

ARCHITECTURE

March 1932



Forest Hill, the Rockefeller Development in Cleveland
BY MATLACK PRICE

Two New Community Playhouses
AYMAR EMBURY, II, ARCHITECT

Modern Craftsmanship in Terrazzo

A Residential Branch Bank / Model of a Country House

Portfolio: Outside Stairways

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in 1829, come these rules:—*

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“GUTTER STONES ARE TO BE MEASURED ON THE TOP SIDE
BY THE SUPERFICIAL FOOT.”

“COURSES OF STONES THAT MAKE THE THICKNESS OF
WALLS ARE TO BE MEASURED ON THEIR FRONTS, BEDS,
AND BUILDS.”

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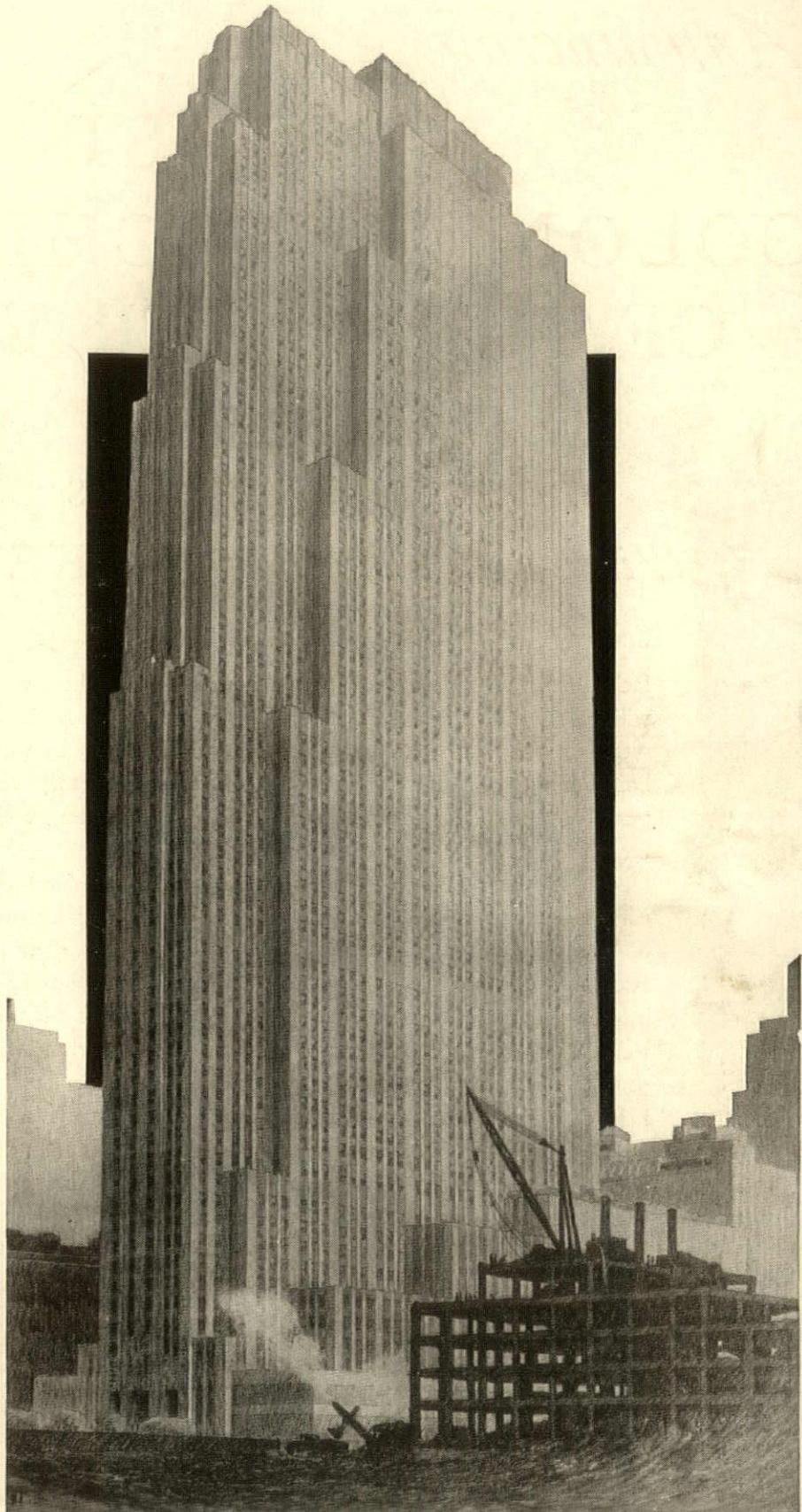
To transport this amount of human cargo 21,000 miles per day requires the installation of equipment totaling over 13,500 horsepower.

The high rise elevators will actually travel at a speed of 1200 feet per minute — the fastest elevators in the world.



Steel rails on which the elevators will travel, if shipped at one time, would require a train composed of forty-five cars.

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With an Introduction by FISKE KIMBALL

"That the great plantation houses of the Virginia Tidewater should have hitherto lacked exact study is surprising, but it is true. By those who know the Tidewater it will be readily understood. Standing by the riversides in vast stretches of coastal territory where communication was once almost solely by water, approached from the land mainly on horseback over roads which until recently were frequently almost impassable to vehicles, they . . . have remained deeply inaccessible to the hurried architect of an industrial world.

"A few houses, to be sure, fortunately placed near the growing urban centres, early attracted visiting students. Westover and Shirley owed their exclusive early fame little more to their own magnificence than to their being within reach from Richmond for a hasty trip with camera and rule. Blandfield and Stratford were as imposing in their distant retreats; Rosewell, Mount Airy, and Cleve were once as richly finished, before fire gutted them in their succorless isolation.

"The pioneer student of a generation ago made hasty measurements, guessed heights, finished his drawings far from the possibility of verification, forgot out-buildings, neglected to note materials and colors. To this day architects using the older works generally suppose the doorways of Westover to be of wood. Pretty are the theories which have been built on such premises! The vast plane surfaces of houses like Carter's Grove have seemed barren to those who were not informed of the rich variety of color and gauging in their brickwork, and which, unlike mouldings, did not appear in summary outline drawings.

"A whole province of great mansions, most of them never drawn or published before, is rediscovered. The background of a vanished civilization is exactly set forth."—FISKE KIMBALL.

210 pages, 11x14; illustrated with photographs and measured drawings reproduced at scale; double-page drawings opening flat on guards; bound in blue linen, in labelled slide case; price, \$15.

CHARLES SCRIBNER'S SONS, New York

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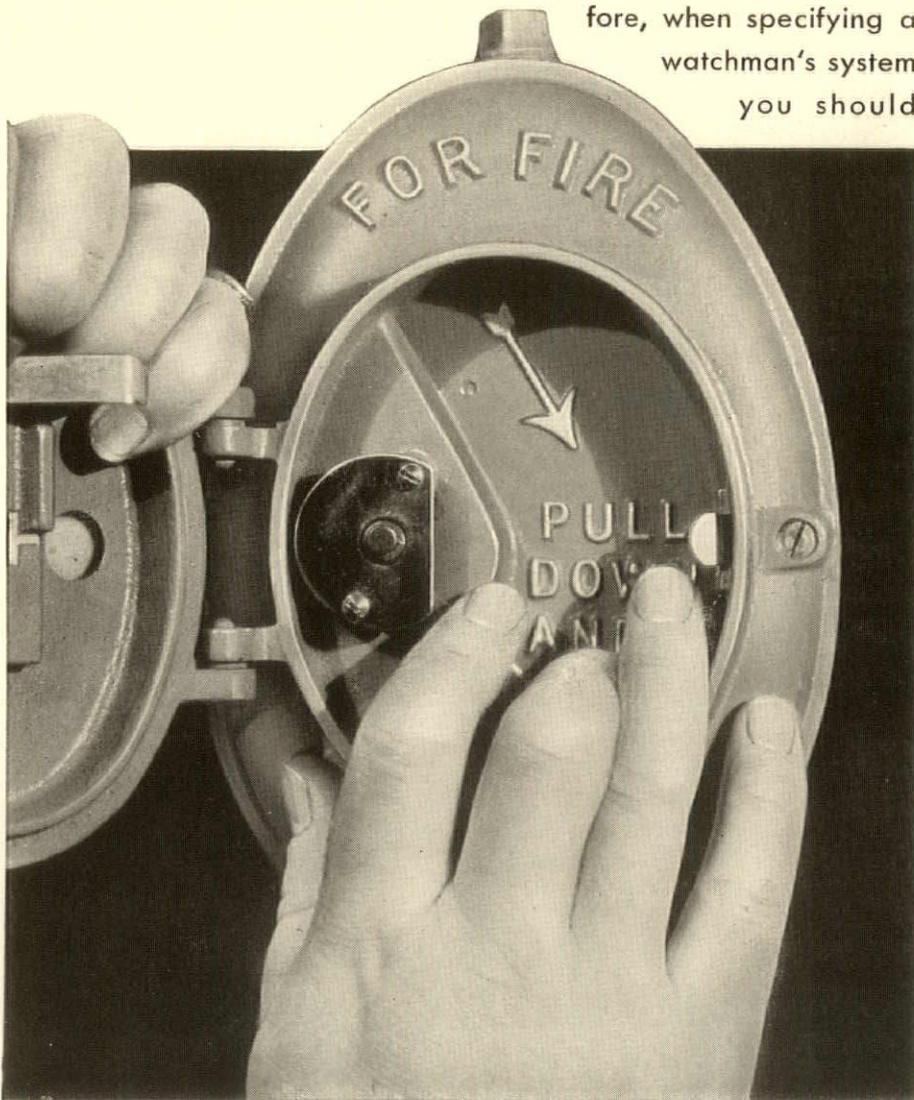
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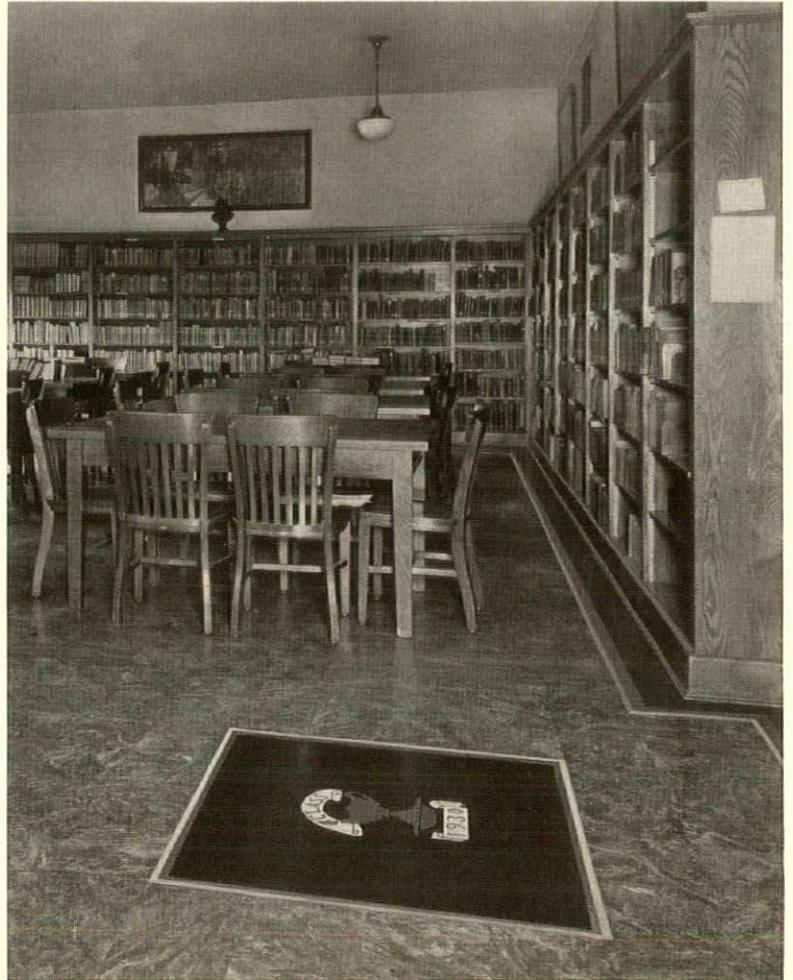


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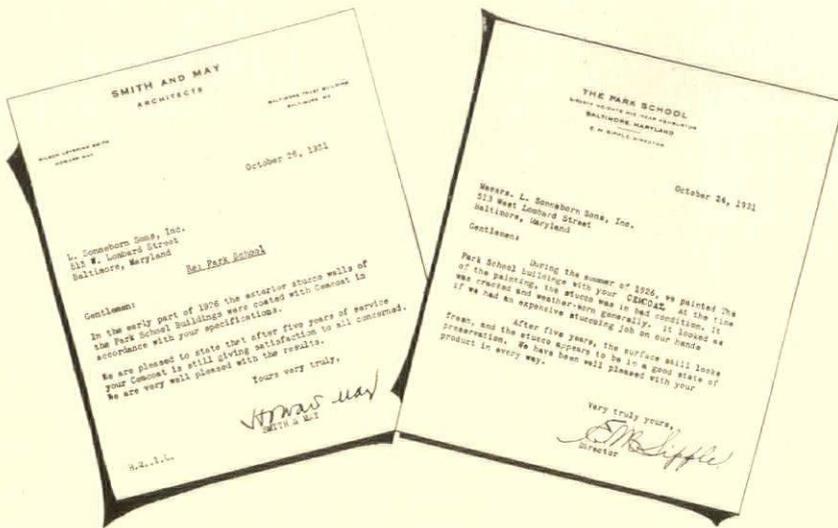
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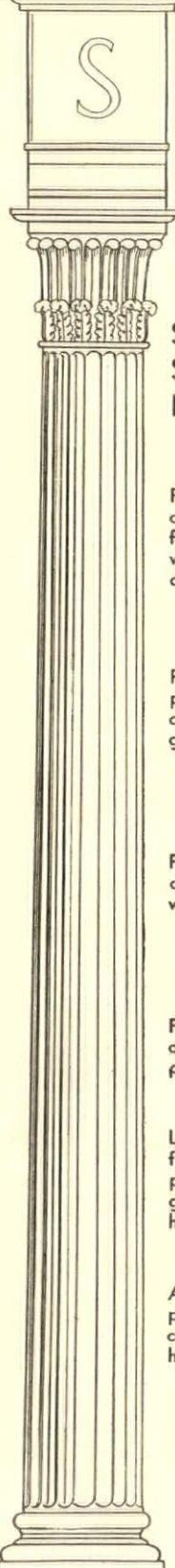
HERE are two letters that tell a story that is both interesting and important.

They confirm every claim that we have ever advanced for Cemcoat and justify the increasing number of specifications in which Cemcoat appears. Cemcoat combines the three factors of true tone, longer life and lower costs, which today are paramount considerations in any paint specification.

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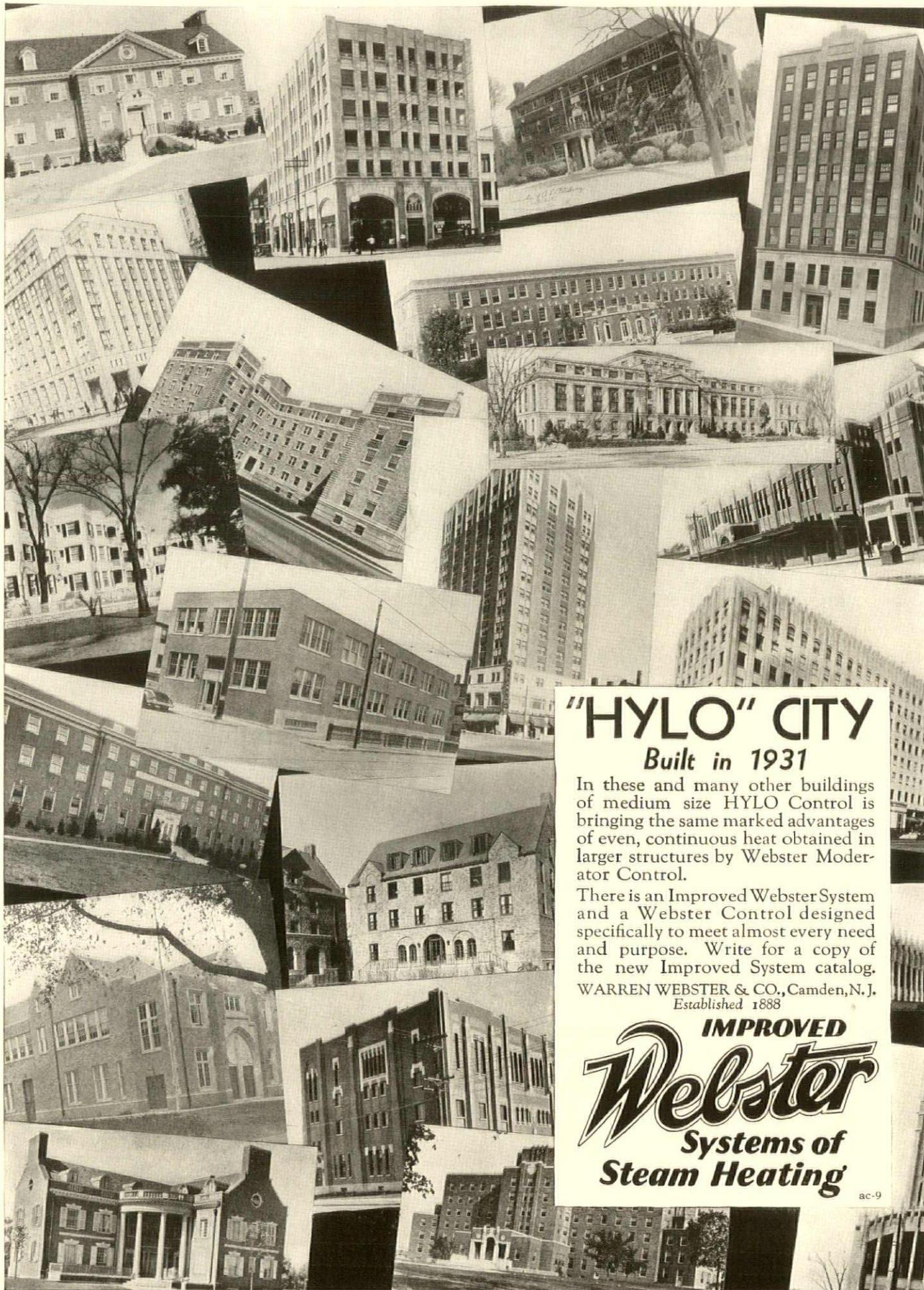
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THE BULLETIN - BOARD

HARVARD UNIVERSITY SCHOLARSHIPS

TO men admitted as special students to the School of Architecture, Harvard University offers, for the academic year 1932-1933, three scholarships with an income equal to the tuition fee.

The scholarships will be awarded to those candidates who, having fulfilled all other conditions, stand highest in a competition in architectural design to be conducted by the university.

NEW YORK CHAPTER MEDAL OF HONOR

THE Medal of Honor for 1931, New York Chapter of the American Institute of Architects, has been awarded to R. H. Shreve, William F. Lamb, and Arthur Loomis Harmon, designers of the Empire State Building. The medal, conferred since 1904, is given for "distinguished work and high professional standing."

"In the monumental design of a great office building they have made a genuine contribution to architecture," the citation reads. "The noble simplicity of this outstanding structure makes it an inspiring landmark in our city."

"All members of the firm have given generously of their time to advance the practice of architecture through service in the Chapter and other organizations of like purpose."

Stephen F. Voorhees, president of the Chapter, and chairman of the Jury for Medal of Honor, explained that, while the award is not based on work performed on any particular building, in the case of the winners the jury recognized their accomplishment in the Empire State Building.

Mr. Harmon is a Fellow of the American Institute of Architects. The three recipients are members of the New York Chapter of the Institute, of the Architectural League, and of the Beaux Arts Institute. They compose the firm of Shreve, Lamb & Harmon. Other members of the jury were Archibald M. Brown, Richard H. Dana, Jr., William O. Ludlow, and Charles A. Platt.

From 1904 to 1914 the medal was awarded for "a distinguished work of architecture represented at the Annual Exhibition of the Architectural League of New York."

Winners of the medal since the

basis of award was changed in 1914 to the requirement for "distinguished work and high professional standing," include:

Whitney Warren, Henry Bacon, John Russell Pope, Tracy & Swartwout, Delano & Aldrich, Benjamin Wistar Morris, C. B. J. Snyder, C. Grant La Farge, Bertram Goodhue, posthumous; John W. Cross, William Alciphron Boring, William Mitchell Kendall, D. Everett Waid, H. Van Buren Magonigle.

CHICAGO CHAPTER MEETING

A JOINT meeting of the Chicago Chapter, A. I. A., and the Association of Arts and Industries of Chicago met on February 9 last at a dinner in the Administration Building of the World's Fair. William Nelson Pelouze, president of the Association of Arts and Industries, presided, introducing Alfred Granger, past president of the chapter, who spoke on "The Housing Development in Vienna," illustrating his talk with lantern slides.

A NEW ADVISORY BODY IN BUILDING

A NATIONAL agency designed to aid in bringing about a revival of business through country-wide stimulation of the repair and improvement of residential, commercial, industrial, and institutional property, implemented by local community organization, has just been put into operation in Washington. This undertaking is comprised in the programme of the recently appointed Sub-Committee on Business Co-operation in Community Development of the Committee on Reconditioning, Remodeling, and Modernizing of the Department of Commerce.

The creation of this national committee is an outgrowth of the President's Conference on Home Building and Home Ownership, which terminated with the general meeting held in Washington last December 2 to 5 inclusive. Among the committees of the conference which recommended continuation of their activities, and efforts to carry out recommendations made to the conference, was the Committee on Reconditioning, Remodelling, and Modernizing, of which Frederick M. Feiker, Director of the Bureau of Foreign and Domestic Commerce, was chairman. Since the President's Conference terminated, Secretary of

Commerce Lamont has reappointed Chairman Feiker's committee, as an advisory body to the Division of Building and Housing of the Department of Commerce.

The personnel of this committee comprises: Howard H. Bede, Chicago; George L. Bliss, New York City; Lyman J. Briggs, Washington, D. C.; Joseph E. Chandler, Boston; Miss Emily W. Dinwiddie, Richmond, Va.; F. Stuart Fitzpatrick, Washington, D. C.; H. P. Holman, Washington, D. C.; Bernard L. Johnson, Chicago; Mrs. William F. Lake, Hot Springs, Ark.; Joseph D. Leland, Boston; Miss Grace Morin, Ithaca, N. Y.; R. Brognard Okie, Philadelphia; Miss Ethel B. Power, Boston; Mrs. Charles W. Sewell, Chicago; Frank S. Slosson, Chicago; Adam Trieschmann, Chicago; C. O. Christenson, Secretary, Washington, D. C.

PRODUCERS' COUNCIL PERSONNEL

FREDERICK STURGIS LAURENCE, who has been identified with the building industry for over twenty years and who has been known throughout the country as executive secretary of the Producers' Council, has resigned that post to become associated with Taylor, Rogers & Bliss, Inc., marketing counsellors in the building field.

H. H. Sherman, formerly president of the Producers' Council and until recently secretary of the National Building Granite Quarries Association, succeeds Mr. Laurence as executive secretary.

STANDARD GRADING RULES FOR FACE BRICK

THE American Face Brick Association, at its recent annual meeting, adopted standard grading rules that have been in process of preparation for more than a year.

Four classifications are given in the rules, namely, Uniform Shade, Mingled Shade, Substandard, and Cull. All first quality brick are placed in the first two classifications, which have stringent requirements as to dimensional variations, chippage, color, and warpage.

The rules as adopted are based upon the standardized sizes of brick which were established in 1923. At that time a size of 8 by $3\frac{7}{8}$ by $2\frac{1}{4}$ inches was made standard for

(Continued on page 9)



Audley, a brick built farm house of early Virginia days. Here Nellie Custis, adopted daughter of Washington, spent her last days. This is one of the few instances in these old homes, where the natural beauty of the fine, old brick has been violated by painting.



Head-toters is what we call them down in Old Virginia. They carry 14 at a time. Get higher pay than the hod men. Those are Jefferson Mould Mades he is toting.

Shall It Be Hand Mades Or Mould Mades And Why?

OLD Virginia makes both. That places us in an unprejudiced position to unbiasedly comment on both. Undeniably there's "a something" about Hand Mades that Mould Mades just don't have. Likewise Mould Mades, the way Old Virginia makes them, have many of the ear-marks of Hand Mades, plus "a something" Hand Mades don't have at all.

Of course, there's more latitude in shape and texture with the Hand Mades. You can have sand seams—a little or a plenty. Have the edges sharp-shaped, or variable. Have the headers full-shape or off-shape. It all depends on the effect you are trying to get.

If, however, you want to secure a result which faithfully reflects the average of the finer "Ol' Virginy" homes, then our Mould-Mades will *unfailingly* give it to you. You will have just the right shape variations. Just the right average texture. Just the right time-toned colors.

You can have them in either the Standard size or our Jeffersons, half-inch thicker than Standard. Identical in size with those Jefferson used in most of the buildings he designed.

One thing sure, no other brick has the time-toned, age-old look of Old Virginia Brick regardless of whether they are Hand Made or Mould Made.

Brick made in Virginia, doesn't make them Old Virginia Brick. There's only one such. We are the only one who makes them.



Sam is somewhere near a hundred. Born in a brick yard. Can't remember when he hasn't made Hand Mades. Old as he is, he will turn out 1000 a day.

OLD VIRGINIA  BRICK

Old Virginia Brick Company
Salem, Virginia

THE BULLETIN - BOARD *Continued*

smooth-face brick, while a size of 8 by $3\frac{3}{4}$ by $2\frac{1}{4}$ inches was made standard for rough-textured face brick. It was recognized then, as now, that it is impossible to manufacture brick conforming exactly to these sizes, but no limitations as to the variation in sizes were worked out. The new rules cover this point thoroughly.

According to the rules, the allowable variation in maximum and minimum dimensions of brick in a shipment of Uniform Shade, and the allowable warpage, are as follows, expressed in fractions of an inch:

TABLE A

Material	Texture	Length	Width	Thickness
Surface Clay or Shale	Smooth.....	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{8}$
	Semi-smooth, Sanded and Rough.....	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{1}{8}$
Fire Clay	Smooth.....	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{8}$
	Semi-smooth, Sanded and Rough.....	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{8}$

As regards the allowable average dimensions permitted for the Uniform Shade grade, the rules state:

TABLE B

Texture	Average Length	Average Width	Average Thickness
Smooth and Semi-smooth	$7\frac{7}{8}$ to $8\frac{1}{8}$	$3\frac{3}{4}$ to 4	$2\frac{3}{8}$ to $2\frac{5}{8}$
Sanded and Rough	$7\frac{7}{8}$ to $8\frac{1}{8}$	$3\frac{5}{8}$ to $3\frac{7}{8}$	$2\frac{3}{8}$ to $2\frac{5}{8}$

When these requirements on variation in maximum and minimum dimensions, and on average dimensions, are considered together, it will be seen that the user is well protected against too great size variation. Of course, different colors require different degrees of heat to produce, and most clays and shales have varying volume changes as the kiln temperatures vary. Therefore, some leeway is necessary in setting up standards on average dimensions. But the small permissible variation in maximum and minimum dimensions for any given color will insure brick that lay up well in the wall.

The Mingled Shade grade is governed by the same dimensional limitations as the Uniform Shade, except that tests are made on groups of brick of each color. In case the brick in each color group meet the requirements on variation in maxi-

mum and minimum dimensions as provided for the Uniform Shade grade in Table A, and if the average dimensions of each of the groups is within the limitations set in Table B, the grade is considered within the rules.

Tests for determining whether or not a shipment is within a given grade are made on brick taken at random from the car or truck to total at least one per cent of the brick in the shipment. Brick that are intentionally manufactured not to conform to the usual mechanical requirements, in order to give certain effects, are exempted from the provisions of the rules.

1931 BUILDING FIGURES

REVIEWING construction activities in the final quarter of 1931 as well as in the year itself, F. W. Dodge Corporation finds that the 1931 total for all types of construction in the thirty-seven States east of the Rockies amounted to \$3,092,849,500 in actual contracts awarded in that area.

Residential building, during the last quarter of the year, showed contracts totalling \$141,994,000. This was somewhat less than 27 per cent of the total of all construction awards, whereas in the final quarter of 1930 residential contracts amounted to \$256,363,300, or almost 31 per cent of the total of all construction awards.

Non-residential building represented a somewhat higher percentage of the whole during the final quarter of the year just ended than during 1930. \$207,969,500 was the amount of contracts for this class, representing 39 per cent of all construction undertaken, while in the like period of 1930 non-residential building amounted to 37½ per cent of the whole.

The remaining 34 per cent of the quarter's construction total was made up by public works and utilities, which totalled to \$180,178,200. This compared with 32 per cent of the whole in the final quarter of 1930.

COUNCIL OF REGISTERED ARCHITECTS, STATE OF NEW YORK

FIRST prize of \$100 for a design of a membership certificate in the Council of Registered Architects, State of New York, has been awarded to Gustavus A. Mang, of

Scarsdale, N. Y. The competition, in which architects and draftsmen of both sexes throughout the State were entered, was conducted by the Architects' Emergency Committee for the Region of New York.

Second prize went to Edmond J. Ryan, of Chateaugay, N. Y.; third prize to Weston Morley Geety, 2468 Webb Avenue, and fourth prize to Albert Kirschbaum, 2 West 45th Street.

The following received honorable mention:

Harry B. Doppel, Forest Hills, Long Island; Elving L. Johnson, Frank E. Dopp, Henry D. Menkes, Elias L. Ruiz, Peter Franceschi, all of New York City; Clarence S. Lynch, Rockville Center, Long Island; David Darrin, Roosevelt, N. Y.; Mario Bianculli, Albany, N. Y.; George Jackson, South Beach, Staten Island; Steven A. Bugaj, Buffalo, N. Y.; and Francis Kapp, Yonkers, N. Y.

The jury was composed of Julian Clarence Levi, chairman; H. Van Buren Magonigle, Frederick Mathesius, James F. Bly, William E. Haugaard, Elmer Adler, Chester Price and August Reuling.

A CORRECTION

IN the article, "Lead and Glass in Silhouette," in the January issue, the Linden Company, of Chicago, should have been given entire credit for the grille over the entrance to the First National Bank and Trust Company of Hamilton, also for the leaded glass panels in the board of directors' room and the private offices on the second floor of the Hardware Mutual Insurance Building at Stevens Point. The firm of G. Owen Bonawit, Inc., executed the windows in the waiting-room and the president's office on the first floor of the Hardware Mutual Insurance Building.

PERSONAL

Eng I. Kowelman, architect and engineer, asks that manufacturers' literature be sent to his office at Sadowaya 15, Gory-Gorki, Belorussia, U. S. S. R.

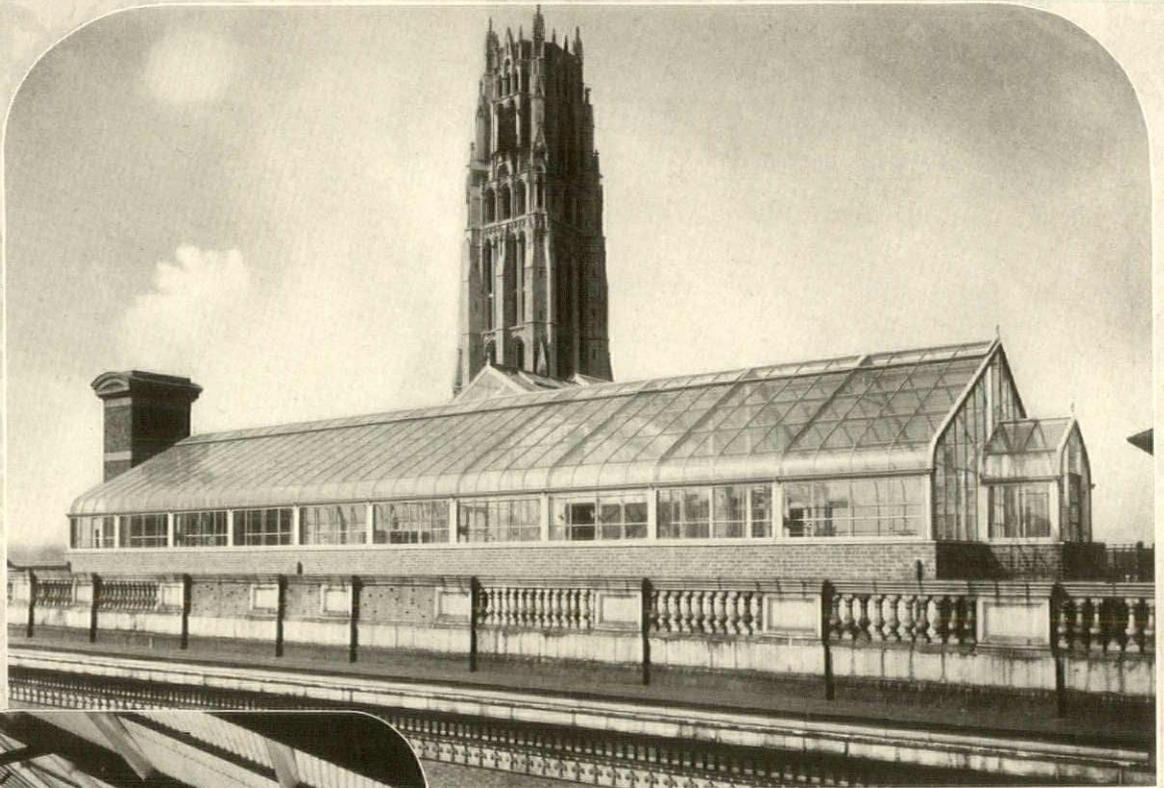
The office of Goodwillie & Moran, architects, has been moved to 386 Fourth Avenue, New York City.

