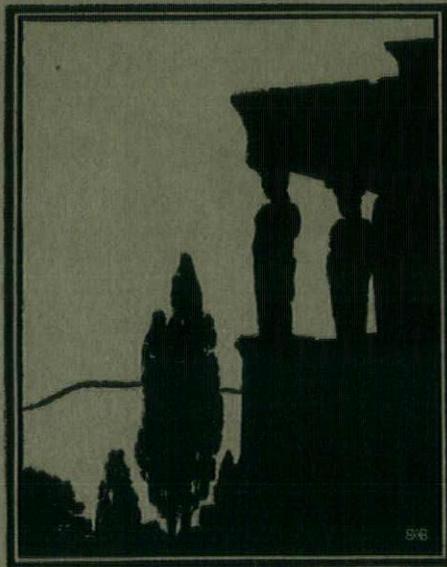


# ARCHITECTURE

June 1932



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Characteristics of Some New Cabinet Woods

BY ALFRED BERMAN

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Reginald D. Johnson

AN ANALYTICAL PORTRAIT

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Claude Bragdon on Ornament

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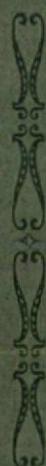
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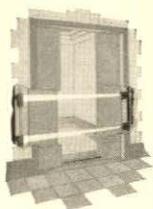
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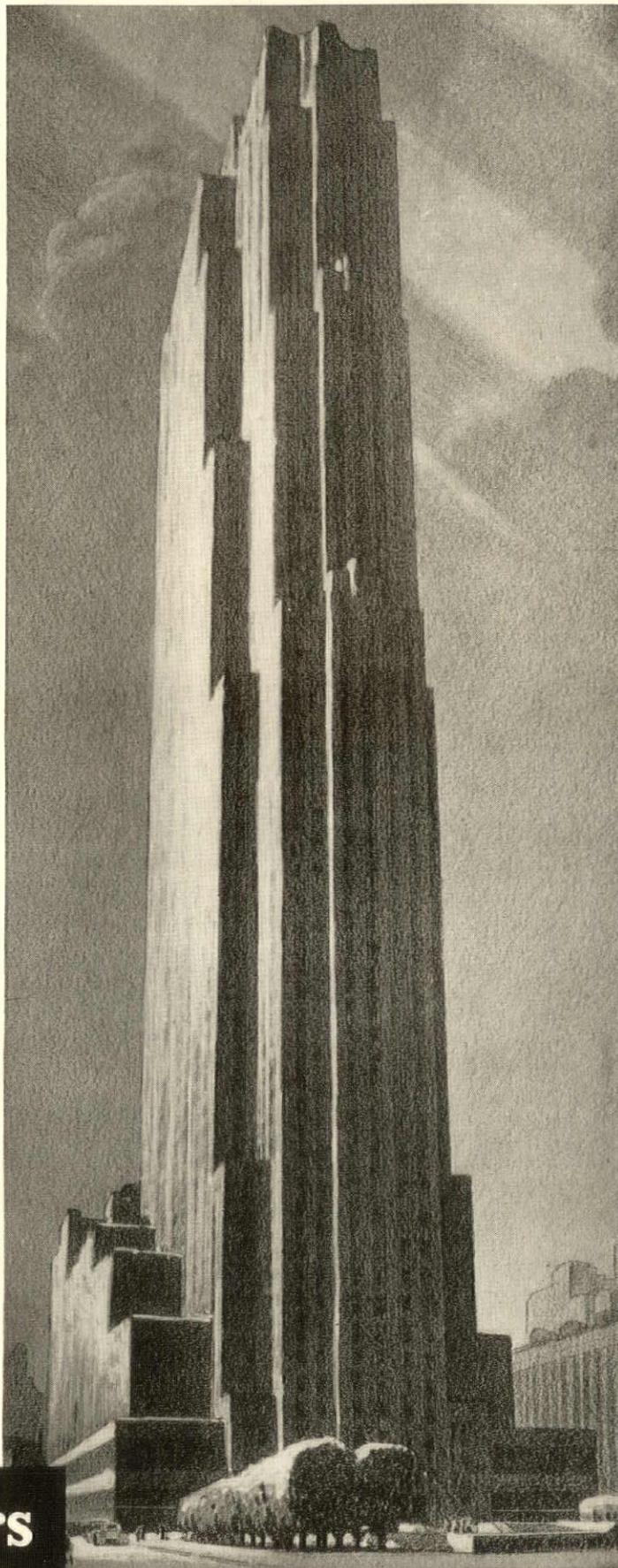
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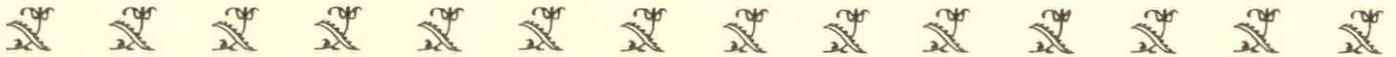


## Electric Elevators



# COLOUR

## IN INTERIOR DECORATION



BY JOHN M. HOLMES

Lecturer in Decoration at the Architectural Association School of Architecture, London

HERE at last is a book on colour which recognizes the fact that the colour of the physicist—the beam of light broken by a prism—is an entirely different matter from colour as used by the painter and decorator in pigment form. For instance, there is no separate colour purple, nor blue-green, in the solar spectrum. Then too, the spectrum colours are colours in the raw, not colours with which to work.

Here is an abandonment of the solar spectrum primaries for a new series of twelve pigment primaries, which make easily understandable an intelligent use of colour.

Moreover, the twelve colours which form the pigment primaries are not theoretical, but are colours that may be bought "in the tube."

Nor is the author satisfied with making clear the various relationships between these pigment colours. He connects them up with the colours of woods, marbles, fabrics and the other materials used by the decorator, bringing them all on one palette. In all the literature of colour, there has been no such book as this, sound in theory, but also practicable in making easy a proper use of colour.

The volume consists of 92 pages, 8¾ by 12¼ inches, profusely illustrated in full colour. There are supplementary illustrations of colour schemes by well-known architects and decorators for various interiors.

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ARCHITECTURE, published by CHARLES SCRIBNER'S SONS, 507 Fifth Avenue, New York, N. Y. June, 1932. Volume LXV, No. 6. Published monthly on the 28th of the month preceding date of issue. Entered as second-class matter, March 30, 1900, at the Post-Office at New York, N. Y., under the Act of March 2, 1879. Yearly subscription rate to members of the architectural and allied professions, \$3; to all others, \$6.

# THE BULLETIN - BOARD

## PRIX DE ROME

THE American Academy in Rome has awarded the Prix de Rome in sculpture to Robert McKnight of Springfield, Ohio, a graduate of the Yale School of Fine Arts and, incidentally, a great-grandnephew of J. Q. A. Ward, one of America's best-known sculptors of the last century. Honorable Mention in sculpture went to Michael Angelo Russo of Bridgeport, Conn., a student at the Yale School of Fine Arts, and to Henri Brenner, Hagerstown, Md., a scholar at the Rinehard School of Sculpture in Baltimore. The jury for the sculpture prizes was: Herbert Adams, James E. Fraser, Charles Keck, Edward McCartan, and A. A. Weinman.

The Prix de Rome in painting was awarded to James O. Mahoney of Dallas, Tex., who was graduated from the Southern Methodist University in 1928, and is now receiving the degree of B.F.A. from the Yale School of Fine Arts. Members of the jury in painting were: Barry Faulkner, Allyn Cox, James Monroe Hewlett, Gari Melchers, Abram Poole, and Ezra Winter.

The William Rutherford Mead Fellowship in landscape architecture went to Henri E. Chabanne, Tompkins Corners, N. Y., who was graduated in 1931 from the Department of Landscape Architecture, University of Pennsylvania. During the last year he has served as an assistant with the Taconic State Park Commission in Poughkeepsie. The landscape architecture jury consisted of Gilmore D. Clarke, Clarence Fowler, Percival Gallagher, Alfred Geiffert, and Ralph Griswold.

In architecture, the prize was won by George Nelson of Hartford, who holds the degree of A.B. from Yale College and B.F.A. from the Yale School of Fine Arts, in which school he was an instructor for one year. He is now a graduate student at the Catholic University of America, Washington, D. C. The jury: William M. Kendall, Chester H. Aldrich, Louis Ayres, Charles A. Platt, James Monroe Hewlett, and John Russell Pope.

## A. W. BROWN TRAVELLING SCHOLARSHIP

THE committee appointed by the A. I. A. to administer the A. W. Brown Travelling Scholarship, established by the Ludowici-Celadon Company, has, through its jury, selected a beneficiary for 1932, Ben-

jamin L. Smith of Chicago. The scholarship brings to the recipient \$2000 for a year of study and travel abroad. A second prize of \$250 was awarded to Samuel E. Homsey of Boston, a third prize of \$150 to William S. Morris of Albany, fourth prize of \$100 to William P. Kramer of Milwaukee. Special mention was given Urban A. Bowman of Abington, Pa., and mentions to the following: William W. Benn, Chicago; Maximilian B. Bohm, Esther Born, Will W. Griffin, William B. G. Kirk, all of New York City; William H. Conrad, Elyria, Ohio; Hugh McD. Martin, Springfield, Mass.; and Henry D. Whitney, White Plains, N. Y.

## JAMES TEMPLETON KELLEY FELLOWSHIP AWARD

THE Boston Society of Architects, administering the James Templeton Kelley Fellowship in Architecture, has awarded it for the coming year to Miss Marjorie Pierce of Lexington, who was graduated from the Massachusetts Institute of Technology in 1922.

## LE BRUN AWARD

THE New York Chapter, A. I. A., has awarded the Le Brun Travelling Scholarship for 1932 to William H. Scheick, an instructor in the School of Architecture, University of Illinois. There were sixty-four nominated competitors. First Honorable Mention went to Maxfield E. Gluckman of the New York State Division of Architecture, Albany, N. Y. Second Honorable Mention went to Rowland Ulmer, New York City, a student at the Princeton School of Architecture, and a part-time employee of Voorhees, Gmelin & Walker. Third Honorable Mention was given to Harry Widman, Los Angeles, Calif. The jury consisted of Chester H. Aldrich, Richard H. Dana, Jr., Eric Gugler, and Oliver Reagan.

## R. I. SCHOOL OF DESIGN COMPETITION

THE Committee on Education, Rhode Island Chapter, A. I. A., awarded first prize in the annual architectural competition at the Rhode Island School of Design to Norris Fremont Prentice of Mystic, Conn. The committee gave Honorable Mention to Herbert A. Murphy

of Fall River, and Russell W. Anderson of Pawtucket. The competition called for a design of "a hydrotherapeutic institute" to be erected around a mineral spring on an imaginary estate in Maine.

## PLYM FELLOWSHIP

IN the nineteenth annual competition for the Francis J. Plym Fellowship in Architecture, conducted by the Department of Architecture of the University of Illinois, the winner was C. T. Masterson of the Engineering Department, General Electric Company, Cleveland. The problem called for the design of a monument to aviation to be built along one of the prominent airways on a bluff overlooking a river and near a large city.

## NEW YORK UNIVERSITY SUMMER SCHOOL

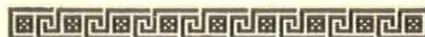
THE College of Fine Arts, New York University, offers in the Department of Architecture its usual summer courses in design, elements of architecture, and minor subjects. The summer courses extend from June 13 to July 27. Further information may be had by addressing the Secretary, Department of Architecture, 250 East 43d Street, New York City.

The Department also announces a competition for the selection of a student of unusual ability to pursue graduate work leading to a degree of Master of Architecture during the academic year 1932-33, on the basis of a scholarship with an income equal to the tuition fee for the year. Application forms must be filed on or before June 17. Address Dean E. R. Bossange, at the address given above.

## COLUMBIA UNIVERSITY SUMMER SCHOOL

IN addition to the usual summer courses in architectural subjects, Columbia this year offers a new course called "The Crafts, the Machine, and Architectural Design." It will be given by Mr. Harrison Gill, a registered architect and a consulting designer in metal work. It is Mr. Gill's purpose to present to the students the relationship between the qualities of materials and the methods of fabrication, particularly with the machine, bridging the present gap between the designer and the craftsman. The summer session extends from

(Continued on page 5)



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# THE BULLETIN - BOARD *Continued*

June 5 to August 12. A bulletin of information may be had by addressing the Secretary of Columbia University, New York City.

## ROADSIDE FILLING STATION COMPETITION

THE Architects' Emergency Committee of New York, holding a competition for unemployed architects and draftsmen in the Metropolitan area, has awarded prizes as follows: the first prize, \$100, to Arthur Martini, Jersey City, N. J.; second prize, \$75, John J. Burton, Yonkers, N. Y.; third prize, \$50, W. J. Ward, Jr., Rutherford, N. J. Thirty additional prizes of \$25 each were also awarded. The jury of award was: Ely Jacques Kahn, chairman, Joseph Urban, Julian Clarence Levi, Ralph T. Walker, and John T. Haneman.

## CONSTRUCTION FIGURES

A GAIN of almost five per cent in construction awards during February, as compared with the low figures of January, reflects a normal rise approximating seasonal proportions, according to F. W. Dodge Corporation. Losses from February, 1931, were registered in all four of the major construction classes, with public utilities making the best relative showing and public works and residential building the poorest comparisons.

The \$89,045,800 total in new construction awards for February was divided among the four major construction classes with \$24,417,300 going to residential building, \$36,347,700 to non-residential building, \$15,633,400 to public works, and \$12,647,400 to public utilities.

Not one of the thirteen districts comprising the 37 States east of the Rockies was able to show February contracts ahead of those reported for a year ago; but the best relative comparisons were made in the Central Northwest, Chicago, Kansas City, and Texas territories.

## EDWIN S. GORDON, 1867-1932

EDWIN S. GORDON, senior member of the architectural firm of Gordon & Kaelber, Rochester, N. Y., died on April 6. Born in Rochester, Mr. Gordon attended the Rochester Free Academy, after which he studied architecture at the Mechanics Institute, in which he was later an instructor for fourteen years. Mr. Gordon was a partner of

Claude Bragdon for four years, and subsequently was associated with J. Foster Warner. The partnership with William G. Kaelber was formed in 1918, and the firm designed, among other buildings, the University of Rochester's New River Campus, and the Eastman Theatre in association with McKim, Mead & White. Mr. Gordon was a Fellow of the American Institute of Architects.

## JOHN H. ELY, 1851-1932

JOHN H. ELY, senior member of the firm of John H. and Wilson C. Ely, died at his home in Newark on April 21. Mr. Ely was born in New Hope, Pa., on June 13, 1851, coming to New Jersey as a boy with his family. The work of the firm, which will be carried on by Mr. Ely's son and partner, Wilson C. Ely, includes many important buildings in northern New Jersey: the City Halls of Newark and East Orange, the New Jersey Historical Society, the National Newark and Essex Banking Company Building, Mutual Benefit Life Insurance Building, American Insurance Building, and Firemen's Insurance Company Building. Mr. Ely was a member of the American Institute of Architects, and was prominent and active in the civic and political life of the city.

## GLENN BROWN, 1854-1932

GLENN BROWN, whose name will for all time be associated with the development of the American Institute of Architects, and particularly with the long fight for the preservation of L'Enfant's plan of Washington, died April 22 in the Newport News, Va., hospital.

Glenn Brown was born in Fauquier County, Va., attended Washington and Lee University, and George Washington University, taking a special architectural course at the Massachusetts Institute of Technology. Mr. Brown practised in Washington, Virginia, and Maryland from 1878 almost to the time of his death. He was a Fellow of the A. I. A., its Secretary and Treasurer from 1899 to 1913, and a corresponding member of the Société Centrale des Architectes of France, corresponding member of the Society of Architects, Belgium, honorary corresponding member of the Royal Institute of British Architects, and of the Società degli Ingegneri e degli Architetti Italiani. He was a life

member of the American Academy in Rome, a member of the National Institute of Arts and Letters, a member of the Executive Committee of the International Congress of Architects. Mr. Brown wrote "Personal Recollections of Charles F. McKim" in 1916, "Roosevelt and the Fine Arts" in 1919, and, among other smaller works, "Memories, 1860-1930"—a vivid picture of his own life and times.

## W. C. ZIMMERMAN, 1856-1932

W. C. ZIMMERMAN, architect, died in San Diego, Calif., April 11, of a heart attack. Mr. Zimmerman designed many public buildings in the East and Middle West, including the Illinois prison at Joliet. For nine years he was State architect of Illinois. Mr. Zimmerman retired twelve years ago and moved to Los Angeles. He acquired his architectural education at the Massachusetts Institute of Technology, and was a Fellow of the American Institute of Architects.

## AMERICAN INSTITUTE OF INTERIOR DECORATORS

THE first annual conference of the A. I. I. D. will be held on board the S.S. *Monarch of Bermuda*, sailing June 18 for Bermuda and returning June 23.

## PERSONAL

The firm of Gaggin & Gaggin, architects, having been dissolved, T. Walker Gaggin is continuing the practice of architecture under his own name at First Trust & Deposit Building, Syracuse, N. Y.

Kenneth M. Day, architect, The Architects Building, Philadelphia, Pa., would like to receive manufacturers' catalogues and samples.

LeRoy W. Thompson, architect, announces the removal of his offices to 679 Park Avenue, Elgin, Ill., as well as his registration as licensed architect in the State of Illinois. Manufacturers' catalogues are desired.

Leonard Willeke, architect, has moved his offices from 1100 Berkshire Road, Grosse Pointe Park, to 16934 Village Lane, Grosse Pointe Village, Mich.

Alexander B. Trowbridge, architect, announces that he has moved his office to 917 Fifteenth Street, N. W., Washington, D. C.



# a Bit of OLD SPAIN

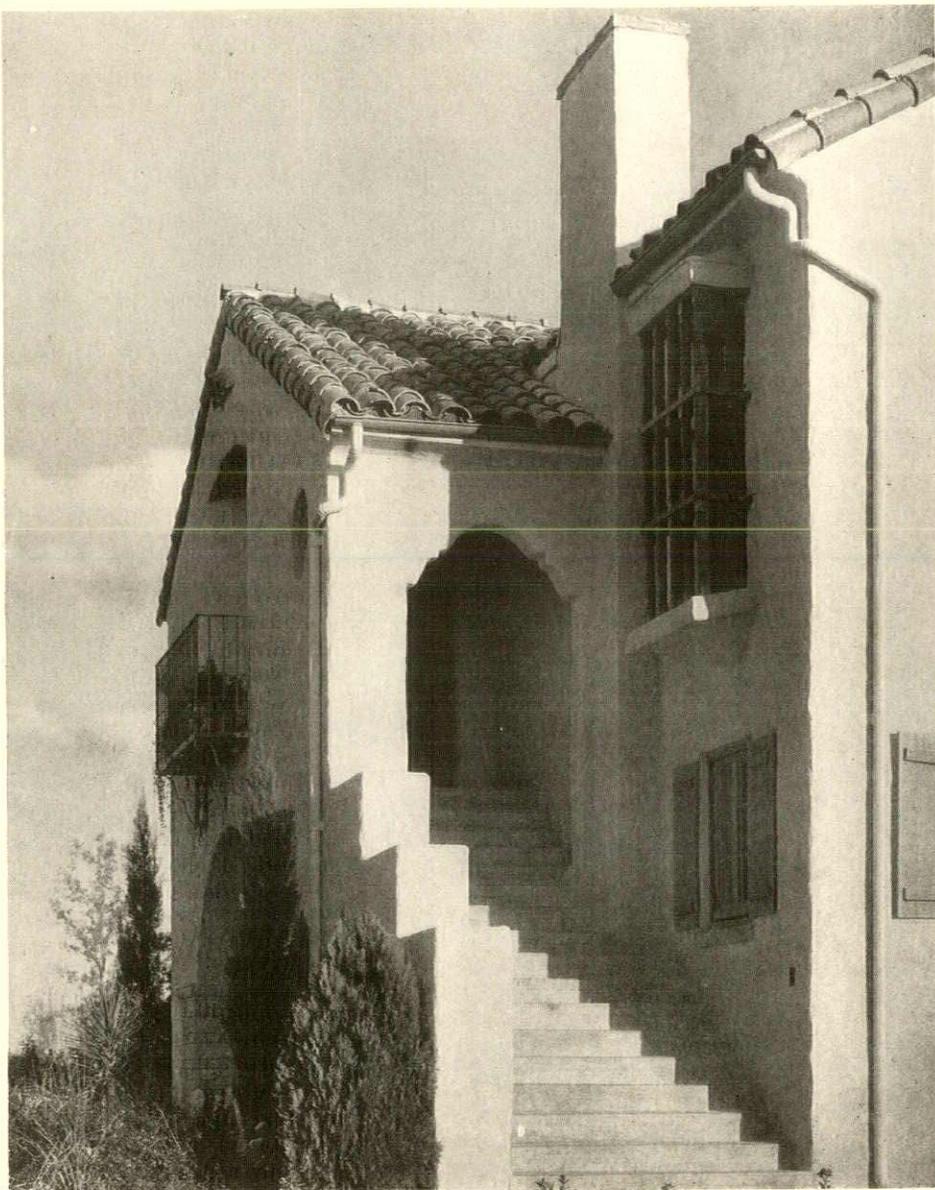
Under the roofs of Spain is Life—not as we Americans know it, but as Latins have for centuries been content to enjoy it.

Even in the decay of Old Spain dwellings is beauty, for the rather severe architectural lines have been softened by the marks which only Age can add to stone, and brick and tile.

Over bricks which have crumbled and creaking timbers which have sagged, the clay tile roofs of the Spanish Ages flaunt defiance to the rot of time.

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This secure little home-house in Dallas is an intriguing example of Spanish design—transplanted to the American plains by an architect who is in sympathy with the Spanish type of dwelling so characteristic of the Lone Star State. Tapered Lombardy Roof Tiles, by Hood, complete this Bit of Old Spain, which might have been inspired by some corner of Toledo or Madrid.



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# ARCHITECTURE

REG. U. S. PAT. OFFICE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. LXV, NO. 6

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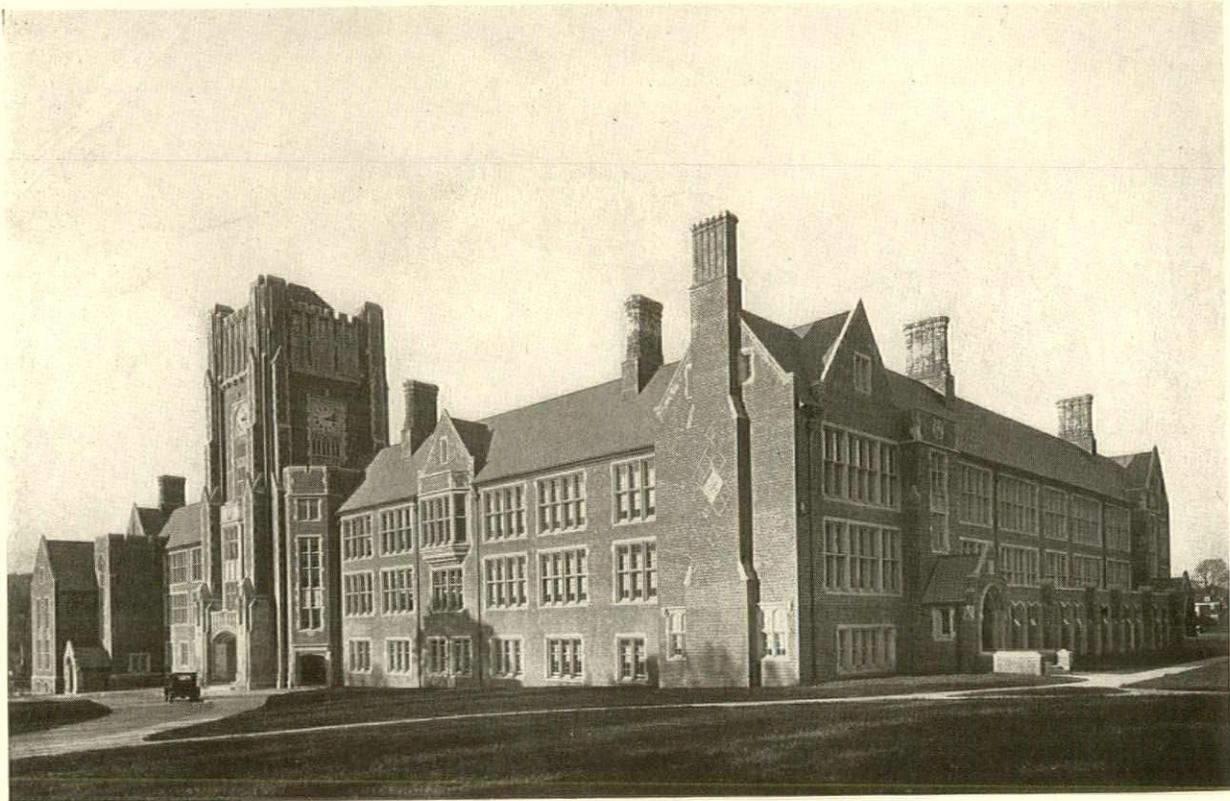
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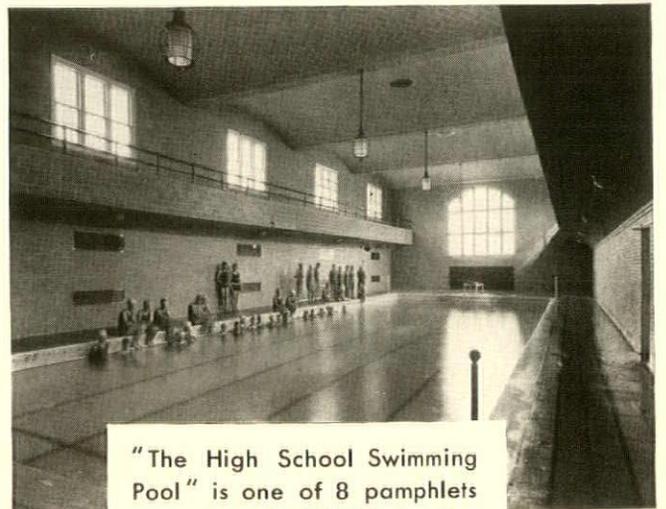
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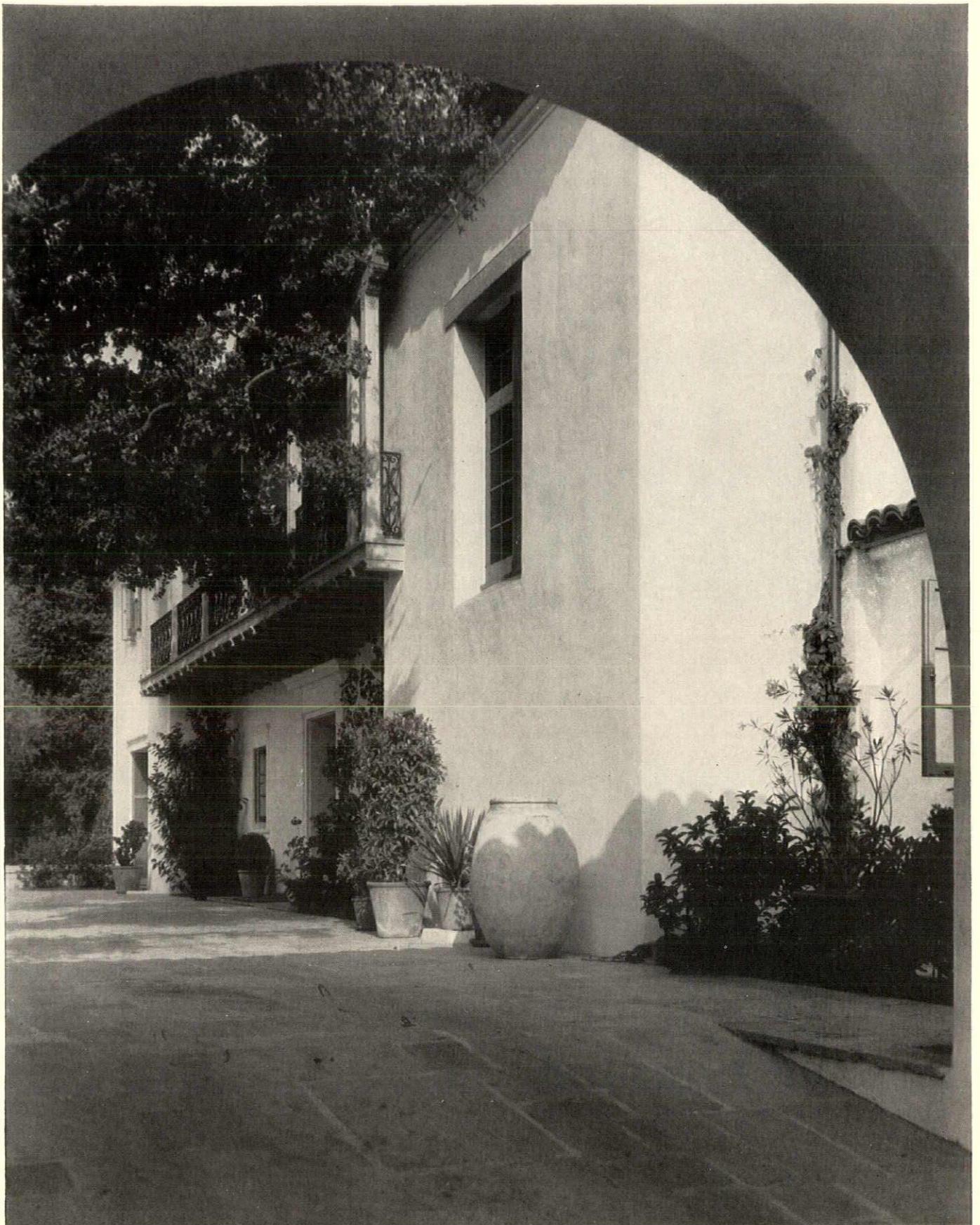


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*Photograph by George D. Haight*

« ARCHITECTURE »

*Entrance court, house of William C. McDuffie, Pasadena, Calif. Reginald D. Johnson, architect*

# ARCHITECTURE

❖ VOLUME LXV

JUNE 1932

NUMBER 6 ❖

## Reginald D. Johnson

*By Henry H. Saylor*

IN almost any group of architects, taken at random, it is easy to start an argument upon which is the more important side of an architect's practice—design or business. You will hear that the highest type of designer never is and never can be a business man. On the other hand, you will hear that the impractical dreamer, who does not make of architecture a business, cannot succeed, and does not deserve to succeed.

Reginald D. Johnson is primarily a designer, yet he is persuaded that architectural practice in this day and generation must first be run as a business, and it is the combination of the studio atmosphere and the business office which is, in his opinion, the modern architect's greatest problem. The word and the spirit of the studio must unfortunately be kept in hiding from the average client, as this savors too much of the impractical dreamer.

On the other hand, Johnson believes that the modern office which has not this spirit of the sculptor's or painter's studio as its foundation and very purpose of being is nothing but a glorified plan factory. If the architect is himself a designer, it is essential that he build up for his own relief an adequate business organization. Johnson has endeavored to carry this out in every possible way. Slowly but surely he has built up about him an organization that shoulders the responsibility of everything but the direct control and final approval of design. As a result, not a single drawing goes out of the office without at least his critical examination,



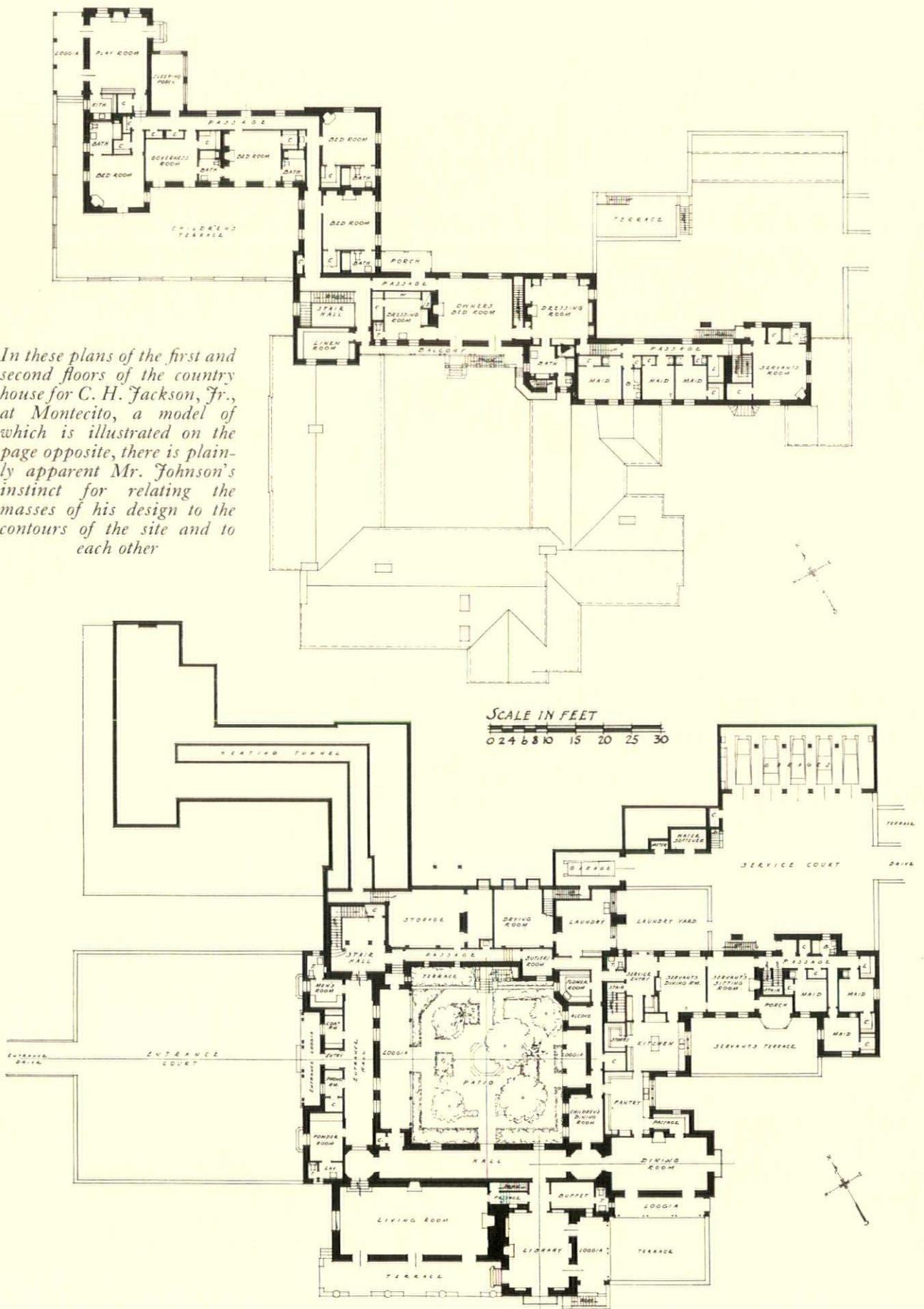
and he also has sufficient time to spend on that all-important phase of an architect's life—the supervision of materials, including textures and colors in their various combinations.

