

# BUILDING NEWS

Who would cut the cherry tree? I would, says the Jefferson Memorial Commission; I would with my little hatchet.

Neither "style, system, dogma, formula, nor vogue," explains Herr Gropius to the young ladies of Wheaton College.

French utilities paid for the Palais de l'Electricité, Mallet-Stevens designed it, and Raoul Dufy adorned it with the world's largest mural.

Not figuratively but literally "Greek" is Pittsburgh's latest; and it's dedicated to science.

Mr. Hershey's hockey team plays on pink-and-green ice under America's largest single-span concrete arches.

51,894 applicants for 21,065 apartments, PWA's Howard Gray reminds us.

Miscellany: 3 new factories. 6 new paints. 7-room house wrapped in cellophane. . . .

**ARCHITECTURAL**

*Record*

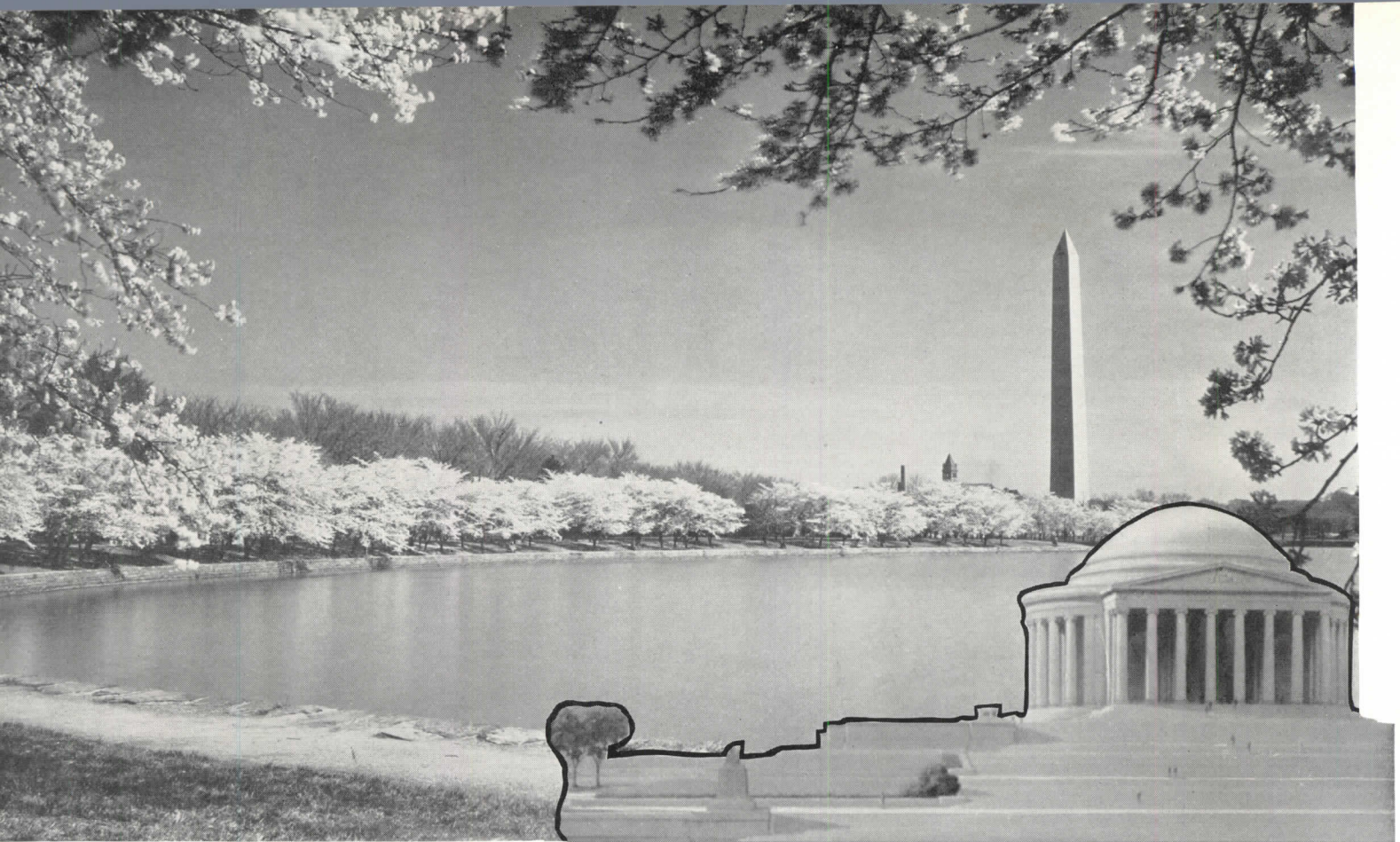
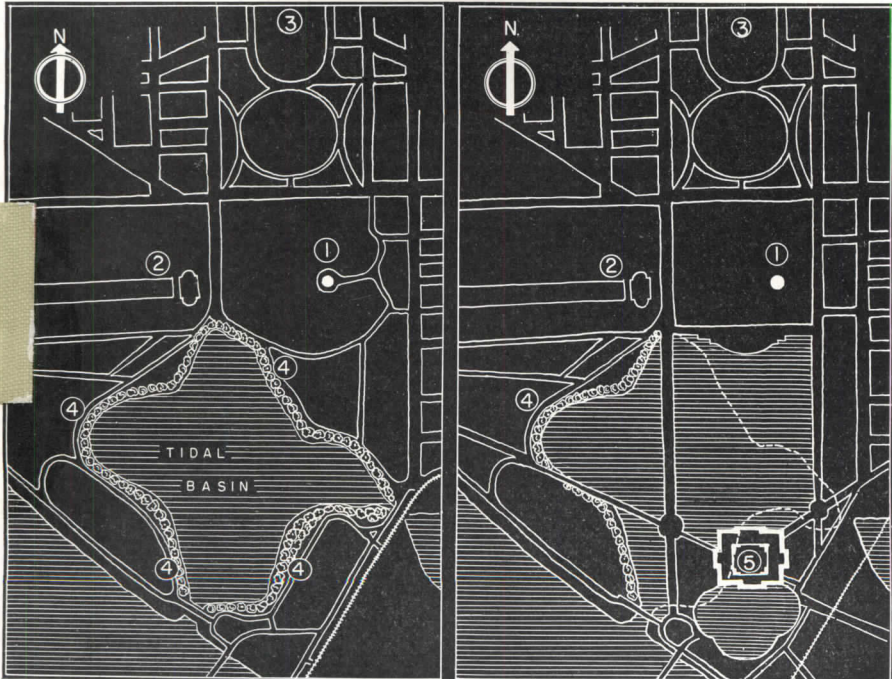


Photo by Ewing Galloway    Insert by Peter A. Juley & Son

When, in the 1780's, L'Enfant drew up his plan for Washington, the site of the Tidal Basin was a swamp; and when, over a century later, the McMillan Commission "modernized" and expanded L'Enfant's scheme, the site was still a swamp. Not till several years later

was it dredged, the lovely and informal lagoon created. Planting of the cherry trees — gift of the Japanese people — around its periphery was almost inevitable; they required an informal setting and the water increased their effectiveness.



1. Washington Monument. 2. Lincoln Memorial Pool. 3. White House. 4. Cherry Trees. 5. Proposed Jefferson Memorial.

The Basin as it is today (left) and as it will be if the accepted design is carried through (center). The Basin will be considerably expanded, symmetrized by means of a causeway, and a new and formal reflecting pool created between the Memorial and the Potomac. Since the Washington Monument is off axis with the White House, it is proposed to shift the center of gravity of the Monument park by means of planting. The scheme also involves diversion of traffic from the present bridgehead and relocation of the Southern Railway tracks.

# JEFFERSON MEMORIAL RAISES STORMY DISCUSSION

## Proposed Destruction of Cherry Trees Attacked and Defended

The "battle of the century" raging over the accepted design for the Thomas Jefferson Memorial last month reached new heights in the nation's capital. So great was popular opposition to the project that the 12-man Congressional Commission, headed by Tammany's John J. Boylan, was forced to call congressional hearings on architect John Russell Pope's plans for the \$3,000,000 memorial. While attacked (and defended) on a variety of grounds—its cost, its design, its use, the secrecy surrounding the selection of its architect—the Memorial was most criticized for its site—the center of Washington's famous "cherry tree" Basin.

### D.A.R. protests

Central to the discussion of the site was the problem of the cherry trees—over half of which would be lost by the replanning of the site—and it was around this point that firing was heaviest. Reminding us of "international understanding" between U. S. and Japan, the D.A.R. passed a resolution opposing any project "that will in any way lead to the removal and destruction of these trees." And the Washington Board of Trade, mindful of the tourists that each spring flock to see the cherry blossoms (213,000 saw this year's festival) went on record as opposing removal of the trees or changing "in any way the contours of the Tidal Basin." Senator Elbert Thomas, member of the Commission who originally opposed the Basin site, said the trees constituted "one of the finest monuments in the world." Said the *Washington News*: "To achieve a balanced and formal regularity—suitable to Louis XIV's Versailles but totally alien to everything for which Jefferson stood—the name of the latter would be associated with an act of landscape butchery certain to bring denunciation from every quarter of the Union."

### When is a cherry a cherry?

But defense of the cherry trees seemed definitely to nettle Memorial Commission Chairman Boylan. "Let us analyze these trees," said he. "They cannot correctly be called cherry trees because they bear no cherries. Once a year they blossom, but their blossoms have no fragrance . . . the life of those trees is about twenty years; some of them are pretty old and will have to be replaced soon anyway."

Misinformation on several points is Chairman Boylan. Although no claim that they bear fruit has ever been made, botanists have no difficulty classifying the trees as cherries

since, over a period of centuries, their fruit-bearing proclivities were carefully bred out of them. Of the 5 varieties in Washington, 3—the Jonioi, Takinioi and Surugadainioi—are fragrant, according to U. S. Department of Agriculture. And the life-span of the trees is from 300 to 400 years.

The site was opposed on many other grounds, however. Said Francis P. Sullivan, chairman of the A.I.A. National Capital Committee: "It has been repeatedly stated that the selection of the site was based on a desire to complete the L'Enfant plan. This is an obvious error. The L'Enfant plan does not contemplate any structure at this point and L'Enfant himself repeatedly stated his purpose of leaving the view of the river from the White House unobstructed." And the League for Progress in Architecture, in an open letter to the President, said: "The essential point is that L'Enfant, who planned perceptively, intended that the entire south side of the Mall, and also of what is now Potomac Park, should be kept free of important buildings for the very good reason that any architecture seen from the North is constantly in shadow, and therefore merely a silhouette against the sky."

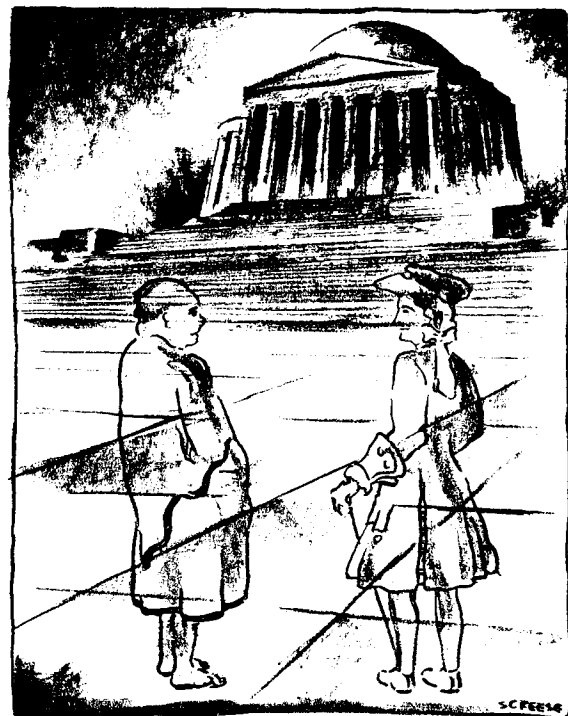
### Fiske Kimball defends

Dr. Fiske Kimball, of the Pennsylvania Museum of Art, appeared before the hearings to defend the site, as did the two great-great-grandsons of Thomas Jefferson who are on the 12-men Commission—Hollis N. Randolph and Thomas J. Coolidge. "The McMillan plan named this as one of the monumental sites," said Randolph. Frederick Law Olmsted, sole surviving member of the McMillan Park Commission of 1901 which "modernized" the L'Enfant plan, warned that the Tidal Basin project "was a leap in the dark with failure more likely than success." In the same vein, the American Planning and Civic Association through its president, Horace M. Albright, thought "the Commission could find a more suitable site for the Thomas Jefferson Memorial."

### A perennial discussion

Largely confined to professional circles was criticism of the design of the Memorial itself. There was far less storm, although the classic-vs-modern discussion—perennial in the capital with the classicists consistently winning—again raised its ugly head. Said the open letter of faculty of Columbia's School of Architecture, "we protest that the chief objective of any such

(Continued on next page)



"I'm Emperor Hadrian and that's my temple—if you'll pardon me for saying so, it isn't a bit like you."

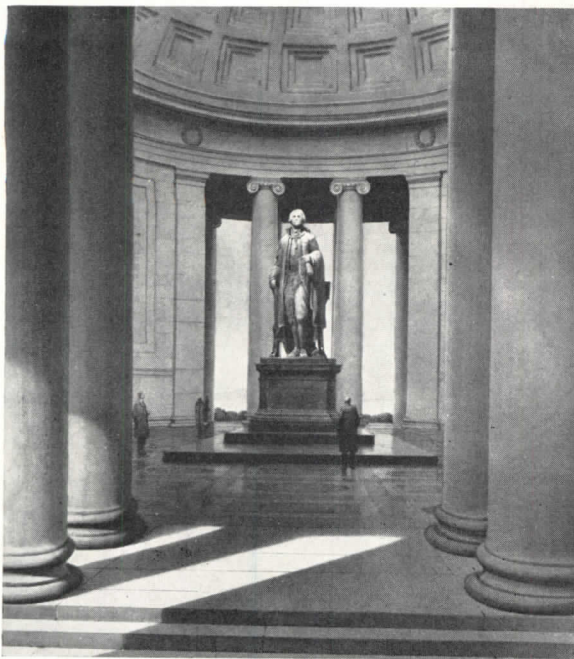


"No, Annie, he wasn't an Emperor—he was a Democrat."



Central bay, Pope design for Mellon Gallery.

Acme



**THOS. JEFFERSON ATOP HIS PEDESTAL**  
in John Russell Pope's accepted design.

memorial is to express and to commemorate the character of Thomas Jefferson, the great statesman and educator, who was such a powerful and liberating influence during the formative period of America, not only as a liberal democrat, but also as a progressive architect. We believe that the monument, if built as now projected, would be a lamentable misfit both in time and place." "It is true that Jefferson used the 'classic' style," admits the League for Progress in Architecture. "But in his day the 'classic' was the natural expression of architecture, there was no other. Architecture today concerns itself with the design and use of space in relation to people and their needs. The day of the 'monument' is over."

#### "Jefferson himself would indorse it"

The Pope design was not without its defenders. In New York City a round robin letter signed by Archibald Brown, president of N. Y. Architectural League, Lawrence White, of McKim, Mead & White, James E. Frazer, Harvey W. Corbett and Julian Levi, stated that "the present design for a memorial follows Jefferson's ideals, and any other style would be ruinous to the Tidal Basin set-up." Back in Washington J. W. Adams said: "The spirit of Jefferson must recognize his own hand work in the masterful and sympathetic design of Mr. Pope. There is no doubt Jefferson would be its chief proponent."

#### Mumford et al. "incredulous"

Professionals were especially alert to the secrecy surrounding the award of

the design commission. In a letter to the *New Republic*, Lewis Mumford, Catherine Bauer, Joseph Hudnut, William Zorach and others view the award without a national competition as "an incredible proceeding for a public monument of such importance" while the Columbia faculty believes that "only by an open nation-wide competition or series of competitions can the creative genius of America find an opportunity of expressing itself as to what the character and form of such a monument should be." Said the League for Progress: "We do not know the circumstances surrounding the selection of Mr. Pope. He is titular author of many buildings of importance. So are many other architects. We do not—could not—question his ability. But we do question the right of whoever it was awarded the work to him, to do so without giving an opportunity for the architectural profession to express itself through competitive programs."

#### While in Congress—

These views had their repercussions in Congress. Protesting what he termed the "high-handed and star-chamber" methods of the Memorial Commission, California's progressive Rep. Byron Scott prepared a bill to prevent location of *any* memorial in the Basin, while Rep. Allan Tredway urged the House to withhold the \$500,000 initial appropriation. Rep. Otha Wearin has presented a resolution to the effect that the A.I.A. be empowered to hold a national competition, but doubt was expressed that Congress could invalidate any contract between the Commission and Mr. Pope.

#### \$3,000,000 on a monument?

There was relatively little discussion of the Commission's insistence that Jefferson be memorialized by means of a "temple monument" although various suggestions of a stadium, a library or even a university have been advanced. But both Senator William Borah and architect Frank Lloyd Wright spoke against the whole idea of spending \$3,000,000 on a monument. "If we want to manifest our sincere respect for the great political philosopher and humanitarian," said the Senator, "we will not at this time attempt to build a \$3,000,000 to \$10,000,000 monument." Most trenchant of all was Mr. Wright. He characterized the proposed monument as "an arrogant insult" to the former president. Capital architecture as a whole, he said, embodied the "sacrifice of the living spirit to the dead letter," adding up to a "total confession of impotence that no ignorance whatever can excuse to the young America that will be taxed to pay the bills."

#### Non-profit Memorial Urged by A.I.A.

Exclusion of the profit-motive from the proposed New York State War Memorial at Albany was the nominal demand of a recent resolution of New York's A.I.A. chapter. Urging reverence for those who gave their lives in "defense of their country," the A.I.A. resolution attacked the recently-created Memorial Authority for its plans to "commercialize" the Memorial by including office and garage space in the building.

Largely put through by American Legion pressure, the Memorial act is unusual in that it appropriates no funds for the structure provides only that Memorial Authority must sell bonds to get necessary funds. Memorial must therefore be designed to pay for itself with state as chief tenant.

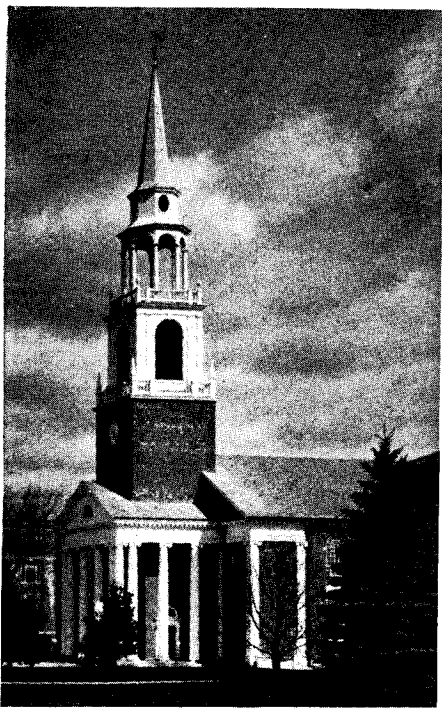
This resolution also urges the Authority to give up its plan for hiring no private architects. "The best interests of the State are not served," it warns, "nor are the best artistic results obtained by such a procedure." Instead, it is urged that a state-wide competition be held for the selection of designer.

#### Vertical and/or Horizontal Discussed by IFHTP

Among the many conferences in Paris will be the joint congress in July of the International Federation of Housing and Town Planning and the International Housing Association. Reports will fall into three main divisions covering the major aspects of the two associations' work. They will include information as to legal basis for planning, both regional and national in the various countries, and as to national or state plans in course of preparation.

Comparative merit of two divergent schools of thought in planning (vertical and horizontal) will be discussed from the standpoint of theory and practice. Case for theoretical requirements of a given population will be stated from both sides, while a practical comparison will be made between three different methods of housing a population of 5,000 in a residential quarter of 125 acres, (a) in single-family dwellings of one or two floors high, (b) in multi-family dwellings four floors high, and (c) in "tower" buildings of any desired height.

Reports on financing the small dwelling will amount to a survey of the interrelation of income, building costs, standard of living, and governmental and municipal subsidies. By study and comparison of available information, it is hoped to standardize some of the legal and financial measures necessary for a rational balance between rent and income among the working class.



**IN THIS RALPH ADAMS CRAM CHAPEL the young ladies of Wheaton College heard Gropius and Behrendt plead for modern architecture.**

### "New Horizons in Architecture" Spied, Discussed

Two German architects were among those who recently brought the message of modern architecture to the quiet Colonial campus of Wheaton College at Norton, Massachusetts. To a two-day conference on "New Horizons in Architecture," Wheaton's Art Department and Art Club invited Harvard's Dean Joseph Hudnut and newly-acquired Prof. Walter Gropius; Dartmouth's Lecturer on Regional Planning Dr. Walter Behrendt; Columbia's Town-planner Carl Feiss, and Brooklyn Museum's Philip Youtz.

Tracing the development of the modern school, Prof. Gropius said that "today we are in a position to prove conclusively that modern architecture and design are not the whim of architects or artists hungry for design but the inevitable product of the intellectual, social and technical conditions of our age." And if modern design has been plagiarized, it was not the fault of the Bauhaus, whose object, said the Pro-

Grave, middle-aged and direct, Herr Gropius speaks a perfect Oxford English, carries everywhere a Leica camera, is much interested in early New England architecture and American building technology. Best known as Director of the ill-fated Bauhaus, he avoids all reference to its present status (with a new pitched roof, it now houses a Nazi training school for domestic servants).

fessor, "was not to propagate any style, system, dogma, formula or vogue but to exert a revitalizing influence on

design." Prof. Gropius indicated that the growing complexity of social needs demanded collective planning groups, not isolated planners. "I consider this cooperative principle particularly promising, especially when these groups include engineers and economists." In conclusion, he pointed out that good architecture inevitably depended upon "the systematic solution of the great problems of national planning"—especially on the elimination of difference between town and country.

### Get thee behind us, Tradition!

Speaking on a more theoretical and broader plane, Dr. Behrendt pointed out the close coincidence between change in design forms and social and political forms in general. "Our time, there is no

More theoretician than builder is Walter Curt Behrendt; Associate Editor of "Frankfurt Zeitung" in the days when it was one of Europe's great papers, Behrendt has written widely on housing, finance, town-planning. Most recent work: Modern Building, April 1937.

doubt, must be characterized as a period of crisis. We are living on the border line between two ages. A world of obsolete forms and institutions is coming to an end—another slowly struggles into existence." It is not surprising then "that the form of modern building, in the present stage of its development, may still be somewhat unfinished and crude. (It) is still in the experimental stage, resembling in its tentative nature, the unsettled age in which it arises. However, without experiments, we will never have progress." Repeatedly Dr. Behrendt warned against slavery to tradition, which "proves to be alive only when we have it in back of us, driving us forward."

### Sees disastrous effects

In a long and detailed discussion of "Recent Trends in Housing and Planning," Carl Feiss, head of Columbia's new Town Planning and Housing Division, traced the development of American housing technique to date. Dwelling with special emphasis on the disastrous effects of the speculative subdivision of land, Mr. Feiss said that "the forces which were building America were at the same time destroying it." He too emphasized the inseparable connection between progress in architecture and progress of planning in general.

### Stairs, columns, taboo

Nineteenth century art, said Philip Youtz, speaking at the closing session of the conference, never received more apt or pungent criticism than at the hands of Thorstein Veblen, who said that the

patronage of art by the wealthy constituted "only another form of conspicuous waste." But current concepts of the place of art in community life are rapidly changing, according to Mr. Youtz; "indeed, it may be taken as axiomatic that community participation in any creative effort is essential."

President of American Federation of Arts and Director of Brooklyn's remodeled Museum of Art, Mr. Youtz has done much to make art a vital factor in everyday life. Pet peeve: Classic museums with monumental stairs, inflexible interiors. Pet story: Egyptology exhibition be staged in a Philadelphia branch museum, where local undertaker offered embalmed corpse to lay alongside Egyptian mummy, demonstrate progress in the art.

### Princeton to Sponsor Round Table Discussion

Princeton's School of Architecture will this month inaugurate an Architectural Round Table—a conference of practicing and student architects which it hopes to make an annual end-of-the-year affair. An informal extension of curriculum, open only to post-graduates, the round table is designed to provide "an opportunity for both young and old to discuss informally problems and opportunities of contemporary architecture," according to M. C. Branch, Secretary. To this year's conference has been invited a group of well-known educators, architects, town-planners and engineers who will guide the various discussions on education, new problems, programs, materials and forms.

### A.I.A. Meets in Boston

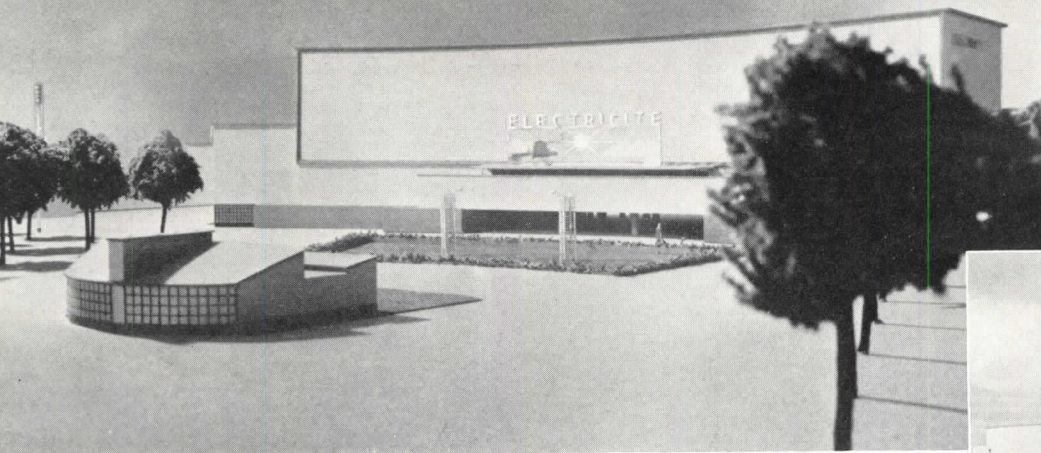
The 69th Convention of the A.I.A. convenes in Boston, June 1-4, with headquarters at The Somerset Hotel, 400 Commonwealth Avenue. Besides the regular sessions there will be excursions to Concord, Marblehead, Harvard College, and interesting buildings in Boston. On June 5, delegates are invited to Providence, R. I., where members of the Rhode Island chapter will be hosts.

### Fourth International in Paris

Architects and artists with modern views convene in Paris late this month for the Fourth International Convention of Modern Architects and Artists. Besides a joint meeting with the CIAM and entertainment of various kinds, the delegates will inspect the Paris Fair, hear discussions on "The Architect, the Artist and the Technician." Special subjects for discussion are: modern materials; light; metals; the plan; the modern architect.

## PALAIS D'ELECTRICITE:

Moving pictures are an integral part of this Exposition Facade.

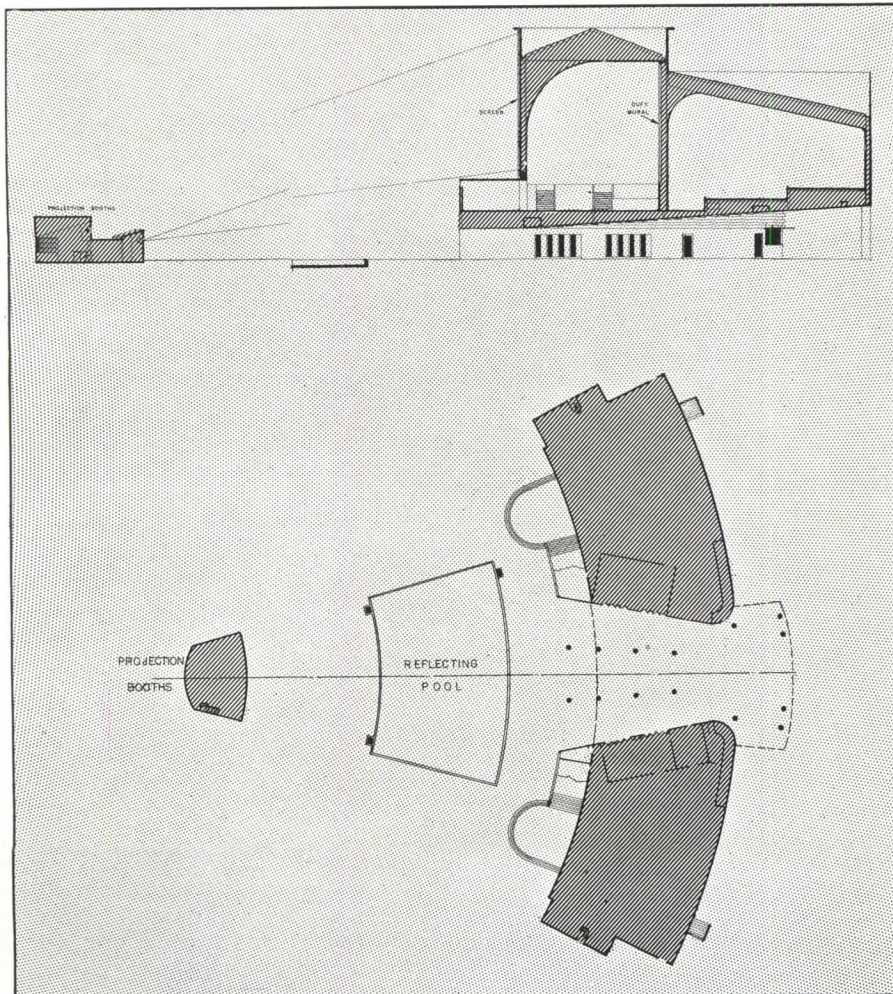


Bonney



The Palace of Electricity, designed by Robert Mallet-Stevens, has a broad wall surface which will be used as a screen for the projection of moving pictures and of paintings by contemporary artists. The sign "Electricité" can be

lowered, leaving a blank wall. The projection booths are in the small building at the left. The Palace and its surrounding garden, located on the Champs de Mars, occupy 4,000 square meters.



**SECTION:** Primary exhibition space in the Palace is concentrated on upper floors. The curved Hall of Honor, flanked by small halls, occupies the front while a theater intersects it at right angles over the open passageway. Dufy mural runs entire length of right wall, Hall of Honor. The exterior screen is served by two tiers of projection booths for both still and moving pictures.

**PLAN:** With the projection booths as the center, the building is planned at various radii. The ground floor is largely occupied by service, rest rooms, equipment, etc.; the open splayed passage through the center facilitates movement of traffic—much of which may see outdoor movies, not enter the Palais at all.

## PARIS VIEWS ELECTRICAL INDUSTRY, PLAIN & FANCY

Designed by Robert Mallet-Stevens and financed by the French utilities trusts, the Palais de l'Electricité opened last month with the latest electrical developments on display. In the Hall of Honor are the portraits of the 128 men and 2 women whose experiments in electricity paved the way for today's inventors. They form a background for the latest achievements in electrical machinery, the largest of which is a 28-ton, 500,000-volt circuit-breaker. In the studio-laboratory a spark generated by radio frequency will jump 7 meters on a wave length of 200

One round trip in  $1\frac{1}{2}$  millionth of a second is the record this oscillatory spark will make. From the formula  $c = v\lambda$ , where  $c$  is the velocity of light, and  $\lambda$  the wave length, which in this case is 200 meters, the time is derived. Sparks are usually generated by charged condensers. The longest thus created, 18 feet long, was produced on M.I.T.'s Van de Graaf generator.

meters. The electromagnetic field set up around this spark will be so intense that an electric bulb or neon light will light without converted current.

Georges Claude (experimenter in sea-harnessing) has arranged the exhibits in the Hall of Luminescence where there will be a demonstration of the luminous phenomena due to the electric charge in gas.

The Ballet of the Future, where setting and dancers are created with light, an experiment showing the synchronization of light and sound, and other like exhibitions, will take place in the Demonstration Hall. A series of "Luminous Illustrations" using the 3

primary colors will be produced in the study of form shadow in relation to light and color.

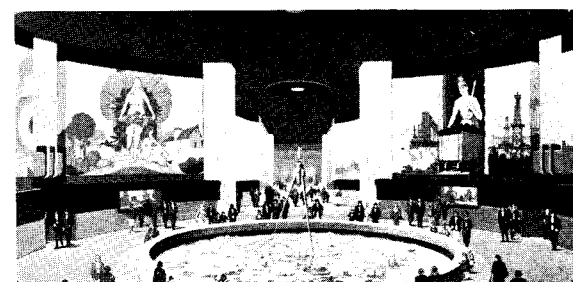
Three American projecting machines of 250 amperes each will be used in 4 small movie theaters for the showing of the films and animated paintings. The huge size of these projections is made possible by 5 supplementary "Hypergonar" lenses, used for the first time. "The History of a Drop of Water," film by Jean Tedesco, will be projected on the mammoth outdoor screen, as will other films made by Jean Benoit Levy, Jean Charles Bernard and Atlantic Film. George Auric composed special music for these films. A new animated design formula called by its inventors, Grimault and Sarrut, "Animated Painting," will have as subject some phase of electricity. The first Moving Picture Art Salon will show projections in color of paintings by contemporary artists. New palettes are required for this kind of reproduction as certain colors present difficulties.

A beacon light of 8 rays, each with 450,000,000 candlepower, the largest in the world, will be shown in the Hall of Honor. It has just been built by Barbier Benard and will be placed in the lighthouse at Ouessant, off the northwest coast of Brittany.

Although public utilities are the organizers of the Palais de l'Electricité the exhibits are of a noncommercial nature—no charts, no models, no merchandise. Like all Exposition buildings, the Palais was designed as an integral unit by the general planning staff.



"EVERYTHING FROM A FISH DINNER to a graphic depiction of whaling, sealing, pearl diving or sponge gathering" will be included in the World's Fair Fisheries Building at the New York World's Fair. Architects and Fair officers gathered recently (see above) to sign and award contracts for the Fisheries as well as Food Focal and Beverage Buildings. The latter will present in diorama or panorama form the story of food and drink in connection with the Fair Theme.



"THE MAKING OF A NATION," twelve murals by Juan Larrinaga on progress in American science and industry, will be the central feature of the 1937 Great Lakes Exposition in Cleveland. The bas-relief in the center of the main rotunda represents the Great Lakes area, is 150 feet in diameter. The Exposition, which opened last month to run for 101 days, will this year have a "trailer city."



Raoul Dufy painted this mural, "world's largest," to honor the 128 men and 2 women who during the 17th and 18th centuries discovered and experimented with important principles of electricity. Left to right: K. F. Gauss was a German mathematician who worked on the relation of electricity and magnetism. Denis

Poisson, Frenchman, investigated the field of electro-magnetics. De La Place was an 18th-century French mathematician. Coulomb is famous as verifier of the fundamental law of electrical attraction, and discovered of a quantitative unit in electrical measurement. Mural is 45' x 200', depicts 2,400 years.

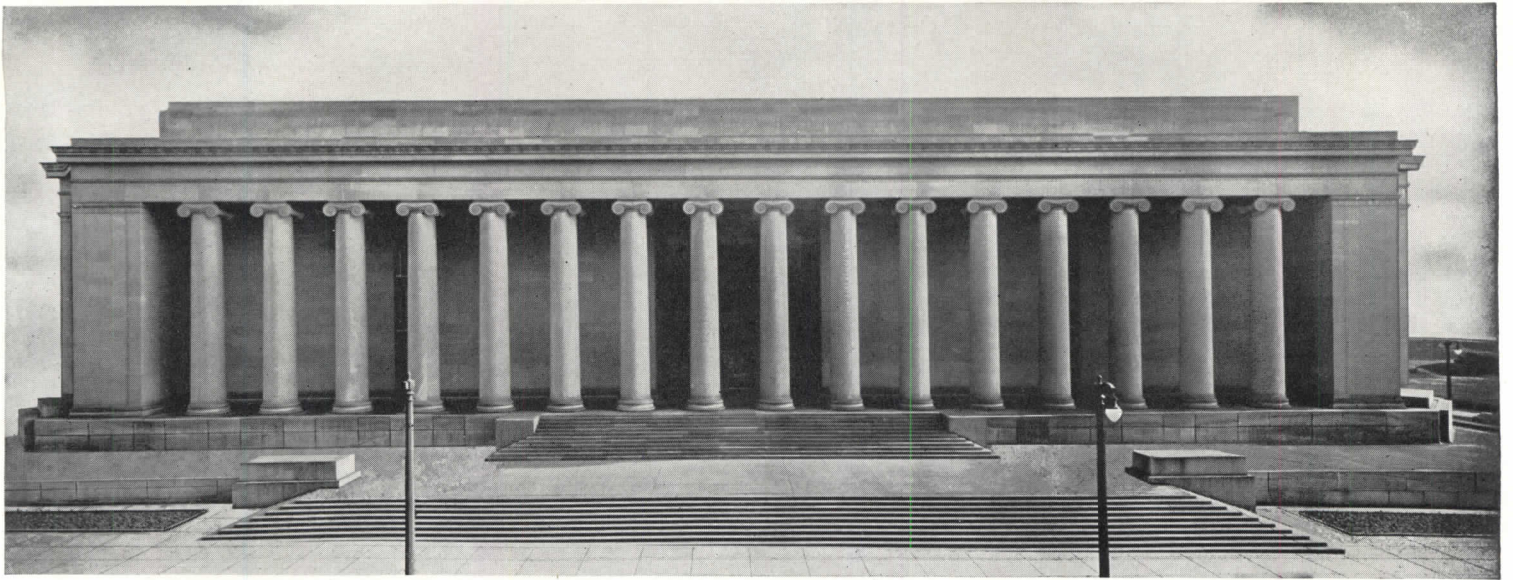
### Germany Springs a Surprise

Secretly built on the banks of the Rhine at Düsseldorf, the "Schaffendes Volk" (Creative People) Exposition opened last month, a frank rival to the French Fair. That such an extensive building program could be carried on entirely without seepage of information is evidence of Germany's complete control of the press. The Fair covers 780,000 square meters (192 acres) and has forty-two exhibition halls, thirty pavilions, twenty restaurants and cafes, and a large amusement park. National, rather than international, in scope the exposition intends to show the world

Emphasized equally with the Four-Year Plan is the demand for colonies, as shown by the "colonial congress" held May 14 and 15, under the direction of the president of the German Colonial League.

what the Four-Year Plan for economic self-sufficiency has done, and will do, in the production of synthetic raw materials.

PITTSBURGH: THE GREEKS HAD A STYLE FOR IT



Robert W. Tebbis

The laboratories are planned for maximum efficiency.

OPENED LAST MONTH WITH A Symposium on "Recent Progress of Science" was the new Mellon Institute of Industrial Research. Third home for the 25-year-old Institute, the present structure was six years a-building. The basic program—that the new structure be "the most advanced scientific workshop" modern technology could provide while at the same time having external "simplicity, beauty and majesty"—resulted in columns without, light wells within, and forced 3 of the 9 stories underground.

Marked advances in the design and construction of laboratory equipment are apparent. Designed (by the Institute itself) for complete flexibility, the units are built without screws or nails, need only a rubber hammer for dismantling and assembly.

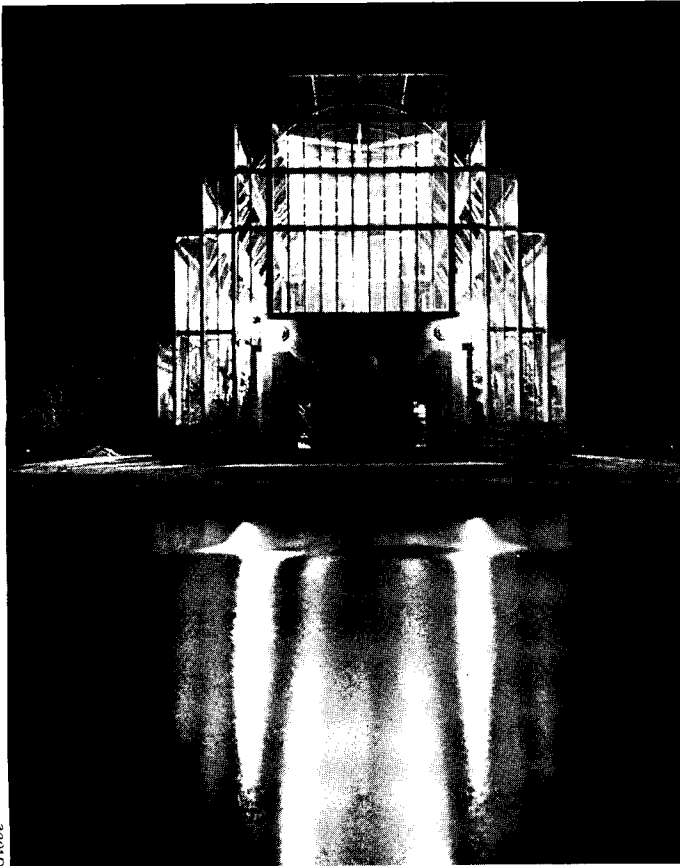


The library boasts carving symbolic of fruitful scientific research.

The library (of over 100,000 scientific volumes with adequate provisions for expansion) is sheathed in English Oak, with details from Wren, Grinling Gibbons and Tyrolean examples.



ST. LOUIS: THEY STUDIED OLD SOL TO GET THIS DESIGN



Globe

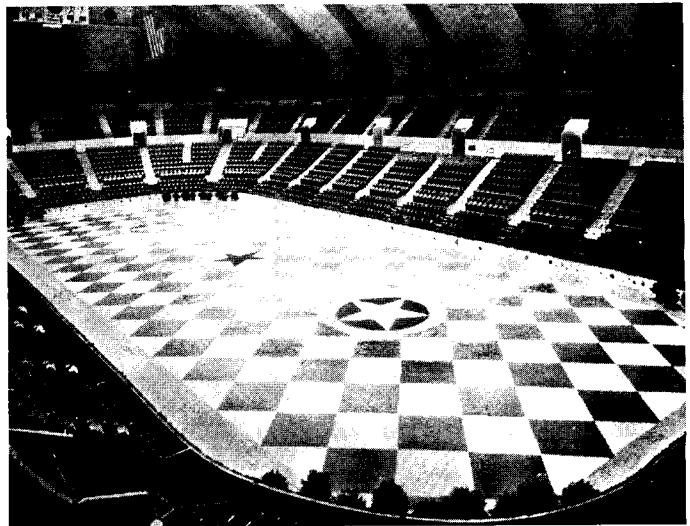
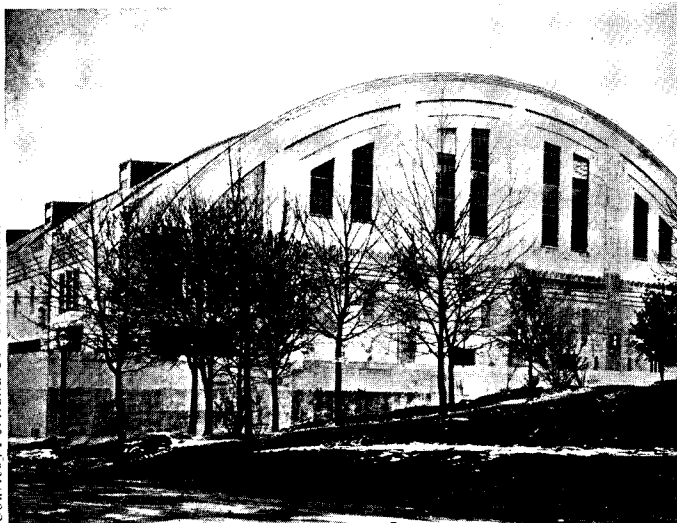
Andree C. Bryning

Careful experiments with Missouri sunlight resulted in this totally unorthodox conservatory, designed by Dr. H. R. Grumann, of Washington University, and W. C. E. Becker, city engineer. Elliptical steel arches support a set-back shell,

whose vertical elements are double-strength glass (to minimize damage from hail) and whose horizontal elements are conventional roofing. Besides offering access to upper portion of the conservatory (notice catwalks at each setback),

the design provides for much better control of light, reduces summer and increases winter sunshine. The conservatory, with its thermostatically-controlled heating system, cost \$125,000, provides 2,750 square feet of floral display.

HERSHEY, PA.: "BEARS" NOW SKATE ON PINK AND GREEN ICE

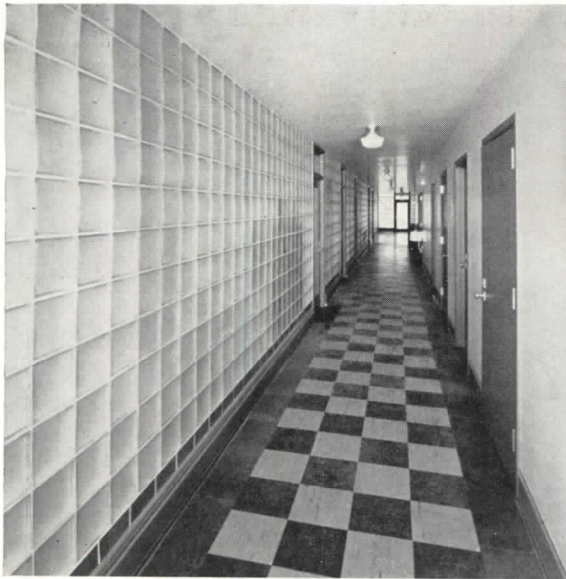


Courtesy Portland Cement Association

The largest single-span concrete roof in America now tops the Sports Arena of Mr. M. S. Hershey's "model" town for chocolate workers. Latest addition to the town's public structures (Lowell Thomas describes Hotel Hershey as "a

palace that outpales the palaces of the Maharajahs"), the Arena was designed and built by Paul Witmer, of Mr. Hershey's lumber company. The barrel-type roof consists of a 3 1/2" slab carried by eight 220' arch ribs, is cork

insulated on the interior. Heating and ventilating is automatic; lighting and public address systems are combined; provisions are made for the multi-colored ice rink on which Mr. Hershey's prize-winning hockey team disports.

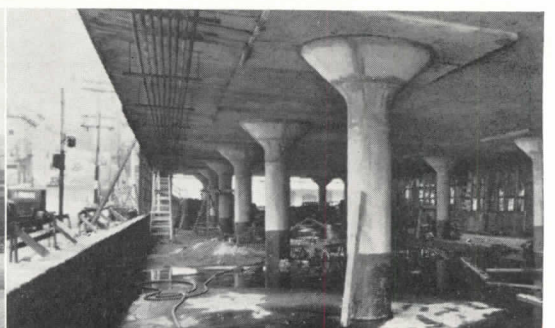
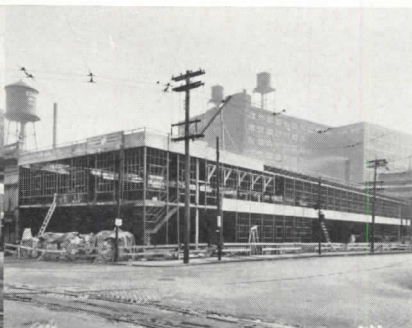


### COLUMBUS, OHIO: AMERICAN EDUCATION PRESS

Lavish use of glass brick characterizes this new industrial structure; interior partitions, outside walls—even the skylights—are translucent. The architects,

Richards, McCarty & Bulford, used horizontal bands of brick to mark the floor levels without, serve as wainscots within. The skeletal structure is of steel.

### CINCINNATI, OHIO: KITCHEN ENGINEERS DESIGN AND BUILD OWN PLANT

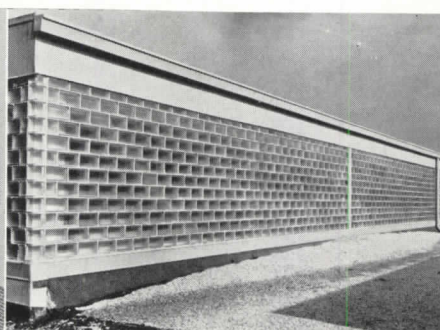
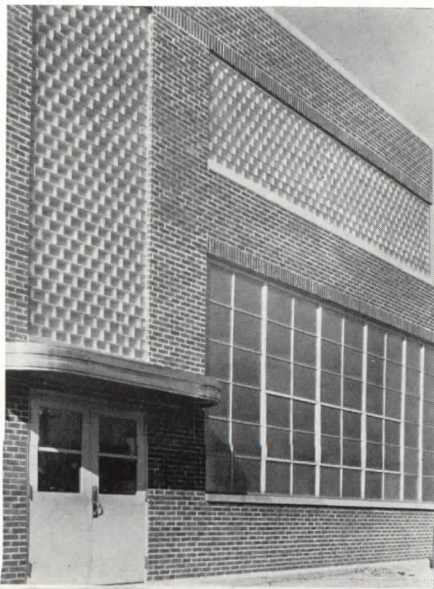


Joint home of John Van Range Co. and Edwards Manufacturing Co., this building was designed by William M. Carleton, chief engineer of the Edwards company, as the first unit of a structure which will ultimately house all opera-

tions of both companies. Of reinforced concrete, the supporting columns are set back, floor slabs cantilevered, so that walls are virtually curtains. Exterior walls are of insulated steel and glass; pilasters, ornaments and lettering are

stainless steel. H-shaped, rolled steel piles were driven 80' for foundations, as the site was covered by a 20' fill. To obtain the depth of 80', the piles, delivered to the job in 40' lengths, were arc-welded together.

### DAYTON, OHIO: NEW PLANT DESIGNED FOR STRAIGHT-LINE PRODUCTION



Another new industrial plant in Ohio is that of Standard Cash Register, designed and built by The Austin Company. With a minimum of interior obstruction, free-flowing straight-line operation in the pressroom is possible. All service lines

are carried in floor trenches underneath removable cast steel plates. Glass block surrounds the monitors and is combined with steel casements in the walls. Likewise of glass is the vertical panel over the stainless steel entrance canopy.

**BARON ROTHSCHILD SELLS OUT:** Seen on the right are the London crowds which gathered to inspect the ornate furnishings and bric-a-brac of the Rothschild's Piccadilly mansion. Occasion was the sale of the entire lot, collecting which the late Baron spent 30 years.

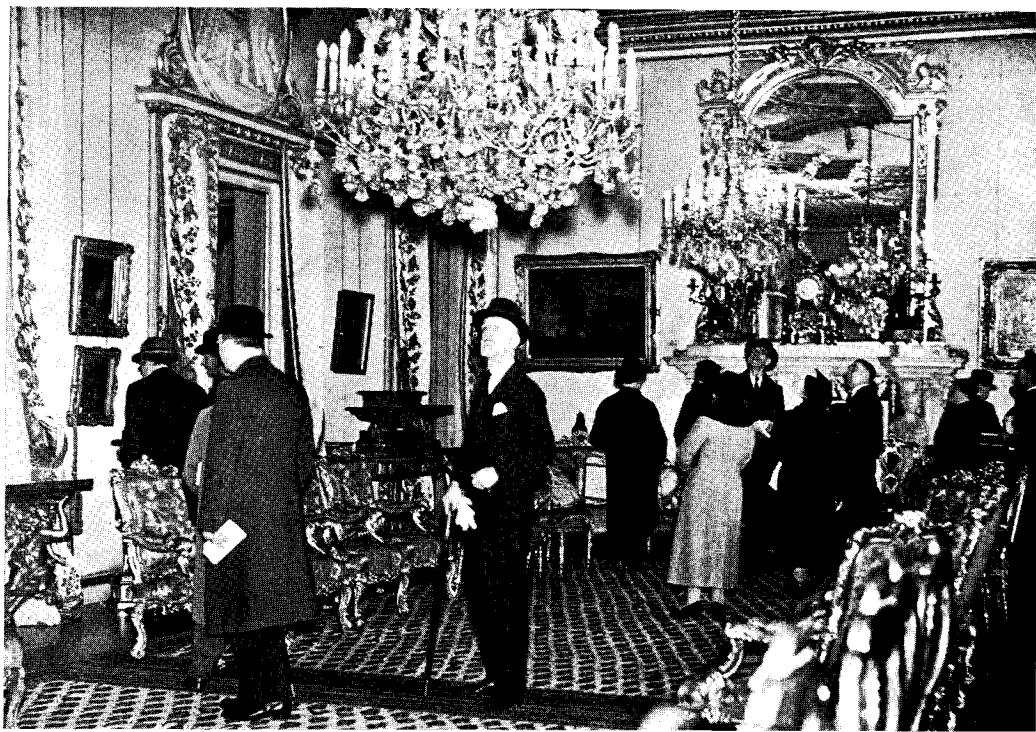
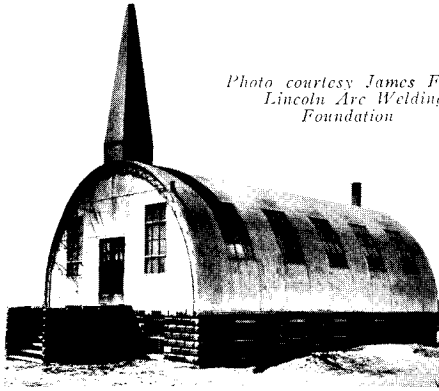


Photo courtesy James F. Lincoln Arc Welding Foundation



**FOR \$2,000 THIS CHURCH WAS** recently designed, fabricated and assembled in a midwestern town. The structure proper consists of 6 semicircular steel sections. The church—including steeple (fore) and chimney (aft)—is all-steel, all welded.



**HERE DWELLS JOHN L. LEWIS;** but when the Rector's Aid Society of Alexandria, Va., included the C.I.O. leader's home in its spring garden tour, one of the exhibitors—owner of an equally historic house—indignantly protested. Stalemate was only broken when John L. politely withdrew.

**COMMON ENOUGH SIGHT IN RAN-**GOON, this Burmese paddy boat with its exquisitely carved prow is strange to Western eyes. Notice that the carving, although strictly indigenous, bears a startling resemblance to Renaissance work.



**TORTURED INTO ALL MANNER OF ODD SHAPES,** the boxwood in this English nursery succumbs to the topiarist's art, assumes the shape of hoops, swans, cones, teddy bears, baskets, peacocks, etc. Once very popular, topiary is seldom used in present-day landscape design.



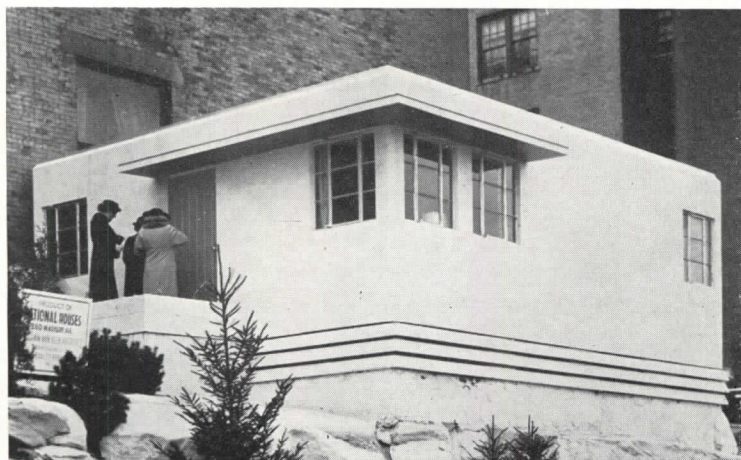


Photos courtesy Public Works Administration

**AMERICA'S HOUSING SHORTAGE, ALREADY SERIOUS,** is becoming more acute from month to month, according to PWA's Housing Director, H. A. Gray. Speaking recently before the Senate hearings on the Wagner-Steagall Housing Bill, Mr. Gray recommended that the Bill be passed, the U. S. Housing Authority set up. Of the 1,300,000 units needed yearly, "at least 435,000 units are

needed for families of low income," said Mr. Gray—a need compared to which PWA's present program of 21,065 units is hardly a drop in the bucket. "Subsidized public housing," said he, "constitutes the surest method of removing it from competition with legitimate private housing." Citing PWA experience, he pointed to an average rental of \$10.38 p.r.p.m., on limited-dividend projects,

while on direct-subsidy projects rents ranging from \$3.97 to \$5.88 have been achieved. Its funds all spent, PWA now awaits congressional action on the Wagner Bill, hastens completion on projects such as those above: Lakeview Terrace, Cedar Central (top) and Outhwaite Homes (lower left), all in Cleveland; Holmes Village in Atlantic City.



In Panels Two or Four-Foot Wide.