C. B. J. Snyder, architect, announces the removal of his office to 110 West 40th Street, New York City.

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ARCHITECTURE

REG. U. S. PAT. OFFICE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. LXV, NO. 3

CONTENTS

MARCH, 1932

	PAGE		PAGE
Frontispiece: The Skyline of New York <i>From the drawing in lithographic crayon by Frederick V. Carpenter</i>		The New England Trust Company, Branch Office, Boston <i>Henry & Richmond break away from the marble-and-bronze banking-room to gain a domesticity better suited to a residential neighborhood</i>	159
Forest Hill, Cleveland, Ohio. <i>Matlack Price contributes a critical analysis of the problem faced by Andrew J. Thomas, in the Rockefeller development outside of Cleveland, and how he solved it</i>	125	The Editor's Diary	161
Modern Craftsmanship in Terrazzo <i>Eugene Clute points out some ways in which we are improving our technic in connection with an ancient craft</i>	137	Working Drawings: XXII <i>Jack G. Stewart continues his working details with some of store-front construction</i>	162
Ville Franche <i>One of Vernon Howe Bailey's characteristic drawings in pencil</i>	143	Model of a Country House <i>Greville Rickard's office sets out to show just how realistic a small-scale model can be made</i>	165
Architectural News in Photographs <i>Architectural projects in tentative form, in progress, or recently completed</i>	144	Some Pitfalls in Supervision: XVIII, Marble <i>Further practical advice from W. F. Bartels to the man supervising the job</i>	167
Book Reviews	146	Contacts:	169
Two New Community Playhouses <i>Aymar Embury, II, handles with a light touch a civic architectural problem that is becoming increasingly common</i>	147	A Builder Looks at Specifications <i>R. P. Wallis gently points out some of our professional shortcomings</i>	
		ARCHITECTURE'S Portfolio of Outside Stairways <i>A collection of sixty photographs</i>	171

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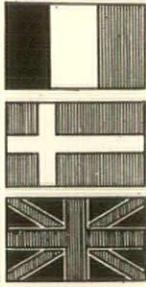
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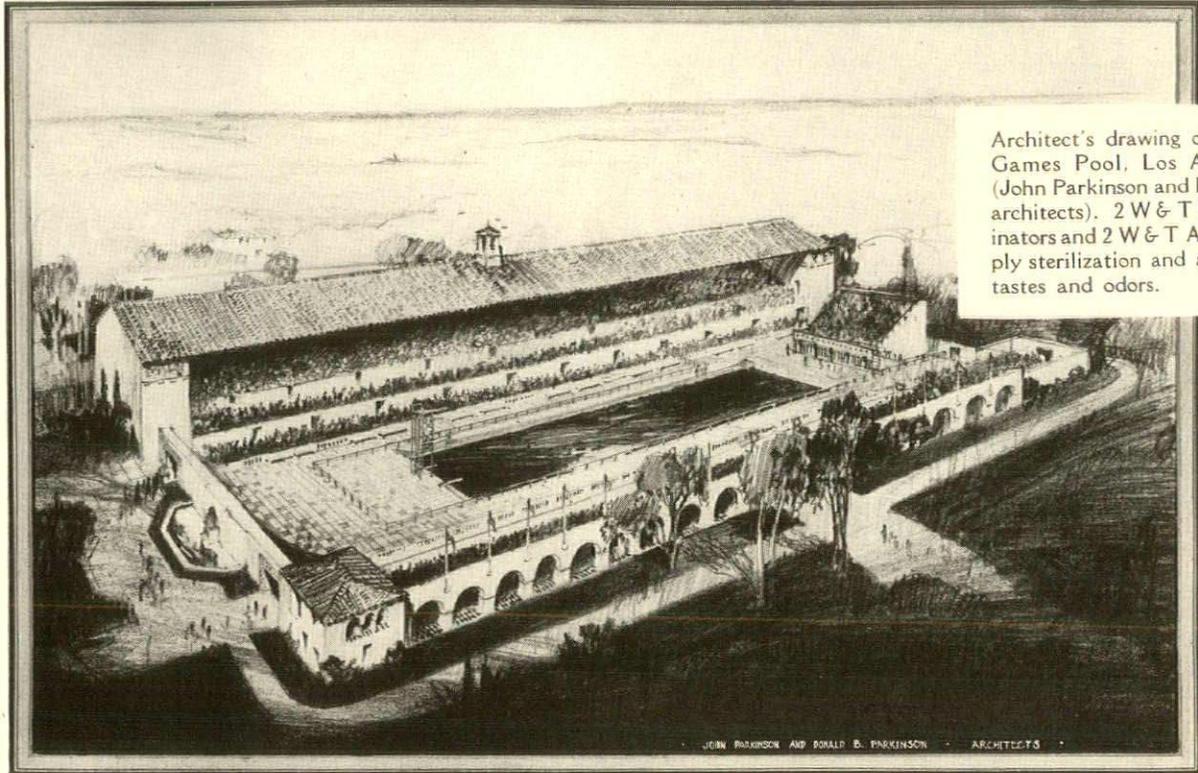
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NEW YORK: 597 FIFTH AVENUE AT 48TH STREET



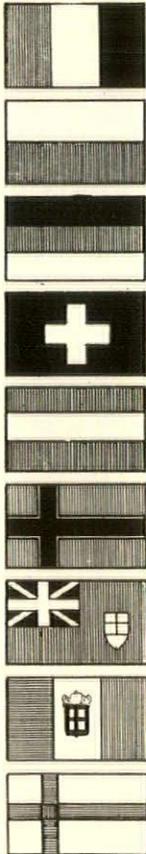
CHLORINATED POOLS . .

AS INTERNATIONAL AS THE OLYMPIC GAMES



Architect's drawing of the 1932 Olympic Games Pool, Los Angeles, California (John Parkinson and Donald B. Parkinson, architects). 2 W & T Solution Feed Chlorinators and 2 W & T Ammoniators will supply sterilization and a pool free of algae, tastes and odors.

JOHN PARKINSON AND DONALD B. PARKINSON ARCHITECTS



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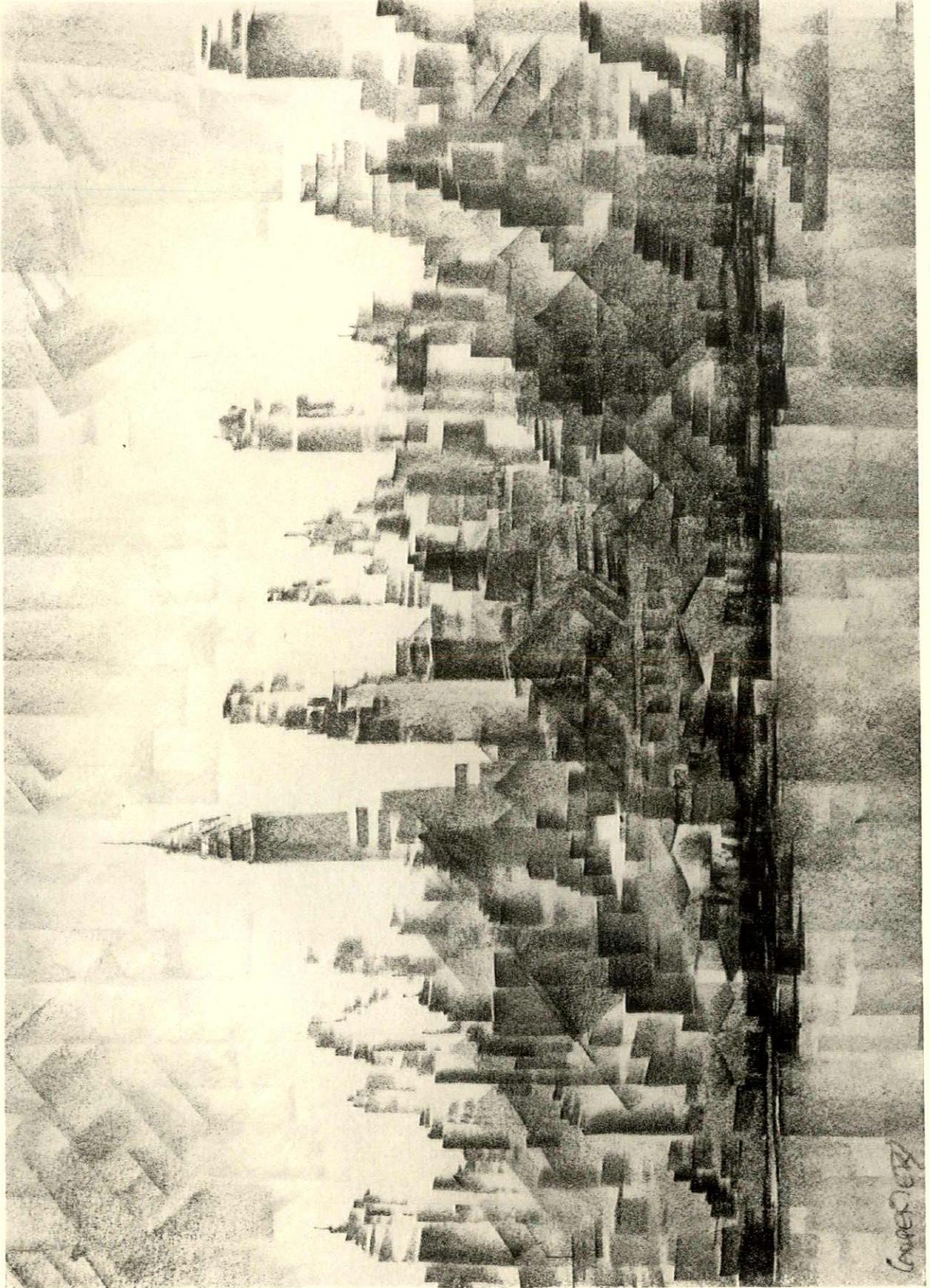
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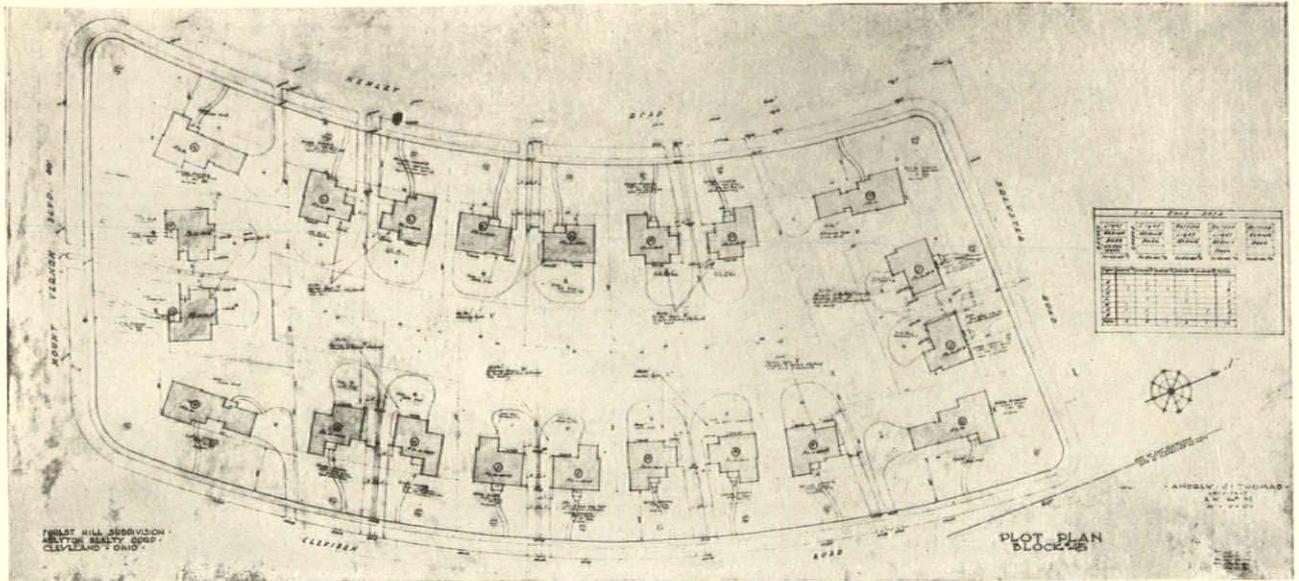
Branches in Principal Cities

Main Factory—BELLEVILLE, NEW JERSEY





THE SKYLINE OF NEW YORK
From the drawing in lithographic crayon by Frederick V. Carpenter



Plot plan of a block, indicating the generous allotment of inside area for the benefit of all

requirements, and the demands which these would make upon the architect's planning. And the economical aspects of the problem would, necessarily, be closely interwoven with the sociological. What income group, for instance, both actual and potential, would be represented by the future dwellers in this new eight hundred-acre development?

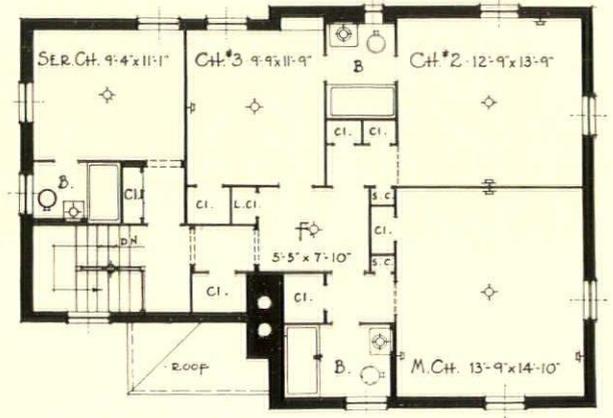
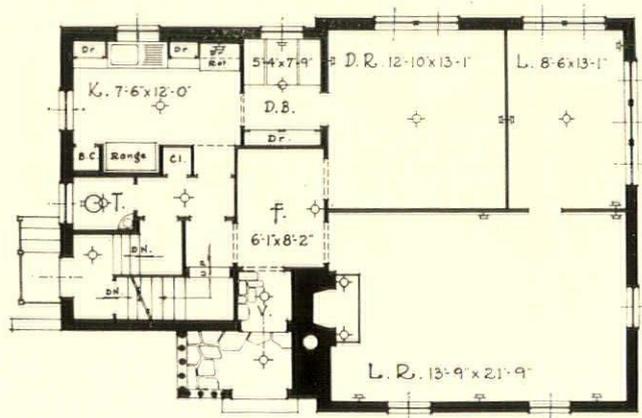
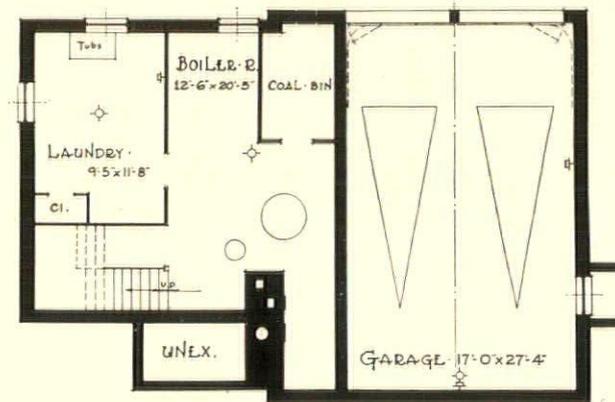
Hasty assumptions on such questions would be dangerous material, considered as a point of departure

Here are the basement, first, and second floor plans of the typical house, which, largely by reason of

for actual planning and estimating. Requirements must be worked out through careful research—and haste, fortunately, was not essential.

It was in 1923 that John D. Rockefeller, Jr., acquired the paternal estate in East Cleveland and decided to develop it as a residential park. In view of the natural and cultivated beauty of the terrain, together with his resources for creating, here, a really fine thing, there was no necessity for making

its asymmetric character, lends itself readily to a variation of exterior treatment





An entrance detail of one variation on the typical plan. The half-timber work with its brick nogging is, of course, genuine



◀ ARCHITECTURE ▶

The brick used throughout the development is a special blend created particularly for this work in soft reds and pinkish tans



A bird's-eye view of one of many models worked out in the course of several years' study of the problem

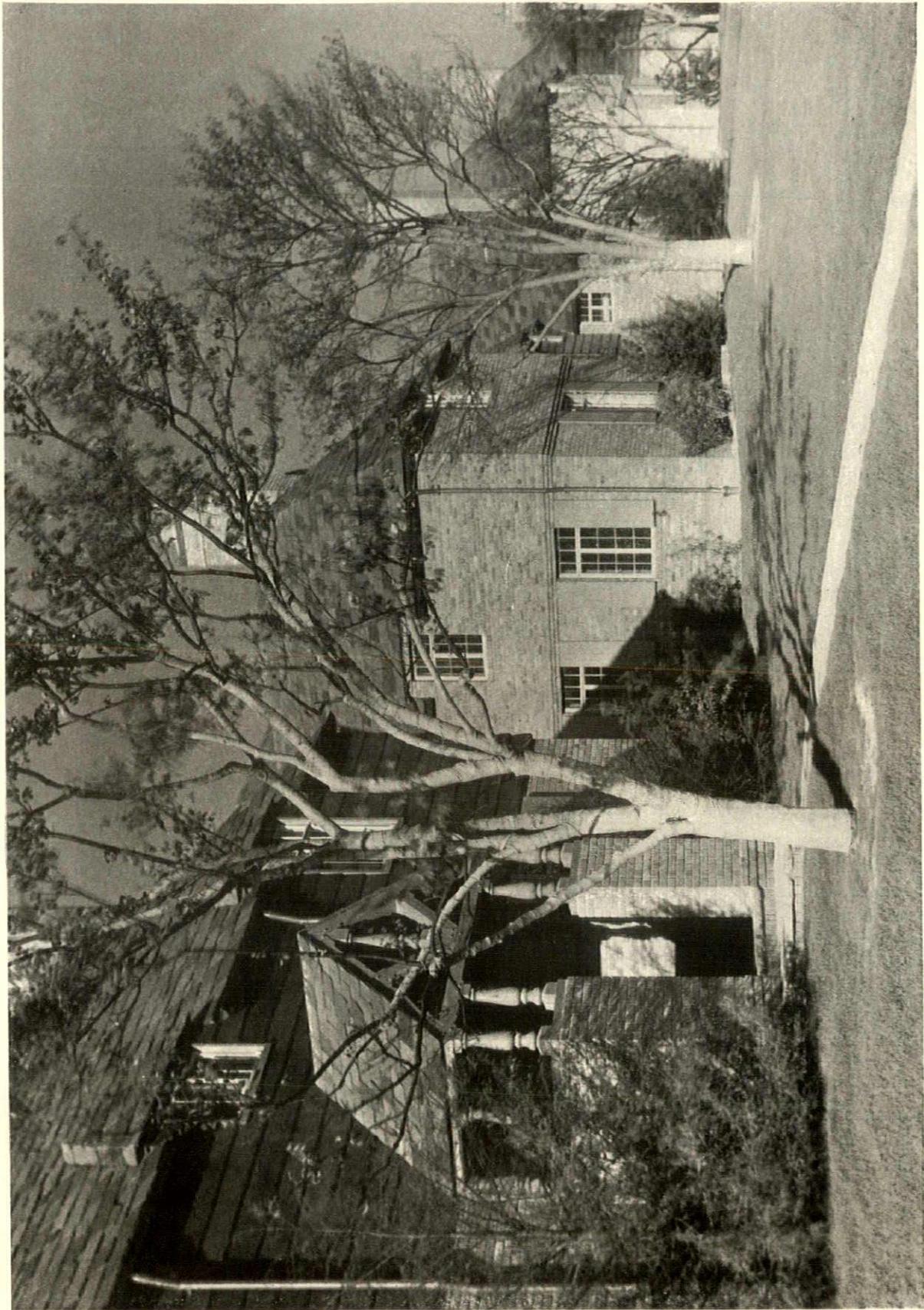
any of the mistakes that are almost invariably bred by precipitate action. In view of his wisdom and experience in large planning projects, the choice of Andrew J. Thomas as architect was well advised, and the first step was a careful examination of the property, which consisted of four hundred acres in lawns and woodlands and four hundred acres in farm lands. Two years elapsed, during which a complete contour map was made, and innumerable models and studies. Thorough research established the conviction that the development should consist of seven- and eight-room houses, with two-car garages, the houses to represent minor variations of a master plan.

In the intent of the general appearance of the place as a thoroughly well-studied community development, the architect determined to avoid two outstanding blemishes of the average American suburb—overhead wires and makeshift or compromise garages. Every wire in Forest Hill is carried in underground conduits and the garages are sunk to occupy the basement levels of the houses. Skilful manipulation of grades and resourceful concealment by means of planting have made this device possible in the majority of the eighty-one houses already built.

In the design of an extensive group of houses built to be sold on attractive terms, any architect is confronted with the obvious alternative of basing his individual plans on a generally uniform scheme in order to effect substantial

savings on each house, or of featuring variety for its own sake and allowing the resulting cost differential to be absorbed by detrimental economies in materials, workmanship, and equipment. Obviously the architect's respect for sound and permanent building, as a fundamental professional ideal, places him always on the side of whatever procedure will insure this, no matter what alignment of influence is represented by a selling personnel which is motivated by that fatal slogan of expediency: "The customer is always right." Of his prospective customer the salesman, with the consummation of a sale his whole objective, is all too likely to say: "This man is spending his money for a house. Who are we to dictate to him what sort of a house it is to be? If we want to make this sale, we'd better let him have what he wants." And there would be no quarrel with this point of view if making sales were the major objective of fine real-estate development.

In any closely built community architectural self-determination is inevitably dangerous. It places a pink Spanish villa beside an English half-timbered one, with a Norman farmhouse on the other side and a New England colonial house next to that. For the good of all a certain amount of control is essential, a certain guarantee of stylistic consistency with the implicit understanding that this must not mean monotony. Far too often this essential of architectural control is promised by real-estate operators and



In the matter of style, the choice of a type derived from the Norman farmhouse, without any of its specific peculiarities, afforded an opportunity for wide variation within the bounds of harmony

promoters, but, when a sale is in the balance, the control is waived and the whole character of the development is placed in jeopardy and probably destroyed. People who have admired the architectural charm of English and Continental villages have failed, in their attitude toward their own communities, to appreciate the important truth that it was the charm of consistency that attracted them. This fact has not escaped people of intelligence and discernment, and even the least professional and most popular architectural writings are full of such commentary as this from Emily Post's book, "The Personality of a House," under a sub-title, "Neighborhood Destroyers":

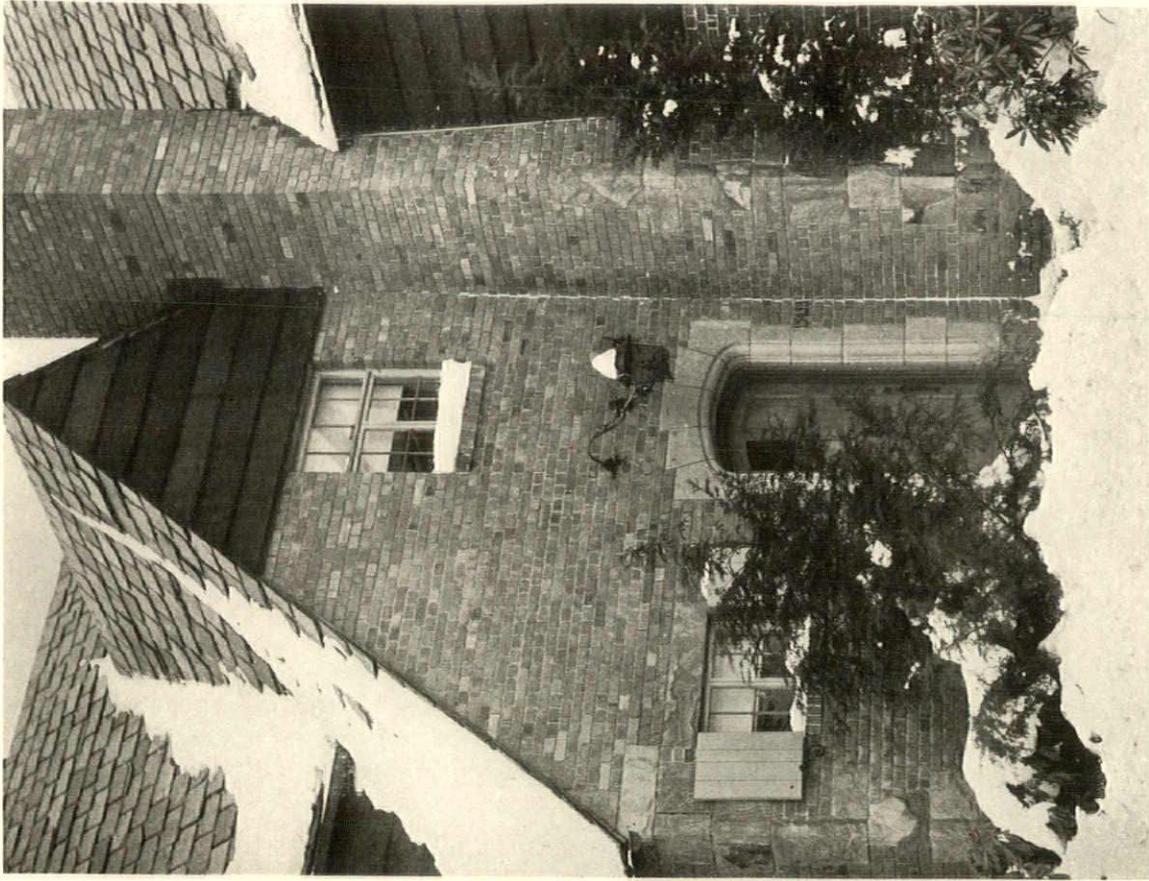
"In marked opposition to unity are the out-of-key houses of a certain species of householders to be found in almost every town in the United States—a species for whom there is no better name than Neighborhood Destroyers. Curiously enough, they are almost always persons who consider themselves honorable members of the community—who would not take a

mill not rightfully theirs, nor take advantage of a neighbor in any manner of dealing whatsoever. And yet they will unthinkingly take something of far greater value than the neighborhood petty cash by putting up a discordant building or splashing it with violently jarring color and robbing the whole town of its beauty. . . . If each of us in every town would care something about the unity of the streets we live on, the towns of America would be the most beautiful in the world. But a haphazard collection of unrelated styles of architecture can never look anything but mongrel."

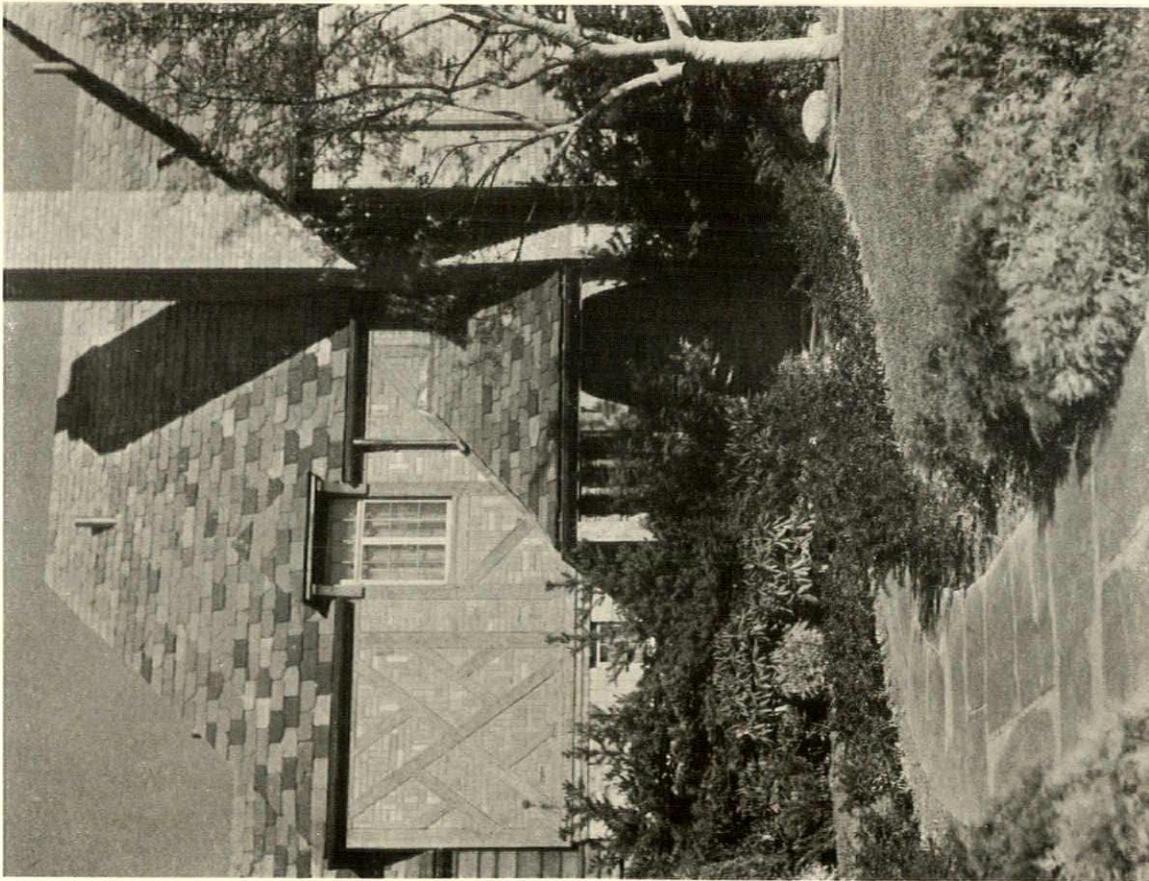
To offset this there is the trained taste of the architect, disinterestedly functioning in opposition to various counsels and admonitions of expediency—and experience has shown that, in the long run, the architect is right, and not without reason. His training has been one of extended and particular experience and his vision is keyed to the comprehension of the larger and more permanent aspects involved in any project upon which he works.



Living-room in one of the houses. The glimpse of the stairway through the arch indicates one of the minor variations from the typical plan



Possibly no single feature of the typical plan provided such an opportunity for variation as the close juxtaposition of outside chimney and main entrance



Two kinds of roofs were used: one of shingle tile in a rather extensive color range; the other, slate graduated in size and offering its own natural color range

When, as in the present instance, unity and consistency were urged as of the essence of the Forest Hill project, this was no arbitrary recommendation, but one motivated by an intention of the greatest and most permanent good for the greatest number of people. Which, in community planning, is the only general objective that can, given intelligent control, predictably achieve results. It is a premise on which architects and developers of real-estate must ultimately agree and must ultimately come to see as representing a fundamental unity in their entire mutual intention.

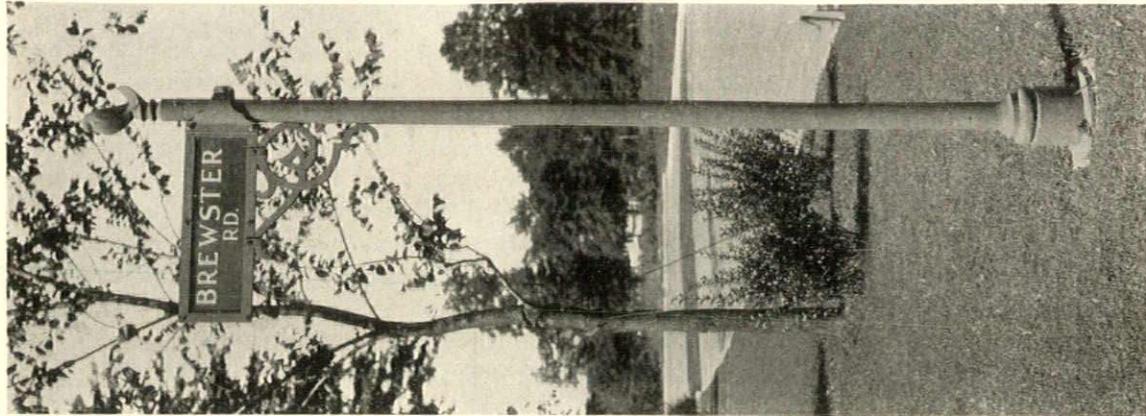
When the question of architectural style arose there came up, as must inevitably come up in many of our localities, an acceptance of the fact that Ohio could offer no definite precedents, traditions, or even implications. If any could be derived from the first homesteads, which were log cabins, such a derivation could be no more than an indirect implication that, since these were the homes of sturdy pioneers, their present-day successors would do well to adopt a simple, sincere sort of dwelling, primarily one of no sophisticated European derivation, primarily one that might suggest, in so far as it suggested anything specific, an idea of domesticity.

With this in mind the choice of a type derived from the Norman farmhouse, without any of its specific peculiarities of technique, is seen as acceptable because it possesses both style and character without too much insistence on any period or nationality, and because it affords a ready opportunity for the use of permanent and interesting building materials.

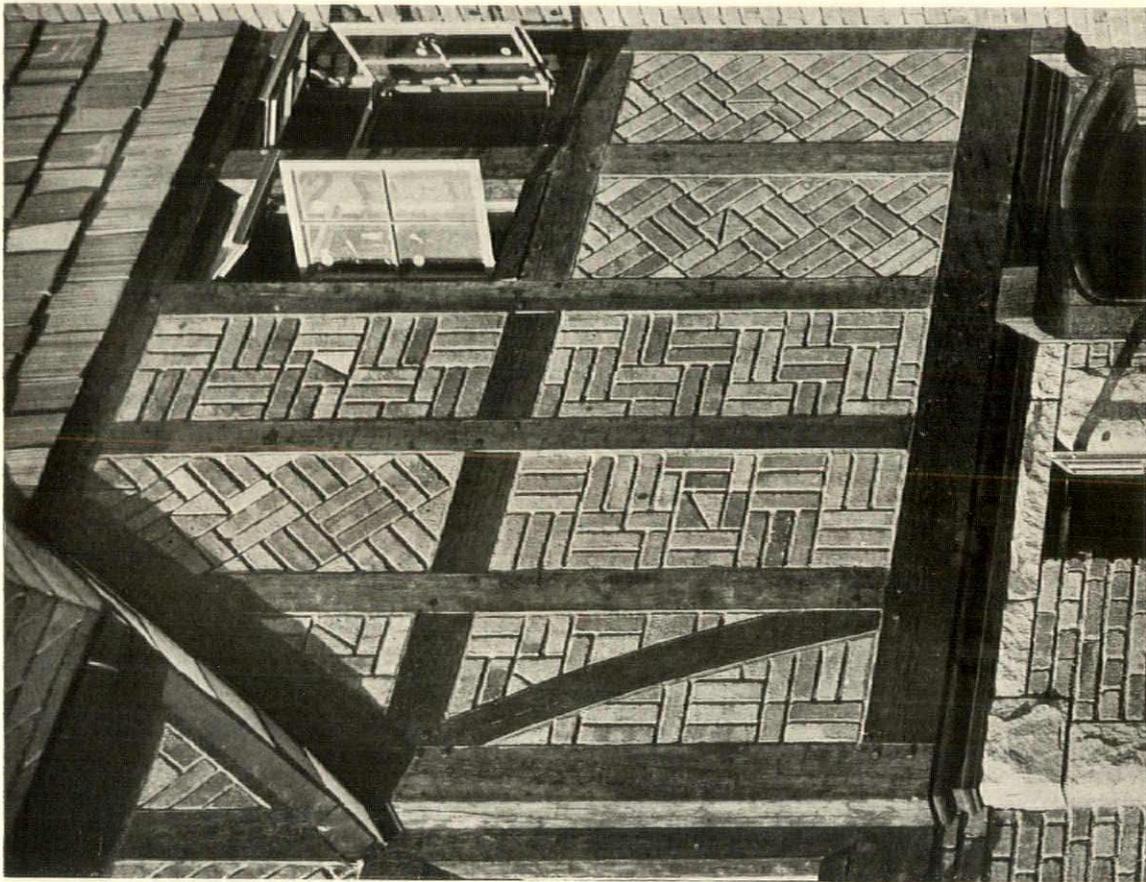
Definite variations in the use of the principal materials have been utilized in these houses to counteract the monotony which would otherwise result from general uniformity of plan. A special brick, kilned in a range of soft, warm tones, was developed by the architect for use in these houses, and for the varied treatment of exterior walls various combinations of this brick were devised with a local Ohio sandstone, solid oak half-timbering, wavy-edged cedar siding and hand-split shakes. These materials, in diversified color schemes, were combined with two kinds of roofs, consisting of shingle tile chosen for an extensive color range, and rough slate, graduated in size, and also presenting its own natural color range. Most of the sash are metal casements, and every advantage was taken of the inherent informality of the general type of house to emphasize variety and individ-



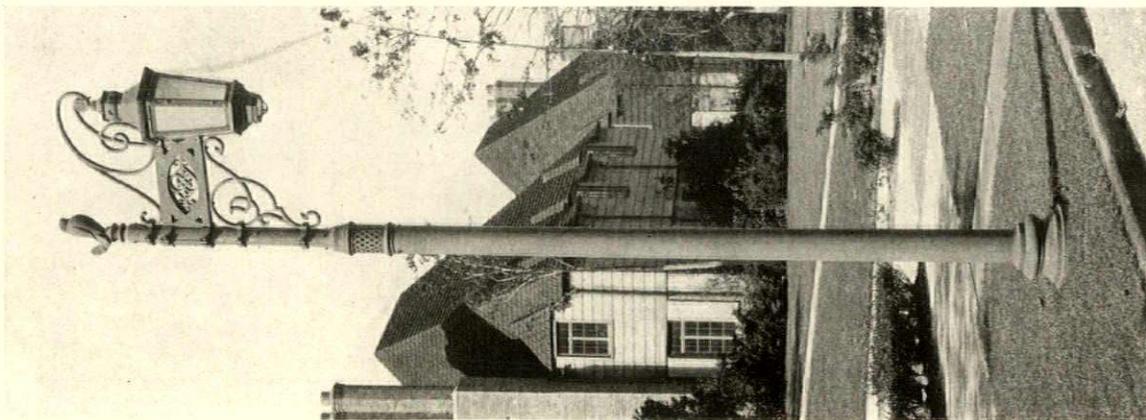
One of the dining-rooms. Here, as throughout most of the development, the windows are steel casements



