

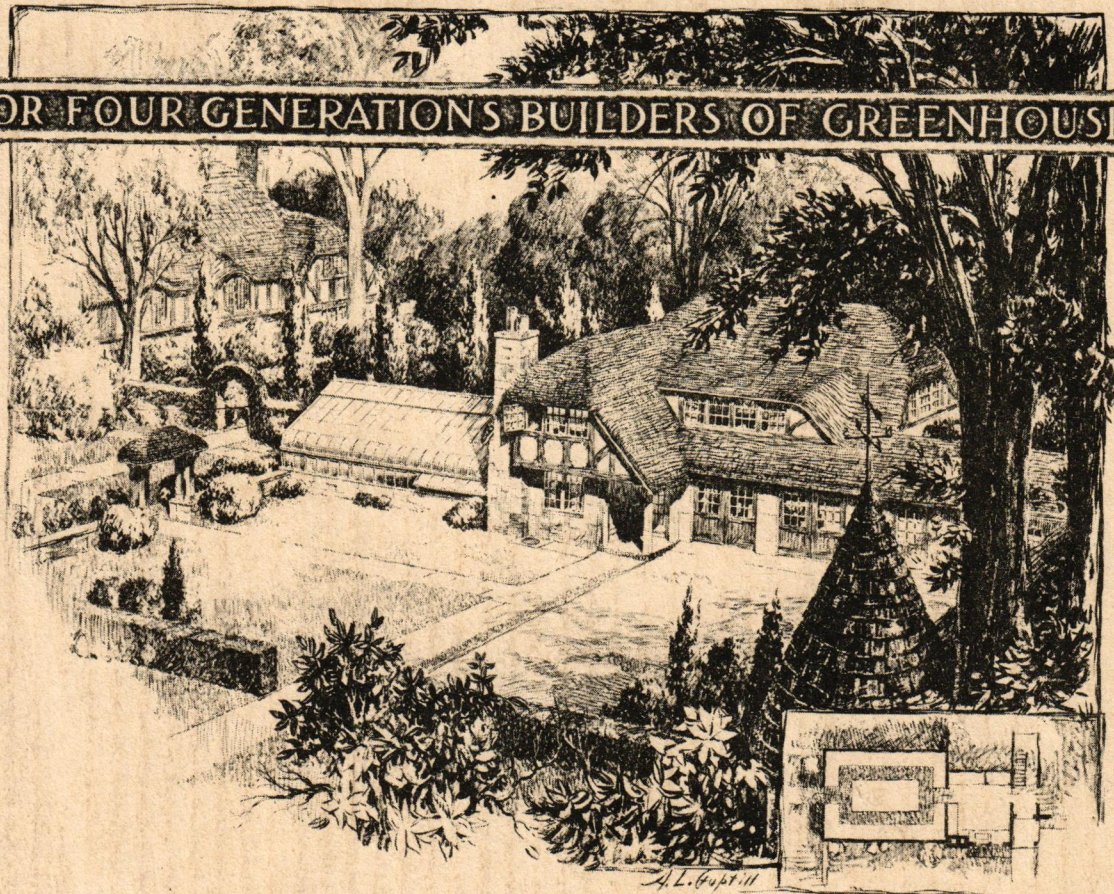
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JUNE, 1922

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## Another Angle on the Link-Up of Greenhouse and Garage

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YOU might say from a glance at Mr. Guptill's sketch, that the greenhouse directly adjoined the garage, with its chauffeur's living quarters above. But not so.

The plan reveals a connecting work room. Which is as it should be, as an insurance against injury of the plants from the cars' exhaust fumes. A vital consideration often overlooked.

Note how the curved eaves of this standard 18 x 25 foot greenhouse harmonize with the curved shingle thatch of the other buildings. All of which, seemingly little things, are not little, as you architects so well know.

That's why we are prompted to mention the possible advantage of our leaning over the board with you on your preliminary plans. The question of insuring proper growing conditions may prove of no little value to you.

This is Number 5 of the Guptill series of Greenhouse placements. To the previous ones you are welcome. By sending us your name, copies will be sent of the series in advance of publication.

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Julius Gregory  
Architect

The interesting lines of this house have been subtly emphasized by the harmonious blending of colors, sizes and shapes of the Tudor Stone in a roof especially designed for the building.

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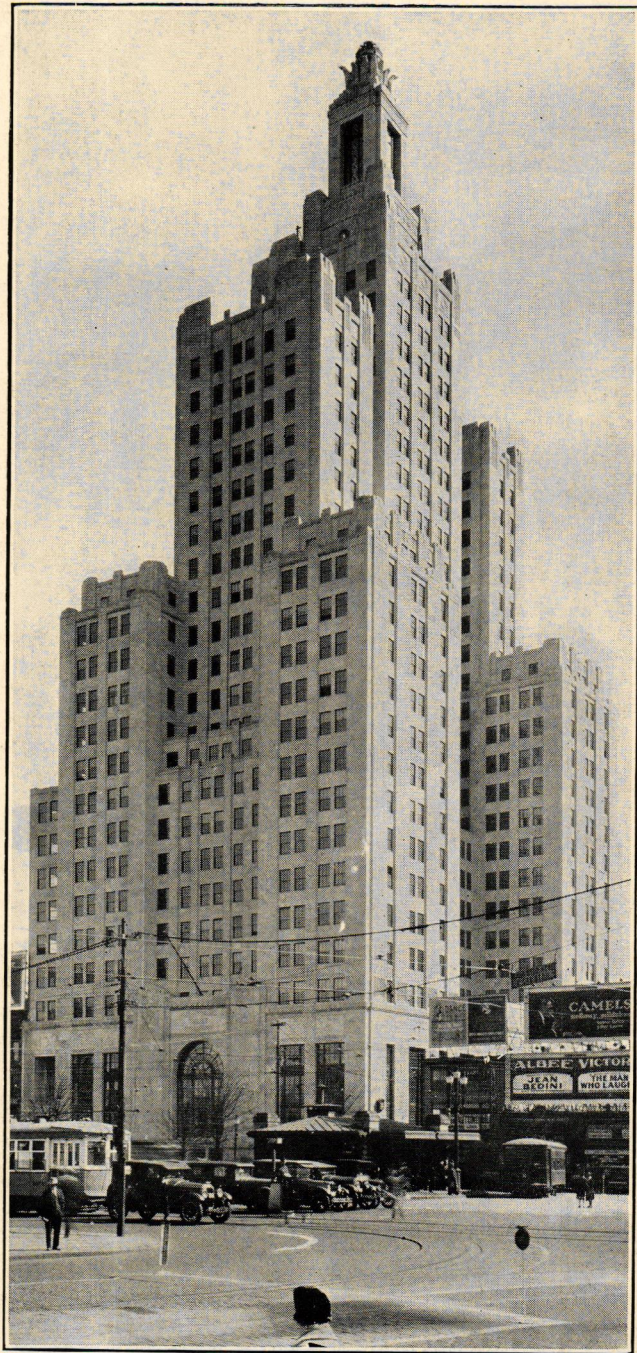
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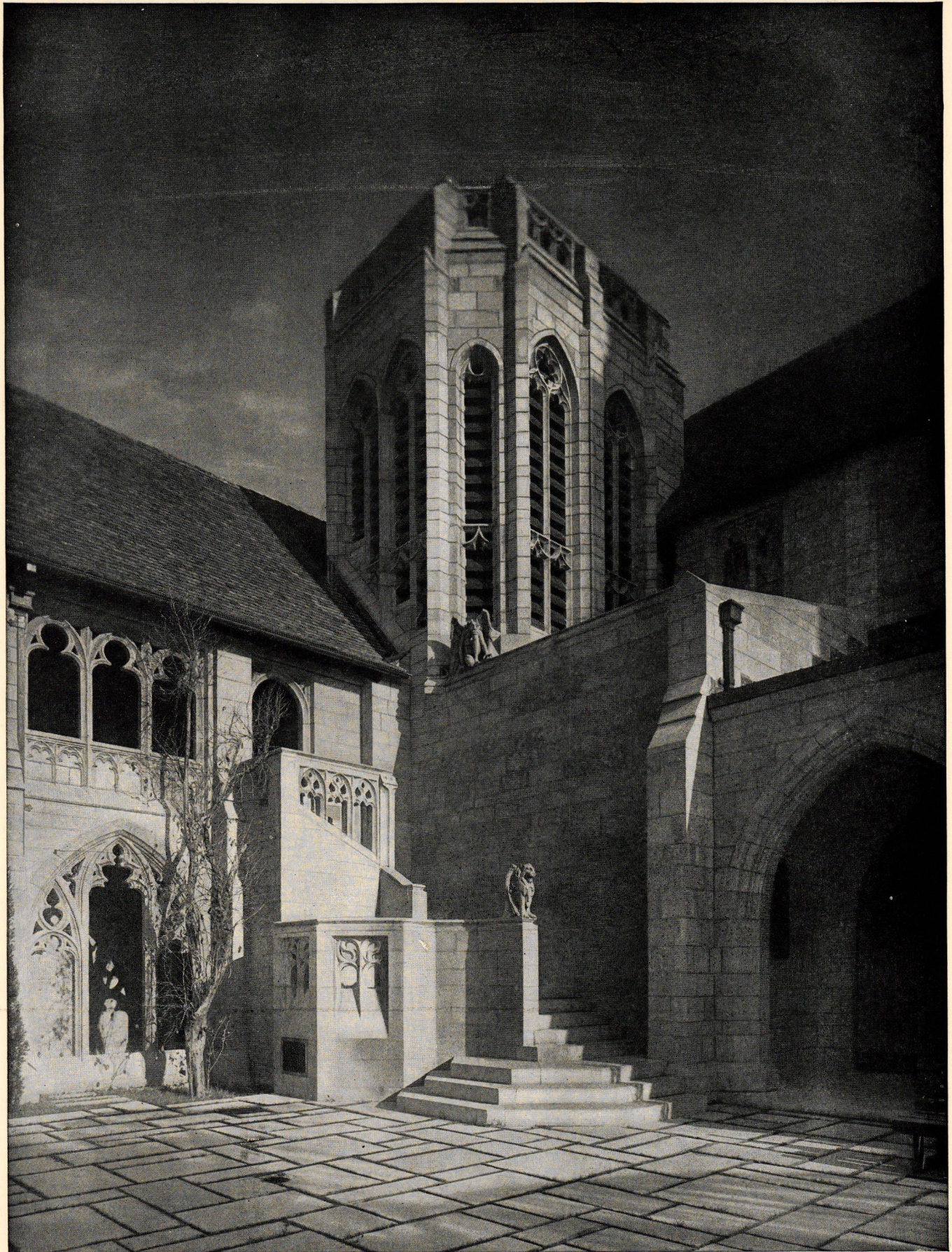


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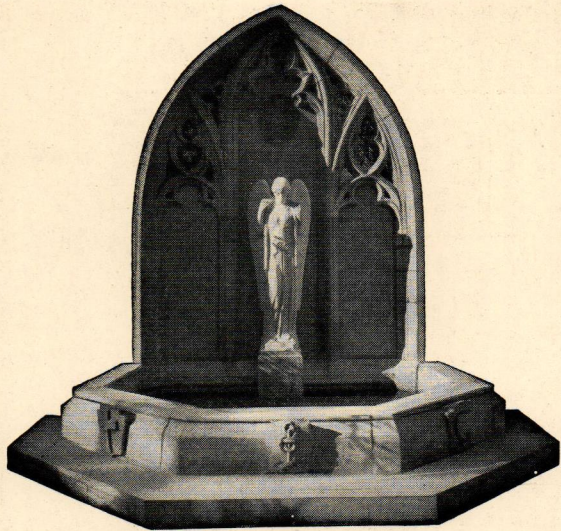
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*This modern prototype of the Pool of Bethesda, in the Cloister Garth, excepting only the figure of the angel, is wrought entirely of concrete cast stone.*

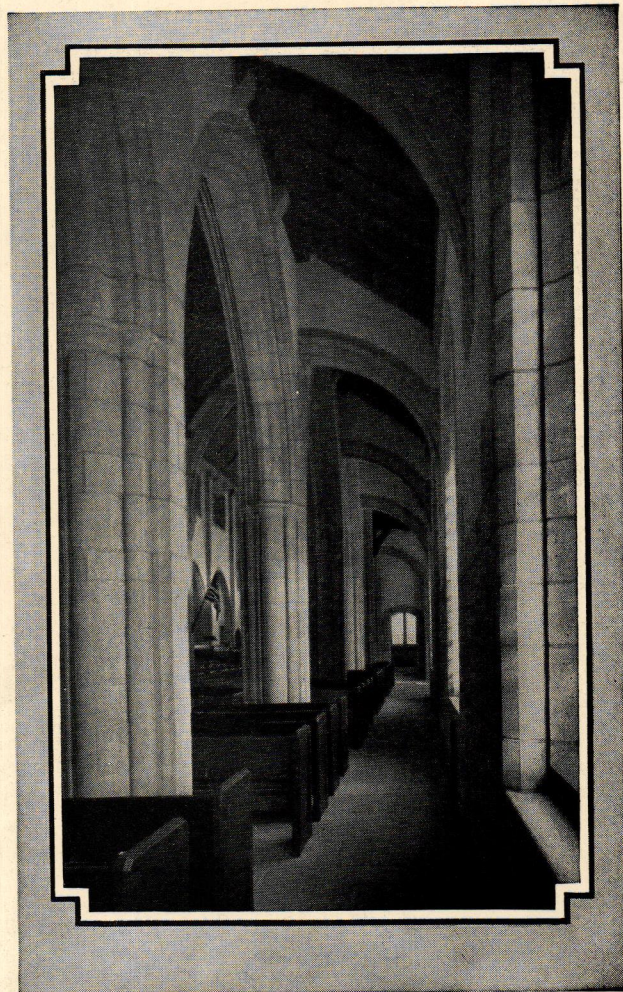
## A Classic Church built all of Concrete

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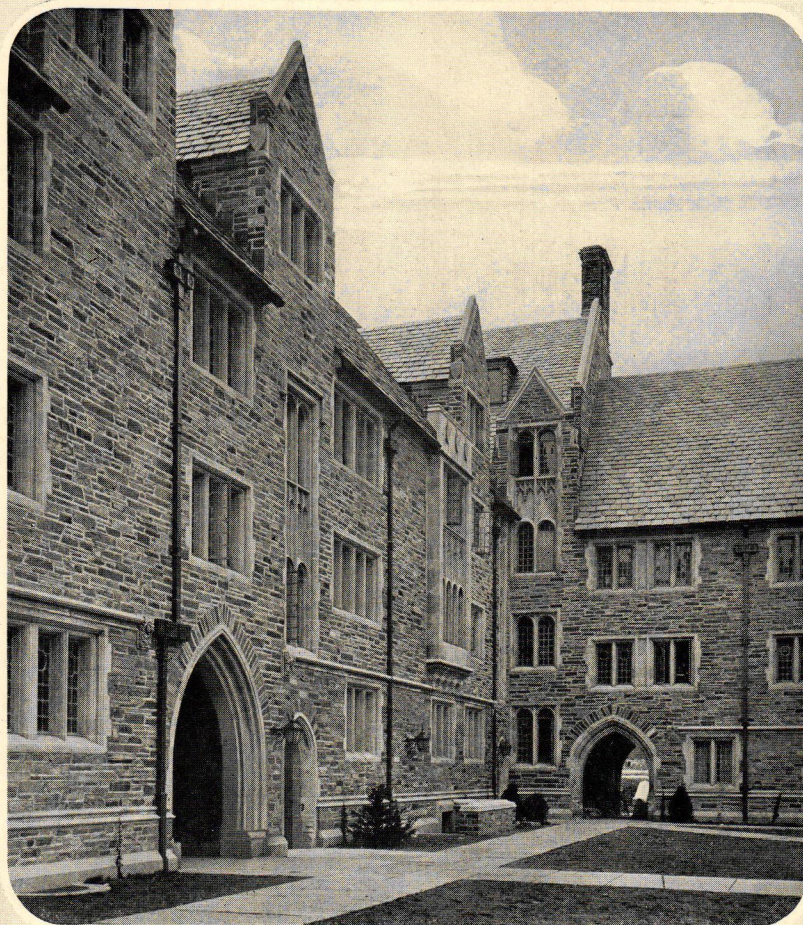
Common hazards of fire and storm lose their menace for structures built of concrete. We invite architects, officers of institutions and members of building committees to investigate its wide possibilities. Complete information awaits your request.

*A corner of the Cloister Garth, showing the outdoor pulpit and organ tower, is pictured on the opposite page. Flagstones, masonry and embellishment—all are precast concrete. At the right is shown the application of the Gothic motif to the interior.*



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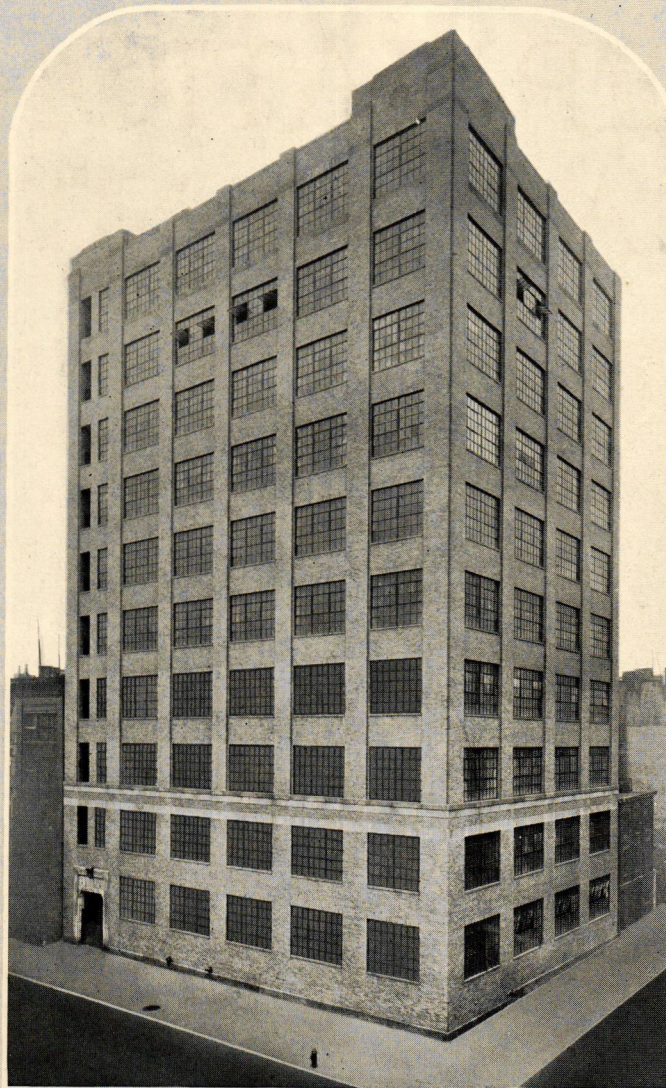
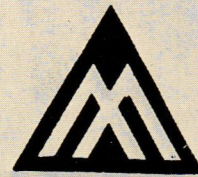
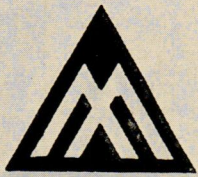
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Only a few of the pieces can be shown in the illustration but the entire group is new, yet old; it fulfills modern needs in the spirit of 16th Century artistry.

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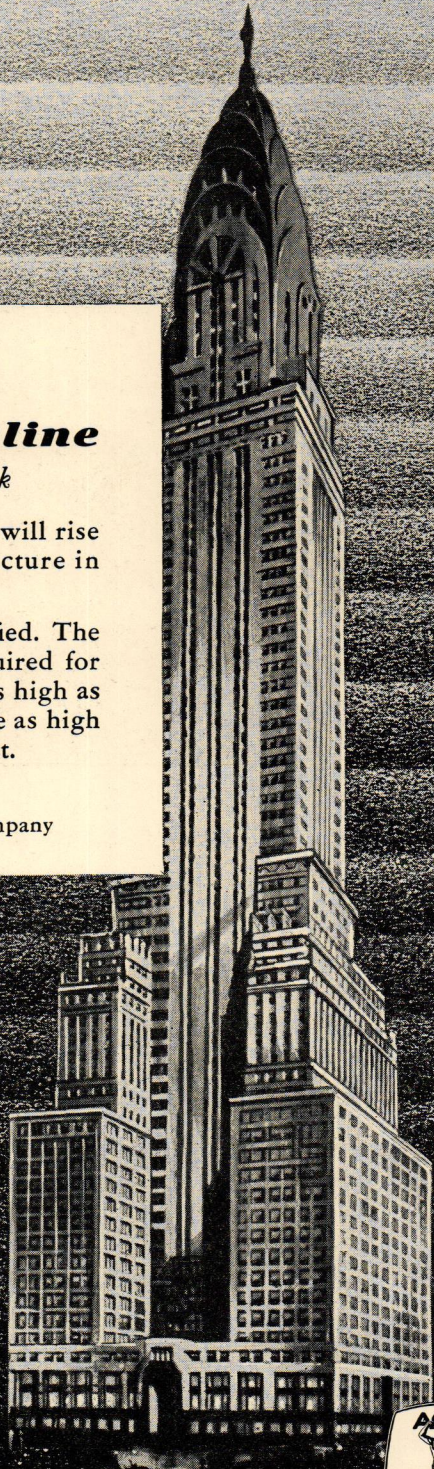
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*The Architect is William Van Alen  
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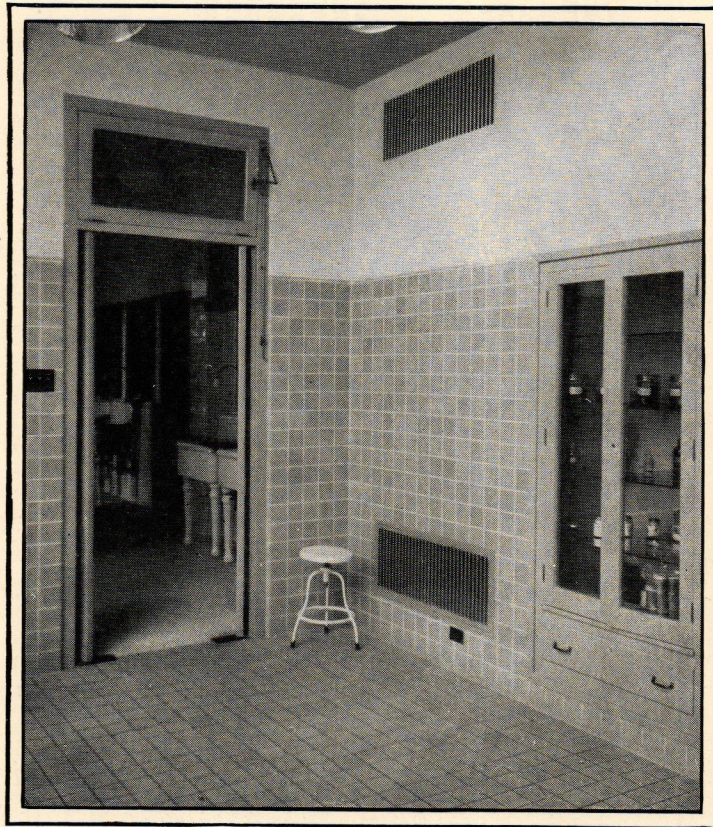
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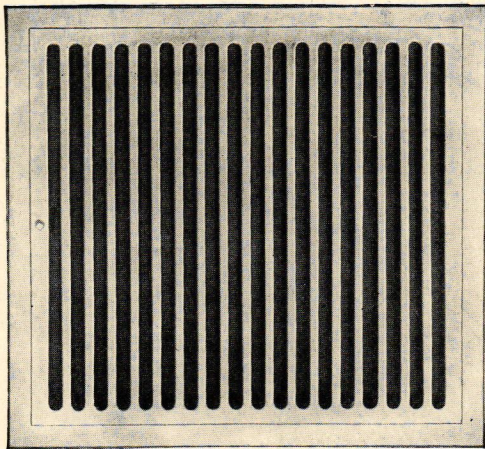
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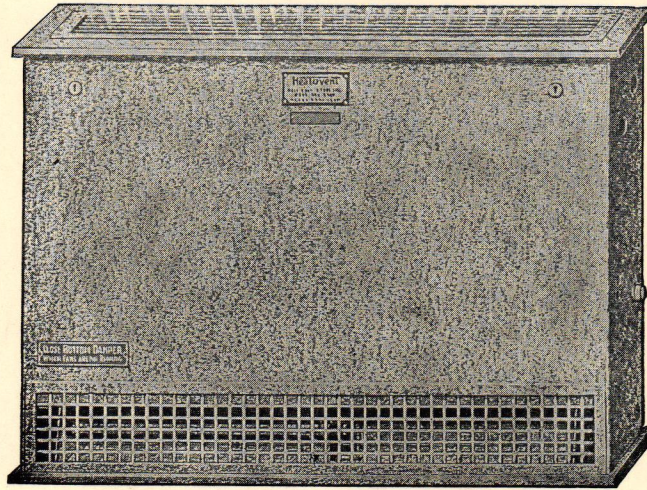
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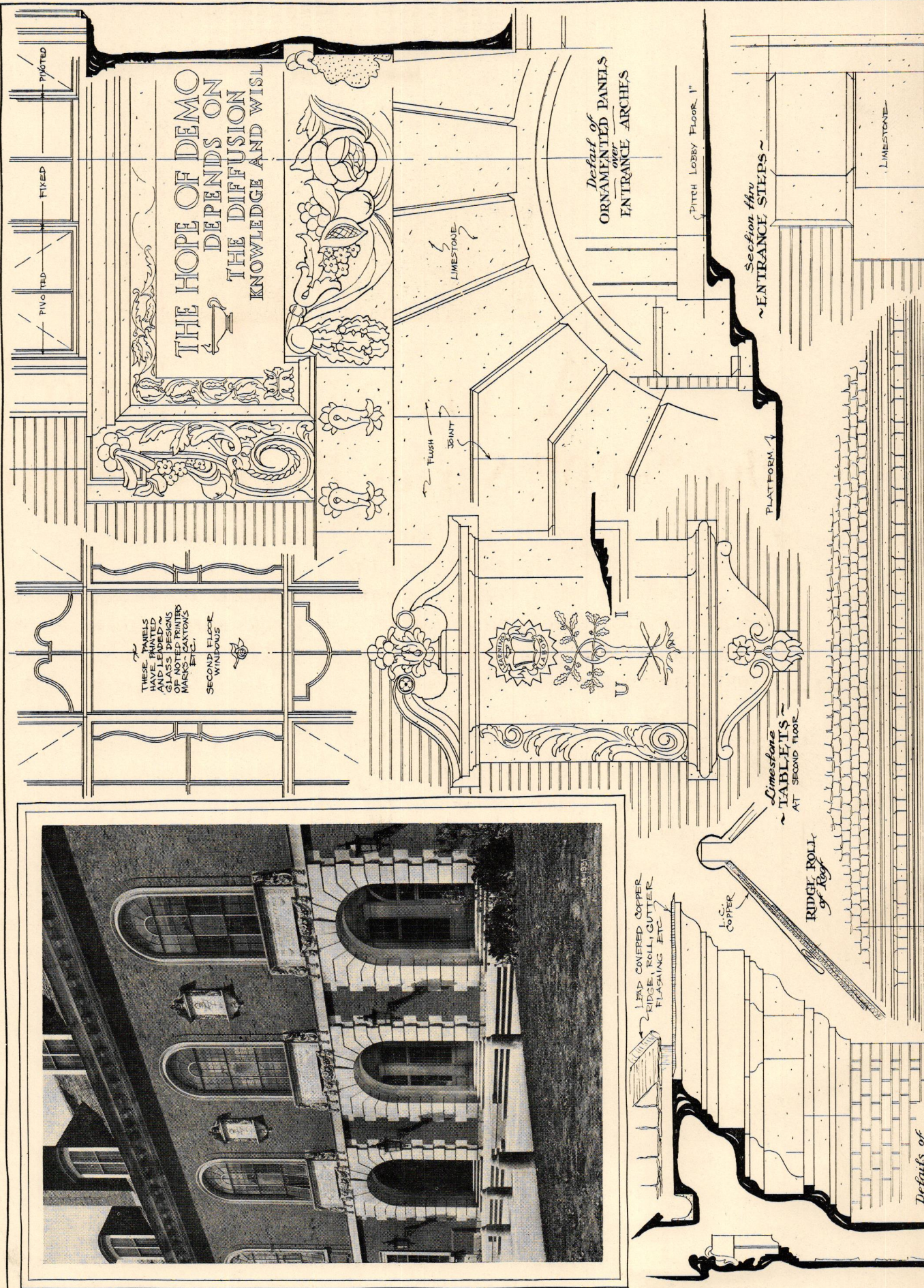
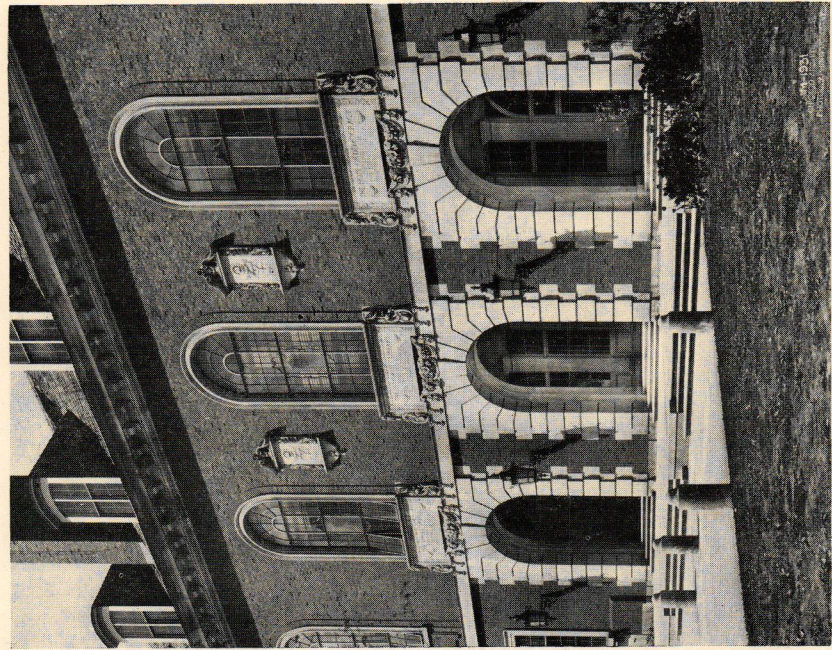
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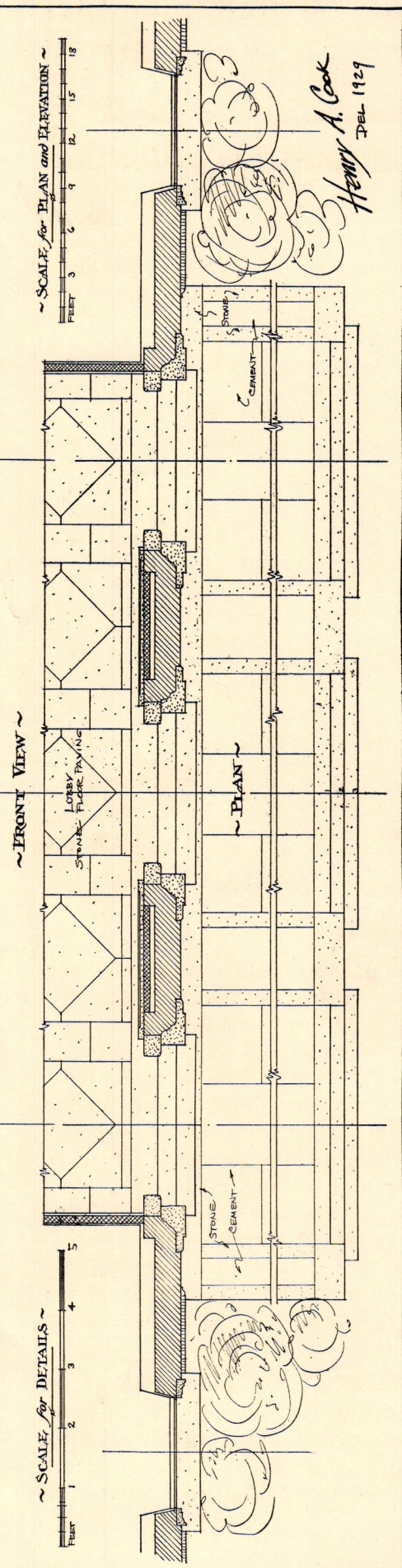
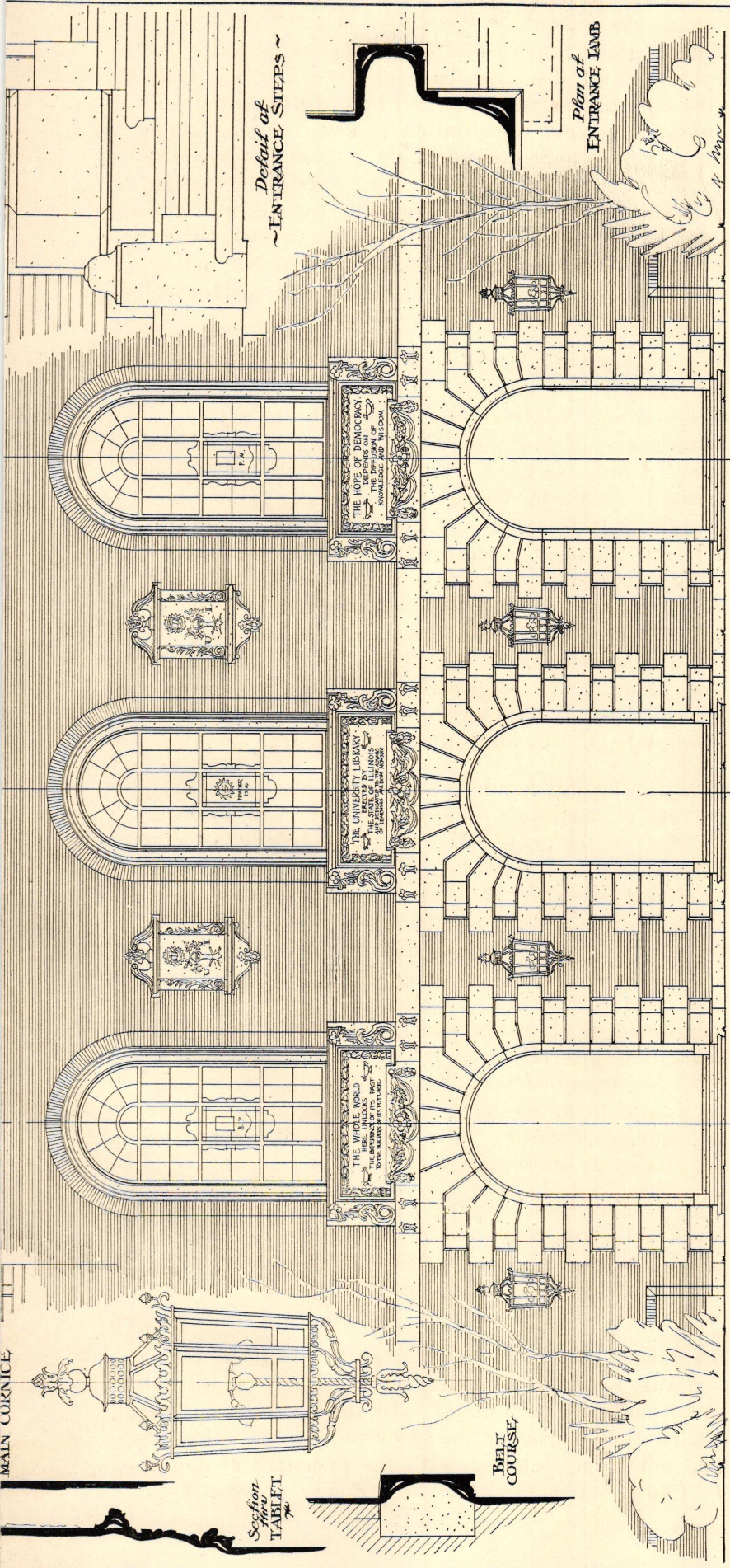
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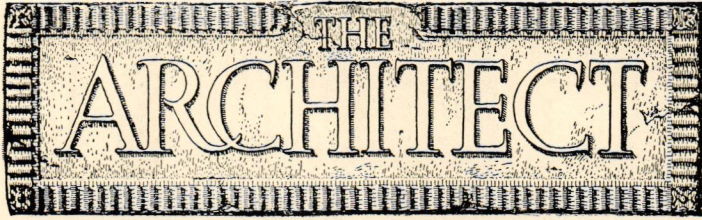
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 The UNIVERSITY of ILLINOIS, URBANA, Ill.  
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 June 1929





Volume XII

JUNE, 1929

Number 3

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.

