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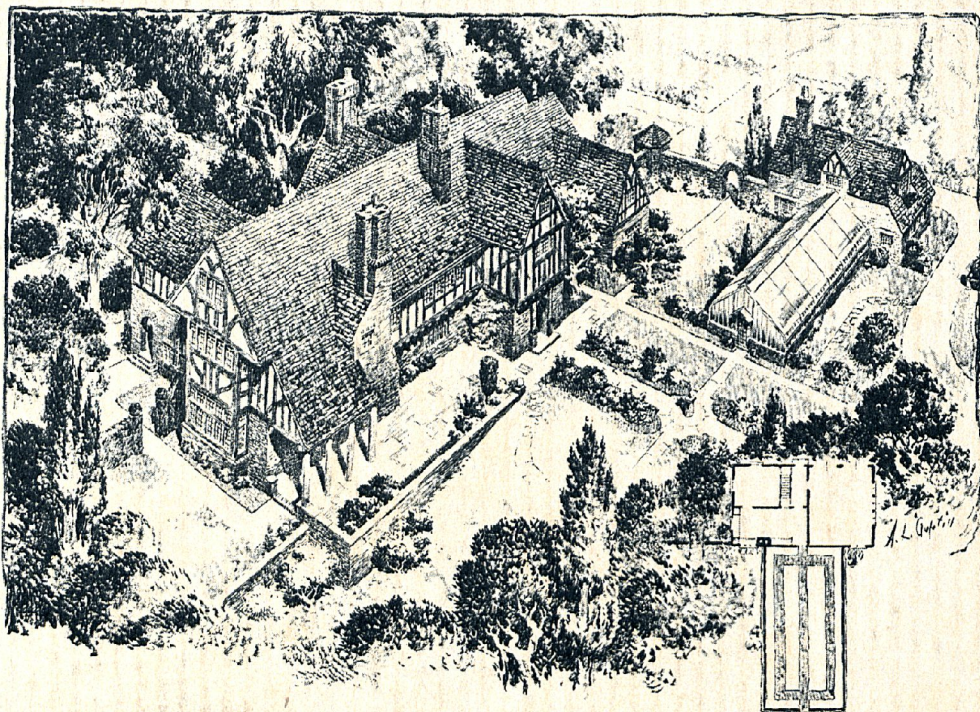
THE ARCHITECT



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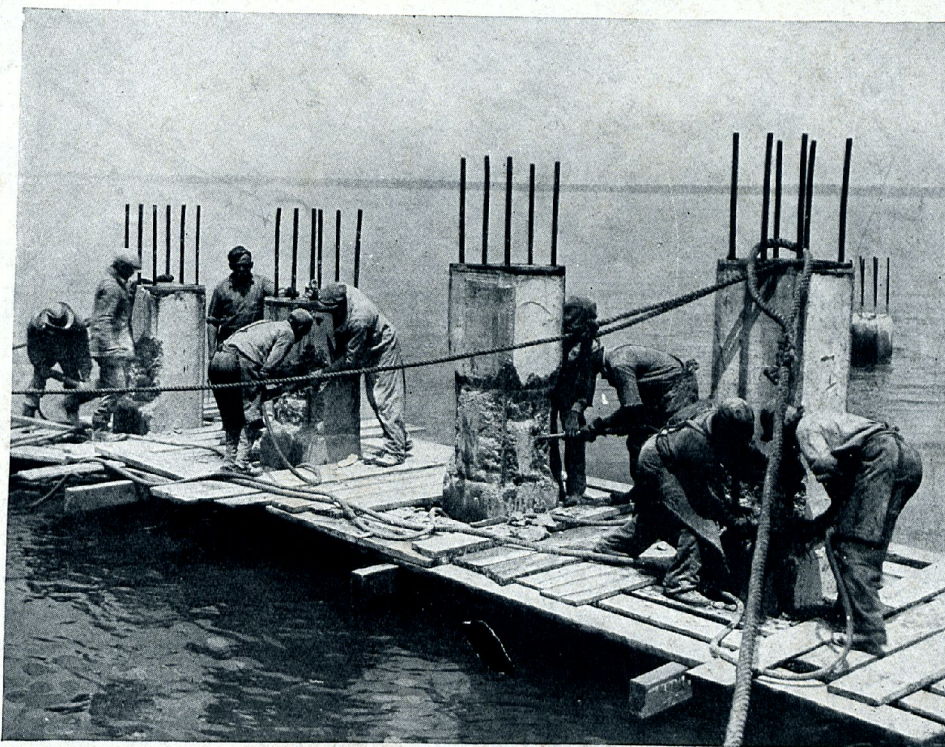
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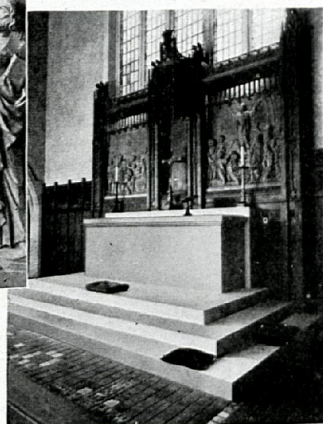
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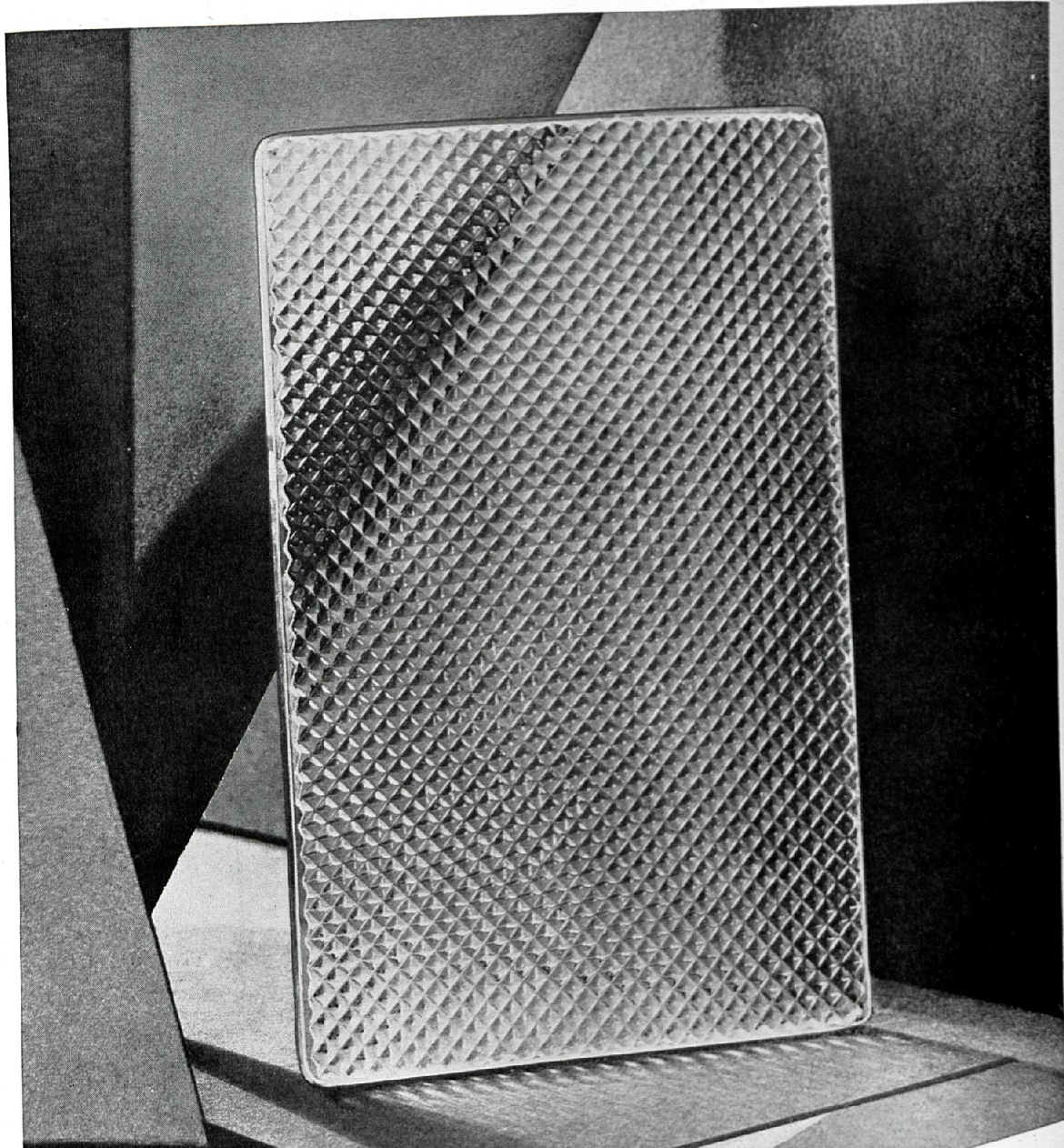
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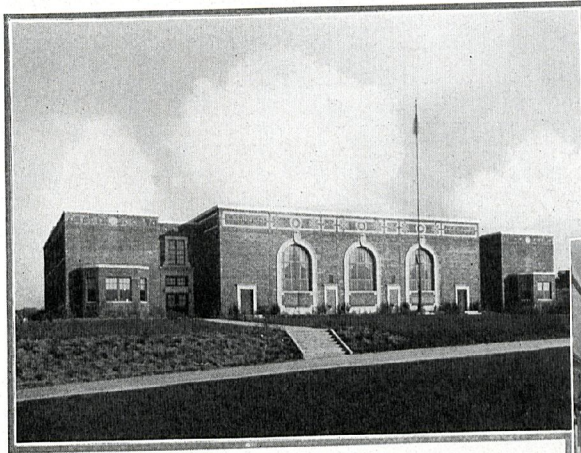
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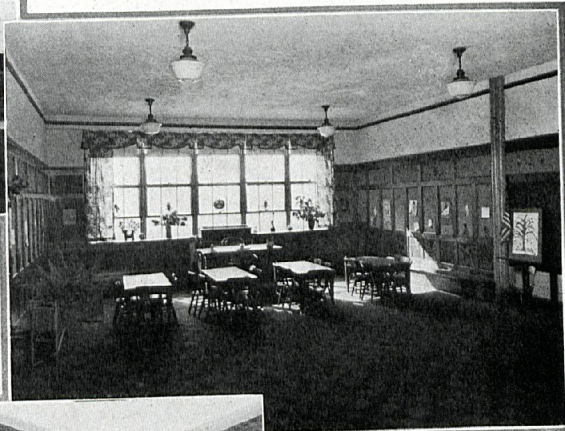
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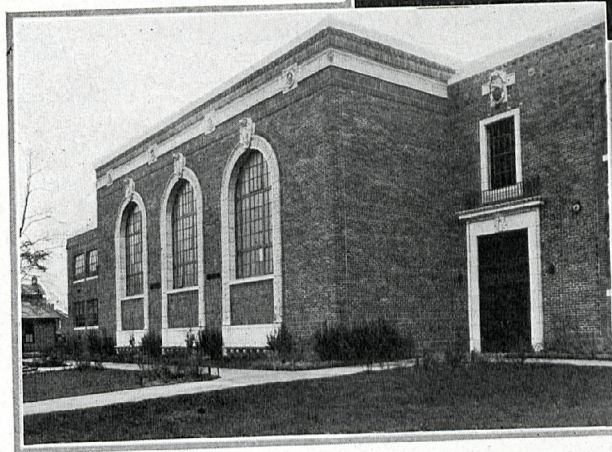


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Spicer School,
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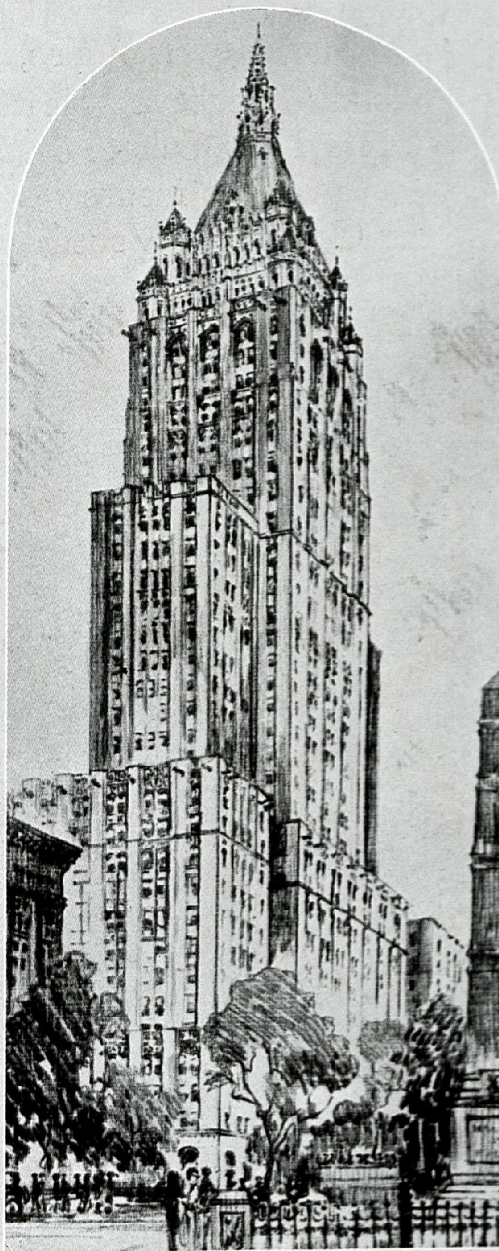
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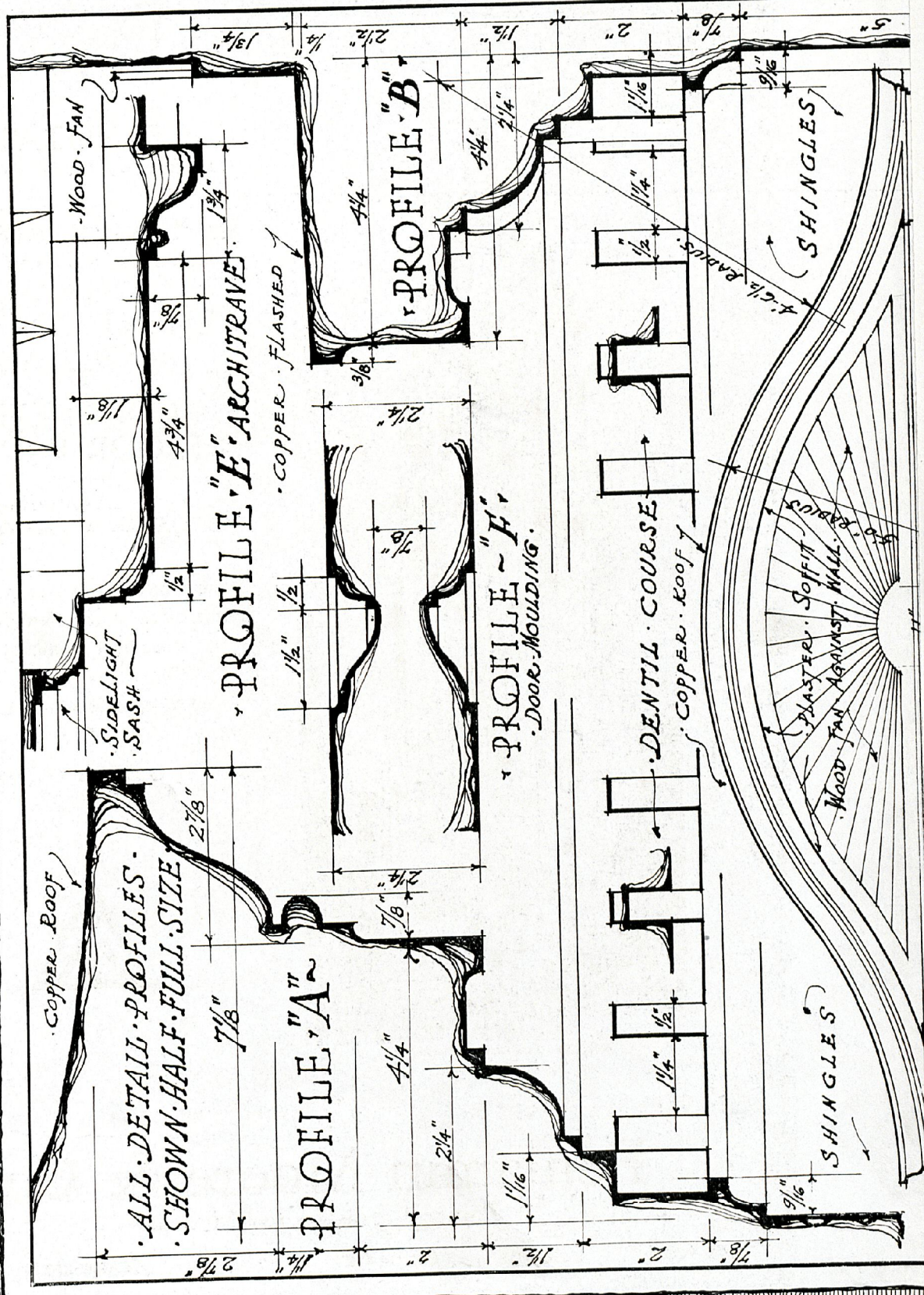
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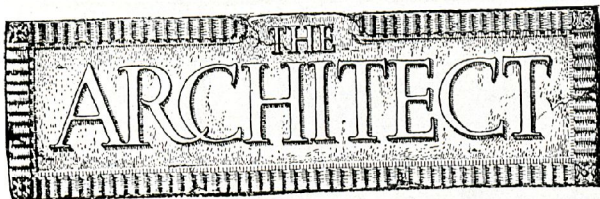
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"THE ARCHITECT" DETAIL SERIES





Volume XI

MARCH, 1929

Number 6

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-eight to thirty-four full page plates; eight to twelve pages of perspectives or line drawings. The outside cover will be a Piranesi drawing, changed monthly.

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Editorially Speaking

WE ARE fortunate in being able to publish in our plate section preliminary studies of an architectural problem which we feel will be of interest to the country at large. This problem involves no huge project; it is, indeed, of comparatively modest dimensions in area and outlay. It is its geographic position which gives it an importance which has in it elements of the dramatic. We refer to the proposed development and beautification of Battery Park in New York City, a limited bit of terrain on the seaward tip of Manhattan Island.

As one stands today in this somewhat confused and tawdry section through which the unsightly loop of the "el" weaves its way, one cannot fail to be impressed with two magnificent features which give it architectural possibilities. One is the wall of the city itself with its serried skyline of massed towers; the other is the magnificent harbor, held in the arms of the Jersey and Long Island shores. This little plot of ground is actually the forecourt—or if that be too grandiloquent a word, let us say the vestibule

—of a continent. To this apex of America for many years have come our foreign-born citizens-to-be. At the Battery distinguished visitors are received by the Mayor or Official Greeter of the moment. It is here that the parades start which march up Broadway to City Hall where guests of honor receive the Keys to the City.

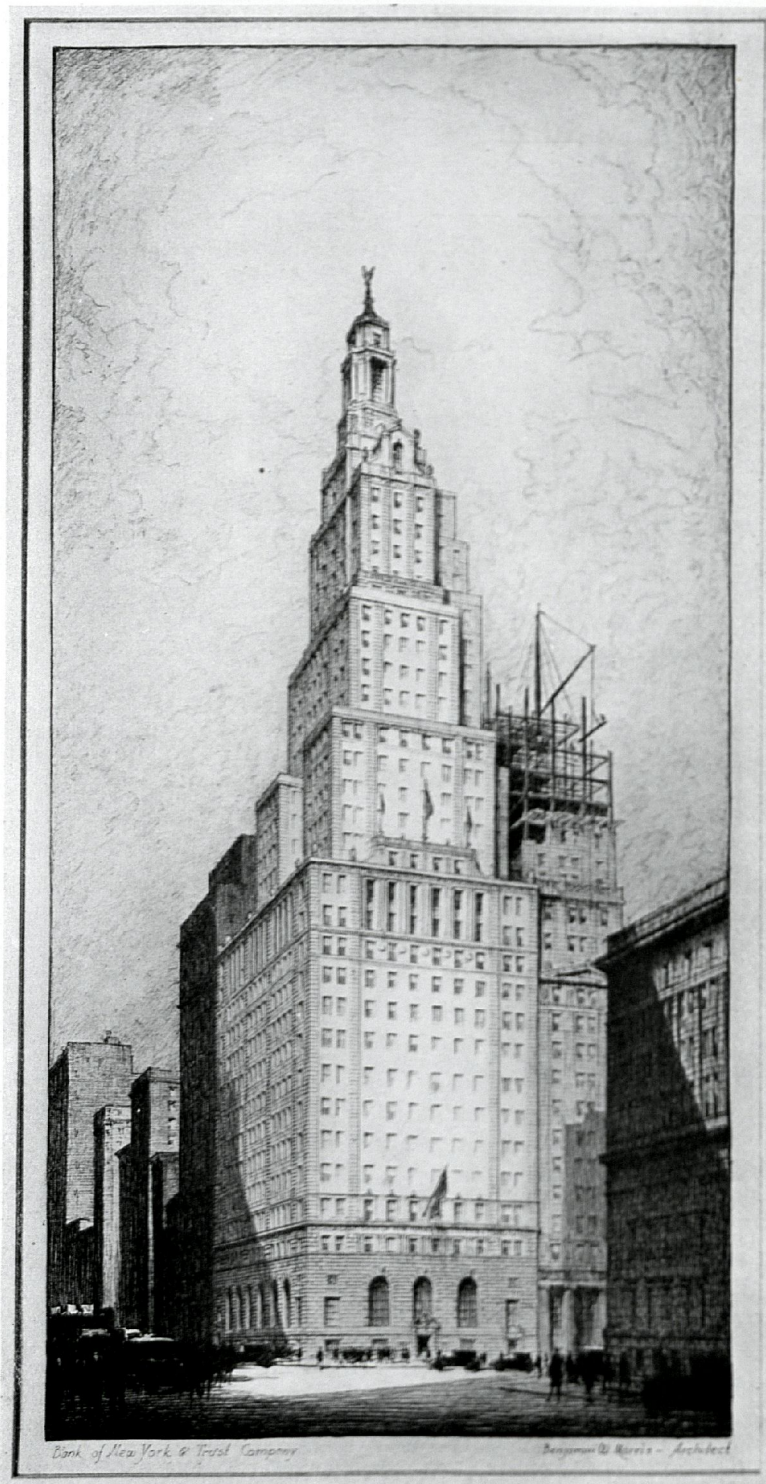
It is high time that this little park, which has real significance, should be rescued from its present low estate. It is gratifying, too, to know that the Park Commission is apparently willing to undertake this task, aided by intelligent architectural advice and guidance. A few years ago any park in any city would have been a maze of winding walks with no vistas, no sense of *ensemble*, no appreciation of that effect which, even in restricted dimensions, can be truly monumental. "Rural" was the note aimed at by the landscape architects of the preceding generation. Happily this is not so in this instance. The architects, La Farge, Warren and Clark, working with landscape architect Hermann W. Merkel, have wisely realized that a formal treatment is clearly indicated by the conditions of their problem. In their joint report, accompanying the preliminary plan, Mr. La Farge says, "The first outstanding fact to present itself was the uselessness of endeavoring to maintain a rural character for this small area. Battery Park has met the same fate as all the other parks on Manhattan Island, in being overpowered by the skyscrapers bordering on it. Hence the unescapable conclusion that a formal design would be the only appropriate treatment."

A stimulating feature of the plan, as thus far developed with its radiating communications and vistas, is the water gate at its apex. From this a formal Mall leads to the monumental feature of the plan, the Immigrants' Monument, of which the architect is Thomas Hibben and with whom are associated Victor Frisch, sculptor, and R. W. Sexton. This monument, an independent enterprise, was welcomed by the architects of the park plan. As Mr. La Farge says, "We were struck most forcibly by the appropriateness of thus commemorating the fact that millions of immigrants from all parts of the world here first set foot on American soil."

In its imaginative appeal and in the fine spirit of co-operation which is working toward an intelligent solution, this interesting project seems to us to transcend all limits of size and location.

The Modern Trend—Pro and Con

THE REVERED A. I. A. releases large amounts of valuable material, some of which is amusing. Thus, through their bureau comes an impassioned appeal for modernism in architecture, penned by Gerald L.



Chester Price, Del.

Benjamin W. Morris, Architect, New York

Study, Bank of New York and Trust Company, New York

Kaufman, who makes a number of statements with which we are not in entire accord. "The elevator made the skyscraper possible," he says, but is it not perhaps truer that the skyscraper made the elevator necessary? We have an idea that, architecturally, as otherwise, the dog still continues to wag the tail.

Speaking of the sacred duty of expressing steel construction in the exterior terms of stone, concrete, glass and tile, this proponent of the new order adds, "We are tired of false fronts; we wish to express the truth." And further, "If a true American architecture is to be developed, the average man must demand the honest expression of this third dimension of structure in the buildings that surround him. Until this is required of architects, they will continue to produce New York Central Buildings, Ritz Towers, Wrigleys, Paramounts and similar monstrosities glorifying movie-magnates or chewing-gum kings."

Our author is on dangerous ground. In assailing the temples of the gum-chewing and movie-going public he is attacking two of our greatest national pastimes. We know, moreover, because we have talked to them, that the gum-kings and film-barons just love their flamboyant pagodas, and we have not the slightest doubt that their public is solidly back of them. Are we to deny all these millions the architectural expression which is dear to their souls merely for the pleasure of being structurally logical? In carrying honesty this far may we not be more fundamentally dishonest in the spiritual "*dimension*," to use Mr. Kaufman's word, of our architecture?

Well, it is all very complicated and interesting. It is pleasant to know that not all the younger architectural set—though perhaps we are wrong in assuming that Mr. Kaufman is young—are on his side. In that effervescent and spirited magazine, "*Charlotte*," published out Pittsburgh way and reflecting none of that city's smoky dimness, we find the following rebuttal of the presumptuous claims of the faddists, "Beware of the Modern Art! If it stirs within you something of interest and happiness, then, in the name of God, sharpen a pencil and get to work! But not to work on Modern Art! Don't copy what they are doing but accept the fillip they give to life and work out something which makes you, yourself, feel hollow in the belly. The man who sets out to 'do something modern' is a total loss nine times out of ten. Only the man who is pleasing his own soul through and through can produce an art that will please others; but please your soul—your emotions—your gizzard—as well as your brain."

We concur with this brilliant dialectician. We would probably like much of the modern art and architecture better if someone did not think it necessary to

prove that it was not only beautiful but, in addition, a sort of moral duty. And, Heaven knows, we have enough of those!

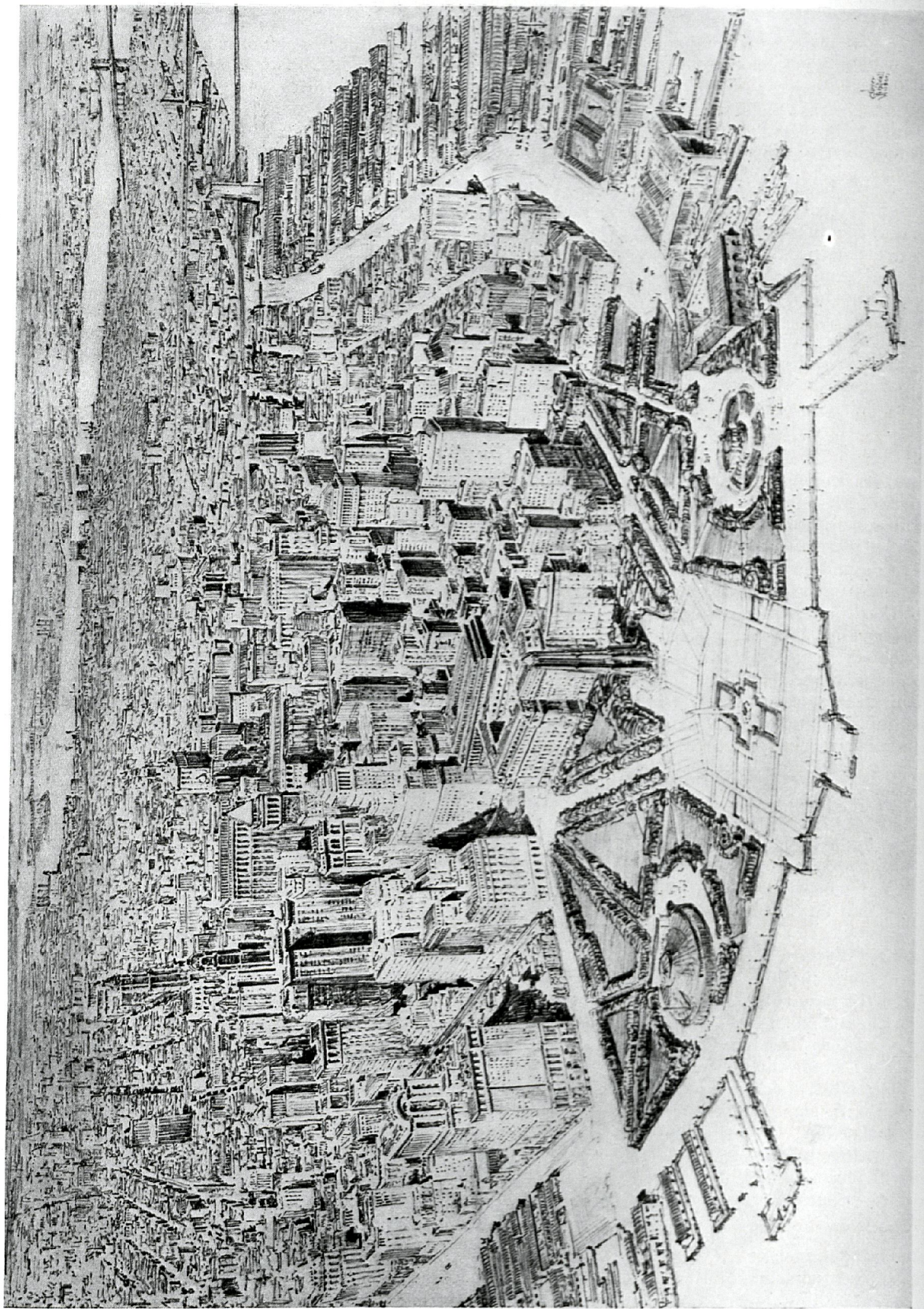
The Kitchen Architect

MORE AND MORE that important domestic adjunct, the kitchen, looms up. Its beautification has long been one of the favorite and standard subjects of magazine writers. What periodical devoted to housewifely pursuits is complete without its kitchen article, frequently illustrated in color, showing gay tiles, wainscots, chintz hangings and decorated chinaware. But this is the aesthetic side and the pleas in its behalf are aimed specially at the distaff side of the domestic firm.

