

# PENCIL POINTS

AUGUST

1939



# Bronze Windows— in standardized, low-cost designs



*No other window combines so much  
beauty, efficiency, permanence*

For lasting good appearance, weather-tightness and easy, positive operation . . . plus an irreducible minimum of maintenance expense . . . bronze windows have long been regarded as ideal.

Because designs and production have recently been standardized, windows of Anaconda Architectural Bronze . . . both casement and double-hung types . . . are now speedily available in a range of sizes and *at a price* which makes them worthy of consideration whenever good, lasting, "low-upkeep" construction is sought.

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The American Brass Company does not make windows, but supplies Anaconda Architectural Bronze in extruded and drawn shapes to leading window manufacturers.



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FOR WINDOWS

## Anaconda Bronze



# A LOBBY CEILING



*Modernized*  
WITH  
**FORMICA**

**T**HE lobby of the Railway Exchange Building, St. Louis, was recently modernized very attractively by the use of a Formica ceiling in two shades of blue, one of which was polished and the other satin finish. The work was specified by Mauran, Russell, Crowell & Mullgardt, St. Louis, and installed by the Westlake Construction Company. The owners and tenants liked it so well that another lobby on the Olive street side of the build-

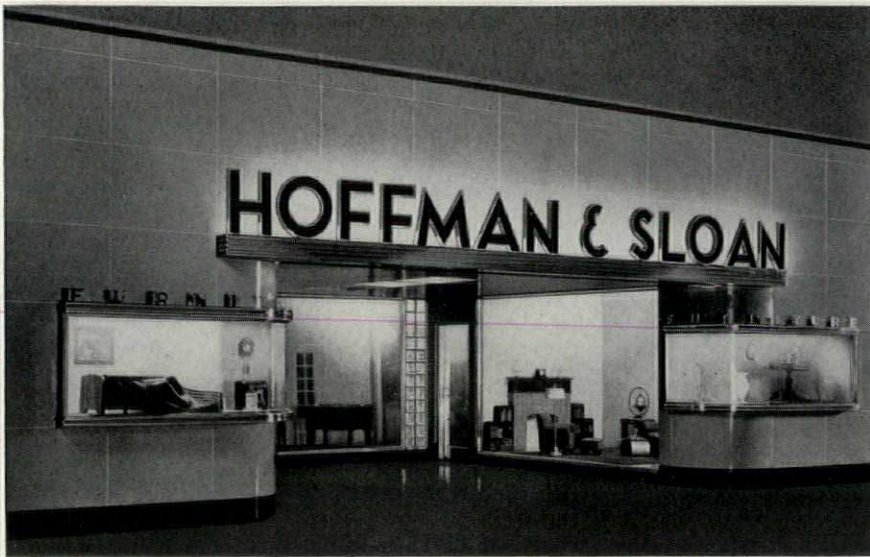
ing will shortly be worked over in the same way... Formica offers a means of getting color, and a smooth, modern surface into buildings of obsolete design in a very permanent material that can be very simply installed. There is the greatest possible range of colors and effects—and utmost flexibility in design... Let us send you the facts, including many photographic reproductions of installations.

**THE FORMICA INSULATION CO. • 4620 SPRING GROVE AVE. • CINCINNATI, O.**

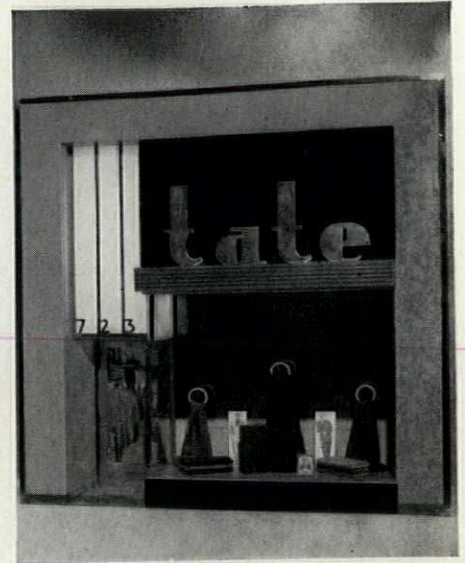
**FORMICA**

**F O R B U I L D I N G P U R P O S E S**

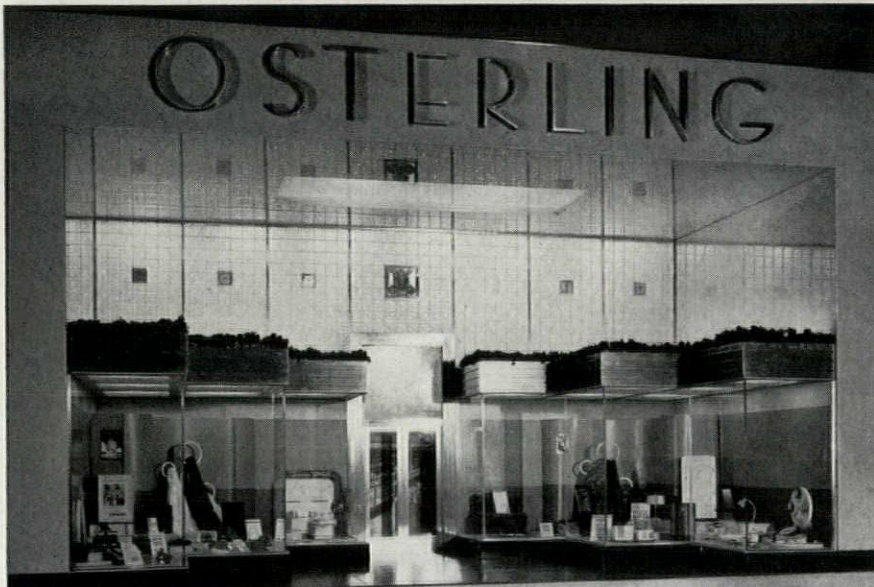




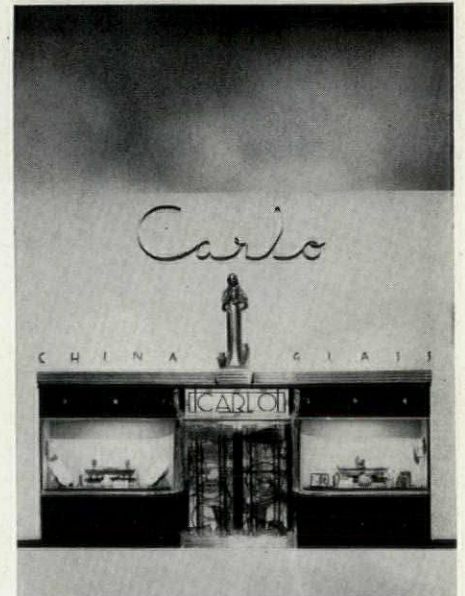
*Cool grey front for furniture or department store*



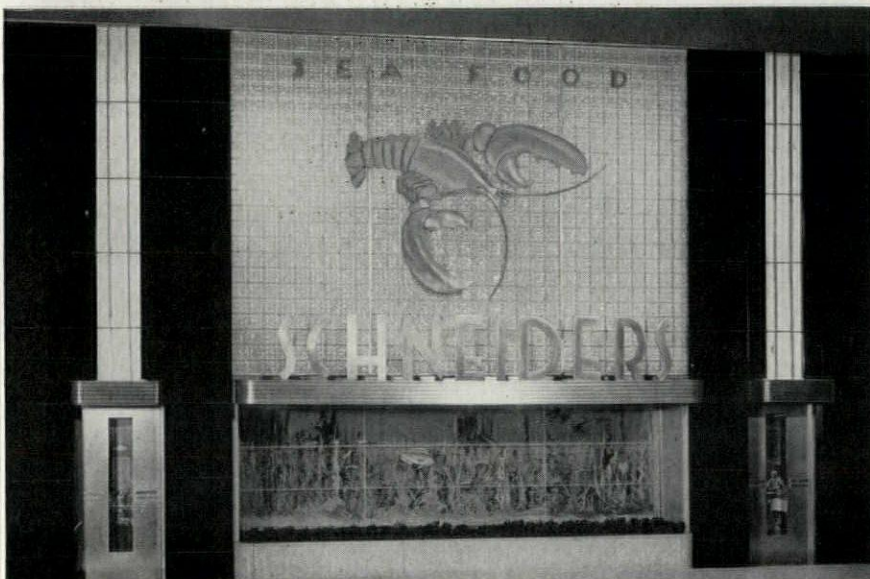
*Glass and bronze for haberdasher's*



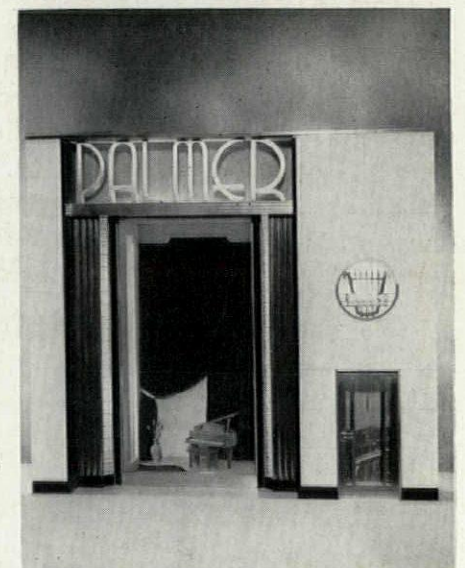
*PC Glass Blocks were used for this apparel store*



*Ivory, green, black, and bronze front*



*The aquarium livens this black and crystal front*



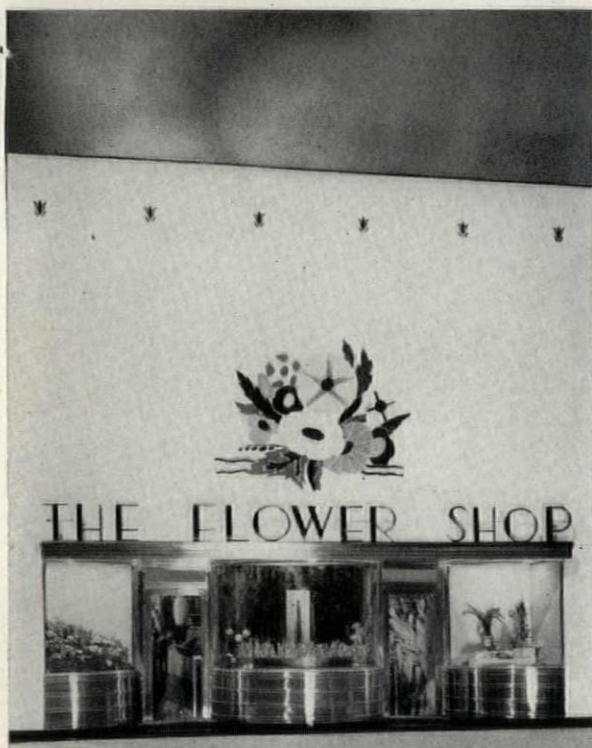
*For display of larger luxury items*



*Pittco Store Fronts Illustrate  
Designs of Varying Types, Sizes*

As interesting from the viewpoint of the inquiring designer as from that of the modelmaker or admiring craftsman are the miniature Pittco Store Fronts on display in the Glass Center Building of the New York World's Fair. The 12 models which have attracted so much attention there—as graphic illustrations of new styles and techniques—are shown on these pages and the following page.

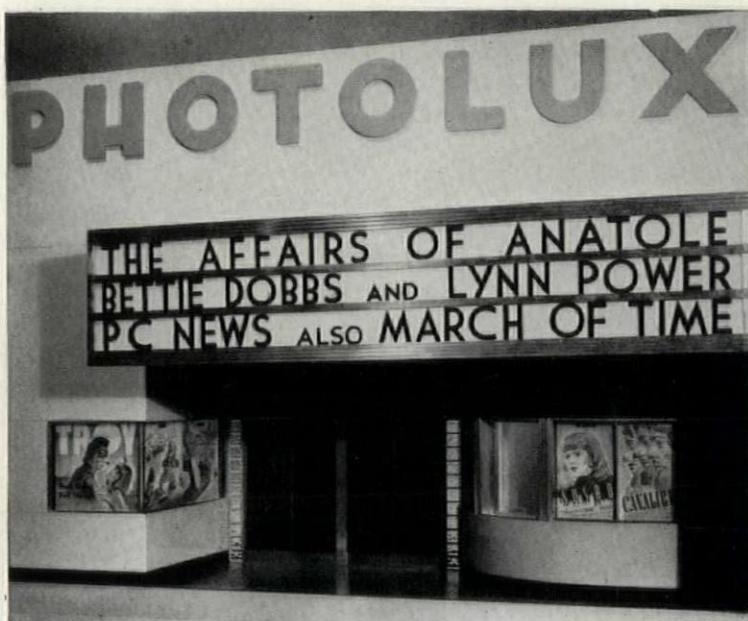
Resulting from the collaboration of a number of architects with the Department of Creative Design, of the Pittsburgh Plate Glass Company, in development of the monthly Pittco Store Fronts, the models on display at the Fair were selected  
(Continued on page 44)



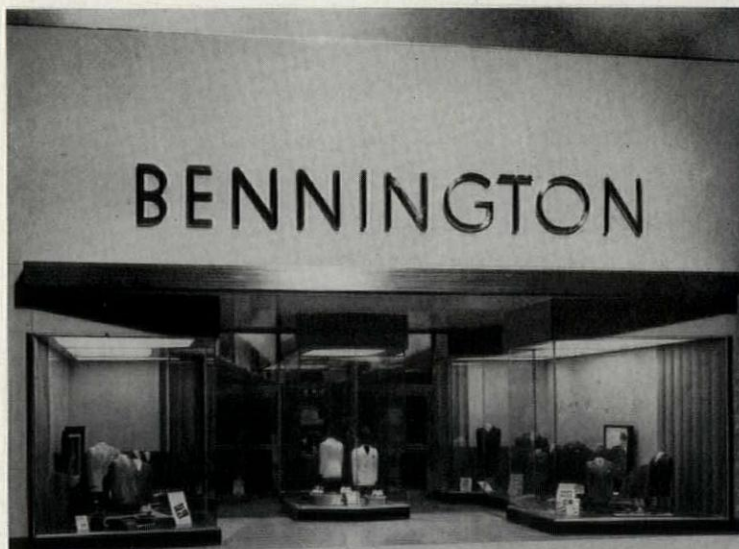
*Fresh and colorful in execution*



*Green glass with aluminum sign*



*Bright colors make this theater front cheerful*



*Trim lines and maximum display space for a store*



*Colored glass panels and blocks cleverly combined*



# FLEXIBLE

cove bases are always best. They are installed right against the finished wall without keying or recessing. They save time and labor costs - - they are much smoother and trimmer in appearance. Now you can have all these advantages in a flexible AS-PHALT TILE cove base. It wears indefinitely - does not show mop marks or scuffing - - never needs painting. And it is **LOW PRICED!** You should know **ALL** the factual, technical details about this important new material. Clip the coupon and mail it now.

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(Continued from page 43)

from the designs evolved during the past year. They were made by Gardner Displays, Inc., of Pittsburgh, and are notable for their accurate detail and imaginative adaptation of the Pittsburgh Company's materials to the requirements of a building at tiny scale.

They vary slightly in scale but the fact that they are designed for lots of widths varying from 18 feet to 40 feet should be noted. They are presented on these pages at the proper relative sizes, and afford interesting contrasts in designs dictated by requirements of the various fields of retail merchandising.

### Landscape Design Department Created

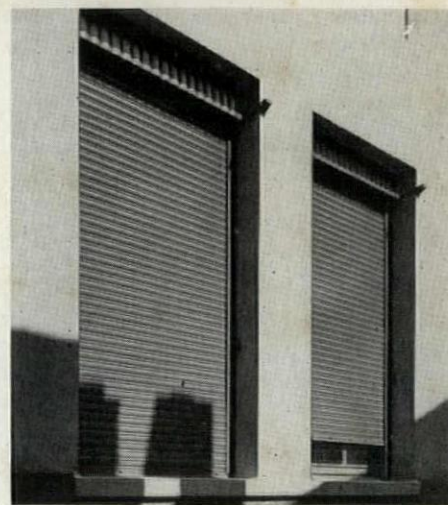
By recent action of the Board of Regents of the University of Michigan the Department of Landscape Design, established thirty years ago in the College of Literature, Science and the Arts, has been transferred to the College of Architecture with the title of *Department of Landscape Architecture*. The five-year curriculum in this department will lead to the degree of Bachelor of Landscape Architecture, following the procedure in architecture itself, where the degree is Bachelor of Architecture. The faculty of the Department of Landscape Design is transferred intact, Professor H. O. Whittemore continuing as Chairman.