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## Editorially Speaking

### *A Commendable Competition*

OUR "STUDY" section in this month's issue is devoted exclusively to the publication of the drawings submitted in the recent invitation competition for the new City Hall in Schenectady, N. Y. We consider ourselves privileged to do this. The designs, in our opinion, are of a high order of merit, and we feel that it will be valuable for the profession to view the competition in its entirety and to apply their respective judgments of the findings of the Jury which was composed of Messrs. Chester H. Aldrich, Richard H. Dana, Jr., and Benjamin W. Morris. To Charles H. Higgins, A. I. A., we are specially indebted for the use of this interesting material and for the information he has given us as to the conduct of the competition.

In the initial stages of their consideration of the project the Board of Contract and Supply of Schenectady, within whose jurisdiction came the selection of an architect, found themselves in the usual difficulties inherent in similar situations where the

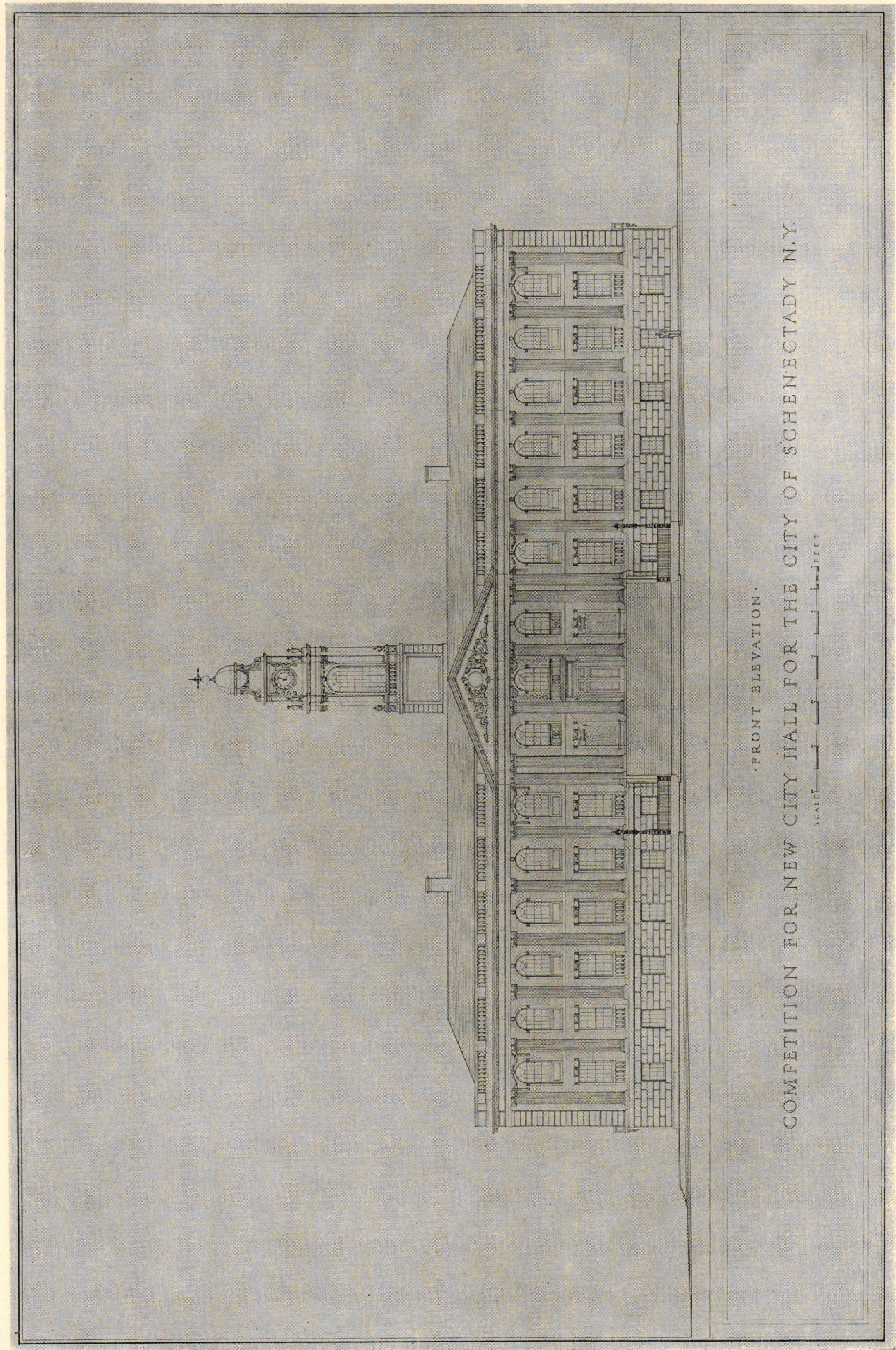
claims and recognized abilities of potential designers are always difficult to reconcile. The Board wisely decided on a competition to be held strictly under the provisions of the American Institute and Mr. Higgins was invited to serve as their professional adviser. The field was limited to seven competitors, three from Schenectady, namely, L. Rodman Nichols, Fred B. O'Connor, Associates; Edward G. Atkinson, with whom was associated Dwight James Baum; and John M. Ryder, associated with Egerton Swartwout. Four firms from New York City also competing were McKim, Mead and White; Edward S. Hewitt; Lord and Hewlett; Walker and Gillette.

In his careful and complete program, which may well be taken as a model for similar competitions, the Professional Adviser described briefly the historical background of the Mohawk Valley, speaking of the early Dutch settlers, the Indian massacres and struggles between French and English for control of this rich area, the gradual emergence from the settlers' primitive social conditions and finally, the building of the Erie Canal and of the Mohawk and Hudson Railroad, all influences affecting the culture and traditions of Schenectady. He spoke, likewise, of the founding of Union College in 1795 where the first building was designed by the Colonial architect, Joseph Hooker, and other buildings, at a slightly later date, by Jacques Ramée, a French architect.

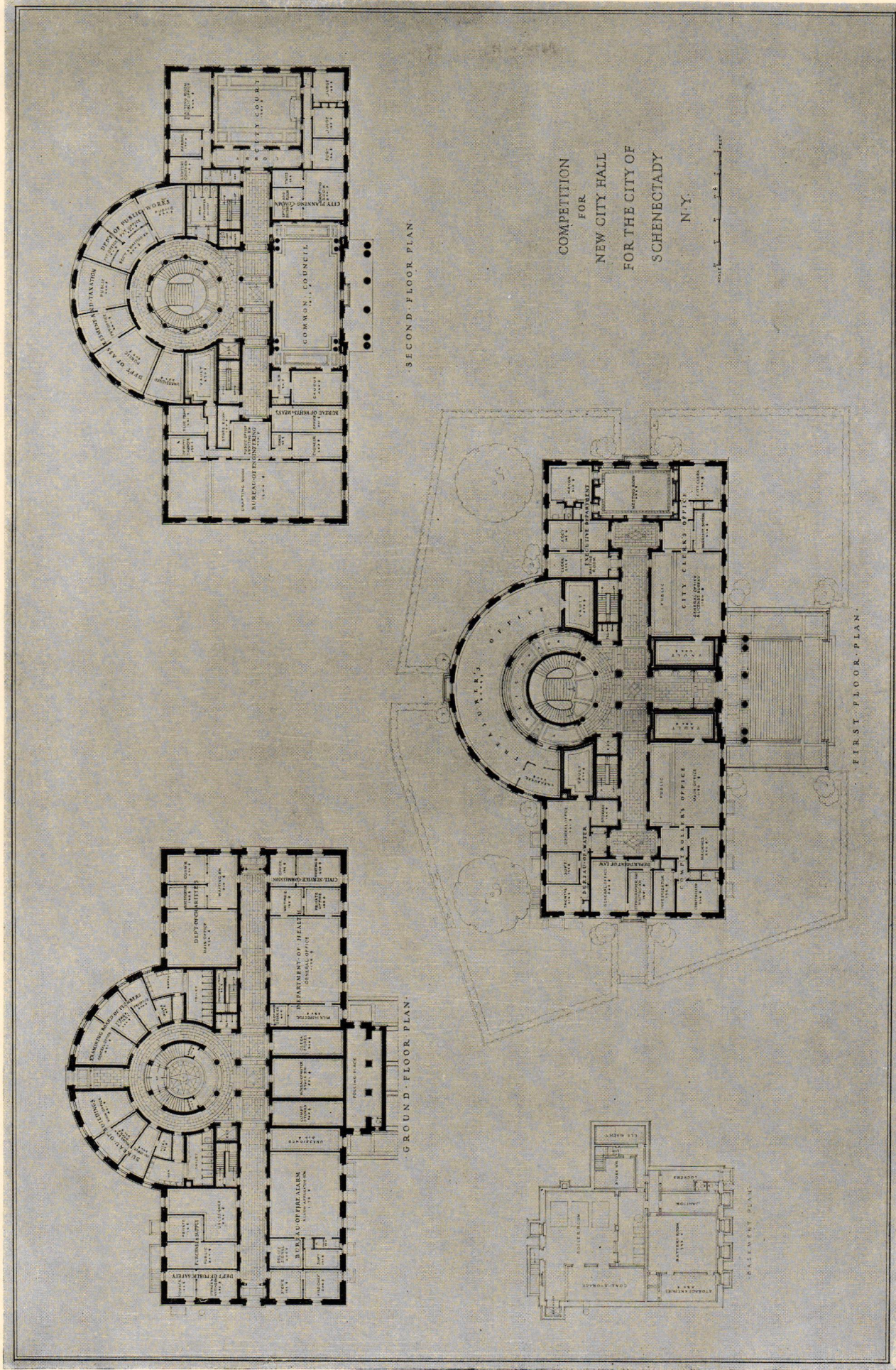
The program gave additional information in regard to logical materials, saying, in reference to local builders of the past, "Already, in their day, a ledge of freestone had been opened, and there were several quarries for early buildings which still survive. Good red brick were to be had from New England, the marble quarries of neighboring Vermont offered this fine material and roofing slates were to be had from the same state." The Adviser adds, "The architectural style has been indicated, as have the principal materials available; the size and room to meet the requirements, fixed elsewhere, will naturally and properly have a modifying influence, as will modern sanitary, heat, lighting and ventilating requirements, as these are to be in no way shirked."

This is admirable program material, calculated to awaken the imaginations of the competitors and to result in what may be called "architecture with a soul" rather than a mere meeting of the requirements.

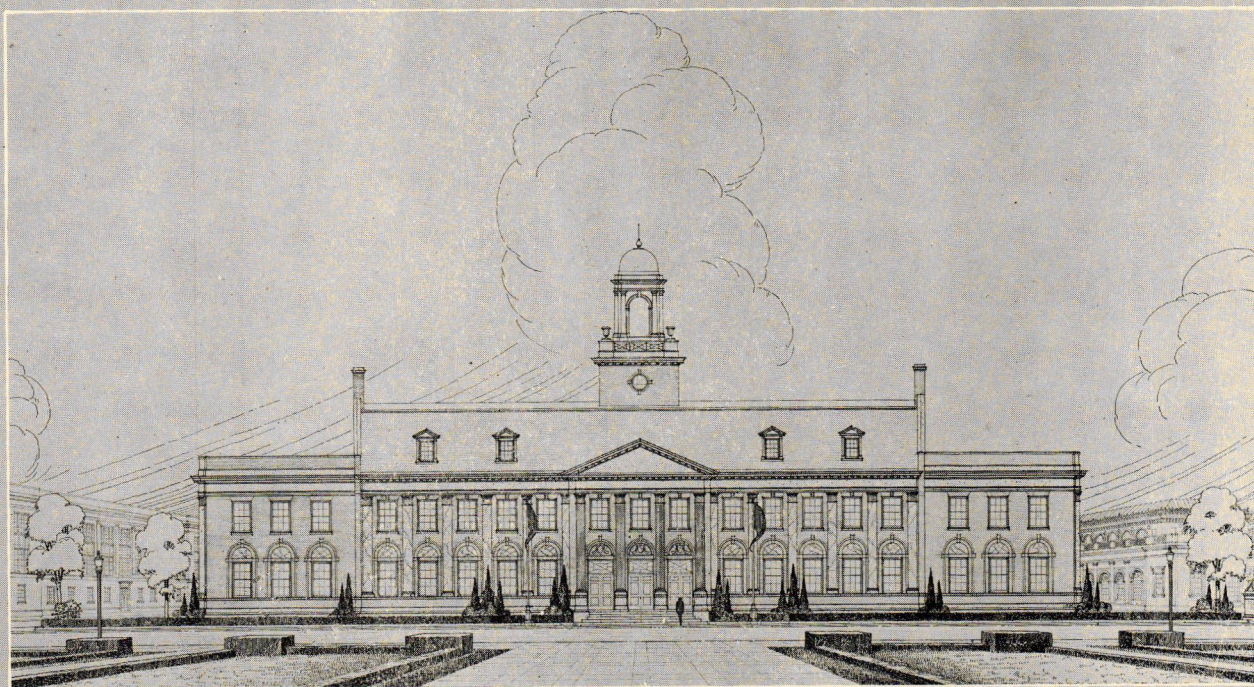
The decision of the Jury, rendered after three separate sessions devoted to consideration of all the drawings, was unanimous. In their report to the Board they wrote, "The general plan is compact and admirably studied, with the principal elements ( *Continued on Page 261* )



Winning Design by McKim, Mead & White, Architects, New York, Schenectady City Hall Competition



Floor Plans, Winning Design, McKim, Mead & White, Architects, Schenectady City Hall Competition



Elevations Submitted in Schenectady City Hall Competition  
Top—Edward S. Hewitt  
Bottom—L. Rodman Nichols, Fred B. O'Connor, Associates

## Editorially Speaking

(Continued from Page 257)

placed in appropriate and dignified positions and the circulation is direct and ample . . . . . The elevations have distinction and character and they show a keen appreciation of Schenectady's traditional architecture into which they fit most appropriately."

It is gratifying to report that the decision of the Jury and of the Professional Adviser have been received and approved by the Board which, throughout, has adhered strictly to the Institute standards and provisions for this type of competition. Their representative, writing to Mr. Higgins, says, "We are more than satisfied that the winning design fulfills all our hoped-for requirements along the lines of beauty, utility and economy. This was really our object and the winning design certainly fulfills all of them admirably well."

Aside from the congratulations due the winning firm, McKim, Mead and White, praise should be extended to the Professional Adviser and to the City of Schenectady for their splendid co-operation. A competition conducted as this has been is far more than an isolated example of good architectural practice. It points the way, clearly and forcibly, for other municipalities or organizations which find themselves confronted by the problem of the selection of an architect and it is to be hoped that they will follow the example thus furnished. It is also one more striking illustration of the fine work accomplished, indirectly but by no means less truly, by the American Institute.

### Words from Washington

SPEAKING OF the Institute, we can not omit mention of the magnificent showing made by this august body during the Annual Convention in Washington, D. C. We were among those not present but once more we turned to our faithful radio and listened-in on the thrilling proceedings. The high-spot of the Convention, undoubtedly, was the evening meeting at which the delegates were addressed by President Hoover, Secretary Mellon, Senator Smoot, President-elect Hammond, and others.

Previous meetings had stressed the Institute's aim as being "to bring to a glorious realization the dream of l'Enfant and Washington" in preserving the architectural monuments of the past and in guiding future development along monumental lines. The directors' report outlined the important part played by the Institute since 1900 when President McKinley invited the members then in session in the Capital "to a conference with official Washington."

We consider it advisable to quote this report more fully.

It continues:

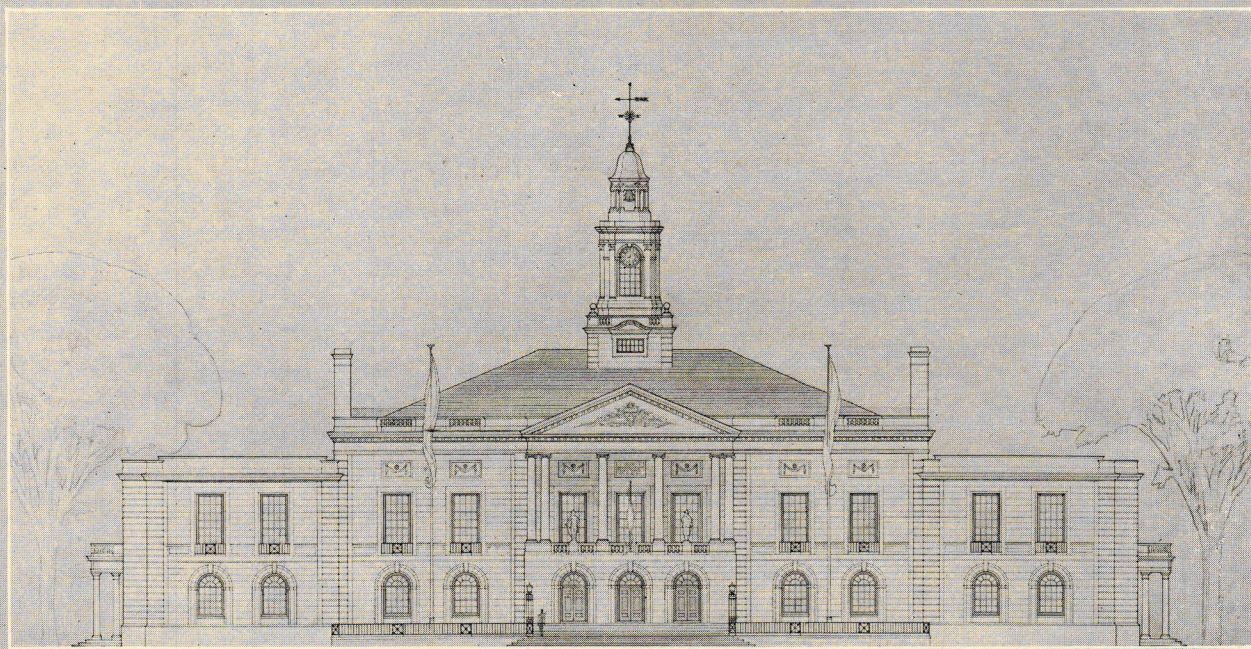
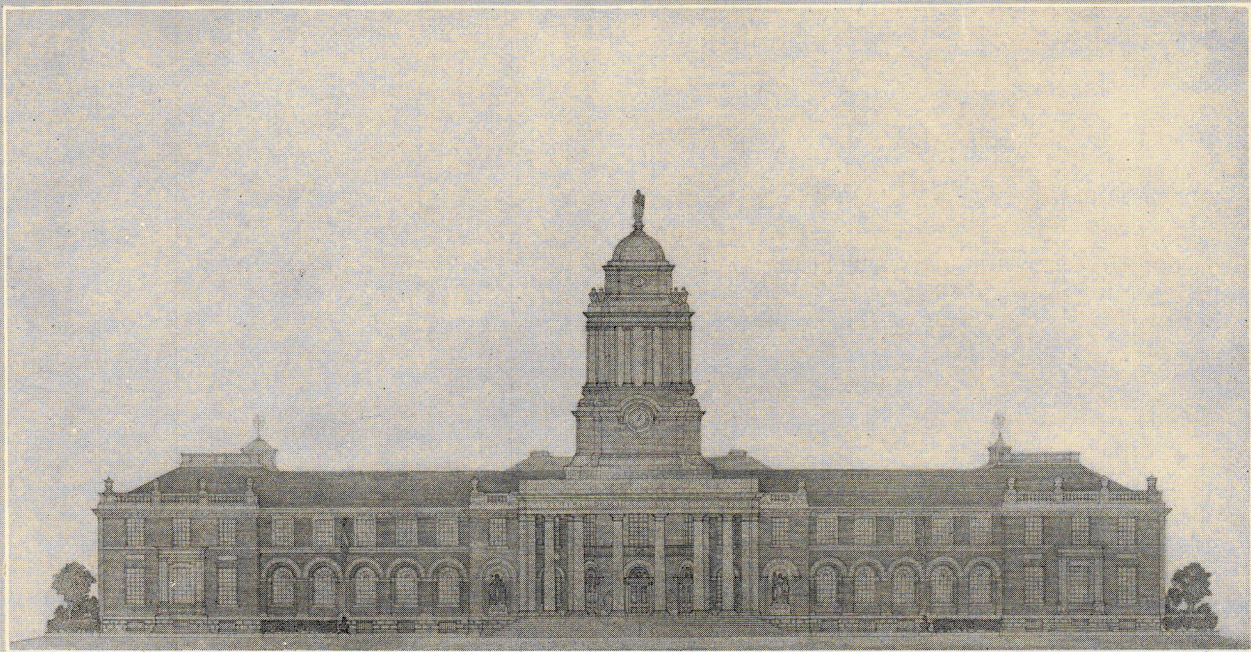
"The inspiration of the Chicago World's Fair gave strength and courage to those interested in the capital city and under the leadership of Burnham, McKim, St. Gaudens and Olmsted, the original plan for Washington was revived.

"Under Roosevelt the Mall was saved, the railroads eliminated and the Fine Arts Commission created. Under Taft the site of the Lincoln Memorial was established. Step by step the work has progressed, gathering headway as public opinion has developed a demand for the completion of the plan. Under the incumbency of President Coolidge accomplishments have given his administration a foremost place in the history of the development of Washington. It is fortunate, indeed, that President Hoover, in his wisdom, has asked Secretary Mellon to continue the work he has so well started."

This is an inspiring record and one which shows how beneficent have been the Institute's influences on official Washington. That these influences will continue to be operative is assured by President Hoover's cordial greeting to the delegates at the opening of the evening session of which we have spoken. As it reached us on the air, his speech seemed the acme of excellence in oratory. It was brief, definite, humorous and warm with human feeling. His references to the possibility of remodeling the façades of some of the older buildings to conform with the classic style of our government buildings were happily expressed and showed, as one of the delegates put it, that "he realized that an old building as well as an old lady, may have her face lifted."

Great interest was shown in the superb models prepared by architect James A. Wetmore, for the future development of that important tract of land known as "The Triangle." While we have not seen the originals, the published photographs of these models prove them to be the pluperfect method of visual illustration. The architecture appears to live up to its opportunity. The curved end of the great Plaza is impressively beautiful, as is, in a severer way, the stark simplicity of the proposed Archives Building.

Secretary Mellon presided most felicitously but was so hampered by the vocal results of a cold that he was inaudible to many in the hall. The amplification of broadcasting corrected this and we, in our two-bath-power bungalow in Westchester, heard him perfectly. Great indeed is radio! While some of the later and windier orators were functioning we switched to the A. & P. Gypsies, thus satisfying the Romany strain in our blood.



Elevations Submitted in Schenectady City Hall Competition

Top—John M. Ryder, Egerton Swartwout, Associated

Bottom—Walker & Gillette

*J. D. Jr.*

OUR REFERENCES to the good works of John D. Rockefeller, Jr., have been so numerous and so laudatory that we suspect that someone else will suspect that we are subsidized by Standard Oil. We regret that this is not the case. Our business relations with this great and good man are confined to an occasional purchase of gas and oil when absolutely necessary. Nevertheless, he stirs us frequently to enthusiasm, especially when we read of his assistance to architectural projects which are a gift to the world.

One of his minor activities of late has been for the benefit of the Wakefield Memorial Association, a patriotic group of citizens whose object is the acquisition of the Wakefield estate upon which our first president was born. It lies in Westmoreland County, Virginia, and somewhere among its two hundred and sixty-seven acres it is planned to erect a house which will be as nearly as possible a replica of the original birthplace. We have seen drawings of this and it is a charming Georgian dwelling of modest size, of which, fortunately, sufficient authentic data has been preserved to make the reconstruction more than a sentimental gesture.

The present owners are two brothers, James and William Latane, grandsons of Betty Washington. On the farm also is the old Washington Family Burying-ground where lie the remains of four generations of Washingtons, including the father of the immortal president. This may truly be called "hallowed ground" and Mr. Rockefeller's generous gift of \$115,000 will go far toward making possible the completion of the project which includes the maintenance in perpetuity of these historic acres as a public park.

Item two to be currently applauded and admired shows this generous custodian of great wealth to be bounded by no confines of country or continent. Details are now at hand outlining the work of restoration and preservation going forward in that world monument, the kingly Chateau at Versailles. The Town of Versailles, like the Wakefield estate, is closely linked with our own earliest history for it was in the little Town Library, unseen and unknown by most visitors, that the treaty was signed by which England, the Mother-country, first recognized the existence of the United States.

In an eloquent news article in the New York Herald-Tribune, Gideon W. Clark writes:

"Is it an irony, or is it in close accord with the spirit of the changing times that the palace and park should be restored, and not only restored but revived, largely at the expense of an American citizen? Too little is heard of the vast work which

is now in progress at Versailles. Never before has an attempt at intelligent restoration on so immense and costly a scale been carried through."

To be American and statistical for a moment, we are told that the money taken from Mr. Rockefeller's fund up to date, part of which has gone to similar work for the benefit of Fontainebleau and the glorious Cathedral of Rheims, amounts to the sum of one million, one hundred and sixty thousand dollars. Truly a princely gift.

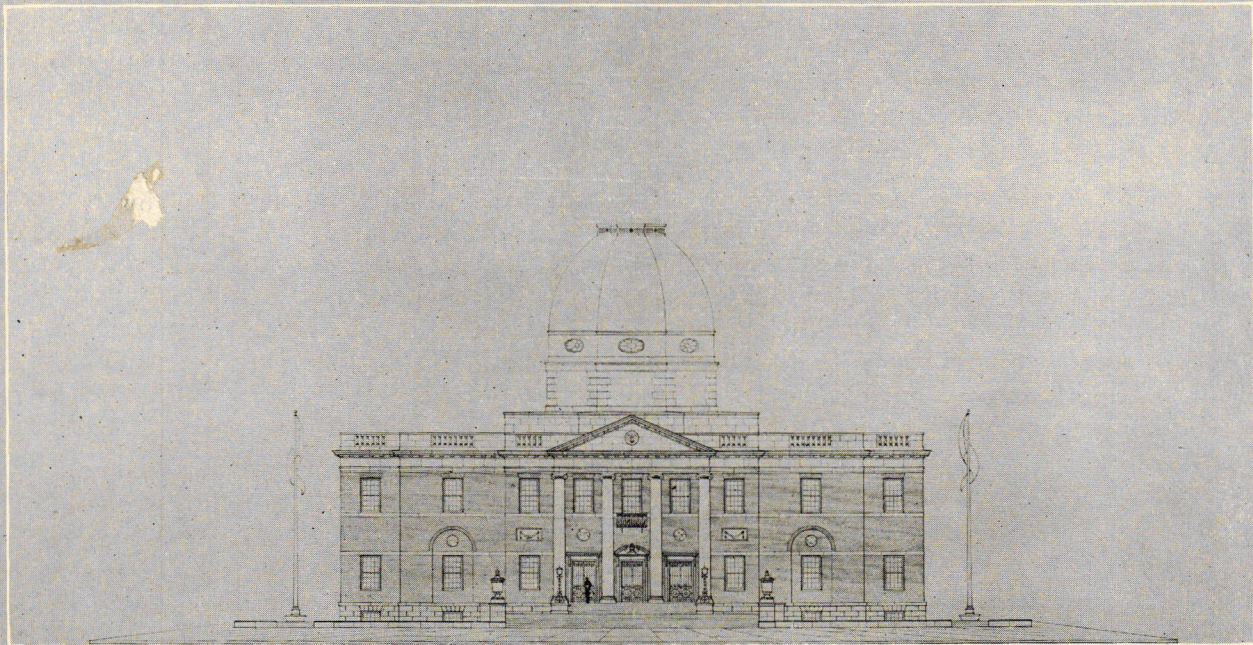
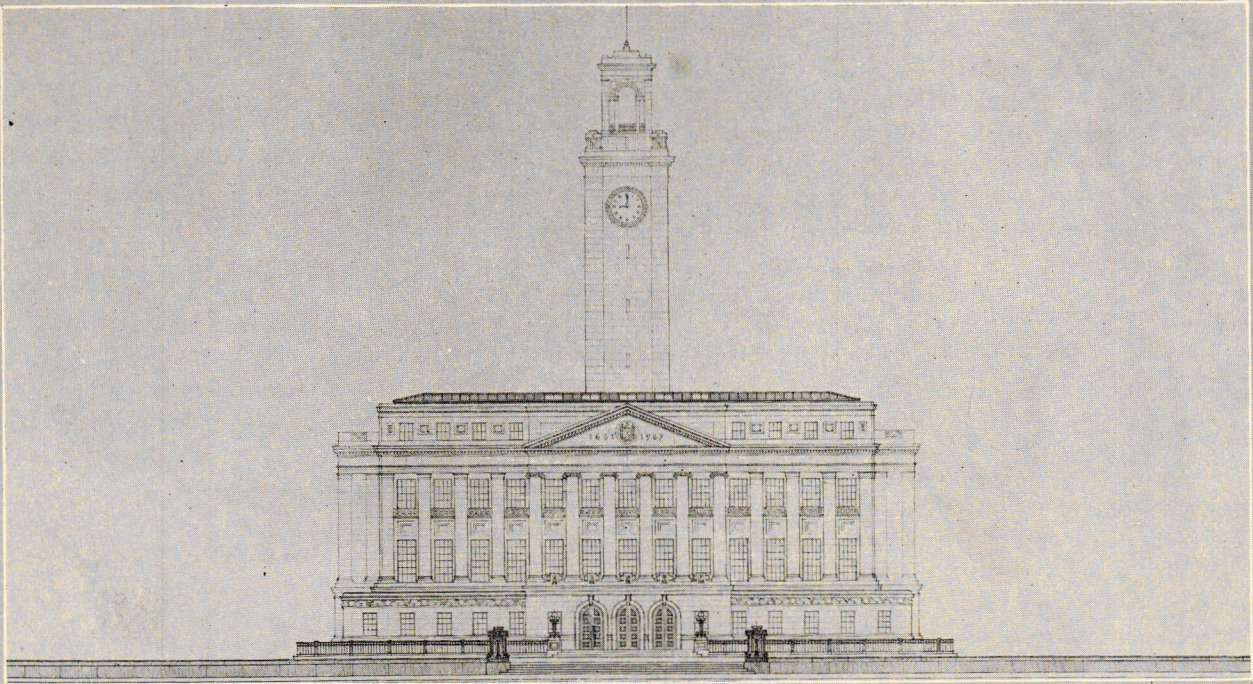
*On Our Library Table*

As is to be expected, Spring has showered us with books. It is the open season for the publishers, lay and professional, and our architectural and artistic brethren are by no means behind hand. In the field of pure artistry we have been mightily diverted by the handsome volume, "Contemporary American Sculpture," which marks the opening of the greatest of all our sculptural convocations now open in the California Palace of the Legion of Honor in San Francisco.

