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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.

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Concrete for permanence and firesafety
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HOW 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.

O. W. KETCHAM

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X, P-634
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<th>OAK</th>
<th>BEECH</th>
<th>MAPLE</th>
<th>RED GUM</th>
<th>WALNUT</th>
<th>PHILIPPINE MAHOGANY</th>
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Rectangular blocks 6” x 12” and 6” x 13”, also in maple 6” x 13”. Square blocks, 3 1/4” thickness in the following sizes:

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<td><strong>JACKSONVILLE, FL.</strong></td>
<td>Florida Oak Flooring Co. Florida &amp; Acosta St. Quincy Building Company, 107 S. State</td>
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<td><strong>KANSAS CITY, KANSAS</strong></td>
<td>Building Company, 2503 Main St. Kansas City Telephone Co., P. O. Box 2437</td>
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<td><strong>OAKLAND, CALIF.</strong></td>
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<td><strong>OKLAHOMA CITY, OKLA.</strong></td>
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<td>ORLANDO, FLA. Bill Porter, 501 S. B. Street.</td>
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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 equalled 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 medieval 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

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 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 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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THE search for effective types of architecture for domestic use led logically to the rediscovery of the style known as the "Greek Revival." In the hands of a few particularly skillful architects it is being used with marked success, their use being based largely upon study of such examples as have survived the period, just prior to the Civil War, when use of the type was widespread throughout the United States. It is an entirely American style, founded not upon a following of current English architecture but upon a study by Americans of classic types adapted to domestic uses.

Mr. Major's excellent work is the result of a careful study of the style as it was interpreted in the North and East, and particularly in the South. The illustrations of exteriors and interiors are full of suggestions for anyone seeking a variety of architecture bold, simple and effective, which supplies a fitting background for life in America. The book is richly illustrated, and shows existing work, large as well as small, in both city and country.

236 Pages; 7½ x 10¼ Inches. Price $15

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One of the most attractive features of this church is its harmoniously designed roof of color blend slate. It is interesting to note that in 1929 this church was awarded the Second Prize in the Christian Herald annual church contest.
THROUGH 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 crucial 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 patch 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. $2.50. Brentano's, 1 West 47th Street, New York.

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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 Stewartson 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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Mosaic in Building of Metropolitan Life Insurance Company, Ottawa
ARTICLES
Mosaics in Metropolitan Life Insurance Company's Building, Ottawa
West Side Y. M. C. A., New York
The Purpose of the New Type of "V"
The Architect and the Business Man
Beauty in Architecture
The Dammerstock Housing Development
How Much Should an Architect Know?
The Stokowski Apartment
House of William S. Wasserman, Esq., Whitemarsh, Pa.

PLATE ILLUSTRATIONS

PART TWO—ARCHITECTURAL ENGINEERING AND BUSINESS

"Skyworkers"
ARTICLES
Structural Features of the Y. M. C. A.
Heating and Ventilating the Y. M. C. A.
The Y. M. C. A. Swimming Pool Equipment
The Empire State Building
III. The Structural Frame
Travertine and Its Imitation
A New Procedure in Public Work
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Policy and Opinion
To Modernize or To Build?
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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.
DETAIL OF MOSAIC DECORATION
IN THE METROPOLITAN LIFE INSURANCE BUILDING, OTTAWA, CANADA,
BY BARRY FAULKNER, MURAL PAINTER.
D. EVERETT WAID, ARCHITECT.
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 ¼-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
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 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
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 preeminently 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 employees—the athletic associations, the musical societies, work on old age pensions, and the solidarity of the employees 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.
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."

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.
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.

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.
THE PURPOSE OF THE NEW TYPE OF “Y”

BY

R. L. RAYBURN

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

In 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-
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 preachment 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
FINAL STUDY, 63rd STREET ELEVATION
WEST SIDE Y. M. C. A., NEW YORK
DWIGHT JAMES BAUM, ARCHITECT
ELEVATION AND SECTIONS OF
THE 63rd STREET FACADE

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

WEST SIDE Y. M. C. A., NEW YORK
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EARLY STUDY, GYMNASIUM WINDOW

WEST SIDE Y. M. C. A., NEW YORK
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GYMNASIUM WINDOW

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

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ELEVATOR DOORS THROUGH ARCH IN BASEMENT. BELOW, BASEMENT LOBBY

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

BASEMENT

WEST SIDE Y. M. C. A., NEW YORK
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MEN'S SOCIAL ROOM
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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

WEST SIDE Y. M. C. A., NEW YORK. DWIGHT JAMES BAUM, ARCHITECT
DOORWAY BETWEEN CAFETERIA AND BASEMENT LOBBY. BELOW, VIEW OF CAFETERIA

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

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
FIFTH FLOOR

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

LOG CABIN

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

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.
AUDITORIUM FROM STAGE

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

EIGHTH FLOOR
I

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 employees 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 doubtless perfect—in the words of Swinburne, "perfect as the big round face 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

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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 pharisee, 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 businessman, 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 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 employees, just as the leisure and luxury of the pre-war Southern colonel depended upon 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 façade 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 deplores 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.
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-resistant 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-resistant 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.
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 Dammernstock 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 Gebrauchsvolhnung" 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
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 rear 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:

<table>
<thead>
<tr>
<th>Rooms per apartment</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of apartments</td>
<td>32</td>
<td>46</td>
<td>102</td>
<td>32</td>
<td>16</td>
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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 practicality 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.
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 washy 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 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 Ripplahn and Grod chose the east side, and Gropius chose the west for the bedrooms.
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 15.8 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.

