

# THE ARCHITECTURAL RECORD

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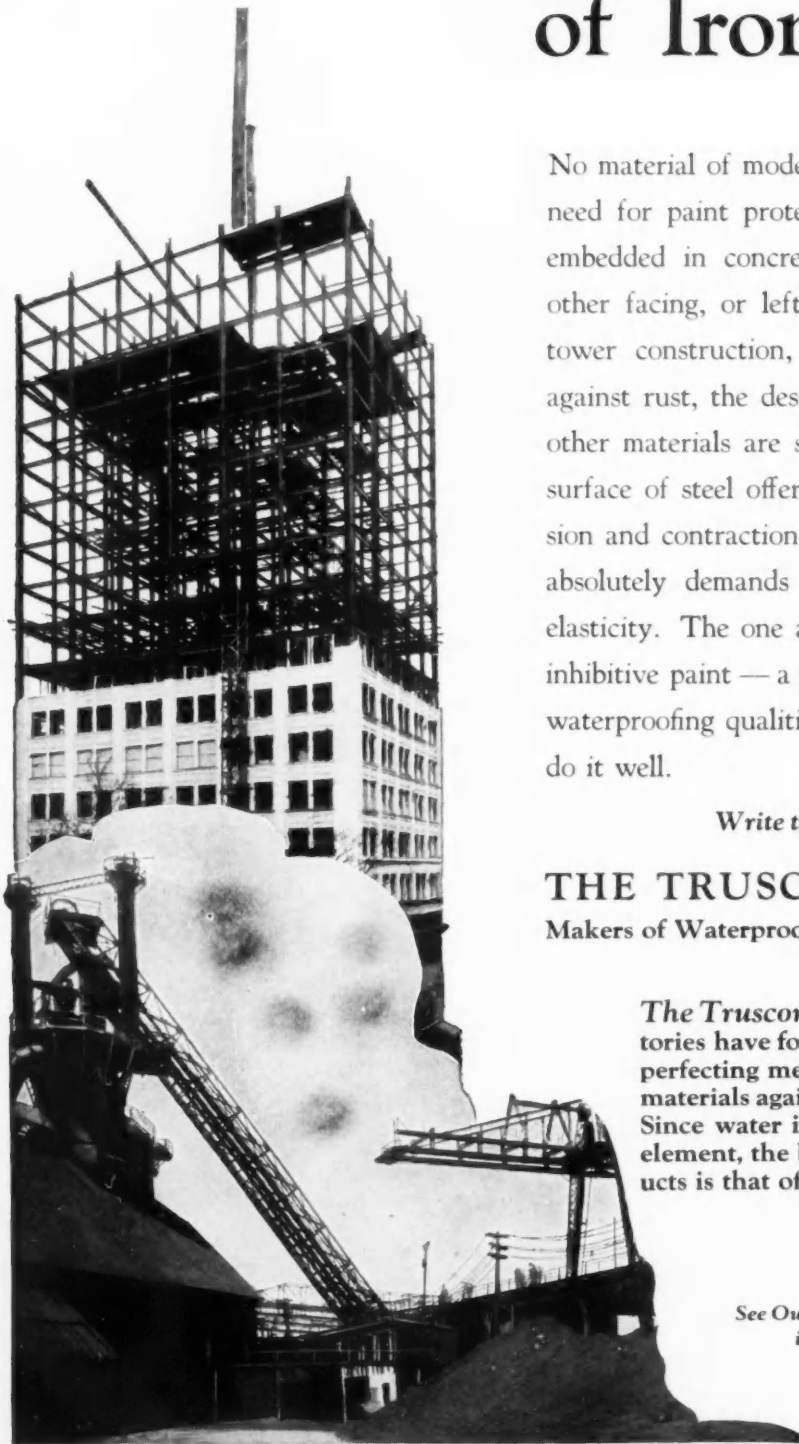
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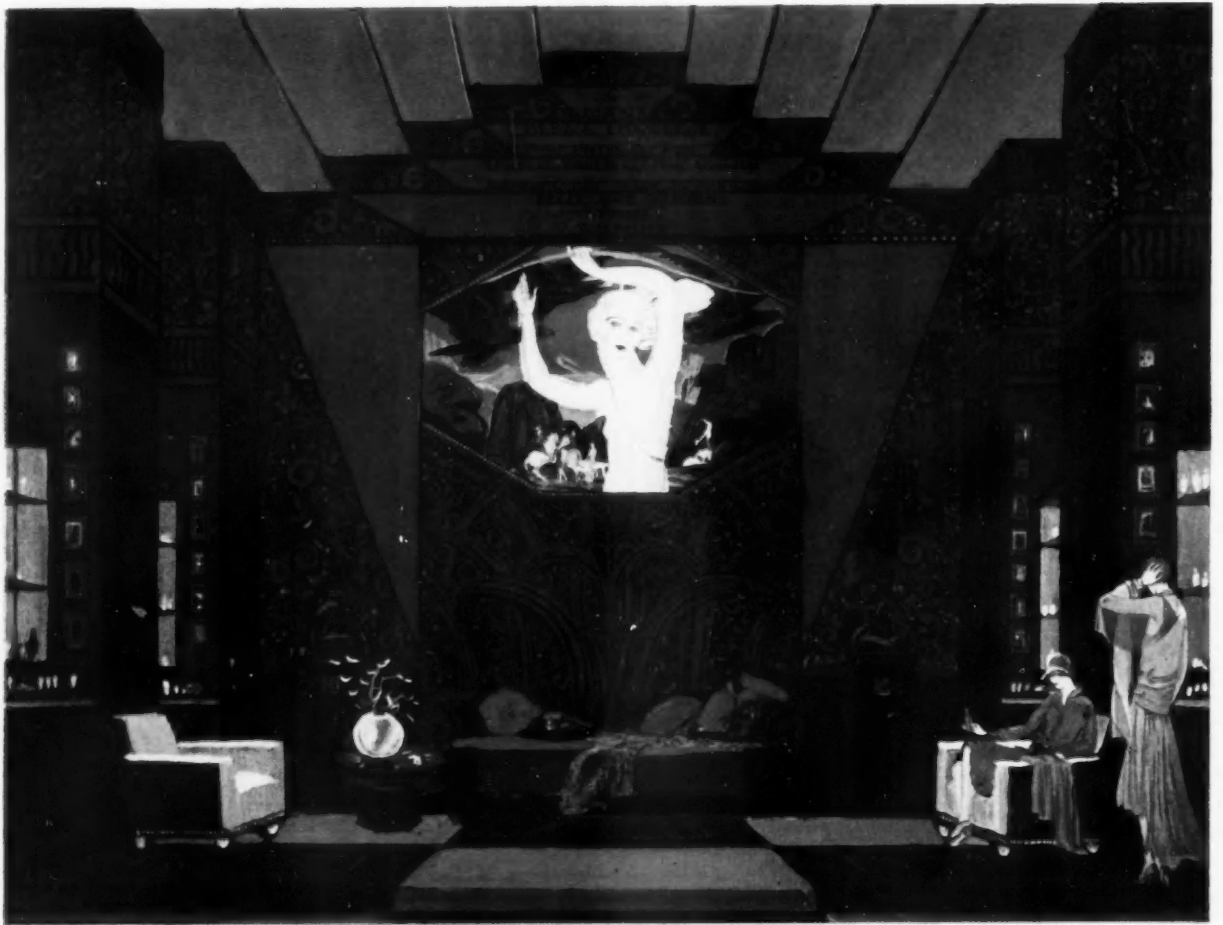
MURAL DECORATION—"DIANA"

NATACHA CARLU, PAINTER

*For architectural settings, see succeeding color plate*

## DECORATION FOR A PERFUMERY SHOP

The decoration by Madame Carlu (opposite) was the inspiration for the architectural treatment presented in color on the reverse side of this page. Professor Jacques Carlu of the School of Architecture, The Massachusetts Institute of Technology, was asked to suggest an appropriate setting for such a design. His answer was "a perfumery shop" created as a luxurious and modern interior suited in its appointments to the display and merchandising of perfumes and feminine toilet perquisites.



A PERFUMERY SHOP  
JACQUES CARLU, ARCHITECT

*For detail of decoration, see preceding color plate*



# THE ARCHITECTURAL RECORD

*An Illustrated Monthly Magazine of Architecture  
and The Allied Arts and Crafts*

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VOLUME 63

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## SOME RECENT APARTMENT BUILDINGS

BY FRANK CHOUTEAU BROWN

MOST apartments fall into one of two classifications as to plan arrangement.

One, the simpler, conforms to a relatively small unit of floor arrangement, which may be articulated and repeated in various ways to extend over a large area, when desired, each unit retaining its originally simple idea. This is the type where, from a compact public landing on each floor, two or sometimes a few more apartments are entered.

This plan is adaptable to a small lot in city or country usually not requiring more than 50 to 75 feet in width for its full development (page 231). If larger areas are available, on shallow city property, the unit is duplicated once and again. In a suburb, with larger and deeper lot areas, it may be repeated a number of times, with extensive modifications and variants at internal or external angles of the plan extension, so as to form one or more courtyards, securing as many angles as the larger area of the lot makes possible. The larger the courts between the various wings of the building, the better the circulation of light and air, and the privacy and outlook of the apartments.

The principal advantage of this type of plan unit is the full direct cross draught it

may provide to every apartment—a matter fully realized by the skilled planner and always retained in his unit arrangement. Its value is perhaps less fully accepted by the owner, though he will ultimately find it to be a considerable factor in retaining satisfied tenants and preventing a large number of vacancies, with the accompanying costs for repairs and decoration at lease expiration periods.

Most small apartments—and especially most apartments intended for low rental tenants of good class—will be found to conform to this type of plan arrangement, especially in the three or four story building (usually termed "walk-up" apartments, in the vicinity of New York), built within recent years. For these comparatively low structures, where the cost of an elevator installation and the expenses of its maintenance can be avoided, this is preëminently the type of plan to be advocated.

Even in the more costly and expensive apartment building, when carried to greater height and appealing to a higher rental class of occupants, the advantages of this arrangement of the plan unit are generally recognized. Taken in association with another important determining factor of the closely built-up block of city apart-

ments, it has been nearly conclusive in establishing the plan arrangement of the shallow city lot of not over 100 feet width upon its street face (page 230), that is characteristic of New York City.

The other principal plan group includes such arrangements of apartments as are reached from a central stairwell or elevators, sometimes necessitating long public communicating corridors to reach the various living units from the central distribution point (pages 208 or 257). This type of plan, when applied to any considerable area, of necessity prevents direct cross draught in any individual apartment, unless such apartment is contained within a separate wing or ell, thrown out from the main body of the central plan (page 214, fig. 9), across which air can pass from side to side between courts recessed within the more extended faces of the structure. Such an arrangement is possible on extended areas in suburbs or rural communities, but rarely upon a congested city lot, and in any case only with apartments consisting usually of five or more rooms. The other plan-type is capable

of economic employment with apartments as small as four rooms or thereabouts.

