

THE AMERICAN ARCHITECT

FOUNDED 1876

"PLAYLAND"—AN AMUSEMENT PARK AT RYE, WESTCHESTER COUNTY, N. Y.

WALKER & GILLETTE, *Architects*, GILMORE D. CLARKE, *Landscape Architect*

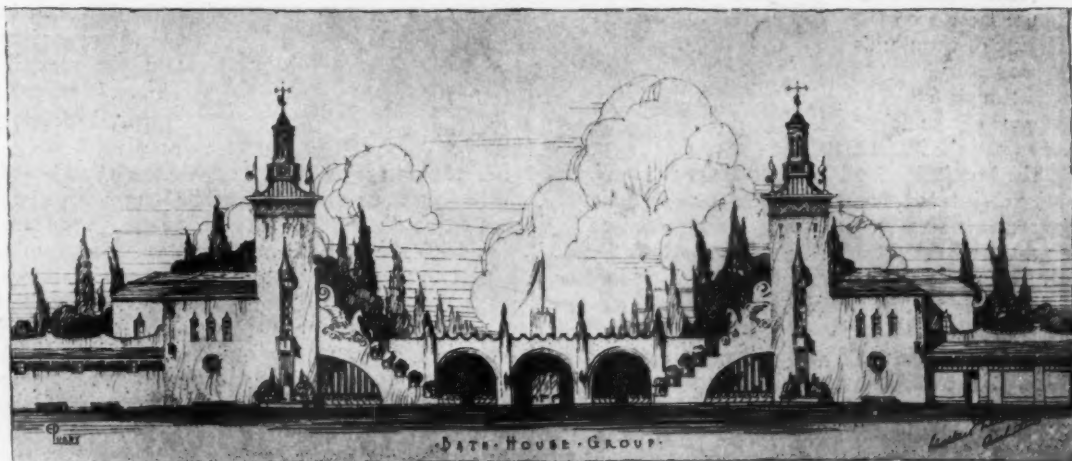
By LEON N. GILLETTE AND GILMORE D. CLARKE

TRAVEL where you will the world over and, except for one particular park to be described here, amusement areas are devoid of architectural treatment. The designers of "Coney Island Architecture" may take exception to what we have to say of their sometimes tawdry, but always cheap, uninspiring and even depressing looking buildings and amusement device structures. From observation it is safe to say that the large majority of amusement parks are unplanned; like Topsy they just grew. From a carrousel located near an entrance gate, they expanded in a more or less haphazard way, year by year, until they became a jumble of heterogeneous structures having little or no relation to one another. For the landscape architect and the architect

to collaborate in the design of an amusement park has been a rare and unique opportunity, one never before presented to the professions of the arts, at least within the writer's knowledge.

It is not the intention to describe the buildings; the illustrations will accomplish that end. The writers believe that it would be more interesting if they described how some of the many problems which arose were met and how "Playland" at Rye, N. Y., a park in the Westchester County Park System, was constructed by a public board in nine months with most creditable results.

In 1923 the Westchester County Park Commission purchased 160 acres of Long Island Sound shore front at Manursing Island in Rye. Adjacent



SKETCH OF THE BATH HOUSE GROUP
WALKER & GILLETTE, ARCHITECTS

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to this potentially valuable and unique waterfront park was an area of 55 acres upon which two so-called "amusement parks" were located, together with ramshackle hotels, shanties, and cheap, run-down bath houses. The proper development of Manursing Island Park necessitated that this 55 acres be added. Public sentiment got behind a movement in a request that the Park Commission purchase this additional land. This was done at a cost of two and one-half million dollars, but with the understanding that so costly an outlay for land necessitated a development which would provide a substantial income.

It was then that the Westchester County Park Commission decided to demolish all existing structures within the area and to plan an amusement park possessing artistic merit to attract a class of people who before resented going to summer amusement resorts of the "Coney Island" type and to educate the habitual amusement park goers to an appreciation and a desire for things beautiful. Such an enterprise, the Commission believed, would contribute largely to the pleasure of thousands of people and at the same time provide an income of sufficient size to pay the interest

on the bonds for land and construction costs, the entire maintenance and operating costs of the park, and leave a sizeable balance to be returned to the County to be credited to the maintenance and operating expenses of park areas not producing income.

The design of an amusement park presented new and unusual problems, probably the most difficult ones being to bring together the various rides, walk-through shows, games, and concessions, into an orderly arrangement and to treat the structures architecturally so as to present a pleasing and unified ensemble. In order to acquaint ourselves with many of the hitherto unforeseen problems, the landscape architect visited many of the noted amusement parks of the United States. He learned of the existence of the science of "showmanship," an im-

portant factor to be recognized. A collaborator had to be found to work with architect and landscape architect who could be charged with the practical planning of the amusement devices, the planning of entrances and exits, and the arrangement of the devices in so far as their relation to one another was concerned. We found, also, that we must know something about crowd psychology; we learned that people will not walk up stairs, that ramps are better; that they will not turn corners to reach places more or less obscurely located; that they will

not walk long distances unless there is something to attract them along the way, and so on. As a collaborator on these special phases of our problem, we were fortunate in obtaining Frank W. Darling, undoubtedly the best qualified amusement park man in America.

We were now prepared to go forward with the plan. From the beginning of the work landscape architect, architect, engineers, amusement park expert, lighting experts, swimming pool designer, and others, collaborated on all phases of this complex problem. The landscape architect acted as coordinator in the planning work and prepared the general development plan.

The plan provided for a curved beach and boardwalk about one-quarter of a mile long, with a bath house to accommodate 10,000 lockers. In conjunction with the bath house a fresh water swimming pool 150'x75' was planned. The boardwalk was 40 feet wide and the beach 100 feet wide at high tide. To prevent the washing away of the sand, long rock jetties were planned projecting out like long arms into Lond Island Sound. The amusement park section extended from one end of the boardwalk north to an 80 acre lake in Manursing Island Park. The design took the shape of a huge sickle, the mall of the amusement park section being the handle, the curved boardwalk the blade. Where handle and blade met a large entrance plaza was planned, in the center of it a large basin with a



Photo by Van Anda

ENTRANCE TO KIDDIELAND

single fountain jet, and on one side a casino to provide space for dining and dancing, indoor ice skating, indoor swimming, and salt baths. The casino was designed as a winter as well as a summer resort, so that the park could ultimately become a year round recreation center.

The amusement section was planned each side of a mall 1100 feet long, on one end the bathing beach, on the other the boating lake. The mall consisted of a wide turf panel flanked by rows of lights and trees. On each side were wide promenades flanked by the colonnades, the latter being one of the most important features in the design. At the

design yet interesting. Here we had a permanent exposition, yet a classic style of the copyist variety would not do—it must be expressive of play, for the park was to be known as "Playland." The theme for the design was somewhat modern, depending upon the use of color to brighten it and to make it amusing. The colonnade was decorated with a frieze depicting in a modern conventional way the devices or games behind it. In one section, in front of "Kiddieland," the theme was taken from Mother Goose Rhymes and in the section in front of the dance hall figures of dancers representing the nations were shown. The colonnade was

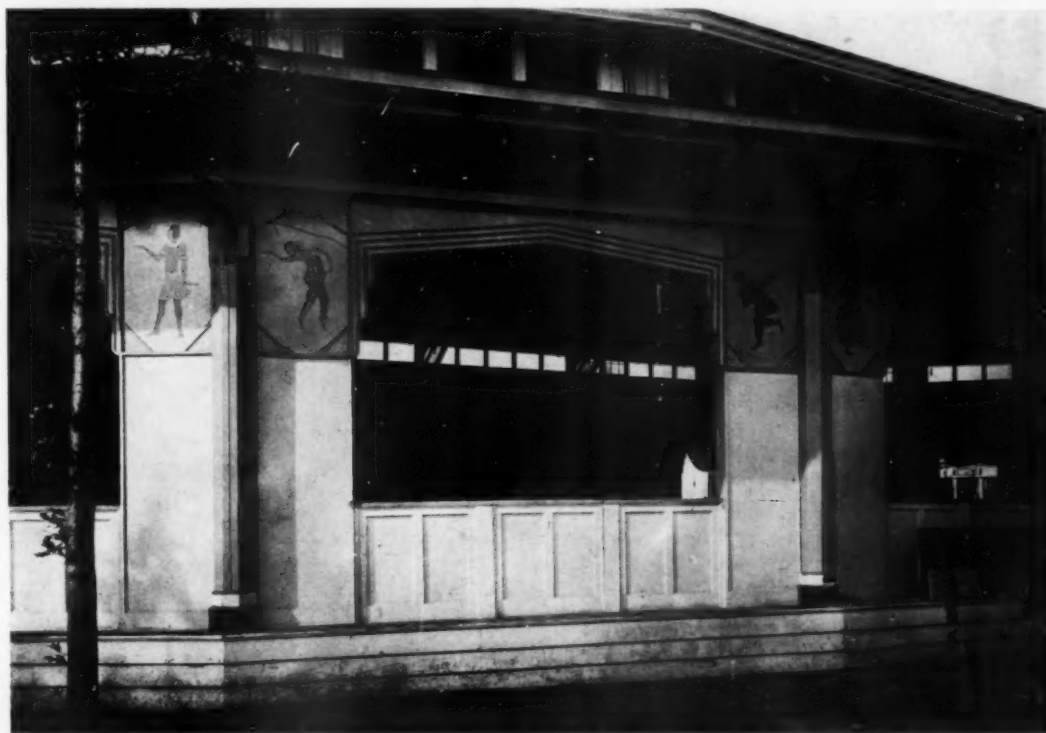


Photo by Van Anda

DETAIL OF THE ARCHITECTURAL TREATMENT OF THE DANCE HALL

lake end of the mall a music tower 110 feet high was planned to dominate the entire scheme. Behind this the boat house colonnade connected the tower with the flanking colonnades of the mall.

The colonnade, besides partially screening from view the buildings housing the amusement devices, games, and concessions which, even though cleverly planned, would have presented a jumbled front, provided a shelter for the crowds in case of rain and encouraged them to remain after showers. Naturally this factor was an important one and helped materially to increase the revenue.

The important problem confronting the architects was to give to the design of the buildings a holiday spirit; they must be colorful, of simple

painted white, except for the colored frieze and colored mouldings on the cornice and the colored capitals of the columns. The dominant white was necessary in order to get the best results at night when there are more people in the park than during the day. The columns of the device buildings were of similar design to those of the colonnade, but the shafts were painted different colors on each separate structure. A conventional design for the frieze of each device building depicted the type of ride. The "Kentucky Derby," the Aeroplane Coaster, the Dodgem, all called forth the best that the imaginative mind could develop. The decorative painting was designed and executed by a group of women artists, directed by the architects and Mr. Darling.



ORIGINAL SKETCH OF TOWER OF BATHING PAVILION, RYE BEACH, N. Y.

WALKER & GILLETTE, ARCHITECTS



TYPES OF MODERNISTIC DECORATION WHICH ADORN THE COLONNADE AT KIDDELAND

The cost of such an undertaking was naturally large so that the greatest economy had to be practiced in the use of construction materials. Wood was used throughout all of the buildings in the amusement section. The bath house, entrance buildings in the plaza, the music tower and boat house

are of cinder block construction with cream colored stucco. The roofs, where exposed to view, are of a sea green glazed tile, the trim being painted warmer colors. The trim of the bath house is a combination of coral red and cream so that the result by day or night is pleasing.

The lighting scheme was one of the most important problems and to our consulting engineers, Messrs. Watson & Flagg, we owe a debt of gratitude. Outline and indirect lighting was used in combination with colored lights, giving a fairyland atmosphere to the whole scheme. A lighting scheme, which, we have been told, originated in Paris, is used in the dance hall with great success. By means of a pris-

matic system, the whole place can be flooded with reflected color. The paint colors are so designed that, with the different colored lights, the whole scheme will change. It is adopting on a large scale the novelty lighting of music-show choruses.

Another important feature was the planting.

The naked buildings required trees, shrubs, and flowers to give them the proper setting, to soften long lines and tie all together with bands of green foliage. The approach road to the park, the Cross County Parkway, was lined with two rows of English Elms, framing the first view of "Playland"—across the swimming pool between the two towers of the bath house to Long Island Sound. The flowering shrubs, the annuals and perennials, all added to the gaiety of the scene.

You probably remember the calliope or organ of the carrousel in all amusement parks as it ground out good tunes in a way none too pleasing; it could hardly be called music. And so we banned the

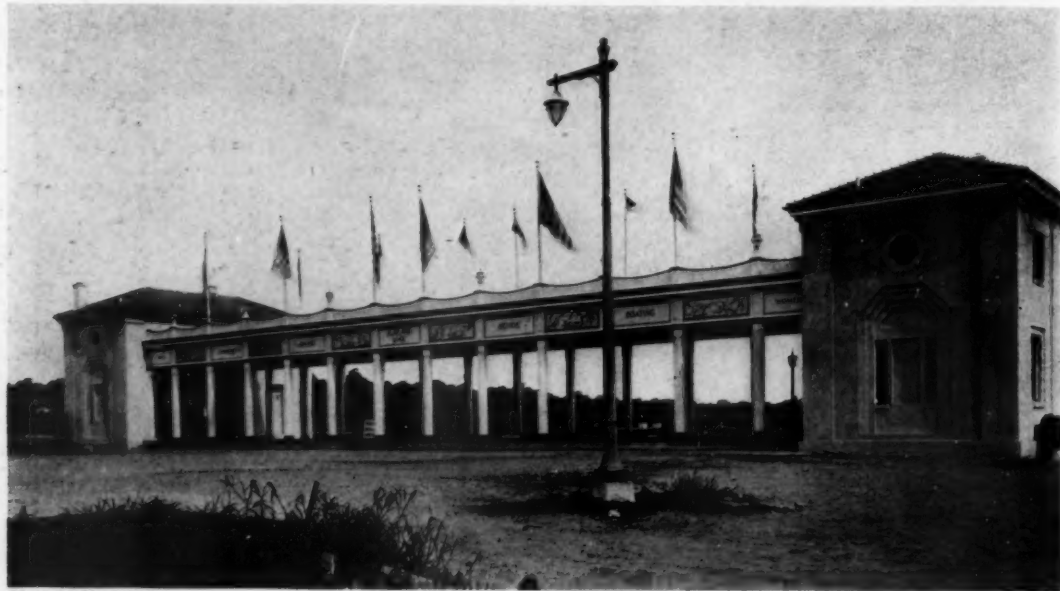


Photo by Van Anda

THE BOAT HOUSE WHICH FACES MANURSING LAKE



THE DERBY RACER IS SYMBOLIZED IN A DECORATIVE PANEL OF SEA HORSES

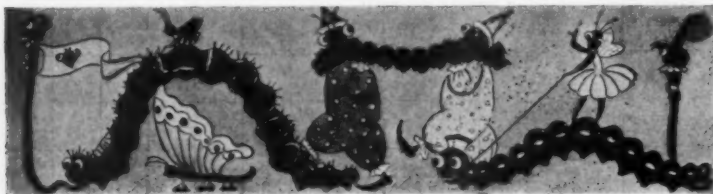
calliope and searched for something better. At last we discovered that we could produce music mechanically which would surpass anything that had been done before and on a vast scale. A loud speaker horn of wood 8' square was connected to a phonograph from which the music could be amplified many times so as to be heard clearly out of doors. We eventually found that we needed more horns, so five were arranged on one circuit located in different parts of the park, but all controlled from the music tower. All five horns played the same music at the same time and, instead of bands and calliopes and orchestras playing against one another, we provided a single piece of music

synchronized so as to cover the entire park area, including the pool and the beach. We could play operatic music or jazz, or switch on a radio receiving set and broadcast over the park from any one of many broadcasting stations. The dance hall and carousel were a separate unit controlled from the dance hall, and here, of course, dance music is played at all times. We feel that the musical equipment as installed is a real accomplishment, since it adds a dignity which had never been possible before.

The story of "Playland" would not be complete without a statement about the difficulties of the engineering and construction work under the direction of L. G. Holleran, Deputy Chief Engineer.



THE JAPANESE TEA HOUSE, FROM AN ORIGINAL ETCHING BY W. I. HAMBY



AT THE LEFT IS PICTURED THE DESIGN FOR A PANEL, SUGGESTIVE OF THE CATERPILLAR. THE USUAL GARISHNESS OF AMUSEMENT PARK DECORATION HAS GIVEN WAY TO AN ARTISTIC ATTEMPT THAT IS MOST PLEASING, AND YET IS GAY AND FESTIVE

AT THE RIGHT IS SHOWN A REPRODUCTION OF THE SPIRIT CREATED IN THE MIND OF THE ARTIST BY THE TUMBLE BUG. THE COLORING USED IN THE DECORATIONS THROUGHOUT THE PARK IS VIGOROUS BUT REFINED, AND IN MANY INSTANCES AMUSING



That three-quarters of the area of "Playland" was built upon a newly filled salt marsh and the buildings in that area built on piles is to mention only one of many difficulties encountered. The success of

were made, we feel too that the cause of art has been advanced, that we have helped to elevate the amusement park to a higher plane, and made of it a place where people of refinement may go in quest



Photo by Van Anda

GENERAL VIEW OF "PLAYLAND," THE AMUSEMENT PARK

the work was due to the fine spirit of co-operation existing between the many collaborators under the inspired leadership of Jay Downer, Chief Engineer of the Commission.

"Playland" has completed its first season. The receipts almost doubled the expectations of the Park Commission, and while we feel that mistakes

of pleasures heretofore only found in environments lacking in art and culture. And in some intangible way we believe that we have helped those who were accustomed to go to the amusement park of the "Coney Island" type, since we have been able to give them all of the thrills they had before amid wholesome and beautiful surroundings.

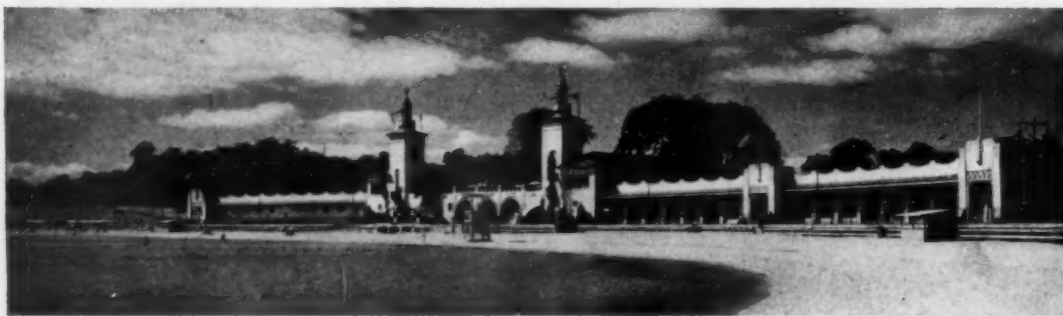


Photo by Van Anda

GENERAL VIEW OF BATH HOUSE GROUP, RYE BEACH, RYE, N. Y.