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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 Lochstamper and Gropius take cognizance of this feature.
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

FACADE

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

FIRST FLOOR
SECOND FLOOR
MEZZANINE
BASEMENT
DETAIL OF MAIN FACADE

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

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DOOR INTO ENTRANCE VESTIBULE

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
TANNER LIBRARY, ILLINOIS COLLEGE, JACKSONVILLE, ILL.  DENISON B. HULL & STANLEY W. HAHN, ASSOCIATED, ARCHITECTS
NORTH ENTRANCE
TANNER LIBRARY, ILLINOIS COLLEGE, JACKSONVILLE, ILL.
DENISON B. HULL & STANLEY W. HAHN, ASSOCIATED, ARCHITECTS
TANNER LIBRARY, ILLINOIS COLLEGE, JACKSONVILLE, ILL.
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ENTRANCE—SOUTH ELEVATION

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TRUSTEES' ROOM

PRESIDENT'S OFFICE

TANNER LIBRARY, ILLINOIS COLLEGE, JACKSONVILLE, ILL. DENISON B. HULL & STANLEY W. HAHN, ASSOCIATED, ARCHITECTS
MANTEL IN TRUSTEES' ROOM

TANNER LIBRARY, ILLINOIS COLLEGE, JACKSONVILLE, ILL.
DENISON B. HULL & STANLEY W. HAHN, ASSOCIATED, ARCHITECTS
HOUSE OF MRS. M. W. WELD, STANWICH,  CONN.
RICHARD HENRY DANA, JR., ARCHITECT
SECOND FLOOR PLAN

FIRST FLOOR PLAN

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

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

Scale drawing, entrance door and stair window
House of Mrs. M. W. Weld, Stanwich, Conn.
Richard Henry Dana, Jr., Architect

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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 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 then 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.

The 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 exigent. 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 bullous 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 voiles with our right and left hands! Then to the flowering Corinthian—and we spend months trying to persuade the damnable thing to look natural and striving to make the flutes look fluty.

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 flinished. Here the architect was so impermeated with the classic that he made his entire exterior of the orders, 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-Classie, 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 texts! 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, artisan 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 stones 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 5H 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 Patte 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-
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; prononcedly 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 vexations rela-
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.
Lescaze's work in this apartment covered a small foyer, a bedroom and a large studio. By their clarity of arrangement, broad masses and undecorated 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 aesthetic 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 American-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 ad­
mitted 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 domes­
tic 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 signif­
ificant 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 loca­
tion. 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 oper­
ate similarly to knit the abutting forms into an
ordered unit.

The structure is organically conceived and for
its ornamentation depends upon purely architec­
tural 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 eleva­
tions make this residence a worthy step in the
evolution of the American home.

Howe & Lescaze, Architects
House of William Sixt Wasserman, Esq., Whitemarsh, 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.

NATIONAL TERRA COTTA SOCIETY
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There is more to the selection of school seating than merely providing children with something on which to sit.

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The facts on how the American Seating Company school seat of today makes a major contribution to the general health, strength and mental progress of school children are available. Twelve authoritative booklets on school room posture and seating will be mailed, free, on request.
Decorators and their clients are cordially invited to visit the new Johnson & Faulkner Building, conveniently situated on Fifty-third Street, just west of Park Avenue in New York. Every detail of this building has been designed for the special purpose of presenting decorative fabrics in the most modern and convenient manner. Here one may inspect, under ideal conditions, a comprehensive display of faithful reproductions of antique tapestries, brocaded silks, damasks, embroideries, as well as printed linens and other quality textiles. Indeed, one will find in the new showrooms an almost unlimited choice in the selection of any type of decorative fabric that may be desired.
For monumental buildings—structures which must last for centuries, American Walnut is the favored wood. It was again selected for paneling and furniture in the office of the Secretary of Agriculture in the recently completed Department of Agriculture building, Washington, D.C. Architect: Supervising Architect of the Treasury. Woodworkers: Williamsport Planing Mill Company. Furniture: Horrocks Desk Company, Herkimer, N.Y.

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F. P. Platt & Bro., Architects

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One of the points which has helped to arouse keen interest in the Collins & Aikman Carpet is the opportunity to make up special color combinations, inlay borders, modern designs like the rug shown at the right, without the excessive expense of special weaving. Decorators, especially, have seen in this feature a chance for individual expression in pile floor coverings never possible before.

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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. Costantini Co., 40 Court Street, Boston.
Johns-Manville Corporation, New York.
Sound-Absorbing Treatment in Banks and Offices. Booklet, 18 pp., 8½ x 11 ins. Illustrated.

ASH HOISTS

Gillis & Geoghegan, Inc., 544 West Broadway, New York.
G & G Telescopic Hoist catalog. 8⅝ x 11, A.I.A. Standard Specification 301 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 Teleoscopic Hoist catalog. 8⅝ x 11, A.I.A. Standard Specification 301 contains complete descriptions, method of selecting correct model to fit the building's needs, scaled drawings showing space requirements and specifications.

BRICK

General Catalog, 16 pp., 8½ x 11 ins. Illustrated.
Bradford Reda. Folder. 8 pp., 3 x 8 ins. Illustrated.

CABINET WORK

Henry Klein & Co., 25 Grand Street, Elmhurst, L. I., N. Y.
Drawn Period Moldings in Ornamented Wood. Brochure, 28 pp., 8¼ 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, Tho, Mankato, Minn.
A Complete Combination of Quality and Economy. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Important data on valuable material.
Louisville Cement Co., 215 Guthrie St., Louisville, Ky.
BRIXMENT for Perfect Mortar. Self-filling handbook, 8½ x 11 ins. 16 pp. Illustrated. Contains complete technical description of BRIXMENT for brick and stone masonry, specifications, data and tests.
Portland Cement Association, Chicago, Ill.
Concrete Masonry Construction. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Details and specifications. Deals with various forms of construction.
Town and Country Houses of Concrete Masonry. Booklet, 20 pp., 8½ x 11 ins. Illustrated.

DOORS AND TRIM, METAL

The American Brass Company, Waterbury, Conn.
Anacorda Architectural Bronze Extruded Shapes. Brochure, 18½ pp., 8½ x 11 ins., illustrating and describing more than 2,000 standard bronze shapes of cornices, jamb casings, moldings, etc.
William Bayley Co., 147 North Street, Springfield, Ohio.
Bayley Tubular Steel Doors. Brochure, 16 pp., 8½ x 11 ins. Illustrated.