Occasionally we find both types of plan-

ning combined in individual instances, or a floor plan of a medium sized suburban apartment building partly of the central corridor type and partly of the cross draught plan. The former is usually utilized in the central part of the structure and the latter upon the ends or corner angles of the plan. The central corridor type is, of course, especially adaptable to the building having any considerable number of one, two or three room suites in its arrangement or on a small lot planned for a high building development, when it may actually be made to possess all the advantages of the former plan. It becomes, of course, an expected and integral part of any plan tending toward the "hotel-apartment" type, which arrangement is only in demand in our larger cities, and then usually for a small portion of the winter only. The remainder of the year the plant has to be used for transient business which can be catered to satisfactorily for summer, spring and fall.

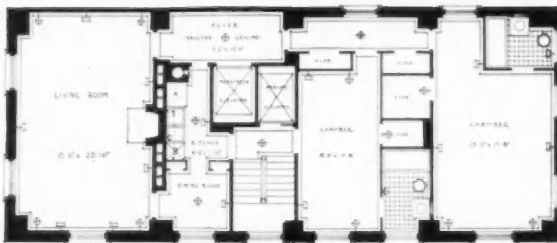


FIG. 1. CORNER OF 53RD STREET AND PARK AVENUE, NEW YORK CITY  
ELECTUS D. LITCHFIELD AND PLINY ROGERS, ARCHITECTS

THE CITY CORNER LOT

ON NARROW city lots, the apartment plan divides naturally into several groups. Primarily, the plan for a corner lot is usually different from one for any "inside" lot, or group of lots.

Most corner lots in the better residential locations in New York have been supplemented by adding to their area a number of adjoining properties, and so a sort of "super-corner" apartment plan has resulted. In the closely built residential parts of American cities, such as Philadelphia, Baltimore and Boston, the first apartments to be built are always located on narrow corner lots, usually one or at the most two lots wide. With exposures open upon three sides, there is little difficulty in lighting these narrow corner apartments, except possibly the less important spaces of service or baths.

In New York City these lots are now rarely problems of recent date, as most of them have already been developed. Several examples are shown, though all are of too advanced and sophisticated a type to be applicable to outlying cities in which the corner lot is now being improved with apartment buildings. One rather small corner building (fig. 1), containing but four

rooms to the floor—two unusually large—represents a very compact arrangement covering about 27 by 65 feet. Another (fig.

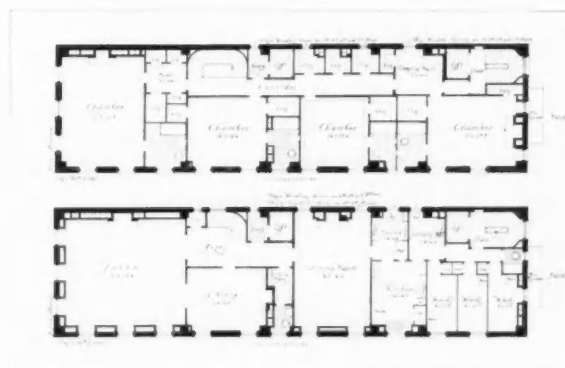


FIG. 2. CORNER OF 80TH STREET AND FIFTH AVENUE, NEW YORK CITY  
ROSARIO CANDELA, ARCHITECT  
WARREN & WETMORE, ASSOCIATE ARCHITECTS

2), has an area of about 25 by 100 feet—a more usual size. It is planned as a "duplex," one stairway only connecting each two sets of floors, providing an apartment of twelve rooms that is probably more in demand by upper Fifth Avenue tenantry. This third example (fig. 3), is unusual in that the building is about 33 feet wide and 150 to 160 feet long. This great length, coupled with the fact that the inner end had a pleasant outlook, made it possible to divide the floor area into thirds, the corner two-thirds being made into an apartment of ten rooms, the remaining third—along with the similar area on an adjoining floor—being made into a duplex of seven rooms. As each section has its own elevator and stairway, the one building pro-

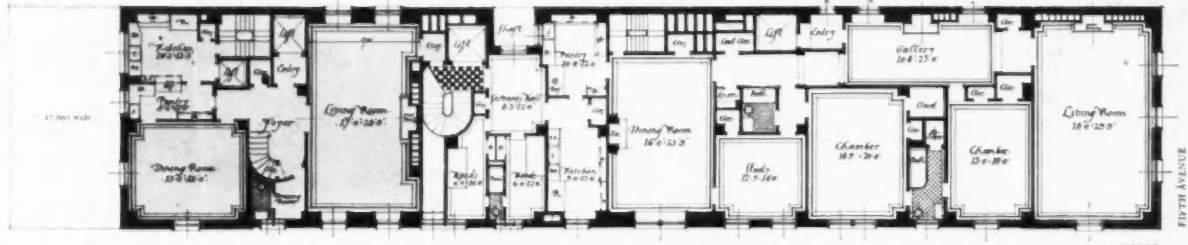
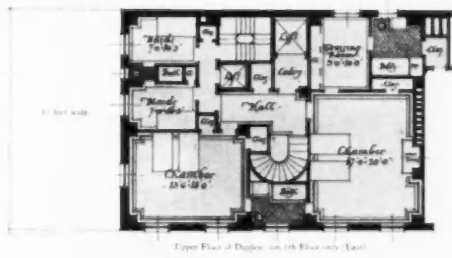


FIG. 3. CORNER OF 70TH STREET AND FIFTH AVENUE, NEW YORK  
WALKER & GILLETTE; ROSARIO CANDELA, ARCHITECTS

vides the equivalent of two apartment building plans, of which the duplex portion might be compared with interest with the Chicago plan for a duplex building (fig. 5), on an area of 40 by 60 feet of lot covered. The latter is open on three instead of only two sides, and fronts south instead of