### Will Study Villages

A first-hand study of typical New England villages, lectures on city planning by New York City officials and housing experts, and training in designing specific plans for the elimination of blighted sections from congested centers comprise a new program of instruction adopted by the Civil Engineering Department of Cooper Union, it is announced by Professor Ray C. Brumfield, acting head of the Department.

The survey of New England villages will be made to determine what effect their type of development has had on community life.

*Fire Protection*  
**CONCEALED  
IN THE WALL\***  
*until fire breaks out*



### KINNEAR STEEL ROLLING FIRE DOORS

When not in use, they're hidden from view,\* out of the way overhead. But when fire threatens, Kinnear Rolling Fire Doors close quickly, automatically, positively, and **safely**. Their fireproof, all-steel curtain completely blocks off the dangerous spread of fire through windows, doorways and corridors. They're approved by the National Board of Fire Underwriters, and records show that in addition to reduced fire loss, they've saved as much as 33% of their cost **annually**, through reduced insurance rates! When desired, they also serve as efficient, convenient service doors.

**SAFE!** A safety device controls the downward speed of Kinnear Rolling Fire Doors, safeguarding persons passing beneath them at time of automatic closure. Also, an effective counterbalance provides for emergency opening **after** the doors have been released — people **can't** be trapped behind them!

**\*CONCEALED!** It is possible to completely conceal within the wall all working parts of Kinnear Rolling Fire Doors, particularly if Kinnear Engineers are enabled to work with your Architect when the building is being planned. However, they can be installed neatly in any opening, in old or new buildings. Write today for details on this valuable fire protection for all types of commercial and industrial buildings.

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**KINNEAR**  
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### *Ittner Winner of Federal Competition*

William B. Ittner, of St. Louis, has been selected as winner of the first in the series of eleven regional competitions for Federal buildings, announced in the June issue. The program was for a proposed Post Office and Court House for the City of Leavenworth, Kansas, with a cost limit of \$250,000.

Architects who received Honorable Mention were: Arthur R. Mann and Robert E. Mann, of Hutchinson, Kansas; Joseph D. Murphy and Kenneth Wischmeyer, Charles Lorenz, Associate, of St. Louis, Missouri; and Robert B. Bloomgarten and D. Kent Frohwerk of Kansas City, Missouri.

It has also been announced by John M. Carmody, Administrator of the new Federal Works Agency that the third competition in the series is now open to all registered architects who are citizens of the United States and whose home offices are located in Region No. 1, including the following States: Maine, Vermont, New Hampshire, Massachusetts, Rhode Island, and Connecticut. The program calls for the design of a new Post Office and Court House Building for the City of Montpelier, Vermont, with an estimated cost of \$400,000.

The author of the winning design will receive \$4,000 and will be paid an additional \$4,000 as consultant during the preparation of working drawings and specifications which will be prepared in the Public Buildings Administration of the Federal Works Agency.

The second competition in the series for Region No. 7 comprising the States of Ohio, Indiana, Michigan, Wisconsin, and Illinois, was announced on page 54 of the July issue. Programs for competitions for design of Federal buildings in other regions will be issued in the near future.

### *Kinley Memorial*

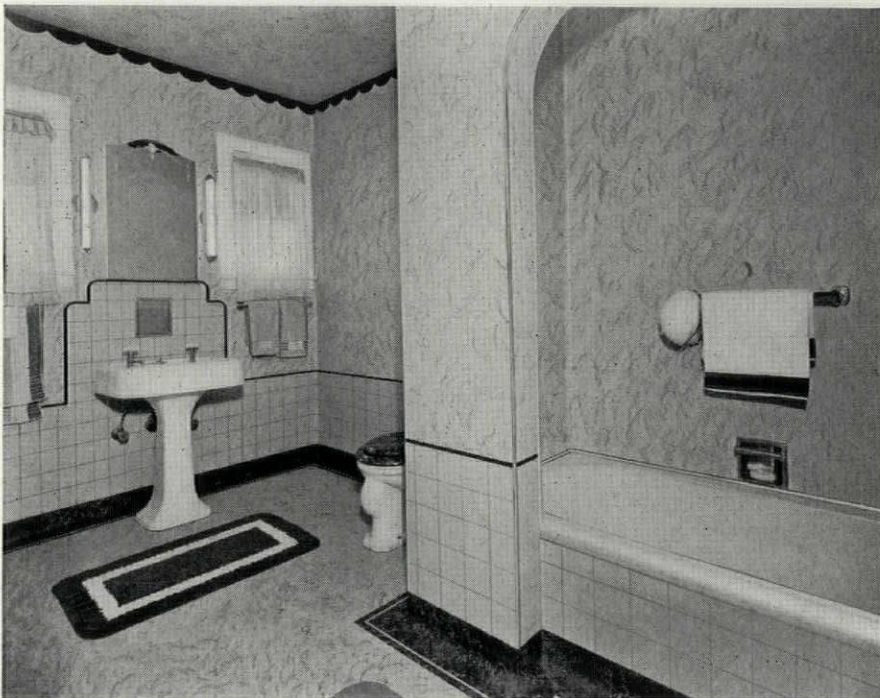
The award of the Kate Neal Kinley Fellowship to Beulah P. Featherstone, Franklin, Illinois, has been announced by the University of Illinois. Miss Featherstone is an art student and was graduated last month.

The Fellowship provides for advanced study either abroad or in America, and is awarded annually.

### *Artists Guild*

An art exhibition designed to emphasize the significance of the artist in modern life will be held in the fall under auspices of The Artists Guild, Inc., 9 Rockefeller Plaza, New York. Known as the First Annual Artists Guild Award and Traveloan Exhibition, it will offer professional artists in all parts of America an opportunity to make new contacts with clients.

## *Here's something new* **IN PERMANENT BATHROOM WALLS**



*The attractive wall effect in this easy-to-clean bathroom of a Bellflower, California, residence was achieved with Linowall. The floor is Armstrong's Linoleum.*

## **IT'S COLORFUL, WASHABLE LINOWALL** *(The modern linoleum-like wall covering)*

**W**E'VE taken many of the good points of linoleum and have incorporated them in Linowall—a waterproof, washable wall covering that costs only half as much as other permanent materials.

### **Twenty-Two Colors**

Linowall gives you a new medium to work with—not only for bathrooms, but for every room in the house. It comes in twenty-two colors, including several handsome tile, burl, knotty pine, and hardwood effects. Its use is growing for commercial installations, too.

This material is resilient. It will

not chip, crack, or craze. Its flexibility permits it to be curved, without seams, around corners—prevents it from buckling or cracking with moderate settling of walls. The rich colors extend through the full thickness of the composition.

### **Described in "Sweet's"**

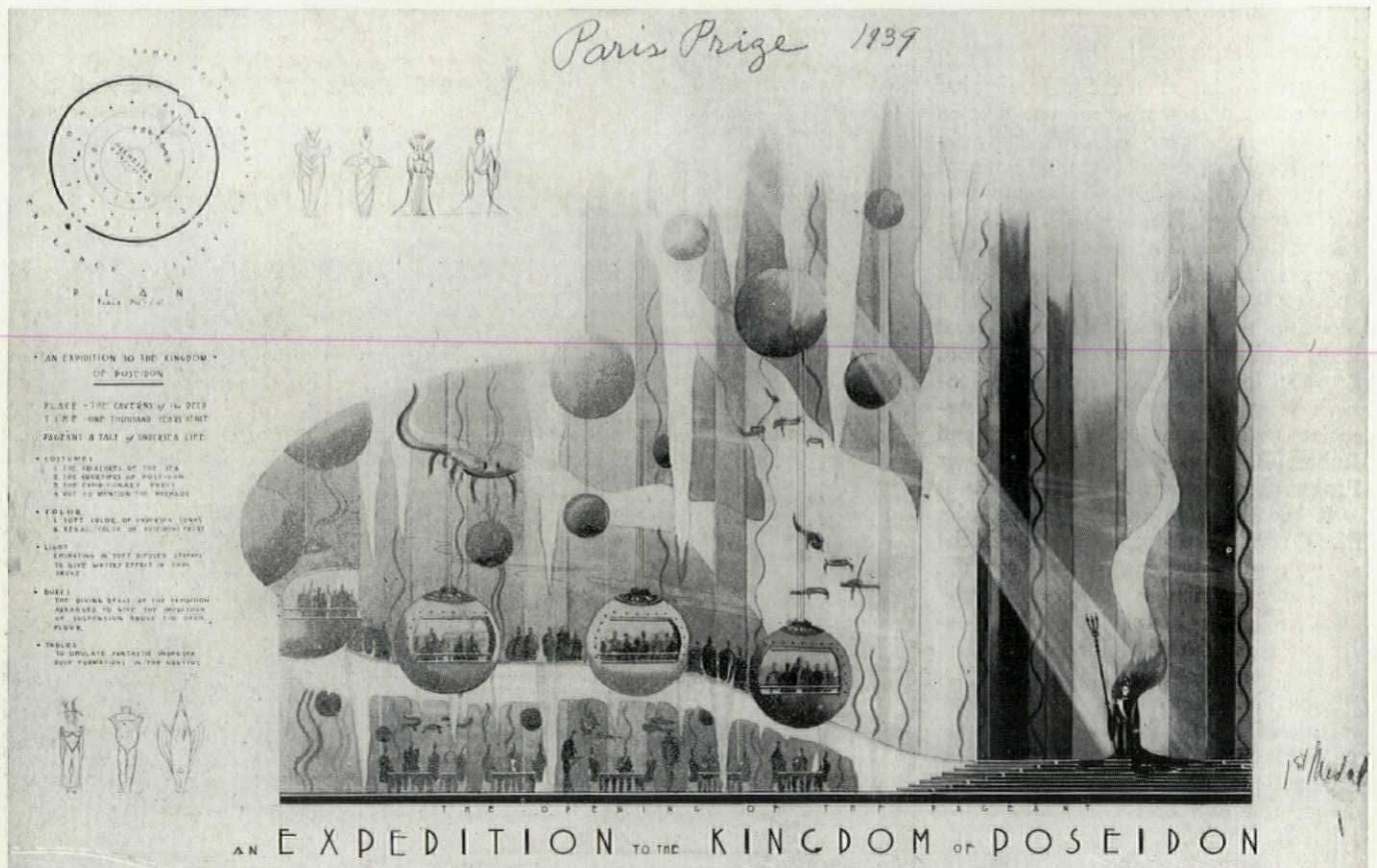
Find out more about this versatile wall material in *Sweet's Architectural Catalog*—or write to us for complete details and the name of your local dealer. Armstrong Cork Company, Floor Division, 1232 State Street, Lancaster, Pennsylvania.