ON RIVERSIDE DRIVE IN NEW YORK, National Houses, Inc., recently opened No. 32-B, a 4-room all-steel prefabricated house which sells for \$3,000 completely assembled in the New York area. National Houses now faces the

task of whipping freight differentials. Taking a leaf from the auto industry, it plans a series of branch factories throughout the country for fabrication and assembly. **MOST NOVEL FEATURE OF A RECENT HOUSE** was its wrapping.



Wrapped in Cellophane with Zipper.

Built on Long Island by Levitt & Sons, a crew of veteran sail-riggers fought April winds to wrap 6,000 square feet of cellophane around the 8-room structure and a 14-foot zipper—"world's largest"—allowed entrance to the building.

# HOUSING: 1 STEP FORWARD, 2 STEPS BACK

## A.I.A. finds Wagner Act Helps Private Housing

Passage of the Wagner-Steagall low-rent housing bill is urged by A.I.A.'s Housing Committee, Walter R. McCornack of Cleveland, Ohio, chairman. In a letter to Senator Hugo L. Black, chairman of the Senate Committee on Education and Labor, several reasons for A.I.A. endorsement were listed.

"We do not believe that the United States can much longer defer an attack on the question of substandard dwellings for the millions of people in America who are not properly housed . . . many governments have fallen because they have neglected the welfare of a large number of their citizens. We feel that no real advance in housing will be made until some centralized authority (such as that set up in the Bill) is created, which will be in a position to make the proper research and to encourage the formation of housing authorities throughout the United States. The present housing bill decentralizes housing and places it in the hands of responsible local groups where it belongs."

U. S. Housing Authority, as set up under this bill, could issue bonds up to \$1,000,000,000 over a 4-year period, loan these funds to local authorities (who comply with U.S.H.A.'s standards) at not more than 4% per annum for not more than 60 years.

"We find from reliable information that there are so many families with incomes below \$1,000 who cannot afford to pay rental above \$15 per month, that we do not believe the Housing Act will in any way interfere with private industry. In fact, we believe it will eventually act as a stimulant to private capital by setting up a definite line of demarcation between public and private housing."

## U.S. Chamber Urges Curtailment of WPA

Recovery problems of the construction industry drew the attention of the U. S. Chamber of Commerce at its annual meeting in Washington. Discussion, under the auspices of the Construction and Civic Development Department, centered around talks by John H. Zink and John McC. Mowbray, Baltimore, Md., and William A. Klinger, Sioux City, Iowa. Industry's cooperation in vocational education and apprenticeship training was Zink's plea, while Klinger urged that day labor construction of WPA projects be eliminated, that Federal appropriations available for such purposes be devoted to the completion of the PWA program—a diversion to public works projects as against straight relief.

## New Corporation to Produce Complete Communities

Organized last month to provide complete balanced communities and to produce well-built homes in a comprehensive price range, National Communities Corporation has already acquired property in the New York commuting area. The corporation proposes to establish residential park communities, garden apartments, lake and resort developments, and will as well concern itself with industrial relocation and low-cost housing. Each project is separately incorporated and capitalized, using the capital only to get the properties into operation.

## WPA Allows R.A. Use of Non-Relief Labor

Thanks to a new WPA ruling which grants Resettlement Administration a "special labor exemption," Secretary of Agriculture Wallace was last month able to employ nonrelief skilled labor on R.A.'s uncompleted rural projects. Said the Secretary: "In the past R.A. had to depend almost entirely on relief labor in building houses, with the result that a shortage of skilled labor frequently delayed construction and increased costs. Under this new arrangement, we expect to cut drastically the cost of houses and farmstead units. It is possible that we may be able to provide for twice as many needy farm families at the same total cost." By standardizing its housing plans R.A. hopes to bring the average cost of a rural house down to \$1,200 in the South and \$2,100 in the North.

## City Employees Organize for Housing

Over 300 city, state and Federal civil service employees in New York City recently formed a Cooperative Housing Association to foster the construction of a cooperatively owned apartment

Impetus was recently given to this type of development by passage in the New York Legislature of a bill authorizing municipalities to grant tax exemption on buildings of limited dividend housing corporations operating under supervision of State Board of Housing.

house. Only families whose total income is under \$4,000 p.a. will be eligible for membership. The move, according to Samuel Seldon, Association president, comes as a result of the rapid rise in rents and living costs generally in the New York area. The association plans a modern structure to rent for not more than \$11 p.r.p.m.



**HOUSING THE AMERICANS:** Living much as they did at the time of Columbus, and heedless of the "civilization" that rings them in, Seminole tribes in the Everglades still dwell in wall-less, palmetto thatched huts such as that shown above. Everglades National Park, latest addition to the U. S. Park system, in preserving the natural beauties of the area, will probably dispossess the Seminoles.



**"UNEASY LIES THE HEAD":** Into his new "assassination-proof" residence recently moved Japan's Premier Senjuro Hayashi. Built at a cost of \$28,000, the new official residence replaces an older building, scene of one of the military murders of last year's Fascist putsch. Until the recent dissolution of Parliament, the Premier lived in the house alone, forbidding his family to join him. Mme. Hayashi does not know in what part of the house the Premier sleeps—so honey-combed is the new structure with "mysterious doors, subterranean passages, secret exits, and disappearing floors."

## SHOWS BOOST "BILLION DOLLAR" INDUSTRY

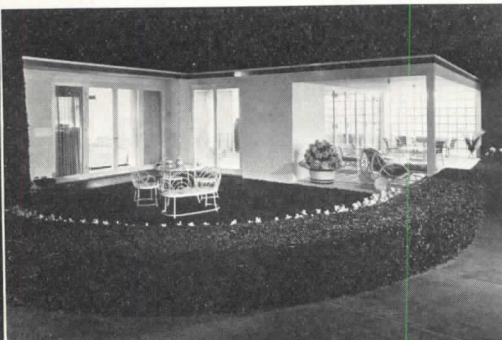
A veritable epidemic of home shows last month struck this land of the free and the brave. Public interest in home building, judging by attendance, has grown by leaps and bounds during the past year. One characteristic feature of these shows, which differentiates them from the well-known "building show" of the past, is their increasing use of complete "model" homes. This implies an increasing use of building designers, not only for the "homes" but also for individual displays of materials, equipment and services.



Edward Rinker



Edward Rinker



Hedrick-Blessing

In Chicago these two houses, selected as representative of both modern and traditional trends in architecture, were built for the "Woman's Home Companion" in Marshall Field's Chicago Store as a

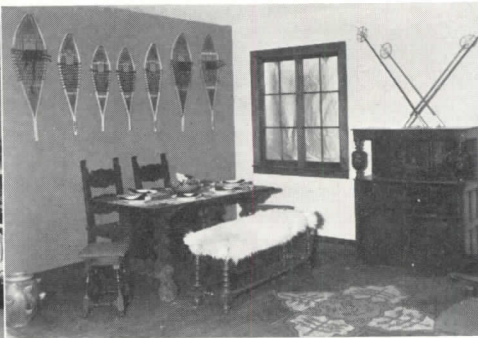
joint project. The modern house, designed by John Root, architect, is of white-washed brick. A glass brick wall at one end of the terrace is both shelter and decoration. The British Colonial House,

designed by Alfred Shaw, architect, also Chicago, is "reminiscent of houses in Tasmania, Australia." It is of brick and has a roof of asbestos cement. Interiors by Marshall Field's staff of decorators.

## WOMAN'S NATIONAL EXPOSITION OF ARTS AND INDUSTRIES



Albert Rothschild



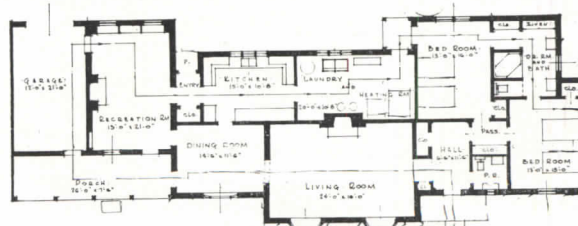
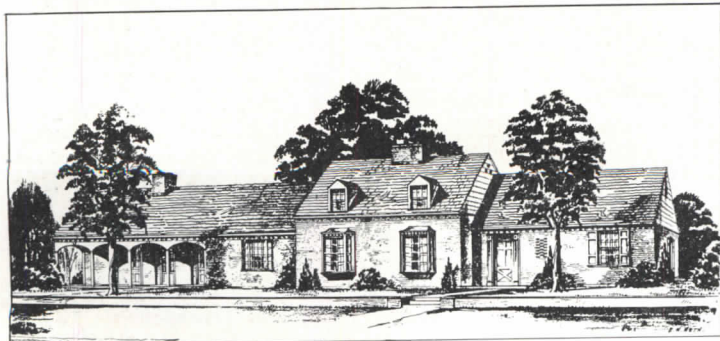
Interior Photos, Frank Randt

In New York's Grand Central Palace, this house, complete except for foundations, plumbing, and heating fixtures, was built recently. Construction was completed in five days. It is weather-tight, although plasterboard was used instead of plaster for the interior, and composition board painted with cement

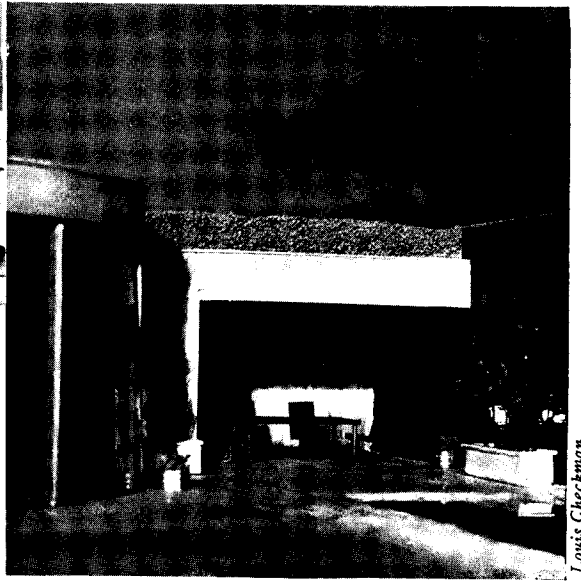
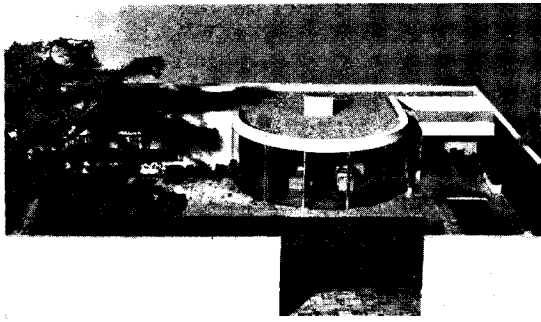
for the exterior. 12 interiors with authentic period furniture were arranged for the Exposition by members of the Decorators Club. A Venetian baroque summer dining room for a penthouse was designed by Hortense Reit. The floor is covered with gray linoleum; walls are bright green. Sports equipment deco-

rates the dining room for a Hunting Lodge. Snowshoes hang against a red wall. Color accents on the adjacent wall are produced by red and blue ski poles. In another corner are skis, fishing pole and basket. The furniture is heavy oak in the early Italian style.

## NATIONAL HOUSE AND GARDEN EXPOSITION



Also in Chicago, this "Modern Colonial" house was designed by White and Weber, Chicago architects. Unusually large for an exhibit, this house was shown complete with furnishings and blooming garden.



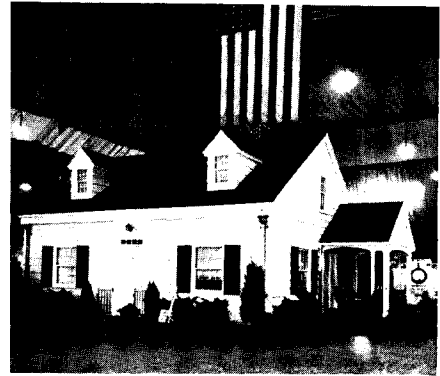
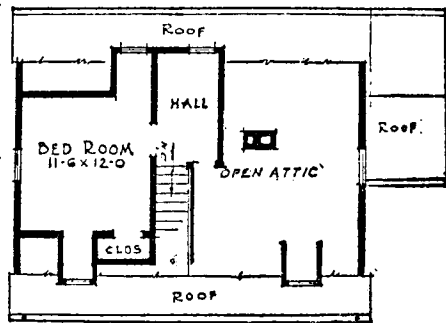
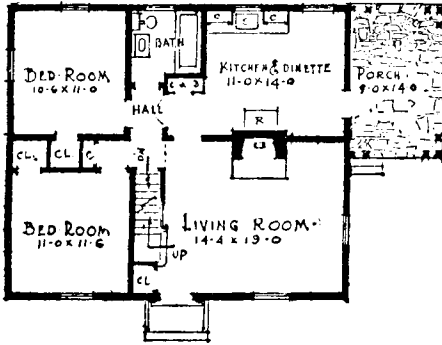
Louis Checkman

## NORTH AMERICAN HOME SHOW

In New York the "House of Tomorrow" was designed by Harrison and Foulhoux, New York architects. By mechanical means, it combines house and garden. At the touch of a button the glass walls of the living room sink into the ground. Other exhibits include the "House of Today" designed by Royal

Barry Wills, Boston architect; an FHA model low-cost house designed to meet the need for homes in the \$2,000 to \$5,000 class; model apartments similar to those of the Harlem and Williamsburg projects; and, in direct contrast, a slum street reconstructed from actual old tenements torn down by the PWA.

## NEW JERSEY NATIONAL HOME SHOW



While in Newark appeared a full-scale Cape Cod cottage, built by the Van Ness Corporation of Newark, and designed to

sell for between \$6,000 and \$6,400. The show was sponsored by the New Jersey Real Estate Boards and the Newark Bet-

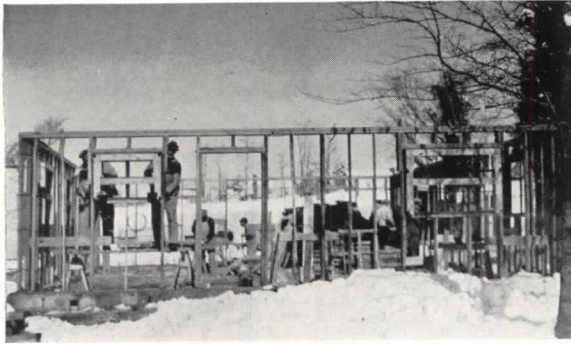
ter Housing Committee in cooperation with the FHA, and a wide range of building industries exhibited.

## NEW JERSEY PUBLIC SERVICE COMPANY

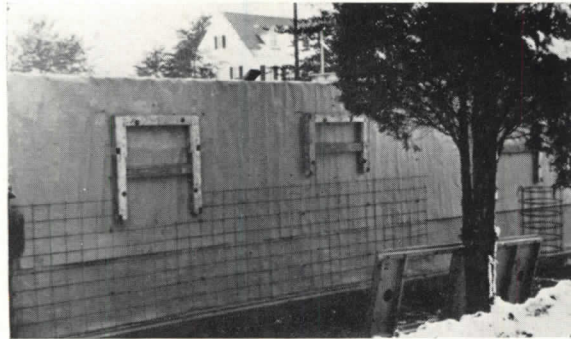


New Jersey homeseekers viewed with envious eyes "The House Practical," designed and built to demonstrate that "contemporary homes may have the atmosphere of the old and the convenience

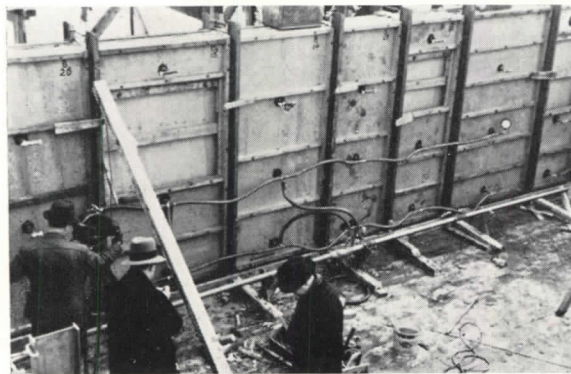
of the new day." The house shows a Georgian influence, and decoration is carried out in that style, although all modern conveniences are concealed in the walls.



**A CONCRETE HOUSE BUILT IN 1 DAY:** outside Washington inventor K. P. Billner (Vacuum Concrete Corp., 30 Rockefeller Plaza, N. Y.), gave first commercial application of his vacuum concrete process. Structure begins with temporary wood framing



To both sides of which is fixed sisalkraft paper, wire mesh reinforcing. Use of this paper possible because concrete is almost immediately "set" by application of vacuum.



Plywood forms—4' wide and wall height—are placed, concrete poured and vacuum applied. Forms are held in place by compressive force of atmosphere. Concrete is consolidated by pressure, water taken off by vacuum.



Finished structure is monolithic, with finish bonded to a wall consisting of two 3" elements with 5" air space between. For details of vacuum process, see March 1936, page 239; September 1936, 242.

### Sun Spots New Worry for Engineers

Air conditioning may soon involve control not only of temperature, humidity, and composition of the atmosphere, but also consideration of cosmic influences, if Dr. W. F. Petersen of Illinois' College of Medicine is correct. Speaking last month before the Chicago Pathological Society, Dr. Petersen outlined a study which indicated that a "close integration exists between the human population and the changes in the atmospheric environment in which the population lives." Displaying charts which covered the last eighty years, he showed that barometrical upheavals closely paralleled disease outbreaks and peak death rates; and that these barometrical disturbances were in turn correlated with the sun spot cycles. As the cycle reaches its maximum, according to Dr. Petersen, "there is an increased demand on the human organism" which results in a rising death rate throughout the world.

### Love Scenes or Murders Send Humidity Up

As far as the air conditioning engineer is concerned "dripping"—not "gripping"—describes the hair-raising melodrama that sends shivers up and down the movie-goer's spine. Evaporation from an adult is normally one-tenth of a pound of moisture per hour, according to Professor Axel Marin of the University of Michigan College of Engineering, but a love scene or a gangster movie sends this amount up 50%. For a dull or mildly interesting film shown to an audience of 1,000 persons, the ventilating system has to take care of 100 pounds of moisture per hour. But just let the G-men "get their men," or engage in a good free-for-all with a gang of crooks, and the ventilating system has to compensate for 150 pounds of moisture.

### Conditioned Air Keeps Newsmen Well

A year before air conditioning equipment was installed in Chicago's Tribune Tower in May 1934, a survey of employee absences due to illness was begun. For an average of 2,150 persons on the pay roll, that year saw 2,228 work days lost by 475 employees—an average of five days each. In the year following the installation of the equipment, the toll of work days missed dropped to 1,290 for 345 employees, despite the fact that average pay roll had risen to 2,500. In other words, percentage of employees forced to lose one or more work days due to illness dropped from 22% (May 1933-'34) to 13% (May 1934-'35).

### Sterile Air Good for Office Workers

Efficiency of office workers would be greatly increased by having the air they breathe not only heated or cooled and dehumidified, but also treated to reduce its bacteria count, according to A. R. Dennington. Speaking before AIEE's Toronto section, he pointed out that sterilized air for the office worker would release "additional energy for the task at hand instead of battling unseen microscopic enemies." (For recent application of sterilizing equipment, see April 1937, page 96.)

### New Reflectometer Eliminates Guesswork

Accurate readings on a micro-ammeter eliminate guesswork in the measurement of reflection factors of all flat surfaces with an area of 3" or more. The meter is part of General Electric's new Light Cell Reflectometer, which differs from previous models in its utilization of light-sensitive cells, and in its instrument for readings. The device consists of a 10-inch metal sphere, painted

Visual comparison of brightness is the principle on which other reflectometers operate. Observers who use this type must be experienced, alert, wide awake, for fatigue causes inaccuracies in readings.

flat white inside, with two light-sensitive cells set opposite each other so that their surfaces face each other through openings cut in the wall of the sphere. The cells connect with the micro-ammeter mounted on top of the sphere. A metal cylinder attached to the sphere wall has at its far end a small projection lamp with reflection equipment which sends a beam of light into the sphere. The cylinder is swung around so that the light beam falls, at a 30° angle from the normal, on the surface to be measured, and on no part of the sphere. Thus the only light which enters the sphere is that reflected from the sample. The meter then records the reflection factor of the sample.

### World's Largest Plastic Cast by G.E.

The largest plastic piece ever molded is the new Wakefield 1,000-watt reflector, 26½" in diameter, 11½" in depth. The record size up to now was an area of 252 square inches, whereas this reflector has an area of 550 square inches. Designed by Harold Van Doren and molded of Plaskon by the General Electric Company for the F. W. Wakefield Brass Co., the reflector is of value in industrial, office and school lighting.



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*-and this job is typical of my performance!"*

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"Write me now, for complete list of other recent important Omicron Mortarproofing jobs, and ask for convincing proof of O. M. facts under actual working conditions on your own job!"

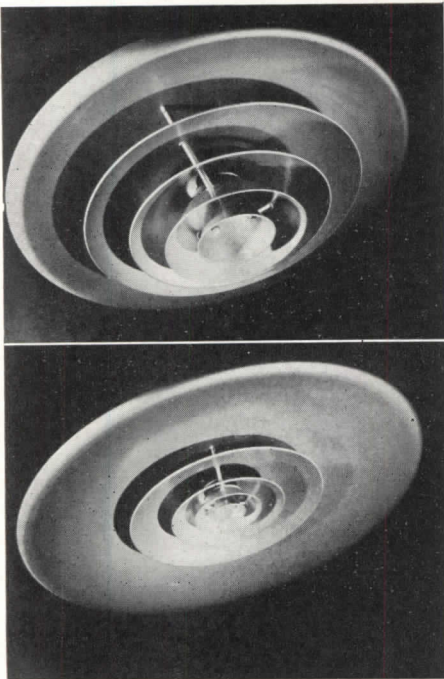
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*In Canada: The Master Builders Co., Limited, Toronto, Ontario*

*The Rockefeller Apartments, New York City. Architects: Wallace K. Harrison and J. Andre Foulboux. General Contractors: Barr, Irons and Lane, Inc. Masonry Contractors: Mic-wiel Company, New York City. Omicron Mortarproofing used in all brickwork construction to assure weathertight walls. In 1935, Omicron Mortarproofing was also used in the big S. H. Kress & Company, Fifth Ave., New York, store. Architect, E. F. Sibbert, New York City.*

**MASTER  BUILDERS**

## NEW PRODUCT NEWS



### Anemostat: Types B & C

Designed for use on either new or existing air conditioning systems, the Anemostat Air Distributor functions in twofold fashion: reduces velocity and equalizes distribution, draws small portion of room air and mixes it with conditioned air. Claimed for Anemostat is possible reduction of air velocity up to 1/20, completely draftless performance. Coming in three types—for velocities of 5,000 ft/m, 4,000 ft/m and 2,500 ft/m—and a wide range of sizes, Anemostat can also be designed to give any desired velocity in any direction. May be combined with direct or indirect lighting. *Anemostat Corporation of America, 551 Fifth Avenue, New York City*

### New Paint from Flaked Lead

Metallic lead is the main ingredient of a new protective paint made from thin lead foil broken up into fine flakes which, when spread out upon a surface interleave into a film. Adhesion and ductility depend on both lead and vehicle, which may be the new synthetic resins, Chinawood oil (tung oil) or phenolic mixtures such as Beckacite, Durez, or Bakelite. "Metalead" is intended for use as an undercoater or primer on structural framework and general construction, in place of red lead. Its weight is 8 pounds per gallon, against red lead's 25 pounds per gallon, and it is therefore a competitor of the latter in price as well as in use. It is claimed that "Metalead" is suitable for waterproofing or sealing concrete, making it more resistant to mild acids, alkalis, oils, greases, and salt brine solutions. The paint metallizes the outside cellular structure of wood. *Metalead Products Corporation, Bal-four Building, San Francisco, Calif.*

### New Metal Paint

Aluminum paint which penetrates holes, cracks, and rusty spots on metal surfaces and forms a tough protective finish, comes in paste form with the required vehicle in a two-compartment container. Applied by brush or spray gun, it dries in six hours. Its covering capacity is 700 to 900 sq. ft. per gallon in one coat on a smooth surface. The coating provides a lasting shiny gloss, and will not become brittle. *Samuel Cabot, Inc., 139-43 Milk Street, Boston, Massachusetts*

### Acid-Resisting Lacquer

A clear lacquer that resists common acids, alkalis and solvent also is non-toxic, odorless and tasteless. No. 20 All-Resistant Clear Coating can be used for the interior of steel food containers. *The Watson-Standard Co., Pittsburgh, Pa.*

### Hammered Metal Effect from Paint

"Hammerloid" paint gives a finish resembling hammered brass, silver, or copper when applied on metal, wood, paper, composition board or molded plastics. The paint, intended for interior work only, comes in 22 standard colors in two-compartment cans, and is applied in two spraying operations. *Glidden Co., 11101 Berea Road, Cleveland, Ohio*

### Sealer for Insulation Board

Applied by brush, Insulite Sealer, composed of emulsified oils combined with a chemically-treated film substance, penetrates the surface apertures of the

board and forms a translucent film. As the film dries the surface fibers of the board are subdued to form a smooth firm base for paint. The product may also be used to seal any porous surface.

*The Insulite Company, Minneapolis, Minnesota*

### Insulation Panel Boards

Homasote Panelized Insulation boards are cast in wood molds and give the effect of actual wood panels. The board comes in widths of 16", 32" and 48", in lengths of 8' and 8'-6", and in four standard colors: old English dark, old English light, Pine Tone and Silver Gray.

*The Agasote Millboard Company, Trenton, New Jersey*

### For Patching and Resurfacing

"Speedcrete" patches and resurfaces concrete, wood, tile and brick floors. Supplied in powdered form it requires only water for mixing. As a primer on a clean surface its consistency should be thin; for troweling over a worn or broken area its mix should be dryer. The material sets in 8 hours, and in 15 hours is hard enough for traffic use. It does not shrink and it bonds to concrete, tile wood, plaster or brick.

*Upco Co., 4798 Lexington Avenue, Cleveland, Ohio*

### Acid-Resistant Floor

Combining diabase and quartz, two acid-resistant materials, "Rockflux" resists abrasion, is quick-setting and easy to install. It is suitable for use where floors are subjected to severe wet conditions, as in tanneries, dairies, abattoirs, etc. The product is applied over old or new concrete floors in 1" thicknesses.

*The Flexrock Company, 800 North Delaware Avenue, Philadelphia, Pennsylvania*

### Concrete Floors

Firesafe, vermin-proof and with heat and sound insulation qualities is the Floroform system. Any combination of floor finishes may be used. Precast concrete joists and blocks are shipped direct to the job for assembly.

*Bedford Hills Concrete Products Corporation, Bedford Hills, N. Y.*

### Subflooring

A quick-setting underlayment for floors is on the market under the name of "Floorstone." Floor covering may be applied twenty-four hours after pouring. *Tamms Silica Company, Chicago, Illinois*

(Continued on page 42)

# SENSATIONAL NEW STAINLESS STEEL T-SQUARE

WITH TRANSPARENT EDGES

## Acclaimed for revolutionary

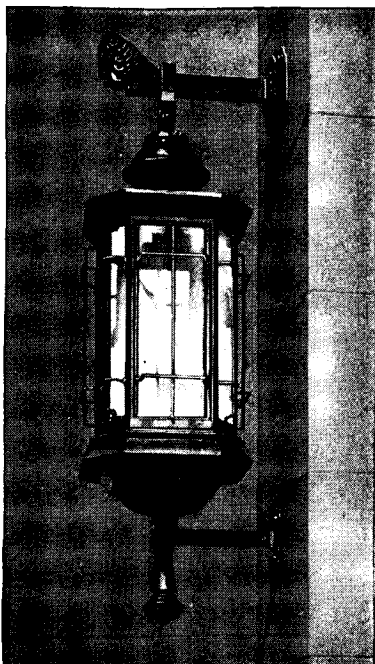
How many times have you wanted the ideal T-Square? It's here at last! America's first *Stainless Steel, Non-Warpable T-Square* with transparent edges. Costing considerably less than other metal blades, the *Turner Stainless Steel T-Square* gives you many practical features no others offer. They are features you have dreamed about, but never before thought possible... and all at a price which will amaze you. Once you use the *Turner Stainless Steel T-Square*, you will never be satisfied with any other.

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2. Transparent Edges.
3. Washable Blade.
4. Easy Slide.
5. Glides on two Hard, Rounded Surfaces that will not soil work or catch dust.
6. Not affected by Atmospheric Changes. Dead Flat... No Warp or Twist... not affected by perspiration.
7. Double Channel Construction for Rigidity.
8. Transparent Edges secured to Blade by DOVETAIL JOINTS, no cement used.
9. Narrow blade, covers a Minimum of Drawing.
10. Thin cross-section, easy to workover... no bevel required.
11. Lighter than solid metal blades.
12. All the advantages of metal PLUS transparent edges at LESS COST than other metal blades.
13. Edge clears paper 10/1000th of inch, keeping ink from smearing.
14. The product of 20 years' experience in the manufacture of drawing tools.
15. Also made as straight edge in any length.



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## NEW PRODUCT NEWS

### New Vaporproof Reflector

An angle type vaporproof reflector for use with 250-watt High-Intensity Mercury vapor lamps has a cast-iron hood with medium socket, an opal glass globe and a porcelain enamel reflector. Hood and globe are threaded and gaskets are provided for the vaporproof inclosing globe. The hood is tapped for 1/2" conduit, and will also attach to a standard 4" sheet metal outlet box. In addition, the hood has a medium base front-connected socket, rigidly mounted, which keeps the lamp in proper position.

*Westinghouse Electric and Manufacturing Co., East Pittsburgh, Pa.*

### Neon Sign Tubing

Colorback glass tubing makes neon signs more readable during the day and eliminates the halo between letters at night. The back half can be red, blue or white, with a clear glass front. An 18 M. A. transformer can be used with this type of tubing instead of the 30 M. A. transformer required by clear glass signs. *Col-R-Bak Neon Products Co., 16 N. May Street, Chicago, Illinois*

### Self-contained Reflector Lamps

Inside-silvered linings give controlled distribution of light in a specialized industrial lamp recently developed by Birdseye Electric Company. A swivel base screws into electric socket, makes focus instantly adjustable, permits light to be concentrated on desired area. A special super-imposed "blue spray" preparation gives color correction of light.

*Birdseye Electrical Co., 100 East 42 Street, New York City*

### Molded Rubber Plug

A rubber angle plug, molded in one piece with the cord for use with lamps, clocks and other small electric appliances, was designed by Ray Patten for General Electric. The cord lies flat against the wall or baseboard, as the plug is at right angles to the cord.

*General Electric Co., Bridgeport, Connecticut*

### Quick Heat Pick-Up

A new thermostat, which responds directly to radiator temperature as well as to room temperature, has four small bulbs attached to different sections of the radiator or convector, operates so the radiator iron never becomes cold. The "Armco Equatrol" eliminates "lag" in heat pick-up by calling for heat before the room temperature has dropped below the comfort point. The room

thermostat bulb operates the electrical contacts on a room change of 1/5 of a degree, while the radiator bulbs operate on a change in radiator temperature of 10 degrees.

*American Radiator Company, New York City*

### Roof Ventilator

A gravity ventilator which combines a recently developed lower louver with the standard sliding sleeve damper and sliding cone damper is produced by The Burt Manufacturing Company. Standard construction material is prime open hearth galvanized steel, but other materials are optional.

The full line of dampers put out by the same company, including a single disc butterfly type and a multiblade louver type are designed to allow a flexible means of air movement control through the company's ventilators.

*The Burt Manufacturing Co., Akron, Ohio*

### Hatchway Covers and Curbs

With a cover of aluminum which swings on special compensating hinges, the B-D Easy Access Roof Hatchway has an opening area of 2'-6" x 3'. When closed, the hinges exert pressure on the draft seal, and prevent wind entrance. The hatch curb, 11" high, is made of galvanized Armco iron, aluminum or bronze, and can be nailed or bolted to the roof. The sides have a removable counter flashing strip which is ready to take either copper flashing or roofing paper. Covers are weatherstripped on all four sides.

*Babcock-Davis Corporation, 474 Dorchester Ave., Boston, Massachusetts*

### Stainless Steel T-Square

Nonwarpable is a new stainless steel T-square with transparent edges. The blade is washable, and is permanently accurate. It glides on two hard, rounded surfaces that protect the work underneath. The price ranges from \$1.75 for a 12"-instrument to \$23.55 for a 96" one. There are four models.

*Turner Devices Inc., 1212 Mississippi Avenue, St. Louis, Missouri*

### Electric Eraser

Drawings can be corrected without scarring by means of a new motor-driven eraser. Motor, housed in small easily held molded-plastic case, drives a chuck holding eraser point. Speed of eraser, rather than pressure, does the job. A button, under user's forefinger, starts and stops motor. Device weighs eight ounces with cord and plug.

*Keuffel & Esser Co., 298 Adams Street, Hoboken, N. J.*

## NEW LITERATURE

### AIR CONDITIONING, HEATING, COOLING AND INSULATION

**Airheater Centrifugal Fan Unit Heaters.** Airtherm Manufacturing Co., St. Louis, Mo.

**All-Season Air Conditioning Units,** Catalog No. AC-201. Fedders Manufacturing Co., Inc., Buffalo, N. Y.

**Cut Your Water Costs for Refrigeration & Air Conditioning.** Hydro Cyclonic Condenser. General Refrigeration Sales Co., Beloit, Wis.

**Economical Automatic Heat for Schools and Colleges.** Detroit Stoker Co., Detroit, Mich.

**Homasote Panelyzed Insulation.** The Agasote Millboard Co., Trenton, N. J.

**Ideal Boiler No. 4; Kohlfash Water Heater; Ideal Oil Burning Water Heater.** Three circulars. American Radiator Company, New York City.

**Koven Waterfilm Boilers and Air Conditioning Units.** Koven Waterfilm Boilers, Inc., Jersey City, N. J.

**Pierce Eastwood Oil Boiler; Pierce Stoker Boiler.** Two bulletins. Pierce-Butler Radiator Corporation, Syracuse, N. Y.

**Stokers, Commercial and Industrial, Specifications and Engineering Data.** Combustion Engineering Co., Inc., Industrial Stoker Division, New York City.

**The Auditorium Plan,** Bulletin No. 11. Auditorium Conditioning Corporation, 17 East 42 Street, New York City.

**Thermotile Steam Conduit System.** H. W. Porter & Co., Inc., Newark, N. J.

**Welded Piping for Power, Heating, Plumbing, Refrigeration.** Air Reduction Sales Co., 60 East 42 Street, New York City.

### STRUCTURAL MATERIALS AND PARTS

**Ace High Mason's Hydrated Lime.** The Woodville Lime Products Co., Toledo, Ohio.

**Acousticork.** United Cork Companies, Kearny, N. J.

**Forest Conservation in the Western Pines.** Western Pine Association, Yeon Building, Portland, Ore.

**How to Plan and Install a Nibco Lawn Spray System,** by M. E. Snoddy. Northern Indiana Brass Co., Elkhart, Ind.

**Kinnear Rolling Grilles.** Kinnear Manufacturing Co., Columbus, Ohio.

**Lehigh Early Strength Cement.** Lehigh Portland Cement Co., Allentown, Pa., Chicago, Ill., Spokane, Wash.

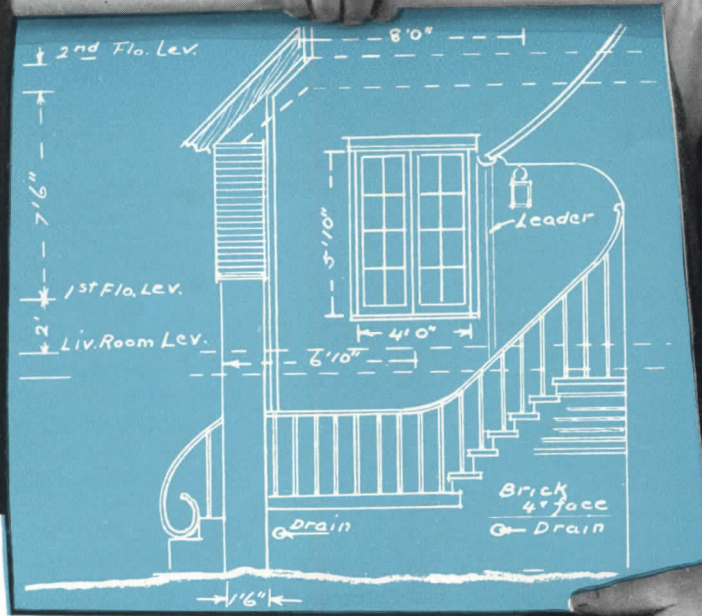
**Manual of Standard Construction for Stock Sash, Doors and Frames.** National Door Manufacturers Association, Inc., Chicago, Ill.

**Research Bulletin No. 22 on Building Materials and Appliances.** The Producers Council, New York City.

(Continued on page 44)

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# TURQUOISE

## NEW LITERATURE

"ShieldA-rc SAE" Welder. Lincoln Electric Co., Cleveland, Ohio.

Speakman Si-Flo Flush Valves. Speakman Company, Wilmington, Del.

The Path to Sheet Metal Permanence. Toncan Iron, Republic Steel Corporation, Cleveland, Ohio.

## FLOORING

Concrete Floor Treatments by Truscon. Truscon Laboratories, Detroit, Mich.

Silent Footsteps, Air-Pad Sheet Rubber Flooring. Voorhees Rubber Manufacturing Co., Inc., 125 East 46 Street, New York City.

The Beauty of Terrazzo. Medusa Portland Cement Co., Cleveland, Ohio.

## PAINTS AND FINISHES

The Age of Color, Manual for Painting. The Glidden Co., Cleveland, Ohio.

Metallizing, Photographic Story of Metal Spraying Process. Metallizing Company of America, Los Angeles, Calif.

Polytect, Plaster Wall Paint. American Polytect Corporation, New York City.

## STORE FRONTS

Individualized Store Fronts. The Formica Insulation Co., Cincinnati, Ohio.

## OUTDOOR EQUIPMENT

All Steel Grandstands, Bulletin No. 401. Pittsburgh-Des Moines Steel Co., Pittsburgh, Pa.

En-Tout-Cas Tennis Courts. En-Tout-Cas Co., Ltd. Syston, Leicestershire, England. American Agents: Guy C. Foster, Inc., 128 Water Street, New York City.

## MARKETING NEWS

### Lighting Laboratory

Store lighting problems are studied and various solutions demonstrated in General Electric's Nela Park Institute Lighting Laboratory. A specially designed ceiling divided into 27-inch panels permits a variety of lighting experiments. Globe inclosures, correct light levels, indirect, general and special local lighting are some of the problems studied at the laboratory.

### Offer "Steel Chassis" for Home Construction

Recently formed by Truscon Steel Company, Youngstown, Ohio, is its Housing Division. While no complete information regarding the extent of Truscon's participation has been given, it is

understood that the company is not interested in any plan that contemplates the complete prefabrication of houses. Truscon plans to offer a steel frame or "chassis" for residential construction. It is said that this frame will be so versatile in its design that it may be clothed with any interior or exterior treatment desired.

## ANNOUNCEMENTS

One of the few architectural groups in the world organized around a long-range plan of research, CIAM will this year discuss "The Functional City," exhibit four years of research work on that subject by its component national "groups."

A series of public lectures and debates covering various phases of CIAM work will be supplemented by two exhibitions—one of the collective work of the Congress on the functional city, the other of the work and research projects of individual members.

Advanced design training courses will be given at Columbia University's Summer Session, which opens July 12. Frederick J. Kiesler, architect, will give a course in contemporary furniture design, from preliminary sketches to full-sized detail drawings, with material schedules and price estimates. Mr. Kiesler was trained at the Technische Hochschule in Vienna and at the Akademie der Bilden den Kunste, and has lived in this country since 1926. Professor Emmy Zweybrueck, a leader in the "Kunstgewerbeschule" style of Vienna, will give a course in textile and painted paper design. Professor Zweybrueck studied with Cizek, Hoffman and Kolo Moser. Instruction in both courses will be in English.

Professor Leopold Arnaud, acting dean of Columbia's School of Architecture, will succeed Joseph Hudnut as head of the School. Professor Arnaud practiced architecture in New York City for seven years prior to his appointment as instructor at Columbia University in 1932.

The architectural offices of George Towner Senseney, were moved May 1 to 600 S. Michigan Blvd., Chicago, Illinois.

Frank W. Bail, architect, and Associates, formerly at Hanna Building, Cleveland, have opened an office at First National Bank Building, Hendry Street, Fort Myers, Florida, with branches in Cleveland and Pittsburgh.

Robert Heller, industrial designer, has been appointed director of the Advisory Design Service Department of the Masonite Corporation, Chicago, Illinois. The Department, made up of trained architects and draftsmen, furnishes without charge plans, special layouts and color schemes adapted to individual problems.

The architectural practice of the late George W. Kelham will be continued by his associate Harry A. Tomsen, Jr., at California Commercial Union Building, 315 Montgomery Street, San Francisco, California. Other members of the firm are: Wm. G. Pigeon, J. F. Beutler, H. J. Brunnier, T. B. Hunter, R. A. Hudson.

H. I. Feldman, architect, announces the removal of his office to 415 Lexington Avenue, New York City.

J. Stewart Stein has moved from 80 E. Jackson Boulevard, to 600 So. Michigan Boulevard, Chicago, Illinois.

## OBITUARY

J. Foster Warner, architect, died at his home in Rochester, New York, on April 20, at the age of 78. A member of the American Institute of Architects, Mr. Warner designed five of Rochester's telephone exchange buildings as well as many residences and business buildings. He was one of the first members of the City Planning Commission, and when that body was legislated out of existence, in 1929, he became first chairman of the present city planning board which he helped to organize.

## CALENDAR OF EXHIBITIONS AND EVENTS

- June 10-14—Registration for summer session in Housing - Community Planning and Low Rental Management, New York University, Bryant Park Center, New York.
- June 10-14—Competition for Horn Fellowship in Architecture, University of Pennsylvania.
- June 11-13—Princeton University Architectural Round Table, Princeton, New Jersey.
- June 12—Opening, Greater Texas and Pan-American Exposition, Dallas, Texas.
- June 21—Summer Convention, American Institute of Electrical Engineers, Milwaukee, Wisconsin.
- June 22—Application for entrance to competitions for fellowships, Syracuse University, Syracuse, New York.
- July 5—Opening, summer session courses in architecture, Syracuse University, Syracuse, New York.
- July 12—Opening, summer session courses in architecture, Columbia University, New York.
- July 17—Opening, XIV International Congress of Architects, Paris, France.

4th in a Series

# News!

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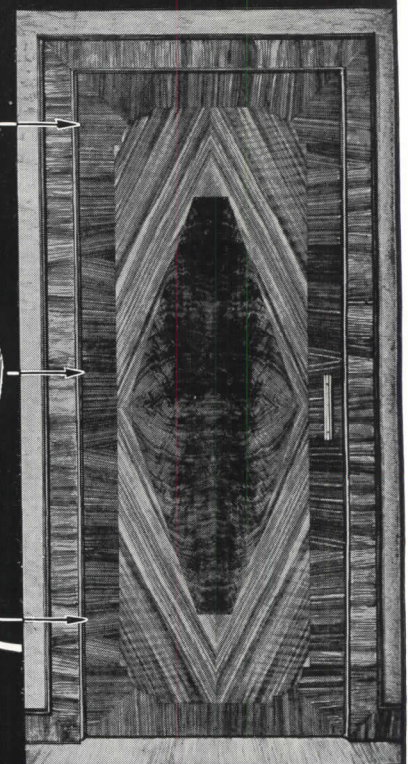
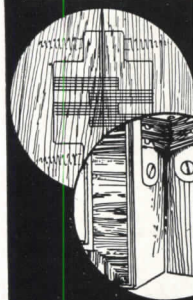
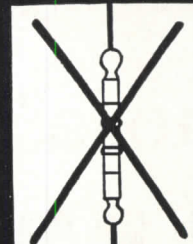
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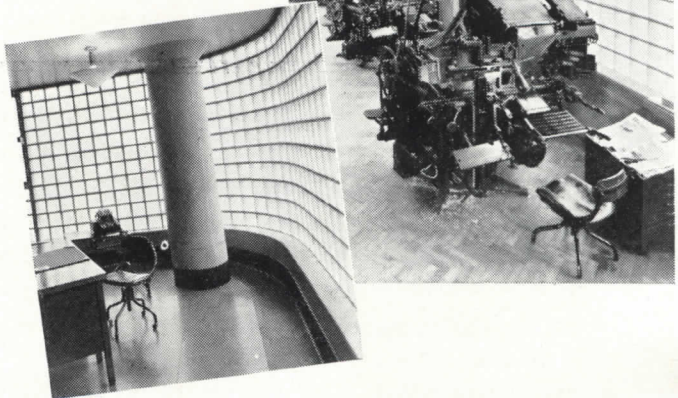
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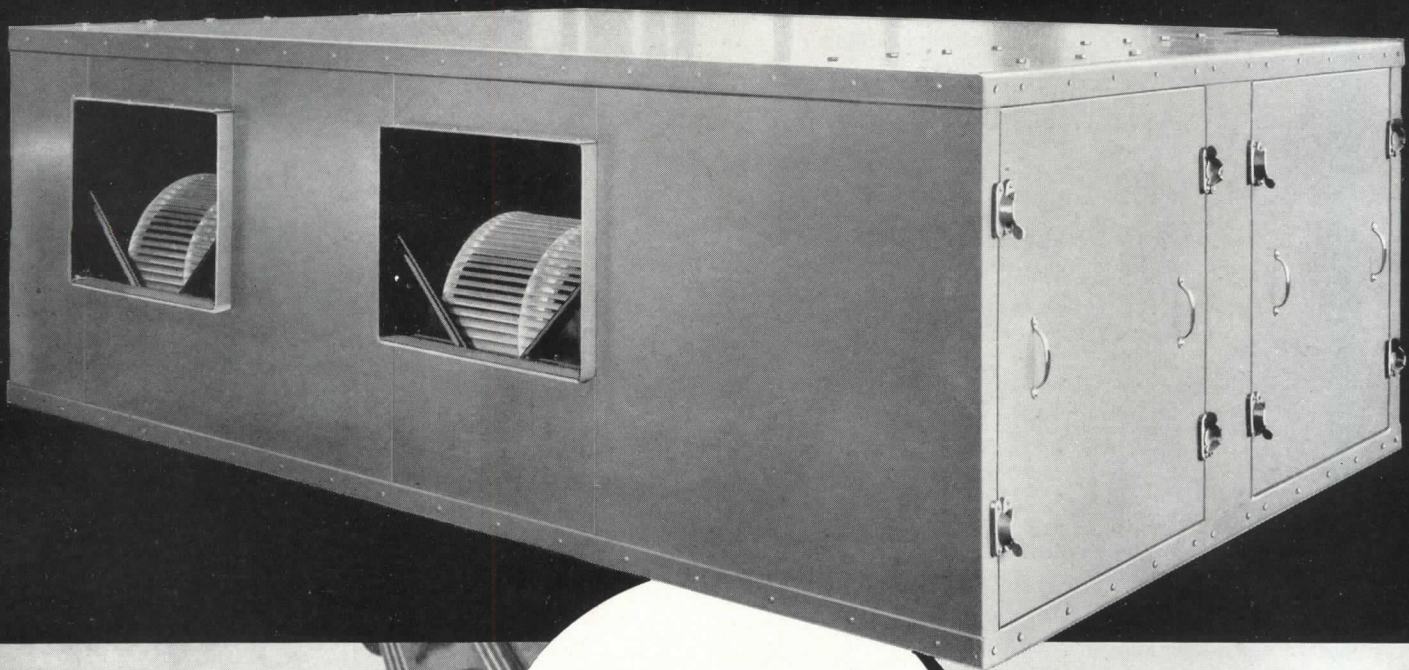
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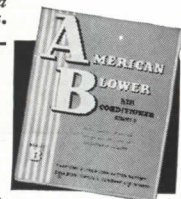
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# DESIGN TRENDS

Abstraction in terms of life and in terms of space, and concretion in terms of architecture, is the right approach to a new and vital architecture, says Paul Nelson.

Like many another city, St. Louis was in trouble at the center. People were moving out, but expensive utilities remained. The City Plan Commission found the answer in planned neighborhoods.

Are rising construction costs an incident in the upward march of recovery, asks Thomas S. Holden, or an indication of a trend which might or should be checked?

How would you design an outdoor theater to take advantage of the natural setting: a view of the sky and the presence of trees?

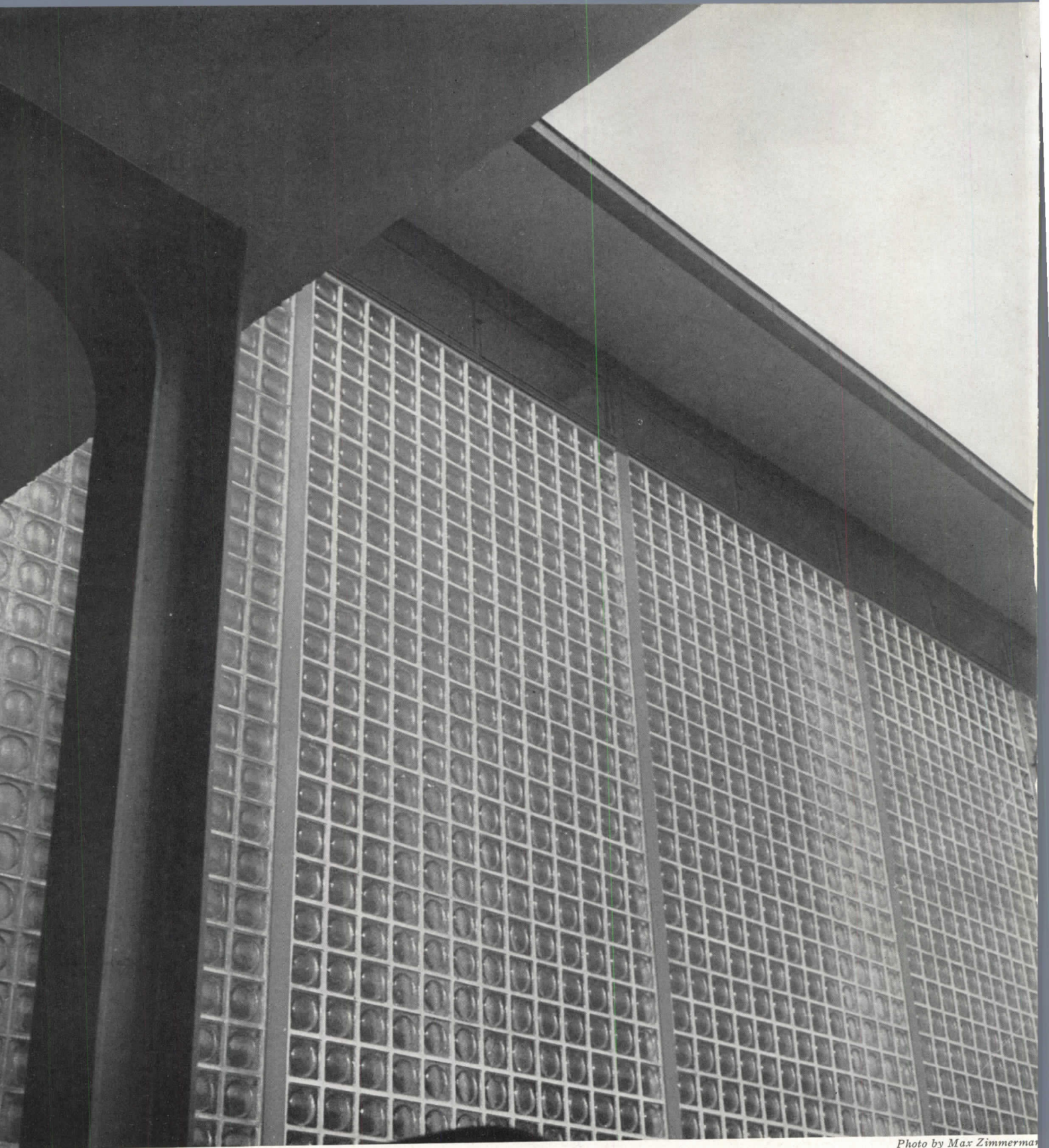
And speaking of theaters, Frederick J. Kiesler checks off some of the implications of mechanized entertainment.

Pictorial Record: churches, parking garages, warehouse, barber shop, houses.

Books Reviewed: Art and the Machine. Flats—Design and Equipment. The Small Church. 1937 Decorative Art.

**ARCHITECTURAL**

*Record*



*Photo by Max Zimmerman*

**"THE SOLUTION WILL SURPASS SIMPLE UTILITARIAN ARCHITECTURE AND BECOME AN ARCHITECTURAL ACHIEVEMENT."**

**—Paul Nelson**

# A Method of Procedure In Architectural Design

*PAUL NELSON, architect, was born in Chicago in 1895, graduated from Princeton University, went to France as aviator during the war, and later pursued the study of architecture at the Ecole des Beaux-Arts where he received his diploma. Though Mr. Nelson's headquarters have since been in Paris, he is licensed in the State of New York. At the Ecole he worked first under the direction of Pontremoli and later Auguste Perret. During these years he went through the revolution of modern architecture, following closely the efforts of Le Corbusier, whose inventive ability he admires.*

By PAUL NELSON

THE PRACTICE of architecture has become increasingly complicated by those practical requirements essential to the working of a plan or the successful operation of a building. The success of a structure as architecture lies not alone in its fine form or in its sheer practicality but also in the satisfaction of the aesthetic purpose achieved, considered by the architect when he develops an analysis leading to the solution.

Over a period of years I have been developing a method of approach for architectural problems. This method resolves itself into three stages:

**FIRST STAGE:** The Nonarchitectural Analysis—abstraction in terms of life.

**SECOND STAGE:** The Architectural Analysis—abstraction in terms of space.

**THIRD STAGE:** The Architectural Synthesis—concretion in terms of architecture.

The first stage is clearly the fundamental one, for herein lies the way of a new and vital architecture. The method provides that during this stage all the phases of the "life" in question be resolved into their most minute terms, thus determining abstractly the functions, spiritual as well as material, to be satisfied. The more clearly these functions become defined, the more they resemble biologically organs with an interrelated system which, in contact with abstract space during the second stage, shall generate a new living organism, whose growth finally, in contact with concrete space during the third stage, will shape and mold its own architectural form.

The method is a dialectical one, in which reality creates the idea as opposed to the preconceived architectural idea or formula.

This is the BASIC PRINCIPLE to which attention must be called since it plays a major part in contemporary architecture. The term "contemporary architecture" must be preferred to "modern architecture" as being more exact and unequivocal. Modern architecture has taken on

meanings opposed to the vital architecture that it should be. One should even guard against the idea of "style" and "decoration" which it evokes, and behind which there may lurk the same errors in fundamentals as in what is called "traditional architecture."

Thanks to the excellent work of certain fore-runners whom we all know, the technical and aesthetic revolution has been accomplished. This marks the end of a period. What is wanting now for further development of contemporary architecture is the application of these accomplishments to life. Further efforts to exploit it as an individual expression of art will only tend towards anarchy and abstraction entirely opposed to its vital purpose and which, if continued, will cause it either to be transformed if superficial into a "mode," or to be suppressed by the reactionary movement (such as has already happened in certain countries). Moreover it is important to observe that "modern architecture" is distinctly a social architecture, because not only is it contemporary and parallel with the present social evolution, but it is less and less the fruit of artisan labor and more and more the product of the machine.

It appears imperative in consequence to call attention to the need of redirecting contemporary architecture along its line of ineluctable development. To do this architecture must become concrete and vital by a return to life for its inspiration. We, as architects, must place at the disposition of "Man" the newly acquired vocabulary, permitting him to create his architecture while we become the interpreters. The return to life for inspiration is not a new conception; architecture has always been the direct expression of contemporary life as history proves. For the architect to attempt to go beyond life is an artificiality both sterile and unavailing. Only in the definition of contemporary-life-in-progress is the truth found. It is preferable then that the architect, conscious of this truth, adopt an attitude more anonymous, less anarchistic, and attack the study of life in order to gain the maximum from it.

As the painter, Héliou, so admirably states\*: "In architecture as in all the arts there is a way of following Man so as to ultimately lead him. The comprehension of the immediate and known needs of Man leads the architect to discover for this Man, subsequently, other needs which he himself never suspected did exist and yet essential to his growth." There is then "*a way of following Man*," a fact which is above all the reason for this method of work.