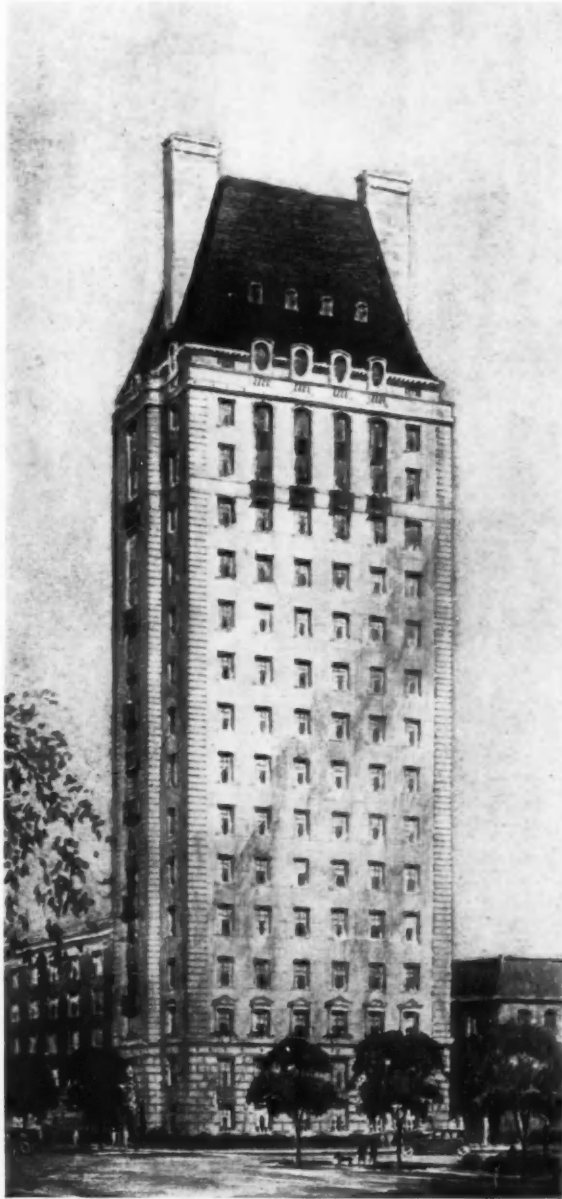


FIG. 6

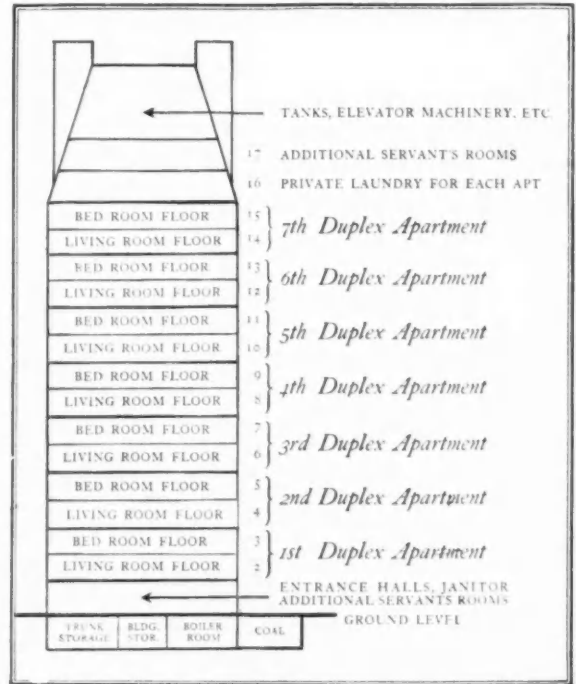


FIG. 4

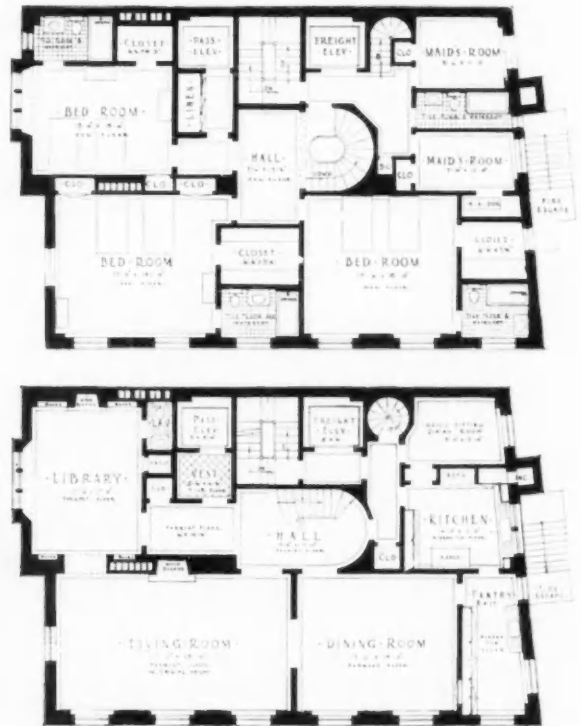
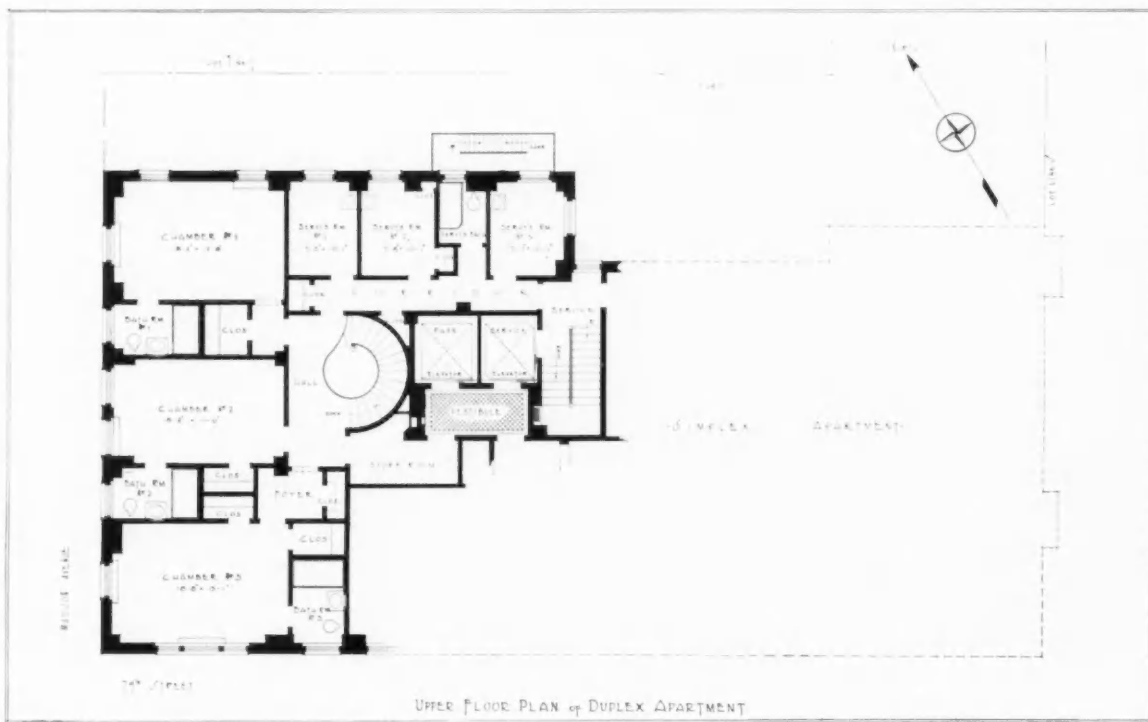
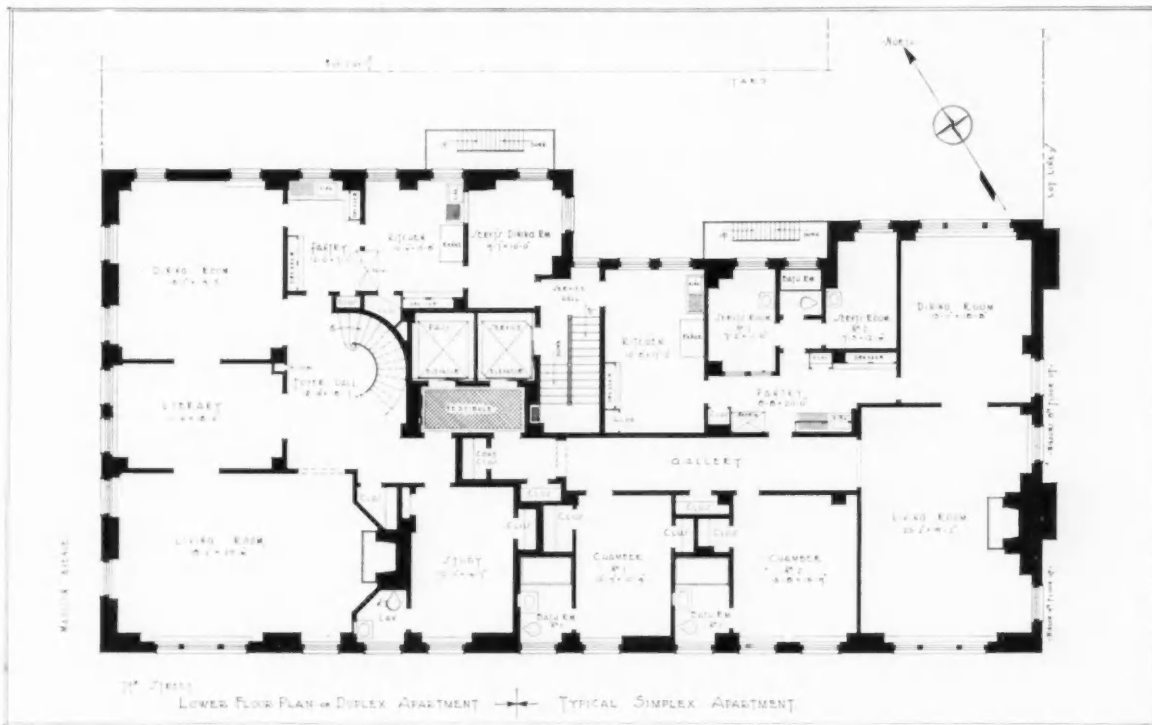


FIG. 5

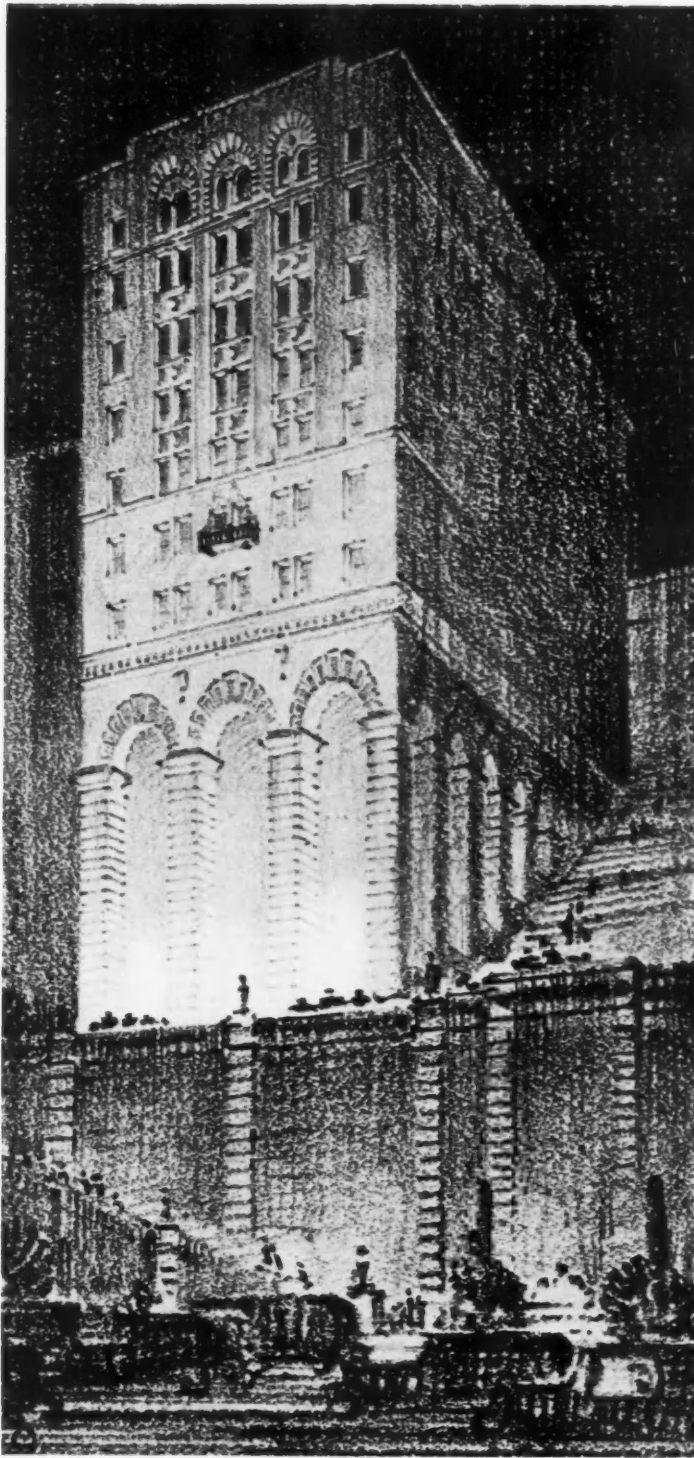
CORNER OF ASTOR STREET AND GOETHE STREET, CHICAGO

PHILIP B. MAHER, ARCHITECT

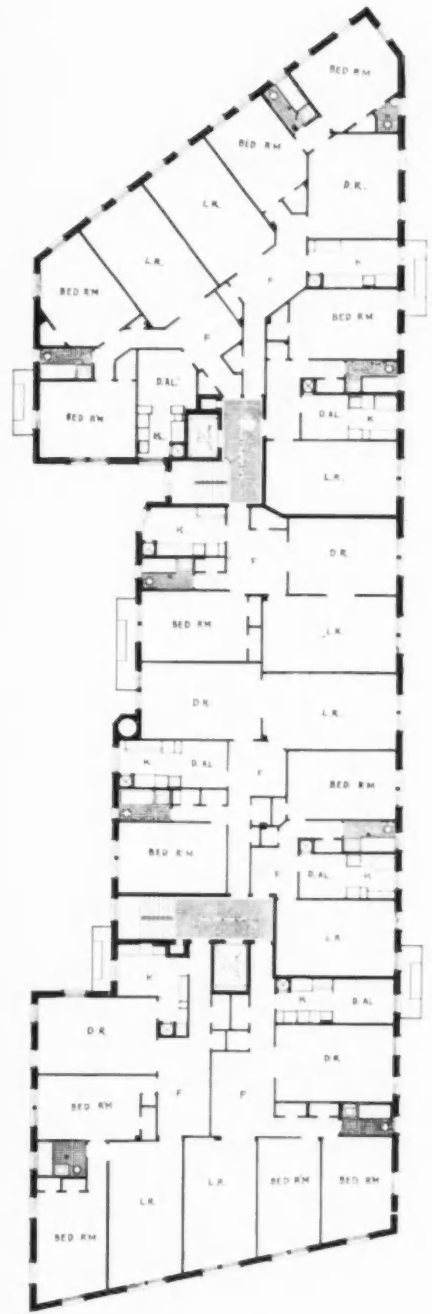




CORNER OF 79TH STREET AND MADISON AVENUE, NEW YORK CITY  
KENNETH M. MURCHISON, ARCHITECT



Arthur B. Lovergan, del.



TYPICAL FLOOR PLAN

FLORENTINE TOWERS, CORNER OF WEST 172ND STREET AND RIVERSIDE DRIVE, NEW YORK

H. I. FELDMAN, ARCHITECT

north, as do also the other two New York corner plans.

A still wider corner lot, about 60 by 100, is shown developed on page 197 with a duplex on the corner and a simplex upon the rear or eastern part of the lot. The latter covers about 60, the former 40 feet of the building's length. Its actual width is only about 50 feet, a ten foot wide space being left open upon the Avenue front, extending along the north, or inner, side of the building.

Another "corner lot" plan, for a lot unusual in several ways, is shown on page 198. The plan, which covers rather a large area and fronts on three streets, contains eight apartments upon each floor, grouped about two stairway halls, all but two of

which possess direct cross draught. These two are smaller suites, of only three rooms each, and being placed directly opposite the public halls, are not entirely deprived of this desirable feature.

The structure is unusual in design, in that the longest frontage is upon a street that drops eighty feet in the building's length, down toward Riverside Drive and the Hudson river. The designers have chosen to treat this unusual difficulty in a bold and successful manner that has previously been dodged by exposing the iron "stilts" below similar structures to view from below—in this case the principal point of view from which the building usually would be seen.