WALKER & GILLETTE, ARCHITECTS; GILMORE D. CLARKE, LANDSCAPE ARCHITECT

(This photograph was made from the board walk leading to "Playland")

THE INSPIRATION OF THE EARLY ENGLISH

By MELVIN PRATT SPALDING, A. I. A.

Illustrated with original photographs by the author

THE progress toward acquiring natural charm rather than dramatic effect in our domestic architecture is encouraging. We should avoid affectation, but why such close copying of early European or American types to obtain this? Why not attempt to master the charm, the unconscious beauty of these houses without copying them? When we copy we oftentimes tend to overdo it. We mix too many motifs and materials in one house. We also go too far and copy the bad things as well as the good. Our results should be attained by lines and taste rather than complexity.

We can better attain character in our work by inspiration from old world—or new—sources through transplanting an idea rather than the definite example of the idea. Why not make our architecture a logical continuation of the best traditions,

though make it free from archeological imitation? If we have the good taste to do this and avoid a pretentious striving for originality, then we are progressing in the right way.

Good architecture is based upon two principles,—sound design and good taste. Design should not depend upon flower boxes, shutter patterns, lattice-work, trick stunts or details. These are singularly lacking in the simple old English work. Design should be inspiring and good in itself, aided by subtler details where texture and finish count.

We are considering our residences as a whole more now, and realizing that both inside and out a harmonious ensemble should be created. As in the old work, we are fitting the house to the ground, rather than the ground to the house. We are realizing the greater effectiveness of simple planting, natural to



PEACHEY HOUSE, EASHING, SURREY, ENGLAND

NOTE HOW WELL THIS OLD HOUSE TIES INTO THE GROUND. NOTE, TOO, THE SIMPLICITY OF THE HALF TIMBERING. THE GROWTH HERE IS EXTREMELY NATURAL AS IT IS REMOTELY LOCATED.



HOUSE AT WITLEY, SURREY, ENGLAND

OF ESPECIAL INTEREST IS ITS FINE TEXTURE AND COLOR, WITH ITS ROUND, FLAT, DEEP RED TILE OVERHUNG SECOND STORY, ITS FLAT RED TILE ROOF VARIEGATED IN THE BURNING AND ITS BRICK LOWER STORY AND CHIMNEYS



OLD HOUSES AT WARWICK, WARWICKSHIRE, ENGLAND
EVEN A BLOCK OF HOUSES CAN BE MADE ATTRACTIVE IF DONE LIKE THIS



GATE SHELTER AT SHERE, SURREY, ENGLAND

AN INTERESTING CHURCH GATE, SIMPLE IN DESIGN, PLEASING IN LINE AND PROPORTIONS. TEXTURE, TOO, ADDS TO ITS INTEREST AND THE VARIED TONES OF THE ROOF GIVE IT COLOR VALUE. THE GATE ITSELF IS UNUSUAL



TYPICAL VILLAGE HOUSE AT RIPLEY, SURREY, ENGLAND

THE DESIGN OF THIS HOUSE IS LOGICALLY ASSOCIATED WITH ITS SITE

the environment. Charm should be gained, however, not by aiming to make the setting "look as if it were a hundred years old," but by aiming to make the effect of it as pleasing as a great many old settings are. Artificial and forced effects are inevitable signs of work produced by speculative builders, and unfortunately, we seem to have more all the time where professional advice is not made use of. The great increase in material prosperity has not carried along with it the advancing good taste architects are acquiring.

There is too much striving for the picturesque, regardless of structural and material values. Too many draughtsmen see only the paper in front of them, rather than the structure beyond. They should see and know everything about the ground upon which the house is to be built. Why draw perspective sketches, showing the house with planting foreign to it and growth around it unlike the actual entourage? Why not enlarge a photograph of the site and study the house on that? We should



HIGH STREET, FARNHAM, SURREY, ENGLAND



OLD HOUSES IN GODALMING, SURREY, ENGLAND

A ROW OF SHOPS, EACH HOUSE SEPARATE, YET DEFINITELY RELATED TO ITS NEIGHBOR

reduce the element of chance to a minimum, or the results of all our drawing will be thrown away. Our finished product will be bad. Chance rarely produces a good effect, but has produced thousands of bad ones.

The English seem to realize more than we do the charm of the village street that follows the capricious lines of an old path; so superior to the relentless gridiron of our surveyors. The practical reasons for following the most natural contours sufficed in the old villages. Here we must level and have straight streets. Our motor traffic calls for proper turns, junctions and grades, but, if we properly studied out our problems, we would not have to do away entirely with the charm attained in the seventeenth and eighteenth centuries. Unfortunately, this work has been done to a great extent by the real estate speculators, most of whom give too little or no thought at all to the future charm or attractiveness of their property. Here and there, however, we see hopeful signs of progress. The Westchester County Park system has been the inspiration for achieving better development in and around Westchester, N. Y. It is becoming an increasingly popular hobby for people of means and vision to beautify the towns and countryside.



COTSWOLD TYPES AT CIRENCESTER

Cooperating with the right kind of professional help, this private undertaking of community development seems to be the most effective way of producing the best results.

The accompanying photographs are shown as examples of the good points noted in the old work. They are not mansions, but are representative of the average substantial type of English rural house of a few hundred years ago, at a period when basic principles of good house design were more generally thought of than they are now. Desiring to become more intimately acquainted with these smaller houses, I spent a few months in Surrey, Essex and a few towns in other counties, studying and photographing what I considered interesting examples, which, combined with their usual constructive qualities of design, presented refreshing ideas in motifs and details. Not one of these was a "stunt" or "trick" feature.

These old houses are oftentimes so unpretentious that they seem without architectural merit to the casual observer, even though he be impressed by a peculiar quality not found in the more elaborate structures. Superficial students ascribe this subtle quality, otherwise inexplicable to them, to the fact that the buildings are old. This is, in

part, true, for there is indeed no more mellowing influence than age. It gives the roofs those undulating surfaces, it stains the walls and clothes them with ivy, it softens the details and blends the colors; and with their charmingly studied lines that make them seem part of the ground upon which they rest, with the courageous expression of their structural qualities, with their little eccentricities of detail, they are ever a fresh inspiration.

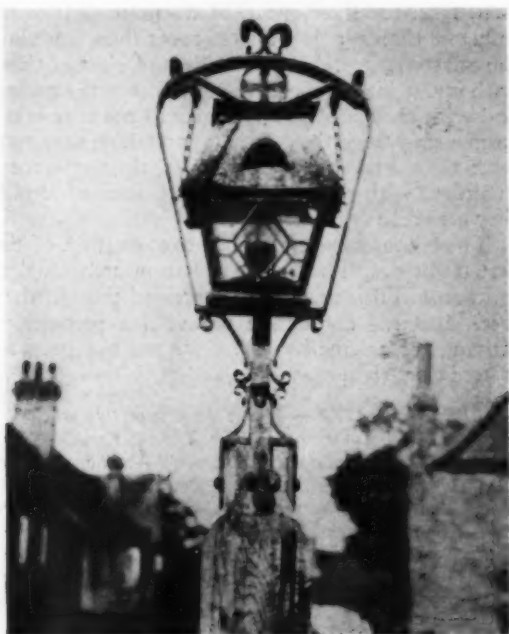
These houses were a logical continuation of the best traditions. They were free from archeological imitation. Their architects, untrained though they were, had the good taste to avoid a pretentious striving for originality. Why can we not progress faster in the right way?

(EDITOR'S NOTE.—This is the first of two articles by Mr. Spalding on English architecture. The other article—"Are We Losing Our Early English Precedents?"—will appear in an early issue of THE AMERICAN ARCHITECT. Like this article, it will be illustrated by interesting original photographs by the author.)



PARGED WORK AT CLARE, SUFFOLK, ENGLAND

THIS TYPE OF ARCHITECTURAL DECORATION IS PECULIAR TO PARTS OF SUFFOLK AND ESSEX



DETAIL OF LAMP AT SHERE,
SURREY, ENGLAND



DETAIL OF GATE AT HITCHIN,
HERTFORDSHIRE, ENGLAND



THE WOOL HALL AT LAVENHAM, SUFFOLK, ENGLAND

AN INTERESTING EXAMPLE OF HALF TIMBER WORK. THE OVERHANGING SECOND STORY, SUPPORTED BY CRUDE BRACKETS, IS CHARACTERISTIC OF ENGLISH ARCHITECTURE OF THE PERIOD. THE WINDOWS ARE INVARIABLY SMALL



Photo by Van Anda

TOWER OF BATHING PAVILION, RYE BEACH, N. Y.

WALKER & GILLETTE, ARCHITECTS; GILMORE D. CLARKE, LANDSCAPE ARCHITECT





Photo by Van Anda

DETAIL OF TOWER OF BATHING PAVILION, RYE BEACH, N. Y.
WALKER & GILLETTE, ARCHITECTS; GILMORE D. CLARKE, LANDSCAPE ARCHITECT



Photo by Van Ande

BATHING HOUSE GROUP, RYE BEACH, N. Y.
WALKER & GILLETTE, ARCHITECTS; GILMORE D. CLARKE, LANDSCAPE ARCHITECT



Photo by Van Ande

ENTRANCE TO PLAYLAND, RYE, NEW YORK
WALKER & GILLETTE, ARCHITECTS; GILMORE D. CLARKE, LANDSCAPE ARCHITECT





Photo by Van Anda

DETAIL OF ENTRANCE TO PLAYLAND, RYE, N. Y.

WALKER & GILLETTE, ARCHITECTS; GILMORE D. CLARKE, LANDSCAPE ARCHITECT



Photo by Van Anda

DETAIL OF COLONNADE, PLAYLAND, RYE, N. Y.
WALKER & GILLETTE, ARCHITECTS; GILMORE D. CLARKE, LANDSCAPE ARCHITECT

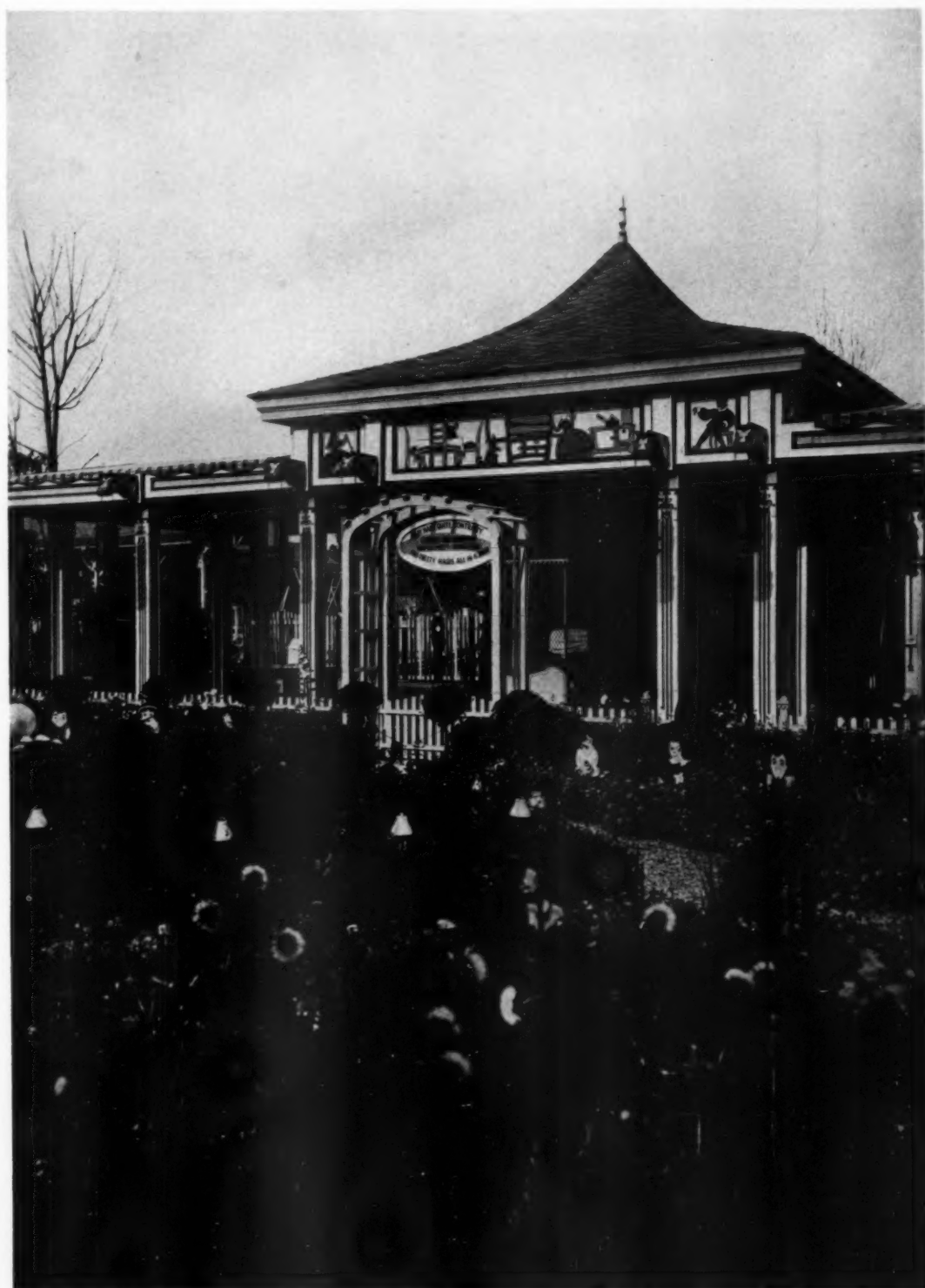


Photo by Van Anda

DETAIL IN KIDDIELAND, PLAYLAND, RYE, N. Y.

WALKER & GILLETTE, ARCHITECTS; GILMORE D. CLARKE, LANDSCAPE ARCHITECT



SKETCH OF MUSIC TOWER, PLAYLAND, RYE, N. Y.

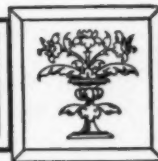
WALKER & GILLETTE, ARCHITECTS

(This tower has not yet been erected. From the original sketch by Earl Purdy.)





EDITORIAL COMMENT



Simplified Practice

THE high standards of living enjoyed by the American people are the results of steadily mounting per capita productivity, states Ray M. Hudson, Assistant Director, Bureau of Standards, Department of Commerce, in a recent report on Simplified Practice. Mr. Hudson further states that if we are to receive additional advantages in these standards, the result will be only attained by approved methods and processes, and more particularly through elimination of waste in materials and motion in our production and distribution system. The movement started twenty years ago to secure nation-wide conservation of our natural resources has since that time gone steadily forward and the results obtained have shown how well founded was the claim set forth in support of that wise action. Today we must even more vigorously sustain this campaign for better utilization of our industrial resources and effort.

We learn that in 1921, when the Hoover Committee on the Elimination of Waste in Industry made survey of six of our major industries, it discovered that the building industry stood in fourth place, with 53% of waste. One of the major causes was lack of simplification and standardization in materials, method and machinery. As there are five billion dollars spent annually in construction, we may easily compute the extent to which this loss reduces the country's income.

The Department of Commerce, through the division of Simplified Practice, is rendering the most valuable assistance to the building and construction industries by broadcasting the result of their research and accurately demonstrating the exact direction in which waste occurs and setting down a practical way to overcome it. Safeguards have been set up to protect the fullest development of individual initiative and invention, as well as care for the changing trends of business. That simplification yields benefits sufficient to attract manufacturers, distributors and organized users alike, is demonstrated in the high degree of adherence shown the completed recommendations.

The research, observation and intensive study necessary to the achievement of a result so noteworthy has been enormous. The economic value of the practical adaptation to these recommendations cannot be computed in dollars and cents. But, if it is true that present high standards of living can only be maintained by increased productivity, we must continue in the future, as in

the past, the most intensive efforts in the elimination of waste and the highest development of simplified practice.

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Interior Architecture as a Profession

AN article in the current issue of *The Decorative Furnisher*, entitled "Will Interior Decoration Ever Become a Profession?", revives a question that has perplexed designers and manufacturers of decorative products for many years. The article states that, as the term is defined today, interior decoration can not be considered a profession, for it is "too closely linked with the commercial to be developed fully; the principles of interior decoration are so nebulous as to defy the definite cataloguing which the principles of a profession must undergo as an essential preliminary, and interior decoration is too loosely defined a term to permit of the establishment of a definite class of workers for the purpose of constituting a profession." We quite agree that as the term is commonly interpreted today, it is impossible to consider interior decoration a profession. It is for this very reason that THE AMERICAN ARCHITECT carefully draws the distinction between interior architecture and furnishing, which latter term is taken to be synonymous with the expression interior decoration. Interior architecture is in every sense of the word a profession for the same reasons that interior decoration, as described in the article referred to, is not. In the first place, interior architecture is not solely a commercial proposition; its principles are definite as are the principles of architectural design, for they are one and the same, and, rather than saying that interior architecture is loosely defined, it might be said that it is decidedly definite in its meaning. We look to the future when interior architecture will be known as a profession, if it is not already considered so, and when, too, it will be thought rightly a thing apart from interior decoration as that term is understood today.

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Should Laymen Restrict Bequests?

THE late Charles Alexander Loeser, of Boston, devised in his will a considerable sum of money to Harvard College. Certain restrictions and limitations set up by this will appear to indicate that it is highly improbable that Harvard will ever receive the bequest, as no money or property will ever accrue to the University unless a daughter of Mr.

Loeser, now being educated abroad, dies without issue.

What is of present interest in this matter are the limitations and restrictions imposed by a man not trained in the arts, or even in the art of architecture. The will sets forth that no money or property be used for the erection of any new building nor for the destruction of any of the older buildings. In short, Mr. Loeser so thoroughly disapproves of the present state of buildings at Harvard that he insistently provides that his bequest be not used to perpetuate it.

Mr. Loeser sets forth, in no uncertain phrases, his dislike of modern monumental buildings, and centers his disapproval on that much criticised structure, the Widener Memorial Library. "The University art treasures," states the will, "had better be housed in such ancient brick buildings as Harvard Hall." And then follows this amazing expression as to just what should be the character of buildings erected to house the arts. The will states:

"Indeed, my experience teaches me that buildings erected to serve for art museums are well-nigh invariably failures,

whereas almost any plain building with no architectural pretense and not embodying any labored theories of spacing and lighting, serves admirably for the housing and exhibition of works of art."

We desire to give every credit to this donor for his opinions; at the same time, we feel that arbitrary interference from a layman leads to no good result.

It might be well for our rich men to keep in mind when they devise large sums of money for specific purposes, that the ability that enabled them to acquire wealth did not bring with it a knowledge that would enable them to set forth intelligently just how a bequest should be expended.

This tendency on the part of rich donors has been many times brought home to us by intimate acquaintance with collectors of paintings. Having secured their pictures from the artist at the lowest possible price, we have often been compelled to listen to a collector telling an artist just how he should paint his pictures. The collector's idea, forcibly expressed, appears to be that being in a position to buy, he has the right to dictate how the pictures he accumulates should be painted.