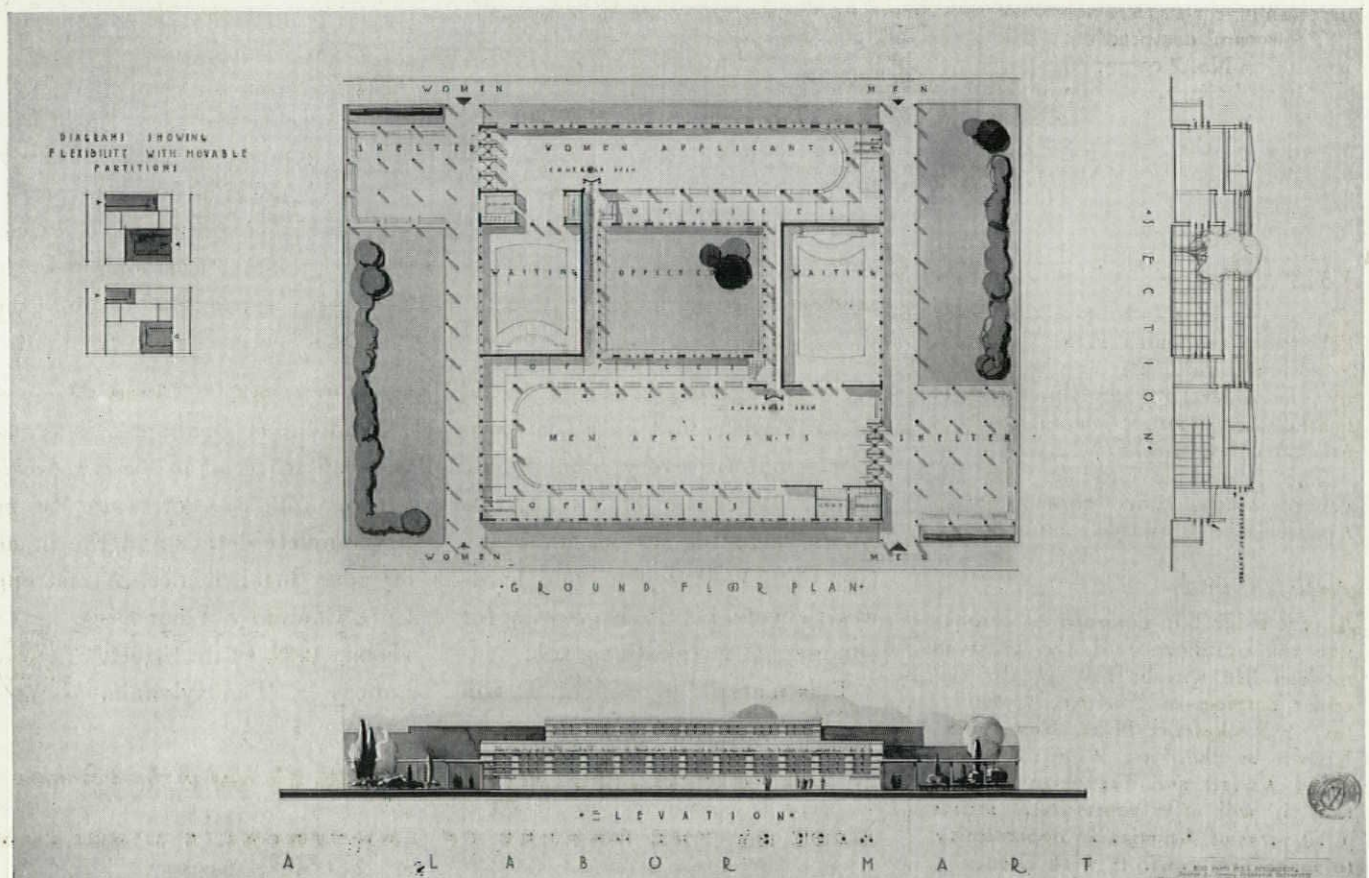
## **Armstrong's LINOWALL**

**MADE BY THE MAKERS OF ARMSTRONG'S LINOLEUM**

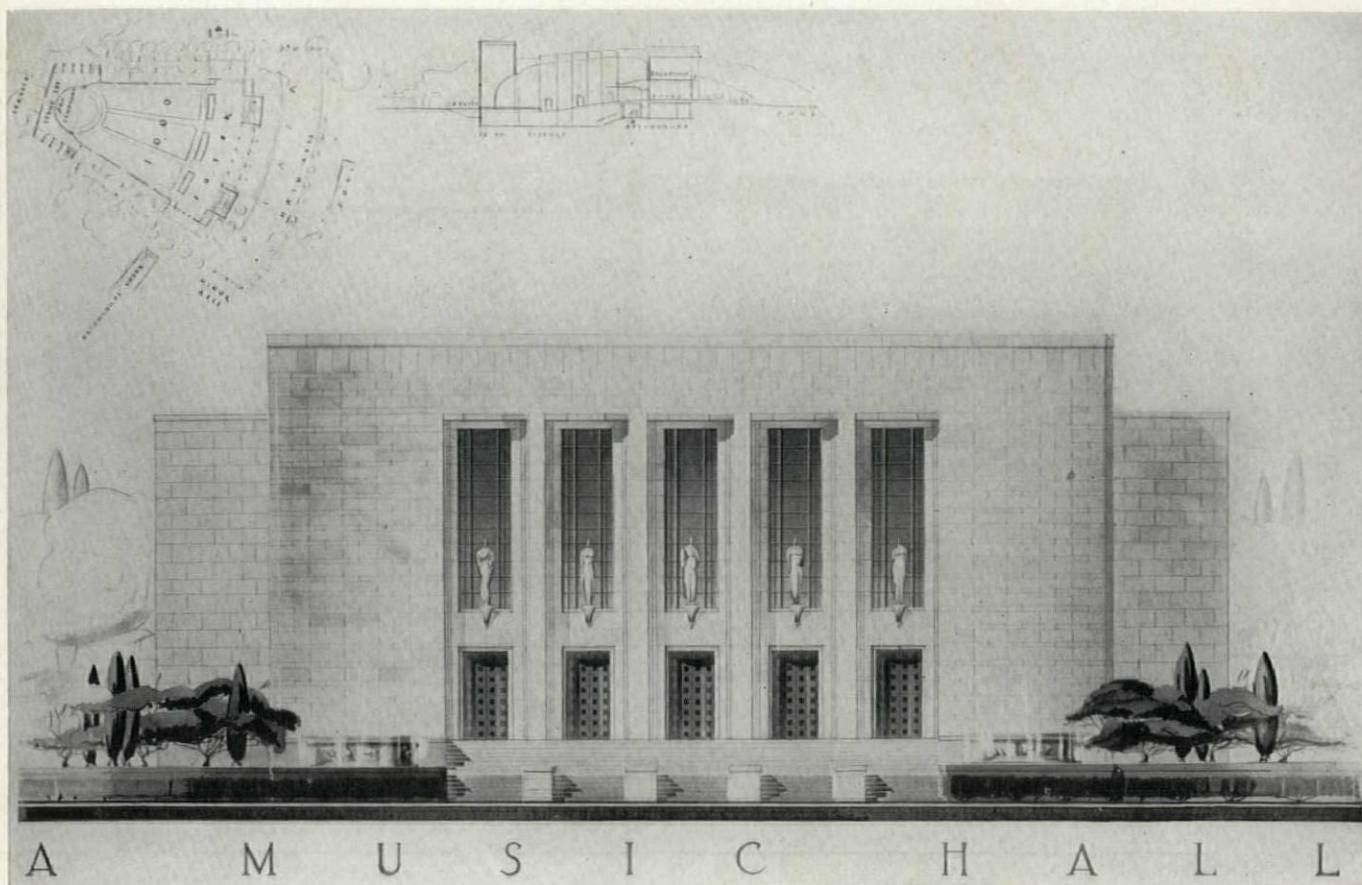




The three drawings which won for George A. Downs, Princeton Graduate Student, the 1939 Paris Prize in Architecture, providing more than \$4,000 for two and a half years' study abroad, are shown here. The design above is for a Beaux Arts Ball setting







As the winner among ten contestants in the final stage of the 32nd annual Paris Prize Competition, George A. Downs, of Reading, Pennsylvania, a Graduate Student in Architecture at Princeton University, will study in France and later travel through Europe. In the scoring of designs submitted in the final stage—which called for three problems—his Music Hall, above, and his setting for a Beaux Arts Ball, at top of the facing page, won first place. His design for a Municipal Labor Mart, at left, placed seventh but his average score was highest in the final competition. Alternate winner was F. Kirk Helm, of Syracuse, New York. The final drawings are on view through this month in the exhibit rooms of Society of Beaux Arts Architects, New York





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Engravers, Architects, Etc.**

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EVERY POSSIBLE PURPOSE**

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THE torsion operator with a small enclosed worm gear power is particularly adaptable for use on side hung vents where, due to the location of the window, the use of an underscreen operator and with a cam latch is impractical. It is particularly suitable for use on high vents since window arms are provided top and bottom to stiffen the vent and eliminate weaving from the wind. It also guarantees tight closing of the vent all around. The opening is adjustable to any degree. No extraneous locking devices are required to secure the window.

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A. S. Kirkbride, Managing Director

# The Drake

LAKE SHORE DRIVE • CHICAGO



DURING THE PAST YEAR OR SO, PENCIL POINTS *has enlarged its scope by presenting selected architectural projects rather comprehensively from time to time by means of photographic plates as well as drawings. Already shown in this way are a Wholesale Showroom for Houbigant, Inc., designed by Vahan Hagopian (November, 1938, issue), and the Rackham School for Graduate Studies at the University of Michigan, designed by Smith, Hinchman & Grylls (March, 1939, issue). This month the editors have selected Dwight James Baum's design for Stouffer's Pershing Square Restaurant in New York for extended treatment in a special plate section. It is our belief that more is to be learned from a complete presentation of one building than from a few pictures each of many projects. We would, however, welcome the views of our readers as to their preferences on this point of policy. Also welcome will be suggestions as to recent important pieces of architecture you would like to see published by us in this way*





Gottischo



# A NEW YORK RESTAURANT

STOUFFER'S IN THE PERSHING SQUARE BUILDING

DWIGHT JAMES BAUM, ARCHITECT

IN these interesting days when architects are more and more frequently breaking the traditional ties that bind them to the past and freely exercising their creative talents on contemporary designs based on no precedent (or on none established more than a few decades ago), it is sometimes refreshing to take a look at an example of architecture which reaches farther back for its inspiration. With full recognition of the legitimate and natural enthusiasm of the younger designers for the popular modern mode and with all due admiration for their pioneering which, as it is touched with a growing understanding of a sort of non-eclectic good taste, is producing an increasing percentage of meritorious work, we are yet aware of a persistent division of society into conservative and liberal groups. In an admittedly changing world there are and will continue to be large numbers of people who prefer to do their changing at a moderate pace, to go forward steadily but without breaking the continuity of evolution. It is excellent business to recognize the existence of these people. The successful restaurant chain known as "Stouffer's" has found it so.

In engaging architect Dwight James Baum to design their restaurant on Fifth Avenue, New York, and, more recently, the Pershing Square Restaurant shown on these pages, Stouffer's management showed sagacity by calling for a type of design sympathetic to the great American middle class from which patronage would largely be drawn. Good food generously and graciously served at reasonable prices will always be the basis of successful restaurant business. When to this is added a charming and dignified environment the result is bound to be reflected in increased returns. Both of these restaurants are operating to capacity in an area where competition is as great as may be found anywhere in the world.

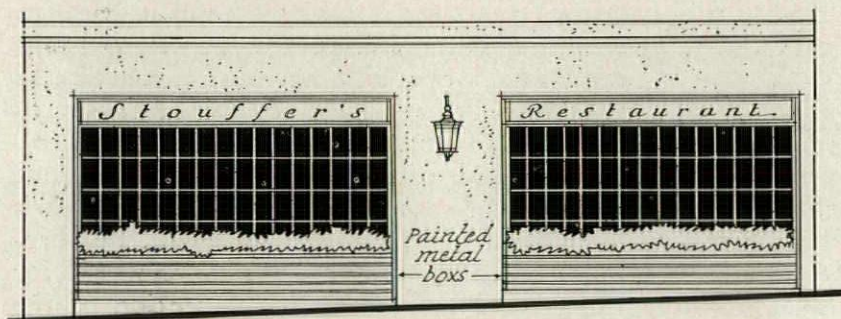
It is our guess that the architecture and decoration have contributed substantially to this condition.

The accompanying photographs by Samuel Gottscho and the drawings from Mr. Baum's office give a rather complete view of the establishment, including the bar, and of its design. Certain technical problems which arose and had to be solved may, however, be appropriately discussed.

When the Pershing Square space was taken over by Stouffer's, it consisted of five stores, each of which had a different floor level. The problem was further complicated by a very narrow and steep stairway which had been the entrance to the basement where two restaurants were located. This condition necessitated the removal of partitions, ceilings, refrigerator and kitchen equipment, stairways, floors, and thousands of feet of service pipes and conduit—a total of over 1200 cubic yards of debris which had to be removed at night. Furthermore, in order to make possible one level for the ground floor, with the exception of the Terrace Room, all of the structural steel except the columns had to be taken out at this level and new steel installed, including changes in the wind-bracing. At the same time, many utility lines serving the building had to be relocated and moved without disrupting the service. Most of this work had to be done at night. Structural riveting was also done at night to avoid disturbing the upper floor tenants by vibrations through the steel frame.

The exterior scale of the Pershing Square Building is large, due to its character and size and to its proximity to the Grand Central Terminal across the street. The scale of the restaurant had to be somewhat smaller to conform with the type of front established on the Fifth Avenue restaurant built last year and which had come to be associated with the





PARK AVENUE ELEVATION

On the exterior, Stouffer's presents three bays to 42nd Street and two to Park Avenue around the corner. A somewhat difficult problem of scale relationships between the building and the restaurant was, as may be seen, admirably handled. The evergreen planting combines pleasantly with the bowed sash set deep between the polished granite piers



FORTY - SECOND STREET ELEVATION





*A bronze frame surrounds each opening and, on the entrance façade, bronze ships in low relief are set against marble panels. The name "Stouffer's" over the entrance is also in bronze letters. The rest of the trim, the sash, and the flower boxes are of steel, painted. On the Park Avenue side, bronze letters are placed against the air intake grilles over the windows. The bronze revolving doors and lanterns complete the harmony of the whole*



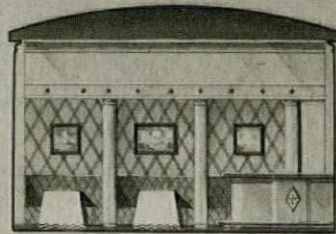




*South Elevation of Dining Room*

STOUFFER'S PERSHING SQUARE  
RESTAURANT

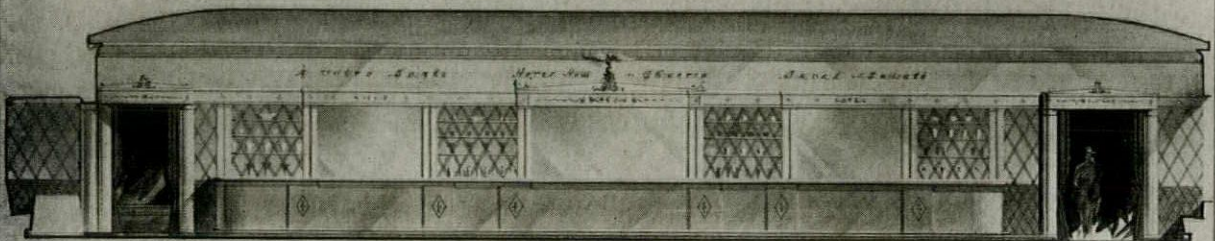
DWIGHT JAMES BAUM, ARCHITECT  
AUGUST 21, 1938 SCALE: 1/4" = 1'-0"



*South Elevation of Bar*

STOUFFER'S PERSHING SQUARE  
RESTAURANT

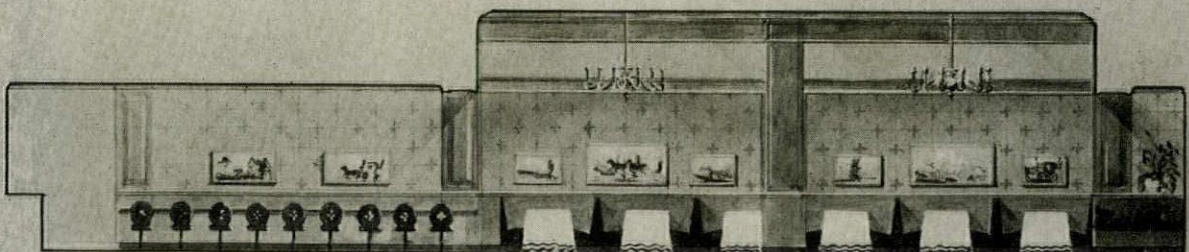
DWIGHT JAMES BAUM, ARCHITECT  
AUGUST 22, 1938 SCALE: 1/4" = 1'-0"



*West Elevation of Bar*

STOUFFER'S PERSHING SQUARE  
RESTAURANT

DWIGHT JAMES BAUM, ARCHITECT  
AUGUST 24, 1938 SCALE: 1/4" = 1'-0"



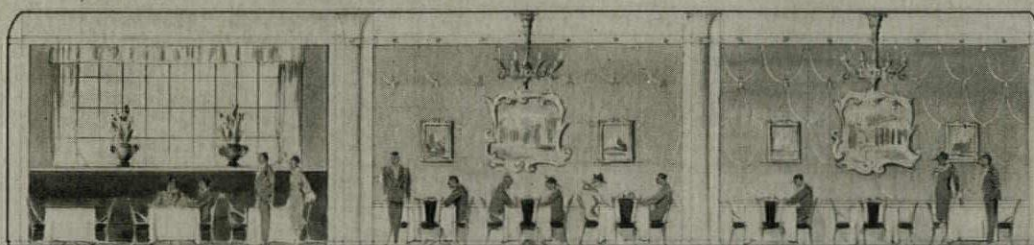
*South Elevation of Grill Room*

STOUFFER'S PERSHING SQUARE  
RESTAURANT

DWIGHT JAMES BAUM, ARCHITECT  
NEW YORK CITY SEPT. 6, 1938

*Carefully rendered color studies were made in the architect's office during the development of the design*

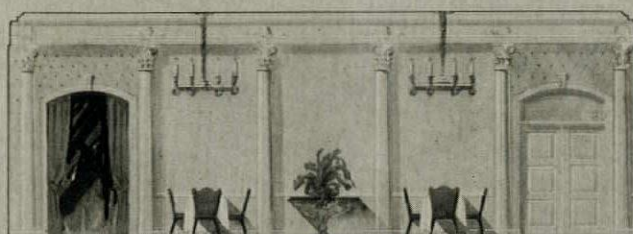




*West Elevation of  
Scheme 2 Restaurant*

STOUFFER'S PERSHING SQUARE  
RESTAURANT

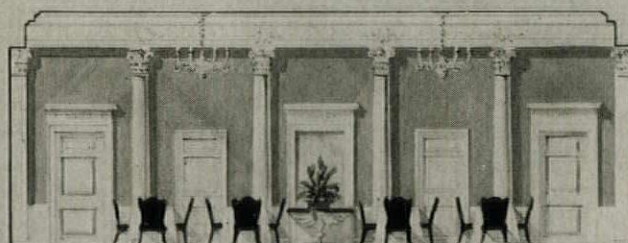
DWIGHT JAMES DAUM ARCHITECT  
NEW YORK CITY SEPT. 2, 1939



*South Elevation of Restaurant*

STOUFFER'S PERSHING SQUARE  
RESTAURANT

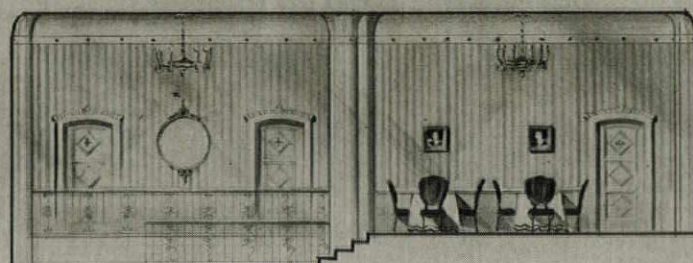
DWIGHT JAMES DAUM ARCHITECT  
SEPTEMBER 19, 1938, NEW YORK CITY



*South Elevation of Restaurant*

STOUFFER'S PERSHING SQUARE  
RESTAURANT

DWIGHT JAMES DAUM, ARCHITECT  
SEPTEMBER 7, 1938 NEW YORK CITY



*South Elevation of Restaurant*

STOUFFER'S PERSHING SQUARE  
RESTAURANT

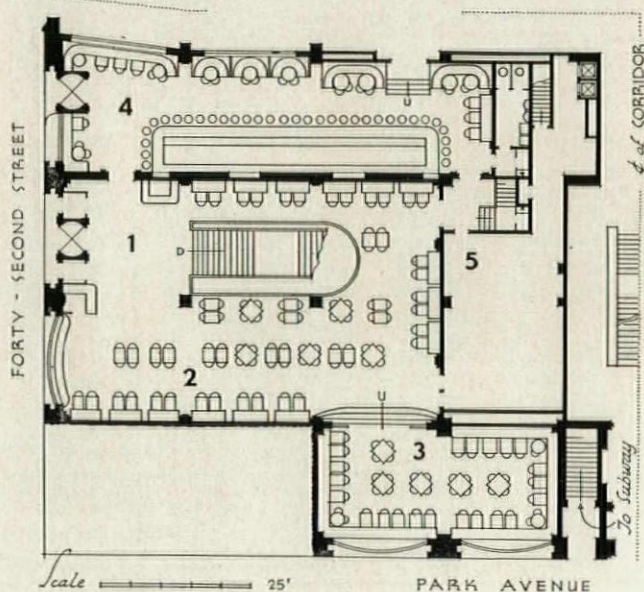
DWIGHT JAMES DAUM, ARCHITECT  
AUGUST 24, 1938 SCALE 1/4" = 1'-0"