CITY "INSIDE LOT" PLANS

FOR interior lot plans the types are more various, though they will usually conform to two main divisions. In one group, generally resembling in outline a single or double headed letter "T", (page 214, fig. 9) and filling the full frontage of the lot, providing wells for light and ventilation upon the two sides, and also across the back of the property, the variations are usually dependent upon its greater or smaller width. The other plan is built entirely

upon the front portion of the lot, leaving a much larger area at the rear for treatment by the owner, on land entirely owned by him (pages. 230 and 231), where in the former instance the small wells are not large enough for any planting or other attractive treatment, and all windows must look out against other property, not under the owner's control and very near at hand.

Illustrations of the former type of plans are to be found in figs. 7, 8, 9, 14. Of these

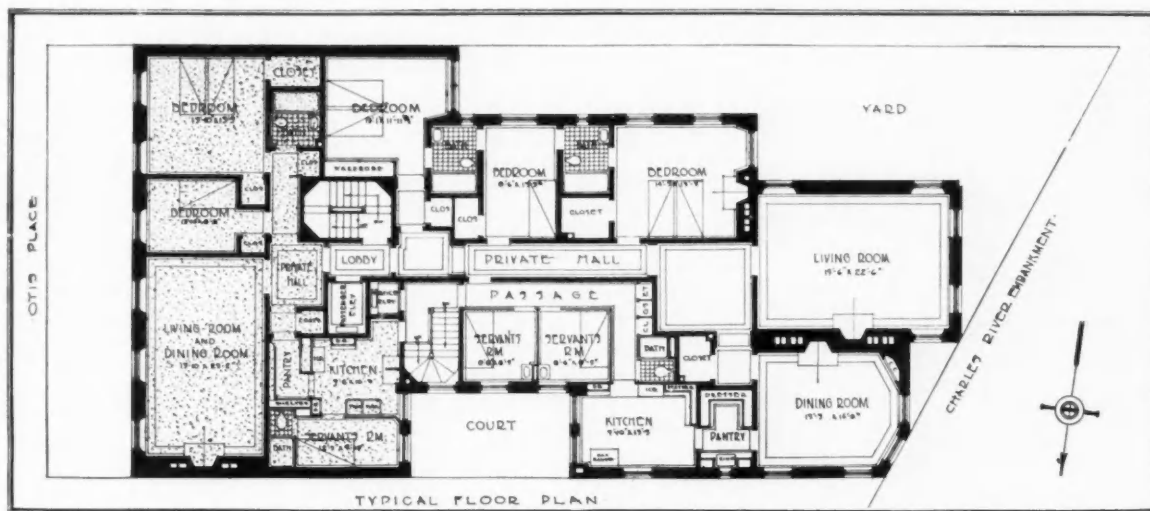


FIG. 7. PLAN OF "INSIDE LOT"—10 OTIS PLACE, BOSTON, MASS.  
BIGELOW & WADSWORTH, ARCHITECTS



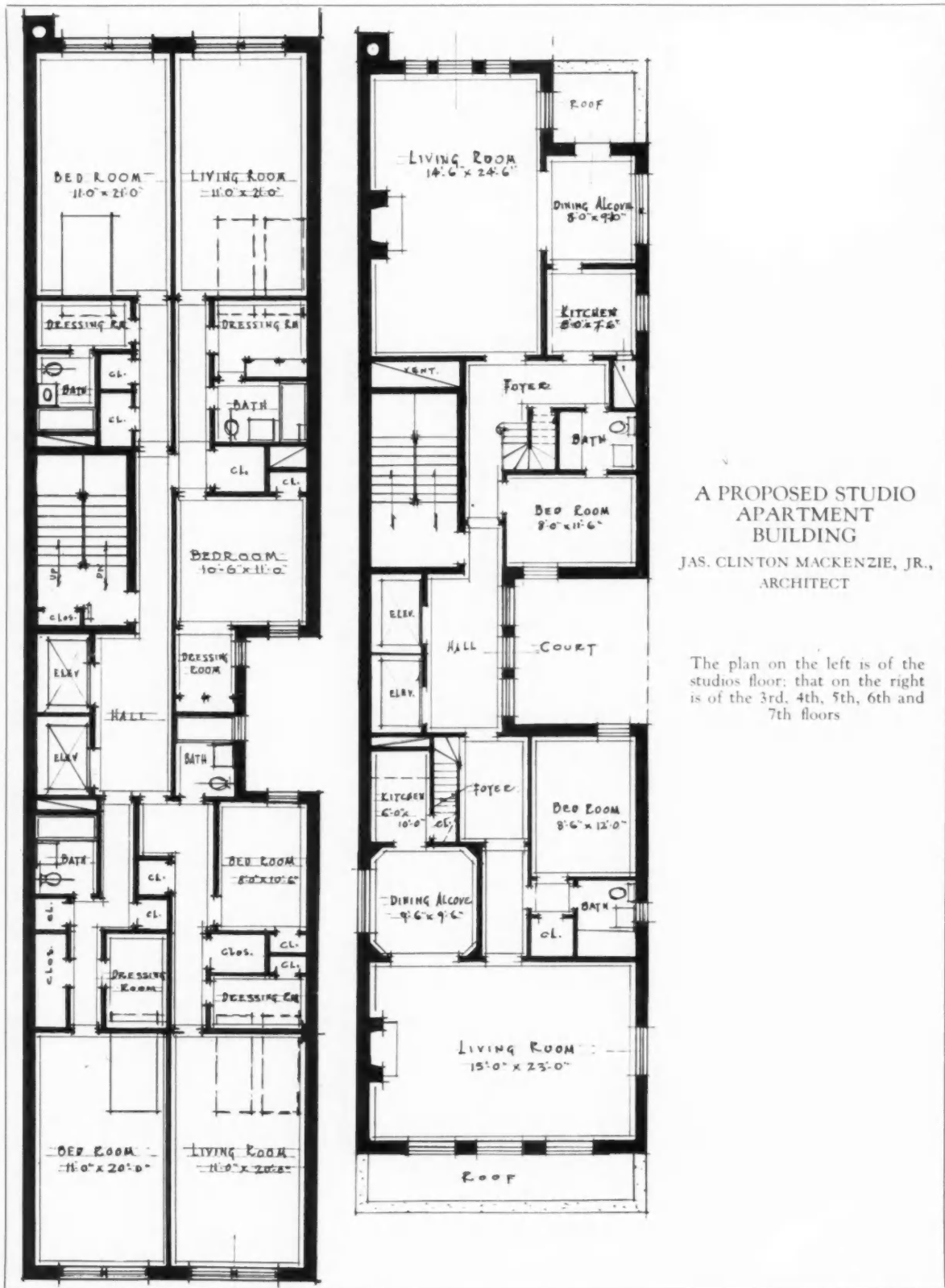
APARTMENT HOUSE AT 10 OTIS PLACE, BOSTON, MASS.  
BIGELOW & WADSWORTH, ARCHITECTS





A PROPOSED STUDIO APARTMENT BUILDING  
NEW YORK CITY

JAS. CLINTON MACKENZIE, JR., ARCHITECT



A PROPOSED STUDIO  
APARTMENT  
BUILDING

JAS. CLINTON MACKENZIE, JR.,  
ARCHITECT

The plan on the left is of the  
studios floor; that on the right  
is of the 3rd, 4th, 5th, 6th and  
7th floors

the simplest examples are to be studied in the Boston plans, in the one case on a forty, in the other a fifty foot wide lot. In both the rear overlooks a parkway and open expanse of water. In fig. 8 the building fronts upon a busy and noisy street, and its smaller area is given to a single apartment

times attempted upon a very narrow lot, when some such arrangement as appears on page 202, with a small well or court, must be built to provide light and ventilation to the inner portion of the building. Of course, the owner and tenants of such a structure, whose picturesque possibilities of design are

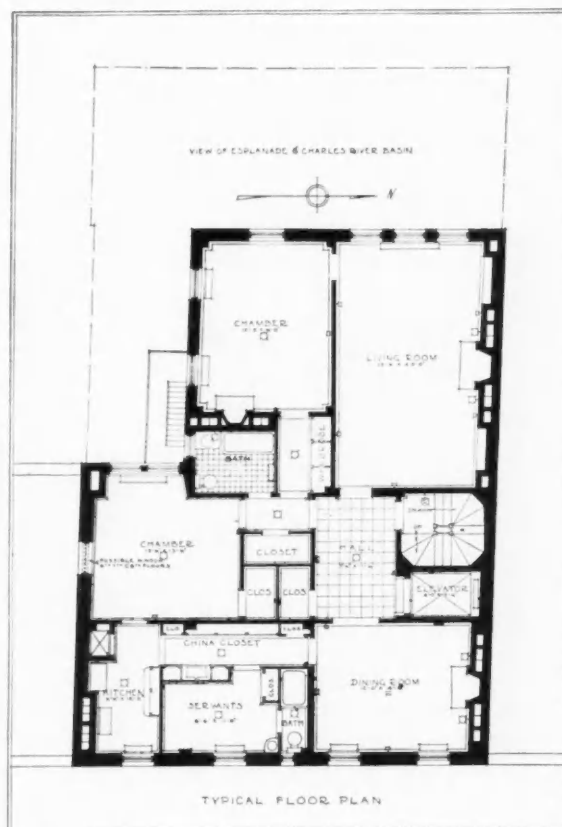


FIG. 8. A SINGLE APARTMENT TO EACH FLOOR  
116 CHARLES STREET, BOSTON, MASS.

BIGELOW & WADSWORTH, ARCHITECTS

to each floor. In the other case (fig. 7) the east and west exposures are given to different tenants and the servants' rooms are so disposed upon a rear passage connecting the two kitchens that they can be rented in connection with either apartment, or both. Both façades are designed in the simplest expression of red brick, compatible with local New England reticence and reserve.

The plan with side light well is even some-

engagingly shown in the accompanying perspective sketch (page 201), are at the mercy of the adjoining property owners, who when they build upon their lots may completely enclose this small air shaft. Possibly this design, as well as the French roof treatment (figs. 4 and 6), offers another method of filling out the bulk of these buildings to the sloping restricting line which is now being adopted by many of our most over-built American cities.

## THE APARTMENT HOTEL

THE greatest possible contrast in plan and design may be found in the building at 28 East Sixty-Third Street, New York, (pages 205, 206 and 207) along with a similar outline of plan form, arranged upon a typical New York lot of sixty feet width and one hundred feet depth. The plan is expressive of an equally great contrast. Properly speaking, it is not an "apartment" at all, in the meaning in which that word is commonly employed, but an "apartment hotel"—a hybrid forced in the hothouse of New York demand, each floor being given to four two-room and two one-room suites. No provision is made for cooking in these apartments, but a "serving pantry" is provided for the convenience of tenants, to be used in connection with the restaurant and kitchen on the street floor.

