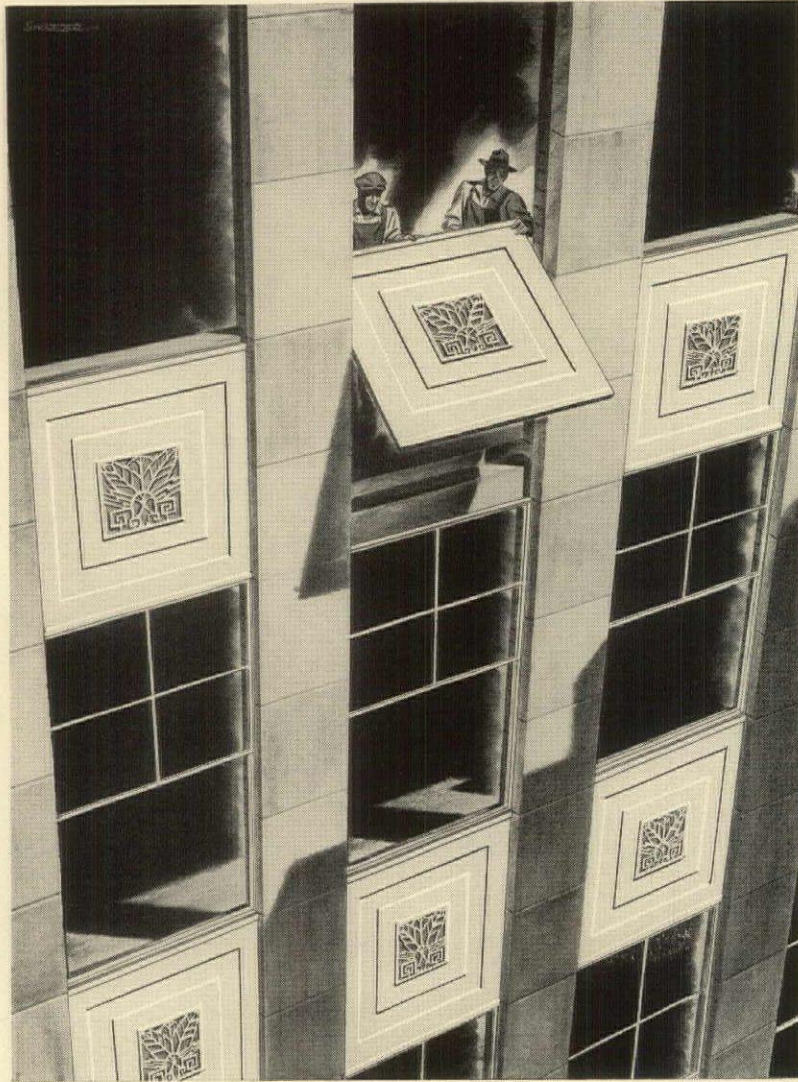


NEW YORK NUMBER



*THE* FEDERAL  
ARCHITECT

*April, 1940*



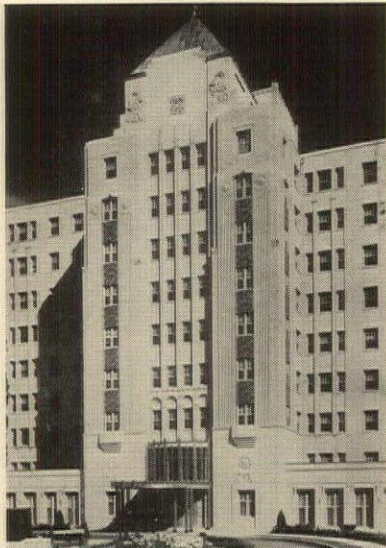
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Aluminum spandrels are installed in the Kennedy-Warren Apartment Hotel, Washington, D. C. Joseph Younger of Washington, architect.



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IN THE

# Largest Federal housing project

IN THE U.S.

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Fredrick G. Frost, Henry C. Churchill  
Burnett C. Turner, Associate Architects  
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N. Y. Daily News photo

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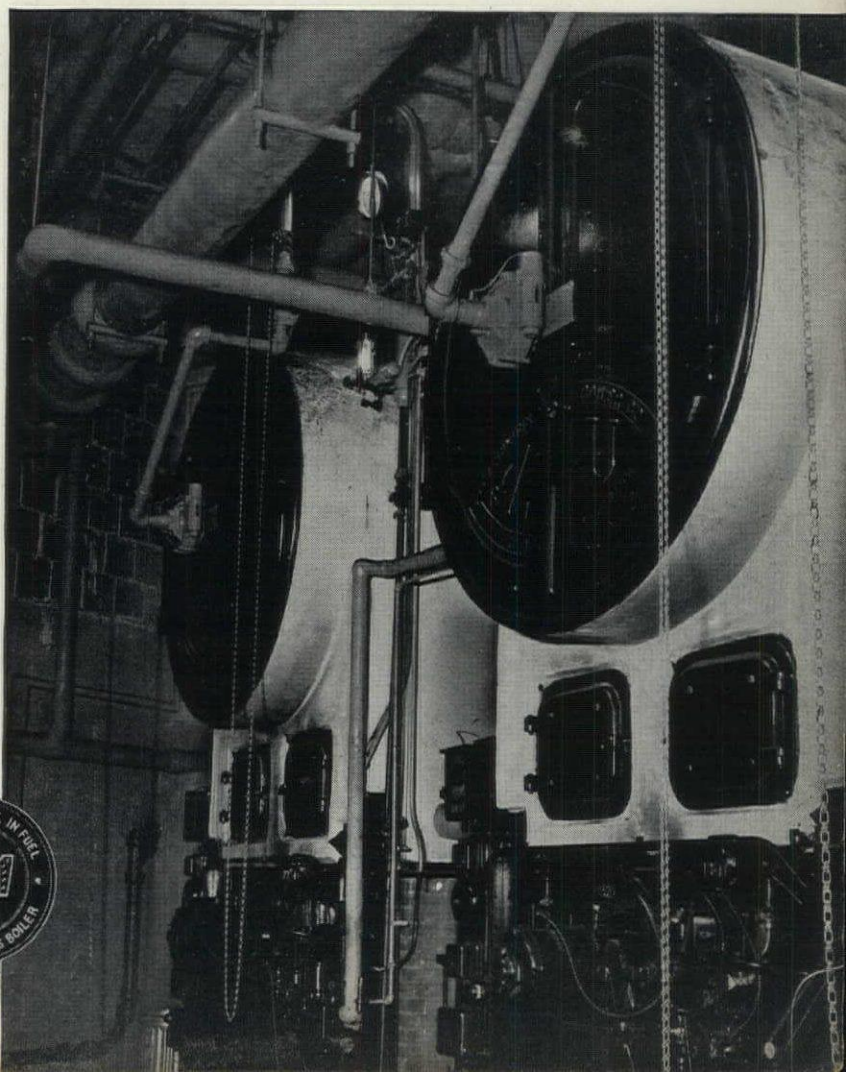
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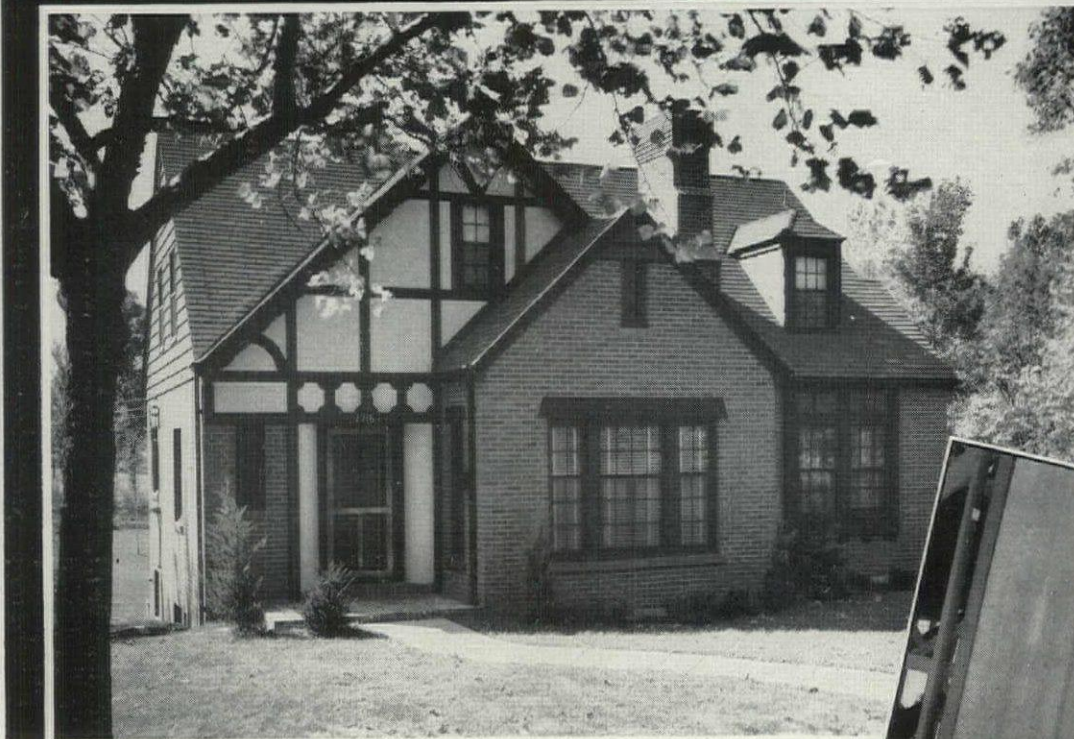
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*Awarded Honorable Mention in St. Louis Chamber of Commerce Better Homes Contest... Walter J. Hubbard, Architect.*

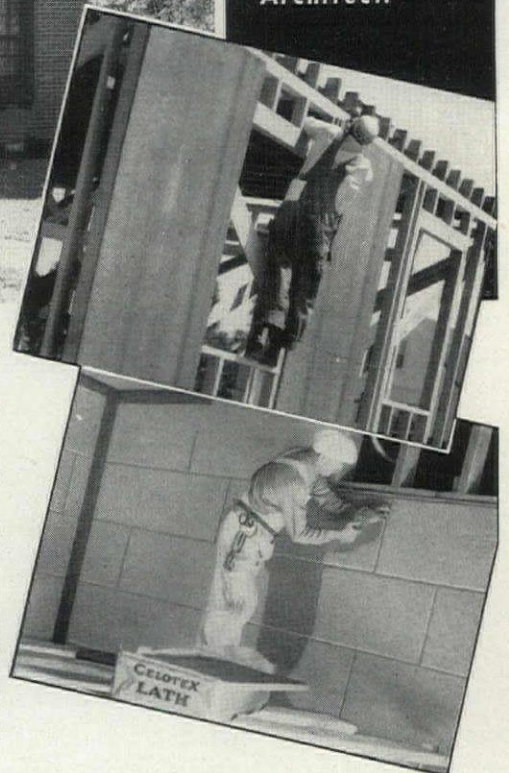
*"It's running into too much money. We'll have to cut down somewhere. What about sidewall insulation—do we have to have that? Heat always goes upward. Isn't it enough if we insulate the second floor ceiling?"*

How many times have you had to argue this out with a client? How many times have you had to explain that side walls provide the greatest single area of heat waste—that insulating top-floor ceilings alone is like going out in a blizzard with a fur cap and a suit of underwear?

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Sheathing is omitted, the materials it would have replaced cost very little less. In the attractive home shown here, designed by Architect Walter J. Hubbard for H. R. Pueser, Normandy, Missouri, complete Celotex Insulation added only \$108 to the total cost. And that covers Celotex Vapor-seal Sheathing all around, 1/2" Celotex Lath on exterior walls, and 1" Celotex Lath on top-floor ceilings!

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*The FEDERAL ARCHITECT • APRIL, 1940*

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**I**N public offices Formica provides a combination of dignified good looks, durability, resistance to spotting or cracking, and moderate cost that is new and which most architects are finding desirable. The picture shows the office of the First Federal Savings and Loan Association of St. Petersburg, Florida, designed by

Henry L. Taylor, Architect.

The counter is Formica; so is the hand rail, the window stools, baseboard and glass moulding.

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# FORMICA

**F O R F U R N I T U R E A N D F I X T U R E S**



### *WATERFRONT*

A beautiful picture showing the charm and a touch of the ancient flavor of the lower New York harbor. The Bank of Manhattan stands in the background with the City Service building in front of it. The waterfront is lined with places of business of ship-chandlers, custom-house brokers and those ashore who thrive on the sea. In ancient days, ocean-going ships would dock, prow, on against the river-wall and arch their bowsprits over the street, sometimes being called upon for adjustment so the sprit would not ram a hole into a landlubbers place of business.

# SPECIFY NAIRN LINOLEUM WITH ASSURANCE

## Nairn Linoleum Exceeds New Federal Specification

**LLL-L-351a**

MAY 2, 1939

SUPERSEDING  
Fed. Spec. LLL-L-351  
February 3, 1931

FEDERAL STANDARD STOCK CATALOG

### Section IV

(Part 5)

### FEDERAL SPECIFICATION FOR LINOLEUM; BATTLESHIP

This specification was approved on the above date by the Director of Procurement, for the use of all departments and establishments of the Government, and shall become effective not later than March 15, 1940. It may be put into effect, however, at any earlier date after promulgation.

#### A. APPLICABLE SPECIFICATIONS.

A-1. There are no other Federal specifications applicable to this specification.

#### B. TYPE AND GRADE.

B-1. Battleship linoleum shall be of but one type and grade and of the following thicknesses:  $\frac{1}{8}$  inch,  $\frac{3}{16}$  inch, and 6 millimeters.

#### C. MATERIAL AND WORKMANSHIP.

C-1. *Material.*—Battleship linoleum shall consist of oxidized linseed oil, fossil, or other resins and/or rosin or an equivalent thoroughly oxidized oleo-resinous binder intimately mixed with ground cork, wood flour, and pigments and pressed on a burlap backing.

C-2. *Workmanship.*—The linoleum shall be free from defects affecting its appearance or which may affect its serviceability.

#### D. GENERAL REQUIREMENTS.

D-1. *Color and finish.*—The surface of the linoleum shall be smooth and free from streaks, spots, indentations, cracks, and protruding particles of cork. The color and finish shall match a sample mutually agreed upon by buyer and seller. Unless otherwise specified the surface of the linoleum shall be factory finished with a clear transparent coating. (See par. F-2b.)

#### E. DETAIL REQUIREMENTS.

E-1. *Width.*—Unless otherwise specified the width of the linoleum shall be 72 $\frac{1}{2}$  inches  $\pm$   $\frac{1}{16}$  inch. (See par. F-2c.)

E-2. *Burlap backing.*—

159515—39

**T**HE new Federal Specification for Battleship Linoleum, effective not later than March 15th, 1940, is more stringent than ever.

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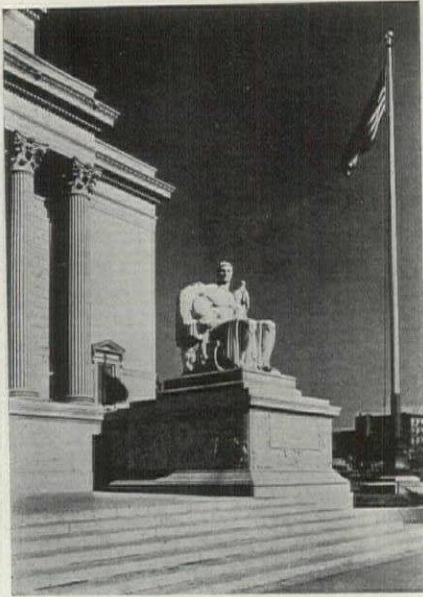
Write us now for complete information describing these tests, which were made by the Pittsburgh Testing Laboratory.

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Floors and Walls



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Vol. 10  
No. 4

APRIL, 1940

EDWIN B. MORRIS, *Editor*

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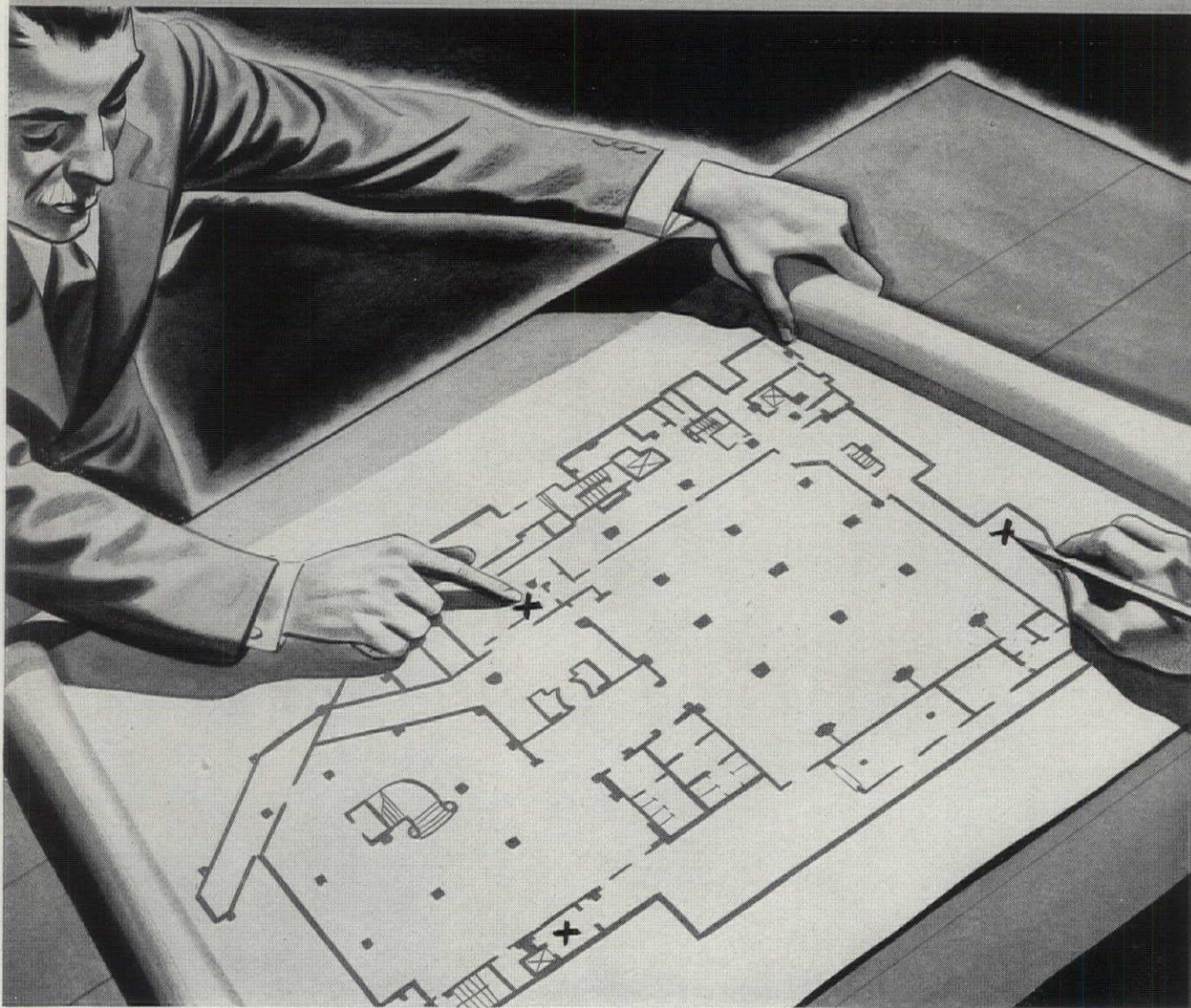
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## JAMES A. WETMORE

BORN NOVEMBER 10, 1863

DIED MARCH 14, 1940

It seems fitting that any words we might have to say in memory of James A. Wetmore should be said in this column which he has made particularly sacred to himself and to his own loveable personality.

