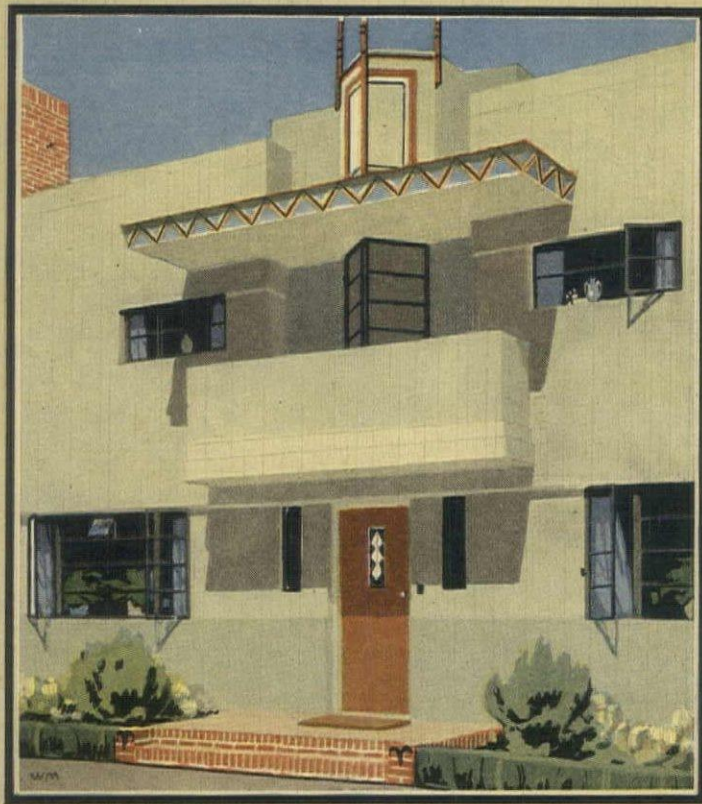


# THE ARCHITECTURAL FORUM



IN TWO PARTS PART ONE

ARCHITECTURAL DESIGN  
AUGUST 1930





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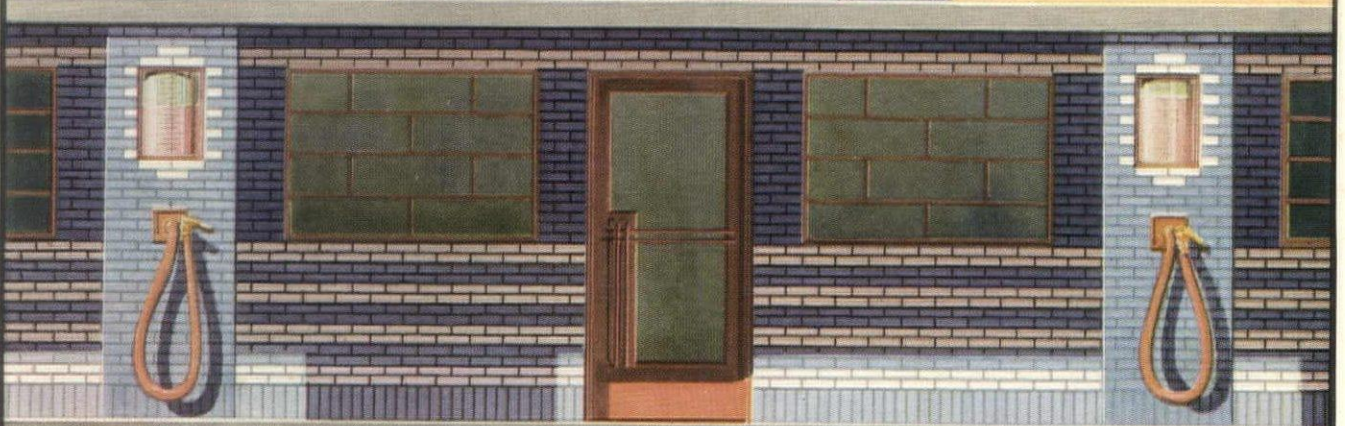
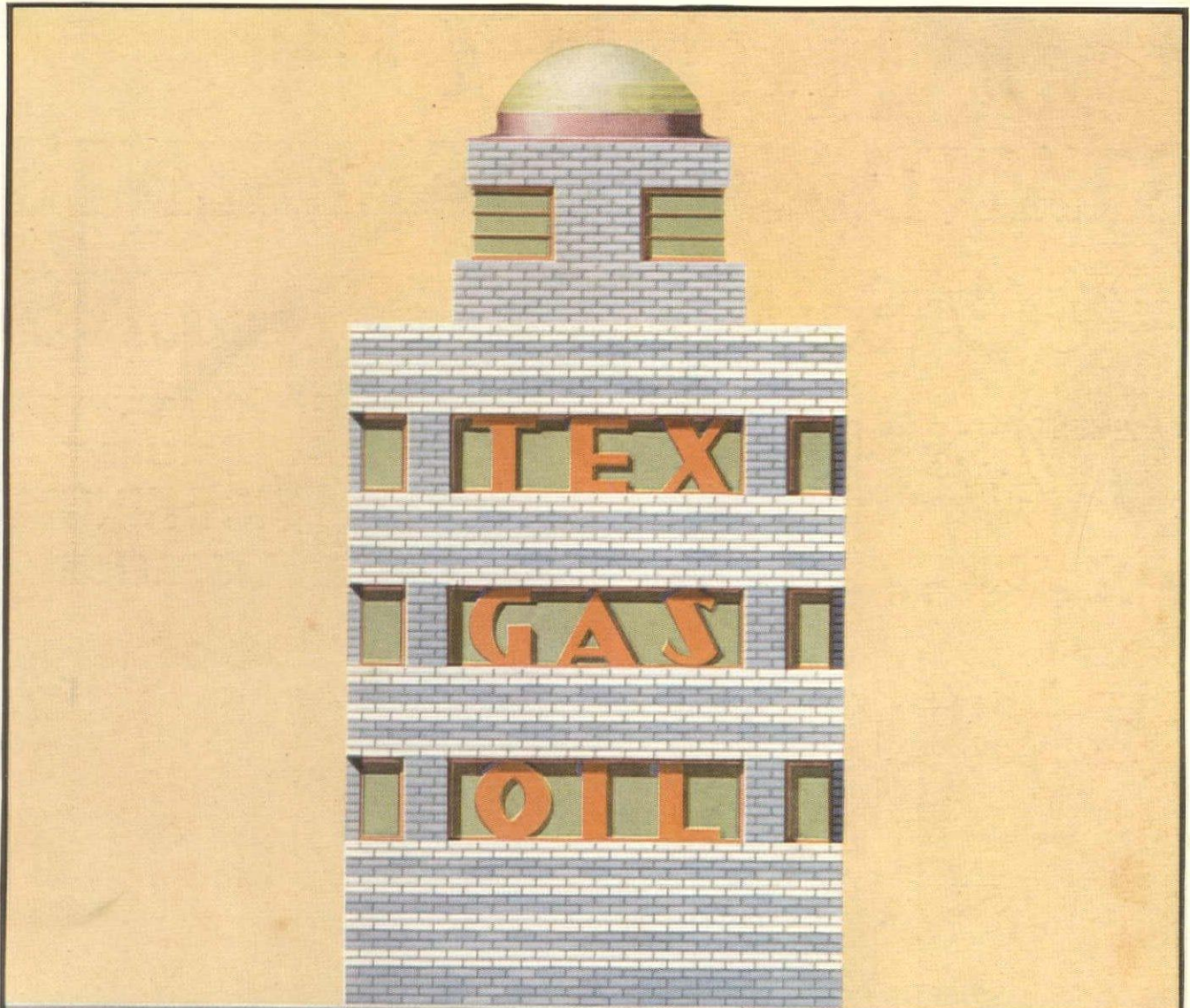
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*Largest Manufacturers and Distributors of Face Brick in the East*

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Brick, obtainable in a wide range of colors, answers these requirements perfectly . . . The glazed finish gathers little dirt, and is readily washed to its original eye-catching brilliance.

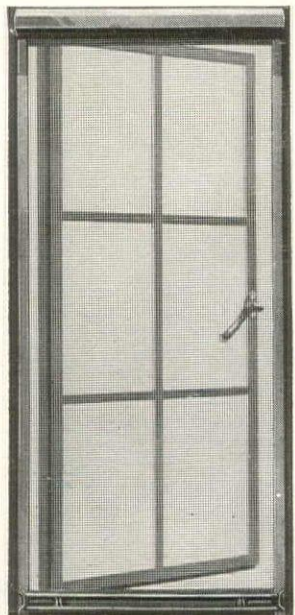
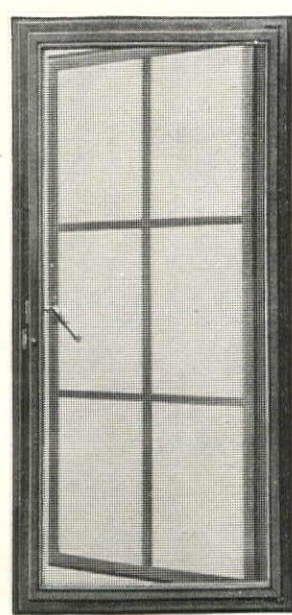


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4 1/2"	1412LR	2416LR	4416VCLR	4426	6426	6426VC	
4 3/4"	1414LR	2418LR	4418VCLR	4428	6428	6428VC	
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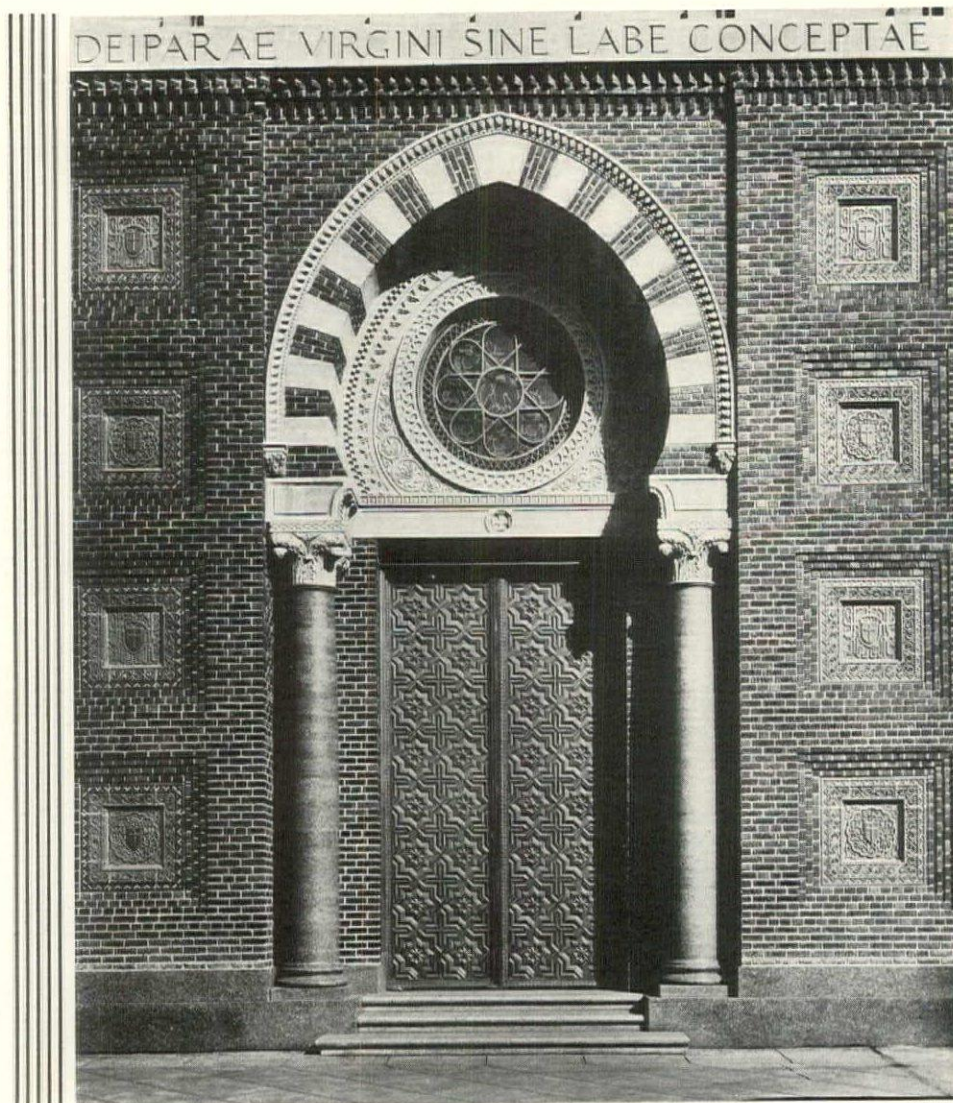
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It is faced with  
**ACME BRICK**



Location of the Church on Baronne Street in the downtown section of New Orleans

Church of the Immaculate Conception  
New Orleans, La. Architects,  
Wogan & Bernard. Gen'l Con., Geo.  
J. Glover Co.

Detail of central entrance and window, showing decorative design in a special blend of Acme brick from our Ft. Smith kilns.

## Exquisite Architectural Detail in Colorful ACME BRICK

In varying tones of old rose and wine-reds, blended with soft browns and moss-greens, Acme Brick faithfully interpret the spirit of design reminiscent of Sunny Spain itself. The Church of the Immaculate Conception, New Orleans, is noteworthy not only for its colorful beauty but also for its exquisite architectural detail achieved through the medium of Acme Face Brick. Let us help you solve your color scheme with Face Brick, a favored medium of America's leading architects.

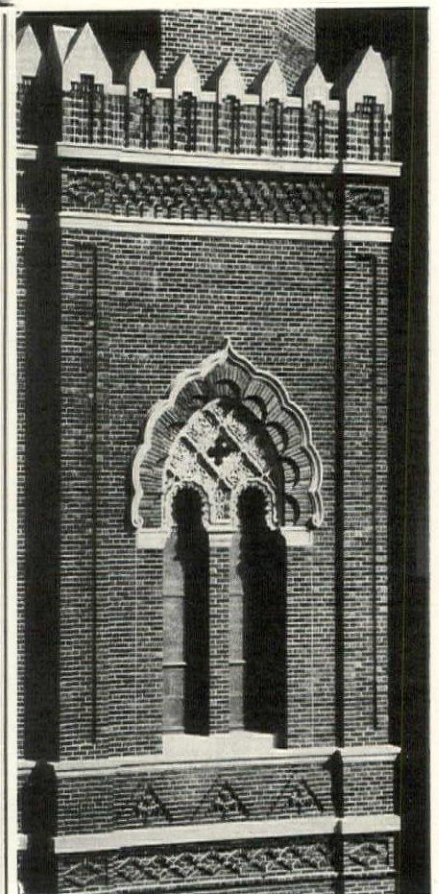
# ACME BRICK

Manufactured by

Acme Brick Company, General Offices, Ft. Worth, Texas

Established 1891

Plants, Offices, Displays and Dealers Throughout the South and Southwest







THERE seems to be a growing resentment against the severely plain facade for modern buildings—sometimes referred to as “ashlar architecture.” This resentment has been expressed by leading architects and even by the man in the street. As a direct result, the call for fine craftsmanship to relieve the monotony of mechanical masses is becoming more and more insistent. This demand is easily and economically met by using Northwestern Terra Cotta for proper adornment of facades in panels, spandrels and other enriched motifs. Color may also be introduced at low-unit cost when terra cotta is specified.

The panel to the left shows some interesting embellishment in Northwestern Terra Cotta for a store building in Duluth, Minnesota. Architect, Mr. Abraham Holstead.

## THE NORTHWESTERN TERRA COTTA COMPANY

DENVER · CHICAGO · ST. LOUIS



# NAILING *into Concrete!*



Ebenezer Community Building, Chicago, showing how slate is nailed directly to the roof-deck of Federal Nailing Concrete Slabs. Archt., Andrew E. Norman.

Slate, ornamental tile, copper or other covering may be nailed directly and firmly to this permanent, fireproof, no-maintenance roof-deck. There are no wood nailing strips to rot out.

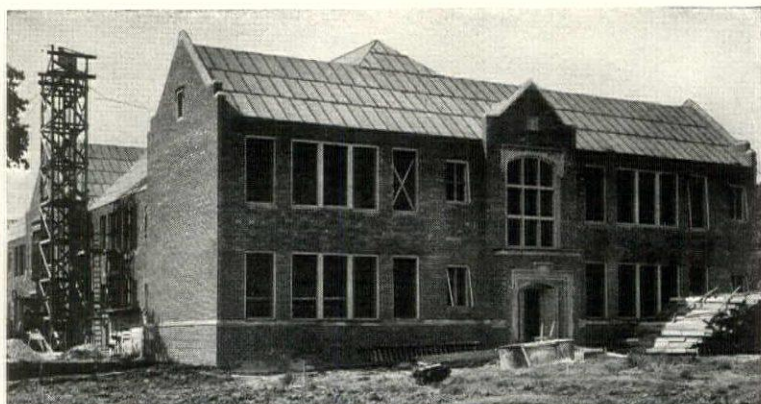
Of Haydite aggregate, Featherweight Nailing Concrete slabs also bring the further advantages of light weight and insulating qualities—offering roof value, without equal today.

Daily, more architects, engineers and contractors are taking advantage of this advanced roof construction—for prominent public buildings of all kinds. The list below is typical. Send for complete "Catalog and Roof Standards".

## *Featherweight Nailing* **CONCRETE ROOF SLABS**

### Some of the Many Modern Buildings On Which These Slabs Are Used

University of Chicago Chapel, Eckhart Hall, Oriental Building—De Vilbiss High School, Toledo—St. Aloysius Church, Detroit—Jackson County, Michigan Sanitarium—Minneapolis Water Works—Shedd Aquarium, Chicago—Marshall, Mich. High School—Illinois Reformatory, Dwight—Parker Jr. High School, Chicago—Haish Memorial Library, De Kalb, Ill.—Lincoln National Bank, Ft. Wayne.



Harrison School, Cedar Rapids, Iowa. The nailing slabs are ready for the roofing felt and ornamental tile or slate. Archt., H. E. Hunter.

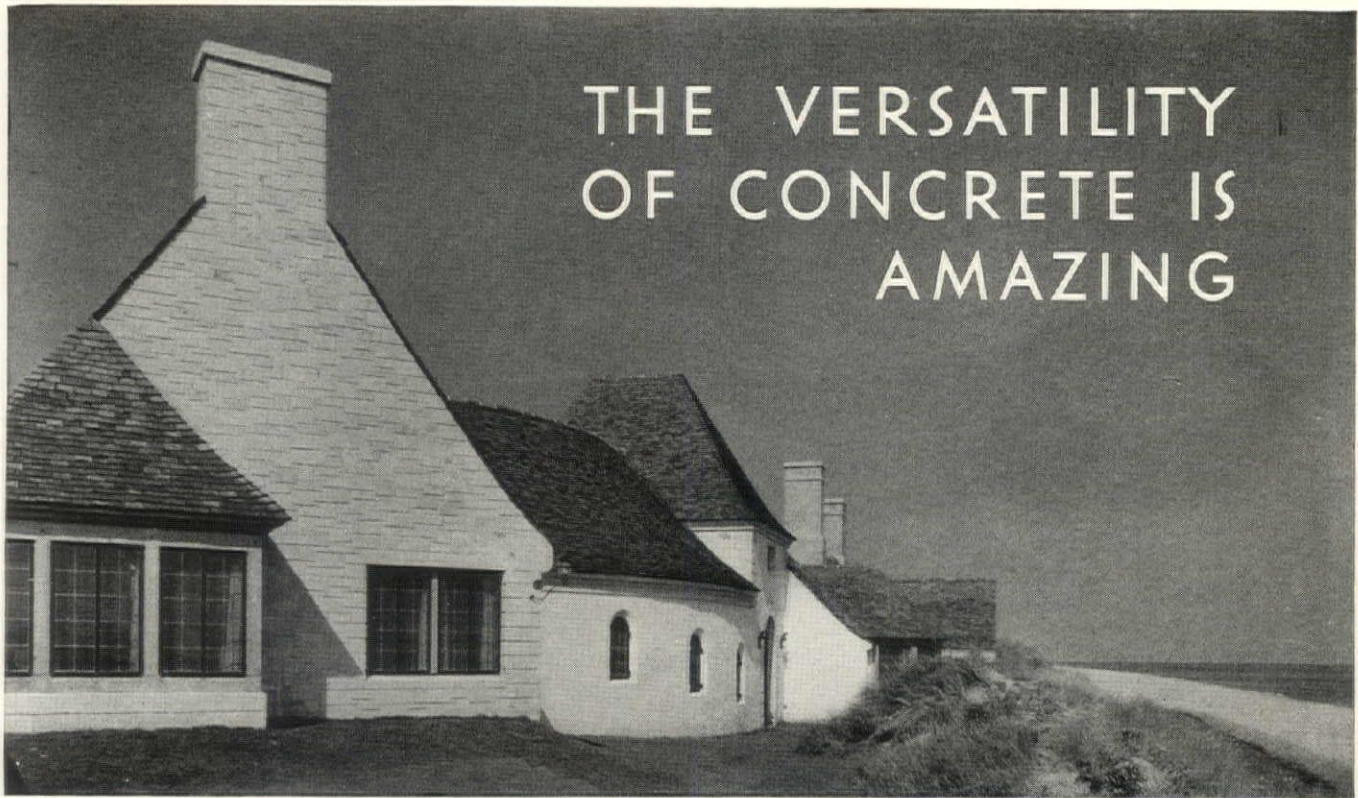
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Chicago

FOR OVER A QUARTER CENTURY



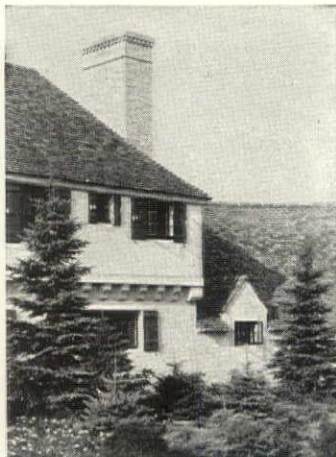


*The summer home of Mr. William F. Ladd, Southampton, Long Island, N. Y. Peabody, Wilson & Brown, Architects.*

OCCASIONALLY, in our travels, we come upon a home which seems to have been designed and built in complete accord with the setting nature has provided. One of these overlooks the ocean from the sandy slopes at Southampton, Long Island. Its lines are free from restraint—a quality which extends even to the material of which it is built.

Portland cement concrete was chosen because, of all durable and firesafe materials, it was most easily available. Also, it afforded the architect a versatile material with

which to vary the wall treatments in harmony with the design. Whether the surface was to be curved or flat, rough or smooth, patterned or plain, colored or "natural", concrete was easily fashioned and tinted to the precise requirements.



*Exposed to the full force of ocean storms, these rigid, impenetrable walls of concrete are a constant safeguard against damage and consequent repair costs.*

The result is an exterior of unusual interest—rigid, durable walls that defy wind, weather and fire—and costs, both of building and maintenance, that are most attractively moderate. As a complete building material, concrete offers the home builder unlimited possibilities.

# PORTLAND CEMENT *Association*

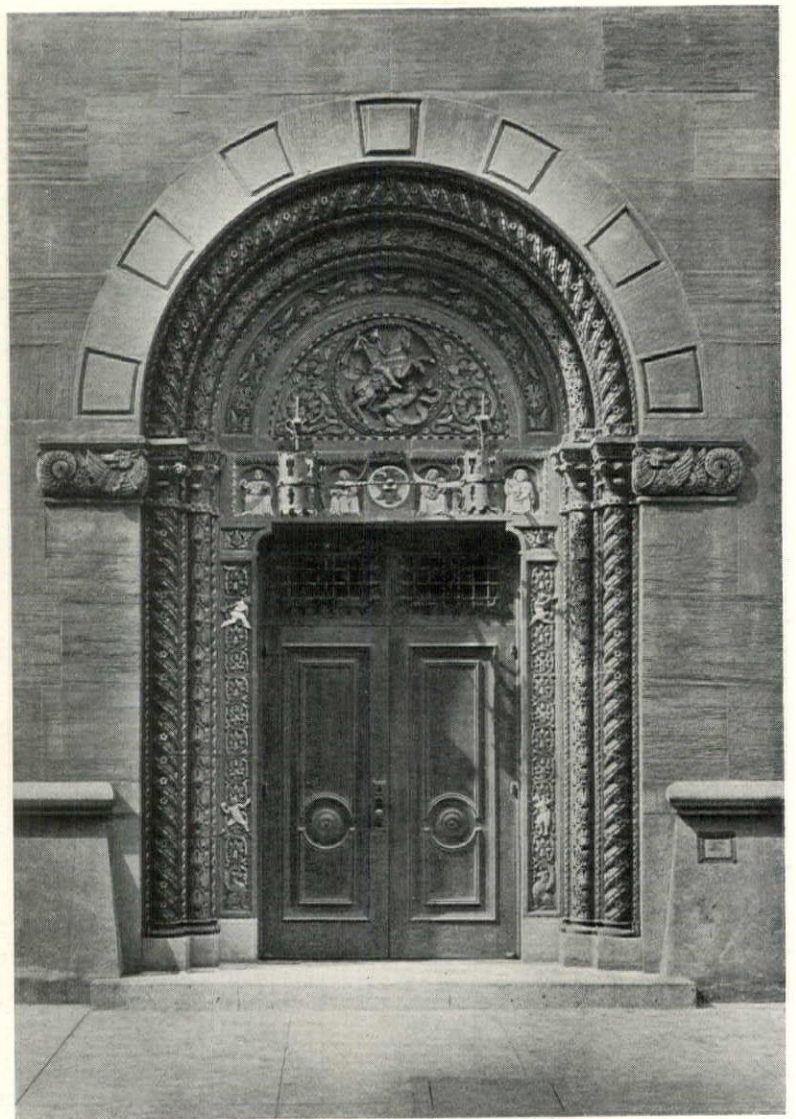
*Concrete for permanence and firesafety*

33 WEST GRAND AVENUE  
CHICAGO



**H**OW little a good photograph or even the best of renderings seems capable of discovering the most obvious characteristics of materials: the sea-mossy smoothness of weathered bronze, the patine of old stonework or the lustrous softness of ceramic glazes.

Yet these qualities, although impossible of proper delineation, are often among the greatest contributing factors to successful effect. Nevertheless, they do not contribute by accident; and it is to be regretted that so little work goes to the craftsman for craftsmanship's sake, and that so little appreciation is given to that capability of visualization that brings this contribution to architectural effect and makes the craftsman worthy of the name.



*West Side Y. M. C. A., New York City  
Dwight James Baum, Architect  
Hegeman-Harris Co., Contractors*

*Coloured Faience Terra Cotta  
By  
O. W. Ketcham*

## O. W. KETCHAM

Faience Terra Cotta

Face Brick

Hollow Tile

Other Burnt Clay Products

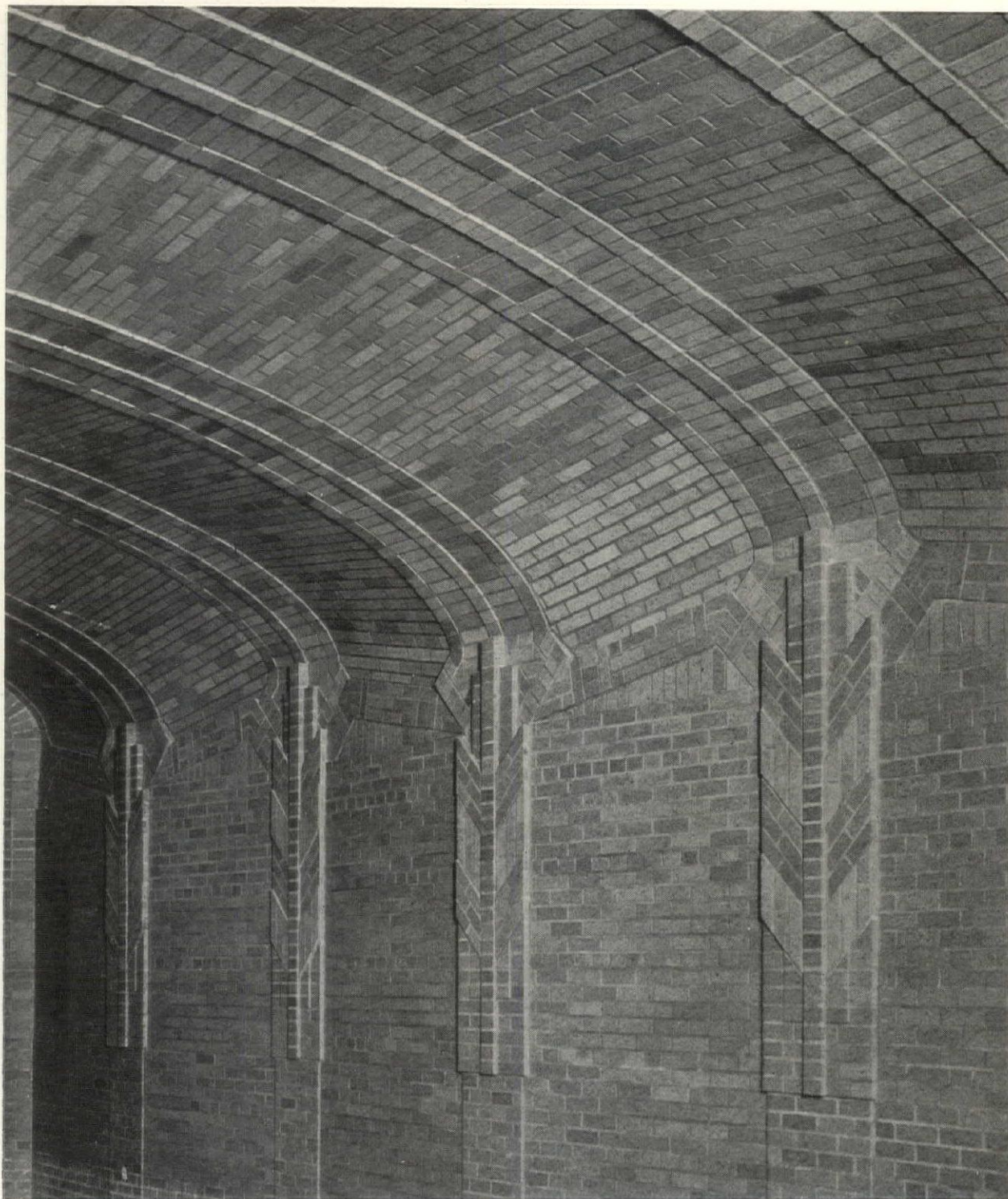
Factory—Crum-Lynne, Pa.

PHILADELPHIA

New York

Washington





CORRIDOR, WESTERN UNION BUILDING  
New York, N. Y.

VOORHEES, GMELIN & WALKER  
*Architects*

An example of vaulted ceilings with soffit tile one inch thick constructed and designed to correspond with the general style of the building

# ✕✕✕ R. Guastavino Company ✕✕✕

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*by*

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The consistently "low man" hands in a figure which looks like an even exchange of currency. You feel that you are putting HIS profit in YOUR pocket . . . that is, until you look at the completed work. Then you feel sorry for

yourself and wish to Heaven you had taken a figure more consistent with good workmanship. **SPECIFY PARDEE TILES . . . and then insist on a PARDEE BONDED INSTALLATION.**

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Whatever You Need in Tile*

THIS COUPON WILL ACT  
AS A USEFUL MESSENGER

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 Color sketch of enclosed area showing how it will look if tiled in Pardee.\*

\*I enclose (check one)  sketch of tile area (with dimensions)  
 blueprint with area indicated.

Color scheme is.....

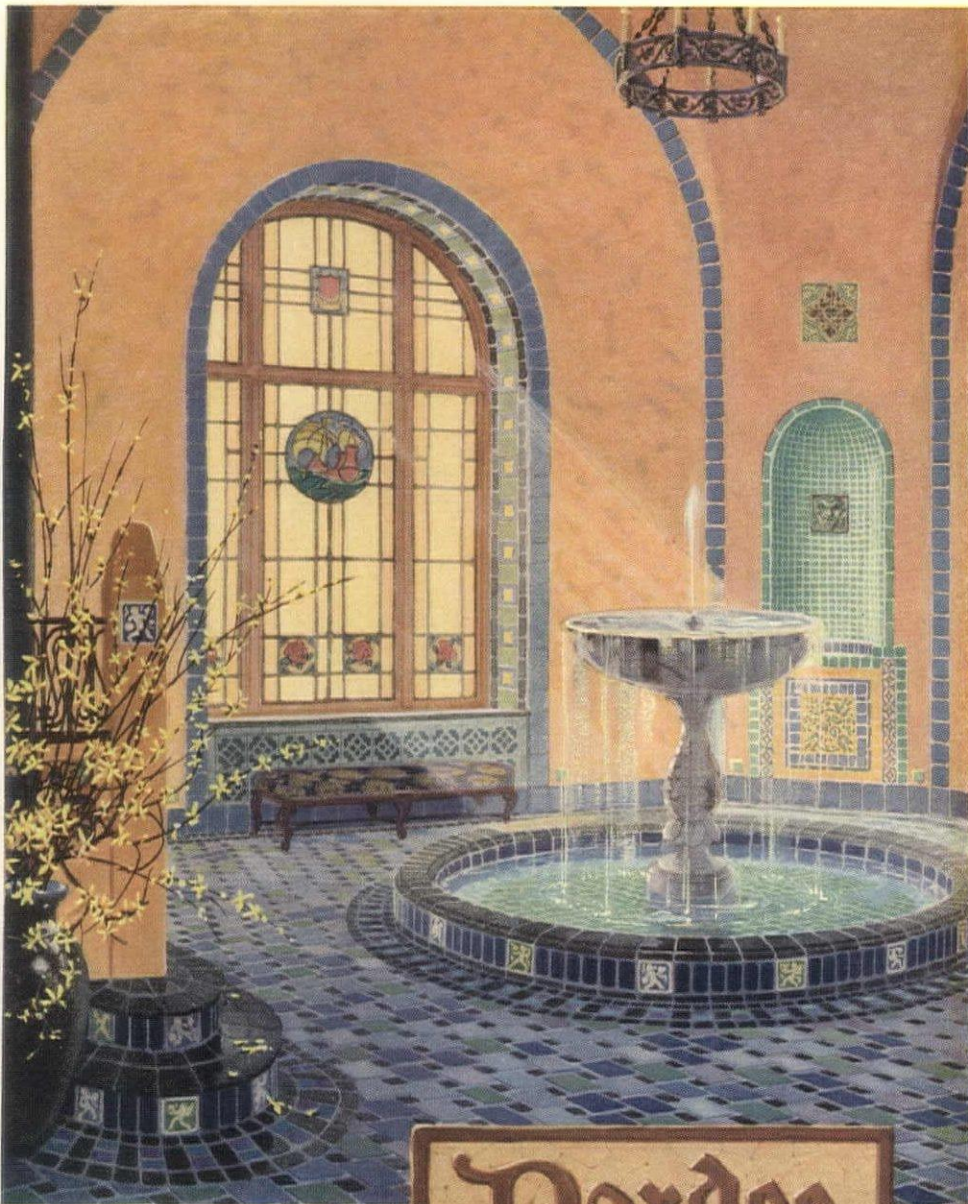
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A. F. - 8-30





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**G**LASS that does not distort your view with crinkly outlines—nor block your vision with streaks and waves. And you only have to look AT this new window glass, as well as THROUGH it, to see there's a *reason* for this new, clearer visibility.

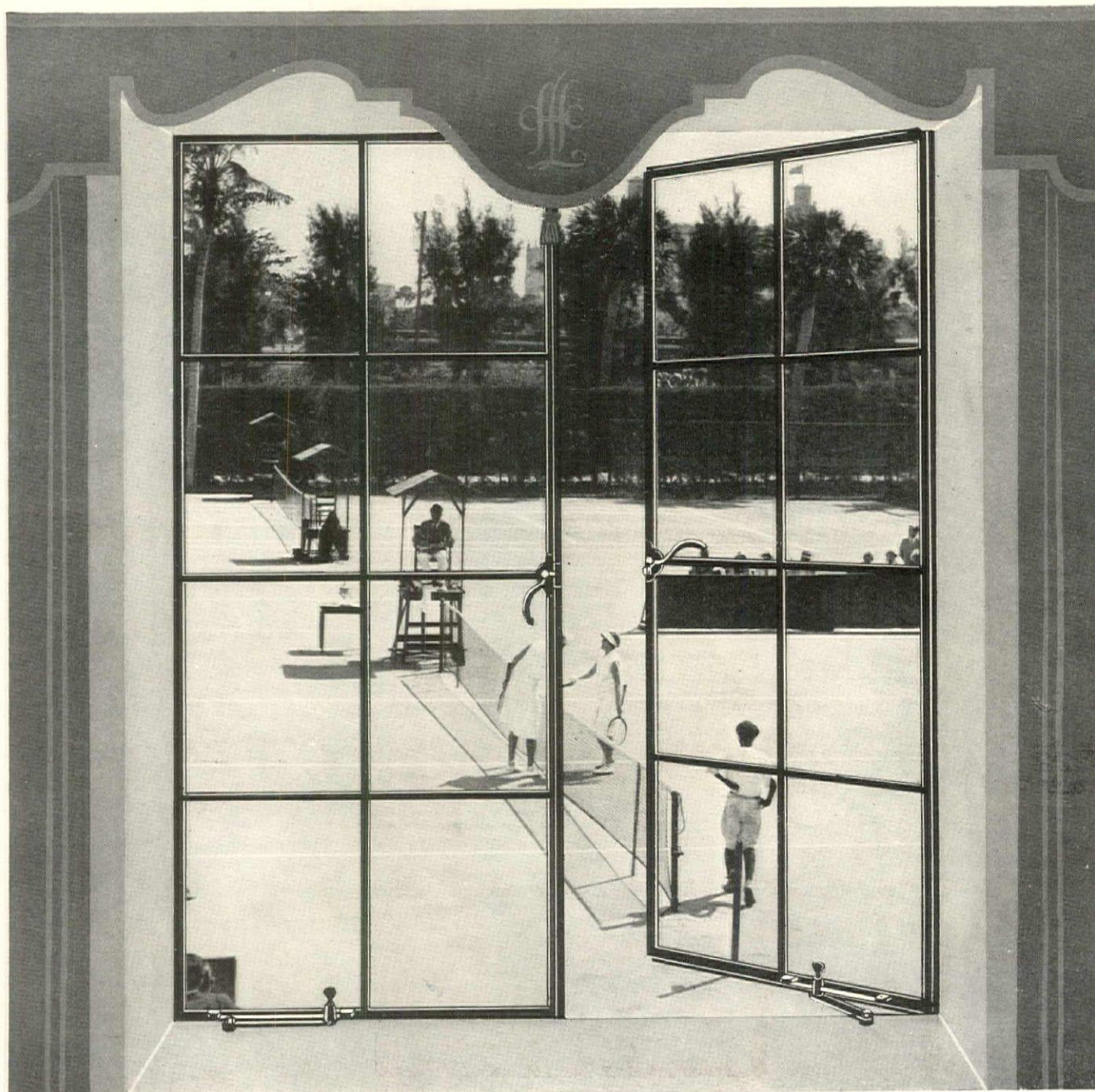
Pennvernon is *flat*. Both sides, alike, are noticeably free from the curves, waves and other imperfections that have always belonged to window glass. Both sides are brilliantly surfaced—brighter than any fire-finished

glass of the past. The glazier finds his work immeasurably lightened...and the user gets a flatter, brighter glass which costs no more than ordinary glass.

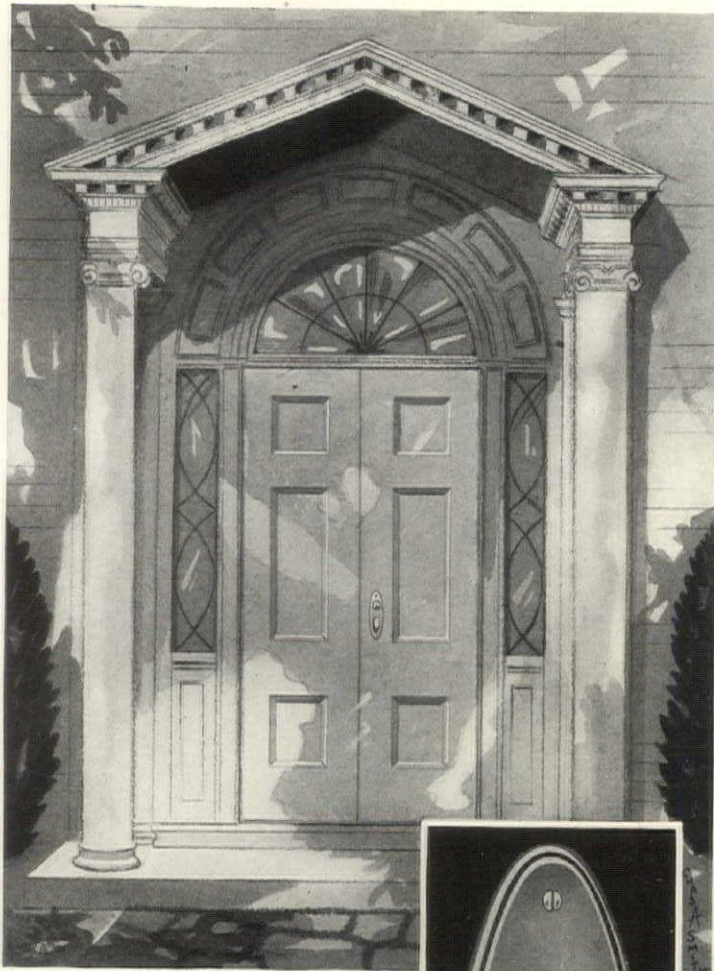
Pennvernon is obtainable through warehouses of the Pittsburgh Plate Glass Company in every leading city. Read *why* this window glass is so different—

in the new Pennvernon booklet, which will be mailed you on request. Write for your copy today. Address Pittsburgh Plate Glass Company, Pittsburgh, Pa.

**PENNVERNON**  
*flat drawn*  
**WINDOW GLASS**





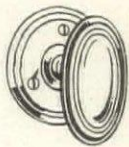


# The Gracious Simplicity of **COLONIAL ART**

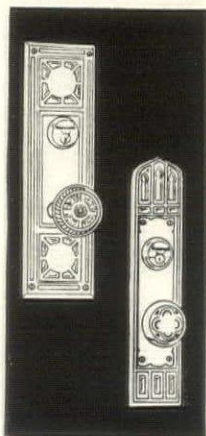
*as interpreted by*

**RUSSWIN**

IN THE ARCHITECTURE known as Colonial design a marked revival of the classic mode is strongly evidenced. England, tiring of the rugged simplicity of Cromwell and his Puritan influences, had turned eagerly to the inspiring creations of Christopher Wren, Grinling Gibbons, and the later Georgian masterpieces of the brothers Adam. Concurrently America, patterning herself after the mother country, adopted this classic revival and carried it down through the years to present day use. Its gracious simplicity . . . its authentic classic source . . . and its wide adaptability render Colonial designs particularly suitable for every hardware need. RUSSWIN Colonial Hardware designs are faithful interpretations of this revered school, are made of the finest metals . . . brass and bronze . . . and will give a lifetime of un-failing, trouble-free and satisfying service. Specify RUSSWIN. Russell & Erwin Manufacturing Company (The American Hardware Corporation, Successor), New Britain, Connecticut—New York, Chicago, London.



CLINTON



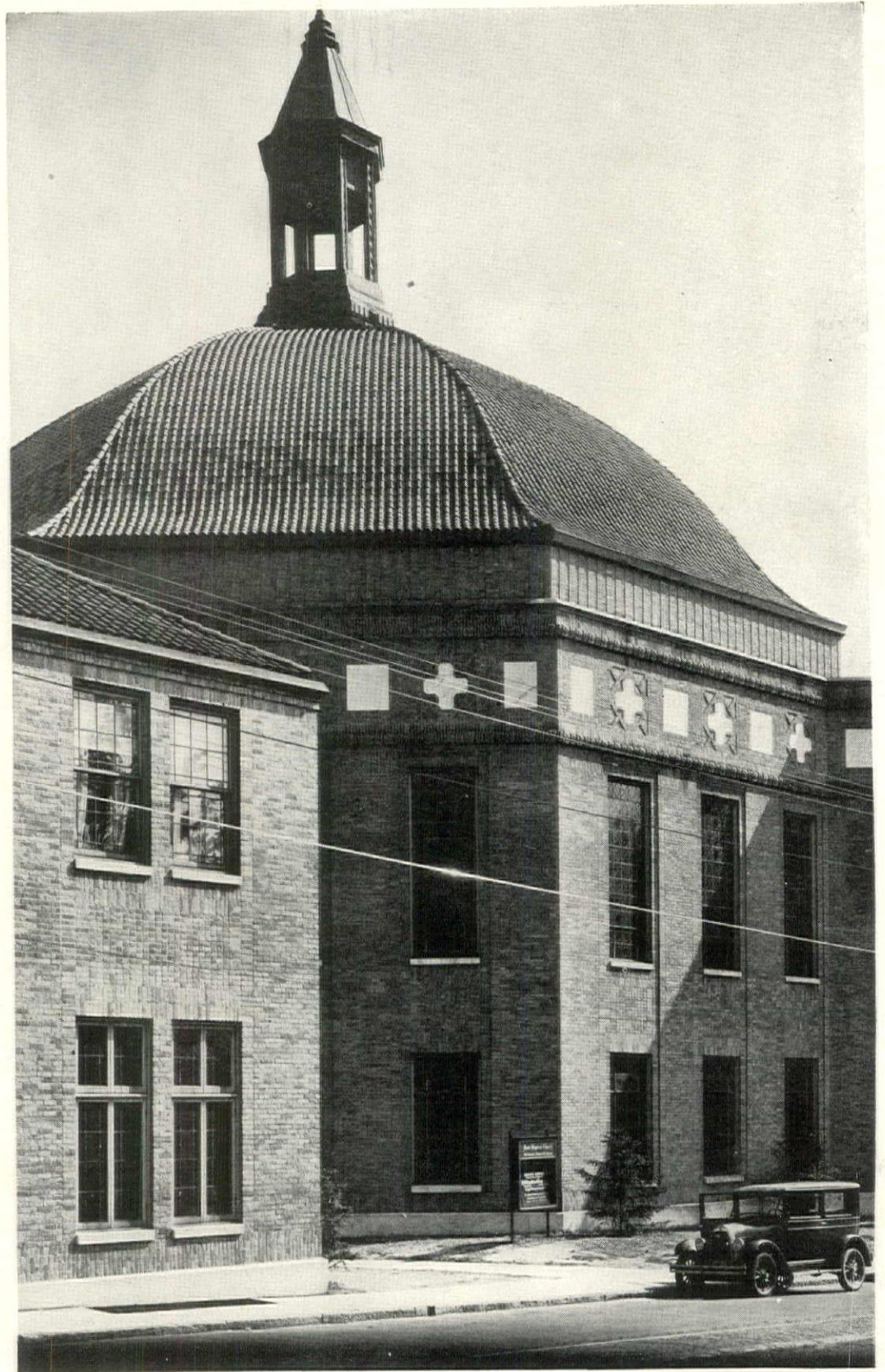
(Left) HADRIAN  
(Right) WARWICK

*For the Architect's convenience RUSSWIN Hardware is illustrated and described in Sweet's catalogue pages C-3137; C-3216*



*Hardware that lasts - Base Metals of Bronze or Brass*





● Unique among American churches is the new First Baptist church at Asheville, N. C. Its architect, Douglas D. Ellington of that city, roofed it with IMPERIAL Spanish Tiles, variegated.

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*Makers of IMPERIAL Roofing Tiles*

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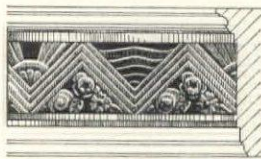


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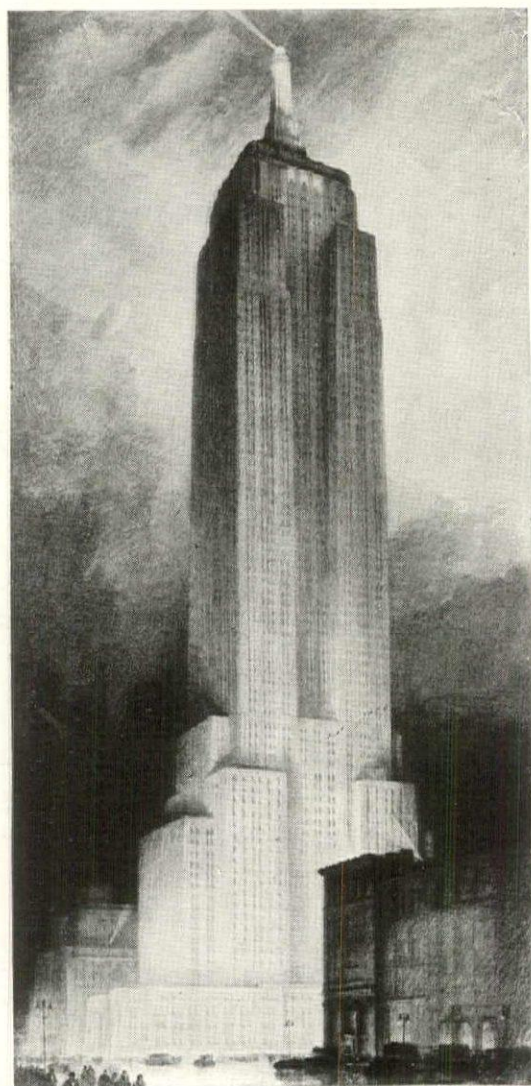
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WRITE FOR CATALOG



# More Aluminum than on any over 600 tons of weight



On 5th Ave. at 34th Street in New York a giant new building is going up—the Empire State Building—Shreve, Lamb & Harmon, Architects. The spandrels, alone, used for this structure have reduced weight by over 600 tons.

5704 spandrels cast of Alcoa Aluminum are being used. Being only  $\frac{1}{3}$  as heavy as other metals commonly used, they save twice their own weight. They save on handling costs from the first step in fabrication to the final setting into place. And they cost no more than would similar spandrels made of heavy old-fashioned metals.

In addition, the Alcoa Aluminum spandrels will not rust—will not streak. Readily workable, this material lends itself to any type of design.

Building—Empire State Building, Fifth Avenue from 33rd to 34th Sts., New York City.

Owner—Empire State, Inc., 200 Madison Ave., N. Y. C.

Architect—Shreve, Lamb & Harmon, Architects, 11 E. 44th St., New York City.

General Contractor—Starrett Bros., Inc., 101 Park Avenue, New York City.

Sub Contractors—C. E. Halback & Co., 190 Banker St., Brooklyn; Wm. H. Jackson Co., 335 Carroll St., Brooklyn.

# ALCOA



# on Empire State Building other building in the world saved in spandrels alone

For architectural purposes, Alcoa Aluminum is widely used—not only for spandrels, but for cornices, coping, cresting, window frames—sash and sills—columns, stair treads and for numerous other purposes.

Alcoa Aluminum is, indeed, the modern material for the architect. It reduces weight, is attractive in color and appearance, can be fabricated in any shape or design.

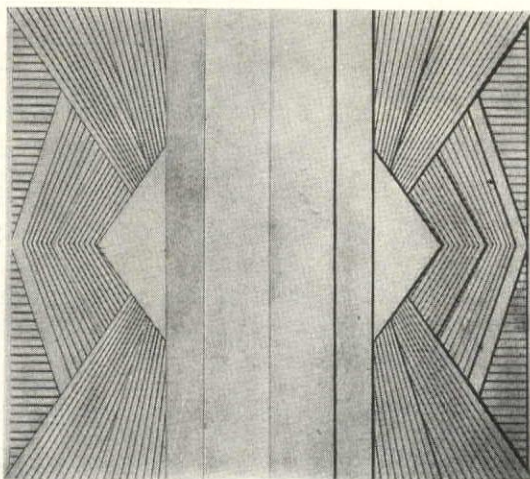
The use of Architectural Aluminum has spread rapidly in the past year. Our nearest office will gladly give you complete information on the use of Alcoa Aluminum for any purpose you may have in mind. ALUMINUM COMPANY of AMERICA; 2412 Oliver Building, PITTSBURGH, PENNSYLVANIA.



## Specifications

"These Aluminum Spandrels shall be made of Alcoa No. 43 alloy, having a silicon content of 5%. The average tensile strength shall be 17,000 lbs. per sq. inch and an average elongation of 5% in two inches. The weight shall not exceed .097 pounds per cubic inch. The surface shall be free from imperfections and in all respects equal to sample submitted."

(Below) One of the 5704 Alcoa Aluminum Spandrels used on Empire State Building. Total weight approximately 600,000 lbs.



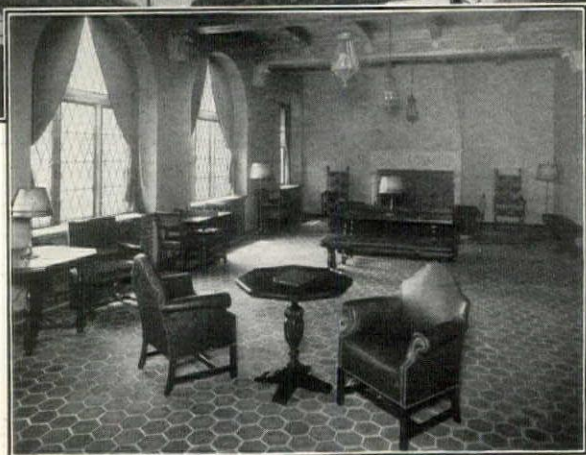
# A L U M I N U M





## BEAUTY IN ROOF AND FLOOR

Barber & McMurray, Architects of the Knoxville, Tennessee Y. M. C. A., have accomplished a truly harmonious exterior thru the use of Hood's "Habana" mission roofing tile of non-glaring natural clay color tones in concord with the crude hand-made brick of the walls. Equally consistent were they in the selection of Hood's "Aragon" Hex floor



pavers for the lobby and social rooms—softly blending natural tones adding a dignified mellowness to the hospitable atmosphere of the interior, yet mar-proof and everlasting.

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Daisy, Tennessee.

# B. Mifflin Hood Company

KIL-KRAFT TILES

TRADE MARK

DAISY, TENNESSEE

*Above all things use Hood Roofing Tile*



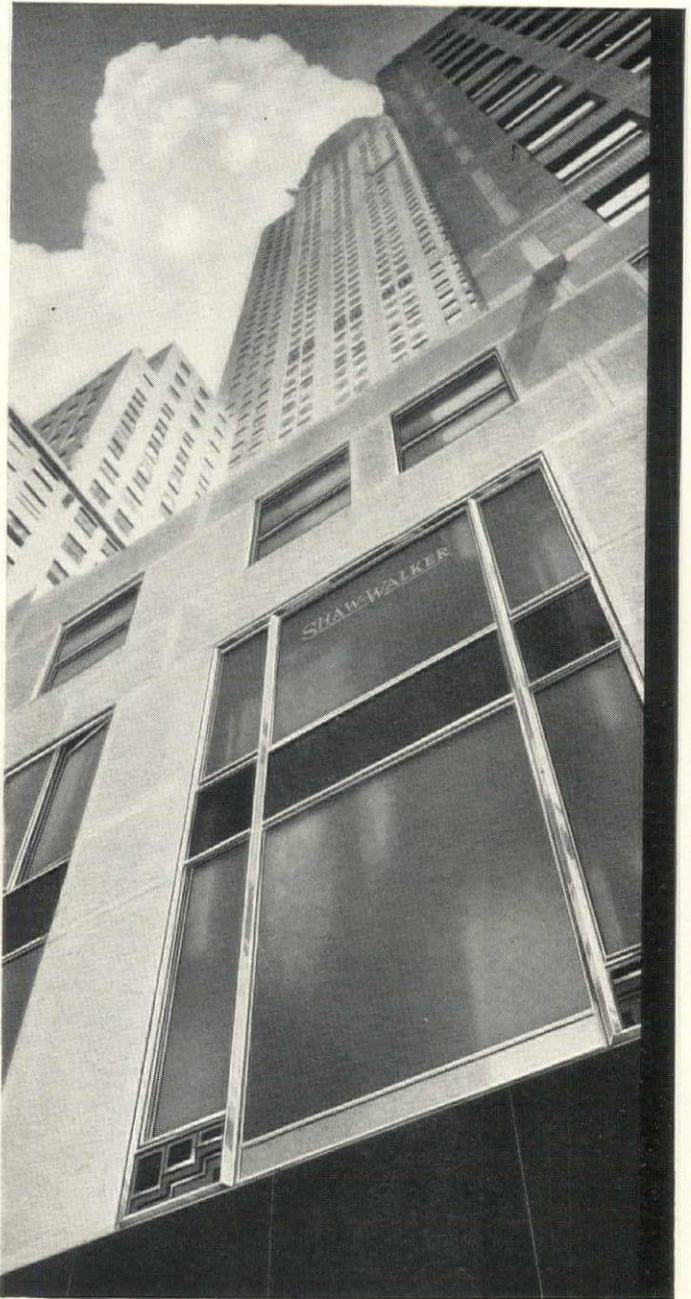
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UP IN THE CLOUDS and down on the street, from the Tower Dome to the sidewalk showroom, wherever a special window job was required, the Chrysler Building used Lupton Windows.

These included the store fronts on the street level, in the main lobby, and down in the subway basement. The two main entrances, a detail of which is shown in the circle, were Lupton made. The decorated steel panels, used at various places in the architecture, were also produced by Lupton.

In addition, the Lupton contract called for 78 special windows in the Tower Dome. All of these Lupton Products were done in Stainless Steel, a material whose gleaming finish adds much to the impressiveness of fine office buildings.

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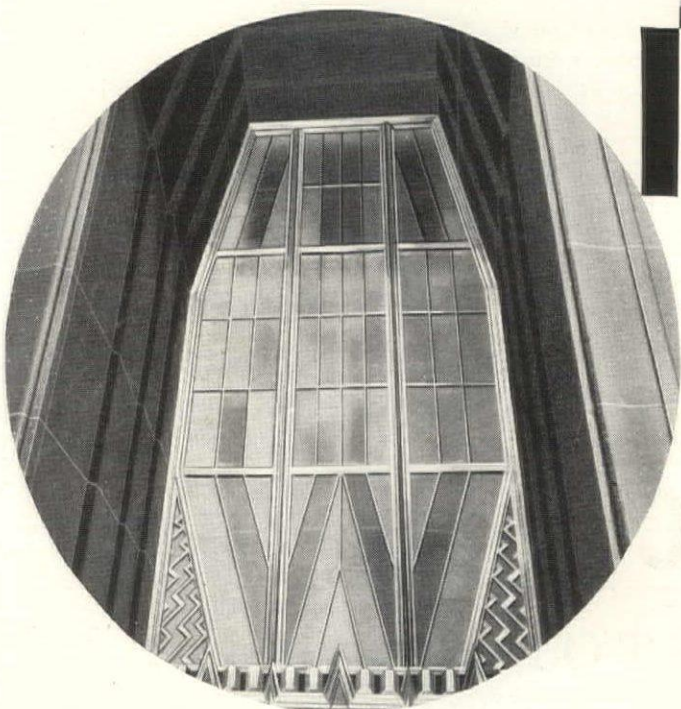
William Van Alen, Architect

fabrication of fine steel windows. Their skill is supplemented by the finest of tools and materials.

Lupton is equally well known for its standard line of windows. You will find the details on these in your current edition of *Sweet's*. We will gladly consult with you on special jobs as well. David Lupton's Sons Company, 2207 East Allegheny Avenue, Philadelphia, Pennsylvania.

# LUPTON

WHERE STEEL IS FUSED WITH SINCERITY







*Central Woodward Christian Church, Detroit. George D. Mason & Company, Architects. H. G. Christman-Burke Co., Builders. Awarded medal by Michigan Chapter, American Institute of Architects.*

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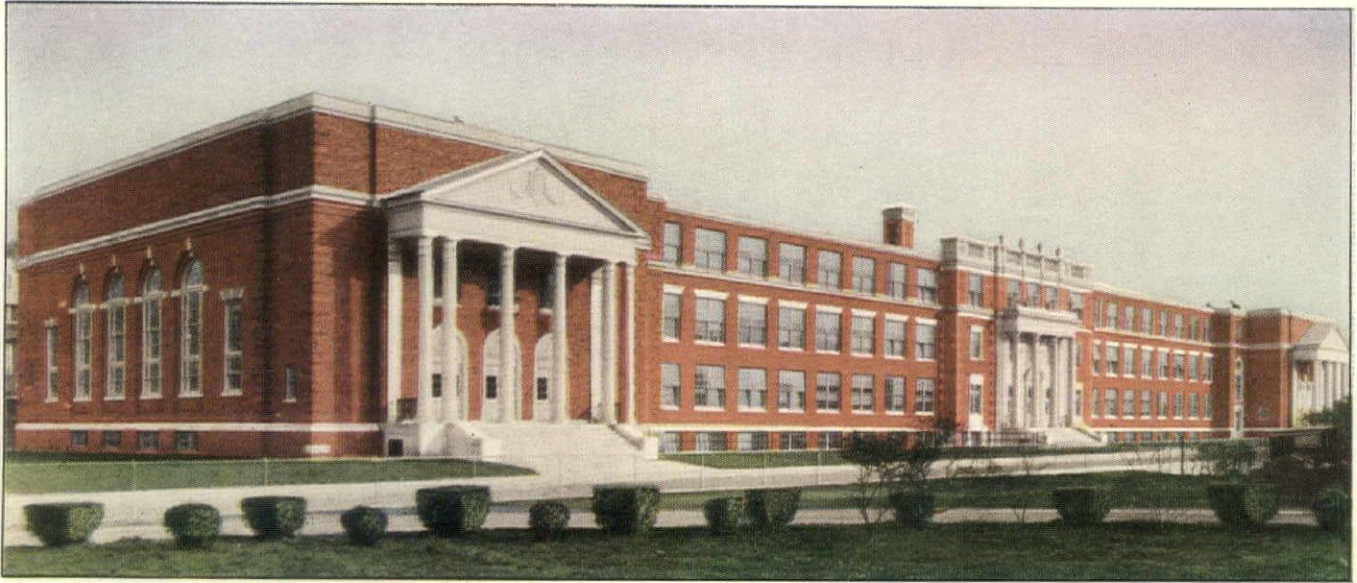
# ILCO

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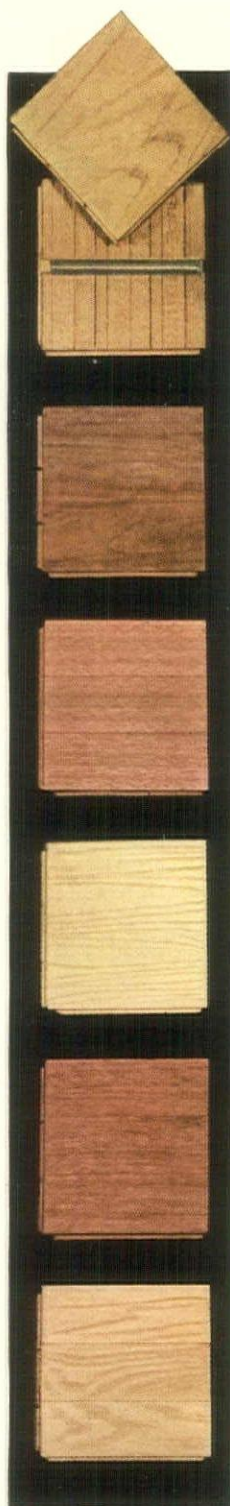
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OAK

*back, showing spline*

WALNUT

LIGHT PHILIPPINE MAHOGANY

MAPLE

DARK PHILIPPINE MAHOGANY

BEECH

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*Walnut blocks, with slightly beveled edge, laid over old wood floor in office of W. B. McMillan & Co. by Kaucher Engineering Co. of Chicago.*



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Rectangular blocks 6" x 12" and 6 3/4" x 13 1/2"; also in maple 6 1/2" x 13".						
Square blocks, 13-16" thickness in the following sizes:						
6 3/4 in.	6 3/4 in.	6 3/4" & 7 1/2"	<i>for walls and ceilings</i>	6 3/4 in.	6 3/4 in.	<i>also in 1 1-16" thickness in the following sizes:</i>
7 1/2 in.	7 1/2 in.	8 in.		6 3/4 in.	9 in.	
9 in.	9 in.	9 in.	9 in.	11 1/4 in.	11 1/4 in.	
10 3/4 in.	11 1/4 in.	10 in.	11 1/4 in.	11 1/4 in.	11 1/4 in.	
11 1/4 in.	12 in.	11 1/4 in.				6 3/4 in.
12 in.	12 in.	12 in.				9 in.
		13 in.				