Johnson states that from his own experience he has found that his standard of design was to a large extent directly dependent upon the amount of time which he personally has had to give to the practical and business end of his organization. The more time spent on business, the less on design. With this in mind, he is convinced that every of-

fice should consider as a prerequisite a man of thorough business training, that this man—whether he be office manager or partner—need have little knowledge of architecture. Even in a fairly small office there is, in his opinion, enough to keep such a man busy if the work is properly carried forward in a businesslike way in regard to correspondence, conference reports, contracts, prompt attention to changes and extra work, supervision of bookkeeping, etc.

One policy which Johnson has followed for many years is unusual enough to warrant special mention. It has to do with the troublesome matter of extras. If the owner changes his mind and his wishes involve an extra, it is a matter of record in writing at the time, leaving nothing to be explained in the final accounting. If, on the other hand, the office has forgotten something, Johnson insists that the contractor bill the cost to the architect himself. It goes through the usual accounting channels, is acknowledged by those in the office who have let the matter slip, it is charged to the cost of

*In these plans of the first and second floors of the country house for C. H. Jackson, Jr., at Montecito, a model of which is illustrated on the page opposite, there is plainly apparent Mr. Johnson's instinct for relating the masses of his design to the contours of the site and to each other*





*A model of the country house for C. H. Jackson, Jr., Montecito, Calif., typical of the intricate detail in which Mr. Johnson studies, through his models, the mass, color, planting, and even the textures of walls and roofs*

Photograph by  
Miles Berné

doing business, and acts as a very effective reminder that the office has not been quite up to its job. Needless to say, these lapses have grown less as years have gone by, and many valuable lessons have been learned once and for all as the result. Best of all, clients and contractors have been well satisfied with the justice and fairness of this policy, and many staunch friends made.

When the office undertakes a new piece of work, Johnson visits the site and works out a plan on the ground. He even goes so far as to take with him a drawing-board and instruments, and, on the development of the scheme in the office, returns to the property for a re-study of the problem.

He strongly believes that much harm has been done in the schools of Europe and this country in training men to attack a problem from too academic a point of view. He is convinced that the design can never really fit the site or be in harmony with the spirit of the surroundings unless the idea is born on the property and is a part of it. This theory, of

course, is particularly true in the case of country houses.

He is a firm believer in the theory that the architect must control the fundamentals of the landscape *parti* and the interior furnishings.

In order to place the problem clearly before him, every possible idea for methodical labor-saving procedure is utilized: the questionnaire for the client, every conference made a matter of record, every agreement put in writing.



As to the progress of the work in the office itself, every traditional aid is utilized to the full: the sketch plans, elevations, sections, perspectives, clay models, more fully developed sketches and plans, and finally the most carefully executed models—usually made of cardboard with a plasteline or clay base, molded in accordance with the existing or finished contours of the property and worked out in the greatest detail so as to show the character of the texture, color of the house, and landscape development.



*Entrance court of the Santa Barbara Biltmore Hotel, for which building The Architectural League of New York awarded in 1928 to Reginald Johnson its Silver Medal in Architecture for Works of Major Importance*

Specification writing is delegated to others, Johnson merely outlining the important materials which are needed for the atmosphere he wishes to create.

The office produces an abundance of draw-

ings, carried out in great detail. For instance, each room is conceived as a whole, including all furnishings, which are always indicated on the sketch plans to make sure of properly locating lighting outlets, grilles, etc. Johnson has found



*Photograph by George D. Haight*

*Loggia, house of William C. McDuffie, Pasadena. Reginald D. Johnson, architect. (The entrance court of this house is illustrated in the frontispiece)*



*Above, the house of Sidney R. Francis, Pasadena, Calif. Below, breakfast terrace of the house of Curtis W. Cate, Carpinteria, Calif. Here are two excellent examples of Mr. Johnson's versatility in residential work: the suave dignity of formality in one, the charm of intimate informality in the other*

*Photograph by Starrett*

that many mistakes can be avoided by this procedure, which is now being so generally adopted.

In the early stages of construction, Johnson leaves the details of supervision to his superintendent, but likes to watch it personally as it begins to take form. He is extremely interested in the details of mechanical equipment as well as the matter of textures and colors.

There is, throughout most of the work that Reginald D. Johnson has done, and continues to do, the necessity for lower pitched roofs, wide-spreading plans, the patio, and other similar requirements of the climate. This set

of conditions is complicated by the fact that most of the families who require these homes are of Anglo-Saxon rather than of Latin descent, so that obviously it is not the solution to seize upon the Mediterranean styles and use them as they are. We find, therefore, blended with some of these elements of Mediterranean styles, other elements that belong to Anglo-Saxon tradition. The result is style, unquestionably, evolved with a degree of suavity, restraint, and a feeling for simple proportions that marks his work almost as definitely as if he had signed it.

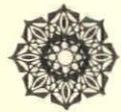


*Photograph by*

*George D. Haight*



# The Problem of Ornament



IN TWO PARTS: PART TWO

By Claude Bragdon

## THE PLATONIC SOLIDS

THE second mathematical source of ornament I found in the so-called Platonic solids. The unique, the archetypal character of these regular polyhedrons of three-dimensional space has been recognized from the most ancient times; they are the only ones which, assembled together each after its own kind, would fill that space or any portion of it without a remainder. Among the playthings of the infant Bacchus, each having its own symbolical significance, were "dice" in the form of the five Platonic solids, the implication being that upon these patterns all things in the universe are built. And so indeed it may be, for it appears that the difference between one element and another is determined by the number and arrangement of units in space. Plato assigned four of these solids to the four elements, earth, fire, air, and water, and the vessel in which they are all contained he conceived to be the sphere which he identified with the dodecahedron, because it approximates the spherical form.

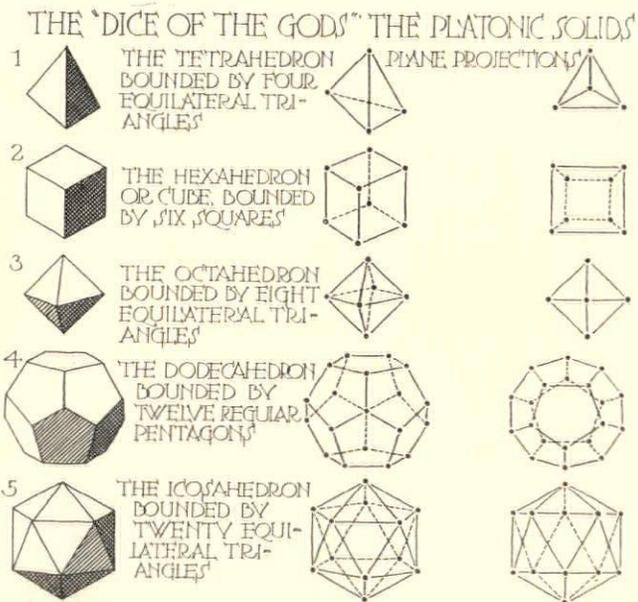
Here is mathematical truth, here is "significant form," how shall we make it yield that which we seek?

Nature herself points out the way, having as it were pre-empted these shapes for her own pattern making, along with the ovoid and the logarithmic spiral, as the most cursory study of botany and crystallography makes plain. We have only to follow nature's method; not slavishly copying her patterns, but creating, with the same data, new patterns of our own.

First of all it is desirable to become thoroughly familiar with these five forms: the tetrahedron, the hexahedron or cube, the octahedron, the dodecahedron, and the icosahedron, having respectively four, six, eight, twelve, and twenty polygonal faces, as shown in illustration 9. A good way to get to know these figures is to make paper models of them according to the familiar kindergarten method of cutting and folding. The lower part of illustration 9 shows them in their unfolded form. It would be better still could we have models of them made of glass, for by looking *through* these the intricate

inter-relationship of the lines formed by the intersection of their bounding surfaces could be studied from the point of view of pattern in space. This can be done almost equally well, however, by means of plane projections, treating the solids as though they were transparent, the far side being shown as well as the near. A number of such projections are shown at the right in illustration 9, for convenience of identification the near side being shown in solid lines and the far side in dotted.

The translation of these unfolded and projected Platonic solids into ornament is easy because they possess intrinsic beauty by reason of the fact that they are graphic representations of mathematical truth, just as magic squares are. Of this order of truth beauty is as it were the *shadow*, a thing invisible until its shape and presence be revealed by something upon which



BELOW THE PLATONIC SOLIDS "UNFOLDED" ON A PLANE

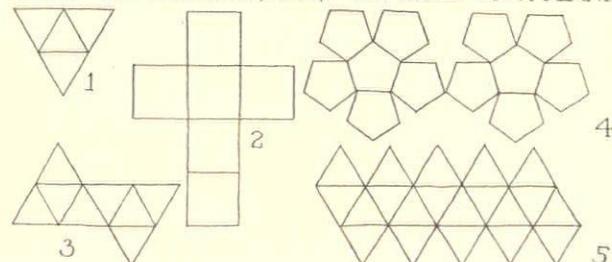


Illustration 9

it can be cast. The "shadow" of a magic square graphically is its magic line; and the shadow of a Platonic solid on a plane is the network of lines made by its plane projection. Illustration 10 shows the direct translation of these into ornament. In illustration 11 this is accomplished

THE PLATONIC SOLIDS AS MOTIFS FOR ORNAMENT

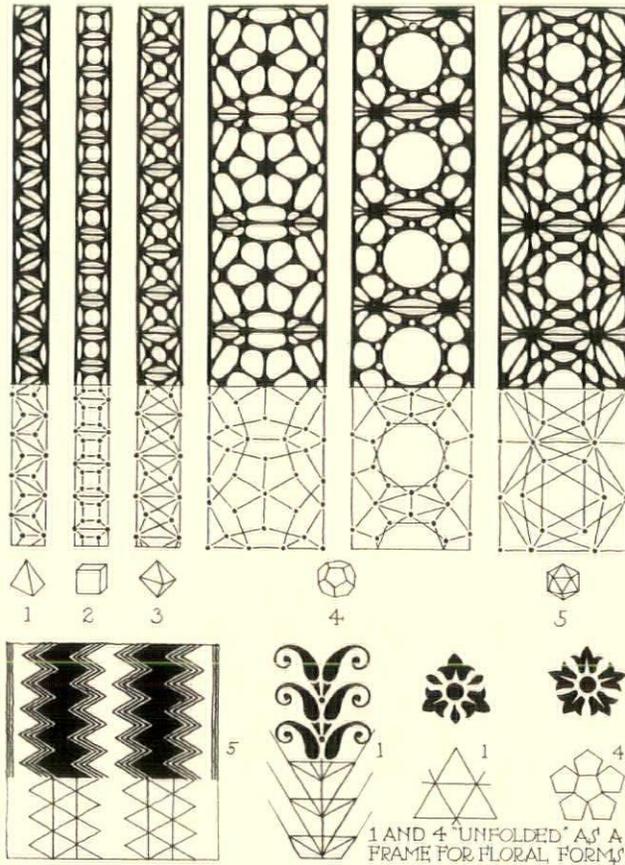


Illustration 10

with more success and subtlety. It will be easily seen that the design of the doors is derived from one plane projection of the dodecahedron, and that for the window above from another. The leaded-glass design in illustration 12 is derived from a projection of the icosahedron not shown by any diagram but readily recognizable nevertheless. The lighting fixtures which are so prominent a feature of this interior have been given the form of icosahedrons and dodecahedrons, the largest one being a polyhedron bounded by pentagons and hexagons.

I am confident that more and better ornament than any here shown can be derived from the Platonic solids, but these will serve to prove my point that numerical arrangements and geometrical forms which are rich in significant mathematical properties are by reason of that

fact raw material ornament. By the skilful use of such material the designer will snare a beauty altogether transcending his personal power of evocation. His success, however, will depend less upon a mechanical adherence to the particular lineal "web" of his selection than upon the æsthetic sensitivity which prompts him to depart from and take liberties with it even while using it as a sub-structure. Mathematical aids to design, like the machine in the modern world, should be subservient to the human spirit. Greek athletes rubbed their bodies with sand and oil. In this connection mathematics may be thought of as the sand, and the æsthetic intuition as the oil.

HYPERSOLIDS IN PLANE PROJECTION

My third source was an extension of the second (the plane projection of the Platonic solids) but an extension in an absolutely new direction—"a direction at right angles to every known direction"—into four-dimensional space, in point of fact. Now although the fourth dimension may be only a fairyland of mathematics, it can be made use of, and my own use of it constitutes, as I believe, a contribution to æsthetics

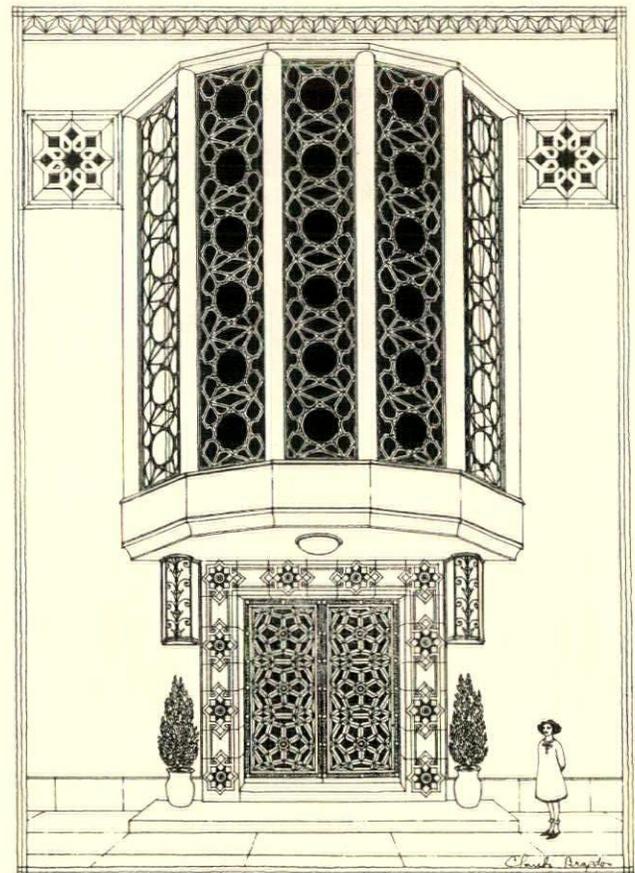


Illustration 11

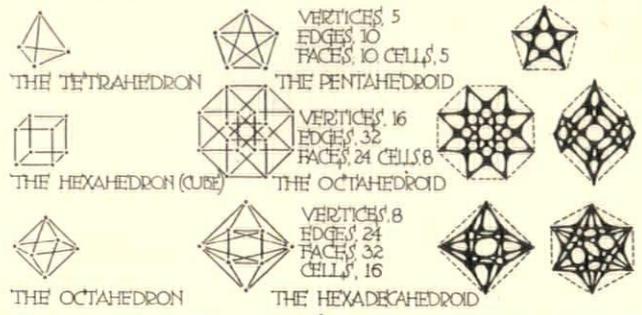
of no small interest and importance. This was recognized by architect C. Howard Walker—himself the author of a book on ornament—as early as 1915, for in a review of “Projective Ornament” in *The Architectural Review* he says:

“Mr. Bragdon’s knowledge of geometry has led him to an initial application which is practically a discovery of a hitherto unused method of enriching geometrical design. It is a very valuable addition to the formulæ of a designer. Among the chief faults in geometric design have been the paucity of detail and meager modulations of varying scale. In order to obtain this, subdivisions of an unimaginative type or else mere filling patterns in geometric units have been adopted. The development in the fourth dimension has filled these needs without resorting to either subterfuge. It is a development which greatly enriches the geometric *foci* and creates its own detail. Modulation and variation of scale occur naturally in every case, and monotony is diminished.”

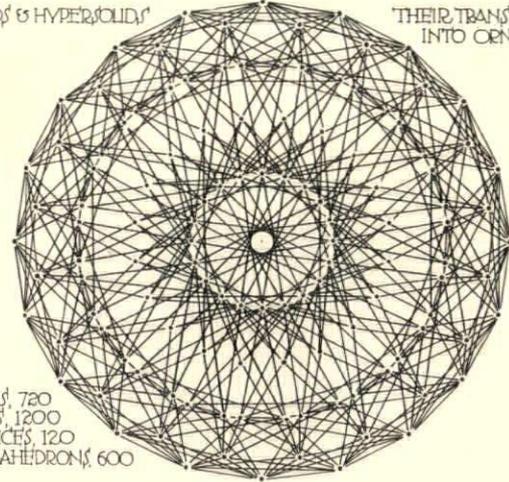
Now the world of the fourth dimension is a paradoxical world, and its forms are in a literal sense fantastic, but they are *mathematically true* nevertheless, and that is the only thing which

need concern us in this connection. The regular hypersolids of four-dimensional space—analagous to the Platonic solids of three-dimensional space—are the “fantastic forms” which will

REGULAR POLYHEDROIDS OF FOUR DIMENSIONAL SPACE IN PLANE PROJECTION, CORRELATIVES OF THREE PLATONIC SOLIDS



SOLIDS & HYPER-SOLIDS THEIR TRANSLATION INTO ORNAMENT



EDGES 720  
FACES 1200  
VERTICES 120  
TETRAHEDRONS 600

PLANE PROJECTION OF THE 600 HEDROID, A SYMMETRICAL HYPER-SOLID OF FOUR DIMENSIONAL SPACE FROM “GÉOMETRIE A QUATRE DIMENSIONS” BY E. JOUFFRET

Illustration 13

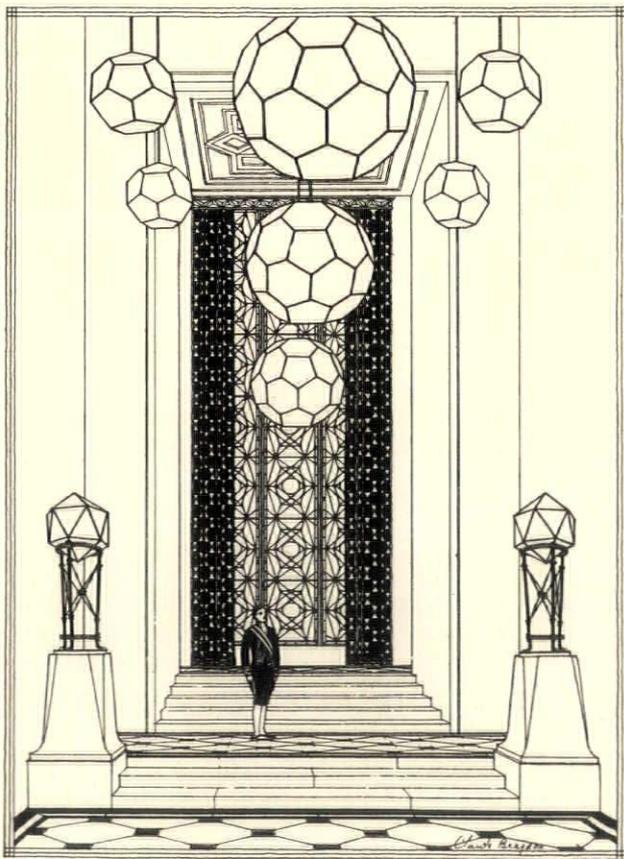


Illustration 12

prove useful to the designer of ornament. These—the number and relative position of their vertices, lines, planes, and bounding solids—can be as perfectly known to the mind as the Platonic solids themselves. By a graphic process analagous to the perspective method (by means of which a three-dimensional solid can be represented in plane projection) they can be reduced to linear diagrams, and these representations, enormously more rich and various than the plane projections of the Platonic solids themselves, constitute my third source of ornamental design.

To describe the method whereby these two-dimensional representations of four-dimensional forms are achieved is outside the province of this essay, which aims only to be a concise record of work accomplished, with the presenta-

tion of a few achieved results. But there is no mystery about this method, and any one with an elementary knowledge of descriptive geometry can learn it as easily as he learned perspective—perhaps more easily.

Illustration 13 shows the pentahedroid, the octahedroid, and the hexadecahedroid in plane projection. These are the four-dimensional correlates of the tetrahedron, the hexahedron, and the octahedron. That they are rich in decorative possibilities is evident at a glance. The central figure on the rug in illustration 6 (April) is derived from the octahedroid and the hexadecahedroid, and the side figures are from a different projection of the last named form (see illustration 5). The rug design in illustration 14 was determined by four octahedroids in juxtaposition (cubes within cubes with vertices joined). The design for the sofa-covering in this illustration and for the wall-hanging in illustration 7 are both derived from two different projections of the hexacosihedroid in the manner shown in illustration 13. The intricate diagram at the bottom of illustration 13 is a complete projection of this same hypersolid. This is an exhaustless mine of beauty in which I have re-

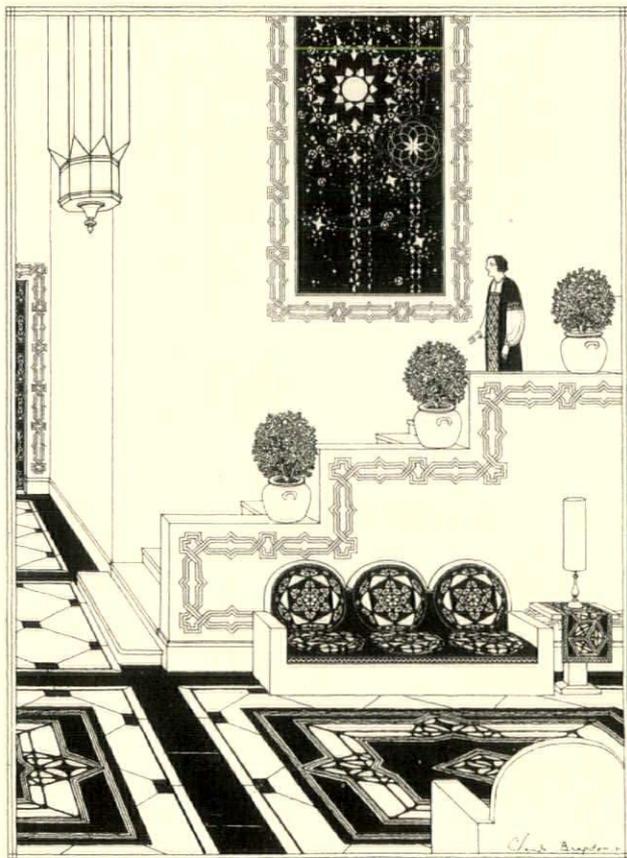


Illustration 14

peatedly delved. For example, every pattern in illustration 15 is derived from one or another plane representation of this hypersolid of the six hundred sides. The sunburst surrounding the clock in illustration 16 is derived from the double pentagonal pyramid which forms a constituent of the hexacosihedroid. Indeed, it might almost be said that this figure alone is the egg, so to speak, of a new ornamental mode.

#### THE IMPORTANCE OF MATHEMATICS IN THE MODERN WORLD

But, quite aside from its intrinsic value, dwelt upon by Mr. Walker, this source of decorative design has a symbolical value to which I desire now to call attention. In order to make my meaning clear it will first be necessary to give a thought to the purpose and function of ornament. Bear with me, therefore, while I wax philosophical.

Economic and structural necessity are at last driving us to the development of an architecture of our own, the forms of which are logically and inevitably determined by their functions, as in the case of a machine. And because it is the machine ideal which inspires this architecture, everything which is not directly contributory to some kind of *usefulness* is theoretically tabu. Now ornament has no usefulness save to adorn and provide delight to the eye; therefore an outstanding characteristic of the best modernistic architecture is the general absence of ornament. When ornament is introduced one rather wishes it were not, because for the most part it is inorganic and meaningless.

The machine ideal applied to architecture, save in its most utilitarian phases, is a false one, or at least it needs to be supplemented by something else. *Man cannot live by bread alone*; he requires also that wine of life which is beauty. Our age requires, no less than antecedent ages, an ornamental mode.

Now ornament springs from an impulse no less natural and primitive than singing and dancing—it may even be the same impulse, for is not ornament an arrested song, a frozen dance? At all events the desire for decoration arises from a psychological need rather than a physical necessity. This is why ornament is ever the mirror of the national and racial consciousness—so much so that any mutilated and time-worn fragment out of that past when art was a language can with certainty be assigned to its place and its period. But the ornament in

use to-day, whether derived or invented, reveals nothing of our national or racial consciousness except its æsthetic sterility. What we need therefore is an ornamental mode eloquent of our

come catchwords of the day and hour; curiosity is as definitely centred on scientific invention and discovery of which mathematics is the guiding light, as ever the mediæval mind was centred on Christ, the Virgin, the disciples, and the saints. It was for this reason that the cathedrals were decorated with their images, and by a parity of reasoning mathematics might be made to furnish forth an ornamental mode for the modern world.

I know that the so-called æsthetic temperament has a natural distrust of and aversion to, sometimes amounting to a subjective fear of, everything which savors of the mathematical, seeing in it something inimical and inhibiting to the free play of the creative imagination. But this is a fear born of ignorance and educational malpractice. There is nothing so liberating to the spirit as fourth-dimensional thought. It could be, not the ravisher but the lover, leading away into star-gardens of delight, and fecundative of new forms of visible beauty. If, after having read what I have written here, the reader says, "All this is above my head," I can only answer, "No, it is not; it is close beside your hand!"

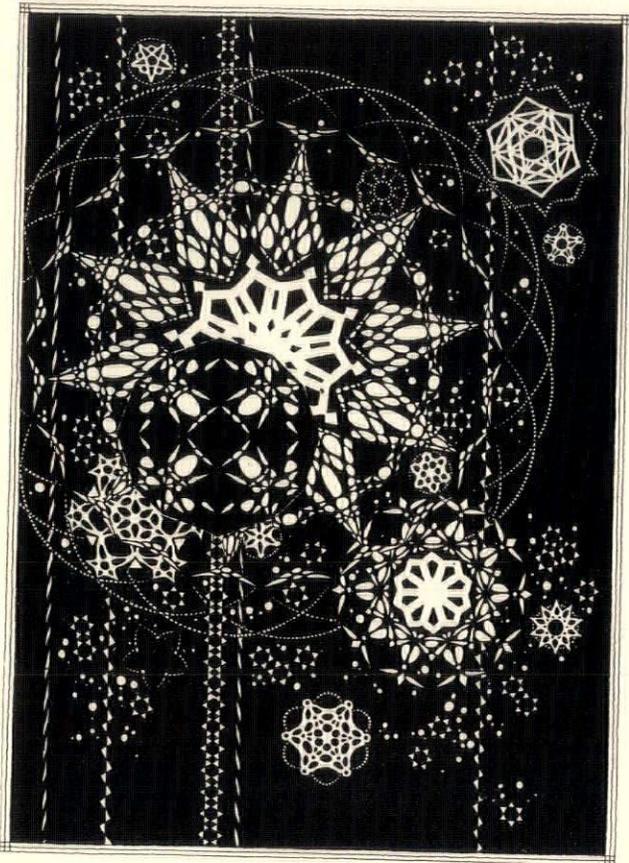


Illustration 15

unique psychology, derived from some source from which our power is drawn and in which our interest is centred.

Now in the last analysis that power is derived from mathematics, as it is the only subject which is universally taught. It is the magician's wand without which our workers of magic, be they bankers, chemists, physicists, engineers, or what not, could not perform their tricks. Of course this is no new thing: mathematics has long been made to serve man's uses, but never before so universally and so successfully, for it threatens to swallow all other knowledges as fast as they are born. Moreover, since the advent of non-Euclidian geometry the field of mathematics has been enormously enlarged, and partly by reason of the Einstein theory has assumed a new importance—has even achieved *front-pageism*, in point of fact. Space-time, curved space, the fourth dimension, have be-

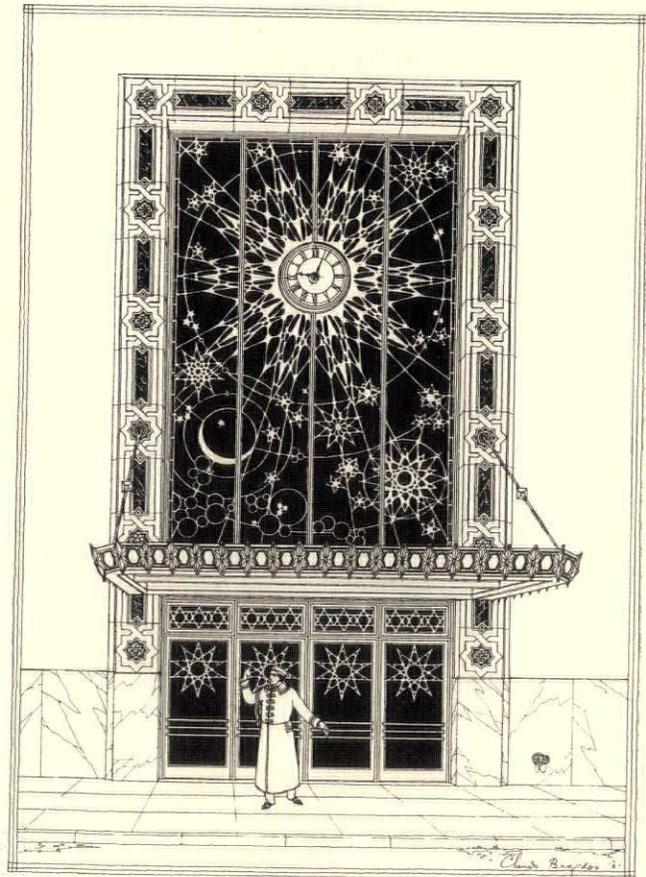
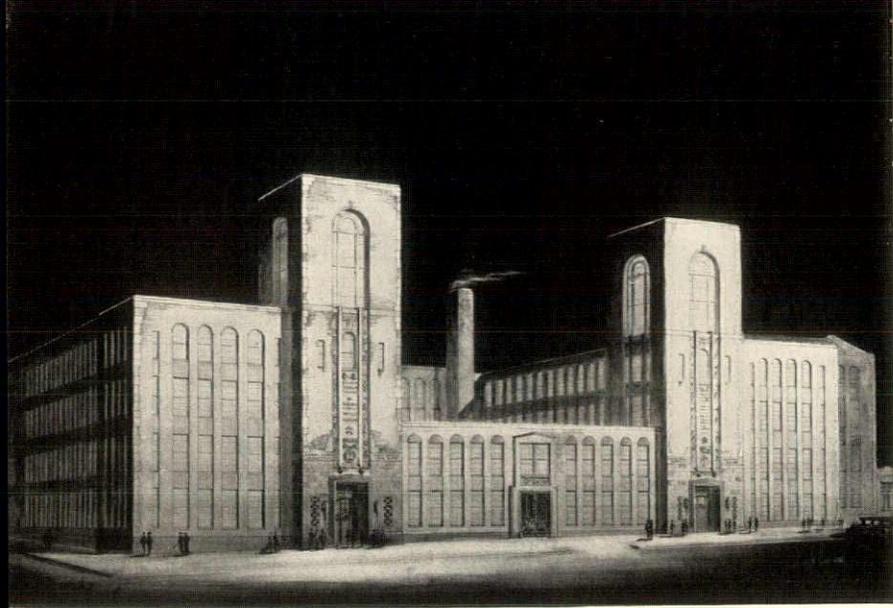


Illustration 16

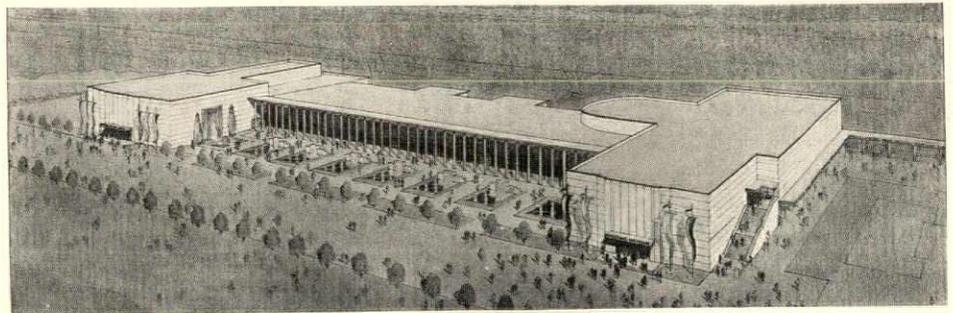


*The proposed Samuel Gompers Industrial High School for Boys, the Bronx, New York City. Walter C. Martin, architect*



*St. Michael, the Archangel, for the apex of the north tower portal, Cathedral of St. John the Divine, New York City. John Angel, sculptor*

*As chief of the Industrial Arts Division, Chicago Exposition, Ely Jacques Kahn has designed this building to contain the exhibits of the decorative arts, crafts, city planning, and building materials*