Now, however, science and architecture step in. Sinks are being taken up in a serious way. No less dignified an office than that of the U. S. Department of Agriculture, through its bulletins, urges architects to give more attention to kitchen planning. It is all very well, opines this august body, to try to educate the housewife, but what is more important is to educate the architect as to what makes the efficient kitchen. And, says the Department, "The job of educating the architects is a much easier one than that of educating the housewives." The profession should not feel puffed up over this announcement for the bulletin explains that their statement is based, not on any idea of the brilliance and receptivity of architects, but merely on the figures which show that while there are some twenty-six million housewives in this broad land of ours, the architects number a paltry eighteen thousand.

Further bulletins and information as to the proper size, location and general arrangements of such details as refrigerators, cabinets, storage spaces and stacking surfaces may be had from the Bureau of Home Economics in Washington. On top of this stir about our kitchens comes the announcement of a truly magnificent prize for a kitchen sink design, to be executed in Monel Metal. To be exact, we should say five prizes, of which the first is \$1,000.00; the second \$500.00; the third \$300.00; and the fourth and fifth, \$100.00 each. The Art Alliance of America is managing the competition. They should be addressed at 65 East 56th St., New York City, and all sink sketches must be in by March 18th. The exhibition should be stimulating for we have no doubt that some of our modernists will try their hands at triangular sinks with faucets that squirt up instead of down, giving a pleasant fountain effect to the culinary department.

Let us humbly suggest to all prospective competitors and students of kitchen customs in general that, despite the value of technical information, there is no



Oliver Whitwell Wilson, Del.

La Farge, Warren and Clark, and H. W. Merkel, Architects, New York
Study, Proposed Development of Battery Park, New York

school like that of personal experience. The architect—and there must be many of them—who has “helped-out” with the preparation of the evening meal and with the mopping-up process which follows it, will have a tremendous advantage over his fellows. Many and intricate are the details which one learns when acting as assistant in such matters. There is, to give but one instance, the subtle skill required to properly fill the ice box. Most males are more adept at emptying it, but the filling is a fine art. The morning grapefruit or the left-over salad must be carefully poised on the miniature iceberg within. Many a catastrophe has resulted from the skidding of plates and saucers during the night hours. A definite and sad case comes to us, that of a husband and father who gaily opened the upper door, grabbed frantically at a plate of beautifully rounded butterballs which slid by his guard and, in the effort, found one under his heel, causing him to slide gracefully across the kitchen and land under the sink. We repeat, it is practical experience which our architects need. If we are to develop a school of real experts let them begin with a frying pan and work up.

Industrial Art

CONTINUING THROUGH March 24th, the Eleventh Exhibition of American Industrial Art will be on view at the Metropolitan Museum in New York. This is devoted chiefly to interior arrangements, furnishings and decorations, showing the latter-day tendencies with which we are rapidly becoming familiar. The ingenuity and amusing quality of such work as this is particularly well adapted to the new idioms in art which have taken hold with such force. In spite of its interest as current news, it is in broader aspects that its chief importance lies. To quote from the Museum Bulletin, “It will demonstrate the close cooperation between the designer and the producer and, secondly, it will emphasize the importance of the architect as a source of design in many fields other than the design of buildings. The title ‘architect’ will be interpreted in its true sense as an inclusive one, covering the entire building and its contents and, further, as describing a type of generalship in design by virtue of which many talents are marshaled under the banner of a leader who is not master but guide and counselor, shaping many capacities to one end.”

This policy is alive and progressive and it is to be hoped that the exhibition may be made peripatetic so that other cultural centers throughout the country may see what our designers and craftsmen are doing.

The Philadelphia Woodsmen

LET US BESTOW our meed of praise on the Philadelphia Building Congress which is doing a fine prac-

tical work in endeavoring to clarify and coordinate the standards of millwork. While their work is intended to serve local interests, the idea back of it may be applied to all localities. It aims to clear up the many misunderstandings which arise during the course of building in reference to the scope of the woodworkers' contract and its proper interpretation. In this he must be guided by proper details. Of especial value to architects are the recommendations covering drawings to be furnished, their preparation and the arrangement of sheets, desirable scale of drawings, typical sections, and the accurate specifying of material by definite terms and in exact sizes which will be commonly used and understood.

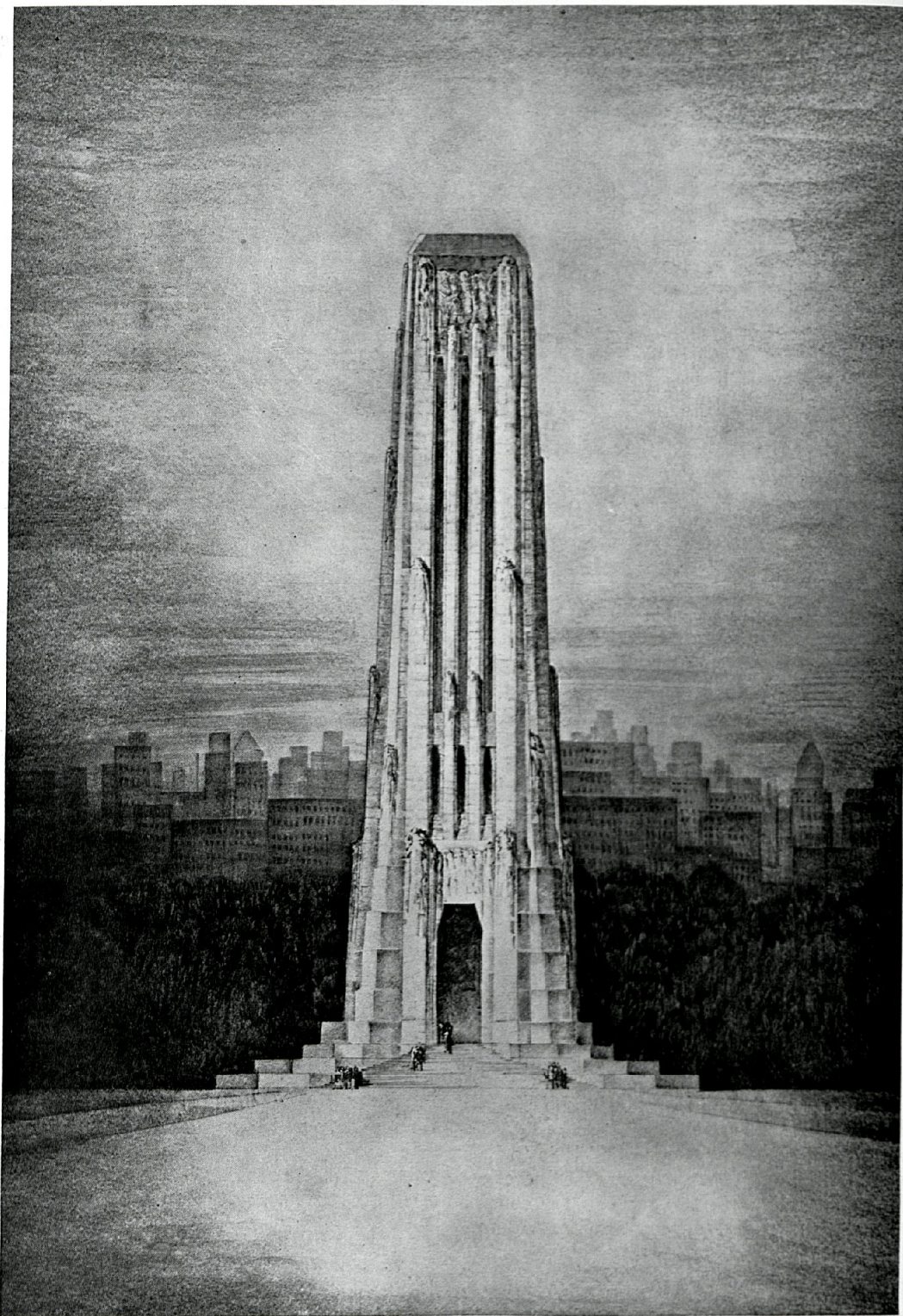
For the millmen themselves, definite recommendations are made as to details to be watched for in their work, such as wind and water protection, calking, window weights and pulleys, all important things which frequently give rise to confusion and dispute. On another page the report gives a valuable table of woods which are best adapted to the various uses of interior and exterior finish. Every architect should have this in his files for it is our impression that many offices are still using as a “dummy” specification a document which was prepared some time in the Nineties.

The Man Who Does It All

IN AN INTERESTING comment on architecture as a profession, Edwin Bergstrom, A. I. A., of Los Angeles, observes with considerable truth that it is different from what he terms the “true” professions in that while the painter, author and musician conceive and create their works in their entirety and actually build their dreams, the architect must collaborate with a host of others in order to give his imaginings final shape. The architect, he avers, would make a sorry show if he tried to construct what he designs. Even the designing of a building calls for the meeting of many minds and the employment of many hands.

But there are, he adds, “still a few architects who can practice architecture in its simplest terms, and how delightful that is!”

Well, it may be but we have our doubts. We know men who do most of their own work from the preliminary conferences and sketches to completion. They are their own draftsmen and superintendents. They write the specifications and pick out the towel rods. And they are always just one jump ahead of a fit. We recall a picture which represented the mental condition of such a man. Perhaps we should say it symbolized it, for the picture was that of a cat, every hair on end, every line of its silhouette expressing



Thomas Hibben, *Del.*

Thomas Hibben, Architect, New York
Victor Frisch, Sculptor, and R. W. Sexton, Associated

Study, Immigrants' Monument, Battery Park, New York

tense agony. It was titled, "The Pet Cat of an Electric Light Company." Such is the usual mental status of the man who tries to do it all.

Marine Architecture

WHERE THE SHIP designer leaves off the decorator begins. We have seen some horrific things done on some of the newest liners. France, Italy and the Scandinavian countries have done their bit to show us what the well-dressed steamer will wear and most of the results have been dismaying. The idea of a rough passage on one of these monstrosities would make many a man satisfied to stay at home. But even this may be no protection for sea architecture is encroaching on the land if we are to judge from the announcement that in the addition to the Morton Hotel in Atlantic City "the top floor will house the 'Crow's Nest,' which will be laid out in keeping with the general design of a ship's crow's nest. Lighting fixtures will be suspended by rope ladders and the ceiling of the dome will be painted to resemble constellations of stars."

It all sounds rather terrible to us. Well may the hardy mariners say, "God help the poor lads on shore, on a night like this!" But perhaps the management will engage Capt. Fried as headwaiter.

On Our Library Table

FROM THE Architectural Book Company comes an attractive volume, "Venetian Houses," by Samuel G. Wiener, A. I. A., "wherein is contained drawings and photographs of houses and smaller palaces in and near Venice together with many details of architectural interest."

The photographs of this special subject are excellent and the drawings are finely free and sensitive. The use of Venetian Gothic and Byzantine motives will be of limited range in this country but there are many interesting suggestions in these pages, especially in the detailed accessories adaptable to many types of building.

For lovers of the classic Italian style a valuable monograph will be that on the famous "Villa Madama," by W. E. Greenwood. This edifice has been considered one of the finest decorated villas of the Golden Age of the Renaissance. It was part of the magnificent project of Giulio di Medici. The monograph stresses the Garden Loggia and supplementing the photographs and drawings are twenty-three finely colored plates. This notable volume is published by William Helburn, Inc.

A large amount of valuable information is contained between the covers of "The Practical Requirements of Modern Buildings." Eugene Clute is the author

and the well printed volume is published by The Pencil Points Press, Inc. A vast amount of architectural ground is covered in the fifteen chapters devoted to special types of buildings among which, merely to give an idea of the wide-angled vision of the author, we may mention hospitals, schools, churches, hotels, clubs, residences, theatres, passenger stations and libraries. And there are others.

Manifestly, in a work of modest dimensions, Mr. Clute does not attempt to go into the technical details of the manifold problems involved. Indeed, he purposely avoids any such attempt, wisely restricting his comments to a broader and more general viewpoint. Experts will tell us enough, and sometimes more than enough, of their special needs. As the author says in his foreword, "The habit of taking these things concerning their particular trades or professions for granted is so firmly fixed in most men that they cannot get a sufficiently detached view to enable them to explain the needs of the theatre, hospital, dairy, or other proposed building, to the architect. The aim of the author has been to secure this kind of information and to present it in convenient form in this book for the use of architects, draftsmen and students."

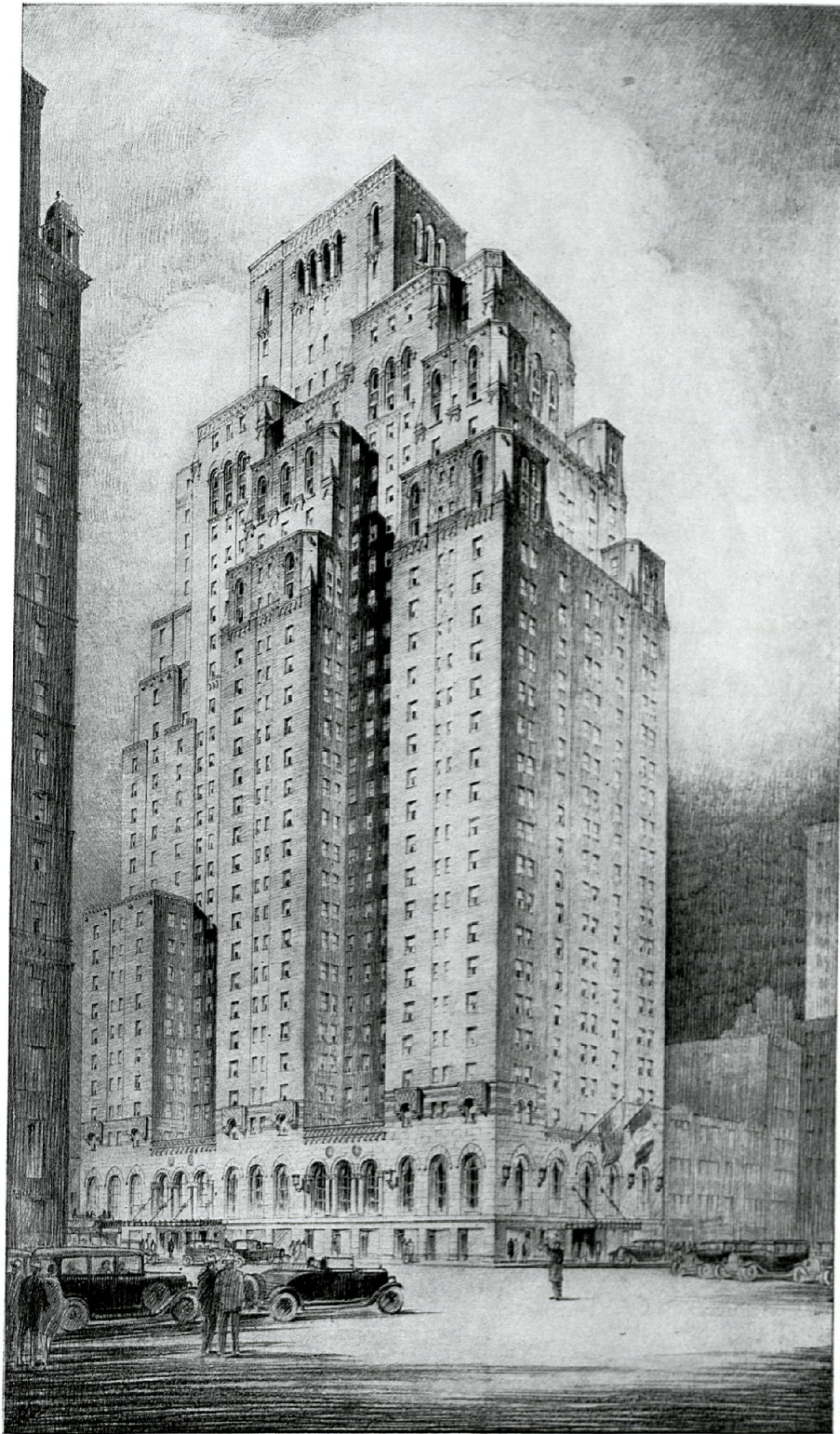
This aim is well realized, aided by many excellent illustrations. A valuable feature which supplements the necessarily limited text is the list of various reference books and other sources of information to which the architect may turn for more detailed information.

In the magazine world German press and plate work frequently bowl us over. The current copy of "Innen-Dekoration" has recently arrived from Darmstadt. It is an entrancing combination of fine typography and clear, beautiful plates. The German interior designers are completely at home in the new art forms and many of the examples of their work show admirable restraint.

From the University of Michigan

THE UNIVERSITY of Michigan College of Architecture announces that the annual competition for the George C. Booth Travelling Fellowship in Architecture will be held during the two weeks beginning April 6th. This competition is open to all graduates in Architecture of the University of Michigan whose thirty-first birthday comes after the opening day of the competition. The stipend furnished by the competition is \$1200.00.

Competitors may make their drawings at their present places of residence. Those intending to compete should write as soon as possible to Professor Emil Lorch, College of Architecture, University of Michigan, Ann Arbor, Mich.



Stewart Patterson, Del.

Murgatroyd and Ogden, Architects, New York
George B. Post and Sons, Consulting Architects, New York

Study, Hotel Governor Clinton, New York

Woodwork and Its Imitations

By UFFINGTON VALENTINE

ORNAMENTALLY WOODWORK has not had as high place in American interiors as in some other countries. We have delighted in the beauty of good wood for finishes rather than sought to give it the high ornamentation it has reached elsewhere. Hand carving has not been with us a generally prevailing art, and to command it was always a costly thing. Early native architecture, influenced as it was by classic standards, discouraged such elaborations, finding its best genius in the dignified simplicities of form. The pride of our Colonial house interiors is the grace of doorway, of staircase, of chastely tooled mantelshelf, all that Georgian ideals infused into interiors, where paneled walls and rafted ceilings had yielded place to inspirations of paper and plaster. Nor did the former reassert themselves during the mid-Victorian period that saw in America the efflorescence of houses of Elizabethan and Queen Anne design.

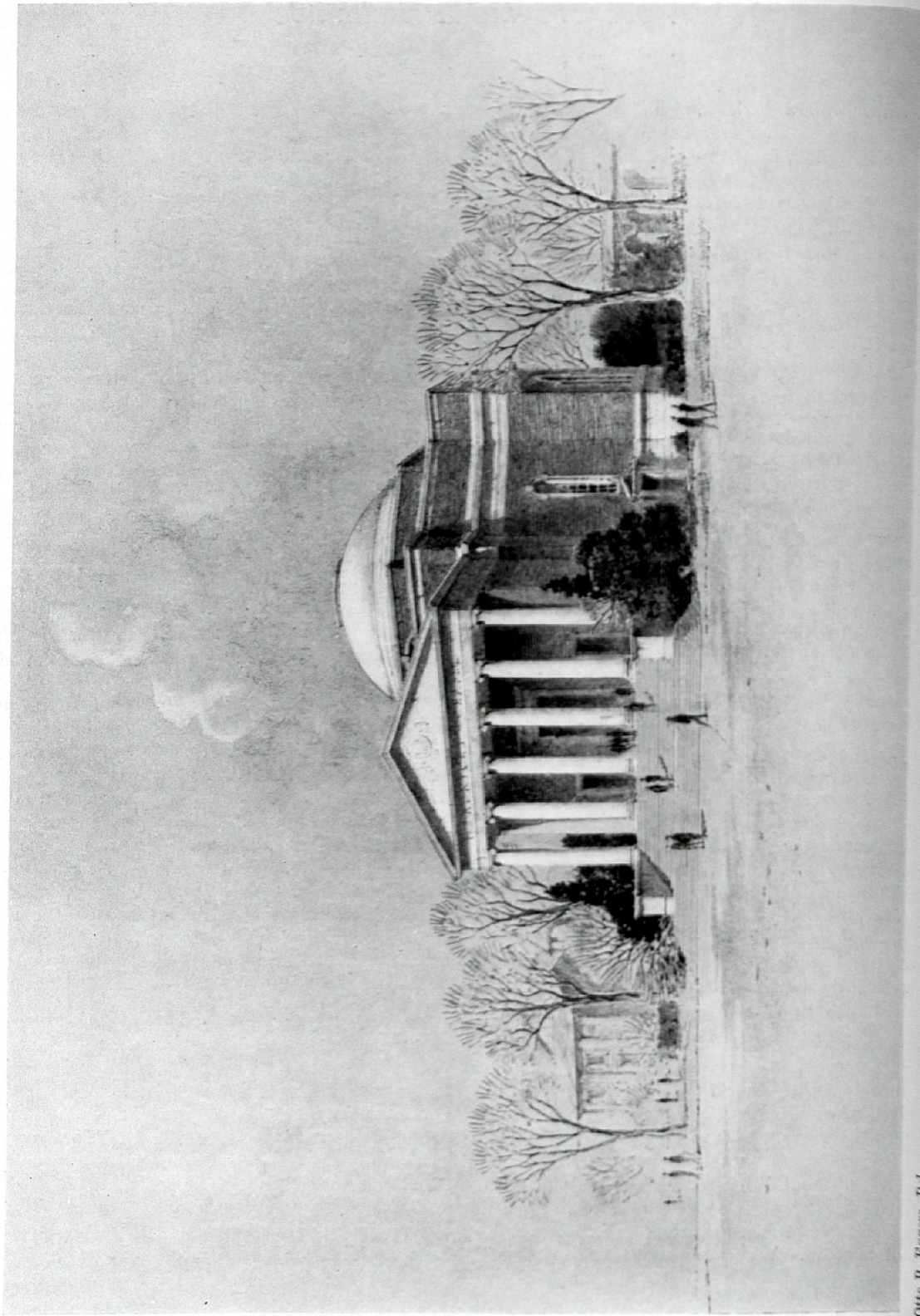
Woodwork had even less chance to express its most decorative spirit with the birth of our vast structures of steel and concrete. These practically eliminated the need of wood, and gratuitously to have introduced it as inside ornamentation was against the ideas the towering masses inspired. Marble, in connection with their finish, best translated the sentiment of the day. We had not reached the stage when the multiplication of this new glory of American building art—its reiteration of type—begot impatience of monotone. Our first Babylonian piles may be called our groping *risorgimento*. The present is our later renaissance, with its more complex urges, its passion for variety, in which the centuries are ransacked for inspiration. It is the reign not only of every style of architecture, but of every sort of material to incorporate these catholic ideas. Wood has, accordingly, gone into the melting pot, enjoyed a fresh valuation, both for itself and what art has done with it in the past.

The new serious view of woodwork is in part a reaction against wall space meaning nothing in itself, as being merely something on which to attach things. We are tired of pictures and hangings, the scattered feverishness in setting of unrelated objects. The dignity of large surfaces demands an uniform investiture, a treatment that has no broken trivialities, that suffuses its proper repose, is subordinate in effect and at the same time an element in the whole emotion of a room. Wall paneling, in the view of

some architects, admirably meets this requirement, and there has been a consequent revival of the panel periods, of woodwork in all its artistic variety.

It has hardly been easy heretofore in America to obtain good hand-carved woodwork. It still demands the importation of craftsmen, artisans from the countries that understand it, such as Italy. These have been brought here by certain New York firms, who are now supplying all the accessories that compose rooms in this fashion. They supply practically any design in carved wood that fancy may demand. The taste, however, is mostly for English periods, for Early, Middle or Flamboyant English Gothic, Tudor, Jacobean and Stuart designs. They can be had also in well-seasoned English and French oak, to add the delight of mellowness associated with such finish. The woodwork is either purely manual or a combination of machining and hand work, according to what a client may be prepared to pay for the installation, which is done with competence by the firms. The movement is by no means controlled by old strict adherence to "period"; it is animated rather by a sense of experiment, by that spirit, so generally expressive of our modern architecture, which is not content with mere reproduction but seeks, in unprecedented blends, its own creative effects. Some examples of the work to be seen in offices, clubs, hotels, apartment houses and private homes in New York and elsewhere demonstrate what happy results can be obtained from wedding ornate Gothic with the simpler facilities of Tudor, Jacobean or Stuart, or even introducing with these some modernistic note. Against such background the room furnishings are freed from the same "period" restraint, are at liberty to impress on them their own original harmonies.

The obstacle to so dignified and beautiful a solution of wall space problems is the expense involved. The firms supplying hand-carved woodwork are obliged to name figures that discourage its prevalence. Wood carvers have to be well paid, and wood continues to mount in price, both from shrinking timber areas and the increased cost of lumber handling. The rate of advance in wood for the last few years has been one per cent. per annum, and it promises to touch a higher scale, particularly in the East, now that the shift of the production centre is to the Pacific Coast. How far rates will reach depends on the possibilities of substitutes for wood and the in-



Otto B. Eggers, Del.

Office of John Russell Pope, Architect, New York
Dwight James Baum, Associated Architect

Hendricks Chapel, Syracuse University, Syracuse, N. Y.

fluence they may exert on its market value. The importance of such devices in regard to woodwork is twofold; they may either offer a material to take the place of wood itself in that sphere or conserve it for woodwork purposes by reducing wood demand for many other things.

Already there are a certain number of these substitutes; some being simply an unrelated alternative for wood use and others of a more or less ligneous nature. Of the latter—known generically as “synthetic wood”—one is of American origin. Its base is sawdust, which, after being mixed with a new binder material, is put into a mold and subjected to a pressure of from five hundred to a thousand pounds the square inch. It can be molded into any desired shape and when dry is hard and grainless. Among the merits claimed for it is that it is tougher than wood, does not split and is practically impervious to water. The product has not yet been long enough on the market to have received the cachet of a thorough test as constructive composition. Analogous to it is a product patented in Norway. Its ingredients are sawdust, whiting and glue mixed with water, to which, when heated to 160° F., acetic acid and a solution of bichromate of potash are added. The moistened mass, after being kneaded like dough, is put into iron molds patterned to give the surface-appearance of pine or other wood. The molds are then placed under high pressure for several hours. As the fundamental of this article is the wastage of the sawmill, it can be manufactured cheaply, particularly in Norway. It has not yet been put on the American market.

Attempts are being made to convert other materials of little or no value into artificial wood. Cellulose, a compound of carbon, hydrogen and oxygen, forming the rudimentary cell structure of plants, can by chemical process be hardened into a strong resistant substance falling under this head. The bleaching of the raw materials, formerly connected with the process, was an expensive item; but a Berlin chemist, Carl Leyst, has, it is announced, discovered a method by which the bleaching can be avoided. His “synthetic wood” is produced, according to reports, from straw, alfalfa, rice stalks, banana leaves and other vegetation obtainable in large quantities at small cost, and, after being colored and polished, has the appearance of genuine wood. It can be sawn, drilled, filed and planed and, by a special process of the inventor, be rendered fireproof. Other properties claimed for it are that it is heavier than water, has a specific electrical resistance of 300,000 ohms, and is very little affected by atmospheric change.