The sum total of Man's needs determines the limitations which are absolutely essential to stimulate the creative genius of the architect. One must know not only how to discover these limitations but also how to increase their arbitrary and determinate character of restriction. Evidently a technical mind can organize the analysis of any subject but this is not enough, because the rapid evolution of science has made its application so complex that it is practically impossible for a single architect to understand it all.

The following method has been developed to assure the strictest possible observance of these facts. Its exercise requires an organization which to form necessitates the constitution of a skeleton committee to direct the work under the leadership of the architect, including as permanent members the representative of the client, engineers, and builders. This committee should be expanded during each stage to take in those given responsible positions regarding the specific work of that stage.

#### **THE FIRST STAGE;      The Nonarchitectural Analysis:**

First the aims, reasons, and extent of the proposed project should be reviewed. After which the main premise of the problem should be determined, which is the governing ideas and principles—the ideologie—so as to set up tenets which define for the analysis the central axis of investigation, thus eliminating the unnecessary discussion of nongermane factors; qualifying the choice, the examination, and interpretation of the subject matter; and endowing the solution with its general character.

Then commences the analysis of all the spiritual and material functions of the life in question, resolving them into their most minute details. The work of this period is abstract because entirely nonarchitectural. Effectually neither the architect, his collaborators, nor the client must think or speak architecture, otherwise its natural growth will be deformed. Any preconceived ideas of the form, style, etc., will only tend to limit the life to them, whereas architecture should be born from life and takes the organic form imposed by it.

\* *Cahiers d'Art*, No. 7-10, 1935.

The widest cooperation must be assured during this analysis. All those destined to live within this architecture must be called to help define the limitations resulting from the function of their life. The collaboration of the sociologist, philosopher, poet, artist is as necessary as that of the economist, engineer, and builder, because function is concerned with life as a whole and not with a specialized abstraction.

#### **THE SECOND STAGE;      The Architectural Analysis:**

This stage is devoted to the translation of the nonarchitectural analysis into an architectural program, to the research of ideal space for each organ, and of ideal systems of relationship of these organs. This work as in the first stage is entirely abstract for as yet there must be no question of the concrete solution. Schematic and flow process drawings establishing ideal organization should be made. New building methods relating more intimately to the general problem must be analyzed as well as new materials. If new techniques suggest themselves they must be examined and experimental research carried out to prove their practicality before the third-stage work is started. In concluding, the architect should have now before him a detailed program, the ideal space arrangements for each room or department, the ideal schemes of interrelationship, as well as all the elements relating to building methods, etc.

#### **THE THIRD STAGE;      The Architectural Synthesis:**

It is here that the concrete limitations of economics, of space, of traffic, and so forth, and all other conditions compelled by local laws, etc., become the active agents in determining how the organisms already resolved may germinate the new life, which in turn will shape its architecture. It is here for the first time that architectural design crystallizes. For the architect it is the period of interpretation where the quality of creation will depend upon his faculty of objectivity.

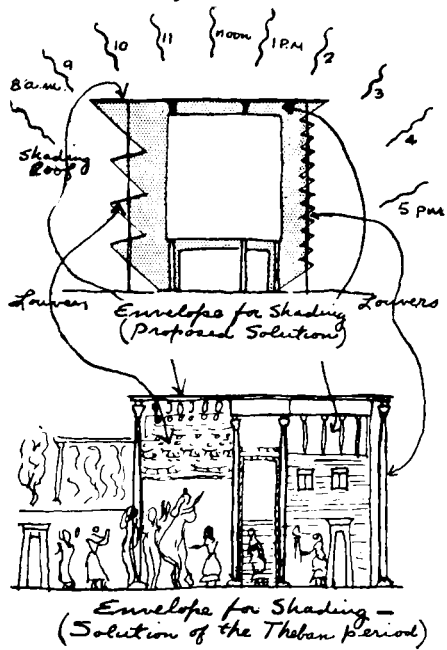
If during this stage the sensitivity of the architect is such as to enable him to fully interpret the spiritual requirements over and above the material functions, the solution will surpass simple utilitarian architecture, assured in any case by this method, and become an architectural achievement. The difference between the two is but a question of degrees.

The resulting architecture will be unforeseen because it is the program of life with its imponderables which *inspired* these architectural forms, these harmonies, these multiple complexities, no architect could have anticipated.

With a method based on evidence and experience may a new and vital architecture be born.



Hours of Shading at Summer Solstice



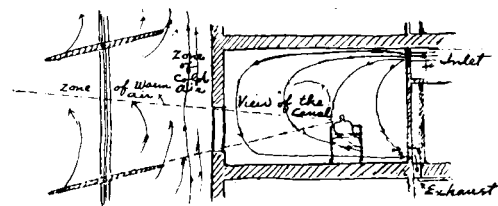
FROM THESE STATEMENTS OF METHOD WE TURN TO APPLICATION

The Suez Canal Company proposed to enlarge its hospital devoted exclusively to the care of company employees at Ismailia, Egypt. Paul Nelson was commissioned to make a technical study of a typical surgical pavilion, to satisfy their very special requirements. Limitations imposed were: the number of beds (62) and the adoption of an arrangement for three classes of patients.

SOLUTION:

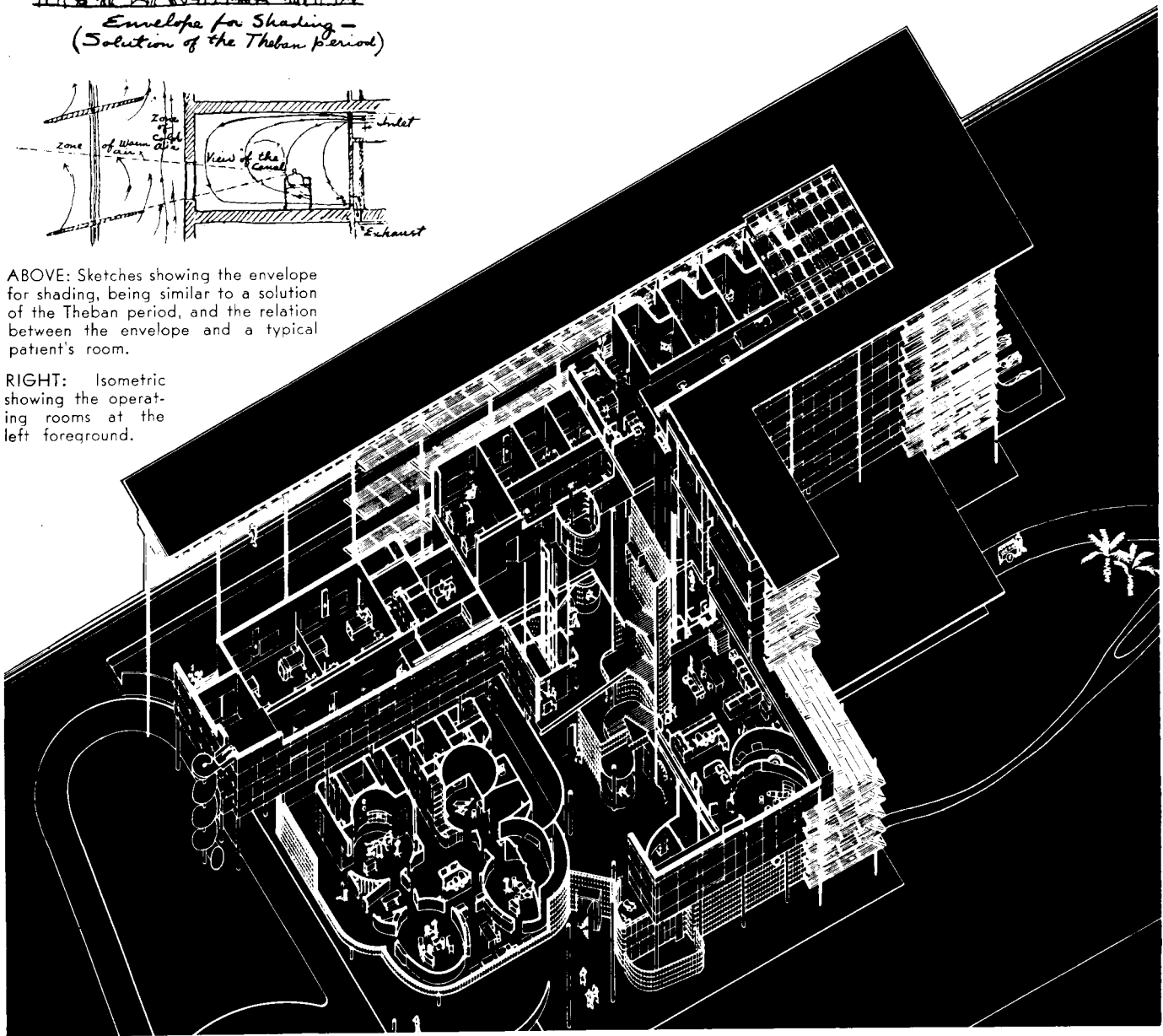
ORIENTATION: East-west recommended for warm climate has also the advantage of a view of the canal.

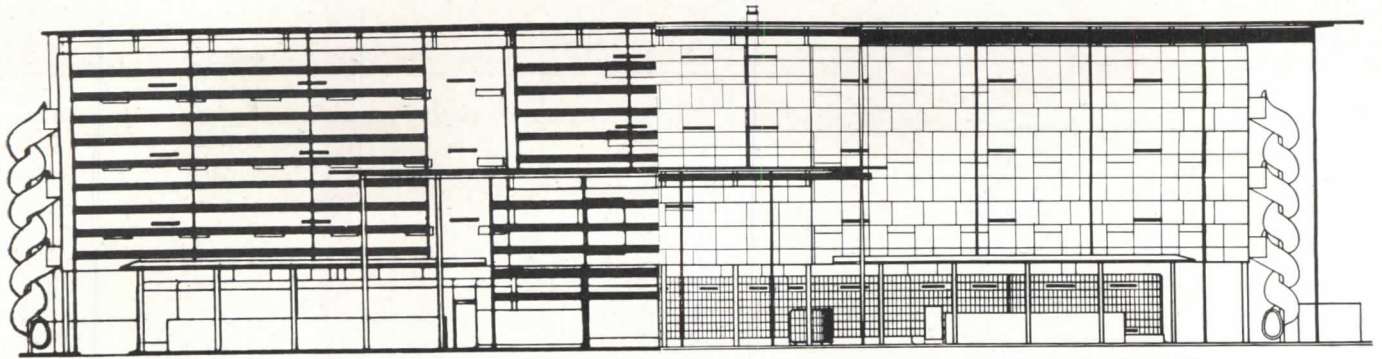
CLIMATIC PROTECTION: Effected first by an "envelope" to be constructed independent of the building. This envelope is composed horizontally of a roof and vertically of louvers located at a distance from the exterior walls of the building, spaced so as not to obstruct the view. The louvers are movable and can be raised to the top of the slender supports.



ABOVE: Sketches showing the envelope for shading, being similar to a solution of the Theban period, and the relation between the envelope and a typical patient's room.

RIGHT: Isometric showing the operating rooms at the left foreground.

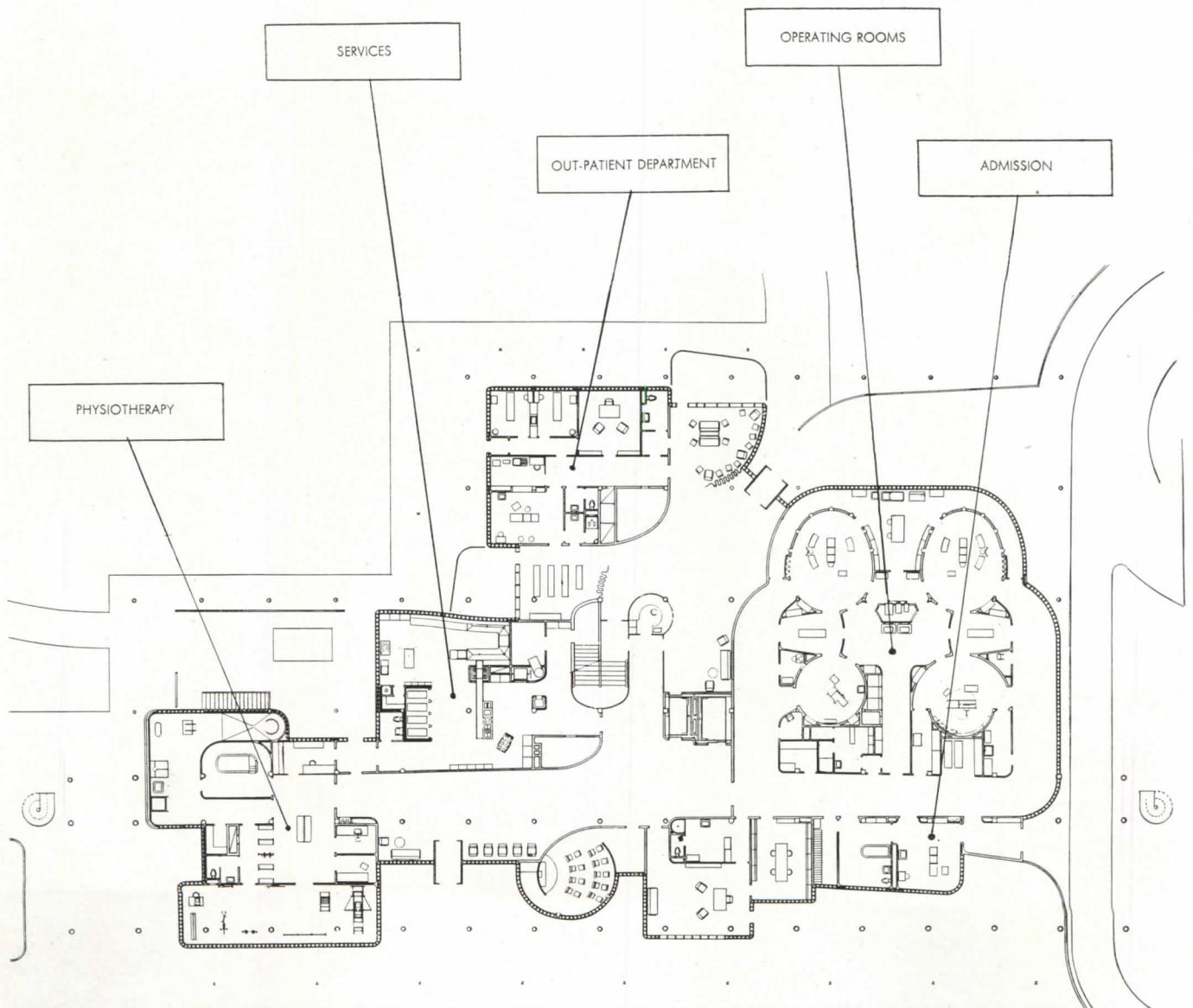




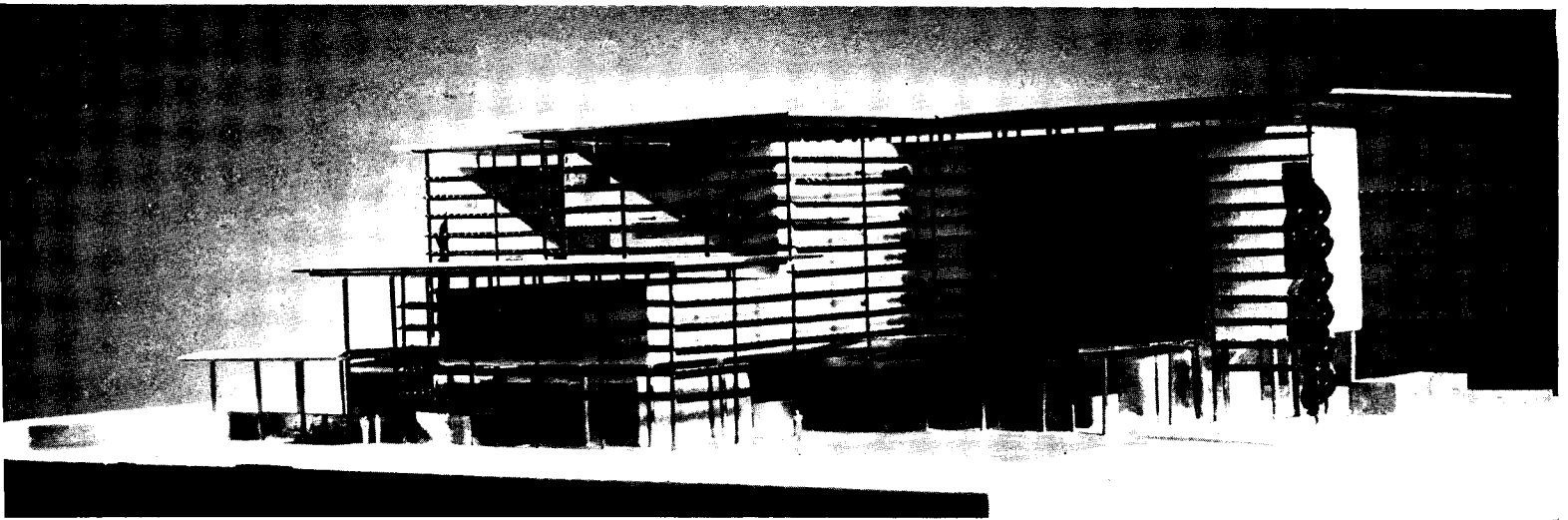
**WEST ELEVATION** with the shading louvers shown at left; at right the louvers are brought up to the roof.

Second, within the building, with a mechanical ventilation. The exterior shell is insulating, airtight during the period of air conditioning; it opens only to loggias and filtered port-holes. Windows are only for view, placed low to avoid excessive light.

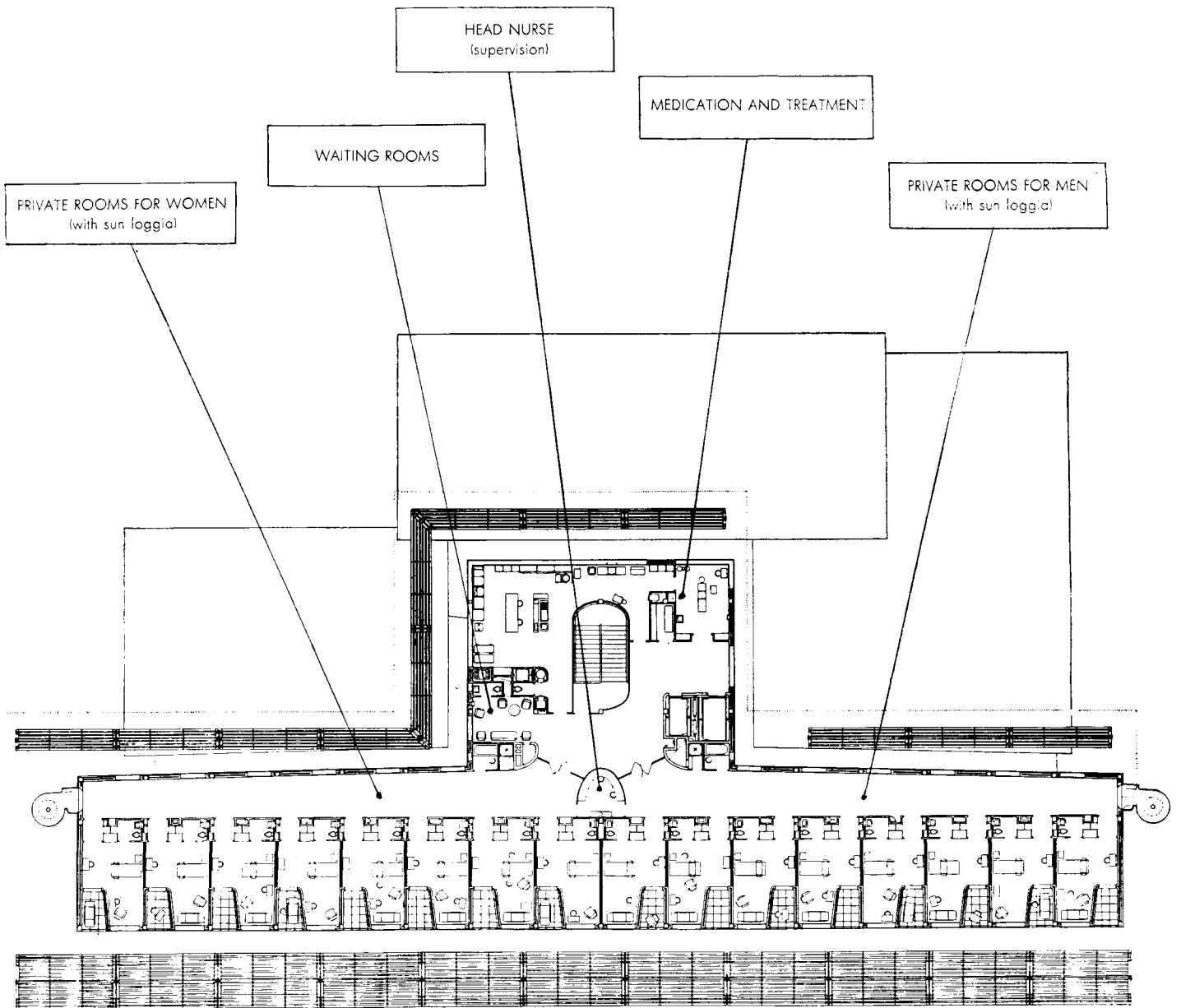
**PLAN ORGANIZATION:** On the ground floor are grouped all services connected with the outside or of common use for the floors above and demanding a free development. Wards for men and women are located on the second floor and private patients' rooms on the third.



**GROUND FLOOR PLAN.** Grouping common services.



SOUTHWEST VIEW.



PLAN OF THE THIRD FLOOR reserved for the "First Class" patients.

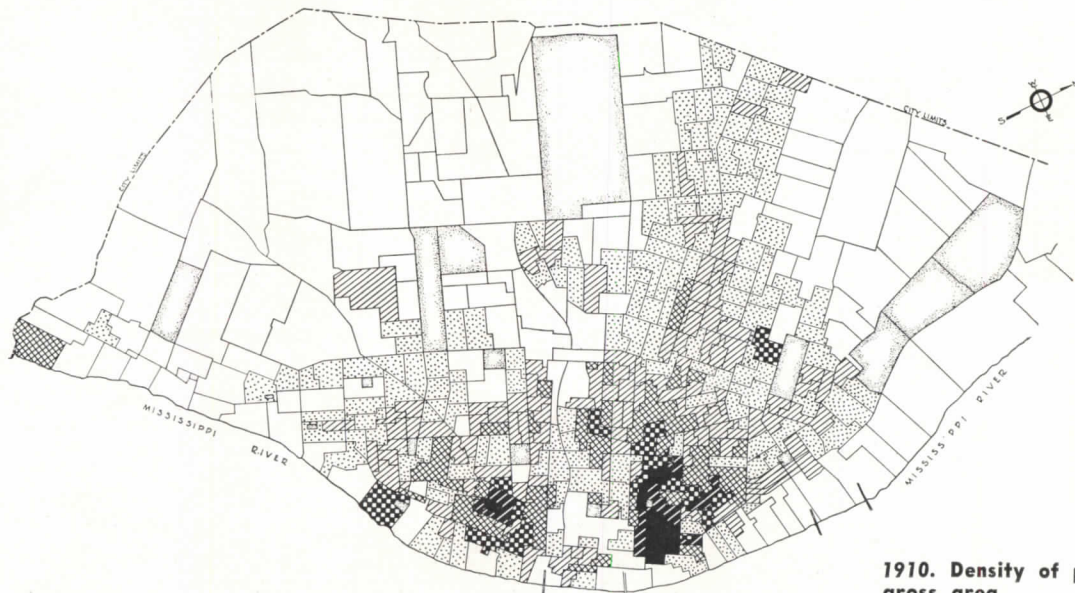
# From Sprawling Suburbs Back

## THE ST. LOUIS LAND POLICY

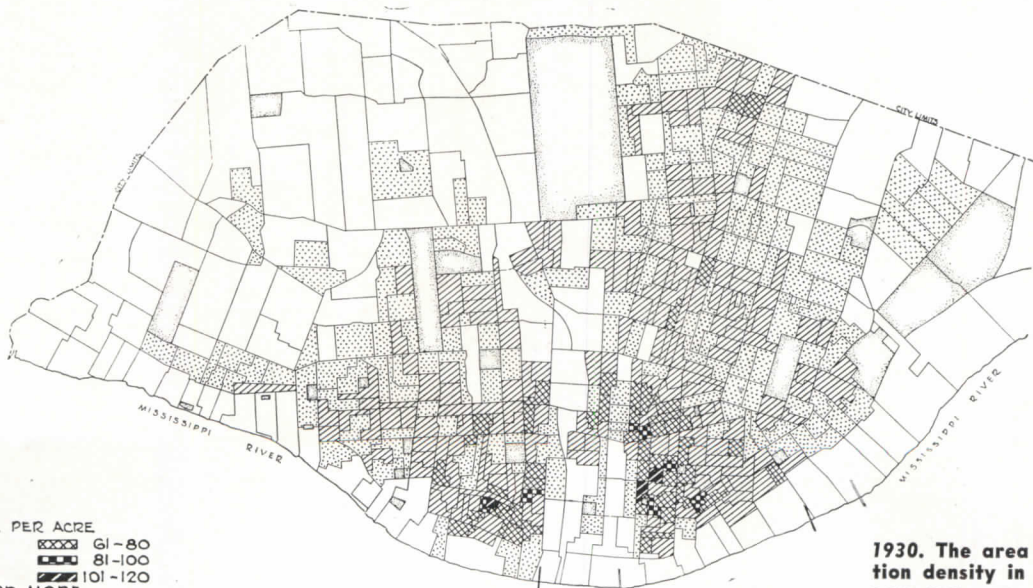
THE CITY OF ST. LOUIS occupies 62½ square miles, while its metropolitan area covers 840 square miles. The city proper has only a relatively small amount of vacant land and new growth is taking place mostly outside the city limits. The total area having a population density in excess of eighty persons per gross acre decreased markedly in vacancy between 1910 and 1920 and had virtually disappeared in 1930. In the older districts there is a 22% vacancy in

dwelling accommodations and 26% of the city's area shows a population loss during the period 1920-1930.

Urban trends in St. Louis are typical of those in other American cities. However, as St. Louis has practically no vacant suburban land within its tax jurisdiction, the loss of city population and the accompanying decrease of city land values have set up there a clearly defined and critical problem, which is generally less apparent, though



1910. Density of population per gross area.



1930. The area having a population density in excess of 80 persons per acre has disappeared.

PEOPLE PER ACRE	
0-20	61-80
21-40	81-100
41-60	101-120
121 OR MORE	

# To Urban Neighborhoods



The neighborhood district boundaries as they were proposed by the City Plan Commission of which E. J. Russell, former president of the American Institute of Architects, is chairman and Harland Bartholomew is the engineer.

not less real, in other large cities. If adequate measures are not taken to insure stability of population and taxable values, the city is faced with gradual economic and social collapse.

In October 1935, the City Plan Commission was instructed by Mayor Dickmann to consider the problem of holding, and perhaps increasing, the population within the present city limits. With the aid of employees furnished by the Works Progress Administration, the Commission has made exhaustive studies of land use and population shifts within the city during the past 25 years, on the basis of which it worked out a constructive urban land policy for St. Louis.

A neighborhood unit plan is established, probably the first one covering a whole city although the idea expressed by the plan has become generally accepted since it was formulated by Clarence Perry, in the Regional Survey of New York and Its Environs. The establishment of the proposed neighborhood units will furnish the most logical basis for all forms of housing control and construction. This will make necessary a legislative act authorizing neighborhoods to organize for protection of property and improvement of environment, similar to the model act published by the National Association of Real Estate Boards.

The urban land policy urged by the commission as needed by St. Louis is summarized as follows:

1. Revision of zoning regulations in scale with

known laws of supply and demand for each different class of property use, and particularly for protection of residential development.

2. Strict enforcement of sanitary laws and fire laws to insure cleanliness in all classes of property.

3. Elimination of the smoke nuisance.

4. Enactment of a minimum housing standards ordinance providing, among other things, regulations for room size and arrangement, number of persons per room and extent of window space.

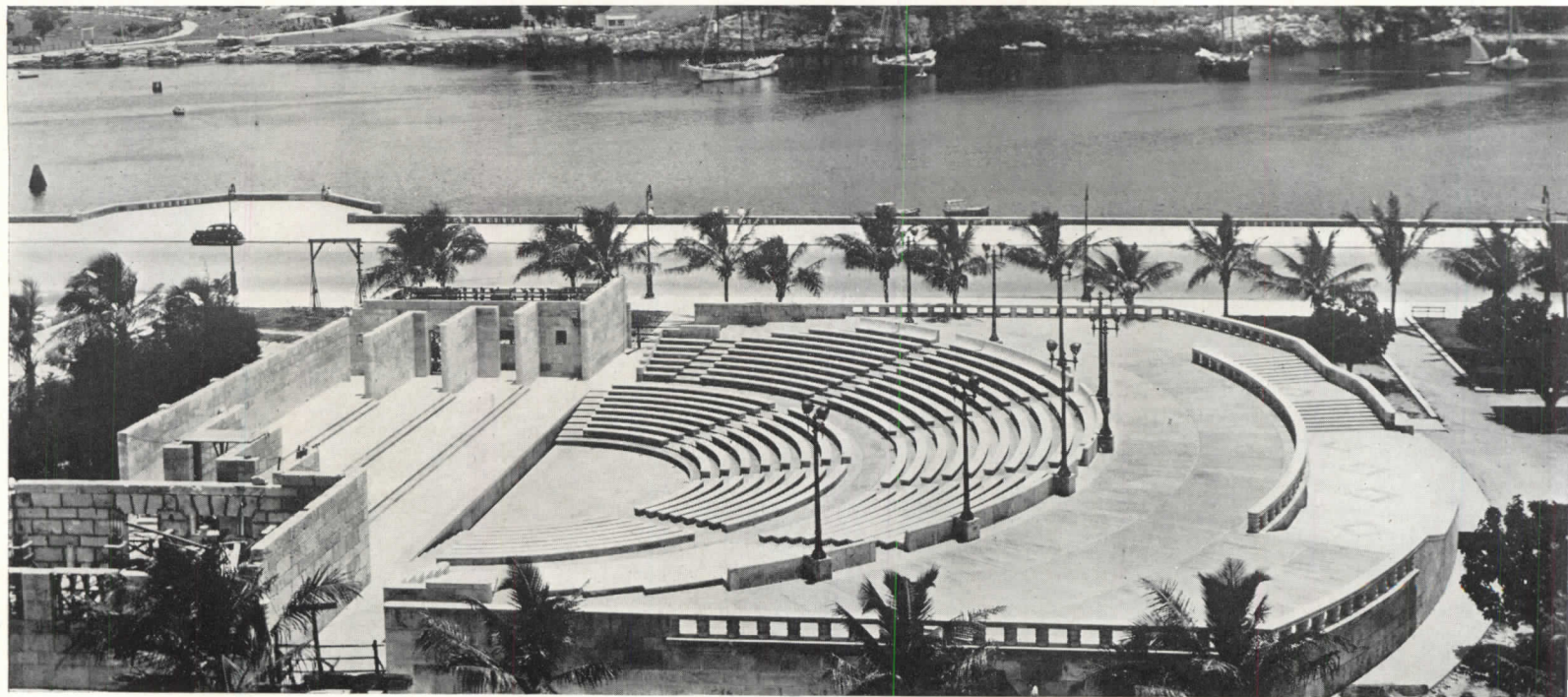
5. Repair and renovation of old buildings not altogether obsolete.

6. Removal of all obsolete structures which are unsafe or unfit for human occupancy.

7. Development of neighborhood units embracing all residential areas in the city for the improvement of environment and the elimination of nonconforming uses.

8. Advocacy of construction of several modern large-scale low-cost housing projects in the older sections of the city.

9. Continued maintenance of a high standard of building code regulations.



# Open-Air Theater in Havana

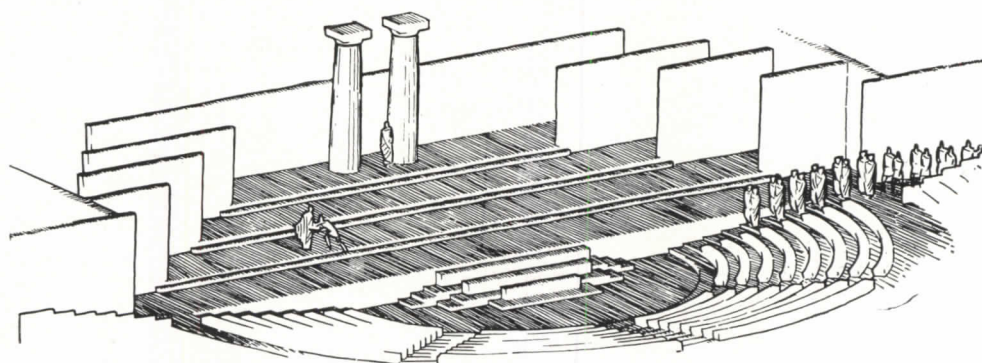
EUGENIO BATISTA\* AND AGUILES MAZA, ARCHITECTS

\*Instructor in Architecture, Princeton University

TWO FACTORS controlled the design of the new open air theater on the Avenida del Puerto in Havana. First was the location of the theater in a public park, in one of the most prominent places in the city, which required a solution in

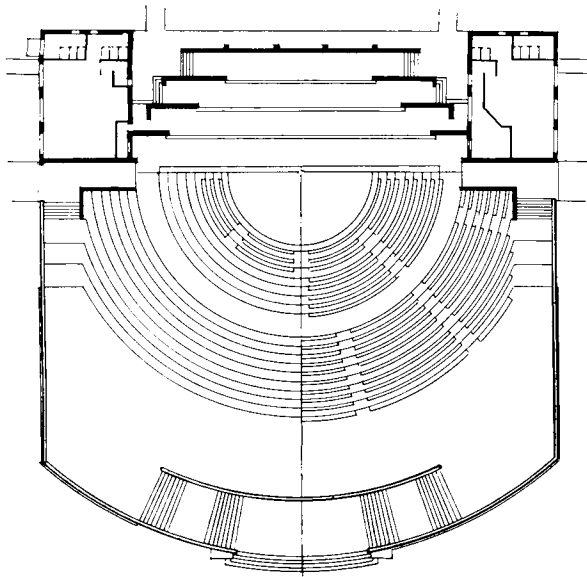
and ample terraces; why dressing rooms have been reduced to a minimum and walls kept low even at the back of the stage.

The second factor was that an outdoor theater is justified only by the performance of a differ-



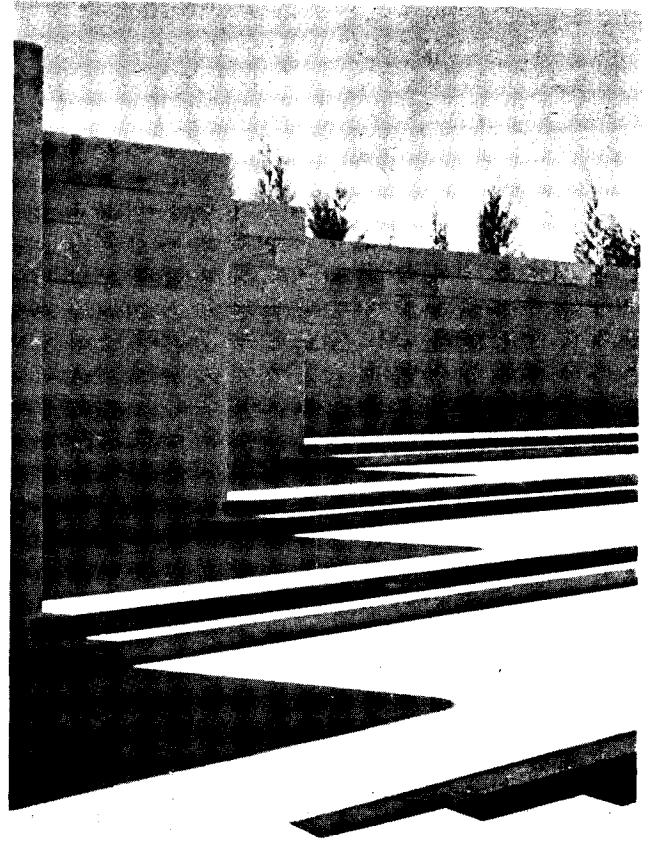
harmony with the surrounding gardens. This harmony must be preserved, not only when the theater is in use, but also during the much longer hours and days during the year when it will stand conspicuously in the middle of the gardens as an inert stone structure. That is why the approach has been arranged between trees, sculpture and benches, through wide stairs

ent type of show than the ones regularly done in inclosed theaters. Merely the fact of being uncovered prevents any effect of intimacy, and so drawing room comedies and chamber music are out of the question. The view of the sky and the presence of trees would make any attempt at painted scenery ridiculous. Band concerts, pantomimes, pageants, group dancing and oratorios



PLAN

VIEW OF THE STAGE  
Showing the different levels

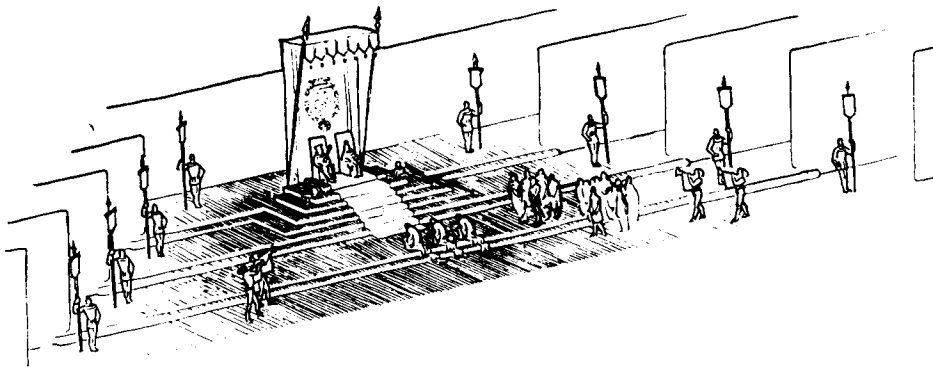


are the types of performance that instead of losing, will gain effectiveness by being produced outdoors.

Greek tragedy is, of course, the ideal type, and so the theater at the Avenida del Puerto boasts a semicircular orchestra as a legitimate

able are those works which call for group action rather than individual performance.

This conception of what an outdoor theater should be led to the design of the stage on several different levels and with permanent stone wings. The object of the different levels is to



birthright. The plays of Lope de Vega and of Shakespeare may also be done outdoors, provided gesture and action are given the necessary emphasis, and the dialogue is used only as a guide to the actors in expressing the ideas of the author and conducting the rhythm of the action, but not as an indispensable element to the understanding of the story. Particularly adapt-

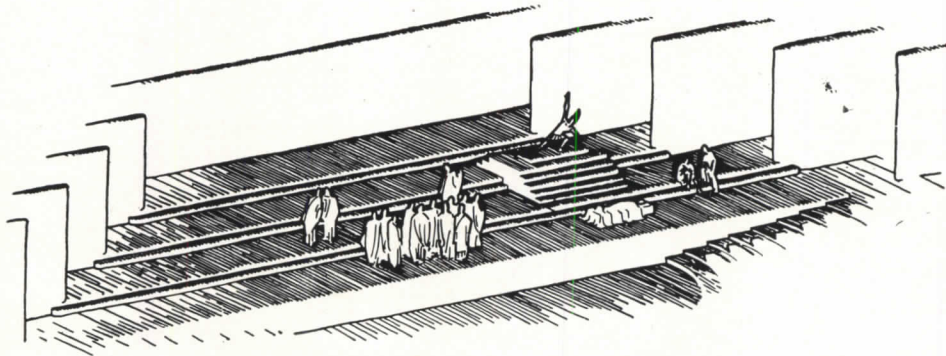
permit vertical movement of the actors. The permanent character of wings and stage levels, while eliminating the necessity for most scenery and stage handling, does not prevent a variety of possible effects. The design for the theater includes a series of steps or small platforms kept in a special storage space under the stage. These platforms have been so designed that, being light

and easily carried, they may be used to change the arrangement of levels. Instead of four terraces 8 feet deep, eight 5-foot terraces may be obtained, or a level floor 16 by 36 feet in the center of the stage, or a flight of steps or a promontory at any point.

Properties may perhaps be restricted exclus-

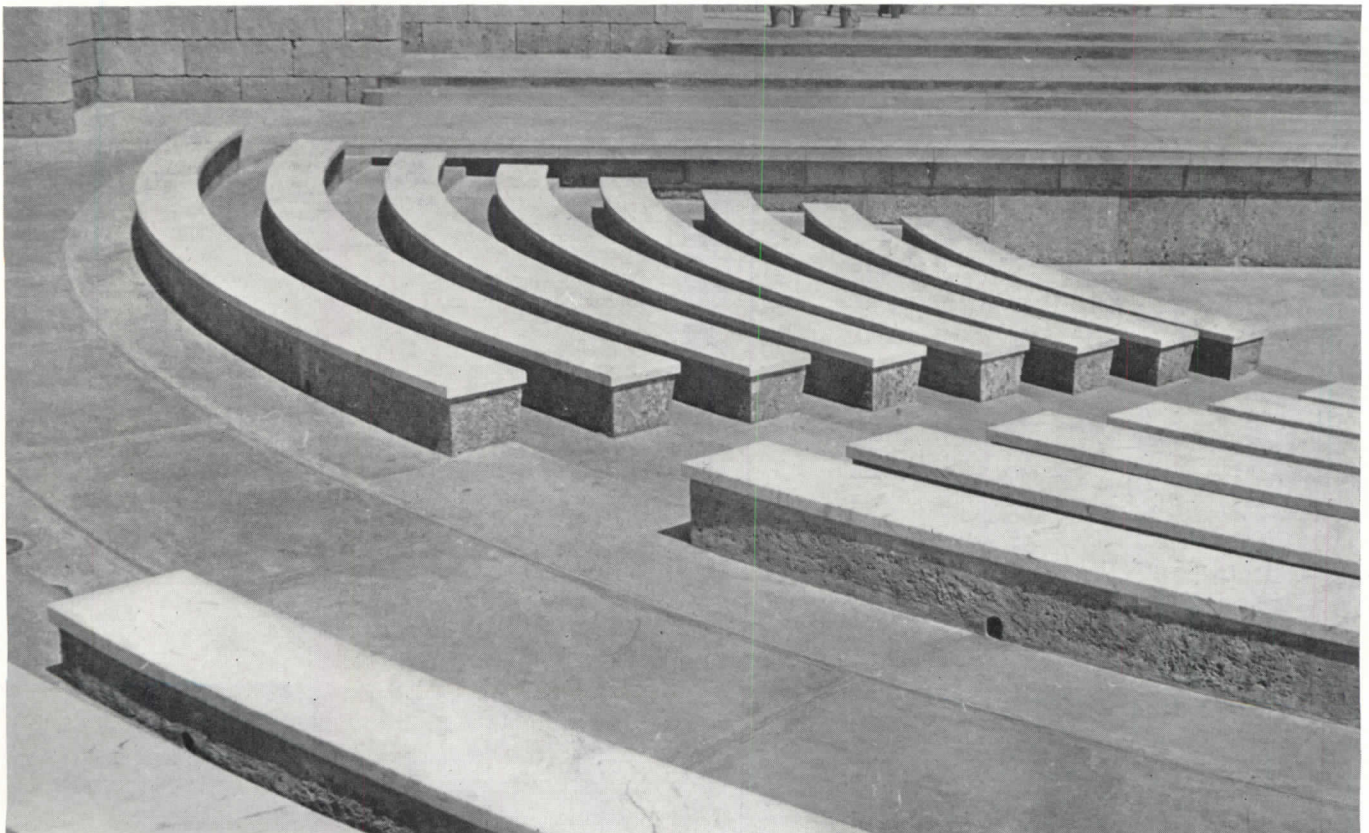
door theater at Louisiana State University, has designed an up-to-date installation. The rest must be left to the actors and their costumes.

During the development of the design, other considerations served as secondary guiding principles. For instance, an examination of the soil which is reclaimed land resulted in the adoption



ively to seats and tables. Any other object placed on the stage must be justified by some purpose in the arrangement or composition of the space thereon, mere decoration, or even description being out of place. The hour, the climate, the weather, or the mood for each scene, may be established at evening performances by electric light, for which purpose Mr. Frederick von Osthoff, theater architect and director of the out-

of light reinforced concrete slabs for roof and floors, supported by continuous bearing stone walls. This was carried out in the design of the elevations, which are an attempt at expressing the structure, with consequent economy in the use of materials. Also the general direction of the gardens, following the Avenida del Puerto, shaped the plan of the theater as more nearly rectangular than the semicircle Greek theaters.





# Growing Pains of Recovery

By THOMAS S. HOLDEN

*THIS ARTICLE analyzes the present situation of the construction industry in the light of previous conditions similar to those of today, and draws upon Mr. Holden's long experience as Vice President of F. W. Dodge Corporation, in Charge of Statistics and Research. Mr. Holden is also president of the New York Building Congress, Inc.*

THE WIDELY PUBLICIZED DANGERS of rapid rises in construction costs are real. It remains to be seen, however, whether they constitute an incident in the upward march of recovery or an indication of an unchecked trend that may make serious trouble for the construction industry hereafter.

The general level of wholesale prices of building materials, as shown by the U. S. Bureau of Labor Statistics index, was about 11 per cent higher in April 1937 than in April 1936. During the same twelve-month period, the average cost of a house in the \$5,000 to \$6,000 class rose 12 per cent, and in some localities by much larger percentages. This figure is based on a recent Government report covering ten representative large cities. The rising movement gained a considerable acceleration since the beginning of this year. Relative to the year 1926, building material prices appear to be somewhat out of line with general commodity prices, too. In mid-April the building material price index stood at 97, compared with 88 for general commodities.

To any one who recalls the records of previous recovery periods, all this has a familiar sound. That building-product producers and sellers and building labor should, at the present stage of building revival, attempt to raise their prices as high as they are able, is probably the most natural thing that could be expected to happen. Under such conditions, however, there seems to be a customary train of economic reactions which may effectively regulate the situation, if not complicated too much by Government price-fixing efforts. This can be illustrated by a record taken from the comparatively recent past.

Construction in the year 1923 was halfway up in a recovery cycle. Building material prices had been rising rapidly for some months, talk of material and labor shortage appeared in the press, followed by a counter-barrage of statements to the effect that recovery was endangered by the rapid rise in costs. The discussion

of the time was strongly colored by recollection of the latest depression, which had resulted very largely from a commodity-price inflation. The short-lived boom of 1919 and 1920 had been accompanied by skyrocketing prices and the severe slump of 1920-1921 had been marked by a toboggan slide of prices. (The wholesale price index for building materials rose at the rate of 6½ points a month from 98 in April 1919 to 174 in April 1920 and then dropped at the rate of 5 points a month to 90 in August 1921; index numbers based on 1926 as 100.)

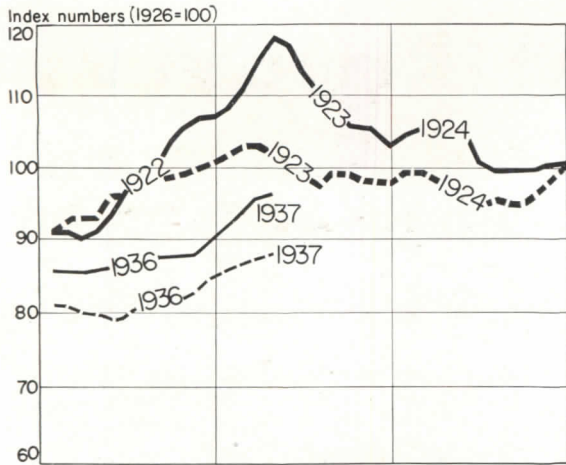
Compared with the preceding spectacular price inflation and deflation cycle, the rise in the index from 90 in September 1921 to 118 in April 1923 was not at an excessive rate, but it was sufficient to cause much concern, and the dangers of a new price inflation were widely publicized in the press, with many warnings of possible curtailment of the expanding construction program, just as has been the case this year.

Directly after the flying of the danger signals came the application of three sets of economic brakes.

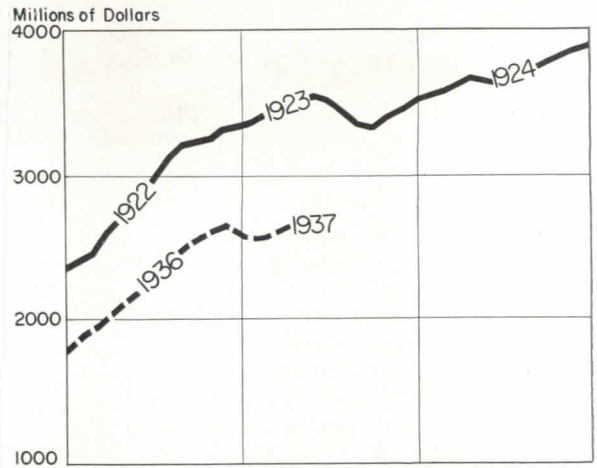
## **BRAKE NUMBER ONE was credit control.**

The Federal Reserve System in effect sterilized a large portion of the gold in the country, by maintaining in the several Federal Reserve banks a much larger gold reserve than the legal requirement of 40 per cent. This was not in 1923 the action of the Federal Reserve Board, but was in the main the action of the Federal Reserve Bank of New York, then under the leadership of Governor Strong. The effect of central-bank credit control is to hold the general price level of all commodities within bounds. This was effective in 1923 and thereafter. In fact, the general commodity price level was so well stabilized during the "New Era" prosperity period that many people thought the business cycle had been definitely conquered.

The new powers given to the Board of Governors



Building material prices (heavy black line) and general commodity prices (heavy dotted line) rose rapidly to a peak in the first half of 1923; three sets of economic brakes were applied and prices became stabilized. The 1937 course of building material prices (thin black line) and general commodity prices (thin dotted line) has paralleled the upward movement of early 1923.



A minor recession in contract volume (figures for 36 eastern states) in the middle of 1923 (black line) indicated investors' unwillingness to pay high prices and served as one of the brakes on further price increases. Dotted line indicates contract volume in 1936 and 1937.

under the Banking Act of 1935 are supposed to give the Federal Reserve System a fuller control of general price levels than it had before. It remains to be seen how effectively these powers can act. Many financial observers today consider that a necessary condition for effective credit control is early balancing of the Federal budget, the present condition of which is a factor that was not present in 1923.

Obviously, the broad economic influence of combined budget-control and credit-control would affect construction costs along with the general trends of prices, rents and wages, without operating as a specific construction-industry-control.

**BRAKE NUMBER TWO was buyer's control.**

In early recovery stages potential buyers have fresh in their minds the bargain prices of the latest depression. They are not ready, as people are later at the crest of the prosperity wave, to pay any asking price for what they want. They slow down on purchases and collectively put a check upon expanding prices. This operates with particular effectiveness in the construction field, since owners can usually defer their projects when they consider conditions to be unfavorable.

This happened in 1923. In the middle of that year there was a definite sag in the curve of construction contracts, after which the upward trend of the recovery curve was resumed.

The midyear slump that took place in 1923 is definitely shown in the construction-contract chart on this page. Even though of short duration, this temporary

recession was a definite warning that costs had to be stabilized if recovery was to proceed. Building product producers and dealers had to choose between a volume-market and a high-price market.

**BRAKE NUMBER THREE was competition control.**

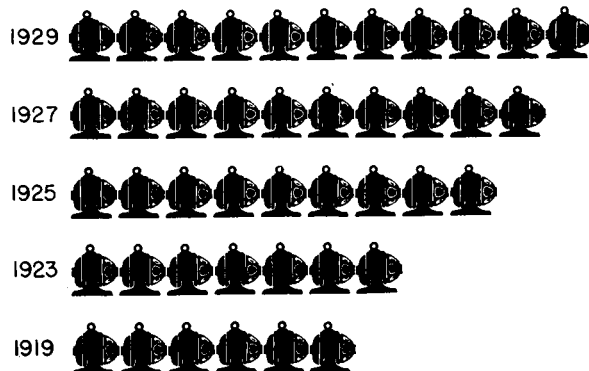
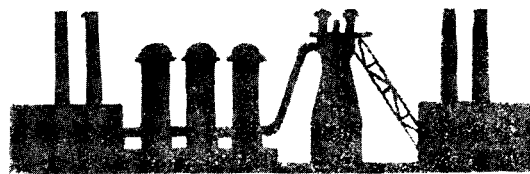
When the construction industry is only halfway back to recovery the total volume of business does not employ the entire productive capacity of material producers or the entire personnel of building-labor organizations. Competition is a definite brake on rapid price rises, probably more so in the field of material prices than in the field of wage scales.

At such a time, shortages of building materials and equipment, if they actually exist, are most likely to be temporary. Production can be readily stepped up, existing plants can be expanded and new companies and new plants can come into production.

All of these things happened in 1923. After the temporary recession, a continually expanding construction volume encouraged a great expansion in plant capacity for production and equipment. In the accompanying chart the horsepower applied to manufacture of sixteen classes of basic materials is used as an index of productive capacity. After a considerable increase from 1919 to 1923 there was a further increase of 53 per cent from 1923 to 1929.

With this year's probable construction volume somewhat less than that of 1923 and about half that of 1928 the competition brake promises to be highly effective at this time. It does not seem at all probable that mate-

**Productive capacity for building materials (as measured by the installed horsepower in sixteen basic material industries) was large in 1923 and continued to increase through 1929, increasing competition and stabilizing prices**



*Each motor represents 300,000 hp.*

rial shortages can be more than local and temporary.

Potential competition is probably greater and more varied in character than ever before. Here are some of the kinds of potential competition:

1. Between producers and sellers of the same materials.
2. Between different classes of materials (wood-frame and brick, steel and reinforced concrete, etc.).
3. Between new construction methods and traditional methods.
4. Between urban construction and suburban and small-town construction.

**LABOR COSTS** of construction are closely related to items 3 and 4.

While material prices were generally kept at fairly stable levels from 1923 through the peak years of the last boom, there was a fairly steady rise in hourly wage-scales through the expansion period. This was partly due to the great rise in urban building in strongly unionized centers, with the added factor of bonuses paid to labor on large speculative projects when the boom was at its height. Union wage-scales are obviously less subject to competition control than material prices.

However, high building-trade wages resulting in mounting construction costs will undoubtedly encourage the maximum amount of factory and shop-prefabrication that is practical, the use of new materials and simplified new methods of construction.

A combination of high prices of material entering into urban buildings with very high wages in unionized centers, added to existing high city taxes and high city land

values, would probably give further impetus to the decentralization movement that has already been so strongly in evidence.

Just as producers and sellers of materials are collectively faced with the choice between large volume at moderate prices, so also is building labor faced with the choice between more working days per year at moderate hourly rates and fewer working days for fewer mechanics at high hourly rates.

After the three sets of economic brakes gained control of the price situation in 1923, and removed the price-inflation threat, the construction industry attained an unprecedented volume of business and a degree of prosperity hitherto unknown. Four of the prosperity years (1925 through 1928) each recorded total contracts twice as great as the total 1923 volume. When trouble came in 1929, it was not the result of the anticipated danger of commodity price-inflation, but of other quite different abuses of the country's expanded credit mechanism.

With respect to the present situation, we may fairly conclude that, provided credit and budget controls (BRAKE NUMBER ONE) effectively check general commodity price inflation, the control factors inherent in the present stage of recovery and in the highly competitive construction market should hold construction costs within fairly reasonable limits, even though a temporary minor recession in construction volume, like the one in 1923, may be required as a stabilizer. In fact, preliminary construction contract figures for the month of May indicate that a recession of this character may be coming into being at the moment this article goes to press.



Photos by Monroe Carrington, Inc.