This small unit of one or two rooms and serving pantry has been incorporated into some of the largest recent New York buildings, to which arrangement this idea is, as a matter of fact, better adapted. With the loss of housekeeping conveniences, the standards of the tenants are necessarily nearer to those of the hotel room occupant. By such tenants privacy is not expected. They do not object to living with a large number of others similarly situated. The smaller building is therefore usually better given to larger living units, as the larger building can be made more financially successful with this small unit type of occupancy, and with a larger dining room and servant staff is better equipped to supply such tenants with the service they expect.

With the growing tendency to live longer periods of the year at summer or sea shore homes, and shorter and shorter periods in the city, the demand for this type of hotel-like dwelling will probably increase. It also suits a large number of business and single men or women for headquarters throughout the year, relieving them of major housekeeping worries.

The Mowbray, at Kew Gardens, outside

New York (page 208), shows the "through corridor" type in its necessary application to a plan with a number of one and two room living suites. This building is also of ten stories height, placed upon a lot of comparatively large size and open upon all sides. Vernon Court, Cincinnati (page 214), is a still larger building, of "H" shaped plan and arranged with single rooms and suites that can be grouped together or subdivided, has obviously been arranged to take advantage of transient or hotel conditions of room rental, whenever opportunity offers. Both these plans provide condensed cooking and dining spaces for some—if not all—of the suites.

Into this same group also would fall bachelor hotels for men or women, such as the "Allerton House" group, where no provision whatever is made for tenant cooking, but common dining and lounging rooms are provided, usually upon the main floor. In this group would be included The Sheridan in Minneapolis (page 209), The Carlton, Atlanta, and The Warburton House, Philadelphia (pages 215-219.)

The floor plan with a central corridor connecting all suites upon each floor with one or more elevator wells or stairways, is, of course, capable of endless extension, once it has been determined that this disposition is preferable—even at the sacrifice of direct cross draught for many of the individual apartments. Most of these plans take the "U", "T," or "H" plan outline,—as on pages 206 and 208, or in fig. 12 on page 220. When adapted to an irregular lot, however, as in fig. 13, the same idea may be equally well applied, just as may the scheme of obtaining air and ventilation through recessed courts (as illustrated in fig. 13 and on page 257). Acceptance of this type of plan undoubtedly introduces economies of construction and maintenance in many high buildings covering larger areas of costly city property; and also makes lower rentals possible in many instances.





AN APARTMENT HOTEL AT 28 EAST 63RD STREET, NEW YORK CITY  
HENRY S. CHURCHILL, ARCHITECT; HERBERT LIPPMANN, ASSOCIATE





DETAIL IN RESTAURANT FOYER  
AN APARTMENT HOTEL AT 28 EAST 63RD STREET, NEW YORK CITY  
HENRY S. CHURCHILL, ARCHITECT; HERBERT LIPPMANN, ASSOCIATE



FRONT FAÇADE



TYPICAL FLOOR PLAN  
 THE MOWBRAY, KEW GARDENS, LONG ISLAND, N. Y.  
 BENJAMIN BRAUNSTEIN, ARCHITECT



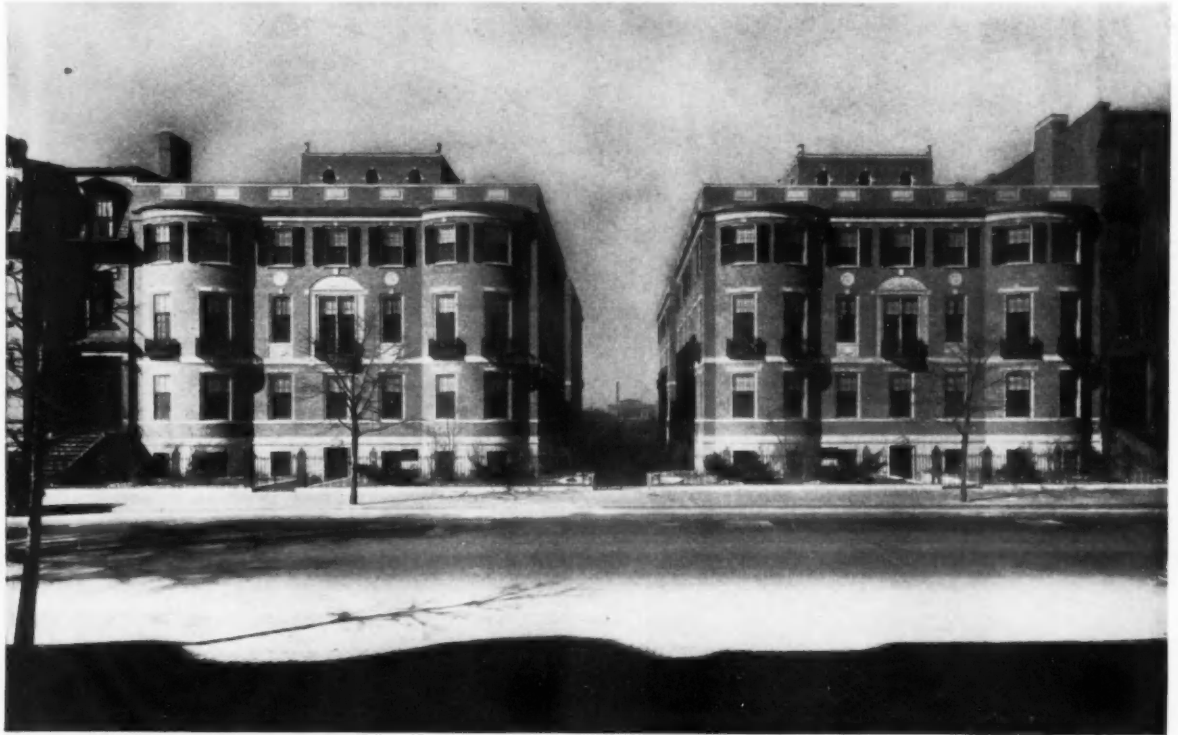


GENERAL VIEW OF EXTERIOR

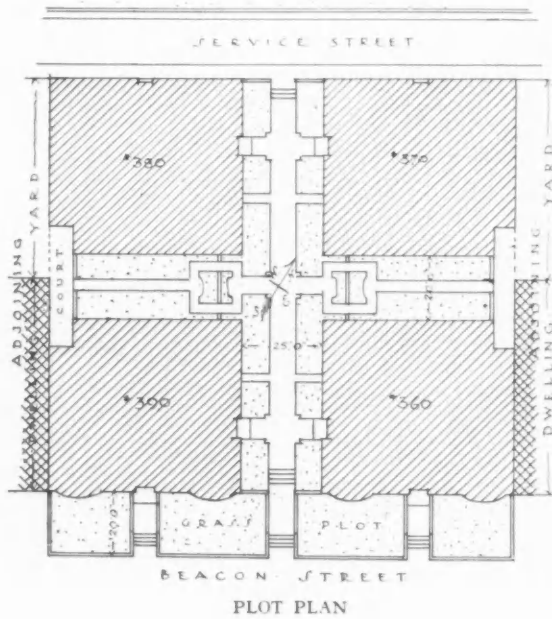


THE SHERIDAN, A BACHELOR HOTEL, MINNEAPOLIS, MINNESOTA  
LARSON & McLAREN, ARCHITECTS





VIEW FROM BEACON STREET



PLOT PLAN



TYPICAL FLOOR PLAN, NO. 360

APARTMENT HOUSES AT 360-390 BEACON STREET, BOSTON, MASS.

RALPH HARRINGTON DOANE, ARCHITECT



ENTRANCE DETAIL, 350 EAST 57TH STREET, NEW YORK CITY  
ALFRED BUSSELLE; ARTHUR C. HOLDEN AND ASSOCIATES, ARCHITECTS

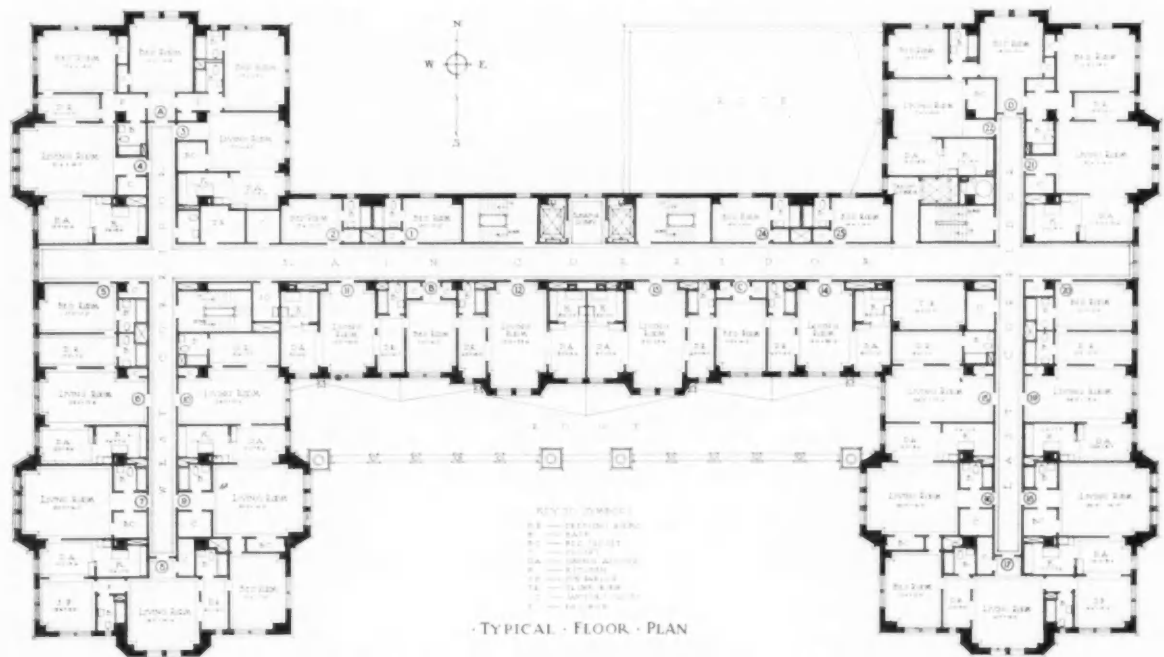


OUTLOOK FROM ROOF GARDEN, 325 EAST 72<sup>ND</sup> STREET, NEW YORK CITY  
ALFRED BUSSELLE; ARTHUR C. HOLDEN AND ASSOCIATES, ARCHITECTS



✓ CORNER OF ROOF GARDEN, 350 EAST 57TH STREET, NEW YORK CITY  
ALFRED BUSSELLE; ARTHUR C. HOLDEN AND ASSOCIATES, ARCHITECTS





## VERNON MANOR, CINCINNATI, OHIO

SAMUEL HANNAFORD &amp; SONS AND GARBER &amp; WOODWARD, ASSOCIATED ARCHITECTS

An extreme and most unusual solution of a large City "inside area" has been utilized in Boston, on a lot 150 feet wide on the water side of Beacon Street, and of the same depth (page 210.) In order to conform to peculiar restrictions and certain requirements of the building laws, the courtyards are continued entirely through the lot, in two directions, leaving four corners which have been built upon with low buildings containing nine room apartments, one to each