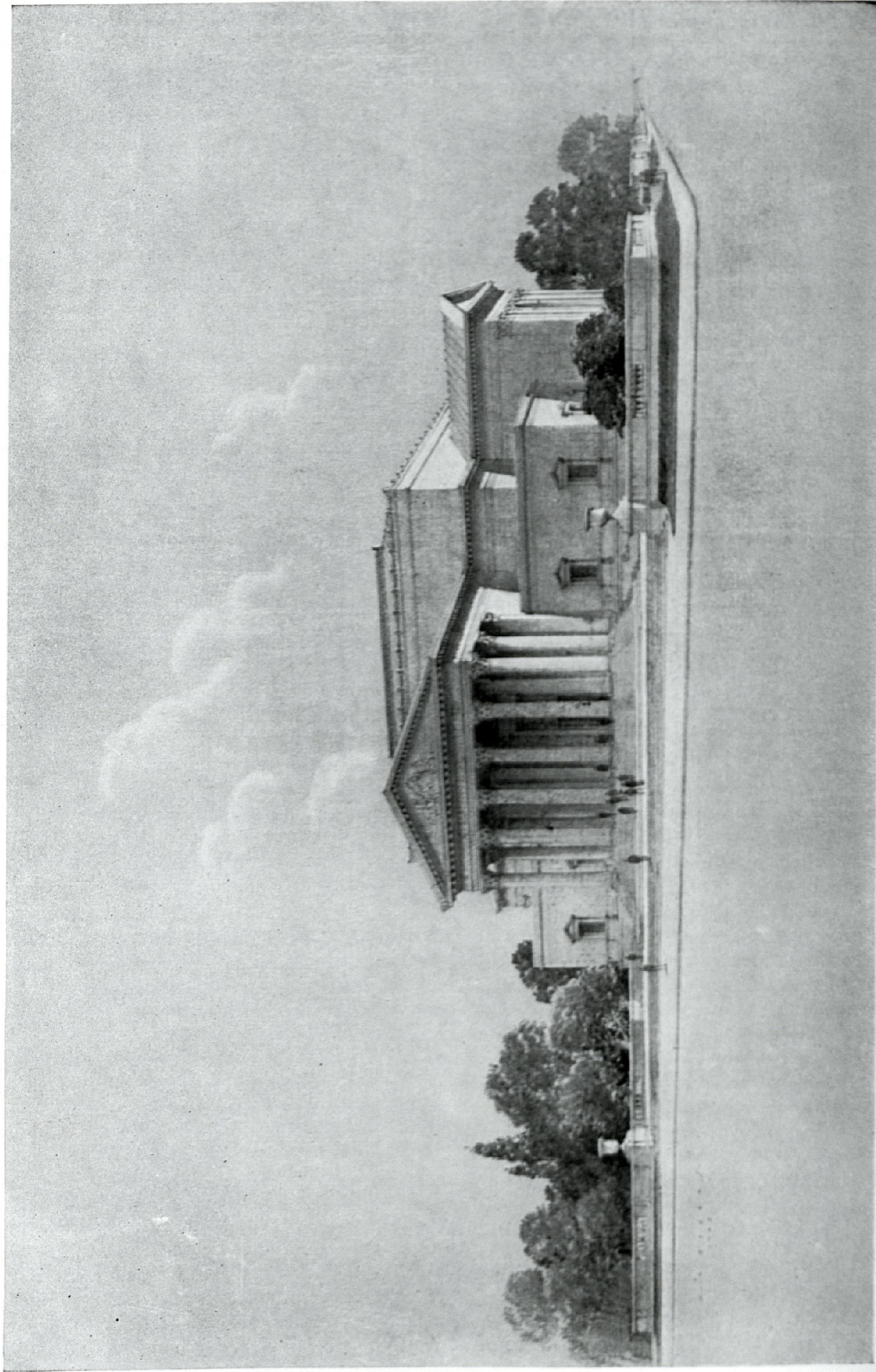
Another of these new substitutes is an English invention called “Plastic Wood” and is an outcome of

the idleness fallen on the great gun cotton factories of East Anglia since the war. The material is described as having “the consistency of dough and can be molded into any conceivable form. It is tenacious within itself and will adhere firmly to any surface, except a greasy one, with which it is brought into intimate contact and dries, within a few hours, to a hardness similar to a piece of pear wood.” A drawback to the composition is said to be the contraction that takes place while it is hardening and amounts to about three per cent. of its dimensions in one direction. The contraction appears, however, to be limited to the settling stage; no subsequent change being undergone. The article has the consistency of soft wood and is grainless in appearance. It requires no nailing, though it takes nails, is dampproof and can be worked with ordinary joiners’ tools.

These and variously named products of the same class are still too undeveloped in the market sense to have appreciably affected the demand for woodwork, if, indeed, they possess the character of serious decorative substitution. Far more important as yet in matter of such rivalry are the materials known as “Duretta,” “Elo Asbestos,” and “Woodkast,” substitutes that make no claim to being ligneous, and the likeness of which to wood is merely external semblance. “Duretta,” the longest time on the market, designates itself as “a fibrous composition, cast in gelatin, and reinforced with metal where necessary,” and is basically cement. It is made to simulate metal as well as wood. In its latter form it imitates both plain and carved woodwork and because of its fireproof nature is offered for metropolitan use in exterior architecture. An example of this employment of “Duretta” is the “half-timber” façade of the Finchley Building, on Fifth Avenue, New York, an unique and very pleasing evocation of old London, only made possible, because of city fire regulations, in such unflammable substitutes for wood.

The greatest call for “Duretta” is, however, to fill the place of interior woodwork. Its service in this respect is all-embracing. Everything of a woodwork kind can be made of it, though with less satisfactory results where the material is exposed to rough usage or constant friction. It is not so hard that it defies nicking, and as the surface color is susceptible of wear it is less suitable for uncarpeted floors. In it can be produced effects of timbered ceiling, of elaborately wrought wainscot, of ornate chimney piece and chiseled door panels—all exhibiting the grain, tooling and finish of antique wood—which, if genuine, would cost prohibitive sums, granting there were the artists to execute them.

(Concluded on Page 706)



Otto R. Eggers, Del.

Scottish Rite Temple of Baltimore, Md.

*Clyde N. Friz, Architect, Baltimore
Office of John Russell Pope, Consulting Architect*

What to Know about Filling Station Layout and Construction

By H. L. KAUFFMAN, Consulting Engineer

BASED UPON location filling stations may be classified into four general groups, the design of the station depending upon the group in which the particular station under consideration falls. These classes are as follows:

1. *Filling stations in the business district.* These stations are generally of restricted size, have either one or two drives, two or three gasoline pumps, a small building for housing the oil and providing shelter for the attendant, and may or may not have drain pits. In most instances only a small building is needed, with just space enough for three or four oil outfits, air tank and compressor, heater and desk space for the attendant.
2. *Filling stations in residential sections on arterial highways.* Such stations usually have drain pits or greasing racks, air and water service, and ample parking space. A station in this group is generally so located that it can be seen by the approaching motorist from a distance; and, commonly, the building itself is both an office and a salesroom. A men's toilet room and a rest room for women is usually under the same roof as the office.
3. *Filling stations in residential sections dependent upon both transient business and that of people in the neighborhood.* In general, these stations are similar to those of Group 2, but the building does not need to be quite so complete.
4. *Filling stations in small towns, handling both local trade and that of the touring public.* Here, again, the building is similar to the building of Group 2 stations, housing the salesroom and office, men's toilet and women's rest room and toilet.

In discussing this subject information applicable to all groups of stations will first be given, after which comment will be made upon the layout and construction of stations in each group.

In designing a "filling station" consideration must be given not only to the building itself, but also to the drives, the pumps, drain pits and greasing rack—in other words to all that is required for making the station complete.

Size of Lot Required

AS A SITE for a filling station a corner lot should not be less than 50 feet by 50 feet in size and, preferably, should be 60 feet by 80 feet or longer; an inside lot, not less than 70-foot frontage (better 80) by 50 feet deep. These sizes will allow for the construction of a 12-by-18-foot building and the installation of a drainage pit. However, a larger lot will be required if a greasing rack is to be installed and space provided for air and water service.

Pump and Tank Installation

THE PUMP manufacturer furnishes complete instructions covering the installation of gasoline pumps and storage tanks. While piping details will vary somewhat with the different types of pumps, nevertheless the following comments are applicable to a representative installation:

All lines should pitch downward from the pump to the underground tank, and swing joints should be provided in each bend in the lines.

Suction Line: The 1½-inch suction pipe inside the underground storage tank should not come nearer than 2¾-inch from the bottom of the tank. Thread a 1½-inch short nipple into the suction bushing in the top of the tank onto which should be placed the 1½-inch angle check valve which comes with the pump. The threaded opening in the angle check valve should be turned at right angles to the pump location, so as to permit a street ell, when threaded into it, to head directly towards the pump location, and *pitch upward from the angle check valve as much as possible*, and still maintain the suction line below grade enough for its protection from traffic. Into the street ell thread a short 1½-inch nipple, then place a 1½-inch ground joint union. The suction line should carry in a straight line from the 1½-inch union, if possible, to a point directly under the union beneath the *hand pump* in the base of the pump. At this point a swing joint, composed of an ell and a street ell, should be fitted up before carrying the suction line up vertically to its connection in the union in the bottom of the pump.

Return Line: The return line from the pump should be run to a tee in the fill pipe of the underground tank if the tank is not equipped with four openings. This tee should be placed in the fill pipe as near to the underground tank as a short nipple will permit, in order to obtain the maximum pitch downward from the pump location to it. The opening in the tee should be turned at right angles to the pump location, the same as the check valve is turned in the suction line, and a street ell fitted into the opening in a manner that will permit the return line to lead directly to its proper location beneath the pump, and turn so as to allow a continuous pitch upward from the tank to the pump location. As in the suction line, a swing joint should be arranged before the return line is carried vertically to its connection with the union in the base of the pump.

Vent Line: A 1-inch vent line should be provided for the underground tank in a separate bushing in the tank. This 1-inch vent line should come straight up out of the bushing at least a foot, and more if possible, before the elbow is placed in the line to carry it horizontally to whatever point to which it is desired to bring it to. This is to prevent the vent

line being filled when the truck driver might carelessly overflow the underground tank slightly. The vent line should be carried vertically to a point eight or ten feet above ground and end with a tee and two street ells looking down to prevent the weather entering. This line should drain to the tank. If a swing joint is made at the tank bushing and a good pitch upward from the tank is given to the line, it will be satisfactory.

Either a good graphite paste or a mixture of litharge and glycerine should be used on the *male threads only* of all connections; while it is also highly important that each joint be pulled up *tight*. So, too, must care be taken that no dirt gets into the pipes; and if any dirt or foreign matter does get into them, they should be cleaned thoroughly.

Number and Width of Drives

AT LEAST TWO drives are essential, and in some cases three or more drives are advisable. For example, when a station is located on a busy thoroughfare where the direction of the main traffic changes at stated times, such as a street leading from the suburbs and the residential district to the business district in which the traffic is toward the city in the morning and toward the suburbs in the evening, then provision should be made for three or more drives. Remember that the more drives, the more quickly the station will be enabled to service a large number of cars.

Ordinarily, the drives should be about 12 feet wide. However, where space must be conserved, or where the drives are almost straight or approached by long-radius curves, then their width may be reduced to 10 feet 6 inches; but when approached by sharp curves, then they should be made at least 13 feet (better 13 feet 6 inches) in width.

The pump "island" should be of concrete, should be not less than 2 feet 6 inches wide (if it is not to carry canopy supports) and should be about 4 inches above the drive. But, if there is to be a canopy over the drive and the pump island is to carry canopy supports, then the pump island should be at least 1 foot wider than the canopy supports so that the island will form a protecting curb for the supports. Between the inside drive and the building, there should be a step at least 1 foot wide.

Location of Air and Water Towers

LOCATING AIR AND water towers at one side of the building, and the drain pit, rack or lift on the other side, out of the direct path of cars approaching or departing from the gasoline pumps, is a logical arrangement. Whether or not such towers should be placed at the curb for the convenience of passing

cars is questionable, in view of the fact that many motorists will use this service without patronizing the station. Either a water hose cock should be placed on the pump island, or a sill cock be located on the outside of the building, from which a container can be filled and placed for ready use on the pump island.

Design of Building

FACTORS INVOLVED in the design of the building are as follows:

1. Area available with relation to the drives and property lines and building restrictions.
2. Number of rooms required.
3. Amount of space needed for the office and salesroom.

The filling station owner must determine whether or not a canopy over the drives is to be used and, if so, whether it is to be over one or two drives. When a canopy is desired in the case of a station having only two drives, the canopy should extend over just the one drive—thereby permitting trucks to be served in the open drive without the possibility of wrecking the canopy. Ordinarily, there should be at least a 9-foot clearance between the canopy and drive—yet this may be altered either by the type of gasoline pump used or by other existing conditions. For example, when the canopy is over one drive only, with the outside supports resting on the pump island, then the supporting beam comes directly over the pumps—making it necessary to keep the beam high enough to allow proper clearance for the pumps. With piston-type pumps a clearance of 10 feet above the pump island is usually sufficient, but with visible-type pumps an 11-foot clearance is desirable. When the canopy extends over both drives (with the pump island between), the beam may be dropped lower and the ceiling height then becomes the determining factor.

Where accessories are to be handled, provision should be made in the building for a display window. Where self-measuring lubricating oil pumps are to be used, either a basement should be provided for the necessary oil tanks, or there should be an easily accessible vault for such tanks under the floor where the oil in the tanks will be kept warm. Such tanks may be filled from the outside through fill pipes or from the inside of the building direct. Single-unit type of oil tanks have all the advantages of basement types except that more space is required on the salesroom floor.

"Lube-serv-atories" (buildings wherein cranks are drained and filled) either may be made a part of the filling station proper or may be constructed on some other part of the lot. In either case the ends should be open, with openings high enough for large

trucks to enter. The floor should be of reinforced concrete with runways in them for the wheels, each runway being long enough to accommodate two or more cars. Openings should be provided in the floor between the tracks for crankcase draining. The larger lube-serv-atories have basements, thereby facilitating crankcase draining and the greasing of the car.

Auto lifts are now a part of many filling stations, replacing drainage pits or racks. In most cases they are operated entirely by air from the same tank that supplies air for tire inflation and for high-pressure greasing equipment.

Hints on Design of Stations of a Particular Class

THE BUILDING itself of filling stations in residential districts on arterial highways (Group 2) should have a men's toilet room opening from the office and salesroom, and also a ladies' rest room (with a separate toilet room) to which entrance should be provided at one side of the building and screened from the public view by a vine-covered lattice or high shrubbery. In all classes of filling stations, entrance to the salesroom should be from the drives.

Since, in stations of the third group, there will be many women customers, the drives should be especially easy of approach, and should be wide and straight enough to inspire confidence in the timid driver. An outside entrance for the toilet room, which is primarily for the use of the attendant, will eliminate embarrassment on the part of anyone patronizing the station.

Stations in the fourth group invariably will handle accessories, while in connection therewith there will often be established a refreshment stand, lunch room or restaurant, or even a tourist camp. The building should be similar to the building in Group 2; the grounds large enough to provide parking space without obstructing the drives.

Filling Station Construction Details

BECAUSE BRICK can be obtained in a variety of shades and textures and can be laid up in very attractive bonds and patterns, it represents a very acceptable material for filling station buildings. Stucco on hollow tile or metal lath on wood framing is also very suitable for use. Frame construction finds some use, but cannot be recommended because of its inflammability.

Slate or tile are especially satisfactory roofing materials, since by their use the fire hazard is decreased and the "looks" of the station improved. Composition shingles are fire retardants, and, by

some, may be preferred for use. Wood shingles are objectionable from the standpoint of fire hazard.

For buildings without basements, the common material for floors is concrete with a cement topping and with a cement base around all walls; for buildings with basements, the first floor should have a sub-floor of common flooring with a finish floor of maple or hard pine, while the basement floor should be of concrete with a cement topping finish. To conserve space within the building, entrance to a basement (where such is wanted) should be by means of an outside stairway with concrete steps and area.

The inside of all outside masonry walls should be furred with 1 by 2-inch furring strips; and walls, ceilings (including basement ceiling) and furring strips should be covered with metal lath and plastered. A composition wall board may be used if it is desired to lessen construction costs.

Heating

A STOVE WILL prove satisfactory for heating a small station, but a hot-water system with the heater on the same floor as the radiators is a more suitable arrangement when there are several rooms to be heated; where there is a basement, the heating plant should be placed in it.

Lighting

LIGHTING SHOULD be so planned that every part of the grounds will be thoroughly illuminated. If there is a canopy over the drive or drives, the ceiling should have enough well-placed lights to make the drives almost as light as day; if there is a canopy over one drive only, then a light standard should be placed opposite the pump island on the edge of the outside drive. Canopy lights should be fitted with deep reflectors to throw the light rays down upon the drives.

The greasing racks, drain pits, and air and water towers should have individual light standards, giving plenty of well-distributed light by which to work. An outlet, well placed for connecting an extension cord, should be provided at the greasing rack and drain pit.

The station itself, including building, pumps, equipment, etc., should be illuminated by placing lights every three or four feet on the soffits of projecting cornices all around the building and by the use of bracket lights at the corners and on all piers. The light standards about the grounds should be fitted with proper globes and reflectors so that there will be no glare or direct rays of light to confuse the motorist.

Home Owners Institute Competition

WITHIN A FEW weeks there will be officially announced the most extensive architectural competition for small house design ever undertaken in the history of the building industry. Not only is the amount of prize money, \$27,500, at least three times that of any other competition but there are two special features of interest which are unique. The first is that this competition will be held in twelve regional districts of the United States and the national entries will be the winning designs of these districts. The second is that the winning designs in each of the regional districts will actually be constructed.

Raymond Hood, of New York, has agreed to act as chairman of the National Committee of Arrangements for this competition and also as Chairman of the Jury of Award of the National Competition.

C. Stanley Taylor has been retained as consultant in the development of the competition program and the operation of the national and local competition involved. Mr. Taylor is President of the firm of Taylor, Rogers & Bliss, Inc.

In order to render this competition attractive even to leading architectural firms in the residential field, prizes amounting to \$27,500 will be awarded as follows:

A First Grand Prize of	\$ 5,000.00
A Second Grand Prize of	3,000.00
A Third Grand Prize of	1,500.00
36 Regional Prizes of \$500.00 each	18,000.00
Total Prize Awards	\$27,500.00

The general procedure in this proposed competition is as follows:

A geographical sub-division of the United States will be made, splitting the country into twelve areas. The first step of the competition will be that architects, draftsmen, or architectural students will compete in a local competition, each within the area in which his home or home office is located. There will be a local Jury of Awards appointed in each area and consisting probably of three or more architects, a contractor and a real estate expert recommended by the National Real Estate Board. The local jury in each of the twelve areas will select the three prize-winning designs submitted. Each of these designs will be awarded a prize of \$500.00 in the local competition and the three designs will immediately be submitted to the National Jury.

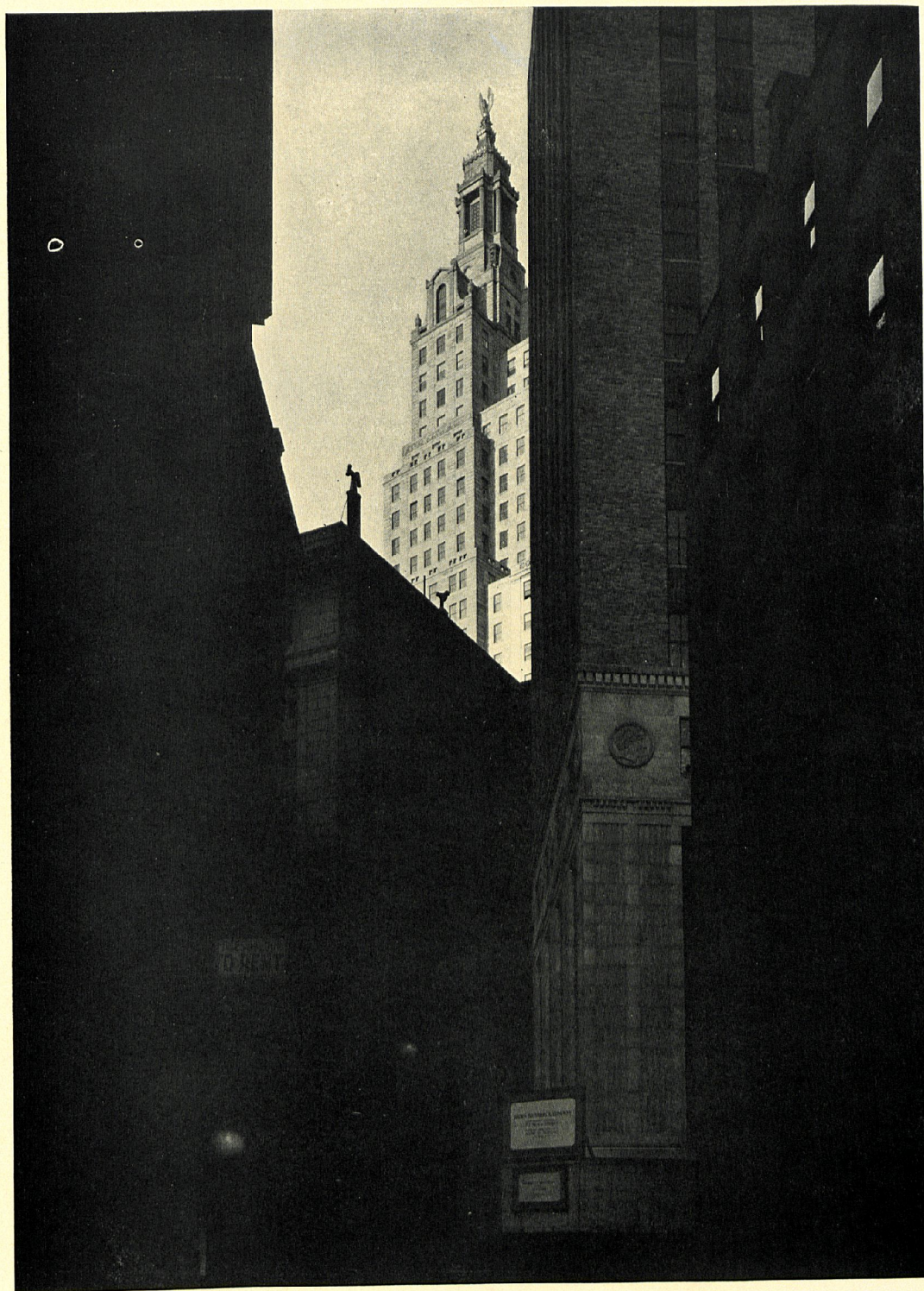
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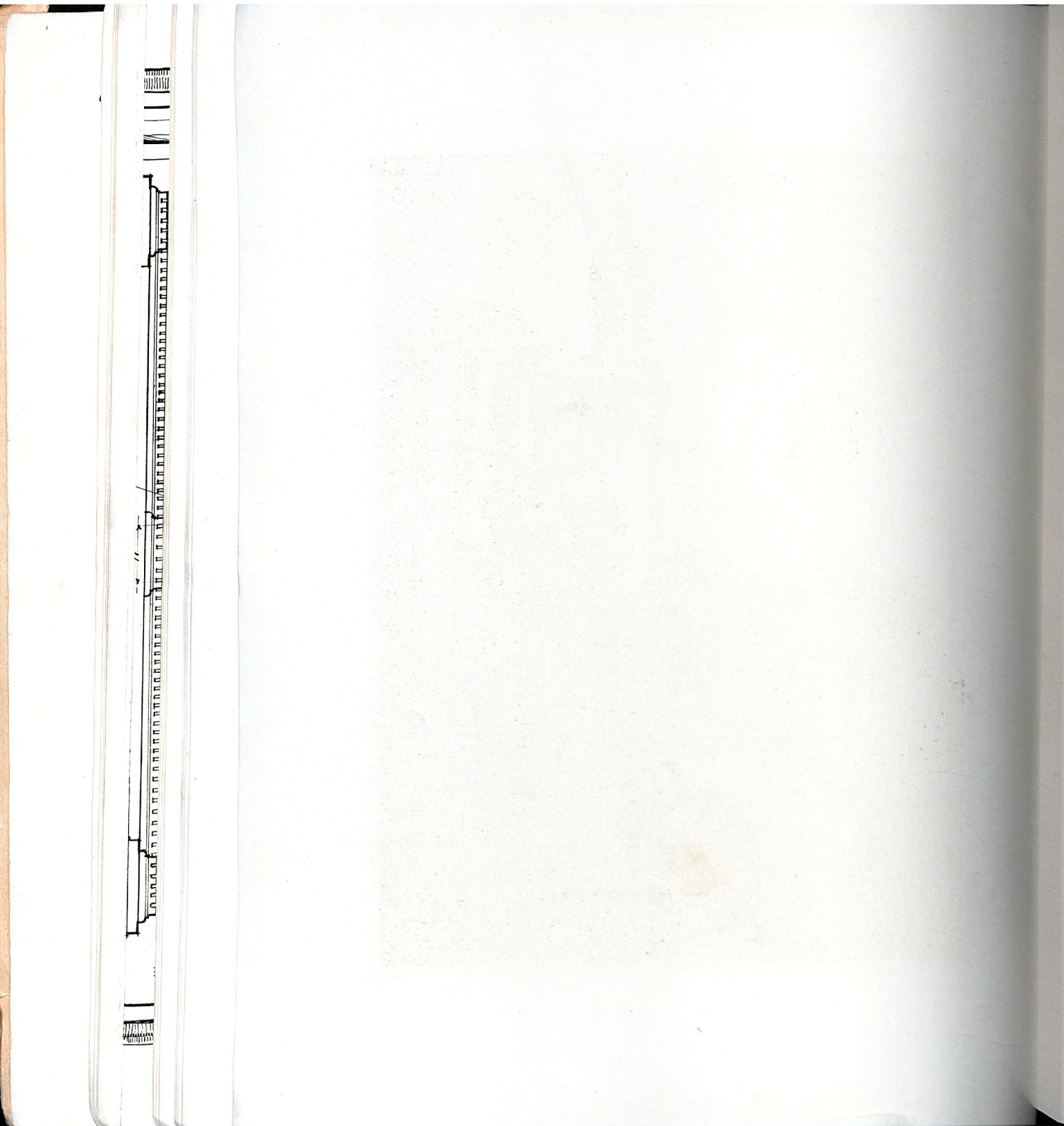
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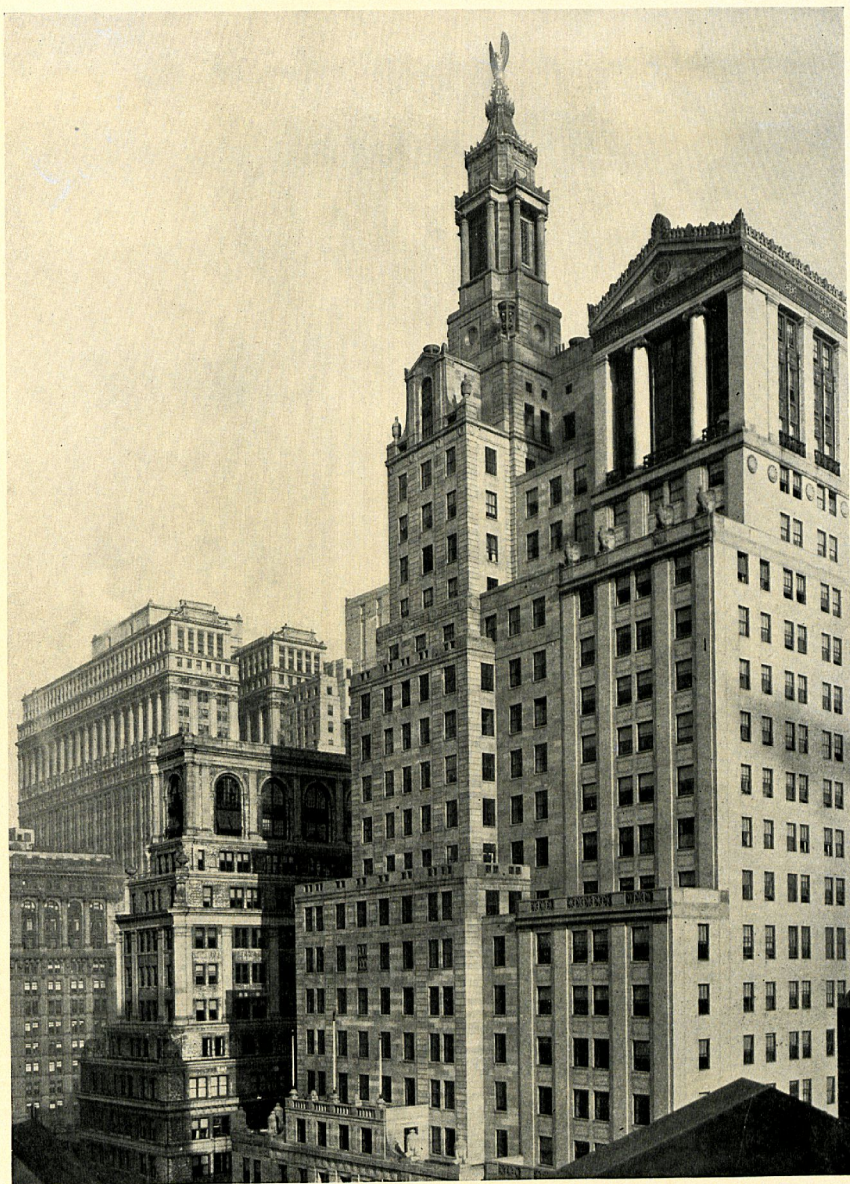


Photograph by T. B. Temple

Benjamin W. Morris, Architect, New York.

