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THE ARCHITECTURAL FORUM is published by Time Inc., Henry R. Luce, President; Ralph McA. Ingersoll, Roy E. Larsen, Vice Presidents; Charles L. Stillman, Treasurer; W. W. Commons, Secretary. Publication Office, 160 Maple Street, Jersey City, N. J. Executive, Editorial and Advertising Offices, Time & Life Building, Rockefeller Center, New York. Business Manager H. A. Richter, Advertising Manager, George P. Shutt, Subscription Office, 330 East 22nd Street, Chicago, Illinois. Address all editorial correspondence to Time & Life Building, Rockefeller Center, New York. Yearly subscription, Payable In Advance, U. S. and Possessions, Canada, Cuba, Mexico, South America, \$4.00. Elsewhere \$6.00. Single issues, including Reference Numbers, \$1.00. All copies Mailed Flat. Copyright under International Copyright Convention. All rights reserved under Pan American Copyright Convention. Copyright, 1938, by Time Inc.

# THE MONTH IN BUILDING

## VOLUME

PERMITS (March)		CONTRACTS (April)	
Residential	\$121,001,809	Residential	\$222,016,000
Non-residential	55,761,221	Non-residential	74,577,000
Additions, repairs	38,238,097	Heavy engineering	80,435,000
February, 1938	27,012,491	March, 1938	67,004,000
March, 1937	100,746,556	April, 1937	226,918,000
	170,510,244		270,125,000

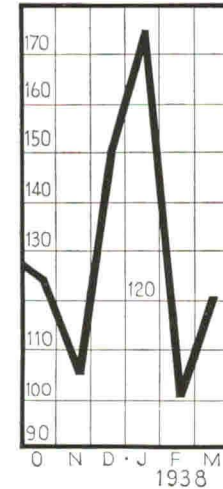
Source: Dept. of Labor

Source: F. W. Dodge Corp.

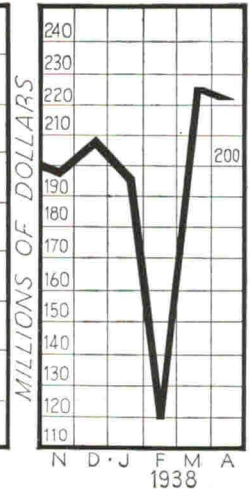
The volume of building permits issued in March bounced back 20 per cent from the twelve months' low established in the preceding month, but was still 29 per cent under the March 1937 volume. With FHA mortgage insurance focusing attention upon residential construction, the behavior of permits in this classification is particularly noteworthy—an increase of 73 per cent during the month, a decrease of 37 per cent during the year. Month-to-month changes in the other categories were comparatively small; non-residential permits went down, additions and repairs, up.

Change from March in the value of April contracts was insignificantly small—a drop of 2 per cent. More significant was the 18 per cent decrease from April of last year. Monthly and yearly fluctuations in the same direction were registered in all classifications of contracts, except heavy engineering which advanced over the April 1937 figure.

## PERMITS



## CONTRACTS



**UNEMPLOYMENT.** Needing seven and a half months to tabulate Administrator John D. Biggers' National Unemployment Census presents some interesting figures. It shows that as of November 16, 1937 a total of 6,911,970 people was wholly unemployed, that 3,219,502 were partly unemployed; further, that of these numbers 763,538 and 407,266 respectively were affiliated with the building industry. Broken down into the Administration's three classifications of unemployment, Building's figures were: totally unemployed, 488,233; emergency workers (PWA, CCC, etc.), 275,305; partly unemployed, 407,226.

Roughly, Building's unemployment accounts for about 11 per cent of the net. From the point of view of the number of idle workers, Building was outranked by Agriculture alone whose total was about 15 per cent of the national figure. After Building came Wholesale & Retail Trade (except autos) and Steel.

Due to the Recession, Biggers' figures today would look considerably bigger, would probably approach 13,000,000 as the total of wholly and partially unemployed.

**LABOR.** "Should contracts be let without a non-strike, fixed-wage agreement from labor in every community where housing is proposed?" Such was the question posed in the *Building Reporter* editorial for April. Last month Labor itself answered the question, when the Executive Council of the AFL's Building and Construction Trades Department approved two resolutions materially affect-

ing the Government's slum-clearance and housing program: 1) that jurisdictional disputes on projects shall cause no stoppage of work until the AFL, the local housing authority and the USHA have had an opportunity to adjust the differences between the trades and 2) that wage rates in effect at commencement of work on a project shall remain in effect until construction is completed. The Executive Council went one step further, urged that local building trades adopt similar resolutions. Several have already done so, notably New York City, Buffalo, Charleston and Youngstown.

This forward step by Labor may provoke equally cooperative attitudes on the part of others involved; it does much to remove the labor and cost uncertainty which has impeded USHA's progress.

**FINANCE.** From the day the Federal National Mortgage Association was established three and a half months ago, Wall Street wondered what type of securities would be issued by the RFC's new baby. And Government wondered what kind of a reception would be accorded the securities once they were offered. Today both Wall Street and Government know.

At mid-May the RFC invited subscriptions for \$25,000,000, or thereabouts, of series A, tax-exempt, 2 per cent notes of National Mortgage Association, maturing in 1943. The price: par and accrued interest. General obligations of the Association, these notes are backed by FHA-insured mortgages (exchangeable upon default for Government-guaranteed debentures) and

either cash or Government obligations or both, are therefore about as well secured as the average Treasury bond. This security plus the fact that they were offered at a price far below that of comparable "governments" caused Wall Street to gobble them up long before the subscription books were scheduled to close.

Purpose of the financing was to furnish additional funds for the Association to use in purchasing FHA-insured mortgages and in making loans on such mortgages.

**FARMS.** Also from the Federal front came news last month that henceforth the FHA would include (a little reluctantly) farm properties in its mortgage insurance program, which until May 16 had covered only non-farm real estate loans. According to recently issued rules and regulations under Section 203 of the National Housing Act, farm owners, tenants, purchasers and builders alike are now eligible to obtain FHA-insurance for their mortgages, as is the farmer who wishes to repair his house, pig pen or barn. Also, existing farm mortgages may be refinanced if 15 per cent of the loan proceeds go for repairs or new construction.

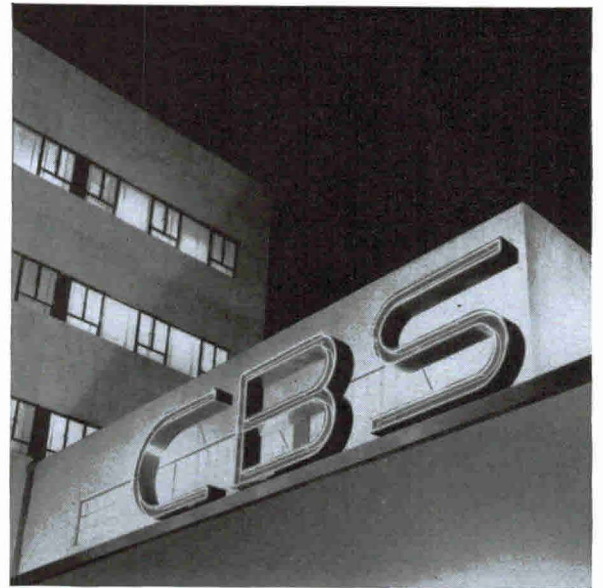
Maximum amounts of appraisal values which may be mortgaged are 90 per cent for loans of \$5,400 or under, 80-90 per cent for loans between \$5,400 and \$8,600 and 80 per cent for loans exceeding \$8,600. Largest mortgage acceptable: \$16,000.

Back again to non-farm mortgages—the Prudential Insurance Co. of America recently made news by making an FHA-insured loan of \$5,200 on a new house in

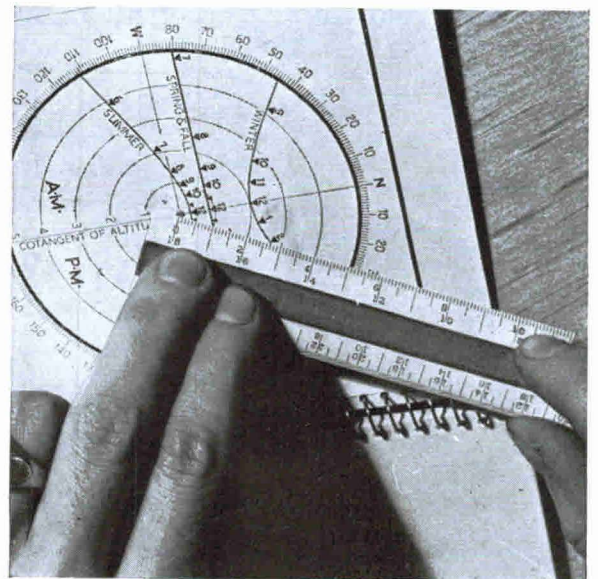


*Aeme*

**MAN OF THE MONTH** . . . "Termites are picketing my building" (page 454)



**BUILDING OF THE MONTH** . . . Hollywood takes it away (page 454)



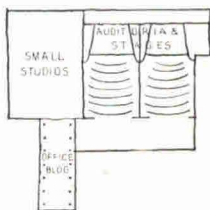
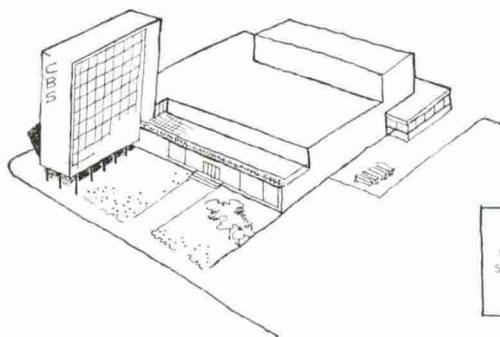
*John Brinert*

**PRODUCT OF THE MONTH** . . . Something new out of the sun (page 18)

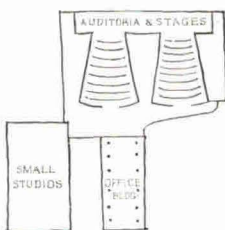
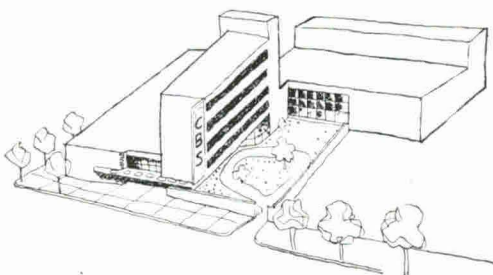
# CBS BROADCASTING STUDIOS HOLLYWOOD, CALIFORNIA

WILLIAM LESCAZE, ARCHITECT

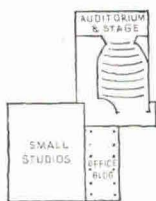
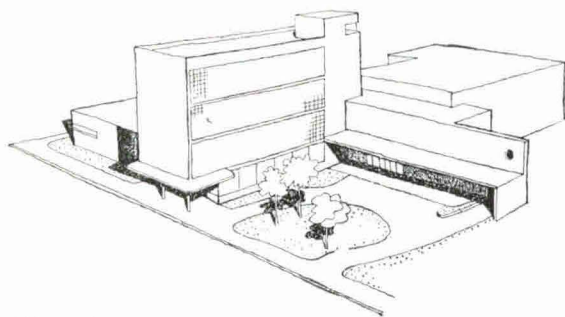
EARL HEITSCHMIDT, ASSOCIATE



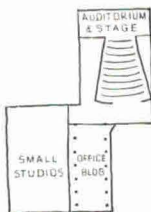
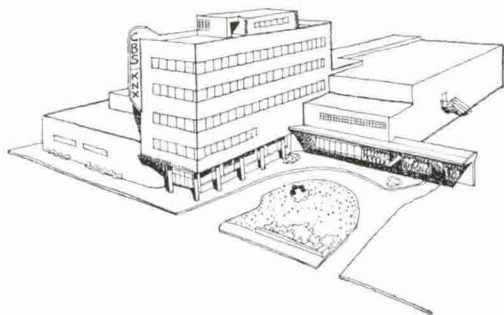
SCHEME 1.



SCHEME 4.



SCHEME 6.



FINAL

VERN O. KNUDSEN, Acoustical Consultant  
 TORGESEN & BERNSTROM, Mechanical Engineers  
 RALPH PHILIPS, Associate Mechanical Engineer  
 FRED N. SEVERUD, Structural Engineer  
 S. B. BARNES, Associate Structural Engineer  
 WM. SIMPSON CONSTRUCTION CO., Builders.

"As far as we know," states the architect, "this is the first building in America completely designed for broadcasting. There were no existing limitations on floor heights, spans, or other considerations that beset the design of an office building, let us say. There was sufficient land to give a great deal of horizontal as well as vertical freedom to the layout.

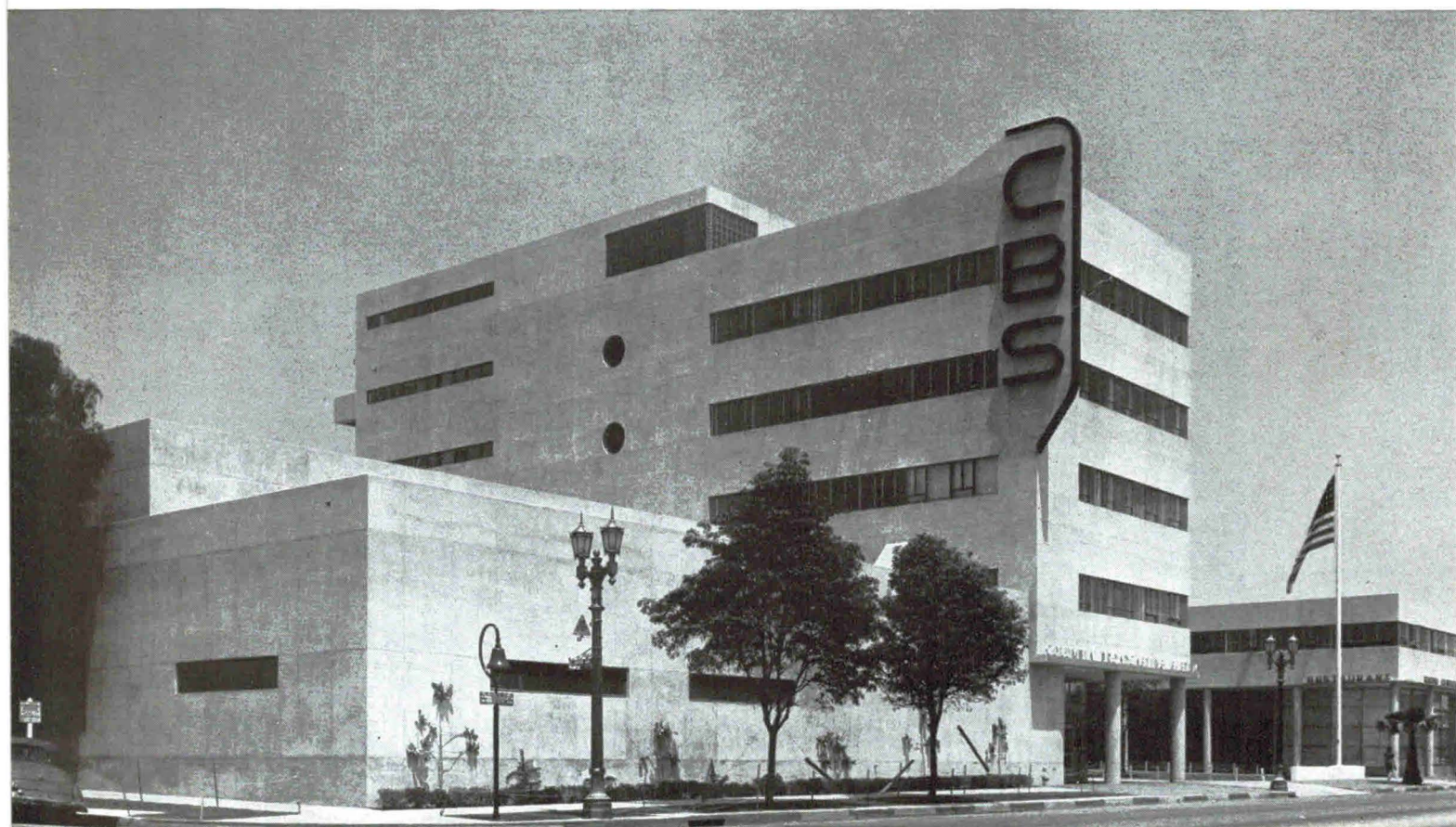
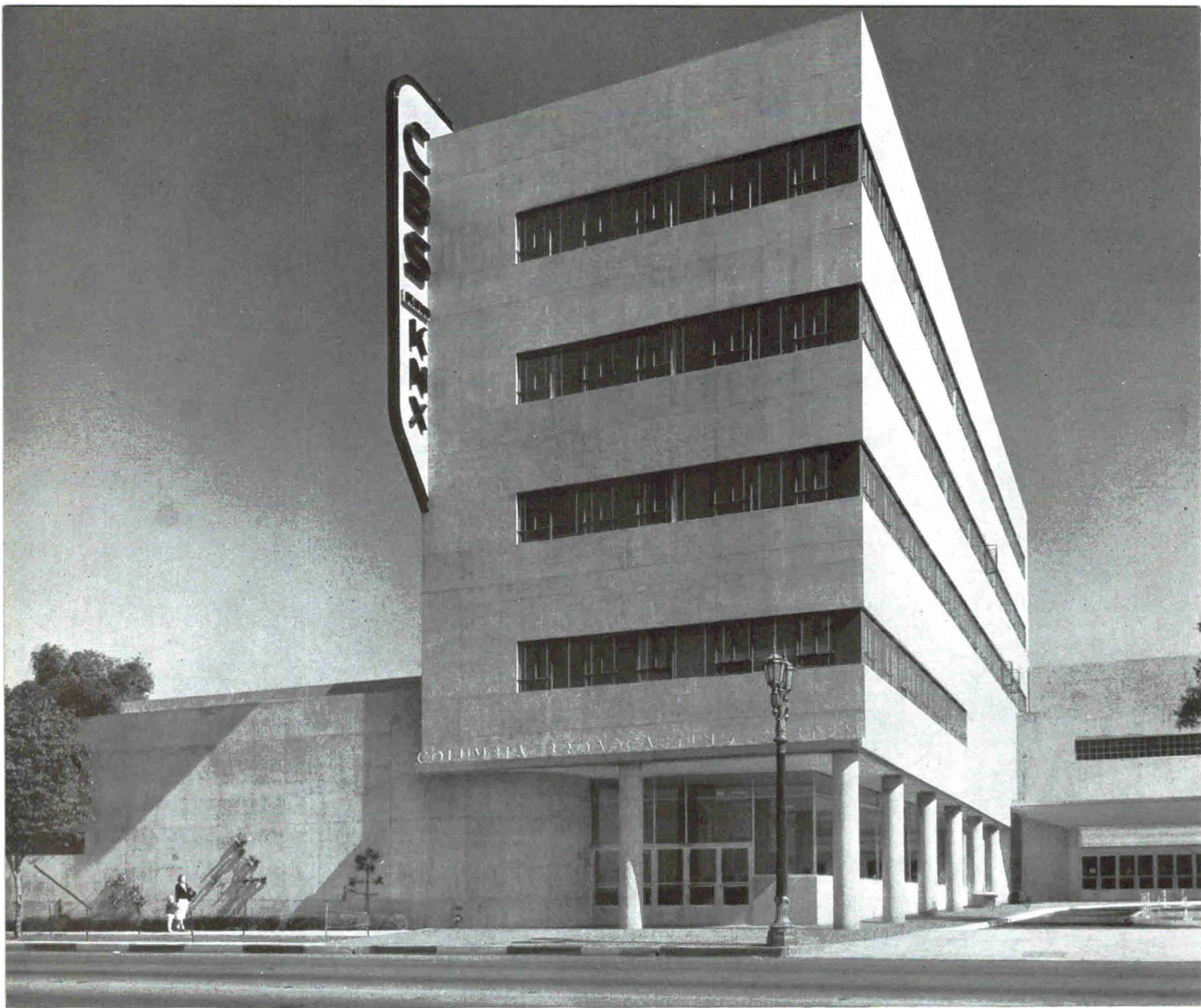
"The activities that would go on in the building were known in great detail. And since no alien activities would exist, it was possible to design every space, office as well as studio, for its efficient functioning. Except for office expansion spaces, which were spotted through the office section of the building with an eye toward probable departmental expansion, the building in a sense was designed all at one time.

"From the circulation viewpoint, an efficient broadcasting building is complicated. These are the kinds of traffic that have to be handled: office staff; technicians, some moving bulky equipment; musicians; actors; guest stars—movie queens, virtuosos, etc.; press agents; song pluggers; salesmen; advertising agency people; program sponsors; public tours; public audiences.

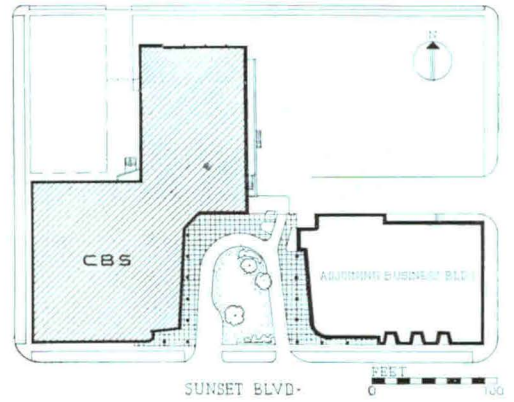
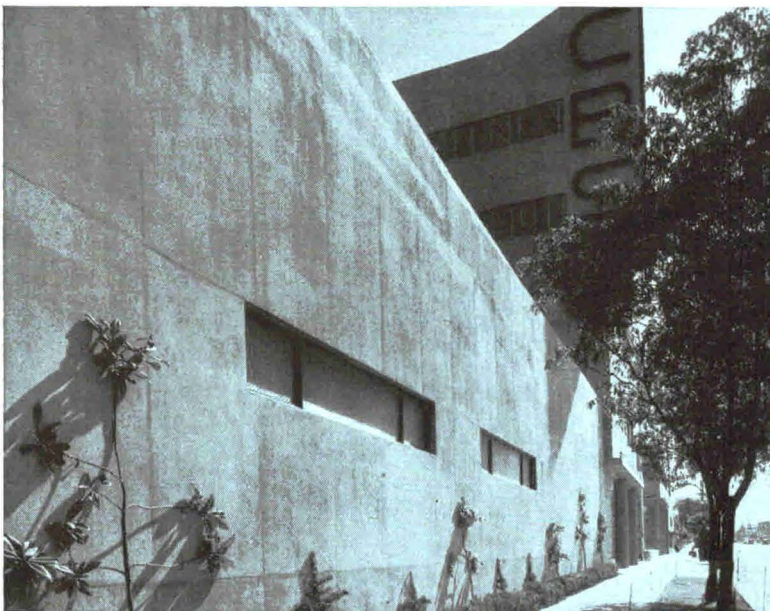
"Ideally there should be about seven separate routes to handle all these, which would result in a building 98% corridors."

MAN OF THE MONTH: To Columbia's President William Samuel Paley goes the satisfaction of having an outstanding modern building and the credit for being the kind of client who deserves it.

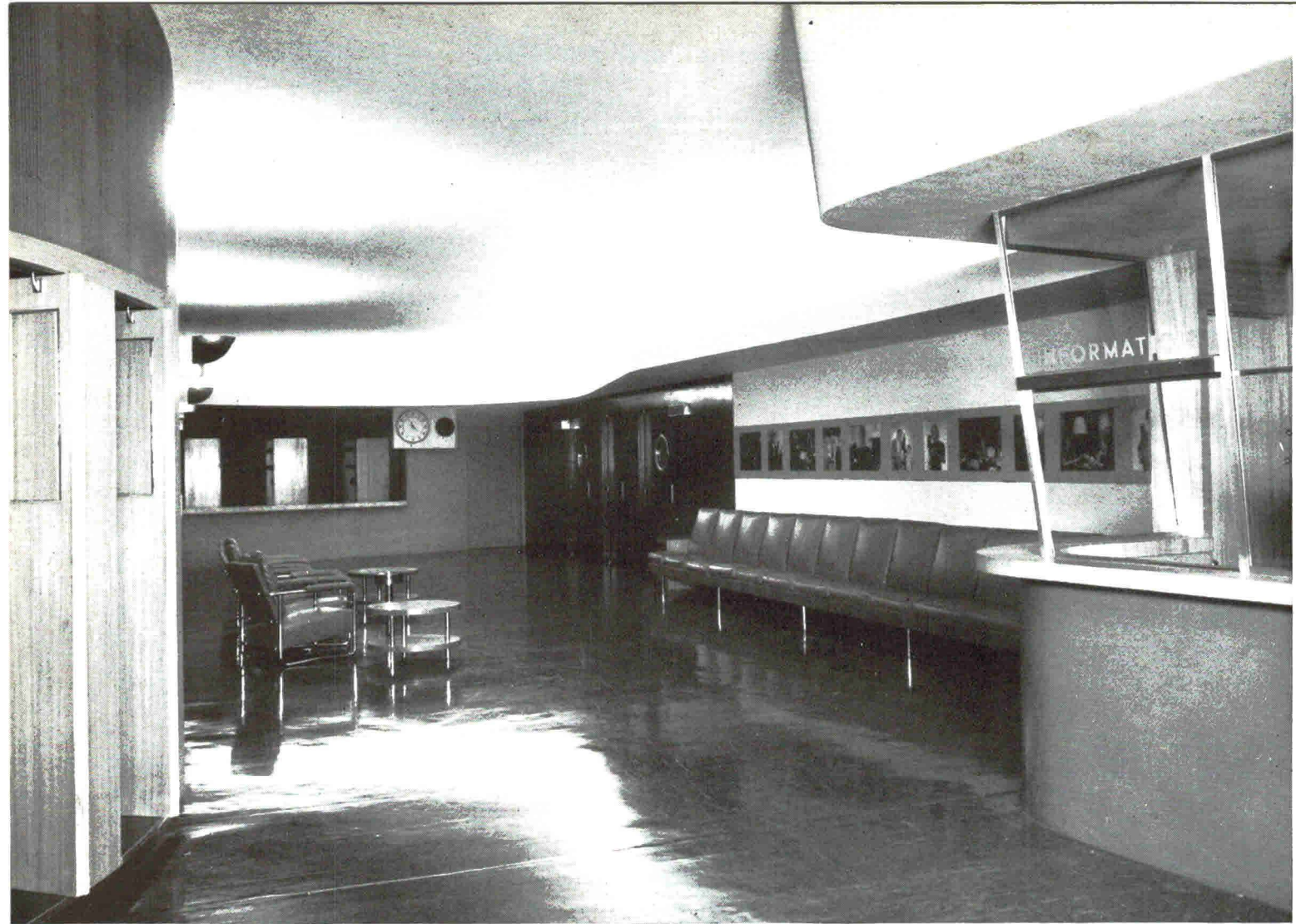




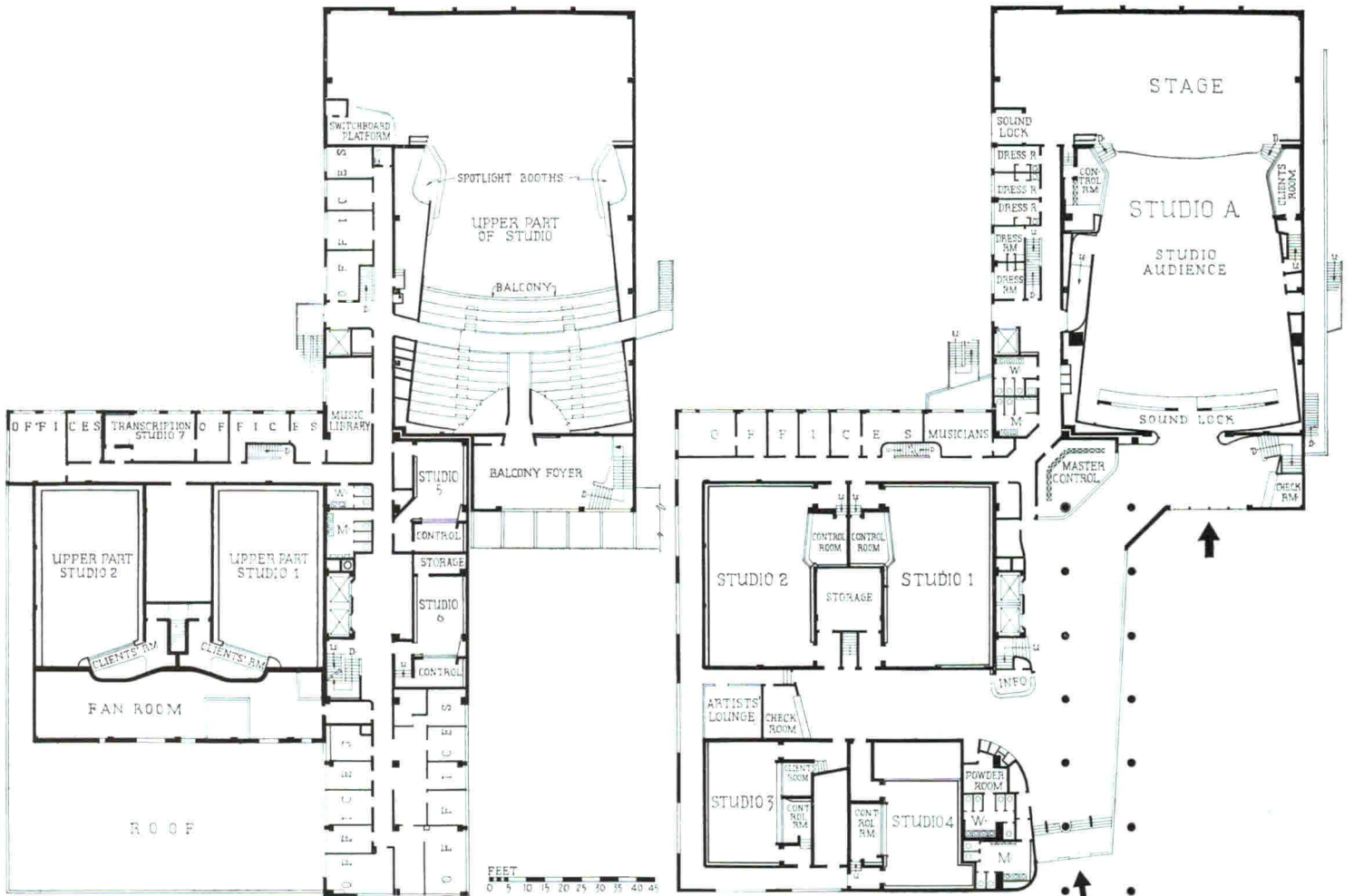
Woodcock photos



Station KNX is located on Sunset Boulevard, and, appropriately enough, in the section where the first film studios sprang up. Fortunate in obtaining a large plot in this now built-up locality, CBS officials found their chief problem not in fitting the building to the site, but in determining the correct number of studios and the proper relationships of the various elements. The preliminary sketches indicate some of the solutions arrived at as the various requirements were set up or changed. After plans had been under way for some time it was decided to develop the rest of the property, and a low unit was erected for a bank, restaurant, and shops. This second unit made possible the present courtyard.







SECOND FLOOR

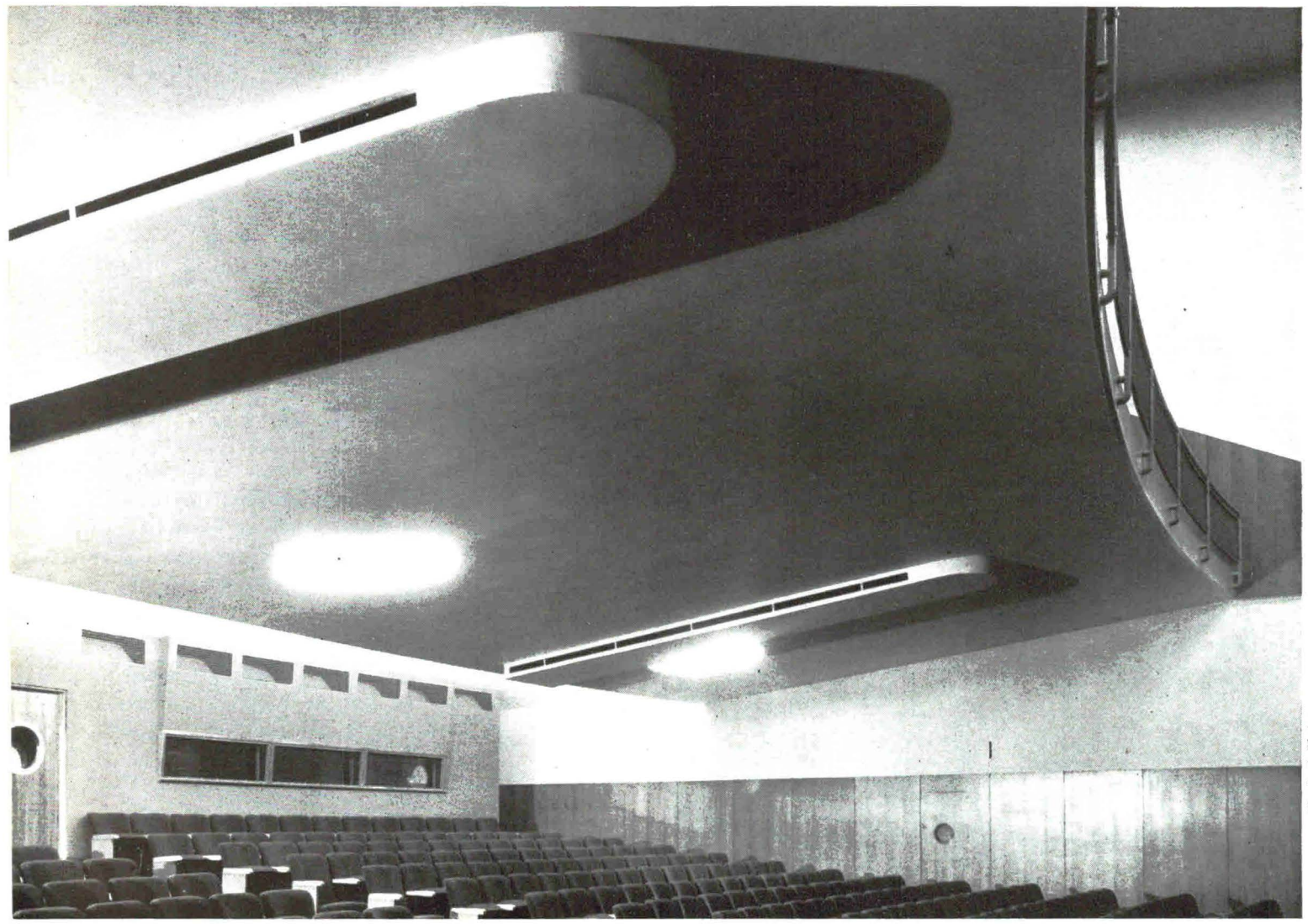
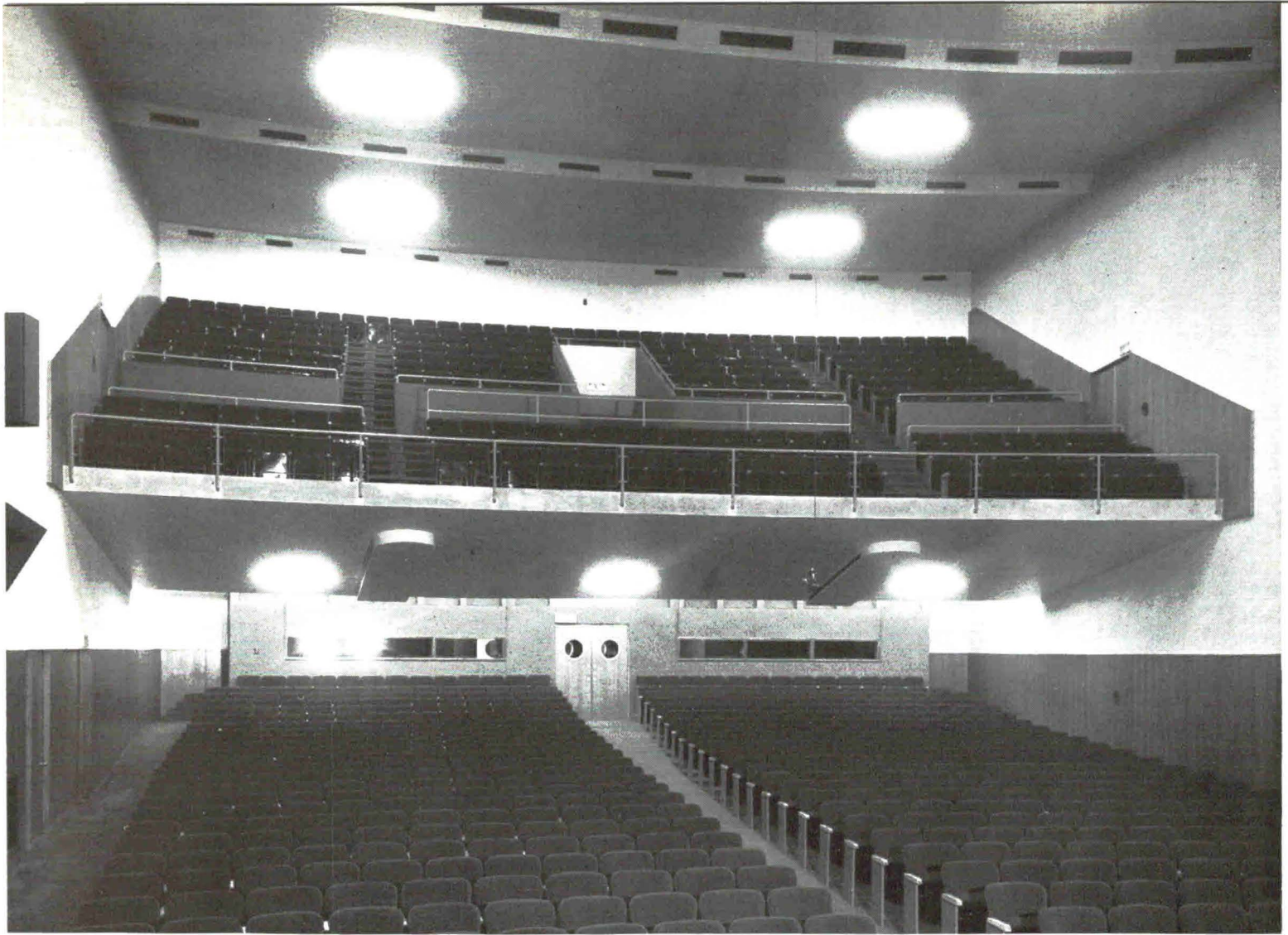
FIRST FLOOR

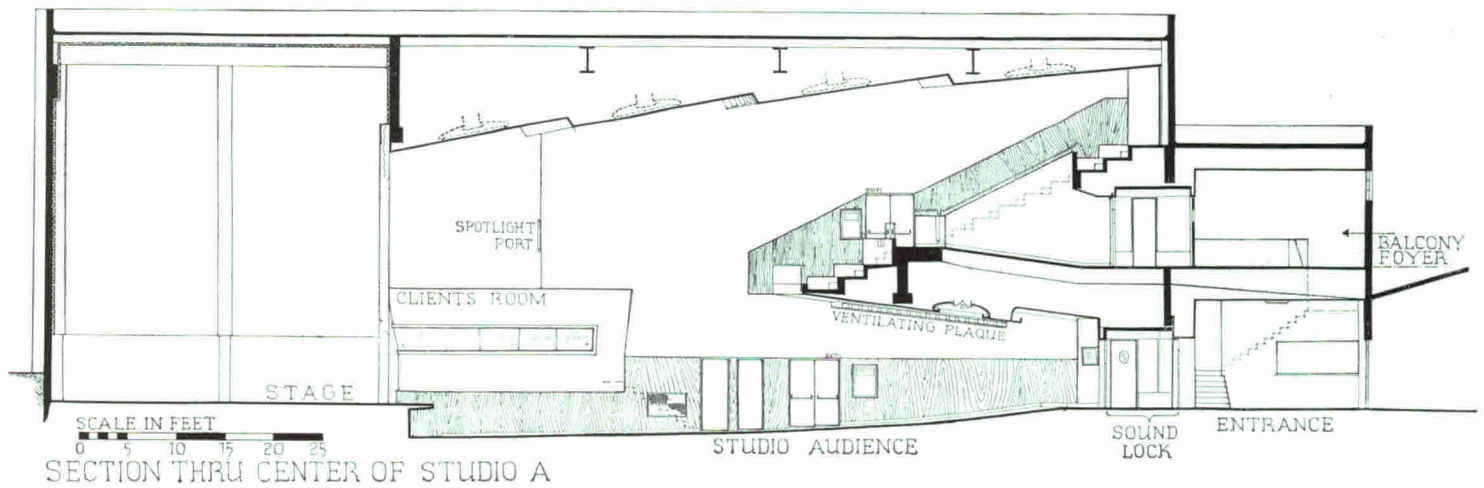


MASTER CONTROL



As noted by the architect, a major problem was circulation. This was worked out so that the studio activities are provided with a staff corridor that does not cross at any point the circulation of the public or the office traffic. For visitors there is a very ample lobby, given added space by an uninterrupted view into the court. Celebrities who wish to avoid autograph hunters and other enthusiasts can use an entrance off the staff corridor. One of the most interesting features of the public space is the master control room, which operates in full view of visitors.