There will be no more letters here, and this page, empty of his words, will symbolize a vacancy in the ranks as we move on.

The ranks have many vacancies now. But as the marchers fall out of line to join that greater and more glorious parade, few will be missed more than the grand man who for years wrote his name as Acting Supervising Architect.

He was symbolic. Just as his choice, not being an architect, to make no effort to use the title of Supervising Architect was symbolic of a desire to do rather than to be, so was his whole life devoted to accomplishment rather than publicity.

He had an endearing desire to have people like him and approve of him, but he never sought applause. All his moves and gestures were unspectacular. He enjoyed a homespun approach to every problem. To all observers it was a matter of great interest to see his shrewd, understanding mind dealing with complicated situations in simple phrases.

There was an instinct that told him unerringly when to make use of the picturesque pattern of word brimstone of which he was capable when he thought the situation could thus be best expressed, and when to bring on the twinkling of his eyes, the bright smile and the gentle word.

The secret of his power for accomplishment and his ability to make and hold friends was the manner in which he maintained a calm and unruffled front in the face of difficulties and reverses.

I happened on an occasion to be playing golf with him—a game of which, until it got to be too much exertion for him, he was inordinately fond. He made one of his not-too-many good shots and I remarked that it was a pity a fellow couldn't make shots like that all the time. He laughed and said, "That would spoil it. If proficiency got to be a habit, you'd quit the game and go fishing."

That's the way he used to look at life. If his job bore down on him too hard and difficulties surrounded him, he was not flustered, but reflected that that was merely Providence's device for keeping existence interesting for him. Otherwise, he would have had to go a-fishing.

He was born in Bath, New York, November 10, 1863. He attended school at Hornell, New York and thereafter became a court stenographer, entering the Federal service in 1885 in that capacity, and on August 10, 1893 he was transferred from the Interior Department to the Treasury Department as a clerk.

While thus employed he took a course at Georgetown University Law School from which he was graduated with a degree in law in 1896. In that same year he was made Chief of the Law and Records Division, a position he held until 1911, when Secretary MacVeagh caused a reorganization of the office. As a result of this he became Executive Officer, having charge of all the non-technical operations of the office.

While holding this position, the then Supervising Architect Oscar Wenderoth was unable, because of ill health, to be present regularly to discharge his duties and Wetmore took over, conducting the work as Acting Supervising Architect. When at length Wenderoth resigned, Wetmore was in June 1915 given the title of Acting Supervising Architect, a position he held until 1934.

This period was one of great building activity during which more buildings were erected than had been built in the whole history of the Government previous to 1915. Because Wetmore's name appeared upon the cornerstone of each one of these buildings, the cartoonist Ripley listed him as having his name carved on more buildings than any other man in history, a statement which was without doubt true.

While Mr. Wetmore, "Judge" Wetmore as he was called by all his friends, was neither an architect nor an engineer, he had an uncanny facility for knowing the intent and purpose of the architectural and engineering actions of his organization.

The transcripts of his testimony before Congressional Committees are delightful and satisfying to read. His knowledge of the working of his organization and his shrewd understanding of the mental processes of the gentlemen before whom he talked made his testimonies masterpieces of clarity and tact.

The legislators admired and respected him. They knew he was honest, and perhaps their admiration was heightened by the fact that his honesty was se-

*(Continued on page 40)*

# HUNG FROM THE CEILING

**NEW VITROLITE SUSPENDED PARTITIONS IMPROVE SANITATION—LEAVE FLOORS CLEAR FOR EASY CLEANING—LOWER MAINTENANCE**



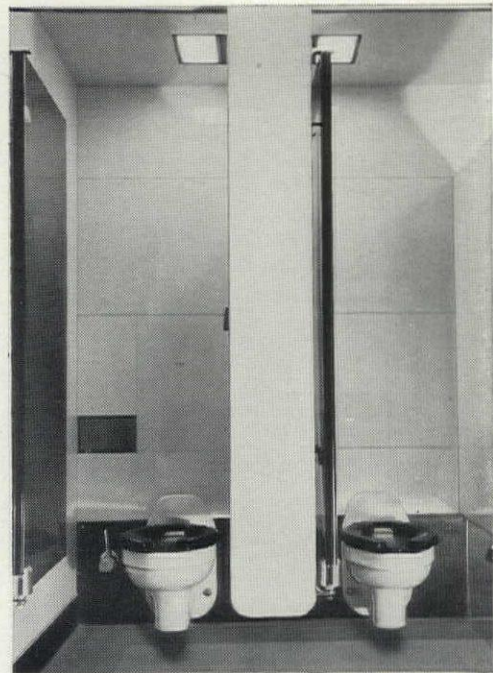
● These photographs show how they did it in Des Moines. Notice how easy these floors and partitions may be cleaned. They're Vitrolite, of course, from head to foot. Tinsley, McBroom & Higgins, Architects, Des Moines.

Use Vitrolite in your plans and specifications, either for new construction or in modernizing the old. We're willing, equipped and ready to cooperate with unusual design problems. Write for our latest Vitrolite Color Chart and any information you may desire. Vitrolite Structural Glass for other purposes is covered in Sweet's Catalog. For details of the new suspended construction write . . . Libbey-Owens-Ford Glass Company, Toledo, Ohio.

● Look at these sparkling Vitrolite toilet partitions in the new Bankers Life Company Home Office Building, Des Moines, Iowa. Suspended from the ceiling, they are an obvious improvement over previous practice.

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# VITROLITE

COLORFUL STRUCTURAL GLASS



# THE FEDERAL ARCHITECT

Published for the Association of Federal Architects

■ WE are devoting this number to pictures of New York. New York is a very important city. Everything is there. Every industry appears to have a representative. The city is a center for trade, a center for travel. In all, a national institution.

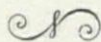
That is a way of saying that for financial advantage, for big deals, for contracts, for making money, for meeting powerful people, it is a stupendous city. But it is more than that. It is a great scene.

The Empire State Building, to take one small facet of the city, is a beautiful, ever-changing picture, dominating a part of the city, more as a scenic thing than just as an architectural accomplishment.

We have had the cooperation of Mr. Samuel Gottscho, a fine gentleman with a love of architecture and an intuition as to how to take pictures of it. He has made available to us a collection of photographs of the city—for the most part not portraits of buildings, but character studies of the metropolis as a living thing. He has made pictures of scenes that to many people have the flavor of New York and make it a place to be looked upon with affection.

We have presented that side of New York. There are many, many views, pictures of many, many buildings we might have included. But we did not strive for a complete survey. If we had, this number would have been more of the thickness of "Gone With The Wind."

We present it, therefore, as a portrait study of the city—trying to show a little of its charm and individuality, pointing to scenes to be found after one wrenches himself away from conferences, wires, letters and dollar marks.



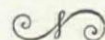
■ THERE used to be a periodic printing of articles in New York papers, extolling the city of New York as the world's

greatest summer resort. That germ has doubtless been killed and perhaps newspaper writers no longer bother with it.

The theme of these articles was that the supposedly contented writer in New York could think with satisfaction of his friends at the seashore fighting for the use of bathrooms, battling mosquitoes, sleeping on corn-husk mattresses, hunting in vain for palatable food, and in general, buying for a lot of money the comfort and spirit of gaiety that was free in New York.

In New York, on the other hand, the inspired writer would point out, you could have any kind of amusement you picked out. You could have any kind of food at any price you wanted. You could swim, you could golf, you could tennis, you could ride. In fact, anyone who went away from good old Gotham was selling his birthright for a mess of pottage. A very good scenario!

But alas for the frailty of human nature! The men who wrote such articles were motivated by the hope that they might thereby be paid enough to defray the expenses of a weekend trip to Atlantic City.



■ ARGUMENTS start over trivial things at times. We were coming up in the elevator the other day with a gentleman who was discussing the offer of the Cosmos Club in Washington to sell the famous Club property on Lafayette Square to the Government for one million dollars.

You know how it is in an elevator, you have to scream your floor number at the operator without seeming to interrupt your companion or to indicate that your attention is anywhere but upon his valued words.

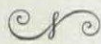
Our companion on this occasion was voicing some doubt as to whether the property was not worth more than a million dollars. "Now," said he, "it is a matter of record that

several years ago the Government actually offered the Cosmos Club a million and three—”

“Six,” said we to the operator.

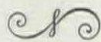
“No. I think you are wrong. It was three—a million and three. The reason I know it was three and not six is that on the day following—”

And so on and on, so that we had to leave the elevator before the quarrel was smoothed out. He doubtless thinks we are still a very unreasonable person, coming out flatly with statements for which we have no possible foundation in fact.



■ A CUSTODIAN of one of the Federal buildings asked for insect screens, stating:

“The flies is so bad in summer that they can not raise a window or leave a door open, then the heat is terable.”



■ THE recently held Civil Service examinations to establish an eligible list for possible, though not entirely probable, appointments to architectural positions in the Government service were conducted on an interesting basis and with a sympathetic understanding of architectural problems.

We were permitted to look at some of the drawings submitted (upon which identification was carefully concealed) and they proved to be of very high calibre.

As may be generally known the examination consisted of three stages: a first stage to determine educational and experience factors; a second stage, for those successfully passing the first, in which the contestants were given eight hours to work out an *esquisse-esquisse*; and a final stage in which those selected from the second were given a couple of weeks to prepare a set of working drawings for the building represented by the *esquisse*.

It was all thoroughly architectural, handled in good competition style and the Civil Service Commission is certainly deserving of citation for understanding and proper arrangement.

There is one objection to the method (there being objections to all schemes however good) and that is the heavy contribution of time and money each contestant had to make. Since few men are equipped, in their small apartments and houses, with the space and paraphernalia to make a careful set of drawings such as was required for the final stage of this examination, it was first necessary to obtain the use of office space somewhere, a difficult thing, especially for those unemployed. Thereafter, between a hundred and a hundred and fifty hours were required to make the drawings. All of this makes a rather high entrance fee for the privilege of, possibly, being on the eligible list.



■ WE heard recently that certain architects who are Gilbert and Sullivan fans (an obsession we deplore as we consider a discriminating taste for music will in the long run ruin any architect or a member of any other profession) decided to celebrate the birthday of a certain character in the *Pirates of Penzance*.

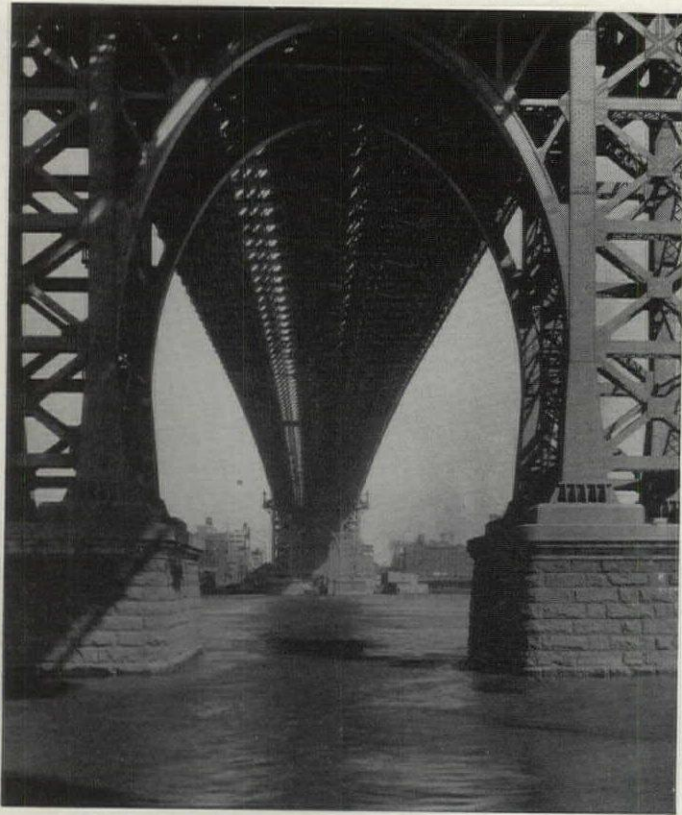
It seems that this character (and we take it on hearsay since we do not make musical investigations) whose name was Frederick was born on the 29th of February somewhere around 1860 and the gag-writer for W. S. Gilbert conceived the whimsical idea that, on the basis of one birthday every four years, his twenty-first birthday, and therefore his coming of age, would happen on February 29, 1940.

These G and S fans, feeling their immense good fortune at being alive on this great day prophetically spoken of in the deathless Victorian libretto, celebrated with pomp and gusto, with a dummy representing Frederick, with singing telegrams, with other singing, with food, with a taste of drink perchance, and with immense satisfaction to all save the dummy Frederick.



The Formica Company of Cincinnati has just published a pamphlet giving color suggestions for bars, soda fountains, etc. Well assembled and in useful form.





*West-side view of George Washington Bridge*

THE majority of the photographs in this number are from prints by that talented maker of pictures Samuel H. Gottscho. Gottscho's feeling for scene is marvelous. His sensitive understanding of buildings and their meaning makes his architectural photographs full of charm and depth. It is, therefore, particularly appropriate to assemble these photographs of the most exciting and dramatic city in the world, in which Gottscho essayed to portray the movement and the still beauty of the great Manhattan. All photographs not otherwise marked were taken by Gottscho.

ON the opposite page is the text and motto. Forty-second and Broadway, the actual location of the bright lights. The dark mass at the left is the well-known, if not very beautiful *Times* building, with the line of bright light at its base which is the moving band of illuminated words telling the street about President Roosevelt, Hitler, Donald Budge, Dorothy Lamour and other headliners. The clock which says 5.53 is on the Paramount Building. Adjoining is the low mansard roof of the Astor Hotel.

In "Dinner at Eight" do you remember the loving words of the dear wife who explained to her husband he had "sunk so low he wouldn't be admitted to the men's room at the Astor."

Northward of the Astor are the movies, automats, and the greatest open-air show of illuminated advertising frivolity in the world. Note the quality of the illumination as shown by this remarkable photograph. The pin-points of light have the feeling of burning things; and in the street below is that all-prevading glow, strong as daylight, but more persuasive and inciting, which makes New York New York. Few photographs have so faithfully recorded the playful setting for this buyers' and visitors' eternal carnival.

Far in the distance are the lights of the Park Central Hotel marking the approximate south boundary of Central Park, sleeping in quiet while the city wakes up and feels the throb of its own pulse.



*CENTRAL PARK*

**T**HIS photograph is from the south. The buildings in the foreground are apartment buildings on Central Park south. To the right out of the picture are the Sherry-Netherlands and the Savoy-Plaza.

At the southwest corner of the park near the dark clump of trees is the site of the now demolished Century Theatre, built in the pathetic hope that it might become a national theatre. In the place of its splendor there is now nothing but the memory of a great dream.

Further along, on the west side beyond the cloud shadow is the white low facade of the Theodore Roosevelt memorial, part of the Natural History Museum.