Bank of New York and Trust Company, New York





Photograph by T. B. Temple

Benjamin W. Morris, Architect, New York.

Wall Street Elevation, Bank of New York and Trust Company, New York

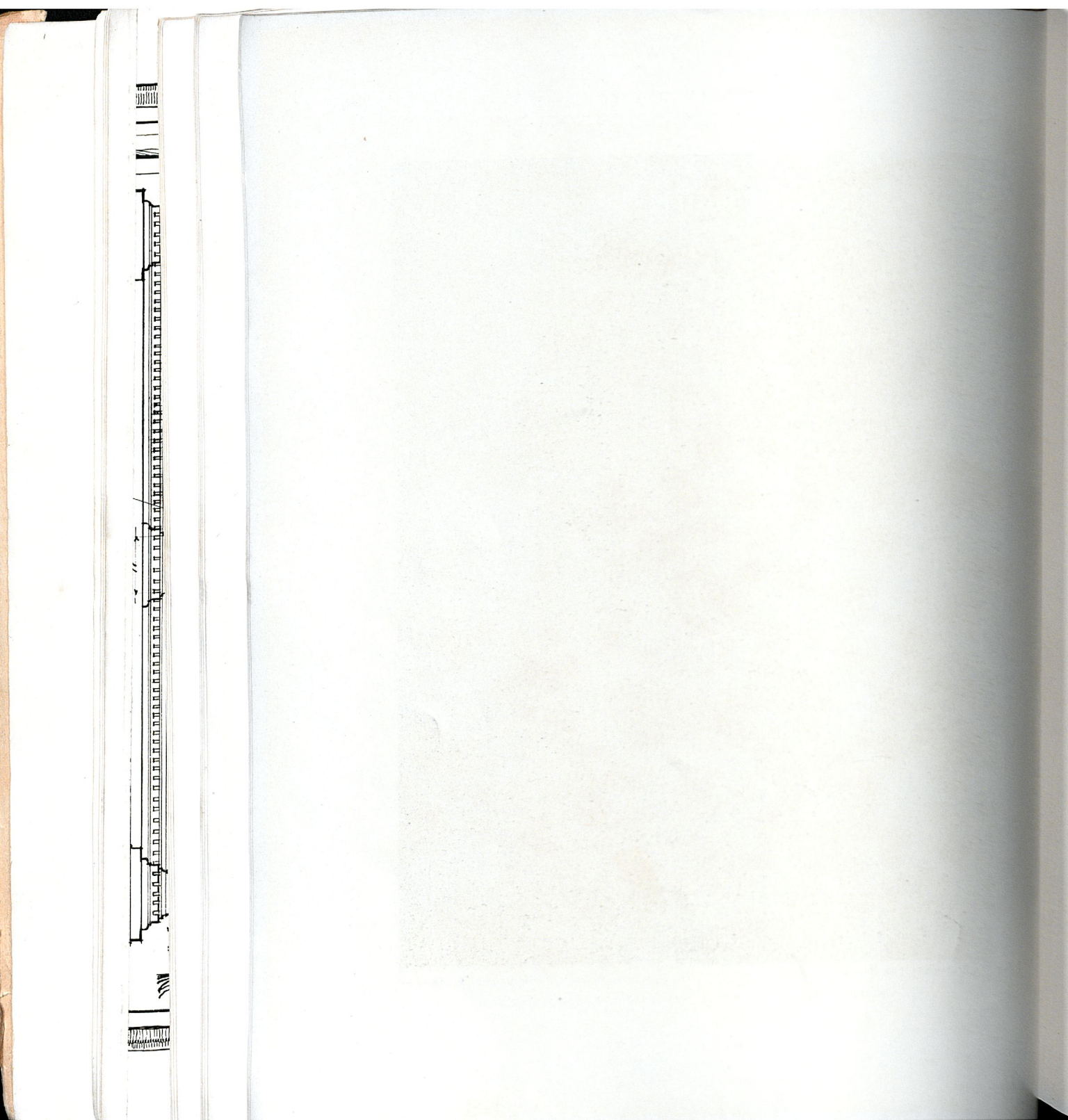




Photograph by T. B. Temple

Benjamin W. Morris, Architect, New York.

Detail of Elevation, Bank of New York and Trust Company, New York

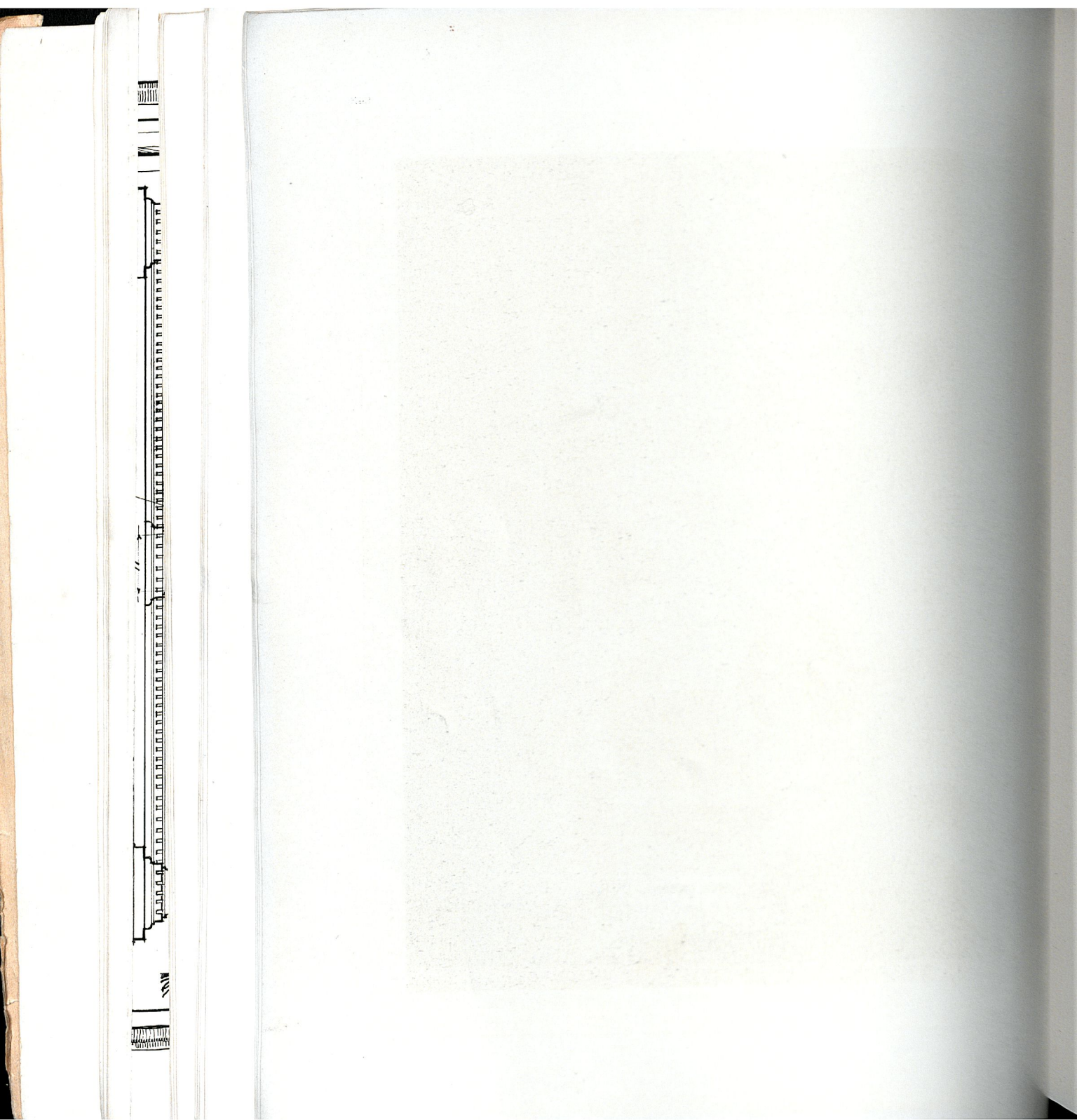


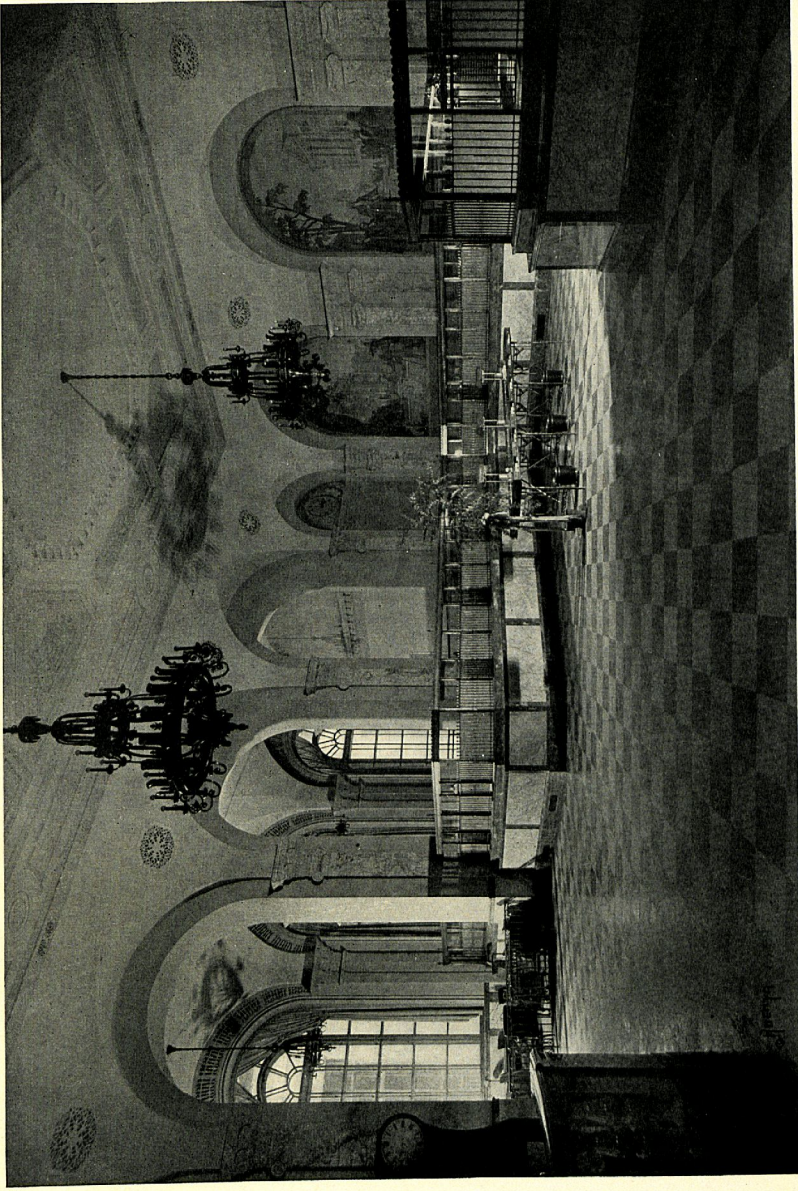


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Benjamin W. Morris, Architect, New York.

Terrace Detail, Bank of New York and Trust Company, New York





Photograph by Anemaya

Banking Room, Bank of New York and Trust Company, New York

Benjamin W. Morris, Architect, New York

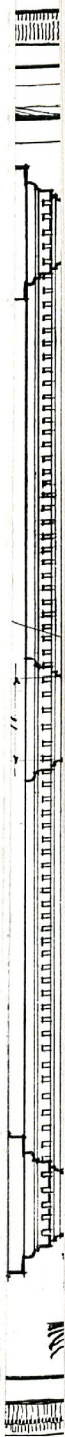


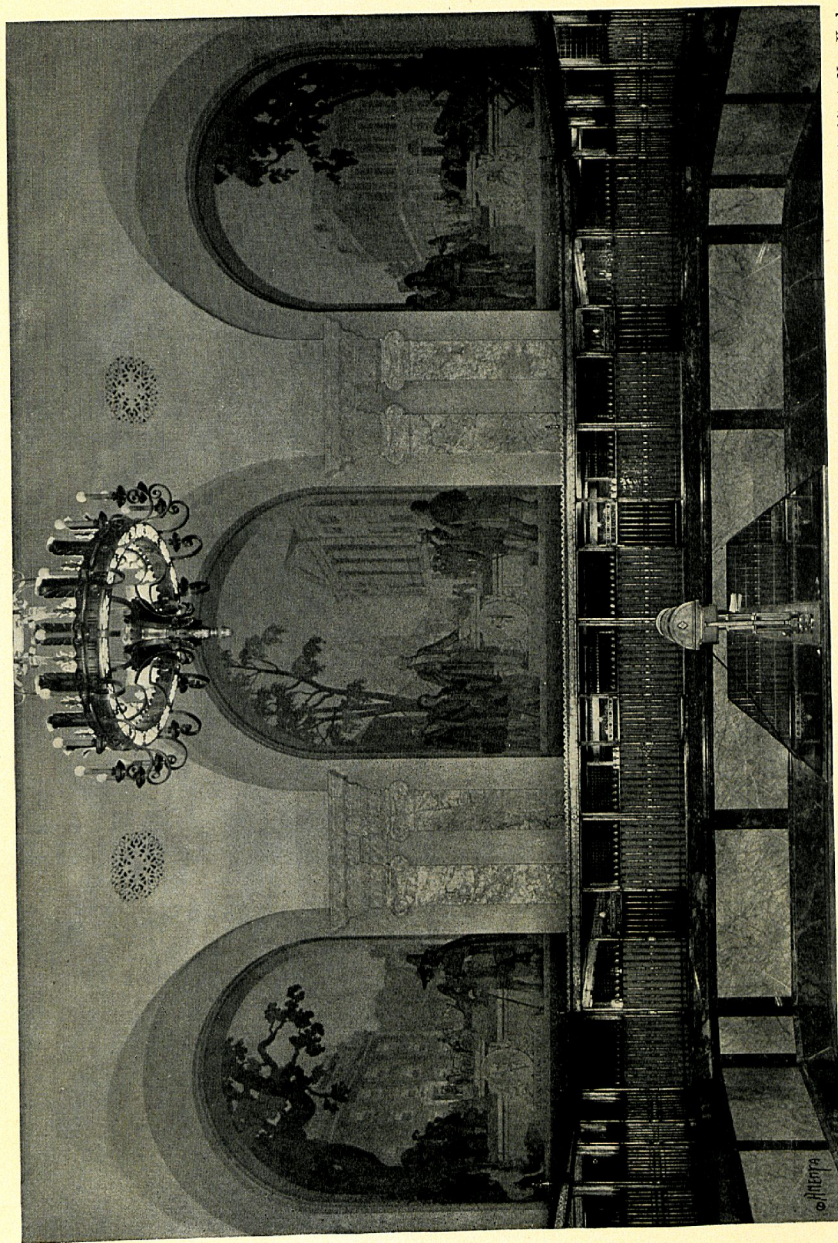


Photograph by T. B. Temple

Benjamin W. Morris, Architect, New York.

Detail of Banking Room, Bank of New York and Trust Company, New York



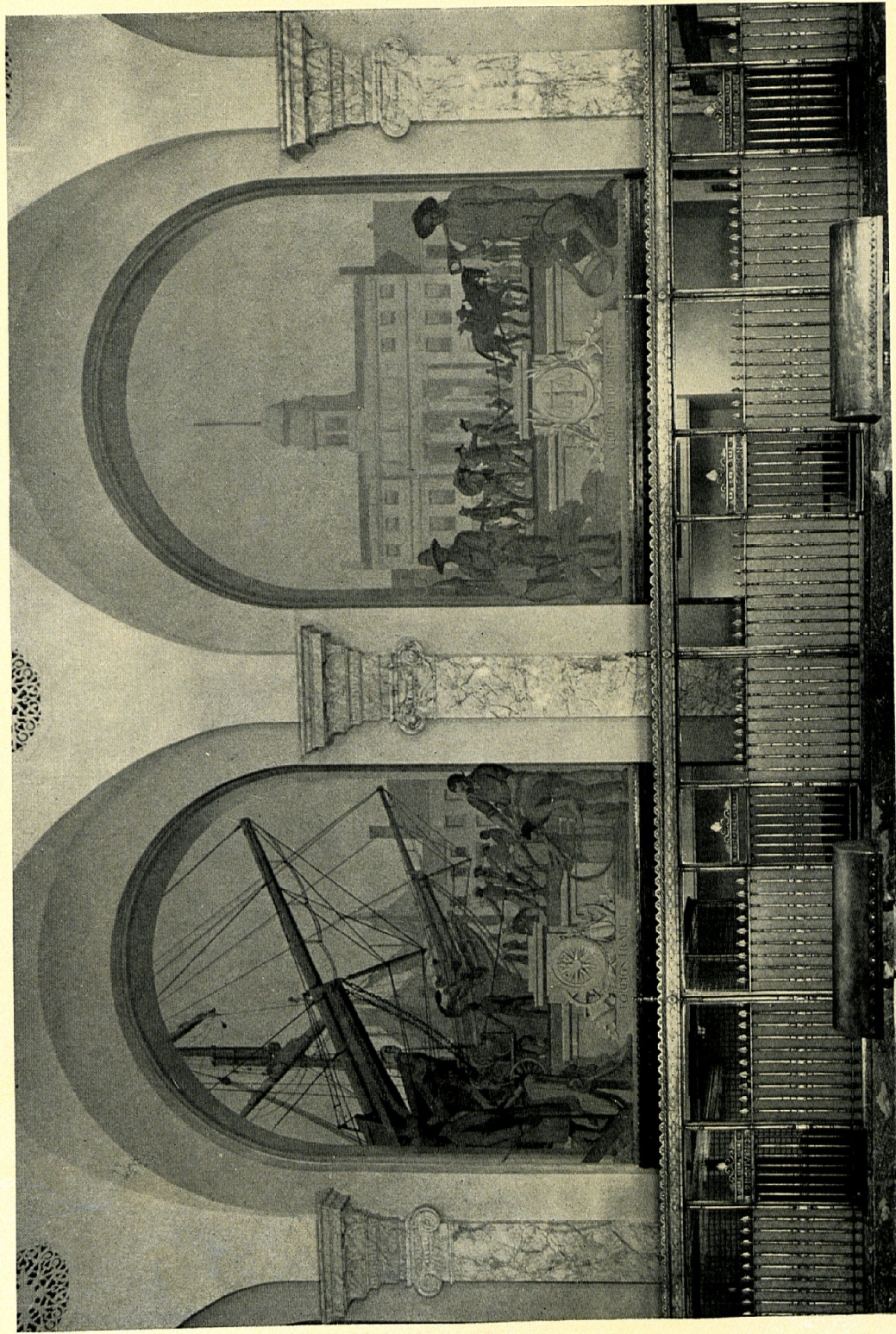


Photograph by Amenya

North Wall of Banking Room, Bank of New York and Trust Company, New York

Benjamin W. Morris, Architect, New York

March, 1929



Photograph by Ameyia

Detail of East Wall, Bank of New York and Trust Company, New York

Benjamin W. Morris, Architect, New York
Murals by James Monroe Hewlett

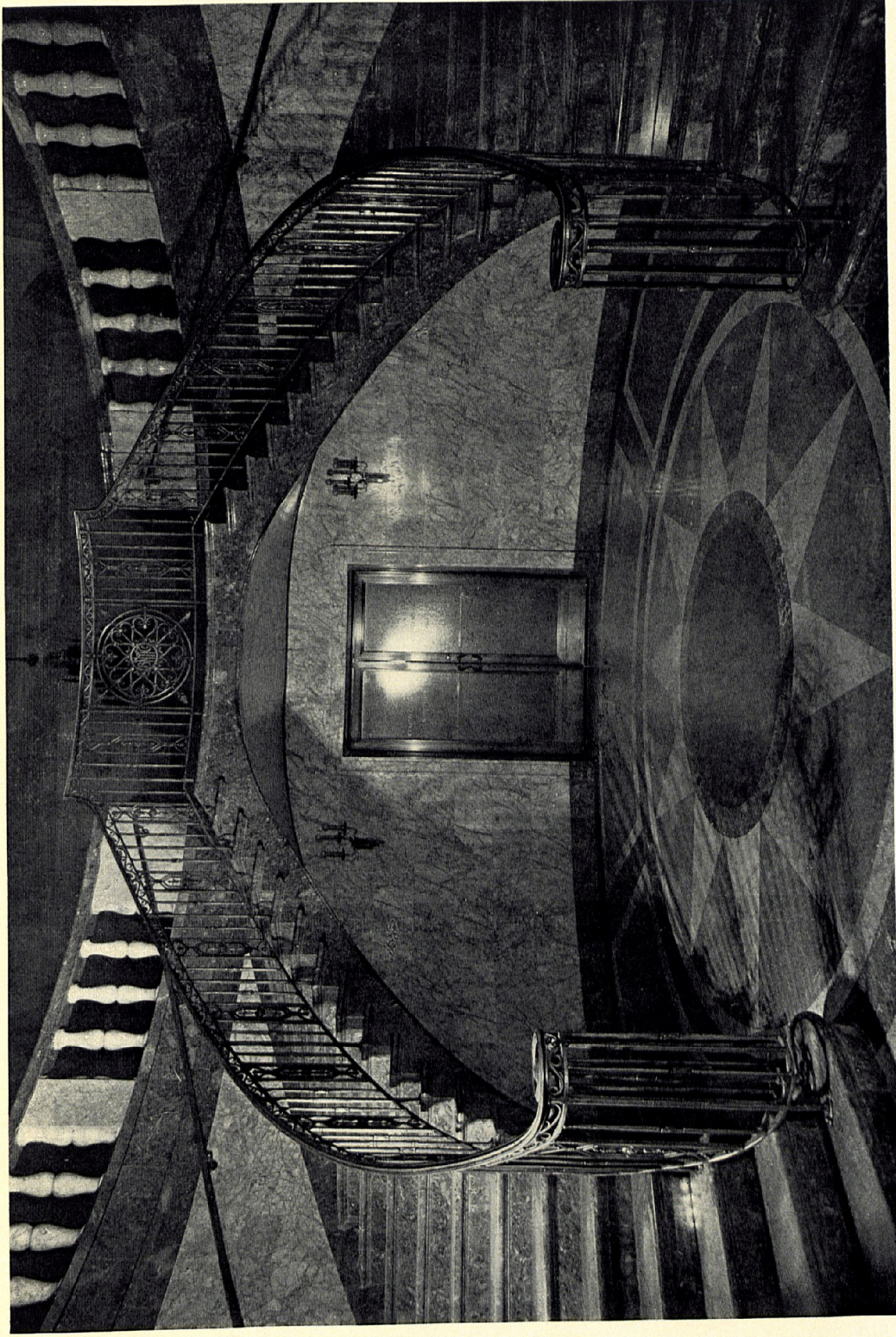




Photograph by T. B. Temple

Benjamin W. Morris, Architect, New York.

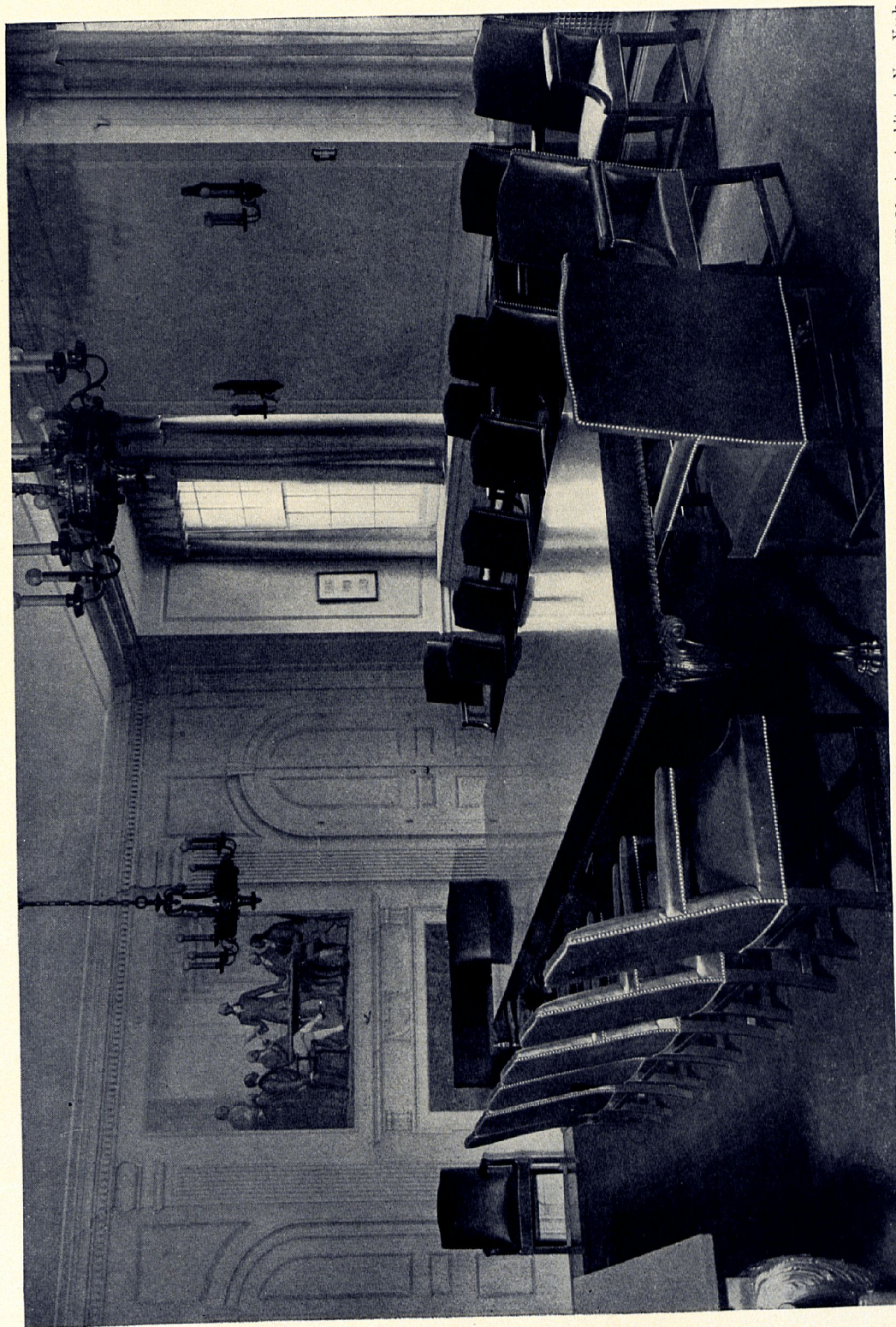
Entrance Vestibule, Bank of New York and Trust Company, New York