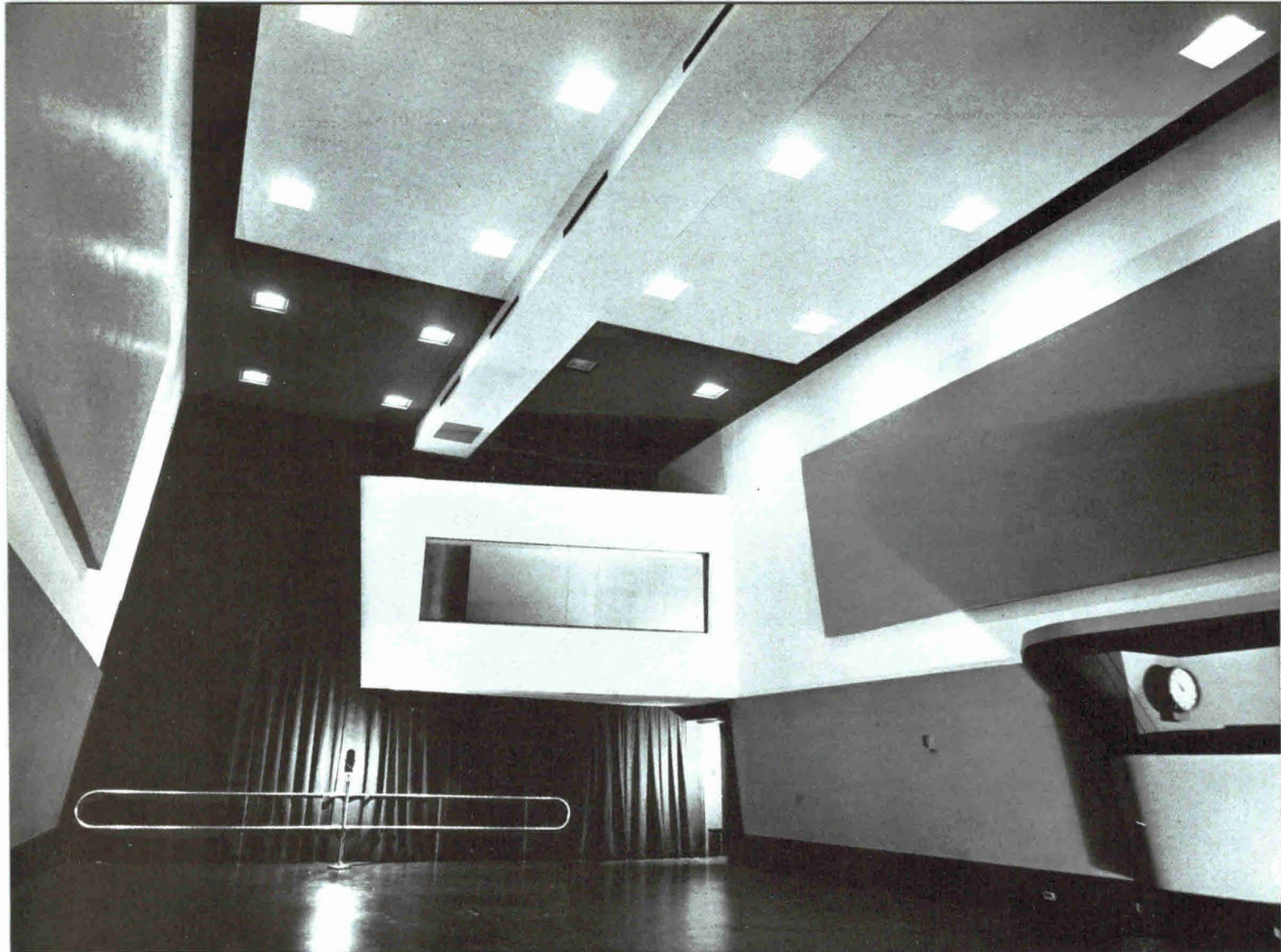




**STUDIO A**



Studio A, claimed to be the first auditorium designed exclusively for radio broadcasting presented a number of special problems, most of which were related to the acoustics in one way or another. Walls, floor and ceiling are independently hung. Chairs are heavily upholstered on seats and backs, and are consequently so absorptive that the reverberation is almost independent of the size of the audience present. Acoustical plaster is also used further to control reverberation. The control room is set to one side. The big clock above it is for the audience; another is in the control room, and the stage has a third (performers must know the time before the curtain rings up). Like the building itself, Studio A is convincing evidence of the fact that modern design not only finds its strongest justification in its complete acceptance of utilitarian elements for what they are, but also its best architectural character.



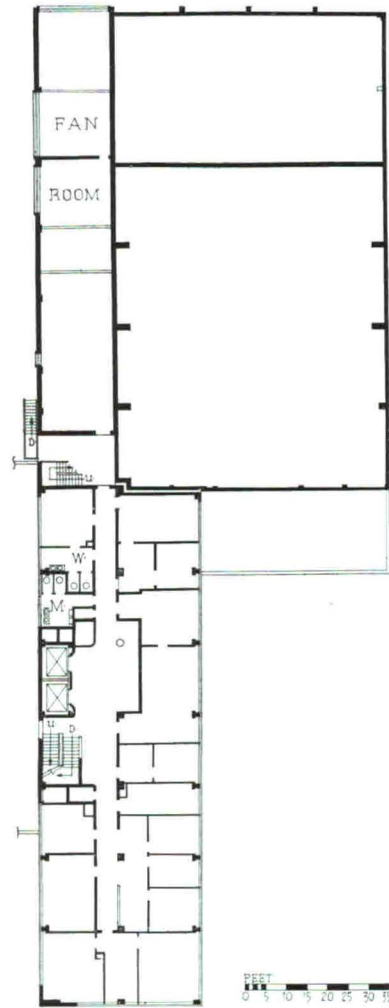
STUDIO 1.

STUDIO 4.

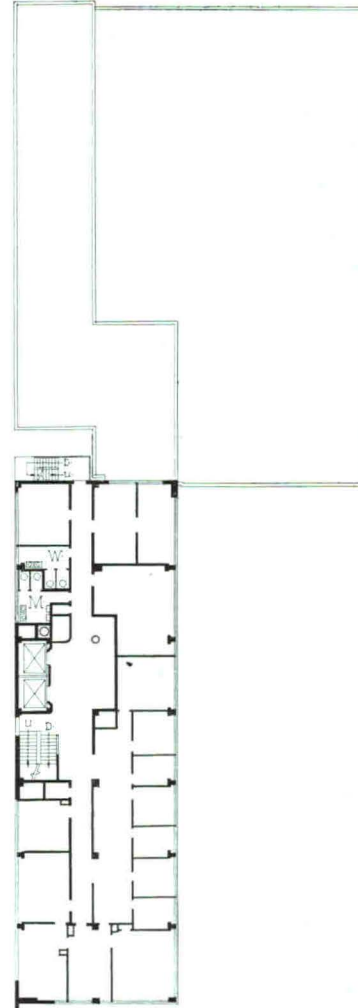


STUDIO 3.

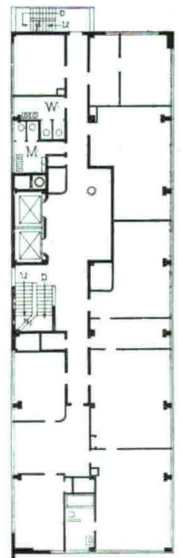




GENERAL OFFICES  
THIRD FLOOR



BUSINESS OFFICES  
FOURTH FLOOR



EXECUTIVE OFFICES  
FIFTH FLOOR

**CONTROL ROOM**

*Woodcock*



The feature of greatest novelty in the KNX studios is the use of inclined walls to minimize "room flutter," the repeated reflections of sound between parallel walls. The inclination used here was one foot in ten. Supplementing this treatment is the use of absorptive material on three walls and ceilings to prevent sustained reflections between surfaces which are nearly parallel. As in the large studio, walls, floors and ceilings are hung independently of the structural frame. Here too one notes the inevitable clock, given proper dramatic emphasis as the controlling element in all radio broadcasting.



COLUMBIA BROADCASTING STUDIOS WILLIAM LESCAZE, ARCHITECT EARL HEITSCHMIDT, ASSOCIATE

## CONSTRUCTION OUTLINE

**FOUNDATIONS:** Footings—reinforced concrete mat under office portion; concrete spread elsewhere. Waterproofing—on exterior basement walls, A. C. Horn.

**STRUCTURE:** Exterior walls—reinforced concrete poured in plywood forms on the exterior; plaster over dampproofing on the concrete. Interior partitions—some reinforced concrete to take earthquake loads; mostly terra cotta blocks. Columns—reinforced concrete. Structural steel over roof of auditorium. Floor construction—removable steel pans, reinforced concrete monolithic finish; studios—isolated on Holmes isolators.

**ROOF:** Concrete slab, built-up roofing over 2 in. Celotex, Celotex Corp.

**SHEET METAL WORK:** Flashing—lead coated copper; stainless steel and aluminum for earthquake joint. Lead coated copper louvers, Carrier Corp.

**SOUND INSULATION:** Studios—sound isolated and sound insulated floors, Holmes isolators; walls and ceilings—Johns-Manville Corp. isolators, transite and rockwool. Ceilings of offices, corridors, etc.—Kalite plaster.

**WINDOWS:** Sash—Hope's Windows, Inc.; Owens-Illinois Glass Co. glass blocks. Glass—Pittsburgh Plate Glass Co. and Mississippi Glass Co.

**ELEVATORS:** Otis Elevator Co.

**FLOOR COVERINGS:** 1st floor, public areas—rubber tile, Goodyear Tire & Rubber Co. Studios, offices, corridors above 1st floor—linoleum. 1st floor service corridors—asphalt tile, Armstrong Cork Products Co. Auditorium, executive offices—carpet, Mohawk Carpet Mills, Inc.

**WALL COVERINGS:** Studios—Goodyear Tire & Rubber Co. rubber wainscot, Johns-Manville Corp. transite and Eagle-Picher Lead Co. rockwool.

**WOODWORK:** Trim—walnut wainscot in auditorium. Interior doors—flush, Philippine mahogany. Studios doors—soundproof, Robert E. Mitchell; rubber covered, Goodyear Tire & Rubber Co.

**HARDWARE:** P. & F. Corbin Co. Floor checks—Oscar C. Rixson Co.

**PAINTING:** All material by E. I. du Pont de Nemours & Co.

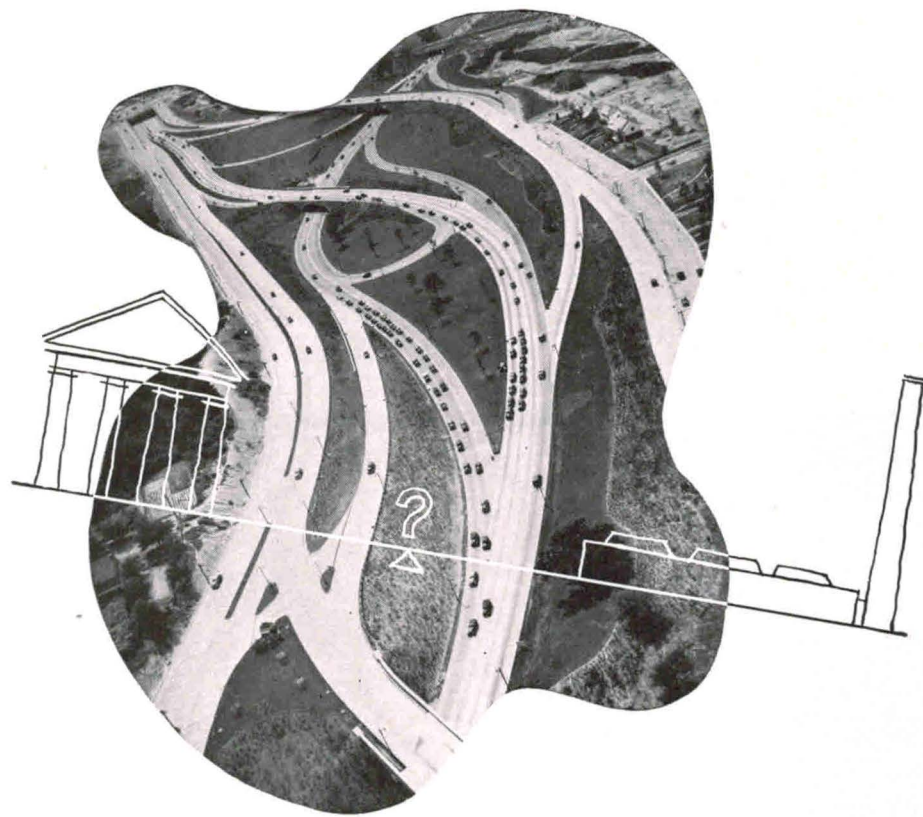
**ELECTRICAL INSTALLATION:** Panels and switchboards—Frank Adams. Circuit breakers—I.T.E. Toggle switches, receptacles and

plates—Harvey Hubbell, Inc. Remote control switches—General Electric Co. Conduit—Central Tube Co. Outlet boxes—Appleton Co. Exposed conduit fittings—Unilet. Wire—Anaconda, American Brass Co. Fire Alarm system—Edwards & Co., Inc.

**LIGHTING FIXTURES:** Offices—Westinghouse Electric & Mfg. Co. Studios—Holographane Co. Floodlighting, Neon signs—Truad Co.

**PLUMBING:** Fixtures—Standard Sanitary Mfg. Co. Metal toilet partitions—Sanymetal Products Co.; Weisart, Henry Weis Mfg. Co. Soil pipes—Hercules Foundry—Anniston. Water pipes—American Tube Co., Mueller Brass Co. and Youngstown Sheet & Tube Co. Brass fittings (screwed) and malleable fittings and valves (screwed and flanged)—Kennedy Valve Mfg. Co. Brass fittings (soldered)—Mueller Brass Co. Valves (soldered)—Scott Valve Co. Hot water heater—Hoffman Specialty Co. Floor and leader drains—Josam. Sprinkler system—Reliable Mfg. Co. Wrought iron pipe—Reading Iron Co.

**HEATING AND AIR CONDITIONING:** Complete system by Carrier Corp. Oil burner—Enterprise. Grilles—Independent Register Co. Vacuum pump—Nash Engineering Co.



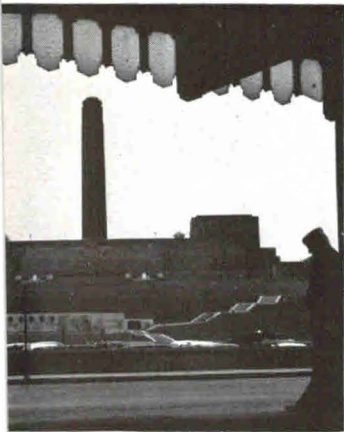
**WHERE IS MODERN**

# NOW?

Ten years ago little more than a foreign theory (Sullivan and Wright were not "discovered" until Europe had called our attention to them), modern architecture is today a domestic fact. What was once only a controversy has become, almost without our knowing it, a part of the everyday environment. One proof of this is the view from almost any office window; another is what has happened to the pages of The Architectural Forum.

Ten years ago every discussion of modern started off with a definition; you went from your particular There to almost any Somewhere. Today it is possible to begin by finding out what and where modern is, and if one can no longer prove whatever he likes, the results in terms of where we are going should prove infinitely more reliable.

Today's modern is not exactly what the functionalists of the Twenties prophesied. But it has the tremendous advantage of being brick and steel and glass rather than



1921



1927



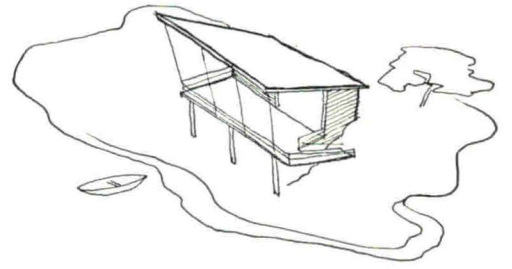
1924



1927







ideas and arguments and—at best—European or transplanted examples. And as actually executed work has multiplied, architectural declarations of independence have assumed less importance. What seems radical to some may still be dubbed “neo-Classic” by others, but time has shown that the way to tame an uncompromising functionalist is to give him buildings to build; the notable work of the post-War period, despite its various bases in differing design theories, exhibits in retrospect a well defined trend.

Today’s modern is a reality. If the term “International Style” is not broad enough to include it, this is the fault of the term; not of the reality. And if streamlined storefronts are not precisely what the purist expected, let him closely check his arguments: extruded aluminum is clearly more a machine age product than the handicraft which went into most of his much-beloved Central European models. The question we must answer today is not “What is modern?” but “Where is modern now?”



1929



1935



1932



1937



# MODERN DESIGN IS BEING ACCEPTED ACCORDING TO:

## 1. THE IMPORTANCE OF UTILITY

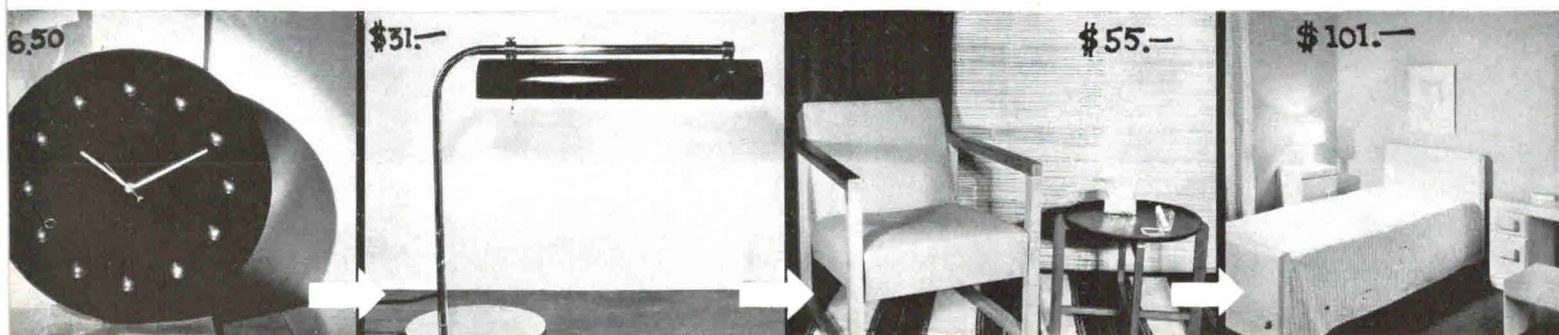
Most modern of today's structures—in a design sense—are dams, express highways, bridges, factories. Two characteristics appear almost uniformly in these types: great size, and utilitarian purpose. The former provides a convincing demonstration that superlative architectural quality is not an exclusive attribute of the historical styles; the latter means, in practice, that anything which does not contribute to the functional requirements of the building is automatically eliminated.

While manufacturing plants and similar structures were incomparably more advanced, architecturally, than office buildings during the 1920's—and are today, for that matter—it was the latter which occupied the storm center of controversy during that period. The "classical" school, which superimposed order upon order to any given height, was demolished by sheer economic weight, and the battle shifted to vertical versus horizontal treatment. Due to the lack of new buildings on which to experiment, results are still inconclusive. Ornament has virtually disappeared, however, and masonry tricks (heavy corner treatments, battered walls, etc.) have been abandoned.

In government and institutional buildings the influence of tradition, so-called, has been decisive, and purely utilitarian problems are generally subordinated to other factors. Thus Washington's office buildings have been Greek or Roman derivatives, and recently there has been a bit of dabbling in French Renaissance; thus colleges are now Gothic, now Georgian, with side excursions from Byzantine to Spanish. There can be no doubt that this group, almost the last trench of the old guard, will move toward modern only over their dead bodies. Hopeful signs of change have appeared in the new post offices, housing projects, and grade schools.

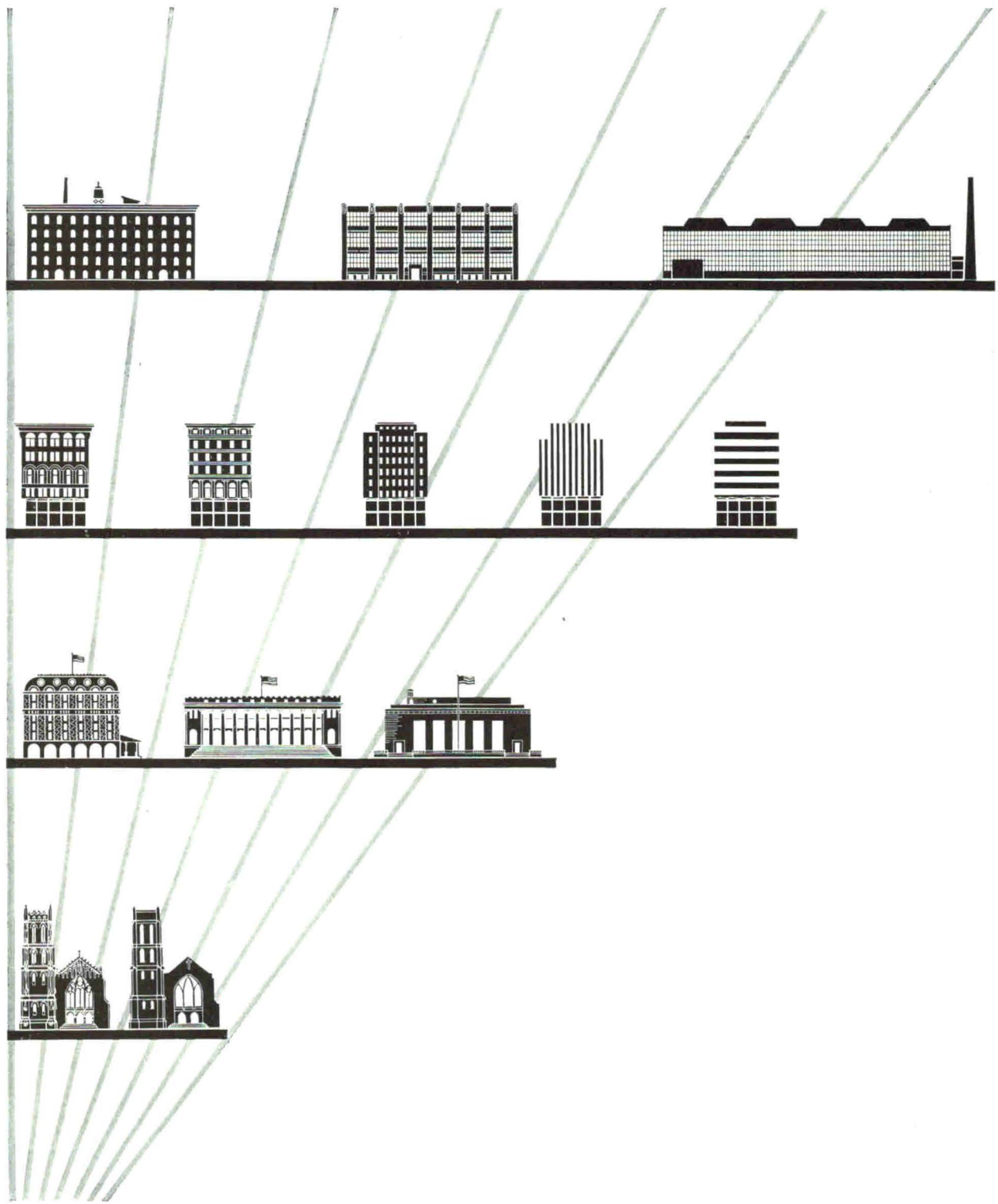
What is called "tradition" when applied to the preceding category is merely a euphemism for "reaction." In the case of religious buildings, however, there may be a definite association between traditional religious practices and a style of architecture. The case, however, is a tenuous one: Catholicism, for instance, has been served by Romanesque, many types of Gothic, Italian, French, Spanish, German Renaissance, Baroque, and a few excellent modern buildings abroad. Moreover, who is to say whether God is Gothic or Early American? Our choice of a traditional pattern is, in the final analysis, arbitrary. As a result one can cite American ecclesiastical building of the present century as the prime example of lack of direction or vitality. Monuments, which carry the non-utilitarian building to its extreme, show the same characteristics.

## AND 2. THE COST AND SIZE OF THE OBJECT



1900

1938



\$1,000.-+

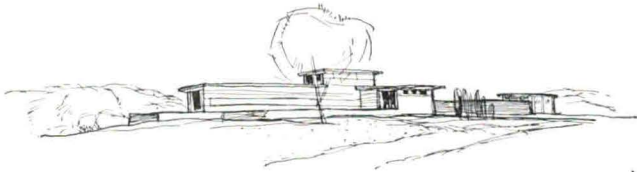


**THE BIG  
JUMP**

\$20,000.+

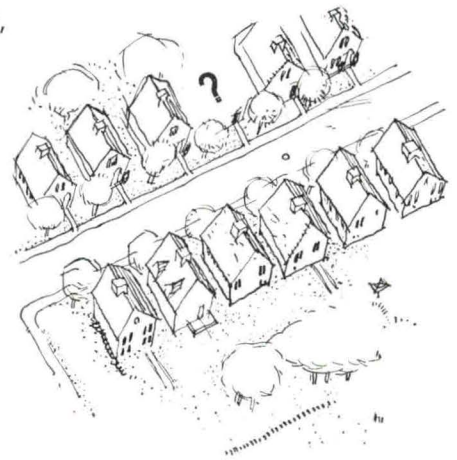


# THE HOUSE IS DIVIDED AGAINST ITSELF



The house must be given separate consideration because it exhibits a number of peculiar characteristics. Kitchens and bathrooms no longer show any trace of traditional influence, and there are signs that the very functional approach employed in their design is extending to other parts of the house. Secondly, factors influence the house client which bother him not one whit when he is building for straight investment: sentiment or personal whims; the desire to be different; the desire to conform. The injection

of these elements into what would otherwise be a rational purchase of shelter makes it impossible to predict what style any given house will follow. This is in direct contrast to the trend in other types, which follows a more consistent and more uniform line of development. One notable fact is that modern has been more generally accepted in the higher price brackets; in other words, only where the owner has a property of adequate size, where he is both willing and able to throw out most of his old furniture and start anew, where he can find an architect who is in sympathy with his desires, is he likely to make the break. The "average" house owner, on the other hand, must rely on operative builders as a rule, and subdivisions are naturally made to conform with "safe" banking formulas. If the house is architect-designed and custom-built, it is frequently put on a small lot, surrounded by conventional houses, and a radical departure in such a setting has a better than even chance of looking as inappropriate as the neighbors say it does.



## THERE IS A DEFINITE TREND TOWARD MODERN

Most purely utilitarian structures have definitely arrived at a consistent architectural expression of their purpose, and other buildings, according to the relation between utility and sentiment or tradition, are moving in the same direction. Isolated examples indicate a future trend of institutional, public, and religious buildings toward more modern forms, and there are few indeed which show a reverse tendency.

The visual influence is one explanation for this. Today, the acceptance of machine forms is taken more and more as a matter of course.

Large scale planning, which is slowly becoming a fact, is another vital influence on design development. In large groups of office or dwelling units detail becomes insignificant in relation to the whole. While this may not necessarily make for modern design in any "pure" sense, the simplification which results is one aspect of the general trend.

The international character of modern architecture is another indication of the trend. There is not a country in the world where the process is not going on. Thus it is impossible to dispose of modern architecture as a momentary and local aberration.

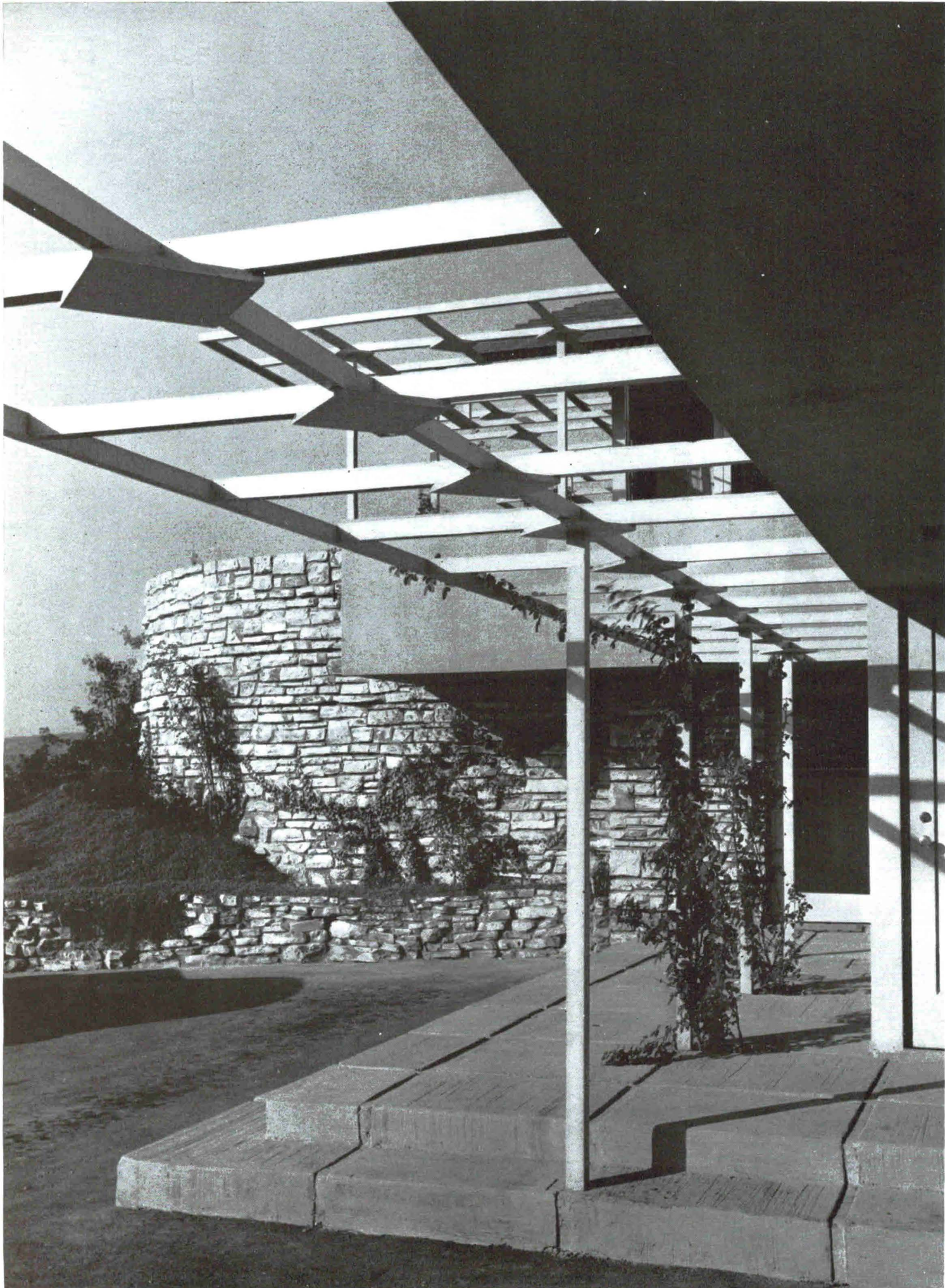
Modern begets modern. Where one shop front is modernized, others generally follow. The same is true of office buildings, schools, and houses.

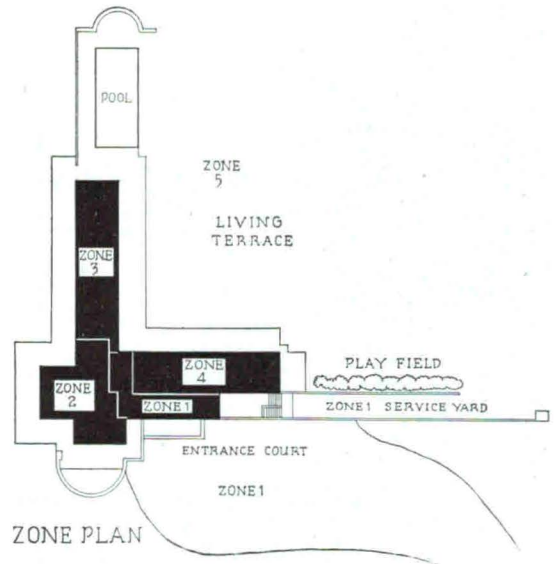
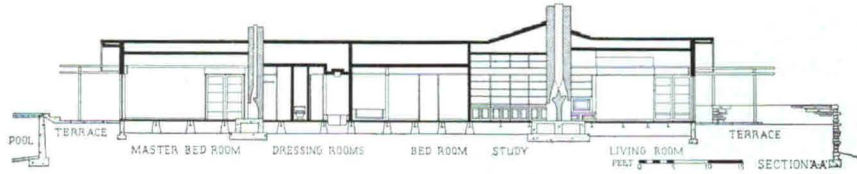
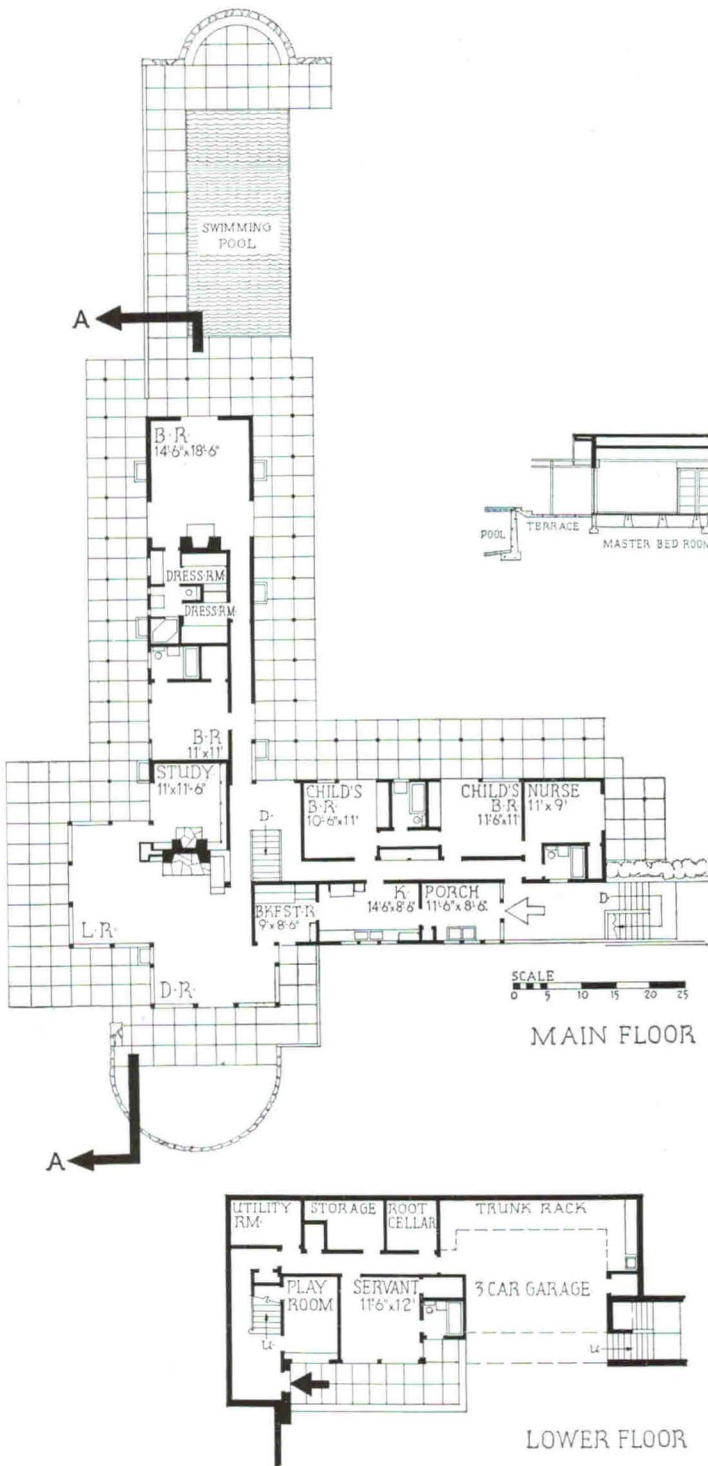
There is no reason to believe that this trend will not continue.