\*For industrial floors, maple blocks are also fabricated 1 5-16" thick; 6 3/4" to 10" squares



*This office has oak rectangles in the floor, beech squares in the walls, and alternately laid maple and beech squares in the ceiling.*

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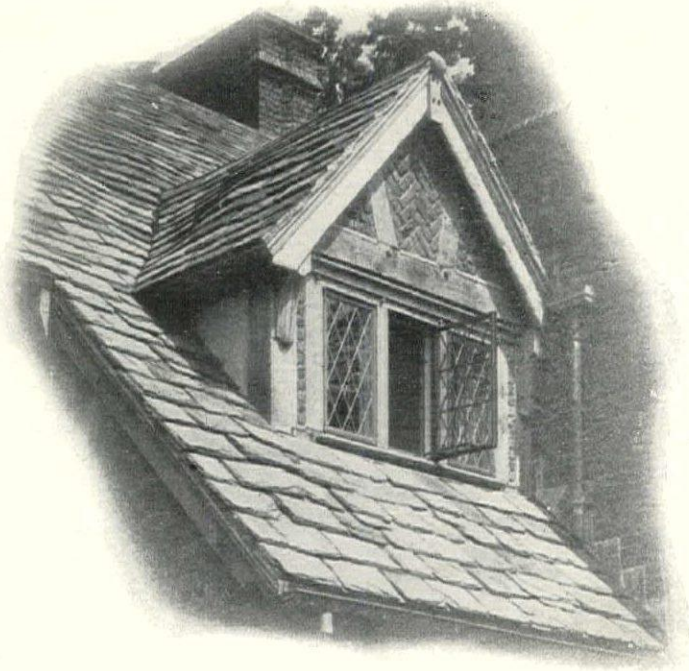
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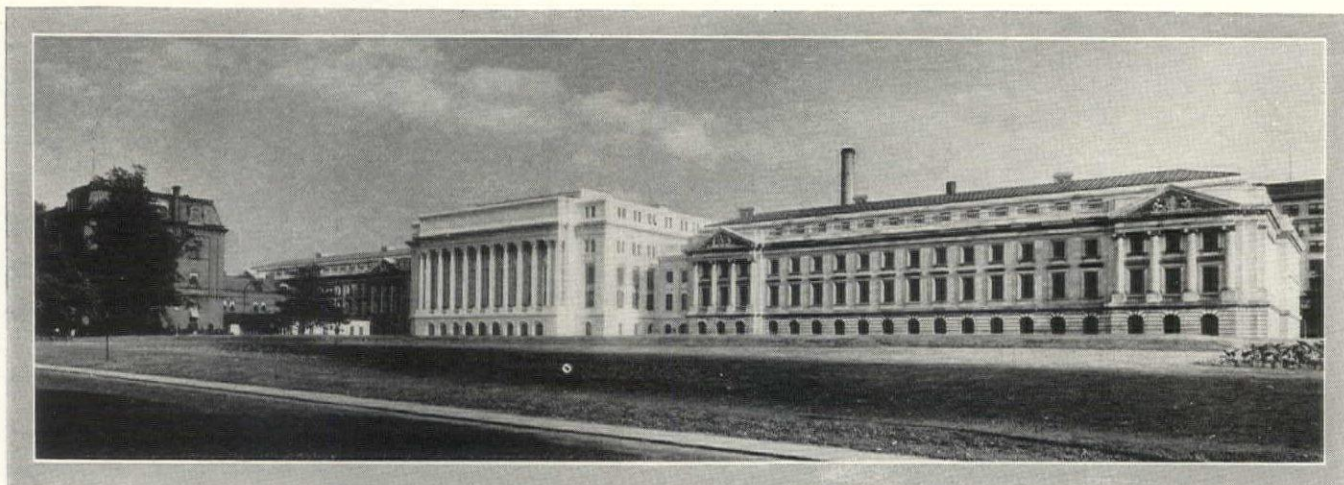
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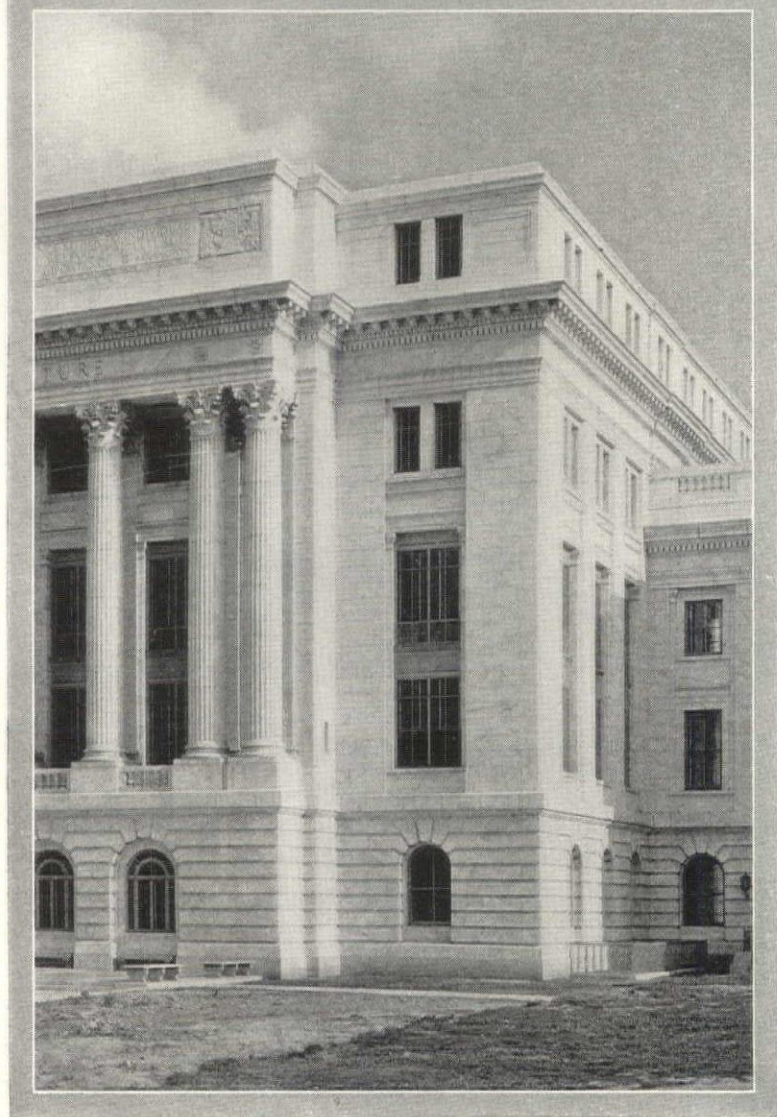


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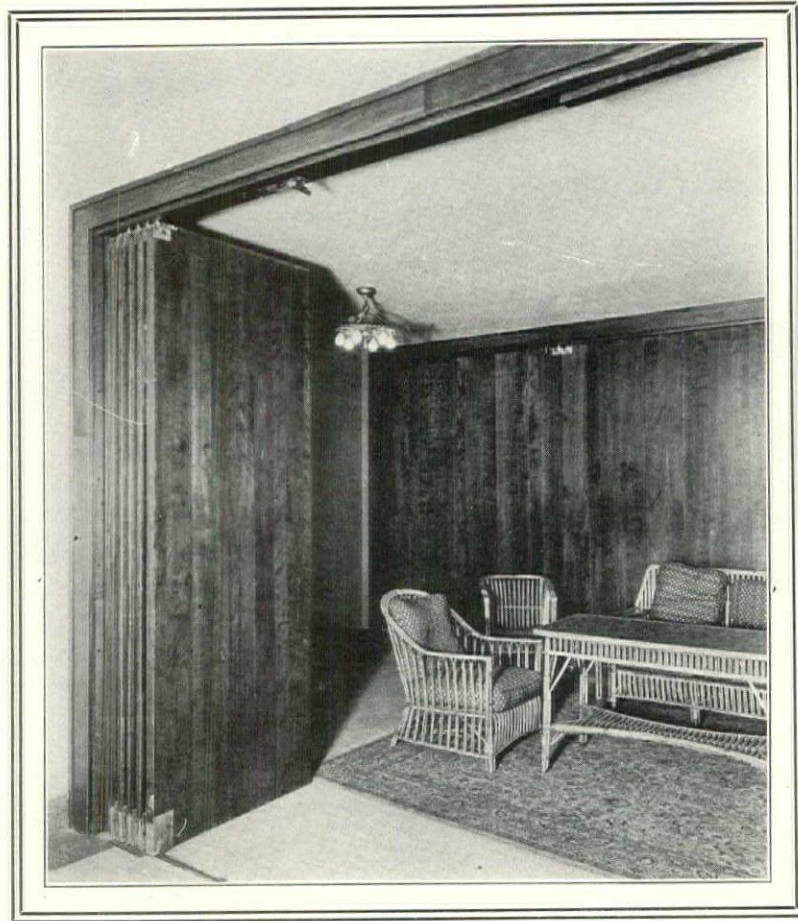
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## BOOK DEPARTMENT

### THE SPLENDOR OF FRENCH GOTHIC ARCHITECTURE

A REVIEW BY

CLIFFORD WAYNE SPENCER

THE combination of subject, author and artist brought together in creating this work has produced a volume of the greatest charm and interest. The subject, covering as it does the great cathedrals and churches for which France is so justly famed, is, of course, beyond compare, and the descriptions which Mrs. Arms has written of them are equaled only by the manner in which Mr. Arms has portrayed the buildings and their surroundings with his needle, pen, pencil and brush.

The reader is taken on a leisurely and well conducted tour through some of the most interesting regions of France as a personal guest of Mr. and Mrs. Arms and is allowed to share in the little incidents that make such a trip enjoyable. He is also given the benefit of their unusual understanding of the French people, their inherent characteristics, and their customs, acquired as a result of much time spent in traveling and living among them. It is this personal viewpoint that makes the descriptions vital and interesting, giving the reader, no matter how much he may have traveled himself, a new appreciation of the great masterpieces of French Gothic architecture as well as of the social and racial characteristics of which they are an expression. The etchings and sketches of cathedrals and churches with which the volume is illustrated by Mr. Arms, who is one of the leading etchers of the day, are wholly pleasing and show us many familiar buildings from new points of view. The fact that Mr. Arms was formerly an architect is quite evident, since the architectural quality in the drawings is unmistakable. Some of the pencil drawings might be said to be a little hard and mechanical from a strictly artistic viewpoint, and the reproductions of pencil drawings are, in some cases, so faint as to be almost indistinct. The way in which these drawings portray architectural detail, however, compensates for any lack of effectiveness in other ways. In the case of the etchings very little remains to be desired, and they show a true artist's feeling for pleasing composition and atmospheric quality. The one or two aquatints which are included are also pleasing. Perhaps the most striking thing about the illustrations is the success the artist has had in presenting the amazing amount of detail which forms so important a feature of French Gothic architecture. In the drawings every stone carving or tracery seems to be faithfully portrayed, and there are several close-up studies of interesting details of some of the more important buildings. Another feature of the drawings that makes them outstanding is the way in which Mr. Arms has shown them in connection with interesting bits of their surroundings. He seems to have

carefully sought out points from which to make his drawings so that some quaint winding street or interesting mass of mediæval dwellings forms the foreground above which soar cathedral or church towers.

The accompanying text descriptions are written in a delightfully informal and intimate manner that makes the reader feel that he has known and loved these great buildings a long time, even though he may never have seen them. This is no mere description of architectural perfections, but is rather a highly impressionistic group of sketches, seen against a background of past and present events, and under the various moods and lighting effects that were most impressive to the author. Whether it is a description of the great towers of Notre Dame, seen as an omen of hope when the city was terrified by the presence of an ever-rising flood of the Seine, or of the setting sun as seen from Mont St. Michel, there is a clear expression of the spiritual feeling with which the author is filled when in the presence of these old structures. As Mrs. Arms says in the foreword, "every country has a special message for each one of us, and there is no standardizing them, nor need of it. When I write of France it is from a personal viewpoint, based on our own experiences and on our own reactions to them. At one end of the scale is the pure exquisiteness of Gothic architecture carried to unbelievable beauty, and at the other end the little, simple contacts and incidents of everyday life. The extremes and all the intermediate points make up the full richness and flavor of the whole. Each new episode adds its spice or aroma, and each new revealing of individual or national characteristics adds the mellowness of deepened sympathy." It is the charming way in which Mrs. Arms has expressed her personal impressions of France and its great spiritual centers that make these sketches so effective.

To the reviewer it is not quite clear whether all the drawings and text descriptions in the book were made on the same trip through France. At any rate, it is evident that the understanding underlying them was acquired over a considerable period of time spent in travel and living among the French people. Perhaps the book is a composite of several trips made by Mr. and Mrs. Arms. It is, however, presented in the form of a single excursion, starting from Paris where Notre Dame is visited under various conditions and moods and which Mr. Arms has sketched from an unusual vantage point across the Seine. We are also conducted up the well worn spiral stairway to the upper gallery of the towers and given a close-up view of the famous grotesques which adorn the ramparts as well as a view

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# College Architecture in America

## Its Part in the Development of the Campus

By

CHARLES Z. KLAUDER and HERBERT C. WISE



Music Building, Smith College  
Delano & Aldrich, Architects

A NEW and ever higher standard is being established for the architecture of educational structures of all kinds. Some of the most beautiful buildings in all America are those venerable halls in academic groves in Charlottesville, Cambridge, Princeton and elsewhere built by early American architects, and now after long decades of indifferent designing and careless planning American architects are rising anew to the situation and are designing educational buildings of every type which closely rival even the best work of a century ago, while in planning and equipment they establish a standard which is wholly new.

¶ In this valuable and important work two widely known architects of educational buildings collaborate in reviewing the entire situation as it applies to college and collegiate architecture. They have carefully studied practically every important institution in the country, and in their text they discuss administration buildings; dormitories; recitation halls; chapels and auditoriums; gymnasiums; libraries; and structures intended for certain definite and specific purposes, such as the teaching of music, all this being well illustrated with views of existing buildings and in many instances with floor plans and other drawings. A valuable and extremely practical work to add to the equipment of any architect's office.

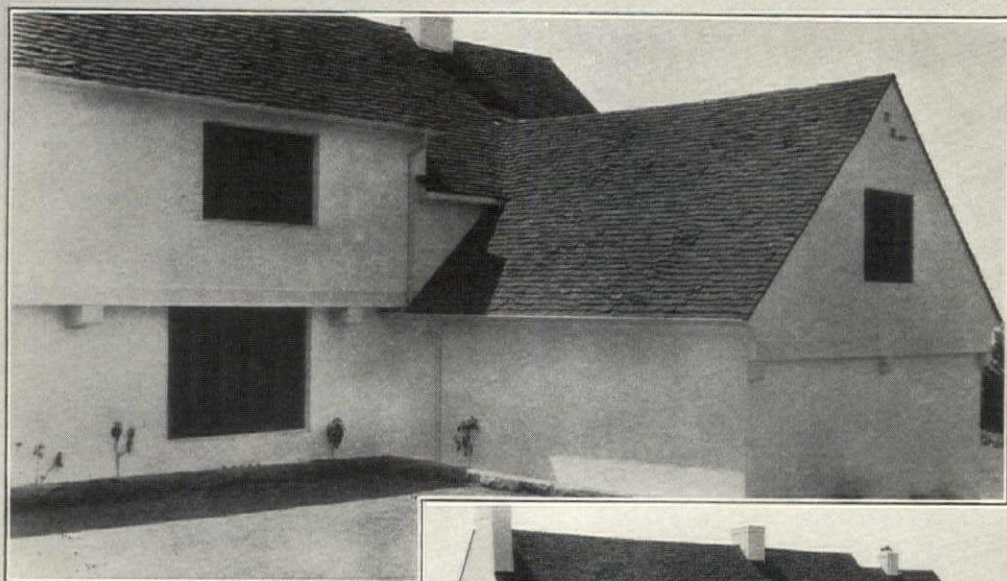
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looking out over Paris. Mr. Arms also presents several studies of the gargoyles as seen from the galleries and another interesting view of the towers as seen from St. Julien le Pauvre. St. Germain L'Auxerrois with its historic background furnishes the subject for another charming word picture by Mrs. Arms. At Abbeville the cathedral of St. Vulfran is shown in an etching, but the reader's attention is focused perhaps more on the surrounding town than on the cathedral, both by the drawing itself and by Mrs. Arms' description. Here both the artist and the author were evidently much more interested in the charming mediæval dwellings of the town than by the cathedral, beautiful though it is. Quite the contrary was found to be the case at Amiens where the strikingly beautiful cathedral is set down amid a rather ugly modern town. Mr. Arms, however, has chosen to make his sketch from the lower town which furnishes an excellent foreground for the soaring structure. For her part, Mrs. Arms, in addition to describing the beauty of the cathedral, has given us an amusing and highly colored narrative of a boat trip among the so-called "floating gardens" in a leaky boat. Beauvais was found to be noteworthy mainly for the size and grandeur of its cathedral, built on far too grand and yet fragile scale to be structurally sound. The account given by Mrs. Arms of the building and the collapse of the beautiful lantern of Jean Vast is an interesting commentary on the ecclesiastical ambition and religious fervor that made possible the construction of such tremendous monuments. The cathedral of Bayeux is seen against its rich historical background centering in the period of William the Conqueror. The cathedral itself is presented in one of Mr. Arms' pencil drawings, noteworthy for its exact portrayal of intricate architectural detail. Mrs. Arms also contributes a description of the celebration of the Feast of the Assumption which happened to be taking place at the time of their visit. Judging from the account it must have been a very colorful procession indeed.

At Coutances the etching shows a winding street lined by fine old houses with the towers of both Notre Dame and St. Pierre in the distance, the former being an admirable example of pure Norman Gothic. The bell tower of the church of St. Catherine forms the center of interest as well as the actual center of the old town of Honfleur. This tower is located, strangely enough, on the opposite side of the "place" from the main structure of the church, and its primitive construction and great antiquity provide a mellow note as compared with the other buildings shown in this volume, most of which are examples of the highest development in Gothic architecture. The base sprawls out pleasantly to form living quarters for the bell ringer, and the "place" is the scene of the throbbing activity of the town, for it is crowded with the stalls of the market where the women bargain for meat, vegetables, or fruit, while the men busy themselves or sit about the water front, from whence, in 1608, sailed Samuel Champlain to found the city of Quebec. In the nearby town of Pont L'Eveque these travelers discovered the little-known church of St. Michel, ruggedly built in the strong Norman manner, its original structural beauty being quite apparent in spite of the later addition of flamboyant decorations. From among a great number of tempting

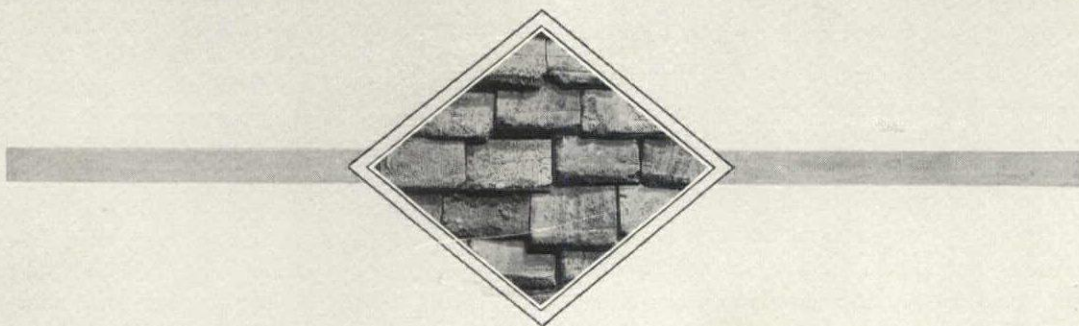




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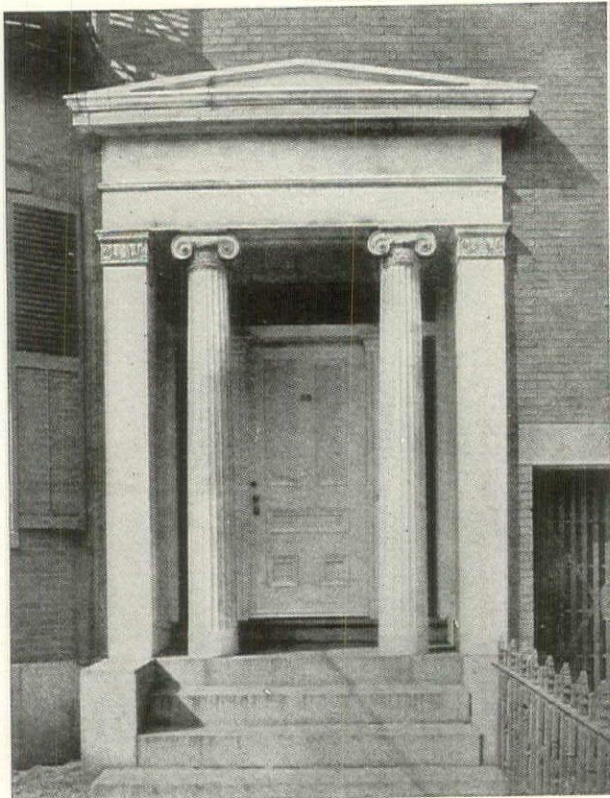
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236 Pages; 7½ x 10¾ Inches. Price \$15

**THE ARCHITECTURAL FORUM**  
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subjects for sketches and descriptions, with which this section of France abounds, the authors have chosen Caudebec en Caux because of its gay, appealing personality and the elaborate delicacy of its church tower. Mr. Arms has taken advantage of the opportunity to set down the enormous amount of elaborate detail afforded by the church spires, but the faintness of the reproduction makes the study of this detail a trifle difficult.

There is nothing indistinct, however, about Mrs. Arms' word painting of the busy town on the banks of the Seine which plays such an important part in the lives of its people. The beauty of the church itself, culminating in the jewel-like tower, is fittingly described, and some of the important historical events that have here transpired lend a colorful background. In the words of Mrs. Arms, "the kings and emperors of France are gone, and Caudebec is a pleasant, bustling town where tourists and artists abound and where everyone is very busy about his own affairs. But every stone is storied, each street has a history, and the river is pure romance."

Rouen with its exquisitely beautiful churches furnishes both the artist and the writer with an abundance of material of just the sort in which they seem to delight. And so the journey is continued from town to town with plenty of time to search out the best and with plenty of understanding to know what is the best. The mystical isle of Mont St. Michel is visited and carefully examined, and always there are amusing and enlightening incidents to make the trip more enjoyable.

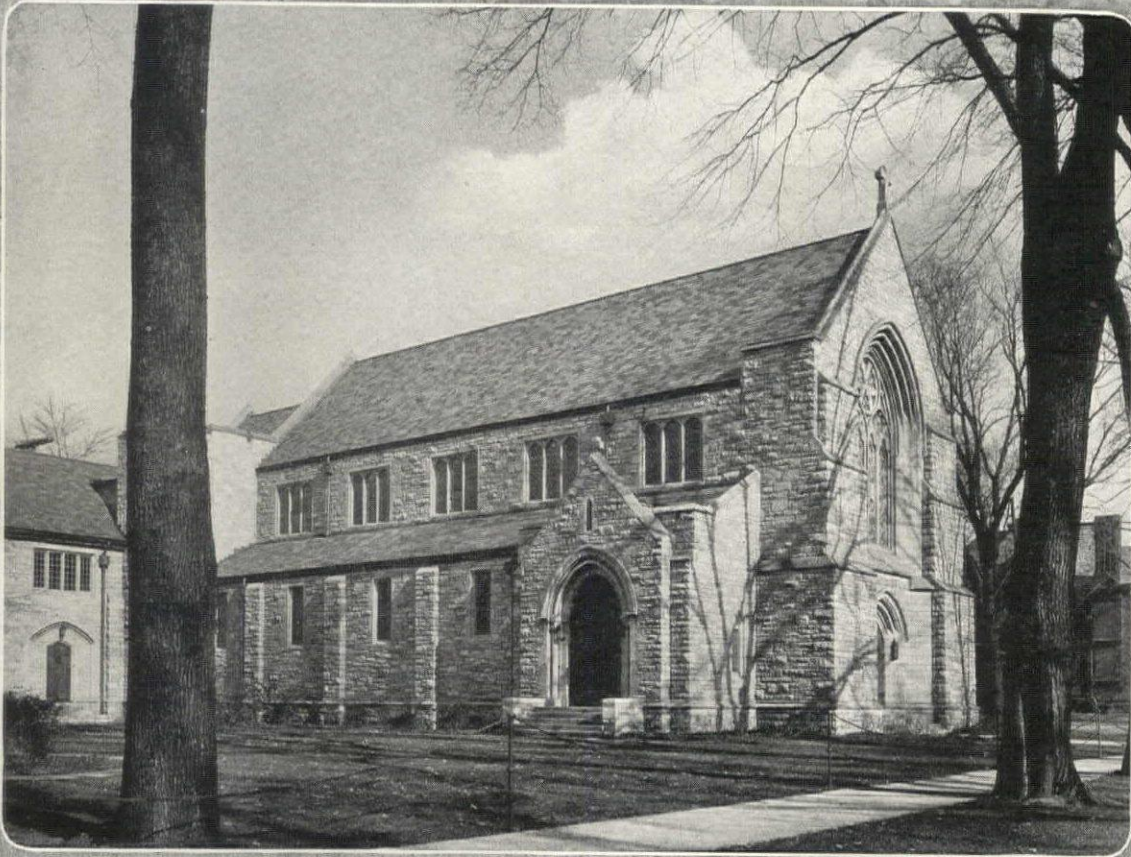
**CHURCHES OF FRANCE.** Text by Dorothy Noyes Arms with 51 reproductions of etchings and drawings by John Taylor Arms. 9 x 11½ ins. Price \$20. The Macmillan Company, 60 Fifth Avenue, New York.

**THE STADIUM.** By Myron W. Serby, Consulting Engineer. 64 pages, 6 x 9, cloth. Illustrated. Price, \$1.50. American Institute of Steel Construction, Inc., 200 Madison Avenue, New York.

**T**HE stadium has become an important element of collegiate, high school and municipal architecture, as well as of amateur and professional athletics. Since the first important stadia were built in this country, very valuable data and experiences have been collected which serve as a dependable guide in the promotion, designing, construction and operation of such structures. It is evident that many collateral factors are as important in the success of a stadium as its design and construction.

This work of Mr. Serby's treats of every factor from the inception of the stadium project to its completion, operation and maintenance. The design phase is adequately covered by the field dimensions necessary for the various sports and by illustrations from photographs, by diagrams and design tables. The accessories required for the athletes, officials and the public are described,—briefly, it is true, but with such a degree of completeness that it covers all of the fundamental principles involved. There is no lost motion in this volume to waste the reader's time or distract his attention. It is indexed and contains a very complete bibliography, 1914-1929. "The Stadium" is not only a readable book but a *work* book as well. It should find a ready acceptance among architects and engineers and also among athletic coaches and the authorities of any school, municipality or college that may now possess or contemplate the construction and the maintenance of a stadium.





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Coolidge & Hodgdon  
Architects

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**T**HROUGH numberless sources we are made conscious of the increasing realization of the importance of the relationship between the proper display and the sale of merchandise. Attracting the attention, holding that attention and consummating a sale form the process of merchandising which is initiated by its display. The succeeding steps must be taken with the maximum comfort and convenience to the buyer. The initial display is made largely in the show window, and its importance is recognized by all successful merchants.

These displays include the important elements of structure which afford protection to and the visibility of the merchandise as a function of architecture, and suitable settings for and arrangement of merchandise as functions of stagecraft. The correct coordination of both are essential to success. The field of window display invites the serious attention of architects who design commercial buildings, and to design them successfully they must have a comprehensive knowledge of their own function as well as a keen appreciation of stagecraft.

In this book Mr. Kiesler has advanced his ideas and explained their practical application to modern window displays. While some of them may at first appear to be unreasonably intricate and expensive, they are not so in fact because the elements of cost have been carefully considered by the author, whose observations and experience entitle him to speak with a degree of authority. Whether or not the architect and the merchant adopt the specific methods described and illustrated, the study of them cannot help but stimulate them to attain better results in devising facilities and methods for the display

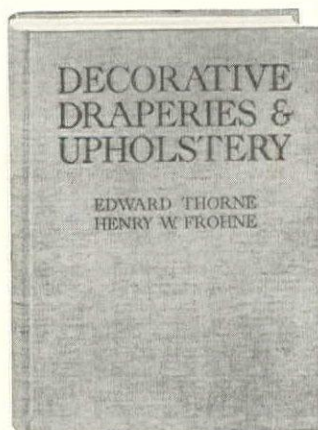
of all the various kinds of merchandise to purchasers.

The author has adopted the extreme "moderne" methods of book makeup which will distract many readers. He evidently does not appreciate the real difference between holding the concentrated attention of the serious reader and merely attracting a perhaps superficial interest. It is a question as to how far stagecraft can be applied successfully to book making without obscuring its ultimate objective and without defeating its principal aim.

Instead of jumping into the main subject at once, the author has introduced a long discussion of contemporary "art" with illustrations among others of a shapeless woman by Matisse and an alleged representation of "The Guitarist" by Picasso. We must concede, however, the right of the artist, along with that of parents, to identify their offspring with names of their own choosing. By introducing his architectural "manifesto" of April, 1925, entitled "Horizontalism Is the Forerunner of the Coming Tensionism," the author further complicates his major subject with his anomalous "horizontal skyscraper" and adds an element of humor comparable with that Bavarian beer putsch manifesto of happy memory. Architecture is a manifestation of social and economic conditions and not influenced by "manifestoes."

The book is worth while to those interested in planning spaces for and in the display of merchandise.

**CONTEMPORARY ART APPLIED TO THE STORE AND ITS DISPLAY.** By Frederick Kiesler. 158 pages, 8 x 11, cloth, illustrated. \$7.50. Brentano's, 1 West 47th Street, New York.



## Decorative Draperies and Upholstery

By Edward Thorne and Henry W. Frohne

**T**HIS book is a veritable mine of decorative ideas with its illustrations in full color. It covers every item in the decorating of the home or apartment, and includes ideas for the office, hotel, or country club. The proper relationship between furniture draperies, floor coverings, wall treatments, etc., are shown in the full-page plates in actual color for every room in the house. These plates illustrate the best work of leading American designers and decorators. This book will prove of exceptional value to every one interested in good decoration.

Some idea of the wide scope of this volume may be obtained from the following list of subjects treated, in color, on the 74 full-page plates.

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296 Pages, 9 1/4 x 12 1/4 Inches. 74 Full-Page Interiors in Color. Cloth. \$15.00 Postpaid.

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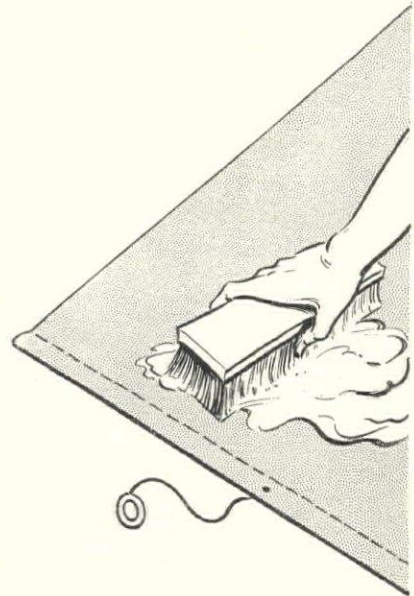
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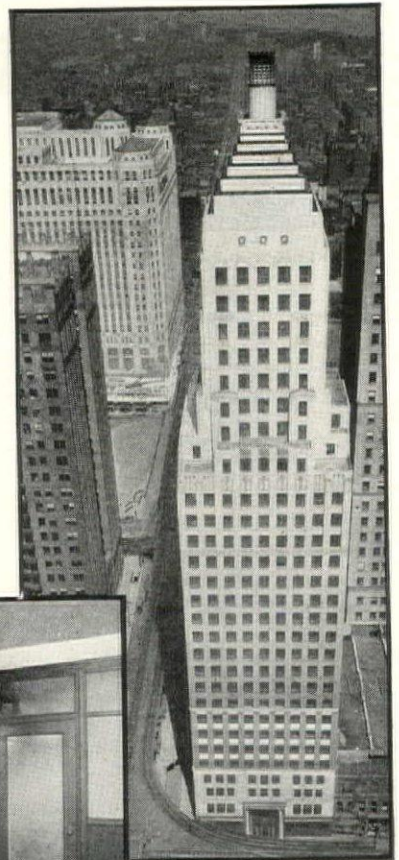
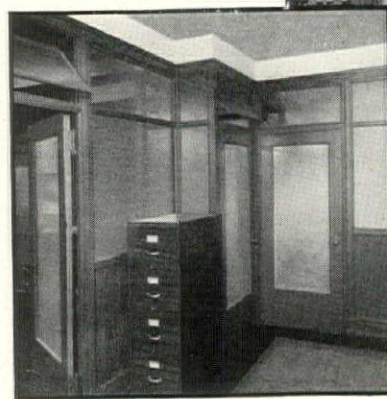
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## THE EDITORS' FORUM

EDWIN HACKER BROWN  
1875—1930



EDWIN HACKER BROWN, nationally known architect, died at his home, Point Lookout, Lake Minnetonka, Minn., April 22. Born in Worcester, Mass., July 29, 1875, he was graduated from Harvard University in 1896 with the degree of Bachelor of Arts, and later from Worcester Polytechnic Institute with a degree of S. B. In 1910 he entered the firm of Hewitt & Brown. For many years he was prominent in his profession, not only in local but also in national affairs. Some of the important examples of his work in Minneapolis are the Hennepin Avenue M. E. Church, the McKnight Building, the Metropolitan Bank Building, Northwestern National Life Insurance Company Building, Dunwoody Industrial Institute, the new Y. W. C. A. and many private residences. In the war he served as field decorator for the bureau and camp service of the American Red Cross at Camp Cody, Deming, N. M., and later in a like capacity at Washington. He was chairman of the Minneapolis Chapter of the American Red Cross. To him more than to anyone else was due the organization of the Architects' Small House Service Bureau, which has become nationally known. He was president of the national organization of the Bureau at the

time of his death and vice-president of the Minnesota State Federation of Architectural and Engineering Societies. He was a fellow of the American Institute of Architects, and served as its national secretary. He was still serving on the Hoover Commission of the Department of Commerce on basic building codes at the time of his death. Other organizations with which Mr. Brown was affiliated are the American Society of Mechanical Engineers, American Society Testing Materials, Association of Harvard Engineers, Engineers' Club of Minneapolis and the Phi Gamma Delta fraternity. He was a member of the Minneapolis Club, Woodhill Country Club, Lafayette Club, Harvard Club, Skylight Club, Six O'Clock Club and Professional Men's Club.

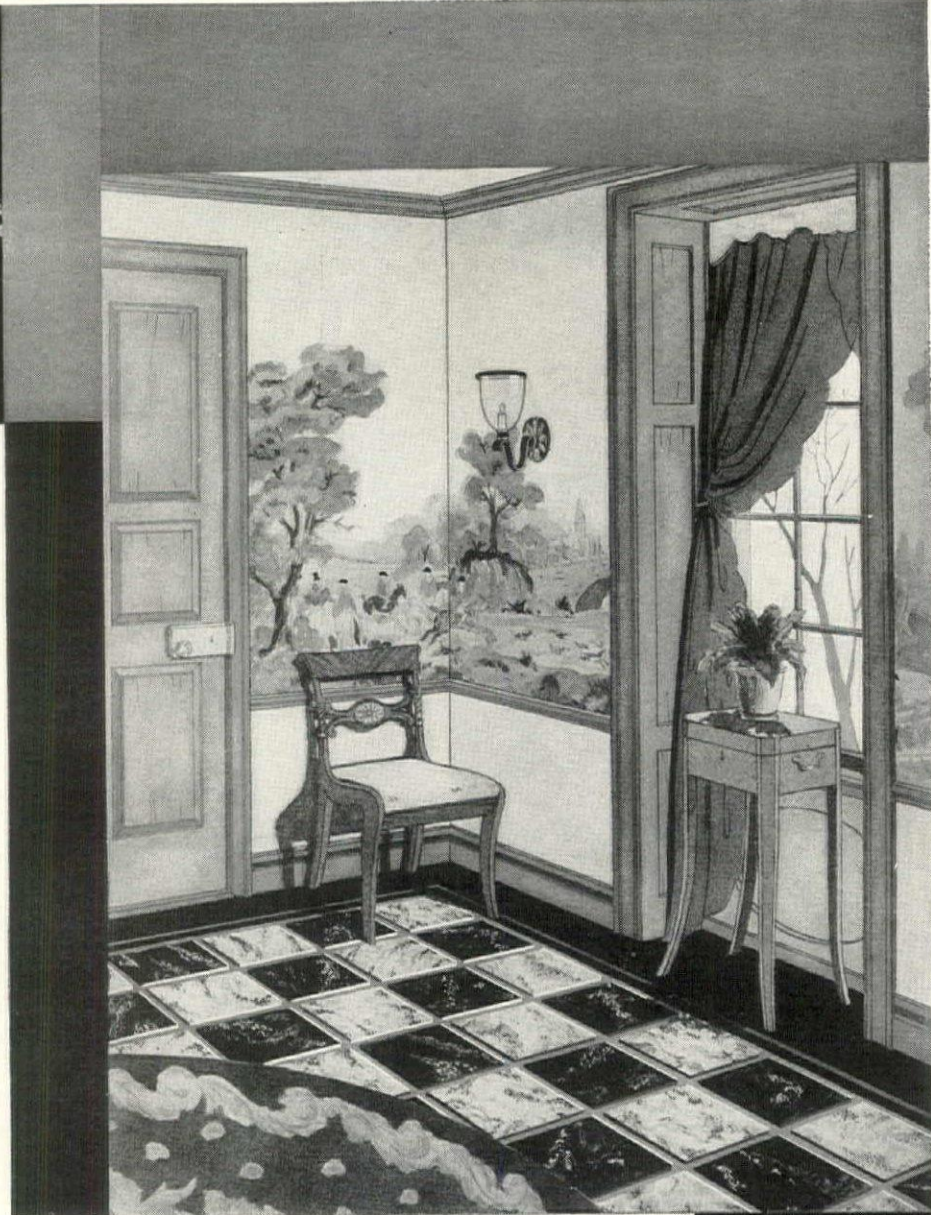
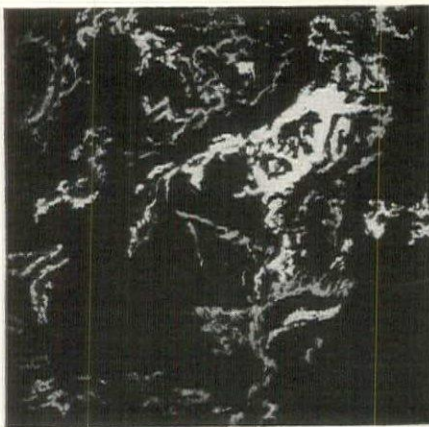
CARL E. HOWELL  
1879—1930

WORD was received on Tuesday, June 17, of the death at Monrovia, Cal., of Carl E. Howell, member of the well known firm of Cleveland architects, Howell & Thomas. Carl E. Howell, born in Columbus in 1879, the son of Robert and Elizabeth Howell, was educated at Ohio State University and at the Architectural School of the University of Pennsylvania. While at Pennsylvania he won several scholarships, membership in Sigma Xi, the honorary scientific fraternity, and also the John Stewardson Foreign Traveling Scholarship in Architecture. After his return from Europe in 1908 he began the practice of architecture with J. W. Thomas in Columbus. Outstanding examples of the work of Howell & Thomas include the Library and Auditorium Buildings for Ohio University at Athens, O.; East High School of Columbus, O.; high schools in Lakewood and Shaker Heights, O.; churches at Columbus, Canton and Oxford, O.; Y. W. C. A. buildings at Cleveland and Zanesville, and important newspaper buildings in Pittsburgh, Rochester, Brooklyn, New York, Akron, Cleveland, Houston, and Beaumont, Texas. Mr. Howell was a life member of the Museum of Art, a member of the Chamber of Commerce, the University and the Mid-day Clubs of Cleveland, the University of Pennsylvania Club of New York, and the Athletic, Rocky Fork and Columbus Clubs of Columbus, O. He was also a member of the American Institute of Architects and the American Academy in Rome.

### MR. CORBETT BECOMES A DOCTOR OF LAWS

IT gives us pleasure to announce that our friend and contributing editor, Harvey Wiley Corbett of New York, internationally known architect, received on May 14 the degree of Doctor of Laws from the University of California in recognition of his services to the fine arts in this country and abroad. This honor to Mr. Corbett came on the date of the 35th reunion of his class, after a trip from New York to California by airplane. Mr. Corbett was born in San Francisco on January 8, 1873. Following his graduation from the University of California in 1895, he attended the Ecole des Beaux Arts, from which he received his degree in 1900.





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# THE ARCHITECTURAL FORUM

VOL. LIII, No. 2

## CONTENTS

AUGUST, 1930

### PART ONE—ARCHITECTURAL DESIGN

Cover Design: House at Garden Village, Essex . . . . .	<i>From a Water Color by Waldo Midgley</i>	
The Editors' Forum . . . . .		Page 35
Mosaic in Building of Metropolitan Life Insurance Company, Ottawa . . . . .	<i>Frontispiece</i>	
<b>ARTICLES</b>		
Mosaics in Metropolitan Life Insurance Company's Building, Ottawa . . . . .	<i>Barry Faulkner</i>	143
West Side Y. M. C. A., New York . . . . .		147
The Purpose of the New Type of "Y" . . . . .	<i>R. L. Rayburn</i>	151
The Architect and the Business Man . . . . .	<i>Royal Cortissoz</i>	185
Beauty in Architecture . . . . .	<i>Raymond M. Hood</i>	186
The Dammerstock Housing Development . . . . .	<i>Ise Gropius</i>	187
How Much Should an Architect Know? . . . . .	<i>Kenneth M. Murchison</i>	225
The Stokowski Apartment . . . . .	<i>Adolph Glassgold</i>	227
House of William Stix Wasserman, Esq., Whitemarsh, Pa. . . . .	<i>Adolph Glassgold</i>	230
<b>PLATE ILLUSTRATIONS</b>		
West Side Y. M. C. A. Building, New York . . . . .	<i>Dwight James Baum</i>	153
First National Bank & Trust Company, Mamaroneck, N. Y. . . . .	<i>Office of John Russell Pope</i>	193
Tanner Library, Jacksonville, Ill. . . . .	<i>Denison B. Hull and Stanley W. Hahn</i>	199
House of Mrs. M. W. Weld, Stanwich, Conn. . . . .	<i>Richard H. Dana, Jr.</i>	211

### PART TWO—ARCHITECTURAL ENGINEERING AND BUSINESS

"Skyworkers" . . . . .	<i>From a Drawing by Paul Bissell, Jr.</i>	<i>Frontispiece</i>
<b>ARTICLES</b>		
Structural Features of the Y. M. C. A. . . . .	<i>A. T. North</i>	233
Heating and Ventilating the Y. M. C. A. . . . .	<i>Albert L. Baum</i>	235
The Y. M. C. A. Swimming Pool Equipment . . . . .	<i>A. E. Hansen</i>	237
The Empire State Building . . . . .	<i>J. L. Edwards</i>	241
III. The Structural Frame		
Travertine and Its Imitation . . . . .	<i>Clifford W. Spencer</i>	247
A New Procedure in Public Work . . . . .	<i>Charles E. Kraemer</i>	253
Aluminum in Architecture . . . . .	<i>Douglas B. Hobbs</i>	255
Policy and Opinion . . . . .		260
To Modernize or To Build? . . . . .	<i>G. Hirschfeld</i>	261
The Supervision of Construction Operations . . . . .	<i>Wilfred W. Beach</i>	267

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Royal Cortissoz	Aymar Embury II	Rexford Newcomb	C. Stanley Taylor

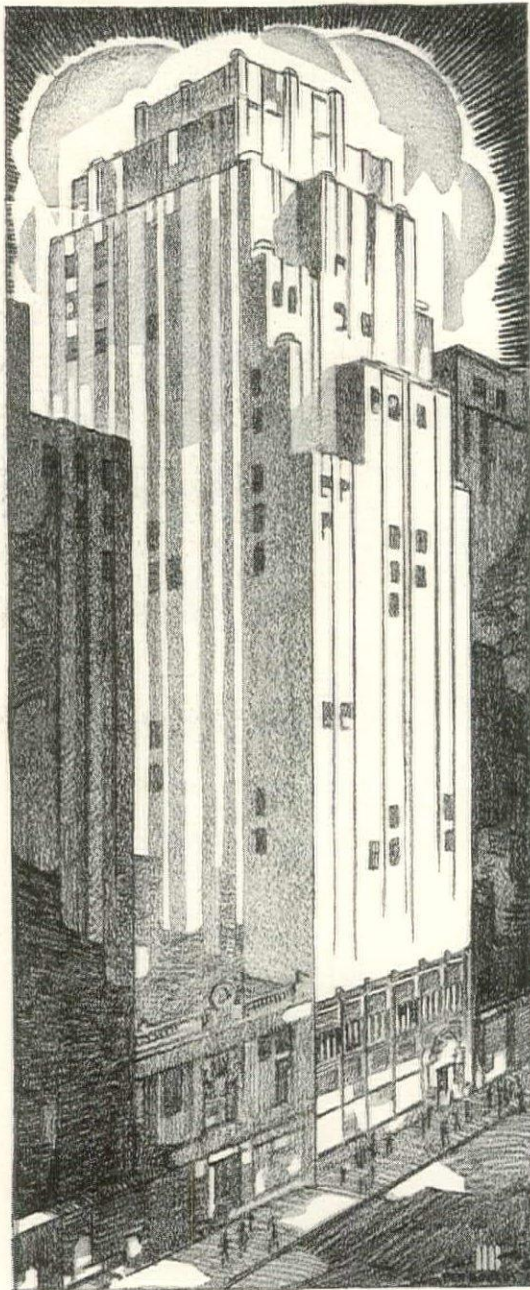
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## ARCHITECTURAL CRITICISM

ARCHITECTURE alone, of all the arts in this country, seems until now to have been without authoritative criticism of current works. The drama is freely criticized in the public press; books are analyzed, praised or condemned by intelligent reviewers; sculpture and painting cause the critics to dip pens in vitriol or violet to influence public opinion, and yet Architecture, the master art, receives only descriptive notice lacking critical quality.

THE ARCHITECTURAL FORUM, believing that just and intelligent criticism of architectural works will be of inestimable value to the public and profession alike, announces that its policy will be to publish a criticism of each building featured in its pages.

In inaugurating this new phase of architectural publishing, the Editors recognize that all critics seldom agree. THE ARCHITECTURAL FORUM, in living up to the implications of its name, will also publish opinions and comment other than its own.

THE EDITORS.

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Printed in Germany.

DETAIL OF MOSAIC DECORATION  
IN THE METROPOLITAN LIFE INSU-  
RANCE BUILDING, OTTAWA, CANADA,  
BY BARRY FAULKNER, MURAL PAINTER,  
D. EVERETT WAID, ARCHITECT.

The Architectural Forum.



# THE ARCHITECTURAL FORUM

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## MOSAICS IN METROPOLITAN LIFE INSURANCE COMPANY'S BUILDING, OTTAWA

BY

BARRY FAULKNER

THE subject matter used in the mosaic decorations on the ceiling in the lobby of the Metropolitan Life Insurance Company's building is a record of the ideals and accomplishments of the Company. It is, in effect, a large picture book spread on the ceiling, and aspires to be picture writing. The scheme dividing the decoration into small complete groups, running in ordered lines down the ceiling and through the spandrels, was chosen because the hall is comparatively low (17 feet to the top of the vault, on a base of 22 x 40 feet) and because it was desirable that there should be a complete and easily understood group of figures to be looked at from any point in the hall. The figures average 4½ feet in height, and their modest scale helps to make the vault seem farther from the eye. The color scheme is a background of rich gold with the figures in warm and cool neutral colors, with accents of bright green and dull red.

The process of producing the cartoons is easily described. A complete drawing of the design was made at ¾-inch scale. A tracing of this was placed in a plaster model of the ceiling, and a carefully studied color scheme was painted upon the tracing. This was always kept for reference. The original black and white drawing was then solar-printed up to the actual size. This drawing had been studied with considerable care, so that the final cartoons could be made by drawing over and correcting these solar-printed drawings. The important technical feature of the enlargement was to make the cartoons so accurately that when put together they would fit perfectly. One quarter of the area of the ceiling had been platted off upon the studio wall. Then the corrected solar-printed drawings were traced and painted upon large sections of detail paper in columns corresponding to those of the colored model. The relation of the different groups of figures to one

another on the detached pieces of paper was always maintained by the diagram of the ceiling area on the wall. Care was taken to use a repetition of the same colors and values throughout. Then the cartoons were sent to the mosaic factory. The process followed there was this: the ceiling area was platted off into squares varying from 1-inch to 1½-inches square in area. These were all numbered. The cartoons were then carefully traced. The area and boundaries of every form and color change were distinctly noted. These tracings were transferred in reverse onto thick pieces of paper which were then cut into shapes to correspond with the divisions on the platted out ceiling, and correspondingly numbered. The mosaics that were to make up these varying colors and values were then assembled on large surfaces. For instance, the whites were made up in greatly varying warm and cold gray stones, but so cunningly were they used that the effect is a beautiful, vibrating white. The proportion of colors that produced this was carefully kept in the series of the whites. The same method was used with the other colors. When the tonality had been decided upon and the colors assembled in quantity, then the designs were executed, in reverse, on the tracings upon the pieces of paper. The ends of the glass mosaics were gummed so that they stuck securely to the pieces of paper. When they were finished, the observer saw the back of the mosaic, the part which would later be forced into the soft cement of the ceiling. The face of the mosaic,—the surface that would later appear as the surface of the ceiling,—was firmly glued to the paper. That is the reason for reversing the design. An expert mosaic maker can now go over the mosaic in this state and make such corrections and reinforcements as seem good to him; but a beginner sees a strange interpretation of his design, for it is reversed and between





*Paul J. Weber*  
Metropolitan Life Insurance  
Company Building, Ottawa.  
D. Everett Waid, Architect



Detail Depicting the Rescue  
of Sufferers From a Flood.  
Mosaics by Barry Faulkner

each two tesserae is a dark space later to be filled by gray plaster; also the gold resembles a sickly green, for the gold tesserae are gilded on one surface only, and at this time one is looking at its back. It is a bit confusing if this is one's first mosaic.

The mosaic is now ready to be put into place. The ceiling of the hall is to be covered by approximately  $\frac{3}{4}$ -inch of cement, a little less than the length of a tessera. The surface of the ceiling is divided off into numbered squares, to which the numbered pieces of paper correspond. A part of this surface is covered with a coating of lime. If sections from, say one to ten, have been covered, then the papers one to ten are taken and each one forced into the cement in its proper place. After the cement has set a little, the paper is washed off from the mosaic, and there is the design right side up. It is then that one sees the design with the gray lines of cement instead of dark shadows showing between the tesserae. As they dry they become very white, and the mosaic looks as though it were covered by a chalky white mist. The worker then stains these interstices with dry color and water, and by means of this process he has comparative control of the final appearance of the mosaic. If portions of the mosaic fail to be dark or rich enough, he applies darker coloring matter to the cement. On the other hand, if the mosaic looks right without tinting, he obviously leaves it alone.

The making of these cartoons took about eight





*Paul J. Weber*  
 Metropolitan Life Insurance  
 Company Building, Ottawa.  
 D. Everett Waid, Architect

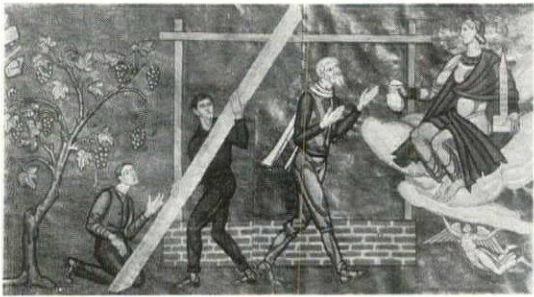
months. The execution of the mosaic and its installation required six months. The venture made by the Metropolitan Life Insurance Company in decorating this lobby with mosaics is interesting, for this experiment meant the solution of the problem of what is the richest and most beautiful material for the decoration of a hall lined with marble or built of stone. It is also the most practical for a business structure, and preëminently so in a city with a smoke- and dust-laden atmosphere, such as New York. The mosaics do not change or deteriorate, and to clean them one merely turns on the hose!

The ceiling depicts the unusual and highly successful achievements of the Metropolitan Life Insurance Company in its welfare work. In the spandrels are shown phases of the welfare work among the employes,—the athletic associations, the musical societies, work on old age pensions, and the solidarity of the employes and their entire dependence upon the Company, which are important factors in its success. The central lines of figures show the Company in relation to its policy holders, and symbolize its great campaign against disease by spreading information for its prevention. The furnishing of visiting nurses to policy holders has been a great success, and at times of epidemic it has been a great boon to the community at large. The Metropolitan Life Insurance Company has a splendid record for rendering assistance at times of floods or conflagrations. These also are suggested in the mosaics.



Detail Depicting the Feeding  
 and Clothing of the Needy.  
 Mosaics by Barry Faulkner





Lending Money  
For Rebuilding



Rescuing Flood  
Sufferers



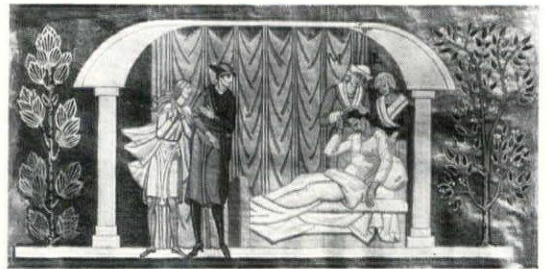
Medical Instruction  
Against Disease



Feeding and Clothing  
the Needy



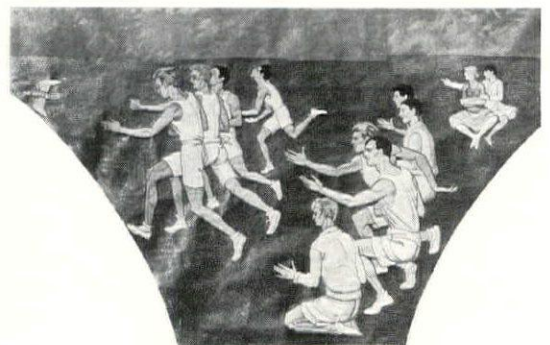
Nurse Tending  
Obstetrical Case



Nurse Tending  
Accident Case



The Musical Society



The Athletic Society

Metropolitan Life Insurance  
Company Building, Ottawa.  
D. Everett Waid, Architect.  
Mosaics by Barry Faulkner



# WEST SIDE Y. M. C. A., NEW YORK

DWIGHT JAMES BAUM, ARCHITECT

THE style decided upon for the design of this building was that of the fifteenth century as found in the Italian provinces of Lombardy and Tuscany. After the early heaviness of the Romanesque, a Gothic feeling crept in which permitted greater delicacy of detail and the development of color in terra cotta. Its refinement of character and handling makes this one of the most adaptable types of architecture. After the style was decided upon, the architect began studying materials to get the effect desired, and found in South Carolina a brick of pastel shades, having a texture quite different from anything that hitherto had been used in New York. Furthermore, it carried out in its character the effect of some of the old brickwork of northern Italy. He combined this brick with polychrome terra cotta, characteristic of this period.

The two main entrances on 63rd Street embody details from old palace and cathedral doorways. The handling of the stone of the first two stories, combined with the harmonious colors of the terra cotta decorations surmounted by the walls of warm brown brickwork of rough texture, produces a very pleasing effect. On the 63rd Street facade a new idea was carried out by bringing the elevators forward to the setback line. This gives a tower-like appearance to the front of the building, producing an effect of much greater height than would otherwise be possible with the 16 or more stories of the structure. In plan the setbacks required by the zoning law were taken advantage of to provide interesting bedrooms with double exposures on several different floors. The top of the tower itself is used for the storage of elevator machinery, electric motors, ventilator blowers, etc., as well as for space for the large storage water tanks which supply the building with a reserve for fire purposes. In the design of the 64th Street facade the walls of the gymnasium and hand ball courts were made a decorative feature. The large gymnasium is lighted by three enormous windows, which were designed to give this facade the appearance of an old Italian palace. The long corbeled balcony of brick below the gymnasium windows is a distinctive feature of this elevation. The main door on this street, which serves as entrance and exit for the theater, is a carefully studied bit of Romanesque detail.

This structure, one of the most complete institutional buildings of its kind ever erected, has so many features of plan and design that it is possible to mention only part of them here and in Part Two.

LONG since out of date and over-crowded, the old Y.M.C.A. building on West 57th Street, New York, was sold two years ago to Otto H. Kahn, supposedly to be replaced by a new Metropolitan Opera House. But the new Opera House is still a dream, while the new West Side Y.M.C.A. building is a reality.

**SITE AND AREA.** To provide adequate space for many and constantly growing activities and requirements, a plot of ground was purchased just off Central Park West, under which runs the new Eighth Avenue subway, with the Broadway subway a half block to the west. The site extends through the block from 63rd Street to 64th Street, 200 feet on each. Of this area the present building occupies 125 feet on each street. The remaining 75 feet are still occupied by old fashioned high stoop houses, which when required by the future growth of the "Y," will be replaced by an addition to the present building, 75 feet by 200 feet.

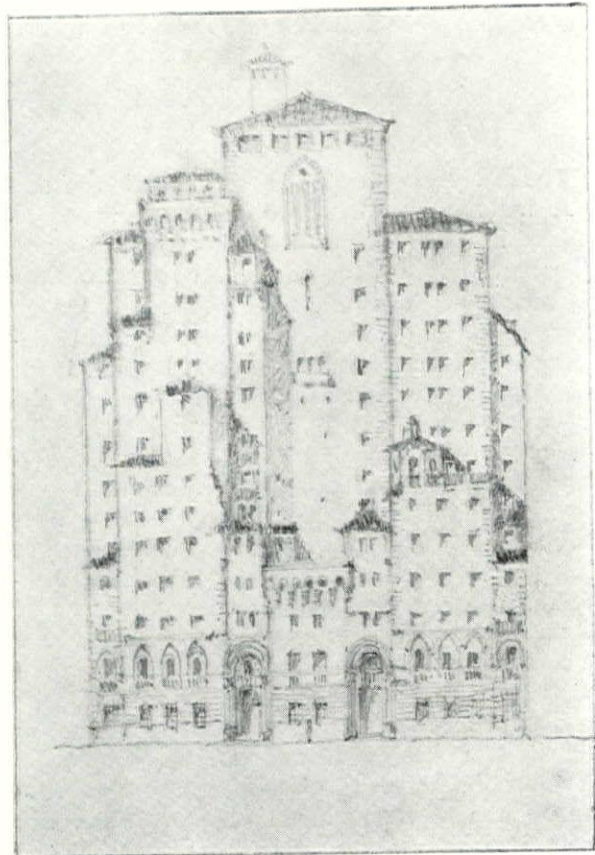
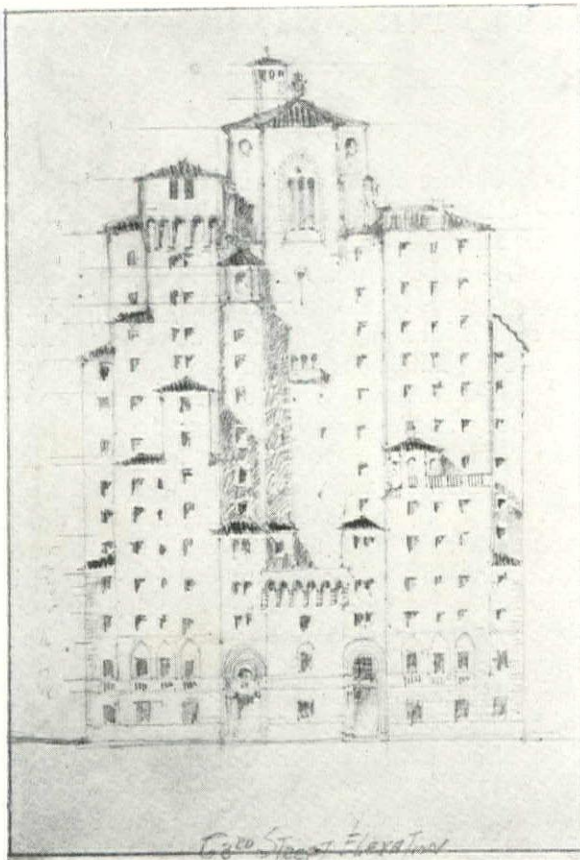
**COST.** The building contains approximately 3,036,000 cubic feet and cost per foot 68 cents. The total cost of the building was \$2,009,000, which with the furnishings, equipment and land made a total of \$3,500,000.

**REQUIREMENTS.** The architectural department of the National Headquarters of the Y.M.C.A. spent years in working out the requirements of this new and largest unit in the chain of benevolent buildings erected during the past 40 years from coast to coast for the youth of the land. With the details of the problem well in hand the department wisely sought the aid of an architect to put its ideas into concrete form with a suitable and architectural expression. To Dwight James Baum, who was chosen as architect, fell the task of planning a building which would conveniently and attractively house the many activities and requirements of a modern "Y." This was no small undertaking. Under one roof these six practically distinct organizations had to be so taken care of that each was a complete unit in itself:

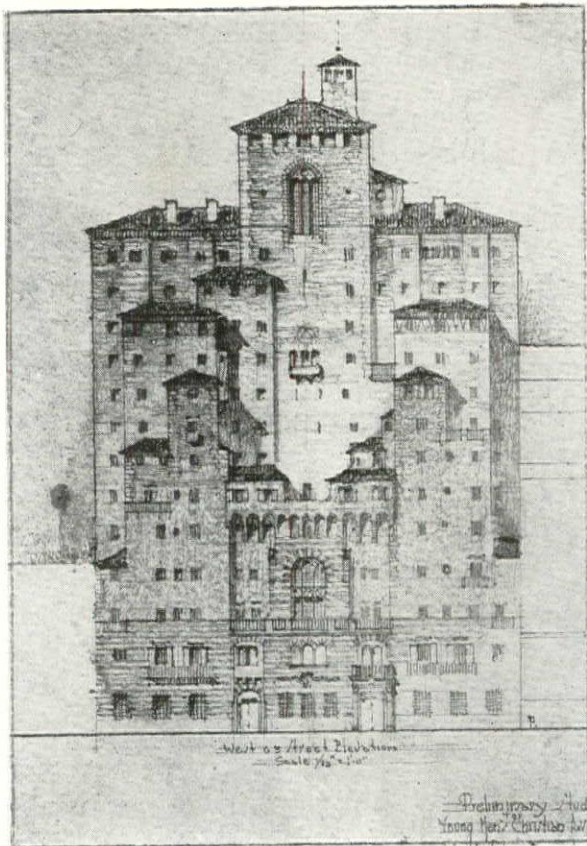
1. MEN'S DEPARTMENT.
2. BOYS' DEPARTMENT.
3. SCHOOL FOR 300 BOYS.
4. DORMITORY OF 600 ROOMS.
5. MANAGEMENT.
6. MECHANICAL EQUIPMENT.

Each of these departments had to be separately accessible and separately used.