Photograph by Amenya

Entrance Stair, Bank of New York and Trust Company, New York

Benjamin W. Morris, Architect, New York



Photograph by Amenya

Directors' Room, Bank of New York and Trust Company, New York

Benjamin W. Morris, Architect, New York



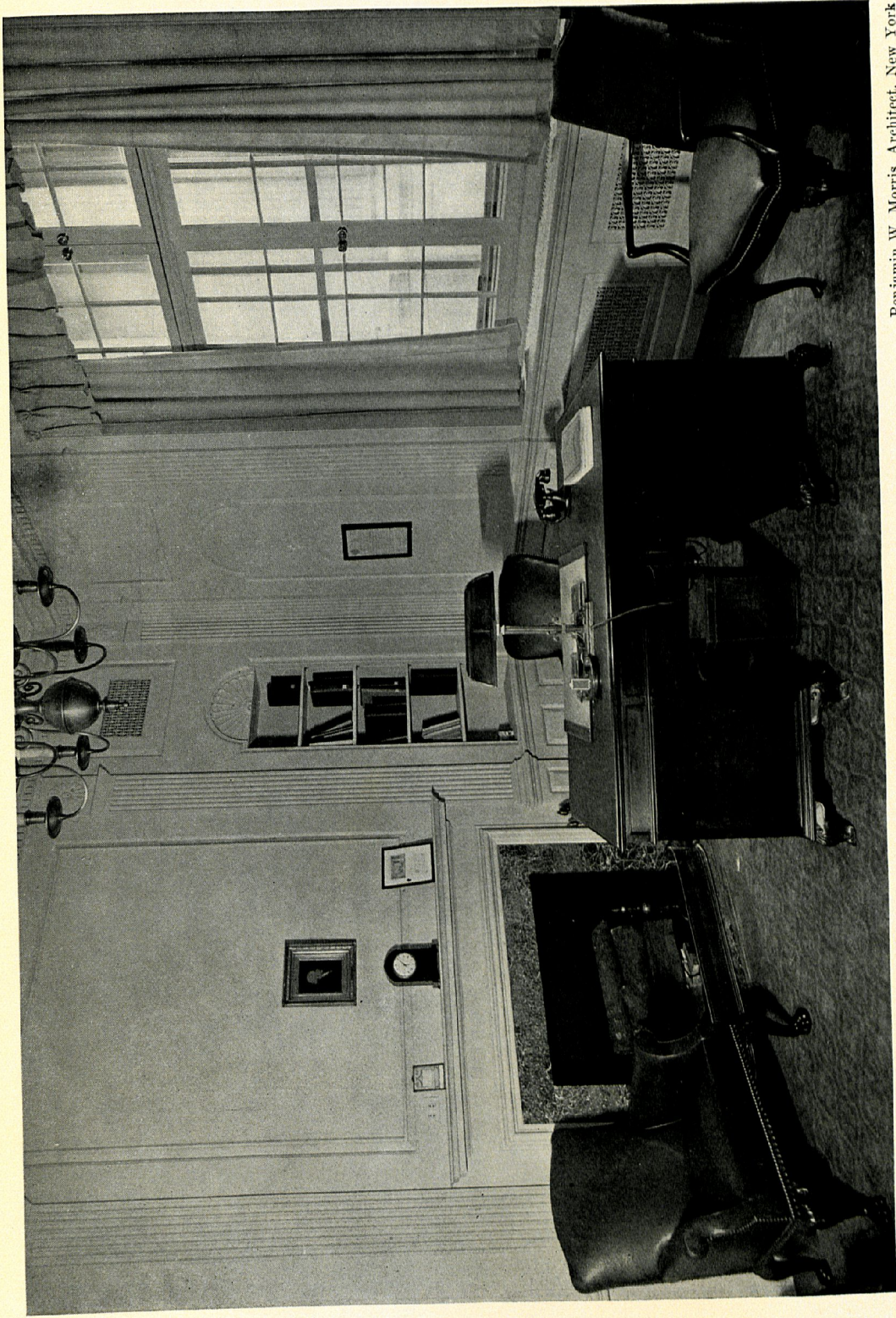


Photograph by Amemya

Benjamin W. Morris, Architect, New York
Overmantel by Ernest Peixotto

Detail of Directors' Room, Bank of New York and Trust Company, New York





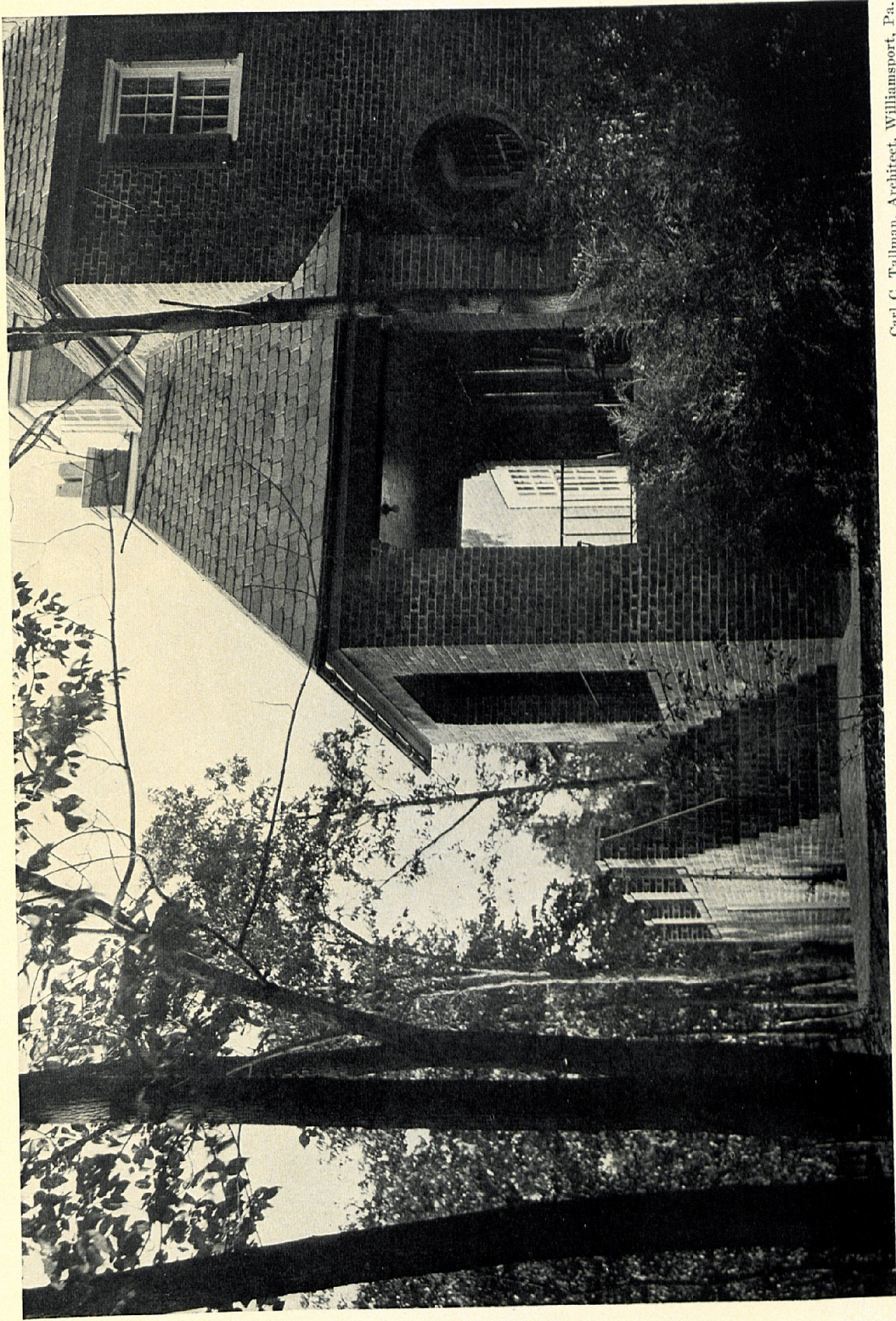
Photograph by Amemya

A Private Office, Bank of New York and Trust Company, New York

Benjamin W. Morris, Architect, New York



March, 1929

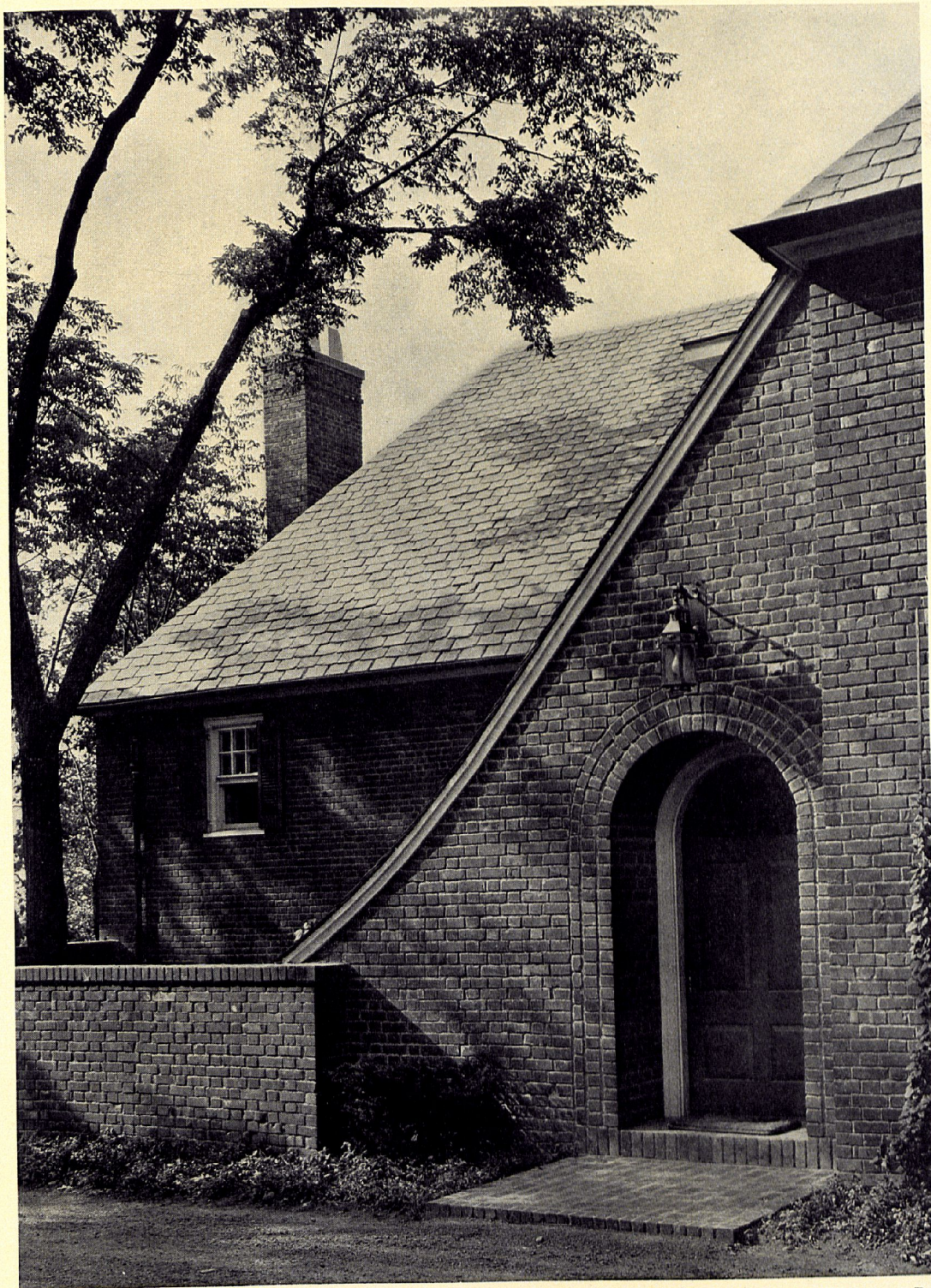


Photograph by Troy Studio

Entrance Detail, Residence of Professor P. M. Lincoln, Ithaca, N. Y.

E. Gorton Davis and Edward Lawson, Landscape Architects, Ithaca, N. Y.
Carl C. Tallman, Architect, Williamsport, Pa.



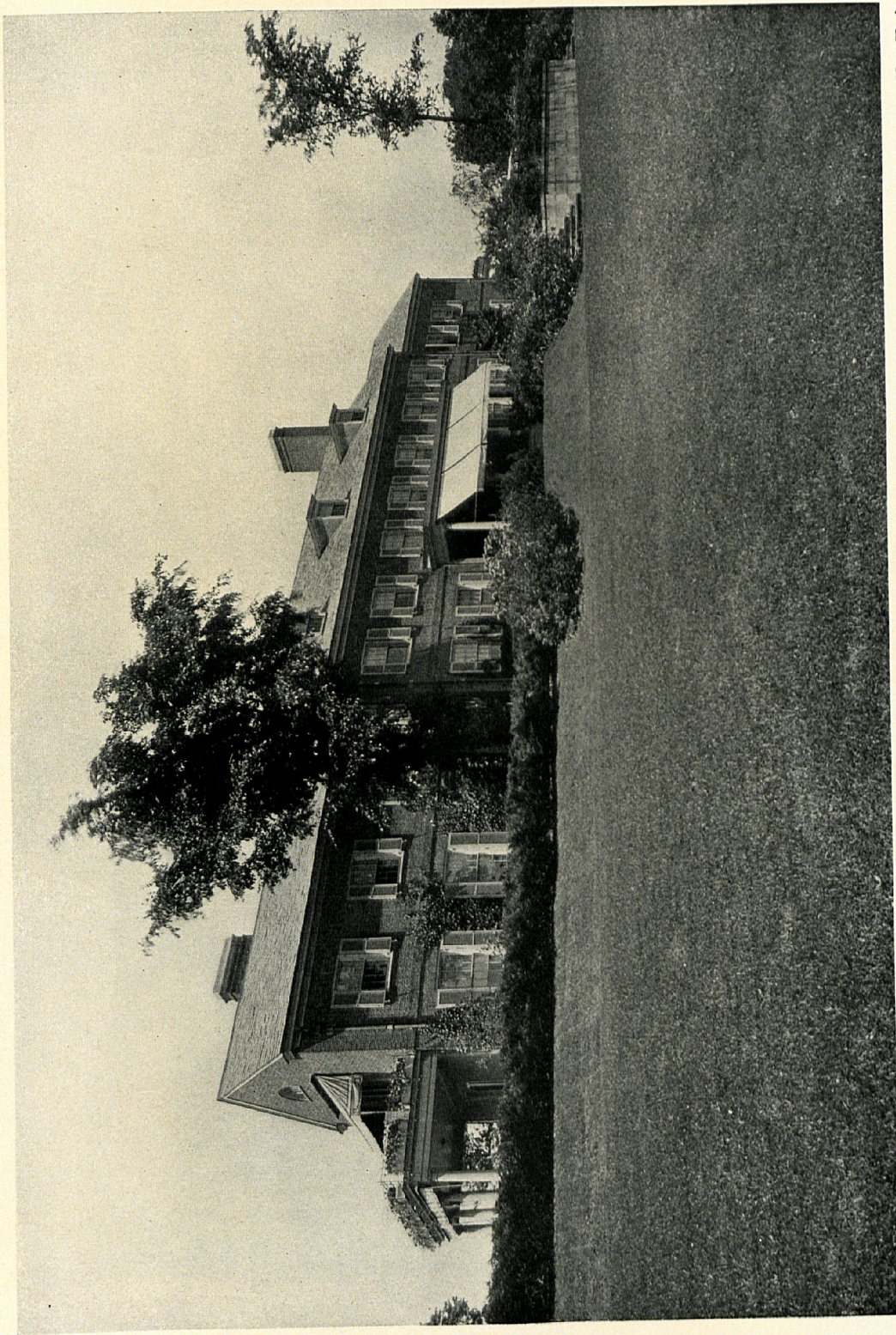


Photograph by Troy Studio

Carl C. Tallman, Architect, Williamsport, Pa.

Entrance Detail, Residence of Professor P. M. Lincoln, Ithaca, N. Y.

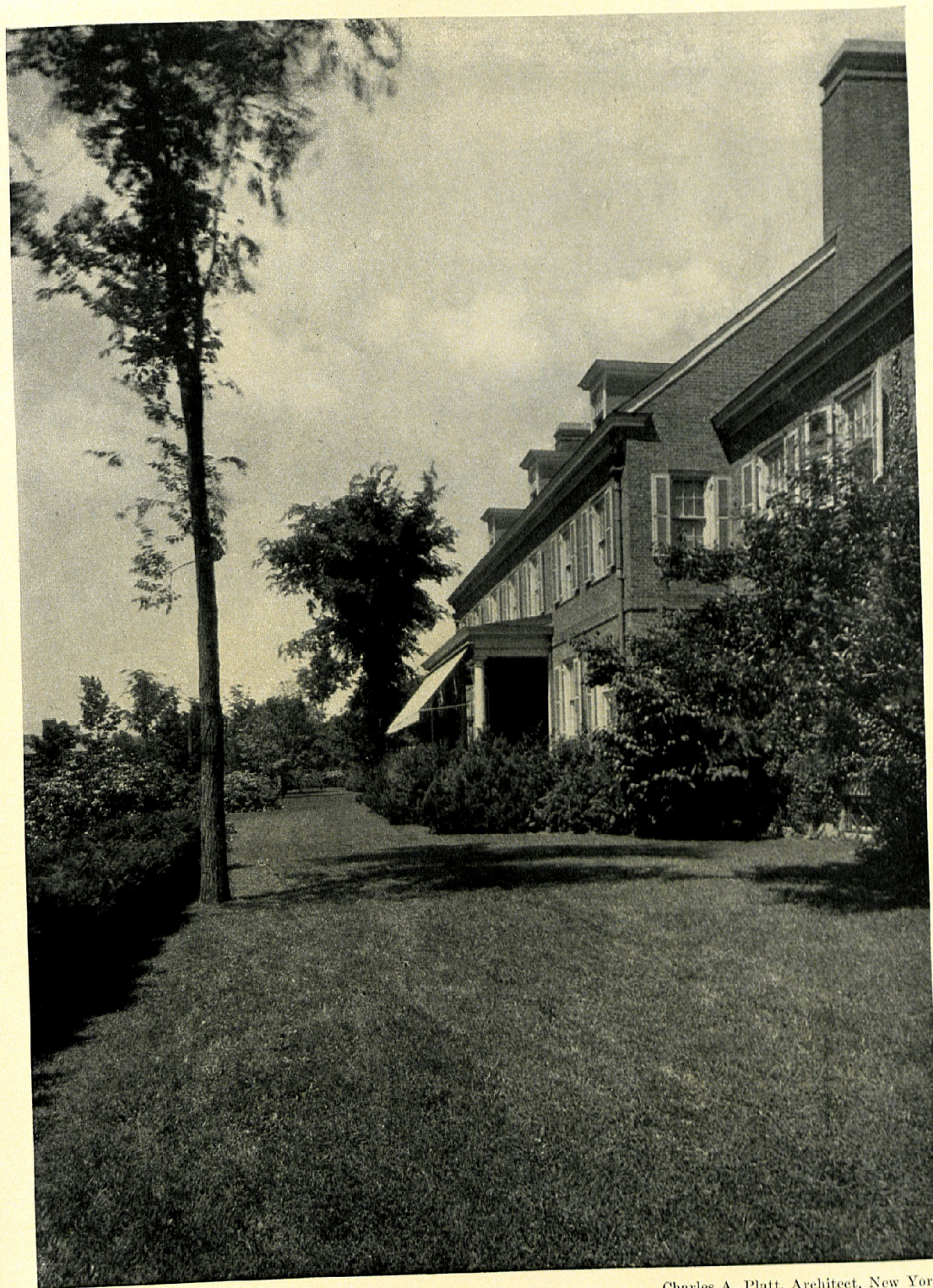




Photograph by Mary Dale Clarke

General View, Residence of Mrs. Ray Tompkins, Elmira, N. Y.
Ferruccio Vitale and Alfred Geiffert, Jr., Landscape Architects, New York
Charles A. Platt, Architect, New York





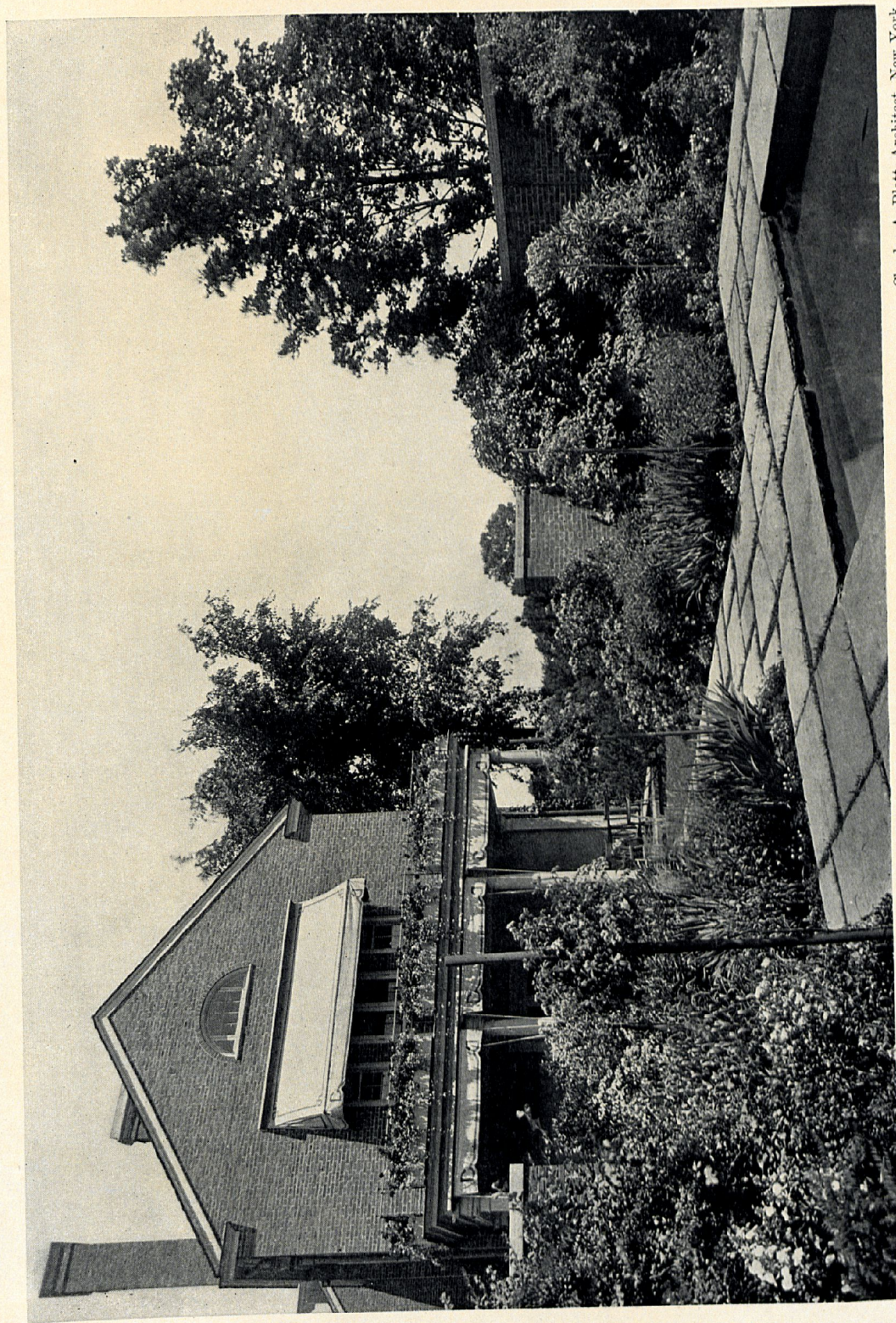
Photograph by Mary Dale Clarke

Charles A. Platt, Architect, New York
Ferruccio Vitale and Alfred Geiffert, Jr., Landscape Architects, New York

View from Terrace, Residence of Mrs. Ray Tompkins, Elmira, N. Y.



March, 1929



Photograph by Mary Dale Clarke

View from Garden, Residence of Mrs. Ray Tompkins, Elmira, N. Y.

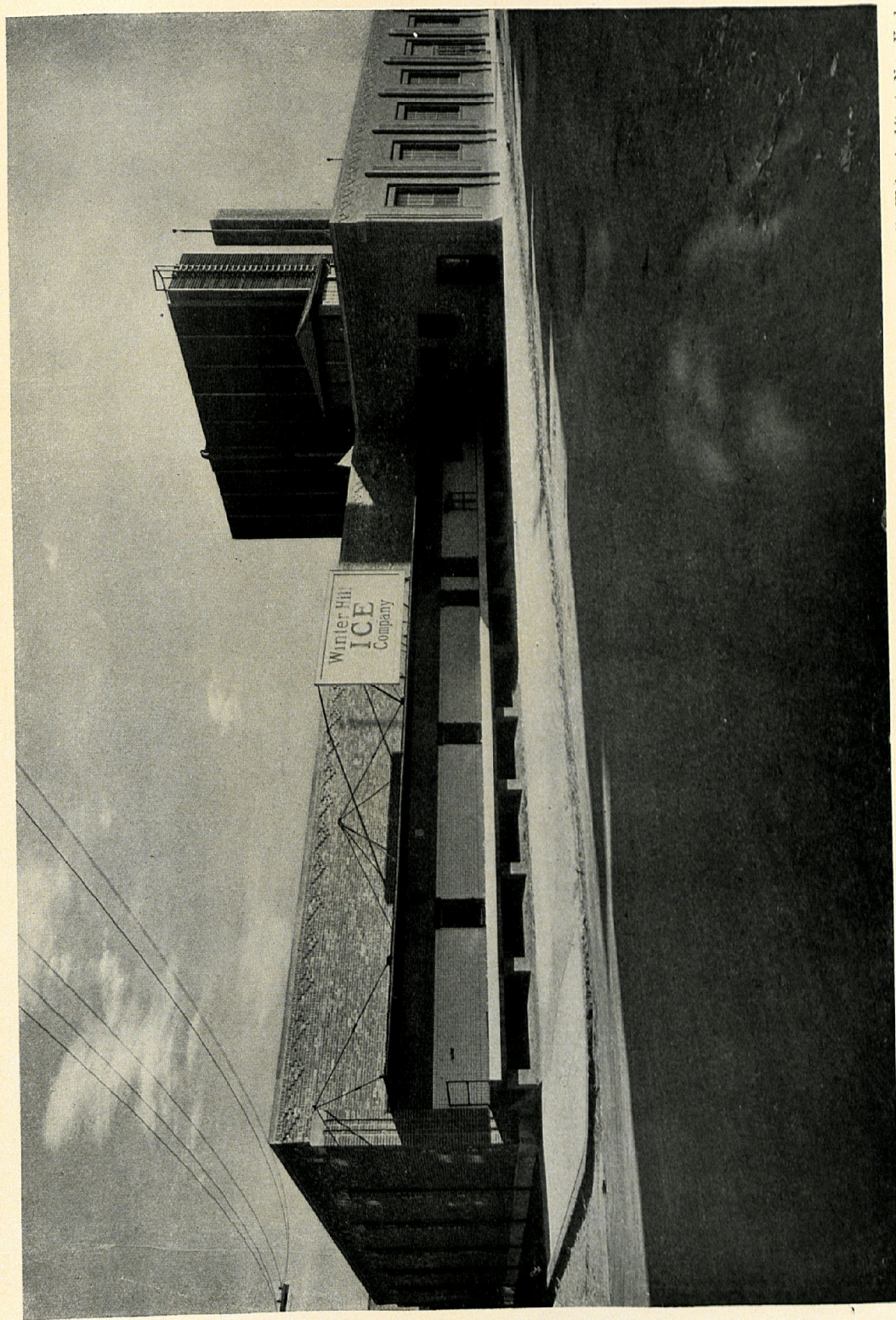
Charles A. Platt, Architect, New York
Ferruccio Vitale and Alfred Geiffert, Jr., Landscape Architects, New York





Photograph by Mary Dale Clarke

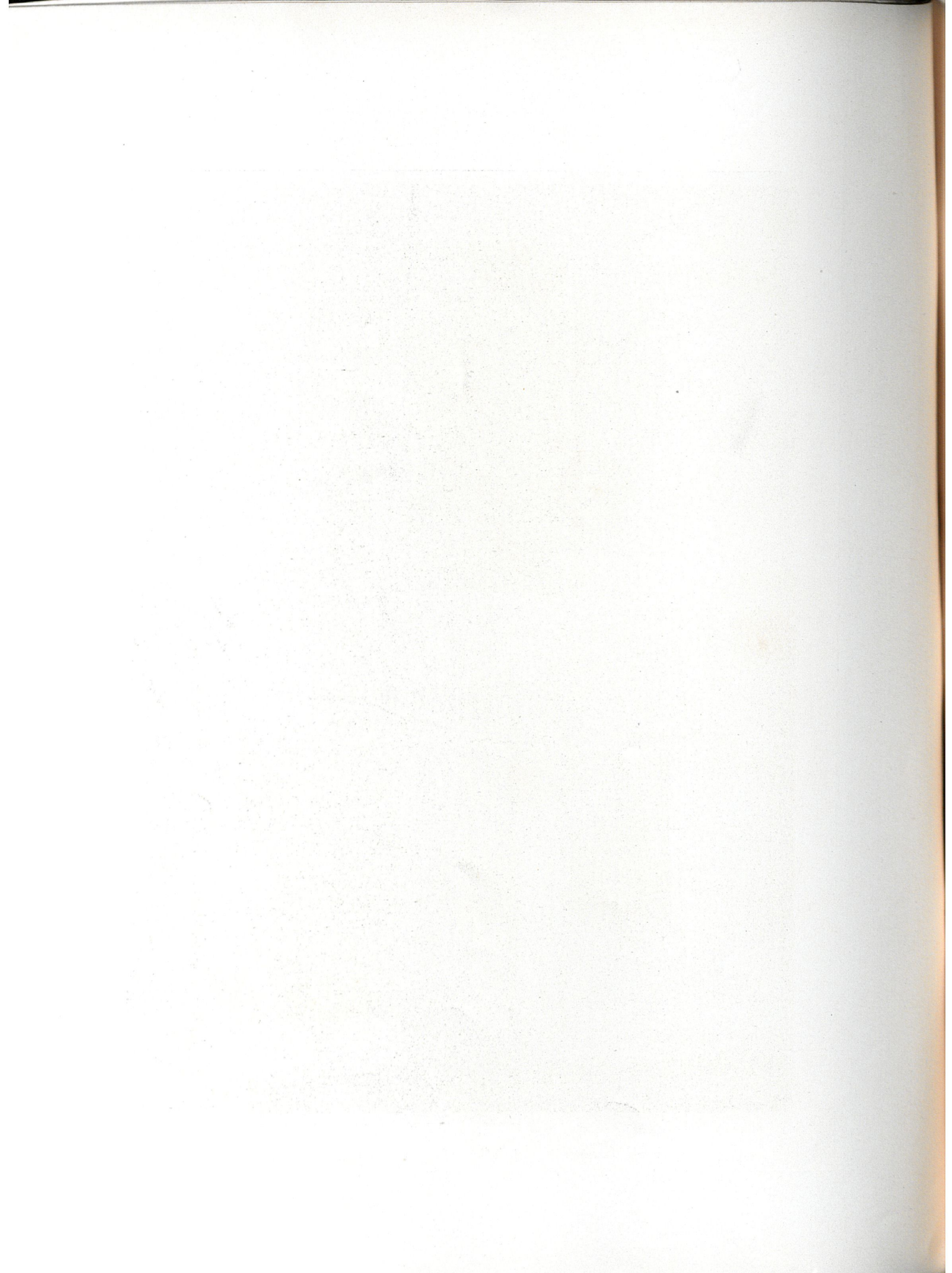
Charles A. Platt, Architect, New York
Ferruccio Vitale and Alfred Geiffert, Jr., Landscape Architects, New York
Wall Fountain, Residence of Mrs. Ray Tompkins, Elmira, N. Y.