ARCHITECTS' SKETCH OF CHICAGO WOMEN'S CLUB, CHICAGO, ILL.

HOLABIRD & ROOT, ARCHITECTS



INTERIOR ARCHITECTURE



DESIGN OF A MODERN THEATRE IN GERMANY

IN designing the Schauburg Theatre it was the intention of the architect to associate the various details of the building definitely with its plan. The theatre is located on an irregularly shaped lot on a main street of Hamburg. The materials of which the theatre is constructed have been carefully selected and have been employed in such a manner as to give to the design a thoroughly honest and logical expression. That portion of the lot which forms the apex of the obtuse triangle has been used as a restaurant, and thereby the theatre itself has been given a more desirable plan. The theatre is entered through a large vestibule from which steps lead into the foyer. On either side of the foyer spacious staircases lead to the balcony.

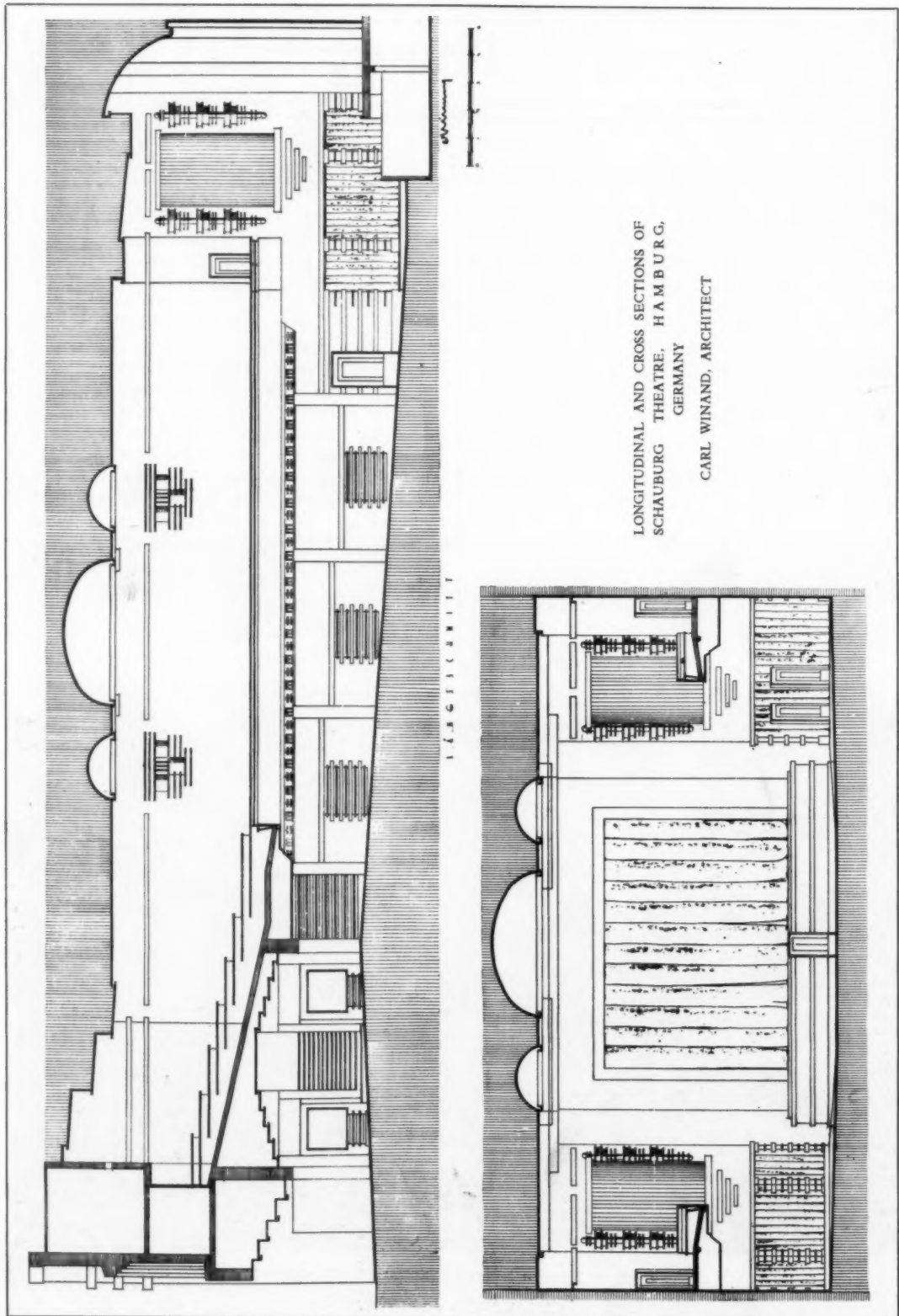
The design of the auditorium is very simple, with an absence of unnecessary ornament and decoration. An interesting and even decorative effect, attained by a combination of direct and indirect lighting, is produced by the artificial illumination of the interior. The feature of the lighting scheme

centers, perhaps, on the central ceiling dome in which indirect lights are installed. Complementary direct lighting is produced by means of four pendant fixtures of simple design, the lines of which contrast with those on the side walls.

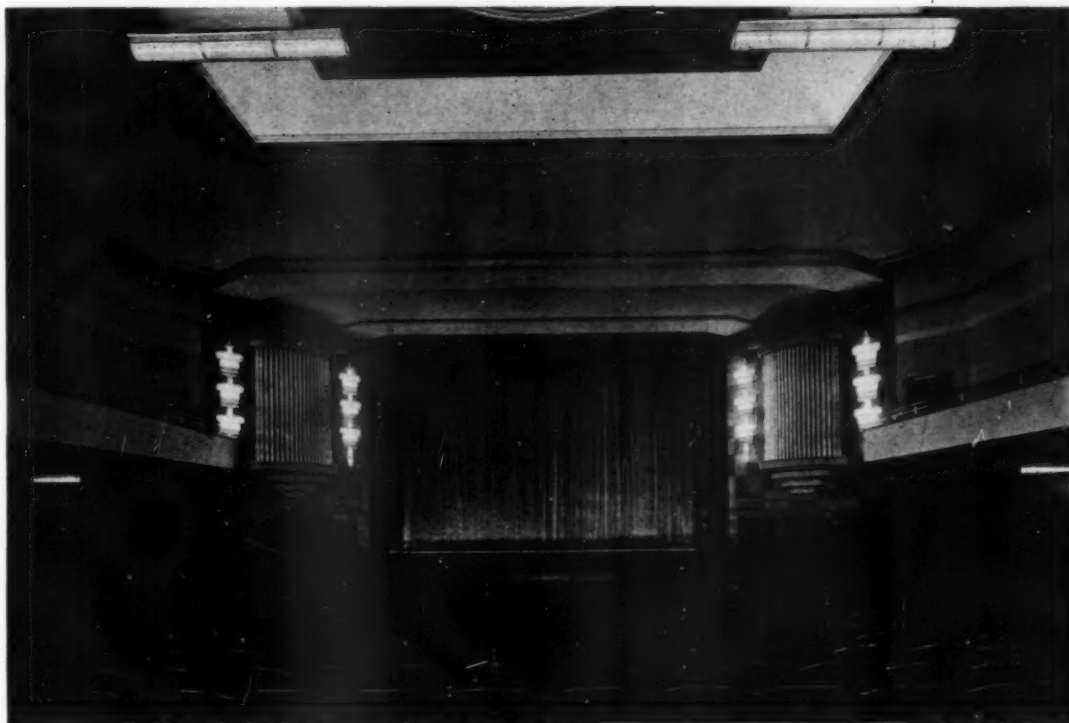
The stage is the center of interest in the auditorium. The treatment of the walls is of such a nature that the eye is irresistably drawn to the stage. To the left and right of the stage are built-in organ pipes, on either side of which are wall lights of purely modern design, modelled in opposition to the other lights and symbolical of music. On the side walls of the auditorium the lights take up again the horizontal movement pointing in the direction of the stage. The whole auditorium expresses a certain mystic and mysterious character. The color scheme, which unfortunately cannot be judged from the black and white photographs reproduced herewith, is very simple and plain, the various tones employed emphasizing the horizontal movement which aids to the sense of direction.



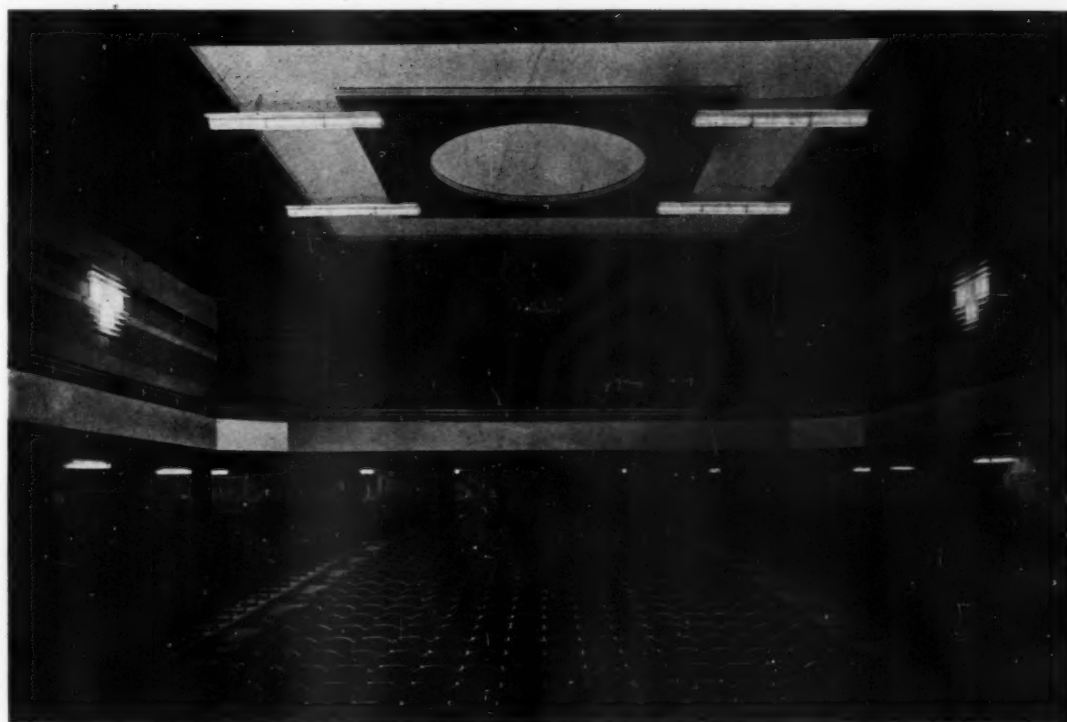
VESTIBULE, SCHAUBURG THEATRE, HAMBURG, GERMANY
CARL WINAND, ARCHITECT



LONGITUDINAL AND CROSS SECTIONS OF
SCHAUBURG THEATRE, HAMBURG,
GERMANY
CARL WINAND, ARCHITECT



SCHAUBURG THEATRE, HAMBURG, GERMANY
CARL WINAND, ARCHITECT



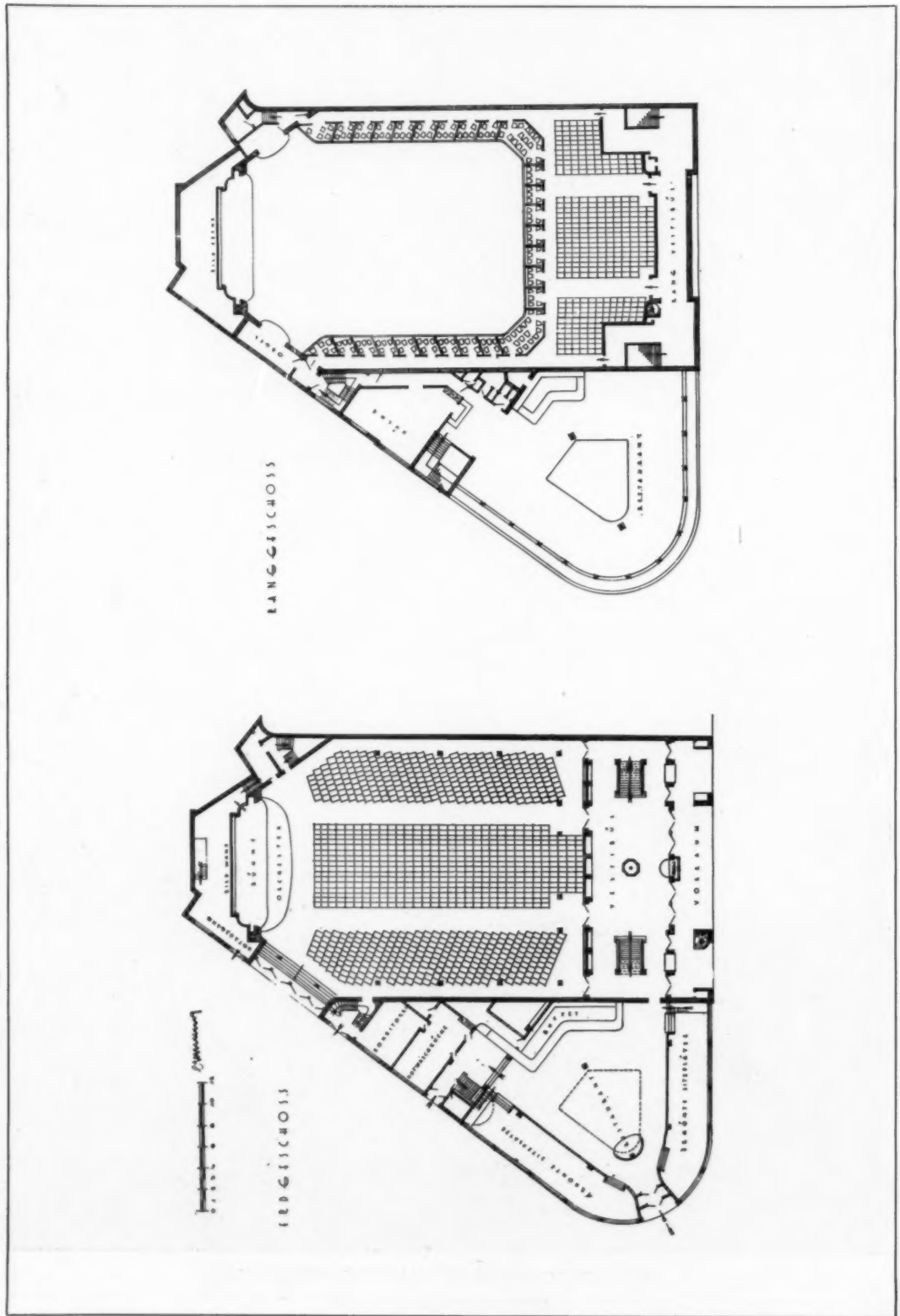


SCHAUBURG THEATRE, HAMBURG, GERMANY
CARL WINAND, ARCHITECT



SCHAUBURG THEATRE, HAMBURG, GERMANY

CARL WINAND, ARCHITECT



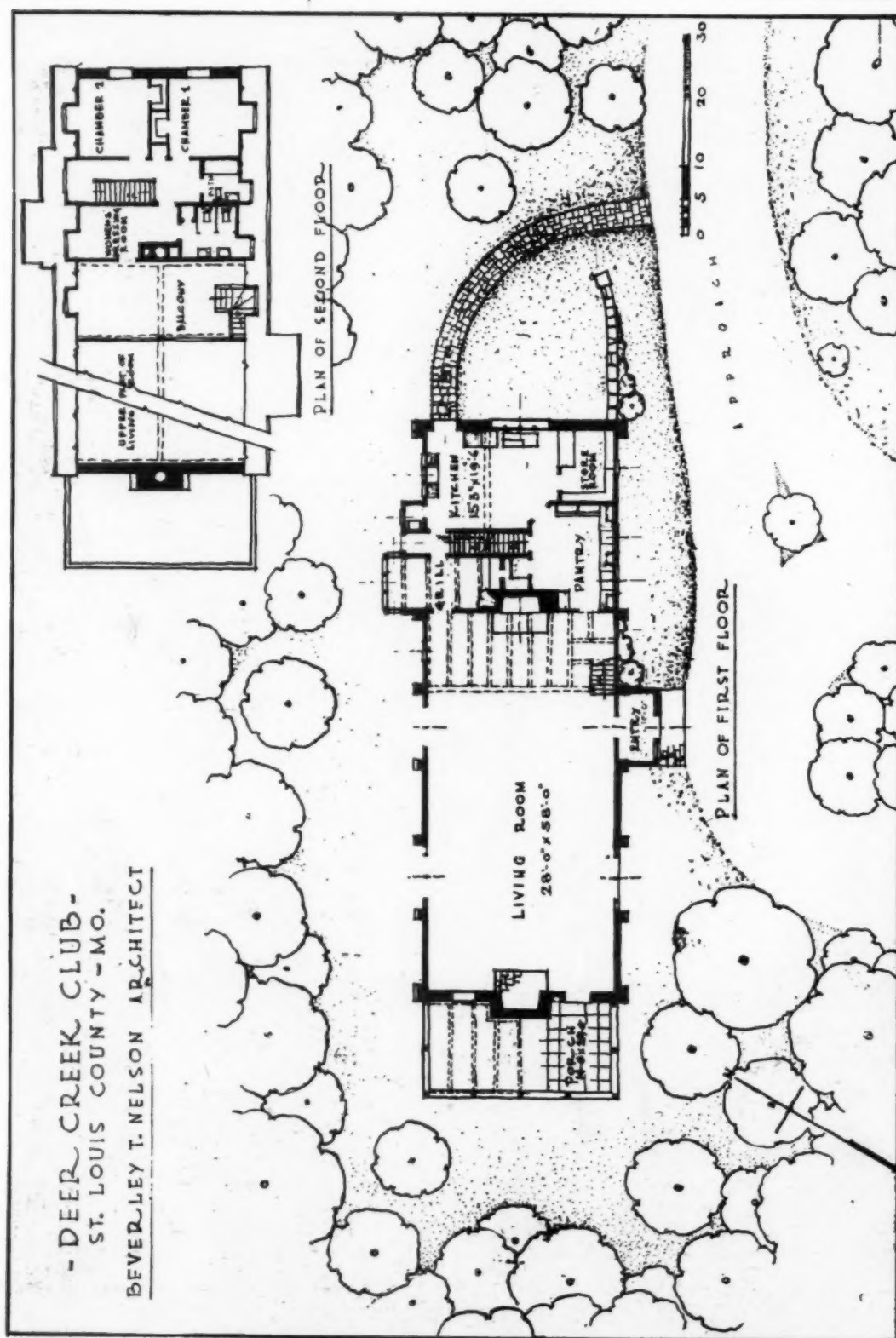
SCHAUBURG THEATRE, HAMBURG, GERMANY—CARL WINAND, ARCHITECT



Photo by Trefts

DEER CREEK CLUB, DEER CREEK VILLAGE, ST. LOUIS COUNTY, MO.—BEVERLEY T. NELSON, ARCHITECT

SCHAUBORG THEATRE, HAMBURG, GERMANY—CARL WINAND, ARCHITECT



DEER CREEK CLUB, DEER CREEK VILLAGE, ST. LOUIS COUNTY, MO.—BEVERLEY T. NELSON, ARCHITECT



Photo by Tréffe
EAST WALL OF LIVING ROOM, DEER CREEK CLUB, DEER CREEK VILLAGE, ST. LOUIS COUNTY, MO.—BEVERLEY T. NELSON, ARCHITECT