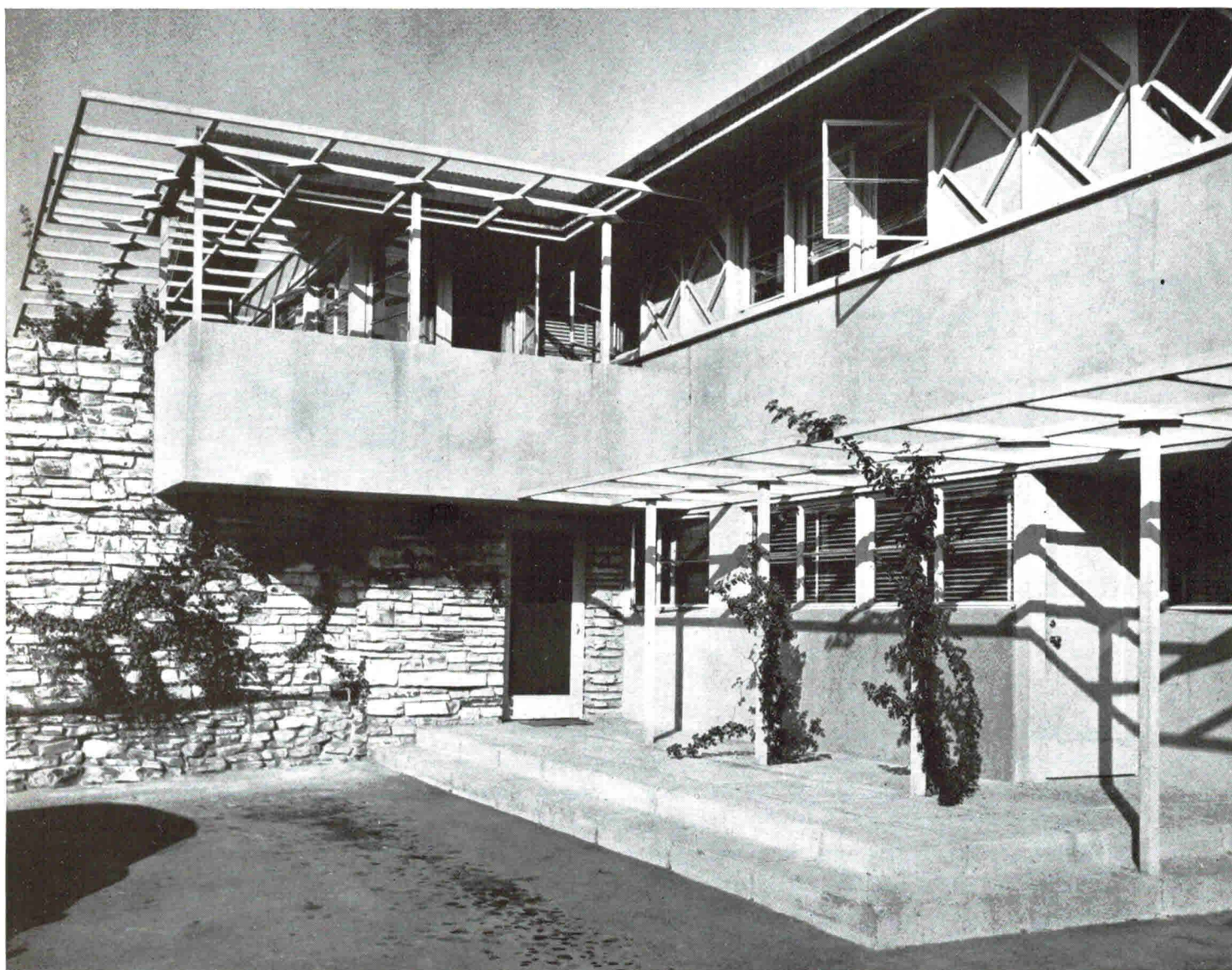
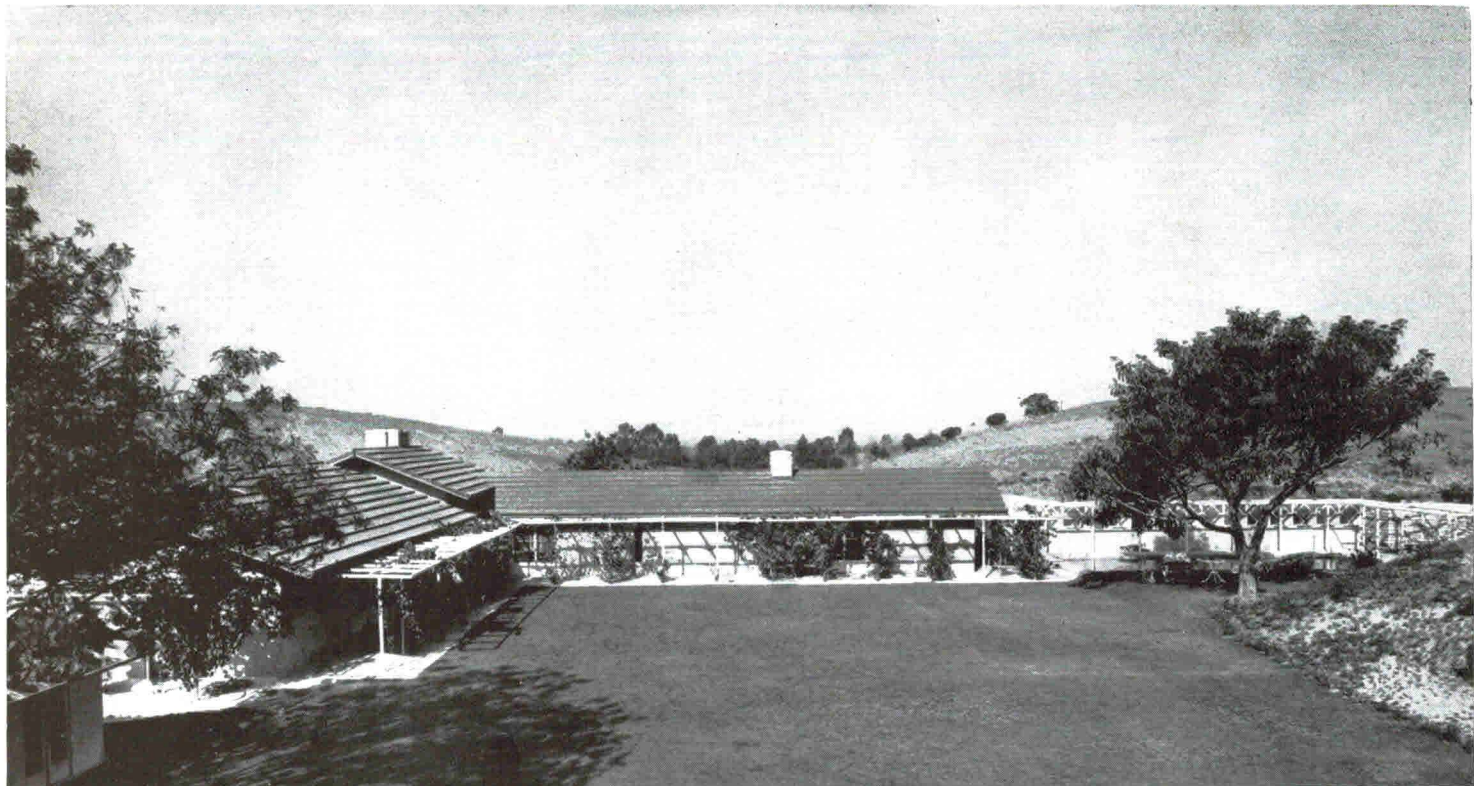
**RANCH HOUSE FOR RAYMOND GRIFFITH  
CANOGA PARK, CALIFORNIA  
LLOYD WRIGHT, ARCHITECT**

GRIFFITH RANCH, CANOGA PARK, CALIFORNIA

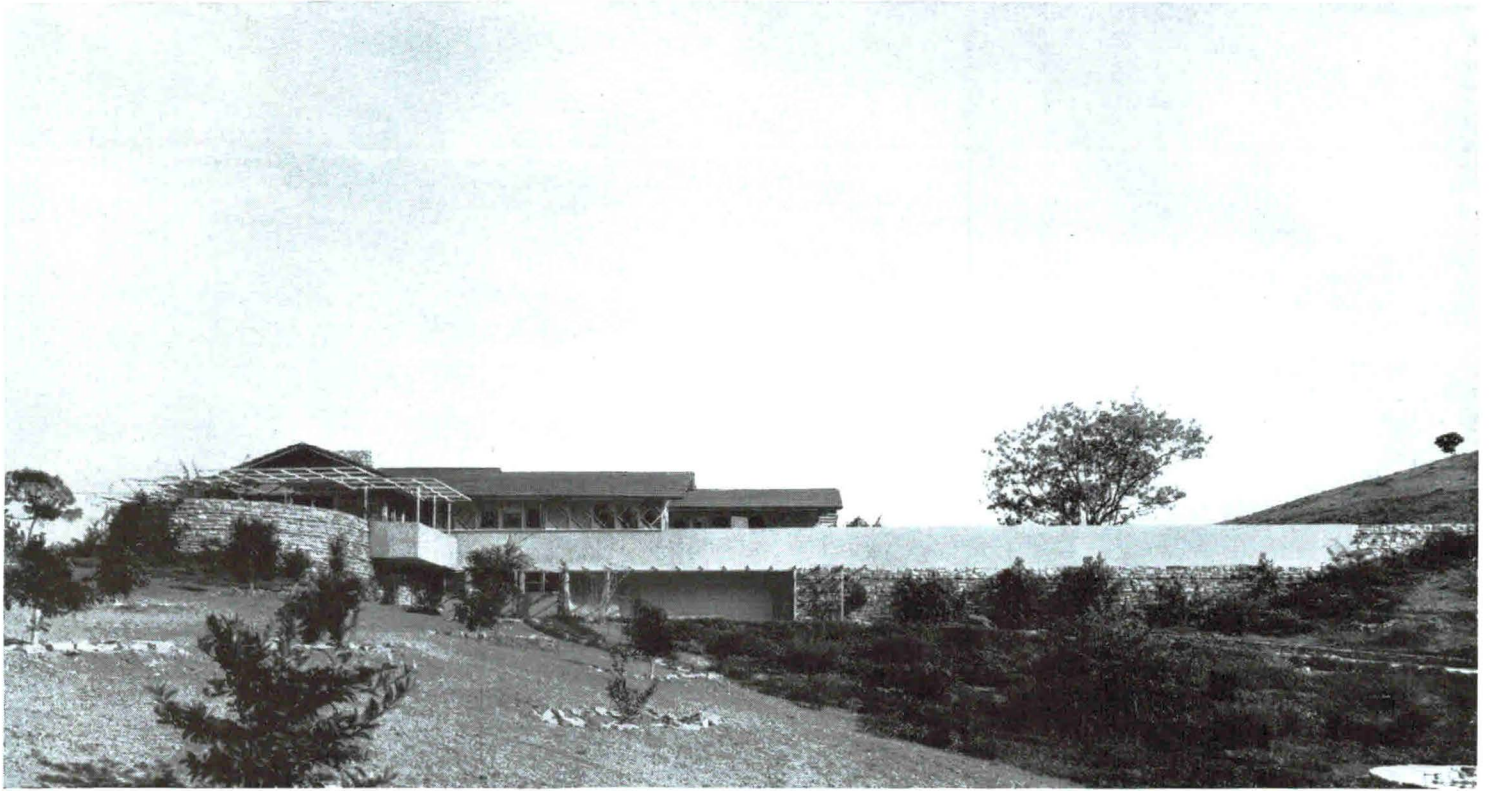


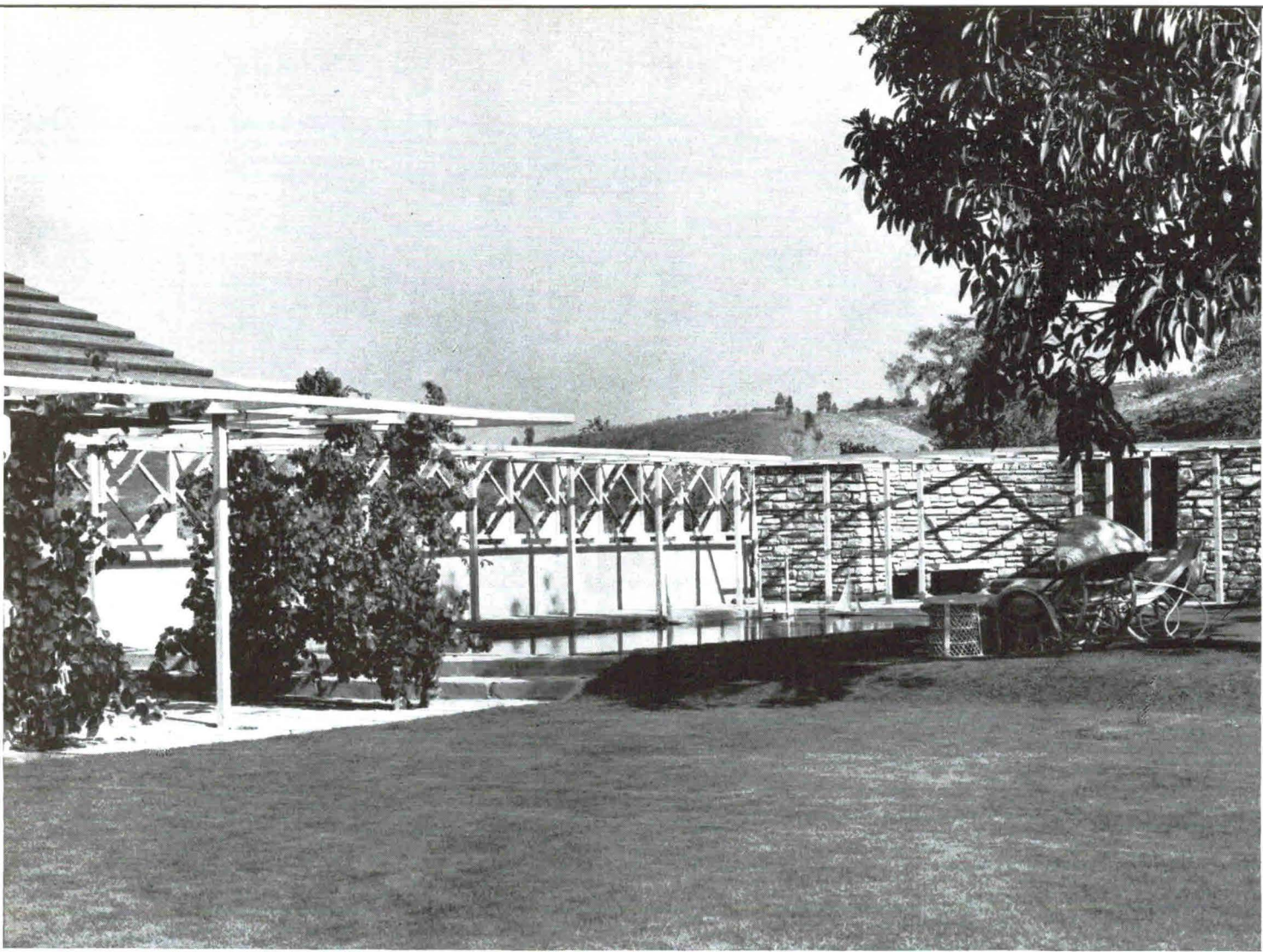


Site and climatic conditions were major factors in the design of this ranch house. The former, according to the architect, was selected for the view, proper orientation for sun and wind, drainage and accessibility. With temperatures rising as high as  $114^{\circ}$  in the shade in August, the house was designed not only for mechanical air conditioning, but overhangs and trellises were also used extensively to further shelter and cool the house. The trellises, covered with grape vines, seem a particularly successful solution, as the vines lose their leaves in the winter and admit light to the interior. In the plan five zones were established, as shown above. Zone 1 includes service and utility rooms on both levels; living rooms make up the second; bedrooms and outdoor living spaces are arranged in three zones according to their uses.









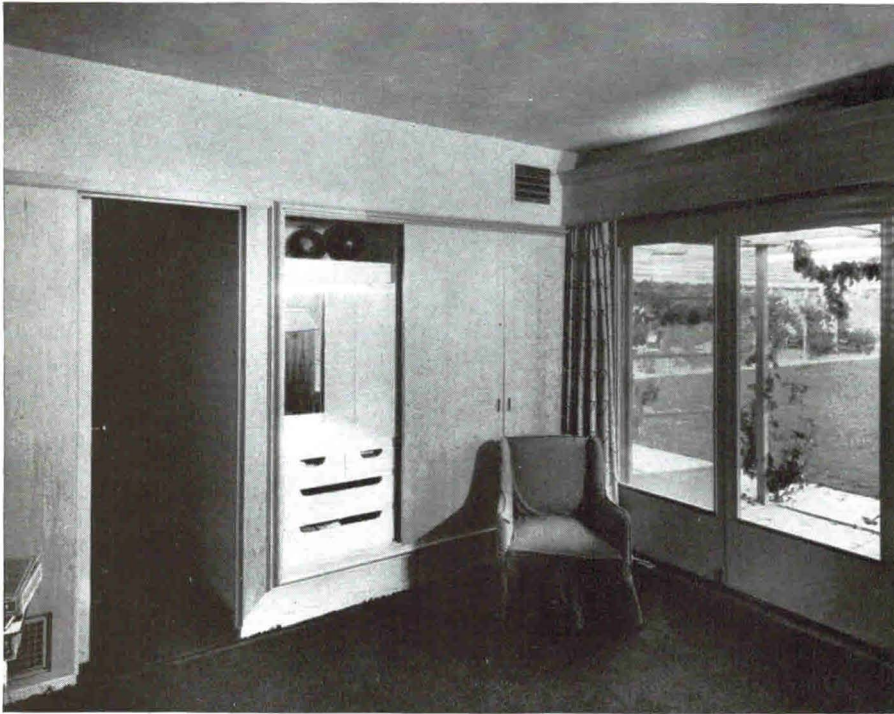
## LLOYD WRIGHT, ARCHITECT

The greatest skill and imagination have been shown in the design of the modest farm group. With the fence as a continuous design motive, the group derives its interest from the interplay of the low-pitched roof planes. There is no insistence on any arbitrary geometrical pattern, however, and the rather casual appearance of the buildings seems very well suited to the surroundings. The living room on the opposite page is of interest for the characteristic use of exterior materials for interior finish.

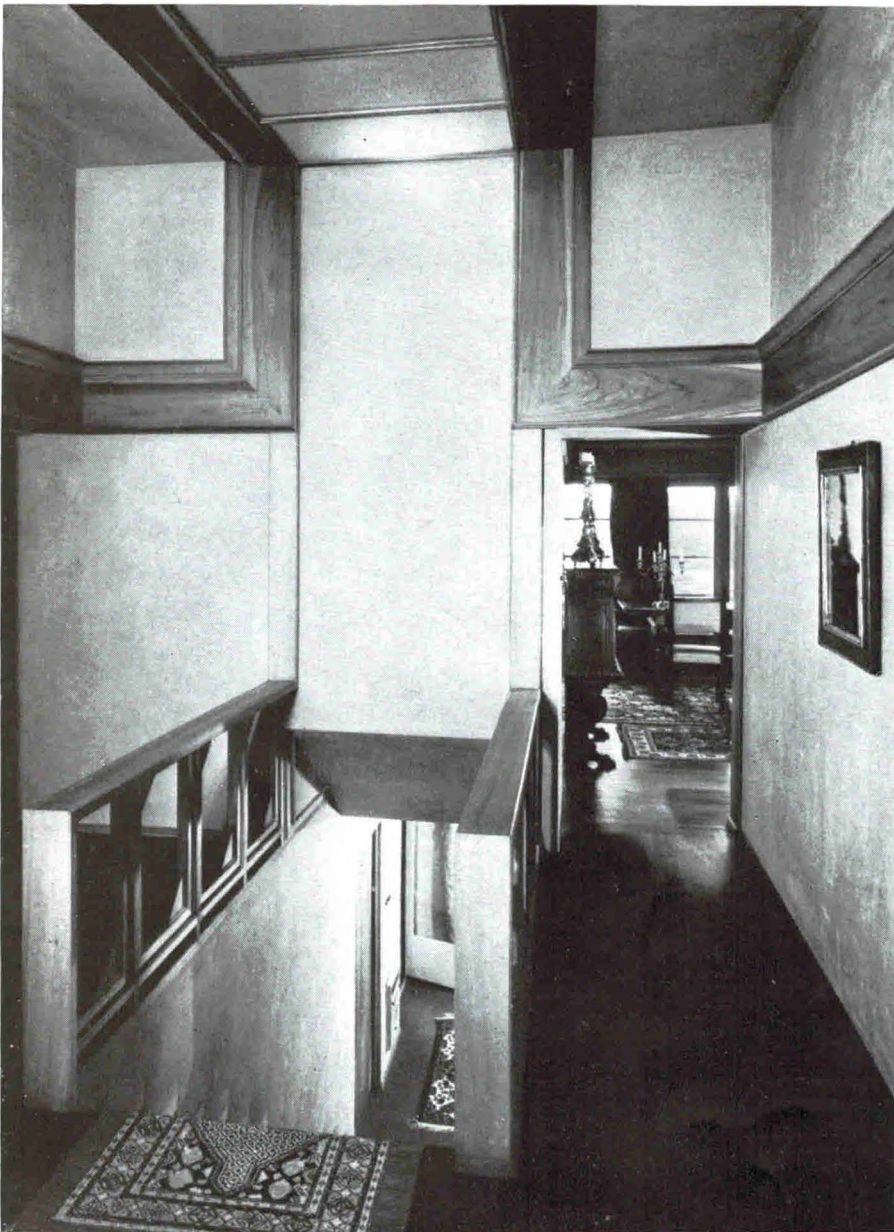
### FARM UNIT

*Will Connel*





GUEST ROOM



HALL

## CONSTRUCTION OUTLINE

### FOUNDATION

Reinforced concrete and Calabasas limestone, quarried from site. Floors—concrete.

### STRUCTURE

Junior steel beams, Jones & Laughlin Steel Corp., T. & G. planks, ½ in. Bagac plank finish. Stucco—California stucco. Walls—wood, stud, wire lath and plaster. Insulation—Reynolds metallation for exterior walls, Reynolds Corp. Soundproofing—felt between zones 2 and 4. Roof—covered with Thermax slab, Celotex Corp. and Anaconda Electro Sheet copper foil, American Brass Co. Type of construction invented by the architect: fireproof, sealed, insulated, light in weight, permanent and economical in first cost and upkeep.

### SASH AND DOORS

Exterior—steel throughout, Lee Miller Co. Garage door—Wread Overhead Door. Interior: Zone 2—slab doors, golden poplar. Zone 3—red gum. Zone 4—cedar.

### INTERIOR FINISH

Golden poplar, red gum and Port Oxford cedar; natural finish and glazed. Walls—integral color plaster. Bathrooms and kitchen—enamel.

### EXTERIOR FINISH

Armour coat brush coat for stucco; redwood oiled; steel painted.

### FLOOR COVERINGS

Service rooms, baths, walls and floors—plain color linoleum, trimmed with Wooster metal, Wooster Products, Inc.

### PLUMBING

All fixtures by Standard Sanitary Mfg. Co. Toilet equipment—Hallmack, Hallenscheid & McDonald.

### ELECTRICAL EQUIPMENT

Utility room: Hot water heater—Thermador, Thermador Electric Mfg. Co. Booster pump—Westco Pump Co.; 3 ton compressor. Fixtures—Meyburg Electrical Fixture Co.

### AIR CONDITIONING

Designed by Hartman Engineering Co. with 1lg Electric Ventilating Co. blowers, heating and cooling equipment—Hallmack, Hallenscheid & McDonald. In addition to cooling coils damper controls were incorporated in the duct system and blowers used for attic cooling as an auxiliary cooling system. Bathrooms heated by Thermador fan type heaters, Thermador Electric Mfg. Co. The system is required to meet temperature variations of 50° in 24 hours with temperature changes during the year of 27° to 114° in the shade.



*Robert M. Damora Photos*

# U. S. POST OFFICE BRONX, NEW YORK

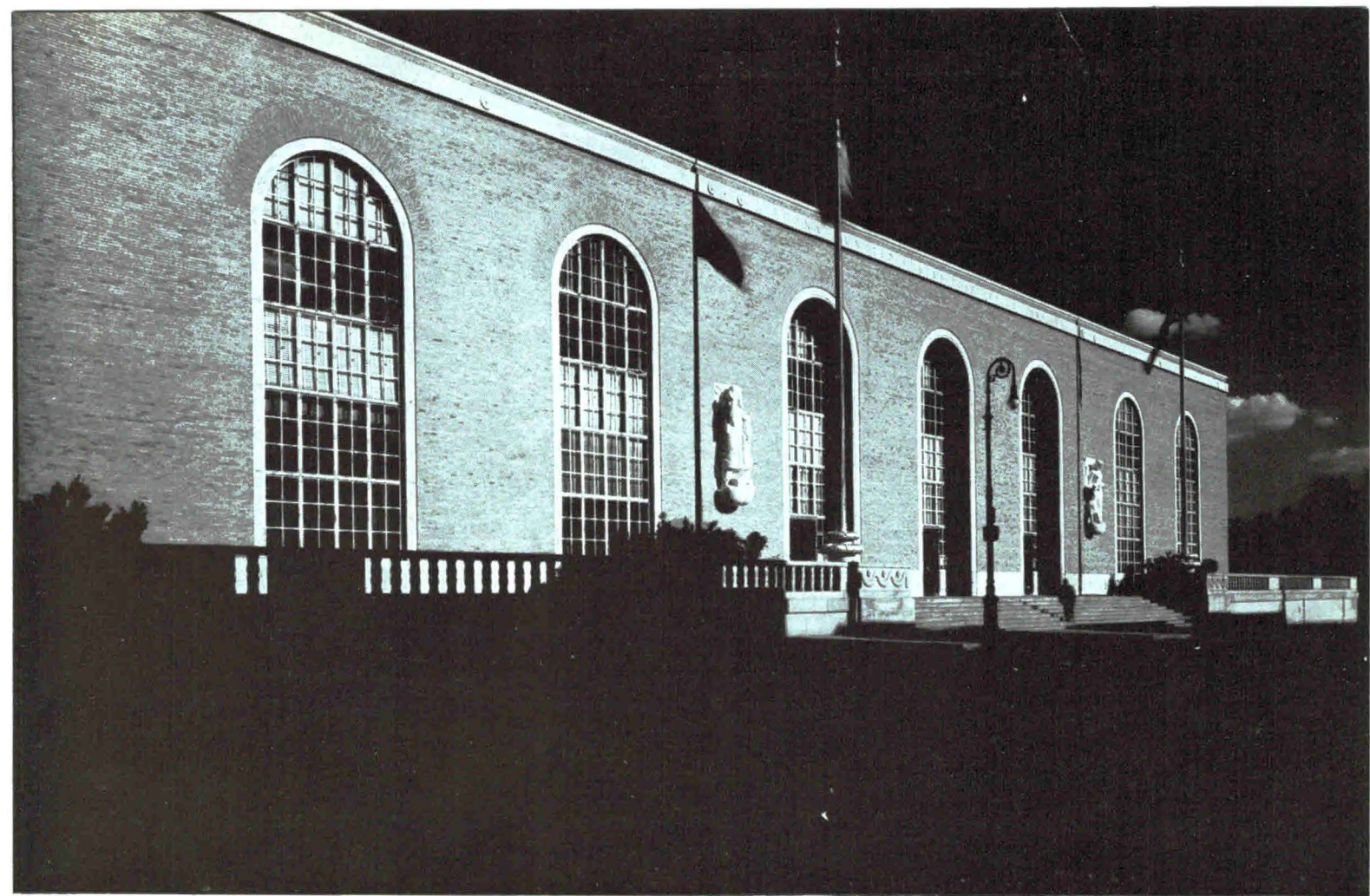
THOMAS HARLAN ELLETT, ARCHITECT

LOUIS A. SIMON, SUPERVISING ARCHITECT; NEAL A. MELICK, SUPERVISING ENGINEER

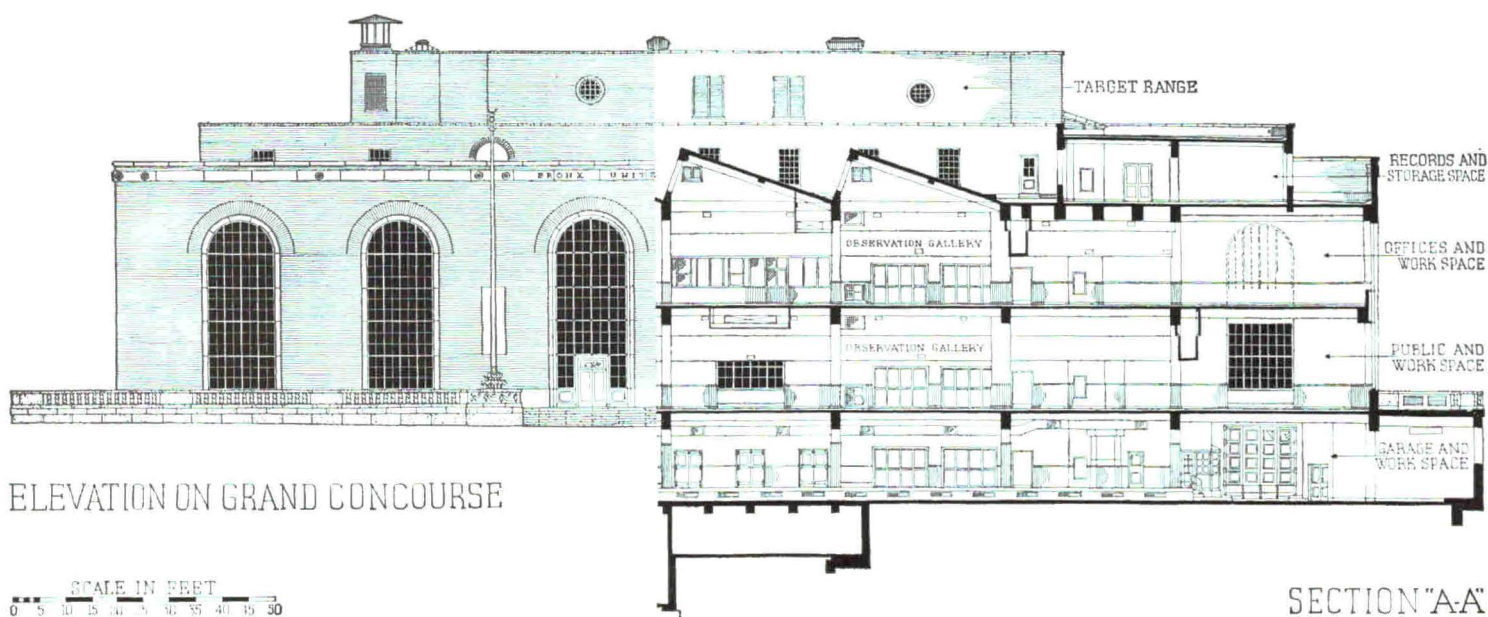
## U. S. POST OFFICE, BRONX, NEW YORK

A distinct modern influence, and the continuing tradition of "government classic" are the two conflicting tendencies which have resulted in the first signs of vitality in American post office design, and the new Bronx Post Office is an excellent example of the best recent work. Faced with a modest but very handsome gray brick, and set solidly on an ample granite base, the building subtly suggests a Georgian precedent without the use of traditional detail, and has managed to combine an appearance of unobtrusive efficiency with the dignity required of a government building. The sculptures flanking the entrances, "Noah" and "The Letter," have been placed with great imagination and executed with vigor; they were designed by Charles Rudy and Henry Kreis, who were selected through a competition. Somewhat more conventional in treatment than the exterior is the large lobby which extends along the front of the building; here too, however, the same trend toward greater simplicity is noticeable. In plan the building follows the standards set up by the Procurement Division's architectural office, with public space, sales windows, and work space on the first floor, work space, locker rooms and offices on the second, and storage and record room on the third. The building was constructed with an allotment of \$1,500,000 from the Emergency Construction Program, and contains 3,065,000 cu. ft.





THOMAS HARLAN ELLETT, ARCHITECT



ELEVATION ON GRAND CONCOURSE

SECTION "AA"





## CONSTRUCTION OUTLINE

**FOUNDATIONS:** Footings—concrete piers and caissons to bedrock. Walls—reinforced concrete. Waterproofing—membrane.

**STRUCTURE:** Exterior walls—Mt. Waldo granite facing base course to 1st floor; Hytex-Equitable face brick above with Vermont marble trim at entrances, windows, band courses and coping; back-up with common brick and interior finish in plaster. Interior partitions—Natco hollow tile, National Fireproofing Co., plastered walls with metal wainscot in working spaces; marble wainscot in lobby; Pittsburgh Plate Glass Co. Carrara glass wainscot in toilet rooms. Structural steel—floor steel encased in concrete and deep girders with Natco tile. Floor construction—cinder concrete arches. Ceilings—exposed in work spaces; plaster hung in lobby, corridors and special rooms.

**ROOF:** Hastings asphalt tile blocks on main roof; Barrett Co.'s composition for penthouse.

**SHEET METAL WORK:** Flashing and gutters—copper, National Copper Co. Ventilators—copper, H. H. Bergmann Co.

**INSULATION:** Roofs—fiber board, Insulite Co. Walls and ceiling of target range—acoustic tile, Atlantic Gypsum Co.

**WINDOWS:** 1st, 2nd floors—steel casements, Detroit Steel Products Co. Penthouses—double hung, hollow metal, S. H. Pomeroy Co. Basement—pivoted sash, Detroit Steel Products Co. Glass— $\frac{3}{16}$  in. selected quality, Pittsburgh Plate Glass Co.

**ELEVATORS:** Four Gurney with Peele counterbalanced doors.

**FLOORS:** Basement and garage areas—cement. Toilet rooms—tile. Vestibules, lobby and public spaces—marble and terrazzo. Offices—standard wood type. Work spaces, storage rooms and mailing platforms—end grain block. Lookout galleries—cork.

**WALL COVERINGS:** Lobby—canvas, Wiggins Mfg. Co.

**WOODWORK:** Trim and interior wood doors—birch, Sloan & Moller, Inc. Interior metal doors—baked finish, Jamestown Metal Corp. Exterior wood doors—clear white pine, Sloane & Moller, Inc.; bronze—Suburban Bronze Co. Garage—4-fold type, Allen & Drew Mfg. Co.

**HARDWARE:** Bronze finish throughout, Yale & Towne Mfg. Co.

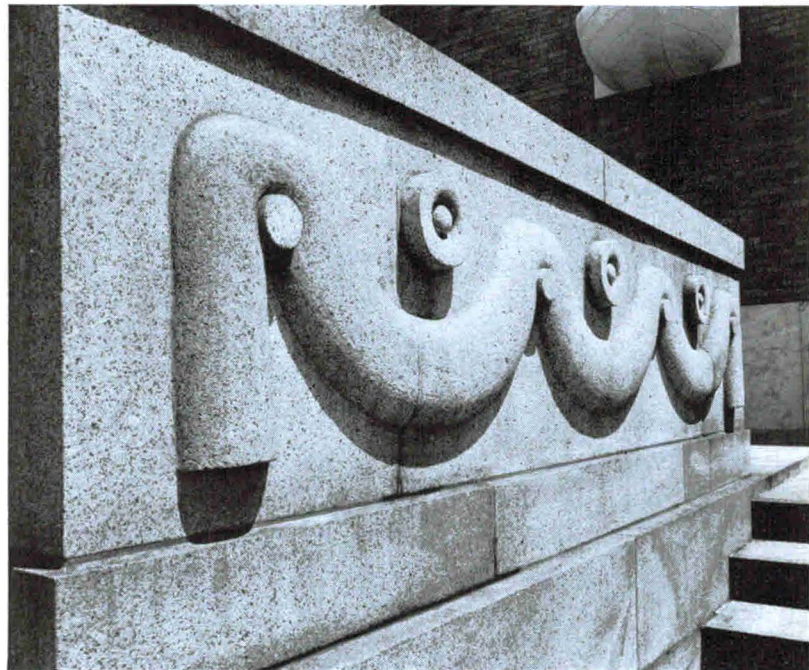
**PAINTING:** Interior walls & ceilings—Simplex, National Gypsum Co. Interior trim and sash and exterior sash—oil paint, M. J. Merkin Paint Co.

**ELECTRICAL INSTALLATION:** Wiring system—black enameled conduits and performite wire, Triangle Conduit & Cable Co. Switches—flush type, Hart & Hegeman. Fixtures—Bayley & Son; special bronze by Suburban Bronze Co. Fire alarm—Stanley Patterson Co. Clocks—Warren Telechron Co. Circuit breakers—I. P. E. Co.

**PLUMBING:** Fixtures—John Douglass Co. Circular wash fountains—Bradley Wash Fountain Co. Cast iron pipe—Central Foundry Co. Galvanized steel pipe—Wheatland Tube Co. Galvanized wrought iron pipe—Reading Iron Works. Brass pipe—Bridgeport Brass Works. House pump—Worthington Pump Co. House tanks—Geo. E. Sealey Co. Garage equipment—S. F. Browser Co. & Chas. Schaeffer Co.

**HEATING:** Two pipe heating system. Boilers—smokeless steel, Fitzgibbons Boiler Works. Fuel—coal, hand-fired. Radiators—cast iron, Corto type with legs, American Radiator Co.; concealed type, Chase Brass & Copper Co. Valves—Warren-Webster Co. Regulators—Johnson Service Corp. Unit heaters and ventilators—John J. Nesbit Co.

**SPECIAL EQUIPMENT:** Main handling equipment—Lamson Co. Mfgs. 10,000 lb. beam weighing scale—Toledo Scale Co. Vault doors—Mosler Safe Co. Rolling door, self-coil type—Kinnear Mfg. Co.

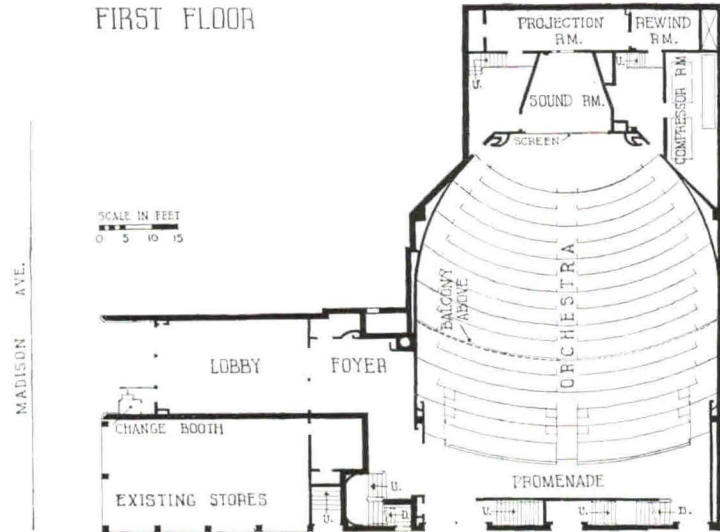


# TRANS-LUX THEATERS, NEW YORK CITY

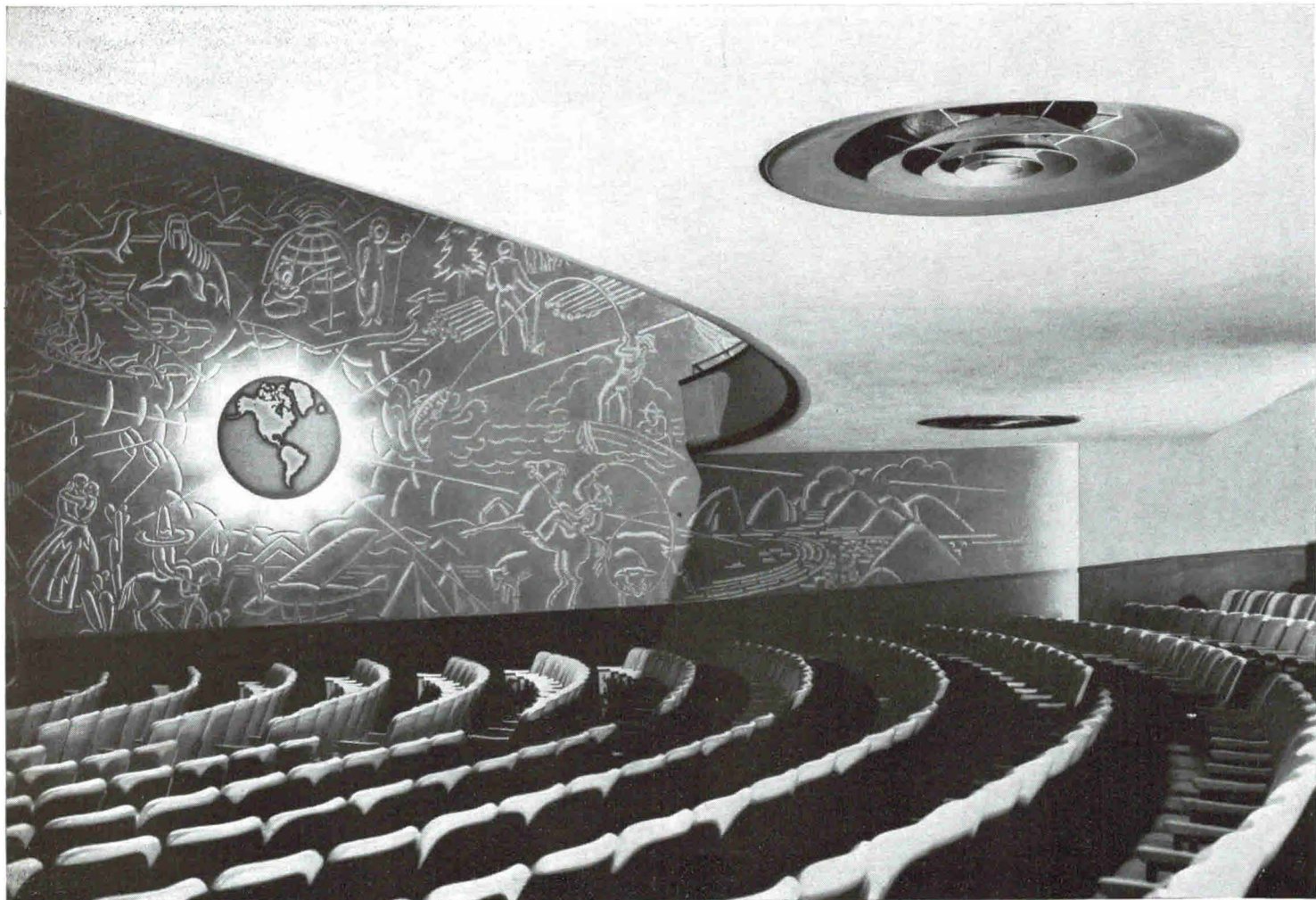


THE growing interest in programs devoted entirely to the presentation of news-reels and other short subjects has been reflected in the construction of a number of special moving picture theaters in metropolitan centers, two of which are shown here. The characteristics of these theaters are the small seating capacity, here 588 and 554 respectively, and unusually wide spacing between rows, due to the comparatively rapid changing of the audiences; the Trans-Lux type, moreover, differs basically in that pictures are projected from behind the screen, a development which has made possible a higher than usual general level of illumination within the theater.