The book is published by the National Sculpture Society and contains a complete roster of its members and associates. In addition to the many fine full-page illustrations, each name is accompanied by a brief biographical sketch supplemented by a list of principal works. Present addresses are given in the index. It is in every way a notable addition to the literature of sculpture and one to which architects and laymen may turn with the assurance that in its pages they will find illustrated the work of an artist well fitted to solve their particular problems.

In smaller format, but also from the press of the National Sculpture Society, comes the compact book entitled "The Spirit of American Sculpture" which is a revision of the first edition which appeared in 1923. In conjunction with the San Francisco exhibition, this is a most timely publication, for this volume is less a catalogue than an enduring proclamation of the ideals and achievements of sculpture in its entirety in relation to our American artists. It was written by Adeline Adams.

To the entertaining text, delightfully written and well illustrated by the work of such fine early American craftsmen as Rinehart and Palmer, an added chapter brings us up to date, modernism is sensibly discussed and we gaze upon the work of such contemporaries, with widely differed artistic aims, as William Zorach, Edward McCartan and Malvina Hoffman, whose bust, "A Martinique Woman," is superb. This is an up-to-the-minute edition of a work which, in the six years which have elapsed since its original publication, is by way of becoming



Elevations Submitted in Schenectady City Hall Competition

Top—Lord & Hewlett

Bottom—Edward G. Atkinson, Dwight J. Baum, Associated



the classic handbook to the development of American sculpture.

An architectural volume of importance and value is "American Apartment Houses, Hotels and Apartment Hotels of Today," by R. W. Sexton, published by the Architectural Book Publishing Company, Inc. It contains we do not know how many plates of plans, elevations and perspectives. We have found no way of telling the exact number as the plates do not seem to be numbered other than by the page number; also, the only index discovered thus far is that giving the name of the designer. It would appear to us that some sort of cross index might be advisable. Be that as it may, it is a useful book holding within its covers a vast amount of information on the subjects mentioned in its title.

Its title is no misnomer for, aside from a few illustrations of past performances inserted for their historical interest, the material is actually of "today." In fact some of the perspectives of "proposed" developments in the apartment field could be better characterized as of tomorrow or the day after. There is modern work aplenty, much of it stimulating and not a little of it easy to look at. And there is not a cornice in a car-load. Everything is straight up and down, especially up. The generous number of plans add greatly to the value of the book as a working instrument. The value of plans cannot be over-stressed in considering a publication of this sort. Printing, plate-work and paper are admirable.

Raymond M. Hood has a few words to say on the subject of modern architecture. These form the Foreword and are so directly and succinctly stated that we quote them in full.

"It is a mistake to think that modern architecture is simply the discarding of tradition and precedent in an effort to create something different. Neither is it an effort to renovate or liven up our old forms and motives by the use of the stylish modern ornament. Modern architecture consists of studying our problems from the ground up, solving each point in the most logical manner, in the light of our present-day knowledge.

"The apartment house is one of the modern problems that challenge the architect of imagination. It is the product of new economic and social conditions, and, if the requirements of the problem are studied and met, if we use the methods and materials of this day and age, the building that we build cannot be other than modern. Our efforts, then, need not be centered on striving to create a new style, or in striving to develop an architecture that is distinctively American. We have only to do our building in a straightforward manner, meeting squarely every

condition that presents itself, and the style and character will come of themselves."

These two cogent paragraphs are worth volumes of aesthetic blah on the "Spirit of America in Architecture," under which general heading so many reams have been written.

"Sounding Stones of Architecture" is the title of a new book by Philip Youtz who, during the last three years, has been a lecturer in philosophy at Columbia University. He is also an architect with considerable experience in the Far East. The book, published by the W. W. Norton Company, is a collection of essays under such titles as "Towers of Babel," "Tools of Stone," "Still Passion," which deals with materials, and "Language Without Words," by which the author means "Style." Thus it will be seen that the volume is the expression of an individual philosophy based on solid architectural training.

It would seem, judging from our delving in the text, that Mr. Youtz was not yet prepared to swallow whole the commercial architecture of today. There is not a little distrust in his attitude when he writes, "By far the major portion of the architecture which we see every day exists for practical purposes only. It does a vast variety of work. It supplies the necessary tools for our social existence, the houses, shops, factories, stores, garages, offices and mills by means of which we labor. . . ."

He adds, "If we find this architecture absorbing, it is because of what it does, not because of the way it looks. Aesthetically speaking, it is meager and impoverished. But economically or sociologically, it suddenly becomes eloquent."

We fear that the author is still uncertain in his own mind as to the validity of his own canons of art. This is in no way a reproach for it is a state of mind characteristic of the philosopher who sees around things rather than straight at them from any single point of view. The text is charmingly written in a style cultured but entirely free from professional pedantry.

The new catalogue of Jacobson and Co., masters of the plastering craft, has been distributed and is a credit to the house whose name it bears. The plates in this edition are almost entirely new. They constitute an instructive and enjoyable picture book for one who wishes to stray through the pleasant fields of ornament. A number of plates illustrate rooms in which the plaster ornament plays an important part. These show in addition to the older "periods" a number of modern installations which indicate that this important branch of building is keeping well up with the parade. We are glad to have our copy and acknowledge its receipt with thanks.

## The Allied Arts Show

A RETROSPECTIVE APPRECIATION FOR THE CRAFTSMEN

By GEORGE S. CHAPPELL

IN OUR MAY issue we devoted considerable space to the so-called "fine arts" as shown at the great exposition which filled the mid-April weeks at the Grand Central Palace in New York City. We reserved our comments on the allied arts and crafts which did so much to broaden the scope of this fine show because we felt that their importance and excellence could not be dismissed in a paragraph but deserved much more extended discussion which we are pleased to publish at this time.

We have heard some criticism, with which we are far from agreeing, as to the confused character which is bound to result from the assembling of hundreds of different types of exhibit, utilitarian and decorative. To be sure, the show as an ensemble is not as intrinsically beautiful as would be an exhibition devoted to a single art such as sculpture or architecture, but what is lost in harmony is, in our opinion, more than compensated for by the immense interest inherent in the many suggestions which confront the open-minded visitor at every turn. That so satisfying a general effect was achieved in the face of such difficult conditions seemed to us truly remarkable. The very variety was exciting and we found ourself equally diverted by a fine piece of sculpture, an imaginative perspective, a splendid photograph, an ice-box, a panel of mosaic or a working model.

The pure art of painting was represented by the collection of "One Hundred Important Paintings by American Artists" which were finely hung on the third floor. We must admit that the average quality of these did not raise our temperature or give us the tingling sensation at the nape of the neck which we associate with a meeting with genius. Such thrills are necessarily rare but we did react favorably to some of the painter's products, notably to Rockwell Kent's powerful Monhegan picture and to an extraordinarily satisfying land and waterscape in cool grays, brown and blues by Leon Dabo, a decorative panel we should be happy to live with. John Sloan's sensitive "Clown Making-up" evoked the same admiration we felt when we first saw it many years ago and the pungent and profound impact of Guy Pene Du Bois shows no sign of abatement with the passing years. In gayer mood there were some excitingly colorful panels by A. H. Maurer and we were completely "sold" by Bertram Hartmann's kaleido-

scopic "Coney Island," a perfect contemporaneous record if we ever saw one. So much for the pictures.

Among the craftsmen we should mention first of all Giles Whiting whose art as a weaver of fine rugs and floor coverings in antique and modern designs won for him the Michael Friedsam Medal, awarded annually for "distinguished services in the advancement of art in industry," an honorable citation splendidly deserved. Perhaps we should now group the essentially decorative displays among which we made a large, fat asterisk opposite the series of alluring rooms, particularly one in coral red and cream white, papered by Nancy McClelland, Inc. Also, the entrance hall of this exhibit showed an architectural treatment of columns, over-doors and formal panels, all done in wallpaper, which were a fine illustration of the possibilities of a material which is too often used with no imagination whatever. Isabella Barclay, too, showed a room partly covered by an old Chinese paper that was a dream of beauty and another eye-feast was the more modern dining room decorated and furnished by Rose Cummings. Thus, in this particular field, the laurels went to the ladies. Nor should we omit mention of the fine rooms shown by the Arden Studios, in especial an old French room with grisaille decoration on gray green woodwork, a room of compelling charm.

For combined amusement and intimate appeal we award our personal medal to Jacobson and Company's little "English Party-room," a quaint beamed and paneled apartment executed entirely in plaster. At one end was a recessed serving-room with all the accessories of a perfectly appointed cellarette. The detail throughout was jovial and witty. One knew that the designer, one of the Jacobson brothers, by the way, had had a grand time creating this minor masterpiece. Another excellent room more formal in character was that done in "Duretta" by the G. E. Walter Company. The Danersk Company showed a small alcove furnished in perfect taste.

We spent considerable time in the space occupied to fine advantage by the Sterling Bronze Company where there were a number of figures and an amusing clock on a dial of which the hours were marked by aquatic creatures, starfish, crabs, lobsters, snails and the like. While we chatted with a companion

we listened-in on the comments of other visitors who, one and all, referred to these little "denizens of the deep" as "the signs of the zodiac," an interesting illustration of the inaccuracy of the human mind. This notable installation was further adorned by tapestries supplied by the P. W. French Co., rugs from the house of Costikyan, tile work by the American Encaustic and fixtures by Caldwell, names which make unnecessary any further laudation. And while speaking of tile, let us mention the excellent showing, designed in the modern manner by the American Tile Manufacturers' Association. Very fine, too, were the brilliant panels executed by Ravenna Mosaics, Inc., for the always interesting work of Buchman and Kahn. Another organization which made a most effective showing was the New York and New Jersey Common Brick Manufacturers' Association in whose attractive brick pavilion were installed the latest devices of the Rome Brass Company. This tendency on the part of manufacturers to assemble their products in harmonious combinations is one which appeals to us for, when it is logically done, each exhibit enhances the other. In this well-designed brick exhibit, for instance, the line of the David Lupton Company's metal sash were shown to distinct advantage.

Among the more mechanistic displays we were particularly fascinated by the comprehensive display made by the New York Telephone Co., who surrounded themselves with a modernistic setting that was decidedly effective. So, too, was the gleaming collection of Monel Metal products, ranging from utilitarian sinks and kitchen tables to handsome decorative gates and grills in which this superb metal was used to great advantage. Scores of visitors paused to inspect the interesting exposition of the Vitaglass Corporation where the selective qualities of this health-giving material were conclusively illustrated. We also commend the comprehensive showing of the Hartmann-Sanders Co., for their finely designed doorways and porches, faithfully reproduced from the best examples of our American Colonial tradition. In connection with woods, we discovered a new one, "Indoako," a Philippine product very lovely in color and grain of which various finishes were well shown. Needless to say, Johns-Manville was on hand with a fine display.

Models have an inevitable appeal and we, with many others, admired the remarkably good one of a Colonial house shown by the Copper and Brass Research Association. Another charming miniature was the delightful "Landscape Development of a One-acre Estate," with house, garage, grounds, planting, flowering shrubs, etc., all complete, which had been prepared by the Pierson Company of Yonkers, N. Y.

One of the finest models ever shown was that found in the alcove of the American Bridge Company where a constant crowd stood to watch the working of the electrically operated "bascul bridge," a perfect toy for grown-ups.

Of course we cannot speak of everything. There were hundreds of bits of equipment, textures of plaster and synthetic stone, new fabrics and building adjuncts that were worthily displayed. We found it hard to get away, for instance, from the display of porcelain and china supplied by the Royal Copenhagen Porcelains, Inc., where the exquisite figures and sets of plates were so tempting that we made a hasty exit and rushed out to look at a great York safe that we knew we couldn't possibly buy. And when we were completely exhausted with all we had seen, we crashed luxuriously on a broad divan and swooned in blissful appreciation while the mellow Wurlitzer organ softly played Handel's "Largo."

It was a great show, which is attested by the fact that the attendance far exceeded that of any previous years. Our hat is off to the hundreds of manufacturers and craftsmen, artists and experts, who helped make it so.

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### *An Educational Opportunity*

THE ENGINEERING Extension Division of The Pennsylvania State College is now offering a complete course in Strength of Materials to be given by correspondence. This work teaches the student how to determine the size of timber, iron, steel, or concrete that must be employed in various locations; it may be a column in a building, a post in a bridge, the thickness of steel required to safely bear the pressure in a standpipe or a boiler, the leg of a tower, the size of the piston rod in an engine, the diameter of a shaft in a machine or any one of the many similar questions that arise in modern engineering. This instruction is open to those who understand mensuration and enough simple algebra to enable them to use ordinary equations and to substitute in them.

The work of every student is carefully examined and each problem will be checked in detail; if incorrect, the means of arriving at a proper solution will be given. If students need help in any part of the work, it will be furnished by experienced instructors. In addition, the application of these principles to any desired line of engineering will be indicated if desired.

For full information regarding this course and many others along engineering lines, write the Department of Engineering Extension, State College, Pa.

## The Meaning of Modernism

By HARVEY W. CORBETT

(EDITOR'S NOTE: This article was originally delivered in the form of an address at a meeting of the Architectural League of New York on March 7, 1929. It has been our privilege to revise it slightly for publication.)

MY SUBJECT is the meaning of modernism. That is a dangerous field in which to venture. It is almost as dangerous as it would be to explain religion or give the logic of it. There are so many sides to modernism, so much sentiment in connection with it, so many attitudes of mind that in touching on a subject of this sort I am probably in some physical danger.

I feel like the young poet who poured out his soul in four stanzas of dramatic verse and entitled it "Why Do I Live?" He sent it to the editor who replied, "Only because you sent this by mail."

There is no doubt but that we are in the midst of an artistic and architectural change. What I will attempt to do will be to analyze for you what is happening, and why.

For the last twenty-five years we have been taking European designs and trying to adapt them to modern American conditions, and we have been remarkably successful and very ingenious at it, as a game.

We go to a client who wants a vast area of office space with good light, and so forth. We show him this Italian palace which has been pulled out in this fashion. The ground story has great arches and rustication that sticks out and bumps you when you walk down on the pavement level, enormous overhanging cornices that cost a fortune to put up and keep in place, and lots of nice little windows and a great deal of wall space. The client says, "Well, I know, but I want to be able to look out and I want the light to come in."

"Good," we say, "that is all right, Mr. Client, but this is just like the Strozzi Palace!" He succumbs, and we go ahead.

This sort of thing went along very well until the American people began to wake up and to wonder why they should have to do that particular thing in architecture. They asked themselves, "Why can't we have a building which operates and functions for the purpose for which it is erected? We are not building Italian palaces; we are building offices and banks and various special buildings. Isn't the architect ingenious enough to design his building so that

it will work successfully as a machine and, at the same time, be beautiful to look at?"

Let us suppose, for example, that in the development of the automobile we had had one of our leading architects in charge of the design of the machine as it developed. You know, today, that we would be riding around in a sort of Roman chariot with the engine ingeniously concealed under the dashboard, and we would be sitting on an imitation of a stool, providing he thought we *could* sit down while riding around in this two-wheeled affair. There would be a lot of swell "swags" around the side, as decoration, and we would be persuaded that that was the logical thing to do, for precedent had been established for us centuries ago as to the design of a chariot.

I don't know whether you ever happened to think of it, but there is only one automobile that is *architecturally* designed. Perhaps you can guess what it is,—the well known hearse—the burial cart. Did you ever notice it has Corinthian columns all around it, and cornices?

I think we will all admit that the automobile of the present day is a very beautiful thing. It is continually gaining in beauty, in its finish, appointment, lines, contour, silhouette, and yet it hasn't been designed along the lines in which we have been practicing architecture.

A really great change has come over the world which explains this new attitude toward design. I don't think that we can say in this case that history repeats itself. We have always said that, but I believe a new state of affairs has come about which is not a repetition of any previous era in history.

I have heard Lewis Mumford say that this age was not one in which art could thrive under any circumstances; that everything was wrong; that people no longer thought of art. In their spare time they went only to the movies and never devoted any leisure to reflection and contemplation and all those other mental processes which develop a real appreciation of art. He wants us to go back and live as men did in the Middle Ages, to produce for our admiration today replicas of the creations of that period. But he does not realize that we can not turn back the wheels of progress. We can not revert to a previous time or age, no matter how much we may talk about

it and admire it! We must go on, and the only way to go on intelligently is to try to see and understand what those forces are that are directing this, our time and period. Perhaps, then, we can get hold of them in some way and begin to guide them in a direction that will be productive of a better state, a finer setting, a higher development of art, and a greater appreciation of beauty.

If we think of it from that angle I believe we can be, as artists, constructive rather than destructive. We can create a demand for an art that is alive and part of us, rather than the demand that exists today for nothing but antiques.

Architecture is the truest history that is written of any time and any people, because it is never personal. If you read the published histories of past periods, you must realize that each volume is written by some one man who endeavored, as far as he could, to give a fair, abstract view of the time in which he lived, but he necessarily colored it by his own personality and the limits that were placed upon his powers of observation. But in the architecture of a country, in the buildings, along with the works of art which they contain, the story of humanity is written in the most positive, concrete and definite form that it ever can or will be written.

Now, to return to this shift of attitude, the reason that this change has come about is, I think, rather interesting. In the Middle Ages, the people who could enjoy art were a very limited class. They were the aristocrats, the people of wealth and of power. The rest of the population lived practically a slave existence, and they provided the labor which made this wealth possible.

Victor Hugo said that the invention of printing was the death of art. If you think that over you will realize that ever since the invention of printing, the increase in reading and the general development of culture, or not culture necessarily but knowledge, art has steadily declined. It has gone down hill, whereas literature has gone up.

What was the reason? Well, in the old days aforementioned when the majority could not read; the only way the people could get a story was to see it in painting, in sculpture, and in architecture. The church in the Middle Ages, the princes in the Italian Renaissance, kings and emperors, all through history, used that method of telling their position, of carrying to the people their strength and power. The king not only had made a crown, employing an artist to do it, but he ordered, likewise, a kingly robe, a throne on which to sit, a castle to enclose the throne, and grounds to frame the castle. The whole setting was built to show the people the majesty of

their leader. Why? Because he could not take a page in the Saturday Evening Post and print a statement of how powerful he was. He had to create a visual picture which they could see. In the Middle Ages the church did the same thing. It created the marvelous cathedrals, all their settings, their paintings, their sculpture, in order to tell the story to the general mass. But when the people began to read for themselves and to get the story that way, they turned to the printed word and stopped using their eyes.

Not only that, but as long as the powerful and princely interests were employing artists to build this background for them, art thrived because of the demand. Art is like any other commercial affair; it thrives when there is a demand, and artists develop to satisfy that demand. But as people began reading, they lost interest in art. You can see people today walking through a picture gallery. They stand before a painting with a book in their hand and look first, not at the painting, but at the number, and then at the book to read what it says. Then they turn to see it, like solving a puzzle to see whether the picture corresponds with what they have read. The critical sense, in an artistic spirit, has almost departed. We are arriving at a point where we must read about something before we have an idea.

This suggests an attitude of mind to which we have come, by a gradual process, through the invention of printing. Do not misunderstand me and assume that I believe printing should be abolished or that we should stop reading. I do not think that at all. I am just trying to point out some of the conditions under which we live.

But there have been two other factors which have had even a greater bearing on this question of art, and I use that term in its broadest sense as including all the arts, as well as architecture.

When, with the development of commerce and through printing, the breaking down of superstition allowed the men of science and the inventors an opportunity to exercise their brains, which they could not do in previous ages because if they did they would be tortured or burned or punished in some other way, wealth ceased to be confined to the aristocracy. It dropped away from the established families and went into the hands of the people. It was regathered by able industrial executives. But when those men came into power they had the wealth, but they did not have the background. Remember, that under the old kings, when a new king came into power, he was not satisfied to stand pat in the environment that the previous ruler had created.

He immediately started to create an environment for himself. The very styles that we quote—such as Louis XIV, Louis XV, and Louis XVI—are illustrations. Each king gathered his own artists and began establishing a period, not because he thought, "Well, now, it is my turn to start a period," but simply because he wanted *his* personality to dominate the picture. That continued the demand for living art.

Now, these men did this because it had been done before, and they had the background of aristocracy. They were not afraid of their position; they were merely going to establish it more strongly in the community as a whole. But when wealth shifted from the old, established aristocrats to the *nouveau riche*, the latter hesitated. They did not have the courage or knowledge to create their own setting. You can readily understand why. They had nothing behind them. They had the money, but nothing else. What did they do? And what are they doing today? Why, they are making their environment, their "set-ups," so to speak, out of things which are so old that they are established as works of art. Therefore they get an architect to build them an Italian palace; they buy from Sir Joseph Duveen, at the highest price possible, the oldest paintings, and they put them on the walls, along with old hangings and all the rest, and they do not *dare* to go to a living artist and ask him to paint for them. They hardly dare go to a living architect. They only get the ones who can repeat dead designs!

These are some of the reasons why we have the conditions which we have had in the past twenty-five or thirty years in America, and are having even today.

The third factor which has been very important in the lack of appreciation and the lack of development of art, and I mean an art which is a vital part of our present-day life and not just a rehash of old ideas, is that men's minds have been turned in the direction of science and invention because of the release of superstition against these things, and science and invention have gone booming ahead at the rate of a sixty horse power automobile, while art has been trailing behind in a covered wagon drawn by oxen.

The time has come when architects, as artists, must realize that we have to get together and hire a fast machine to catch up with science and invention, or else we will not be seen for the dust.

I have mentioned the Italian palace. I wonder if you have ever happened to think that the Italian palace was probably the most logical building for its purpose that was ever created.

We think of the Italian Renaissance as being a "repeat" of Rome. They excavated, they discovered

these old Roman motifs, they harked back to the Roman period and picked out this bit of detail and that, and put them together, but they did not recreate an Italian villa or Italian palace. Why? Because it would not have fitted their purpose. The Italian palace was built first as a fortress, because in those days all men were fighters. They would sally forth with their troop of retainers, and it was a great convenience, if the opposition got too strong, to be able to gallop back, get inside, and slam the door before the crowd came.

The lower stories were therefore a fortress. The interior was the living center, beautifully delicate, with its arches and porticoes. Then as they went up there were the great rooms of state, another feature which they had to have to carry on great state affairs. They were of enormous height—with beautifully vaulted ceilings; all parts of the functions of the life. Every detail, from top to bottom, was absolutely logical and rational for its purpose; a *machine*, beautifully designed for its time and its place.

Now, what reason on earth have we for taking the pattern of that machine and trying to apply it to our modern civilization? I do not say that if you are building an art museum and wish a series of great rooms in a building which is to recall a period in past history because of its value as a lesson, that you should not build in that style. But when you apply it to modern commercial buildings and hotels and thousands of problems that we have today which never existed in the world before, in function, in mass, in height, or in building conditions, why have not we, as architects, genius enough to see the problem as a problem of *today*, and meet it with the methods of construction and means that we know about, which are the invention and development of the last fifty years, instead of trying to hang on to these old forms which do not fit?

One of the leading engineers of today, when the wind was blowing at its topmost speed went to the top story of forty office buildings in New York with a seismograph and recorded the vibration of the buildings. He had a pile of sheets half an inch thick when he came in my office. The record in our building showed a vibration of half-inch. That may not seem much, but if you are standing on the floor and it moves that much, you will think you have had something or that you haven't. He showed me what happens in some of the higher buildings. We are only four hundred feet up, but when you get up to five and six hundred and see the seismograph of the variation, you wonder the people can keep their feet. They move as much as *three inches*.

That is a condition of steel frame construction, and a perfectly right and proper condition. Steel is an elastic material. Every time I see builders begin to clothe a steel skeleton with brick masonry, one of the most rigid materials in the world applied to this elastic thing, it makes me feel that our architects, instead of having come along with the engineers and inventors and scientists in the development of building, are still back in Egyptian days piling one little brick upon another!

It seems to me ridiculous that we should not have devised some method of construction which would fit our modern steel-frame conditions. Not many months ago or years ago, a manufacturer of specialties in building materials came into my office and showed me, let us say, a marvelous panel of concrete or some other material, bringing in a sheet of what looked like polished marble but was nothing but concrete cast on plate glass, with a color. He told me I could have it in any color, any veining or any other way I might want. When that type of thing was brought into our office we looked at it and said, "That is very interesting, very fascinating." The man would ask, "Can you use it in a building?" We would say, "No, but if you will take that back to your shop and make it look like bronze or marble or wood or some other old thing that we are using in buildings and then bring it back here, perhaps I can utilize it."

That has been the attitude of mind of the architect. Not from choice necessarily—he had his client to deal with, he had the multi-millionaires to whom I have referred, who did not have the courage to do a thing of their own but only wanted something in imitation of what the art critic recognized as good in the past. The architect had to comply with that demand. He had no choice. Or had he? Is that really the point of view an artist should take in viewing new materials which are to be the actual materials out of which he is to create his work?

Now, if the architects will put their heads together and develop some type of enclosing these walls with a material which moves with the steel, and which can be manufactured in the factory and brought to the job and buttoned into place instead of requiring that tons of water be brought into every building, all of which has to soak out again, they will have taken a great step forward. Just have a little job of plastering done in your own house some day and see what a mess it makes. Yet we have all these wonderful materials, these wall boards of a thousand different kinds, fireproof and semi-fireproof, and all sorts of things which could be used and used effectively if the design of the building made it possible.

I see the time coming, before very long, when houses will be built entirely from materials manufactured in hundreds of plants, and a man will look at typical plans and decide that he would like to have a room marked A and on that he puts room B and on that room C. After he has talked the thing over with his wife and they have decided, because there is going to be a baby in the family, that they want to move to the suburbs, all he will have to do is to decide on the type of house he wants and set the foundations accordingly. It may be a Chevrolet type or a Ford type, a Cadillac type or a Pierce Arrow or a Rolls Royce. He will just send for one of these houses, up will come the trucks, and in three weeks the family will move in. After they have lived there two or three years they will take a trip to Europe and send the house back to the factory to be laundered, returned and buttoned into place again.

"But," you say, "that will be a terrible condition of standardization." It all depends on how those things are designed; how much intelligence is used in putting them into place. You are not worried if you are driving along in your Cadillac car because you see another Cadillac car. Imagine what it would cost you today to start in and design for yourself an automobile, to get an engineer to work out an engine and carburetor and all the other things and put them together just for you especially. You can buy a Chevrolet or a Ford for \$600, while it would cost you \$60,000 to build an automobile today. Yet that is exactly what we are doing in houses. We are building them just that stupidly. And *is* the result, as you go through the country, so highly satisfactory from an aesthetic and architectural point of view? When you go in the environs of most of our towns where people live, are you delighted and impressed with the architectural beauty of it? I think a little standardization might be a great relief!

Now, getting to the subject that I started to write about—Modernism. We begin to see this movement coming along. We find the old forms disappearing. We find new forms that we don't quite know the meaning of taking their place. I think there is a good reason back of that. Our decoration from an interior point of view always came from the exterior of the building. We had a cornice on the outside of the original building for a certain functional reason. It was the drip. When we came to embellish the interior we brought the cornice inside. We very carefully kept the drip, for what purpose? We just copied it from the outside and brought it in. We had columns on the outside which were means of support. When we came to the interior we had to put the same columns and pilasters on. We couldn't think of anything else.

The detail itself was all based upon naturalistic forms conventionalized. Why? Because in the old days ninety-eight per cent. of the population were agriculturalists. The world lived by agriculture. Industrialism didn't exist as we know it today. Men's minds were associated with natural objects and it was the most logical thing in the world to take these natural objects and use them as a basis of decoration. What is the condition today? Certainly half of the population and maybe more has no association with land, no association with natural objects except as they may motor through the country at sixty miles an hour and look around to say "That is a beautiful tree." Their lives are spent among machines, motor cars, streets, buildings, elevators. If they are in the industrial world they are working among machines. Isn't it just as logical today that as a basis of decoration they should take the wheel, straight line, and angle that you see in modern decoration, as it was in the old days for them to take their form from the things about them with which they were associated. That, to my mind, explains the trend in decoration.

Of course, we will see a lot of ugliness, as we already have, in this new movement in architecture, but have we avoided ugliness in following the old models? Walk through the streets of New York any time. If you have a keen knowledge of classic forms, their proportion, their use, are you delighted with the sort of thing you see in nine buildings out of ten, where all those things have been misused because the men who created them had no creative or architectural skill, but were just copying?

In the new movement we are going to get just as much ugliness and we are going to get it at the hands of every man who isn't an artist. But the new movement in the hands of the men who know what they are doing, who have an appreciation of form and mass and color and material is going to produce things which are as fine and possibly finer than anything the world has yet seen, and it will be infinitely more expressive of this time and period, this age and this civilization. It is important to keep our minds open in order to make the most of our architectural opportunities.