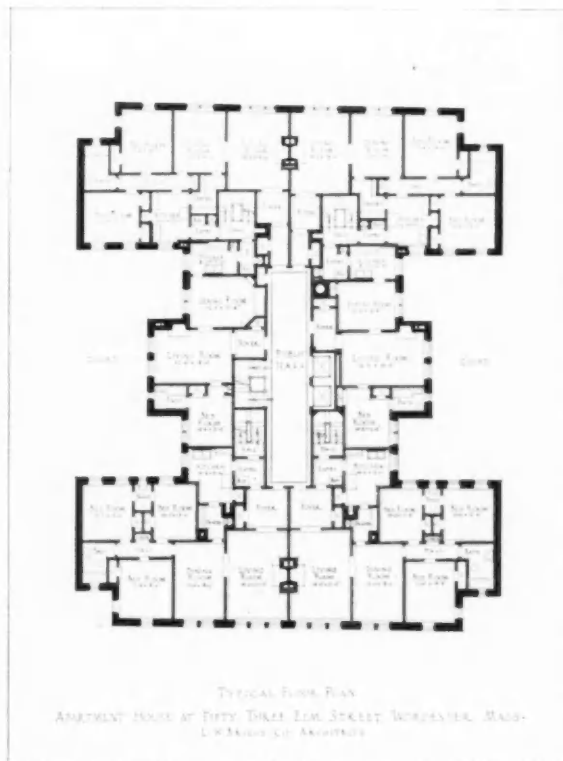
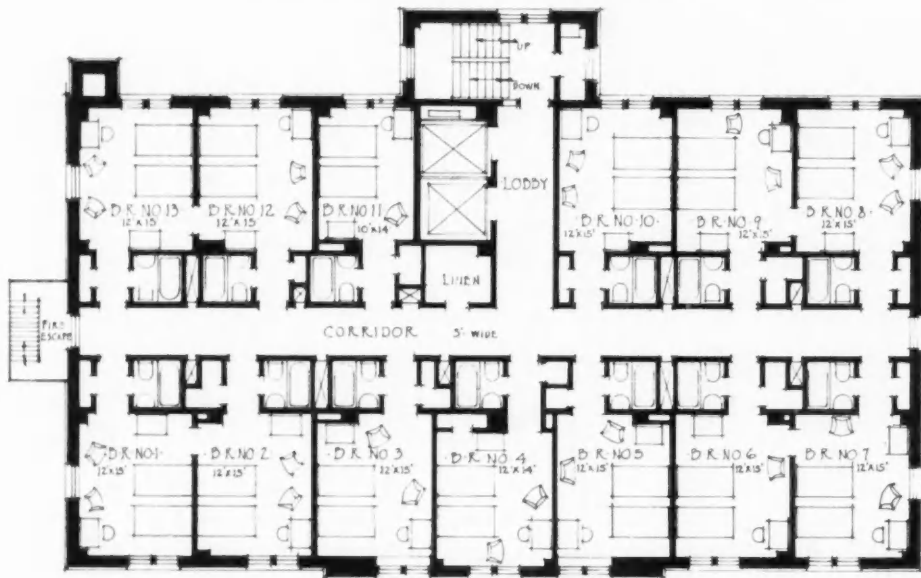


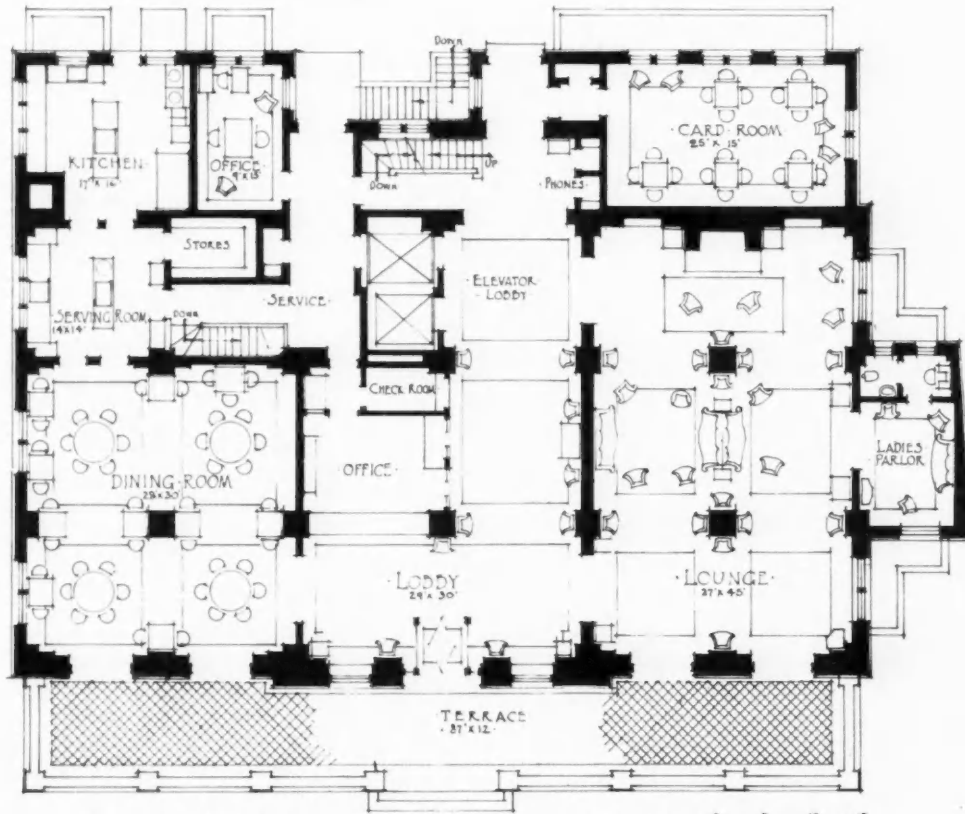
FIG. 9

floor or a total of twelve apartments to the group. These open "lanes" are 25 feet wide in one direction and 20 in the other and provide outlook toward the River basin at the rear or the street at the south, as well as sufficient light and air for such low structures. As far as outward aspect is concerned, this low semi-residential form is greatly preferred to the high building. This is particularly the case in districts where uniformly low buildings prevail.





· TYPICAL · FLOOR · PLAN ·



· FIRST · FLOOR · PLAN ·

· SCALE OF FEET ·

THE CARLTON BACHELOR APARTMENTS, ATLANTA, GA.  
PRINGLE & SMITH, ARCHITECTS



FIG. 10

THE CARLTON BACHELOR APARTMENTS, ATLANTA, GA.

PRINGLE & SMITH, ARCHITECTS



FIG. 11



Photo, Fischer

ENTRANCE DETAIL, WARBURTON HOUSE, PHILADELPHIA

ARTHUR LOOMIS HARMON, ARCHITECT



*Photo, Fischer*

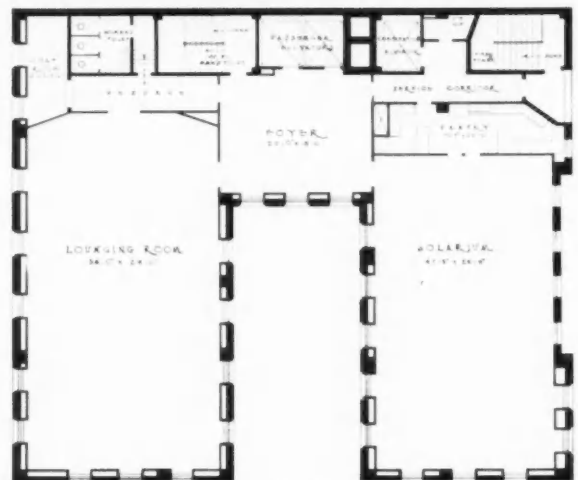
WARBURTON HOUSE, PHILADELPHIA, PA.  
ARTHUR LOOMIS HARMON, ARCHITECT



Photo, Fischer



TYPICAL FLOOR PLAN



SOLARIUM FLOOR PLAN

WARBURTON HOUSE, PHILADELPHIA, PA.  
 ARTHUR LOOMIS HARMON, ARCHITECT









FIG. 12. CHEYENNE APARTMENTS, CHEYENNE, WYOMING  
WILLIAM DUBOIS, ARCHITECT



FIG. 13. AN APARTMENT HOUSE IN JACKSON HEIGHTS, N. Y.  
S. L. MALKIND, ARCHITECT

#### THE "INDIVIDUAL" OR VARIED FLOOR PLAN

THERE is also a tendency becoming more and more strongly evident, on which the cooperative plan of apartment financing has undoubtedly had considerable influence, which is, substituting for the older building with all the floors arranged exactly alike, a structure in which there is to be found a great variety in the arrangement of the different floor plans. Some of the variations possible in the disposition of rooms are indicated in the case of a single building, where some of the more diverse plan divisions alone are shown, in figs. 15-20, inclusive, all of which have been finally combined within one building, without much affecting the design of the exterior (page 221). The main floor shown in fig. 15, deserves noting in that it includes several suites

of doctors' offices on one side in combination with a single apartment and a series of rooms for servants on the other.

The plan in fig. 14 is typical of the apartments of this sort, showing one floor arrangement for a lot 100 feet deep by about 90 feet wide, and also differently divided upon other floors to suit smaller families, with from two to four apartments within the same floor outline that is here shown



FIG. 14. 136 EAST 79TH STREET, NEW YORK  
F. BURRALL HOFFMAN, JR. AND LAFAYETTE A. GOLDSTONE, ASSOCIATED ARCHITECTS

entirely given to one large suite. Not over large, either, as things now go in New York, where modern apartments of thirty to forty odd rooms are not uncommon, irregularly divided by perpendicular as well as horizontal slices into "maisons" as well as "maisonettes" of varied but correspondingly expensive forms.