FIRST FLOOR

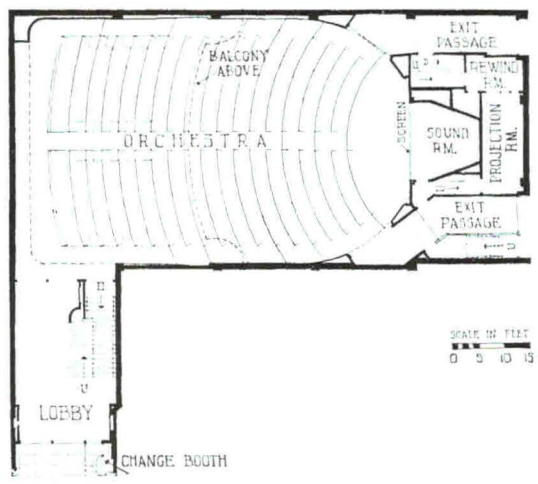


85TH STREET AND MADISON AVE.



Molitor Photos

WALKER AND GILLETTE, CONSULTING ARCHITECTS FOR 52ND ST. PROPERTY

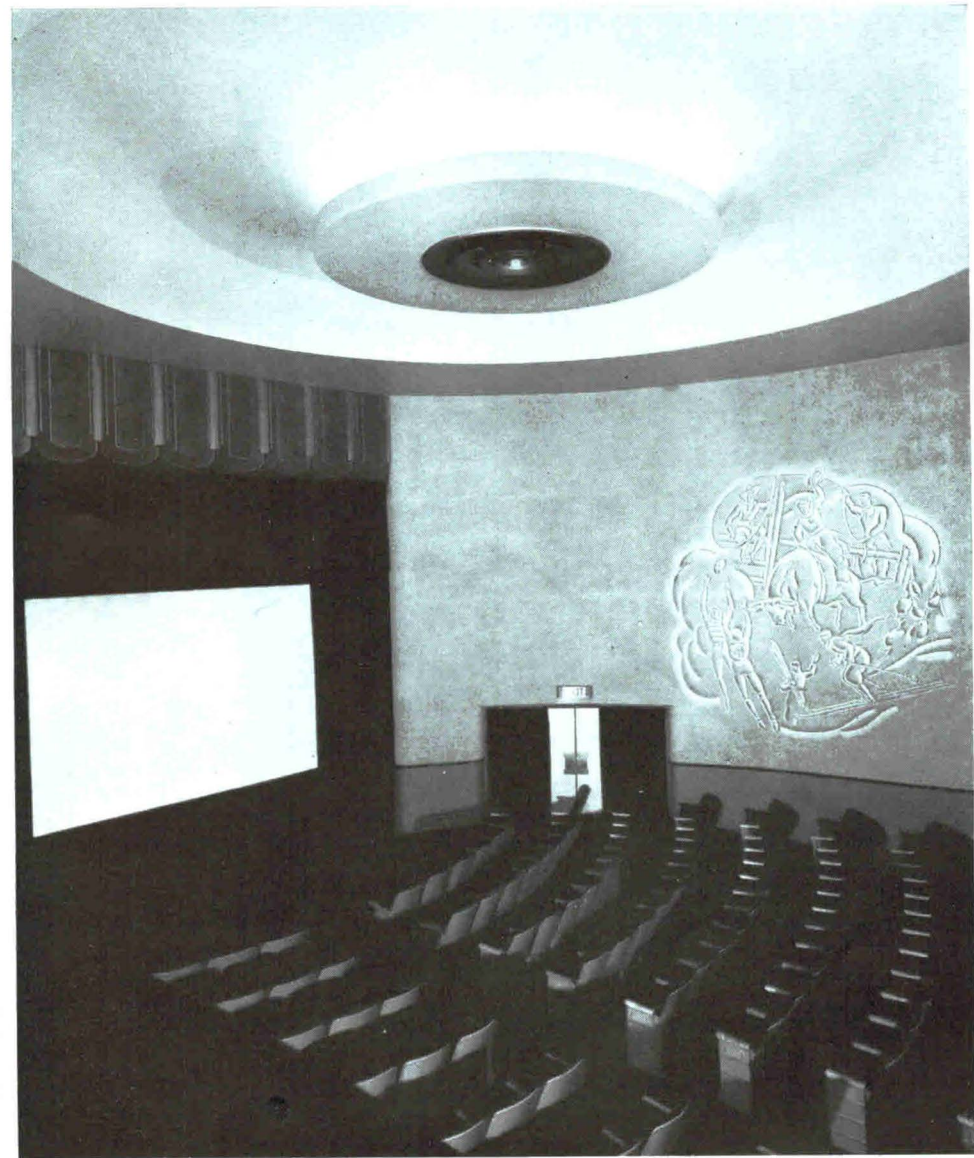


LEXINGTON AVE.

52ND STREET AND LEXINGTON AVE.



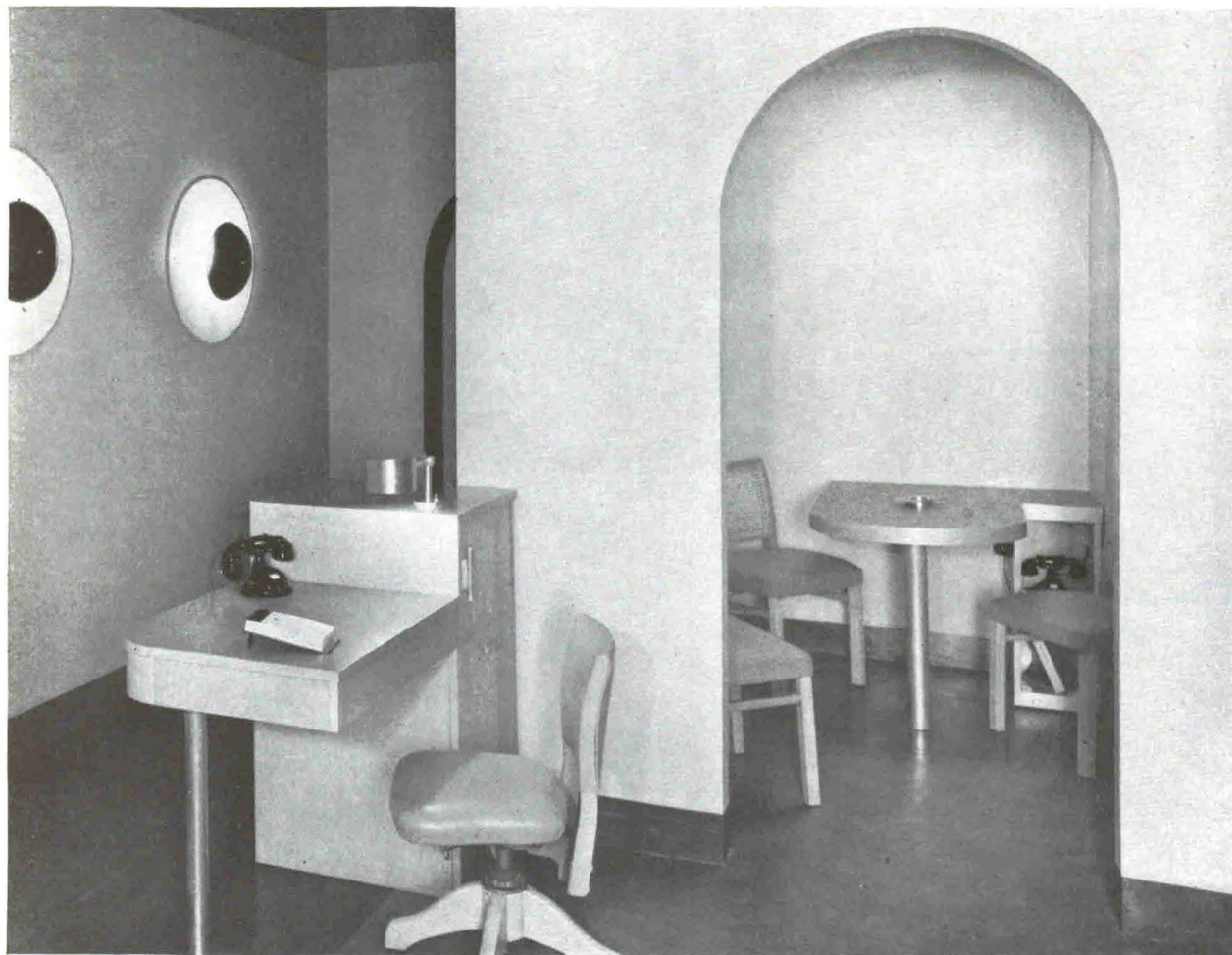
BALCONY STAIR



**FINISHES AND EQUIPMENT**

**STRUCTURE:** Madison Ave. facade—faced with select Tennessee marble, polished. Lexington Ave. facade—faced with black Carrara, Pittsburgh Plate Glass Co. Auditorium walls—covered with acoustical plaster, Kalite, Certain-teed Prod. Corp. Rear wall—rock wool blanket covered with perforated transite, Johns-Manville, Inc. Sound room—lined with Kalite. Projection room—lined with rock wool and transite, Johns-Manville, Inc. Balcony—reinforced stone concrete. Roof—reinforced concrete covered with Flintkote built-up roofing, The Flintkote Co. **SHEET METAL WORK:** Flashing and gutters—16 oz. copper. **METAL SASH**—Crittall Mfg. Co. **FLOOR COVERINGS:** Outer vestibule—rubber mats; remainder—carpet. **TRIM**—pressed steel. **DOORS**—hollow metal. **HARDWARE**—Yale & Towne Mfg. Co. **WIRING SYSTEM**—3 phase, 4-wire, 120-208 volts, 60 cycles, AC distribution. **PLUMBING FIXTURES:** Standard Sanitary Mfg. Co.; valves—Sloan Valve Co. **HEATING AND AIR CONDITIONING:** Steam, indirect radiation with central cooling system. Boiler—Titusville Marine type, Titusville Iron Works. Thermostats—Powers anemostats, Anemostat Co. of America.

RECEPTION ROOM FOR MODERN AGE BOOKS, INC., NEW YORK

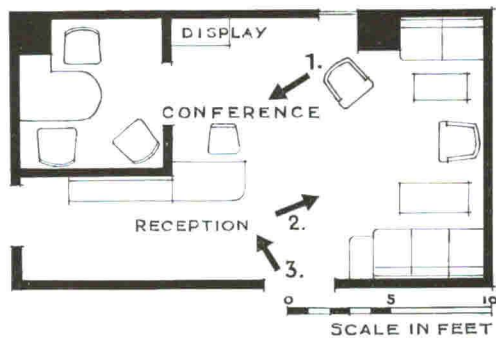


VIEW 1.



VIEW 2.

*Paul J. Woolf Photos*



To compress the requirements of display, reference, and reception into 280 sq. ft. is the by no means inconsiderable achievement represented in these illustrations. A warm color scheme was maintained throughout to give unity to the various space subdivisions: walls are in two tones of pink-beige, the ceiling is a flat red, the floor covering is red and brown, and furniture is blond maple upholstered in natural pigskin. Lighting is of the overhead type in the conference areas and indirect in the reception space.

**FINISHES AND EQUIPMENT**

All furniture designed by Intramural, Inc.; settees executed by P. Nathan Sons, Inc.; chairs, Thonet Bros. Inc.; desks, tables, cases by Modern Furniture Shops. Floor—linoleum. Lighting, display fixtures and bulletin board—G. E. Walter and Sons. Paint—Sherwin-Williams Co. and Keystone Paint & Varnish Co.

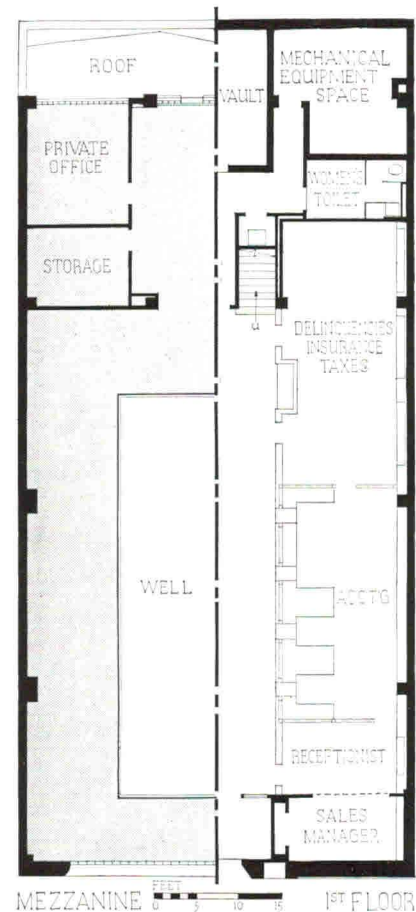
**VIEW 3.**



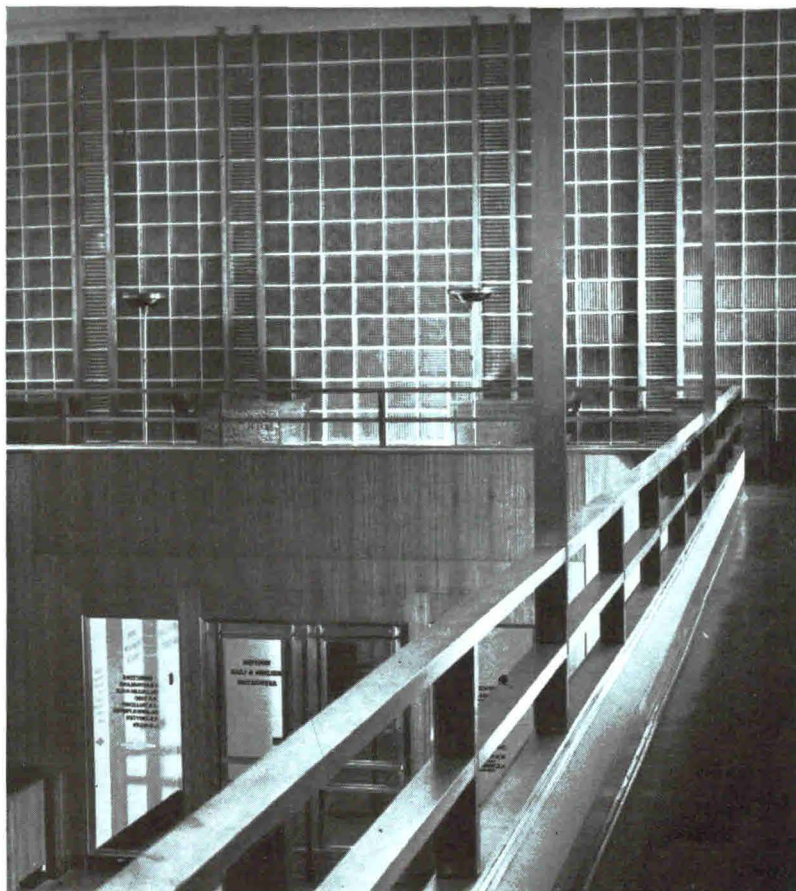
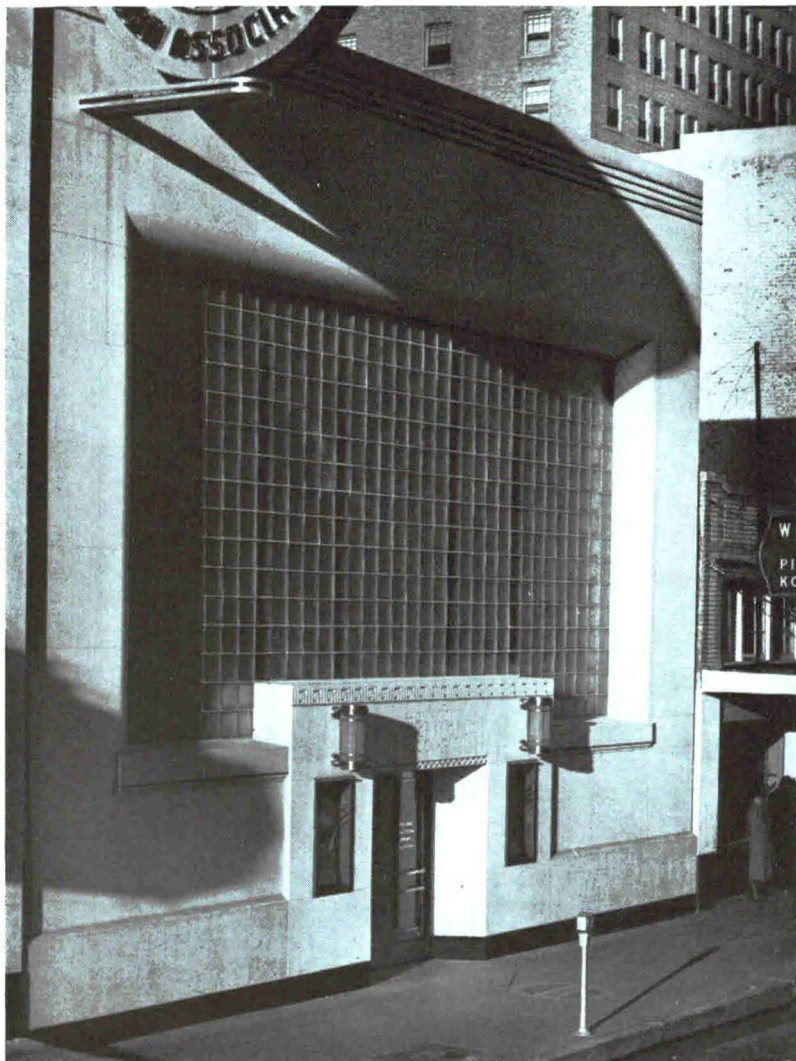
# HOUSTON BUILDING AND LOAN ASSOCIATION, HOUSTON, TEXAS



MAIN FLOOR



IN this instance, as in the following example, a relatively narrow lot dictated an exterior design which would permit a maximum of daylight in the main room. The facade, therefore, has subordinated all elements, save the entrance, to the large area of glass block. Inside a scheme of equal simplicity has been carried out, with wood, glass, metal, terrazzo, plaster, and acoustical materials agreeably combined. With somewhat different functions from those of a bank, the plan gives a small amount of space to tellers' cages, more to the numerous offices required.



MEZZANINE

## CONSTRUCTION OUTLINE

**STRUCTURE:** Street wall—Cordova cream limestone, Texas Quarries, Austin, brick backing, base of Cold Spring Granite Co.'s Ebony black granite, panels of Owens-Illinois glass block, Owens-Illinois Glass Co. Interior side of walls furred with metal lath and plaster. Partitions—plaster on hollow tile. Toilet partitions—Henry Weis Mfg. Co. Roof trusses—structural steel, Carnegie-Illinois Steel Corp. Bar joists under mezzanine floor—Bethlehem Steel Corp.

**ROOF:** Five-ply pitch and felt, Certain-teed Products Corp., over 3 in. Thermax deck, Celotex Corp.

**SHEET METAL WORK:** Flashing—16 oz. copper, Chase Brass & Copper Co. Ducts—copper bearing galvanized iron.

**SOUND INSULATION:** Ceiling under mezzanine and main ceiling covered with acoustic transite and rock wool, Johns-Manville, Inc.

**STAIRS:** Non-slip terrazzo treads and risers on concrete slab.

**FLOOR COVERINGS:** Central portion of first floor—terrazzo with Manhattan brass terrazzo strips, Manhattan Terrazzo Brass Strip Co. First floor offices—Tile-Tex asphalt tile, The Tile-Tex Co. Toilet floors—ceramic tile. Mezzanine floor—linoleum.

**WALL COVERINGS:** First floor, mezzanine and directors' room—quarter-sawn American walnut.

**WOODWORK AND TRIM:** Trim—quarter sawn walnut. Interior doors—hollow metal, Neidringhaus Inc. Exterior doors—bronze, local manufacture using moldings by American Brass Co. Mezzanine and stair rails—bronze.

**HARDWARE:** Interior—Yale & Towne Mfg. Co. Exterior—Oscar C. Rixson Co.

**PAINTING:** Interior: Walls—plaster, lead and oil paint. Acoustic ceiling—1 spray coat cold water paint. Plaster ceilings—Dutch Boy lead and lead mixing oil paint, National Lead Co.

**ELECTRICAL INSTALLATION:** Wiring—rigid conduit. Switches—Frank Adam Electric Co. Fixtures: Interior—Curtis Lighting, Inc. Exterior—bronze bracket lights, B. B. Bell Co. Dictaphone intercommunicating telephone system, Dictaphone Sales Corp.

**PLUMBING:** Fixtures by Standard Sanitary Mfg. Co. Pipes: Soil—extra heavy cast iron. Water—standard weight galvanized iron steel, National Tube Co.

**HEATING AND AIR CONDITIONING:** Steam coil forced air heating system, American Blower Co.'s Sirocco fan and Delco Frigidaire Air Conditioning Corp. direct expansion cooling equipment. Boiler—Pacific, fired with natural gas.



*Samuel H. Gottsehn Photos*

**MAIN FLOOR, OFFICERS' PLATFORM**

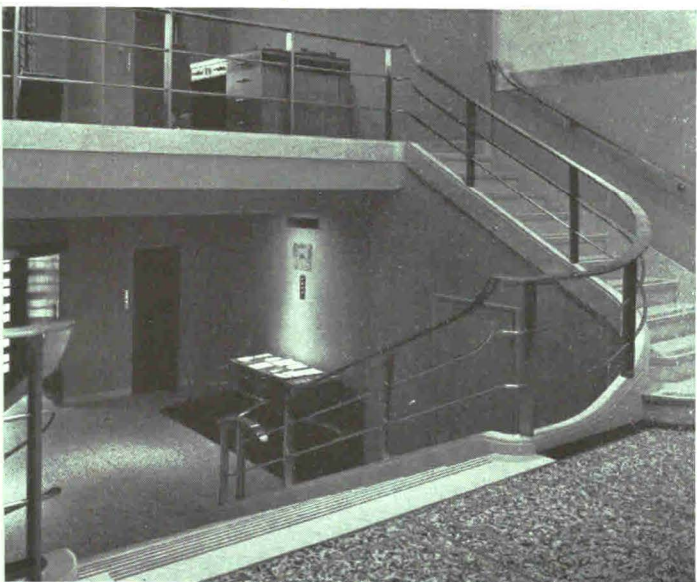




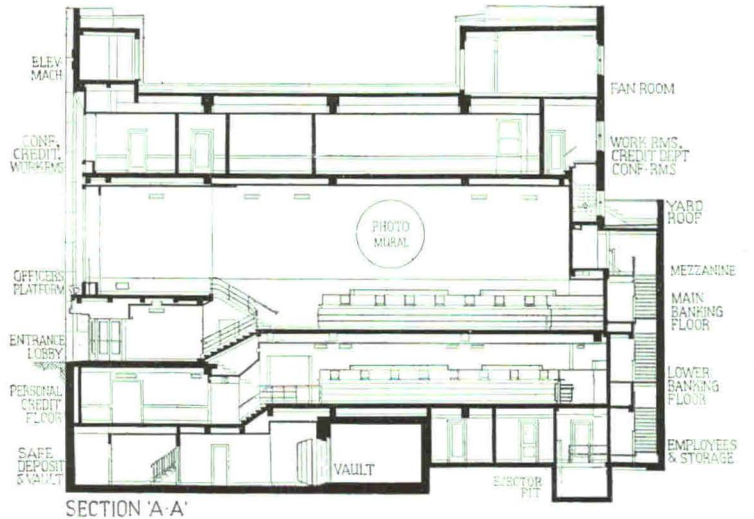
MAIN FLOOR



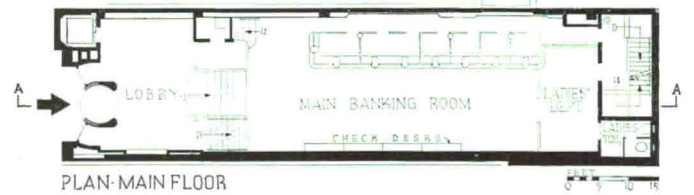
LOWER LEVEL



STAIR DETAIL

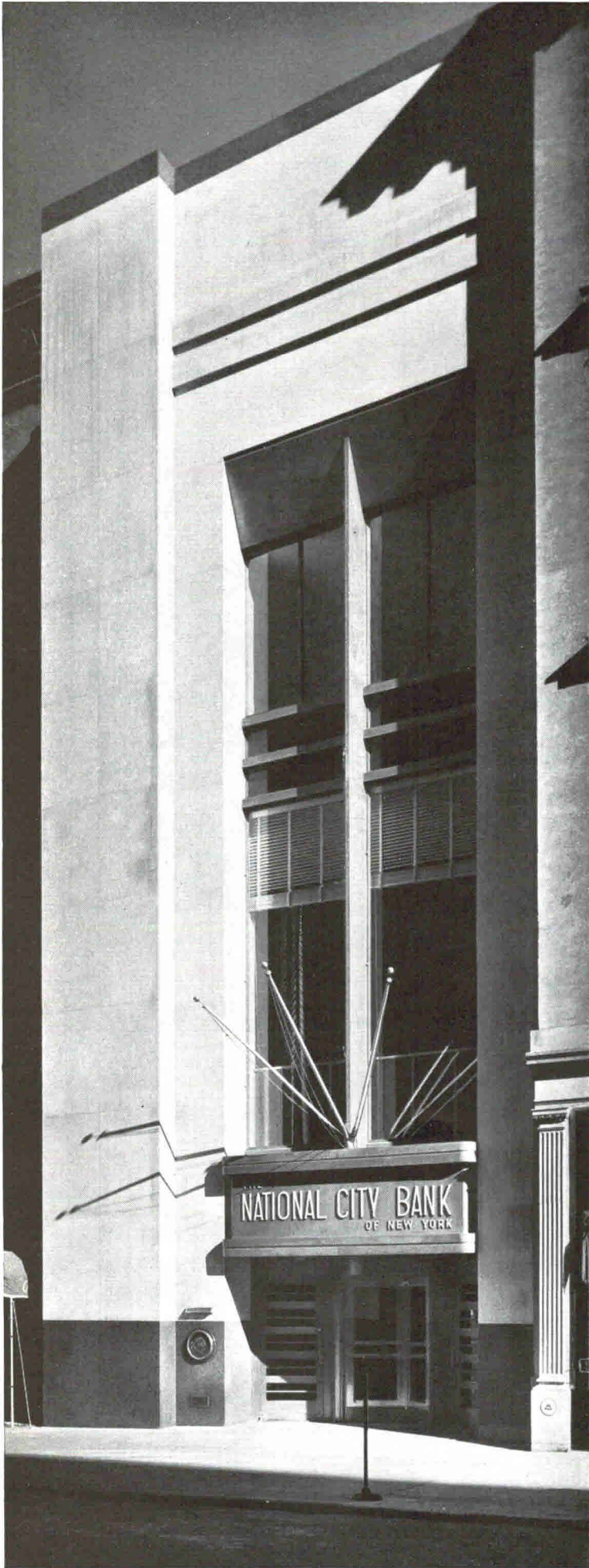


SECTION 'A-A'



PLAN-MAIN FLOOR

THE narrow lot was an important factor in the development of this ingenious and compact plan. The street entrance has been treated as an intermediate landing, with short runs of stairs to the banking rooms on the upper and lower levels. The upper banking floor, two stories in height, has been treated with the utmost simplicity, relying on its size and proportions for its effect. As shown on the opposite page, the officers' space is located on a small mezzanine, adequately illuminated by the window which extends almost the full height of the room. On the floor above is private work space, served by a small elevator. In accordance with practically universal practice, the safe deposit department and vaults are located in the basement.



Samuel H. Gottschow

WALKER & GILLETTE, ARCHITECTS  
AARON G. ALEXANDER, ASSOCIATE

## CONSTRUCTION OUTLINE

**FOUNDATIONS:** Footings and walls—concrete.

**STRUCTURE:** Exterior walls—limestone, Geo. A. Fuller Co. Interior partitions—terracotta. Structural steel—Bethlehem Steel Co. Floor construction—cinder arches.

**SHEET METAL WORK:** Flashing and gutters—copper, Anaconda, American Brass Co.

**INSULATION:** Roof—Armstrong Cork Co. Sound Insulation—Sanacoustic tile, Johns-Manville, Inc.

**STAIRS AND ELEVATORS:** Stairs—steel and marble; marble by Haas & Sproesser, Inc. Rear stairs—steel, Sexauer & Lemke, Inc. Treads—terrazzo—Del Turco Bros., Inc. Elevators—Otis Elevator Co.

**FLOORS:** Lower and main floors—terrazzo, V. Foscolo, Inc.

**FLOOR COVERINGS:** Linoleum; rubber tile, Hood Rubber Co., Inc.

**WALL COVERINGS:** Photographic murals by Fairchild Aerial Surveys, Inc.

**WOODWORK AND TRIM:** Supplied by Murray Hill Woodwork Co.

**HARDWARE:** Russell & Erwin Mfg. Co.

**PAINTING:** Interior—Gunn Decorating Co., Inc.

**ELECTRICAL INSTALLATION:** Wiring—Lord Electric Co. Fixtures—A. Ward Hendricksen.

**ARCHITECTURAL BRONZE AND IRON:** Supplied by C. E. Halback & Co.

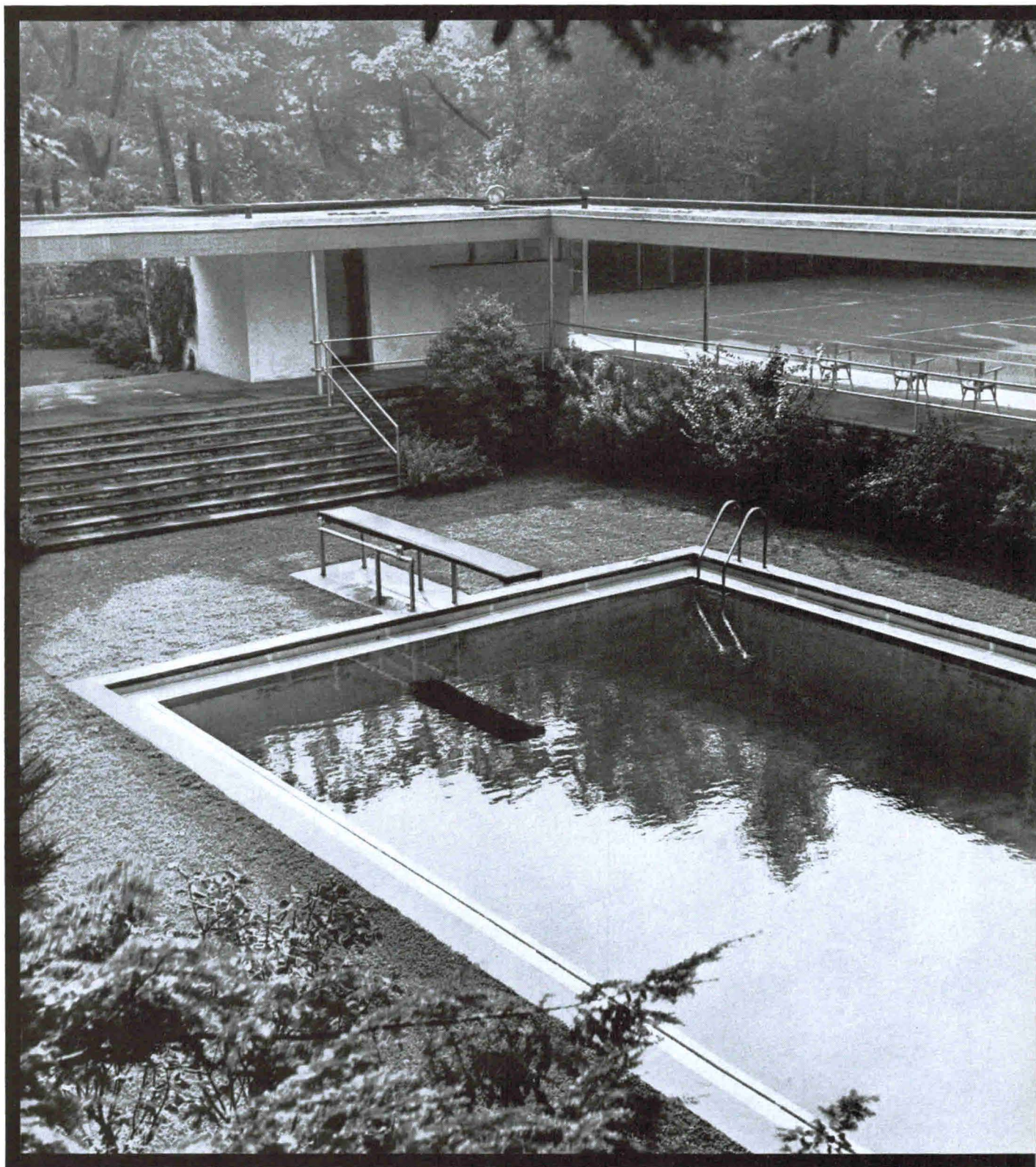
**HEATING:** Supplied by Baker, Smith & Co.