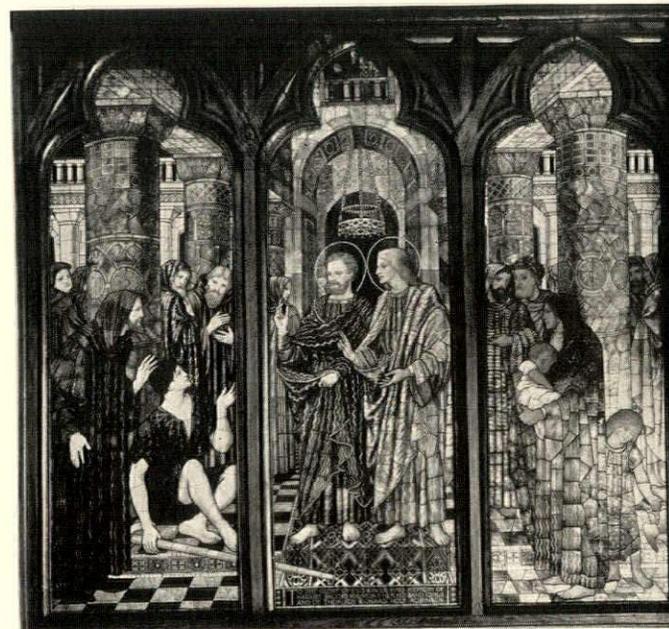
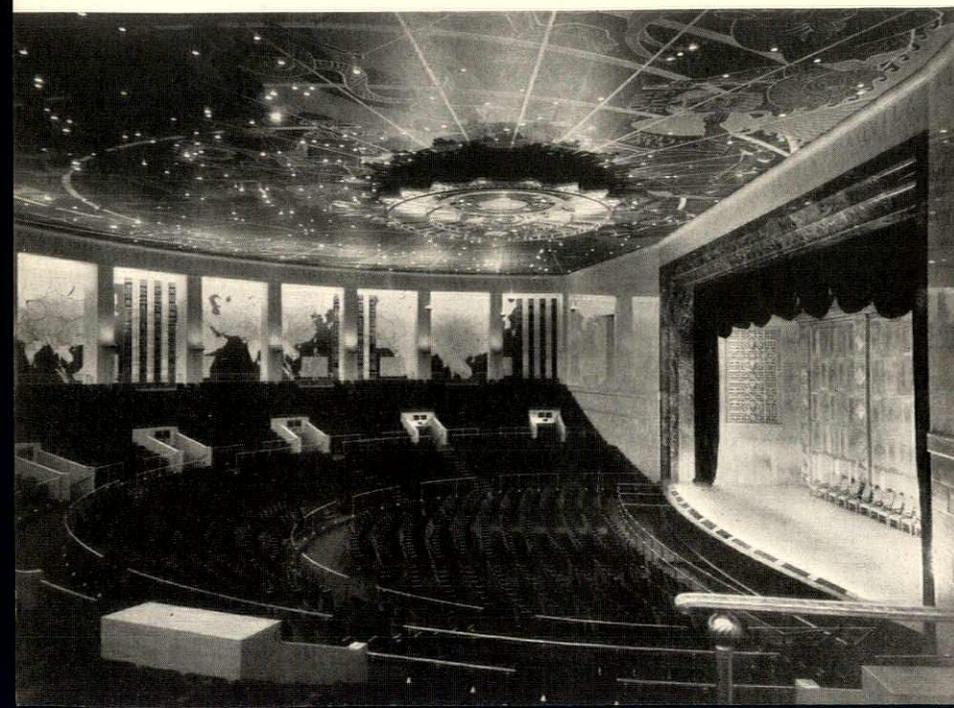
*Forum of the Education Building, Capitol Group, Harrisburg, Pa. Gehron & Ross, architects; Eric Gugler and Ricard Brooks, mural painters*



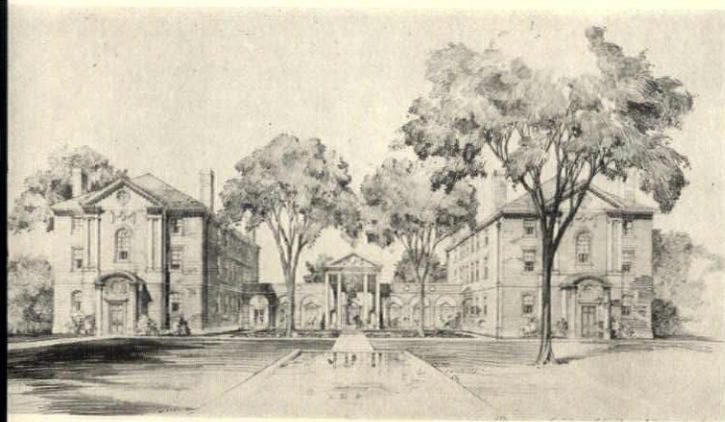
*Model of the George Washington National Masonic Memorial, Alexandria, Va. Corbett, Harrison & MacMurray, architects; Osgood & Osgood, associate architects*

## Architectural News

*Some friends of Kenneth M. Murchison, New York, have presented him with this bronze medal modelled by William Collins*



*Memorial window, Church of the Ascension, Mt. Vernon, N. Y., in which James H. Hogan has developed a new technic for the "window" to be viewed by reflected light. Executed by James Powell & Son, Ltd.*



*Proposed dormitories at Wheaton College, Norton, Mass.  
Cram & Ferguson, architects*



*Horace Mann Junior High School in Denver, Colo., completed last September. T. H. Buell & Company, architects*

## in Photographs



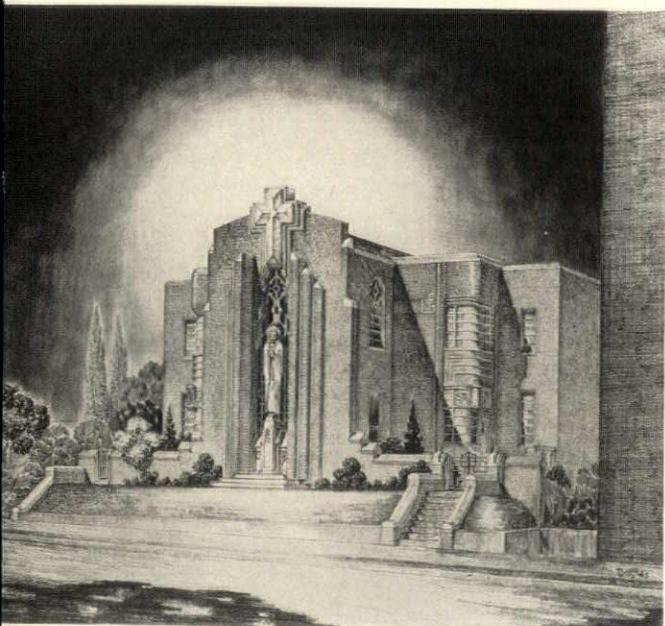
*Reverse of the medal presented to Kenneth M. Murchison, symbolizing some of his many attributes*

*Back of John Angel's figure of St. Michael for the Cathedral of St. John the Divine, carved out of a single block of granite by Edward Ardolino*

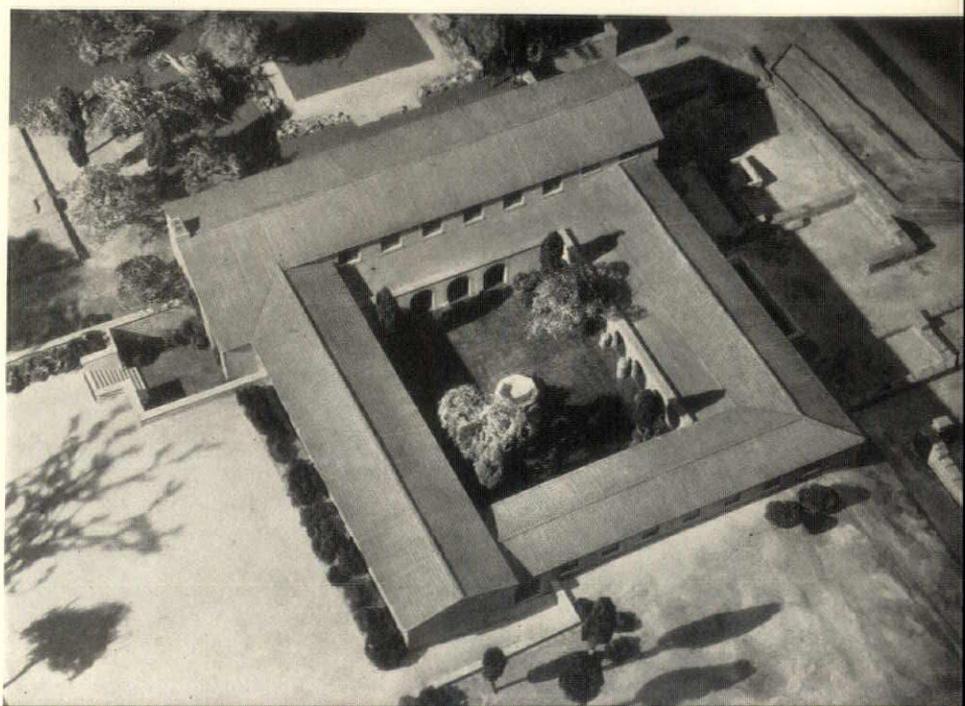
*An airport hangar at Pembina, N. D., located on the site of an old fort. It is the port of entry near the Canadian border. Ellerbe & Company, architects*



*A model of a museum now under construction at Corinth, Greece, to house the results of the American archaeological explorations. Thompson & Churchill, architects*



*Proposed Convent of Our Lady of Lourdes, Brooklyn, N. Y. Henry V. Murphy, architect. Rendering by W. C. Douglas*



## BOOK REVIEWS

### EARLY CONNECTICUT ARCHITECTURE.

Second series. By J. FREDERICK KELLY. 20 plates, 14 by 19 inches folded to 9½ by 14 inches. New York: 1931: William Helburn, Inc. \$10.

Mr. Kelly's painstaking researches into the methods of the early Connecticut builders first became widely known through the publication in 1924, by the Yale University Press, of his book, "The Early Domestic Architecture of Connecticut." No one has done for any other of the geographical divisions of our early architecture what Mr. Kelly has done for Connecticut. The present volume is a series of carefully chosen details shown by measured drawings and photographs. These have been selected as only one with Mr. Kelly's knowledge could select them, and the drawings are well made and reproduced at the customary usable scales.

RED CEDAR SHINGLES. Commercial Standard CS31-31. 16 pages, 5¾ by 9¼ inches. Washington: 1931: U. S. Department of Commerce, Bureau of Standards. 10 cents.

UNDERPINNING. Its Practice and Applications. By EDMUND ASTLEY PRENTIS and LAZARUS WHITE. Introduction by WILLIAM A. STARRETT. 318 pages, 6¼ by 9¼ inches. Illustrations from photographs and drawings. New York: 1931: Columbia University Press. \$7.50.

The authors, who are members of the firm of Spencer, White & Prentis, actively engaged in the construction field, particularly in subway, foundation, and underpinning work, here bring the little-known science of foundation building up to date. The authors have not hesitated to add information as to methods and processes that might reasonably come under the heading of trade secrets.

PLYWOOD (Hardwood and Eastern Red Cedar). 23 pages, 5¾ by 9 inches. Illustrations from drawings. Commercial Standard CS35-31. Pamphlet binding. Washington: 1931: U. S. Department of Commerce. 10 cents.

A HISTORY OF THE ENGLISH HOUSE. From Primitive Times to the Victorian Period. By NATHANIEL LLOYD. 487 pages, 8¾ by 12½ inches. Illustrations from photographs and drawings. Printed in Great Britain. New York: 1931: William Helburn, Inc. \$20.

English domestic architecture has an extensive literature, particularly in the pictorial aspect. It deserves it. Mr. Nathaniel Lloyd's contribution to this history is largely a re-arrangement of material. His illustrations, which necessarily repeat many examples which have been widely published, are

grouped by subject rather than by date: exteriors, external wall treatments, gate houses and gateways, entrances from without, entrances from within, porches and porticos, doors and doorways, windows and the like. Added to the larger and better-known examples are many details of smaller and less conspicuous work that find a place in this volume by reason of this new scheme of arrangement.

FURNITURE. Its Selection and Use. Report of the Subcommittee on Furniture of the National Committee on Wood Utilization. Foreword by AXEL H. OXHOLM. 115 pages, 5¾ by 9 inches. Illustrations from photographs and diagrams. Pamphlet binding. Washington: 1931: U. S. Department of Commerce. 20 cents.

THE BROWN DECADES. A Study of the Arts in America, 1865-1895. By LEWIS MUMFORD. 266 pages, 5½ by 8 inches. Illustrations from photographs. New York: 1931: Harcourt, Brace & Co. \$3.

Lewis Mumford inserts his critical scalpel into the arts of America during the years following the Civil War, finding, in what we have been prone to consider a sterile age, the beginnings of a new Renaissance. He deals with the architecture of Richardson, Root, and Sullivan; the engineering of Roebling; the landscape work of Marsh, Olmsted, and Eliot; and the graphic arts in the work of Winslow Homer, Eakins, and Ryder.

CONTEMPORARY AMERICAN ARCHITECTS. 120 to 124 pages each, 7½ by 9½ inches. Illustrations from photographs and drawings. New York: 1931: Whittlesey House—McGraw-Hill Book Co., Inc. \$3 each or \$8 a set.  
RALPH ADAMS CRAM  
RAYMOND M. HOOD  
ELY JACQUES KAHN

Arthur T. North has undertaken the interesting task of delineating, in a series of small volumes, some of the personalities best known in the architectural profession. His text is very short and concise, his illustrations many and representative. It is an encouraging fact that America has reached a point in her æsthetic development when she will, presumably, buy books about her individual architects.

PROPERTIES OF FIBER BUILDING BOARDS. By C. G. WEBER, F. T. CARSON, and L. W. SNYDER. 14 pages, 5¾ by 9 inches. Illustrations from diagrams. Miscellaneous publication, Bureau of Standards, No. 132. Pamphlet binding. Washington: 1931: U. S. Department of Commerce. 5 cents.

# THE DRAMA OF BUILDING: I.

A SERIES OF PHOTOGRAPHIC STUDIES BY JEANNETTE GRIFFITH WHICH  
MAY HELP US TO APPRECIATE THE STIRRING MAGNIFICENCE OF OUR  
OWN CONTRIBUTION TO THE HISTORY OF BUILDING



*Jeannette Griffith*



*SOUNDING ROCK BOTTOM*

*Jeannette Griffith*  
*On the opposite page,*  
*SHORING*





*SEEKING ROCK BOTTOM UNDER WATER*

*Jeannette Griffith*

# Characteristics of Some Important New Cabinet Woods: I

*By Alfred Berman*

**I**T was not very long ago, indeed within the memory of most cabinetmakers and many architects, that the fine cabinet woods in common use were counted on the fingers of two hands. A well-stocked lumber and veneer yard dealing in fancy woods carried supplies of the various species of oak, walnut, and mahogany, with an assortment of domestic hardwoods, such as cherry, birch, and maple, and in addition small quantities of exotic woods for the furniture and marquetry trades, such as satinwood, rosewood, boxwood, tulipwood, etc. Few other hard woods were commonly known to the trade, and, strange to say, none seem particularly to have been desired. Such new woods as appeared were eyed askance and cautiously left to languish in the lumber yard.

Today, all that has been changed. Under the impetus of the so-called modernistic style of design, which has set up a cult for vivid coloring and rich materials, the forests of the world were forced to yield of their treasures, and the result—at once admirable and appalling—was a veritable deluge of new and exotic woods, a deluge which has intensified rather than lessened with the passing of the years. Each day exultant veneer dealers exhibit their latest find to eager designers and bewildered cabinetmakers. Often the same wood is exhibited a number of different times by different dealers—each time with a different name, and often a different origin. The advent of new woods meant for the cabinetmaker the advent of new problems—problems of gluing, problems of veneering, problems of finishing, the multiple problems of the usability of the wood; in what forms, for what purposes, with what methods? Would the wood stand up well? would the coloring fade? would it finish well? Of rumor, opinion, and misinformation, there was a plenitude; of reliable information, practically none. It was almost necessary to work by the trial-and-error method.

The confusion was further heightened by the lack of co-ordination which has always marked the lumber trade and which made it-

self especially felt during these times. Many attempts have been made to introduce some form of scientific nomenclature in the trade, but with little success. Among lumber and veneer dealers and cabinetmakers it has always been the custom to classify a wood empirically, according to the salient characteristics of the wood itself. If a wood possess the physical properties of mahogany, then mahogany it is, irrespective of its origin or its botanical classification. If it resembles walnut, then walnut it is, and so on. Our botanists, on the other hand, name wood according to the tree from which it comes, and the tree they classify into genera and families, according to the flowers, the fruits, and the foliage. The general public, however, may know the tree by still another name, or a series of names, which are as spontaneous and popular in their origin as a folksong or a ballad. To illustrate, the cherry wood most highly prized for cabinet work is known in the trade as red cherry, the wood having a reddish cast. To the botanist it is known as *Prunus serotina*, and to the general public it is commonly known as black cherry (from the color of its bark) or wild cherry (from the method of its growth). Thus a wood newly appearing on the market may be called by one of a number of popular names enjoyed in its native land, or it may be endowed with a galaxy of different names by each veneer dealer or log merchant who imports and distributes it, and, finally, the botanist will attempt to classify it—often on the basis of incomplete or incorrect data.

Of all the woods which have been introduced in the past decade it would be difficult and needless to write. A goodly part has long since been relegated to the limbo of woods "tried and found wanting"—wanting in beauty, in charm, in availability, usability, or standing qualities.

Listed below are some of those which seem to have survived the primary struggle. They are woods, unknown or little used ten years ago, which are being employed with increasing frequency today for fine cabinet work, and are likely to continue to be used on account of certain inherent merits which they possess.

In order to clarify some of the descriptive terms generally applied to wood, the following definitions are suggested:

*Figure* is a trade term of somewhat loose application that appears to include any variation or contrast presented by the surface of the wood. In general it may be said to be due to the following factors: difference in size and arrangement of cells; distortion in the alignment of the fibres; irregularities in the infiltration of pigment in the wood; variations in size and character of the annual rings; occurrence and size of pith rays.

The term *grain* is often used interchangeably with the term *figure*, resulting in confusion. As used hereafter, it will connote simply the alignment and direction of the wood fibres.

*Texture*, on the other hand, refers to the relative size of the wood fibres or pores.

*Gloss* and *lustre* are terms referring to the manner in which light is reflected by the wood elements.

It should be noted that the comments which follow are applicable to the various woods described principally in the veneer form, rather than in the form of lumber. Due to the costliness of these woods and the requirements of the modern woodwork industry, almost all of these woods, and particularly the finer ones, are cut or sawed into veneers from one-twentieth to one-twenty-eighth of an inch in thickness. This veneer is then used as the face covering of scientifically constructed plywood panels, from which the best furniture and panelling are today made.

AMARANTH (*Peltogyne*), also known as purple heart and violé, is in no sense a new wood, having

been used to some extent since the eighteenth century, along with kingwood and tulipwood, for inlay work. It is only lately, however, that the wood has come to be employed for wood panelling, store fixtures, and furniture. Amaranth, a native of Brazil, is a very hard and heavy wood, straight grained and fine textured. Its most distinctive feature is its color. When first cut the wood is colored a dull brown, but after exposure to light and air it turns to a uniform purple hue, entirely distinctive and unlike the color of any other wood. It has a fair degree of natural lustre and finishes well. As is to be expected in a wood of such delicate color, streakiness and discolorations frequently are found to mar the uniformity and beauty of the coloring. These must be carefully eliminated if the wood is to show up to advantage.

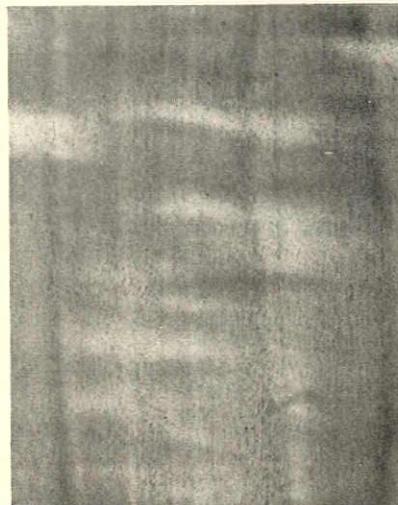
ACAPOU (see Hudoke).

ASPEN (*Populus alba*), also commonly known as white cherry and silver poplar. It is a member of the true native poplar family, often known as cottonwood, and not to be confused with the incorrectly named yellow poplar (*Liriodendron tulipifera*) which produces the wood known in the trade as whitewood. Aspen possesses a very wide sapwood, almost white in color, while the heartwood is a light brown. The wood is very lustrous, and cutting on the quarter often produces a highly mottled effect, which is one of the principal reasons why it is advanced as a substitute for satinwood. This same poplar tree produces a crotch known as aspen crotch, which is often very highly figured and possessed of great beauty. Due to the softness of the wood, it is said to "stand up" better than most other varieties of crotches, which, as a rule, are given to checking badly. This poplar or "white cherry" is suitable for use wherever a highly figured light colored wood is desired, and where the contrast in color between heartwood and sapwood is not objectionable.

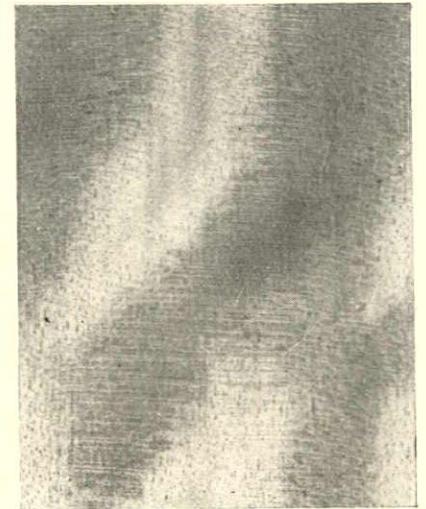
AVODIRE (*Turraeanthus africana*). This wood is the product of one of the immense trees which



*Amaranth, or purple heart*



*Aspen, or white cherry*



*Avodire, vertical figure*

characterize the jungles of tropical West Africa, on the Ivory Coast. Botanically the tree is related to African mahogany, being a member of the *Meliaceae* family, and its conditions of growth are almost the same. The wood ranges in color from milky white or cream color to a bright gold. When cut on the quarter, avodire offers a variety of figure—stripe, mottle, combinations of both, with predominating figure both vertical and diagonal. The texture and structure of the wood, as well as its working qualities, are very similar to those of African mahogany, but its figure and color more closely resemble those of East Indian satinwood. It has been widely used in place of primavera, due to its greater uniformity in color and its superiority in the matters of dimensions and soundness. In selecting, care must be exercised to guard against pin knots and wind breaks, which are widely present in the wood. From the cabinetmaker's viewpoint, avodire is one of the best of the newer woods.

**AUSTRALIAN BLACKWOOD** (*Acacia melanoxylon*). This is a very fine cabinet wood, native to Australia. Botanically it is a member of the *Acacia* family, and is thus related to the Shittum wood designated in the Old Testament as the wood from which the Ark of the Covenant was built. In color the wood is not black, as one might assume from the name, but is of a rich reddish-brown color with narrow pencil stripes in harmonizing color. Well-figured quarter-sawn blackwood is shot through with a well-pronounced "cross-fire" or fiddleback figure, which, coupled with the high natural lustre of the wood, lends to it life and beauty. It is a fairly hard wood, straight and wavy grained with a close and even texture. It works well and stands up excellently, according to reports from its native land, where it has been used for many years in fine cabinet work. Despite its animated figure, it is a dignified and rich wood, and may be used safely in place of such old

aristocrats as English brown oak, French walnut or figured teakwood.

**AFRICAN WALNUT** (see Tigerwood).

**BOSSÉ** (*Guarea cedrata*). A light pinkish-colored wood from the Ivory Coast of Africa. It is a close-grained, tough, and rather heavy wood, not unlike African mahogany in many of its properties, but without its beauty of figure and coloring. Bossé, when well figured, possesses a curly or roly sort of a figure. The wood is chiefly used when a quiet wood of pinkish color is desired.

**BUBINGA** (*Didelotia africana*) is also known as African rosewood or false rosewood of the Congo, on account of its color and origin. A native of the African Gold Coast, whence many of our newer woods have come, Bubinga ranges in color from a rose-purple to a light wine color or cherry. It is generally possessed of a very pronounced mottle figure. It is moderately hard, straight grained, even textured, and is procurable in excellent lengths and widths. Unfortunately, these excellent qualities are frequently offset by the prevalence of large and blotchy discolorations, which render the wood unsuited for use in large surfaces. Flitches should be carefully scrutinized for this defect. Were it not for this disfigurement, bubinga would be much more widely used for panelling and cabinet work.

**BRAZILIAN WALNUT** (see Imbuia).

**GONCALO ALVES** (*Astronium fraxinifolium*) is a native of eastern Brazil, where it is widely used for furniture and cabinet work. In color it ranges from light to dark brown or reddish, with widely spaced broad black stripes, which render it somewhat strident for those whose taste runs to dignity in wood. The wood is moderately hard and heavy, fairly straight grained, with a fine close texture. In many ways it resembles golden Macassar ebony. While the logs are of good size, the wood is generally



*Avodire, diagonal figure*



*Australian blackwood*



*Bossé*

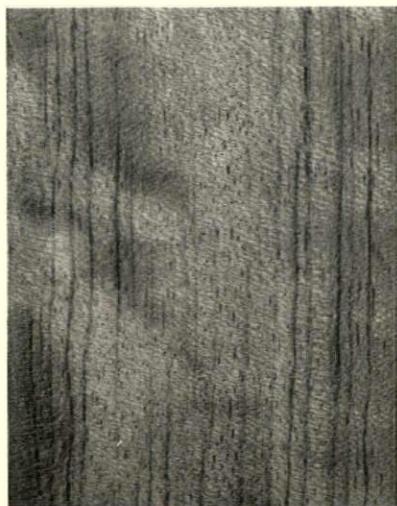
possessed of many defects which must be cut out, thus reducing the size of the usable portions, and rendering the wood unsuitable for large surfaces. It makes an interesting and sometimes striking furniture wood, and is highly esteemed by many cabinet-makers.

ENGLISH HAREWOOD (silvery gray, natural, and pink) (*Acer pseudoplatanus*) is a wood which has been engulfed in clouds of confusion since it first appeared on our shores. Among dealers the wood is most often characterized as "dyed English sycamore," though it has also been called "dyed Norwegian maple" and several other names. A veil of mystery and strange tales has been drawn about the wood by those who first introduced it on the market, in order to confuse potential competitors by obscuring its origin. Gray harewood is in truth the wood of the European maple tree, dyed to a silver-gray color by various mechanical and chemical means. It was apparently first so dyed with success in France, and later in England and Germany. American efforts have so far been unsuccessful, resulting in a dark and smudgy appearance which is most undesirable. Mr. C. D. Mell, an authority on woods, has pointed out that in England the wood of the genus *Acer*, maple, is popularly called sycamore, whereas the wood we name sycamore is there known as plane-tree. It is this ambiguity in nomenclature which has further served to obscure the true origin of this wood. The physical characteristics of gray harewood are very similar to those of our native white maple, with the added feature of a very sharp and fine fiddleback figure which traverses the wood often from edge to edge and lends to it beauty and mobility. The European dyed wood is a light silvery gray in color and possesses a metallic sheen which adds greatly to its effect and to its glamour. The great delicacy of its coloring and the fragility of its physical structure necessitate the most careful handling of gray harewood in every step of the manufacturing process—

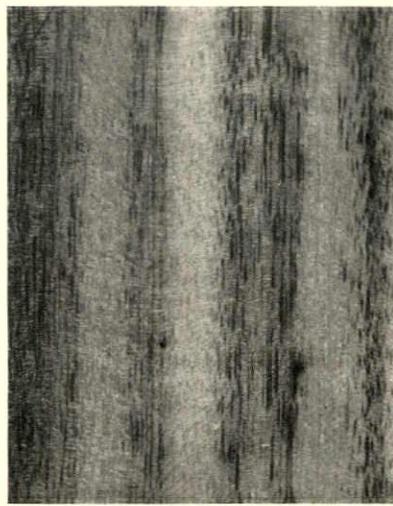
from the veneering to the final finishing. A tendency to change color after a certain period of time has been charged against gray harewood, which, if substantiated, may ultimately cause it to fall into disrepute in the dyed form. English sycamore—maple, which has not been dyed, is referred to as natural harewood, or natural English sycamore. When exposed to the elements for some considerable time it turns light tan or pink, and is then known as weathered or pink harewood. It is even sometimes stained to a deep pink hue, but is little used in this form.

HUDOKE is a wood recently introduced from Brazil and modestly named by the importer after himself. It has been variously described as Brazilian Acapou (*Vouacapou americana*), a member of the pea or *Leguminosæ* family, of which our native black locust is a representative, and also as Sucupira (*Bodichia nitida*). It is a hard and very dense wood, straight grained but of coarse and open texture. Its color, which constitutes the greatest part of its charm, is a rich brown. In figure it presents a striped effect when cut or sawn on the quarter, due to the opposing directions of the fibres. Hudoke is being offered on the market as a substitute for English brown oak, but is in no way related to the oak family. Caution must be exercised in the use of this wood, as samples have shown evidences of pronounced checking—which may be due to the wood's great density.

IMBUA, Embuia, or Imbuya (*Nectandra*), also known as Brazilian walnut, although in no way related to the *Juglans* or walnut family, is one of the best-known hardwoods of southern Brazil, and botanically is a member of the laurel family. In color it varies from a light yellow or olive to a dark chocolate-brown. Often it presents a field of light tan with narrow dark stripings. In figure it ranges from a straight stripe to a wavy or curly effect, with mottle. It is fairly hard and heavy, being similar to



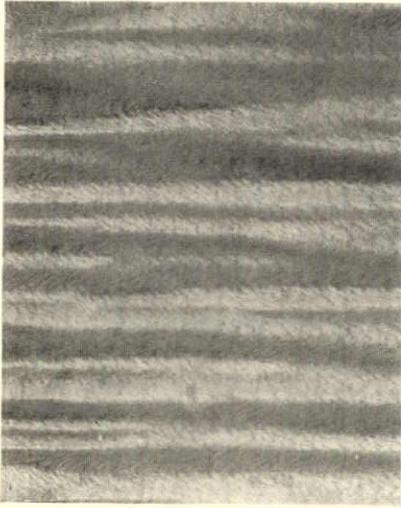
*Bubinga*



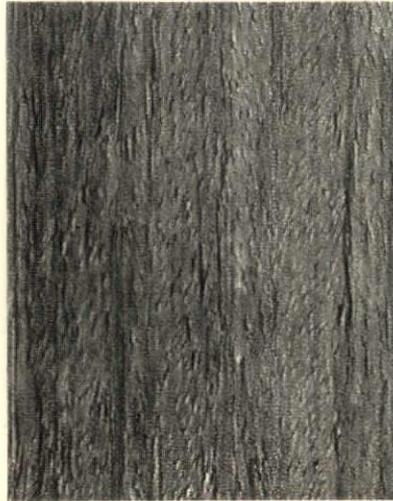
*Goncalo Alves*



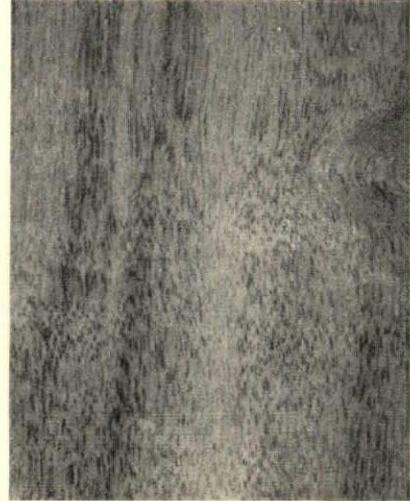
*English harewood, gray*



*English harewood, natural or pink*



*Hudoke*



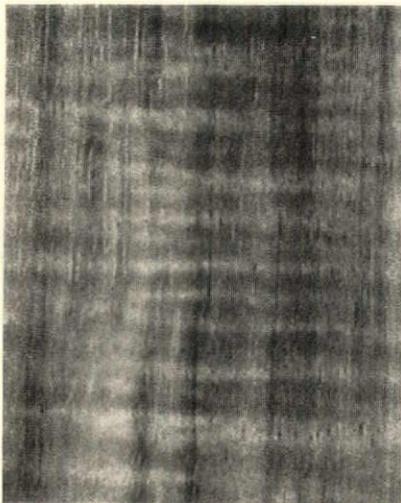
*Imbuia*

walnut in its physical properties, although its texture is much finer. It has a spicy and resinous odor, and suffers from the prevalence of wormholes, which are troublesome to the cabinetmaker. Its sawdust has proven to be irritating to the skin of the workman, causing swellings and rashes. Imbuia has met with great favor among certain designers and cabinet-makers, and is procurable in excellent dimensions.

KOA WOOD (*Acacia koa*) is a member of the acacia family, closely related to Australian blackwood, described above, and bears great resemblance to it. In the Hawaiian Islands, where it is native, it has long been used in the fabrication of mandolins and other musical instruments. The color of koa wood is somewhat lighter than that of blackwood, being prevailingly tan, but it is characterized by the same varicolored stripes, both narrow and wide, and the same roly little fiddleback figure. Care must be exercised to guard against streakiness and excessive gum deposits in the wood.

KOKO WOOD (*Albizzia lebbek*) is a chocolate-colored wood, sometimes called East Indian walnut, emanating mostly from Burmah. Koko wood is quite hard and dense, with a wavy or straight grain and a very open-pored and coarse texture. While the predominating color is generally that of a dark walnut, it is frequently marked by a series of darker, wavy, irregular stripes. The color is quite pleasing for so dark a wood, and as it finishes well, koko wood often makes a rich and pleasing background.

LACEWOOD, also known as selano, or Australian silky oak, is a native of Australia. Botanically it has been variously classified as *Stenocarpus sabignus* and *Grevillea robusta*. In color it is a reddish brown or rose-brown, and when quarter-cut is invariably marked by a multitude of small, elongated flakes or "raindrops," like the "silver grain" in quartered oak or beech, which are due in this case, as in that of oak and beech, to the prominent pith rays characteristic of the tree. Unlike the "silver



*Koa wood*



*Koko wood*



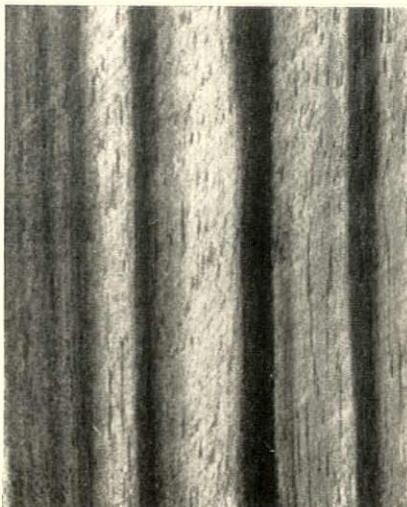
*Lacewood*

grain" of oak, that of lacewood is uniform in size and distribution. These flakes are a light orange in color, and, being denser than the rest of the wood, stand out from it in marked fashion, lending to the wood a flecked or polka-dot figure which is attractive, dignified, and unique. Lacewood is moderately hard and heavy, works well, and is possessed of a very fair degree of lustre. It is procurable in excellent widths and lengths, sound and uniform, and finishes well.