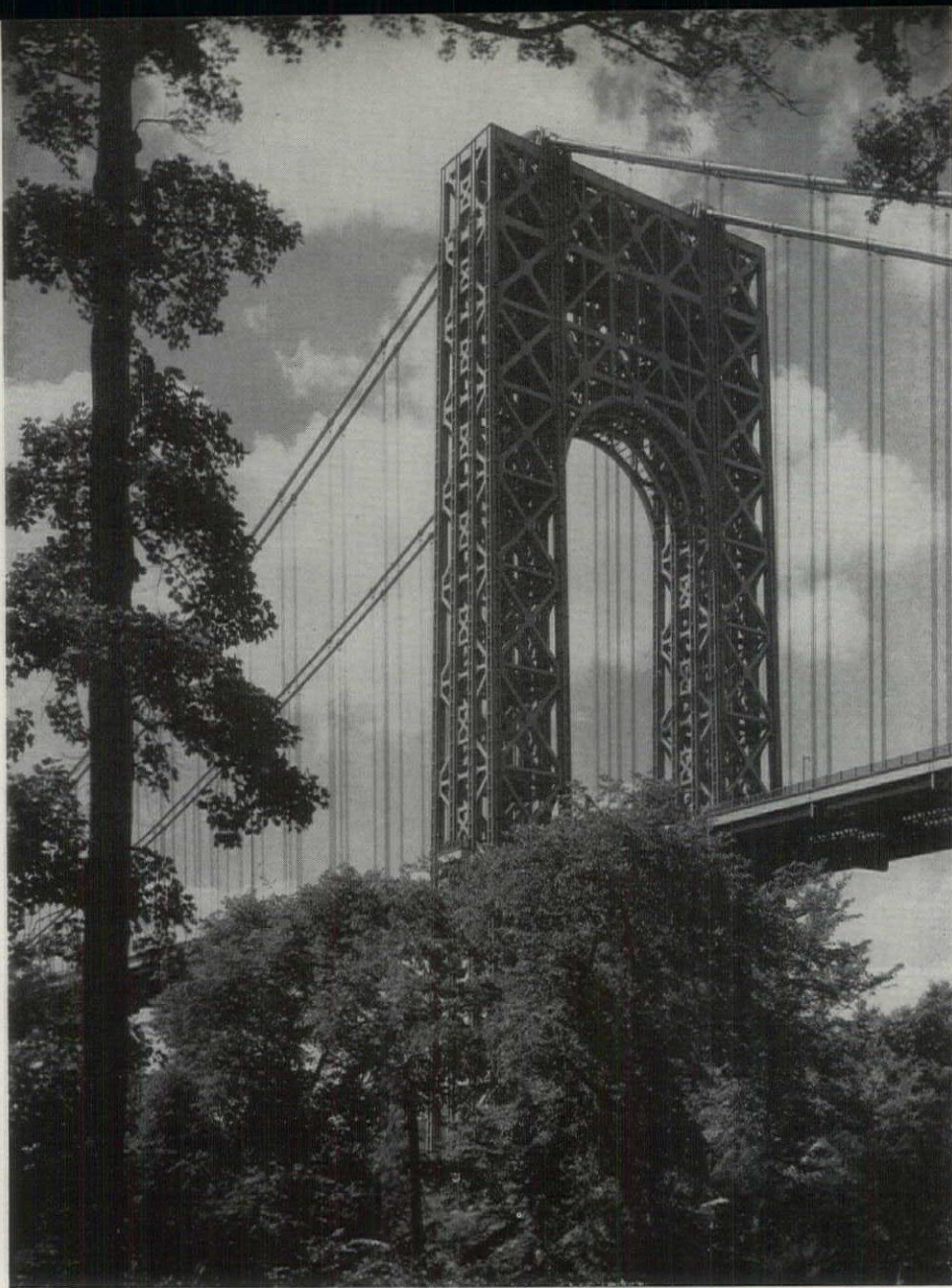
The high tower almost directly above this on the river front is the Riverside Church. In the distance the George Washington bridge.





*THE SAVOY-PLAZA HOTEL*

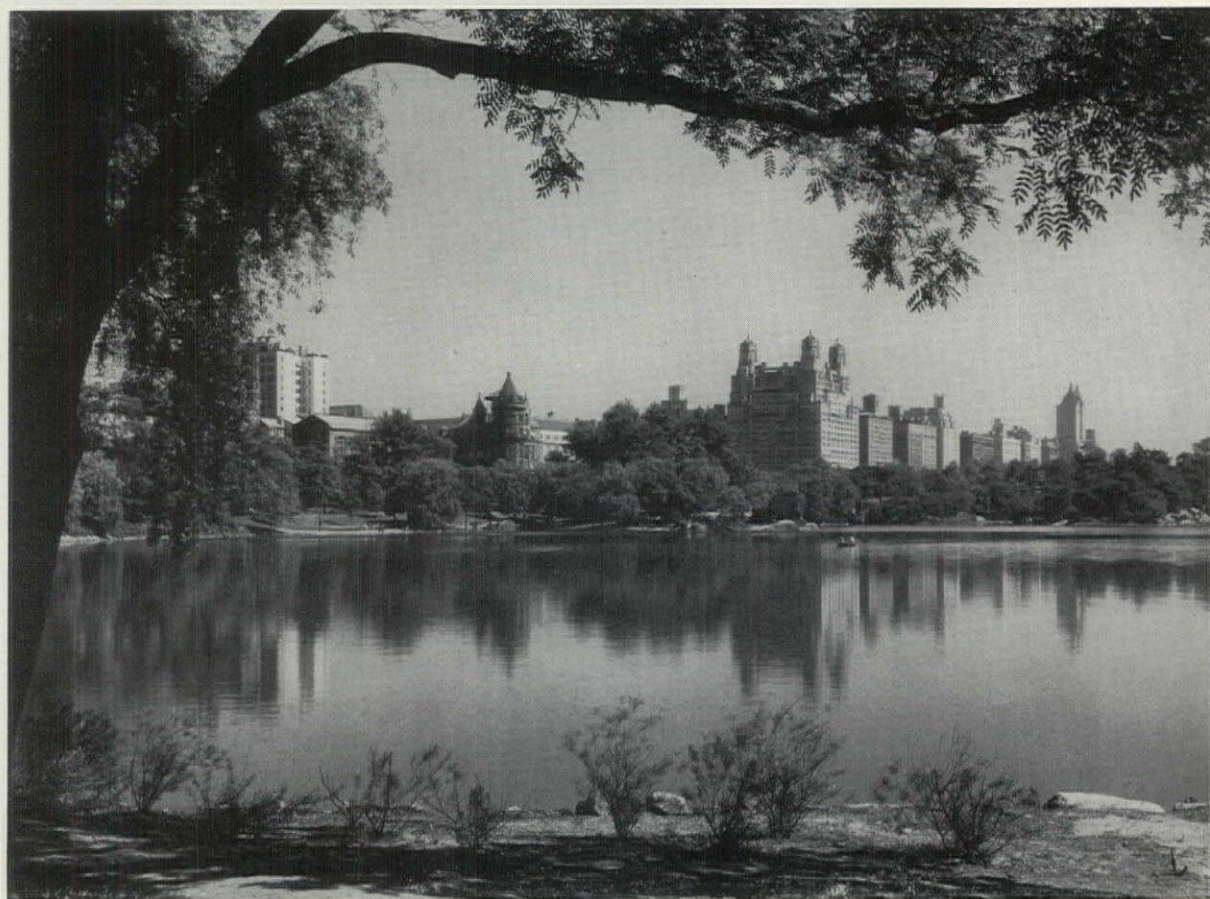
**T**HE Savoy-Plaza stands on the site of the old Savoy Hotel, a fine old institution which fifteen years ago became antedated and was demolished to make way for the present structure, whose mass and set-backs make it a very beautiful building, in the McKim, Meade and White manner. Adjoining is the Squibbs building designed by Ely Jacques Kahn. Standing in the foreground appears an anachronism, a typical Richard-Harding Davis hansom cab, whose patiently sleeping horse makes one wish to read the Van Bibber stories again.



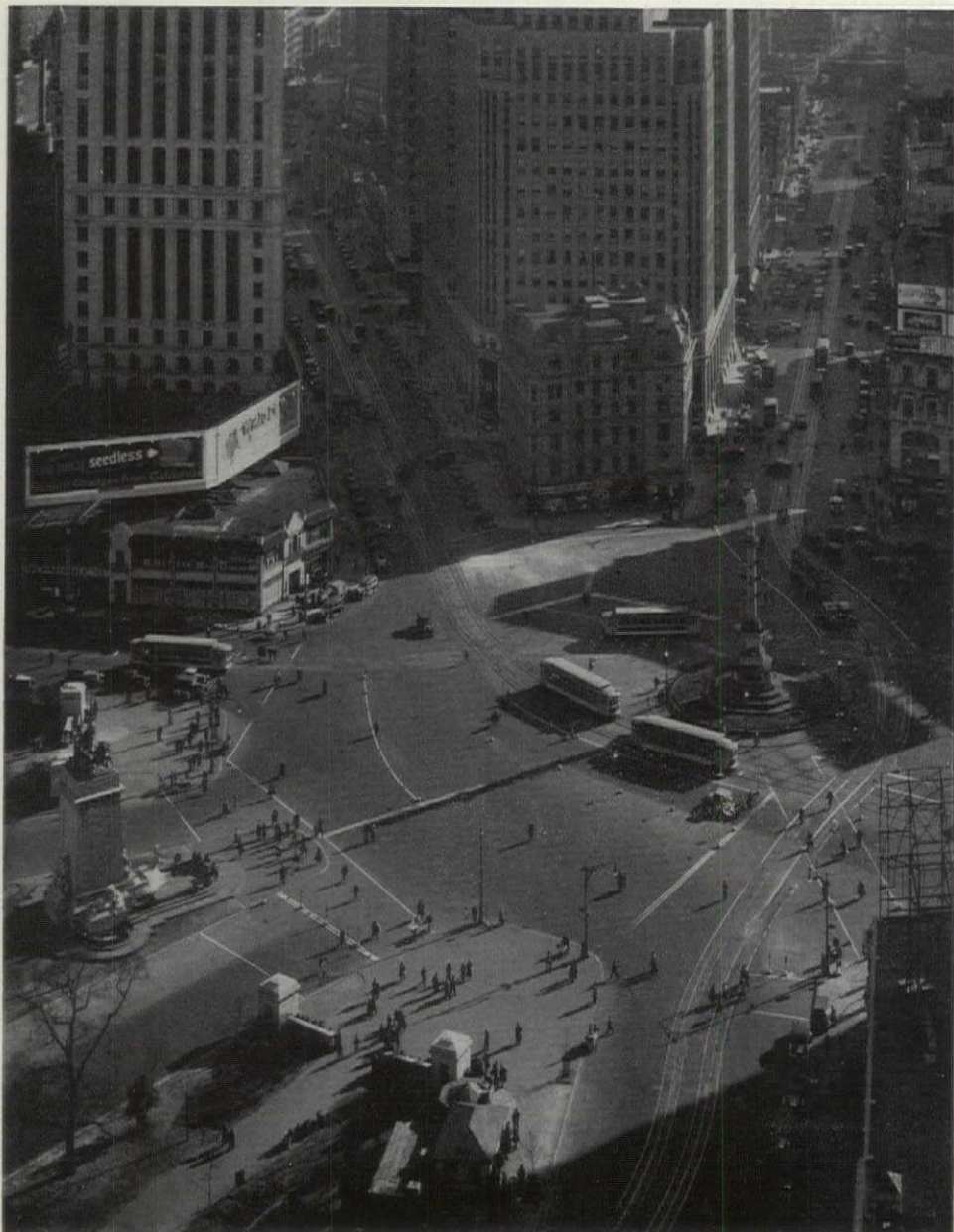
*PYLON OF THE  
GEORGE WASHINGTON  
BRIDGE*

*(below)  
THE CITY FROM  
CENTRAL PARK*

Central Park was designed in the earlier days with a dense surrounding screen of trees and planting, which was intended to, and in the beginning did, completely shut out the city. But the city, asparagus-like, grew beyond the screen and appears incongruously above the tree-tops.



*MORE  
CENTRAL  
PARK*



*COLUMBUS  
CIRCLE*

Entrance to Central Park from city turmoil. Descending from the right is Eighth Avenue, diagonally Broadway, and from the left margin Central Park South, which is actually 59th Street.



photo by Richard Averill Smith

*Orchard Beach Bath House  
Dept. of Parks, City of New York  
Aymar Embury II, Architect.*

## THUMBNAIL PORTRAIT OF NEW YORK

by AYMAR EMBURY II

has revolutionized the traffic in the city and his example has inspired the Borough Engineers who have charge of the streets and highways, to do what is perhaps the best job that has been done in any American city. He has built four great bridges—the Henry Hudson, Triborough, Whitestone, and Marine Parkway. He has built some fifty miles of parkway without stop lights, around the city and through its heart; and the water front of New York which used to be so incredibly grimy, dilapidated and stinking, has been transformed into a series of parkways, broad, well landscaped and inviting.

There has not been much private building in this last six years, but there has been a very considerable amount of public work accomplished mainly through the aid of the Federal agencies, and for the most part it has been exceedingly well done. Our Municipal Art Commission has succeeded in at least preventing atrocities even if they have been unable to inspire mediocrity. As a whole, the buildings are neither ultra-modern nor traditional, but are well constructed, economical, and easy of maintenance as well as above the medium of design. The new post offices have not hurt the looks of the city either, although most of them seek the modest seclusion of the side streets and only the Bronx Post Office is on a main traffic artery. There is a good deal of new Housing, and it is probably light and comfortable and clean and efficient, but architecturally far from inspiring. The old tenements on the lower east side had at least a certain amount of color and life which the new ones, efficient as they are, do not possess. Fortunately, however, considerable attention is being paid to landscaping and planting so that the wide spaces between the buildings will eventually lose their present hard-boiled aspect and will become, for six months of the year at least, very pleasant spots.

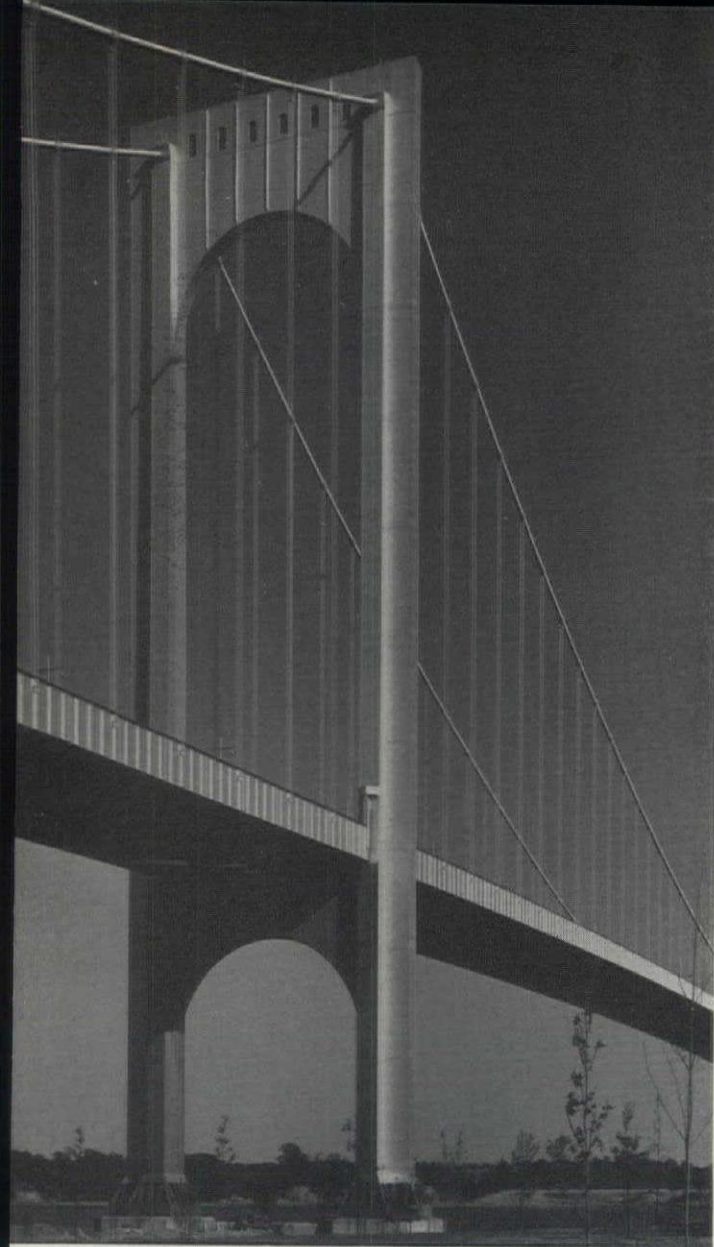
Curiously enough the best things we have had built in the last few years are some unpretentious new churches which do look like churches in spite of the fact that they are very far from traditional. Of course there are some traditional churches too. York & Sawyer's swell new brick Presbyterian Church, and the magnificent nave of Cram's St. John The Divine are both traditional without being imitative; but these smaller churches are for the moment more interesting.

There is a lot of great architecture in New York but it is scattered all over the place. If all the buildings in Washington were replaced by the best buildings of their kind in New York, you would have a wonderful city, but the appearance of any city is dependent upon the average of all its buildings and in that respect New York is pretty grim.

■ **W**HEN you ask me for a portrait of the City of New York in one or two pages of typewriting, I am afraid you are setting me an impossible task. The best that can possibly be done is a dinner table sketch, which omits its color and life.

When I was a small boy some fifty years ago, my grandmother asked me how I liked New York, and I remember saying that I thought it was going to be very nice when it was finished. This is still true, and I am afraid it never will be finished because it is altogether too big. As architect for the Park Department I have traveled pretty well all over the city and there are tremendous areas which need complete doing over, or which have not been built on at all. New York, to most people, is Wall Street, the hotel district, and Broadway, just as most people think of the work of the Park Department as being concerned only with Central Park—the only part that most of them have seen. There is no homogeneity about New York. Park Avenue is probably the biggest and dullest handsome street in the world, and last Saturday on the Belt Parkway down near Jamaica Bay there was sand blowing over the unfinished road and no habitation within half a mile; a pair of lovers lay in the front seat of an automobile clasped in each other's arms free from observation except by someone like myself on an inspection trip. Broadway at night is about as thrilling a sight as I have ever seen, but Broadway by day is a dirty out-at-elbows sort of place suffering from that inexplicable blight with which the business of amusement seems to infect its surroundings.