**CONSULTING ENGINEERS** on heating, plumbing and electrical work—Meyer, Strong & Jones, Inc.

**CONSULTING ENGINEERS** on steel—H. G. Balcom & Associate.

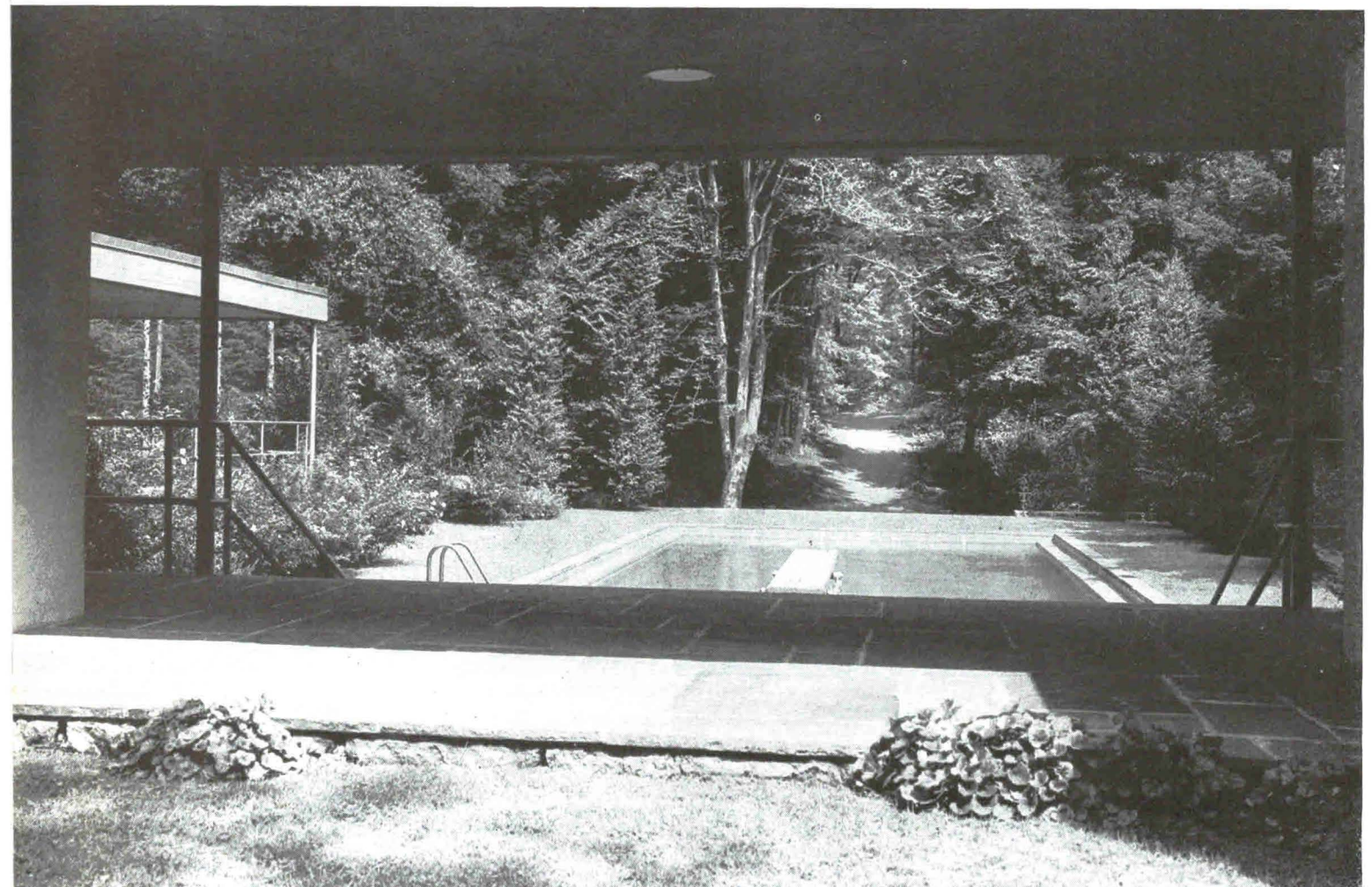
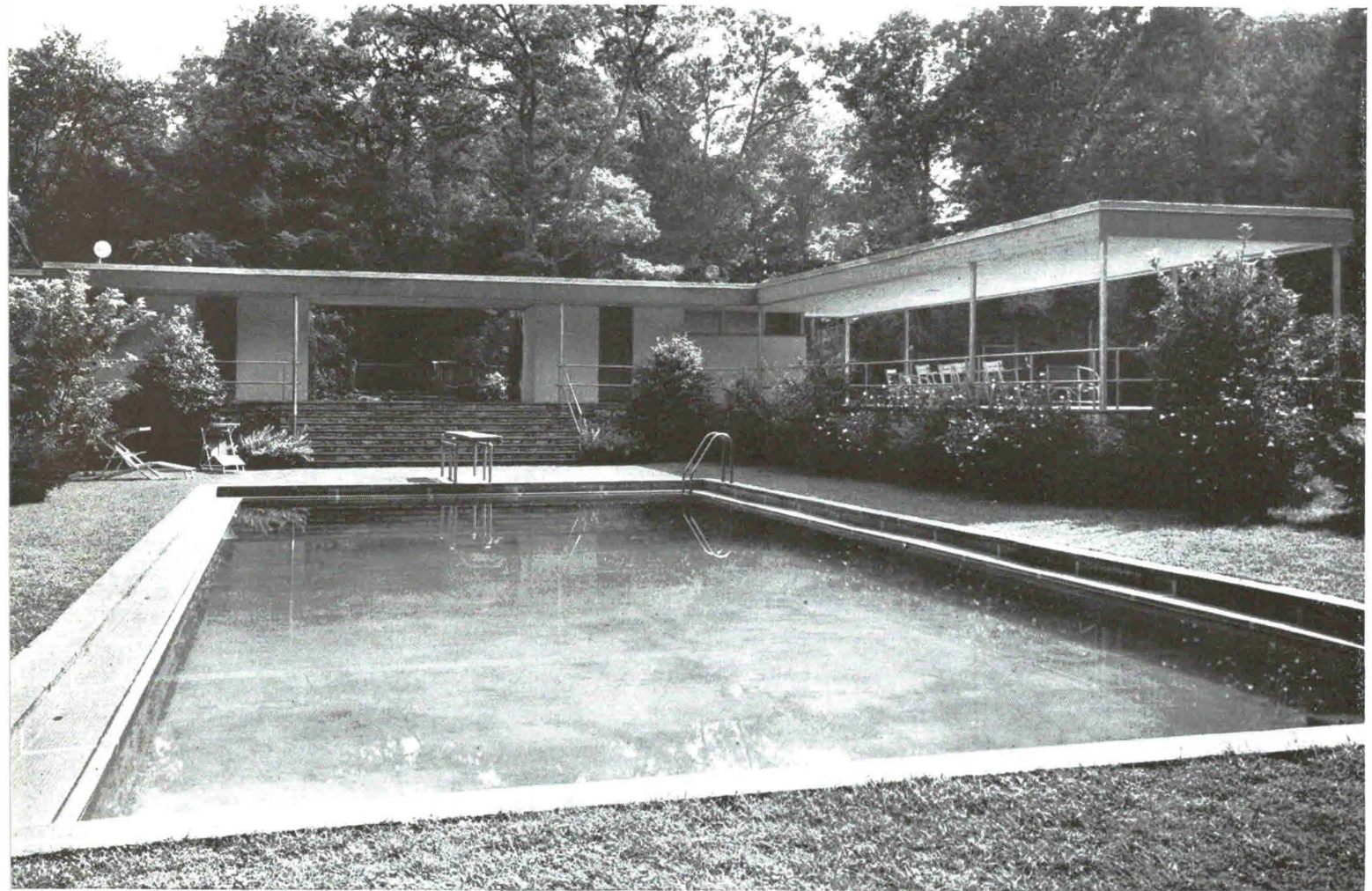
**GENERAL CONTRACTORS**—George A. Fuller Co.

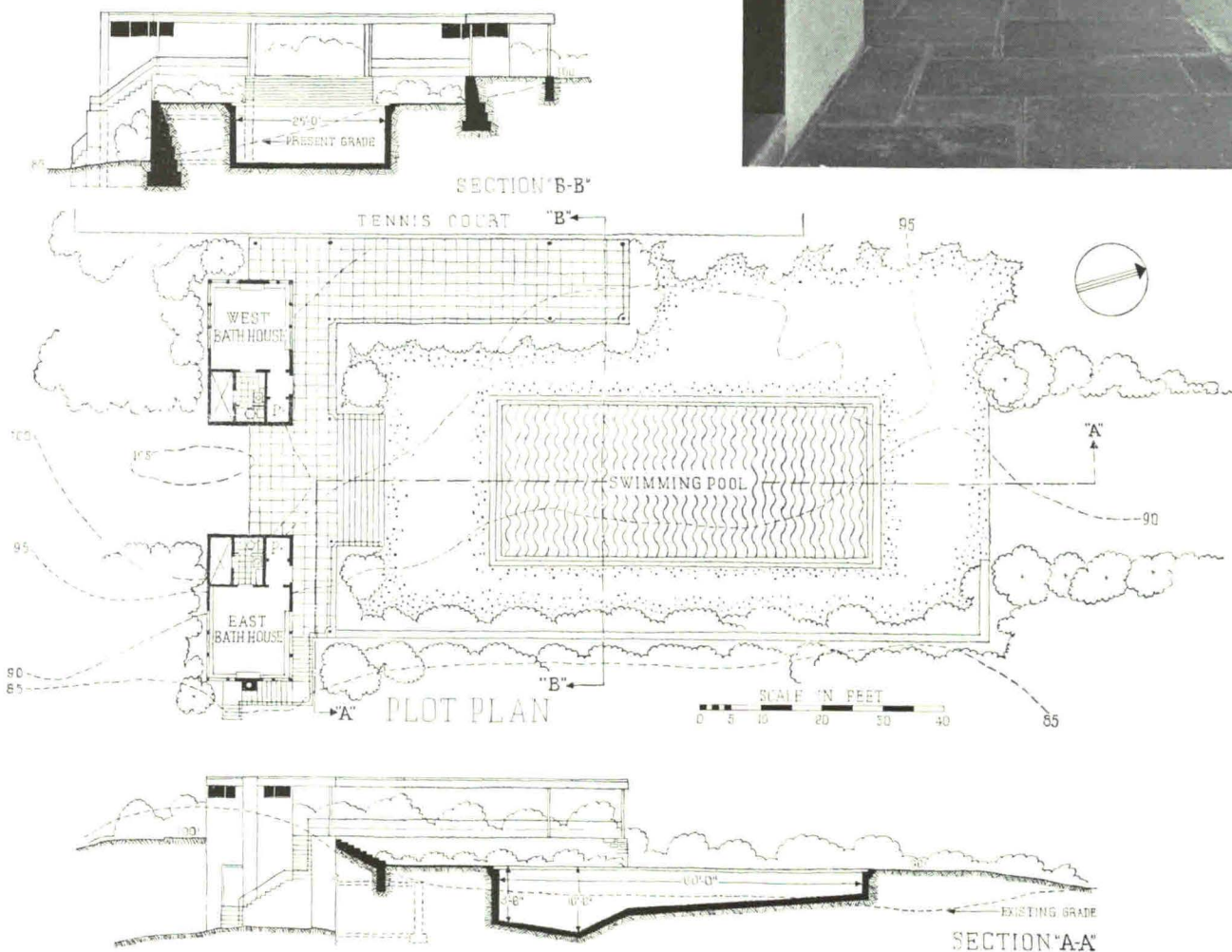
# SWIMMING POOL ON ESTATE IN COS COB, CONN.



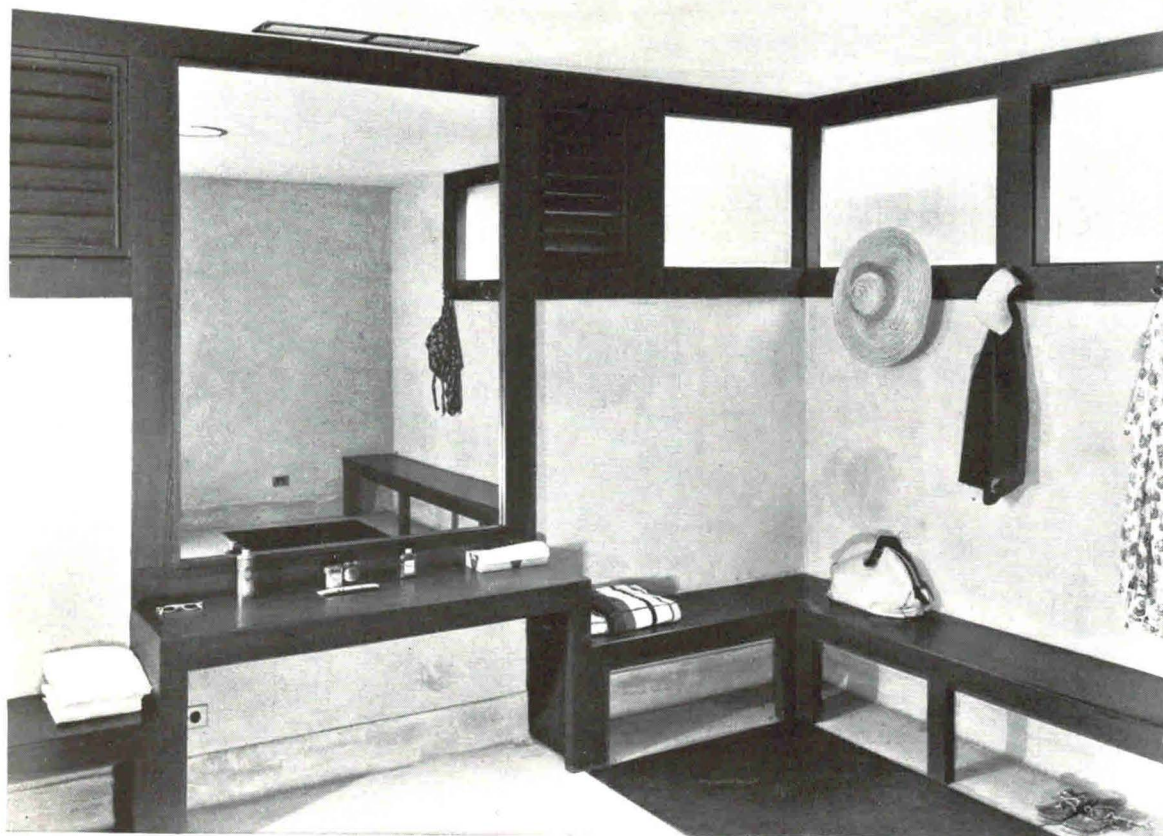
SIMON BREINES AND RALPH POMERANCE, ARCHITECTS

SWIMMING POOL ON CONNECTICUT ESTATE





In the area occupied by the pool and its terrace there is a drop of fifteen feet; while this site condition presented the greatest single difficulty in planning the group, it also made possible the very interesting series of levels which were developed as the final solution. The pool and its adjuncts were conceived as a family recreational center, and as the group is some distance from the main house, it was provided with a small pantry so that light mid-day meals might be served. The bathhouses were planned as simply as possible, and, as shown on the following page, have built-in furniture wherever possible. On the large covered terraces, used for dining and watching the tennis and swimming, the widest practical column spacing was adopted. Water for the pool is supplied by an artesian well in addition to the local supply, and this combination, together with the recirculating system, has been found to provide an exact means of controlling water temperature and algae growth. Recirculating, filtering, and water-heating equipment are housed under the dressing rooms. Cost, exclusive of landscaping: \$25,878.



EAST BATHHOUSE



**FINISHES AND EQUIPMENT**

CONSTRUCTION MATERIALS: Cement—Lehigh Cement Corp. Bluestone—William F. Watson Quarry. Tin—Wheeling Corrugated Co. Copper—Anaconda, American Brass Co. Solder—Whitehead Metal Products Co. Leaders—National Lead Co. Tile—American-Franklin-Olean Tiles, Inc. Insulation—Alfol on dressing room roof, Aluminum Co. of America. EQUIPMENT: Ladders and spring board—American Playground Device Co. ELECTRICAL EQUIPMENT: Cable—General Electric Co. Floodlights—Westinghouse Electric & Mfg. Co. Fans—Ilg Electric Ventilating Co. Meter equipment—Wadsworth. Switches and receptacles—Pass & Seymour. PLUMBING EQUIPMENT: Steel toilet and aluminum shower compartment—Henry Weis Mfg. Co., Inc. Filter equipment—Marsh Chlorinator Co. Drains—Josam Mfg. Co. Sewage disposal system—Wood Engineering Co. Water pressure regulators—Boig & Hill.

# PLANNING TECHNIQUES

FOR NEW AND REMODELED BUILDINGS



## NO. 10. MEN'S SHOPS

As every reader of *Esquire* knows, the midnight blue dinner jacket is being discarded as too conservative by our best cafe society. And even less daring males now appear at their offices besuited and beshirted in an array of colors which runs from mildly gay to downright dazzling. But if men's fashions are traveling the complete spectrum, the establishments which feature them strangely stick to an architectural and decorative tempo which antedates Mr. Ford's Model T. Let it hastily be added that no amount of research discloses the reasons for the generally drab and uninspired interiors which are the rule in this field. While salesmen awe bewildered buyers into snappy, shirred-at-the-waist trousers, the proprietor views his outmoded store with belligerent complacency which defies even a questioning eyebrow.

Anything-but-Tudor is still considered rather bold in ready-to-wear, and the number of custom tailors who have freshened up their shops can be counted on the fingers of a gray suede glove. Modern's arrival in the men's clothing field remains unpredictable, however hoped for. Perhaps the zipper fly is the long awaited signal for a revolution. The following section presents high spots from the men's field.

Previously published in this series: NO. 1. SERVICE STATIONS, February 1937; NO. 2. SHOE STORES, March 1937; NO. 3. CAFETERIAS AND LUNCHEONETTES, May 1937; NO. 4. WHOLESALE SHOW-ROOMS, June 1937; NO. 5. DRUG STORES, July 1937; NO. 6. BOOK STORES, September 1937; NO. 7. HOTEL AND RESTAURANT BARS, November 1937; NO. 8. FURNITURE STORES, February 1938; NO. 9. FOOD STORES, March 1938. Readers wishing specific detailed information on Men's Stores and other subjects previously published are invited to address inquiries to the Forum's Editorial Research Department.

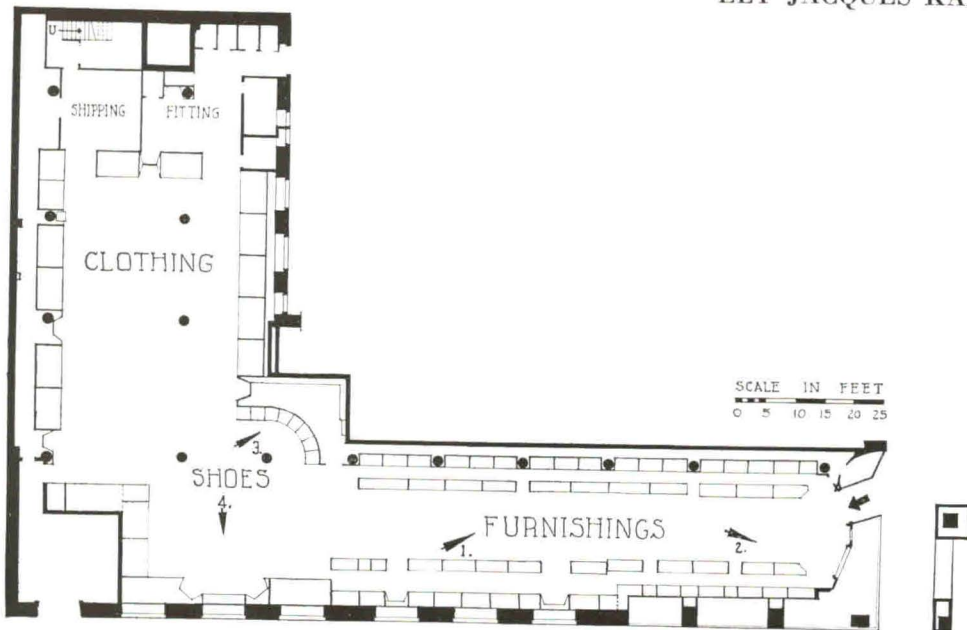
# MEN'S SHOPS



VIEW I.

Robert M. Damora

WALLACH'S STORE, 253 BROADWAY, NEW YORK CITY  
ELY JACQUES KAHN, ARCHITECT

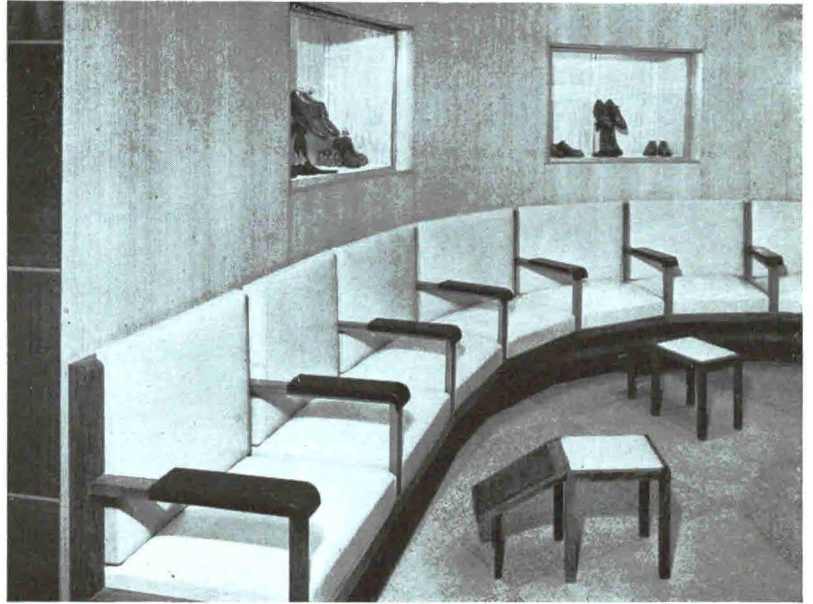


A large store, with well defined departments for furnishings, shoes, and clothing, this example shows the important part which design can play in modern merchandizing. Open aisles encourage customer circulation past displays, stimulate impulse sales. Lighting, finishes, and fixtures combine to set the tone without distracting attention from the merchandise.





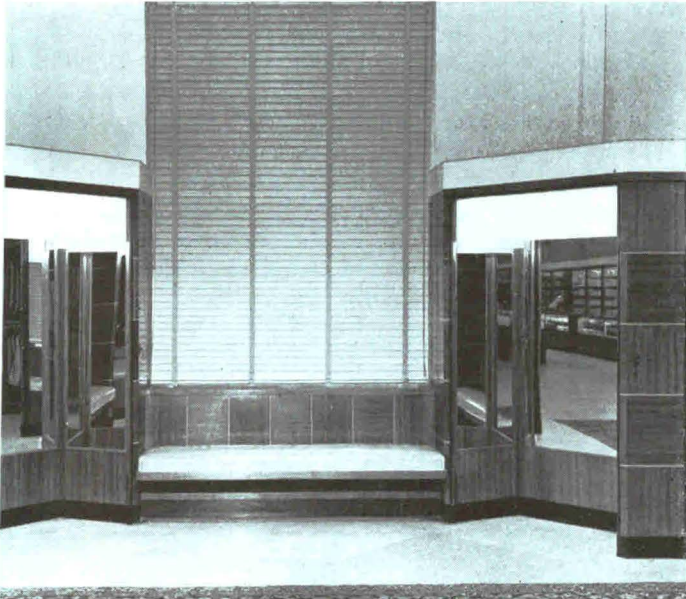
VIEW 2.



VIEW 3.

### FINISHES AND EQUIPMENT

Wall and show cases, built-in seats, Grand Rapids Store Equipment Co. Venetian Blinds, J. G. Wilson Corp. Lighting fixtures, Kahl & Eckstein. Air conditioning, York Ice Machinery Corp. Murals are by Joan Kahn.



VIEW 4.

*Damora photos*

**MIRRORS.** Mirror alcoves must be convenient to the customer. Recessed alcoves between sidewall cabinets are best. Where space for these is not available, and to accommodate peak loads, one of the several types shown below may be used. Folding mirrors have the disadvantage that wings must be adjusted to exactly the correct angle, which takes time and may annoy the buyer.



R. H. MACY CO.



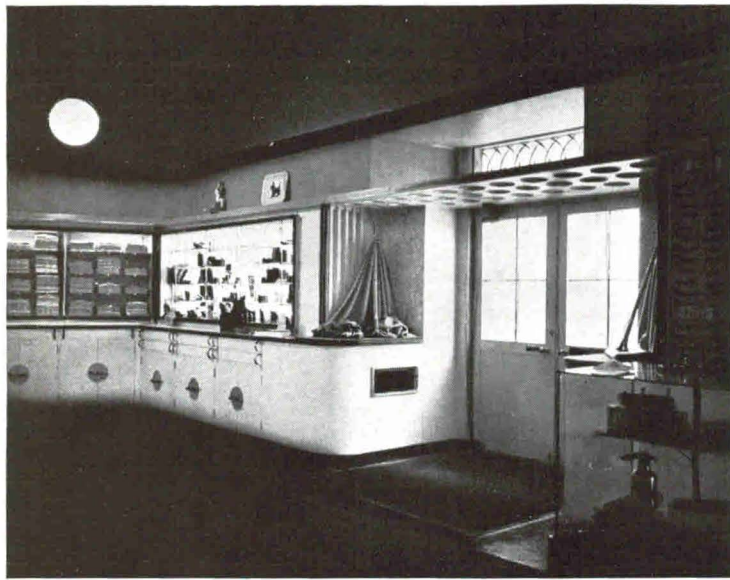
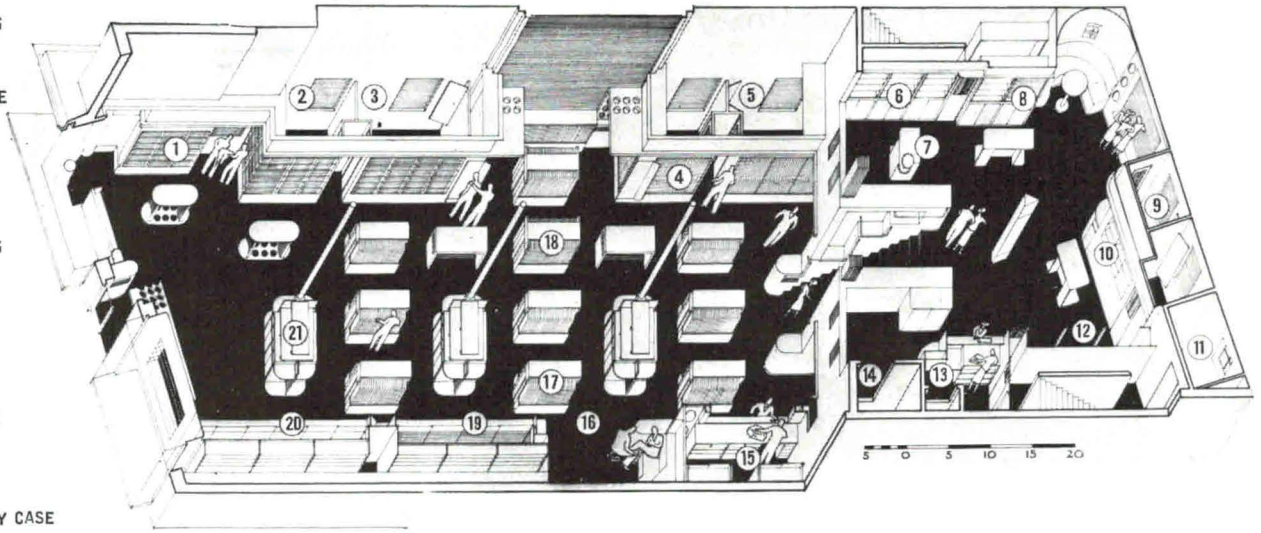
SEBASTIAN, LTD. page 501



B. ALTMAN & CO. *Beinert photos*

# MEN'S SHOPS

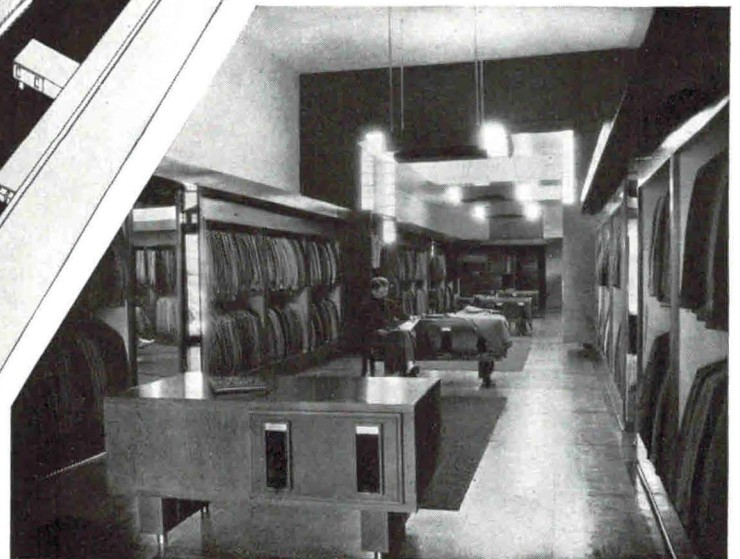
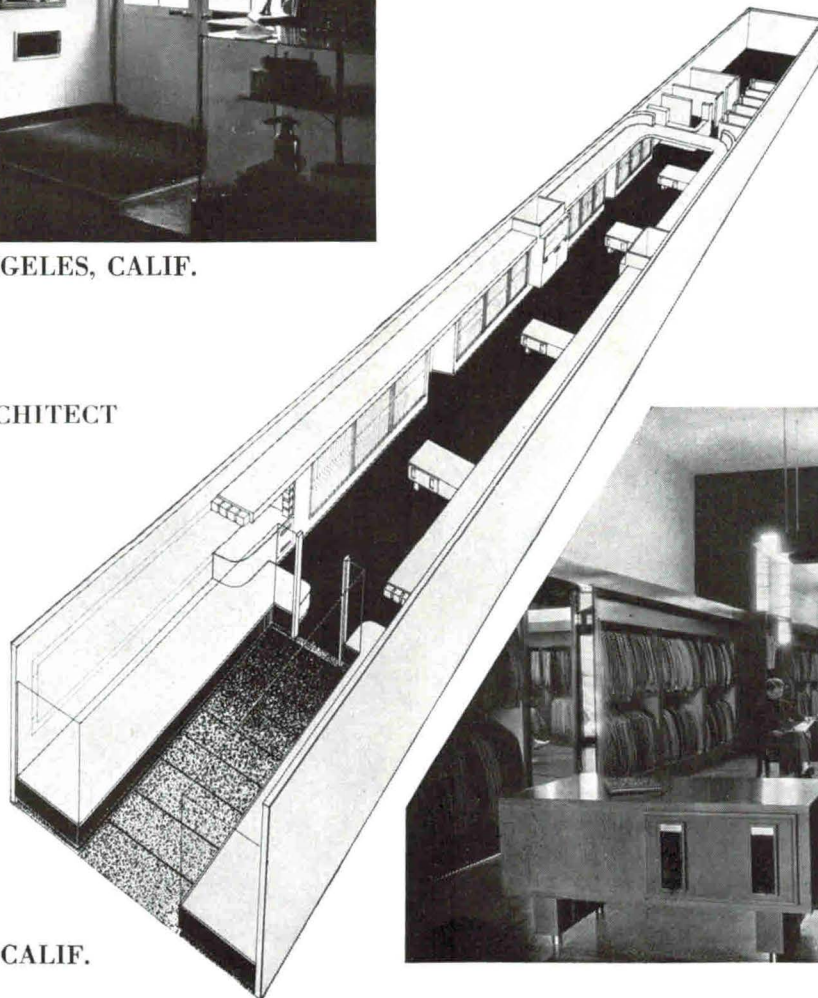
1. BOLT GOODS SHELVING
2. FITTING ROOM
3. FITTING ROOM
4. DOUBLE HANGING CASE
5. FITTING ROOMS
6. SWEATER CASE
7. MILLINERY TABLE
8. SKIRT CASE
9. FITTING ROOMS
10. BOLT GOODS SHELVING
11. TOILET ROOM
12. HANGING CASE
13. SERVICE
14. ELEVATOR
15. SERVICE
16. SHOE DEPARTMENT
17. FLOOR HANGING CASE
18. TROUSER CASE
19. HAT CASE
20. SHIRT CASE
21. NECKTIE AND HOSIERY CASE



PHELPS-TERKEL, LOS ANGELES, CALIF.

HARBIN F. HUNTER, ARCHITECT

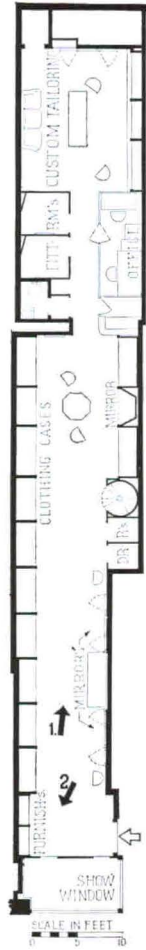
A model of arrangement and circulation for the comprehensive men's shop, the store above includes well organized departments for men's clothing, furnishings, and shoes, and—in recognition of the fact that women frequently shop for men—a women's department on the mezzanine. Beneath this is a sports shop, with separate access and display space on a side street. Impulse items, such as neckties, hosiery, and hats, are located at the right of the main entrance, faced by the custom tailoring department, so placed for purposes of sales-promotion. In the store below, the same architect has worked out a straightforward solution for the store devoted exclusively to clothing, in a space 16 x 153 ft.



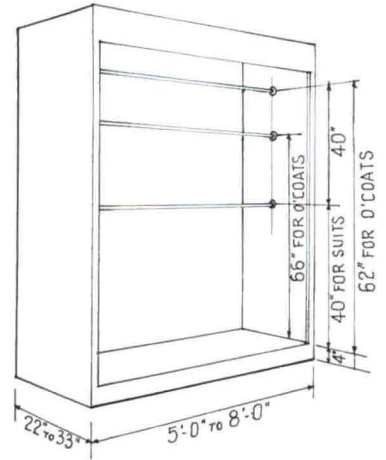
SQUIRE'S, LOS ANGELES, CALIF.



VIEW 1.



A simple and effective treatment of an extremely narrow space devoted to ready-to-wear and custom-made clothing. Detail below shows the type of hanging case used, one suit deep and equipped for hanging rods in two positions, so as to accommodate two rows of suits or one of overcoats.



VIEW 2.

John D. Beinert Photos

SEBASTIAN, LTD., NEW YORK CITY  
ROSENSTOCK & KARMIN, INC., DESIGNERS AND BUILDERS

### FINISHES AND EQUIPMENT

**PHELPS-TERKEL** (opp. page): Floor—Asphalt Tile, Azrock by Uvalde Rock Asphalt Co.; carpet, Klearflax Linen. Base—Linoleum, Armstrong Cork Products Co. Walls—wallpaper, Becker, Smith & Paige, Imperial Wallpaper Co., Thermax, Celotex Corp. Hardware—cabinet, Garden City Plating and Mfg. Co., building, Schlage Lock Co., Oscar C. Rickson Co., Norton Door Closer Co. Cases—Algoma Plywood and Veneer Co., Red River Lumber Co.

**SQUIRE'S** (opp. page): Floor—Asphalt Tile, Moultilite by Thomas Moulding Co.; carpet, Alexander Smith. Base—Rubber, Puritan Rubber Mfg. Co. Furniture—Thonet Bros. Hardware—cabinet, Garden City Plating and Mfg. Co., Knappe & Vogt Mfg. Co., building, Schlage Lock Co., Oscar Rickson Co.

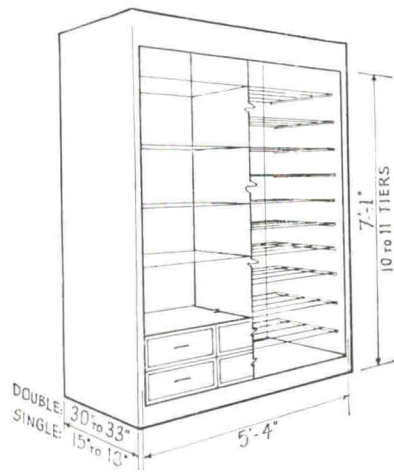
**SEBASTIAN, LTD.:** Floor—Linoleum. Hardware—Garden City Plating and Mfg. Co. Paint—Pittsburgh Plate Glass Co.

# MEN'S SHOPS

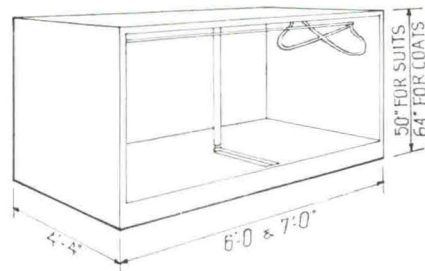


John D. Beinert

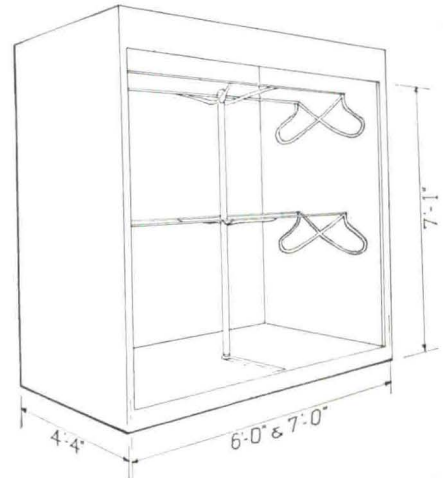
CASES 1. TO 4. DESIGNED BY GRAND RAPIDS STORE EQUIPMENT CO.



3. Left, convertible furnishings wall case, used for shirts, sweaters, pajamas, underwear, neckwear, hosiery, etc. Glass shelves permit light to penetrate to goods. Right and illustrated in photograph, hat case, shelves of metal rods.



1. Revolving floor wardrobe, used on large floors where an open effect is desired.



2. Revolving wall wardrobe, used where room permits to achieve large capacity. Doors are now often omitted from both floor and wall wardrobes and replaced by roller shades for night use.

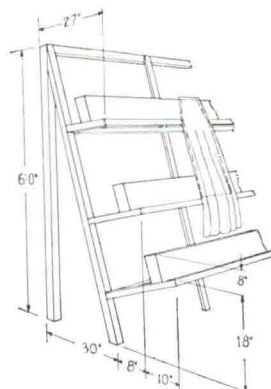


4. Display counter, used for small items and to divide clerk and customer.

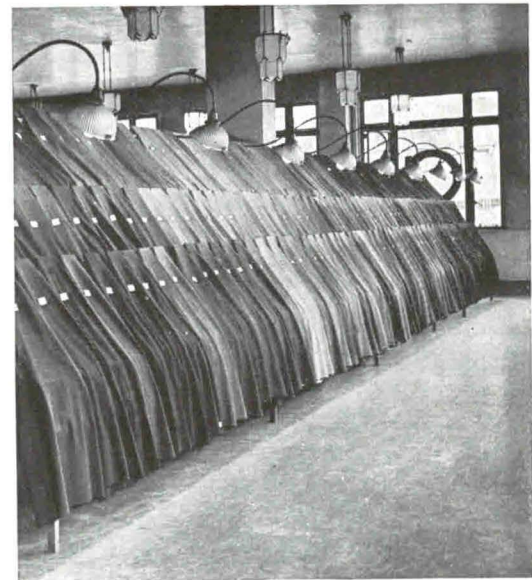
## COLEBY TAILORING CO., NEW YORK



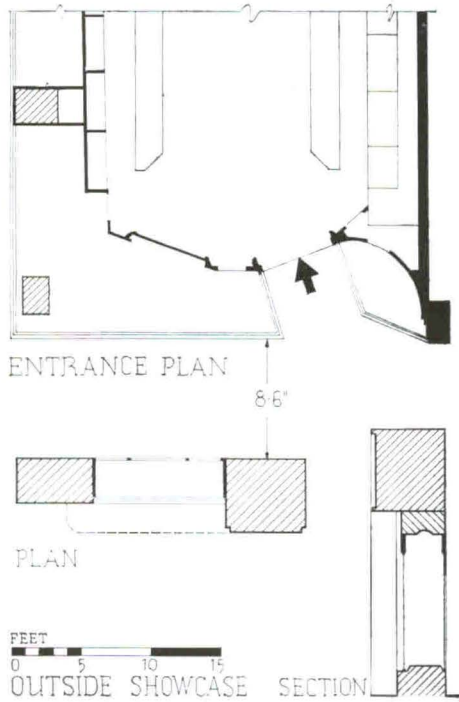
Wiles



5. Material display rack for custom tailoring shops.



John D. Beinert



1. WALLACH'S ELY JACQUES KAHN, ARCHITECT

*Robert M. Damora*

## STORE FRONTS

1. An interesting free-standing display window which much increases the display space available in a narrow front. (See plan, p. 498.)
2. Projecting show windows with partially open backs giving free view of the store behind. (p. 500.)
3. Simulated store front for men's clothing section in a department store.



2. PHELPS-TERKEL H. F. HUNTER, ARCHITECT

3. B. ALTMAN CO. STORE, NEW YORK H. T. WILLIAMS, DESIGNER

*John D. Beinert*

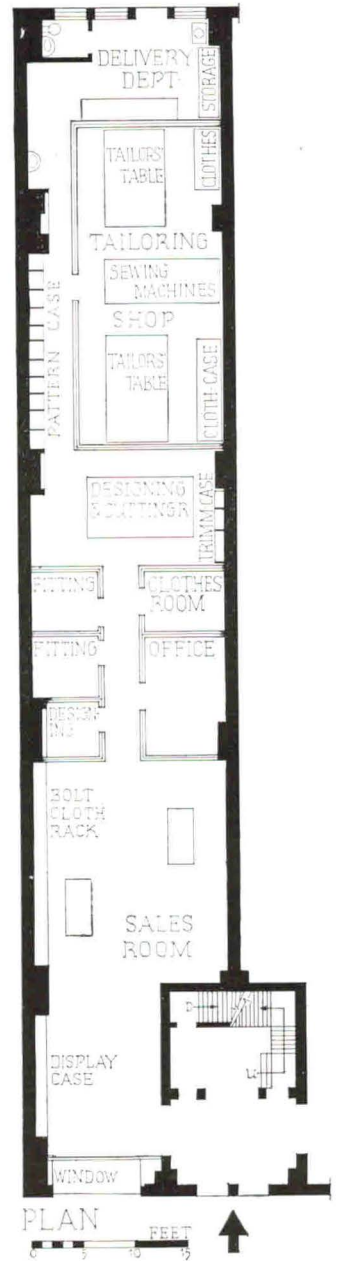


# MEN'S SHOPS

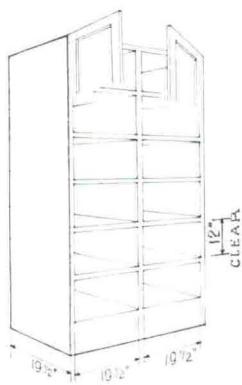


L. R. ERMILIO & CO., PHILADELPHIA, PA.      DESIGNED BY OWNERS

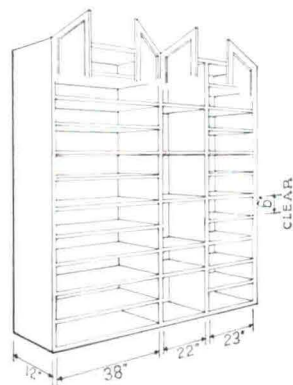
This shop is devoted exclusively to custom tailoring, is a model of arrangement and facility. The straight-forward plan shows the various functions to be provided for and the amount of space needed for each. One of the few of its kind to abandon period style, the shop gains much from the simplicity thus achieved.



