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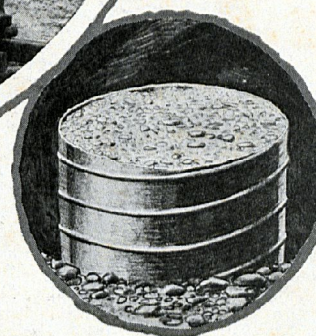
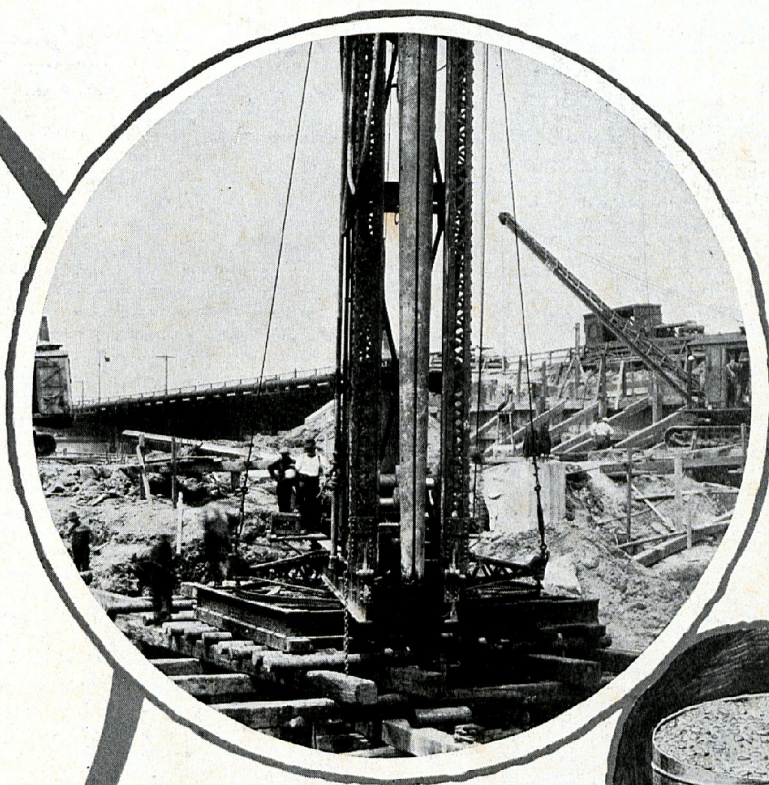
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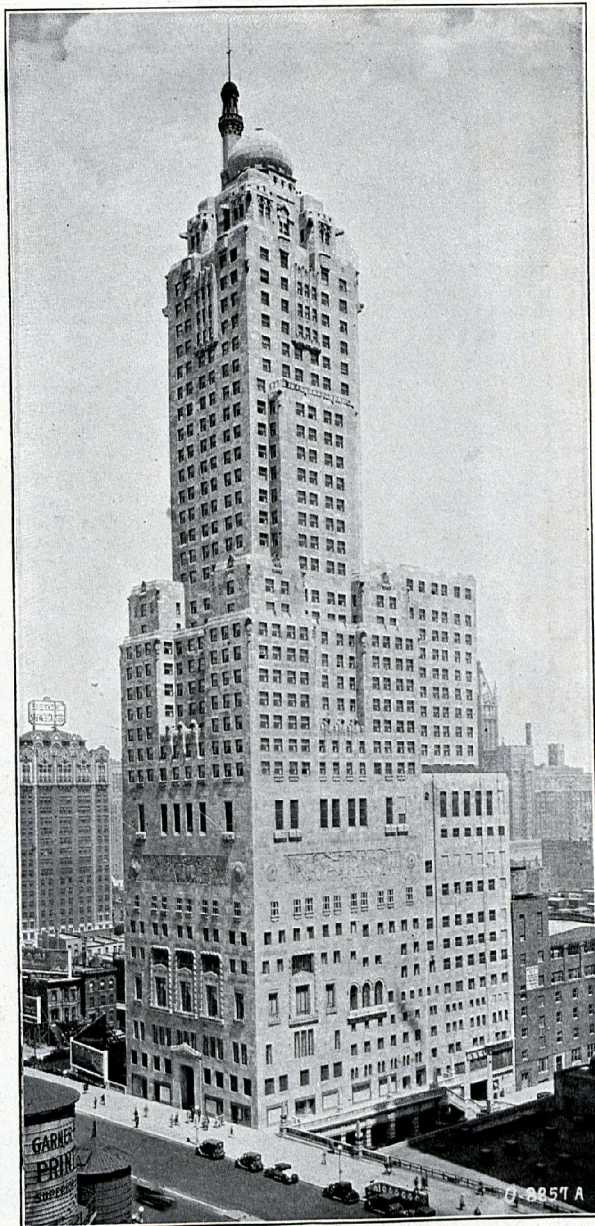
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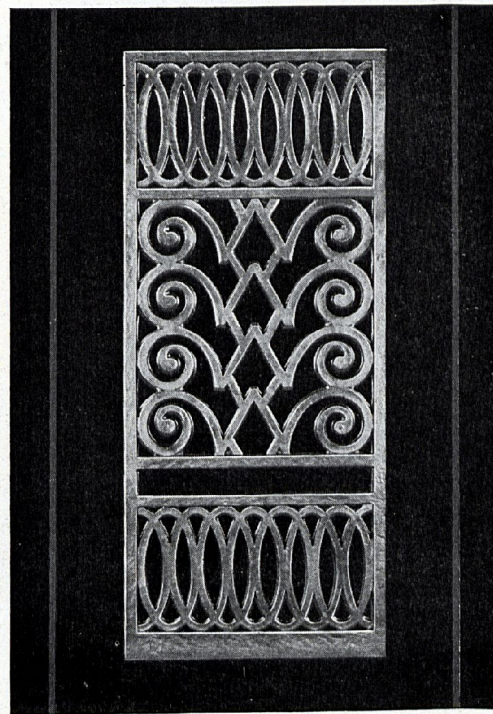
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OUT of present-day modernism, that which is truly beautiful will live, will become permanent and take its place among architectural designs. Here is depicted a noted architectural firm's interpretation of the new vogue. It was only natural that the execution of this grille should be entrusted to Tuttle & Bailey, creators of Ferrocraft.

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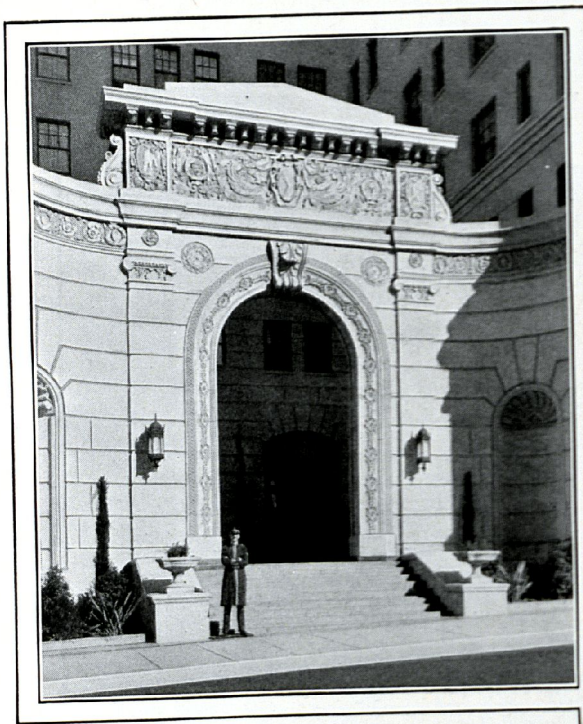
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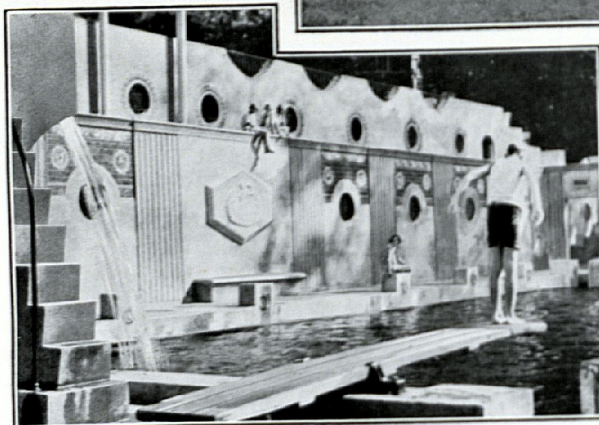


*The entrance to the Arcady Apartments in Los Angeles, is a striking example of the ornamental beauty attainable in monolithic concrete. Walker and Eisen, Architects, Los Angeles.*

Appreciation of concrete and its advantages, both from the structural and artistic standpoints, is rapidly growing. New examples of the wide latitude of design permitted by this plastic material constantly demonstrate its possibilities.



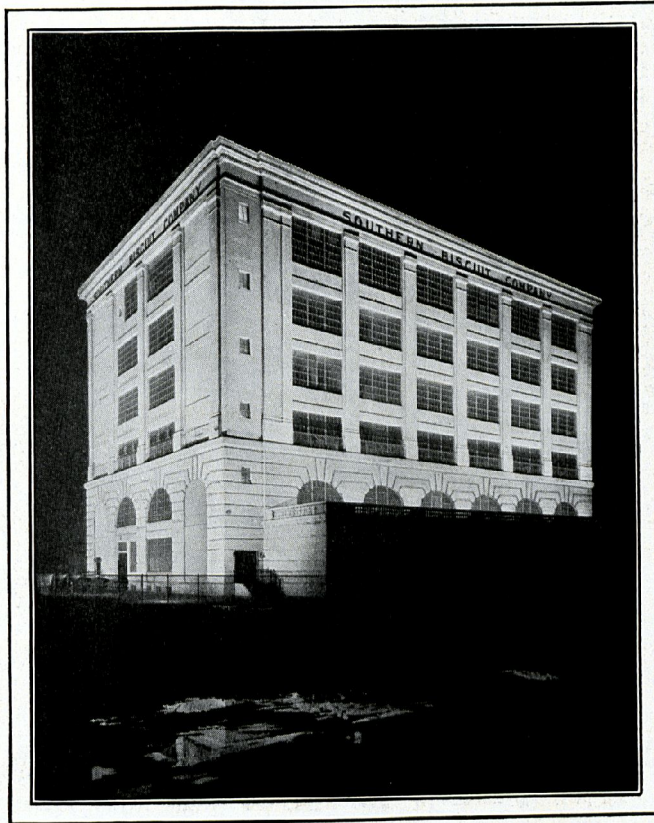
*Classic in inspiration but modern in conception, the approach to this Swimming Pool at Green Hall Farms Hotel, Overbrook, Philadelphia, is a tribute to the monolithic technique. Solid concrete construction gave the architects ample scope for the creation of a beautiful and original setting for the pool proper. Harry Sternfeld, Philadelphia, and John Irwin Bright, Ardmore, Pa., Architects.*



*Swimming Pool Photographs by Sigurd Fischer, New York City*

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# *Achieved in Solid Concrete* -decorations cast integrally with the structure



*This modern factory building, the plant of the Southern Biscuit Works at Richmond, Va., demonstrates the combination of true beauty with the purely practical in reinforced concrete construction. The picture at the left shows also how splendidly a concrete exterior lends itself to flood lighting. Francisco and Jacobus, Architects, New York City.*

**M**ONOLITHIC concrete construction—the placing of concrete to form an edifice which is, in effect, a single stone—today offers possibilities undreamed of a few short years ago.

Wide latitude, both in design and embellishment, is permitted by the monolithic technique. Ornamentation is cast as a part of the structure. Colors and wall textures may be simply controlled. The new elements of design associated with modern architectural thought are easily executed.

The structures pictured here—from swimming pool to factory—show the possibilities of monolithic concrete. The main walls and the exterior decorations were moulded in place. Harmonized beauty results.

Modern concrete architecture—beautiful, economical and firesafe—is an interesting study. We will gladly assist those who desire to go further into it. Complete data and references await your request.

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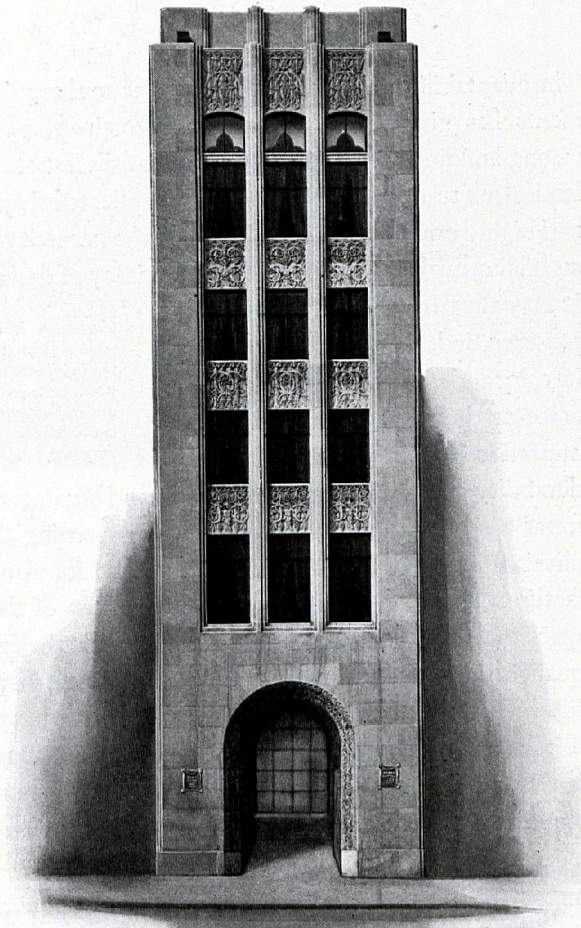
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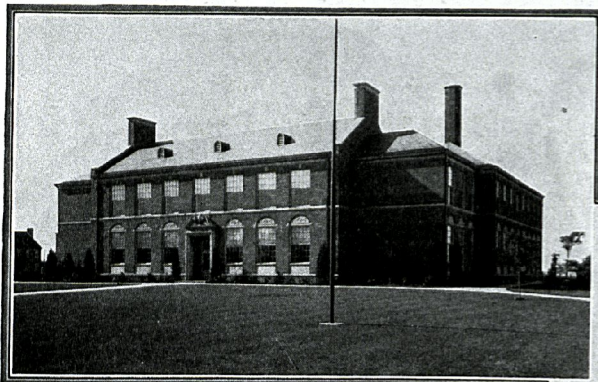
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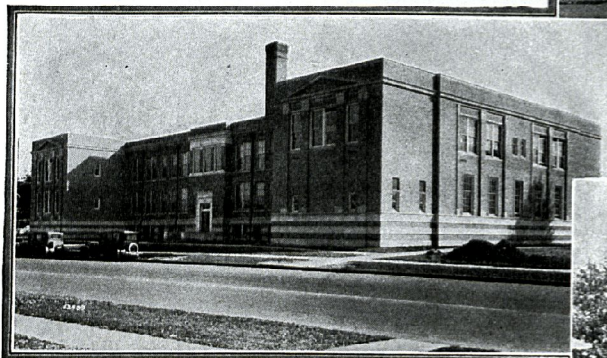


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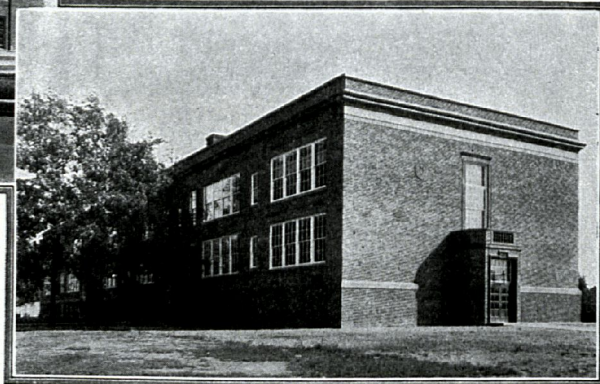
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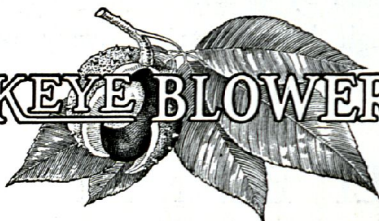
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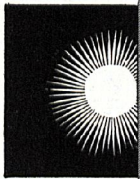
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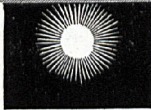
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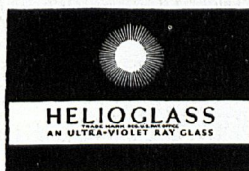
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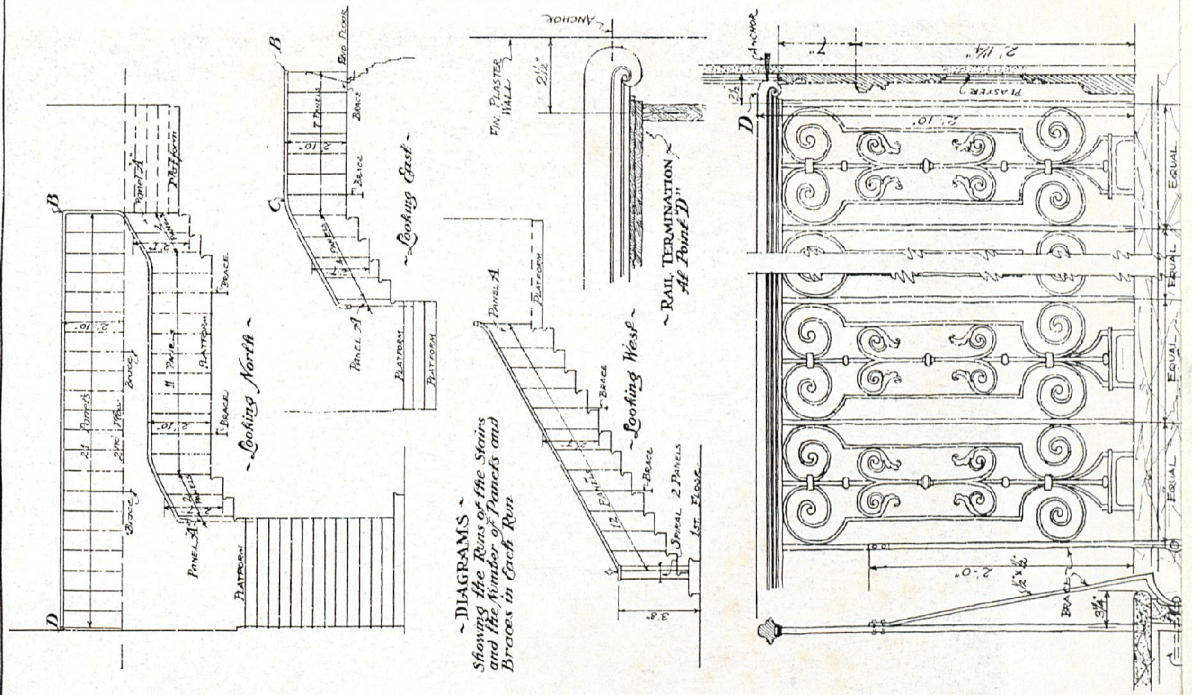
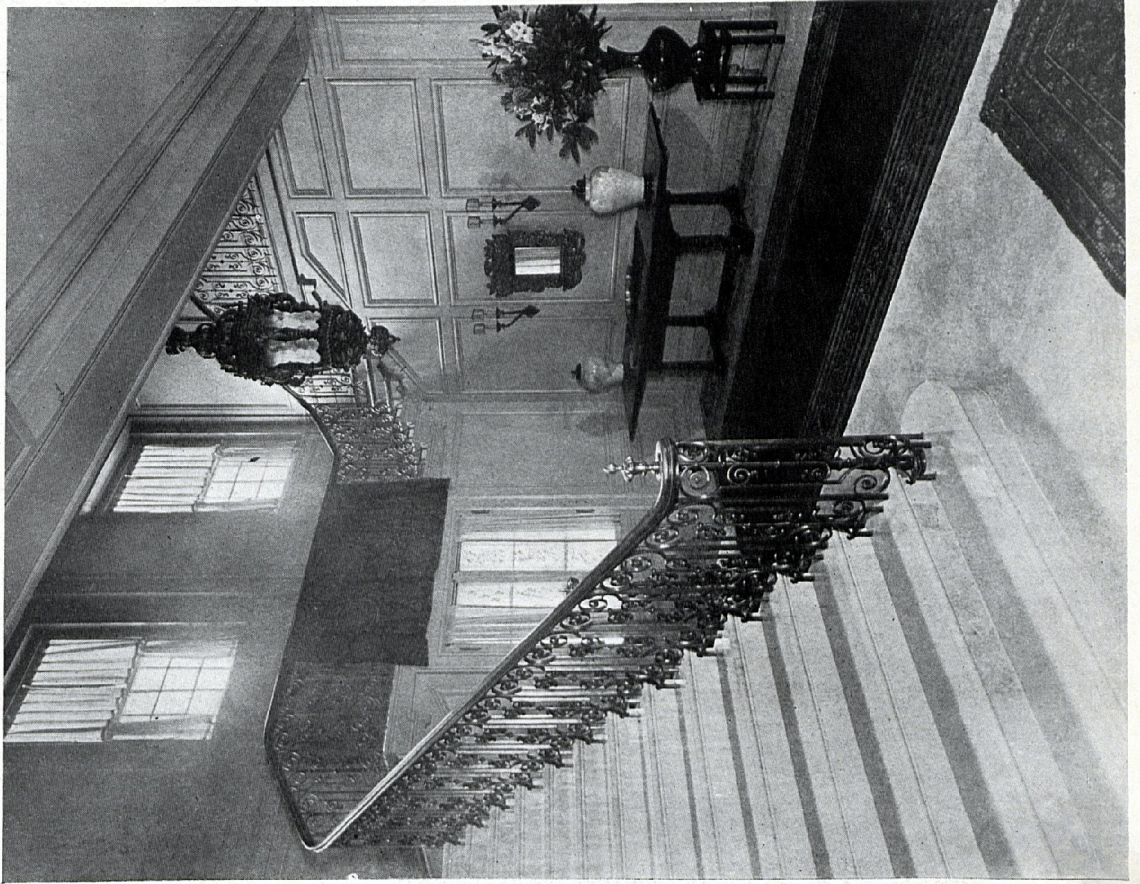


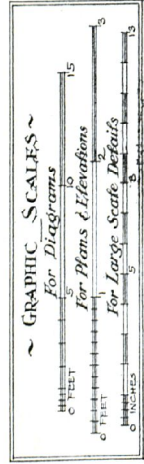


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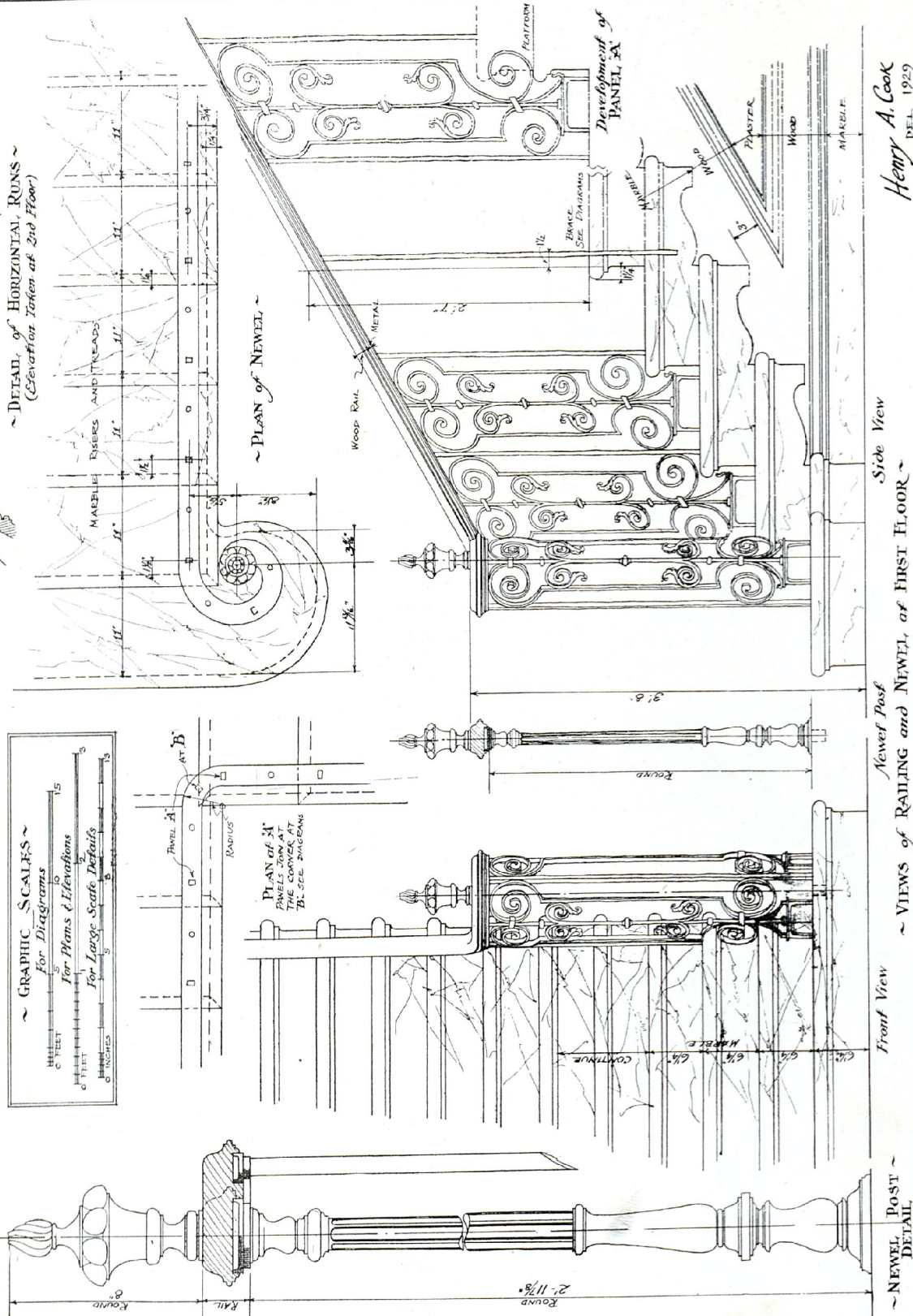
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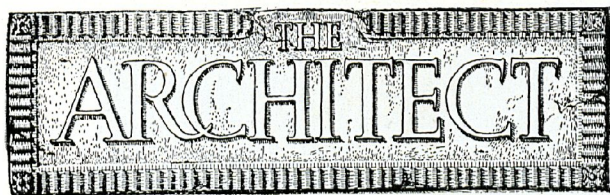


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~ WROUGHT IRON STAIR RAIL DETAILS ~  
 House for F. B. PRATT, Esq., GLEN COVE, Long Island  
 ~ Charles A. Pfaff, Architect, New York City ~  
 Detail No. 70.  
 October 1929



Volume XIII

OCTOBER, 1929

Number 1

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-eight to thirty-four full page plates; eight to twelve pages of perspectives or line drawings. The outside cover will be a Piranesi drawing, changed monthly.

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## Editorially Speaking

### *President Hoover's First Half-year*

IN THE EARLY days of September many newspapers summed up the accomplishments or failures, according to their political affiliations, of President Hoover's first six months in office. In the main the testimony of accomplishment was overwhelmingly in the majority, with here and there a sour note accusing the First Executive of meddling in State politics in New York, Massachusetts and elsewhere. The Evening World, New York, was particularly grudging of praise, and insisted that the President was at logger-heads with a large section of his own party. "In six months," said their leading editorial, "he has lost old friends and certainly gained no new ones. He is still an experiment."

Be that as it may, the architectural profession as a rule will look with approval on the present administration thus far, not for political reasons but because of the cordiality with which the aims and objects of the profession have been met in the seat

of government. Memories of the last Annual Convention of the A. I. A. in the Capital must be colored by recollections of President Hoover's vigorous approval of the work of the various committees, the continuity of which he assured the delegates he would earnestly support.

In substantiation of his promises comes an interesting report, through the many chapters of the Institute, from President C. Herrick Hammond. This tells us that under the direction of Secretary of the Treasury, Andrew W. Mellon, a film has been made in order to bring before cities throughout the country the advantages of systematic city planning. The pictures shown illustrate what has already been accomplished in the District of Columbia. The Institute, by means of duplicate films, plans to cooperate energetically with the Department and will distribute these films through the Chapters so that they may reach many groups of architects, city planners and civic bodies.

Horace W. Peaslee, chairman of the Institute Committee on the National Capital emphasizes the fact that progress in the District has been amazing.

"The extent of this progress," he says, "can best be realized by comparing present conditions with those of five years ago. In 1923 the development of Washington was handicapped not only by lack of funds but also by lack of coordinated, comprehensive planning. Not only was there lack of cooperation in planning, but there was a large factor of planning at cross purposes."

Now, Mr. Peaslee tells us, thanks to the tireless efforts of the Institute, hammering away at the idea of a definite, comprehensive plan to be rigidly adhered to, and thanks equally to the sympathetic attitude of the legislative bodies, "the country at large has caught the idea and from every state has come organized support." This is distinctly good news. Architects are urged to go to Washington to see with their own eyes what is being done. There is no proof so convincing, no testimony so inspiring as actually seeing. The personal contact with monumentally planned streets, parks, monuments and buildings will result in tremendous gains in beauty for our cities. It is thrilling to think that the profession, through the pick of its representatives, is so moulding the Capital that it will express and disseminate the highest ideals of the nation.

### *In Justice to Mr. Lefcourt*

IN OUR JULY issue our animated correspondent, Mr. Murchison, made certain comments on speculative builders and their often anonymous architects, specifying with perhaps unnecessary directness those of the Jewish race in general and Mr. A. E.



Schultze & Weaver, Architects, New York

Aerial Photograph showing Proposed Waldorf-Astoria Hotel, Park Avenue, New York

Lefcourt in particular. Mr. Lefcourt has taken these remarks very much to heart and charges *THE ARCHITECT* as a publication and Mr. Murchison as an individual with bitter race prejudices and religious animosity.

We would be flagrantly unfair to Mr. Murchison and to ourselves if we did not state with all the emphasis at our command that we consider this interpretation exaggerated and unwarranted by the text itself. We sincerely disclaim the bitterness of feeling which Mr. Lefcourt ascribes to the article in question and we feel sure that our many friends, if they know us at all, and whatever be their race or creed, will realize that not only would it be the height of folly and narrow-mindedness for us to harbor any such anti-Semitic attitude, but that such sentiments are non-existent in our hearts as well as in our policies.

But we are not bringing up this incident to argue its merits or defaults. We realize that an affront has been given where none was intended and we are heartily sorry for it. We tender to Mr. Lefcourt and his associates our sincere apologies for any unintended hurt and we trust that he and they will accept them in the friendly spirit in which they are offered.

### *The New Paris*

IT WAS WITH something of a shock that we gazed on a picture of the new twenty-mile straightaway of twenty-five story apartment house that M. Andre Tardieu proposes to build to relieve the congested housing conditions of the City of Light. We know something of M. Tardieu. He has often been in this country and from it he has carried back to his native land some of the pep and go-getter spirit that have caused him to be affectionately called "l'Americain."

The presentment of his housing scheme is far removed in spirit from the Paris we knew in our student days. It is not the picturesque Paris of the Left Bank, rich in crumbling outline and mellow texture, nor is it the Paris of the noble Right Bank, formal, ornate and superb in its royal way. No, M. Tardieu goes straight to modern architecture for his inspiration. He may well have delved in Le Corbussier or inspected the famous modern street of Mallet-Stevens.

One end of this tremendous avenue will rest on Paris at the Arc de Triomphe from where it will run straight to St. Germain. Flanking this on both sides will be gigantic housing units, stark, austere buildings, devoid of ornament but impressively beautiful in the severe modern way. "When this road is completed," its sponsor is quoted as saying,

"we will have accomplished something that no people in the course of history has done. It will be a model of urban development and will determine the next half century of city planning, just as Baron Hausmann's streets and boulevards have guided city planners elsewhere for the last fifty years."

The arrangement of streets and sidewalks is along the superimposed level idea which is bound to be characteristic of our cities of the future. The intolerable traffic conditions of today shriek for solution and anyone who has buzzed along our uninterrupted Parkways, liberally served by frequent exits and entrances, must realize that city planning must come to some adaptation of this system or perish from plugging-up of the arteries. The account tells us that the road will be flanked on each side by elevated sidewalks. From these extend cross bridges, reaching a central Mall or park-promenade, also elevated and exclusively reserved for pedestrians.

