

ARCHITECTURE

AUGUST



1 9 3 4



Can Germany Turn Back the Clock in Architecture?

BY JOHN B. RODGERS

THE ETCHINGS OF MALCOLM OSBORNE, R.A., R.E.—BY GERALD K. GEERLINGS

RECENT WORK BY ROGER H. BULLARD, WESLEY S. BESSELL,
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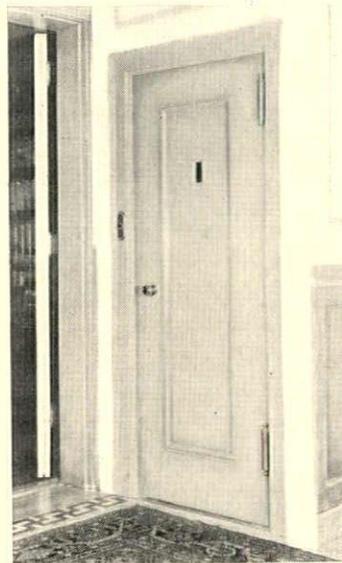
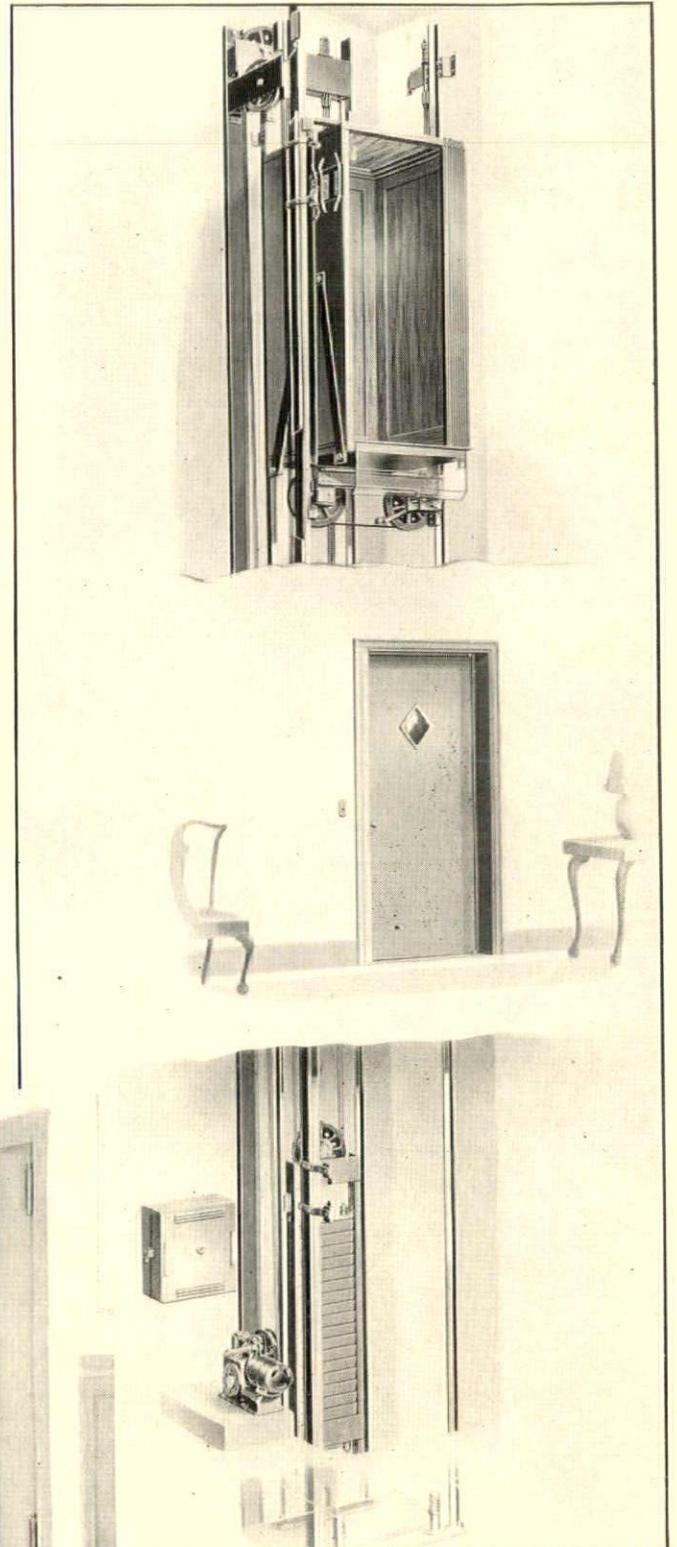
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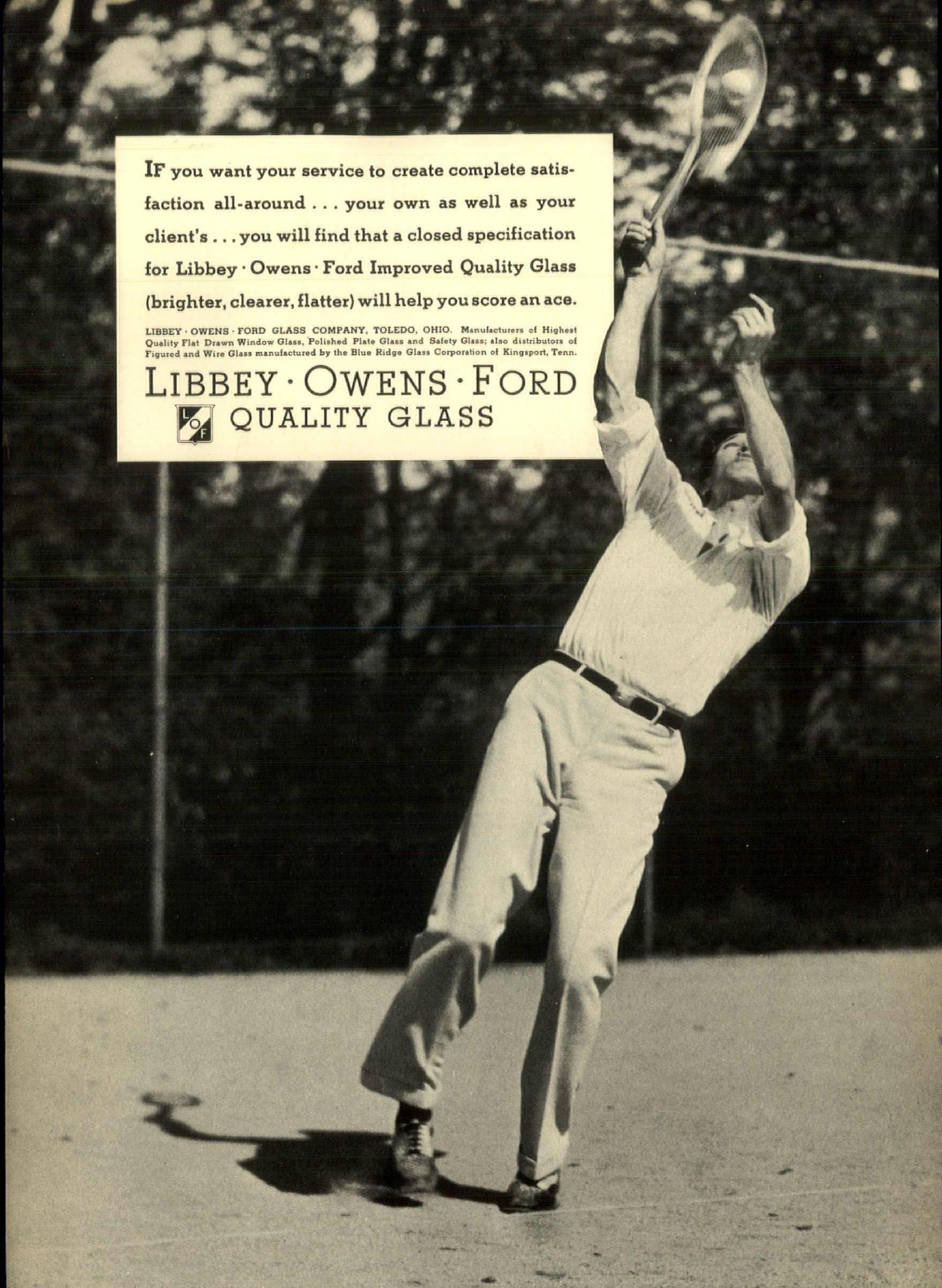
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By *Harry Batsford
and Charles Fry*

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Frontispiece in color from a water-color by W. Russell Flint, R. A. The numerous illustrations are from photographs, line drawings, and maps. \$2.75

Homes and Gardens of England

The authors have felt that there was a distinct need for a comparatively small and handy book that would cover the subject for the general reader without the detailed requirements of the student of architecture.

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and Charles Fry*

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The Landscape of England

Here is a book which will bring to you the very smell of the English countryside. Interspersed through the pages are pen-and-ink drawings by Brian Cook, which, excellent in themselves, accent the appeal of the superb photography.

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INTRODUCTION BY *Hugh Walpole* \$2.75

Old English Inns and Taverns By *A. E. Richardson*
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CHARLES SCRIBNER'S SONS, New York
ARCHITECTURE AND ARCHITECTURAL BOOKS

ARCHITECTURE, published by CHARLES SCRIBNER'S SONS, 597 Fifth Avenue, New York, N. Y. August, 1934. Volume LXX, No. 2. Published monthly on the 28th of the month preceding date of issue. Entered as second-class matter, March 30, 1900, at the Post-Office at New York, N. Y., under the Act of March 2, 1879. Yearly subscription rate to members of the architectural and allied professions, \$3; to all others, \$6; add \$1 for Canadian postage and \$2 for foreign postage. Single copies, \$1.50

PARIS PRIZES

THE jury's selections of the winner and runners-up for the twenty-seventh Paris Prize of the Society of Beaux-Arts Architects were as follows: winner, Maurice W. Kleinman, of New York University, pupil of Lloyd Morgan; placed second, Richard Ayers, of Yale University, pupil of Frederic C. Hirons; placed third, Lester W. Smith, of Princeton University, pupil of Jean Labatut; placed fourth, Harry A. Gnerre, of Mt. Vernon, N. Y., pupil of Lloyd Morgan.

Mr. Kleinman was born in Chicago and attended the University of Illinois, where he obtained his B.S. degree. He continued his studies at New York University, and spent one year also at the Massachusetts Institute of Technology. In 1929 he won the S. Breck P. Trowbridge Memorial Fontainebleau Scholarship. He also won first prize in the competition sponsored by the A. I. S. C. for the design of a bridge. This is the second time Mr. Kleinman has competed for the Paris Prize, the first time, in 1932, having been placed fourth.

The jury of award: Joseph H. Freedlander, chairman; Chester H. Aldrich, A. F. Brinckerhoff, Archibald M. Brown, Otto R. Eggers, Frederic G. Frost, William Gehron, Arthur Loomis Harmon, Edward S. Hewitt, Gerald Holmes, Ely Jacques Kahn, Julian Clarence Levi, Electus D. Litchfield, Henry Richardson Shepley, Ralph T. Walker, Whitney Warren.

NEW YORK CHAPTER, A. I. A.

RALPH T. WALKER, of the firm of Voorhees, Gmelin & Walker, has been re-elected president of the New York Chapter of the American Institute of Architects for 1934-35.

Also continuing in office are Frederick Mathesius, Jr., vice-president; Eric Kebbon, secretary; Daniel P. Higgins, treasurer; and Oliver Reagan, recorder.

Leonard Schultze and Edgar I. Williams were named to the Executive Committee to serve until 1937. The Jury for the Chapter Medal of Honor, awarded annually, will be composed of John Russell Pope, Roger H. Bullard, William F. Lamb, and Eric Gugler.

Committees were chosen as follows: Committee on Nominations: James Kellum Smith, Edward S. Hewitt, James C. Mackenzie, Jr.;

Committee on Professional Practice: Lindley M. Franklin, Gerald Holmes, Robert B. O'Connor. Theodore E. Blake and Hobart B. Upjohn will serve on the Committee on Fellows.

CRANBROOK ACADEMY OF ART

AN announcement comes from the Cranbrook Academy to the effect that there are new opportunities here offered for students who wish to do advanced sculpture under Mr. Carl Milles, and advanced painting under Mr. Zoltan Sepeshy. A demand for such instruction and an increase in the Academy's facilities make this course feasible. During the past year the students have been chiefly engaged in postgraduate work under Dr. Saarinen. Further particulars may be had by addressing The Cranbrook Academy of Art at Bloomfield Hills, Mich.

BEAUTIFUL BRIDGES

THE American Institute of Steel Construction announces the sixth annual award for the three most beautiful bridges of steel built last year. The awards were made by a jury consisting of Dr. Gustav Lindenthal, consulting engineer; Prof. C. T. Schwarze of New York University; Philip Sawyer; Prof. Ralph E. Winslow of Rensselaer Polytechnic Institute, and Russell F. Whitehead, Editor of *Pencil Points*.

The three bridges selected are the Cedar Street Bridge over the Illinois River at Peoria, Ill. (Class A, bridges costing more than one million dollars); the Shark River Bridge between Belmar and Avon, N. J. (Class B, costing less than one million and more than a quarter million dollars); and the Dr. John D. McLoughlin Bridge at Portland, Ore. (Class C, small bridges).

Honorable Mentions in the three classes were: Class A, South Tenth Street Bridge over the Monongahela River, Pittsburgh; Class B, the Shrewsbury River Bridge at Seabright, N. J.; and Class C, the Port Clinton Bridge over the Portage River at Port Clinton, Ohio.

A. I. A. COMMITTEE ON THE NATIONAL CAPITAL

APPOINTMENT of Francis P. Sullivan, of Washington, as chairman of the Committee on the National Capital of the American Institute of Architects is announced by Ernest J. Russell, of St. Louis,

president of the Institute. He succeeds Horace W. Peaslee, of Washington.

The committee, consisting of seventy-five leading architects from all parts of the country, plans to cooperate actively with agencies of the Federal Government and with other organizations in the architectural development of Washington. The goal of the nation's architects is to make Washington the world's finest capital. A long-range programme to attain this end will be worked out.

The Committee on the National Capital was instituted in 1924 to further this end and to cooperate with the National Capital Park and Planning Commission, the Commission of the Fine Arts, the Commissioners of the District of Columbia, and other interested activities.

A. S. T. M.

WITH a registration greatly exceeding that for the past two years, and an unusually large number of committee meetings, the Thirty-seventh Annual Meeting of the American Society for Testing Materials, held in Atlantic City, June 25-29, was extremely active. Fifteen formal sessions were held at which ninety technical papers and reports were presented.

As a result of actions at the meeting some thirty-five proposed standards were accepted for publication as tentative and upwards of forty existing tentative specifications and test methods were recommended for adoption as standard. These latter items, together with thirteen revisions in standards, will be submitted to letter ballot of the society during the summer, for formal adoption.

COMPETITION FOR BAR DESIGNS

IN the nation-wide competition for bar designs instituted by the Brunswick-Balke-Collender Company, the jury has just made its decisions. There were three classes: a De Luxe Bar; a Commercial Bar; and a Service Bar. The prizes: De Luxe Bar, \$500, to Maxfield E. Gluckman, New York City; \$250 to Lyle Reynolds Wheeler, Los Angeles; \$100 to Robert Haaren Maguire, New York City. For the Commercial Bar: \$500 to M. Righton Swicegood, New York City; \$250 to Robert E. Jencks, Kansas City, Mo.; \$100 to Michael Auer, Pelham, N. Y. For the Service

(Continued on page 14)

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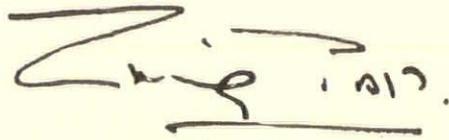
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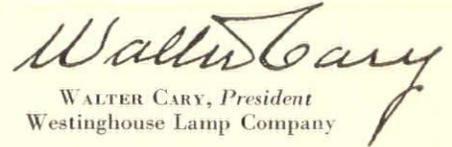
What leading authorities

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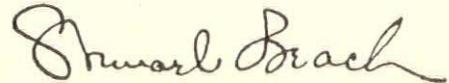
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"I have just seen the line of interior lighting fixtures which has been developed by your Company, and I think it meets the demand for well designed and attractive fixtures that can be sold at a reasonable price. It fits in very well with the national campaign that is being carried on under the caption 'Better Light—Better Sight'. I congratulate the Chase Brass & Copper Company, and it has my best wishes for success in the sale of this line."



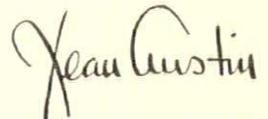
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STEWART BEACH, *Editor*
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"I can sincerely say that I think the new Chase lighting fixtures the most important contribution to American homes in many years. Appreciating the difficulties of selecting types for all popular domestic architectural styles, I think they have done a remarkably complete job. The designs are excellent, the prices sensibly within reach of every homemaker. I congratulate you on a much-needed job well done!"



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"The Chase Company has proved that it is unmoral to make the small home owner pay for fixture manufacturers' excess overhead and lost motion as a penalty for having decent taste. Furthermore you have so far the only fool-proof display I have ever seen; to have put in no junk, just to make it harder, may be iconoclastic in the trade but it is a blessing to the client and a rare tribute to design."



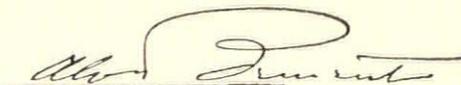
HARVEY STEVENSON, *Architect*

"It is most gratifying to an architect to see that the Chase Brass & Copper Company have produced an extensive list of beautifully designed lighting fixtures, applicable to any style of architecture, at a price within the reach of the average pocketbook. In the past it has always been discouraging to the architect to find the larger companies which naturally market extensively, foisting such ugly fixtures, and we are extremely grateful to you."



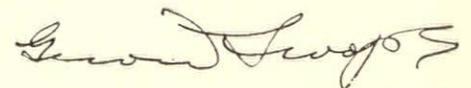
HENRY M. POLHEMUS, *Architect*

"It is not a very difficult matter to improve the appearance of a contemporary machine-made object when no restrictions are laid down. But it is exceedingly difficult to reduce production costs, meet constantly changing consumer taste, and at the same time improve style and beauty. The Chase Brass & Copper Company is to be congratulated upon its outstanding achievement in creating the first authentically designed group of lighting fixtures and lamps at reasonable prices."



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National Alliance of Art and Industry

"I send my heartiest good wishes to the Chase Company for the success of their new electrical fixture line. Any well made line of electrical merchandise that is to be sold by constructive policies of distribution and merchandising should be of great benefit to the industry."



GERARD SWOPE, *President*
General Electric Company

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"I have seen the pictures of your electrical fixtures, and I certainly shall go over and see the display very soon. But these designs are so good, and the reputation of the Chase Companies is such that I know I will not be disappointed when I see the actual fixtures. May I congratulate you on good designs well carried out?"

Jas Gamble Rogers
 JAS. GAMBLE ROGERS, *Architect*

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A Lawrence Kocher
 A. LAWRENCE KOCHER, *Managing Editor*
 The Architectural Record

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James Krieger
 JAMES KRIEGER, *Editor and Publisher*
 Lighting & Lamps

"We send our very best wishes for your success in the line of electric lighting fixtures. We have been to see your display of these and find among them many which seem to us of excellent character, both in design and execution."

Delano & Aldrich
 DELANO & ALDRICH, *Architects*

"Nothing has needed art direction more than our lighting fixtures. They have been very bad, moderately bad, and anaemic. Realizing this, the Chase Company has collaborated with Lurelle Guild, an authority in design, intelligent as to periods, and generally understanding of what Americans of discernment like in their homes. The result is a wide variety of sound form, expressed in interesting media and spirited color."

Augusta Owen Patterson
 AUGUSTA OWEN PATTERSON
Associate Editor, Town & Country

"Only a good designer and a sympathetic manufacturer working together could produce the splendid and diverse patterns that comprise Chase fixtures and lamps. Behind the designs lies the romance of tradition, and something of that romance and awareness of tradition will pass over to those who select them for their homes. They are calculated, in the finest sense, to stimulate a justifiable pride of ownership."

Richardson Wright
 RICHARDSON WRIGHT, *Editor*
 House & Garden

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 RUBY ROSS WOOD
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Kenneth K. Stowell
 KENNETH K. STOWELL, *Editor*
 The Architectural Forum



Augusta Owen Patterson



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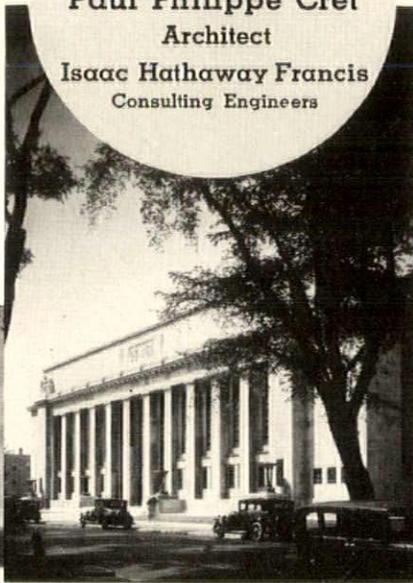
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**Typical
Examples of
"PIPE PRESCRIPTION"
Paul Philippe Cret
Architect
Isaac Hathaway Francis
Consulting Engineers**



● Detroit Institute of Arts. Genuine Wrought Iron Pipe specified for cold water and waste lines; vents and drains; heating supply and return lines. Zantzing, Borie & Medary, Associated Architects.



● Byers Genuine Wrought Iron Pipe specified for waste lines, vents and drains, and heating supply and return lines in the Hartford County Building, Hartford, Connecticut. Smith & Basset, Associated Architects.



● In The Rodin Museum, located in Philadelphia, Pennsylvania, Genuine Wrought Iron Pipe was specified for heating supply and return lines. Jacques Greber, Associated Architect.

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ARCHITECTURE

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THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. LXX, NO 2

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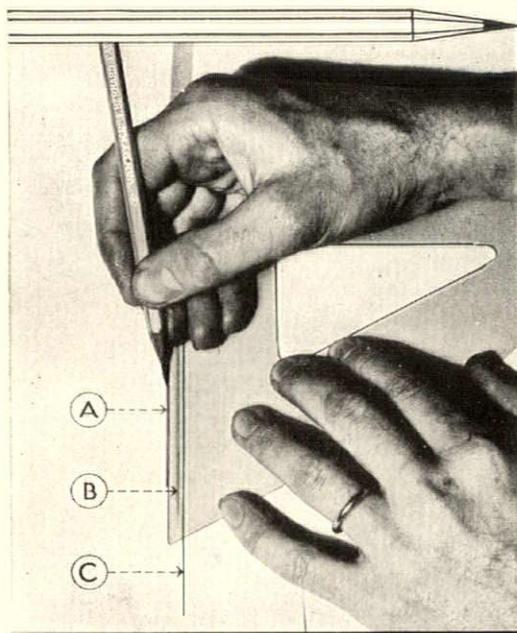
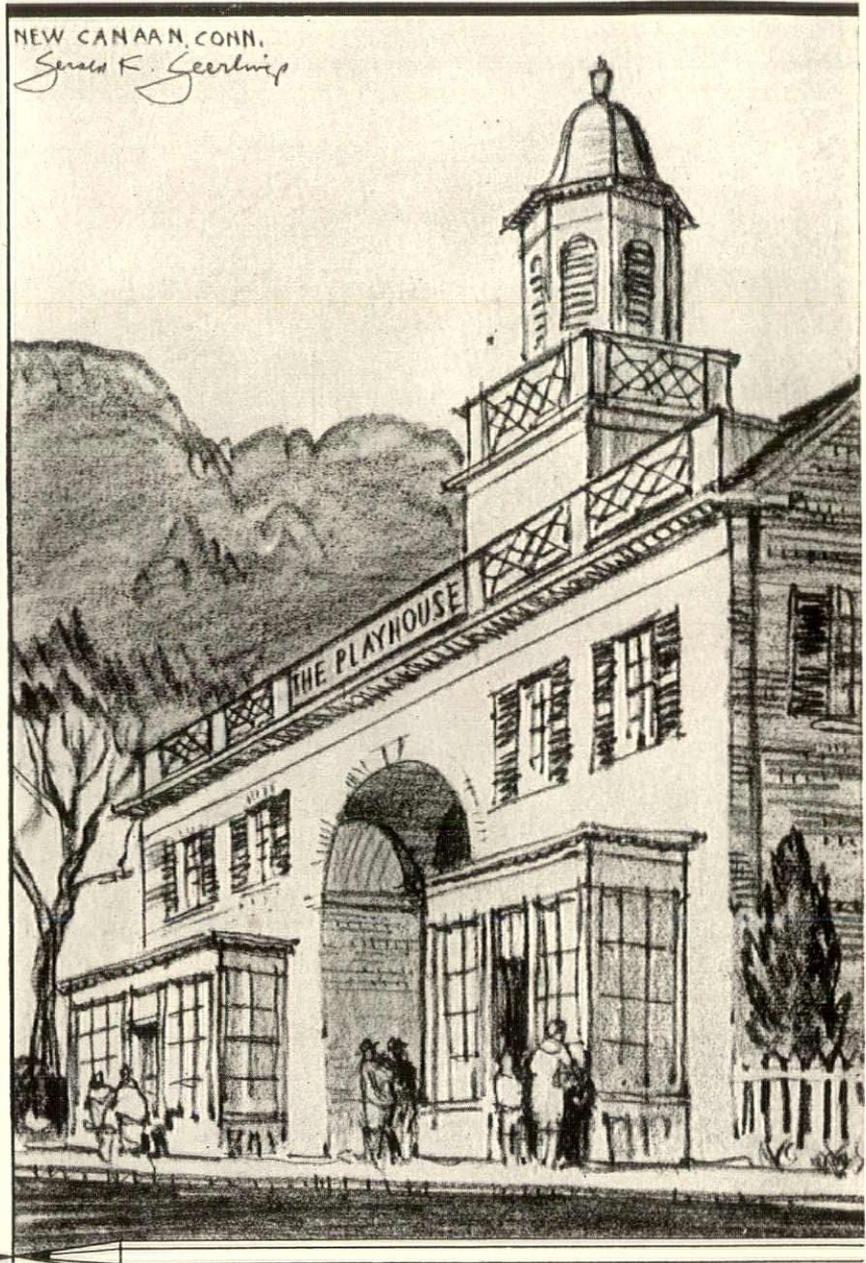
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to incise lines parallel to the edges of the triangle, as at 'B', with a tool such as a carpenter's gauge. My 'angle, shown in the illustration, has been earning its salt for the last twenty years—often being borrowed by those who at first doubted its value."

—Gerald K. Geerlings

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*The Arsta Bridge, Stockholm
From the water-color by
Floyd Yewell*

ARCHITECTURE

❖ VOLUME LXX

AUGUST 1934

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Can Germany Turn Back the Clock in Architecture?

By John B. Rodgers

GERMANY has decided to face her problems under the leadership of the Nationalistic Socialist Party. These problems result primarily from an unbalanced national economy. She is in the unenviable position of a highly industrialized nation which lacks the essential raw materials for her factories. A foreign market, in which to exchange her finished products for these raw materials, is therefore indispensable for her welfare. This foreign market has disappeared during the depression, stifled by depreciated foreign currency, economic nationalism, dried-up sources of credit, and post-war hatred. Misery and unemployment in Germany increased as her foreign trade decreased. The German people saw themselves facing this critical situation under a weak and ineffective government. The other parties were discredited and the National Socialists took over the reins of the government.

The Nazi plan of attack on these problems is to forge the nation into an absolute political and economic unity, and, with the country under this perfect discipline, to reorganize the national economy until it is entirely self-sustaining. In order to bring about this feeling of national unity and to prepare the people for this reorganization, an almost unbelievably complete and overpowering system of propaganda is being used. There is no means of human intercourse and no field of human activity which is not utilized to make the citizen feel that he is a German and that the future of the Fatherland depends on his co-operation. Naturally, architecture, which touches the daily life of the people at every point, has not been neglected as a powerful means to forward this propaganda.

What has been the effect of these conditions on German architecture? What has become of the architects, who, in America's mind, have

represented German architecture since the war? What will be the future of German architecture?

When architecture becomes affected by propaganda its natural development is violently disturbed. First comes a reorganization of personnel in the profession. The qualities of patriotism and party loyalty and oratorical and literary gifts are most in demand. The emphasis is no longer on architectural ability, clear thinking, and artistic integrity. "Only those whose characters and hands have remained pure and strong during the last fifteen years can create a healthy German culture." Then the personalities and philosophy of these new leaders begin to affect the architectural expression itself.

The movement toward a new architecture in Germany began at the turn of the century, led by such men as Theodore Fischer, Peter Behrens, and Hans Poelsig. These men abandoned the historical styles in the attempt to derive architectural forms from the architectural problems themselves. Their work formed the foundation for the post-war modern architecture in Germany, which took two directions—decorative and organic. The architects of the first group, including Mendelsohn, Farenkamp, the Luckhard brothers, Höger, and Breuhaus, attempted to renew architecture by finding new external architectural forms. The second group, led by Mies van der Rohe, Gropius, Haesler, Häring, and Hilberseimer, is trying to develop an organic architecture on a new social basis, founded on our modern mode of living and our modern methods of construction. It is this latter group, wishing to solve their architectural problems with a regard for society in general, which are now the most severely criticized. Even before the war there was a reactionary movement directed against this attempt to produce a new architecture. This nationalistic conservative



The housing project at Zehlendorf-Berlin, of which Bruno Taut is the architect. This is the culmination of years of study and experiment in Germany's problem of multiple housing

Photograph by Otto Hagemann

movement, led then as now by Bestelmeyer, Schulze-Naumburg, Schmitthenner, and the late Trost, tried to further the native art movement by binding German architectural fashion to German soil. They ignored the lessons of past romantic movements and based their whole theory on retrospection.

A typical example of the thinking and resulting architectural doctrine of the reactionary architects now in favor is the recently published booklet, *Architecture in the New Reich*, by the architect Paul Schmitthenner:

"Let us think of the deep seriousness and the mysticism of the early Middle Ages, of the intoxication of the Gothic, let us think of all the periods of architecture up to classicism, and the sensitive will recognize that through everything

throughout the life of our people runs a varied unity. We go through our magnificent old towns with their streets and greenery, on which many generations have built, and we see this harmony of the beautiful German town. The Romanesque church, the Gothic rathaus, the rich burger houses of the Renaissance, the gay fanfare of the Baroque, the elegant Empire and the severe Classic, yield the symphony of the German town, and, as ground motif and sustaining melody, sounds always throughout the German spirit, and this melody in most beautiful variation from north and south and from east and west.

"Then we go in the suburbs after the year 1870. Here ends, with tradition, the German spirit in building. The tenement house, the rent



Photograph by Hansa Luftbild. "Freigegeben durch Verf d.
RLM Nr. 26136 vom 25-1-34"

An air view of the little village of Gollin, the old German architecture to which the present reactionary movement attempts a return

barracks in pompous mendacity, the spirit of unbounded exploitation, these documents of social misery, these suburbs without face or soul—and the same spirit in the north and south, in east and west of the land.”

This lamentable state of affairs is attributed to the forsaking of tradition in the last century. Tradition, “the soul, the basic will of the people,” was not carried over into the last century because the French Revolution had destroyed all the spiritual ties of the eighteenth century, and it was impossible to weave the economic and social changes, stipulated by the new technical advance, into the spiritual fabric. The disintegration of architecture paralleled the development of technology, but it was not technology itself which was at fault, but the technical spirit

which ruled the people and forced them to serve a liberal economics instead of its serving them.

“But what is beauty, what dignity and decorum? The comprehension of this idea marks the single person, marks a people, and is decisive for its culture. Beauty, dignity, and decorum are intangible things which do not rise from the brain, nor from the intellect, but alone from the heart, and therefore are only to be comprehended through these.

“Schiller says: ‘He who has carried things so far as to refine the intellect at the cost of the heart, to him is the most holy no longer holy, to him is mankind nothing and God nothing, both words are nothing in his eyes.’”

It was, in Schmitthenner’s opinion, this rational, calculating intellectualism which pro-

duced the objective, modern architecture after the war.

"The internationally known Weissenhof Siedlung in Stuttgart, the settlements in Frankfurt, Karlsruhe, Breslau, Dessau, and Celle, to name only the best known from the all too many, were acknowledged as the expression of the new attitude in building. These building-like structures, which were praised as examples of 'functionalism,' are nothing but exaggerated functionalism, weakened by internationalism. It will be incomprehensible at a later time that one dared to mark such things as housing reform. That these things were simply put up with by a wide public is only evidence of how far the healthy sense for the simple, good, and correct had atrophied. The cheap bent for the new was confused with progress. Individual freedom—and by that one meant not having to consider the general welfare—was a holy right, for the maintenance of which one was permitted everything. Everything foreign was honored, and, without further ado, was accepted. Then one was progressive and one was international."