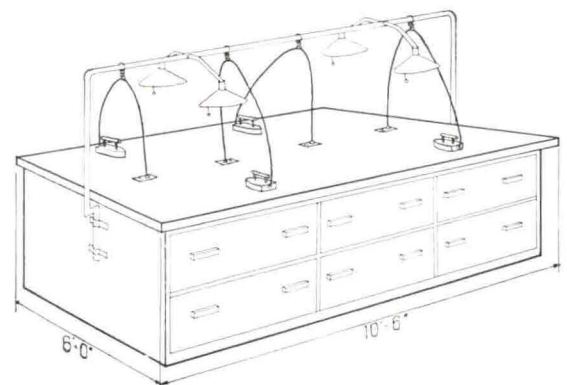
**WORKROOM DETAILS.** (Below.) **1.** Pattern case, used for filing customers' patterns. Patterns are stored in 15 x 18 in. envelopes, shelf spaces hold from fifteen to twenty of these. **2.** Trimming case. Left hand shelves accommodate 36 in. body linings, middle shelves piece cotton goods (15 to 20 in.), and right shelves button and sewing boxes. **3.** Work table. The same size table is used for designing and chopping and as a work table: The length accommodates the average 10 foot suit pattern. The width enables an assistant to work opposite the designer. Four tailors use it as a work table. Tops are Linoleum.



**1. PATTERNS**

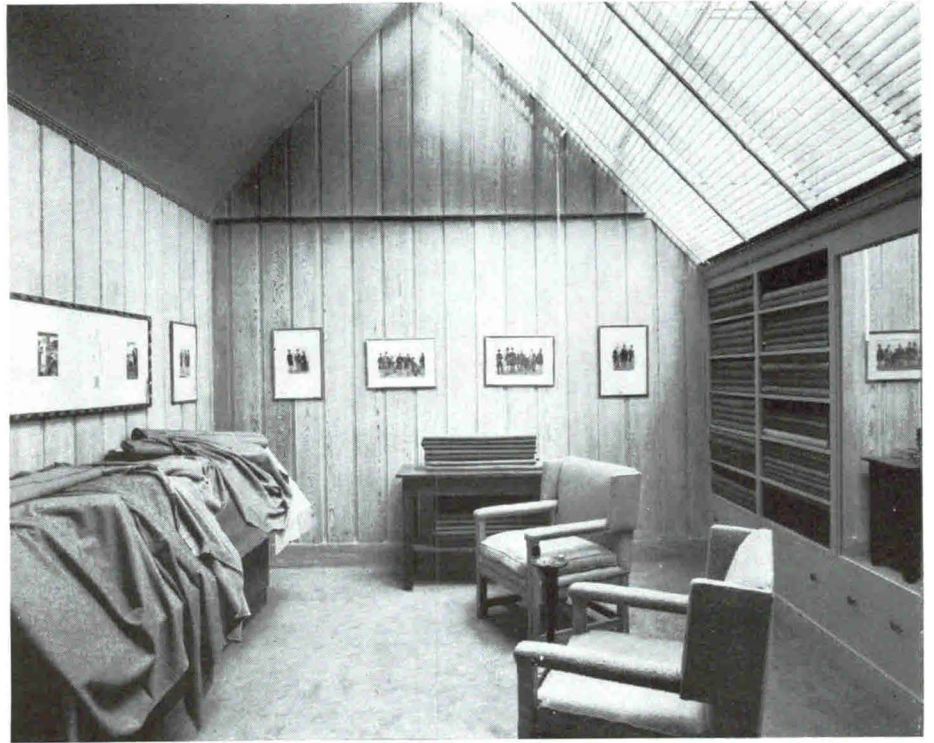


**2. TRIMMINGS**



**3. WORK TABLE**

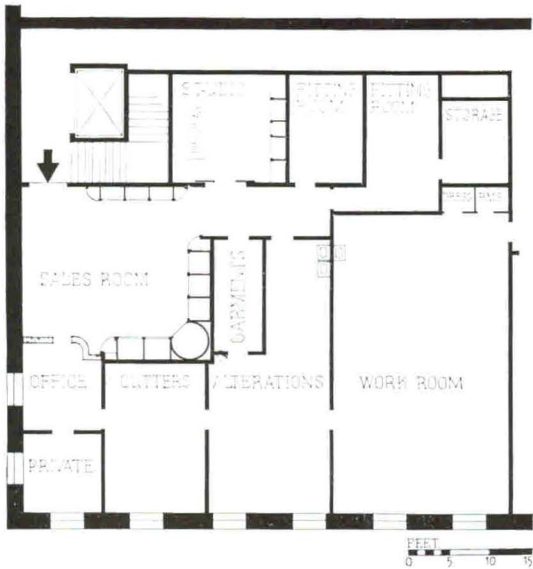
This shop includes a specially constructed studio (right) designed to provide perfect light for color selection. The skylight, faced to the south, will admit either direct sunlight, or blinds may be arranged so as to throw this light on the sloping ceiling, giving a northlight effect throughout the room. Since the shop is air conditioned, shelves are open for better display, except those used for blue materials, which are enclosed.



**STUDIO**

CARVER, LOS ANGELES.

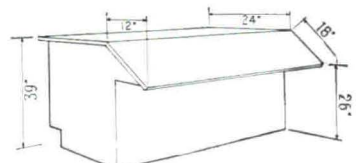
SYDNEY CLIFTON, ARCHITECT



**WORK ROOM**



**MATERIAL SHELVES**

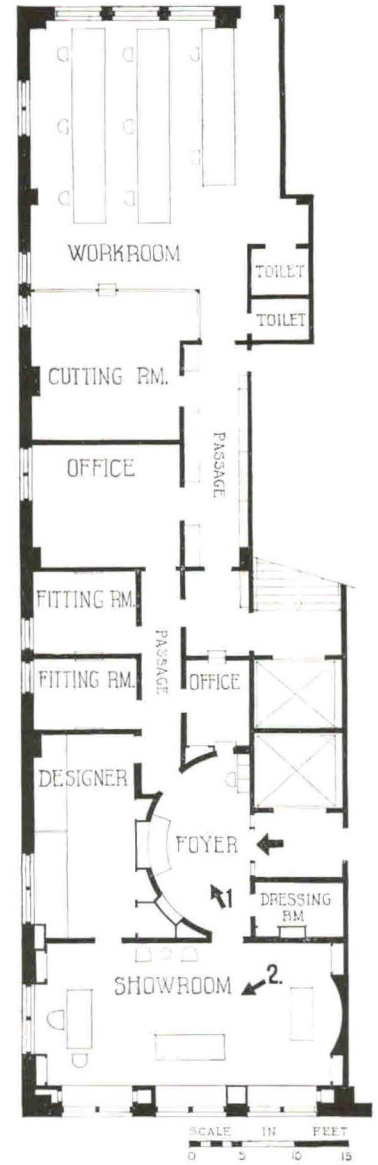


**DISPLAY TABLE**

**SALES ROOM**



*Whittington Photos*



VIEW 1.

SCHNEINER & CO., LTD., NEW YORK

JOSEPH DOUGLAS WEISS, ARCHITECT



F. S. Lincoln Photos

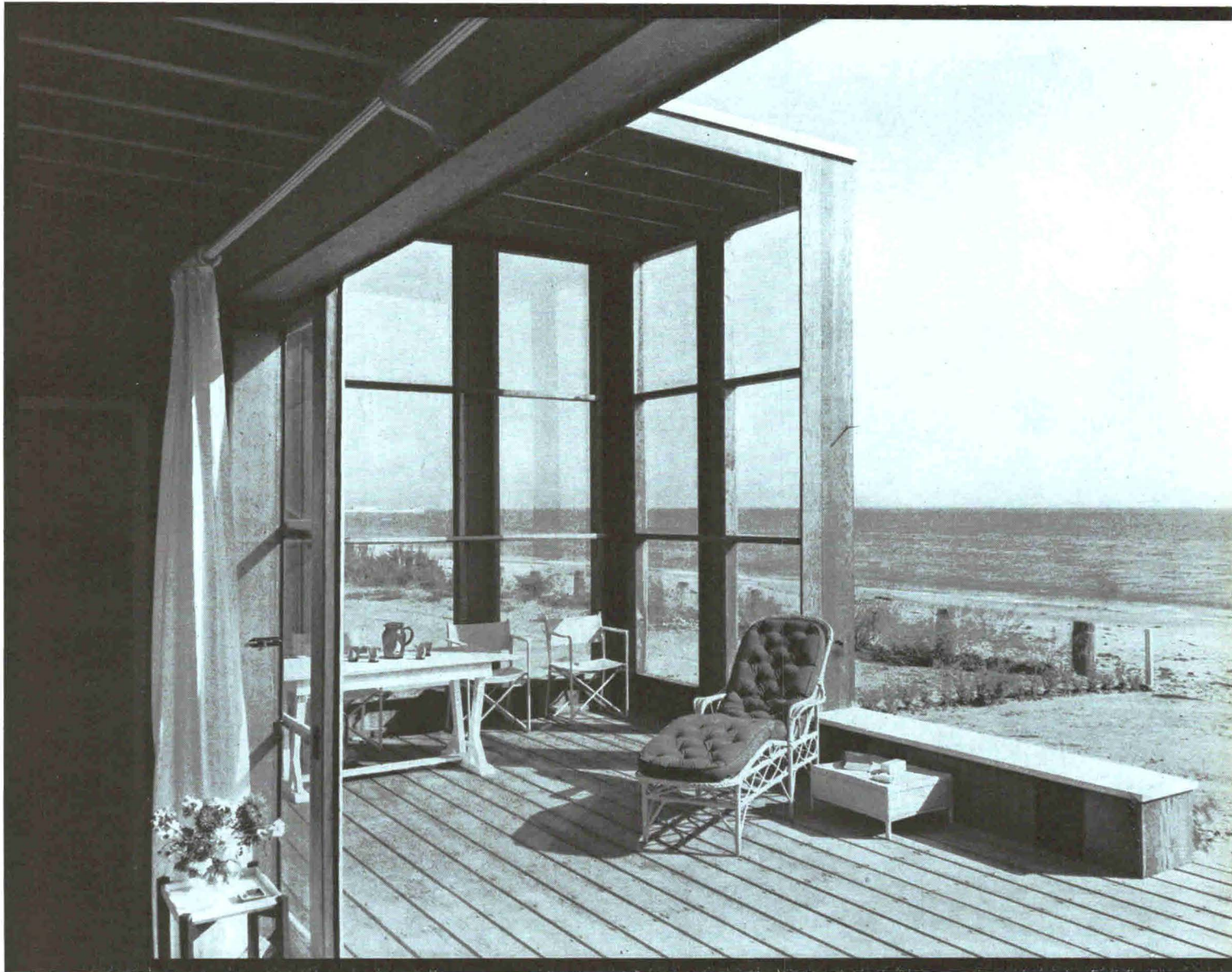
VIEW 2. plays.

Here an impressive foyer (above) keynotes the shop for quality and elegance, while the severely furnished showroom (left) adds a confidence-inspiring utilitarian note. Finishes and equipment throughout are in quiet good taste, do not distract the customer from the displays.



# HOUSES

## BEACH HOUSE FOR MR. AND MRS. DEARBORN CLARK



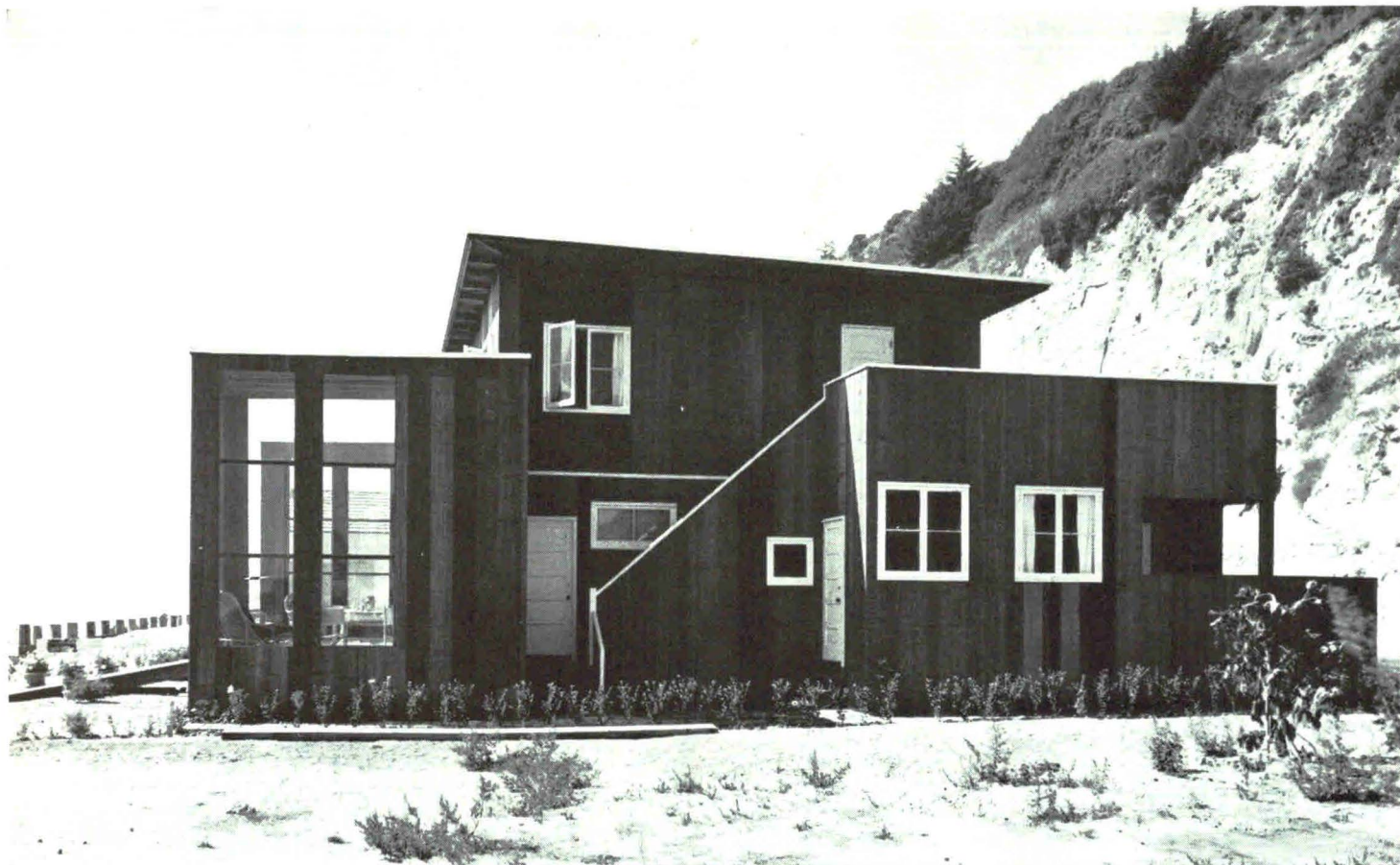
*Roger Sturtevant Photos*

APTOS, CALIFORNIA

WILLIAM WILSON WURSTER, ARCHITECT

IT is surprising, considering the comparative simplicity of the problem, that there are so few beach houses which even suggest the character one might reasonably expect to find in a seaside structure. A distinguished exception is the cottage illustrated here, admirably suited to its location and purpose, entirely lacking in those nautical touches which are all too frequently considered indispensable in such buildings. The house is constructed of redwood, oiled to prevent glare, with studs on the first floor and only three-quarter-inch tongue and groove boards on the second. This highly economical structure is admirably expressed by the exterior design—particularly evident in the east elevation shown on the following page—which shows the skin treatment for what it is. Built on a 50-foot lot, the house is oriented directly toward the water, and uses the two porches both as wind shelters and as protection against possible future encroachment.

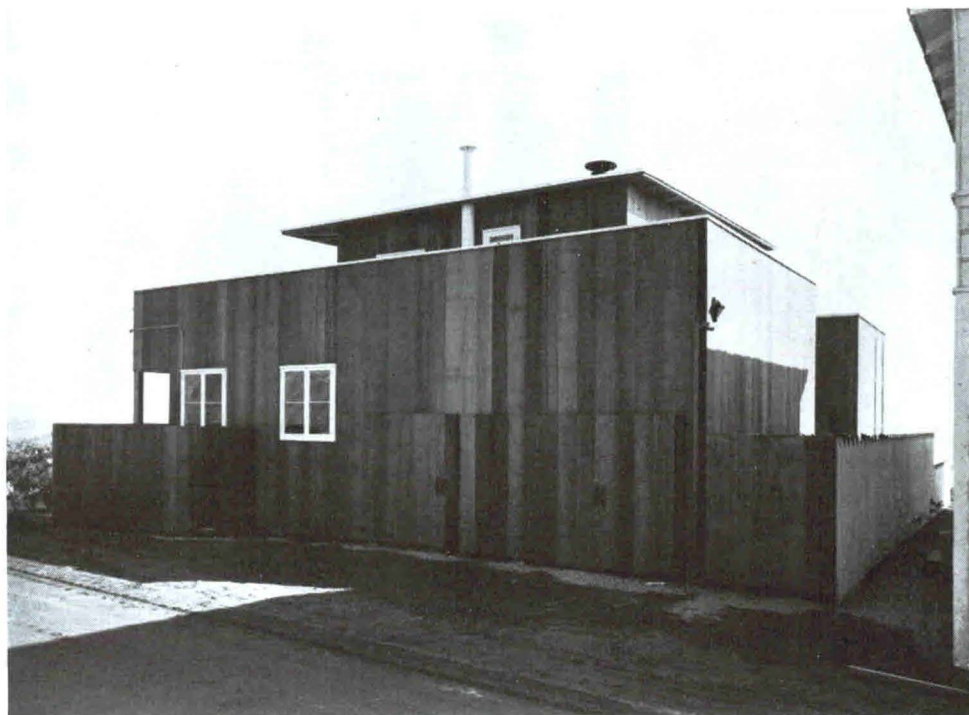
BEACH HOUSE IN APTOS, CALIFORNIA



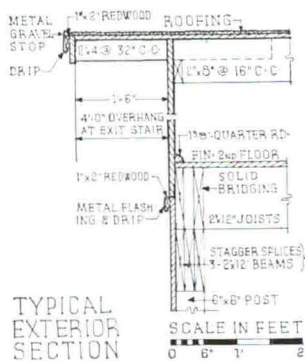
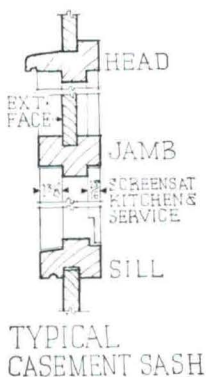
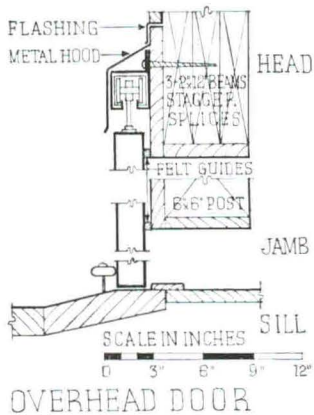
EAST ELEVATION



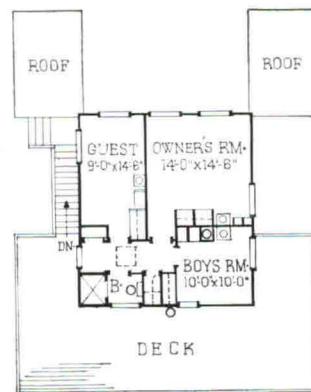
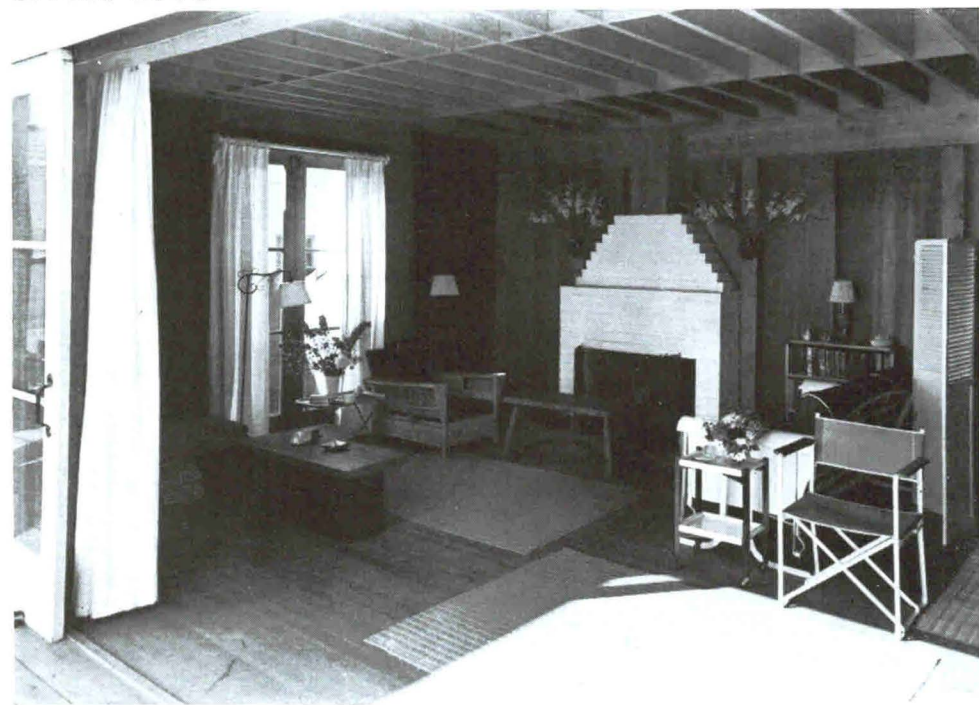
SOUTH ELEVATION



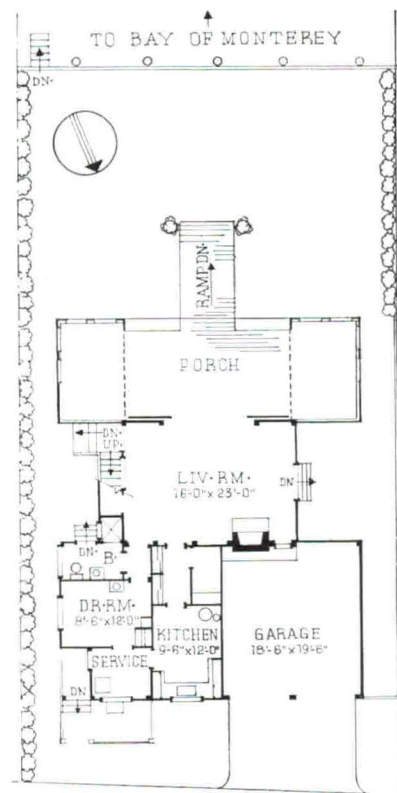
NORTH ELEVATION



LIVING ROOM



SECOND FLOOR

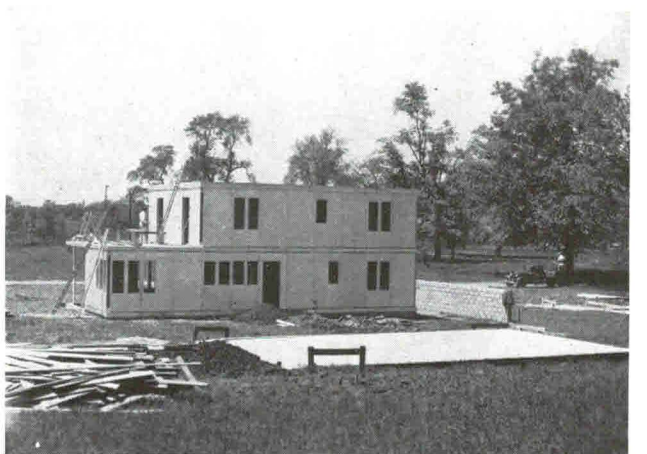
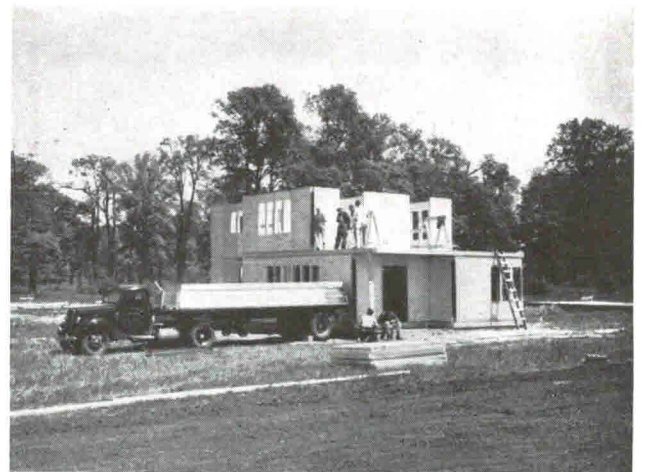
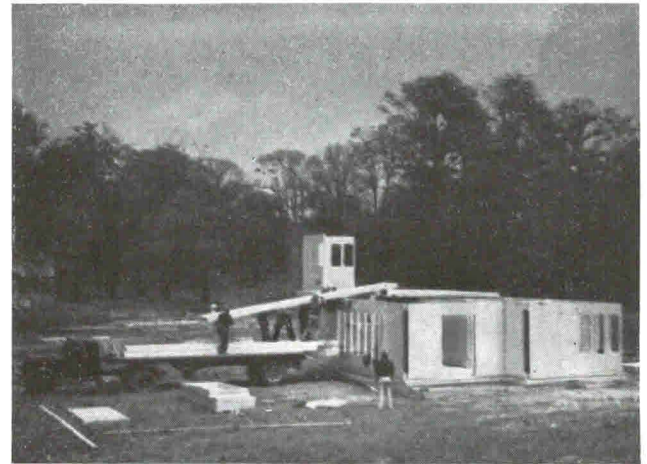
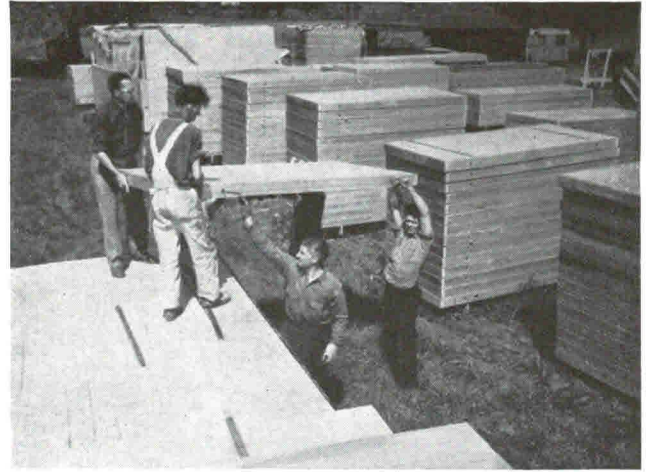
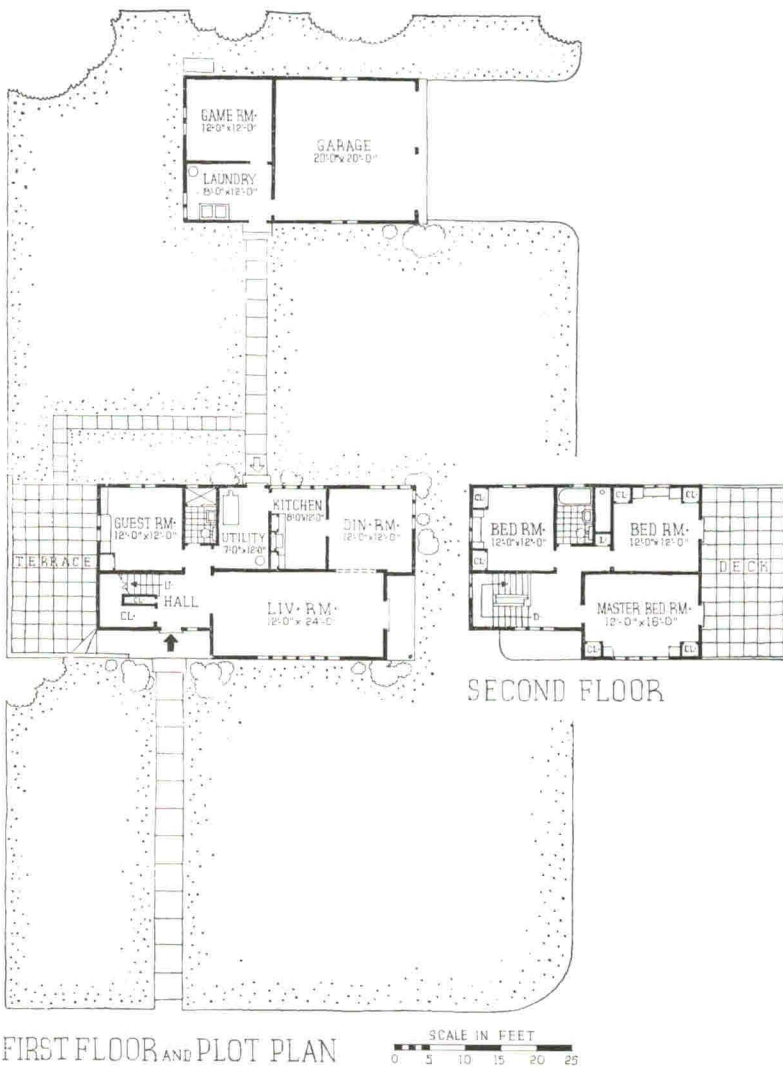


FIRST FLOOR

CONSTRUCTION OUTLINE

**FOUNDATIONS:** Concrete piles.  
**STRUCTURE:** Exterior walls and interior partitions—Douglas fir and redwood T. & G., placed vertically, no studs; posts support beams.  
**ROOF:** Covered with built-up asphalt roofing.  
**CHIMNEY:** Lining—patent flues. Damper—Richardson & Boynton.  
**SHEET METAL WORK:** Flashing, gutters and leaders—galvanized iron.  
**WINDOWS:** Sash—wood casement, sugar pine. Glass—single strength, quality B. Screens—bronze in Douglas fir frames.  
**WOODWORK:** Trim, shelving and cabinets—Douglas fir. Interior doors—stock, 5-panel Douglas fir. Exterior doors—sliding type, 1 3/4 in. clear sugar pine.  
**HARDWARE:** Windows operated on Payson Mfg. Co. casement operators. Sliding doors—Richards-Wilcox Mfg. Co. hangers and track.  
**PAINTING:** Exterior: Walls—rough redwood boards, oiled. Sash and trim—lead and oil.  
**ELECTRICAL INSTALLATION:** Wiring in metal molding, National Electric Products Co.  
**HOT WATER HEATER:** Electric storage type.

# HOUSE IN NORTH KESSLER MANOR, INDIANAPOLIS, INDIANA



This prefabricated plywood house represents an extension of the experiments carried on at Purdue University by Mr. Watson and his associates. According to Mr. Watson, previous work with the shell system has indicated that the utmost accuracy is of vital importance, the work of the various trades, particularly plumbers and electricians, must be coordinated with unusual care, and that the major problem in prefabrication is more a matter of efficient organization and adequate capitalization than of building or manufacturing technique. The most significant fact, perhaps, to emerge from the experience with this house, is that the buying public is by no means as hostile to modern as lending agencies apparently believe. Of the 12,000 who have visited the house, less than 10 per cent objected to the appearance of the exterior or interior. Cost: \$9,500, including the garage.

## CONSTRUCTION OUTLINE



LIVING ROOM

### FOUNDATION

Poured concrete below frost line, no basement.

### STRUCTURE

Walls—4 x 8 ft. box beam panels utilizing 2 x 4 in. studs and  $\frac{3}{8}$  in. phenol-resin glued plywood. Floor panels vary in length up to 24 ft. and have 2 x 6 in. joists with  $\frac{1}{2}$  in. phenol-resin glued plywood on the upper side and  $\frac{3}{8}$  in. phenol-resin glued plywood on the under side.

### ROOF

Same as floors utilizing a special system of calking for water-tightness.

### FLUE

Steel surrounded by outside air inlet duct.

### INSULATION

Full thick rock wool bats.

### WINDOWS

Steel casement with under-screen operators, Hope's Windows, Inc.

### FLOORS

Carpet in main rooms; linoleum in kitchen and bathrooms.

### INTERIOR FINISH

Washable satin finish paint, Arco Co.

### ELECTRICAL INSTALLATION

All equipment by General Electric Co.

### KITCHEN EQUIPMENT

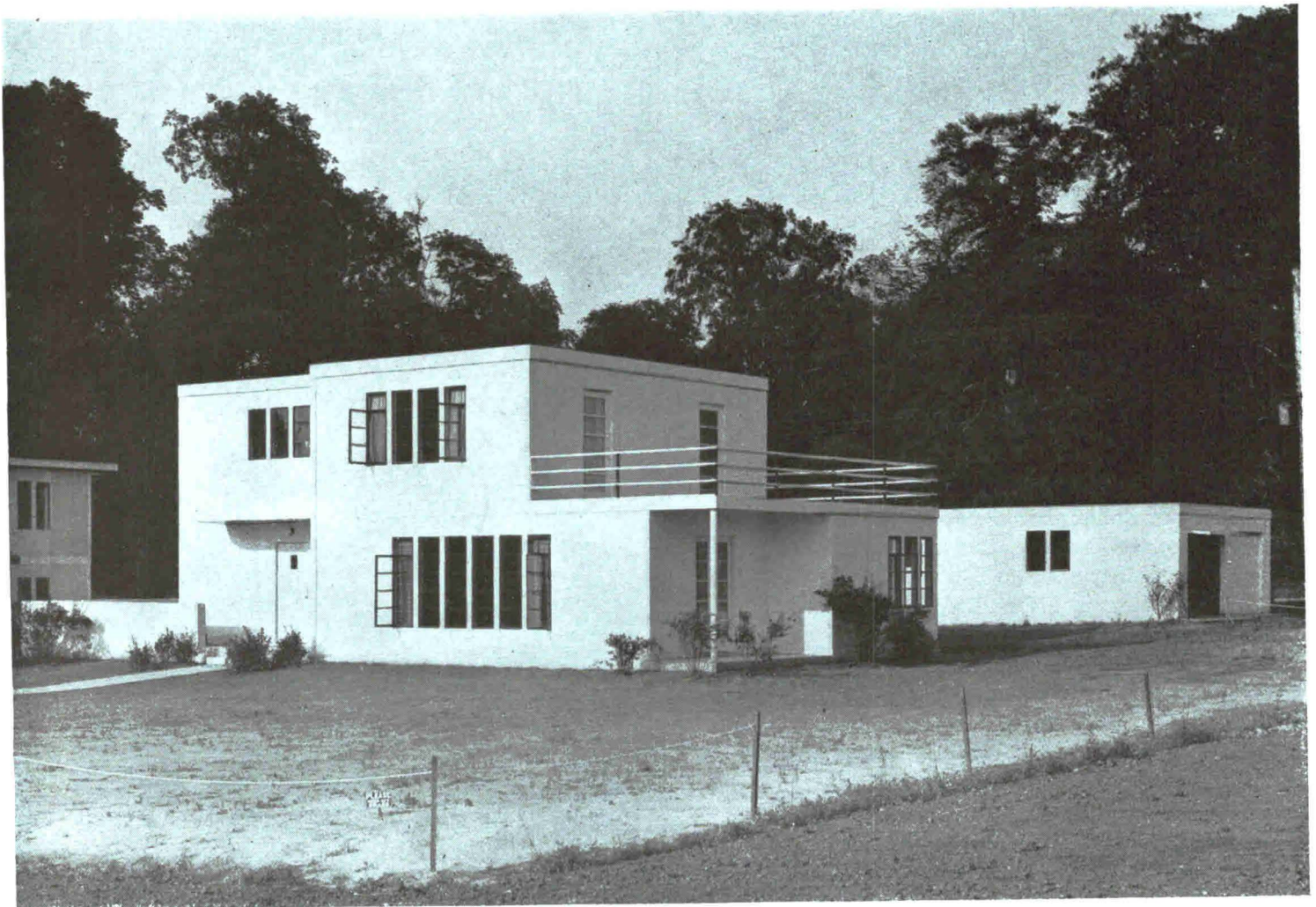
Range—electric, Estate Stove Co. Refrigeration—Crosley Shelvador, Crosley Co.

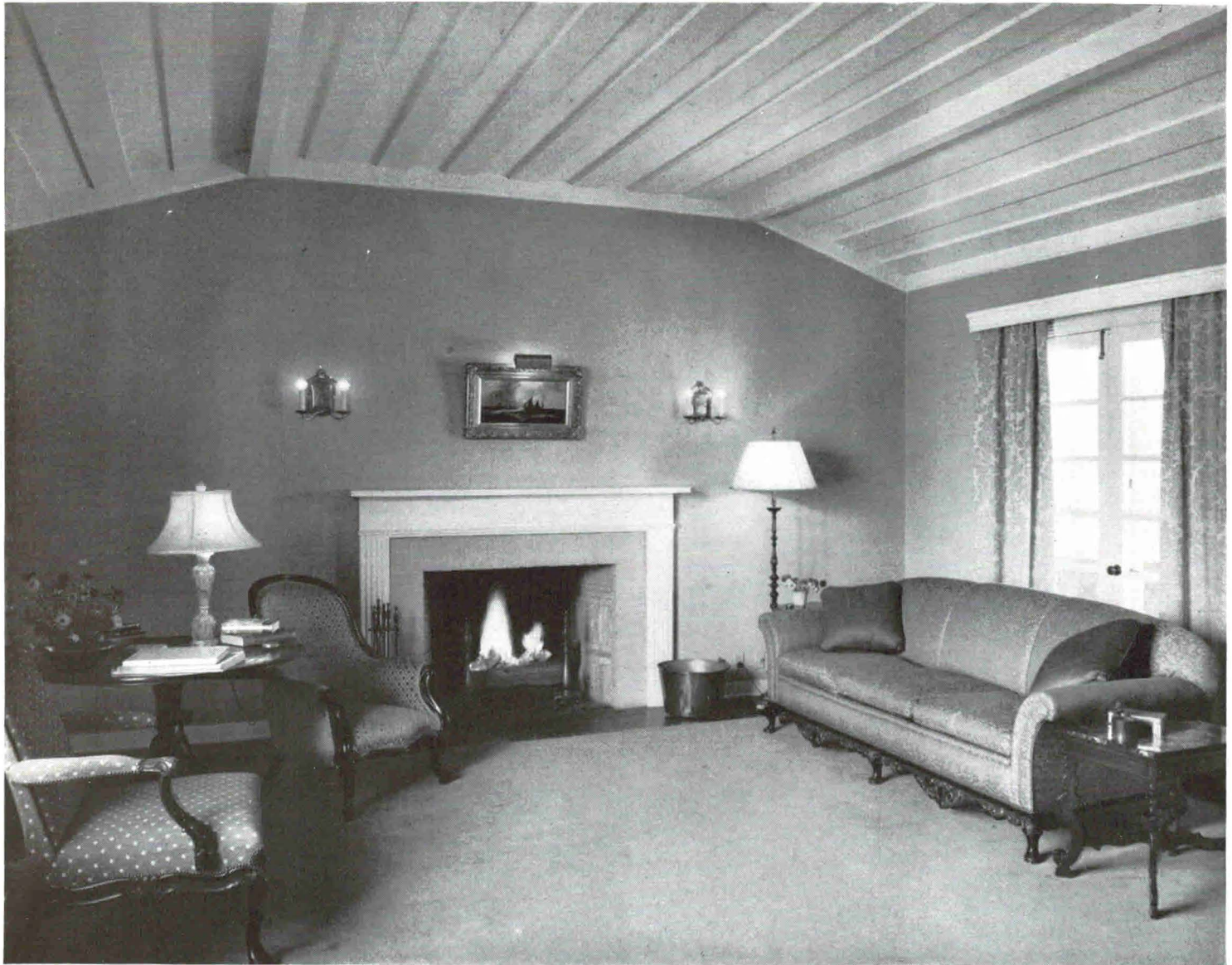
### PLUMBING

Pipes: soil-cast iron. Vent—galvanized steel. Hot and cold water—Streamline copper, Chase Brass & Copper Co.