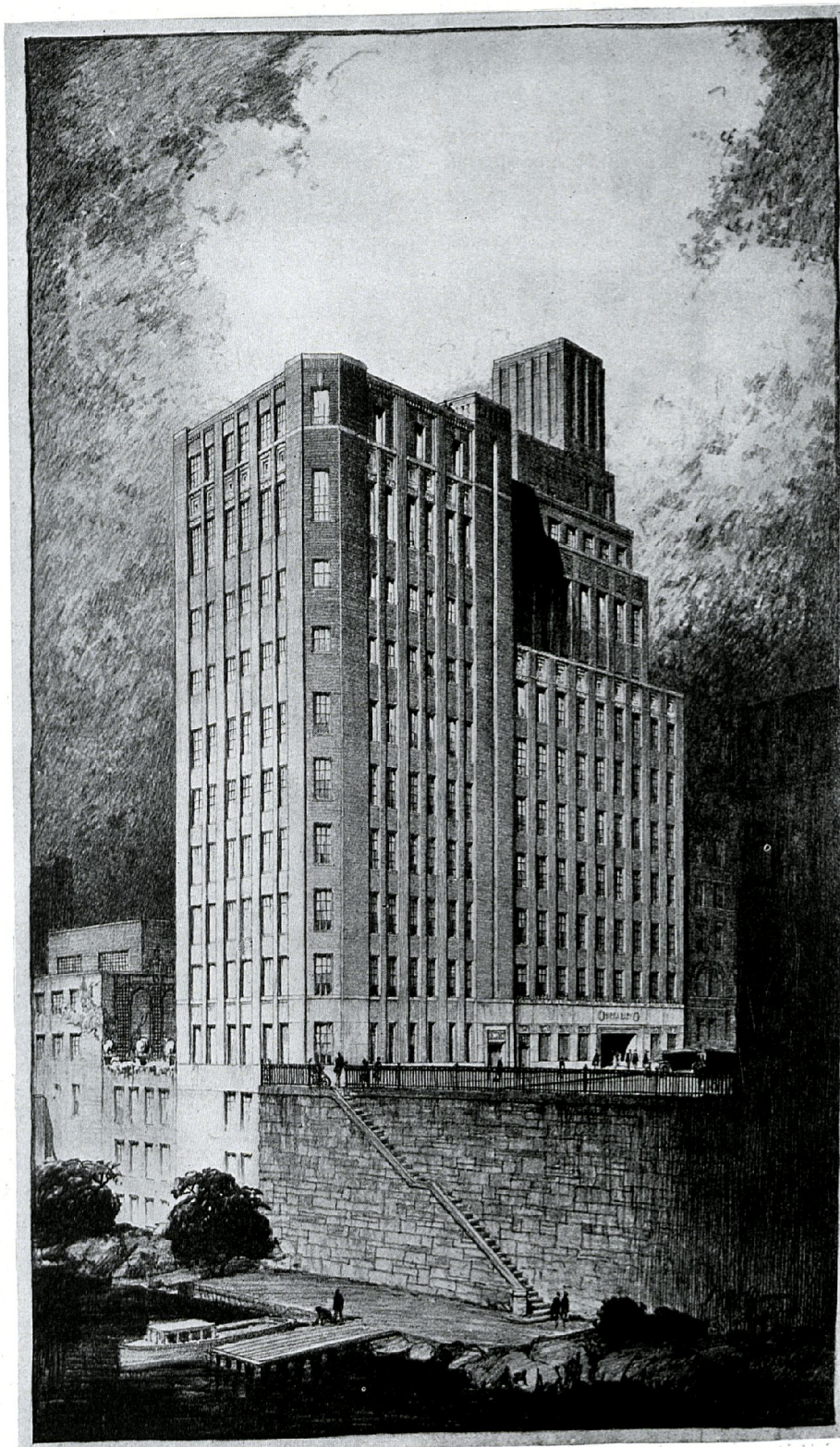
Beneath the bridges will be the vehicular traffic which will run uninterruptedly the twenty-mile length of the road with no cross roads in the entire distance. No turnings of any kind will be permitted. Under the roadway will be two superimposed subways, one for rapid transit and the other for local service.

There is nothing picayune about this project. It has the daring and the monumental quality, which, working in other styles, has marked such creations as Versailles or the Place de La Concorde. And naturally, the quiet little town of St. Germain, at the other end of the proposed line, is in a state of ferment!

### *A Modern Art Museum*

APPARENTLY WHAT is called "modern art" is here to stay. That at least is the opinion of a group of New Yorkers who have just organized the Modern Art Museum which they expect will be a permanent institution. For the time being space has been taken in the Heckscher Building on Fifth Avenue at Fifty-seventh Street. Among the sponsors mentioned are A. Conger Goodyear, Mrs. John D. Rockefeller, Jr., Frank Crowninshield, Miss Lizzie Bliss, Mrs. Cornelius J. Sullivan, Mrs. W. Murray Crane and Professor Paul J. Sachs. All these ladies and gentlemen are keen patrons of the newer forms of art in graphic and other forms. The curator of the new museum will be Alfred H. Barr, Jr., formerly of the Fogg Museum.

The immediate work of the organization will be the inauguration of a series of twenty exhibitions of contemporary work which will extend over a period of two years. Mr. Barr is already preparing for the first of these which will be opened in early October.



Chester Price, *Del.*

Benj. W. Morris, Architect, New York

Study, the Brearley School, New York

In connection with these exhibitions it is hoped, by gift or purchase, to gradually acquire a permanent collection. The organizers point out that their project in no way involves or implies any criticism of the conservative policy of the Metropolitan Museum, of which the field of activities is clearly defined. On the contrary it is hoped that the new group will, in time, be related to the Metropolitan much as is the Luxembourg to the Louvre, the work of one supplementing that of the other.

The new art makes its way slowly but surely. There are still many conservatives who will have none of it. They dismiss it as silly or damn it as insane. They refuse to march to the tempo of modern art life. Too many critics of the new order judge the entire movement by its most unworthy creations. In this contemporary work there is good and bad in the same proportion as is found in any exhibition of settled Academicians. We believe that the sponsors of the Modern Art Museum have the taste and intelligence to select the paintings, drawings and sculpture that have real merit and significance. For, make no mistake about it, there is some very fine work being done and it is good to know that an effort will be made to preserve it.

### *A Mural Painter Speaks*

AN INTERESTING and vigorous personality is that of Eugene Savage, a painter of distinction who is known to most of the architectural profession. It will be recalled that Mr. Savage won the gold medal for mural painting at the last Architectural League Exhibition. In one of his reports reprinted in the American Magazine of Art we came across several observations which we think are decidedly worth quoting.

Referring to the quality of "originality" which we have all heard so lauded, he says, "The stress given the word 'originality,' in speaking of the arts, is symptomatic of disease. It covers a thin, puerile and starved misconception of a fundamental fact. No artist worthy of consideration can escape originality. It is folly to pursue it at the cost of almost every other fundamental." This is sound sense. If artists would think less about originality they would probably have more of it.

Mr. Savage speaks of the "golden age" of the Renaissance in Italy when architect, sculptor and artist worked hand in hand. He sees in "separatism" the death of truly noble art. Again we agree. When the painter goes off on his own we almost invariably see a depreciation into unimportant and incidental paintings. Surely the sculptor needs the architectural background to most fully express himself. And architecture in which the sister arts have no part is apt to be a pretty barren thing.

We have just been reading a fascinating book called "Leonardo, the Florentine." It describes the early years of the great DaVinci in the "bottega" or atelier of his first master, Verrochio, a thrilling place where the air seethed with the activities of artists of all sorts, working, planning and building together. The Della Robbias were doing their lovely blue and white medallions for the Hospital, Donatello was casting his bronzes, all were working side by side, frequently on the same building, a church, a palace or a villa. The result was that high tide of beauty which, in its perfect harmonization of the arts in a combined expression of the utmost aristocracy and delicacy, has never been equalled.

### *The Soviet Sunday*

WOULDN'T YOU know that the Russian Soviet would abolish Sunday! That is to say, having removed religion from their scheme of things, they reason that there is no special significance in that day as a day of rest in preference to any other.

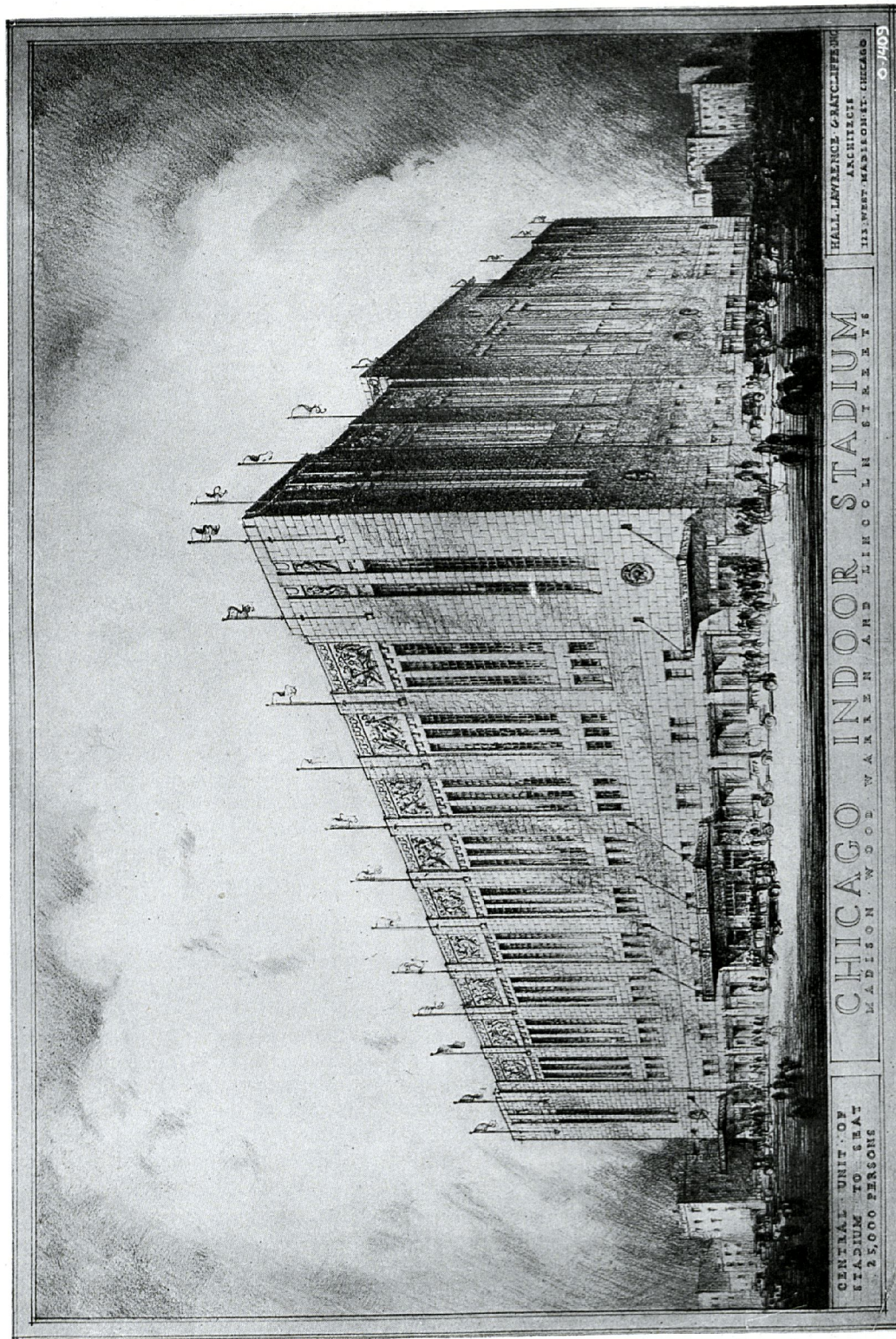
The idea back of this reasoning is an intelligent one although it is not particularly spiritual. Rest-days are not abolished but many groups of large industries are to be kept going continuously, one group of workers being on the job while another is resting. In this way the machinery can be kept going, there is none of the lost motion inherent in the Saturday to Monday lay-off of all workers, production is increased and more labor is employed. It will be interesting to see how it works out. It puts all industries on the basis of some of our public utilities which have to keep going night and day, Sunday or no Sunday. If the labor is efficient the addition of a full day to the labor schedule should add tremendously to output.

Be that as it may, we are all for America where there is considerable talk of a four-day week.

### *The Judgment of Paris*

OUR CAPTION DOES not refer to a beauty contest but to the recently judged competition for the Paris Prize offered annually by the Society of Beaux-Arts Architects. This is one of the most important scholarship competitions in the country. The contestants, by elimination, are weeded out until they represent the pick of the drafting fraternity. The problem is never a simple one and the many drawings are carefully considered by an eminent jury.

The man to be congratulated this year is J. D. Murphy of the Massachusetts Institute of Technology who is now entitled to two-and-a-half years study abroad, mostly at the École des Beaux Arts in Paris. The subject of the competition was "A Memorial to the Spirit of the West." In addition to the monument itself, with an indication of its sculp-



Ralph W. Hammett, *Del.*

Study, Chicago Indoor Stadium, Chicago, Ill.

Hall, Lawrence & Ratcliffe, Inc., Architects, Chicago, Ill.

ture and bas-reliefs, the program called for an open air museum for the reception of bronzes and an open air theatre. Two other awards were a first medal to R. W. Silverman of Minneapolis and a second medal to S. T. Ahlson of the Georgia School of Technology.

### *A British Critic*

IN "CREATIVE ART" Oliver P. Bernard amusingly discusses art and adornment in their relation to the subway. He refers particularly to the London Underground's new building, a blocky, simple building in the now familiar setback style and a good design, in our opinion. Several illustrations show us the sculptural work of Eric Gill and Allan Wyon who, between them, have done four panels representing the four winds, though what these have to do with the subway is as much a mystery to us as it is to Mr. Bernard. After complimenting the quality of the sculpture as such he notes that in relation to the mass of the building, the tablets seem like tacked-on after thoughts with no structural significance.

"They look," he avers, "like postage stamps on a huge parcel." After wondering what the effect of the passing years will be on this ornamentation, he says, with some wit, "Time and weather are the original founders of the Society for the Prevention of Cruelty to Architecture."

A notable feature of the English situation is that the Board of the Underground got the very best men they could and the results are distinctly interesting instead of being the tawdry trash that is characteristic of most subway architecture, both above and below ground. An element in the London scheme that has caused no end of furor is Jacob Epstein's huge figure of Night, a Brahma-like figure holding in its lap the body of a youth who is either asleep or has collapsed during the rush hour. It is a powerful thing, so far removed from Victorian prettiness and verisimilitude, that it has created a great commotion. All this is meat for the sculptor whose favorite sport is telling the British public where they get off—or on.

### *A French Capital in America*

AN UNUSUALLY interesting building project is that of the proposed "French Center" which, we are informed, will occupy the imposing site of the much abused Century Theatre on Central Park West, New York.

The French Center is not, as one might suppose, another operation of the enterprising Fred F. French Company. It is, if our reports are accurate, a project sponsored officially by the French Government, represented by their able Consul General, M.

Maxime Mongendre, whose eloquent remarks on the *liaison* between France and America we had pleasure in quoting in a recent issue.

The structure, says the announcement, will be one of the largest in the world and will serve, when completed, as a French cultural, industrial and political center in America. It will house the French Consulate and all official French agencies devoted to the promotion of French thought, art, industry and commerce in the United States. The corporation back of the venture known as the Palais de France Corporation is said to have taken over the property with the approval and authorization of the French Government.

A summary of the general arrangement of the building is not without interest. It will cover more than 90,000 square feet and will be designed in the modern French style adapted to the problem of an American skyscraper. We presume and hope that the architects will be French for it will be interesting to see how they meet the problem. Facing the Park will be thirty stories of studio apartments, the balance of the structure, sixty-five stories in height, being given over to offices, display rooms and other features. On the three lower floors will be permanent industrial displays of French manufacturers and there will also be numerous retail stores on the street level and in the interior arcade, operated by French merchants. Three other floors will be devoted to a permanent international automobile exposition where every make of car in the world will be always on display. Two other floors will have a similar exhibit of airplanes while two others will house a display of boats and small yachts.

The directors further plan to make this great building stand for something more than commerce or governmental activity by including in their program an "Academie des Beaux Arts" for the teaching of language, history, literature and contemporary French art, together with courses in modern business procedure. It is also planned to create a conservatory of music and dramatic art where the principal works of French composers and authors will be presented and taught, and a department of choreographic art for the teaching of the French ballet by European masters. There will also be commodious quarters allotted to a national travel bureau designed to promote travel in France. The hotel portion of the structure will be operated by one of the master hotel-men of Paris whose identity, being withheld at present, adds just the right touch of mystery to this glamorous and fascinating scheme.

We are confident that if it goes through along the lines thus far announced that it will become an important and attractive center for many activities.



Ernest Born, Del.

Cheon & Ross, Architects, New York  
Study, Group of Buildings for Hastings Hillside Hospital, Hastings, N. Y.

## The Northern Life Tower, Seattle

ITS THEORY OF DESIGN

By A. H. ALBERTSON

THE NORTHERN LIFE Tower, an office building twenty-seven stories high, is used in part by the Northern Life Insurance Company, who are the owners. The second story is a garage for the tenants, the top story is an observatory surmounted by a captain's walk.

The design of the building was evolved from eight fundamental words, four of them with a practical meaning and four of them with a meaning of appeal; 1st, utility, solidity, durability, power; 2nd, elevation, elation, altruism, aspiration. These words were arrived at after conferences and travel with the officers of the Company and before the sketches were started.

It was the endeavor to express the meaning of solidity, durability and power by assuming the building to be hewn out of the solid block with nothing overhanging, everything smooth, ornament flat and incised. The window sills are flush with the wall, the flood-lighting balconies and other architectural forms instead of projecting are cut back from the surface planes like the rock cut Temples of Egypt. The lobby was first conceived as a tunnel carved out of the solid, the side walls polished, the floor worn smooth and the ceiling incised and decorated as a civilized caveman might do it.

Environment had something to do with this. Seattle is almost surrounded by bodies of water with ranges of rugged mountains and higher peaks marking the horizon. In the course of many climbs among these mountains, rock masses, towering pylons and broken spires were discovered strongly suggestive of powerful though crude architectural bulk of the receding type. If it were possible to secure and reveal in the building some of the massive, enduring and inspiring character of these neighboring Cascades and Olympics, the effort would be well rewarded; and now the capstone is laid and the flags unfurled, the degree to which the effort has availed rests with the mercies of the public and the savants to appraise.

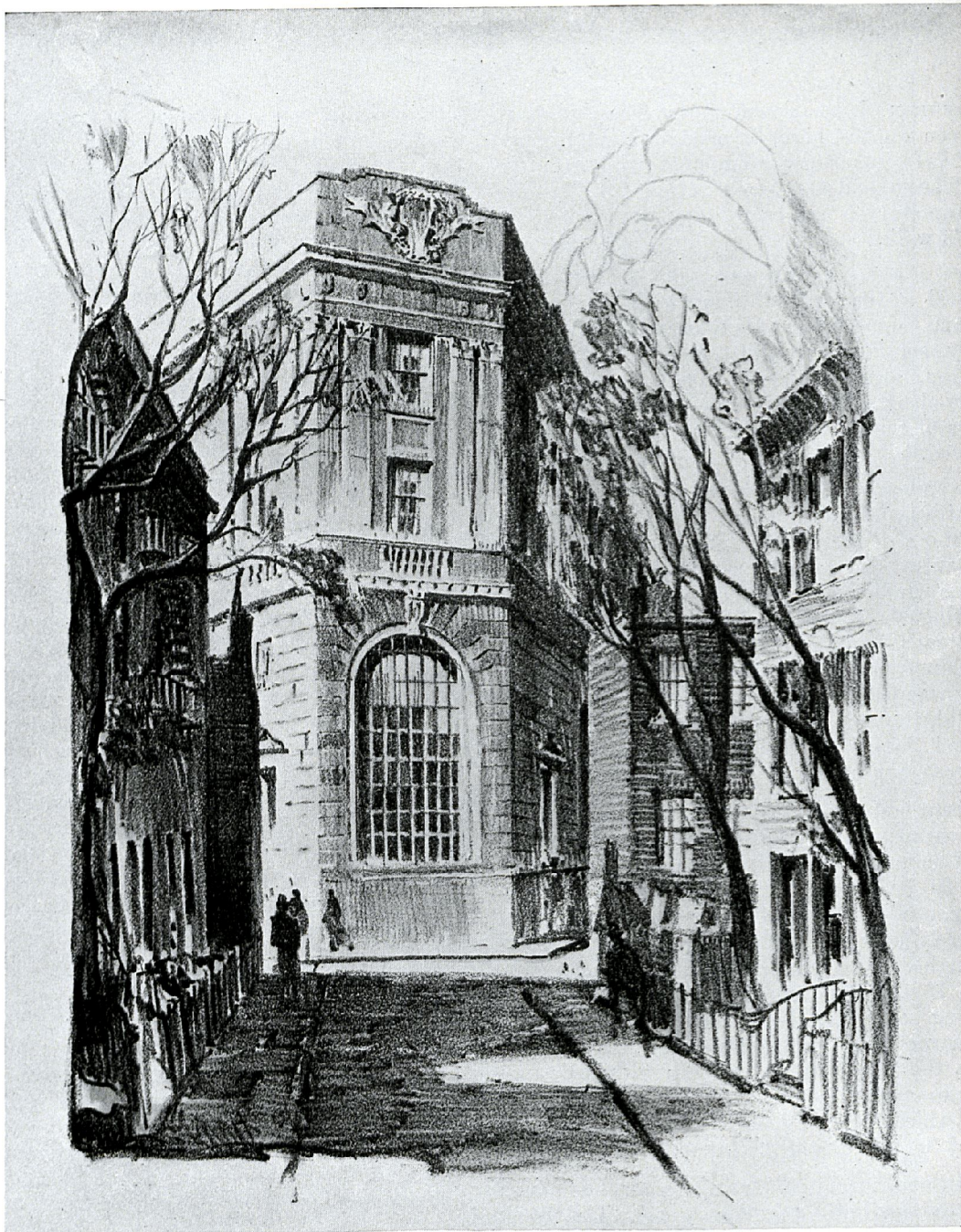
Our traditional architectural forms mostly have their antecedents in the vegetable world. The Greek Temple in its various parts had a timber prototype. The Corinthian capital, and most other ornamental forms, early and late, came from the vegetable kingdom. On the other hand it was natural that the Northern Life Tower, taking inspiration from the stronger elements of its surroundings, should be influenced by the eternal hills.

The building was conceived as rising out of the ground, not as sitting traditionally upon the surface—as a part of the earth rather than a thing apart from it. The piers start below the ground and rising uninterrupted shoot slick and clean to their consummation. The colors are earthy—like natural earth and rock colors, and quite similar in order to enhance the monolith and thereby solidity and permanency. The base story of granite, the brickwork, the terra cotta, the window frames and even the cement sidewalk are similar in tone. The building was largely designed in the model with the drawings keeping pace. Doubtless, this is helpful in getting away from flat *façades* designed on flat paper and more readily permits an understanding of the meaning and massing of materials. By these and other means was a sense of solidity, permanency and power sought.

To accomplish the qualities inherent in the second set of controlling words representing imagination was, as always, more difficult to achieve. It is to be taken as a matter of course that the monetary investment will first be made to produce a profit on the enterprise; but when, above and beyond this, it is the high purpose and ambition of a business to be of broad social benefit to the community and to record and express this altruistic desire in a building which appeals to the higher appreciation of the community, then it is the function of the architect also to express this high purpose by molding his materials into noble and inspiring form as far as he is able to do so.

This is altruism or aspiration and to accomplish this certain theories were put into effect. The sense of elevation or aspiration may be gotten by producing a design which gives an uplifting sense to the eye and to the mind. The design is primarily a composition in vertical piers which soar without interruption from the sidewalk to the flagpole except, of course, the minor hesitations that are introduced towards the top to announce that the completion of the soaring movement is approaching.

The piers are conceived as cycles of vertical pulsation or of mounting and surmounting surges decreasing upwards in motion and vigor finally coming to rest against the block of the top story. The first great primary surge sends the corner piers twenty stories clear where the motion hesitates, slows down and reforms in a two story pier movement. From



J. Floyd Yewell, *Del.*

Hoggson Brothers, Inc., Architects, New York

Study, Proposed First National Bank, Binghamton, N. Y.

there the secondary surge carries them to the 25th floor. Again they hesitate and reform and then mount upward in a short and final urge echoed by two or three minor cessation movements. The movement of the inside piers is the same as the corner piers up to the twentieth floor after which the alternating sweeps and hesitations are of a slightly longer duration bringing them to their completion at a higher point against the block of the top story thus seeking to produce an interest of harmony between the two varying sets of pier movements. The long sweeps and interruptions may be likened to the back-step in a dance or to the recurrent note in a musical theme.

To emphasize the dominance and sweep of the piers they were made as deep as possible by omitting the curtain walls, except as the recessed spandrels may be considered as such. The solid metal window frames are set between and directly against the piers and by the omission of the curtain walls and placing the metal frames even with the inside plaster the depth of the piers is thereby much increased beyond the usual window depth. The proportion between the small mullion piers and the large piers is such as to divert the attention from the small piers and enhance the strength and motion of the large piers, and by dividing the windows with a single narrow vertical division the height motion of the small piers is in turn enhanced.

In order to give the piers full swing no horizontal lines were introduced at the ground floor, second floor or any other floor; no base, no spandrel band, not even a moulding. There was great temptation during the period of design to introduce the usual horizontal bands at the base of the building, just as in most buildings the ground story is treated as a horizontal unit spreading the load of the building over the ground. To overcome the horizontal line and box effect where the setbacks occur, the piers run up beyond the setback before they are drawn in. Without this solution the undesirable horizontal offset lines would inevitably predominate. Of course, the setbacks and the entasis of the corners of the building add to strength and solidity. Towards the top it will be noticed the corner piers are drawn in at a level lower than the tops of the piers between. In perspective, this rounds the sharp corners of the building at the setbacks much as the corners of crags are worn off by the elements.

The treatment of the skyline is unusual in that no ornament whatever is used near the top of the building—no cornice, balustrade, battlement, cheneau or frieze. It is believed that the absence of ornament at the top prevents the eye from arresting at that point, and therefore does not interrupt the sense of continuing elevation and uplift.

Possibly the greatest feeling of upward motion and aspiration comes from the grading of the brickwork from darker at the bottom to lighter at the top. It ranges from an iron ore color at the bottom to a light tan at the top. The terra cotta, sparingly used, was made of approximately the same graded colors as its neighboring brickwork, dark at the bottom and light at the top. The mortar joints also are darker than the brick at the bottom graded to lighter than the brick at the top. Due to the height of the building, the grading of the brickwork is necessarily very gradual and therefore not conspicuous and while the effect is considerable it may not always be consciously seen though always felt.

As far as known, this is the first important building attempting to secure benefits from gradation in color. Here again the influence of environment appears. During changing sky conditions the neighboring bodies of water frequently show sharp gradation in color values, shading from bright tints in the distance down to dark tones in the foreground. It was such a scene looking down on Lake Washington on the edge of the city that first suggested the gradation of color in the Northern Life Tower. Mt. Rainier, the greatest neighboring landmark, is always white at the top with perpetual snow and grades in strength of color downward into the deep evergreen of the forests below. Before arriving at a decision to grade the building, these pronounced natural examples were actively discussed and appraised. In fact everything in nature shows some variations in color, nothing is flat. The colorist knows that.

The building stands over the Great Northern Railway tunnel some sixty feet below the foundations. A reinforced concrete mat, about five feet thick, was poured in a continuous operation over the entire Tower area. The structural frame is of steel although reinforced concrete was given serious consideration. All of the materials of reinforced concrete are local products while the heavier structural steel must come from the East. For that and other reasons, nearly all important buildings in this vicinity, except the highest, are constructed of reinforced concrete.

The building was built under the Seattle setback law, which was the earliest one in the United States. It is constructed of the same material on four sides and no utilities, such as fire escapes, stacks, roof tank or elevator penthouse were allowed to obtrude.

The upper third of the building is flood lighted at night in three colors slowly changing and blending. This is one of the three buildings in the country lighted by this method, and at night the Tower stands out as a mellow landmark seen from the Sound and Seattle's seven hills.



*Norman R. Moore, Del.*

Study, House at Stanwich Lane, Greenwich, Conn.

*C. C. Merritt, Architect, Larchmont, N. Y.*



CHICAGO DAILY NEWS BUILDING. Holabird &amp; Root, Architects

## *Modernism in Architecture as It Appeals to a Layman*

By E. A. MAGURN

WHAT IS A song without a listener or a painting without a beholder? And will not the final verdict on Modernism in Architecture rest with the general public—that great jury whose verdict has always been final as to any art? The answer, of course, must be yes.

With this truth as a premise, surely a layman may, with propriety, participate in the discussion on Modernism in Architecture which is now raging. Let us, then, deal with origins and definitions.

Le Corbussier, the great French authority on this subject, in his book—"Towards a New Architecture," traces the origin of this modernism to the ancients, for he writes:

"The Egyptian, Greek or Roman architecture is an

architecture of prisms, cubes and cylinders, pyramids or spheres: the Pyramids, the Towers of Babylon, the Gates of Samarkand, the Parthenon, the Colosseum, Hadrian's Villa, the Pantheon, the Pont du Gard, Santa Sophia, the Mosques of Stamboul, the Tower of Pisa, the Cupolas of Brunelleschi, the Hall of Michelangelo, the Pont Royale, the Invalides—all of these belong to architecture. The Gare du Quai d'Orsay, the Grand Palais, do not belong to architecture."

And again, he writes:

"To model the plane surface of a primary, simple form is to bring into play automatically a rivalry with the mass itself: here you have a contradiction of intention—the Boulevard Raspail."



PLAZA FOUNTAIN, CHICAGO DAILY NEWS BUILDING

But if this theory of architecture prevailed among the ancients, then it took centuries of drift away from the true origin of design to bring about this latest reaction which we term Modernism. And while it may have first manifested itself abroad with the architectural geniuses of Holland, France and Germany, it is, appropriately enough, finding its main expression in the design of the most modern American buildings. For, in the American skyscrapers, with their enormous size, mass becomes, naturally, the principal motif. It did not take our architects long to perceive that, to put "dinky" ornamentation on such monumental buildings, was like putting a straw hat on the Great Pyramid of Gizeh.

And, right here, it seems appropriate to point out

some exceptions. Buildings like the Tribune Tower, in Chicago, Raymond Hood's masterpiece, with its wealth of ornamentation, cannot, by any stretch of imagination, be called "dinky" nor its claim to strength and beauty disputed. Perhaps the answer may be that the architect has allied his ornamentation with structural strength so cleverly that it seems justified. For instance, his main ornamental features are flying buttresses which add a semblance of structural strength to the upper reaches of the tower.

But that semblance of strength, the modernists may claim, rests on a fallacy when beholders generally recognize that buttresses of this type are unnecessary in modern steel structures. For beauty, the poet has said, is in the eye of the beholder. And design, therefore, must keep pace with public knowledge and can no longer rest upon the old conventions allied with Gothic architecture.

The modernists may, and, seemingly, have logic enough upon their side and yet it is hard for many of us suddenly to discard all our former notions of beauty. We like to think of the past as a treasure house containing the gems of all that has been rich and beautiful. And so we find

such eminent architects as Ralph Adams Cram rushing to the defense and right gallantly wielding the pen in behalf of the accepted traditions. He writes, in a recent article:

"Here, in America, it (Modernism) is probably in better case than anywhere else in the world and it is, I am sure, immune to the fatally logical and, therefore, exceedingly ugly architecture, both secular and ecclesiastical, which burgeons in reinforced concrete and plate glass all over France, measurably in Germany and Italy and to a lesser, and lessening, degree in Spain."

As Mr. Cram says, Le Corbussier certainly carries logic to extremes. For, in his book, he illustrates as

examples of true beauty, great factory buildings and a Canadian grain station with its seemingly endless series of silo-shaped grain bins and plain concrete masses.