## PLATES FOR JUNE

### WILLIAM S. HACKETT JUNIOR HIGH SCHOOL, Albany, New York

Marcus T. Reynolds, Architect, Albany, N. Y.  
Kenneth G. Reynolds, Associate

|                                   |          |
|-----------------------------------|----------|
| Front Elevation (Plans on back)   | Page 273 |
| Entrance Pavilion (Plans on back) | " 275    |
| Entrance Detail                   | " 277    |
| Entrance Lobby                    | " 279    |
| Main Stair Hall                   | " 281    |
| Auditorium                        | " 283    |

### FAR ROCKAWAY HIGH SCHOOL, Far Rockaway, Long Island, N. Y.

William H. Gompert, Architect, New York

|                              |          |
|------------------------------|----------|
| General View (Plans on back) | Page 285 |
| Side Elevation               | " 287    |

### THEODORE ROOSEVELT HIGH SCHOOL, Fordham, New York

William H. Gompert, Architect, New York

|                 |          |
|-----------------|----------|
| General View    | Page 289 |
| Rear Elevation  | " 291    |
| Entrance Detail | " 293    |
| Auditorium      | " 295    |

### DE WITT CLINTON HIGH SCHOOL, Bronx, New York

William H. Gompert, Architect, New York

|                              |          |
|------------------------------|----------|
| General View (Plans on back) | Page 297 |
| Entrance Detail              | " 299    |

### ELEMENTARY PUBLIC SCHOOL No. 101, Forest Hills, N. Y.

William H. Gompert, Architect, New York

|                              |          |
|------------------------------|----------|
| General View (Plans on back) | Page 301 |
|------------------------------|----------|

### PUBLIC SCHOOL No. 4, Albany, New York

Marcus T. Reynolds, Architect, Albany, New York  
Kenneth G. Reynolds, Associate

|                                 |          |
|---------------------------------|----------|
| Front Elevation (Plans on back) | Page 303 |
| Entrance Detail (Plans on back) | " 305    |
| Rear Elevation                  | " 307    |

### RESIDENCE OF MRS. PAUL FAGEN, Pebble Beach, Cal.

George Washington Smith, Architect, Santa Barbara, Cal.

|                             |          |
|-----------------------------|----------|
| Stair Tower (Plans on back) | Page 309 |
| Exterior Stair              | " 311    |
| Detail of Cloister          | " 313    |
| Terrace Detail              | " 315    |
| Entrance Hall               | " 317    |
| Bath                        | " 319    |

### RESIDENCE AT FAR HILLS, New Jersey

Edward S. Hewitt, Architect, New York

|                 |          |
|-----------------|----------|
| General Views   | Page 321 |
| Entrance Detail | " 323    |
| Living Room     | " 325    |
| Library Detail  | " 327    |
| Dining Room     | " 329    |
| Attic Bedroom   | " 331    |

### KLEINBERGER GALLERIES, New York City

Harry Allan Jacobs, Architect, New York

|                 |          |
|-----------------|----------|
| General View    | Page 333 |
| Entrance Detail | " 335    |

## SKETCHES AND DRAWINGS

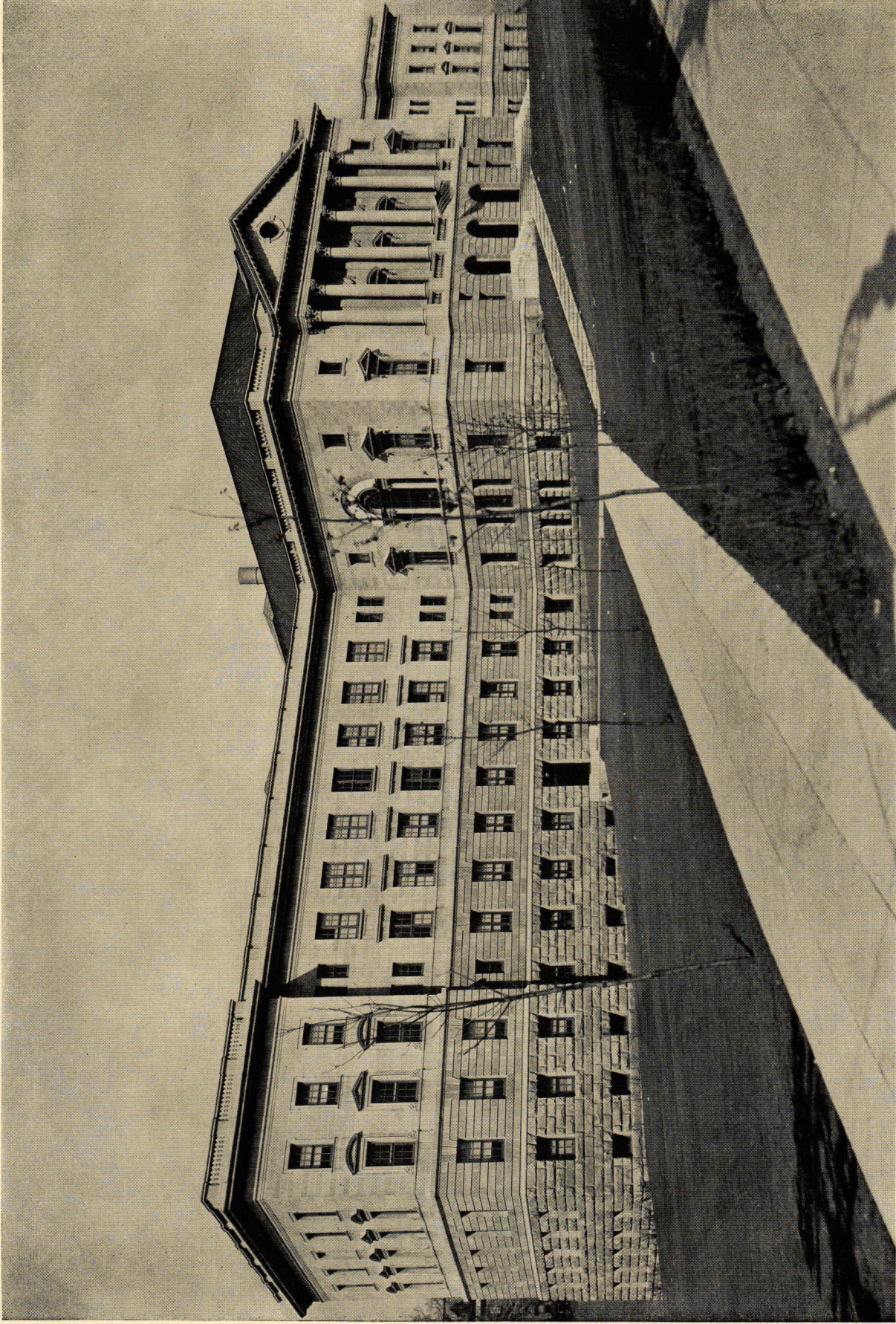
### STUDIES

DOUBLE-PAGE DETAILS, by Henry A. Cook Pages 253-256

### SCHENECTADY CITY HALL COMPETITION

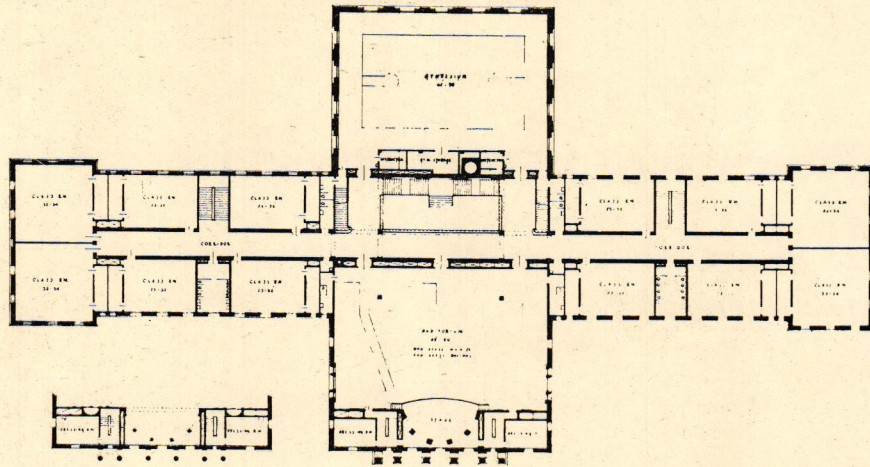
|   |          |
|---|----------|
| Elevation, Winning Design, McKim, Mead & White  | Page 258 |
| Floor Plans, Winning Design, McKim, Mead & White  | Page 259 |
| Elevations, Edward S. Hewitt, Architect, L. Rodman Nichols, Fred B. O'Connor, Associates, Schenectady | Page 260 |
| Elevations, John M. Ryder, Egerton Swartwout, Associates; Walker & Gillette                           | Page 262 |
| Elevations, Lord & Hewlett, Edward J. Atkinson, Dwight James Baum, Associates                         | Page 264 |





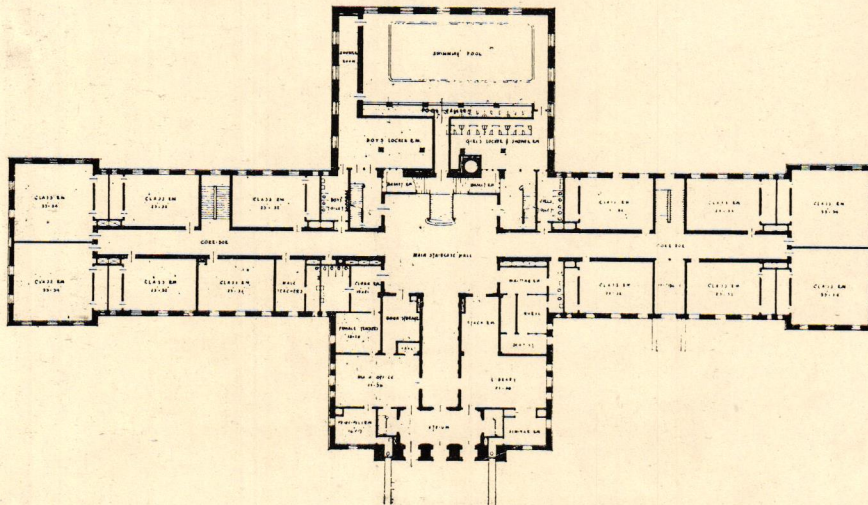
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Front Elevation, William S. Hackett Junior High School, Albany, N. Y. (Plans on back)  
Marcus T. Reynolds, Architect, Albany, N. Y.  
Kenneth G. Reynolds, Associate



SECOND FLOOR PLAN

WILLIAM S. HACKETT JUNIOR HIGH SCHOOL  
ALDANY, NEW YORK  
MARCUS T. REYNOLDS - ARCHITECT      KENNETH G. REYNOLDS - ASSOCIATE



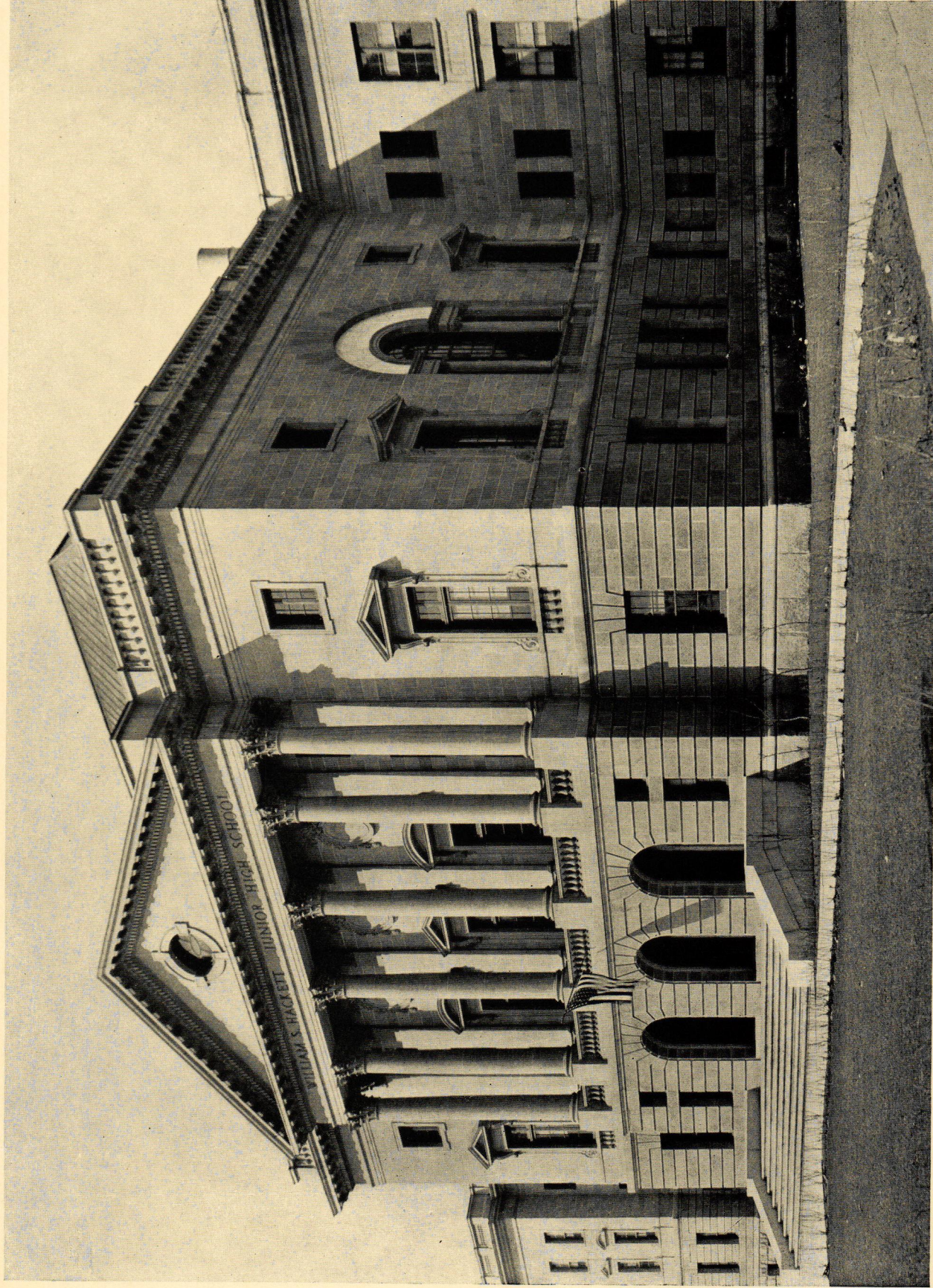
FIRST FLOOR PLAN

WILLIAM S. HACKETT JUNIOR HIGH SCHOOL  
ALDANY, NEW YORK  
MARCUS T. REYNOLDS - ARCHITECT      KENNETH G. REYNOLDS - ASSOCIATE

First and Second Floor Plans, William S. Hackett Junior High School, Albany, N. Y.

Marcus T. Reynolds, Architect, Albany, N. Y.

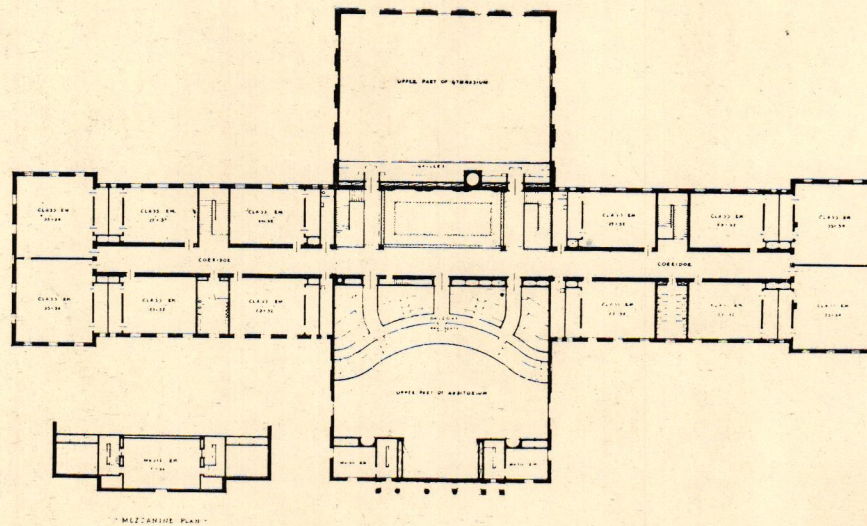
Kenneth G. Reynolds, Associate



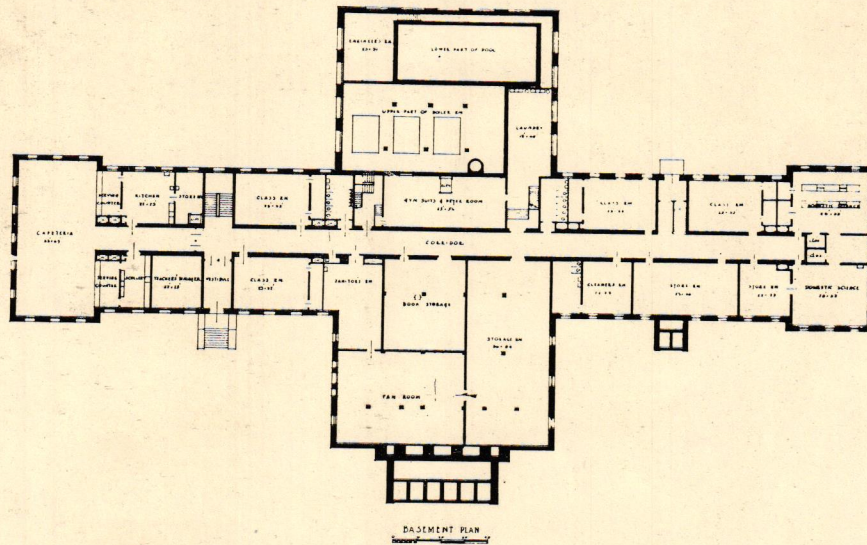
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Entrance Pavilion, William S. Hackett Junior High School, Albany, N. Y. (Plans on back)

Marcus T. Reynolds, Architect, Albany, N. Y.  
Kenneth G. Reynolds, Associate



WILLIAM S. HACKETT JUNIOR HIGH SCHOOL  
ALBANY NEW YORK  
MARCUS T. REYNOLDS ARCHITECT KENNETH G. REYNOLDS ASSOCIATE

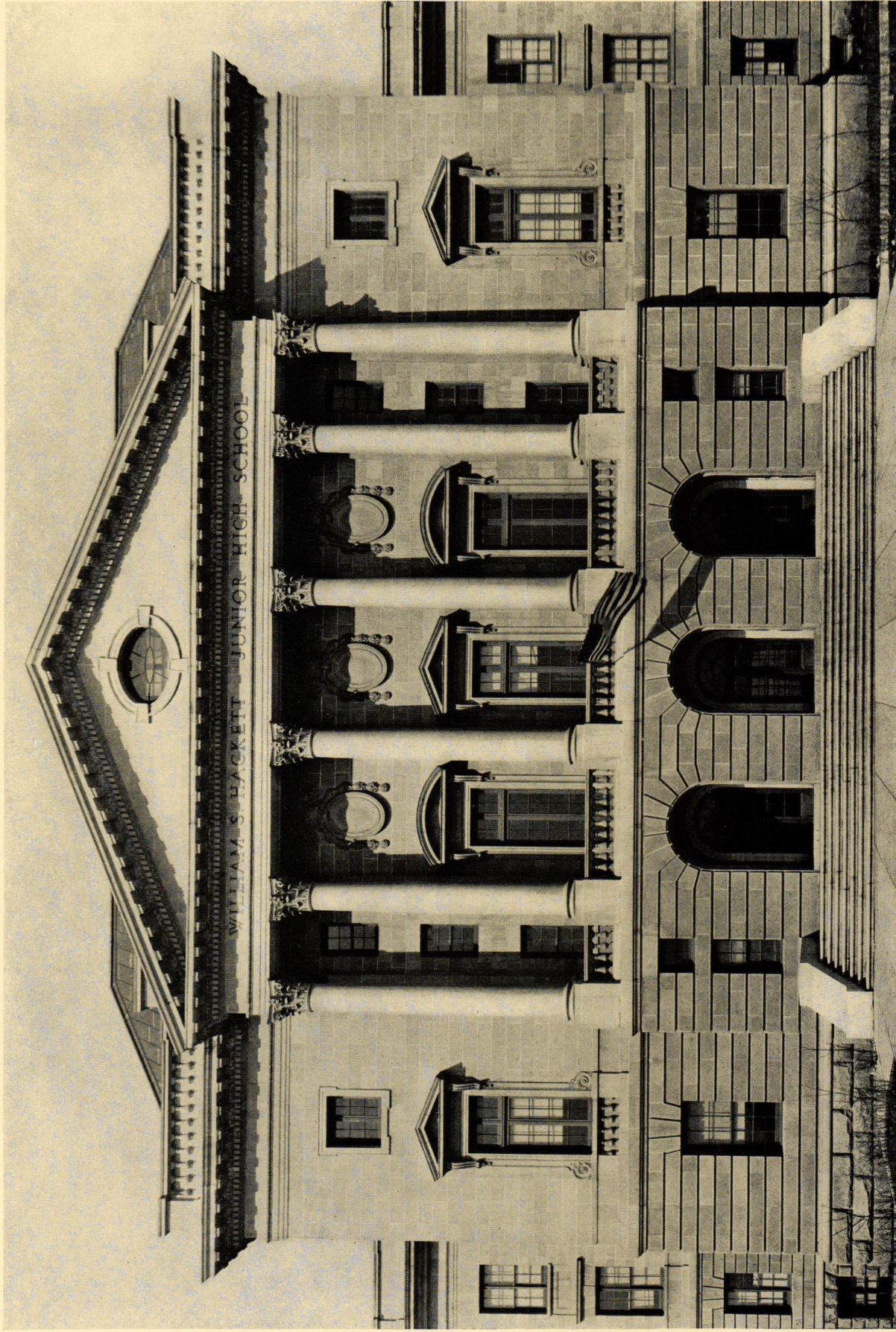


WILLIAM S. HACKETT JUNIOR HIGH SCHOOL  
ALBANY NEW YORK  
MARCUS T. REYNOLDS ARCHITECT KENNETH G. REYNOLDS ASSOCIATE

Basement and Third Floor Plans, William S. Hackett Junior High School, Albany, N. Y.

Marcus T. Reynolds, Architect, Albany, N. Y.

Kenneth G. Reynolds, Associate

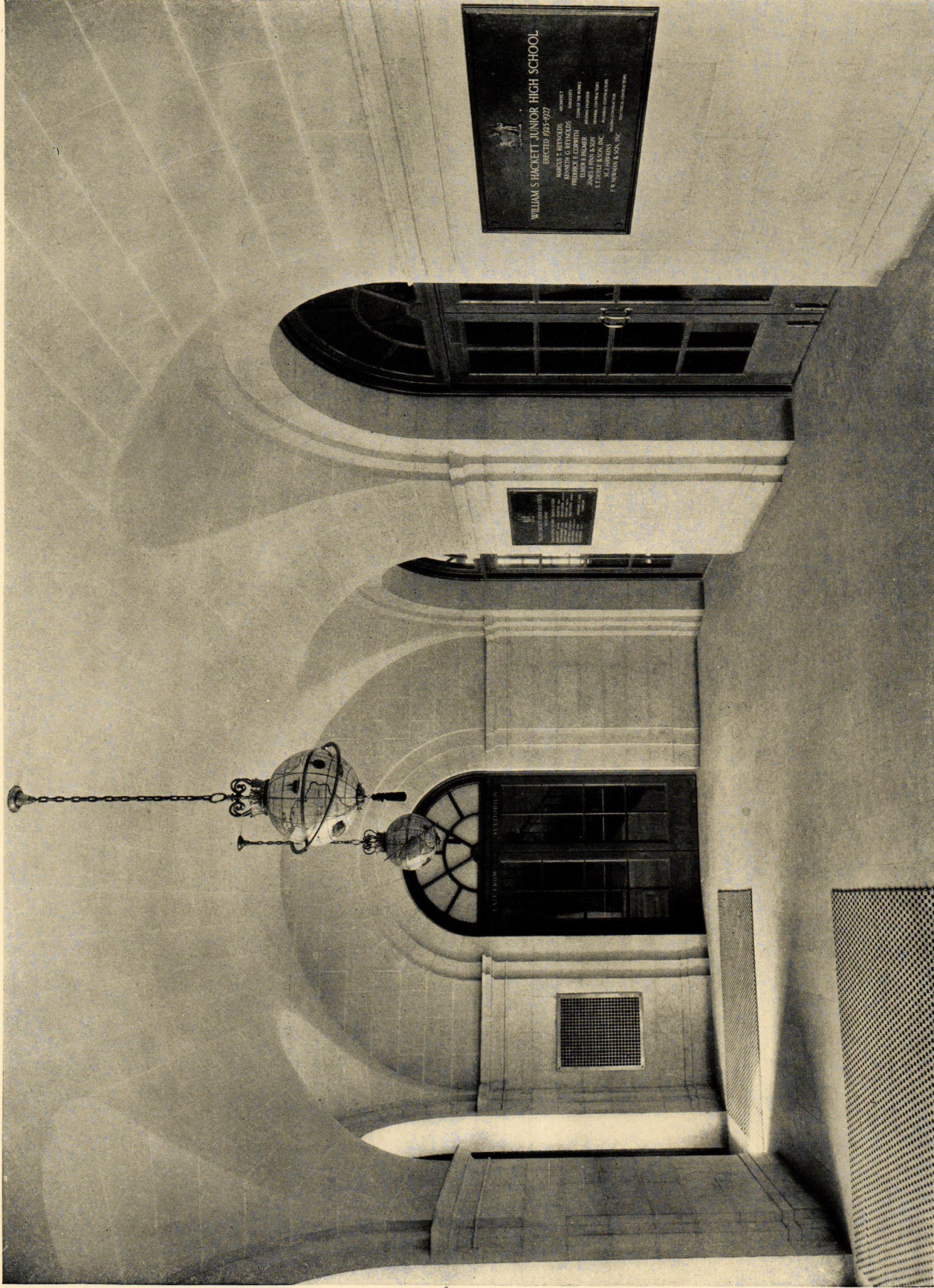


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Entrance Detail, William S. Hackett Junior High School, Albany, N. Y.

Marcus T. Reynolds, Architect, Albany, N. Y.  
Kenneth G. Reynolds, Associate





Photograph by Fellowcrafts' Studios

Entrance Lobby, William S. Hackett Junior High School, Albany, N. Y.

Mareus T. Reynolds, Architect, Albany, N. Y.  
Kenneth G. Reynolds, Associate

WILLIAM S. HACKETT JUNIOR HIGH SCHOOL

BUILT 1925-1927

ARCHITECT MAREUS T. REYNOLDS

ASSOCIATE KENNETH G. REYNOLDS

DESIGNER FREDERICK C. COVATTA

CONTRACTOR LEONARD E. BROWN, INC.

GENERAL CONTRACTOR

PAINTERS W. J. HARRIS

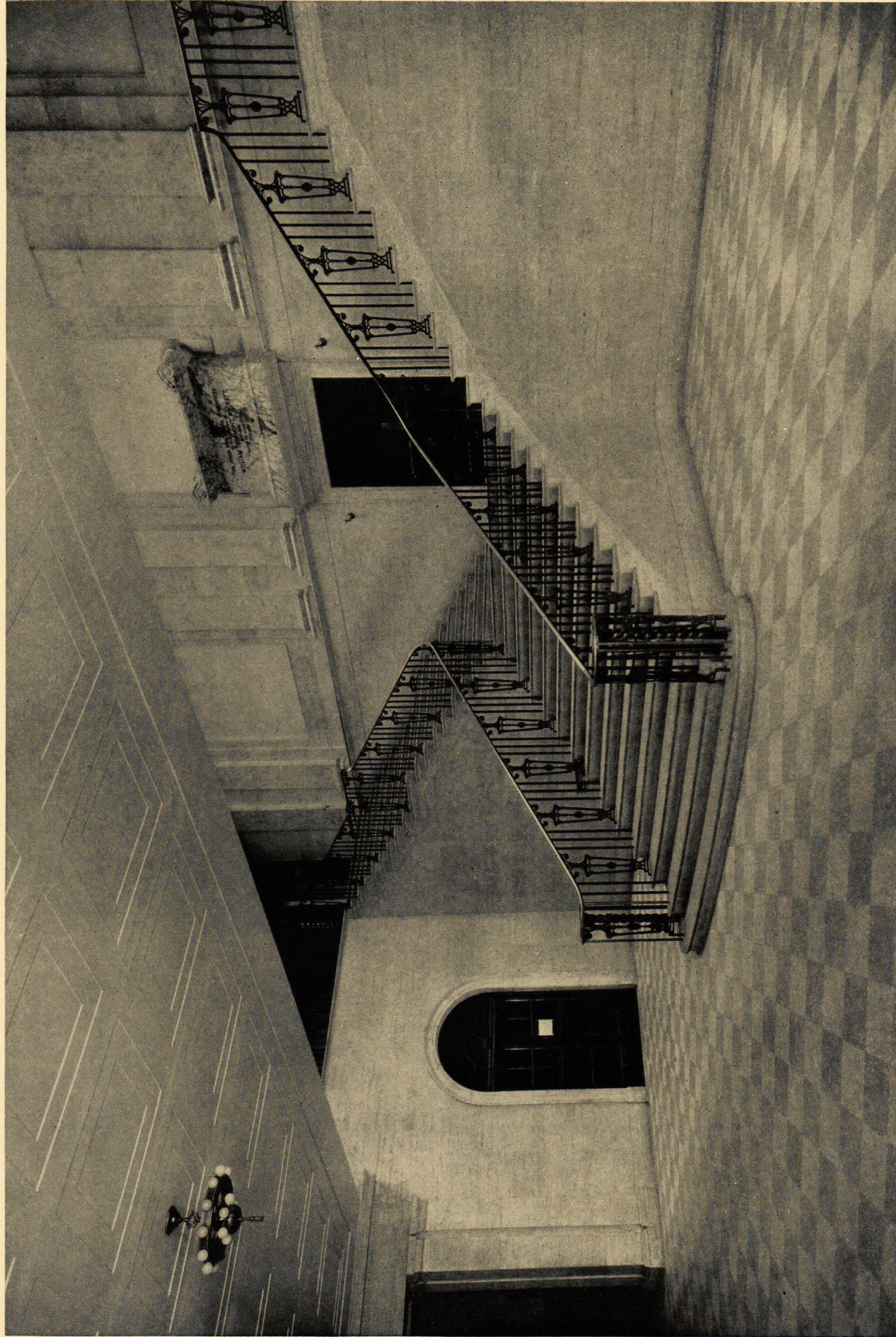
PLUMBERS & SON, INC.

MECHANICAL CONTRACTOR

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Main Stair Hall, William S. Hackett Junior High School, Albany, N. Y.

Marcus T. Reynolds, Architect, Albany, N. Y.  
Kenneth G. Reynolds, Associate



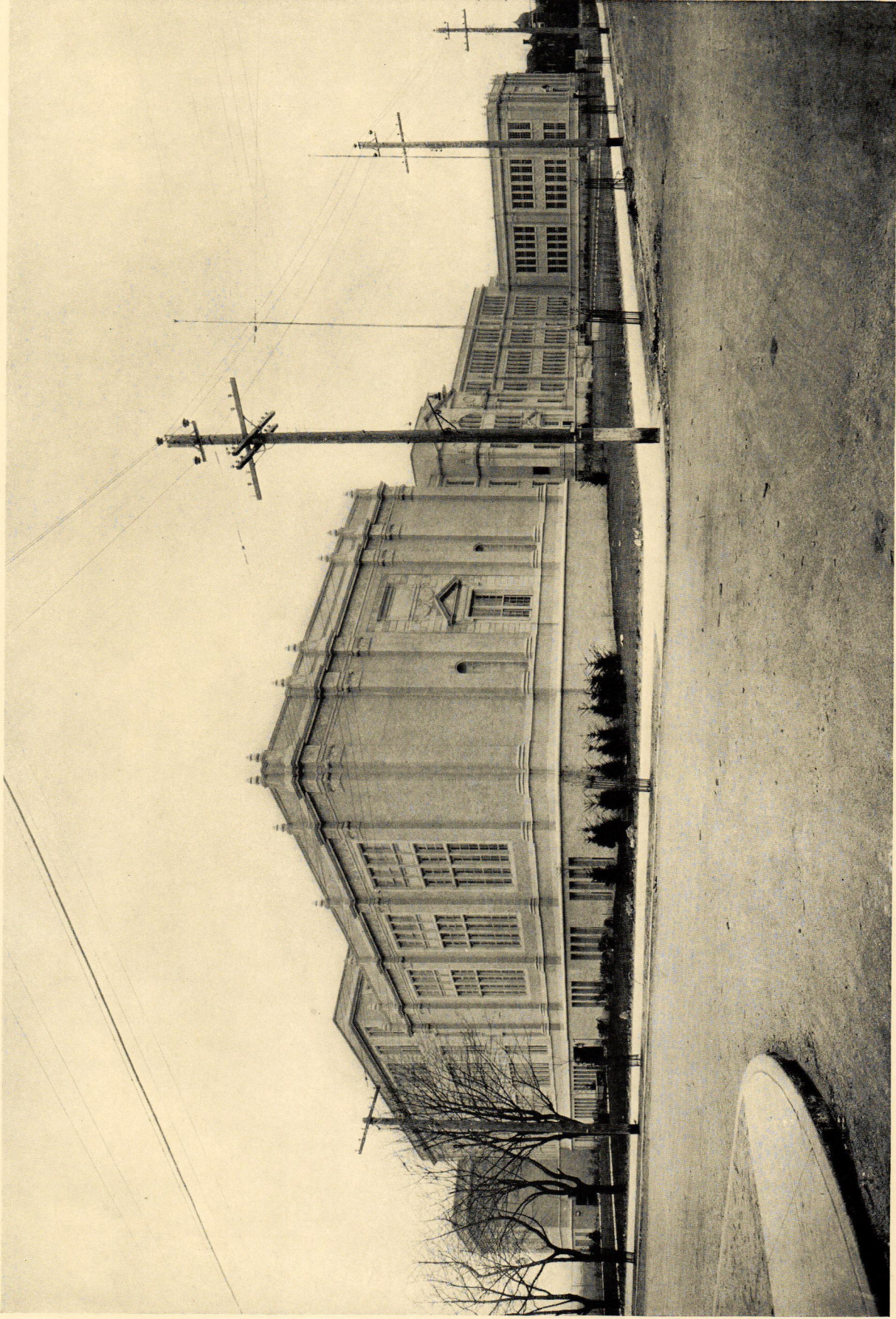


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Auditorium, William S. Hackett Junior High School, Albany, N. Y.