### HEATING AND AIR CONDITIONING

Forced warm air, filters, humidification; Superfex, Perfection Stove Co.





LIVING ROOM

Woodcock Photos

STAIR HALL



EVEN in those California residences which do not follow the patio scheme, the influence of this type of plan is frequently evident, as in this example where the garage is used to mark the third side of the court. On the basis of currently accepted standards in planning such an arrangement is feasible only where climatic conditions permit convenient open-air circulation between house and garage throughout the year. While the first floor plan is rather extended, the sleeping quarters are compactly arranged within a square. In exterior design the house is an interesting example of the freedom with which traditional residential forms may be handled. Cost: \$16,000.

GORDON B. KAUFMANN,  
ARCHITECT

CONSTRUCTION OUTLINE

**STRUCTURE:** Exterior walls—wood studs, exterior treatment, 3 coats cement plaster. Interior—hardwall gypsum plaster over wood lath and poultry netting, putty finish. Floor construction—wood joist; gypsum plaster ceilings.

**ROOF:** Covered with No. 1 cedar shingles. Deck—grade A, 1 $\frac{3}{16}$  in. Douglas fir matched flooring over wood joists, covered with canvas.

**CHIMNEY:** Groutlock, reinforced brick, Simons Brick Co. Lining—terra cotta, Gladding, McBean & Co. Damper—Superior, Colonial Fireplace Co.

**SHEET METAL WORK:** Flashing, gutters and leaders—galvanized iron.

**WINDOWS:** Sash—wood. Glass—double strength, quality A. Screens—Inviso, roller, Orange Screen Co.

**FLOORS:** Living room, bedrooms and halls—strip oak. Kitchen—linoleum. Bathrooms—tile, Gladding, McBean & Co.

**WALL COVERINGS:** Living room, kitchen and bathrooms—canvas, painted. Bedrooms—wall-paper.

**WOODWORK:** Trim, cabinets and doors—Douglas fir.

**HARDWARE:** Interior and exterior—Russwin, Russell & Erwin Mfg. Co.

**PAINTING:** Interior: Walls and ceilings—3 coats lead and oil. Floor—4 coats stain. Trim and sash—4 coats enamel. Exterior: Walls—cement paint.

**ELECTRICAL INSTALLATION:** Wiring system—rigid conduit. Switches—Bryant Electric Co. Fixtures—custom made, B. B. Bell.

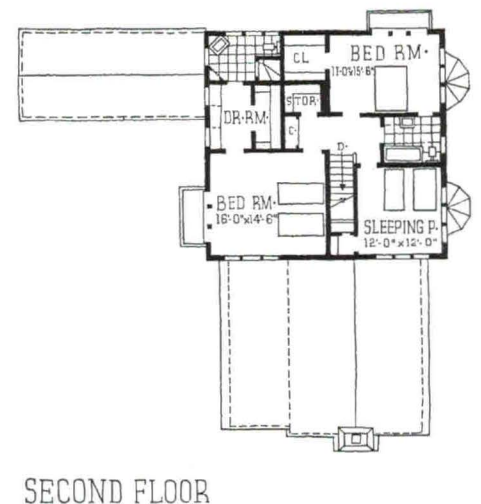
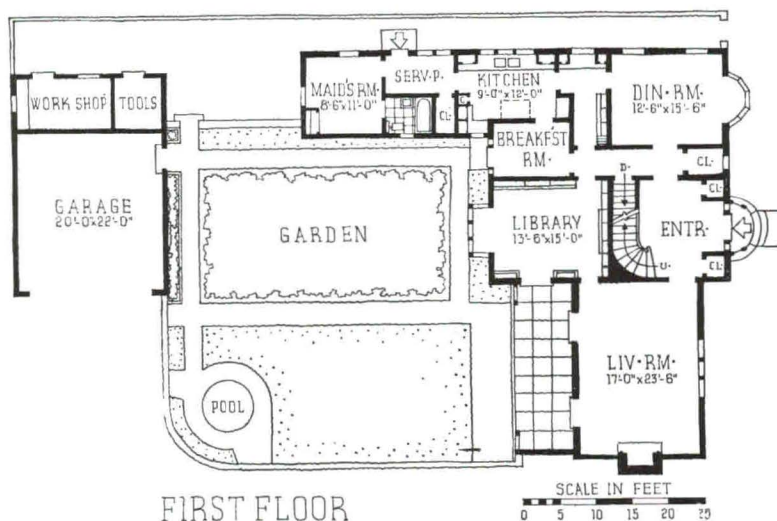
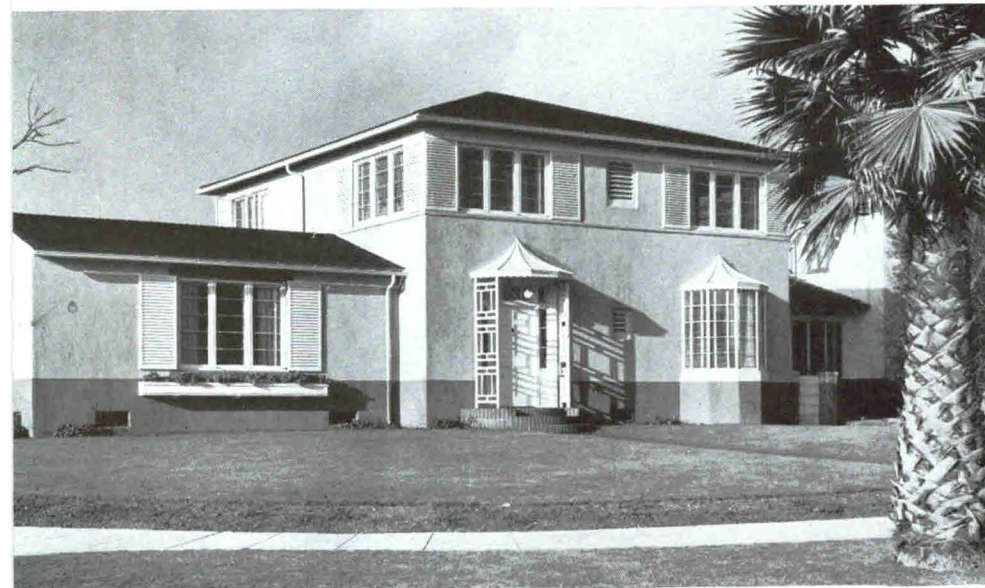
**KITCHEN EQUIPMENT:** Sink—Washington-Eljer Co.

**LAUNDRY EQUIPMENT:** Sink—2-compartment tray, Washington-Eljer Co.

**BATHROOM EQUIPMENT:** All fixtures by Washington-Eljer Co. Seat—C. F. Church Mfg. Co. Shower—Pierce-Pfeister.

**PLUMBING:** Soil pipes—cast iron. Water pipes—galvanized steel.

**HEATING:** Gas-fired unit furnace system. Thermostat—push button control.

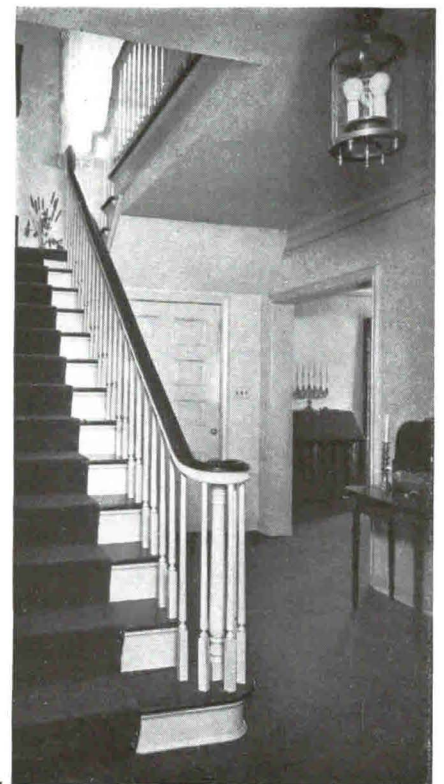


# HOUSE FOR J. SADLER SHAW, SAINT PAUL, MINNESOTA



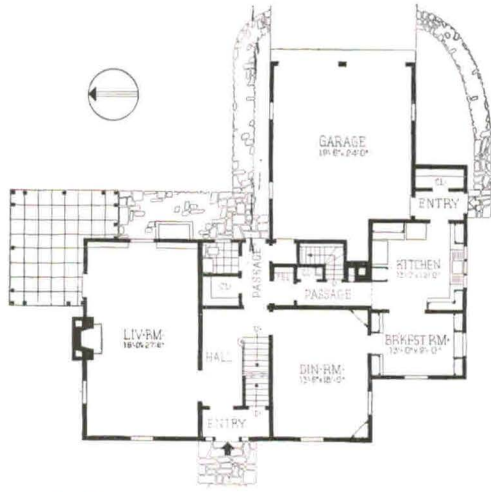
*Kenneth M. Wright Photos*

An interesting modification of a conventional plan type is illustrated here; with the familiar central hall flanked by living and dining rooms, the house departs from the usual pattern in the placing of the garage, and in the organization of the service quarters. The scheme has definite advantages, giving privacy to the terrace in the rear, isolation of the service entrance, and provision for access from the garage to both living and service quarters. Children's rooms occupy the third floor, and are reached by a continuation of the service stairs, while the maid's room is placed on the second floor; this reversal of the customary practice seemed better adapted to the family's requirements. Cubage: 59,200. Cost: \$25,430, at about 43 cents per cubic foot.



**HALL**





FIRST FLOOR



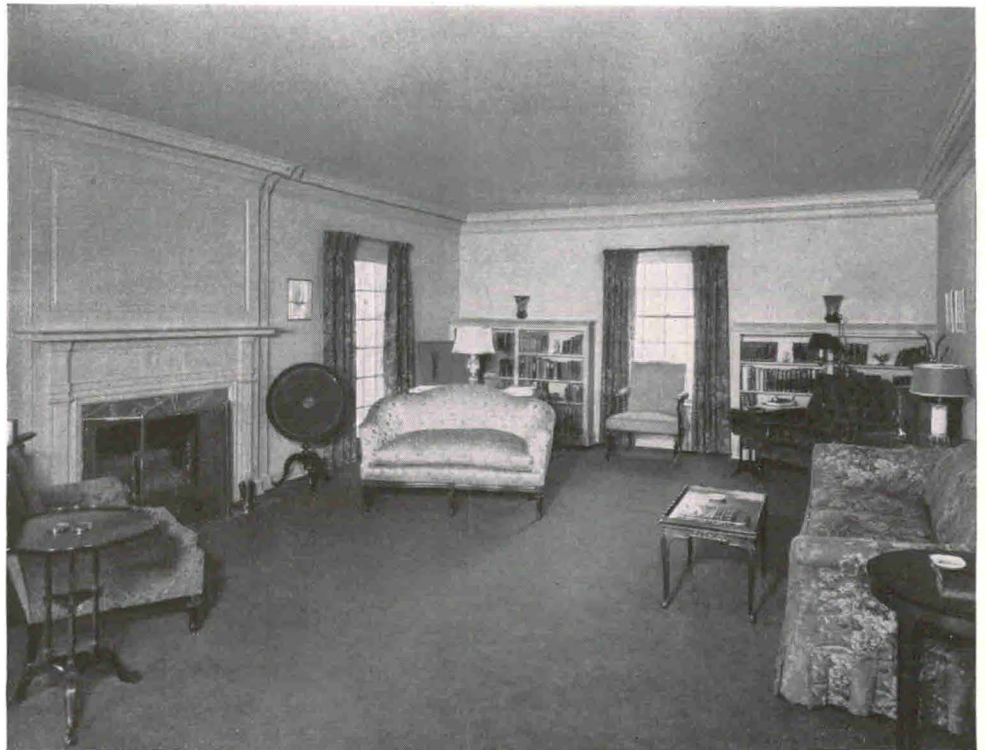
SECOND FLOOR



THIRD FLOOR



BASEMENT



LIVING ROOM

## CONSTRUCTION OUTLINE

**FOUNDATION:** Walls—poured concrete exterior; interior concrete block. Cellar floor—cinder fill; cement, Marquette Cement Mfg. Co. Waterproofing—membrane on outside of foundation walls.

**STRUCTURE:** Exterior walls—Royal shingles, Neponset building paper, Bird & Son, Inc., wood sheathing, fir studding, ½ in. Balsam Wool insulation, Wood Conversion Co.; ½ in. Nu Wood plaster base in large sheets, Wood Conversion Co. and putty coat plaster. Interior partitions—studding with ½ in. Nu Wood plaster base both sides and putty coat plaster. Floor construction—wood joists, common sub-floor, 1½ lb. deadening felt, finished floor of selected, plain sawed Highland white oak.

**ROOF:** Perfection cedar shingles, Colonial Stained Shingle Co.

**CHIMNEY:** Lining—first quality fire clay. Dampers—H. W. Covert Co.

**SHEET METAL WORK:** Flashing—Anaconda copper, American Brass Co. Gutters and downspouts—copper.

**INSULATION:** Outside walls and 3rd floor

ceiling—Balsam Wool and Nu Wood plaster base. Wood Conversion Co. Roof—½ in. Balsam Wool. Weatherstripping on all doors and windows (except casement)—spring bronze, Reese Metal Weather Strip Co.

**WINDOWS:** Sash—double hung, white pine; casement sash—Narroline, Andersen Frame Corp. Glass—double strength, quality A, Libbey-Owens-Ford Glass Co. Screens—copper wire cloth, 16 mesh.

**STAIRS:** Treads—clear white oak. Risers and stringers—birch.

**FLOORS:** Main rooms—select, plain Highland white oak. Kitchen—fir sub-floor, covered with linoleum. Bathrooms: Second floor—tile; third—linoleum.

**WALL COVERINGS:** Bathroom—tile wainscot; all other rooms—wallpaper.

**WOODWORK:** Trim—birch, except pine in kitchen. Shelving, cabinets and doors—pine. Garage doors—overhead type, J. G. Wilson Corp.

**HARDWARE:** Interior: Locks—Russell & Erwin Mfg. Co. Butts—McKinney Mfg. Co.

**PAINTING:** Interior: Walls in kitchen and service halls—enamel. Ceilings—paint, Pratt

& Lambert, Inc. Floor—stain and varnished. Exterior: Walls—Double White, Samuel Cabot, Inc. Roof—stain.

**ELECTRICAL INSTALLATION:** Wiring system—rigid conduit. Switches—flush tumbler type.

**KITCHEN EQUIPMENT:** Range—gas, Norge Div., Borg-Warner Corp. Refrigerator—Frigidaire Corp. Sink—Crane Co. Exhaust fan—electric ceiling ventilator, Pryne & Co., Inc.

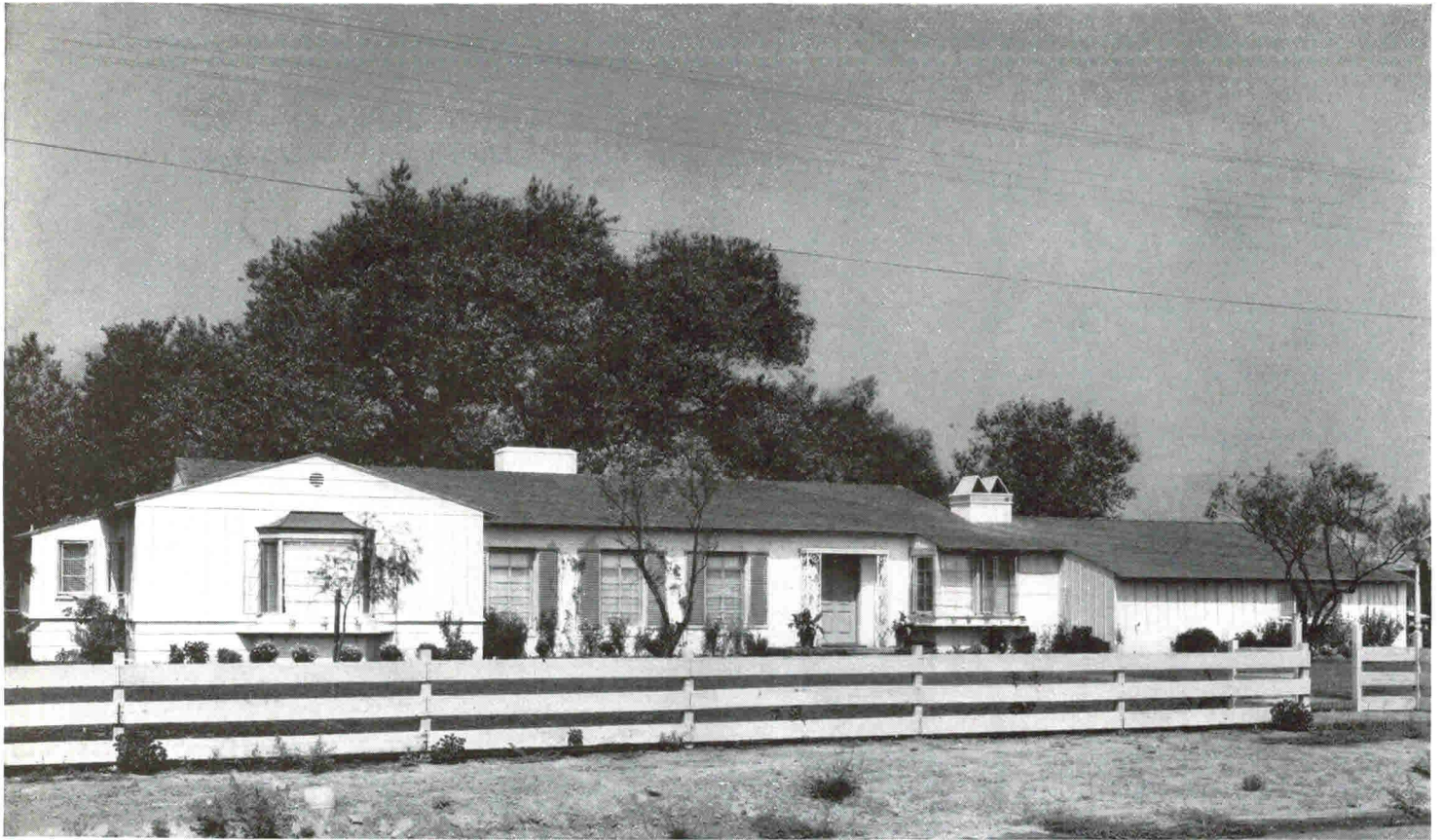
**LAUNDRY EQUIPMENT:** Sink—Granitine, Crane Co.

**BATHROOM EQUIPMENT:** All fixtures, Crane Co. Cabinet—F. H. Lawson. Shower door—Fiat Metal Mfg. Co.

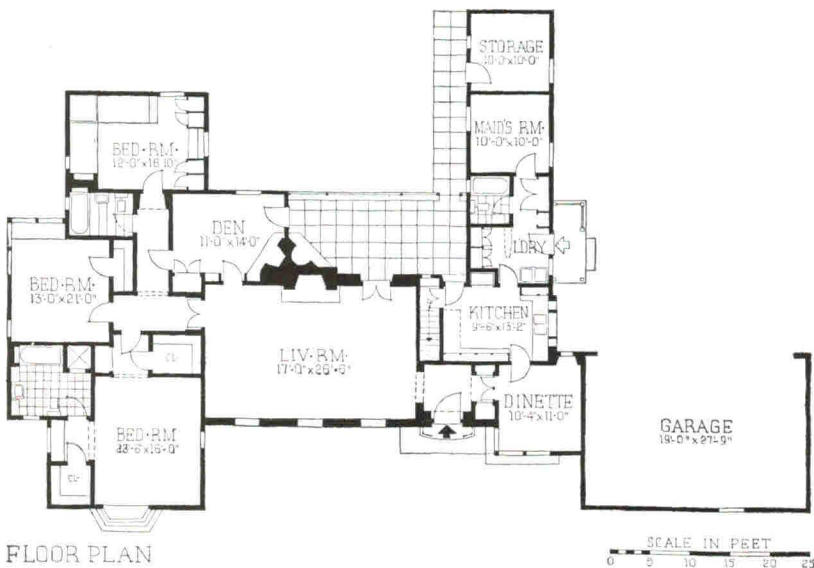
**PLUMBING:** Pipes: Soil—extra heavy cast iron. Vent water pipes—galvanized steel.

**HEATING AND AIR CONDITIONING:** Split system, hot water and forced air, filtering and humidifying. Air Conditioner—Chas. S. Lewis & Co., Inc. Fuel—oil. Burner—Cochran-Sargent. Boiler—Kewanee Boiler Corp. Radiators and valves—American Radiator Co. Thermostat—Minneapolis-Honeywell Regulator Co. Built-in hot water heater.

# HOUSE FOR MRS. L. B. FLEISHMAN, LOS ANGELES, CALIFORNIA



ALLEN G. SIPLE, ARCHITECT



ONE of a type which has been popular on the West Coast for a number of years, this residence is chiefly interesting for the organization of its plan, in particular, the disposition of the rooms so that almost all have through ventilation. Arrangement of the sleeping rooms in one wing and service rooms in another, with the large living room as the connecting link, seems to be a workable arrangement, and the placing of the garage creates an ample and well-placed service court. The combination of laundry and service entrance in one unit is excellent. Cubage: 22,826. Cost: \$12,000, at about 52 cents per cubic foot.



KITCHEN

Molt Photos

## CONSTRUCTION OUTLINE

**STRUCTURE:** Exterior walls (front)—4 in. brick veneer on 2 x 4 in. studs; plaster inside.  
**ROOF:** Covered with Royal 24 in. cedar shingles.  
**CHIMNEY:** Damper—Peerless Mfg. Corp.  
**SHEET METAL WORK:** Flashing—galvanized iron, Toncan, Republic Steel Corp.  
**WINDOWS:** Sash—Truscon steel, Truscon Steel Co. Glass—single strength, quality A, Libbey-Owens-Ford Glass Co. Screens—roll type, Automatic Tension Screen Co.  
**WALL COVERINGS:** Bedrooms, halls and kitchen—wallpaper, Richard E. Thibaut and C. W. Stockwell. Bathrooms—Sanitas, Standard Textile Products Co.  
**HARDWARE:** Polished brass, Schlage Lock Co.  
**PAINTING:** Walls—1 coat wall sealer, 2 coats washable wall paint. Ceilings—calcimine. Floor—filler and white shellac. All materials by W. P. Fuller Paint Co.  
**KITCHEN EQUIPMENT:** Refrigerator—Electrolux, Serval, Inc. Sinks—two compartment, Crane Co.  
**PLUMBING:** All fixtures by Crane Co. Copper tubing—Revere Copper & Brass Co.  
**HEATING:** Gas fired warm air, Payne Furnace & Supply Co. Hot water heater—Crane Co.

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Engineer-Economist Chawner

Newsphotos

## A BIBLE FOR BUILDING

comes at long last from the Department of Commerce. Chief Chawner sifts, adjusts and compiles 23 years of construction figures.

Nobody knows exactly how much building goes on in the U. S. And nobody seems to have cared enough to tackle the huge statistical problem involved. Lack of finances and proper facilities have always been accepted as the valid excuse of private concerns.\* And thus, many have been the strong suggestions sent Washingtonwards that the one logical agency for the job was none other than the Federal Government. Having lent an ear to these entreaties, the Department of Commerce last month turned loose a set of carefully corralled and adjusted data: "Construction Activity in the U. S., 1915-37."

Representing two years of good hard work and the most precise analysis to date

\*The Federal analysis of construction discussed on these pages serves to underline the extraordinary service which for 19 years F. W. Dodge Corp. has offered the building field. Dodge statistics which cover individual building operations will be more useful than ever as specific interpreters of national and sectional data hereafter available through Government.

of U. S. Building, its importance is tremendous. First, it lays a scientific and detailed base from which the whys and wherefores of Building's fluctuations may be more accurately determined. Second, it provides for the first time a case history basis for prognosis.

As shown in the table (pages 518 and 519), the Commerce Department has traced the total of new construction, exclusive of maintenance and work-relief construction, from \$2,955 million in 1915 to a high of \$10,948 million in 1927 down to a low of \$2,358 million in 1933, ends up with a preliminary estimate of \$4,840 million for 1937. Including maintenance and work relief, these salient years in the construction trend were marked with \$4,186 million in 1915, \$13,881 in 1927, \$4,016 million in 1933 and \$8,450 million in 1937.

**Origin.** Primarily a statistical account of the dollar volume of annual construction, the Government report had its beginning back in October, 1935, when Secretary

Daniel C. Roper was persuaded that his Department was too much concerned with import and export figures, too little concerned with the major industries here at home—the building industry, for one. Arguments were that foreign trade was on the decline, that from 1920 to 1930 the average annual production of all types of new construction exceeded in value the combined figures for import and export trade and that construction volume in the U. S. accounts for 40 to 50 per cent of total durable-goods activity. Also, there was the incessant agitation of the National Association of Real Estate Boards and the Construction League for the establishment of a Government research and statistical agency for Building.

Out of it all came the short-lived Construction Economics Division of the Department of Commerce. At its head was placed Engineer-Economist Lowell J. Chawner, a deep-thinking conservative who came to Secretary Roper's fold after notable work with Central Statistical

Board, with Cornell University as professor of engineering, with Occidental College (Los Angeles) as professor of economics. In his new capacity he dabbled in building figures, produced few startling results.

Through a subsequent shuffling of Department divisions, Construction Economics was shelved. Its work was assigned to the Division of Economic Research of the Construction and Real Property Section, and Engineer-Economist Chawner was promptly promoted to Chief-of-Section. His previous labors convinced him that lack of basic statistical data kept Building in a dilemma, the extent of which was indicated by the fact that newspapers were publishing estimates of annual construction varying anywhere from six to sixteen billion dollars. Thus the Division of Economic Research set out to collect all existing figures made available by four

private companies and fourteen Government agencies, to sift and adjust them accurately to reflect the value of construction in each of the past 23 years.

**Procedure.** First problem encountered was that of determining what items constitute construction. Finally defined as "design, production and maintenance of fixed works and structures," it was decided to include 1) enclosed space, 2) fixed works for transportation, storage and transmission of commodities and 3) expenditures for architectural and engineering services. Not included: cost of equipment manufactured in shops and later installed on the site, cost of land and cost of changing the earth's topography (the drilling of wells, etc.).

Next bugbear was the fact that existing construction figures, the Department's primary data, differed widely in the time element. It would be a rare coincidence if

even on one project the value of contracts and permits and final costs and appraisals were identical. Hence it was necessary to adjust primary data to obtain estimates of expenditures actually made during each year. Time of these expenditures was set intermediately between the awarding of contracts and the completion of projects, a procedure closely relating the trend of construction activity to actual employment and delivery of materials.

Since much primary data covered only certain geographical sections of the country, further adjustments were required. F. W. Dodge Corp., for instance, in reporting volume of contracts awarded, limits its surveys to 37 States east of the Rockies, to construction involving at least two trades and an established minimum expenditure. Other services, such as the U. S. Bureau of Labor Statistics' compilation of building permits, cover only cities in par-

## NEW CONSTRUCTION ACTIVITY IN THE UNITED STATES BY PRINCIPAL USES

Year	PRIVATE CONSTRUCTION								PUBLIC-UTILITY CONSTRUCTION								
	Residential (Non-Farm)	NON-RESIDENTIAL							Farm	Total Private Construction	Railroad	Street Rys. & Subways	Pipe Lines	Light & Power	Gas	Tel. & Tel.	Total Public Util. Construction
		Commercial	Factory	Religious & Memorial	Educational	Social & Recreational	Hospital & Institutional	Total Private Non-Residential									
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	
1915	990							424	284	1698	241	112	20	92	36	41	542
1916	1110							639	334	2083	281	109	20	117	58	60	645
1917	940							712	472	2124	361	154	20	123	39	83	780
1918	720							638	591	1949	365	107	24	102	23	70	691
1919	1600							956	680	3236	266	63	56	156	48	73	662
1920	1610	657	889	60	24	119	33	1743	578	3931	184	82	41	262	70	120	759
1921	1760	600	464	77	35	136	49	1329	395	3484	184	59	30	163	53	99	588
1922	2833	645	378	112	66	151	58	1373	359	4565	176	85	41	229	107	115	753
1923	3757	754	444	127	90	146	63	1560	409	5726	361	74	53	412	101	155	1156
1924	4300	779	372	141	98	149	69	1528	459	6287	365	56	70	463	153	192	1299
1925	4584	990	415	179	117	227	87	1938	471	6993	393	52	55	421	130	206	1257
1926	4591	1177	588	192	117	291	92	2381	471	7443	491	51	36	380	187	222	1367
1927	4289	1206	563	194	114	287	117	2414	474	7177	462	77	80	383	193	208	1403
1928	3961	1181	649	183	116	255	110	2425	464	6850	433	90	53	353	159	242	1330
1929	3424	1186	761	151	122	187	108	2432	464	6320	510	82	97	387	139	348	1563
1930	2195	997	498	125	120	134	88	1867	367	4429	521	85	30	409	133	334	1512
1931	1396	582	228	89	101	112	54	1110	259	2765	292	69	77	258	87	164	947
1932	641	275	95	48	52	64	30	542	125	1308	139	29	44	121	50	86	469
1933	314	143	134	27	22	30	17	362	175	851	94	21	20	52	26	45	258
1934	272	165	160	22	32	28	14	410	200	882	128	30	14	57	32	48	309
1935	522	209	149	26	41	34	13	460	284	1266	116	40	22	73	36	51	338
1936	1038	272	225	32	44	43	15	613	345	1996	149	45	20	103	54	70	441
1937										2400							740

### Footnotes by columns:

- 1-32. Excluding maintenance and work relief wherever possible.  
 1. Private ownership only.  
 5-8. Private ownership only.  
 8. Total columns 2-7. Excludes non-resi-

- dential building by utilities.  
 9. Including repairs. 1936 figure preliminary.  
 10. Total columns 1, 8 and 9. Excluding miscellaneous private works other

- than buildings. 1937 figure preliminary.  
 11-17. Private ownership only.  
 13. 1936 figure preliminary.  
 16. 1936 figure preliminary.  
 17. Total columns 11-16. Excluding mis-

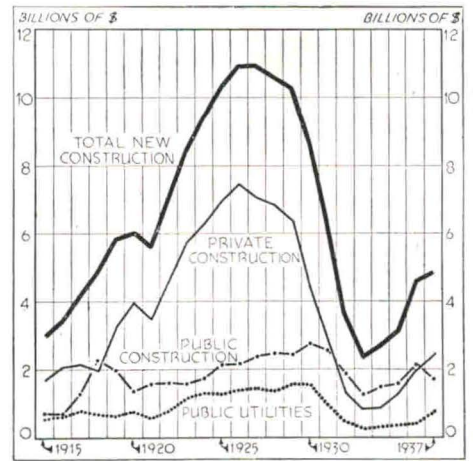
ticular population brackets; are therefore incomplete in themselves. By comparing available statistics with actual outlays as reported at the source, however, it was possible to make nationwide, all-inclusive estimates of new construction.

**Significance.** At long last the Department of Commerce history of Building reached the public. Outstanding in its 93 pages, 57 tables and nine charts is the valuation of new private, public-utility and public construction in each of the years 1915 to 1937. Excluding maintenance and work-relief construction, the figures which fill four tables in the original text are presented below in one composite tabulation, their total totals plotted on the accompanying chart. Another table, whose figures include maintenance and work-relief construction and therefore reflect Chief Chawner's estimates of total building activity, appears on page 36.

While this twenty-three year record is in itself a valuable reference for architects, engineers, contractors, economists and business men in general, its major significance lies in its use in appraising trends. It indicates, for example, that money spent for the purification and distribution of water, for parks and playgrounds, for education, for improved domestic shelter and for similar consumer purposes has assumed an increasing importance in relation to total construction activity.

As far as Building is concerned, Chawner's work in the Construction Economics Division has done much to brand its immediate parent, the Commerce Department's Construction and Real Property Section, the most comprehensive research agency in the Federal Government. The Home Owners' Loan Corporation, the Federal Housing Administration and the U. S.

(Continued on page 36)



**Construction activity.** A graphic record of the totals shown in columns 10, 17, 31 and 32, in the table below. Public utility includes private ownership only. Public construction excludes that financed by Government loans. Private construction excludes utilities.

## OR FUNCTIONS OF PROJECTS, 1915-1937, IN MILLIONS OF DOLLARS

### PUBLIC CONSTRUCTION

Year	NON-RESIDENTIAL			NON-RESIDENTIAL					RESIDENTIAL					Total Construction	
	Highway	Sewage Disposal	Water Supply	Public Buildings	Educational	Hospitals & Institutions	Social & Recreational	Total Public Non-Residential	Residential	Military & Naval	Fed. Conservation & Development	Misc. Public Service Enterprises	All Other Federal		Total Public Construction
	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
1915	298	52	54					217		17	36	40	1	715	2955
1916	308	46	49					207		21	28	43	1	703	3431
1917	313	45	46					192		608	27	41	1	1273	4177
1918	288	38	56					199	28	1555	29	37	1	2231	4871
1919	415	53	71					246	14	1089	39	35	1	1963	5861
1920	640	67	86	40	197	34	12	283		161	55	41	1	1334	6024
1921	840	78	100	53	279	41	13	387		49	52	43	1	1550	5622
1922	851	88	113	56	348	61	15	481		25	48	49	2	1657	6975
1923	783	90	113	46	359	57	20	481		16	65	48	2	1598	8480
1924	951	108	155	41	369	62	22	494		9	79	65	1	1862	9448
1925	1056	133	145	58	415	63	37	573		8	73	119	1	2108	10358
1926	1039	145	140	72	414	70	47	603		11	61	112	2	2113	10923
1927	1190	174	138	86	382	81	47	596		12	63	192	3	2368	10948
1928	1270	183	117	87	390	109	52	638		15	72	157	10	2462	10642
1929	1248	127	126	112	387	100	44	642		19	86	150	13	2411	10294
1930	1481	142	201	144	361	111	32	647		29	111	157	9	2777	8718
1931	1323	114	156	170	273	122	26	591		40	135	209	9	2577	6289
1932	916	69	87	168	142	75	26	411		34	139	180	6	1842	3619
1933	675	34	47	95	56	36	16	203		36	168	82	4	1249	2358
1934	821	64	67	52	74	32	23	181	1	47	246	57	8	1492	2683
1935	622	82	77	80	165	38	34	318	9	37	323	88	8	1564	3168
1936	874	110	90	110	249	58	43	459	64	30	373	97	7	2102	4539
1937														1700	4840

18-20. cellaneous private utilities such as piers, docks, toll bridges, etc., amounting to as much as \$100,000,000 in some years. 1937 figure preliminary. 1936 figures preliminary.

22-25. Public ownership only.  
25. Total columns 21-24.  
29. 1936 figure preliminary.  
31. Total columns 18-20 and 25-30. Excluding conservation and development,

State and local, amounting to \$70,000,000 to \$80,000,000 in some years. 1937 figure preliminary.  
32. Total columns 10, 17 and 31. 1937 figure preliminary.

# P. E. D. A. C.

plans expansion and a move and Building gets a better break.

BACK in 1932 Interior Decorator Paul R. MacAlister showed Landlord Nelson A. Rockefeller his plans for a Permanent Exhibition of Decorative Arts and Crafts (P. E. D. A. C.). Quick to recognize the scheme as bait for other tenants, Rockefeller leased to MacAlister and his silent partner two rooms on the tenth floor of Rockefeller Center's RCA Building on a percentage basis attractive enough to make the venture worthwhile. Having grown in scope and size (it covers the entire floor), P. E. D. A. C., now one of Rockefeller Center Inc.'s bevy of subsidiaries, holds an option on most of the mezzanine and third floors of the Center's International Building into which it will move this fall with increased facilities for architectural exhibition.

As currently established, P. E. D. A. C. displays 75 exhibitors' merchandise which runs the gamut from Whitcombe McGachin's hand-made chintzes to a Johns-Manville finished room, but falls largely into the interior decoration classification.

With all available floor space in use, P. E. D. A. C. has recently suffered an acute attack of growing-pains. It has also suffered from poor planning which resulted of necessity from periodic additions.

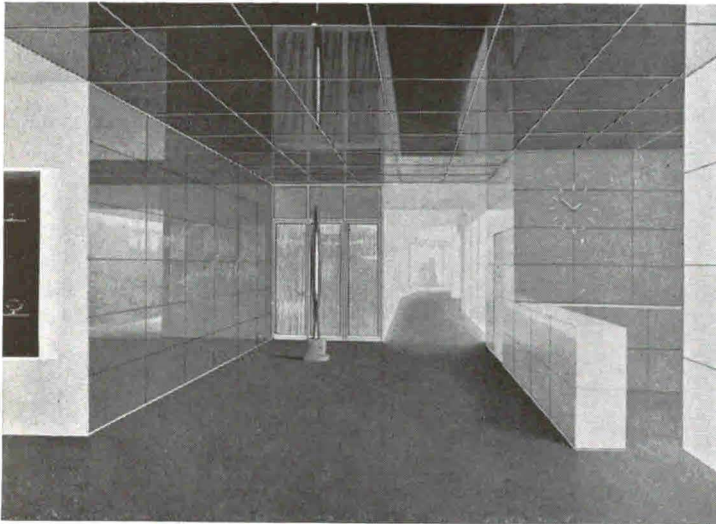
Choice of the International Building was based upon three factors: 1) its design provided ample space for open planning 2) it is more accessible with an escalator entrance on Fifth Avenue and 3) its mezzanine and third floors were vacant. While the lease has not yet been signed, the present demand of exhibitors for space in the new quarters indicates that the option will be exercised in the near future.