Since the tradition was broken by the technical spirit, causing people to think economically instead of socially, Schmitthenner's theory for the rehabilitation of German architecture is a return to this social, nationalistic thinking. This is to be accomplished through education. Today the profession of architecture is too free, it contains too many liberal-minded and incompetent men. These must either be re-educated or removed. And since architecture is based on hand craftsmanship, the educational system must be changed to take this into consideration. Every one who wishes to follow an architectural career must first learn a trade, then the best of these mechanics will be allowed to go through the architectural schools, and the best of the latter will become architects. Then a generation of architects will be produced which is rooted in craftsmanship. Those who do not qualify as architects will find their proper place in the building field. All, through this training, will have learned co-operation through work toward a common goal, and to think nationalistically and in terms of generations—the kind of thinking from which the great and lasting grows.

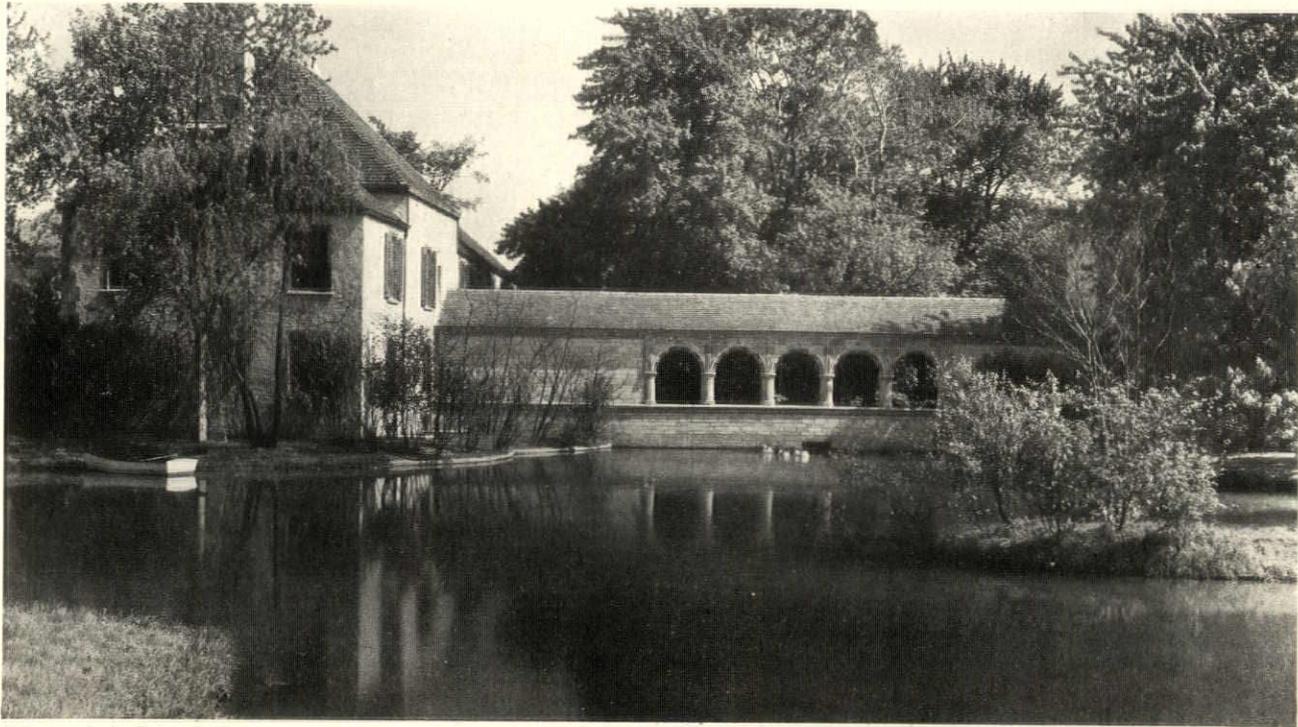
How this nationalistic, ethical point of view toward architecture is beginning to affect the architecture itself can be shown by describing

an exhibition called "Building Principle and Public Spirit," held in Berlin during May. This exhibition, sponsored by the authorities, is to instruct the public in the principles which should govern the design of the settlements that are being built as a programme for removing the unemployed from the large cities and redistributing them on the land.

The exhibition consists of large aerial photographs of German cities and towns, housing developments built before and after the war, and plans of new settlements, for the purpose of comparison. Under these illustrations is textual comment. The comment under the pictures of the old German towns classifies them into four types: Towns built along a single main street; those built at a cross road; those built about a village green; and towns built in concentric circles about a central focal point, such as a church. The latter two types are upheld as models for the new settlements because they offer a place for public assembly, express the communal character, and give the composition unity. It is incidentally remarked that the other two types are poorly suited to modern traffic conditions. The desirability of always separating the new part of an old town from the original part is several times commented upon. The ideal size for a settlement is established at a thousand souls, because this seems to be the size best suited to community life and to preserving the communal spirit.

It is true that many mistakes were made in the housing built in Germany after the war, but at least the approach was realistic and much was learned—yet here this experience is entirely ignored. In the model plans for new settlements not even the basic principle of correct orientation in relation to the sun is observed. There is no recognition of the fundamental fact that a town is, after all, an organic thing, not just a picture; and like an organism must have some means of sustaining itself, and that the character of this livelihood determines its form and size. These photographs of old towns, when correctly studied, reveal beautiful solutions to realistic economic, social, and military requirements, but they are quite other than those of today.

What will be the future of architecture in Germany? The answer must be sought in Germany's answer to the economic question: Can the present government keep unemployment at a sufficiently low figure until the national economy becomes self-sustaining, or until world recovery revives Germany's foreign trade?



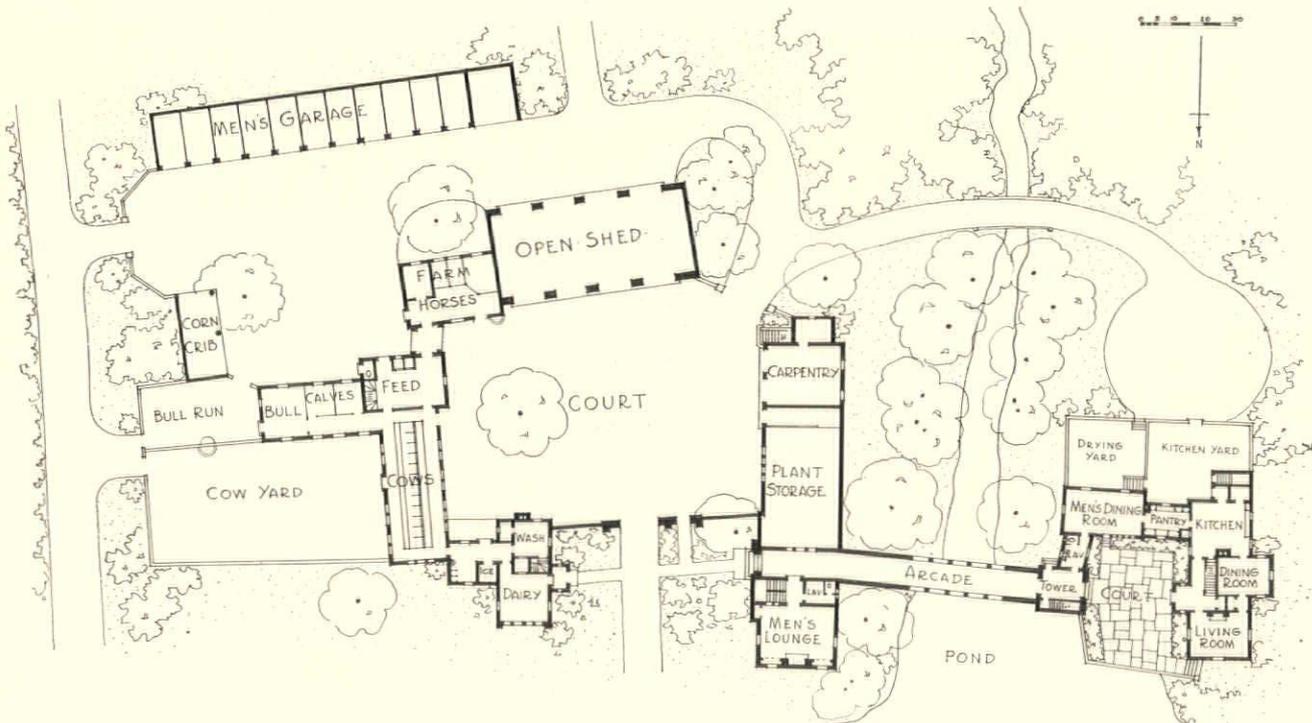
Photographs by Robert Tebbs

Farm Group for Herbert N. Straus, Red Bank, N. J.

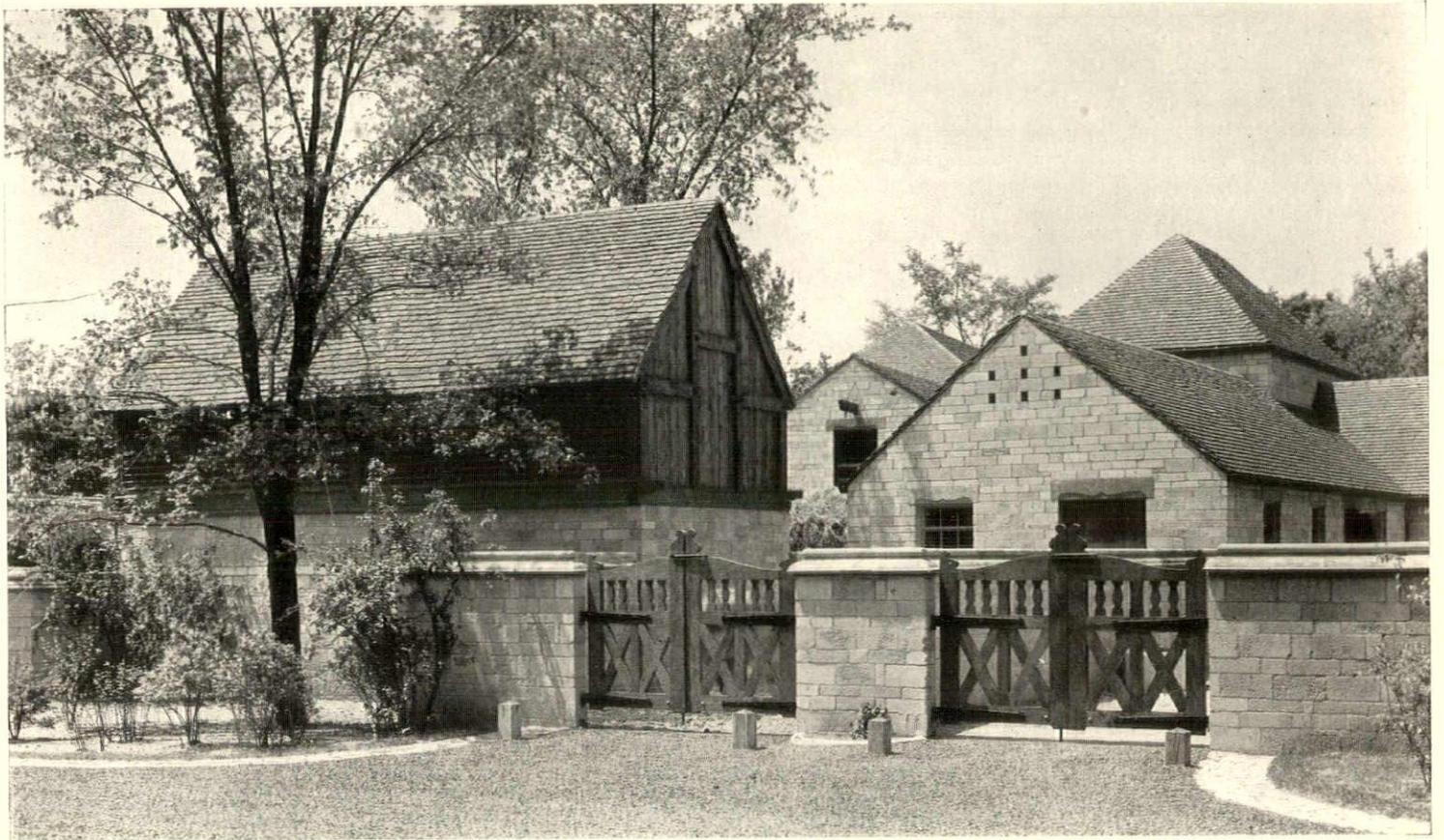
ALFRED HOPKINS & ASSOCIATES, ARCHITECTS

A pond upon the site of the group was seized upon as a dominating feature of the plan. Across one end of it had been built a dam upon which the arcade was erected

MARTHA BROOKES HUTCHESON,
LANDSCAPE ARCHITECT



◀ ARCHITECTURE ▶
AUGUST, 1934



The gates leading to the bull run and to the cow yard. On the left is the corn crib, built upon the masonry wall of the yard enclosure



The corn crib, with the horse barn beyond, as seen from the east gateway to the enclosure

« ARCHITECTURE »

AUGUST, 1934



Mr. Hopkins's scheme is, of course, derived rather directly from the French. In the south of France, as here also, many of the old farm barns have an enclosing wall, with a large gateway for the farm vehicles and a small one for the footpath adjoining

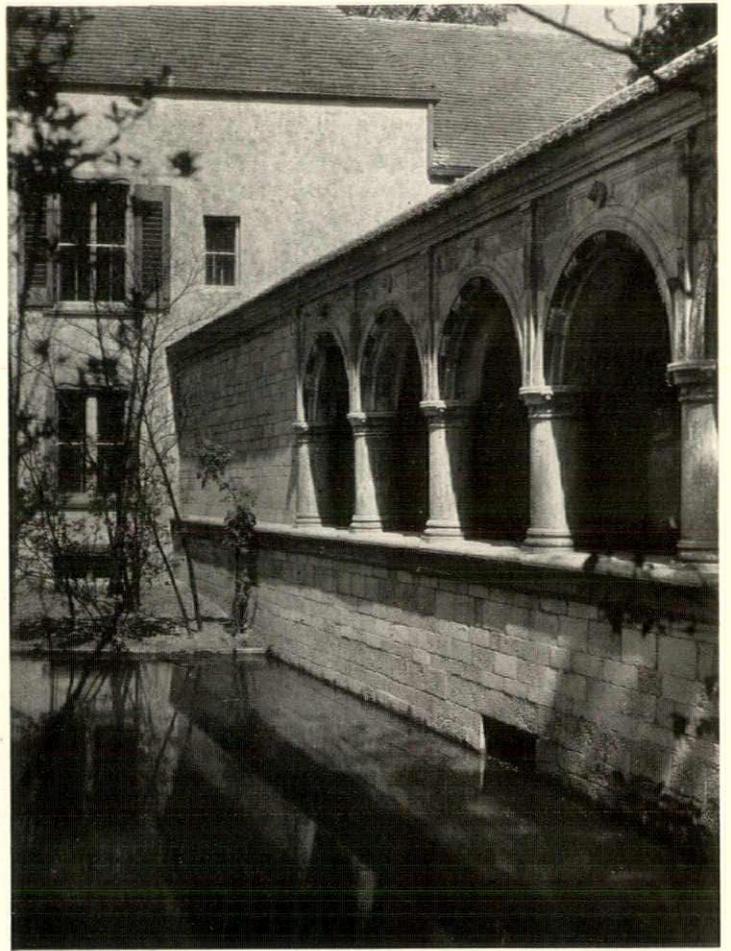


The archway is the east end of the passage through the arcade. As will be seen by referring to the plan, the men's lounge is at the right, with the wing to the left sheltering a space for plant storage and carpentry shop. Above this wing are the living quarters for the men, reached by an outside stairway, a picture of which is shown on page 71

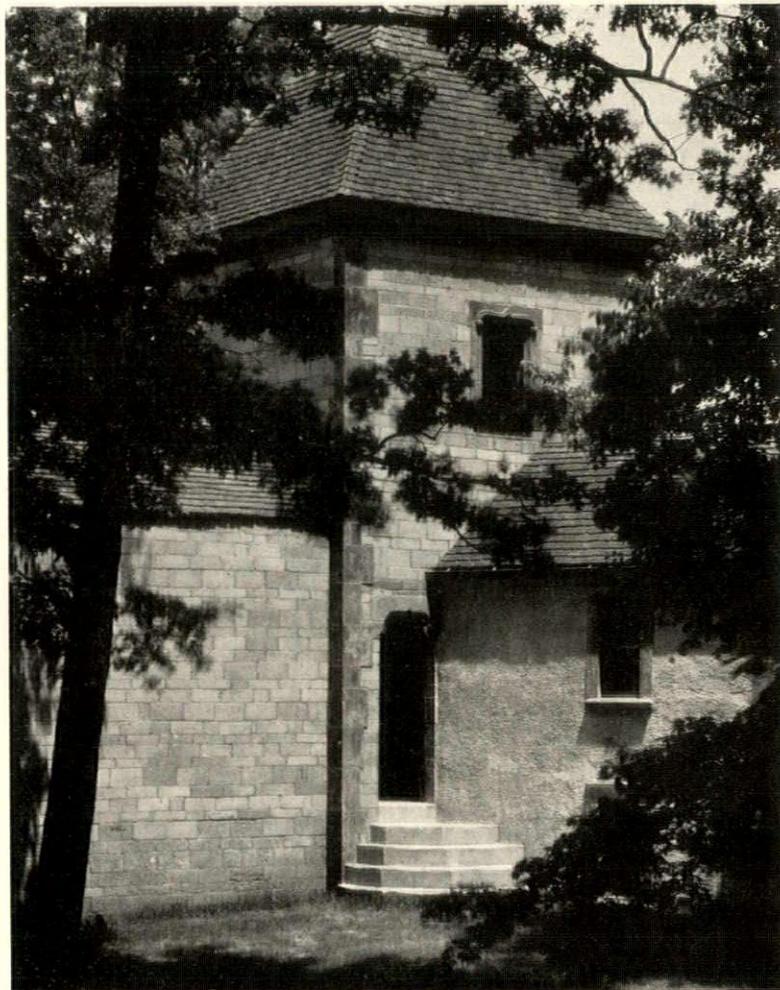
« ARCHITECTURE »
AUGUST, 1934



Looking through the arcade built on top of the dam. For the structure the architects have used concrete blocks with cast stone



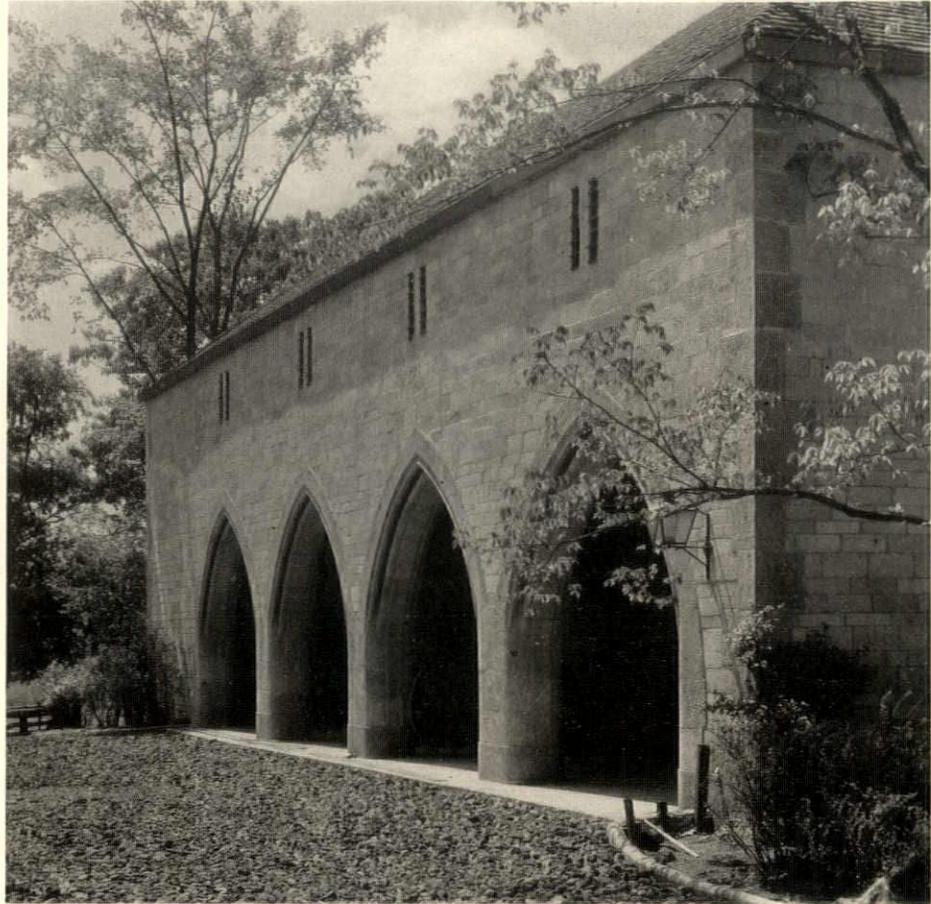
The exterior of the arcade on the north side. The roofs throughout are laid with a handmade flat tile, burned to dark reds



A corner of the tower located at the west end of the arcade. The doorway is that

shown at the southeast corner, leading to the stream flowing below the dam

The open shed, used for the storage of the farm vehicles and farm machinery, with hay storage above



The open shed, with the stable for the farm horses in the foreground. It will be noticed that in the wall structure a variety of texture and jointing has been obtained by the use of block courses of four heights—4, 5, 6, and 8 in. The quoins and trim are of cast stone





In the men's lounge, looking toward the arched entrance to the stair hall. The woodwork is of oak, the floor of red tile



The northwest corner of the men's dining-room as seen from outside. The woodwork is of oak, left unfinished, the figure a representation of Ceres

« ARCHITECTURE »

AUGUST, 1934

FAVORITE FEATURES

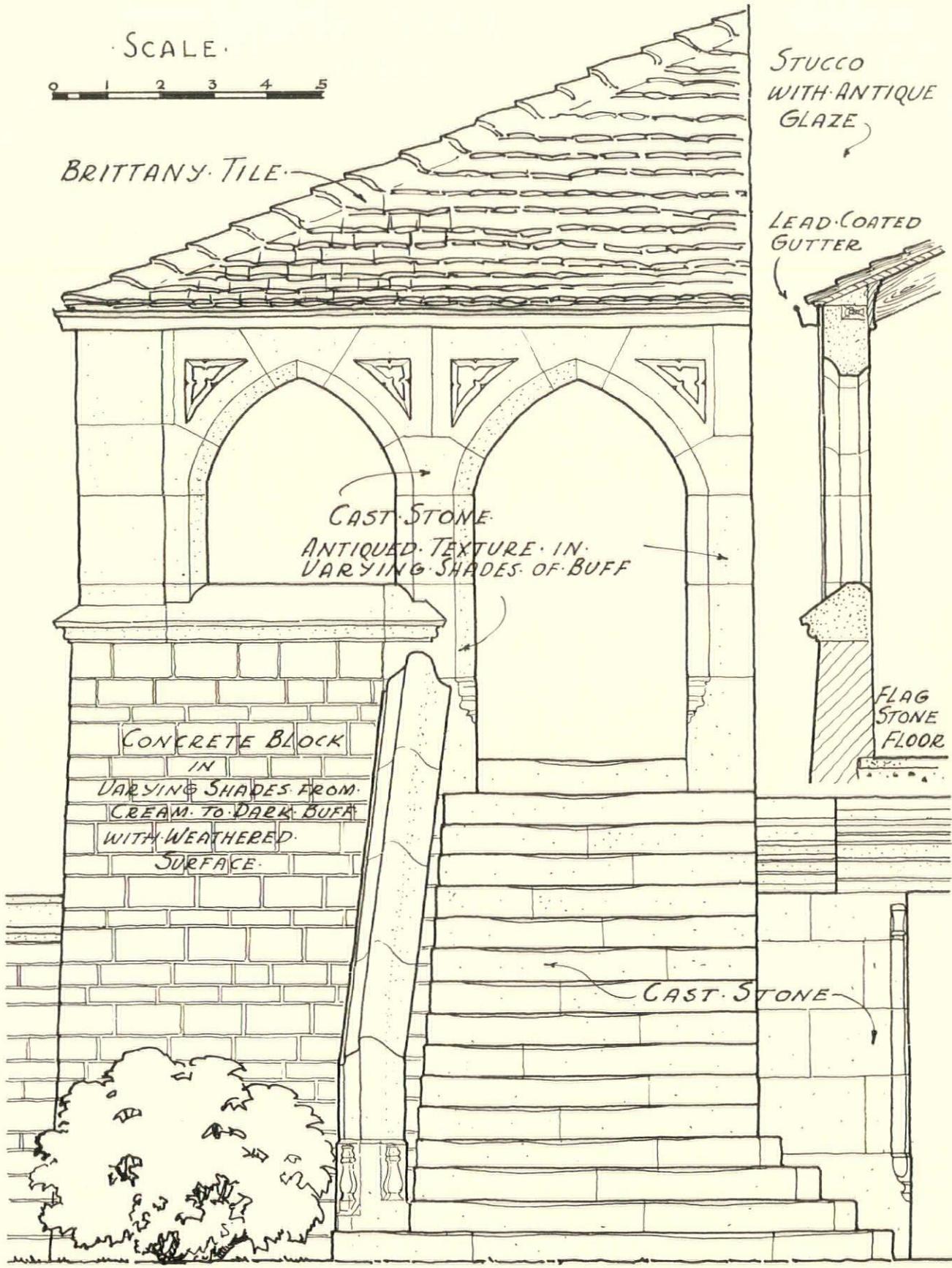


Many of the architect's creations fail to measure up to his expectations. Here is one of a series, however, that satisfy, in a measure, the designers themselves
(Scale details overleaf)

Entrance to Men's Quarters, Straus Farm Group
Red Bank, N. J.

ALFRED HOPKINS & ASSOCIATES
ARCHITECTS

« ARCHITECTURE »
AUGUST, 1934



Entrance to Men's Quarters, Straus Farm Group, Red Bank, N. J. Alfred Hopkins & Associates, architects

BOOK REVIEWS

THE FOLGER SHAKESPEARE LIBRARY.

Foreword by HARLAN FISKE STONE and WILLIAM ADAMS SLADE. 36 pages of text and 36 plates, 8¼ by 10¾ inches. Illustrations from drawings and photographs in collotype. Published for The Trustees of Amherst College. Washington: 1933: The Folger Shakespeare Library; \$2.50 plus postage.

An excellent record of an outstanding architectural monument. Dr. Joseph Quincy Adams, Supervisor of Research in the Library, has written an essay on the library; Dr. Paul P. Cret, on the building, and the remainder of the book is given over to the illustrations, partly from the architect's drawings, largely from excellent photographs, including the details of John Gregory's sculpture.

LIGHT IN ARCHITECTURE AND DECORATION, 1933. 122 pages, 6 by 9 inches. Illustrations from photographs. Pamphlet binding. New York: 1934: Illuminating Engineering Society, 29 West 39th Street.

The Illuminating Engineering Society has initiated the commendable practice of issuing an annual record of progress in the co-ordination of light and architecture. This is the fourth successive year in which this has been done. The society takes great pains to find and record throughout the country examples of unusual and particularly successful solutions of lighting problems, giving with the illustrations of each an account of its authorship and details of execution.

HISTORIC HOUSE MUSEUMS. By LAURENCE VAIL COLEMAN. 187 pages, 6 by 9 inches. Illustrations from photographs and drawings. Washington, D. C.: 1933: The American Association of Museums. \$2.50.

Most of us know a few historic houses which are open to the public, but here for the first time is a list of all of them, together with illustrations, some historic comment, and several chapters setting forth the procedure for turning such a monument over to public ownership, administering it, financing it, preserving and restoring it so as to attract visitors and interpret to them the message of the house.

THOMAS HASTINGS, ARCHITECT. By DAVID GRAY. 254 pages, 5¾ by 9 inches. Boston: 1933: Houghton Mifflin Co. \$3.50.

It is a well known fact that the architects of recent generations have, for the most part, been inarticulate in writing. Thomas Hastings was one of the outstanding exceptions. He found it possible and desirable to set down in words his philosophy of art and some of his critical comment. David Gray, his friend, with Mrs. Hastings, has brought together the transcripts of lectures, articles, and minor papers to form a volume that is not only an intimate picture of Thomas Hastings himself, but, to large extent, of his time.

RUSSIAN MEDIÆVAL ARCHITECTURE.

With an account of the Transcaucasian styles and their influence in the west. By DAVID RODEN BUXTON. 112 pages, 7¼ by 9¾ inches. Illustrations from photographs and drawings. Printed in Great Britain. New York: 1934: The Macmillan Co. \$7.

Even for architects, the history of Russian architecture has been a sketchy and frequently warped picture of what is really an interesting and significant national development. Viollet le Duc wrote of it without having set foot in Russia. Fergusson treated it as a debased Byzantine derivation hardly worthy of serious attention. Here for the first time in English is a sympathetic and scholarly review of this little known architectural field. Perhaps former historians are not so much to blame when one appreciates the disturbing influences of Russia's own internal history: the Mongol invasion of the thirteenth century, resulting practically in the loss of the building art; the hindrance of the Russian church; the ecclesiastical attack of 1650 by Nikon, the Russian Patriarch, standardizing the five-domed church on a square plan; and finally in the beginning of the eighteenth century, when Peter the Great prohibited all building in stone anywhere but in St. Petersburg. The plates are from photographs taken by the author himself in several recent journeys through many known and unknown parts of the Soviet Union.

GARDENS AND GARDENING. The Studio Gardening Annual, 1934. Edited by F. A. MERCER. 128 pages, 8 by 11¼ inches. Illustrations from photographs and plans, with colored frontispiece. Printed in Great Britain. New York: 1934: The Studio Publications, Inc. \$3.50, paper; \$4.50, cloth.

The Studio Year Books are always welcome and always valuable as a record of contemporary thought and production in the arts. It is naturally gratifying to us in America to see that more and more our own creations are finding their way into these pages. There is a particularly valuable chapter in this volume by Clarence Fowler, F.A.S.L.A., on American Wild Shrubs and Dwarf Trees.

BYZANTINE ARCHITECTURE AND DECORATION. By J. ARNOTT HAMILTON. 172 pages, 6 by 9 inches. Illustrations from photographs and drawings, with frontispiece in color. Printed in Great Britain. New York: 1934: Charles Scribner's Sons. \$7.50.

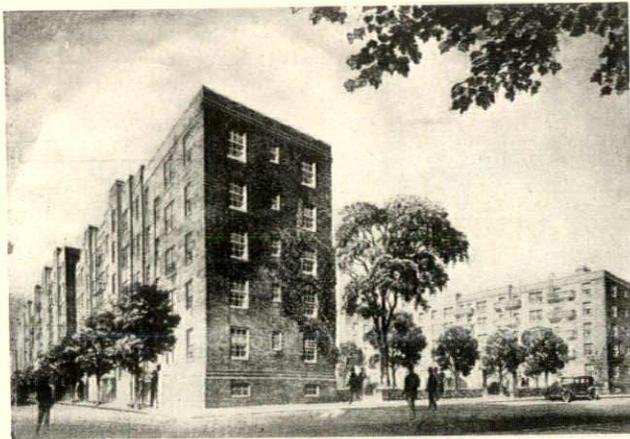
Dr. Hamilton began his studies in the subject of this book back in 1913-14 when, as Blackie Scholar from Edinburgh University, he spent a winter in the British School in Athens. The university granted his Ph.D. on the basis of a thesis on Byzantine architecture, which formed the basis of the present volume. The book naturally has been entirely rewritten for the general reader. It happens to be the only volume in English devoted exclusively to Byzantine architecture and mural decoration.



The new Municipal Auditorium and Community Centre Building in St. Louis, Mo. Officially it was designed by the Plaza Commission, Inc., an allied group of eight firms, who delegated the design and execution to La Beume & Klein, architects



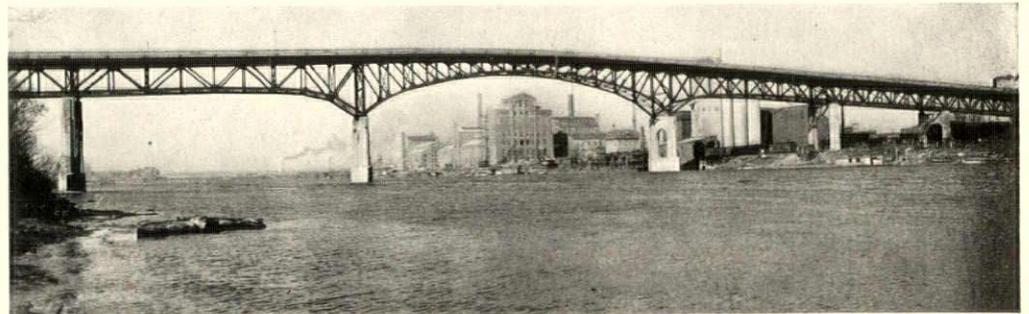
The new forty-three-story Field Building, Chicago's largest office structure, at La Salle, Adams and Clark Streets. Graham, Anderson, Probst & White, architects



The Prudential Insurance Company's low-cost housing development in Newark, N. J.—made possible through purchase by the city of a central strip through several blocks. Edmund C. Stout, architect

Architectural News

Below, the Cedar Street Bridge over the Illinois River at Peoria, Ill., winner in Class A (bridges costing more than one million dollars) of the annual awards by the American Institute of Steel Construction for the three most beautiful bridges of steel built last year. Designed by Strauss Engineering Corp.