*These studies at 1/4" scale show some of the schemes which were considered and later abandoned or modified*





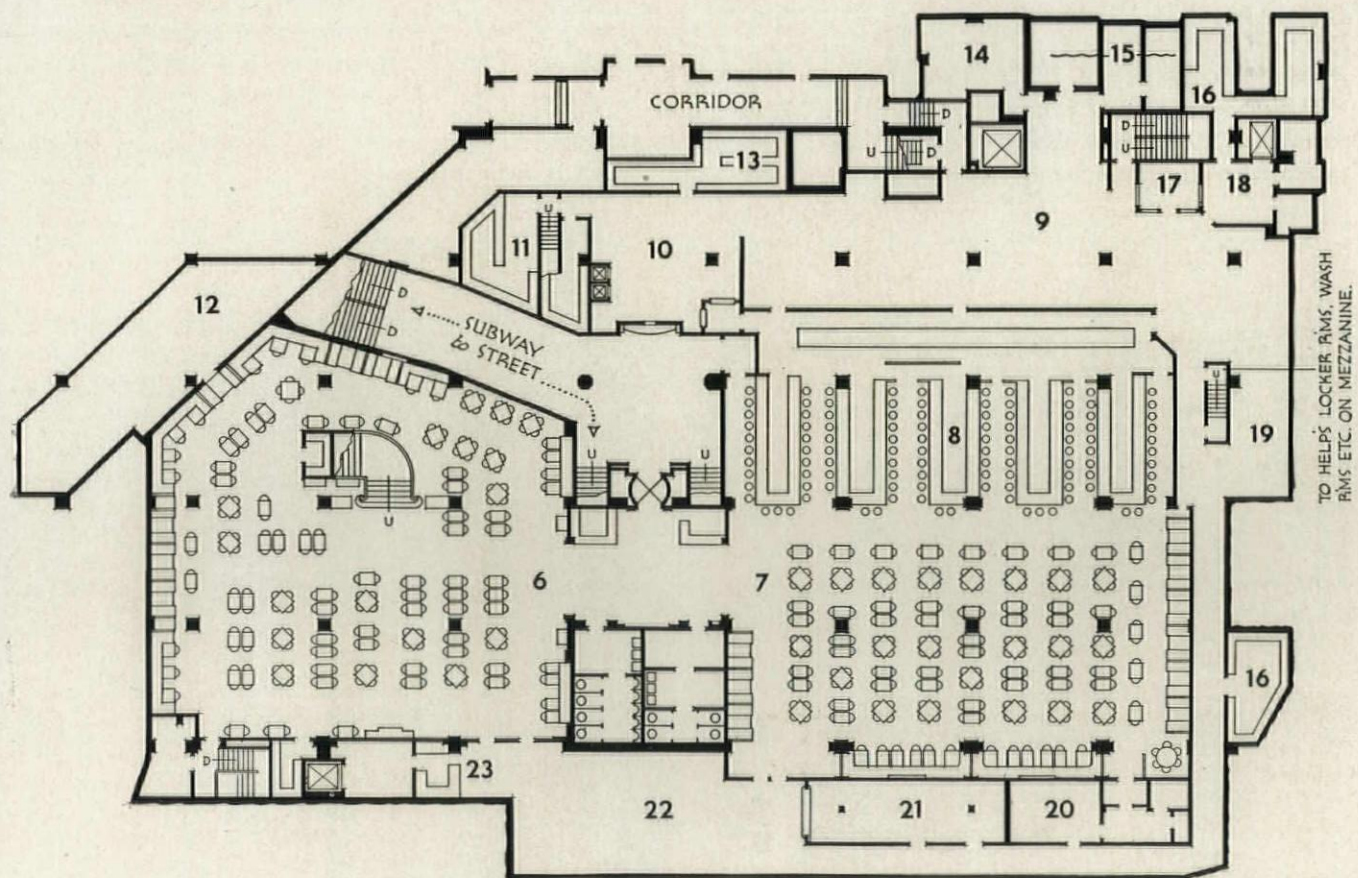
The restaurant on the street level looking across stair well towards the entrance foyer. This room is predominantly in greens, the woodwork being painted a light tint and the carpet containing a good deal of green and yellow. The wallpaper, by way of contrast, is figured on a rose background. Opposite is the Terrace Room, up four steps from the restaurant. This room is likewise in greens with a suggestion of Chinese influence in the wallpaper and lighting fixtures. The leather upholstery here is done in soft gray green



#### LEGEND

- 1—FOYER
- 2—RESTAURANT
- 3—TERRACE ROOM
- 4—FEDERAL BAR
- 5—PANTRY
- 6—LONDON ROOM
- 7—GRILL ROOM
- 8—COUNTER SERVICE
- 9—KITCHEN
- 10—DISHWASHING
- 11—LIQUOR STORAGE
- 12—FURNITURE STORAGE
- 13—LINEN, CHINA STORAGE
- 14—KITCHEN VENTILATION EQUIPMENT
- 15—REFRIGERATOR ROOMS
- 16—FOOD STORAGE
- 17—DIETITIAN
- 18—RECEIVING LOBBY
- 19—BAKERY
- 20—MANAGER'S OFFICE
- 21—DISH PANTRY
- 22—SERVICE PANTRY
- 23—SERVICE BAR









*The stairs which lead from the street level foyer down into the "London Room" are broad and comfortably pitched. Cashier's desks on either side make for convenience. The stair rail was designed for assembly from stock units. The picture below shows the roomy foyer from which the stairway draws its downward traffic. Ample room is provided for waiting patrons*











*In the Grill Room, warm color predominates; the woodwork is Old English oak and the chairs have deep red-brown leather upholstery. The floor is terrazzo of brown and yellow mingled in a gray field. The wallpaper is a bold pattern with strong greens and reds. The view above shows the folding doors that cut off the counter service section when desired; at dinner, for example. The lower picture shows them open with the tables set for luncheon*







*The "London Room," so called because of the murals photo-enlarged by Drix Duryea from Thomas Shotter Boys' lithographic views of old London, has tomato red leather upholstery. Walls and woodwork are tinted a warm beige. In this room the floor is carpeted with the same green, yellow, and black design used for the stairs. The murals are colored in conformity with the original lithographs which were hand colored by Thomas Shotter Boys himself*







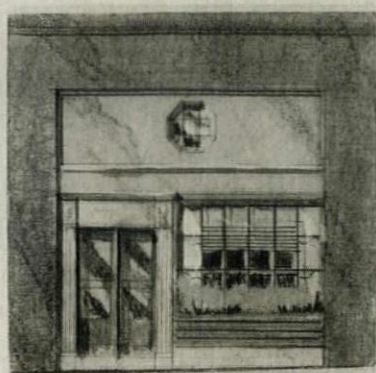
*The Federal Bar, which is entered from the street, from the restaurant, or from the building corridor, is a distinguished addition to New York's facilities for well-mannered drinking. The face of the bar and the curved alcove settees are upholstered with leather of a soft blue color. The quilting technique shown on the bar itself is said to be the same that was used to pad the interiors of coaches and carriages in the old days. Here it should insure against bruised knees. The chairs are upholstered with soft red leather, the exposed wood being blond. The bar's top is bleached mahogany. Its rail is indubitably brass and placed at a comfortable level*







*The floor of the bar is black terrazzo with brass division strips. A blue dado continues the color of the bar, above which the woodwork is painted oyster white with ornament picked out in gold. Red wallpaper with gold stars complete the wall treatment. The elliptical ceiling is finished with aluminum foil colored with gamboge and shellac to a very good similitude of gold leaf. Cove lighting enhances the colorful effect. By increasing the scale of the detail in this room over that found in rooms of the Federal period, a more robust and masculine feeling was attained. Below, on this and the facing page, are studies made during the exterior design. By moving them around, different combinations could be studied*





name of Stouffer. This adapted a type of bowed window deriving from the early shop fronts of New York prior to 1800 and it was the architect's thought that this might come to be a sort of trade-mark for Stouffer's restaurants, wherever built. At any rate, the problem was to make a successful transition between the two established scales. The photographs indicate the result of careful study on this point.

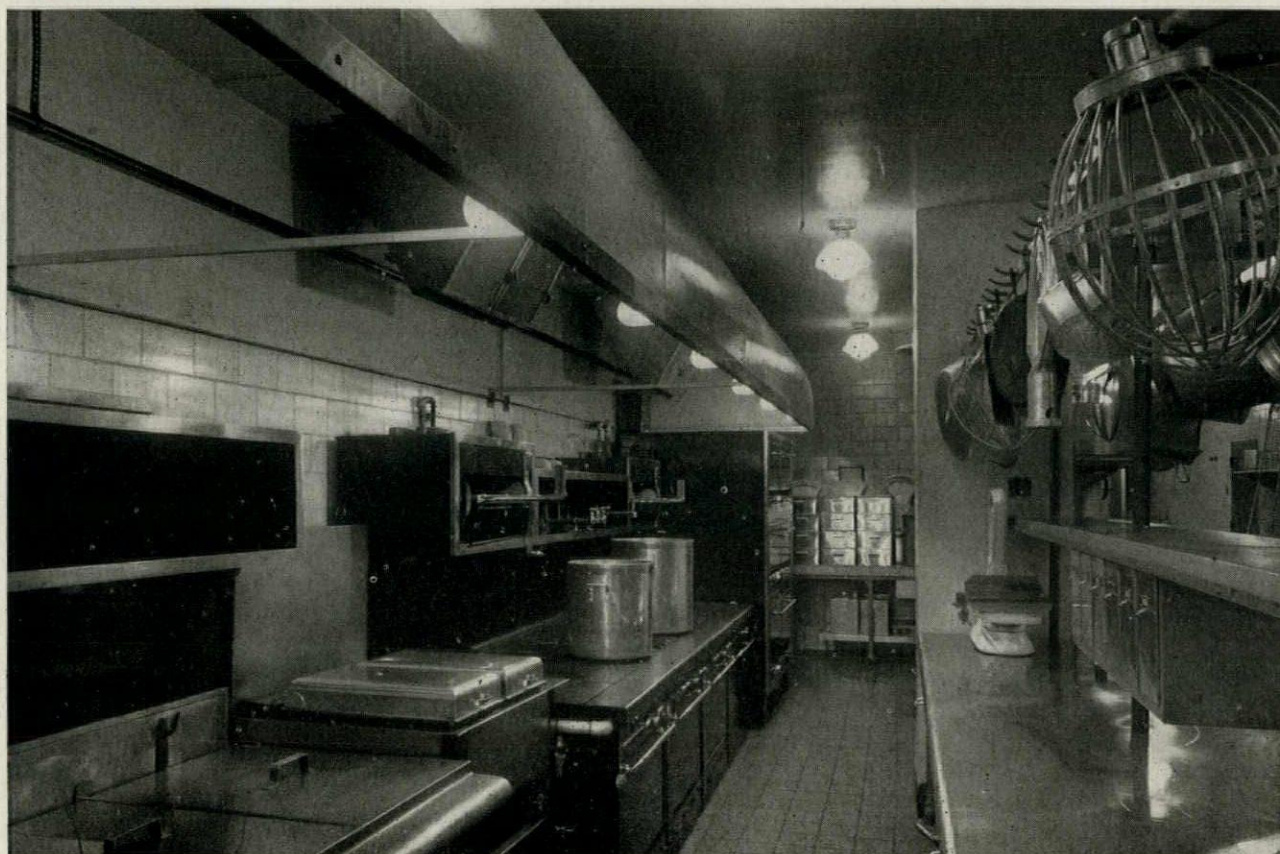
Previous basement restaurants in this building had suffered through difficulty of access. One of the great problems here was the design of a stairway that would be spacious and attractive enough to draw people to the lower floor. It was also desired, through the creation of vistas, to open up the space and attract patrons to the several parts of the restaurant. It has been found through study of restaurant operation that people like a choice of different types of rooms and that they react differently

*The kitchen, which is of course the most essential part of any restaurant, is not ordinarily shown in an architectural presentation. A great deal of thought was, however, expended on its design, the architect collaborating with the experts of Nathan Straus-Duparquet, Inc., to produce the most efficient and up-to-date result shown here. More than eighty feet of range-hood had to be provided to carry away all cooking fumes from the main and auxiliary kitchens to a special exhaust shaft*

to different sections of a given room. Most people prefer to sit at tables against the wall. By making a series of rooms it is possible to have more wall tables. Some people prefer the American type of seating and others the French type with benches or booths along the sides. In planning four different rooms the architect provided the necessary variety of seating arrangements. About 800 people may be seated at any one time and with four seatings a day for luncheon and dinner the operation is considered successful.

At the main entrance, where space is very valuable, ample room has been provided for customers to attend their friends. Hostesses direct them from this point to the particular room they may choose, the choice being easy by reason of rather comprehensive visibility of the interior from the foyer.

Full credit is due the decorators, Irvin & Gormley of Cleveland, for their sincere cooperation and untiring efforts to make this restaurant successful. There also enter into the picture the consulting engineers whose skill and loyalty combined to overcome formidable problems: William Wilson on the structural steel; Jaros, Baum & Bolles on heating, plumbing, and ventilating; and Smith & Silverman on the electrical work. O'Brien-Fortin, Inc., the general contractors, are praised by the architect for their efficient cooperation.





# SOME RESTAURANTS AND RECENT SHOPS

BY TALBOT F. HAMLIN

THE FACE OF the city is continually being lifted, especially in the commercial and shopping districts, for the city shop and the city restaurant are of necessity creatures of fashion and must follow the "merchandising" habits of the time. If at the same time they can set a note that is distinctive—if, still more, they can add to the joy of living by furnishing pleasant incidents in the street picture—they will have achieved all that can be expected.

In this effort to be both smart and yet personal, some of the more recent Longchamps restaurants, as well as occasional Childs, have attained, it seems to me, a remarkable success. The problem is difficult: to provide the maximum seating accommodations within a limited area, and also to surround the patrons with an atmosphere which will make them forget the small amount of space they occupy and give them the illusion, if not of privacy, at least of intimacy, in surroundings which are gay and cheerful. There are, of course, as many different kinds of restaurants as there are kinds of diners and price levels of food. Both Childs and Longchamps, though working in different price ranges, are both to be ranked among the mass type of eating place, dependent for a large part of their support on the transient patronage of the cocktail bibber and the partaker of the after-theatre snack. Both, too, have adopted similar attitudes; the idea is to furnish lots of color, to break up the greater number of surfaces so as to produce an agreeable sense of complexity, and to use mirrors to create the illusion of increased size.

Two of the Childs restaurants in New York City, one at 1485 Broadway, Times Square, and one at 49th Street and Seventh Avenue, seem to have gained this effect with unusual success. In both cases, the interior is much more successful than the exterior, though it is encouraging that the later of the two, that at 49th Street, has a façade which, however blatant, is nevertheless attractive and definite. Its voice may be a trifle shrill and a bit too high,

but its welcome is warm, and the use of blue glass mirrors and the merging of door and wide window into one wide low rectangle is interesting. Especially happy is the sense of invitation given by the deep-set doors within their bright recessed vestibule, and the use of horizontal lines in the glass to lead one in. The general effect of richness of color and gaiety cannot be conveyed by a photograph, which somehow exaggerates the stridency.

Within, one comes past a curved bar, horizontally striped in red and gold, into a carnival of red, black, and gold, mirrors, and walls. As in many of these Childs, one side and one end of the room are treated in an entirely different way from the other side and end, one side striving for a greater repose and quietness of effect, to compensate for the garish liveliness elsewhere; and in this quieter portion there is an attempt to give a personal touch by the use of sculpture and a mural. The result may not be "architectural," but it is infernally clever, and despite the fact that many portions of it are undistinguished enough it is a pleasant place to pick up a before-dinner drink or an evening sandwich.