Meanwhile Architects Harrison & Fouilhoux have been preparing plans. Latest drawings to come from their prolific pencils are the two reproduced below. Easily the most up-to-the-minute effort at exhibition design, this set of floor plans features abundant display area (P. E. D. A. C.'s bread and butter), well-directed circulation and inclusion of a small motion picture theater, a two-story model house and three furnished apartments. P. E. D. A. C. will be equipped to usher a maximum of 10,000 persons a day through its educational labyrinth, but will be under less pressure taking care of a daily average of 2,000, the expected figure. Visitors at the present location number about 300

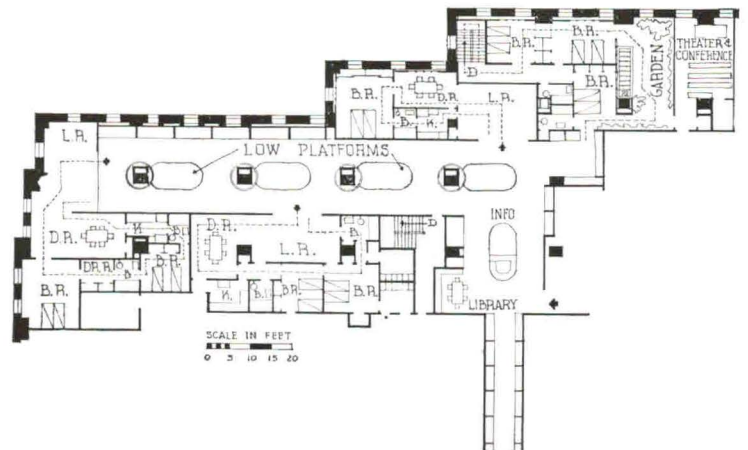
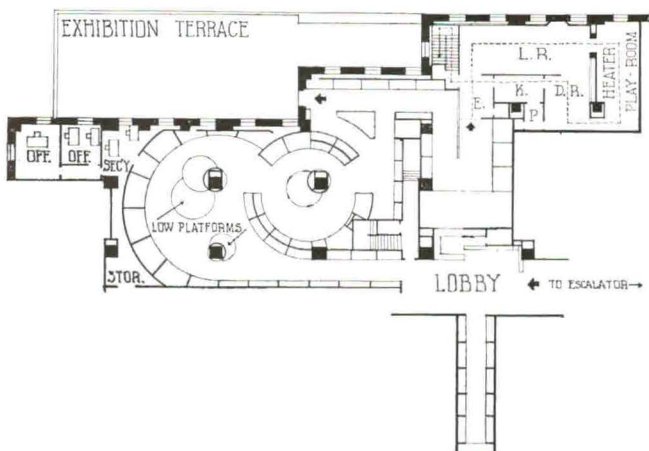
a day. Thus, by moving to the International Building P. E. D. A. C., self-named "The Living Magazine," hopes to increase its circulation more than 500 per cent, its advertisers from 75 to 200, its annual income from about \$75,000 to as much as \$200,000.

Bulk of this expansion will be fostered by several innovations in the exhibition's technique. Most important, architecture and decorative building materials will figure more prominently than heretofore. With the trend toward consideration of "raw" materials as decorative in themselves, the part played by building materials should be of increasing importance in the new P. E. D. A. C. Other attractions will include an X-ray house showing the veins, arteries and nerves of construction methods and appliances; architectural competition exhibits; city and community planning; model rooms and model homes.

The expanded exhibition will require increased personnel but will continue under the direction of Founder MacAlister. Untroubled by the competition of the World's Fair Shelter Group, he successfully sells space in P. E. D. A. C. on its reputation as a convenient, admission-free, exhibition of permanent character, with the established drawing power of world-famed Rockefeller Center as his No. 1 argument.



A tour through the new P. E. D. A. C. will start from the two-way escalators (floor plan, below, left) which direct visitors to the glazed entrance lobby shown in rendered perspective to the left. Having circled through the main exhibition rooms around columns footed with low, eccentric display platforms, they enter the first floor of a two-story furnished house via an exhibition terrace (sculpture and outdoor furniture) and a corridor, proceed upstairs (floor plan, below). Here, additional displays, an industrial motion picture and three apartments of varying sizes occupy their attention. On the way to the "down" elevators they pass a second information booth and a small library where current issues of art and architectural magazines may be read. The plans of Architects Harrison & Fouilhoux handle well the problem of exhibition circulation—especially on the mezzanine.



# LOW-COST HOMES AMID WEALTH

**make news. Subdivider Swope's part-plywood houses sell for \$5,895 in New York's swank Westchester.**

WESTCHESTER County boasts as residents more Manhattan tycoons than any other New York suburban section. Also, although it doesn't boast about it, Westchester building costs and prices have long been tops. When famed home-developer Levitt tackled Westchester a year ago, he found he had to charge about 9 per cent more for the same house which in nearby Long Island developments sold for \$8,990. Hence, news was made when recently David Swope announced that 200 acres had been purchased on the western outskirts of White Plains, that 100 houses would presently appear in this Westchester subdivision to sell with lots for as little as \$5,895.

**The man.** The 32-year-old son of General Electric's President Gerard Swope, Subdivider David Swope is familiar with Westchester County and its real estate. Father and son live in neighboring houses in nearby Ossining. But more important, young Swope is also familiar with the business of building. He got aboard the prefabrication band-wagon in 1934 when Houses, Inc. was born (ARCH. FORUM, May 1935,

p. 508), thus became acquainted with the latest developments in the construction, financing and promotion of houses. And he need go no further than Fulton Park to refer to his past experience, for three Motohomes sponsored by Houses, Inc. stand there as mute reminders.

First chance David Swope had personally to use his housing knowledge was last year when he designed and built a home for himself, embodying in its construction the use of plywood instead of plaster. By year-end with liberalization of the National Housing Act clearly in sight, Swope had decided to reenter the business of building with a large subdivision.

**The site.** Forthwith he went to Realtor Everett Jacobs, veteran Westchester developer, sold him the idea. Outcome was the establishment of County Homes, Inc., half of whose working capital is reported to have come from President Everett Jacobs, most of the balance from Vice President David Swope. After Landowner Jacobs had paid himself for the 200 acres that are now Fulton Park, half the area was platted (as interestingly as the prop-

erty's triangular boundaries permitted) with 116 lots averaging 60 ft. x 100 ft. Biggest asset of the subdivision is its convenient location; a five minutes' walk to the north puts you in the woods, a ten minutes' walk to the east lands you in the center of White Plains where 100 trains a day connect with New York City. Proximity to the County Center, Westchester's Madison Square Garden, is counted another asset.

**The houses.** When Subdivider Swope's ideas on design and construction merged with Architect Victor Civkin's drawing, the result was a battery of eight bungalows, all different in exterior appearance, all alike in plan. Compact, cubical and moderately open, the floor plan features a vestibule and coat closet, omitted in most houses of comparable size; a small but adequate central hall; provision for future additions.

As to construction, one phase is particularly noteworthy—all interior walls are furred with plywood, then decorated with paint or paper or merely a coat of wax. Its successful application in young Swope's new home at Ossining convinced him that plywood should be used at Fulton Park. In the first place, this type of dry wall construction goes hand in glove with a house of frame construction and eliminates unsightly wall-cracks that sometimes pop up in a plastered house. Another argument: plaster retards construction by as much as three weeks, requires extra laborers. Last but not least, Swope figures that cost of



Platting of Fulton Park was restricted to half of its 200 acres (above); the remainder, to the north of Central Westchester Parkway, set aside for future expansion. Right: from one floor plan came 31 one-story houses, with eight variations in exterior treatment. By year-end the total may reach 100.



Harold Holiday Costain Photos

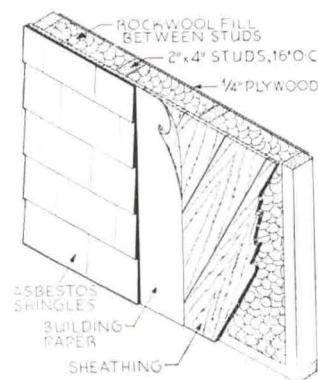
this comparatively new building material was about 40 per cent under that of the customary lath and plaster.

To sample Westchester's demand for low-cost houses, Swope first built a group of ten on a speculative basis, covered it with an FHA-insured blanket mortgage. Completed in early April, nine were sold immediately, taken from under the blanket and individually mortgaged for \$5,300. At a cost of \$5,895, the required down payment was \$595, the monthly payments, \$43.58. Of the total cost about \$1,200 goes to pay for land. Month and a half later Subdivider Swope had built 31 houses from his stock floor plan, sold 22, was laying foundations at the rate of three or four a week.

Although spasmodic advertising in two of New York City's leading newspapers has drawn 10,000 people to the subdivision, paid publicity has played a comparatively small part in the success of the development. Biggest reasons for the boom at Fulton Park are its strategic location, its prices and the work and name of its driving force—David Swope.

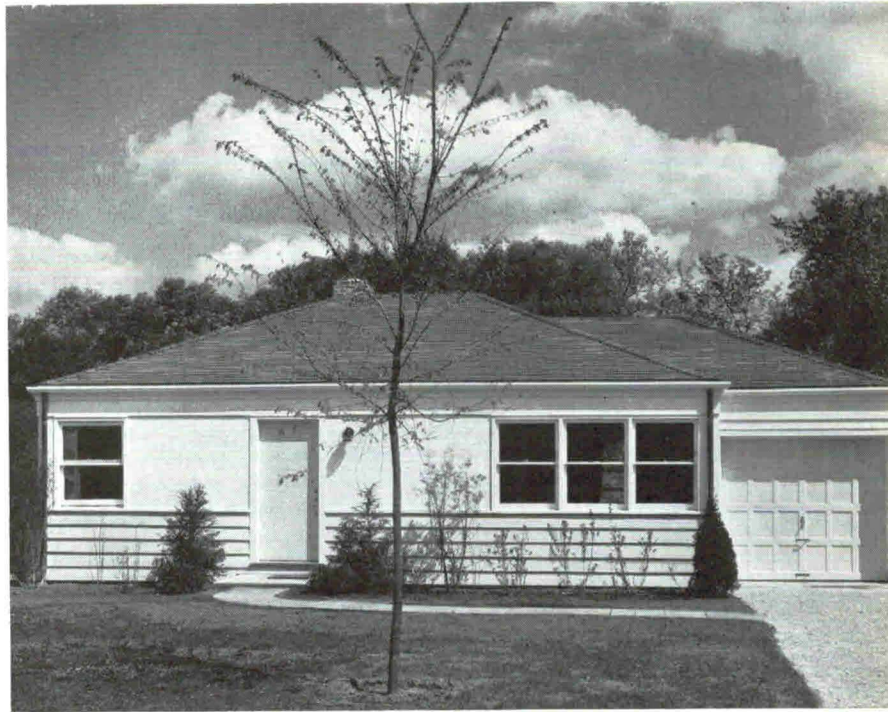
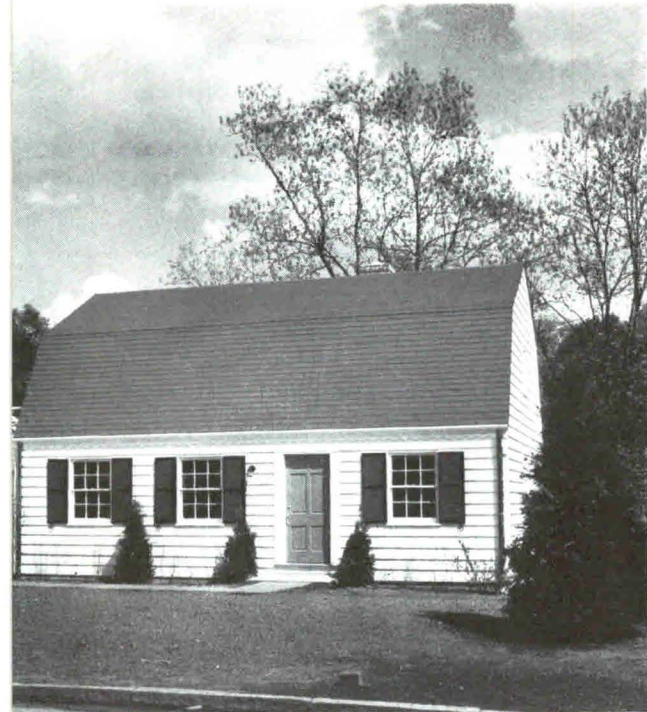


**ARCHITECT FOR ALL FULTON PARK HOUSES...VICTOR CIVKIN**



Most attractive exterior design in Swope's battery of eight is the one to the left. The fact that houses were pushed 5 ft. further back than legally required makes practicable a forward extension of the garage and use of part of the present garage as a good-sized dining room (see plan). Also, rooms may be finished on the second floor, serviced by a stair over the basement steps and the bathroom which would be conveniently situated at the base of this stairway. Construction of this house is outlined in the section above and in the summary of materials, right.





## CONSTRUCTION OUTLINE

**FOUNDATION:** Walls—concrete block. Cellar floor—poured concrete. Waterproofing—asphalt coating.

**STRUCTURE:** Exterior walls—asbestos shingles, paper, sheathing, studding and plywood, Harbor Plywood Corp. Interior partitions—plywood. Floor construction—2 x 8 in. joists and subfloor.

**ROOF:** Covered with asphalt shingles, U. S. Gypsum Corp.

**INSULATION:** Outside walls and attic floor—rock wool, Johns-Manville Corp.

**CHIMNEY:** Terra cotta lining and 8 in. brick.  
**SHEET METAL WORK:** Flashing and leaders—Anaconda copper, American Brass Co. Gutters—fir.

**WINDOWS:** Sash—double hung, wood. Glass—Pittsburgh Plate Glass Co. Screens—bronze mesh.

**FLOORS:** First floor—oak plywood, Harbor Plywood Corp. Kitchen and bathrooms—linoleum.

**WALL COVERINGS:** Some rooms wallpaper. Bathrooms—paint and linowall, Armstrong Corp.

**WOODWORK:** Trim and exterior doors—pine. Interior doors—fir. Garage doors—Overhead Door Co.

**HARDWARE:** Interior and exterior—solid brass, Sargent & Co.

**PAINTING:** All material by Pittsburgh Plate Glass Co.

**ELECTRICAL INSTALLATION:** Wiring system—General Electric Co. Fixtures—Port Chester Lighting Fixture Co.

**KITCHEN EQUIPMENT:** Range, refrigerator, sink, dishwasher and cabinets—General Electric Co.

**LAUNDRY EQUIPMENT:** Sink—double compartment, Standard Sanitary Mfg. Co.

**BATHROOM EQUIPMENT:** Lavatory, tub, toilet—Standard Sanitary Mfg. Co. Seat—C. F. Church Mfg. Co. Cabinet—The Philip Carey Co.

**PLUMBING:** Soil and vent pipes—cast iron and galvanized steel. Water supply—copper tube and brass pipe, American Brass Co.

**HEATING:** Two pipe steam. Boiler—gas fired, General Electric Co. Radiators—concealed, Arco, American Radiator Co. Thermostat—General Electric Co. Hot water heater—U. S. Radiator Co.

**Variations** in the use of Architect Civkin's stock plan produced the three exterior designs pictured above and left. By changes in orientation, roof design and fenestration Fulton Park's houses avoid monotonous similarity so prevalent in low-cost subdivisions. Noteworthy is the combination of plywood and clapboards in the exterior treatment of the "modern" house directly above. Also noteworthy: its corner windows and its accent upon the horizontal. Much of the new building at Fulton Park is on an order basis with customers forcing Subdivider Swope to up his price from \$5,895 to as much as \$7,000 to pay for odds and ends not included in the standard plan. Example: a fireplace costs an extra \$130.

**Kitchen** in the Swope house (below) is small but large enough, combines with the dining room to produce a moderately open plan. Since room dimensions throughout all houses are identical, Swope may purchase his kitchen equipment en masse, reduce his costs accordingly. Unfortunately deliveries to the kitchen must be made through the garage or main entrance. Replacement of one of the kitchen-dining room windows with a glazed door might have proved more satisfactory.



# 100 PER CENT LOCATIONS

are defined and tabulated for retailing lessors and lessees.

A NAREB inventory of the tops in shopping centers.

EVERY city has at least one principal shopping district; every principal shopping district has its 100 per cent location—a smaller section wherein most of a city's retail trade is transacted—obviously the envy of business-minded builders, lessees and retailing lessors. Although constantly shifting, these locations were largely determined in the late Twenties as the result of the organized, competitive expansion of store chains. Incident to this expansion numerous surveys were conducted in search of ideal store sites, numerous reports made as to what and where were 100 per cent locations. Since that time the public has seen little of either.

Recently the National Association of Real Estate Boards revived the subject, published in its *Journal of Real Estate Management* a list of 100 per cent locations in 152 leading cities of the U. S. and Canada. Brains behind this compilation were those of Realtor Mark Levy, one-time chairman of NAREB's Brokers Division and president of the Chicago Real Estate Board. Levy is now serving his seventh

consecutive year as NAREB's treasurer.

Several methods exist for determining what section of a community is likely to produce the greatest profit for retail merchants. Most widely used but least satisfactory is a comparative counting of pedestrians. The number of people passing certain points during certain periods is valuable information, but more valuable is the knowledge of the proportion of women to men and the type of pedestrians and their destination. Most important is the number of women, statistics indicating that they are responsible for approximately 85 per cent of all purchases made at retail prices.

More comprehensive than the pedestrian count is the method followed by the Government in its survey entitled "The Location Structure of Retail Trade" with the city of Baltimore as its subject. Instead of referring to 100 per cent locations, this survey used the term "subcenter," defines it as a concentration of stores selling more than convenience goods and depending for its existence upon the surrounding

community. Baltimore's subcenters were divided into four groups according to the variety of merchandise outlets in each rather than to their number, size, quality and reputation. Thus, a Class A subcenter contained all nine of the principal types of outlets; Class B, at least seven types; Class C, at least six types; Class D, at least five types. Into the first classification fell any shopping district having a sufficient number of food stores, at least one general merchandise store (department store, five-and-ten-cent store, etc.), a sufficient variety of stores in the apparel group, automotive group (at least one filling station), furniture and household group, lumber and building group (at least one hardware store), drug group, jewelry group and at least one store serving meals.

While the practice of rating shopping centers is generally helpful, it has its shortcomings. Major among them is the fact that a 100 per cent location is not necessarily the best location for every type of enterprise—many a merchant has location requirements peculiar to his business and to the kind of store operated.

Presented below are excerpts from Realtor Levy's tabulation of 100 per cent locations in leading U. S. and Canadian cities, the only compilation of its kind. It will be noted that the alphabetical classification initiated by the Government in its Baltimore survey of subcenters has been employed to a minor extent.

**AKRON, O.:** Main St. from Mill St. to Market St.

**ALBANY, N. Y.:** Pearl St. from Maiden Lane to State St.

**ATLANTA, GA.:** Whitehall St. from Causeway to east of Alabama St.

**ATLANTIC CITY, N. J.:** Boardwalk, from South New York Ave. to South Carolina Ave.; also Atlantic Ave. from South Kentucky Ave. to South Carolina Ave.

**BALTIMORE, MD.:** Lexington St. from Eutaw St. to Charles St. (Howard and Lexington is best corner); also Howard from Mulberry St. to Fayette St.

**BINGHAMTON, N. Y.:** Court St. (north side) from Water St. to Chenango St.

**BIRMINGHAM, ALA.:** Nineteenth St. between Second Ave. and Fourth Ave., plus the new Kress block.

**BOSTON, MASS.:** Washington St. centering around Summer St. and Winter St.

**BRIDGEPORT, CONN.:** Main St. from Congress St. to John St.

**BROOKLYN, N. Y.:** South side of Fulton St. between Gallatin Place and Nevins St.

**BUFFALO, N. Y.:** West side of Main St. between Eagle St. and Chippewa St.; also east side of Main St. from Eagle St. to Mohawk St.

**CAMBRIDGE, MASS.:** Massachusetts Ave. to Cape Cod Ave.

**CAMDEN, N. J.:** Broadway to the New Plaza along the vicinity of Federal St. and Hudson St.

**CANTON, O.:** Market Ave. between Second and Fourth St.

**CHARLOTTE, N. C.:** Tryon St. from Third St. to Fifth St.

**CHATTANOOGA, TENN.:** Market St. between Seventh St. and Eighth St.

**CHICAGO, ILL.:** State St. between Jackson Boulevard and Randolph St. (100 per cent blocks—Monroe St. to Washington St.).

**Outlying business sections—"A" districts:** Sixty-third St. and Halsted St. District. Milwaukee Ave. and Spaulding Ave. District.

Lincoln Ave., Ashland Ave., and Belmont Ave. District.

Madison St. and Crawford Ave. District. Sixty-third St. and Cottage Grove Ave. District.

Lake St. between Marion St. and Harlem Ave., Oak Park.

West side of Michigan Ave. from 111th St. to 113th St.

West side of Halsted St. from 78th St. to 79th St.

West side of Commercial Ave. from 91st to 92nd St.

**CHICAGO HEIGHTS, ILL.:** West side of Otto Boulevard, between 216th St. and Illinois St.

**CINCINNATI, O.:** Fifth St. from Race St. to Carew Pl. and Race St. between Fourth St. and Sixth St.

**CLEVELAND, O.:** South side of Euclid Ave. from the Square to Ninth St. (100 per cent area—May Co. and Kresge Co. sites).

**Outlying business section:** Euclid Ave. and 105th St.

**COLUMBIA, S. C.:** Main St. from Blending St. to Hampton St.

**COLUMBUS, O.:** North High St. from Lynn St. to Lafayette St.

**DAYTON, O.:** Main St. from Third St. to Fifth St.

**DENVER, COLO.:** South side of Sixteenth St. from Curtis St. to California St.

**DES MOINES, IA.:** Walnut St. from Sixth St. to Eighth St.

**DETROIT, MICH.:** Woodward Ave. between Cadillac Square and Grand Circus Park (100 per cent—block between Grand River St. and Gratiot Ave.).

**Outlying "A" districts:** Both sides of Woodward Ave. between Milwaukee Ave. and Grand Boulevard.

North side of Grand River, from Beverly Court to Joy Road.

East side of Joseph Campau Ave. between Holbrook and Evaline, Hamtramck.

**Outlying "B" districts:** Livernois—Fenkell—both sides of Livernois Ave. between Fenkell and Keeler, with the east side of Livernois predominantly better.

Gratiot and Seven Mile Road—west side of Gratiot Ave., 14297 to 14361.

Vernor Highway—Central—south side of West Vernor Ave. between Central and Springwells.

East Jefferson Ave. and Lennox—south side of East Jefferson Ave., Dickerson to Drexel, 13000 to 13128 East Jefferson Ave.

West Fort St. at Campbell—north side of West Fort St., Campbell Ave. to Cavalry Ave.

**DULUTH, MINN.:** Superior St. between First St. and Second St.

**EAST CHICAGO, IND.:** Chicago Ave. from Forsythe St. to Olcott St.

**ELIZABETH, N. J.:** Broad St. from West Grand St. to Caldwell Place.

**ERIE, PA.:** West side of State St. between Eighth St. and Tenth St.

**FLINT, MICH.:** Saginaw St. between Second St. and Kearsley St.

**FLUSHING, N. Y.:** Main St. between Northern B'lv'd. and Thirty-eighth St.

**FORT WAYNE, IND.:** Calhoun St. between Wayne St. and Jefferson St.

**GRAND RAPIDS, MICH.:** Monroe Ave. from Ottawa Ave. to Lyon St. (Best corner is Monroe St. and Pearl St.).

**HARRISBURG, PA.:** North side of Market St. from Third St. to Fourth St.

**HARTFORD, CONN.:** North side of Main St. between Asylum St. and Church St.

**HOLLYWOOD, CALIF.:** Hollywood Boulevard from 6300 to 6626, or Vine St. to Vista Del Mar.

**HOUSTON, TEX.:** Main St. from Prairie Ave. to Rusk Ave.

**INDIANAPOLIS, IND.:** South side of Washington St. between Illinois St. and Pennsylvania St.

**JACKSON, MISS.:** North side of Capitol St. between Lemar St. and Farish St.

**JERSEY CITY, N. J.:** Journal Square.

**KANSAS CITY, MO.:** Main St. from Tenth St. to Twelfth St. and Walnut St. between Eleventh St. and Twelfth St., also Eleventh St.

**Outlying business districts:** Troost Ave. between Thirty-first St. and Linwood Boulevard.

Thirty-ninth St. and Main St. to Westport Ave.

The Country Club Plaza shopping center, bounded by Forty-sixth St., Mill Creek Boulevard, Ward Parkway, and Pennsylvania Ave.

**LANSING, MICH.:** West side of Washington Ave. between Michigan Ave. and Washtenaw St.

**LONG BEACH, CALIF.:** West Side of Pine Ave. from Third St. to Fifth St.

**LOS ANGELES, CALIF.:** West side of Broadway between Fourth St. and Eighth St.; also Seventh St. from Broadway to Flower St.

**LOUISVILLE, KY.:** Fourth St. from Chestnut St. to Walnut St.

**MILWAUKEE, WIS.:** Wisconsin Ave. from Fourth St. to North Plankinton Ave.

**MINNEAPOLIS, MINN.:** Nicollet Ave. between Fourth St. and Eighth St. on the south side; Nicollet Ave. between Sixth St. and Eighth St. on the north side.

**MONTREAL, CANADA:** St. Catherine St. West, between Peel St. and University St.

**NEWARK, N. J.:** Broad St. from New St. to Market St., also Market St. from Broad St. to Washington St. (Best block is Broad St. and Market St.)

**NEW ORLEANS, LA.:** North side of Canal St. from Bourbon St. to Rampart St. (Best block is between Bourbon St. and Dauphine St.—French side.)

**NEW YORK, N. Y.:** Thirty-fourth St. between Broadway and Fifth Ave.; north side of Forty-second St. between Fifth Ave. and Sixth Ave.; Fifth Ave., Thirty-fourth St. to Fortieth St. and Forty-second St. to Fifty-ninth St.

**Outlying business sections:**

181st St. and St. Nicholas Ave.

The Concourse at Fordham Road; the east side of the Concourse for three blocks, of which two are good; on the west side of the Concourse there are two blocks that are good and two blocks that are fair.

Jamaica business district, Long Island; the north side of Jamaica Ave. from 161st St. to 166th St.

**OTTAWA, ONT., CANADA:** Sparks St. between Elgin St. and Bank St. (Best intersection is that of Sparks St. and O'Connor St.)

**PEORIA, ILL.:** Adams St. between Main St. and Liberty St.; west side of Main St. between Adams St. and Madison St.

**PHILADELPHIA, PA.:** Market St., north side, between Eighth St. and Eleventh St. Chestnut St., south side between Twelfth St. and Broad St.

**Outlying business sections:**

Both sides of Sixty-ninth St. between Westchester Pike and Chestnut St., the east side being the better. Germantown Ave. between Cheltenham Ave. and School Lane, the north side of the street being the better.

**PITTSBURGH, PA.:** Fifth Ave. from Market St. to Smithfield St., rapidly going to Seventeenth St.; also Liberty Ave.

**PORTLAND, ORE.:** South side of Alder St. from Tenth St. to Fourth St.

**PROVIDENCE, R. I.:** Westminster St. from Mathewson St. to Empire St.

**RICHMOND, VA.:** South side of East Broad St. from Third Ave. to Seventh Ave.

**ROCHESTER, N. Y.:** Main St. between Elm St. and St. Paul St.

**ST. LOUIS, MO.:** West side of Sixth St. between St. Charles St. and Olive St.

**ST. PAUL, MINN.:** Seventh St. between Cedar St. and Robert St.

**SAN ANTONIO, TEX.:** Both sides of Houston St. between Navarro St. and Jefferson St. (really good to Alamo St.).

**SAN DIEGO, CALIF.:** Fifth St. between C. St. and E. St.

**SAN FRANCISCO, CALIF.:** Market St. from Seventh St. to Fourth St.

**SCRANTON, PA.:** Lackawanna Ave. from Pennsylvania Ave. to Washington Ave.

**SEATTLE, WASH.:** West side of Second Ave. between University St. and Pike St.; also Pike St. between Second Ave. and Fourth Ave.

**SYRACUSE, N. Y.:** East side of South Salina St. from Fayette St. to Jefferson St.

**TOLEDO, O.:** Summit St. from Adams St. to Jefferson Ave.; Adams St. from Summit St. to Superior St.

**TORONTO, ONT., CANADA:** Yonge St. between Dundas St. West and Richmond St. East. (Best corner is the northwest corner of Queen St. and Yonge St.)

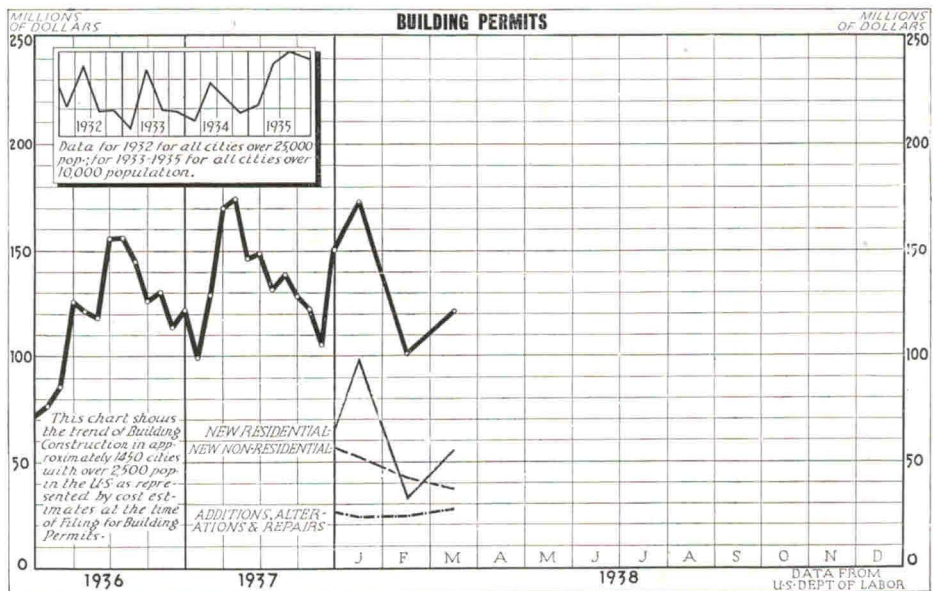
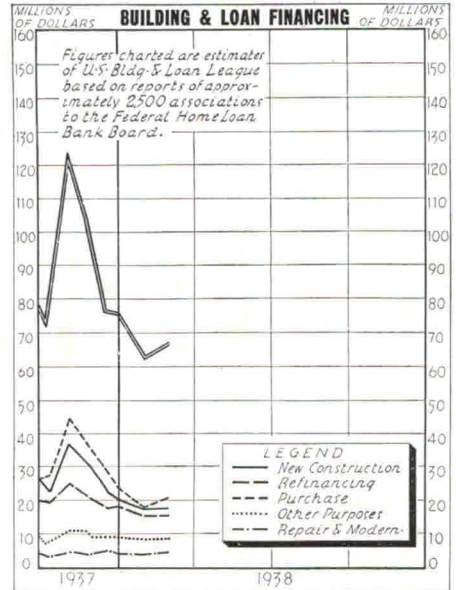
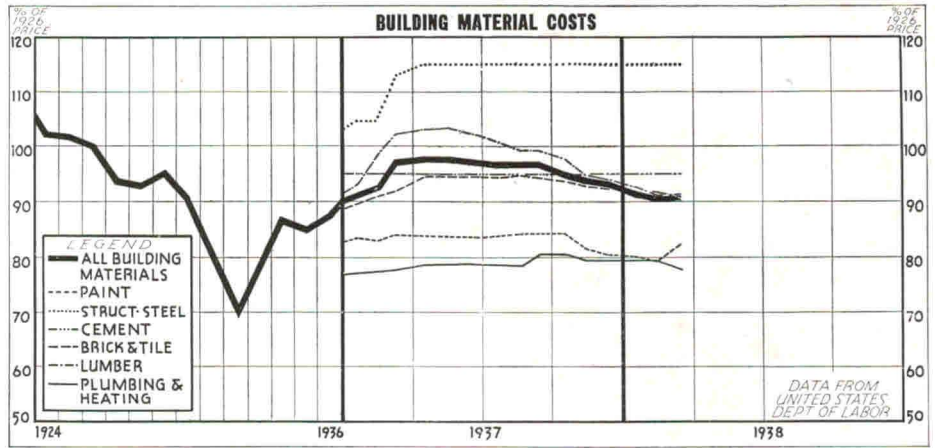
**TRENTON, N. J.:** East State St. between Montgomery St. and Warren St.

**WASHINGTON, D. C.:** F. St. between Eleventh St. and Fifteenth St. (Best Block is Twelfth St. to Thirteenth St.—popular and high grade—and Seventh St. between D. St. and K. St.).

# BUILDING AND LOAN ACTIVITY UP

with residential permits and building stocks.

Trend of material costs levels off.



# FHLBB SMALL HOUSE COST INDEX

continues downward but with decreased speed. Great Falls (Mont.) and Indianapolis go against the trend, establish new highs.

REFLECTING the seasonal increase in demand for building labor and materials, the Federal Home Loan Bank Board's monthly small house cost index for April declined less abruptly than in January, month of the preceding sampling in the New York, Indianapolis, Des Moines and Portland (Ore.) districts. Thus, the average price change of the Board's base house was a decline of only \$61 between January and April, 1938, as compared with a drop of \$112 during the last three months of 1937. The January-April decline was sufficient, however, to depress costs in thirteen of the 22 reporting cities to levels below those of April a year ago; but in no case did costs touch the lows of April, 1936.

Analysis of the FHLBB's figures for the initial 1938 quarter shows that in seventeen cities the cost trend was downward. Largest decrease, 3.7 per cent, was returned from South Bend, Ind., where the standard six-room house dropped \$229 from \$6,193 in January to \$5,964 in April. Other significant decreases: 3.5 per cent

in Boise, Idaho, 2.9 per cent in Portland, Ore.

Bids returned from contractors in only four cities showed that cost of the small house (24,000 cu. ft.) had increased during the three-month period. Great Falls, Mont., headed this short list with a 1.9 per cent increase from \$7,004 to \$7,137. Indianapolis, Ind., and Newark, N. J., reported advances of 1.8 per cent and 1.2 per cent respectively, but the cost change at Evansville, Ind., was insignificantly small: plus \$1. Noteworthy is the fact that in two of these cities, Great Falls and Indianapolis, the increases boosted the April labor and material costs to new highs.

Since St. Paul, Minn., was not included in the January sampling, a quarter-to-quarter comparison of costs in that city is impossible.

\* \* \*

In view of the fact that Building Money was not included in the May issue of THE ARCHITECTURAL FORUM, the FHLBB's

small house cost index for the month of March was omitted. That index covered the Districts of Boston, Winston-Salem, Chicago and Topeka, indicated that the average decline in cost at the 28 reporting cities had been \$90 since December, 1937. Individual decreases outnumbered increases 21 to four. Costs at two cities were unchanged from those of the preceding sampling; costs at another could not be compared.

According to the March survey, the Board's base house at Milwaukee, Wis., suffered the greatest decline in cost, \$389 or 5.8 per cent. Other cities reporting substantial reductions included Hartford, Conn., Chicago, Ill., Boston, Mass., and Manchester, N. H.

Largest advance took place in the Winston-Salem district, where Tampa, Fla.'s house cost \$5,621 in December, \$5,731 in March—an increase of \$110 or 2.1 per cent. Also on this side of the ledger were the cities of Salisbury, N. C., Oshkosh, Wis., and Peoria, Ill.

**The House on Which Costs Are Reported** is a detached 6-room home of 24,000 cubic feet volume. Living room, dining room, kitchen, and lavatory on first floor; 3 bedrooms and bath on second floor. Exterior is wide-board siding with brick and stucco as features of design.

The house is *not* completed ready for occupancy. It includes all fundamental structural elements, an attached 1-car garage, an unfinished cellar, an unfinished attic, a fireplace, essential heating, plumbing, and electric wiring equipment, and complete insulation. It does *not* include wall-paper nor other wall nor ceiling finish on interior plastered surfaces, lighting fixtures, refrigerators, water heaters, ranges, screens, weather stripping, nor shades.

Reported costs include, in addition to material and labor costs, compensation insurance, an allowance for contractor's overhead and transportation of materials, plus 10 per cent for builder's profit.

Reported costs do *not* include the cost of land nor of surveying the land, the cost of planting the lot, nor of providing walks and driveways; they do not include architect's fee, cost of building permit, financing charges, nor sales costs.

In figuring costs, current prices on the same building materials list are obtained every three months from the same dealers, and current wage rates are obtained from the same reputable contractors and operative builders.

FEDERAL HOME LOAN BANK DISTRICTS, STATES, AND CITIES	CUBIC-FOOT COST			TOTAL BUILDING COST					
	APR. 1938	APR. 1937	APR. 1936	APR. 1938	JAN. 1938	OCT. 1937	JULY 1937	APR. 1937	APR. 1936
<b>NO. 2—NEW YORK:</b>									
NEW JERSEY									
CAMDEN	\$0.237	\$0.245	\$0.215	\$5,688	\$5,710	\$5,884	\$5,872	\$5,873	\$5,157
NEWARK	.226	.236	.212	5,427	5,363	.....	5,660	5,658	5,093
NEW YORK									
BUFFALO	.253	.256	.229	6,073	6,260	6,496	6,461	6,136	5,499
WHITE PLAINS	.258	.256	.238	6,198	6,291	6,404	6,539	6,151	5,702
<b>NO. 6—INDIANAPOLIS:</b>									
INDIANA									
EVANSVILLE	.240	.242	.232	5,770	5,769	.....	5,816	5,816	5,570
INDIANAPOLIS	.245	.243	.227	5,879	5,778	.....	5,866	5,836	5,458
SOUTH BEND	.248	.266	.244	5,964	6,193	.....	6,404	6,374	5,860
MICHIGAN									
DETROIT	.249	.252	.219	5,987	6,108	6,221	6,334	6,055	5,265
GRAND RAPIDS	.246	.234	.218	5,900	5,908	5,885	5,851	5,625	5,230
<b>NO. 8—DES MOINES:</b>									
IOWA									
DES MOINES	.256	.266	.251	6,139	6,264	6,463	6,464	6,379	6,032
MINNESOTA									
DULUTH	.263	.246	.234	6,308	6,361	6,391	6,373	5,990	5,616
ST. PAUL	.276	.269	.221	6,628	.....	6,904	6,906	6,452	5,294
MISSOURI									
KANSAS CITY	.241	.241	.221	5,775	5,840	6,090	6,239	5,787	5,304
ST. LOUIS	.255	.275	.253	6,122	6,207	6,437	6,517	6,597	6,064
NORTH DAKOTA									
FARGO	.247	.249	.229	5,919	5,945	5,954	6,008	5,964	5,502
SOUTH DAKOTA									
SIOUX FALLS	.258	.248	.234	6,196	6,339	6,344	6,174	5,944	5,615
<b>NO. 11—PORTLAND:</b>									
IDAHO									
BOISE	.247	.258	.238	5,923	6,033	6,234	6,192	6,192	5,724
MONTANA									
GREAT FALLS	.297	.293	.271	7,137	7,004	7,039	7,027	7,023	6,508
OREGON									
PORTLAND	.227	.245	.218	5,448	5,613	6,089	5,990	5,883	5,234
UTAH									
SALT LAKE CITY	.260	.257	.241	6,241	6,306	.....	6,330	6,165	5,793
WASHINGTON									
SEATTLE	.268	.276	.234	6,428	6,503	6,532	6,600	6,623	5,624
SPOKANE	.273	.273	.245	6,545	6,548	6,851	6,796	6,543	5,892

# THE ARCHITECTURAL FORUM

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