Below, the proposed alterations as to structure and landscaping for the Brooklyn Museum, calling for the main entrance on a lower level, as prepared by the Department of Parks, City of New York. Aymar Embury II, consulting architect; Gilmore D. Clarke, consulting landscape architect





The United States Marine Hospital at Seattle, Wash., recently completed. Bebb & Gould, John Graham, associate architects

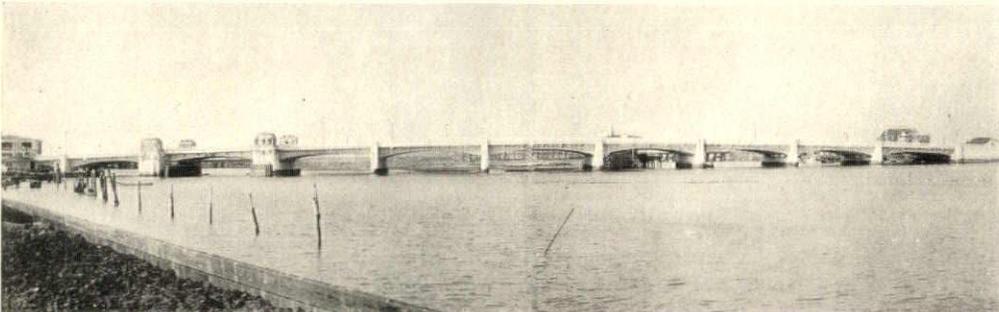


© Colonial Williamsburg, Inc.

The Palace of the Royal Governors, Williamsburg, Va., reconstructed on its original foundations in the course of Mr. John D. Rockefeller, Jr.'s restoration of Colonial Williamsburg. Perry, Shaw & Hepburn, architects

in Photographs

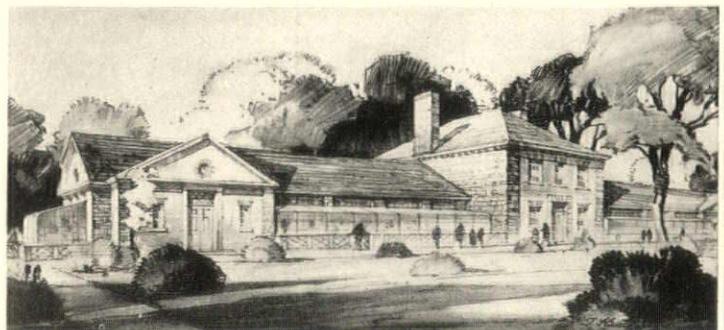
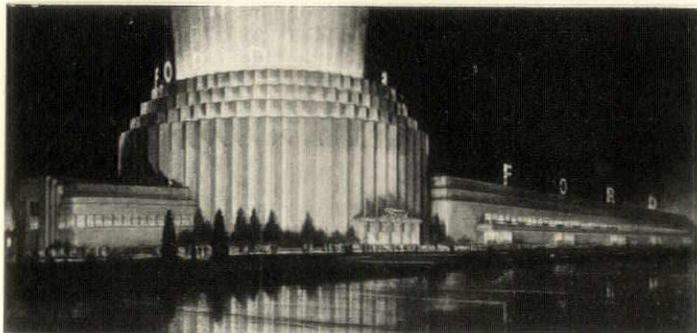
Below, the Shark River Bridge, between Belmar and Avon, N. J., winner in Class B (costing less than one million and more than a quarter million dollars) of the annual A. I. S. C. awards for the three most beautiful bridges of steel built last year. Morris Goodkind, bridge engineer, N. J. State Highway Commission

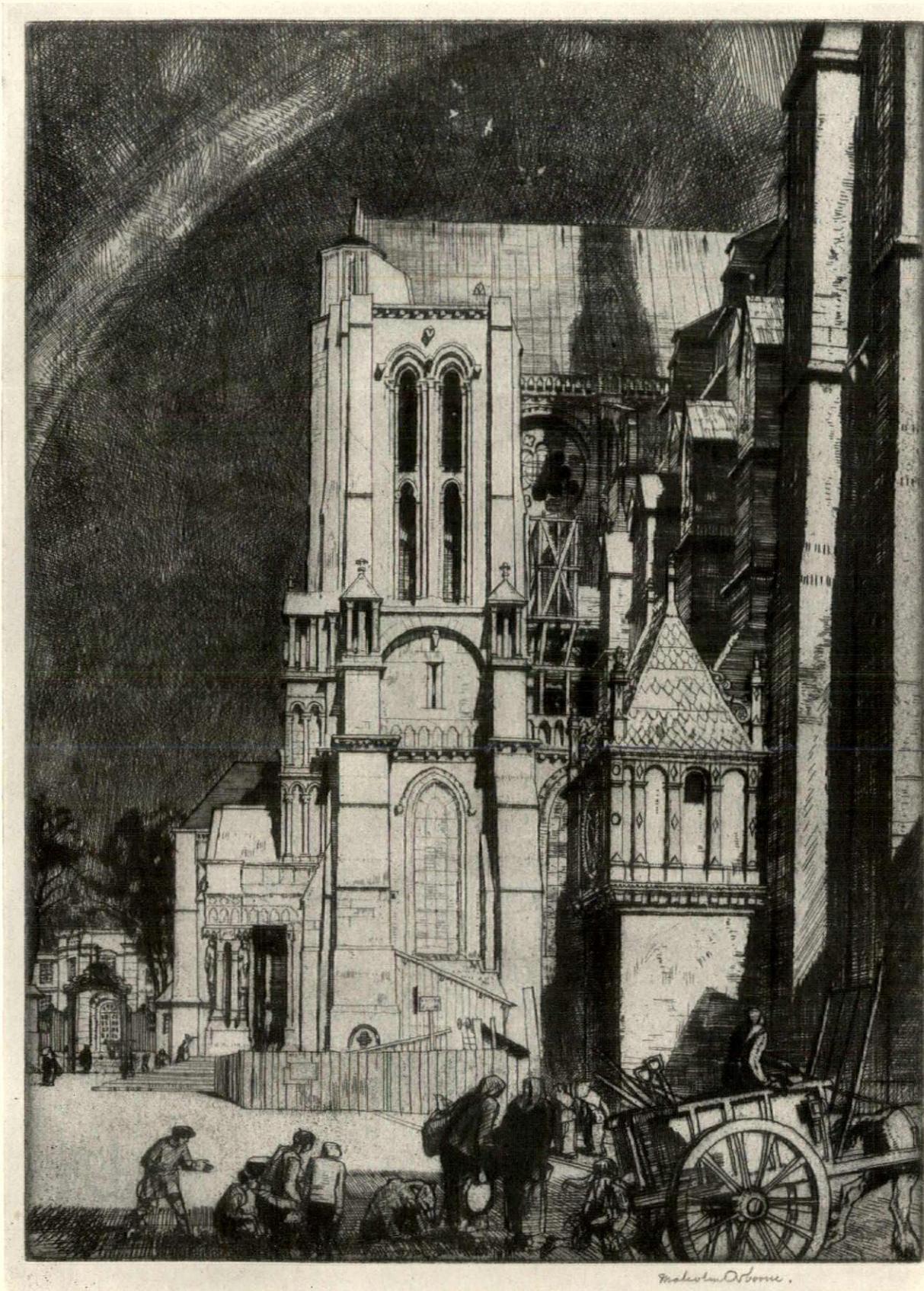


Nimmons, Carr & Wright, architects, have designed for Sears, Roebuck & Company, in Chicago, a windowless store building, to be erected this summer

Below, the proposed Ford Exposition Building added this year to the Century of Progress Exposition in Chicago. Albert Kahn, Inc., architects

Below, proposed Zoological Building for Barrett Park, Staten Island, designed by the Department of Parks, City of New York; Aymar Embury II, consulting architect; Gilmore D. Clark, consulting landscape architect





CHARTRES CATHEDRAL, *etching by MALCOLM OSBORNE*
Awarded Gold Medal, California Society of Print Makers, 1932
(Size of original, 11 3/8 x 8 1/8)

◀ ARCHITECTURE ▶
AUGUST, 1934

The Etchings of Malcolm Osborne, R.A., R.E.

By Gerald K. Geerlings

SPREAD out in my workroom there are twelve Osborne etchings, and some reproductions of Rembrandt, Ingres, Meryon, Goya, and Forain. A number of friends have come and gone. Some were architects, some painters, one a sculptor, the others laymen with a keen appreciation of the arts. There were disagreements, but there were also agreements. The latter are summarized here, and illustrated by the etching reproductions:

1. The Osborne etchings seem the perfect collaboration of architect, sculptor, and painter welded into an integral composition.

2. There is a non-dated quality to good drawing—the artist has not been concerned whether he belonged to a faction of the Left or the Right, but has been absorbed in honestly recording an interpretation of life.

3. One is magnetized by good drawing, for while it is not obvious—in the manner of a photograph—it is always understandable in the manner of a great truth, leaving the mind clear.

4. Every line in a good drawing, to paraphrase Shakespeare, is an actor and each must play its part—or else it were better off the stage.

It is not by chance that Malcolm Osborne's etchings should reflect the knowledge of the architect, the sculptor, the painter. His life makes fascinating reading, although in his extreme modesty he would strongly disagree. But the limitation imposed by a single page allows only words enough to record that he went to London to study sculpture, later decided on architecture, but finally devoted his energies entirely to the etcher's art in all its mediums. Few, if any, contemporary artists possess to an equal degree the ability and the desire to draw all manner of subject matter. Even an engineer would envy Osborne's ability to draw tools and gears. By way of contrast, critics have acclaimed the portraits of A. Mason and Mrs. Heberden as having no peers in twentieth-century etching. The captions point out the architectural highlights of the draftsmanship, but noteworthy throughout is the fact that the very architects of the buildings could not have displayed a more sure knowledge of their own construction.

A sculptor would delight in the unseen presence of the bone structure underlying the drapery and skin of even the small figures. A painter

would analyze the *chiaroscuro* and find it satisfying. For any one more interested in architecture than in pictorial art, there is gratification in observing how buildings serve not merely as a foil for figures or street activity, but how they become part and parcel of the scheme as a whole. What architect in his presentation drawings has not sought to make his building count for most in the composition, with the entourage only incidental, only to find that the edifice looks unconvincing to the client, and even to himself?

As a student Malcolm Osborne attended the Royal College of Art, London, learning the etcher's art under Sir Frank Short. In 1915 he fought in France in the Artists' Rifles, later he was a captain in the 180th Trench Mortar Battery, serving in France, the Balkans, and after 1917 in Palestine. Just before an attack there he was given a telegram notifying him of his election as an Associate of the Royal Academy. In 1926 he was elected to full membership among the chosen forty of that select circle. In 1930 Osborne won the Logan Prize at the Chicago Society of Etchers exhibition. At Los Angeles the Print Makers of California awarded him the gold medal both in 1927 and 1932.

In 1924 Osborne succeeded Sir Frank Short as the head of the Etching and Engraving School, Royal College of Art. Louis Rosenberg was the first American to attend and benefit from his instruction. Samuel Chamberlain was next, then myself, followed by Chester Price and Philip Giddens. I believe there are other Americans attending this year. While all of us may disagree violently on many issues, the one chord of absolute harmony is our high regard for Malcolm Osborne. He is the *massier par excellence*, never imposing his will, opinion, or technique, yet disseminating technical and artistic advice which in the realm of etching cannot be equalled anywhere else. One of his outstanding qualities is that after a short talk the most intricate, knotty problem untangles itself into straight skeins. It is difficult to imagine any one who views life with more kindly, twinkling eyes, and who is more intimately in touch with life itself. In addition to his abilities as an artist of the first rank, it is Malcolm Osborne's unselfish outlook, his tireless efforts in behalf of the poor boys of London, which gives his work its broad humanity and sympathetic understanding.



LANGE JAN TOWER
MIDDLEBURG
HOLLAND

Etching by
MALCOLM OSBORNE
(touched with drypoint)

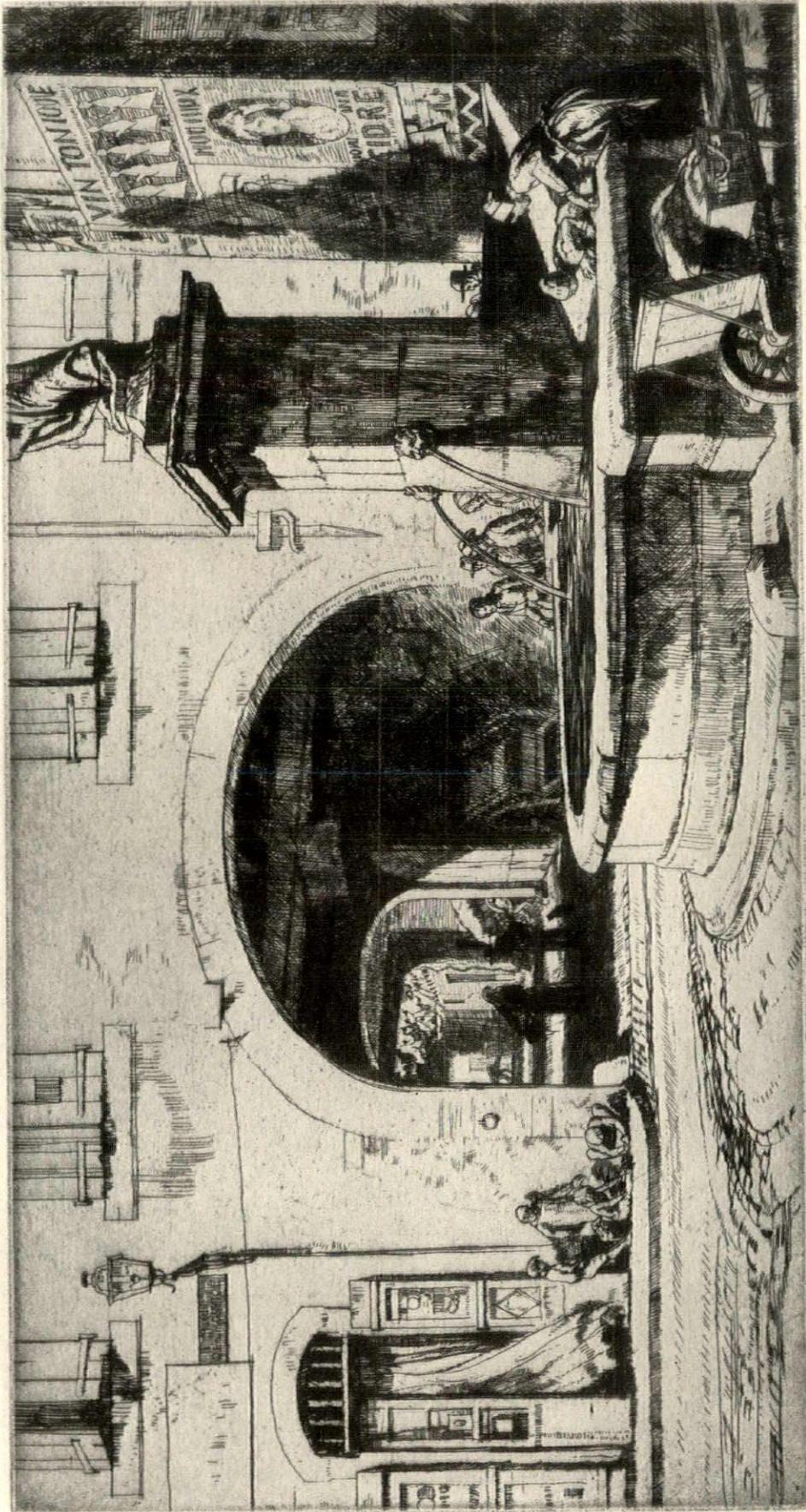
(Size of original, 10¾ x 5½)

While the architect is accustomed to drawing clean, true lines indoors over the drafting-board, when he goes outdoors his lines are prone to be wide, indecisive, and sprawling. The result clearly shows him out of his element, yet he could naturally—and more profitably—emulate the draftsmanship of this etching. Only the main lines are recorded, but these are as straight as possible without the actual use of a straight-edge. Note the importance of the foreground shadows and figures, by covering them up. Texture is confined largely to the areas in shade. The gable end at the left at once produces the effect of large windows, set in a brick wall having an iron tiebar, yet there are only the barest outlines.



The architectural and sculptural qualities of this portrait are in no small measure due to the sureness of each line, and the selection of only the important planes, leaving unimportant details to the imagination. In the face itself sensitive features take miraculous form from a few spontaneous lines. The manner in which the hair is indicated, no less than the Gothic background detail of the House of Lords, points the way for architectural presentation drawings that are simple and direct in statement, graphic in description

SIR EDWARD CLARKE
 Drypoint by MALCOLM OSBORNE
 (Size of original, 11 x 9)



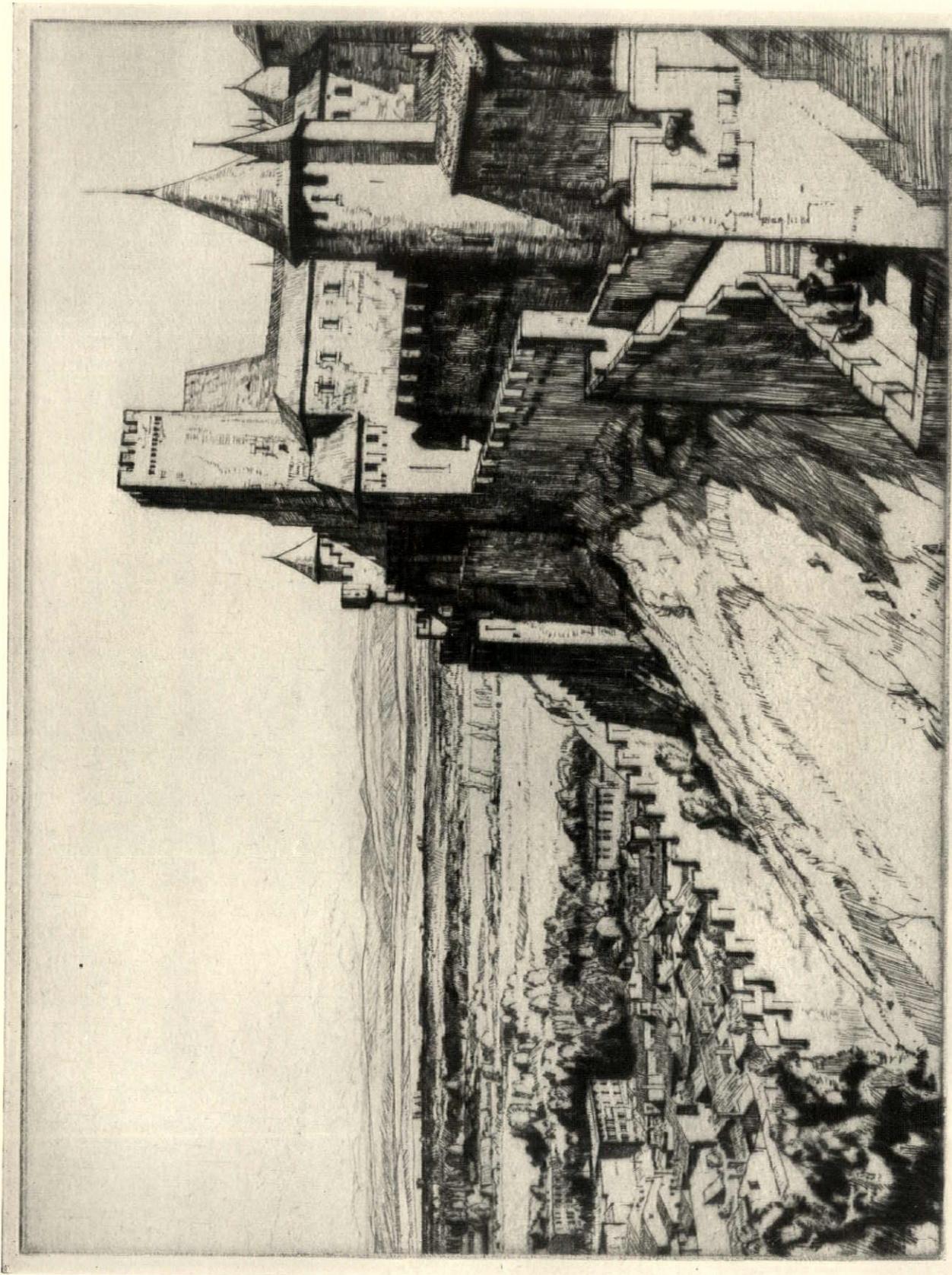
Malcolm Osborne.

THE FOUNTAIN, CARCASSONNE

Etching by MALCOLM OSBORNE

(Size of original, 7 x 13 3/8)

The detail of the draftsmanship is a delight—the shutter hinges, the iron braces for the wheelbarrow, the concentric circles of paving stones (these do not tilt up as most ground and floor patterns do), and the attitudes of the figures. The view through the arch, forming a series of prospectives, is stimulating. Shadows are all transparent, and invite inspection. Of note, too, is the nature of the composition—the majority of artists would have passed it by. What makes it vital is not any inherent, startling picturesqueness, or classical arrangement, but the deft grouping and distribution of interest by the artist.



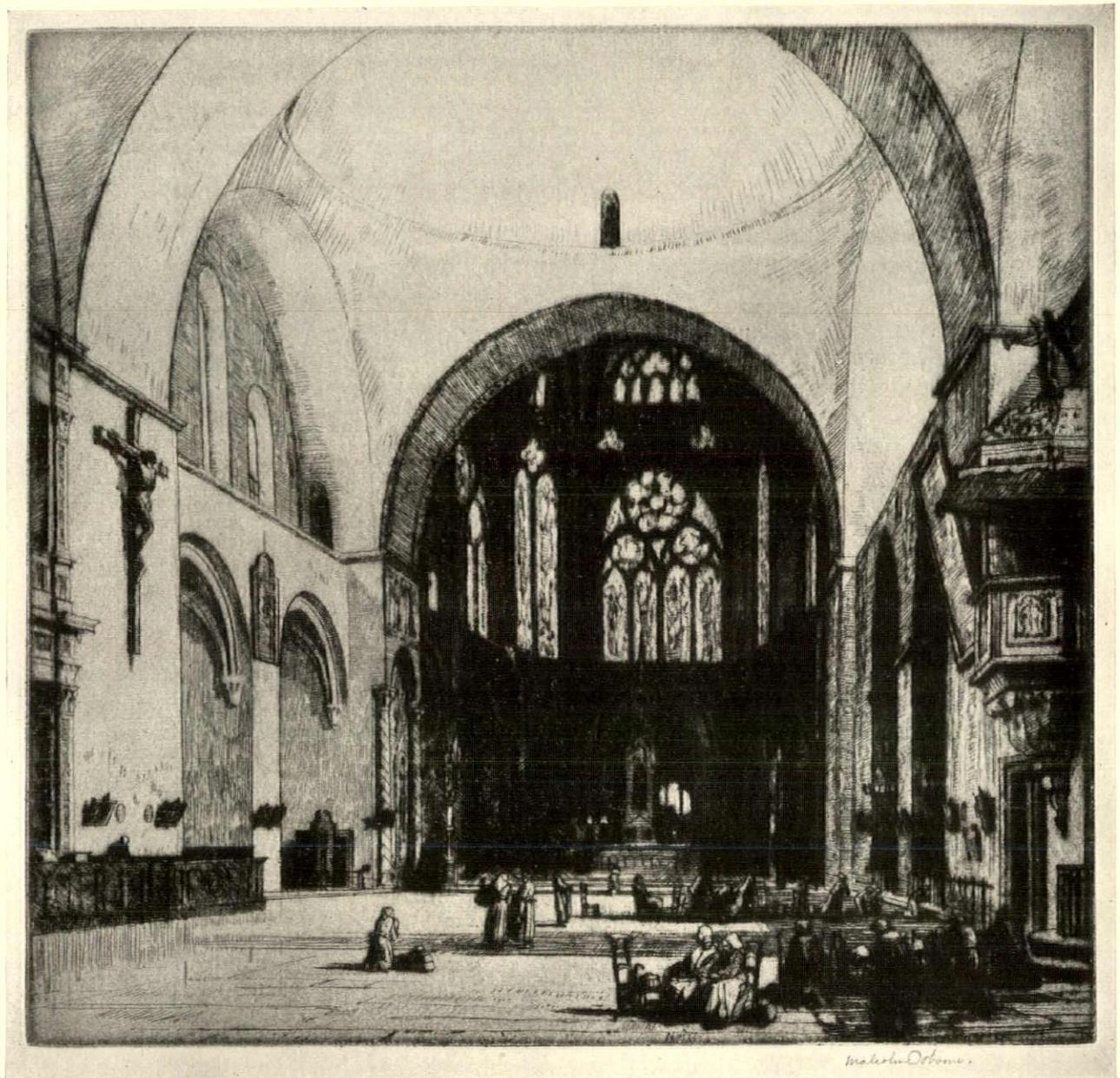
Malcolm Osborne.

The pattern of blacks-and-whites, and the contrast of fortress with landscape, are ingeniously designed, leading the eye to and fro by countless engaging routes. The problem of indicating stone masonry with considerable mortar on the surface is solved as adroitly as are the trees in the middle distance

THE FORTRESS, CARCASSONNE. Drypoint by MALCOLM OSBORNE

(Size of original, 9³/₈ x 12³/₄)

◀ ARCHITECTURE ▶
AUGUST, 1934



CAHORS CATHEDRAL

Drypoint by MALCOLM OSBORNE

(Size of original, 10½ x 10¾)

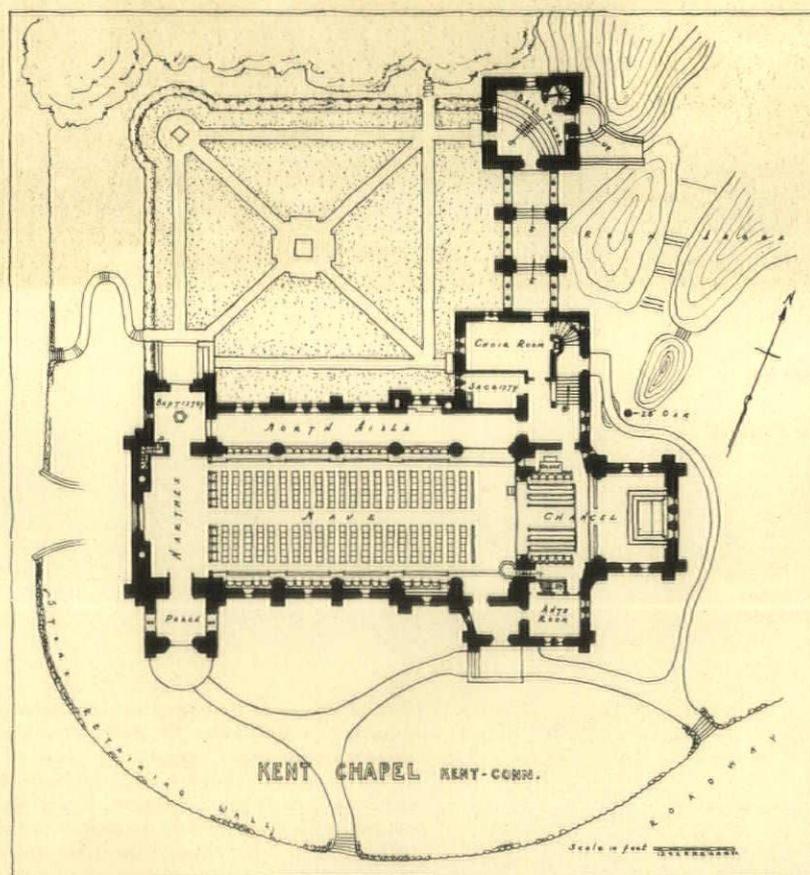
One quickly gains the impression that Osborne has no formulas for composition, no pet shapes for plates. The above drypoint is practically square, yet one is not unpleasantly aware of it. Neither does one object to the figures and the dark middle-distance all being on the right. The eye is arrested by the worshippers, is led into the chancel, then into the chapels to the left, back into the nave, the vaults, and around again some other way. Because the lighting is consistent and authoritative one accepts without question the solidity of bare walls and vaults



Photograph by George H. Van Anda

Chapel at Kent School, Kent, Conn.

ROGER H. BULLARD, ARCHITECT; ARTHUR LOOMIS HARMON, ASSOCIATE ARCHITECT



The architect has used native field stone for the walls, some of it gathered from stone fences in the neighborhood, the remainder quarried nearby. The trim is of Indiana limestone

The plan gives, in its north aisle, space for parents and guests on special occasions. The seats along the sides of the nave and facing into it are for the Sixth Form boys

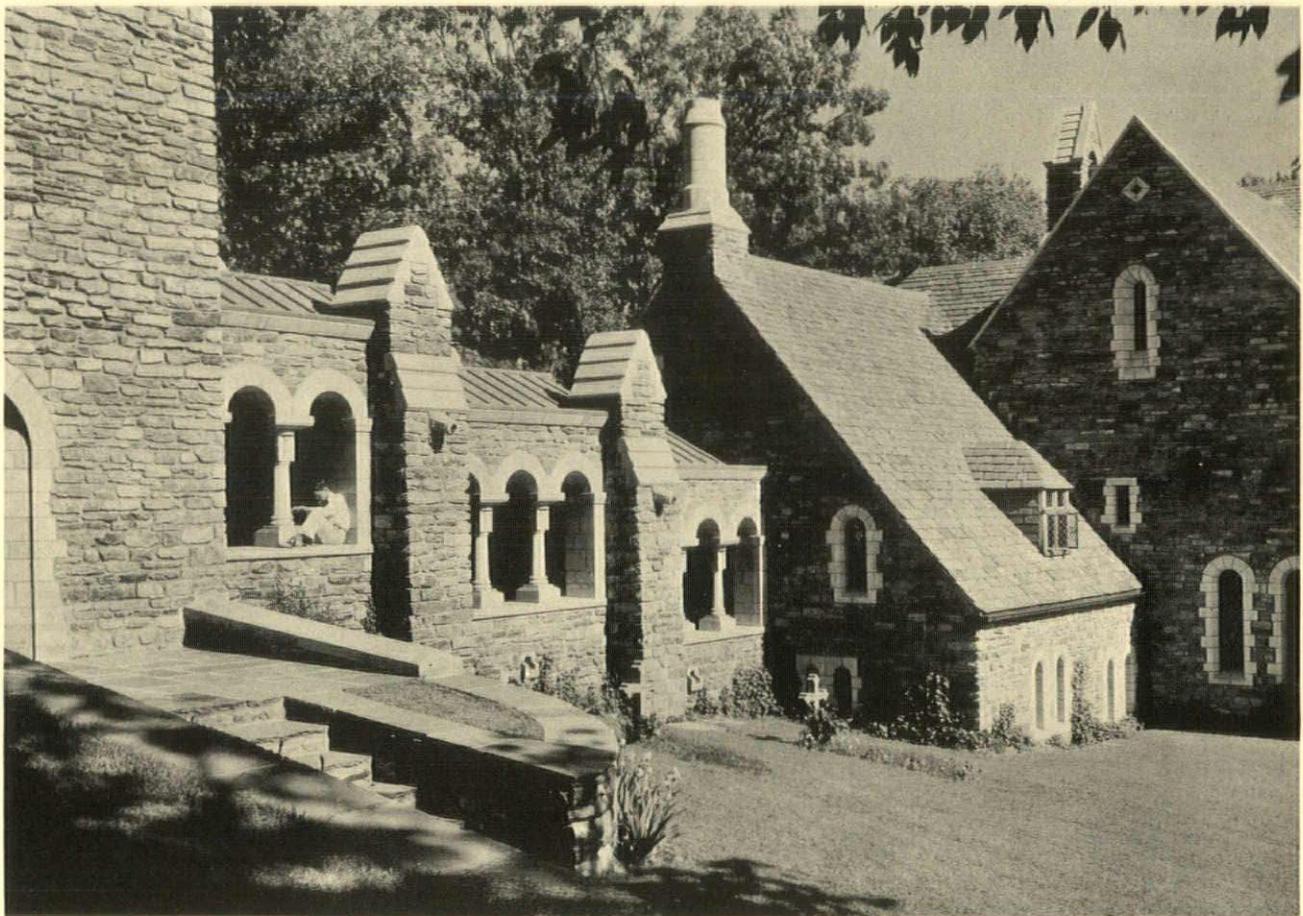
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Photograph by George H. Van Anda

Above, the chapel from the east, with the chancel end in the foreground. The first gable on the left shelters a small memorial chapel in addition to the entrance. Below, the cloister leading up to the tower. The roof is of several tones of gray slate

Photograph by Samuel H. Gottscho





Photograph by
Samuel H. Gottscho

*West end of the nave, with its rose window—a memorial to the boys of Kent killed
in the war. The eight divisions of the tracery represent eight important branches of
the service*

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Photograph by
Samuel H. Gottscho

A view from the north aisle into the chancel. The capitals of the heavy Norman columns are carved (and to be carved) to represent activities of the school: praise and prayer, country, sports, jobs, studies, and home

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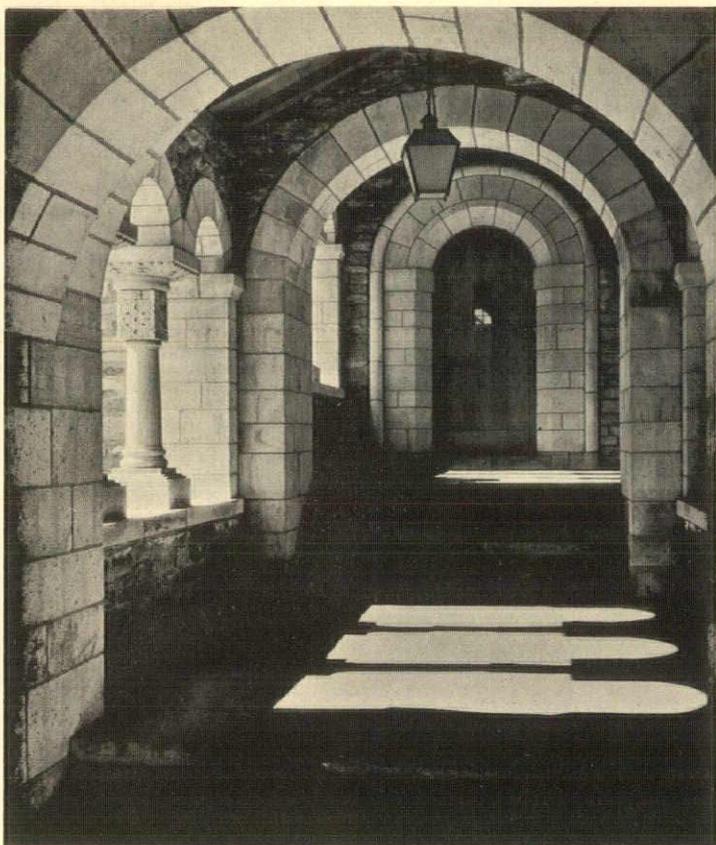


A service in the chapel. Trusses, rafters, and roof boards are of oak. The lighting fixtures have real candles in addition to the electrical lighting. Facing the clerestory windows at the right is the organ loft

Photograph by
Samuel H. Gottscho

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The cloister, leading up to the tower. In the base of the latter is an oratorio for the use of the choir and glee club, the quarter-circular seats of which are cut out of the solid rock.