There are a few rays of hope due more than anything else to the dynamic energy and foresight of our Park Commissioner. In the last six years Mr. Moses



*photo by Richard Averill Smith*

*WHITESTONE BRIDGE*

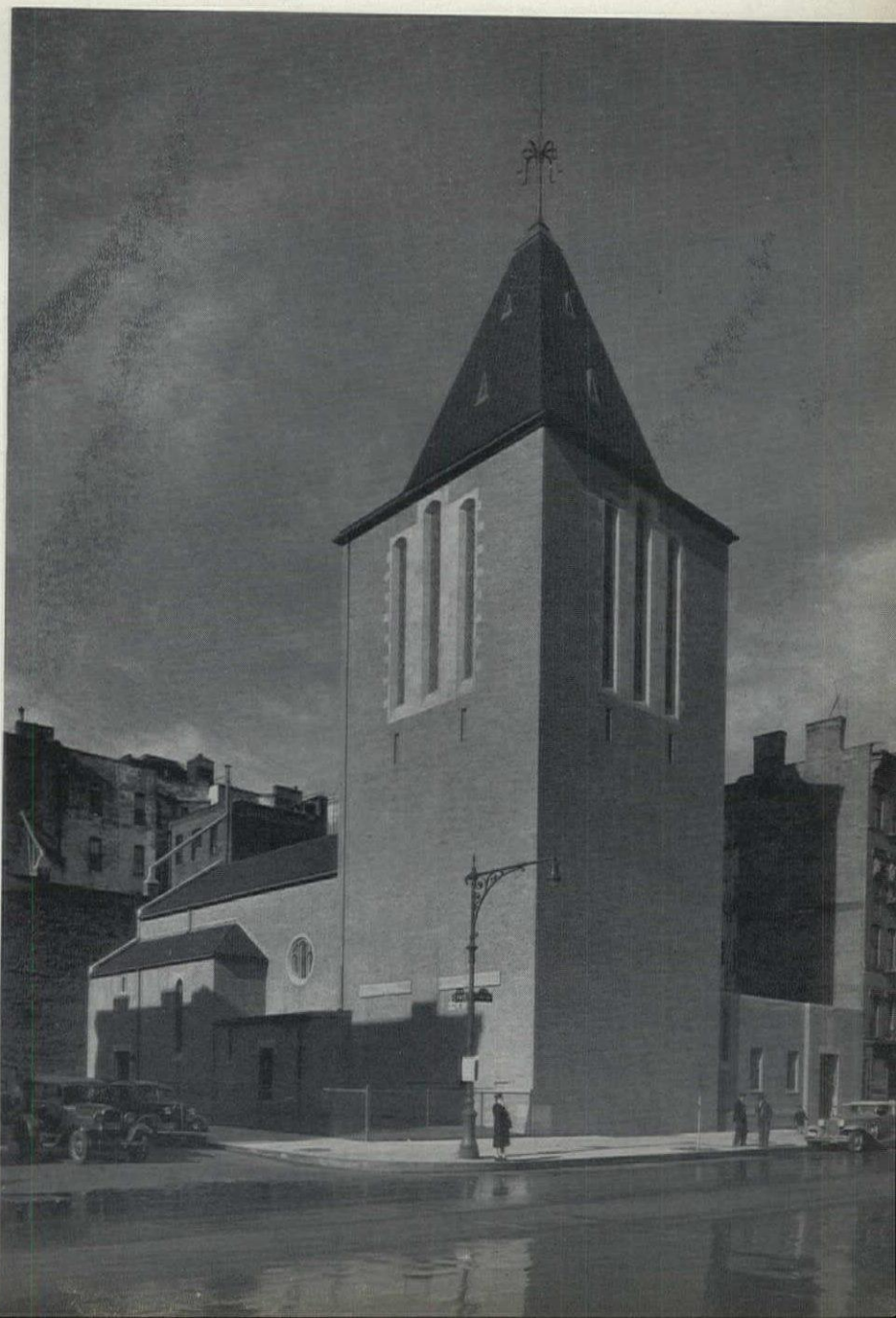
O. H. Amman, Chief Engineer  
Alston Dana, Engineer of Design  
Aymar Embury II, Architect.

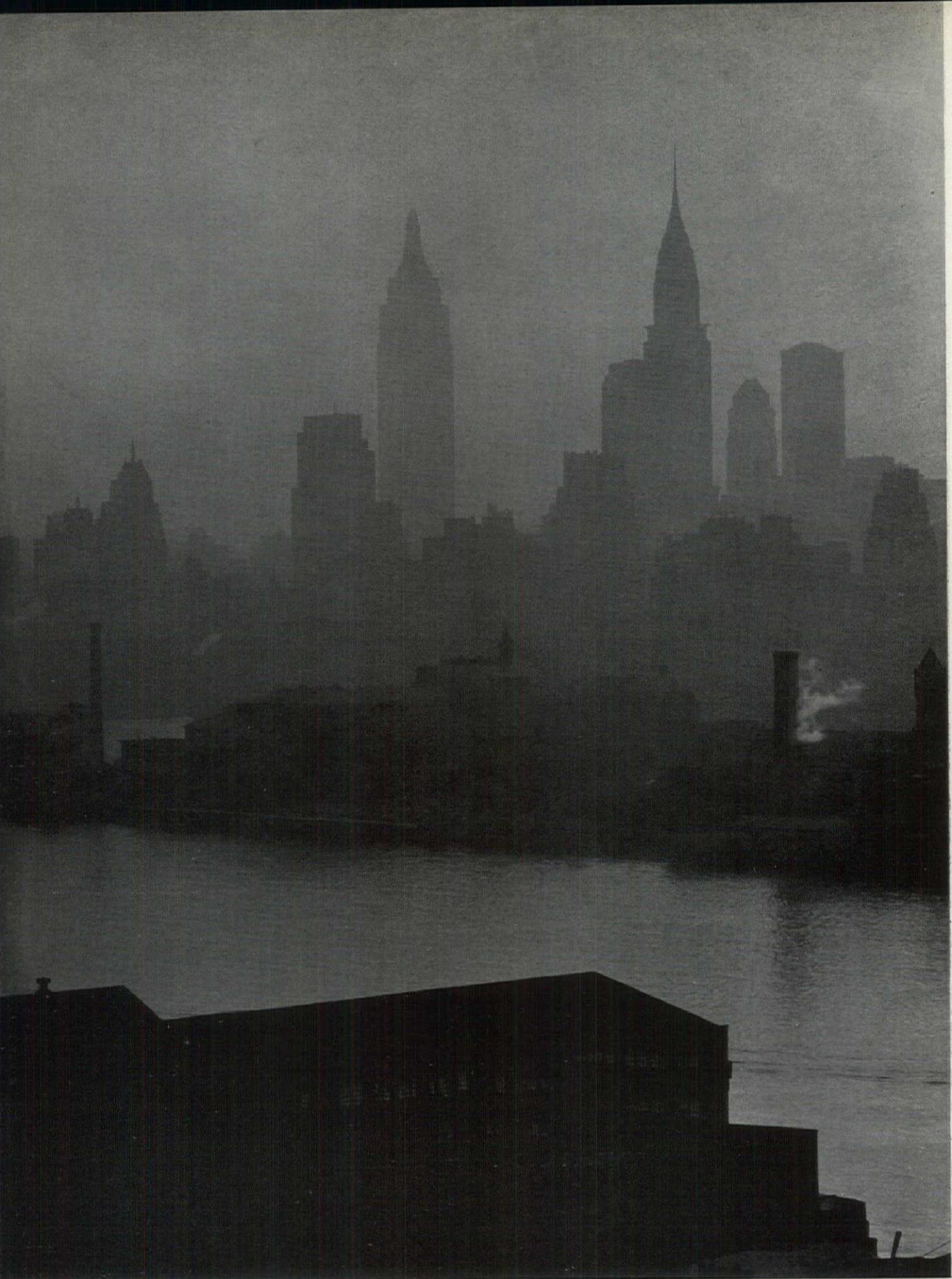
*CHURCH OF THE EPIPHANY*

*East 74th and York Ave.*

*Wyeth and King  
Eugene W. Mason*

*Architects*





*FOG*

Empire State Building, Chrysler, and to the left the church atop the Tudor Hotel, in an impersonation of London. New York, often, is more scene than city. It is so huge, so cloud-reaching, so changing amidst its own vapors, shadows and eclipses, that its artificial quality disappears and it becomes as a thing naturally created, like the Grand Canyon.



*STEAM, SMOKE AND CLOUDS*

This is the Edison power-house on the East River at approximately 40th Street. In the distance, like celestial towers (which they are not) resting on clouds, are the three sentinels of the hard-boiled financial district of the city, the middle one being at #1 Wall Street, the exact money centre of the entire solar system, including the planet Hercules.



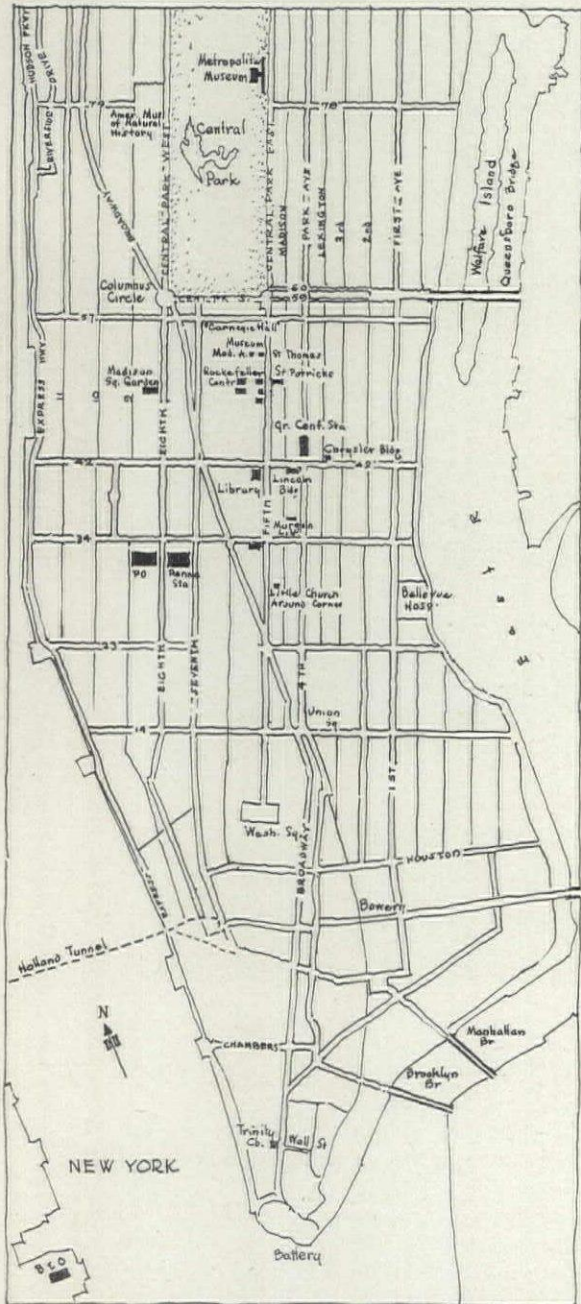
*EAST RIVER AND THE 42<sup>nd</sup> STREET  
PART OF UPPER NEW YORK*

A characteristic portrait of the city, showing its contrasts. Powerful building shafts, wash hanging out; dressy apartment houses, drab tenements; graceful tower architecture, clumsy lack of it in the saw-tooth set-backs. *S* The stacks in the mid-distance are of the Edison plant. Adjoining is Tudor City apartment houses, then Tudor Hotel, with its high-up church. The two shapes in the far mid-distance in the centre of the picture are the Metropolitan Tower and the New York life. The high square tower in the centre of the picture is the *News*. Howells and Hood, architects. *S* Just below the *News* and in the foreground, is another Howells and Hood work, the graceful Pan-Hellenic building, the all-sorority sanctuary, often affectionately spoken of as "Pan-Hell."



**"DEAD-END" MOTIVE**

The high-grade, luxury-seeking Tudor City buildings festively rising above fire-escapes, lines of washing and dingy street scene.



**THUMB-NAIL MAP**

It was the starting intention to include on this map the location of all night clubs, peep-shows, strip-teases and the other intellectual relaxation places in New York, but the editorial staff of this magazine, wishing to set-up the theorem that in great cities they see only architecture, decided not to lay itself open. Note Central Park, Columbus Circle, Queensboro Bridge and lower New York as scenes of many of the photographs in this issue.



### *THE WALDORF-ASTORIA*

The Waldorf-Astoria, designed by Schultze and Weaver, carries with it, from its former location, its ancient atmosphere of stimulating luxury.

Beyond it is Van Alen's asparagus-topped Chrysler Building. Low down against the ground is St. Bartholomew's, with its Goodhue nave and its McKim Meade and White entrance.

Tradition is that the Chrysler Building, as it neared completion had, concealed within it, the top-shaft, which at the last moment was shot upward, thus achieving laurels as the highest building, until the city, thus caught flat-footed, could collect its thoughts and build a higher one.



*TABLE IN RAINBOW ROOM  
RADIO CITY*

This festive spot offers an inspiring view. The illuminated needle of the Empire State Building is the scenic centre of night Manhattan. At Christmas the lights on the shaft of the building are dark, with the exception of in certain selected offices which form a huge illuminated cross.



*ROCKEFELLER CENTRE*

*Reinhard & Hofmeister, Corbett, Harrison and MacMurray,*

*Hood & Foulhoux, Architects.*

**T**HE grandiose project of Rockefeller Center is most expressive of New York. The daring of its conception goes so far beyond extravagance as to be awe-inspiring in its immensity.

The tall shaft of the central R.C.A. building, emphasized by its unbroken verticals, is in the centre. The building at the right is the International building, in whose fore-court is the large-scale Atlas figure. On its lower facade are the lovely colored ornamentations by Leon Solon painted on limestone.

At the left margin appears the Architectural Forum building, sometimes spoken of as the Time and Life Building because of the other publications also housed there.

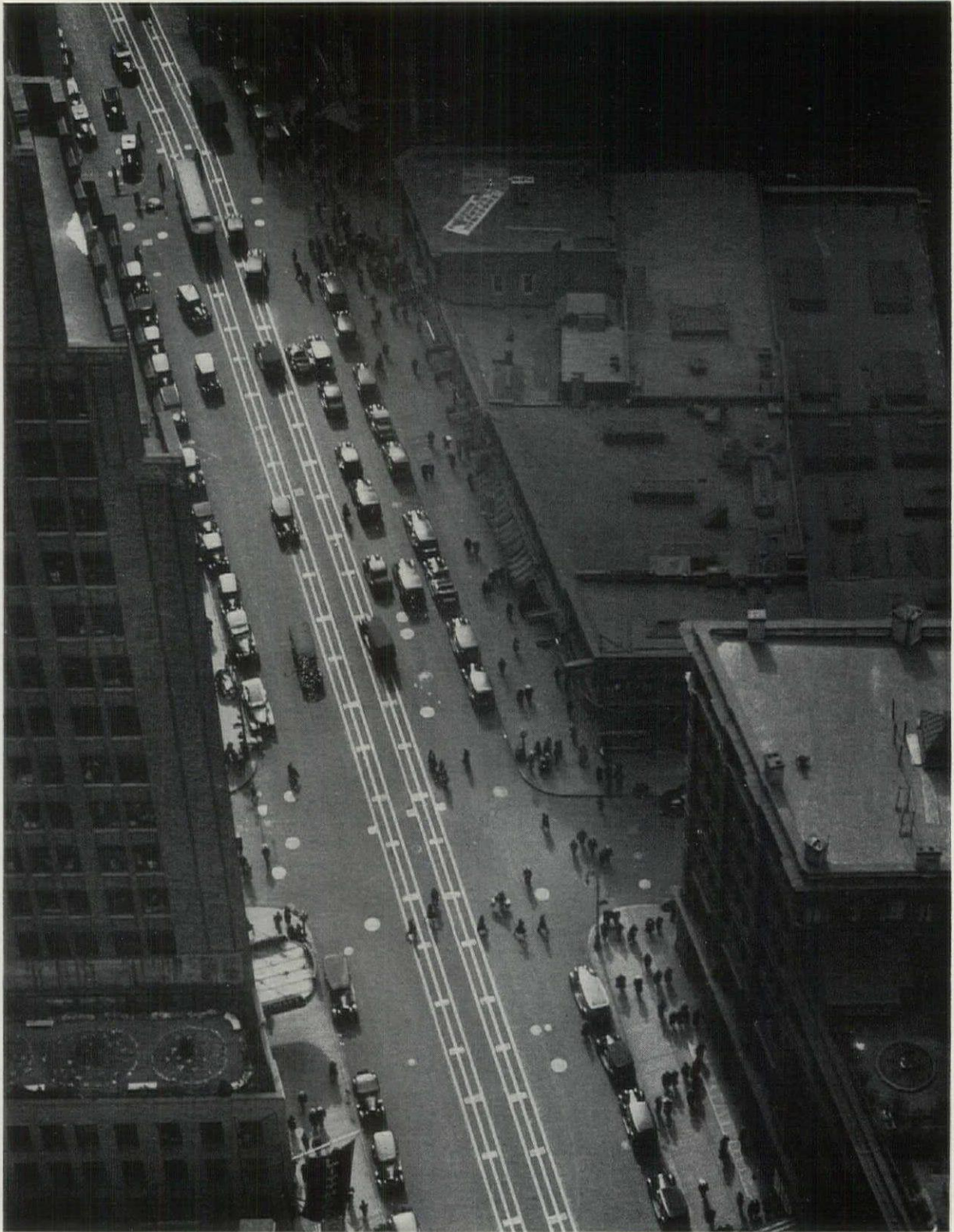
The bright white spot at the foot of the R.C.A. building is the open-air artificially frozen ice-skating rectangle. Beyond the Time-Life building is the recent Building No. 11 (U. S. Rubber), then the low (in height) theatre, and the Museum of Science & Industry.

On the other side behind the International Building is the new Associated Press Building, behind that the home of the Rockets, the R.K.O. Music Hall.