MACASSAR EBONY is a member of the genus *Diospyrus*, and hence a true ebony. It comes from Macassar in the island of Celebes, Dutch East Indies, where it is also known as coromandel. The texture and grain of this wood are little different from that of "true black ebony," but its distinguishing characteristic is the series of orange and light brown stripes with which the black background is shot through, affording a very effective contrast, and earning for the wood the sobriquet of "golden ebony." In order to obtain the striped effect, the wood must be sawn on the quarter, which, together with slenderness of the trees, generally results in a very narrow veneer. Macassar ebony is also subject to a defect characteristic of the entire true ebony family, a tendency to check. Checking is characteristic not only of ebonies but of most very dense woods, such as satinwood and rosewood. While this is a serious detriment in the eyes of the cabinetmaker, it is often lightly regarded by designers and laymen, who find nothing objectionable in "moderate" checking. Macassar ebony is at its best used as a trimming in connection with lighter colored woods, such as gray harewood and avodire. It has been very effectively used by designers and cabinetmakers for modernistic furniture and interiors.

ORIENTALWOOD (*Endiandra palmerstoni*) is probably the most widely used of any of the newer cabinet woods, and it is perhaps on that account

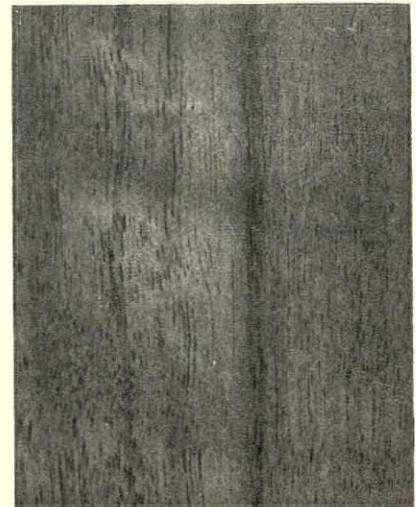
that it boasts a more varied nomenclature than almost any other. In addition to the name listed above, this wood is also known, among other titles, as oriental walnut, Australian walnut, Queensland walnut and walnut bean. The tree is native to Queensland, Australia, where it has been widely used for a number of years in cabinet work under the name of walnut bean. Botanically the tree is not a member of the walnut (*Juglans*) family, nor is it even distantly related, being in reality a member of the laurel family, and hence related to imbuia or "Brazilian walnut." It should be noted that the past few years have seen a number of different woods popularly parading under the name of walnut, none of which are actually walnuts, to wit: Brazilian walnut (imbuia), Australian walnut (orientalwood), African walnut (tigerwood) and East Indian walnut (koko wood). Actually, however, the physical characteristics of orientalwood bear marked resemblance to those of French and even American walnut. The increasing scarcity of this latter wood, particularly where richness of figure is desired, is partly responsible for the acclaim which orientalwood has been accorded. It might be remarked, parenthetically, that the reception accorded to orientalwood by manufacturers of American walnut, into whose business it has made great inroads, has been very different. In color and figure this wood is subject to wide variations. Starting with a pinkish colored background, marked by stripes in varying shades of brown, it runs to deep, rich brown, with soft blending gray, pink, and brown stripes. It is generally marked by a broken, mottle, or roe figure, which may be very faint or which may be as strong as a highly figured mottled mahogany. Due to its varicolored stripings, orientalwood resembles French walnut rather more than American, which ordinarily is of a more uniform tone. Orientalwood has an open-pored, close-grained structure similar to that of the genuine walnuts, and works about as well. It is a wood which will continue to be used.



Macassar ebony

*Note: All of the illustrations in this article show the wood at actual size; in each case the grain runs with the longer dimension of the rectangle, though in some cases the figure may indicate otherwise*

*In the July issue Mr. Berman's article will be concluded, carrying through the alphabetical list and including a few of the burls*



Orientalwood



# Some Pitfalls in Supervision



By *W. F. Bartels*

## XX. DAMPPROOFING

**D**AMPPROOFING to the average superintendent is a dark (figuratively and literally), misleading subject, beset with dubious possibilities. It can steer no middle course. It is either good or bad. If good it is forgotten and the tenant or owner lives in peace. If bad, it will be a constant source of annoyance to every one and a costly item to correct. If it is not done properly at the outset, the damage will continue, due to falling plaster and redecorating for new tenants.

Dampproofing, however, does not need to hold out a prospect of gloom if the architect and superintendent will spend sufficient time to investigate the subject thoroughly. Dampproofing will be treated here only as to making the wall surfaces moistureproof in themselves. The problem in regard to caulking and spandrel waterproofing will be treated subsequently.

The surfaces to which dampproofing is to be applied should be free from dirt and foreign substances, or it will not adhere. The joints should be well filled up and pointed to the satisfaction of the dampproofer. But the superintendent personally should check this work carefully, for the following reasons. The mason contractor may not leave the interior walls in a workable condition for the dampproofer. The latter, not wishing to be considered a nuisance, may not object very strenuously to this faulty condition of the walls. He may have a little too much faith in the ability of his men to fill the voids which remain, or hope that the material may cover the holes, but on drying out it will contract and leave flaws in the coating. Hence care must be taken to see that a suitable surface is provided for this important coating.

Practically all dampproofing that is applied as a separate substance to the inside of a wall uses asphalt in one form or another as its base. It may be emulsified, or it may be made workable by the addition of naphthas or other volatile oils. The use of dead oils must be guarded against in this connection, and their use strictly prohibited. To the base may be added a fiber, limited in amount for the spray type, but greater in quantities when brushed or trowelled.

The asphalt used by various manufacturers

differs. Some comes from one country, some from another. Each kind has its proponents and backers, claiming theirs is the best. Only experience with the different types will determine their fitness. In any case they should conform to the U. S. Bureau of Standards requirements for dampproofing asphalt. These give limitations for melting point, penetration, ductility, and solubility. Then, too, it is desirable to obtain one with an enduring, gummy base, which will grip the wall well and allow the plaster to secure a firm bond. Inquiry should be made to ascertain if all the asphalt entering the mastic is of the same grade. When the asphalt is stored and then drawn, unless the tank is equipped with suitable agitators, a different specimen is likely to be obtained at each successive drawing, due to the tendency of the asphalt to settle in layers.

*F*

The chief types of applying dampproofing, to keep moisture on the outside of buildings, are the spray, brush, trowel, or variations of these types. The spray coat, which is an emulsion of asphalt, clay and water, is put on cold under pressure. This enables it to penetrate the pores of the masonry, but of course the coat is of necessity rather thin. Any excess spraying will only cause the material to run down to the floor, while if the material is thickened up it will be impracticable to spray it. Moreover, if a heavier pressure is used it would do little good, since it would blow the material off as well as on. These difficulties can be overcome, however, by applying successive coats, thus obtaining a thicker skin over the wall. In fact, it is usually necessary to apply more than one spray coat to get satisfactory results. Some contractors start off with a heavier material and, by heating it, succeed in obtaining satisfactory results with one spray coat.

Another variation of the spray method has been used on several large buildings. It consists of first spraying a cement coat upon the masonry. This fills up all the small holes and

crevices. Then, for the finish, an emulsion of asphalt is sprayed upon the cement coat. The first coat, acting as a blotter, distributes the moisture, and the final coat keeps it from reaching the plaster. Of course it must be realized that in this case there is no hydrostatic pressure to complicate the problem.

Putting on dampproofing by means of a brush is still another method in the fight to keep the elements and moisture on the outside of a building. In this type of application the asphalt is thinned, and a certain amount of asbestos fiber added. The material, of course, must be as heavy as can properly be applied with a brush.

A trowel coat of mastic may appear to be a simple method of dampproofing, as indeed it is insofar as the application is concerned. It must be forced solidly against the surface and well troweled, leaving no vacant spots or holes out of which it may have been pulled. It should be returned on all reveals, and it is a good idea to have it form a border on the ceiling. It should be applied to all chases and recesses before the pipes are installed, because of the difficulty of applying it in these places afterward. The material should be applied from  $\frac{1}{16}$ " to  $\frac{1}{8}$ " in thickness. It is well to have an agreement as to the number of square feet to be covered by an approved sample. Based on the above figures, the coverage would be 30 to 14 square feet per gallon, depending on the condition of the wall. An attempt to use less than  $\frac{1}{16}$ " will cause quick drying and very little substance to which the plaster can attach itself. The use of more than  $\frac{1}{8}$ " will cause the material to creep, with resulting disaster to the plastered wall. The superintendent can check the amount being put on by noting the number of barrels arriving on the job and computing his wall area. Dividing the number of gallons in all barrels into the total wall area will result in the number of square feet a gallon has been made to cover.

Mastic, unless it is an emulsion, should not be put on a damp or wet wall. In fact, it is difficult to do it, and the workmen will soon give up the attempt of their own accord if the wall is very damp, because the mastic will not adhere and drops back on them. The improper mixing of material will cause a defect in dampproofing that is not only at once recognizable, but is one that will cause a loss to the contractor. If he purchases the material rather than mixing the ingredients himself, this is

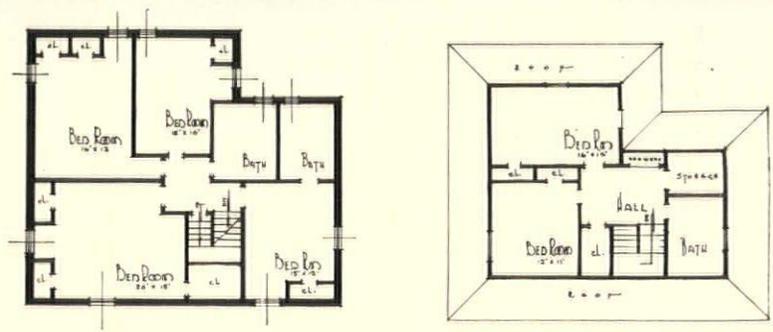
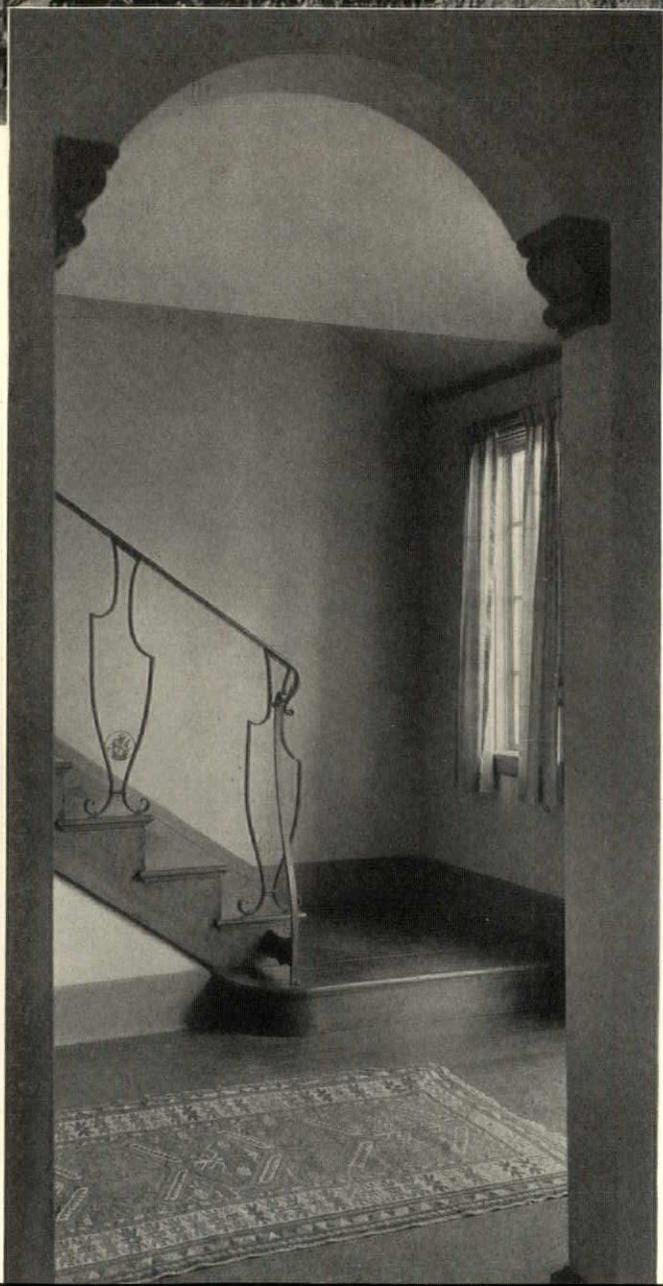
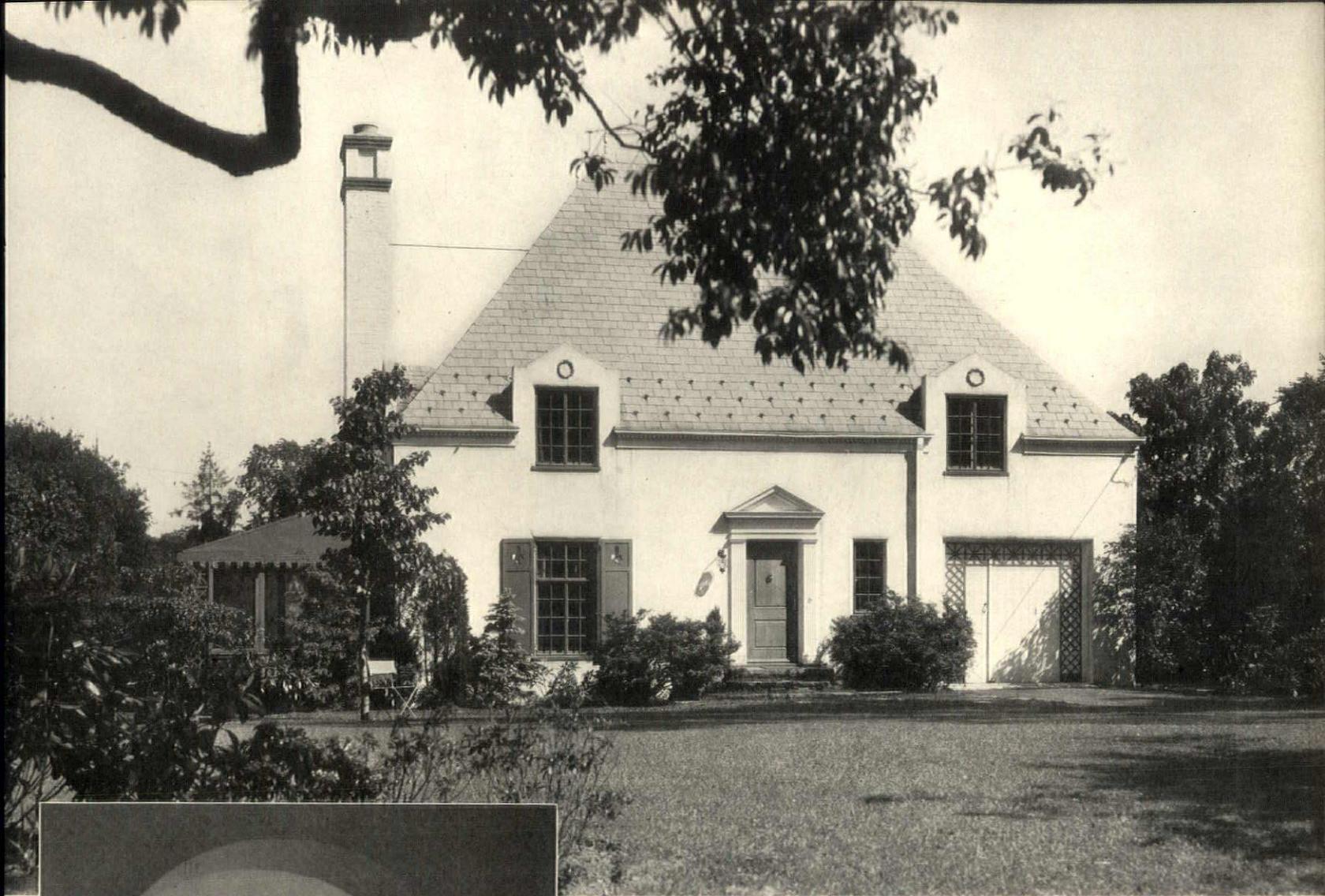
likely to occur. The asphalt fiber—which should be a long fiber—is mixed with the oils and asphalt. Then, instead of letting it mix for the required time, the mixer may start to draw it off shortly after starting. Hence the first batch is not well agitated, while the last is well mixed but is not in the proper proportion. When this is applied the first part will be "short" and tend to drop off, while on the last batch a superhuman effort will be necessary to smooth it out. Thus it will be seen that more labor will be involved and the cost of the application increased.



Emulsions are said to have an advantage in that they may be put on damp walls. While this is true, it would be more accurate to state that they *should* be put on damp walls, or else the walls be so sealed that the emulsion does not at once lose its water. With its water content lost at once by suction, the material does not obtain its proper set and cannot form a strong bond with the wall.

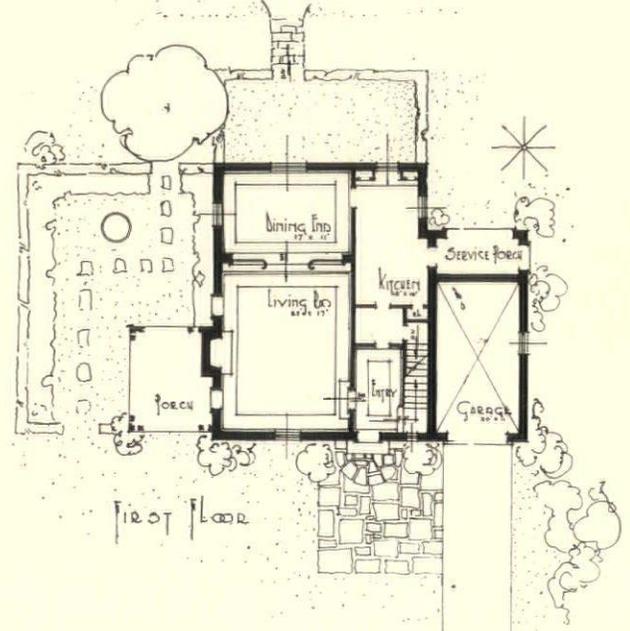
The question of whether it is better, or not, to have a film of sand blown on the dampproofing to provide a better bond for the plaster, is often brought up. Some feel that this is an aid, while others, including plasterers, do not deem it a help, and it does increase the cost. Almost every one feels that dampproofing is not to be recommended for ceilings, or for areas where the plaster is largely dependent upon the coating for a bond sufficient to resist gravity. Nor is it good practice to use cement plaster on asphalt; the former, being rather "short" and non-binding, will tend to crumple away from the wall. However, other plasters are satisfactory, such as either lime or gypsum plaster, although some dampproofers prefer a bond plaster applied over their work but are not insistent in this demand.

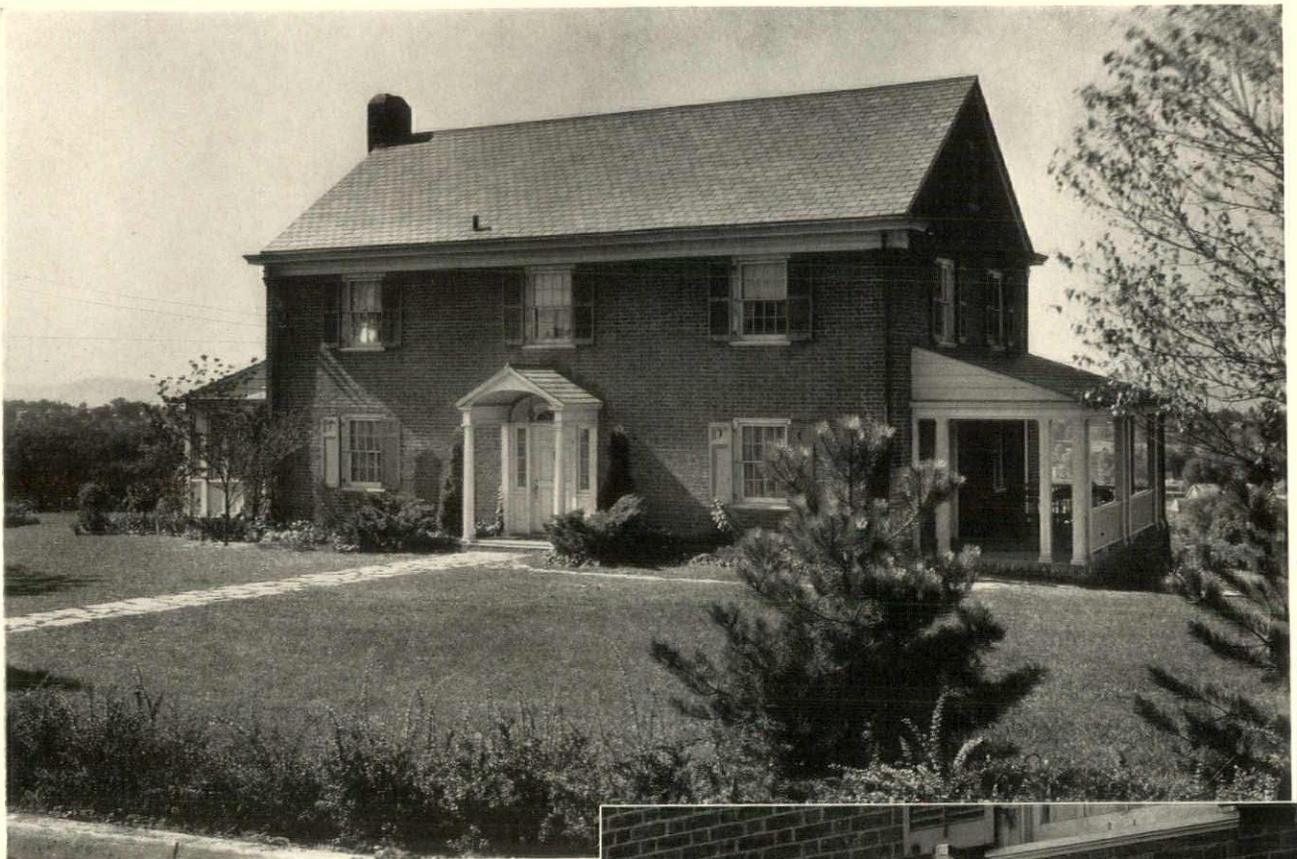
After the dampproofing is applied, it is important to plaster at the right time. Over sprayed dampproofing, plaster should be applied in not less than one day nor more than three weeks; over brush coating, in not less than three days nor more than four weeks; and over trowel coating, not less than five days nor more than five weeks. It should be borne in mind, however, that the maximum time is more or less arbitrary, depending upon the tackiness of the surface.



HOUSE OF WILLIAM E. FRENAYE, JR.,  
LLEWELLYN PARK, N. J.  
HOWARD & FRENAYE, ARCHITECTS

*White plaster, mitis green trim, green slate, verdigris copper porch roof*

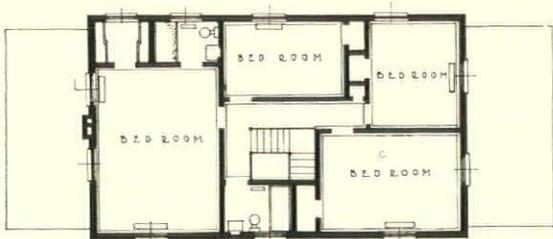




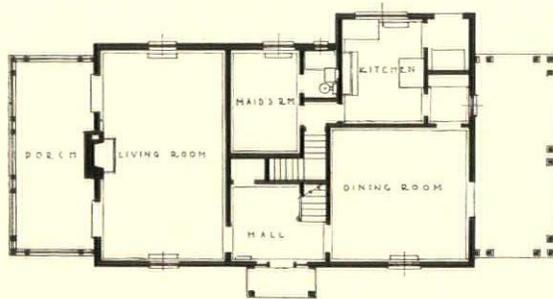
Photographs by Harold Holiday Costain

HOUSE OF WILLIAM J. YATES,  
OSSINING, N. Y.

ROBERT WISEMAN, ARCHITECT



PLAN OF SECOND FLOOR



PLAN OF FIRST FLOOR



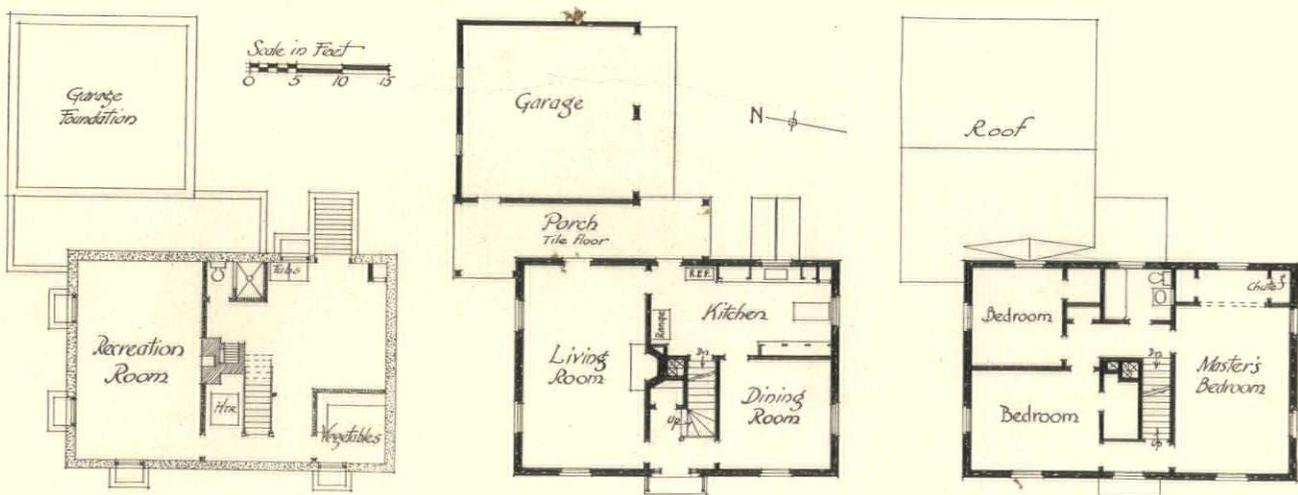


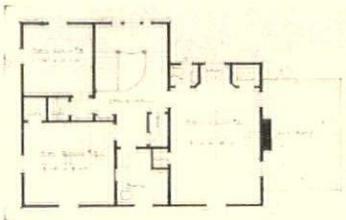
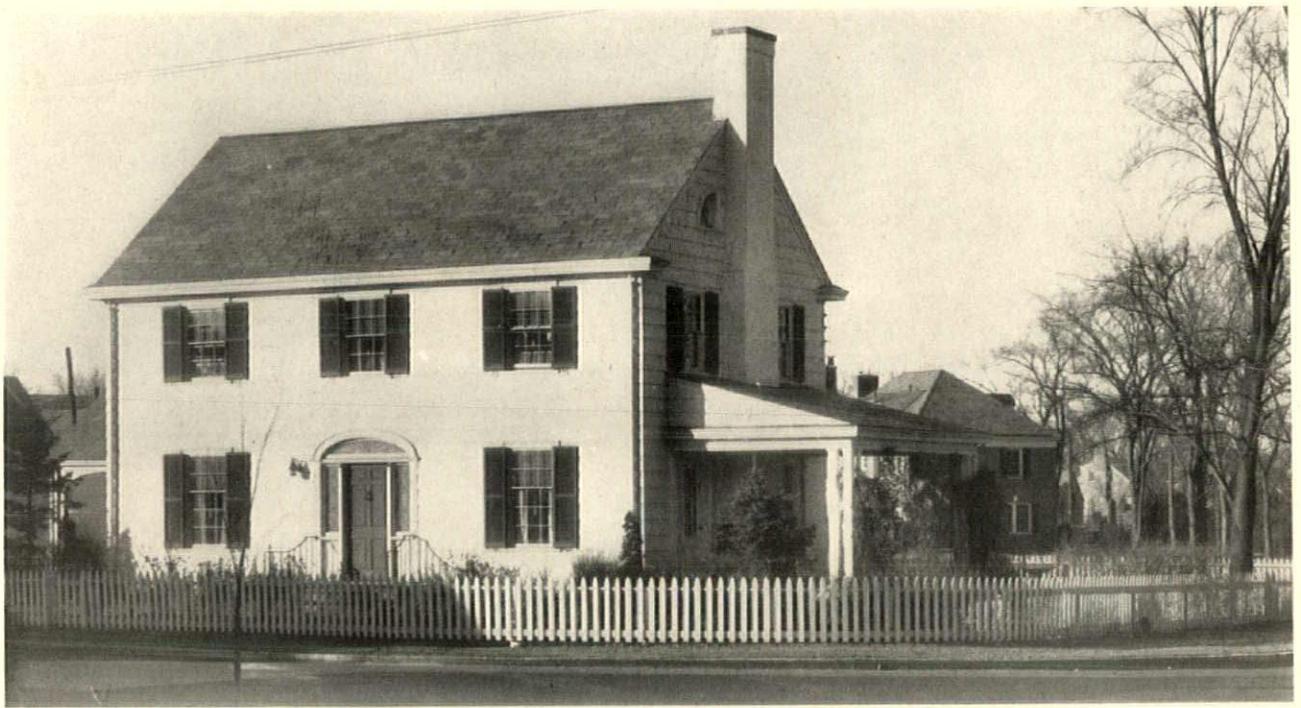
Photograph by John Farnum

HOUSE OF DR. STANLEY R. DIXON, PROVIDENCE, R. I.

P. M. LARSON, ARCHITECT

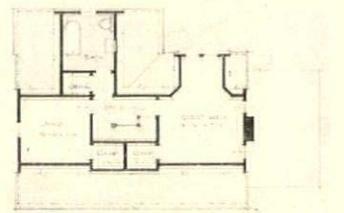
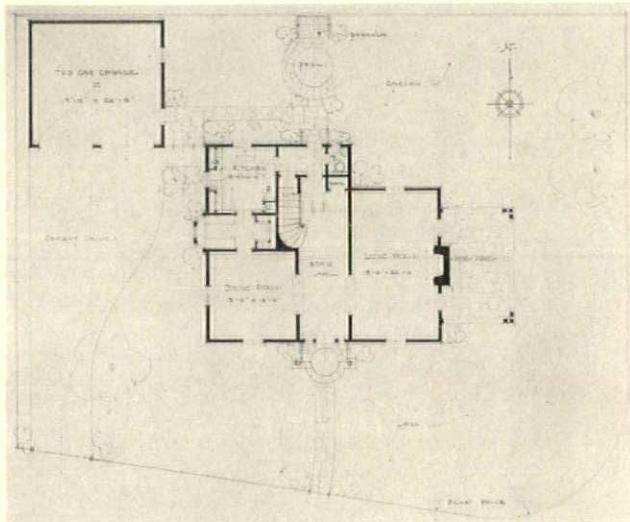
*The "Springfield (Mass.) Republican" sponsors annual contests to determine the best small house built in that community. This year a jury, with Henry R. Shepley as professional advisor, awarded the first prize for houses costing not more than \$10,000 to "Pondsbank," illustrated herewith. The jury also awarded this house a certificate of honor for its excellence without limit of cost*





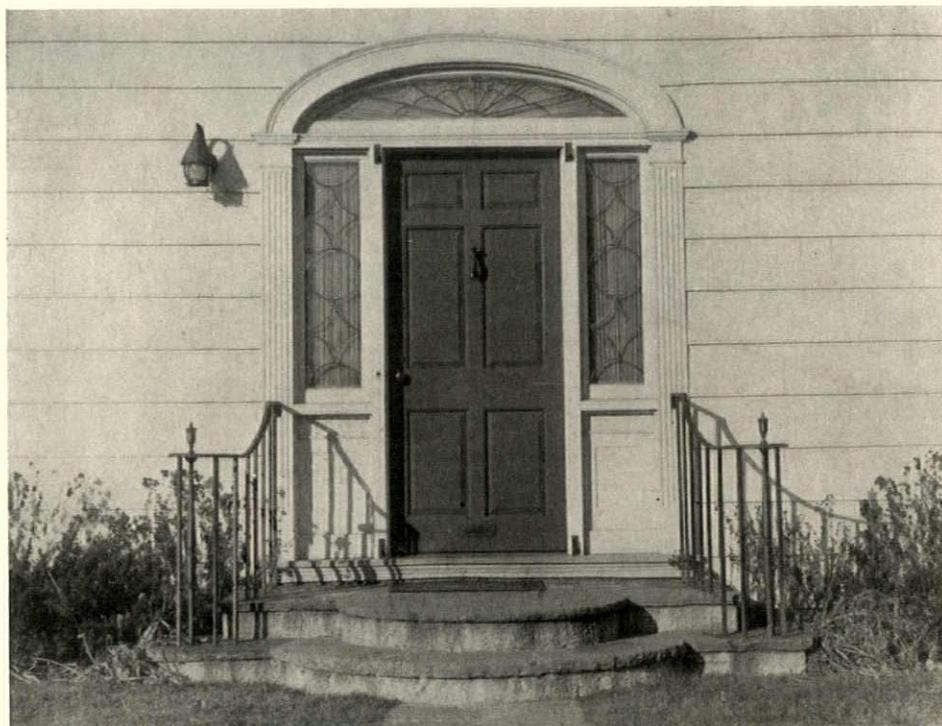
HOUSE OF  
J. BENJAMIN NEVIN,  
PROVIDENCE, R. I.