In the north aisle, looking toward the baptistry. Walls are sand-finished plaster adjoining the limestone structure of piers and arches. The floor is of flagstone.

Photographs by Samuel H. Gottscho

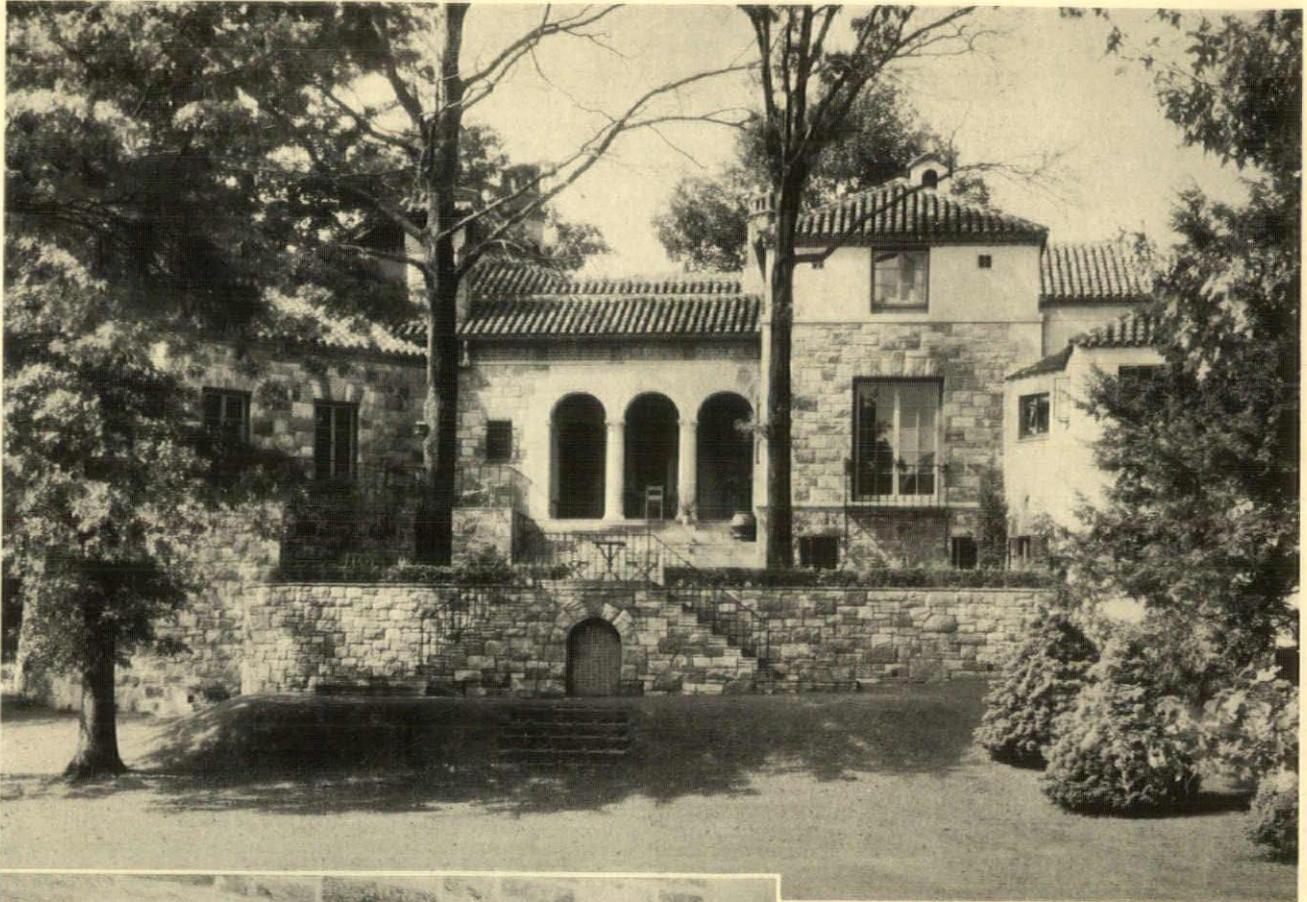


Looking from the chancel to the west end, with its memorial rose window and two smaller memorial windows below. At the upper

right of this picture may be seen the organ loft. In the chancel the woodwork of the ceiling is picked out in color and gold leaf.

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The architect has used a local stone secured in part from old fences in the vicinity. Limestone is used for the trim, and there is a tile roof of reds and browns. This is the east front with its loggia and broad steps leading down to a terrace

*Photographs by
Robert Tebbs*



The main entrance door, the frame for which is in red sandstone and hand-made Virginia brick, with the reveal of Numidian marble. In the wrought-iron fixtures flanking the doorway, the architect has devised a combination of light source and window grille

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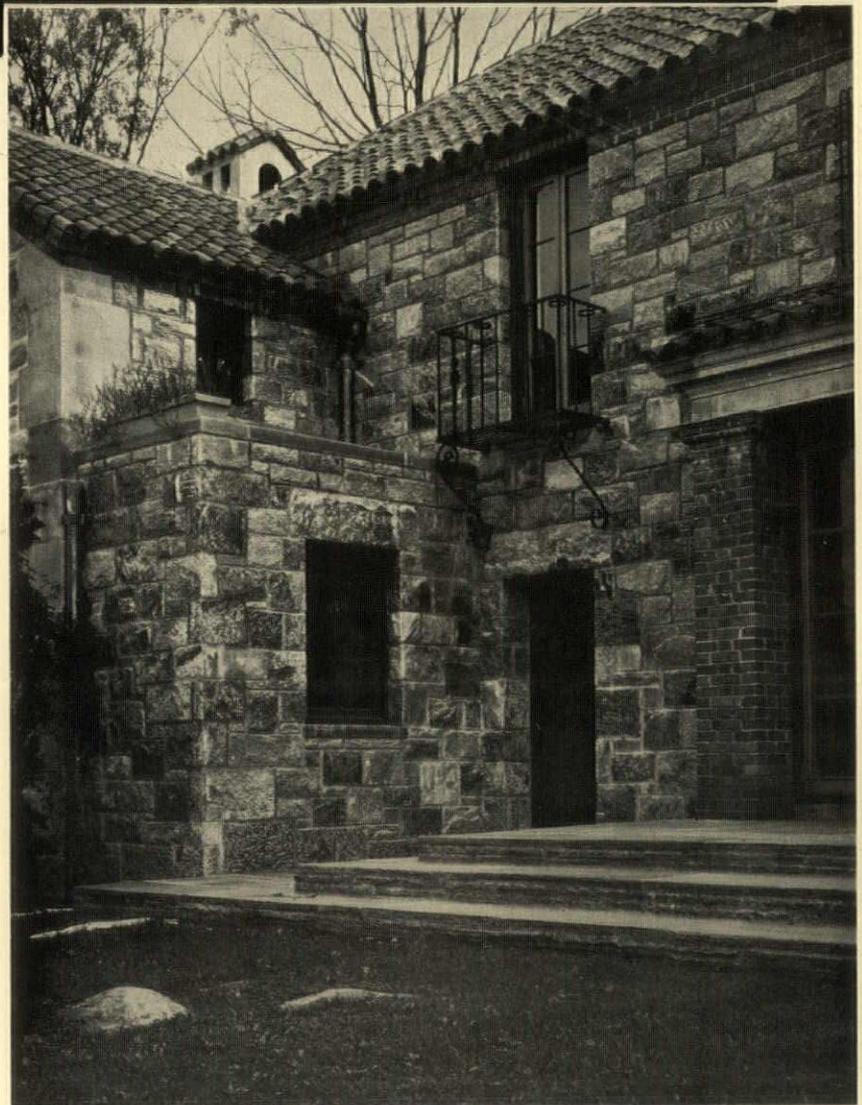


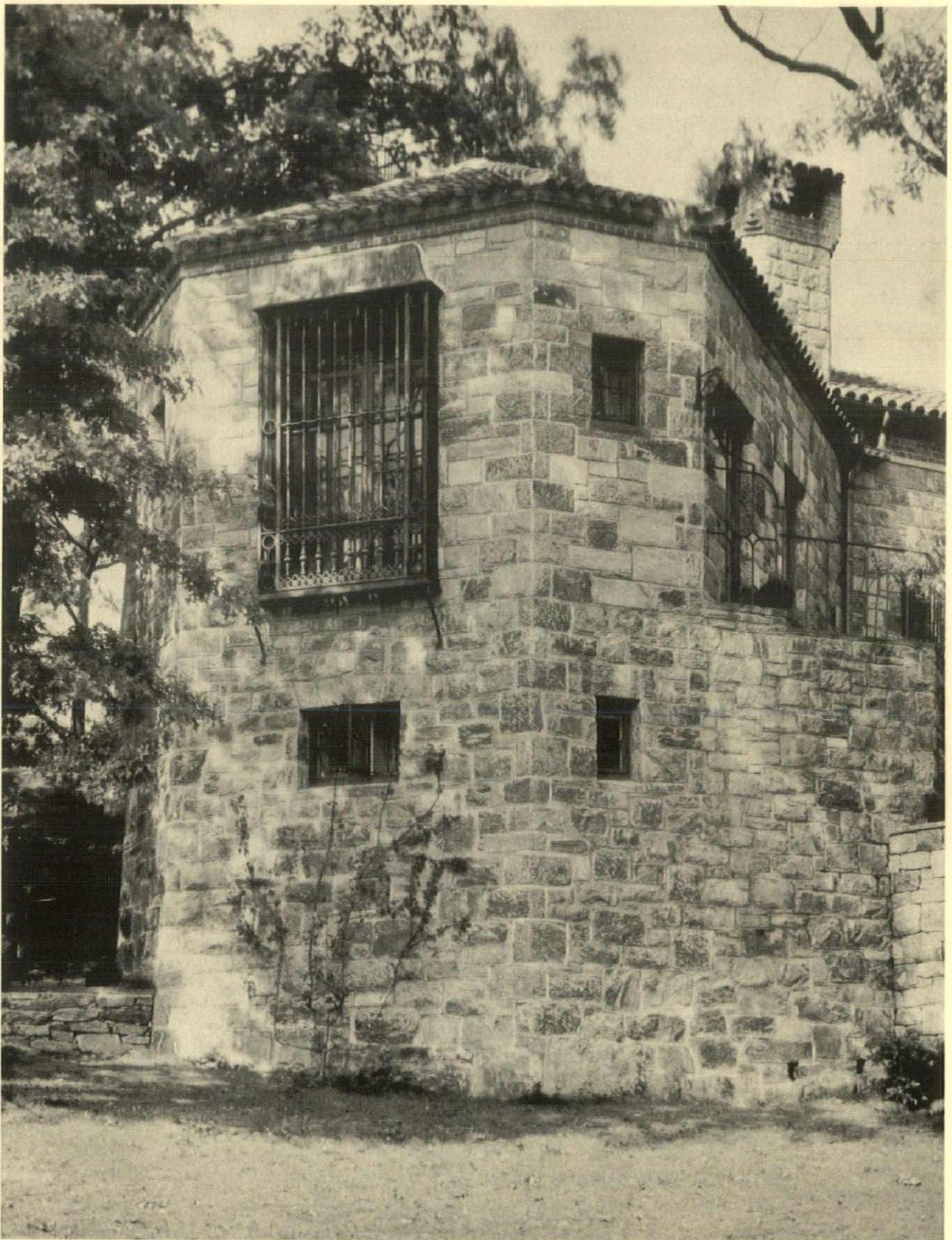
The south façade, the dominating element of which is the tower. Outcropping rock on the site has indicated the irregular plan and helped the composition of the exterior

*Photographs by
H. H. S.*

A corner of what is called "the open-air temple"—a broad terrace opening from the studio or music room, on which it is customary to assemble guests for organ recitals

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Photograph by
Robert Tebbs

The corner to the southeast, containing the owner's bedroom. The wrought-iron window grille is, for the most part, an old gate brought from Spain. In the basement are the service quarters

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Photograph by
H. H. S.

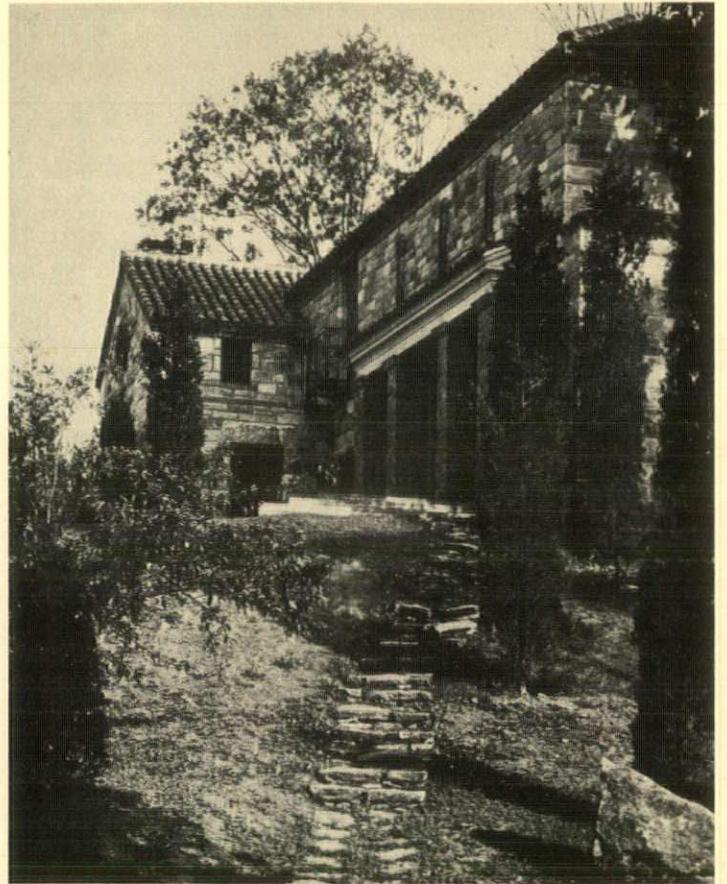
A glimpse through the trees from the west, which might be a bit of old Ronda. The window and its little balcony are in the L-shaped guest room

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The main entrance as seen from the driveway, brought up behind a retaining wall

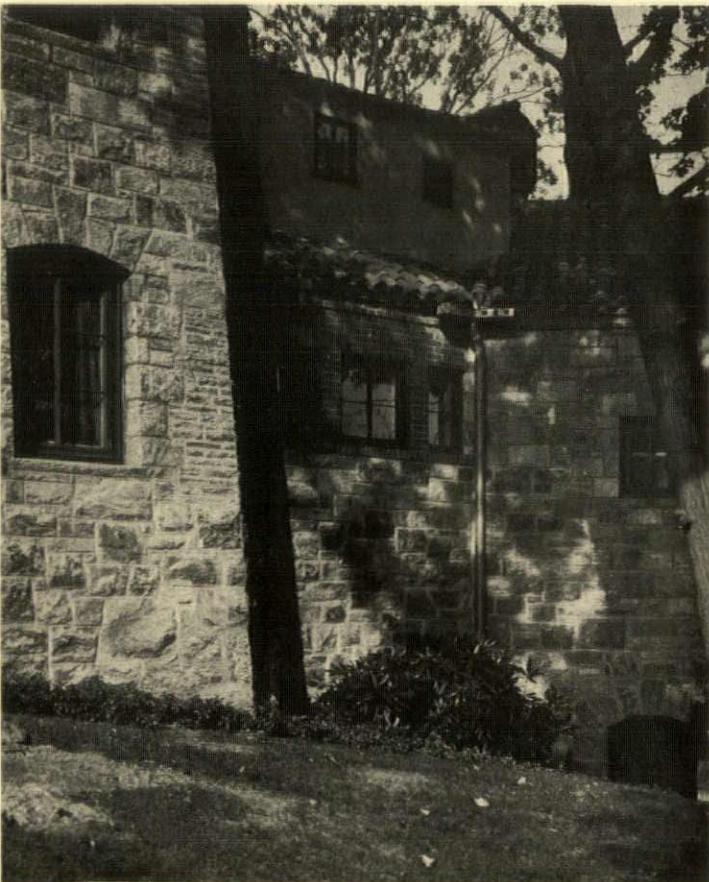
A corner of the tower base. Considerable interest has been added by changing the scale and jointing of the stone work

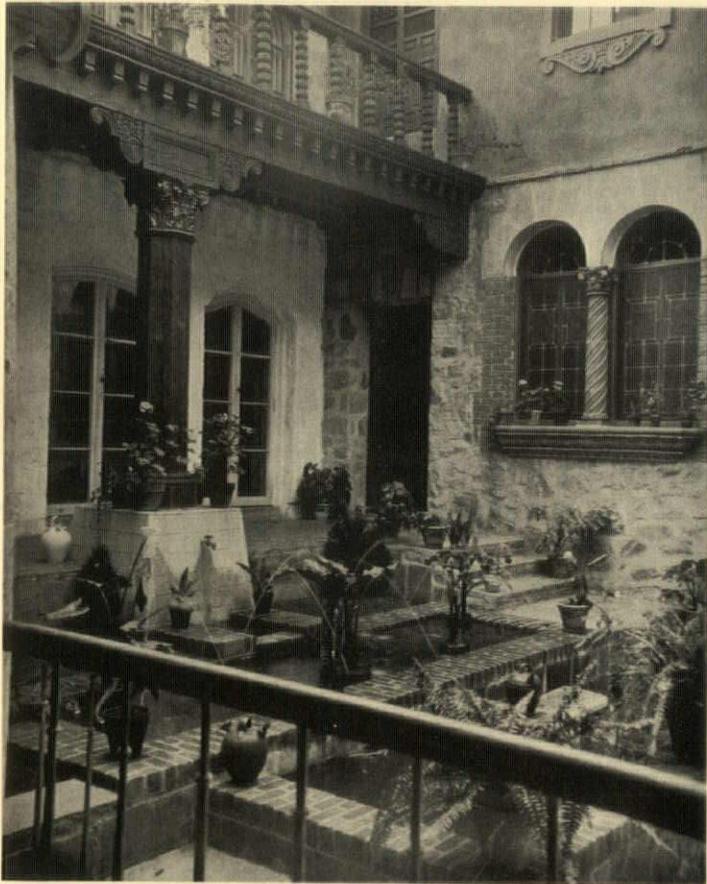


The open-air temple as seen from a path which meanders down the hill to the northwest

The tower from the southwest. Yellow stucco is used below the brick cornice with a flagstone water-table over the masonry base

*Photographs by
H. H. S.*





In the patio. The woodwork is of oak, stained dark. The column capital supporting the balcony is of terra-cotta over a solid oak shaft

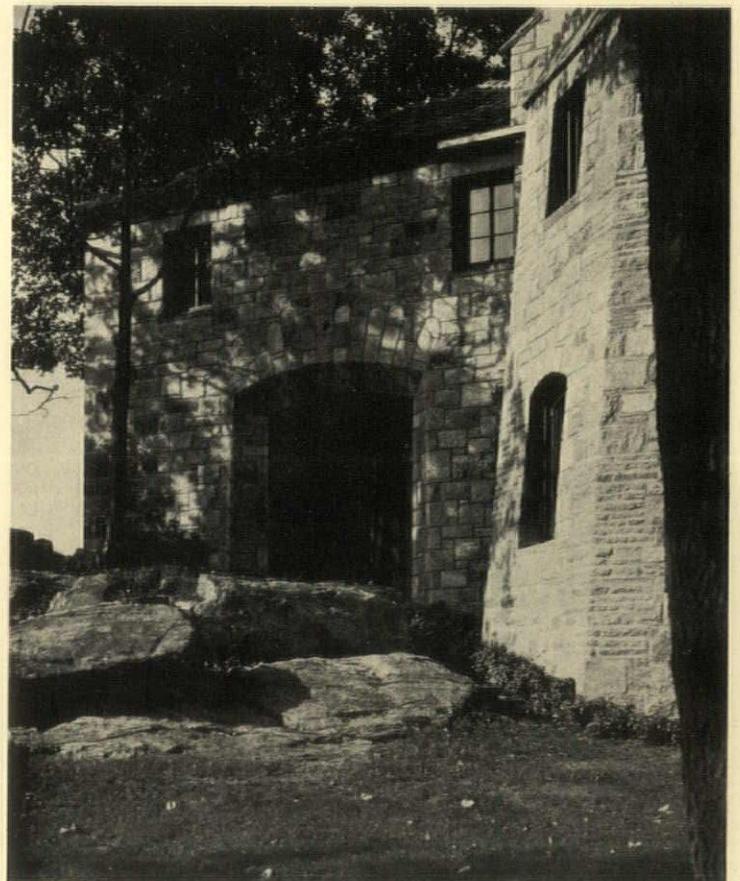
Looking into the patio from the loggia. The grille is of oak above imported tiles



The lower cloister as seen from the patio. The stucco above the limestone has been colored by successive washes of red and green

*Photographs by
H. H. S.*

In the south end of the library studio is this picture window—a single sheet of plate glass





Photographs by
Robert Tebbs

The picture window from the inside. For the ceiling beams, the architect bought the timbers of two old barns in Connecticut

A corner of the L-shaped guest room, with its curious hearth of two levels and a window breaking into the fireplace





Photograph by
Robert Tebbs

The studio as seen from the library and looking toward the organ loft. Much of the furniture was brought by the owners from Spain, including the wrought-iron lighting fixtures in this room. There are tiles set in the plaster between the brackets of the organ loft

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The studio, looking toward the picture window. At the right the stairs lead up through the stone wall to the balcony

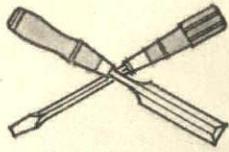


The entrance hallway. Woodwork is of oak, including the old ceiling beams; walls are rough-plastered; floor of flagstone

Photographs by Robert Tebbs

The kitchen, in which the range is concealed behind folding iron doors in a tiled hob. Walls are sheathed with pine; floor, tiled





Better Practice

By *W. F. Bartels*

FLOORING

1—WOOD FLOORING—SELECTION

EACH species of wood has special characteristics and peculiarities, hence almost every one has a different standard of grading. The architect must investigate the grading requirements and decide under which one will come the flooring which he desires. It may be better in some cases, after checking over the grading rules, for the architect accurately to describe his own requirements so that if there is a conflict of grading terms he will be sure to get the desired material. The names of grades are changed far too often, so that unless one keeps posted on the latest changes he may be using a term not descriptive of what he expects. A point well worth remembering is that average lengths may also differ with the various grades. The lower grades sometimes contain a greater percentage of short lengths than the higher grades, with the result that the architect, if he does not previously investigate, may get a floor differing in appearance from that which he expects.

2—LAYING WOOD FLOORS

There are some "don'ts" that, while old, may well be repeated concerning floor laying. The first is not to bring the flooring into a building that is damp from plastering or any other cause. The owner has paid the manufacturer to go to considerable trouble and expense to keep the wood under certain temperature and drying conditions; this is nullified if the wood is thrown into a damp building. Also, the flooring should not be laid where there is lack of ventilation. The wood may swell and the floor buckle or even rot.

3—WOOD UNDER-FLOORING

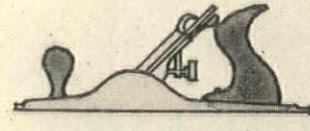
A level foundation is essential for a first-class job, which means that the rough or under-flooring must be well laid. It should be true, level, and well nailed down. All rough flooring joints should occur only at joists or similar supports, with ends securely nailed (Fig. 3A). Some architects prefer that rough flooring be laid diagonally to the beams for

maximum rigidity, but if not instructed the carpenter will lay it at right angles because there is much easier cutting and less work with this method (Fig. 3B). No old boards should be used for the under-flooring. If it is of the size generally used (1" x 4"), each board should have two nails in each bearing; if the board is larger it should have more nails. In the frame building, between the finished and the under-flooring, it is well to have a sheet of heavy building paper, which will not be affected by age or dampness.

So important is the under-floor that finished-floor manufacturers now recommend that the sleepers in fireproof houses be treated so that they will not rot quickly. If sleepers are used they should be fastened adequately to the concrete floor by means of clips, or, if a concrete fill is to be used, they should be beveled and so held in place by the concrete (Fig. 3C). The life of the finished floor will be no longer than that of the sleepers or under-floor.

Where floors are laid directly over boilers or heaters, proper means of insulation should be provided. Many building codes require the basement ceilings over such boilers to be fireproofed by composition boards or other approved methods. This helps considerably, and further insulation can be effected by packing the space between the beams with a non-combustible material, such as what is popularly termed mineral wool (Fig. 3D).

Finished flooring comes in several thicknesses. For new work there is little excuse for using any less than $\frac{1}{2}$ " or $\frac{3}{4}$ ", as it actually measures. For remodeling it is often convenient to use a thinner flooring. This latter must be face-nailed, as compared with the "blind" nailing of the thicker material. In the thicker flooring a nail set should be used to drive home the nails. Failure to do this means that the hammer will splinter and dent the edge, often so deeply that the marks will not come out in the scraping (Fig. 3E). The nails for $\frac{1}{2}$ " flooring should be spaced 12 inches apart, while for the thinner, face-nailed work about 8



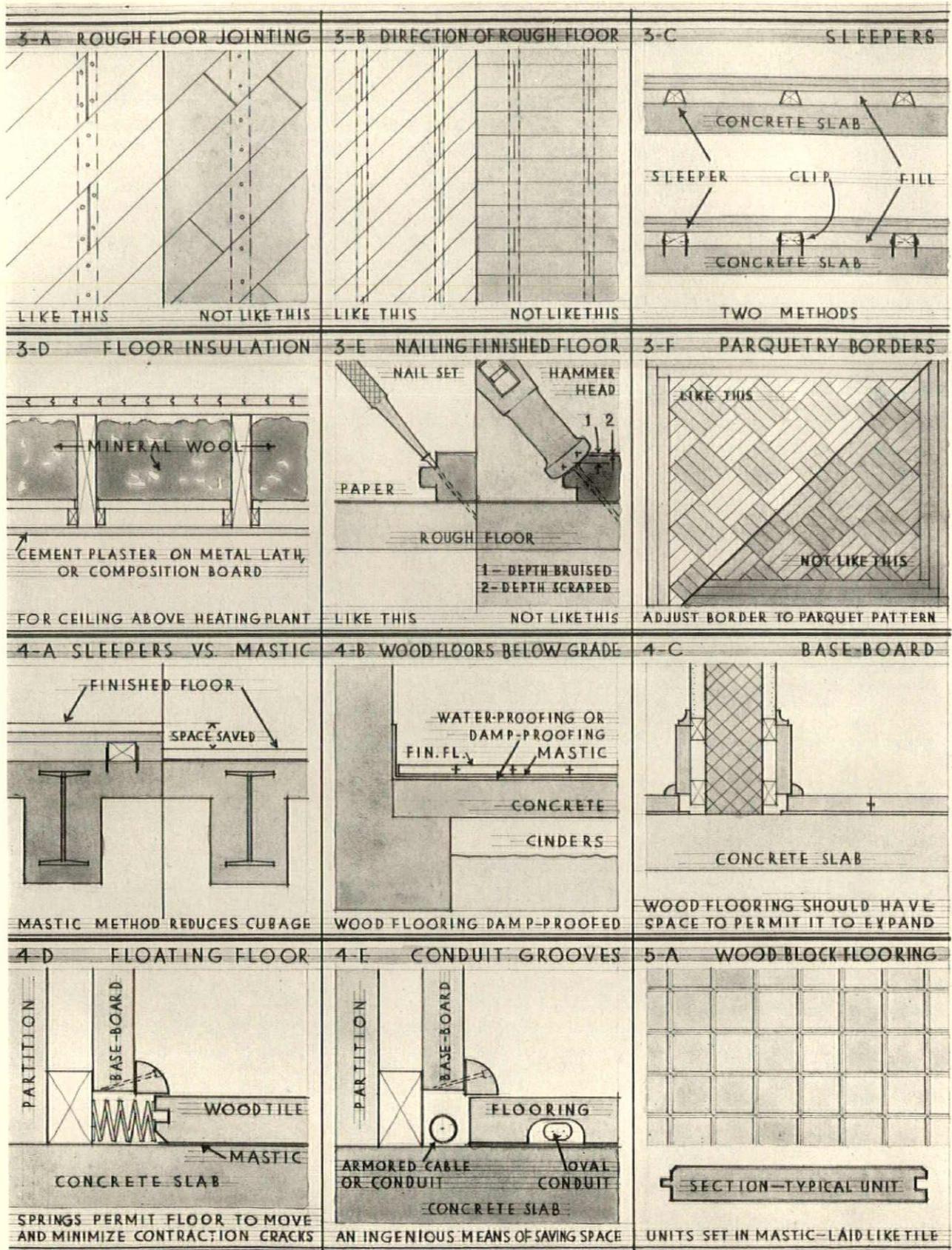
inches apart. Seldom is strip flooring nailed that closely by the average carpenter. When squeaks occur it is generally traceable to an improperly supported floor, or to careless and too widely spaced nailing. Cut nails are most suitable for $\frac{1}{2}$ " flooring.

When strip flooring is used it is better to run the strips right through doorways, unless a border is used. If a border is used in parquetry, it is better design and less work if inequalities are taken up by the border rather than by cutting off the parquetry units unevenly. Despite this method being easier, however, many mechanics will lay a uniform border first, then try to fit in the parquetry squares as best they can (Fig. 3F).

4—WOOD FLOORS LAID IN MASTIC

Six years ago I had considerable trouble with squeaky floors in a speculative built house. An English mechanic said to me: "If you don't want floors to squeak lay them in mastic as they do in England." By this time New York seems to accept this method, and it is practically always used in fireproof houses. There are many advantages to floors properly laid this way. The mastic is put directly on the concrete arch, then the finished floor is laid. Because of the omission of sleepers and rough flooring the ceiling height can be increased, or the floor-to-floor distance decreased. There is lessened likelihood of squeaks developing. Dry rot cannot attack the sleepers because there are none. Material can be saved as there is no fill, no sleepers or no rough flooring (Fig. 4A). Vermin cannot occupy space beneath the floor. The steel sections may be slightly reduced because there is less dead load.