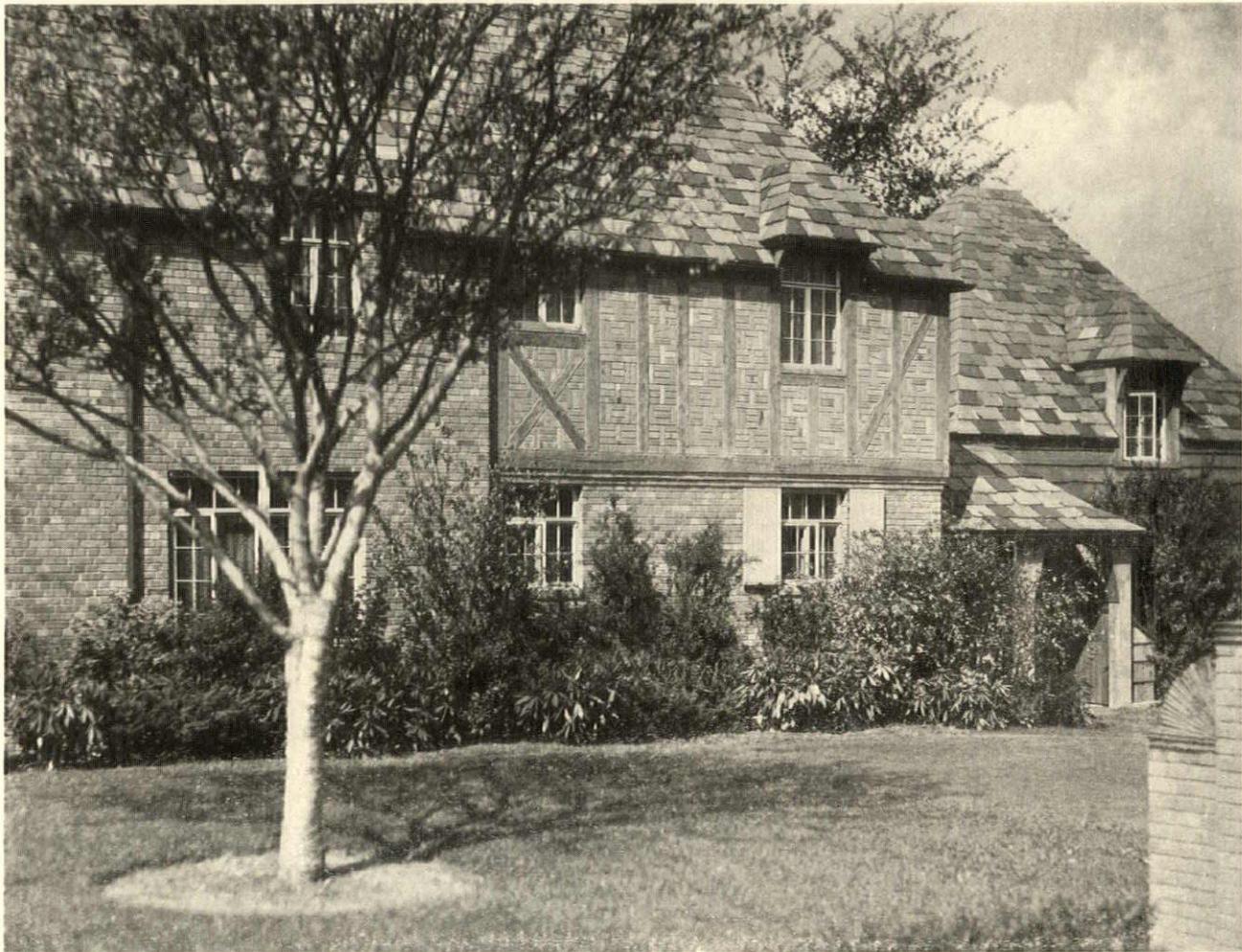
No detail of planting, landscaping, or even of the street signs was left unconsidered



The special brick, a local Ohio sandstone, solid oak timbering, hand-split shakes, and wavy-edged cedar siding, provided a generous palette for the exterior rendering



All wires are under ground, and the street lights were especially designed for the development



Evidence of how naturally the architect has followed his artificially sloped site to make possible the basement garage

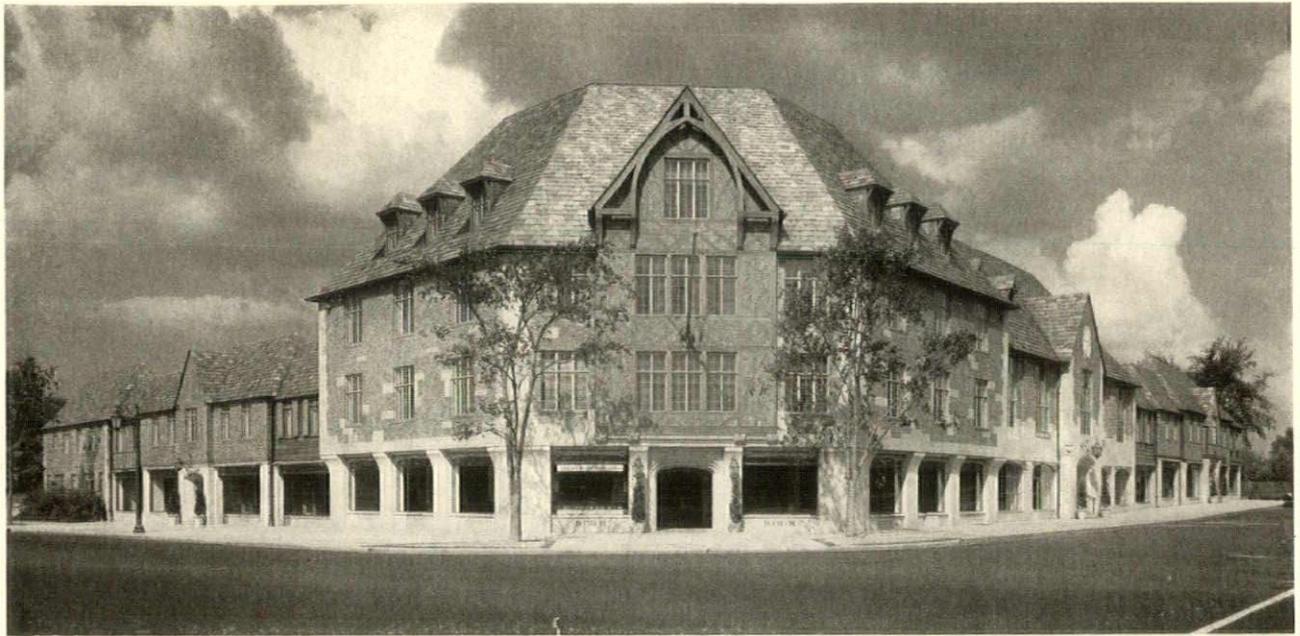
uality. The extent to which this was achieved may well be allowed to rest on the evidence presented in the illustrations.

Inherent in the argument in favor of a general standardization of plan, there is in each house an integrity of construction not necessarily proven by the illustrations. The first floor in every house is fireproof, all materials are permanent and the best of their kind; all bathroom and kitchen fixtures are of the best and latest type. Shoddy construction for quick sales formed no part of the planning of this development, and each house, on its actual merits as a house, is represented as a sound investment and an exceptional value.

To the eighty-one houses already built there is now added a community-store building, housing a branch of a Cleveland bank, and in immediate contemplation is a picturesque apartment-house group of considerable extent, and a country club. These buildings are designed

wholly in accord with the architectural character of the development, without any insistent implication of style for its own sake, but rather in a style that constitutes its own reason for employment. And this, together with the multitude of practical solutions of involved problems, represents the architect's able contribution to advanced standards of community planning.

No detail can safely be overlooked in this kind of work, and while planting is by no means a detail, extensive work in this important phase of the project was carried on side by side with the architectural work. There is apparent here a full realization of the indispensable aid of planting as a means of relating each house to its site and each house to its neighbors in settings already endowed with natural and cultivated beauty. Too much stress cannot be laid upon the ever-present advantage of the elimination of all overhead wires, and as a detail of added character and individuality in a community of



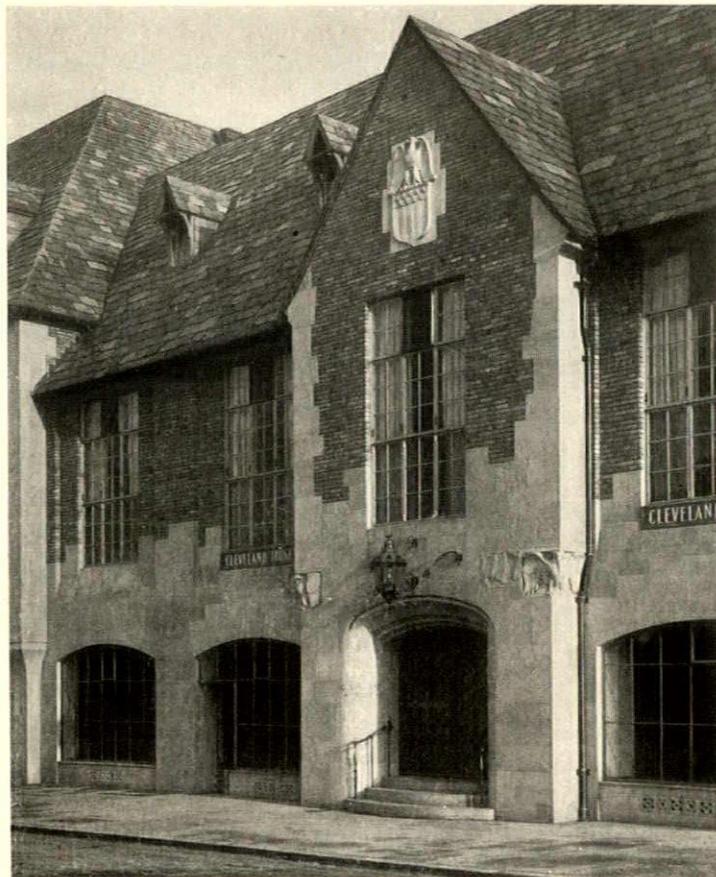
Here is the community store building, built of the same materials and in the same spirit as the houses themselves

this type, the architect's special designs for lamp-posts and street signs are worthy of particular attention.

In so far as the basic style-consideration of community planning is concerned, future ages, with possible future evolutions in superficial manner, will not alter or evade the essential controversy that involves unity versus chaos; variety versus monotony. And the only solution that can ever be found will come from the architect's nicety of judgment in the balance he effects between the two horns of the dilemma. He will endeavor, with all the taste and dis-

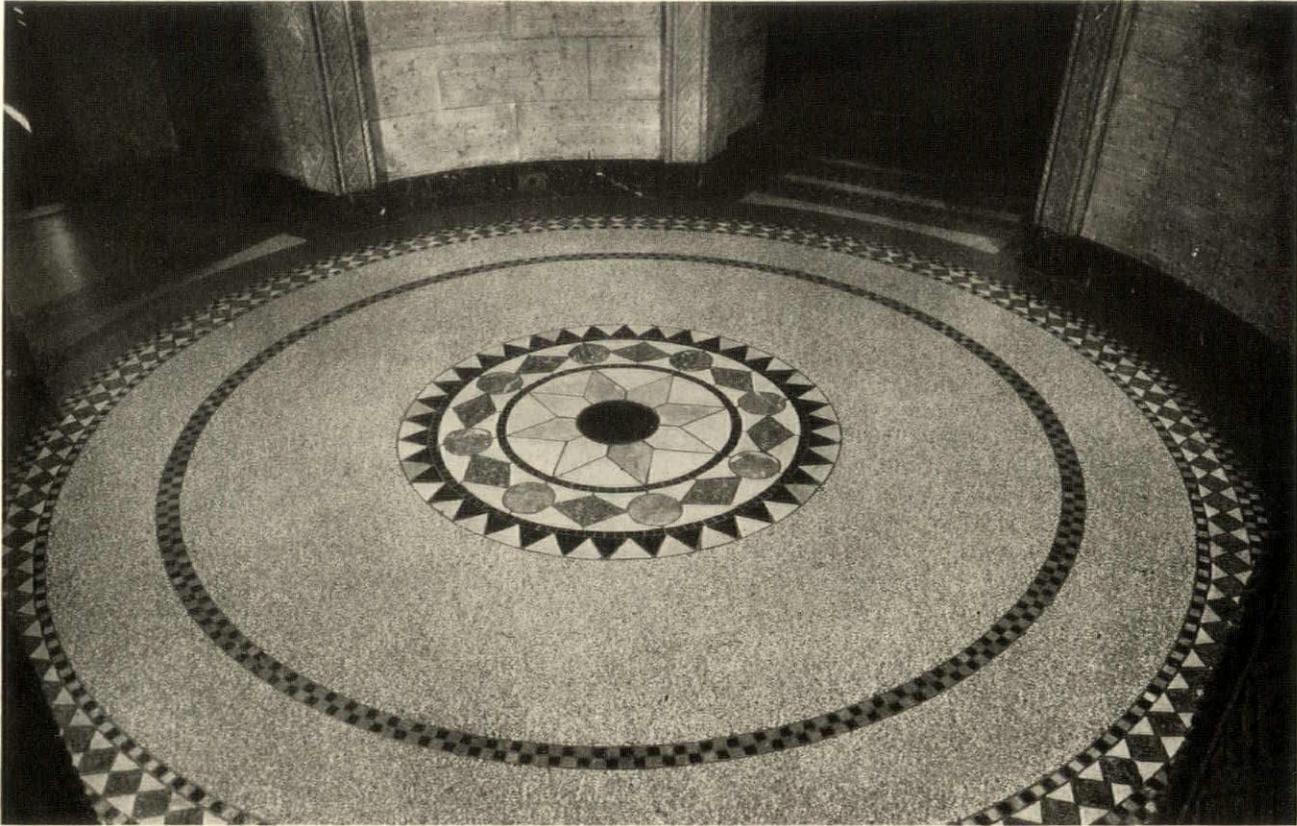
crimination at his command, as in the present example we are examining, to preserve an essential unity of architectural feeling in the whole project at the same time that he employs

every possible device of material and detailed manner to achieve the variety that will defeat monotony. And the measure of his success, when all is said and done, can come not alone from his professional equipment of taste and experience but from the degree of control he is allowed to exercise in the achievement of a result for which, in the end, every one concerned will hold him strictly responsible.



A detail of the community store building, showing

the entrance to the local branch bank



*Marble mosaic and terrazzo in offices at 1385 Broadway, New York City.
Schwartz & Gross, architects*

Modern Craftsmanship in Terrazzo

By Eugene Clute

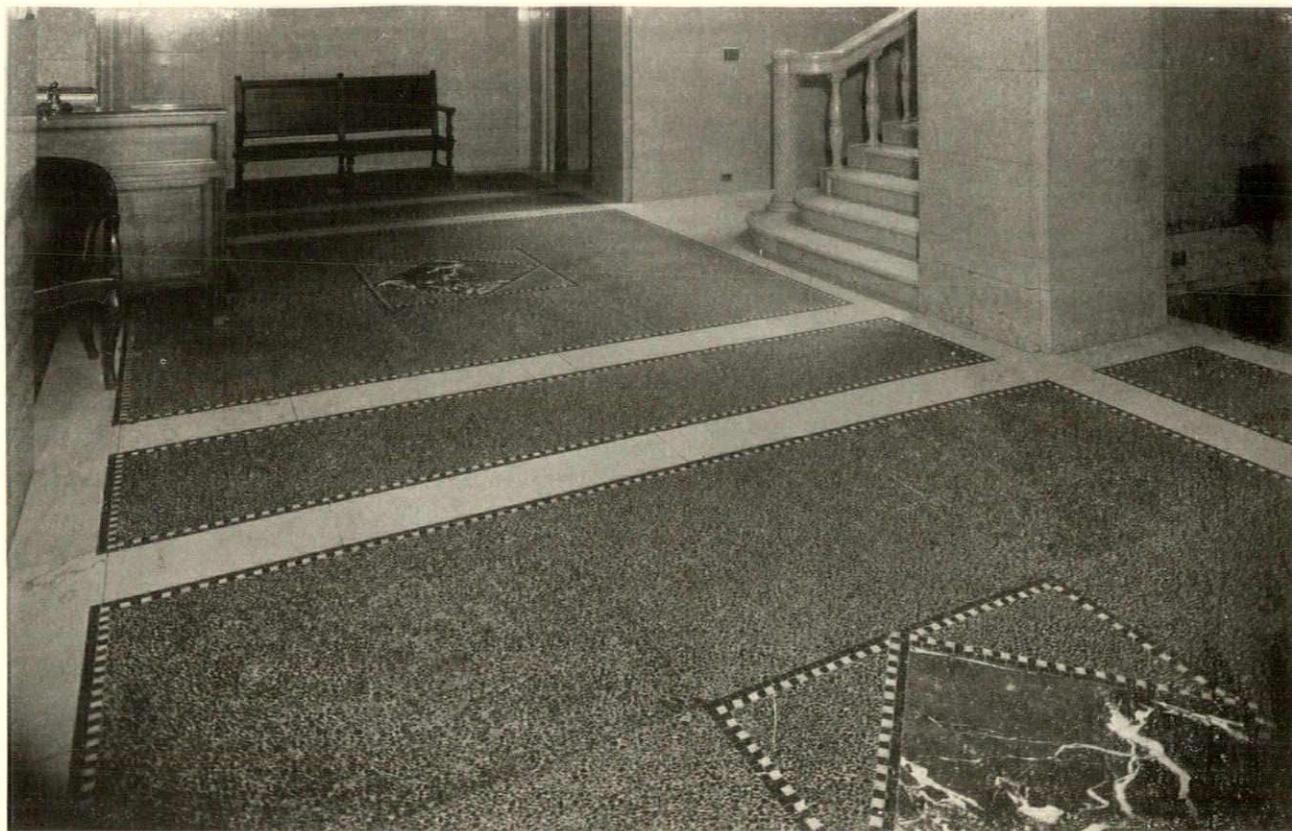
TERRAZZO as we know it is a development of quite recent years, little if any progress having been made previously since the days when Venice was at the height of her power. Though its use has increased immensely with the improved adaptability and lowered cost that have come with modern methods, its possibilities are only beginning to be appreciated. It is still largely confined to floors, bases, and stair work. Dados of terrazzo are sometimes seen, also columns faced with it and, rarely, pictorial wall panels, entire walls and ceilings. These point the way to its more extended use.

Terrazzo working was revolutionized by the appearance of metal dividing strips about 1919. Up to that time terrazzo had been laid in squares by a rather slow and laborious process, to prevent any cracks that might develop from forming unsightly irregular lines. Oiled wooden grounds were placed upon the scratch coat to form squares and alternate squares were filled

with the finish coat of terrazzo. On the following day, the grounds were removed and the intervening squares were filled in. The introduction of metal dividing strips did away with all of this, saving labor and speeding up the work. It also gave to terrazzo a new element with great design possibilities.

The now familiar grinding machine, driven electrically, had already done much to cut down labor cost and time, for it came before the metal dividing strips. It quickly displaced the primitive *gallera*—a piece of stone attached to a long handle of iron pipe, which was pushed and pulled back and forth by a workman, gradually wearing down the terrazzo to a smooth, level surface.

The scratch coat is laid smooth and level, for it is the guide for the finished floor. Its surface is usually $\frac{5}{8}$ " or $\frac{3}{4}$ " below the desired level of the finished floor, according to the specifications. Then the metal dividing strips are put in place and pressed down into the scratch coat to the



Terrazzo with marble in the Brooklyn Trust Company, Brooklyn, N. Y. York & Sawyer, architects

proper depth. The strips often are provided with a flange or other projection on their sides to prevent them from going too far down, and to ensure a level surface. The strips are made to project a little above the finishing level of the floor, to allow for grinding down.

The metal strips are also provided with projections punched out to provide a key, holding the strips in place. These projections are on one side of the strip only, so that it may not be pulled into a wavy line by any cracking that may occur between the squares. The single strip protects the edge of the square to which it is anchored, but leaves the opposite edge of the crack without such protection against a possible tendency to wear ragged. To overcome this, a strip is made from sheet metal folded so that the doubled edge is at the top and keys are provided at both sides. This doubled edge is cut through by the grinding down of the floor in finishing, forming two strips in contact, each attached to a square of terrazzo, providing protection for both edges of the joint between the squares.

Since the dividing strips can be made to play an important part in the design, they are sometimes made with a top section that shows a wider

face upon the surface of the work. For instance, the strips in the floor of the reception room of the Irving Trust Company, One Wall Street, and in the Hotel New Yorker, both in New York City, show faces $\frac{1}{4}$ " and $\frac{1}{2}$ " wide, respectively. This is purely a matter of design governed largely by the scale of the interior treatment. When it seems desirable to make the dividing strips show as little as possible, zinc strips are used, for they tone in with the color of the terrazzo and do not gleam. The strips are commonly of brass, nickel, silver, or zinc.

After the finished coat is laid the work is allowed to set, usually from three to five days, then given a rough rubbing with 24-grit carborundum stones in machines, after which it is grouted. The grouting is allowed to remain on until the job nears completion, when the work is ground down with 80-grit carborundum stones used in a grinding machine. Terrazzo can be polished by the same means that are employed in polishing marble.

Floors and steps of terrazzo withstand wear better than most other materials used for the purpose, and they wear down more evenly than floors composed of materials of different degrees



A floor of terrazzo alone, Bricken Building, New York City. Schwartz & Gross, architects

of hardness. Even where chips of different marbles are used in terrazzo, this holds true.

Terrazzo is less slippery than most floors, owing to the cement it contains, and, excepting on ramps and the treads of stairs, it does not call for any special provision against slipping; in such places a safeguard may well be provided by mixing alundum chips with the marble chips and cement of the finish coat. This substance can be had in cream, yellow, olive-green, and black. Where it is desired that the treads of steps be of the same appearance as floors adjoining them which do not contain alundum chips, the treads are sometimes made of the same mixture as the floors, and longitudinal grooves are cut in them and filled with an abrasive material forming narrow black lines of neat appearance. An example of this is found in the ground floor of the Graybar Building, New York City.

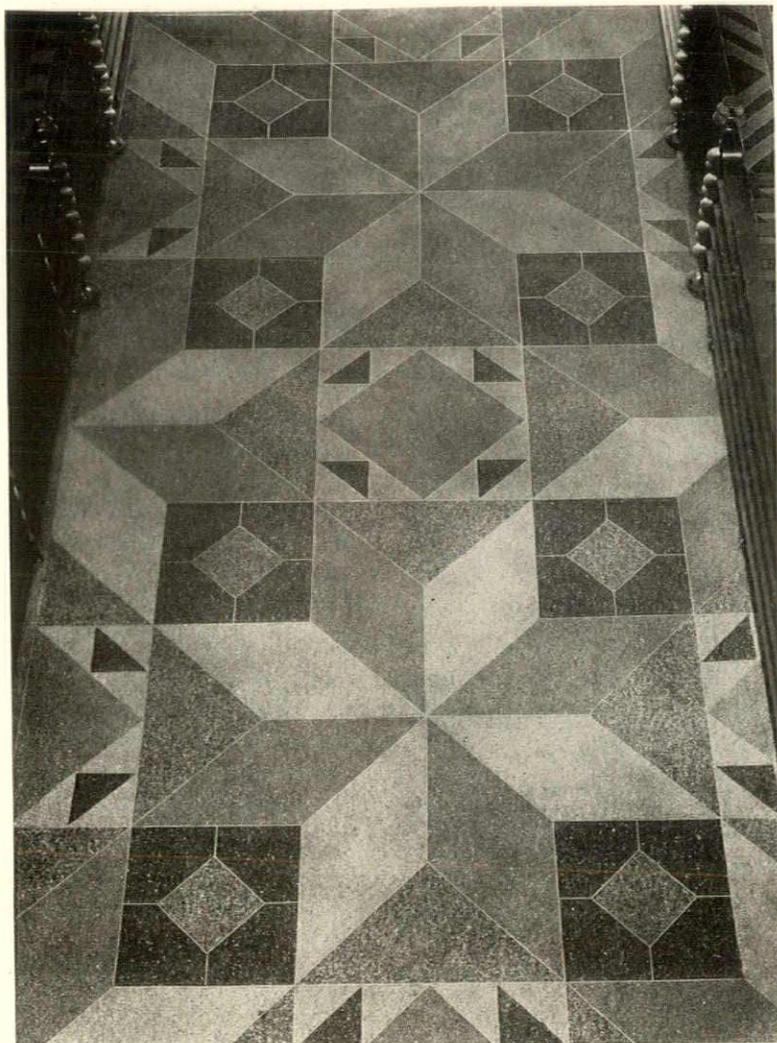
Terrazzo can be cast in place or, for certain purposes, it can be precast in the shop to advantage, especially in stair work. Treads for steel stairs are often cast in the shop of terrazzo reinforced with steel rods or steel mesh, to avoid blocking the stairway by making the treads on the job. Where the risers as well as the treads

are of terrazzo, there are usually not more than two or three steps, at a change of level between floors, and it is possible to form the steps on the job without interfering with other work.

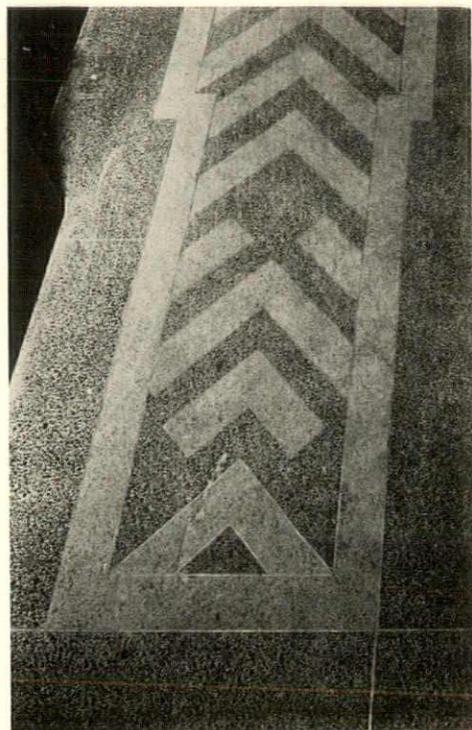
Terrazzo is usually composed of a scratch coat of 1 part of Portland cement to 5 or 6 parts of clean sharp sand, and a finish coat of 1 part of cement to 2 or 2½ parts of marble chips. An almost unlimited range of colors is available through the use of chips of different-colored marbles and, furthermore, the cement can be colored by the addition of pigments.

Though intended in the first place as a means of dividing a floor into squares, the use of metal strips has been developed into a means of producing patterns and even elaborate pictorial panels of terrazzo, the strips forming cells which are filled in with terrazzo of different colors, somewhat after the manner of cloisonné designs. This method is very extensively employed in forming ornamental borders, centrepieces and other motives, in conjunction with a field of plain squares.

In addition to form and color, terrazzo has a range of textures due to the chips of marble that compose the aggregate. These may be coarse,



A floor in which the metal dividing strips play an important part in the design. National Title and Guaranty Company, New York City. Corbett, Harrison & McMurray, architects



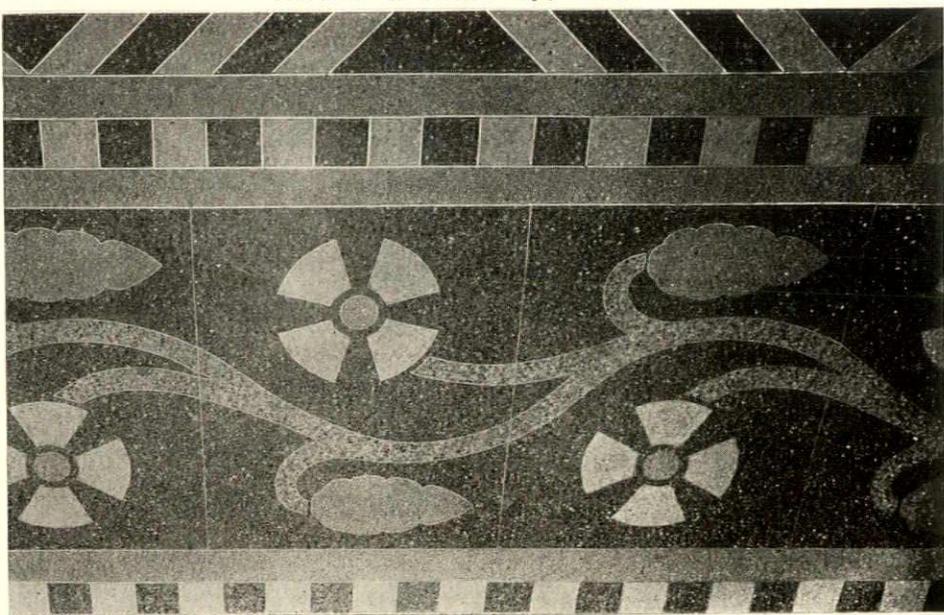
Detail of main banking-room floor, National Title Guaranty Company, Brooklyn. Corbett, Harrison & McMurray, architects

Detail of terrazzo in National Title Guaranty Company's rooms—a design that would have been impractical without the craftsmanship of to-day. Corbett, Harrison & McMurray, architects

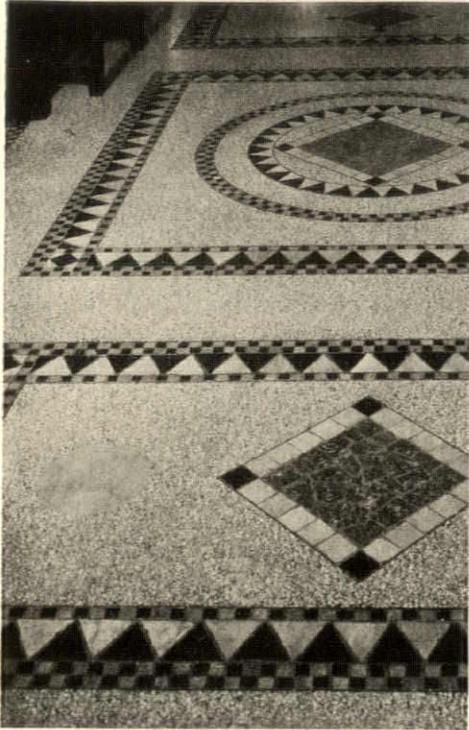
or fine, or mixed, to produce the quality desired.

The enrichment of terrazzo with ornamental borders and motives of marble mosaic, and with inserts of colored and veined marble, still further widens the range of effects, and there are many familiar examples of this method. Inserts of cast metal, either flush or modelled in low relief, provide another note.

Most of the terrazzo workers in this country seem to have come originally from the Friuli, Prov-



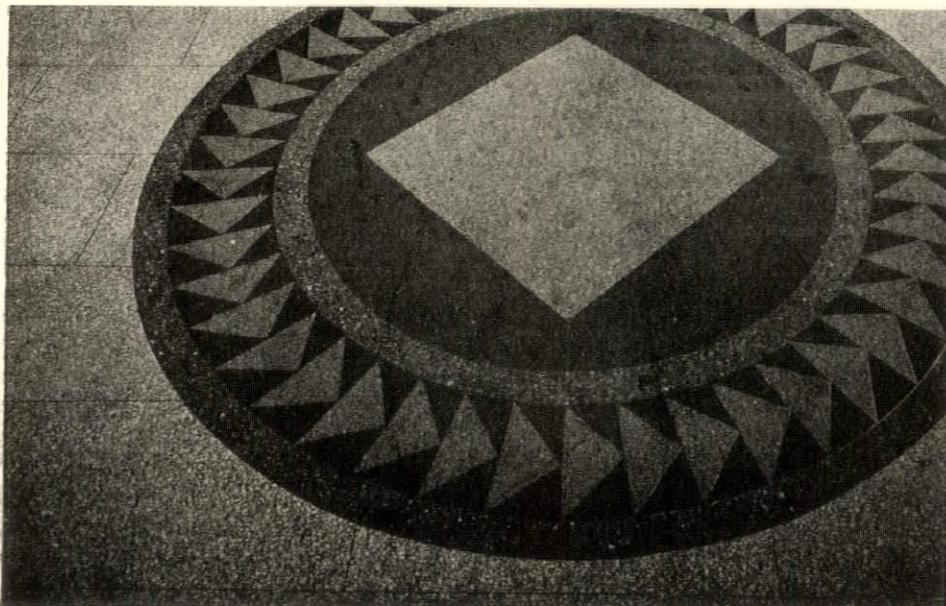
Curved wall surface in terrazzo with marble mosaic. Rochester Savings Bank, Rochester, N. Y. McKim, Mead & White, architects; executed by De Paoli Company, Inc.



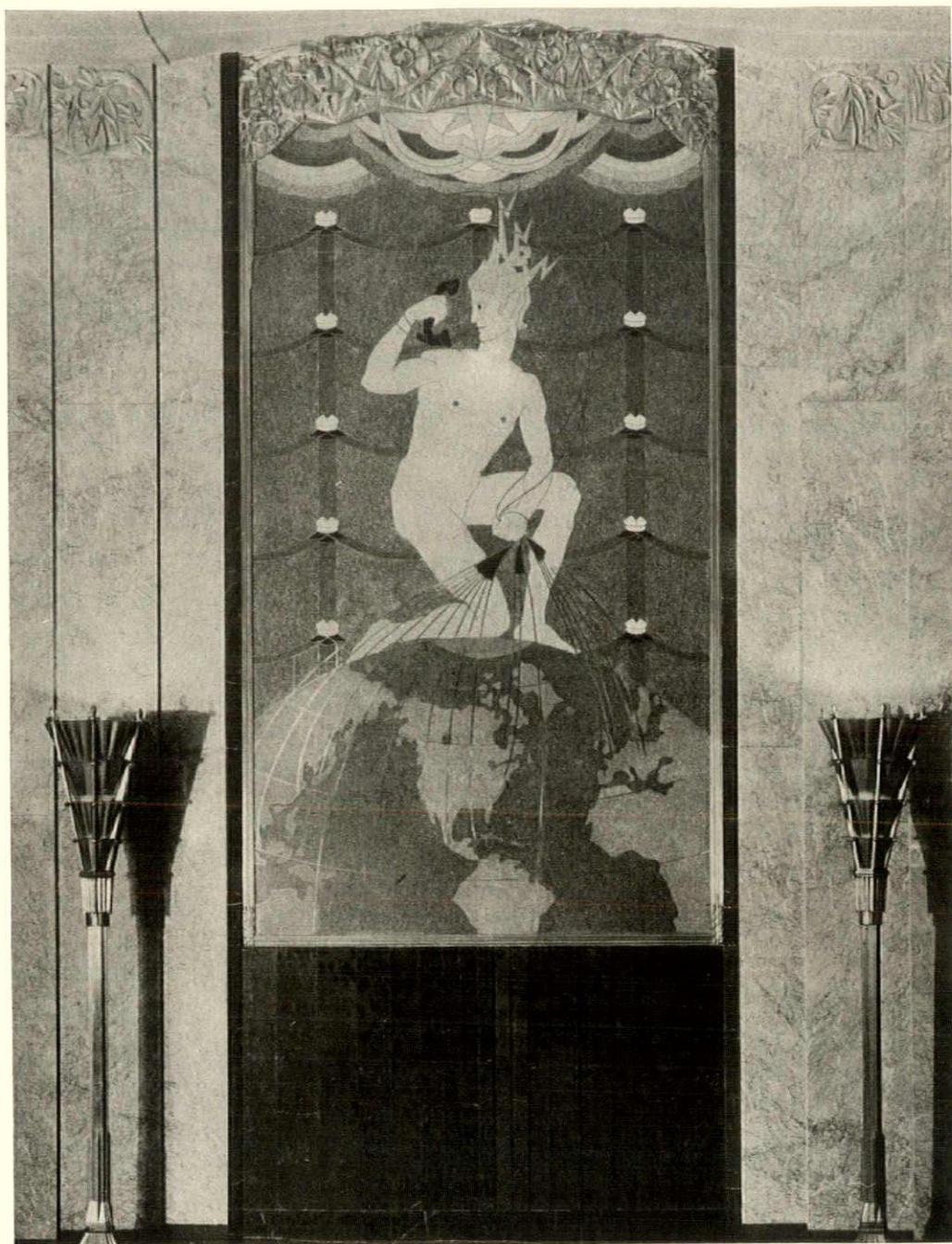
A combination of marble mosaic with terrazzo, in the Bricken Building. Schwartz & Gross, architects



Detail of another terrazzo floor in the Bricken Building where unusual nicety of jointing the metal dividing strips was required to secure an effective job. Schwartz & Gross, architects



ince of Udine, a few hours from Venice, and terrazzo, of course, is a feature of Venetian architecture. For example, the floors of the Doges' Palace are of terrazzo. The characteristic color of old Venetian terrazzo is red, for chips of red marble were used for the aggregate with a binder of cement composed of lime and red brick dust. This old terrazzo has a more important characteristic, however, found in the mixture of chips that vary in size from $\frac{1}{4}$ " to $\frac{3}{4}$ " and even 1"



Wall panel of terrazzo in a marble and bronze setting, New Jersey Bell Telephone Company Building, Newark, N. J. Voorhees, Gmelin & Walker, architects; executed by L. Del Turco & Brothers, Inc.

or more, producing a highly effective color variation and quality of texture. This has been employed in the floor of a Doges' bed chamber at the Metropolitan Museum, for historical correctness and decorative effect, and in other instances to secure the desired scale and interest, as in the Equitable Trust Company Building on Thirty-fourth Street, New York.