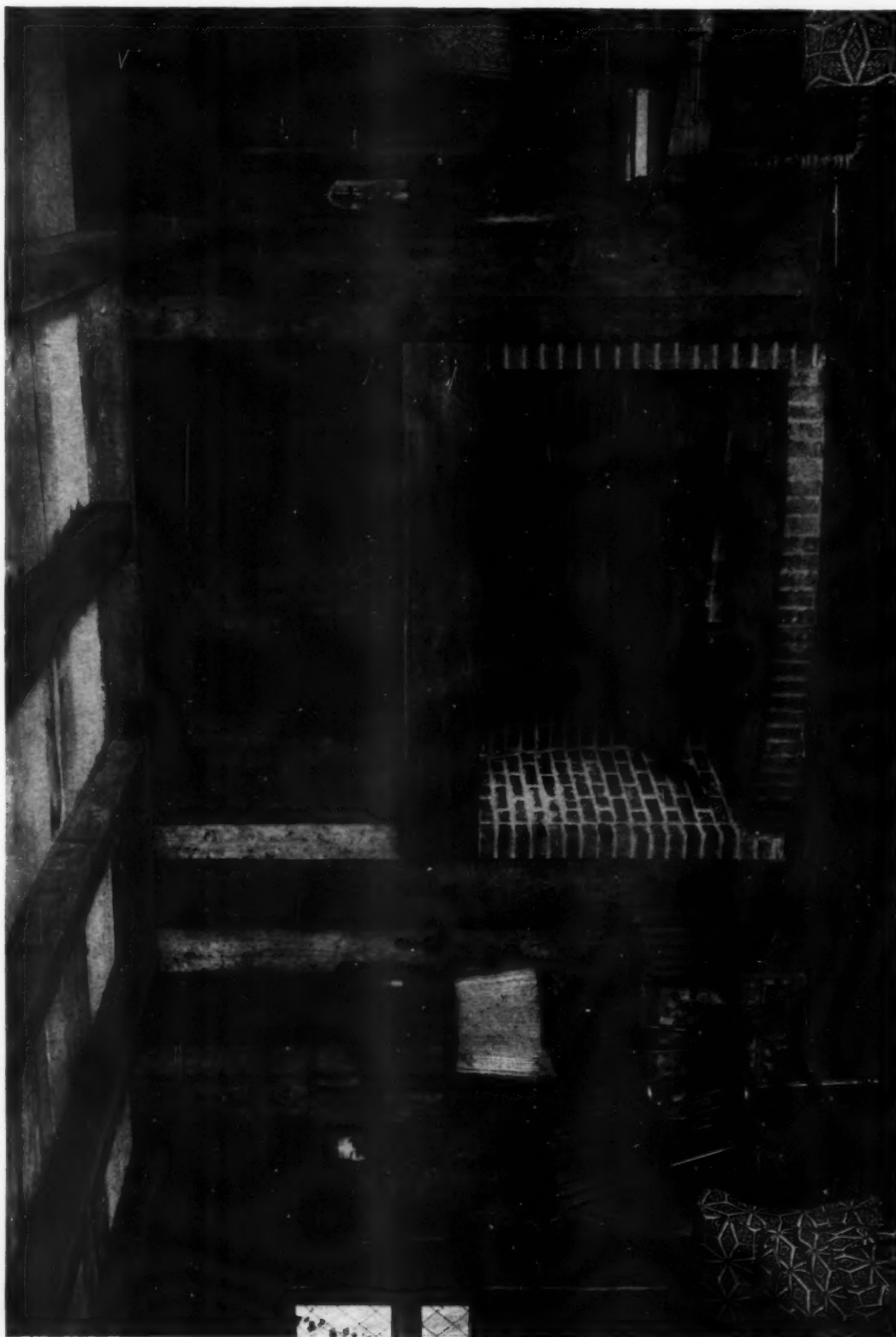


Photo by Trefis

FIREPLACE, EAST WALL, LIVING ROOM, DEER CREEK CLUB, DEER CREEK VILLAGE, ST. LOUIS COUNTY, MO.—BEVERLEY T. NELSON, ARCHITECT



Photo by Trdfs
CORNER OF LIVING ROOM, DEER CREEK CLUB, DEER CREEK VILLAGE, ST. LOUIS COUNTY, MO.—BEVERLEY T. NELSON, ARCHITECT



Photo by Trefts

DETAIL, WALL IN ENTRY, DEER CREEK CLUB, DEER CREEK VILLAGE, ST. LOUIS COUNTY, MO.

BEVERLEY T. NELSON, ARCHITECT



Photo by Trefitz

ENTRY FROM LIVING ROOM, DEER CREEK CLUB, DEER CREEK VILLAGE, ST. LOUIS COUNTY, MO.

BEVERLEY T. NELSON, ARCHITECT



Photo by Trefitz

NORTH WALL OF GRILL, DEER CREEK CLUB, DEER CREEK VILLAGE, ST. LOUIS COUNTY, MO.—BEVERLEY T. NELSON, ARCHITECT



Photo by Trefis
SOUTH WALL OF GRILL, DEER CREEK CLUB, DEER CREEK VILLAGE, ST. LOUIS COUNTY, MO.—BEVERLEY T. NELSON, ARCHITECT

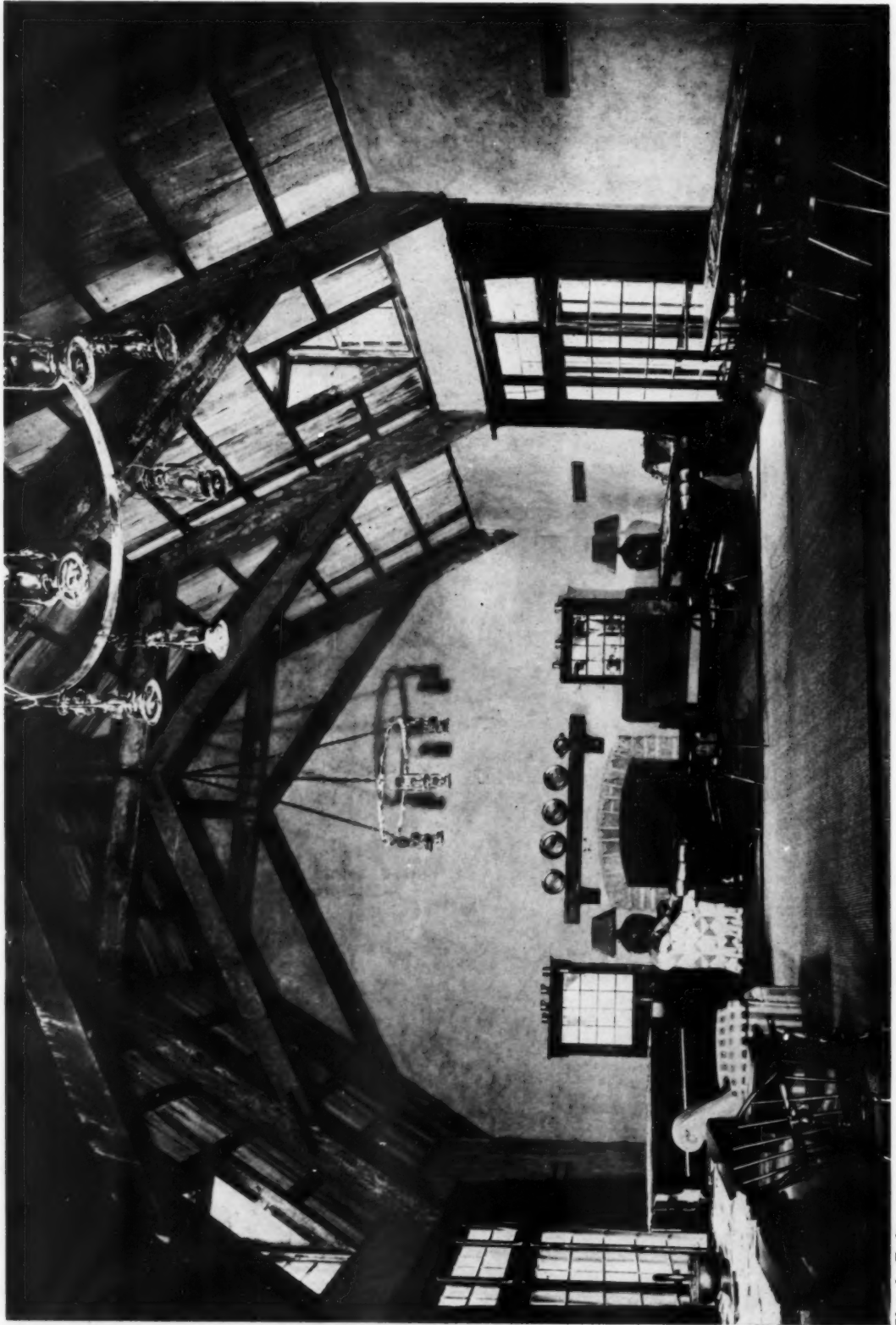


Photo by Trefitz
WEST WALL, LIVING ROOM, DEER CREEK CLUB, DEER CREEK VILLAGE, ST. LOUIS COUNTY, MO.—BEVERLEY T. NELSON, ARCHITECT



ENGINEERING AND CONSTRUCTION



GLEANINGS FROM AN ARCHITECTS' HANDBOOK OF A CENTURY AGO

EXTRACTS AND COMMENTS BY MILTON TUCKER

IN the olden days architects were often skilled in the crafts, and the craftsmen were as often well versed in the theory of architecture. This will perhaps explain the choice of the title

"The Builder's and Workman's NEW DIRECTOR:

Comprising Explanations of the General Principles of Architecture, of the Practice of Building, and of the Several Mechanical Arts Connected Therewith; also the Elements and Practice of Geometry in its Application to the Building Art.

By PETER NICHOLSON, Architect"

or the book from which the following quotations were selected.

The original work appeared in London in 1824 and was followed by several later editions all of which were standard reference works of their time.

The edition from which these quotations were made was prepared in 1843.

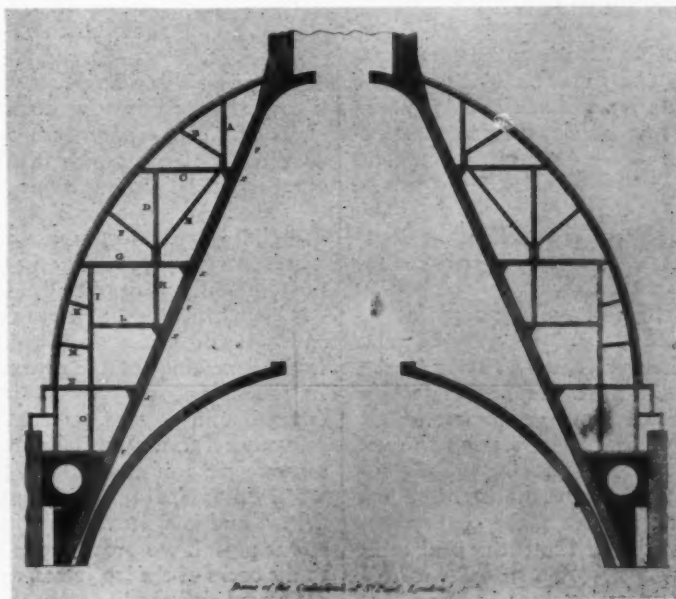
The book might well have been the "Kidder and Nolan" of its time, as it contained data for architects, structural engineers, contractors and draughtsmen. In fact, it was about as complete and abreast of the times then as "Kidder's Architects' and Builders' Handbook" is today.

Those who have followed the

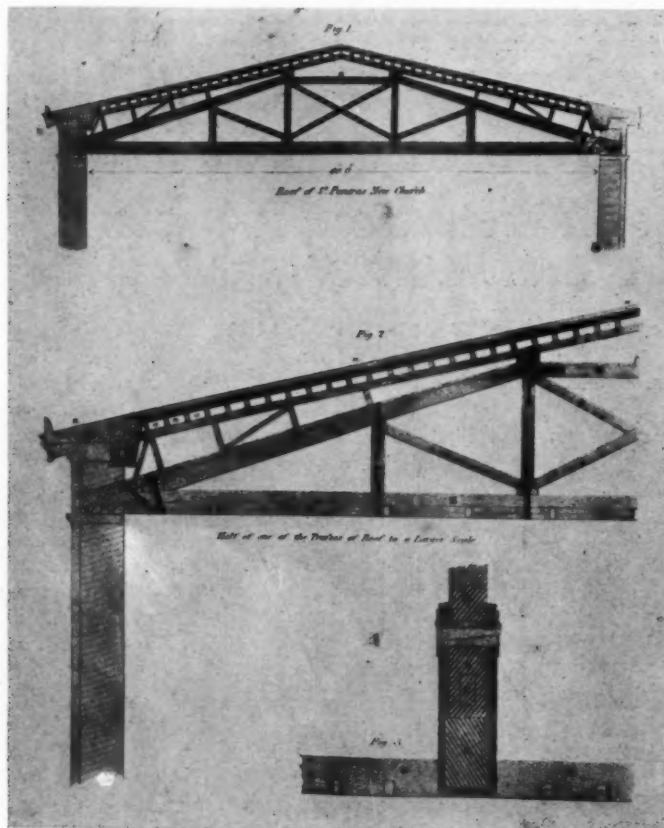
growth of the cement industry from the earliest times and the strides made in the application of cement and concrete to building construction will recognize in the following quotation one of the stepping stones between the primitive use of concrete by the Romans and the application of reinforced concrete to our modern fireproof structures. It is merely indicative of the trend of the times,—the groping about for new methods and materials and the experimenting with various sorts of limes and cements. Apparently in this case English craftsmen were using a quick-setting cement not unlike our present day Portland cement.

"A coarse kind of plaster, which is much used for forming the floors of granaries, cottages, and farm-houses, is made from a bluish stone, much resembling the stone of which Dutch tarras (*a kind of cement*) is made. The stone is burned like lime, and becomes white thereby, but when mixed with water it does not ferment like lime. When cold it is beat into a fine powder, and, in order to prepare it for use,

a quantity is put into a tub and water added till the whole becomes liquid; in this state it is stirred with a stick, and should be used immediately, or it will become hard and useless, as it will not bear to be mixed a second time like lime. In constructing this description of floors, the joists are laid in the usual manner, and a strong sort of reed, which grows in Huntingdonshire, is nailed thereto, on



DOMES OF THE CATHEDRAL OF ST. PAUL, LONDON



"TRUSSES EXECUTED"

A PAGE FROM "THE BUILDER'S AND WORKMAN'S NEW DIRECTOR" BY
PETER NICHOLSON, PUBLISHED IN LONDON, 1824

which the plaster is spread with as much expedition as possible, to the thickness of about two inches. In those parts where reeds cannot be obtained laths are made use of, but they are more expensive. These floors are very useful, inasmuch as they afford great security both against fire and vermin."

The following paragraph is interesting as determining the approximate time when Keene's cement was first introduced.

"Keene's Marble Cement.—A new patent cement is at present (1843) attracting considerable attention under the name of Keene's Patent Marble Cement. It is understood to be composed of gypsum and alum; and is remarkable for its power or susceptibility of polish. There are several qualities of it. The coarser qualities form a paving scarcely distinguishable from stone in color and hardness, but of one-third the price; the best white quality produces excellent imitations of Florentine and other mosaics."

In the following quotation bear in mind that the definition of "Plumbery" was not intended to

be an etymological derivation of the word, but was intended to be, and really was for those times, a practical definition for practical purposes.

"PLUMBERY, or plumbing, is the art of preparing and working lead, and applying it to the various uses in buildings. It likewise embraces a certain portion of the science of hydraulics; for the constructing of pumps and other engines for the purpose of raising water, the forming of cisterns and reservoirs, and the providing and arranging the requisite pipes, cocks, valves, and other apparatus connected therewith, is usually entrusted to the plumber.

"The plumber's employment in pump-making is generally confined to two or three kinds required for domestic purposes, of which the suction and lifting pumps are the principal. These, as well as the apparatus for waterclosets, are most commonly manufactured by a particular set of workmen, and sold to the plumber, who furnishes the requisite lead pipes, and fixes them in their places.

"The pipes used by plumbers are of various descriptions and sizes, and are usually designated by their respective diameters, as *half inch*, *three-quarter inch*, *inch*, and *one and a half inch*, up to which size they are charged by the foot lineal; above that size they are charged by

the weight.

"Pipes of this description were formerly cast on a core of their respective diameters; but, for some years past, they have been made by a machine worked by steam, which furnishes a superior and cheaper article, of almost any length.

"The rain water pipes attached to the outsides of buildings, for the purpose of conveying the rain water from the roofs, are called *socket pipes*. These are commonly made of milled lead, and are of various diameters, from three to five inches, and formed in lengths of from eight to ten feet each. The sheet lead for making them is dressed on a rounded core of wood, and the vertical joint at the back is fastened and secured by solder. The horizontal joints are formed by an astragal moulding in a separate piece of lead, about two or three inches wide, which laps completely over it, both above and below, and is called the *lap joint* or *collar* of the socket pipe. Two broad pieces of lead are attached to the backs of the lap joints, called the *tacks*; these are spread right and left of the pipe upon the wall, to which they are hammered quite close, and afford

the means by which the pipe is fixed to the building with iron wall-hooks.

"The *cistern head*, which is fixed at the top of a rain water pipe, is sometimes made of sheet lead, but is more commonly cast in a mould. It is fastened to the wall by tacks, in a similar manner to the water-pipes, and should always be covered by a grating, formed either of lead or iron, to prevent the pipe being stopped up.