But, in spite of these things which we may condemn as extremes, the public, led by many modern architects in this country, is coming to appreciate the beauty of simplicity in architectural design. Utilitarianism may have dictated its first adoption in this country. Witness the disappearance of the cornice. With all his eloquence, I doubt if Mr. Cram can conjure it back again. It has gone, seemingly, to that bourne where, doubtless, may be found the feminine bustle and stays of yesteryear. And truly, is there not some parallel between ornamentation of persons and buildings? Who can look at the feminine fashions of 1873 without a smile? Doubtless, they seemed beautiful in those days and were certainly in accord with the spirit of the times towards the feminine sex. What was that attitude in dress but one of concealment? And who can dispute that art has led us away from concealment and towards truth? "Yes, the naked truth," some of our elders will declaim in horrified accents.

Is there not, then, something of a parallel in architectural design? It, too, seems to be getting away from artificialities and concealments and more nearly approaching the naked truth. If this is so, then Modernism in Architecture is far more than a passing vogue; it is a dis-



333 NORTH MICHIGAN AVENUE  
Holabird & Root, Architects

tinct era and will continue profoundly to affect future designs. Instead of trying to conceal the ugly form of a building with illogical ornamentation and frills, architects will more carefully model the masses of the building itself into beautiful proportions. Then, underlying beauty will become apparent.

Of course, it may be said, on the other hand, that there are some types of buildings which never can truthfully be beautiful. A scaffold will always be sinister; a smokestack will always be smudgy. These extremes are, perhaps, outside the scope of this discussion. We all know, however, of some very fine manufacturing and commercial buildings and it must be confessed that concealment of ugly water tanks in stately enclosing towers has been effective in some of these transformations. So it is evident that true progress will not be towards either extreme but along some median line, guided, rather, by common sense than by compromise.

Let us, then, look for the best in modernism rather than extremes, which have nothing to recommend them but a straining after logic. And, surely, the stoutest defender of architectural traditions will admit the strength and beauty of some of our latest and best modernist designs. Here, in Chicago, we have some notable examples, nearly all in the skyscraper class. Some of the designs of Holabird and Root are particularly happy. The new Daily News Building is one of these and the Palmolive Building

is another. Three Thirty Three North Michigan Avenue was one of the first. This building stands close to the Michigan Avenue two-level bridge over the Chicago River where it raises its clean-cut masses against an open skyline towards the lake. It has no cornices, spires, cupolas or extraneous ornamentation.

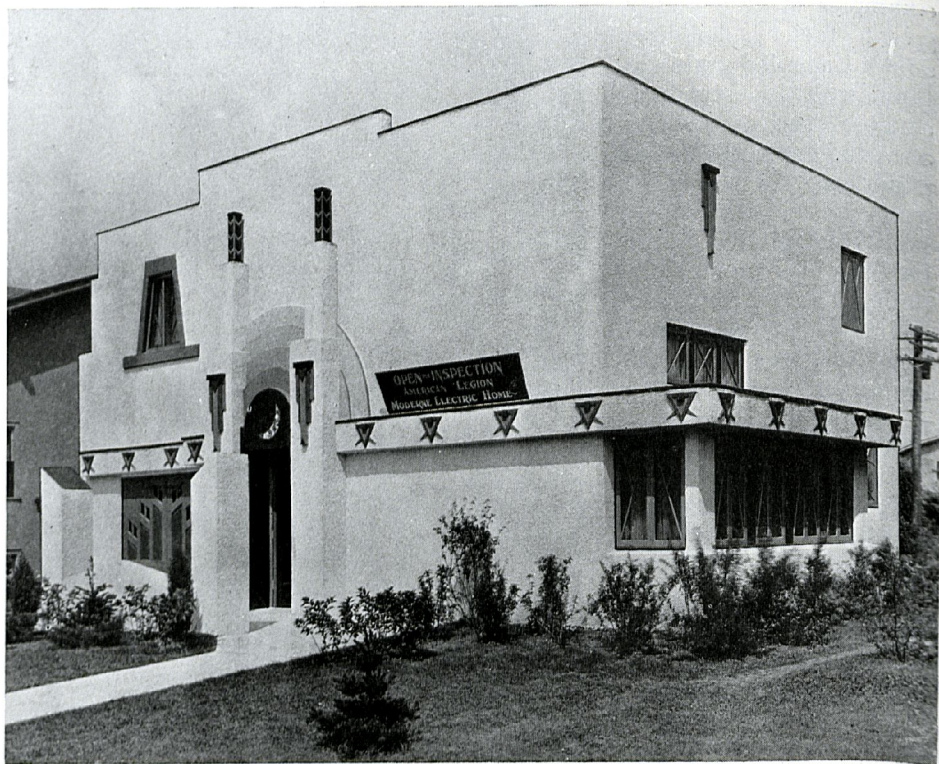
The Chicago Daily News Building is another fine example of modernist architecture and is notable for the architects' skillful treatment of its riverside site and air rights over the railroad tracks. The commercial buildings which formerly occupied a portion of this site and the railroad tracks alongside were about as ugly and utilitarian as could well be imagined. The transformation has been startling.

Now, there is a beautiful plaza along the river front, with a graceful fountain as its ornamental feature. Here, on recent summer evenings, audiences of 5000 or more people have gathered to listen to band concerts in a contest to select the official band for the 1933 World's Fair. The dirt and noise of trains has disappeared as by magic. Former clouds of smoke, soot, gas and steam have been dissipated by a cleverly designed fan system which eliminates it through ducts to some unseen outlet far above.

Aside from the fountain recess, there is scarcely a curve in the entire building. Its features are cubist masses which are reminiscent of ancient Babylon. While there is no extraneous ornamentation sticking up like feathers on a hat, yet there is no impression of monotony. This has been cleverly broken up by the treatment at base, plaza and waterline.

The setback features of this building create quite a different effect from that usually observed in more restricted sites. The Palmolive Building and the new Foreman Trust and Savings Bank Building in Chicago are more conventional in this respect and rather more the type of building so prominent in Manhattan.

Indeed, it would seem as if zoning laws and building ordinances, by creating the setback style of archi-



MODERNE ELECTRIC HOME. C. P. Rawson, Architect

ecture, have had much to do with the development of modernistic architecture as applied to skyscrapers.

But modernistic architecture, as we know, is not confining itself by any means to skyscrapers. An excellent example of it is found in a comparatively small building, the Hart, Schaffner and Marx-Baskin Building, on North Michigan Avenue, Chicago. Holabird and Root are also credited with this design. Here again, the simple proportions of the building proper are seen to be its main architectural ornamentation.

Now, as to other types of buildings, it seems certain that the principles of modernistic architecture are going to influence the designs of practically all types of buildings, even including private dwellings. If the design of private dwellings is strongly influenced by this modernism, it is going to make most of our present dwelling places look obsolete to an even greater degree than recent trends towards English and French period designs. This, perhaps, is as it should be and reminds us that these trends or changes in public taste to which architects educate us, do much to swell the volume and value of the annual building program. Without the factor of obsolescence, our annual expenditure for new buildings would be much smaller.

## The Possible Height of Skyscrapers

EXTRACTS FROM A REPORT BY J. L. KINGSTON

SKYSCRAPERS 2000 FEET OR 2/5 of a mile in height are structurally possible, although the economic height is much less, according to a study just completed for the American Institute of Steel Construction. It was made for the Institute by independent research for the purpose of providing unbiased proof that tall buildings in congested centers are economically advisable. The report found that buildings of 75 stories in height are not only economical but under certain conditions will return more on the investment than a building of 50 stories or 30 stories in height.

The following conclusions were drawn from specific plans for various buildings of varied heights by J. L. Kingston, architect of the staff of Warren & Wetmore:

"Probably no question before the public today is of more interest and importance to the dwellers in our American cities than the current controversy over the regulation and limitation of building heights. Certainly it is difficult to think of any public issue whose decision, whether in the one direction or the other, is likely to exert so important an influence upon so many phases of the average urban dweller's daily life. For the skyscraper controversy raises the whole problem of the physical structure of our cities. The efficiency of that structure will be reflected in the citizen's pocketbook through its effect on rents, incomes and taxes; its character will go far to determine where and under what conditions he lives and works, his goings and his comings, his expenditure of time and even to a large extent his social relationships. Broad questions of public health and safety may also be involved.

"Few public questions are now being debated with more heat and more persistence. At the one extreme we have a group of critics, chiefly city planners of the more doctrinaire type, who are bitter and extravagant in their criticism of the skyscraper, who find in it the source of most of the evils in our city life and who advocate a definite restriction of building height to a maximum of eight or ten stories. At the other extreme is a school of protagonists who are enthusiastic and even lyrical in their praise of the skyscraper, who see in it both a necessary result of American conditions and a characteristic product of American genius, and who protest against any attempt to restrict or regulate its development. Ranging between these two extremes are individual

thinkers who are willing to see both sides of the question, who appraise pros and cons on the basis of their individual experience or such facts as happen to be available to them, and who favor moderate programs of restriction or regulation based on their individual appraisals of merits and defects.

"It will be enlightening to recall at the start that this public controversy over the skyscraper is by no means a new phenomenon; with more or less vehemence it has raged almost continually since the completion of the Tacoma Building in the city of Chicago about forty years ago ushered in the era of the skeleton steel frame building which is the true skyscraper. But an examination of the literature of the subject reveals an interesting story of how the battlefield has shifted from time to time. In the early days, the attack was directed chiefly against the strange and unsightly character of these tradition-breaking 'monstrosities' which dared to raise their heads to the dizzy height of 12 or 16 stories, against the way in which they 'disfigured' the streets and against the possibilities of catastrophe involved in 'the collapsing of one of these monster structures on a crowded street.' In these attacks one recognizes, in part at least, the eternal prejudice against 'the new,' the same prejudice which less than a century ago caused the doctors of a leading German city to prepare a weighty professional protest against the proposal to bring the railroad to their city on the ground of the danger to the health not only of those who dared to ride on the new-fangled device but also of those unfortunate citizens who could hardly escape injury to health from observing the trains as they raced through the countryside at the fantastic speed of 20 miles an hour. Later on in the attack on the tall building, as the civic consciousness became more sensitive to the slum problem, the critics increasingly emphasized the shutting off of light and air and the consequent unfavorable effect upon public health. In the last few years, with traffic conditions becoming almost intolerable in our leading cities, the skyscraper has proved a plausible scapegoat for this particular evil, and the 'congestion' argument has consequently become the chief stock-in-trade of the conscientious objectors to tall buildings *per se*."

The full report of the investigation will be published by the American Institute of Steel Construction in book form within a few weeks.

## Final Announcement of a Competition for a War Memorial for the City of Chicago

TO ALL ARCHITECTS residing in the United States:

The Chicago War Memorial Committee, a group of leading citizens, offers a first prize of \$20,000 and a second prize of \$5,000 to designers of a War Memorial to be located on the shore of Lake Michigan at the extension of Congress Street.

The Jury of Award will be Mr. Abbott, Col. McCormick, Col. Savage, Mr. Simpson, and Col. Sprague as lay members, and Harvey W. Corbett, Ernest R. Graham, John Mead Howells, and Dean Everett V. Meeks as professional members.

The War Memorial Committee of the City of Chicago proposes to erect a memorial dedicated to those who served in the great World War. It will occupy a most important position on the shore of Lake Michigan and at the termination of Congress Street, the principal axis of the city of the future.

It is the desire of the committee to obtain a design which, when built, will adequately memorialize the sacrifices of all who served in the war and in a manner relating not inharmoniously to the adjacent

architectural and landscape elements of Grant Park and the Yacht Harbor.

The competition is to be nation-wide and is open to qualified architects residing in the United States. Eleven architectural firms are especially invited to submit designs and they will receive compensation of \$1,000, but other competing architects will receive no compensation other than the opportunity to win one of the prizes. Those invited to compete are:

Raymond M. Hood, Voorhees, Gmelin & Walker, Paul Cret, H. Van Buren Magonigle, James Gamble Rogers, Eliel Saarinen, Burnham Brothers, Nimmons, Carr & Wright, Holabird & Root, Bennett, Parsons & Frost, and Benjamin H. Marshall.

The committee has appointed Earl H. Reed, Jr., 435 North Michigan Avenue, as its professional adviser in the conduct of the competition. Those wishing to participate are instructed to file application with Mr. Reed. Drawings are to be sent to him and must be received not later than 12 o'clock noon on November 25, 1929.

### PLATES FOR OCTOBER

#### NORTHERN LIFE TOWER, Seattle, Washington

A. H. Albertson, Architect, Seattle

Joseph W. Wilson, Paul Richardson, Associates

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#### RESIDENCE OF JOHNFRITZ ACHELIS, Esq., Rumson, N. J.

Hyde and Shepherd, Architects, New York

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#### RESIDENCE OF L. E. KAUFMAN, Esq., Castlemare, Cal.

K. MacDonald, Jr., Architect, Los Angeles, Cal.

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#### APARTMENT OF M. B. SANDERS, Jr., Esq., New York

M. B. Sanders, Jr., Architect, New York

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La Beaume & Klein, Architects, St. Louis

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#### EAST ORANGE CO-OPERATIVE BUILDING, East Orange, N. J.

John B. Peterkin, Architect, New York

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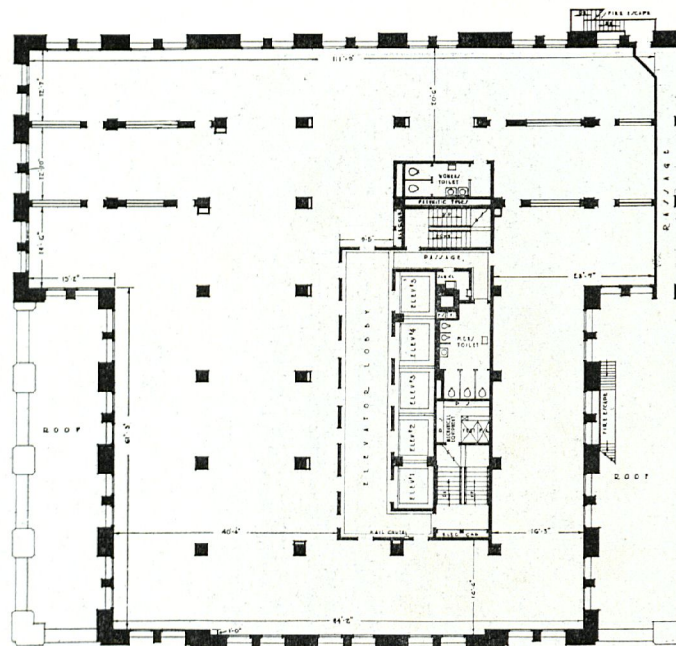
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Chicago Indoor Stadium, Chicago, Illinois. Hall, Lawrence and Ratcliffe, Architects, Chicago	Page	26
Group of Buildings for Hastings Hillside Hospital, Hastings, New York. Gehron & Ross, Architects, New York	Page	28
Proposed First National Bank, Binghamton, New York. Hoggson Brothers, Inc., Architects, New York	Page	30
House at Stanwich Lane, Greenwich, Connecticut. C. C. Merritt, Architect, Larchmont, New York	Page	32



Photograph by Depue, Morgan & Co.

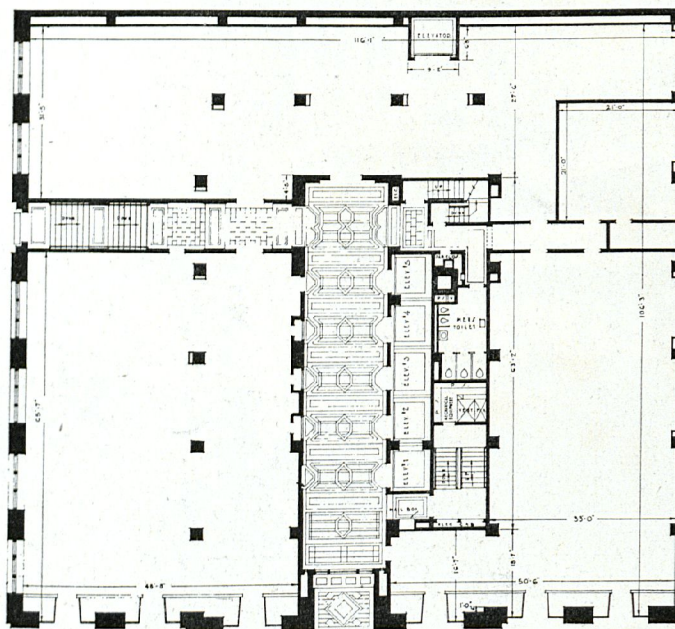
A. H. Albertson, Architect, Seattle, Wash.  
Jos. W. Wilson, Paul Richardson, Associates

General View, Northern Life Tower, Seattle, Wash. (Plans on back)



4<sup>TH</sup> FLOOR PLAN  
Scale 0 2 4 6 8 10 12 Feet  
SCALE 1"=12'-0"

181818181818-ARCHITECT  
JOHN WILSON - PAUL RICHARDSON  
ASSOCIATES



FIRST FLOOR PLAN  
Scale 0 2 4 6 8 10 12 Feet  
SCALE 1"=12'-0"

1818181818-ARCHITECT  
JOHN WILSON - PAUL RICHARDSON  
ASSOCIATES

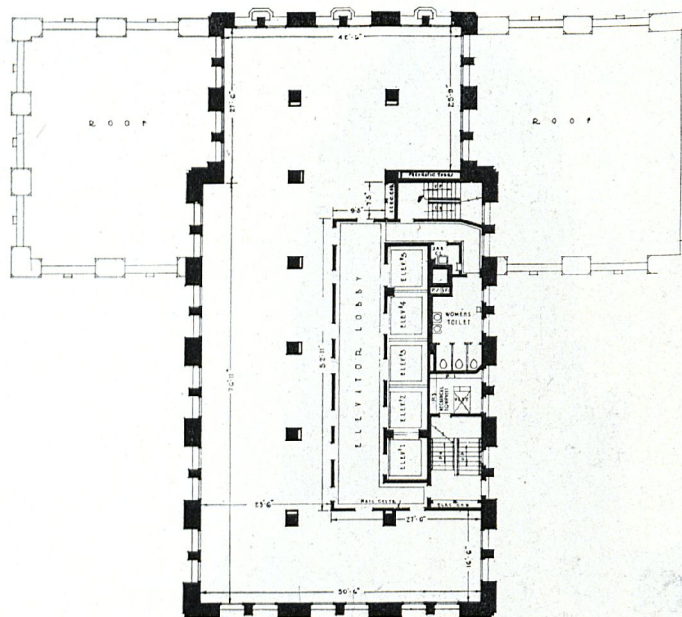
Plans of First and Fourth Floors  
Northern Life Tower, Seattle, Wash.  
A. H. Albertson, Architect, Seattle  
Joseph W. Wilson, Paul Richardson, Associates



Photograph by Depue, Morgan & Co.

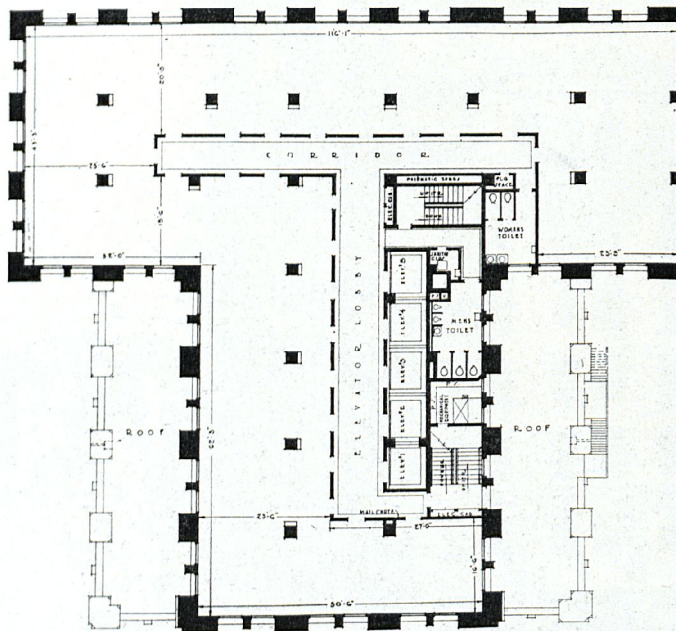
A. H. Albertson, Architect, Seattle, Wash.  
Jos. W. Wilson, Paul Richardson, Associates

Building from Rear, Northern Life Tower, Seattle, Wash. (Plans on back)



17<sup>TH</sup> FLOOR PLAN  
SCALE 0 10 20 30 40 FEET  
SCALE 1"=10'00"

A. H. ALBERTSON - ARCHITECT  
JOSEPH WILSON - PAUL RICHARDSON, ASSOCIATES

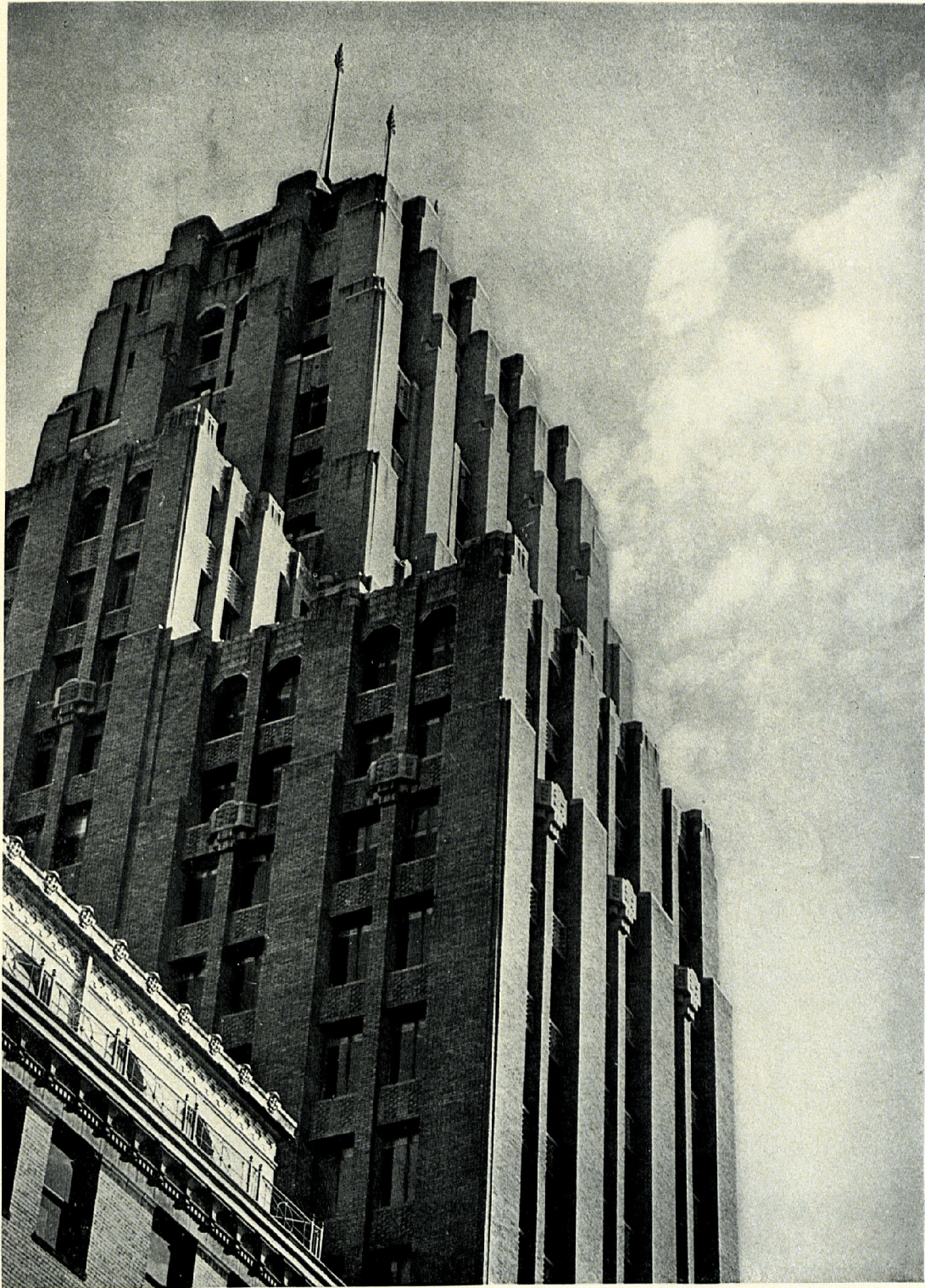


6<sup>TH</sup> FLOOR PLAN  
SCALE 0 10 20 30 40 FEET  
SCALE 1"=10'00"

A. H. ALBERTSON - ARCHITECT  
JOSEPH WILSON - PAUL RICHARDSON, ASSOCIATES

Plans of Seventeenth and Sixth Floors  
Northern Life Tower, Seattle, Wash.

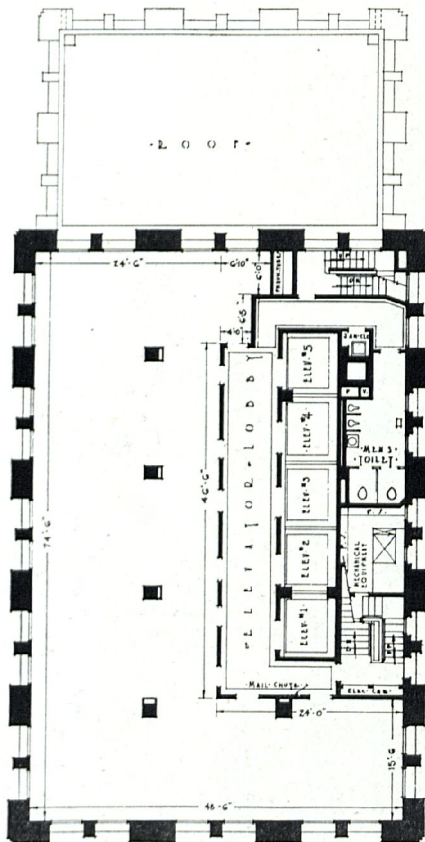
A. H. Albertson, Architect, Seattle  
Joseph W. Wilson, Paul Richardson, Associates



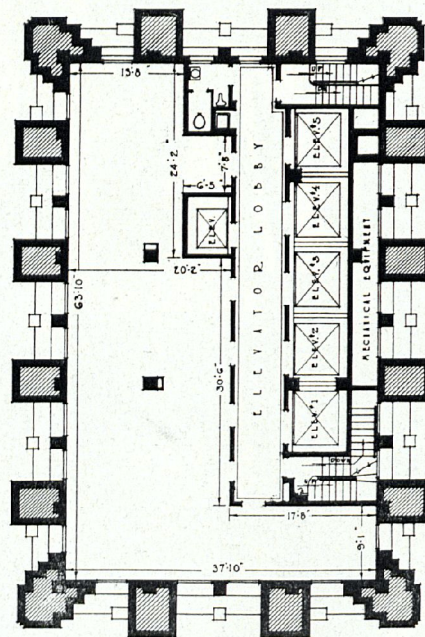
Photograph by Albert and Alda Jourdan

A. H. Albertson, Architect, Seattle, Wash.  
Jos. W. Wilson, Paul Richardson, Associates

Detail of Top from Rear, Northern Life Tower, Seattle, Wash. (Plans on back)



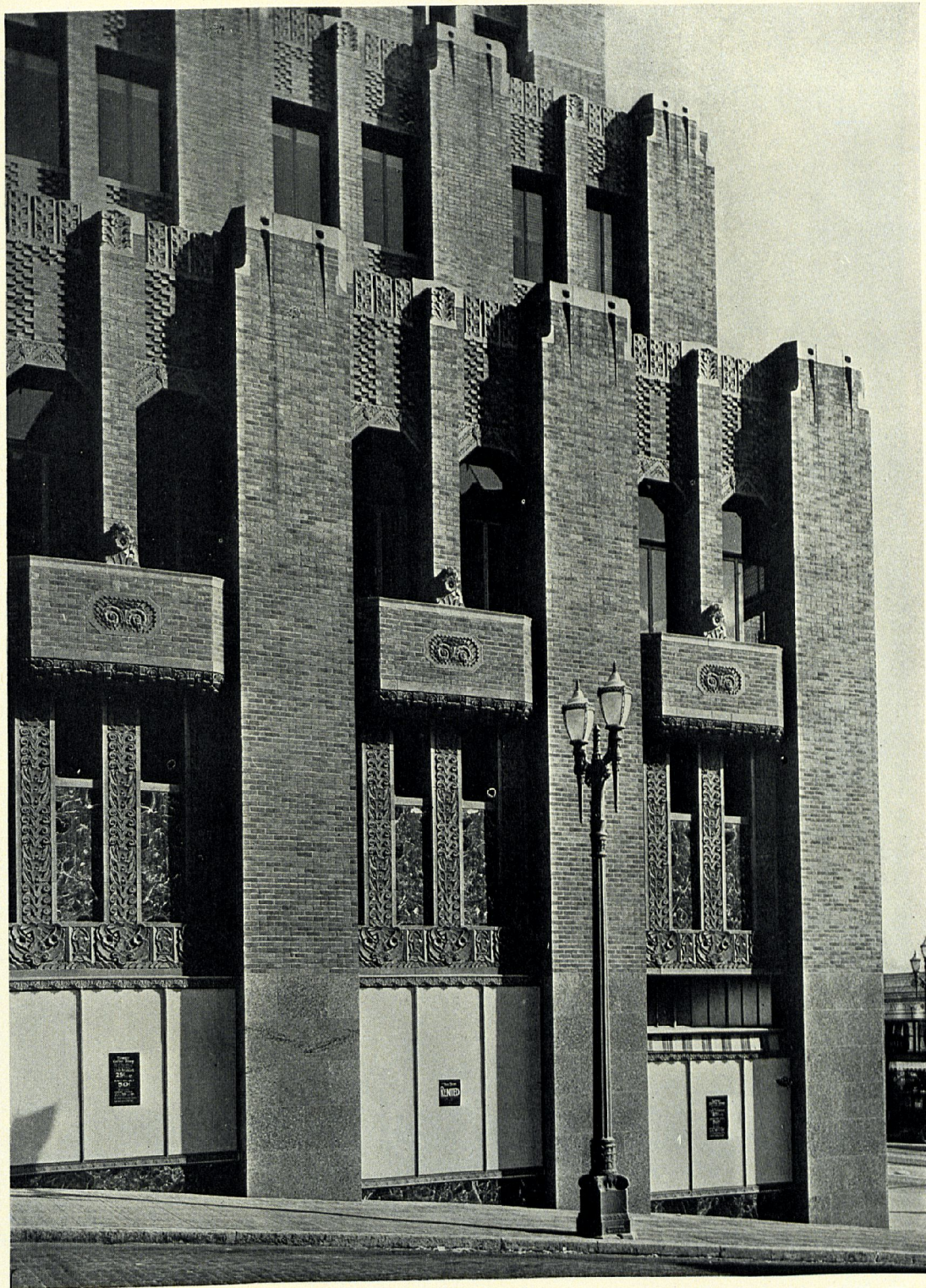
20th FLOOR PLAN



24th FLOOR PLAN

Plans of Twentieth and Twenty-fourth Floors  
Northern Life Tower, Seattle, Wash.