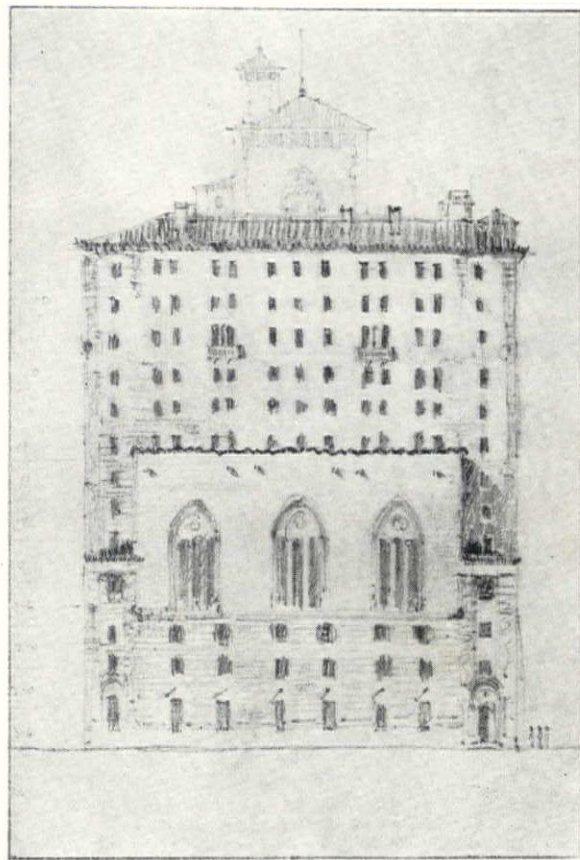
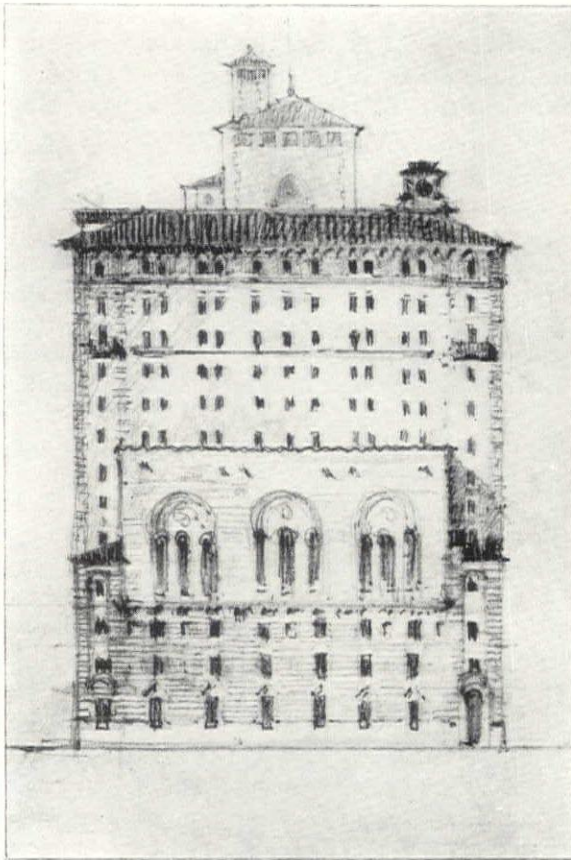
Studies of the 63rd Street Elevation, West Side Y. M. C. A., New York. Dwight James Baum, Architect



The rooms required in each department are listed here:

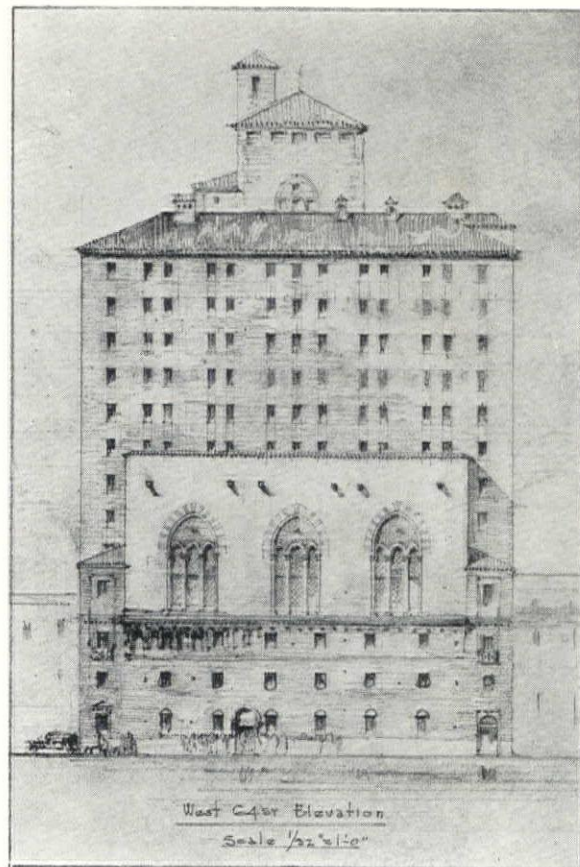
1. THE MEN'S DEPARTMENT.
  - A. Entrance lobby, reception, coat and toilet rooms.
  - B. Social, reading, club and banquet rooms.
  - C. Cafeteria and spa.
  - D. Gymnasium and locker room.
  - E. Showers and toilets.
  - F. Swimming pool.
  - G. Boxing, wrestling and fencing rooms.
  - H. Handball courts.
  - I. Auditorium with deep stage.
  - J. Barber shop.
  - K. Massage, hot and violet ray rooms.
2. THE BOYS' DEPARTMENT.
  - A. Entrance lobby and coat and toilet rooms.
  - B. Social, club, scout and reading rooms.
  - C. Lunch counter.
  - D. Gymnasium and locker room.
  - E. Showers and toilets.
  - F. Swimming pool.
3. SCHOOL FOR 300 BOYS.
  - A. Entrance hall, locker and toilet rooms.
  - B. Study hall and library.
  - C. Eight classrooms.





Studies of the 64th Street Elevation, West Side Y. M. C. A., New York. Dwight James Baum, Architect

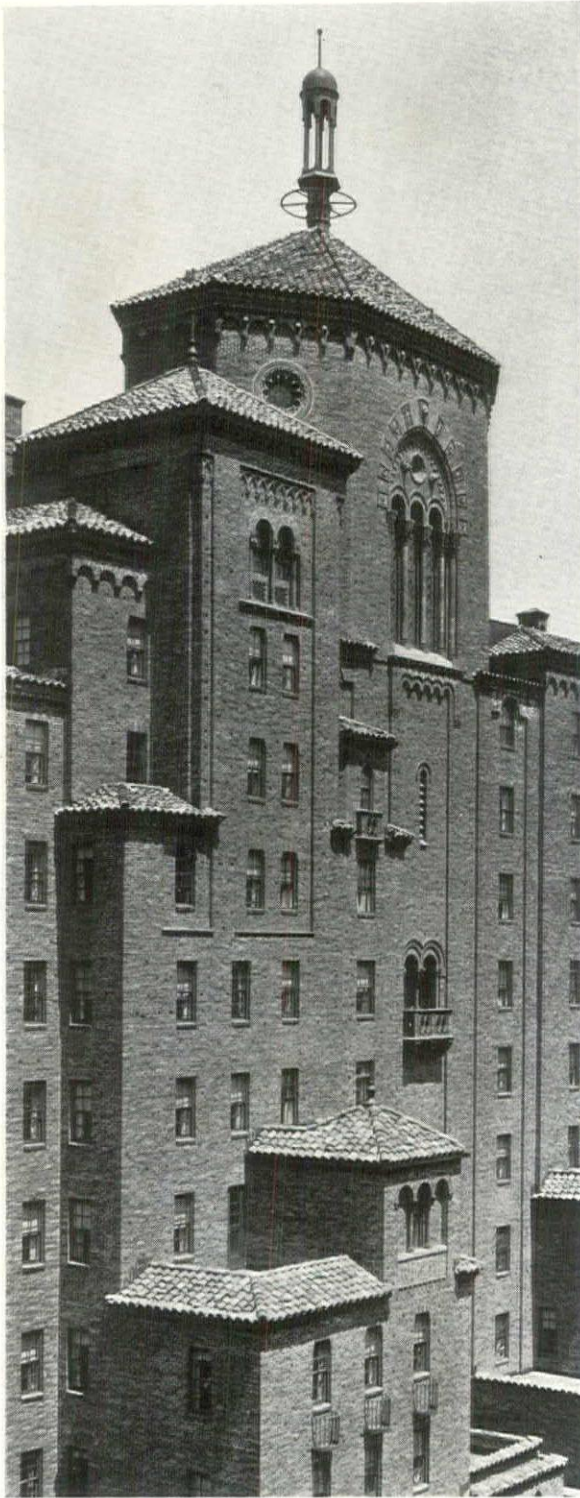
- D. Trophy room.
  - E. Head master's room.
  - F. Physics and chemistry laboratories.
  - G. Book and storage rooms.
  - H. Special exercise room.
4. DORMITORY.
- A. 600 bedrooms located in the south half of the fifth, sixth and seventh floors, and the entire eighth to thirteenth floors.
  - B. Wash, toilet, shower and store rooms on each of the dormitory floors.
  - C. No rooms have baths attached
  - D. All of the rooms are for single occupancy.
5. MANAGEMENT.
- A. Manager's office and reception room.
  - B. Cashier's office.
  - C. Mail room.
  - D. Eight small offices for clerks and accountants.
  - E. Kitchen.
  - F. Kitchen service and storage rooms.
  - G. Receiving room.
  - H. Superintendent's room.
  - I. Linen room.
  - J. Work shop.
  - K. Male help locker and toilet rooms.
  - L. Female help locker and toilet rooms.





## 6. MECHANICAL EQUIPMENT.

- A. Boiler room.
- B. Fuel storage.
- C. Dynamo room.
- D. Fan room.
- E. Engineer's office.
- F. Toilet room.
- G. Ash hoist and motor room.



Tower on 63rd Street

**COMPLEXITY OF THE PROBLEM.** When one recognizes the fact that this building presented the problems of a rather extensive educational institution, a religious institution, a boys' club, a hotel, and an athletic club, one appreciates something of the complexity of the problem.

**LIMITED LOT AREA.** Furthermore, the fact that the building is planned for the use of 10,000 members required duplication of some of the larger units in the building, such as gymnasiums and swimming pools. These requirements, together with the limited lot area and certain special requirements, presented the most complicated planning problem yet encountered in any association building. The land area available was very limited for the facilities required, being an inside lot only 125 feet in width by 200 feet in depth. This made it necessary to place on different floor levels certain facilities, such as locker rooms, showers, and pools, which it would have been preferable to have had on the same floor levels.

**SUPPORT OF DORMITORIES.** The limited land area and the height limitations imposed by the zoning law also made it necessary to carry an eight-story wing of dormitories over a 63-foot span above the main gymnasium. This would seem at first glance to be uneconomical, but, when it is recognized that the additional land required for a plan which would accommodate the facilities without carrying this load over the gymnasium would have cost \$250,000, it is at once apparent that the greater economy was gained by the method pursued. Additional cubage for the housing of heavy structural members over the gymnasium was made unnecessary by a rather ingenious arrangement which placed six handball courts and their required corridor space between trusses forming the structure which carried the eight stories of sleeping rooms above.

**LOCATION OF POOLS.** One of the most difficult requirements was that of providing two swimming pools so related that either or both of them might be accessible from the men's department or from the boys' department, without any crossing of paths or intermingling of these two groups. It will be noted from study of the second floor plan that the two swimming pools are so related that boys approaching from one side and men approaching from the other side make it possible for the pools to be used interchangeably.

**INTERCHANGEABLE SHOWERS.** It will further be noted that the several batteries of showers between the two pools are so arranged that by the locking and unlocking of control doors the majority of showers may be made available to boys on occasion of their peak load or may be made available to men when a similar condition obtains in the men's department.





Main Office Lobby, West Side Y.M.C.A., New York

## THE PURPOSE OF THE NEW TYPE OF "Y"

BY

R. L. RAYBURN

OF THE ARCHITECTURAL BUREAU, NATIONAL COUNCIL OF THE Y. M. C. A.

**I**N the past those in charge of philanthropic and service institutions have realized that their buildings would be subjected to heavy use and have taken it for granted that they would also be subjected to all kinds of abuse. The most superficial study of the buildings of the Young Men's Christian Associations of the country would convince any competent critic that this point of view, and a lack of artistic appreciation on the part of building committees, were evident in the character of most of the "Y" buildings constructed until the last decade. The best that could be said of them was that they were generally rather drab, uninteresting structures, and many of them were architectural abortions.

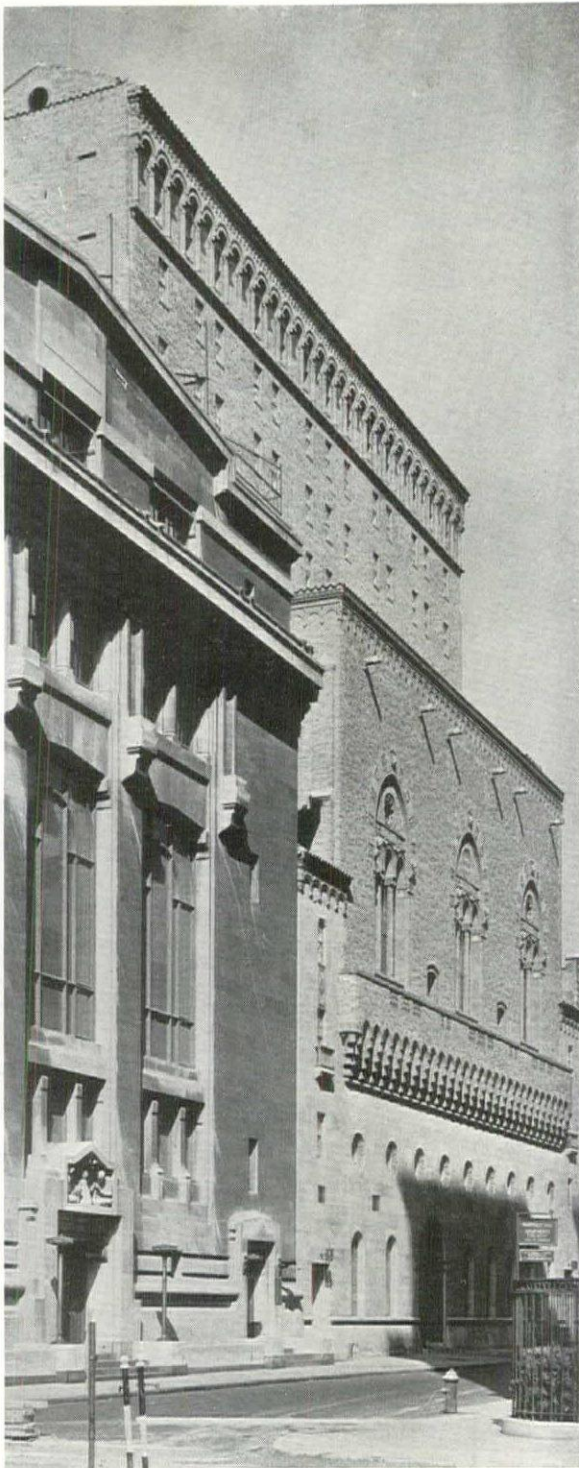
Although the architectural profession, generally, recognized this condition before the Association did, it is interesting to note that the almost complete change in point of view and practice which has taken place in the last decade has come largely from within the Association itself. This is perhaps natural because of the peculiar program and genius of the organization. The organization's one purpose is that of guidance of boys and young men in character development. It seeks to develop full-rounded manhood by giving

attention to the spiritual, mental, physical and social welfare of its members. It has also ever been adaptable to change, its chief genius being in its ability to find new ways of attaining its fundamental purpose. It seems inevitable, therefore, that sooner or later its emphasis on the true cultural values of life should lead to an examination of the influence of its buildings and equipment.

The leaders of the movement now believe that there are two ways in which the Association may profoundly influence character development,—first, by the program of activities it provides for young men and boys; second, and fully as important, by the atmosphere or environment with which it surrounds these members as they participate in the program. Just as with music any of the human impulses and emotions may be created or stimulated, so by use of line, form and color the Association conceives that it may establish an atmosphere which will tend to stimulate the noblest impulses and emotions and be an impetus to right living, clean thinking and the highest aspirations of life.

In the new West Side Building in New York, the architect, Dwight James Baum, has ably ex-





The 64th Street Facade  
West Side Y.M.C.A., New York

pressed this new philosophy. In this building, as in many others built during recent years, results are immediately apparent in the changed conduct of the members. In the old type building the signs such as "No Profanity," "Please Take Off Your Hat," "Have you Written to Mother?" "Don't Spit on the Floor," which hung about the

building, were an index to its lack of cultural influence. In the belief that the only type of conduct which will have lasting results in character formation is that which is voluntary, the Association is turning from prohibitory mandate to the silent, subtle preaching of atmosphere, surroundings and example. Someone has said that young men and boys are like mirrors, quickly reflecting in their conduct the atmosphere of their surroundings. The Association is finding that young men and boys will live up to almost any atmosphere it establishes for them, and that they tend, also, to live down to a poorly designed and unattractive equipment. The completion of a number of the newer type of buildings, carefully furnished and decorated, provides ample demonstration of these contrasts in conduct.

In one of the larger cities of the East, the Association had occupied a building with the older type of equipment for about 35 years. In this old building one usually found most of the men in the social rooms sitting with their hats on, feet on the window sills or furniture, expectorating on the floor, and conducting themselves in a manner which ignores the refinements and proprieties of life. The lack of respect for property was also evidenced by the way in which the building was carved up by jack knives and otherwise abused. Recently, the organization moved into a new, well designed and carefully furnished and decorated building, taking about 2,000 members from the old into the new. The week the building opened, the president of the Association happened to be standing inside the entrance engaged in conversation with a member of the Architectural Bureau's staff. As they conversed, the president called attention to the fact that although every chair in the social room was filled, there was not a man sitting with his hat on and, as they stood and watched for a quarter of an hour, practically every young man who came in, after glancing around, subconsciously reached for his hat. The president remarked: "Already the furnishings and decorations of this building are having their effect on the manners and conduct of the young men and boys who use it." Psychologists of today are putting more and more emphasis on the importance of "learning by doing." If the Association can surround its members with an atmosphere which produces gentlemanly conduct by natural reaction, it has taken a great step forward. Nor is it a matter of conduct alone. The Association is seeking by the character of its buildings, furnishings and decorations, to create early in the lives of its members a love of the beautiful in physical things and the appreciation of the beautiful in personal conduct and human relationships.



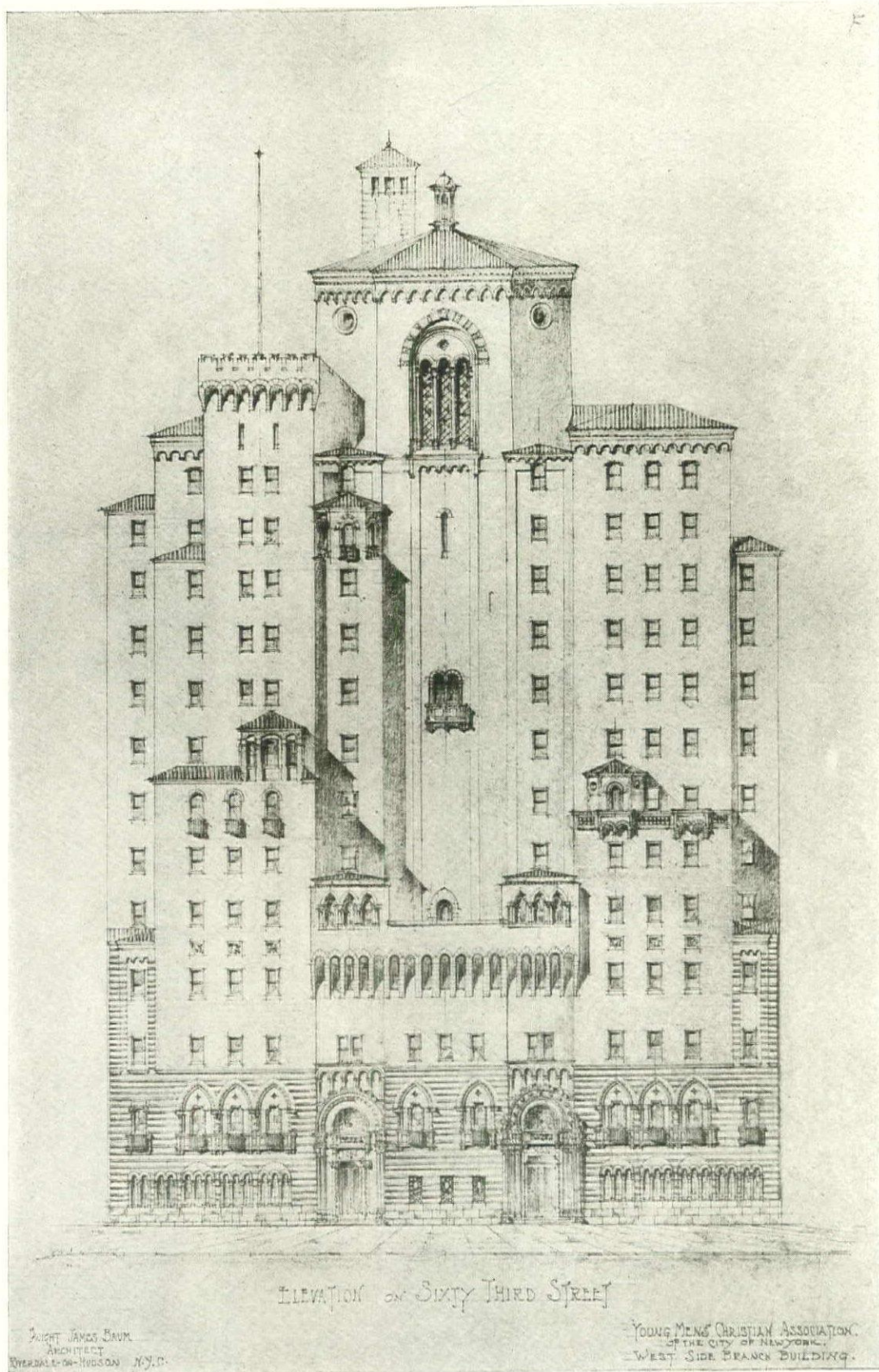
# WEST SIDE Y. M. C. A. BUILDING NEW YORK

DWIGHT JAMES BAUM, ARCHITECT



Dreyer





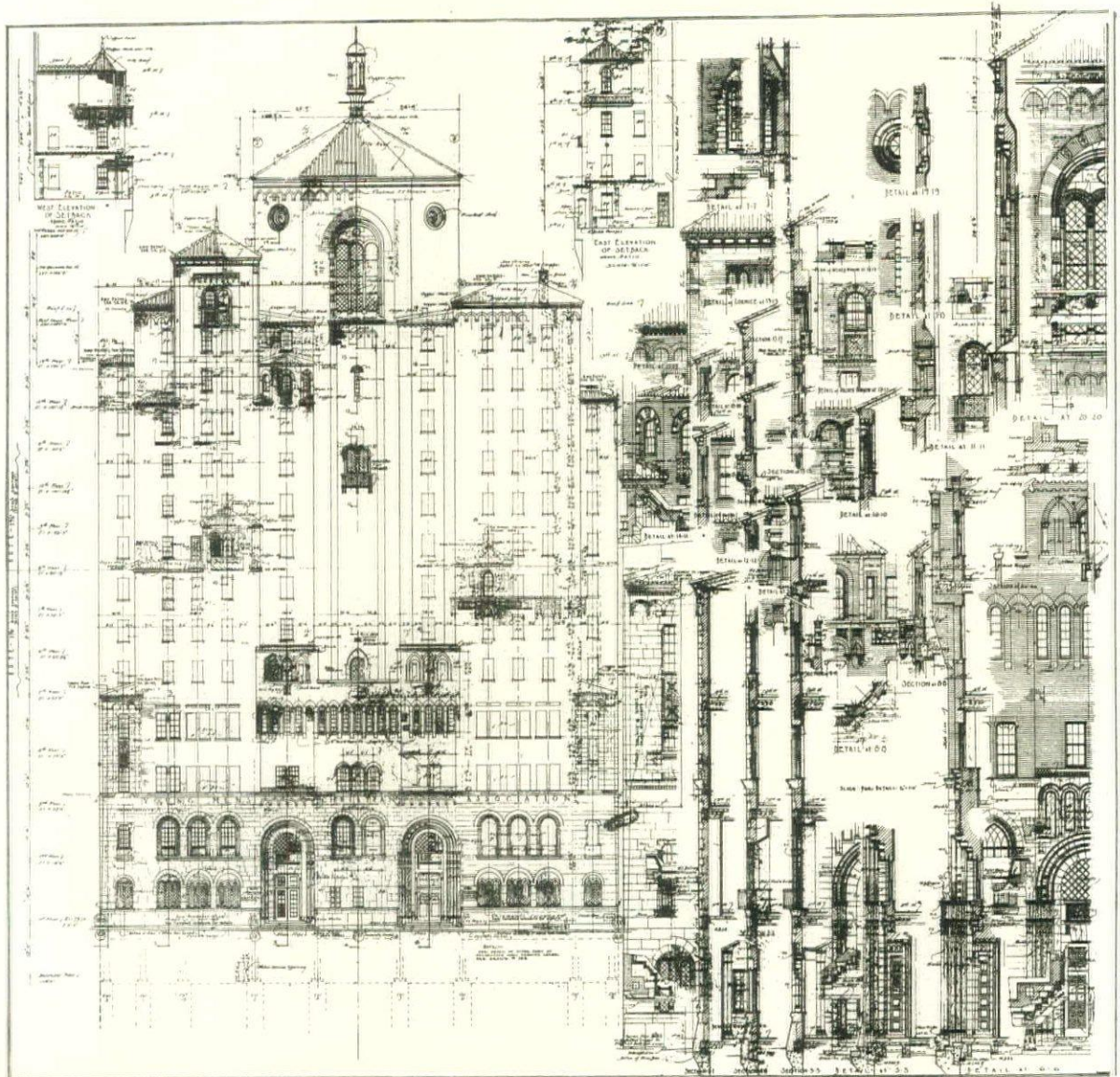




63RD STREET FACADE  
WEST SIDE Y. M. C. A.,  
NEW YORK. DWIGHT  
JAMES BAUM, ARCHT.

Gottscho





ELEVATION AND SECTIONS OF  
THE 63rd STREET FACADE

WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT

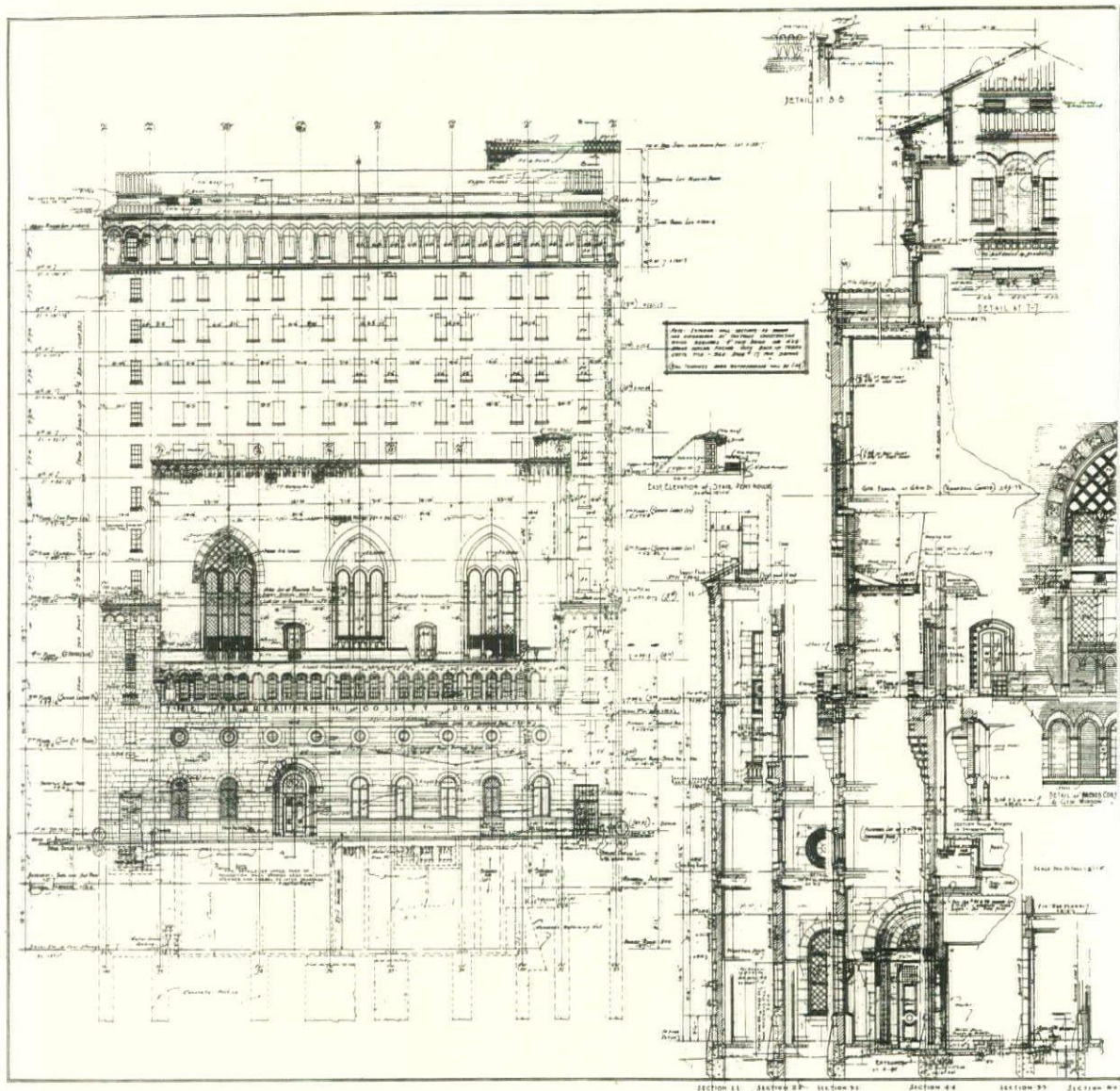




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LOWER PART, 64th STREET FACADE  
WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT





ELEVATION AND SECTIONS OF  
THE 64th STREET FACADE

WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT



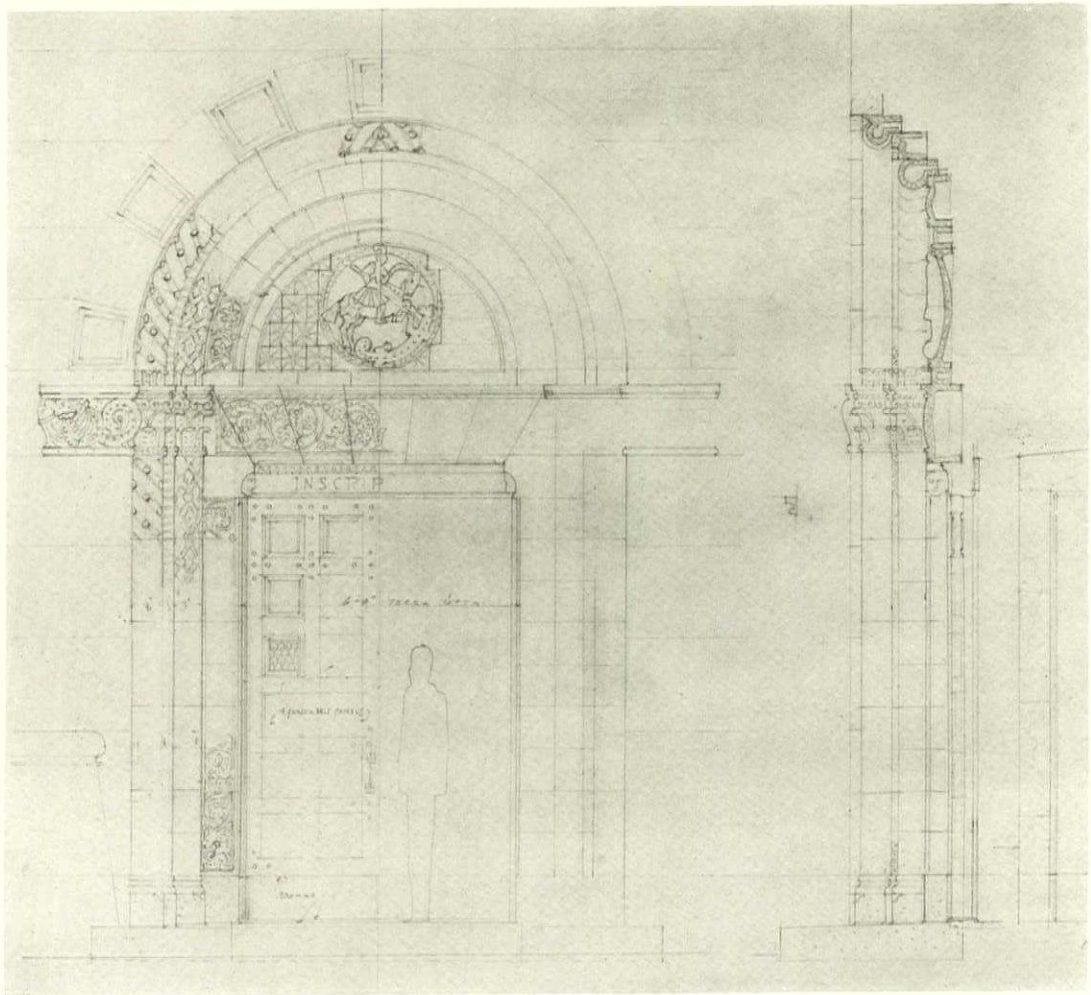


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MAIN ENTRANCE ON 64th STREET

WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT





STUDY OF MAIN ENTRANCE ON 64th STREET

WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT





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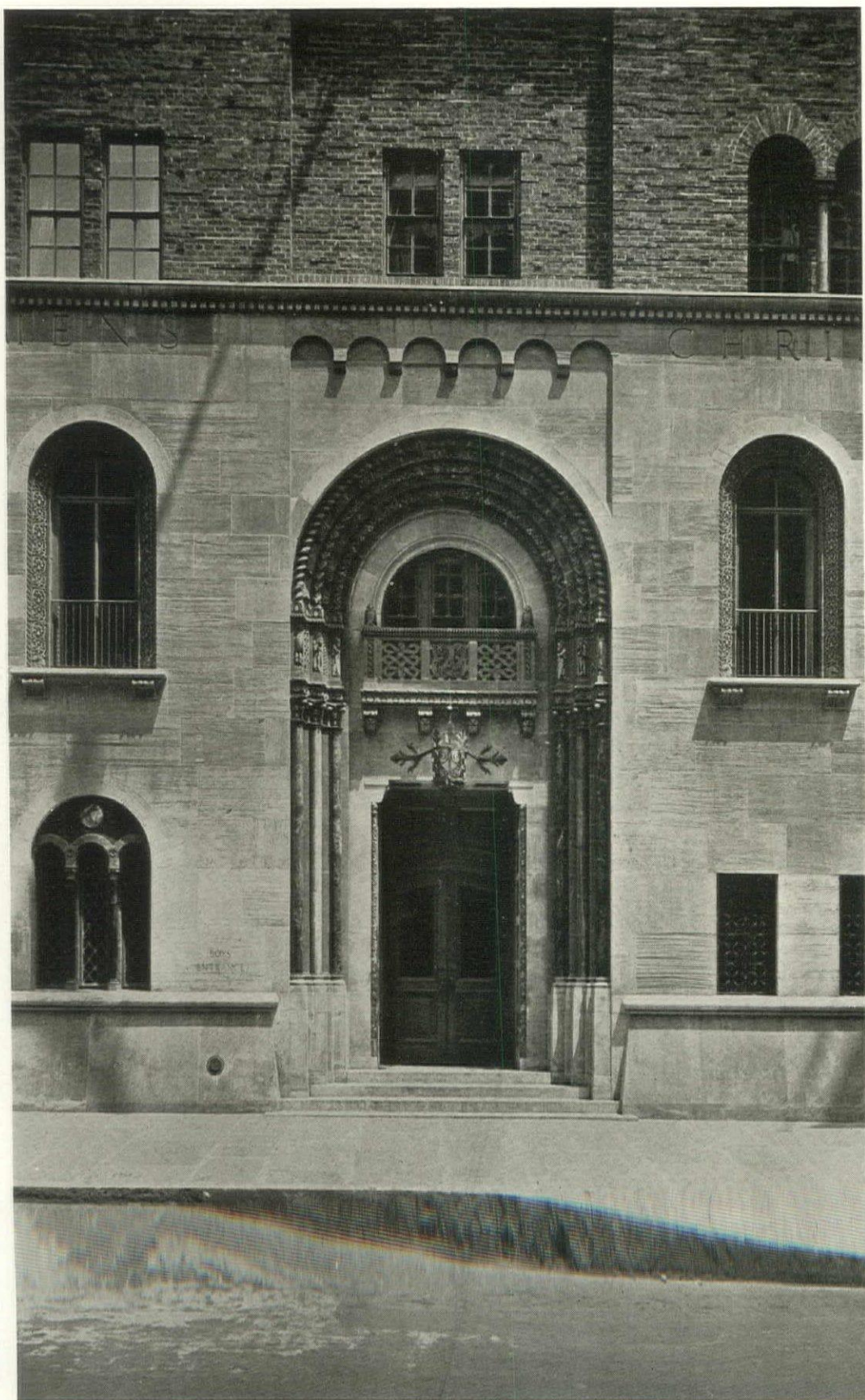
MEN'S ENTRANCE

WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT







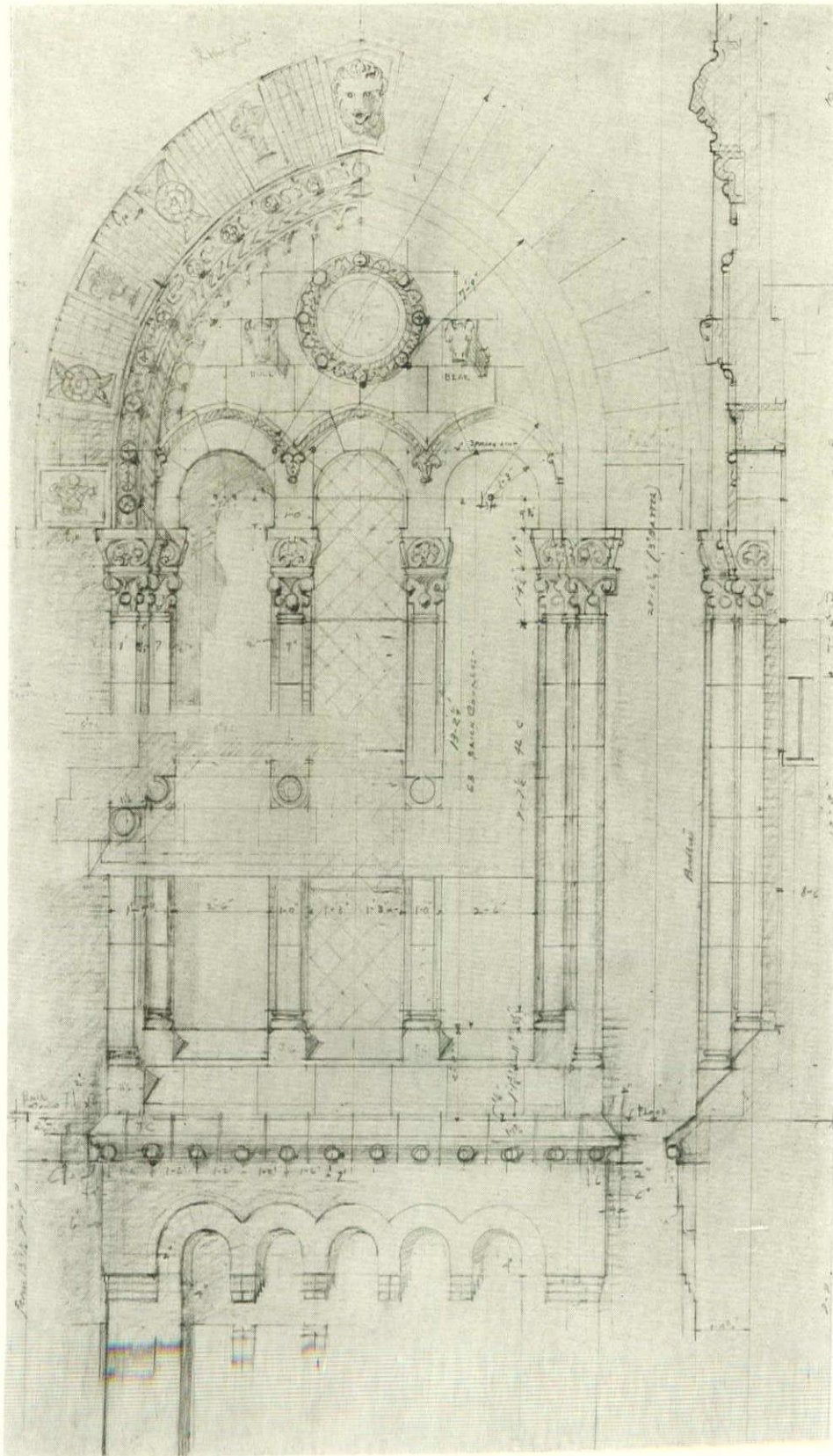


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BOYS' ENTRANCE

WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT





EARLY STUDY, GYMNASIUM WINDOW

WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT



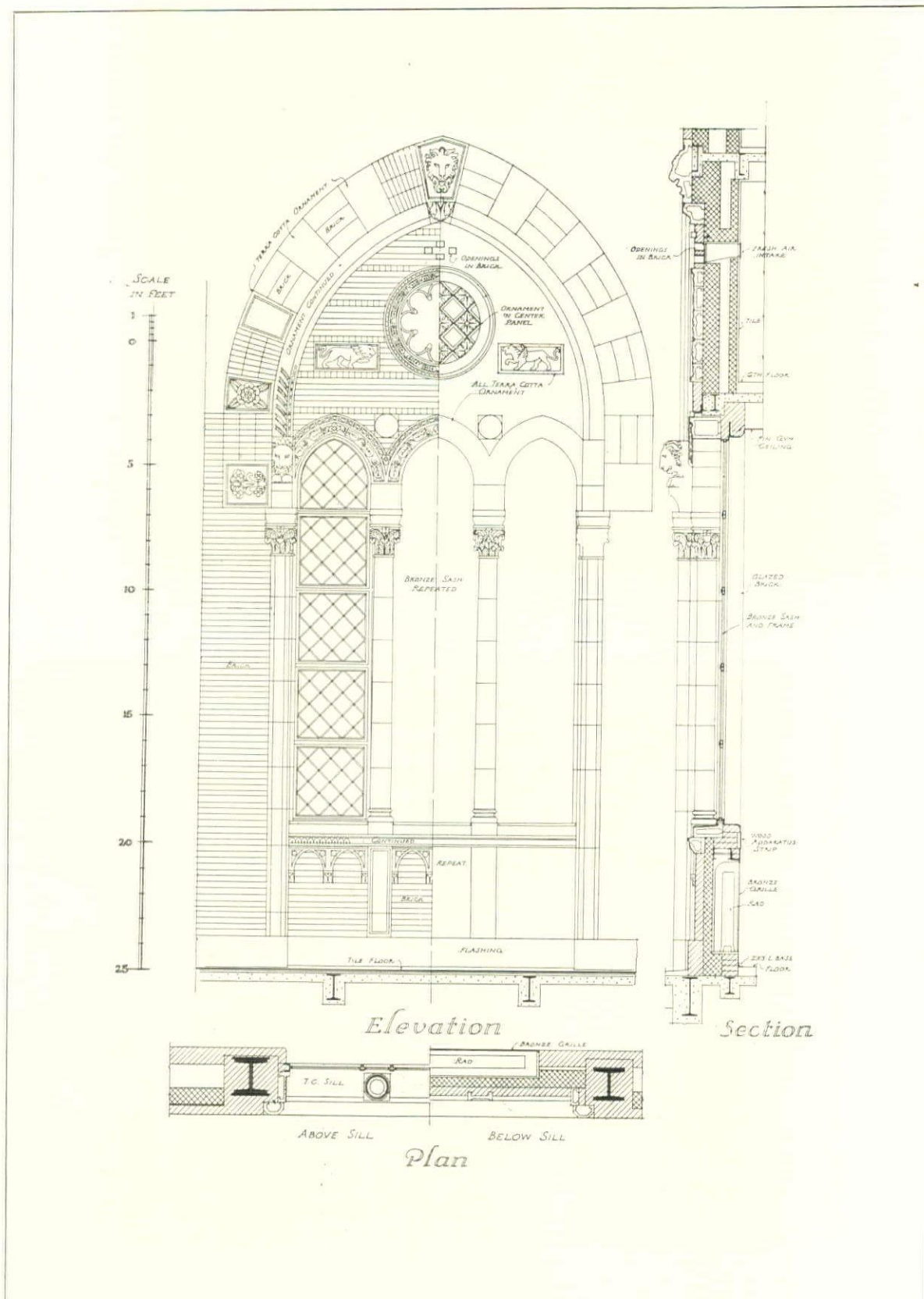


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GYMNASIUM WINDOW

WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT





DETAIL, GYMNASIUM WINDOW, AS BUILT  
WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT





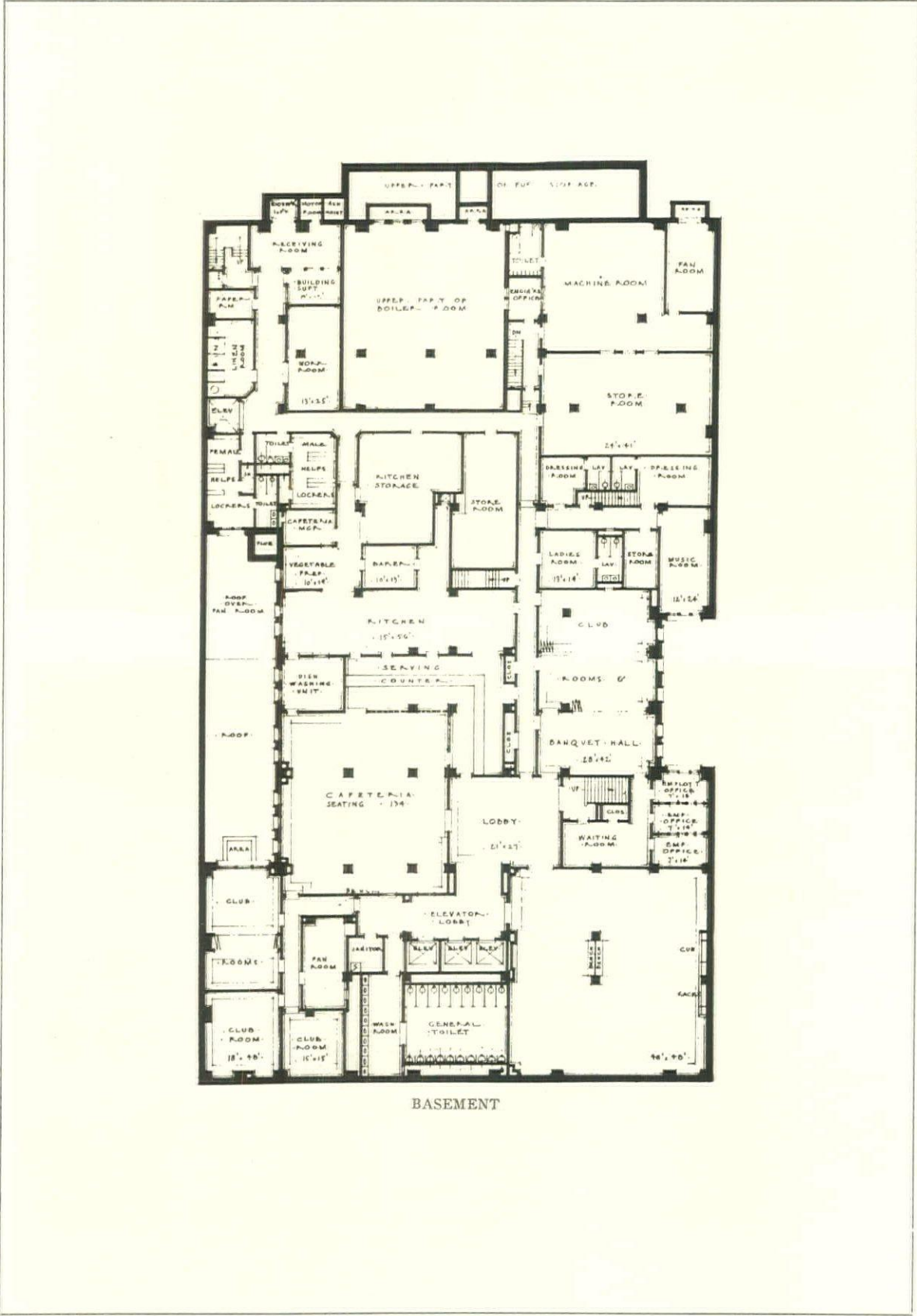
ELEVATOR DOORS THROUGH ARCH IN  
BASEMENT. BELOW, BASEMENT LOBBY



*Gottscho*

WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT





WEST SIDE Y. M. C. A., NEW YORK  
 DWIGHT JAMES BAUM, ARCHITECT





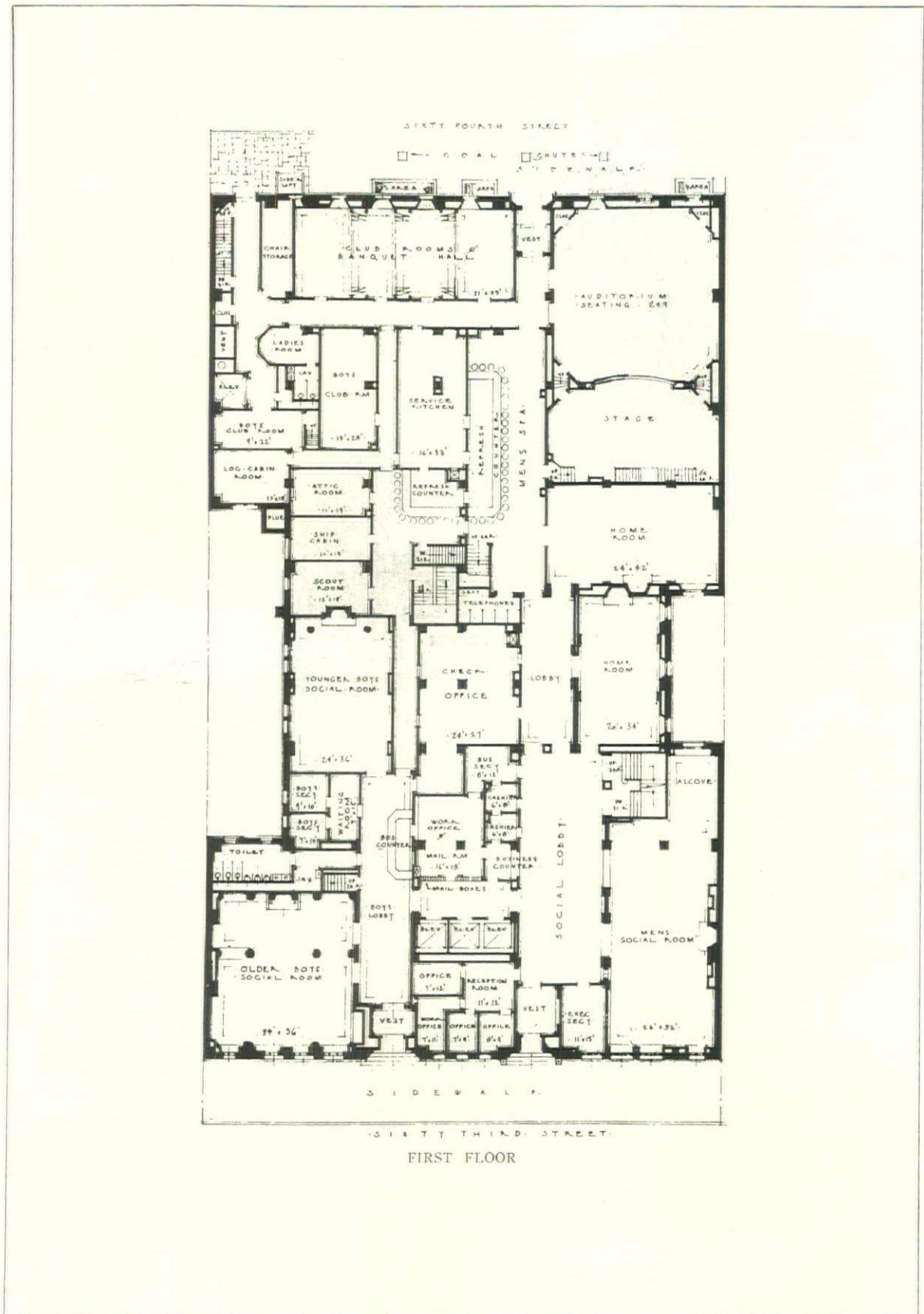
SOCIAL ROOM



*Gottscho*

MEN'S SOCIAL ROOM  
WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT





WEST SIDE Y. M. C. A., NEW YORK  
 DWIGHT JAMES BAUM, ARCHITECT



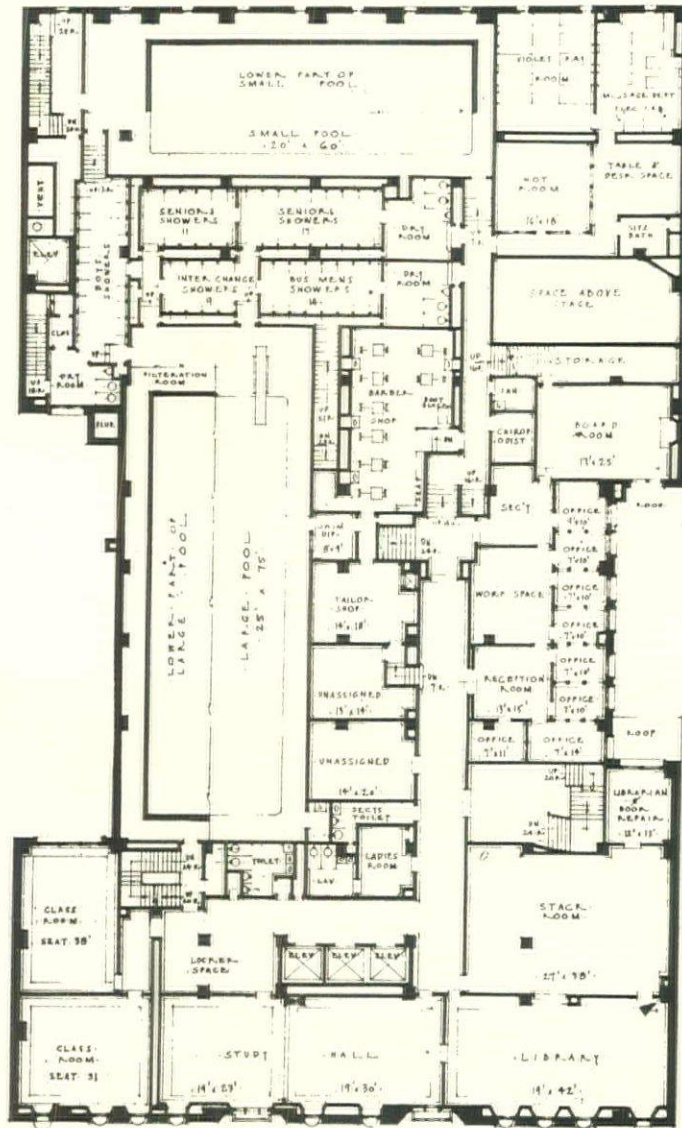
MONUMENTAL STAIRWAY WITH SPANISH TILE TREADS AND RISERS. BELOW, 63rd STREET END OF MEN'S SOCIAL ROOM SHOWING ARCHED WINDOWS AND DECORATED BEAM CEILING



Gottscho

WEST SIDE Y. M. C. A.,  
NEW YORK. DWIGHT  
JAMES BAUM, ARCHITECT





SECOND FLOOR

WEST SIDE Y. M. C. A., NEW YORK  
 DWIGHT JAMES BAUM, ARCHITECT





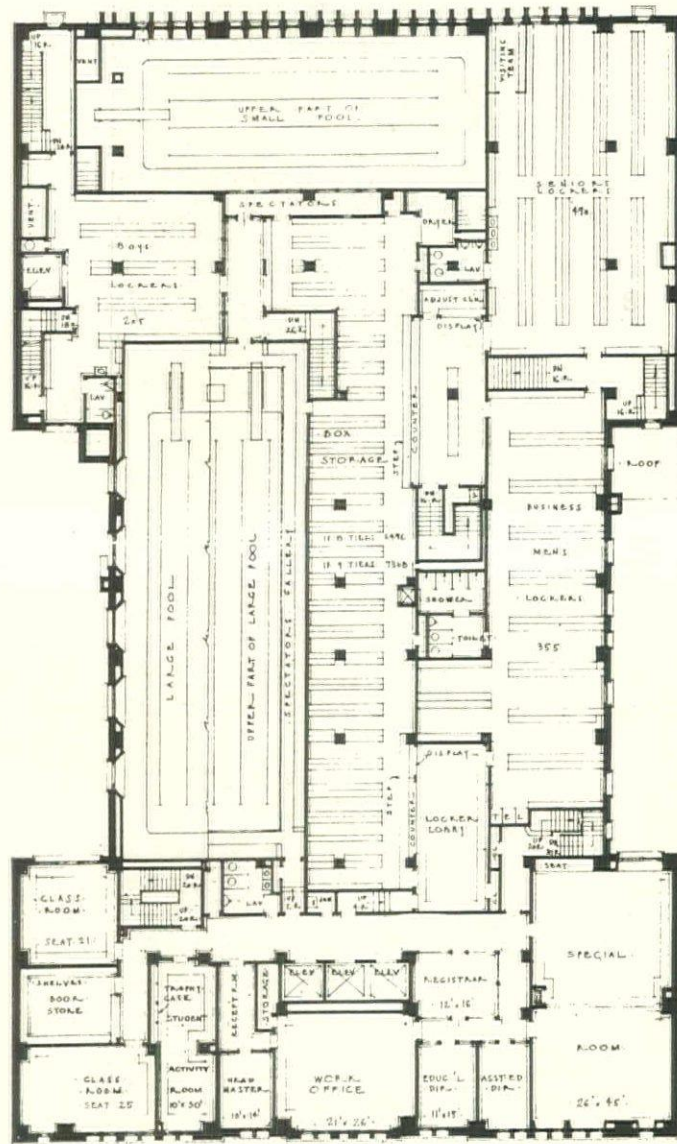
DOORWAY BETWEEN CAFETERIA AND BASEMENT LOBBY. BELOW, VIEW OF CAFETERIA



*Gottscho*

WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT





THIRD FLOOR

WEST SIDE Y. M. C. A., NEW YORK  
 DWIGHT JAMES BAUM, ARCHITECT





HOME ROOM

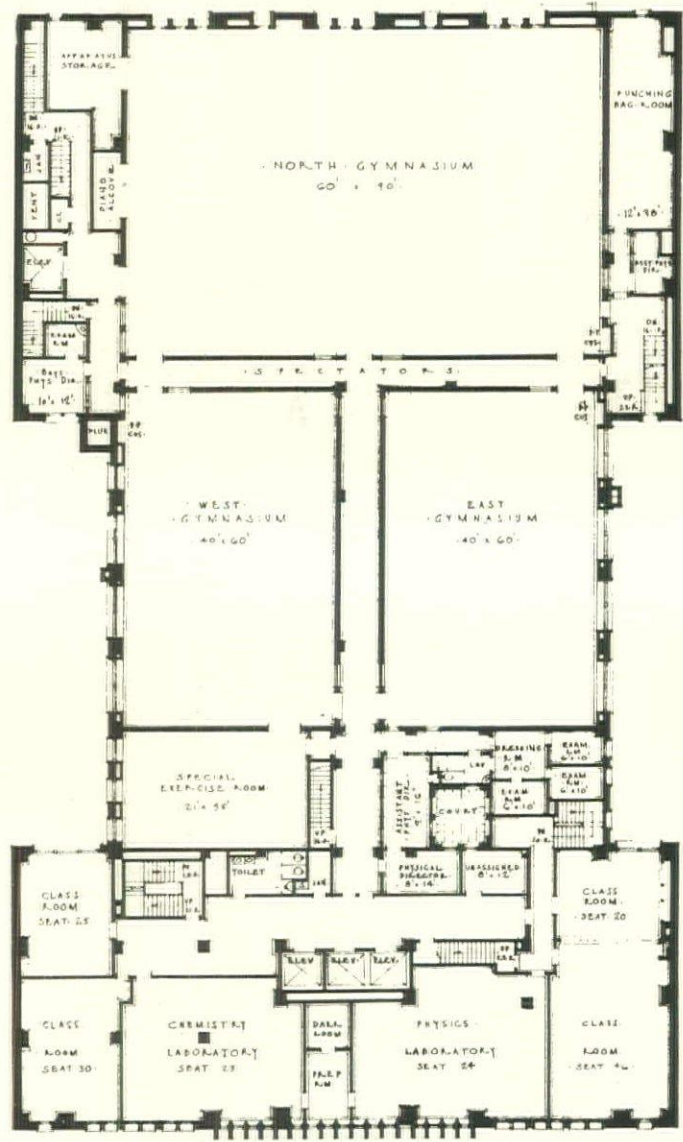


*Gottscho*

HOME ROOM

WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT





FOURTH FLOOR

WEST SIDE Y. M. C. A., NEW YORK  
 DWIGHT JAMES BAUM, ARCHITECT





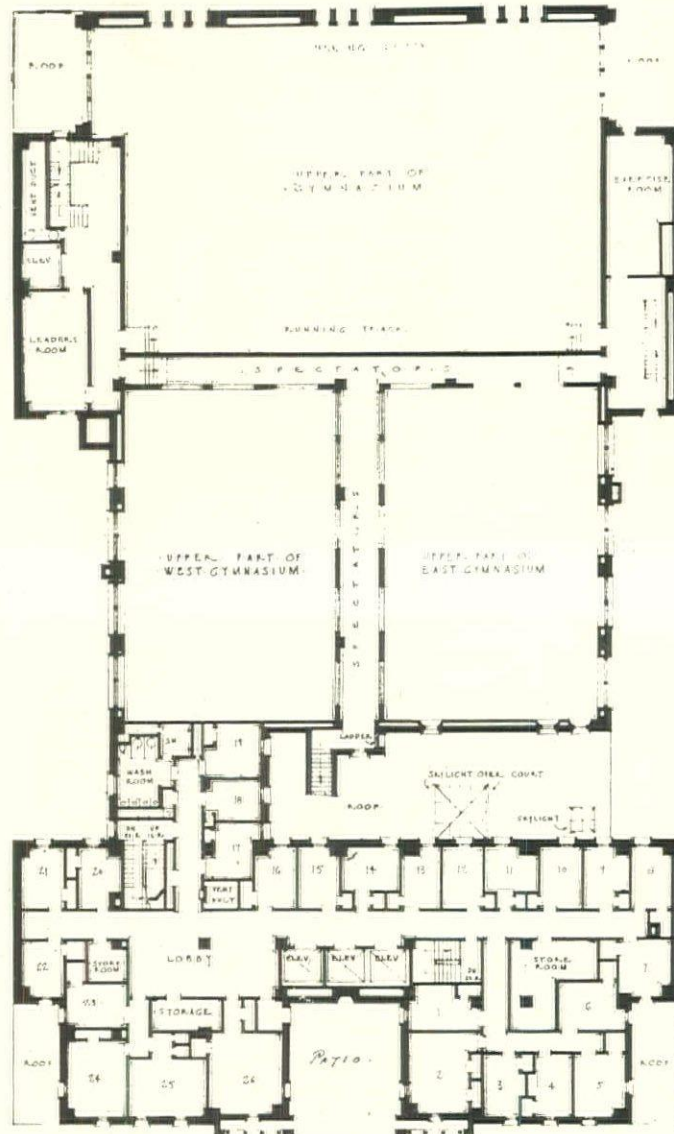
LIBRARY. BELOW, FIREPLACE  
IN OLDER BOYS' ROOM

WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT



*Gottscho*





FIFTH FLOOR

WEST SIDE Y. M. C. A., NEW YORK  
 DWIGHT JAMES BAUM, ARCHITECT





SHIP ROOM

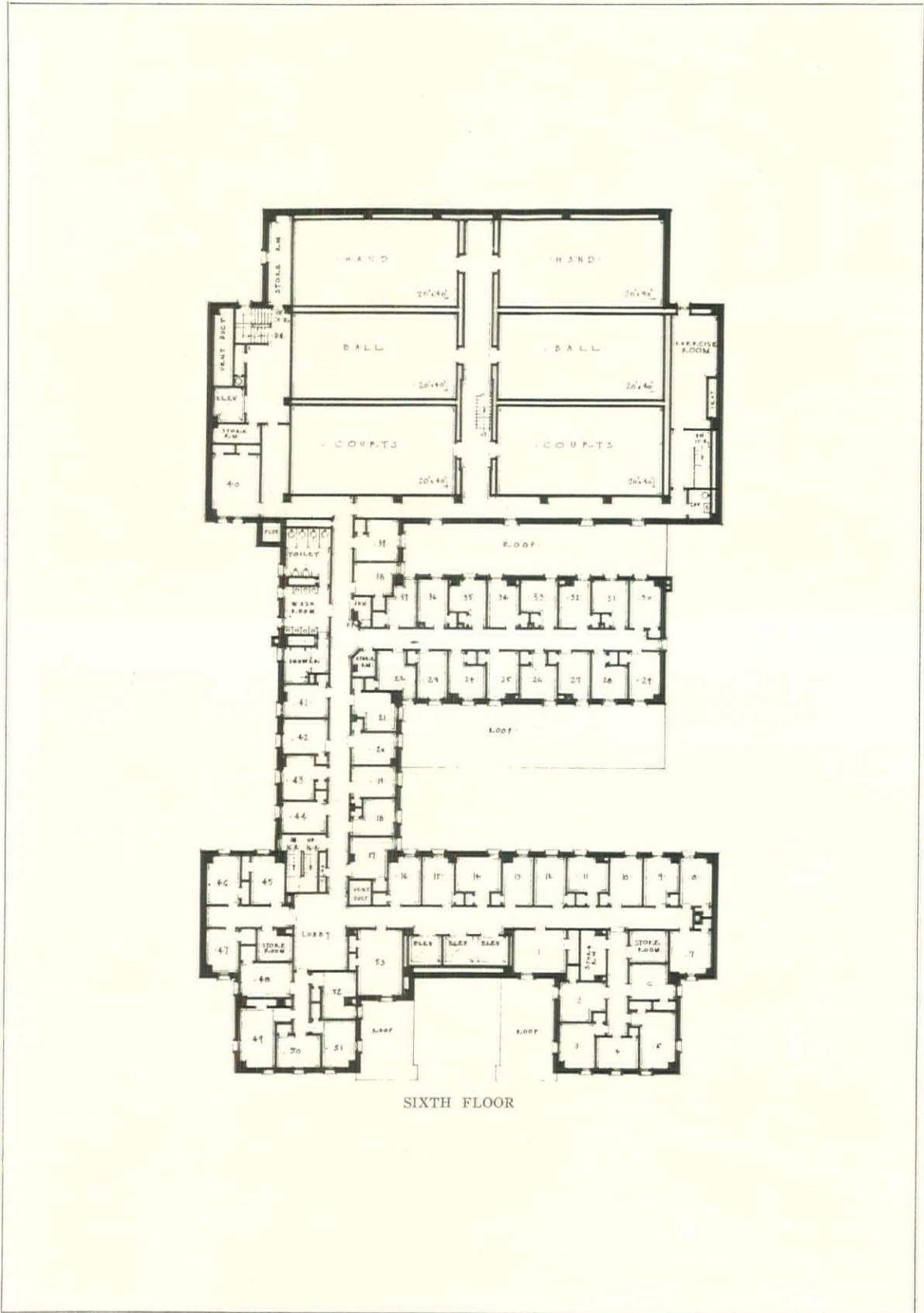


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LOG CABIN

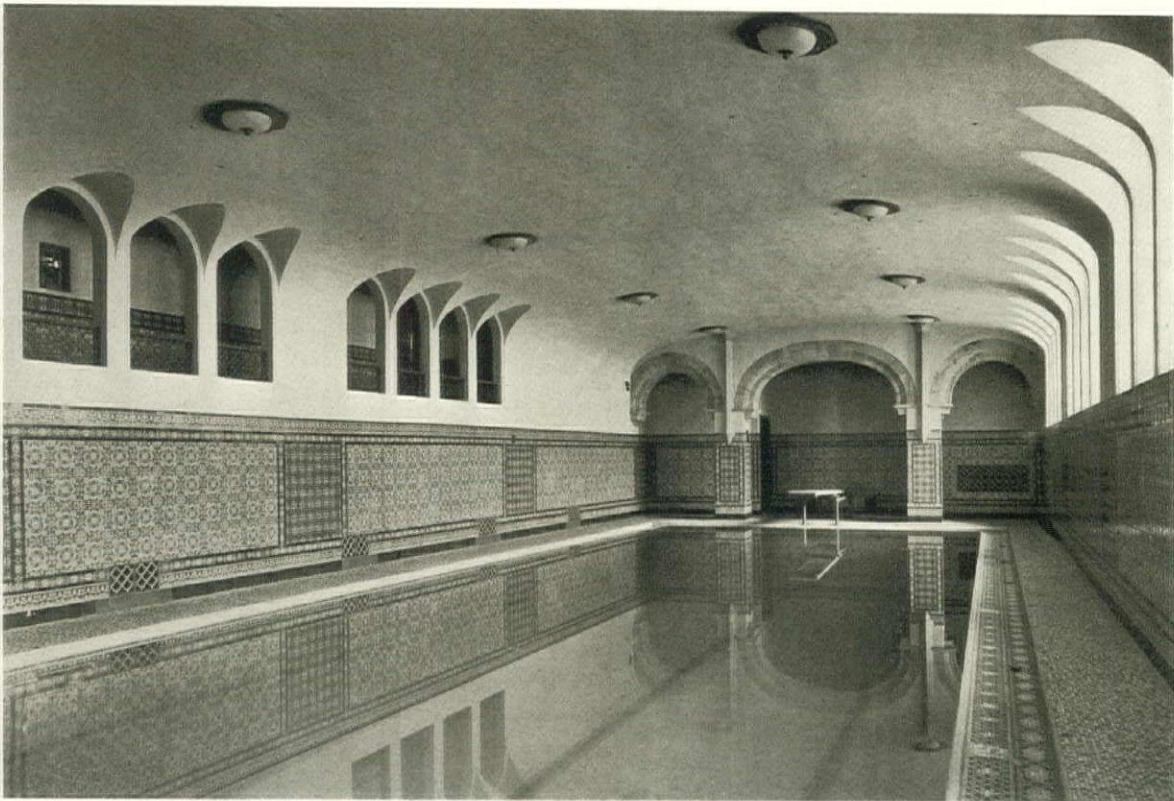
WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT





WEST SIDE Y. M. C. A., NEW YORK  
 DWIGHT JAMES BAUM, ARCHITECT





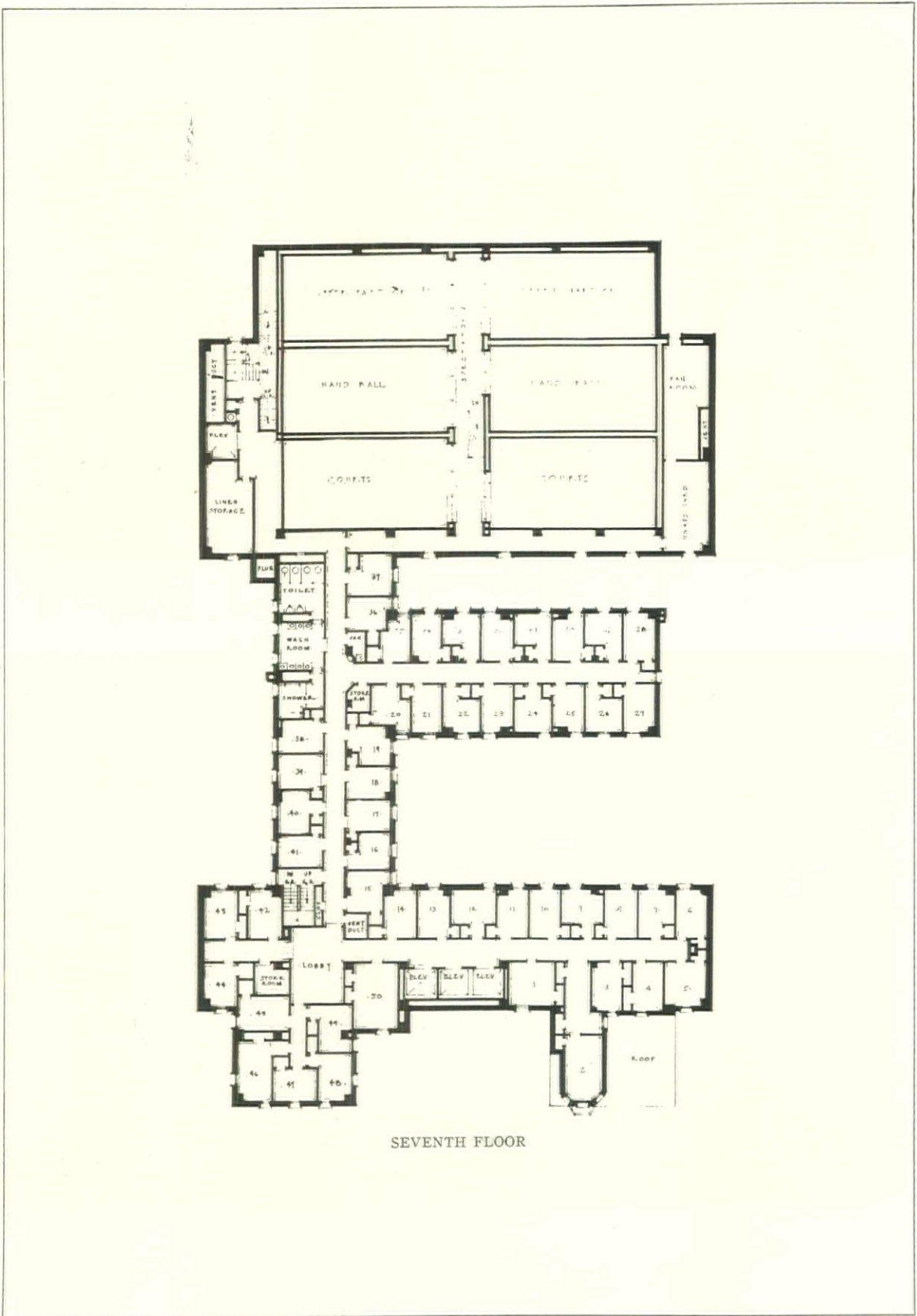
ABOVE, BOYS' SWIMMING POOL. BELOW, MAIN SWIMMING POOL

WEST SIDE Y. M. C. A.,  
NEW YORK. DWIGHT  
JAMES BAUM, ARCHITECT



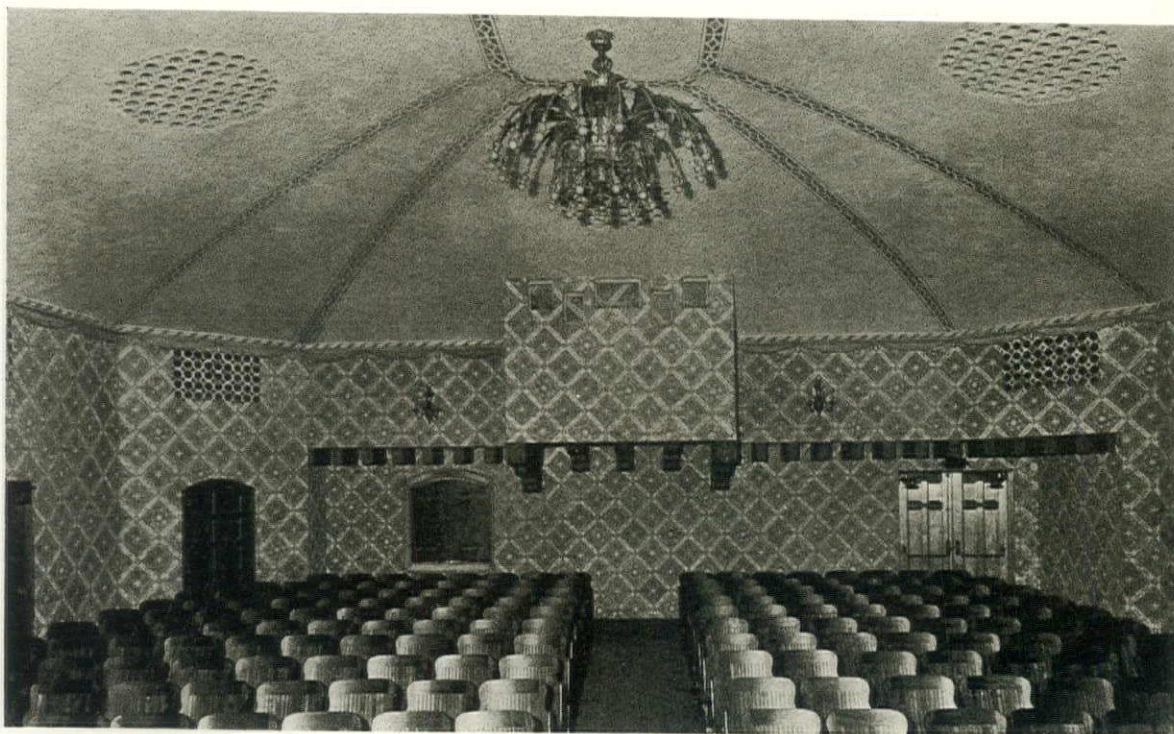
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WEST SIDE Y. M. C. A., NEW YORK  
 DWIGHT JAMES BAUM, ARCHITECT





AUDITORIUM FROM STAGE

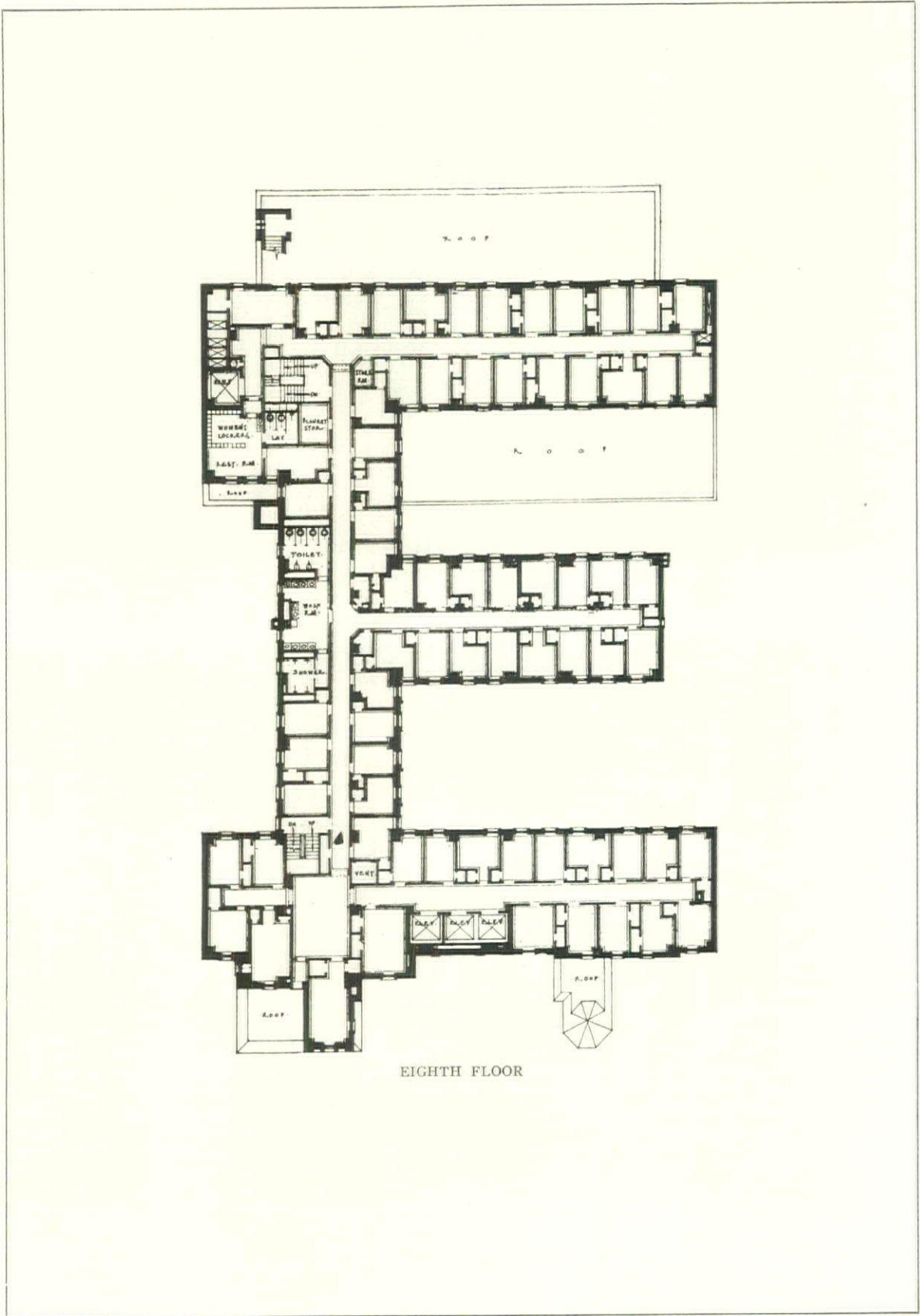


*Gottscho*

AUDITORIUM

WEST SIDE Y. M. C. A., NEW YORK  
DWIGHT JAMES BAUM, ARCHITECT





WEST SIDE Y. M. C. A., NEW YORK  
 DWIGHT JAMES BAUM, ARCHITECT



# THE ARCHITECT AND THE BUSINESS MAN

By ROYAL CORTISSOZ

IN the battle of the styles that is going on in American commercial architecture today, the clash of abstract principles is predominantly heard. Argument revolves around this or that critical hypothesis. Is the classical tradition played out? Has modernism come to stay? Where are the valid anchorages of taste? And so on and so on. All the time I observe that a curious indifference is shown by the debaters to a factor in the situation which one would think ought to have a leading role. I refer to that quantity known as mere human nature. Nominally it is remembered. At all events we hear a good deal about the necessity of making architecture expressive of "the spirit of the age." But is it actually that, in the case of the topless towers with their bare vertical lines, the damnable iteration of their windows, and the setbacks which all the designers draw out of much the same basket? I am far from denying it *in toto*. If there is anything obvious in American life it is our passion for standardization, and practicality is one of our fetishes. I need not labor the point, which is clinched, indeed, by the fact that, whether you like them or not, these dizzy structures look, somehow, "in the picture." Incidentally they flatter the national vanity. What a vivid sense they give us of the prosperity and efficiency of which we are so proud! But what does the business man, the occupant of, say, Room 5682, think of it all?

A widespread assumption is, I think, that he is tickled to death. He likes to be made comfortable, and for the sake of that he is willing to adopt a state of affairs suggestive of the regimentation of the hosts in one of H. G. Wells' prophetic books. When he is at work he wants conveniences, not distractions. He needs no tokens of beauty to "wash his eyes," but is content with a prospect "long and lank and brown, as is the ribbed sea sand." His requirements are met by a glass-topped desk, a telephone, and a row of push buttons.

Well, I maintain that to assume all this is, possibly, to take too much for granted. For my own part, I have not once but on numerous occasions found the man of affairs in effective rebellion against this "spirit of the age." I have visited a banker who had an Oriental rug on his floor; a tapestry as well as pictures and prints on the walls; bookcases, and even casual little tables, more ornamental than useful. On the desk he used, a beautiful antique, a glass top would have been an abhorrent thing. I remember another suite of "offices," Georgian in style, in which everything from the fireplace furniture to the window hangings was eloquent of the exquisite taste of the owner. In still another, high up in the heavens, one was enveloped in the charm of the Italian Renaissance. Over and over again I have found the business man thus flinging his protest against the bogey of hard-boiled efficiency, and I am morally certain that my experience could be multiplied into thousands, all over the country. Work has not stripped the human being of his natural predilections. He lives in a gracious, civilized environment, in city or country, and when he settles down to his day's labor he instinctively seeks to carry over into it something of the amenities he knows at home. Yet it is taken for granted, I repeat, that he is satisfied with drab "practicality" and that he glances with a complacent eye at the unlovely facade behind which he carries on his activities.

Do I exaggerate? Do I, in my turn, assume too

much? Let us cite a representative witness from the "modern" side, Mr. Raymond M. Hood. He lectured at New York University in February on "The Attack of the Problem," and, according to my friend Saylor, in *Architecture*, who was present on the occasion, Hood took issue with me for having said, in effect, apropos of certain buildings in the last League show, that they were well adapted to the needs of the occupants, that they were well constructed, that they met every practical consideration,—but were they art? Saylor's report continues: "Hood's attitude is that if they are all these things, we have nothing further to worry us. He described in detail the problem of *The Daily News Building*, now nearly completed in New York; how every facet of the problem was controlled by some practical consideration. No office space could be farther than 27 feet from outside light. Windows were established at 4 feet, 4 inches width (if larger, women employes cannot handle them; if smaller, they do not take advantage of all the light). The net rentable area of the building had to be at least from 65 to 70 per cent of the gross area. All those and many more such practical matters having been met, *the architect's work was ended. No further attempt was made to make it beautiful nor to put ornament upon its essential skeleton.*"

The italics are mine. I use them to emphasize what seems to me an extraordinary abdication, extraordinary, and, to my mind, fantastically unnecessary. The practical program indicated here is no doubt, perfect—in the words of Swinburne, "perfect as the big round tear of a child." But why, with the program fulfilled, was the architect's work ended? Why should he have made no further attempt to import beauty into his mechanism? The answer, I suppose, is that the mechanism has, by itself, a beauty of its own. But I wonder if that human creature, the business man, who is often as romantic and imaginative as an artist, developing transactions that encircle the earth, thinks so, too?

If I doubt it, it is not by the simple process of just thinking so, but in the light of a good deal of evidence, from which I may select one outstanding example, the work of York & Sawyer. The world of finance is not precisely a poetic world, but that beauty may flourish in it is decisively shown by the bank buildings of that firm. I have explored one of them after another, in New York and as far afield as Montreal. Wherever they happen, they give to an impeccably efficient mechanism (and what could be more "practical" than the functioning of a bank?) an investiture of fairly opulent beauty, in doing so, it must be remembered, not only from the promptings of their own *daemon* but with the approval of hard-headed boards of directors. These buildings are of today, if any buildings are, yet when their "essential skeletons" were framed the work of the architects was not ended. On the contrary, they went on to clothe the skeletons in Roman magnificence. I know. The problems of the Bowery Savings Bank, say, and those of *The Daily News Building* were not exactly similar. But I feel, invincibly, that at bottom they made the same demand upon the designer, to give beauty its chance. There are some architects, of course, who will disagree with me, and, I dare say, some business men. But I surmise that there are other business men and other architects who will be with me.

ROYAL CORTISSOZ



# BEAUTY IN ARCHITECTURE

By RAYMOND M. HOOD

WHEN Burke condemned the annihilation of the French nobility with never a word about the misery of the peasants, Tom Paine retorted: "You pity the plumage, but you forget the dying bird." I might almost say the same thing to Mr. Cortissoz.

In the foregoing article he has described delightfully the office of the old fashioned business man, the gentleman of the old school, who arrived at his office at eleven and left at three. The man of affairs who back in the nineties wore a high silk hat, carried a gold headed cane, rode to his business in a brougham behind bays, and wanted in his private office the exclusive atmosphere of his Fifth Avenue mansion. His wealth and his position too often rested on the labor of his many employes, just as the leisure and luxury of the pre-war Southern colonel depended upon the number of his slaves and the acreage of his plantations. Those picturesque and romantic days have gone, together with the square-rig clipper, the side-wheel steamboat and the coach and four. Then an architect was only an artist who designed to please ambitious clients. Well planned, practical interiors were sacrificed to carefully balanced ornamental exteriors. Even these highly dignified, traditionally correct designs were frequently for one facade only. It was the period of "Queen Anne fronts and Mary Ann backs." It was two-dimensional architecture, elaborate stage-sets for street fronts, sham architecture, which never rang true, but was appropriate to and consistent with the civilization of that period. Why not call it the "Veneer Period?" For then our culture and our intellectuality, like our architecture, were largely a very thin veneer.

Today all is changed. We live in an age founded upon industry and developed by science. It is an age when every man pulls his own weight in the boat. Today the architect must build for the man whose ideal is not to be a member of a parasite aristocracy. He must build to suit the requirements of exacting business efficiency. A commercial building is a financial investment. It is built not only to properly house business, but also to show as large a return as possible on the investment of its owners.

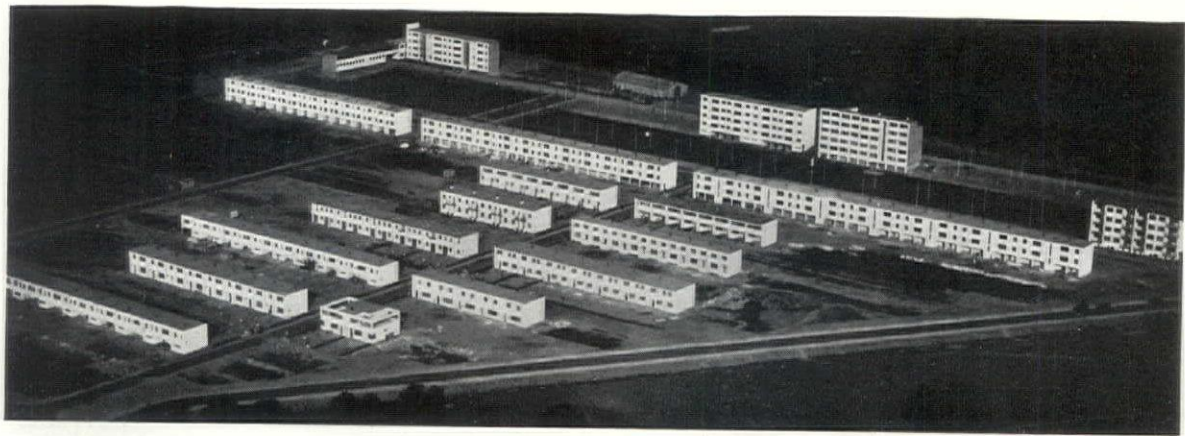
Mr. Cortissoz deplures standardization. He speaks of the "damnable iteration of windows and set backs drawn out of the same basket." What does this exacting critic expect? Does he think that the efficiency of a building to house countless large and small offices, the size and arrangement of which will change from year to year, should be sacrificed to a less uniform size and arrangement of windows? Can he find no pleasure in the repetition of similar shapes? In his devotion to

classic architecture does he object to the repetition of identical columns? And doesn't the recent architecture in New York show the elasticity of the Zoning Law and the Multiple Dwelling Act? Can Mr. Cortissoz name two recent buildings having an identical arrangement of setbacks? The "basket" of which he speaks must be as magical and as imaginary as Aladdin's carpet.

Mr. Cortissoz has done me the honor of quoting a few figures from the informal talk I gave last winter at New York University,—figures established from years of practical consideration of the problem of designing an efficient office building. He is exact in stating my figures, but he is inexact in stating my attitude. He mentioned in regard to the *Daily News* Building that I had said that "after the practical problems had been met, the architect's work was ended, and that no further attempt was made to make it beautiful nor to put ornament upon its essential skeleton." As I gave my talk without notes, I cannot question the accuracy of this quotation. It is not, however, what I intended to say. Great care was taken and much study was spent on the proportions of the masses, and the location and relative height of the set backs of the *News* Building. The brick was selected for color as well as for quality. The spandrels between the windows were designed to give a vertical rather than a horizontal character to the building. But these things were done where I knew they would not exact a sacrifice in utility. In straightforward simplicity of design may there not be a subtle beauty, even if I did not achieve it here? Would purposeless cornices, bas-reliefs and balustrades have added any beauty to the design? I do not think so. The hundred and fifty odd thousand dollars I was allowed for architectural effect could at best have been but thinly spread over the four facades of the building. It seemed more logical to spend this money in beautifying the main doorway on 42nd Street, and the great entrance lobby, a hall forty by forty by fifty feet. Here was carried out a very colorful and unusual decorative treatment, seen at every hour of the day by the thousands who enter and leave this great beehive of journalistic and commercial enterprise. How much better it seems to me to place the decorative features within the visual reach of man. So in conclusion I am going to ask Mr. Cortissoz to do me the honor of visiting the *News* Building when the great entrance hall is opened next week, and perhaps utilize his facile and pleasant pen on his impressions of the completed building, instead of on his erroneous idea of my attitude toward beauty in commercial architecture.

RAYMOND M. HOOD.





Model of the Karlsruhe-Dammerstock Development

## THE DAMMERSTOCK HOUSING DEVELOPMENT

### "THE HOUSE FOR PRACTICAL USE"

BY  
ISE GROPIUS

NOTE: The methods used by the Germans in designing and constructing their recent housing projects are well worth considering. Evidently they analyzed the problem by determining a minimum that is consistent with the requirements for space, light and sanitation which were incorporated in the plan arrangements and placement of the utilities and domestic equipment for comfort, convenience and practical use. It was necessary to exercise the utmost economy in labor and materials because the funds available for these projects were very limited. These facts must be kept in mind when studying the German housing projects.

A noticeable feature of these industrial housing projects is the use of fire-resistive construction, which is unheard of in ordinary American housing or even in our most expensive residences, and in high class apartment houses of a limited height. American architects have yet to seriously consider and develop fire-resistive residential buildings of ordinary size. Can we afford, for our own benefit, to ignore this European challenge to our ability to build

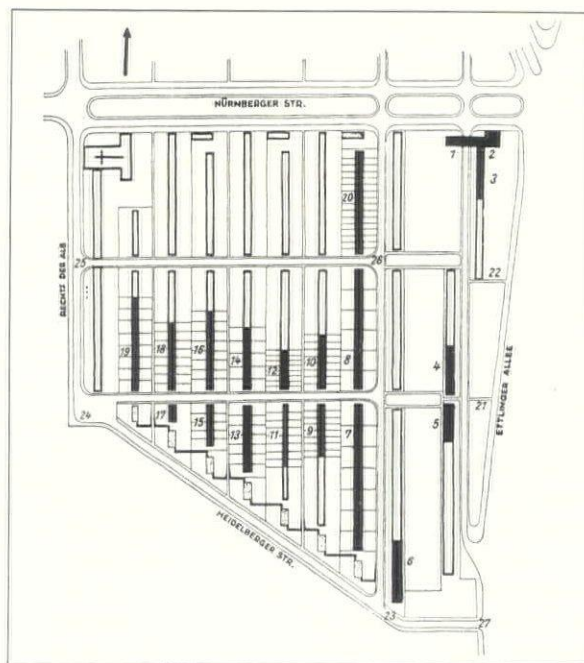
economically ordinary fireproof structures?

The plans are very compact, eliminating space that is not intensively used, and it is doubtful whether, with all of our wasteful space and spacious effects which we affect in our ordinary residential buildings, we have greater privacy, comfort and convenience than are provided in these compact dwellings.

The exteriors of these structures are severely plain and possibly repugnant to the American conception of a dwelling. Primarily, exterior walls serve as effective protection against the elements, and their ornamentation is a matter of custom or fashion.

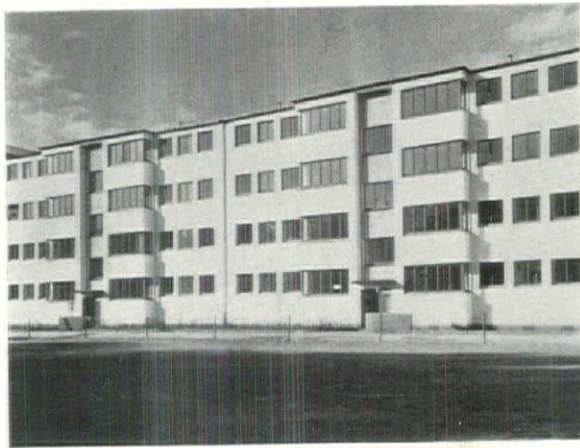
Although maximum economy of construction cost made it necessary to strip these buildings of all useless ornamental appendages, it is possible to make them attractive in the color of the stucco finish, the window shades and the flower boxes. Individuality, sufficient for the ready identification of a unit, can be provided without a material increase in cost. The utilization of the flat roof can well attract our favorable attention.

The Karlsruhe-Dam-



Plot Plan, Karlsruhe-Dammerstock. Numerals Indicate Groups

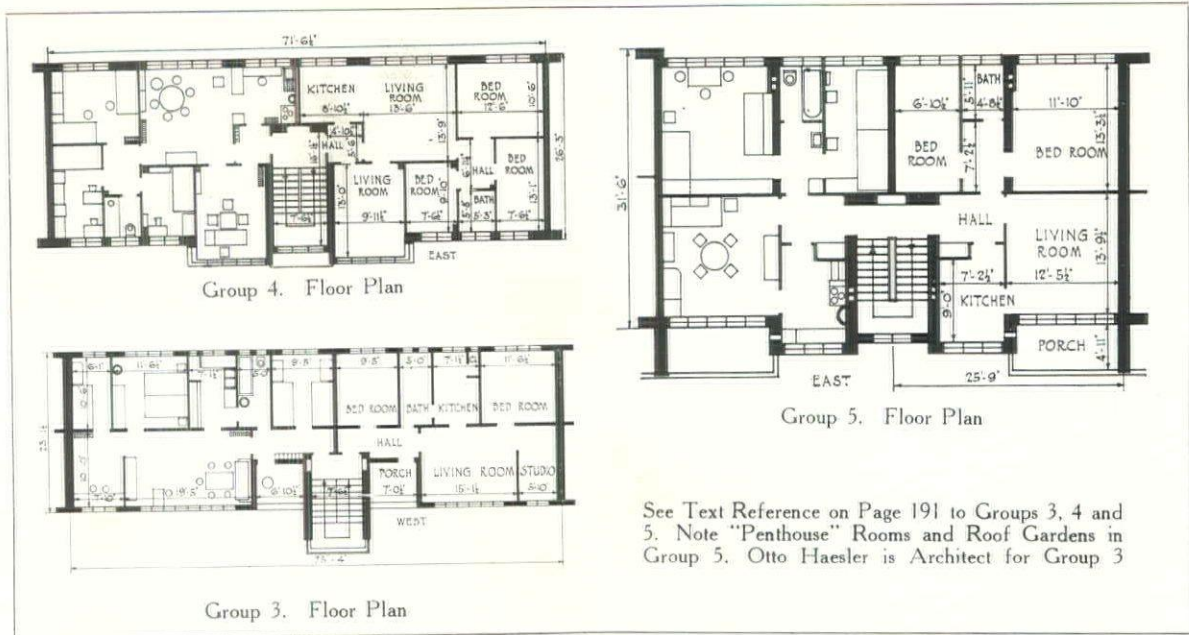




Group 4. West Elevation  
Riphahn and Grod. Architects



Group 5. West (Rear) Elevation  
Walter Gropius, Architect



See Text Reference on Page 191 to Groups 3, 4 and 5. Note "Penthouse" Rooms and Roof Gardens in Group 5. Otto Haesler is Architect for Group 3

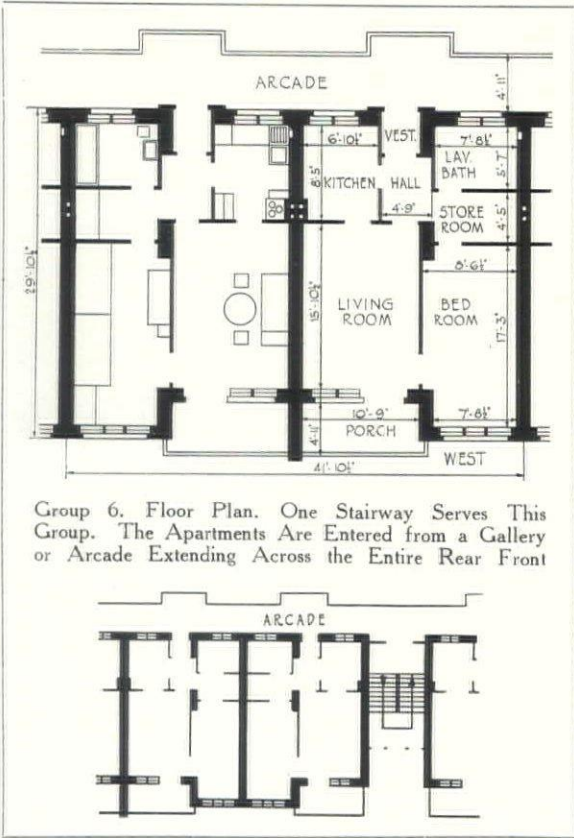
merstock housing development is unique in that a specification of general requirements was prepared by Prof. Gropius, and the various groups of houses were designed by eight architects. This scheme entailed a certain uniformity that insured the desired quality and the important objective of the "house for practical use." THE ARCHITECTURAL FORUM is fortunate in presenting this important housing development preliminary to others of like nature.

THE Dammerstock housing development, near Karlsruhe, Germany, was completed in September, 1929. The procedure employed, as to engaging architects, was unusual. Prof. Walter Gropius was retained to prepare the general plot plan, designate the locations of the different types of buildings and provide a specification of standard requirements for the buildings. This general set-up was made to secure

a reasonably harmonious character of the development and insure a minimum of cost. To each one of eight architects, including Prof. Gropius, a certain portion of the work was assigned. Each was free to solve his individual problems in his own way, subject only to the limitations of the general scheme. It was not intended to duplicate the housing exhibitions at Stuttgart or Breslau, but rather to combine the best and most modern ideas of building construction in a realization of "Die Gebrauchswohnung" or "the house for practical use." The objective was to provide houses that are suitable for the average family.

PLOT PLAN. The buildings are located in north and south rows, providing east and west exposures. The rows of four-story apartment houses are placed along the eastern side of the tract and serve as a barrier to prevent the noise and dust from entering the principal highway reaching the interior of the tract, which is





Group 6. Floor Plan. One Stairway Serves This Group. The Apartments Are Entered from a Gallery or Arcade Extending Across the Entire Rear Front



Group 6. West Elevation  
Walter Gropius, Architect

occupied by two-story houses. These higher buildings also give a more impressive appearance to the principal approach to the tract. The apartment houses face and are served by two ordinary streets. Vehicular traffic within and through the tract is confined to two east and west streets, and the north and south rows of houses are served only by main sidewalks 6 feet, 6 inches wide leading from these streets. The houses face these main sidewalks and are connected with them by narrower walks leading from the entrances. There are no traffic sidewalks at the rears of the houses. The flower gardens and lawns are between the houses and the main sidewalks, on both sides of which are trellises for vines. The vegetable gardens are located back of the houses. It will be noted that the intention is to reduce to a minimum the disadvantages caused by traffic.

**EXTENT OF HOUSING.** The tract of land was of sufficient area to provide for a total number of 750 individual homes, either in apartments or houses. The entire number has not so far been erected, the first section of the construction being limited to 228 apartments, for which 23 different plans were used. In these, the rentable areas range from 527 to 882 square feet in the two- and five-room apartments, and from 613 to 1,184 square feet in the three- to six-room one-family houses. The number of rooms is

limited to living, dining and bedrooms. The monthly rent for the apartments ranges from \$12 to \$22, and from \$18 to \$34 for the one-family houses. The 228 apartments built contain 866 rooms and are apportioned:

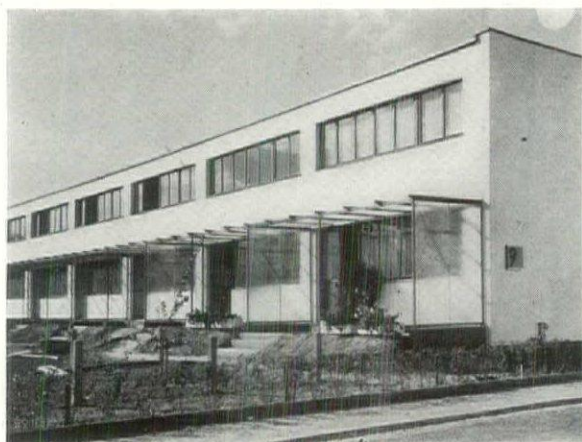
Rooms per apartment.....	2	3	4	5	6
Number of apartments....	32	46	102	32	16

**GENERAL REQUIREMENTS.** For purposes of securing economical construction and a harmonious and consistent appearance of the buildings, a schedule of general requirements was provided for the eight architects who participated in the planning of the buildings. As the practicability of the house depends upon its plan, general dimensions and the domestic and sanitary equipment, Prof. Gropius formulated a specification for these items which also were included in the general requirements.

**STRUCTURE.** (1) Flat roofs, (2) uniform story heights and (3) equal window units for single or multiple windows, the units being each 21 inches wide and from 42 to 51 inches high.

**GARDENS.** Uniform gardens and flower-box equipment for all porches, balconies, terraces and roof gardens.

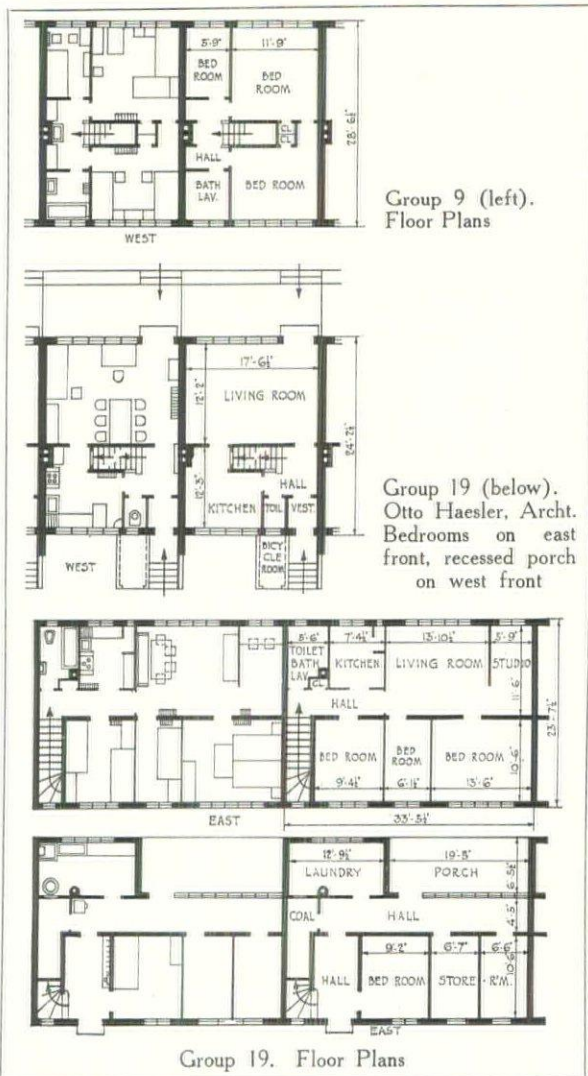




Group 9. East (Rear) Elevation  
Walter Gropius, Architect



Group 9. West (Front) Elevation  
Walter Gropius, Architect



**HEATING AND PLUMBING.** Central plant for heating and hot water service for apartment houses, and individual heating plants and hot water service for one-family houses. Central laundry for the apartment houses, the laundry having drying racks, glass-covered outdoor drying

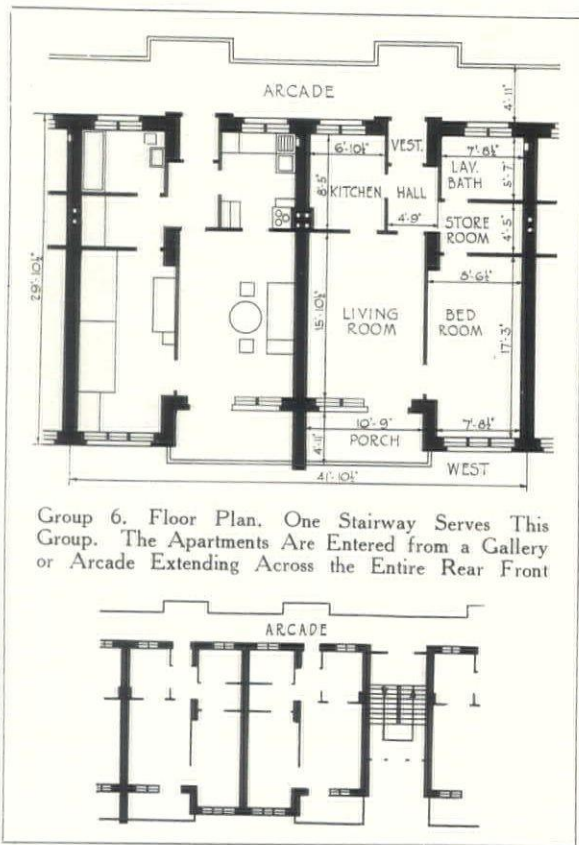
places and individual wash rooms. The one-family houses have individual laundries, and each bathroom has lavatory, water closet and tub. The tub is usually built in on two or on three sides. Cooking is to be done with gas only.

**PLAN LAYOUT.** Kitchens to have doors leading to halls and living rooms. Sizes of kitchens not less than 53.8 square feet for the small and 64.5 square feet for the larger apartments. Communicating doors between parents' and children's bedrooms. Closets for overcoats, hats and umbrellas, and conveniently located rooms for bicycles.

**DETAILS.** Gas and electric meters located so as to be accessible for reading without entering the apartments. Combination mail boxes at main entrances. Linoleum on all concrete floors. Plain stock doors with steel frames. Kitchen equipment arranged for maximum convenience eliminates all unnecessary legs, using built-in furniture where possible. Kitchen fixtures to have heights as specified. Electric base receptacles in living and bedrooms. Curtain rods for single and double curtains. Peep-holes in entrance doors.

**ASPECTS OF ROOMS.** It is customary in Germany to have the bedrooms on the eastern side and the living rooms on the western side of the house. The principal highway at the Dammerstock site is on the east side, and although the houses are separated from it by a comparatively wide space, the noise of passing automobiles is audible. Consideration had to be given as to the relative importance to the average tenant of absolute quiet at night in the bedrooms or the afternoon sunlight in the living room and balcony which are generally occupied at this time of the day. The problem was solved differently in the three apartment houses shown. Haesler and Riphahn and Grod chose the east side, and Gropius chose the west for the bedrooms.





Group 6. West Elevation  
Walter Gropius, Architect

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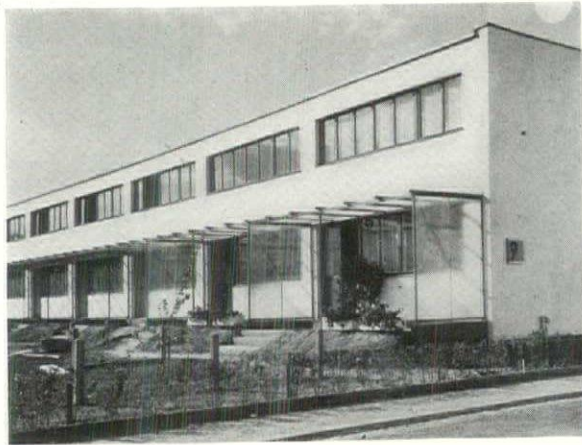
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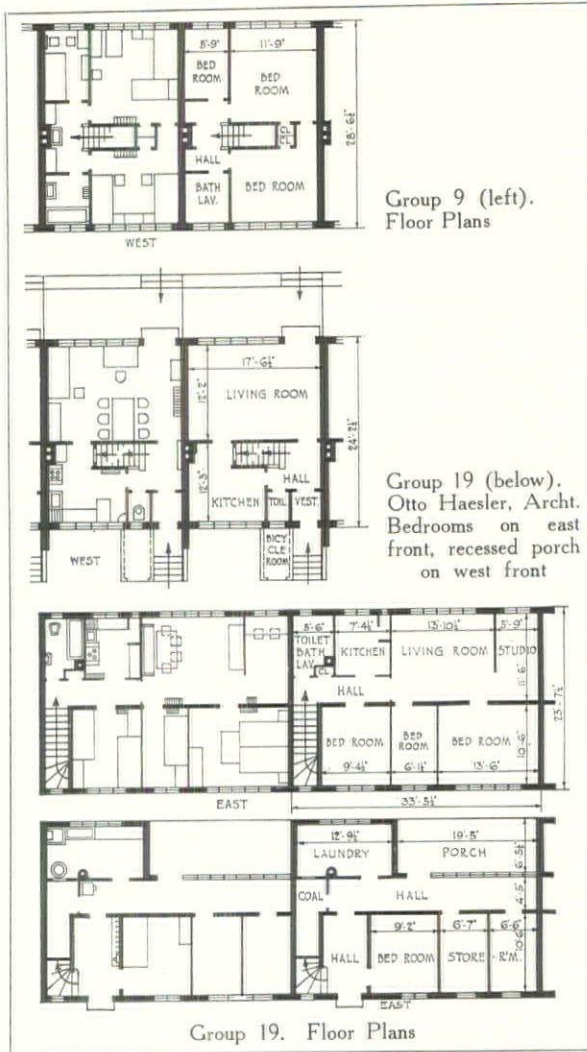




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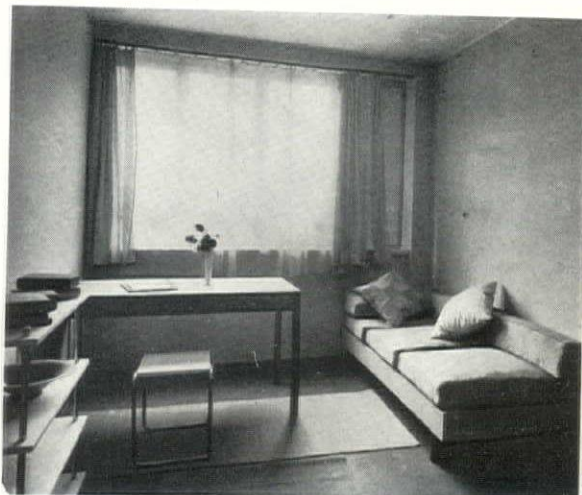
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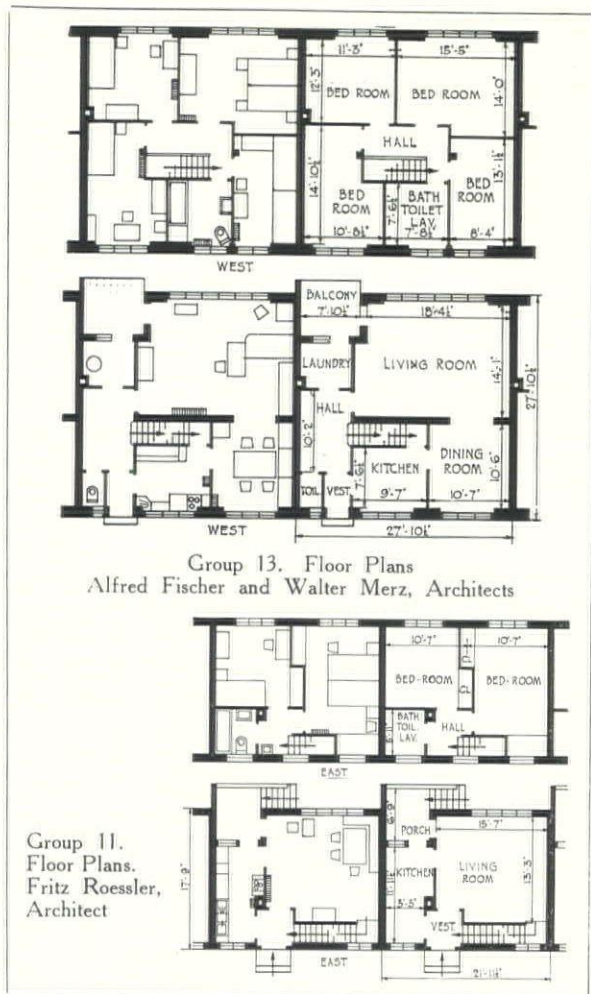




The Furnishings for These Rooms Are Selected for Their Simplicity, Durable Construction and Comfort. The Convenient Arrangement of the Furniture is Shown on the Plans

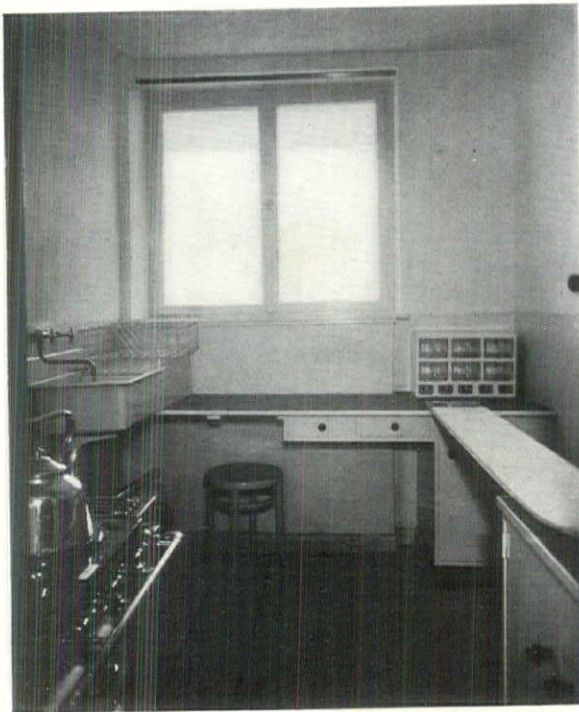
APARTMENT HOUSES. Comparing the different plans for the apartment houses, the question arises as to the importance of having access to all of the rooms from the hall. Other advantages, however, may compensate for not adhering to such an arrangement. Riphahn and Grod, in their five-room apartments, connect only the two living rooms and kitchen directly with the main hall. The bedrooms and bathroom open into a secondary hall which connects with the living room. Apparently, this arrangement has no disadvantages. Gropius provides direct access to all rooms from the main hall, satisfying a popular demand. Haesler presents an entirely different solution of the problem. The longer side of the living room is along the exterior wall with a sizeable and separate work or study room adjoining. This plan provides the maximum of light and ventilation in the living room. Objection might be made to using the living room as a passageway from the bedrooms to the bathroom. To overcome an existing aversion to apartment houses, Prof. Gropius provided balconies with flower boxes, a roof garden, and children's play rooms on the ground floors. These features, along with the liberal use of trellises for vines, give the apartments a cheerful appearance.

ONE-FAMILY HOUSES. It is conceded that certain economic disadvantages appertain to the one-family house as compared with the apartment house, and hence a really economical solution of the one-family house problem is difficult to produce. The one-family house has, however, one great advantage in the close connection between the house and the garden. This feature is possibly the deciding factor in the purchase of a house. A number of the houses in Dammerstock have only storage rooms and porches on the ground floors with the main rooms on the two



upper floors. This necessitates housekeeping on three floor levels, with the attendant increased stair climbing, which deprives the occupant of a great advantage of the apartment house. The plans of Lochstampfer and Gropius take cognizance of this feature.

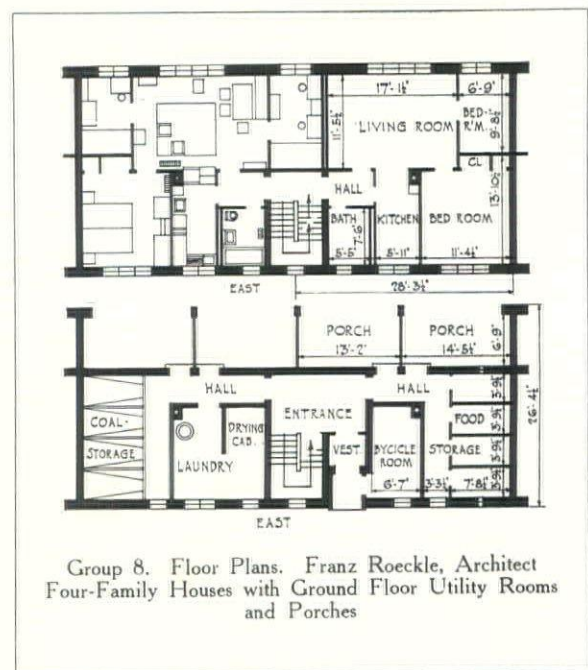




The "House for Practical Use," Which Was the Keynote of this Development, Is Exemplified in These Compact and Convenient Kitchens

**SPECIAL FEATURES.** The separation of the bath tub and water closet in one room from the lavatory room by a frosted glass partition seems practical. The location of the wash tub in the very small furnace room should be avoided. At least one of the children's bedrooms should be large enough for two beds rather than for each room to be large enough for only one bed. The frequently discussed "serving window" (*"Speisedurchgabe"*) between the kitchen and living room has been used only once. The future tenants of the houses very rarely will be able to employ domestic servants, and the serving window means rather a complication, especially if it replaces the direct door between the kitchen and living room. The furnishing of clothes line hooks has been generally neglected.

The kitchens are completely furnished, in this particular project, with built-in kitchen appliances wherever possible. This renders it possible for the area of the kitchens to be confined to from 52 to 98 square feet, which makes available more area for the other rooms. The folding table without legs is most generally used. The use of tile instead of wood for drain boards has been criticized as a possible source of unnecessary breakage of dishes. Kitchen cupboards having shelves more than 10 inches deep are criticized



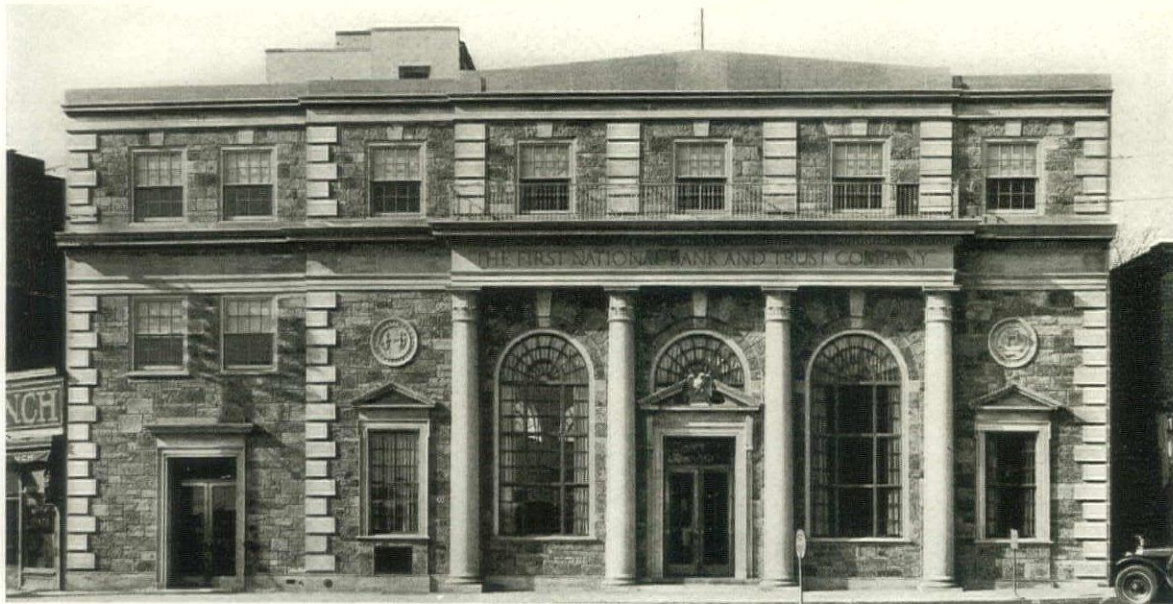
as being unsatisfactory for convenient use.

Some of the apartments and houses were furnished by the contractor. The furnishings in some instances, in spite of certain advantages, were too elaborate for the simple apartments.