One of the most interesting examples of the possibilities of terrazzo is the pictorial panel in the wall of the main entrance lobby of the New Jersey Bell Telephone Company Building,

Newark, N. J., Voorhees, Gmelin & Walker, architects. The use of terrazzo for pictorial subjects seems to be only five years old, and to date from the exhibition of a circular panel of this kind by Bruno di Paoli in 1926.

Essentially modern in its utilization of labor-saving and time-saving methods and equipment, flexible enough to fit into either a traditional or a purely modern scheme of design, terrazzo is one of the architectural materials that will repay further study on the part of designers. It has an historic background and a forward outlook.



◀ ARCHITECTURE ▶

VILLE FRANCHE
From the pencil drawing by Vernon Howe Bailey

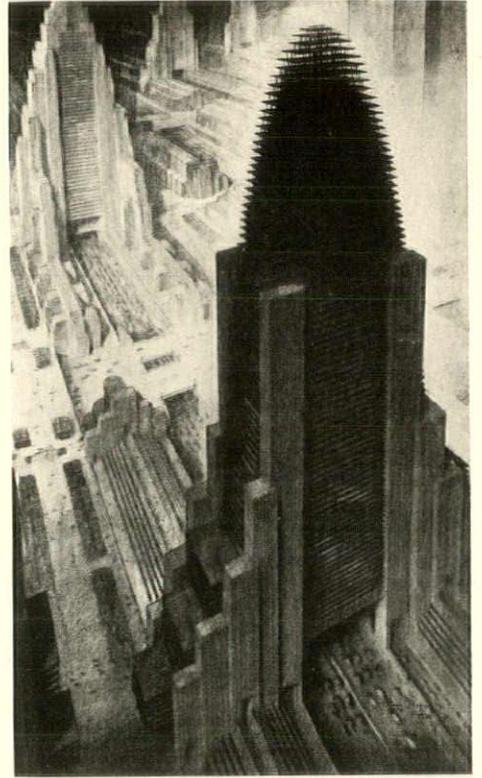
Architectural News in Photographs



© Hugh Ferriss

An imaginative conception by Hugh Ferriss: ground level for vehicular traffic; cars parked under buildings; escalators leading to upper-level pedestrian boulevards

A syndicate headed by Lord Southborough is to build this British Empire Building as part of the Radio City project, New York City



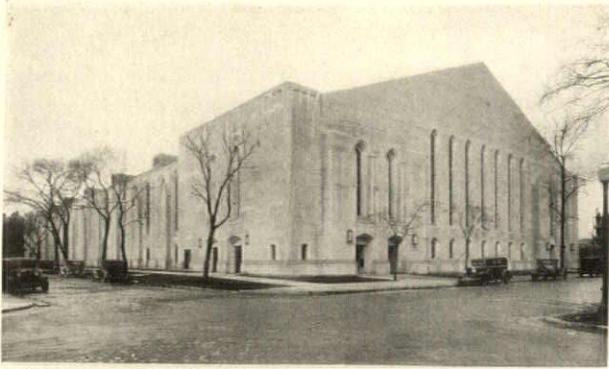
Below, the new City Hall, Kalamazoo, Mich. Weary & Alford, architects



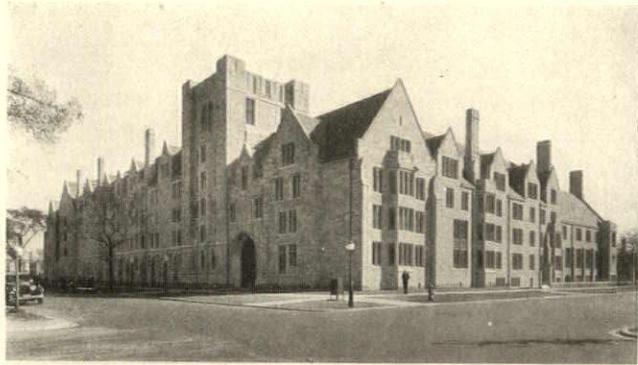
Another of Hugh Ferriss's imaginative conceptions showing the city of the future with skyscrapers at quarter-mile intervals

The International House of Chicago, on the Midway front of the University of Chicago, the centre for two thousand foreign students. Holabird & Root, architects

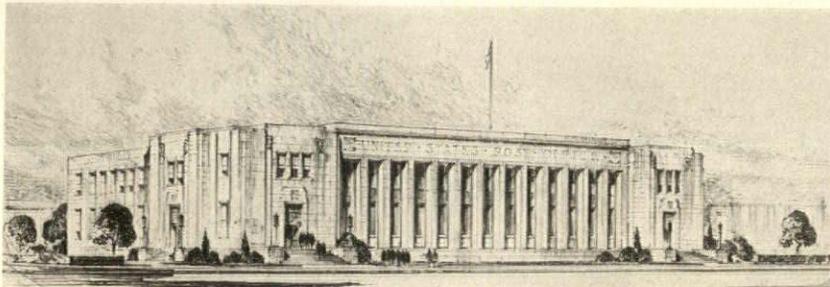




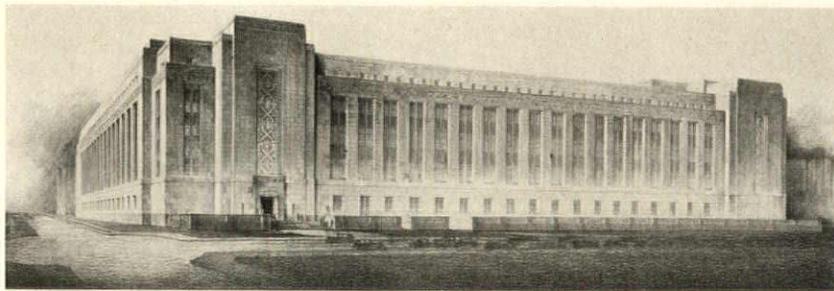
The new Field House of the University of Chicago—its interior a single great arena, 368 by 165 feet. Holabird & Root, architects



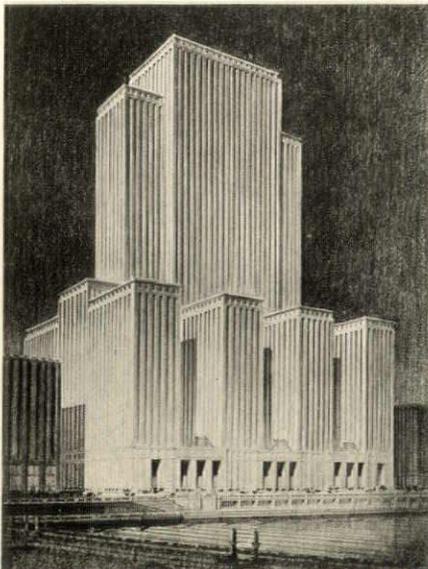
New residence halls for University of Chicago, opened last October, which, with another unit for women, will parallel the Harvard House Plan. Zantzinger, Borie & Medary, architects



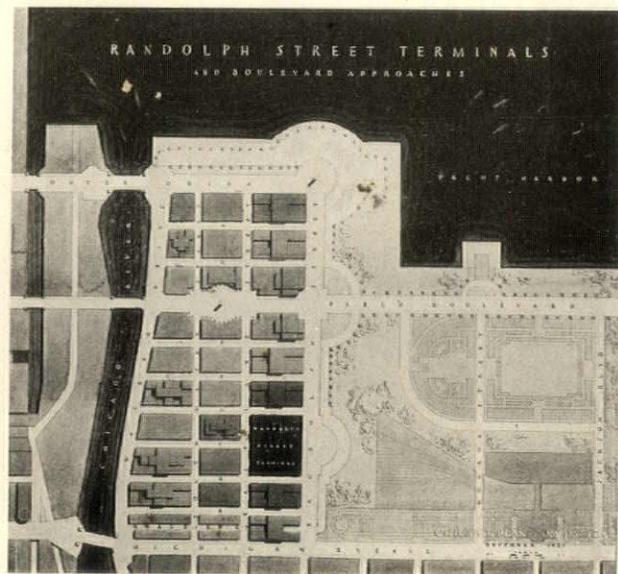
The contract has recently been let for the Stockton, Calif., Post Office. Bliss & Fairweather, architects; Howard G. Bissell, associate architect



The proposed new Post Office for Philadelphia. James A. Wetmore, Acting Supervising Architect, Treasury Department; Rankin & Kellogg; Tilden, Register & Pepper, associated architects



The proposed development of Chicago in the area east of Michigan Avenue and north of Randolph Street. At the left is a preliminary study for the passenger terminal and office building. Graham, Anderson, Probst & White, architects



BOOK REVIEWS

STANFORD WHITE. By CHARLES C. BALDWIN. 399 pages, 5¾ by 8½ inches. Illustrations from photographs and drawings. New York: 1931: Dodd, Mead & Co. \$3.50.

Here is a book that would seem to be of interest to the whole profession, young and old. Mr. Baldwin has given us not only a vivid picture of White, chiefly through his letters, but a picture also of his times and his contemporaries, which means in effect that he causes to relive most of the characters in a distinct epoch of American art history.

CALIFORNIA GARDENS. By WINIFRED STARR DOBYNS. Foreword by MYRON HUNT. 20 pages and 208 plates, 8½ by 11 inches. Illustrations from photographs. New York: 1931: The Macmillan Company. \$5.

Here is abundant evidence that California has been developing gardens that are as well worthy of attracting pilgrims as are most of the gardens we journey abroad to see. The photographs apparently are up to the high standard we expect from California, but the reproduction process, unfortunately, falls far short of measuring up to their excellence.

HUMIDIFICATION FOR RESIDENCES. By ALONZO P. KRATZ. 30 pages, 6 by 9 inches. Illustrations from photographs and diagrams. Bulletin No. 20. Pamphlet binding. Urbana, Ill.: 1931: University of Illinois. 20 cents.

Arriving at the conclusion that it is not possible to evaporate sufficient water in pans or in warm-air furnaces to maintain 40 per cent relative humidity in cold weather.

THE PREPARATION OF ZONING ORDINANCES. A Guide for Municipal Officials and Others in the Arrangement of Provisions in Zoning Regulations. By the Advisory Committee on City Planning and Zoning of the U. S. Department of Commerce. 28 pages, 6 by 9 inches. Pamphlet binding. Washington: 1931: U. S. Department of Commerce, Bureau of Standards. 10 cents.

THE TEMPLE OF THE WARRIORS. The Adventure of Exploring and Restoring a Masterpiece of Native American Architecture in the Ruined Maya City of Chichen Itzá, Yucatan. By EARL H. MORRIS. 251 pages, 6¼ by 9 inches. Illustrations from photographs, drawings, and colored frontispiece. New York: 1931: Charles Scribner's Sons. \$5.

The author has been digging in archæological dust heaps all his life. With Dr. Sylvanus G. Mor-

ley, of the Carnegie Institution, he directed excavations during four years in connection with this great monument of aboriginal American architecture. His book is a thrilling account of a great adventure.

A NEW TEST FOR PREDICTING THE DURABILITY OF VARNISHES (THE PHOTO-CHEMICAL EMBRITTLING TEST). By J. H. WILSON. 11 pages, 6 by 9 inches. Illustrations from graphs. Research Paper No. 333. Pamphlet binding. Washington: 1931: U. S. Department of Commerce, Bureau of Standards. 5 cents.

HARVARD CITY PLANNING STUDIES.

1. AIRPORTS. Their Location, Administration and Legal Basis. By HENRY V. HUBBARD, MILLER McCLINTOCK, and FRANK B. WILLIAMS. Assisted by PAUL MAHONEY and HOWARD K. MENHINICK. 190 pages, 7 by 9¾ inches. Illustrations from photographs and plans. Cambridge, Mass.: 1931: Harvard University Press. \$3.50.

Harvard University established in 1929 its Graduate School of City Planning with research as a principal function. The facts and conclusions developed are to be published as The Harvard City Planning Studies, of which this is the first, and two other volumes follow herewith. It is expected that two or three volumes will appear each year.

2. BUILDING HEIGHT, BULK AND FORM. How Zoning Can Be Used as a Protection Against Uneconomic Types of Buildings on High-Cost Land. By GEORGE B. FORD. Assisted by A. B. RANDALL and LEONARD COX. 188 pages, 7 by 9¾ inches. Illustrations from photographs, drawings, and graphs. Cambridge, Mass.: 1931: Harvard University Press. \$3.50.

A posthumous record of George B. Ford's findings in his wide research and experience with city planning.

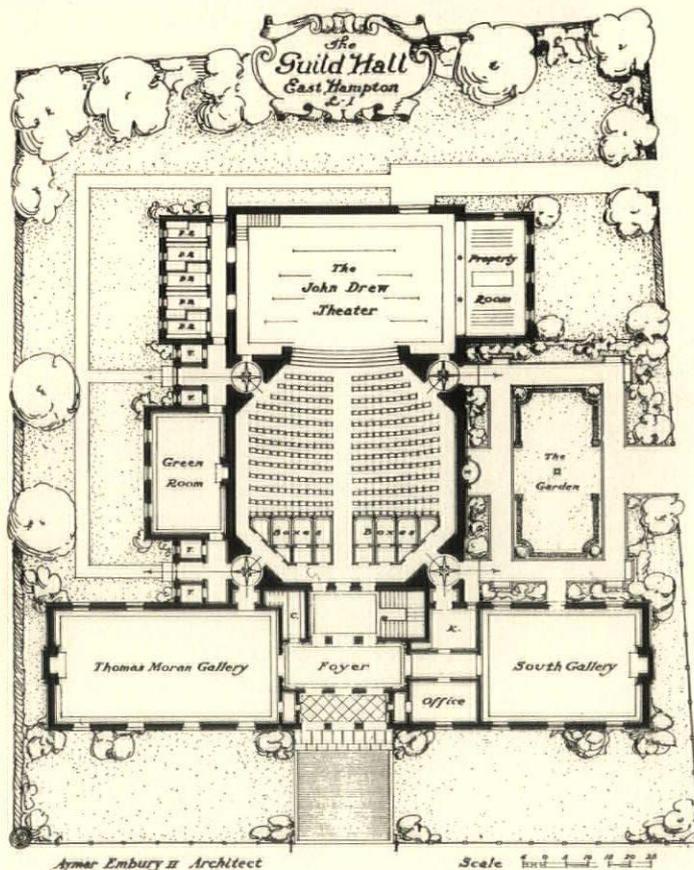
3. NEIGHBORHOODS OF SMALL HOMES. Economic Density of Low-Cost Housing in America and England. By ROBERT WHITTEN and THOMAS ADAMS. 205 pages, 7 by 9¾ inches. Illustrations from photographs, drawings, and graphs. Cambridge, Mass.: 1931: Harvard University Press. \$3.50.

In contrast with the previous volume of George B. Ford's studies of the intensive use of high-cost land, here is presented a study to determine how sparsely we may spread the population and still meet the cost of city improvements and adequate housing. Mr. Whitten and Professor Adams speak respectively for the United States and England.

Two New Community Playhouses

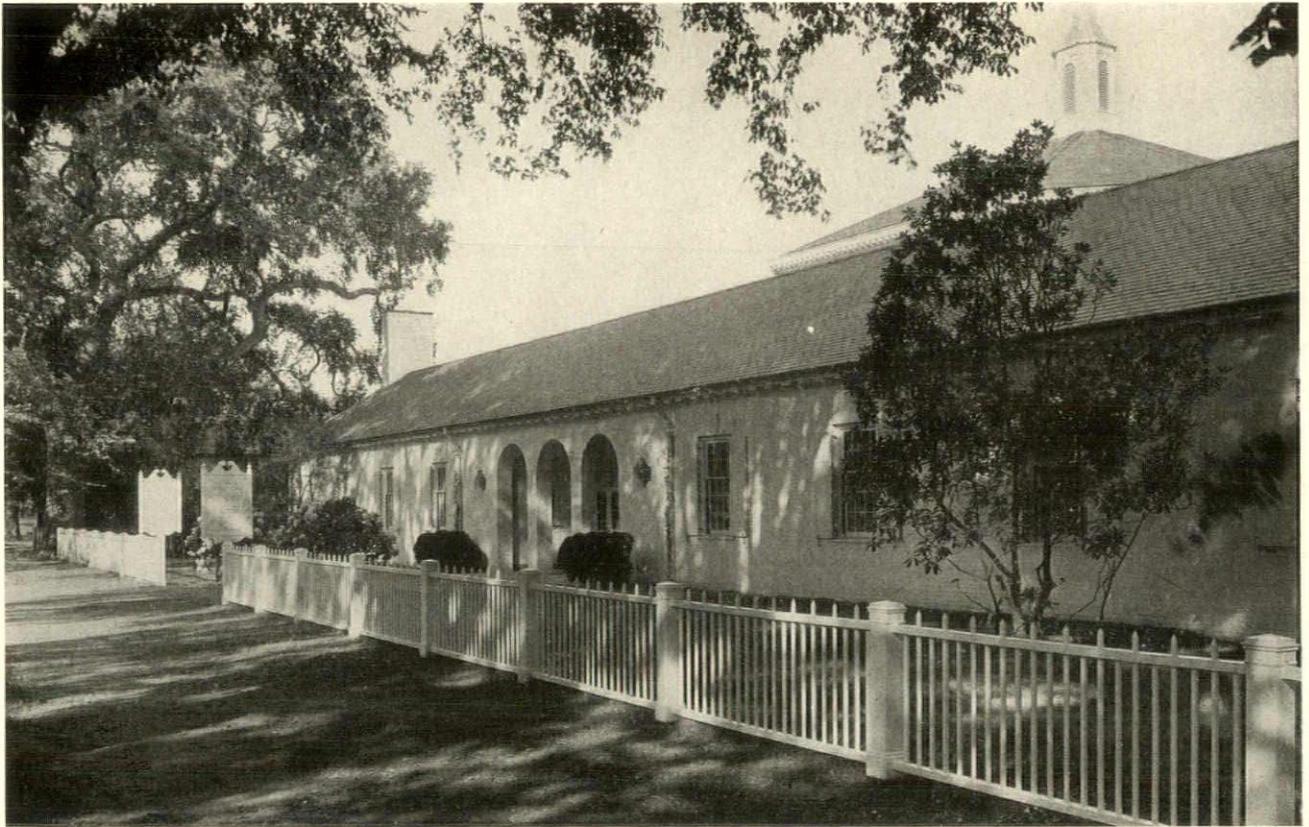


Photographs by Richard Averill Smith



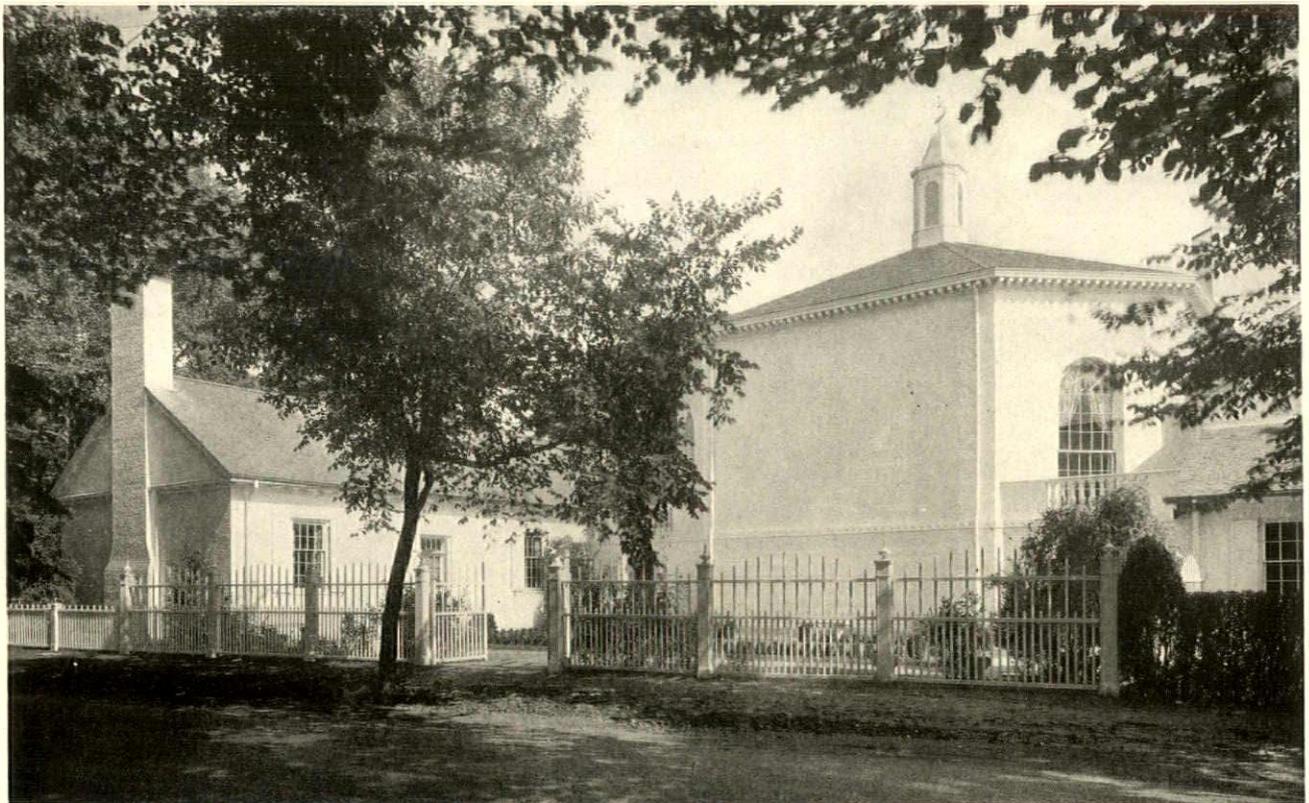
THE GUILD HALL,
EAST HAMPTON,
LONG ISLAND

AYMAR EMBURY, II,
ARCHITECT



*The long entrance front with the South Gallery in the foreground
and the Thomas Moran Gallery beyond the entrance*

*The garden entrance side, the painted brick walls of the auditorium
proper looming up in the centre*





A detail view of the garden entrance with one of the auditorium exits beyond and the property room lean-to at the right



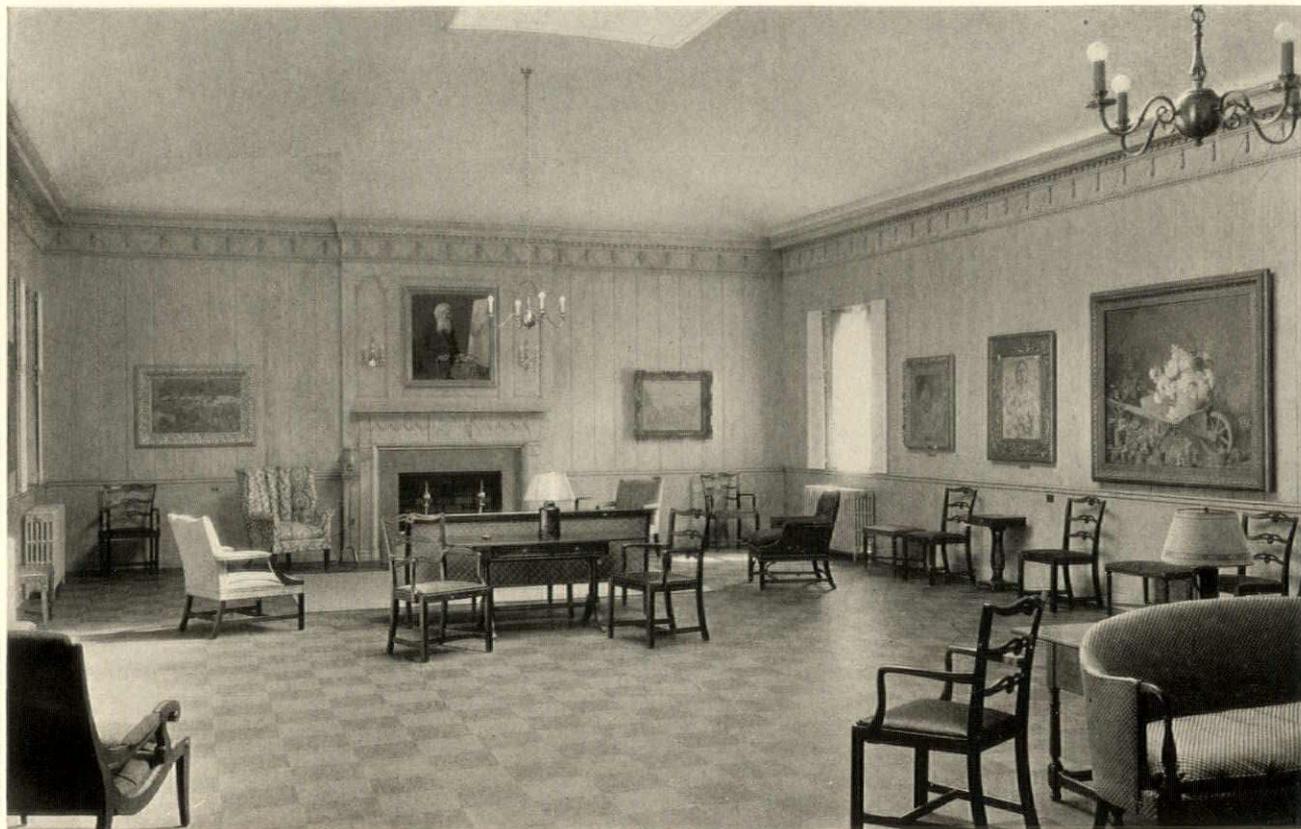
The auditorium as seen from under the balcony. Against an oyster-shell color of the plaster, striped with silver, the hangings are of blue and
rose



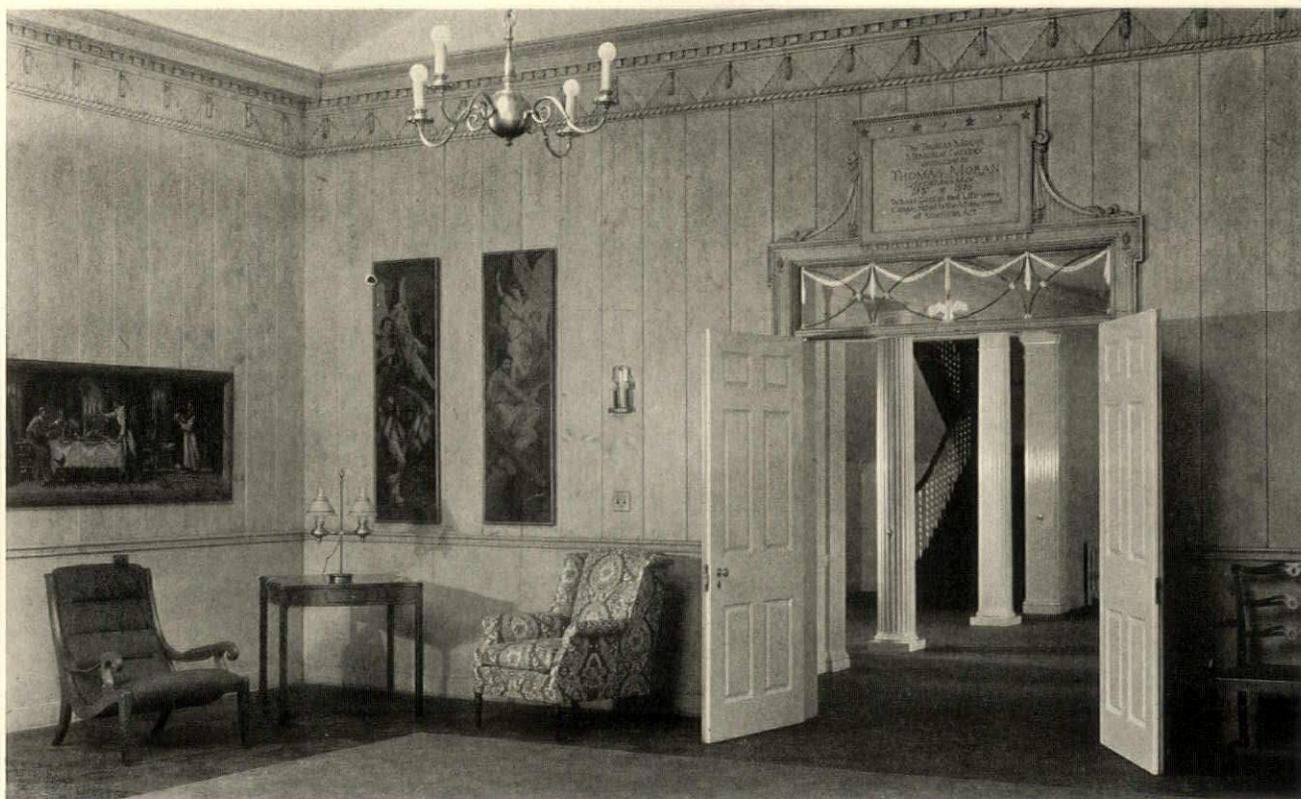
The seats are upholstered in rep, rose on the face and blue on the back. The canopy form of ceiling is painted in blue and silver on plaster

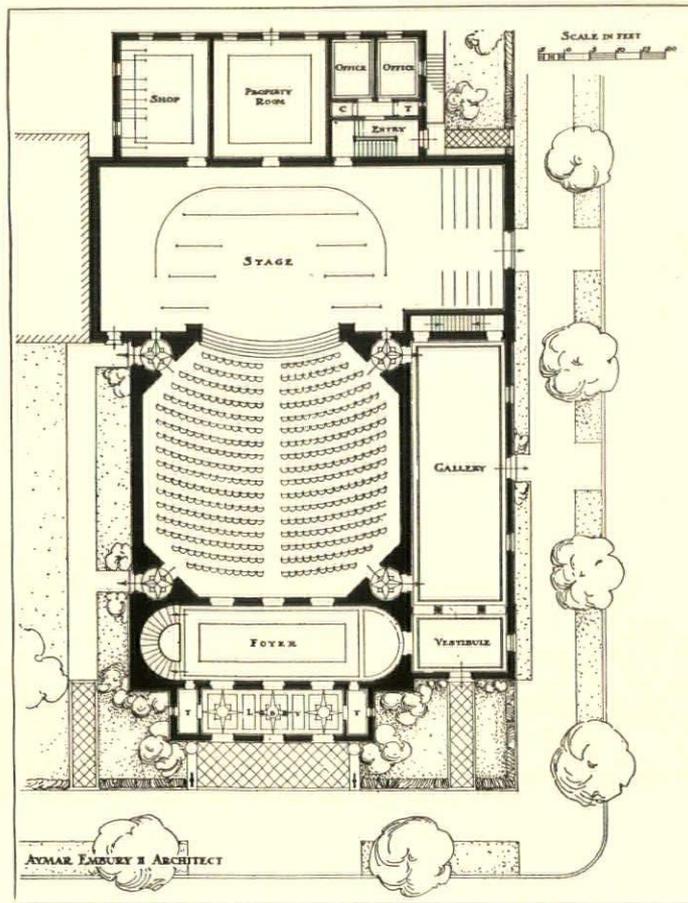
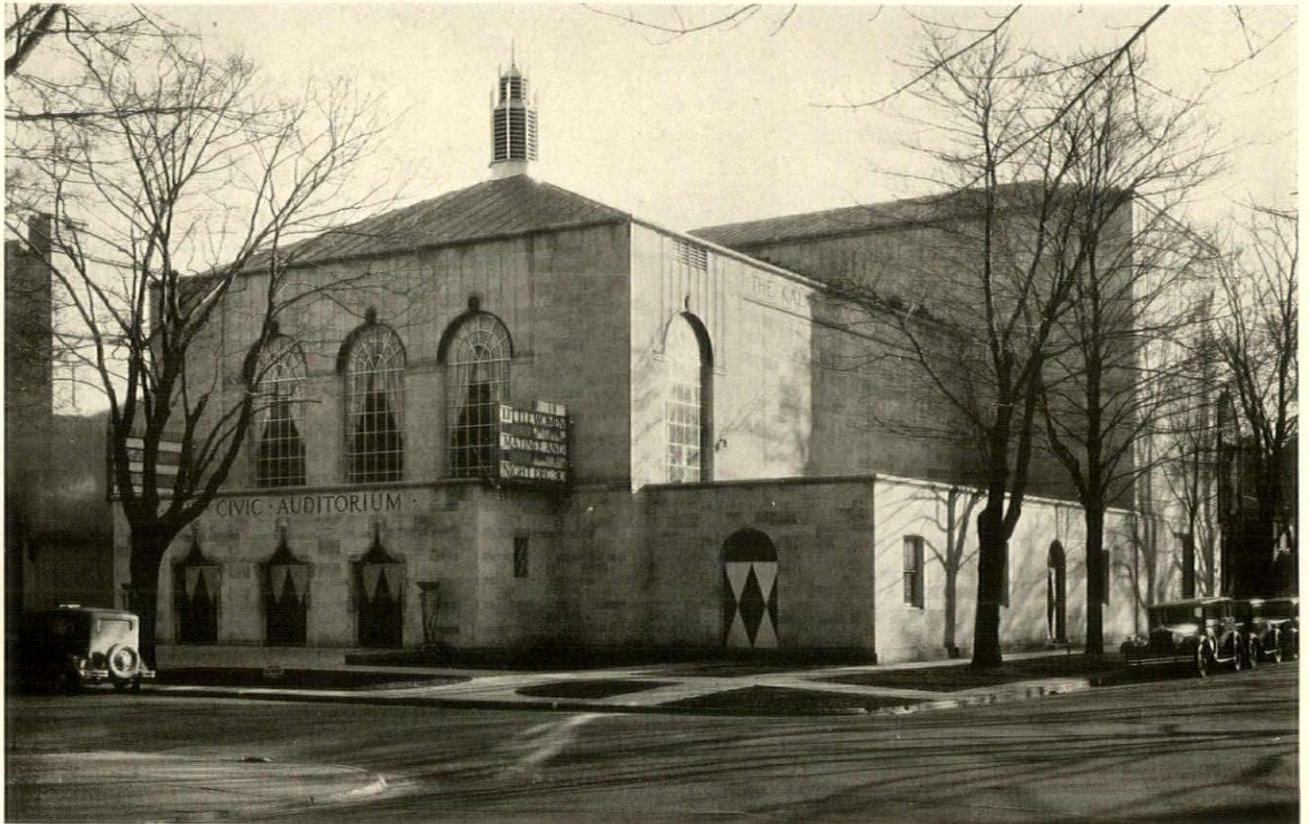


Fireplace and mantel details in the Thomas Moran Gallery. Walls are sheathed and panelled in painted pine; the floor of mastic tile