A. H. Albertson, Architect, Seattle  
Joseph W. Wilson, Paul Richardson, Associates

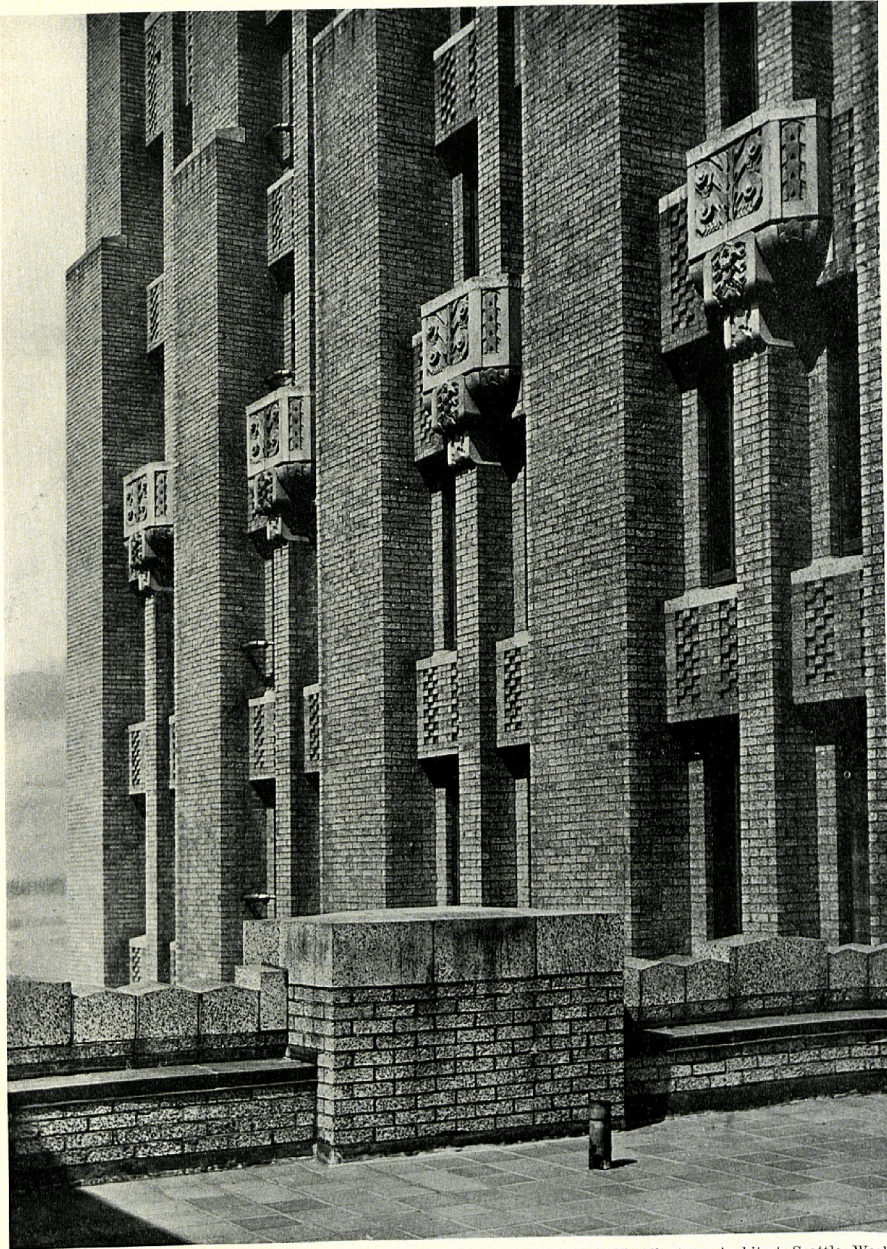


Photograph by Albert and Alda Jourdan

A. H. Albertson, Architect, Seattle, Wash.  
Jos. W. Wilson, Paul Richardson, Associates

Piers at Street Intersection, Northern Life Tower, Seattle, Wash.

1881

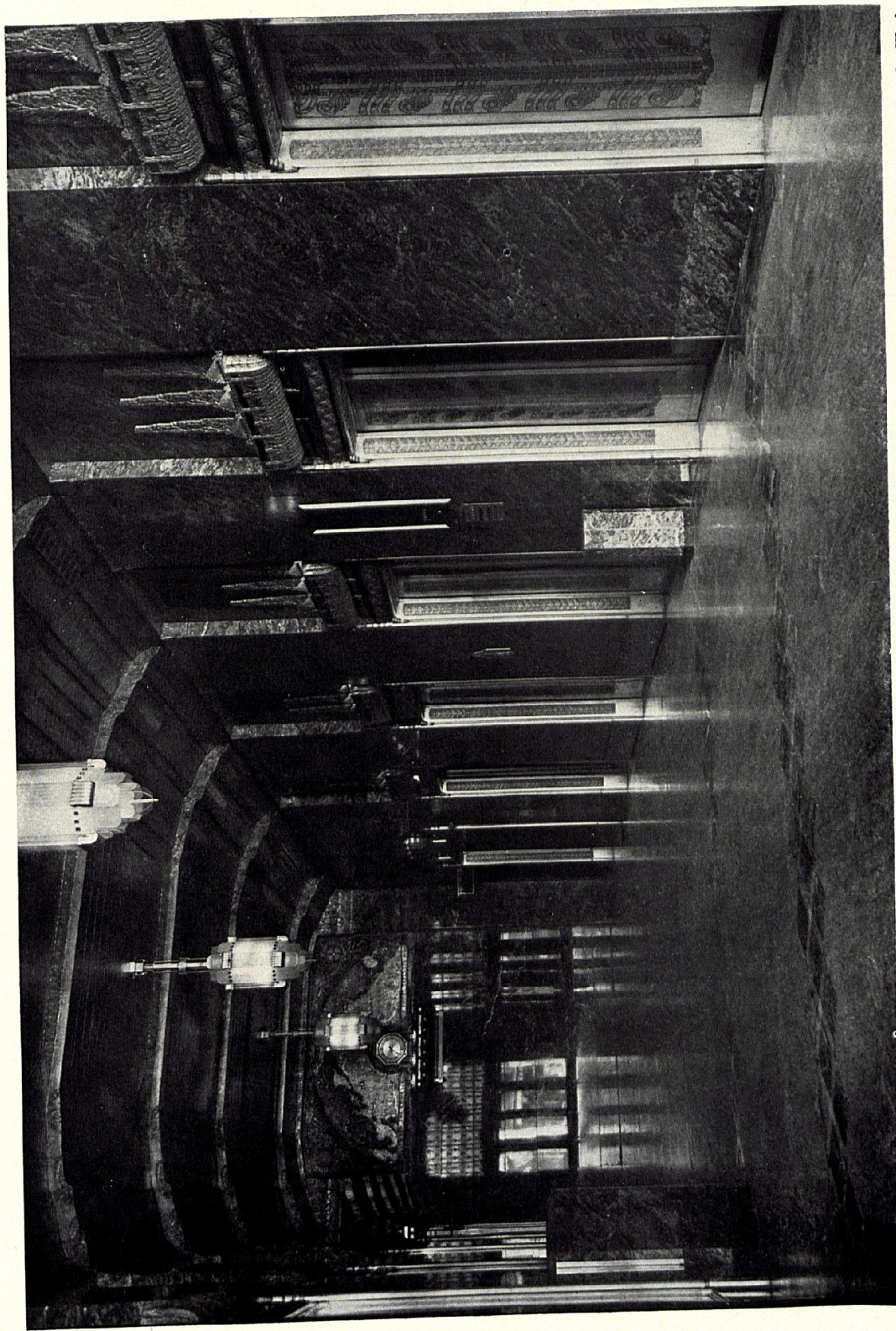


Photograph by Albert and Alda Jourdan

A. H. Albertson, Architect, Seattle, Wash.  
Jos. W. Wilson, Paul Richardson, Associates

Piers, Seventeenth Floor, Northern Life Tower, Seattle, Wash.



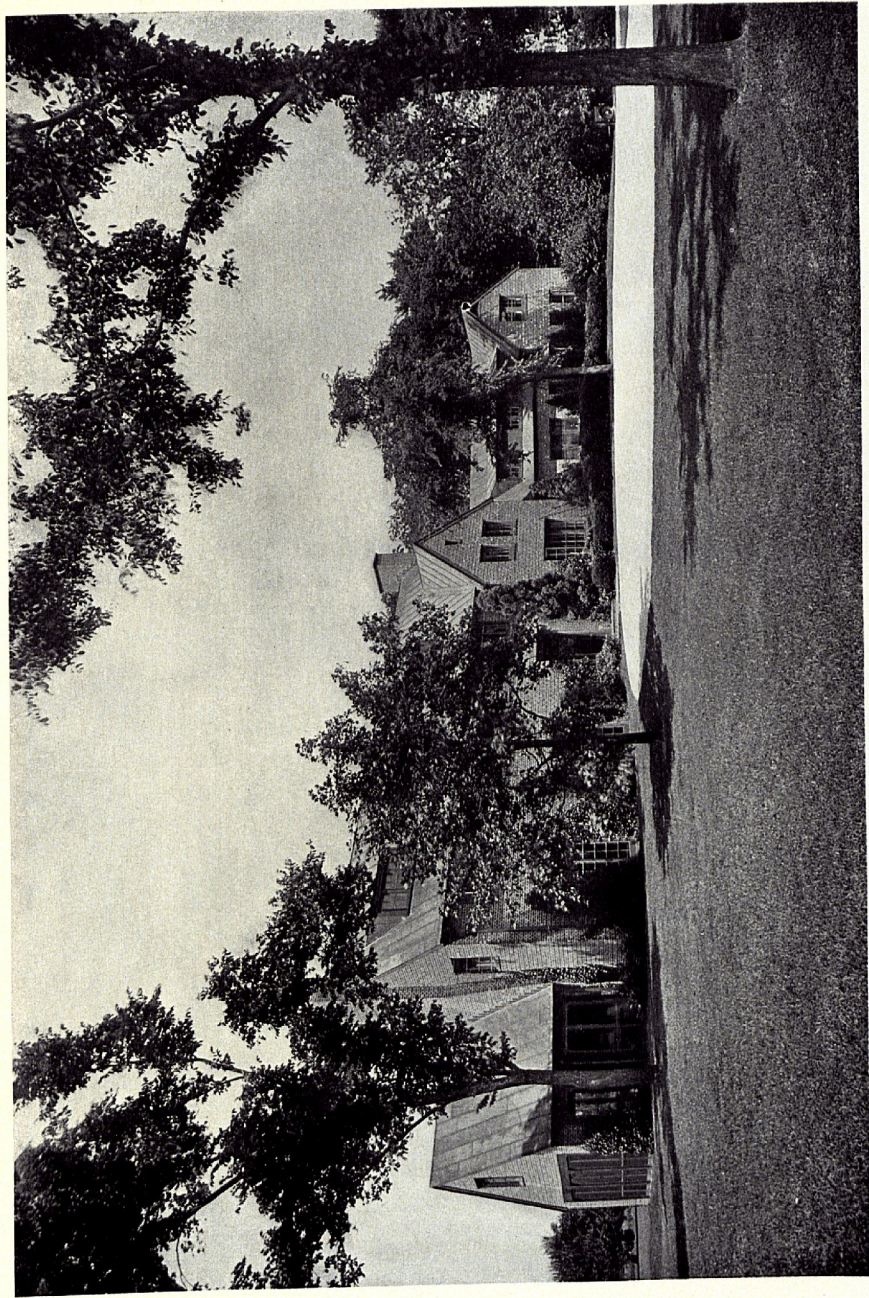


Photograph by Albert and Alda Jourdan

Main Lobby, Northern Life Tower, Seattle, Wash.

A. H. Albertson, Architect, Seattle, Wash.  
Jos. W. Wilson, Paul Richardson, Associates





Photograph by Dix Duryea

General View, Residence of John Fritz Achelis, Esq., Rumson, N. J.

Hyde & Shepherd, Architects, New York





Photograph by Drix Duryea

Living Room, Residence of John Fritz Achelis, Esq., Rumson, N. J.

Hyde & Shepherd, Architects, New York





Photograph by Dix Duryea

Dining Room, Residence of Johnfritz Achelis, Esq., Rumson, N. J.

Hyde & Shepherd, Architects, New York

1870-1871

1870-1871

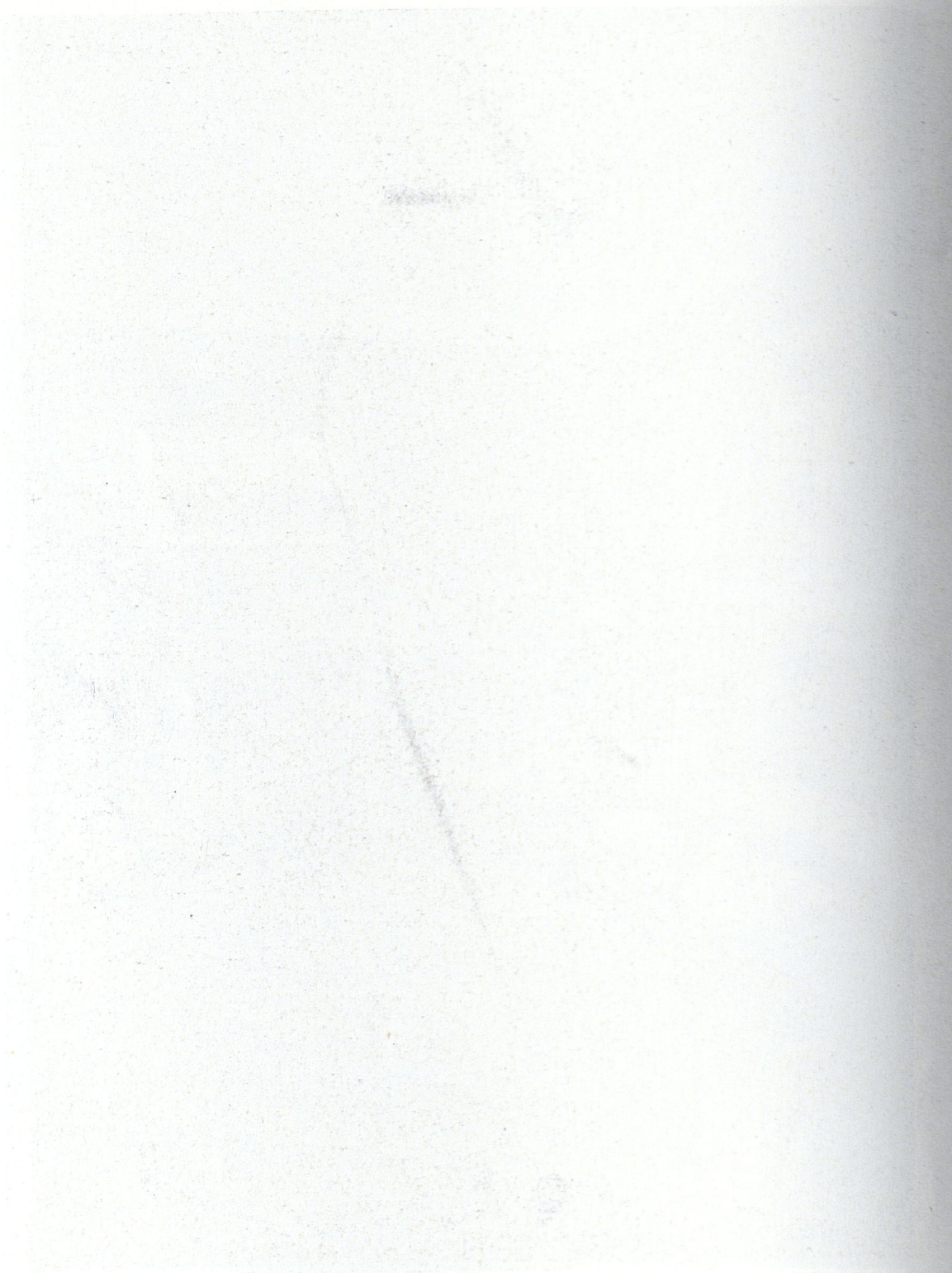
1870-1871

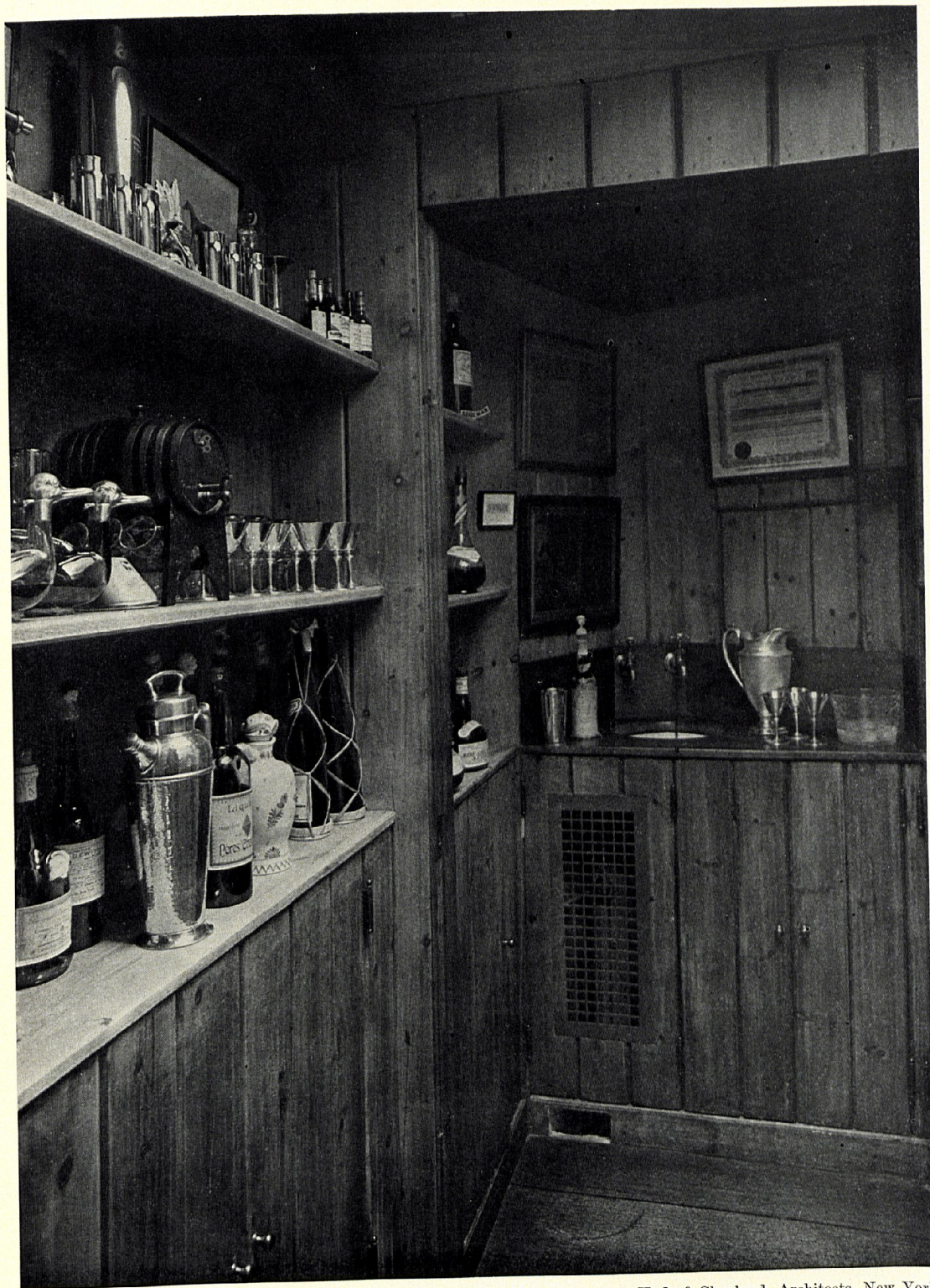


Photograph by Drix Duryea

Hyde & Shepherd, Architects, New York

Den, Residence of Johnfritz Achelis, Esq., Rumson, N. J.

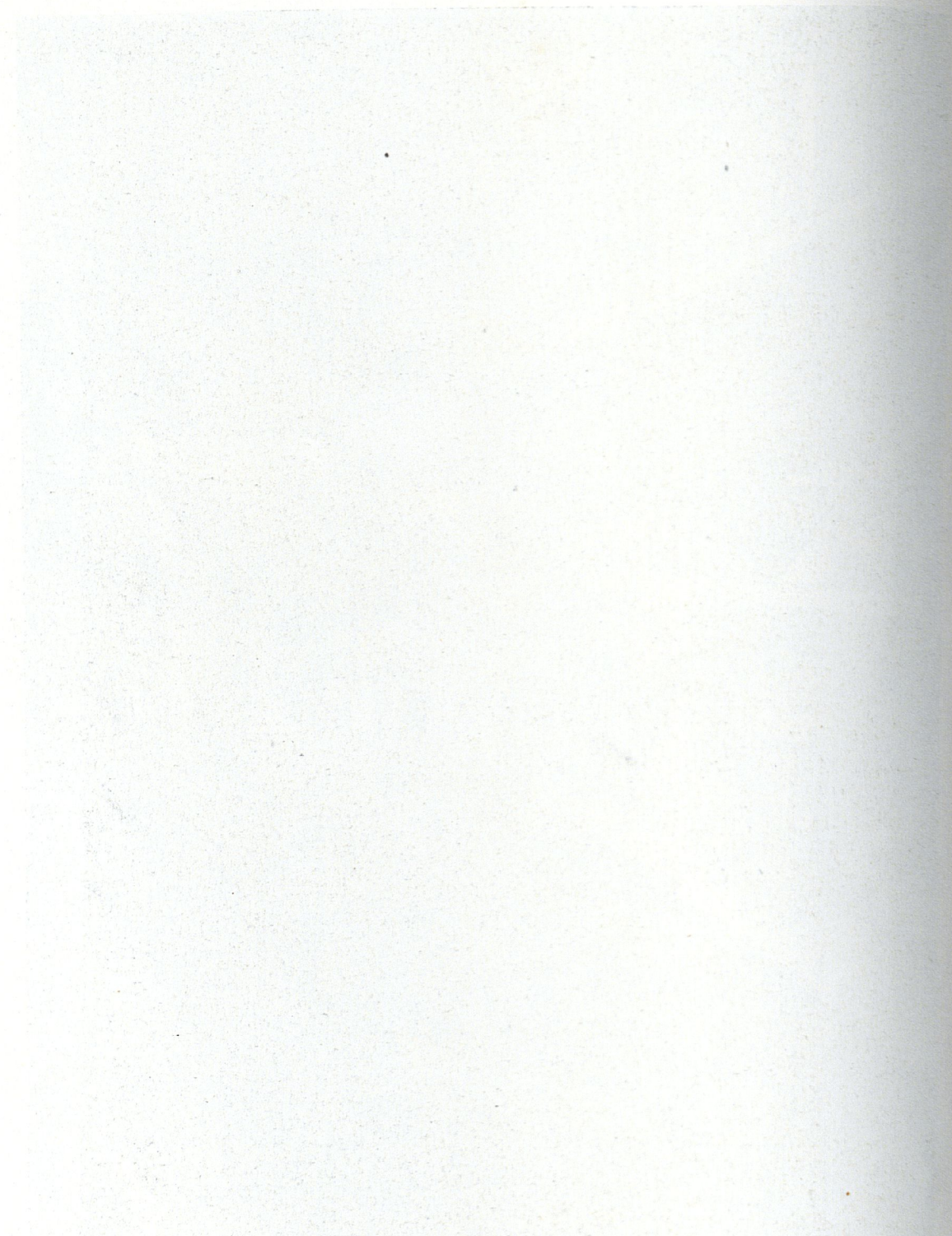


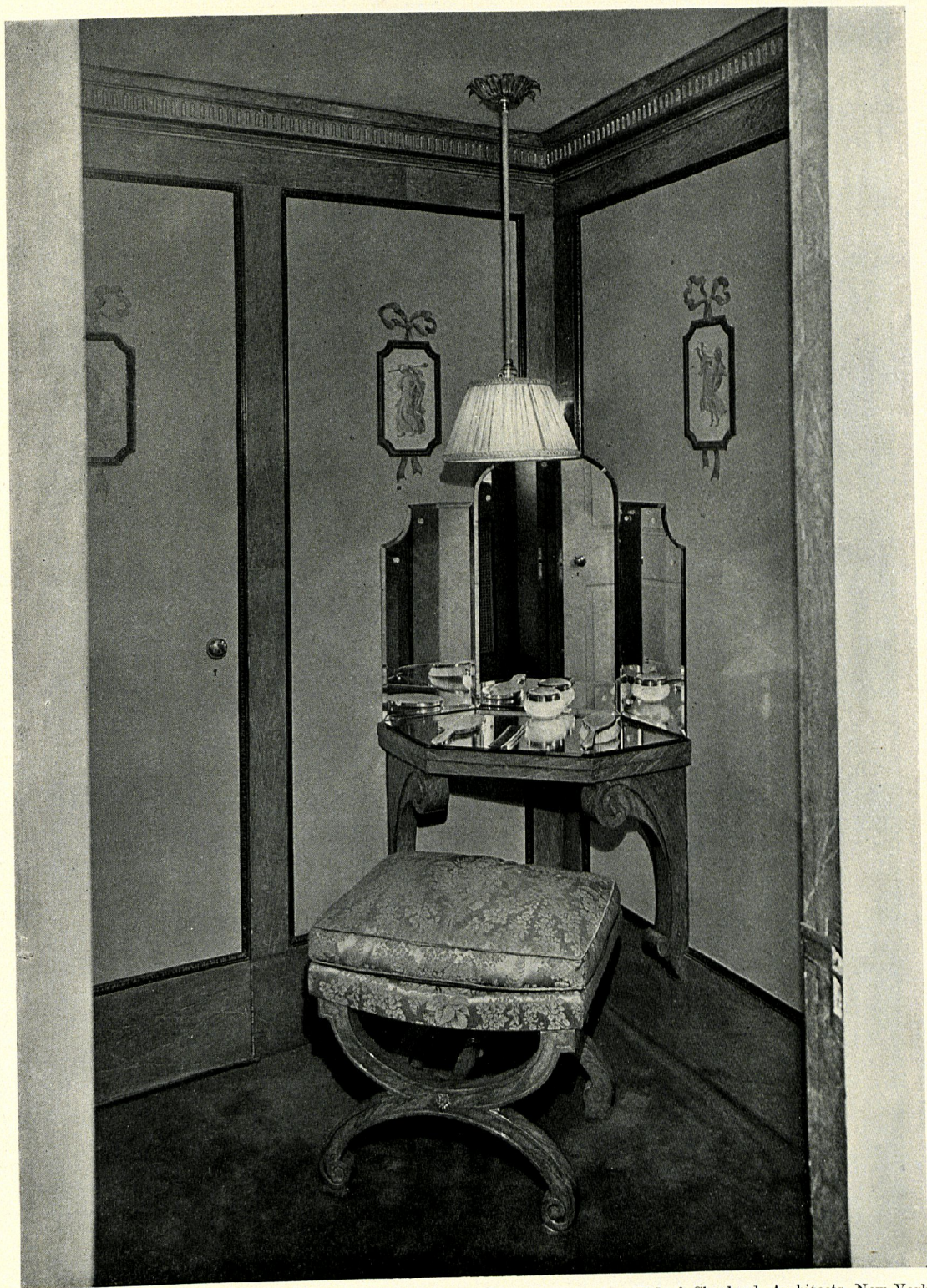


Photograph by Drix Duryea

Hyde & Shepherd, Architects, New York

Bar, Residence of Johnfritz Achelis, Esq., Rumson, N. J.





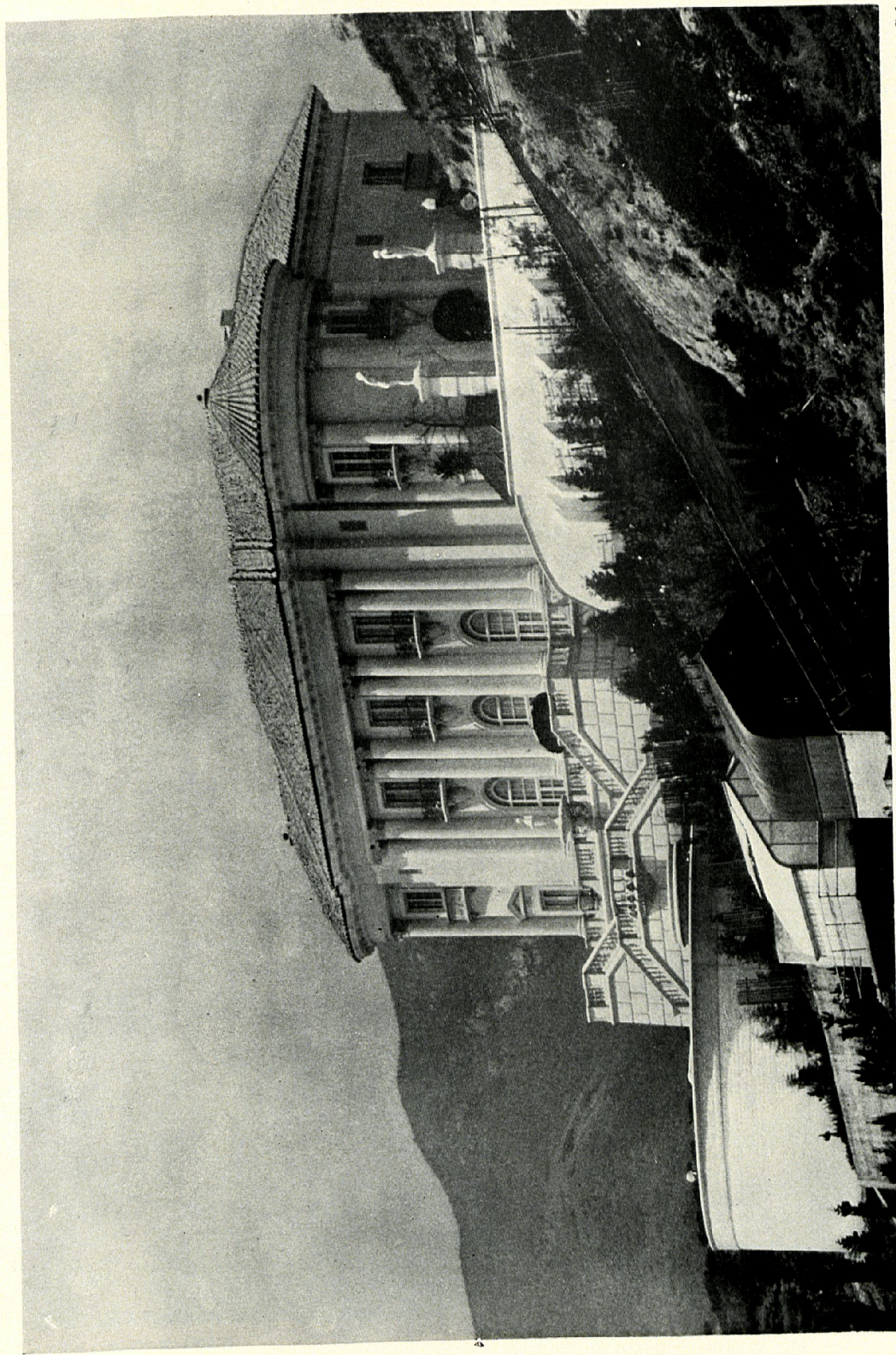
Photograph by Drix Duryea

Hyde & Shepherd, Architects, New York

Dressing Room, Residence of Johnfritz Achelis, Esq., Rumson, N. J.



October, 1929



Photograph by the Mott Studios

General View, Residence of L. E. Kaufman, Esq., Castelletmare, Cal.

K. MacDonald, Jr., Architect, Los Angeles, Cal.





Photograph by the Mott Studios

K. MacDonald, Jr., Architect, Los Angeles, Cal.

Detail of Terrace, Residence of L. E. Kaufman, Esq., Castlemare, Cal.