The Knauss Company, Niles, Michigan.
Detail sheet, 8½ x 11 ins., with A.I.A. File No. featuring Heavy Welded Bronze Doors.

Richard's-Wilcox Mfg. Co., Aurora, III.
Fire-Doors and Hardware. Brochure, 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

Joas 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.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 59

DUMBWAITERS
Sedgwick Machine Works, 121 West 15th St., New York, N. Y.

ELECTRICAL EQUIPMENT
The Electric Storage Battery Co., Philadelphia.
General Electric Co., Merchandise Dept., Bridgeport, Conn.
The House of a Hundred Comforts. Booklet, 40 pp., 8 x 10½ ins. Illustrated. Dwell on importance of adequate wiring.
Prometheus Electric Corporation, 360 West 13th St., New York.
Electric Heating Specialties. Booklet, 20 pages, 8½ x 11 ins. Illustrated. Specialties for heating, cooking, hospitals, organ lofts, etc.
Warren Leonard Electric Co., Mt. Vernon, N. Y.
Electric Power for Buildings. Brochure, 14 pp., 8½ x 11 ins. Illustrated. A publication important to architects and engineers.
Westinghouse Equipment for Heating and Ventilating Systems. Booklet, 40 pp., 8½ x 11 ins. Illustrated. This is “Motor Application Circular 7279.”
Westinghouse Panelboards. Catalog 224. Booklet, 64 pp., 8½ x 11 ins. Illustrated. Beauty; Power; Silence; Westinghouse Fans. (Dealer Catalog 46.)
Brochure, 16 pp., 8½ x 11 ins. Illustrated. Valuable information on fans and their uses.
Westinghouse Commercial Cooking Equipment (Catalog 280). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Equipment for cooking on a large scale.
Electric Appliances (Catalog 44-A). 22 pp., 8½ x 11 ins. Deals with accessories for home use.

ELEVATORS
Otis Elevator Company, 260 Eleventh Ave., New York, N. Y.
Otis Push-Button Controlled Elevators. Descriptive leaflets, 8½ x 11 ins. Illustrated. Full details of machines, motors and controls for these types.
Otis Gearless and Gearless Traction. Elevators of All Types. Descriptive leaflet, 8½ x 11 ins. Illustrated. Full details of machines, motors and controllers for these types.
Escalators. Booklet, 8½ x 11 ins., 22 pp. Illustrated. Describes use of escalators in subways, department stores, theaters and industrial buildings. Also includes elevators and dock elevators.
Richardson Elevator Co., Aurora, Ill.
Sedgwick Machine Works, 121 West 15th St., New York, N. Y.
Catalog and descriptive pamphlets, 4½ x 8½ ins., 70 pp. Illustrated. Descriptive pamphlets on hand power freight elevators, sidewalk elevators, automobile elevators, etc.
Catalog and pamphlets, 8½ x 11 ins. Illustrated. Important data on different types of elevators.

ESCALATORS
Otis Elevator Company, 260 Eleventh Ave., New York, N. Y.
Escalators. Booklet, 22 pp., 8½ x 11 ins. Illustrated. A valuable work on an important item of equipment.

FIREPROOFING—Continued
Concrete Steel Company, 7 Park Avenue, New York, N. Y.
Economical Fireproof Floors for Suburban Buildings. Folder, 4 pp., 8½ x 11 ins., 60 pp. Illustrated.

FLOODLIGHTING
National Terra Cotta Company, 230 Park Avenue, New York, N. Y.

FLOOR HARDENERS (CHEMICAL)
Minwax Company, 11 West 42nd Street, New York, N. Y.
Concrete Floor Treatments. Folder, 4 pp., 8½ x 11 ins. Illustrated.
York Brothers, New York, Chicago, Los Angeles.
Handbook of R. I. W. Protective Products. Booklet, 40 pp., 8½ x 7½ ins.

FLOORS—STRUCTURAL
Concrete Steel Company, 7 Park Avenue, New York, N. Y.
Truscon Steel Co., Youngstown, Ohio.
Structural Gypsum Corporation, Linden, N. J.
Service Sheet No. 3. Specifications and Details of Design and Construction for Gypsum Pre-Cast Floors and Ceilings. Folder, 8½ x 11 ins. Illustrated.

FLOORING
Armstrong Cork Co. (Linoleum Division), Lancaster, Pa.
Armstrong's Linoleum Floors. Catalog, 8½ x 11 ins., 44 Color plates. A technical treatise on linoleum, including table of gauges and weights and specifications for installing linoleum floors. Issued bi-annually.
Linoleum Layer's Handbook. 5 x 7 ins., 36 pp. Instructions for linoleum layers and others interested in learning most satisfactory method of laying and taking care of linoleum.
Ensuring 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's Linoleum Styles for 1930. Booklet, 64 pp., 8½ x 11 ins. Illustrated.
Detailed Specifications for Handling and Laying Linoleum. Brochure, 40 pp., 5½ x 8½ ins. Illustrated.
Comparison of Tests. Folder, 8½ x 11 ins. Illustrated.
Cellular 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.
Concrete Floor Overlays. Brochure, 64 pp., 8½ x 11 ins. Illustrated.
Goodyear Tire & Rubber Co., Inc., Akron, Ohio.
Seasles Treadtile Tiles. Two booklets, 8 and 16 pp. Illustrated.
Goodyear Fire & Rubber Co., Inc., Akron, Ohio.
Fireproofing—Continued
Concrete Steel Company, 7 Park Avenue, New York, N. Y.
Economical Fireproof Floors for Suburban Buildings. Folder, 4 pp., 8½ x 11 ins., 60 pp. Illustrated.

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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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SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 60

FLOORING—Continued


Stedman Rubber Flooring Company, South Braintree, Mass.


Structural Gypsum Corporation, Linden, N. J.


FURNITURE

American Seating Co., 14 E. Jackson Blvd., Chicago, Ill.

Art Endoskeleton Booklet, 6 x 9 ins., 48 pp. Illustrations of church fittings in curved wood.


Kittinger Co., 1293 Elmwood Ave., Buffalo, N. Y.