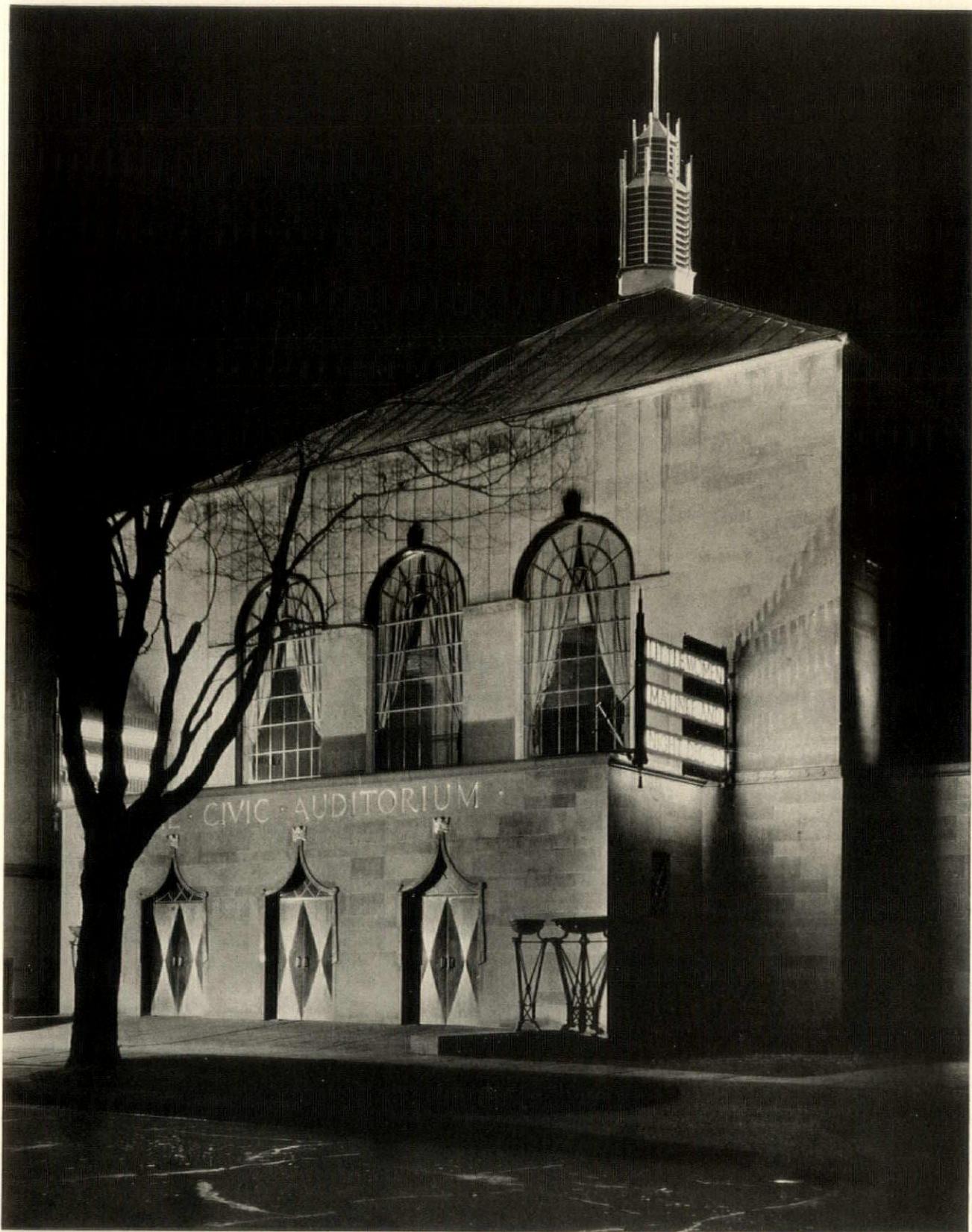
Two views of the Thomas Moran Gallery. The vaulted ceiling is finished in a natural hard plaster





THE KALAMAZOO
CIVIC AUDITORIUM

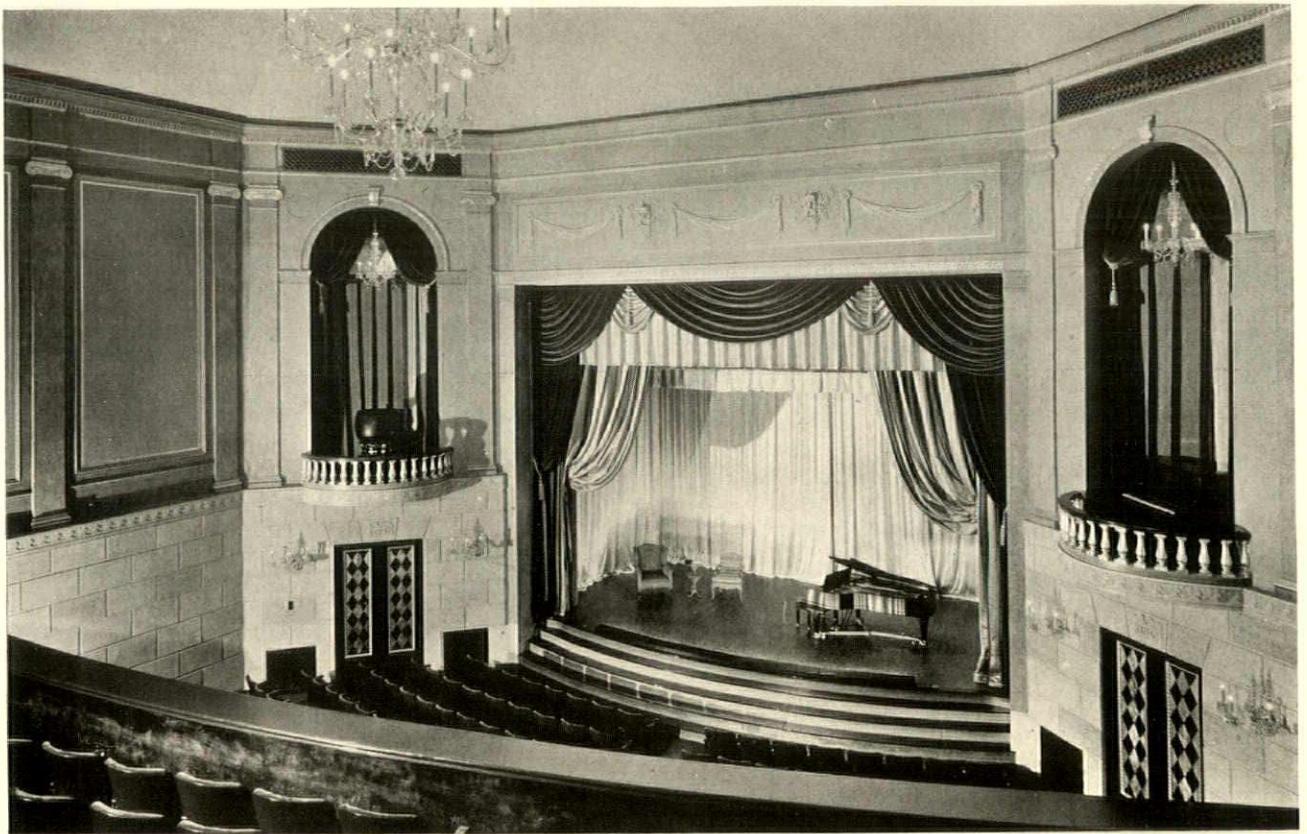
AYMAR EMBURY, II,
ARCHITECT



The exterior is in limestone, approaching tan in color; the windows, steel painted with aluminum paint; the doors, stainless steel; roof, copper; flèche, chromium plated. The lettering over the entrance doors is pierced through the limestone, and lighted from behind glass



In the foyer the doors are in blue and silver, the floor of rubber tile



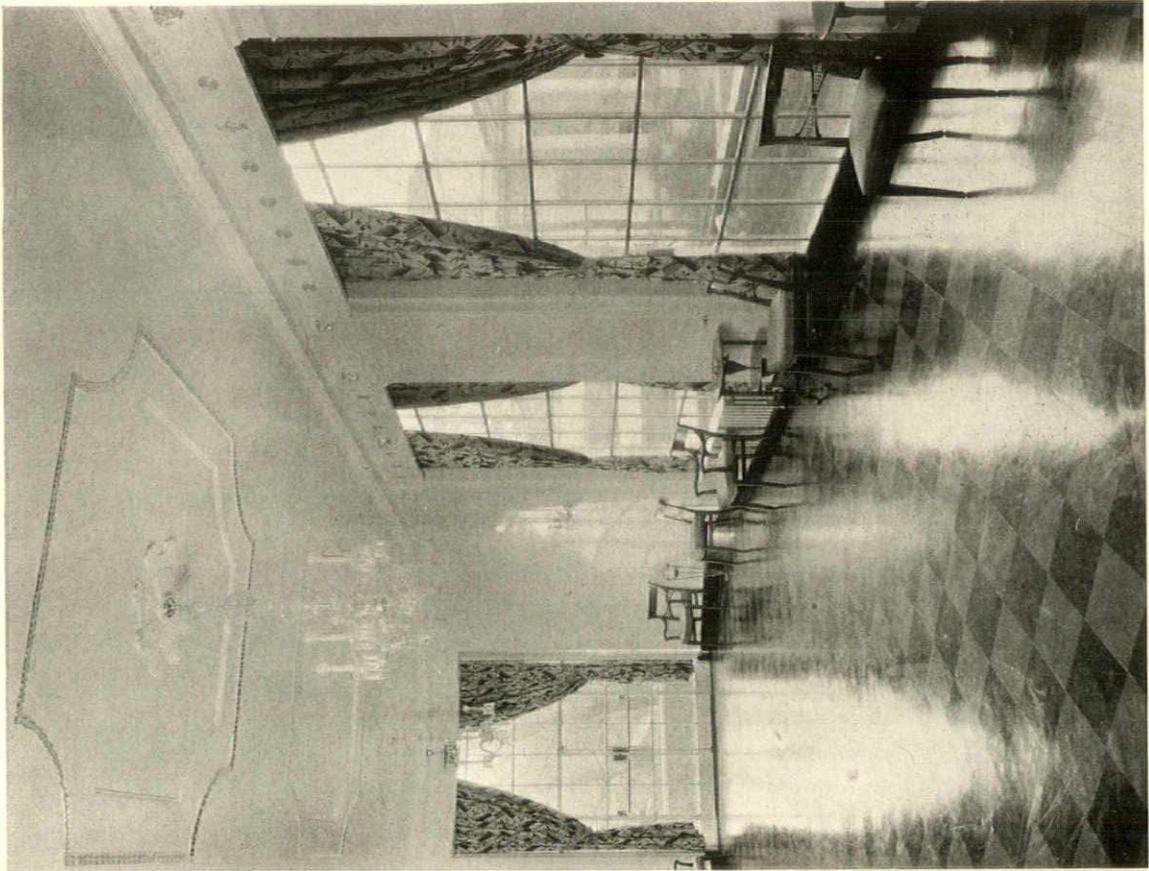
The auditorium itself has a simulated travertine base with painted plaster above picked out in goldleaf. The hangings are in jade and rose



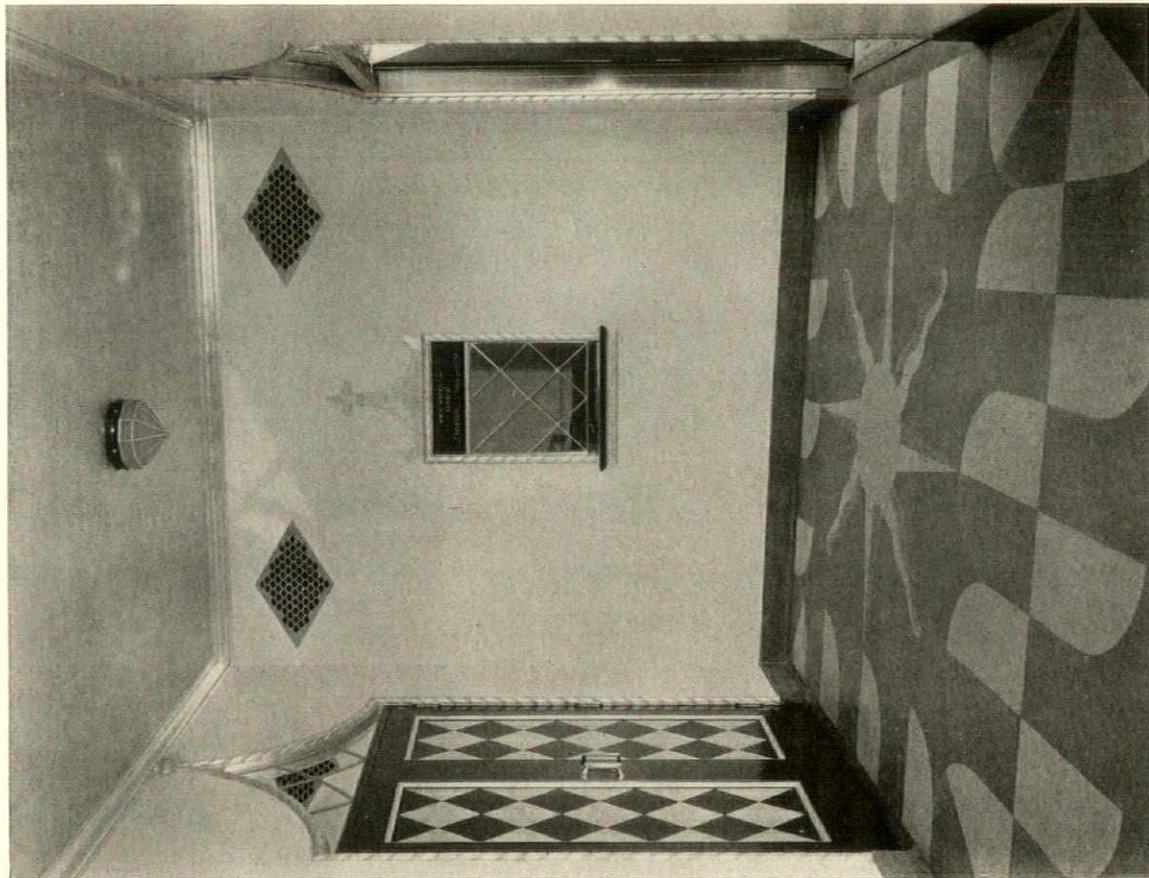
The gallery which, as shown on the plan, gives abundant entr'acte space



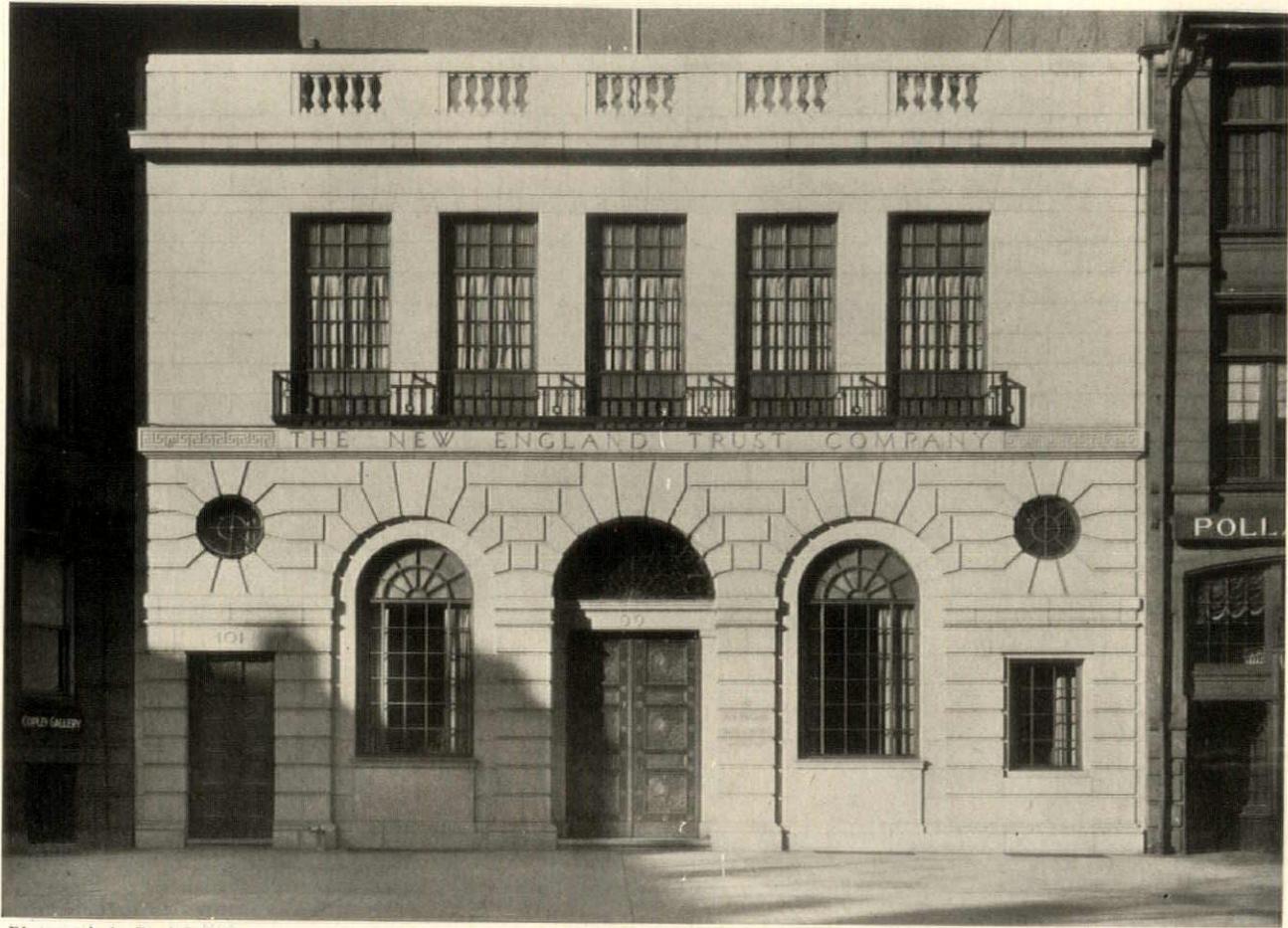
The auditorium as seen from the stage



The balcony foyer, where the almost white plaster is relieved by the strong pattern of the printed hangings and highlight ornament in silver



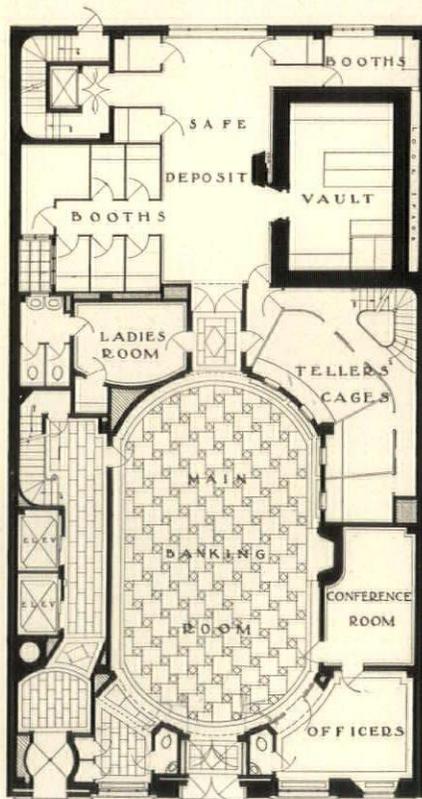
The lobby, with a ticket window at either end. The floor here is of terrazzo in pink and two middle tones of gray



Photographs by Paul J. Weber

The banking building has exterior walls of granite, unusually fine grained and of a warm tone—known as Connecticut White. This

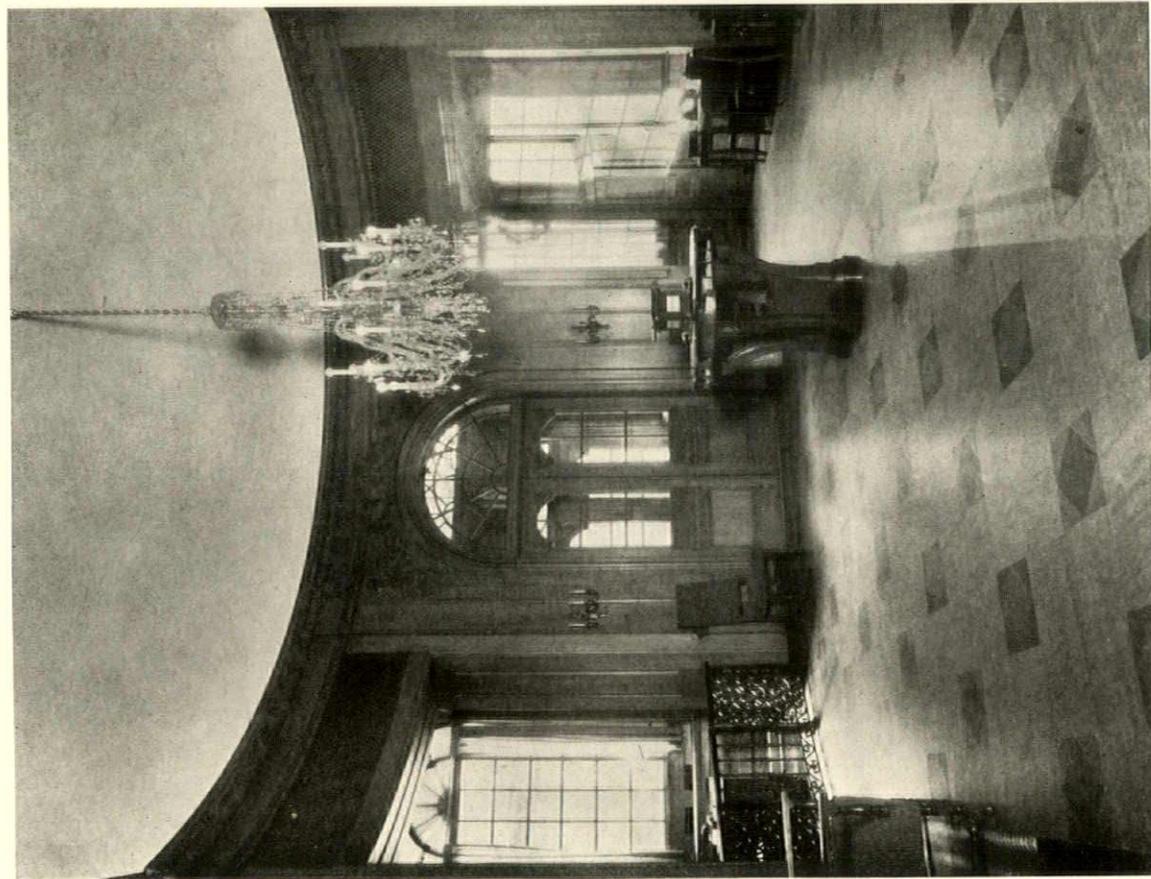
granite usually has been confined in its use to small projects like mausolea. All windows and doors are of bronze



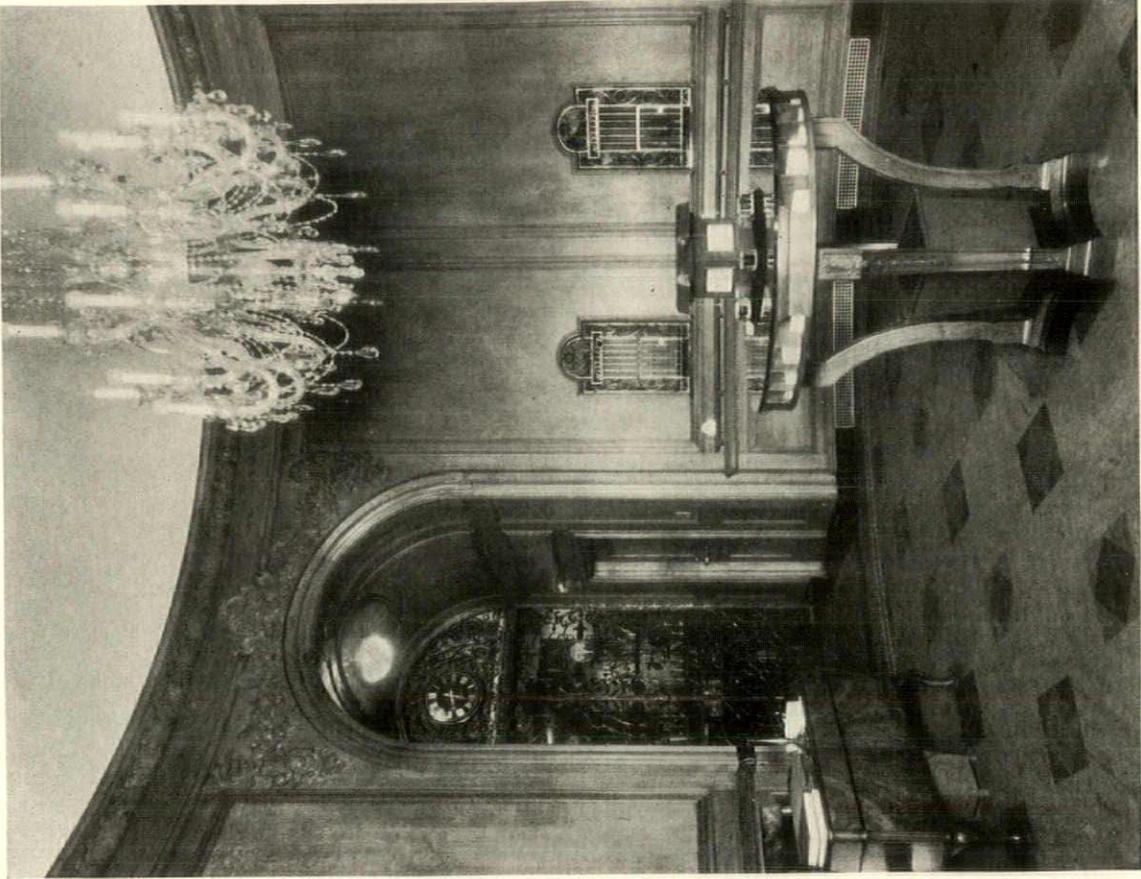
THE NEW ENGLAND TRUST COMPANY,
BRANCH OFFICE,
99 NEWBURY STREET,
BOSTON, MASS.

HENRY & RICHMOND,
ARCHITECTS

NEWBURY STREET
GRAPHIC SCALE



The main banking-room, looking toward the entrance; the walls are of Slavonic oak. Wrought-iron rails, wickets, and gates are by Koralewsky



Main banking-room, looking toward the safe-deposit department on the same level. The architects have attempted to give the banking-room an intimate and domestic character

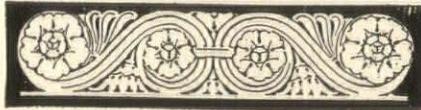
◀ ARCHITECTURE ▶

Tuesday, December 22.—Dean Bos-
sange of the New York University Col-
lege of Fine Arts has planned a new de-
partment which will train "interior
architects." While there is unquestion-
ably a real need for those who are better
trained than a typical young woman
with social contacts and tastes who se-
lects, purchases, and arranges furnish-
ings, it seems to me that if we are to
train architects for interior work only,
perhaps the time is coming when we shall
train men for exterior work solely, and
perhaps even specialize in theatre archi-
tects, church architects, residential
architects, and commercial architects.
It would be a sad degradation of the
architectural profession if our educa-
tional institutions were to discontinue
the traditional method of attempting, so
far as they are able, to develop archi-
tects who are designers in the broadest
sense, with a solid foundation of what
might be called, for want of a better
term, cultural training. Already there
are people who think that in building a
skyscraper one goes to an engineer or
builder first, and incidentally calls in an
architect to drape the exterior. If we
are going to attempt only the training
of men—or women—who will drape ex-
terior or interior, but not both, the end
is in sight.

Thursday, December 24.—I hear that
Radio City is to have its exterior walls
of limestone. There has been much dis-
cussion and much conjecture as to what
materials should be used to sheath the
steel frame. The limestone selected is of
a buff color similar to that used in the
Temple Emanu-El, New York City.

Saturday, December 26.—It might be
numbered among the silver linings that,
aside from the obvious benefits of experi-
ence in building, an architect's greatest
opportunity for self-development occurs
in his idle periods. If, instead of be-
moaning the lack of work, he were to
undertake systematically to improve his
own knowledge, he would be the better
prepared for to-morrow's job. Vitruvius,
it will be remembered, said, "Architects
who have aimed at acquiring manual
skill without scholarship have never been
able to reach a position of authority to
correspond with their pains, while those
who relied only upon theories and schol-
arship were obviously hunting the shadow,
not the substance. But those who have a
thorough knowledge of both, like men
armed at all points, have the sooner at-
tained their object and carried authority
with them."

Monday, December 28.—Three stu-
dents of the Harvard Engineering School
recently visited fifteen of the leading
cities in America, studying traffic con-
ditions, and find that: "The only
method a city may hope to use to grow



The Editor's Diary



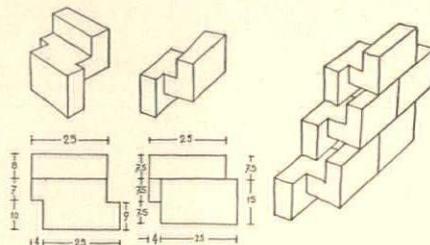
is by tying new building to transporta-
tion; if the means of transportation are
not altered by some as yet undeveloped
agency the line of future growth will
lead toward large-scale, self-contained
buildings."

Thursday, December 31.—Felicitated
James Monroe Hewlett upon his ap-
pointment as Director of the American
Academy in Rome. He tells me he is
going over in March for a few weeks,
returning there again in the early fall to
take up his work. I suppose Mr. Hew-
lett is to be congratulated, but far more
so is the American Academy in Rome.



Friday, January 1.—The great plan
for New York and its environs, which
has been in the making for some years
under the stimulus of the Sage Founda-
tion, has been completed. The result is
greeted by Robert Moses, former Sec-
retary of State and president of the Long
Island State Park Commission, as vision-
ary. I wonder whether he or any of
us ever knew a really good plan that was
not visionary. It has to be, else it is not
a good plan for the future. "Where
there is no vision the people perish."

Saturday, January 2.—Some one is
always designing a new building unit
with the purpose of avoiding some of the



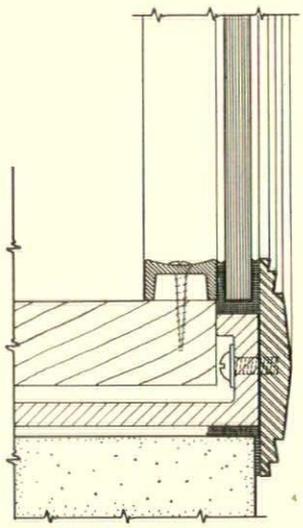
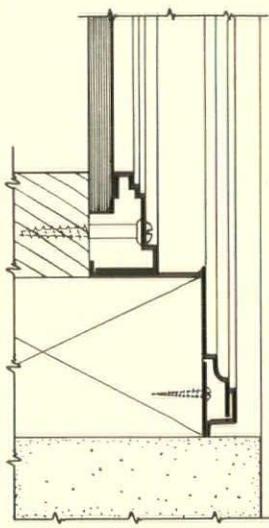
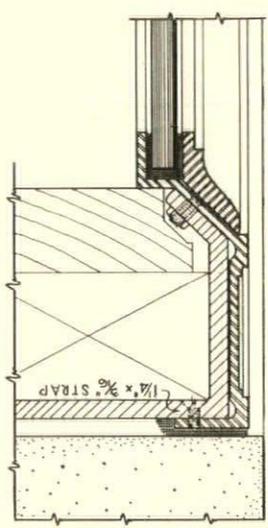
The dimensions are in centimeters

shortcomings of brick. Here is one of
the most elaborate ones we have seen, as
published in *Rassegna di Architettura*,
Milan, in which considerable ingenuity
has been shown in avoiding through
joints and securing a hollow space within
the wall.

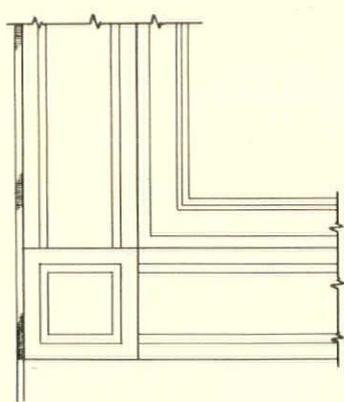
Monday, January 4.—E. N. Jenckes,
of Springfield, Mass., who does a lot
of clear thinking about architectural
matters, and frequently expresses these
thoughts in *The Springfield Republican*,
writes me that the discussion about St.
Thomas's new window back of the reredos
brings up another point in ecclesi-
astical architectural design that worries
him. This is the tendency in some of
our recent work to allow the reredos to
conflict with the windows. In some cases
finials of the reredos project into the
field of the window, interfering with
the design of that unit. In others, the
interference is even more marked. He
mentions the Epworth Euclid M. E.
Church in Cleveland, where the reredos
partly interferes with the lower half of
the east rose window. In Goodhue's
Chapel of the Intercession, the canopy
cuts off the lower part of the window
from the worshipper in the nave. In
Cram & Ferguson's St. James Protest-
ant Episcopal Church, the new altar pro-
jects its terminals above the sills of the
row of windows across the east end. At
Christ Church, Crambrook, the inter-
ference is marked. Jenckes does not un-
derstand why architects allow the
reredos to appear as if it were lugged in
as a convenient piece of church furni-
ture without relation to the architectural
design. On the other hand, it seems to
me likely, in view of the frequency with
which this occurs, that the architects
have felt the necessity for permitting
some overlapping of the two sets of ele-
ments. One difficulty, however, is that
if the reredos stands well out from the
face of the wall, these upper elements
are constantly changing in their rela-
tion to the window as the observer moves
across the nave.

Wednesday, January 6.—Hobart Up-
john and I dined with Edward S. Hewitt,
our chairman of the Education Com-
mittee, New York Chapter, A. I. A., and
discussed a tentative scheme for further-
ing adult architectural education. If
there is one profession more than another
in which the practitioner is never even
satisfactorily educated, it is that of
architecture, yet most of us do nothing
about it.

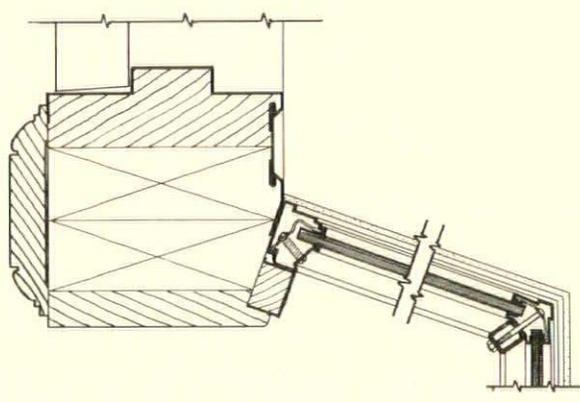
Thursday, January 7.—To-night
proved to be one of the most successful
weekly gatherings of The Architectural
League in recent years. It was a joint
meeting between members of The
League and members of the American
Society of Etchers. Chester Price, Al-
bert Flanagan, and Emery Roth had



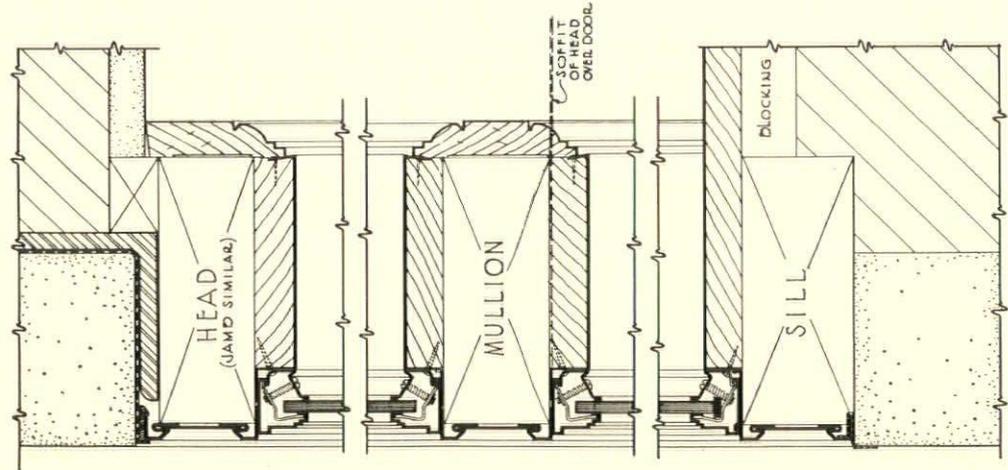
- VARIOUS JAMB DETAILS -



- ELEVATION OF TRIM -



- PLAN AT DOOR -



- SECTION -

A SERIES OF
WORKING DRAWINGS
BY JACK G. STEWART
- PLATE NO 22 -

STORE FRONT CONSTRUCTION

- SCALE: 1/4" = 1' -

hung a representative exhibition of modern American etchings, and John Taylor Arms communicated to a crowd of nearly two hundred much of his own enthusiasm for the line in etching. By the time he had finished speaking one almost felt that he might be able to sense the fundamental differences between the line of Zorn and that of Whistler, and be able to distinguish the difference between a line etched with nitric acid and a line etched with hydrochloric acid. And yet I find it difficult to tell unmistakably a dry-point from a bitten plate.