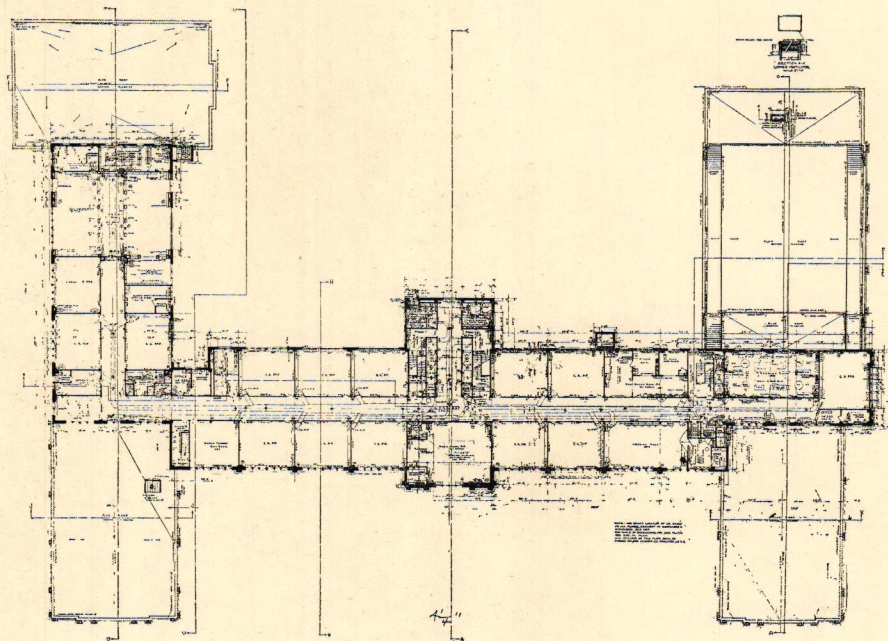
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Kenneth G. Reynolds, Associate



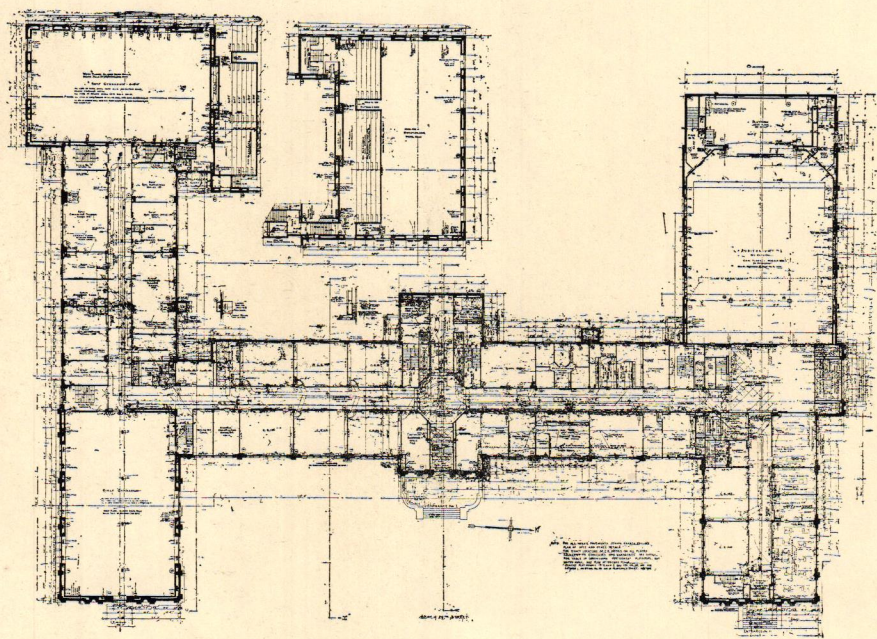


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Far Rockaway High School, Far Rockaway, Long Island, N. Y. (Plans on back)  
William H. Gompert, Architect, New York



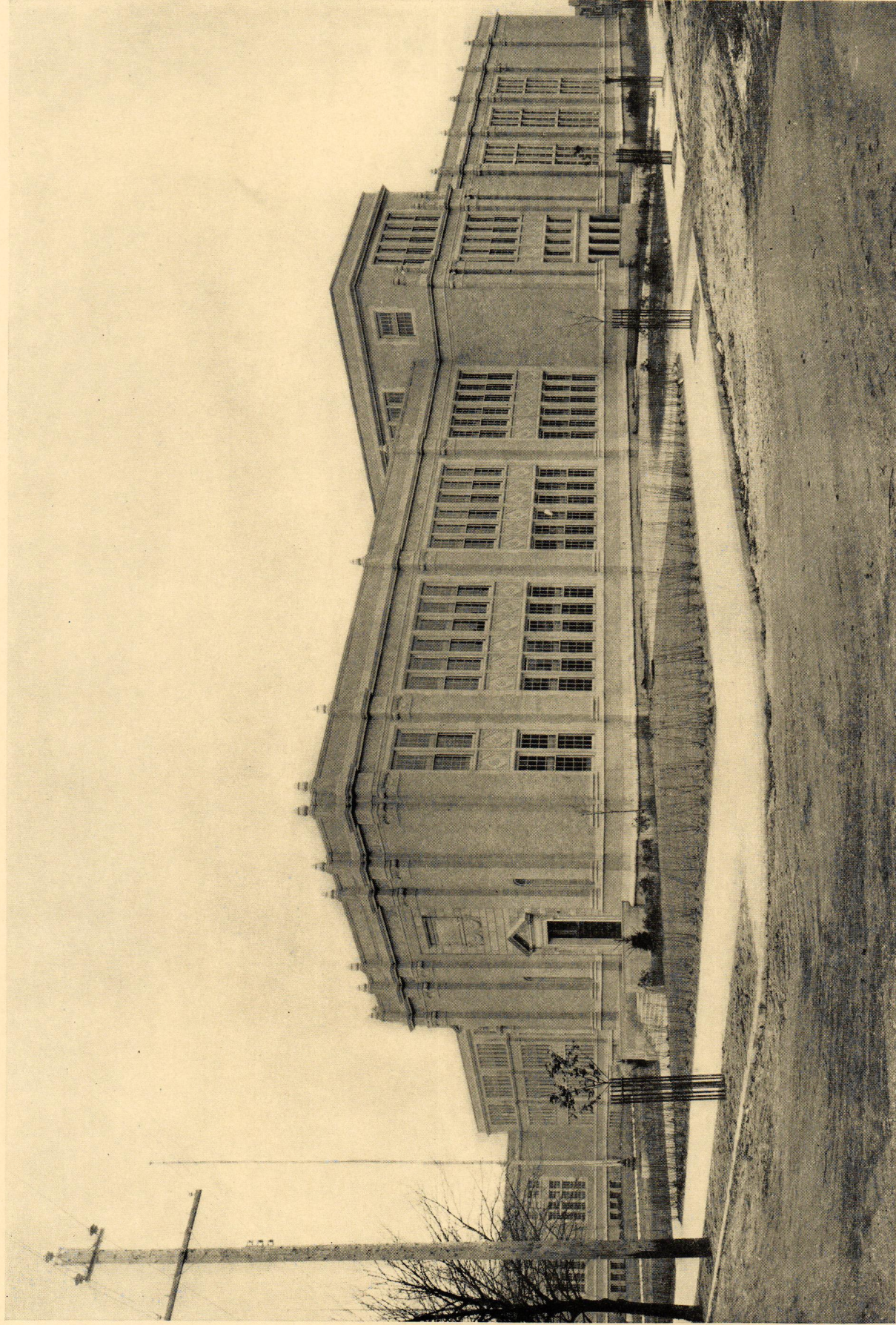
Third Floor



First Floor

Floor Plans, Far Rockaway High School, Far Rockaway, Long Island, N. Y.

William H. Gompert, Architect, New York



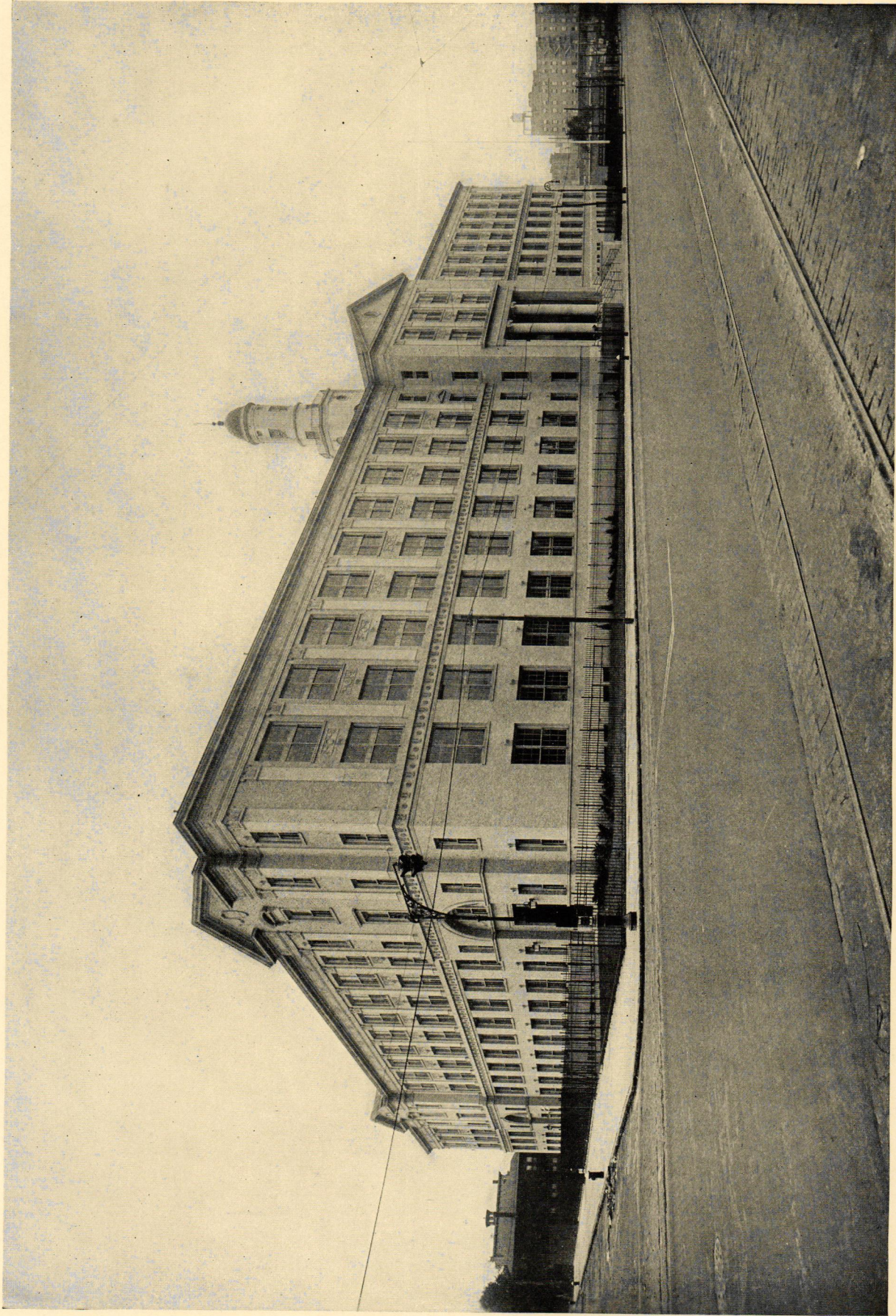
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Side Elevation, Far Rockaway High School, Far Rockaway, Long Island, N. Y.

William H. Gompert, Architect, New York

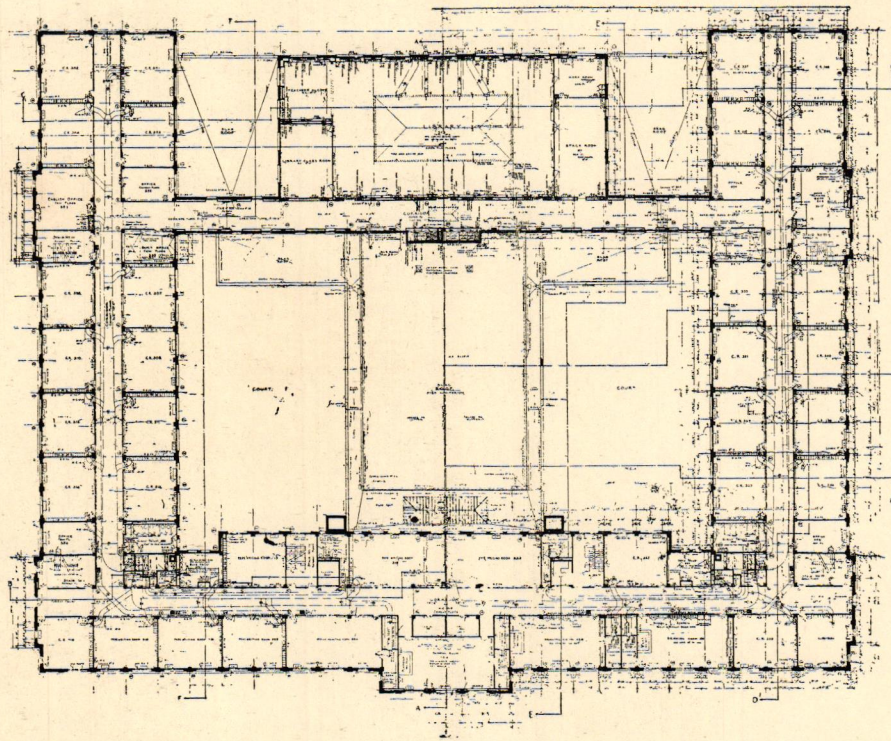




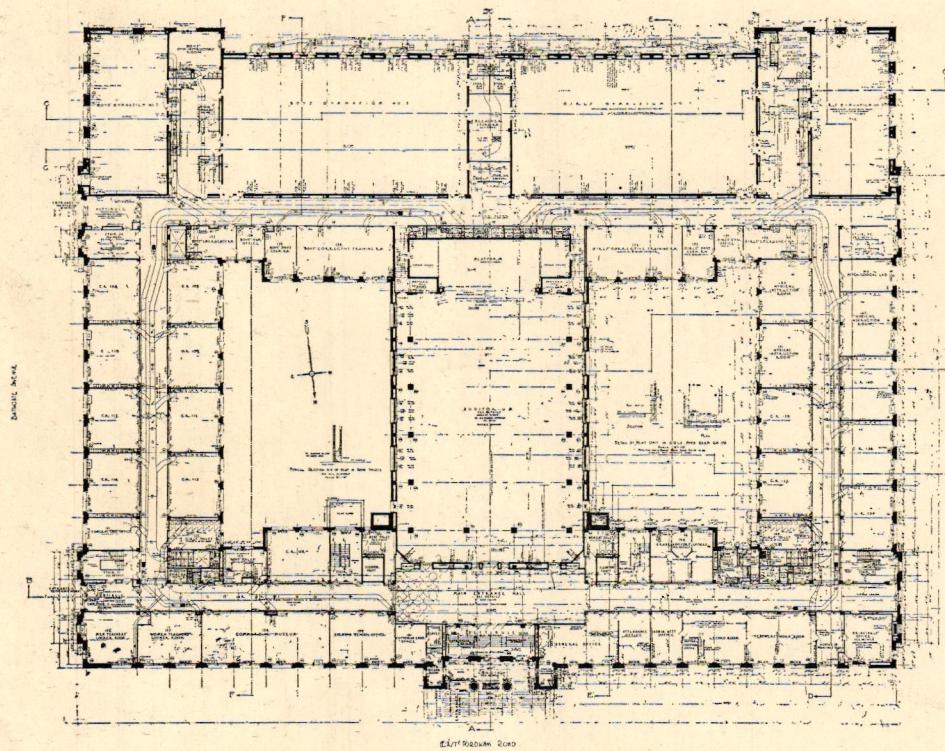


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General View, Theodore Roosevelt High School, Fordham, New York. (Plans on back)  
William H. Gompert, Architect, New York



Third Floor



First Floor

Floor Plans, Theodore Roosevelt High School, Fordham, New York

William H. Gompert, Architect, New York

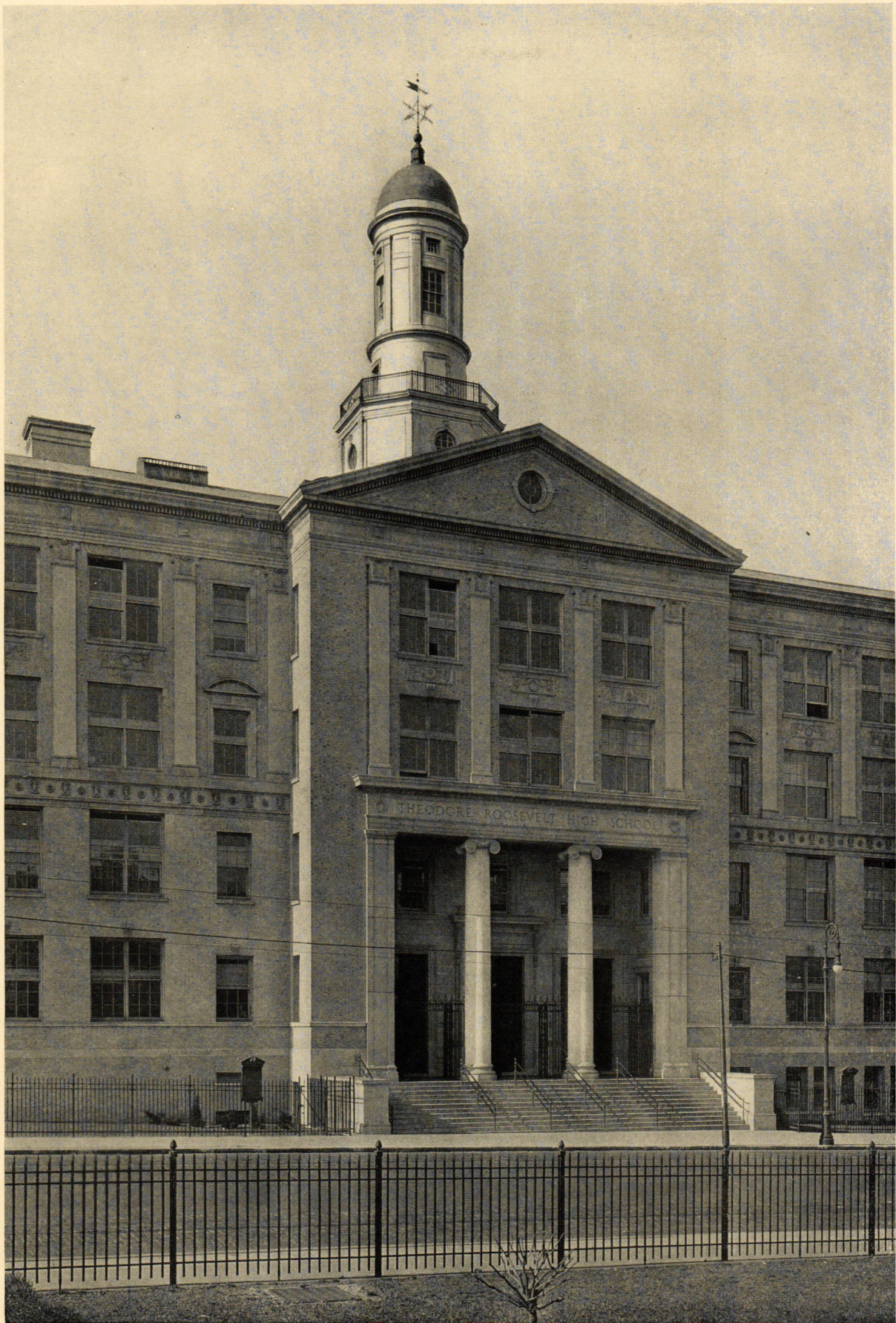


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Rear Elevation, Theodore Roosevelt High School, Fordham, New York

William H. Gompert, Architect, New York



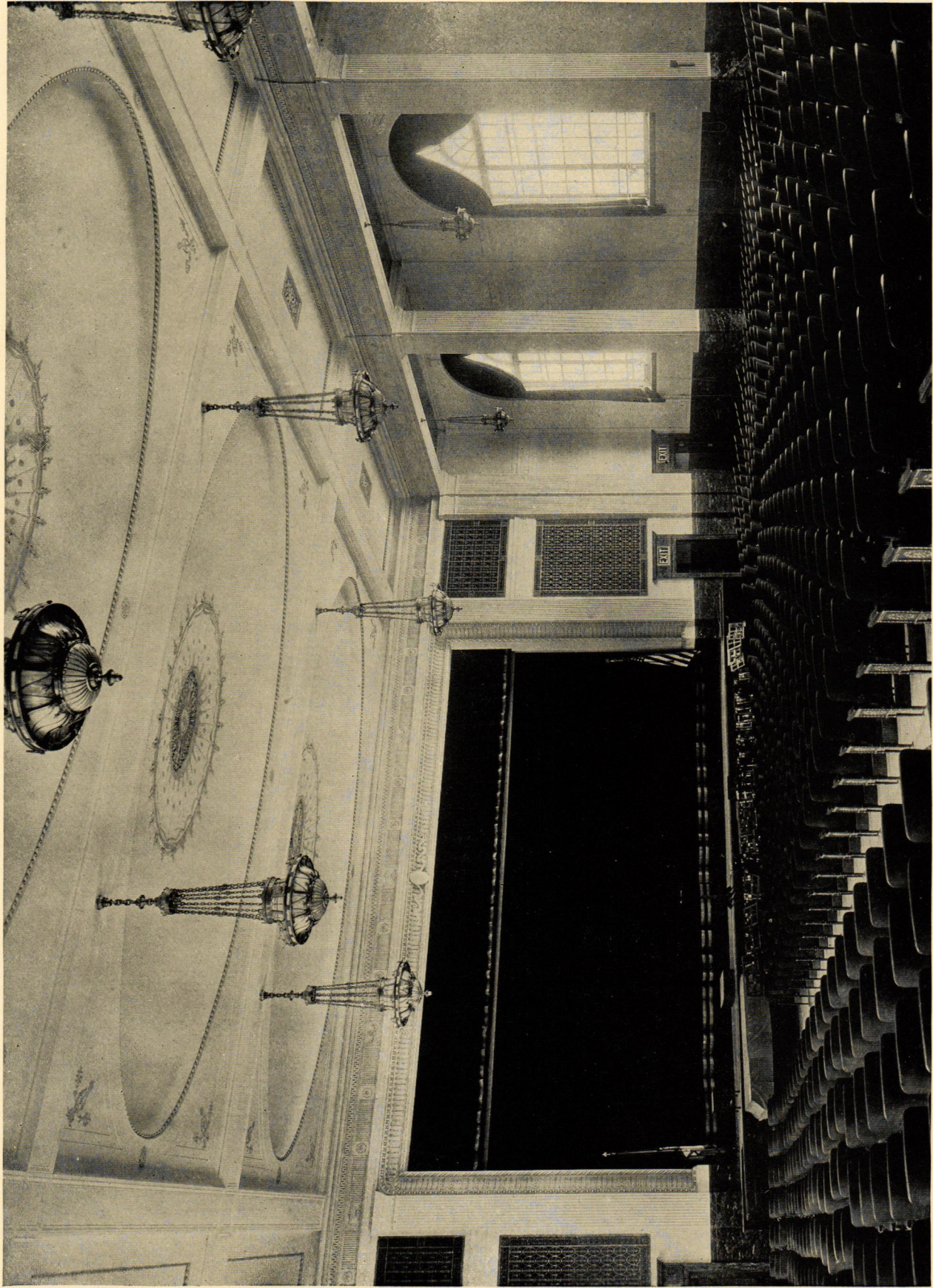


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William H. Gompert, Architect, New York

Entrance Detail, Theodore Roosevelt High School, Fordham, New York





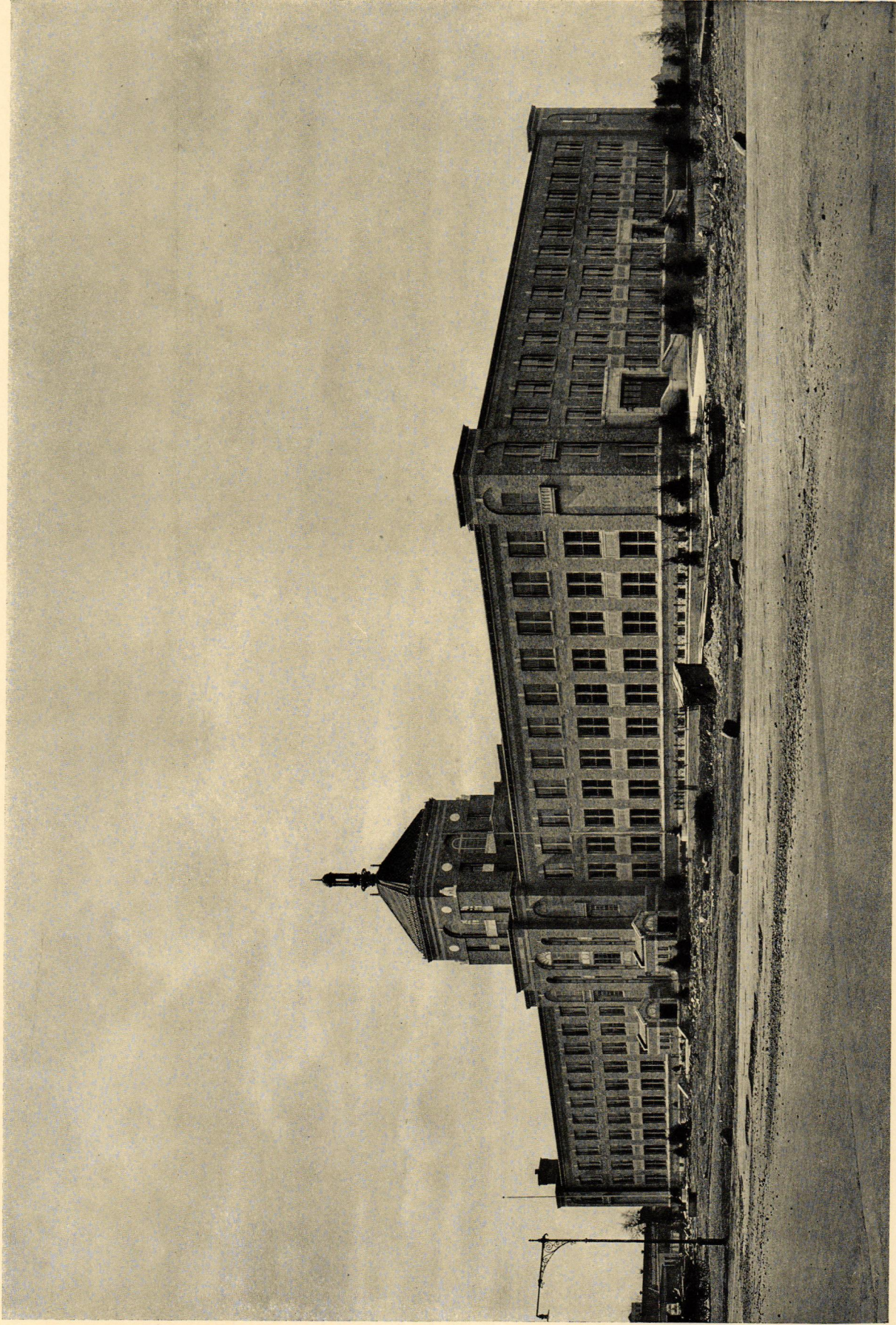
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The Auditorium, Theodore Roosevelt High School, Fordham, New York

William H. Gompert, Architect, New York

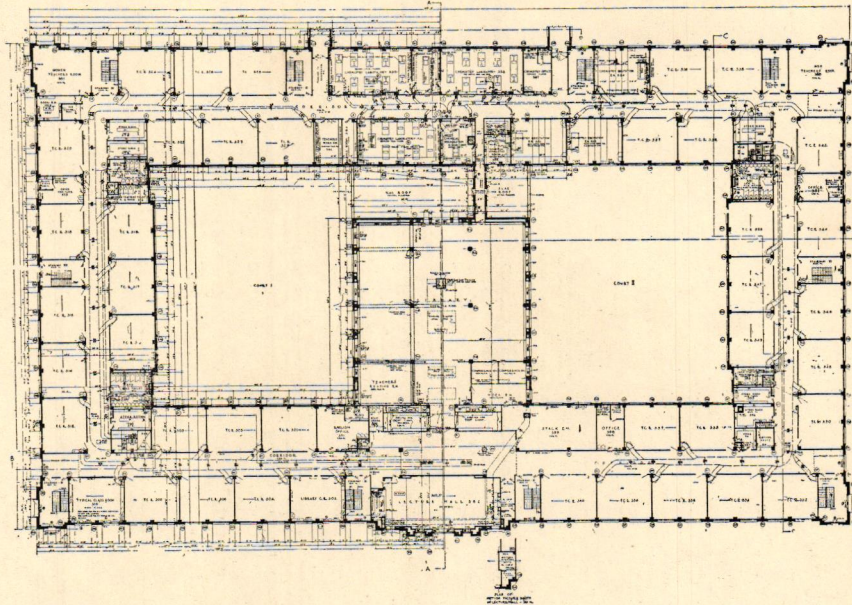




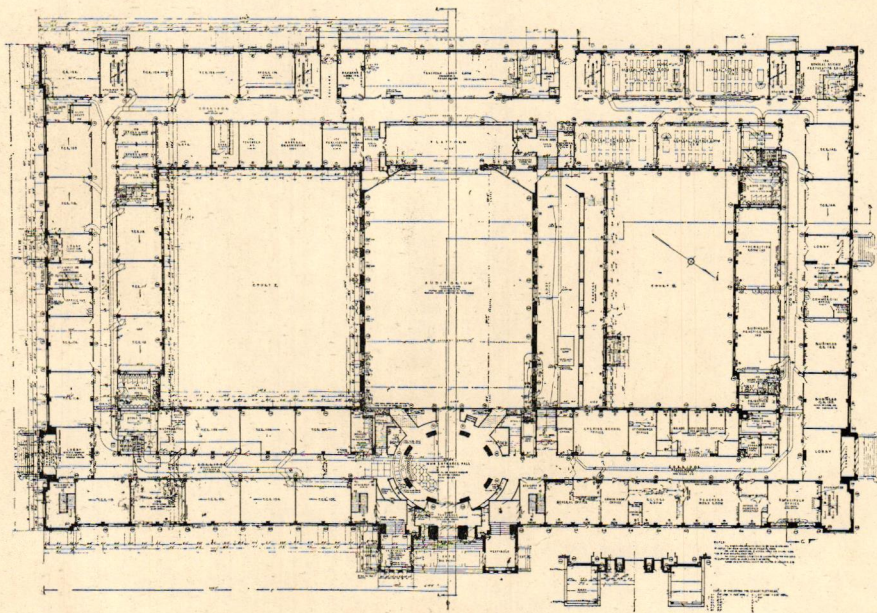


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General View, De Witt Clinton High School, The Bronx, New York. (Plans on back)  
William H. Gompert, Architect, New York