## JEWEL THEATER, BROOKLYN, NEW YORK

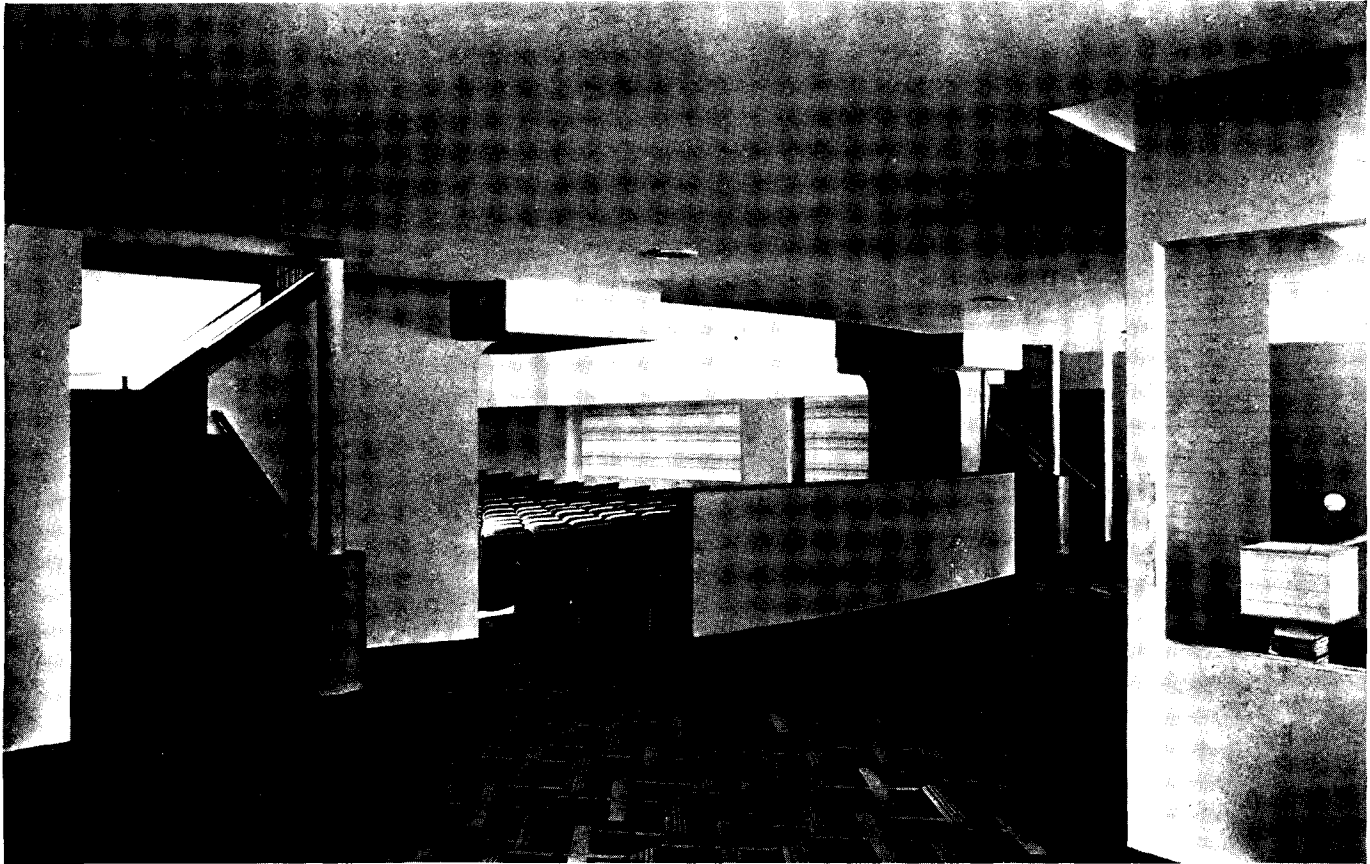
BEN SCHLANGER, ARCHITECT

JEWEL THEATER is built on the site of an old theater and a portion of a public market. The building is practically new as only the walls and part of the roof of the old structure were utilized. The width of the building in the narrow portion is 40'-4" and 45' in the widest portion. The length is 104'. There are 352 seats on the main floor and 176 in the balcony. Chairs are spaced 2'-10" back to back. The floor slope is of a modified incline type as shown on the section. A main floor lounge is in direct line with the auditorium and separated from the standee area by a low barrier; thus the performance can be seen as well as heard from the lounge. Another lounge in the basement gives access to men's and women's rooms.

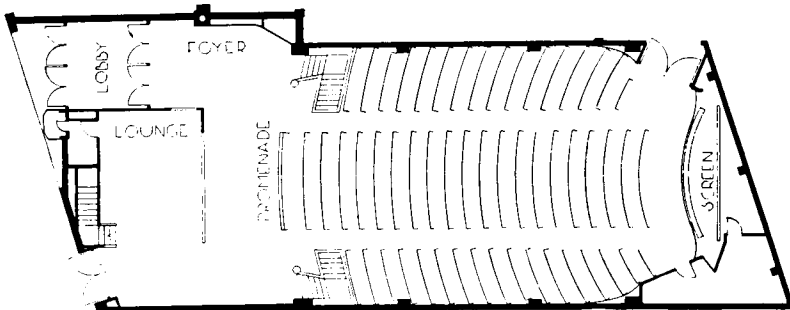
In the auditorium, the wall illumination is continuous

from rear to screen. The walls are divided vertically into sections, each forming a shallow recess in a parabolic curve adjusted to reflect light from cove lamping back to the auditorium. Cove lamping is in three colors with dimmer control; the lamps are spaced 10" o.c.

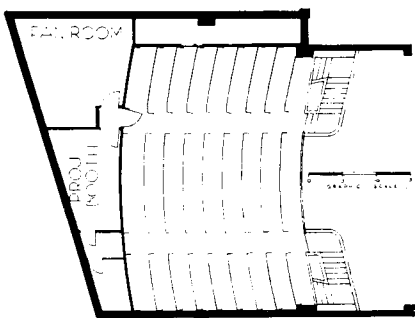
There is a complete air conditioning system, well water being used as cooling agent for summer operations. Fan and cooling equipment are next to the projection room. The ducts extend along the cornice on both sides of the auditorium, with five grilles on each side and two on the proscenium wall. Air is exhausted for recirculation through a central duct under the auditorium floor from mushrooms located under the three middle chairs of each row of the middle bank. The fan capacity is 1,800 cubic feet per minute with a 7½ hp. motor.



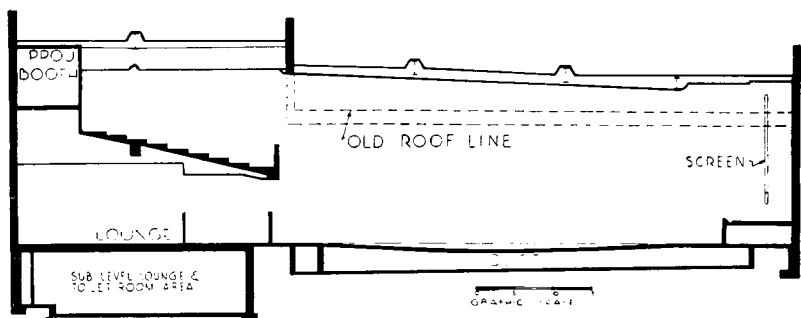
PROMENADE AND STAIRS Leading to the Balcony



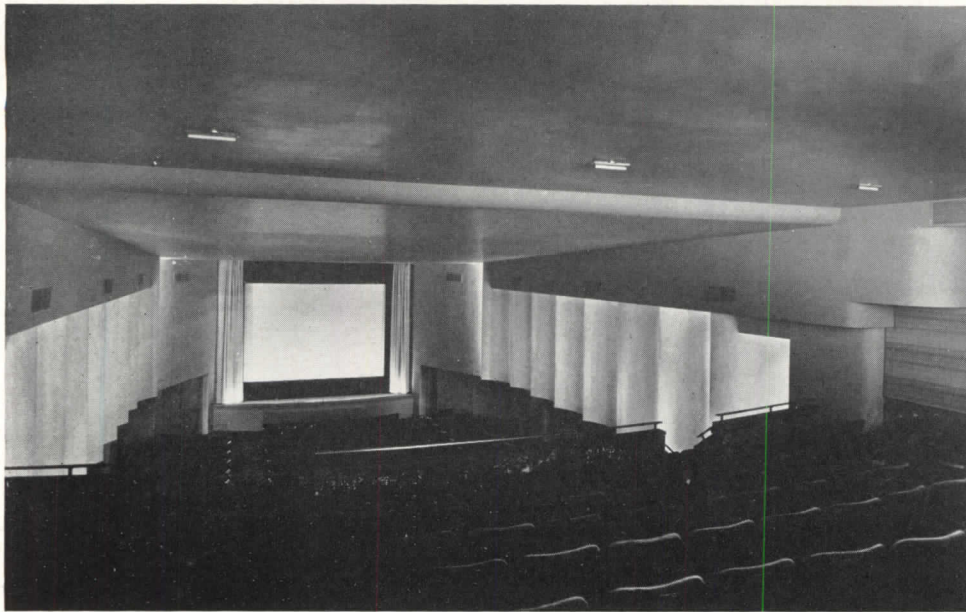
MAIN FLOOR



BALCONY

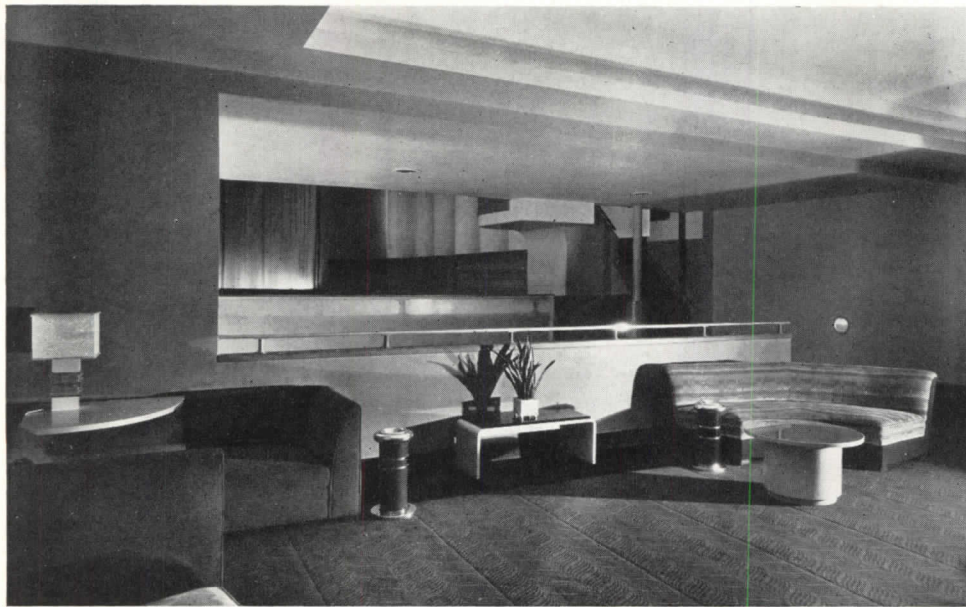


SECTION



*Photos by Monroe Carrington, Inc.*

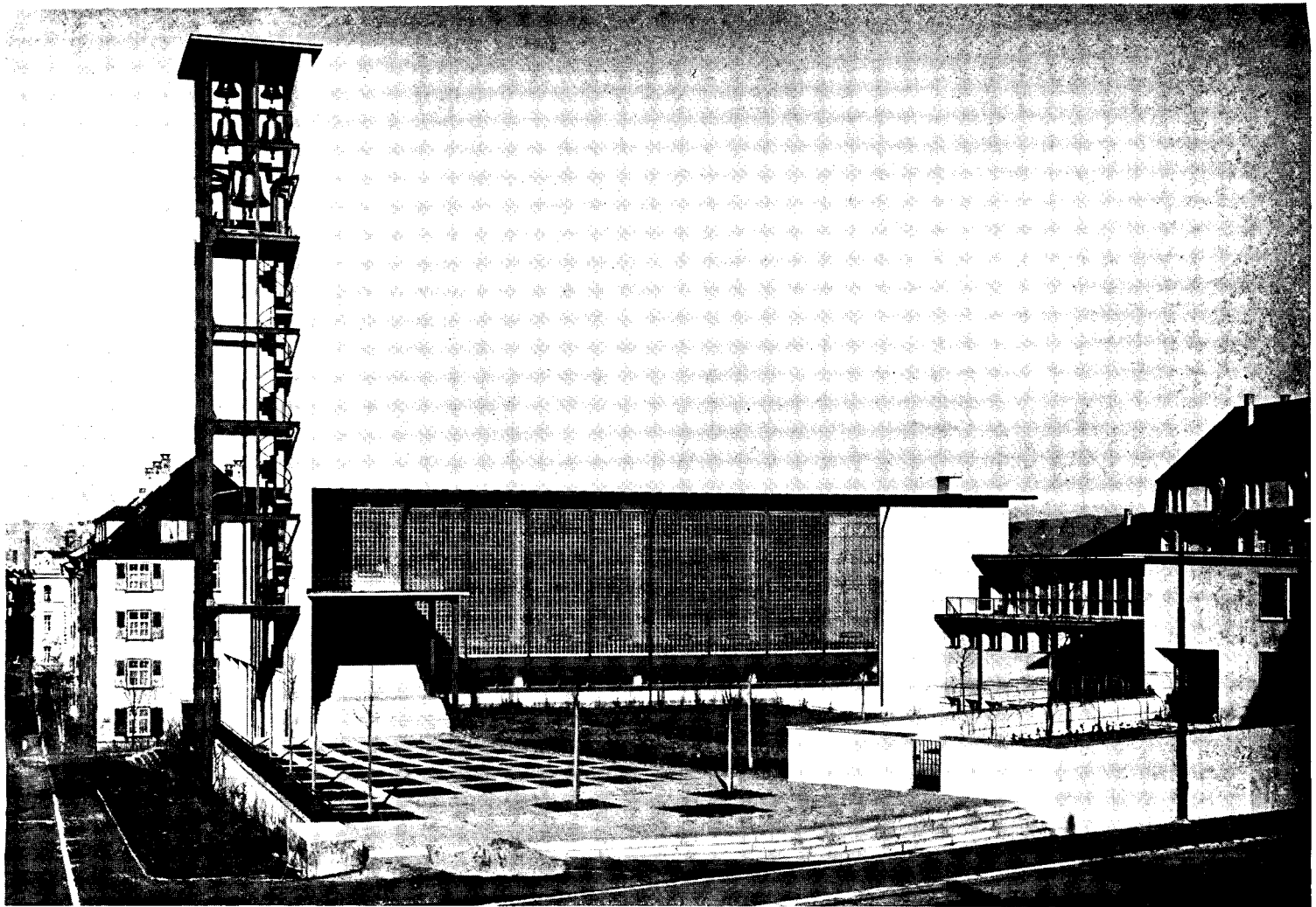
1



2

## JEWEL THEATER, BROOKLYN, NEW YORK

1. **THE AUDITORIUM** viewed from the balcony seats.
2. **THE LOUNGE** separated from the promenade by a low parapet, from where the performance can be seen as well as heard.



*Photos Atelier Eidenbenz*

## THE SAINT JOHANNES CHURCH AT BASLE, SWITZERLAND

K. EGENDER AND ERNST BURCKHARDT, ARCHITECTS

TEXT BY MAX ZIMMERMAN

IN 1931 there was a general competition in Basle, Switzerland, for a new Protestant church, called the St. Johannes Church, in which one hundred and forty-one architects competed. Two architects, Mr. K. Egender and Mr. Ernst F. Burckhardt, won first prize. Later the appropriation for the building was reduced from 1.4 million to 800,000 Swiss francs, and another competition was held. The same architects won again.

It is surprising that a very modern church was allowed to be built in conventional Basle. This is partly due to the fact that the church is located in an outlying district of the town, between modest apartment houses, where the Society for the Protection of Tradition was helpless. As the funds were limited, the church had to be built in simple fashion. This use of very simple forms, and the exclusion of everything mystical, and of all handicraft humbuggery, is in harmony with the character of Swiss protestantism, which is built up from the teachings of Zwingli.

The arrangement consists of one main building with a tower, on the first floor of which there is an auditorium containing eleven hundred seats, and on the ground floor

a community meeting room with six hundred seats and a stage. In adjoining buildings are classrooms, and apartments for the minister and sexton. The tower, which at first the architect wanted to omit, but which was demanded and paid for by the community, is a simple bell-carrier. The church is lighted on one side with glass brick. The steel construction inside is left plain and painted white. The ceiling is of natural birch siding. The uncomfortable old-fashioned benches have been replaced by modern theater seats.

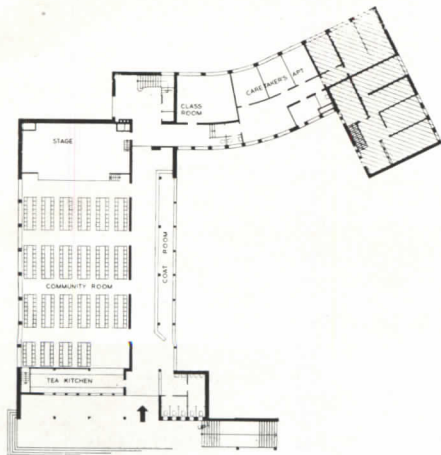
Considerable discussion has been carried on lately in Switzerland concerning the interior of a Protestant church, especially as to the arrangement of choir, pulpit, and organ. Members of the Zurich Engineers and Architects Association have conferred with prominent churchmen on the subject. The following conclusions resulted from the conferences: (1) Since there is no high altar in Swiss protestant churches, the idea of symmetry can be left out; (2) the minister himself, being less important than his spoken words, should not be the center of attention; (3) the organ and choir stalls should be in full view of the congregation.



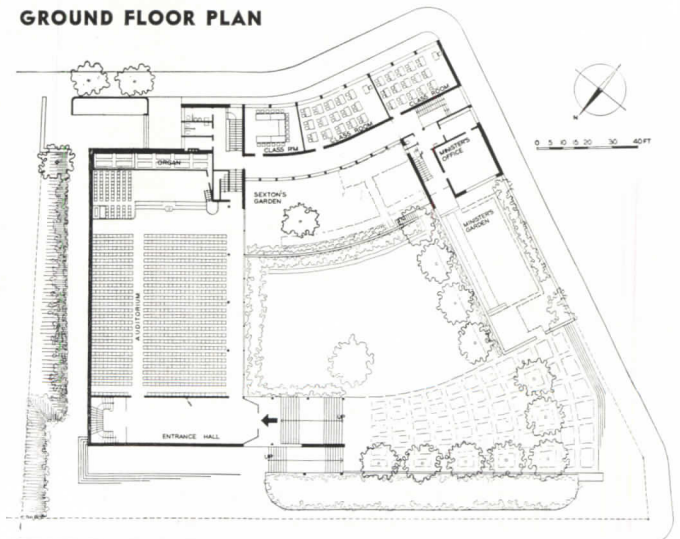
INTERIOR VIEW. Comfortable seats take the place of old-fashioned benches.

## THE SAINT JOHANNES CHURCH AT BASLE, SWITZERLAND

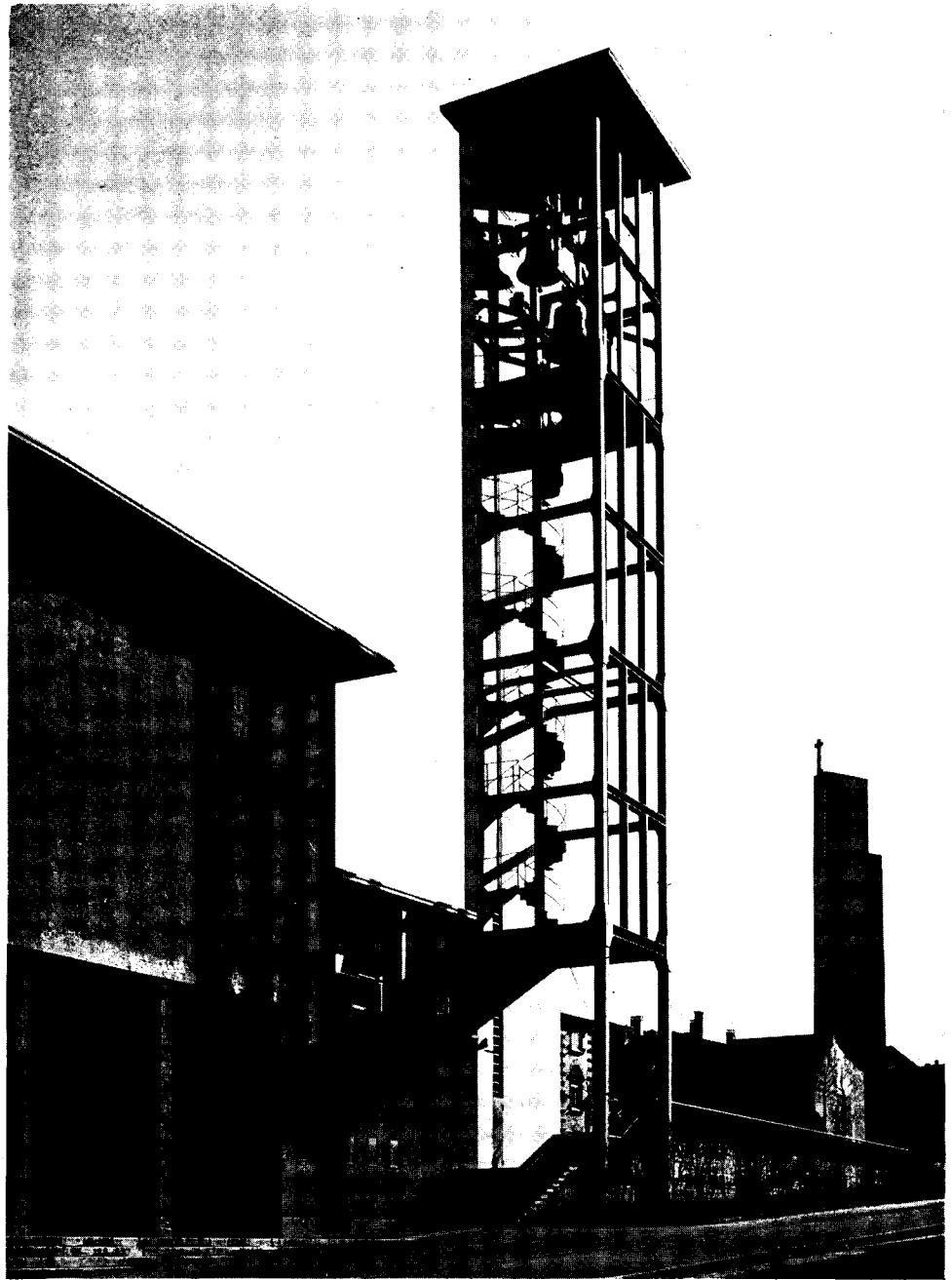
SECOND FLOOR PLAN



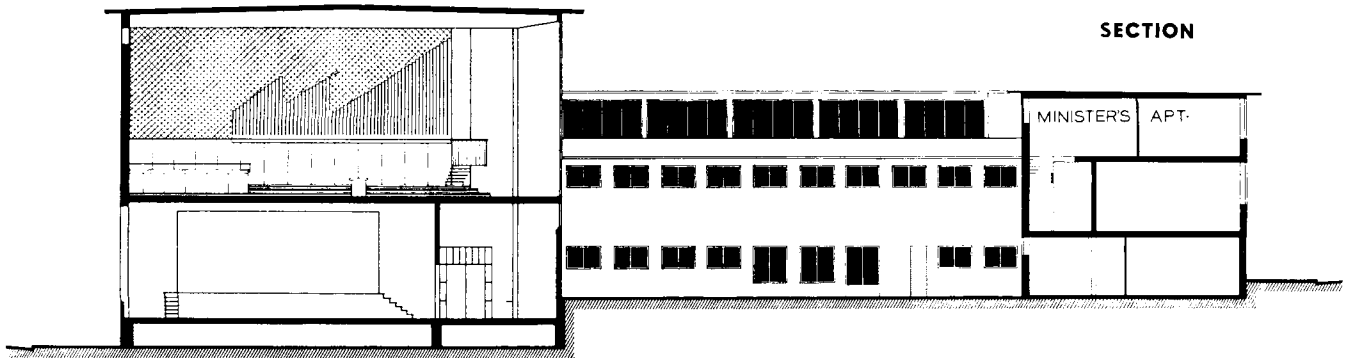
GROUND FLOOR PLAN







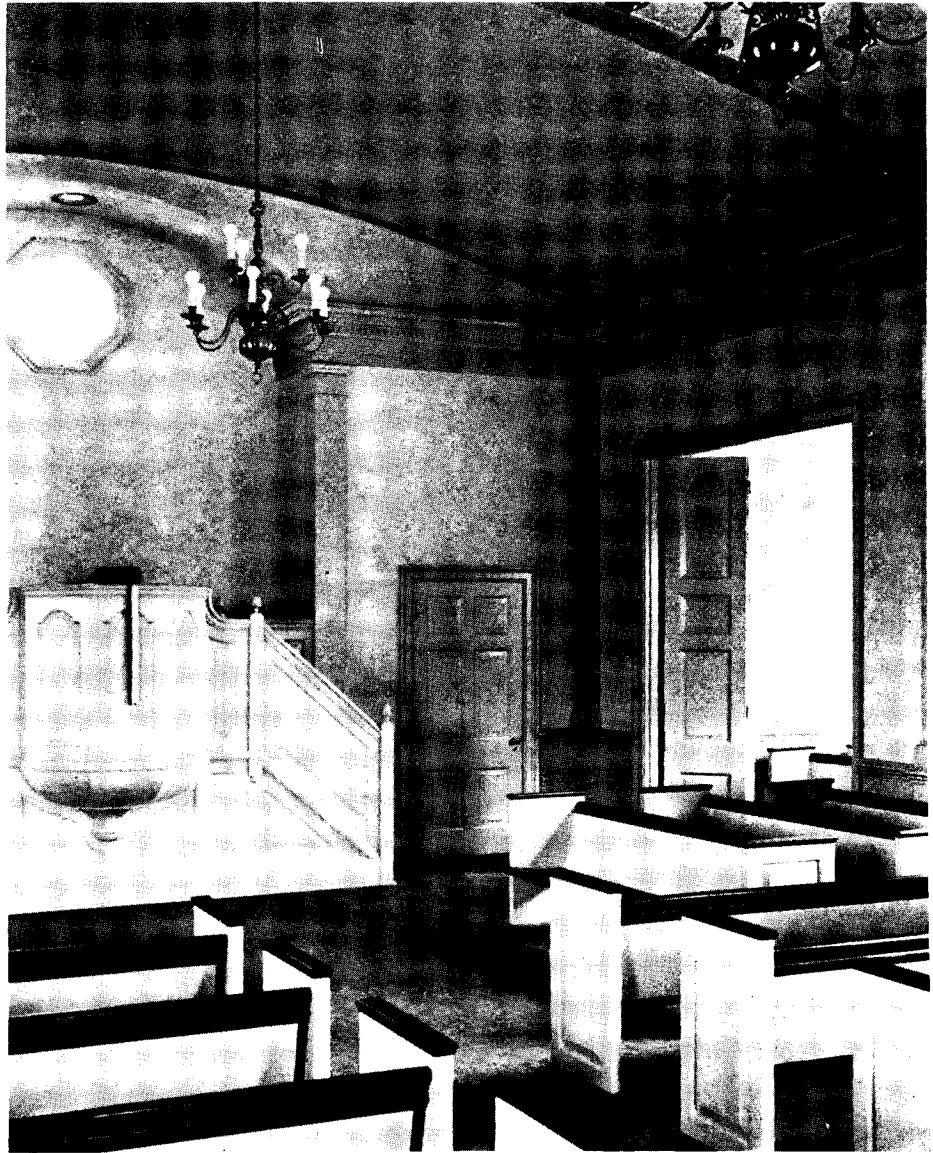
ENTRANCE TO THE COMMUNITY ROOM and view of the bell tower which makes a characteristic feature of the church.



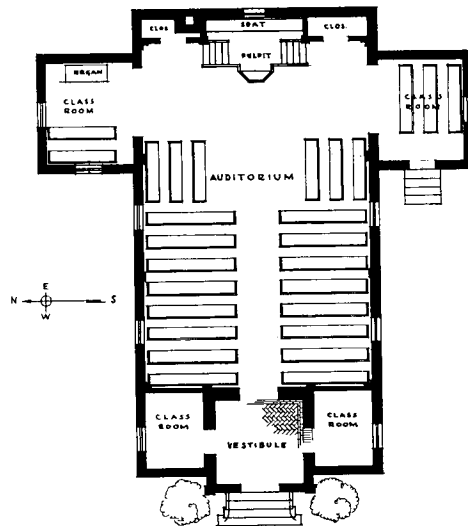


MINOR MEMORIAL M. E. CHURCH SOUTH  
NEAR WALLS, MISSISSIPPI

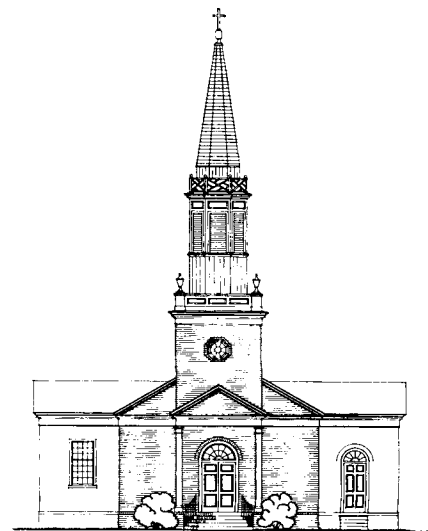
LUCIAN M. DENT,  
ARCHITECT



VIEW OF THE PULPIT



PLAN



MAIN ELEVATION

DESIGN  
TRENDS



## MINOR MEMORIAL M. E. CHURCH SOUTH, NEAR WALLS, MISSISSIPPI

SHORTLY BEFORE 1900 six Methodist Prohibitionist ladies held an indignation meeting against a bawdy saloon at the neighboring crossroads. This wrath was so effective that the patrons abandoned their rendezvous which was promptly appropriated by the ladies, who established in it a Sunday School.

Ten years later these same ladies had succeeded in collecting enough money to defray the expense of destroying the saloon building and clothing their Sunday School in more churchly garb—a very simple frame building with a gabled front ornamented by a cross.

Meanwhile, Judge H. Dent Minor established his residence in the neighborhood, became interested in the little Sunday School and, in 1936, finding the building greatly in need of repairs decided to give to the community a new church as a memorial to his wife. The old building was demolished and the Minor Memorial Church built on its site.

The building is used primarily for a Sunday School. The Adult Bible class, which is the largest class, meets in the Auditorium. The transepts are closed off with folding doors to form classrooms for two intermediate classes, and the two small rooms at either side of the vestibule are for primary classes.

Being a Methodist church, there is no altar and the

pulpit is the center of interest. When the building is used for church services the small rooms at the entrance are used for coats, and doors to the transepts are opened to give a seating capacity of approximately two hundred. A small basement under the northeast corner contains a pipeless furnace and coal storage.

The exterior walls are brick veneer except the spire which is solid brick. The brick is hand-made laid Flemish bond. The vestibule has brick walls, brick paving, brick cornice, and wood-paneled ceiling. The remaining interior walls and ceilings are sand-finished plaster with gray coloring mixed in the plaster. All woodwork, including pews, is painted a slightly darker gray than the plaster.

The floor is blue asphalt tile. The lighting fixtures and finished hardware are colonial brass. The tower is sheathed with vertical shiplap—random widths—beaded joints. The spire is weather boarded—6" to the weather. The roof is asbestos shingle.

The tower contains a 600# bell. All exterior wood painted white except the doors which are painted shutter green. The double doors from vestibule to auditorium are similar to the exterior entrance doors with a similar arched glazed transom above.

The total cost, including pews and bell, is \$15,000.



*Photographs by Hedrich-Blessing*

PARKING GARAGE FOR  
THE CUSTOMERS OF  
MARSHALL FIELD AND CO.,  
EVANSTON, ILLINOIS



GRAHAM, ANDERSON, PROBST  
AND WHITE, ARCHITECTS



DESIGN  
TRENDS

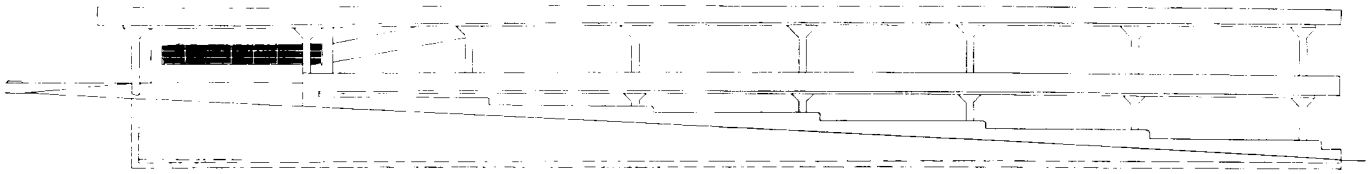


*Lehigh Portland Cement*

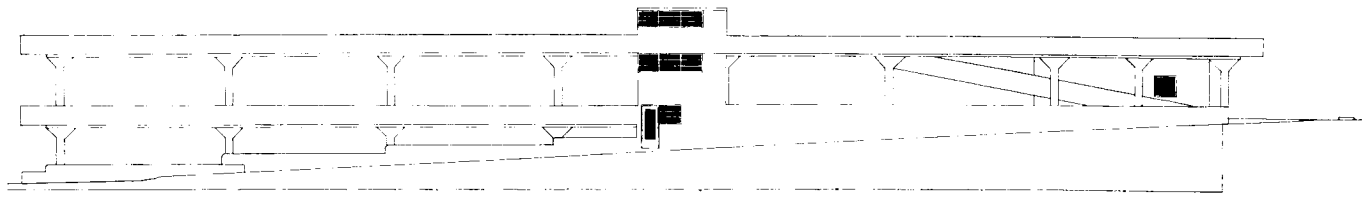
## A THREE-TIER PARKING GARAGE FOR KAUFMANN

DESIGNED BY THE METZGER-RICHARDSON CO.

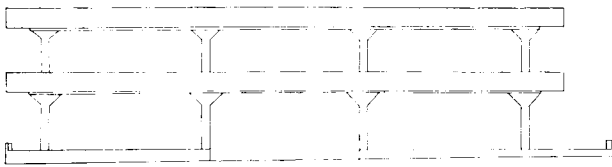
SIZE OF building is 100' x 220', providing 3 parking areas of about this size. The ground floor has an entrance from Smithfield Street, and also from the alley on the side of the building. The middle deck is served by two entrances; short incline on Diamond Street and from Cherry Way in the rear. The top deck is served by a 15 per cent ramp 27' wide. The entire 3 decks will accommodate 450 cars as a maximum, and about 350 cars allowing plenty of maneuvering space. On account of the wide ramp and easily accessible entrances, more than 1,000 cars per day are handled in and out very efficiently. Columns are spaced 30' on center both ways, which will park 8 cars in the outside bays, allowing a wide aisle in the center. Each floor was poured in a continuous operation without interruption. Lehigh early strength cement was used throughout. The approximate cost of the structure is \$100,000—not including the land. Mellon-Stuart Company, Pittsburgh, Pa., were the contractors. The building was completed in three and a half months.



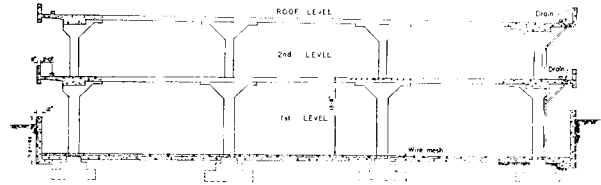
DIAMOND STREET ELEVATION



LEMON ALLEY ELEVATION

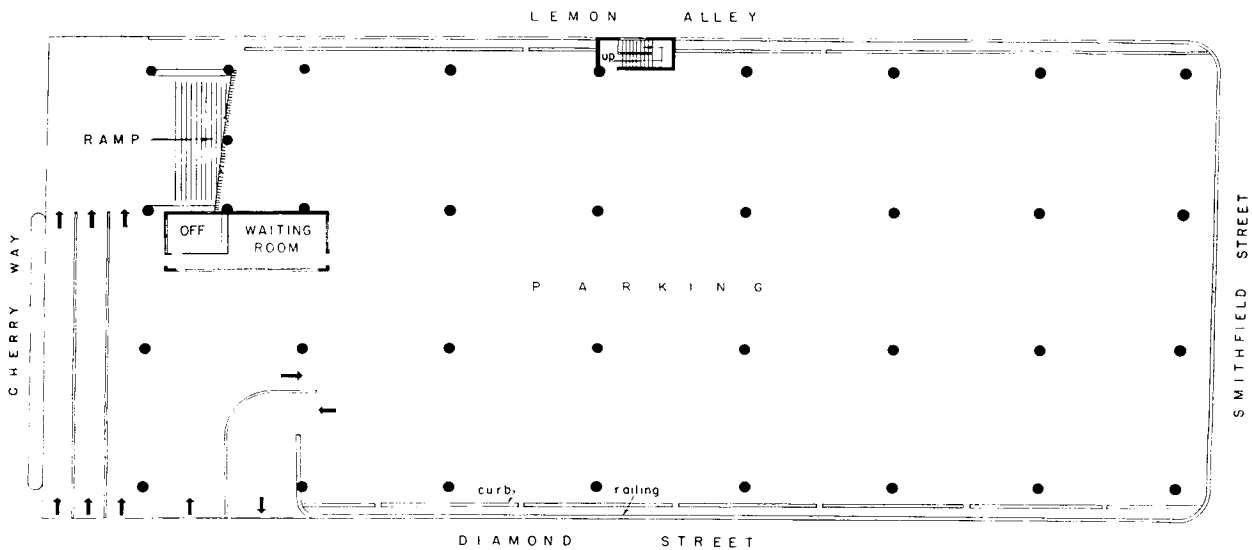


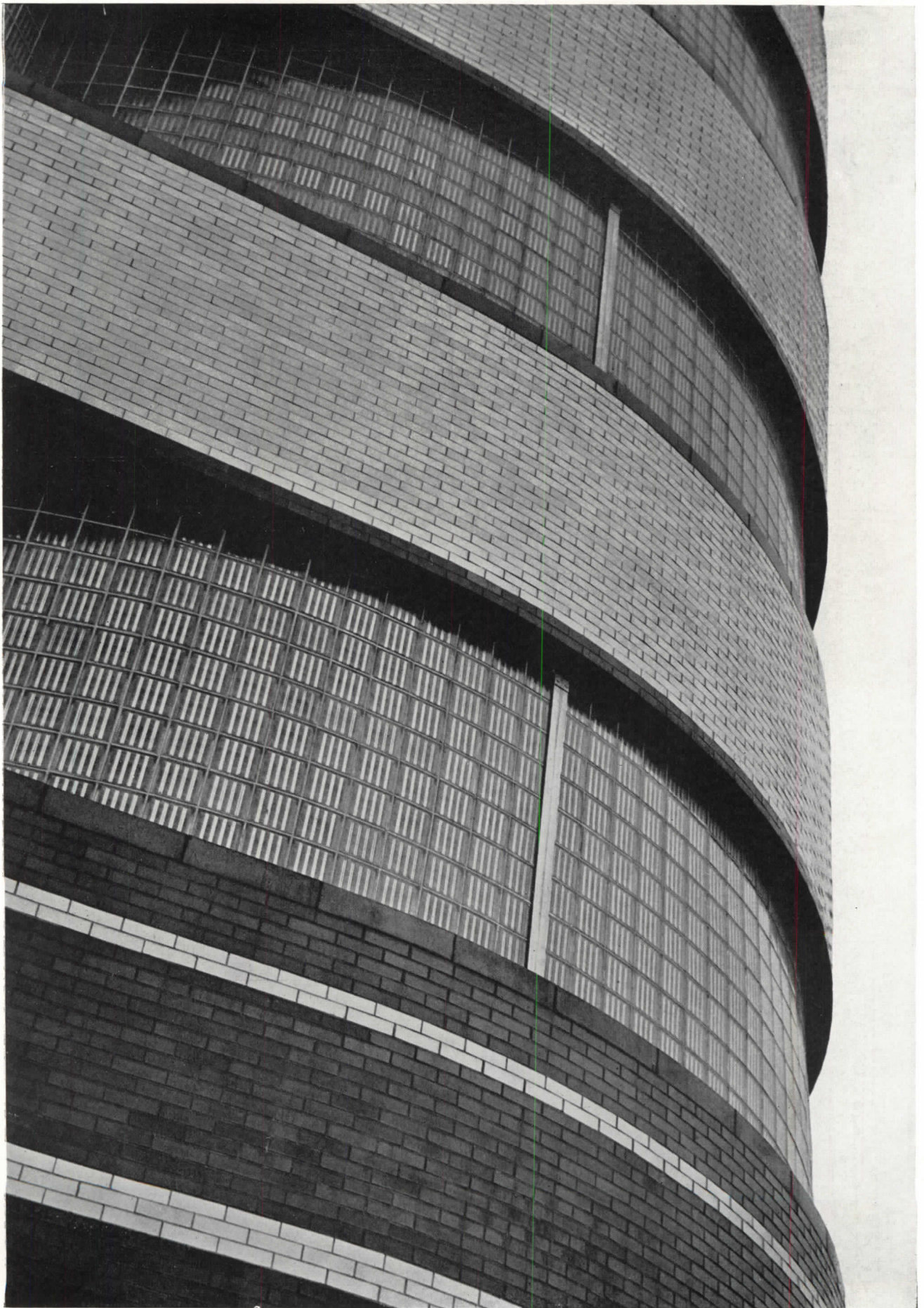
SMITHFIELD STREET ELEVATION



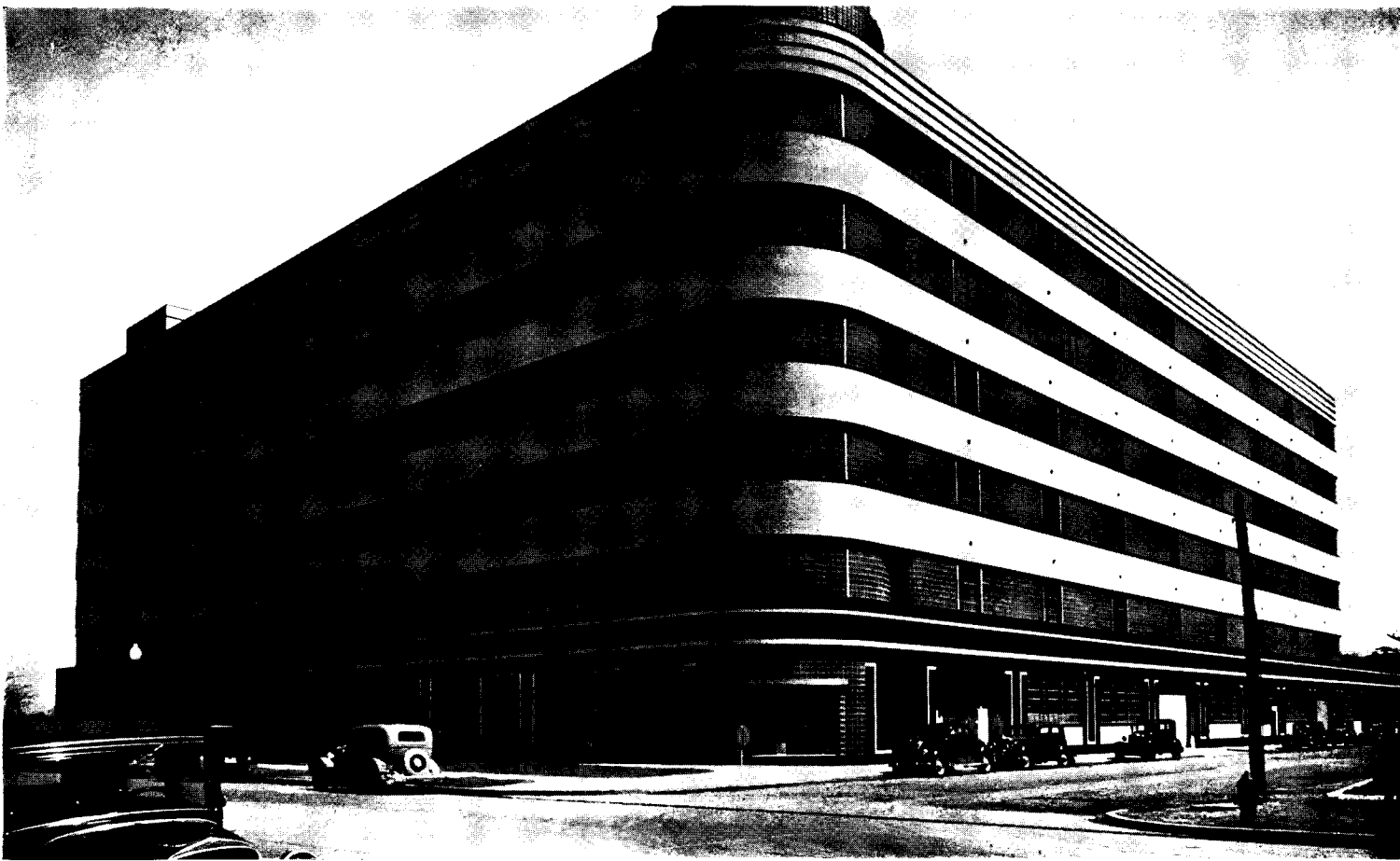
# DEPARTMENT STORE, PITTSBURGH, PENNSYLVANIA

## GROUND FLOOR PLAN









Photos by Lincoln

## A DEPARTMENT STORE BUILDS A NEW WAREHOUSE DESIGNED FOR THE HECHT COMPANY, WASHINGTON, D. C. BY ABBOTT, MERKT & COMPANY, ENGINEERS AND ARCHITECTS

THIS BUILDING in the northeast section of Washington, D. C., covers the sizable area of 246 x 344 feet. It consists of a basement and six stories, and is built of reinforced concrete, flat slab construction, designed for warehouse loads.

The ground floor covers the entire plot, while the upper floors are about 225 feet square. The basement is used principally for the heating plant and for mechanical equipment, including an incinerator. The heating plant is arranged for the use of either coal or oil fuel.

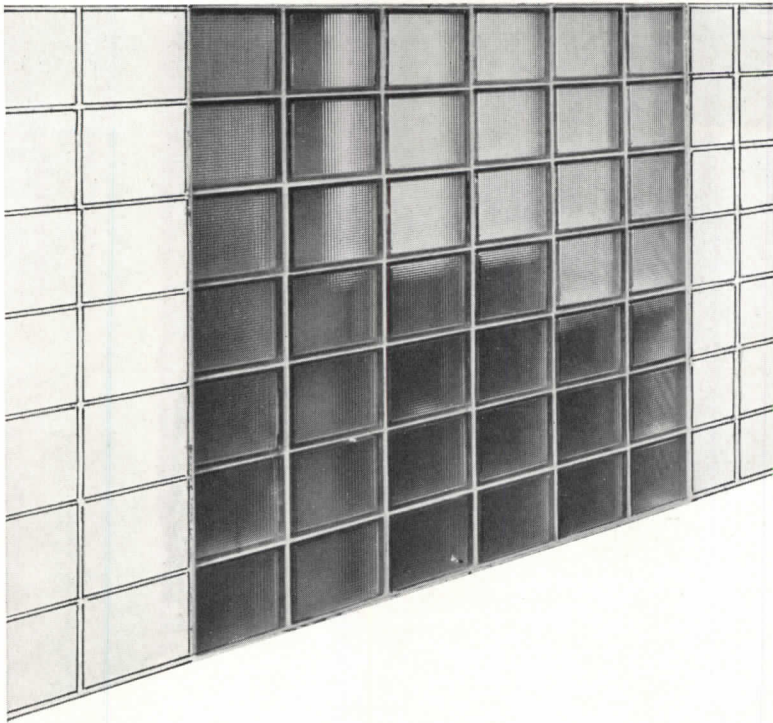
On the ground floor there is a railroad siding coming into the building for the receipt of merchandise, and the balance of this floor is given over to the delivery of furniture and packages and to motorcar repairs. The upper floors are devoted to the storage of goods and workrooms in connection therewith. The building is

equipped with the most improved devices for convenience and economy in the operation of such a structure.

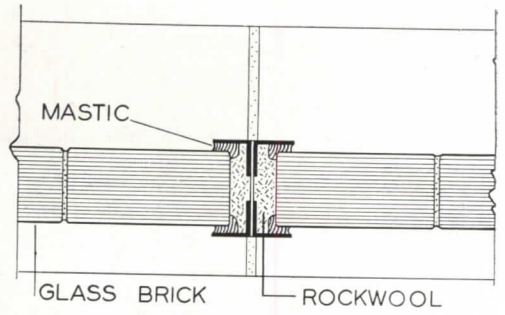
The exterior design of the building is modern in type and consists of horizontal bands of alternating masonry and glass. The exterior materials are terra cotta and enamel brick of buff color with black trim. The horizontal bands of glass, running continuously around the entire four sides of the building, are of Owens-Illinois glass block, with one steel-glazed sash in each panel. Incorporated in the glass block are three masonry signs, which are illuminated from the rear at night.

Three corners of the building are slightly rounded and the fourth principal corner has vertical cylindrical treatment carried up to the roof to a tower of glass block.

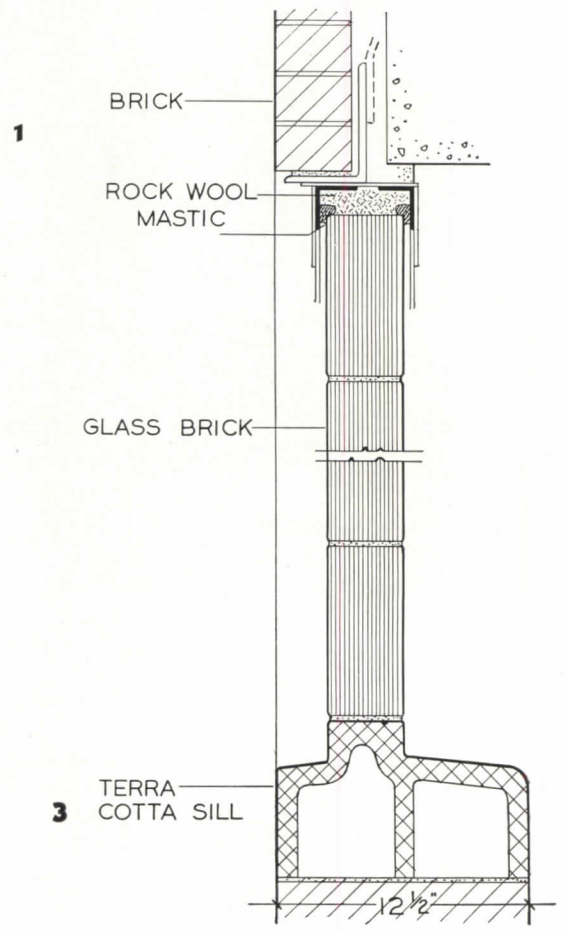
The building was constructed by the Consolidated Engineering Co. of Baltimore.



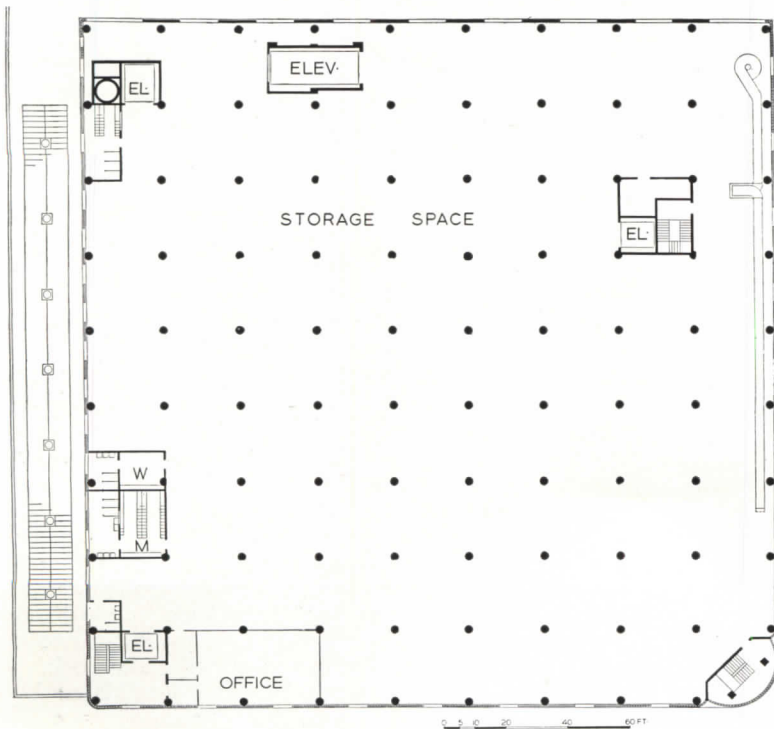
1. The glass blocks. 2. Horizontal, and 3. Vertical sections of the glass brick wall.