Friday, January 8.—There has been some suggestion of an evolution in our bedrooms. With the mounting appreciation of the benefits to be gained by outdoor sleeping, one sees a growing use of the bedroom as an auxiliary dressing-room. I wonder, however, why some one has not gone one step farther and built a sort of sleeping-bunk in the thickness of the wall. On the outside one would have, possibly, sliding shutters as protection from too much air, rain, or snow, while on the inside there would be a similar pair of sliding shutters for admitting one to the bunk, and keeping the bedroom itself warm. On arising in the morning, one would merely close the outside and open the inside, from which side, of course, the bed would be made up. Adjoining the bunk space could be the necessary closets to fill out what would be in effect a three-foot furring.

Monday, January 11.—The Highway Research Board, Washington, tells us that we should not put common salt on icy pavements, thereby destroying our faith in one more of the old-fashioned home remedies. Cinders are probably the best material for slippery pavements, though coarse sand is an acceptable substitute. Calcium chloride is the best agent for melting the ice, rather than sodium chloride, or common salt.

Tuesday, January 12.—It seems likely that one of the live subjects to be discussed at the next A. I. A. Convention is the Architects' Small House Service Bureau. The Architects' League of Northern New Jersey has been rallying the opposition for some months, and says that it numbers among chapters of The Institute and other associations of architects, seventeen such bodies.

Wednesday, January 13.—Sears, Roebuck & Company are not to be left alone in their development of a financing scheme in house building. The Associated Leaders of Lumber and Fuel Dealers of America has sponsored the formation of the National Homes Finance Corporation. The plan provides for plans and specifications with the approval of the Architects' Small House Service Bureau, construction supervision by a local member of the same organiza-

tion, guaranteed workmanship and certified materials, a first mortgage up to 75 per cent of the value of house and lot, with amortization of the whole in fifteen years. There is also an opportunity for insurance on the owner's life, covering the amount due above a 50 per cent mortgage and providing also against the lapse of monthly payments through sickness or accident.



Thursday, January 14.—There was a difficult choice of available lectures tonight: Dr. Hartley Burr Alexander at The League, telling of the symbolism developed in the Nebraska State Capitol, and, on the other hand, a discussion of home lighting at a joint meeting of the Illuminating Engineering Society and the Electrical Association of New York. I chose the latter, and heard an interesting paper by Mrs. Bernice Bowser on "Where Is Europe Leading Us in Home Lighting?" an informal talk by Paul T. Frankl, representing the point of view of the modernist decorator; and a talk by Dwight James Baum, representing the open-minded traditionalist. Frankl's argument was that a lighting fixture of any kind is an absurdity—what we need is *light*, secured as unobtrusively as possible, and the best solution is the portable standard, a little over six feet high, directing the light against the ceiling. He begged, however, for a better attention to dimming devices for this feature. Dwight James Baum showed us a number of slides in which lighting fixtures had been designed not only for the sake of the light they give, but as important elements in the decorative scheme. So long as we hold to traditional styles for interiors, or even attempt to adapt these to our present needs, we find it difficult to get rid of the candle-holder in some form. When we work frankly in the mood of utilizing present-day materials and methods without eclecticism, we turn naturally to a more logical form of expression of the incandescent wire.

Friday, January 15.—Alexander Weaver Ebin gave me a rather vivid picture of Edgar Miller, artist and craftsman of Chicago, a man who learned to draw in the Australian bush, having found an old bookkeeping ledger with many blank pages. Those who know him marvel at the versatility of the man. He carves wood, designs and makes leaded glass, paints murals, makes water-color story books for his children, etches on copper, teaches art, and has an unerring instinct for putting animal life on paper or canvas. Earl Reed has promised to attempt a picture of the man and his work.

Saturday, January 16.—Donald R. Dohner, Director of Art in the Engineer-

ing Department of the Westinghouse Electric and Manufacturing Company, puts a definition of modern art into rather clear English.

"Modern art is a sensible art—a utilitarian art, an engineering art. Much has been heard of the 'modern manner,' worse still, the 'modernistic.' Much has been made of queer angles, zig-zag lines, childish color schemes, 'galloping gazelles'—all this is thought of as modern. This is modernistic; it is the mannerism of cheap faddists.

"But the real and vital art, the art that is modern, is the art reflecting our contemporary life. It is an art that grows out of and is related to our needs, our materials and methods of doing things. It is natural, unaffected and honest. It is limited by function, materials and manufacturing processes. Undismayed, the creative artist or designer recognizes these limitations and rises above them to produce something simple, direct and beautiful."

Monday, January 18.—The architects of the Radio City project have decided upon cast aluminum for the spandrels, of which the ten building units will require twenty-two thousand. The piers, as announced some time ago, are to be buff and gray limestone.

Tuesday, January 19.—"In what employment do you intend to excel, O Euthedemus, that you collect so many books? Is it architecture? For this art you will find no little knowledge necessary."—SOCRATES.

Wednesday, January 20.—I am wondering whether the people of New York City are really awake to the fact that they now have a plan. Thomas Adams says: "The growth of New York to a city of twenty millions or more in the next forty years is a thing to be feared—if it grows on in haphazard fashion; but it is a thing to be welcomed without fear if it is directed aright." Years of study and the labors of many men have gone into the Regional Plan of New York and Its Environs. All this will be as nothing if the people of New York cannot be made to realize that their city is rapidly becoming a hopeless tangle. It is probably impossible to force such a realization upon a whole city. It may be possible, however, to drive home one point at a time in a steady onward march toward approximating the plan.

Saturday, January 23.—Rutherford Boyd and I spent an interesting afternoon in experimental photography of mathematically related figures. It seems a remarkable fact that in all of the hundreds of years of study and investigation of harmonious areas and their relationships, no one apparently has hitherto carried the study one step farther into three dimensions. Boyd has been

doing this for several years, and the significance of the results may be appraised in the near future when we hope to present in these pages the photographic evidence.

I missed the Beaux-Arts Ball this year, unfortunately, for as a "Pageant of Old New York and the First Inaugural Ball of the United States of America" it is reported to have been one of the best in a long line of magnificent spectacles. Kenneth Murchison, of course, was George Washington; James Monroe Hewlett was Benjamin Franklin; Fred Hirons was Count Kosciusko. Mr. and Mrs. William Van Alen, like many other men and women of the art world, impersonated their ancestors of early New York.

Sunday, January 24.—Dropped in at the Museum of Modern Art to see Diego Rivera's drawings, portraits and frescoes. Some of his earlier drawings give abundant evidence of the man's ability to draw. I wish I could manage to understand why he and others who can draw well enough avoid doing so, and prefer distortion instead. There must be some good reason for their choice, but what is it?

One says that it is absurd to attempt realism in painting—it cannot be carried beyond photography; rather try to convey a mood, an idea, in some such way as the primitives convey it; get back to the elemental message that needs no realism, no sophistication. I can sympathize with that point of view if it were worked out as Augustus Tack creates a symphony in color in oils—without form, without any attempt to picture anything—merely arousing an emotional response through abstract color. And I can find real joy in abstract design, pattern, on almost any basis. What is quite beyond my grasp is the painting that crosses back and forth between these separate paths, seeking to express rhythm through distorting lines that my mind reaches for as graphic representation of flesh and blood, stones or trees; seeking to arouse an emotional response through crudity when we are tuned to subtlety. Why go back to digging a canoe out of a solid log—the primitive, when we can make one so much better with thin strips of polished mahogany?

Picked up Charles C. Baldwin's "Stanford White," and read far into the night this fascinating picture of a great personality.

Monday, January 25.—What happens inside steel beams under stress has long been one of the inscrutable mysteries. F. R. Hensel and C. W. MacGregor, Westinghouse research engineers, have developed a technic through which we are now able to see the interior strains of certain kinds of steel. Stresses of steel members carried

slightly beyond the limit of elasticity develop miniature flow lines on the outer surface and upon a cross section. Fry, a German physicist, some ten years ago discovered a way of etching these flow lines with hydrochloric acid to bring them into visible relief. His discovery was limited, however, to steel with a certain nitrogen content. Hensel and MacGregor now have extended the etching process to open-hearth steels through a method of nitriding before etching.



Tuesday, January 26.—The annual meeting of the New York Chapter, A. I. A., was held in connection with a dinner at The League to-night. Messrs. Shreve, Lamb & Harmon were awarded the Chapter's Medal of Honor for 1931, "for distinguished work and high professional standing," as further noted in the Bulletin Board pages. Shreve was telling something of his recent trip to the Far East, adding his verdict to that of numerous others who have been there, to the effect that more of us in the profession should extend our architectural travels beyond the usual European limits.

Professor Pierce of Johannesburg, South Africa, was a guest who brought some news of this far-flung architectural frontier. They have an organization down there somewhat similar to the Institute, but consisting of four provincial bodies as compared with our fifty or more chapters.

Messrs. Williams, president of the New Jersey Chapter, Cantor of Brooklyn, Perry of the Westchester Society of Architects, and Tabor of the Architects League of Northern New Jersey, spoke briefly, and all indicated very clearly that the Architects' Small House Service Bureau occupies the centre of the stage at the moment in most architectural organization discussions. It appears that the next convention in Washington will be a battleground on the subject.

Robert D. Kohn gave us an encouraging picture of conditions throughout the country as gathered in his recent presidential travels. Even though the depression covers the whole country, the west coast and, indeed, most of the smaller communities, feel it less, or at least discuss it less, than we of New York.

Wednesday, January 27.—Slowly but surely there is being felt a movement tending to stabilize the marketing of industrial products by means of guarantees and certification. The American Standards Association reports that manufactured commodities valued at over a billion dollars were sold last year

by more than fifty industries under some plan of guaranteeing the quality to purchasers. This is entirely aside from agricultural and dairy products, four billion dollars' worth of which were sold under guarantees last year. Thirty-five per cent of all soft wood is so sold, fifty per cent of hard wood; gas-burning appliances, electric appliances, gas and oil equipment, fire and burglary protection appliances, flooring, wall paper, brick, concrete mixers, heating systems, clay tile, electric-wiring installations, concrete reinforcing steel, roofing materials, malleable iron, mirrors, steam boilers, and elevator safety devices—all these are now sold under grading rules or certification guaranteeing compliance with standards set up by the industries themselves.

Thursday, January 28.—Face brick has joined the steadily growing list of building materials which are being sold under standards that protect both buyer and seller. Standard grading rules that have been in process of preparation for more than a year will henceforth be used as the basis on which face brick are sold. Details of these classifications will be found on the Bulletin Board pages.

Friday, January 29.—Well over a hundred of his confrères gathered at dinner in The Architectural League rooms to-night to honor James Monroe Hewlett. It was one of the most enjoyable occasions held in The League for many a long day. Apparently most of the architects, sculptors, painters, and landscape architects whose names glow in the art firmament, were delighting in paying tribute to the man who is to direct the American Academy in Rome for at least the next three years. Julian Clarence Levi presided, introducing C. Grant La Farge on behalf of the trustees of the Academy, James Monroe Hewlett himself in his own defense, Cass Gilbert, Royal Cortissoz, and Ken Murchison. A more single-minded and vociferously enthusiastic gathering would have been hard to find. All were imbued with the single purpose of telling Jimmie Hewlett how much they thought of him and how inspired was the selection of the trustees.

Saturday, January 30.—I see that Carl Milles is going to renounce the land of his birth, Sweden, to become an American citizen, which news will doubtless be as disappointing to Stockholm as it is satisfying to America, and particularly Cranbrook, Mich., where he will continue to teach sculpture at the Cranbrook Foundation.

Sunday, January 31.—Started a belated reading of Lewis Mumford's "The Brown Decades" which, whether one agrees with all of his contentions or not, is vastly stimulating.



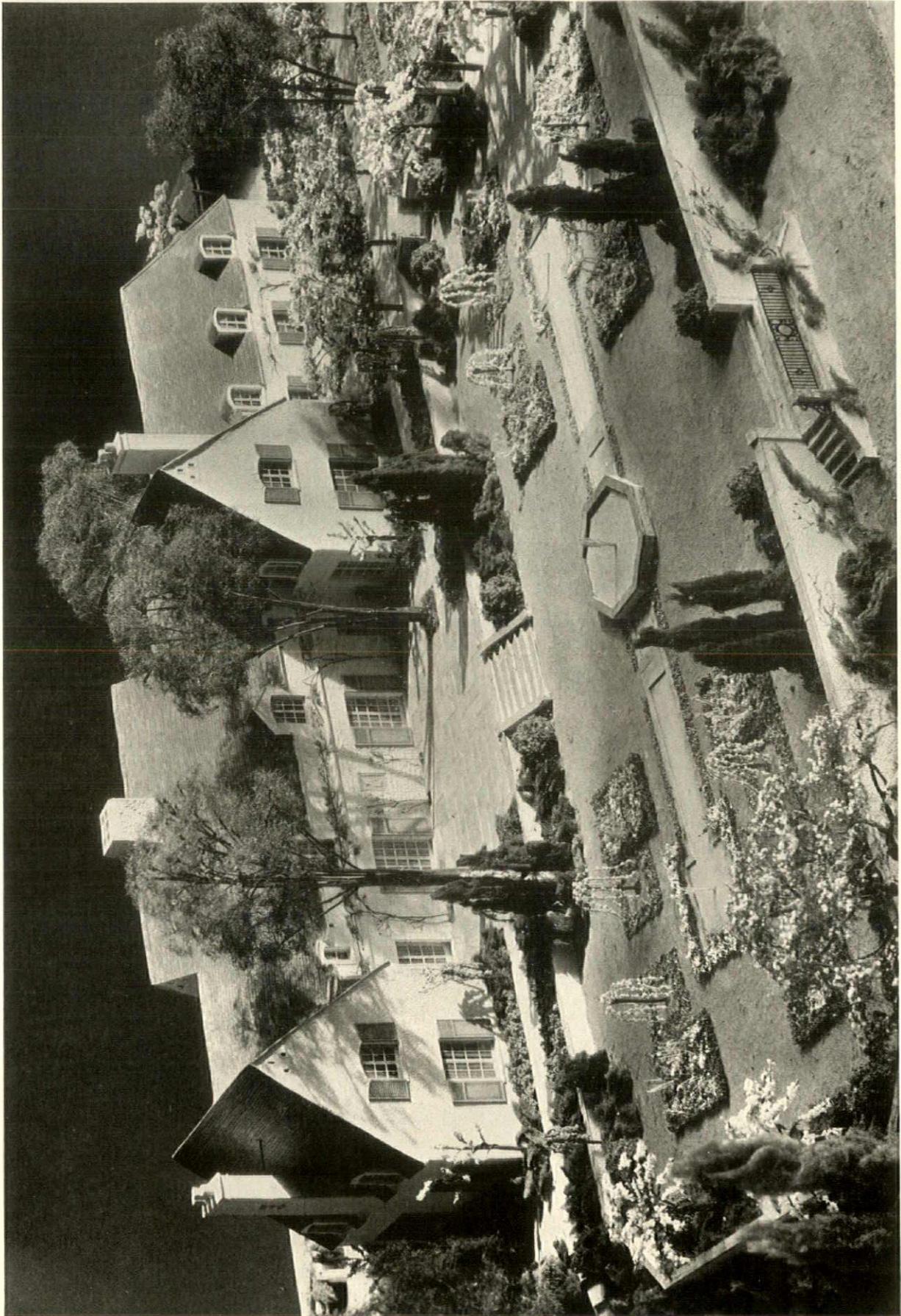
Photographs by Samuel H. Gottscho

Model of a Country House

GREVILLE RICKARD, ARCHITECT; ROBERT FOWLER, LANDSCAPE ARCHITECT;
JOSEPH H. MESSINIO, MODELLER

The model is constructed of cardboard over which, for the walls, was pasted a paper die-stamped to simulate brickwork; greater unevenness of the brickwork was secured with thick water-color paint. The cardboard roof was lined with a fine-tooth comb, and painted to represent tile. Windows are of celluloid ruled with white oil paint. Elm trees are of goldenrod and mineral wool; fruit trees of twisted wire covered with gesso painted brown, with mineral wool and ground hominy for blossoms; small hedges, cedar and poplar trees, of green rubber sponge. The woven fence is made out of a French broom





Paths are of fine sand sifted over a glue base. The lawn areas are given a somewhat uneven texture with cold-water paint, stippled, which was afterwards painted in greens and browns

◀ ARCHITECTURE ▶

Some Pitfalls in Supervision

By *W. F. Bartels*

WHEN nature crystallized grains of calcite, she performed an alchemy which

gave man one of his most prized building materials. According to geologists, the marbles of the Atlantic seaboard were formerly limestone deposits, while the onyx types of marble are the residue of mineral-laden cave waters. The American marble that was formerly limestone is generally of a white, gray, or black tone, and is found to a large extent in Vermont, Massachusetts, Connecticut, and Georgia.

It is self-evident that the requirements in a marble suitable for interior use are different from those for exterior use. The National Association of Marble Dealers has officially adopted four classifications for marbles used in interior building construction which list those that may have wax, liners, reinforcements, etc. They do not denote relative value or permanency but merely outline what in each case is most acceptable, based on trade usage. As architects know, many of the most decorative marbles are in the group which require much wax, and liners to support them.

The superintendent will find that most finishes for the interior marble will be specified to be either polished or fine sand finish. The latter is the one generally used for stairs or floors. For marble floors the specification writer will presumably have called for a marble that will stand the wear and tear of pedestrian traffic, offering suitable resistance to abrasion, but it may be well for the superintendent to check him on this point. Having satisfied himself both as to this matter and the proper thickness of the slabs, the superintendent must see that a cement mortar of 1:3 mix, plus 10 per cent of hydrated lime is used. The back of the slab should first be well grouted and then pounded down into a full bed of mortar. The joints will then be grouted with neat cement. Of course no one should be allowed to walk on the floor until the bed is absolutely set and dry.

Besides ascertaining whether the marble base is set accurately, it should first be checked for thickness specified. The base should be properly anchored with non-rustable anchors and supports. If the floor is not to be of marble, but of concrete or terrazzo, it will be well to appoint some workman to free the marble from all the

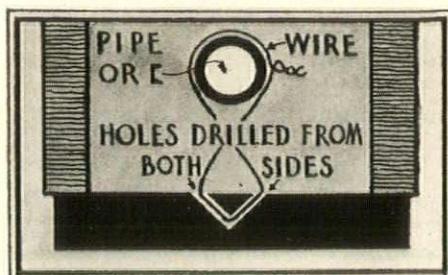
cement immediately after the floor is installed, for it will be extremely difficult to cleanse later.

Before inspecting wainscoting it is necessary to find out the kind of joints that are desired at the corners—whether they are to be butt or mitred joints, or if there are any special features in the specifications. In all cases the slabs must be well anchored by means of heavy brass wire. This is done by punching a hole in the tile or other backing, and filling it with plaster of Paris into which the brass wire is pushed. As soon as the plaster of Paris hardens, a solid anchorage is formed for the wire which has had the other end inserted in a hole drilled in the marble. This is slow and exacting work, and if not closely supervised there is a great likelihood that the anchoring may be “forgotten.”

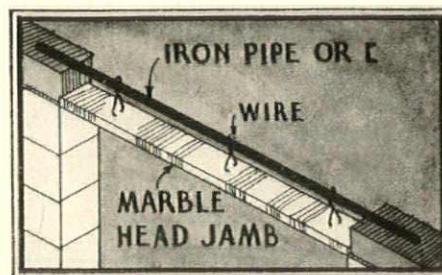


Where a marble slab is used as a soffit, being no thicker, usually, than the vertical slabs, it should be adequately supported. One of the best ways to do this is to put a strong rod, pipe, or channel across the opening above the soffit. Then the slab has a hole drilled in the back of it so as to secure the wire which is in turn fastened to the support. If there is no room for a separate hanger it will be necessary to use the same method that is used on vertical work, but in addition make sure that the soffit is adequately supported until the plaster of Paris is absolutely hard and dry. There should be an air space back of the marble wherever possible, and it is better to put liners or other reinforcement on the back of the slabs rather than have them crack after they are set. This does not mean that the marble can be thinner than specified and then reinforced, for it applies only to those classifications in which the use of liners is permissible. Likewise with waxing a damaged slab in a classification not allowing waxing—it should not be repaired and then palmed off as being just as good.

In the matter of plastering, it is probably better from the standpoint of efficiency, as well as from workmanship, to have the plastering done before the marble is set, since the damage to the marble from plastering will far offset the



At left, section through marble soffit showing pipe support for the slab



At right, looking down upon the marble soffit wired to its pipe support

slight inconvenience caused by the patching necessary afterwards. Were the marble to be set first there is great danger of its being damaged by the plaster and plastering.



After the final slab is set, the problem of protection arises. The corners and other projecting parts must be covered with wood to prevent damage. When marble saddles are used the painter should not be allowed to use kerosene, oils or acids to clean the door bucks, because there is every likelihood that he will drop some on the saddles and thus ruin them.

In selecting marble for exterior work, durability is of course necessary, and the contributing factors should be investigated. Porosity is one of the most important. The less porous the marble the less will dirt-laden water be absorbed and the less gas in solution will be carried into the stone. Then, too, the marble should be of a uniformly close grain. It should be free from impurities which might disfigure its surface in the course of time. Marble should be uniform throughout and not of various layers, such as alternate strata of calcite and dolomite. The last-named combination is undesirable because of the unequal weathering which develops.

When the marble arrives on the job it should be checked to see that the surfaces are true, that the edges are square, and that in every way the marble conforms to what has been specified.

The mortar used should be composed only of a non-staining cement, clean sand and a small amount of hydrated lime (generally 10 per cent). No non-freezing compound should be allowed unless the manufacturer specifically states that his product may be used in the mortar for marble setting.

In setting the blocks, care should be exercised to see that no compression occurs on the

edge of the block, because this might very easily cause chipping and spalling. To this end it is well to rake out the joints and afterwards point them up. Here, too, as in other stonework, a pressure-relieving joint may be used, which will eliminate to a very large extent the chances of cracks due to expansion.

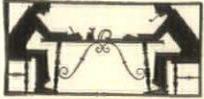
Anchors should be brass, bronze, or galvanized iron. If plain iron is to be used it should, after being formed, be painted or coated with some preparation to prevent rust and be allowed to dry before being used. Any uncoated iron coming in contact with the stone is sure to cause a rust spot sooner or later. The same precautions must be exercised in connection with the use of dowels. The latter must not be jammed in too tightly; their coefficient of expansion, being different from that of the marble, will cause trouble. Then, too, care must be exercised as to the material in back of the marble; it must not be of any substance which will cause the marble to change color or show spottiness.

In setting exterior marble it is neither good nor safe practice to set more than two courses at one time without their being backed up. To exceed this number not only invites their tumbling down but causes the blocks to get out of alignment and to damage the mortar bed. When unusually tall slabs are set it is well to see that they are held in position by means of braces or other supports until the beds are set and they themselves are fully backed up.

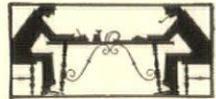


It goes without saying that no acid is to be allowed in connection with any marble work. On the exterior façade, if the upper stories or those above the marble work are of brick the superintendent will have to be doubly vigilant to protect the marble of the lower stories. Projecting parts such as sills, water-tables, etc., must be provided with temporary protection.

CONTACTS



DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE
OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES



THE preparation of plans and specifications is a primary function of the architect. The builder in turn covenants to undertake the execution of the contract in accordance with the terms of plans and specifications. He thus acquires a vested interest in the character and competency of these documents.

The portrayal of a three-dimensional world in terms of length and breadth through the media of plans and specifications is no mean undertaking. Plans are devised for the purpose of outlining space requirements and design. Specifications are designed to cover the quality of materials and workmanship. These constitute the language of building and should be considered supplementary, one to the other.

According to the dictionary, a specification is "A detailed statement of particulars." This same definition should apply to that portion of the contract documents delineating the quality of materials and methods of construction.

It is certain that eventually the specification will find its way into the hands of three or more groups in the builder's organization: the estimator, the purchasing department and the expeditor, and through these to countless sub-contractors and manufacturing plants.

To meet the peculiar requirements of each of these groups three primary qualities are essential in the specifications: clarity, brevity and form.

It must be assumed that the builder and his associates have no previous knowledge of the undertaking. The familiarity that will lead to intelligent bidding and effective execution must be acquired, usually under unfavorable circumstances, by perusal of these documents. It is self-evident that a specification deficient in these three qualities can but lead to excessive costs and annoyance and irritation throughout the life of a building venture.

A bidder uncertain of the true intent of the specifications has two alternatives at his disposal—either to submit a figure sufficiently high to

A Builder Looks at Specifications

By
R. P. Wallis

cover any possible interpretation of the architect, or to quote on the lowest possible standard, trusting to his ability to talk an extra out of the architect for complying with the obvious intent of the contract documents. In neither instance are the interests of the owner furthered.

Many uncertainties might be disposed of during the bidding period were it not for the brief time allotted for the compilation of an intricate and extensive group of figures, frequently embodying many perplexing and sometimes unnecessary alternatives.

As it is, many of the builder's doubts and uncertainties do not find expression until the work is well under way and it is too late to take cognizance thereof in the original contract.

Let us first examine the consideration of clarity and its effects upon the conduct of a building operation. Assuming the competence and integrity of the architect, he has something to say in his specifications of the utmost importance to the builder. It is essential that this statement be couched not only in language that may be understood but in terms which may not be misunderstood. The writer of the specifications should place himself in the position of those into whose hands his work will pass. Does it convey his thoughts exactly? Are the facts presented clearly and graphically? Can he or his representative in the field point to the specification as irrefutable authority in contesting possible claims and arguments of the builder?

Many factors enter into the preparation of such a specification. Practice varies in different architectural offices. Specifications range in inclusiveness from those documents designed to cover any possible type of construction to that written for a particular job. Some specifications go so far as to refer to drawing numbers for details of construction. The advent of such a specification in a contractor's office is an occasion of note. The builder is reasonably assured that such a specification has been co-ordinated with the drawings so as to be truly supplemental.

Many specifications call for material of a certain nature to be furnished where shown on the drawings. Sometimes even the most minute scrutiny fails to reveal such an installation. Is the contractor to furnish this material or not? If so, in what quantity and in what locations? In any event the owner is penalized. Proper credit for omitted items is difficult to obtain. Should the contractor omit such material from his estimate and be later forced to furnish same, some owner foots the bill, as owners are to the building industry what the ultimate consumer is to industry in general.

Access doors are sometimes shown of wood and specified of steel. Size of grilles varies as between plans and specifications. These and many other discrepancies, sometimes of major, often of minor, import, cause the builder to wonder occasionally if the specification writer really ever saw the working drawings.

A painstaking study of the drawings would obviate such inconsistencies and is essential in the preparation of any specifications.

Aside from this knowledge of drawing requirements the writer must be technically informed as to the physical and chemical properties of the material which he is specifying. To be sure this is a large field, but there exist fortunately many accessible sources of information.

The use of marble is particularly illustrative of the value of technical knowledge. Marble for floors is usually selected for its color and pattern. However, the wearing quality

is fully as important, as indiscriminate use of soft and hard marbles in the same area can but lead to an untimely rough and uneven floor surface.

A knowledge of the requirements of the Underwriters' Laboratories should be included in the curriculum of the student specification writer. A blanket clause calling for proper observance of such requirements is but an unwarranted delegation by the architect of his responsibility to the builder.

Frequently a door is specified to bear the Underwriters' label, but nothing is said about the frame. Again, motor-operated steel shutters are specified to be labelled. The rules of the Underwriters prohibit such a combination. A shutter may be motor-operated or it may be labelled, but it cannot be both.

The writer of the specifications must keep in mind the fact that he is composing literature; not a "best seller," but literature nevertheless. Proper punctuation, the dictates of unity and proper paragraph structure should all be scrupulously observed in a document such as this. A missing comma has been known to alter the entire sense of a phrase or sentence.

Specifications should be carefully proof-read and checked before being issued to the builder, inasmuch as they are to serve as the basis for financial commitments amounting to thousands of dollars.

A frequent source of vexatious discussion is the use of the term "or equal," often used by the architect in designating his preference in the selection of various products. This unconscious evasion of responsibility only postpones the day when the incompetent architect must answer "yes" or "no," and frequently tends to the submission of inferior substitutions in the hope of getting them by the architect. The competent architect should be sufficiently familiar with building products to list in his specifications a number of brands any of which would prove satisfactory to him. A tight specification is not necessarily to be desired, but there is little to gain by inviting unlimited competition. Once listed in the specifications, the architect should be prepared to accept any of the articles so covered.

The question of a door and room schedule must be faced, either on the drawings or in the specifications. It

is not sufficient to assume that a job is a hollow metal job or a wood job. Too much confusion is certain to ensue in attempting to arrive at a proper interpretation of the drawings. The architect knows, or is assumed to know, what his requirements are and he should be willing and eager to take the builder into his full confidence.



Brevity has been called the soul of wit. It is the same for specifications. "Mere words do not a specification make." A bulky volume frequently defeats its own purpose by concealing the essence of the architect's intent beneath an avalanche of words. Clarity must, however, never be sacrificed for brevity. The aim of brevity is the omission of unnecessary words and phrases.

The specifying of concrete will illustrate the possibilities that exist in this connection. The very excellent standards of the American Society for Testing Materials are at the service of every architect. A mere reference to the serial number of the desired specification makes this generally accepted standard as much a part of the specifications as if they had been laboriously included word for word. There are many other standards equally valuable and equally accessible to the architect.

Concrete, again, may be either specified as above, or as 2000-pound concrete at 28 days, or by its water-cement ratio. Any of the three methods suggested convey in a concise and correct form the requirements of the architect.

The question of form, the last of our three general headings, is in certain of its aspects a contributory factor to both clarity and brevity and as such has been briefly discussed in the preceding paragraphs. There are, however, certain additional basic considerations that warrant the architect's attention in the preparation of a specification. Time has evolved certain well-defined trade customs in the building crafts. The trade unions have likewise set up jurisdictional limitations, zealously guarded, based in part upon these customs.

It would be well for the architect to take cognizance of this fact in the arrangement and subdivision of his

subject-matter. Each subdivision of the specifications should contain only items properly belonging to that particular operation—no more, no less!

Tin-clad doors belong under the heading of Sheet Metal and not in the Painting Specification. The contractor may be forgiven for overlooking such doors, but he has to furnish them nevertheless and at no additional cost.

Again, the laying of interior stone floors comes under the jurisdiction of the marble setter and should be so specified. The question of trade jurisdiction is an almost endless one, and unless the architect is familiar with actual building conditions his specifications can never prove as helpful to the builder as they might.

The specification does two things: It lists what is to be included and what is not, and gives a description of the quality of material and workmanship expected. A proper specification separates the listings from the description and thus simplifies the task of the builder and his associates.

The matter of cross reference is of great interest and concern to the builder. The owner is entitled to receive a structure complete in all respects. The estimate of the builder is predicated upon covering the cost of all parts of the structure. In the case of the sub-trades their estimates are prepared from their particular sections of the specifications. Should the work of a number of trades be necessary in arriving at a complete installation, this fact should be noted in the specifications, otherwise certain integral operations may be inadvertently omitted from the estimate which the builder is in the last analysis responsible for and which he will be expected to furnish without additional compensation.

This is particularly true of the mechanical trades. The plumber and steamfitter are required to furnish their necessary motors. The electrician in turn must wire them up. This division of responsibility should be made plain in the section of the specifications covering each of the trades involved.

There is nothing mysterious about a specification. It is merely a statement of fact. Its value as an essential element of the contract documents is based entirely on whether the facts are presented to the builder and in what manner.



ARCHITECTURE'S PORTFOLIO OF



OUTSIDE STAIRWAYS

THE SIXTY-FIFTH IN A SERIES OF COLLECTIONS
OF PHOTOGRAPHS ILLUSTRATING VARIOUS MINOR
ARCHITECTURAL DETAILS

Forthcoming Portfolios will be devoted to the following subjects: Leaded Glass Medallions (April), Exterior Doors (May), Metal Fences (June), Hanging Signs (July), Wood Ceilings (August), and Marquises (September). Photographs showing interesting examples under any of these headings will be welcomed by the Editor, though it should be noted that these respective issues are made up about six weeks in advance of publication date.