# FIRST NATIONAL BANK & TRUST CO. MAMARONECK, N. Y.

OFFICE OF JOHN RUSSELL POPE, ARCHITECT



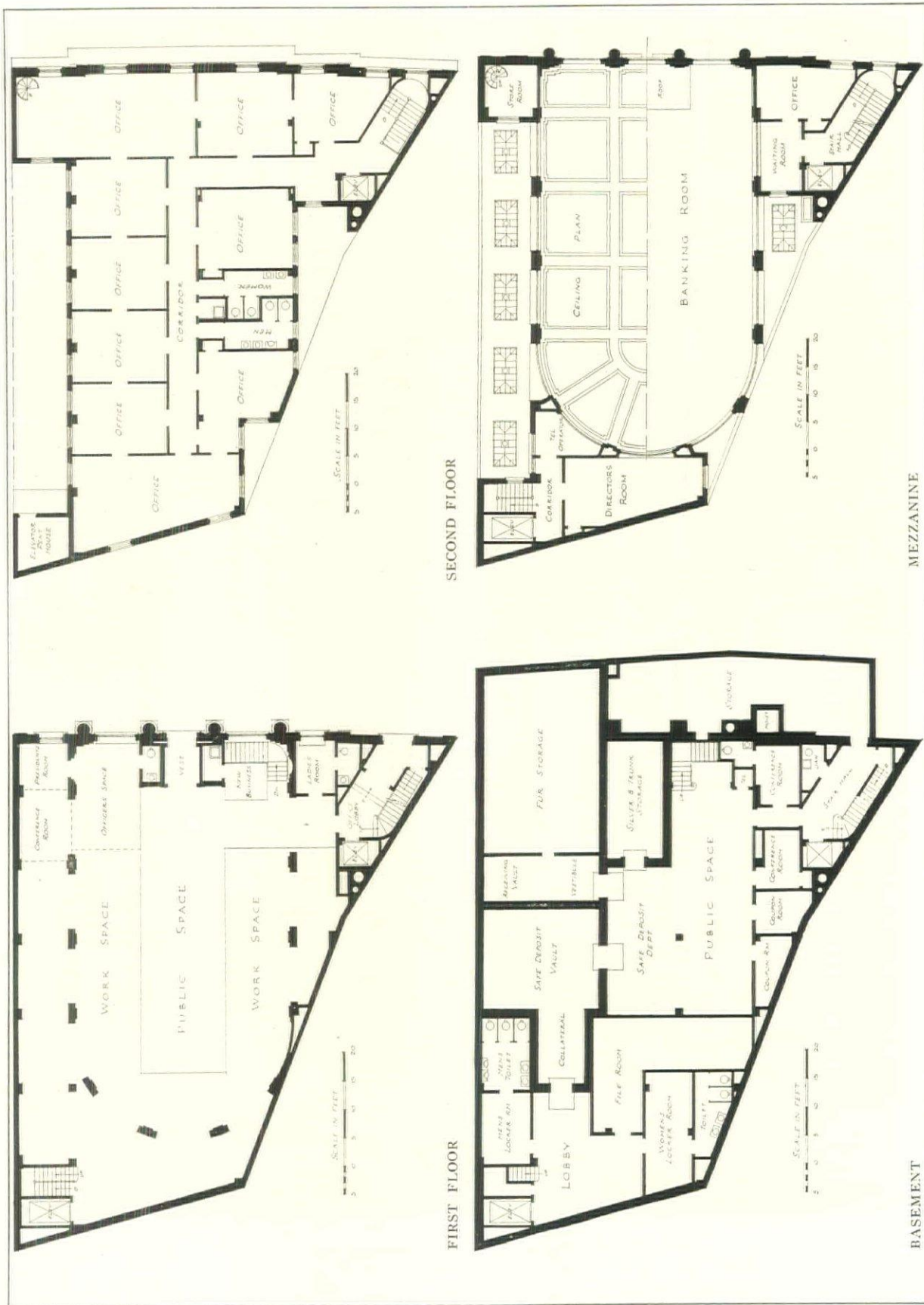
*Gottscho*

FACADE



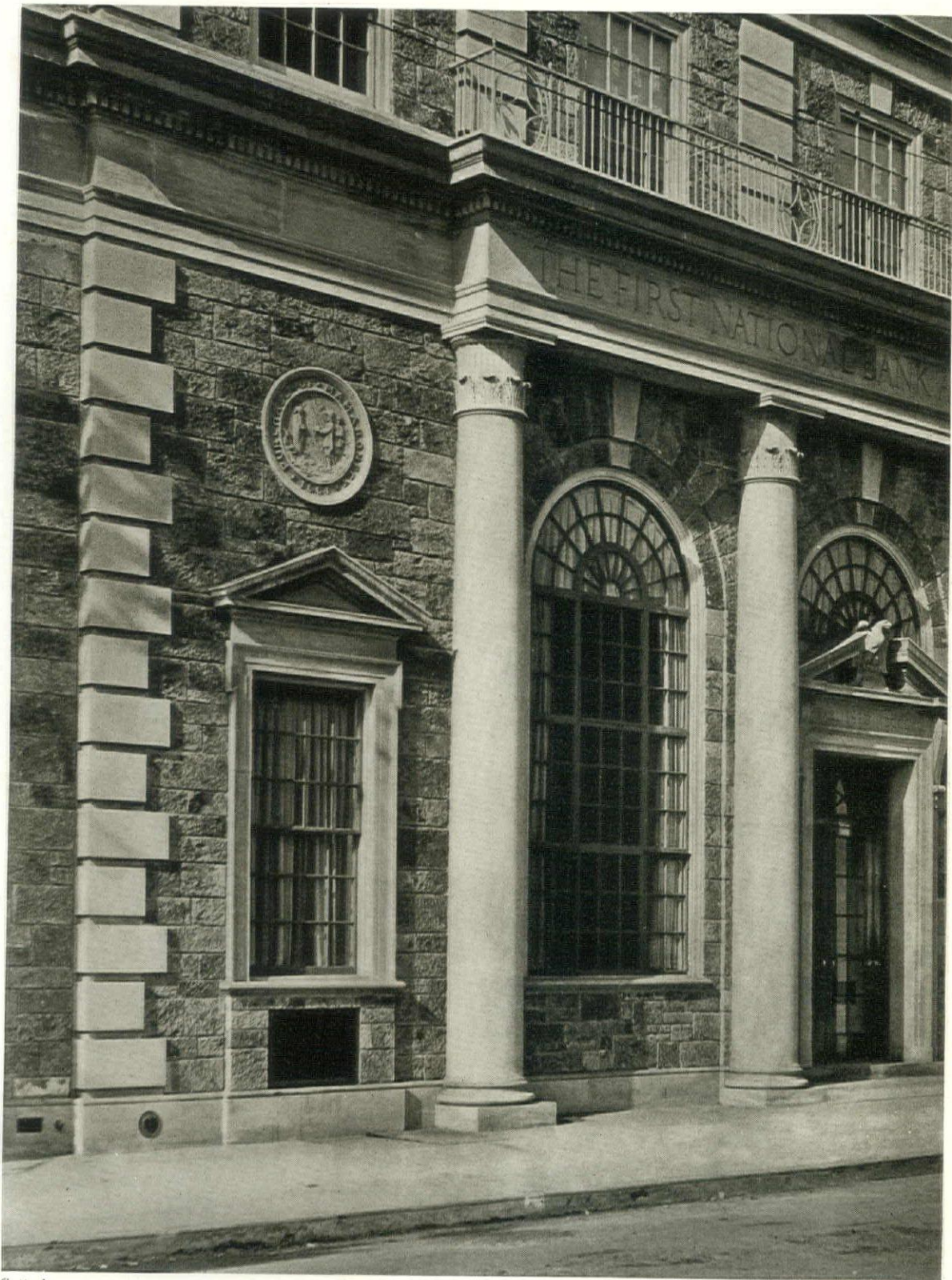
INTERIOR OF THE BANKING ROOM





FIRST NATIONAL BANK & TRUST CO., MAMARONECK, N. Y.  
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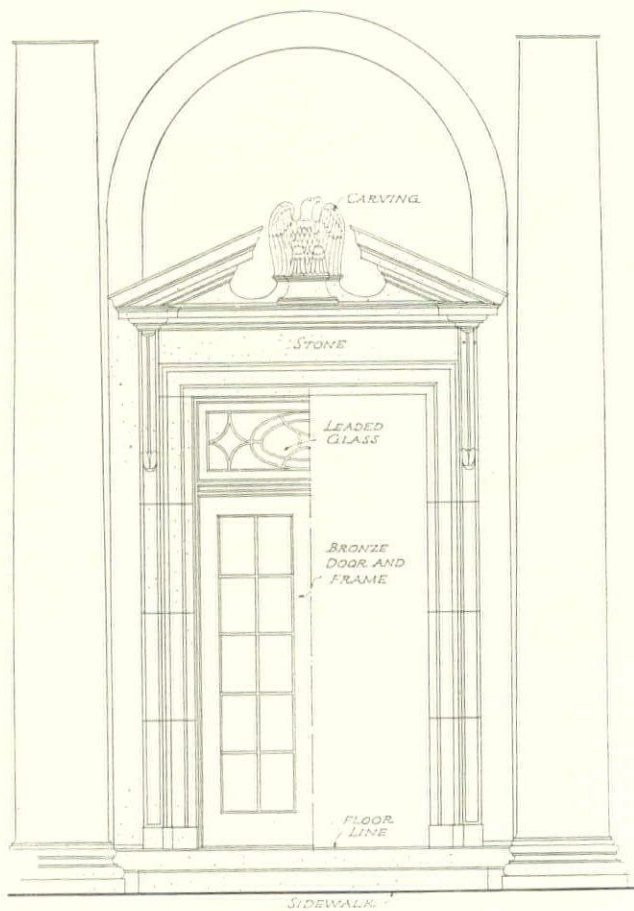


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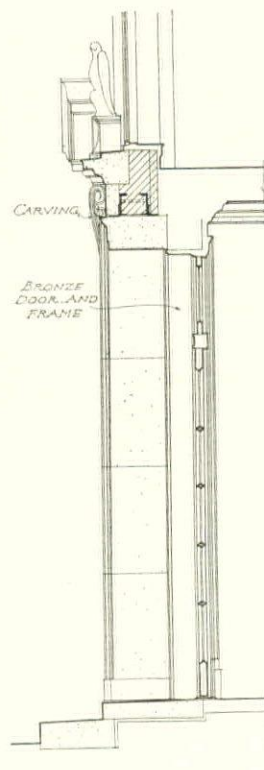
DETAIL OF MAIN FACADE

FIRST NATIONAL BANK & TRUST CO., MAMARONECK, N. Y.  
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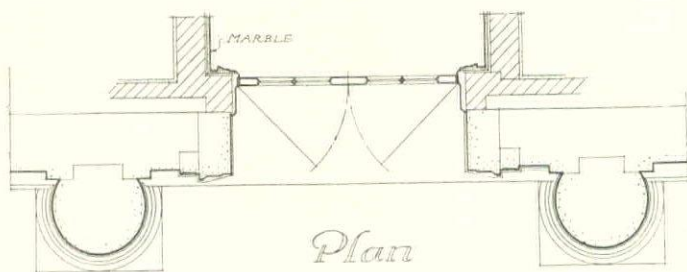




*Elevation*



*Section*



*Plan*

*Details  
of  
Main  
Entrance  
Doorway*

SCALE IN FEET



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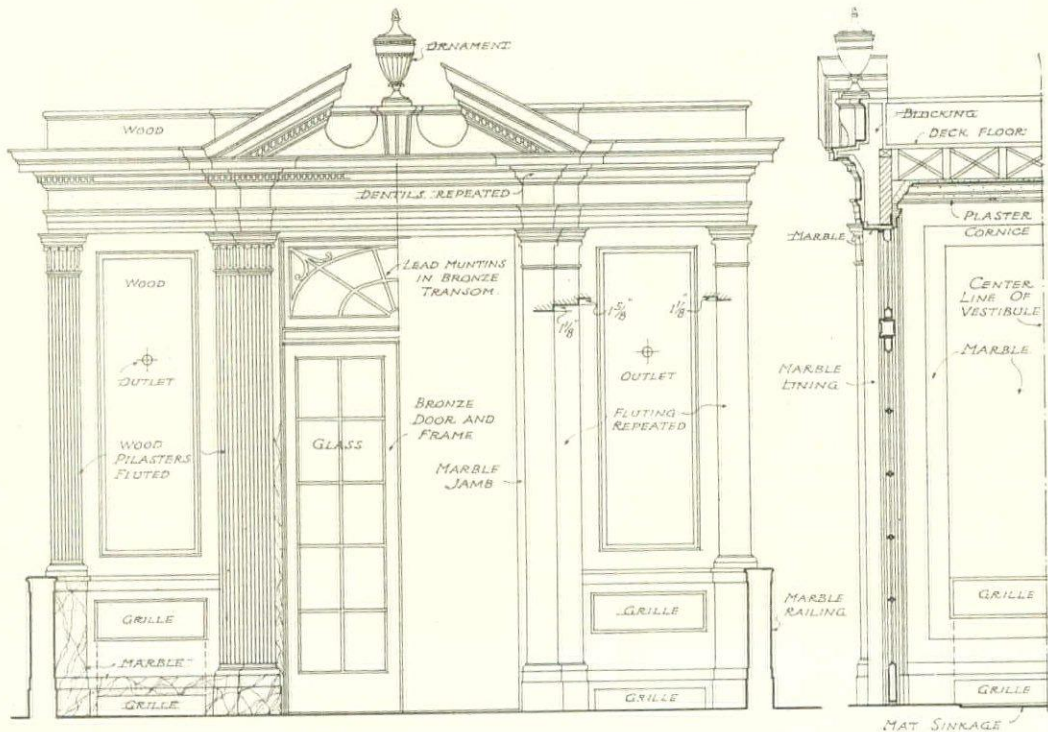


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DOOR INTO ENTRANCE VESTIBULE

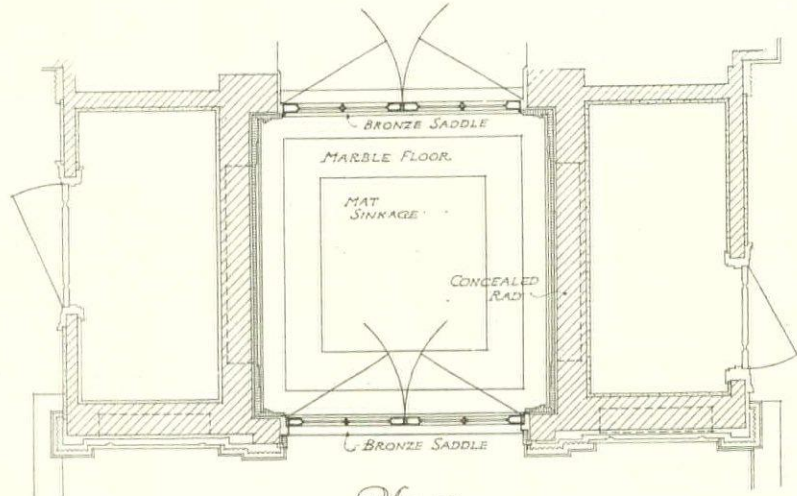
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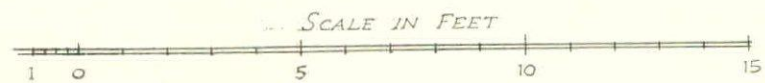
*Elevation*

*Section*



*Plan*

*Details of Entrance from Banking Room*



FIRST NATIONAL BANK & TRUST CO., MAMARONECK, N. Y.  
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

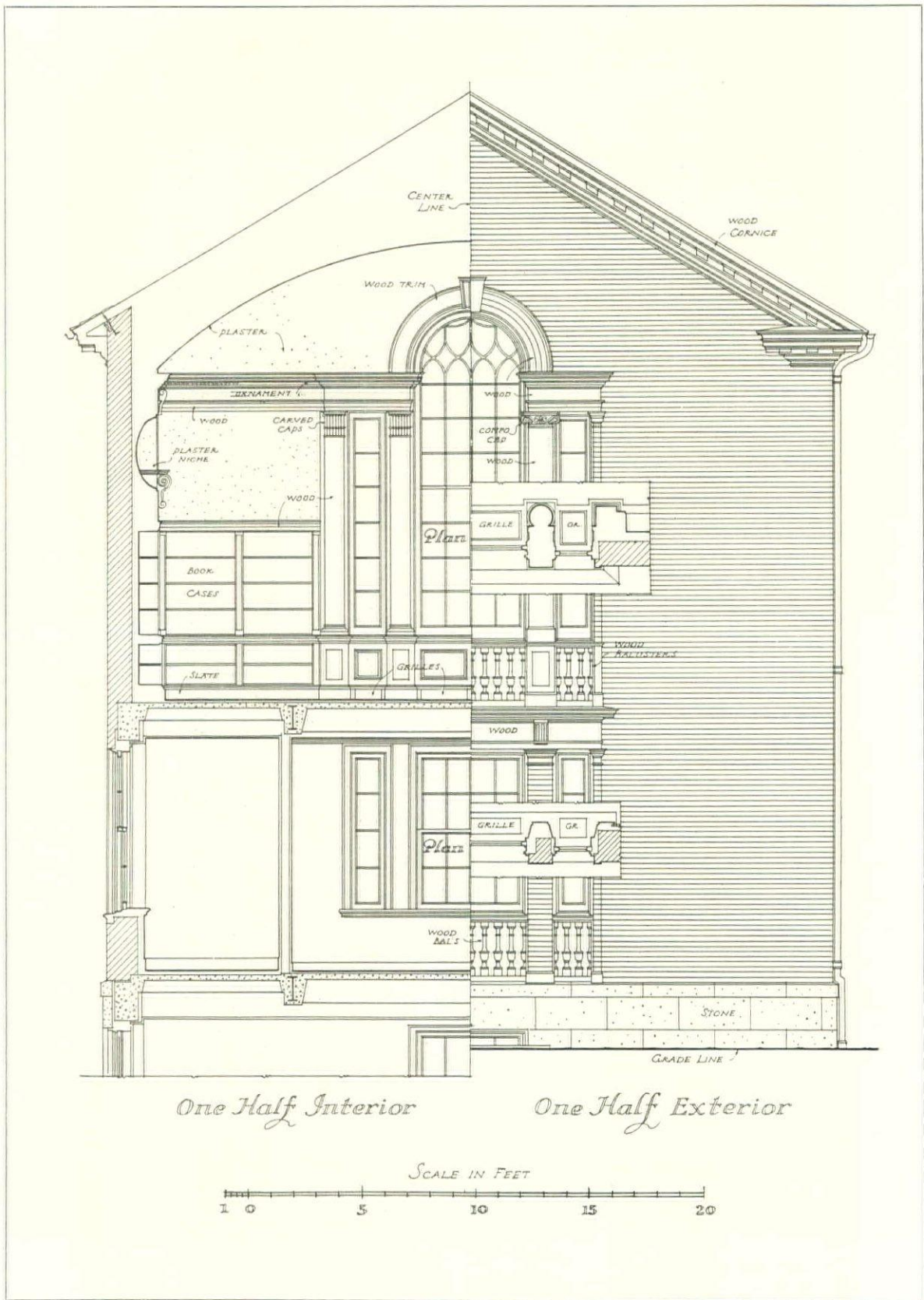




TANNER LIBRARY, ILLINOIS COLLEGE,  
JACKSONVILLE, ILL.

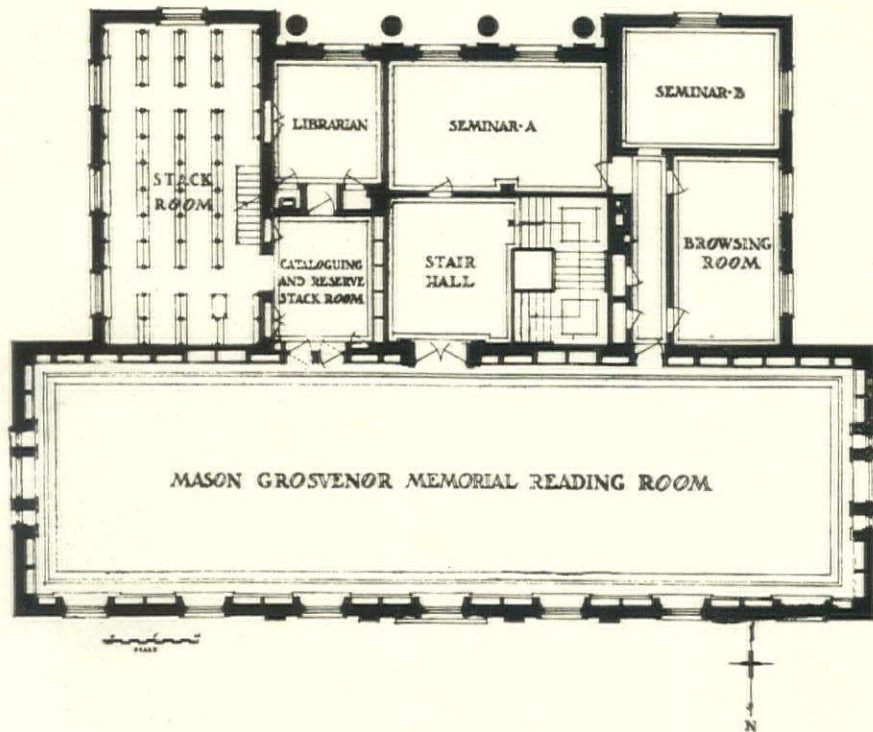
DENISON B. HULL & STANLEY W. HAHN, ASSOCIATED, ARCHITECTS



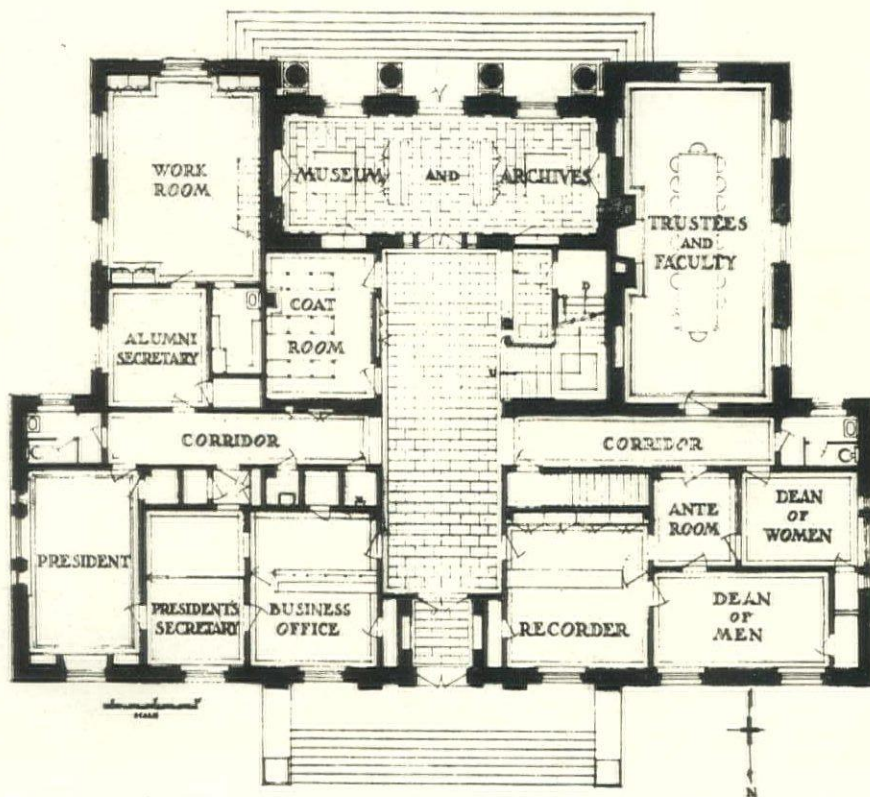


SCALE ELEVATION AND SECTION ENDS OF MAIN BUILDING  
 TANNER LIBRARY, ILLINOIS COLLEGE, JACKSONVILLE, ILL.  
 DENISON B. HULL & STANLEY W. HAHN, ASSOCIATED, ARCHITECTS





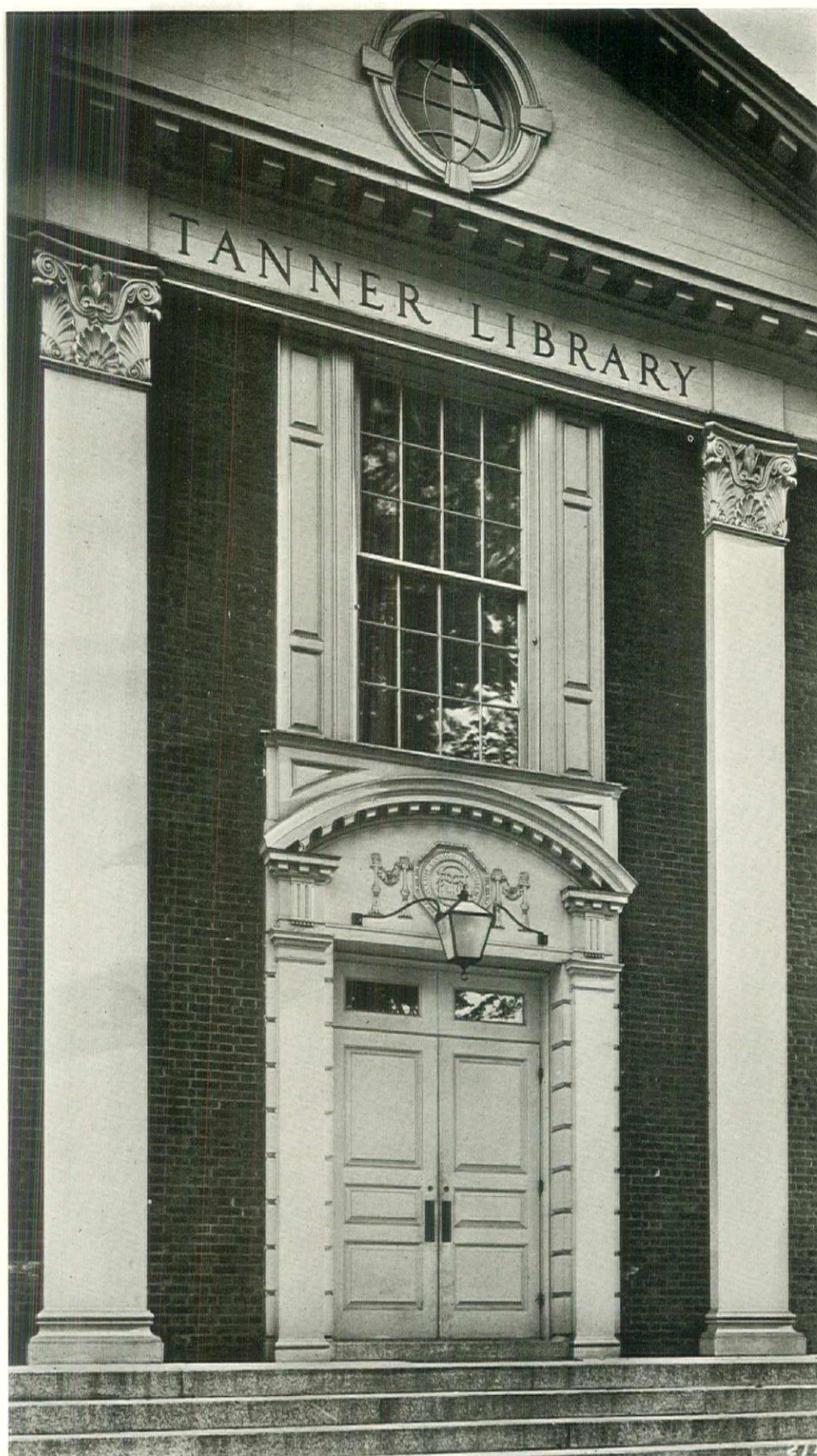
SECOND FLOOR



FIRST FLOOR

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NORTH ENTRANCE

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READING ROOM



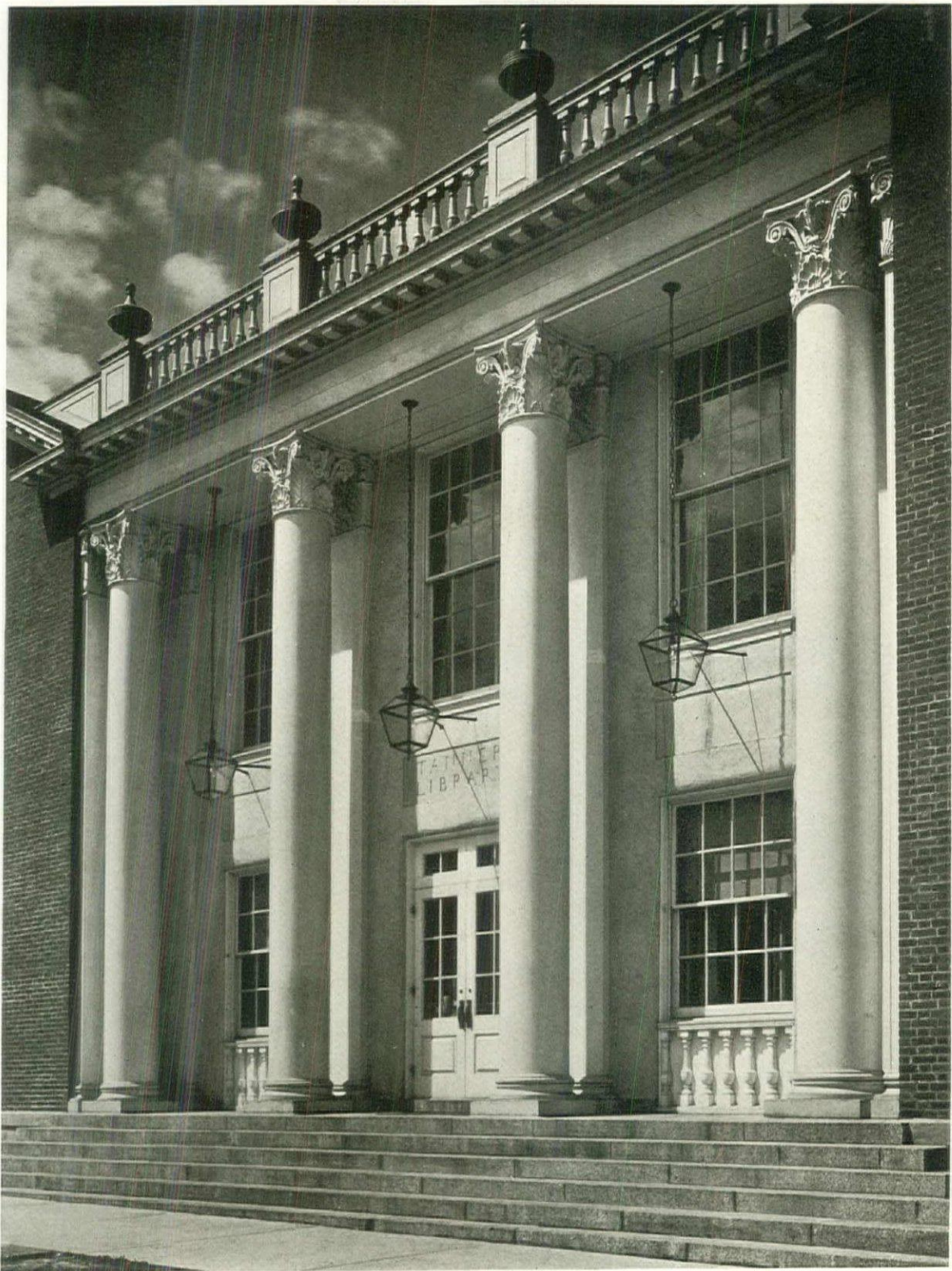
HALL

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ENTRANCE—SOUTH ELEVATION

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TRUSTEES' ROOM



PRESIDENT'S OFFICE

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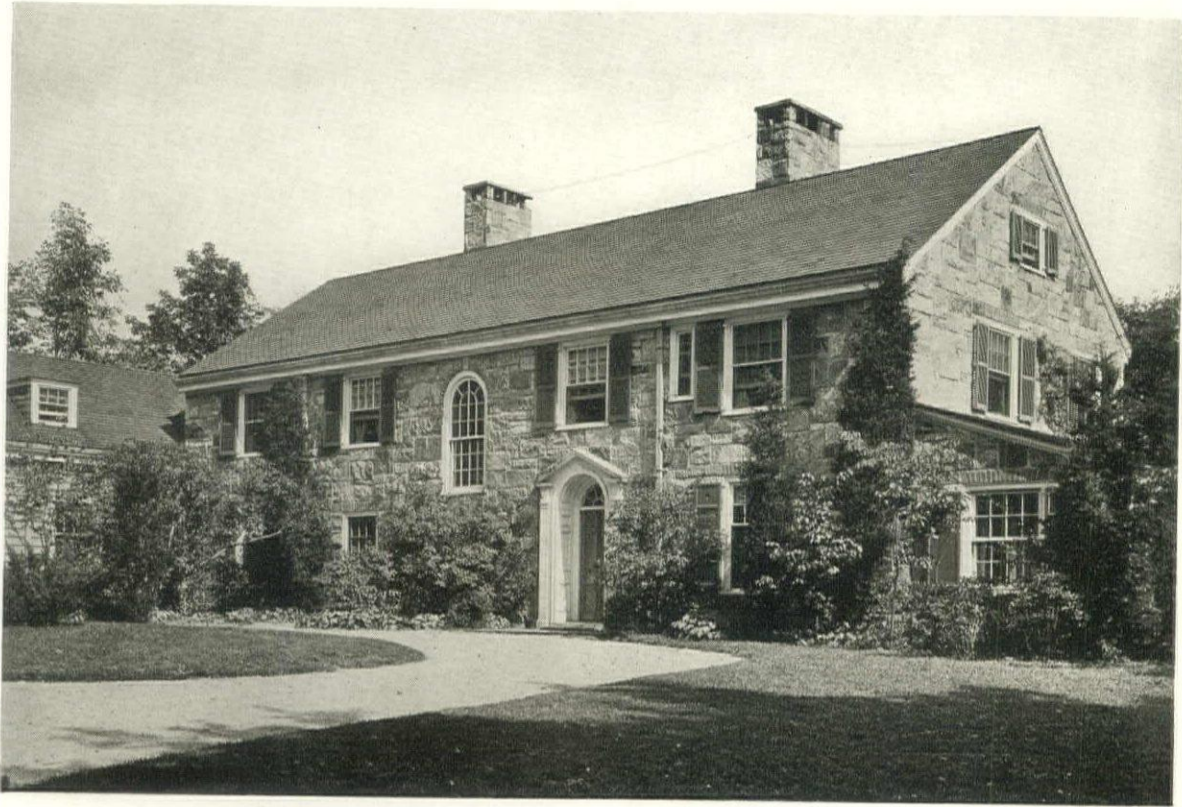
MANTEL IN TRUSTEES' ROOM

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DENISON B. HULL & STANLEY W. HAHN, ASSOCIATED, ARCHITECTS





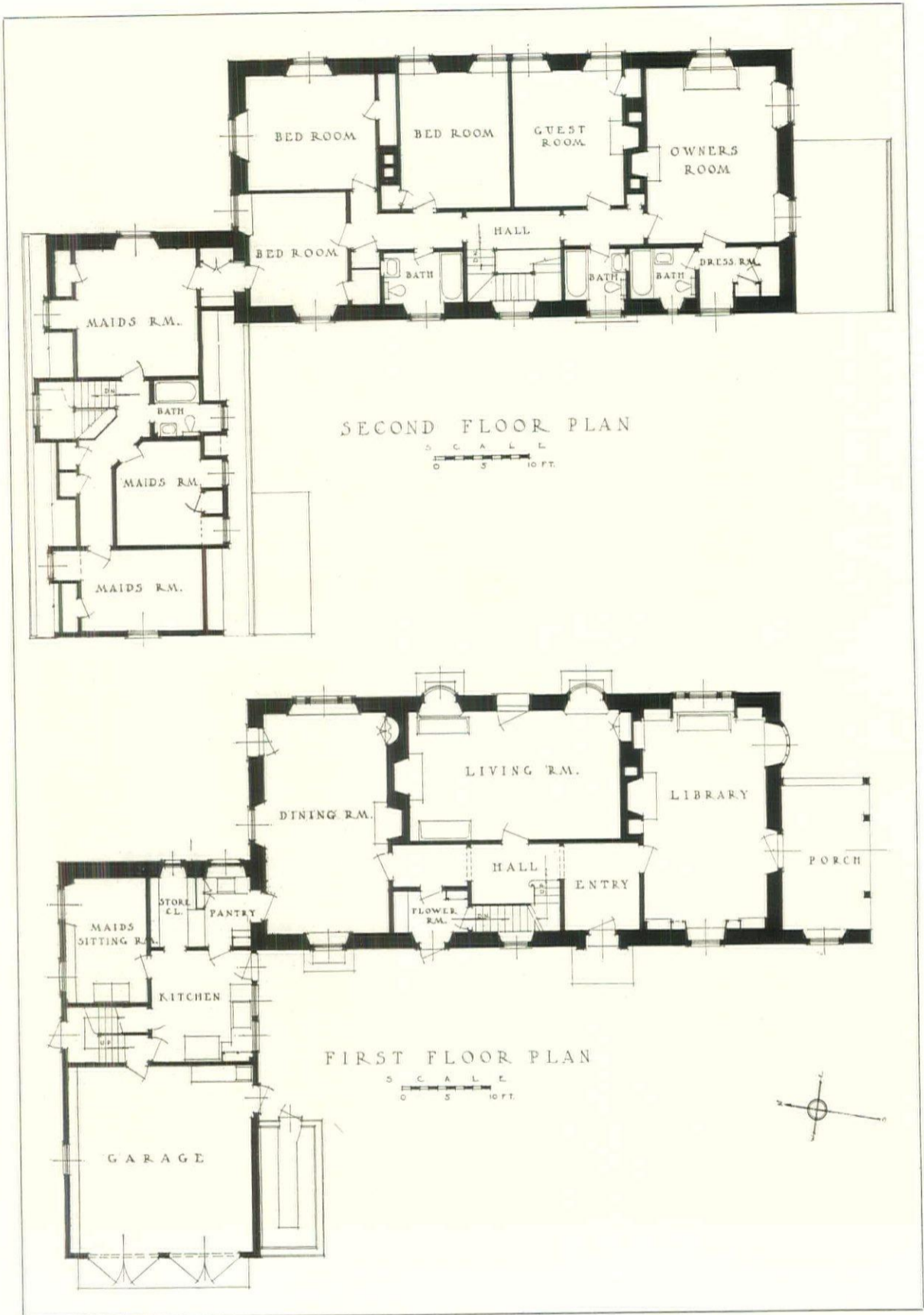




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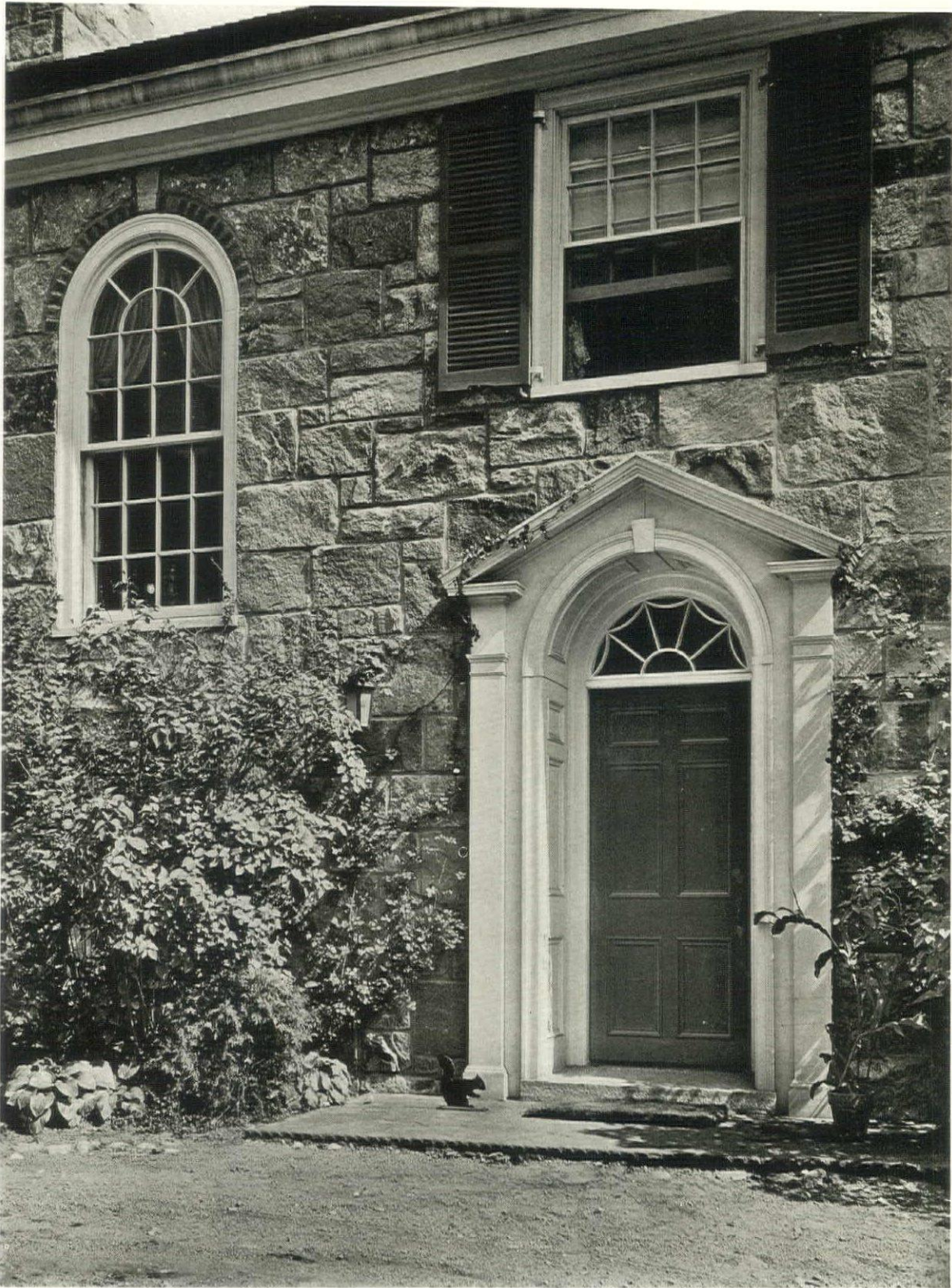
HOUSE OF MRS. M. W. WELD, STANWICH, CONN.  
RICHARD HENRY DANA, JR., ARCHITECT





HOUSE OF MRS. M. W. WELD, STANWICH, CONN.  
 RICHARD HENRY DANA, JR., ARCHITECT



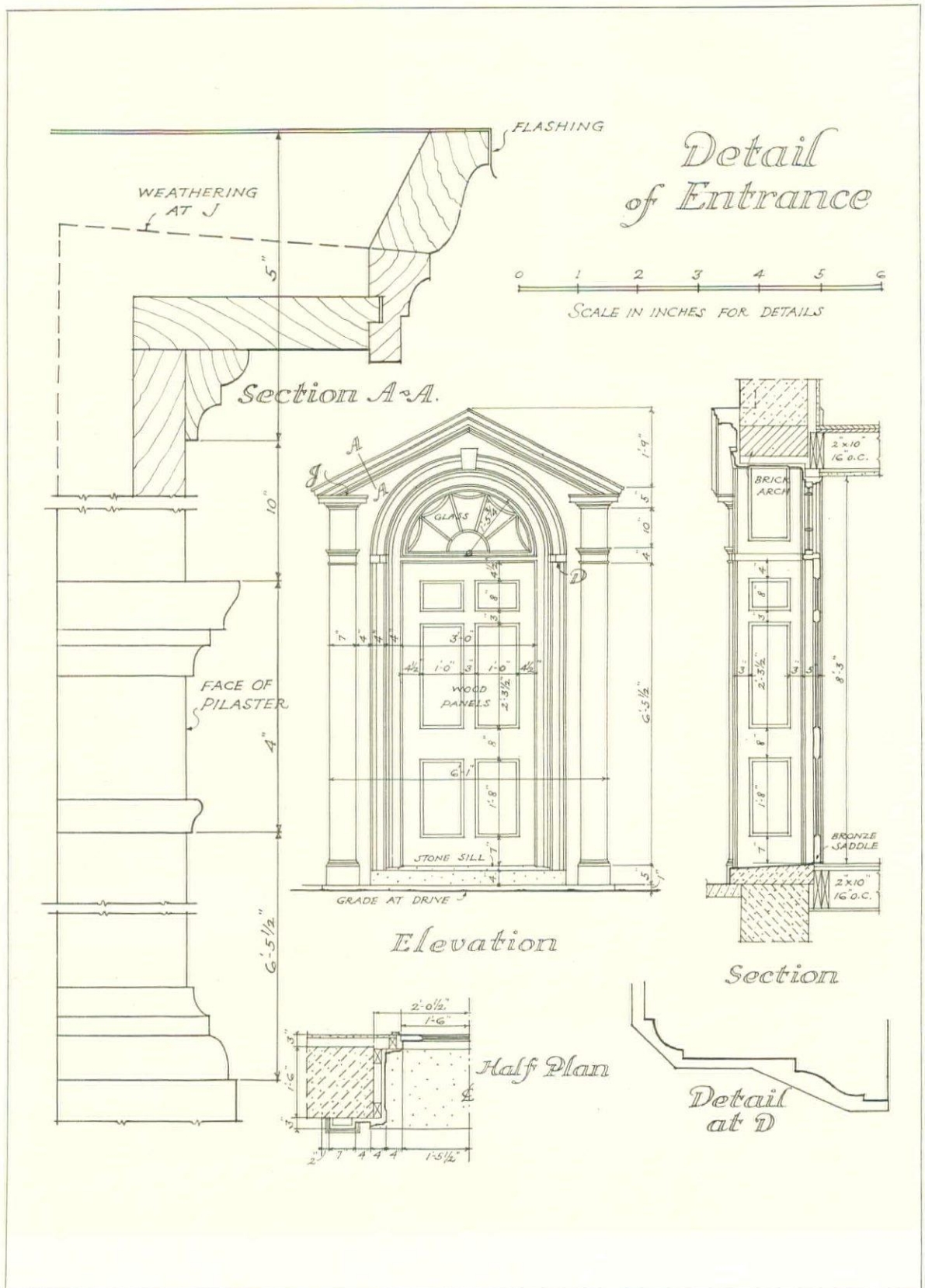


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MAIN ENTRANCE

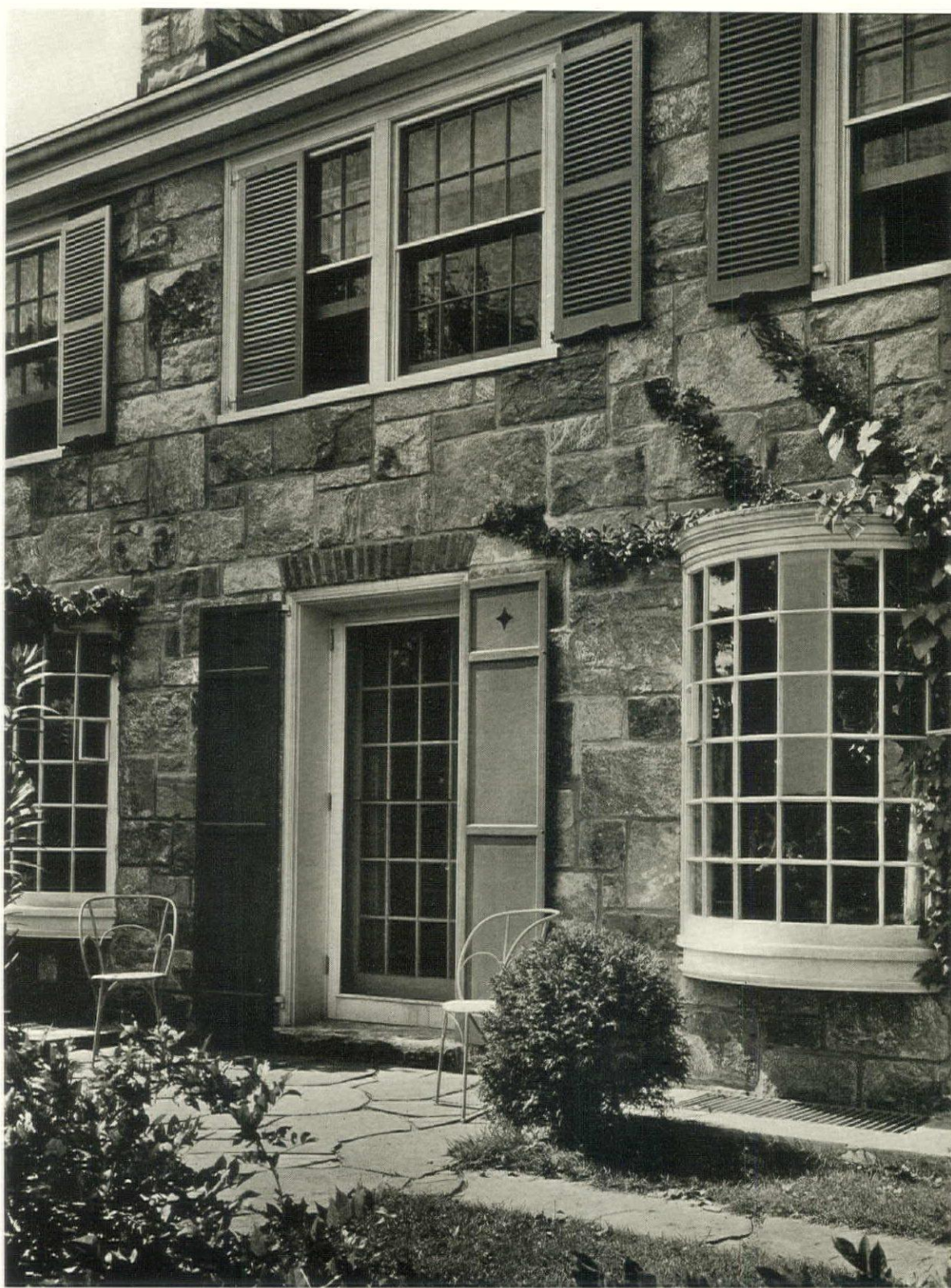
HOUSE OF MRS. M. W. WELD, STANWICH, CONN.  
RICHARD HENRY DANA, JR., ARCHITECT





SCALE DRAWING, ENTRANCE DOOR AND STAIR WINDOW  
 HOUSE OF MRS. M. W. WELD, STANWICH, CONN.  
 RICHARD HENRY DANA, JR., ARCHITECT





*Costain*

GARDEN ENTRANCE

HOUSE OF MRS. M. W. WELD, STANWICH, CONN.  
RICHARD HENRY DANA, JR., ARCHITECT









GARDEN FRONT

HOUSE OF MRS. M. W. WELD, STANWICH, CONN.  
RICHARD HENRY DANA, JR., ARCHITECT





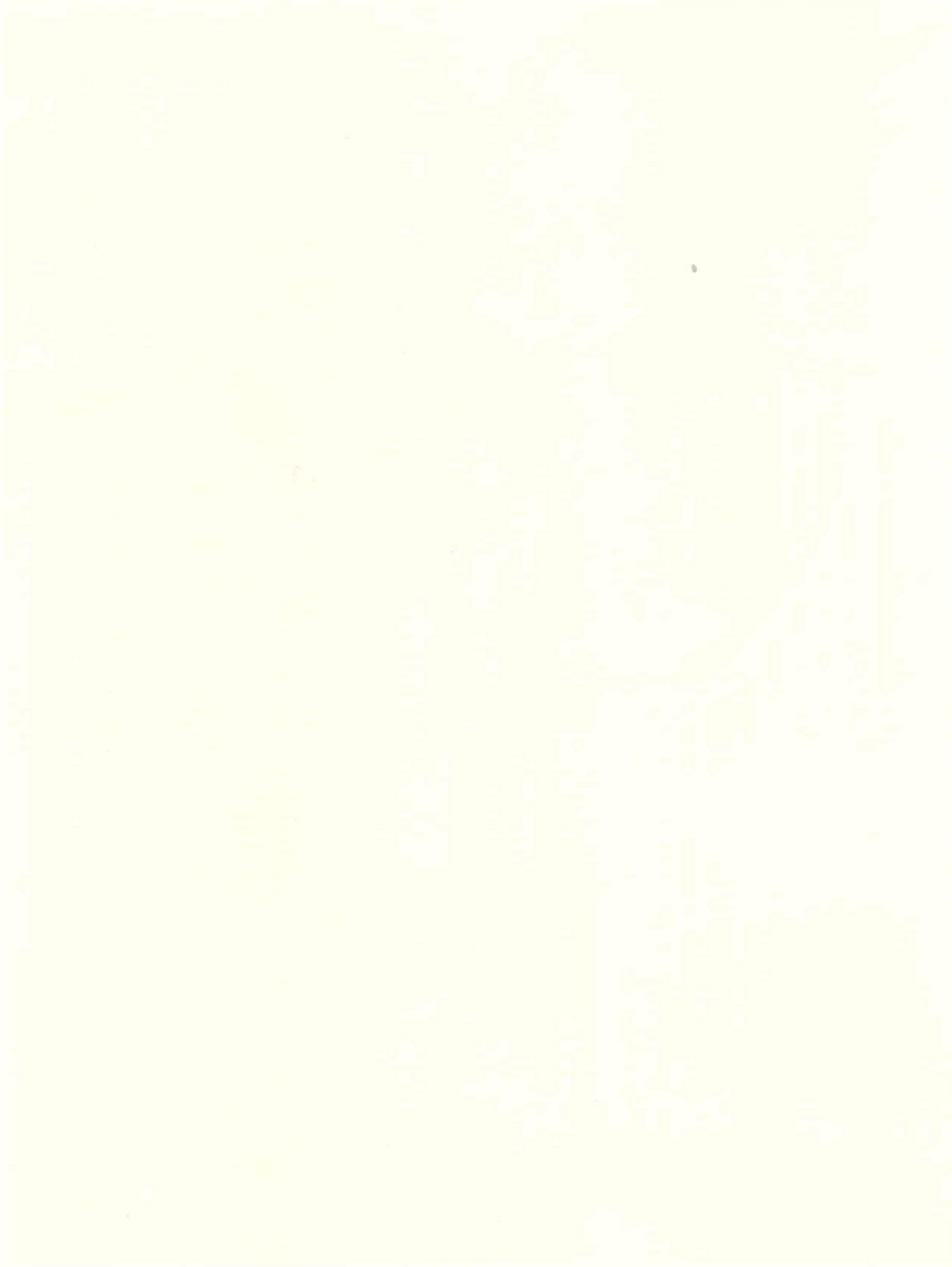




ENTRANCE HALL

HOUSE OF MRS. M. W. WELD, STANWICH, CONN.  
RICHARD HENRY DANA, JR., ARCHITECT





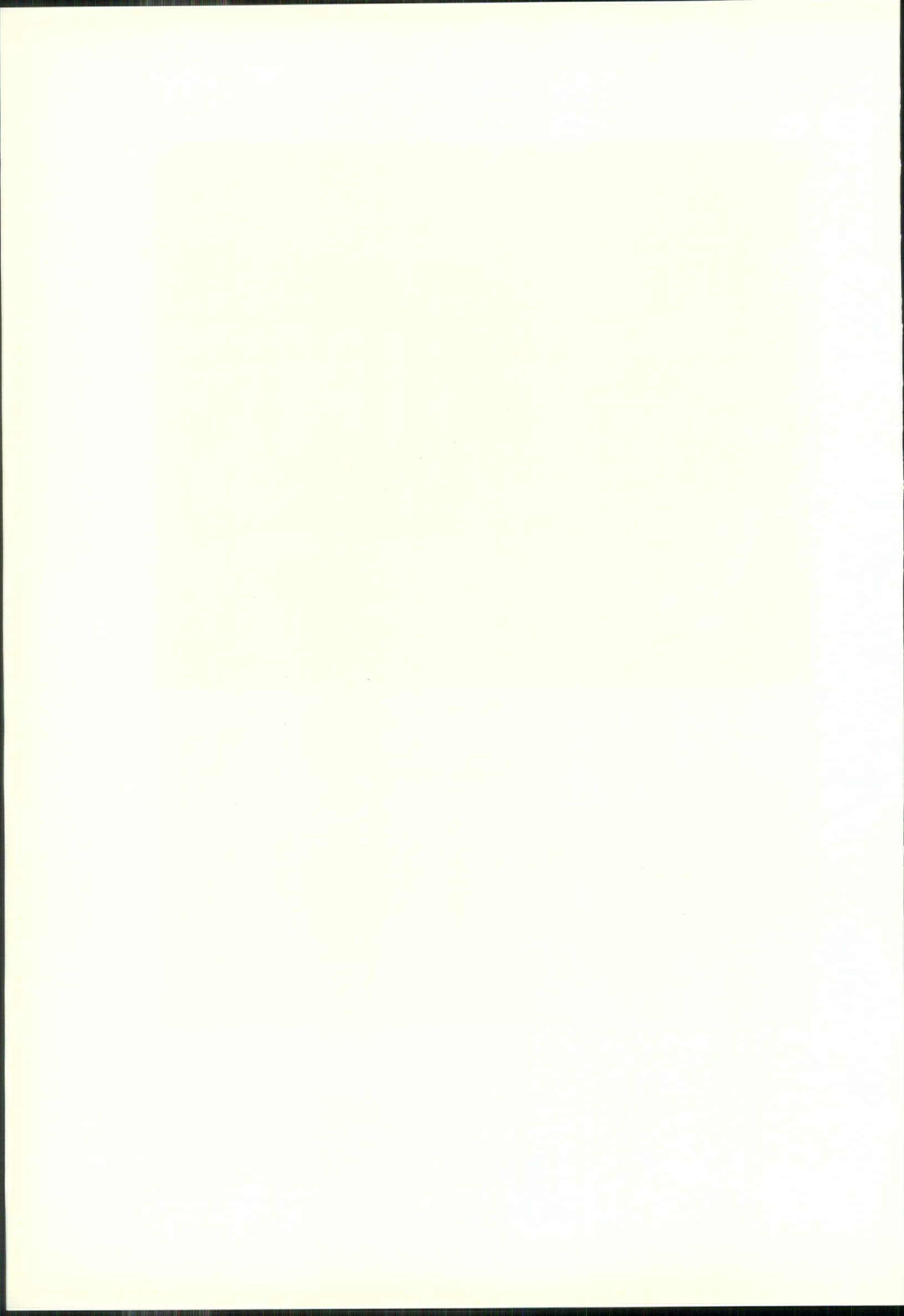




STAIR HALL

HOUSE OF MRS. M. W. WELD, STANWICH, CONN.  
RICHARD HENRY DANA, JR., ARCHITECT









LIVING ROOM

HOUSE OF MRS. M. W. WELD, STANWICH, CONN.  
RICHARD HENRY DANA, JR., ARCHITECT







tion or heavy foundation work, or the chemical composition of waterproof paint. We all *say* we do and we *should* say it, but out we run to the Engineer in the office and whang that question at *him* for a speedy answer.

I am perfectly free to admit that any concrete slab I designed would immediately fall down out of sheer joy. I am also certain that if I laid out a heating system the result would be as it is in the best South American layouts—no result at all! Down there, if the pipes so much as sweat, the contractor gets his certificate. I came to the conclusion, early one morning in Buenos Aires, that the heating system of the entire city was run by alcohol!

Then when it comes to stucco work! Aha! Every stucco expert has different ideas, depending upon what cement company he is working for. And then when you follow, or tell the other fellow to follow, his instructions, along comes Old Dame Nature and gives it a couple of K.O.'s with a winter snowstorm or two, and zowie! our stucco house is alive with hair cracks and disfigured with hunks dropping off around the windows and doors.

#### WE KNOW WHO EVE WAS, TOO

The architect is supposed to know his Periods, as well as the rest of his P's and Q's. He ought to know who the brothers Adam were; he should recognize a Grinling Gibbon carving the moment he sees it; he should be able to point out the difference between a Bokhara and a Kurdistan rug, and he should be conversant with the size of a bath towel folded up. He sometimes forgets that a gentleman's coat on a hanger is 22 inches wide, and he doesn't always correctly figure the depth of the cook when she is standing between the range and the preparation table, which should be a part of every kitchen. He should know better than to make the guests go through a bedroom whilst they are seeking that Nirvana of Desire, the bathroom, and if said guest, when she enters the front door, knows she is going to get Brussels sprouts for dinner, why, the whole thing is a failure, that's all.

#### SOOTHING THE SAVAGE BREAST

Although it is rarely a part of an architectural curriculum, the art of playing the piano is a useful one to the young architect, and, surprising to say, it is quite a common characteristic.

A working knowledge of Chopin or George Gershwin often covers up one of life's embarrassing moments, while a ready answer to the question, "Are you familiar with red lead?" is "No, but I can play the *Rhapsody in Blue!*"

It's little things like that which go to make up a happier life for us architects. Pack up your troubles. Give them a ready answer, with parted lips and shining teeth. Any answer is better than no answer at all. It is just like love. And you can work *that* out for yourself.

#### GROWING UP

Now when you get out of the fledgling or adolescent class you get other problems. You abandon the clients of the weaker sex. You stand up, man to man, against the hard-bitten real estate operators, the iron-visaged bank directors or the complacent, never-to-be-fooled hotel operators.

These gentlemen waste no time on Period furniture; they don't inquire as to whether the hot-water system will work—it's got to work with those boys! What they're after is *Results*.

If they have their eye set on a piece of property and have to give an answer on it that same day, in they stroll to the architect's office, give him the size of the property and the cost thereof, and in two or three hours they expect from this architect a complete set-up of the whole enterprise; all costs, fees, carrying charges, rentable area in square feet, also what the janitor looks like, and other items. All that, including a typical floor plan, in a few hours.

And the operator rarely agrees with the architect as to the cubic foot cost. The operator always thinks it can be done for five or ten cents less than the architect's estimate. Hence another fight! So that's another phase of our art, Promoting.

#### RINGING WORDS

Still another thing that an architect should know is how to get up on his feet and talk. He ought to be able to appear before a Board of Directors who are considering several architects for their new building and persuade them that he is so much more qualified than are any of the others to suit the honorable Board that there's nothing to it, and they needn't waste their time with anyone else.

Still another thing—and it's a ridiculous sounding thing too—is that we should know enough to recognize a crook or a highbinder when we see one. Architects, like other professional men, are targets for all kinds of schemes.

A man may come in, with all sorts of recommendations and good manners, with not too strong a handshake, and he will outline a proposition which seems to bear scrutiny. But the moment he wants you to put money in it, drop him like unto the old family wheat-cake. They have to have in their schemes what is known as a lead-off man. And they generally start with the architect or the builder. And then the scheme generally is a dud.

#### HOW LONG IS A PIECE OF STRING?

Other things an architect is supposed to know include: The selection of a proper kind of wife; a smattering of the Latin tongues; a working knowledge of golf; is or are acoustics?—English chintzes; the correct size of a stall so that Papa's pet horse will not cast himself; how to soundproof a singing school; what size circle can a Ford turn in; what is chiarascuro? ditto *cinquecento*? What was Michelangelo best at? Who designed the Woolworth Building, and who makes Whitney Warren's shirts?

But if you live long enough; that is, if you live so long that nobody cares whether you're living or not—then, and only then, will you know enough to be classed as a real architect. If we know enough to get along with, we're accounted lucky, and a slight lack of intimate knowledge of some of those outlying things mentioned here should not deter us in our ambition to become real architects.

We may not be educated to the fine degree of learning enjoyed by the professorial class, but architects cannot be entirely dumb—or they couldn't be architects. And remember, no matter what they ask you, never forget yourself and say, "I don't know!"



# HOW MUCH SHOULD AN ARCHITECT KNOW?

BY  
KENNETH M. MURCHISON, F.A.I.A.

**T**HE natural answer to that question is, Everything! But after all, aren't we but human? We try to learn; we keep our eyes open when we are *en voyage*; we never say, "I don't know!" to a question—or at least we never *should* be guilty of saying "I don't know!"

Architecture is a jealous mistress. It is the art of all arts. It is exigeante. It is as exact an art as one could wish for, and we cannot bluff it all the time. So to our learning.

## WHEN WE STARTED

As a student, we commence by the study of the orders. We learn to draw a bulbous Doric column with its now familiar capital and entablature; next we go, in gayer mood, to the curlicue Ionic, where we wish we could simultaneously draw the right and left volutes with our right and left hands! Then to the flowering Corinthian—and we spend months trying to persuade the darn thing to look natural and striving to make the flutes look flutey.

Well, then, we spend a couple of years, if we're a clumsy draftsman, in learning all about the orders. And then we find that in the present modernistic trend the orders are in dour disfavor! But the study of the orders is a part—the foundation, in fact—of our study, something we must be familiar with. So we must needs learn those orders by heart. It may come in handy on a competition for a State Capitol or a Federal Reserve Bank, but we don't use them any more in ordinary common-or-garden practice, anyhow, not since the Telephone and Telegraph Building on lower Broadway was finished. Here the architect was so impermeated with the classic that he made his entire exterior of superimposed columns, all set back in the exact proportions of the Coliseum in Rome.

That was all right for ancient Rome, but how about the rentable area on the top floors of this pseudo-Classic, pseudo-Commercial structure in the business end of a business city?

## ALLONS Y!

Now that we have settled the point of an architect knowing his orders, what next? Why, men, there is a veritable avalanche of nexts! Proportion, color, adaptability, style, knowledge of plan, circulation, choice of materials, manner of presentation; those and hundreds of other things.

All *that* is brought forth in school, too, with as yet no thought of the practical things to come later in life. The cost—above all other questions, the cost! And that is where the architect, however well-meaning he may be, falls down with a distinct thud almost every time.

Even with your best boy-friend contractor to give you all the cubic foot cost data at his command, it seems that the evil genii of the building trades, Old Man Extra and Old General Changes, always come in at the end and give your estimate a wallop in the ear that it never forgets—nor does the client forget it either!

## AREN'T THEY ALL?

Clients—and I *like* clients—have a mean and nagging way of never forgetting how much more their buildings cost than their architects told them would be the case. They take gleeful delight in bringing up the subject at a party where everybody is having a good time. They ruin your digestion in the midst of a hearty dinner by slyly referring to it.

And the residential clients are the worst. Some of us are over the Private House Era of our career. It is something like the Polished Walnut Period of our memories. But when we were young and trying to learn (on our clients), we were designing, for the most part, private houses, mainly of the suburban or country variety.

And did we ever do anything right in them? Oh, no. And if we did, it was the clients' ideas that were the tasty ones, not ours.

As to what an architect knows, when he is approached by one who is contemplating building a country house, it is nothing to what he will know when the house is completed and the family has moved in! In the first place and at the beginning, he must know all about trees and flowers, soil and subsoil, artesian wells and sewage disposal, cables underground and wires overhead. He should also be able to answer immediately the question of whether it is cheaper to build the foundation walls of concrete or rubble stone (rubble rhymes with trouble, and there's many a leak in all of them).

## THROUGH WITH THE DIRT

All that before we really get to the house itself. When we arrive at that point, the question of style comes in. The perfectly appointed architect should be able to whip out his 3B pencil and sketch a lovely little French farm house; or with a couple of rubs of a dirty thumb transform it into an Italian Villa made in Tuscany, or a Spanish one-and-a-half story Patio type of homestead.

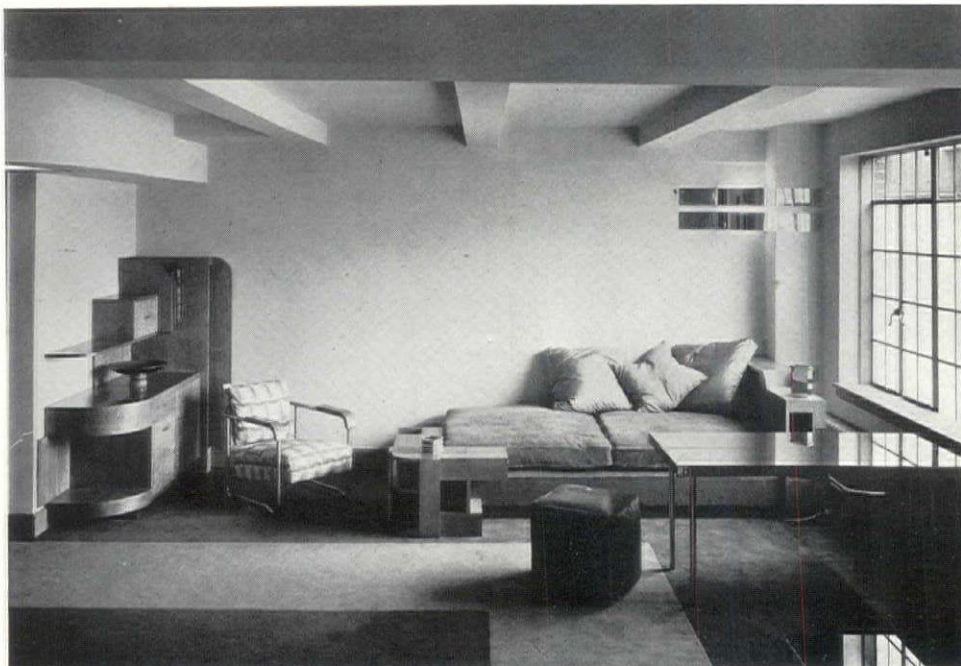
Well, that's easy, of course. We were raised on that kind of a thing. We can all draw. If we couldn't draw, we'd be an engineer or an interior decorator or work in Macy's basement. Or perhaps solicit funds for a hospital.

We also know the rudiments of planning, the advantage of cross-drafts, the desirability of placing the accordion-playing help as far away from the guests as possible; also the advantage of putting the guest rooms in the third story smack up against a non-ventilated roof, so that said guests, being 90 per cent relatives, won't stay more than two or three days.