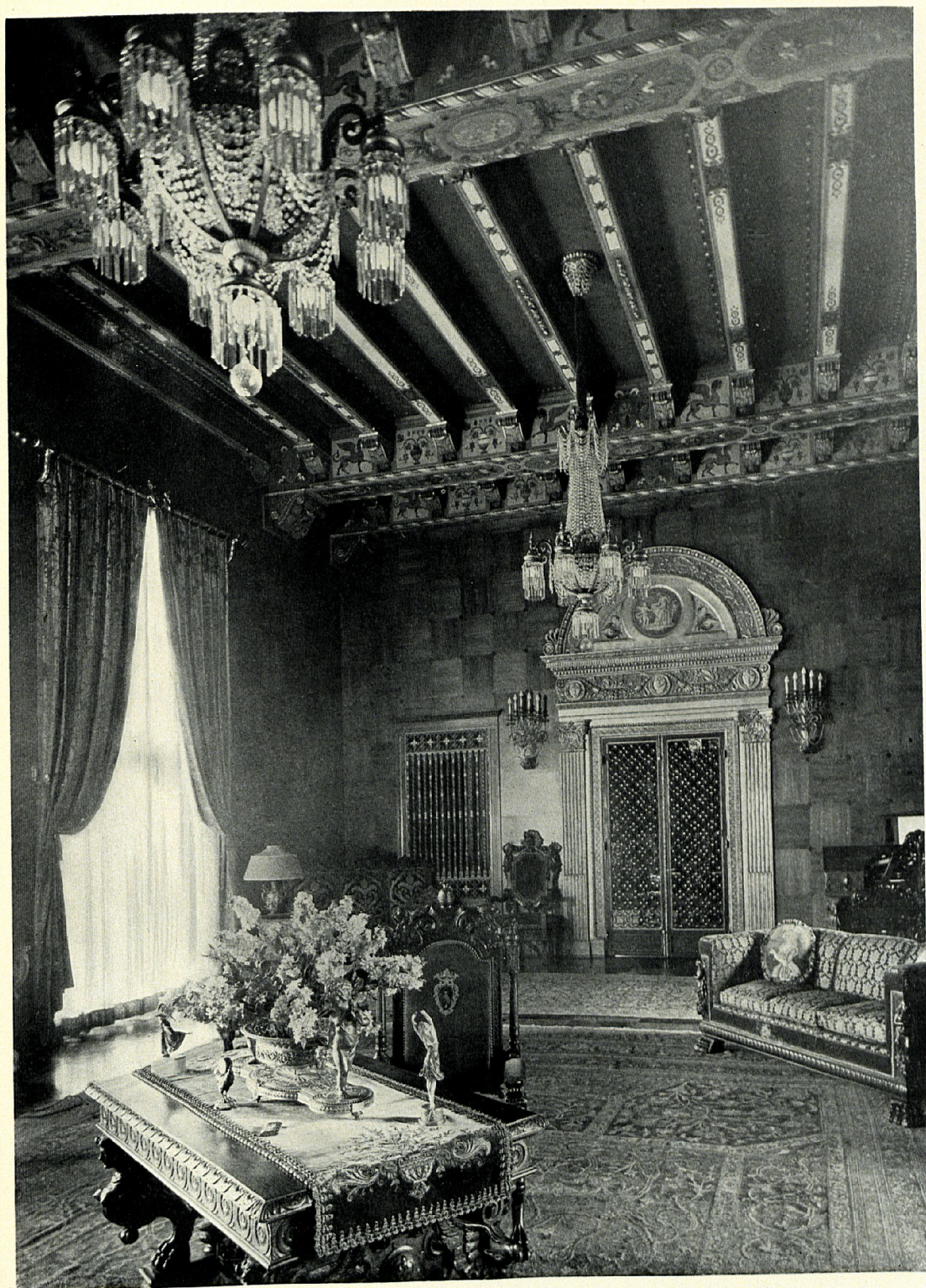


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K. MacDonald, Jr., Architect, Los Angeles, Cal.

Stair Hall, Residence of L. E. Kaufman, Esq., Castelletmare, Cal.



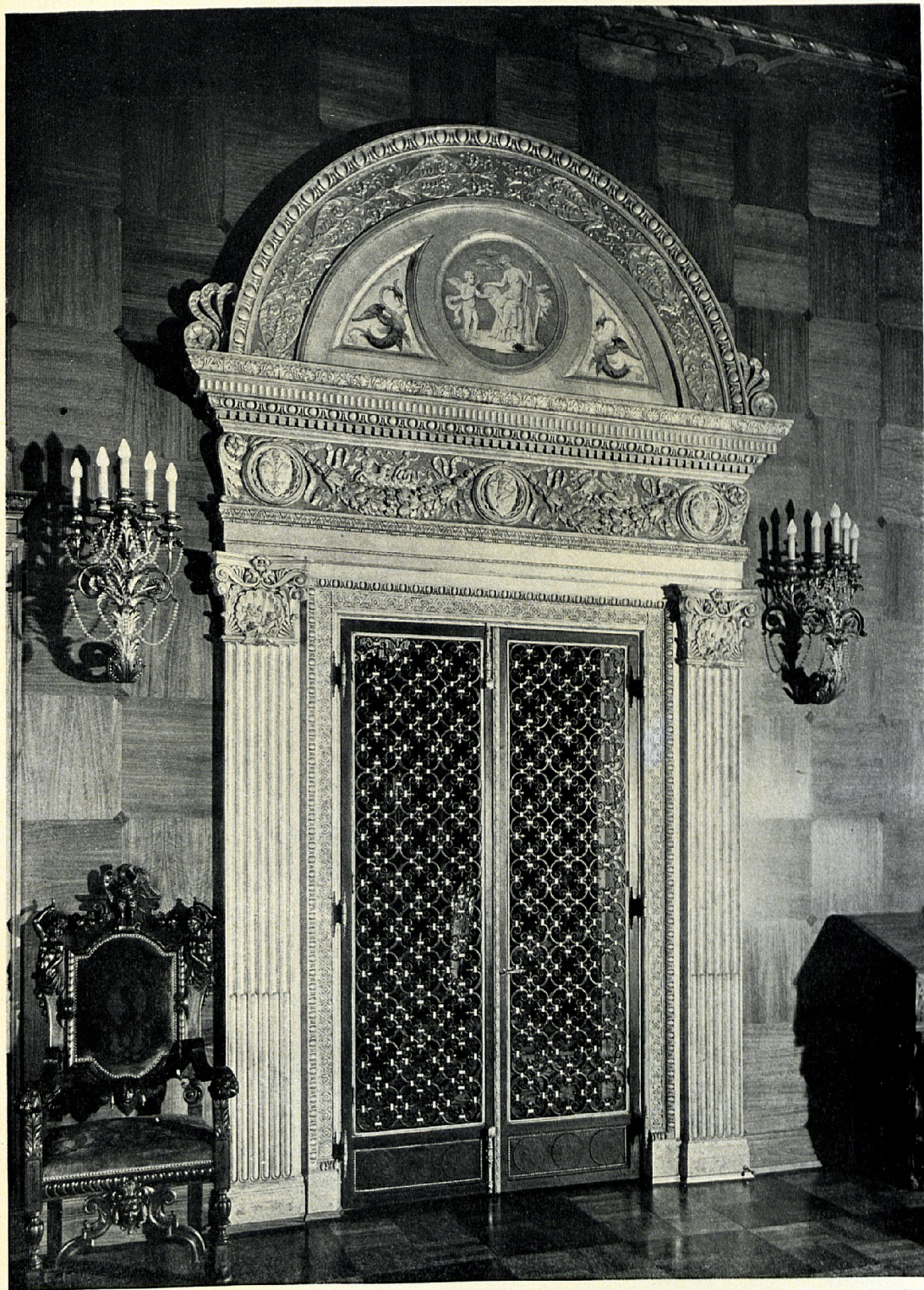


Photograph by the Mott Studios

K. MacDonald, Jr., Architect, Los Angeles, Cal.

Living Room, Residence of L. E. Kaufman, Esq., Castellemare, Cal.

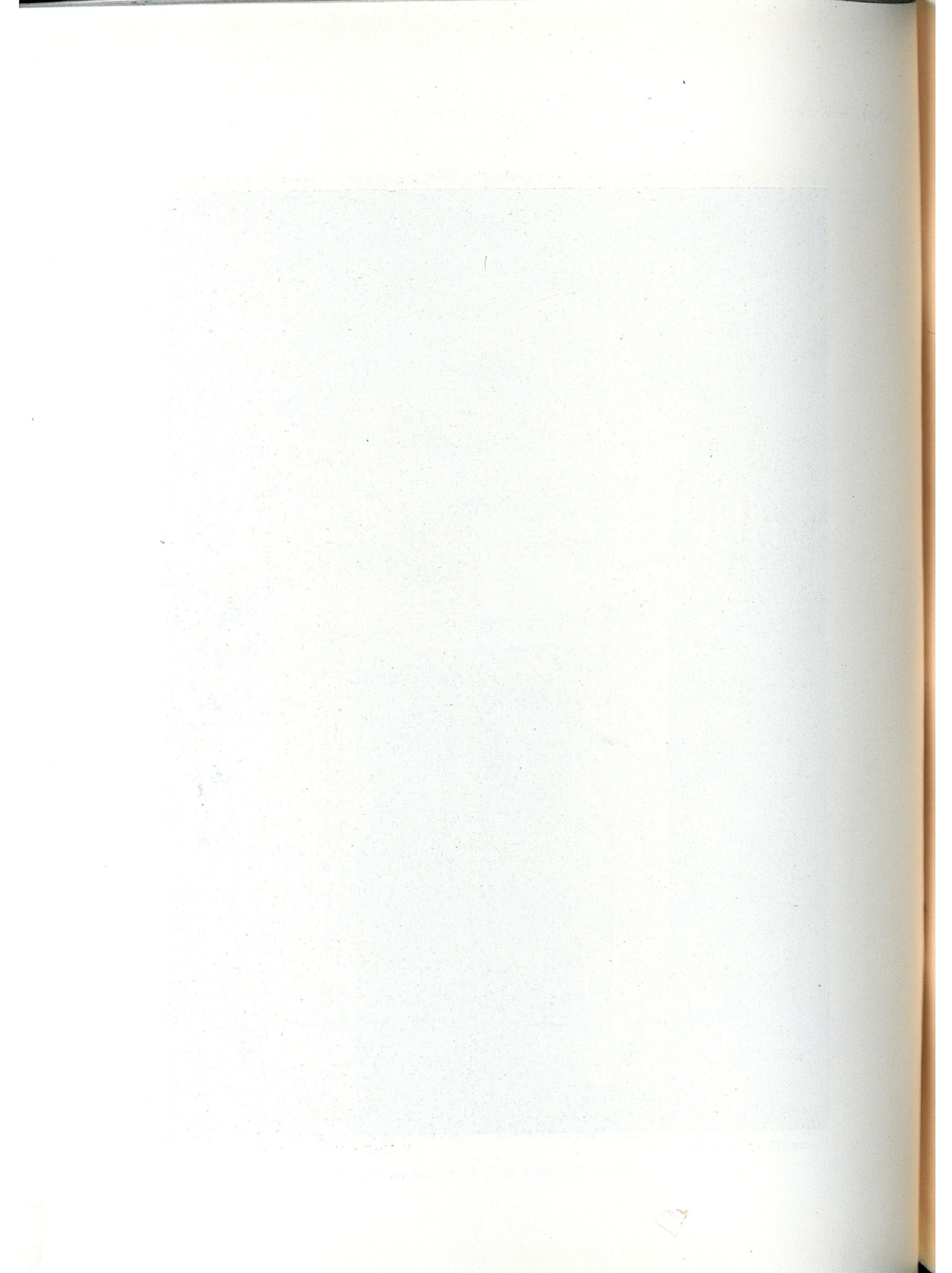


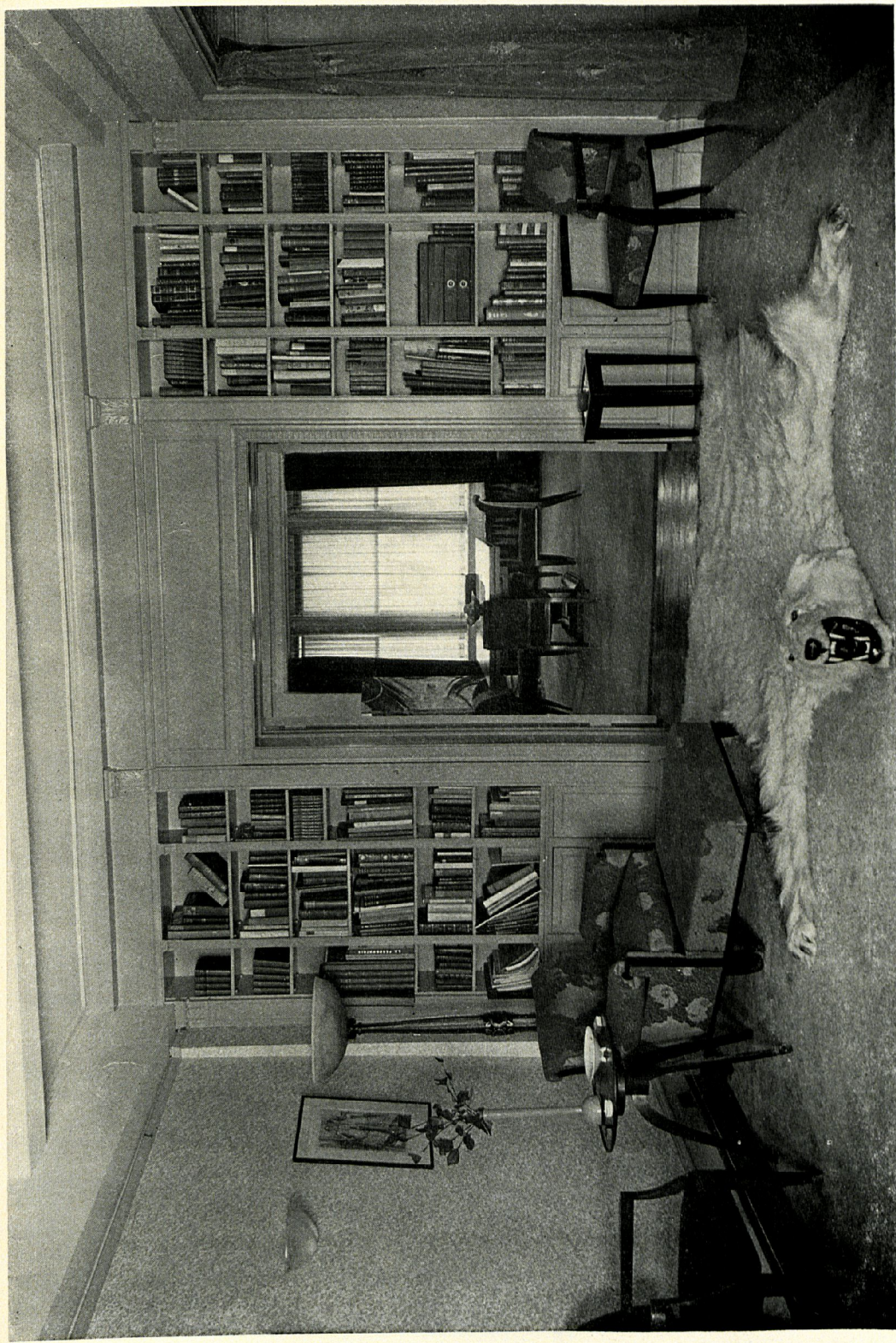


Photograph by the Mott Studios

K. MacDonald, Jr., Architect, Los Angeles, Cal.

Detail of Living Room, Residence of L. E. Kaufman, Esq., Castelletmare, Cal.