APARTMENT HOUSE AT 53 EAST 66TH STREET, NEW YORK CITY  
MOTT B. SCHMIDT, ARCHITECT

L



FIG. 15. PLAN OF STREET OR ENTRANCE FLOOR, DOCTORS' OFFICES, SERVANTS' ROOMS AND SUPERINTENDENT'S APARTMENT

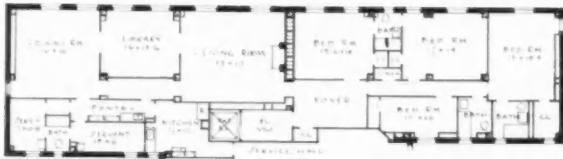


FIG. 16. ALTERNATE NORTH AND REAR ARRANGEMENT WITH ONE TEN-ROOM APARTMENT



FIG. 17. PLAN OF TYPICAL FLOOR ARRANGEMENT: FOUR APARTMENTS—2 OF EIGHT AND 2 OF FOUR ROOMS

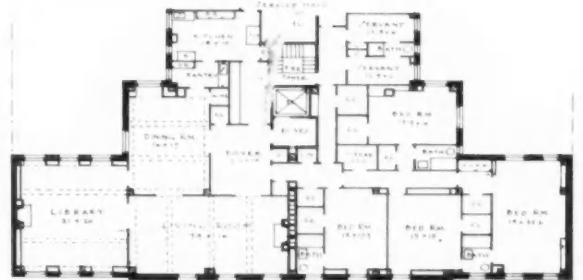


FIG. 18. ALTERNATE SOUTH (FRONT) ARRANGEMENT INTO ONE APARTMENT OF TEN ROOMS (ON 4TH AND 5TH AND 7TH AND 8TH FLOOR)

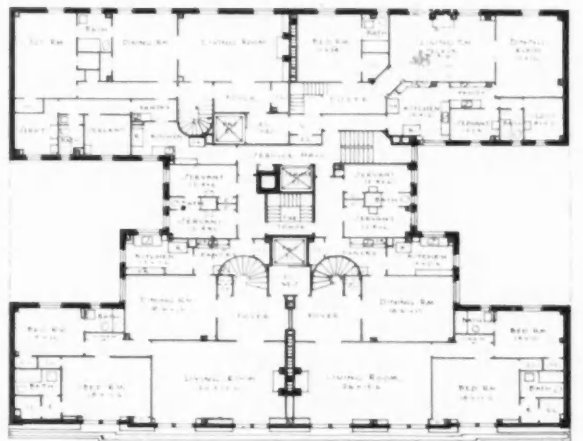


FIG. 19. PLAN OF 9TH FLOOR ARRANGEMENT: FOUR APARTMENTS—ALL DUPLEX WITH ROOF STORY OVER

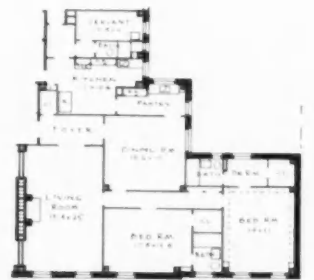


FIG. 20. ALTERNATE SOUTH EAST (FRONT) CORNER APARTMENT OF SIX ROOMS

PLANS OF VARIOUS FLOORS, SHOWING ALTERNATIVE ARRANGEMENTS PLANNED FOR BUILDING AT 53 EAST 66TH STREET, NEW YORK CITY

MOTT B. SCHMIDT, ARCHITECT



*Plans on reverse side*

THE MOORINGS, WASHINGTON, D. C.  
HORACE W. PEASLEE, ARCHITECT



## A "NAUTICAL" APARTMENT BUILDING

THE apartment building with an individuality of its own, or a personality derived from its locality, is rarest among the genus, particularly in the first mentioned class. One such building, however, "The Moorings," at Washington, D. C., is here illustrated. Upon a lot of very restricted area (the structure is only 63 by 28 feet in dimensions), a number of compact bachelor apartments—especially appealing

to naval officers, of whom there are always a number about the Capital—have been provided. Several of them are duplex in type.

The fifth floor (fig. 21A), has two suites consisting of a living room termed "salon" or "cabin" upon the plans, with "bunk-room," bath and a very limited "galley" adjacent. The large "salon" with "galley" is shown at the rear connected with a "stateroom" and bath upon the floor below

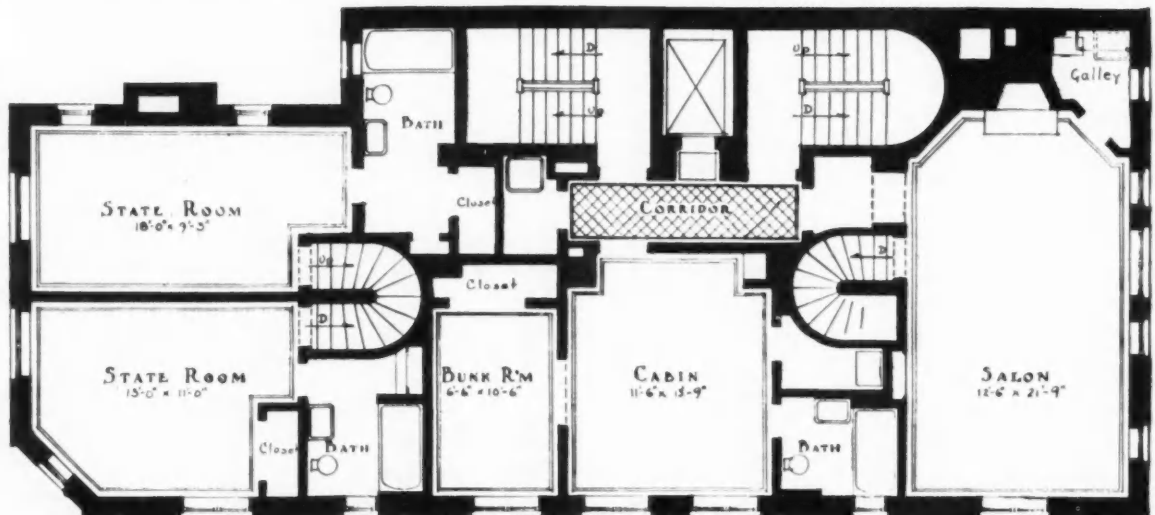
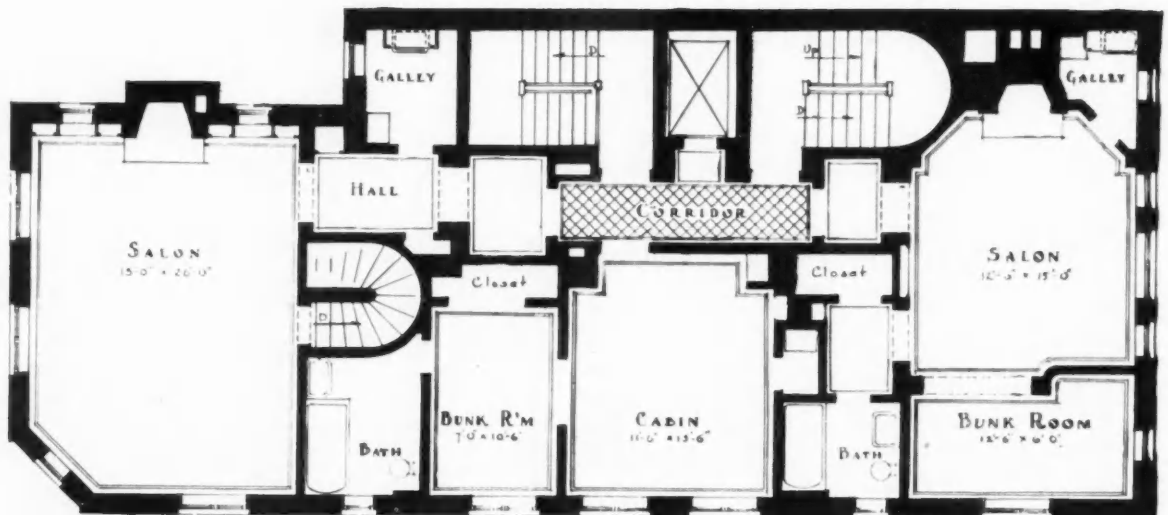


FIG. 21. FOURTH FLOOR PLAN

FIG. 21A. FIFTH FLOOR PLAN  
THE MOORINGS, WASHINGTON, D. C.

HORACE W. PEASLEE, ARCHITECT



(fig. 21). Beside this fourth floor "stateroom" is another, serving a full size "salon" upon the third floor. The middle apartment on each floor is complete in itself in each instance, but the end spaces are divided upon alternate floors into two "staterooms," used with an upper and under "salon."

In further carrying out the nautical idea suggested by the name, bathrooms and "galleys" are ventilated by "portholes." The roof is developed as a promenade pier, with penthouse camouflaged as a lighthouse; smokestacks and vents are also handled in a maritime manner (page 223). As a result, the exterior has achieved a definite character all its own, perhaps suggesting some of the modern Continental architecture while being actually no more than a straightforward solution of an unusual architectural problem, endeavoring to combine land and water motives, consistently bearing out the same nautical idea.

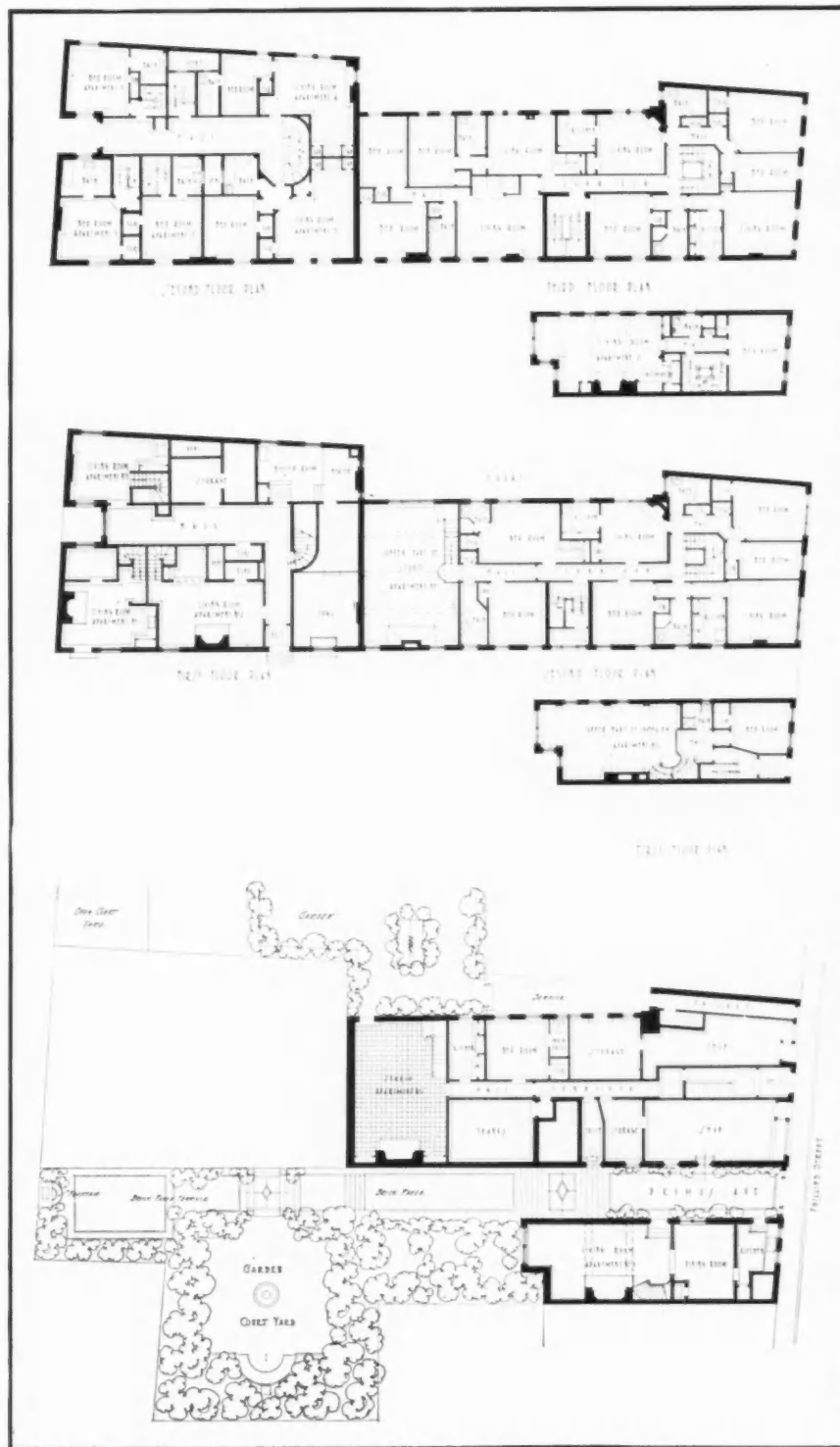
#### AN APARTMENT THAT "JUST GROWED"