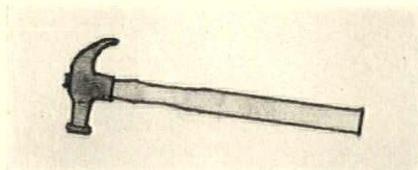
Simply because this is an excellent method it does not mean that floors laid in mastic do not need careful investigation as well as superintendence. The concrete floor must be carefully trowelled with a wood float and no bumps or indentations left. A steel float is not to be used. The mastic must be of a good grade and put up by a manufacturer who not only says he will guarantee his material but who will really make good



Remember that the life of the finished floor will be no longer than that of the under-floor or the sleepers; provide for insulation where needed; watch out for the "nailing butcher," the relation of borders to parquetry; consider the advantages of mastic; check your damp-proofing, provision for expansion and wiring conduits, and any processed wood flooring

if necessary. The mastic must be applied according to the manufacturer's directions. The floors must not be wet or even damp when the mastic is applied. Only the amount of mastic recommended by the manufacturer must be put on the floor at one time. In many instances this practically prohibits the laying of strip flooring in mastic. If the floor is so located that it is likely to be damp, it is advisable to have the floor water-proofed by mopping down a water-proof felt turned up on the walls about 4". This will keep the dampness from attacking the wood, with the subsequent evils of buckling (Fig. 4B). The wood floor will then be laid in the mastic on this water-proofing.

There is one important precaution that must be carefully observed in laying flooring in mastic. Space must be allowed for expansion. This means that the baseboards should be put on after the flooring is laid and should be kept a small fraction of an inch above the flooring so that the latter may slide under it. Likewise the floor molding is best put on by allowing room for the floor to slide under it when it expands. So too must door casings and plinth blocks (if used) be kept above the flooring (Fig. 4C). Otherwise the floor is likely to buckle as it might if it were wet. Some manufacturers go so far as to recommend springs between the vertical partitions and the flooring (Fig. 4D). Some finished floor units are so cut that if necessary small conduits may be run safely beneath them without interfering with the finished floor (Fig. 4E).



5—SPECIAL WOOD PRODUCTS

Care must be exercised in the selection of specially treated woods, such as those which have been fire-proofed or otherwise processed for some special reason. The wood may be warped or the fiber discolored by the process, and so change the finished article that it is not at all what the architect had in mind. The architect should familiarize himself with the appearance of the wood after it has been processed, to avoid disappointment.

There are on the market today many types of natural wood flooring and composition wood blocks. Some of these have not been in use long enough to establish their wearing characteristics, or changes which take place with age. Others have been found to be very satisfactory. These products often offer decided advantages. The woods used are generally water-proofed, not only for the protection of the block itself but also to prevent the possibility of its coming loose from the mastic. This treatment also makes them less susceptible to expansion and contraction. Some types of these blocks are very resilient. They offer a wide range of design. Some are made in blocks with bevelled edges, which gives a definite outline to each block. In some apartment houses these have found considerable favor (Fig. 5A). Some wood blocks (or "tile" as their manufacturers choose to call them) are really synthetic wood blocks. Elaborate precautions are taken in the manufacture of these blocks by dowelling, glueing, etc., under enormous pressure to insure a satisfactory product.

6—FINISHES OF WOOD FLOORS

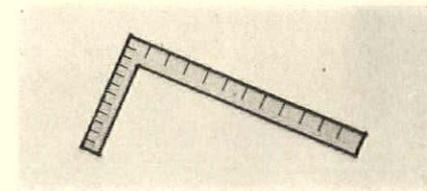
In the finish of flooring, first comes the scraping. The corners, edges, and closets are necessarily done by hand. For the centre of the floor a sanding machine is generally used. These machines have large revolving rollers covered with sandpaper. Unless it is specifically mentioned that two or more grades of sandpaper are to be used, it is very likely that the architect will get widely varying bids for this work. The contractor submitting the low figure will very likely have in mind using only one grade of sandpaper. It is less expensive because there is no time lost in changing the paper and no money spent for a finer grade of paper—hence his lower price. But it is essential for a good floor that at least two grades of sandpaper be used on it: a coarse grade to grind the rough surfaces down, and a fine grade to give the final finish to the wood.

The architect will do well to specify that the scraping contractor must either pay for his own current or supply it himself. Under no circumstances should he be allowed to plug into a lighting outlet. The load put on the wires will probably be far above what the circuit will stand. Careful selection from the many

types of finishes to be put on the wood is also highly important. Some types of waxes, oils, and other products may have certain advantages over the more orthodox varnish and shellac. These oil and wax finishes can be patched more easily, some seem to stand more wear, and a renewal of the finish does not leave the telltale marks of the first coat if the floor is not scraped.

When fillers, shellacs, and varnishes are applied to floors the directions of the manufacturers should be followed carefully. If the finishes are applied by the ordinary painter it is almost certain that they will not be put on according to the manufacturer's directions, and the architect must guard himself accordingly.

It is generally best if the final coat of finish be put on just before the building is occupied. The floors should be properly covered with a grade of paper that will remain without becoming tattered while moving is in effect.



7—TERRAZZO FLOORS

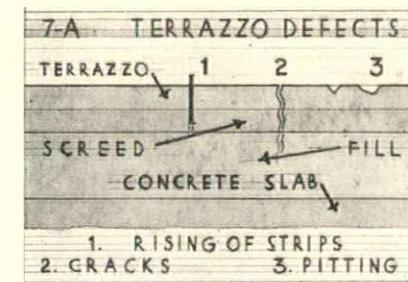
Terrazzo did not come into prominence as a satisfactory flooring material until the idea of dividing it into sections by means of strips was evolved. Now that it again has taken its place as a dependable material, there are several faults which, while they may be eliminated, tend to militate against the popularity of this flooring. These are: pitting (when bits of the marble aggregate chip out), the loosening of the strips dividing the surface, the improper treatment of the surfaces, and the cracking or breaking of the terrazzo itself (Fig. 7A).

As is true for wood flooring, a good foundation is essential to the success of a good terrazzo floor. Terrazzo is as a rule poured on a concrete foundation. All too often the terrazzo is applied to a surface or foundation as shown in the illustration (Fig. 7B). In most cases of this kind there is uneven settlement or expansion. A veteran superintendent once told me he had laid a large expanse of terrazzo floor (before the idea of dividing strips were in use), and not a crack had developed. This sounded

incredible, so I visited the building. His assertion proved to be correct. I then found out that the entire terrazzo floor had been laid on a sand cushion. This, it seems, had saved the terrazzo from cracking. Every floor is bound to settle somewhat, due to its own weight and that imposed upon it. Then there is contraction and expansion to be taken into consideration. The thin terrazzo, with the screed, are together seldom more than 1½", and are not strong enough to take up any small inequalities; hence they break. This can be avoided. A thin layer of sand should be spread over the reinforced arch. This is then covered with water-proof paper which will prevent the fill from anchoring itself to the arch. The screed is poured on this, the dividing strips laid, and the top or finish is ready to be poured (Fig. 7C).

Care should be taken to see that the strips should be of a type that can be firmly secured. The screed must be of such proportions of sand and cement that, when it has dried, it will not tend to crumble and let the strip anchors work loose. The strips may only rise slightly, but it is enough to be dangerous to the pedestrian, as well as to spoil the appearance of the floor. It would seem advisable to use strips of one solid piece rather than those built up, the top of which may work loose.

When the architect specifies terrazzo he should be sure to state the size of the chips as well as the variety of the marble he desires. The smaller sized chips are less expensive, and of course the contractor will use them exclusively unless prevented from doing so by the specifications. The kind and amount of cement must be definitely specified. It would seem that any contractor would be above spoiling a floor for the sake of saving a small amount of cement required, but the contractor



too often adopts the attitude: "It is not my floor once I get the money for it."

The floor must be properly rolled down with a suitable roller. It is often desirable and necessary to include in the terrazzo aggregate other substances which will tend to form a non-slipping surface. Particularly is this true in such places as in front of elevators and where there may be a slope to the floor. The color of these aggregates must be taken into consideration when the floor design is made. One architect had a terrazzo floor with a slope just where there was a traffic turn. He would not change his floor color or design, nor would he sacrifice the shiny surface he had in mind. But this corner has since cost considerable money in settling suits with people injured on the floor.

The grinding of terrazzo should not be permitted until the floor is bone dry. The contractor will prefer to do the grinding while the floor is still green, because it is easier. This practice generally pulls out small pieces of marble, thus pitting the floor. The contractor, however, glibly explains that this is to be expected, and that the floor will have such spots filled previous to the final grinding. It must be insisted upon that the grinding stones be changed as the floor surface becomes smoother. Finer carborundum stones must take the place of the coarse ones. This too is repugnant to the con-

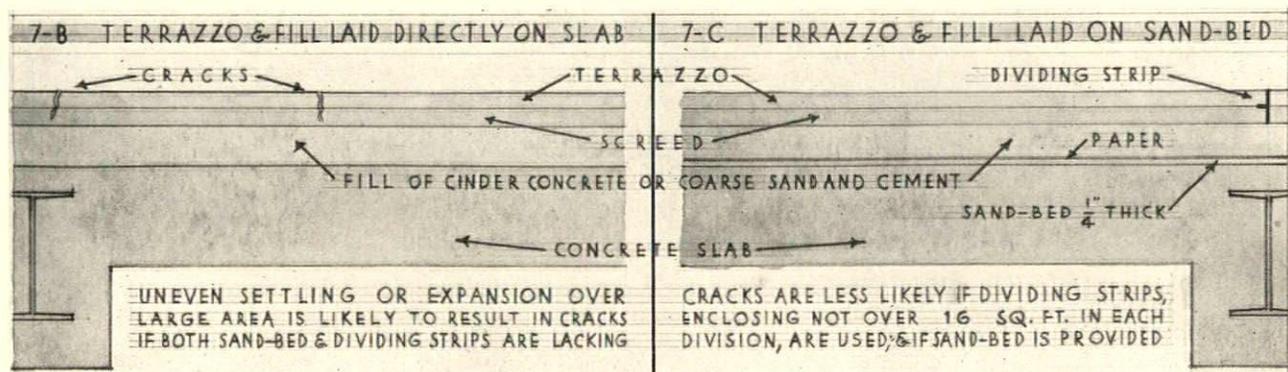
tractor because of the time it takes to change the stones. Another precaution to take before the terrazzo work is finished is to see that the machine is not allowed to remain too long in one place while the grinding is going on. Many mechanics have a habit of remaining between the dividing strips because they do not like to grind the latter for fear of loosening them.

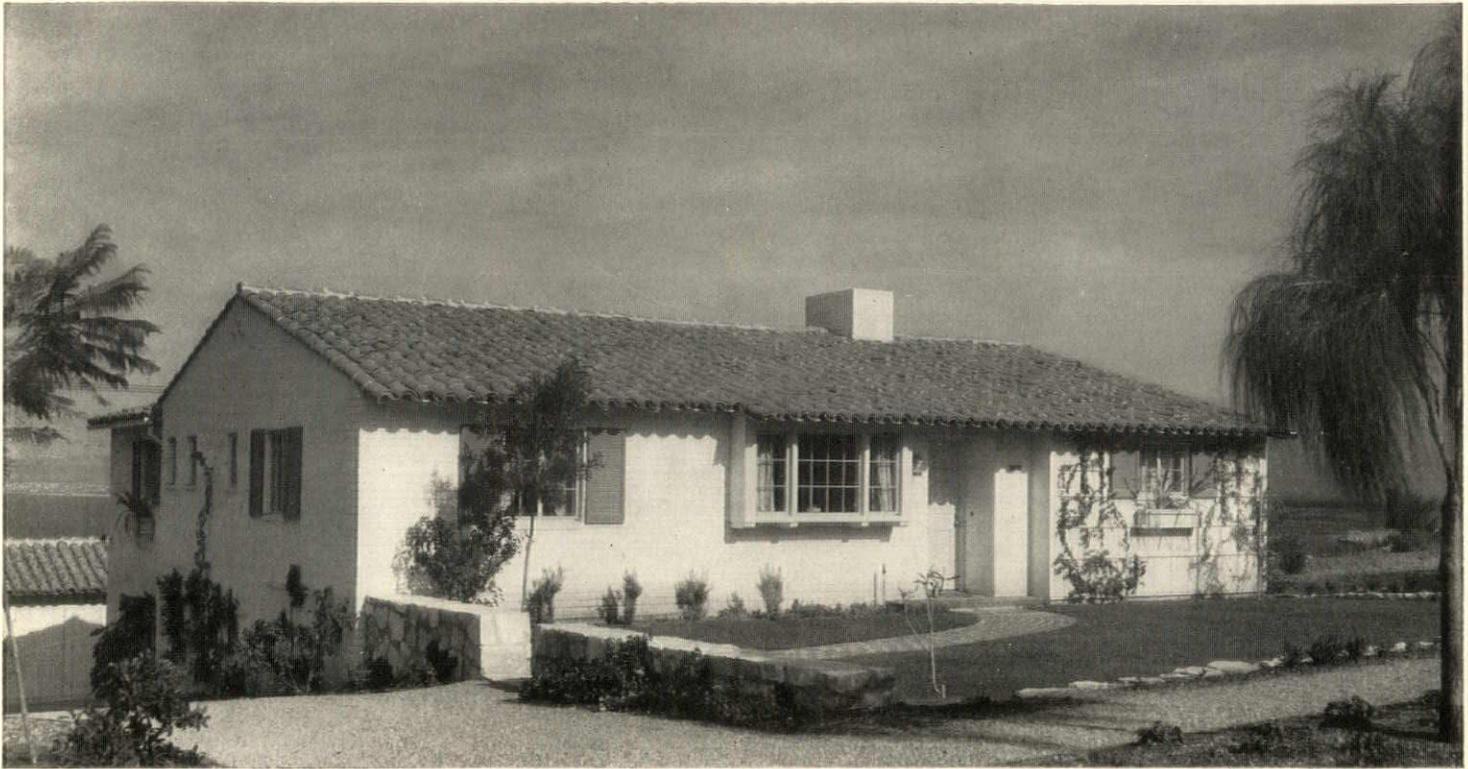
8—RUBBER FLOORS

Rubber for floors offers a covering that is both economical and comfortable. Carefully chosen, there is no question of its wearing quality. Some manufacturers assert that their product contains no reclaimed rubber; others say that the addition of reclaimed rubber is necessary for the strength and longevity of their product. However this may be, it is essential that the architect get a rubber that will maintain its springiness; in which case it wears very well. It will not craze or check; neither will it curl up or harden. Flooring which hardens will wear out very rapidly and soon disintegrate. Some manufacturers claim that they now have perfected a process by which rubber floor covering is protected from deteriorating.

The foundation for rubber floors is practically the same as that for any other flooring material. On concrete the slab must be perfectly dry. On wood there must be no wide cracks, or, better still, over the wood there should first be saturated felt or lining laid, to which the rubber can be cemented. This lining will prevent small seams from showing through. After the rubber is cemented down, sand bags should be laid along all edges until the cement has hardened.

Floors of good rubber properly maintained will last many years. No strong alkalies should be used, nor any greasy waxes or oils.

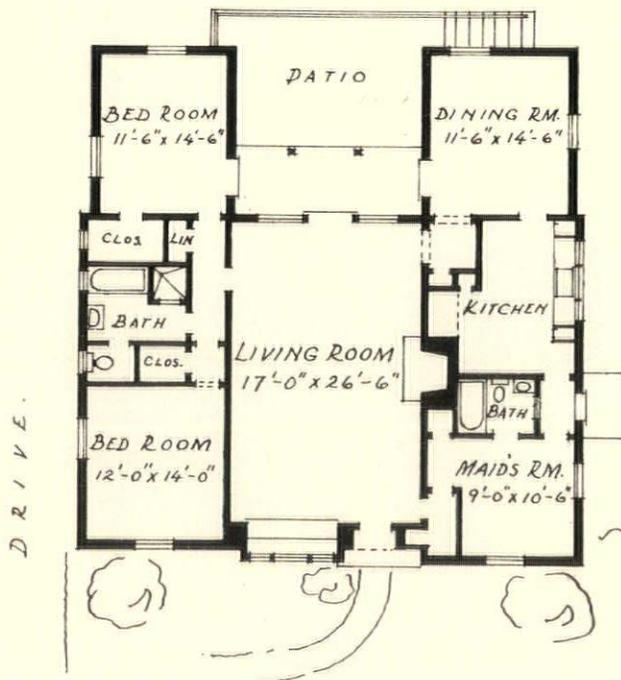




Photographs by George D. Haight

House of Gilbert Bloss, Palos Verdes, Calif.

H. ROY KELLEY, ARCHITECT



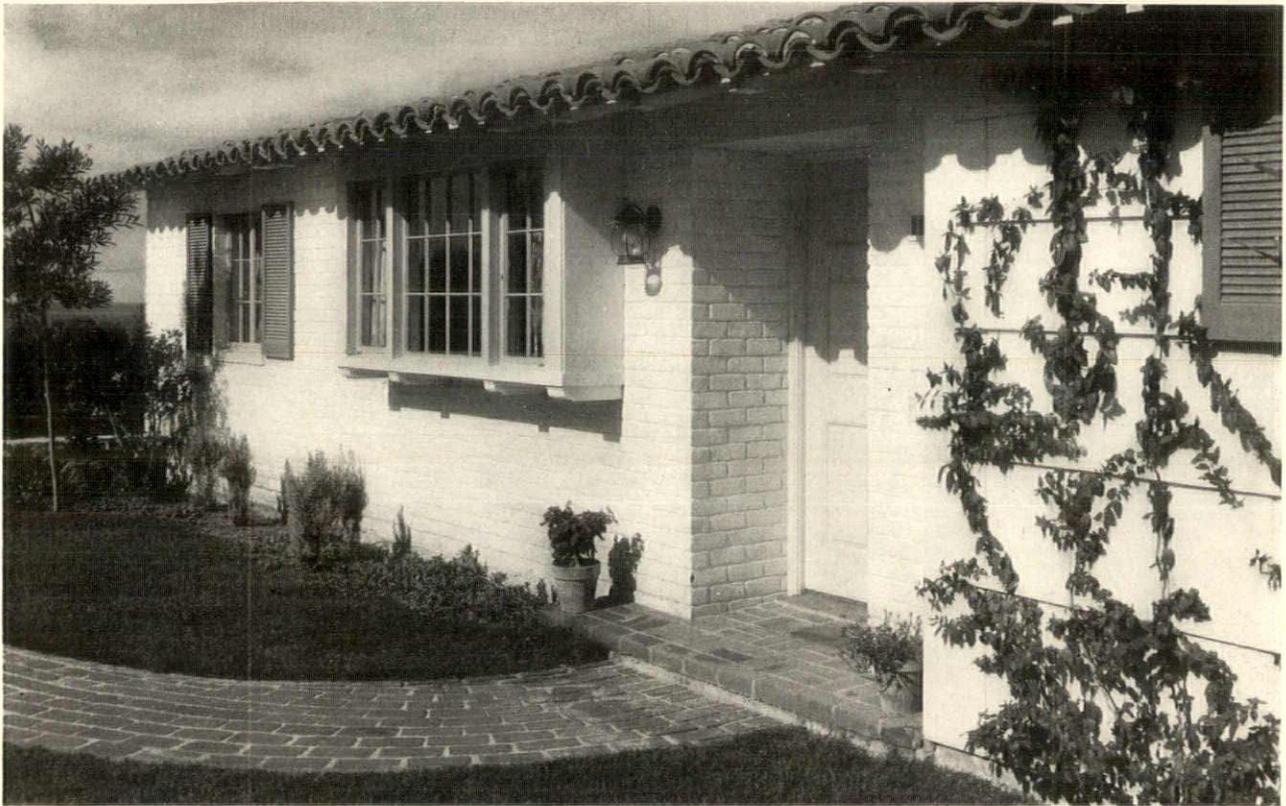
One of the Pacific Coast's innumerable variations of the U plan enclosing a patio. The nearer end of the

front wall is of brick, the far end of vertical boards crossed with horizontal strips, both painted white

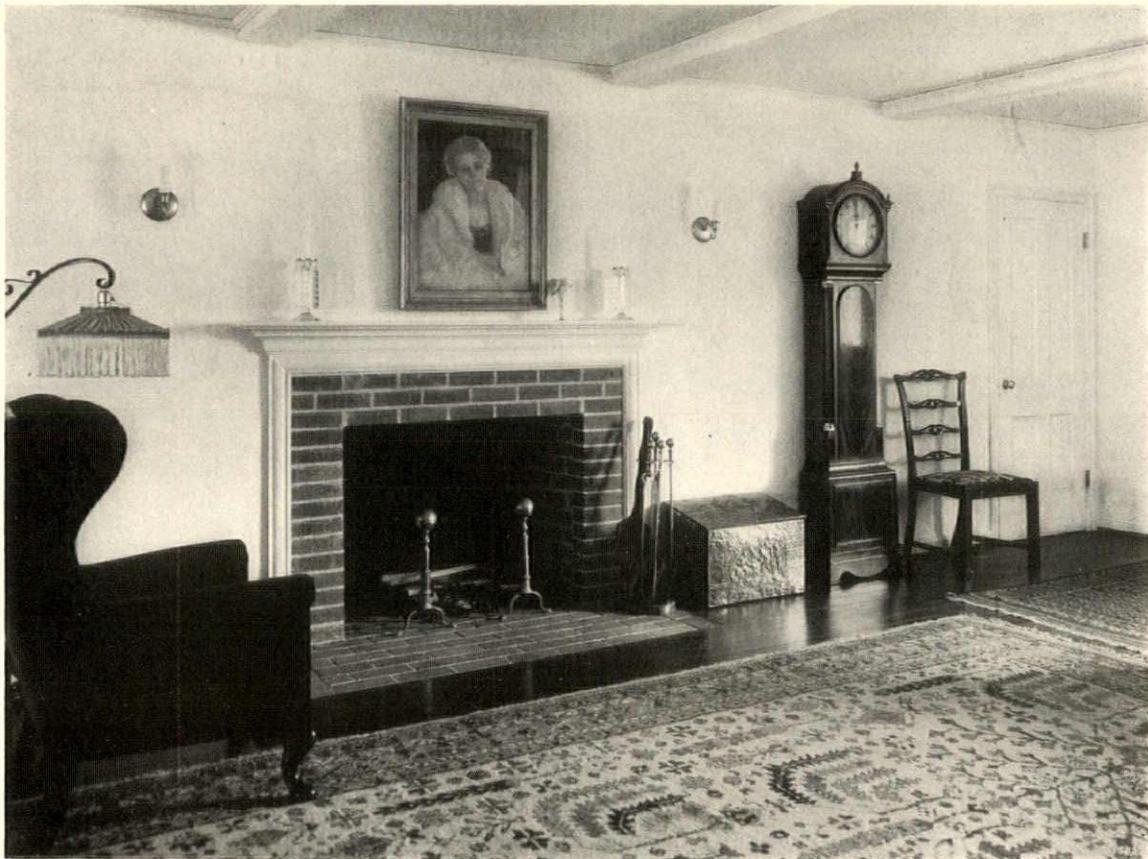
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Detail of the front entrance, showing the junction of the brick wall and the sheathed wall. Below, one side of the living-room, the seventeen-foot width of which is not encroached upon by a chimney breast



Tuesday, May 22.—Mr. J. D. Watt, A.R.I.B.A., called today to find out what to see in New York, and how to see it in the least time, he being on his way back to London from his post in charge of the Public Works Department of the Shanghai Municipal Council. Mr. Watt tells me that there is great activity in building in China, and that he has, normally, thirty-five to forty men in his architectural offices—several Russians, a longer list of Germans, some Englishmen, some Italians, and a growing number of Chinese, who in large part secure their architectural education at our American schools.

Wednesday, May 23.—There was a meeting of real significance at The League today—a group of so-called Younger Architects, who are deeply concerned with the main problem confronting the profession, lack of work, and who have been thinking of one particular phase of practice with its difficulties and its possibilities. They face the fact that the great bulk of this country's building consists of small houses. With this work the architect has very little to do. This is partly the fault of the public, and certainly also, that of the architect. In good times he has spurned this field, skimming the cream where he might. Now that there is little cream to skim, he looks with longing at this tremendous field of activity, but with a measure of helplessness. The public considers the expense of architectural services on a small job an item among the luxuries. On his part, the architect is not equipped to render architectural services at a cost commensurate with the size of the job. Two things apparently must be brought about if possible. One of these is a new technique on the part of the architect for rendering architectural services in small house construction. The other is a conviction on the part of the public that by going to an architect the client will get a better house for the same money. Both problems offer difficulties, but there seems to be no use in lying supinely upon our backs and waiting for some other agency to solve them.

Friday, May 25.—As far back as 1785 the manufacture of arms was put on a standardized basis, and at almost the same time tackle blocks and other parts of the British Navy's wooden ships were standardized, yet today, after centuries of use, brick is still made and used without the aid of an accepted standard.

Monday, May 28.—Professor Ross F. Tucker, who heads the course in Building Engineering and Construction at Massachusetts Tech, does not believe in multiple housing. His theory is that we could and should supply detached houses, each on a third of an acre of land, giving the people access to tillable ground and to a shop where handicrafts and domestic arts may be engaged in.



The Editor's Diary

Which, as a matter of fact, seems to be what the Tennessee Valley Authority is attempting to work out. Professor Tucker, however, thinks that it is possible not only to build a good house to sell for \$3,600, but to equip it with a washing-machine, electric refrigeration, and an automobile. In order to prove this miracle he admits that we must revise our ideas as regards land development, speculative building, and the financial lubrication that has made possible the purchase of millions of poorly built houses by people who could not afford them.

Thursday, May 31.—There has been a lot of talk to the effect that the reason we cannot build housing for the lower-income groups is that we are not satisfied to build the bare necessities of shelter, but load it up with too many gadgets. Douglas Haskell thinks that we are facing the wrong way, that what we need is a mass appeal such as that by which Henry Ford sold millions of automobiles. Offer the public not a bare shelter but a house with all the gadgets, beyond the utmost of their dreams, at a price that modern production methods could, if we would, make very low. From this suggestion it is not a very long step to putting the standardized house on wheels, and allowing the American public to live on the road. Haskell says that if you could eliminate all cities, and give all of our twenty-nine million families each an acre along the public highway, these would occupy only one-fifth of the road's length.

Friday, June 1.—Those who feel that there is far too much regulation of business by Government might ponder over the fact that half the states of the Union have felt it necessary to regulate by statute the length of hotel bed sheets.

Monday, June 4.—There seems to be a ray of hope in the activity of the American Standards Association looking toward the improvement of building codes. A summary made last year shows that 108 cities were working under building codes twenty years or more old. Cities to the number of 453 had no building code, which latter condition

might possibly be argued as being the better of the two.

Wednesday, June 6.—The New York Chapter held its annual meeting after a luncheon today at the League. The president, Ralph Walker, succeeded in cutting down the rather tiresome programme of passing upon committee reports, by summarizing these briefly in his own report. The officers were all re-elected, the events of the Washington Convention were reported by several observers, and the Chapter was possibly the first to act upon a resolution passed at the recent convention under which it gives one thousand dollars of its reserve funds to the Institute in order that activities looking to the welfare of the profession may not have to be so seriously curtailed.

Saturday, June 9.—The Historic American Buildings Survey, of which we saw convincing evidence of its successful conduct at the Washington Convention, lasted for about ten weeks, and employed about 1200 architects and draftsmen throughout the country. At the convention there were exhibited examples taken from some 4000 drawings now on file at the Library of Congress.

Monday, June 11.—Charles F. Lewis, director of the Chatham Village project in Pittsburgh, believes that this country has come to a realization of the fact that good housing, planned and built from the standpoint of the community as a whole, is as vital to a city as a pure water supply; also to a realization that a permit to build should not carry with it a permit to maintain a perpetual nuisance. He says further: "Of one thing we may be sure. A cloud is in the sky, the handwriting on the wall. Our cities are to be built and rebuilt in generations just ahead. If business does not build them, government will; and if government builds, business will foot the bill."

Wednesday, June 13.—It is a pity that the public does not possess the feeling of trust in and dependence upon architects which they exhibit in their relations with the medical profession. A family does not hesitate to call in the family physician, whether the ailment be an important one or not. It seems to me that the lack of a similar attitude toward the architect is largely the architect's fault. He builds a house for a client, and terminates the relationship—too often marred by argument over some petty detail. With his final payment in his pocket he shrugs his shoulders with relief that "that is over." It should not be over. I should think that if an architect made it a practice, after having finished a piece of work, to look up the owner at regular intervals to ask whether everything is working out satisfactorily, he would soon find that he had established something similar to the relation-

ship between the layman and his physician. The former would be very much more inclined to associate in his mind the beginning of any construction, major or minor, with the need for his architect's counsel.

Friday, June 15.—The inevitable has happened, and Robert D. Kohn has resigned the directorship of the Housing Division, Public Works Administration. It has been apparent to Mr. Kohn's friends for some time that his tremendous energy, enthusiasm, and technical skill were meeting an almost complete frustration in the conduct of the Public Works Administration by Secretary Ickes. Robert Kohn's way of working now, as it was in the Government's housing activities during the war, is to get things done. The purpose of the National Recovery Act seems a similar one. Whether by reason of the size of the task, the necessity for building an organization, an excess of timidity, or an insistence upon handling every detail personally, Secretary Ickes certainly has not succeeded in getting things done. The outlook for better housing in this country would be very dark indeed at the present moment but for one great fact: the nation has become conscious of the necessity for housing. Housing authorities have been, and are being, created. The people have a radically new and broader attitude toward their social responsibilities. That much, at least, can be set down as progress. The fact that Robert Kohn has not been able to get housing built as fast as some of us had hoped, while a keen disappointment, does not mark the end of our hopes. We are further along the way, and may find some means of setting the wheels turning more rapidly.

Saturday, June 16.—Last year the land for a certain proposed housing development near New York could have been bought for \$1.60 per square foot. At that rate the housing set-up seemed to promise a logical and economical development. The project, for some reason, was held up. Today that land can be bought for \$1.10 per square foot, assuring a still better project from the point of view of social welfare. Judging from some of his recent remarks, Secretary Ickes would have us believe that if the above-named project had gone ahead on the higher land value some one would have been seriously at fault for an error of judgment. Of course, if we proceed on any such basis as that it is obvious that we are going to get no housing built. The benefit that would have accrued from the employment of labor last year might conceivably be far more than the fifty cents per square foot gained in devaluation. One of the main purposes of the Recovery Act is to stimulate employment. The holding up of projects that would furnish employment, waiting for a still more favorable

moment—which means, of course, a still more dangerous approach to complete collapse of values, is a good deal like waiting for a clear day to start a battle.

Monday, June 18.—Walter Prokosch down from New Haven to show me the thesis he is offering for his degree of Bachelor of Fine Arts at Yale. He has taken a large tract of woodland on a peninsula in northern Minnesota, and has endeavored to show how this might be developed as a self-supporting industrial community. The scheme provides that some large industrial corporation, such as Henry Ford's, should develop the bare framework of the community, and should give selected employees two months' vacation without pay, providing transportation to and from the community. The employees could support themselves there by means of some other form of activity. The community would provide for fishing, trapping, truck gardening, and various handicrafts, each with its own centre. The things produced would be for the most part consumed by those producing them. Broadly speaking, the scheme anticipates the necessity for utilizing profitably an increasing amount of leisure time for those engaged in industrial activities. Rather different, as a thesis, from the usual "Residence for an Ambassador to the Court of St. James's"!



Wednesday, June 20.—Lewis H. Brown, president of the Johns-Manville Corporation, read a carefully studied address today before a luncheon of the Building Congress and others at the Commodore. Mr. Brown is a member of the Durable Goods Industries Committee, and chairman of that group's important sub-committee on housing. Like the Durable Goods Committee's full report, Mr. Brown's summary of conditions leans rather strongly toward the Right in the liberal movement. He feels, for instance, in the triple problem of relief, recovery, and reform, that a good measure of recovery is being retarded by the measures for reform. It is quite possible, and yet if we are merely to recover our way to conditions that prevailed before 1929, we are assuredly facing in the direction of another economic tailspin. Mr. Brown points out that in the year that had elapsed since March 4, 1933, many of the fundamentals for recovery had been brought about: the banks had been put on a sounder basis; there was a large reservoir of private capital and a tremendous supply of credit available. What he does not stress is the fact that these certainly were the results of reform rather than of mere unrelated efforts toward recovery. Even if recovery is thereby slowed up, it would seem vital that we should try to set our economic house in order so that recovery will not

again lead to unrestrained expansion and other evils of which we have learned far too much. Nevertheless, Mr. Brown's analysis of the situation is filled with well-considered findings. He is convinced that the new Housing Act will bring a much needed readjustment of our mortgage situation. Here again, it is surely reform that is helping us on the way to a sounder basis of financing real-estate development and building. The address is more than well worth reading from first to last.