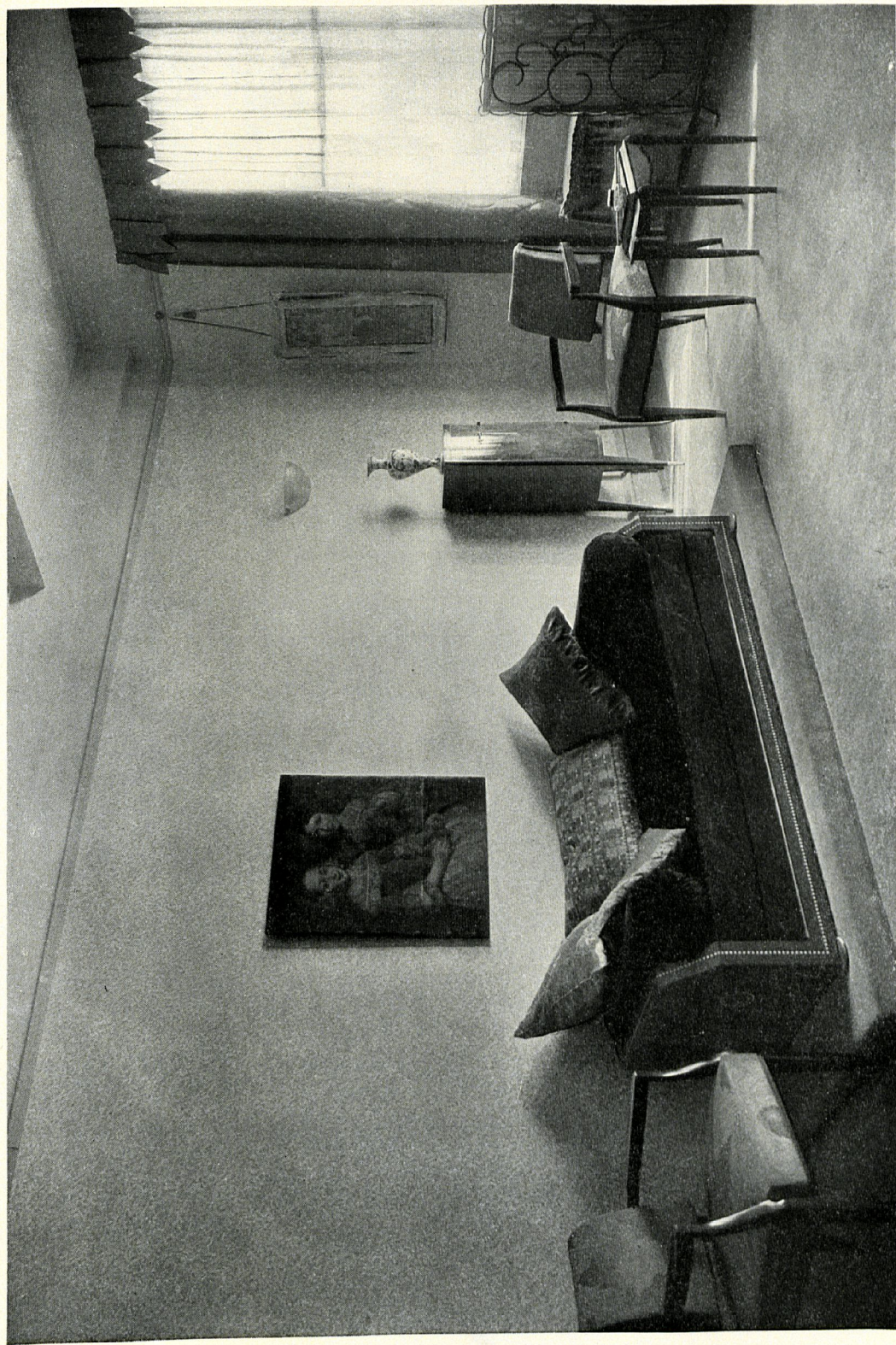


Photograph by S. H. Gottscho

Living Room, toward Dining Room, Apartment of M. B. Sanders, Jr., Esq., New York

M. B. Sanders, Jr., Architect, New York



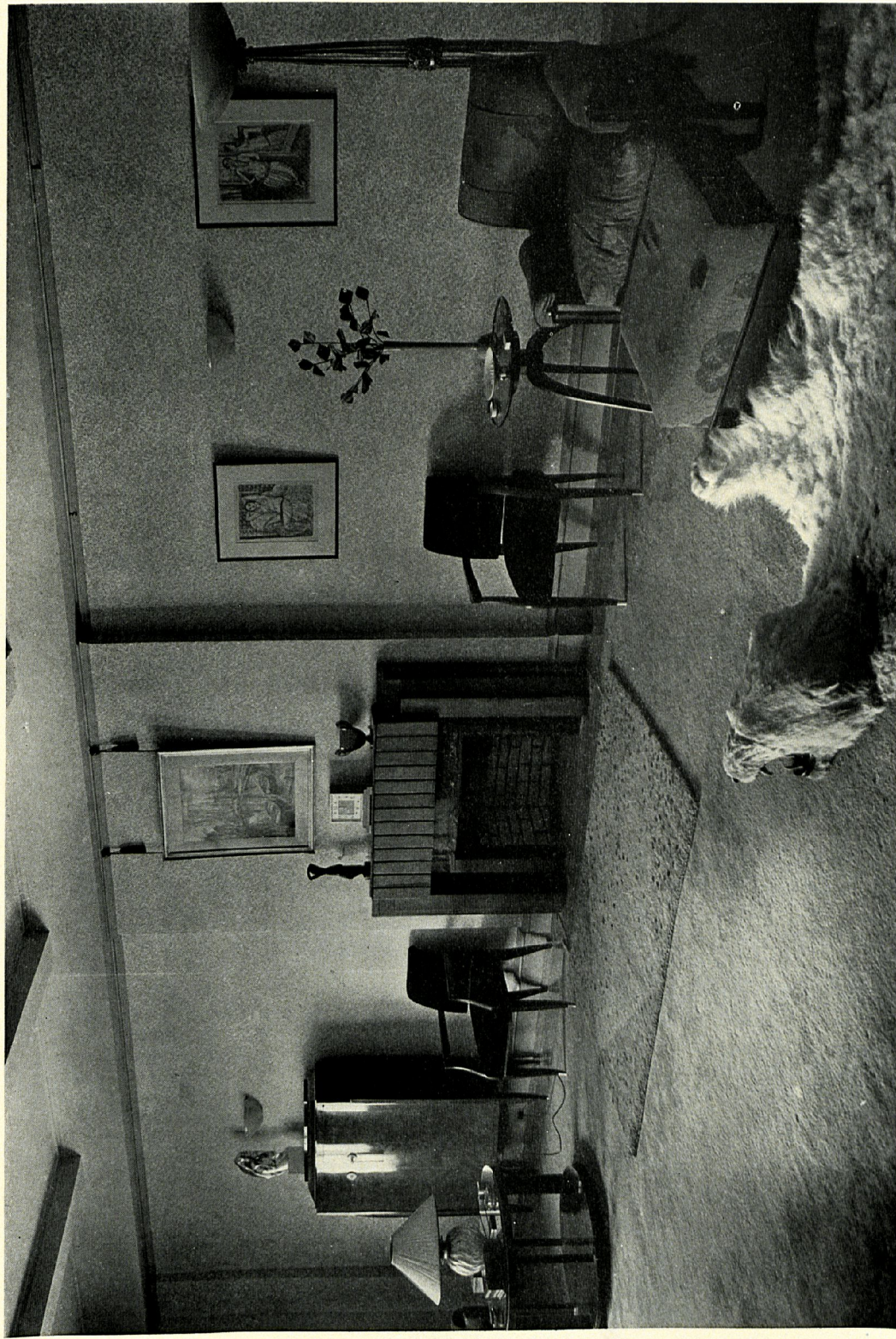


Photograph by S. H. Gottscho

Detail of Living Room, Apartment of M. B. Sanders, Jr., Esq., New York

M. B. Sanders, Jr., Architect, New York





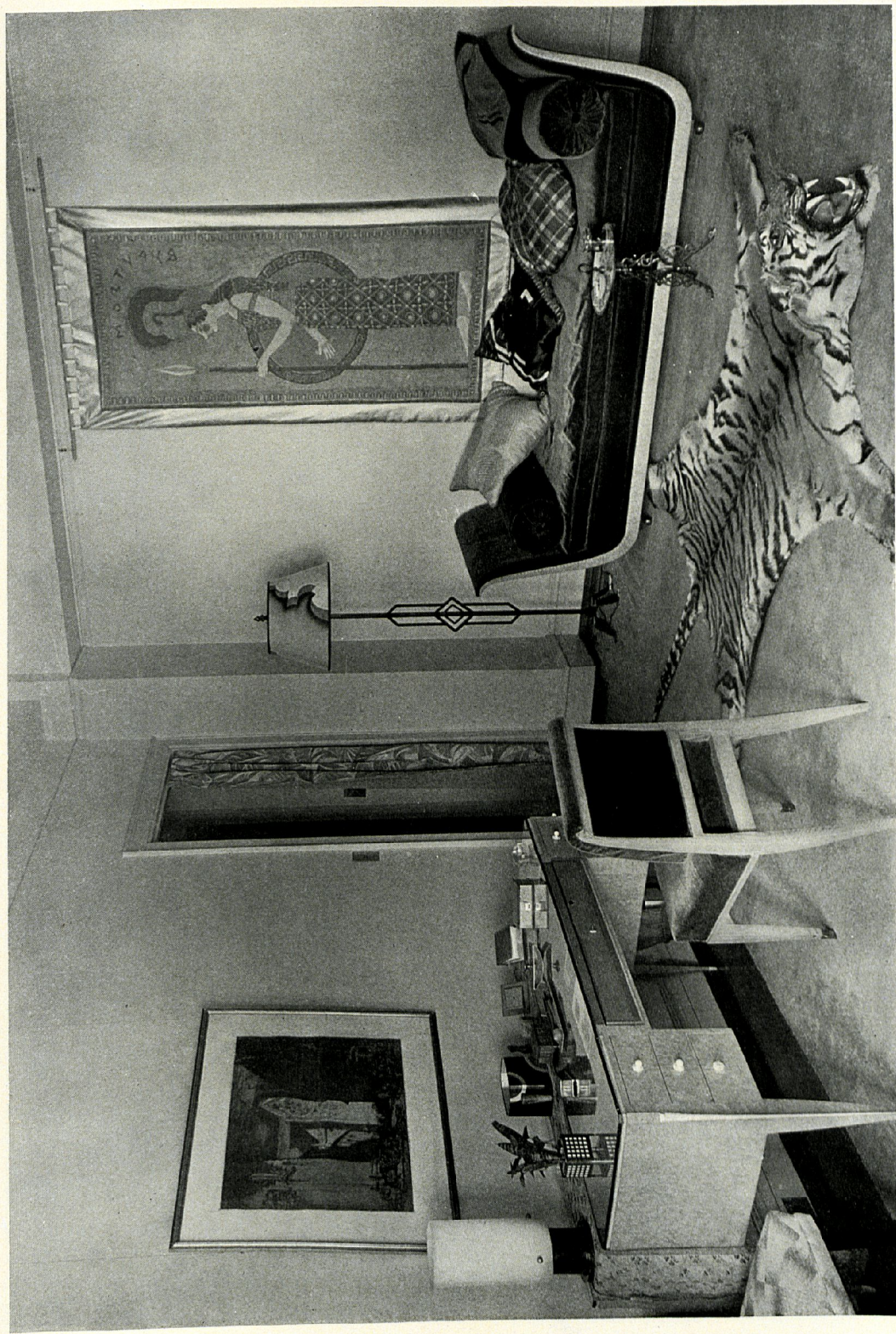
Photograph by S. H. Gottscho

Living Room, Apartment of M. B. Sanders, Jr., Esq., New York

M. B. Sanders, Jr., Architect, New York

THE UNIVERSITY OF CHICAGO

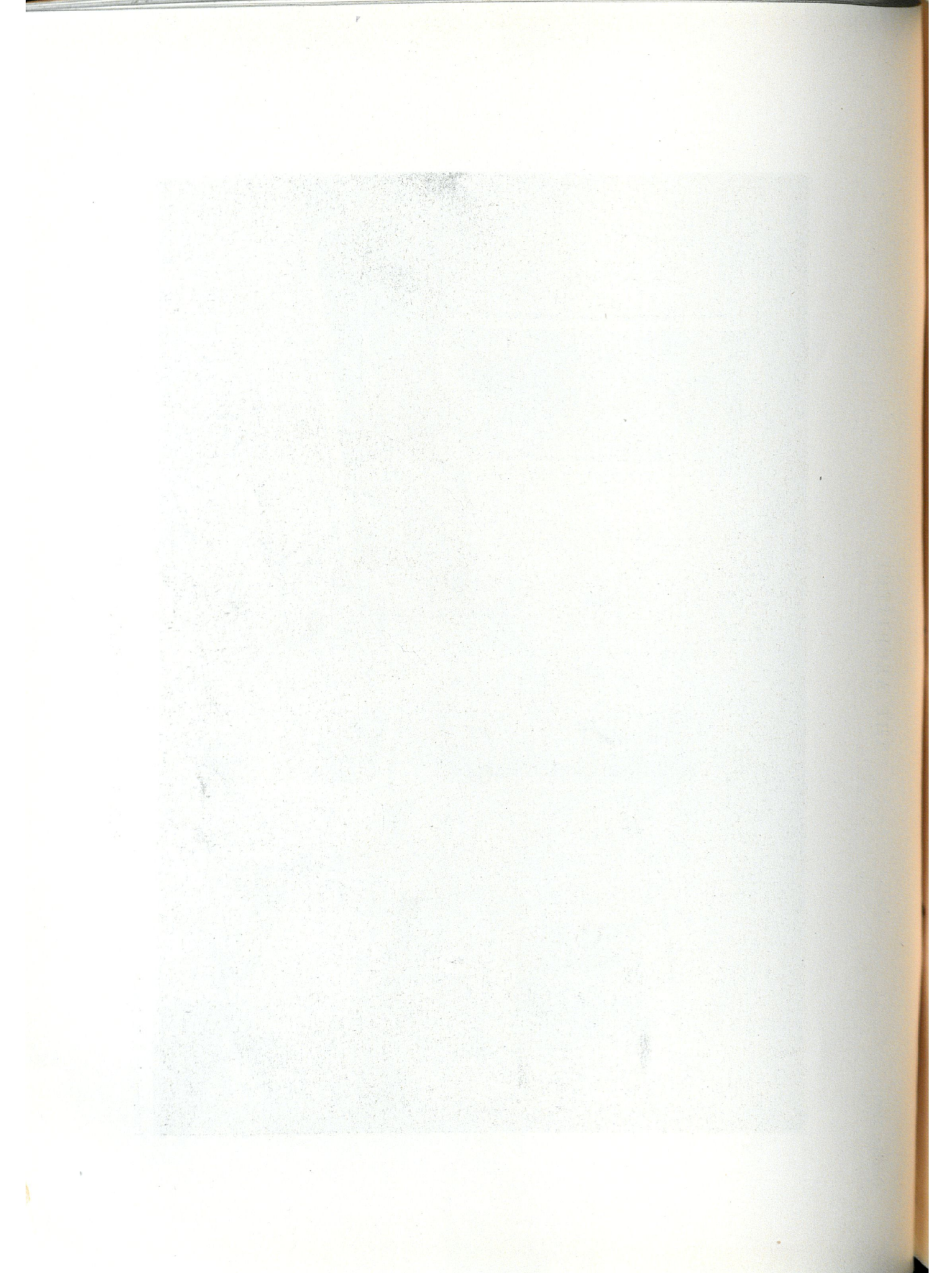
1900



Photograph by S. H. Gottscho

Study, Apartment of M. B. Sanders, Jr., Esq., New York

M. B. Sanders, Jr., Architect, New York

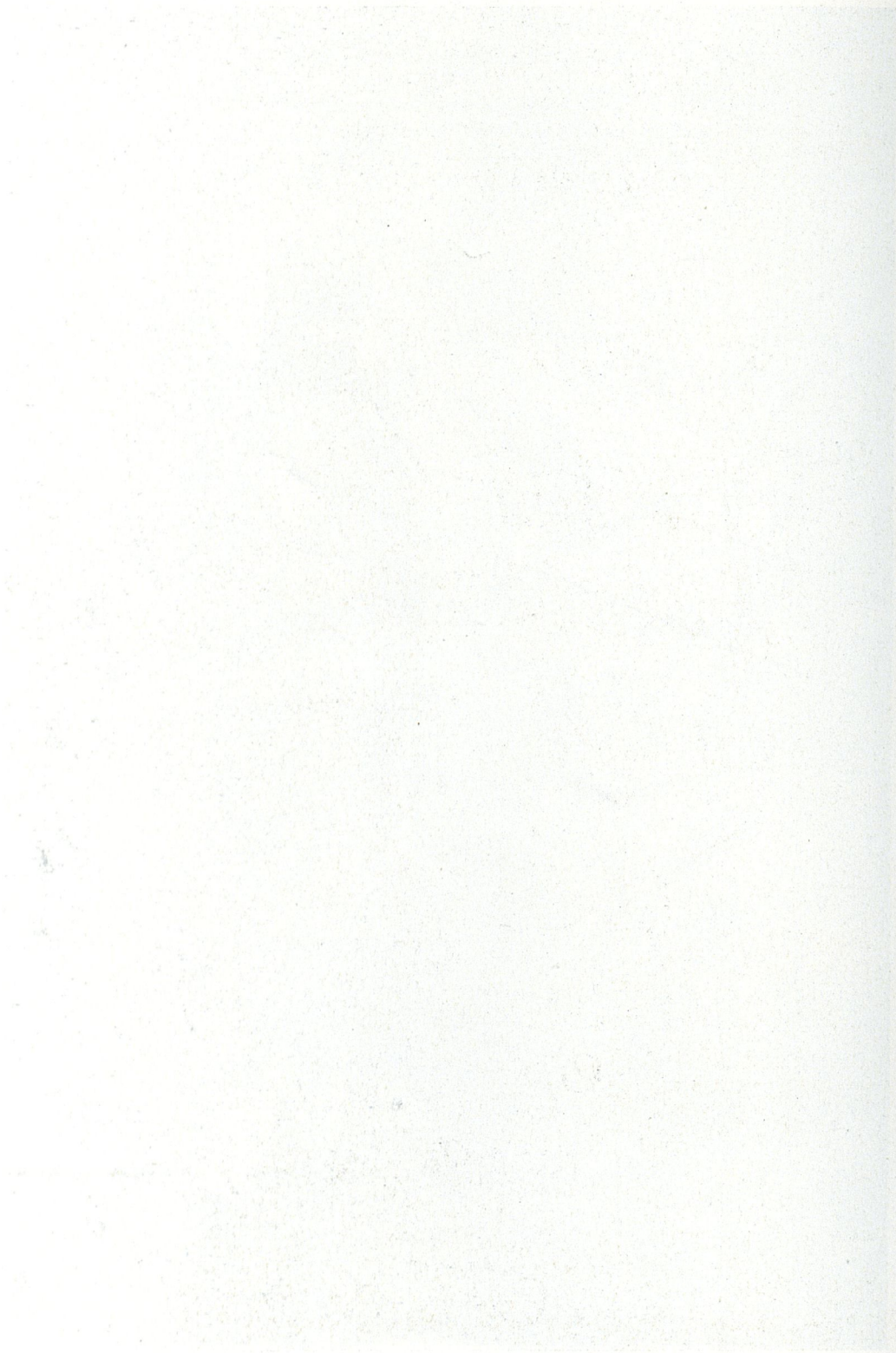


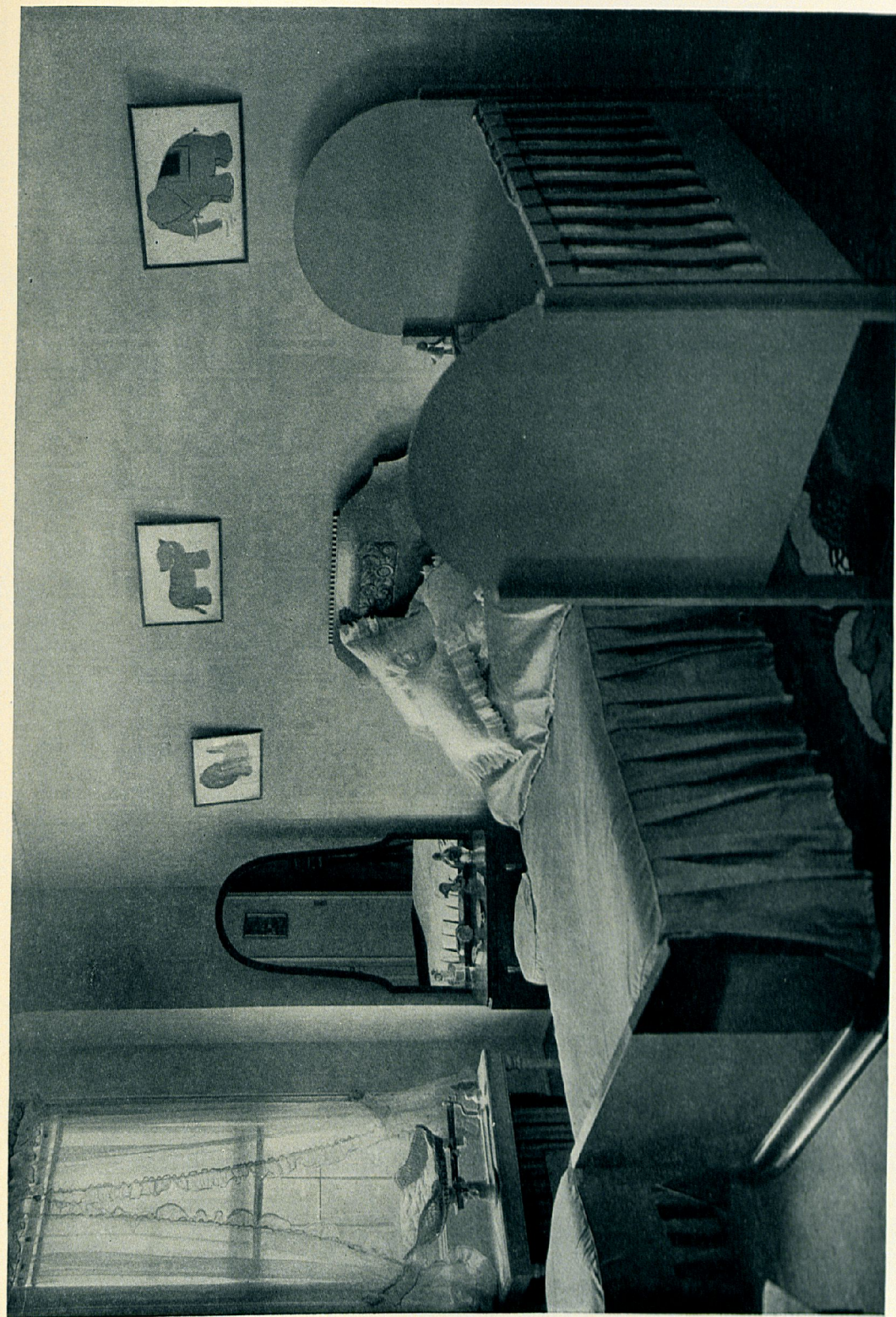


Photograph by S. H. Gottscho

Bedroom, Apartment of M. B. Sanders, Jr., Esq., New York

M. B. Sanders, Jr., Architect, New York



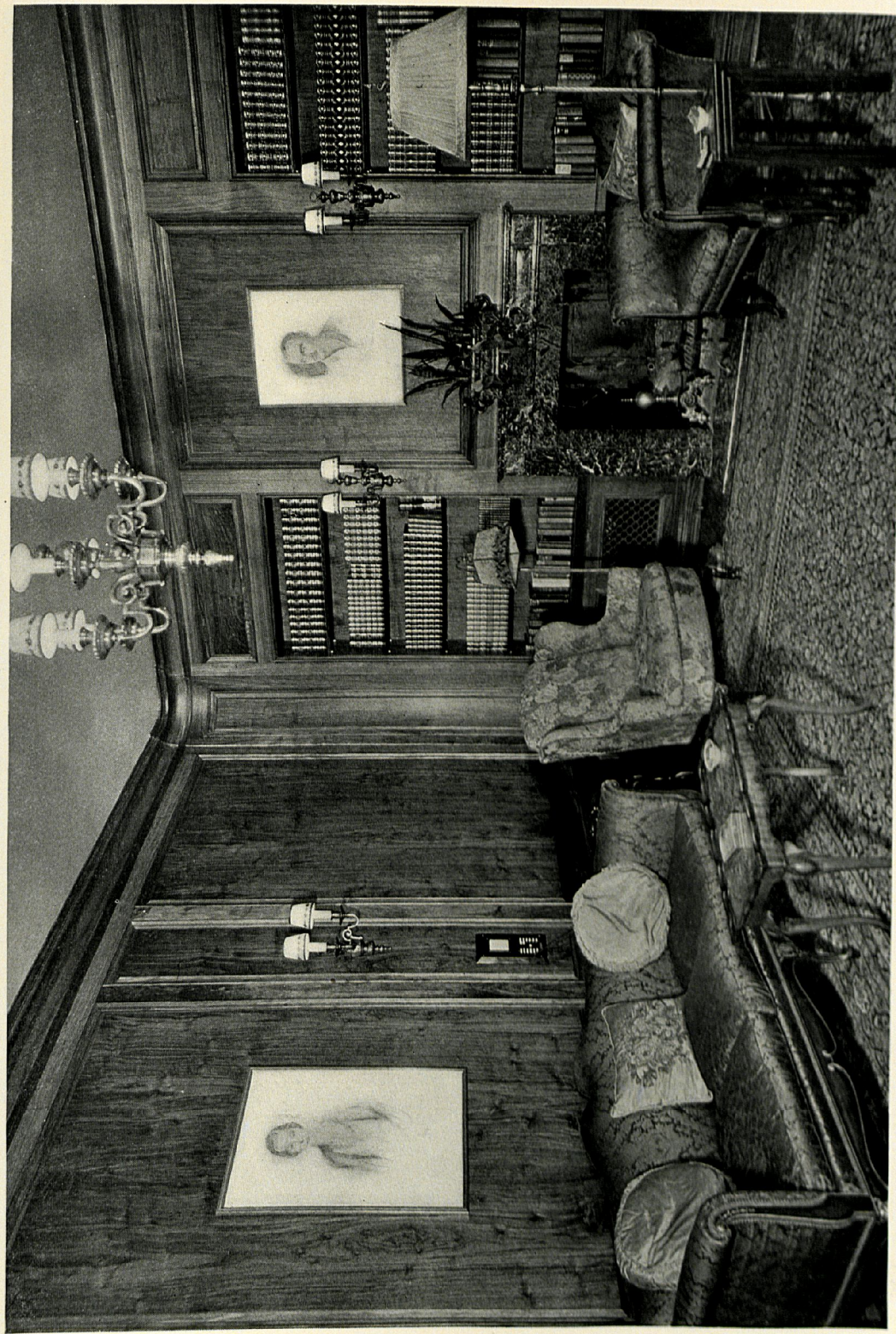


Photograph by S. H. Gottscho

Nursery, Apartment of M. B. Sanders, Jr., Esq., New York

M. B. Sanders, Jr., Architect, New York



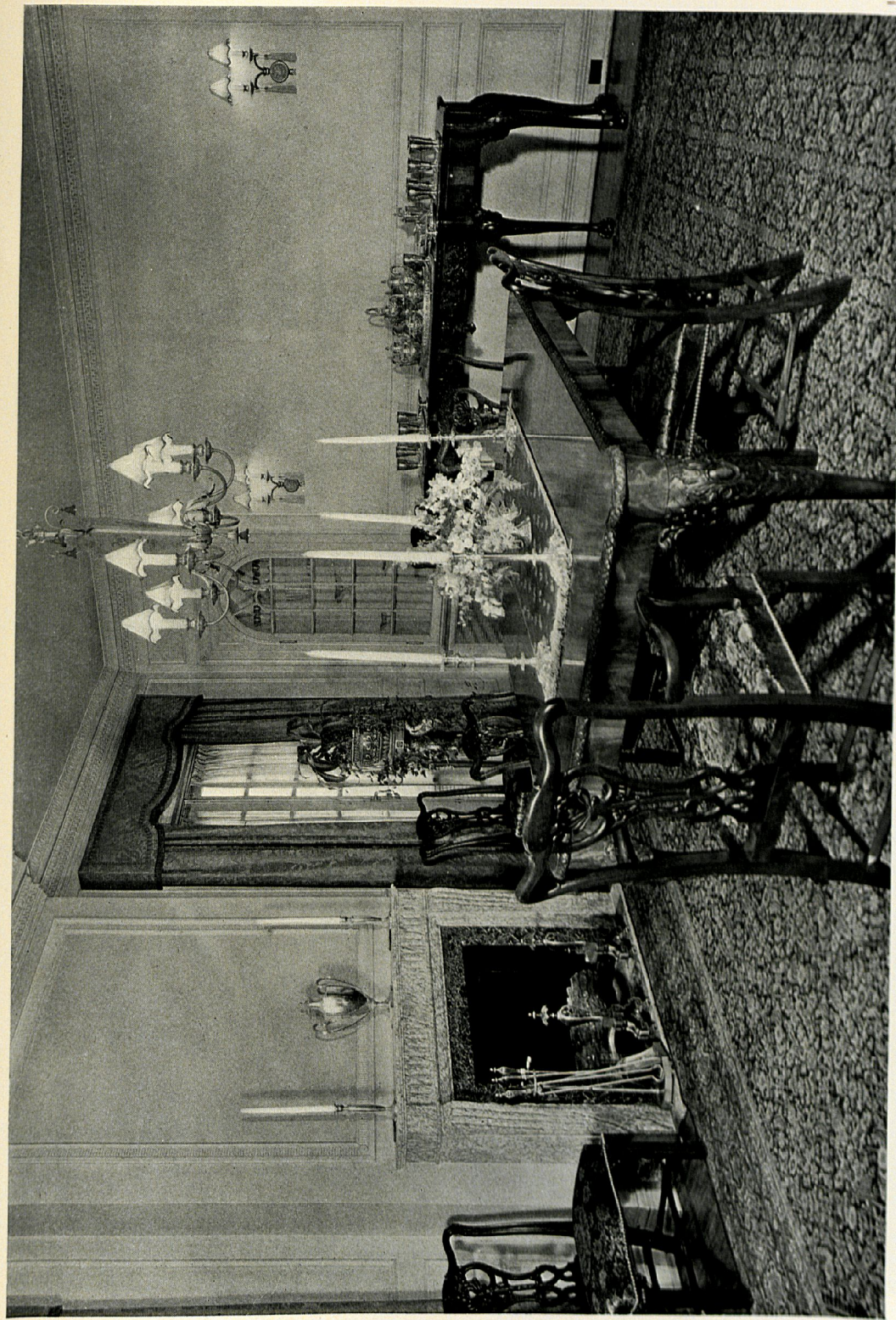


Photograph by A. E. Piget

Library, Residence of Marion L. J. Lambert, Esq., St. Louis, Mo.

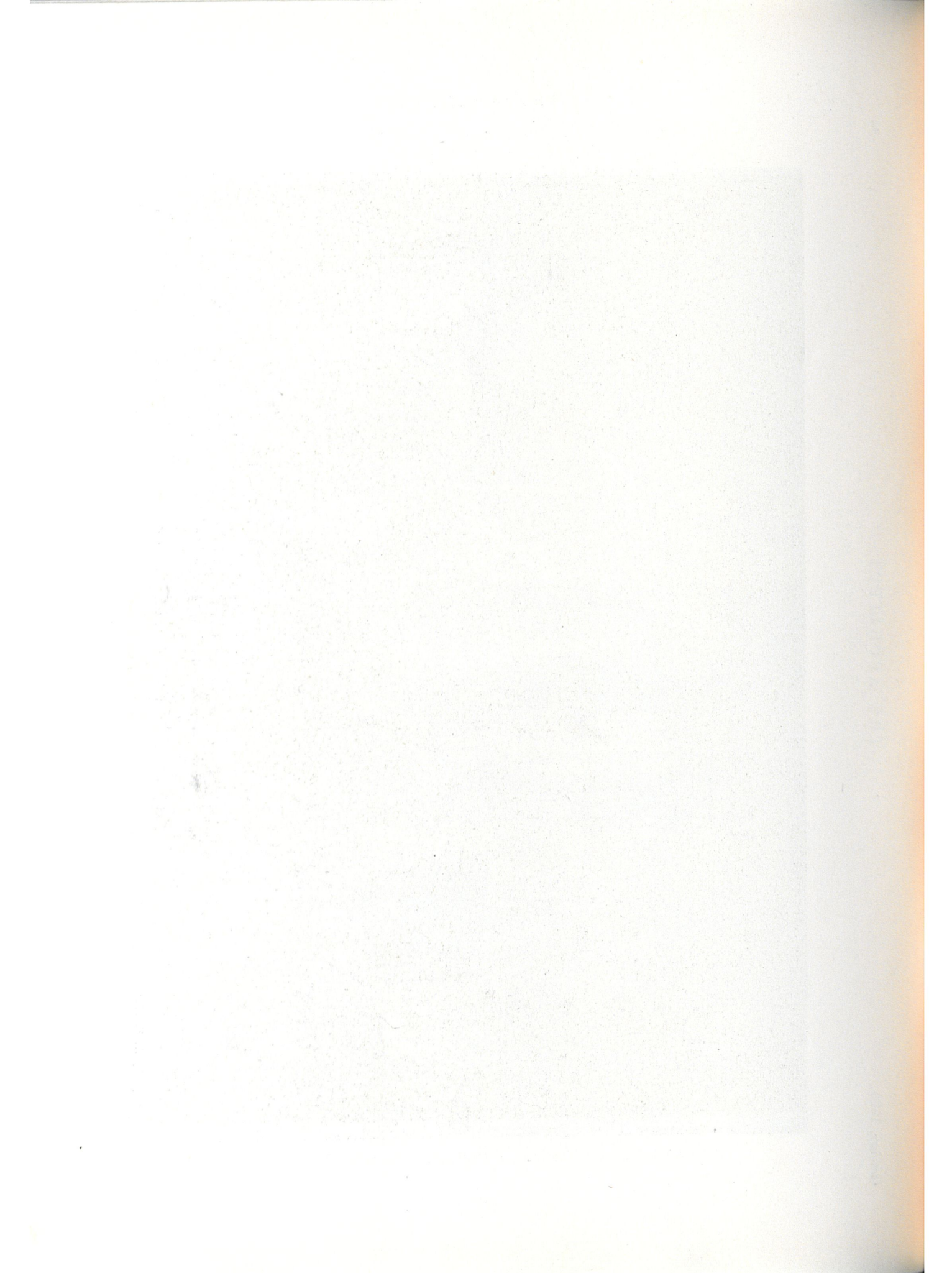
La Beaume & Klein, Architects, St. Louis, Mo.

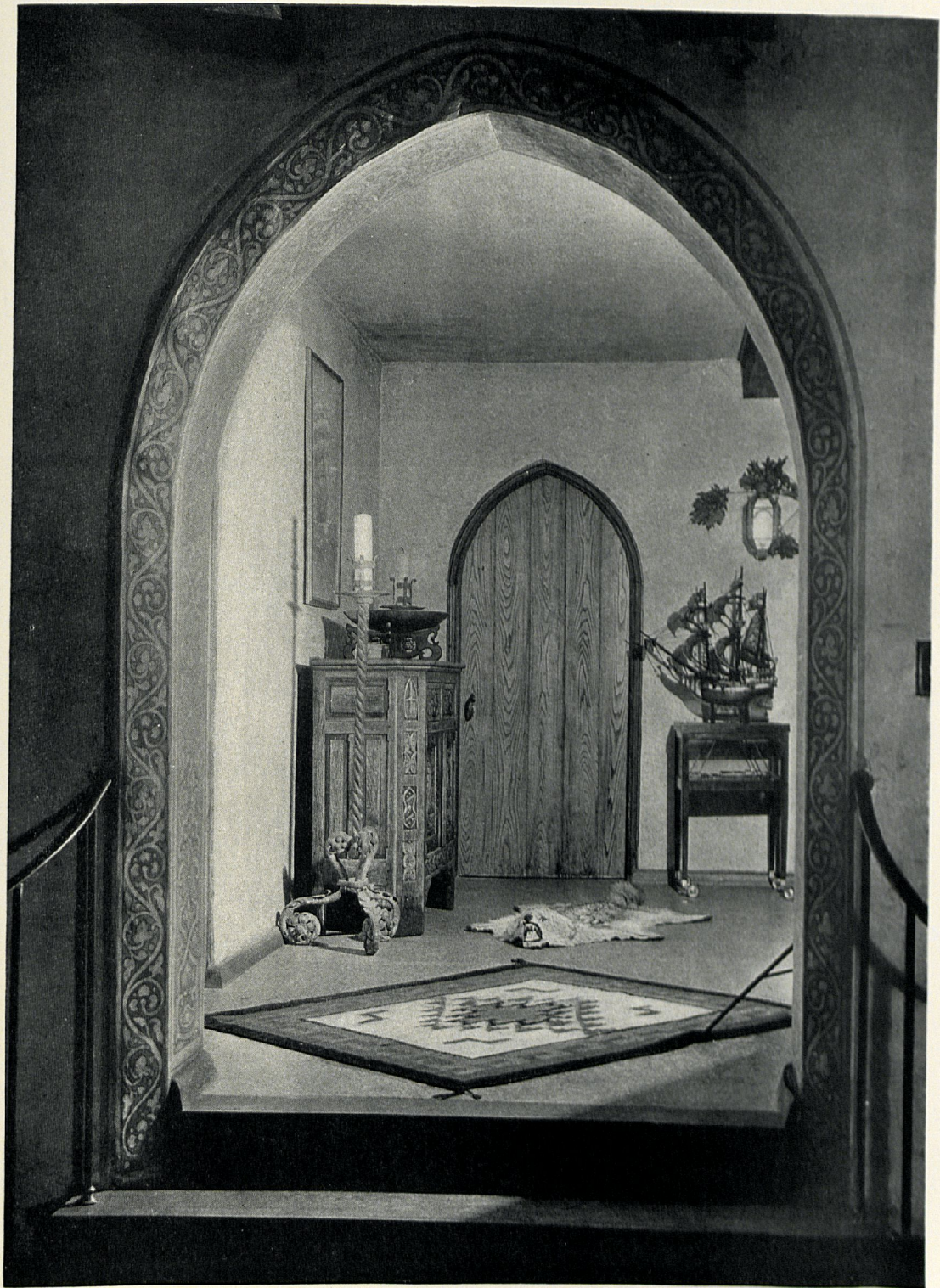




Photograph by A. E. Piaget

Dining Room, Residence of Marion L. J. Lambert, Esq., St. Louis, Mo.  
La Beume & Klein, Architects, St. Louis, Mo.





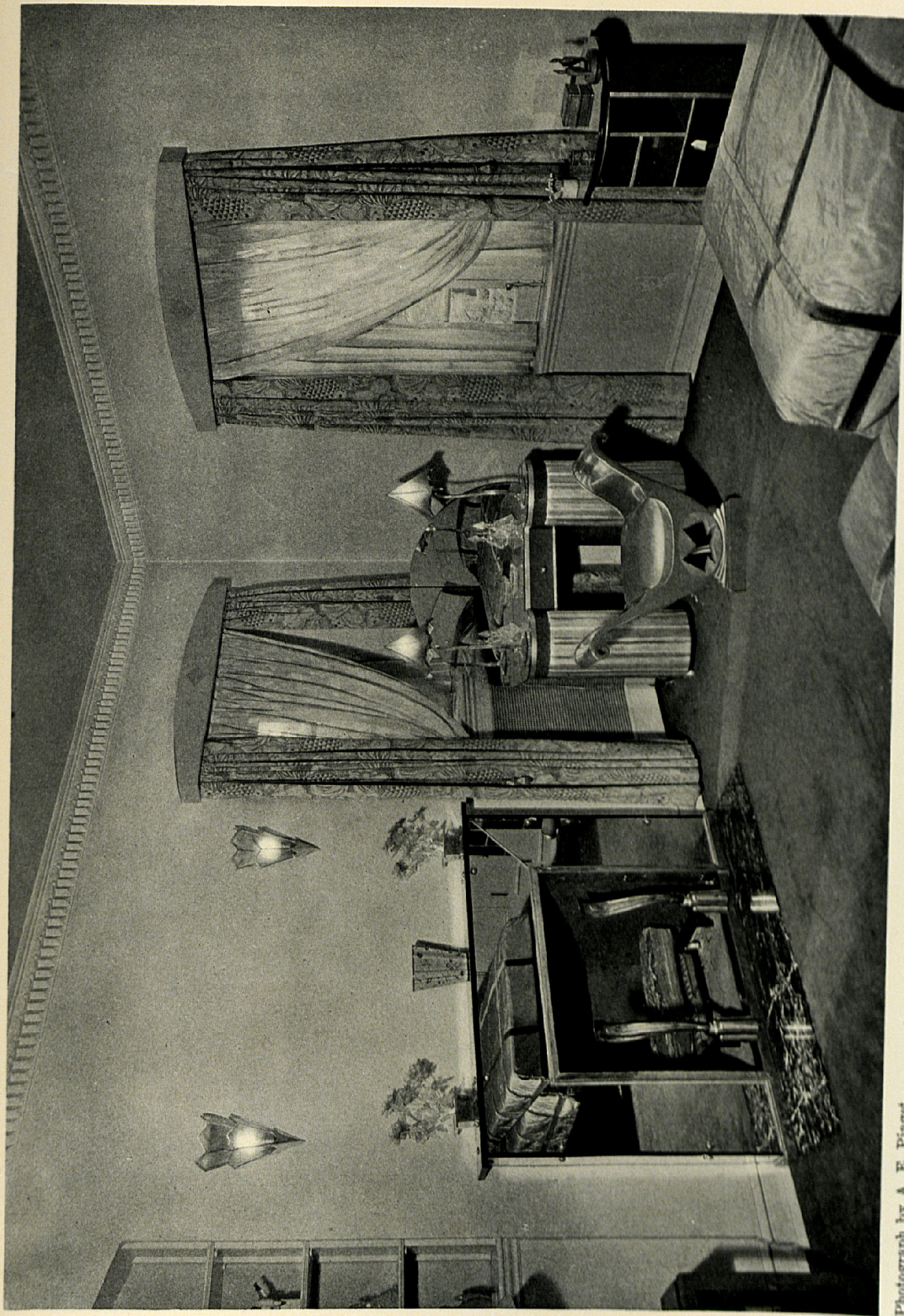
Photograph by A. E. Piaget

La Beaume & Klein, Architects, St. Louis, Mo.

Entrance to Taproom, Residence of Marion L. J. Lambert, Esq., St. Louis, Mo.



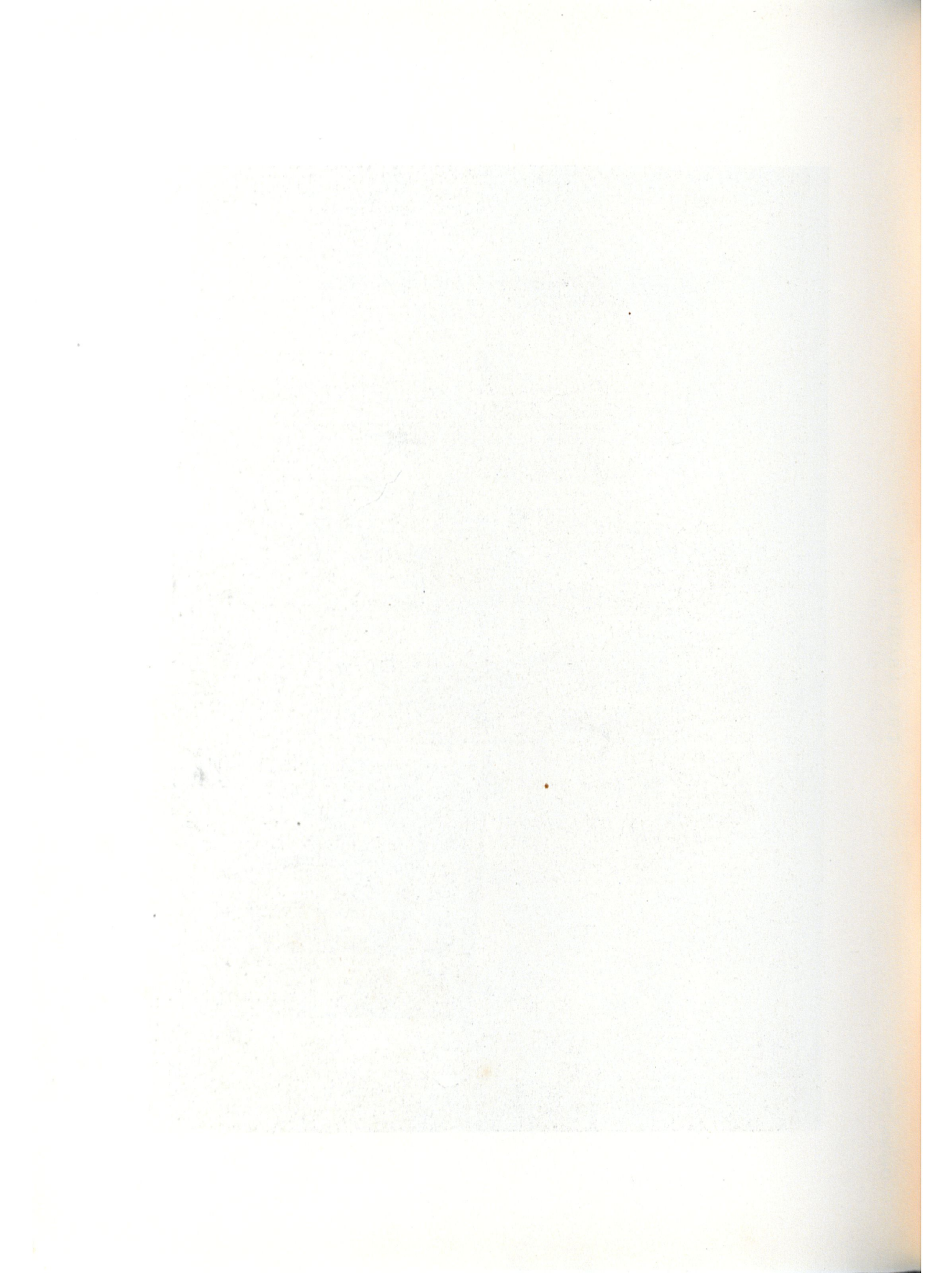
THE AMERICAN  
1910

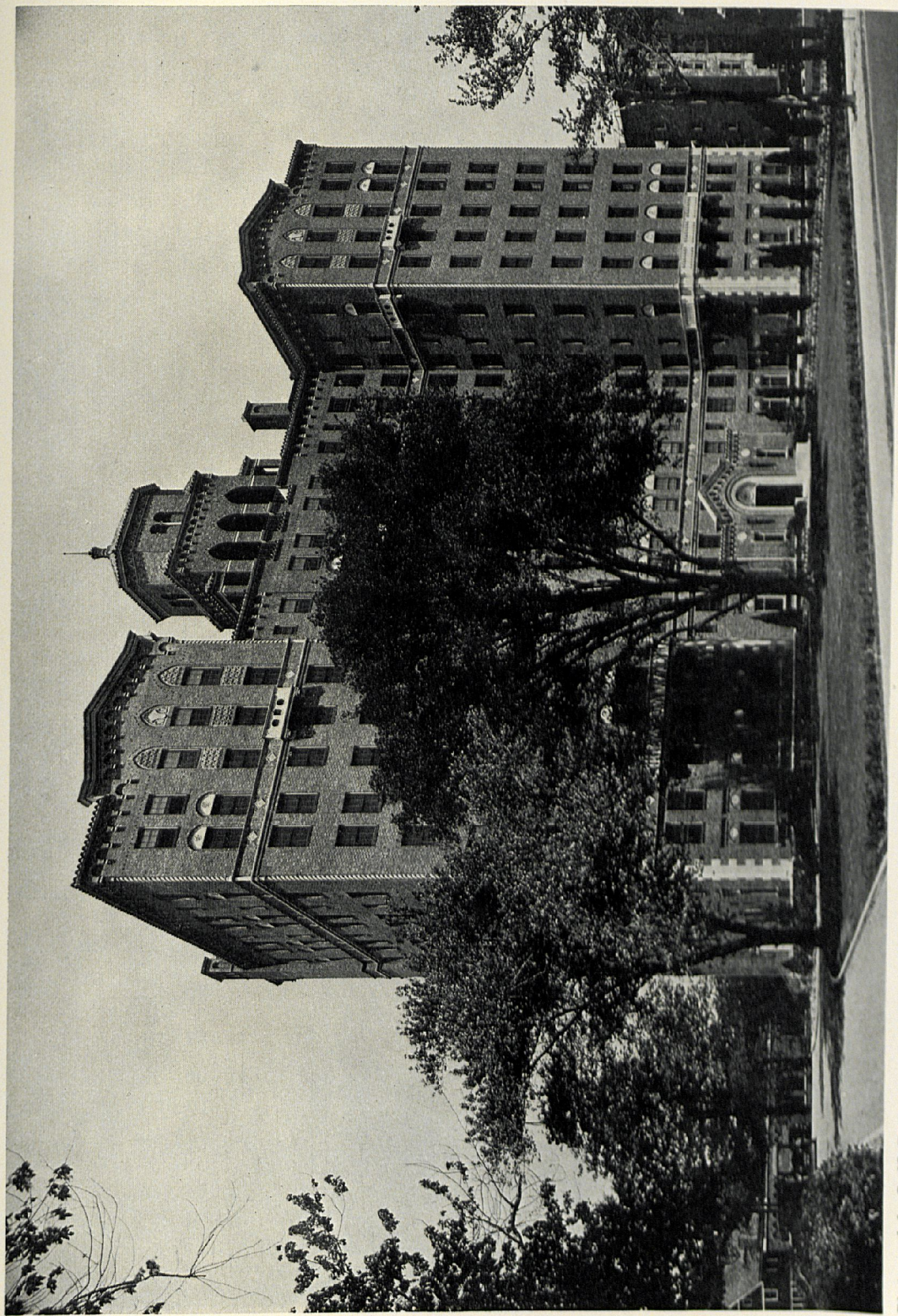


Photograph by A. E. Pinget

Bedroom, Residence of Marion L. J. Lambert, Esq., St. Louis, Mo.