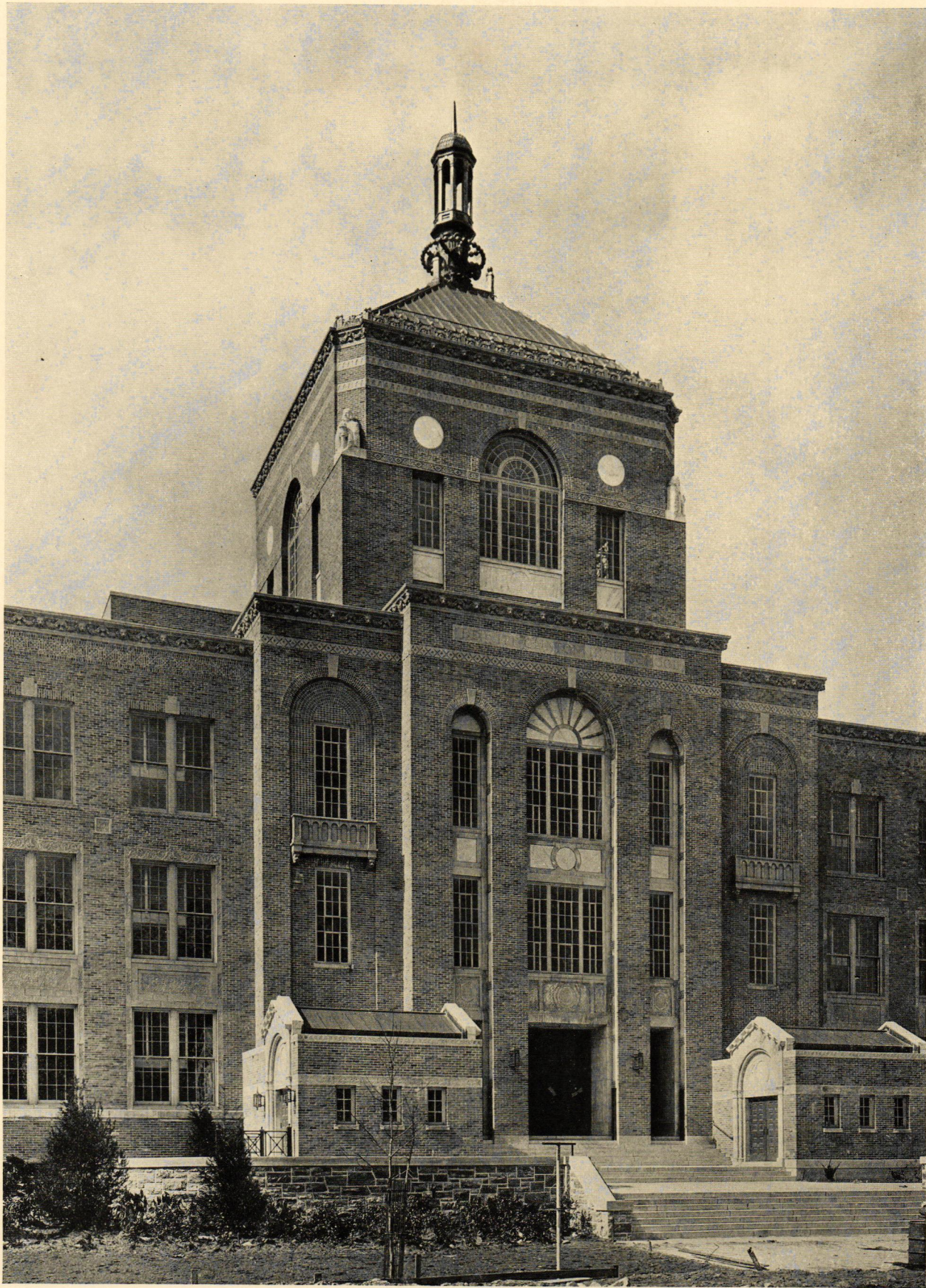


Third Floor



First Floor

Floor Plans, De Witt Clinton High School, The Bronx, New York  
William H. Gompert, Architect, New York

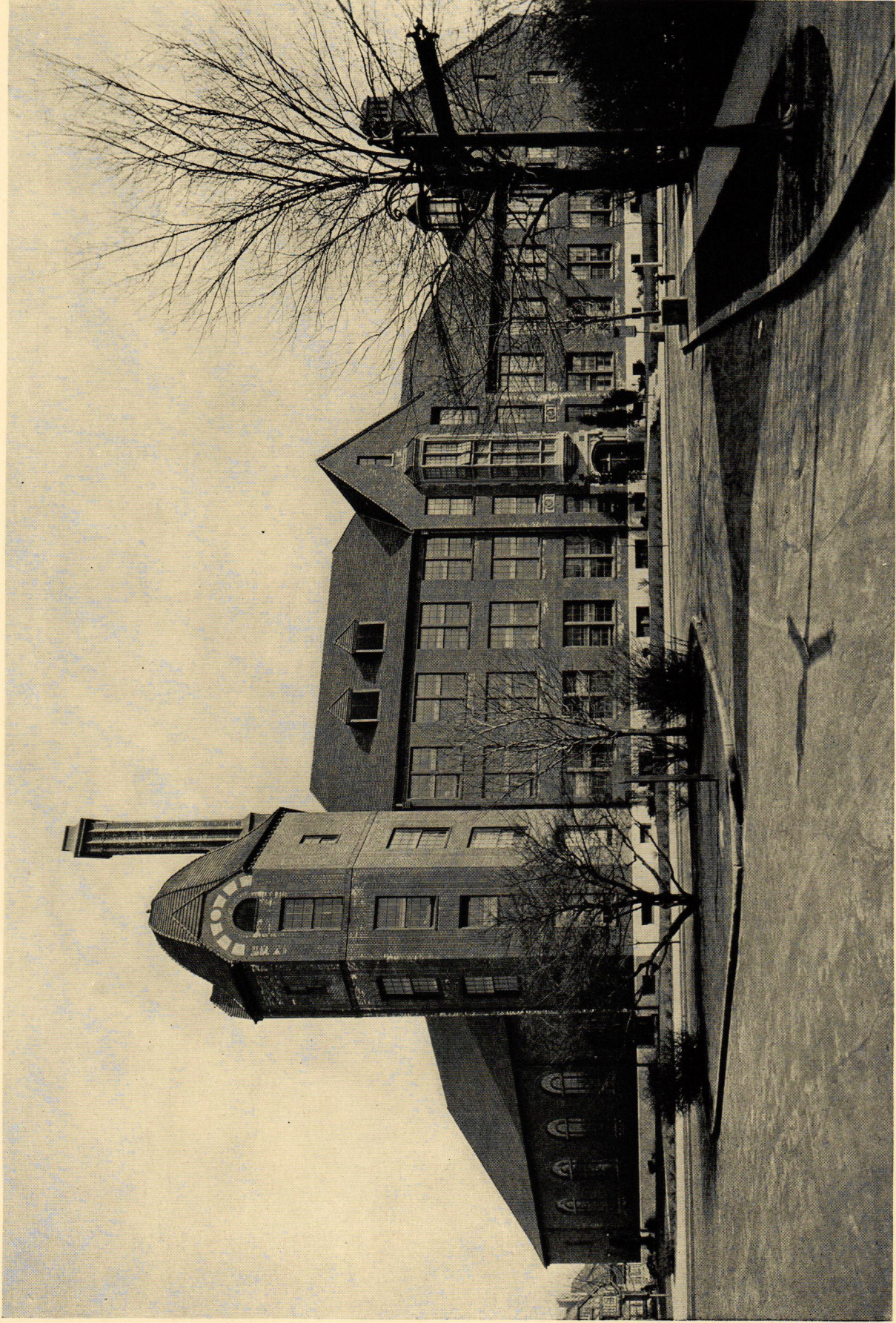


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William H. Gompert, Architect, New York

Entrance Detail, DeWitt Clinton High School, The Bronx, New York

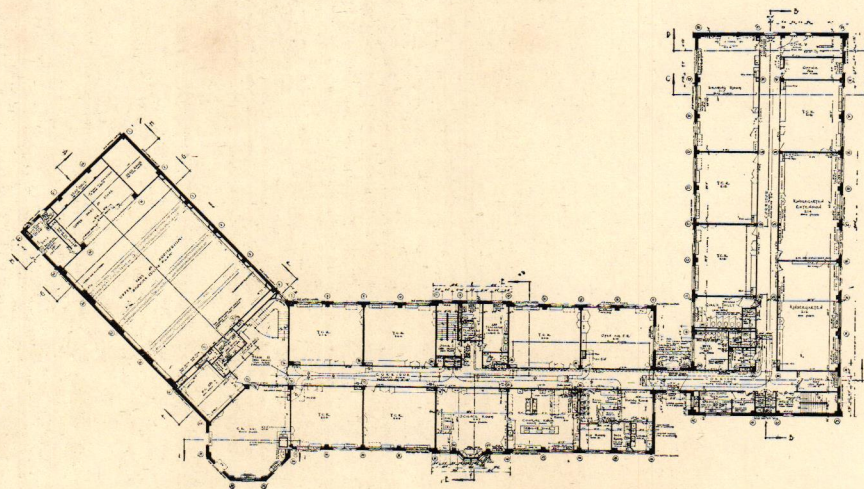




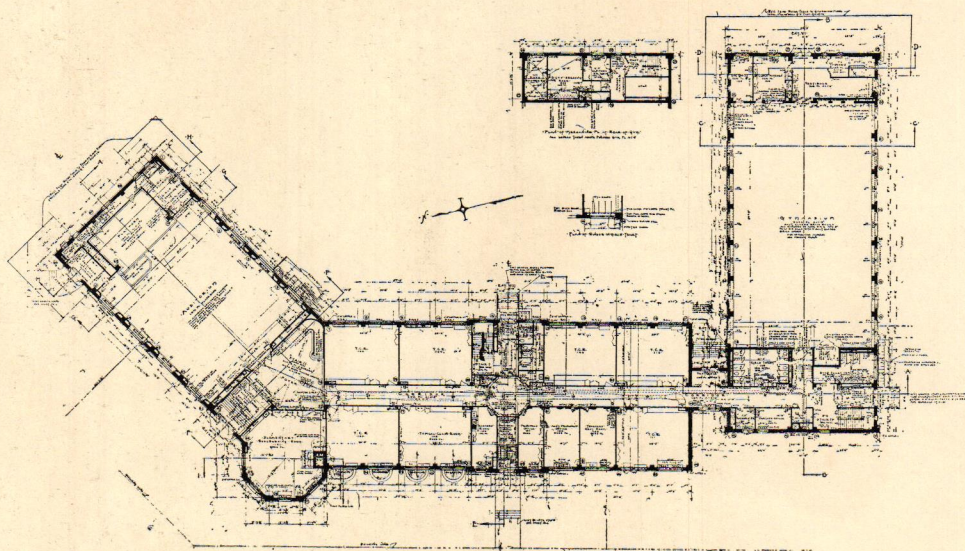
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General View, Elementary Public School No. 101, Forest Hills, N. Y. (Plans on back)

William H. Gompert, Architect, New York



Second Floor



First Floor

Floor Plans, Elementary Public School No. 101, Forest Hills, N. Y.

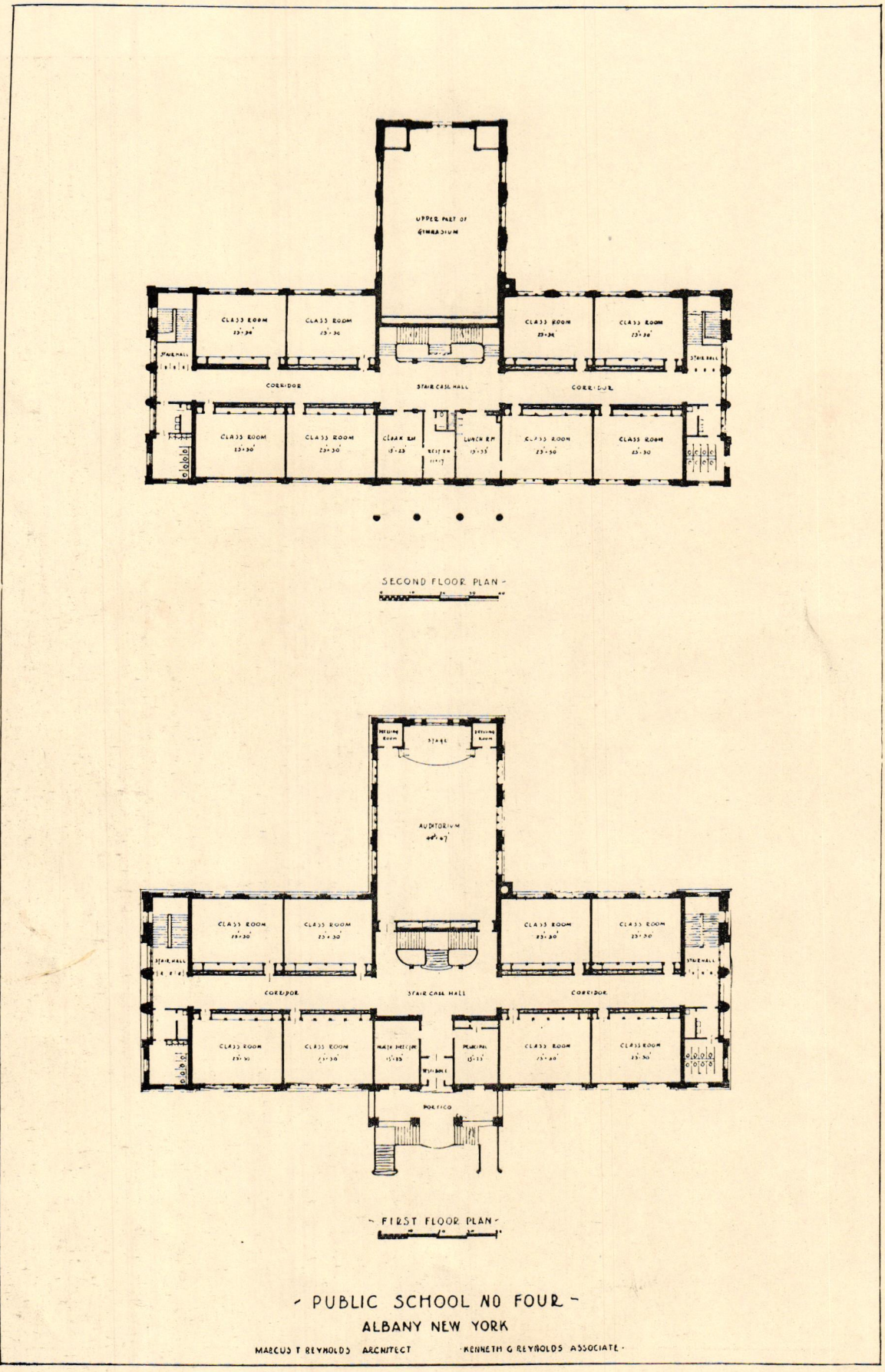
William H. Gompert, Architect, New York



Photograph by Fellowcrafts' Studios

Front Elevation, Public School No. 4, Albany, N. Y. (Plans on back)

Marcus T. Reynolds, Architect, Albany, N. Y.  
Kenneth G. Reynolds, Associate



- PUBLIC SCHOOL NO FOUR -  
ALBANY NEW YORK

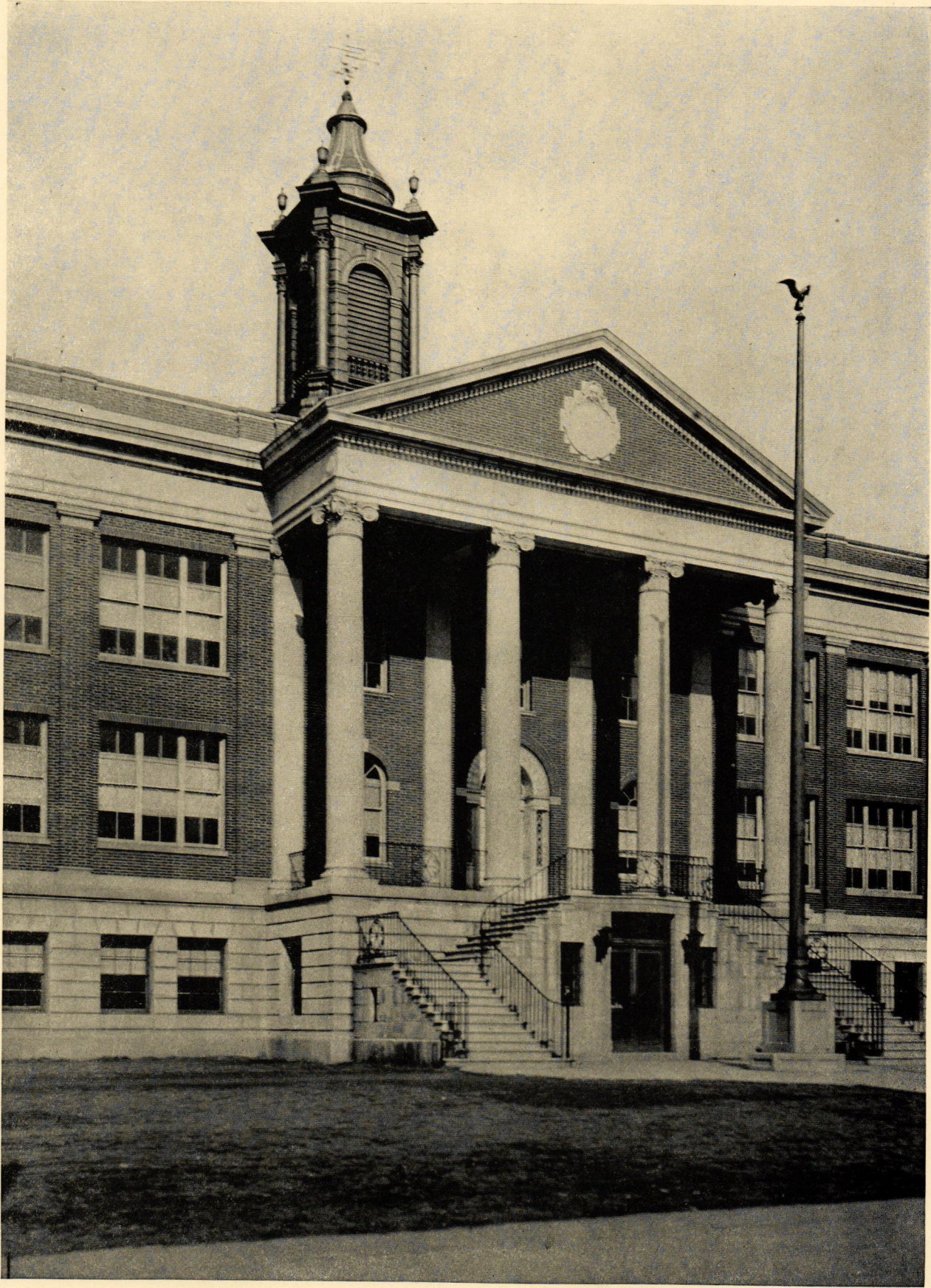
MARCUS T REYNOLDS ARCHITECT      KENNETH G REYNOLDS ASSOCIATE

Floor Plans, Public School No. 4, Albany, N. Y.

Marcus T. Reynolds, Architect, Albany, N. Y.

Kenneth G. Reynolds, Associate

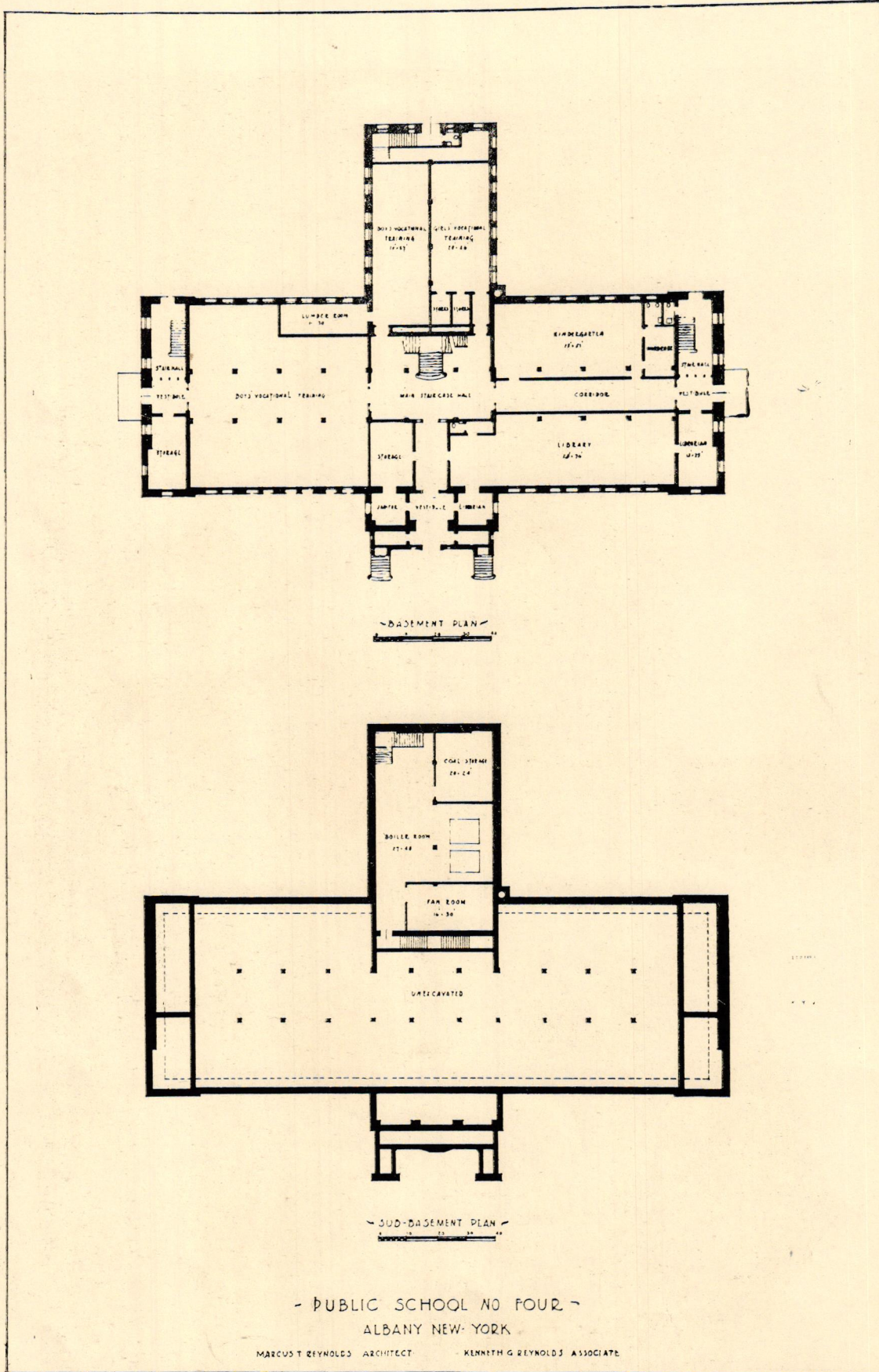




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Marcus T. Reynolds, Architect, Albany, N. Y.  
Kenneth G. Reynolds, Associate

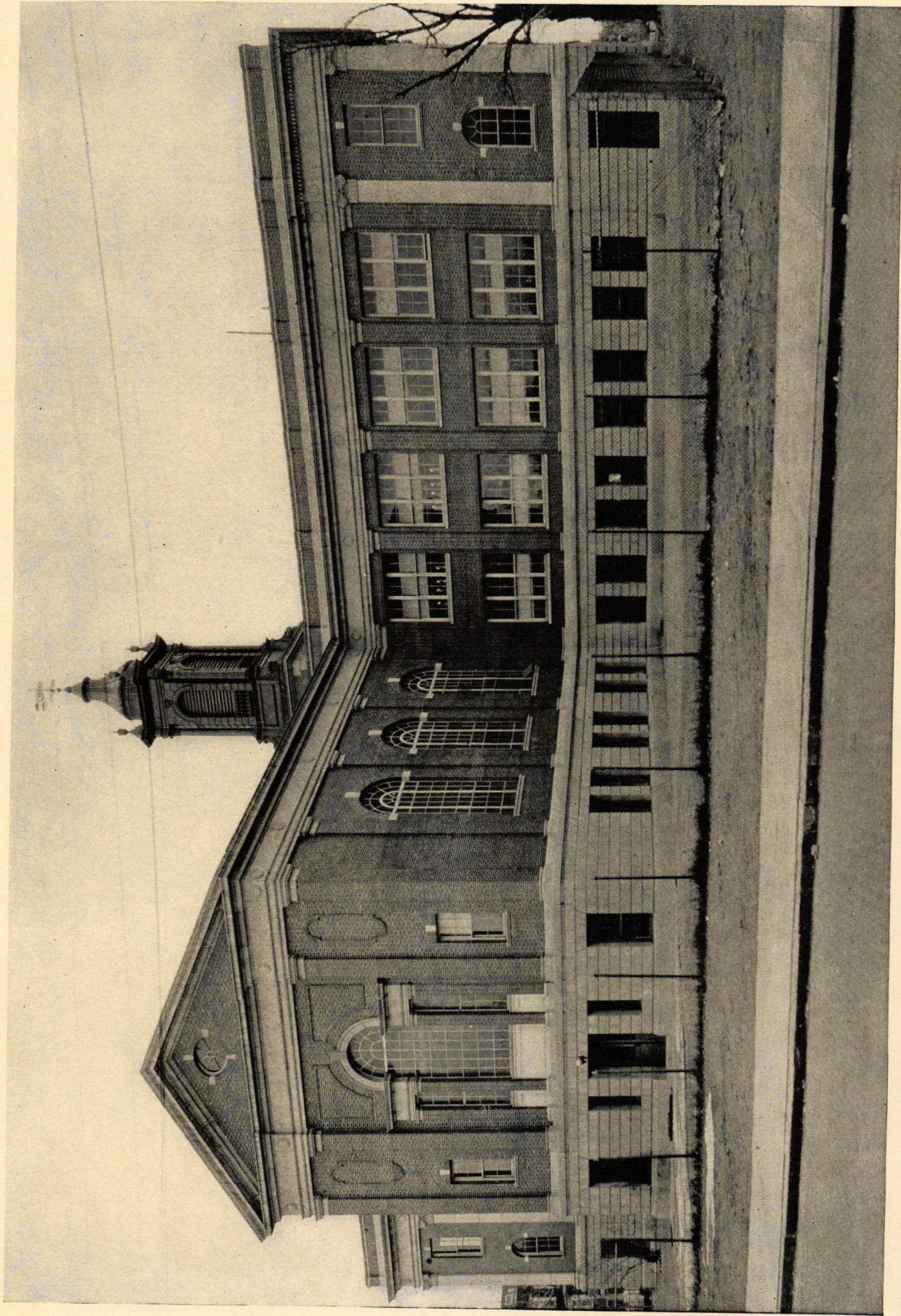
Entrance Detail, Public School No. 4, Albany, N. Y. (Plans on back)



Floor Plans, Public School No. 4, Albany, N. Y.

Marcus T. Reynolds, Architect, Albany, N. Y.

Kenneth G. Reynolds, Associate

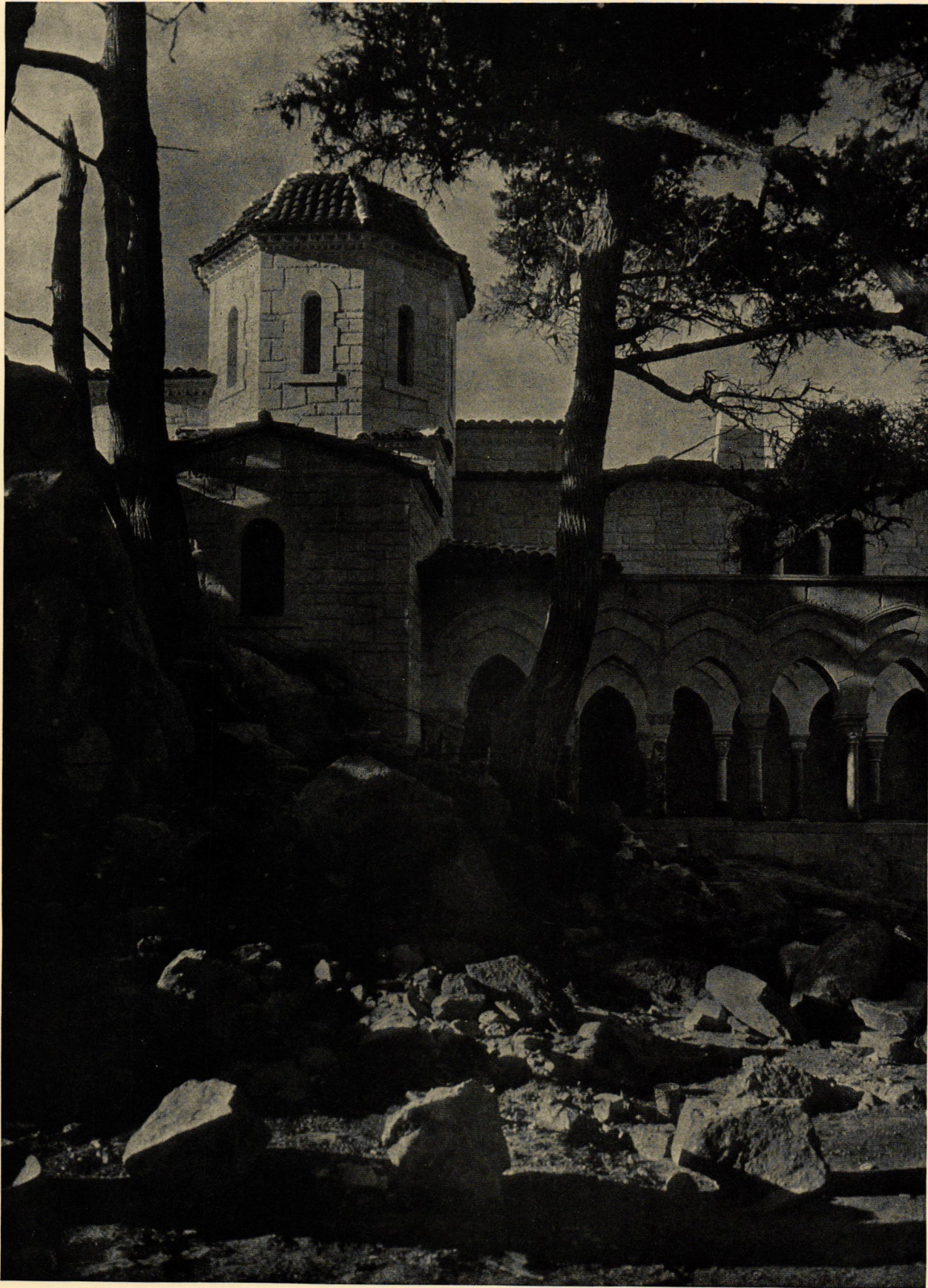


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Rear Elevation, Public School No. 4, Albany, N. Y.