*With the co-operation of  
the Rhode Island Chapter,  
A. I. A., The Providence  
Sunday Journal is illus-  
trating examples of houses*



EDWIN C. CULL,  
ARCHITECT

*in the best taste as selected  
from this community. One  
of the first to be shown is  
the house illustrated here-  
with*





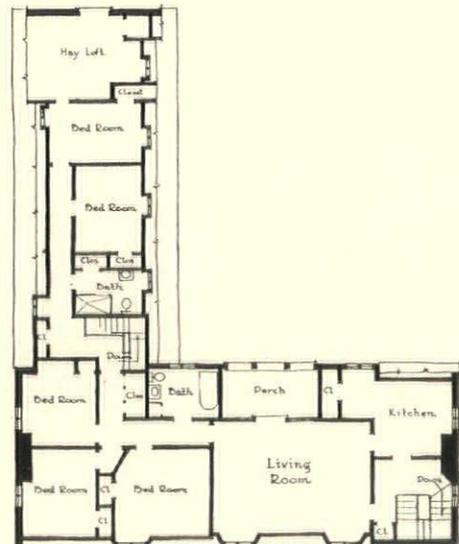
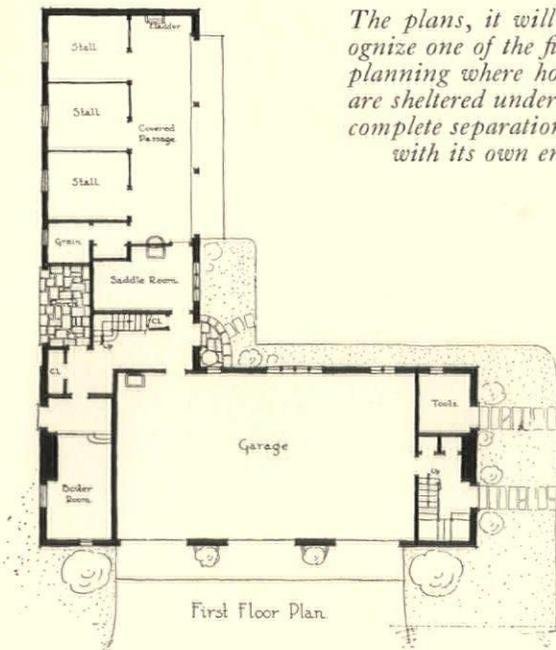
Photographs by Samuel H. Gottscho

STABLE, GARAGE, AND QUARTERS ON THE ESTATE OF RAYMOND BROOKS,  
GREENWICH, CONN.

GREVILLE RICKARD, ARCHITECT

BRIGGS & STELLING, LANDSCAPE ARCHITECTS

*The plans, it will be noticed, recognize one of the first principles of planning where horses and motors are sheltered under the same roof—complete separation of the two, each with its own entrance court*





*For the roof a flat tile was used in a burgundy range of color with some gray.  
The valleys were broadly rounded*



*The brick is whitewashed and, in parts, covered by stucco. The timbering, which is structural, is of oak, stained, whitewashed, and wire-brushed after a month or so*





*One characteristic of the Norman farmhouses is the chatière, one of which is here seen above the nearer dormer. It is here used for ventilation, but in France it is for the convenience of the cats*

*Notice that a smoother brick is used for the quoins, with flush joints excepting those raked to accent the quoin units. The stucco leans very slightly to the cream side of white*

# Murals in the Main Lobby of the Buffalo City Hall

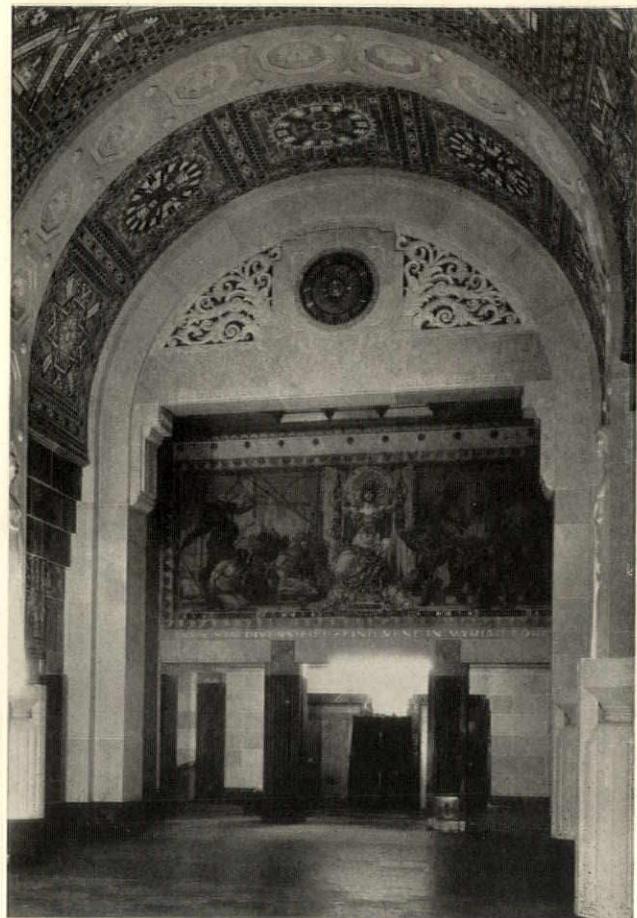
PAINTED BY WILLIAM DE LEFTWICH DODGE

ARCHITECTS: DIETEL & WADE AND SULLIVAN  
W. JONES ASSOCIATES, INC.

*In the murals shown on the following three pages Mr. Dodge has not been content with color on the plane of the canvas. He has modelled certain parts in low relief and has used gilding thereon with the color*

*Below are shown, at the left, one of the long corridors with "Protection" at the far end, while at the right is the main lobby as seen from the entrance, with one of the Buffalo panels under the arch*

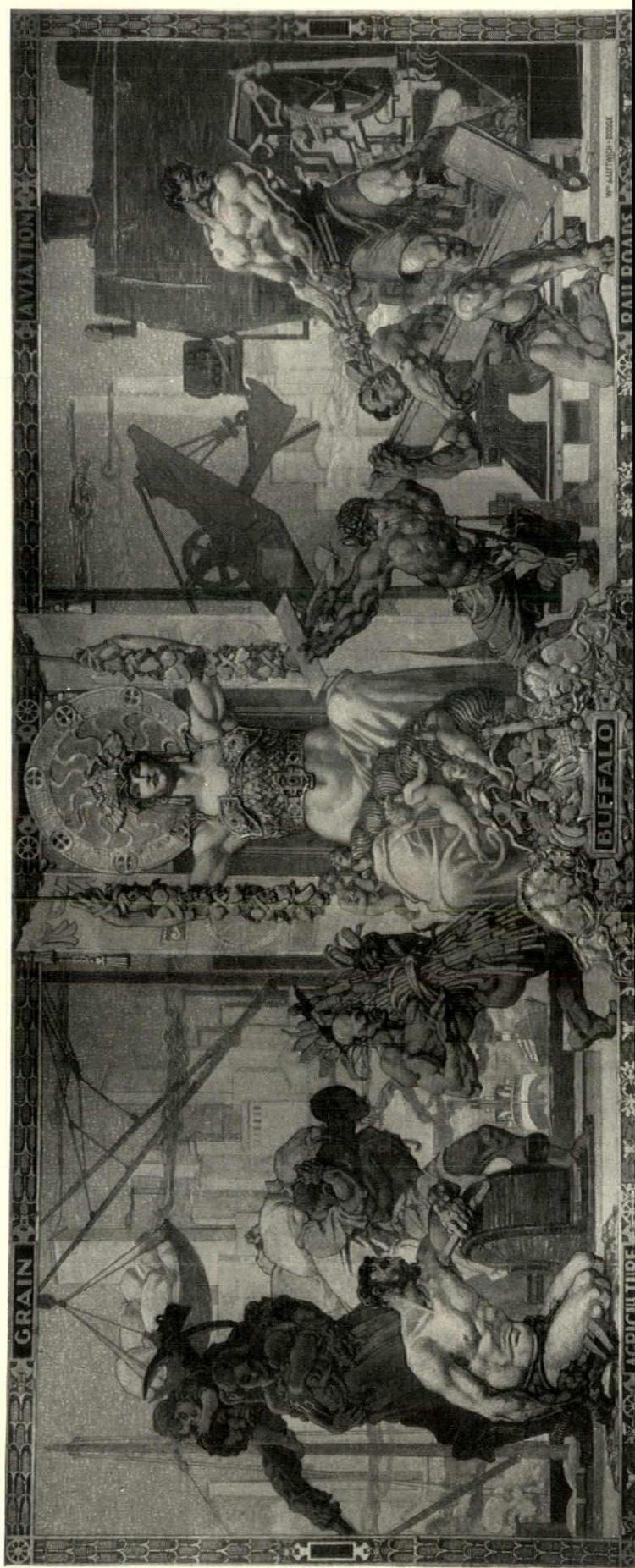
Photographs by George A. Osterlag



The central figure representing "Peace" is twice life size and is represented as bringing together the United States and Canada. The ornament about the head and the wheat at the feet of the figure are modelled in low relief, gilded, and painted in color

Photographs by  
Peter A. Juley & Son

The central figure, again twice life size, represents "Abundance." This figure and the one in the upper panel are painted in grays to remove them from the actual. Here the helmet, the wheel back of the head, the breastplate, garland of fruit, horn of plenty, and buffaloes at the bottom are modelled, gilded, and painted in color, toned down to an antique effect





Photographs by Peter A. Juley & Son





*Photographs by Peter A. Juley & Son*



*Friday, April 1.*—Philip Johnson, who arranged the exhibition of so-called International Architecture at the Museum of Modern Art in New York recently, displays the over-enthusiasm of the protagonist when he says: "Freedom of plan is the principal advantage in the modern style in school architecture. In the older type of school architecture, Georgian, for example, the arrangement of the rooms necessarily had to follow the plan of the outside of the building, and windows had to be placed in definite relation to the exterior design. In the modern style, the windows can be arranged as desired, often across the entire side of the building."

Too frequently the designer has freed himself from one set of bonds only to put himself under others. To gain his unbroken line of outside windows he will carry columns up through a room, fireplace and chimney as well, with no rational relation to his wall surfaces. There is no doubt whatever that Georgian architecture, for example, places restrictions upon our planning, but there seems to be little doubt also that the designer in the so-called International Style accepts restrictions and adopts compromises that are no less harmful to his design. The kernel of the matter seems to be, after all, that each problem in design is an individual one which calls for all the ingenuity and unrestricted ability that the designer can muster. Any sort of a straight-jacket will hamper him—even the necessity, if he accepts it, of making the building beautiful. In a word, there is no easy road to architecture that is worthy of the name.

*Monday, April 4.*—The growing practice of utilizing bootleg engineering has had a setback. The free "sales engineering" supplied by firms engaged in the manufacture, sale, or installation of construction material is, as we have said before in these columns, worth just what it costs, which is nothing. The United States Government now comes to the rescue with a bulletin issued by the Supervising Architect to all architects engaged on governmental work. It says: "Engineers, both structural and mechanical, should not have any connection, either directly or indirectly, with, nor have any financial interest in, any concern providing or handling the products covered by the designs during the period the designs and working drawings were being developed. You are requested to submit a statement that this condition has been complied with at the time the completed tracings and engineering computations are forwarded for approval." If we believe in the status of the architect as one who must have no financial interest in the project other than his relation as professional advisor to the owner—if we believe this, we must believe that the interests of the



## The Editor's Diary



owner are never best served by turning over any part of the design of a structure to one whose personal interest may obscure his judgment.

*Tuesday, April 5.*—After several years' work by the architects and engineers of New York State, Governor Roosevelt has signed the bills which place the two professions on a parity so far as licensing laws and recognized qualifications go. Both bills prescribe that building permits may be filed by either licensed architects or licensed professional engineers. Each bill exempts the other profession, so that the licensed professional engineer is not barred legally from the practice of architecture (though he cannot call himself an architect) and licensed architects are not barred legally from the practice of engineering (though they cannot call themselves engineers).

*Wednesday, April 6.*—Up to Mount Vernon with James H. Hogan and Paul S. Buck to see a memorial window which Hogan designed for execution by James Powell & Sons, Ltd. Mr. Hogan has developed still further here a technic of which the first example in this country is in the reredos of the Chapel of the Beloved Disciple, Church of the Heavenly Rest, designed by him in collaboration with Mayers, Murray & Phillip. The problem in each case was to get somewhat the effect of a stained-glass window where there was no transmitted light. Hogan has done this by using translucent glass set in cement on a slate backing. The glass is painted with glaze in the traditional stained-glass manner, but the glaze is underlaid by gold leaf, silver leaf, or platinum. After the color glaze is laid on and fired, it is etched away with hydrofluoric acid to allow the metallic backing to show through. This etching must stop short of uncovering the metal, so that there will be no danger of oxidation. The result is a technic that results in neither stained glass nor mosaic, yet having something of both. Unlike mosaic, it

has the great advantage of permitting modelling, which is painted and fired on the glass. The luminosity and beauty of the underlying gold and platinum is impossible of description, and, I am afraid, of photographic reproduction (see page 322). It is a technic in which Mr. Hogan has already progressed far, and will undoubtedly go still farther.

*Thursday, April 7.*—Thomas Wilfred, president of the Art Institute of Light, talked to a large and enthusiastic audience to-night at The League on "Lumina: the Eighth Fine Art." It is an art that dates back to some prehistoric caveman who seized a piece of wood from the fire, held it aloft and described a glowing pattern by swinging it in a circle or figure eight. Although light is an essential in every art except music, we have, through the ages, done very little in attempting art expression with light itself. This is what Thomas Wilfred does with his color organ or Clavilux, in which form, motion, and color are the three basic factors, and in which form is never formalized. Mr. Wilfred, unlike some other experimenters with color projection, believes in the efficacy of perfect quiet as a factor in our enjoyment, rather than any attempt to synchronize color projection and music. He has gone far in his experiments and invention, but feels that he is only on the threshold of what will be done with pure light in the near future.

*Friday, April 8.*—The pre-convention meeting of the New York Chapter, A. I. A., resolved itself into a long and earnest discussion of two subjects: the proposals for unification of the architectural profession, and the Architects' Small House Service Bureau. In connection with the first subject, a long debate finally resulted in an expression of the sense of the meeting that the New York Chapter favors the present efforts toward unification, with the preference for some scheme by which the state organizations should not become members of the Institute itself. In other words, the choice was for some form of affiliation rather than corporate membership.

In the matter of the Small House Service Bureau, little was known about its workings, a lack but for which the present debate would hardly have arisen. With the aims, ideals, and procedure of the Bureau clearly in mind, the Chapter voted favoring a continuation of the A. I. A.'s endorsement of the Bureau, but with the suggestion that the Bureau's services should be rendered through architects and architects only. In a word, the Bureau's services are an extension of the architect's services into the lower scale. These services should not be sold to the public as merchandise, but rendered to the public by members of the profession itself.

*Tuesday, April 12.*—Dropped in at the American Russian Institute, where Hector O. Hamilton, winner of the first prize for the Palace of the Soviets, was being given a farewell reception preceding his departure for Russia. Hamilton told us something of his scheme, which is to house some forty-five thousand people, thereby creating a somewhat startling traffic problem. He solved it by having his whole ground floor a traffic entrance—tramcars, busses, and private automobiles drive in under the huge building to discharge their passengers. At one end is what corresponds to our House of Representatives; at the other, what corresponds to our Senate, and in the middle the great library and office building. Hamilton, I believe, will be in Russia only long enough to study the site and make contacts with his Russian collaborators, after which he returns to America to make his working drawings with the help of American engineers.

*Wednesday, April 13.*—This afternoon found a large group of men and women brought together for a conference on large-scale operations as a solution of the housing problem. Robert D. Kohn pointed out the fact that we have in the past been doing too much along the lines of exploiting the city-beautiful idea at the expense of rational planning and financing. He pointed out that one of our best-known housing developments of some years ago was started ostensibly for workmen, and ended by being occupied by bankers, most of whom had to carry second mortgages on their houses. Mr. Kohn took a shot at the so-called International Style by saying: "Piling up a series of concrete and glass filing-cabinets one above the other is not a solution of urban housing." Mr. Kohn also made it clear that he is numbered among the growing ranks of those who agree that the own-your-own-home propaganda was a step in the wrong direction.

Andrew J. Eken, vice-president of Starrett Brothers & Eken, Inc., builders of the Empire State Building, Bank of Manhattan Building, and other commercial milestones, expressed the opinion that before we solve the problem of large-scale operations, we have got to find better and cheaper ways of building. Although we have made great progress in the methods by which we build our large structures, Mr. Eken feels that we are only at the beginning of a period of simplification and standardization which will vastly increase our productivity as builders.

The conference separated to gather again at dinner, when William Sloane Coffin, the new president of the Metropolitan Museum of Art, presided in the Empire State Club. The evening was given over to a discussion of financing large-scale housing operations. Orrin C.

Lester, of the Bowery Savings Bank, spoke on the problems of the lower east side of Manhattan. Willard I. Hamilton, of the Prudential Life Insurance Company, told of the company's housing operations in Newark, where, in the development of one city block upon which the buildings occupied about one-third of the land, families with an average income of \$45 weekly are housed in fire-proof, walk-up apartments at \$10 to \$14 per room per month. Paul Blanshard pointed out that none of the housing efforts thus far launched in this country provided for people in the lowest-third income group, nor is it likely, with the present outlook, that any commercial project can reach them. Even our City Housing Corporation efforts, with a limited dividend, have given us houses averaging a rental of \$12.50 per room per month in Manhattan, whereas to meet the needs of the lowest economic third, housing must rent for not more than \$7.50 per room per month. Mr. Blanshard's argument is that to provide this low-cost housing it is obvious that we should take advantage of the fact that our collective credit as a nation enables us to borrow money at a lower rate than under the credit of any individual or any smaller group. He urges the issuing of bonds by the Government, the money being loaned to the States, and by them to municipalities for large-scale group housing. Charles F. Lewis, director of the Buhl Foundation, Pittsburgh, was unavoidably absent, but sent a message through Henry Wright, who told of the comprehensive and carefully studied effort made in Pittsburgh for the housing of individuals in the white-collar class. Here, as in so many of our efforts, the houses have been occupied by a higher-income group than was anticipated. It is particularly interesting to know that the investigators who were advising the Foundation as to this project, expected to advise that individual houses for sale would be the best procedure; as a matter of fact, their research showed that row housing for rent was the better method. These "rows," of course, are so far in design from the "rows" we know in Philadelphia and Baltimore, for example, as to be entitled to an entirely new classification name.

*Friday, April 15.*—Lunched with Andrew Eken, the builder, during which I had the opportunity of drawing him out further in regard to large-scale housing possibilities. Mr. Eken is convinced that the present lull in our building activities is a splendid time in which to set our house in order and improve our technic. One has only to stand by the rubbish chute of a building under construction to realize that our technic leaves much to be desired. We pay for hauling valuable materials to the job, pay men to cut them up and set them,

producing an amount of waste that is appalling—and then pay to haul it away. Obviously, a far more widespread application of standardization, cutting down field work, is our next step forward.

*Tuesday, April 19.*—Another one-man show opened in The League Exhibition Room to-day, the work of Ely Jacques Kahn. There is a startling contrast between the traditional country houses that Kahn did on his return from Paris, and the office buildings which he has been able to scatter with such a free hand over the island of Manhattan during the past few years. It is a marvellously fecund and stimulating exhibition.

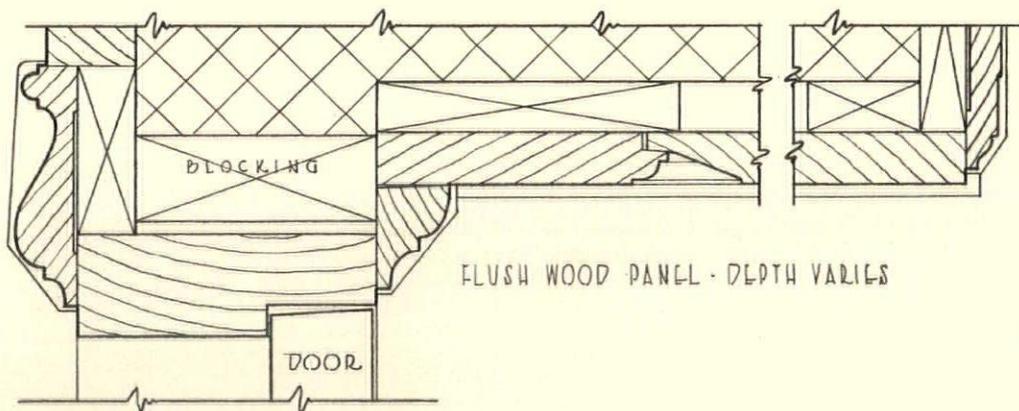
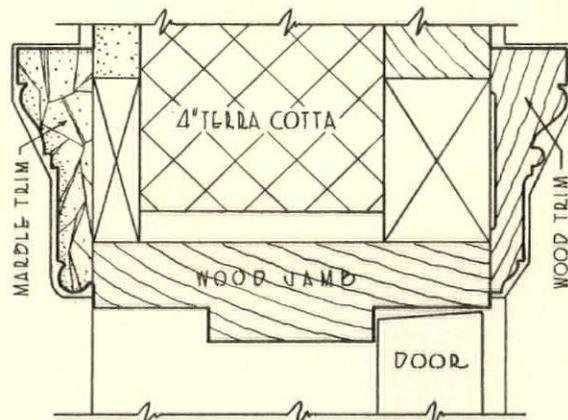
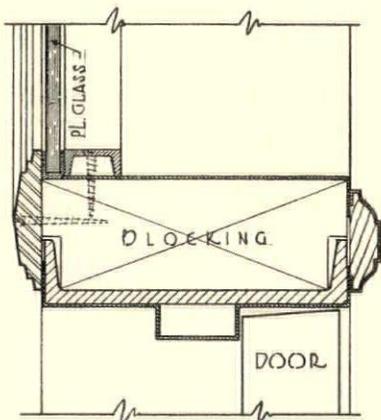
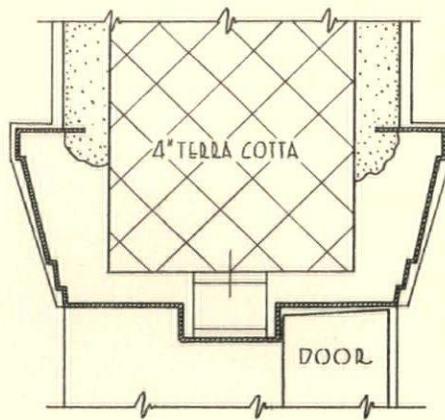
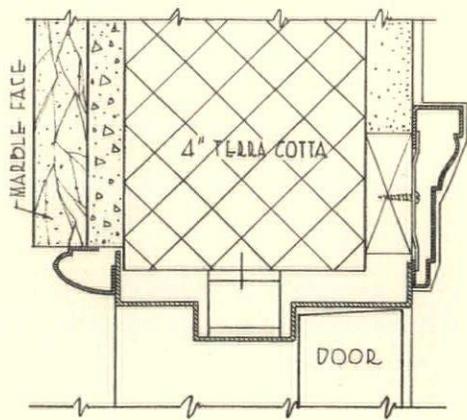
*Thursday, April 21.*—Reinforced brick masonry is taking its place beside reinforced concrete masonry in the category of modern methods of practice. Hugo Filippi, of the Western Society of Engineers, told us, with slides and motion pictures, of this development at The League tonight. Mr. Bryan Warman put on for us the sound motion picture showing the process of making drawn window glass, plate glass, and shatter-proof glass in the Libbey-Owens-Ford Company's plants—a most interesting picture, skilfully made.

Sat with Harold Rambush at the dinner to-night, and he told me of the curious complications arising from the explosion in the Ohio State office building. Rambush, who had a decorating contract with the State, had almost finished the work he was to do. The explosion wrecked it. The State of Ohio now instructs Rambush, and others doing other branches of the work, to complete their work anew without extra remuneration. The point on which the State bases its case is a little sentence in the A. I. A. General Conditions, saying: "The contractor shall continuously maintain adequate protection of all his work from damage and shall protect the owner's property from injury or loss arising in connection with this contract." The contractors would be covered by their insurance if it were possible to determine the cause of the explosion, which still remains a mystery. There are signs of a long legal battle ahead on this point.

*Friday, April 22.*—Lunched with Greville Rickard, to whose office we returned to look over his drawings made in Spain last year. Most of them are in pen and ink, some in pencil, a few in water-color, but many in color pencil which, in Rickard's hands, becomes a distinct medium of unusual delicacy.

*Saturday, April 23.*—Joseph H. Freeland has the job of making the temporary reproduction for Bryant Park,

(Continued on page 352)



· VARIOUS · INTERIOR · DOOR · JAMB · DETAILS ·  
 A SERIES OF WORKING DRAWINGS BY JACK G. STEWART

· SCALE : 0 1' 2' 3'

· PLATE No 25 ·

back of the New York Public Library, of the Federal Hall in which George Washington first took his oath of office as President. He is putting a cupola on the building, which at once started an argument. There are those who say that the original building had no such crowning feature. There are, of course, no drawings available of the original building. Freedlander has had to work from old prints which, of course, are notoriously imaginative in detail. There are those who contend that what appears to be a cupola on Federal Hall in some of these prints is, in reality, upon a building behind it. However, Mr. Freedlander is convinced that he is right, and the present reproduction which is, in reality, only the front part of the building, built at the original scale, will have a cupola.

*Monday, April 25.*—Kenneth Murchison is busily engaged these days in arranging for the George Washington Centenary celebration. He was telling me to-day about some of the multitudinous details that have to be arranged. The coach, for instance, in which he, as George Washington, will drive up through Manhattan to Fraunces's Tavern, where he bids farewell to his officers, driving later to the reproduction of the Federal Hall back of the Library, is brought over from Philadelphia, where Clarence Zantinger unearthed it. The horses, which must be a matched four, are brought by van from Newburyport, Mass. Whether they are accustomed to travelling with a band behind them and in front of them remains to be seen.

With Fred Hirons to Ezra Winter's studio to see his quarter-scale murals for the Clark Memorial in Vincennes. There are six panels extending around the interior of the circular building, depicting important events in the life of Clark and the winning of the West.

*Tuesday, April 26.*—To Washington for the Sixty-fifth Convention of the American Institute of Architects. It is surprising how unlike his famous professional self an architect appears when encountered shaving in the sleeper washroom.

*Wednesday, April 27.*—The Mayflower lobby is full of familiar faces—it is curious how consistently the chapters elect the same delegates year after year.

The morning session is given over to an excellent address by President Kohn and short speeches by past-presidents Pond, Waid, and Hammond. Hobart Upjohn read the minutes of the first meeting of the A. I. A., as written by his grandfather, Richard Upjohn, first president of the Institute.

The convention had expected to see, or at least to have a message from, Glenn Brown, secretary of The Insti-

tute from 1899 to 1913. The message reached us, but Glenn Brown had died in the hospital last Friday. His contribution to the A. I. A. was so great that we of this generation can scarcely hope to appreciate its full significance.

In the afternoon session the subject of the "Economics of Site Planning and Housing" was threshed out under the able chairmanship of Frederick Bigger.

Several of us broke away at six o'clock, took a taxi to the Lincoln Memorial, and feasted our eyes upon it and the Washington Monument as seen across the lagoon.

To-night, under the chairmanship of Ernest J. Russell, we listened to brief papers on present architectural practice, particularly with regard to the problems of the smaller practitioner.

*Thursday, April 28.*—The routine work of running through the report of the Board of Directors, voting aye to its carefully framed resolutions, went swiftly on. It is becoming quite evident that, even with all the preliminary work done by the committees and the board, a three-day period is not sufficient time for these conventions.

At luncheon we met with The Producers' Council and heard Mr. Paul Mazur, a banker, tell us what is wrong with the present economic system.

Unification of the profession was debated strenuously throughout the afternoon, the New York State chapters opposing the committee's recommendations in that they wanted to grant no form of membership in The Institute to the state associations. The convention split on this basic point, a majority favoring the committee's recommendations, but not the two-thirds majority required to change the by-laws. Finally the question was put in the hands of two members from either side, Bergstrom and Mayers of California for the committee's recommendations, Voorhees of New York and Williams of New Jersey for the opposition, with instructions to attempt to reach a common ground for achieving unification of the profession.

In the short time that remained before dinner, Electus Litchfield, Ralph Walker, James Betelle, Earl Reed, and I drove up to see the Folger Shakespeare Library which, being closed, gave us only Cret's refreshing exterior details to examine and enjoy.

Charles Butler presided over the evening session as chairman of the Committee on Education, introducing Fiske Kimball, of Philadelphia, who read one of the most convincing and admirably framed opinions of the present situation with regard to architectural style that most of us had ever had the pleasure of hearing.

*Friday, April 29.*—Early this morning Lorimer Rich, Hubert Ripley, Kenneth Reid, and I dashed over to see

Rich's recently unveiled Tomb of the Unknown Soldier, and discussed the obvious necessity of putting some sort of slender barrier of bronze uprights and chain about it. Forty thousand people visited the tomb on last Sunday. Unfortunately, crowds of that size cannot be adequately controlled without some sort of barrier to prevent the damage made by an accumulation of hands laid upon the white Colorado marble.

In the morning, under Vice-President Horace W. Peaslee, other professional and civic organizations met with us to discuss the activities in the national capital and how these might be most effectively safeguarded. At the end of the session Frank Voorhees presented the report of the night-working committee on unification, a compromise on the basis of state's rights that met the unanimous approval of the convention. What had seemed to be a subject on which no agreement could possibly be reached was made the occasion of a love feast.

Another between-sessions expedition found Ripley, Rich, LeBoutillier, Reid, and myself in a taxi dashing for a glimpse of the new Japanese Embassy, by Delano & Aldrich; Sir Edwin Lutyen's British Embassy, in which the skilful treatment of brickwork in two colors and surfaces fascinated all of us; then on for a quick glimpse of the Cathedral and the nearby bishop's garden.

The afternoon session was given over to a discussion of the Small House Service Bureau and its endorsement by The Institute. Here again the convention was rather sharply divided, the majority favoring withdrawal of the endorsement unless it were continued on some more satisfactory basis, such as Mr. Litchfield's suggestion that this service be rendered only to and through qualified architects. It was finally necessary to appoint a joint committee, consisting of two members from either side, with instructions through them to report, if possible, a common ground of agreement on which the board was empowered to take action.

Carl Beck, Litchfield, Dwight James Baum, and I went out to see Murphy & Olmsted's Church of the Sacred Heart, in which James Early has so successfully developed a new form of craftsmanship in plastic mosaic—the use of fine aggregates in color on the face of a poured wall. Just how he accomplished these remarkable effects, some of them with raised ornament, would be interesting to learn.

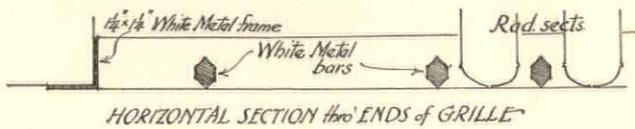
Back to the hotel for the banquet celebrating the seventy-fifth anniversary, at which I. K. Pond, born within a few days of The Institute's founding, seventy-five years ago, gave us an encouraging, if somewhat sardonic, sketch of The Institute's history. A final buzz of hurried farewells, hasty packing, and a rush for the midnight train back to New York.



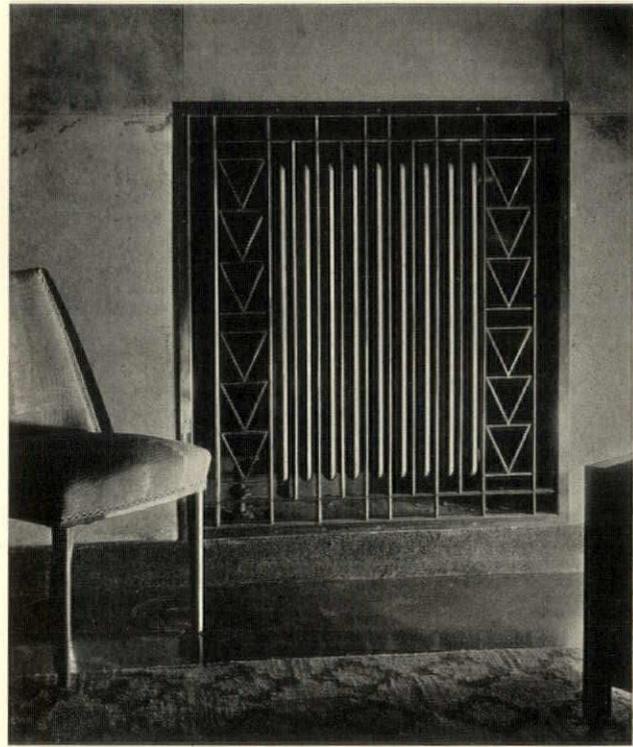
# The Architectural Observer



THE grille manufacturers have been spending much of their energies of late in devising efficient and pleasing radiator enclosures, many of which, as the architect knows only too well, are too sparing in their open areas. Here is a



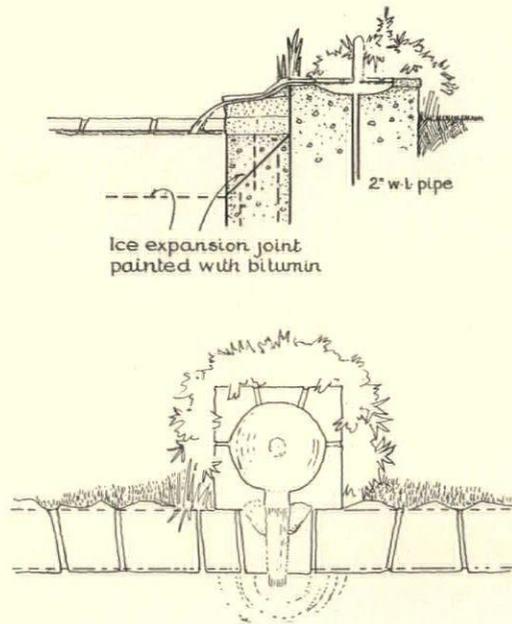
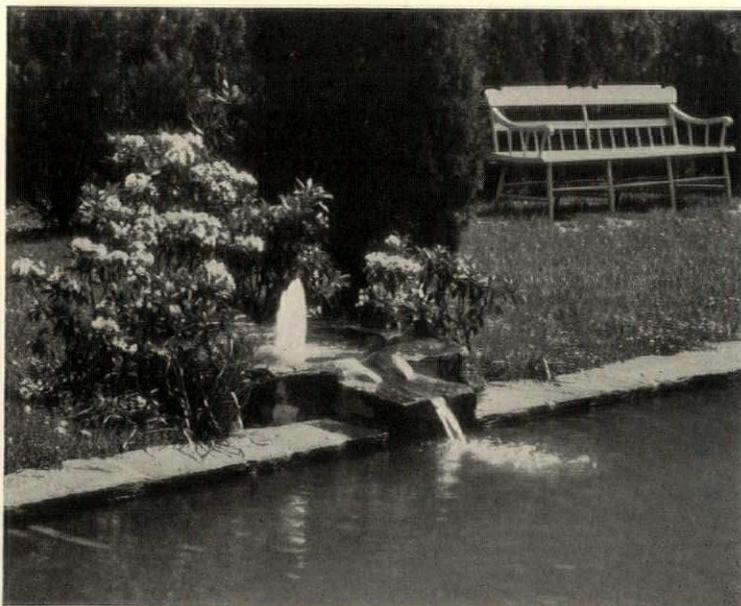
grille devised by John Mead Howells and Raymond Hood, in association, for a New York City apartment-house lobby. Even with a background painted dead black, and with the gleam of white-metal bars fitting between the sections on the front plane, the radiator connections and valve are rather strongly in evidence.