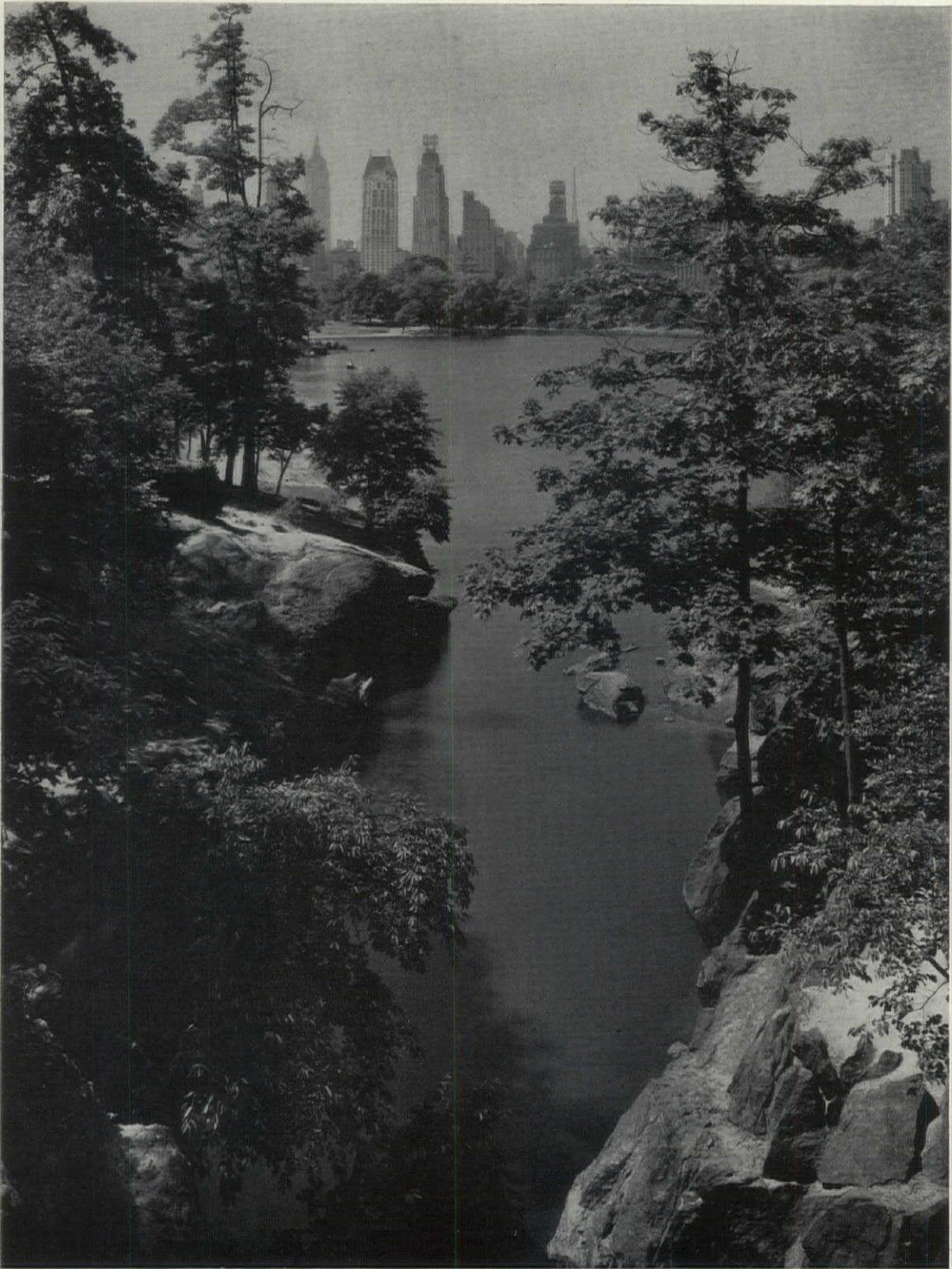
### ROCKEFELLER CENTRE

St. Patrick's across Fifth Avenue from the International Building. The International Building blends with the R.C.A. building behind it, and at first glance appears to be a very high structure. The corner at the left margin is not a part of the Rockefeller Centre holdings and causes the unsymmetrical scheme. All the land is the property of Columbia University and is on a 99-year lease. The low building on Fifth Avenue to the right of the International Building is the Cornelius Vanderbilt residence, still occupied by the family. The four symmetrical units of the Centre fronting Fifth Avenue are respectively, from left to right, the French, the British, the Italian and the Swedish.



*CORNICE-VIEW OF BROADWAY*

The angle of the sun is such that its reflection hit the camera right in the eye, making the tracks appear to be of aluminum, and the automobiles as so many shining-backed beetles. In the lower right corner is the old Metropolitan Opera House, still operating, its Diamond Horseshoe dimmed a little, but still the life and heart of musical culture in America. Two blocks beyond the lower margin of the picture is 42nd Street, beginning of the great White Way, where diamonds are all electric.



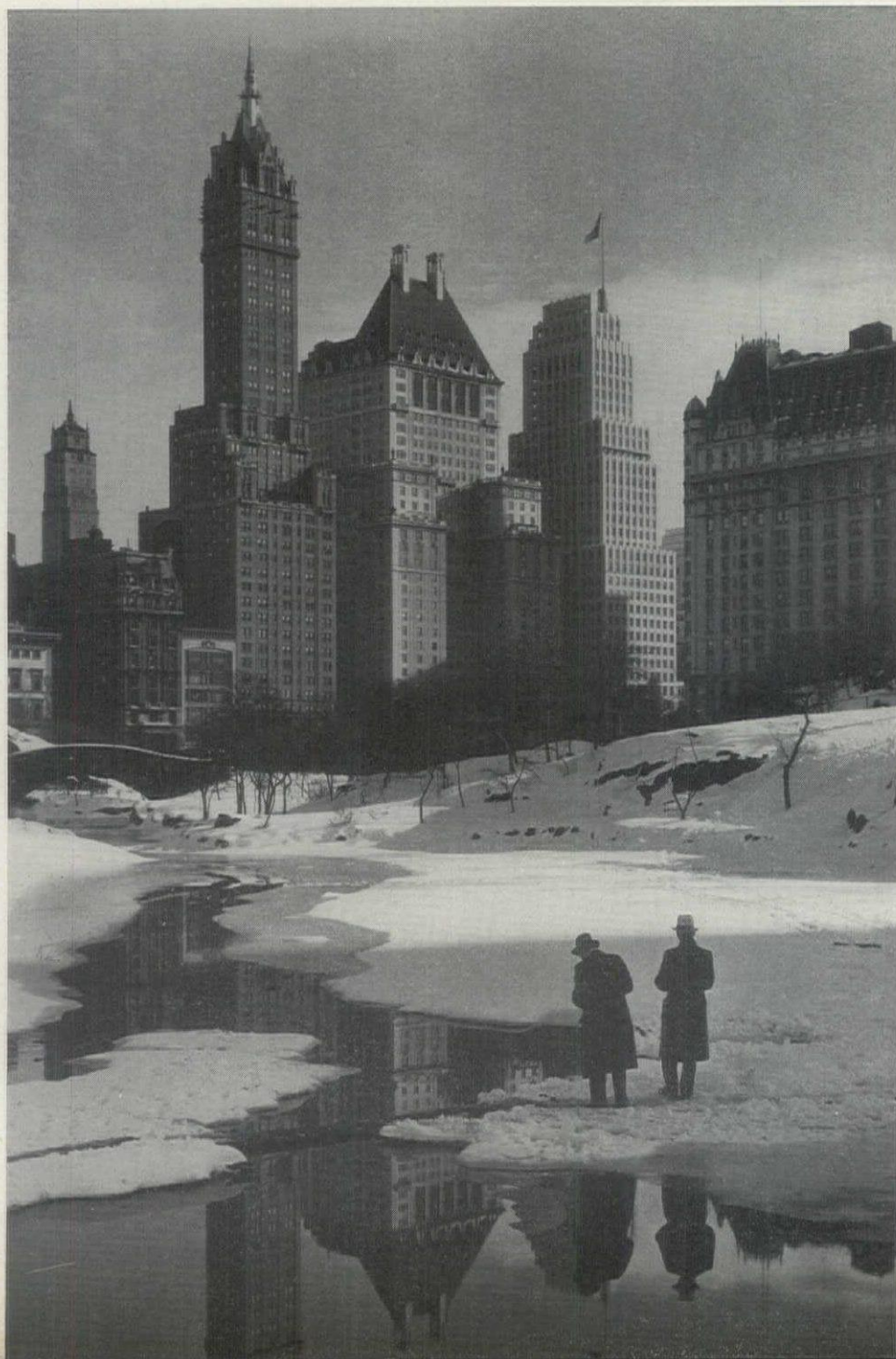
*THE RURAL TOWN OF NEW YORK*

Leafy trees, still water, rock-bound shores! Just peace and quiet. No hurry, no bustle, no outrageous jangle of automobiles, people, whistles, horns and gongs. That's the fine thing about New York, it's so peaceful—in Central Park.



*THE LITTLE  
GNOME BAKERY  
SHOP*

A picture showing the intimate living side of a city's streets, with the great Williamsburgh bridge in the dusk. The lighted shop was a cooperative undertaking, during the first part of the depression, by a number of unemployed bakers who sought, and failed to have, a permanent shop of their own.



*FROM CENTRAL  
PARK*

In contrast to the humble locality above is this view of the Sherry-Netherlands, the Savoy-Plaza, and, at the extreme right, the Plaza, three famed dispensaries of swank, luxury and high-hattitudes.





(above) *WEST SIDE HIGHWAY*

This picture is taken from 83rd Street looking south. Coming up from the south is the Express Highway which curves into the tree-shaded Riverside Drive at the left. The New York Central used to run exposed to the air from the circle northward along the river but has now been sealed in the close-to-the-water drive constructed over it, typifying possibly the supremacy of gasoline over steam.

(below) *THE ASTORIA POOL*

The pool at Astoria, L. I. In the background is the Hell Gate Bridge spanning to Welfare Island. The complicated figure in the foreground is an essay in chrome steel, sometimes spoken of as the goddess of Ratchett, a bright and shining thing representing a woman with a ball and a new permanent.





*NO TRICK AT ALL*

Done entirely with mirrors. The Salmon Tower Building at 5th Avenue and 42nd Street in actuality, and, as an extra added attraction, reflected also in the shop window. The ugly set-back condition appears in the lower stories and is redeemed by the beautiful lines of the tower.

Carrere and Hastings beautiful Library, whose pediment can be seen at the left, becomes almost Lilliputian by contrast with this great obelisk.

*ON OPPOSITE PAGE*

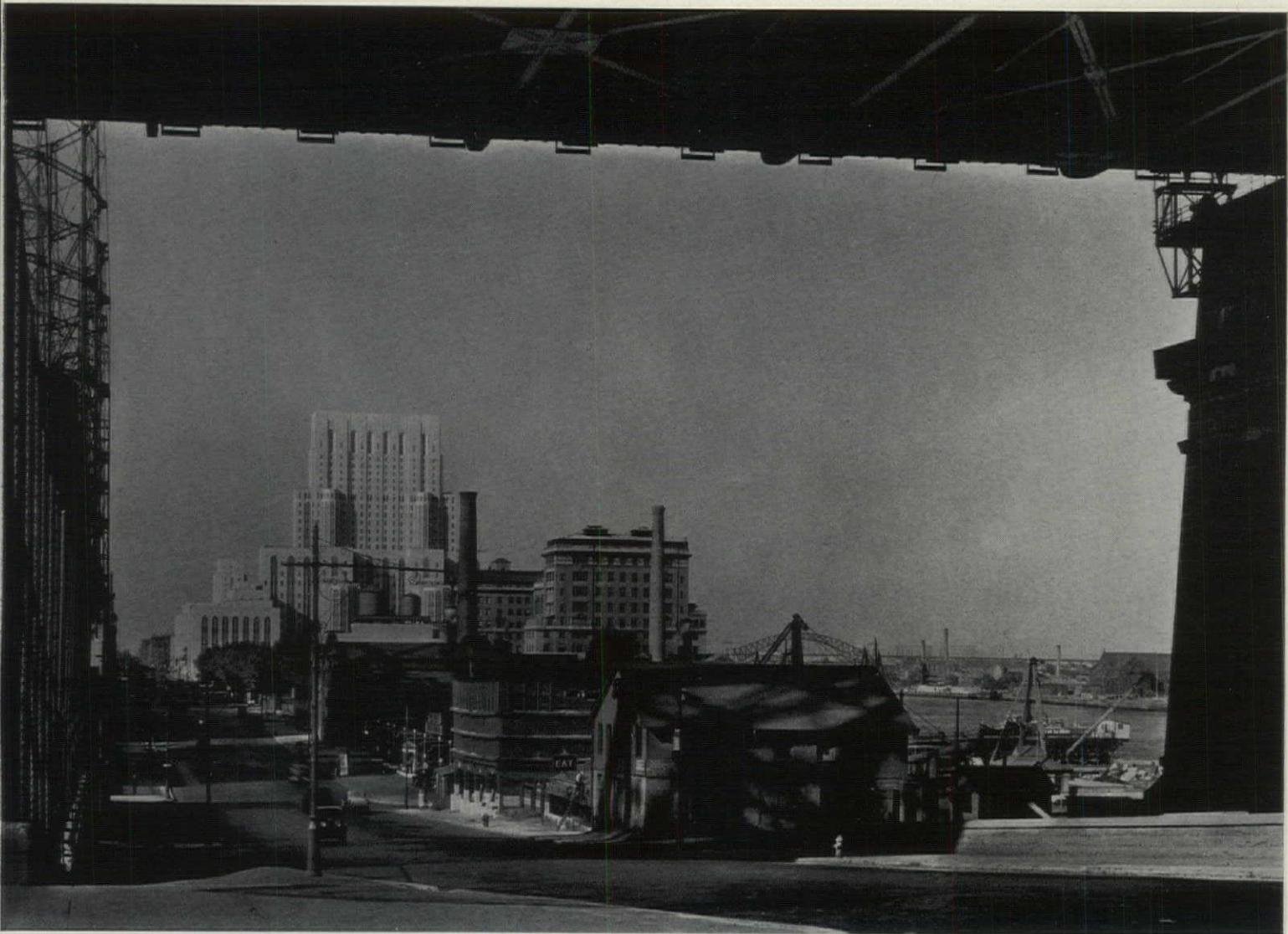
*(above)*

From under the span of the Queensboro bridge is this view of Shepley, Rutan, Bulfinch and Abbott's New York-Cornell Medical Centre, an inspired design, its mass building up to a beautiful zenith. In the distance is Hell-Gate Bridge, the East River flowing to the right.

Note the entertaining shadows on the foreground building and, on the sign just to the left of the building, the motto of New York.

*(below)*

View of Chrysler and Waldorf from water front.





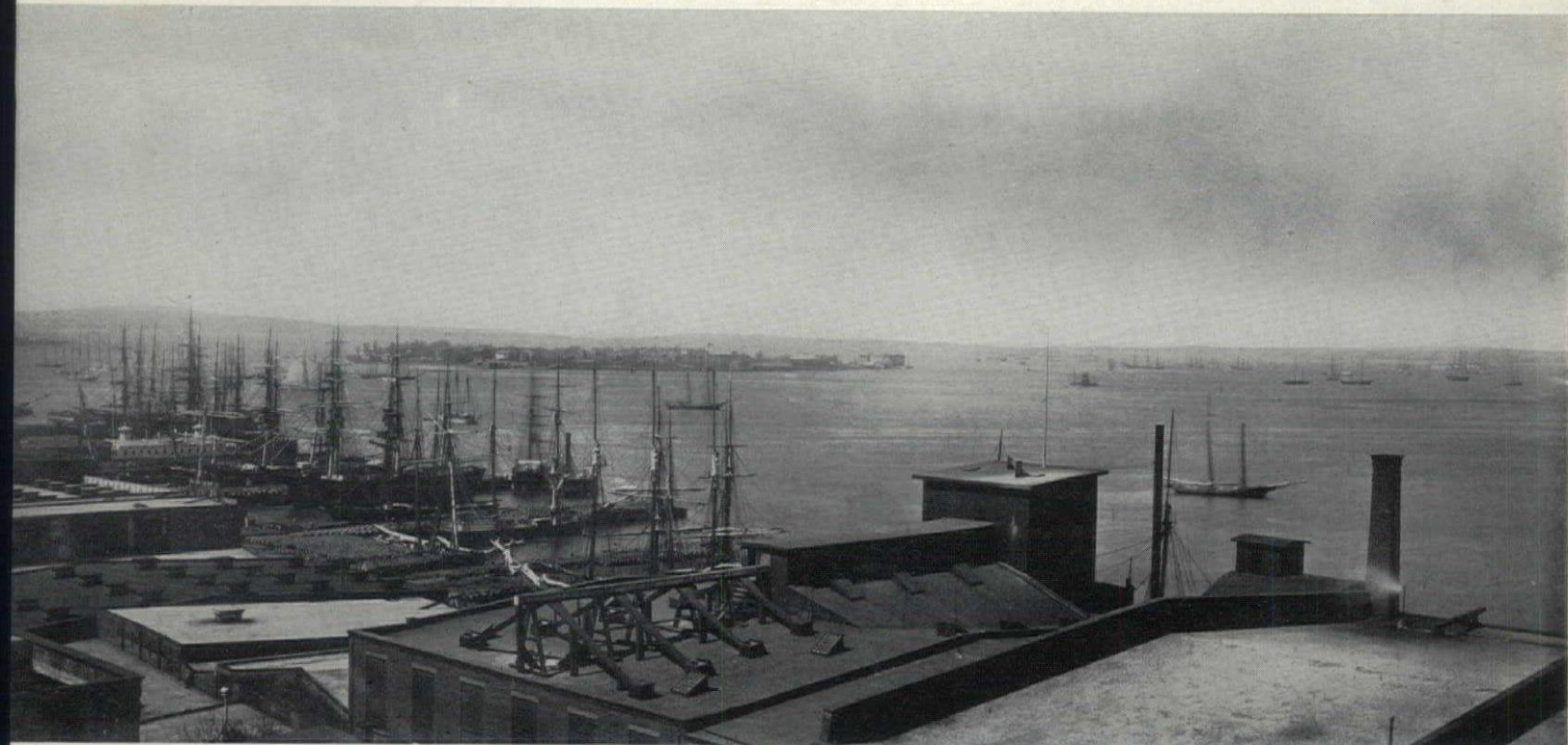
*FOYER—MUSIC HALL—RADIO CITY*

The huge scale of this foyer stairway is startling, dwarfing the figures of people. Everywhere are bright reflections on mirrors, stainless steel rails, shining ceilings, emphasizing the newness and youth of the building, in a way giving the subtle suggestion that we live in an age of eternal newness and youth which will never dissolve into Old Age, whose symbolic figure on the landing totters on the brink of oblivion.