Friday, June 22.—The National Housing Act, passed in the last moments before Congress adjourned, has tremendous possibilities for good. Its purposes seem little understood by the public, and even by the profession—possibly because the Act is really a combination of four or five bills that have been arbitrarily put together for convenience in legislation. In the first place, there is a Federal Housing Administration created, which I am hoping will correlate under a new head the Government's activities in stimulating the building industry. It provides also for a mutual mortgage insurance, which should establish on a far more substantial basis the investment in real property. It provides for National Mortgage Associations, establishing a system of building credit which is unhampered by individual whim or local uncertainties, and—backbone of all—provides for a combination of all the mortgage details under one instrument. This does away with the bother of mortgage renewal, depletion of value in mortgages of indeterminate length, and includes insurance—all paid for over a twenty-year period through one system of payments. The bill, moreover, provides for the insurance of savings and loan accounts, the enlargement of the Federal Home Loan Bank's functions to include the financing of repairs, improvements, and alterations. It is perhaps not too much to say that this Act holds the possibilities for greater stimulation of building in this country than any other measure enacted in many years.

Monday, June 25.—I was talking with S. F. Voorhees today at luncheon regarding the working out of the Construction Industry Code and the present status of the Architect's Code. The latter has not yet been signed, one of the difficulties in the way being a real or fancied trespass upon the forbidden ground of price fixing. Then too, there was a question, after recent rulings, whether the architects—who render a service—should have a code at all. This point has been rather well established, however, on the basis that while the architects constitute a profession and render a service, nevertheless they are inextricably bound up with the building industry, and since that is under a code, the architects must also be under one.

THE NINETY-FOURTH IN A SERIES OF COLLECTIONS OF PHOTOGRAPHS
ILLUSTRATING VARIOUS MINOR ARCHITECTURAL DETAILS

ARCHITECTURE'S PORTFOLIO OF WINDOW HEADS, EXTERIOR

FLAT-TOP WINDOWS; ARCHED HEADS TO BE SHOWN LATER

*Subjects of previous portfolios are listed below
at left and right of page*



*Below are the subjects of
forthcoming Portfolios*

Spires
SEPTEMBER

Business Building Lobbies
OCTOBER

Roof Trusses
NOVEMBER

Modern Lighting Fixtures
DECEMBER

Circular Gothic Windows
JANUARY

Tile Roofs
FEBRUARY

*Photographs showing interesting
examples under any of these head-
ings will be welcomed by the Edi-
tor, though it should be noted that
these respective issues are made up
about six weeks in advance of
publication date.*

- ❖ 1926
DORMER WINDOWS
SHUTTERS AND BLINDS
- ❖ 1927
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

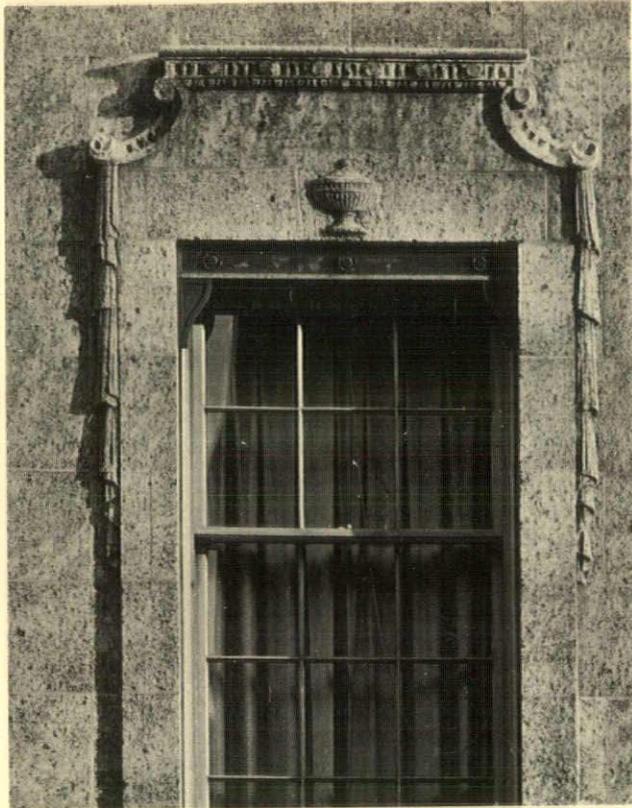
- ❖ 1930
CASEMENT WINDOWS
FENCES OF WOOD
GOTHIC DOORWAYS

- ❖ 1931
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

- ❖ 1932
RADIATOR ENCLOSURES
INTERIOR CLOCKS
OUTSIDE STAIRWAYS
LEADED GLASS MEDALLIONS
EXTERIOR DOORS OF WOOD
METAL FENCES
HANGING SIGNS
WOOD CEILINGS
MARQUISES
WALL SHEATHING
FRENCH STONEWORK
OVER-MANTEL TREATMENTS

- ❖ 1933
BANK SCREENS
INTERIOR DOORS
METAL STAIR RAILINGS
VERANDAS
THE EAGLE IN SCULPTURE
EAVES RETURNS ON MASONRY
GABLES
EXTERIOR LETTERING
ENTRANCE DRIVEWAYS
CORBELS
FEW ENDS
GOTHIC NICHES
CURTAIN TREATMENT AT
WINDOWS

- ❖ 1934
EXTERIOR PLASTERWORK
CHURCH DOORS
FOUNTAINS
MODERN ORNAMENT
RUSTICATION
ORGAN CASES
GARDEN FURNITURE



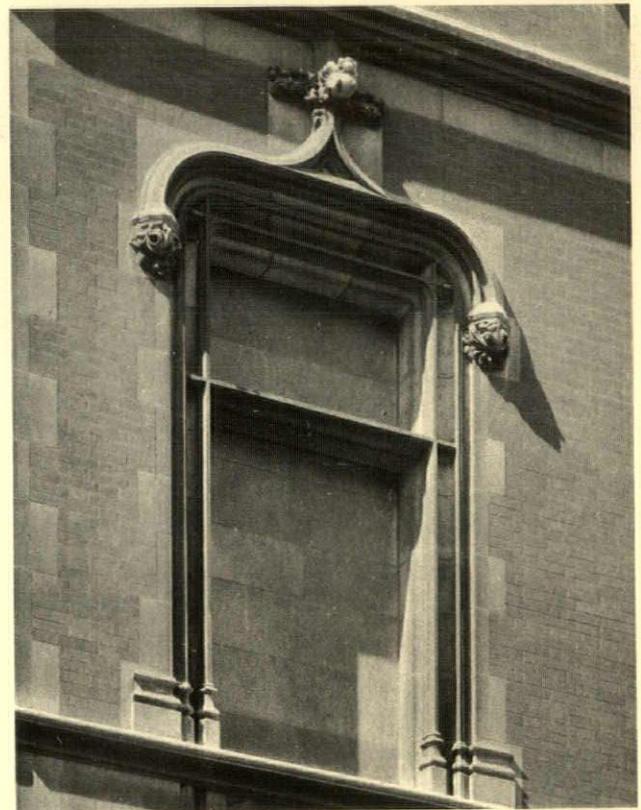
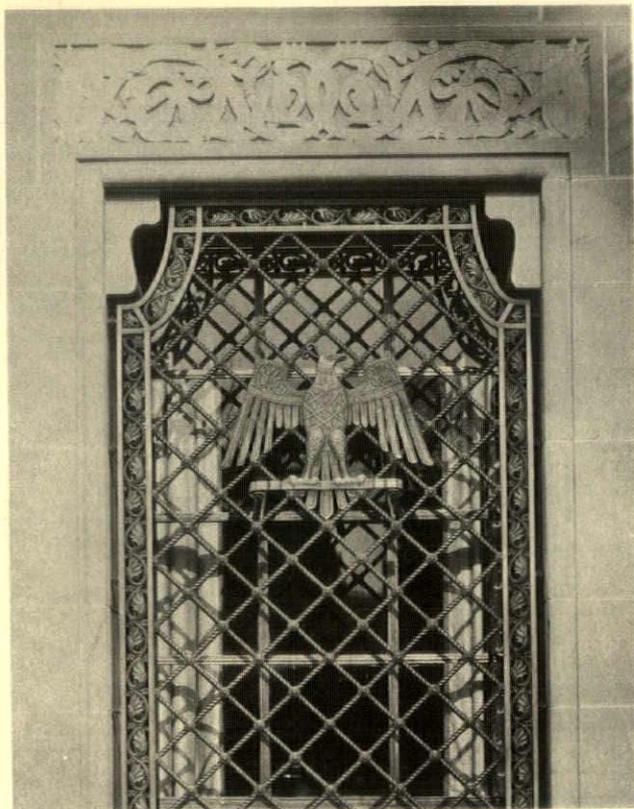
Aymar Embury II



Schultze & Weaver

Holmes & Winslow

John B. Snook, Inc.





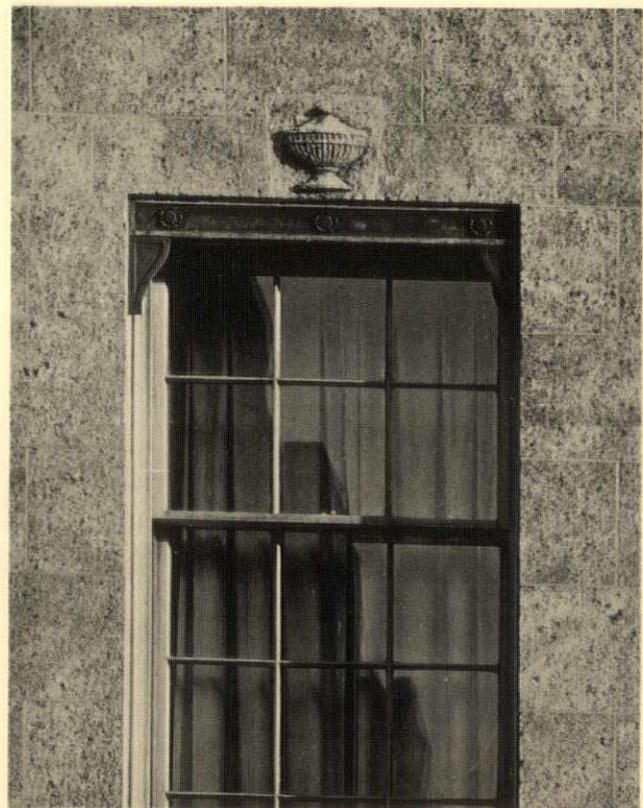
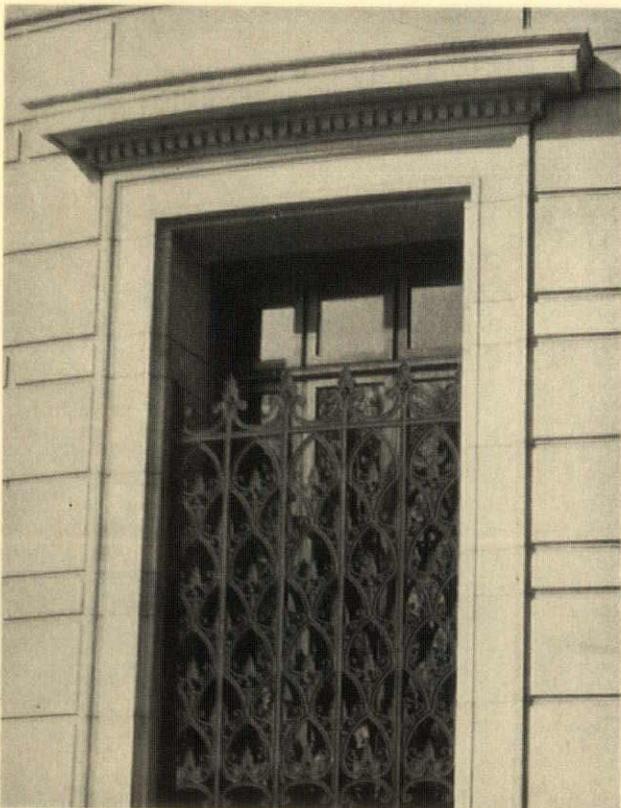
Warren & Wetmore

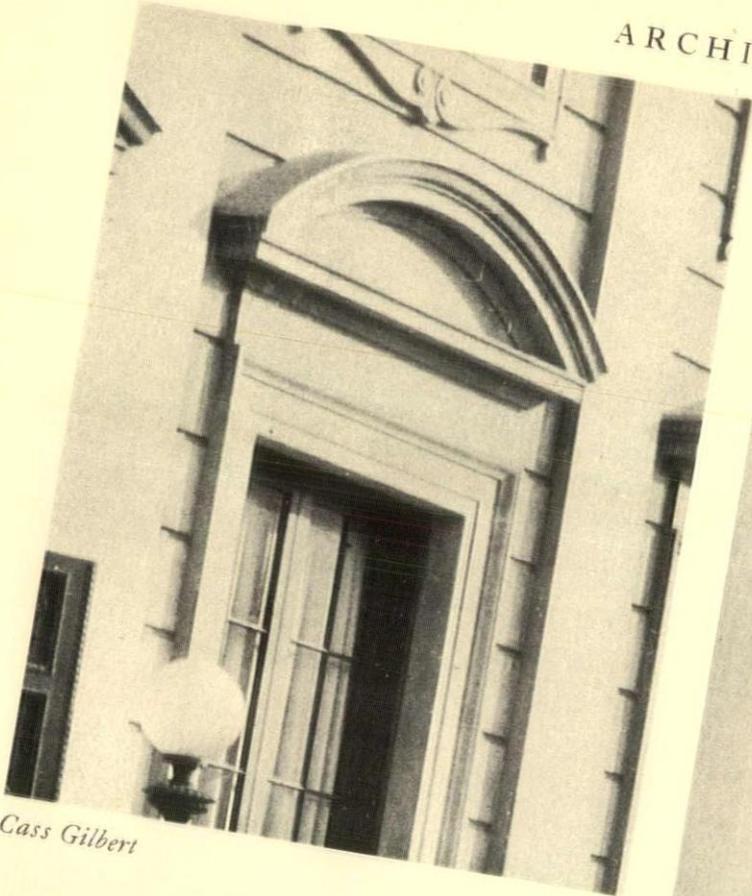


Thomas Hastings

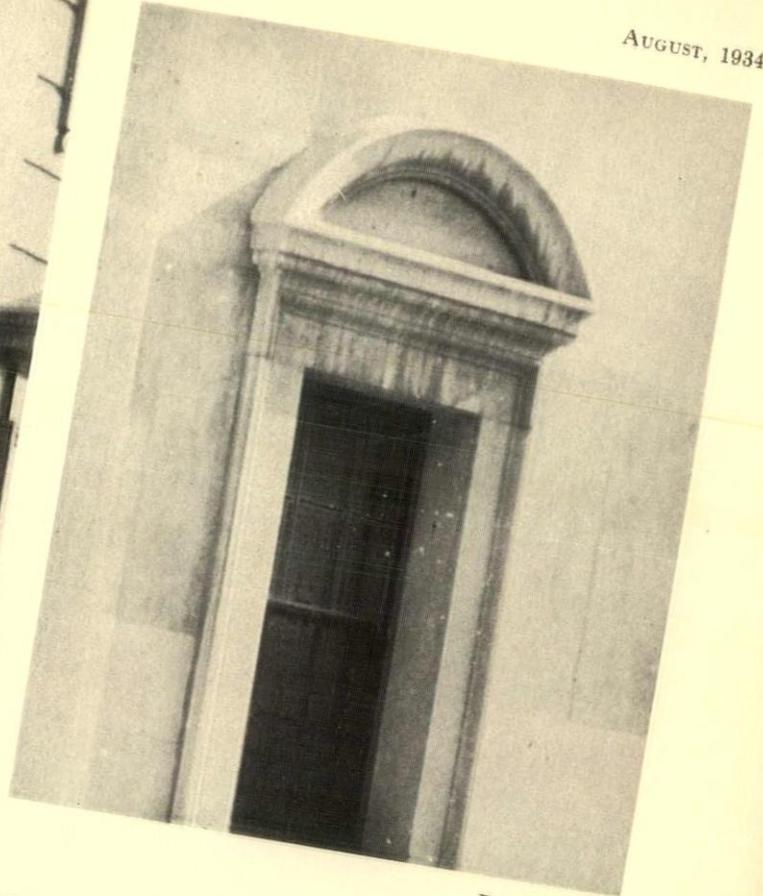
Ernest Flagg

Aymar Embury II





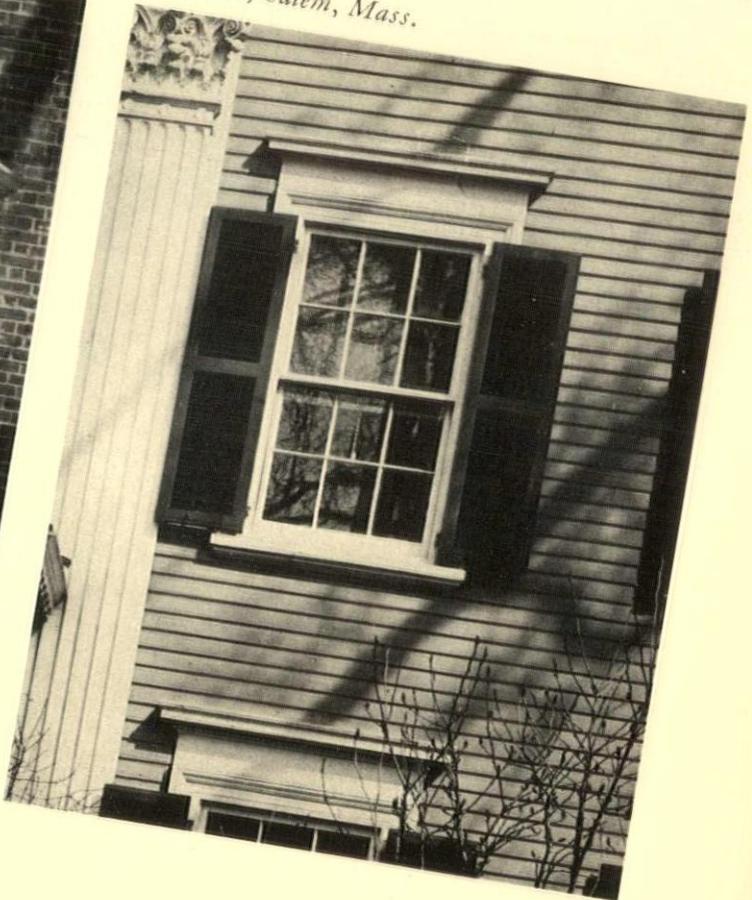
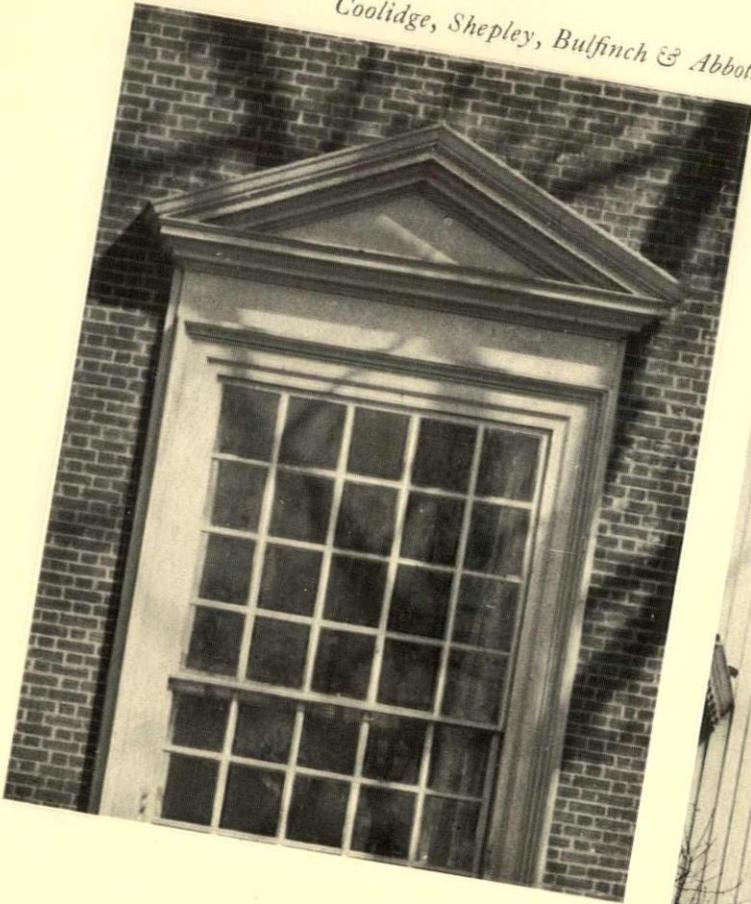
Cass Gilbert

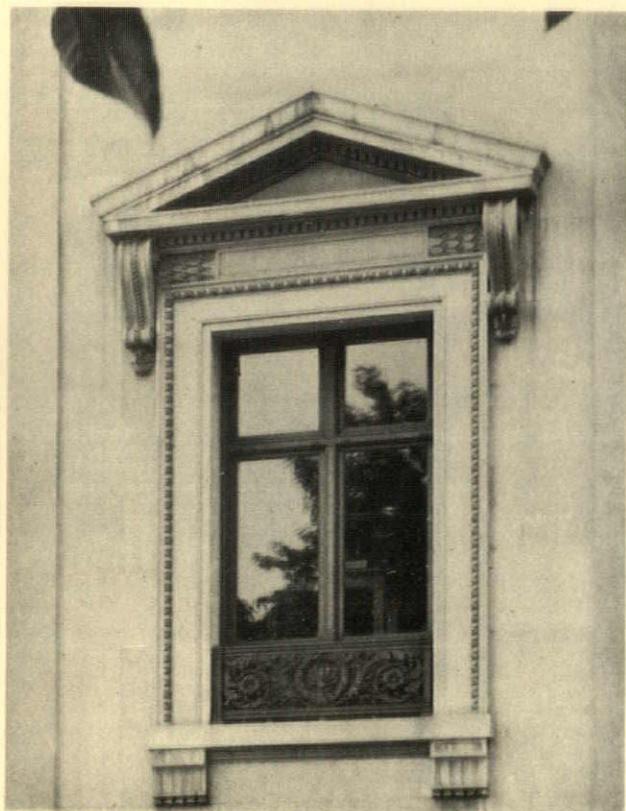


Paul P. Cret

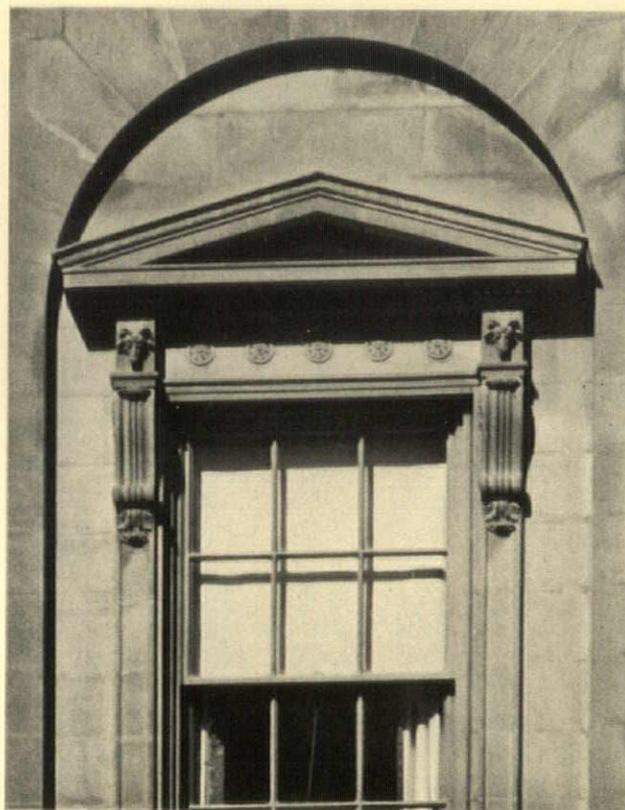
Coolidge, Shepley, Bulfinch & Abbott

Old house, Salem, Mass.





Walter T. Karcher and Livingston Smith



McKim, Mead & White

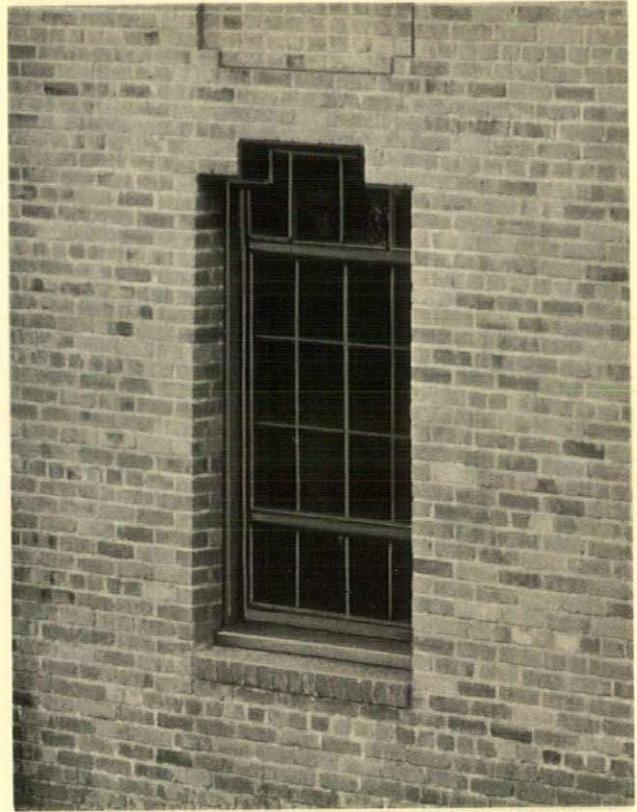
Old house, Norwalk, Conn.

Office of John Russell Pope





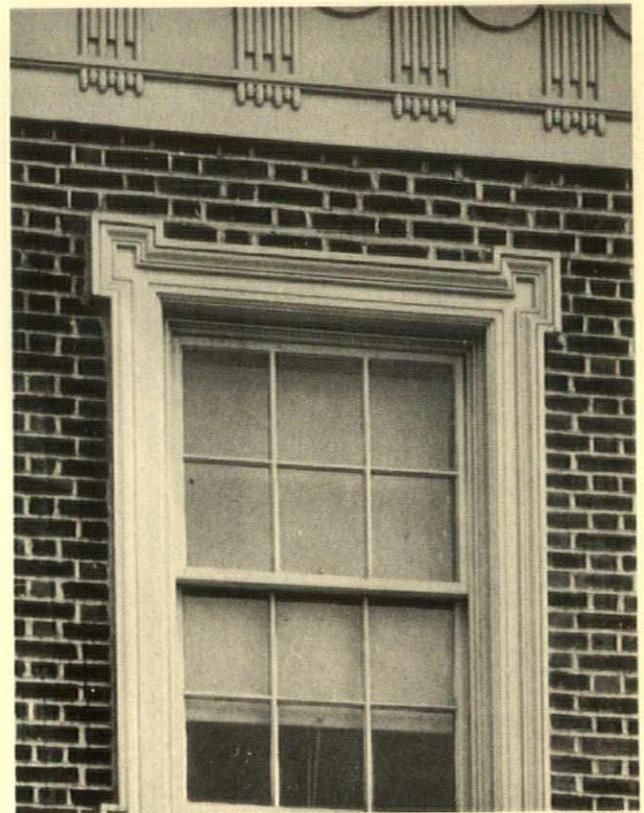
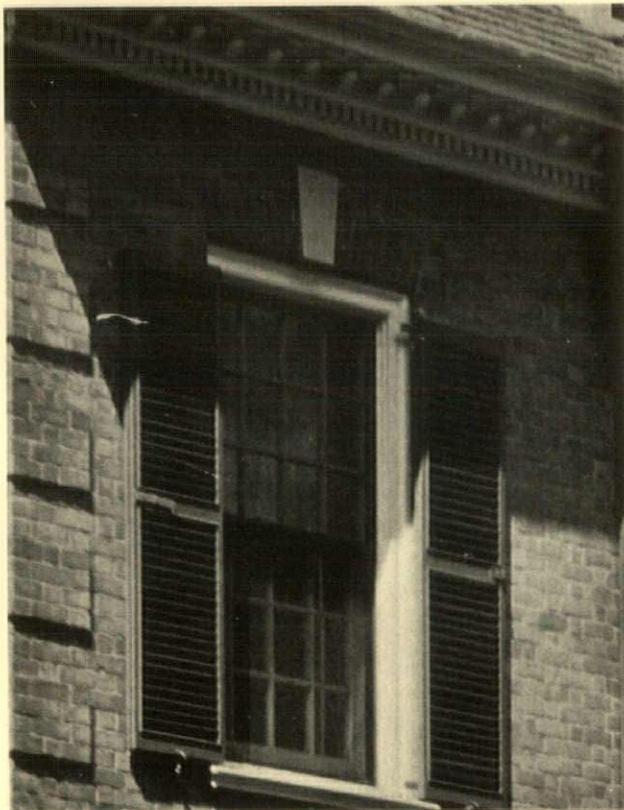
Walker & Gillette