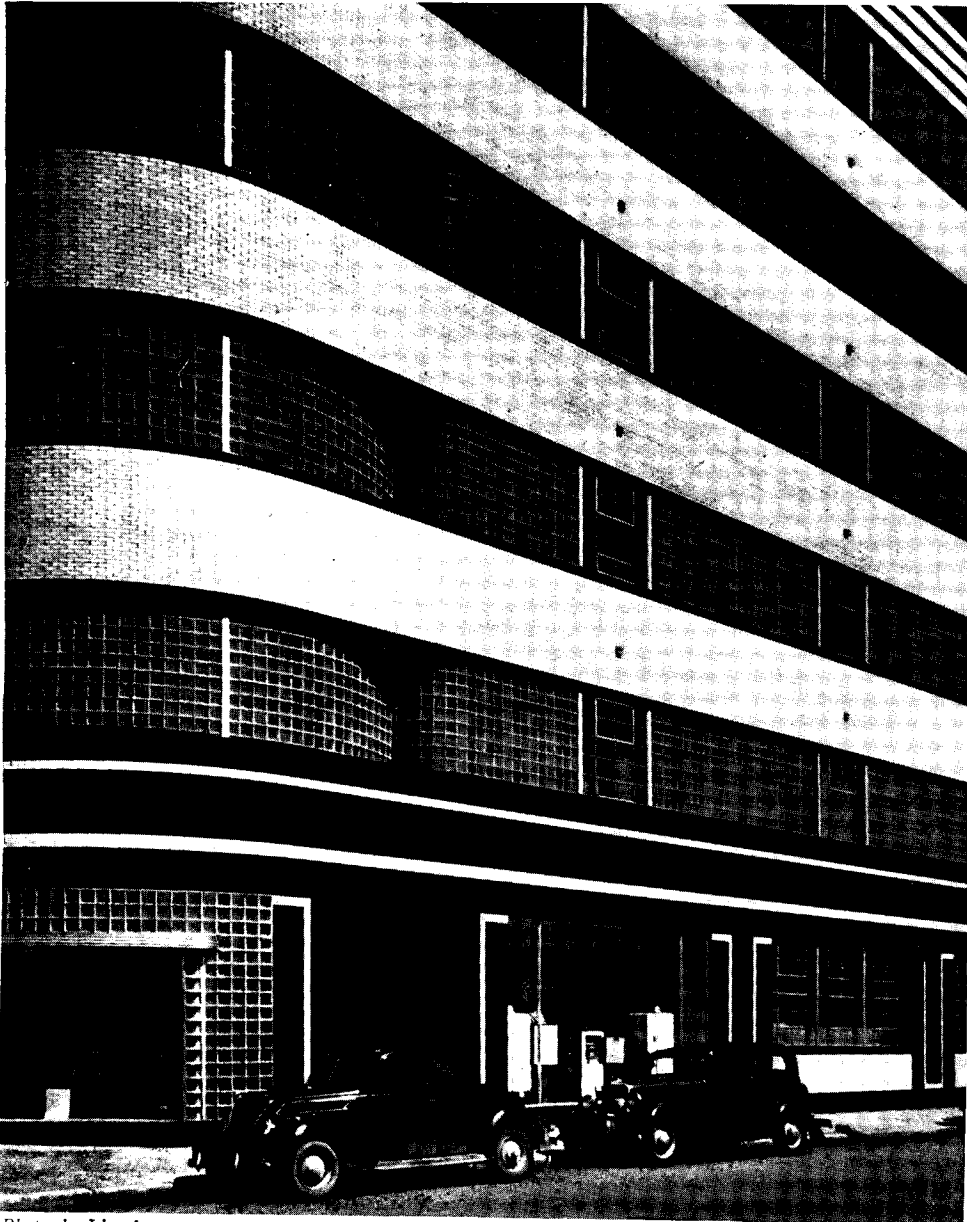
2 GLASS BRICK ROCKWOOL MASTIC



3 TERRA COTTA SILL 12 1/2"



TYPICAL FLOOR PLAN



*Photos by Lincoln*

**DETAIL OF THE EXTERIOR.** The windows of the ground floor are used for display.



**VIEW OF THE ROUNDED CORNER**



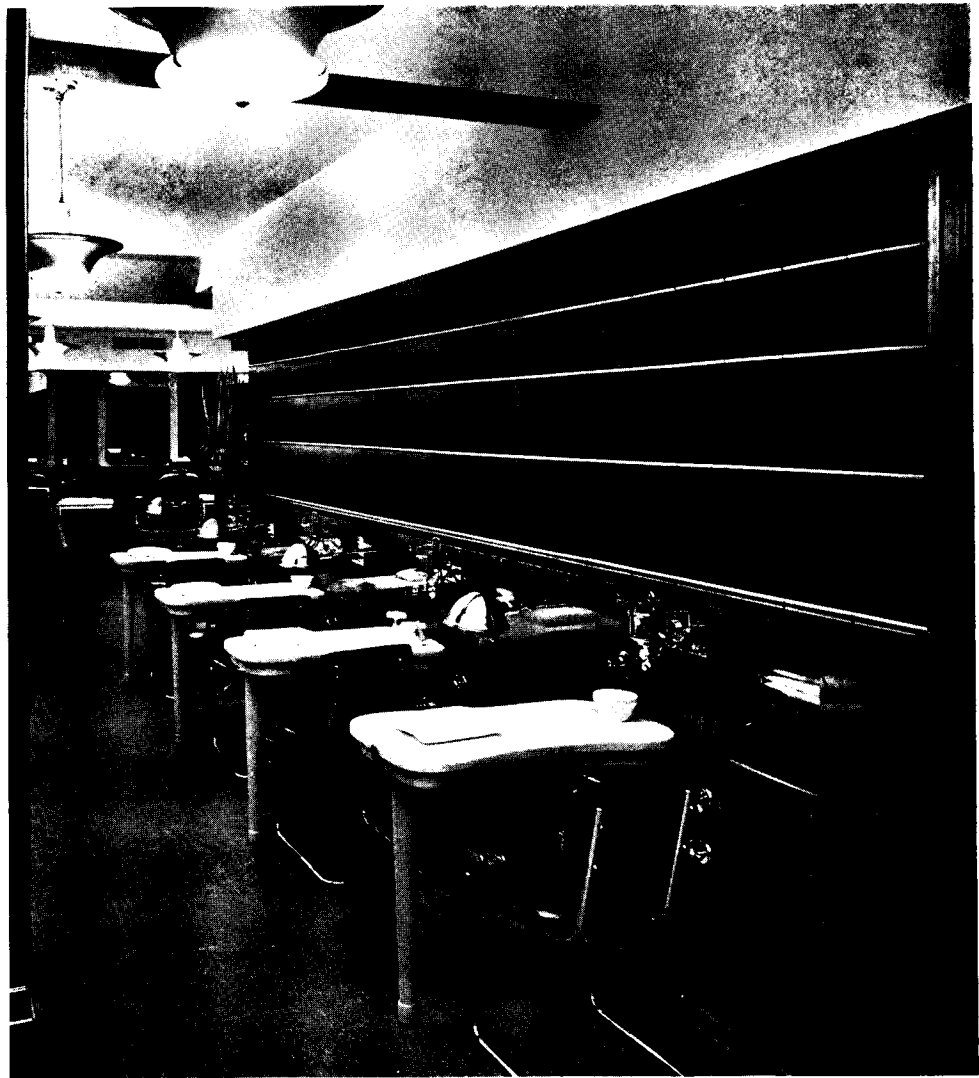
Photos by Paul J. Woolf

## TERMINAL BARBER SHOP IN THE HOTEL LINCOLN

DESIGNED BY



THE ARCHITECTS attempted to produce a very simple and informal modern atmosphere. They utilized materials not common to the general run of barber shops. The walls are covered in an antiqued red Spanish fabrikoid by DuPont and the column faces in a jaspé linoleum. Where more common materials were used, quieter types were selected. The floors are of red verona terrazzo. The wainscoting behind the basins is of Bois Jourdain Grande marble. The mirrors are clear and are set be-



## NEW YORK CITY

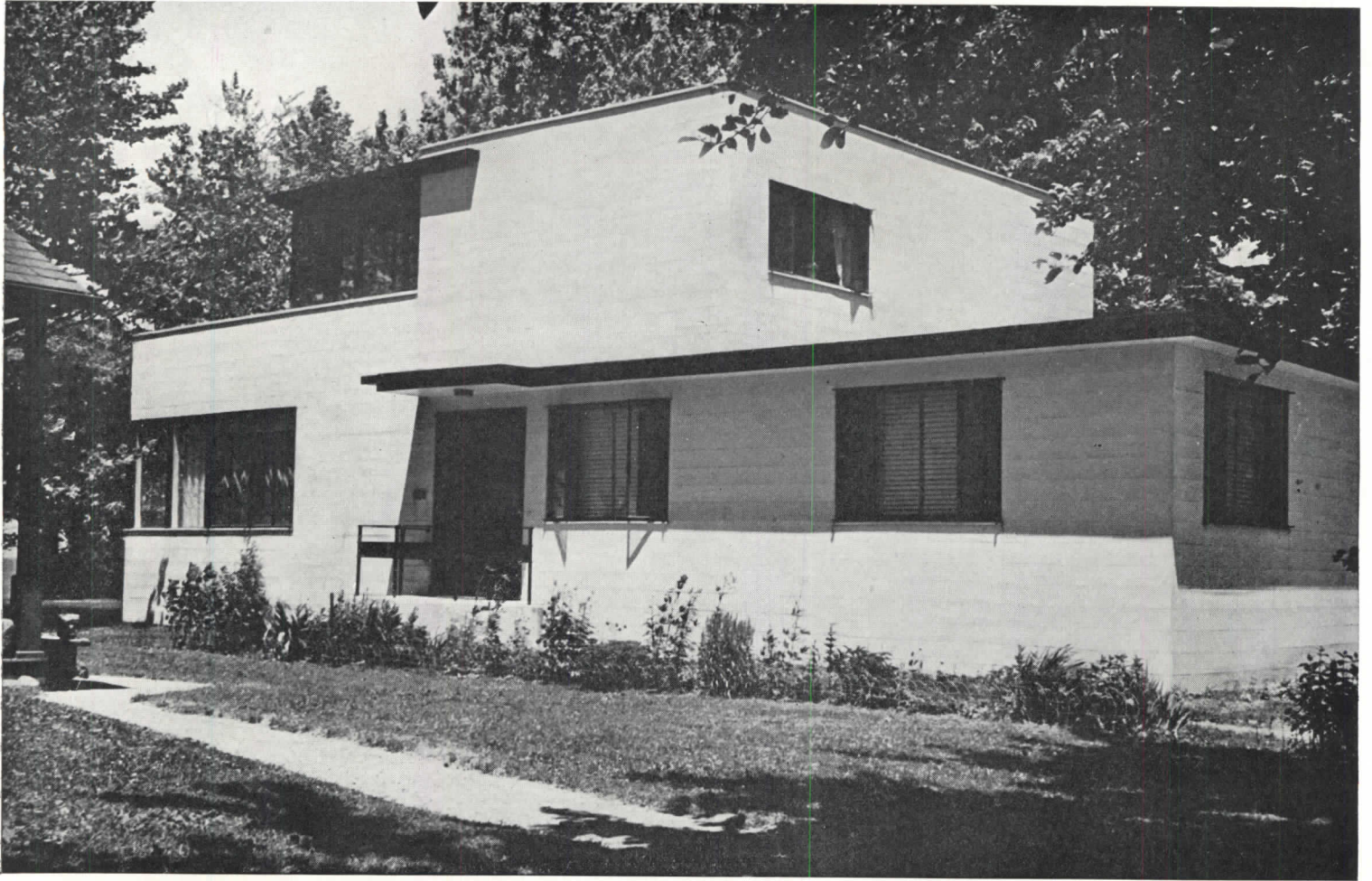
EUGENE SCHOEN AND SONS

tween walnut cabinets. A large satin aluminum and glass screen separates the shop from the Hotel Arcade, and smaller sash are set on the West 45 Street front.

The existing low ceiling condition prevented furring in the low level, and satin-finished aluminum Duplex-alites were chosen to furnish the necessary 20 foot-candles. The premises are air conditioned by ducts and grilles placed above the line of wall cabinets. The furniture is cream color enameled and covered in dark leather.

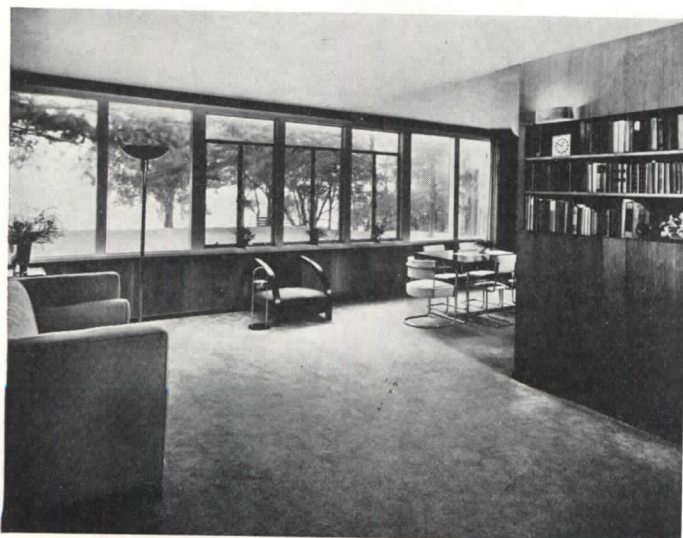


DESIGN  
TRENDS



## HOUSE FOR MRS. KENNETH BATES, EUCLID, OHIO

ALFRED CLAUSS, ARCHITECT

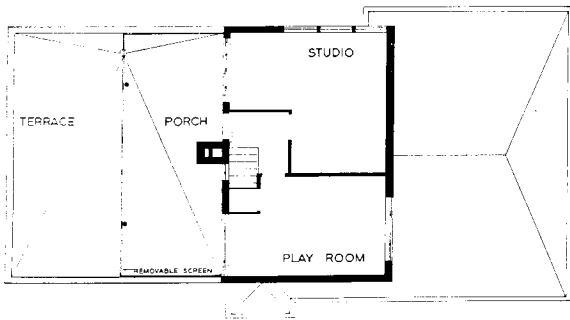


**MATERIALS:** wood frame and siding, Rockwood insulation, 4" in walls and 6" in roof; steel casement windows and doors flush on both sides. A complete air conditioning system with an oil burner was provided.

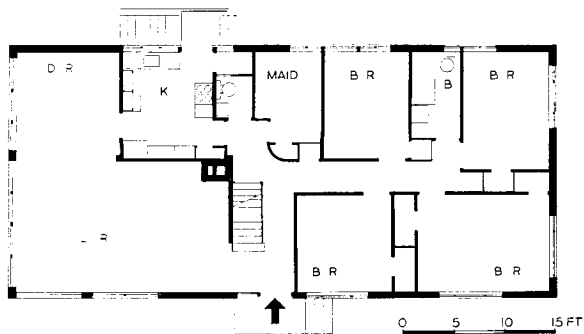
The basement is for storage, laundry and heating equipment. Living and sleeping quarters are on the ground floor, while the second floor contains a studio and a playroom.

This house, located on the Lake Erie shoreline, cost approximately \$8,500. Interiors and furniture were designed by Kenneth Bates.

**VIEW OF THE LIVING ROOM AND THE DINING CORNER with windows facing the lake.**

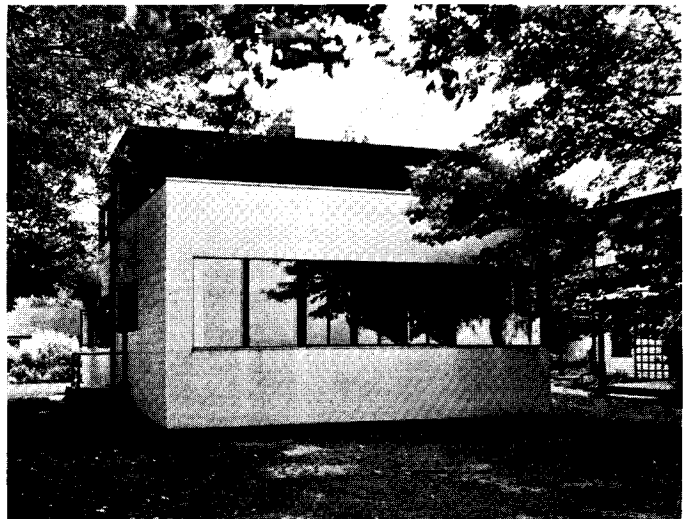


**SECOND FLOOR**



**GROUND FLOOR**

**Above: VIEW OF THE LIVING ROOM CORNER.** The color scheme is blue and gray combined with natural oak. **Below: FRONT FACING THE LAKE** with porch and terrace on the second floor.





*F. R. S. YORKE, A.R.I.B.A., has been practicing in London since 1930 and lately in partnership with Marcel Breuer, former professor at the Bauhaus. Yorke is editor of "Specification," and author of the well-known book on domestic contemporary architecture "The Modern House."*

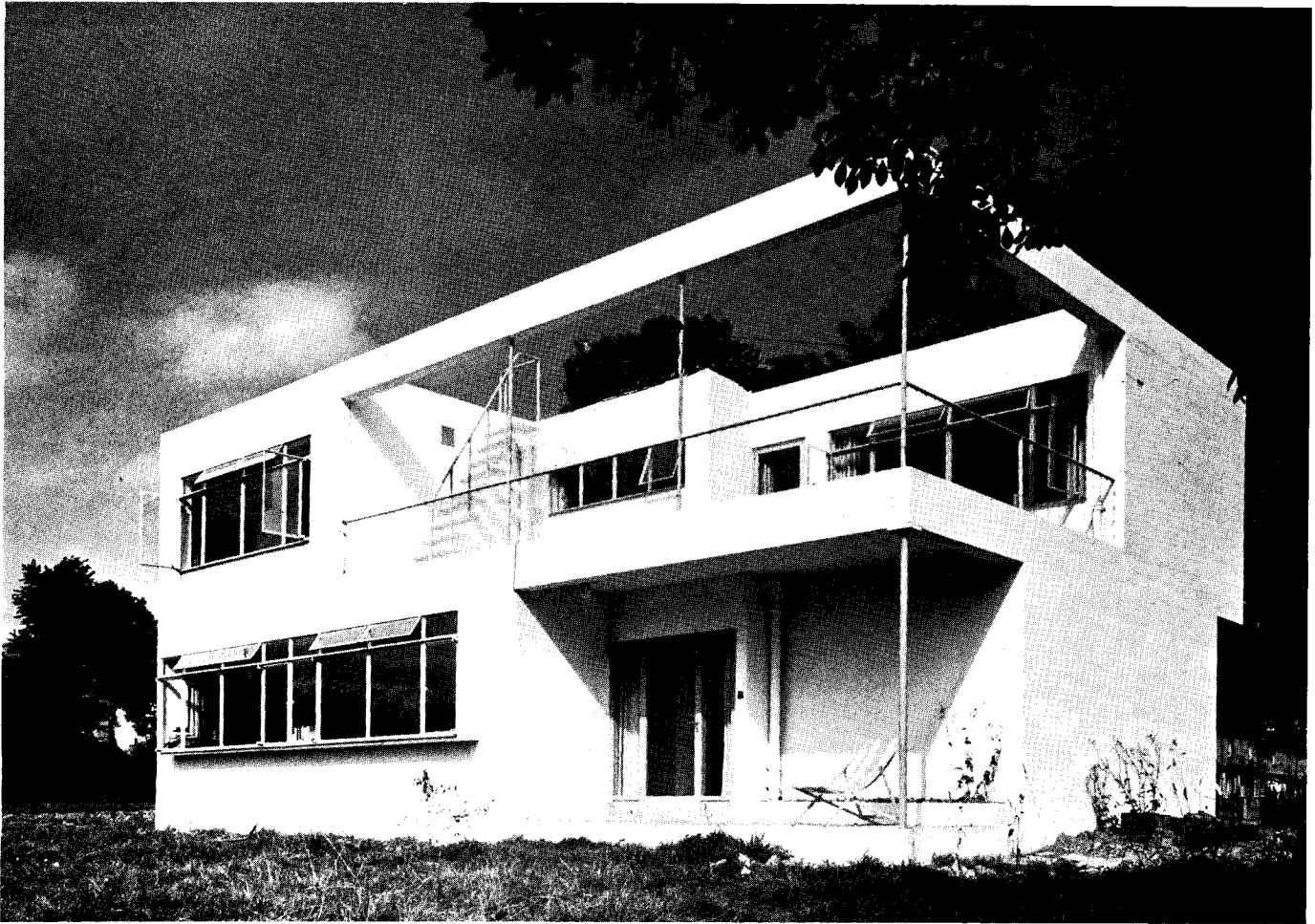
## HOUSE AT IVER, BUCKINGHAMSHIRE, ENGLAND



F. R. S. YORKE, ARCHITECT

THIS HOUSE, entirely open to the south and east, presents a happy balance between enclosed and outdoor spaces. Built of reinforced concrete walls and floors, with Celotex for roof and wall insulation, and Thermax partitions, the total cost is approximately \$7,650 or  $1/3\frac{1}{2}d.$  (32c) per cubic foot. The illustrations on this page show the south view of the house and the second floor landing; the fireplace flue forms a free-standing column.

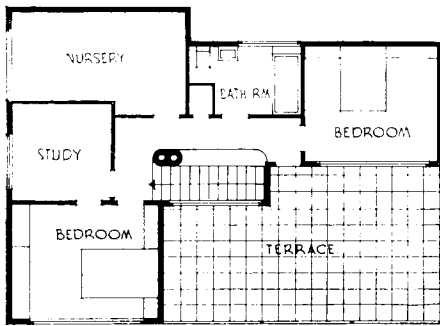




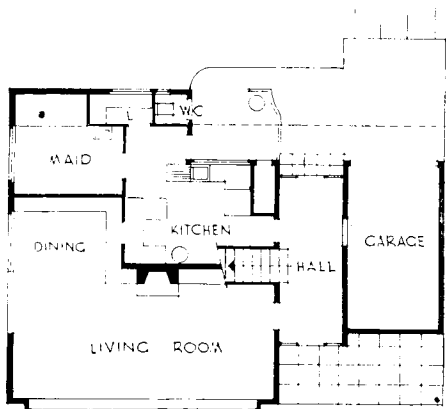
**SOUTHEAST VIEW**

*Photos by Dell and Wainwright*

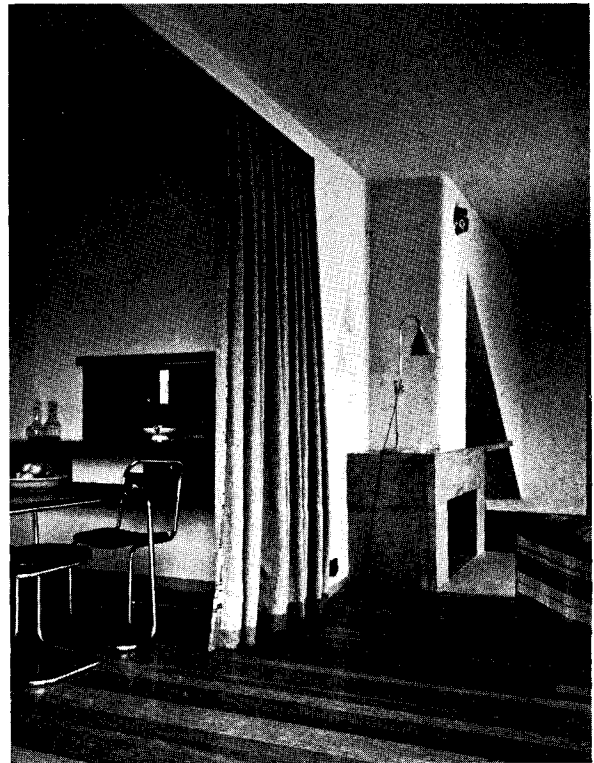
**LIVING and DINING ROOM**

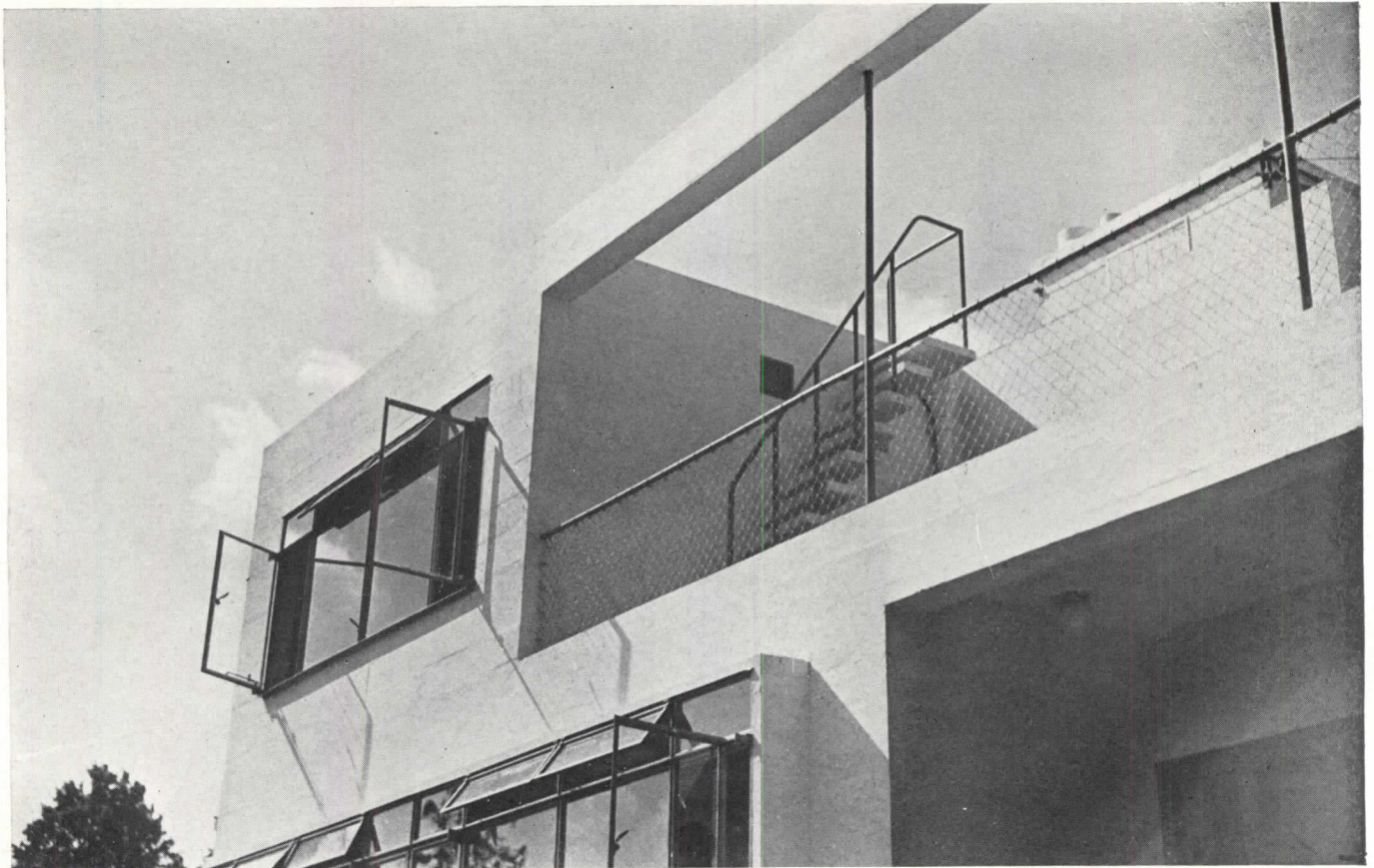


**SECOND FLOOR**

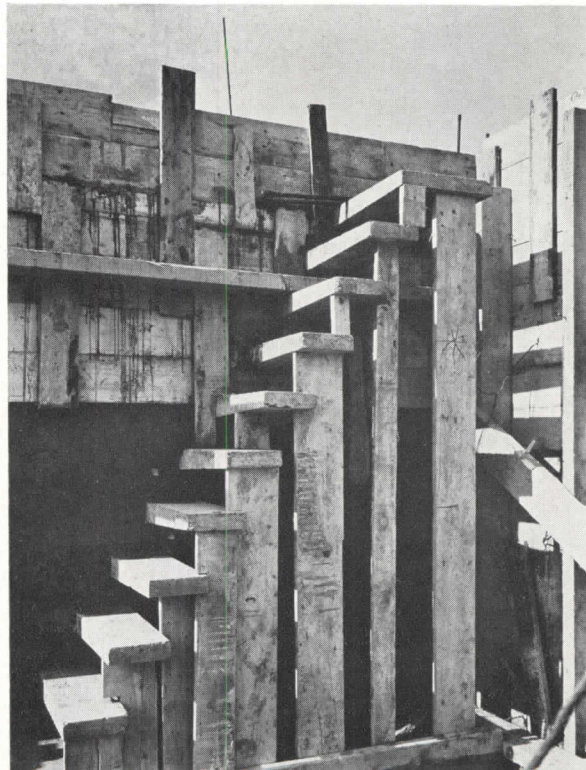
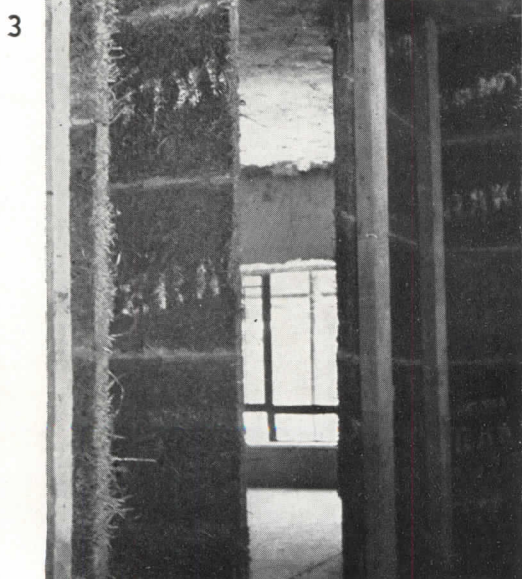


**FIRST FLOOR**





1  
*Photos by Sydney W. Newberry*

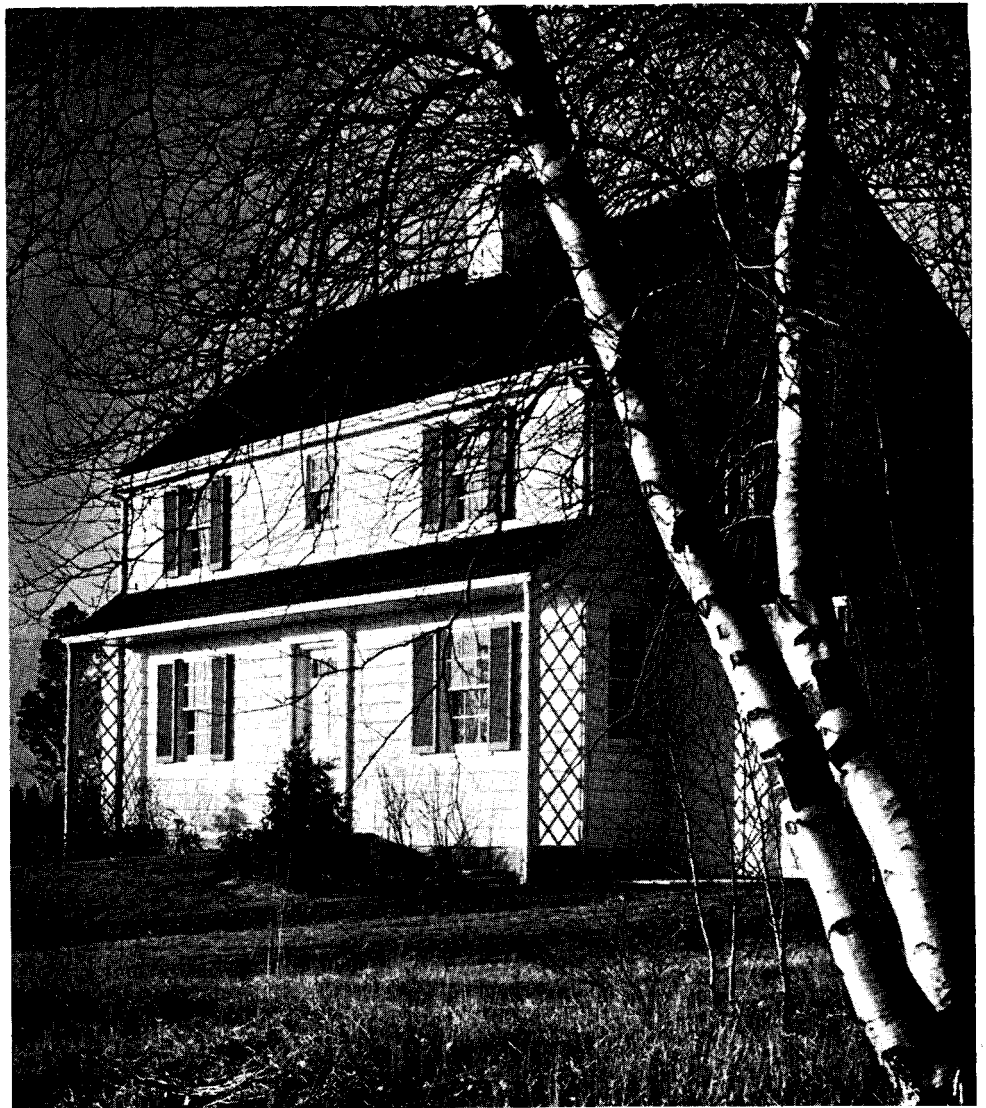


4

1. Exterior walls of reinforced concrete with untreated surface after removal of forms. A flat paint was applied directly to the concrete. 2. Leveling the floor surface over insulating tile. 3. Insulating partitions of Thermax (pre-fabricated, fire resisting, moderate thickness, plaster easily applied). 4. Cantilevered steps with temporary support leading to the upper roof.

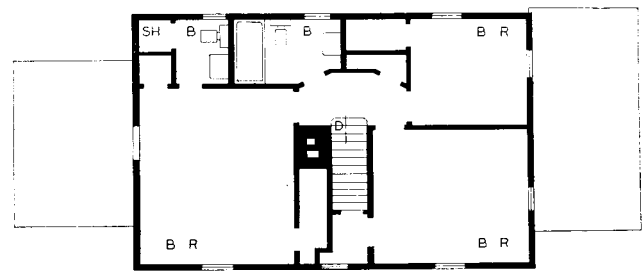
# "THE NEWBURY," NASSAU SHORES, LONG ISLAND

RANDOLPH EVANS,  
ARCHITECT

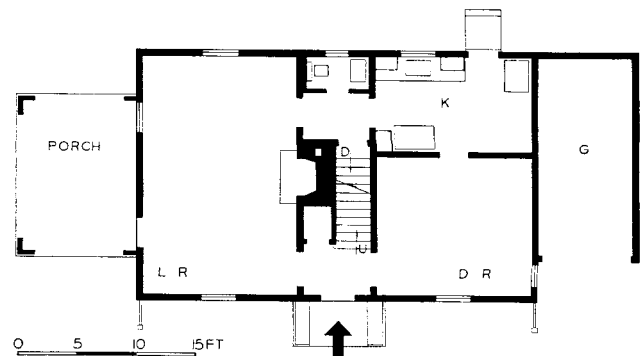


*Photo by Gustav Anderson*

FOUNDATION: concrete. STRUCTURE: wood framed; exterior walls, shingle facing; interior walls, plaster and wallpaper; tile in baths. ROOF: wood shingle. FLOORS: oak; baths, tile; porch and cellar, cement; kitchen, linoleum. WINDOWS: wood double-hung; steel casement in basement; standard glass; copper screens. LIGHTING: Colonial brass. BUILT-IN FEATURES: kitchen cabinets. HEATING: steam. INSULATION: side walls and second floor ceiling, aluminum foil. WATERPROOFING: integral. PAINT: Devoe and Reynolds. COLOR: walls and interior trim, white; blinds, green.



**SECOND FLOOR**



**GROUND FLOOR**



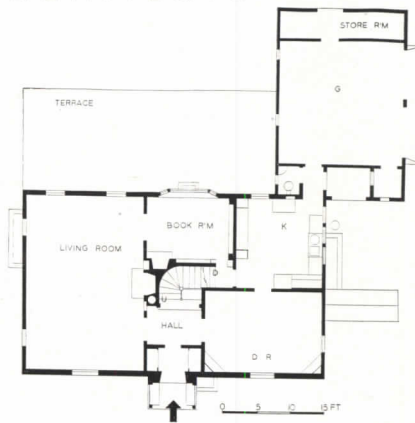
Photographs by Robt. W. Tebbs

## HOUSE FOR THE ARCHITECT ROBERT FRANTZ, SAGINAW, MICHIGAN

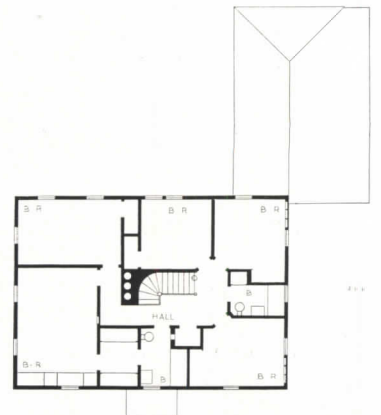
FRANTZ AND SPENCE, ARCHITECTS



GARDEN FRONT



GROUND FLOOR



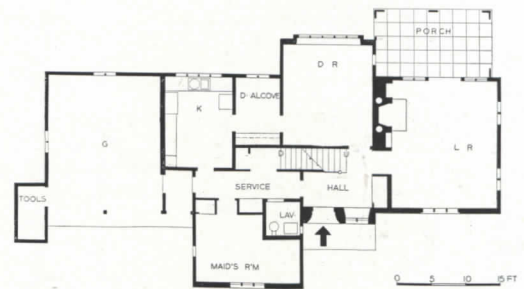
SECOND FLOOR

This house for all-year use has concrete block basement walls, wood frame with brick veneer and stained cedar siding, roof of cedar shingles, oak floors, wood double-hung and a few casement windows with bronze screens in metal frames. Celotex later was used for insulation and asphaltic waterproofing for the basement walls. Steam heating system is provided with an oil burner. There are built-in features such as wardrobes, trays, radio, clock niche, refrigerator, woodbox for the fireplace, radiator housings.

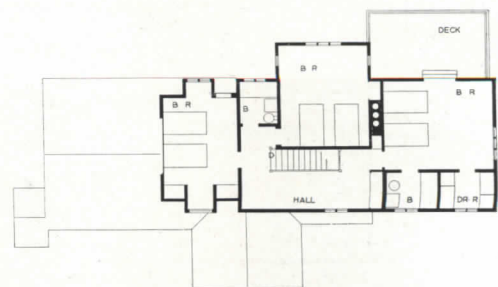


## HOUSE OF C. A. KOHLS, MIDLAND, MICHIGAN

FRANTZ AND SPENCE, ARCHITECTS



FIRST FLOOR



SECOND FLOOR

**CONSTRUCTION:** concrete block basement walls; exterior walls of wood frame with stained cedar siding also brick veneer and stone painted white; roof of Brittany shingle tile and canvas deck; oak floors; insulation of exploded mica applied to the side walls and second floor ceiling; waterproofing of asphaltic paint over cement plaster on walls below grade; heating by Rudy gas-fired furnace; Hope steel casement windows with bronze screens; built-in features; wardrobe, trays, radio, light units; approximate cost: \$13,000 complete.

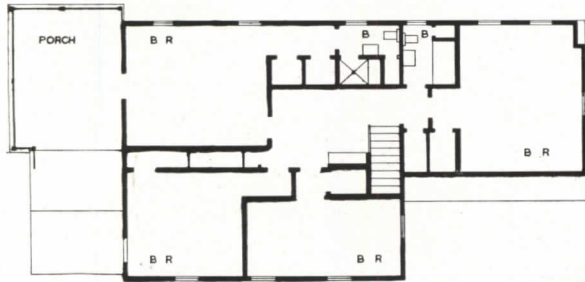
DESIGN  
TRENDS



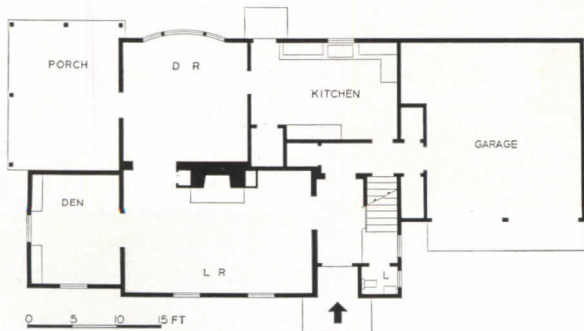
Photos by Gustav Anderson

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WILLIAM M. PAREIS, ARCHITECT



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# DESIGN-CORRELATION

TOWARDS PREFABRICATION OF FOLK-SPECTACLES

BY FREDERICK J. KIESLER

SCIENTIFIC DEVELOPMENT OF SOUND REPRODUCTION PROVES AN IMPORTANT INFLUENCE ON ARCHITECTURAL DESIGN OF THEATERS.

If a photographed voice is used instead of a natural one in a stage performance, it helps to liquidate the "normal" architectural plan of the presentation, because it is unsuitable for the theater which is finally emerging from the noble seclusion of past-imperialism into "the openness of folk-plays." Fantastic as this sounds, it is, nevertheless, reality. A reality from which designers, actors, composers and production-managers cannot escape. Such influence through mechanomane evolution upon architectural design will be more easily understood if one remembers that since the inception of the theater, continuous attempts have been made to mechanize the human form as well as the voice. It is therefore conceivable that not only the human voice might some day be replaced by machines, but also the actor for large-scale spectacles by an **actomaton**. (Gordon Craig's cherished dream.) No opposition from actors who enjoy displaying their face-and-figure-features and no resistance from their producers can prevent this development. And the reason for such an aim is not new. Earlier than the Greeks, earlier than the Chinese, as a matter of fact, savage-culture already strived for the mechanization of the human appearance in voice and figure, because **acting for a large audience** demands enlargement of optic and phonetic expression. Our senses are neither built for transmission nor for reception at long range. Huge masks and figure-enlarging costumes, megaphones, accumulation of single voices into choruses for voluminous sound projection, are almost as old as pre-history. We cannot pride ourselves on being revolutionary. We are simply continuing the **advance of mechanization**: the desire to let machines supply the energy instead of our own for the sake of better perception and projection of messages.

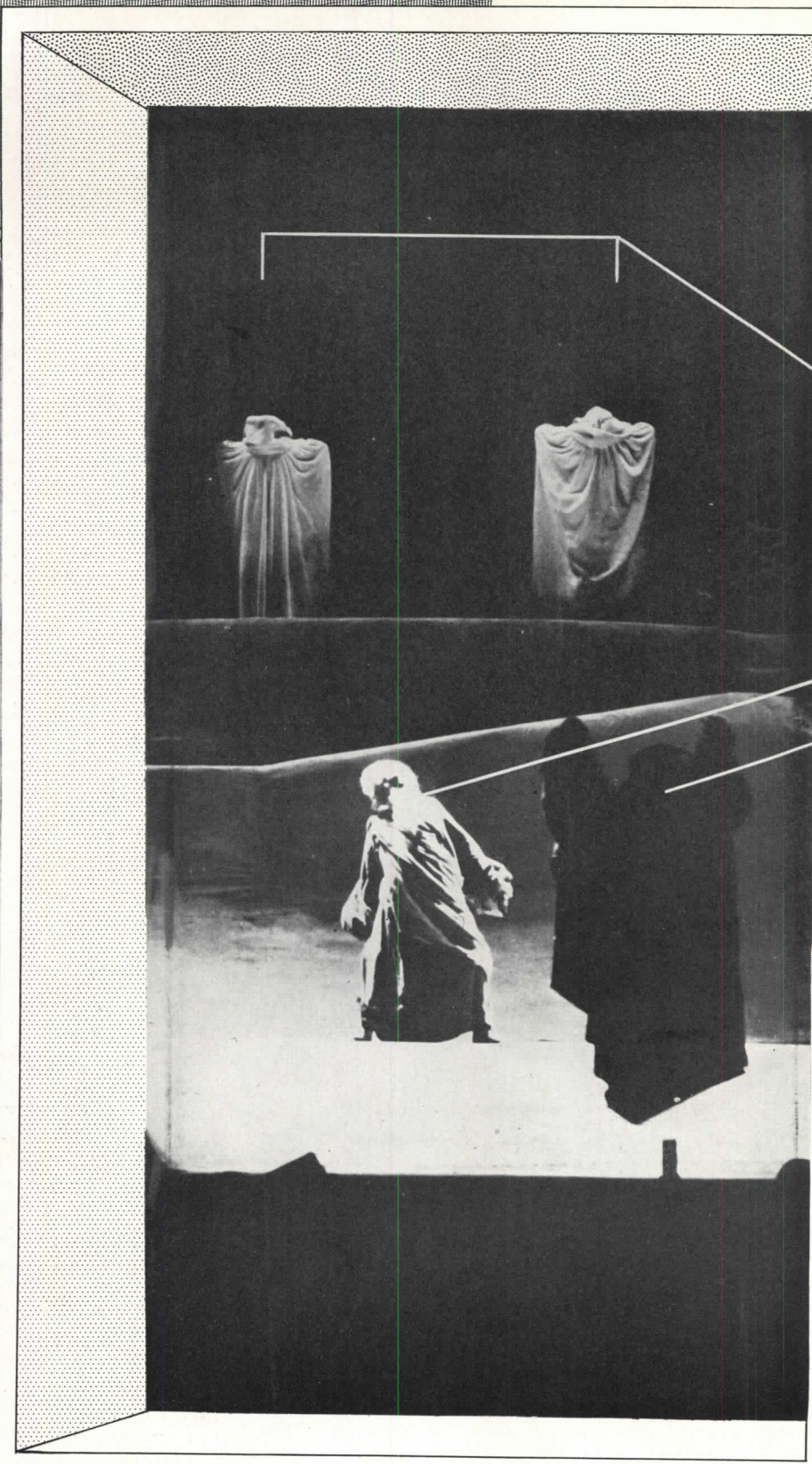
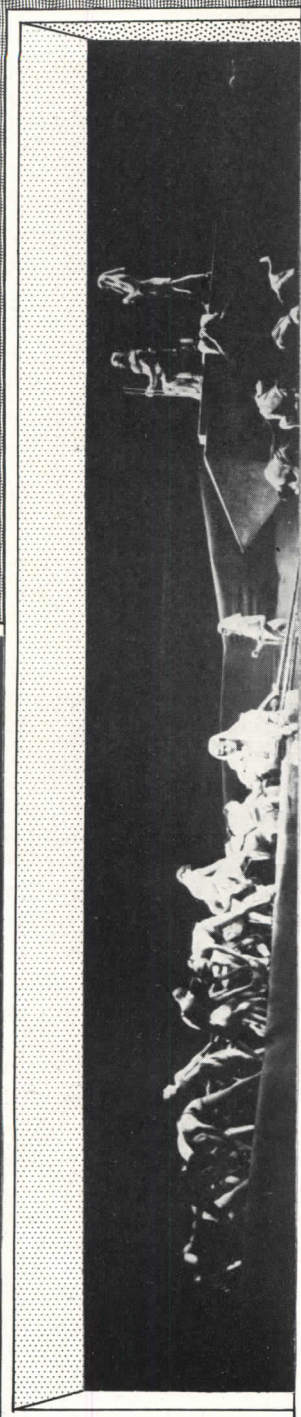
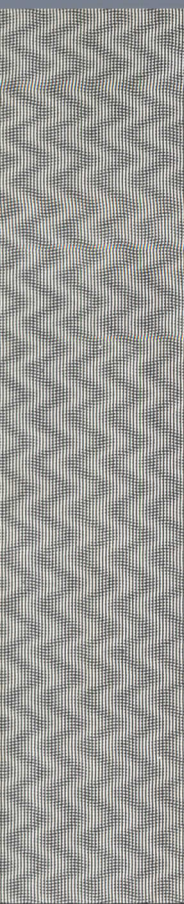
In fact, we have achieved less art than some of the savage tribes. The occidental actor of today imitates nature.

1. View from stage of Manhattan Opera House into auditorium during remodeling for music-drama "Eternal Road." Side boxes of auditorium are ripped out to make place for new lighting and sound and general control-equipment. Proscenium arch being climinated, stage extended into the auditorium.  
 2. Full-size film showing at the left side strip of sound-reproduction.  
 3. A mechanized and figure-enlarging costume by George Grosz, design 1923, for a satire on the German middle-class.  
 4. Head-enlarging dance mask, Baoulé culture, Ivory Coast, French West Africa.



Photo E. Gruber

Courtesy F. Croeningshield



He will rouge his lips, cheeks, ears, or wear a false moustache or dress, but he insists on retaining his private identity, while the savage tried to create **another** world: both spiritually and physically—and succeeded, while we are still in the throes of personal exhibitionism.

When the composer and director of this large-scale opera-show\* decided to mechanize orchestra and singing, they in-

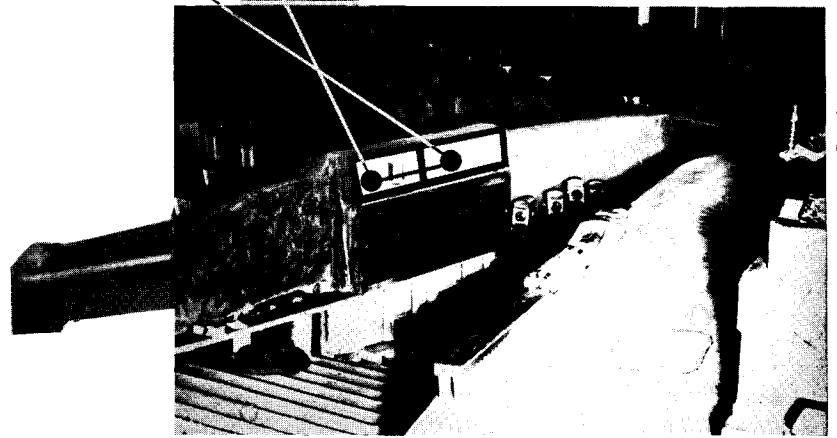
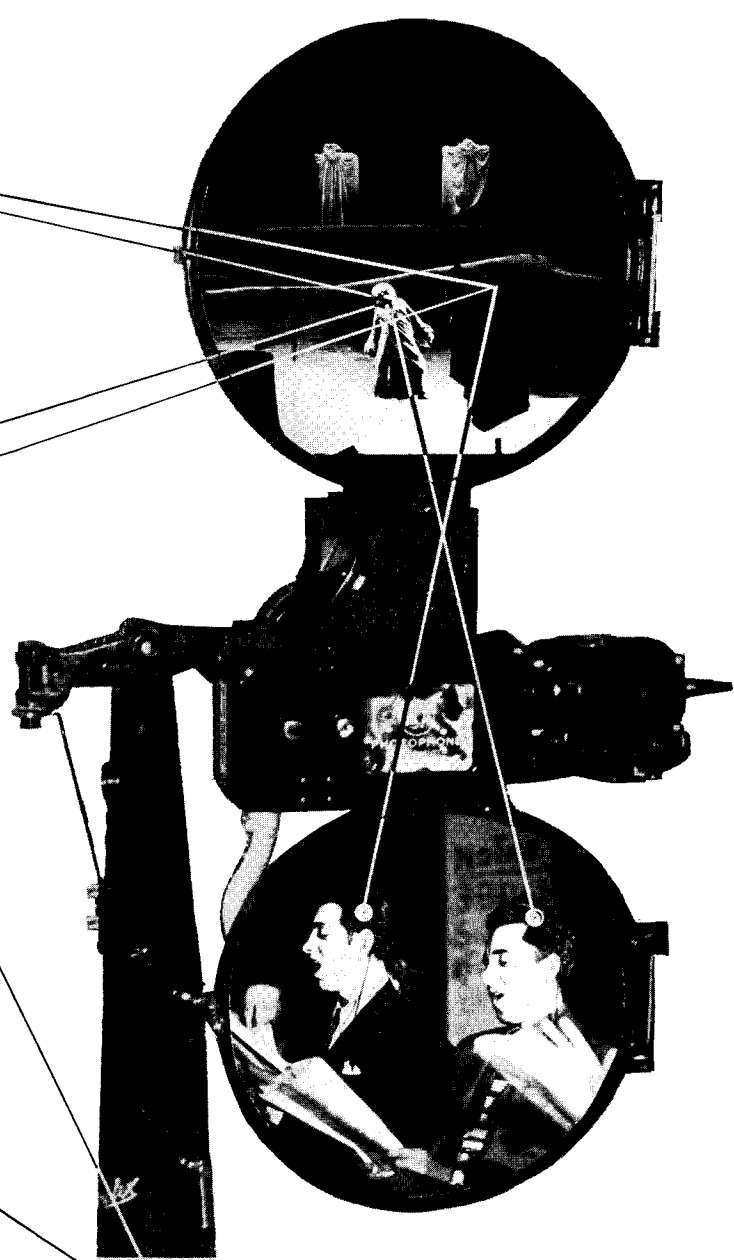
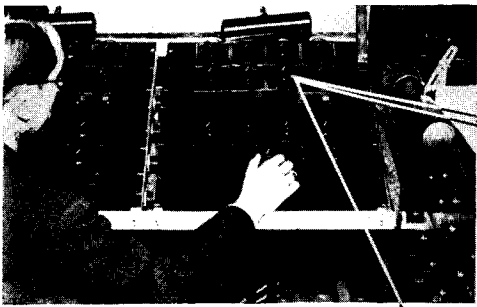
\*"The Eternal Road," by F. WERFEL, music by KURT WEILL, settings and costumes by N. BEL GEDDES, plans for reconstruction of the theater by SCACHETTI & SIEGEL.

truded into the theater-designer's field. Stage and auditorium, especially where they meet, namely, in the proscenium arch, had to be completely changed. Obviously. The conductor with swinging arms had to be eliminated. The range of his baton was too small. His natural capacity for coordination of sound, sight and action was too weak.\*\* He had to be replaced by "a collective unit with wide range," embodying more accurate control of design-correlation, which is less tempera-

mental and more factual. A big orchestra was eliminated and only a small unit, assigned by the union, was retained for the "human touch" and for coordination of the various units of mechanized and microphoned music. Also as special accompaniment for individual singers, who

\*\*From a Statement by the composer, Kurt Weill.  
"I had always felt that the physical presence of a large body of musicians between the audience and the stage was very disturbing and detracted from the action taking place on the stage. I felt, that while the music should be an integral part of the production, the physical means for producing it did not necessarily have to intrude itself upon the audience."



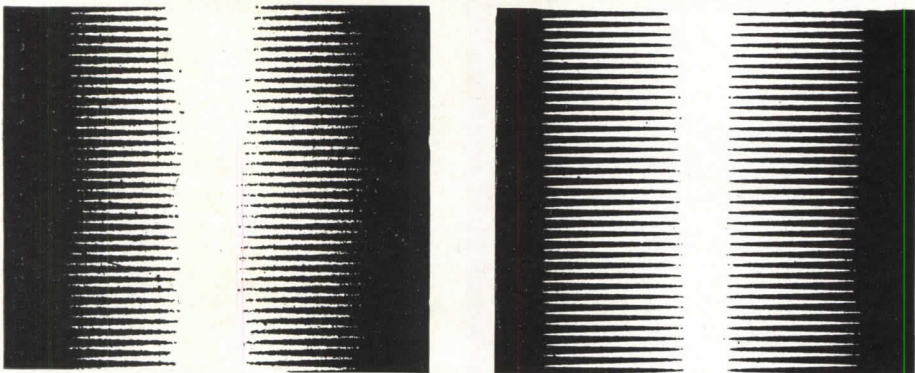
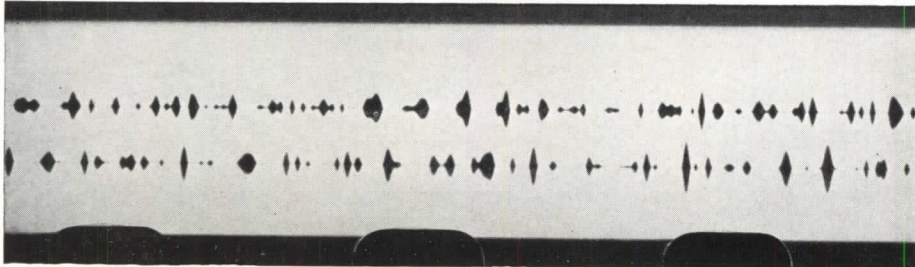
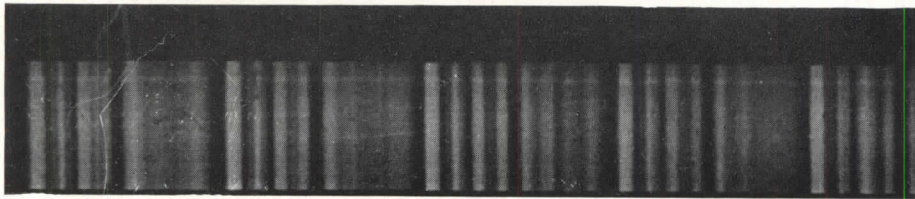
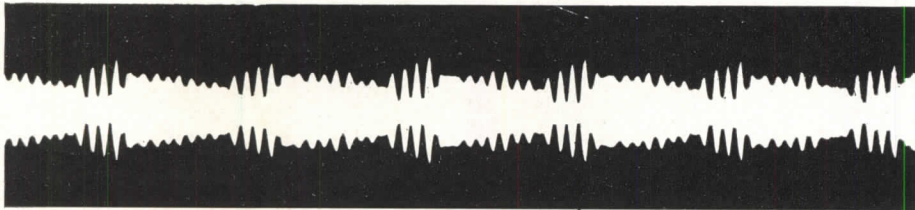
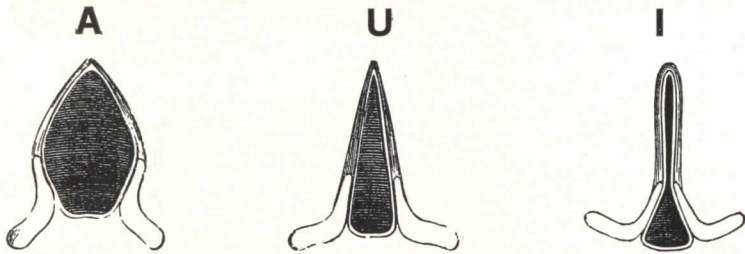
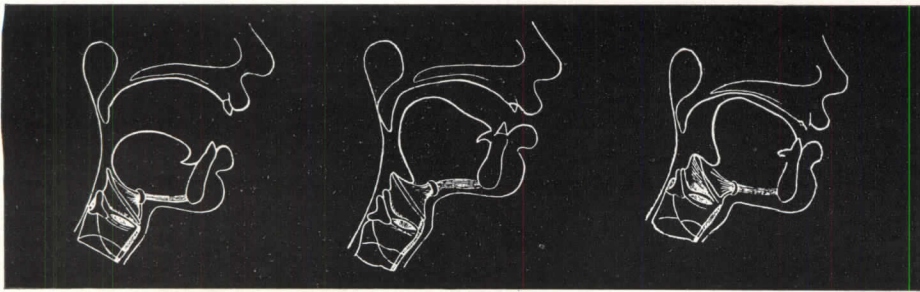


Pictorial Feature Service, R. C. A. Serrice, and the "Internal Road" Management.