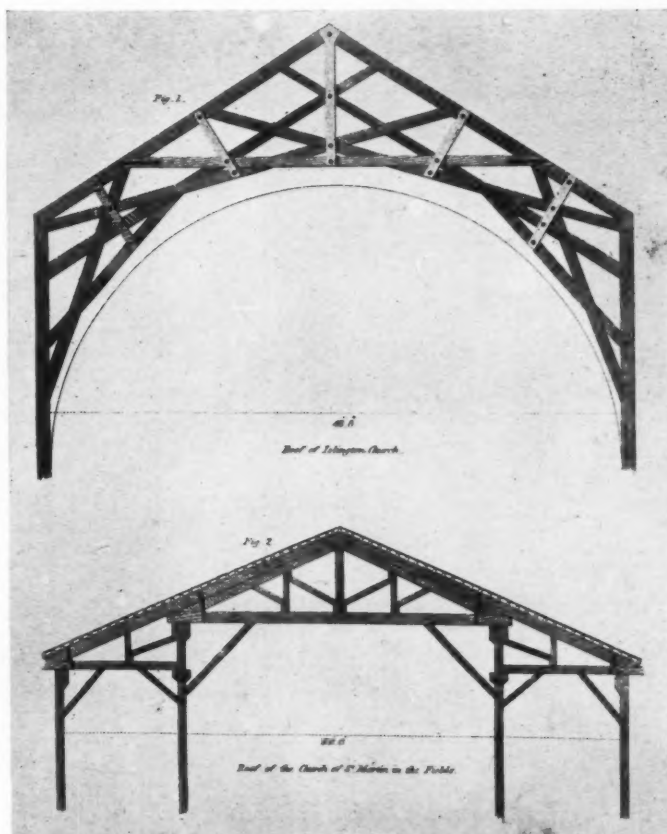
"The plumber has not occasion for a great variety of tools, on account of the ductility of the metal in which he works; such as are required are usually supplied by the master-tradesman. [How different from the present-day plumber who comes to the job with a comparatively intricate kit of tools and even then has to send his helper back for more.]

"They consist of an *iron hammer*, made rather heavy, . . . two or three different sized wooden *mallets*, and a *dressing or flatting tool*. The latter instrument is made of beech, commonly about eighteen inches long, and two inches and a half square, planed quite smooth on one side, and rounded into an arch on the other. . . . With this tool the plumber stretches out and flattens all the sheet lead, as well as dresses it into the shape it may be wanted. . . . The plumber likewise uses a *jack* and *trying plane*, similar to those tools used by carpenters, for the purpose of planing the straight edges of the sheet lead. . . . A *chalk line* is necessary also in order to line out the lead to the different widths it may be required.

"The cutting tools consist of *chisels* and *gouges* of different sizes and knives; . . . *Files* and *rasps* of different sizes are used in manufacturing cisterns, pipes, pumps, etc.; and a *stock* and *center bits* are occasionally required for making perforations through lead or wood, for the purpose of inserting pipes, etc.

"For soldering, a variety of different sized *grozing-irons* are used; . . . *Iron ladles* are used for the purpose of melting the solder, and are of various sizes.

"A *measuring rule* is likewise indispensable to the plumber, which is usually made in a peculiar manner; being, when open, two feet in length, but folding into three parts of eight inches in length each. Two of the legs are of box wood, are divided duodecimally; the third is a piece of steel; this is



"TRUSSES EXECUTED"

ROOF OF ISLINGTON CHURCH AND ROOF OF THE CHURCH OF ST. MARTIN IN THE FIELDS

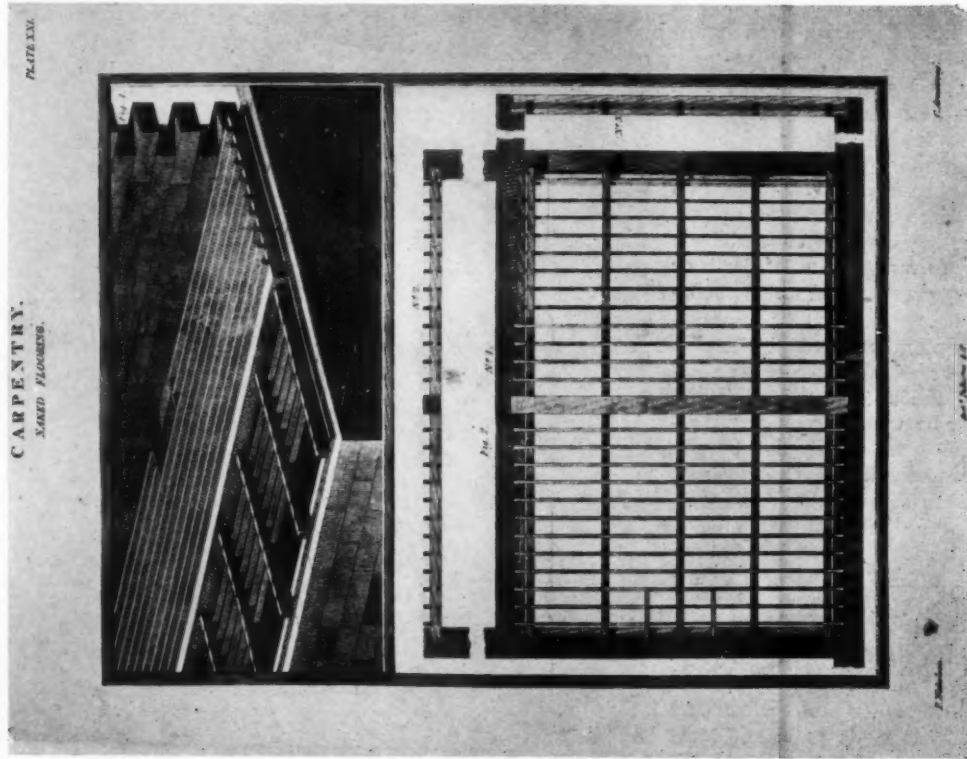
attached to one of the box legs by a pivot on which it turns, and the same leg being grooved out on its side, it receives the steel leg when not in use in the groove.

"Scales and weights are of course necessary implements to the plumber, as most of the articles he supplies are charged by the weight to the employer."

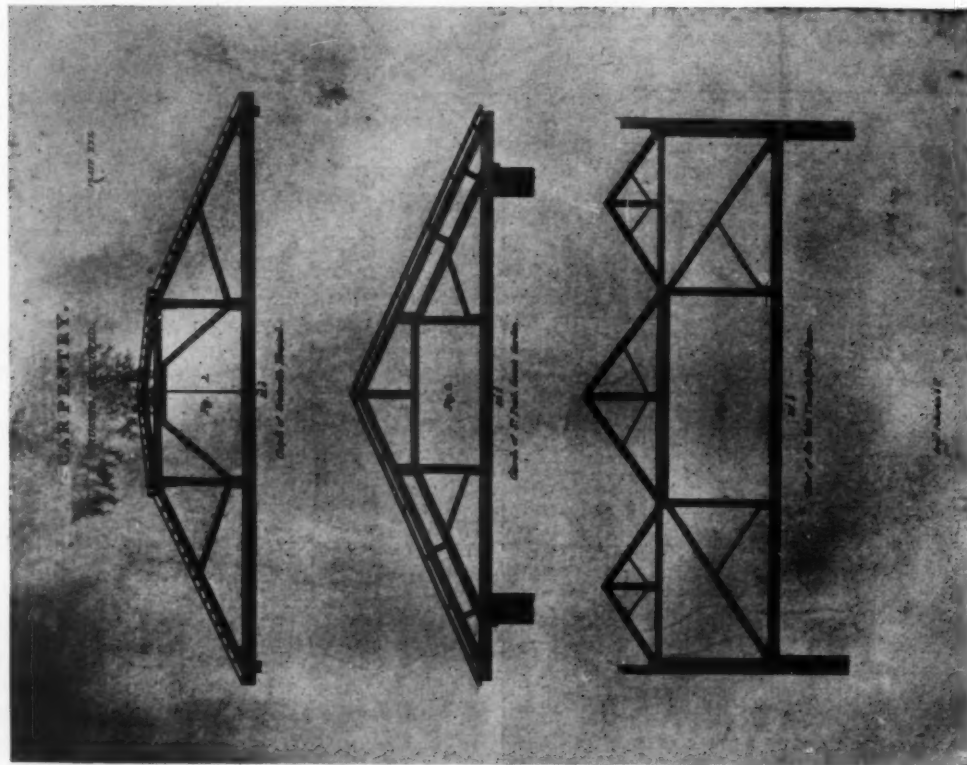
Such, in detail, were the tools making up a plumber's kit in the 'forties. What would he think today if he were handed an up-to-date kit of plumber's tools and the plumbing layout of a modern apartment building and told to get busy? The omissions indicated were merely descriptions of the tools mentioned and are of no unusual interest.

The following paragraphs are indicative of the extent of the use of other metals than lead which seems to have been most extensively used in all places where metals were required.

"Sheet copper, being a more tough and costly metal, is rolled much thinner, and is designated by the number of ounces in a square foot. Six-ounce copper is very thin; but from eight to ten ounces forms a good covering."



"NAKED FLOORING"



"TRUSSES EXECUTED"

AT LEFT, ROOF TRUSSES OF GREENWICH HOSPITAL; ST. PAUL, COVENT GARDEN, AND "THE LATE THEATRE DRURY LANE." AT RIGHT, DETAILS OF FLOOR CONSTRUCTION

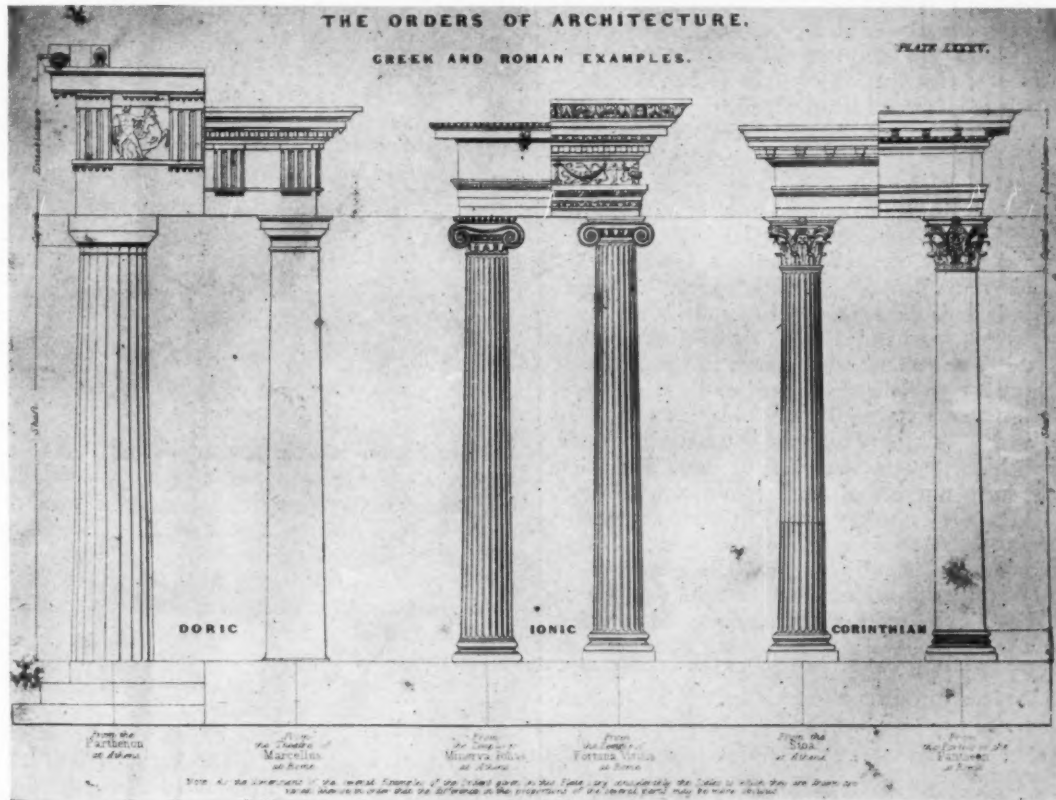
TWO PAGES FROM "THE BUILDER'S AND WORKMAN'S NEW DIRECTOR," BY PETER NICHOLSON, PUBLISHED IN LONDON, 1824

Six-ounce copper is certainly thin! And who of us would dare to specify even ten-ounce copper for any part of the building we were commissioned to erect?

"Tin plates soldered together are very extensively used in the United States for gutters, rain-pipes, valleys of roofs, and even for covering buildings;

but their cheapness is their only recommendation; they are soon rendered useless by oxidation, unless protected by frequent painting."

Do we see in this last paragraph a bit of sarcasm directed at the New World craftsmen for their departure from the more thorough methods of the old country?



A CENTURY AGO NO BUILDER'S OR WORKMAN'S GUIDE WAS COMPLETE WITHOUT DETAILS OF THE ORDERS OF ARCHITECTURE. "THE BUILDER'S AND WORKMAN'S NEW DIRECTOR" BY PETER NICHOLSON WAS NO EXCEPTION

CENTRAL DIVISION OF THE ARCHITECTS SMALL HOUSE SERVICE BUREAU

AT a recent meeting for the purpose of incorporating the Central Division of the Architects Small House Service Bureau, seven directors were elected. Later these directors elected from their number the following officers:

President, Mr. Russel Walcott, Chicago, Ill.;
Vice President, Mr. Elmo C. Lowe, Evanston, Ill.;
Secretary, Mr. Allen E. Erickson, Chicago, Ill.;
Treasurer, Mr. Carl E. Heimbrodt, Chicago, Ill.

Until the completion of the routine of incorporation, Mr. Allen E. Erickson will be in charge of the Bureau at 7 West Madison Street, Chicago, Ill.

NEW TOOL MATERIAL IS DEVELOPED

CUTTING a screw thread in a glass rod, boring a smooth hole in a block of concrete, handling porcelain on a lathe, and cutting the hardest of steels—things difficult or even impossible with present-day machine tools—are among the things that can be done easily with a new kind of machine tool material announced by Dr. Samuel L. Hoyt of the Research Laboratory of the General Electric Company at the annual convention of the American Society for Steel Treating, at Philadelphia on October 11. The new material, named Carboly, is composed of tungsten carbide and cobalt, the carbide being extremely hard and the cobalt giving it the necessary strength for cutting tools.

COST OF FACTORY BUILDINGS

ACCORDING to James A. Burbank, Vice-President of the John W. Ferguson Company, the modern type of American factory can now be built for about 23 cents a cubic foot, assuming level ground, normal foundation conditions and average equipment.

Mr. Burbank says: "American factory buildings today are mostly of reinforced concrete with flat slab ceilings (no beams or girders) permitting uninterrupted distribution of light and low cost installations of sprinkler equipment, shafting, etc. Ceilings heights are about 12 feet; columns are usually 20 feet apart; floors are designed to sustain a working load of 125 lbs. per sq. ft., and are cement finished. Factory-type steel windows with ventilating units fill about 50% of the wall area, insuring plenty of daylight and air. Interior walls are cold water painted; if especially good illumination is desired, oil paint is used. For artificial illumination, one watt per square foot of floor space is average. The steam heating plant in the basement with wall-type radiators located under windows is designed to maintain 70 degrees inside during zero weather. Sprinkler equipment is usually one head for each 90 square feet of floor area. Plumbing varies with number of employees and with State and Municipal requirements. Partitions are mostly hollow tile, 4 to 6 inches in thickness. Elevator equipment is generally one 3000 lb. capacity car for 100x100 ft. building; two cars to 100x200 ft. building. The height of first floor is about 4 feet above ground, to facilitate unloading from box cars (floors of which are 4 ft. 2 in. above top of rail) and the loading of trucks which are about 3 ft. 3 in. above driveway. The loading platform is either recessed into the building or covered by a canopy for weather protection.

"Assuming level ground, normal foundation conditions and average equipment the modern factory costs about 23 cents a cubic foot. These conclusions are based upon our experience in executing more than 800 contracts for industrial buildings, and take into consideration the present favorable conditions in the material market and the increased efficiency of American workmen, which has been steadily improving since 1920."

QUANTITY SURVEY

ADVOCATES of quantity surveying will be interested in an English publication called "Working Up a Bill of Quantities," especially since it gives an insight to the methods practised in England. The book is prepared from a practical point of view and evidently written especially for juniors in a quantity surveyor's office, since the preface

states these men "... are often at a loss for a book which will give the practical hints which can otherwise only be obtained by experience." The preface further states, "Quantity surveying will never be taught by text-books alone, for it is too much a practical subject, requiring besides the theoretical knowledge, a thorough knowledge of building construction, the ability to visualise drawings, an orderly mind that can classify and pigeon-hole everything, and the ability to express one's meaning in clear and precise language."

By allowing for the use of terms, common in England, but unusual in the United States, this volume will be found informative and interesting to those interested in this branch of building construction.

Working Up a Bill of Quantities, by Arthur J. Willis, F.S.I. The Architectural Press, 9 Queen Anne's Gate, Westminster, S. W. 1, London. 64 pages, bound in cloth, size 5x7 1/2 inches. Price 85c.

PROPOSE STANDARDIZATION OF MECHANICAL EQUIPMENT

THE initiation of four new standardization projects for mechanical equipment under the auspices of the American Engineering Standards Committee has been requested by the American Society of Mechanical Engineers. These projects, which are now being considered by the A. E. S. C., are:

Standardization of stock sizes, shapes and lengths for iron and steel bars including flats, squares, rounds and other shapes. Standardization of splined shafts and splines. It is recommended that the scope of this subject include a study of the relations between keys and shafting of various kinds; square and flat keys, both parallel and taper; splines and double keys, etc. Both solid and hollow shafting will be considered. Standardization of rolled threads for screw shells of electric sockets and lamp bases. Standardization of dimensions of stud bolts, including thread dimensions and working tolerances.

AMERICAN INSTITUTE OF STEEL CONSTRUCTION

THE Sixth Annual Convention of the American Institute of Steel Construction, Inc., will be held at Biloxi, Mississippi, November 13 to 17 inclusive. It is stated that problems of merchandising and of standardizing of products will be the chief subjects for discussion. One of the outstanding features of the convention will be the reports of the field engineers whom the Institute sent out during the past year for the purpose of assisting in broadening the market for structural steel.