## WE KNOW MORE ABOUT ORGAN PIPES

But when the eager and interested client asks you how much more a hot-water heating system will cost than a one-pipe steam outfit, and how much larger will be the pipes, the young architect gives an imitation of a swimmer going down for the third time. Truth to say there are not many of us who know much about the mechanical trades, or steel construc-





Ralph Steiner

## THE STOKOWSKI APARTMENT

HOWE & LESCAZE, ARCHITECTS

BY

ADOLPH GLASSGOLD

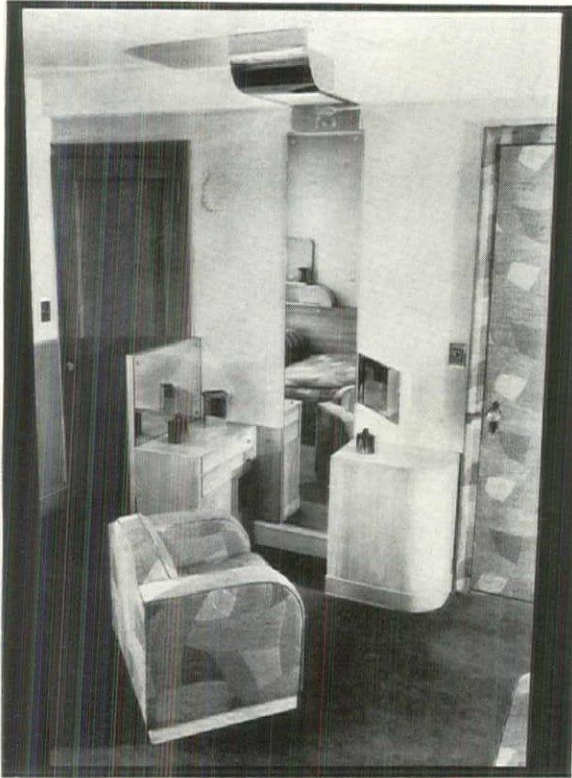
THE problems of built-in furniture are manifold, but paramount among these is the question of how far the designer may be permitted to go in impressing his own individuality upon a design that permits of very little or no variation. Where the design is intended for a public or semi-public place, the designer's bias, or prejudice, or inclination if you will, is as satisfactory a solution for the variety of tastes as any. But when it comes to private apartments, the individuality of the owner is so significant a consideration that friendships are known to have been severed by a tactless remark made by some well-intentioned visitor regarding the color of the draperies. True, not everybody is so endowed with taste or a pretension to it that we need be constantly on guard lest our unpremeditated remarks offend our hosts. For matters of social ease this is most fortunate, although its effect upon the state of American interior decoration is by no means salutary. Yet little aware as most people may be of the technique of interior decoration, of the effect of color, form, mass and arrangement in a room, it is the rare person who leaves entirely to chance the final effect of his home. The least of them likes to believe that

some revealing note, the touch of a flower, the hanging of a picture, the choice of a rug, speaks of a unique personality. Artistically disastrous as this freedom of personal expression often is, nevertheless, the truth remains that no two individuals will have absolutely the same kind of a room, given even the same materials.

Is it then too much to expect a rigorous and unchangeable design to satisfy a client embarking upon the adventurous pursuit of modern decoration? The answer is not so simple. Were the answer in the positive it would imply that no artistic creation meant for personal use would ever be appreciated or enjoyed, since the abyss between tastes created by differences in personality would be forever unbridgeable. The contrary, is more likely the case, and is partly accounted for by the fact that the many who do not create, secure vicarious expression by appreciating the works of those who do. This is true even of persons with distinct preferences; pronouncedly so with those who appreciate what they vaguely term as "pretty" or "nice."

The artist in the modern style whose tendencies are in the direction of design that shall be an invariable unit, therefore, has the vexatious rela-





Dressing-table Group.  
Apartment of Mrs.  
Leopold Stokowski,  
New York. Howe &  
Lescaze, Architects

tionship with his client somewhat alleviated by the fact that his own particular style may on occasion fortuitously coincide in every detail with the inclinations of those for whom he designs. Even then his lot is harder than his colleagues', who though they design ensembles uniquely their own, nevertheless, permit a certain latitude in the disposition of individual pieces and thus allow the client the satisfying delusion of active participation. The latitude extends in some instances to the choice of pictures, frames, draperies, cushions, etc., with woeful consequences.

Of course, I exaggerate the difficulties of the purist, for even he is called in for frequent conference by his patron during the creation of the design and is distressed more than once by the innumerable changes to be made during and after execution. If a purist is to lead a comparatively normal life unworried by the relentless, fretful criticisms of his clients, his creative gift must indeed be unusual.

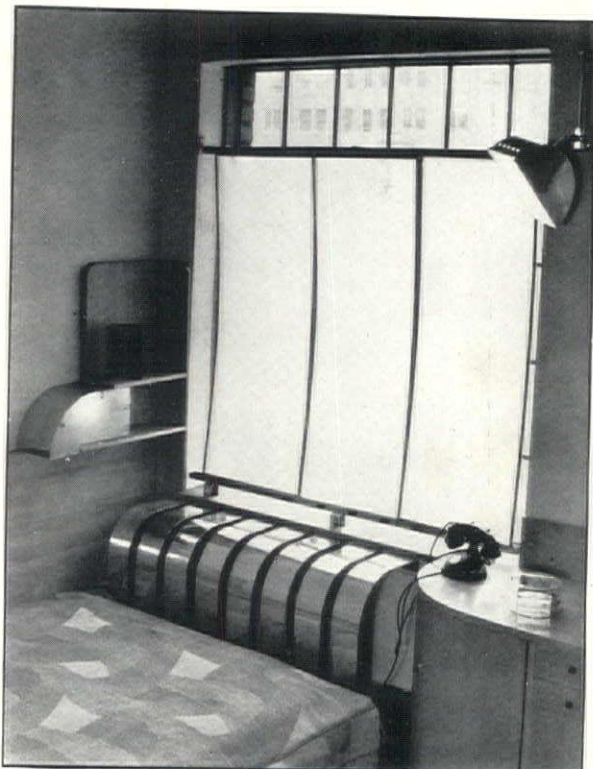
Perhaps, I had better explain what I mean by a purist in interior design. With more truth than levity, it means one who executes an interior of so permanent a nature that the removal of the smallest element, or the least change of color is about as disastrous to the general effect as the mention of Water to a Wet. I mean, furthermore, that the bed or the table will remain forever in the spot indicated by the designer and

will not go perambulating about the room propelled by the whimsies of a fickle mistress. Add to that the elimination of all meaningless ornaments and the insistence upon practical translation of design, and you see my picture of a purist. That William Lescaze, of the firm of Howe & Lescaze, all but succeeded in retaining his original conception is a tribute either to his extremely right sense of design, or the unquestioning acquiescence of the Stokowskis, depending upon how one prefers to look upon it. In all fairness to both, it must be recorded that the original color harmonies of blues in walls and ceilings of the large room have now been replaced by a uniform green which I have never before seen in Lescaze's palette, and which I seriously doubt came from his paint box.

To know how successfully Lescaze has captured the spirit of the Stokowski household and imprisoned it within wood, chromium plate and glass would demand a discussion of personalities; a thing I am neither equipped nor inclined to do. Looked at objectively (a critic is generally presumed to) as a design unrelated to the personalities of the owners and forgetting for the moment the easily recognizable touch of Lescaze, the two rooms are an additional tribute to the essential sanity and beauty of modern design. They are good illustrations, especially of what fine things can be done with built-in furniture.



Window Treatment.  
Apartment of Mrs.  
Leopold Stokowski,  
New York. Howe &  
Lescaze, Architects



Ralph Steiner

Lescaze's work in this apartment covered a small foyer, a bedroom and a large studio. By their clarity of arrangement, broad masses and unadorned surfaces, they again make one thankful that designers have dared to disdain puffs and bustles.

The bedroom contains a bed, settee, a chair and a dressing table group, above which is a decorative lighting fixture in chromium-plated brass. Dandelion yellow and gray form the color scheme, the gray being contributed by carpet, upholstery and the harewood furniture. The room is small but uncluttered, yet containing all the necessities for comfort. All the furniture is, of course, built-in, and considering that the room, small as it is, has four doors, is disposed with a finality that leaves little need or possibility for alternative lay-out. The existing beams are exposed and are treated as part of the decorative effect, as in the studio.

This room is a music, sitting, bedroom and library combination in which two large steel casement windows maintain the perpendicular effect of the beams and the design in the rug. Between the windows stands a sofa. At one end of the room is placed the convertible studio couch and a piece of furniture for whose manifold uses no name has as yet been invented. At the other end are a secretary-bookcase and piano. An interesting feature is a contrivance against one of the

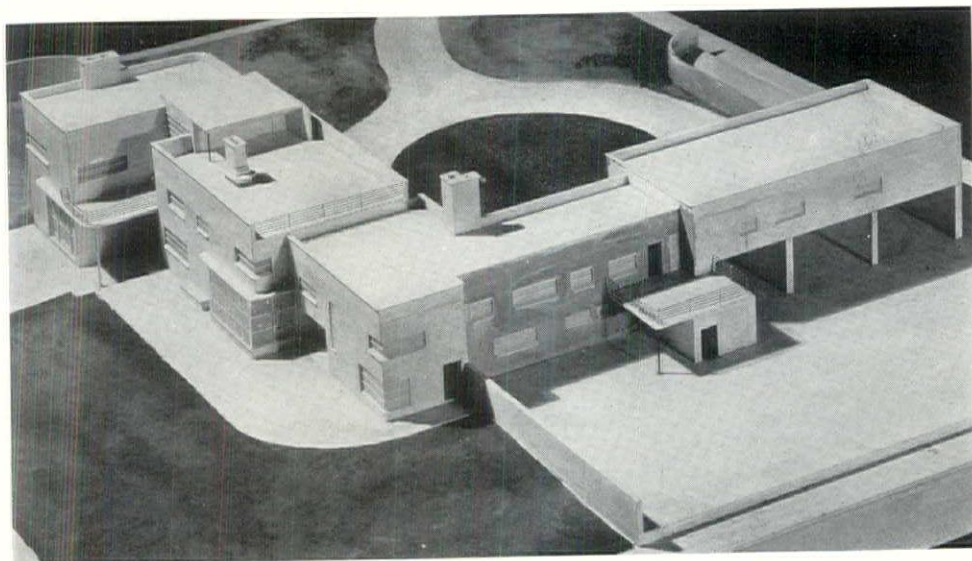
windows whereby a portable leaf may be hinged on to the wall to form an additional table, or removed and stored away against the wall when not in use.

As I mentioned before, the walls were originally done in blue and were probably more suited to the harewood furniture, blue upholstery, blue glass table-tops and gray rug than the present green. But there enters again the ever-urgent consideration of the inhabitant and the conflict never to be disregarded in evaluating a finished commission. In the face of Lescaze's excellent work one is tempted to forget the problem and accept the interior on its own terms; on the basis of design pure and simple.

It is interesting to note how Lescaze converts seemingly recalcitrant features into plastic elements in his design. An illustration of this is the overhead beam stopping abruptly at the doorway between foyer and studio. This ungainly projection, Lescaze has prolonged in a graceful curve from one room into the other. In the soffit of this false beam he has inserted a lighting fixture. Thus in one move he has nicely solved two problems: established the continuity of the two rooms and secured the necessary illumination for that portion of the interior.

If one word were sought to characterize these interiors, then "exhilarating" is what I should suggest.





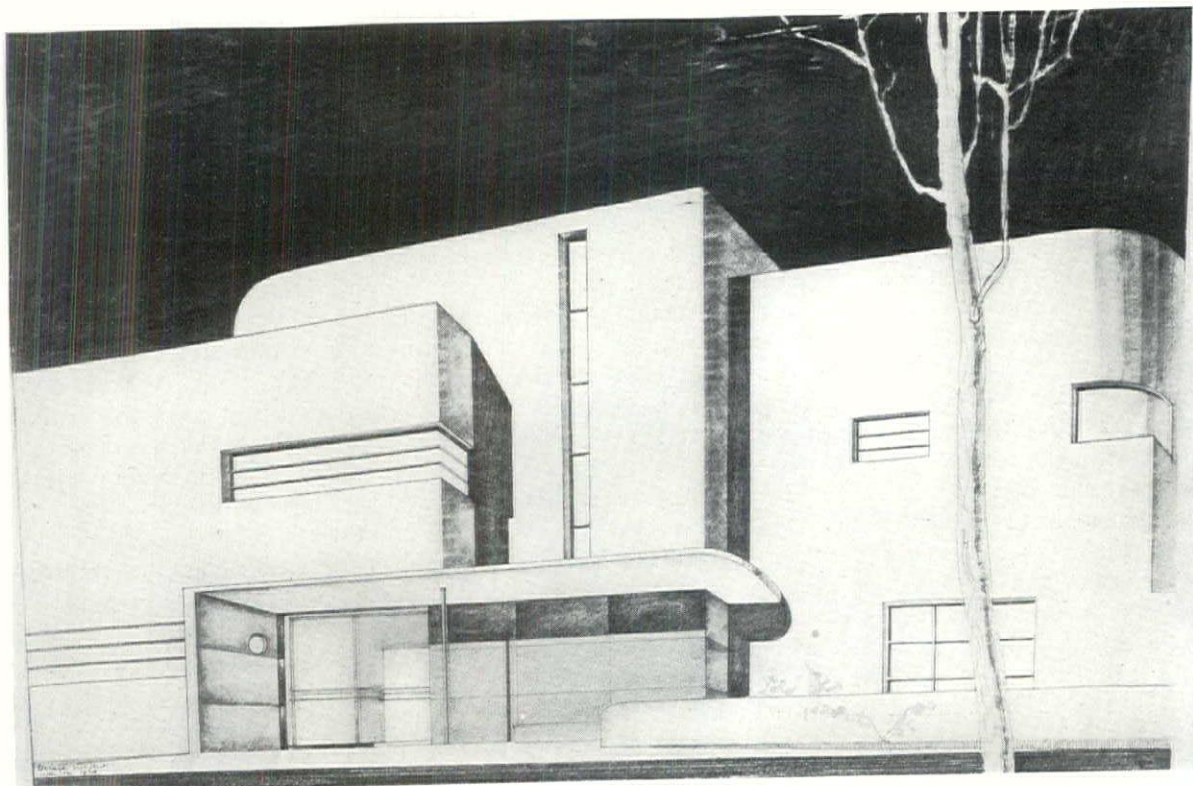
## HOUSE OF WILLIAM STIX WASSERMAN, ESQ., WHITEMARSH, PA.

HOWE & LESCAZE, ARCHITECTS

BY  
ADOLPH GLASSGOLD

WHETHER for ill or good, contemporary American architecture is evolving a building type adapted to the exigencies of urban life, which to many is satisfying not only for its mechanical ingenuity and functional rationalism, but also for its æsthetic values. But America

has not yet developed a domestic architecture which is as gratifying from all the points of view claimed for the skyscraper by its proponents. Particularly has it not achieved the perfect country residence. The Colonial, the American Georgian, the Americo-Spanish, the granite





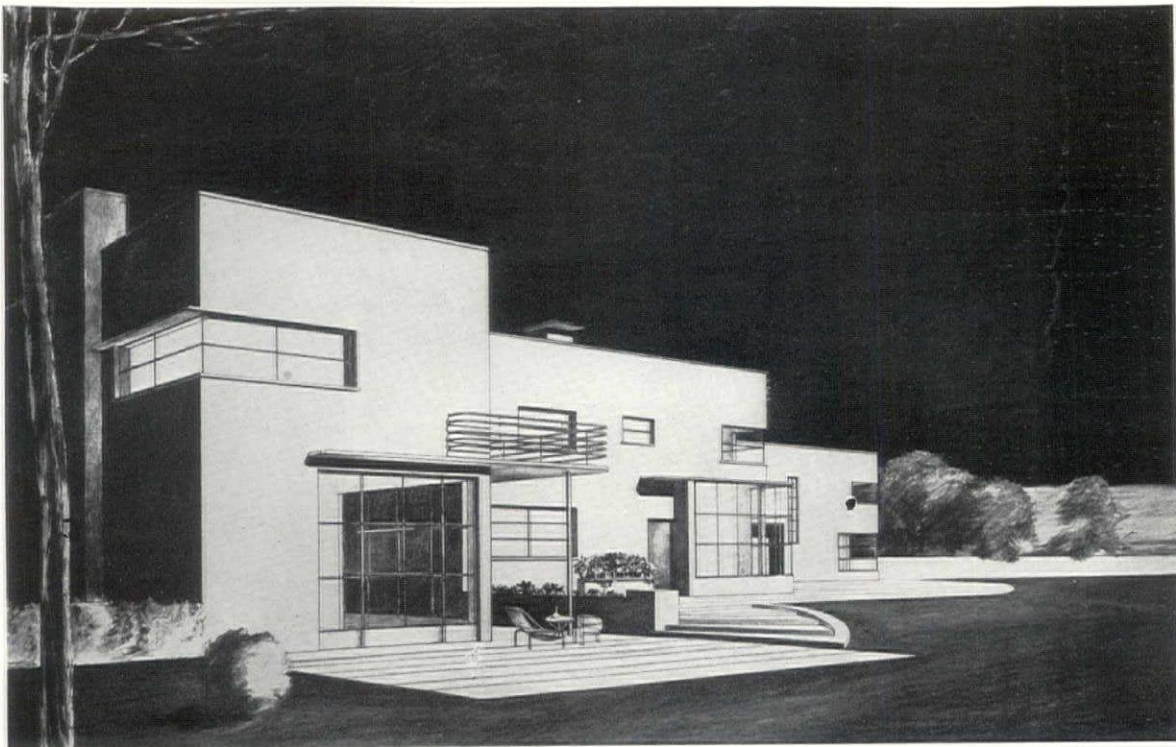
boulders and the rambling, gabled framed houses were charming enough in their day, but their day has been outlived. We outlived imitation.

Frank Lloyd Wright, so it is slowly being admitted by all, has in his effort to free American architecture from the stultifying traditions of "the orders" and the periods, done much toward creating a purely indigenous domestic building. His type, though unquestionably suited to the locality, is nevertheless exclusively appropriate to the flat lands of the West. It may well be that the variety of the American landscape, with its distinct sectional contrasts, makes a uniform, or generally similar style, impossible. Whatever may be the eventual form, it nevertheless remains true that the American rural home is one of our major architectural problems.

In the nature of a solution to this problem is the project for the residence of William Stix Wasserman, Esq.; designed by Howe & Lescaze. It is not meant to be understood that this project is the final word in American country homes nor that its style predicts the eventual form of domestic architecture in the middle Atlantic states. It is frankly in the spirit of French *purisme*; of Mallet-Stevens, Lurcat and Le Corbusier, who design with a background totally different from the American scene. Its severity of form makes it a little too austere and harsh for our wooded and rolling landscape. Yet it does possess significant and valuable features that are bound to be incorporated in the future country residence.

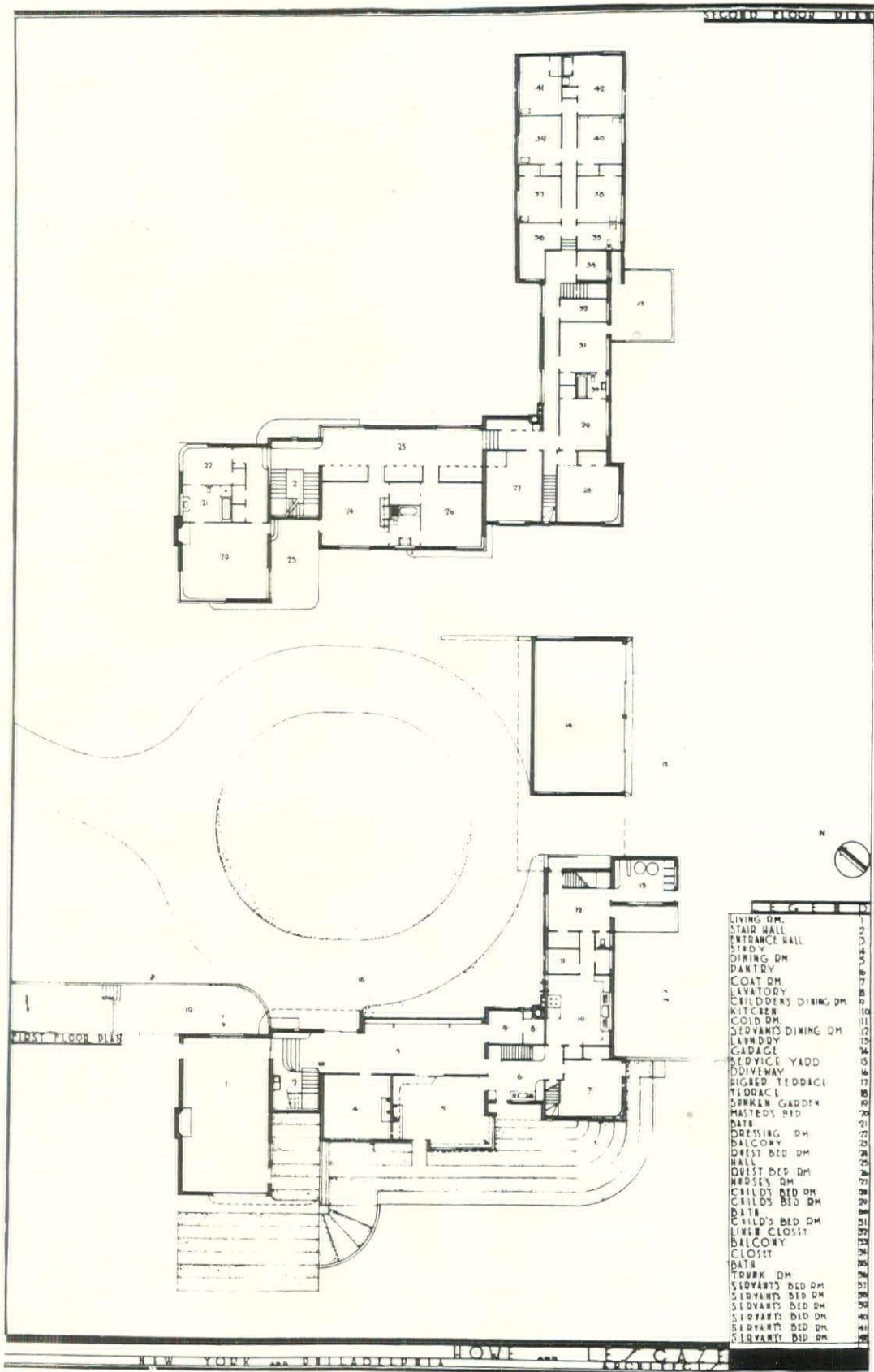
Principally, it is its highly serviceable plan that commends it. The rooms are so strategically laid out that the principal rooms obtain views to the southeast and southwest which are the two most attractive prospects. This is accomplished by a series of set-backs in plan and by providing the rooms with corner windows, whose angles point due south. Each steel sash is designed in form and operation for its particular purpose and location. The building is to be of pre-cast concrete, using the sand and gravel found on the premises. Particularly valuable from a practical and artistic point of view is the construction of the roof. This, in a series of terraces, will provide solariums, sleeping porches, etc., and by its varying levels contribute to the interest of the elevation. The fenestration is arranged with an excellent sense of design, being disposed in such a manner that the exterior should have a distinct continuity as one circulates about it. The exposed balconies operate similarly to knit the abutting forms into an ordered unit.

The structure is organically conceived and for its ornamentation depends upon purely architectural and plastic means: solid forms, beautifully balanced wall areas secured through sensitive fenestration, carefully related and proportioned openings. In addition, the simplicity of the building, the logical disposition of the units and the refined proportions of both plan and elevations make this residence a worthy step in the evolution of the American home.



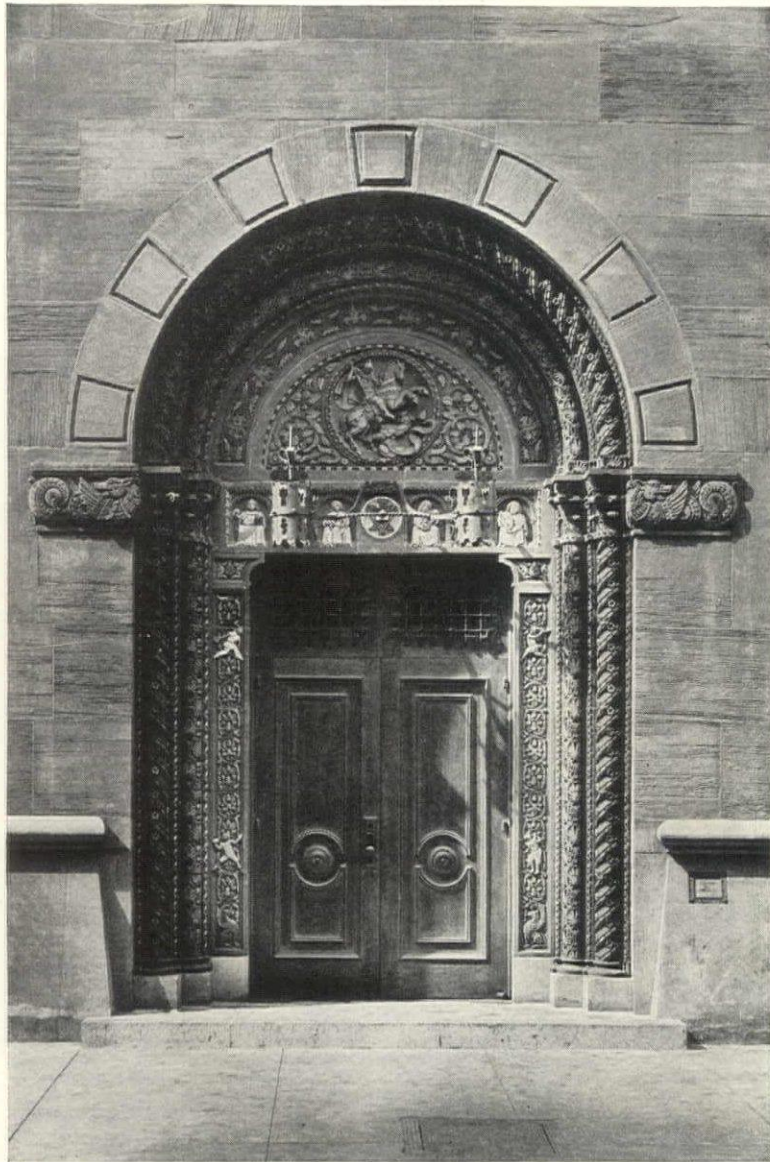
House of William Stix Wasserman, Esq., Whitmarsh, Pa.  
Howe & Lescaze, Architects





House of William Stix Wasserman, Esq., Whitmarsh, Pa.  
Howe & Lescaze, Architects





A doorway, rich in ornament and color, which is part of a most extensive use of terra cotta on this building. It will well repay a visit by any architect or designer.

The handling of this terra cotta, both in color and design, illustrates the almost limitless possibilities it holds for relieving contemporaneous architecture of its barren drabness.

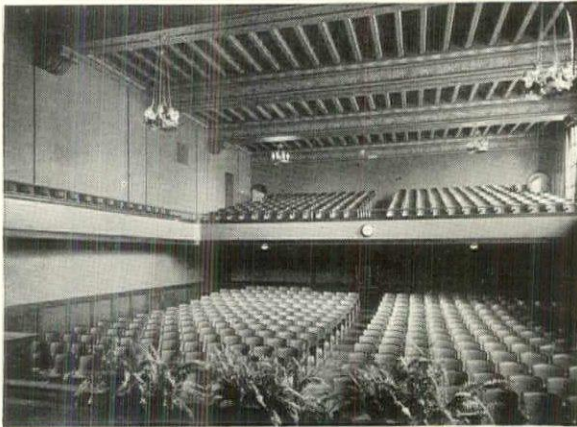
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The exterior view below shows the Little Rock Senior High School, Little Rock, Arkansas, in which modern American Seating Company posturally correct seats are used. Kiehnel & Elliott, Miami, Florida, were the architects. The smaller view at the top shows a typical arrangement of American Universal movable seating. Below, a modern school auditorium seated with comfortable upholstered assembly chairs with sound absorption values built in to aid acoustics.



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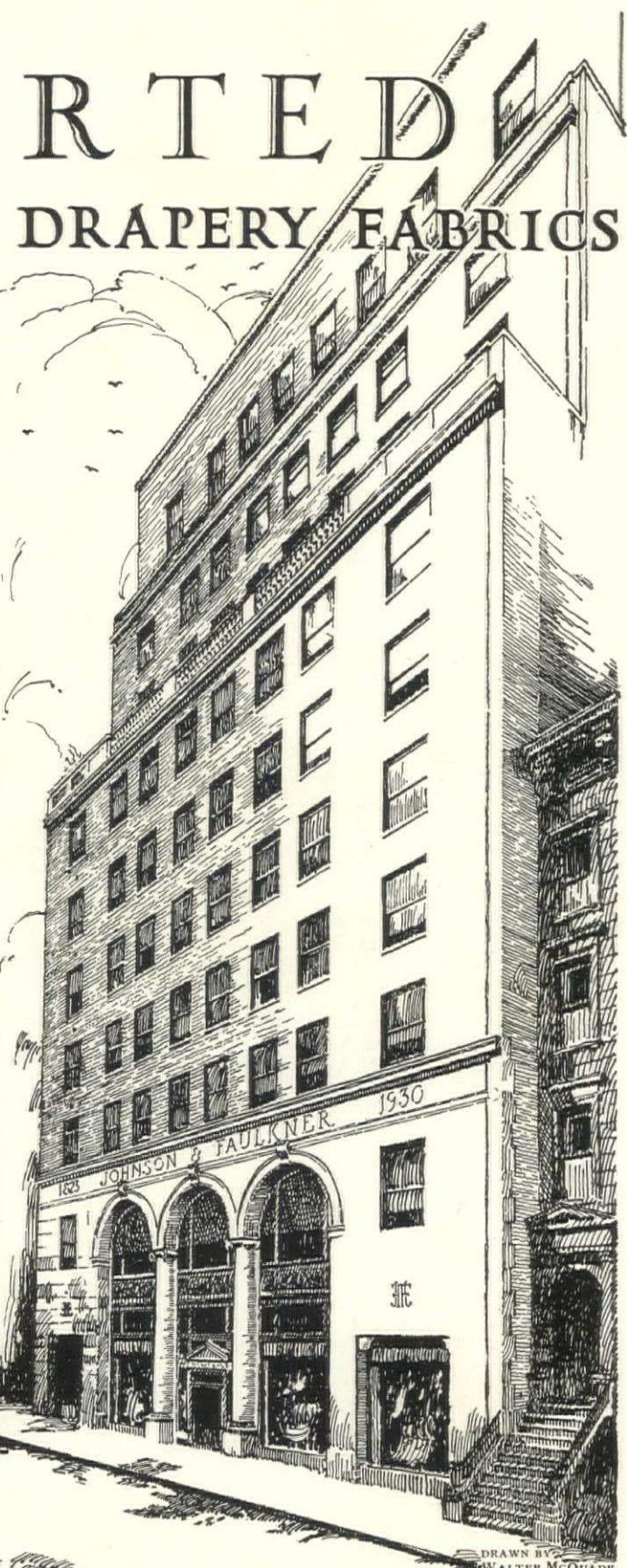


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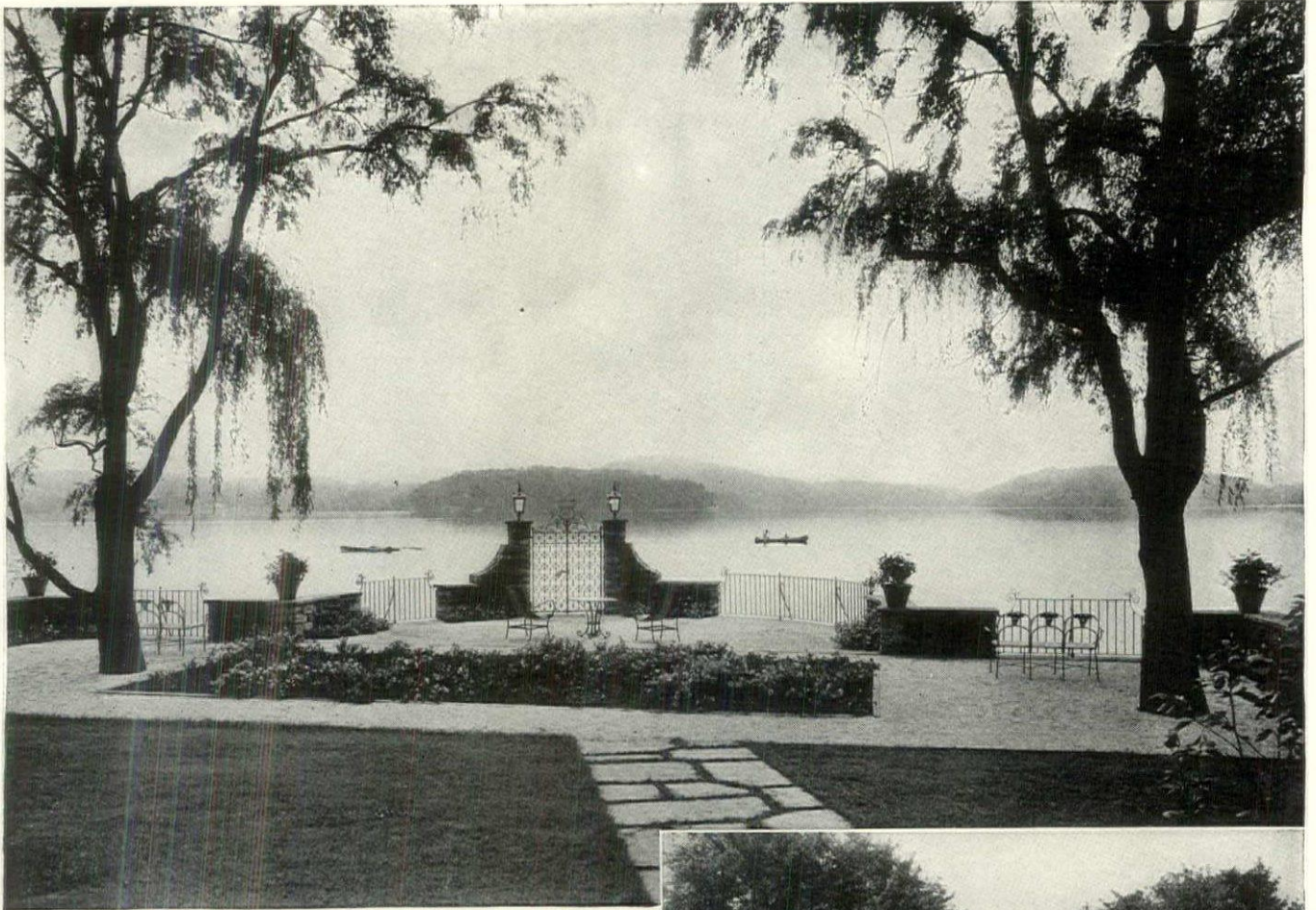
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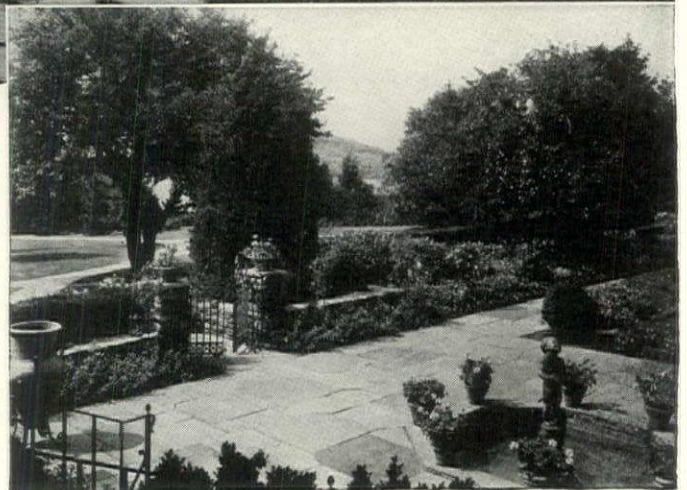




*Water Gate for M. J. Meehan, Lake Mahopac, N. Y.*

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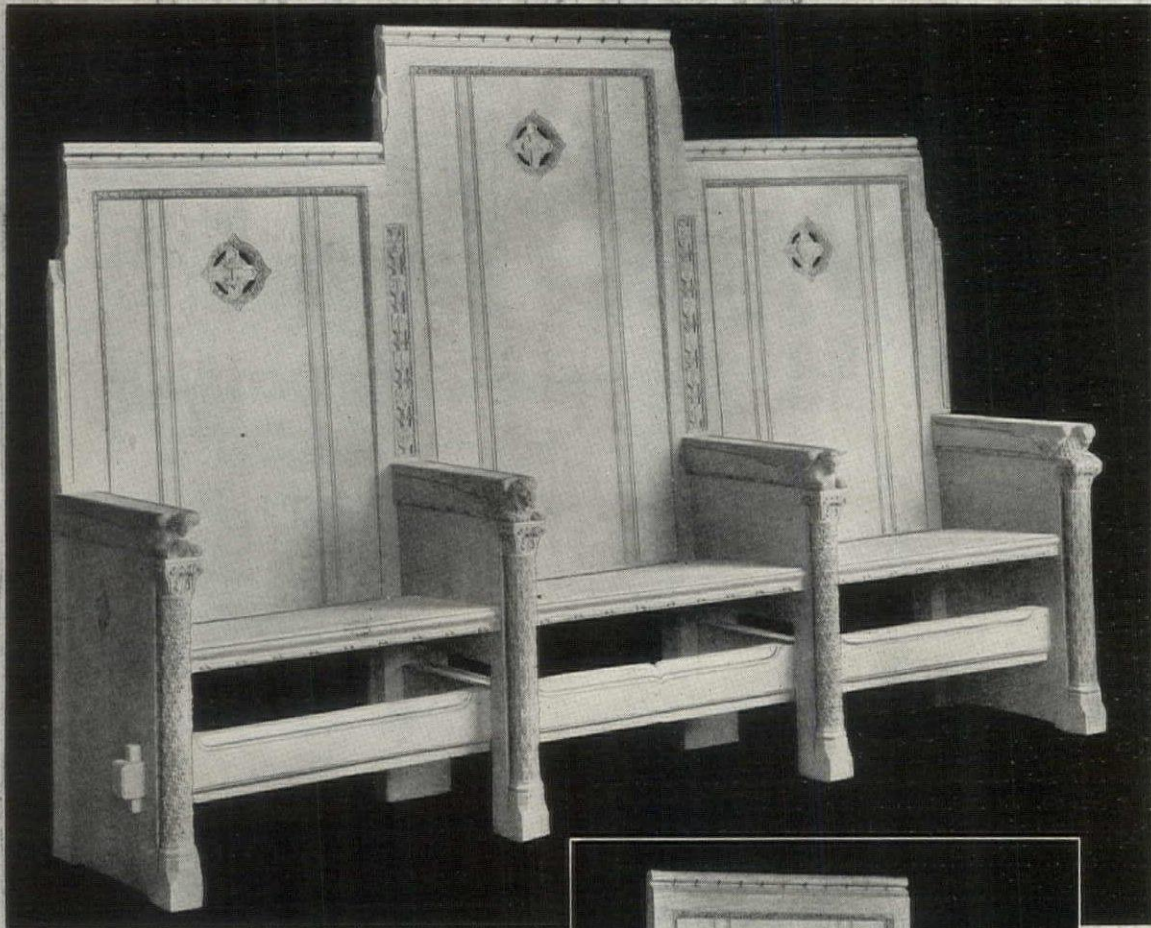
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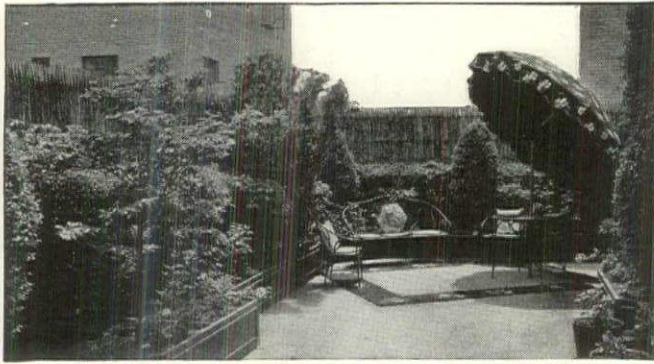
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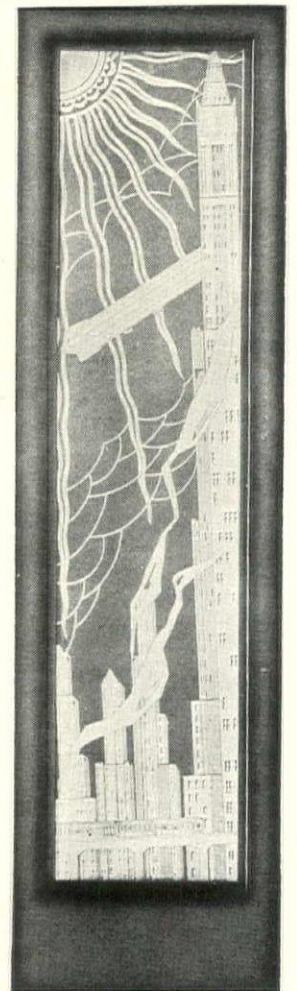
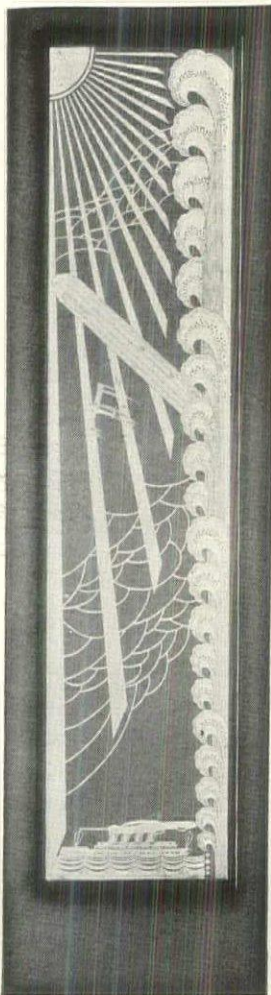


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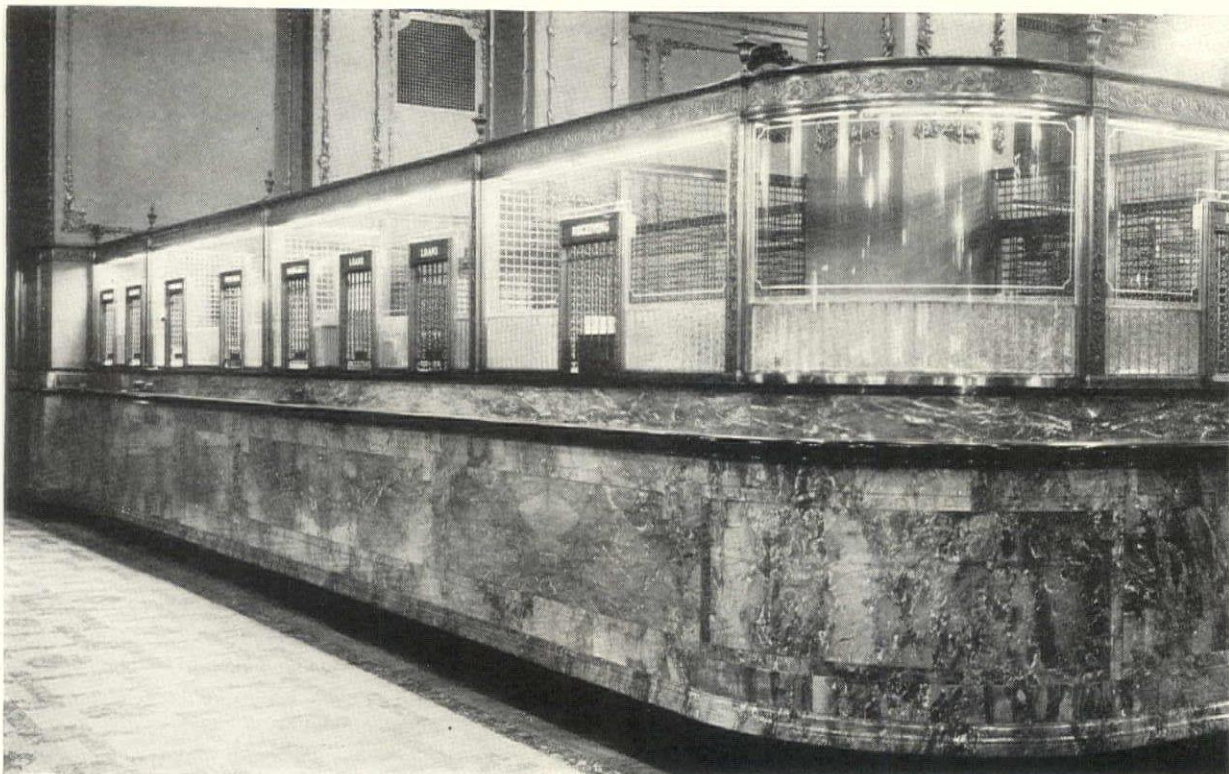
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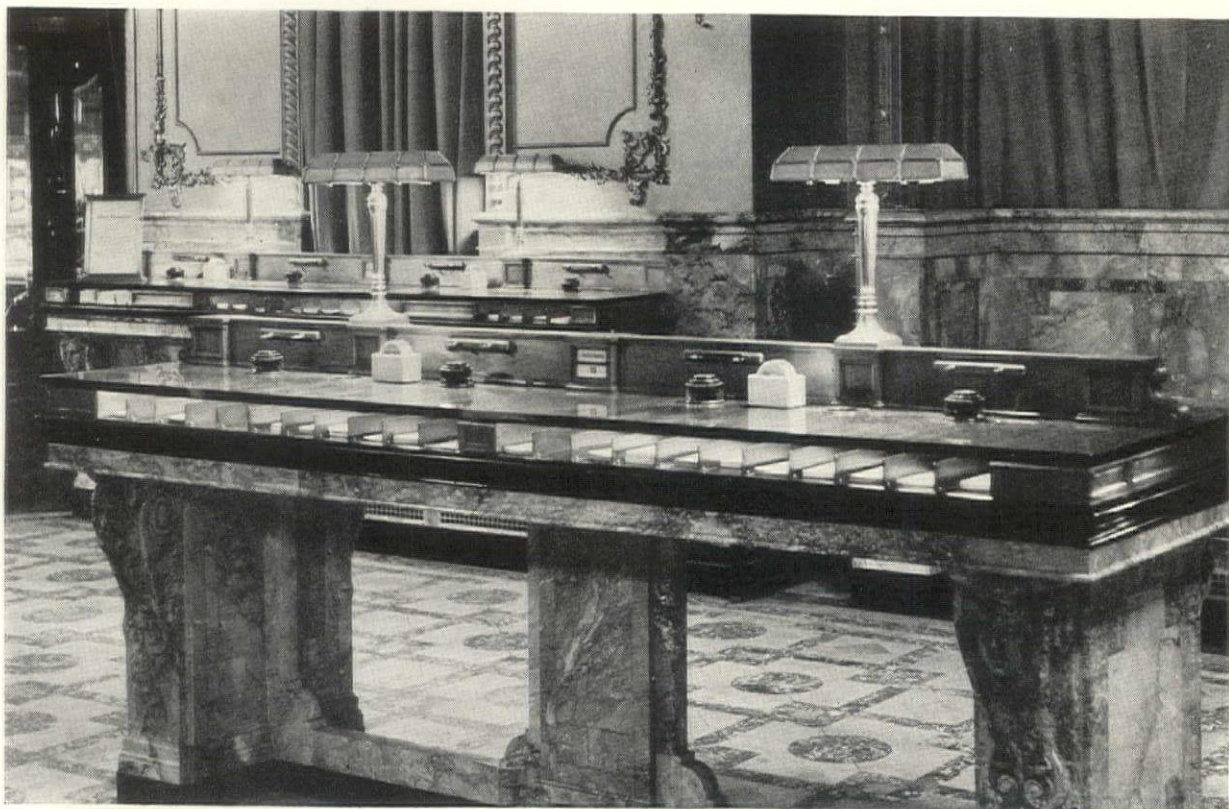






The above view of the Union Trust Company, Providence, R. I., G. F. Hall, architect, shows the counter screen equipped with Frink continuous bronze reflectors. Wickets are provided with "Empco" signs.

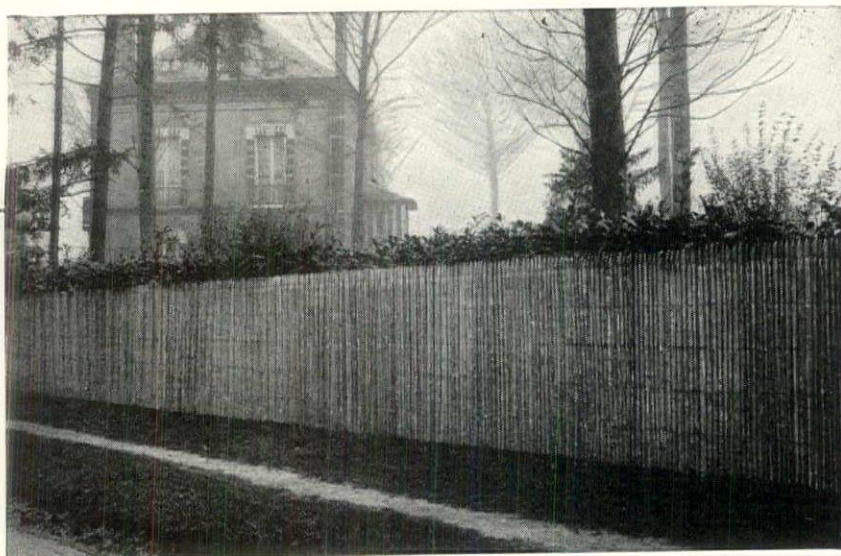
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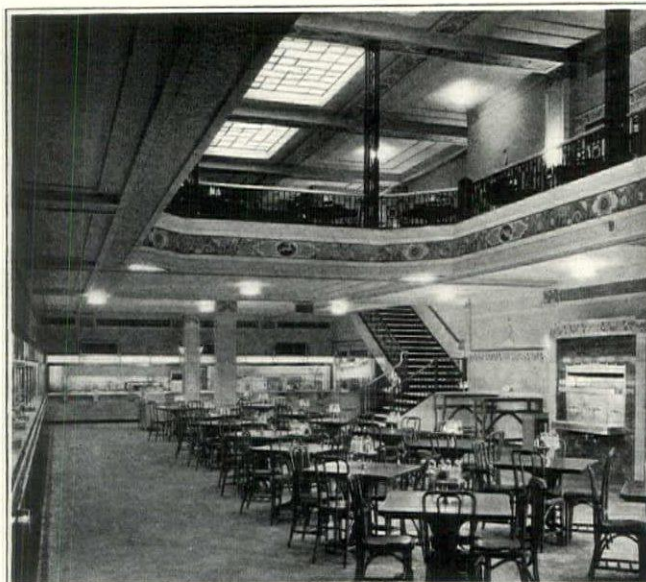
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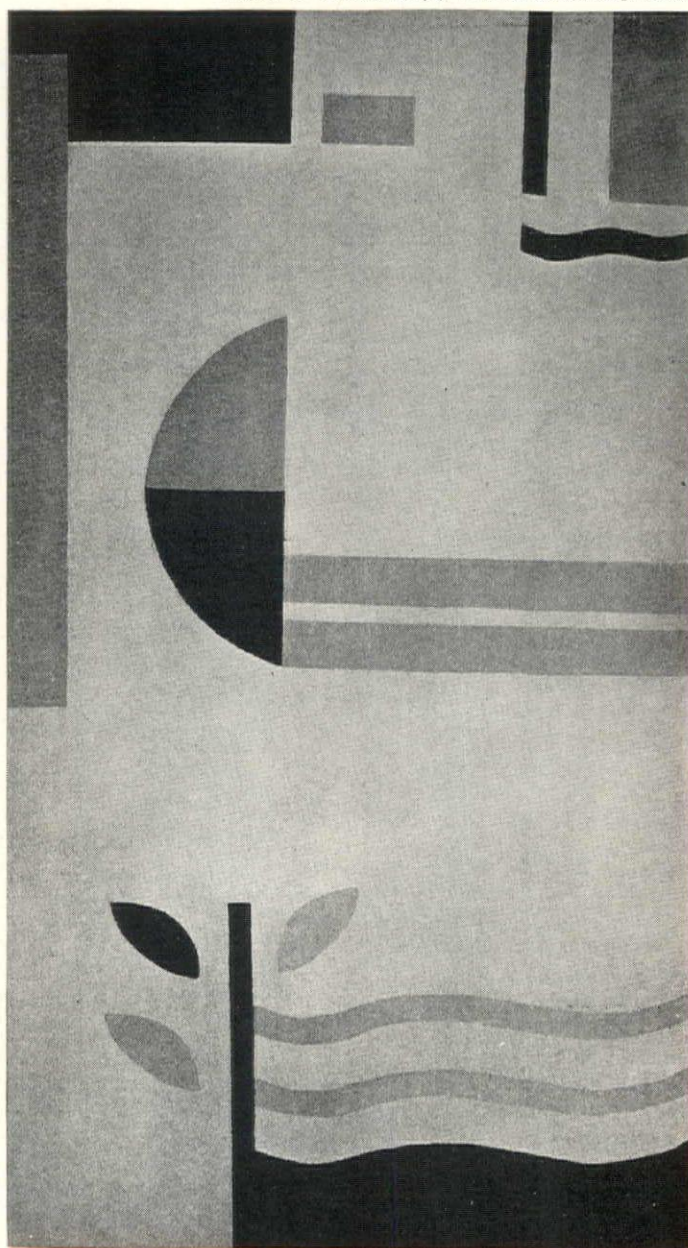
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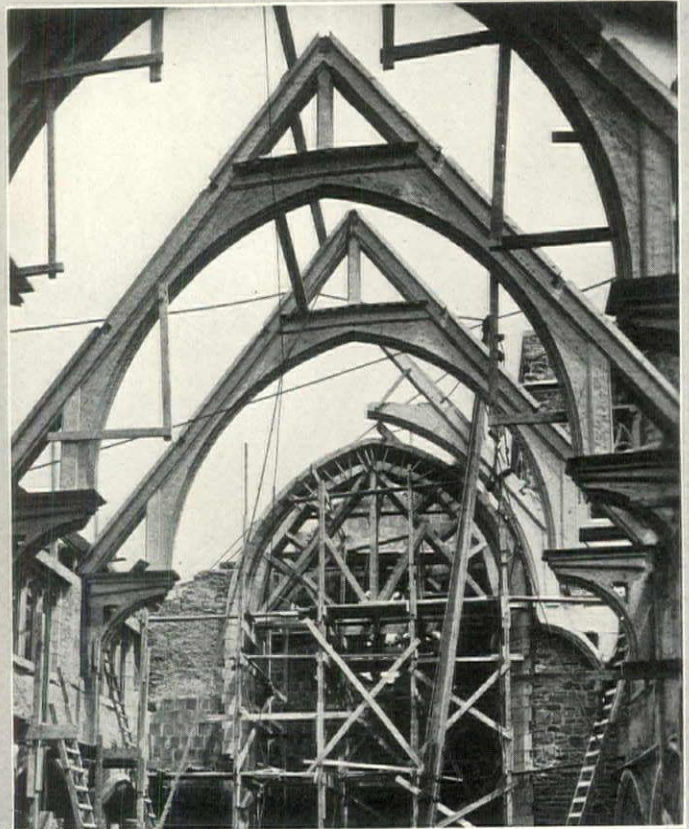


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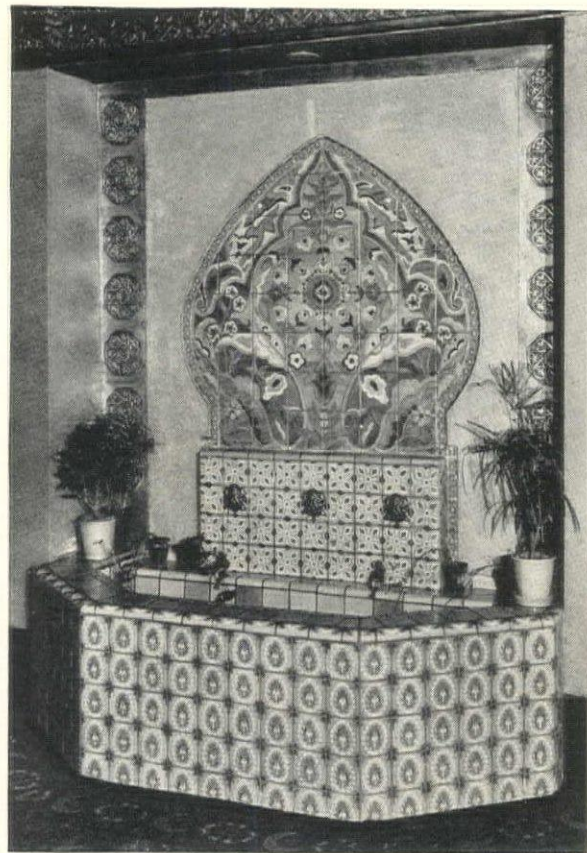
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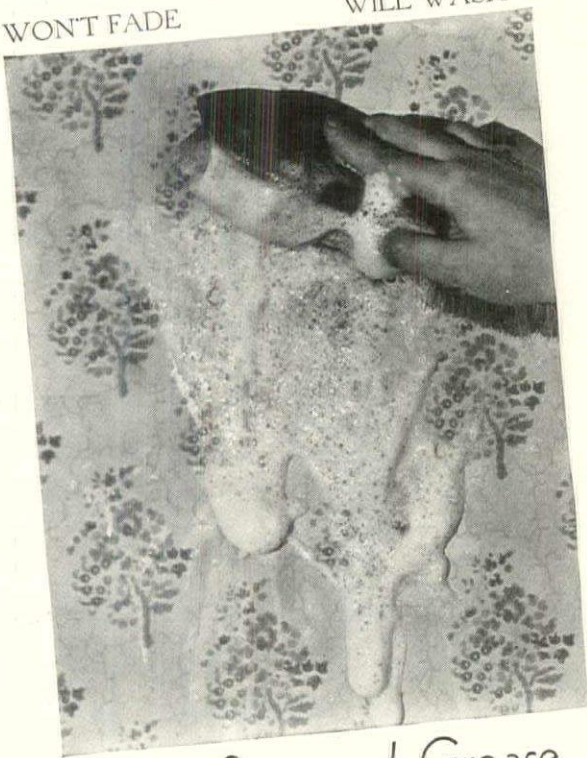
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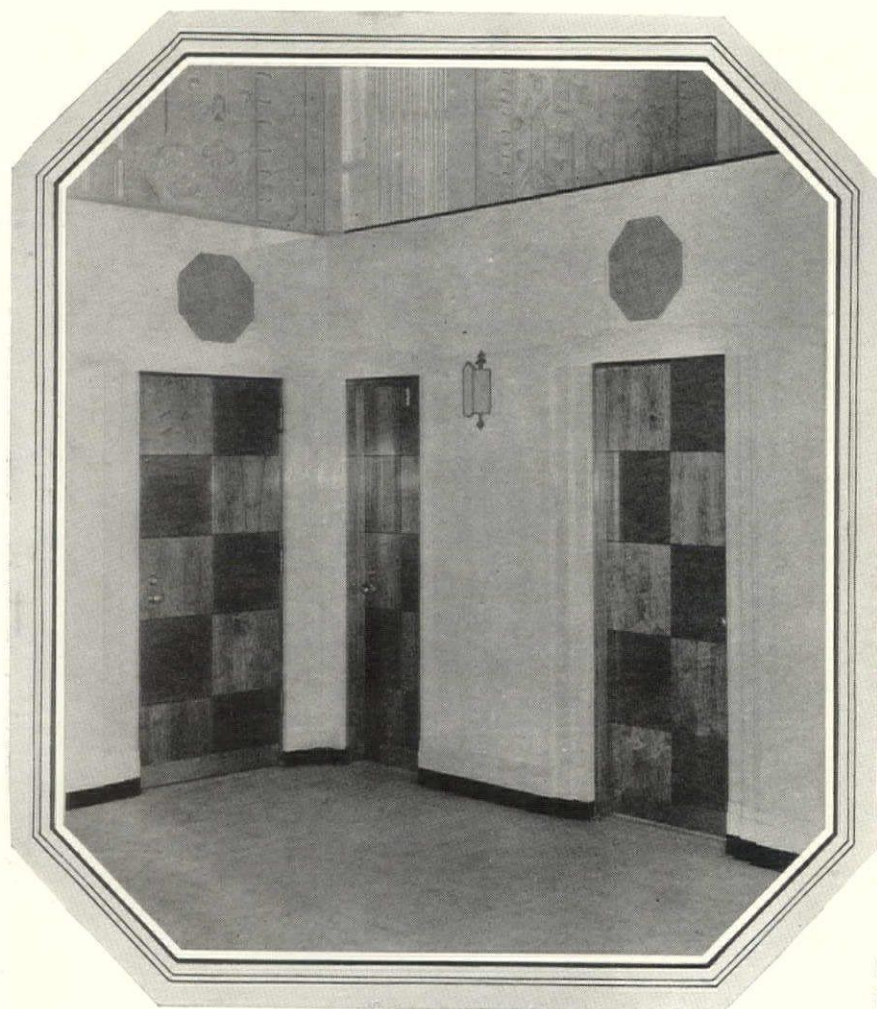
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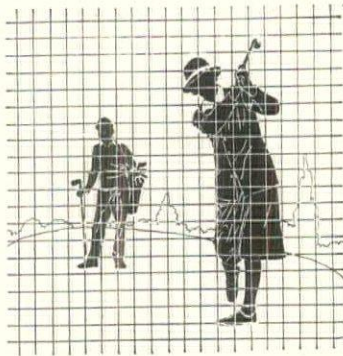
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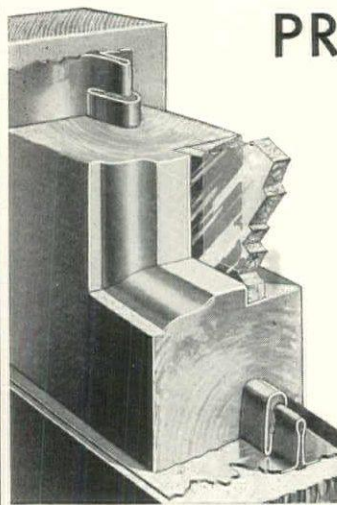
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# Selected List of Manufacturers' Publications

FOR THE SERVICE OF ARCHITECTS, ENGINEERS, DECORATORS, AND CONTRACTORS

The publications listed in these columns are the most important of those issued by leading manufacturers identified with the building industry. They may be had without charge unless otherwise noted, by applying on your business stationery to *The Architectural Forum*, 521 Fifth Ave., New York, or the manufacturer direct, in which case kindly mention this publication.

## ACOUSTICS

- R. Guastavino Co., 40 Court Street, Boston.  
Akoustolith Plaster. Brochure, 6 pp., 8½ x 11 ins. Akoustolith as Related to Architectural Acoustics. Booklet, 10 pp., 8½ x 11 ins.
- Johns-Manville Corporation, New York.  
Sound-Absorbing Treatment in Banks and Offices. Booklet, 18 pp., 8½ x 11 ins. Illustrated.
- Sound-Absorbing Treatment in Churches and Religious Institutions. Brochure. 22 pp., 8½ x 11 ins. Illustrated.

## ASH HOISTS

- Gillis & Geoghegan, Inc., 544 West Broadway, New York.  
G & G Telescopic Hoist catalog, 8½ x 11, A.I.A. Standard Classification 3011 contains complete descriptions, method of selecting correct model to fit the building's needs, scaled drawings showing space requirements and specifications.

## ASH HOISTS—TELESCOPIC

- Gillis & Geoghegan, Inc., 544 West Broadway, New York.  
G & G Telescopic Hoist catalog, 8½ x 11, A.I.A. Standard Classification 3011 contains complete descriptions, method of selecting correct model to fit the building's needs, scaled drawings showing space requirements and specifications.

## BRICK

- Hanley Company, Bradford, Pa.  
General Catalog. 16 pp. 8½ x 11 ins. Illustrated.  
Bradford Reds. Folder. 8 pp., 3 x 8 ins. Illustrated.