Part view of three scenes of the music-drama (seen at left) emerging from the stage. Costumes are not mechanized although certain enlargements in the appearance of the actors are distinctly attempted; the phonetical mechanization is, however, definitely undertaken. This correlation-chart has been especially condensed to represent only the general idea of such a production rather than the incidental details. The photo-phoned orchestral score, the chorus-chants, parts of individual singing are being supplied chiefly by microphoning and a motion-picture-machine (seen at right) placed on

an unseen side-stage. The "old-fashioned" conductor is replaced by a captain (on top) at the sound-control board, stationed in the auditorium at the right corner of the second balcony. He controls the volumes and tempi of the phonetic production. He in turn gets his cues for the mechanical release from one of the two captains (seen at the right corner) located in one of two booths, built-in at the start of the orchestra floor, whose duty it is to signal the coordination of sound and lighting effects. The cueing of actors, however, and of scenery on

and off stage is directed by the captain-in-general situated in the adjoining booth. He is also the chief of the whole performance-time. He sits before a small inter-communicating voice-box into which he can speak and listen. This apparatus is connected to similar voice-boxes at more than a score of key spots back-and-front stage. The orders which this voice commands reach the robot-lieutenants, who stand by at their specified electro-stations and they, in turn, convert the magic power of the machines into stage-realism.



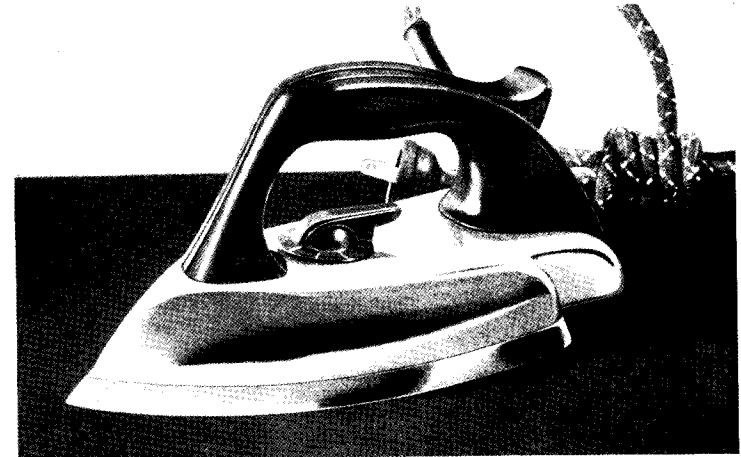
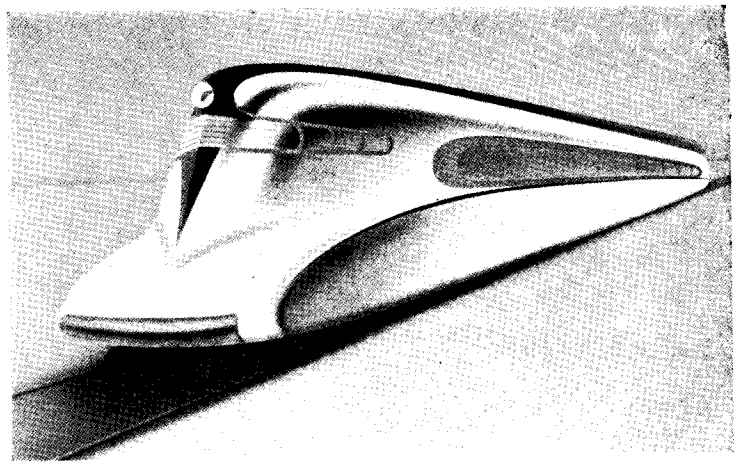
1. Shape of the oral cavity in the production of the vowel sounds, A, U, I. This is the human-projection-machine for the voice.
2. Three laryngoscopic views showing horizontal sections of the glottis and the position of the vocal ligaments and arytenoid cartilages in these three vocal expressions. The power of the lungs feeds this voice-projector of which the vocal ligaments are what the film band is in sound-recording.
3. The variable width track, one of the two methods of sound-filming.
4. Variable density track, the other method of sound-filming.
5. Photomicrograph of ultra-violet push-pull sound track, which is the latest perfection of sound-recording and projection, the clearness of which permitted finally the elimination of the human orchestra.
6. Recordings of a single frequency tone showing the difference in clarity of the sound image. The ultra-violet track is a true clear-cut picture of the actual sound of a 9,000 cycle frequency tone. The one at the left, photographed with white light, shows the peaks and valleys blurred and indistinct, which makes for distortions; the one at the right filmed with ultra-violet rays is clear and undistorted.

still had to be employed. But the big expense and ballast of a large orchestra at every performance was eliminated.\*\*\* What did that mean for the architect? The orchestra pit was superfluous. The conductor's place as band leader, superfluous. New spaces for optical plays had to be created, new mechanical devices had to be installed at new strategic points, and the unit captains on control-boards so placed and "built-in" that they could see, but themselves remain invisible. New wiring and their shortest run, enforced fire-protection, installation of sound horns of different frequencies and tonality all over stage and house, and so forth; a correlating system, also mechanically controlled, for coordination of light and sound and action. But the tragedy of it is its economic aspect; namely: that after research has led to re-designing and remodeling of this theater (of an old "normal" type) it will be abandoned because it is unsuitable for a "normal" show, and the financial investment of its sponsors is therefore almost completely lost. Shows that would demand similar equipment are still very rare. The old theater had been changed at immense expense to a newer one, but now, changed, the scheme could, in case of necessity, not be reversed. The investment is permanently lost. **The old as well as the new theater scheme lacked flexibility.** Beneficiaries in this adventure-failure should be the theater designers. Large-scale productions and intimate plays demand inter-convertible theater plans. It will, better than any other scheme, help the economic survival of investor, builder, actor and author.

RCA Photophone Engineers have devoted much time to seeking a solution to find a way of ultra violet-ray recording. They finally found it in ultra-violet light recording. The use of ultra-violet light, which is composed of a very narrow range of wave lengths of light, eliminates all of the distortion and sharpens the image of the high frequencies. This is accomplished by eliminating all out of focus light in the photographing process through the use of sufficiently few wave lengths of light which can be sharply focused in a single plane. The particular frequencies of light thus used do not disperse in the emulsion and are absorbed by the emulsion to such a degree that they do not reach the surface of the film under emulsion, thereby eliminating all reflection. The use, therefore, of ultra-violet light by filtering out all of the white light in the optical system permits the highest quality recording with clean, sharp, high frequencies materially increasing the naturalness of the recorded sound.

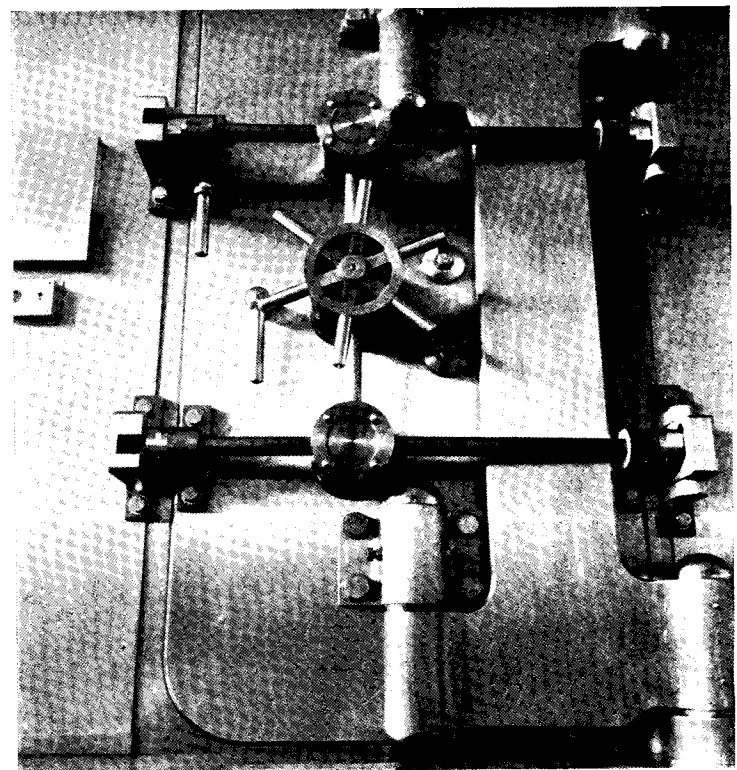
\*\*\*Speaking of "Music in 1955" the American composer George Antheil says: In Future "... orchestral, solo, and vocal music will no longer first be played and then recorded, but will be cut directly into the disk or sound-ribbon. We shall use the sound wave direct ... If a sound-wave-typewriter is ever invented—and its invention is inevitable—we shall soon be able to type every kind of instrumental and vocal sound instantly into a reproducing record without the

# Reviews of New Books



Above: **CURRENT EXAMPLES OF INDUSTRIAL DESIGN** — A Streamlined Train (Loewy); Streamlined Electric Iron (Anonymous). A false emphasis on externals (page 43).

Below: **VAULT LOCK DESIGNED FOR SAFETY AND ACCURACY OF OPERATION**—Without streamlining and without benefit of "Industrial Designer" (page 40).



**ART AND THE MACHINE.** By Sheldon and Martha Cheney. New York: Whittlesey House, 1936. \$3.75.

This book deals with industrial design rather than with the influence of the machine upon the Arts, as its title may suggest. In spite of the author's enthusiasm for the artist's contribution in the machine production of today the reader, at the end of the book, will still be wondering about a few simple but primary questions:

1. Is a turbine a work of art and if so where is the contribution of the artist?
2. Does what the author calls the "new art," "20th century art," have its birth in the production department of a given industry or in the sales department as concerning a merchandising problem to help consumption? The well-illustrated airplane engine on page 17 has a total absence of premeditated "appearance values."
3. If an ice box is a work of art because of "appearance values" then what are the ready-made objects such as screws, crankshafts, springs, etc.?
4. If it is true that "not the industrialist, not the engineer, but the artist brought to the factory" created a "new order of beauty" rather than the machine brought to the artist's studio?
5. If industrial design is itself a form of art or the resulting product? The author often mentions one or the other without distinction.
6. Is art sometimes an "esoteric and precious manifestation" and at other times a "practical expression in utilitarian forms"?
7. Are there no definite limits between a work of art and a mechanical creation as the constructivists believe? If not, then where do they stand, the machinoids (machines without use such as mobiles, immobiles, etc.), the mathematical objects (automatic design), the found objects (God-made design) and the ready made (anonymous engineering design)?
8. Why are physical properties so emphasized (3 chapters on streamlining) and so very little is said on plastics (contribution of chemistry)?

Machine production has separated the old twin functions of handicraft: when the artisan was designing while working, the result was a homogeneous product having the traces of the thought as well as of the tools of its maker. Now the machine executes in a repetitive production and a design is required as a separate function, conditioned by the physical and chemical properties of the materials and the process. The analysis of principles which underlie such a design is left for a book to come.



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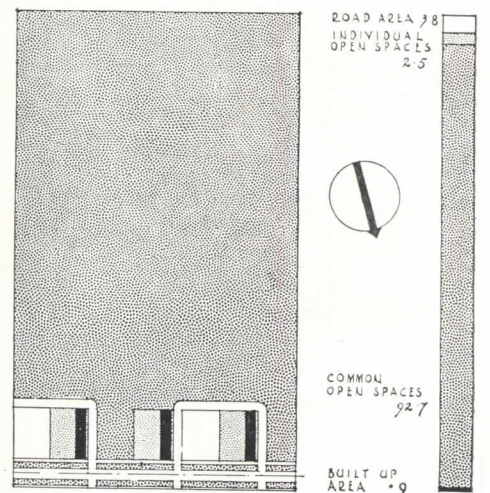
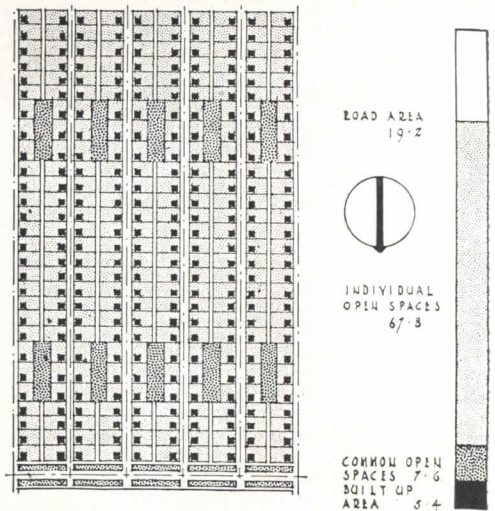
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## Reviews of New Books



**DIAGRAM-MATIC PLANS** showing the relative percentage areas covered by buildings, roads, private and public spaces in two-story detached houses (above) and in twelve-story flats (below). Page 216.

**FLATS, DESIGN AND EQUIPMENT.** By H. Ingham Ashworth. London: Sir Isaac Pitman and Son, Ltd., 1936.

This book is the result of the latest experience in England in the planning and construction of multiple dwellings.

Urban and suburban flats serve as a prevention of ribbon development and they simplify the problems of living for elderly people and small families by reducing domestic responsibilities and maintenance expenses.

Exorbitant land values in the near past were the cause of cramped and condensed solutions with little consideration given to the "ethics of good planning and social responsibility." Planning for air, light and sun is the problem of the designer of multiple dwellings of today.

The unit, the minimum flat, its technical equipment and construction details as well as the problem of conversion of old houses into flats, are dealt with in several chapters. Finally, the flat as a solution for slum clearance is emphasized with many illustrations of plans, unit plans and exterior views of English and continental examples. But we would like to see a little more emphasis upon the future importance of multiple dwellings as a possible means by which, through elimination of the old "street-corridors," a freedom of land can be obtained.

(Continued on page 101)

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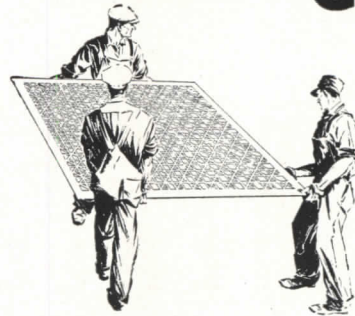
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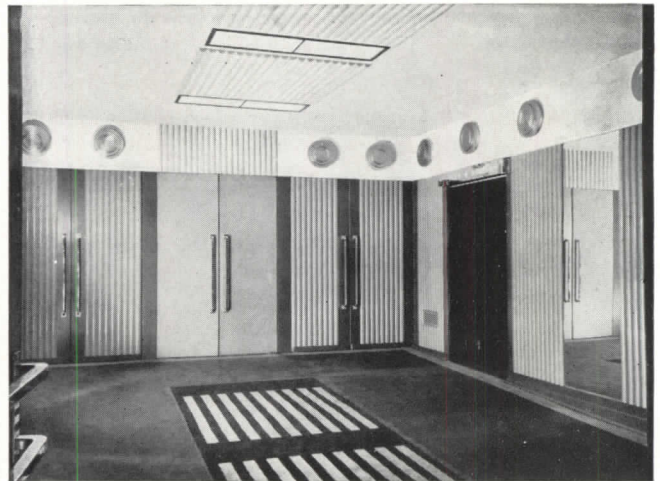
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# Reviews of New Books

(Continued from page 98)

**1937 DECORATIVE ART, THIRTY-SECOND ANNUAL ISSUE OF THE STUDIO YEAR BOOK.** Edited by C. G. Holme. The Studio Publications, Inc.

This book tells us that there is still a decorative art within our homes, imposed upon our everyday life like some sort of etiquette. The following items are examined according to their relationship with decorative art: the exterior of the house, the entrance hall, the living-dining-bed-bath room, also kitchens, earthenware and utensils.

We see in this room by room analysis that we are still classifying our shelters more or less the same way as the Grande Demoiselle and that our contemporary conceptions of space, of interrelation of functions, etc., have little to do in actual terminology; finally that "the best thing in the average room of today is usually its fabrics" and "the chairs of the present-day dining room are always well balanced" (pages 43 and 64).

By limiting ourselves to matters of appearance we make unavoidable the problem of taste which is examined in the chapter "Your taste and mine," and serves as an introduction.

In spite of this picture of contemporary living as it is demonstrated in the pages of this book, in spite of all the superficial mannerisms—we believe that there are still some fundamentals left to us, that life does not lose entirely its interest and that industry supplies us with commodities which the decorative handicraft was offering to our forefathers. Otherwise we will have to agree with the "Future historians who, looking at this volume, will deduce that we have a persistent need for slight stimulants and narcotics, by the number of cocktail cabinets and cigarette boxes" (page 43).

**THE SMALL CHURCH: HOW TO BUILD AND FURNISH IT, WITH SOME ACCOUNT OF THE IMPROVEMENT OF EXISTING BUILDINGS.** By F. R. Webber, author of *Church Symbolism*. J. H. Jansen, Cleveland, Ohio, 1937. \$3.50.

The small church discussed here by Mr. Webber in the light of his own studies and work as a church architect is one seating from 50 to 400 persons and designed for liturgical forms of worship—mainly Roman Catholic, Anglican and Lutheran. Mr. Webber advocates leaving out nonessentials, if necessary, in order to obtain the best in design, construction and craftsmanship, and points out what the irreducible essentials are in the small church. He also insists that the altar and other chancel fittings be designed by the architect to insure harmony of scale, design and materials. Twenty chapters of factual information, drawn from personal experience and observation, and illustrated with 217 photographs and drawings are made accessible through a general index.

The chapter headings are: 1. The Purpose of the Church; 2. Site and Orientation; 3. Atmosphere; 4. The Ground Plan; 5. The Structural System; 6. Vertical Treatment; 7. Proportion and Scale; 8. The Chancel; 9. The Altar; 10. Other Chancel Fittings; 11. Exterior Treatment; 12. Church Towers; 13. Roofs and Ceilings; 14. Windows; 15. Church Seating; 16. Bells and Clocks; 17. Church Organs; 18. Some Useful Dimensions; 19. A Select Library; 20. Directory of Artists and Craftsmen.

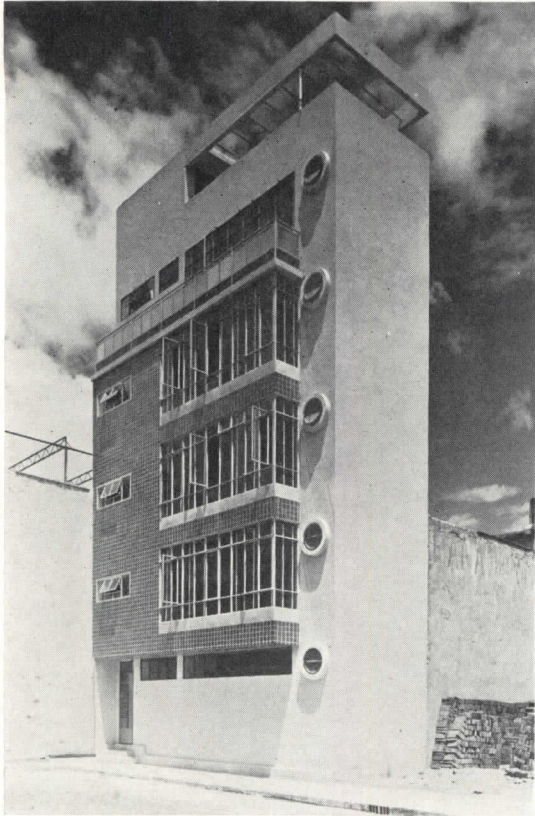


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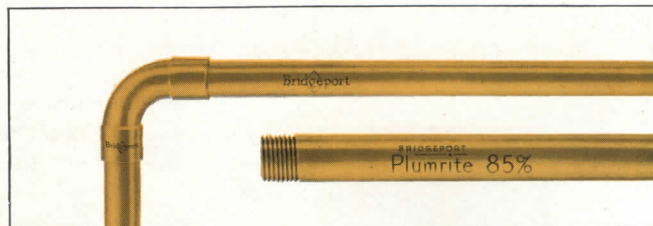
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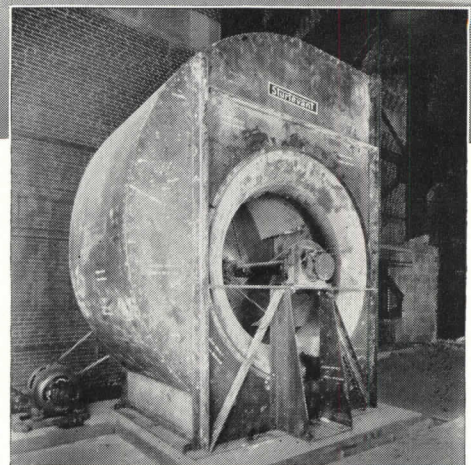
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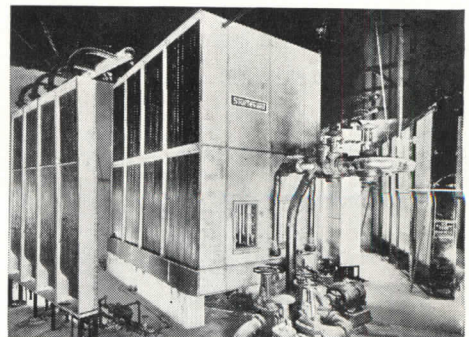
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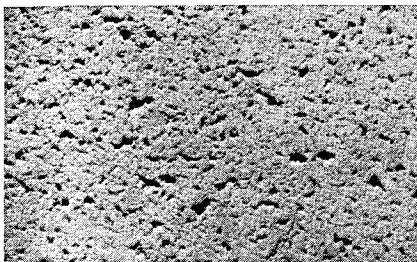
One of 14 Sturtevant Fans supplying 980,500 c.f.m. of fresh air, 2200 tons per hour.



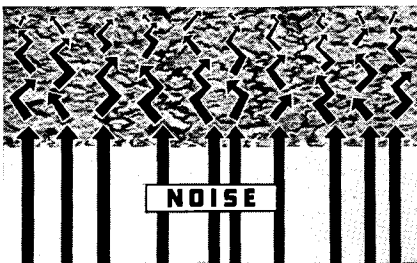
Some of the 14 Sturtevant Air Washers which have a total capacity of 980,500 c.f.m.

# Noise of Five Crying Babies reduced to that of less than one *in a Nursery Treated with ACOUSTONE*

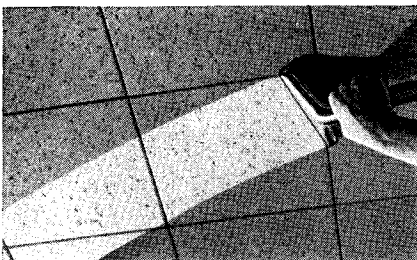
**ONLY USG ACOUSTONE  
HAS ALL THESE 5 ESSENTIALS OF  
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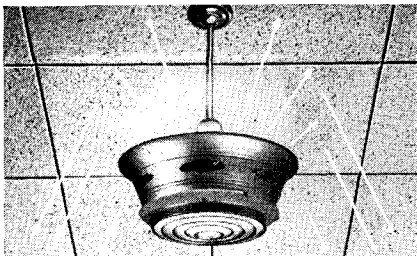
**1. LASTING BEAUTY OF INTEGRAL COLOR  
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**3. ABSORBS NOISE AS A SPONGE  
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Acoustone is quickly applied to new or old construction. It absorbs and dissipates noise-energy within its millions of interconnected cells—as indicated in diagram at left. Acoustone provides a dignified, quiet atmosphere and adds to the beauty of any interior.

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Acoustone's attractive surface has the appearance of travertine. It is free of monotonous perforations—dead spots—that absorb needed light. Instead, Acoustone provides unusually high light-reflection which may be increased, if desired, by painting.

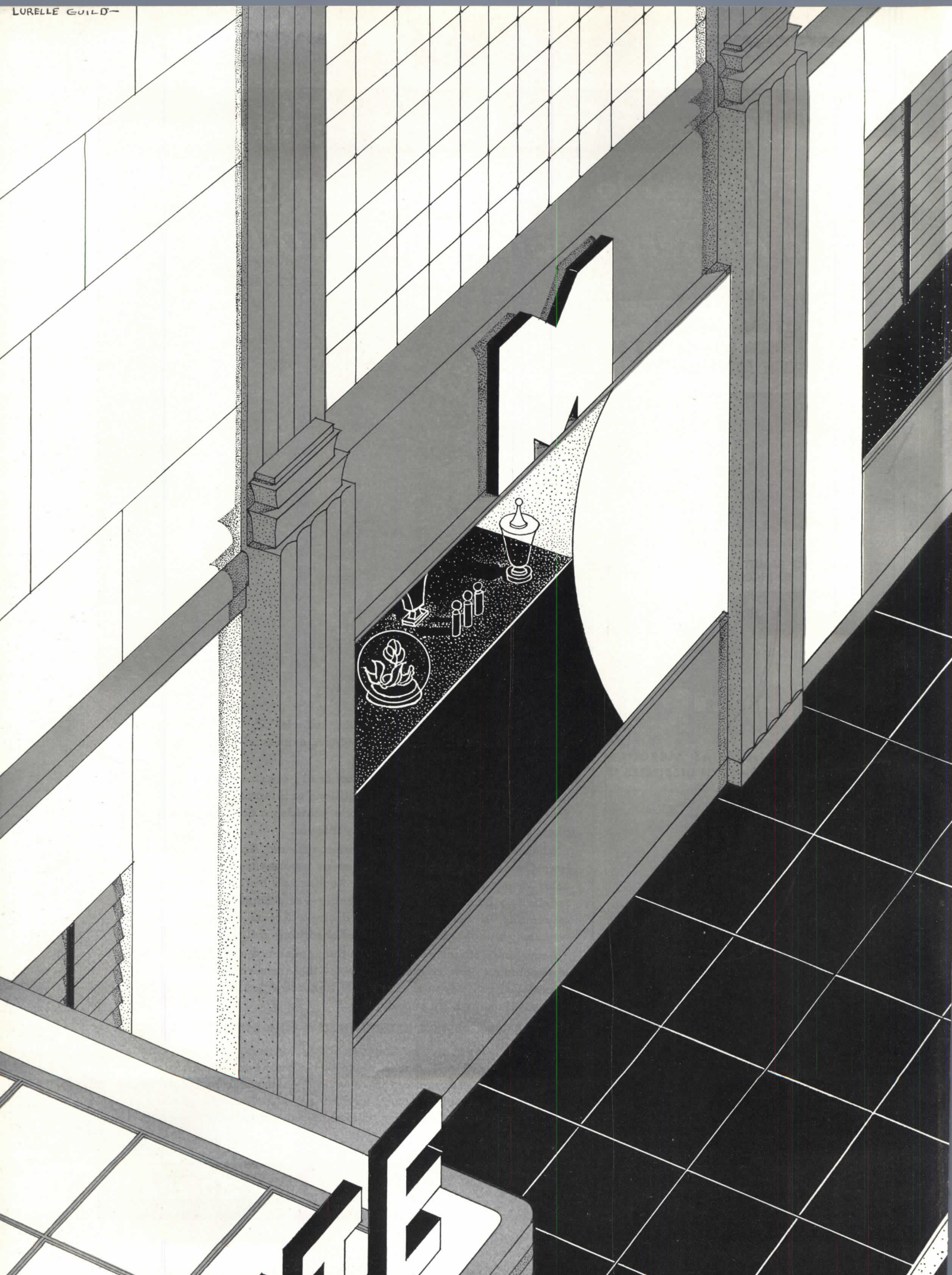
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† Patented



ALCOA ALUMINUM

# Here are the facts on corrosion-resistance of sheets

FOUR different types of irons and steels are in general use for "sheet iron" building requirements: ordinary or open-hearth steel; pure or open-hearth iron; copper-bearing open-hearth iron; copper-bearing open-hearth steel.

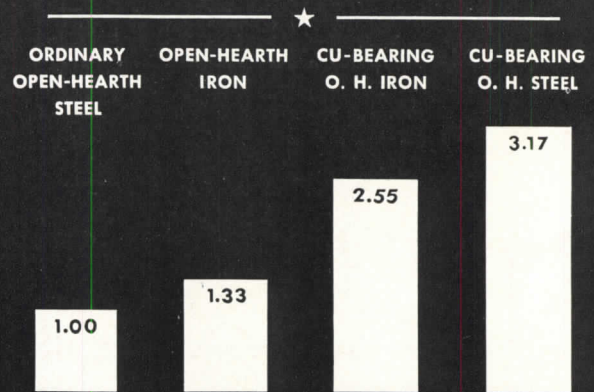
Beginning some twenty years ago, the American Society for Testing Materials started exposure tests on these materials to determine their relative life in atmosphere. These tests deserve careful study.

Other factors than corrosion resistance are, of course, important. First cost . . . ductility . . . tightness of zinc coating in galvanized sheets . . . appearance, all are considerations.

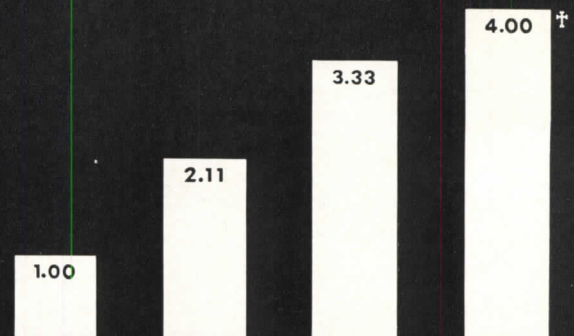
In all such qualities, Beth-Cu-Loy, Bethlehem's copper-bearing steel, ranks with the best. It costs only 4½ to 5 per cent more than ordinary steel—considerably less than open-hearth or copper-bearing iron. Sheets of Beth-Cu-Loy are easy to form; their coating stands up well under shop forming; their appearance is bright and evenly spangled.

BETHLEHEM STEEL COMPANY, *General Offices:* Bethlehem, Pa. *District Offices:* Albany, Atlanta, Baltimore, Boston, Bridgeport, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Detroit, Hartford, Honolulu, Houston, Indianapolis, Johnstown, Pa., Kansas City, Mo., Los Angeles, Milwaukee, Nashville, New York, Philadelphia, Pittsburgh, Portland, Ore., St. Louis, St. Paul, Salt Lake City, San Antonio, San Francisco, Savannah, Seattle, Syracuse, Toledo, Tulsa, Washington, Wilkes-Barre, York. *Export Distributor:* Bethlehem Steel Export Corporation, New York.

Results of tests conducted by American Society for Testing Materials on atmospheric corrosion of black 22-gage steel and iron sheets — comparison of average life, index numbers based on life of ordinary steel as 1.00:

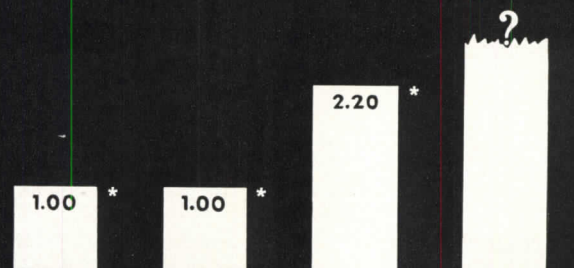


PITTSBURGH TEST: Conducted for 75 months. (Proceedings of A.S.T.M.—Committee A-5, Volume 23.)



FORT SHERIDAN TEST: Conducted for 132 months. (Proceedings of A.S.T.M.—Committee A-5, Volume 28.)

† Interpolated, since while all other sheets failed, only 10 of the 61 copper-bearing steel sheets had failed by the end of the test.



ANNAPOLIS TEST: Still under observation after 228 months. (Proceedings of A.S.T.M.—Committee A-5, Volume 36.)

\*Based on first failure, since many sheets have not yet failed. All ordinary steel sheets have already failed; all but 4 open-hearth iron sheets; 18 of the 37 copper-bearing iron sheets are finished—and there is still not a single failure among the 77 copper-bearing steel sheets even after 19 years.



## BETHLEHEM STEEL COMPANY



# BUILDING TYPES

## COMMUNITY RECREATION

Because recreation is not a static thing, but a growing and changing function, standardization in structures and facilities is not desirable, states George D. Butler.

The medicine ball has replaced the medicine man. See *The Architecture of Leisure*, by Oscar Fisher.

Le Corbusier proposes a new module for recreation.

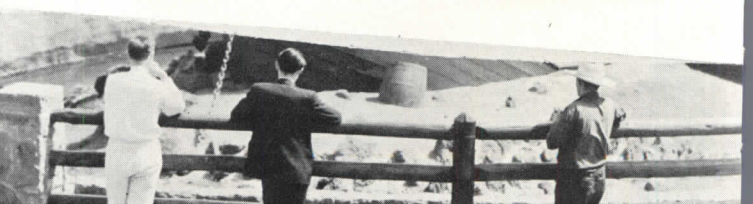
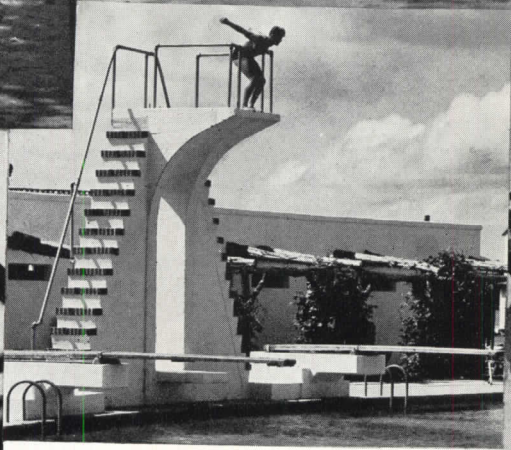
A complete check list of types and equipment emerges from a study of community requirements.

Miscellany: Bibliography. Badminton and tennis buildings. Recreation Centers (a new building type?). Cabins. Amphitheater. Yacht Club. Band Shells. Zoos. Five pages of detailed drawings of plans and equipment. . . .

Surfacing for play areas, and its advantages.

**ARCHITECTURAL**

*Record*



# Planning For Recreation

By **GEORGE D. BUTLER**

ONE OF THE outstanding phenomena of the past decade has been the tremendous increase in the amount of leisure, much of it enforced, which has come to a large portion of the people in the United States. The frequent consideration which this problem of leisure has received in the press during the last few years has indicated the growing awareness of its extent and significance. One of the most important problems which is facing America today is how this free time may be so utilized as to contribute to the enrichment of our people rather than become a liability or even a menace. Studies of the ways in which people use their leisure reveal a variety of occupations and activities, but recreation comprises the major use to which it is being put.

Recreation in one form or another has always had some part in the life of our people. Only since the beginning of the century, however, have municipalities begun to consider seriously their responsibility for providing opportunities for recreation. A number of cities have for years conducted well balanced, city-wide recreation programs. Other cities have utilized their school centers for community recreation. In a great many communities, however, there has been little preparation for the wise or satisfying recreational use of this new leisure. One of the most challenging problems which is now facing American cities is how they can best provide the facilities and leadership which are essential in order to meet the growing public demand for recreation.

Two phases of this problem are worth careful consideration. Experience has indicated that unless people have had an opportunity to develop skill, interest or a taste of the enjoyment which comes from active participation in varied recreational activities, the mere provision of opportunities to engage in them is likely to meet with only a limited response. The tremendous popularity of many of the passive forms of commercial amusements is due in large measure to the fact that people have received little preparation for active participation in other forms of recreation. Therefore, in order to secure the fullest benefit from leisure hours and to justify an increasing investment in public recreation areas and facilities, our people must be given early training which will prepare them for successful and creative use of their leisure time. This is primarily a problem for the schools and one which for many years education leaders have been urging as one of the school's most important functions.

This phase of the problem is of special significance to the architect because its success is largely dependent upon the provision of suitable facilities in the school plant. A well-designed gymnasium is essential to a well-balanced program of games and athletics during the winter months in most parts of the country. Playrooms are required for the games and play activities of the children in the lower grades. An auditorium with a stage equipped for the production of plays is needed for dramatics, music, assemblies, and other events. A well-rounded program of nature study requires a nature room or museum as well as opportunities for observing nature outside the school building. Swimming pool, shower and locker rooms, library, clubrooms, workshops and special outdoor features including the athletic field stadium all make their

**GEORGE D. BUTLER** of the National Recreation Association, is author of "Planning for Recreation." Mr. Butler, a Yale '16 man, has been with the National Recreation Association since 1919. Author of "Play Areas, Their Design and Equipment," "Playgrounds—Their Administration and Operation," "Parks—A Manual of Municipal and County Parks" and other special reports. For a number of years he was editor of the "Recreation Year Book." An energetic worker, Mr. Butler has directed three important national surveys; in 1931, a survey of municipal and county parks for the U. S. Department of Labor; another of the "Leisure Time Activities of 5,000 People" for the National Recreation Association. Recently he directed a national survey of Municipal recreation areas for the National Park Service, which is to be published shortly.

*Photo montage on the opposite page: Girl on the jungle gym, by Ewing Galloway; Clown from the "Living Newspaper," WPA production.*

own special contribution. No school system meets the requirements of today for educational, social and cultural development except as these facilities and their varied uses are provided in the school plant. Equally important, of course, are outdoor playgrounds and playfields designed and equipped to make possible a wide range of constructive play activities.

Another major aspect of the problem of recreation in modern life relates to the provision of recreational opportunities for young people and adults. As the school systems train great numbers of boys and girls in varied recreational skill it is imperative that opportunity should not cease as soon as school days are over. Unless much of the benefit from these valuable school experiences is to be permanently lost, definite provision must be made whereby our young people can continue to engage in athletics, music, drama, social and creative activities after leaving school. To provide this opportunity, organization, leadership, facilities and funds are required. No single agency is today equipped to shoulder the responsibility for meeting the entire problem. Increasingly, however, cities are seriously studying how they may work out a more satisfactory plan for providing this new type of public service.

Many years ago the park was considered primarily as a place where city dwellers could obtain the recreation derived from "the peaceful enjoyment of its rural, sylvan and natural scenery and character." Increasingly, however, the function of the municipal park has been to provide opportunities for people to engage in wholesome forms of recreational activity in an attractive environment. Recent studies have shown that the most marked expansion in park areas has been in types such as golf courses, athletic fields, swimming centers and other areas used primarily for active recreation.

The rapid expansion of municipal park and recreation systems is also indicated by the fact that the total acreage has increased approximately 50% in the last decade. Because of the rapid expansion in properties, the growing demand for recreation facilities and the suitability of park projects as a means of employing emergency labor, park and recreation departments have perhaps gained more impetus during the depression than any other branch of the municipal government.

### Local Study Essential

The extent to which the provision of recreational facilities, areas and structures will result in maximum service and satisfaction to the communities in which they are established is largely dependent upon two factors. In the first place the investment is likely to be justified only if these facilities are constructed after a careful study of local community needs and if they are wisely and intelligently planned for the specific uses which they are intended to serve. The recent rapid and the inevitable future expansion of park areas and facilities present a definite challenge to the architect and engineer who are called upon to guide their development. A knowledge of local resources, interests, needs and conditions is essential to sound planning. Furthermore, the advice of recreation leaders who are especially familiar with the peculiar problems involved in the operation of these facilities should be sought. The plans as finally adopted should represent the best combined thinking of the technical planner and the recreational administrator. Experience has indicated that misguided planning and development in the recreation field has discouraged rather than stimulated the expansion of additional facilities and services.

The other factor which plays an important part in meeting the problem is the extent to which competent, well trained and experienced leaders are employed for the operation and administration of the recreation plant. Maximum returns in public appreciation, utilization and enjoyment of the facilities are likely to result only when cities recognize the important function of capable recreation leadership. All who are concerned with the designing and construction of such facilities are in a strategic position to help in the extension and guidance of the movement by urging the necessity of employing adequately well trained personnel for the operation of the features which are being developed for community use.

### Planning for Multiple Use

Because recreation is not a static thing but is a growing and changing function, standardization in structures and facilities is not desirable. There is great opportunity for the use of ingenuity in developing new features and in making possible their multiple use. For example, in some cities golf clubhouses are so designed that they may be used especially throughout

the winter months as centers for a variety of indoor activities and also as warming centers for persons using the golf courses for skiing, tobogganing and other winter sports. For example, the Olympic Swimming Stadium in Los Angeles was so constructed as to make possible the use of rooms for training institutes, classes and other group activities. Bathhouses are increasingly designed and equipped that they may be used during the winter months as indoor gymnasiums or playrooms. Outdoor swimming pools are no longer used only two or three months in the year. Some of the recently constructed pools in New York City, for example, are laid out and equipped for many games such as basketball, volley ball, paddle tennis, shuffleboard and so forth during the months when the pool is not used for swimming. In localities where natural outdoor skating areas are few, consideration might well be given to the construction of swimming pools in such a way that they may be safely utilized for skating during the winter months.

One of the most marked tendencies in the last few years in the whole recreation movement has been the acquisition and development of park areas outside the city limits either by municipal, county, state or federal authorities. With the extension of the five-day working week and the marked improvement in highway construction, people have a much greater opportunity than ever before to get away from their homes for longer periods of recreation. Important as are the neighborhood areas where they may engage in play activity day by day, these areas cannot afford the opportunities which are so greatly desired by large numbers of people and which can be afforded only by large outlying parks. Among these very popular activities are fishing, boating, swimming, camping, hiking, nature study, picnicking and winter sports and these are the activities which are most commonly carried on in the out-of-the-city parks. The contribution which these outlying areas make to the people of our crowded cities in the form of healthful, enjoyable outdoor recreation in close contact with nature is unquestioned, and we may look for a further extension of this type of recreational opportunity in the years ahead.

Any comprehensive survey of recreation today would require a consideration of the valuable services which are being rendered by a variety of municipal and private agencies

such as park and recreation boards, school authorities, welfare departments, settlements, young people's organizations, churches, industries, housing authorities and others. All of these are making a contribution to the enrichment of living through the recreational opportunities which they afford. Successful community planning involves cooperative action on the part of all of these agencies. Special mention should be made, however of the important part which our public schools play in this entire program.

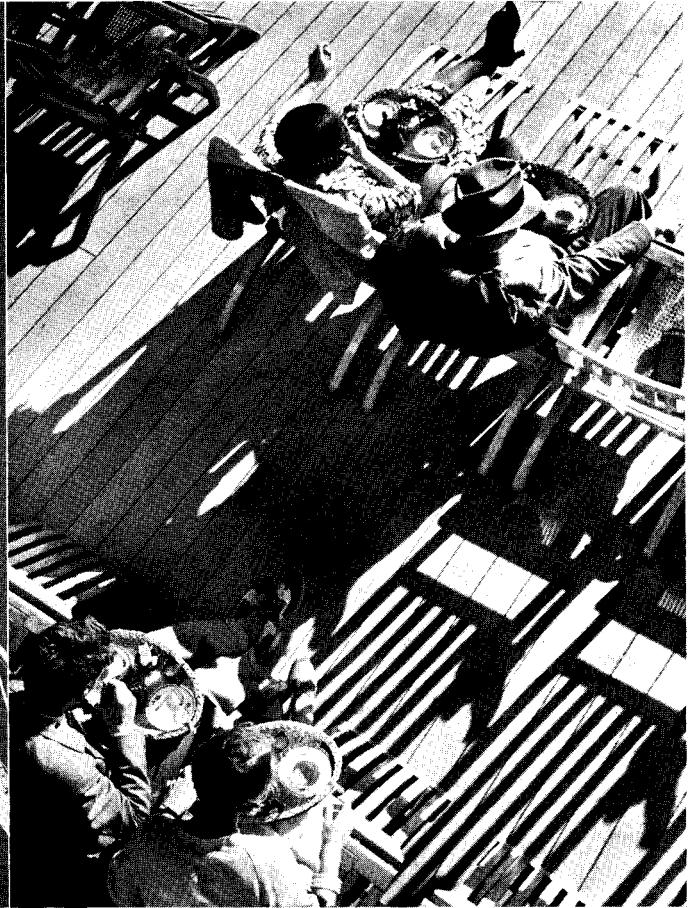
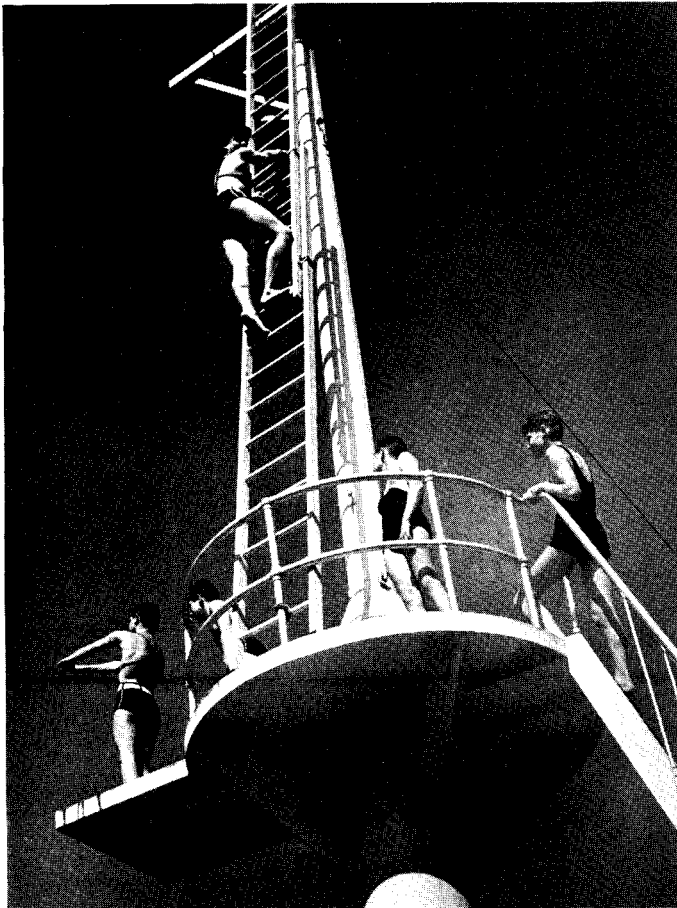
As was previously noted, school authorities have developed a great variety of facilities for use in connection with their extra-curricular and special interest programs. The question is being asked today why these school facilities should not be made available for the use of community groups. In a number of cities school plants are recognized for the use of the entire community and they are being utilized during nonschool hours

for a variety of recreational activities either under school or other auspices. With the growing demand for recreation facilities for youth and adults as well as for children it is difficult to believe that communities will not insist that school facilities be made available to the fullest possible extent for the use of all in the community.

Community use of the school plant is a factor of primary interest and concern to the architect, because successful use of school property by young people and adults outside of regular school hours is often dependent to a considerable degree upon the arrangement of such facilities as the gymnasium, auditorium, swimming pool, clubrooms, workshops and so forth. Unfortunately many school plants are being constructed today without these facilities or with little, if any, consideration of their possible community use. Even in cities where such use is not encouraged by school authorities at the present time, the possibility that in the future certain

types of facilities in the school plant will be utilized by community groups makes it imperative that architects, when designing school buildings, should give careful consideration to the problems involved in such use. Their vision and effectiveness in presenting this problem to local school boards who may not be fully aware of its significance will result in greater public appreciation and use of the school plant and a future saving in school costs.

There is perhaps no other type of planning which is more satisfying than planning for recreation, because if it is done wisely and well it will result in opportunities for joyous, creative and satisfying living. If those who are concerned with the planning and development of facilities which serve the recreational interests of the people are able to meet the challenge which increased leisure presents, they will contribute effectively to the future welfare of the American people.



Photos by F. S. Lincoln

# The Architecture of Leisure

By OSCAR FISHER

FROM A NATION OF SPECTATORS, AMERICA HAS BECOME A NATION OF PARTICIPANTS. RECREATION HAS BECOME CONSTRUCTIVE RELAXATION, TRULY RE-CREATIVE AND FUNDAMENTALLY ACTIVE. This is a vital element in a nation that has been termed "pleasure loving." The medicine ball has replaced the medicine man. The extent of change which this makes necessary in the types and quantity of facilities has only begun to be envisioned. The day is not far distant when it will be unthinkable to build housing, single family or multiple, without ample provisions for recreational activity.

To trace the growth of provisions for recreation is to trace the emergence of great masses of people from long hours of toil at back-breaking labor tasks. The close of the World War was the signal for the release of an inhibited demand for profitable use of leisure time which has continued to gain momentum. It received further impetus by the movement of large numbers of people from rural to urban ways of life.

Recreation facilities for the urban dweller are what concern us mainly, for the country dweller is more adequately supplied by nature and tradition. In the city, however, the slightest effort by the individual toward satisfying his need for recreation creates an immediate need for the planner's mind and the laborer's hand. The slightest change in the urban dweller's whims often impels the erection of new facilities and the scrapping of old. It is this somewhat frenzied character of the demand that has given to the architecture of such facilities their ephemeral, temporary quality.

Predictions of a diminishing need for other type structures are based upon the expectancy of stabilized population in the near future. The need for facilities for recreation, however, is expected to continue to expand due to the trend toward metropolitan life for more and more of our people.<sup>1</sup>

These are the contributing factors which make planning for recreational use one of the brightest stars on the architectural horizon. HERE IS A FIELD OF ACTIVITY AT HAND FOR THE ARCHITECT WHICH WILL REACH INTO ALL CLASSES OF SOCIETY—A FIELD IN WHICH HE MAY TAKE A LEADING PART IN RESHAPING ONE OF THE MOST IMPORTANT ASPECTS OF URBAN LIFE, WINNING FOR ARCHITECTURE THE KIND OF UNIVERSAL APPRECIATION AND UNDERSTANDING WHICH MEDICINE, FOR EXAMPLE, HAS WON FOR ITSELF. To take a part in this opportunity requires an appreciation of the history and growth of recreational activity, its special requirements and its probable future.

## Growth and Changing Types

Predominantly rural America was adequately supplied with recreation by the annual county fair and the

visiting chautauqua. Provisions for leisure time activity have undergone a rapid growth and a fundamental change since that time. The canvas tents of the county fair have evolved

into the concrete and glass structures of today. The field of recreation is estimated to represent a ten billion dollar a year industry absorbing one-sixth of our national income.<sup>2</sup>

The first public playground was opened in Brookline, Mass., in 1872. In 1935, 2,204 cities were maintaining 35,480 playgrounds and recreation centers. The first motion picture theater was built 35 years ago. By 1930 there were 22,731 theaters with a seating capacity of 11,300,000,<sup>3</sup> sufficient for every man, woman and child to attend once every week and a half. The automobile has made remote parks and beaches easily accessible. Complete cities have been built and have flourished by virtue of their provisions for recreation alone.

The growth of recreation has been accompanied by a basic change in the types of activity and facilities. Recreation, as exemplified by the "street of the vanishing nickle" with its peep shows, shooting galleries, etc., is being displaced by more wholesome active and cultural types. Swimming pools, tennis courts, gymnasiums and playgrounds have replaced the dreary sand-lot and innocuous peep shows.

A constantly increasing demand and its recognized stability has been a factor in changing both the type of facility and the quality of its construction. Papier-mâché Coney Islands are no longer in vogue. In their place we have the new accent upon wholesome types of activity, provided for by structures built of permanent materials, expressed by ample unfettered design.

It is a characteristic of active types of recreation that they are organic in their growth. Where crowds go to swim, more crowds will be attracted. Cities that formerly had no swimming pools, after providing one, find themselves with a public clamoring for more. Every new facility breeds a need for another. Camping, swimming, golfing, hiking, playfields, recreation centers, etc., have sprung to the forefront in American life. The ingenuity of architects is being taxed and new solutions are in the plans.

## Estimates of Need

Despite phenomenal growth, experts estimate that present provisions are



# The Module - A Statement

At the time of handicrafts, during the premachine civilization, the solar day of 24 hours ran smoothly in an uninterrupted succession from cause to effect. The hands and the spirit worked together in perfect harmony, because the hands were fashioning at the instigation of the spirit; raw material was transformed into finished product by the uninterrupted initiative of the artisan. The difficulties, the handicaps and the successes followed each other in a continuous chain. In short, existence was stimulated. The man was **participating** and this word in itself represents the essential elements of balance and moral satisfaction.

From sunrise to sunset the hours passed smoothly. In addition, the father often worked together with his sons. The work was related to the family, and its **quality** was one of the reasons for existing.

This disc represents the 24-hour solar day in the period of handicrafts; the time between two periods of sleep is a unit, 1.

If, on the other hand, zone "A" expresses the normal quantum of necessary and sufficient interest which to man is his reason for existing (the feeling of being active, responsible, creative, participating), the undulations B, B<sub>1</sub>, B<sub>2</sub>, etc., show that in spite of differences in individuals the real quantum stays close to the normal, 2.

## The Machine Age

The machine makes machines; the job is taken away from the hands and given to the machine to be **executed**. An arbitrary hierarchy is established; starting with the chief, the technicians and inventors on top and going down to the foreman, to the skilled worker and unskilled labor. For those on the apex of the pyramid, the spiritual interest is sharp, far above the average; for the others, the interest falls so low that it practically disappears; there is indifference, there is no feeling of participation, there is but depression, therefore discouragement, boredom and demoralization.

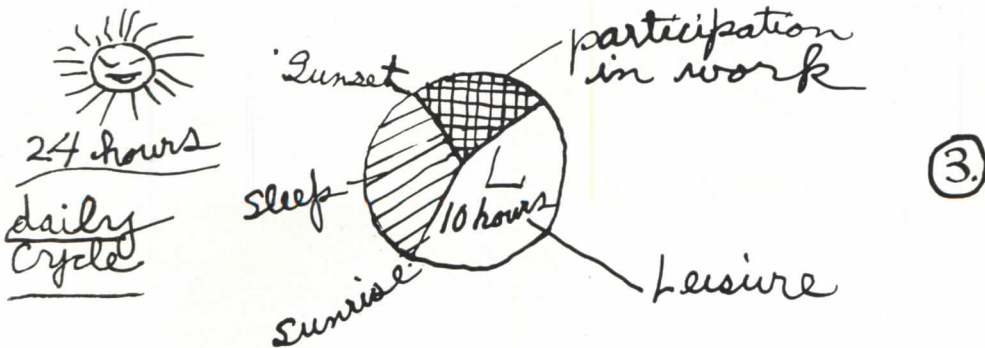
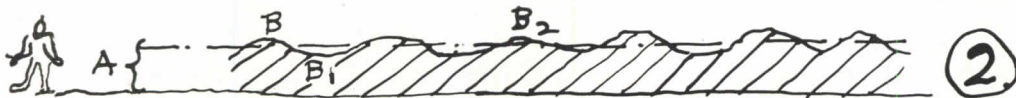
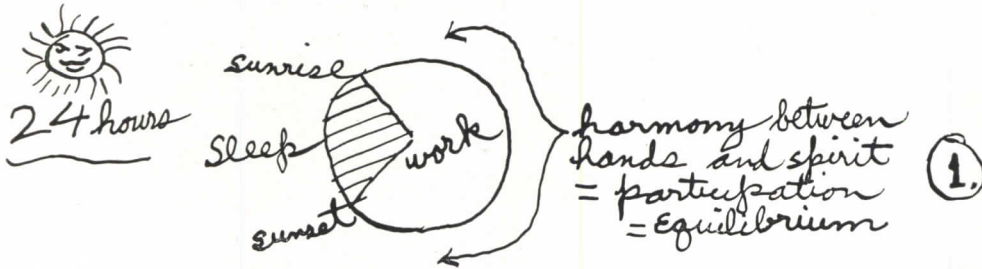
Certain jobs were not as hard hit by mechanization; but others—most of industry—create around them a sea of boredom.

On the disc of the 24-hour solar day of the future machine civilization, a sector unknown up to the present time will appear, it is the large sector representing the **recreation** of the machine age, 3.

Today, because of inefficient transportation, the movie and the saloon, the solar cycle is used badly rather than well.

What will be the pleasures of the future? They are destined to constitute the **real day** of the modern man, an **eminently productive day**, on a **human plane**, physical and spiritual; culture of the body (physical recuperation), culture of the spirit, expression of initiative (handicraft without commercial reward), sport (absorption of competitive spirit) and family. The section will be completed thusly.

It is when leisure time will be organized and planned that the completely productive day of the **real man** will appear:





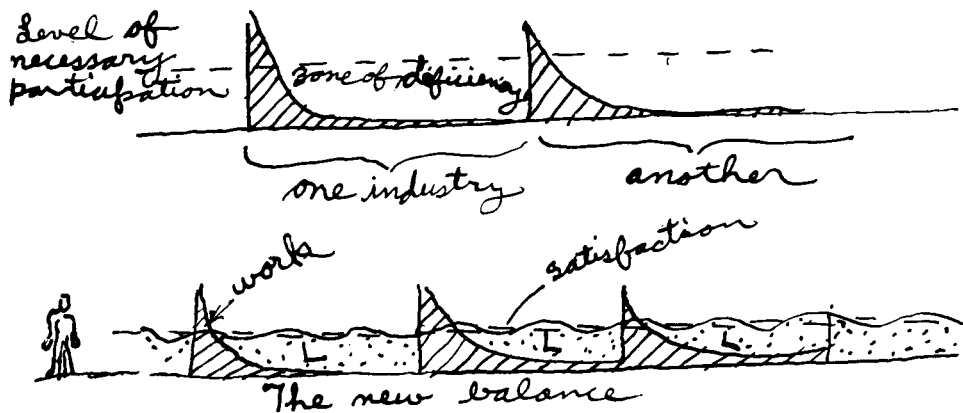
# by Le Corbusier


1. Participation in work.
2. Care of the body.
3. Spiritual culture.
4. Family.
5. Sleep.

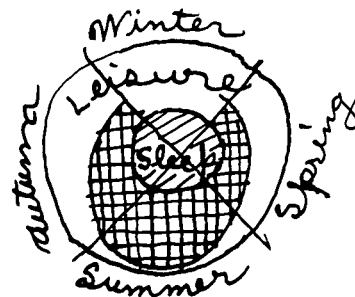
This outlines the work to be undertaken by the authorities; it concerns the management of cities (architecture and city planning). This concerns industry which is regulated by the solar day of 24 hours.