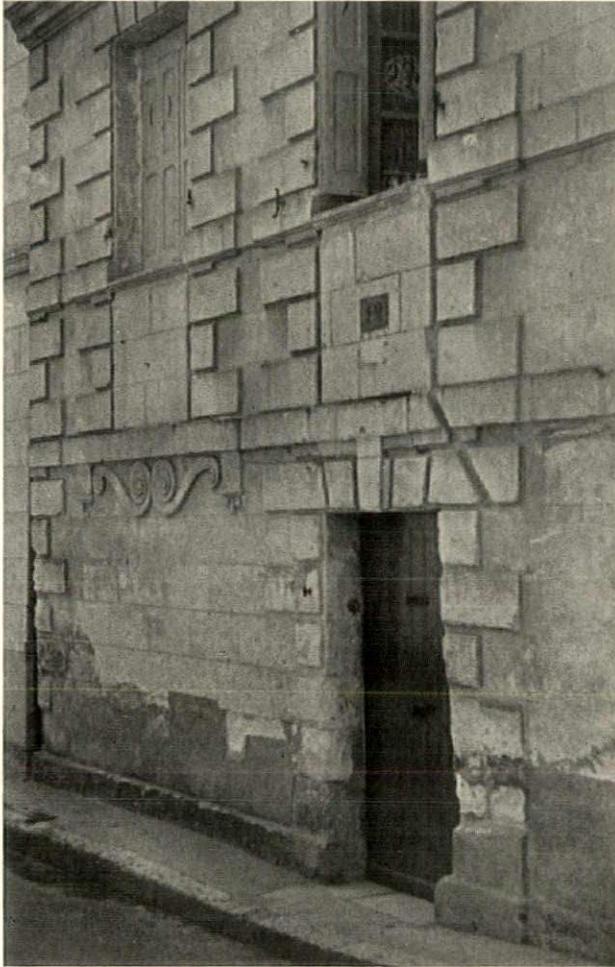
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A GARDEN pool seems to us successful in the inverse ratio with the amount of inside coping permitted above the water-line. Here is one on the estate of Charles P. Stokes, Narbeth, Pa., in which Walter H. Sheffield, landscape architect, has kept his water-line up to the surrounding lawn, with a minimum coping height.

Moreover, he has made a feature of his water source instead of stopping with a bare iron pipe. There is no scum gutter, the surface being skimmed periodically by flooding. The decorative value of the pool is retained throughout the year, an expansion joint making unnecessary the winter draining customary in this climate.



WHEN the architect built this cream stone house at Amboise he was doubtless considered a bit ahead of his time. At the left, for example, there was no first-floor window to re-



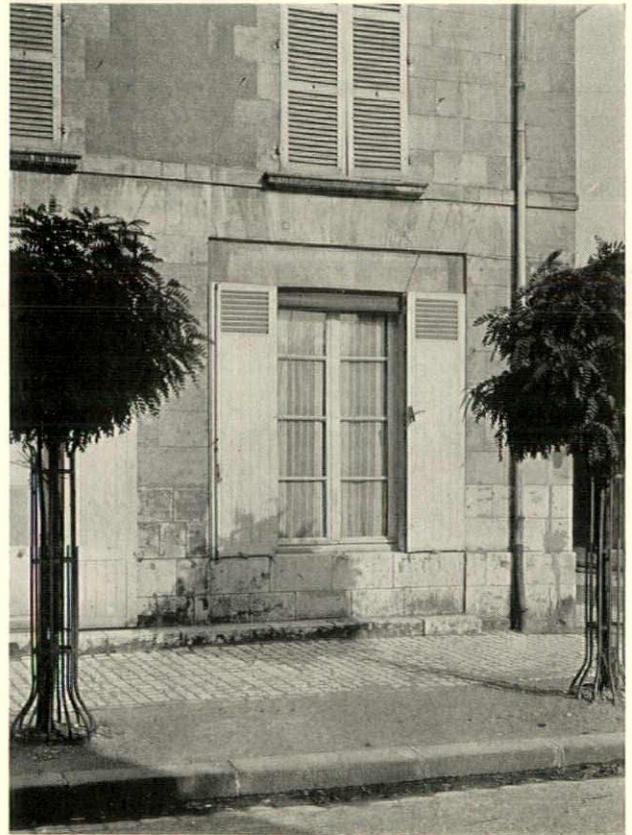
quire quoins, and rather than use them needlessly on a plain wall, he neatly terminated them by a console. Time and again in our modern usage of quoins under such a circumstance they would be excused by a panel balancing the door. But compared to this solution it would be less arresting design and more extravagant stonework. As a result the door in this house has no competing motif to steal the spotlight.

Another modern problem here solved with ingenuity is that of window spandrels. A more prosaic procedure would have been to create a panel back of the wall surface plane, whereas to carry out the spandrel on the face of the quoin loses no emphasis (the shadow in the vertical channel lining up with the window jambs is all the deeper), and in modern construction it would permit more of a radiator recess.

A pleasant refinement is that of the second-floor sill course, where the bottom offset not only has a cavetto profile, but the first quoin below it is reduced in height to act as an uncut row of gutæ. (To the right of the door head-jamb there is a diagonal chase which unfortunately was cut at some subsequent date.)

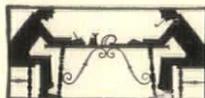


WE have a feeling that the architect who designed this house at Orléans must have been a model of neatness—witness this solution of folding back shutters into an appointed offset. This is almost as good as the disappearing ironing-board. Having awarded this unknown designer all the palms we can think of at the moment, we would go even farther and commend



his modernity in dispelling pilaster capitals, in designing shutters which are strictly horizontal at the top and then vertical for the greater length of their careers, and in creating a window composition which has significance as well as form—yet was built before the term “significant form” was invented.

# CONTACTS



DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE  
OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES



## Year-Round Air Conditioning in the Home: I

IT is impossible to discuss any subject intelligently without first having a clear definition of the topic; therefore for the purpose of this discussion let us assume that complete indoor air conditioning comprises the following factors:

1. Constant forced circulation to avoid stagnation, stratification, and concentration of bad odors.
2. Continuous air purification to remove dust and other organic impurities as well as unpleasant odors.
3. Heating when heat is needed.
4. Evaporation of sufficient moisture to maintain the correct humidity during the heating season.
5. Cooling on torrid summer days to the extent of actually lowering the temperature approximately  $10^{\circ}$  F.
6. Dehumidification or removal of excess moisture on summer days when the humidity is too high for comfort.

The public does not yet fully realize that air is the most important element in man's existence—if it did, the demand for air-conditioning equipment would overtax the production facilities of manufacturers. We obtain approximately 60 per cent of our energy and sustenance from the air we breathe and about 40 per cent from food. It is said that a man can live forty days without food and three or four days without water, but only a few minutes without air. He fills his lungs with it approximately 24,000 times per day and consumes more air, either by weight or by volume, than he does of food and liquid.

Let us now consider the six factors enumerated, starting with the first which may be briefly termed "Air Motion." One may experience extreme discomfort on a sultry summer day when the air is motionless. Then a slight breeze stirs the leaves. There is no change in temperature

By *W. D. Jordan*

President, Air-Control Systems, Inc.

*Mr. Jordan's article as here printed is abridged from a paper presented at the Air Conditioning Conference held last March in Cleveland, Ohio, under the sponsorship of the Cleveland Engineering Society and the Case School of Applied Science.—EDITOR.*

and no change in relative humidity but a great change in human comfort. Why? Because air motion produces a cooling effect although it does not lower the temperature.

What rate of air movement is required? The groups who have studied the subject are not entirely in agreement on this point, although a rate of 20 to 30 linear feet per minute has been suggested. It would hardly be possible or practicable to establish a fixed standard to apply in all cases since the requirements vary greatly. A theatre may have one occupant per 6 or 7 sq. ft. floor space, a general office may have one occupant per 100 sq. ft. floor space, and a residence one occupant per 500 sq. ft. floor space. Obviously a much larger volume of air per square foot floor space must be moved in the theater than in the home to avoid concentration of odors and a feeling of stuffiness and discomfort.

The suggested rate of 30 linear feet per minute may be practicable in an auditorium but it is neither practicable nor necessary in a residence.

Perhaps it would be better to consider the matter of air motion from the standpoint of the volume of air moved rather than movement in linear feet per minute, keeping in mind that the rate must never be high enough to create a draft. There is considerable difference in opinion as to the volume of air to be supplied to and removed from the room for each occupant. Some believe that

the volume should be 30 c. f. m. per person while others will argue that 10 c. f. m. per person is sufficient. A compromise between the two extremes, or 20 c. f. m. per person, seems to be satisfactory under normal conditions in a home or office.

In the average home it is safe to figure twelve persons as being the maximum number likely to occupy the living-room at one time. To supply 20 c. f. m. per person will require 240 c. f. m., and this should prove satisfactory from the standpoint of air motion.

The other rooms of the house are not so important. The dining-room may be occupied a half hour in the evening and the bedrooms are occupied only at night and the majority of persons still insist upon sleeping with open windows. When people finally accept the fact that with proper air conditioning it is possible to create a better and more healthful atmosphere for sleeping by keeping the windows closed, it will be necessary to provide air movement in the sleeping quarters. However, the volume required will be slight, as the average bedroom does not have more than one or two occupants.

The second of the six factors, "Continuous air purification," is highly important from the standpoint of health. The American public spends millions of dollars per year to obtain filtered drinking water, pasteurized milk, government-inspected meats, and otherwise to insure the quality of its food supply. However, until recently nothing has been done to insure the purity and quality of indoor air, although man's ingenuity has created many devices which pollute and contaminate it.

Outdoor air in cities is never clean and pure except just after a rain. At all other times it is contaminated with smoke, soot, and gases from heating and power plant chimneys, locomotives, automobiles, and with

dust from streets and industrial processes. Outdoor city or suburban air is not "fresh air" nor "pure air." It is so contaminated by smoke alone in our major cities that gardens and grass suffer for lack of the chemical rays of sunlight that support plant growth—these rays being largely filtered out by the smoke screen.

How shall we supply each occupant of a home or office with 20 c. f. m. of clean, pure air? There are two schools of thought on this subject. One favors introducing outdoor air through filters and the other favors recirculating, washing, and purifying the indoor air. During the winter season, the normal infiltration of outdoor air, which is estimated to be about one complete change per hour in a well-constructed building, is sufficient to provide a much greater volume of outdoor air per occupant than is required to replace the oxygen consumed and to avoid an excess of carbon dioxide. The introduction of any additional outdoor air becomes an extravagance from the standpoint of the cost of heating; therefore it appears that the problem to be met is to circulate and purify the indoor air by some process which will not only remove body odors and other impurities originated within the space, but will also remove the dust, soot, and other impurities which are carried into the home or office with the infiltrating air.

Air washing is a satisfactory and effective means of air purification. An air conditioner which circulates the air through a very dense spray or artificial rain is imitating nature's method of air purification. However, the density of the spray in an air washer is an all-important factor; the spray chamber must be completely filled with a water curtain or mist of sufficient density to prevent impurities from passing through the chamber without contact with the water. If the atomization of the water is in the form of coarse drops, a comparatively large quantity of water must be used to completely fill the spray chamber. On the other hand, if the water is very finely atomized it is possible to obtain sufficient density in the spray chamber with a small volume of water. One type of atomization may require one pound of water to each three pounds of air circulated, while another type of atomizer pro-

ducing a very fine spray may give equally good results with one pound of water to ten or twelve pounds of air circulated. It appears that one pound water to 140 cu. ft. air is the absolute minimum to properly wash and cleanse the air.



The third of the six factors, "Heating," requires no comment from the standpoint of its necessity in relation to human comfort. However, an air-conditioning unit which evaporated sufficient moisture to maintain the correct humidity requires heating as an integral part of the unit to provide the heat necessary for evaporation.

A well-constructed residence of eight rooms containing 25,000 cu. ft. of space, with one complete air change per hour in severely cold weather, will require the evaporation of sufficient moisture to humidify the 25,000 cu. ft. per hour of infiltrating air. Assuming an outdoor temperature of 15° F. and a relative humidity of 50 per cent, the infiltrating air will carry ½ gr. of moisture per cu. ft. Heated to 70° F., the requirement is 3.2 gr. per cu. ft. to maintain an indoor relative humidity of 40 per cent. The difference between ½ gr. and 3.2 gr. must be evaporated, which is calculated as follows:

$$\frac{25,000 \times 2.7}{7,000} = 9.6 \text{ lbs. per hour}$$

The actual requirement will be somewhat less, due to the moisture from cooking processes and from the occupants; therefore it is safe to assume that not more than 8 lbs. per hour will be required. Since it requires 1,050 B. t. u. to evaporate 1 lb. of water from 70° F., the total heat required to evaporate 8 lbs. water per hour is 8 × 1,050 B. t. u., or 8,400 B. t. u. This heat may be supplied by pre-heating the air or by heating the spray water or by a combination of the two methods. Where a comparatively small volume of spray water is used it would hardly be practicable to add the 8,400 B. t. u. to the spray water; therefore it seems advisable to supply at least a considerable part of the heat needed in the form of pre-

heating the air. The requirement to keep in mind is that the air conditioner must supply enough heat to have at least 8,400 B. t. u. per hour available for evaporation.

The fourth factor, "Humidification," is vitally important from the standpoint of health and comfort. Colds and other respiratory ailments are commonly classed as "winter illnesses" because they are most prevalent during the heating season. Physicians and health authorities agree that heated, impure, desert-dry air is largely responsible.

Most health authorities agree that a relative humidity of 40 to 50 per cent is entirely satisfactory.

However, another factor which must be given consideration is the condensation of moisture on windows. With an outdoor temperature of 15° F. and indoor relative humidity of 40 per cent, a considerable amount of condensation will occur on single glass windows, as the air coming in contact with the glass surface will be cooled below the dew-point.

Double glazing or double sash will avoid the problem of excessive condensation. Considerable difficulty has been experienced with double glazing in single sash, due to the accumulation of dust and moisture between the panes of glass. One enterprising glass concern is now producing window-panes to order in any size, comprising two sheets of glass separated by ¼ in., ⅜ in., or thicker spacer strips at the edges, so cemented as to be air and dust tight, and requiring only slightly deeper rabbetting of the sash. This construction would not only make it possible to maintain correct humidity indoors without excessive condensation but would also materially cut down the heat loss through the exposed glass surface.

The user of air-conditioning equipment has three alternatives—he may use double windows to avoid condensation, he may regulate the air-conditioning equipment to maintain a comparatively low relative humidity in severely cold weather, or he may maintain the correct humidity and accept the condensation. Dry windows in severely cold weather are a sure sign of unhealthfully dry air.

*Mr. Jordan's article is concluded next month with a discussion of Cooling and Dehumidification.*

THE SIXTY-EIGHTH IN A SERIES OF COLLECTIONS  
OF PHOTOGRAPHS ILLUSTRATING VARIOUS MINOR  
ARCHITECTURAL DETAILS

# ARCHITECTURE'S PORTFOLIO OF METAL FENCES

❖ 1926  
DORMER WINDOWS  
SHUTTERS AND BLINDS

❖ 1927  
ENGLISH PANELLING  
GEORGIAN STAIRWAYS  
STONE MASONRY TEXTURES  
ENGLISH CHIMNEYS  
FANLIGHTS AND OVERDOORS  
TEXTURES OF BRICKWORK  
IRON RAILINGS  
DOOR HARDWARE  
PALLADIAN MOTIVES  
GABLE ENDS  
COLONIAL TOP-RAILINGS  
CIRCULAR AND OVAL WINDOWS

❖ 1928  
BUILT-IN BOOKCASES  
CHIMNEY TOPS  
DOOR HOODS  
BAY WINDOWS  
CUPOLAS  
GARDEN GATES  
STAIR ENDS  
BALCONIES  
GARDEN WALLS  
ARCADES  
PLASTER CEILINGS  
CORNICES OF WOOD

❖ 1929  
DOORWAY LIGHTING  
ENGLISH FIREPLACES  
GATE-POST TOPS  
GARDEN STEPS  
RAIN LEADER HEADS  
GARDEN POOLS  
QUOINS  
INTERIOR PAVING  
BELT COURSES  
KEYSTONES  
AIDS TO FENESTRATION  
BALUSTRADES

❖ 1930  
SPANDRELS  
CHANCEL FURNITURE  
BUSINESS BUILDING ENTRANCES  
GARDEN SHELTERS  
ELEVATOR DOORS  
ENTRANCE PORCHES  
PATIOS  
TREILLAGE  
FLAGPOLE HOLDERS  
CASEMENT WINDOWS  
FENCES OF WOOD  
GOTHIC DOORWAYS

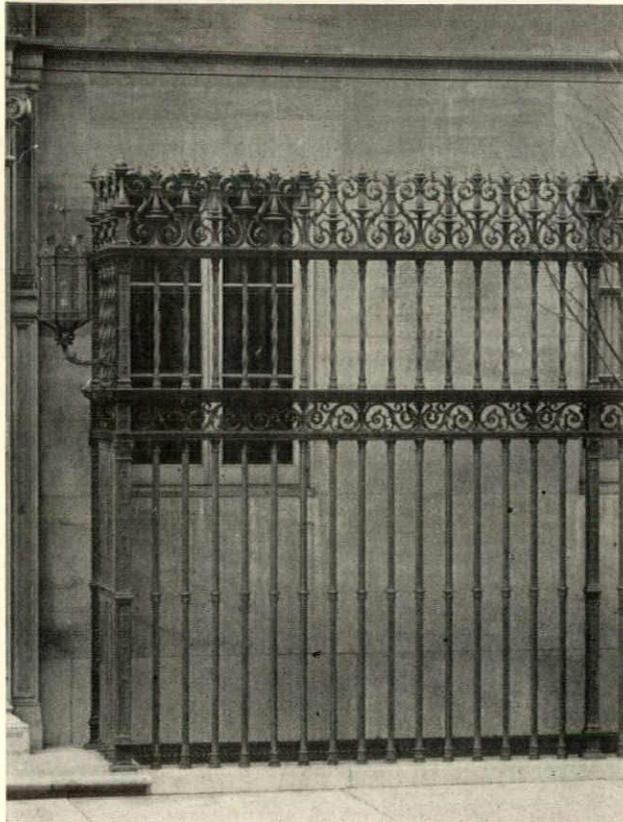
❖ 1931  
BANKING-ROOM CHECK DESKS  
SECOND-STORY PORCHES  
TOWER CLOCKS  
ALTARS  
GARAGE DOORS  
MAIL-CHUTE BOXES  
WEATHER-VANES  
BANK ENTRANCES  
URNS  
WINDOW GRILLES  
CHINA CUPBOARDS  
PARAPETS

❖ 1932  
RADIATOR ENCLOSURES  
INTERIOR CLOCKS  
OUTSIDE STAIRWAYS  
LEADED GLASS MEDALLIONS  
EXTERIOR DOORS OF WOOD

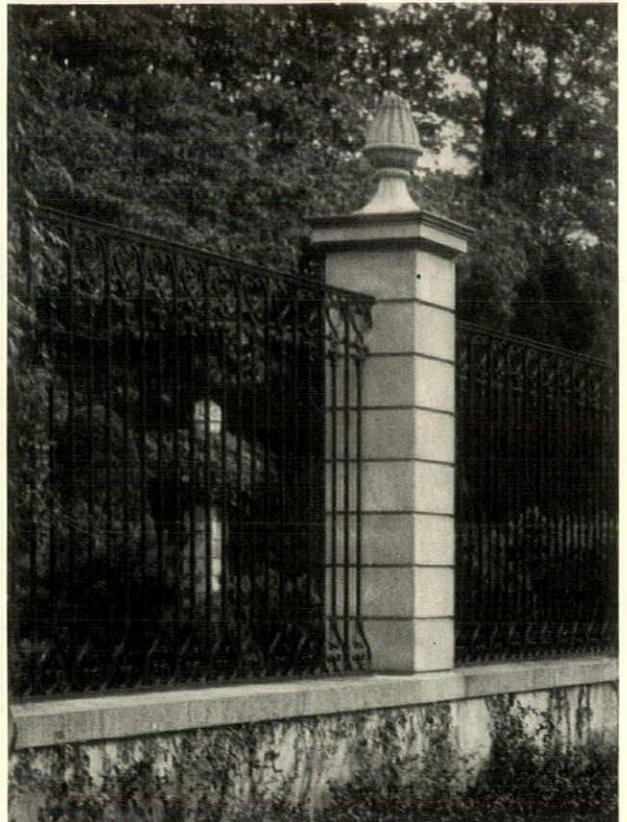


*Subjects of Previous Portfolios Are Listed at Left*

*Forthcoming Portfolios will be devoted to the following subjects: Hanging Signs (July), Wood Ceilings (August), Marquises (September), Wall Sheathing (October), French Stonework (November), and Over-mantel Treatments (December). Photographs showing interesting examples under any of these headings will be welcomed by the Editor, though it should be noted that these respective issues are made up about six weeks in advance of publication date.*



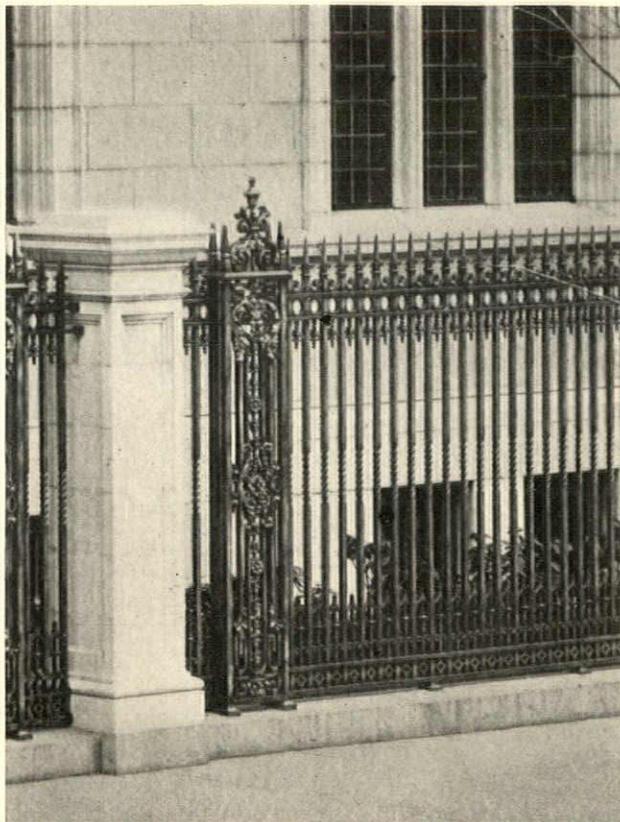
*Sterner & Wolfe*

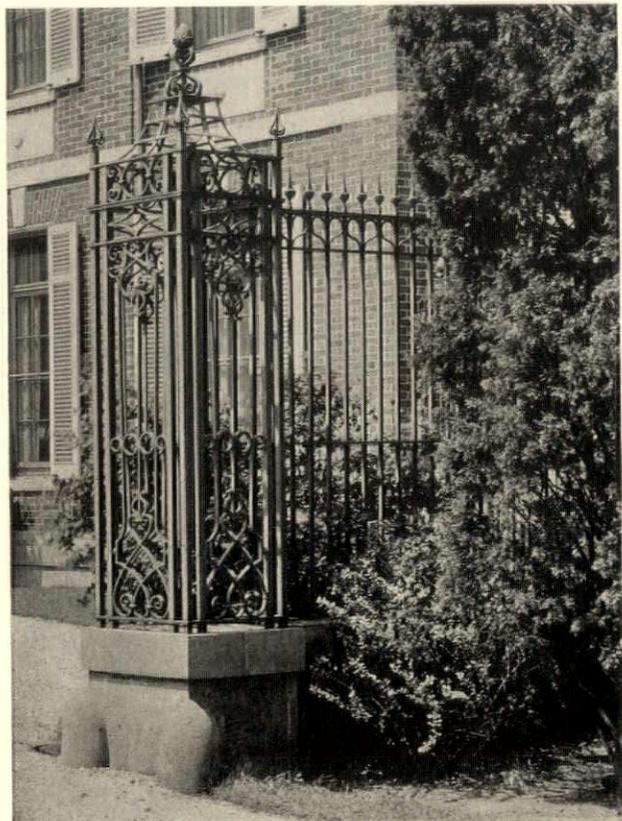


*For a Long Island estate*

*Allen & Collens*

*Santa Monica, Calif.*





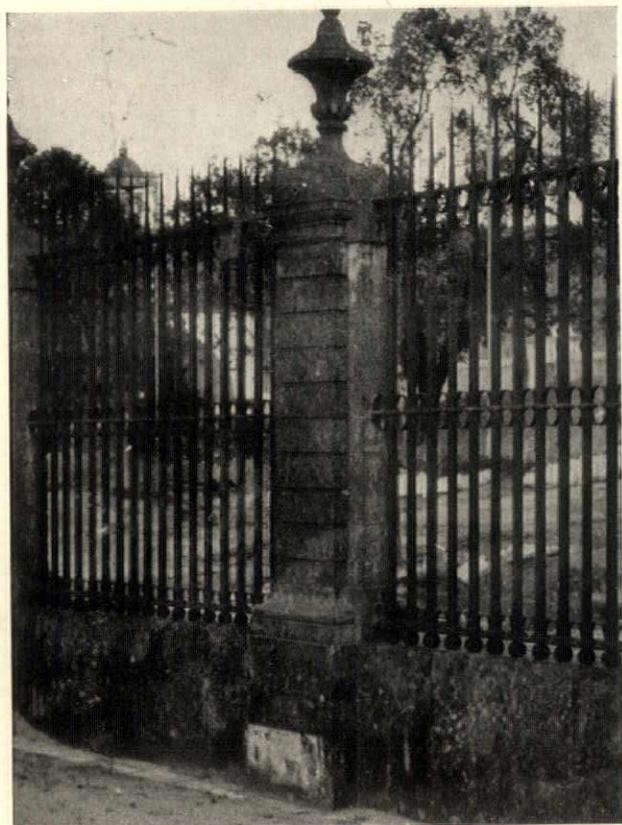
*Charles A. Platt*

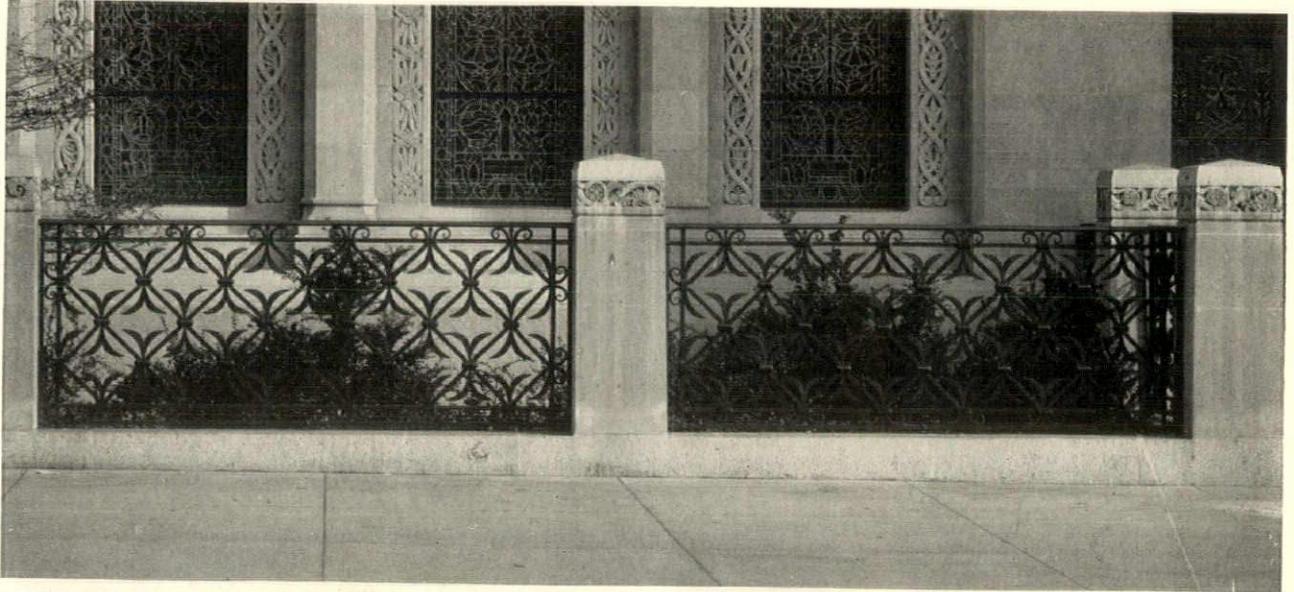


*Harrison Gill; Paul Fjeldi*

*University of Coimbra, Portugal*

*S. H. Lourdon*

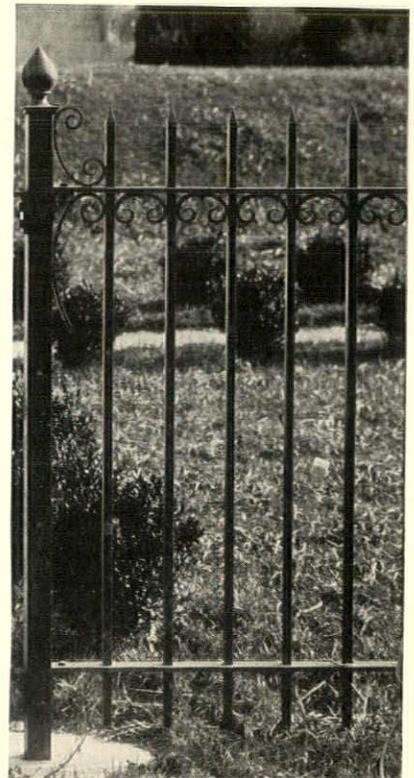
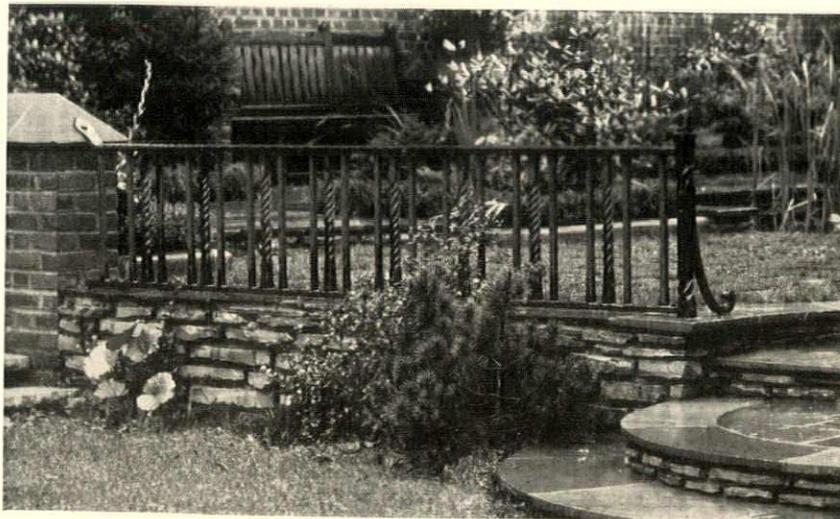




*Robert D. Kohn, Charles Butler,  
Clarence S. Stein; Mayers,  
Murray & Phillip, consulting*



*Leigh French, Jr.;  
H. D. Eberlein associated*



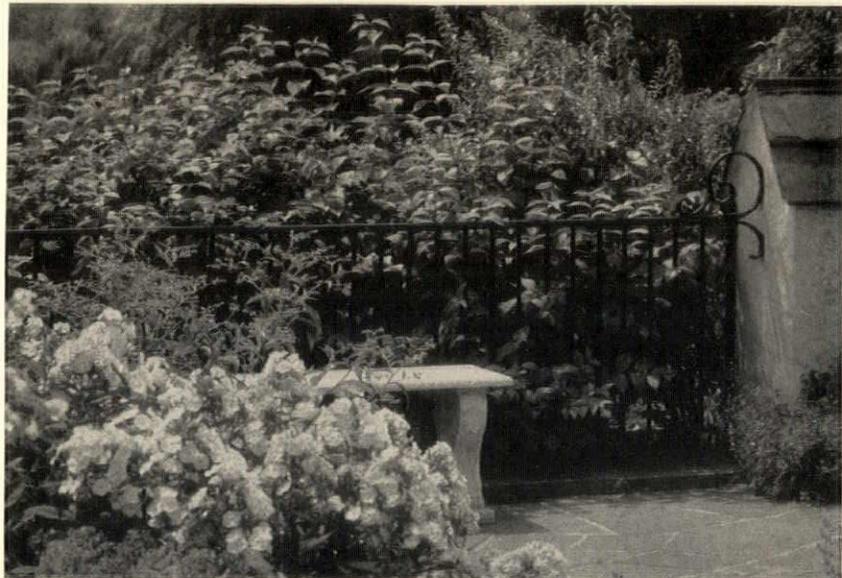
*William Christensen Company,  
Inc.*

*Eric J. Reeves*

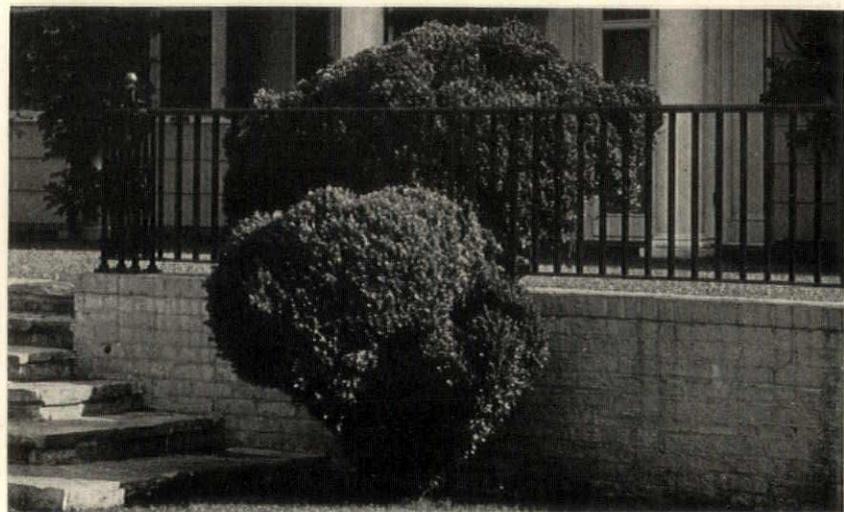


*Annette Hoyt Flanders*

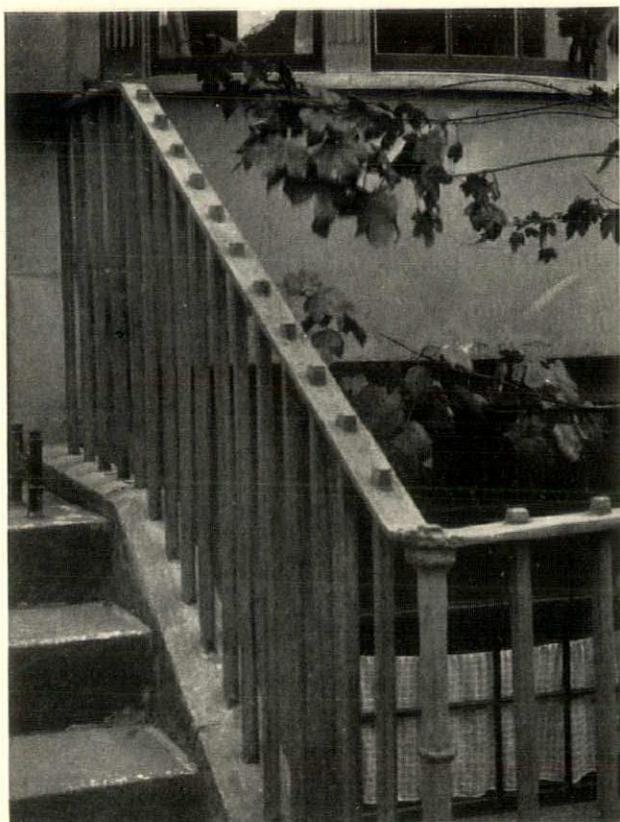
*William Pitkin, Jr., &  
Seward H. Mott*