Marcus T. Reynolds, Architect, Albany, N. Y.  
Kenneth G. Reynolds, Associate

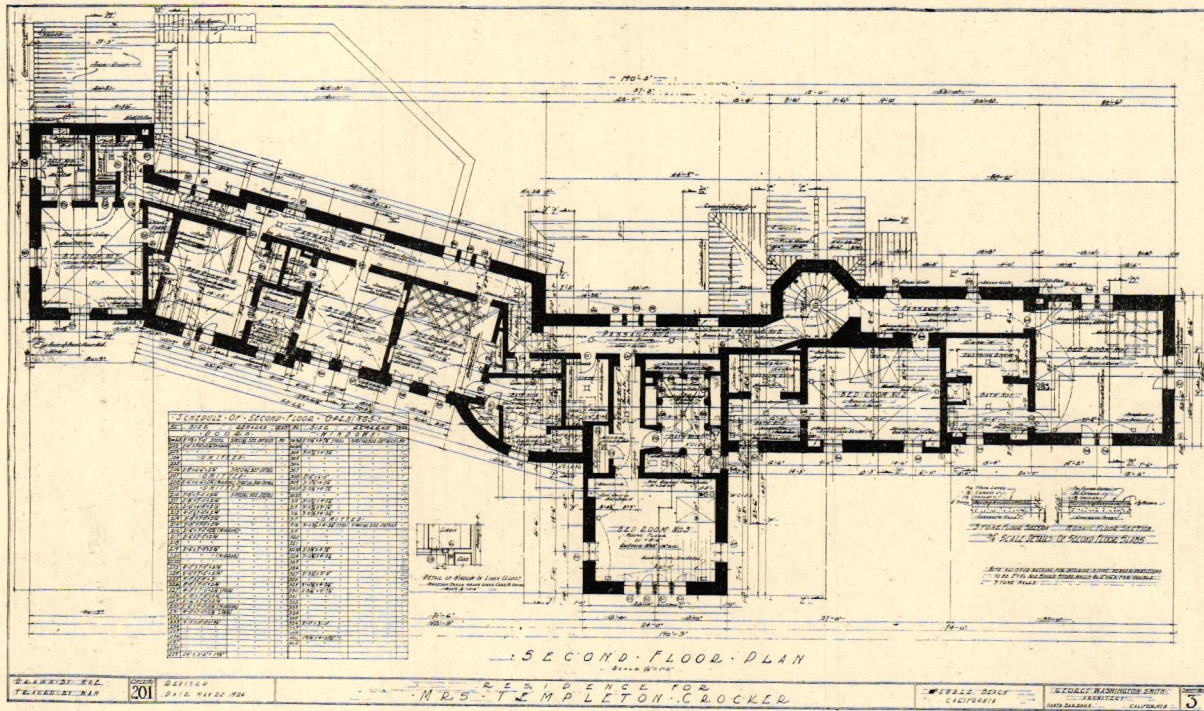




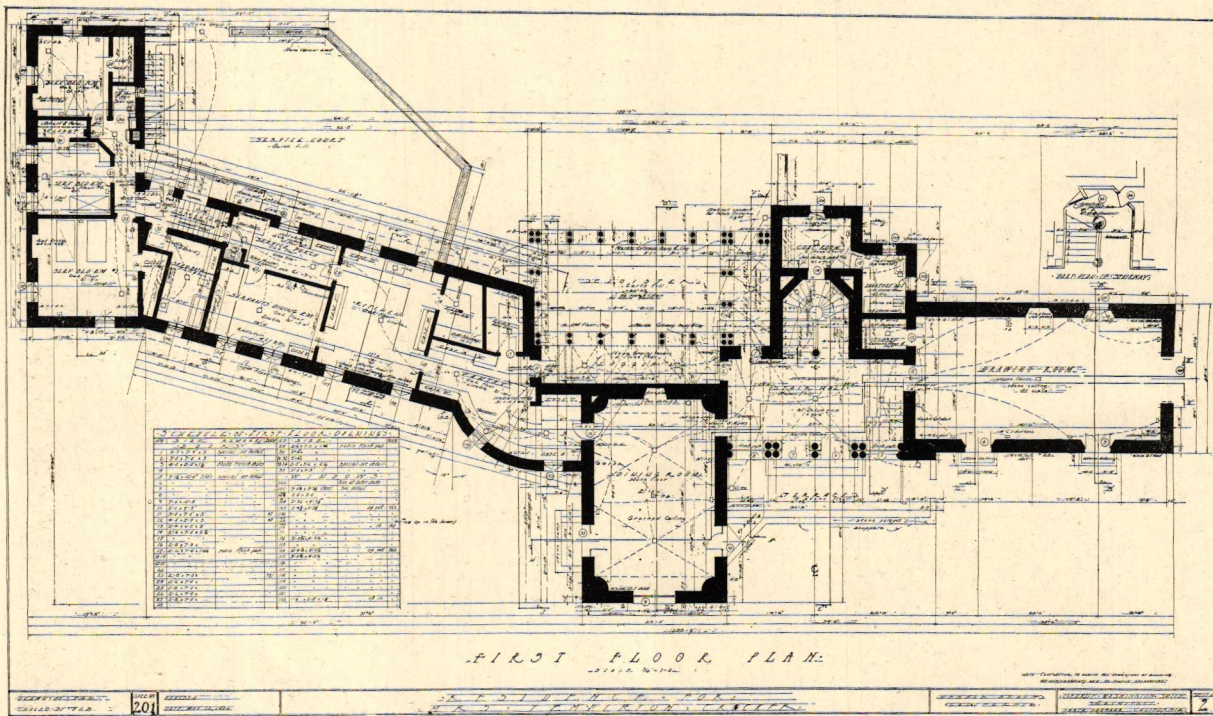
Photograph by Dapprich

George Washington Smith, Architect, Santa Barbara, Cal.

Stair Tower, Residence of Mrs. Paul Fagen, Pebble Beach, Cal. (Plans on back)

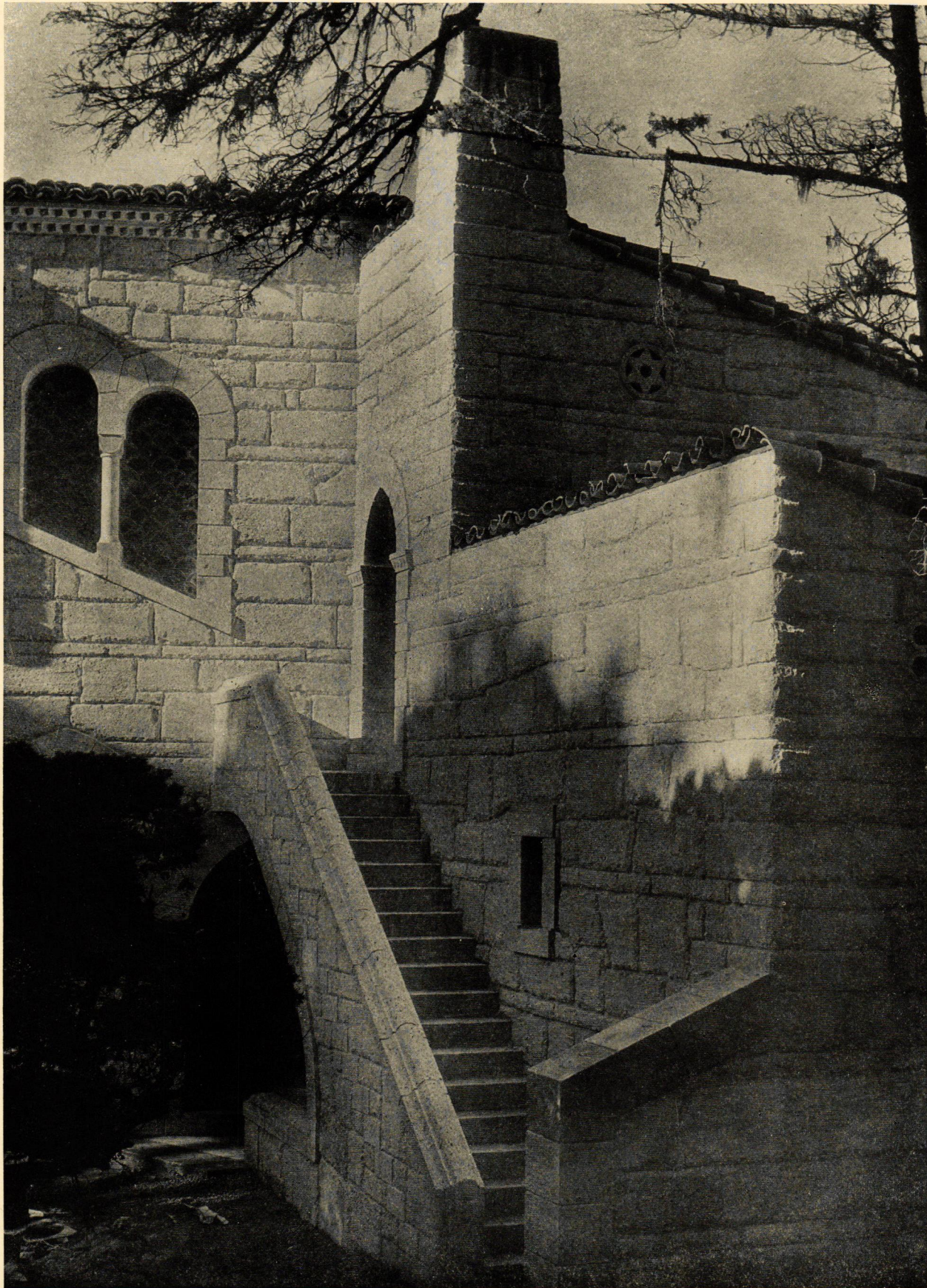


Second Floor



First Floor

Floor Plans, Residence of Mrs. Paul Fagen, Pebble Beach, Cal.  
George Washington Smith, Architect, Santa Barbara, Cal.



Photograph by Daprich

George Washington Smith, Architect, Santa Barbara, Cal.

Exterior Stair, Residence of Mrs. Paul Fagen, Pebble Beach, Cal.







Photograph by Dapprich

George Washington Smith, Architect, Santa Barbara, Cal.

Detail of Cloister, Residence of Mrs. Paul Fagen, Pebble Beach, Cal.



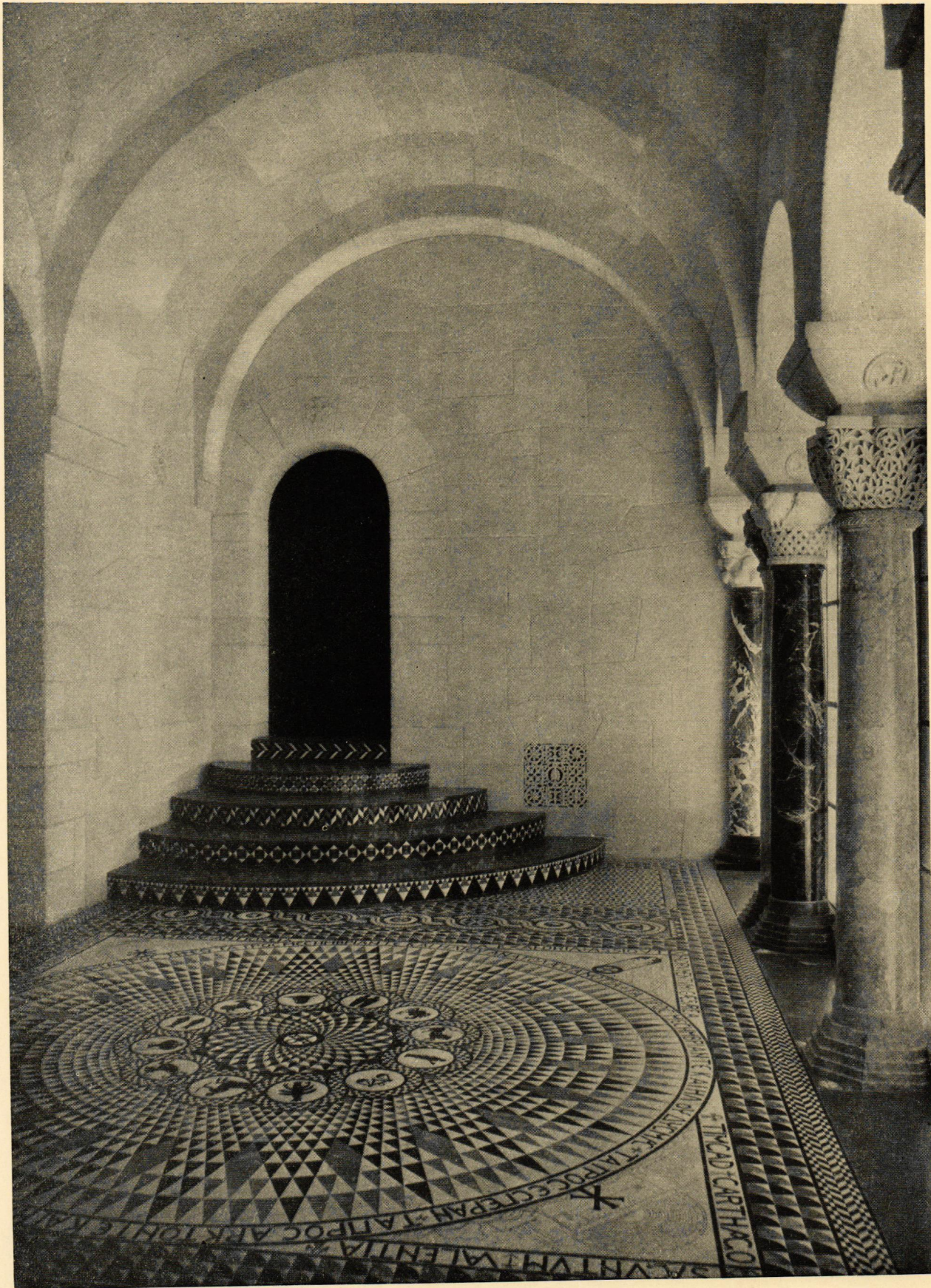


Photograph by Dapprich

George Washington Smith, Architect, Santa Barbara, Cal.

Terrace Detail, Residence of Mrs. Paul Fagen, Pebble Beach, Cal.





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George Washington Smith, Architect, Santa Barbara, Cal.

Entrance Hall, Residence of Mrs. Paul Fagen, Pebble Beach, Cal.





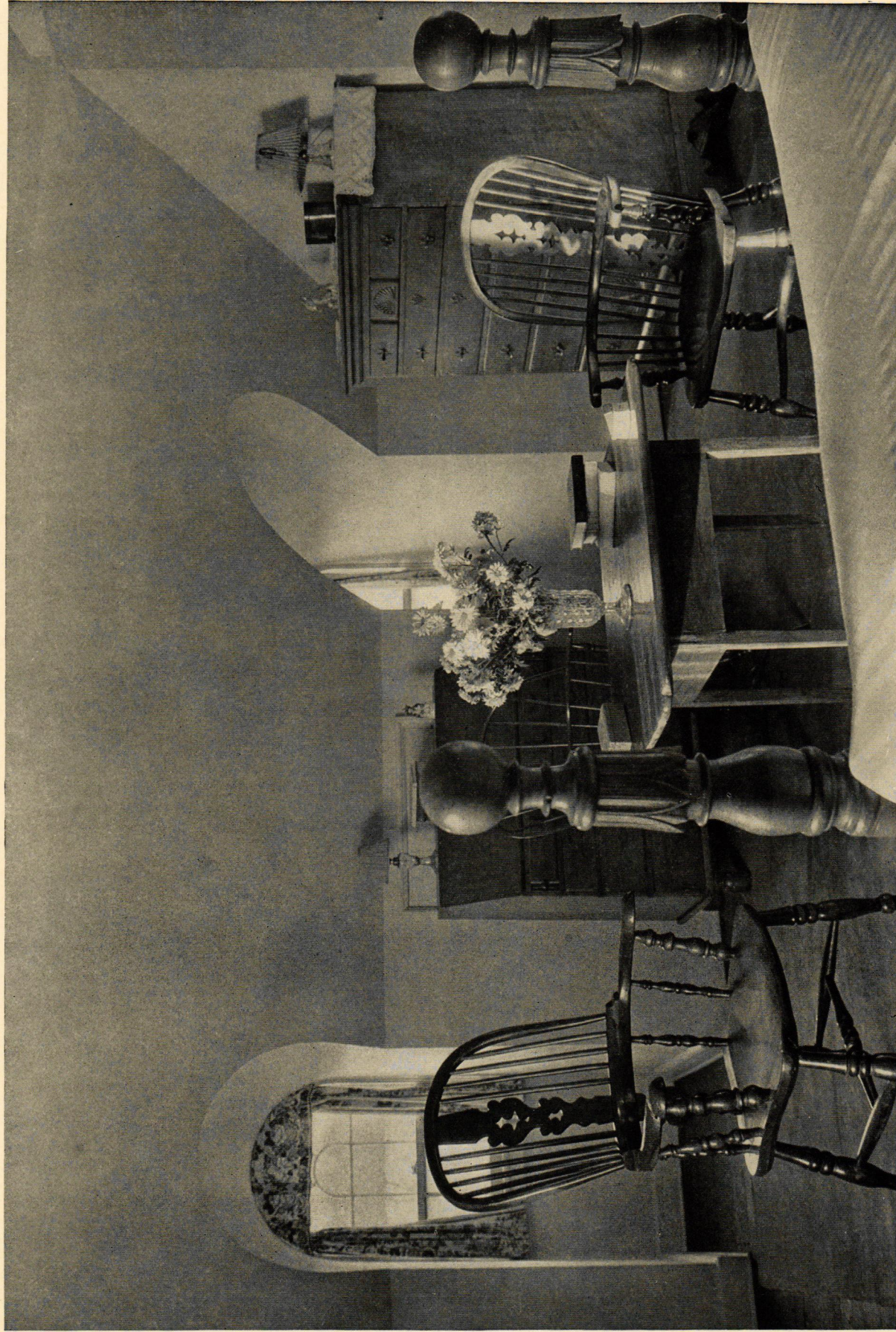
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George Washington Smith, Architect, Santa Barbara, Cal.

Bath, Residence of Mrs. Paul Fagen, Pebble Beach, Cal.







Photograph by S. H. Gottscho

Attic Bedroom, Residence at Far Hills, N. J.

Edward S. Hewitt, Architect, New York





Photograph by Albert Rothschild

Harry Allan Jacobs, Architect, New York

General View, Kleinberger Galleries, New York





Photograph by Albert Rothschild

Harry Allan Jacobs, Architect, New York

Entrance Detail, Kleinberger Galleries, New York



## Mr. Murchison of New York Says—

THAT THIS is the fourth consecutive June in which he has called the attention of his responsive and passionate readers to the alluring fact that Summer Is Here, that the high spring tides of European travel are setting in, that now is the time to go out and get freshened up a bit.

We have lately been in a swirling sea-puss of dinners, meetings, speeches, weinstubes, lectures, discussions and other big fights.

One we attended was the Joint Banquet of the American Institute of Architects and the Architectural League, held in New York at the Hotel Roosevelt. Full seven hundred architects, plumbers, wives and family pets attended this one and stayed unto the bitter end.

### Very Diverting Indeed

ONE OF the guests was a past president of the Royal Institute of British Architects, very distinguished, very inaudible, didn't like the music during dinner and was in a hurry to catch the steamer at midnight before they started to pull down the Waldorf right from under his chair.

Mr. Corbett was, as usual, referred to at considerable length by one of the speakers. These two boys always work together and each of them generally has something on the other—which he tells.

"Mr. Harvey Corbett was responsible for the gathering together of the hundred paintings by the hundred best American Artists," said this particular speaker, who isn't particular at all.

"He was chief hangman of the Exhibition," continued the orator, "and he didn't find out until yesterday that one of the moderns was hung upside down. The title of the picture was 'Still Life in the Mountains' and Harvey didn't find the still until last night."

### Some Tribute

THEN ANOTHER banquet was lately pulled off, all in honor of the architect and builder of a great caravansary known as the American Women's Association, said hostelry being located on West 57th Street in New York, just opposite to where the new Metropolitan Opera House is not being built.

Mr. Benjamin Wistar Morris was the shrinking wisteria flower about whom so many love-me-love-

me-nots were said. Mr. Robert Eidlitz was the builder and, believe it or not, the club members, 100% female, were just crazy about those two boys.

The Madam President, or whatever may be the title of a lady presidress, spoke in glowing terms about the architect and the builder.

"Mr. Eidlitz turned back into our treasury a tidy sum of money which had been saved," said the M. P., "and Mr. Morris voluntarily reduced his commission."

Loud hissing by the assembled architects at the speakers' table. Then, Mr. George S. Chappell, in a carefully worded but unprepared speech, said he thought it was perfectly sweet of Mr. Morris not to accept any commission on the money Mr. Eidlitz had saved.

### How We Hate Music!

CONTRARY TO OUR general custom, we are not writing this on the first Sunday of the month. No, we are trying to do our stint in the fastnesses of our bedroom and in the next flat a cursed radio is making life perfectly miserable for us.

Is there anything worse, we ask you, than a coloratura soprano over an Atwater Kent? First she holds a high B flat until we hope she will choke, then she meanders down the scale *staccato*, than which nothing more irritating has ever been invented.

When the imitation Melba succumbs for a moment to catch her breath, a trembling and eager flute player rushes in. "Diddle, diddle, do, do," breathes the flautist. "Doodle, doodle, di, di," returns the soprano. Then they have it out, every man for himself.

How we hate them! There could be nothing worse. Except, perhaps, the throaty Italian tenor who stays at the top of his Richardson & Boynton register all through the song, breathing meanwhile through his ears alone.

### A Couple of Chiri Customers

EVEN NOW two enthusiastic Sicilians are hurling *Chiribidibee* at each other. "Chiribidibee," says one. "Chiribidibee," returns the other. "Chiribidibee," counters the first and then they have a hearty laugh and a couple of quarts of counterpoint

and onion soup and both come out together with "Chiribidibee," *fortississimo*.

Just now the deadly machine is grinding out the Overture to William Tell. Every amateur violin player knows William Tell backwards, ending in the part where the old man shoots the russet pippin off'n the young Tell's dome.

All of which has nothing to do with architecture, except the dome part, and we know it.

### *But This Has, Henry*

WE WENT to a play the other night which smacked distinctly of our ennobling profession. The young hero was an architectural student who had won a scholarship amounting to \$750 and he was going abroad on this roundly sum for a year's study in Vienna, where beer is quite reasonable.

The old man tried to dissuade the boy: "Jasper," he said, "you'd better go into the hardware business. I don't believe architects make any money anyhow. They just draw things but they don't make anything much."

"Don't they!" rejoined Jasper. "I suppose the architect of the Woolworth Building is going around selling pencils all day, hey?"

We will have to tell our friend Cass Gilbert to go around and see the show, just for that. The hero was a regular fellow, too. He eventually married the heroine and finally ended up in the hardware business after all.

### *Wholesale Architects*

WE LEARN something every day. This morning we heard of a real estate operator who has an arrangement with a firm of architects who do his work for him at 2% because he gives them all his business!

What do you know about that, men? And women, too, for we learned a most surprising and interesting thing when the delegates to the American Institute of Architects convention were in town the other day.

It is no less than the fact that five or six wives of architects told us that they read our column every month! Think of that and weep.

So we are not going to be so masculine in our future scrivenings. We think the paper would sell better anyhow if we didn't talk so much about architecture every month. We don't mind so much talking about architects. They are so ridiculous—and lots of them still take themselves seriously.

### *Machine-Made Family Life*

IN WASHINGTON during the Convention we were permitted to see a most amazing design of a new idea in

houses. Nothing like it has ever been seen before and if it works it is a marvel.

Mr. Buckminster Fuller, a son-in-law of J. Monroe Hewlett, the author of the Monroe doctrine, is the inventor of this machine-like house. Mr. Fuller was a mechanic on a battleship during the war; consequently the house looks and acts more like an armored cruiser than a one-family dwelling.

First, as to its shape. It is in the form of a hexagonal mushroom sticking up on a hollow stem and held down by guy ropes. Under the hexagon is the garage space and the whole contraption sits comfortably on a Diesel oil tank.

The stem is hollow and contains an elevator. If the Diesel oil gives out you crank it up by hand.

The outer walls are made of a transparent material, double and with a vacuum inside. So are the partitions. You are therefore always in the same temperature, winter and summer, which is to our mind just as bad as living in Miami all year round.

### *Like Walking on a Feather Bed*

THE FLOORS are pneumatic and "give" to your tired dogs. Also, if the baby falls out of bed he hits the pneumatic floor and bounces right back into his crib.

There is no movable furniture. (Nor is there any in a battleship.) The shelves in the closets revolve but are always horizontal, so you never have to stoop to select a sock. No sciatica, no stomach-aches, no flat feet.

Everything is done by machinery. After using a handkerchief you simply throw it into a slot and it comes out of the other end washed and ironed. So you really only need one handkerchief, and one B. V. D.

### *Quite Inexpensive, Too*

MR. FULLER says that when he begins making these houses in quantity he can sell them by the pound, just like Henry Ford sells his cars. So when he makes a hundred thousand a year or so he can sell them at 50 cents a pound, delivered and set up. The house and oil tank weigh 6000 pounds so it will cost only \$3,000 F. O. B.

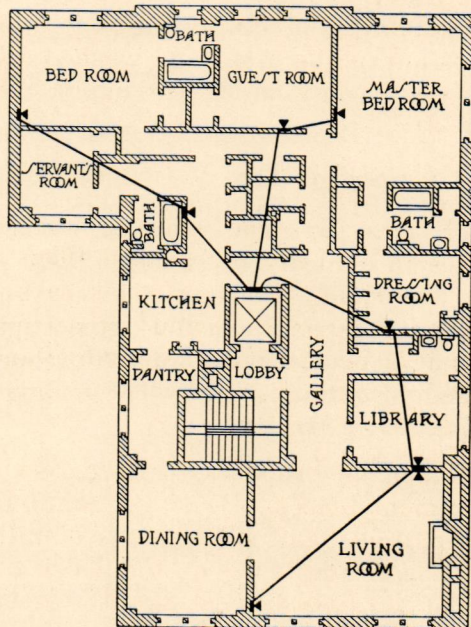
And then he proposes to have service stations at convenient places. So if you want to brighten up the home just call up the service station and a man comes over and blows up the floors a little, tightens up the elevator sheaves, spansks the baby, blacks up the kitchen stove and there you are, all ready for a year more, unless you want to buy a new model every year or so, which will be done by the best Diesel-run families.



★

# Complete Telephone Convenience . . . for Every type of Building

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■ Terminal Cabinet   ■ Telephone Outlet   — Conduit

*Telephones wherever they are needed . . . planned in advance . . . for efficiency, better appearance, and flexibility of service*

PLANNING in advance for telephone convenience is important for every type of building . . . apartments, residences, factories, office structures.

For complete telephone convenience, telephone outlets should be sufficient in number, and so located as to bring the greatest comfort and ease in the use of the service.

Architects, especially, recognize the improvements that come from planning for telephone arrangements *in advance*. Better appearance. Protection for wires and apparatus. Service more easily matched to the immediate and ultimate requirements of users.

The Bell System is distributing two booklets containing general information and technical data, to guide architects and others in planning for those telephone arrangements which will give greatest convenience and satisfaction. In addition, your local Bell company is always glad to help you "custom fit" telephone facilities to individual building projects. If you have not received these booklets, or wish further information of any kind, telephone the nearest Business Office today.



### *Housekeeping in the Apse*

OTHER MAGAZINES besides THE ARCHITECT publish very good architectural photos. (The text, however, is not nearly so illuminating.)

The Dillman house at Palm Beach came out in *The Spur* for May. It is a huge affair, hotel-like in front and cathedral-wise on the side. Mr. Addison Mizner, the architect, was not afraid of giving it a Holier-than-Thou aspect in the cloisters, which look no more domestic than we do.

And in the interior he has gone churchy, with great vaults and delicate Gothic tracery. Frankly, we can't see it. It's just like asking for scrambled eggs in the Chartres Cathedral. It doesn't belong, that's all.

This is the house that contains the famous Sert murals. These were so generous in area that the family had to build the house around them.

And where the architect hung them doesn't count much because he surrounded them with a ceiling decorated to the last pinhead, Gothic windows, probably copied from the Toledo Cathedral, lamps from any old place and polished floors as shiny as a billiard ball.

How do these Palm Beach people get that way, anyhow? Maybe they sell more automobiles or got in on General Motors at 16. Suffice it to say that practically nowhere else are they building any

\$2,000,000 private houses, with fifty guest bedrooms and every guest's name in the telephone book!

### *A New Kind of Competition*

RECENTLY, AT the Coffee House Club, which lists in its roster a number of architects who are referred to by their fellow members as the "dregs in our coffee," was held an important competition. This was known as the Brown Suit Competition and as architects always fall for this form of indoor sport, a beauteous bevy of them entered, arriving at the mittag hour attired in harmonious shades of sienna, autumn-leaf and plain brindle.

Among the competitors I admired C. Grant LaFarge evidently tailored by Lane Bryant. The Beauty Parade which featured the event was led by John Cross, in hazel and horse-chestnut, followed by Chester Aldrich in a quiet *ensemble* of roan, edged with vandyke tape. The competition was judged by that eminent arbiter and critic, Royal Cortissoz, wearing one of those barbed wire Scotch mixtures. Our Editor, George Chappell, wore a brown sport suit so loose that he could take two steps forward without moving from his tracks. The Prize, a Brown Derby, was scooped by Roland Young, actor and artist.

Whitney Warren was justly placed "*hors concours*." Whitney wore one of his famous gingerbread and blue combinations that put all others in the shade.

## *An Architectural Forecast*

THE ARCHITECTURE of America is today leading the world, according to William Harmon Beers, Chairman of the Committee on Public Information of the American Institute of Architects.

More better class building will go on in the United States in 1929 than in any previous year, Mr. Beers prophesies, while warning that architects should not be too much impressed by optimistic forecasts of increased building operations. Mr. Beers, architect of the Lincoln Building, New York, foresees stabilization in construction and advances in design.

Mr. Beers points out that the general public must learn to appreciate the difference between an architect and a man who merely builds. Otherwise much of the coming construction will pass into the hands of incompetent persons. Only the architect, he says, has the precise ability to arrive at an artistic solution of the intricate problems involved in the creation of a modern home, office building, or public edifice.

"To stimulate their latent abilities, American architects have the advantage of many building projects," Mr. Beers declares. "With the educational opportunity afforded by the American Beaux Arts Institute of Design the younger architects and students are becoming more and more fitted to grasp the peculiar problems continually arising.

"I think there is a growing improvement in quality of design and construction, and architects are showing more caution in studying building requirements before beginning projects.

"Judged by the trend of building materials the architectural outlook for 1929 is bright. Contracts amounting to \$597,000,000 were awarded in October in thirty-seven eastern states, as against \$588,000,000 in September. Contracts awarded during the first ten months of 1928 showed a gain of 6.8 per cent. over the same period of 1927, and were the highest on record.

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**STRUCTURAL STEEL CREATED THE SKYSCRAPER**


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**TO LEAP A FLOOD  
AND  
TIE THE SHORES**

HIGHWAYS of metal . . . bridges of steel—more immense . . . more defiant of the impossible do they become every year. Steel has strength, safety, security . . . and time cannot destroy them. Steel lends courage to design, inspiration to imagination.

A steel bridge not only offers greater artistic possibilities but provides the kind of structure that can always be kept secure . . . modernized, reinforced, altered—even removed with speed and economy.

Steel has such ready adaptability, such preparedness for its duty, that a steel bridge can be erected faster, with less handling of material, with less regard for weather than is required when any other material is used. Steel's quick suitability, its efficient fitness, recommend it for economy. Its versatility makes steel the first consideration where beauty is a factor.

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.



*A reproduction of this rendering by Hugh Ferriss, suitable for framing, will be mailed free of cost to any architect*

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**AMERICAN INSTITUTE OF STEEL CONSTRUCTION, INC.**


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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**

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**INSURES STRENGTH**

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**AND SECURITY**

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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 Fire-proofing 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 IN THE FIELD OF BUILDING PUBLICITY

### *The Architectural Blues . . .*

OUR BLUE-PRINTERS are mysterious and invisible fellows of whom architects are too little cognizant. Their minions call on their regular rounds or rush posthaste for a special order which is back on our table with amazing speed. They are particular about our prints which many companies make a laudable practise of trimming and arranging in neatly-bound sets. All this we accept as a matter of course, unconscious of the fact that back of the lurid printing frames are human beings, and back of them able executives, all working fast and furiously.

It is a pleasure, then, to pay them this tribute and to broadcast, as far as we may, the announcement received from the Detroit Blue Print Company regarding the first Convention, international in its scope, of blue-printers and their allied industries. By the time this comment reaches our readers, the Convention will be history, for the dates set by the Detroit Committee are—or were—May 13, 14 and 15. It is good to know that this intelligent cooperation is going on in the blue print industry and we congratulate the various committees on their inauguration of this get-together meeting which will doubtless become an annual fixture.

### *Structural Instruction*

THE STRUCTURAL Engineers' Society of New York, on May 1st, issued Bulletin No. 1, relative to the aims and purposes of their organization. It is a concise and well-written statement which says, among other things, "The ritual of the Anglican Church contains these words: '*On these two commandments hang all the Law and the Prophets.*' We can say truthfully and with due reverence: *On the structural frame hang all of the building and its contents.*"

The Society aims to clarify and codify such important factors in their professional works as its human and economic relations and its professional practice, charges and service. This is a splendid movement. We wish it well and shall hope to receive further bulletins as they are issued.

### *The Language of Steel*

THERE ARE many curious facts to be learned about steel. Several years ago we were told by a large manufacturer of cutlery steel that high-salaried

chefs from our great hotels frequently visited his plant to select the steel for their carving knives. This selection, he said, was made by sight, by touch, and—by smell, the nose test being the most important. It seems that high grade steel gives out a delicate odor by which the trained culinary nose can determine the efficiency of the finished blade.

Structural steel has its own peculiarities and, in common with other large industries, its own language. Linguists who wish to master this technical tongue should secure a copy of the interesting "fact book" recently published by the American Institute of Steel Construction, Inc. Herein will be found accurate definitions of such words as bent-eye, bulldozer, club dolly, gantry, gib, goose-neck, gusset, hicky, jig, jumper, locus, lute, pickling, pinny, puddle, rabbling, snips, strut and toggle, to mention but a few. What a rich vocabulary! What vigor of form! Those of us who have listened to the chat of steelworkers handling the obdurate metal on a cold winter's morning, can well imagine one of the huskies saying to his mate, "Get outa me way, you bent-eyed bulldozer!" or "Hop it, you goose-necked pickling!" And of course they say *other* things, too, which can not be included in the volume.

In addition to this dictionary feature, the book presents a statistical outline of the progress of steel construction in the United States, with a directory of fabricating shops in the U. S. A., Canada, Mexico and Hawaii. Other valuable items are a bibliography giving the most recent and authoritative publications on structural steel, as well as available reels of motion pictures illustrating the same subject. This useful publication may be had gratis by those who send their names and addresses to the American Institute of Steel Construction at 200 Madison Avenue, New York City.