## CABINET WORK

- Henry Klein & Co., 25 Grand Street, Elmhurst, L. I., N. Y.  
Driwood Period Mouldings in Ornamented Wood. Brochure, 28 pp., 8½ x 11 ins. Illustrated.
- Ensemble Offices for the Banker and Broker. Folder. 4 pp., 8½ x 11 ins. Illustrated.
- Luxurious Office Partitions in Walnut, Mahogany and Quartered Oak. Folder. 4 pp., 8½ x 11 ins. Illustrated.

## CARPETS

- Collins & Aikman Corporation, 25 Madison Avenue, New York.  
"Seemingly Seamless Carpets." Booklet, 8 pp., 8½ x 11 ins. Illustrated.

## CEMENT

- Carney Company, The, Mankato, Minn.  
A Remarkable Combination of Quality and Economy. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Important data on valuable material.
- Louisville Cement Co., 315 Guthrie St., Louisville, Ky.  
BRIXMENT for Perfect Mortar. Self-filing handbook, 8½ x 11 ins. 16 pp. Illustrated. Contains complete technical description of BRIXMENT for brick, tile and stone masonry, specifications, data and tests.
- Medusa Portland Cement Co., 1002 Engineers' Building, Cleveland.  
Medusa Waterproofed Gray Portland Cement. Booklet, 30 pp., 8½ x 11 ins. Illustrated.
- Medusa White Portland Cement, Non-Staining. Prochure, 30 pp., 8½ x 11 ins. Illustrated.
- Portland Cement Association, Chicago, Ill.  
Concrete Masonry Construction. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Deals with various forms of construction.
- Town and Country Houses of Concrete Masonry. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
- Facts About Concrete Building Tile. Brochure, 16 pp., 8½ x 11 ins. Illustrated.
- The Key to Firesafe Homes. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
- Design and Control of Concrete Mixers. Brochure, 32 pp., 8½ x 11 ins. Illustrated.
- Portland Cement Stucco. Booklet, 64 pp., 8½ x 11 ins. Illustrated.
- Concrete in Architecture. Bound Volume, 60 pp., 8½ x 11 ins. Illustrated. An excellent work, giving views of exteriors and interiors.

## CHURCH EQUIPMENT

- John Van Range Co., Cincinnati.  
Practical Planning for Church Food Service. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

## CLUB EQUIPMENT

- John Van Range Co., Cincinnati.  
Practical Planning for Club Food Service. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

## CONCRETE BUILDING MATERIALS

- Concrete Steel Company, 2 Park Avenue, New York, N. Y.  
Modern Concrete Reinforcement. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

## CONSTRUCTION, FIREPROOF

- National Fire Proofing Co., 250 Federal St., Pittsburgh, Pa.  
Standard Fire Proofing Bulletin 171. 8½ x 11 ins., 32 pp. Illustrated. A treatise on fireproof floor construction.

## CONSTRUCTION, STONE AND TERRA COTTA

- Cowing Pressure Relieving Joint Company, 100 North Wells St., Chicago, Ill.  
Pressure Relieving Joint for Buildings of Stone, Terra Cotta or Marble. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Deals with preventing cracks, spalls and breaks.

## DAMPPOOFING

- Minwax Company, Inc., 11 West 42nd St., New York.  
Complete Index of all Minwax Products. Folder, 6 pp., 8½ x 11 ins. Illustrated. Complete description and detailed specifications.
- Toch Brothers, New York, Chicago, Los Angeles.  
Handbook of R. I. W. Protective Products. Booklet, 40 pp., 4½ x 7½ ins.

## DOORS

- David Lupton's Sons Company, Philadelphia.  
Lupton Commercial Steel Doors. Folder. 8½ x 11 ins. Illustrated.  
Lupton Steel Industrial Doors. Brochure. 8 pp., 8½ x 11 ins. Illustrated. Details and specifications.

## DOORS AND TRIM, METAL

- The American Brass Company, Waterbury, Conn.  
Anaconda Architectural Bronze Extruded Shapes. Brochure, 180 pp., 8½ x 11 ins., illustrating and describing more than 2,000 standard bronze shapes of cornices, jamb casings, mouldings, etc.
- William Bayley Co., 147 North Street, Springfield, Ohio.  
Bayley Tubular Steel Doors. Brochure, 16 pp., 8½ x 11 ins. Illustrated.
- The Kawneer Company, Niles, Michigan.  
Detail sheet, 8½ x 11 ins., with A.I.A. File No. featuring Heavy Welded Bronze Doors.
- Richards-Wilcox Mfg. Co., Aurora, Ill.  
Fire-Doors and Hardware. Booklet, 8½ x 11 ins., 64 pp. Illustrated. Describes entire line of tin-clad and corrugated fire doors, complete with automatic closers, track hangers and all the latest equipment—all approved and labeled by Underwriters' Laboratories.
- Truscon Steel Company, Youngstown, Ohio.  
Copper Alloy Steel Doors. Catalog 110. Booklet, 48 pp., 8½ x 11 ins. Illustrated.

## DOORS, SOUNDPROOF

- Irving Hamlin, Evanston, Ill.  
The Evanston Soundproof Door. Folder, 8 pp., 8½ x 11 ins. Illustrated. Deals with a valuable type of door.

## DRAINAGE FITTINGS

- Josam Mfg. Co., Michigan City, Ind.  
Josam Products. Booklet, 73 pp., 8½ x 11 ins. Illustrated. A valuable line of accessories.
- Josam-Marsh Grease, Plaster, Sediment and Hair Interceptors. Brochure. 7 pp., 8½ x 11 ins. Illustrated.
- Josam New Saw Tooth-Roof Drain. Folder, 4 pp., 8½ x 11 ins. Illustrated.

### REQUEST FOR CATALOGS

To get any of the catalogs described in this section, put down the title of the catalog desired, the name of the manufacturer and send coupon to THE ARCHITECTURAL FORUM, 521 Fifth Avenue, New York.

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Name .....Business .....

Address .....



## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 59

### DUMBWAITERS

**Sedgwick Machine Works**, 151 West 15th St., New York, N. Y.  
Catalog and Service Sheets. Standard specifications, plans and prices for various types, etc.  $4\frac{1}{4} \times 8\frac{1}{4}$  ins., 60 pp. Illustrated.  
Catalog and pamphlets,  $8\frac{1}{2} \times 11$  ins. Illustrated. Valuable data on dumbwaiters.

### ELECTRICAL EQUIPMENT

**The Electric Storage Battery Co.**, Philadelphia.  
Emergency Lighting and Emergency Power Data. Booklet, 12 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated.

**General Electric Co., Merchandise Dept.**, Bridgeport, Conn.  
Wiring System Specification Data for Apartment Houses and Apartment Hotels. Booklet, 20 pp.,  $8 \times 10$  ins. Illustrated.  
Electrical Specification Data for Architects. Brochure, 36 pp.,  $8 \times 10\frac{1}{2}$  ins. Illustrated. Data regarding G. E. wiring materials and their use.  
The House of a Hundred Comforts. Booklet, 40 pp.,  $8 \times 10\frac{1}{2}$  ins. Illustrated. Dwells on importance of adequate wiring.

**Prometheus Electric Corporation**, 360 West 13th St., New York.  
Electric Heating Specialties. Booklet, 24 pages.  $8\frac{1}{2} \times 11$  ins. Illustrated. Specialties for heating, cooking, hospitals, organ lofts, etc.

**Ward Leonard Electric Co.**, Mt. Vernon, N. Y.  
Mobile Color Lighting. Booklet, 46 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. Valuable work on the subject.

**Westinghouse Electric & Mfg. Co.**, East Pittsburgh, Pa.  
Electric Power for Buildings. Brochure, 14 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. A publication important to architects and engineers.  
Variable-Voltage Central Systems as Applied to Electric Elevators. Booklet, 12 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. Deals with an important detail of elevator mechanism.  
Modern Electrical Equipment for Buildings. Booklet,  $8\frac{1}{2} \times 11$  ins. Illustrated. Lists many useful appliances.  
Electrical Equipment for Heating and Ventilating Systems. Booklet, 24 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. This is "Motor Application Circular 7379."  
Westinghouse Panelboards. Catalog 224. Booklet, 64 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated.  
Beauty; Power; Silence; Westinghouse Fans. (Dealer Catalog 45.) Brochure, 16 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. Valuable information on fans and their uses.  
Electric Range Book for Architects (A. I. A. Standard Classification 31 G-4). Booklet, 24 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. Cooking apparatus for buildings of various types.  
Westinghouse Commercial Cooking Equipment (Catalog 280). Booklet, 32 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. Equipment for cooking on a large scale.  
Electric Appliances (Catalog 44-A). 32 pp.,  $8\frac{1}{2} \times 11$  ins. Deals with accessories for home use.

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**Otis Elevator Company**, 260 Eleventh Ave., New York, N. Y.  
Otis Push Button Controlled Elevators. Descriptive leaflets,  $8\frac{1}{2} \times 11$  ins. Illustrated. Full details of machines, motors and controllers for these types.  
Otis Geared and Gearless Traction. Elevators of All Types. Descriptive leaflets,  $8\frac{1}{2} \times 11$  ins. Illustrated. Full details of machines, motors and controllers for these types.  
Escalators. Booklet,  $8\frac{1}{2} \times 11$  ins., 22 pp. Illustrated. Describes use of escalators in subways, department stores, theaters and industrial buildings. Also includes elevators and dock elevators.

**Richards-Wilcox Mfg. Co.**, Aurora, Ill.  
Elevators. Booklet,  $8\frac{1}{2} \times 11$  ins., 24 pp. Illustrated. Describes complete line of "Ideal" elevator door hardware and checking devices, also automatic safety devices.

**Sedgwick Machine Works**, 151 West 15th St., New York, N. Y.  
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### FIREPROOFING

**Concrete Engineering Co.**, Omaha, Neb.  
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### FIREPROOFING—Continued

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Economical Fireproof Floors for Suburban Buildings. Folder, 4 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated.  
Havemeyer Steel Joist. The Joist with the Twin-Tee Chords. Booklet, 24 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated.

**National Fire Proofing Company**, Fulton Building, Pittsburgh.  
Natco; The Complete Line of Structural Clay Tile. Booklet, 48 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated.

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**National Terra Cotta Society**, 230 Park Avenue, New York, N. Y.  
Terra Cotta Buildings Are Superior for Floodlighting. Brochure, 16 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated.

### FLOOR HARDENERS (CHEMICAL)

**Minwax Company**, 11 West 42nd Street, New York, N. Y.  
Concrete Floor Treatments. Folder, 4 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated.

**Toch Brothers**, New York, Chicago, Los Angeles.  
Handbook of R. I. W. Protective Products. Booklet, 40 pp.,  $4\frac{1}{2} \times 7\frac{1}{2}$  ins.

### FLOORS—STRUCTURAL

**Concrete Steel Company**, 2 Park Avenue, New York, N. Y.  
Havemeyer Steel Joist. The Joist with the Twin-Tee Chords. Booklet, 24 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated.

**Truscon Steel Co.**, Youngstown, Ohio.  
Truscon Floretype Construction. Booklet,  $8\frac{1}{2} \times 11$  ins., 16 pp. Illustrations of actual jobs under construction. Lists of properties and information on proper construction. Proper method of handling and tables of safe loads.

**Structural Gypsum Corporation**, Linden, N. J.  
Gypsteel Pre-cast Fireproof Floors. Booklet, 36 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. Data on flooring.  
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### FLOORING

**Armstrong Cork Co. (Linoleum Division)**, Lancaster, Pa.  
Armstrong's Linoleum Floors. Catalog,  $8\frac{1}{2} \times 11$  ins., 44 pp. Color plates. A technical treatise on linoleum, including table of gauges and weights and specifications for installing linoleum floors. Newly revised, February, 1929.  
Armstrong's Linoleum Pattern Book, 1929. Catalog, 9 x 12 ins., 44 pp. Color plates. Reproduction in color of all patterns of linoleum and cork carpet in the Armstrong line.  
Linoleum Layer's Handbook. 5 x 7 ins., 36 pp. Instructions for linoleum layers and others interested in learning most satisfactory methods of laying and taking care of linoleum.  
Enduring Floors of Good Taste. Booklet, 6 x 9 ins., 48 pp. Illustrated in color. Explains use of linoleum for offices, stores, etc., with reproductions in color of suitable patterns, also specifications and instructions for laying.

**Blabon-Sandura Company, Inc.**, Finance Building, Philadelphia.  
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Comparison of Tests. Folder,  $8\frac{1}{2} \times 11$  ins. Illustrated.

**Cellized Oak Flooring**, Memphis, Tenn.  
Style in Oak Floors. Booklet, 16 pp., 6 x 9 ins. Illustrated.

**Congoleum-Nairn, Inc.**, 195 Belgrove Drive, Kearny, N. J.  
Facts you should know about Resilient Floors. A series of booklets on floors for (1) schools, (2) hospitals, (3) offices, (4) stores, (5) libraries, (6) churches, (7) Clubs and Lodges, (8) apartments and hotels. Illustrated.  
Specifications for Resilient Floors. Booklet, 12 pp. A reprint from Sweet's.  
A New Kind of Floor Service. Brochure, 8 pp. Data on Bonded Floors.  
Sealex Battleship Linoleum. Booklet, 12 pp. Illustrated. Shows typical installations.  
Sealex Treadlite Tiles. Two booklets, 8 and 16 pp. Illustrated.  
Colonial Planks. Brochure, 8 pp. Illustrated.

**Goodyear Tire & Rubber Co., Inc.**, Akron, Ohio.  
Beautiful Floors. Architects' Reference Book. Brochure, 32 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. Valuable data on flooring.  
Rubber Flooring News. Monthly publications,  $8\frac{1}{2} \times 11$  ins. Illustrated. Giving data on flooring for buildings of many types.  
Manual of Goodyear Rubber Tile Installation Booklet.  $7\frac{3}{4} \times 10\frac{3}{4}$  ins. Illustrated.

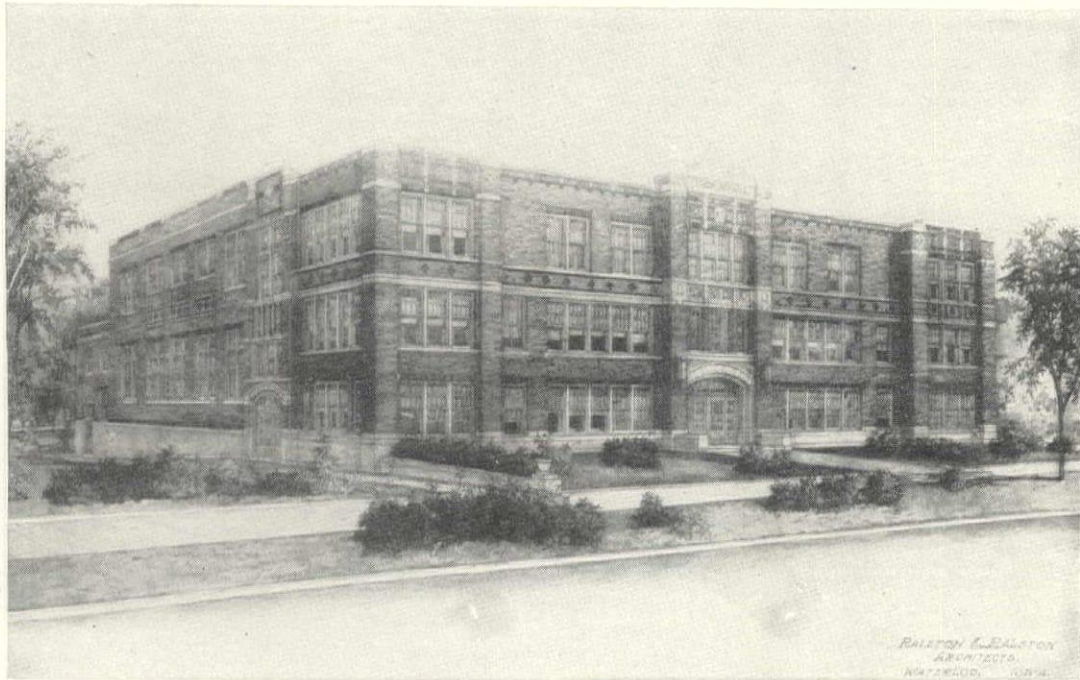
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## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 60

### FLOORING—Continued

- C. Pardee Works**, 101 Park Ave., New York, N. Y., and 1600 Walnut St., Philadelphia, Pa.  
Pardee Tiles. Bound Volume, 48 pp., 8½ x 11 ins. Illustrated.
- Stedman Rubber Flooring Company**, South Braintree, Mass.  
Stedman Ray-Proof Rubber. Booklet, 12 pp., 5½ x 8 ins. Illustrated. For X-ray Rooms.  
Stedman Tile, The Original Reinforced Rubber Floor. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Valuable data on flooring.
- Structural Gypsum Corporation**, Linden, N. J.  
Gypsteel Pre-cast Fireproof Floors. Booklet, 36 pp., 8½ x 11 ins. Illustrated. Data on floorings.

### FURNITURE

- American Seating Co.**, 14 E. Jackson Blvd., Chicago, Ill.  
Art Ecclesiastical Booklet, 6 x 9 ins., 48 pp. Illustrations of church fittings in carved wood.  
Theatre Chairs. Booklet, 6 x 9 ins., 48 pp. Illustrations of theatre chairs.
- Kittinger Co.**, 1893 Elmwood Ave., Buffalo, N. Y.  
Kittinger Club & Hotel Furniture. Booklet, 20 pp., 6¼ x 9½ ins. Illustrated. Deals with fine line of furniture for hotels, clubs, institutions, schools, etc.  
Kittinger Club and Hotel Furniture. Booklet, 20 pp., 6 x 9 ins. Illustrated. Data on furniture for hotels and clubs.  
A Catalog of Kittinger Furniture. Booklet, 78 pp., 11 x 14 ins. Illustrated. General Catalog.

### GARAGES

- Ramp Buildings Corporation**, 21 East 40th St., New York, N. Y.  
Building Garages for Profitable Operation. Booklet, 8½ x 11 ins., 16 pp. Illustrated. Discusses the need for modern mid-city, parking garages, and describes the d'Humy Motoramp system of design, on the basis of its superior space economy and features of operating convenience. Gives cost analyses of garages of different sizes, and calculates probable earnings.  
Garage Design Data. Series of informal bulletins issued in loose-leaf form, with monthly supplements.

### GLASS CONSTRUCTION

- Adamson Flat Glass Co.**, Clarksburg, W. Va.  
Quality and Dependability. Folder, 2 pp., 8½ x 11 ins. Illustrated. Data in the company's product.
- Libbey-Owens Sheet Glass Co.**, Toledo, Ohio.  
Flat Glass. Brochure, 12 pp., 5½ x 7¾ ins. Illustrated. History of manufacture of flat, clear, sheet glass.

### GREENHOUSES

- King Construction Company**, North Tonawanda, N. Y.  
King Greenhouses for Home or Estate. Portfolio of half-tone prints, varnishes, 8¼ x 10½ ins.
- William H. Lutton Company**, 267 Kearney Ave., Jersey City, N. J.  
Greenhouses of Quality. Booklet, 50 pp., 8½ x 11 ins. Illustrated. Conservatories making use of Lutton Patented Galvanized Steel V-Bar.

### GYPSUM

- Structural Gypsum Corporation**, Linden, N. J.  
Service Sheet No. 1. Specifications and Details of Design and Construction for Gypsteel Pre-Cast Long-Span Roofs. Folder, 8½ x 11 ins. Illustrated. Service Sheet No. 2. Specifications and Details of Design and Construction for Gypsteel Pre-Cast Short-Span Roofs. Folder, 8½ x 11 ins. Illustrated.

### HARDWARE

- P. & F. Corbin**, New Britain, Conn.  
Early English and Colonial Hardware. Brochure, 8½ x 11 ins. An important illustrated work on this type of hardware.  
Locks and Builders' Hardware. Bound Volume, 486 pp., 8½ x 11 ins. An exhaustive, splendidly prepared volume.  
Colonial and Early English Hardware. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Data on hardware for houses in these styles.
- Cutler Mail Chute Company**, Rochester, N. Y.  
Cutler Mail Chute Model F. Booklet, 4 x 9¼ ins., 8 pp. Illustrated.
- Richards-Wilcox Mfg. Co.**, Aurora, Ill.  
Distinctive Garage Door Hardware. Booklet, 8½ x 11 ins., 66 pp. Illustrated. Complete information accompanied by data and illustrations on different kinds of garage door hardware.  
Distinctive Elevator Door Hardware. Booklet, 90 pp., 10½ x 16 ins. Illustrated.
- Russell & Erwin Mfg. Co.**, New Britain, Conn.  
Hardware for the Home. Booklet, 24 pp., 3½ x 6 ins. Deals with residence hardware.  
Door Closer Booklet. Brochure, 16 pp., 3½ x 6 ins. Data on a valuable detail.

### HARDWARE—Continued

- Garage Hardware. Booklet, 12 pp., 3½ x 6 ins. Hardware intended for garage use.  
Famous Homes of New England. Series of folders on old homes and hardware in style of each.
- Todhunter, Inc.**, 119 East 57th St., New York, N. Y.  
Colonial Hardware. Booklet, 12 pp., 8½ x 11 ins. Illustrated. Deals with hardware of the best type for exterior and interior use.

### HEATING EQUIPMENT

- American Blower Co.**, 6004 Russell St., Detroit, Mich.  
Heating and Ventilating Utilities. A binder containing a large number of valuable publications, each 8½ x 11 ins., on these important subjects.
- American Radiator Company, The**, 40 West 40th St., N. Y. C.  
Ideal Boilers for Oil Burning. Catalog 5½ x 8½ ins., 36 pp. Illustrated in 4 colors. Describing a line of Heating Boilers especially adapted to use with Oil Burners.  
Corto—The Radiator Classic. Brochure, 5½ x 8½ ins., 16 pp. Illustrated. A brochure on a space-saving radiator of beauty and high efficiency.  
Ideal Arcola Radiator Warmth. Brochure, 6¼ x 9½ ins. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.  
How Shall I Heat My Home? Brochure, 16 pp., 5¼ x 8½ ins. Illustrated. Full data on heating and hot water supply.  
New American Radiator Products. Booklet, 44 pp., 5 x 7¾ ins. Illustrated. Complete line of heating products.  
A New Heating Problem. Brilliantly Solved. Broadside, 4 pp., 10¼ x 15 ins. Illustrated. Data on the IN-AIRID invisible air valve.  
In-Airid, the Invisible Air Valve. Folder, 8 pp., 3½ x 6 ins. Illustrated. Data on a valuable detail of heating.  
The 999 ARCO Packless Radiator Valve. Folder, 8 pp., 3½ x 6 ins. Illustrated.
- Bryant Heater & Mfg. Co.**, 17825 St. Clair Ave., Cleveland, Ohio.  
Handbook on Heating Buildings with Bryant Gas Furnaces. Booklet, 12 pp., 8½ x 11 ins. Illustrated.  
Handbook on Heating Water with Bryant Gas Boilers. Brochure, 20 pp., 8½ x 11 ins. Illustrated.  
Handbook on Heating Buildings with Bryant Gas Boilers. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
- James B. Clow & Sons**, 534 S. Franklin St., Chicago, Ill.  
Blow Gasteam Vented Heating System. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Deals with a valuable form of heating equipment for using gas.
- C. A. Dunham Company**, 450 East Ohio St., Chicago, Ill.  
Dunham Radiator Trap. Bulletin 101, 8 x 11 ins., 12 pp. Illustrated. Explains working of this detail of heating apparatus.  
Dunham Packless Radiator Valves. Bulletin 104, 8 x 11 ins., 8 pp. Illustrated. A valuable brochure on valves.  
Dunham Return Heating System. Bulletin 109, 8 x 11 ins. Illustrated. Covers the use of heating apparatus of this kind.  
Dunham Vacuum Heating System. Bulletin 110, 8 x 11 ins., 12 pp. Illustrated.  
The Dunham Differential Vacuum Heating System. Bulletin 114. Brochure, 12 pp., 8 x 11 ins. Illustrated. Deals with heating for small buildings.  
The Dunham Differential Vacuum Heating System. Bulletin 115. Brochure, 12 pp., 8 x 11 ins. Illustrated. Deals with heating for large buildings.
- The Fulton Syphon Company**, Knoxville, Tenn.  
Syphon Temperature Regulators. Illustrated brochures, 8½ x 11 ins., dealing with general architectural and industrial applications; also specifically with applications of special instruments.  
Syphon Heating Specialties. Catalog No. 200, 192 pp., 3½ x 6¼ ins. Important data on heating.
- Grinnell Company**, Providence, R. I.  
Grinnell Discovers a Superior Heating Trap. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Hoffman Specialty Company, Inc.**, 25 West 45th St., New York, N. Y.  
Heat Controlled With the Touch of a Finger. Booklet, 46 pp., 5¼ x 8¼ ins. Illustrated.  
How to Lock Out Air, the Heat Thief. Brochure, 48 pp., 5 x 7¼ ins. Illustrated.
- Janette Manufacturing Company**, 556 West Monroe Street, Chicago.  
More Heat from Any Hot Water System on Less Fuel. Folder, 4 pp., 8½ x 11 ins. Illustrated. Deals with use of the "Hydro-lator."
- S. T. Johnson Co.**, Oakland, Calif.  
Johnson Oil Burners. Booklet, 9 pp., 8½ x 11 ins. Illustrated.  
Bulletin No. 4A. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Data on different kinds of oil-burning apparatus.  
Bulletin No. 31. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Deals with Johnson Rotary Burner with Full Automatic Control.

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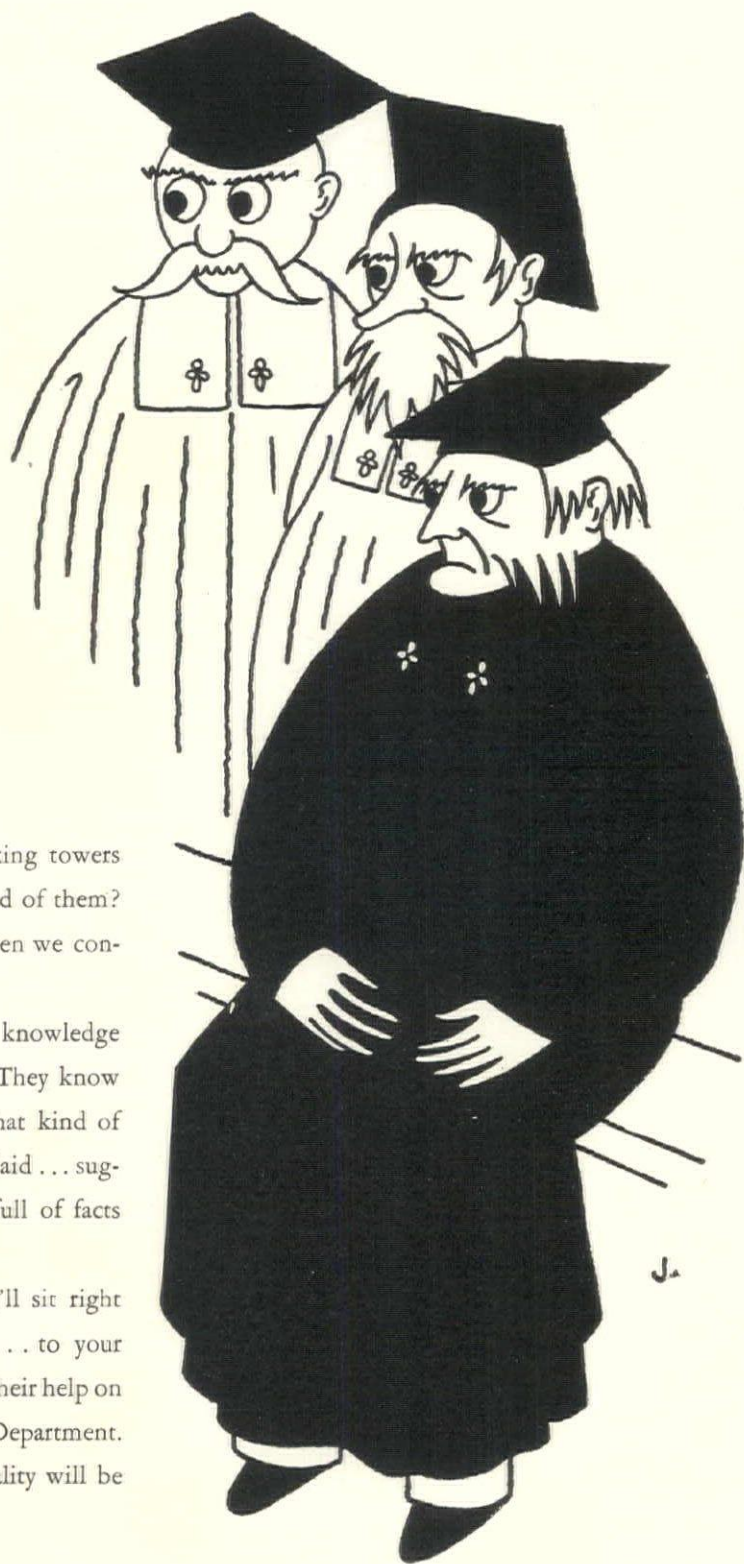
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## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 62

## HEATING EQUIPMENT—Continued

- Kewanee Boiler Corporation, Kewanee, Ill.**  
Kewanee on the Job. Catalog, 8½ x 11 ins., 80 pp. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, etc.  
Catalog No. 78, 6 x 9 ins. Illustrated. Describes Kewanee Fire-box Boilers with specifications and setting plans.  
Catalog No. 79, 6 x 9 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.
- McQuay Radiator Corporation, 35 East Wacker Drive, Chicago, Ill.**  
McQuay Visible Type Cabinet Heater. Booklet, 4 pp., 8½ x 11 ins. Illustrated. Cabinets and radiators adaptable to decorative schemes.  
McQuay Concealed Radiators. Brochure, 4 pp., 8½ x 11 ins. Illustrated.  
McQuay Unit Heater. Booklet, 8 pp., 8½ x 11 ins. Illustrated. Gives specifications and radiator capacities.
- Modine Mfg. Co., Racine, Wis.**  
Modine Copper Radiation. Booklet, 28 pp. 8½ x 11 ins. Illustrated. Deals with industrial, commercial and domestic heating.  
A Few Short Years. Folder, 4 pp. 8½ x 11 ins. Illustrated. Heating for garages.  
Dairy Plant Heating. Folder, 4 pp., 8½ x 11 ins. Illustrated.  
Industrial Heating. Folder, 4 pp., 8½ x 11 ins. Illustrated.  
Modine Unit Heater. Folder, 6 pp., 8½ x 11 ins. Illustrated.
- Nash Engineering Company, South Norwalk, Conn.**  
Bulletin 85. Booklet, 12 pp. 10¼ x 7½ ins. Illustrated in color. Describes construction and operation of the Jennings Return Line Vacuum Heating Pump.  
Bulletin 87. Brochure, 8 pp. 10¼ x 7½ ins. Illustrated in color. Deals with Sizes T and U Jennings Vacuum Heating Pump for 2500 and 5000 square feet equivalent direct radiation.  
Bulletin 63. Booklet, 4 pp. 10¼ x 7½ ins. Illustrated. Describes in detail the Unit Type Motor Driven Jennings Condensation Pump.
- National Radiator Corporation, Johnstown, Pa.**  
The Crimson Flame. Folder, 6 pp., 4½ x 7 ins. Illustrated.  
Contento Brings Contentment to Your Home. Folder, 12 pp., 3½ x 6 ins. Illustrated.  
National Jacketed Boiler. Folder, 4 pp., 8½ x 11 ins. Illustrated.  
National Super-Smokeless Boiler. Folder, 4 pp., 8½ x 11 ins. Illustrated.  
Aero, the National Radiator Sizes and Ratings. Booklet, 16 pp., 5 x 7½ ins. Illustrated.
- Prometheic Electric Corporation, 360 West 13th St., New York.**  
Electric Heating Specialties. Booklet, 24 pages. 8½ x 11 ins. Illustrated. Specialties for heating, cooking, hospitals, organ lofts, etc.
- Rome Brass Radiator Corporation, 1 East 42nd Street, New York.**  
Proof of the Pudding. Booklet, 24 pp., 8½ x 10½ ins. Illustrated. Describes Robras, 20-20 concealed-within-the-walls, lightweight, all-brass radiators.  
Within the Walls. Brochure, 16 pp., 4 x 9 ins. Illustrated. Gives facts regarding modern, out-of-sight, lightweight, Robras 20-20 radiators.  
Engineering Data. Booklet, 16 pp., 8½ x 10½ ins. Illustrated. Full data and tables to facilitate selection and installation of Robras 20-20 concealed radiators for steam, water and vapor heating systems.  
Small Bathrooms Made More Spacious. Brochure, 4 pp. Illustrated. Gives descriptions, sizes and prices of Robras lightweight cabinet radiators to be installed under wash basins.
- Rome Brass Radiator Corp., (Aul-Brass Heater Division) 1 East 42nd St., New York.**  
Aulbras Hot Water Heaters. Booklet, 12 pp., 8½ x 11 ins. Illustrated in color.
- Sarco Company, Inc., 183 Madison Ave., New York City, N. Y.**  
Steam Heating Specialties. Booklet, 6 pp., 6 x 9 ins. Illustrated. Data on Sarco Packless Supply Valves and Radiator Traps for vacuum and vapor heating systems.  
Equipment Steam Traps and Temperature Regulations. Booklet, 6 pp., 6 x 9 ins. Illustrated. Deals with Sarco Steam Traps for hospital, laundry and kitchen fixtures and the Sarco Self-contained Temperature Regulation for hot water service tanks.
- Spencer Heater Co., Williamsport, Pa.**  
Catalog. Booklet, 20 pp., 6½ x 9 ins. Illustrated. Complete line of magazine feed cast iron sectional and steel tubular heaters.  
Spencer Magazine Heaters, for Steam, Vapor or Hot Water. Brochure, 28 pp., 5¼ x 9 ins. Illustrated.  
The Fire that Burns Uphill. Brochure, 24 pp., 6½ x 9¼ ins. Illustrated in color. Magazine feed heaters for steam, vapor and hot water heating.
- B. F. Sturtevant Company, Hyde Park, Boston, Mass.**  
Tempervane Heating Units. Catalog 363. Booklet, 44 pp., 8½ x 11 ins. Illustrated. Data on "Heating Every Corner with Maximum Economy."

## HEATING EQUIPMENT—Continued

- Trane Co., The, La Crosse, Wis.**  
Bulletin 14, 16 pp., 8½ x 10½ ins. Covers the complete line of Trane Heating Specialties, including Trane Bellows Traps, and Trane Bellows Packless Valves.  
Bulletin 20, 24 pp., 8½ x 10½ ins. Explains in detail the operation and construction of Trane Condensation. Vacuum, Booster, Circulating, and similar pumps.  
How to Cut Heating Costs. Booklet, 18 pp., 8½ x 11 ins. Illustrated.
- HOISTS, TELESCOPIC**  
**Gillis & Geoghegan, Inc. 535 West Broadway, New York.**  
G & G Telescopic Hoist. Booklet, 24 pp. 8½ x 11 ins. Illustrated complete data on hoists.  
Ash Removal. Folder, 8½ x 11 ins. Illustrated. Hoists for removing ashes from basements.

## HOSPITAL EQUIPMENT

- The Frink Co., Inc., 369 Lexington Ave., New York City.**  
Catalog 426. 7 x 10 ins., 16 pp. A booklet illustrated with photographs and drawings, showing the types of lights for use in hospitals, as operating table reflectors, linolite and multilite concentrators, ward reflectors, bed lights and microscope reflectors, giving sizes and dimensions, explaining their particular fitness for special uses.
- Holophane Company, 342 Madison Avenue, New York.**  
Lighting Specific for Hospitals. Booklet, 30 pp., 8½ x 11 ins. Illustrated.
- The International Nickel Company, 67 Wall St., New York, N. Y.**  
Hospital Applications of Monel Metal. Booklet, 8½ x 11½ ins., 16 pp. Illustrated. Gives types of equipment in which Monel Metal is used, reasons for its adoption, with sources of such equipment.
- Prometheic Electric Corporation, 360 West 13th St., New York.**  
Electric Heating Specialties. Booklet, 24 pages. 8½ x 11 ins. Illustrated. Specialties for heating, cooking, hospitals, organ lofts, etc.
- Wilmot Castle Company, Union Trust Bldg., Rochester, N. Y.**  
The Hospital Sterilizer Data Sheets. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Data on planning sterilizer installations.

## HOTEL EQUIPMENT

- Pick-Barth Company, Inc., Albert, 1200 West 35th St., Chicago, and 34 Cooper Square, New York.**  
Some Thoughts on Furnishing a Hotel. Booklet, 7½ x 9 ins. Data on complete outfitting of hotels.

## INCINERATORS

- Home Incinerator Co., Milwaukee, Wis.**  
The Decent Way. Burn it with Gas. Brochure, 30 pp., 5¼ x 7¼ ins., inside. Illustrated. Incinerator sanitation equipment for residence use.  
A. I. A. File, 12 pp., 8¼ x 10¼ ins., inside. Suggestions for architect on incineration, showing installation and equipment.  
Specialized Home Comforts Service Plan Book. 40 pp., 8½ x 11 ins., inside. Illustrated. A complete outline of the many advantages of incineration.  
Blue Star Standards in Home Building. 16 pp., 5¼ x 8½ ins., inside. Illustrated. Explaining fully the Blue Star principles, covering heat, incineration, refrigeration, etc.
- Josam Mfg. Co., Michigan City, Ind.**  
Josam-Graver Incinerators. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Kerner Incinerator Company, 715 E. Water St., Milwaukee, Wis.**  
Incinerators (Chimney-fed). Catalog No. 15 (Architect and Builders' Edition). Size 8½ x 11 ins., 16 pp. Illustrated. Describes principles and design of Kernerator Chimney-fed Incinerators for residences, apartments, hospitals, schools, apartment hotels, clubs and other buildings. Shows all standard models and gives general information and working data.  
Sanitary Elimination of Household Waste. Booklet, 4 x 9 ins., 16 pp. Illustrated. Gives complete information on the Kernerator for residences.  
Garbage and Waste Disposal for Apartment Buildings. Folder, 8½ x 11 ins., 16 pp. Illustrated. Describes principle and design of Kernerator Chimney-fed Incinerator for apartments and gives list of buildings where it has been installed.  
Sanitary Disposal of Waste in Hospitals. Booklet, 4 x 9 ins., 12 pp. Illustrated. Shows how this necessary part of hospital service is taken care of with the Kernerator. Gives list of hospitals where installed.  
The Kernerator (Chimney-fed) Booklet. Catalog No. 18, 20 pp., 8½ x 11 ins. Illustrated. Data on a valuable detail of equipment.

## INSULATION

- Armstrong Cork & Insulation Co., Pittsburgh, Pa.**  
The Insulation of Roofs with Armstrong's Corkboard. Booklet. Illustrated. 7½ x 10½ ins., 32 pp. Discusses means of insulating roofs of manufacturing or commercial structures.  
Insulation of Roofs to Prevent Condensation. Illustrated booklet, 7½ x 10½ ins., 36 pp. Gives full data on valuable line of roof insulation.

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### INSULATION—Continued

- Filing Folder for Pipe Covering Data. Made in accordance with A. I. A. rules.
- The Cork-lined House Makes a Comfortable Home. 5 x 7 ins. 32 pp. Illustrated.
- Armstrong's Corkboard. Insulation for Walls and Roofs of Buildings. Booklet, 66 pp., 9½ x 11¼ ins. Illustrates and describes use of insulation for structural purposes.
- Cork Import Corporation, 345 West 40th Street, New York.
- Novoid Cork Covering for Cold Pipes, Coolers and Tanks. Folder 8½ x 11 ins. Illustrated.
- Novoid Corkboard Insulation. Folder 8½ x 11 ins. Illustrated.
- Structural Gypsum Corporation, Linden, N. J.
- Heat Insulation Value of Gypsteel. Folder, 4 pp., 8½ x 11 ins. Brochure, by Charles L. Norton, of M. I. T.

### JOISTS

- Concrete Steel Company, 2 Park Avenue, New York, N. Y.
- Havemeyer Steel Joist. The Joist with the Twin-Tee Chords. Booklet, 24 pp., 8½ x 11. Illustrated.
- Modern Concrete Reinforcement. Brochure, 32 pp., 8½ x 11 ins. Illustrated.
- Standard Practice for Placing Havemeyer Reinforcement in Columns, Beams and Slabs. Data sheets, 8½ x 11 ins. Illustrated.

### KITCHEN EQUIPMENT

- The International Nickel Company, 67 Wall St., New York, N. Y.
- Hotels, Restaurants and Cafeteria Applications of Monel Metal. Booklet, 8½ x 11 ins., 32 pp. Illustrated. Gives types of equipment in which Monel Metal is used, with service data and sources of equipment.
- Prometheus Electric Corporation, 360 West 13th St., New York.
- Electric Heating Specialties. Booklet, 24 pages. 8½ x 11 ins. Illustrated. Specialties for heating, cooking, hospitals, organ lofts, etc.
- John Van Range Co., Cincinnati.
- Practical Planning for Church Food Service. Booklet, 32 pp., 8½ x 11 ins. Illustrated.
- Practical Planning for Club Food Service. Booklet, 32 pp., 8½ x 11 ins. Illustrated.
- Practical Planning for School Food Service. Booklet, 32 pp., 8½ x 11 ins. Illustrated.
- Planning Restaurants That Make Money. Booklet, 78 pp., 8½ x 11 ins. Illustrated. Excellent work on equipment.

### LABORATORY EQUIPMENT

- Alberene Stone Co., 153 West 23rd Street, New York City.
- Booklet, 8¾ x 11¼ ins., 26 pp. Stone for laboratory equipment, shower partitions, stair treads, etc.
- Duriron Company, Dayton, Ohio.
- Duriron Acid, Alkali and Rust-proof Drain Pipe and Fittings. Booklet, 8½ x 11 ins., 20 pp. Full details regarding a valuable form of piping.

### LANTERNS

- Todhunter, Inc., 119 East 57th St., New York, N. Y.
- Lanterns. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Deals with a fine assortment of fixtures for exterior and interior use.

### LATH, METAL AND REINFORCING

- Concrete Steel Company, 2 Park Avenue, New York, N. Y.
- Havemeyer Building Products, Booklet, 40 pp., 8½ x 11 ins. Illustrated.
- Milcor Steel Co., Milwaukee.
- The Milcor Manual. Booklet, 96 pp., 8½ x 11 ins. Illustrated. Data on metal lath and similar materials.
- Milcor Metal Ceiling Catalog. Booklet, 288 pp., 8½ x 11 ins. Illustrated. Data on metal ceiling and wall construction.
- National Steel Fabric Co., Pittsburgh, Pa.
- Better Walls for Better Homes. Brochure, 16 pp., 7¼ x 11¼ ins. Illustrated. Metal lath, particularly for residences.
- Steeltex for Floors. Booklet, 24 pp., 8½ x 11 ins. Illustrated.
- Combined reinforcing and form for concrete or gypsum floors and roofs.
- Steeltex Data Sheet No. 1. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with round top chords.
- Steeltex Data Sheet No. 2. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with flat top flanges.
- Steeltex Data Sheet No. 3. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steeltex for folders on wood joists.
- Truscon Steel Company, Youngstown, Ohio.
- Truscon ¼-inch Hy-Rib for Roofs, Floors and Walls. Booklet, 8½ x 11 ins., illustrating Truscon ¼-inch Hy-Rib as used in industrial buildings. Plates of typical construction. Progressive steps of construction. Specification and load tables.

### LAUNDRY MACHINERY

- American Laundry Machinery Co., Norwood Station, Cincinnati, O.
- Functions of the Hotel and Hospital Laundry. Brochure, 8 pp., 8½ x 11 ins. Valuable data regarding an important subject.
- Laundry Equipment of Small Hotels, Hospitals and Institutions. Booklet, 36 pp., 8½ x 11 ins. Illustrated.
- General Laundry Machinery Corporation, 608 South Dearborn St., Chicago, Ill.
- General All-Metal Washer. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Timken-equipped Monel metal washer with one-lever control.
- General Dry Tumbler. Brochure, 16 pp., 8½ x 11 ins. Illustrated. Specifications and details of Up-Draft Dry Tumbler with automatic temperature control.
- Troy Laundry Machinery Co., Inc., 9 Park Place, New York City.
- Laundry Machinery for Large Institutions. Loose-leaf booklet, 50 pp., 8½ x 11 ins. Illustrated.
- Laundry Machinery for Small Institutions. Loose-leaf brochure, 50 pp., 8½ x 11 ins. Illustrated.
- Accessory Equipment for Institutional Laundries. Leather bound book, 50 pp., 8½ x 11 ins. Illustrated.
- Dry Cleaning Equipment for Institutional Purposes. Brochure, 50 pp., 8½ x 11 ins. Illustrated.

### LIGHTING EQUIPMENT

- The Frink Co., Inc., 369 Lexington Ave., New York, N. Y.
- Catalog 415, 8½ x 11 ins., 46 pp. Photographs and scaled cross-sections. Specialized bank lighting, screen and partition reflectors, double and single desk reflectors and Polaralite Signs.
- Gleason Tiebout Glass Company, 67 West 44th St., New York, N. Y.
- Fragment of Celestialite. Booklet, 24 pp., 7 x 10 ins. Illustrated. Data on lighting for offices, schools, hospitals, etc.
- Celestialite Catalog 727. Booklet, 18 pp., 8½ x 11 ins. Illustrated. Valuable brochure on lighting.
- Holophane Company, Inc., 342 Madison Ave., New York, N. Y.
- The Lighting of Schools; A Guide to Good Practice. Booklet. 24 pp., 8½ x 11 ins. Illustrated.
- Lighting Specifications for Hospitals. Brochure, 30 pp., 8½ x 11 ins. Illustrated.
- Industrial Lighting. Bulletin 448A. Booklet, 24 pp., 8½ x 11 ins. Illustrated.
- Holophane Catalog. Booklet, 48 pp., 8½ x 11 ins. Combination catalog and engineering data book.
- The Lighting of Schools. A Guide to Good Practice. Booklet, 24 pp., 8½ x 11 ins. Illustrated.
- Smyser-Royer Co., 1700 Walnut Street, Philadelphia, Pa.
- Catalog "J" on Exterior Lighting Fixtures. Brochure, illustrated, giving data on over 300 designs of standards, lanterns and brackets of bronze or cast iron.
- Todhunter, 119 East 57th St., New York, N. Y.
- Lighting Fixtures, Lamps and Candlesticks. 24 pp., 8½ x 11 ins. Illustrated. Fine assortment of lighting accessories.
- Westinghouse Electric & Manufacturing Co., East Pittsburgh, Pa.
- Industrial Lighting Equipment. Booklet, 32 pp., 8½ x 11 ins. Illustrated.
- Commercial Lighting. Brochure, 24 pp., 8½ x 11 ins. Illustrated.
- Airport and Floodlighting Equipment. Booklet, 20 pp., 8½ x 11 ins. Illustrated.

### MAIL CHUTES

- Cutler Mail Chute Company, Rochester, N. Y.
- Cutler Mail Chute Model F. Booklet, 4 x 9¼ ins., 8 pp. Illustrated.

### MANTELS

- Henry Klein & Co., Inc. 40-46 West 23rd Street, New York.
- Driwood Mantels. Booklet, 12 pp., 8½ x 11 ins. Illustrated. Fine line of eighteenth century English and American mantels.
- Todhunter, Inc., 119 East 57th St., New York, N. Y.
- Georgian Mantels. Brochure, 12 pp., 8½ x 11 ins. Illustrated. Illustrates and describes an excellent assortment of fine mantels based on Georgian precedent.

### MARBLE

- The Georgia Marble Company, Tate, Ga.; New York Office, 1328 Broadway.
- Why Georgia Marble Is Better. Booklet, 3¾ x 6 ins. Gives analysis, physical qualities, comparison of absorption with granite, opinions of authorities, etc.
- Convincing Proof. 3¾ x 6 ins., 8 pp. Classified list of buildings and memorials in which Georgia Marble has been used, with names of Architects and Sculptors.
- Hurt Building, Atlanta; Senior High School and Junior College, Muskegon, Mich. Folders, 4 pp., 8½ x 11 ins. Details.

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## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 66

### METALS

- Aluminum Company of America**, Pittsburgh.  
Architectural Aluminum. Brochure, 30 pp., 8½ x 11 ins. Illustrated. An excellent booklet on the subject.
- Central Alloy Steel Corporation**, Massillon, Ohio.  
Sheet Iron Primer. Booklet, 64 pp., 5¼ x 7¾ ins. Illustrated.  
The Path to Permanence. Brochure, 52 pp., 8½ x 11 ins. Illustrated. Data on sheet iron.
- The International Nickel Company**, 67 Wall St., New York, N. Y.  
Monel Metal Primer. 8 folders, 4 pp., 8½ x 11 ins. Illustrated. Valuable data on use of monel in kitchens, laundries, etc.

### MILL WORK—See also Wood

- Curtis Companies Service Bureau**, Clinton, Iowa.  
Your Dream Kitchen, Booklet, 11 pp., 7¾ x 10½ ins. Illustrated. Fine line of fittings for kitchens, breakfast alcoves, etc.
- Hartmann-Sanders Company**, 2155 Elston Ave., Chicago, Ill.  
Column Catalog, 7½ x 10 ins., 48 pp. Illustrated. Contains prices on columns 6 to 36 ins. diameter, various designs and illustrations of columns and installations.
- The Pergola Catalog, 7½ x 10 ins., 64 pp. Illustrated. Contains illustrations of pergola lattices, garden furniture in wood and cement, garden accessories.
- Klein & Co., Inc., Henry**, 11 East 37th St., New York, N. Y.  
Two Driwood Interiors. Folder, 4 pp., 6¼ x 9 ins. Illustrated. Use of moulding for paneling walls.
- A New Style in Interior Decoration. Folder, 4 pp., 6¼ x 9 ins. Illustrated. Deals with interior woodwork.
- Driwood Period Mouldings in Ornamented Wood. Booklet, 28 pp., 8½ x 11 ins. Illustrated.
- How Driwood Period Mouldings in Ornamented Wood Set a New Style in Decoration. Folder.
- Roddis Lumber and Veneer Co.**, Marshfield, Wis.  
Roddis Doors. Brochure, 24 pp., 5¼ x 8½ ins. Illustrated price list of doors for various types of buildings.
- Roddis Doors, Catalog G. Booklet, 184 pp., 8½ x 11 ins. Completely covers the subject of doors for interior use.
- Roddis Doors for Hospitals. Brochure, 16 pp., 8½ x 11 ins. Illustrated work on hospital doors.
- Roddis Doors for Hotels. Brochure, 16 pp., 8½ x 11 ins. Illustrated work on doors for hotel and apartment buildings.

### MORTAR AND CEMENT COLORS

- Clinton Metallic Paint Co.**, Clinton, N. Y.  
Clinton Mortar Colors. Folder, 8½ x 11 ins., 4 pp. Illustrated in colors, gives full information concerning Clinton Mortar Colors with specific instructions for using them.
- Color Card. 3¼ x 6½ ins. Illustrates in color the ten shades in which Clinton Mortar Colors are manufactured.
- Something New in Stucco. Folder, 3½ x 6 ins. An interesting folder on the use of coloring matter for stucco coated walls.

### PAINTS, STAINS, VARNISHES AND WOOD FINISHES

- Medusa Portland Cement Co.**, Engineers' Building, Cleveland.  
"How to Paint Concrete and Masonry Surfaces." Booklet, 16 pp., 8½ x 11 ins. Illustrated.
- Minwax Company, Inc.**, 11 West 42nd St., New York.  
Color Card and Specifications for Minwax Brick and Cement Coating. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- National Lead Company**, 111 Broadway, New York, N. Y.  
Handy Book on Painting. Book, 5½ x 3¼ ins., 100 pp. Gives directions and formulae for painting various surfaces of wood, plaster, metals, etc., both interior and exterior.
- Red Lead in Paste Form. Booklet, 6¼ x 3½ ins., 16 pp. Illustrated. Directions and formulae for painting metals.
- Came Lead. Booklet, 6 x 8¾ ins., 12 pp. Illustrated. Describes various styles of lead comes.
- Sherwin-Williams Company**, 601 Canal Rd., Cleveland, Ohio.  
Complete Architectural Specifications for painting, varnishing and lacquering, reprinted from the Sherwin-Williams Architectural Catalogue as it appears in Sweet's Architectural Catalogue. Form Number B 303. 8½ x 11, bound in paper, thirty pages of specifications and color chips; carries A. I. A. file number.
- Toch Brothers**, New York, Chicago, Los Angeles.  
Architects' Specification Data. Sheets in loose leaf binder, 8½ x 11 ins., dealing with an important line of materials.

### PARTITIONS

- Circle A. Products Corporation**, New Castle, Ind.  
Circle A. Partitions Sectional and Movable. Brochure. Illustrated. 8½ x 11¼ ins., 32 pp. Full data regarding an important line of partitions, along with Erection Instructions for partitions of three different types.

### PARTITIONS—Continued

- Irving Hamlin**, Evanston, Ill.  
Hamlinized Folding Partitions Made from Hamlin's Evanston Soundproof Doors, Sectional and Movable. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Hauserman Company, E. F.**, Cleveland, Ohio.  
Hollow Steel Standard Partitions. Various folders, 8½ x 11 ins. Illustrated. Give full data on different types of steel partitions, together with details, elevations and specifications.
- Henry Klein & Co.**, 25 Grand Street, Elmhurst, L. I., N. Y.  
Telesco Partition. Catalog, 8¼ x 11 ins., 14 pp. Illustrated. Shows typical offices laid out with Telesco partitions, cuts of finished partition units in various woods. Gives specifications and cuts of buildings using Telesco.
- Detailed Instructions for Erecting Telesco Partitions. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Complete instructions, with cuts and drawings, showing how easily Telesco Partition can be erected.
- Improved Office Partition Co.**, 25 Grand St., Elmhurst, L. I., N. Y. (See Henry Klein & Co.)
- Richards-Wilcox Mfg. Co.**, Aurora, Ill.  
Partitions. Booklet, 7 x 10 ins., 32 pp. Illustrated. Describes complete line of track and hangers for all styles of sliding parallel, accordion and flush-door partitions.
- Structural Gypsum Corporation**, Linden, N. J.  
Service Sheet No. 4. Specifications for Gypsteel Partition File. Folder, 8½ x 11 ins. Illustrated.
- Telesco Office Partition**, 25 Grand St., Elmhurst, L. I., N. Y. (See Henry Klein & Co.)

### PIPE

- American Brass Company**, Waterbury, Conn.  
Bulletin B-1. Brass Pipe for Water Service. 8½ x 11 ins., 28 pp. Illustrated. Gives schedule of weights and sizes (I.P.S.) of seamless brass and copper pipe, shows typical installations of brass pipe, and gives general discussion of the corrosive effect of water on iron, steel and brass pipe.
- American Rolling Mill Company**, Middletown, Ohio.  
How ARMCOD Dredging Products Cut Costs. Booklet, 16 pp., 6 x 9 ins. Data on dredging pipe.
- Bethlehem Steel Company**, Bethlehem, Pa.  
Bethlehem Wrought Steel Pipe, Catalog P. Booklet, 20 pp., 4¾ x 7¼ ins. Illustrated.
- Clow & Sons, James B.**, 534 S. Franklin St., Chicago, Ill.  
Catalog A. 4 x 16½ ins., 700 pp. Illustrated. Shows a full line of steam, gas and water works supplies.
- Duriron Company**, Dayton, Ohio.  
Duriron Acid, Alkali, Rust-proof Drain Pipe and Fittings. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Important data on a valuable line of pipe.
- Maurice A. Knight**, Akron, Ohio.  
Knightware in the Princeton Chemical Laboratory. Booklet, 16 pp., 6¼ x 8½ ins. Illustrated.
- National Tube Co.**, Frick Building, Pittsburgh, Pa.  
"National" Bulletin No. 2. Corrosion of Hot Water Pipe, 8½ x 11 ins., 24 pp. Illustrated. In this bulletin is summed up the most important research dealing with hot water systems. The text matter consists of seven investigations by authorities on this subject.
- "National" Bulletin No. 3. The Protection of Pipe Against Internal Corrosion, 8½ x 11 ins., 20 pp. Illustrated. Discusses various causes of corrosion, and details are given of the deactivating and deaerating systems for eliminating or retarding corrosion in hot water supply lines.
- "National" Bulletin No. 25. "National" Pipe in Large Buildings. 8½ x 11 ins., 88 pp. This bulletin contains 254 illustrations of prominent buildings of all types, containing "National" Pipe, and considerable engineering data of value to architects, engineers, etc.
- Modern Welded Pipe. Book of 88 pp., 8½ x 11 ins., profusely illustrated with halftone and line engravings of the important operations in the manufacture of pipe.

### PLASTER

- Best Bros. Keene's Cement Co.**, Medicine Lodge, Kans.  
Information Book. Brochure, 24 pp., 5 x 9 ins. Lists grades of plaster manufactured; gives specifications and uses for plaster.
- Plasterers' Handbook. Booklet, 16 pp., 3½ x 5½ ins. A small manual for use of plasterers.

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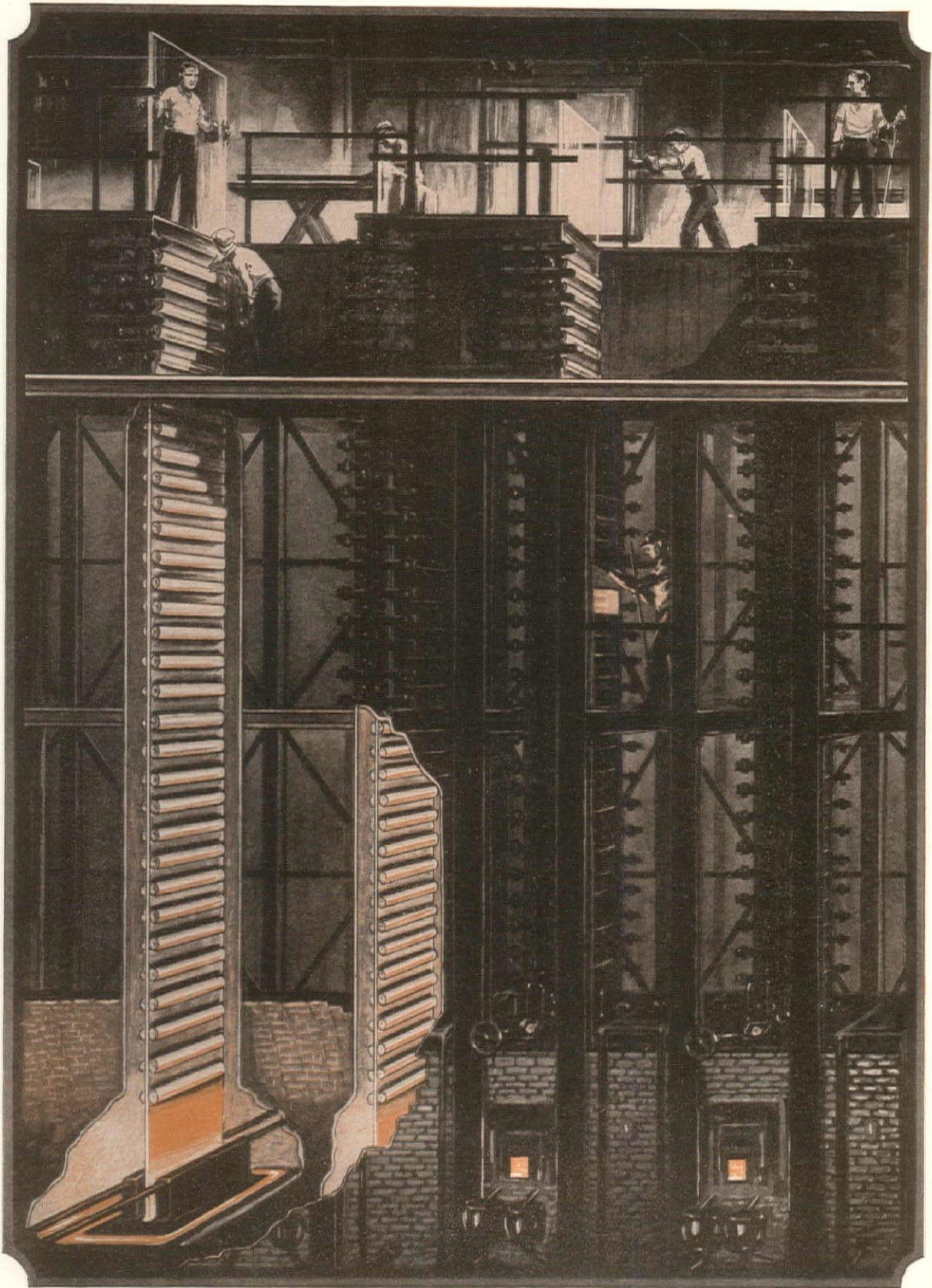
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## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 68

### PLASTER—Continued

Interior Walls Everlasting. Brochure, 20 pp., 6¼ x 9¼ ins. Illustrated. Describes origin of Keene's Cement and views of buildings in which it is used.

### PLUMBING EQUIPMENT

- Clow & Sons, James B.**, 534 S. Franklin St., Chicago, Ill.  
Catalog M. 9¼ x 12 ins., 184 pp. Illustrated. Shows complete line of plumbing fixtures for Schools, Railroads and Industrial Plants.
- Crane Company**, 836 S. Michigan Ave., Chicago, Ill.  
Plumbing Suggestions for Home Builders. Catalog, 3 x 6 ins., 80 pp. Illustrated.
- Plumbing Suggestions for Industrial Plants. Catalog, 4 x 6½ ins., 34 pp. Illustrated.
- Planning the Small Bathroom. Booklet, 5 x 8 ins. Discusses planning bathrooms of small dimensions.
- Duriron Company**, Dayton, Ohio.  
Duriron Acid, Alkali and Rust-Proof Drain Pipe and Fittings. Booklet, 8½ x 11 ins., 20 pp. Full details regarding a valuable form of piping.
- Imperial Brass Mfg. Co.**, 1200 W. Harrison St., Chicago, Ill.  
Watrous Patent Flush Valves, Duojet Water Closets, Liquid Soap Fixtures, etc. 8½ x 11 ins., 136 pp., loose-leaf catalog, showing roughing-in measurements, etc.
- Speakman Company**, Wilmington, Del.  
Catalog K. Booklet, 150 pp., 8½ x 10¼ ins. Illustrated. Data on showers and equipment details.

### PNEUMATIC TUBE SYSTEMS

- G & C Atlas Systems, Inc.**, 544 West Broadway, New York.  
12 pp., 8½ x 11. Illustrated booklet of tube systems for retail stores and other buildings.
- 4 pp., 8½ x 11. Data Sheet showing schematic diagrams for hotel, bank, factory and wholesale buildings, table of sizes, space requirements and preliminary layout steps. A.I.A. 35h21.

### PUMPS

- Kewanee Private Utilities Co.**, 442 Franklin St., Kewanee, Ill.  
Bulletin E. 7¼ x 10¼ ins., 32 pp. Illustrated. Catalog. Complete descriptions, with all necessary data, on Standard Service Pumps, Indian Brand Pneumatic Tanks, and Complete Water Systems, as installed by Kewanee Private Utilities Co.
- Nash Engineering Company**, South Norwalk, Conn.  
Bulletin 52. Brochure. 6 pp., 10¼ x 7½ ins. Illustrated in color. Devoted to Jennings Standard Centrifugal Pumps for house service, boosting city water pressure to supply top stories, for circulating warm water, etc.
- Bulletin. 97. Booklet. 16 pp., 10¼ x 7½ ins. Illustrated in color. Describes the design, construction and operation of the Jennings Suction Sump Pump.
- Bulletin 11. Brochure. 8 pp., 10¼ x 7½ ins. Illustrated in color. Deals with Nash Hytor Vacuum Pumps for air and gases.
- The Trane Co.**, La Crosse, Wis.  
Trane Small Centrifugal Pumps. Booklet, 3¼ x 8 ins., 16 pp. Complete data on an important type of pump.
- Yeomans Brothers Company**, 1433 Dayton Street, Chicago.  
Yeomans Horizontally Split Case Centrifugal Pumps. Booklet, 12 pp., 8½ x 11 ins. Illustrated.

### REFRIGERATION

- The Fulton Syphon Company**, Knoxville, Tenn.  
Temperature Control of Refrigeration Systems. Booklet, 8 pp., 8½ x 11 ins. Illustrated. Deals with cold storage, chilling of water, etc.