The interior of the Broadway Childs is more restrained in color and design, but its octagonal mirrored columns, its long lines of gray and green, its poster-like mural, and the wood veneer finish of certain portions all combine to make a restaurant that is intimate and pleasing. In both, the metal furniture is of unusual excellence, and the graceful curves of the chair legs and backs do much to carry into the furnishings the same spirit which has controlled the design elsewhere.

The Longchamps restaurants have usually worked on a bigger scale, with a greater expenditure, which has allowed a more careful study of actual architectural relationships in the building up of a real sense of enclosed or partly open space. The 59th Street Longchamps, with its bold red, black, and gold mosaic and the great window which drops





*Sweet & Shaw, New York Architects, designed this Childs Restaurant at Seventh Avenue and 49th Street, New York, with its inviting façade echoed by a diversified and decorative interior. The photographs are by Stevens*





down to the floor, opening the whole interior to the outside in warm weather, has a note of unusual lavishness, made acceptable and even distinguished by its handling and its color harmony. (See Comparative Details, page 501.)

Inside, this restaurant carries out in large measure the idea of breaking up large spaces into smaller related entities, so that there may be pleasant places not only for the cocktail hour, however raucous, but also for quiet dining; and the way these spaces are interrelated, so that one leads into the other almost imperceptibly, is the secret of the success of the best of the Longchamps work. The oval bar with its mirror ceiling, the treatment of ceiling lighting in successive planes of brilliance, the use of daring curves in plan—all of these give just that sense of size, of an almost perplexing complexity, and of a controlling spirit of vivacity, which is rare. Interesting also is the use of large areas of wall mirror contrasting with solid areas of plaster, so that the room from certain points of view goes on indefinitely, apparently separated into narrow intimate alleys by hanging screens. One won-

ders whether the portraits of Indians are really an essential part of the design, and whether they do not hurt more than they help the effect. Perhaps simple outline frescoes on the plaster wall surfaces might have been happier.

In the 34th Street Longchamps, in the Empire State Building, all of these ideas of space division, of the brilliant use of mirrors, and of interesting curves in plan have been carried to an even greater degree. The 41st Street and Broadway Longchamps made a beginning, in its bold use of curved ceiling plane, concealing the cove lighting, recalled on the floor by divisions in the seating and by steps. This was a more studied method of achieving the desired effect than the somewhat incoherent changes of material in parts of the 59th Street branch, and in combination with the simple mirrored columns and piers it conveys extremely well a sense of unified but dynamic design.

In the Empire State Longchamps the designers had the advantage of working with changes in level. The problem was to arrange a ground floor, basement, and sub-basement area in such an attractive and open way that the lowest level would be used as much as either of the other two. This has entailed, of course, a large space given over to stair, but the handling of this stair and its landings is

*This view into the Childs Restaurant at Times Square, also by Sweet & Shaw, shows the effective mural executed by R. E. Rambusch. Photo by Peyser & Patzig*







*Typical of the lavish treatment of the Longchamps Restaurant at 59th Street and Madison Avenue, New York, for which the Architects and Designers were Louis Allen Abramson, Albert Charles Schweizer, and Winold Reiss, is the vermillion, gold, and black mosaic at the entrance, left, photographed by Robert Damora. The stairway of the Longchamps near City Hall, below, was designed by Schweizer, Reiss, and Ely Jacques Kahn to attract patrons to upper rooms. Photograph by Ezra Stoller*







*Alternating mirrors and plaster panels adorned by a series of distinctive Indian studies by Reiss serve to break the large wall areas of the 59th Street Longchamps and give a feeling of intimate arrangement. Mirrors cleverly placed opposite plaster panels reflect them at various angles and offer vistas that are somewhat mystifying, as this photograph by Robert Damora illustrates*





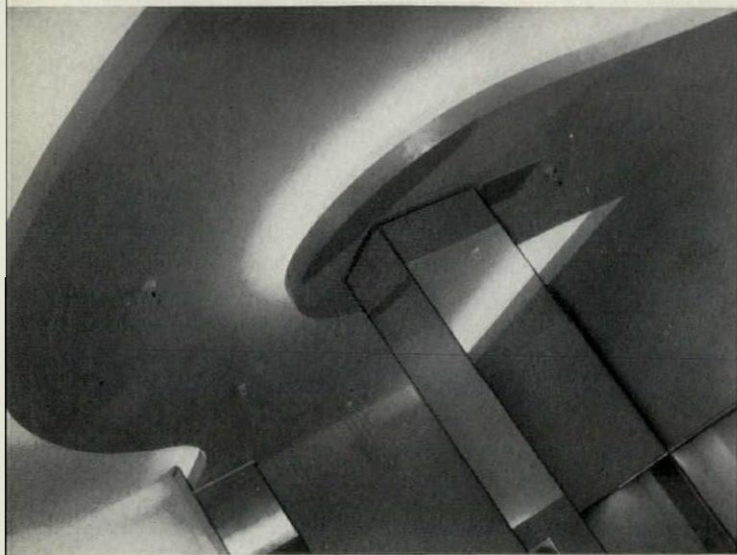
*One of the major problems solved by Albert Charles Schweizer, Ely Jacques Kahn, and Winold Reiss as Architects and Designers of the Longchamps Restaurant in the Empire State Building was a treatment of the exceptionally deep basement which was the major area available for restaurant use. The broad stairway above, in its mirror-lined stairwell, was designed to catch the attention of patrons entering at the street level and invite them below*





*Looking toward the same stairway from the lower levels, which were cleverly broken to diminish the height and area of the spacious basement, one is struck by the daring and festive character of this restaurant. The lower levels seem to be quite as attractive to the public as those nearer the street level. From below, the mirrors around the stairwell reflect the light and street scenes visible on the upper floor. Photographs by Ezra Stoller*





*The curved ceiling planes accentuated by concealed lighting, shown here, are found in the Album Room of the 41st Street Longchamps Restaurant, for which Louis Allen Abramson, Albert Charles Schweizer, and Winold Reiss were the Architects and Designers. The mirrors, curved railing, and some of the other architectural features which lend interest to this secluded room of rather ordinary dimensions are shown below. Photos by Damora*



unusually successful. The sense of progression from level to level is made so attractive and so gentle, by a wise use of platforms and landings, that there is no difference in popular appeal between the various levels. Here again mirrors have been used to increase the sense of space, not only on one side of the room where without them the whole would have seemed crowded, but also on the interior of the stair-well, so that the whole impression of the openness of the lower floor is reinforced and, as it were, brought upstairs. The scale of some of the painted decoration on parapets, such as those of Longchamps near City Hall, may be criticized, but the basic interest of view, of changing slope and curve, recalled in the cove lighting of the ceiling, is undeniable.

These of course are not the first examples of the large use of mirrors in restaurant lighting. I do not know how many people remember of the old Murray's on 42nd Street—a high room, almost cubical in shape, where two entire walls were of mirrors. One entered at the corner, and diagonally across in the other corner was a quarter of a circular Corinthian temple standing above a quarter-circle fountain of glass mosaic. The ceiling was dark blue with stars twinkling in it, and the two sides away from the mirrors had a weird collection of balconies, where one could sit surrounded by the architectural details of Egypt or Assyria or Greece. It was naive perhaps, but the atmosphere of this large room, apparently stretching off to great distances, with the circular temple and the circular fountain in the center, was amazing. I have been told that Stanford White had a great deal to do with the design of the old Murray's, and certainly its complete and unashamed eclecticism, coupled with a daring and luxuriant imaginative quality, was not unlike that shown in many of his interiors. Longchamps is not naive; it is daring and sumptuous, but what we have gained in sureness of touch, in sophisticated dash, we may perhaps have paid for by the loss of that old quiet spaciousness.

The exterior of the Earl Carroll theatre-restaurant in Hollywood, by Gordon B. Kaufmann, shows a different kind of sophistication, a sort of artificial simplification coupled with a great and conscious elaboration. The changing rhythms of the recessed panels along its walls, and the great circular panel with a neon-tube girl's head over the entrance, belie the basic rectangular simplicity of the design. The whole thing somehow gives the impression of a very naughty lady clothed in impeccable, unornamented black—but perhaps that is precisely the effect which was desired!





*The reinforced concrete building of Earl Carroll's Theater and Restaurant in Hollywood, above, designed by Gordon B. Kaufmann, Los Angeles Architect, has as its principal decorative feature a circular panel over the entrance. Coulter's store on Wilshire Boulevard, Los Angeles, designed by Stiles O. Clements, Architect, is a plastered building. Photographs are by Clyde Stoughton*





SHOPS are even more susceptible to changes in fashion and the use of new materials than restaurants are, for merchandising habits change from minute to minute, whereas food, after all, goes on pretty much the same. The problem of designing a new building to be occupied entirely by a single large store therefore almost insoluble; it must be sufficiently up to date to attract the customer, and yet at the same time it should have enough dignity, or enough simple form meaning, so that it will not be "dated" within a year or two. From this point of view I think the Coulter's store at Los Angeles is worthy of study. The suave simplicity of its curved corner and its long horizontal bands of glass, together with the great scale of its central glass panel, give it an almost monumental dignity, so that the playful eccentricities of its show windows, its marquee, and the great corner display space somehow seem to be absorbed into the whole unity. To me the vertical pylons, slightly relieved from the front, which rise on either side of the middle and descend plunk into a plate glass window below, are a most unfortunate note, a carry-over from the bad old days when architects thought nothing of seemingly carrying a stone pier 200 feet high in the middle of a plate glass show window. The beauty of the horizontal lines of the windows is completely destroyed by this apparently structural projection, and the whole effectiveness of the combined marquee and show window on the front is compromised as well.

Placing the smaller shop within an existing building is of course a different problem. In this case the architect's sole duty, according to his client, is probably to produce the most striking and individual shop in the neighborhood. The purpose of the shop is to sell goods, and the purpose of the shop front is to attract customers. If ugliness can attract them better than beauty, or incoherence better than harmony, it is just too bad. But the architect, as architect, must feel also the relationship of his shop front to the building in which it is placed, perhaps even to the character of its neighbors or maybe to the design of the whole street. It is not strange, therefore, that so few shops are produced which are real architectural creations.

The quality shop has a tremendous advantage in this respect, for it is frequently part of the merchandising job of a quality shop to ape good manners even if it does not possess them, and the well-mannered shop means well-mannered architectural frontage. Where there is no such social pressure towards reticence or good taste, the shop front merely becomes the

barker to get people inside the doors. Now there is undoubtedly an art in barking, and even barkers have learned that too loud a noise and too blustering a promise may scare the customers away rather than urge them in. The only hope for a really better architecture in cheap small shop fronts is the growing realization on the part of shop owners that too much window and too much sign may exhaust the prospective customer before the door is reached, and also the growing tendency of customers of all kinds to demand the surroundings and perhaps the front which have been associated with specialty shops.

It is steel construction, with its few widely spaced columns, which has made the modern development of the shop front possible. It allows each shop within a single large building to be designed as a completely separate unit, almost without regard to what is on either side, above, or below. This has been both a great opportunity for store architects and their chief danger. It has enabled them to attack the problem simply and directly, with due regard for the material to be displayed, but it has also tempted them to treat each shop with complete forgetfulness of its surroundings. Now, the man or woman walking along a street cannot be unconscious of these surroundings; his judgment of each shop is bound to be modified by its relation to what is around, and that is a fact which the shop architect must always keep in mind. How to do this—that is, how to produce a unit distinctive in itself and yet at the same time harmonious with its neighbors and the building, which frequently rises many floors above—this is the great puzzle.

A characteristic example of the quality store is the Cammeyer shop on Fifth Avenue, with its broad expanse of marble slabs, its discreet awning slot, and its capacious yet modest show window. As in most of these shops, the masonry facing is carried down in a broad band on either side, to set these wares apart from those of the neighbors'. In the detailing of facing and glass and awning, the whole has a finish which is dexterous, practical, and smart. The handling of the materials and their connections is almost always so well done as to seem so simple and clear that the imagination behind it is often overlooked.

In the Cammeyer shop the little garlands and blocks at the top of the marble are put in to serve as a connection—a sort of *coda*—between the shop itself and the building above. Whether or not this attempt is successful is questionable, and perhaps it would have been equally effective to carry the marble up un-



broken. The lettering, which is merely an enlargement of the Cammeyer signature and has been famous for thirty years, might well have been smaller; what is lost in size would have been more than made up by the additional distinction. "Long-hand" script lettering enlarged to gigantic size can hardly ever seem anything but forced. It is easy to see that such a name form as this, with such a long history behind it, has commercial value, but to this reviewer the whole would have gained by a much more discreet use of the motif.

The treatment of the show windows themselves is unusually interesting. It seems to be a shoe store tradition to have the largest possible window area; and in this case, by an entertaining set of curved and square forms, this large area has been given variety without violating the general standards of window arrangement that have already been set on the avenue. Within, the shop is simple and excellent in its handling of wood veneer, plaster, and interesting cases; particularly good is the front room with its four windows, its geometric carpet, and its simple curved seat. In this room, the scale treatment of the various portions gives an unusual sense of gracious proportions and airy size.

Two adjoining more recent shops further up Fifth Avenue, those of *Ciro*, the jeweler, and of *Lederer*, a dealer in gloves and accessories, are distinguished examples of modern luxury shop design and show with what excellent effect new materials and new handlings of old materials are being used. In both of these shops, the door proper is set several feet back, thus creating an intermediate zone between the outside and the inside, which not only serves to give additional space for display but also acts as a true architectural vestibule—that is, an æsthetic connection between outdoors and in. This function is made even more clear in these two cases by the fact that in both the door itself is a single sheet of plate-glass without frame, so that one has an almost unbroken view of the entire interior of the store. Both doors have interesting handles of Lucite, bars curved in a semi-circle so that the impression is of a continuous circle piercing the glass. In order to prevent any danger of strangers attempting to walk through the glass, and to make it obvious that a screen exists, these doors are decorated, the one with an all-over pattern of tiny gold coronets, the other with panels of discreet lettering. The effect is excellent; the decorations and the lettering seem almost to enhance the transparency rather than to diminish it, and at the same time to increase the sense of apparent



*The Cammeyer store on Fifth Avenue was designed by Telchin & Giná, New York Architects, whose experience in this field is considerable. Photos by W. W. Thomas*





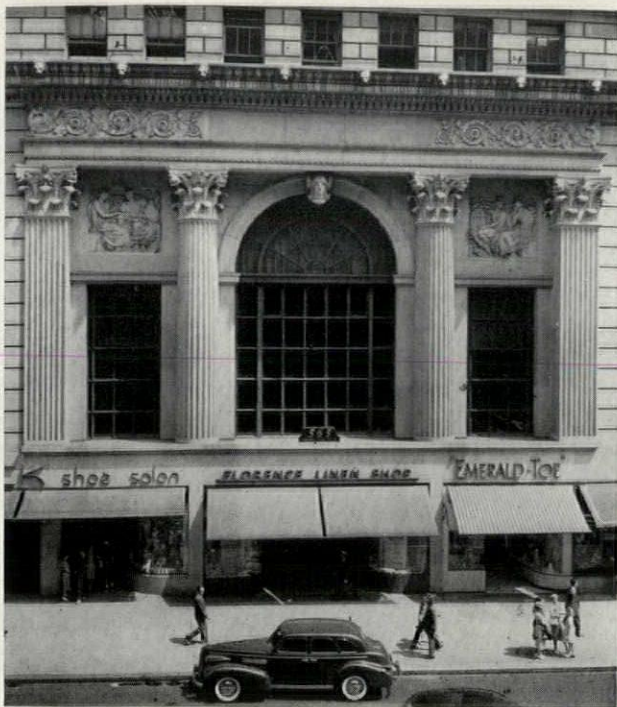
security. (See Comparative Details, page 504.)

The treatment of the two vestibules, if one may call them such, is entirely different. In the Lederer shop the space is rectangular, as open as possible, with a corrugated glass ceiling which can be illuminated. Projecting from the walls are a series of plate-glass display cases, without metal frames, and each one of these little cases serves to give the greatest possible chic to its contents. In the other example, the vestibule is circular in plan, surrounded by narrow continuous show windows backed with blue velvet and set in a plain white stucco wall. Here, too, the effect is distinguished, if rather baroque.