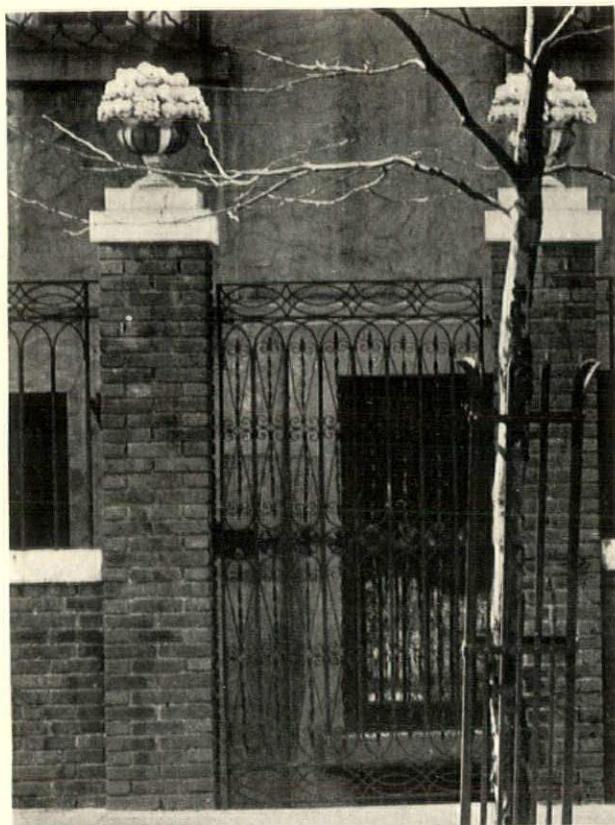
*Mott B. Schmidt*



*Office of John Russell Pope*



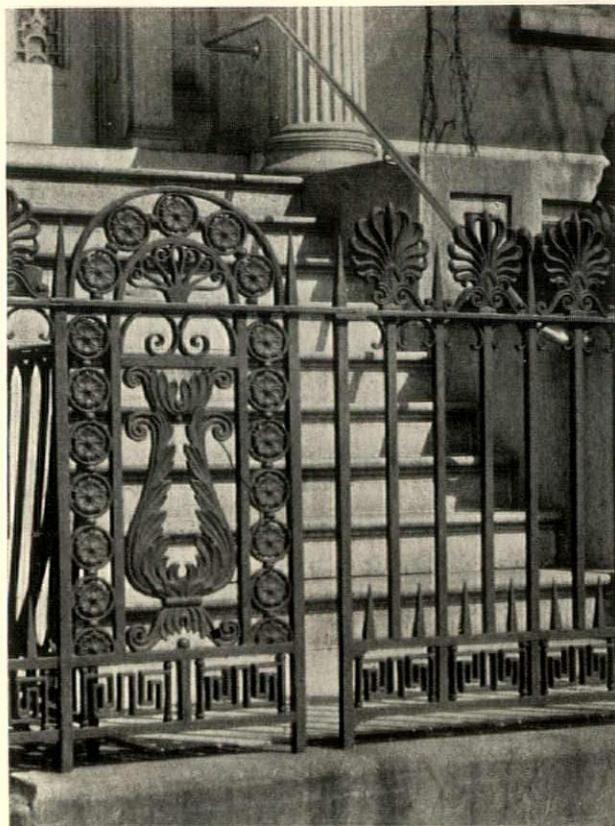
*Clifton, Gloucestershire, c. 1825*



*Frederick J. Sterner*

*In Salem, Mass.*

*In Washington Square, New York City*





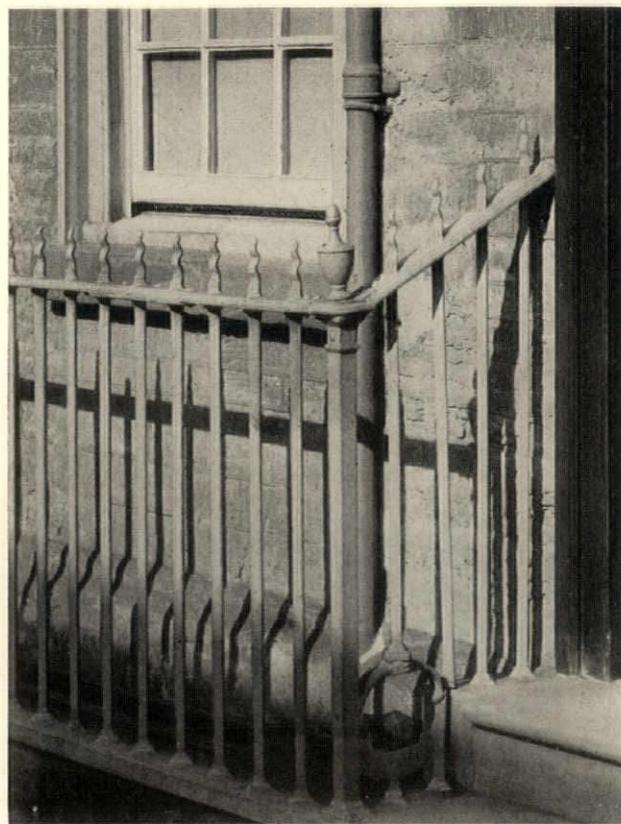
*Frederick J. Sterner*

*Stony Stratford, Northants; late seventeenth century*



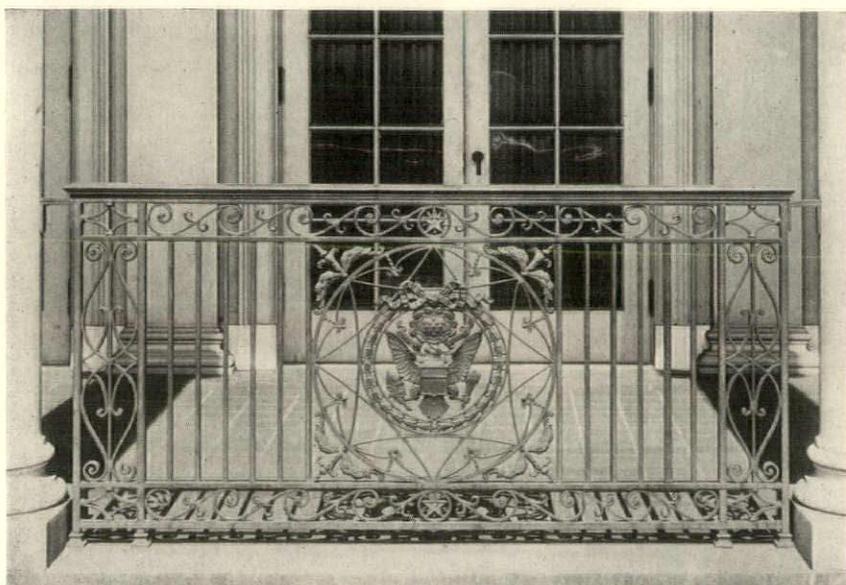
*Chipping Campden, Gloucestershire*

*Cheltenham, Gloucestershire*

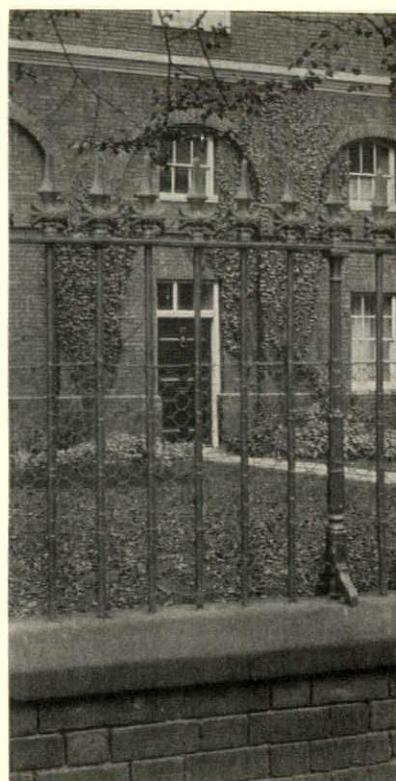




*A New York City residence*



*F. G. Dempwolf*



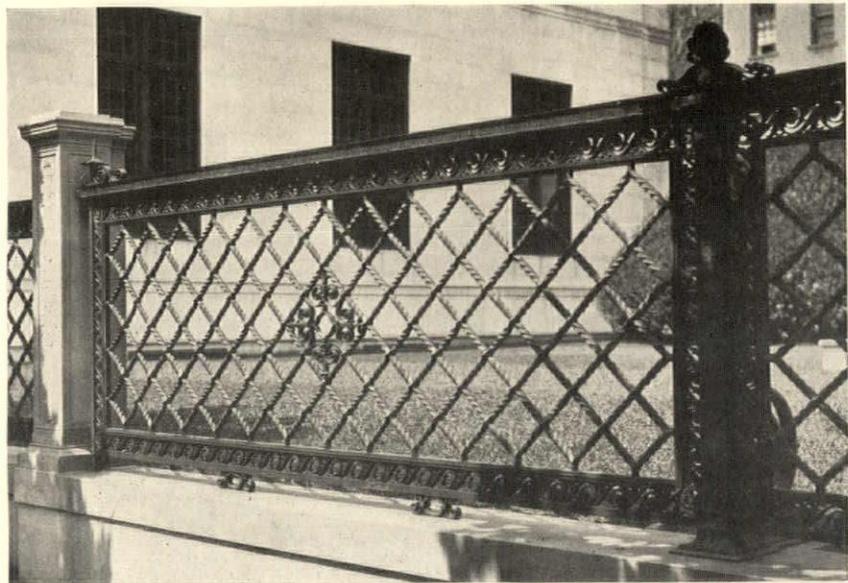
*Old Almshouse, York, England*

*J. A. Dempwolf*

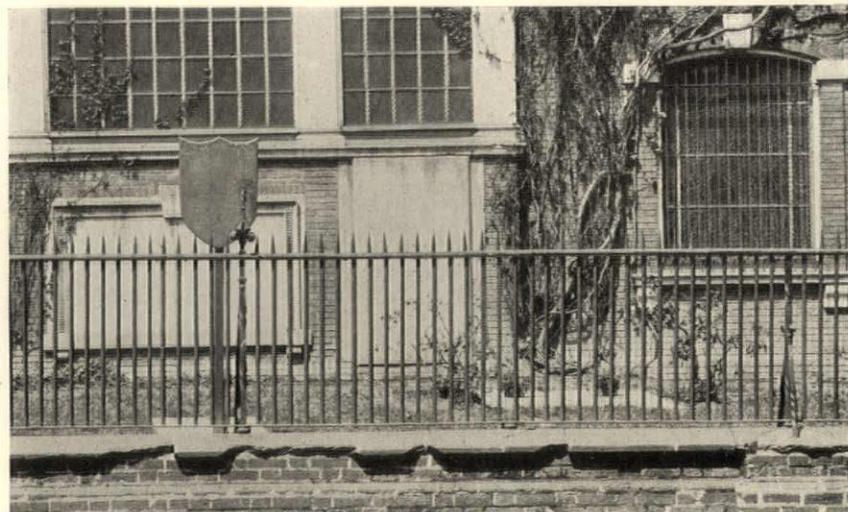


*John B. Snook, Inc.*

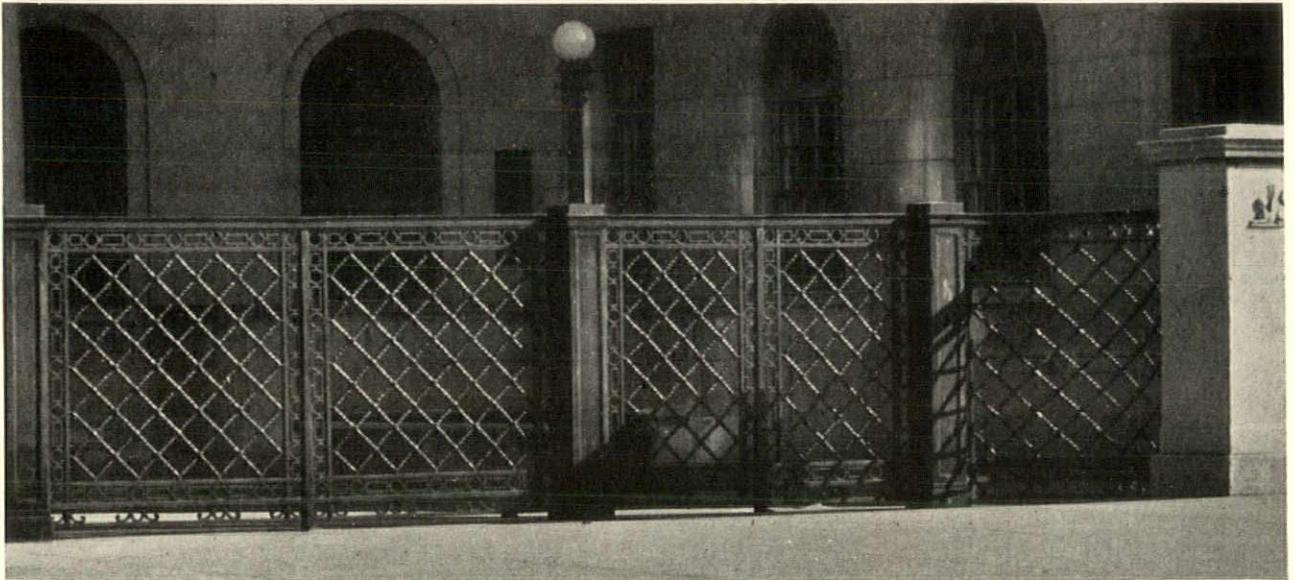
*McKim, Mead & White*



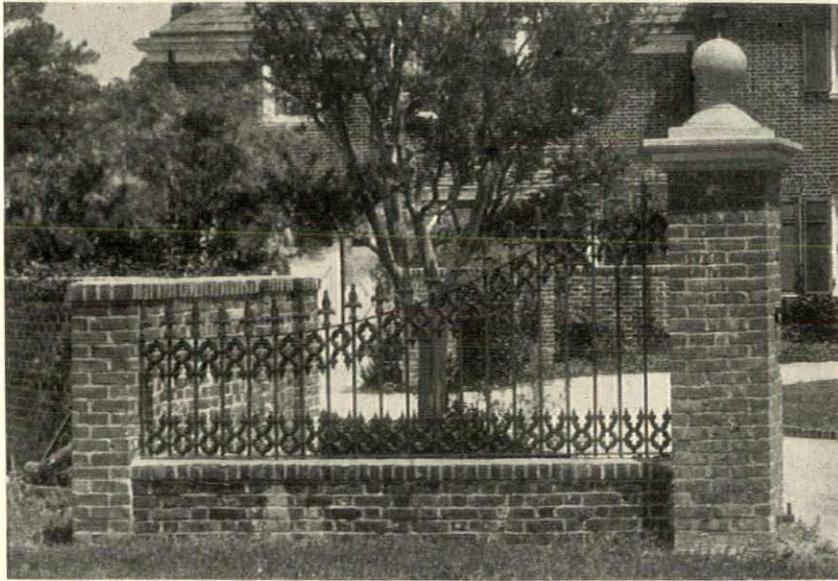
*Cass Gilbert*



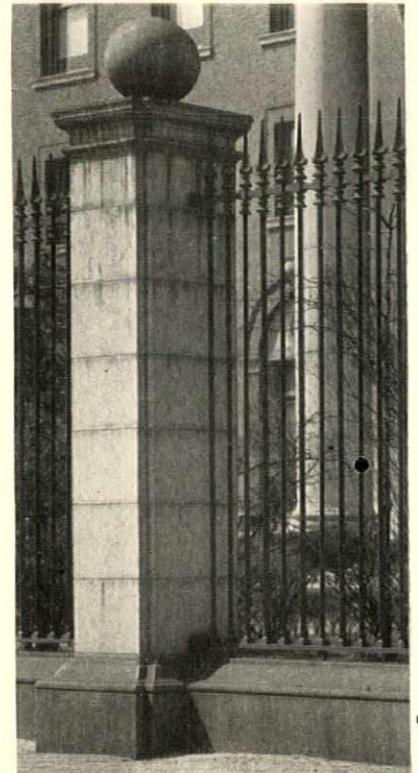
*St. Peter's Church, Philadelphia*



*Maynicke & Franke*



*Dwight James Baum*



*Arnold W. Brunner*

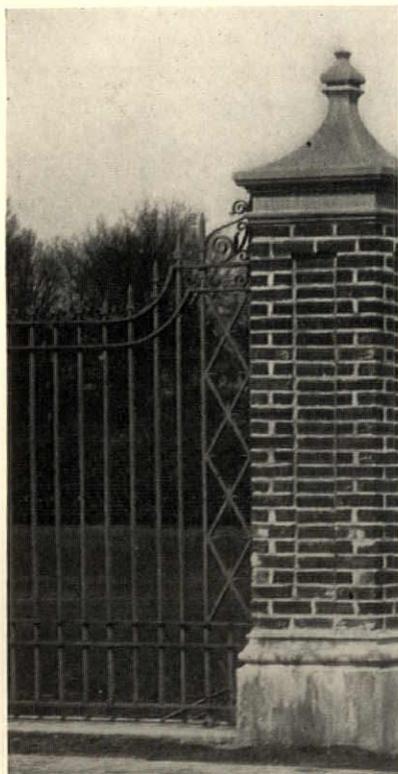
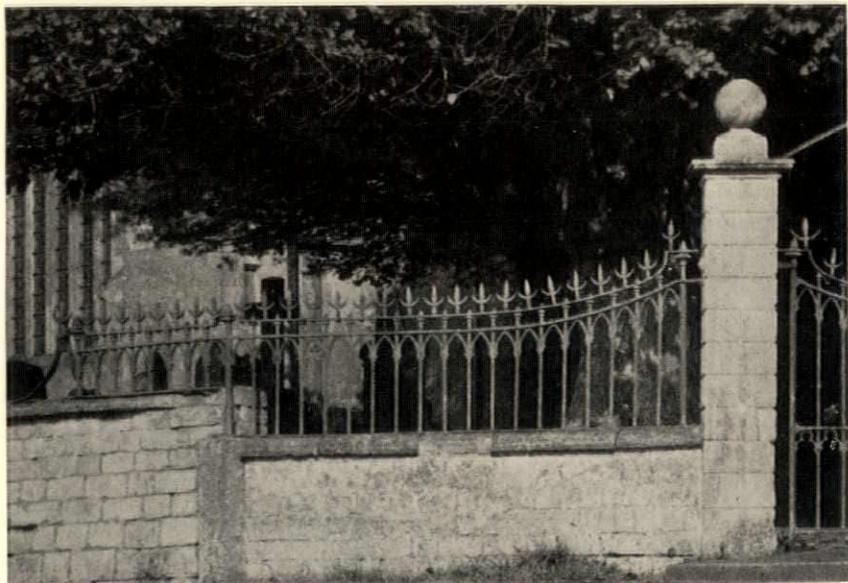


*About a park, Varese, Italy*



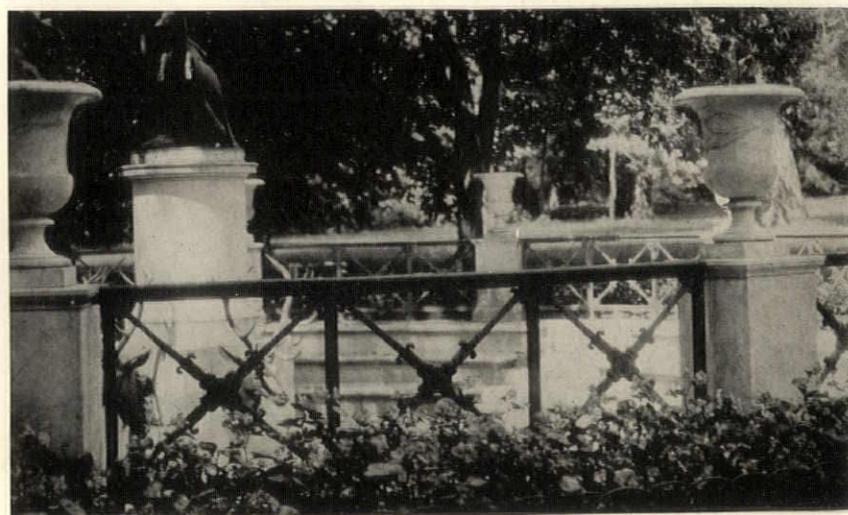
*Cameron Clark*

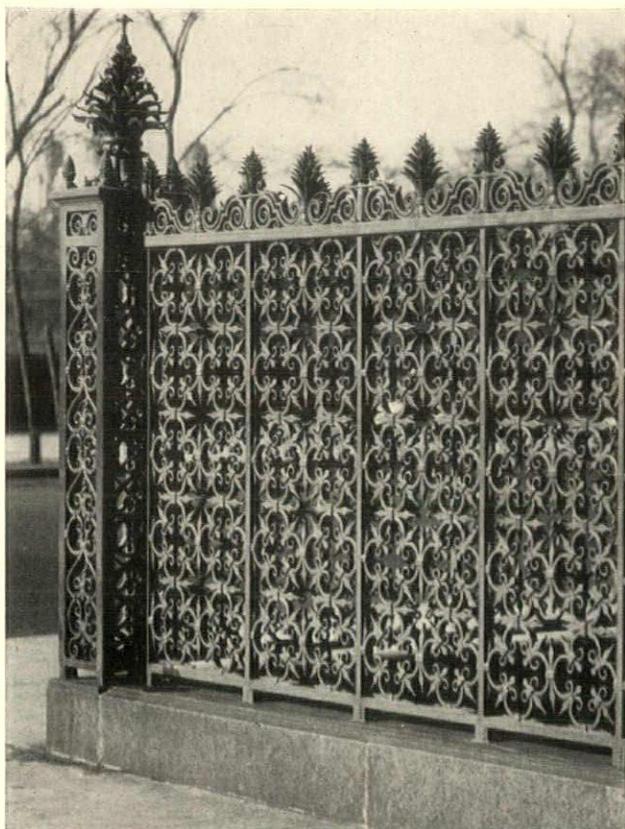
*Chipping Campden, Gloucestershire*



*Guilbert & Betelle*

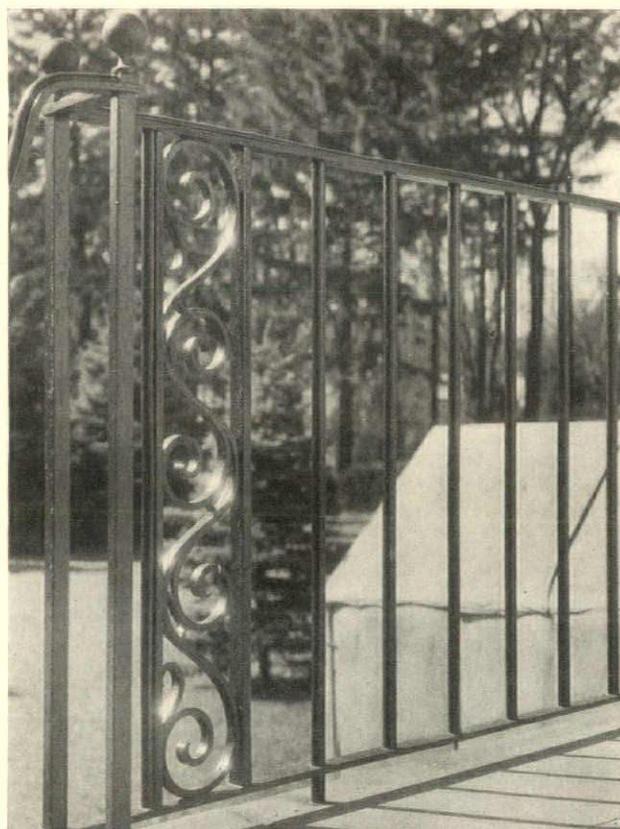
*About a public garden, France*





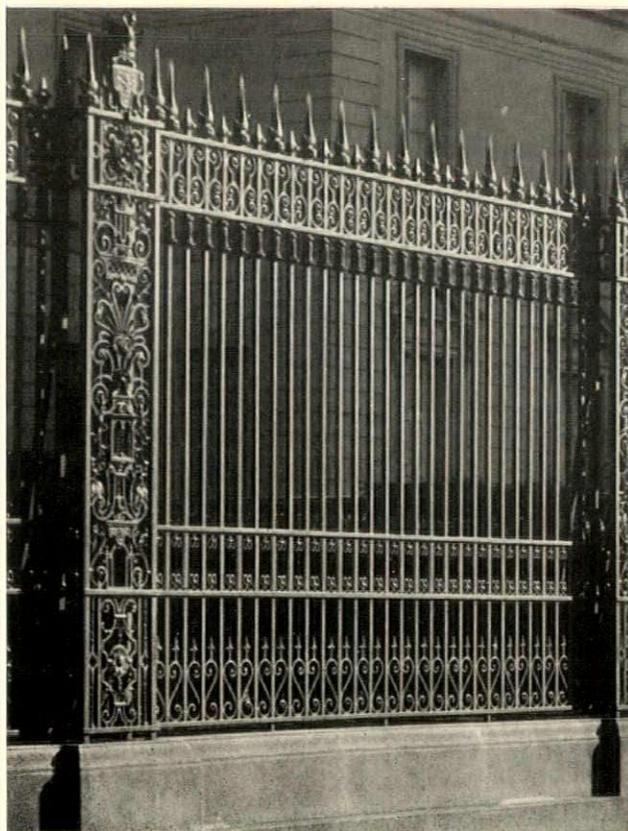
*On Fifth Avenue, New York City*

*Carrère & Hastings*



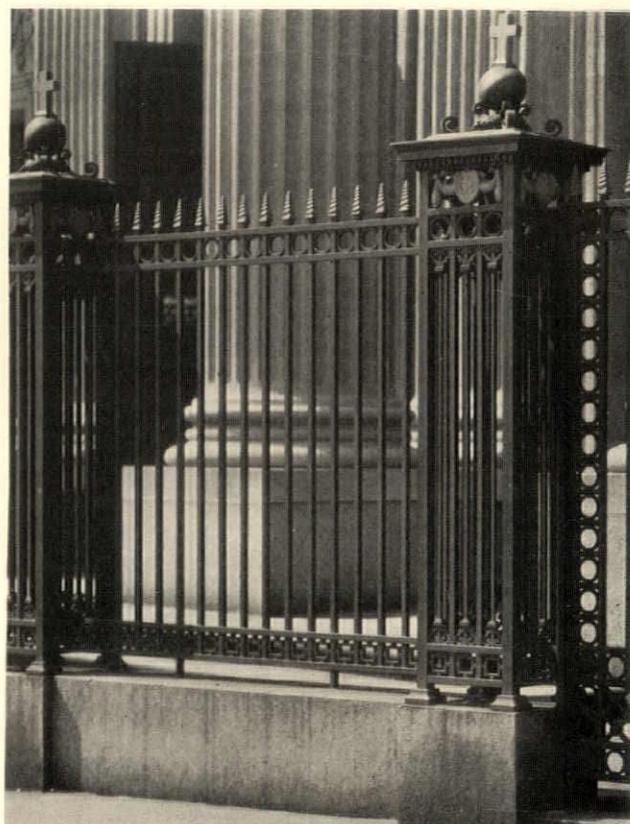
*Charles D. Lay*

*Charles D. Lay*





*Charles D. Lay*

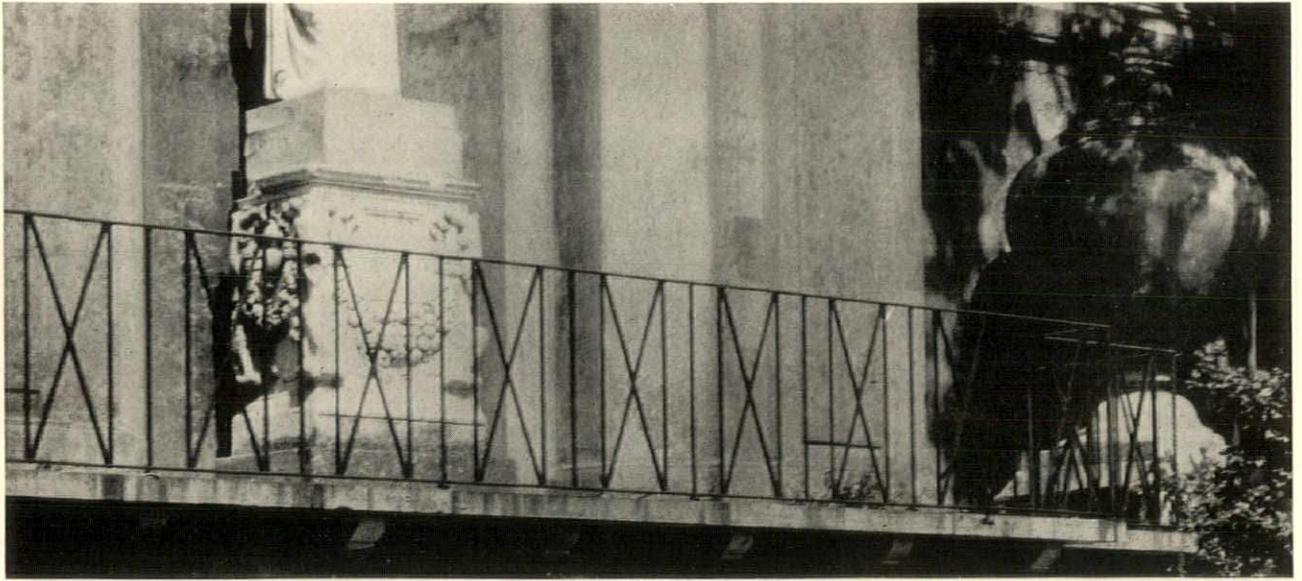


*Cross & Cross*

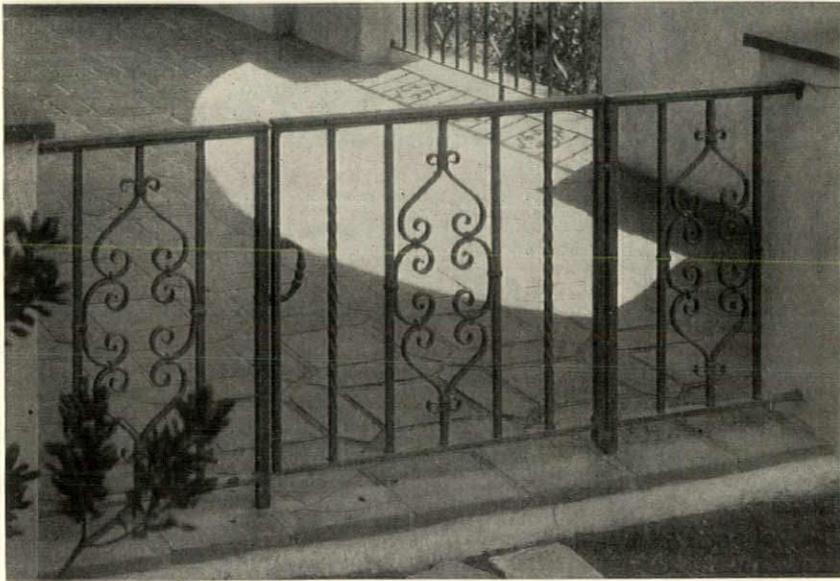
*New York City*

*Charles B. Meyers; Thompson, Holmes & Converse*

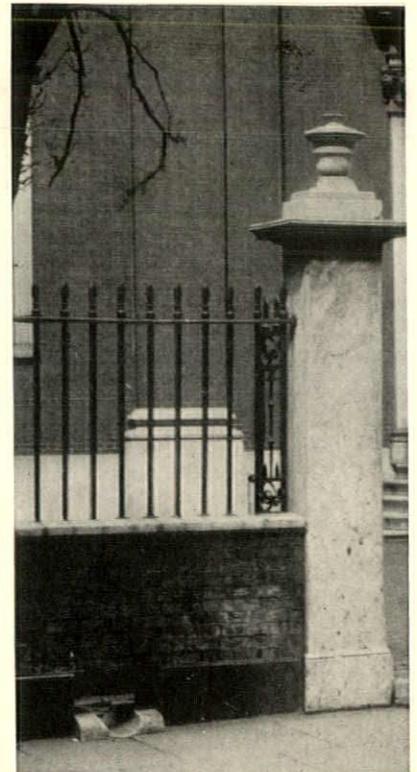
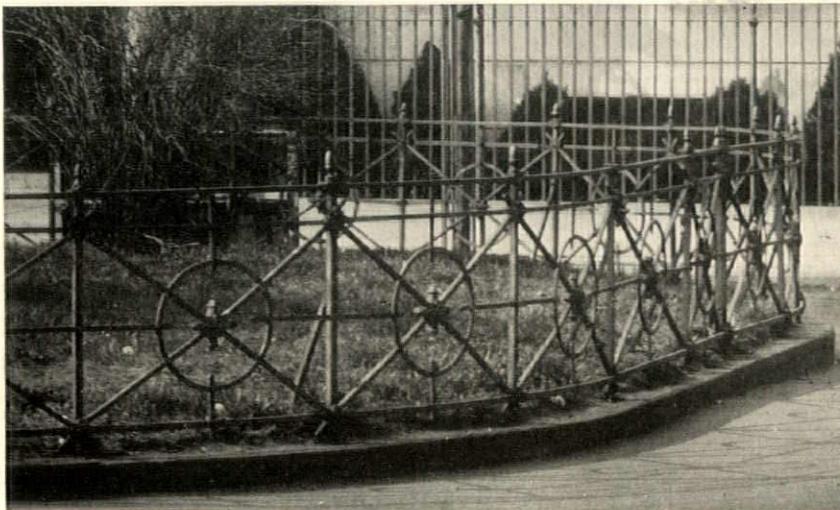