### REINFORCED CONCRETE—See also Construction, Concrete

- Concrete Steel Company**, 2 Park Avenue, New York, N. Y.  
Modern Concrete Reinforcement. Booklet, 32 pp., 8½ x 11 ins. Illustrated.
- Truscon Steel Company**, Youngstown, Ohio.  
Shearing Stresses in Reinforced Concrete Beams. Booklet, 8½ x 11 ins., 12 pp.

### RESTAURANT EQUIPMENT

- John Van Range Company**, Cincinnati.  
Planning Restaurants That Make Money. Booklet, 78 pp., 8½ x 11 ins. Illustrated. Excellent work on equipment.

### ROOFING

- Federal Cement Tile Co.**, 608 S. Dearborn Street, Chicago.  
Catalog and Roof Standards. Booklet, 36 pp., 8½ x 11 ins. Illustrated. Describes Featherweight Concrete Insulating Roof Slabs, including complete data, weights and dimensions, specifications and detail drawings. Also includes complete information on Featherweight Nailing Concrete Roof Slabs for use with ornamental slate or copper covering. The catalog is profusely illustrated and contains also a partial list of users.
- Examples of Theaters and Theater Roofs. Brochure, 16 pp., 8½ x 11 ins., Illustrated. Contains views of theaters designed by some of the country's leading architects.
- Federal Interlocking Tile and Glass Tile. 4 pp., 8½ x 11 ins. Illustrates and describes complete roof or precast concrete slabs requiring no composition covering.
- Heinz Roofing Tile Co.**, 1925 West Third Avenue, Denver, Colo.  
Plymouth-Shingle Tile with Sprocket Hips. Leaflet, 8½ x 11 ins. Illustrated. Shows use of English shingle tile with special hips.
- Italian Promenade Floor Tile. Folder, 2 pp., 8½ x 11 ins. Illustrated. Floor tiling adapted from that of Davanzati Palace.
- Mission Tile. Leaflet, 8½ x 11 ins. Illustrated. Tile such as are used in Italy and Southern California.
- Georgian Tile. Leaflet, 8½ x 11 ins. Illustrated. Tiling as used in old English and French farmhouses.
- Johns-Manville Corporation**, New York.  
The New Book of Roofs. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Roofing from the Architect's point of view.
- Ludowici-Celadon Company**, 104 So. Michigan Ave., Chicago, Ill.  
"Ancient" Tapered Mission Tiles. Leaflet, 8½ x 11 ins., 4 pp. Illustrated. For architects who desire something out of the ordinary this leaflet has been prepared. Describes briefly the "Ancient" Tapered Mission Tiles, hand-made with full corners and designed to be applied with irregular exposures.
- Milcor Steel Co.**, Milwaukee.  
Milcor Architectural Sheet Metal Guide. Booklet, 72 pp., 8½ x 11 ins. Illustrated. Metal tile roofing, skylights, ventilators, etc. Milcor Sheet Metal Handbook. Brochure, 128 pp., 8½ x 11 ins. Illustrated. Deals with rain-carrying equipment, etc.
- Structural Gypsum Corporation**, Linden, N. J.  
Relative Effectiveness of Various Types of Roofing Construction in Preventing Condensation of the Under Surface. Folder, 4 pp., 8¾ x 11 ins. Important data on the subject.
- Gypsteel Pre-cast Fireproof Roofs. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Information regarding a valuable type of roofing.

### SCHOOL EQUIPMENT

- John Van Range Co.**, Cincinnati.  
Practical Planning for School Food Service. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

### SEWAGE DISPOSAL

- Kewanee Private Utilities**, 442 Franklin St., Kewanee, Ill.  
Specification Sheets. 7¼ x 10¼ ins., 40 pp. Illustrated. Detailed drawings and specifications covering water supply and sewage disposal systems.
- Nash Engineering Company**, South Norwalk, Conn.  
Bulletin 67. Booklet. 16 pp., 10¼ x 7½ ins. Illustrated in color. Describes Type A Jennings Sewage Ejector for handling Unscreened sewage and raising it from basements below sewer level.
- Bulletin 103. Brochure. 16 pp., 10¼ x 7½ ins. Illustrated in color. Deals with small size Type B Jennings Sewage Ejector.
- Yeomans Brothers Company**, 1433 Dayton Street, Chicago.  
The Shone System of Pneumatic Sewage Ejectors (Screenless). Brochure. 20 pp., 8½ x 11 ins. Illustrated.
- Yeomans Heavy Duty Screenless Submerged Type Sewage Ejectors. Booklet. 12 pp., 8½ x 11 ins. Illustrated.

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## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 70

### SCREENS

- American Brass Co., The, Waterbury, Conn.**  
Facts for Architects About Screening. Illustrated folder, 9½ x 11¾ ins., giving actual samples of metal screen cloth and data on fly screens and screen doors.
- Athey Company, 6015 West 65th St., Chicago, Ill.**  
The Athey Perennial Window Shade. An accordion pleated window shade, made from translucent Herringbone woven Coutil cloth, which raises from the bottom and lowers from the top. It eliminates awnings, affords ventilation, can be dry-cleaned and will wear indefinitely.

### SHELVING-STEEL

- David Lupton's Sons Company, Philadelphia, Pa.**  
Lupton Steel Shelving. Catalog E. Illustrated brochure, 40 pp., 8½ x 11 ins. Deals with steel cabinets, shelving, racks, doors, partitions, etc.

### STEEL PRODUCTS FOR BUILDING

- Bethlehem Steel Company, Bethlehem, Pa.**  
Steel Joists and Stanchions. Booklet, 72 pp., 4 x 6¾ ins. Data for steel for dwellings, apartment houses, etc.
- Bethlehem Structural Shapes Bound Volume, 368 pp., 4¼ x 6¾ ins. Illustrated.
- Steel Frame House Company, Pittsburgh, Pa. (Subsidiary of McClintic-Marshall Corp.)**  
Steel Framing for Dwellings. Booklet, 16 pp., 8½ x 11 ins. Illustrated.
- Steel Framing for Gasoline Service Stations. Brochure, 8 pp., 8½ x 11 ins. Illustrated.
- Steel Frame Standard Gasoline Service Stations. Booklet, 8 pp., 8½ x 11 ins. Illustrated. Three standard designs of stations.
- Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.**  
The Arc Welding of Structural Steel. Brochure, 32 pp., 8½ x 11 ins. Illustrated. Deals with an important structural process.

### STONE, BUILDING

- Indiana Limestone Company, Bedford, Ind.**  
Volume 3, Series A-3. Standard Specifications for Cut Indiana Limestone work, 8½ x 11 ins., 56 pp. Containing specifications and supplementary data relating to the best methods of specifying and using this stone for all building purposes.
- Volume 1. Series B. Indiana Limestone Library, 6 x 9 ins., 36 pp. Illustrated. Giving general information regarding Indiana Limestone, its physical characteristics, etc.
- Volume 4. Series B. Booklet. New Edition, 8½ x 11 ins., 64 pp. Illustrated. Indiana Limestone as used in Banks.
- Volume 5. Series B. Indiana Limestone Library. Portfolio, 11½ x 8¾ ins. Illustrated. Describes and illustrates the use of stone for small houses with floor plans of each.
- Volume 6. Series B. Indiana Limestone School and College Buildings. 8½ x 11 ins., 80 pp. Illustrated.
- Volume 12. Series B. Distinctive Homes of Indiana Limestone. 8½ x 11 ins., 48 pp. Illustrated.
- Old Gothic Random Ashlar. 8½ x 11 ins., 16 pp. Illustrated.

### STORE FRONTS

- Brasco Manufacturing Co., 5025-35 South Wabash Ave., Chicago, Ill.**  
Catalog No. 33. Series 500. All-Metal Construction. Brochure, 20 pp., 8½ x 11 ins. Illustrated. Deals with store fronts of a high class.
- Catalog No. 34. Series 202. Standard construction. Booklet, 16 pp., 8½ x 11 ins. Illustrated, complete data on an important type of building.
- Detail Sheets. Set of seven sheets, 8½ x 11 ins., printed on tracing paper, giving full-sized details and suggestions for store front designs.
- Davis Solid Architectural Bronze Sash. Set of six sheets, 8½ x 11 ins., printed on tracing paper. Full-sized details and suggestions for designs of special bronze store front construction.
- The Kawneer Company, Niles, Mich.**  
Catalog M, 1929 Edition, 64 pages, 8½ x 11 ins., with the A.I.A. File No., profusely illustrated. General Catalog.
- Detail Sheet and descriptive folder, 8½ x 11 ins., with A.I.A. File No. featuring "B" Store Front Construction, designed along modernistic lines.
- National Terra Cotta Society, 230 Park Avenue, New York, N. Y.**  
Terra Cotta Stores and Store Fronts. Booklet, 15 pp., 8½ x 11 ins. Illustrated.

### TELEPHONE SERVICE ARRANGEMENTS

- All Bell Telephone Companies.** Apply nearest Business Office, or American Telephone and Telegraph Company, 195 Broadway, New York.
- Planning for Home Telephone Conveniences. Booklet, 52 pp., 8½ x 11 ins. Illustrated.
- Planning for Telephones in Building. Brochure, 74 pp., 8½ x 11 ins. Illustrated.

### TERRA COTTA

- National Terra Cotta Society, 19 West 44th St., New York, N. Y.**  
Standard Specifications for the Manufacture, Furnishing and Setting of Terra Cotta. Brochure, 8½ x 11 ins., 12 pp. Complete Specification, Glossary of Terms Relating to Terra Cotta and Short Form Specification for incorporating in Architects' Specification.
- Color in Architecture. Revised Edition. Permanently bound volume, 9½ x 12¾ ins., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustrations in color.

### TIMBREL TILE VAULTS

- R. Guastavino Co., 40 Court Street, Boston.**  
Timbrel Arch Construction. Booklet, 8 pp., 8½ x 11 ins.

### TILE, HOLLOW

- National Fire-Proofing Co., 250 Federal Street, Pittsburgh.**  
Natco. The Complete line of Structural Clay Tile. Booklet, 39 pp., 8½ x 11 ins. Illustrated. A General Catalog.
- Natco Double Shell Load Bearing Tile Bulletin. 8½ x 11 ins., 6 pp. Illustrated.
- Natco Face Tile for the Up-to-Date. Farm Bulletin. 8½ x 11 ins. Illustrated.
- Natco Header Backer Tile Bulletin. 8½ x 11 ins., 4 pp. Illustrated.
- Natco Unibacker Tile Bulletin. 8½ x 11 ins., 4 pp. Illustrated.
- Natcofloor Bulletin. 8½ x 11 ins., 6 pp. Illustrated.

### TILE, STRUCTURAL CLAY

- National Fireproofing Corporation, Fulton Building, Pittsburgh, Pa.**  
Natco. The Complete Line of Structural Clay Tile. Booklet, 48 pp., 8½ x 11 ins. Illustrated. A General Catalog.
- Natco Vitritile Bulletin No. 164. 40 pp., 8½ x 11 ins. Illustrated. Shows color charts, sizes and shapes, actual installations, etc.
- Natco Header Backer Tile Bulletin. 8½ x 11 ins., 4 pp. Illustrated.
- Natco Unibacker Tile Bulletin. 8½ x 11 ins., 4 pp. Illustrated.
- Natcofloor Bulletin. 8½ x 11 ins., 6 pp. Illustrated.

### TILES

- Flint Faience & Tile Co., Flint, Mich.**  
Vitocraft Tiles, Unglazed. Folder, 4 pp., 8½ x 11 ins. Illustrated. Details of patterns in full color. Ask for Form A-322.
- Faience Tiles for Bathrooms. Folder, 4 pp., 8½ x 11 ins. Illustrated. Ask for Form A-303.
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- Flintcraft Tiles. Folder, 4 pp., 8½ x 11 ins. Illustrated. Machine-made floor or wall tile. Ask for Form A-363.
- Hanley Company, Bradford, Pa.**  
Hanley Quarry Tile. Folder, 4 pp., 5 x 8 ins. Illustrated.
- C. Pardee Works, 101 Park Ave., New York, N. Y., and 1600 Walnut St., Philadelphia, Pa.**  
Pardee Tiles. Bound volume, 48 pp., 8½ x 11 ins. Illustrated.

### TRUSSES

- McKeown Bros. Company, 523 South Keeler Avenue, Chicago.**  
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- Factory Built Bowstring Trusses. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Timber Trusses. Folder, 4 pp., 8½ x 11 ins. Illustrated.

### VALVES

- Crane Co., 836 S. Michigan Ave., Chicago, Ill.**  
No. 51. General Catalog. Illustrated. Describes the complete line of the Crane Co.
- C. A. Dunham Co., 450 East Ohio St., Chicago, Ill.**  
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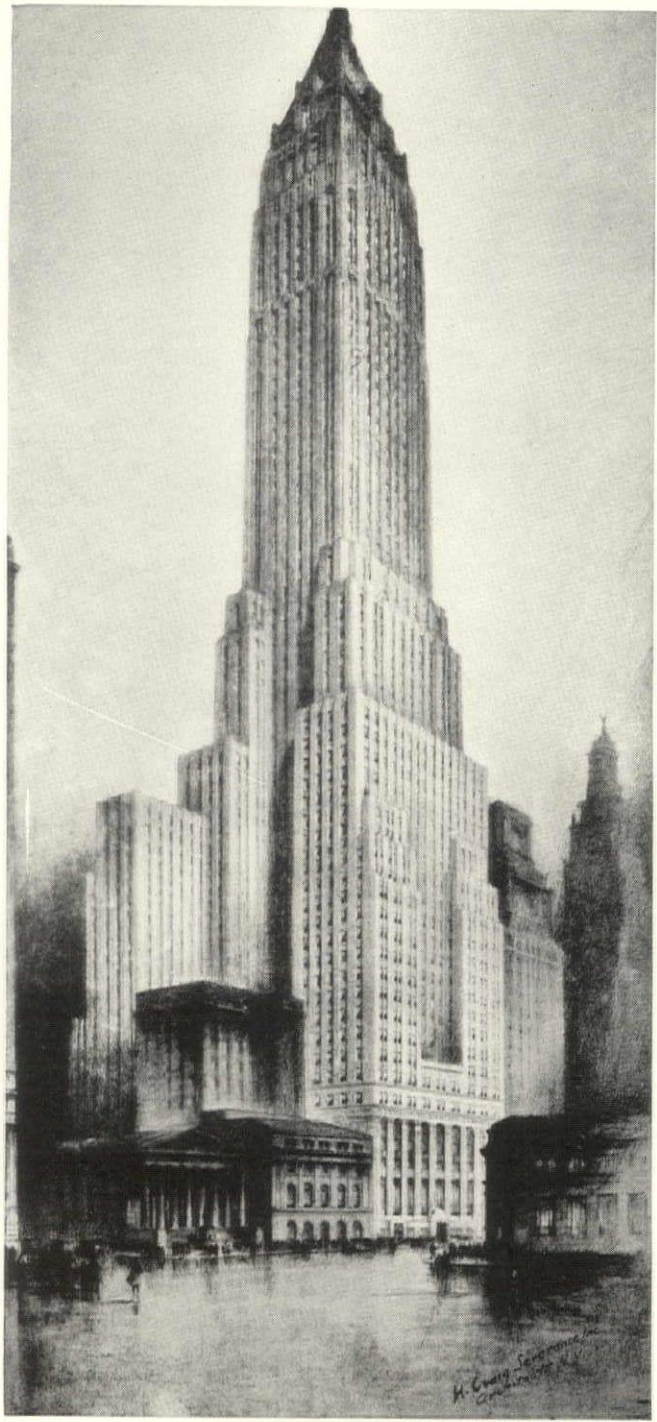
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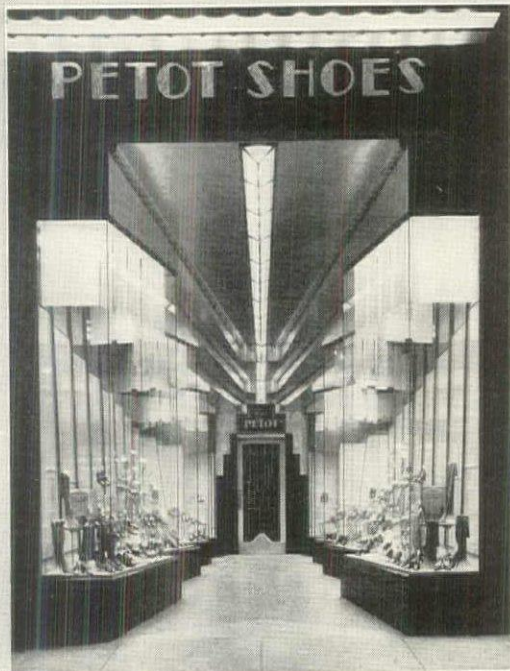
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**Jenkins Brothers**, 80 White Street, New York.  
Office Buildings Yesterday and Today. Folder, 8½ x 11 ins. Illustrated. Valves for use in office buildings.

### VENETIAN BLINDS

**Burlington Venetian Blind Co.**, Burlington, Vt.  
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American H. S. Fans. Brochure, 28 pp., 8½ x 11 ins. Data on an important line of blowers.

**Duriron Company**, Dayton, Ohio.  
Acid-proof Exhaust Fans. Folder, 8 x 10½ ins., 8 pp. Data regarding fans for ventilation of laboratory fume hoods.  
Specification Form for Acid-proof Exhaust Fans. Folder, 8 x 10½ ins.

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**Medusa Portland Cement Co.**, 1002 Engineers' Building, Cleveland.  
Medusa Waterproofed Gray Portland Cement. Booklet, 30 pp., 8½ x 11 ins. Illustrated.

**Minwax Company, Inc.**, 11 West 42nd St., New York.  
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**William Bayley Co.**, 147 North Street, Springfield, Ohio.  
Bayley Pivoted Windows. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Sections, hardware, and other details, and illustrations of installations.

**Detroit Steel Products Co.**, 2250 E. Grand Boulevard, Detroit.  
Fenestra Blue Book. Brochure, 75 pp., 8½ x 11 ins. Illustrated. Data on steel windows.

**The Kawneer Company**, Niles, Mich.  
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**David Lupton's Sons Company**, Philadelphia, Pa.  
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Lupton Commercial Projected Windows. Brochure. 24 pp., 8½ x 11 ins. Illustrated. Details and specifications.

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**Detroit Steel Products Co.**, 2250 E. Grand Boulevard, Detroit.  
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Fenestra Screen Casements. Brochure, 16 pp., 8½ x 11 ins. Illustrated.

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**WINDOWS, CASEMENT—Continued**

- Hope & Sons, Henry**, 103 Park Ave., New York, N. Y. Catalog, 12¼ x 18½ ins., 30 pp. Illustrated. Full-size details of outward and inward opening casements.
- David Lupton's Sons Company**, Philadelphia, Pa. Lupton Casement of Copper Steel. Catalog C-217. Booklet, 24 pp., 8½ x 11 ins. Illustrated brochure on casements, particularly for residences.
- Lupton Creates a Complete Casement. Folder, 8½ x 11 ins. Illustrated data on a casement providing for screens, shades and draperies.
- Lupton Heavy Casements. Detail Sheet No. 101, 4 pp., 8½ x 11 ins. Details and specifications only.
- Richards-Wilcox Mfg. Co.**, Aurora, Ill. Casement Window Hardware. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Shows typical installations, detail drawings, construction details, blue-prints if desired. Describes AIR-way Multifold Window Hardware.
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- List of Parts for Assembly. Booklet, 8½ x 11 ins., 16 pp. Full lists of parts for different units.

**WINDOW SCREENS**

- Detroit Steel Products Co.**, 2250 E. Grand Boulevard, Detroit. Fenestra Screen Casements. Brochure, 16 pp., 8½ x 11 ins. Illustrated.
- William Bayley Co.**, 147 North Street, Springfield, Ohio. Bayley Pivoted Windows Screened. Booklet, 8 pp., 8½ x 11 ins. Data on screening and window ventilation.

**WINDOWS, STEEL AND BRONZE**

- William Bayley Co.**, 147 North Street, Springfield, Ohio. Bayley Steel Window Inserts. Brochure, 8 pp., 8½ x 11 ins. Illustrated Suggestions on correct use of inserts.
- David Lupton's Sons Company**, Philadelphia, Pa. A Rain-shed and Ventilator of Glass and Steel. Pamphlet, 4 pp., 8½ x 11 ins. Deals with Pond Continuous Sash. Sawtooth Roofs, etc.
- How Windows Can Make Better Homes. Booklet, 3¾ x 7 ins., 12 pp. An attractive and helpful illustrated publication on use of steel casements for domestic buildings.
- Truscon Steel Company**, Youngstown, Ohio. Drafting Room Standards. Book, 8½ x 11 ins., 120 pages of mechanical drawings showing drafting room standards, specifications and construction details of Truscon Steel Windows, Steel Lintels, Steel Doors and Mechanical Operators.
- Truscon Solid Steel Double-Hung Windows. 24 pp. Booklet, 8½ x 11 ins. Containing illustrations of buildings using this type of window. Designs and drawings of mechanical details.
- Continuous Steel Windows and Mechanical Operators. Catalog 126. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

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- American Walnut Mfrs. Association**, 618 So. Michigan Boulevard, Chicago, Ill. American Walnut. Booklet, 7 x 9 ins., 46 pp. Illustrated. A very useful and interesting little book on the use of walnut in Fine Furniture with illustrations of pieces by the most notable furniture makers from the time of the Renaissance down to the present.
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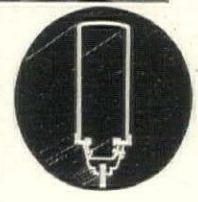
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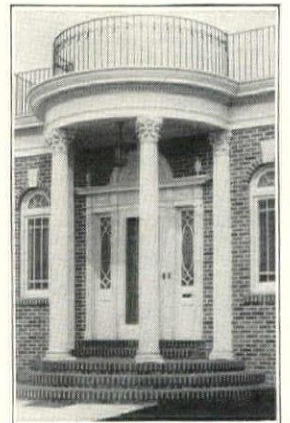
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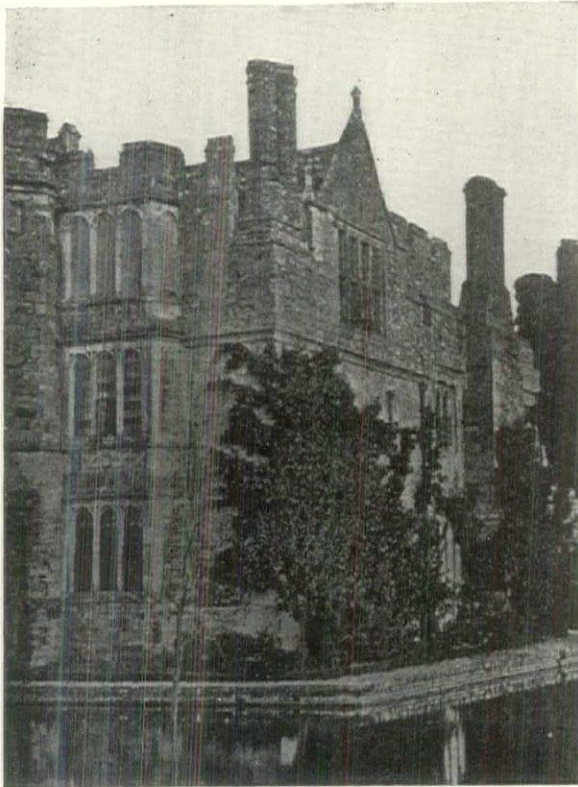
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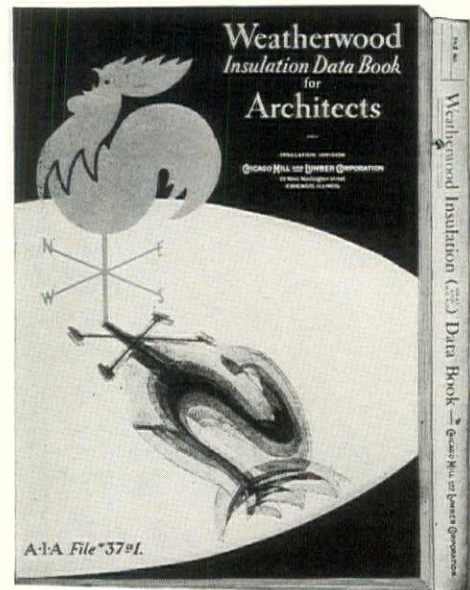
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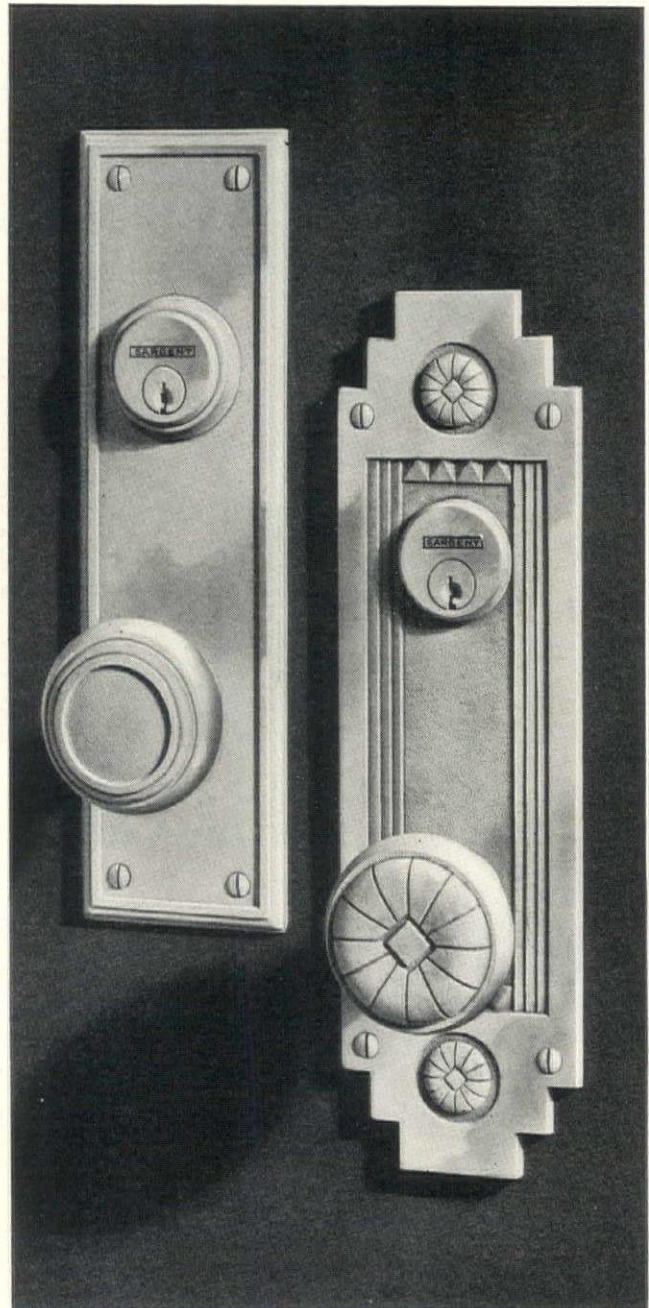
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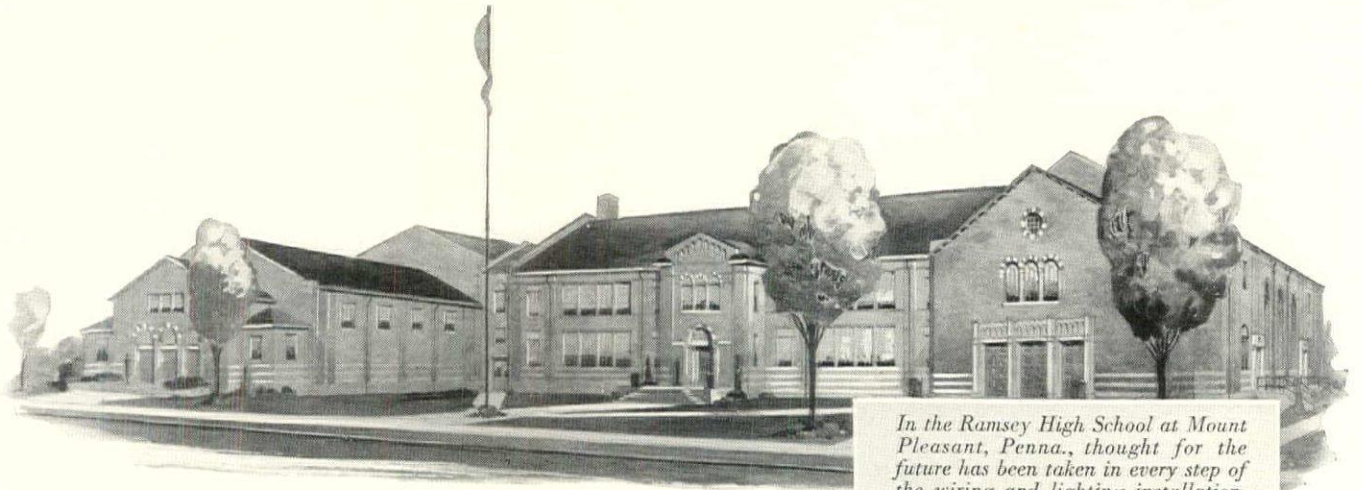
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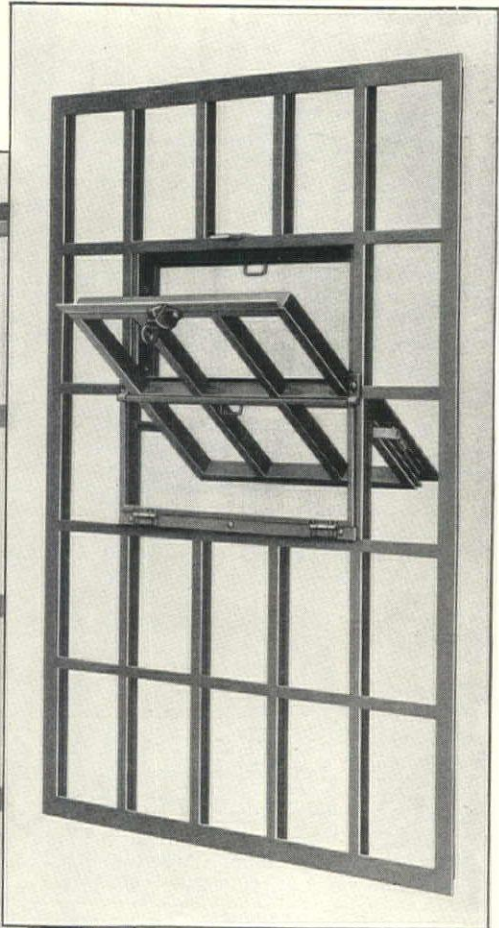
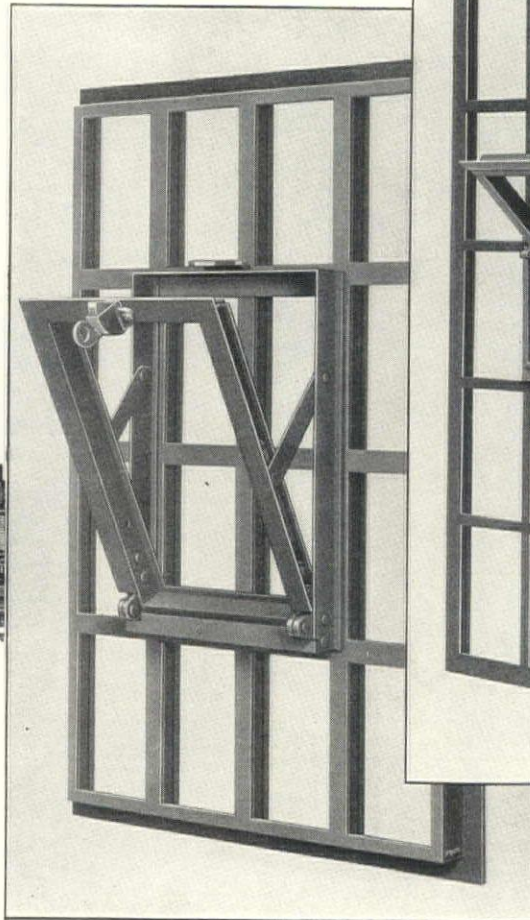
*For information about trends in lighting standards and about adequate wiring, call on the wiring bureau of your local electrical service company or write direct.*



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Bayley Prison Window. Super bar. Horizontal and vertical bars are continuous through ventilator opening. May be screened when desired.



Bayley Prison Window. Standard bar. Illustration shows pivoted ventilator opening screened.

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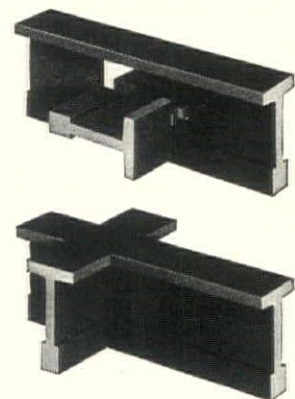
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## REVIEWS OF MANUFACTURERS' PUBLICATIONS

**RICHARDS-WILCOX MFG. COMPANY, Aurora, Ill. "Elevator Signals." Some data on their use.**

Of course the tall buildings of today are made possible only by the use of steel construction and by the improvement of the elevator, which has kept pace with steadily increasing building heights. Development of the elevator has involved improvements of every type, improvement in mechanism and in the design of its details, so that the present-day architect has choice of using any one of several types. This brochure deals with the elevator accessories manufactured and sold by a firm long known for the excellence of its wares. "Richards-Wilcox Elevator Signal Systems are the outgrowth of years of intensive study on the part of engineers especially trained in the elevator industry, who have bent their efforts toward the solution of the many problems of vertical transportation. Buildings of the modern skyscraper type would be impossible without the high speed elevator,—and the efficiency of the high speed elevator would be cut in half without signal systems which aid in handling the enormous traffic existing in the larger buildings of today. All forms of signal systems are available from the simplest mechanical re-set annunciator and mechanical dial indicator to the most complicated flash light system. Especial care has been taken to eliminate false signals, which cause false stops and cut down the running time of the elevators." Systems of many kinds are dealt with.

**GENERAL ELECTRIC COMPANY, Schenectady, N. Y. "Architecture of the Night." A Study in Floodlighting.**

Present-day architecture derives much of its interest from use of the setback, originally adopted as a means of securing added height in cities where building height was restricted by law, but now being widely used even where there are no bans against height. When designing these setbacks architects do so not entirely without an eye to their appearance when lighted up by some type of what is known as "floodlighting." In almost any sizeable city there are now examples of such use of light, and in New York and Chicago there are many instances where the beauty of architecture is made even more strikingly apparent by night than by day because of the use at night of lighting so ingeniously devised that the source of the light is hidden while the airy and graceful details of the architecture are thrown into relief. The General Electric Company has made a particularly careful study of this type of lighting, and this brochure on the subject is full of exceedingly valuable data, giving as it does the views of several architects who were the first to make use of floodlighting. "It is the privilege of the General Electric Company to present a significant interview with Raymond M. Hood. Night illumination,—the 'Architecture of the Night,'—is a subject of immediate interest to all architects of important buildings and a matter to which Mr. Hood has devoted thoughtful attention. It is a new branch of the art and fully deserves the open-minded consideration that is being given to it by acknowledged authorities. While many of the ideas presented for the first time are of far-reaching import to professional practice of the future, it may be that even the present year will see the brilliant fulfillment of some of Mr. Hood's glowing predictions. The General Electric Company takes pride in presenting also the constructive suggestions and ripe judgments of Harvey Wiley Corbett. Mr. Corbett was one of the first to give serious consideration to the exterior illumination of buildings. He has studied this phase of architectural design very deeply, and his knowledge and personal experience give unquestioned authority to his opinions. In an interview he emphasizes the importance of designing buildings with a view to securing the best effects of floodlighting, and points out the disadvantages of leaving these considerations to the outcome of chance. In present-day architecture the designs of buildings are frequently such that it becomes a very desirable and very feasible part of the project to illuminate all or portions of the structures and to present to view the beauties of the buildings at night as well as during the day. It is possible to light up an entire structure with floodlights, but in many instances the design of the building is such that it is much more desirable to pick out certain features of the building to accentuate and at the same time produce silhouettes which bring out architectural character."

**INDIANA LIMESTONE COMPANY, Bedford, Ind. "New Buildings for Old." The value of limestone for alterations.**

The current high cost of building of any kind has brought into prominence the possibilities of remodeling structures already existing. The publications which deal with building, decoration and furnishing are constantly presenting illustrations showing instances of successful alterations of residences wrought by architectural skill, and many are the instances where the same skill has given new leases on life to buildings of a business character. So rapid is the pace of improvement in the design and equipment of buildings that even the most carefully designed structure becomes obsolete in an astonishingly short time, and with the great number of new buildings continually coming into competition, a structure upon which obsolescence has performed its deadly work suffers from a steadily increasing number of vacancies. But much can be done and is being done to prevent obsolescence of buildings which are structurally sound, and there exist many structures which prove that constant effort to keep a building in good condition prevents vacancies, tenants remaining year after year regardless of the competition from new structures. This booklet deals with just this. Use of limestone which aids in rendering so many new buildings architecturally excellent is equally useful when altering is to be done. New Yorkers have for years been familiar with the structure at 1 Broadway, a building notable in its day, but long since a victim of obsolescence, though its location facing New York's historic Bowling Green is probably among the most valuable sites in the world. One view presented in this brochure shows the building as it existed prior to remodeling, a brick structure entirely obsolete and out of character with its surroundings, while another view shows the building when remodeled by Walter B. Chambers, faced with limestone and possessing an architectural character entitling it to high place among the finest structures in New York. The booklet contains "before and after" views of many structures in different parts of the country, and it presents data well calculated to aid the architect facing a problem of altering a structure of any business character.

**NATIONAL TERRA COTTA SOCIETY, 230 Park Avenue, New York. "Terra Cotta Stores and Store Fronts."**

Mention might be made of quite a number of reasons for the wide popularity of terra cotta as a building material. Among them are (1) the adaptability of terra cotta as regards both form and color to architecture of almost any type; (2) the relatively moderate cost of terra cotta; (3) its durability when properly made and set; (4) the possibility of its being cleaned by the simplest of means; and several other advantages might be presented. This booklet, issued by a large association of terra cotta manufacturers, dwells upon all this in its text pages, while illustrations show terra cotta used in many of the traditional architectural styles and in several phases of what is called the "modern" or "contemporary" type. One of the illustrations shows a rather elaborate use of the material for the facade of a cafeteria in Los Angeles, while another use, simple but entirely pleasing and architecturally graceful, is in a row of one-story shops in New York. Use of terra cotta for interiors is illustrated by a view of the court or rotunda in the Wanamaker store in New York. One page gives a list of the manufacturers composing the National Terra Cotta Society, and under the heading "Information and Service" it says: "Any of the member firms will be glad to put their years of experience at an architect's disposal in connection with any building problem involving a possible use of terra cotta. At the plants of these terra cotta manufacturers there is concentrated probably the largest force of skilled and experienced architectural sculptors in the country today, for the sympathetic interpretation of the architect's sketches. These artists, well versed in classic ornament and detail, are no less familiar with the 'art moderne' because so much of what has been done to date in that direction has already passed through their hands in the making. Skilled ceramic engineers are at the architect's command to match his color samples and to work with him in the creation of appropriate color schemes. This interested and understanding cooperation the industry offers."



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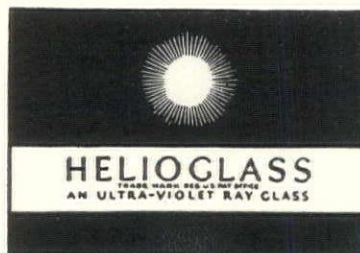
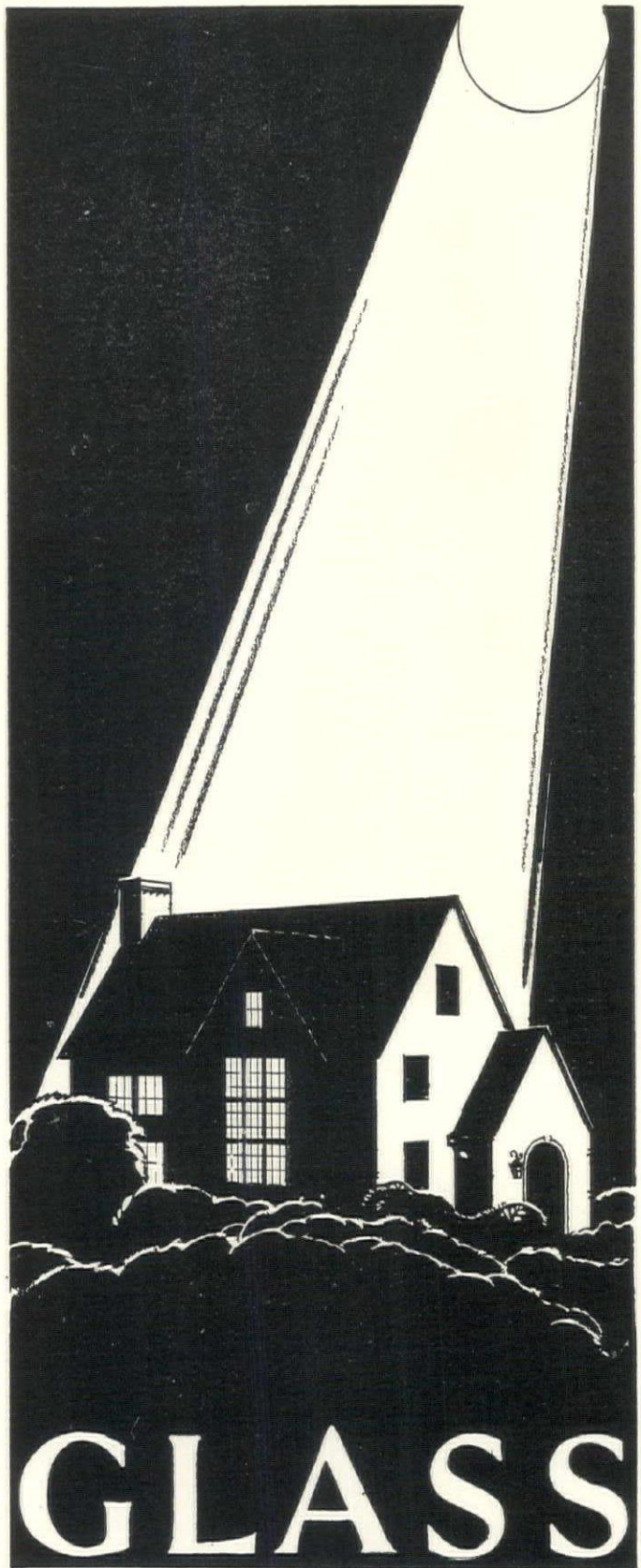
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## REVIEWS OF MANUFACTURERS' PUBLICATIONS

**J. G. BRAUN COMPANY, 609 South Paulina Street, Chicago.** "Steel Mouldings: Catalog 30."

Grilles, cornices, balustrades and other details made of metal are, of course, highly desirable in buildings of many types and would undoubtedly be more widely used were it not that their cost as a rule is considerable. Ordinarily such an accessory must be first designed and then detailed at full size by the architect, and it must then be made the object of special effort by the metal worker. This brochure, however, presents the possibility of using members made by this large manufacturing firm and either carried in stock or easily to be had,—mouldings, cornices, angles, corner heads, crestings, picket tops, actragals, rosettes, and countless other details, by using which there may be easily and economically built up a grille, bank screen or an accessory suitable for use almost anywhere. The fact that these units are designed with excellent architectural taste and in many architectural styles, "modern" or "contemporary" as well as in the styles which are traditional, adds to the usefulness and adaptability of the units which are illustrated and described in this booklet. It is well worth careful study.

**PORTLAND CEMENT ASSOCIATION, 33 West Grand Avenue, Chicago.** "Concrete Shore Protection."

Practically every state in the Union is so situated that it has water frontiers which are constantly subject to the ravages of waves. With such conditions prevalent, the problem of adequate shore protection becomes nation-wide in importance. The annual toll from uncontrolled water in past years has occasionally approached the sum lost by fire, although the general public has not been fully aware of the extreme costliness of water on the rampage. In the United States, 28 states border on oceans, the Gulf of Mexico or the Great Lakes, while enough other states border on large rivers or lakes to make the problem of shore protection of first importance. It is interesting to note that practically the largest federal construction project within recent years deals with protective structures along the Mississippi River and its tributaries. In order to keep "Ol' Man River" confined to his banks, the government is spending millions of dollars. There are no "blanket specifications" to govern the construction of shore protective devices for all localities, a factor which makes the problem unusual. Each shorefront has its own peculiarities, and protection must be provided accordingly. Each problem demands individual consideration.

It is sometimes hard to realize that the actual smashing power of a single wave may be as great as 6,000 pounds per square foot. That such conditions prevail is evident from the fact that shore structures which are deemed adequate in normal times are frequently pounded to bits in seasonal storms. Instances are on record where whole sections of a seawall have been shoved 20 feet vertically and many yards back from normal position through wave impact during a severe onshore storm. Marine borers and the chemical content of water are other factors which contribute to the destruction of inadequate shore structures. When such conditions must be met, it is obvious that the problem of constructing permanent protective devices must be placed in the hands of competent and highly trained engineers.

To compensate for a lack of general information on the subject, a booklet on shore protection has just been issued by the Portland Cement Association. This publication deals with waterfront structures generally and shows, by means of much illustrative material, how the protection problem has been successfully handled in various communities. "Concrete Shore Protection" is the title of this 32-page publication. The introduction says that "of all materials available, concrete is the most resistant to the action of the elements, salt water, marine borers, and other destructive agents. Like any other material, it must be used intelligently, with full advantage taken of present-day knowledge, and with due regard to past experience." The booklet is well illustrated, provides statistical data, and concludes with a table of typical specifications for concrete shore protection structures and a bibliography of reference material intended to simplify the task of making individual research into shore protection problems. The brochure is for free distribution.

**GOODYEAR TIRE & RUBBER COMPANY, INC., Akron, Ohio.** "Beautiful Floors." A helpful brochure on their use.

Probably one reason for the extensive use of rubber flooring is its suitability for covering a floor almost anywhere. A church, a bank, school, shop, office, restaurant, ship, or any room in a residence or apartment may be floored in appropriate fashion by anyone sufficiently intelligent to select from an almost endless variety of patterns and colors what is best suited to the purpose in question. This brochure is well calculated to considerably further the use of rubber flooring by its teaching in the matter of good taste. It contains views in color of interiors of the most widely varied types floored with the material used in different ingenious combinations of squares, oblongs, hexagons, octagons, etc., and then describes the color or colors used to obtain the effect illustrated. In many instances there are included floor diagrams of the rooms showing the different pieces of furniture in place. For the benefit of architects, decorators and contractors, there are given under the heading of "General Information," all the data likely to be required by anyone having to do with an installation amid any surroundings.

**D. S. K. U. CORPORATION, 180 North Michigan Avenue, Chicago.** "McDougall Kitchen Units."

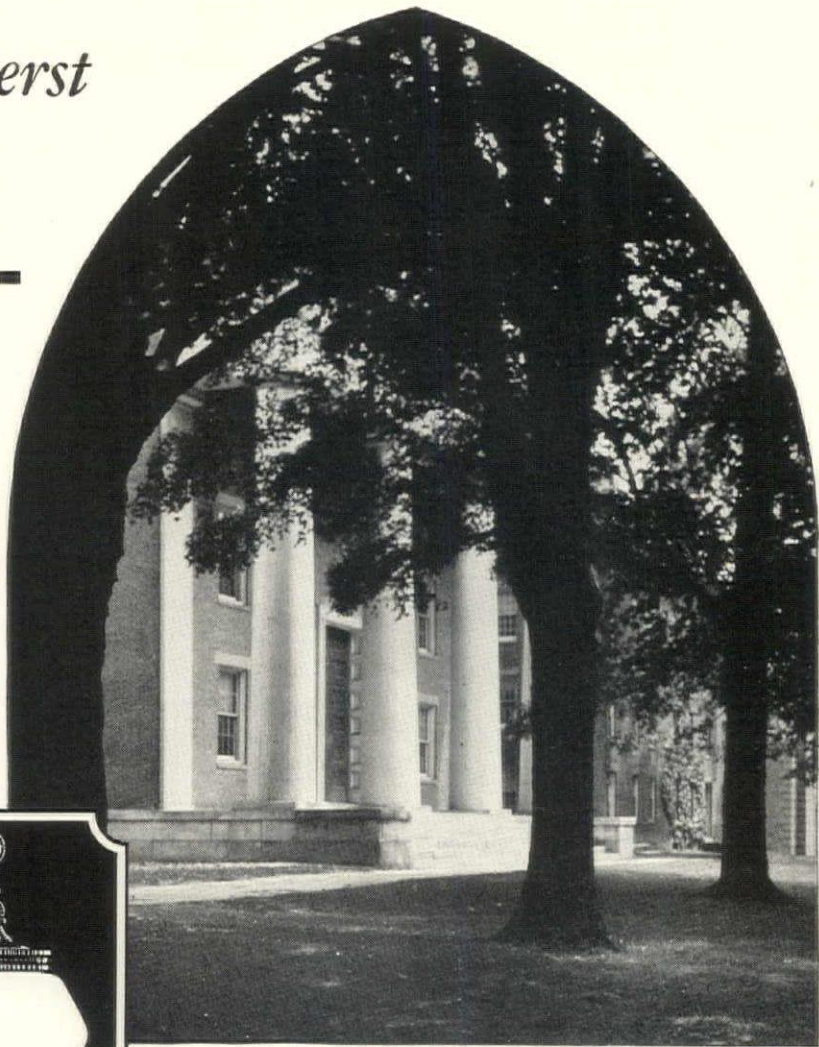
The highly attractive appearance of the modern kitchen is due partly to the enlightened judgment and good taste of the present-day housewife and partly to the enterprise of the modern manufacturer. Of course all the skill and resource of the manufacturer in supplying the materials which create the improved kitchen would be unavailing were the housekeeper unwilling to make use of them, but fortunately the housewife is more than willing to equip her kitchen with the best that the market affords. This booklet describes and illustrates extremely well the modern kitchen. The carefully designed units, such as cupboards, cases, closets, dressers, refrigerators, and other details manufactured by the D. S. K. U. Corporation are shown in beautiful illustrations in color, and floor plans of each kitchen illustrated make their arrangement quite plain. This booklet would probably be equally interesting and valuable to the architect, the builder and the modern housekeeper.

**ASSOCIATED TILE MANUFACTURERS, 420 Lexington Avenue, New York.** "Decorative Tiles of North Africa."

One examines with interest anything which bears the name as author of Rexford Newcomb. As might be expected of a professor of architectural history in a great university, his writings bear every mark of being the result of careful study and considerable research, and they are almost certain to be accompanied by illustrations of rare and little known examples of whatever is being discussed in the text. It is not difficult therefore to imagine the enthusiasm with which Professor Newcomb set himself to considering the marvelous work in tiles which after many centuries of neglect are still to be seen in those parts of Africa which border the Mediterranean. Once a part of the colonial system of ancient Greece and later a part of that of Rome, this region was once the seat of a brilliant civilization where there flourished every form of art and learning. In building the homes in these regions, examples of which exist in ruined form even today, much use was made of tiles for structural as well as for decorative purposes, the main decorative uses of tile being for facing walls and for paving floors, their cool surfaces being particularly welcome in lands where the climate is hot and likely to be dry; in fact the uses made of tile centuries ago in northern Africa were much the same as procure their use today in America. This brochure is No. 7 of a series being issued by this well known association of manufacturers of tiles, seven other monographs being in course of preparation. Carefully written as they are and illustrated with taste combined with erudition, it would be difficult to over-estimate their value from the standpoint of one interested in design, and the illustrations as well as the text supply much which is valuable when the point of view is that of one interested rather in the structural use of tile.

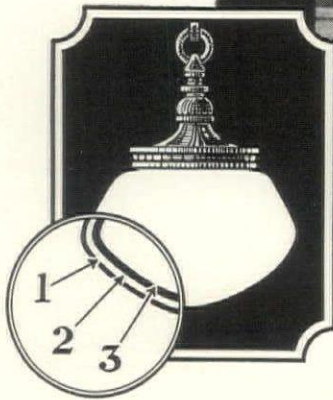


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# INDEX TO ADVERTISING ANNOUNCEMENTS

## Part 1—Architectural Design

Acme Brick Company.....	4	General Electric Company.....	21	National Lead Company.....	54
Adamston Flat Glass Company.....	69	Georgia Marble Company, The.....	25	National Lime Association.....	58
Aluminum Company of America.....	16, 17	Gleason-Tiebout Glass Co.....	87	National Terra Cotta Society.....	41
American Seating Company.....	42	Goodyear.....	67	Newcomb Mfg. Company, F. J.....	50
American Walnut Manufacturers Association.....	44	Guastavino Company, R.....	9	Northwestern Terra Cotta Company.....	5
American Window Glass Company.....	90				
Arkansas Oak Flooring Company.....	22, 23	Hamlin, Irving.....	76	Orange Screen Company.....	56
Athey Company.....	56	Hanley Company.....	1		
		Hartmann Sanders Co.....	76	Pardee Works, The C.....	11
Bakelite Corporation.....	81	Hauserman Co., The E. F.....	34	Pittsburgh Plate Glass Co.....	12, 85
Bayley Company, The William.....	83	Heinz Roofing Tile Co., The.....	29	Portland Cement Association.....	7
Berman Company, Eli.....	48	Higgins & Co., Chas. M.....	56		
Bigelow-Sanford Carpet Company.....	63	Hood Company, B. Mifflin.....	18		
Blahon-Sandura Company, Inc.....	71				
Blank & Company, Frederic.....	54	Indiana Limestone Company.....	20	Rambusch.....	50
Bonded Floors.....	36			Reeves Company, Robert C.....	48
Bruce Company, E. L.....	22, 23	Johnson & Faulkner.....	43	Rising and Nelson Slate Company.....	31
				Robinson & Co., Inc., H. A.....	52
Carney Company, The.....	61			Roddis Lumber & Veneer Co.....	55
CELLized Oak Flooring, Inc.....	22, 23			Russell & Erwin Mfg. Co.....	13
Chicago Mill & Lumber Corporation.....	78				
Circle A Products Corporation.....	26	Kawneer Co., The.....	74, 75	Sargent & Company.....	79
Collins and Aikman Corporation.....	51	Ketcham, O. W.....	8	Sheldon Slate Co., F. C.....	24
Columbia Mills, Inc., The.....	33	King Construction Company.....	Second Cover	Smyser-Royer Company.....	10
Congoleum-Nairn, Inc.....	36	Kittinger Company.....	45	Soss Manufacturing Company.....	78
Curtis Companies Service Bureau, The.....	52	Klein & Co., Inc., Henry.....	38	Southern Cypress Manufacturers' Association.....	77
		Kokomo Opalescent Glass Co.....	57	Stedman Rubber Flooring Company.....	65
DeLong Furniture Co.....	47	Libbey Owens Ford Glass Company.....	89	Truscon Steel Company.....	2
Du Bois Fence and Garden Co., Inc.....	50	Long-Bell Lumber Co., Inc.....	22, 23		
Du Pont de Nemours & Co., Inc., E. I.....	73	Ludowici-Celadon Company.....	14	United Metal Products Co.....	48
		Lupton's Sons Co., David.....	19		
Eagle-Picher Lead Company, The.....	3			Western Pine Manufacturers' Association.....	76
		Macbeth-Evans Glass Co.....	Fourth Cover	Wright Rubber Products Co.....	54
Federal Cement Tile Company.....	6	McKeown Bros. Company.....	52		
Fiske Iron Works, J. W.....	46			Zouri Drawn Metals Company.....	15
Flint Faience & Tile Company.....	53	Nashville Hdw. Flooring Co.....	22, 23		
Formica Insulation Company, The.....	Third Cover	National Electric Light Association.....	82		
Frink Corporation, The.....	49				

## Part 2—Architectural Engineering and Business

Alabama Pipe Company.....	138	Gar Wood Engineering Co.....	95	Pecora Paint Company.....	148
Aluminum Company of America.....	92	Gillis & Geoghegan, Inc.....	96	Peerless Unit Ventilation Co., Inc.....	181
American Blower Corp.....	183			Pierce Butler & Pierce Mfg. Corp.....	142
American Brass Company, The.....	129	Hardinge Bros., Inc.....	180	Prometheus Electric Corp.....	146
American Institute of Steel Construction, Inc.....	126	Heggie-Simplex Boiler Co.....	124		
American Laundry Machinery Co., The.....	112	Hoffman Specialty Company, Inc.....	162	Radio Receptor Co., Inc.....	146
American Radiator Company.....	152, 159, 175	Hoffman & Billings Mfg. Co.....	141	Raymond Concrete Pile Company.....	93
American Rolling Mill Company, The.....	135			Reading Iron Company.....	137
American Sika Corporation.....	101	Imperial Brass Mfg. Co., The.....	140	Republic Steel Corporation.....	109, 110
American Telephone & Telegraph Co.....	101	International Nickel Company, The.....	143, 157	Richards Wilcox Mfg. Co.....	Second Cover
Armstrong Cork & Insulation Co.....	171				
Automatic Electric, Inc.....	179	Jenkins Bros.....	119	Sarco Co., Inc.....	167
		Johnson Co., S. T.....	158	Sedgwick Machine Works.....	152
Bethlehem Steel Company.....	153	Johnson Service Company.....	160	Speakman Company.....	136
Brownell Company, The.....	154	Josam Mfg. Company, The.....	139	Spencer Heater Company.....	150
Bryant Electric Company, The.....	111			Standard Conveyor Company.....	144
		Kalman Steel Company.....	149	Steel Frame House Company.....	103
Carbondale Machine Co., The.....	120	Kerner Incinerator Co.....	150	Sterling Engineering Company.....	154
Carey Company, The Philip.....	169	Kewance Boiler Corporation.....	94	Stringer Bros. Co., Inc.....	138
Carnegie Steel Company.....	151	Kewance Private Utilities Co.....	138	Structural Gypsum Corporation.....	Fourth Cover
Castle Co., Wilmont.....	140	Kinnear Mfg. Co.....	123	Sturtevant Company, B. F.....	177
Chromium Corporation of America.....	140	Knight, Maurice A.....	142		
Clow & Sons, James B.....	130	Kohler Co.....	134	Titusville Iron Works Co., The.....	185
Compound & Pyrono Door Company, The.....	148			Toch Brothers.....	148
Concrete Engineering Company.....	144	Lambertville Pottery Co.....	142	Troy Laundry Machinery Co., Inc.....	106
Concrete Steel Co.....	147	Louisville Cement Company.....	107		
Cork Import Corporation.....	102			United Chromium, Incorporated.....	140
Cowing Pressure Relieving Joint Co.....	138	McQuay Radiator Corporation.....	Third Cover		
Crane Co.....	161	Milcor Steel Company.....	115	Van Range Co., The John.....	108
Cutler Mail Chute Co., The.....	142	Minwax Co., Inc.....	156	Vonnegut Hardware Co.....	146
		Modine Manufacturing Company.....	187		
Dunham Co., C. A.....	188	Mueller Co.....	133		
Duriron Company, The.....	131			Walworth Company.....	104, 105
		Nailcrete Corporation, The.....	144	Westinghouse Electric and Manufacturing Company.....	118
Electric Storage Battery Company, The.....	97	Nash Engineering Co., The.....	99, 100, 165	Wilson Corporation, J. G.....	114
Elevator Supplies Company, Inc.....	113	National Fireproofing Company.....	91		
		National Radiator Corporation.....	145	York Ice Machinery Corporation.....	98
Expan-Hub.....	138	National Tube Company.....	132		
Fitzgibbons Boiler Company.....	154				
Fulton Sylphon Company, The.....	173	Otis Elevator Company.....	152		



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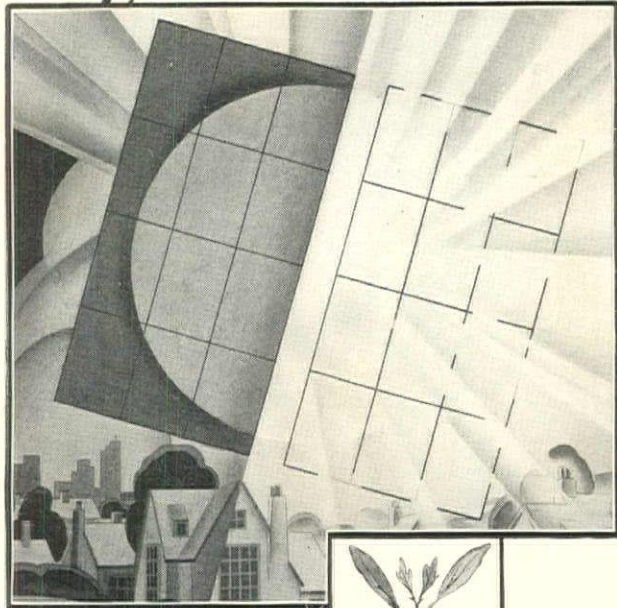
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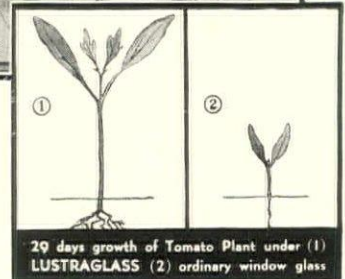
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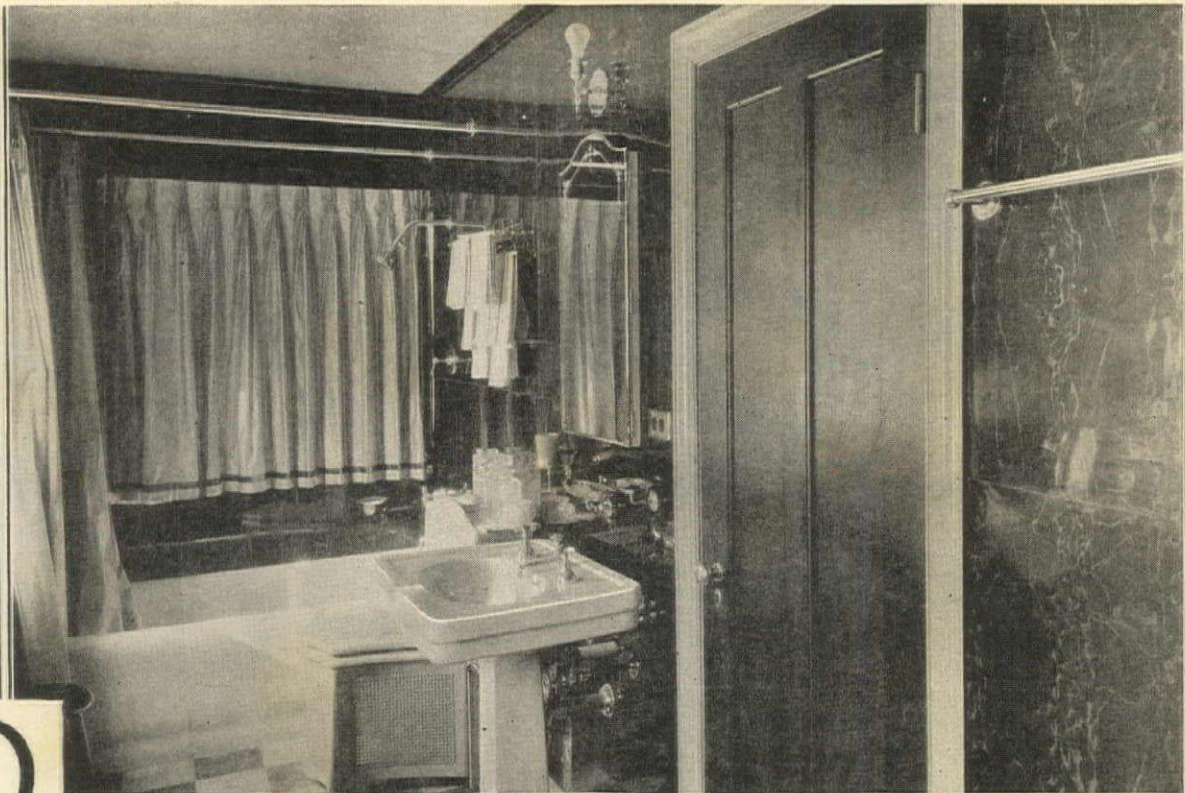
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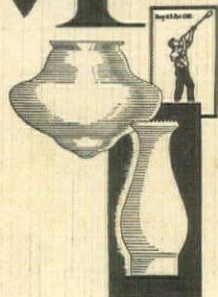
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# Macbeth



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tradition of quality  
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