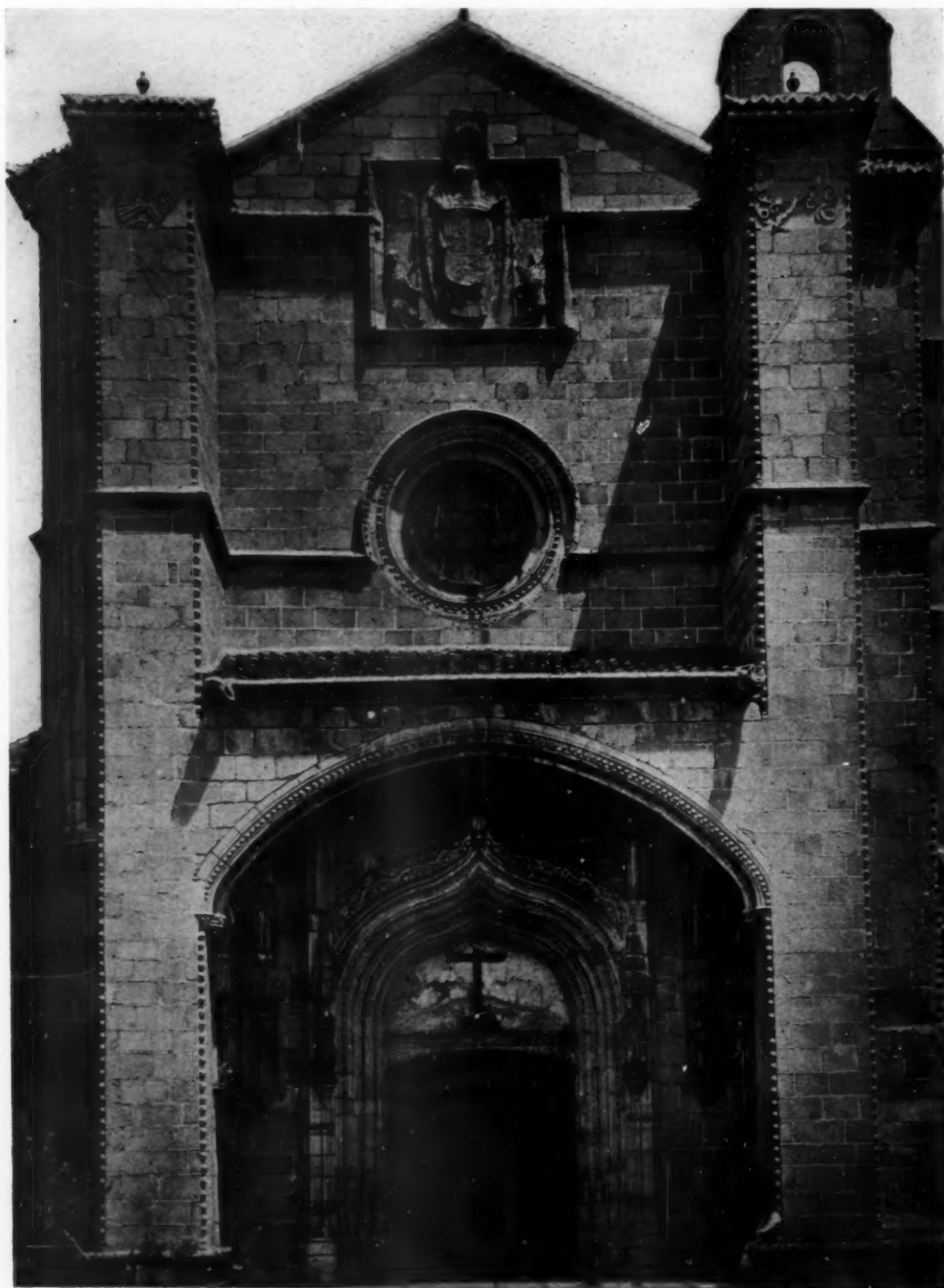
HOUSE OF R. N. BROST, BRONXVILLE, N. Y.

W. STANWOOD PHILLIPS, ARCHITECT

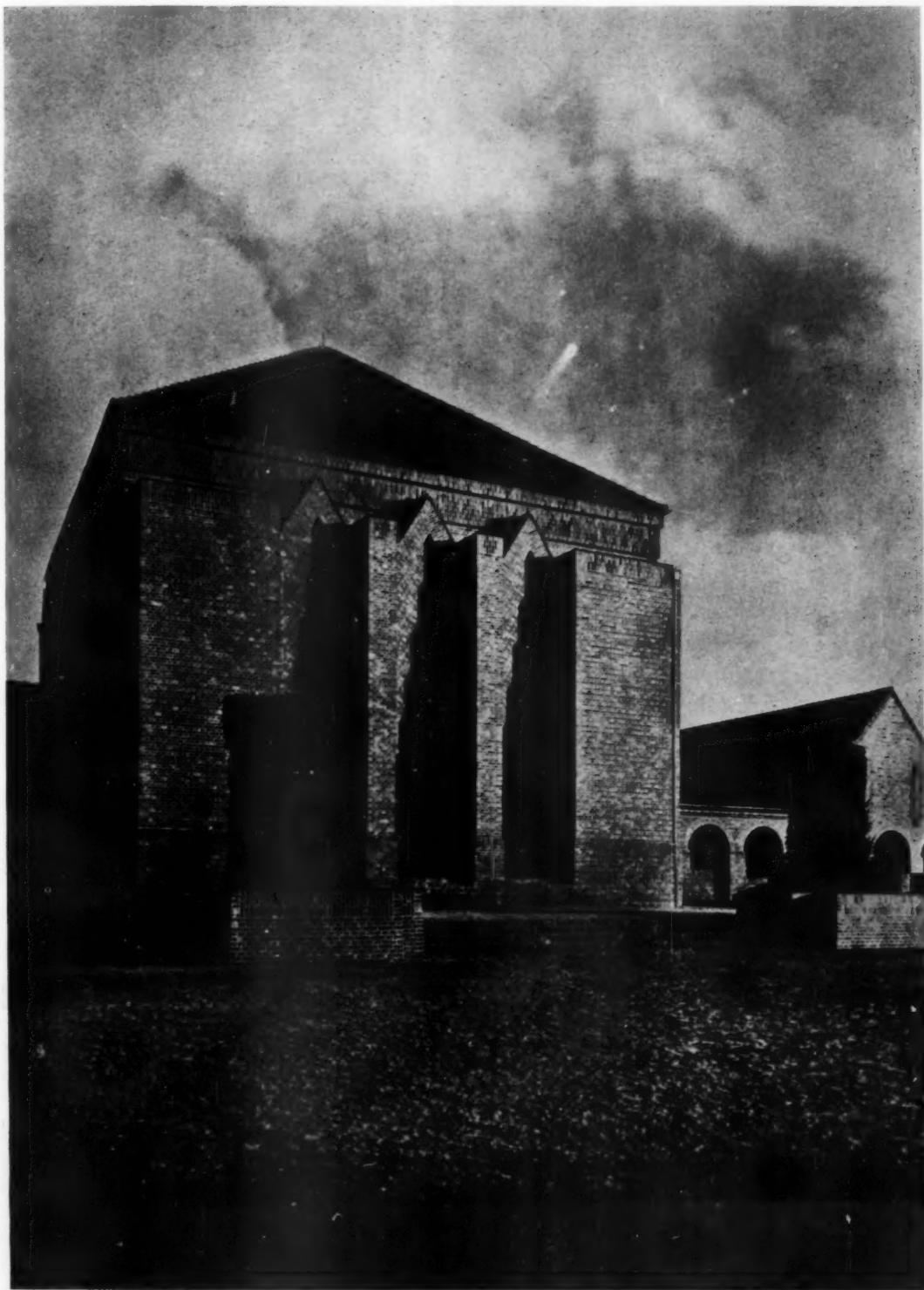
(From the rendering by Louis Kurtz)



SKETCH OF HOUSE IN YOUNGSTOWN, OHIO—CHESTER N. LOWE, ARCHITECT



DOORWAY, CONVENT OF ST. THOMAS
AVILA, SPAIN



Courtesy Staatliche-Bildstelle

CREMATORY OF CITY OF HANOVER. MAIN BUILDING AND GREAT HALL

KONRAD WITTMAN, ARCHITECT



Courtesy Staatliche-Bildstelle

ART BUILDING, DUSSELDORF, GERMANY

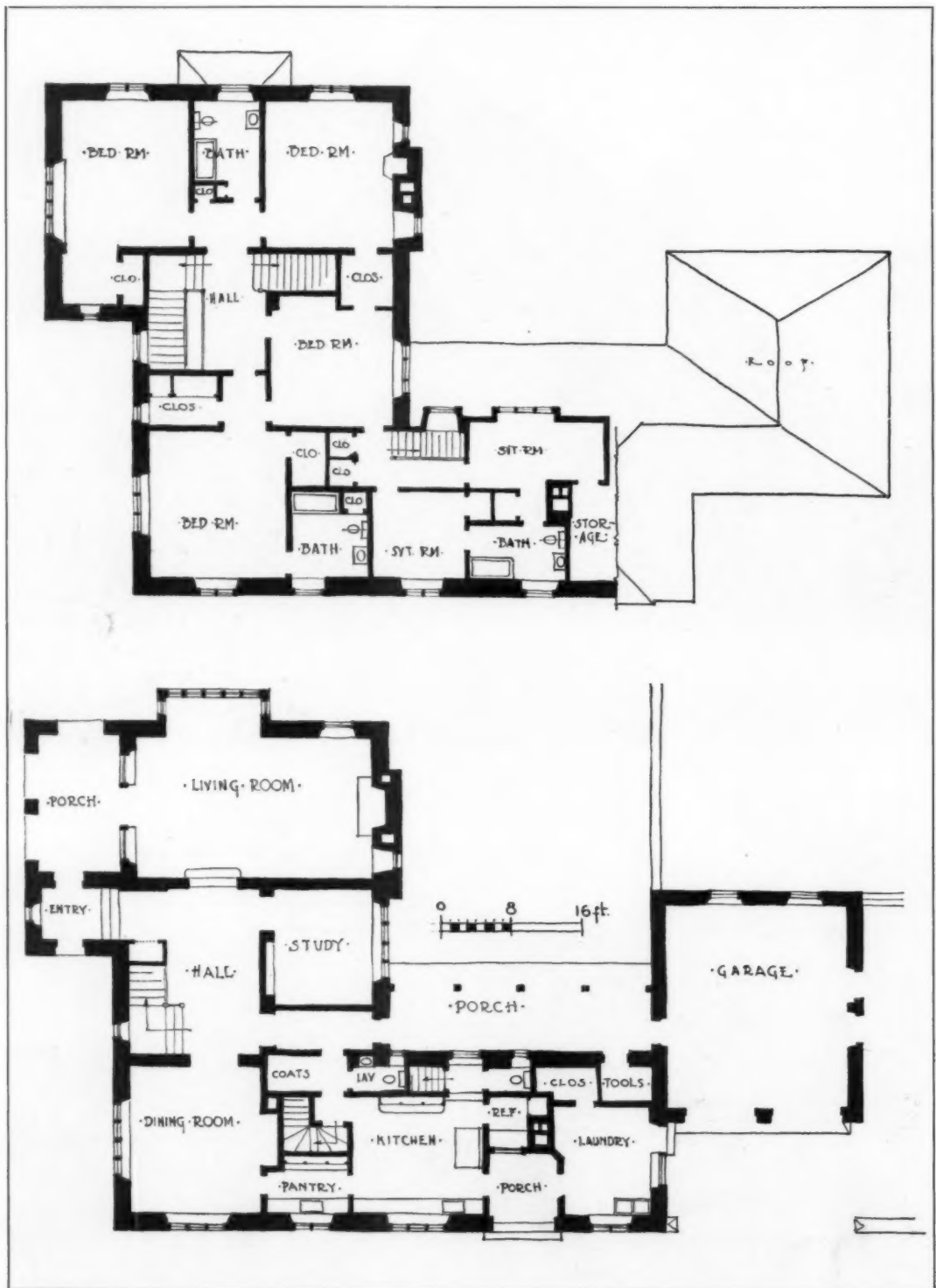
WILHELM KREIS, ARCHITECT



Photos by Grant

HOUSE OF HENRY BATON, PHILADELPHIA, PA.

BENJAMIN F. BETTS, ARCHITECT

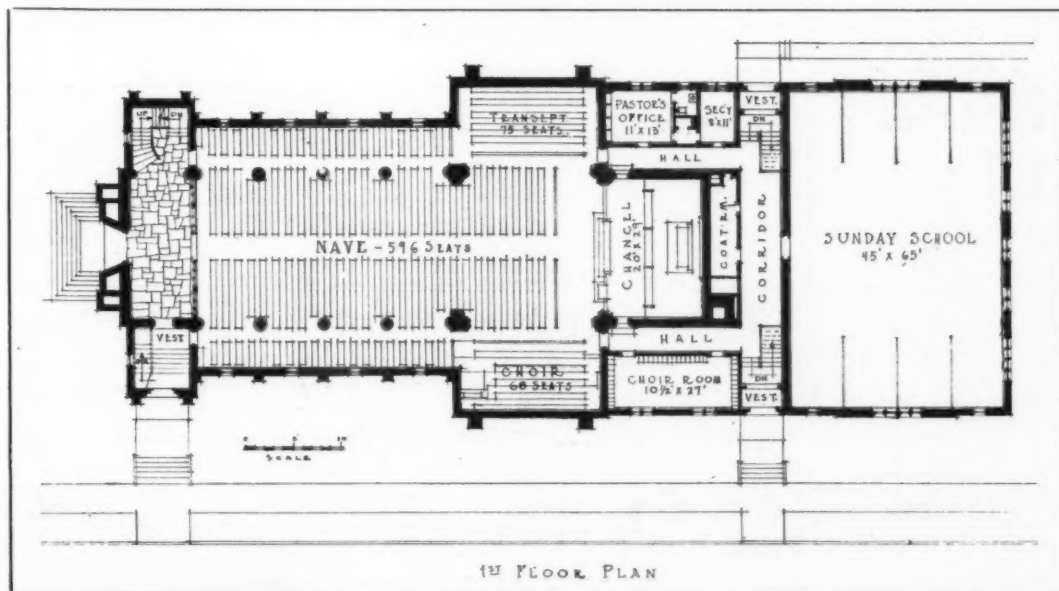


HOUSE OF HENRY BATON, PHILADELPHIA, PA.

BENJAMIN F. BETTS, ARCHITECT



Photo by Norton & Peel



BETHLEHEM LUTHERAN CHURCH, MINNEAPOLIS, MINN.

LANG, RAUGLAND AND LEWIS, ARCHITECTS



Photo by Norton & Peel

BETHLEHEM LUTHERAN CHURCH, MINNEAPOLIS, MINN.