*ST. PATRICK'S CATHEDRAL*

The beautiful Gothic of the Cathedral finds contrast with the streamlined 444 Madison Avenue building rising in the rear to make a three-towered church. This picture was taken from the vacant ground before the erection of the Radio City buildings.



A picture of lower New York and the harbor taken from a point just east of the Battery. The date is about 1855. Governor's Island is in the mid-distance. Bedlow's Island, further distant, appears without the Statue of Liberty. Note that all the craft are sailing vessels, with the exception of the ferry-boat at the right margin.

## OLD NEW YORK

(from the collection of C. L. Emmart)

About the same date as the above is the picture of the famous Delmonico's at Fifth Avenue and 14th Street. It looks mild and plain for one of the great restaurants of the world, but it is the place.



Same date is the photograph below (one of a pair for the stereoptican) of the swank-laden Fifth Avenue Hotel, where abode many historic personages. Roscoe Conklin, the "Easy Boss" ruled the country, in post-centennial days, from this fair-cloth and lambrequin hostelry.







(opposite page above) FINANCIAL DISTRICT

A shot taken across the East River from Brooklyn. The fairly high building which is the last of the skyscrapers to the right is Cass Gilbert's Woolworth building, still a conspicuous landmark. It marks the location of the precious old City Hall, the City Hall Square and the Municipal Building.

The pyramid in the centre is the Bank of Manhattan. To the right of it is the City Service Building with its gold fleche. The Hudson Terminal and the Singer, once the outstanding peaks of the down-town skyline have sunk out of sight.

The point at the left is the Battery, flanked by the low shape of the Barge office. Across the distant Hudson is Jersey City.

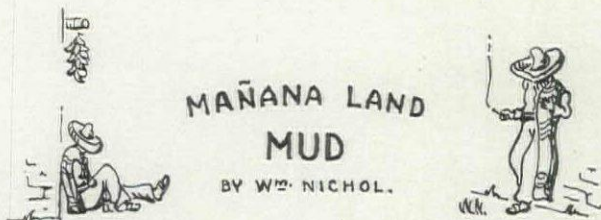
In the foreground lies the famous Columbia Heights of Brooklyn, showing the pleasantly luxurious brown stone houses of prosperous ship-owners built in a former day, each with a garden in the rear on the roof of the ship-owner's warehouse facing the water front.

(opposite page below)

View from the ancient battery of Governor's Island. The city hangs like a painted backdrop. In the centre rises the pyramid-top Bank of Manhattan, with the Woolworth nestling, waist-high, to the left. The dark pyramid of the Bankers Trust hides in the cluster of buildings. The round, flat-topped high building further to the left is the Irving Trust at No. 1 Wall St. The pyramid to the left is the Standard Oil. The high one furthest to the right is the City Service. The dark tower down at its foot to the right is the Municipal building, in the distance.

(above)

City Service Building, centre, Bank of Manhattan left, Woolworth in the distance.



## MAÑANA LAND MUD

BY W. NICHOL.

Mud slinging in the Southwest is an old Indian outdoor pastime, but before bringing that up let us first delve into a little historical background. Different styles of architecture have developed and become distinctive in the various countries because of climatic conditions and the building materials available. That is why English houses are built of stone, brick and half-timbered construction, and have steep roofs and small windows as a protection against cold foggy weather.

When the American colonists came from England during the Georgian period to settle here and take the land away from the Indians, they brought their building experience in the old sod to the new world, made the necessary changes to meet new conditions and developed an American type of Colonial architecture. Using the timber of the forest they at first built mostly wood houses.

In the desert country of the Southwest the early Spanish explorers and missionaries found Indian pueblos built of adobe. This native dirt being easily obtainable was used to make mud brick walls. The logs required for the roof construction were hauled from the nearest mountain forests, sometimes great distances away. With inexperienced labor and limited tools with which to work, they first built primarily for utilitarian purposes which later developed into a more elaborate Spanish Colonial style. With this brief description to acquaint the reader with historical traditions, you will better understand why adobe construction is particularly adaptable to the Southwest.

While recently supervising the construction of the Federal building at Alamogordo, New Mexico—Spanish for fat cottonwood trees—which is one of the few Post Offices of Indian Pueblo design, I became interested in this unique style. Because of the many original examples that can be found, this state has a wealth of Indian lore that has attracted a large number of tourists and visitors from foreign lands. The artist colony at ancient Taos, the fiesta at Santa Fe and the Intertribal Ceremonial at Gallup while perhaps the most important are but a few of the many well known Indian attractions. At least they are different and truly American.

Taos, with its step-back communal dwelling—the fore-runner of our modern skyscrapers; Santa Fe, with its old Palace of Governors—where Lew Wallace wrote his immortal "Ben Hur,"—and the Indian missions, make New Mexico indeed a land of enchantment; Carlsbad caverns—the subterranean fairyland; Lincoln, where desperado Billy the Kid made his escape—but I'm digressing from the subject under discussion, so let's go back to the marvel of mud.

Now mud to some world war vets who tramped through this ooze in Sunny France might have lost its appeal, but let us remember that this is a different kind in that it is dry mud out here in this semi-arid region with practically no rainfall. To the desert dweller a mud house is a cool and comfortable place in which to live because adobe is a good insulating material, being a protection against the hot, blistering summer sun and the cold winter blast.

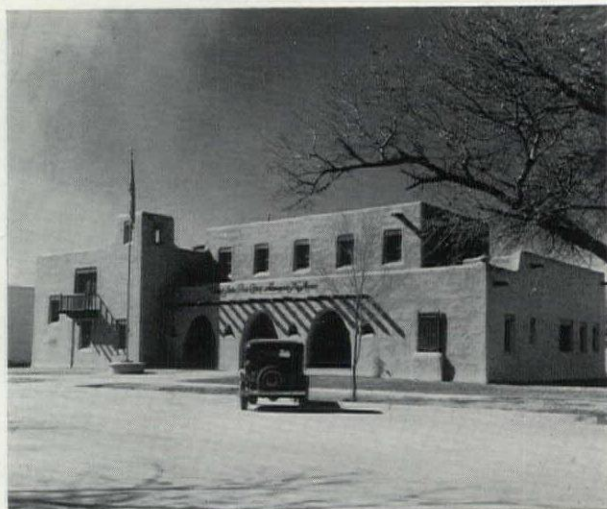
To start the construction of our "Home, Sweet Home" we must first have a building material, so we begin by making adobe blocks. Adobe is nothing more than the good earth, a brown loam mixed with a binder, which when dry is solid and enduring. Manure has been used as such a binder but unless you can stand the stench we had better omit this refinement.

The adobe maker, now usually a Mexican peon, scrapes off the top soil in digging his pit until he strikes clay a few feet below the ground surface. He then pours water into the depression, using a garden hose, wades into the mess with his bare feet, churning and mixing the stuff until it is of a working consistency, and adds straw as a binder to hold the

mass together. He shovels this mud into hollow wood forms, laid on a thin layer of sand or straw to keep it from sticking to the ground, firmly presses it down and smooths off the top with his hands. The form mould is lifted up, removed and reused, and the bricks left exposed to dry and harden in the sun. They are not moved for several days and when hard enough to handle are set on edge and turned to cure until thoroughly dried and hardened, and then stacked in piles. It requires at least several weeks to season properly before using and a longer period is preferable to minimize the danger of cracking. There is no stock standard adobe brick and while varying in size they average about 4-inches thick, 12-inches wide and 16-inches long. They are laid by breaking joints each course.

The native builder laid adobe brick in mortar of mud, plastered outside and inside with mud, spread about a 4-inch layer of mud on the roof after chinking the cracks between the logs with branches, and an entire mud job was completed at least expense. The mud stucco worn thin by wind and rain frequently fell off in large patches, and had to be renewed at intervals.

To overcome these objectionable features, the modern method is to use stone or concrete foundation walls from below the grade to the floor joist to prevent surface water during rainfall from cutting into and washing away the adobe walls at the ground level.



Wire mesh or chicken wire is nailed to the outside wall surface to hold the stucco in place. Wood door and window frames with log lintels are used and a continuous concrete tie beam placed under the logs of the roof construction. While the native originally built with his own hands, there is little, if any, saving over other types of construction in building a modern home, unless you do your own work and don't pay yourself any wages. If you work during spare time as a hobby, the labor cost is charged to experience.

Being unskilled doesn't particularly matter, as the more crude and rough your work, the more in keeping it will be with the adobe style and its surroundings. Accurate and skilled workmanship would only conflict with the desired atmosphere and the results wouldn't look like an Indian had a hand in it. All it takes is a strong back and a weak mind; mistakes and errors will make your adobe house artistically distinctive and give it a personal touch. The finished product of your handiwork though perhaps a nightmare to others will be a masterpiece to you.

The enduring quality of mud as a building material has been proven by the old mission churches in New Mexico; some built more than 300 years ago, are still standing and being used. Yet in our own extravagant age we frequently tear down permanent buildings erected within 25 years, as being out-of-date and obsolete. So if you're not afraid of getting your feet wet just go ahead and wade in the mud.

This may be an old fashioned idea in this modern machine age and day of speed, but the best results are obtained if

(Continued on page 43)



CENTRAL  
HEATING  
PLANT  
Washington, D. C.  
Paul P. Cret  
Architect



## HENRY DUNN WOOD—1882-1940

*Henry Dunn Wood who died April 24th was a member of the first architectural class at Pennsylvania graduated under the guidance of Paul Cret, and remained a close and admiring disciple of the "patron" all his life. It was the great joy of Wood's life that he made, in his position with the United Engineers of Philadelphia, the working drawings for the Central Heating Plant in Washington, the exterior of which was designed by Cret.*

*Wood's class was a great class. Professor Laird said on one occasion he couldn't remember just why it was a great class, but that it must be. Together with Wood were Henry Hibbs, Dave Allison, Walter Mellor, Leicester Holland, Bill Groben, Frank Reynolds and the editor of this magazine. In his letter of transmittal for the following words, Cret said: "Best regards from the old patron, who is improving with the years, if we believe magazine literature which speaks of strong, silent men as something quite impressive."*

There is a wide variety among professional careers due either to circumstances or to the range of personalities. Some give one the same impression as does a river flowing without effort, without hurry—silently but continuously—from the hills to the sea.

Such was the career of Henry Dunn Wood. In his years as an honor student at the University of Pennsylvania's School of Architecture, he gave promise of the steadiness of purpose, disdain of self-assertion, and thoroughness in meeting every obligation that were to be so characteristic of him. To this, the Editor of this magazine as well as the writer were witnesses. His studies were completed by three years of office work in Philadelphia and by two years as a Fellow of the American School of Classical Studies in Athens. He was then ready to start practicing independently, and it is at this stage that outside circumstances intervene for almost all of us in charting the course of our destiny.

For Henry Wood, this accidental element, which sends some of us from home, took the form of the offer of a position with a large public utilities company of Philadelphia, starting as a draughtsman, to end as head of his Department. His length of service with this Company, extending from 1910 to very recently, shows not only his competence in dealing with architectural and engineering problems, but also the value of his collaboration on a most extensive list of industrial plants and structures.

His modesty, and a certain shyness, kept him away from professional gatherings, and only a few of his associates knew of this long and most honorable career. They knew also that under an apparently unemotional approach, he was a most loyal and faithful friend.

PAUL P. CRET.



United States Courthouse, New York, N. Y. Cass Gilbert, Cass Gilbert, Jr., John R. Rockert, Architects, Sup. Arch. Proc. Div., U. S. Treas. Dept.

## A Gathering Place for Many Marbles

In the United States Courthouse, New York City, the main lobby is finished throughout in Imperial Danby marble. But the elevator lobbies on the upper floors—and there are many of them—present a variety of colors and veinings. The one illustrated here is a setting of dark bluish Taconic Gray. In the court rooms, other marbles come into the picture. And all are brought together in a harmony that marble alone can provide.

This courthouse is said to be the last undertaking of Architect Cass Gilbert. The problem of adjusting the structure to its surroundings was far from simple. The builders may well be proud of their achievement.

For a complete list of the marbles used, write Vermont Marble Company, Proctor, Vt. . . . Branches in the larger cities.

# VERMONT MARBLE

(Continued from page 8)

lective, so that he shrewdly presented the facts in each case that would be most quickly convincing. But in spite of his instinct never voluntarily to argue against himself, he answered all questions with a disarming lack of evasion that gave everyone a firm confidence in him, and set up the legend which the organization has since stubbornly held to, of hard-boiled honesty.

He was an expert in the mystifying labyrinth of legal procedure within the Federal Departments and knew the paths which he might tread or which it would be fatal to tread with unerring certainty. He read all contracts and his eye running through them with astonishing speed would pick out flaws and wrong phraseology.

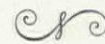
His outstanding early service to the Treasury Department was his work in selecting sites. A natural bargainer with a good sense of values, he was deputized by the various Secretaries of the Treasury to make recommendations in controversial site selection cases, where a genial, offhand demeanor covering a comprehensive strategy was needed. A history of that portion of his career would read very much like the career of the famous David Harum.

Any statement here of regret at his departure would be inadequate. Any attempt to set him up as a foremost type of American citizen would be superfluous. Any eulogy of him as a friend, a benefactor, a lightener of burdens would be wholly unnecessary. It is all established in the minds of his great host of friends.

He did have a host of friends. His position as a Thirty-Third Degree Mason made him respected in that great fraternity. Men in public life over several generations knew him. His simple genial letters in this column drew him hundreds and hundreds of replies. He treasured that contact with his unseen friends. The last letter in this column was written in discomfort with the great shadow lengthening toward him.

He felt then that he was saying goodbye to all who would read the words. And now for all whose eyes scan this page, I say in return, "Farewell, Judge. Bon voyage!"

E. B. M.



David Albert Molitor (M. '97) consulting engineer of Harlingen, Tex., died there on September 8, 1939, at the age of 73. Mr. Molitor's early career included experience with the U. S. Corps of Engineers, the Isthmian Canal Commission, and on the engineering staff of Cornell University. From 1916 to 1923 he was in private practice in Detroit; from 1923 to 1931, structural engineer for Albert Kahn, Inc., of Detroit; and from 1932 to 1938, structural engineer for the Public Buildings Branch of the U. S. Treasury Department. About a year ago Mr. Molitor went to Harlingen to make his home.



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Tox Bronte Everman, Architect

Joamini

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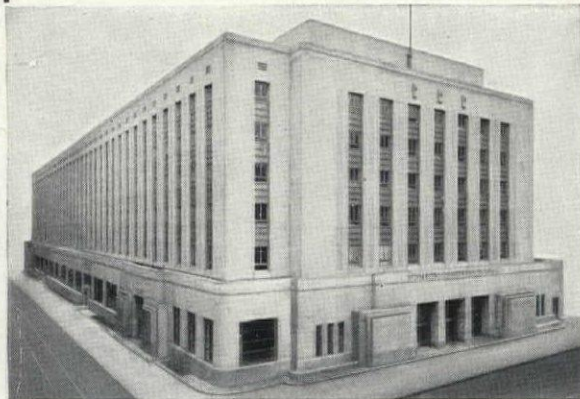
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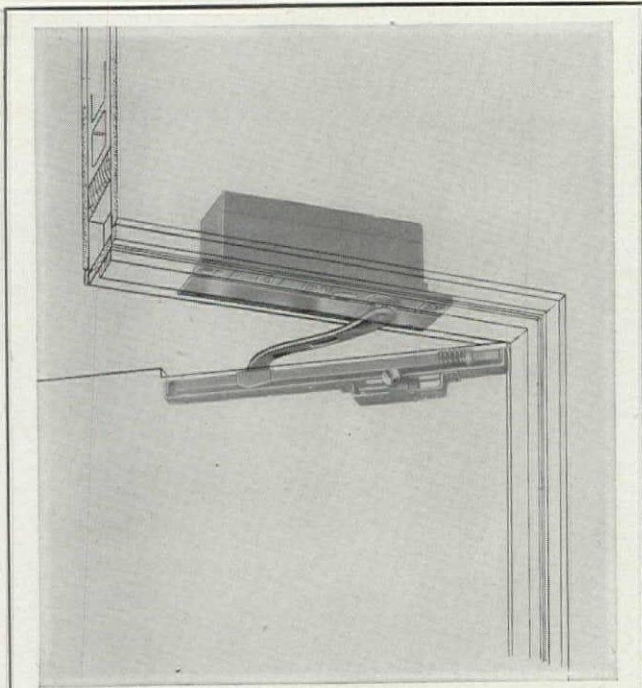
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J. W. ROBERTS  
Shipley, England  
By Allyn A. Packard

I think it would be interesting to mention the 90th anniversary of our good old friend, J. W. Roberts of Shipley, England, who is still enjoying fairly good health—the *oldest* ex living Supervising Superintendent of Construction of the old Supervising Architect's office.

I had written to Judge Wetmore about a month or so ago suggesting that he write an article for THE FEDERAL ARCHITECT about Mr. J. W. Roberts, the oldest ex-member of the old S. A. office, who was about to celebrate his 90th anniversary and in reply I received a very cordial note dated February 9, 1940. Excerpts from which note I though you might enjoy as his comments are so typical of his interest in the old S. A. office—it was one of the last letters he wrote.