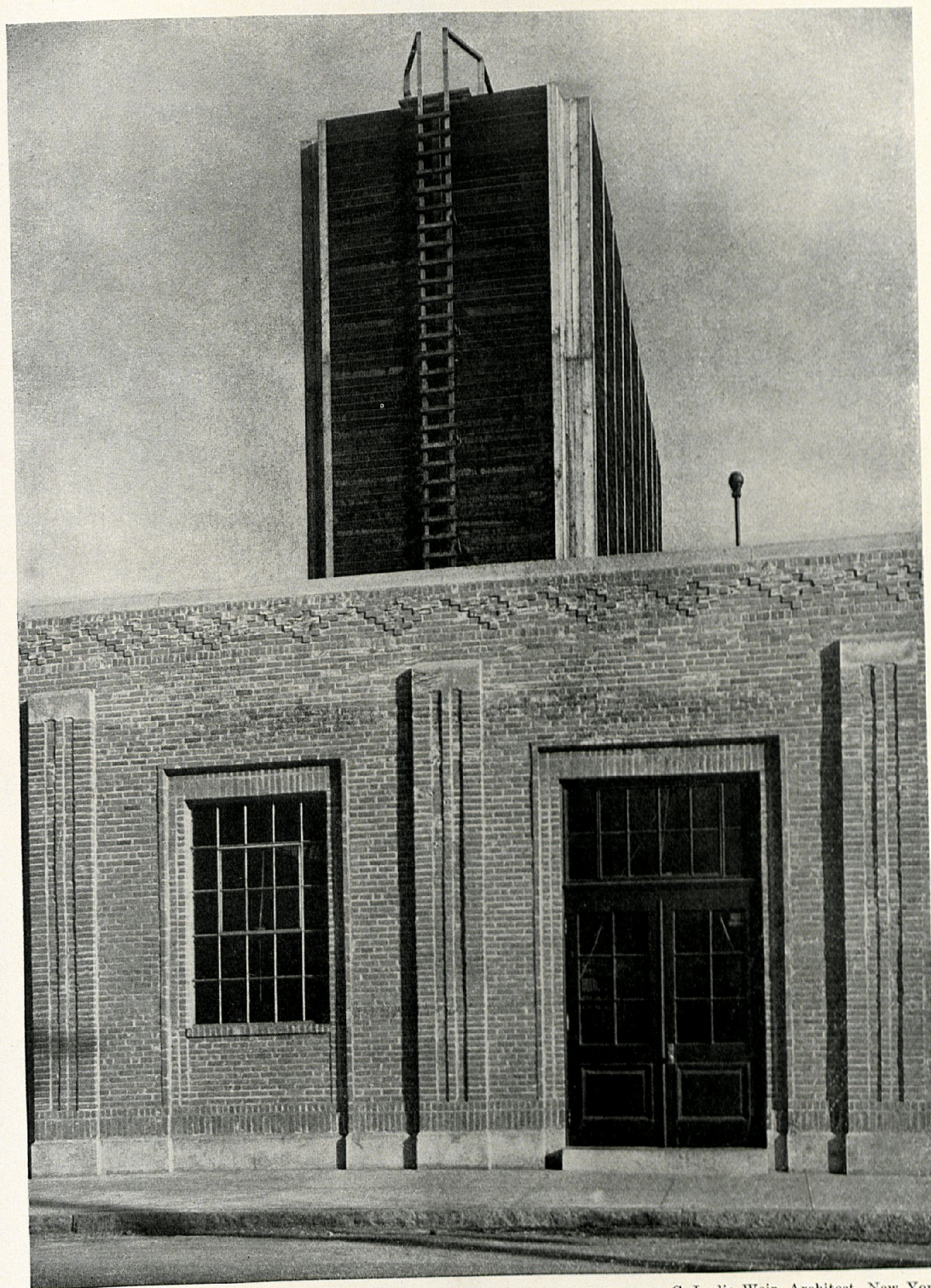


Photograph by Paul J. Webber

Cambridge Plant of the Boston Ice Company, Cambridge, Mass.

C. Leslie Weir, Architect, New York

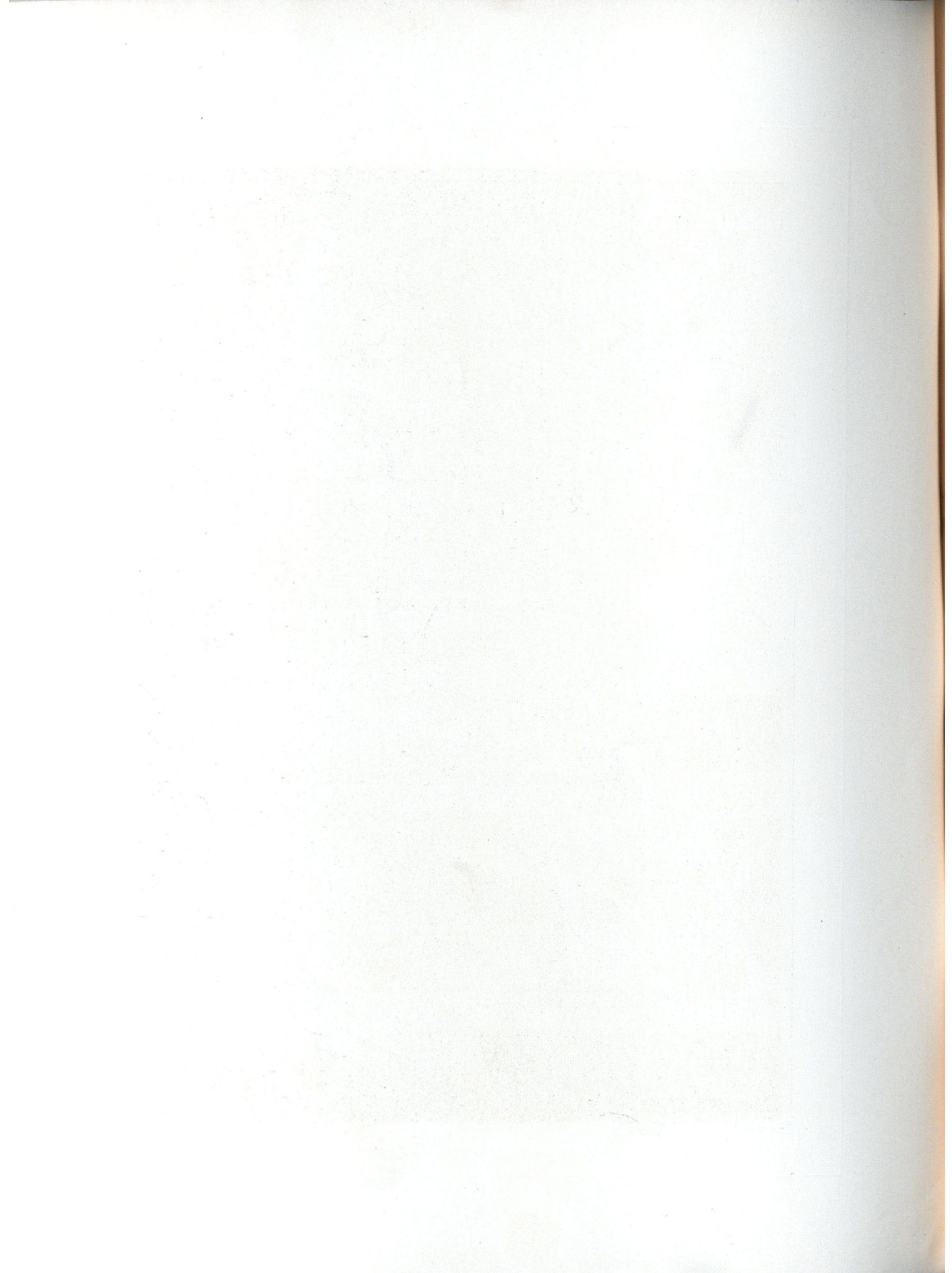


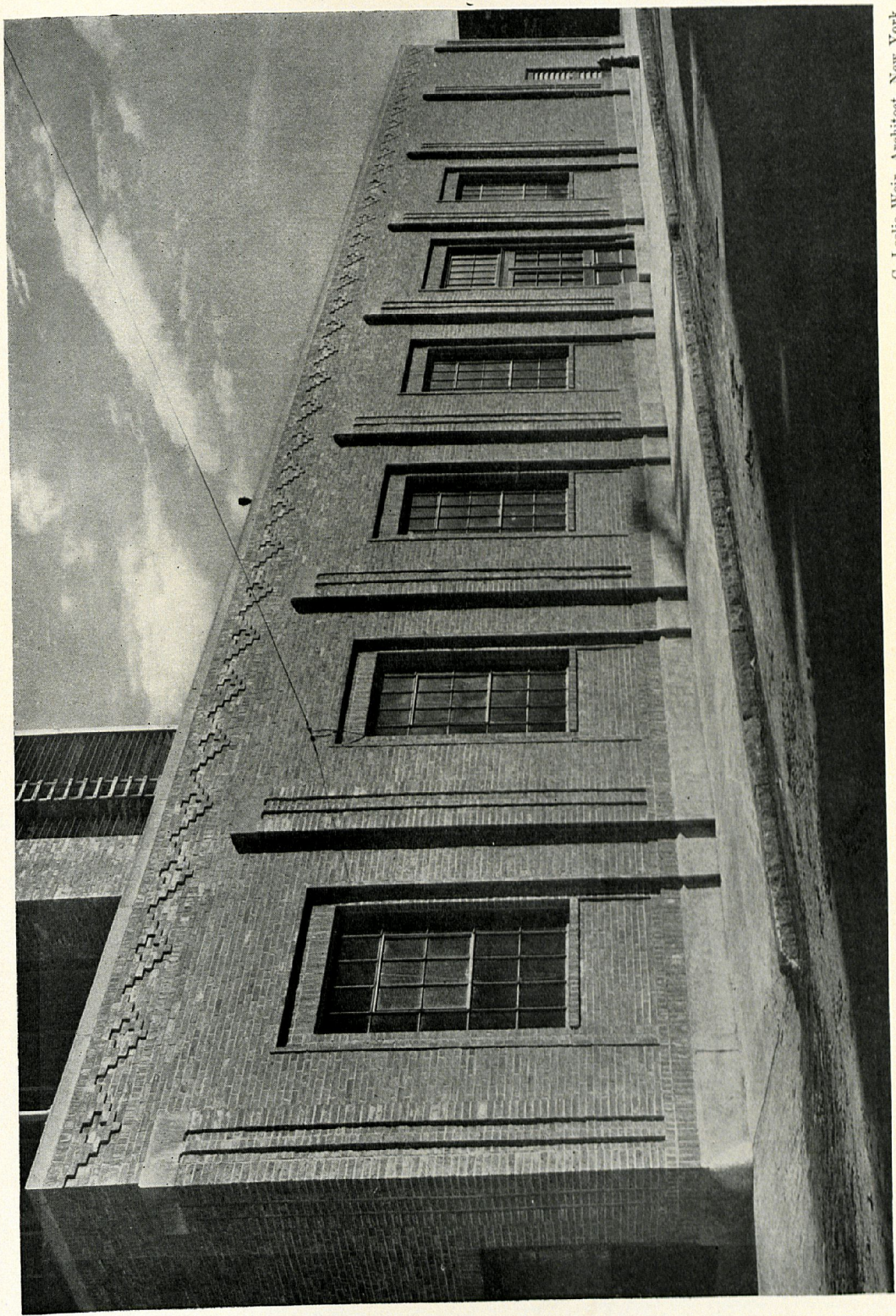


Photograph by Paul J. Webber

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Cambridge Plant of the Boston Ice Company, Cambridge, Mass.

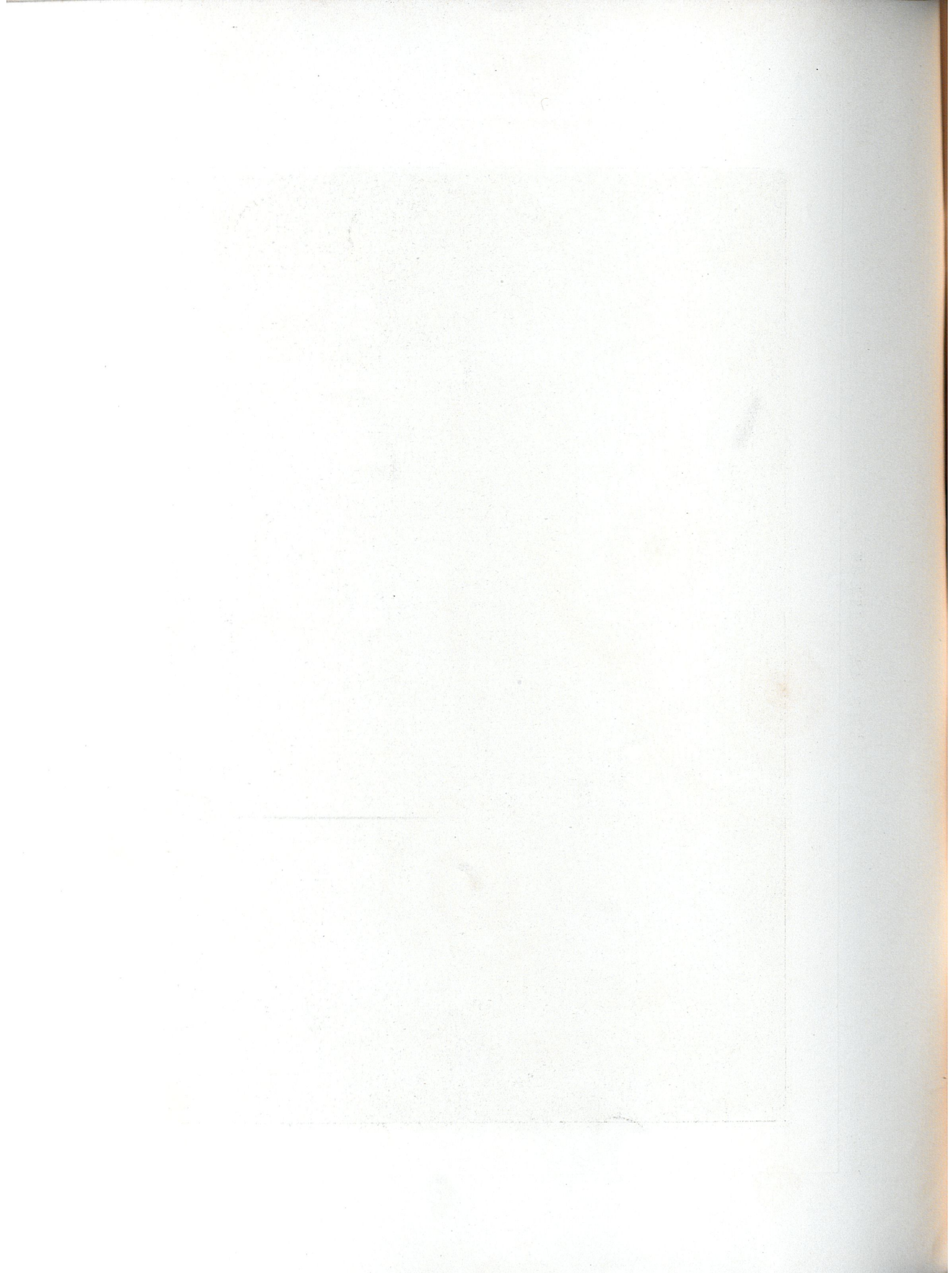


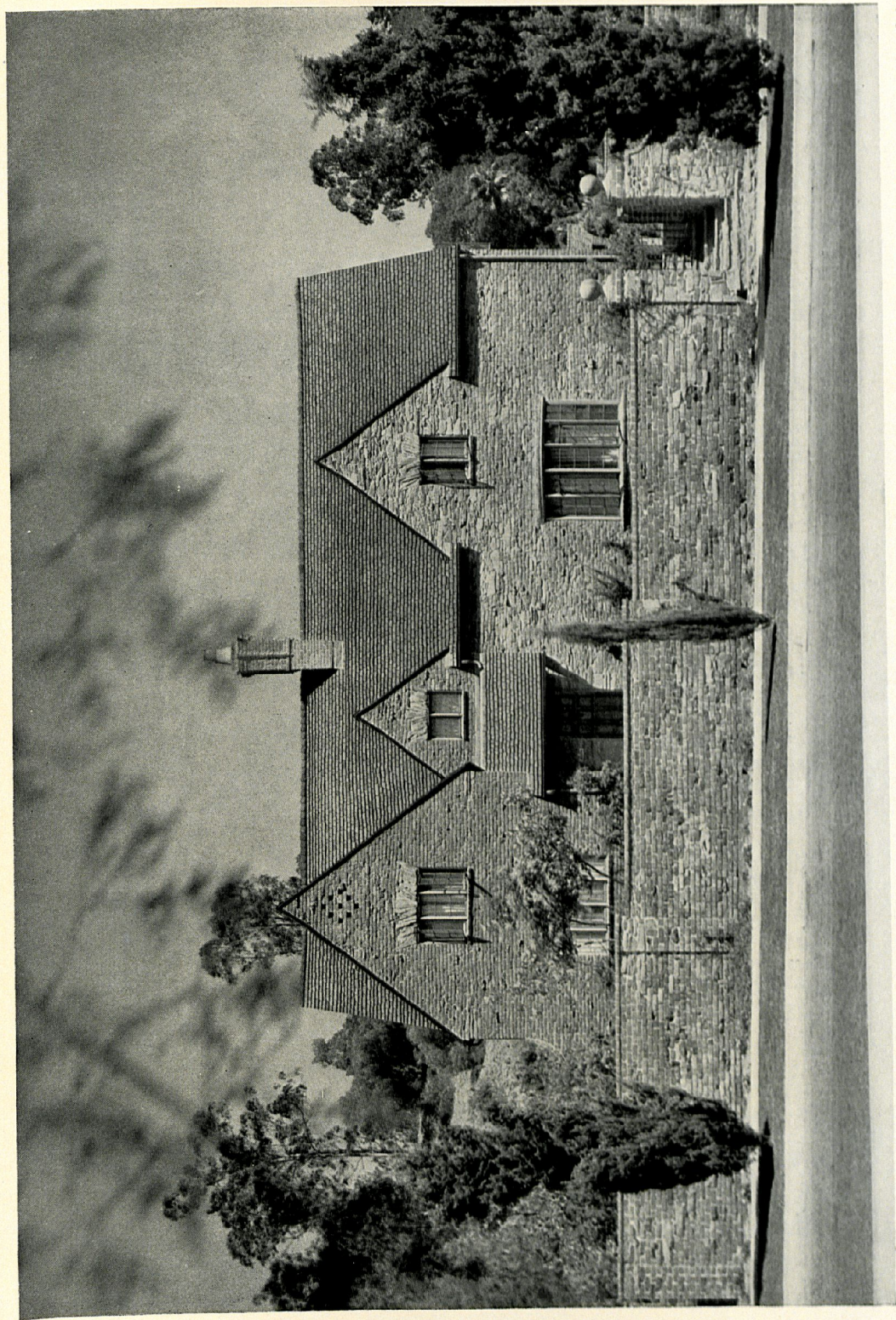


Photograph by Paul J. Webber

Cambridge Plant of the Boston Ice Company, Cambridge, Mass.

C. Leslie Weir, Architect, New York

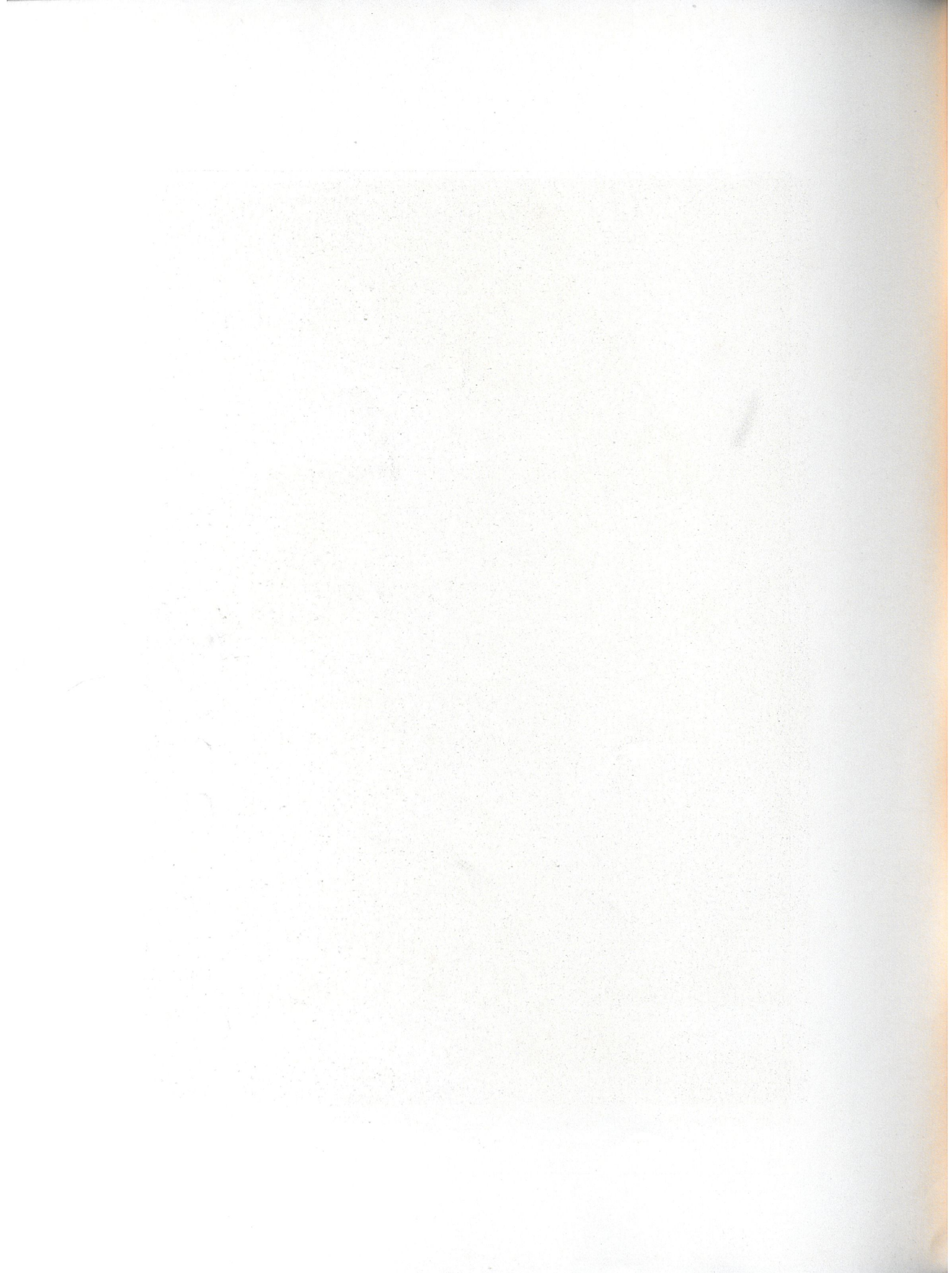


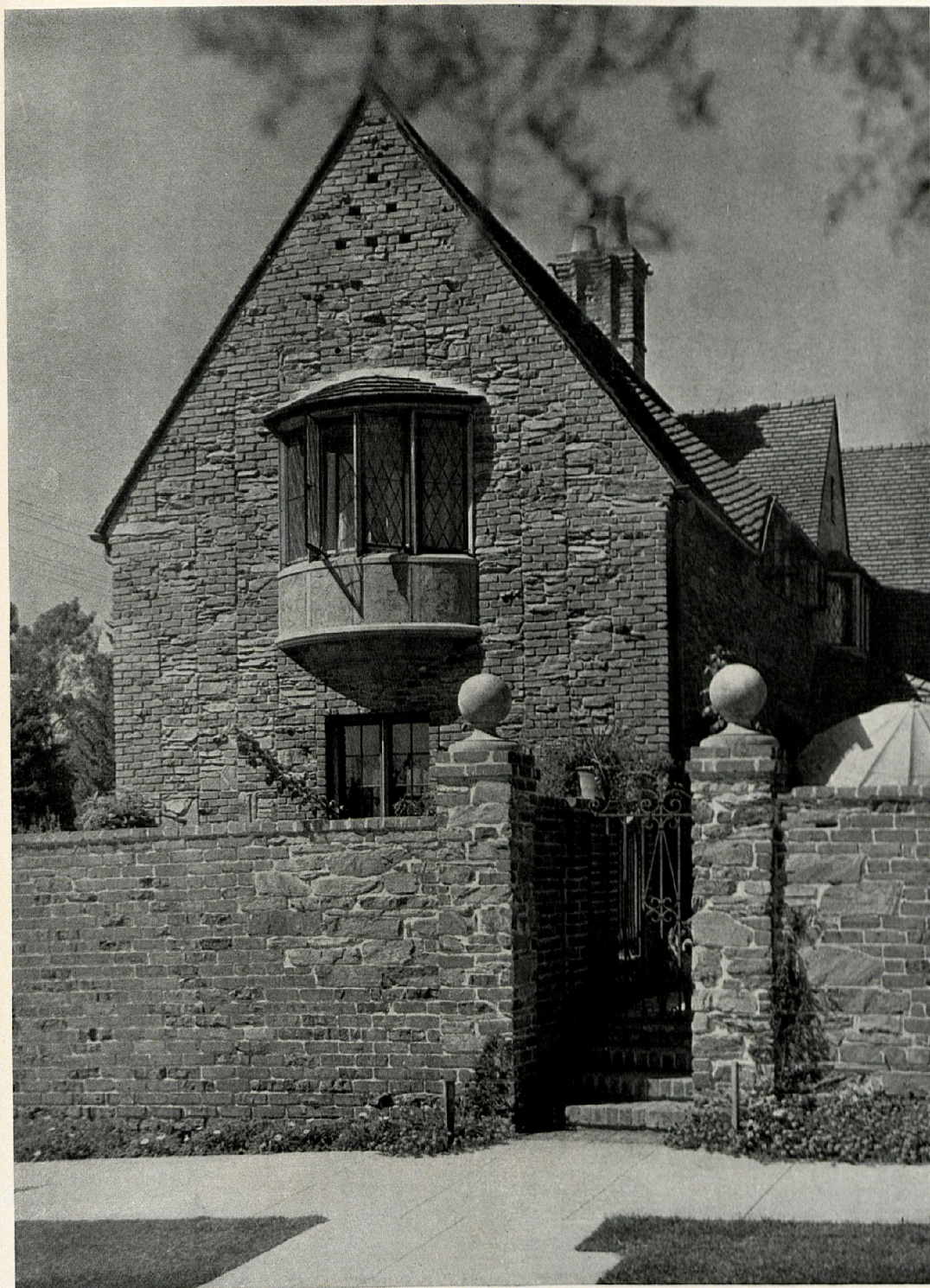


Photograph by George Haight

Residence of Dr. Walter C. S. Koebig, Pasadena, Cal.