LANG, RAUGLAND AND LEWIS, ARCHITECTS

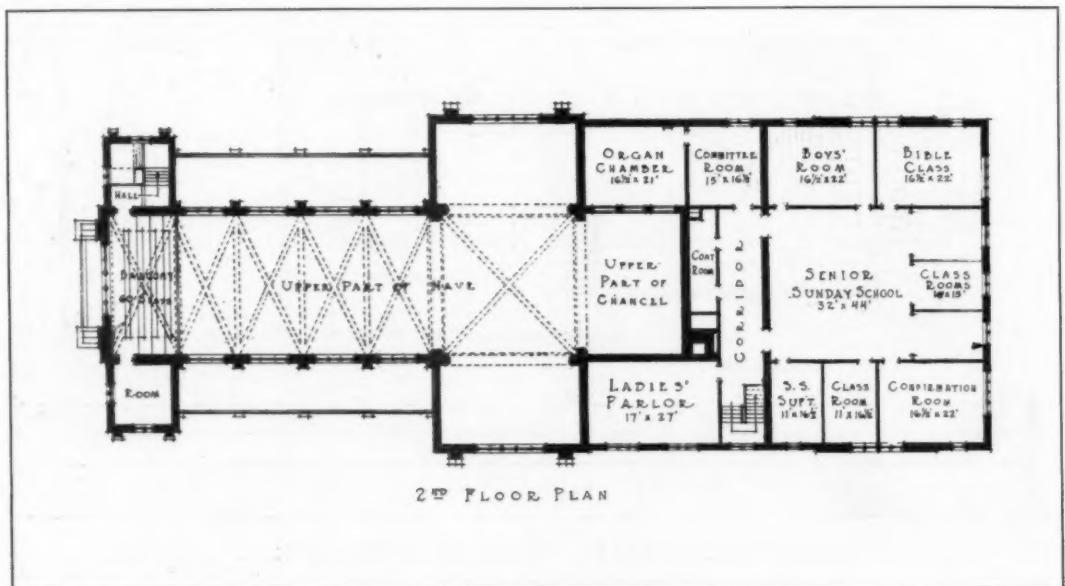




Photo by Gillette

SHOP OF JEANNE TOURNIER, INC., NEW YORK.—B. ALTMAN & COMPANY, DECORATORS



Photo by Gillies

SHOP OF JEANNE TOURNIER, INC., NEW YORK

B. ALTMAN & COMPANY, DECORATORS



Photo by Gillies

SHOP OF JEANNE TOURNIER, INC., NEW YORK

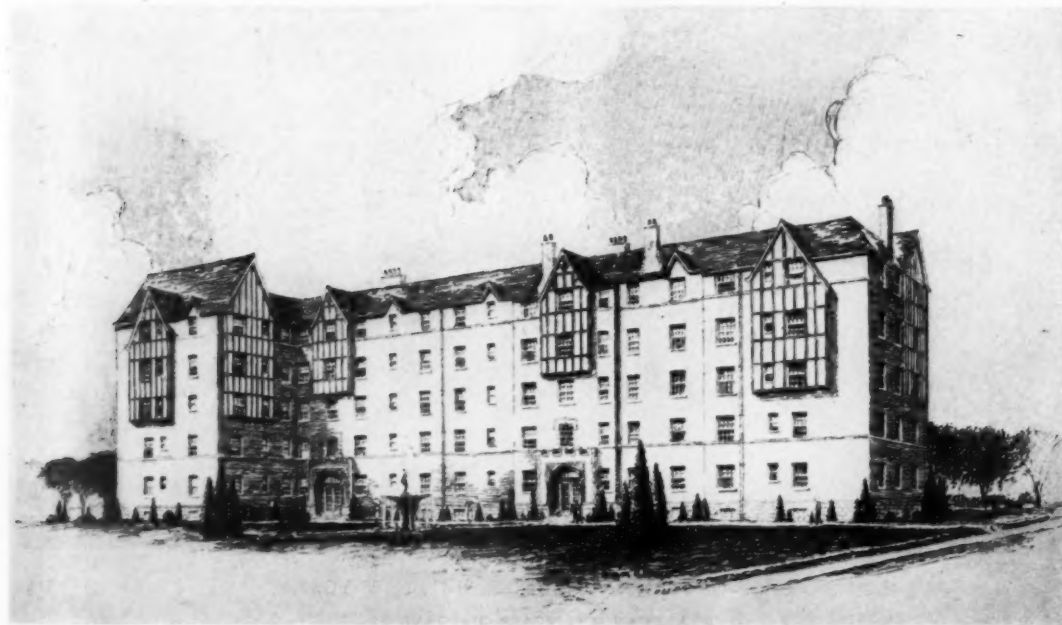
B. ALTMAN & COMPANY, DECORATORS

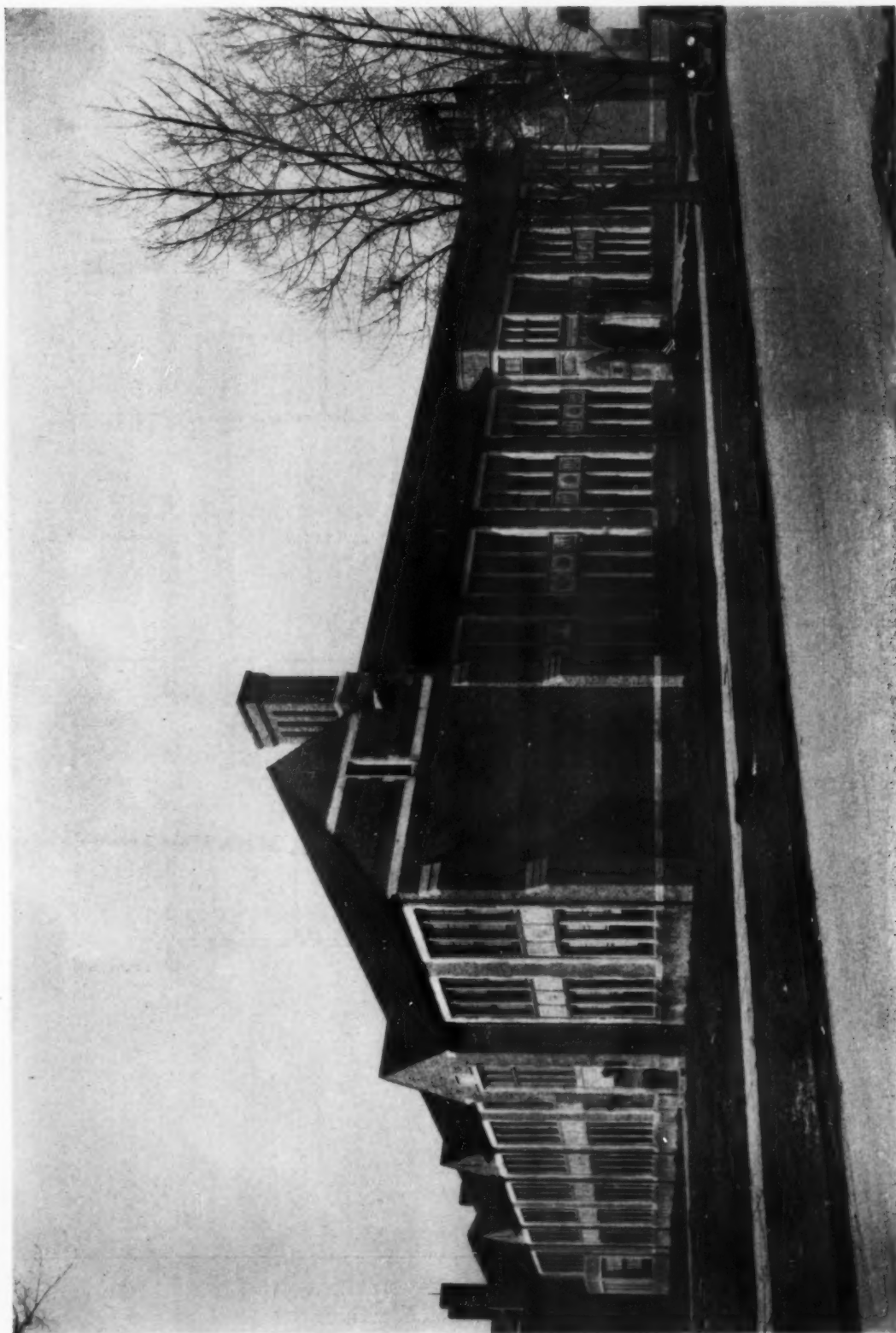


HOUSE OF KENNETH G. REYNOLDS, ARCHITECT, ALBANY, NEW YORK

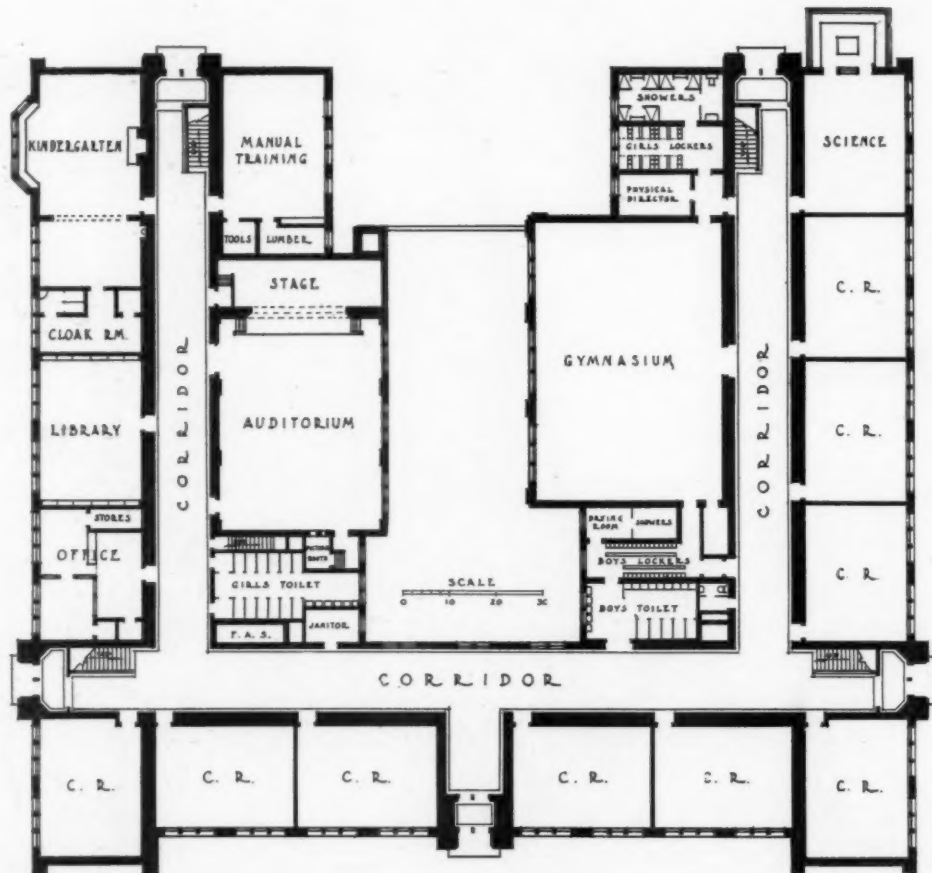
BELOW, PELHAM ARM APARTMENTS, PELHAM MANOR, NEW YORK—WILLIAM HASKELL, ARCHITECT

(Both illustrations are reproduced from original sketches by Norman R. Moore)





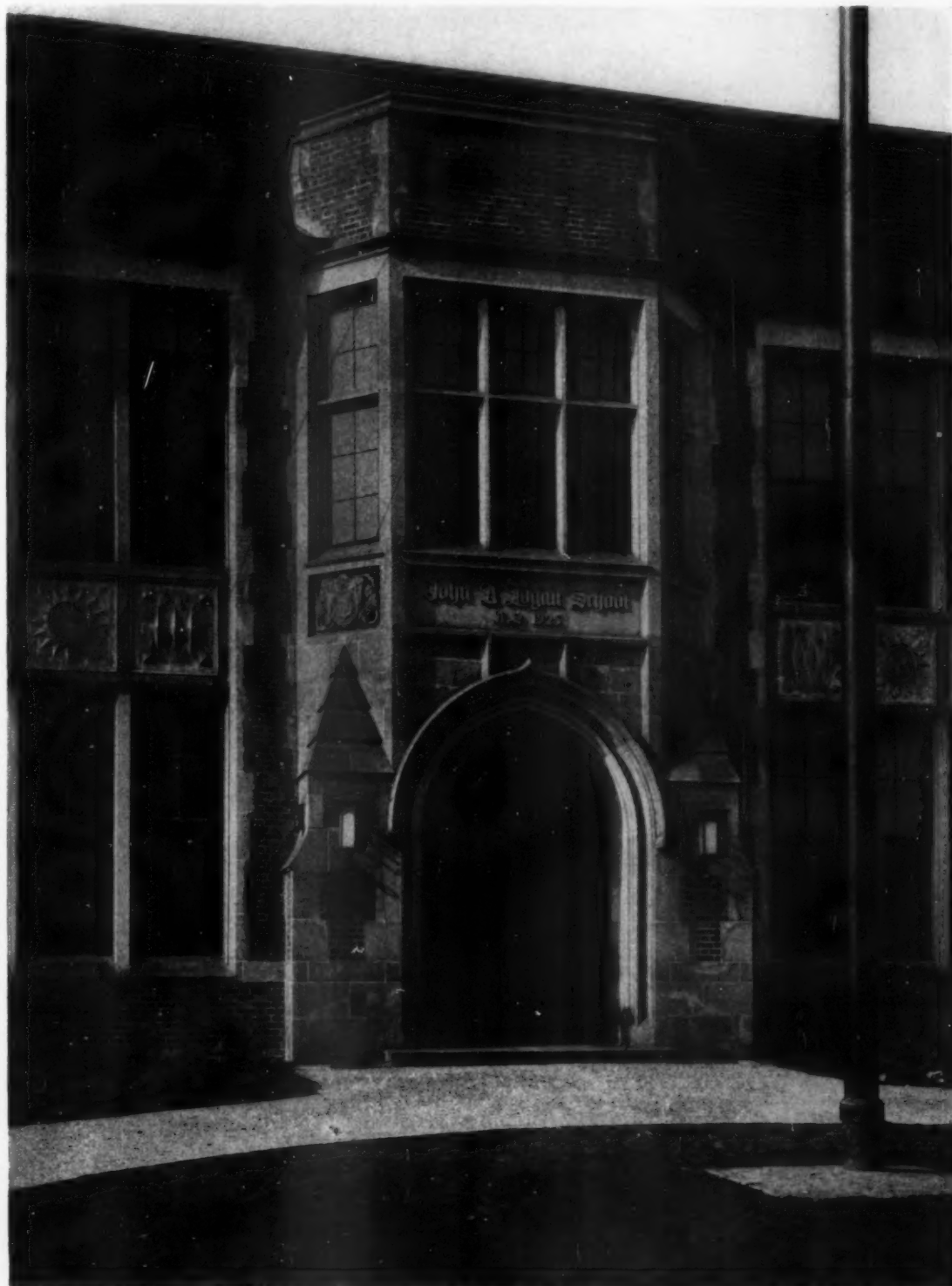
LOGAN SCHOOL, DETROIT, MICH.
McGRATH, DOHMAN & PAGE, ARCHITECTS



FIRST FLOOR PLAN

LOGAN SCHOOL, DETROIT, MICH.

McGRATH, DOHMAN & PAGE, ARCHITECTS



LOGAN SCHOOL, DETROIT, MICH.

McGRATH, DOHMAN & PAGE, ARCHITECTS



SECOND FLOOR PLAN

LOGAN SCHOOL, DETROIT, MICH.
McGRATH, DOHMAN & PAGE, ARCHITECTS



QUITE as much in thriftiness as in quaint charm, this bathroom is typically Dutch; and to both these characteristics Crane fixtures have contributed. The Venetian blue of the *Cornwith* bath and lavatory concords with the color of the Delft tile wainscoting and the waterproofed wallpaper above. Their chaste dignity of line is in keeping with the raftered ceiling. In price, like all Crane fixtures, they are no higher

than substitutes would cost; while, even to the piping and valves hidden behind the walls, there is in them an honesty of materials that bespeaks a lifetime of frugal service. Other interesting decorative schemes are illustrated in *New Ideas for Bathrooms*, a book with color perspectives, floor plans, and wall elevations, which architects consider a source of inspiration and profit. A copy will gladly be sent you on request.

CRANE

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Crane Co., General Offices, 836 S. Michigan Ave., Chicago • 23 W. 44th St., New York • Branches and sales offices in one hundred and sixty-six cities

Specifications of most products advertised in *THE AMERICAN ARCHITECT* appear in the *Specification Manual*

DOUGLAS FIR PLYWOOD MANUFACTURERS
ORGANIZED

THE announcement of the formation of the Douglas Fir Plywood Institute, with offices in Tacoma, Washington, is the result of months of careful organization work on the part of several of the leading manufacturers of Douglas Fir Plywood in the Pacific Northwest. The objects of the Institute are set forth in the Articles of Association. In part, they are: To encourage and increase the use of Douglas Fir Plywood in the United States by co-operative advertising. To establish and maintain all such lawful trade customs and usages for the protection of the members as the Association may deem advisable. To collect and disseminate statistics concerning the Douglas Fir Plywood Industry. To establish uniform grades and standards of products. To provide architects, dealers and builders with an organized and always available guarantee of quality. To constantly improve methods of manufacture.

The Articles further state: "This Association shall not, either directly or indirectly fix, regulate or control the prices, output, purchase or sale of Plywood or attempt so to do."

The officers and trustees of the Institute are all men who have been identified with the Plywood Industry for many years. They are: Phil Garland, Tacoma Veneer Co., Tacoma, Wash., President; Ed. Westman, Washington Veneer Co., Olympia, Wash., Vice-President; K. W. Steinhardt, Elliott Bay Mill Co., Seattle, Wash., Treasurer; Wm. L. Rawn, Tacoma, Wash., Secretary.

The following are Trustees: Henry McCleary, McCleary Timber Co., McCleary, Wash.; Thomas Autzen, Portland Manufacturing Co., Portland, Oregon; Thomas Robinson, Robinson Manufacturing Co., Everett, Wash.; E. Q. Walton, Walton Veneer Co., Everett, Wash. The President, Vice-President and Treasurer are trustees by virtue of their office.

Offices have been established in the Washington Building, Tacoma, Washington, where the Institute will have its headquarters.

PAINT PRACTICE, NOT WOOD, BLAMED FOR
PAINT FAILURES

UNMISTAKABLE differences in the painting characteristics of wood indicate a need for improvements in painting practice rather than an inherent lack of "paintability" of certain woods. This is the conclusion drawn by technologists at the Forest Products Laboratory of the Forest Service, United States Department of Agriculture, as a result of experimental work.

There is good reason, laboratory authorities claim, for believing that paint does not really adhere to wood, at least after the paint has dried out

thoroughly, but that it hangs on chiefly by gaining mechanical grips in minute openings in the surface of the wood. Where there are plenty of openings the paint hangs on, but where the openings are too few, or too small, as in very dense wood, the paint does not hang on so well.

To understand how the grain of wood may affect paint retention, it is only necessary to observe paint failure on woods having wide annual growth rings and in which there is a sharp contrast between springwood and summerwood. In such woods the summerwood is much denser than the springwood. Paint scales off the bands of summerwood more quickly than it does off the bands of springwood.

The real problem involved in studies of the painting of different woods, then, is to find some way of making paint adhere better to wood. If this could be accomplished it is likely that the durability of paint on all woods would be improved and that the differences in their painting characteristics would largely disappear.

PERSONALS

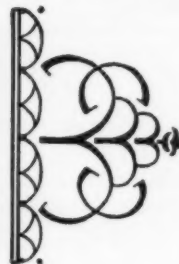
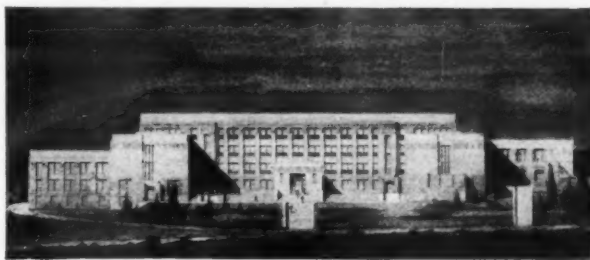
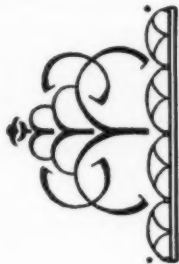
Albert R. Martin, Architect, announces the removal of his offices from 3138 Sheridan Road to 664 North Michigan Avenue, Chicago, Illinois. Mr. Martin would appreciate having manufacturers' samples and catalogs sent to the new address.

BUILDING TRADE EMPLOYERS' ASSOCIATION
SAFETY MEETING

THE first Safety Meeting of the Building Trade Employers' Association of New York City was held September 27 in the Engineering Societies Building, 25 West Thirty-ninth Street, New York City. The purpose of the meeting was to emphasize the importance of safe methods of construction, with the hope of eliminating accidents. Discussion related to the following topics: how accidents on platform hoists used for hoisting material can be reduced; what can be done to reduce the number of accidents on swinging scaffolds; how to keep material and tools from falling on the men below; the keeping in place of guard rails around elevator and air shafts and around other openings in floors and roofs; and keeping stairs and passageways free from rubbish and obstructions.

A CORRECTION

On page 344 of the September 5th issue, we published a rendering by Norman R. Moore, and listed the architect as Charles A. Platt. The name of the architect of the house should have read Charles B. Platt. The house was that of Senator Westall.



HERRON HILL HIGH SCHOOL, Pittsburgh, Pa.
Architects—Jas. T. Steen & Sons
Contractor—Edw. H. Canon

CARNEY CEMENT MAKES A WONDERFUL WINTER MORTAR

MEN who try Carney Cement for their winter work continue its specification year after year. In winter construction, Carney retains its characteristic mixing and masonry advantages of warm weather—it mixes quickly (no lime is needed) and its splendid plastic qualities assure maximum speed from the bricklayers.

But the really important point about Carney for winter is this—after freezing solidly in the wall, it will set as hard as any summer job you ever saw.

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DIOCESE OF ERIE ORPHANAGE, Erie, Pa.
Architect—J. P. Brenot
Contractors—Kirschner Bros.

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17

A LETTER TO THE EDITORS

August 29, 1928.

The American Architect,
New York City.

Gentlemen:

Your article entitled, "The Speculative Builder," in the August 20th number invited suggestions that might better the work of the "speculative builder."

I would not presume to offer a panacea for the present situation of the speculative builder, to convert him over night or to educate the public, but as a graduate of the Architectural Department of the Massachusetts Institute of Technology, and now operating as a speculative builder, I feel a common understanding with the architects in general and the criticisms in your editorial. I must first, however, exempt myself from the type of speculative builder you refer to who appropriates the design and planning of an architect. It has been my experience in small house designing and building that it is necessary to create rather than re-create in combining art with economy, perhaps because very few architects enter the field of small house work.

The discovery of the great gap that exists between the work of recognized architects and the work of carpenters who have, through their use of the gullible public, prospered to the point of general contractors, appealed to me as an opportunity to apply the purity of art in a most practical manner and I have proven this possible both from an artistic and financial point of view.

In communities such as Rochester, N. Y., where the majority of the public is educated to know what is good and demand it, it is necessary, to be successful, to harmoniously blend "the thinking in terms of art," with a "keenly developed business mind," as you expressed the differences between the architect and the speculative builder.

I suggest that you fight fire with fire by appealing to the sale-sense of the speculative builder. Were the architects in each community to recognize publicly the expression of art in small speculative houses, marking a certain house as the work of a master craftsman, this would at once assist in the sale of this property and in this fashion the public would soon look for and demand the construction of homes made manifest in brick, stone and timber that would guarantee to them a definite criterion of craftsmanship. Recognizing this mark of distinction as an encouragement to sales, the speculative builder would have to rise to the standard thereby established.

I feel that the day is now, that the public appreciation of good in art is keen and real and if architecture is to correct the atrocities that have been erected in its name in suburbs all over the United States, it must be through the guidance, encouragement and inspiration of the recognized architectural authorities.