"I think your suggestion is a good one to have an article about him appear in THE FEDERAL ARCHITECT but I don't believe I am the one to prepare it. I haven't a particle of data from which to work. Your recollection is probably better than mine. It is my recollection that he was Assistant Chief of the computing division under Frank Pease just before he went to San Francisco. However, that is a matter of official record and the facts can be ascertained.

"I was always very fond of Roberts. One could place implicit confidence in him. He used to carry a little note book in his pocket in which he recorded matters of importance and woe be unto the luckless individual who made a misstatement about these matters. Roberts took a fiendish delight in correcting them and he would pull this little book out and could put his finger on the chapter and verse to substantiate his assertions. Very shortly after he reached San Francisco he wrote me that his preconceived notions about the climate of San Francisco were all wrong. He said the four seasons of the year were about like those of Washington only they had all four of them every day.

"I was particularly pleased to read the postscript to your letter in which you tell me you are in good health and as active as ever, and can hold your own with the best of them. I certainly envy you, for I think possibly you are a little older than I am. I am comfortable most of the time but tire easily; but on the whole I guess I feel as well as most people do at my age—77."

*(A note from Shipley, Yorkshire, to the Editor from Mrs. Ryder, Roberts' sister, states that he died on March 14th the same day as Judge Wetmore).*

Covington, Kentucky  
January 9, 1940

FEDERAL ARCHITECT,  
Washington, D. C.  
Gentlemen:

Reaching out carefully from my hibernating den along the frozen shores of the "beautiful Ohio," I extend a cautious paw and hand you herewith my cheque for another two years subscription to THE FEDERAL ARCHITECT, fully realizing its continued value and deep interest in all of our building activities.

Reports from across the river indicate my brethren at the zoo are actually enjoying this recent freeze-up, as they do not seem to be particularly concerned about such matters as excavating and pouring of concrete at any time.

Frozeonly yours,

ALFRED R. JAMES.

Dear Morris:

I ran across this bouquet of adjectives and punctuation in a book of the mid-Victorian era named "Country Gentleman's House"—a rare book in this country written by an English architect named Kerr:

ELEGANCE. It involves finish, precision, delicacy, and repose, without ostentation of any kind, it is not rich, or elaborate, or sumptuous, or gay; it is the subdued power which corresponds to cultivated, perhaps satiated, taste.

Elegance, therefore, unassuming and unelaborated, touching in no way the essentials of home comfort, never suggesting affectation and pride moderated by unimpassioned refinement, and subdued even to modesty, will be invariably acceptable in England.

Cordially,  
WILLIAM Y. BRADY.

February 14, 1940.

Spearfish, South Dakota.  
March 30, 1940

Mr. Edwin B. Morris,  
c/o FEDERAL ARCHITECT,  
Washington, D. C.

Dear Mr. Morris:

Am enclosing a check for THE FEDERAL ARCHITECT. Each issue is thoroughly enjoyed, and your good work certainly appreciated.

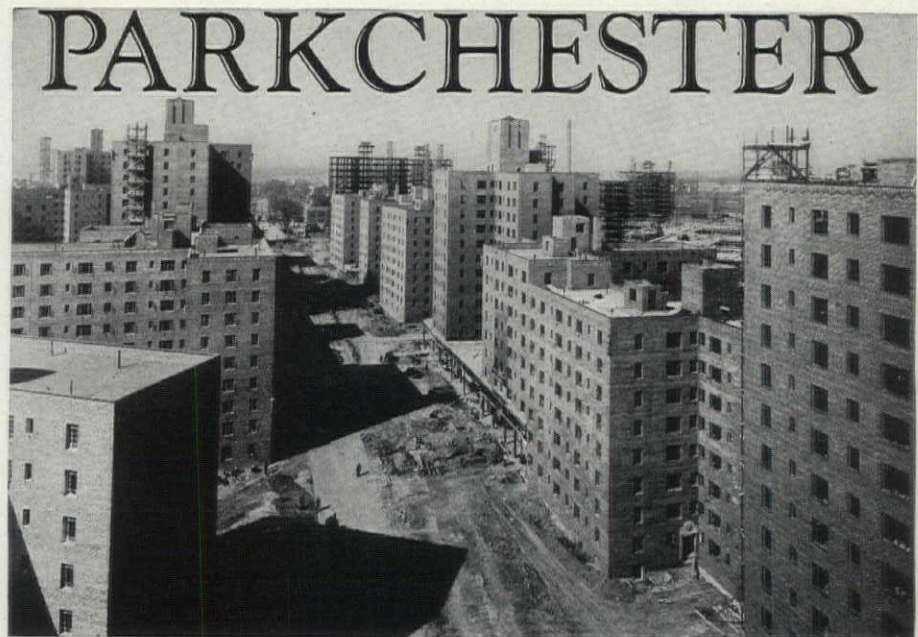
Am also enclosing a snapshot I took of a few relics that we dug up while digging up (or down) for the basement of the Custer South Dakota Post Office. The two well-rusted "forty-fives" were found about forty feet apart in the building site, one down about four feet and the other three feet. One of these had an old style hand ejector and some loaded shells left in it. This evidence just goes to show that "some" of the stories the old-timers here tell about the "shootin'-tootin'-old-west" might not be too far exaggerated.

The two guns, an early prospector's pick, and a few gold nuggets comprise the findings to date. The residents appear somewhat disappointed that we are not going down to bedrock with our foundations and footings, as all of the so-called gold is claimed to rest just above the rock. The rock is about 13 feet down at this location, while our footings go down over eight feet. There may still be "Gold-in-them-thar-Hills-Pal." The guns created quite a stir in Custer.

Best regards,  
R. L. BEVAN,  
Construction Engineer.

you take time and do not hurry, as haste makes waste. In fact time out during construction for a siesta, seeing a cock or bull fight, calling on pretty señoritas, eating hot tomares, tocos, chile con carne or sipping tequila will help, because it allows the walls to shrink and settle, all of which avoids headaches later.

In this Land of Tomorrow the Mexicans have a word for it, they call it Manana. Perhaps in our rush, hustle and bustle we have forgotten how to live leisurely and enjoy living, but are forever chasing rainbows. If you saw the Broadway show "You Can't Take It With You" on the screen you might become allergic and get the idea if not the urge.



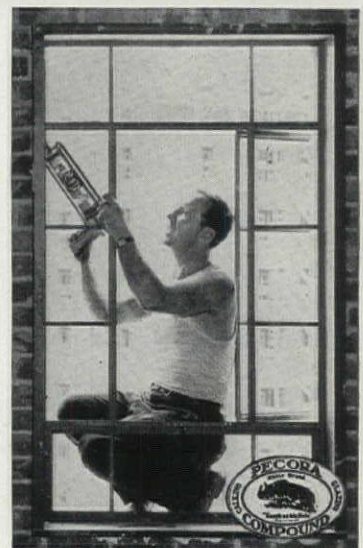
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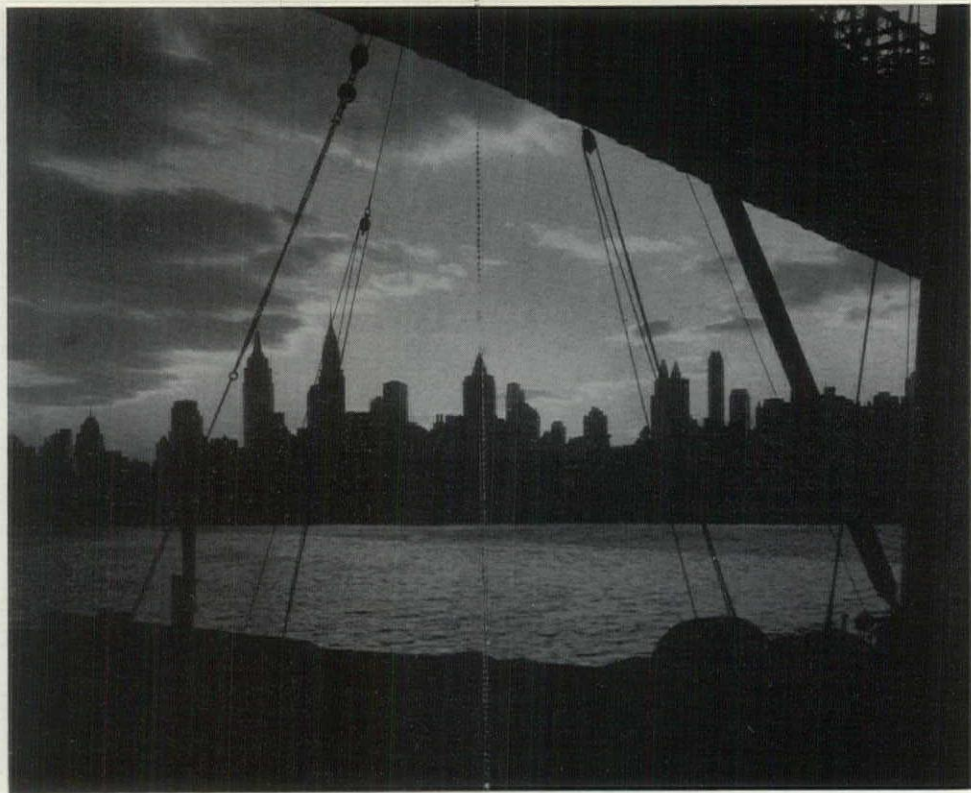
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*Silhouette of New York from under Queensborough Bridge*

## WAR

In my scrapbook, I found a description of the battlefield of Gettysburg at the end of the second day's fighting, taken from Col. Frank Haskell's account. This vivid word picture from our own historic past follows:

"The fight done, the sudden revulsions of sense and feeling follow, which more or less characterize all similar occasions. How strange the stillness seems! The whole air roared with the conflict but a moment since—now all is silent; not a gunshot sound is heard, and the silence comes distinctly, almost painfully, to the senses. And the sun purples the clouds in the West, and the sultry evening steals on as if there had been no battle, and the furious shout and the cannon's roar had never shaken the earth. And how look these fields? We may see them before dark—the ripening grain, the luxuriant corn, the orchards, the grassy meadows, and in their midst the rural cottage of brick or wood. They were beautiful this morning. They are desolate now—trampled by the countless feet of the combatants, plowed and scored by the shot and shell, the orchards splintered, the fences prostrate, the harvest trodden in the mud. And more dreadful than the sight of all this, thickly strewn over all their length and breadth, are the habiliments of the soldiers, the knapsacks cast aside in the stress of the fight, or after the fatal lead had struck; haversacks yawning with the rations the owner will never call for; canteens of cedar of the Rebel men of Jackson, and of cloth covered tin of the men of the Union; blankets and trousers, and coats and caps, and some are blue and some are gray; muskets and ramrods, and bayonets, and swords, and scabbards and belts, some bent and cut by the shot or shell; broken wheels, exploded caissons, and limber-boxes, and dismantled guns, and all of these are sprinkled with blood; horses, some dead, a mangled heap of carnage, some alive, with a leg shot clear off, or other frightful wounds, appealing to you with almost more than brute gaze

as you pass; and last, but not least numerous, many thousands of men—and there was no rebellion here now—the men of South Carolina were quiet by the side of those of Massachusetts, some composed, with upturned faces, sleeping the last sleep, some mutilated and frightful, some wretched, fallen, bathed in blood, survivors still and unwilling witnesses of the rage of Gettysburg.

"And yet with all this before them, as darkness came on, and the dispositions were made and the outposts thrown out for the night, the Army of the Potomac was quite mad with joy. No more light-hearted guests ever graced a banquet, than were these men as they boiled their coffee and munched their soldiers' supper tonight. Is it strange?

"Otherwise they would not have been soldiers, And such sights as all these will be certain to be seen as long as war lasts in the world, and when war is done, then is the end and the days of the millenium are at hand."

C. E. CLAR.

## Ovr Cvriovs Cvstom

From the Des Moines Register

Pvblc bvlldings are bvilt for the pvblic, not jvst for the limited nvmer of vnvsvl persons who are not confvsed by the cvstom of svbstvtvng the letter V for the rovnd-based letter in the inscriptions scvlp-tvred above the entrances.

Most of vs, if we wovld bvt admit the trvth, are pvzzled, at ovr first casval glance, to vnderstand them. We mvst scrvtinize them carefvly to be svre whether a strvctvre is a mvsevm or whether we have vnvitt-ingly started through the door of a cvstoms hovse.

Perhaps it's easier to cvt the straight lines of a V than to carve the cvrves of the less cvltvred letter, bvt we covld endvre it if, on fvtvre constrvction of chvrches, nviversity stadvms, covrt hovses and other pvblic bvlldings, the United States avthorities and those of States, covnties, and mvncipalities wovld retrrn to the vse of the letter pronovnced "yov."

## THE CHALLENGE OF MODERN ART\*

*\*Portion of an address delivered by Gilmore Clarke  
before the University of Pennsylvania School of  
Fine Arts; Commencement, June 14, 1939*

Our architecture has already shown a movement away from traditional forms. That is a good sign. We are beginning to strive to express in our buildings a closer harmony with the recent changes in our social and economic systems. But frequently these changes in our architecture are not based upon sound principles. While we are thoroughly justified in changing, the changes should be made only after a careful and thorough examination of the past. A gradual transition would seem to result in more sound policies; on the other hand, a rapid departure from past precedent is likely, in the long run, to result in a loss of ground gained. Your own Dr. Cret has said:

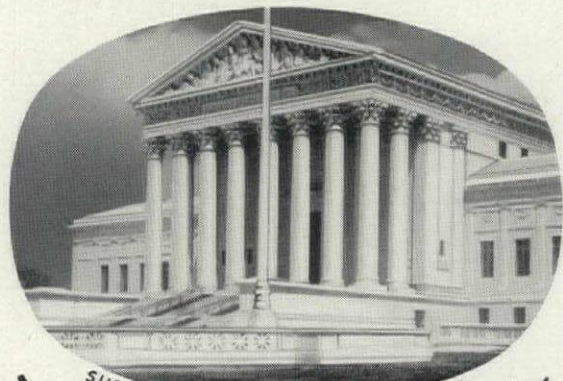
"The abandonment of classical disciplines is neither new nor without its price. Regardless of the use made later on of the forms they proposed as examples, these disciplines had an unquestionable educational value. What is to be substituted for their proved efficacy in training the eye to proportion, to rhythm, to composition, is not as yet divulged, and those who condemn them as stifling to originality forget that an originality so easily stifled must not be very robust. Of the men doing original work in this country at the present time, by far the greater number have been classically trained by our schools."

The practice of Art must be based upon sound scholarship. If our Arts are to survive and develop as a virile expression of our time, then they must be expressed through the minds, the hearts, and the inspirations of individuals trained not alone in the manual technique, but as well in the humanities, the sciences, and the liberal arts. Vitruvius, writing in the reign of Augustus said:

"Architects who have aimed at acquiring manual skill without scholarship have never been able to reach a position of authority to correspond to their pains, while those who relied only upon theories and scholarships were obviously hunting the shadow, not the substance. He who professes himself an architect should be well versed in both directions. He ought, therefore, to be both naturally gifted and amenable to instruction. Neither natural ability without instruction nor instruction without natural ability can make a perfect artist. Let him be educated, skillful with the pencil, instructed in geometry, understand music, have some knowledge of medicine, know the opinions of jurists, and be acquainted with astronomy and the theory of the heavens."

Since all of the Arts, including architecture, are in transition, we are witnessing many trial balloons expressing queer forms and absurd expressions created by men and women who hope to make an impression and cultivate a following. Their work expresses their culture, truly a narrow one. Nevertheless, they possess an uncommon ability to appeal to the public and they succeed in gaining a large following among those enamored of things completely lacking in depth of thought and in profound inspiration developed out of a sound scholarship. Men and wo-

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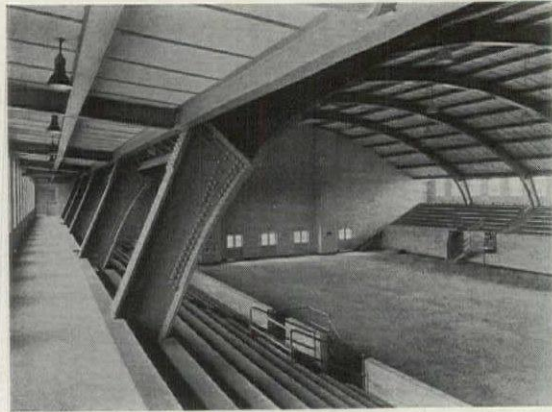
men of outstanding scholastic attainments combined with inspired creative thought will produce works that will live down through the ages. The trite stuff of this transition period will soon pass notice and be easily forgotten.

We cannot break away from tradition too quickly lest we sever contact with the past and suffer the loss of all the valuable traditions which form the basic groundwork for a fresh but still sound approach to the solution of new problems in architecture and to the expression of new ideas, advanced ideals, fresh impressions, and creative inspirations in the field of the graphic and the plastic arts.

The complex ways of life brought about through the inventive genius of man, have resulted in a marked tendency toward narrow specialization in all walks of life. This limiting and narrowing of the various fields of endeavor is not restricted to industry; it is a factor which affects the Arts with equal force. This brings about the necessity for collaboration, a term descriptive of the cooperative effort so desirable for creating effective results in the solution of more or less complex problems, or in the production of intricate works where the talents of two or more persons must be developed in mutual sympathy in order to achieve a result of distinction.

The past few years have demonstrated, more clearly than ever before, the need for a closer collaboration in the arts of architecture, landscape architecture, painting, and sculpture. A single art can ill afford

*(Continued on page 46)*



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(Continued from page 45)

to be represented alone. Painting and sculpture are becoming increasingly more important in relation to architecture. As our architecture becomes further simplified, as it departs further beyond stylized forms with the resultant elimination of, for example, the entablature, the pediment, the egg and dart, and the bead and reel, there appears a greater need for embellishment with sculpture and painting. In the new architecture the Art of the painter and of the sculpture must be studied in close conjunction with the development of the architectural study from the beginning, in order that the painting and the sculpture may become integral and harmonious parts of the larger composition.