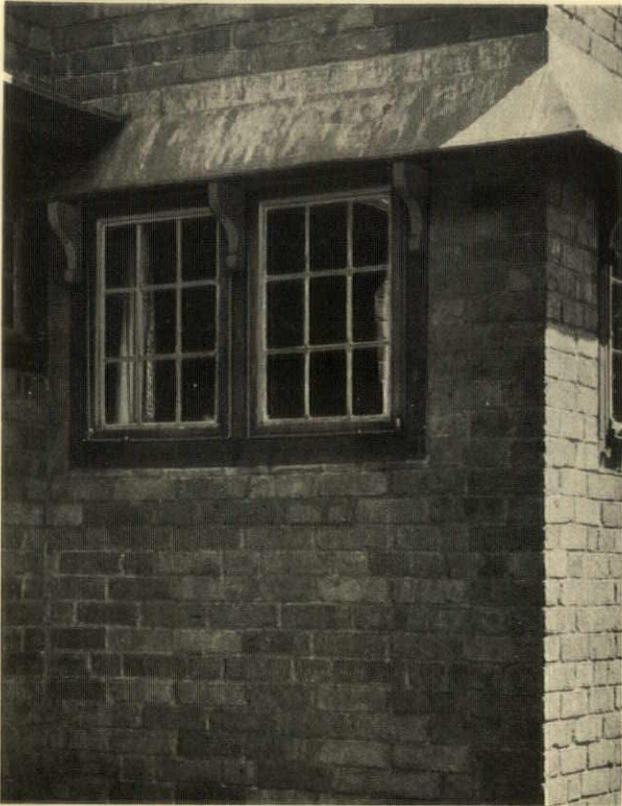


Julia Morgan

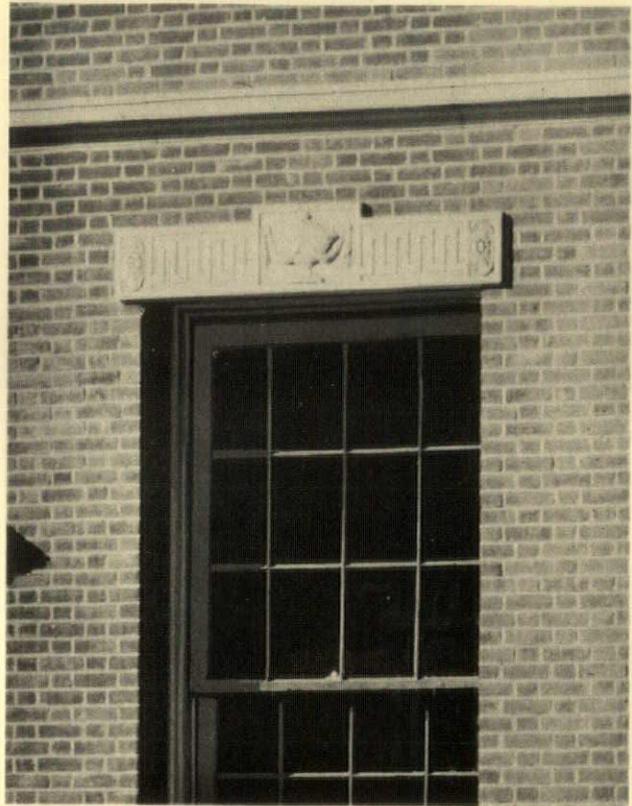
Pliny Rogers

Guilbert & Betelle





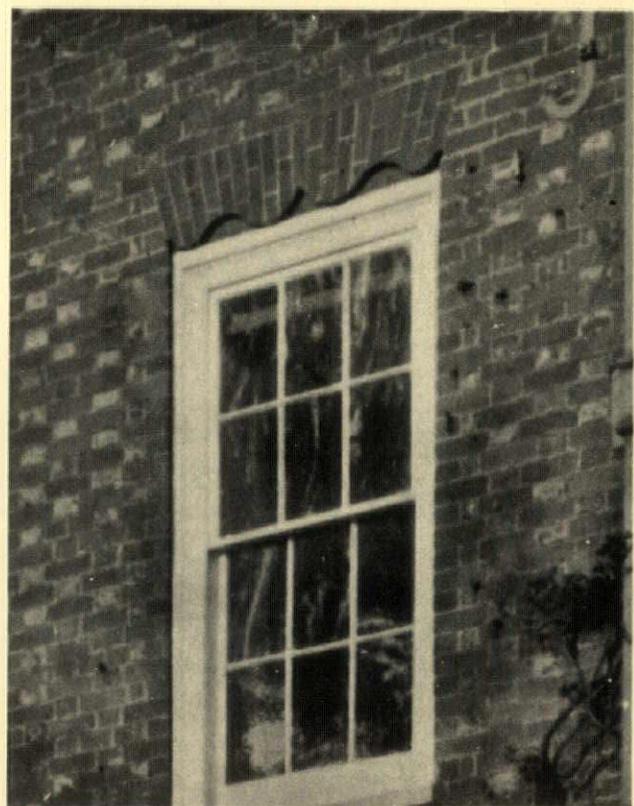
Wesley Sherwood Bessell

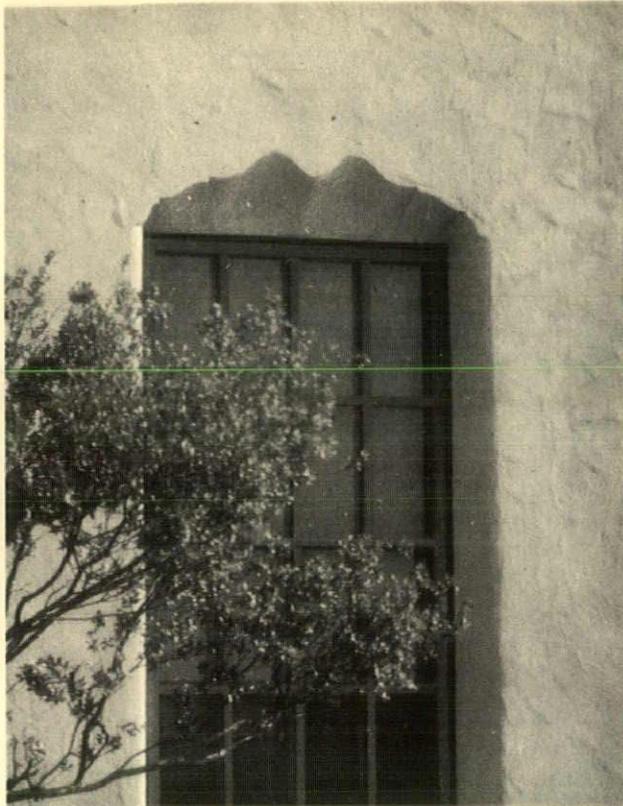


Frank E. Newman

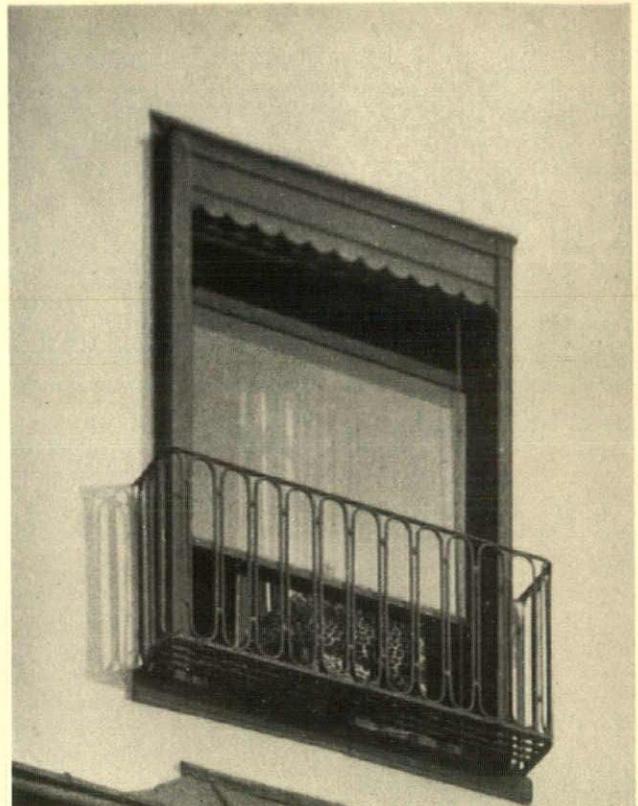
Aymar Embury II

House in Crofthill, Bedfordshire, c. 1728





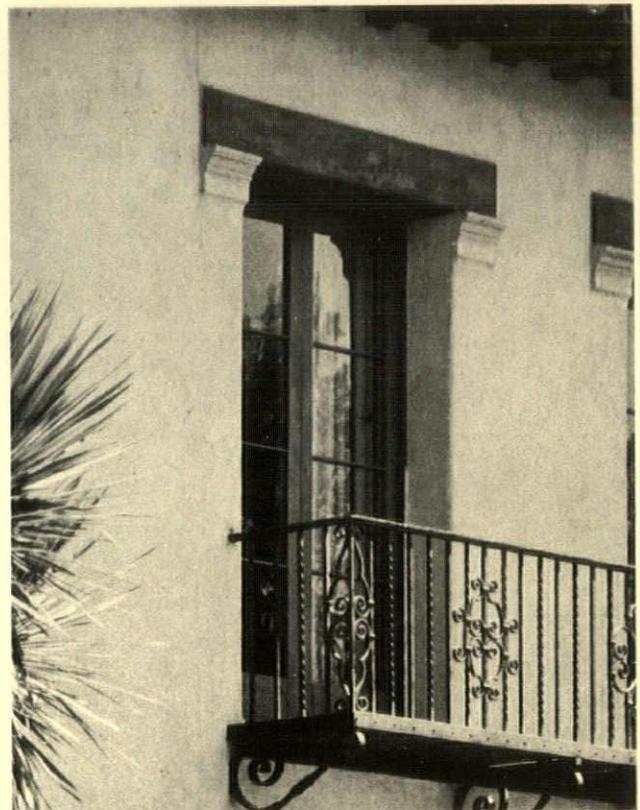
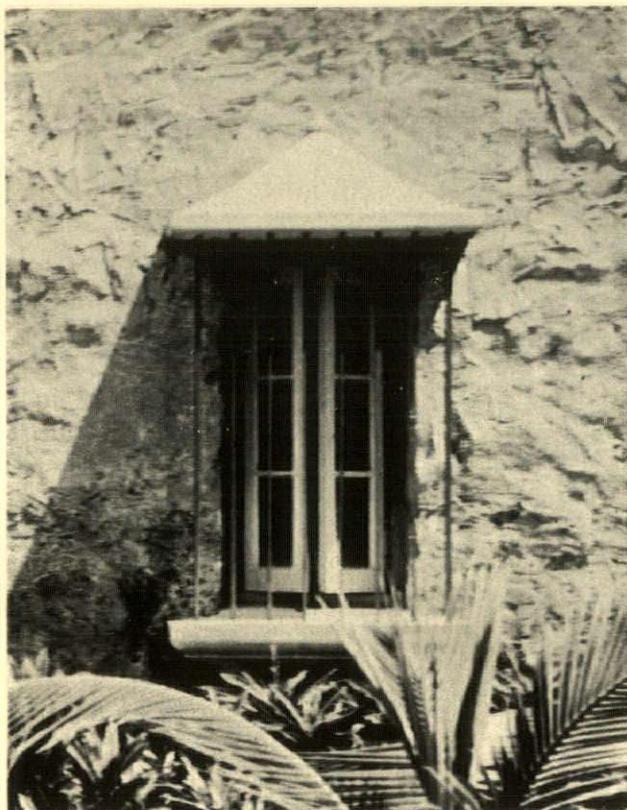
Robert B. Kelley



Regency house, Clifton, Gloucestershire, c. 1820

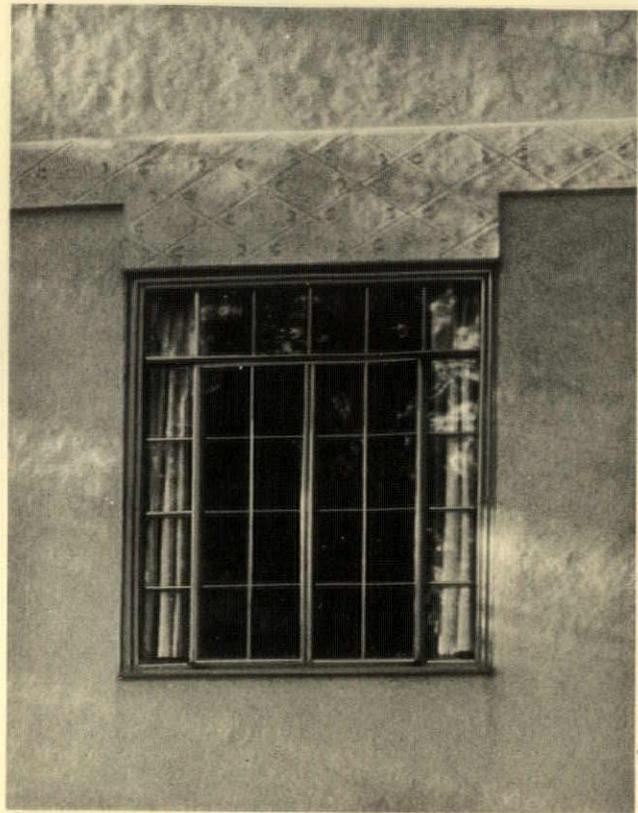
Walter C. DeGarmo

John D. Atchison





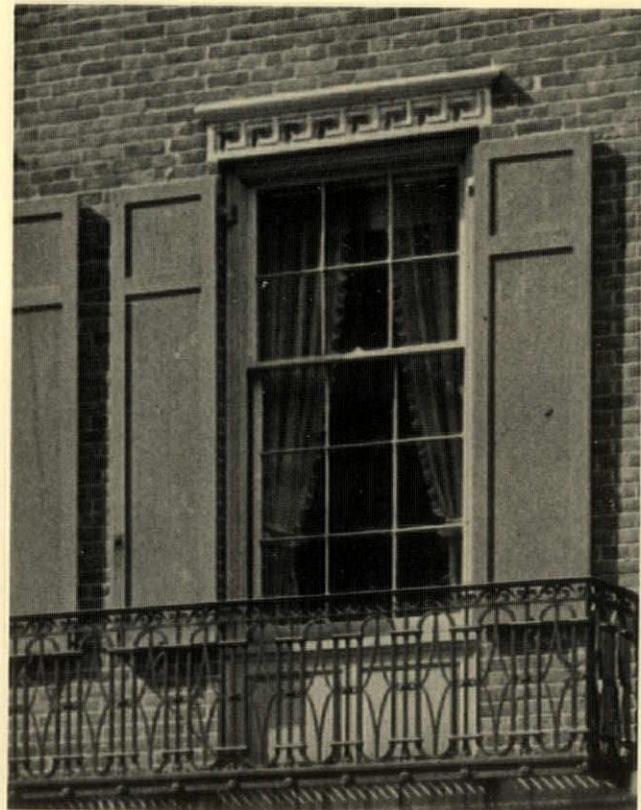
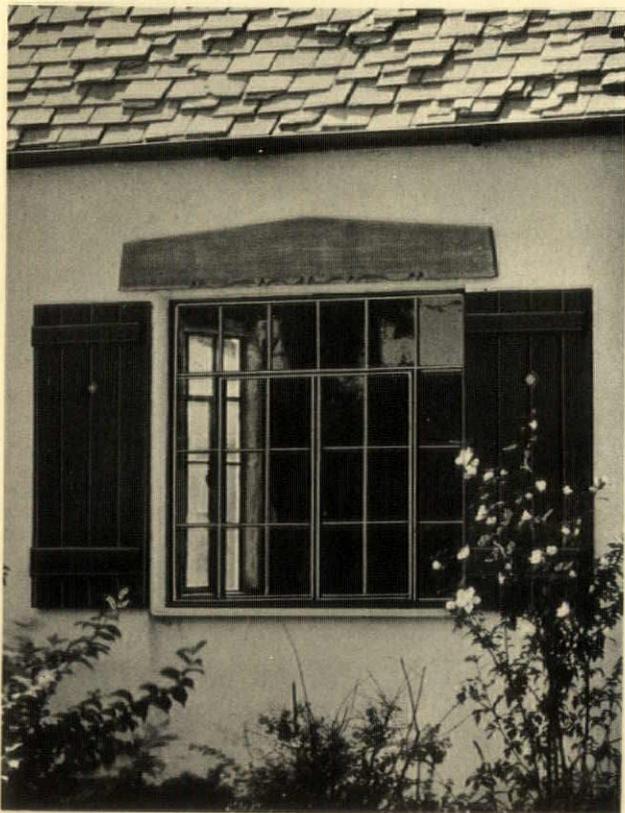
*H. Augustus O'Dell; Wirt C. Rowland;
Dwight James Baum*



Henry H. Saylor

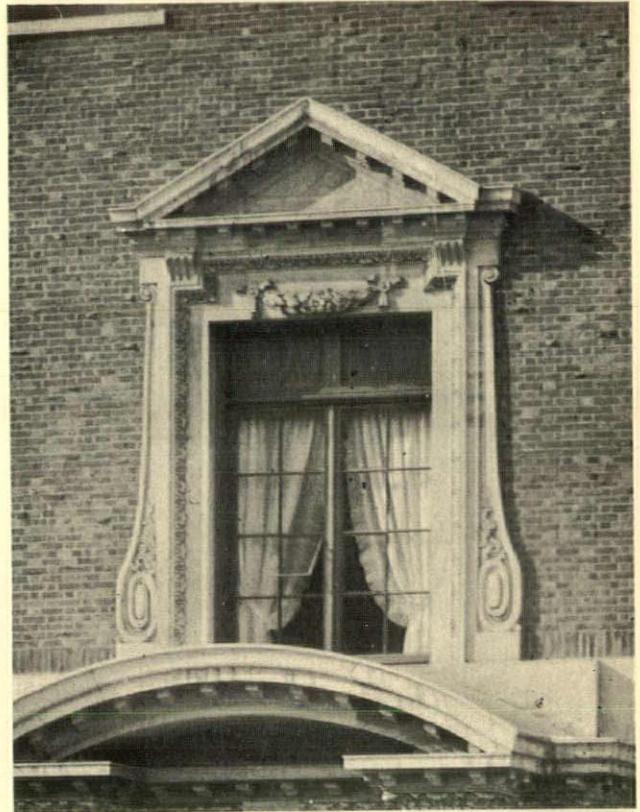
House in Scarsdale, N. Y.

Aymar Embury II





Shreve & Lamb



Walker & Gillette

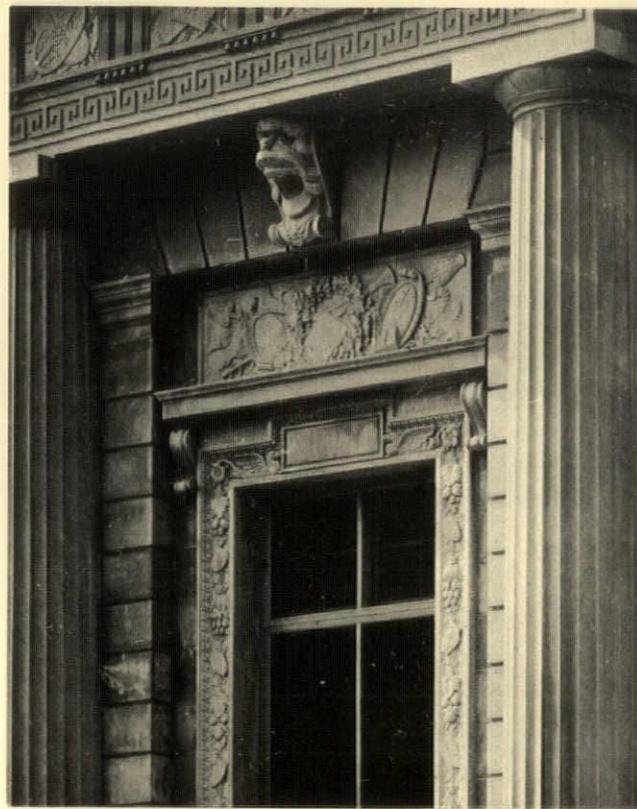
J. E. R. Carpenter

Delano & Aldrich





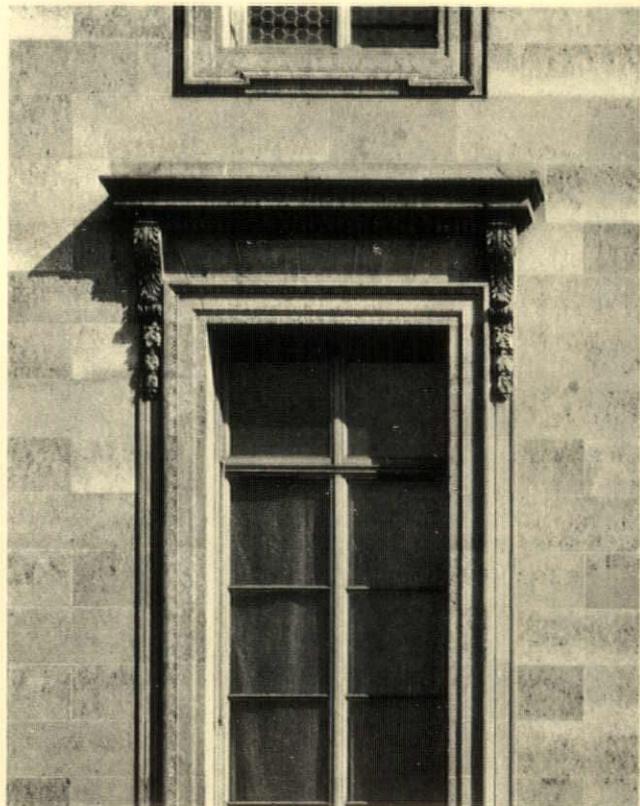
Cross & Cross



Carrère & Hastings

Kilham, Hopkins & Greeley

Warren & Wetmore





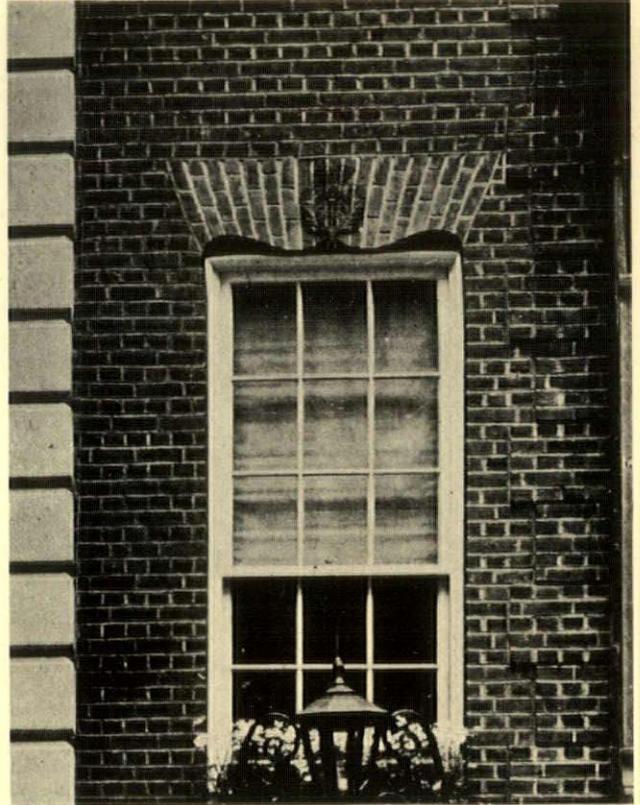
Ralph H. Doane

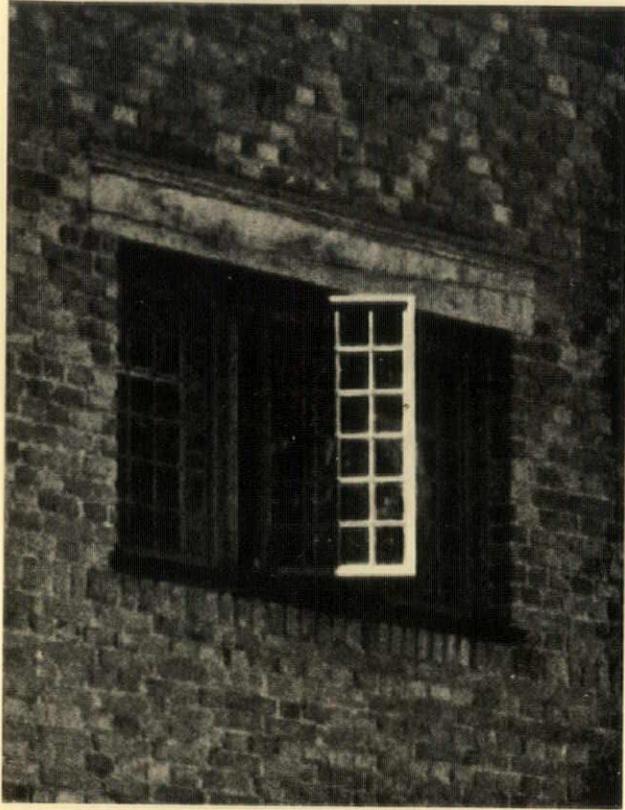


Albert Kahn, Inc.

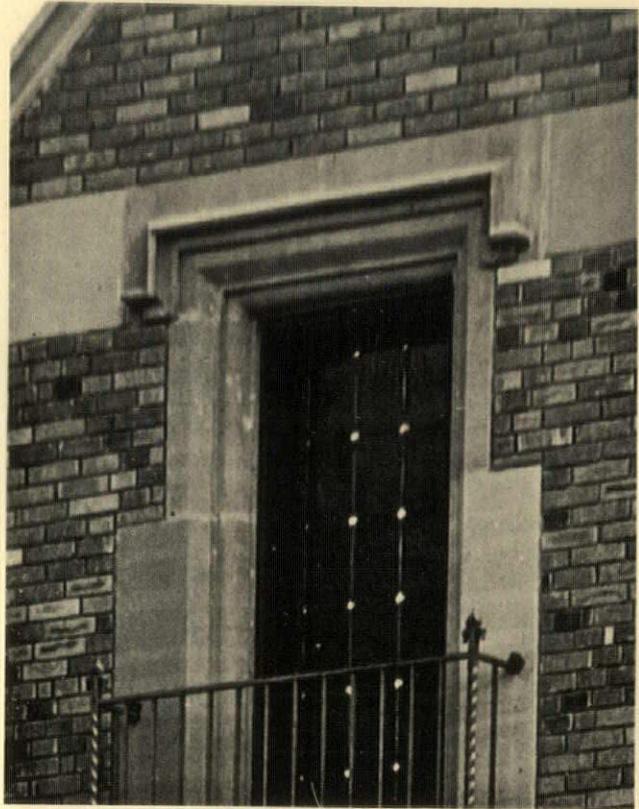
Gray & Lawrence

Cross & Cross



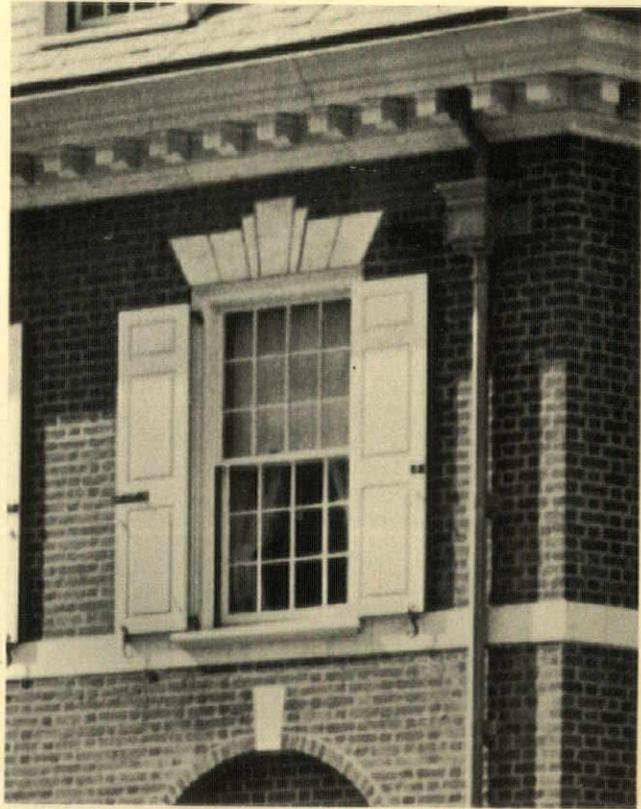
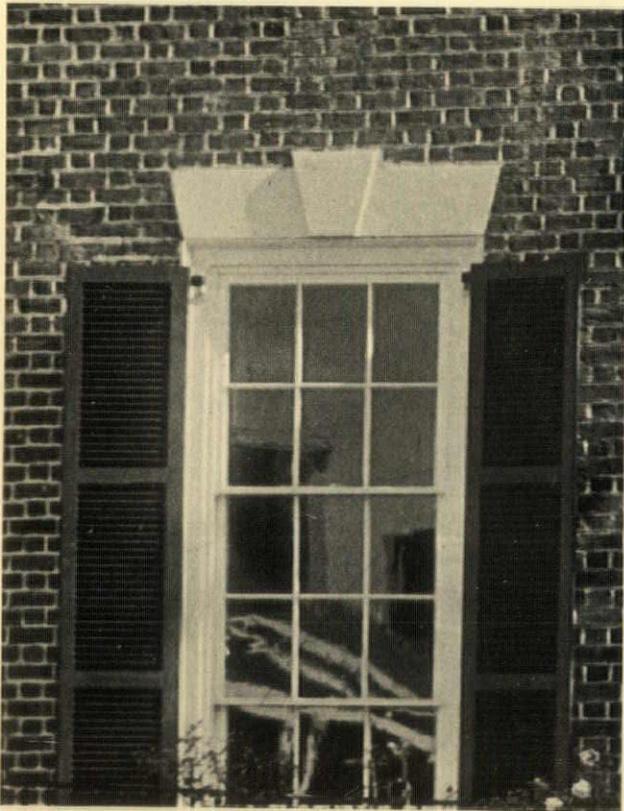


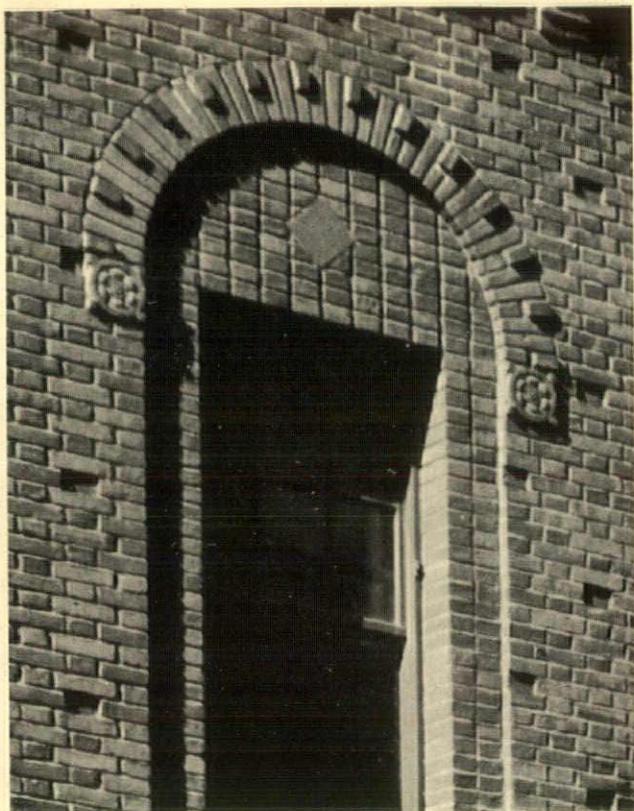
Lewis Bowman



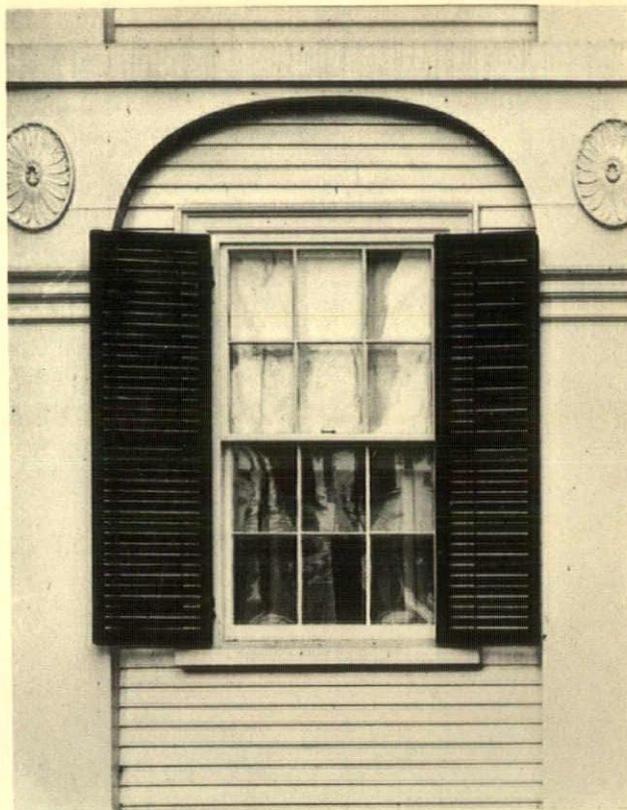
T. Beverley Keim, Jr.

Thomas Jefferson *Morrell Smith*





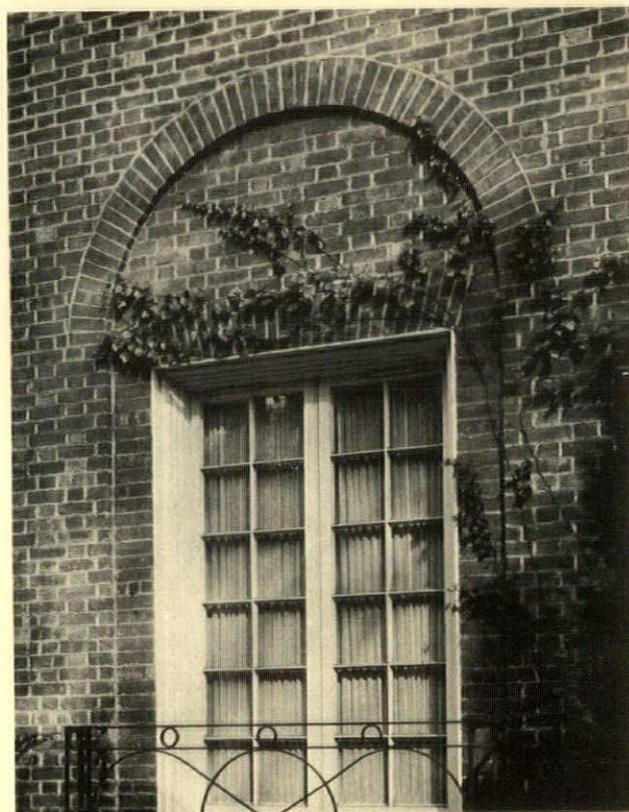
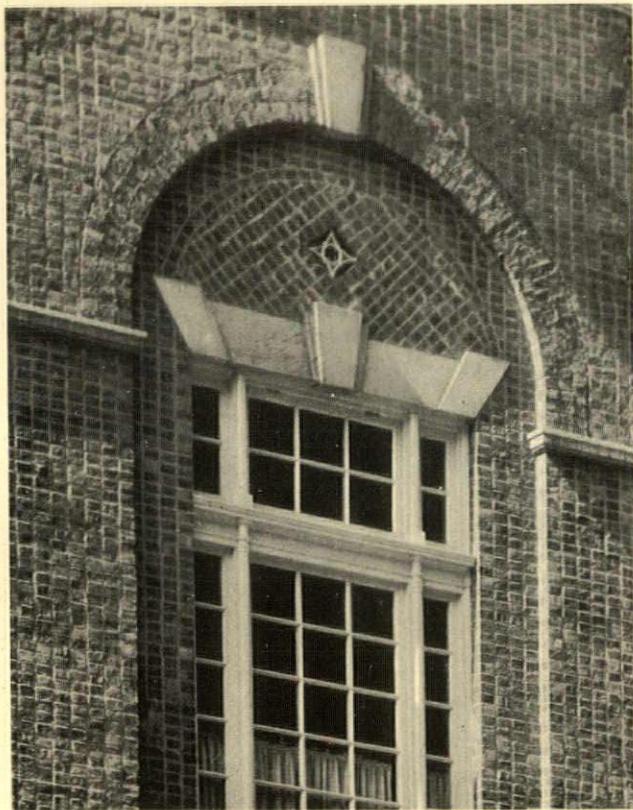
McKenzie, Voorhees & Gmelin



Old house, Portsmouth, N. H.