H. Roy Kelley, Architect, Los Angeles, Cal.

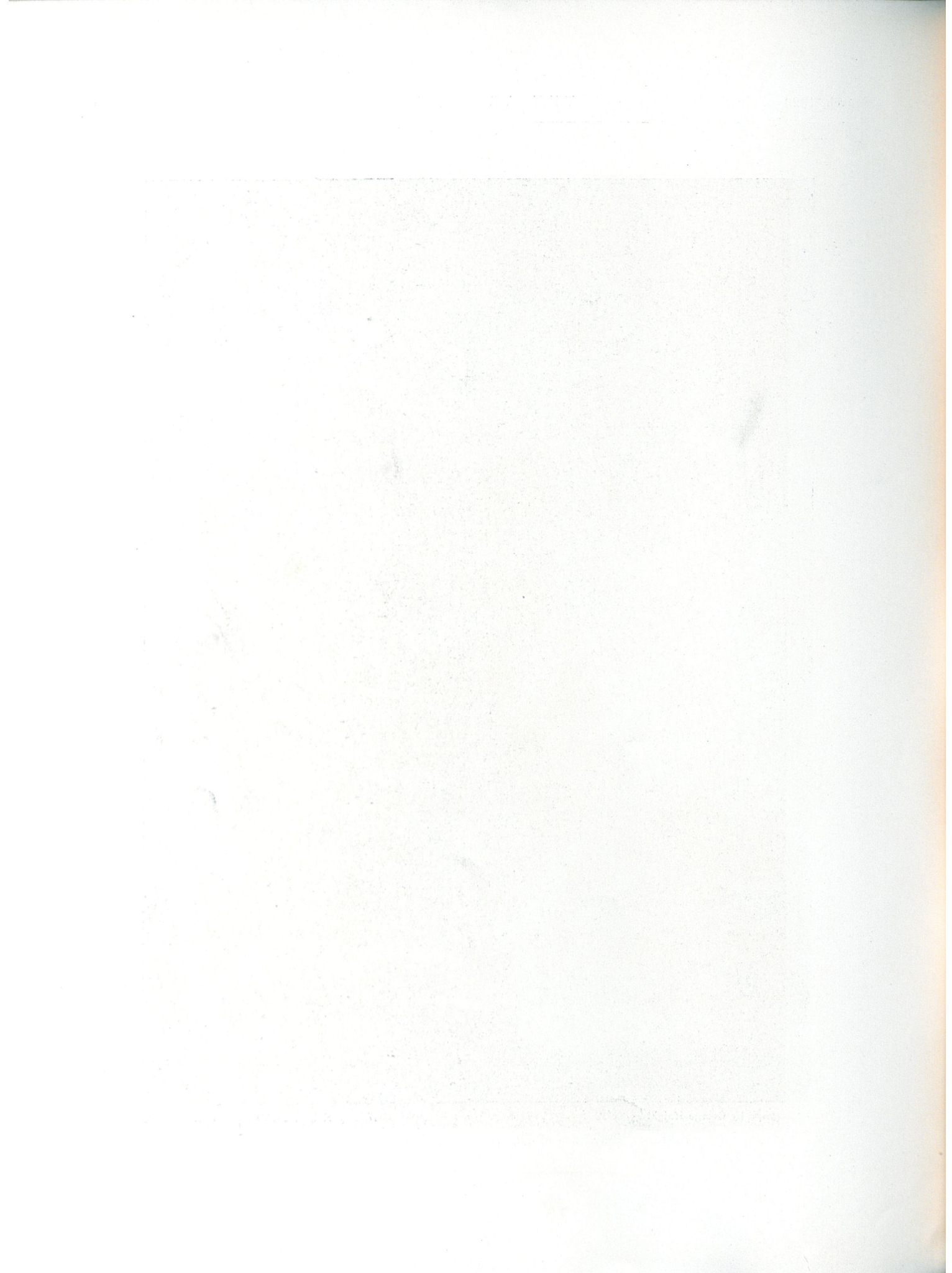


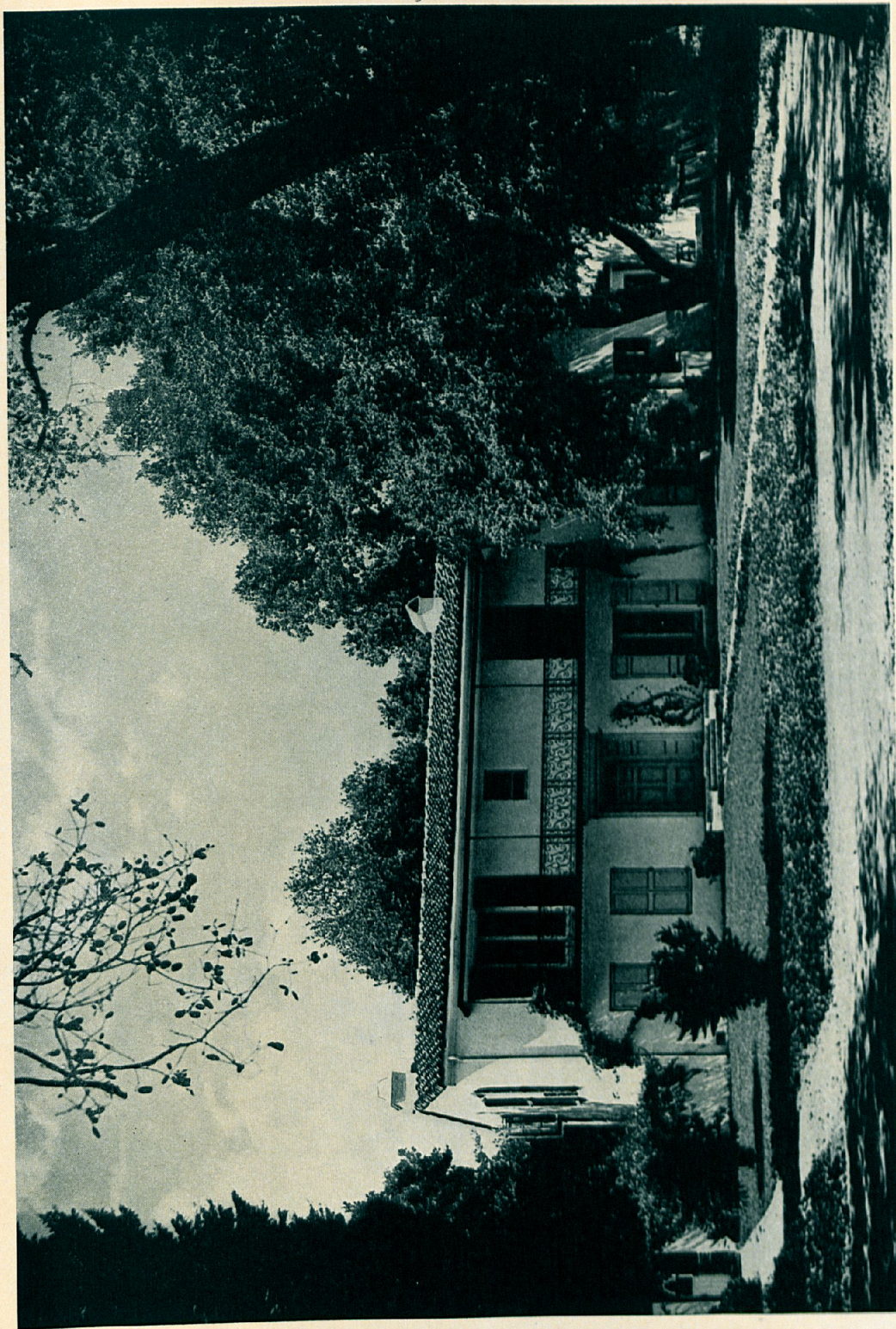


Photograph by George Haight

H. Roy Kelley, Architect, Los Angeles, Cal.

Entrance, Residence of Dr. Walter C. S. Koebig, Pasadena, Cal.

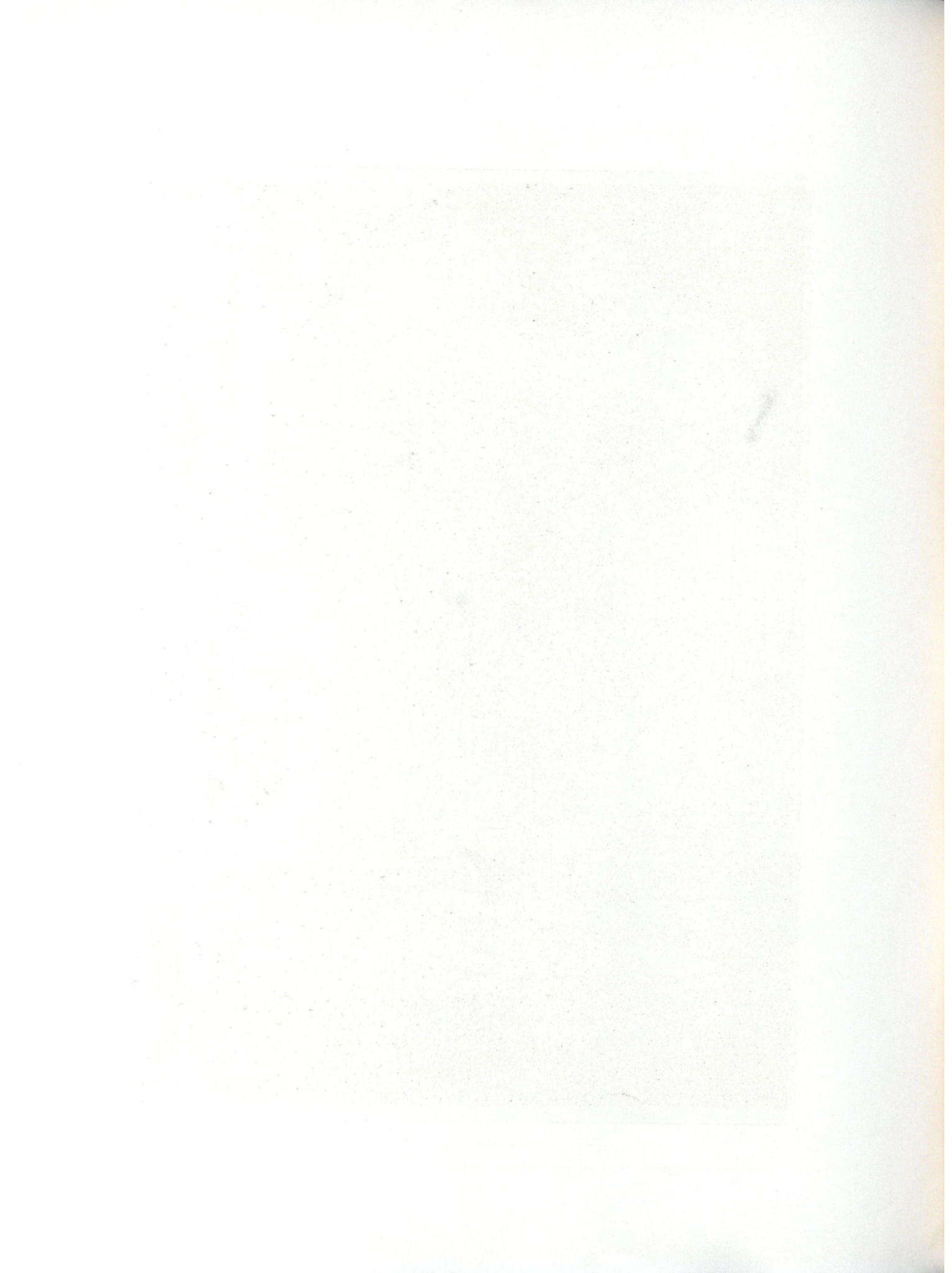




Photograph by W. M. Clarke

General View, Residence of Francis S. Baer, Esq., Los Angeles, Cal.

Roland E. Coate, Architect, Los Angeles, Cal.

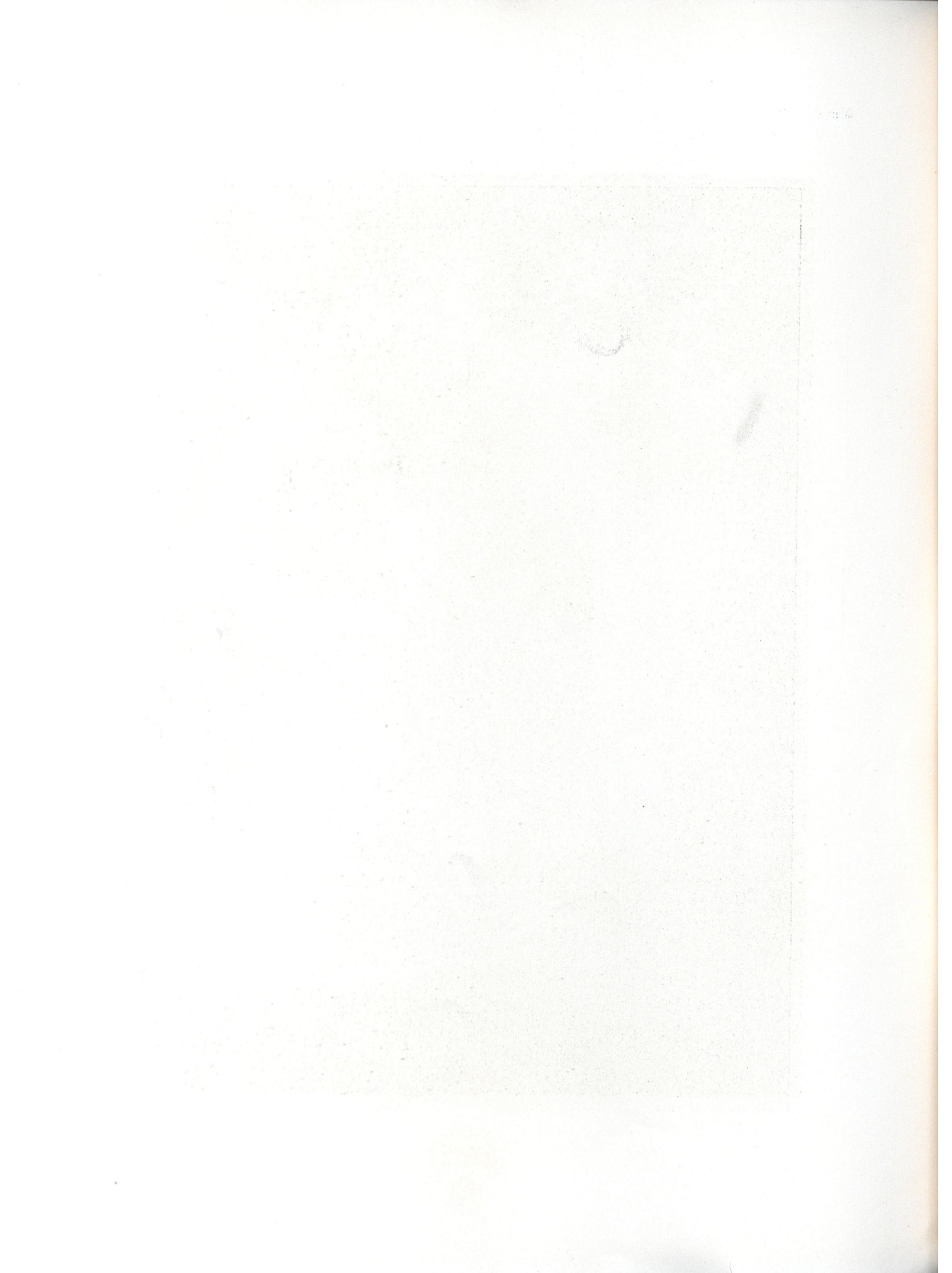




Photograph by W. M. Clarke

Roland E. Coate, Architect, Los Angeles, Cal.

Detail, Residence of Francis S. Baer, Esq., Los Angeles, Cal.



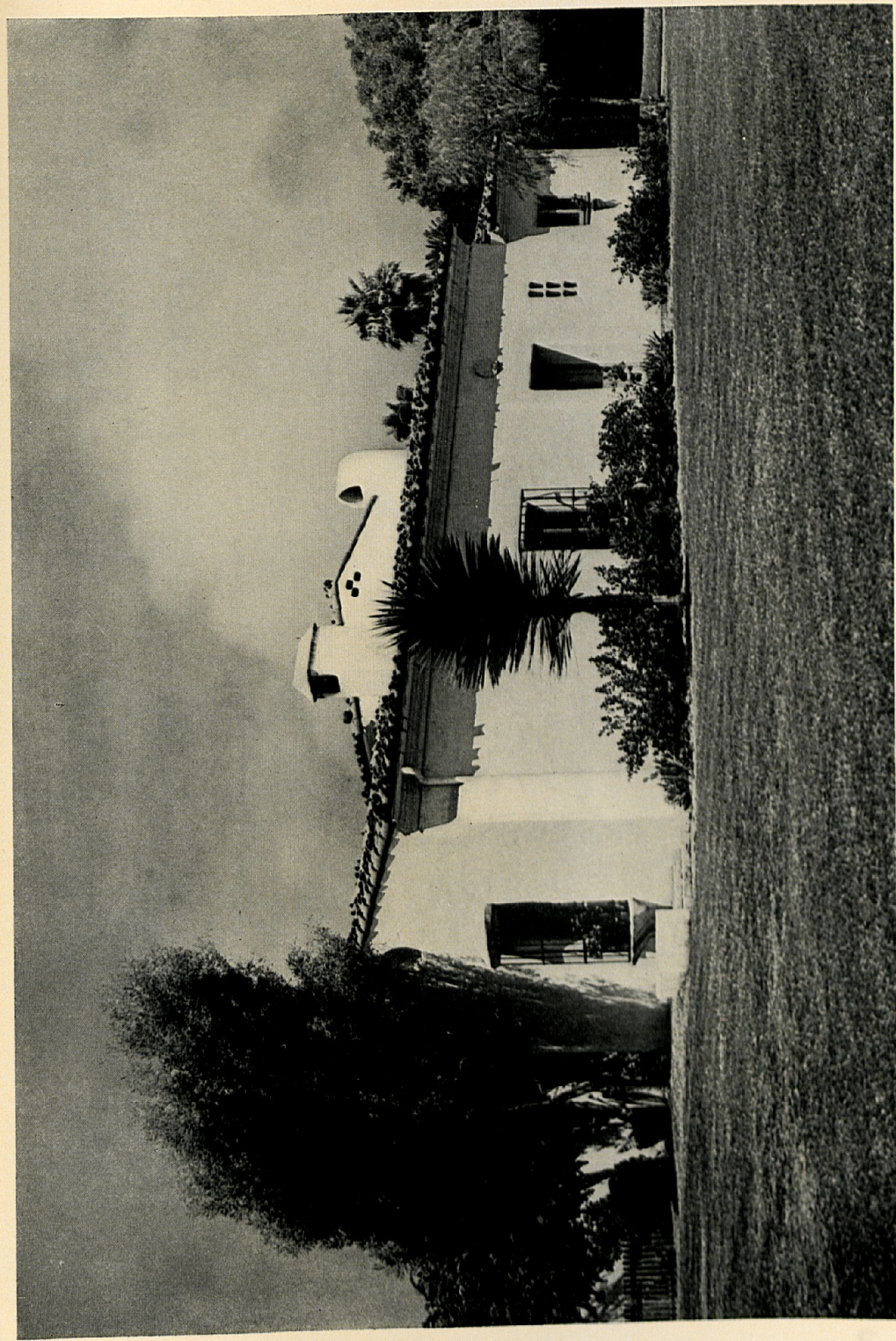


Photograph by W. M. Clarke

Roland E. Coate, Architect, Los Angeles, Cal.

Garden Entrance, Residence of Francis S. Baer, Esq., Los Angeles, Cal.

March, 1929



Photograph by W. M. Clarke

General View, Residence of F. W. Griffith, Los Angeles, Cal.

Roland E. Coate, Architect, Los Angeles, Cal.



Photograph by W. M. Clarke

Roland E. Coate, Architect, Los Angeles, Cal.

Residence of F. W. Griffith, Esq., Los Angeles, Cal.

Mr. Murchison of New York Says—

THAT REAL ESTATE operators and big construction companies are making Gargantuan combines these days, with millions of dollars of capital in the form of stock, available to the general public through the syndicate's banking connections, and great talk comes to us about acquiring two or three contiguous blocks in order to carry out their ever-growing ideas.

The two- or three-block stuff is nothing more nor less than a base imitation of the so-called "Opera City" or "Rockefeller Back Yard," the sobriquet applied by the newspaper boys to that fabulously valuable property bounded by Forty-eighth Street on the south, Fifty-first Street on the north, a few Sixth Avenue speakeasies on the left and the Saks Fifth Avenue store on the east, famous for its Lingerie Department and Ladies' Hand Bags just reduced to \$2.95.

The Morris Plan

THE IDEA of planting the Metropolitan in that location, fronting on a square and enjoying the privileges of underground parking spaces and second-story streets, was attributed by the daily news gatherers to one, Mr. Tonnelé, of the William A. White Real Estate Company. They even went so far as to say that the gentleman in question gave birth to this great idea in bed one morning just before doing his daily dozen. The radio station, WOW, started as a preamble to the awakening of the sleep-stretchers, "Columbia, the Gem of the Ocean."

Hardly had the word "Columbia" come ecstatically through the loud speaker, went on the report, than the said real estate expert—ever on the lookout for a big commission, ejaculated "Columbia! That's it! The Trustees of Columbia own a block or two on Fifth Avenue and perhaps we can stick the Opera in the middle of a block!"

That was an idea but a real estate idea. The moment he proposed that to Benjamin Wistar Morris, the rightful and masterful architect of the new Opera House, Mr. Morris, with an architecturally-trained brain, immediately saw something much better than that, which was, to be exact, to place the Opera House in the center block of the three owned by Columbia and to put a park in front of it.

The real reason that Mr. Morris liked this idea was that not only was he a Columbia man but he learned to swim in the Columbia River in Oregon. He is

known as the leaping architect in that he leaps from one three-million-dollar job to another.

This Morris idea has been developed to such a point that the public is tremendously enthusiastic over it and believes that here is a real city within a city and one which will be architecturally way ahead of anything we now have.

But did the papers give Architect Morris the benefit of this big idea? Certainly not, men, not by a long shot. Mr. John D. Rockefeller, Jr., got most of the publicity on account of public-spiritedly having bought up all the leases on the aforesaid property from the Columbia Trustees and offering the Opera House site to the Board of Directors of the Opera. And Mr. Tonnelé got a lot of publicity on account of his bedwork. Mr. Morris' publicity is yet to come but we believe before the first note is sung he will get his.

Big Business

NOT to be left out entirely, some of our architectural profession have waked up to the fact that while the cloak-and-suit manufacturers and the wholesale fur dealers have gone into the speculative building business with great profit to themselves, the architects and the builders have plodded along on low percentages, working for the speculative builders and never a jot for themselves.

So a bright, alert, imaginative group of architects and allied professional men pulled themselves together out of the old family rut and formed the Beaux-Arts Development Corporation, with the purpose of skimming off a little of the cream themselves.

This aggregation of talent quietly bought up both sides of East 44th Street, adjoining and opposite to the new building of the Beaux-Arts Institute of Design, and have started to beautify the Grand Central Zone by erecting, or otherwise causing to be erected, two sixteen-story studio buildings, designed for occupancy by artists (commercial or non-supporting), writers, architects, business men or, in fact, anyone who has the price of a year's rent.

The syndicate has every intention of doing something interesting, sightly, useful and profitable in these buildings and they expect to keep their group intact, after the initial plunge, and go ahead with at least one operation a year.

The personnel of the Beaux-Arts Development Corporation includes among the architects the Messieurs Whitney Warren, Benjamin W. Morris, John Cross, Delano and Aldrich, James W. O'Connor, Voorhees, Gmelin and Walker, William H. Gompert, Charles Z. Klauder, Kenneth M. Murchison and Raymond Hood, Godley and Foulhoux. The decorative artists are Ernest F. Tyler and Henry W. Bultitude. The lone sculptor is Charles Keck and the painter is Arthur W. Hawkins, a Director of the Art Students' League. The legal talent consists of Davis, Symmes & Schreiber, while the real estate industry is represented by Douglas and Roland Elliman. The George A. Fuller Company, represented by John Reed Kilpatrick, one of their Vice-Presidents, rounds out the roster of this, the first big architectural combine which has come to the ken of the watchful ear of this journal.

Help Wanted

IN CASE any of our readers are out of a job, read this advertisement from a Chattanooga, Tenn., daily.

COLORED man and wife, from West Point, Ga., with fine recommendations want places. Man as butler, houseman or architect. Fire boiler, janitor for bank, store, hotel garage. W.7071, W. W. 3rd St., 203.

A Red Hot Victor

OUR ARTICLE, a few weeks ago, on the subject of The Cellar Beautiful has already borne fruit, we are happy to say, and Bigger and Better Cellars are being dug every day.

See, read and enjoy the latest circular from the Orbon Stove Company of Belleville, Ill. It is marked "Charm and Elegance for the Living Room." The heating apparatus has all the earmarks, exteriorly, of an Orthophonic Victrola, but hardly sounds the same.

When, however, we cannot resist the urge of investigation we learn that—

"Orbon Heatmore with doors opened shows exceptionally large feed door, with check draft in door. Large ashpit with draft door in ashpit door. Draft operates by chain from outside of casing. Sets on non-breakable angle iron base with cast legs."

The Orbon Company also make a gas range with the front marked off in squares to imitate tiling, just as we do to Keene's Cement on a cheap job.

"Here is the latest in kitchen vogue . . . away from the ordinary trend of stove building. Beautiful beyond comparison . . . an exceptional baker and cooker; one that will please you and give you a lifetime of satisfactory service. Your choice of four different colors . . . will match any kind of furniture."

We are always happy to find something that looks like something else that it isn't. In other words, Einstein's theory of relativity would cause an Orbon

stove to finally turn itself into a Brunswick-Balke-Callender Orthopedic Sound Producing Machine and vice versa. So, before buying any stove whatever you should take it apart and look for wires, wheels, tubes, points, gadgets and whatnots. Otherwise, on a very cold day your stove might become overheated and burst forth in a flood of passionate melody.

Big Stick

HERE IN New York we have a new Police Commissioner, very handsome, very peppy, needs no sleep, fires his own chauffeur because he was 1'-2" too near the building line and, lastly, a man who doesn't let friendship or a sense of beauty interfere with his bounden duty.

Mr. Grover Whalen is a great friend of the Honorable Joseph H. Freedlander, architect, president, bon vivant and all the rest. And yet, Mr. Whalen proposes to tear down Mr. Freedlander's well-known and justly famous traffic towers on Fifth Avenue.

And for what? Because they are in the way. Their absence might accommodate two more hubs on each side. And that's all.

Look what we'd lose! The sight of a beauteous bronze coffin on end, with a large Irish face looking out of the top window where they generally slide back a section to have a last look at Grandma. Also a clock, which of course is a traffic obstructor because the hurrying crowds glance sideways at the timepiece whilst they are scurrying across the street, thereby causing many automobiles to crack the pedestrians in the wheel-base, thus getting their minds off their jobs.

It Might Look Well on Your Lawn

BUT WHAT are we going to do with the Hon. Joseph's towers? Frankly, we don't know. The Police Department intends to give the 42nd Street one to the architect and he is going to sit in it with a telescope three hours a day trying to locate prospective clients before Emery Roth gets them. The National Casket Company, we hear, is going to buy two for the ultimate use of Harvey Corbett and Putnam Brinley, two of the tallest artists on Manhattan.

That leaves four. And we would welcome suggestions or ideas from our intelligent readers as to what to do with these artistic superfluities.

Joe will probably give us one, just for this write-up. But we have no place to put it. We live in a hotel. We eat out of a paper bag. A can opener is our best friend and we rarely, if ever, eat where we sleep.

★ Women, especially, want Modern *built-in* Telephone Convenience ★

Telephone service throughout the house adds tremendously to livability and comfort . . . at comparatively little expense

1 1 1

CONVENIENCES form an important element in the planning of homes, nowadays.

Women, especially, want smartness and comfort . . . modern appointments everywhere throughout the house . . . the latest time and effort saving devices . . . light and power everywhere.

And they want *telephone convenience*, too.

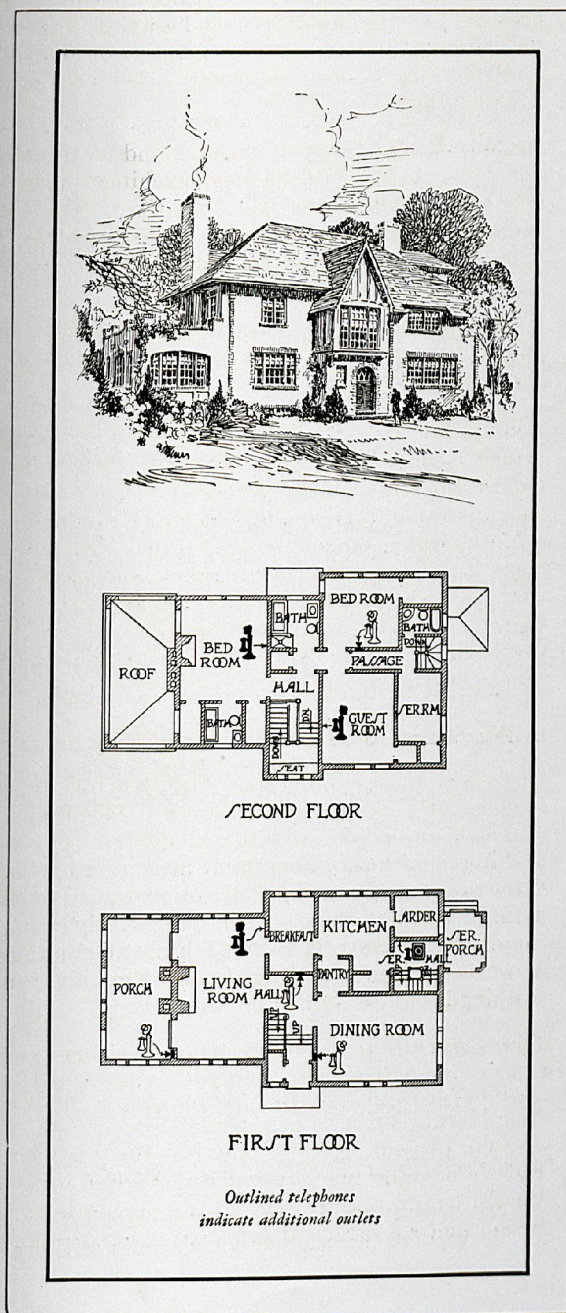
Telephones strategically located throughout each floor, so calls can be placed and answered easily, without unnecessary steps and waste of time . . . telephone outlets available elsewhere, so service can be had when desired in rooms less frequently used . . . the improved appearance that comes from having wires and some of the apparatus concealed . . . the touch of smartness that cleverly placed cabinets for instruments, directories and bell boxes give.