Let us not limit our horizons; this whole country patiently awaits the guiding hands of those imaginative yet wholly practical individuals who, by reason of their superior talents in the arts of design, may lead us out of the disorder and slovenliness which obtains in the environs of our homes, our business areas and our factories. "Beauty," says Judge Pound, "may not be a queen, but she is not an outcast beyond the pale of protection or respect. She may at least shelter herself under the wing of safety, morality, or decency."

A great challenge awaits you. Remember that you cannot accomplish much single-handed. The banding together of the arts of architecture, landscape architecture, painting, and sculpture in joint effort will result in a renaissance of accomplishment that will rival any previous effort ever before realized.

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Length of first or south tube, portal to portal .....	8215 feet
Length of tube under river approximately .....	4600 feet
External diameter of cast iron and cast steel shell .....	31 feet
Width of roadway .....	21½ feet
Maximum depth of roadway below surface of river .....	97 feet
Glazed Tiles for side walls of south tube over 200,000 square feet	
Colors of tiles used, light cream for the body, blue for the borders	

The Lincoln or Midtown Tunnel illustrated above is one of many outstanding installations of Romany glazed tiles. We are justly proud of our record on this job, and although the requirements were exacting and the inspection critical, not a single piece of tile was rejected.

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AYMAR EMBURY II, *Architect*

PSATY & FUHRMAN, INC., *Builders.*

**T**HE only permanent building in the heart of the fair grounds; a huge rectangle 215' by 422'. ATLANTIC TERRA COTTA used for the mottled green spandrels under the large windows and for the lustrous black capitals to the columns; a strikingly successful relief for the rigid gray of the limestone by the use of colored glazed smooth surfaces.

The penthouse is faced on all elevations with ATLANTIC TERRA COTTA. The ashlar has a very light gray background with subdued buff spots and superimposed small black spots. The triglyphs and the disks in the metopes are mottled green and the field white with faint yellowish tinge. The coping is lustrous black. These glazed Abbochrome colors all fired at standard Atlantic temperature 2400° F.

2' 0" diameter disks in the stone parapet are brilliantly gold glazed (twice fired).

The ashlar units in the penthouse field are 2' 5" wide by 2' 10" high. The triglyph and metopes 2' 6" high and the pieces carrying the green disk 2' 6" wide.

Every piece made with closed back providing excellent structural stability and eliminating expensive filling.

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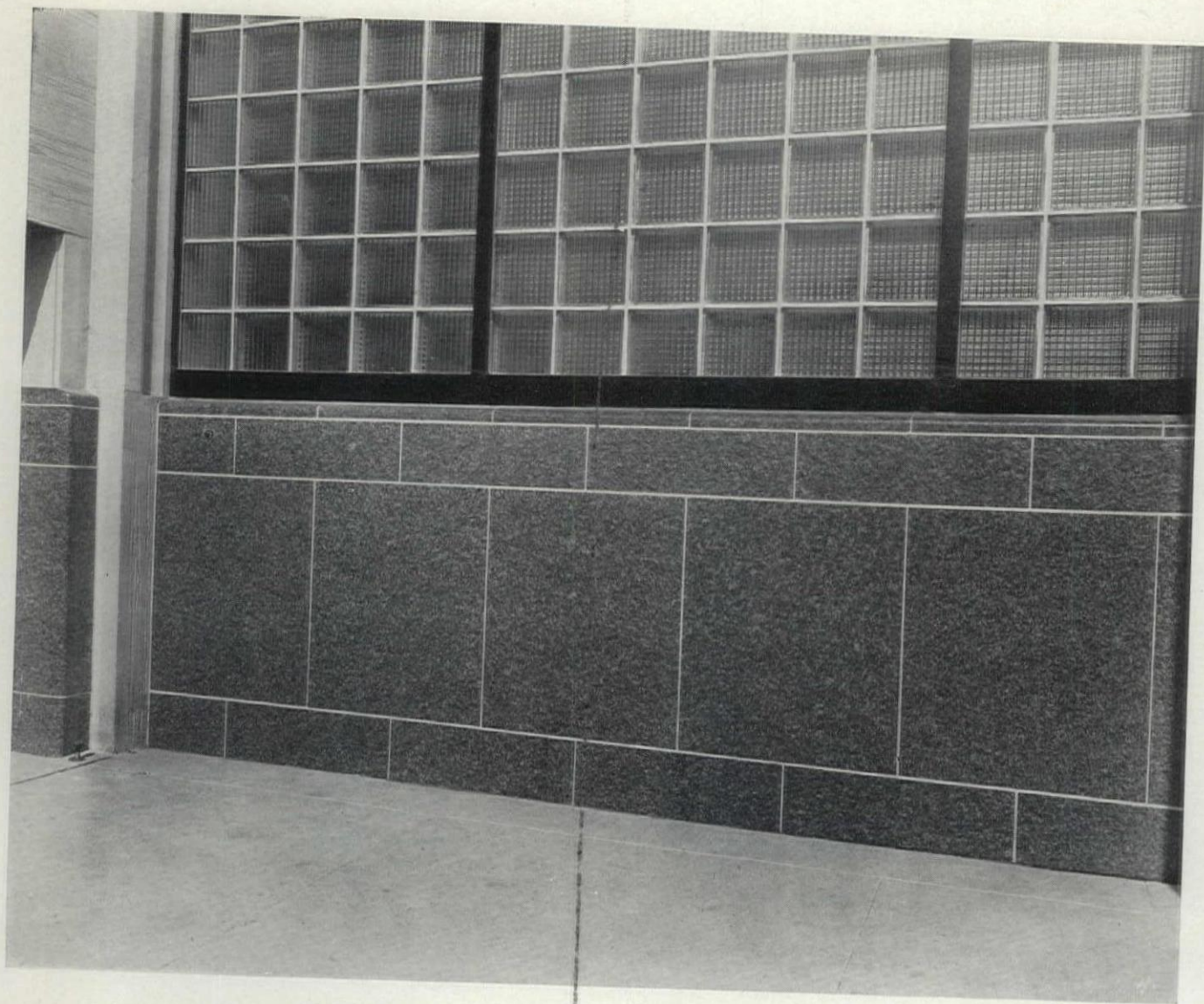
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101 Park Avenue, New York City

Southern Branch: ATLANTA TERRA COTTA CO., East Point, Ga.



NEW YORK CITY BUILDING, WORLD'S FAIR, N. Y. 1940

Detail of spandrels under large windows, first floor, in lustrous mottled green glaze. The pieces are 2' 8 $\frac{5}{8}$ " wide and 3' 1 $\frac{1}{2}$ " high.

### THE INTERIOR

The great room in the interior 160' by 370' is lined on four sides, including the six stairhalls, with a wainscot five feet high. The field is in units 1' 3 $\frac{1}{2}$ " high by 1' 5 $\frac{1}{2}$ " long, closed back (planed in dry state to insure level face and machine ground after firing to accurate dimensions for uniform setting joint of 3/16") in lustrous Scotch blue glaze.

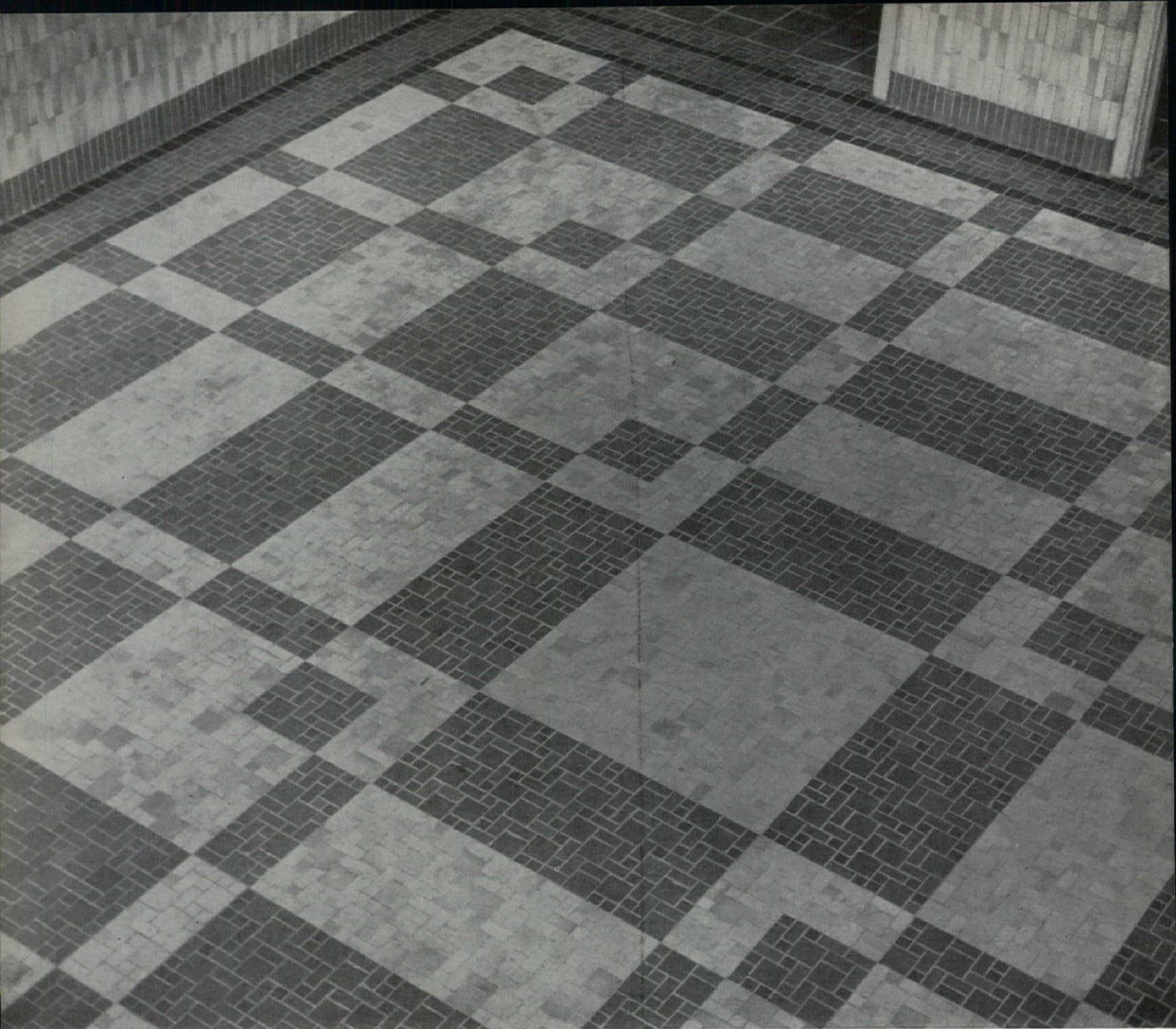
The diamonds in the pattern cap to this wainscot alternate in oyster white and scarlet vermilion (twice fired) glazes.

# COTTA COMPANY

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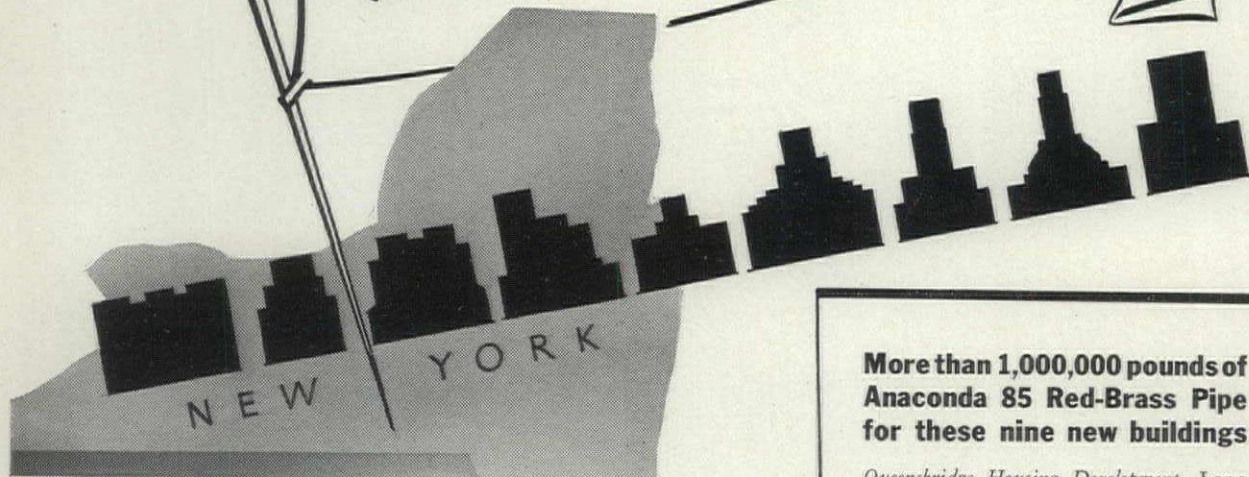


*Floor in School at Madison, Wisconsin  
John J. Flad, Architect.*

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*Administration Buildings—Bellevue Hospital*, New York City. Architect: McKim, Mead & White, New York City.

*Patient's Buildings and Staff Apartment Building—State Hospital*, Central Islip, N. Y. Architect: State of New York—Office of William E. Haugaard, Albany, N. Y.

*Christopher Columbus High School*, The Bronx, N. Y. C. Architect: City of New York, Walter Martin's office.

*Hunter College—Administration Building*, New York City. Architect: Shreve, Lamb & Harmon, also Harrison & Fouilhoux, N. Y. C.

*Marine Hospital*, Staten Island, New York. Architect: L. A. Simon, Washington, D. C.

*Aquenas Hall—Parochial Girls' School*, The Bronx, New York. Architect: Eggers & Higgins, New York City.

*Tremont Health Center*, The Bronx, New York. Architect: Eggers & Higgins, N. Y. C.

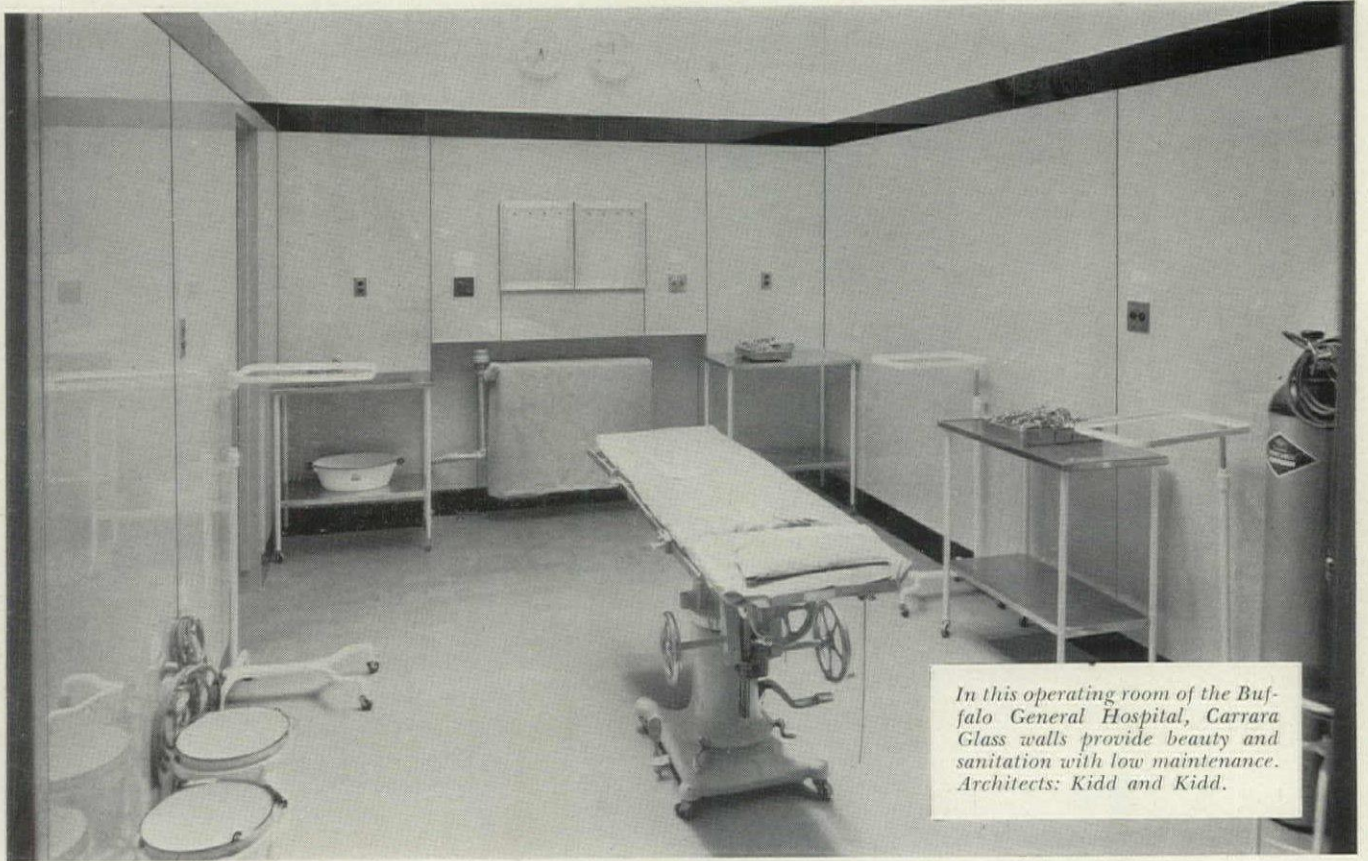
*East Park School*, Poughkeepsie, New York. Architect: Robert R. Graham, Middletown, New York.



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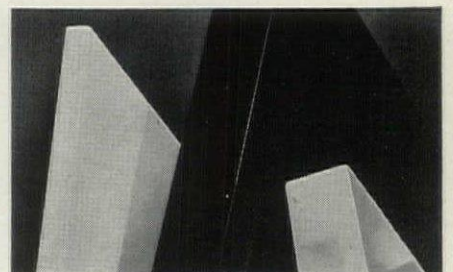
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