The same quality of smart and stylized simplification is carried into the interior of both shops. One entire side wall of *Ciro's* is of mirror, and all the furnishings have just the right note of refined yet luxurious simplicity. Lighting is by means of fluorescent tubes in interesting cylindrical fixtures, with beam lights played down upon the jewel cases themselves. In the Lederer shop much more obvious stock storage space had to be provided, and it has been most interestingly arranged in a large simple recessed rectangular panel of sliding drawers. The rear of the shop is finished in a dark night green, picked out with the same silver motifs that are found on a smaller scale on all the Lederer wrappings, and in the middle there is a niche of green velvet for additional displays.

The two shops have identical metal awning fixtures, aluminum finished in the one case and gilded in the other, so that despite the difference between them they are harmonious neighbors. It is only when one considers their æsthetic relation to the building in which they are placed that any doubts about them are possible, and then only as a matter of color. The milky, cold gray-white of the honed Carrara glass of the Lederer shop has a tonal quality totally different both from the sharp black, white, and gold of the *Ciro* front and from the weathered limestone of the building. It seems almost to belong to another world, and the conflict between the warm gray of the stone and this cold smooth area is to me a discordant note. The building is shortly to be cleaned; when this is done the contrast will be less striking, but I believe it will nevertheless be present. But even this cannot take away from the fresh, imaginative, carefully studied quality of these two shops.

All the shops thus far mentioned have been designed primarily as individual units, with little if any regard for the design of the building in which they happen to be placed.



*In the alteration of this Fifth Avenue structure the architect who designed the shop fronts simply cut off the Corinthian columns of the façade and replaced the lower portions with glass and slender division strips*

However, the æsthetic problem of the relation of shop and building is one that will not down. The building is there and will be as long as the shop is, and probably longer; surely the architect of any building alteration must consider the old portions of the building he is altering as an essential part of his problem. That this is not always done can be seen again and again in our city streets, where the architectural forms on an existing building are mutilated and cut through in any old way, without any regard for the final total effect. Thus, when the Straus Building was altered, the alterations merely cut off the old great Corinthian columns at middle height, leaving the upper halves as poor forgotten elements above. Now, the old front may not have been an architectural masterpiece, but it did have consistency and a certain brutal magnificence of pattern. What one gets today is merely an ill-digested absurdity.

This is not necessary, as the new I. Miller shoe store, in what was once the Aeolian Building, proves. Here the designer has accepted the frivolous rococo character of the building and designed his entire shop so as to make it harmonious with the old, and yet somehow modern and distinctive as well. Thus, the curved corner has been emphasized and the marble facing been allowed to carry through simply and definitely up to the first band course of



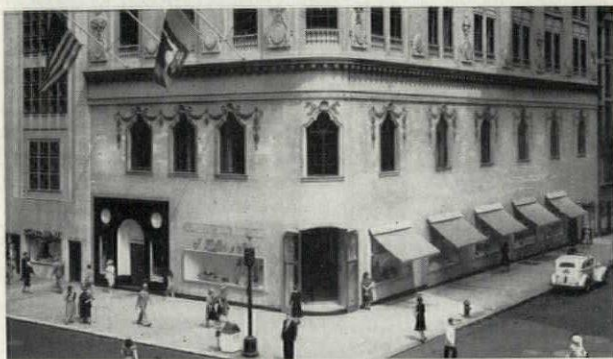
the building. The curved corner opening has a rococo head and a simple projecting brass moulding; for the rest of the show windows the architect has contented himself with the simplest of rectangular openings, but he has given distinction to them by projecting the face of the glass and by surrounding each window with a simple unmoulded marble projecting frame. The awnings are contained in recesses over the windows, covered by hinged marble flaps, and the whole result is so refined, so charmingly handled in detail, so pleasant and harmonious in color, that it not only adds definitely to the beauty of the old building but also becomes an addition to the distinctive character of Fifth Avenue.

The interior of the shop is also excellently arranged, especially in its main elements; and the way the passerby, looking through the curved glass in the corner, sees a series of brilliantly lighted circular holes in the wall opposite, each containing a single shoe, and then is led past them to the wood veneer of the rest of the shop, is inviting and unusual.

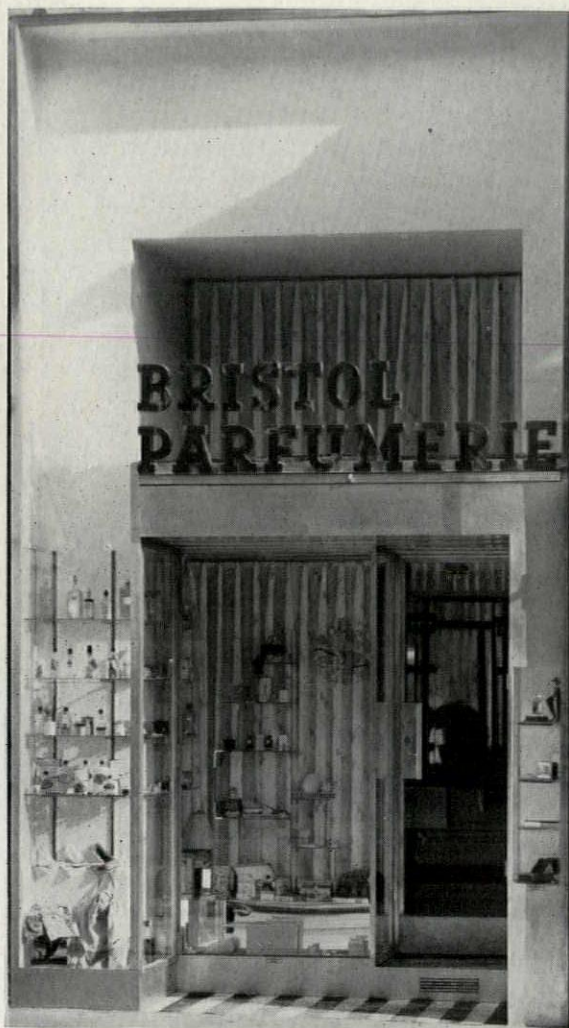
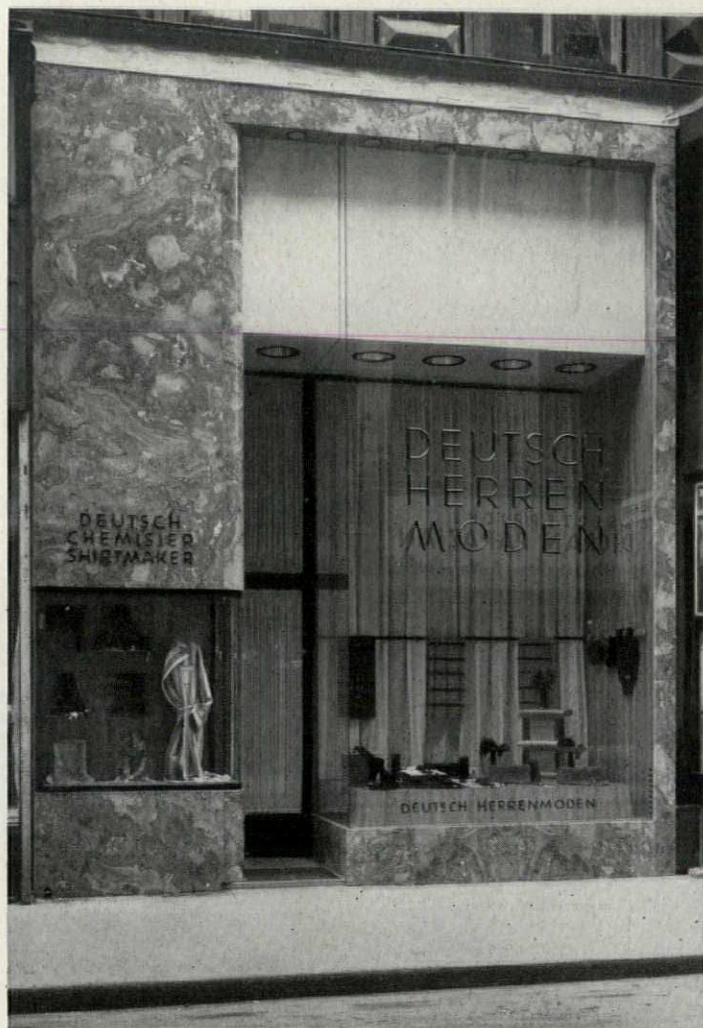
These few shops, like those of Mark Cross and of Mosse a block or two below, show that the architectural problems of the small shop are fast approaching adequate and beautiful solutions, at least in the specialty and luxury shop class. Let us hope that the same characteristics will gradually permeate the whole field.



*The character of the old Aeolian Hall, above, designed by Warren & Wetmore, was deftly modified, but not spoiled, by Architect Louis H. Friedland when he altered the corner for the new shoe store of I. Miller & Sons, below. Robert Carson was Associate Architect. The interior view at the bottom of this page, looking toward the circular entrance foyer, shows the "daylight" illumination, and the chalk pink and blue sales salon by Arundel Clark. Exterior photographs by Wurts Brothers*







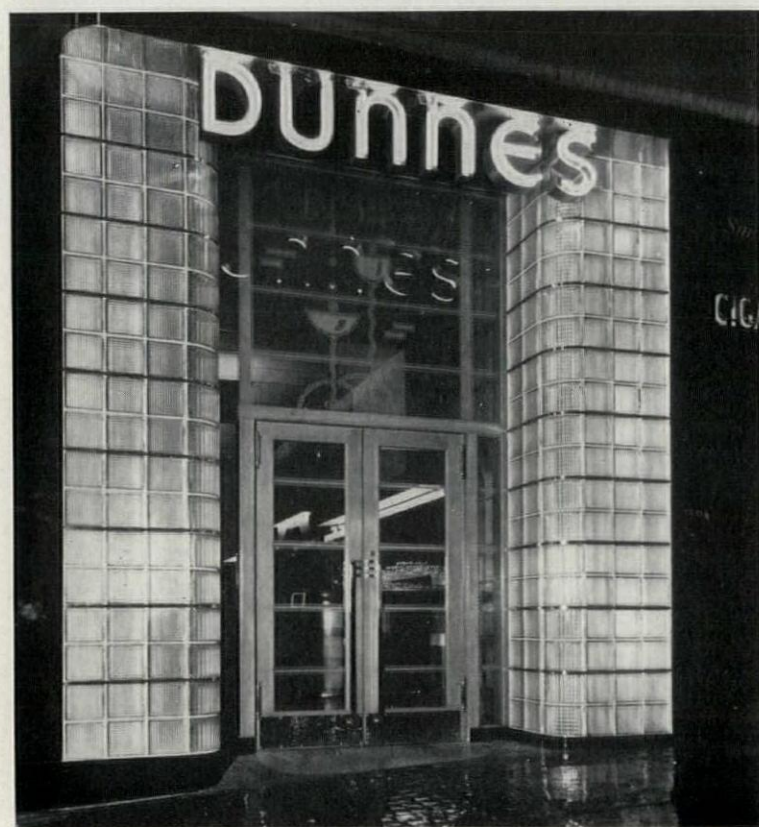
Typical of the attractive shops designed by Victor Gruenbaum, former Viennese Architect now associated with Morris Ketchum, Jr., Architect, New York, for Vienna's most exclusive shopping district are those shown above and at the bottom of the facing page. A plate glass window 16 feet high in a frame of brown and grey Belgian marble distinguishes the haberdasher's shop above, at left. Bronze letters were used on the window, which is cut on the side by the white Carrara marble beam, at top, and blond wood was chosen to finish the display area. For the perfume shop above, at right, which is but 11 feet in width, a stainless steel frame and letters were used on the glass window. An awning which can be pulled out above the entrance and adjusted without side supports protects the front in severe weather. Black Belgian marble, bronze, and dark mahogany were used for the conservative men's wear shop at the right, on opposite page. Before coming to this country a year ago, Gruenbaum practised architecture for four years, specializing in shops and stores for two years. He also wrote about housing and other architectural problems and won a housing competition in Vienna, following his studies at the Viennese Academy of Arts, under Professor Peter Behrens. Photographs by J. Scherb, of Vienna



*When associated with Morris Ketchum, Jr., in the design of the new Fifth Avenue specialty shop, at right, for Lederer de Paris, Gruenbaum resumed work in this specialized field. The shop is described by Hamlin in his critical article in this issue. Photo by Ezra Stoller, of Underwood & Underwood, New York*







Two examples of small bar fronts from California illustrate an effective use of Insulux Glass Block. The unusual sign adds interest to the "Downtownier" bar in Los Angeles, above, designed by Maurice Trapet. For the entrance to Dunne's "When Day is Done" bar in San Francisco, below, Designer Edmund Dunne successfully combined metal strips with the glass block flanking the door and decorative central panel with its gay design



# SHELTER INSURANCE

BY GEORGE E. EICHENLAUB

*Hon. John F. Dryden, President of the Prudential Life Insurance Company, said to the U. S. Senate, June 14, 1908:*

*"... All this is without precedent. But it is American. It is progress, and takes the necessary risk to leave the world better, at least in a material way, than we found it."*

*"... I for one shall side with those who take the American point of view, place their reliance upon American experience, and show their faith in American Engineers."*

*(Speech: "American Type of Isthmian Canal.")*

LLOYD's was founded about 1688 in the rear room of a London coffee shop.

Life Insurance made its probable first appearance as a simple form of benevolent burial payment. Latterly it has developed into a form of investment; the annuity is today sold as investment with little stress upon the life insurance features.

In the 1937 "Cyclopedia of Insurance" we find no mention of Shelter Insurance or anything akin thereto. There seems to be no form of recognized insurance based upon home ownership as an investment.

Therefore, the writer's definition: SHELTER INSURANCE—"A form of life and old-age protection granted without medical examination, founded upon the home as security, in which the rentals paid are the premiums that accumulate into a savings account and end in a tangible owned equity which serves to guarantee itself as continuing shelter for the Owner, convertible into cash on demand."

Hearing this, over two and a half million families in the U. S. A. will not throw up their hands in holy horror—because, to them, the traditional kind of home-ownership has been a headache, a continual nightmare of slipping backward, capped by final disaster, loss of lifetime savings, prestige, morale, and—eviction. This has been no more than the natural workings of a system—a system that grew into a design to make money for everybody—except the home-buyer and owner.

Not so long ago, one of our writer-economists (Stuart Chase, May 1938 *Survey-Graphic*) let loose a kind of tirade against the mortgage, as though that were the chief and

only cause of the great wave of domestic disasters through foreclosure in the U. S. A. during the last decade. It stirred up plenty of other comment, likewise shortsighted, and is here cited merely to show that some men above normal intelligence who live in homes of some kind and pay the bills still apparently fail to grasp the composite fact that taxes cost far more than the mortgage. Mortgage interest is only one of the taxes, and a temporary one at that, which can be wiped off as attested by the many who have done it.

Other and superior taxes are far more serious and insidious because they are purposely screened by experts so even editors and authors are not aware of them. These are several kinds of growing civil taxes, heat, light, gas, insurance, maintenance, and depreciation, which no home-owners have yet succeeded in wiping off. In modern parlance, this is frequently referred to as "economic rent." Obsolescence, transportation, telephones, neighborhood blight, etc., should be added, but are variables not here included.

To design a system of safe ownership of homes, we first drop out the exceptions and the lower quartile of society to arrive at the "optimum family" for our purposes, considering its total domestic economy geared to 1935-1950 in the United States, not Europe.

We next discover that this median family within our group has been saddled with burdens or taxes, accumulated one by one, which have finally broken the family down so the system itself could no longer be carried in its accustomed style. Such a large percentage of all home-owners are now so economically weakened by the steady and continuing load without reductions in sight, that they are prostrate and cannot get up to make a new start: hence the general and prolonged depression for the home-building system.

Are recovery and home security attainable?

In England, many companies make a business of "Capital Redemption" insurance. They insure capital invested and, if the approved investment runs sour, they make the



capital good. Today, the U. S. Government guarantees certain mortgages, which it first approves through its experts. This policy operates to permit bankers to make larger loans for a longer period, to compensate for their lack of expert knowledge in fields they often presume to know, but know they don't. (The simple "why" they never make a 100% loan against anything, although some kinds of realty enterprise might justify such an unusual loan, if all the facts were positively at hand.)