La Beaume & Klein, Architects, St. Louis, Mo.

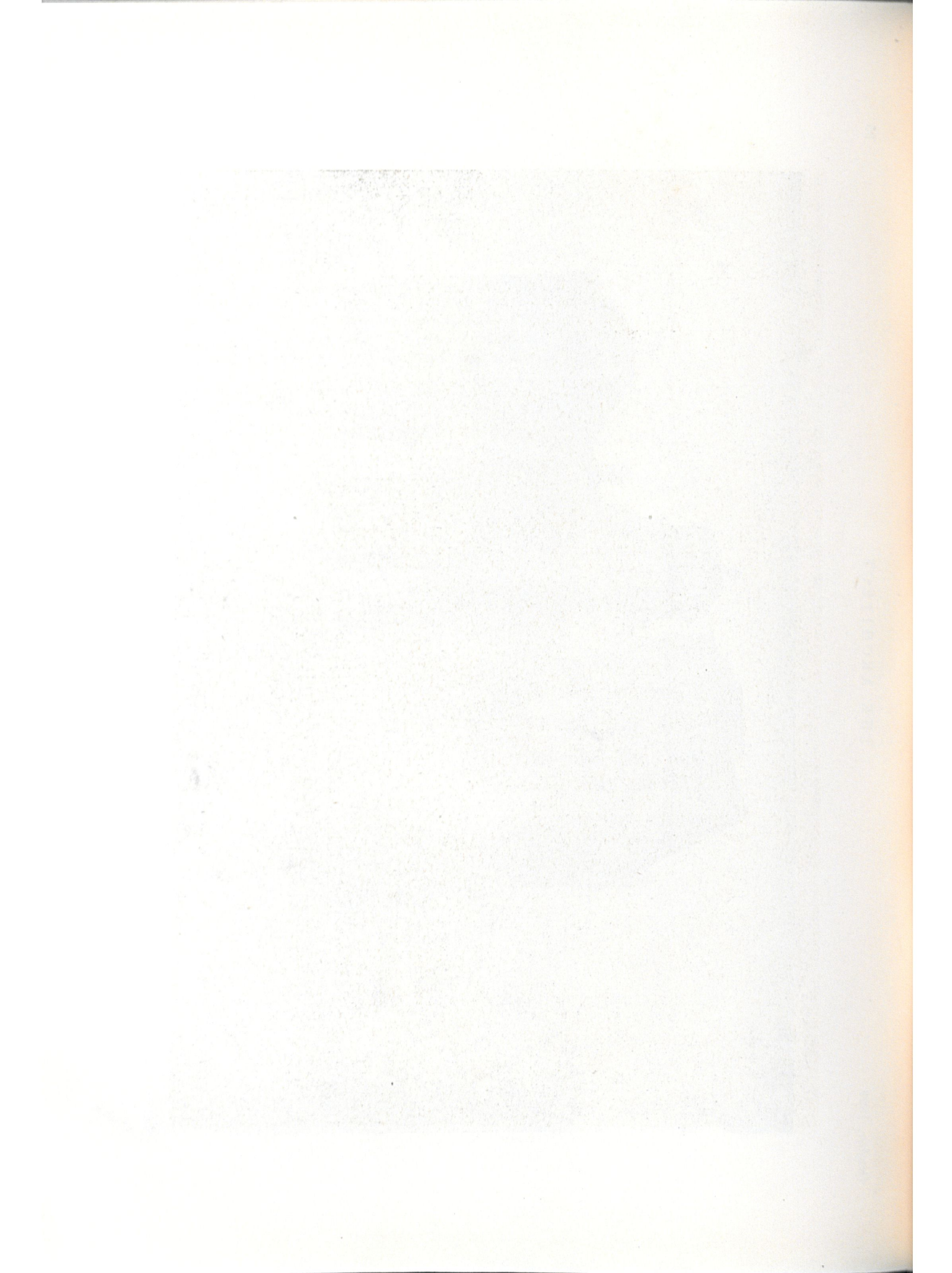


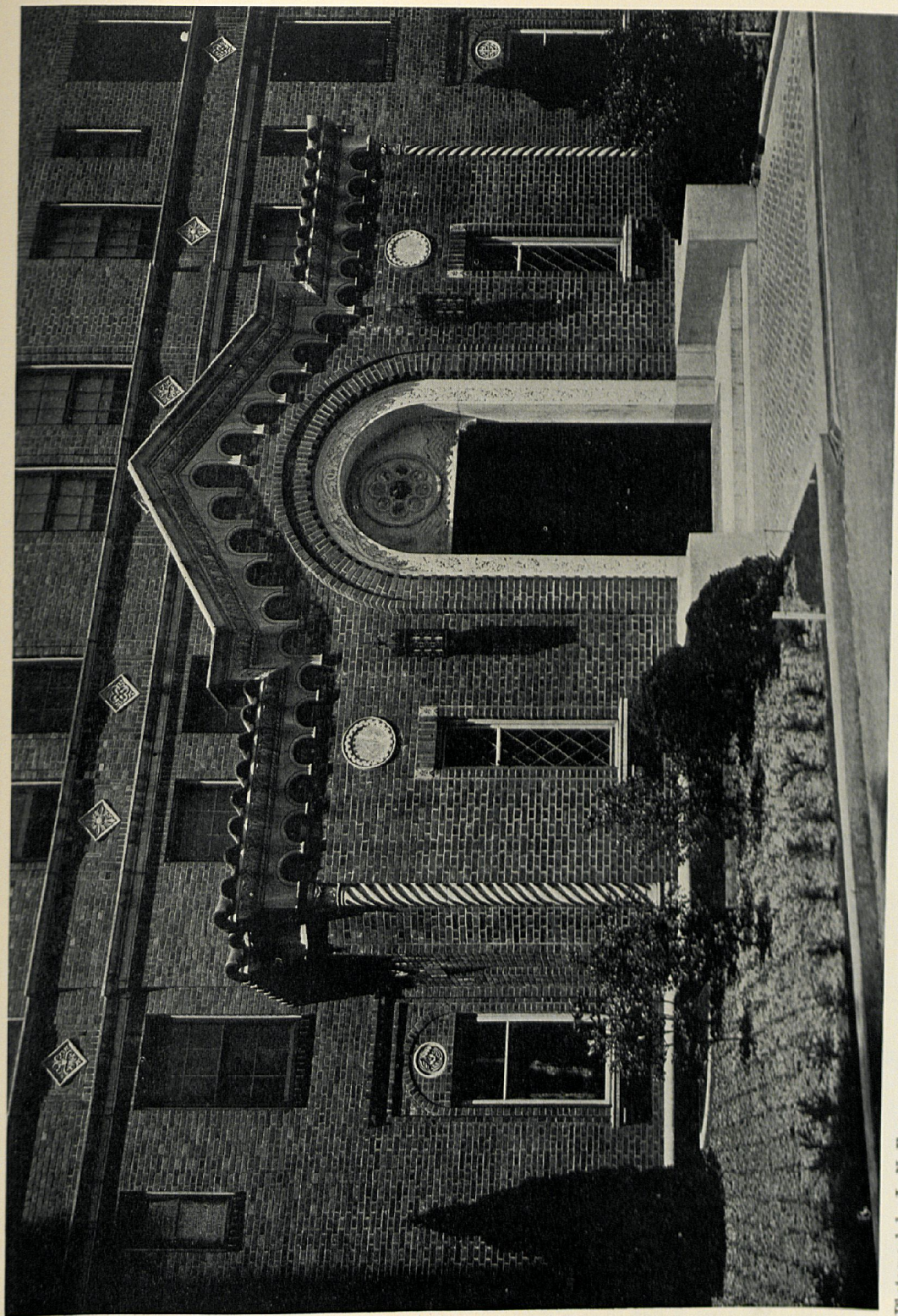


Photograph by L. N. Frazee

General View, East Orange Co-operative Building, East Orange, N. J.

John B. Peterkin, Architect, New York

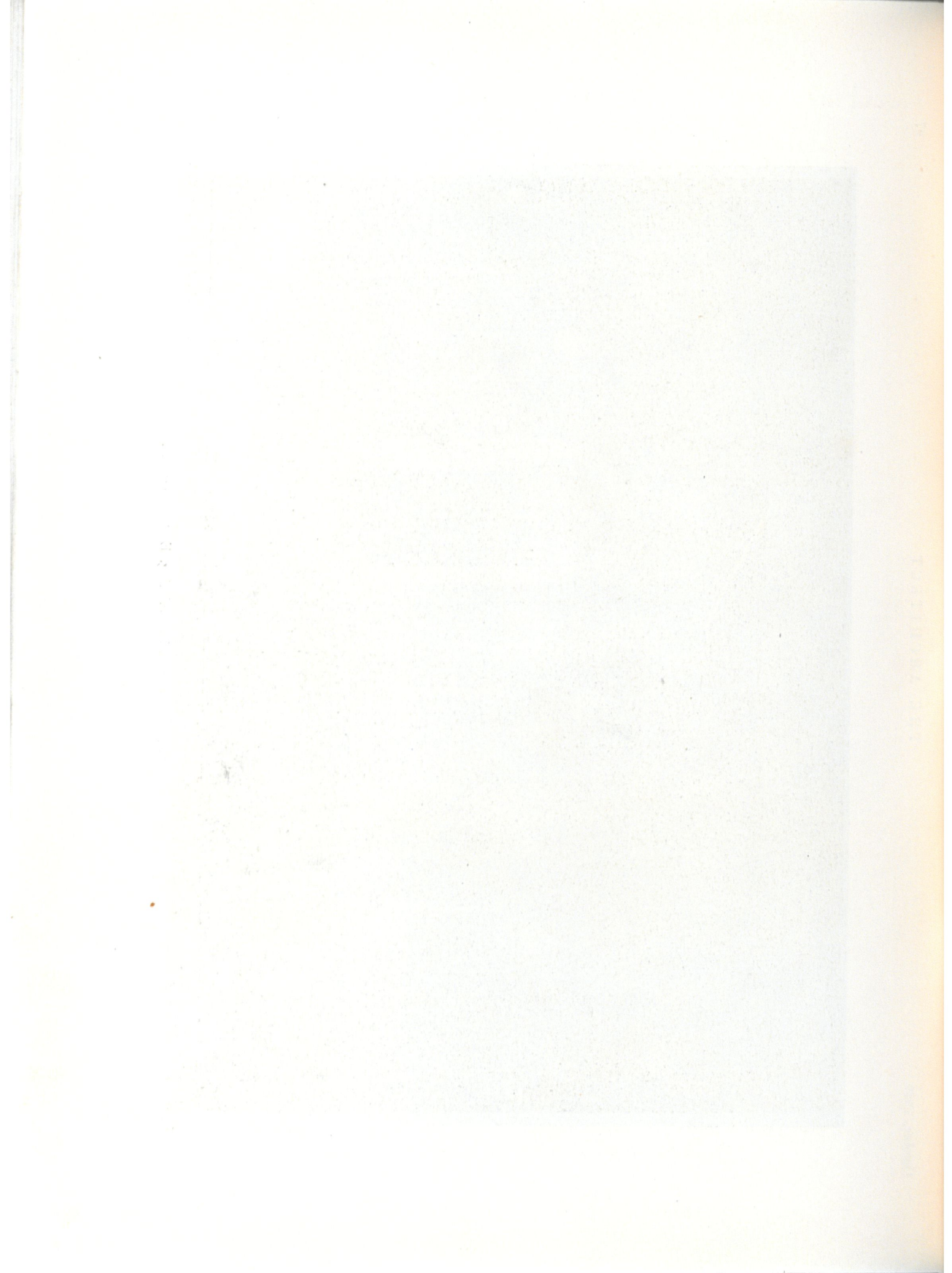


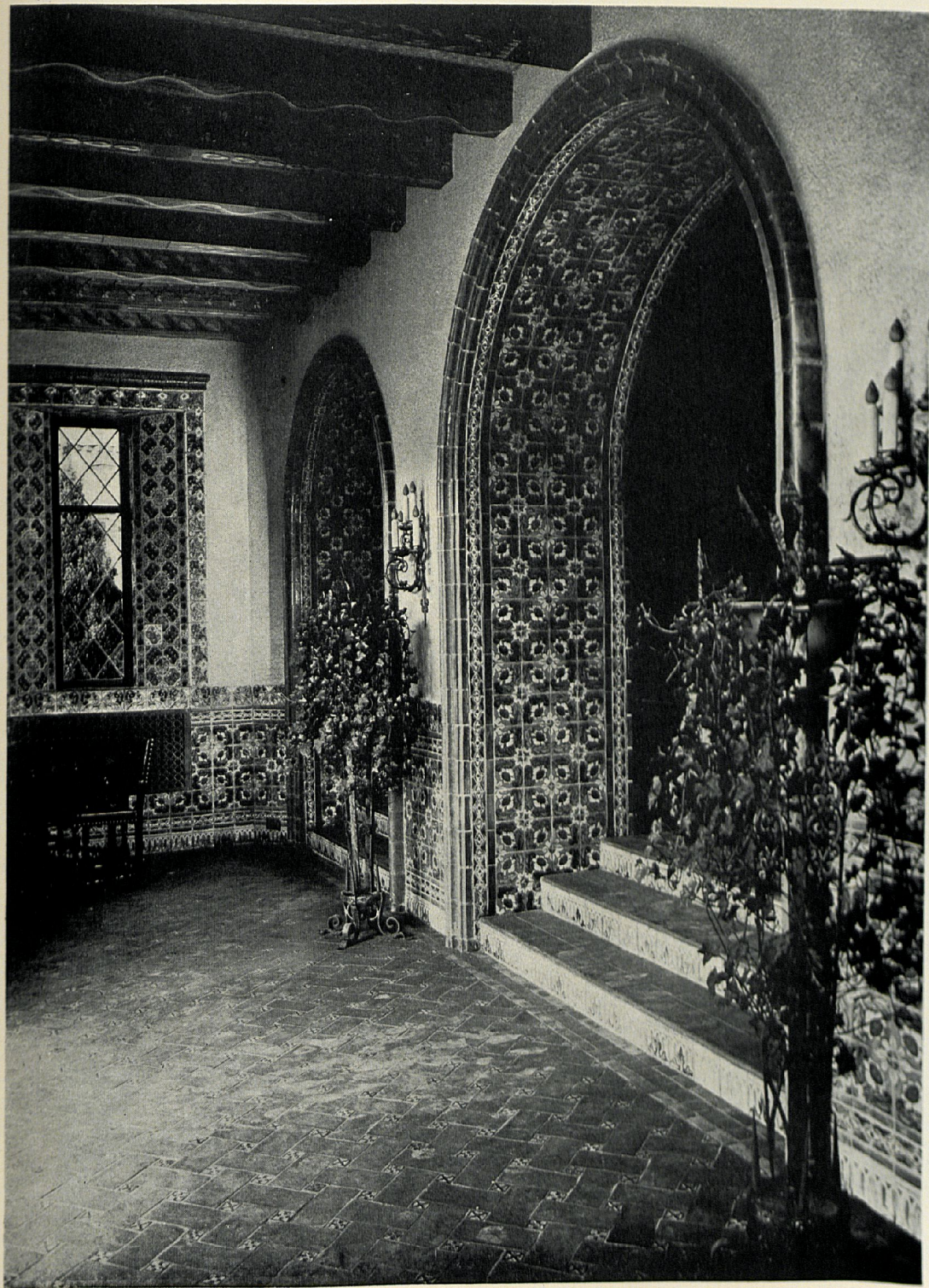


Photograph by L. N. Frazee

Entrance, East Orange Co-operative Building, East Orange, N. J.

John B. Peterkin, Architect, New York



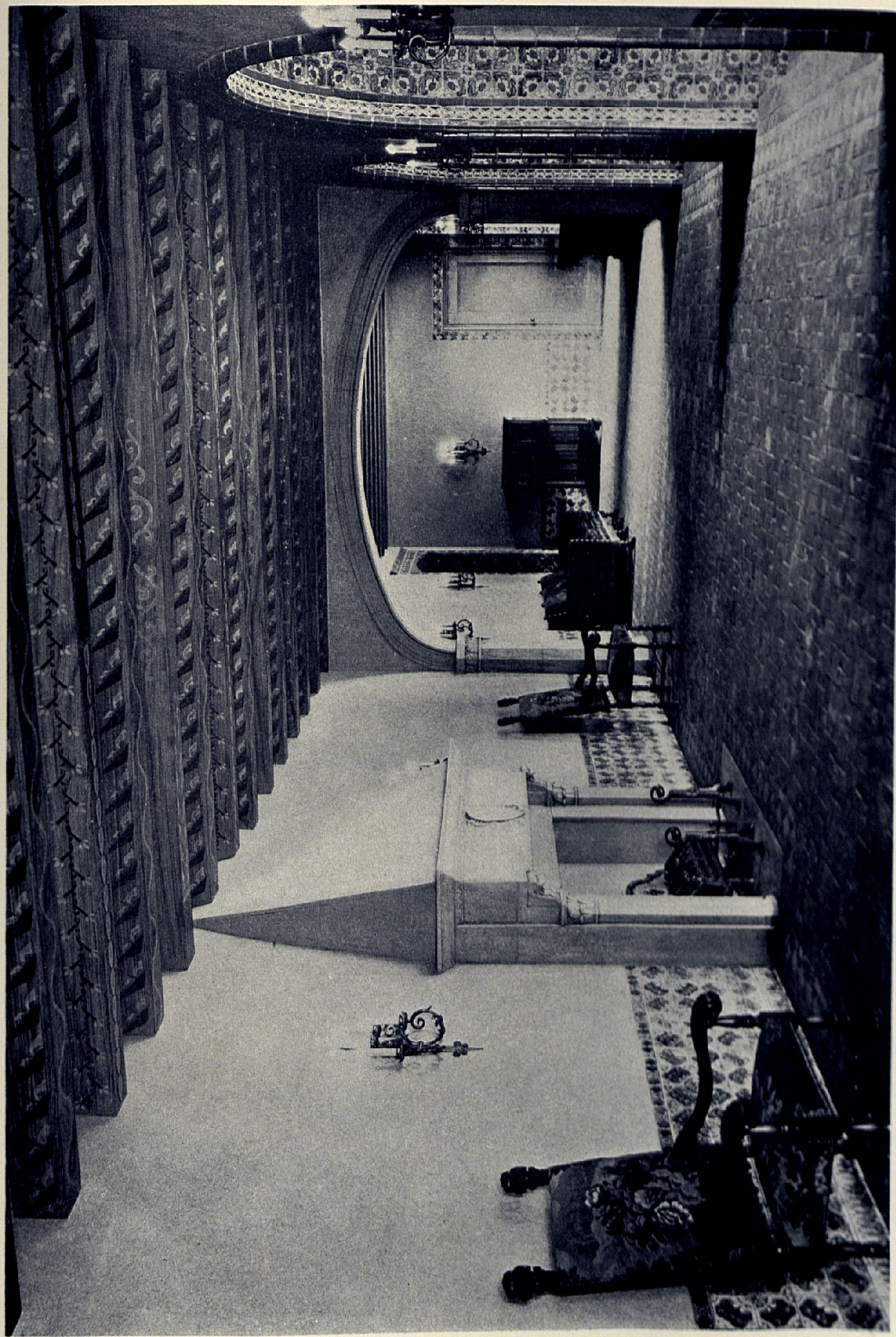


Photograph by L. N. Frazee

John B. Peterkin, Architect, New York

Vestibule, East Orange Co-operative Building, East Orange, N. J.





Photograph by L. N. France

Entrance Hall, East Orange Co-operative Building, East Orange, N. J.

John B. Peterkin, Architect, New York

THE UNIVERSITY

## Mr. Murchison of New York Says—

THAT THE TOWN was shaken out of its midsummer lethargy a few Mondays ago by the news that the Chanins, two builders of unusual and romantic foresight, had taken the Republic of France in with them as a partner in their project of a sixty-five story building covering the block upon which that hard-luck baby, the Century Theatre, has stood for several gloomy years.

The French Government project has been kicking around New York for a number of years. The Waldorf site was mentioned, also the present location of the Opera House. McKim, Mead & White were to be the architects; there was to be no particular limit on the cost.

Now the Chanins (who were unknown as builders before 1918) have bagged the prize and we say, "All credit to them!" Rumor hath it, Elmer, that Ely Kahn will design for them something more modern than has ever been seen. Ely will do it well; that is, if he hasn't too many other block front office buildings to do at the same time.

### *The Waldorf Again*

EX-GOVERNOR SMITH, the Happy Warrior, is now a realtor. He is the happy head of an imposing list of names on the directorate of a new corporation formed to take over the old Waldorf site and put up a sixty-five story building on that block front, instead of a meager fifty-story hatbox that Shreve & Lamb had designed for the previous owners.

So it goes, and it goes to show that you can't go very wrong on New York real estate, nor on Chicago real estate either. And that goes for most all the big burgs, too.

### *More So*

THIS MONTH New York is gobbling up over twice as many co-operative apartments as it did last year, with practically all of them sold out or within twenty-five per cent. of being in such an interesting condition before the opening date.

We are, without doubt, becoming more and more a nation of cliff dwellers, and as competition grows keener, the landlords are urging the architects for more novelties every day.

But we don't see any. We wish we could. The real estate people advertise "many distinctive features" but they seem to consist of the same old things, with

perhaps here and there a light green bathtub or a violet what-is-it in the *salle du bain*.

What the tenant-owner wants is light and air, with perhaps a balcony to enjoy said light and air and in the high-priced ones, every fellow with his own elevator vestibule.

### *There is Only One Fifth*

OVER ON Fifth Avenue overlooking the Park people will pay almost any old price per room to enjoy the view of that green oasis and to be able to say that he lives on Fifth.

Prices there run from seven to ten or twelve thousand dollars per room, with a yearly maintenance cost of ten per cent. Therefore, a neat little eight-roomer will set you back about \$75,000, not including your decorations and mantels. Living comes high in New York but it's worth it.

### *Out of the Steam Car into the Hotel*

THE NEW Waldorf-Astoria is really going to have it on the other hotels in various and sundry ways, unless its publicity man is like unto the theatrical press agent and doesn't really mean what he says. The latest is that the New York Central is going to run a private railroad siding under the new inn. Then you say to the Rock Island division superintendent, "Route this car to the Waldorf-Astoria" and when you wake up in the morning there you are under the hotel and a special elevator carries you and your baggage right upstairs to your room!

And away up in the tower will be living rooms 40 x 25 feet, bathrooms the size of bedrooms, journey and comfortable beds and every gadget and geegaw that is possible to make your hotel life a merry though transient one.

We rather wish that the new Waldorf-Astoria would be supplied with a Banquet Room layout larger than that of the Astor so that the Beaux-Arts Ball might be given there. Then we could order a short train of dump cars shunted on the private siding for the morning after, into which the wrecks, remains, residue and wastage of the previous evening might be dumped. Then they could run the train down to Mexico City and leave it there.

### *Bigger and Better Beaux-Arts Balls*

EVERY AUTUMN when we return to the city our duty looms before us again—to gather the wherewithal

whereby the aspiring students may get their architectural education and the juries may have a whopping good time arguing with each other at the judgments.

Several years ago we tried to get fired from the Beaux-Arts Ball management. We claimed that *rigor mortis* had practically set in; we pointed out that our general appearance was not what it ought to be and we pleaded *non vult, semper loco* and a few other ailments in extenuation of our desire to resign.

All to no purpose, however. And the same holds good for the rest of the venerable but still-functioning members of the Committee. Each year Big Artie Ware, Westchester's Brainiest Elk, resigns as publicity director and each year his resignation isn't so much as noticed.

### *What Indeed?*

FOR WHAT the Beaux-Arts Ball would do without the annual whetting up of the public's appetite by Whetter Ware is a thing which makes us shudder. It couldn't be, that's all, it just couldn't be.

And what would the public do if it couldn't gaze on the colorful and masterly *decor* by J. Monroe Hewlett? It wouldn't be there, that's all, no public.

So the old gang, Philip Cusachs and Ben Ali Haggin, Clinton Mackenzie, Whitney Warren, Burnham Chapman, Joe Freedlander, Ernest Peixotto and Julian Levi, will all be on hand again on January 25th, trying to make order out of chaos and trying to squeeze 4000 people into a space for 2500—and succeeding, too!

### *All Out!*

THE UNION League Club has occupied a large red sandstone mausoleum on Fifth Avenue for nearly fifty years. But the sight of hundreds of Fifth Avenue busses moving one block an hour was more than the old-time window-sitters could stand. It made them nervous to see so much capital at a standstill.

So they are going to move eastward a couple of blocks over to Park Avenue, where Architect Benjamin Wistar Morris will show the boys what's what in clubs.

Mr. Morris' drawings call for an art gallery, a ladies' lounge, and various other oddities in Club life. We suggest a siding under the loungiest of the lounging rooms, where a few Madison Avenue surface cars might be switched in to take late members home or to Frank E. Campbell's.

### *Some Scaffold*

A SHORT time ago we saw a most graceful and attractive structure soaring skywards at 48th Street

and Fifth Avenue, its gossamer-like outlines resembling a silver spider web.

We looked again and lo! it was nothing more or less than a steel scaffold running up the spire of the Collegiate Reformed Church.

They ought to leave it there permanently. It is much more interesting than the steeple and it adds to the *réclame* of the church itself.

### *Trying to Spoil it*

BUT WE don't like this church a bit. It wouldn't sell out and permit the Opera House development scheme to have its three solid blocks on Fifth Avenue.

Here is a great opportunity for something monumental and magnificent right in the heart of New York. Equipped with sufficient capital, with an experienced and resourceful designer like Mr. Morris, this three-block development bids fair to result in something unapproached elsewhere in the world. And then how incongruous and how ridiculous the church will look, butting into this great modern development with its own puny example of the past!

### *Walk to Work*

EVERYTHING AROUND the Forty-second Street Zone is "Walk to Work." First we had Tudor City, that really marvelous idea of Fred F. French, then other apartment buildings in the East Thirties and Forties, and now the Beaux-Arts Studio Apartments in East 44th Street, across the street from each other and revelling in those tidy and convenient "one-roomers," so popular in our fair city at the present moment.

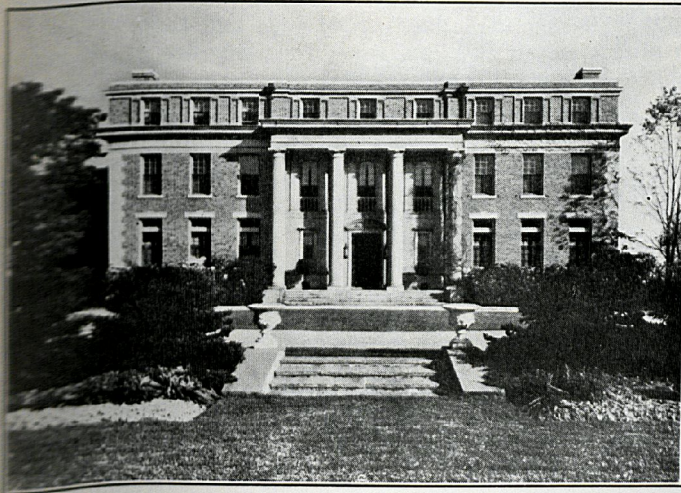
As the apartments in the Beaux-Arts buildings will probably all be rented by the time this little shove appears in print, we are not paying for this space, but suffice it to say that for convenience, economy and comfort the Beaux-Arts Apartments are the last word in clean living.

### *Anticipation*

THE BEDROOMS are in the wall. That is, you slide a door to one side and there sits a bed on its head. You say, "Charge, Rex!" and out jumps the bed into the room. You then slide the door back where it was and you have to all intents and purposes stepped from the Studio to the Chamber with no apparent effort.

And if by chance (or by intent) a close personal friend of yours wishes to spend the night with you and can't make the grade home, you slide back another door and say, "Charge, Rover!" and another bed, also made by Mr. White, leaps out into the room and settles down comfortably beside his twin.

# Telephone Convenience for Larger Residences



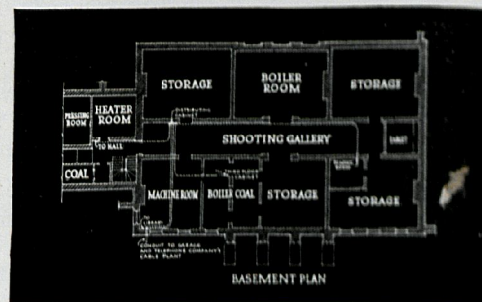
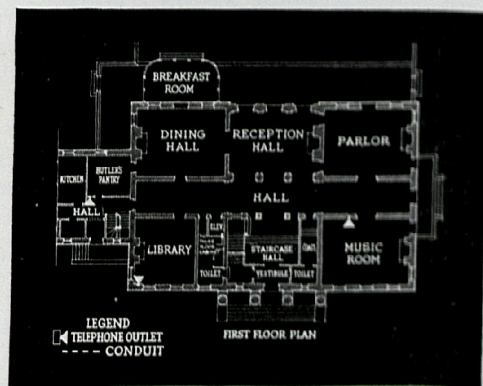
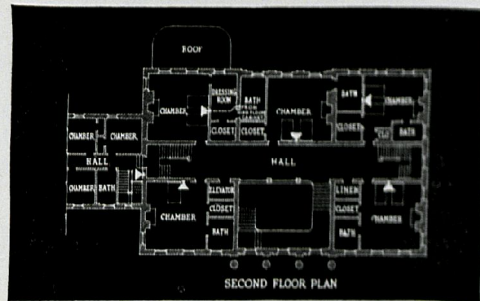
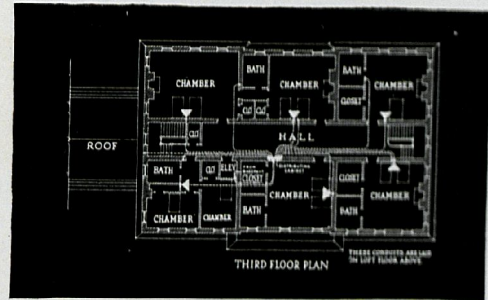
*In the residence of Col. F. M. Alger at Pride's Crossing, Massachusetts, seventeen telephone outlets, including two in the garage, are provided for complete telephone convenience. The telephone wiring is carried in conduits built into the walls. Walker, Walker & Kingsbury, Architects, Boston, Massachusetts.*

IN PLANNING the telephone arrangements for larger residences, it is especially desirable that architects consult freely with the telephone company.

Most important, of course, is the placing of the outlets so that the telephones, when installed, will bring greatest convenience and comfort in the use of the service . . . and providing conduit to conceal and protect the telephone wiring.

Bell Company representatives will gladly aid in working out the telephone convenience which may be needed, both now and in the future. They will suggest such service features as seem appropriate to particular houses . . . a second telephone line . . . push buttons and switches for intercommunication among the house telephones . . . additional bells so incoming calls can be easily heard and promptly answered . . . portable telephones for plugging into jacks at appropriate places . . . and many other modern telephone conveniences.

Your local Bell Company is constantly studying ways to improve its service. It has much information of interest to you as an architect. Without charge, it will help you in planning the facilities for telephone service for all of your houses, small as well as large. Just telephone the Business Office.



If the friend's other half comes in unexpectedly you can shoot the bed back on its haunches with equal rapidity and can shut up said friend with it until you get rid of the unwelcome inquirer. But don't walk to work and forget your friend—we don't recommend that at all.

### *We Hear That —*

LOW CEILINGS, high foreheads and longer skirts are going to be the vogue. We approve of all three, especially the last. We are so tired of knees and calves that we often walk along the street with our eyes at the cornice level, seeking, not architectural beauty, but relief from the Steinways and Knabes that clutter up our sidewalks.

### *Wrecking Things*

THE OLD family house-wrecker is getting into the limelight a good deal lately, principally on account of the big things he is undoing and of the money he gets for pulling said things down.

The papers said that the president of the wrecking company which prepared the site for the new Irving Trust Company Building at No. 1 Wall Street was immensely relieved when his job was over.

It seems that the adjoining buildings were old and shaky and that Trinity Church across Broadway shivered and shook with every blast of dynamite used by the wrecker. No mention was made of the eerie and elusive ghosts which are seen flitting through the cemetery late at night but they were probably just as much relieved as was Mr. Volk, the prize un-doer.