Subjects of Previous Portfolios

1926-27

DORMER WINDOWS
SHUTTERS AND BLINDS
ENGLISH PANELLING
GEORGIAN STAIRWAYS
STONE MASONRY TEXTURES
ENGLISH CHIMNEYS
FANLIGHTS AND OVERDOORS
TEXTURES OF BRICKWORK
IRON RAILINGS
DOOR HARDWARE
PALLADIAN MOTIVES
GABLE ENDS
COLONIAL TOP-RAILINGS
CIRCULAR AND OVAL WINDOWS

1928

BUILT-IN BOOKCASES
CHIMNEY TOPS
DOOR HOODS
BAY WINDOWS
CUPOLAS
GARDEN GATES
STAIR ENDS
BALCONIES
GARDEN WALLS
ARCADES
PLASTER CEILINGS
CORNICES OF WOOD

1929

DOORWAY LIGHTING
ENGLISH FIREPLACES
GATE-POST TOPS
GARDEN STEPS
RAIN LEADER HEADS
GARDEN POOLS
QUOINS
INTERIOR PAVING
BELT COURSES
KEYSTONES
AIDS TO FENESTRATION
BALUSTRADES

1930

SPANDRELS
CHANCEL FURNITURE
BUSINESS BUILDING ENTRANCES
GARDEN SHELTERS
ELEVATOR DOORS
ENTRANCE PORCHES
PATIOS
TREILLAGE
FLAGPOLE HOLDERS
CASEMENT WINDOWS
FENCES OF WOOD
GOTHIC DOORWAYS

1931-1932

BANKING-ROOM CHECK DESKS
SECOND-STORY PORCHES
TOWER CLOCKS
ALTARS
GARAGE DOORS
MAIL-CHUTE BOXES
WEATHER-VANES
BANK ENTRANCES
URNS
WINDOW GRILLES
CHINA CUPBOARDS
PARAPETS
RADIATOR ENCLOSURES
INTERIOR CLOCKS



Robert R. McGoodwin

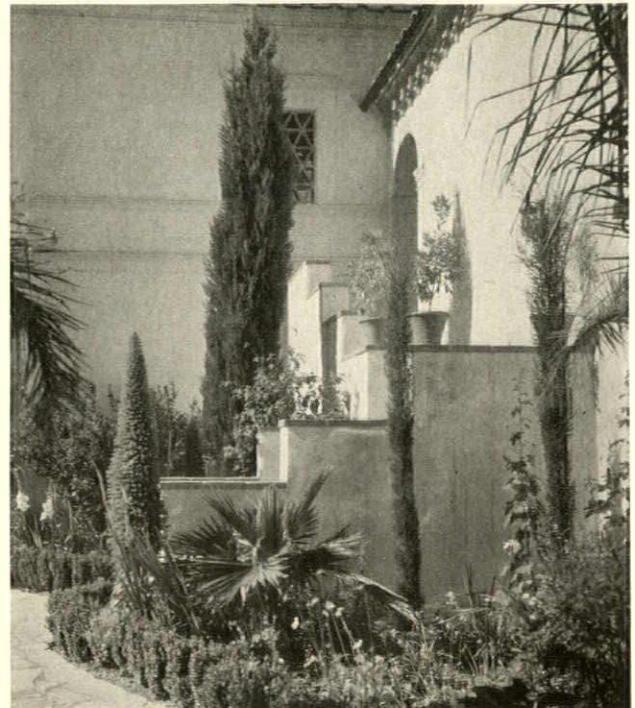


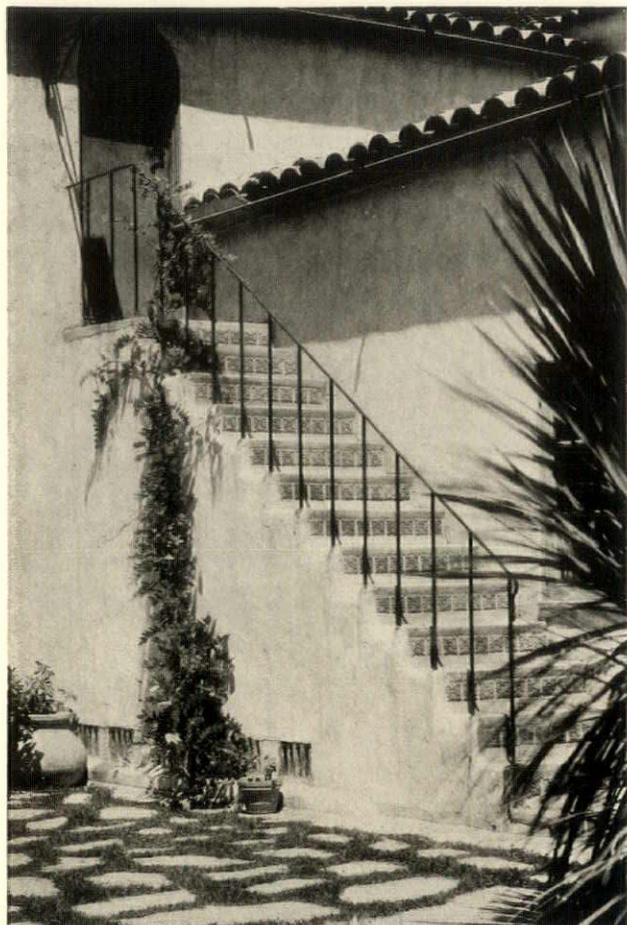
Roland E. Coate

Roy Seldon Price

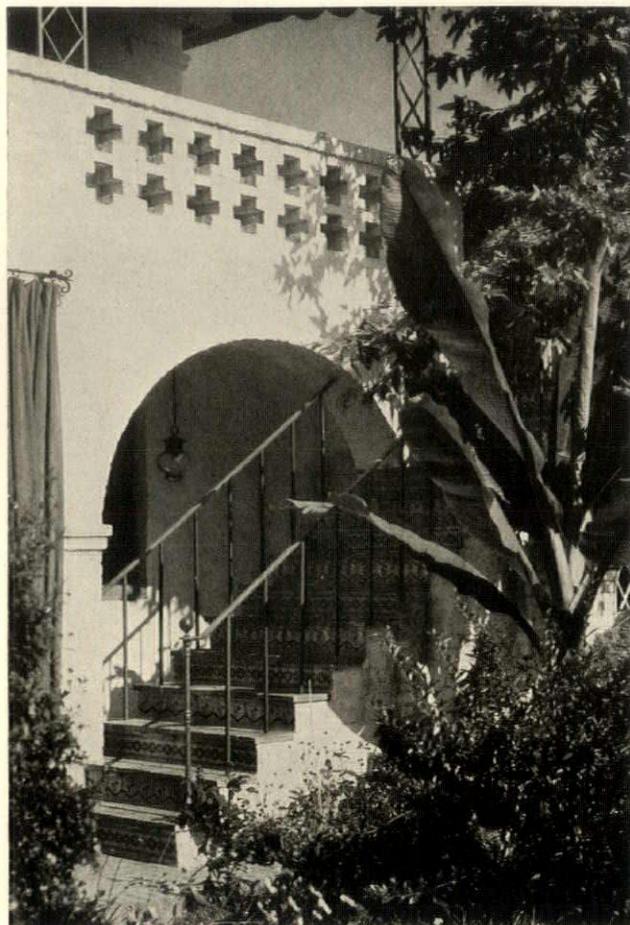


Gordon B. Kaufmann





John Byers



Roland E. Coate

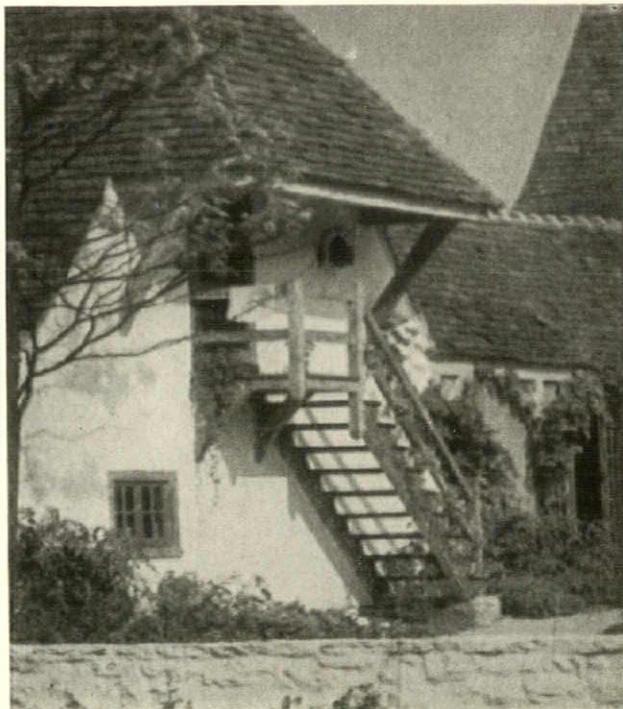
In Hollywood, Calif.

Reginald D. Johnson





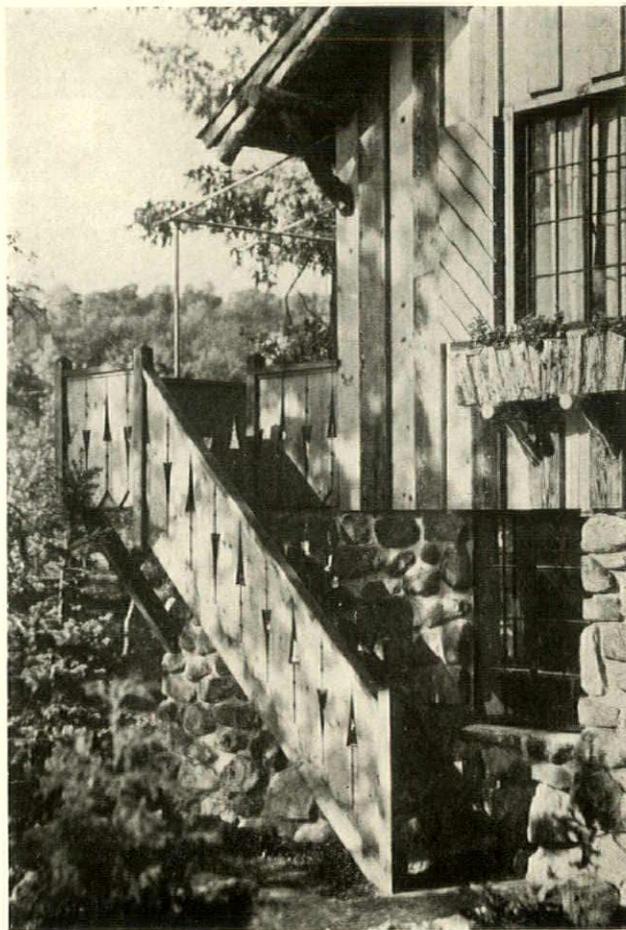
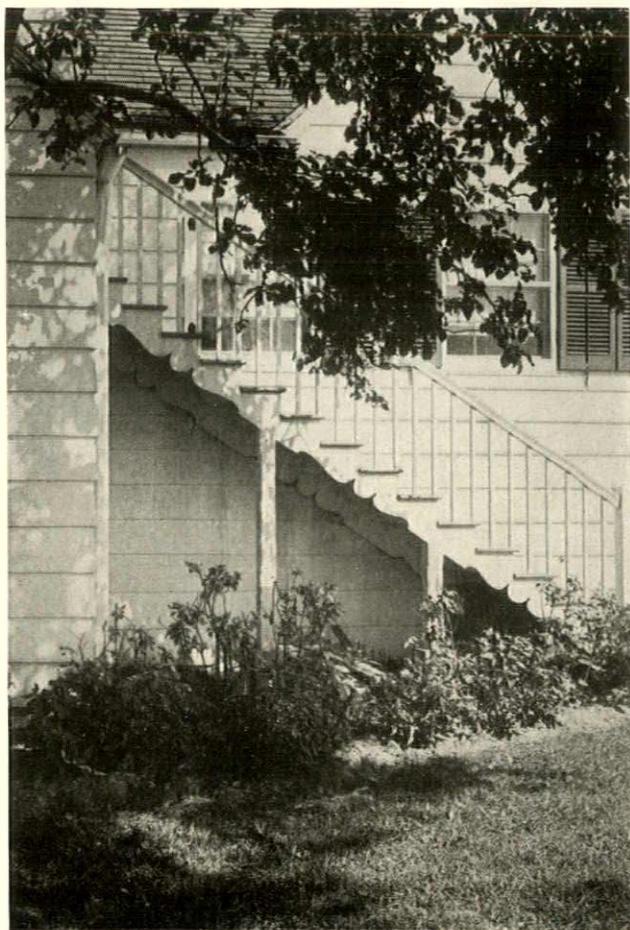
Pliny Rogers



Frank J. Forster

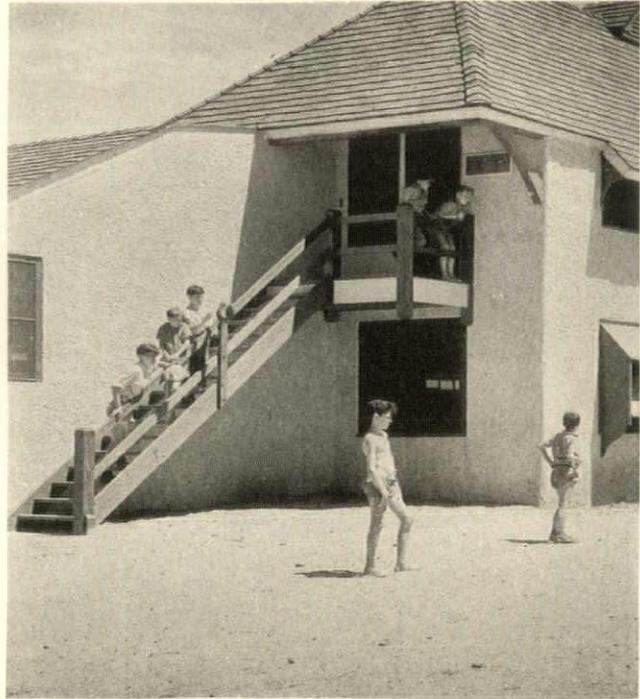
Huszagh & Hill

Edwin R. Closs





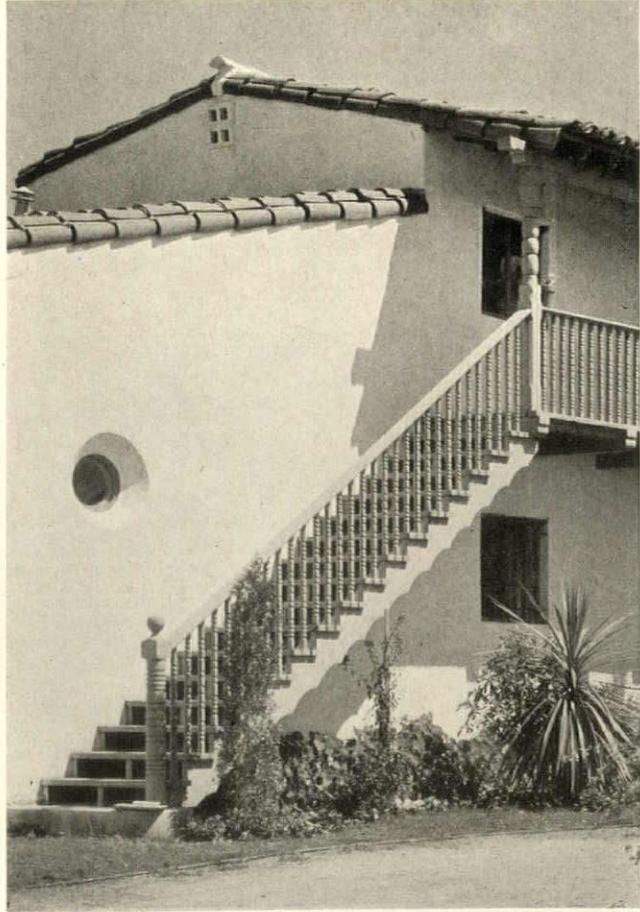
Bertram G. Goodhue Associates



Howard & Frenaye

Pennington & Lewis

Jones & Ward





Nathan Coleman

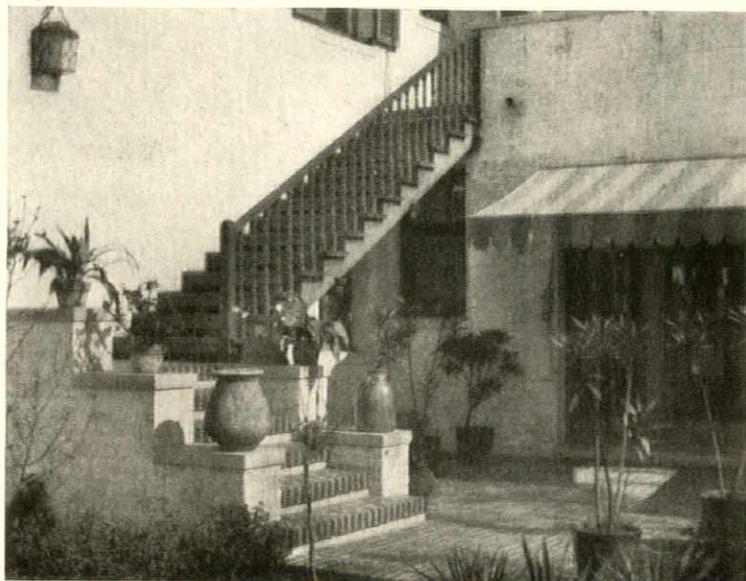


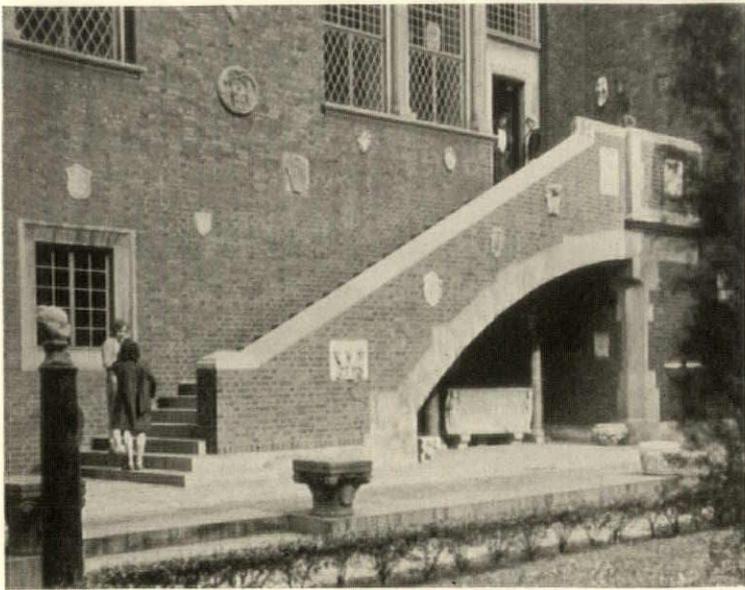
Prentice Sanger

Birge M. Clark



Reginald D. Johnson





Paul P. Cret and Zantzinger, Borie & Medary

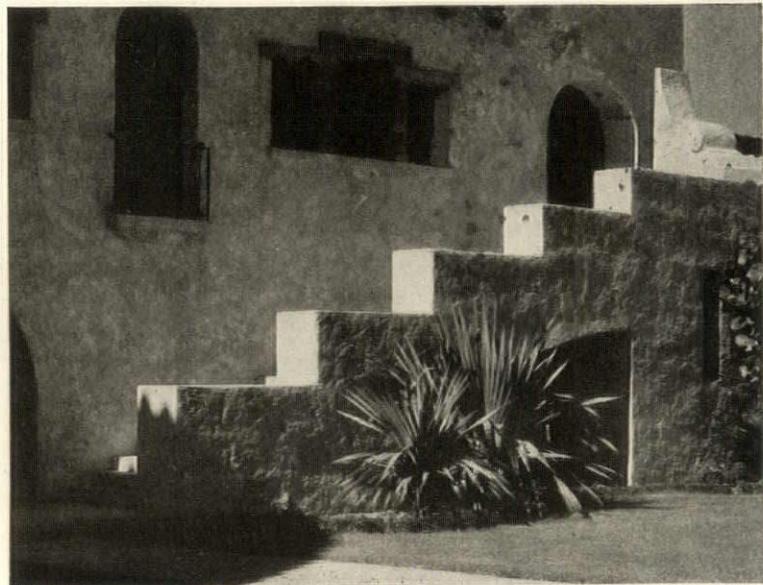


Roland E. Coate



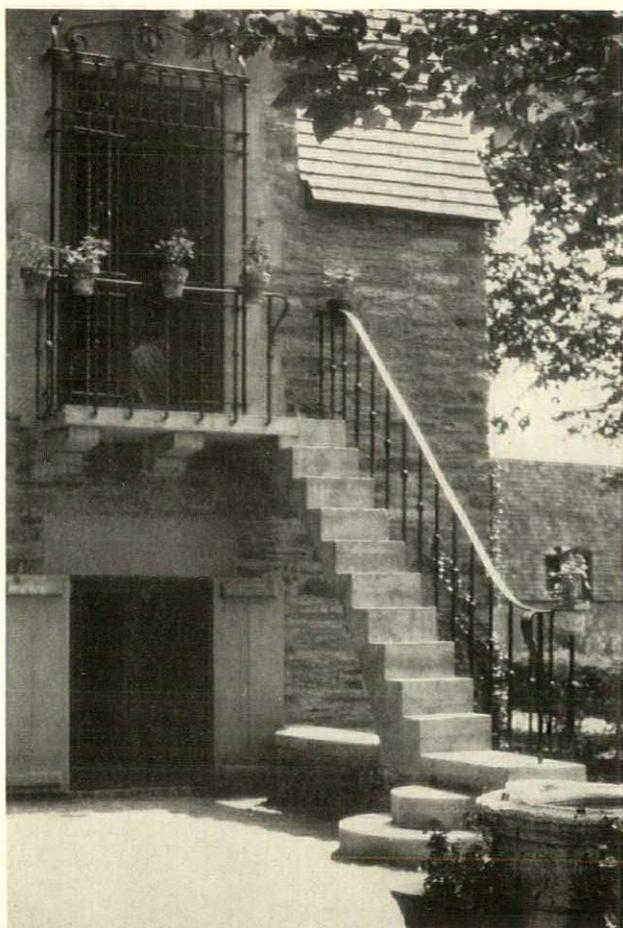
Gordon B. Kaufmann

Kiehnel & Elliott



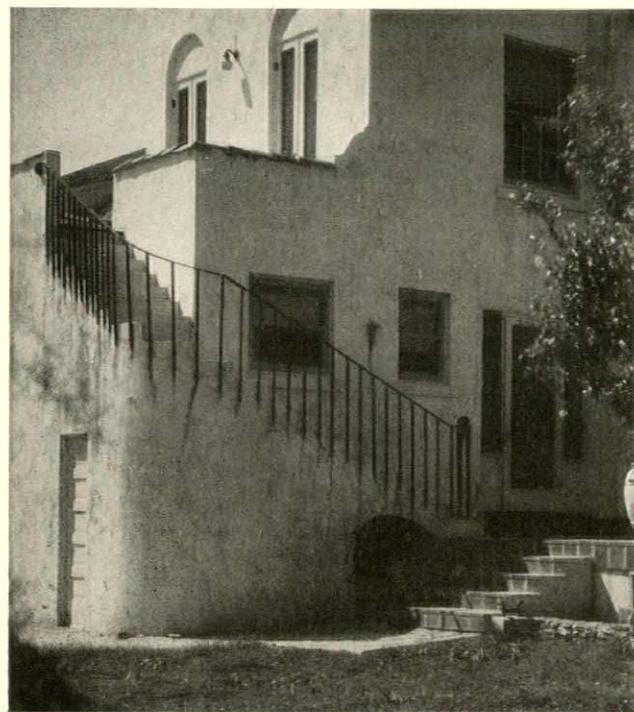


Morgan, Walls & Clements



Mellor & Meigs

Beverly W. Spillman

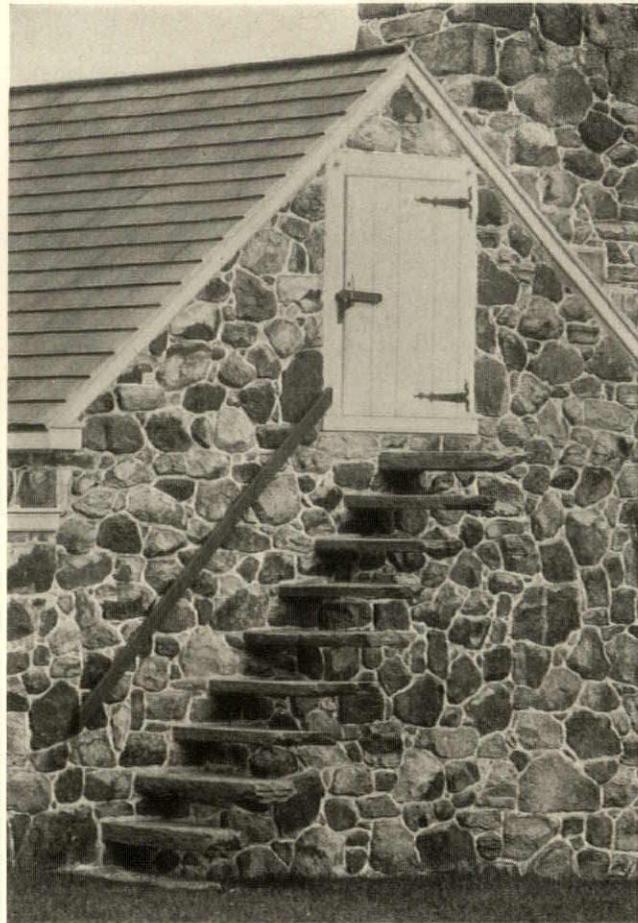


Stanton, Reid & Hibbard



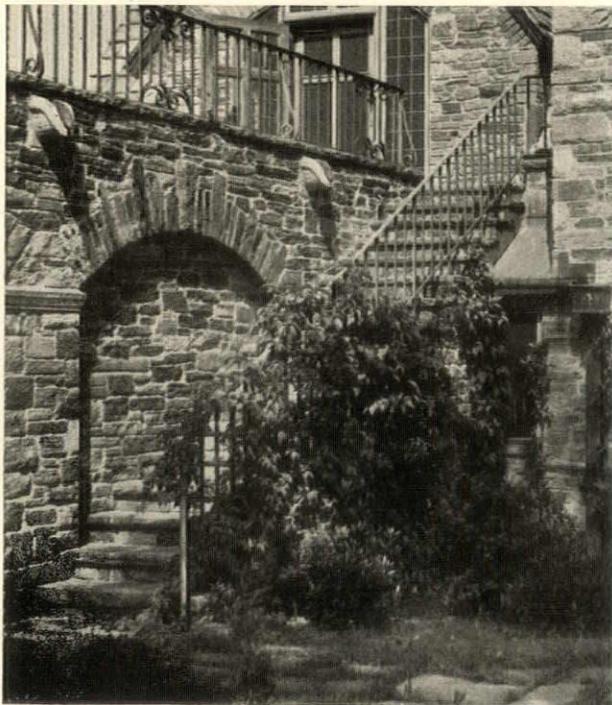


Harry McAfee



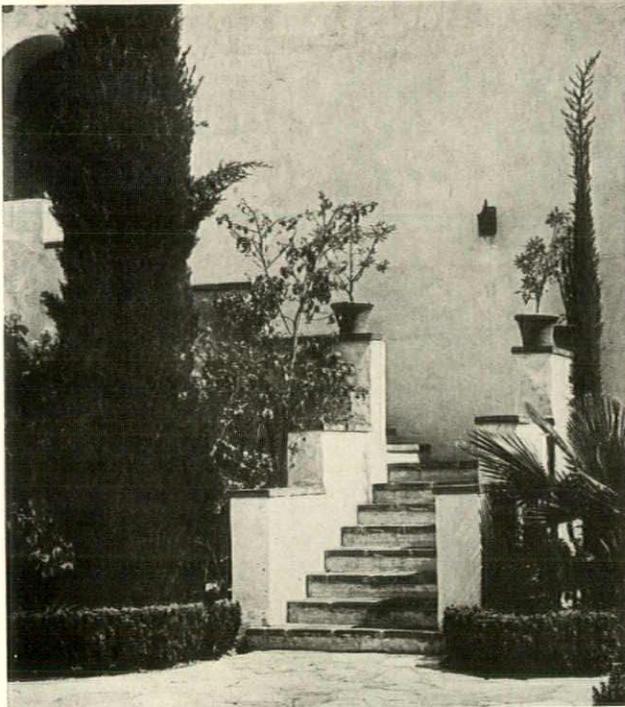
R. Brognard Okie

Office of John Russell Pope

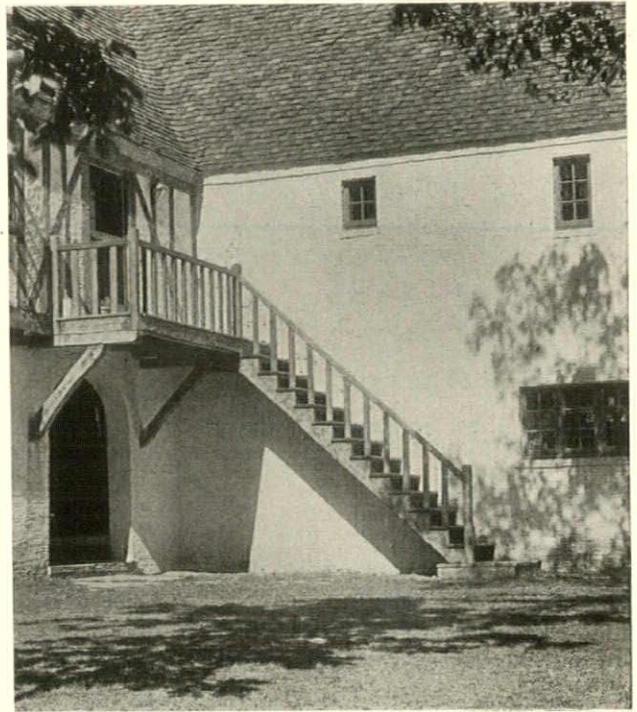


Nathan Coleman





Gordon B. Kaufmann



Frank J. Forster

Carl Jules Weyle

E. J. Baume





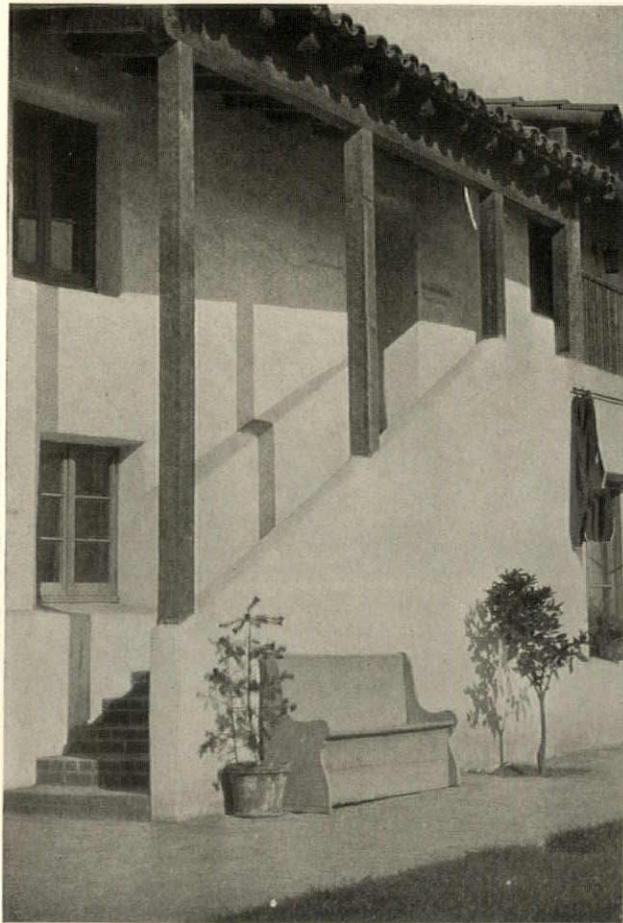
Robert Tappan



In Chipping Campden

El Paseo, Santa Barbara

Reginald D. Johnson

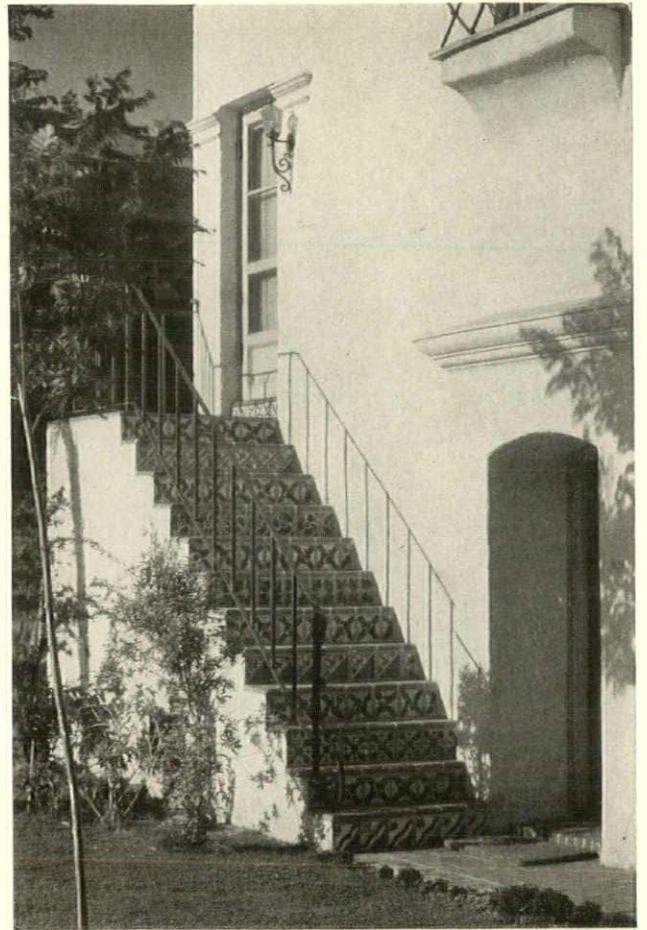


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Arthur Todhunter

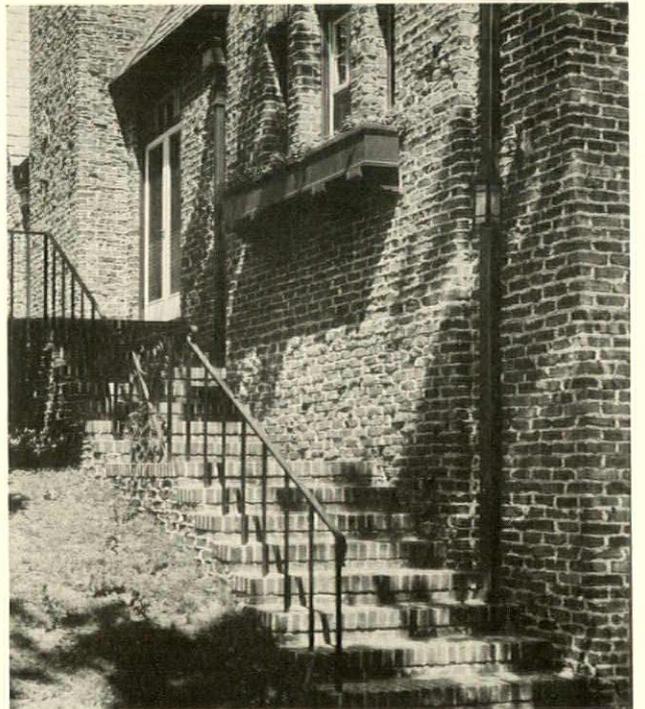


Charles R. Fargo

Virgil Westbrook



Warren, Knight & Davis





Semur, France



Semur, France

Reginald D. Johnson



Huszagh & Hill





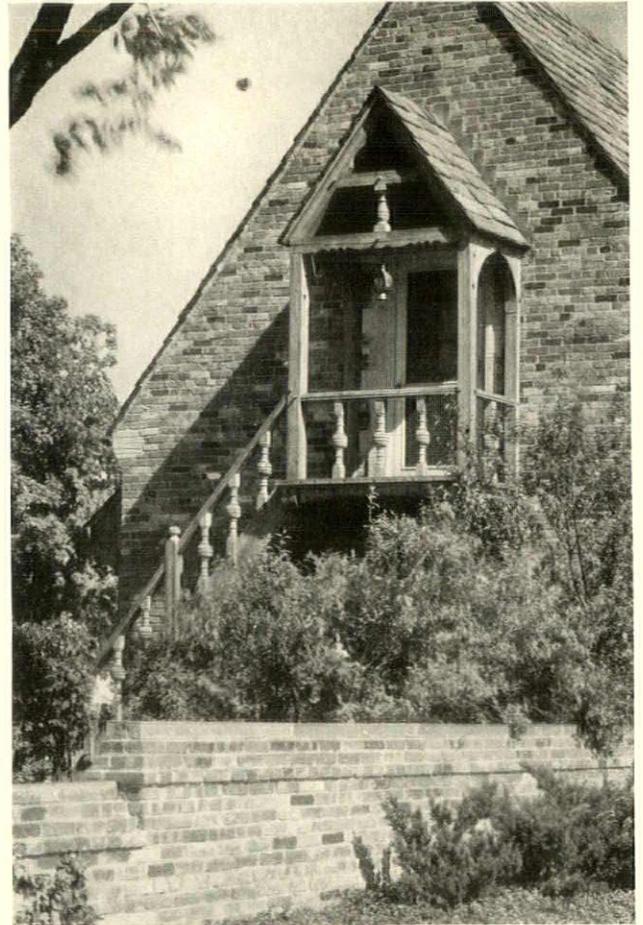
J. J. Cavett

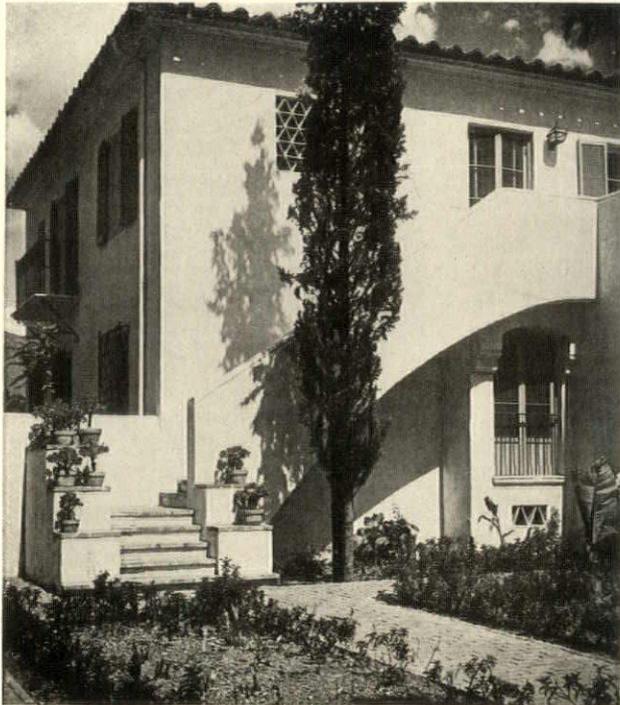


Bradley Delehanty

Marshall P. Wilkinson

Dunn & Copper





Gordon B. Kaufmann



Gordon B. Kaufmann

Roland E. Coate Jonathan Ring





Walter Bradnee Kirby



Leland Hubbell Lyon

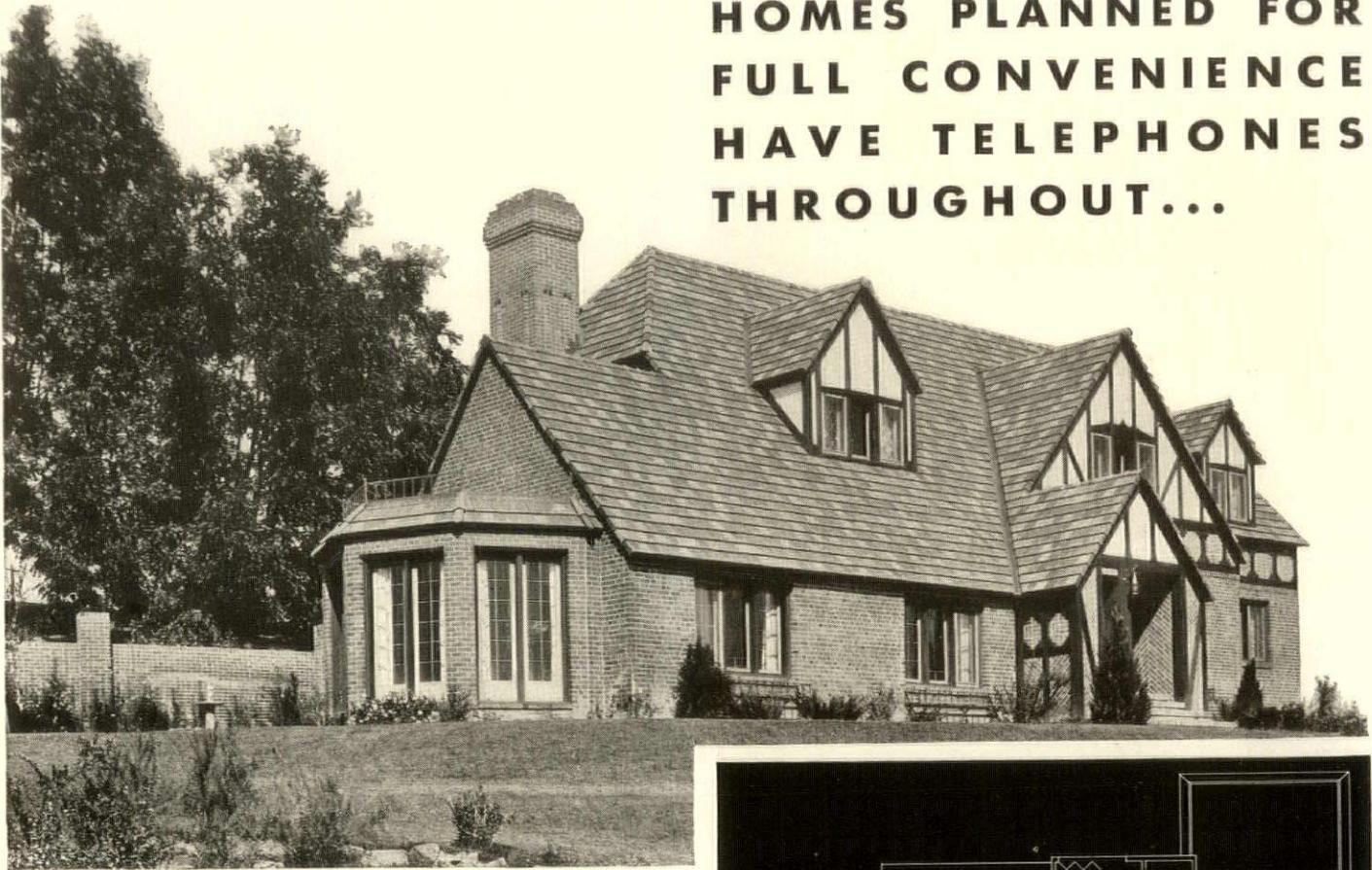
Prentice Sanger



Roy Seldon Price



HOMES PLANNED FOR FULL CONVENIENCE HAVE TELEPHONES THROUGHOUT...