*Villa Albani, Rome*



*Wallace Neff*



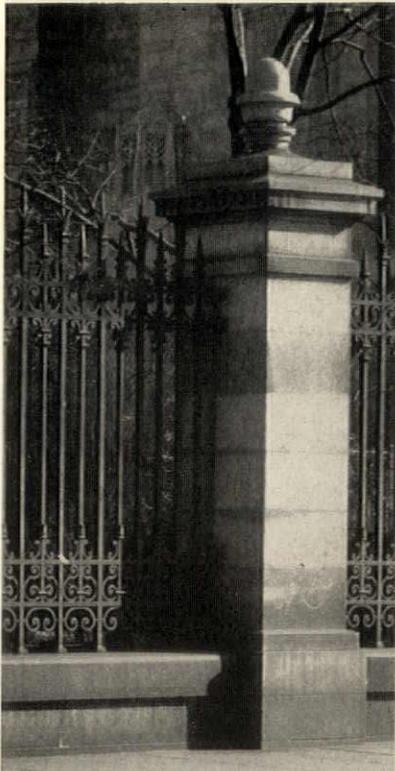
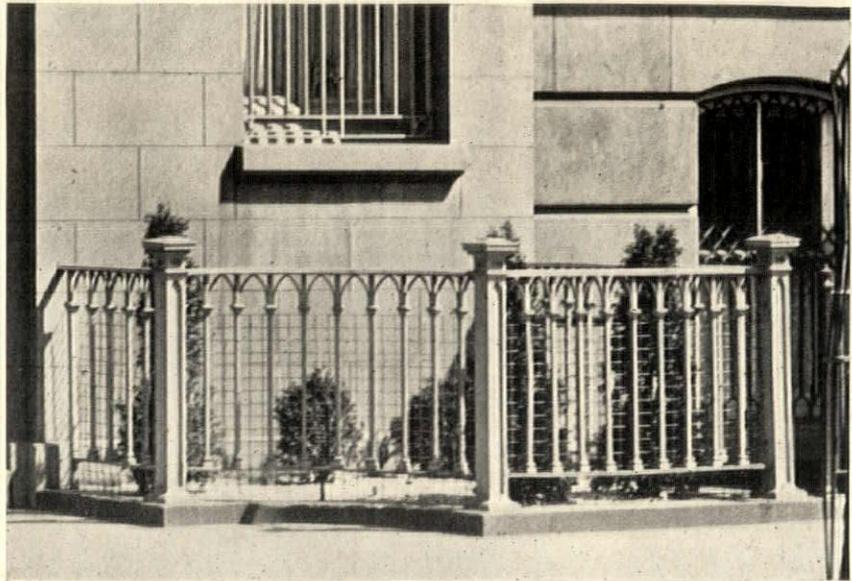
*Old St. John's Church,  
Philadelphia*

*Middle of Park Avenue,  
New York City*



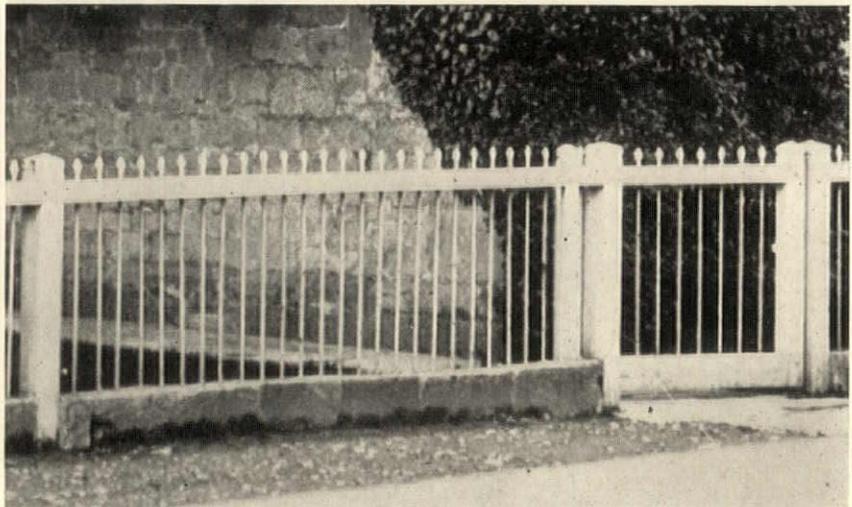
*Lawrence Peck*

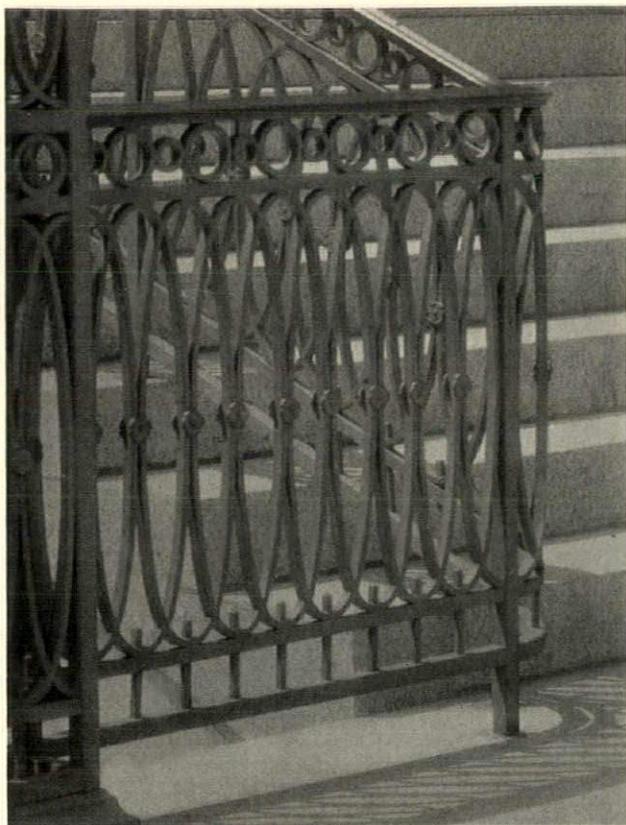
*Carrère & Hastings*



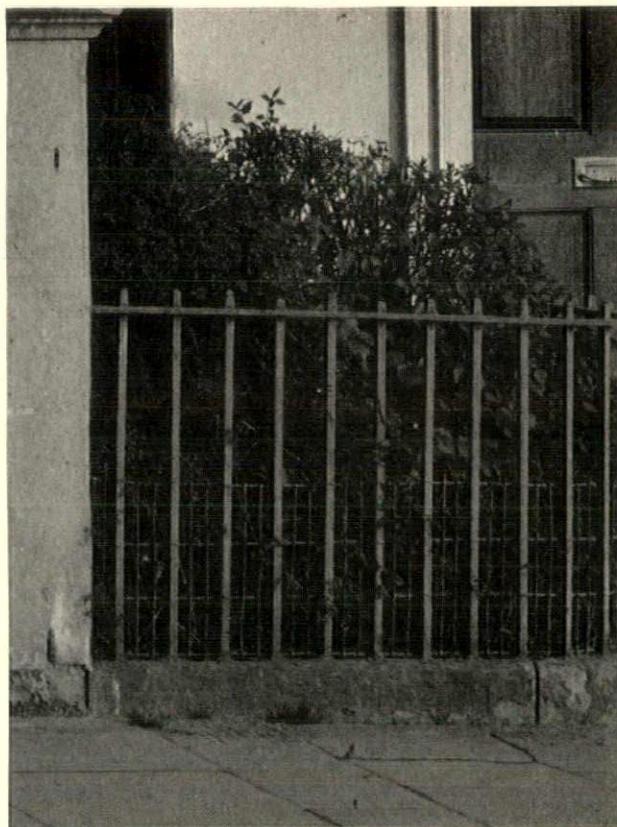
*Carnegie House, New York*

*Broadway, Worcestershire*





*George Bartlett*



*Clifton, Gloucestershire, c. 1820*

*Villa Cicogna, Bisuschio, Italy*

*Cheltenham, Gloucestershire, c. 1828*



*Announcing*

DOMESTIC  
COLONIAL ARCHITECTURE  
OF TIDEWATER VIRGINIA

By Thomas Tileston Waterman  
and John A. Barrows

*With an Introduction by* FISKE KIMBALL

"That the great plantation houses of the Virginia Tidewater should have hitherto lacked exact study is surprising, but it is true. By those who know the Tidewater it will be readily understood. Standing by the riversides in vast stretches of coastal territory where communication was once almost solely by water, approached from the land mainly on horseback over roads which until recently were frequently almost impassable to vehicles, they . . . have remained deeply inaccessible to the hurried architect of an industrial world.

"A few houses, to be sure, fortunately placed near the growing urban centres, early attracted visiting students. Westover and Shirley owed their exclusive early fame little more to their own magnificence than to their being within reach from Richmond for a hasty trip with camera and rule. Blandfield and Stratford were as imposing in their distant retreats; Rosewell, Mount Airy, and Cleve were once as richly finished, before fire gutted them in their succorless isolation.

"The pioneer student of a generation ago made hasty measurements, guessed heights, finished his drawings far from the possibility of verification, forgot out-buildings, neglected to note materials and colors. To this day architects using the older works generally suppose the doorways of Westover to be of wood. Pretty are the theories which have been built on such premises! The vast plane surfaces of houses like Carter's Grove have seemed barren to those who were not informed of the rich variety of color and gauging in their brickwork, and which, unlike mouldings, did not appear in summary outline drawings.

"A whole province of great mansions, most of them never drawn or published before, is rediscovered. The background of a vanished civilization is exactly set forth."—FISKE KIMBALL.

210 pages, 11x14; illustrated with photographs and measured drawings reproduced at scale; double-page drawings opening flat on guards; bound in blue linen, in labelled slide case; price, \$15.

CHARLES SCRIBNER'S SONS, New York

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ARCHITECTS AND EVERY ONE INTERESTED WILL FIND HERE THE LATEST AND MOST UP-TO-DATE INFORMATION ON BUILDING EQUIPMENT AND ACTIVITIES IN THE INDUSTRY. THESE PUBLICATIONS MAY BE HAD BY ADDRESSING ARCHITECTURE'S SERVICE BUREAU FOR ARCHITECTS, 597 FIFTH AVENUE, NEW YORK. OUR SERVICE BUREAU WILL OBTAIN ANY OTHER CATALOGUES OR DATA YOU REQUIRE.

## MURAL WEIGHT

Weight being an important factor whether we are health or beauty minded, Toledo's new mural scales make a major addition to bathroom equipment. The bathroom being the only place where the majority of people can record their weight unencumbered and be guaranteed accurate comparative weight, a scale of attractive design to harmonize with the room gives it argument value. Only two parts of the Toledo Mural Scale are visible when installed—the housing and the platform. The platform is flush with the floor so that any nearby door can swing freely open without interference. The housing contains a spun aluminum weight chart with easily read figures. It can be had in either round or square design and has the appearance of a built-in lock. The scale operates on the gravity principle and is unaffected by moisture. A folder will be forwarded on application to the Toledo Scale Co., Toledo, Ohio, or through the agency of this bureau.

## SPIRAL BALANCE WINDOW

An attractive folder from the S. H. Pomeroy Co., Inc., of 280 East 134th Street, New York City, shows in cross-sectional drawings the construction of the Pomeroy Double Hung Spiral Balance Window. There are no weights, no chains, no pulleys—and narrow mullions.

## ATLANTIC TERRA COTTA

With the April issue, *Atlantic Terra Cotta* has resumed regular publication. Published monthly by the Atlantic Terra Cotta Co., of 19 West 44th Street, New York City, it brings to the profession up-to-date news on terra-cotta achievement and suggestive ideas for practical use. The April issue is devoted to the use of Atlantic Terra Cotta in ecclesiastical architecture. The company is to be congratulated on the resumption of this useful organ and its style, plates, and general usefulness. You will want to be on the mailing list.

## PINE HOMES AND PINE INTERIORS

Is the title of a handsome brochure from the Shevlin, Carpenter & Clarke Co., of Minneapolis, Minn. The special treatises, "Pine in the Early American Home" and "Pine in the 18th Century American Home," make interesting reading, and are profusely illustrated with delightfully artistic examples of pine interiors. The booklet also includes illustrated description of Shevlin Pine, where it is grown, how it is cut and seasoned, why it is log marked, how to get it, and how to achieve the antique finishes already described. Altogether a distinct pleasure to peruse as well as informative.

## MASTERWALL

A new type sectional steel wall has been developed by the E. F. Hauserman Co., of Cleveland. In addition to giving the same advantages as built-up walls, it is claimed that the Hauserman Masterwall can be rearranged overnight to meet changing lay-

out requirements. The disassembly and re-erection involves no damage or destruction of parts. This enables them to be carried as an asset on the furniture and fixture account instead of being considered a liability as in the case of immovable walls.

## NIGHT LIGHT

Curtis Lighting, Inc., 1119 West Jackson Boulevard, Chicago, Ill., announces the development of a night light for use in lighting stairways, stair landings, corridors, and for use in hospitals. The unit consists of a box that will fit into a shallow partition. The cover has a glass window through which light is directed on to the floor adjacent to the unit. A shutter controls the amount of light. The unit is known as "Glo-Ray Jr." No. 72.

## LEAD PIPE

New standards for lead-pipe sizes and weights have been adopted by leading manufacturers and will be found tabulated in *Lead Pipe*, issued by the Lead Industries Association, Graybar Building, New York City. One of the purposes of the association, an organization of lead mining, smelting, refining, and fabricating companies, is to disseminate accurate information regarding lead products and their best usage. For this purpose the information in *Lead Pipe* is published. The association will be pleased to co-operate with readers in any question relating to the use of lead and lead products.

## INDIANA LIMESTONE

The April *Ilco News* treats especially the use of Indiana Limestone in the Catholic Architecture of America. The first page is given to illustration of St. Vincent's Church at Los Angeles. The delicate carvings, exterior and interior, are executed in Ilco Select Buff Indiana Limestone. Mr. Albert C. Martin, architect, chose it because of the "beautiful texture of this stone and its wonderful adaptability to sculpture, which in this case was most important."

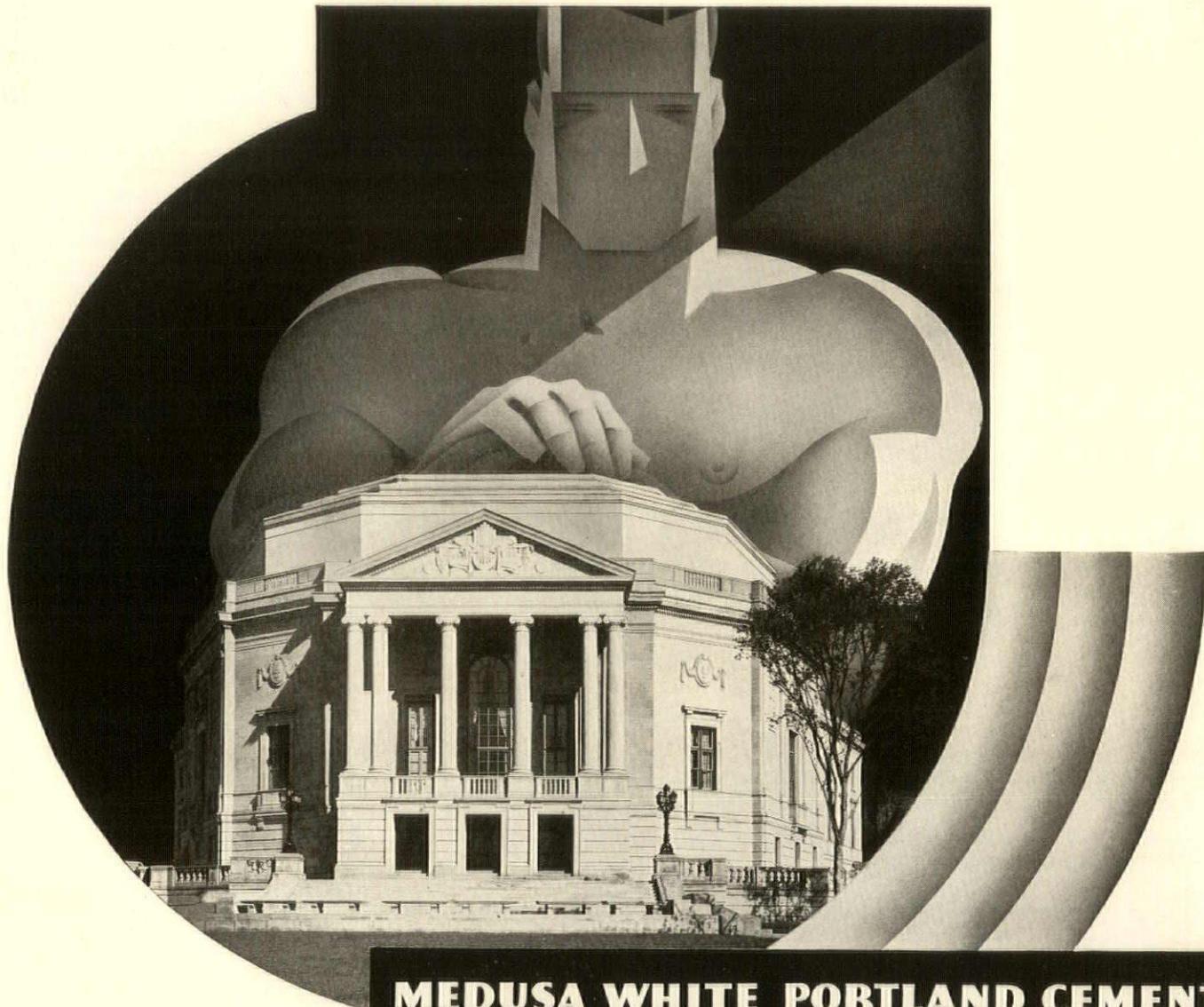
## INTER-TWILL WINDOW SHADES

The pamphlet on Inter-Twill shades from the Interstate Shade Cloth Co., of Hoboken, N. J., offers two special arguments in their favor. The sun's rays will not "burn the thread," for pigment coating protects the surface; and the washable feature will restore Inter-Twill shades when soiled.

## FIRE-KING STOKER

The Fire-King Stoker Co., of Indianapolis, Ind., has added to its line a new model designed exclusively for use in household furnaces and boilers. The new stoker, known as Fire-King No. 3, is rated at 950 square feet of steam radiation with a maximum coal feed capacity of 40 pounds an hour, burns one-inch nut and slack screenings, and is conservatively rated on the basis of 10,000 B. T. U. coal. A thermostat and stoker switch are included in the list price as standard equipment.

(Continued on page 13)



**MEDUSA WHITE PORTLAND CEMENT**



*Protects* **CLEVELAND'S TEMPLE OF MUSIC**

● Severance Hall, Cleveland's far-famed Temple of Music, is protected from stains and discoloration by the use of Medusa *WATERPROOFED* White Portland Cement. ● Medusa originated the first white Portland Cement a quarter-century ago. Its use has been steadily increasing in those buildings where architectural merit must be matched by structural integrity. White or colored

concrete—in many forms—is now being used in almost every type of building, because it produces results that are as attractive as they are permanent. Severance Hall was designed by Walker & Weeks, architects, and built by Crowell & Little Construction Company.

**MEDUSA**

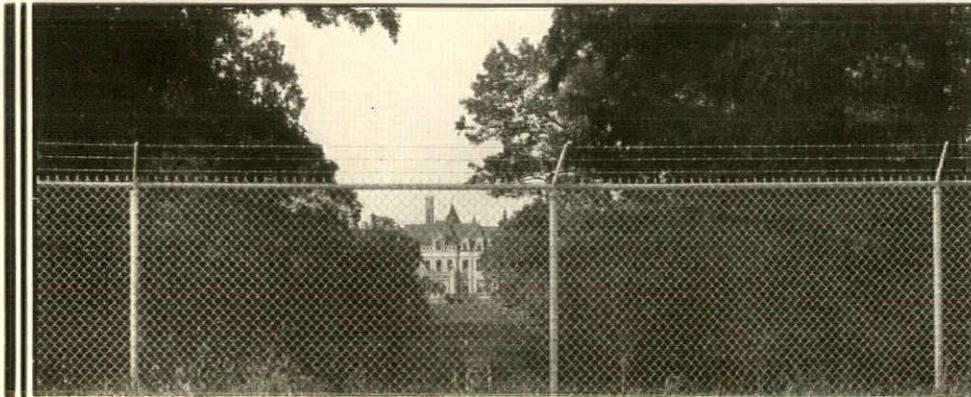
**WATERPROOFED PORTLAND CEMENTS**  
*White and Gray*

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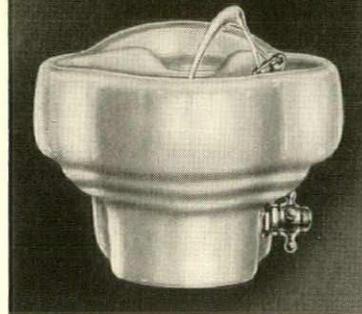
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**DRINKING FOUNTAINS**

**CONSTRUCTION BULLETINS**

The Douglas Fir Plywood Mfrs., of Seattle, Wash., are issuing some very practical bulletins with detail plans for such things as boudoir chests, window valances, broom closets, wall racks, laundry cabinets, corner cupboards, etc.

**SELOC GLASS BLACKBOARD**

The New York Silicate Book Slate Co., of 20 Vesey Street, New York City, sends announcement of a recently developed product called Seloc Glass Blackboard. A uniform composition has been obtained by means of a suspended abrasive uniformly dispersed throughout the black plate glass. The result is a velvety surface that lasts as long as the board itself. Experimental tests equivalent to one hundred years' wear are said to have left the Seloc Glass Blackboard as good as new. It is being offered in widths of 3 feet, 3½ feet, 4 feet, and lengths up to 8 feet.

**KEWANEE STEEL BOILERS**

The Kewanee Boiler Corporation, of Kewanee, Ill., describes their steel boiler, as a satisfactory team-mate for stoker. Their folder, showing typical installations of standard Kewanee boilers, both with regular and with raised settings for stokers, bears this reminder: "The efficiency of any Heating Plant depends primarily upon the Boiler."

**280 YEARS—A LONG WAIT**

But after all if it brought a window that works with springs instead of pulleys and weights, a window prayer is answered. The Curtis Companies, Inc., of Clinton, Iowa, have just issued a booklet on "What's What on Windows," stating that after a lapse of 280 years there is at last some window "news." If you have been waiting for such a window development, you will enjoy reading the booklet.

**VENTORS**

Bulletin No. 501 from the Universal Blower Co., of Birmingham, Mich., gives general and dimensional data on "Ventors"—their copyrighted name for air movers—which are especially designed for kitchen ventilation over the range. Ventors are made in four different types to suit various conditions, depending upon (a) size of venting pipe (outlet) and (b) installation conditions.

**CONFECTOFIN**

Bulletin No. 4 from the Commodore Heaters Corp., of 11 West 42d Street, New York City, states in simple terms the convection heating principle and describes Confectofin, the Built-in Heater—a modern room heating device for two-pipe steam, vapor, and vacuum heating systems in buildings of all types. A complimentary copy of the booklet "How to Obtain Comfortable, Economical Heating" will be sent on request.

**MEDUSA FLOOR COVERING**

The Medusa Portland Cement Co., of Cleveland, Ohio, announces a new floor coating made by their subsidiary, The Medusa Products Co. This floor coating contains a special pigment, three times harder than steel, and insures resistance against normal abrasion and wear on concrete and wood floors. Only one coat is required over previously painted surfaces. It is manufactured in light gray, dark gray, tile red, brown, and black.

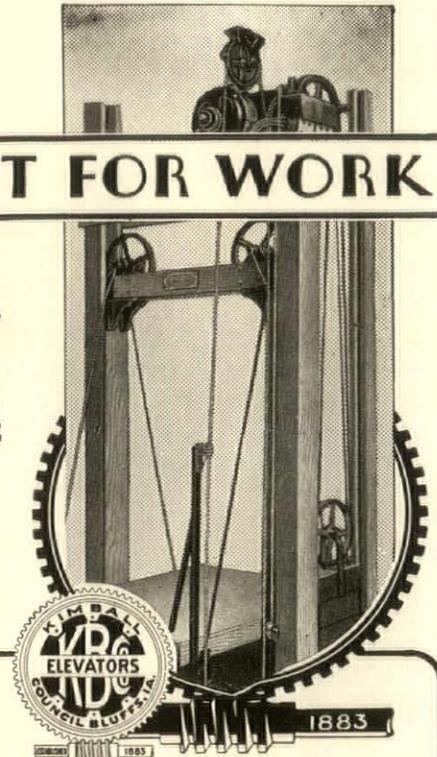
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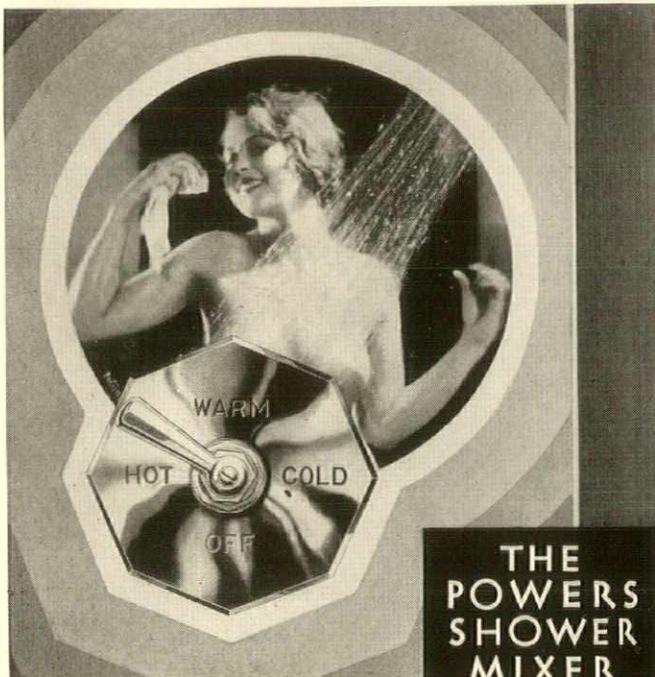
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**SEALED JOINT**

Described as a radical departure in brick wall construction, a leaflet from the Sealed Joint Construction Corp., of 178 East 85th Street, New York City, tells of the method. A permanent display of Sealed Joint Construction has been erected at the company's offices and is open for inspection by architects and builders.

**CONDITIONED AIR**

The American Rolling Mill Co., of Middletown, Ohio, offers Architectural Bulletin No. 8 to readers who may be interested in knowing how conditioned air was provided for the new Louisiana Capitol. It has been prepared with the assistance of the architects, the mechanical engineers, and the ventilating contractors for the building.

**1898-1932**

The American Nickeloid Co., of Peru, Ill., makes note of thirty-four years of progress by issuing a booklet entitled "Thru Thick and Thin for Thirty-four Years." The booklet is a message to old customers and friends, covering the advancement of three decades of service—and the intentions of continued growth.

**THE AMERICAN ENAMELER**

Is the title of an interesting house organ published by the Porcelain Enamel & Mfg. Co., of 5601 Eastern Avenue, Baltimore, Md. The leading article in the February issue was by Wm. E. McFee, of the American Rolling Mill Co., on "Getting Right with the Architect."

**VENTILATION**

And air conditioning are treated extensively in two recent bulletins and a catalogue from the Ilg Electric Ventilating Co., of 2850 N. Crawford Avenue, Chicago, Ill. Charted illustrations show the benefit to be derived by offices and plants through the use of Ilg Ventilation and Ilg-Kold Ice Cooler.

**THE FIREPLACE**

A folio from the Bennett Fireplace Corp., of Norwich, N. Y., offers twenty fireplace designs suitable to varying architectural designs. A complete description of the Bennett Bonded Fireplace Unit will be forwarded on request and blue prints and working drawings are available at a minimum charge.

**ANNOUNCEMENTS**

The Hubbard Portable Oven Co., of Chicago, announces the appointment of Mr. Owen J. Nolan to the post of general manager.

The Universal Gypsum and Lime Co., of Chicago, has appointed J. A. Pfeiffer manager of the Metal Lath Division. He was formerly in same capacity with The Milcor Steel Co.

The A. C. Horn Co., manufacturers of paint, varnishes, lacquers, enamels, floor treatments, and waterproofings, announce the opening of their new Executive Offices at Horn Building, Long Island City, N. Y. The new building adjoins the Horn Company plant at Hancock and Bodine Streets, Long Island City. The Sales Offices, formerly at 101 Park Avenue, New York City, and the Contracting Department will be located in the new building.

# ADVERTISERS' INDEX

## WHAT TO SPECIFY

## WHERE TO BUY

IF YOU ARE INTERESTED IN OBTAINING THE CATALOGUES OF ANY OF THE ADVERTISERS IN THIS ISSUE OF ARCHITECTURE (AS LISTED BELOW) LET ARCHITECTURE'S SERVICE BUREAU SEND THEM TO YOU. ANY ADDITIONAL DATA CONCERNING THE INDUSTRY THAT THE READERS OF ARCHITECTURE REQUIRE WILL GLADLY BE COMPILED FOR THEM BY OUR SERVICE BUREAU.

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REFER TO PAGE 10 FOR ANNOUNCEMENTS OF THE MOST UP-TO-DATE PUBLICATIONS OF MANUFACTURERS.

# THE JULY ISSUE OF ARCHITECTURE

Continues the bumper crop of interesting and stimulating features—measure that is heaped up and bursting over.

## ARCHITECTURE

**Hands Across the Continent.** Ellis F. Lawrence, of Portland, Ore., gives us an analytical portrait of John Calvin Stevens, practising in Portland, Me.—another architectural personality introduced to his fellow practitioners, this time by one of his old pupils.

Flying along on the night mail over eastern Pennsylvania, there looms ahead of us a beacon light. Curiously enough it isn't an airport or a hangar. It is the beacon light on the campanile of the First Catholic Slovak Girls Academy, Danville, Pa. This stone tower and the buildings that huddle about it were one of the sensations of The Architectural League Show this year. It is the work of Harry Sternfeld, of Philadelphia, who still more recently won the Appomattox Memorial Competition.

More about rare cabinet woods—Alfred Berman.

Some real red meat—Bartells on calking and spandrel waterproofing.

The award for domestic architecture in this year's League Show went to Georgia, being awarded to Hentz, Adler & Shutze for the house they designed for Mrs. J. J. Goodrum. There were only a few photographs of it in the exhibition, but here is the whole story—one of the finest houses not only in the South, but in the eastern half of the United States, bursting with new and clever ideas budded on to traditional forms.

Diary—Working Drawing—Portfolio

## ARCHITECTURE

Published by CHARLES SCRIBNER'S SONS  
597 FIFTH AVENUE NEW YORK CITY

*The only architectural publication that increased its professional circulation in 1931.*

## FRINK ILLUMINATION



# daylight AT NIGHT

An unretouched photograph taken at night. St. Theresa's Church, Providence, R. I.

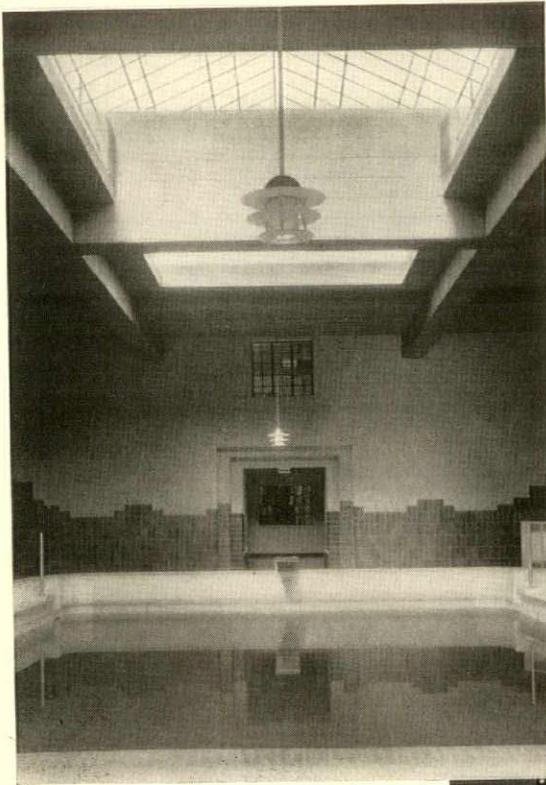
Ambrose J. Murphy, Architect

Notice daylight effects obtained by Frink illumination

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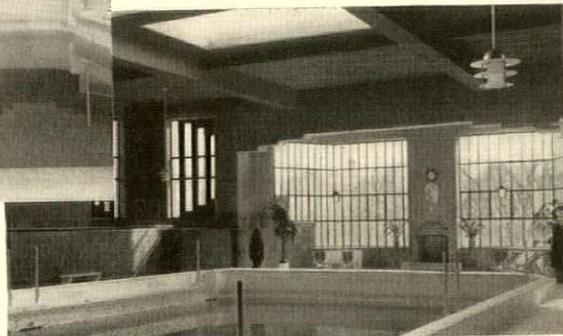
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