Since many facts are vague or absent, the loans must be reduced to suit the risk or lack of knowledge. Engineers call this applying the "factor of safety" and between themselves, the "factor of ignorance." The Government insurance (Capital Redemption) takes up the slack by spreading the risk over a broad base; a pooled principle which helps the individual and makes him strong, as in other insurance.

Could we pool traditional, freestanding homes on separate parcels of land and so create safe investments?

That question must remain academic and relative. Pooling tends toward safety, but so much depends upon design, construction, location and neighborhood, utilities, amenities, tendencies, and twenty other considerations. The answer cannot be a simple Yes or No! It requires an expert. But who is expert?

Because each stands to gain through the Home-Owner's enterprise, the architect, banker, realtor, engineer, lawyer, equipment manufacturer, some editors, governments, and many curbstome friends will tell you they are experts. Are they? And what is one to do?

General propaganda and good advertising create the desire to own a home—too soon. It is a nearly universal attribute of people—excepting two or three million families (some ten million people) who have been seriously injured in the process of home-ownership or are now in the wringer going through this most poignant kind of hell—losing out.

Since individual homes in general are not susceptible to a pooled system on account of high costs, low grade construction, and diversity of design, size, and neighborhood, we must turn to a special type of home, somewhat standardized, to fit the common needs of an optimum family, begat in science; the great middle class millions where incidentally lies the great market.

By arranging four such homes independently complete on one floor and stacking them four high in such a manner that the top floor is reached by only two conscious flights of steps, we get, through careful selection, a sixteen member pool big enough to be effective,

but not so large that it would be unwieldy.

Through such a method is achieved a train of economies that permit fireproof construction, thorough insulation, air conditioning at a low price, kitchens equipped with the latest and best as advertised, coupled with a high grade neighborhood—all of which combine to give solid, stable and continuing high values. Buildings of the sort I have in mind would be at once noise-and odor-proof, with a degree of real privacy not possible with customary urban houses at three times the price.

In a word, the universal five great desiderata are present as never before: Peace and Comfort and Beauty and Health and, most important, Security. Security is what concerns us here as shelter insurance, the principles of which are borrowed from the modern life underwriters.

Time was, not so long ago, when, in life insurance, one payment defaulted with or without notice, and the insured was out, without recourse; he lost what he had paid in. Today, when a member defaults a premium, the insurance usually carries itself along for some time; the contract or policy can be borrowed upon and it usually has a cash value if there be need for ready money. All of which is based upon a paper contract which is good, so long as the company is meeting its obligations.

Some of these concerns have become among the strongest financial institutions in the world. Likewise, they are no more than great pools of savings guided by expert, paid managements. Some of the largest for many years have invested these savings in home mortgages. One is now putting thirty millions of its money (trust funds) into a housing project, much in line with the principles outlined.

Similarly, in Denmark and Sweden, we find great housing pools called "Co-operatives" which rate among the strongest financial institutions of those countries. They have shown that strength and safety can and do rest in an obligation which is based upon soundly engineered homes, owned and lived in, with contradistinction to the common speculative American homes which by their nature cannot qualify.

If a new type pooled home is so engineered or worked out economically that, *through reduced total taxes alone*, itself earns 5% on \$7,000 as a sales price compared to the average American \$7,000 house, then it clearly is superior in safety and is also clearly better than any kind of paper contract which must first somehow earn the cash that it warrants to pay back. Such a 5% profit as is here proposed, which accrues from not spending, is



basic and cannot even be taxed; it does not circulate until spent; it is cash money earned without risk and without labor by anyone.

Since we all live in shelter of some kind, the cost thereof in rent and taxes must be paid out. If such payments are made to the pool—corporation of which the home-owner is a par member, it naturally follows that the rentals paid in, less designed deductions for lower taxes and interest if any, accrue into a savings account for the Owner.

When the loan or general mortgage is amortized off and full paid (within a designed twelve years at 1% per month), the home has a real or cash value, which the pool can pay on demand from its revolving fund or private bank, similar in principle to Building & Loan Society or Life Insurance Company practice.

Now, the difference in real value and dollar value is worth a word. A gilt-edge paper contract—as a good bond, insurance policy and so on—always warrants to pay back a “certain NUMBER of dollars.” But it is a well known economic circumstance that dollars vary in real value (the amount of goods the dollar will buy). Thirty years past, a dollar purchased more than it does today. A hundred years past, a dollar paid the hire of a very good artisan or mechanic for a whole day. This illustrates simply the natural trend of depreciation in the value of dollars.

A modern steel and concrete building or home is “durable, capital goods.” When successfully designed to have small depreciation and also ward off the ravages of obsolescence, which is today possible in high degree, then as the dollar dwindles in value, the home goes up in price, in terms of such lower-value dollars. This appreciation in dollar values is decidedly not true of average American freestanding homes, because the means were not available and they NEVER were designed by anyone who had all the economic factors isolated, catalogued, and evaluated upon his desk.

So, given properly engineered design and location and people tied into a properly pooled legal organization, we beget a form of true insurance resting upon scientific, owned and occupied homes that truly gain in terms of money with the passing years.

As the paid-in rents accumulate into the revolving fund or savings account pool, it follows that, in the event of an individual's need, accident, or death, a part of the money in the pool can be allocated back for the designed purpose of floating one or more of these families (each being democratically par with all the others at interest), for a period roughly equal to the time from purchase to the date

rent payments are defaulted. Say one has been living here five years and then is unable to maintain his rent-premiums, he is automatically carried in residence for five years with all taxes, utilities, etc., paid by management.

It also follows that after twelve years more or less, when the home is full-paid, it will carry itself some thirty-three years further or the balance of a lifetime, without further payments of any kind for heat, light, tax, etc., and—if the funded pool is ably managed in accordance with the by-law restrictions of the corporation—the home will float itself indefinitely and pay “old-age dividends” to purchase food and clothing as well.

Will this form of Shelter Insurance in time supplant Life Insurance?

Certainly not. In fact, it is wise to buy a 10-Year Term Life Policy or Group Policy to protect the Home Investment when that debt is first contracted. Each type of insurance has its field and when they stray off into new fields they merely overlap their new ends. Home insurance may develop to compete with other small time securities, which must earn cash before they can possibly pay cash.

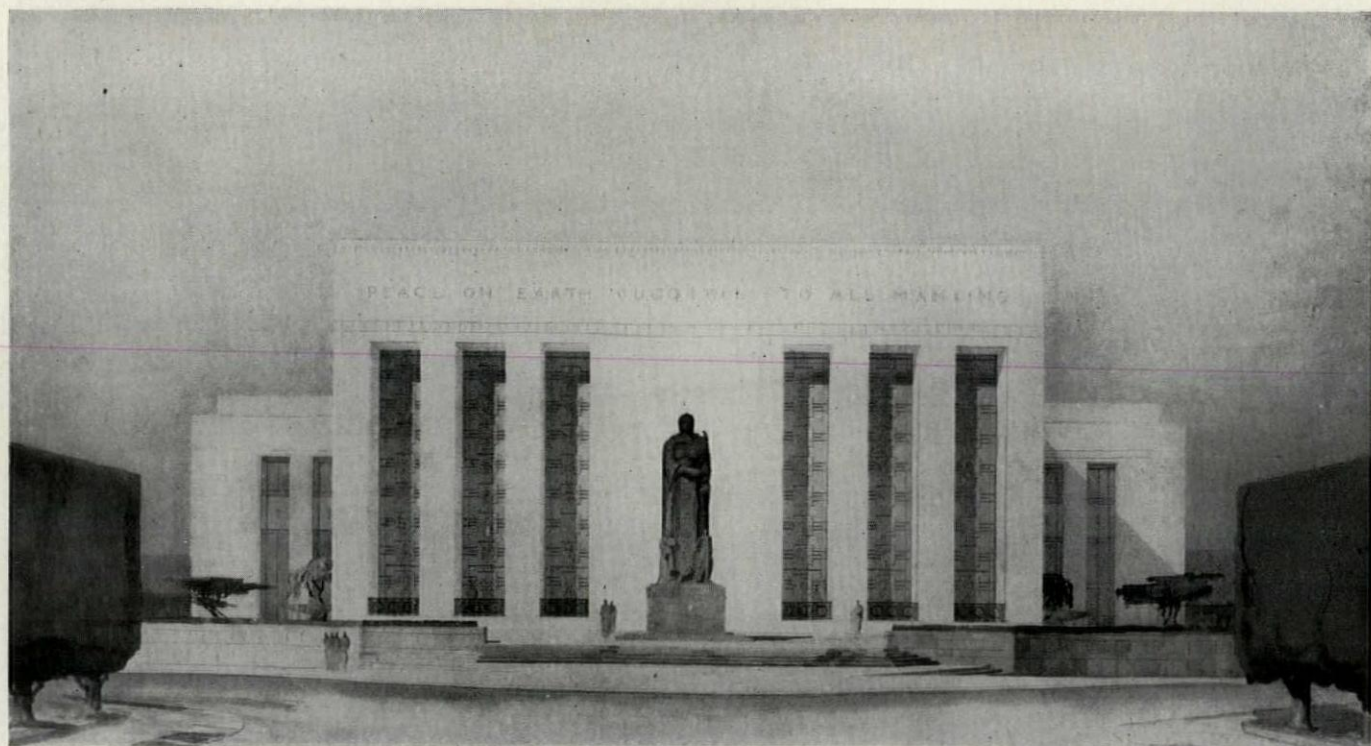
This idea is not designed for the rich, but is peculiarly suited to the great middle millions of families, who don't know how and cannot find a way out to the better house, with safety of investment, at a price within their means.

The salvation of all these home-owners and potential home-owners cannot lie in the direction of repeating the same old traditional errors which have led us where we are. The standard methods of the outworn traditional system are putting up a strong fight, aided and abetted by Government money, skill, and encouragement . . . all founded on hoary tradition, bolstered with a new long-time mortgage at cheap rates, only one good and new item, which is not enough. The attack must be made clean across the whole front and it must be recognized, as it is by many, THAT FIRST COST SO IMPORTANT TO THE SPECULATIVE BUILDER IS MINOR TO THE LONG SWING CONTINUING COSTS AND CHARGES THAT ARE THE REAL CAUSES OF A SINKING SHIP when times get rough and employment languishes.

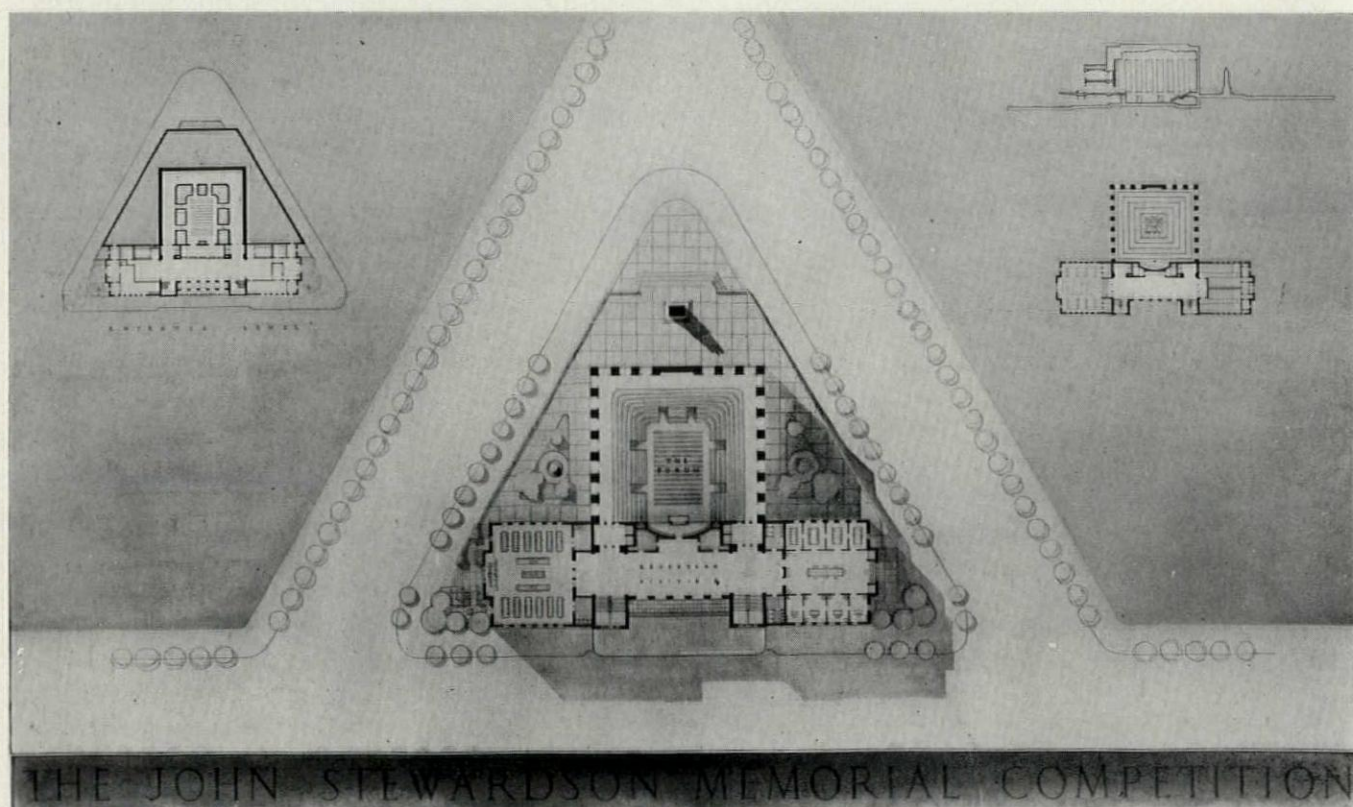
Through pooled resources and effort—now possible under new laws, liberal new money, new thinking, a new system rising—it becomes feasible to build new homes for this new age, from new materials in new forms, to satisfy new needs developing from these new ideas and ideals, because a new ownership is thereby made easier — more economical — and with safety assured to investment.

It takes new methods to achieve new ends.





*This design for "A Building to House a Society to Promote World Peace" won for Lester C. Haas, graduate of the University of Pennsylvania who has been in the office of W. Pope Barney for three years, the John Stewardson Memorial Scholarship in Architecture for 1939. He is now attending the Fontainebleau Summer School and will travel through Europe in the fall. The program called for a building at Washington, D. C., which would serve as headquarters to further the education of the public for peace*





# STREAMLINED SPECIFICATIONS

BY HORACE W. PEASLEE, F.A.I.A.

EDITOR'S NOTE. *It is very gratifying to the editors of PENCIL POINTS to be able to introduce to the architectural profession the first radically new development in the writing of architectural specifications within the memory of the oldest practitioner. The underlying formula is that of treating the whole specification or any section of it just as we have treated hardware or plumbing fixtures—by listing under a single mandatory clause the items to be supplied and the work to be done. The author has been engrossed in this development for a long time and it is hoped that many architects in different parts of the country will give the system a thorough trial. The "Streamlined System" will benefit from individual variations of the basic idea presented here. Although Mr. Peaslee cannot guarantee to undertake unlimited correspondence, he is anxious to hear from other members of the profession who try the method he has developed. Favorable or unfavorable comments will be equally welcome. This article is copyrighted 1939 by Horace W. Peaslee. All rights reserved.*

THIS is a brief for a modernized, streamlined specification—a departure which simplifies the existing type of specification and decreases the labor expended in its preparation.

Let us consider the specification and how it grows. Each new specification is built upon the structure of a previous day's work—and a safeguard once included is rarely removed. Once upon a time it was thought that walls had to be solid, but it was found possible to obtain narrow openings by the use of long stones. Finally great arches were developed—spanning from pier to pier—and *the roof did not fall*. It is equally possible to reduce word structures.

The object of any specification is to *specify* what is to be done, how it is to be done, and the materials and workmanship required. To ensure that the requirements are fulfilled exactly as stated, the old line specification has become so hedged about with legal phraseology as to be primarily a legal document and only secondarily a construction specification. It is, of course, essential to make a specification a sound basis of contract, but it is not necessary to go to the present extremes.