*Collier's* some time ago published an interesting article by Mr. John T. Flynn entitled "Whatever Goes Up." It bristled with figures and statistics; it told the tale of the skyscraper; it related how American architects had discarded ornamentation and glorified shore dinners on the outside of their high buildings, replacing them with carefully-studied masses and setbacks. And so on, far into the night.

### *A Big Nickel's Worth*

IT WAS a good article and we would like to re-read it. But we threw away the copy. That's the trouble with *Collier's*. It only costs a nickel and we never keep anything costing a nickel except, perhaps, an orange squeezer or a mouse-trap.

We keep a 35-cent magazine for quite a while before throwing it away. And we hoard up our architectural magazines for years and years and years. We never look at them and we never have time to cut them up and classify them as we used to do in those dear, dead days of long ago.

We don't mind telling you in strictest confidence that

there are too many professional magazines, not only in our line but in many others.

And there are too many professional societies. We belong to several that we have never yet graced with our presence and yet they won't let us resign from them.

### *Pro and Con, Mostly Con*

HOW ABOUT forming "The American Society of Those Touched by Mr. Brockway?" We mean he of the fire-extinguisher fame, he who promises architects and builders good jobs and then tries to get them to pay in advance for some fire extinguishers.

This gentleman, who was exposed in this magazine a few years ago, is still working the same old game and was in the Architects' Building only a short time ago trying to interest Mr. Robert Glenn, a particularly canny constructor, in his proposition. But, of course, Mr. Glenn reads *THE ARCHITECT* and he didn't fall for the scheme for a moment. He tried to get Mr. Brockway to come back for another visit but the suave salesman smelled a rat or some defective plumbing or something like that and beat his way out, never to return.

If this magazine didn't cost so darn much we would send Mr. Brockway a copy of this issue but we have to pay our subscription like everyone else. Isn't it a shame?

### *Expect High Winds*

NOW THAT THE heated term is over and the nights are really cool, we must expect to be asked to a lot of big community feeds where we pay for our own meal ticket and, as like as not, are asked to make a speech. After our trip to South America a long time ago, this was easy. But we have just about worn that old Latin-America stuff to death. It doesn't even amuse us any more and that is a sign that it is dead.

In the meantime we have the satisfaction of knowing that we always have Harvey Corbett with us, that fountain of eloquence who plays as regularly as Old Faithful in the Yellowstone Park. Another talented word-wizard is Jim Hewlett. James can be counted on always to take the opposite side of the previous speaker. He is adept at making any argument appear to be a good one. Probably our most polished orator is H. Van Buren Magonigle who reduces the English language to a fine spray and tosses it lightly in the air where it forms a rainbow over the speakers' table.

But to step out of the profession, the velvet step-ladder must be awarded to that well known critic and bon vivant, Royal Cortissoz. It was Royal who said he couldn't do cross-word puzzles because he didn't know any short words.

## STRUCTURAL STEEL CREATED THE SKYSCRAPER

*Free to architects only! This Hugh Ferriss rendering, reproduced on special stock for framing, will be mailed on request*



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Build with structural steel and savings begin at once—in less time, less labor and less material required. Steel so speeds construction that a steel bridge or building is in service often weeks earlier.

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prepared to do its duty with efficiency, and at once.

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A Technical Service Bureau is at the disposal of architects, engineers, owners and others who have need of any information which can be supplied through the American Institute of Steel Construction, Inc.



## AMERICAN INSTITUTE OF STEEL CONSTRUCTION, INC.

The co-operative non-profit service organization of the structural steel industry of the United States and Canada. Correspondence is invited. 200 Madison Avenue, New York City. District offices in New York, Worcester, Philadelphia, Birmingham, Cleveland, Chicago, Milwaukee, St. Louis, Topeka, Dallas and San Francisco. The Institute publishes twelve booklets,

### STEEL

### INSURES STRENGTH

### AND SECURITY

one on practically every type of steel structure, and provides also in one volume, "The Standard Specification for Structural Steel for Buildings," "The Standard Specification for Fireproofing Structural Steel Buildings," and "The Code of Standard Practice." Any or all of these may be had without charge, simply by addressing the Institute at any of its offices.

## *In the Architect's Mail*

GLEANINGS OF INTEREST IN THE FIELD OF BUILDING PUBLICITY

### *Fine Lead Work*

WHAT MATERIAL IS more ingratiating than lead? It seems to us that we are just beginning to appreciate it in this country. This is due in no small measure to the work which is being done by Henry Hope and Sons, Inc. Their most recent brochure which lies before us is a real delight. The plates are beautifully printed and illustrate admirably the various uses to which this beguiling metal may be put. Most of us are familiar with the charming leader heads and straps which are so important a part of house design, especially in work of an English character. Hope reproduces these with a loving fidelity to the old models, catching perfectly the spirit of the originals. In some instances the entire face of the leader is decorated. The soft, malleable quality of lead makes it ideal for our "down-spouts" which often must adapt themselves to offsets and breaks in building wall.

Useful illustrations are shown of cross gutters, frankly applied from one leader to another, thus solving with disarming simplicity a problem which has puzzled many an architect. We find, too, in these excellent plates, attractive flower boxes in lead. Another illustration shows a lead roofed bay window. On the roof plate is worked a tree design. The texture of the metal and the soft roll of the ribs are equally pleasant. A charming design of grapes and flowers decorates a water tank and there is also shown an amusing bird's drinking fountain which would add to any garden. There are twenty plates in the publication and all are worthy of a place in the permanent files of the architect's office.

### *Airport Lighting*

THE RATHER exciting subject of airport lighting is well discussed and illustrated in the latest bulletin from the Westinghouse Company which is naturally interested in such matters. Some instructive items are the definite specifications of the United States Department of Commerce on night lighting qualified to receive the official rating "A." Beacons, boundary and obstruction lights, hangar floodlights, roof markings and area illumination, all these are among the topics discussed. Once more human progress leads us into a new world and a new language. Night photographs show the remarkable diffusion of light already accomplished.

For the layman the lighting of the hangar and the marking of the boundaries of the port are of less

interest than the floodlighting of the field itself. One thinks instantly of the pilot peering down from above and of what satisfaction must be his to see clearly what he is going to land on. As an instance of recent installation it is interesting to know that the new municipal airport of the city of Newark is lighted by twenty-five Westinghouse Chromilite landing-field floodlights, arranged in four groups. Each floodlight is equipped with a 3,000 watt, 32 volt lamp. The landing runways are placed diagonally so that it is never necessary to land facing this powerful illumination.

### *The Story of Steel*

A BOOK MORE thrilling to us than most detective stories is that entitled "Facts About the Structural Steel Industry!" This has been out for some time as the cover bears the publishing date of March and other brochures from the American Institute of Steel Construction have since come our way, but the "Fact Book" is particularly entrancing.

It is packed with information and real, substantial, definite information is what we eat. It is both interesting and comforting to us to know, for instance, that next to oxygen, silicon and aluminum, iron is the most widely distributed and largest part of the solid material in the earth. Another well-expressed paragraph says, "For many years steel has been considered the index of the commercial activities of the country, but in a broader sense, it has, from the beginning of history, been an accurate measure of the progress of civilization since it is the medium through which all of our attainments are possible and without it we must have continued in a savage state. It is the only substance that can be hardened to form the tools by which all of our necessities are made, including woodwork, machinery, steam engines, transportation in all forms, agricultural implements and, since it alone possesses magnetic properties, all our electrical developments are dependent upon it."

The early beginnings of the steel furnace surprised us. We are told that the first masonry furnace resembling the modern blast furnace was made in Europe as early as 1400 A. D.

A table of figures giving the heights and cubical contents of some of our largest buildings detained us for some time. Apparently the Woolworth Building still eclipses all others in height with its 792 feet but this will be surpassed by the Chrysler Building

# There Are Dividends in Sunlight— And Vita\* Glass Cashes Them

*Hotel Guests and Apartment House Tenants Eager to Buy the Health Advantages Afforded by This Scientific Building Material*

Sunlight has become an important profit factor, as well as health factor, in modern buildings. People from whom buildings derive their income—hotel guests, apartment house and office tenants, etc.,—are fast learning the facts about Vita glass and its permanent health-transmitting power; and are eager to occupy structures where this vital advantage can be enjoyed.

Practical and scientific tests have proved conclusively that Vita glass admits the health-giving ultra-violet rays in sunlight, which all ordinary window glass blots out.

Modern architecture has recognized this fact; and as a result, buildings of almost every description are now equipped with Vita glass—and Vita glass is being specified in an increasing number of building projects every day. Among famous hotels having Vita glass installations is the Savoy in London; the Am-



THE NEW ASTOR APARTMENTS  
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Charles A. Platt, Architect.

*Vita glass used for casement windows in loggias.*

bassador East in Chicago; the San Carlos in New York; and the Sir Francis Drake in San Francisco. The beautiful Anthony Campagna Apartment House on upper Fifth Avenue and the new Tishman Apartment on Park Avenue, New York City, are rendered more healthful to tenants by Vita glass windows.

Impressive evidence that Vita glass transmits sunlight's tonic ultra-violet rays is the fact that it is now in use in more than 500 schools and hospitals—adopted after exhaustive, independent tests of its effect upon pupils and patients. And this marvelous scientific discovery is safeguarding family health in thousands of private homes.

The complete, authenticated story of Vita glass will be sent gladly to architects, builders, building managers and investors in improved property upon receipt of the accompanying coupon.

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*As Lasting as the Solar System*

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glass enhances the value of any sound building investment.

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## *Ecclesiastical Art*



*Figure of St. Clement in Baywood*

THE above is an example of the craftsmanship of Robert Bridgeman & Sons who specialize in Gothic Ecclesiastical Art. Further examples of their craft are to be found in numerous English cathedrals and churches, some of the more notable being, Lichfield Cathedral, St. Albans Abbey, York Minster, Selby Abbey, Lincoln Cathedral, Old Quebec Street Church, etc.

Their work is exported to all parts of the world. The different branches of their craft include sculpture and carving in wood, stone and English Alabaster, also all kinds of church furnishings, screens, reredoses, etc. The firm has been established for more than fifty years. Drawings or models for figures or carving submitted for approval.

Estimates given on receipt of drawings. All inquiries should be addressed to:—

## **ROBERT BRIDGEMAN & SONS**

**Quonians Works**

**Lichfield**

**Staffs, England**

*Architects are requested to place our name  
in their file for reference*

now nearing completion which will be approximately 808 feet high. Among "contemplated" buildings is the huge "Chicago Tower," 75 stories or 880 feet in height with the tremendous cubage of 63,000,000 feet!

Among the bridges the now-building Hudson River Bridge will be the daddy of them all with its main span of 3,500 feet or nearly three quarters of a mile. Further items of interest are the list of motion picture reels available illustrating various processes of the steel industry and a glossary of technical terms which have all the fascination of a new language.

### *Pivoted Windows*

A USEFUL AND informative brochure is that recently issued by the William Bayley Company of Springfield, Ohio, on the subject of pivoted windows, specially adapted to the sidewalls of factories, warehouses, garages, loft buildings, power houses and all types of industrial buildings. The problems of fenestration which face the designers of the thousands of varying shops and plants are skillfully met by many combinations of windows from the single unit to assembled "bays" or groups. A noteworthy feature of the Bayley-Springfield product is the double glazing. Metal separators provide a clear space of three-eighths of an inch between the inner and outer panes, affording an insulation which is considered essential where a constant temperature and humidity must be preserved and where fuel saving is considered.

For the architect there is real entertainment and instruction in the numerous plates illustrating installations in various parts of the country. An inspection of these pictures reinforces the growing conviction that the engineers and industrial architects of the country are doing a tremendously important work in forwarding the progress of true, logical architecture, shorn of meretricious and meaningless ornament. Such a fine mass of construction as the Terminal Elevator of the Philadelphia and Reading Railroad in Philadelphia, designed by the M. A. Long Company of Baltimore, is well worthy of the study of the most esthetically minded. Very fine, too, is the forthright "Motor Mart Garage" in Boston, designed by Ralph Harrington Doane. A striking use of the modern idiom is the Wilshire Tower Building in Los Angeles, of which Gilbert Stanley Underwood is the architect. The Bayley-Springfield sash are used in all these buildings and in many others shown. We have been moved to write to a number of the designers asking permission to publish full-page illustrations of this honest and excellent architecture.

### *"Cimentolithe"*

THIS PRODUCT is described as a French Caen Stone Cement. It is intended for exterior application over concrete or brick and, it is claimed, will give the

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 AR-TOX . . . . the Whiter White Paste Paint  
 ARMITAGE ARCHITECTURAL VARNISHES

buildings on which it is applied the appearance of genuine stone. Its lasting and waterproof qualities are likewise said to be equal to those of any stone. Advertising claims are easily made but these are ably reinforced and substantiated by cuts showing important buildings on which the product has been used.

France, the home of Caen Stone, leads the way in the use of "Cimentolithe." Of lasting interest will be the graceful "Trianon Palace" at Versailles, not to be confused with the "Grand" or "Petit" Trianon in the Palace grounds. The Trianon Palace is a comparatively new structure. A progress photograph shows it under construction, with the masons' scaffolds still in place. The building was made of common brick and rough stone, over which the cement coating was laid. The finished result, to judge from the photograph, is as fine a building as one would wish to see. This edifice has already tremendous historical significance in that it housed the activities of the Inter-allied Supreme Council during the Great War.

Another telling exhibit in which the same material is beautifully used is the impressive Lafayette Escadrille Memorial which stands in the Park of Villeneuve l'Etang near St. Cloud, France.

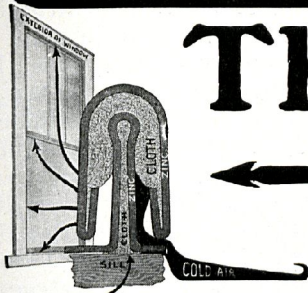
A standard specification indicates that this finish may be jointed to imitate stone of any required size. We have often wondered if this was not really undesirable. Where a material gives a fine unbroken surface, why not leave it alone? Similarly, we have always objected to the lining off of cement walls to imitate tiles. The plain surface is handsomer and more sanitary. It has the added advantage of being honest. "Cimentolithe" is handled in the United States, where it has already been extensively used, by G. A. Helleken, 100 Fifth Avenue, New York.

### *A Hoosier Building Conference*

THE INDIANA Building Congress and Trade Show to be held in the Manufacturers' Building, State Fair Grounds, October 21st to 26th inclusive, represents an industry that spends about seventy-five millions of dollars annually in this state, according to Fermor Spencer Cannon, prominent Indianapolis architect, who is General Chairman.

Things that will permit better construction at a lower cost will be given prominent attention. One event will be the demonstration on the making of better and more economical concrete, to be held by the Portland Cement Association.

This exhibit, one of the many points of interest at the Trade Show, will serve to reveal to contractors, architects, engineers, and to the general public, how a newly understood, scientific principle is used in a practical way to make stronger concrete at a lower cost. By this means, for instance, a member contractor is now erecting the Circle Tower Building in



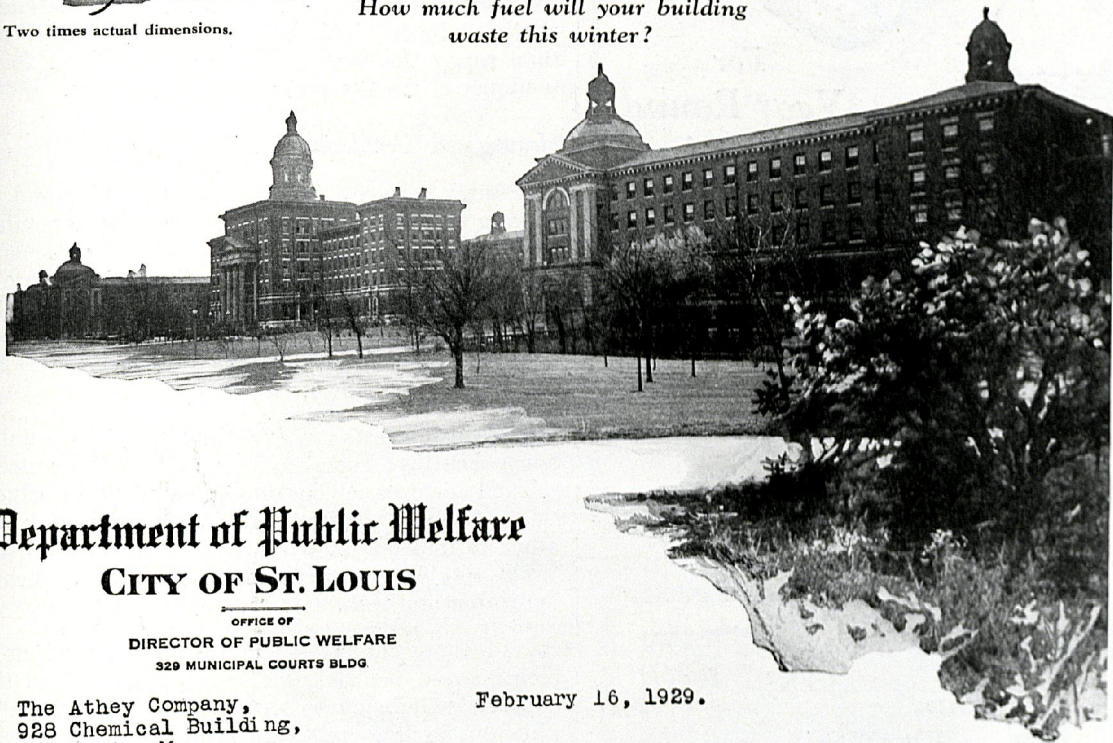
Two times actual dimensions.

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not considering the big saving in stoking or ash-handling, cleanliness or comfort and cancelled an order for \$2000 worth of blankets.

How much fuel will your building waste this winter?



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February 16, 1929.

You will perhaps be glad to know that through the weather-stripping job handled by your people at the City Sanitarium recently, we were able to discontinue the use of one 350 horse-power boiler, a saving to the City of about \$1500.00 a month in coal. We were also able to cancel an order for about \$2000.00 worth of blankets, which had been requisitioned for use during the present winter.

Feeling that this information would be of interest to you, we gladly submit it.

Yours very truly,

*H. H. Salisbury*

Director of Public Welfare.

Send for this  
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It will help you cut down  
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Athey Weatherstrips Pay for Themselves in a Short Time

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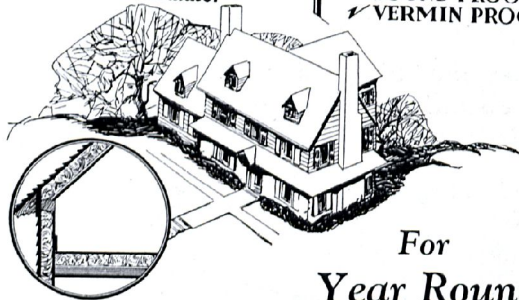
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BY

*Athey*

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Prospective home owners can greatly reduce the upkeep of their homes and add untold comfort by insisting that they be properly insulated.

Mineral Wool, placed in the walls, floors and rafters of a building, will keep it many degrees warmer in Winter and cooler in Summer, in addition to making it thoroughly sound proof.

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*Western Connection:*

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Indianapolis, of reinforced concrete. This structure, one of the tallest in the state, has a skeleton of reinforced concrete, yet the columns occupy much less space than would have been required under the old method. Thus, by this new means of scientific control of concrete, the public may now have tall buildings erected at lower cost. The method of obtaining this result, which may be applied very easily, will be explained in detail by specialists sent to the Congress and Trade Show by the Portland Cement Association, who will conduct a course of instruction on the subject. This one feature alone will more than repay the time and expense required for attendance at the Congress and Trade Show.

### Heating and Ventilating in a Big Way

THE GREAT NATIONAL importance of heating and ventilating to modern life and the absolute dependability of every character of building upon these two industries will be emphasized at the First International Heating and Ventilating Exposition to be held in the Commercial Museum, Philadelphia, in January, 1930, from the 27th to the 31st. All methods of heating will be shown.

Electrical interests are experimenting in the field of house heating; room cooling units are an accomplished fact; panel heating is about to be given a trial; oil and gas interests are vying with each other to improve their status and in the coal fields rapid strides are being made to simplify heating operation and reduce costs.

All of these interests will be represented at the Heating and Ventilating Exposition and all of these subjects will bring to the show exhibits beneficial alike to heating and ventilating engineers, architects, contractors, building owners and managers, home owners, builders and those allied with the building industry.

Products which will be shown, as indicated by space already reserved, include every type used in heating and ventilating; the boilers and furnaces in which combustion is performed, equipment using air, water or other heated fluids for the transfer of heat, systems used to distribute the heat and the radiators for diffusing it to create comfort for human, animal and plant.

This range of equipment will include that which is used in the individual home as well as in the industrial plant.

In this scheme of things there fits in a great complexity of apparatus, equipment, instruments, devices and products.

Thus it will be seen that from the great diversified field to be covered, the heating and ventilating exposition should have a nation-wide appeal, interesting, instructive and beneficial.



"The Architect," and many other high-grade magazines, catalogs, and booklets are printed with

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**Q**UALIFIED architects have prepared a booklet for us, entitled: "Facts . . . About Resilient Floors in Libraries." It represents an independent and accurate survey of recent developments in the

resilient-flooring field—and applies the findings to the problem of library planning and construction, in a graphic and helpful fashion. For your copy, write: Congoleum-Nairn Inc., Kearny, N. J.



*From painting by Elmer Bennett*

## FACTS YOU SHOULD KNOW ABOUT RESILIENT FLOORS IN LIBRARIES

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# A time-saver for ARCHITECTS who plan LIBRARIES



HERE is a new and valuable booklet for those who design libraries, entitled: "Facts You Should Know about Resilient Floors in Libraries."

It is written by architects who have recently made a survey and study of the special flooring requirements of such interiors.

They have analyzed the relative importance of quietness, comfort, durability, appearance and sanitation for any given area, viz.:—reading room, office, stack room, corridor, vestibules. This is summed up in a "quick-action" chart which makes all of it available for you at a glance.

Floor Facts for other types of buildings are presented in the same impartial, concise fashion in other books of this series, which analyze floor problems in Schools, Hospitals, Churches, Stores, Offices, Clubs and Hotels, Apartment Buildings.

Write us for these booklets and any other information regarding linoleum and cork-composition tile floors.

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**SELECTING FINISHED FLOORING MATERIALS FOR LIBRARIES**

Relative Importance of Various Characteristics of Finished Flooring Materials Governing Their Use in Eighteen Types of Library Space

Amount of attention to be given each characteristic is indicated by figure in 100. Thus, the percentage of performance comparison rate 100; secondary properties by lower figures.

Type of Room	Entrance	Quietness	Comfort	Appearance	Sanitation	Cost
Entrance Vestibule or Lobby	100	70	50	60	100	70
Main Corridors and Stairs	100	80	50	60	100	70
Delivery Room	100	100	60	70	100	80
Stack Room	100	100	60	70	100	80
Children's Room	100	100	70	80	90	70
Periodical Room	100	100	70	80	90	70
Reference Room	100	100	70	80	90	70
Catalogue Room	100	100	70	80	90	70
Exhibition Room	100	100	70	80	90	70
Art Galleries	100	100	70	80	90	70
General or Class Room	100	100	70	80	90	70
Librarian's Office	100	100	70	80	90	70
Staff Rest Rooms	100	100	70	80	90	70
Public Toilets	100	100	70	80	90	70
Workshops and Bindery	100	100	70	80	90	70
Locker and Check Rooms	100	100	70	80	90	70
Reception Space	100	100	70	80	90	70

NOTE: These ratings should be read horizontally only. They are not percentages, but are indices of the amount of attention to be given each characteristic in selecting finished flooring materials. See chart on opposite page for appropriate selections of bonded floors in each division.

One of the convenient tables in our booklet on library floors. This booklet, written by architects, analyzes and compares the merits of various resilient flooring materials for library use. The booklet is free on request.



Here are illustrated just a few of the many color units available to architects using Bonded Floors of Sealex Linoleums and Sealex Treadlite Tiles.

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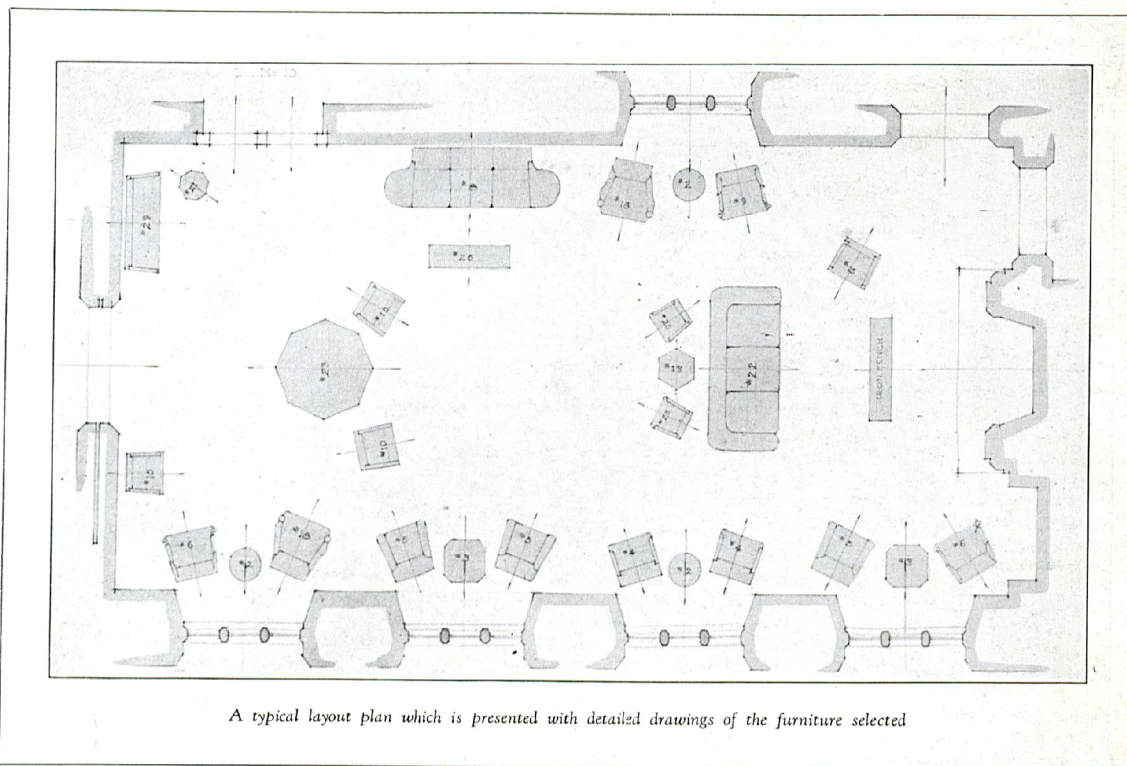
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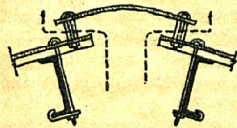
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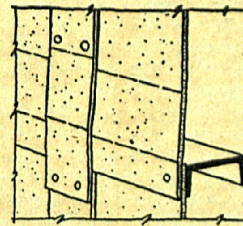
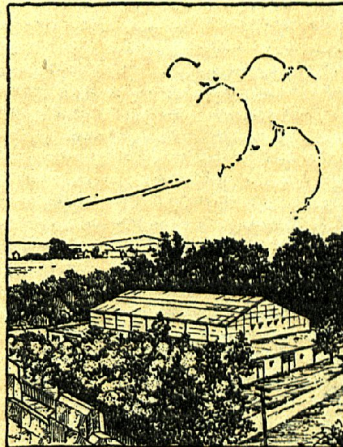
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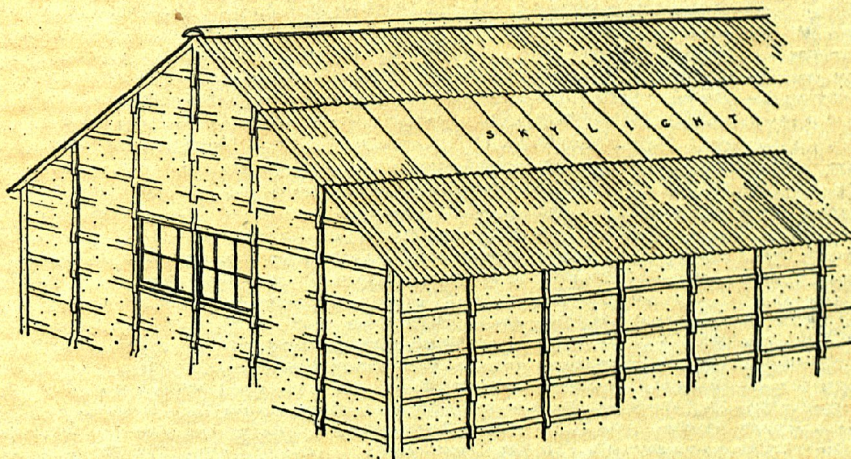
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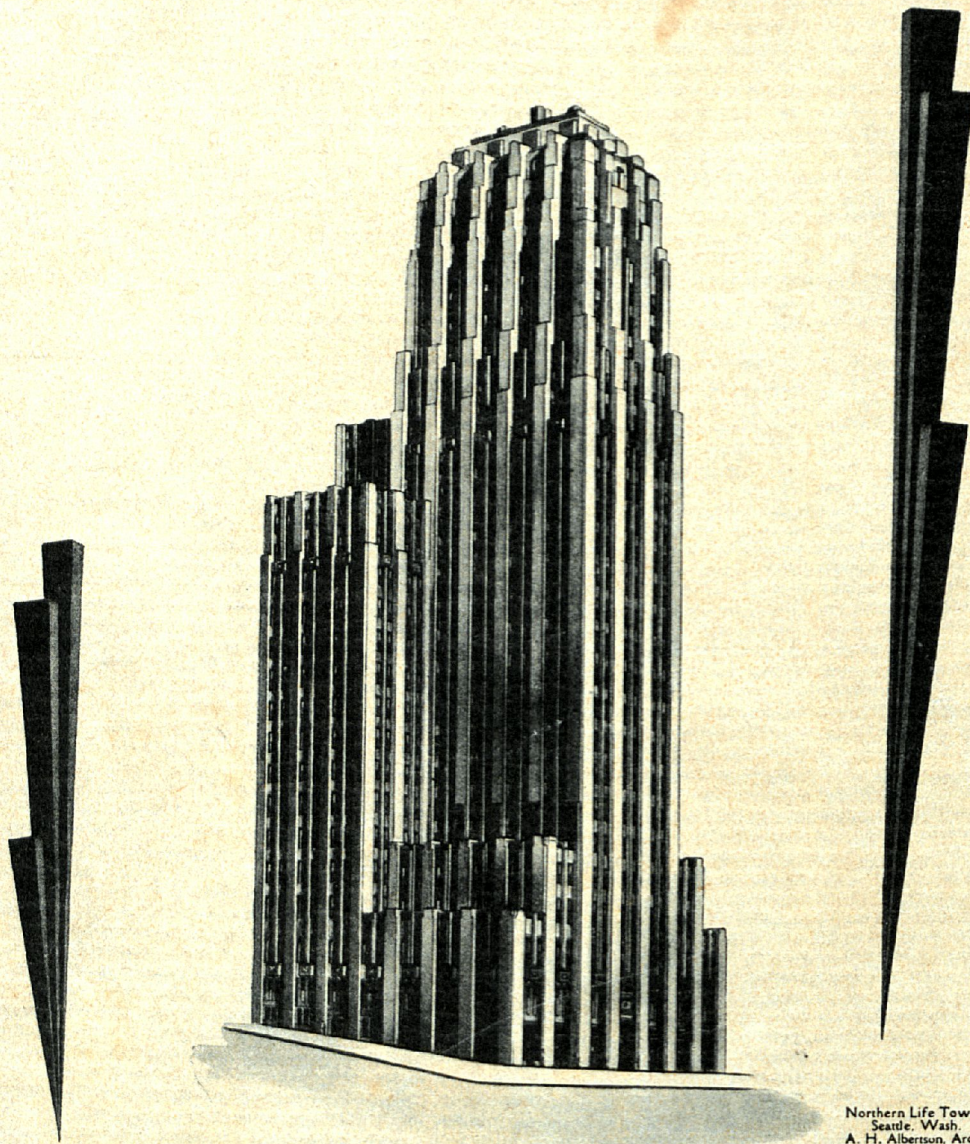
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