Kittinger Club & Hotel Furniture. Booklet, 32 pp., 67/8 x 9 ins. Illustrated. Deals with fine line of furniture for hotels, clubs, institutions, schools, etc.


A Catalog of Kittinger Furniture. Booklet, 78 pp., 11 x 14 ins. Illustrated. General Catalog.

GARAGES

Ramp Buildings Corporation, 21 East 68th St., New York, N. Y.

Building Garages for Profitable Operation. Booklet, 854 x 11 ins. 16 pp. Illustrated. Discusses the need for modern mid-city, parking facilities, and describes the Huffman Motorump system of design, on the basis of its superior space economy and leasing, or operating convenience. Gives cost analyses of garages of different sizes, and calculates probable earnings.


GLASS CONSTRUCTION

Adanson Flat Glass Co., Clarksburg, W. Va.

Adamson Flat Glass Co., Toledo, Ohio.

William H. Lutton Company, 267 Kearney Ave., Jersey City, N. J.

Cutler Mail Chute Company, Rochester, N. Y.

Libbey-Owens Sheet Glass Co., Toledo, Ohio.


GREENHOUSES

King Construction Company, North Tonawanda, N. Y.

King Greenhouses of Quality. Booklet, 50 pp., 854 x 11 ins. Illustrated. Values data on hardware.

Greenhouses of Quality. Booklet, 354 x 11 ins. Illustrated. Data on hardware for houses in these styles.

Colonial Hardware. Booklet, 12 pp., 854 x 11 ins. Illustrated. Complete line of hardware for houses in these styles.

GYPSPUM

Structural Gypsum Corporation, Linden, N. J.


HARDWARE

P. & F. Corbin, New Britain, Conn.

Early English and Colonial Hardware. Brochure, 854 x 11 ins. Illustrated. An important illustrated work on this type of hardware.


Colonial and Early English Hardware. Booklet, 48 pp., 854 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 81/4 ins., 8 pp. Illustrated.

Richards-Willcox Mfg. Co., Aurora, III.


Distinctive Elevator Door Hardware. Booklet, 90 pp., 1056 x 16 ins. Illustrated.


Hardware for the Home. Booklet, 24 pp., 7/8 x 6 ins. Deals with residence hardware.

Door Closer Booklet. Brochure, 16 pp., 67/8 x 7 1/2 ins. Data on a valuable detail.

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HARDWARE—Continued


Famous Houses of New England. Series of folders on old homes and hardware in style of each.

Toothburner, Inc., 119 East 7th St., New York, N. Y.

Colonial Hardware. Booklet, 12 pp., 854 x 11 ins. Illustrated. Deals with hardware of the best type for interior and exterior use.

HEATING EQUIPMENT

American Blower Co., 404 Russell St., Detroit, Mich.

Heating and Ventilating Utilities. A binder containing a large number of valuable publications, each 854 x 11 ins., on these important subjects.

American Radiator Company, The, 40 West 40th St., N. Y. C.

Ideal Boilers for Oil Burning. Catalog 854 x 11 ins., 16 pp. Illustrated. Describes a line of Heating Boilers especially adapted to use with Oil Heat.


How Shall I Heat My Home? Brochure, 36 pp., 854 x 8 1/4 ins. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.

Dry-Air, the Invisible Air Valve. Folder, 8 pp., 57/8 x 6 ins. Illustrated. Data on a valuable detail of heating.

The 999 ARCO Packless Radiator Valve. Folder, 8 pp., 87/8 x 5 1/2 ins. Illustrated.

Bryant Hoster & Mfg. Co., 1952 St. Clair Ave., Cleveland, Ohio.

Handbook on Heating Buildings with Bryant Gas Furnaces. Booklet, 12 pp., 87/8 x 5 1/2 ins. Illustrated. Deals with hardware for houses in these styles.


James B. Clay & Sons, 534 Franklin St., Chicago, Ill.


C. A. Dunham Company, 450 East Ohio St., Chicago, Ill.


Dunham Return Heating System. Bulletin 105, 8 x 11 ins. Illustrated. Covers the use of heating apparatus of this kind.


The Fulton Syphlon Company, Knoxvile, Tenn.

Syphlon Temperature Regulators. Illustrated brochures, 87/8 x 11 ins., dealing with general architectural and industrial applications, also specifically with applications of special instruments.

Syphlon Heating Specialties. Catalog No. 206, 192 pp., 354 x 8 1/4 ins. Important data on heating.

Grinnell Company, Providence, R. I.

Grinnell Discovers a Superior Heating Trap. Folder, 48 pp., 87/8 x 11 ins. Illustrated.

Hoffman Specialty Company, 25 West 45th St., New York, N. Y.


Janette Manufacturing Company, 556 West Monroe Street, Chicago.


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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, 85/11 ins., 100 pp. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, etc.
Catalog No. 78, 6 x 9 ins. Illustrated. Describes Kewanee Fire-<bottom-right>See</bottom-right>box, heating specifications and usage plans.
Catalog No. 79, 6 x 9 ins. Illustrated. Describes Kewanee power tables and mediums with tubular boilers with specifications.


McQuay Concealed Radiators. Brochure, 4 pp., 85/11 ins. Illustrated.

McQuay Unit Heater. Booklet, 8 pp., 85/11 ins. Illustrated. On specifications and radiator capacities.

Modine Mfg. Co., Racine, Wis.


A Few Short Years. Folder, 4 pp., 85/11 ins. Illustrated. Heating for garages.


Nash Engineering Company, South Norwalk, Conn.

Bulletin no. 87, 8 pp., 85/11 ins. Illustrated. Describes construction and operation of the Jennings Return Steam Traps and Temperature Regulation for hot water service tanks.

Bulletin 85, 24 pp., 85/11 ins. Illustrated. Describes the Unit Type Motor Driven Jennings Condensation Pump.

National Radiator Corporation, Johnstown, Pa.

The Crimson Flame. Folder, 6 pp., 4/4 x 7 ins. Illustrated. Containing Temperature Regulation for hot water service tanks.