Quality of materials and workmanship and standards for wages and hours are the "priceless ingredients" of the specification product.

They are not safeguarded by inclusion in *each sentence of every paragraph*. Plumbing fixtures do not have to be specified sentence by sentence—instead they are sensibly and clearly covered by a simple listing!

If quality of materials and workmanship and standards of labor *do not require incessant repetition* and are assured by the General Conditions, then why must every sentence of a specification be made a *binding stipulation* that the contractor "shall provide" certain material and "shall perform" certain operations?

The first consideration is to split the specification into two separate specialized writing operations:

PART 1 FOR LAWYERS—to *distil the essence of the contract and to draft a single iron-clad condition to the effect that EVERYTHING listed therein—after, material or operation, shall be put into the job, subject to qualification, condition or exception noted.*

The streamlined version shifts the emphasis back where it originally belonged — on the work to be done—but without lessening the legal safeguards. The legal aspect is summarized in a preliminary governing clause which leaves the body of the specification free from hampering legal phraseology. By focussing attention upon such a single mandatory clause, the possibilities of the usual and almost inevitable omissions and contradictions are minimized. Such a change is the following, which has been drafted either for addition to the General Conditions or as a preliminary clause of each sub-contract division.

"The listing herein of article or material, operation or method, requires that the Contractor shall provide each item listed—of quality, or subject to qualification, noted; and the Contractor shall perform each operation prescribed—according to conditions stated, providing therefor all necessary labor, equipment and incidentals."

PART 2 FOR TECHNICIANS—to *distil the construction essentials—boiling down to a clear, concise analysis of materials and methods—an Outline of Requirements.*



With the body of the specification left free for technical details only, the specification writer may then express his requirements in clear, concise form in headings and subhead-

ings, without sentence structure, using phrases in preference to clauses, with only essential adjectives or adverbs, with no articles, definite or indefinite, unless positively required.

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CASE EXHIBIT A: APPLICATION OF MEMBRANE WATERPROOFING

*A TYPICAL OLD LINE FORM using a sentence structure with incessant repetition of mandatory provisions in each sentence. Cross references by underlined letters show where descriptive requirements of this form recur in the tabulated requirements of the streamlined form.*

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*A STREAMLINE SPECIFICATION with a single governing mandatory provision followed by headings and subheadings only in phrase form.*

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- (a) Surfaces to which waterproofing is to be applied shall be free from holes, cracks, projections, and conditions that would prevent complete adhesion of waterproofing.

*See (a)'*

- (b) Waterproofing shall not be applied at temperatures lower than 50 degrees F.

*See (b)'*

- (c) The application of waterproofing material shall be done in the most workmanlike manner and only by firms and workmen thoroughly familiar and experienced in this class of work.

*See (c)'*

- (d) Surfaces to receive 3-ply membrane waterproofing shall be uniformly coated with hot coal-tar pitch. Over this coating place 3 layers of 32 inch wide coal-tar pitch saturated felt, lapping each sheet 22 inches over the preceding sheet. Lap ends not less than 6 inches. (If 36 inch wide felt is used, lap sheets 24½ inches.) Mop each of the sheets full width of lap, with hot coal-tar pitch using not less than 25 pounds per square for each mopping. Over the entire surface apply a uniform mopped-on coating of hot coal-tar

The listing herein of article or material, operation or method requires that the contractor shall provide each item listed,—of quality, or subject to qualification, noted: and the contractor shall perform each operation prescribed,—according to conditions stated, providing therefor all necessary labor, equipment and incidentals.

- (a)' Condition of surface to be waterproofed: free from holes, cracks, projections and conditions preventing adhesion.

- (b)' Temperature for application: 50° F. — minimum.

- (c)' Prequalification of firms and workmen: experience statement required.

- (x)' Materials: coal-tar pitch: and coal-tar-saturated felt.

- (d)' Method of Application:  
Uniform coating of surface with hot pitch (40# per sq.)  
3-Ply Membrane: Over base coating  
—3 layers, 32" felt, lapped 22"  
or 36" felt, lapped 24½"  
5-Ply Membrane: Over base coating  
—5 layers, 32" felt, lapped 26"  
or 36" felt, lapped 29"  
— end-laps, not less than 6"  
— each sheet mopped, full width of lap, with hot pitch (not less than 25# per sq. for each mopping).  
— Subfloor membrane to extend 6" up vertical surfaces where practicable.



pitch, using not less than 50 pounds per square. See (x)' & (d)'

- (e) Surfaces to receive 5-ply membrane waterproofing with hot coal tar pitch, using not less than 40 pounds per square. Over this coating place 5 layers of 32 inch wide coal-tar pitch saturated felt, lapping each sheet 26 inches over the preceding sheet. Lap ends not less than 6 inches. (If 36 inch wide felt is used lap sheets 29 inches.) Mop each of the sheets full width of lap, with hot coal-tar pitch, using not less than 25 pounds per square for each mopping. Over the entire surface apply a uniform coating of hot coal-tar pitch, not less than 50 pounds per square shall be used.

See (x)' & (d)'

- (f) Where practicable, membrane waterproofing under floor surfaces shall extend up vertical surfaces 6 inches. All pipe and pipe sleeves shall be made watertight with plastic cement. See (d)'

- Pipe and sleeves made watertight with plastic cement.
- Entire surface mopped with hot pitch, (not less than 50# per sq.) (Section (e) opposite, is a typical illustration of needless repetition. In 19 lines—replaced by 3 lines in rearrangement of (d)'.)

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*Old Line*

56 lines

298 words

*SUMMARY OF SAVINGS*

25 lines or 44%

161 words or 54%

*Streamline*

31 lines

137 words

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Actual use has demonstrated the value of this short form. The estimator, the general contractor, the sub-contractor and the job foreman use the specification as it should be used—as a specific order for certain work to be done in a certain way. The usual beclouding phraseology is eliminated. The “nagging” admonitions are omitted—even with grownups, they are sometimes challenges to cleverness in evasion.

Before offering the system to the profession, it was considered desirable to have it reviewed for any objections which might be raised from the legal point of view. Accordingly, it was placed before a committee of lawyers representing major industry interests, from whose report this excerpt is quoted:

“It was the unanimous opinion of the Committee and I am authorized to report that there exists *no legal objection* to Mr. Peaslee’s suggestion, but that, on the contrary, *any attempt to condense and simplify is to be encouraged* from the legal point of view as tend-

ing to avoid uncertainty and argument often resulting from a verbose, complicated set of specifications.”

The ridiculous extent to which the customary building specification goes can best be realized from an actual example in EXHIBIT B. This is a page from a specification which was originally supposed to be a brief one. Yet it contained:

- 489 repetitions of mandatory expressions
- 4 to 5 pages of superfluous wordage
- 22 descriptions of materials better covered by Federal specifications (send 5c to Government Printing Office for a copy of each!)
- 34 descriptions of named trade products

In about half the instances, the words “similar AND equal” were used, and in the other half the words “similar OR equal.” The words *and* and *or* are not interchangeable. One phrase indicates that the product must not only be similar, but also must be equal. The other phrase offers the contractor a choice—if the



## SECTION V - SEWAGE DISPOSAL

5-01. Sewage Disposal.—**A complete sewage disposal plant, similar or equal to that manufactured by Kaustine Company, Inc., Perry, New York, shall be furnished and installed by the contractor and shall consist of the following parts:**

### For Each House

1 Super-Septic Tank, No. 113

1 Syphon and Syphon Compartment, No. 151

(b) Absorption Field: **The contractor shall provide four 4-inch lines of open drain 30 feet in length from the "Y" in the soil line. The pipe of absorption field shall be common farm tile laid in gravel-filled trenches as detailed.**

(c) Vitrified Pipe: **The sewer line from the septic tank to the absorption field shall be 4-inch pipe. (See paragraph 12-02).**

## SECTION VI--EXCAVATION

6-01. Excavation.—**The kind of material to be encountered in excavation is believed to consist of shale. Excavation shall be made for the cellars, garage and porches to the depth shown on the drawings and for a distance of 6 inches outside of all exterior footing lines. All trenches shall be excavated to a neat size and each is to be leveled to a line on the bottom ready to receive foundations. Any excavations made below grade for the footing or walls shall not be filled before the footings or walls have been constructed on the undisturbed earth. (See paragraph 7-01)**

6-02. Shoring.—**Shoring and bracing shall be furnished and placed wherever there is any likelihood of a slip occurring and the cost thereof shall be included in the contract price.**

## SECTION VII

### CONCRETE FOOTINGS, FLOORS, WALKS AND CEMENT BLOCK WALLS

7-01. Footing.—**All footings shall be constructed of concrete to the elevations shown on the drawings. Footings shall rest on undisturbed earth or other foundation satisfactory to the contracting officer.**

7-02. Concrete Floors.—**The floors in the basement shall be constructed of concrete 4 inches thick, monolithic, smooth finish with uniform slopes to floor drains as indicated on the drawings. A 6-inch cinder fill shall be made for the concrete basement floor. The porches shall have a 5-inch concrete slab reinforced with triangular wire mesh similar and equal to Style No. 287 manufactured by the American Steel and Wire Company.**

## CASE EXHIBIT B

*This shows the possible savings in "streamlining" an actual specification which was originally supposed to be a brief one. The bold face type indicates superfluous words that add nothing to the clarity of the instructions. The italics are repetitious mandatory expressions which are covered in the streamlined system by a single paragraph at the beginning of each specification section or in the General Conditions. The typewriter type indicates the words remaining which are essential to the meaning of the instructions! Four to five pages could thus be eliminated. Note also the careless use of the "and/or" with words which are similar but by no means equal in weight*



substitution is not similar, it must be equal.

The verbosity of architectural specifications is by no means a new problem. Older readers may be reminded of the essays of Tom Thumtack, which were printed years ago in *ARCHITECTURE AND BUILDING*. By special permission the Editors of *PENCIL POINTS* are reprinting the essay "Specifications," which appeared in the issue of that magazine dated April 1, 1914. Twenty-five years have elapsed since Gus wrote his famous pigeon-cote specification, yet the story has lost none of its point. Introducing Tom Thumtack:

The description of a registered colt reads something like this: "Stamboul, by Racine, out of Mater." "Specifications, by Law, out of Experience" would describe our title in the parlance of horse-sense. The perfect specification would be the sum-total of three lectures to a visitor from Mars on "How to Properly Construct a House" by an earnest artist, a careful builder and a shrewd attorney.

At present the object is to get it all your own way, so that, taken in connection with the "Uniform Contract," by no possible contingency can the "Party of the Second Part" have any chance at all. So the specification tries hard to be legal and just as hard to be inclusive, and when it is the result of real legal advice and real building experience I have no doubt that it is as efficient as its sound is formidable. But as it is usually done, it is merely verbose and contradictory. Like the time and forfeit clauses in the contract, much of the specifications cannot be enforced. A great deal of it is in the nature of a blanket and horse and man know how hard it is to keep a blanket on, especially when it is needed. Moreover, the architect writes his specifications and often lets the contractor tell him just what they really mean. On the other hand, I've known strong men to let enormous contracts on next to no specifications at all and through the force of their own personalities require an excellent observance of the principles of good construction. My uncle, General Thumtack, let a famous contract on the second federal dam at Rutland. "This dam is to be built like the first dam only a damn sight better." He drove the job through with the mailed fist and when he wanted anything done his own way he fell back on that "only-better" clause. It was his general conditions, his general description, his uniform contract, his bond and forfeit. He was accustomed to command and have his commands obeyed and *sum ego lex* seemed specification and contract enough for him.

My office boy was going to build a pigeon-cote by contract and our whole office helped him write the specification. It was thirty-three pages long, a veritable masterpiece, and every word applied definitely to the building of that pigeon-cote. It began with our regular general conditions, three printed pages of them. Next came several pages of general description; then masonry, carpentry, sheet metal, roofing, painting, glazing, and all the others, each with all possible flourishes. The contract was a corker; parties of all the parts, whereas, hereinafter, aforesaid, bond, bonus and forfeit,

red seals and witnesses. Gus sent it to Iver Iversen and back it came in due time, duly signed on each page, executed, sealed and delivered. After the second generation of pigeons had had time to take their customary nourishment out of their mothers' open mouths, Iver came into the office one day. The boys remembered the specification on which the office had prided itself as being by far the most splendidly complex, verbose, involved and legal that they had ever perpetrated. Accordingly they asked Iver how he liked it. "Spasificash ban gran tick," spake Iver. "But ah bean't a reader." Nor a writer either, it seemed, for Iver's boy had signed the contract. Iver claimed to have been building for years, under "gran tick" contracts and specifications and had never been troubled by the fact that he couldn't read a word of them.

We use the card system in the office. So much of every specification is common to all and so many materials are specified year after year in exactly the same manner that our specification-writer simply makes notes from his index and the stenographers find the cards to which they refer, and copy them. Only the special instructions are dictated. In rereading he seldom goes through the indexed paragraphs, leaving them to be checked by the stenographers who typed them. It is difficult to make mistakes by this scheme, but we let a curious contract once thereby. A retiring office boy had altered the key just before he left.

"The foundations shall be of concrete, mixed equal parts cow manure and loam, carefully raked level, and seeded with Henderson's 'Shady Lawn' grass seed." That house would have seemed to "grow right out of its environment," to quote the house building magazines. The same stenographer made another slip a few pages further along.

"The floors shall be well scratched and finished with a sand finish."

His revenge was even sweeter when the plumbing was reached. "The bath tubs shall be made by Tiffany of favril or translucent glass. They shall be according to the following list and shall be arranged to ring bells in the servants' quarters when any buttons are touched. The bathrooms for the owner and servants shall be cross-connected so that in winter only one need be used at the owner's option. The owner's bath tubs shall be plainly marked with a sign in red letters six inches high, 'To be used only in case of emergency.'"

"There shall be the following speaking tubes: from owner's bedroom to Trenton Potteries, Trenton, New Jersey; from servants' bedroom to the Hudson Terminals, all cross-connected at owner's option. Intercommunicating telephones having stations at the following points: Sanitary Manufacturing Company, St. Louis, Missouri; J. L. Mott Company, New York City, and police headquarters." The successful contractor called our attention to the fact that he didn't get the meaning of all the specifications; but the job worked out all right because the owner had never read past the ninety-seventh clause of the general conditions and the contractor said he only asked for information and not in a spirit of carping criticism and that he had never pretended to understand Blackstone on Building. I remember a prominent lawyer's remark in reading the speci-



fifications for his house: "I get it all but the legal part." The builder got it all but the building part and so the office boy got left.

Specifications are the essence of things hoped for, the image of things not seen. A perfect specification writer should have graduated from Columbia Law School and Drummond's Detective Agency and then taken a course in palmistry to cover the unforeseen contingencies. He then should be fitted to sufficiently becloud the issue, and if the superintendent is a law unto himself the result will be the same as with the General's dam or Gus's pigeon-cote.

With the streamlined specification the Columbia Law School diploma can very well be regarded as superfluous to the perfect specification writer. It is amusing that the application of streamlining to the specifications of one large housing organization was met with a certain reluctance on the part of the specification men about giving up their verbs—though the *lawyers* offered no objection!

The palmistry and detective agency activities of the specification writer are also minimized by the streamlined system. The essential facts are not buried in the usual mass of verbiage—so that the specification becomes practically a check list. Omissions and inconsistencies are more readily discernible from a

proofreading than when they have to be ferreted out from hundreds of "the contractor shalls" and "furnish and installs." In actual practice many cases of duplication and contradictions have been discovered during the streamlining process.

One excellent test of the system under actual working conditions may be cited. An experienced specification man who has written for Bruce Price, John Russell Pope, De Sibour, and others, thinks that this system is the best ever. What makes the opinion of this man unusually valuable is not his past architectural experience alone, but the fact that he is now in general contracting. Therefore, he has seen both the sending and receiving viewpoints and his approval thus carries great weight.

The author uses the streamlined specification in his own practice to good advantage. With it he has obtained low prices. It is most convenient for job reference. It has had a legal preview and has been characterized as a step in the right direction with no legal objection to the underlying principle. The streamlined system eliminates all the legal and literary complications and boils the specification down to a ready-reference index of construction procedure. It works!



*This study of Connecticut oyster docks is by Whitman Bailey, of Stamford*