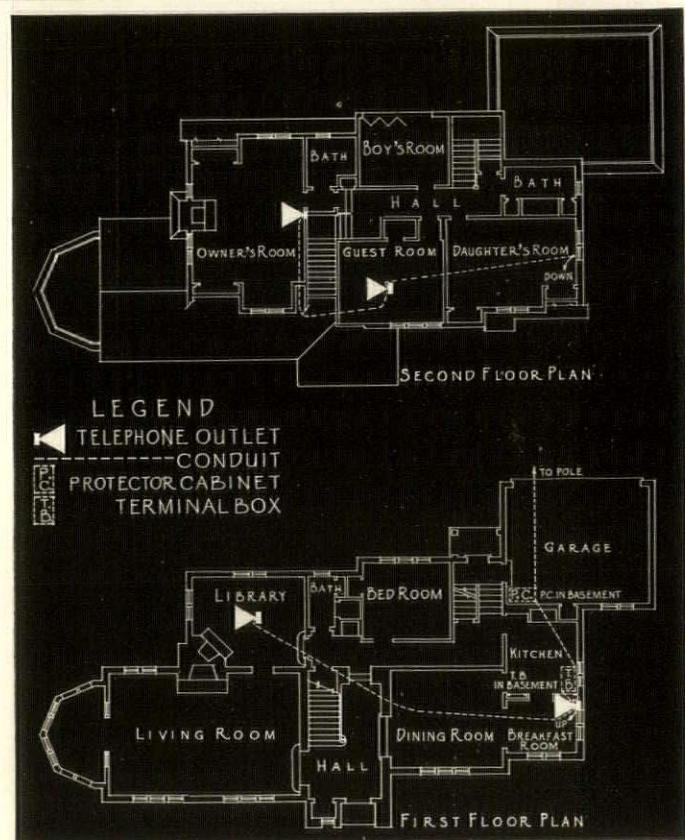


Telephone convenience is provided for in the residence of Mr. S. J. Simonson, Stanley Park, Yakima, Washington, by built-in conduit connecting five outlets, including one in the basement. E. G. THERNELL, Architect, Yakima.

CLIENTS are pleased when time proves their homes livable, comfortable. And no one factor contributes more to living comfort than adequate telephone arrangements.

You can easily provide for full telephone convenience by planning in advance—by including telephone conduit in the original specifications. Built into walls and floors, the conduit permits time-saving, step-saving telephones to be located wherever they're wanted, throughout the house. In addition, it conceals all wiring, protects against most types of service interruptions, and allows for future expansion to meet changing needs.

When you're planning a new or remodeled residence, consult your local telephone company. They'll be glad to work with you and



advise you on the best telephone arrangements for your particular project. There is no charge. Just call the Business Office.





ARCHITECTURE'S SERVICE BUREAU FOR ARCHITECTS



ARCHITECTS AND EVERY ONE INTERESTED WILL FIND HERE THE LATEST AND MOST UP-TO-DATE INFORMATION ON BUILDING EQUIPMENT AND ACTIVITIES IN THE INDUSTRY. THESE PUBLICATIONS MAY BE HAD BY ADDRESSING ARCHITECTURE'S SERVICE BUREAU FOR ARCHITECTS, 507 FIFTH AVENUE, NEW YORK. OUR SERVICE BUREAU WILL OBTAIN ANY OTHER CATALOGUES OR DATA YOU REQUIRE.

NOT ALL BAD

At a time when to the right of us and to the left we hear sighs for the good old times, it is refreshing to find a review of the past year that breathes good cheer founded on successful achievement. We have received from the press of the Westinghouse Electric and Manufacturing Co., of East Pittsburgh, a leaflet on their activities of the past year and a highly interesting brochure entitled "Ten Years with Westinghouse." 1931 has seen the development of the largest generators ever built for hydro-electric installations. Ground has been gained against the menace of lightning. Important railroad electrification has been achieved. The largest ocean liners and the largest airships have benefited through Westinghouse. The construction of steel mills and boring of oil wells ten thousand feet deep have electricity to thank. And so we could go on. But you will want to read the story yourself. The brochure on "Ten Years with Westinghouse, 1921-1931" is handsomely published and contains the stories of many interesting projects, even giving a record of Westinghouse earnings and dividends.

"CANEC"

A new concern, The Hawaiian Cane Products, Ltd., has just completed the erection of a plant at Hilo, Hawaii, for the production of "Canec," a high quality cane fiber structural insulation. Sales offices have been established at 215 Market Street, San Francisco, and at 165 Broadway, New York City. Canec consists of the popular sizes of board from 1/2 inch to 1 inch thick as well as insulation lath. Adequate warehouse stocks will be maintained at strategic points. Data on Canec will be gladly furnished from either the eastern or western sales office.

"CIRCULAIR"

Concealed in the wall—under windows or in side walls—only an opening in the baseboard and a decorative grille in the wall above indicate the presence of "Circulair Heat." Circulair Heaters project the heated air out into the room, insuring uniform distribution and minimizing wall discoloration and soiling of drapes. They can be used with either steam, vapor, vacuum, or hot-water systems. They can be used either in new construction or in modernization work. They are guaranteed for 100 per cent of their ratings and leak-proof performance. The new A. I. A. file catalogue of the Circulair Heat Co., Inc., of Louisville, Ky., contains capacity tables, short cuts for calculating radiation requirements, specification data, and detail drawings among its many usable features. A request to the company or this bureau will bring you your copy.

THERMOSTAT GOES ELECTRIC

The Minneapolis-Honeywell Regulator Co., of Minneapolis, Minn., announces a new thermostat equipped with a self-starting synchronous electric clock. The Week-End and Holiday Shutoff, Night

Switch, and Low Limit Control Cut-Out are also available with these Electric Clock Thermostat models. The clock, operated from the house lighting circuit, provides accurate time keeping and changes the day and night setting. No attention of the owner is required. If a power failure occurs, the clock automatically restarts on resumption of current. Catalogue sent on request.

MODERN HEATING—1932

Is the title of a new catalogue from Warren Webster & Co., of Camden, N. J. The 1932 edition of "Modern Heating" describes the improved Webster systems of steam heating in which Webster Metering Orifices are employed to secure equalized or balanced distribution of steam. Webster System Control equipment is also described in detail. Data is also included on Webster Radiator Supply Valves, Radiator Return, Drip and Heavy Duty Traps. Basic specifications for Webster systems are an important feature of this edition.

ILLUMINATION

If you want to keep up to date on modern handling of illumination problems in modern buildings, a good way to do it is to be on the mailing list of "The Kaleidoscope," issued quarterly by Kantack & Co., Inc., of 238 East 40th Street, New York City. The January issue contains some splendid illustrations of recent work.

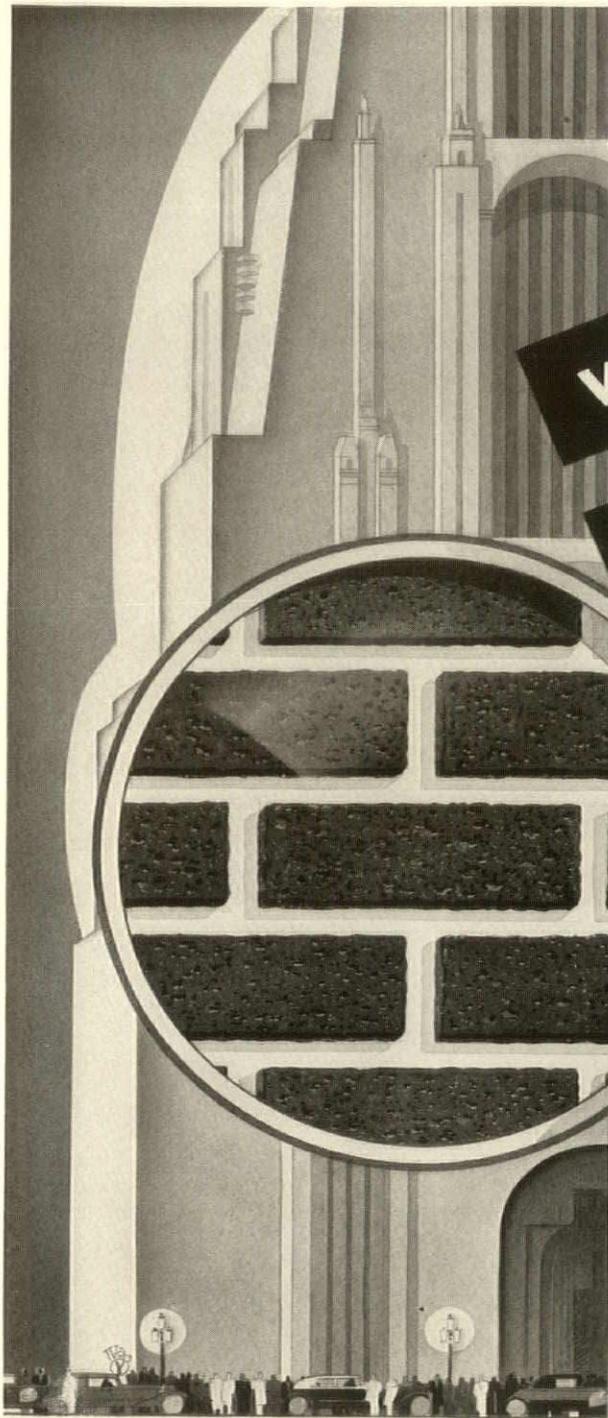
CARILLON PROTECTION

The giant bronze carillons in the Riverside Church, New York, are of rare value and so must be preserved from the harm caused by wind, dust, and weather as well as the hazard of fire. To effect this an interesting and unusual installation of bronze rolling doors has been made in the tower of the church. Sixty doors in all were installed—eight at the observation floor and fifty-two on the three belfry floors directly below. Forty thousand pounds of bronze were used. The Cornell Iron Works, of Long Island City, N. Y., manufactured and installed these unique rolling doors of bronze and rustless steel. They will gladly help you with any problems of a similar nature.

"ZEISS DYWIDAG"

That's a swell name. See how fast you can repeat it. It is the European cognomen of a unique and economical system of reinforced concrete. Roberts & Schaefer Co., of Chicago, have the American rights for this system. It is a system particularly advantageous in the construction of buildings requiring large, unobstructed floor areas, such as hangars, market halls, piers, planetariums, gymnasiums, etc. You undoubtedly will be interested in the new Roberts & Schaefer catalogue, which is well illustrated and includes diagrams and descriptions of the application of the system to various structures of reinforced concrete. Inquiries are invited.

(Continued on page 19)



WHAT YOU SEE!... IS
 PERFECT ADHESION TO
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● A small opening, caused by shrinkage, between the mortar and the masonry unit and sometimes invisible to the naked eye—will permit water to enter. The result is a leaky wall—a *disastrous condition, expensive to correct*. It is the perfect Balance of the materials used in the manufacture of Medusa StoneseT Cement that controls shrinkage and eliminates these openings. ● The use of Medusa StoneseT Cement assures a *non-staining waterproofed* mortar and perfect adhesion to the masonry unit. Architects are invited to send for Medusa StoneseT Cement-Mortar Specifications, A. I. A. File 3-L-11.

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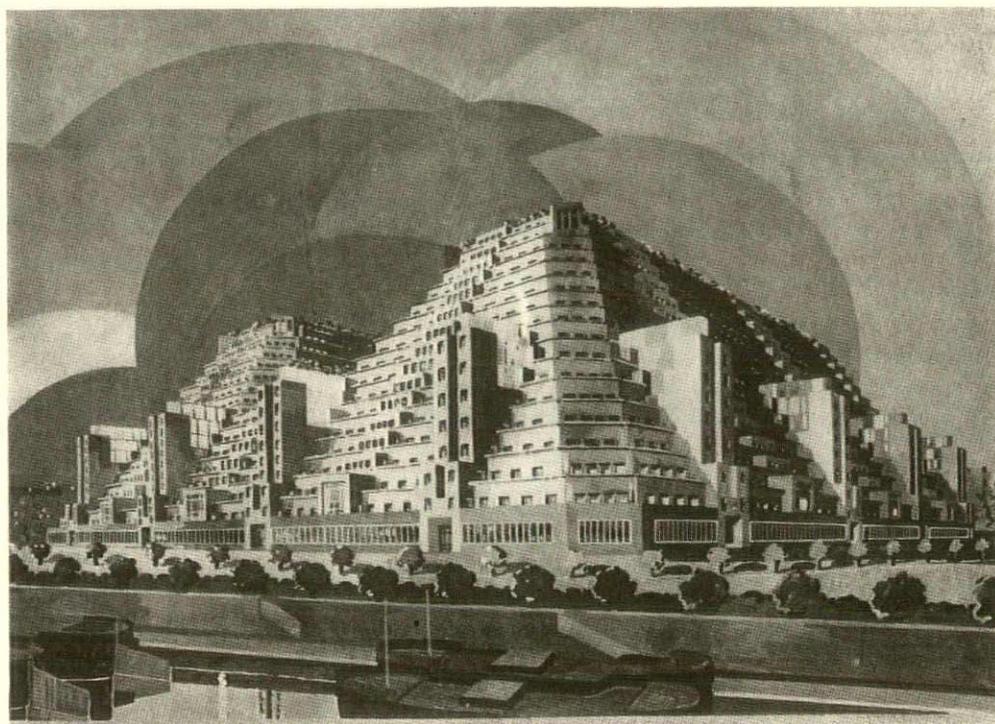


MEDUSA
STONESET
 CEMENT

Medusa StoneseT Cement is recommended for the setting, par-
 geting and pointing of cut stone and cast stone and for mortar
 in laying up face brick. It is economical in cost and should
 be used in the mortar for the backup wall. The use of one
 mortar cement on the job is convenient and economical.

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A conception of what Paris might become, by the architect Sauvage

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With an introduction adapted from the French of

MAURICE CASTEELS

HERE is a book that presents a survey of our first faltering steps into a new style, both in Europe and in America. The title of the book in its original French—*L'Art Moderne Primitif*—is not an easy one to render into concise English. This is unfortunate, for the French title conveys the thesis of the book in a nutshell. A new style is being born; its eyes are but partly open as it gropes its way toward maturity. It is an art in its primitive stages still, but already it has moved from uncertain experiment to disciplined, assertive production.

The illustrations have been chosen with considerable care to form a synthesis of the first phase of twentieth-century architecture and decorative design.

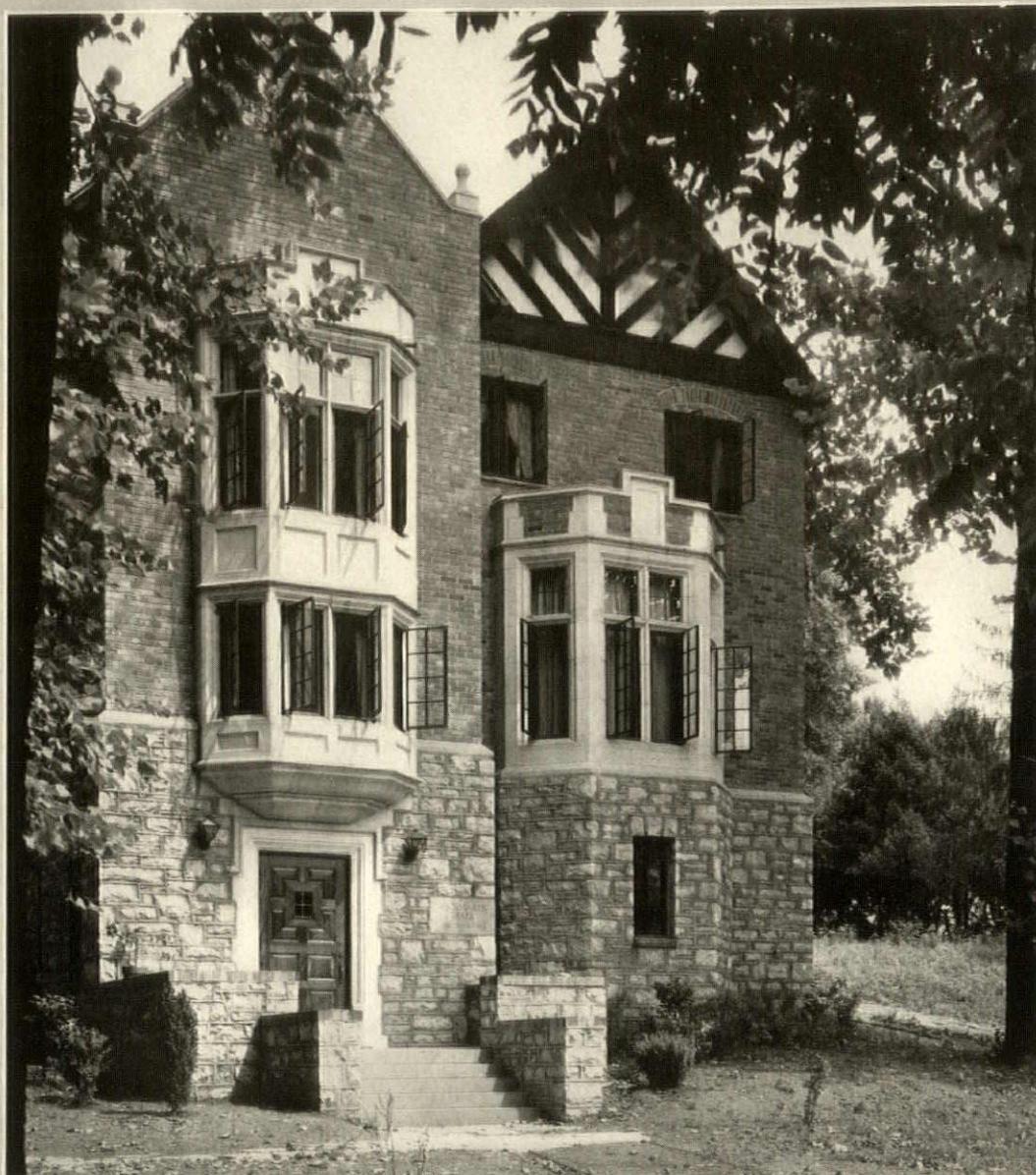
62 pages and 144
plates, 8¾ x 11 inches

Price, \$8.50

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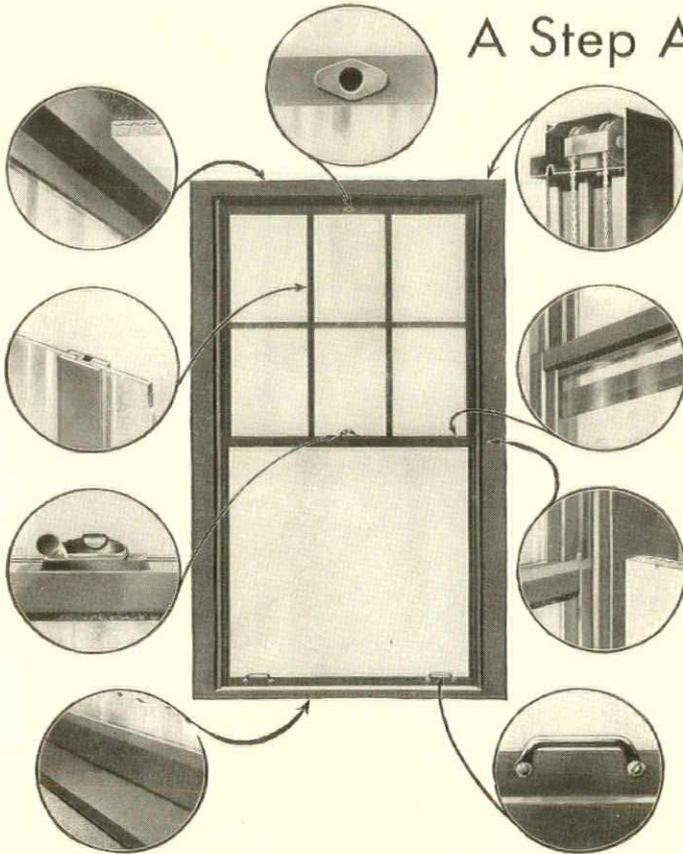
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Keep out noise and dust, bring in pure filtered air are the functions of "Mountainaïre," a product of the Burgess Battery Company, of New York and Chicago. A leaflet from the company contains a very apt slogan: "Give yourself good thinking weather." This equipment prevents the chronic office and apartment disputes as to whether the windows should be opened or shut. Mountainaïre brings in a regulated flow of fresh, clean air and hushes the din of street noises. It operates from any electric outlet and costs no more to run than the average electric light. Offices and city homes without this type of equipment should soon be a thing of the past. Mountainaïre is on view at 202 East 44th Street, New York City, and 111 West Monroe Street, Chicago.

ALUMINUM

"Alcoa Aluminum and Its Alloys" is the title of a reference book just issued by the Aluminum Company of America. The book gives concise information on the physical and chemical properties of the aluminum alloys produced by them. In addition it contains tables showing the sizes of the basic commodities the company manufactures from these alloys. The commercial tolerances for the various commodities are also given—a really complete and useful reference book.

WOODWORK EXHIBIT

The Morgan Millwork Co., of Baltimore, Md., announces the opening in Baltimore of an exhibit of woodwork which they feel confident the profession will want to view. In the exhibit it is their desire to create an increasing interest in what can actually be done in authentic reproductions of the English, Spanish, Early American, and Georgian Colonial styles of architecture. The exhibit is a part of their programme expressed as "Build your home architecturally correct—consult an architect."

DUALATOR

That is the name of the Bryant Heater and Mfg. Co., of Cleveland, Ohio, equipment, which combines steam heating and air conditioning. An attractive new handbook from the company covers the complete line of Bryant Automatic Gas Boilers, the Bryant Dualator, and Bryant Hot-Water Storage Systems. Rating tables, dimensional drawings, and illustrated applications are all included.

FROM CONKLING-ARMSTRONG

Of Philadelphia comes a new catalogue on their terra-cotta. It conveys the typical details of their machine-made, glazed terra-cotta wall units. Their use is recommended for schools, churches, gymnasiums, restaurants, etc., where artistic, sanitary, and durable wall facings are required. Inspection of the installations depicted in the booklet is invited and additional data will be gladly furnished.

KITCHEN VENTILATOR

Cabbage for supper—onions for lunch—who knows? You won't, if your home is equipped with the new Universal Stov-Dome. A file folder from the Universal Stov-Dome Co., of Detroit, gives ten reasons why it should be a regular item of your specifications on kitchens. It captures odors at their source. It is readily installed. It is easily removed and transported. Families who rent take their Stov-Dome with them. It is economical. Send for a catalogue and note the other reasons for its use.

(Continued on page 21)

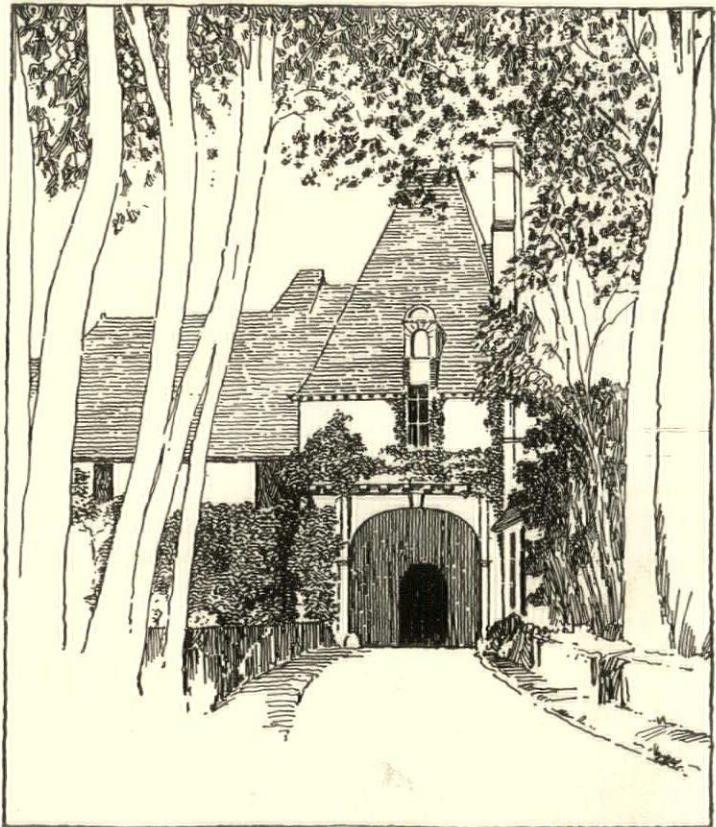
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HENRY M. POLHEMUS

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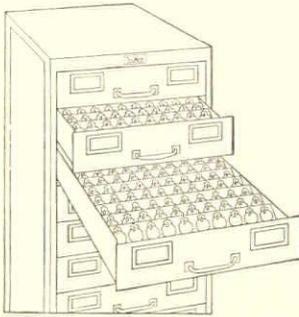
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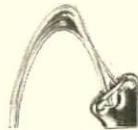
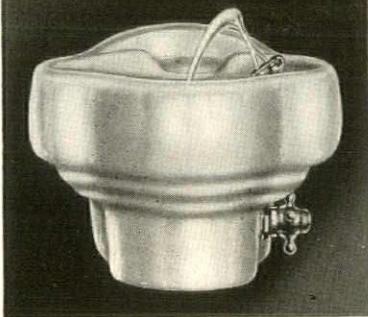
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PRODUCERS' COUNCIL

The Producers' Council, Inc., of 19 West 44th Street, New York, which is affiliated with the American Institute of Architects, has just issued a new and valuable set of researches known as Bulletin No. 13. It covers a wide field of building materials and appliances. It covers the new standards for face brick, presents data on Alcoa Aluminum Window Sills, on steel door frames, on various types of flooring, and on school wardrobes with detail drawings; it presents information on storage tanks, conduit and elevator entrances, and gives some further information on new acoustical products. Many of these items will be of interest to you. Copies of the bulletin will be sent on request.

"SILENTITE"

No weights, cords, or pulleys, but no fitting, no sticking, no binding, and no rattle says the Curtis Companies of their Silentite "Pre-fit" frame, window, screen, and storm sash. They are weather-stripped, factory fitted, plus screens and ventilating storm sash, also factory fitted, and with improved hardware. A manual issued by the Curtis Company gives details and cross-section drawings.

FEDERAL TERRA COTTA

The Federal Seaboard Terra Cotta Company, of 10 East 40th Street, New York, is preparing an interesting set of folders on current information on terra-cotta. Construction sketches, preliminary and final estimates, and color samples are yours for the asking. They announce that with their new technic architectural design is no longer restricted by a limited jointing scale. In addition to fine glaze colors, metallic finishes—aluminum, bronze, lead—are being produced, the virgin metal being fused into the surface of imperishable terra-cotta.

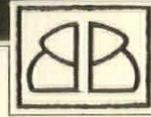
SEALEX WALL COVERING

Congoleum-Nairn, Inc., of Kearny, N. J., announces that displays of its new Sealex Wall Covering may be seen in leading department and furniture stores in almost every large buying centre in the country. "Sealex Wall Covering" is the trade name of this new addition to wall-covering materials. It can be applied over any type of wall with a minimum of preparation. Its cost is low and it can be kept spotlessly clean by mere use of a damp cloth. An important and unusual feature in connection with the marketing of this new product is an advisory architectural and decoration service which will prepare scale drawings in color for both walls and floors, enabling the architect or builder to show clients the exact appearance of the rooms when complete and furnished. The new Sealex catalogue gives complete details on the product, illustrated applications, and color samples. Installation costs of 40 cents and 50 cents a square foot give you a good idea of the comparable economy of this new wall covering.

AUSTRAL WINDOWS

The preponderance of schools equipped with Austral Windows can be judged to some extent from a review of their new catalogue, which contains one hundred and nine pages of pictures of schools so equipped. The other nineteen pages contain valuable working drawings and specification data. The catalogue can be secured from the Austral Window Co., of 101 Park Avenue, New York City, or through this bureau.

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long fire travel that
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Whatever the
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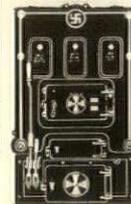
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AIR, VACUUM VALVES

See Sweet's
Page D-4864



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Nebraska State Capitol . Lincoln, Neb.
House of Representatives Ceiling—House Lounge Ceiling
Mayers, Murray and Phillip, Architects
Hildreth Meiere, Designer

Nat'l Title Guaranty Co. Bank . Bklyn.
Corbett, Harrison and MacMurray, Architects

Club Boca Raton . Boca Raton, Florida
Schultze and Weaver, Architects

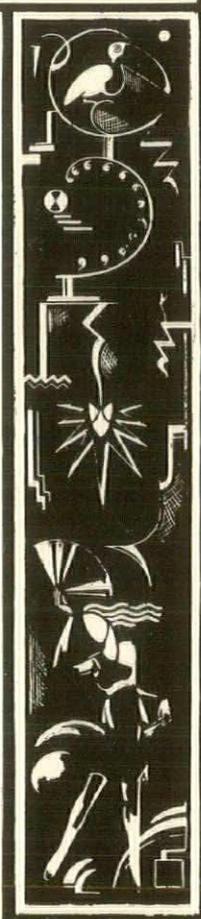
Roxy Theatre . . . New York City
Walter W. Ahlschlager, Architect

Paramount Theatre . Stapleton, S. I.
C. W. and Geo. L. Rapp, Architects

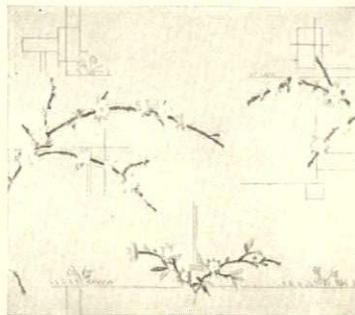
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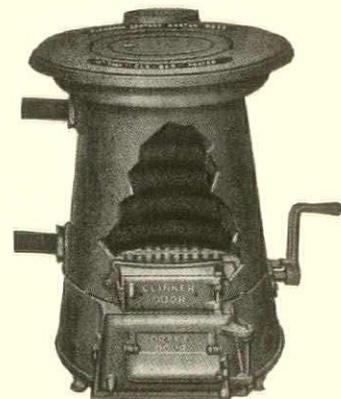
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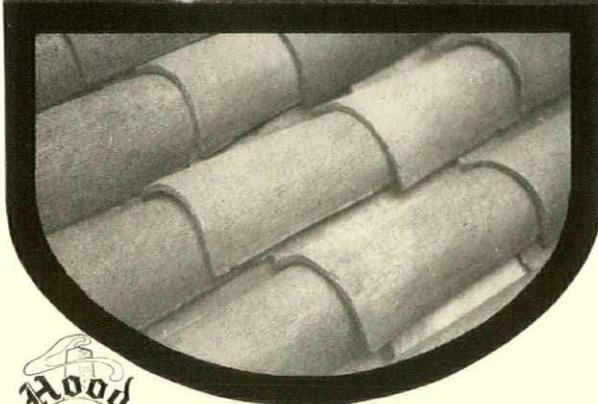
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Close-up of Lombardy Antique Tapered Tiles, by Hood, used on the residence pictured above.

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	PAGE
American District Telegraph Co.	3
American Telephone and Telegraph Co.	13
Ar-Ke-Tex Corp.	26
Armstrong Cork Co.	4
Austral Window Co.	4th Cover
Beck Engraving Co.	20
Burnham Boiler Corp.	21
Cleghorn Co.	22
Conkling-Armstrong Terra Cotta Co.	23
Cutler Mail Chute Co.	20
Ferro Studio, Inc.	23
Grenci & Ellis, Inc.	2d Cover
Hood Co., B. Mifflin	24
International Casement Co.	17
Lloyd Co., Inc., W. H. S.	22
Lord & Burnham Co.	18
Lutton Co., Wm. H.	10
Medusa Portland Cement Co., The	15
Old Virginia Brick Co.	8
Otis Elevator Co.	3d Cover
Powell & Sons, James	22
Rambusch Decorating Co.	22
Sonneborn Sons, Inc., L.	5
Taylor Co., Halsey W.	20
TelKee Corp., Thayer	20
Truscon Steel Co.	18
Wallace & Tiernan Co.	12
Webster & Co., Warren	6
Westinghouse Electric Elevator Co.	1

REFER TO PAGE 14 FOR ANNOUNCEMENTS OF THE MOST UP-TO-DATE PUBLICATIONS OF MANUFACTURERS.

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