**Rural economy** is regulated by the solar year of 365 days with four seasons. Rural life and industrial life are fundamentally different.

In the day's order in rural life there is (as there always has been) an admirable balance between work and spirit. Leisure time is entirely different than in industrial life. Instead of the clock, the calendar rules. According to the season, the rural day is busy or free. When the farmer is busy he is in the category of the handicraft artisan. It is in his seasons of leisure that he requires organization and planning as well as the industrial worker.



  
 Annual rural cycle  
 365 days  
 4 seasons



**THE NEW YORK TIMES, SAT**

**VALUE OF LEISURE TO MAN IS DOUBTED**

Added Time Would Be Used for Fun Not Self-Improvement, Psychologist Finds

**THREE CLASSES STUDIED**

Salesmen Found Most Devoted to Play, Factory Hands Next, Professional Men Least

Those "moralists" who argue that increasing man's leisure would enable him to devote more time to improving himself and the human race err greatly, according to Dr. Edward L. Thorndike, psychologist at Teachers College, Columbia University.

Instead, the psychologist declared in a report made public yesterday, human beings who already devote more than half their leisure to self-entertainment would probably utilize any increase for amusement, instead of to the pursuit of "wisdom" and "truth."

Dr. Thorndike, who

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**DR. THORNDIKE** found that—"the professional group spent the least average percentage of its leisure time for pure entertainment, devoting 50.7 per cent of its free hours to that end, compared with 59.8 per cent for the sales class and 57.2 per cent for the factory group." Thus supporting Le Corbusier's analysis made without benefit of surveys.

# Requirements for Communities

SATISFACTORY STANDARDS for community recreation are difficult to establish in the abstract for any size city. Too many important factors vary for any given size and between various sizes. Minimum standards are, all too often, applied mechanically and become inflexible maximum standards.

The qualifying factors are many and should be weighed in connection with any general list of standards. These factors influence the type, size and location of facilities. Some of these are:

**Population density.** Congested areas need more open space and facilities.

**Characteristics of the people.** Sizes of families, traditions, habits of recreation.

**Natural advantages.** Proximity to waterfront, woodlands, countryside.

**City plan.** The location of open spaces and facilities for recreation are an important influence in determining the direction and rate of city growth. They can also be a determining factor in types of surrounding land use.

**Climatic conditions.** Regional differences affect the stress on active or inactive types and the amount required.

**Topography.** Affects the availability of certain type areas and may enforce substitution for other types.

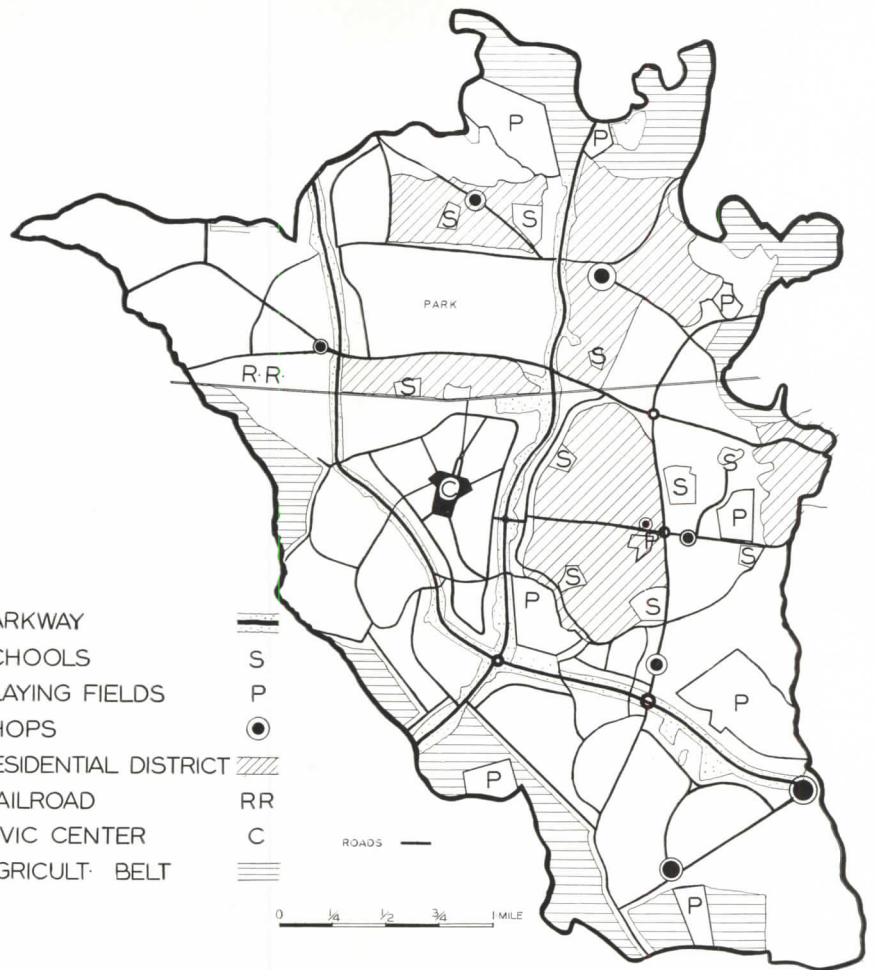
**Economic status.** Affects type and requirements.

**The type of city.** Predominant type of work, whether it is heavy industry, light manufacturing, commercial, seasonal, the length of working day and many other factors decidedly affect the proper standards for recreation in any city. To achieve a desirable standard any given community will require intelligent planning on a city-wide or even regional basis.

## Standard for Cities—Types of Areas

There is general agreement with reference to total space requirements and types of areas that should be provided.

**Acreage.** Subject to local variations. There should be at least *one acre of park and recreation space for each 100 of the city's population.* This is a practicable minimum which several cities have already surpassed.



**WYTHENSHAW, MANCHESTER, ENGLAND, A TOWN FOR 100,000.** A permanent agricultural belt of 1,000 acres. Scattered open spaces comprise another 1,000 acres. A total open space of 1 acre to 50 people. Space for outdoor recreation including a 100-acre golf course. The park contains 250 acres. Two parkways with an average right-of-way of 300 feet. Sites are reserved for a civic center, schools, churches, shopping and industry. The shopping districts are placed at the juncture of four "neighborhood units."

## Preschool Playfields

Small areas for children of preschool age. Especially required in congested areas. The demand for this type may be expected to expand greatly in the near future, as it already has in England where it is operated in connection with nurseries.

**Size and Number:** 5,000 to 10,000 square feet. One to each 1,000 population.

**Location:** In all residential areas except those predominated by older or transient population. Children should not be required to cross a street to reach playfields. Sometimes desirable to combine with a neighborhood or children's playground.

**Plan:** Should be surrounded with a low fence or hedge and shade trees or other shelter. Central grass plot and concrete walk separating apparatus area from grass plot.

**Equipment:** One or more sand boxes with movable covers; block-building platforms adjoining the sand boxes; sand tools; large building blocks; small slide; playhouses; several chair swings; a few low seesaws; low drinking fountain; benches and tables for quiet games for mothers, nurses and older sisters; shelter for baby carriages and from sudden rains; flag-pole; bird bath; play materials. If the sand box is not under a tree a trellis should be erected over it and vines planted along the trellis.

## Children's Playgrounds

For children between the ages of five and fifteen; the common type of playground which, however, has changed in size, layout and equipment.

**Size and Number:** From three to seven acres. At least sufficient to provide one acre for each 1,000 population.

**Location:** At least one for each square mile of residential area. More in congested areas. Children of primary school age should not be required to walk more than  $\frac{1}{4}$  mile- $\frac{1}{2}$  mile in heavy traffic neighborhoods. Desirable to adjoin the elementary school site, and away from heavy traffic, noise and smoke.

**Plan:** Among the usual features are: apparatus area; open space for games of younger children; wading pool; sheltered area for handcraft and quiet games; informal outdoor theater or story-telling corner; shelter house (unless the school building provides needed facilities); special areas for games and sports such as playground baseball diamonds, volley ball, basketball, paddle tennis, handball and horseshoe courts; straightaway running track, jumping pits and probably one or two tennis courts. In some neighborhoods a special section for children of preschool age will be provided. The various areas should be separated by paths, hedges or fences where necessary. The entire area should, as a rule, be fenced and a planting strip provided outside the fence. Shade trees should also be pro-

vided around the borders and especially in the play lot.

## Neighborhood Playfields

For young people and adults. May be combined with the children's playground.

**Size and Number:** 10 to 20 acres. The size should be governed by the population density. One acre should be provided for each 1,000 population.

**Location:** One in each square mile of residential area. Desirable to locate at or near the junior or senior high school site.

**Plan:** Not more than three acres will usually be developed for a children's playground for the immediate neighborhood. A major part of the area will be devoted to fields for games and sports such as baseball, football, soccer, softball, field hockey; also for handball, volley ball, tennis, croquet and other courts. Other features may be a bowling green, archery court, outdoor theater. A special section should be provided for the exclusive use of older girls and women. Usually there is a quarter-mile running track and essential facilities for track and field events. The area may also provide one or more outdoor fireplaces and benches and tables for neighborhood picnics. Unless bathing facilities are provided elsewhere in the neighborhood served by the area, an outdoor swimming pool may be essential.

Unless the school building provides suitable facilities there should be a

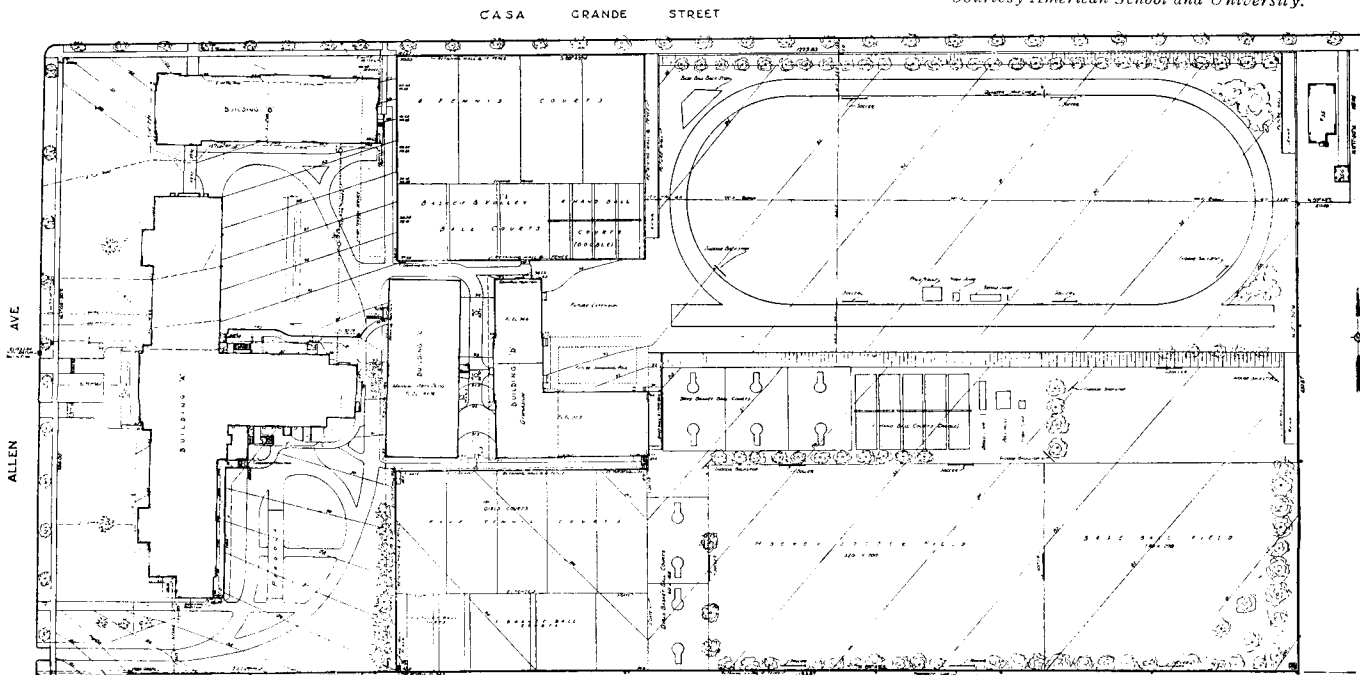
field house with sanitary facilities, lockers, dressing and shower rooms; also a place for the storage of equipment, and the director's office. Frequently the building also contains recreation rooms such as a gymnasium, clubrooms, craft rooms or an auditorium for social, dramatic and other events. If the area contains a swimming pool the building will also serve as a bathhouse and provide the needed facilities.

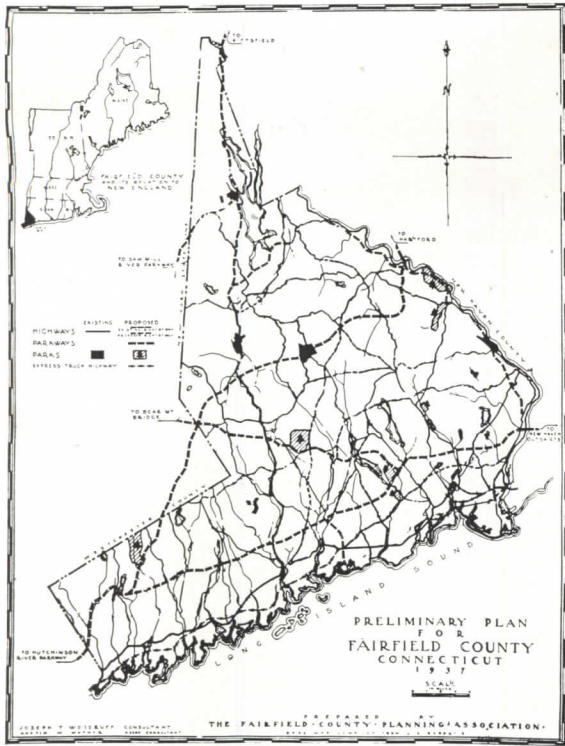
The entire area should be attractively landscaped and as much should be in turf as is practicable. If possible, one or more small groves of trees should be in the area which should, especially through border plantings, present an attractive park-like appearance.

**Equipment:** The same types of equipment are needed as for the children's playground, although frequently a greater amount will be required to take care not only of the people in the immediate vicinity but the larger numbers who come from further afield. Additional types of outdoor and indoor equipment will be needed for the building, swimming pool and the special game supplies. As a rule, movable bleachers are preferable for this type of area to permanent seating facilities.

**A NEIGHBORHOOD PLAYFIELD connected with a Junior High School in Pasadena, California. Segregation of related activities and maximum use of the area are typical of Pasadena.**

*Courtesy American School and University.*





### Large Parks and Parkways

Providing a retreat from the noise and rush of city traffic and a pleasant environment for engaging in recreational activities.

**Size and Number:** 100 acres and upward for the parks. The parkways may vary in width. Not less than one acre for each 400 population.

**Location and Plan:** Modern practice in city planning calls for the linking together of the city park system by means of parkways. It is considered best practice to make these "Freeways." A freeway is a parkway to which abutting properties have no right of access, light or air. An integrated system of intown and green-belt parks surrounding the city with connecting green wedges is the ideal. Parts should be devoted to various types of woodland, open lawn, meadow and valley. A minimum of roads, as many water areas as possible, paths for walkers, bridle trails, and parking space which should be provided near the entrance.

**Activities and Facilities:** Boating, swimming, skating, tobogganing, zoological garden, botanical garden, nature trail, shelters, comfort stations, outdoor theater, picnicking, games and sports of various types, restaurant, benches, shelters and comfort stations at strategic points. In addition, the equipment used in playgrounds may be included near the borders of the park.

### Special Recreation Areas

Other type areas gaining favor in many cities. Although these facilities are sometimes included in the areas listed above, most often they are found in special areas.

### Golf Courses

Most golf courses are on areas especially provided for this purpose. Land of uneven topography with some woodland is best.

**Size and Number:** At least 40 or 50 acres are required for a nine-hole course and not less than one hundred acres for an eighteen-hole course. At least one 9-hole course for each 27,000 population or one 18-hole course for each 54,000 population.

**Location and Plan:** Not required to be close to residential areas. Acquiring land for golf courses which pay for their upkeep is looked upon as an excellent method for cities to provide for future park areas.

**Activities and Facilities:** Besides the playing course, a clubhouse is needed. Sometimes tennis courts, bowling and putting greens and other game courts are provided near the clubhouse. The course is often used for winter sports.

### Water Areas

Access to natural areas and creation of artificial lakes and swimming pools for scenic beauty, boating and swimming. These have become the most popular types of area for recreation.

**Size and Number:** As the standards for these areas vary considerably for each city they cannot be established in the abstract. The total area required will be greatly dependent upon the natural character of the city's location. There should be outdoor swimming facilities adequate to serve one tenth of the population per day. There should be 100 square feet of beach for each bather present at one time. When separate swimming pools, one acre suffices for small pools and several acres for larger pools where parking space should be provided.

**Location and Plan:** The location and plan will also vary with the natural terrain. Sometimes part of larger recreation areas, swimming pools may be separate but are frequently included in playgrounds or playfields.

**Activities and Facilities:** In addition to the swimming area a bathhouse is required, playground apparatus and game courts, life saving and sports equipment, diving boards, floats. The

use of swimming pools for skating in the winter time has been much debated. The practicability will depend upon the type of construction employed. There is danger of cracking caused by expansion and damage to the water supply and drainage systems through freezing.

### Athletic Fields

Intended primarily for highly organized games or sports.

**Size:** An area smaller than five acres is unsatisfactory, often as large as twenty acres.

**Location and Plan:** Sometimes part of a high school site or neighborhood playfield. In large stadiums extensive parking areas are required.

**Activities and Facilities:** A quarter-mile running track in which are laid out a football or soccer field, a baseball diamond and facilities for field events. Unless locker, shower and toilet rooms are provided under the stadium a special field house is required. Space for maintenance equipment and supplies is essential.

### Camping and Picnicking Grounds

To afford facilities for camping and Sunday outings for city groups of either boys, girls, adults or family groups.

**Size:** A minimum desirable site is twenty acres. Some occupy sites of several hundred acres.

**Location and Plan:** As a rule on land a considerable distance from the city. Should have a body of water suitable for swimming.

**Activities and Facilities:** Facilities for camping, cabins, dining room, recreation hall, nature museums, service buildings, boathouse, bathhouse.

### Other Areas

Additional areas, often provided in those above, and their desirable minimums are:

**Baseball Diamonds:** At least one to each six thousand population.

**Tennis Courts:** Not less than one for each two thousand population.

**Indoor Centers:** Containing gymnasium, auditorium, swimming, arts and crafts, music, drama and other groups. One for each twenty thousand population.

**Miscellaneous:** For softball, quoits, horseshoe pitching, badminton, winter sports, volley ball, etc.

## CHECK LIST OF STRUCTURES

Museum (Art, Nature, Science)  
Arboretums  
Aquariums  
Botanical Gardens  
Zoos  
Amphitheaters  
Shelters  
Clubhouses  
Swimming Pools  
Bathhouses  
Boathouses  
Recreation Centers  
Pavilions  
Craft Shops  
Stables  
Lodges  
Camp Buildings  
Planetariums  
Administration  
Comfort Stations  
Theaters (Indoor, Outdoor)  
Bandstands  
Wading Pools

Model Yacht Ponds  
Model Yacht Storage  
Nature Trails  
Paddle Tennis Courts  
Parallel Bar Outfits  
Pavilions  
Pianos  
Picnic Areas  
Playgrounds for Children  
Playhouses (Portable)  
Portable Motion Picture Screens  
Portable Showers  
Portable Stage  
Quoits  
Recreation Areas  
Recreation Buildings  
Recreation Piers  
Roller Skating Areas  
Roller Skating Tracks  
Row Boating  
Running Tracks  
Saucer Showers  
School Farms

Seesaw Outfits  
Shower Baths  
Shuffleboard Courts  
Skiing Areas  
Skippo Courts  
Slides—Kindergarten  
Slides—Playground  
Soccer Fields  
Stadium (Running Track, etc.)  
Swings—Garden  
Swings, Outfit, Jr.  
Swings, Outfit, Kindergarten  
Swings, Outfit, Sr.  
Swimming Pools  
Table Games  
Table Games, Kindergarten  
Table Games, Ping Pong  
Table—Sand  
Tennis Courts  
Toboggan Chute  
Track and Field Events  
Volley Ball Areas  
Wading Pools

NOTE: Minimums and standards from the National Recreation Association. Check list of Structures from the National Park Service Municipal Recreation Survey. Check List of Facilities from the New York Department of Parks report.

## CHECK LIST OF FACILITIES

Athletic Fields  
Archery Courts  
B.B. Diamonds (Hand)  
B.B. Diamonds (Soft)  
Basketball Courts  
Bathing Beaches  
Bathhouses  
Bocci Courts  
Bowling Greens  
Bridle Paths  
Coasting Hills  
Concert Areas  
Country Pools  
Cricket Fields  
Croquet Courts  
Curling Rinks  
Dance Areas  
Diving Pools  
Farm Plots  
Field Houses  
Flagpoles  
Floodlights  
Football Fields  
Football Soccer Fields  
Forums  
Grandstands  
Giant Strides  
Golf Courses  
Gymnasiums (Indoors)  
Handball Courts  
Hockey Fields  
Horizontal Ladders  
Horseshoe Pitching Courts  
Horizontal Bar Outfits  
Ice Skating Areas  
Jungle Gyms  
Kindergarten Classes  
Lockers (For Dressing)  
Merry-Whirl Outfits  
May Party Areas

# National and State Parks: A Review

IN THE LAST four years recreation has received a great deal of attention from various Federal bureaus and emergency organizations. More than 16 million acres of land are now administered by the National Park Service. The Works Progress Administration has built or improved 5,722 parks, playgrounds, athletic fields, etc. These include 1,400 swimming pools, 6,000 tennis courts, 640 golf courses.

The Emergency Conservation Work program has assisted the National Park Service and many State organizations in carrying forward the development of 46 large "recreational demonstration areas" near large cities throughout the country. Nearly every state in the Union is planning and developing State park and recreational areas. In the last 3½ years, State park areas, if two New York States areas be excluded, have been increased 70 per cent.<sup>1</sup>

The development of a representative group of demonstration parks is reviewed on the following pages by Mr. Earle S. Draper, Director, Land Planning and Housing Division, Tennessee Valley Authority.

These are related to the emergency program which has developed nearly 500,000 acres of national parks, advancing the normal program 25 years.

<sup>1</sup>Park, Parkway and Recreational area study. U. S. Department of the Interior. National Park Service.



native stone retaining wall marking the stage level and with seats of split logs, this unpretentious theater forms an attractive feature of the development. Spotlights, footlights and the necessary equipment for producing plays are provided.

The park superintendent's cottage is located so that all traffic must pass it on the way to the cabin group. This is a six-room, fully equipped cottage with an office and a detached two-car garage.

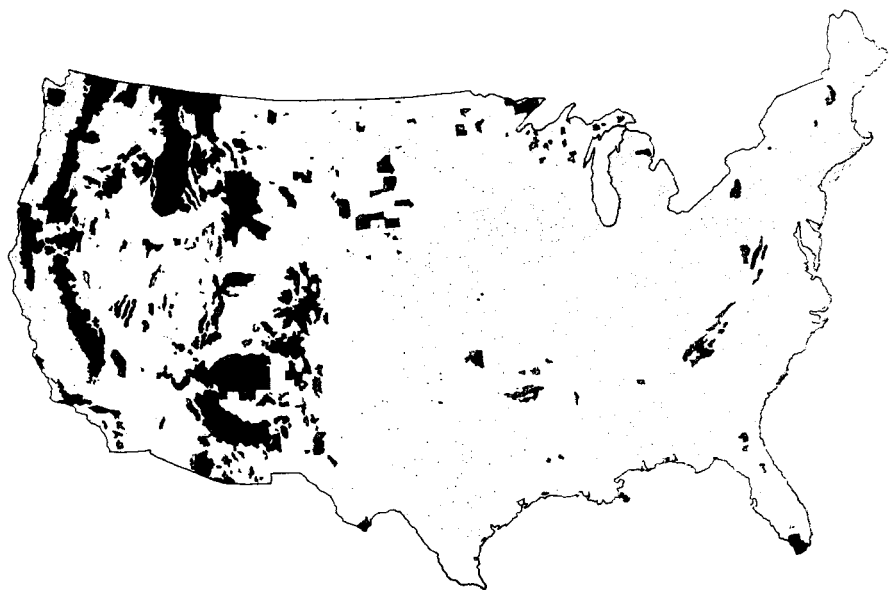
Fifteen cabins were available for occupancy last year and, due to the great demand during the season, five more cabins have recently been built. Of these twenty cabins, five are of duplex type—thus providing twenty-five housing units. Each cabin accommodates two to four people and extra cots may be arranged for if desired. All of the cabins are supplied with running water and all have inside toilets and showers except five which are served by a centrally located wash house. Each cabin is completely equipped for housekeeping, so that the vacationist need supply only food.

A riding stable where saddle-horses may be rented from a concessionaire has been a popular feature at this park. A hostler's cottage has been provided, and there is a service building for use as a truck garage and repair shop.

An ingenious floating dock and stairway has proved entirely satisfactory as a means of docking small boats at all times despite the expected variation of water level resulting from the reservoir draw-down. At present no bathing beach has been provided in this park, but plans are under way to satisfy this need.

**THE PARK AT BIG RIDGE** consists of approximately 4,500 acres, of which about 100 acres have been intensively developed. Lying about twelve miles east of the town of Norris, this park is unique in that it is practically surrounded by the waters of Norris Reservoir, with only a narrow neck of land connecting it with the mainland. The high point in this island-like park rises more than 500 feet above the surface of the water: overlooking the reservoir at a point where it is several miles wide and inundating the former site of the old village of Loyston, now lying submerged more than a hundred feet below the surface of the water.

The intensively developed portion of this park is located on the shores of a 45-acre constant-level lake formed by damming an arm of the reservoir



**THE PATTERN OF THE NATIONAL PARKS, MONUMENTS AND FOREST PRESERVES.**  
**America's expanding recreational lands.**

*Courtesy National Park Service*

so that the impounded water is not subject to the seasonal draw-down of the main body of water. The concrete dam is about fifty feet high and nearly 200 feet long, with a timbered guardrail safeguarding the footway along the crest.

The bathing beach at Big Ridge Lake has been developed around a peninsula jutting into the lake. There is a bathhouse with dressing rooms and showers, and a sand beach with a diving platform and springboards. A wading pool for children is separated from the deeper water used by the more advanced swimmers. Water is pumped from the middle of the lake to freshen the areas along the beach. A boathouse with a 75-foot pier for mooring small pleasure boats is another popular feature of the lake development. Other provisions are similar to those in Norris Park.

**THE DEMONSTRATION PARKS AT WHEELER, WILSON, AND PICKWICK LANDING DAMS** have been developed on the basis of day-outing parks rather than vacation camps. However, it is intended that cabins and other facilities for extended outings will be provided in these parks whenever the need becomes evident.

A Negro park in the Wilson Dam reservation has been developed in a manner similar to the other demonstration parks in this area. This park is complete with picnic grounds, shelter, sanitary facilities and improved paths; but no cabins have yet been built as the users seem to favor day-outings rather than more extended visits.

A demonstration park is being developed near Huntsville, Alabama. Here the park area consists of about 2,000 acres of heavily wooded land on Monte Sano Mountain which overlooks the City of Huntsville, lying more than a thousand feet below.

For more than a hundred years Monte Sano Mountain has been a favorite vacation spot, and at various times summer cottages and a few permanent homes as well as a large resort hotel have been built on the mountain.

Seven vacation cabins have been built in Monte Sano Park, and eighteen more are contemplated. These are of stone, as is the nearby recreational lodge.

Near the parking areas are picnic grounds with outdoor ovens and table-and-bench combinations, drinking fountains, sanitary facilities and shelters. Two overlook shelters are to be built on commanding heights at the edge of the stone bluffs which encircle the development.

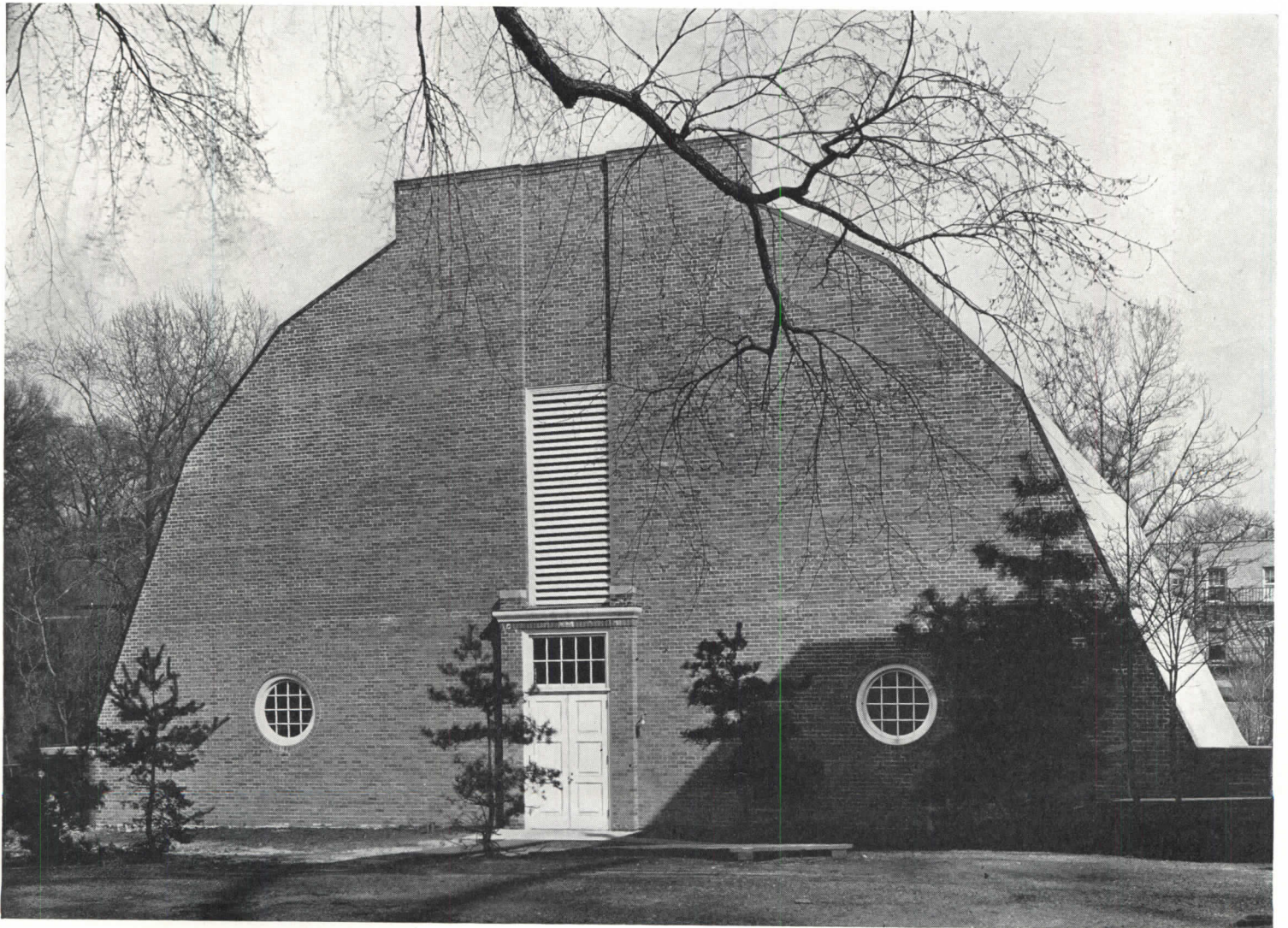
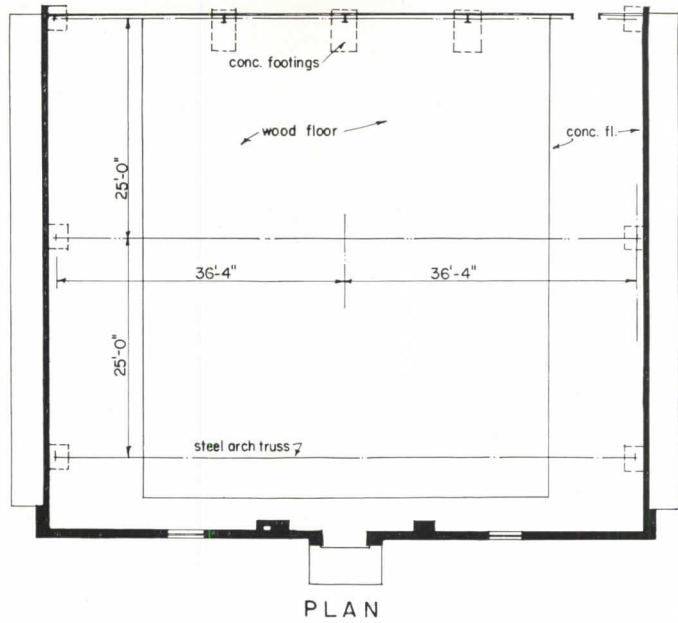
A superintendent's cottage and garage of frame construction as well as a riding stable and service building group have been finished with rough-sawn siding to harmonize with the heavily wooded surroundings.

A 75,000-gallon reinforced concrete storage reservoir and connected water supply mains are now under construction, as is the sewage disposal system.

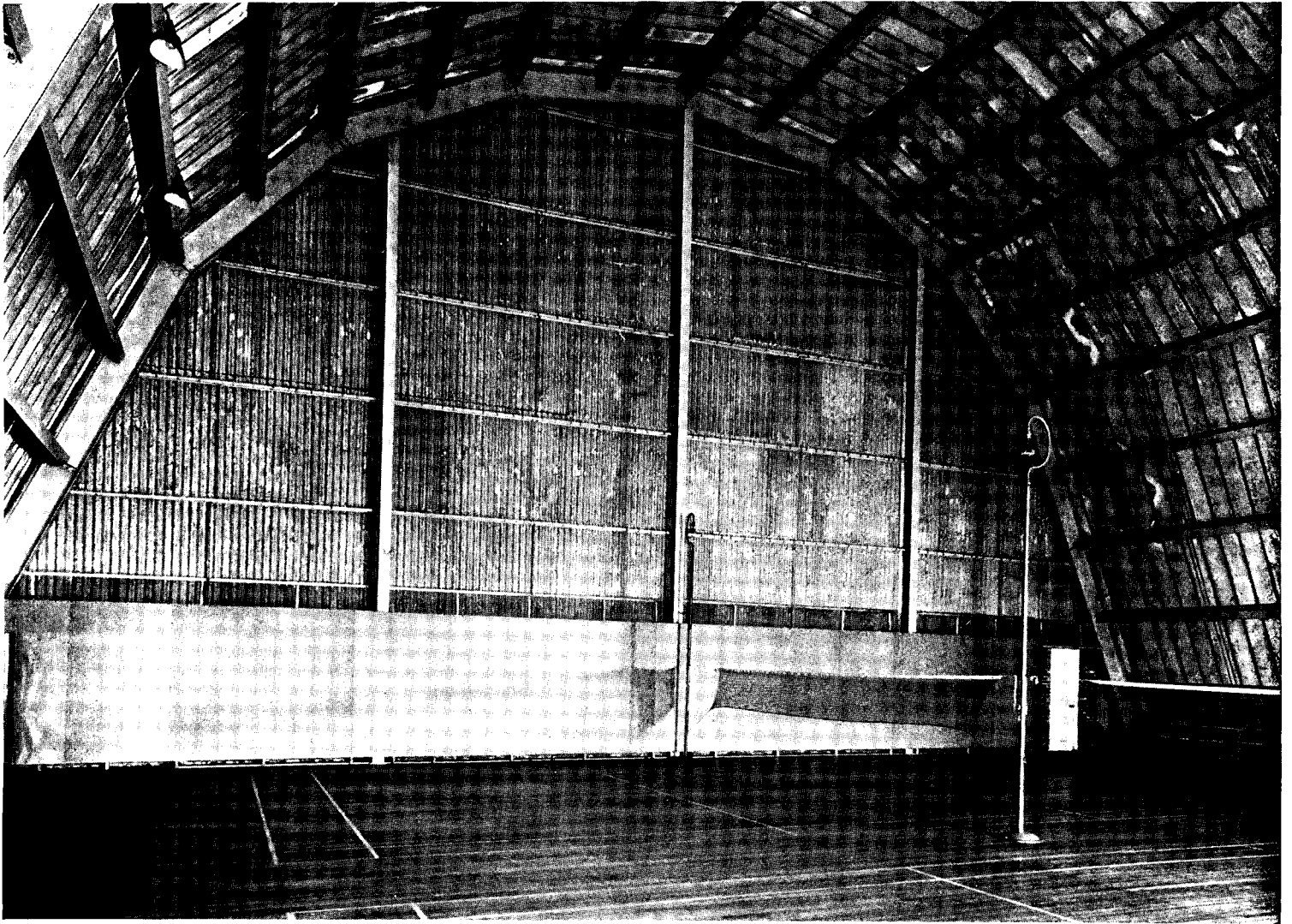
The Monte Sano undertaking is significant, in that city, country, state, and three agencies of the Federal government all contributed to the successful launching of the project.

# 1 BADMINTON BUILDING

**Badminton Building for the New Haven Lawn Tennis Association. A frank solution architecturally, from the dignified treatment of the front to the honest display of structure in the interior, this building admirably serves its purpose.**







The form of the patented "Arch-Roof" gives the greatest height where it is most needed.

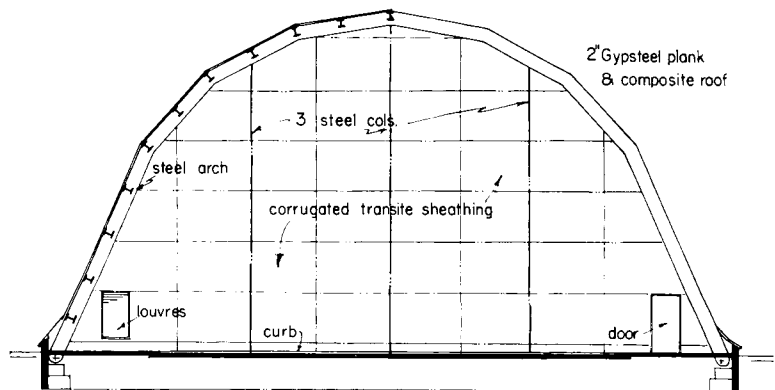
Cost \$17,800.

Special heating system to prevent air currents interfering with the game.

Roof—Gypsteel plank.

Floor—Concrete asphalt; playing surface, hardwood maple.

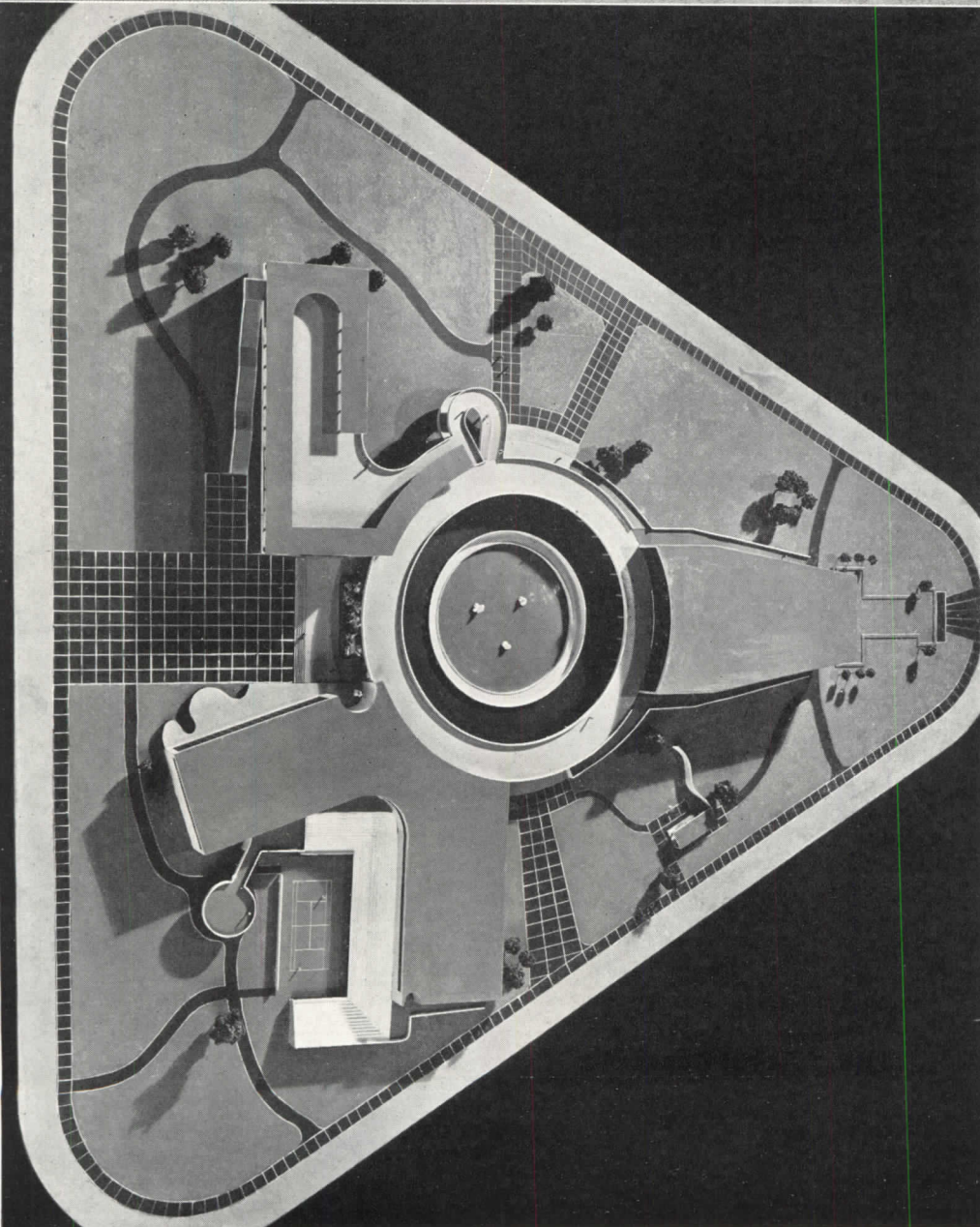
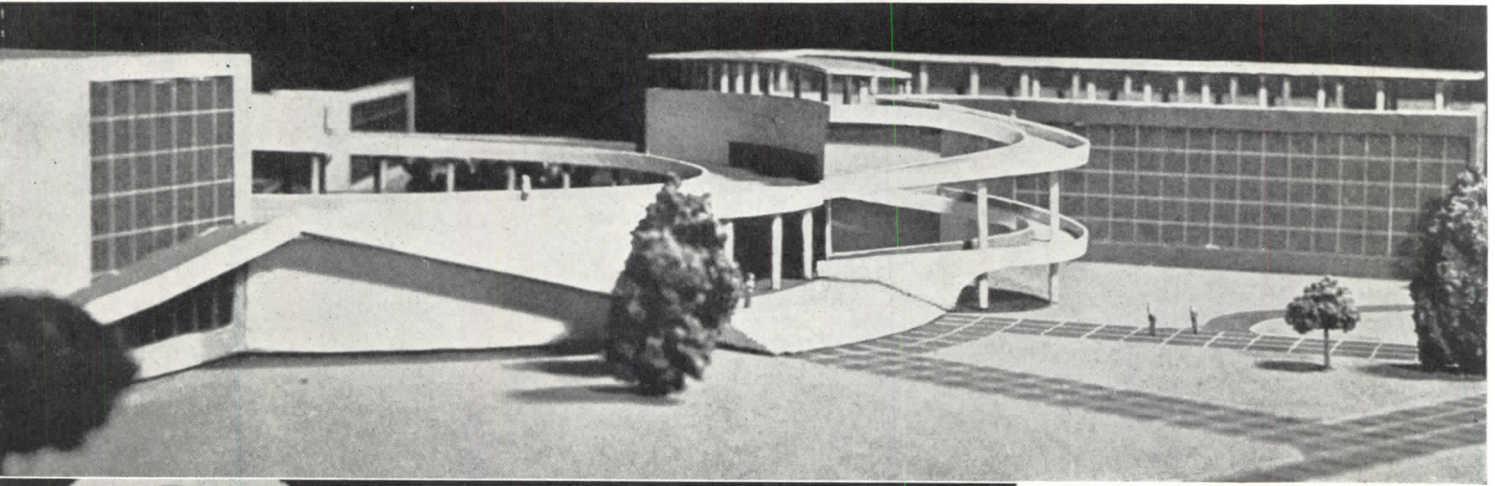
Rear wall—Corrugated Transite to be removed for later addition.



SECTION

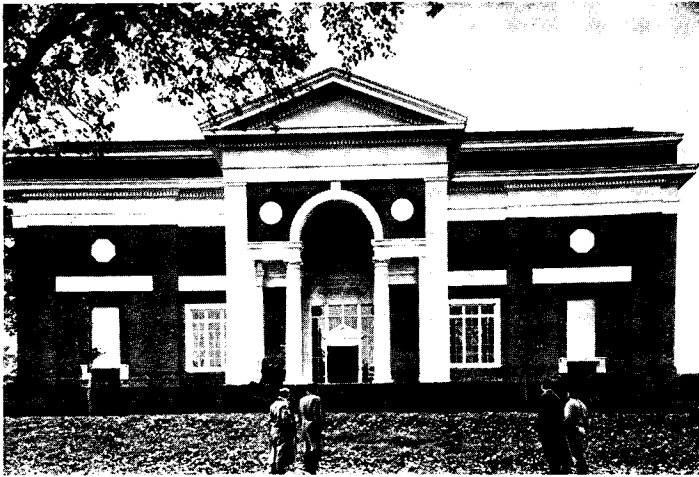
\*Patented arch by The Arch-Roof Construction Co., Inc., New York City.

## 2 RECREATION CENTERS



Recreation center by Architect Oscar Stonorov designed for a World's Fair project. Consists of three buildings arranged about a circular swimming pool. The buildings contain, reading clockwise from lower left: gymnasium, swimming pool, cafeteria, locker rooms and facilities; a library, art gallery, workshops and a scientific laboratory and museum; a large auditorium for plays, music, movies, dance and lectures.

*Lower photo by F. S. Lincoln*



Courtesy Public Works Administration

1



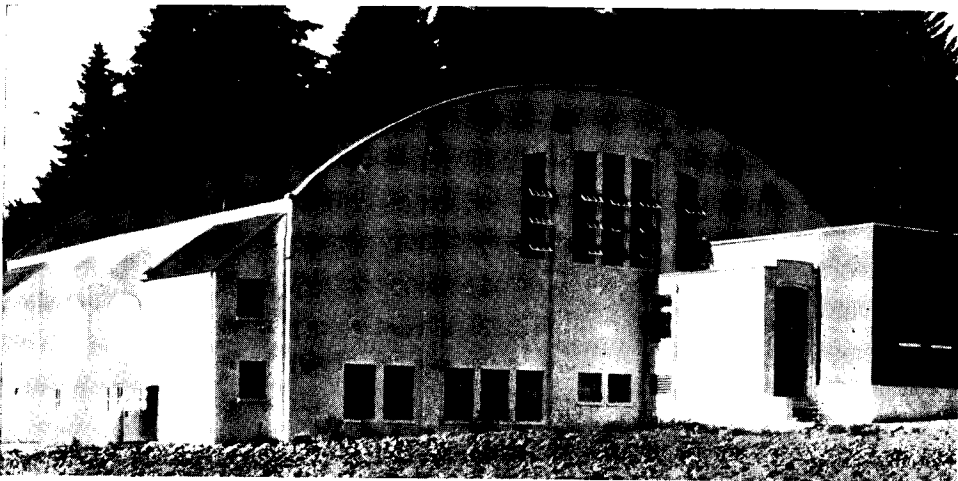
Photo by Works Progress Administration

2



Resettlement Administration photo

3



Public Works Administration photo

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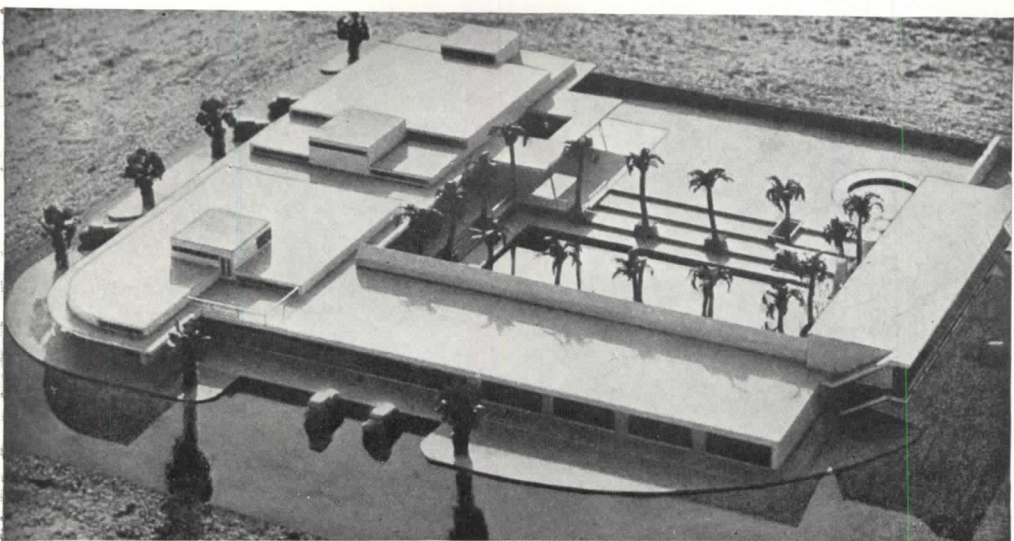
1. Art Museum, University of Virginia. Edmund S. Campbell and R. E. Lee Taylor, architects.

2. Tourist Information Station, Portland, Maine, built by the WPA.

3. Baxter part-time village built by the Resettlement Administration, showing the community recreation building as the focal point of the plan.

4. A gymnasium for the Oregon State Normal School at Monmouth.

# RECREATION CENTERS



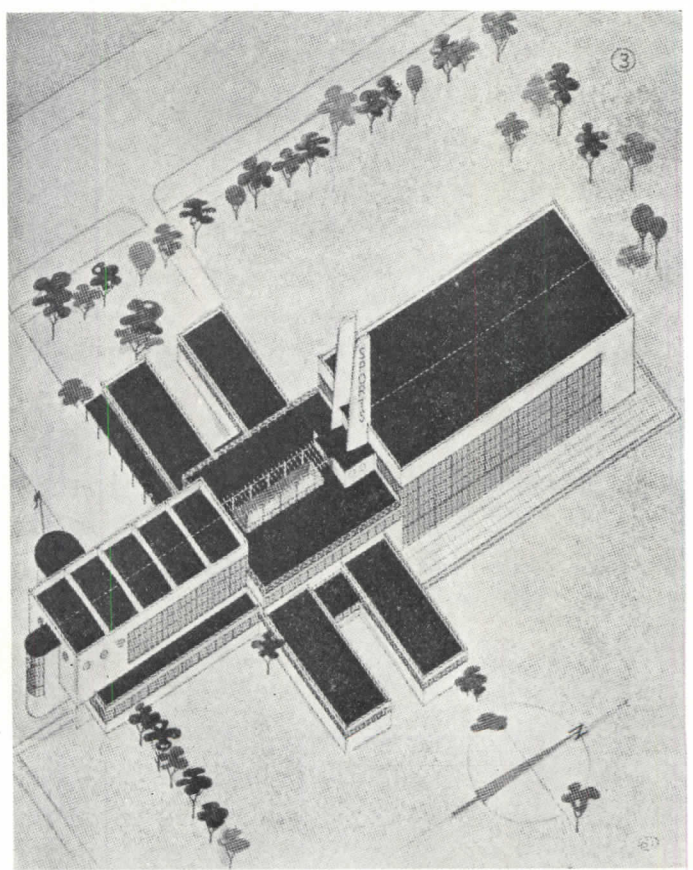
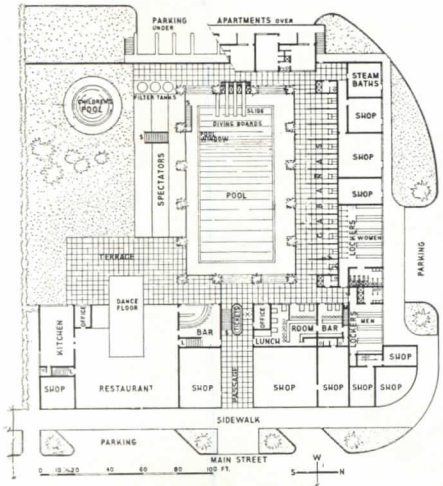
1

1. Recreation project proposed for Palm Springs, California. Planned for a site located within walking distance of the center of town. The swimming pool is surrounded on three sides by shops, apartments and dressing rooms. These afford protection on the north, leaving the south open for sunlight and view.

2. Physical Training Center for the man-

agement, Manchester Building Trades Exhibition, Manchester, England. Peter Cooke is the architect who placed first in the competition.

The rear building is the gymnasium; the central cross section contains dressing and locker rooms; the entrance hall and offices are in the front portion with clubrooms on the second floor.



2

# 3 SHELTERS



1. Golf House, Pelham Bay Park, Bronx, New York. 1

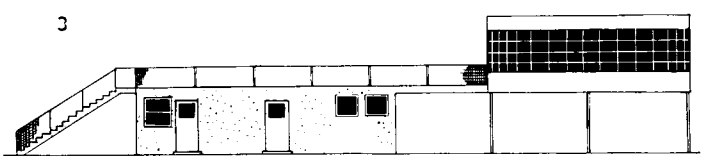
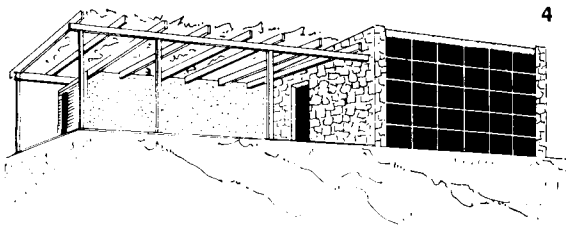
*Courtesy Dept. of Parks, New York City*



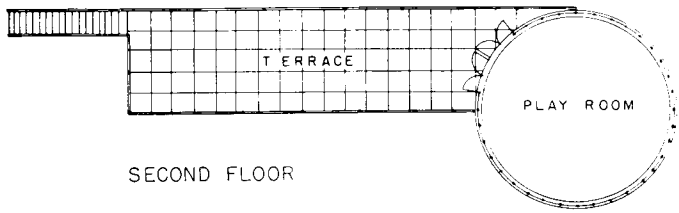
2. Shelter—Lake Worth State Park, Texas. 2

*Photo by National Park Service*

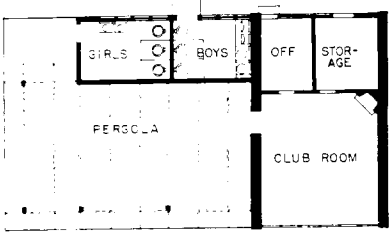
3, 4. Playground shelters—Designed by Carl Fricke for the National Recreation Association. The two-story type is particularly suited to small intensively used play areas as it increases the amount of available play space. The one-story type is well suited for year-round use.