Controlo Brings Contentment to Your Home. Folder, 6 pp., 85/11 ins. Illustrated.


The Fire that Burns Uphill. Brochure, 24 pp., 6 4/5 x 7 4/5 ins. Illustrated. Describes the Jennings Return Steam Traps and Temperature Regulation for vacum and vapor heating systems.


Wilmot Castle Company, Union Trust Bldg., Rochester, N. Y.

How to Cut Heating Costs. Booklet, 18 pp., 85/11 ins. Illustrated. How to save money with the Jennings Return Steam Trap.

The Decent Way. Burn it with Gas. Brochure, 30 pp., 5 4/5 x 7 4/5 ins., inside. Illustrated. Kewanee boilers, water heaters, smokeless radiators, etc.

How to Furnish a Hotel. Booklet, 7 4/5 x 9 ins. Illustrated. Data on complete outfitting of hotels.

The Norm with Heaters. Illustrated, 34 pages, 85/11 ins. Illustrated. Specialties for heating, cooking, hospitals, organ sets, etc.

Rome Brass Radiator Corp. (2nd Brass Radiator Co.), 1 East 42nd Street, New York.

The Insulation of Roofs with Armstrong's Corkboard. Booklet. 32 pp., 6 4/5 x 9 ins. Illustrated. Gives data on insulation of roofs.


The Insulation of Roofs with Armstrong's Corkboard. Booklet. 32 pp., 6 4/5 x 9 ins. Illustrated. Describes principles and design of Armstrong Corkboard Insulator for roof insulation of hospitals, schools, apartments, and other buildings. Shows all standard models and gives general information and working data.

Sanitary Elimination of Household Waste. Booklet, 4 pp., 6 4/5 x 9 ins. Illustrated. Gives list of buildings where it has been installed.

Sanitary Disposal of Waste in Hospitals. Booklet, 4 pp., 6 4/5 x 9 ins. Illustrated. How to install and operate the Jennings Return Steam Trap and Temperature Control Valve.


Armstrong's Corkboard Insulator. Illustrated, 16 pages, 6 4/5 x 9 ins. Illustrated. Describes principles and design of Armstrong Corkboard Insulator for roof insulation.

Builder's Edition). Size 85/11 ins., 16 pp. Illustrated. Describes principle and design of Kewanee Boiler Corporation equipment for apartments and gives list of buildings where it has been installed.

The Kewanee (Chimney-fed) Booklet. Catalog No. 18, 28 pp., 85/11 ins. Illustrated. Data on a valuable detail of equipment.

HEATING EQUIPMENT—Continued

Kewanee, The La Cross, Wis.

Bulletin 14, 10 pp., 85/11 ins. Illustrated. Describes the Jennings Return Steam Trap and Temperature Regulation for hot water service tanks.


HOISTS, TELESCOPIC

Gillis & Geographic, Inc., 527 West Broadway, New York.


HOSPITAL EQUIPMENT

The Frink Co., Inc., 369 Lexington Ave., New York City.

Catalog 68 pp., 6 4/5 x 9 ins. Illustrated. A complete line of equipment, including Trane Bellows Traps, and Trane Bellows Packless Valves.

Trane bulletin, 24 pp., 85/11 ins. Illustrated. Explains in detail the operation and construction of Trane Condensation. Vacuum, Booster, Cabinet Condensation Pump.


HOTEL EQUIPMENT

Pick-Bartch Company, Inc., Albert, 1200 West 35th St., Chicago, and 34 Cooper Square, New York.

Some Thoughts on Furnishing a Hotel. Booklet, 7 4/5 x 9 ins. Illustrated. Data on complete outfitting of hotels.

INCENTINERS

Home Incinerator Co., Milwaukee, Wis.


A. I. A. File, 12 pp., 85/11 ins. Illustrated. Suggestions for architect on incineration, showing installation and equipment.

Specialized Home Comforts Service Plan Book. 40 pp., 85/11 ins. Illustrated. A complete outline of the many advantages of incineration.

Hoyt Standard Equipment in Housing Building. 16 pp., 5 4/5 x 8 4/5 ins., inside. Illustrated. Explaining fully the Blue Star principles, operating heat, incineration, refrigeration, etc.


Josan-Graver Incinerators. Folder, 4 pp., 85/11 ins. Illustrated.

Kern Incinerator Company, 725 E. Water St., Milwaukee, Wis.


Josan-Craver Incinerators. Folder, 4 pp., 85/11 ins. Illustrated.

Josan Incinerator Company, 272 E. Water St., Milwaukee, Wis.

Incentinators (Chimney-fed). Illustrated, 32 pp., 85/11 ins. Illustrated. Describes principle and design of Kern Incinerator Chimney-fed Incinerator for apartments and gives list of buildings where it has been installed.

Sanitary Disposal of Waste in Hospitals. Booklet, 4 pp., 6 4/5 x 9 ins. Illustrated. Shows how this necessary part of hospital service is taken care of with the Kern Incinerator. Gives list of hospitals where installed.


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SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 64

INSULATION—Continued
Filing Folder for Pipe Covering Data. Made in accordance with A.I.A. A. rules.
The Cork-lined House Makes a Comfortable Home. 5 x 7 ins. 32 pp. Illustrated.
Cork Import Corporation. 945 West 46th Street, New York.
Novotex Cork Covering for Cold Pipes, Coolers and Tanks. Folder 8½ x 11 ins. Illustrated.
Novotex Corkboard Insulation. Folder 8½ x 11 ins. Illustrated.
Structural Gypsum Corporation, Linden, N. J.

LAUNDRY MACHINERY
General All-Metal Washer. Brochure, 16 pp., 8½ x 11 ins. Illustrated. Timken-equipped Monel metal washer with one-lever control.
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.
Dry Cleaning Equipment for Institutional Purposes. Brochure, 50 pp., 8½ x 11 ins. Illustrated.