Architects generally recognize the desirability of planning for this telephone convenience in advance. Locations for telephone outlets are best determined when the residence or building is being designed or remodeled, and conduits for the proper wiring can then be built into the walls. Provision is thus made not only for immediate service requirements, but also for the expansion or rearrangement of the service in the future.

Many families want two or more telephone lines—one, or perhaps two, for the exclusive use of the family, and another for the servants and the conduct of household business.

The Bell System is distributing two booklets, which outline desirable facilities for telephone wires and apparatus, and illustrate appropriate arrangements of telephones in different types of residences and buildings. Copies of these will be furnished without charge by the Business Office of your local Bell company.

For those interested in specific projects, the telephone company will be glad to arrange a conference with Bell representatives.



Same Old Subject

THE NEW Commissioner is a wow on traffic. In two weeks he raised Cain with the theatres, staggered their openings, rushed the taxis through the theatre zone with never a turn, made the impatient pedestrian wait on the corner till the green came on, and otherwise tore up things.

Now the Mayor is going to appoint a Traffic Committee. And, of course, he didn't put an architect on it. Which caused Harry Allan Jacobs, the big coal and ice man, to rise up in his holy wrath and hurl a half-column lead into the New York Times (where he knows the owner and two lady friends of his), to the effect that the Mayor was all wet and the traffic would never get lighter unless an architect headed the Commission.

Right here we must apologize to our public for our many timely and snappy articles on Traffic but every time we get knocked down by a taxi we can't help thinking about it.

The Beaux-Arts Ball

THE TRAFFIC was heavy that night all right. The crowd was so dense that lots of the actors couldn't get into the pageant at all. So they were left out, disconsolate and weeping, and rushed up to the photographers' rooms to get their costumes into the Rotogravure sections whether or not they were in the show.

It was without doubt the most interesting and gorgeous of all the balls given by the Beaux-Arts Society. The show itself, put on by Philip Cusachs and Ben Ali Haggin, went off like clockwork, although four musical numbers were cut out of the show half an hour before midnight, when the pageant commenced. And all because the four armies didn't turn up in time.

These armies totaled sixteen men in all. They were first to march past as the Italian army, throw Arab burnouses over themselves as they raced around back stage, repeat the operation with galoshes and fur gloves and flour to imitate snow as the Russian Army, and so on.

The General commanding this aggregation was Architect Bill Shepherd. Bill broke his arm three days before the show trying to sharpen a 6H pencil or something of the kind, so he sort of lost interest in it and just naturally let his army go to pot.

Profit and Loss

AT THE present writing the profits are not as yet known because every mail brings items such as

Shoes for Ballet	\$108.00
8 Electricians @ \$50	400.00
One costume lost on purpose by John D. Boyd	63.00
Dinner given by Arthur Ware to Society Editors, etc. etc.	801.00

But you couldn't have gotten any more people in the Hotel Astor with a shoehorn or a compressing machine and a good time was had by one and all. And the Beaux-Arts Institute of Design netted a handsome sum for the benefit of the young architects who are shoving us old ones slowly but surely into a pauper's grave.

So that's that. And no more until next year, we promise.

Do You Vagabond?

WE LATELY received a very interesting pamphlet regarding a tour of Europe for Architects. You can go vagabondically for \$695.00. Think of that! But what are you going to do with the balance of the \$2,000 you have borrowed for next summer's vacation?

Buy antiques? Drink? Photographs of modern German architecture? Or just spend it all in taxicabs?

If you are too old or too feeble to travel in the Student Tourist Cabin (which is right over the twin screws and makes you feel like twins every night) you can add to the measly sum mentioned above and can travel in an inside stuffy cabin in the First Class, surrounded by Stock Exchange brokers' clerks and millinery buyers from Gimbel's.

All information on this tour—and they do say that they have more fun on it than you can imagine—can be extracted from The Bureau of University Travel, Newton, Mass.

We hope, earnestly hope, that at least a hundred of our readers will embrace this opportunity to see the architectural world in this delightfully vagabond way. And we are not unselfish about it either, for if we get a hundred subscribers, we get the tour for nothing!

Easy Money

SPEAKING OF that popular subject listen to this from The Herald-Tribune of a recent Sunday:—

\$1,500,000 Profit Does Not Excite Builder

A PROMINENT builder recently refused a profit of \$1,500,000 for a structure which he is still erecting.

	Johns-Manville Corporation	
	<i>Announces</i>	
<i>a new line of Built-up Roofing</i>		
	<p>BY the addition of a line of slag or gravel surfaced roofings to their well known smooth surfaced Asbestos built-up roofings, Johns-Manville Corporation is now in a position to offer to Architects and Contractors built-up roofings suitable to any type of building and to any condition.</p> <p>Together with this addition to their line of roofings, Johns-Manville is also prepared to offer surety bonds guaranteeing the performance of these roofings when laid under the supervision of their inspectors. Depending upon the type of roofing used, and upon the conditions, these bonds run for periods of ten, fifteen and twenty years. In connection with the bonding of these built-up roofs, a periodic inspection service is also supplied.</p> <p>As in the past, all Johns-Manville built-up roofs will be laid only by Roofing Contractors approved by Johns-Manville Corporation. This will insure to the Architects that the workmanship will be handled in a satisfactory manner, and that the proper specifications will be followed.</p> <p>The Johns-Manville line of built-up roofings now includes the following: <i>Smooth surfaced Asbestos Roofings.</i> These can be laid on roofs of <i>any pitch</i> . . . Super Class A. Underwriters' Laboratories Classification. Bonded for twenty years. . . . Class A. Underwriters' Laboratories Classification. Bonded for fifteen years . . . <i>Combination roofing.</i> Can be laid on roofs of <i>any pitch.</i> Bonded for ten years . . . <i>Slag or gravel surfaced roofings.</i> These can be laid on any pitch up to six inches per foot. Bonded for ten years.</p> <p>Architects are urged to avail themselves of the free services of Johns-Manville Architects' Service Section for consultation and assistance on all roofing problems. This service is offered to any who are using or considering the use of any Johns-Manville product.</p>	
	<p>Johns-Manville BONDED ROOFS</p>	



The offer was all cash and totaled close to \$10,000,000. But the man who owns the property which the other man thought was worth \$10,000,000 lost no time in turning down the offer, as he expects to get \$11,000,000 for it should he decide to sell.

This is an indication of the tone of the real estate market. There may not be as many deals reported as in former years, but what the market lacks in volume it makes up in quality. This is a big money market. Sales of properties running into many millions of dollars will be characteristic of this year in real estate. In the last twenty-seven days more than \$62,000,000 worth of real estate in Manhattan has been placed on contract.

Tough on the Carvers

BEFORE M. LEJEUNE, French sculptor, sailed recently for France, he urged Raymond Hood, in a talk upon skyscrapers, to keep sculptors away from our modern structures.

"Do not let the sculptors put gimeracks on your buildings. Your buildings are so big and so magnificent! The real sculptors are the architects themselves. To call in a sculptor to add a spot of decoration to a huge building is like assigning a silversmith the task of decorating a mountain," declared the French visitor.

Does that limit our famous sculptors down to garden ornaments, book-ends, paper weights and ornamental corkscrews? Pretty hard luck, we say, and if so, what is the use of the Beaux-Arts Institute of Design having night classes of two hundred talented young sculptors? No, we don't agree with LeJeune entirely. At least, put a bust of the architect in the main corridor.

A Heartening Prognostication

MR. S. M. HALL gives out a little good news to the effect that according to a forecast made by "The National Building Publications," it is accepted that 1929 will show record figures in building and construction exceeding those of past years by at least 5 per cent. This is most heartening to realtors and developers, who may confidently look forward to an active year in real estate.

So rub off your T-squares and dust off the triangles and notify your banker that you're off to a big start in 1929 and nothing is going to stop you!

THE ARCHITECT is off to a big start, in our opinion, with no less a person than Mr. George S. Chappell as Managing Editor. But stop! A horrible thought! We like his stuff so much that we will have to read the paper ourselves now!

Woodwork and Its Imitations

(Continued from Page 631)

The New York firm who holds the patent is alive to all the artistic possibilities of "Duretta" and has in stock the requisites to compose interiors in the different grand periods of woodwork or in modernistic originalities. An instance of the use of the material in impressive renaissance ensemble is found in the Duane Hotel, New York, while a beautiful example of Italian coffered ceiling in the material is that of the lobby of the Cellini Building of the same city.

What is done in "Duretta" can be equally achieved in "Elo Asbestos." This latter product is a French invention, and is now manufactured in this country as well as in France. It is compounded of asbestos and cement and claims a greater resistance to chipping than its predecessor, while possessing a like fireproof virtue. "Elo Asbestos" enjoys a great popularity in France, where, in addition to reproducing the familiar great epochs of woodwork, it encourages a vogue in old Breton and Norman patterns. The firm that handles it here has made a specialty of panelings in English epochs. It supplies all that Anglo-Saxon genius has devised, from the various expressions of Gothic, the gentler fancies of Elizabethan and Jacobean, to what the Stuart contributed to its diverse loveliness. Other styles in it are, however, in stock, which is widening in scope as the material meets the approval of architects, with their different conceptions of panel treatment. "Elo Asbestos" is turned out in grey form, and then finished in whatever wood stain may be called for. By use of adjusting panels and the plain grained material it is possible to fit the various designs easily to any given wall dimension. In cost it balances that of "Duretta" and "Woodkast," the latter being, like them, of the cement family and similar to them in purpose. "Woodkast" is particularly popular for ceilings, and the firm that handles it has a large assortment of famous old wood ceiling designs and undertakes to produce any others that may be desired.

Less convincing as wood imitation, but having the recommendation of their greater cheapness, are several recent products; one, of English manufacture, being made of cotton pulp subjected to strong pressure. It is about the thickness of leather and can be cut into strips of the size desired and then fixed like paper to the wall or ceiling for which the manufacturer supplies a special adhesive. "Lin-crusta," as it is called, comes in all effects of wood, in plain or carved design, and is already having a vogue for theatres, public buildings and private domiciles where the interior finishing is a matter of economy rather than too exacting art standards.

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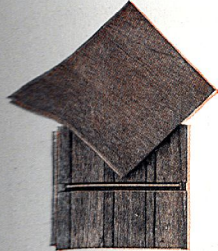
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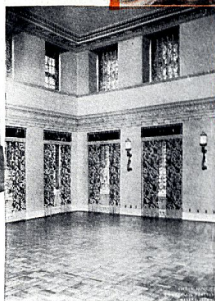
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In the Architect's Mail

GLEANINGS OF INTEREST IN THE FIELD OF BUILDING PUBLICITY

Hotel Hints

WE DON'T KNOW when we have opened a more absorbing volume than the new catalogue of the Albert Pick-Barth Company of Chicago, an organization which specializes in equipment for hotels, clubs and institutional buildings. We all know what fun it is to make a personally conducted tour of a big hotel and to peek and poke into the kitchens, the laundries and all the various service departments that architects delight in. But how seldom we get the time and opportunity to do these things. Usually when we are invited some business engagement makes it impossible for us to go. To turn the pages of the Pick-Barth catalogue is like roaming into all the inner mysteries referred to and many more which we never knew existed.

We may rummage, aided by grand illustrations, among the pantry shelves and find that there is a complete range of dishes designed for the exclusive serving of chop suey! The tricky "buttonless, all-over apron dresses" would delight the soul of any housewife. Even the latest styles in hat-checks are not omitted. Seriously, it is a fascinating volume which cannot fail to be of great value to architects and others interested in the equipment of buildings as outlined.

Lacquer

THE FINE QUALITY of a "lacquer finish" has long been admired by those who appreciate smoothness of paint surface and lustrous tone. In many minds this is still incompatible with the economy and speed essential in most of our large building operations. That this day has passed and that the beauty of lacquer is obtainable, rapidly and at a reasonable cost, is made clear by the latest technical folder, "Modern Interior Finishing with Lacquer," issued by the Zeller Lacquer Manufacturing Co., Inc., of 20 East 49th St., New York City.

It is interesting to know that this company has perfected methods for the finishing of plaster walls, both smooth and sanded, in addition to the treatment of trim and interior woodwork. The speed and facility of application of lacquer can be appreciated when we realize that it dries hard to the touch in from twenty to thirty minutes. In the course of a few hours it is ready for another coat. A single coat is said to be sufficient for ordinary commercial finishes while a second and third coat are desirable

to attain the finest quality and utmost depth of color. All colors are within the range of this material, known as "Zellac," valuable specifications for which are supplied by the company.

Color in Terra Cotta

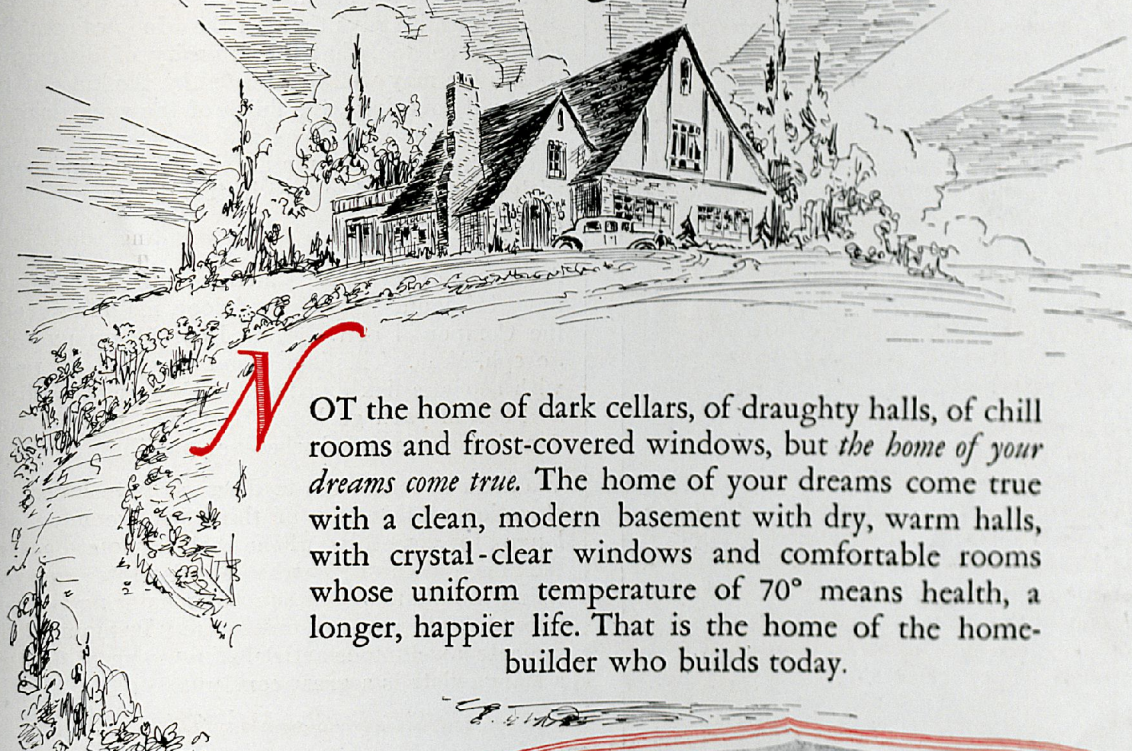
THE VIGOROUS USE of color in terra cotta is well illustrated in a recent number of the Atlantic Terra Cotta Company's monthly magazine which shows us excellent photographs of Detroit's newest skyscraper, the Union Trust Building, designed by Smith, Hinchman and Grylls. Twelve different colors in terra cotta are used in this imposing structure, applied on flat surfaces in geometric patterns. The use of color in our exterior architecture is constantly growing and architects throughout the country are using it more freely and with greater courage. Combined with flood lighting, color is remarkably effective and the day would seem to be rapidly passing in which the architect allowed himself only the limited palette of a drab monochrome. In the clear brilliant light which is one of the blessings of this country it is hard to know why we have not, long before this, availed ourselves of a wider color range. The Atlantic Company is keeping thoroughly abreast of these stirring times in filling the demands of the architectural profession.

What Ultra-Violet Glass May Do

SCIENCE AND THE glass makers have made it possible for the person who has been advised to "get out in the sunshine" to bring Old Sol indoors. As most of us know by this time, a special glass is necessary in order to admit the health-giving elements of the sun's rays. Such is the Ultra-Violet Glass. Its use, already widespread in hospitals, sanatoriums and special sun-rooms, is increasing and may soon be used in the complete glazing of the home. This practice, in its turn, may have a rather remarkable effect on our national system of house planning, if the ideas of Dr. Donald Stockbarger of the Massachusetts Institute of Technology eventuate. According to the Doctor we have been building upside down, for, he says, "The ideal ultra-violet home might be one in which the conventional order of location was reversed. Sleeping chambers would be placed on the ground floor, while the living room, study, nursery or playroom would occupy the second floor. By the use of wide skylights and windows

(Continued on Page 716)

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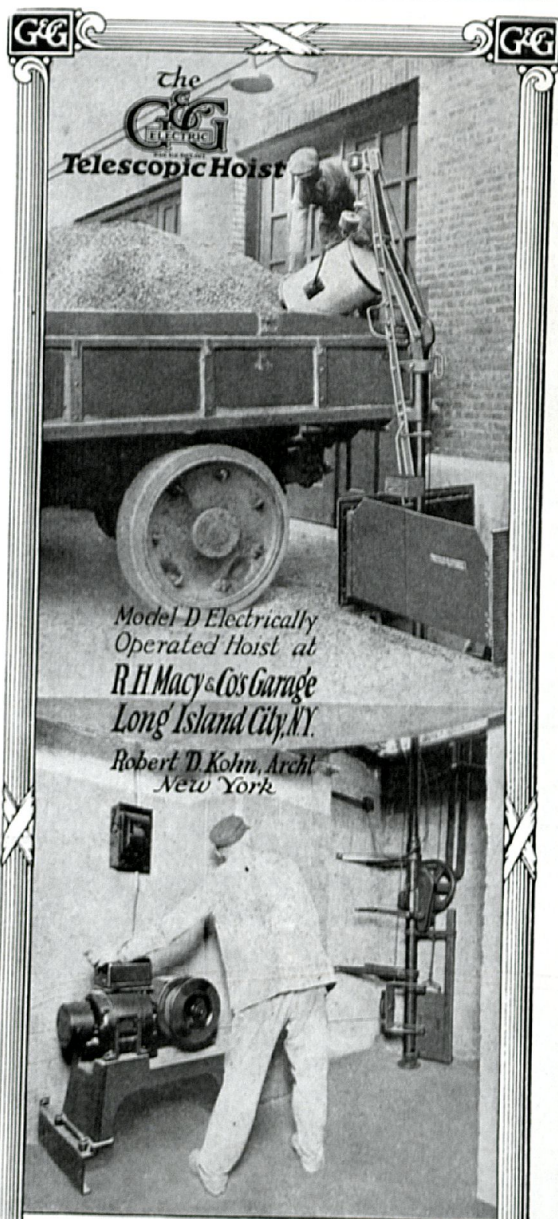
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GILLIS & GEOGHEGAN

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In the Architect's Mail

(Continued from Page 714)

fitted with ultra-violet transmitting glass, the rooms in which the average family spends most of its time would thus get the greatest benefit from sunlight."

This scientist also suggests that skylights in general be used wherever possible because a few of these let in more health rays than all the windows combined. He tells us, too, that the intensity of diffusion of these rays may well be affected by the kind of floor and wall coverings, the finish of the woodwork and the color of the hangings and other accessories. It is certainly an energetic architect who can keep up with the march of science in this day and age.

The Door of Peace

A BLESSED QUIET is the alluring promise held out by the "Trimount" soundproof door, manufactured by the Compound and Pyrono Door Company of St. Joseph, Mich. This is of wood construction, packed with acoustic flax and fitted with special hardware and cotton yarn gaskets. The flush panel type of door is recommended wherever possible.

We are not competent to discuss the technical construction of this sort of thing but we have often longed for something of the sort, to isolate us from the din of domesticity when our daughter was practising the piano or our son was mastering the saxophone. The cross-sections of the "Trimount" door indicate a well-made article. Just to know that such a thing exists is a great comfort.

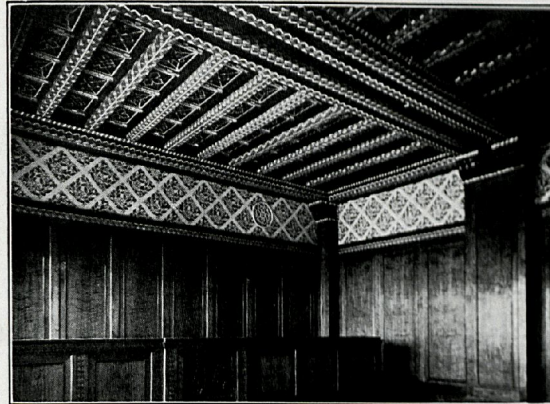
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The parking problem, which is the civic hangnail of Manhattan, is doubtless becoming increasingly pressing in other communities and with real sincerity we wish the d'Humy Management, Inc., all success in its humanitarian enterprise. Anything which will keep the automobile indoors and preserve our pedestrians is a consummation devoutly to be wished for.

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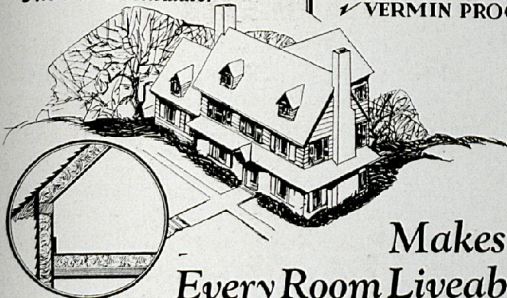
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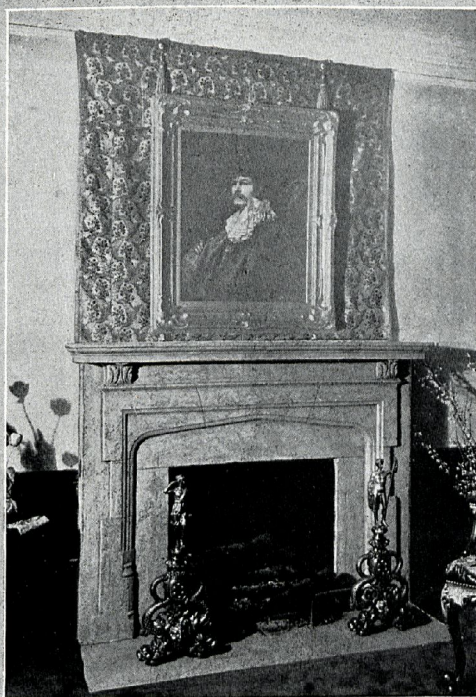


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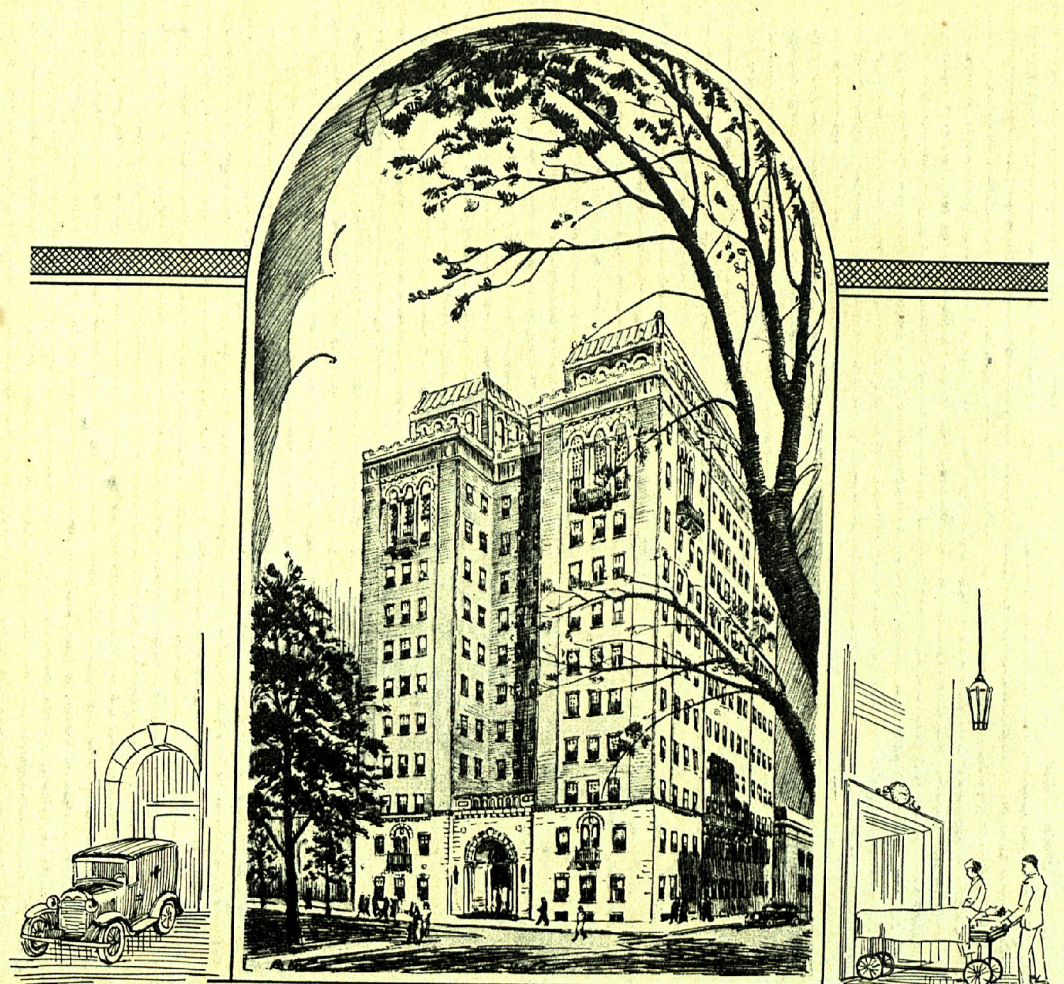
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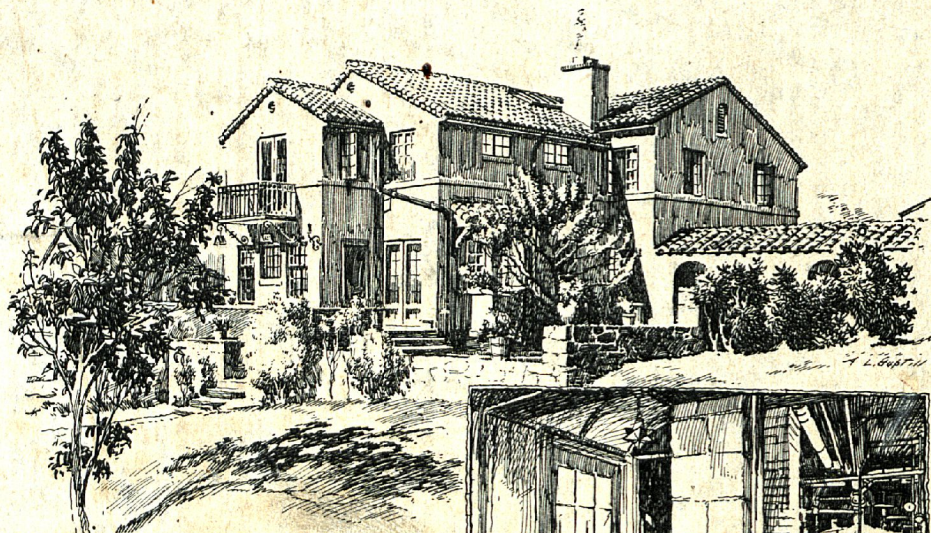
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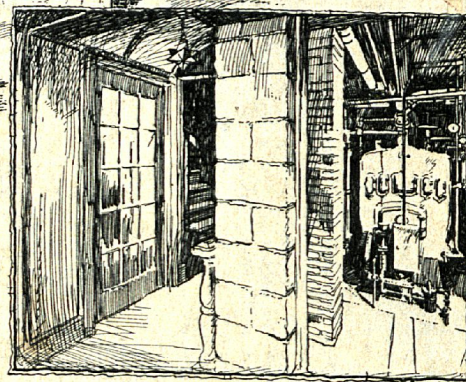
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