McKim, Mead & White

Dwight James Baum



FOR YOUR REFERENCE FILE

Members of the architectural profession may secure without cost any or all of the literature reviewed on this and the following page.

Fill in the file numbers of items desired on the prepaid mailing card below and mail. ARCHITECTURE will see to it that you have full information.

CIVILIZATION'S GREATEST MENACE

F. 276. A book under the above title discusses the dangers of water pollution, amœbic dysentery through cross connections, and back siphonage. It is graphically illustrated. Published by the John Douglas Co., Cincinnati, Ohio. Conditions under which cross connections may occur convincingly refute the "one chance in a million" theory of water pollution. Copy—and you'll want one—may be had on request.

STOP BURNING YOUR DOLLARS

F. 277. Now what better advice could you listen to, provided you have dollars to burn. Anyway the advice screams at you from an interesting folder all about Alfol Aluminum Foil Insulation—reduced fuel costs—warm in winter—cool in summer—space saver—vermin-proof—fireproof—waterproof. If you are not already familiar with this most up-to-the-minute manner of insulating homes, you will want to send immediately for complete data. Alfol Insulation Co., Inc., 405 Lexington Avenue, New York City.

PIPE HAS ITS STREAMLINES

F. 278. One apparently hasn't "It" nowadays unless one is streamlined. It has even become true of pipe, to judge by the new catalogue from the Streamline Pipe & Fittings Co., Division of Mueller Brass Co., Port Huron, Mich. Interesting note in the introduction points to the fact that copper has been the preferred metal for centuries. Everlasting life has always been a prime ambition of man. It is a significant fact that "Ankh" was the early Egyptian hieroglyphic for both "everlasting" and for the metal copper. You rightly gather that Streamline Fittings are of copper. Application drawings and dimensional tables in the booklet will be useful.

THE INSIDES OF A VALVE

F. 279. Did you ever see the insides of a valve? On the outside they have a bulge or two, some bolts, a wheel or so—but the inside! Well, Jenkins Bros., 80 White Street, New York City, have done a clever stunt. We just received from them a twelve-inch cut-out replica of a Jenkins Standard Iron Body Gate Valve. You not only see the outside, but you open it up and see how the darn thing works. A swell chance for point by point comparison with other good valves. If you didn't get yours, holler!

TUB—SHOWER—LAVATORY COMBINATION

F. 280. A 3-in-1 bathroom combination is the latest space saver and glorifier of one of the most important household rooms. It is known as the Lavashower, manufactured by the Lavashower Corp., 112 South 16th Street, Philadelphia. It is really unique. The new combination supplies within its seven-foot length a full length tub and a forty-inch lavatory. This is accomplished by recessing the tub under the lavatory. The flat tub floor area adds to the stall-shower appeal, and the

shelved cabinet on the opposite side of lavatory provides ample storage space for linens and accessories. To see it is to know. So send for data on Lavashower.

WARNER ELECTRIC RESIDENCE ELEVATOR

F. 281. In the "New Products" issue, February, 1934, there was a description of this elevator which has proven to be misleading to some readers. The elevator is of a direct-action plunger type, but it is entirely electric, not hydraulic. The principle was merely developed from the old hydraulic plunger elevator. The Warner Electric Residence Elevator is for one-floor rise, with the driving mechanism located in the basement. There is no overhead machinery or sheaves, nor does the installation require any alterations to the second-floor ceiling. The car, 36 by 36 inches, is supported on a steel tubular column which is driven by a self-aligning ball-bearing nut on screw threads, turned on the supporting column. The nut in turn is driven by "V" belts from a single-phase motor operated from the lighting circuit. Control is through buttons in the car and at each floor. Full particulars of this product are contained in an illustrated circular which the company will be glad to send. Shall we instruct them to mail you one?

DATA SHEETS THAT ARE DATA SHEETS

F. 282. It is always a pleasure to pick up a catalogue that contains real practical aids for the solving of any given construction problem. The Advance Data Sheets for Architects on Stran-Steel Framing, Stran-Steel Corporation, Detroit, belong in the pleasurable category. The illustrated structural numbers, the Details of Construction, the General Specifications, and the Dead Load data all form a practical file for which you will find constant use.

LOKWEAVE BROADLOOM

F. 283. If you keep abreast of the advertising pages you will have one up on us and already know what the title above refers to. Should we have caught you slipping, it is the newly introduced line of the Bigelow-Sanford Carpet Co., New York City. The new line will consist of four plain qualities in twenty-seven colors. The assembly principle is the interesting thing about these carpets. Sewing, hand-binding, etc., are eliminated by use of tapes and cement, a fully patented process. The Bigelow Weavers Counsel Service is at your disposal.

RUBEROID NEWS

F. 284. The "now in operation" sign is hung for the new Ruberoid Co. Plant at Bound Brook, N. J. It is equipped to manufacture a complete line of Ruberoid Eternit Asbestos-Cement Shingles, Sidings, Wall Board, Newtile and Newmarble. These various products are interestingly portrayed in a broadside from the Ruberoid Company.

— NOTE —
For your convenience ARCHITECTURE will see that at your request any data or literature pertaining to any advertised product presented in this issue is sent you. Use request card below.

They will gladly send you data on any or all. Their new Eastern plant will assure prompt service. Their executive offices are now located at 500 Fifth Avenue. Note the change.

TEMPERATURE CONTROL

F. 285. Just how the instruments work, what makes them work, the results obtainable—in fact the whole works on the Barber-Colman Electric System of Temperature Control and Humidity Control is contained in a useful booklet just received from that good company at Rockford, Ill. Data sheets and discussions of special applications are included.

COMFORT AIR CONDITIONING

F. 286. The text and illustrations of a new catalogue from the B. F. Sturtevant Co., Hyde Park, Boston, give a partial idea of the range of their equipment and services for providing truly comfortable air conditioning. Installations range from that in 1912 in the Lutheran Church in Grange, Texas, to the recently installed system in the Department of Justice Building, Washington, D. C. They range from cubbyhole lunch rooms to large theatres—a comprehensive line of air-conditioning apparatus offered upon the basis of pioneering experience in the problem.

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BON-AIR

F. 287. A brochure from the Bon Air Radiator Corporation of Boston, Mass., presents the Bon Air Senior Conditioner, a floor-mounted unit directly connected to any type boiler, supplying from 800-3500 cubic feet of conditioned air per minute, and the Bon Air Junior Conditioner, a ceiling-suspended unit directly connected to any type boiler, and supplying from 250-500 cubic feet of conditioned air per minute. Following the description of the advantages and features are tables of capacity and dimensions.



AUXILIARY HEATING

F. 288. Bathrooms, dressing-rooms, children's rooms, sitting-rooms and play-rooms frequently require instant extra heat. Such demand is readily met by the sort of units described in new literature from the Frank Adam Electric Company of St. Louis. The new "F. A. Quikheater" is particularly designed as a convectofin type air circulating heater, taking cool air from the floor, moving it up through heating chamber with the necessary velocity to circulate throughout the room.



STEPPING UP THE EYE APPEAL

F. 289. Fashion in heaters is a moot question these days. A heater must not only heat but its cabinet design must harmonize, be snooty, and all that sort of thing. That you may not lose sleep over the eye appeal of your heater specifications, The Heater Division of the Motor Wheel Corporation announces new oil-burning space heaters with special cabinet design and finish. Details on request.

GOTHAM BROADLOOM

F. 290. The members of the A. I. A. are receiving a letter offer on a carpet value. Gotham Broadloom in twenty-two plain colors is being offered at a special wholesale price. Closely woven, clear color, smooth texture and durable back are underlined features of the offer. The thing that interested us mostly was the bottom left-hand corner of the letter containing four points of Gotham Service, viz., samples on request, estimates promptly, show-room courtesy to your clients, and full protection to you. Gotham Carpet Co., Inc., 515 Madison Avenue, New York City.



INTEGRAL FURNACE BOILER

F. 291. Operating characteristics of several installations together with splendid cross-sectional and dimensional drawings present a factual and practical story of the latest Babcock & Wilcox, 85 Liberty Street, New York City, Integral-Furnace Boiler. The bulletin describes in detail the design and construction of the new unit which offers efficient and economical operation for those requiring moderate quantities of steam. The boiler is not limited to any one fuel. Operation with natural draft, superheated steam from a self-draining superheater are other features.



PROVIDING RUSTLESS PLUMBING

F. 292. American standards have long since been satisfied with any old pipe merely because it was to be unseen. Plumbing must function adequately and economically. Hence the care that is taken in planning any modern system. The American Brass Company has issued a new booklet on Anaconda Copper Tubes and Fittings that will be of immeasurable value in planning your water distribution, heating, and air-conditioning lines. The publication is C24, American Brass Co., Waterbury, Conn.



HANDLING HEAT

F. 293. Being good camping season we might refer to hot roasted corn or sizzling hamburgs—neither is on our mind—with apologies for the delay to the Norton Co., Worcester, Mass., we refer to their publication on the uses of Norton Refractories, Alundum and Crystolon Plates, which are required for high temperature kilns and furnaces. Other Norton products include Abrasives, Non-slip Treads, and Grinding Wheels. The Norton Alundum Rubber-Bonded Safety Treads will not wear slippery, are non-slip where the foot pivots, give a flat level surface, won't catch heels, are long of life and easy to apply. Data gladly sent on request.



HEAT RADIATION QUALITIES OF PAINT

F. 294. The latest information on heat reflection and heat radiation qualities of various colored paints is contained in a booklet published by the New Jersey Zinc Co., 160 Front Street, New York City.



ENGINEERING AIR-CONDITIONING SERVICE

F. 295. You are offered complete, positive, controlled air-conditioning. Those are headlines, and are typical. Tucked away in a small back-page paragraph, you are offered services in planning and estimating the air-conditioning requirements for any specific area. Based upon sound experience in such problems, that is a good offer. It comes from Lewis Air Conditioners, Inc., Minneapolis, Minn. The units

graphically illustrated in the folder are interesting.



CABLE SELECTION

F. 296. A useful 80-page reference book on "How to Select Insulated Cable" has been published by the General Electric Company. The contents cover cable for transmission and distribution at normal frequencies, and present in convenient form the information that is required in determining the cable best adapted for a particular installation. Two methods of selecting conductor size are given. The first covers cable for wiring houses, buildings, small industrial plants, and the like. The second method, more detailed, includes twenty-seven tables of current carrying capacities. Types of insulation and finish are described; thickness tables and wire gauge tables are included; and sizes of shipping reels are indicated.



HEAT BY GAS

F. 297. The advantages and convenience of heating by gas are interestingly portrayed in a broadside from the Surface Combustion Corporation, Toledo, Ohio. They offer the new Heat Master Janitrol Gas Burner for efficiency and simplicity. Janitrol is produced in a wide range of types and sizes.

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This service of expert Carpet Counsel covers estimating and budgeting, styling, weaving and supervising installation. Our design staff will *create* patterns and color schemes—or *interpret* your ideas. We can suggest the best grades for particular spaces—help you to achieve maximum beauty at reasonable cost.

The quality and wearability of Bigelow fabrics are traditional—which assures lasting satisfaction of your clients. For further information, address: Contract Department, Bigelow-Sanford Carpet Co., Inc., 140 Madison Avenue, New York, N. Y.



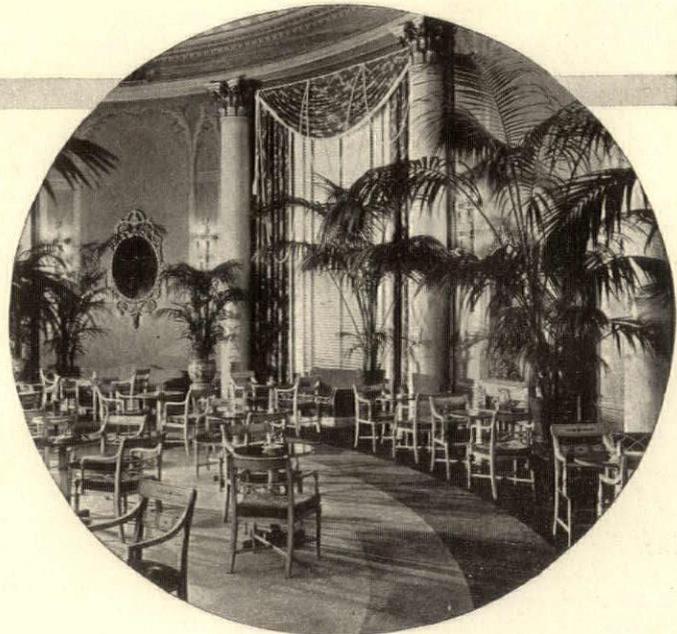
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THE BULLETIN - BOARD *Continued*

(Continued from page 4)

Bar: \$350 to Donald M. Douglas, Georgetown, Conn.; \$175 to Lyle Reynolds Wheeler, Los Angeles; \$75 to Maxfield E. Gluckman, New York City. In addition there were forty Mention Prizes of \$25 each for the De Luxe Bar, a like number for the Commercial Bar, and twenty-eight Mention Prizes of \$25 for the Service Bar.

The jury: Harvey Wiley Corbett, Ralph Walker, Benjamin Marshall, John A. Holabird, architects; Ernest Byfield and Karl Eithel, hotel men; and Robert F. Bensinger, president of the Brunswick-Balke-Collender Company. Angelo R. Clas was architectural adviser.

CARNEGIE RESEARCH FELLOWSHIP

DEAN WILLIAM EMERSON, Massachusetts Institute of Technology, has announced the award of the Carnegie Research Fellowship and the Undergraduate Scholarship in city planning to students in the department of architecture. The Carnegie award, carrying a stipend of \$750, goes to Lawrence E. Hovik, of Minneapolis. The Undergraduate Scholarship of \$500 has been awarded to John T. Howard, of New Haven, Conn.

Mr. Hovik was graduated from the University of Minneapolis in 1929, and in 1932-33 carried on graduate study in housing problems at that institution. Since that time he has been engaged in the study of municipal building projects for the city of Minneapolis.

Mr. Howard was graduated this spring from Yale, having completed his four-year course in three years, at the same time holding the highest ranking in his class.

INTERNATIONAL EXHIBITION AWARDS

AT the International Exhibition in Chicago of lithographs, etchings, and other engravings, held at the Art Institute, there were 412 entries, including some from France, Germany, and Russia. To Walter Tittle, of New York, was awarded the prize of the Chicago Society of Etchers for his portrait of Augustus John; to Robert Riggs, of Philadelphia, the Frank G. Logan prize for his lithograph, "Center Ring"; to Stanley Anderson, of London, first prize in the engraving section for his "Hot Chestnuts"; to John Copley, of London, the Walter S. Brewster prize for his engraving, "Chinese

Face"; to Johannes Wuesten, of Dresden, the Thomas E. Donnelly prize for his "Prodigal Son," in the engraving division; to Asa Cheffetz, of Springfield, Mass., the Walter S. Brewster second prize for "A New England Calendar"; and to M. C. Escher, of Holland, the Alfred E. Hammill prize for his lithograph, "Noza, Corsica."

ROBERT B. POTTER

1869-1934

ROBERT BURNSIDE POTTER, retired architect, died at his home in Smithtown, Long Island, May 31, after an illness of more than a year.

Mr. Potter was born in New York, son of Major General Robert B. Potter, a nephew of Bishop Henry Codman Potter, and a grandson of Bishop Alonzo Potter.

He was graduated from Groton School, and from Harvard, after which he studied in the Ecole des Beaux Arts.

After practising as an architect in New York for some years, Mr. Potter retired to his estate in Smithtown, and devoted himself chiefly to astronomical research.

JOHN T. WINDRIM,

1866-1934

JOHN TORREY WINDRIM died June 27, at his home in Devon, Pa., his death resulting from a heart attack just as he was preparing to embark for a Mediterranean cruise.

Mr. Windrim was the son of James H. Windrim, for many years Supervising Architect of the Treasury Department. John T. Windrim began the study of architecture in his father's office.

Among some of the outstanding monuments left by Mr. Windrim in the city of Philadelphia are the Franklin Institute Museum, the Lincoln-Liberty Building, the new Wills Hospital Building, Jefferson Medical College and Hospital, the Medico-Chirurgical College of the University of Pennsylvania, Presbyterian Hospital, North American Building, Commonwealth Trust Company, a group of buildings at Girard College, and the Lyric and Adelphi Theatres. He also designed the new Western State Penitentiary buildings near Bellefonte, Pa.; the Grant Building, Pittsburgh; and a number of buildings throughout the State for the Bell Telephone Company.

TIMOTHY WALSH,

1868-1934

TIMOTHY WALSH, of the architectural firm of Maginnis & Walsh, of Boston, died at his summer home in North Scituate, Mass., on July 7.

Mr. Walsh was born in Cambridge, Mass., and, after preparatory studies in Boston, received his professional education in Europe. Returning to America he was for a time a member of the firm of Peabody & Stearns. His partnership with Charles D. Maginnis was established in 1898, and a most impressive list of architectural monuments has resulted from that association, largely ecclesiastical and educational.

Mr. Walsh was a fellow of the American Institute of Architects, a member of the Boston Society of Architects, and the Architectural Club.

HOWARD B. PEARE,

1893-1934

HOWARD BLACKSTONE PEARE, architect, died July 5, in the New Rochelle Hospital, following an operation.

Mr. Peare was born in Greenwich, Conn., and was graduated from the Columbia University School of Architecture in 1917. He served overseas in the war as an officer of the Quartermaster Corps, being discharged as a captain. After the war he studied at the École des Beaux Arts in Paris.

On his return to America he became associated with the firm of George B. Post & Sons, and opened his own office in New York in 1926. Among the better known buildings which he designed are the Y. M. C. A. at New Rochelle, with Louis Jallade as associate, and the Breining Memorial Community Building in the same city.

Mr. Peare was a charter member and first president of the Westchester County Architects Society, and in 1931 was a vice-president of the Council of Registered Architects, State of New York, Inc.

PERSONAL

Randolph Frantz and John M. Thompson, architects, announce the forming of a partnership for the general practice of architecture, with offices in the Boxley Building, Roanoke, Va.



Kreisler

and the

BARN DANCE FIDDLER

both play
violins . . .



—but what a difference
in their music!

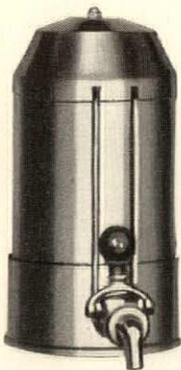
● There is more to designing a taproom than shows in the blue print. True, the blue print must be followed—but it must also be *interpreted*. Therein lies the difference between a creation and just another job.

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● PERSIAN ROOM AND BAR, HOTEL PLAZA, NEW YORK. Joseph Urban Associates, Scott and Teegen, Architects; Brunswick built fixtures throughout. See the detailed description of this distinguished taproom in July Architectural Forum, Pages 45, 46, 47, and 48.

● JOSEPH URBAN ROOM, CONGRESS HOTEL, CHICAGO. Scott and Teegen, Architects; fixtures by Brunswick. Elliptical shaped bar, approximately 16' x 11'. Indirect lighting under bar counter top. Refer to May Architecture for character of Joseph Urban's works.



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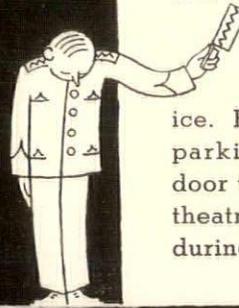


CHICAGO

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AND WORLD'S FAIR

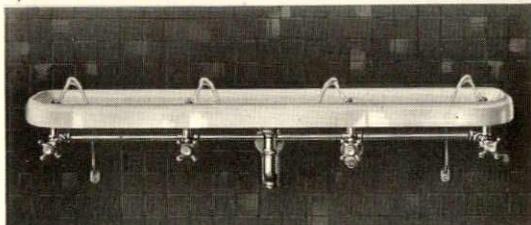
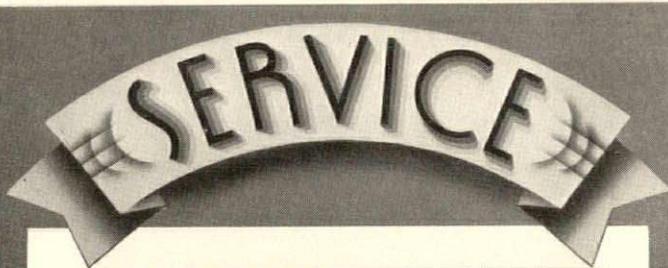
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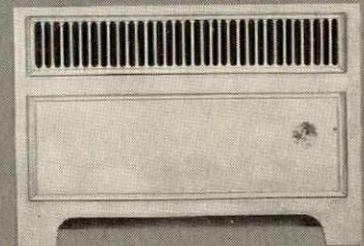
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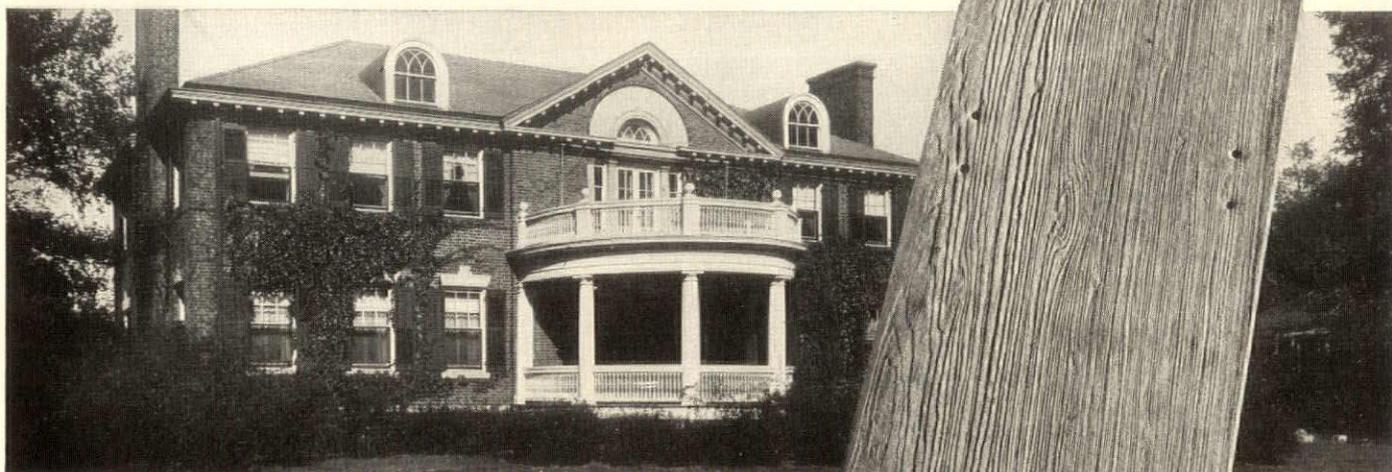
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Buyers marvel at the remarkably low cost of all this beauty wrought in fire-proof, rot-proof Asbestos-Cement. Appliers are enthusiastic about the time-saving application features of Eternit Timber-tex. Nail holes are pre-punched for two exposures and every shingle is shaped for perfect application.

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- 4 WOOD COLORS**
Five rich, soft "wood colors" of lasting beauty. The mineral oxide colorings are an integral part of each shingle.
- 5 STAGGERED BUTTS**
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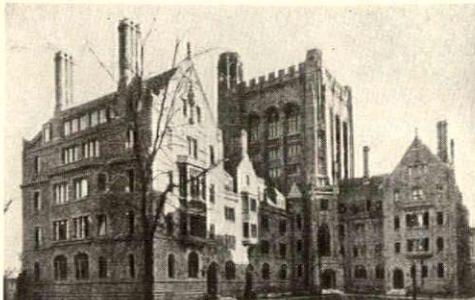
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Walter B. Chambers

Mr. Chambers' career has been marked by a variety of successful designs of University Buildings, Banks, Schools, Private Homes and Office Buildings.



Left: Charles W. Bingham Hall, at Yale University, planned in 1928 by Mr. Chambers.



Above: Mr. Chambers sketching with the famous "Castell"

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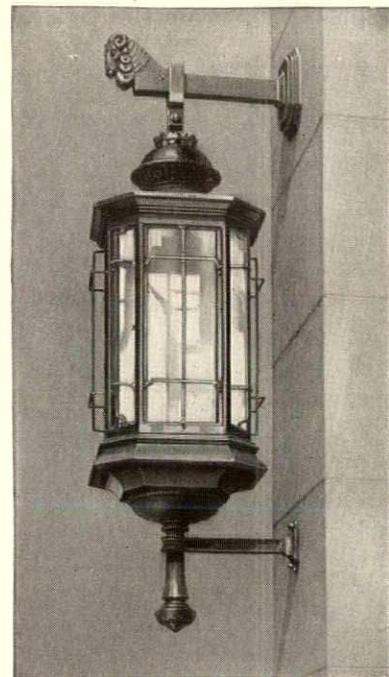
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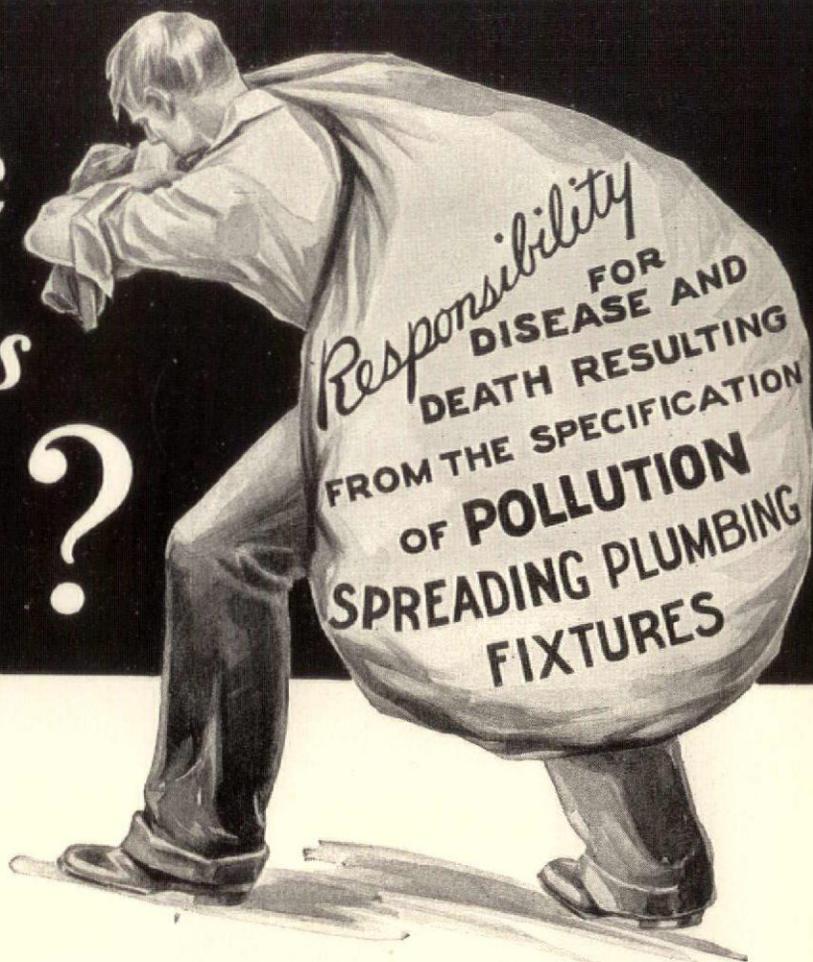
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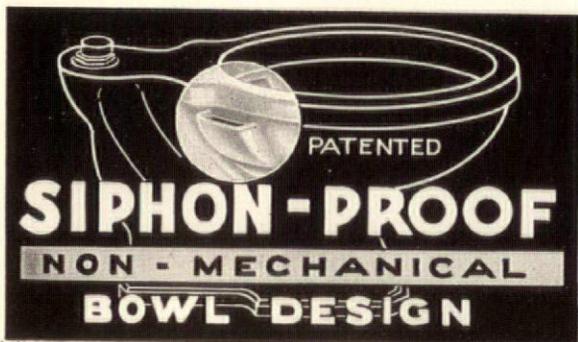
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- No stepladder necessary
- First new shade development in 100 years

Smart as Venetian

Blinds...cost much less

Some prominent decorators who have specified Carver Ventilating Shades:

Thedlow
New York, N. Y.

Marc T. Nielson
Chicago, Ill.

Pierre Dutell
New York, N. Y.

Renshaw & Darling
Chicago, Ill.

Taylor & Low
New York, N. Y.

Wm. A. French Studios, Inc.
Minneapolis, Minn.

Sterling Welch
Cleveland, Ohio

Wanamaker's
Philadelphia, Pa.

W. & J. Sloane
New York, N. Y.

Lord and Taylor
New York, N. Y.

Florence Weisskops
Milwaukee, Wis.

Bullock's
Los Angeles, Calif.

CARVER VENTILATING SHADES are smart, practical and economical. They operate like an ordinary shade but a simple cord attachment makes it possible to lower the top of the shade to any desired height. Thus top ventilation without shade flap is possible. Washable Du Pont "Tontine" cloth is standard, or Carver Shades can be had in a hand painted cloth in any color with contrasting or self color tapes to harmonize with the decorative scheme.

Carver Shade men are listed in the phone books of principle cities. Or address us direct.

MORSE & DRISCOLL, Inc.
Taunton, Mass.

⌈ This advertisement is part of a national promotion program, in the interest of genuine silk in all its phases. ⌋

“Select the correct material and most of the problem is solved—”

“Select a mediocre material and the decorative solution becomes complicated and the finished effect is judged accordingly. Right at the start the chances of complete satisfaction are reduced.

“Present day decorations of clear colors and sim-

says

ROBERT VON EZDORF

*nationally known architect
and decorator*

•
plicity require interesting fabrics to live with, practical fabrics to maintain. There must be richness, charm...durability...



genuine silk has all these things and more.”

There is something more than inherent quality and limitless variety connected with *genuine* silk...it bestows a richness, a beauty, a feel that has never been duplicated. When a real result is to be achieved...only the finest, the *genuine* is good enough.



Hotel Hershey, Hershey, Pa.

Here *genuine* silk has created a rich, fine effect in a hotel of the commercial type. Its use has paid for itself over and over again. And the cost of using the *genuine* silk was modest.



*the Silk Parade**

* A NATIONAL EVENT • SEPT. 17th TO 22nd

• Nation-wide publicity and advertising is already under way to promote *genuine* silk. Every factor in the production and selling of *genuine* silk is cooperating. The height

of this promotion will be the Silk Parade in the nation's stores during Sept. 17th to the 22nd. *Genuine* silk will be in the limelight. Capitalize on its demand and ready acceptance. Inquire for all promotion details.

INTERNATIONAL SILK GUILD • 250 FIFTH AVE., N. Y. C.



Latitude **FOR DESIGNERS**
with

BETHLEHEM LIGHT SECTIONS

BETHLEHEM LIGHT SECTIONS, including beams, columns, joists and stanchions, round out Bethlehem's line of structural shapes. They give architects and engineers far greater selection in working out economical designs for buildings with relatively lighter live floor

loads, such as apartment houses, school buildings, hospitals, hotels, and similar structures.

With Bethlehem Light Sections a combination can be worked out, using no more steel than is called for by the intended loading, providing floor beams sufficiently deep to give the needed rigidity and spaced closely enough to keep the floor slab thickness within economical limits.

Although floor construction is the major field of usefulness for Bethlehem Light Sections, they have similar advantages when used as purlins in roof construction, as columns in upper stories where loads are lighter, as struts between columns. In fact, Bethlehem Light Sections may be used to advantage wherever it is desirable to combine rigidity with relatively close spacing of the structural members, and loads do not justify the use of heavier shapes.

Bethlehem Light Sections have application also in floors for dwellings, where fireproof construction is desired.

Here is an opportunity for marked economies in building costs. Keep Bethlehem Light Sections in mind when you figure on your next job.

Other Advantages of Bethlehem Light Sections

In addition to the important feature of economy, Bethlehem Light Sections have the following advantages:

1. The light structural joists together with stanchions, forming an integral part of the steel frame, offer economy in design without loss in rigidity.
2. They are erected in the same manner as the heavier sections comprising the steel framework, and therefore can be handled by the same contractor or fabricator who has the complete job.
3. Bethlehem Light Joists will support loads, such as forms for floor slabs, before the floor is in place.
4. With Bethlehem Light Sections a thicker floor slab is possible, when desired, than with other light sections, without placing the joists unnecessarily close together.



A substantial tonnage of Bethlehem Light Sections was used in the framework of the Century Apartments, N. Y. C.—Chanin Construction Co., Inc., General Contractors; I. S. Chanin, Architect; Alexander D. Crosett, Engineer.

BETHLEHEM STEEL COMPANY, BETHLEHEM, PA.

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