LIGHTING EQUIPMENT
The Frink Co., Inc., 399 Lexington Ave., New York, N. Y.
Gerson Tissue Glass Company, 67 West 46th St., New York, N. Y.
Fragment of Celestalite. Brochure, 24 pp., 7 x 10 ins. Illustrated. Data on lighting for offices, schools, hospitals, etc.
Holophane Company, Inc., 342 Madison Ave., New York, N. Y.
Lighting Specifications for Hospitals. Brochure, 30 pp., 8½ x 11 ins. Illustrated.
Smyer-Royer Co., 1700 Walnut Street, Philadelphia, Pa.
Catalog 71 on Exterior Lighting Fixtures. Brochure, illustrates, gives data on over 300 designs of standards, lanterns and brackets of bronze or cast iron.
Todhunter, 139 East 57th St., New York, N. Y.
Lighting Fixtures, Lamps and Candlesticks. 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

Todhunter, Inc., 139 East 57th St., New York, N. Y.
Georgian Mantels. Brochure, 12 pp., 8½ x 11 ins. Illustrated. Illustrated and describes an excellent assortment of fine mantels based on Georgian precedent.

MARBLE
The Georgia Marble Company, Tate, Ga.; New York Office, 1238 Broadway.
Why Georgia Marble Is Better. Booklet, 394 x 6 ins. Gives analysis, physical qualities, comparison of absorption with granite, opinions of authorities, etc.
Convincing Proof, 394 x 6 ins., 8 pp. Classified list of buildings and memorials in which Georgia Marble has been used, with names of Architects and Sculptors.

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Goodyear Rubber Flooring
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 66

METALS


The International Nickel Company, 67 Wall St., New York, N. Y. Monel Metal Primer. 8 folders, 4 pp., 8 ½ x 11 ins. Illustrated. Valuable data on use of money in kitchens, laundries, etc.

MILL WORK—See also Wood
Curtis Companies Service Bureau, Clinton, Iowa. Your Dream Kitchen, Booklet, 8 ½ x 11 ins. Illustrated. An interesting folder on the use of coloring matter for stucco coated walls.

Hartmann-Sanders Company, 2155 Elston Ave., Chicago, Ill. How Driwood Period Mouldings in Ornamented Wood Set a New Style in Decoration. Folder, 4 pp., 6 ¼ x 9 ins. Illustrated. Deals with interior woodwork.


Hartmann-Sanders Company, 2155 Elston Ave., Chicago, Ill. How to Paint Concrete and Masonry Surfaces. Booklet, 16 pp., 8 ½ x 11 ins. Illustrated. Discusses complete line of paints and hangers for all styles of siding, parallel, accordion and flush-door partitions.

Structural Gypsum Corporation, Linden, N. J. Service Sheet No. 4 Specifications for Gypsum Partitions File. Folder, 8 ½ x 11 ins. Illustrated. Complete work on for hotel and apartment buildings.

MORTAR AND CEMENT COLORS
Clinton Metallic Paint Co., Clinton, N. Y. Clinton Mortar Colors. Color Card, 3 x 6 ins. Illustrated. Contains colors, gives full information concerning Clinton Mortar Colors. Most complete covers the subject of mortars for interior use.

Roddis Doors, Catalog 5, Booklet, 24 pp., 9 ½ x 11 ins. Illustrated prize list of doors for various types of buildings.

Hartmann-Sanders Company, 2155 Elston Ave., Chicago, Ill. How to Paint Concrete and Masonry Surfaces. Booklet, 16 pp., 8 ½ x 11 ins. Illustrated. Discusses complete line of paints and hangers for all styles of siding, parallel, accordion and flush-door partitions.

Improved Office Partition Co., Grand St., Elmhurst, L. I., N. Y. Erection Instructions for Erecting Telesco Partitions. Booklet, 24 pp., 8 ½ x 11 ins. Illustrated. Complete instructions, with cuts and drawings, showing how easily Telesco Partition can be erected.


Maurice A. Knight, Akron, Ohio. Knightlaxite in the Princeton Chemical Laboratory. Booklet, 16 pp., 8 ½ x 11 ins. Illustrated. Describes material of various uses, and the importance of its use.

National Tube Co., Brick Building, Pittsburgh, Pa. "National" Bulletin No. 2. Corrosion of Hot Water Pipe, 8 ½ x 11 ins., 24 pp. Illustrated. In this bulletin is summarised the most important research dealing with hot water systems. The text matter consists of seven investigations by authorities on this subject.


"National" Bulletin No. 25. "National" Pipe in Large Buildings. 8 ½ x 11 ins., 88 pp. This bulletin contains 324 illustrations of prominent buildings of all types, containing "National" Pipe, and considerable engineering data of value to architects, engineers, etc.

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PLASTER—Continued

Interior Walls Everlastig. Brochure, 20 pp., 8 1/2 x 11 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 36, 8 1/2 x 12 ins., 184 pp. Illustrated. Shows complete line of plumbing fixtures for schools, Railroads and Industrial Plants.


Imperial Brass Mfg. Co., 1200 W. Harrison St., Chicago, 111. Complete data on an important type of pump.


REFRIGERATION

The Fulton Syphon Company, Knoxville, Tenn. Temperature Control of Refrigeration Systems. Booklet, 8 pp., 8 1/2 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., 8 1/2 x 11 ins. Illustrated.


RESTAURANT EQUIPMENT


ROOFING

Federal Cement Tile Co., 608 S. Dearborn Street, Chicago. Catalog and Roof Standards. Booklet, 36 pp., 8 1/2 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, 56 pp., 8 1/2 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., 8 1/2 x 11 ins. Illustrated describes complete roof or precast concrete slabs requiring no composition covering.

Holman Roofing Tile Co., 1925 West Third Avenue, Denver, Colo. Plymouth Shingle Tile with Screened Hips. Leaflet, 8 1/2 x 11 ins. Illustrated. Shows use of English shingle tile with special hips.

Italian Promenade Floor Tile. Folder, 2 pp., 8 1/2 x 11 ins. Illustrated. Floor tiling adapted from that of Davanzati Palace.

Mission Tile. Leaflet, 8 1/2 x 11 ins. Illustrated. Tile such as are used in Italy and Southern California.