Sincerely yours,

HERBERT C. WILLIAMSON,
WILLIAMSON & SLAYTON,
Rochester, N. Y.

PAINT DISCOLORATION USUALLY CAUSED BY EXCESSIVE MOISTURE

THE theory that paint applied to certain kinds of wood commonly used as siding for building purposes will necessarily discolor is unsound, according to observations recently made by the Forest Products Laboratory, United States Department of Agriculture. Laboratory officials who have made a study of this problem maintain that the paint discoloration is usually found on houses built in late Summer, Fall, or Winter, particularly in cases where the woodwork has accumulated excessive moisture from some source. Plastering in cold weather, it is claimed, accounts for many cases of paint discoloration. Part of the moisture evaporated from the

plaster condenses on the back of the siding wood and sooner or later passes through the siding to the under layer of the paint film.

Experience indicates that in houses which have been thoroughly dried out before painting, this condensation of moisture and the consequent blistering and discoloration of paint on the outside of the building are usually avoided.

While paint blistering and discoloration are more common in the case of new houses, they may occur in old houses in which excessive moisture content has developed for some reason. They can be prevented in the case of a house under construction by thoroughly drying the house before the paint is applied. In frosty weather it is necessary to keep the building heated to hasten drying and prevent plaster from freezing. Heat is also desirable in damp weather.

If paint discolors or blisters in an old house, the reason for any unusual moisture condition must be ascertained and the condition corrected.

When paint discoloration has already developed the remedy is to wait until the house is dried out. Frequently the discolored portion may then be washed off with soap and water, or if it proves more resistant, with cloths moistened with denatured alcohol. It may be necessary in some instances to apply another coat of paint, in which case no reappearance of the discoloration is ordinarily to be anticipated.

NEW APPOINTMENTS TO FACULTY AT CARNEGIE INSTITUTE OF TECHNOLOGY

NEW appointments to the faculty of the Department of Architecture at the Carnegie Institute of Technology in Pittsburgh for the coming college year, it is announced, include Raymond A. Fisher, of Swissvale, Pa., and Kindred McLeary, of Columbia, Texas, as assistant professors, Paul K. Schell, of Pittsburgh, as massier, and James Robertson, of Edgewood, Pa., as junior assistant.

Mr. Fisher is a former student of architecture at both Carnegie Institute of Technology and the University of Pennsylvania. He won the Logist Paris Prize in 1921, the silver medal of the Beaux Arts Institute of Design in 1921, and qualified for the Final Paris Prize in 1922. He has been in private practice for 13 years.

Mr. McLeary was graduated from the University of Texas in 1925 with a B.S. degree in architecture. He has studied at the Fontainebleau School of Fine Arts in Paris, and at the French Academy in Rome as winner of the Grand Prix de Rome. During the past college year, Mr. McLeary has served as adjunct professor of architecture at the University of Texas. Messrs. Schell and Robertson are undergraduate students of the Department of Architecture.



Couldn't the Architect foresee this?

This one bill wipes out all we saved.

I know, Mr. Olds. It isn't the first one we've had; and I'm afraid there'll be more like it.

But surely this is abnormal. These pipe lines aren't a dozen years old. What does it mean?

Cheap pipe. That's about all you can expect from it, in our kind of service and with our water what it is. Good wrought iron lasts at least twice as long. Any experienced architect ought to know that.

What are we using for all these replacements? The same stuff?

No indeed, Mr. Olds. Genuine wrought iron. Byers—the best that's made. Of course it's rather discouraging to patch up with good pipe when you know other parts are sure to break down shortly. But in the end, we'll have a complete Byers installation.

Shall we be tearing down and replacing the same walls and floors two or three times over?

Oh, no, Mr. Olds! We look out for that. Of course, we don't open up a section until we have to; but when we do, if it's in a concealed place, and hard to reach, we see that every inch is replaced with Byers Pipe before we leave it.

It's a pity we allowed the original pipe specifications to be changed. But it looked like an easy way to save money—at the

time. Guess the architects knew what they were doing when they specified Byers. But what gets me is this: Why didn't they object more strenuously when we set out to substitute cheaper pipe?

THE incident related is only too typical of what is taking place in buildings of every type, in every part of the country, erected ten to twenty years ago and equipped with cheaper, less rust-resisting pipe than Byers. Repair expenses, even for a few failures, soon wipe out everything saved initially, and become heavier from year to year.

Byers Pipe, because made of highly rust-resistant wrought iron, costs from 60 to 80% more than ordinary black and galvanized pipe, but installed in the system, it adds only about 5% to the cost. Thus, for 5% more, you obtain a system which will last from 100% to 200% longer.

A. M. BYERS COMPANY

Established 1864 Pittsburgh, Pa.

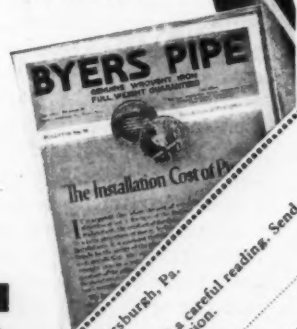
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Also look for name and
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Gentlemen:
I will give Bulletin No. 38 a careful reading. Send me a copy without obligation.

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BOOK NOTES

PICTURES AND PAINTING

IN most of the newly written books that have come to us for review, pedantry and art are so closely intermingled as to cloud the topic and leave the reader, who is naturally a searcher after truth, in a mental state of indecision. The feeling among certain classes that art is a luxury, that it has a language all its own, and that the hidden secrets may only be found by those who are equipped with much learning, or who have been born to the purple and enrolled themselves in the highest field of mental training, is largely due to the exaggerated literary style of those who write on art. The best expression of the painted picture is that where the artist has succeeded in presenting his subject in the simplest but most emphatic form. And by that we mean that the appeal to the non-technical observer is through those emotions that are inborn and not always the result of a higher education.

We are reminded in this connection of a clever cartoon, by Tenniel, we believe, that appeared in an issue of *London Punch*. "How did you like the new minister?" asked the Squire of Giles, his gardener, as they met on the church lawn one morning after service. "I like him well enough," answered Giles, "but I don't think he is so very bright. I could understand every word he said." The point lies, of course, in the fact that the new minister was a clever man as he was able to clothe a great thought in words so simple that even Giles could understand.

If writers on art topics would keep this idea in the forefront and present their topic in the simplest form of expression, education in art would advance more quickly and result in a wider diffusion of knowledge. We assume that books on art are written for those who do not know. It seems, therefore, essential that the approach to the reader's interest should be along lines of thought and comparison easiest understood.

We have before us for review a work entitled, "A Simple Guide to Pictures and Picture Making," by Margaret H. Bulley. This is an excellent effort and presents its subject in the simplest form of expression that a topic so comprehensive could be put. The book is grouped into two parts: the first a general review of art, the second an outline of painting in the West. We have read the book from cover to cover and laid it aside for a second reading and also as a work that we felt we could conscientiously recommend to some seeker after truth.

Naturally, the field traversed has been many times travelled and to one who hopes he knows the history of art, there is little that is new to him. But the style is so intimate, the whole topic so simply, yet so forcibly, expressed, that it is a pleasure to wander over a field so well known with a guide who is able to clothe well understood facts

with a sense of novelty and in an attitude of respect that seems religious in its purity of thought.

This is a good book to have on the library table and above all one that may be given over for perusal by our children who we are anxious should lay a correct foundation for the study of art.

A Simple Guide to Pictures and Painting, by Margaret H. Bulley. Full cloth, size 5x8 inches, price \$3.00. E. P. Dutton & Co., New York.

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HOSPITAL SPECIFICATIONS

IT is difficult to conceive of a more difficult subject to write on than architectural specifications. A number of writers have attempted to develop the topic in book form, with doubtful success. Of the articles that have appeared, probably those of greatest value have dealt with the methods used by individual specification writers. The subject is one of many ramifications that does not lend itself to a "how to" book.

A book has recently come to our desk entitled "Specifications for a Hospital," that will doubtless interest all architects and specification writers and especially those who design hospital buildings. We are of the opinion that more real information on specification writing can be obtained from reading a well prepared set of specifications than through any written description of how it should be done. For this reason the present volume appeals to us as a practical book.

Through sketch plans, a few detail drawings and a photograph of the Chester County hospital and Nurses Home at West Chester, Pa., the reader is able to visualise the building for which the specifications were prepared. This hospital was designed by York and Sawyer, architects, and the complete specifications for all trades for the building are included in the volume. Wilford W. Beach has written the preface and comments on the specifications. As Mr. Beach states, "While there may be 'nothing new under the sun', there are, nevertheless, many new combinations, year after year, of old materials and of new methods for their placement." This is a worth while book on the subject.

Specifications for a Hospital, York & Sawyer, Architects, with notes and comments by W. W. Beach. The Pencil Points Press, Inc. 500 pp. Illustrated, bound in buckram, size 8 1/2 x 11 inches. Price \$6.00.

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SYDNEY TECHNICAL COLLEGE YEAR BOOK

THE YEAR Book of the School of Architecture of Sydney Technical College has just reached our desk. It consists chiefly of reproductions of the work of students in classes in architectural drawing, measured drawings, design, etc. There are also descriptions of various medals and awards offered by the college. The book is commendable for the neatness and style of its make-up.

"BEST" for the New City Hall, St. Joseph, Mo.



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AMERICAN ARCHITECTURE

REVIEWED BY C. H. BLACKALL

THIS book is admittedly based on the author's published researches on single topics and is essentially a series of essays on the different periods and styles which have found expression in this country, being sufficiently correlated to constitute a very fair and interesting perspective of the development of architecture in the United States. He carries the survey down to the very last experiment of the modern city as typified in the recent telephone buildings and the American Radiator Building. The author is never carried away by enthusiasm. The Colonial style, which has been so praised as unique and complete in itself, he admits was provincial and essentially in leading strings, and only with the founding of the Republic did the creative spirit appear. He has a very sane analysis of the influence of French architecture on our development, and the chapter entitled "What is Modern Architecture?" includes a very illuminating recognition of the great leaders who have done so much to bring architecture to its present state. It is a book to be read and thought over, and while it is complete in a certain sense as a historical presentation, a very acceptable feature of it is the underlying thought which seemed to have prompted the various essays and permitted them to be so continuous in their relativity. There is added to it a very admirable bibliography of the various subjects treated, giving a list of books, biographies and magazines through which one could follow in detail all the growth of our national styles.

American Architecture. By Fiske Kimball. Published by Bobbs-Merrill Company, Indianapolis and New York. Price. \$4.00.

NEW HANDBOOK ON STEEL CONSTRUCTION

HANDBOOKS on any type of construction that include between their covers all the useful information required to use that particular system in the structural design of buildings, are of inestimable value. This value is largely determined by the extent to which unnecessary data is eliminated and through the including of information pertaining to other materials that are closely related or that are frequently used in conjunction with each other. Accurately prepared handbooks are time-savers to the busy architect or engineer, since the desired data is condensed and consolidated into one volume and provides many "short-cuts" in the form of tables and charts that save laborious calculations. The first edition of the "Steel Construction" handbook recently prepared by the American Institute of Steel Construction, Inc., is a volume of the type referred to. This book went to press in December, 1927, and will be found complete to that date. Designing data for new steel sections recently produced by various rolling mills are included. Stand-

ard specifications for structural steel for buildings and for fireproofing structural steel buildings will be found within its pages as well as the A.I.S.C. code of standard practice, and a history of steel and iron. General tables, properties of sections, formulae for beam loading, dimensions of sections, technical functions, and a large volume of general information are given. This edition combines the information contained in previous publications of the Institute, to which has been added much new material.

Steel Construction. American Institute of Steel Construction, Inc., 285 Madison Avenue, New York City. 384 pp. Ill. Size 5 x 8 in. Price \$1.50.

A BOOK ON KITCHENS

THIRTY thousand kitchens have been built in hotels, hospitals, schools, clubs, restaurants and institutions in the past five years. Of this total, J. O. Dahl, author of a book entitled "Kitchen Management," estimates that over twenty-five thousand are operated with excessive overhead due to errors in design, construction and equipment.

"Kitchen Management" explains the principles and practices of well-designed quantity kitchens which make it possible to cut costs and increase profits. Mr. Dahl has worked in, or studied, 614 quantity kitchens, and interviewed several thousand architects, managers, consultants, superintendents, teachers, chefs, stewards, kitchen engineers, and manufacturers of kitchen equipment. Over two hundred of them have actively co-operated in the writing of this interesting and profusely illustrated book.

The author takes up every phase of kitchen design, construction, and administration. The ideal kitchen is described with numerous illustrations which show just how and why it saves time and money. Pictures of floor plans give examples of all types of quantity kitchens, and the different departments that make them complete.

Kitchen Management. By J. O. Dahl. Board covers, size 6 1/2 x 9 1/2 inches; 365 pages; many illustrations and charts. Harper & Brothers, New York City. Price \$5.00.

A PARALLEL OF THE ORDERS OF ARCHITECTURE (GREEK AND ROMAN)

REVIEWED BY C. H. BLACKALL

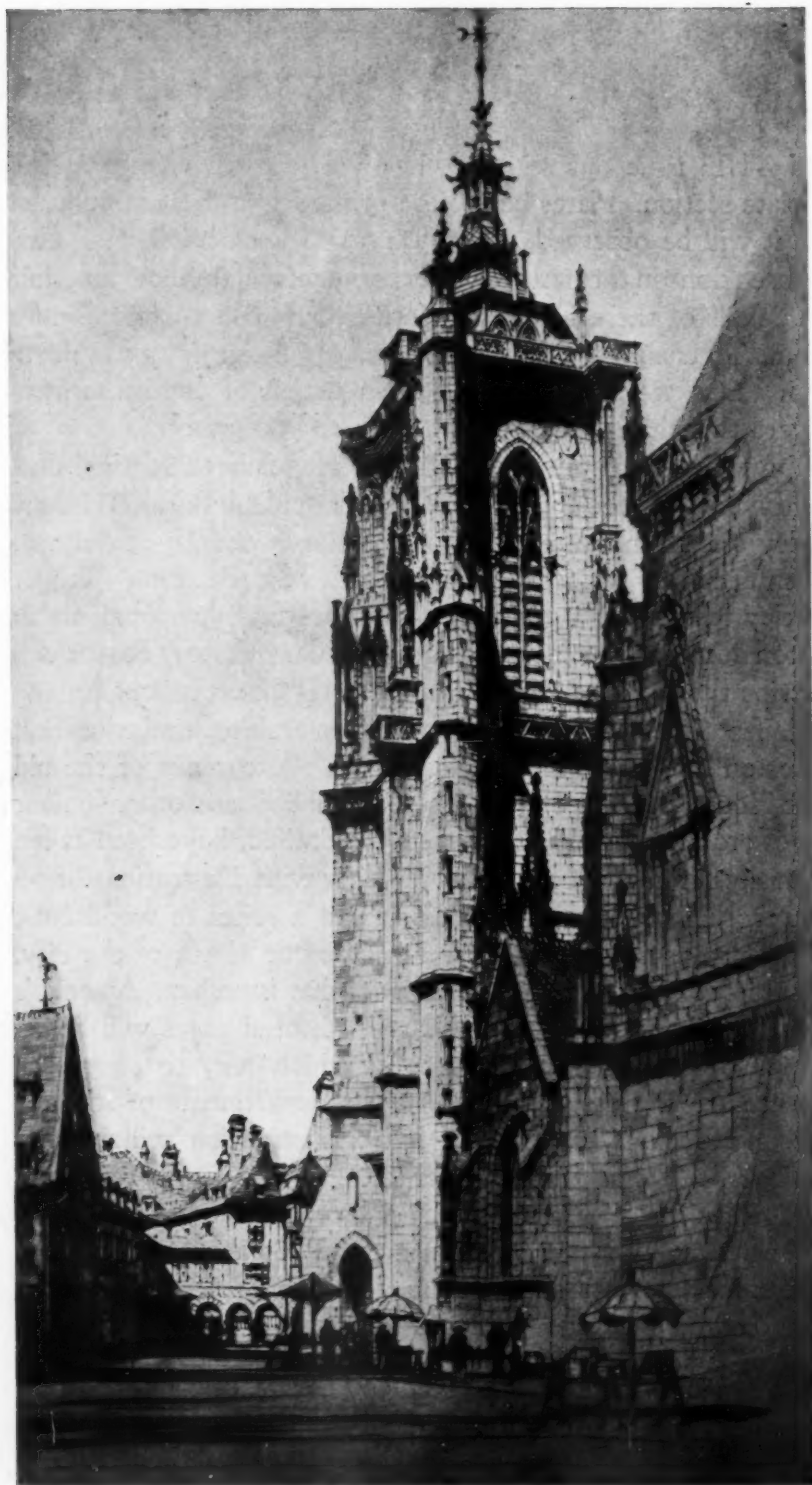
THIS is a series of reprints from the original French works and includes all the standard examples of the use of the Five Orders in Greece and Rome. It is an inexpensive book, is very usable, the selections being quite as useful as the originals, while being much less expensive. It is a handbook for the student that will always be acceptable even in these days of the disdain of the Five Orders.

A Parallel of the Orders of Architecture (Greek and Roman). By Charles Normand. John Tiranti & Company, 13 Maple Street, London. Price 6 shillings.

IN THIS issue our readers will notice a slight change in the plate section. Plates heretofore printed with brown duotone ink, it will be observed, are now printed with black ink. This has been done in the nature of an experiment to determine whether the details of these illustrations are clearer, and therefore more useful. To enable us to make future issues of this journal of maximum value, we shall welcome the reaction of our subscribers toward this change. Please tell us which you prefer. ~ ~ ~ As previously announced the issue of November 20th will deal exclusively with the architecture of Metropolitan Boston. Hubert Ripley writes on Boston previous to the twentieth century, in an entertaining article, which he calls "Sic Patribus." Roger Greeley tells, in his own way, of architectural developments in Boston during the twentieth century. William Stanley Parker will describe the work of the Boston Planning Commission. Among other feature articles there will be one on architectural education in Boston by James Ford Clapp. Special photographs of the old State House, the new State House, Faneuil Hall, and other familiar bits of architecture that are generally admired, have been taken especially for this issue. These, together with illustrations of recent work in Metropolitan Boston and a series of wood cuts, etchings and water colors of the picturesque aspect of the city, will present a valuable cross section of what is perhaps America's most American city. The number of editorial pages will be increased to provide enough space in which fully to cover the architecture of Boston. ~ ~ ~ The departments of Interior Architecture, and Engineering and Construction will be suspended in the issue of November 20th. ~ ~ ~ To return to the current issue, we call particular attention to the article by Arthur North in the Engineering and Construction section, "The Experience of Buildings, Some of the Exigencies of Modern Architectural Practice." This article presents a new consideration in the design of modern buildings.

November 5, 1928.

The Publishers.



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THE AMERICAN ARCHITECT
November 5, 1928