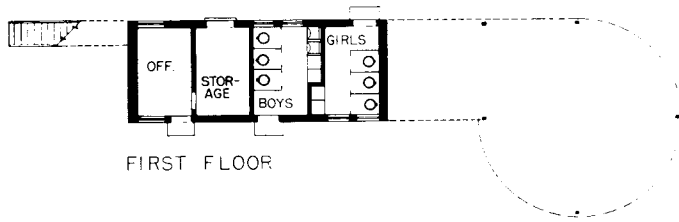
FRONT ELEVATION



SECOND FLOOR



FLOOR PLAN

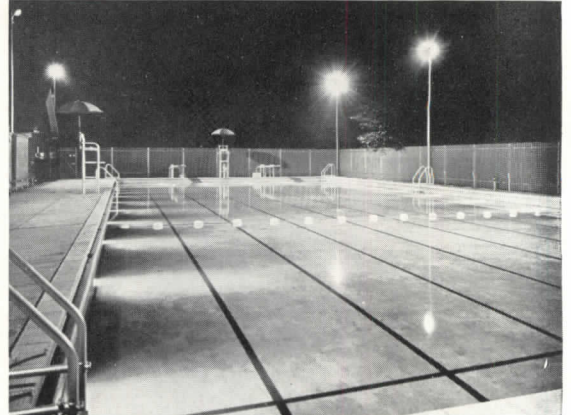


FIRST FLOOR

# 4 SWIMMING POOLS

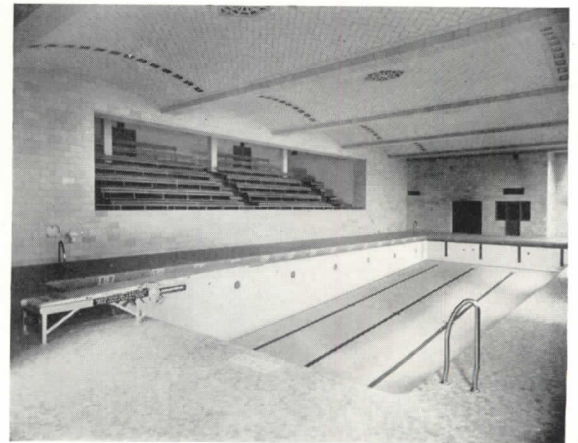


1 *New York City Department of Parks*



2

*Courtesy Westinghouse Electric Co.*



3

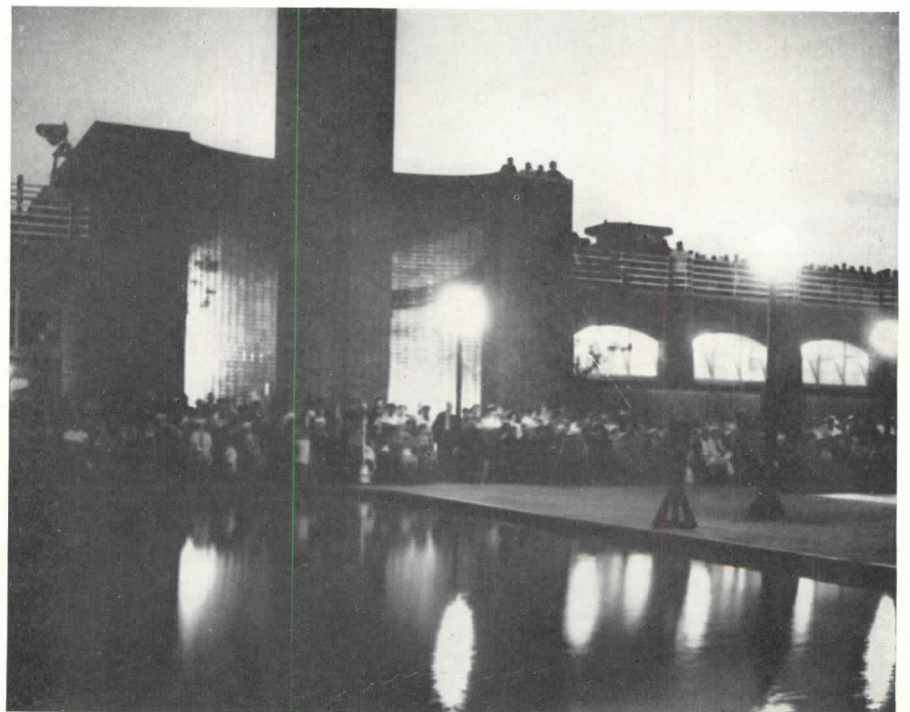
*Courtesy Wallace and Tiernan*

1. Swimming and diving pools, Sunset Park, Brooklyn, New York.

2. Genesee Valley Park Pool, Rochester, New York, showing excellent lighting results. Westinghouse underwater and overhead floodlighting.

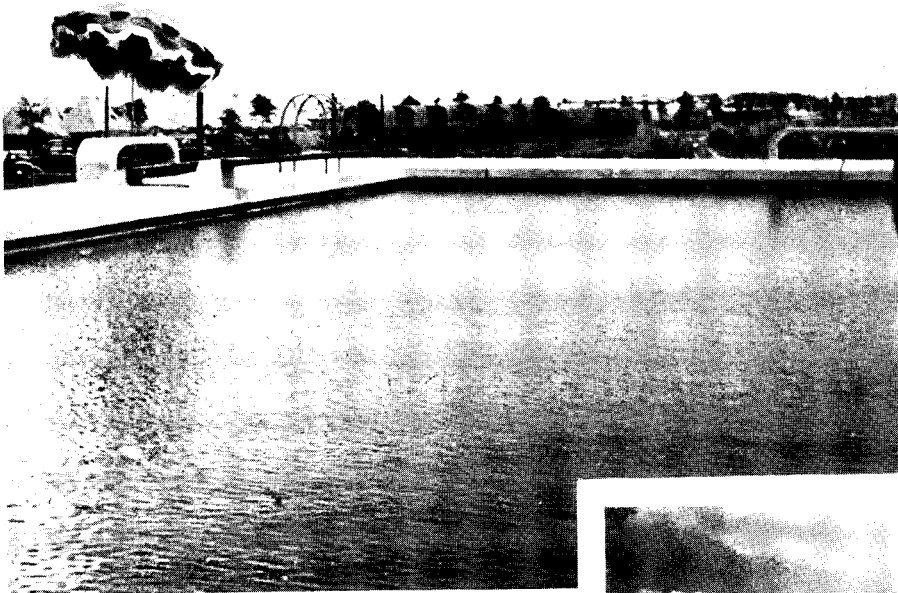
3. Indoor swimming pool, Brooklyn College, Brooklyn, New York. Randolph Evans, architect. Recirculating water with Wallace and Tiernan chlorination system.

4. Tompkinsville pool, Staten Island, New York.



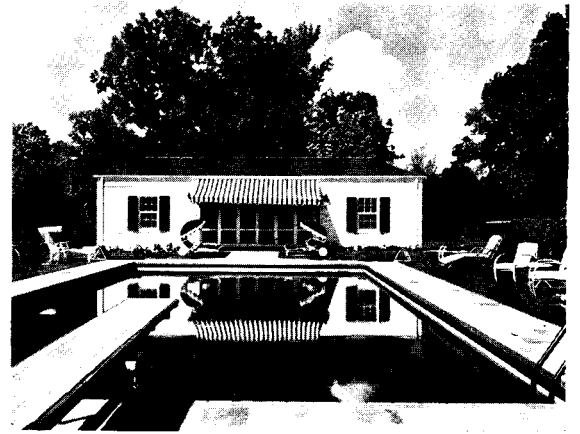
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*Photo New York City Dept. of Parks*



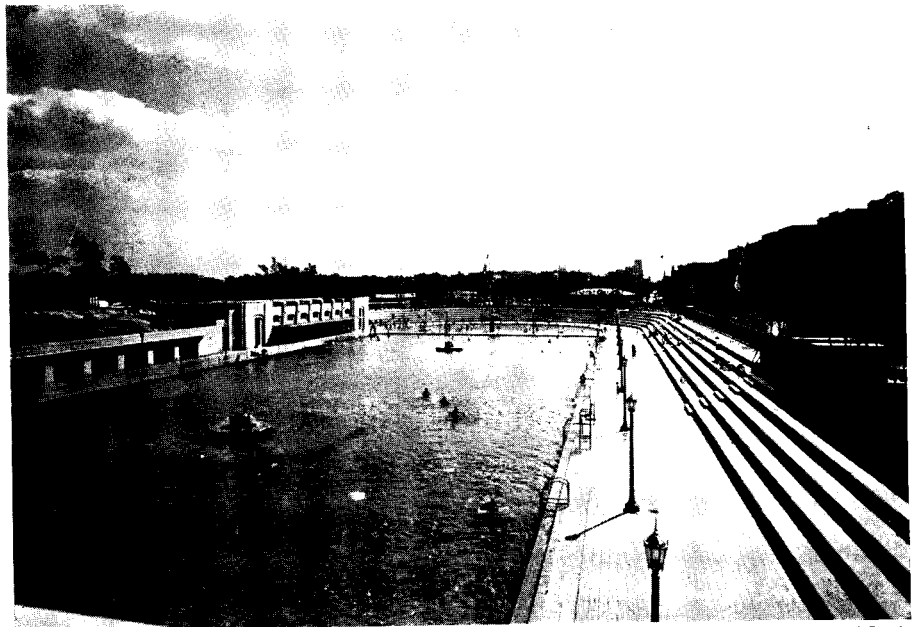
*Works Progress Administration photo*

1



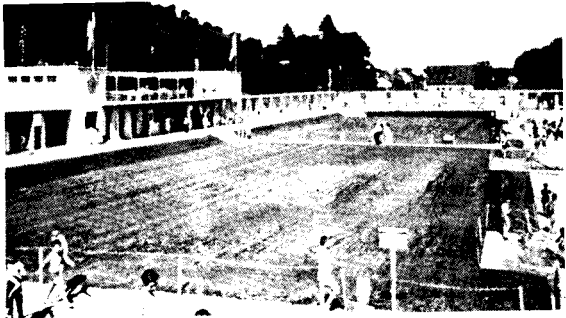
*Photo Hedrich-Blessing Studio*

2



*New York City Department of Parks*

3



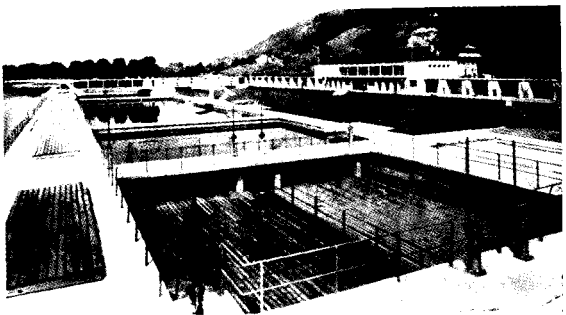
4

1. Swimming pool at Shushan Airport, New Orleans, La., with a pleasing use of concrete for benches, diving board stands, etc.

2. Swimming pool and bathhouse for Leonard Florsheim, Highland Park, Illinois. Benjamin Marshall, architect.

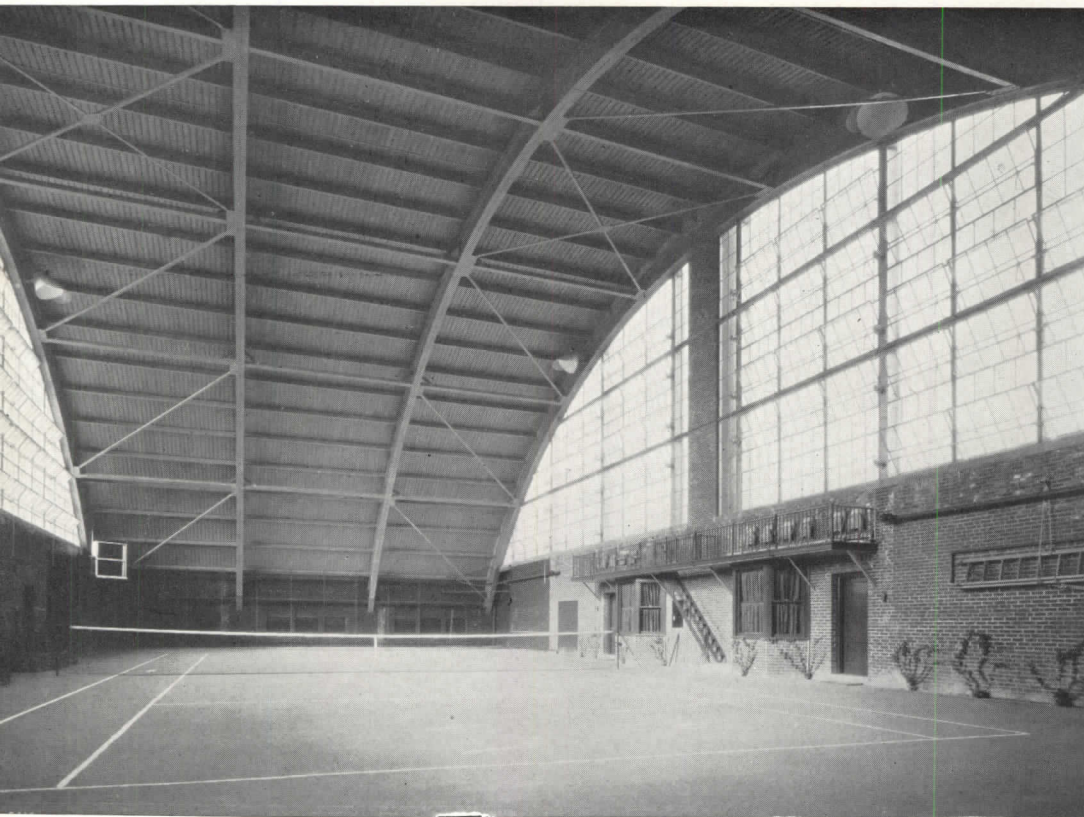
3. Large swimming pool and bathhouse, Crotona Park, Bronx, New York.

4, 5. Aarau Municipal Baths on the River Aar, Switzerland. Adolf Studer, architect, and M. Schnyder, engineer. Contains eight basins; one large pool; two beginners' pools; four children's pools and a wading pool for infants.



5

# 5 TENNIS



1

*Courtesy Gavin Hadden*

**1. Tennis Court Building at Beverly, Mass., designed by Gavin Hadden. The type of patented construction is dictated by the tennis ball's path and maximum daylighting. Floodlights are placed for similar results at night.**

**2. Covered tennis courts at Cove Neck, New York, designed by Gavin Hadden. A similar solution for more than one court.**

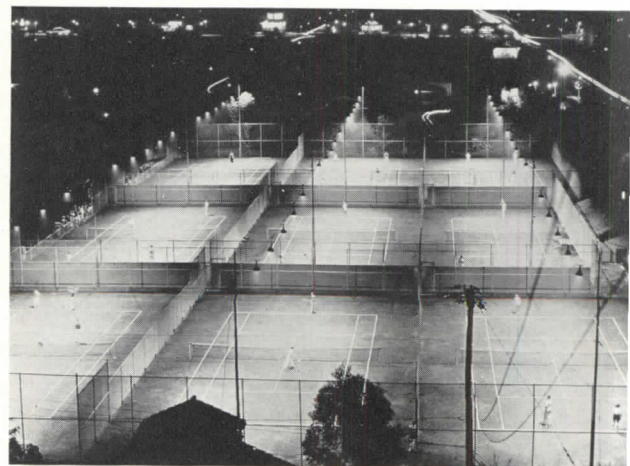
**3. Concrete tennis courts constructed on top of a reservoir at Beverly Hills, California.**

2



*Courtesy Gavin Hadden*

3



*Courtesy Public Works Administration*



# 6 CABINS - SHELTERS

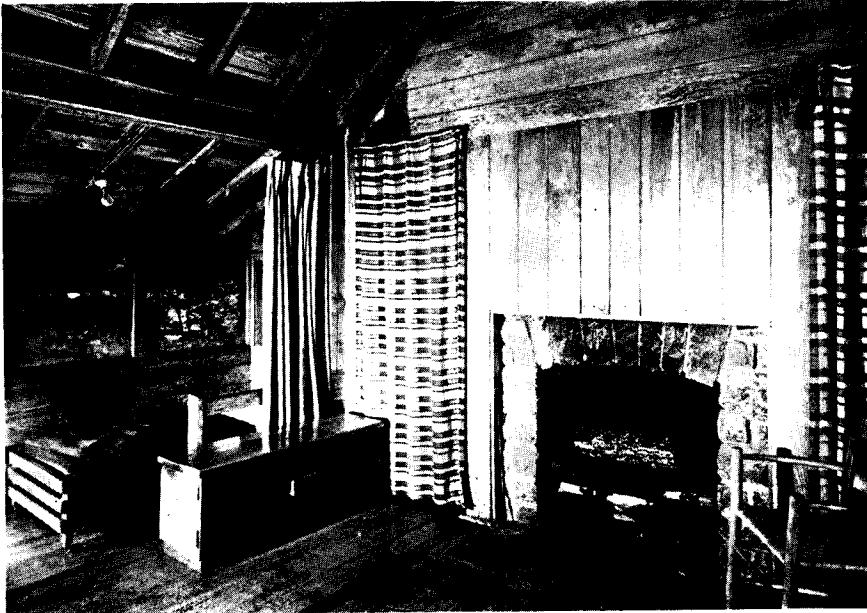
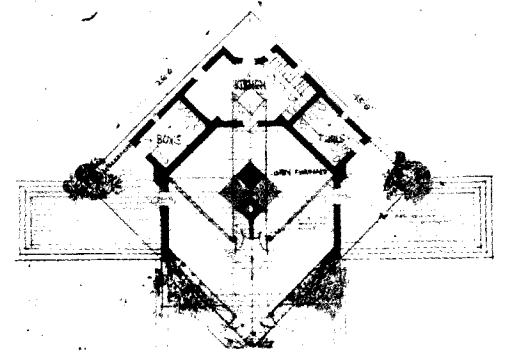
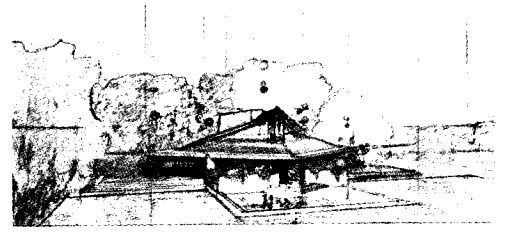


Photo by Tennessee Valley Authority

1



3



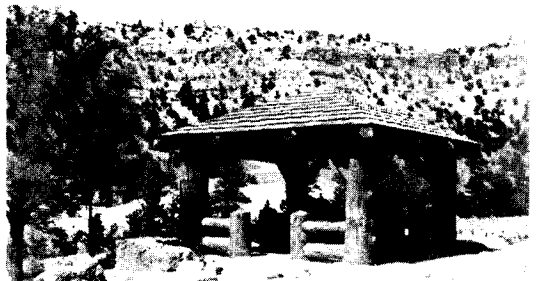
Courtesy National Park Service

4



Photo by Tennessee Valley Authority

2



Courtesy National Park Service

5



Courtesy National Park Service

6

1, 2. Typical cabin interiors, Norris Park, Tennessee.

3. Playhouses in Oak Park, Illinois. Frank Lloyd Wright, architect.

4. Guest Lodge, Mimi Itasca, National Park Service.

5. Fountain Shelter, Lake Guernsey State Park, Wyoming.

6. Shelter, Clarence Fahenstock Memorial Park, New York.

# 7 AMPHITHEATERS - BAND SHELLS



Photo by WPA

1



Courtesy Portland Cement Association

2

1. Amphitheater at Allentown, Pa. Trees serve as an effective backdrop making a simple but dramatic setting for performances. Built by the WPA.

2. Band shell at Fort Scott, Kansas. Gerald A. Griffin, architect. Reinforced concrete construction.

3. Band shell—Toledo Zoo Park, Toledo, Ohio.

3

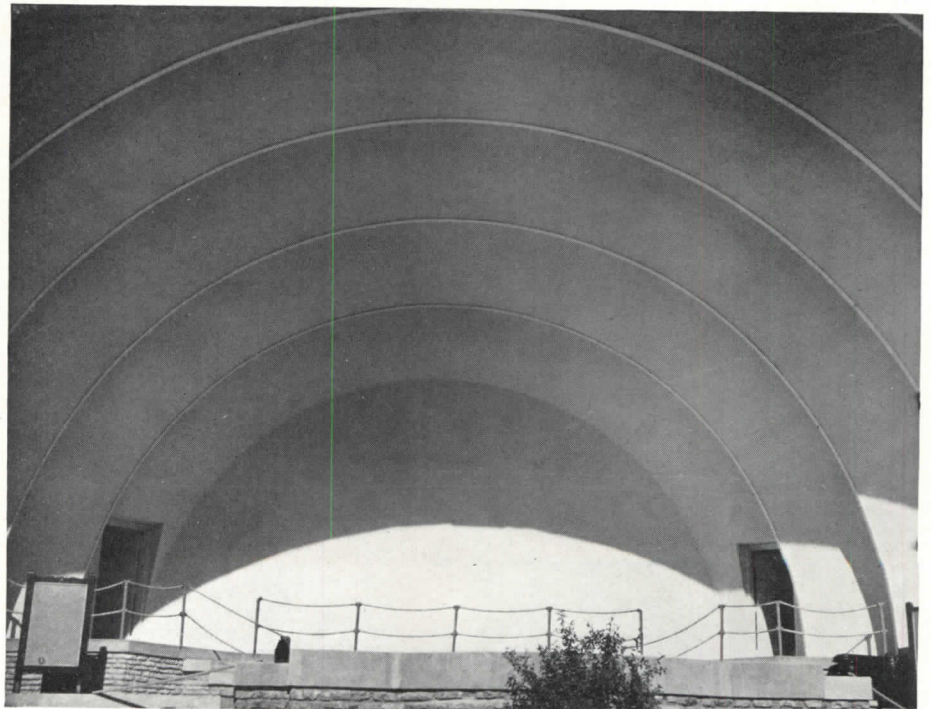
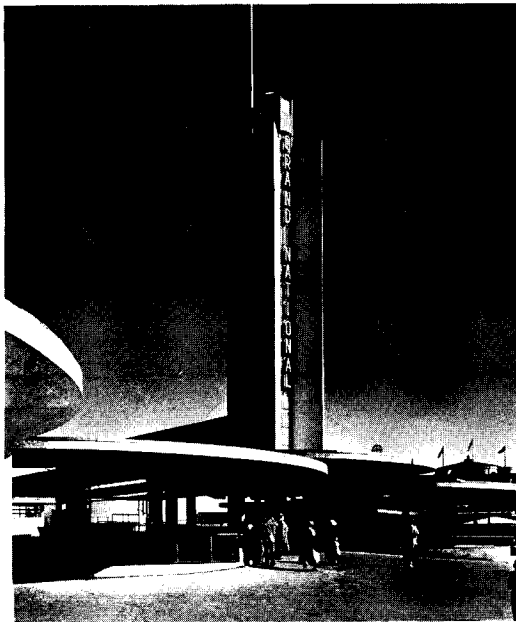
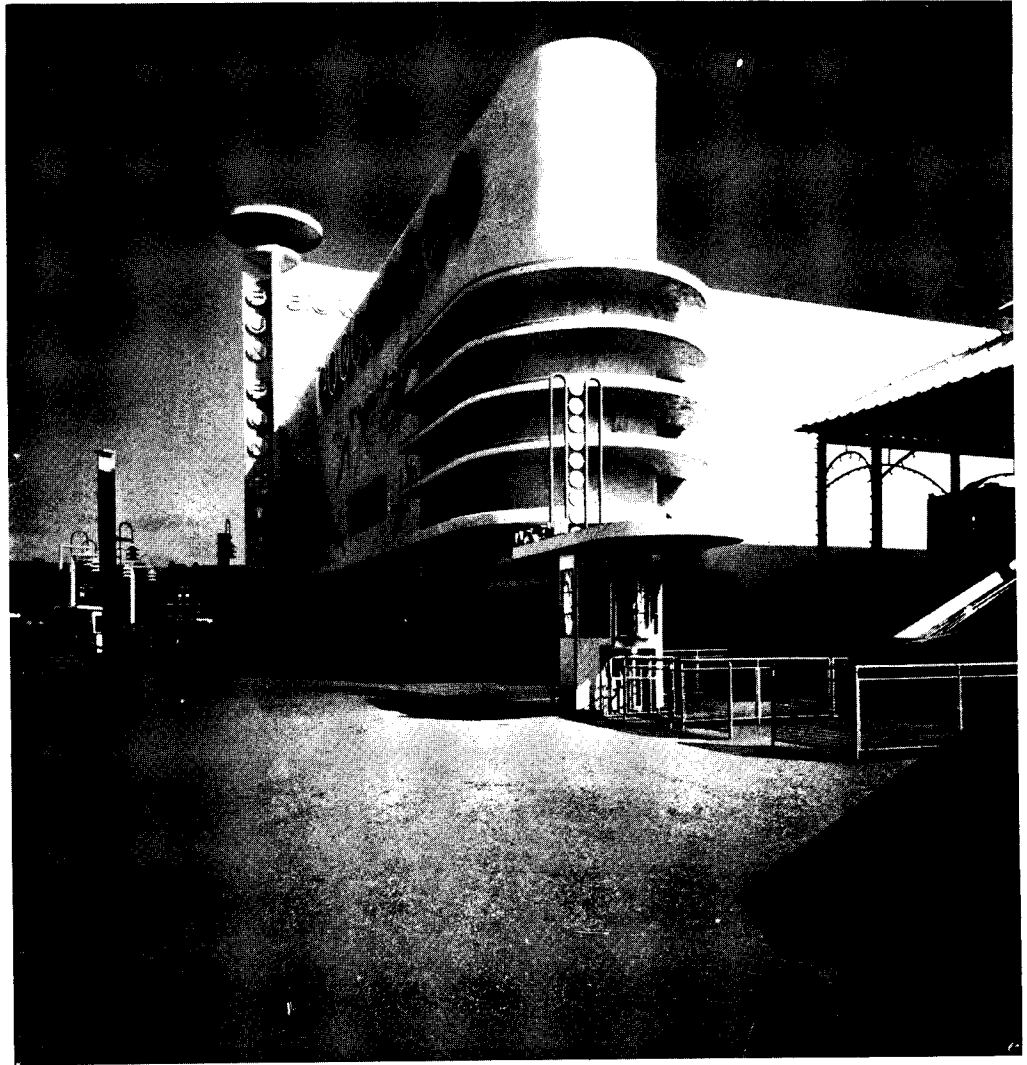


Photo by WPA

# 8 AMUSEMENT PARK

Buildings in Blackpool Pleasure Beach, England, designed by Joseph Emberton, F.R.I.B.A. The spirit of buffoonery takes on a new significance in these excellent structures. Temporary structures built of rough texture painted wallboard to simulate concrete. The disposition of mass is cleverly designed to further the illusion.

1. The "Fun House."
2. The "Grand National."
3. The "Pleasure Beach Express," a miniature railway station.

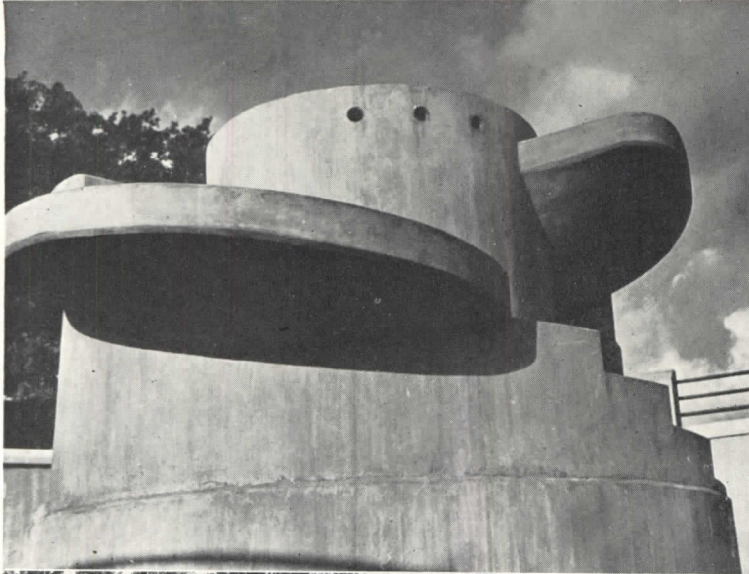


2



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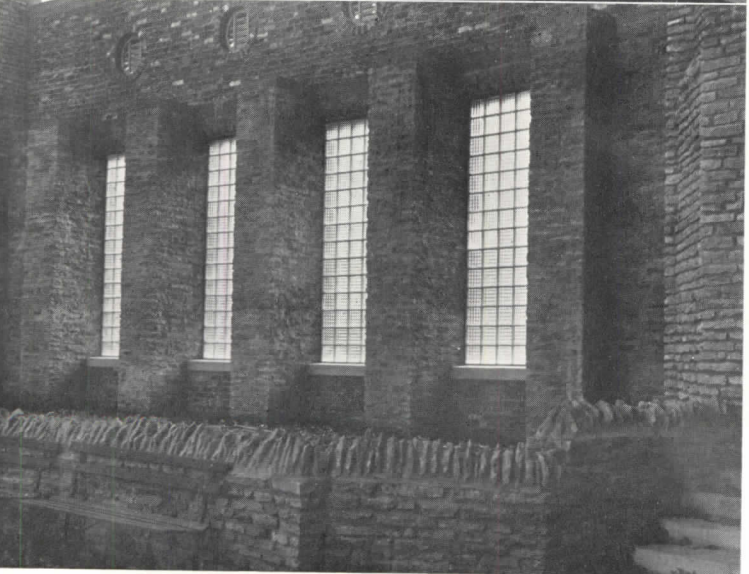
# 9 AQUARIUM - ZOO



1

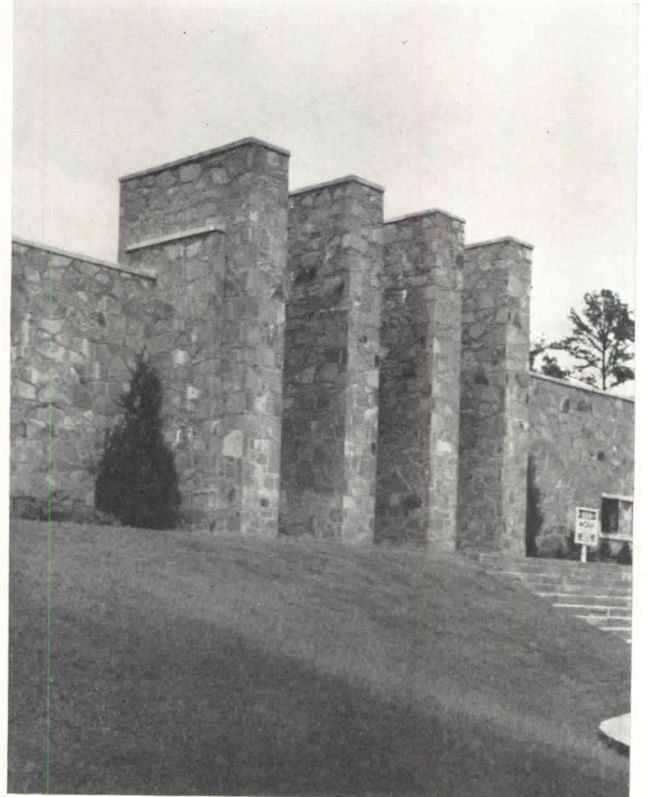


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3

*Photo by WPA*



4

1. Sea lions' diving platform, Delaware Zoo, Buffalo, New York.

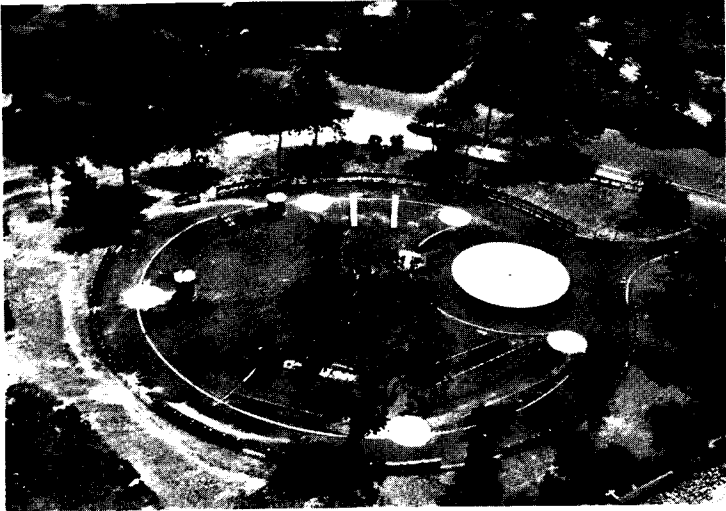
2, 3. The Aquarium, Toledo Zoo, Toledo, Ohio. Constructed by the WPA.

4. Monkey House, Little Rock, Arkansas. Another WPA contribution.



*Ervin Galloccay photo*

*New York City Department of Parks*



2

1. A model playground on a vacant lot in New York City. Murals have been painted on the walls of surrounding buildings.

2. A playground on the margin of a large park, Central Park, New York.

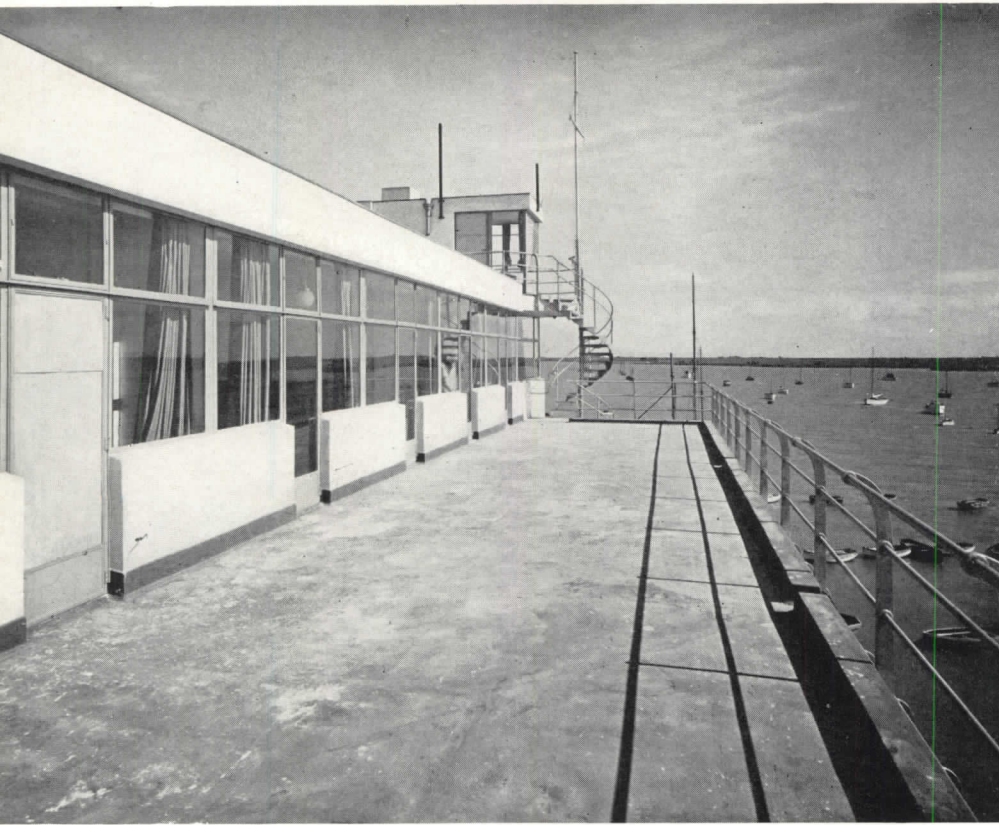
3. Play space on the roof of the Juniata Park Housing Project, Philadelphia, Pa.

3



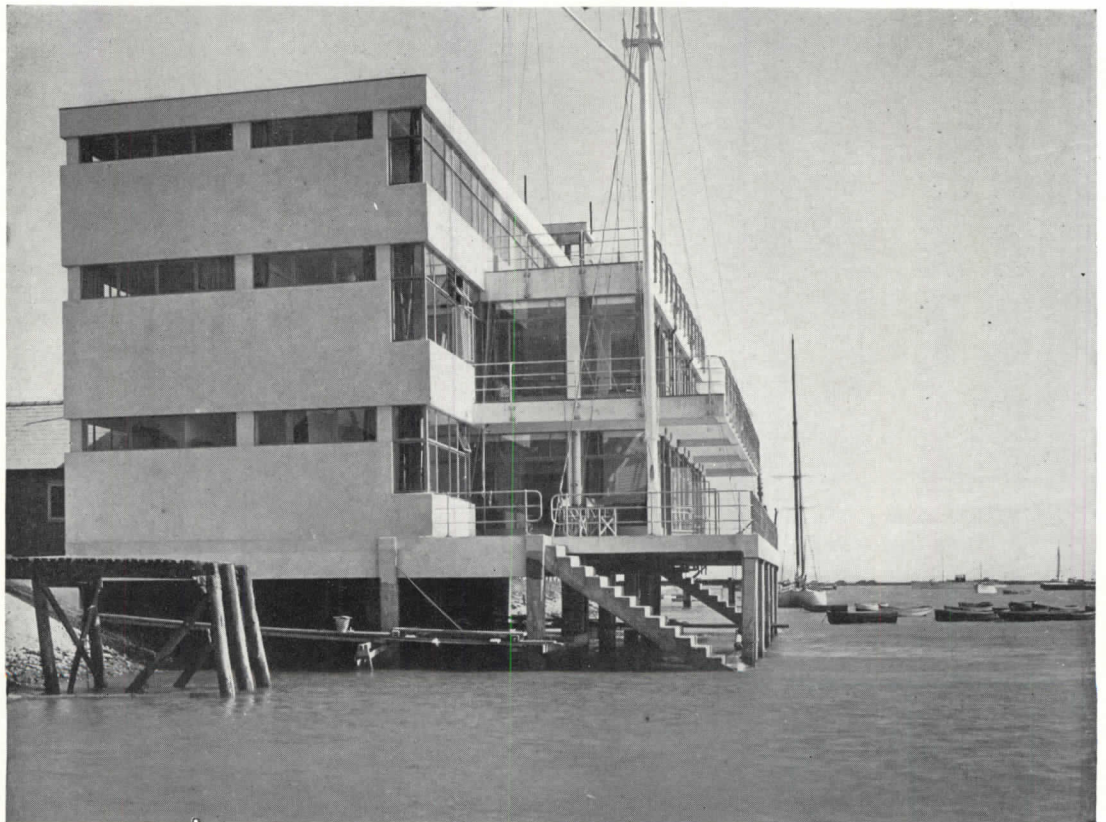
# 11 YACHT CLUB

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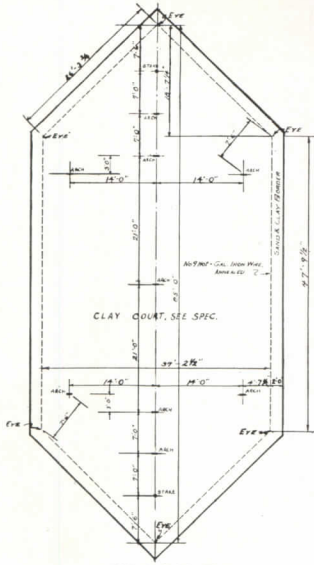
**Yacht Club at Burnham-on-Crouch, Essex, England. Joseph Emberton, architect. A building for a type of recreation which is gaining wider interest both here and in Europe. Motorboating especially is becoming a more popular sport and will undoubtedly require more buildings of this type.**

*Photos by Herbert Felton*

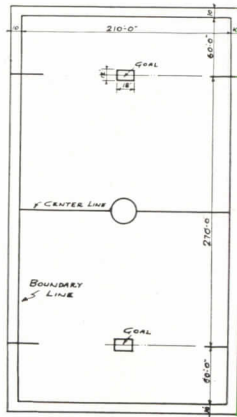




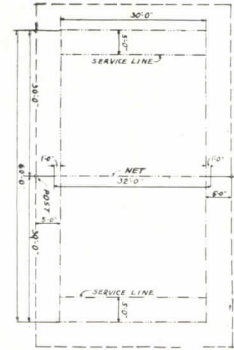
# SPORTS - PLANS AND EQUIPMENT



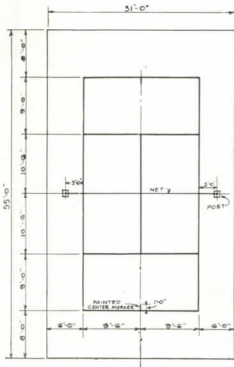
**CROQUET**



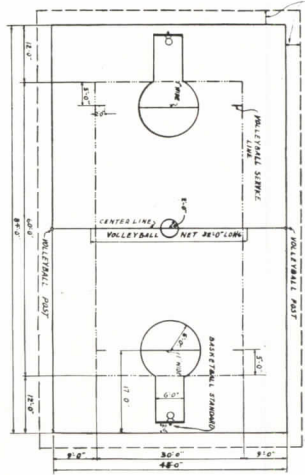
**LACROSSE**



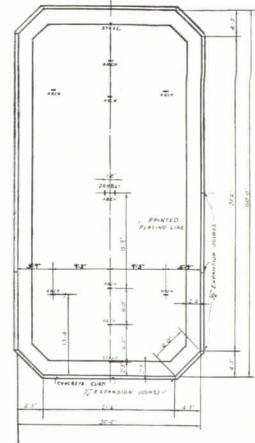
**VOLLEYBALL**



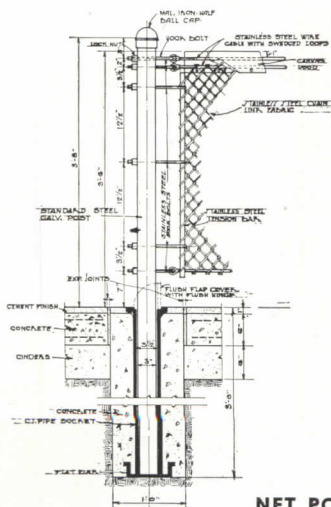
**PADDLE TENNIS**



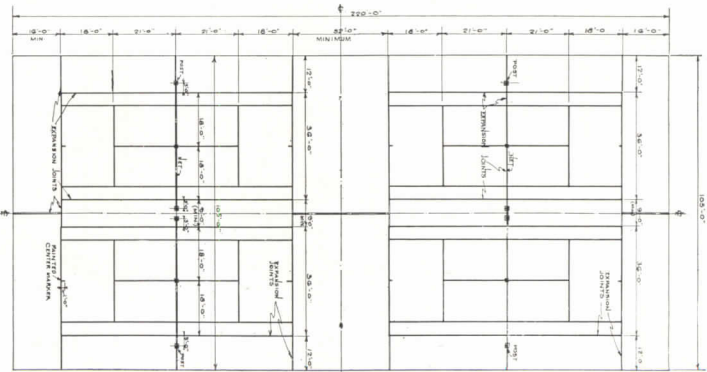
**BASKETBALL**



**ROQUE**



**NET POST**

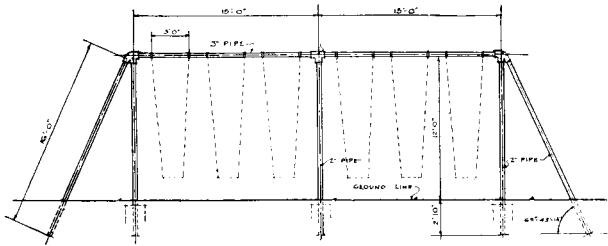


**BATTERY OF TENNIS COURTS**

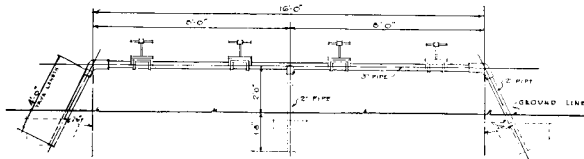
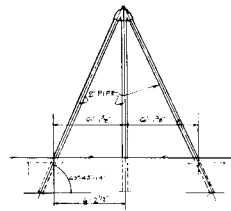




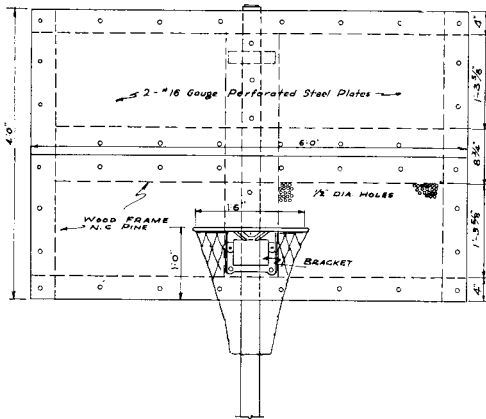
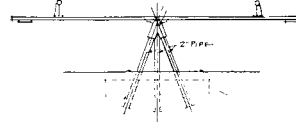
# SPORTS - PLANS AND EQUIPMENT



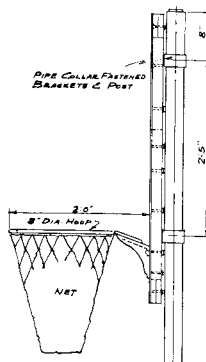
**SWINGS**



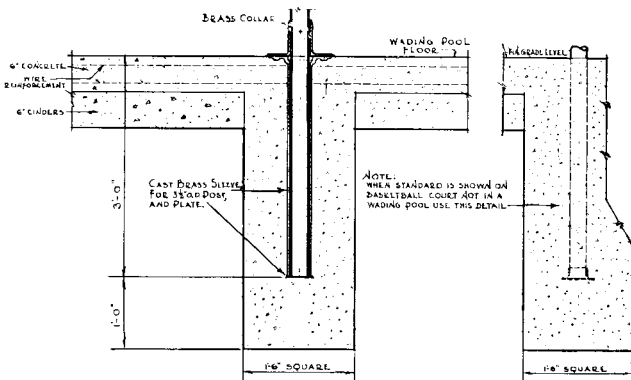
**SEESAWS**



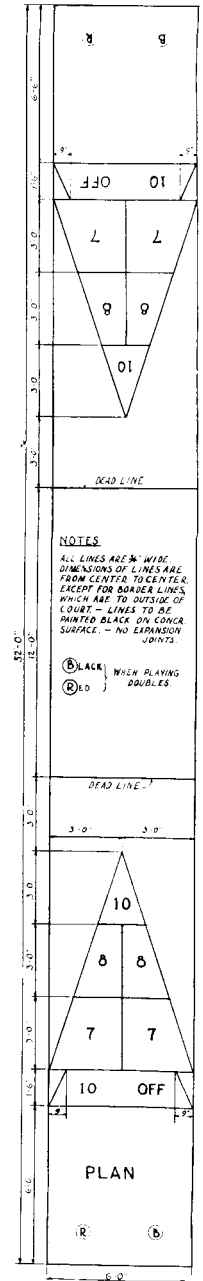
**FRONT ELEVATION**



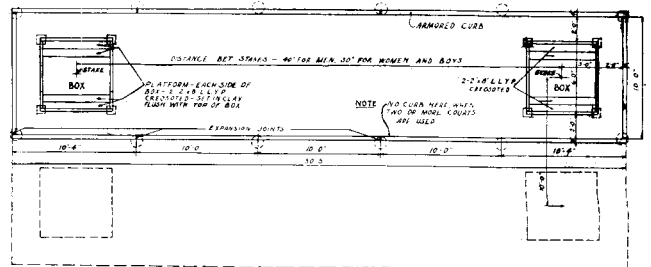
**SIDE ELEVATION**



**BASKETBALL STANDARD**



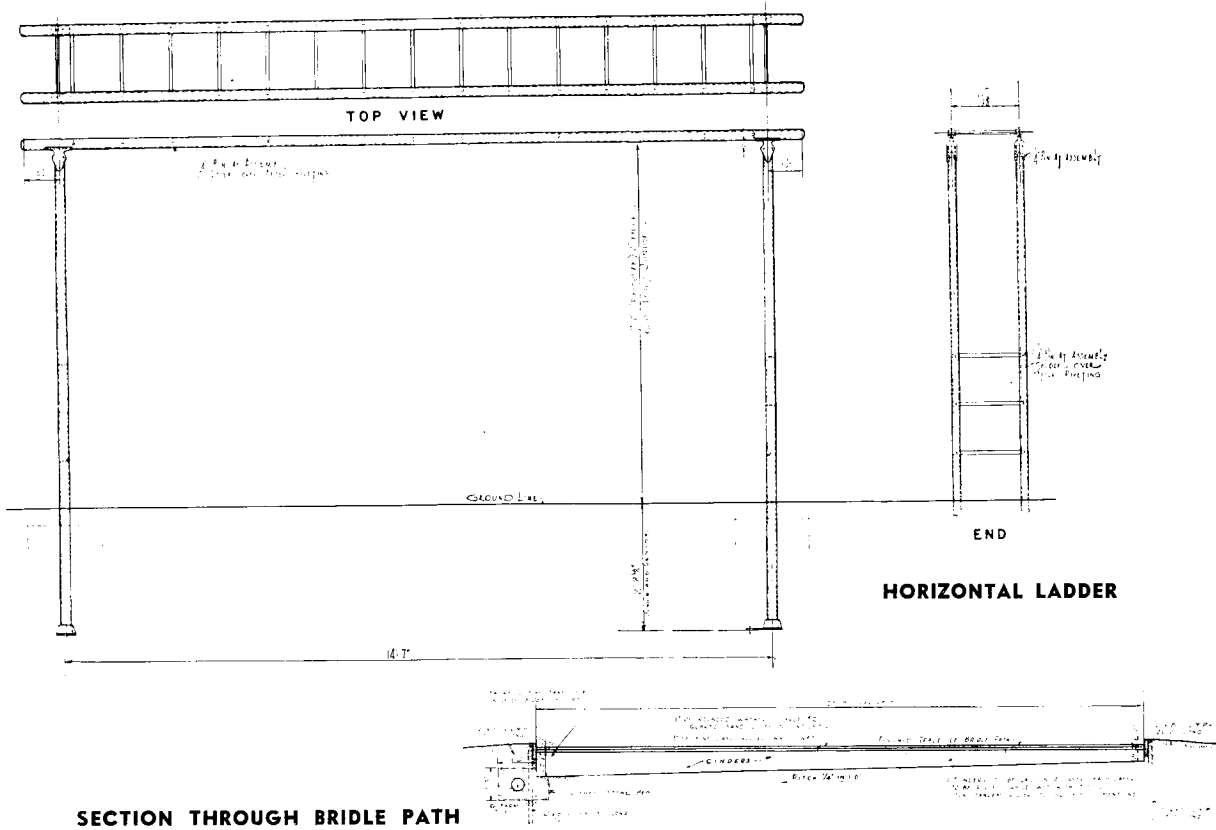
**SHUFFLEBOARD**



**HORSESHOE PITCHING**

**NOTES.**  
ALL LINES ARE 3/8\"/>

# SPORTS - PLANS AND EQUIPMENT



## Surfacing Play Areas

IN DECIDING upon the proper surface for play areas, the following factors must be considered:

Climatic conditions; particularly in regard to the effects of freezing and thawing, extreme heat and amount of rainfall.

Natural soil condition.

Location and size of area.

Type of activities.

Length of playing season.

Suitability for lighting.

Availability of materials.

The desirable qualities in a surface are: resilience, good drainage, freedom from dust, durability, non-abrasiveness, cleanliness, firmness, smoothness, utility, cost, appearance.

### Types of Surfaces Used

**Turf:** Impracticable on intensively used areas or where sure-footed or accurate play is essential. Unusable when the ground is thawing or wet.

**Sand Clay:** Satisfactory for many months of the year. A clay with 30

per cent sand content is best. A 4-inch bed of clay, rolled to drainage slope; topping of torpedo gravel and sand up to 3/16" laid loose on top. Two applications per year of calcium chloride crystals to absorb atmosphere moisture and hold dust.

**Loom:** Surface is plowed deep and material removed to 8" below finished grade; rolled and sloped toward sub-drains; topsoil spread and rolled to finish grade; calcium chloride applied in flake form, two pounds per square yard.

**Slag:** Agricultural slag mixed with soil half-and-half; for best results a 4-inch sublayer of slag, slag and cinders; or slag, cinders and soil should be used.

**Crushed Stone:** Coarse sharp stones make a loose surface on which it is difficult and dangerous to play active games.

**Limestone Screenings:** Good binding

The standards of *SPORTS-PLANS AND EQUIPMENT* were developed by draftsmen supplied by the WPA for the New York City Department of Parks.

### Surfacing Standards N. Y. Department of Parks

TYPE	CONSTRUCTION
COLPROVIA	2" COLPROVIA ADDED TO 2" CINDER CONC. 1.25 IN. MIN. 4" CINDER CONC. 1.25 IN. MIN. 4" CINDER CONC. 1.25 IN. MIN.
CEMENT	1" CEMENT SURFACE 5" CONCRETE 6" CINDERS
BLUESTONE FLAGGING	1" BLUESTONE 2" SAND CENTER COURSE 2" CINDER CONC. 1.25 IN. MIN. 4" CINDER CONC. 1.25 IN. MIN. 4" CINDER CONC. 1.25 IN. MIN.
SPECIAL EARTH SURFACE UNDER APPARATUS	4" CONC. CLAY 35% SAND 6" CINDERS
EARTH SURFACE FOR LARGE PLAY AREAS	4" CONC. CLAY 35% SAND
BOCCIE COURT SURFACE	25% TENNIS COURT CLAY 100% SCREENED SAND 4" CINDERS
PLANTING AREAS	TOP 2" TOP SOIL TOP SOIL
HEXAGONAL ASPHALT BLOCK	HEXAGONAL BLOCKS 2" SAND CENTER COURSE 2" CINDER CONC. 1.25 IN. MIN. 4" CINDER CONC. 1.25 IN. MIN.
TARVIA-LITHIC	2" TARVIA 2 LAYERS 2" CRUSHED STONE
ASPHALT PLANK BLOCK	1" ASPHALT BLOCK PLANK ASPHALT PLANK 4" CINDER CONC. 1.25 IN. MIN.
GRAVEL	1" ASPHALT PLANK ASPHALT PLANK 4" CONC. CLAY 35% SAND 6" CINDERS

CONSTRUCTION FOR EVERY 25 LINEAR FEET  
AND IN ALL AREAS OF 400 SQ. FT. AND OVER

qualities, porous, and a good surface for use with night lighting. Area excavated and rolled to desired contour 3" below finish grade; apply 2" of "Lime Crest" No. 8; wet and roll; one inch of "Lime Crest" No. 8; spread evenly and roll; wet between rollings; calcium chloride spread 1¼ lb. per square yard; a second coat of calcium chloride in 30 to 60 days spread ¼ lb. per square yard. A similar surface is prepared with one part limestone screenings to two parts gravel, 4" deep.

**Rock Screenings:** Fifteen to twenty-five per cent shale for binding; subsurface

of cinders rolled to 2-inch thickness; rock screening of 3-inch depth sprinkled and rolled three times.

**Bituminous:** Usable all year in any weather, low maintenance, easily repaired, good surface. The various types are: cut-back-tar mixed with limestone chips; hot-mix asphalt; rock asphalt; sawdust and asphalt; asphaltic oil with stone chips and spruce shavings. Some of the patented or trade marked products are: Bitumuls, Colas, Tarvalithic, Tor-mac, Westphalt A, Calrock, Brownes Velvet, Flex-I-Dry, Rock Asphalt, Kentucky Rock Asphalt, Amiesite,

Colprovia, Warrenite. Laid on cinder, crushed stone or concrete base. If flooding is necessary for ice skating a seal coat should be applied.

**Concrete:** The same advantages cited for bituminous surfaces apply to concrete. Specifications are similar to other concrete surfaces. The addition of color removes any objectionable glare.

**Others:** In addition to the above there are a number of other good surfacing materials such as En-Tout-Cas especially for tennis courts, Rubico, Green or Red Top Dressing, Har-tru, etc.

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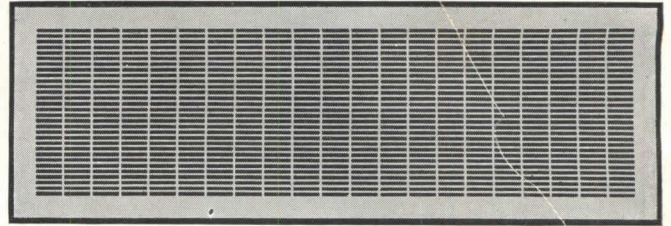
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RANDOLPH AND LA SALLE

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