Georgian Tile. Leaflet, 8 1/2 x 11 ins. Illustrated. Tiling as used in old English and French farmhouses.


Ludowici-Celadon Company, 302 S. Michigan Ave., Chicago, Ill. "Ancient" Tapered Mission Tiles. Leaflet, 8 1/2 x 11 ins. 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.


Miloor Sheet Metal Handbook. Brochure, 128 pp., 8 1/2 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., 8 1/2 x 11 ins. Important data on the subject.

Gyropal Pre-cast Fireproof Roofs. Booklet, 16 pp., 8 1/2 x 11 ins. Illustrated. Information regarding a valuable type of roofing.

SCHOOL EQUIPMENT


SEWAGE DISPOSAL

Kewanee Private Utilities Co., 442 Franklin St., Kewanee, Ill. Specification Sheets. 74 x 104 ins., 40 pp. Illustrated. Detailed drawings and specifications covering water supply and sewage disposal systems.


Yeomans Brothers Company, 1433 Dayton Street, Chicago. Yeomans Horizontally Split Case Centrifugal Pumps. Booklet, 4 pp., 8 1/2 x 11 ins. Illustrated. Deals with small size Type B Jennings Sewage Ejector.

Yeomans Heavy Duty Screenless Submerged Type Sewage Ejectors. Booklet, 12 pp., 8 1/2 x 11 ins. Illustrated.
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is a thoroughly modern institution—an outstanding example of architectural beauty and practical appointments. To insure quietness, sanitation, and floor covering economy, Blabon's Inlaid Linoleum and Wild's Brown Battleship Linoleum (3/16") have been installed. This makes an important addition to the long list of hospitals, public institutions and commercial buildings equipped with these life-time floor coverings.

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Linoleum Contractors: ROBBINS BROS., INC., New York City.

BLABON-SANDURA COMPANY, INC.
FINANCE BUILDING
PHILADELPHIA
SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 70

SCREENS
American Brass Co., The, Waterbury, Conn. Passages About Screens. Illustrated folder, 9½ x 11¾ ins., giving actual samples of metal screen cloth and data for screen doors and screen screens.
Athey Company, 625 West 65th St., Chicago, III. The Athey Perennial Window Shade. An accordion pleated window shade, made from translucent Herringbone woven Cotton cloth, which raises from the bottom and lowers from the top. It eliminates awnings, affords ventilation, can be dry-cleaned and will wear indefinitely.

SHELVEING-STEEL
David Lupton’s Sons Company, Philadelphia, Pa. Lupton Steel Shelving. Catalog E, illustrated brochure, 40 pp., 8½ x 11 ins. Illustrated. Details with steel cabinets, shelving, racks, doors, partitions, etc.

STEEL PRODUCTS FOR BUILDING


Steel Framing for Gasoline Service Stations. Brochure, 8 pp., 8¼ x 11 ins. Illustrated.


STEEL FRAME STANDARD GASOLINE SERVICE STATIONS


STONE, BUILDING
Volume 2, Series A. Indiana Limestone Library, 6 x 9 ins., 66 pp. Illustrated. Giving general information regarding Indiana Limestone, its physical characteristics, etc.


Volume 5, Series B. Indiana Limestone Library. Portfolio, 12½ x 10¼ ins. Illustrated. Describes and illustrates the use of Indiana Limestone 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., 56 pp. Illustrated.

STORE FRONTS


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.


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TELEPHONE SERVICE ARRANGEMENTS
All Bell Telephone Companies. Apply nearest Business Office, or American Telephone and Telegraph Company, 195 Broadway, New York City, for Home Telephone Conveniences. Booklet, 52 pp., 8½ x 11 ins. Illustrated.


TERRA COTTA

TIMBERLACE VAULTS
R. Coates. 36 Court Street, Boston. Timberlaced Arch Construction. Booklet, 8 pp., 8½ x 11 ins.

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American Blower Co., Dayton, Ohio.

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WINDOWS, CASEMENT—Continued

Hope & Sons, Henry, 103 Park Ave., New York, N. Y.
Catalog, 12¼ x 18½ ins., 50 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.

Catalog, 12¼ x 18½ ins., 30 pp. Illustrated. Full-size details of outward and inward opening casements.

David Lupton’s Sons Company, Philadelphia, Pa.
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Lupton Creates a Complete Casement. Folder, 8½ x 11 ins. Illustrated data on a casement providing for screens, shades and draperies.

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WINDOWS, STEEL AND BRONZE

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by RUSSELL G. HOWARD, A. I. A., Registered Architect, Dubois, Penna.

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This illustration shows Bayley Super Bar intersection. One-third actual size.

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chanism and in the design of its details, so that the present-day architects are using any one of several types. This brochure deals with the elevator accessories manufactured and sold by a firm long known for the ex-

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Present-day architecture derives much of its interest from use of the setback, originally adopted as a means of securing added height where building height was restricted by law, but now being widely used even where there are no bans against height. When designing these setbacks archi-
tects do not entirely without an eye to their appearance light up by some type of what is known as "floodlighting." In almost any sizeable city there are now ex-

amples of such use of light, and in New York and Chicago there are places where the beauty of architectural design

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 grace-
ful 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 Gen-

eral Electric Company to present a significant interview with Raymond M. Hood. Night illumination,—the 'Architec-
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sideration that is being given to it by acknowledged authori-
ties. 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 predic-
tions. The General Electric Company takes pride in pre-

senting also the constructive suggestions and rough judge-
ments 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 desirability 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 task of the project to illu-
ninate 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.