### *In the World of Windows*

ONE OF Charles Hanson Towne's most appealing poems begins, "This world is a world of windows—" It is reported that a lonely proofreader of feminine gender corrected this to read, "This world is a world of widows—"

Windows, however, was correct and remains so. In less poetic but more practical form, this subject of fenestration is well supplemented by the new brochure just received from the David Lupton's Sons

# Vita Glass Windows Make Buildings More Healthful and Therefore More Profitable / / /

## *A Practical Hint for Architects and Investors in Improved Property*

Office lessees, apartment renters, hotel and resort patrons, home buyers—all are learning the facts about Vita glass and its power to transmit the health-giving ultra-violet rays as no ordinary window glass can.

Naturally they want the advantages that Vita glass windows bring—greater freedom from colds, grippe, influenza, pneumonia; more rapid convalescence; increased mental and physical energy.

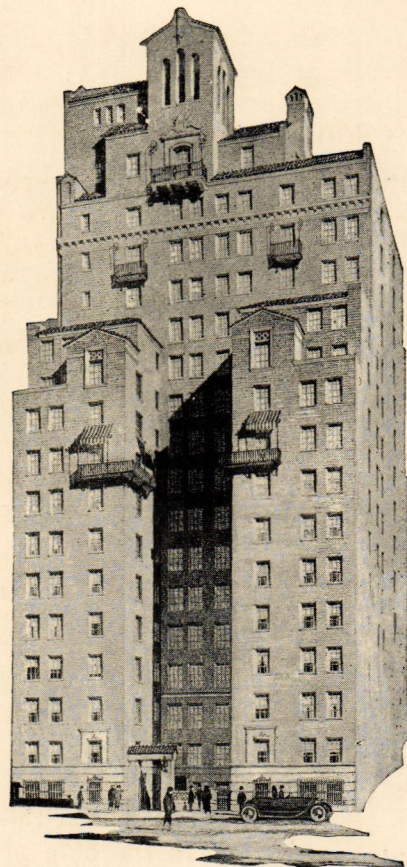
That's why buildings equipped with Vita glass rent faster and *stay rented*. That's why hotels and resorts with Vita glass in the windows, and Vita glass solaria, convert so large a percentage of transient guests into regular patrons.

Vita glass has proved its value in maintaining the health of

those who live and work behind it. The roster of buildings that are wholly or partially equipped with Vita glass is impressive, including business structures, factories, hotels, hospitals, sanitariums, apartments and thousands of private homes.

And on the scientific side, the efficiency of Vita glass as a transmitter of the ultra-violet light has been thoroughly demonstrated by eminent physicists of two continents and confirmed by the Council on Physical Therapy of the American Medical Association.

Thus a *fourth* health factor has been definitely introduced into modern construction, and far-sighted architects and builders are giving it equal consideration with the other three—heat, light and ventilation.



*San Carlos Hotel, New York City  
Henry Ives Cobb, Architect  
All rooms glazed with Vita glass*

/ / /

Of course you are interested in buildings that protect the health of occupants and the dividends of investors. We invite you, therefore, to mail the coupon for information about Vita glass as a profit-factor in improved property.

# VITA GLASS

*Brings the sun indoors*

*Vita is the trade-mark (Reg. U. S. Pat. Office) of and indicates glass and glassware manufactured for and sold by Vitaglass Corporation, New York City.*

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| VITAGLASS CORPORATION  |       | Arch. 3 |
| 50 E. 42nd St., New York City  |       |         |
| Gentlemen:   |       |         |
| Please send me, without obligation or expense on my part, authentic data from your files proving <i>how</i> and <i>why</i> Vita glass enhances the value of any sound building investment. |       |         |
| Name   | _____ |         |
| Address  | _____ |         |
| City   | State | _____   |

Company of Philadelphia. It consists of the details and specifications of their products as they appear in that architectural Bible, "Sweet's Catalogue for 1929."

Many types of windows are thoroughly shown by full sized sections and scale drawings, supplemented by specifications and data on sizes, hardware, operating devices, etc. The main divisions are known as heavy type and standard type; these are further subdivided into the lines adapted for business buildings, residences and factories. Steel doors and skylights are treated in the same handy volume and a note informs the reader that other Lupton products not listed in Sweet's are shelving, textile mill equipment, hardware store equipment, large industrial doors, partitions, auto parts storage systems, special racks and equipment, and other sheet metal products.

This compact publication, finely printed and strongly bound, comes in the standard size for the A. I. A. Filing system in which its proper number is 16. We give it our unqualified approval.

### *Chemistry in Building*

FROM THE Building Chemicals Corporation, 51 East 42nd Street, New York City, comes a convenient and authoritative publication dealing with various chemical compounds used in building. Many of these have to do with the all-important items of waterproofing and dampproofing. Under the first heading are discussed liquid integral and powdered integral waterproofing for concrete and brick walls, above and below grade, supplemented by figures giving estimated costs, covering capacity, and size of containers in which the materials are available. Specifications and clear instructions for application are likewise included.

Other sections describe the methods and materials which may be used in applying oil waterproofing, a special product made up for use in Southern climates or during hot weather, when it is often necessary to retard the set of concrete or mortar and at the same time to increase the density. Then there is iron dust waterproofing. In fact we never knew there were so many kinds.

Under the general head of Bituminous Coatings we find fibrous trowel coating, fibrous brush coating, asphalt brush coating, asphalt paint and asphalt emulsion, which latter sounds something like cod liver oil and probably does a building a world of good. Other exterior coatings include various dampproofings in powdered and liquid form, as well as compounds for calking and glazing. Furthermore, we may learn the properties of anti-freeze mixtures, floor hardeners, colors, technical paints and wood preservatives.

This catalogue has been prepared for architects, engineers and contractors. The foreword says, "All materials are made to conform with the Specifications and Recommendations of the Department of Commerce, Bureau of Standards, Washington, D. C., where they are available for the subject."

The compilers add, "When it is necessary to make analyses or tests to determine the correct procedure, our laboratory is prepared to give immediate co-operation. It is this special service, rendered without obligation to you, that enables us to keep our materials at the highest degree of efficiency."

### *Building with Bricks*

THE COMMON Brick Manufacturers' Association of America whose headquarters are in the Guarantee Title Building in Cleveland, Ohio, announce their second Common Brick School Competition, the first of which, held in 1928, produced such a fine showing of good designs. The program for this second competition is enclosed in loose leaf form with the announcement. Two classes of buildings may be submitted, Class A calling for schools having an actual cubic foot volume not exceeding 700,000 cubic feet, while those eligible for consideration in Class B must exceed this figure.

Entrants are asked to send three photographs of completed work with floor plans at sixteenth scale. The competition is strictly anonymous, the entrants being identified only by a nom-de-plume or device until the Jury has made its awards. The prizes for each class are as follows: First Prize, \$500; Second, \$250; Third, \$100; Four Honorable Mentions, \$50 each. The Jury will be composed of three architects of national reputation and the closing date is November 5th, 1929, so there is ample time for our school designers to secure copies of the program by applying to the Association.

Any existing school is eligible except, naturally, those already submitted in the previous competition. This should be an incentive for our architects who have schools under construction to "get more men on the job" so that they can have their pictures taken this fall, looking their prettiest. We applaud the Brick Manufacturers for this fine work.

### *Glass by Mississippi*

OF LATE, when humming "Old Man River," which is one of the best things we do, we have thought of glass. This because the title of this paragraph is also the title of a fine piece of publicity just published by the Mississippi Glass Company. The plates illustrating this booklet are as fine as anything we have ever seen of their kind. Indeed, in the perfection with which they illustrate the various



STONE INSTALLED BY HILGARTNER MARBLE CO.  
*Los Angeles, Cal.*

GEORGE WASHINGTON SMITH  
*Architect*

Exterior Stair, Residence of Mrs. Paul Fagen, Pebble Beach, Cal.

Entire Exterior of DORIA STONE

*furnished by*

**F. DEBELLEGARDE, INC.**

*Exclusive Agents in the United States for Doria Stone*

OFFICE, WHARF, YARD AND MILL  
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LONG ISLAND CITY, N. Y.

types and surfaces of glass made by this company, we do not believe they could be excelled. For any architect or client with a seeing eye, samples would be useless. The pictures tell the story completely and conclusively. With each plate is supplied the necessary data on size, thickness and weight.

To us who are by way of being something of a history-hound, not the least fascinating part of the book is the "Story of the Mississippi Glass Company" which is naturally closely related with the story of glass making in this country. This started during the year 1608 or 1609 near the Jamestown Colony in Virginia but tobacco soon killed off the infant industry. Early factories in Salem, Mass., and in Pennsylvania were likewise forced to give up and it was not until 1866 that "Rough Rolled" glass was successfully made by Page, Harding and Co., at Lenox, Mass. This company did not long survive so that the oldest organization making rough, ribbed, colored and "cathedral" glass in the United States is the present Mississippi Glass Company which started in 1876 with a small factory in St. Louis, Mo.

The company now has a number of factories and, like Old Man River, its business "just keeps rollin' along." For, after all, glass *is* rolled, you know, so our musical jest is not as far fetched as it started out to be.

### *Ornamental Bronze*

BANK INTERIORS are the subject matter of the new publication issued by the Copper and Brass Research Association. Thirty-eight plates lead us visually through many banking institutions designed and executed by our leading architects and metal workers. There are excellent general views showing the dispositions of counters and the relation of public space to the working space of the bank. To these are added more detailed pictures of entrance doors, grilles, screens, desks, radiator screens and other accessories.

In each instance full credit is given to the bank, the architects who designed it and to the craftsmen who executed the metal work. We hesitate to praise this book too highly because we were one of the Jury which selected the plates for it but, leaving the quality of these aside, we can with propriety say that the publication is a fine piece of book making and one which every architect will be proud and happy to have in his library. It will be recalled that the Copper and Brass Research Association has previously published a similar book devoted to store fronts and we hope that others on various branches of metal work may be added from time to time.

### *Electrification*

IN ITS PAMPHLET, "Building in the Electrical Age," the Westinghouse Electric and Manufacturing Company tells no more than the truth in saying, "The building of today must provide something more than shelter. It is a place where light lingers after the sun is gone; where summer warmth finds lodgment in the midst of winter snow. Through wires within its walls power comes for a wide variety of labor-saving devices and conveniences."

The text further details such electric operations as refrigeration, cooking, heating, power appliances from elevators to egg-beaters, signals, alarms, bells and safety devices, ventilation and such commercial aids as electrically operated tube carrier systems. This is no news to us, but it is impressive and worth while to have this information presented in this succinct and graphic form, with excellent illustrations of fine buildings in which the various items of equipment have been placed.

We only missed one thing, which is the electric razor we recently saw advertised. This latest thing in the shaving field is operated, apparently, like a small power lawn mower. The tiny blades crossing and recrossing each other are guaranteed to catch every individual hair standing up and remove same painlessly and pleasantly. The hairs probably stand up in surprise at the approach of this bit of facial machinery, only to be cut down in their prime. If we were the Westinghouse Company, which, unfortunately, we are not, we should order one of our menials to step out and buy this razor invention, to be added to our line.

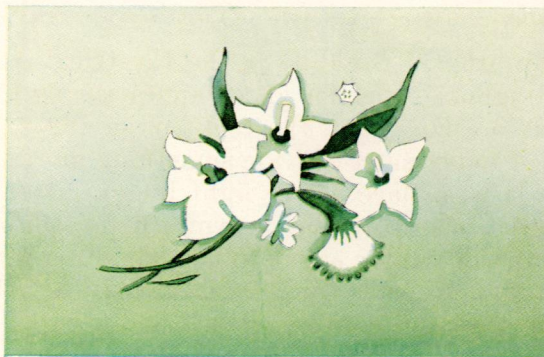
### *Oil's Well with the World*

IN OUR APRIL issue we published an article, "What the Architect Should Know About Oil Burners." Right on top of this comes a beautifully printed "Manual of Information" on the same subject, published by the May Oil Burner Corporation of Baltimore. While understandably devoted to the special interest of the May Corporation, this is none the less a clear exposition of the general subject and of the demands to be met by this type of heating. The brochure is bound for filing and is one of the best publications on this subject that has come to our notice.

### *A Notice of Removal*

THE FEDERAL Seaboard Terra Cotta Corporation announce that they have brought together their sales and executive offices in new and convenient quarters located in the new tower building known as Number 10 East Fortieth Street where they will have ample space for adequate showrooms and every possible facility for despatching business promptly.





# Pleasant memories

**A** PATIENT whose life has been saved at a hospital goes home . . . and grumbles about the food that was served him. Another forgets the fine care she received . . . remembers only the disturbing clatter of footsteps down the corridor which kept her awake at night—or the depressing bleakness of her room. The great work that the hospital is accomplishing is overlooked . . . the drive to build the new wing receives only niggardly support from the public.

Now let us narrow this discussion down to *hospital decoration*—a subject which the average hospital executive dismisses as of slight importance. No one, of course, advocates taking money away from the patients and squandering it on “elaborate” interiors. To be really helpful, a suggestion must be simple and economical.

Suppose that we have a bare minimum to spend on a private room. What is the most that we can do with it? Well, for one thing, colored paint costs no more than white. We can paint the ceiling and walls in some pleasant, restful tint. Finally, instead of installing a lifeless, colorless floor, we can—without being extravagant—put in a floor of two-tone *Sealex Jaspé Linoleum* (brown, as illustrated on this page, for example). Wall, ceiling and floor will blend into a pleasant color harmony—and the whole room will be cheerful and inviting.

Now suppose that we have a minimum to spend on the hospital's main entrance hall. We certainly want the entrance of the

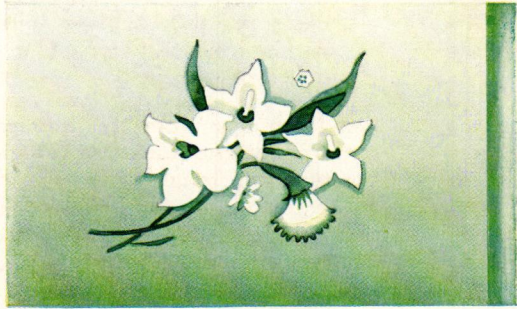


building to breathe cheerfulness and hope — *not* dark, dingy gloominess. What is the most we can accomplish? Finish the walls with an inexpensive “stippled” or “grained” treatment. Then, at small cost, we can install one of the more decorative resilient floors. Sheets of heavy cork-composition are cut into tiles of any desired shape or size. Various colors are combined in hundreds of different designs, with or without borders. On the next page you see a miniature color chart, illustrating only a few of the colors available.

In both the private room and entrance hall, the inexpensive cork-composition floor stands out as a positive decorative unit. It lessens the need for the “fixings” which are usually barred from a hospital interior for sanitary reasons.

Looked at from the practical side, *Sealex Linoleum* and *Sealex Treadlite Tile* floors

(Continued on next page)



# FLOORS

*that leave pleasant memories*

(Continued from preceding page)

have everything to recommend them for hospital use. They are quiet underfoot, resiliently comfortable, famously durable. The newly invented *Sealex Process* renders them immaculately sanitary and easy to clean.

When you want floors of this type, you'll find Bonded Floors Company a pleasant organization to do business with. Designing floors is only one side of the complete Bonded Floors service. We will give you expert assistance on every phase of your hospital-floors problem—will put you in touch with an experienced, dependable distributor of Bonded Floors who knows how to install *Sealex* Linoleum and *Sealex* Treadlite Tiles correctly.

We have specially selected and trained our authorized distributors, with the sole idea of delivering satisfactory floors. Our Guaranty Bond against repair expense is tangible evidence of our confidence in *Sealex* floor materials and in the workmanship of our authorized distributors.

Write us for any information you may require in connection with resilient floors—for buildings old or new. Absolutely no obligation on your part, of course.

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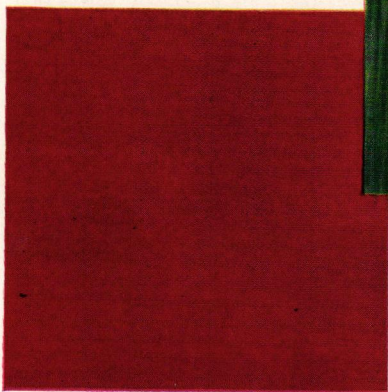
Division of Congoleum-Nairn Inc.

General Office: Kearny, N. J.

Authorized distributors in principal cities

AT RIGHT:

**SEALEX** Jaspé Linoleum, Green. This soft, two-toned effect is also obtainable in green, brown, dark gray and light gray.



AT LEFT:

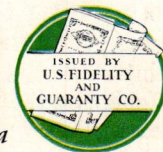
**TERRA COTTA**, obtainable in several grades of *Sealex* Battleship Linoleum and also in *Sealex* Treadlite Tiles. Many other solid colors are available.



This illustration shows how various colors may be assembled to order. *Sealex* Marbleized Tiles of Turquoise Blue and Platinum Gray are used here, with a solid black border. A wide variety of other colors is available.

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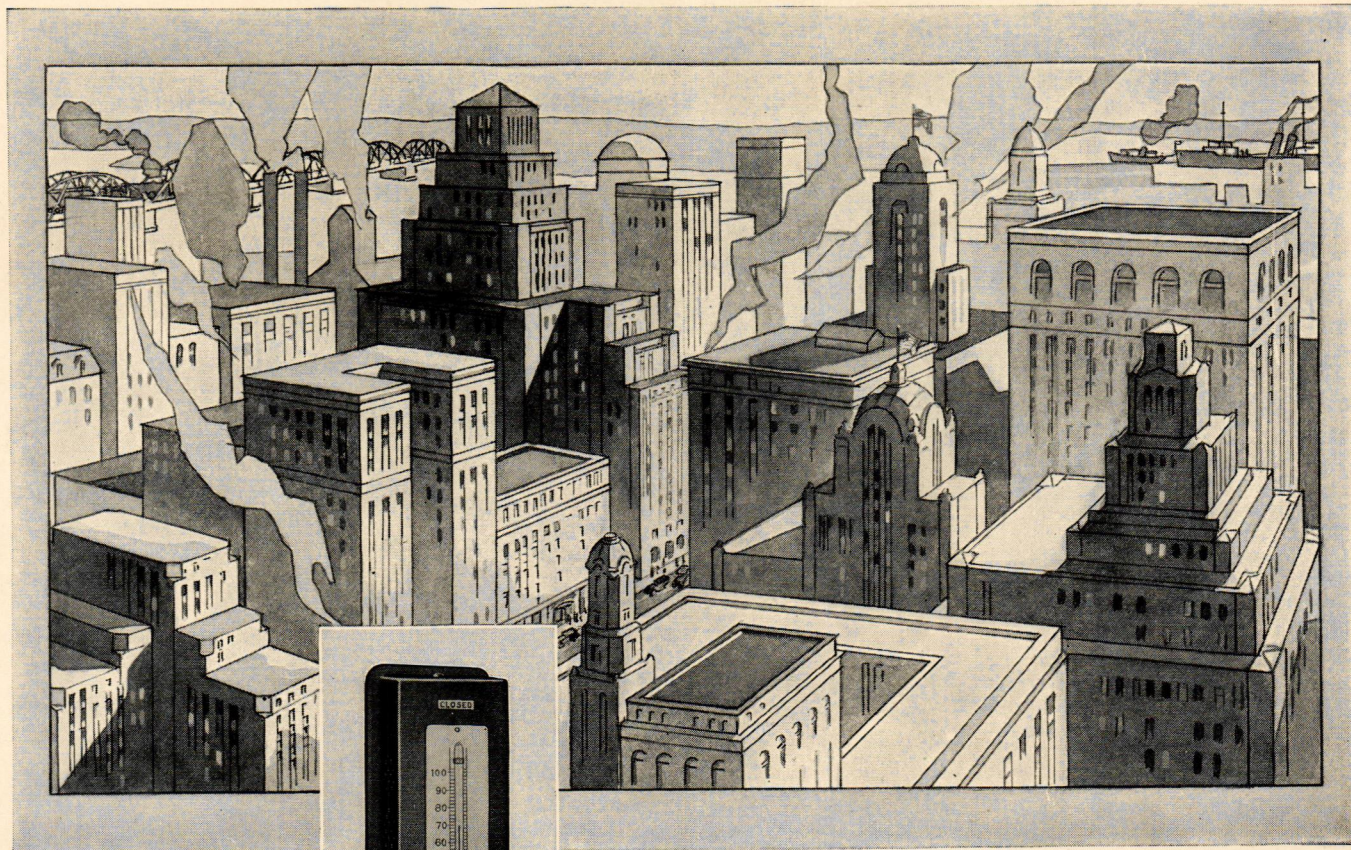
It applies to every form and method of heating and ventilating; and the thermostatic control of refrigeration and for products requiring varying degrees of temperature in their processes of manufacture.

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Name Of Writer On Request.

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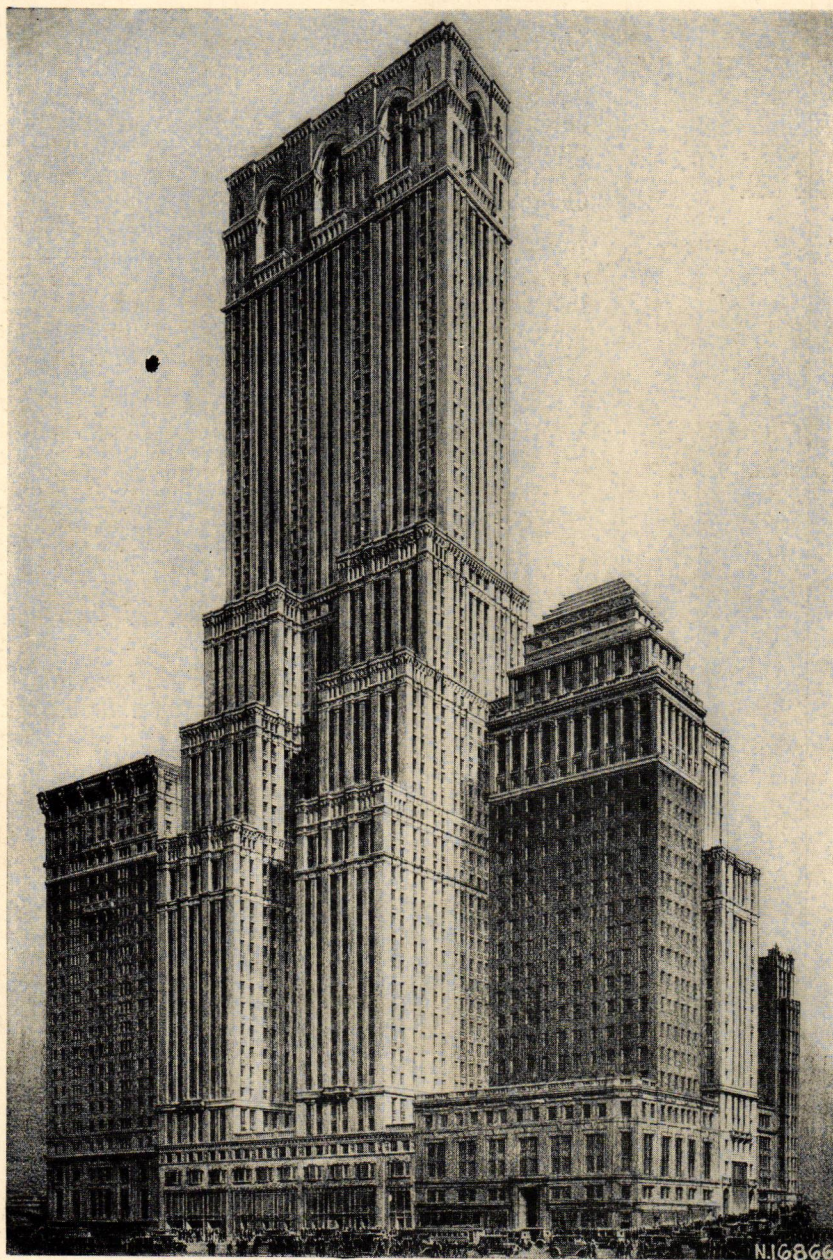


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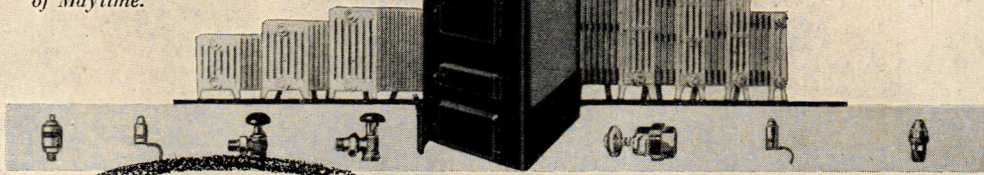
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THE SATURDAY EVENING POST

May 25, 1929

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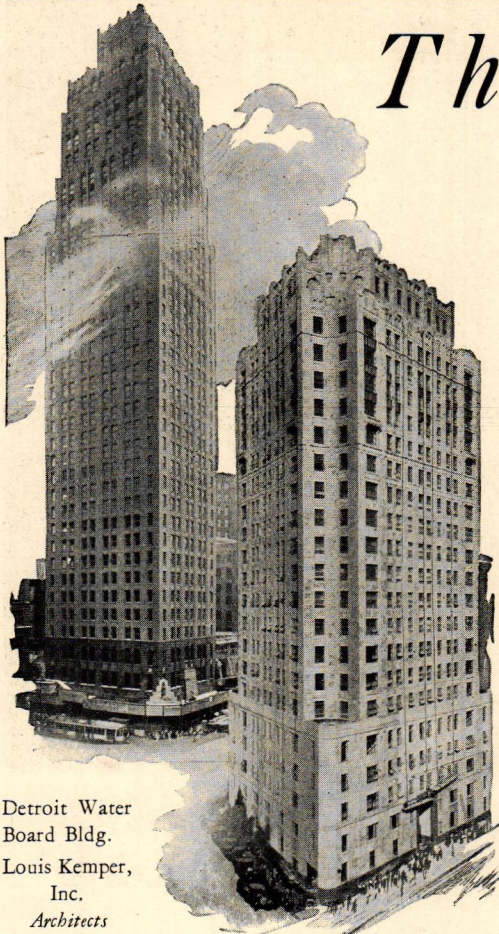
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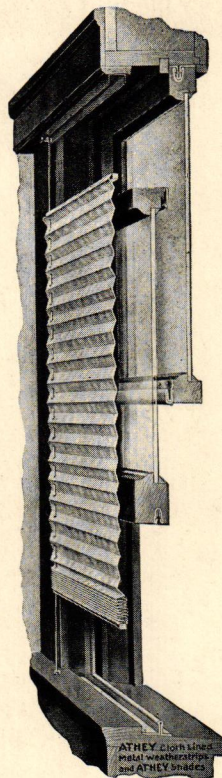
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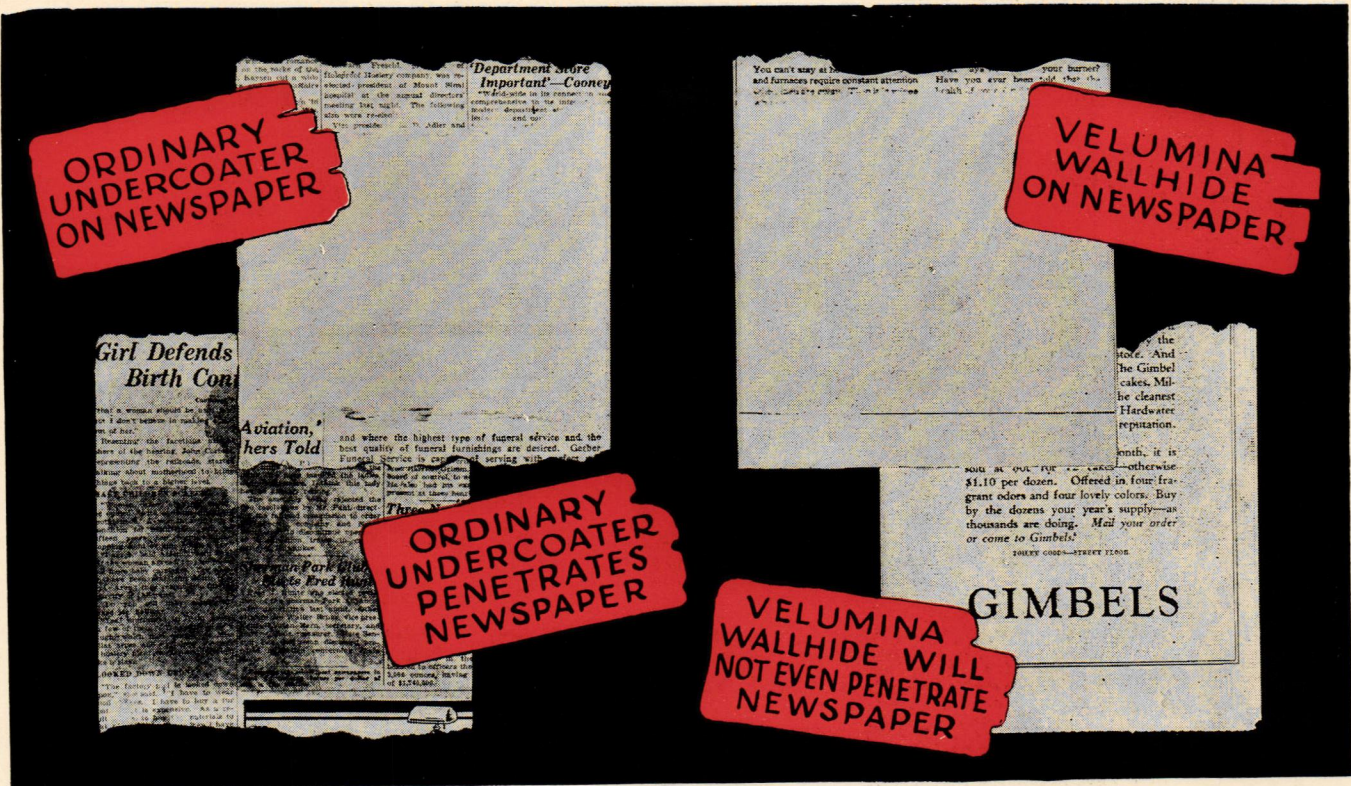
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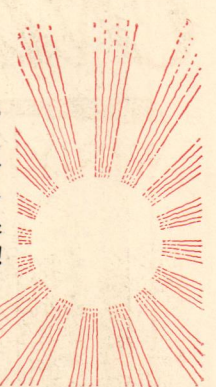
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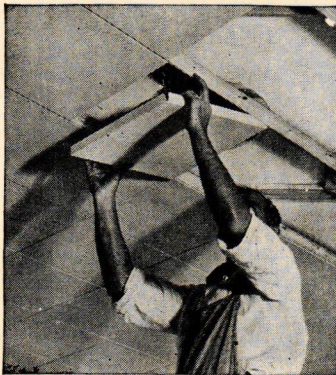


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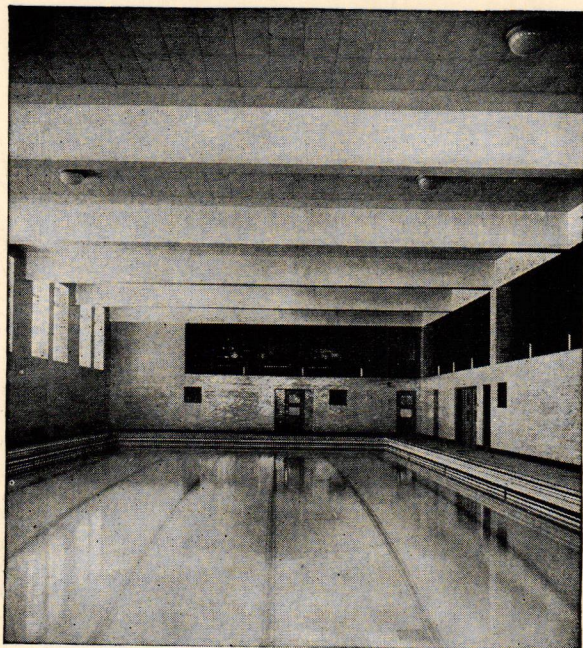
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of heating problems



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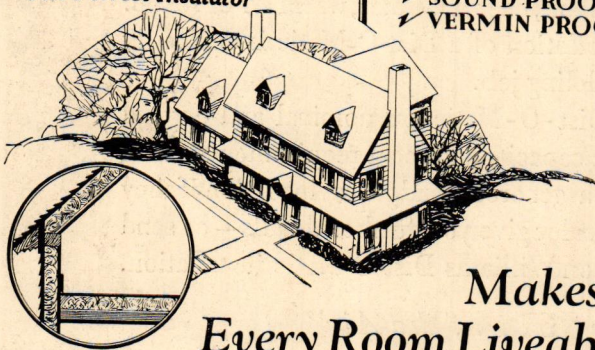
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OPERATION: Ventiligher operated by cord with pull ring or by concealed mechanical device from floor below

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PLAN

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