The current high cost of building of any kind has brought into prominence the possibilities of remodeling structures already existing. The publications dealing with building, decoration, and furnishing are constantly presenting illus-

trations showing instances of successful alterations of resi-

dences wrought by architectural skill and taste. In 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 struc-

ture 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 re-

maining 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 more handsome is equally excellent 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, the 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, architect. The National Limestone Association presents a series of views showing the building as it is today, 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, architect. The National Limestone Association presents a series of views showing the building as it is today, facing New York's historic Bowling Green. The booklet contains "before and after" views of many parts of buildings, 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 re-

gards 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 possi-

bility of its being cleaned by the simplest of means; and several other advantages might be presented. This booklet is (5) presented by a large number of terra cotta manufacturers, dwells upon all this in its text pages, while illustrations show terra cotta used in many of the traditional architec-

tural styles and in several phases of what is called the "modern" or "contemporary" type. One of the illustra-

tions 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 possi-

ble use of terra cotta. At the plants of these terra cotta manufa-


ufacturers 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 is one of the very hands that are so well versed in classic ornament and detail, are no less familiar with 'the art mo-

dern' 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 inter-

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84
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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 for the fact that as a rule they are 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 exacted to be had,—mouldings, cornices, angles, counter heads, crests, picket tops, arcagras, 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 banks. This fact that details are designed with excellent architectural taste and in many architectural styles, "modern" or "contemporary" as well as in others, adds to the shortness 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 seacoast areas 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 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 borders 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. In the year 1904 the Federal Board of Dredging and Harboring made a comprehensive study of the Mississippi River and its tributaries. In order to keep "Of Man River" confined to the harbor, 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 60,000 pounds per square foot. That such conditions prevail is evident from the fact that shore structures which are deemed adequate in nomination 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 shore 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 due 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 or any room, it is well 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 a number of the color types and styles of this material and is accompanied by a table of 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.


The highly attractive appearance of the modern kitchen is due partly to the fact that it is the room 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, closets, and adaptability of the units which are illustrated and described in this booklet. It is well worth careful study.


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 manufacturer 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 rarer in the structural use of tile.
And Now Amherst Installs Celestialite-

Celestialite's
Three Layers: The reasons for its superiority

Celestialite is a scientifically constructed glass that is made in three layers: (1) of crystal-clear transparency—for body and strength; (2) a layer of white glass—to diffuse the rays and soften the light; (3) a layer of blue glass—to whiten, clarify and perfect the light.

Some Recent Celestialite School Installations

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Gantner Avenue School, East Paterson, N. J.
Technical High School, Scranton, Pa.
Clifton High School, Clifton, N. J.
Brighton High School, Brighton, Mass.

EDUCATORS invariably set standards of their own and they are usually standards worth following. For their standards are based on scientific researches involving tests, measurements, and long years of study. And when educators select lighting equipment, they will naturally select the equipment that minimizes glare, that will be restful to the eyes; that will most nearly reproduce daylight.

Amherst College now joins the large group of leading educational institutions that use Celestialite glassware. Their first order for the Physics Laboratory has recently been received. Among the other universities are Columbia, Wesleyan, Princeton, Pennsylvania, College of the City of New York, Stevens Institute of Technology, Rensselaer, Polytechnic Institute. These schools and universities have installed Celestialite after making the most careful scientific tests of its merits.

Write us for free catalogues showing various designs suitable for classrooms, lecture halls and laboratories.

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NEXT TO DAYLIGHT
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LIBBEY·OWENS·FORD
LABEL—and what it means to you

The practice of labeling "A" quality sheet glass for windows was originated by Libbey-Owens four years ago. It came about through the insistence of architects, contractors and builders, that some definite means be made available for identifying this superior product. The L/O label revolutionized glass buying. Leaders in the building field began to specify Libbey-Owens "A" quality labeled glass. The label gave them a positive means of identification—an assurance of uniform high quality.

Now, with the consolidation of the Libbey-Owens Glass Company and The Edward Ford Plate Glass Company, a new label has been created. It will appear on each light of "A" quality glass produced by the new organization. Its significance, however, will not change. What the old L/O label has meant to those who specify and use glass, the new L·O·F label will continue to mean—that the light of glass upon which it is affixed is of a definitely superior quality.

LIBBEY·OWENS·FORD GLASS COMPANY
TOLEDO, OHIO
Manufacturers also of high quality polished Plate Glass

LIBBEY·OWENS·FORD
FLAT DRAWN CLEAR SHEET GLASS
Why blot out the best of the sunlight?

Lustraglass
Flat-drawn
Costs no more.

No longer can scientists say that all window glass keeps out those vital ultra-violet rays of sunlight. Lustraglass transmits a substantial amount of the shorter ultra-violet rays of sunlight of a wave length of 313 mμ, yet it costs no more than ordinary window glass.

Lustraglass is the "whitest" of all glass made for windows. That greenish color characteristic of window glass has been almost entirely eliminated. Specify Lustraglass instead of window glass for every building in which human beings live, or work, or play. It is a flatter, clearer, more lustrous product, superior in every respect.

*Write for Lustraglass booklet A-150 and specification sheet showing complete table of transmission.

American Window Glass Company

Farmers Bank Building  •  •  •  Pittsburgh, Penna.
FORMICA on an asbestos base provides a wall covering for bathrooms that will stand moisture and steam, and can be cleaned easily.

The appearance of Formica in high gloss is very attractive. There are two marble patterns, several solid colors and wood finishes.

The material for covering walls includes baseboard, cap molding, and cover moldings to go over the cracks between the sheets.

Write for samples and literature

THE FORMICA INSULATION CO. • 4666 Spring Grove Ave • CINCINNATI, O.
The sands of the sea are too smooth

Even so small a thing as the shape of a tiny grain of sand plays an important part in maintaining the quality of Macbeth illuminating glassware. We could buy all the sea sand we need, for the making of Macbeth glass, at much lower prices, but the tiny white grains of sea sand are too round, too smooth, and besides, sea sand contains impurities.

To obtain the purest of sand of the right grain structure, we go into the heart of the Allegheny Mountains, blast out solid sandstone, crush it to a fine powder, and wash and scrub it to remove every last trace of impurities.

To such meticulous care in the selection and melting of ingredients, is due the high quality of Macbeth illuminating glass. The manufacture of Macbeth glass may well be likened to the manufacture of the finest optical glass for lenses, from the standpoint of exactness and careful watching of details.

MACBETH-EVANS GLASS CO. Charleroi, Pennsylvania