FOR AN UNUSUAL example of local individuality in apartments, we have to turn to Boston. Here on the back side of Beacon Hill there has gradually developed such an unusual cluster of individual apartments as could probably have eventualized in no other way than in the gradual and incidental manner they actually occurred! By turning to the plans of some of the floors (page 226), and first looking over the lower garden and plot plan, it should appear how an entrance from Phillips St. (at the right of the page) rising up the slope of the hill toward the south by a number of steps and platforms, reaches all the group of apartments shown more completely in the plan immediately above. Where the gardens now are there were originally several very old and dilapidated wooden tenements, which were torn down in order to open the space now planted to the garden treatment suggested on this plan. There were originally three small stores upon the main

The furnishings of the apartments continue to follow the same line. Cheerful curtains and covers and a few antique pieces are mixed in with informal comfortable furniture of other kinds, which make the quarters seem attractive and desirable. The "galleys" contain only a small icebox, an electric plate large enough for coffee and eggs, and enough unobstructed area to shake a container vertically if not horizontally! Service is furnished the occupants, and a tea room equipped with miscellaneous maritime paraphernalia is upon the premises. This venture, along with another companion building, "The Anchorage," has been in great demand. The fact that the areas of the rooms are quite limited is often lost sight of in the comfort of their equipment and the idea of spaciousness they give in contrast to the even more circumscribed nautical rooms whose appearance they simulate, and in which, probably, the tenants have spent many years.

street. In the smaller detached building the basement or store floor was made the lower part of a duplex apartment with an entrance directly from the private "Avenue," the upper part of which occupies the first floor space, shown just above. Two small apartments on the upper floors of this building are reached from the Phillips Street entrance. A view of the duplex living room is shown on page 228.

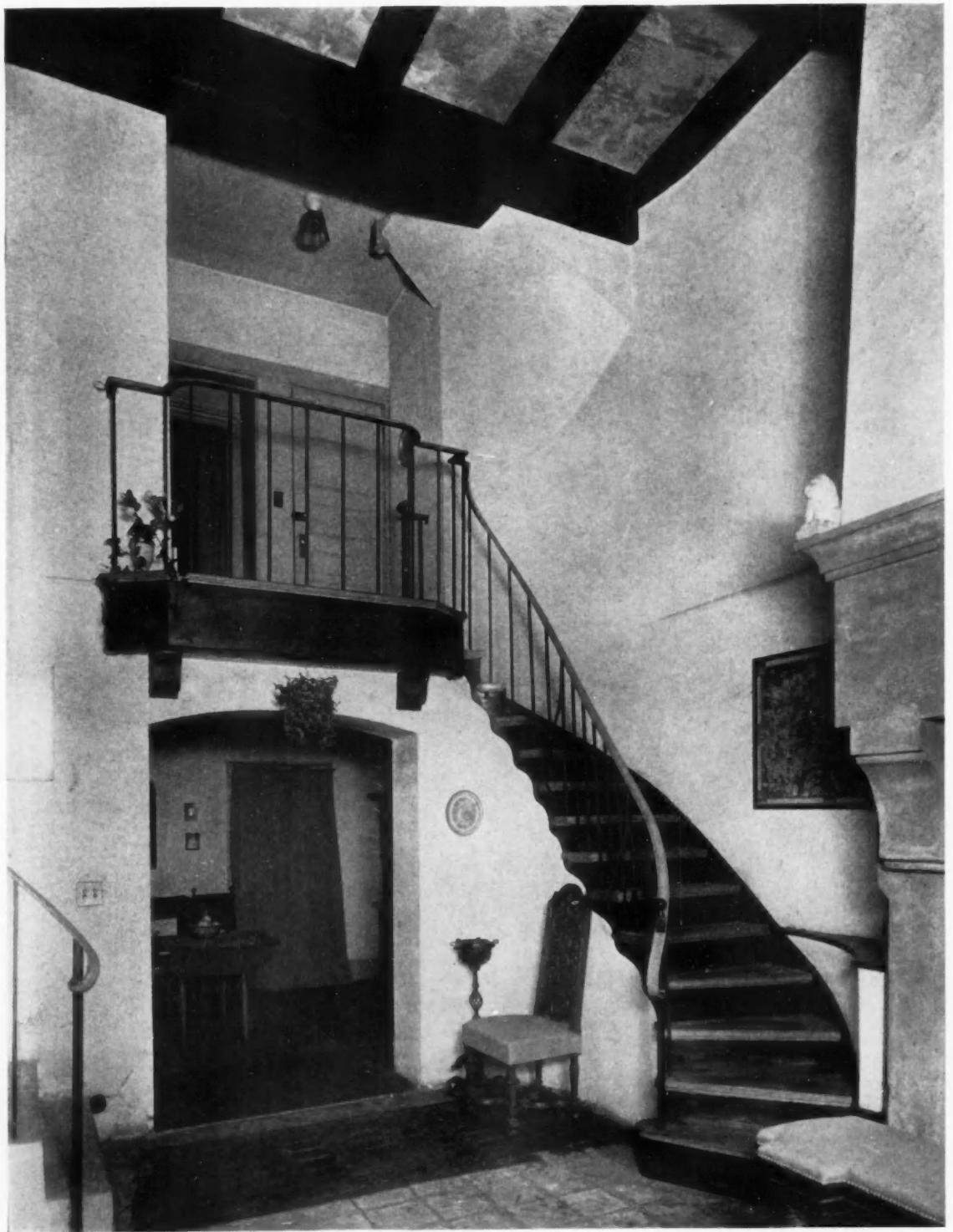
Across the private Avenue, which has been shut off from the street by a high iron gateway, was a five-story brick tenement, with stores in the first floor. These were allowed to remain and a duplex apartment was arranged at the rear, with a two-story living room extended down into the basement (page 229) and two apartments placed above the stores. Two two-room and two three-room suites were made upon the third floor; and four more duplex apartments, with living rooms on the fourth floor and bedrooms upon the top floor,



APARTMENT GROUP DEVELOPMENT, BOSTON  
BLACKALL & ELWELL, ARCHITECTS  
PAUL FROST, LANDSCAPE ARCHITECT



PRIMUS AVENUE APARTMENT ENTRANCE  
APARTMENT GROUP DEVELOPMENT, BOSTON, MASS.  
BLACKALL & ELWELL, ARCHITECTS



TWO STORY LIVING ROOM  
APARTMENT GROUP DEVELOPMENT, BOSTON, MASS.  
BLACKALL & ELWELL, ARCHITECTS





BASEMENT DUPLEX LIVING ROOM  
APARTMENT GROUP DEVELOPMENT, BOSTON, MASS.  
BLACKALL & ELWELL, ARCHITECTS



were arranged in the upper part of the structure. Their occupants had to climb only two flights of stairs from the side entrance (nearly on the level of the second floor) to the fourth floor entrances to these private suites.

And so also with the rearmost and higher building, whose first floor was even above the level of the second floor of the unit just described. Its upper two stories were

again devoted to the same duplex treatment, to reduce the height to which tenants would have to climb to attain their own front doors. The individuality secured in this group of apartments, thirty in all, (the inner and garden boundaries being high retaining walls of the rising Hill beyond) have made them in constant demand ever since their completion, and by a class of tenants much better than was at first expected.

#### THE "OPEN REAR" INSIDE CITY LOT TYPE

PROBABLY the most practical manner of developing a group of from two to five or six adjoining inside city lots is in the manner shown in figs. 22 and 23. Fig. 23 shows a two hallway grouping, covering four lots, or 100 feet wide. Fig. 22 is a more elaborately arranged plan covering 125 feet in width, and divided into two apartments on each floor of 9 rooms each, with a single entrance.

shows three four-room apartments on that floor, and the lower part of a duplex apartment of four or five rooms, extending into the floor above. This building was the second of two structures built upon quite similar plans. In the first building a combined "Pullmanette" kitchen and dining space had been included beside the living room. This arrangement did not meet the desires of the tenants, and consequently

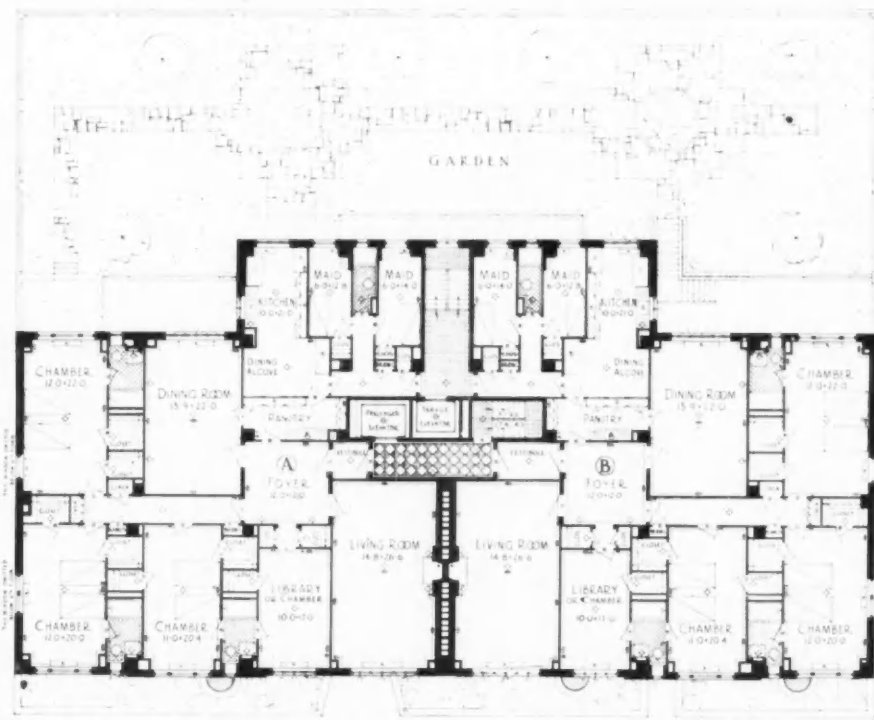


FIG. 22. TYPICAL FLOOR PLAN OF 333 EAST 57TH STREET, NEW YORK CITY

LEONARD COX, ARTHUR C. HOLDEN & ASSOCIATES, ARCHITECTS  
ALFRED BUSSELLE, CONSULTING ARCHITECT

this plan shows how the space was given to making a larger kitchen and foyer, instead.

Both plans express the arrangement of covering only the front part of the lot with the building, leaving the entire rear portion open in one large area, capable of being developed as a garden, and controlled by the tenants. In each case the building covers only a little more than half the depth of the lot. In these plans, particularly fig. 23, it can be seen how simple and direct the arrangement and framing would be—undoubtedly cheaper than building over a more irregular and varied plan and building outline. One half of the width of this plan with minor modifications in plan would go as well on a 50 foot inside city lot, but the garden area would suffer. In both these buildings the roof was treated as a communal recreation ground, to be used in common by all the tenants instead

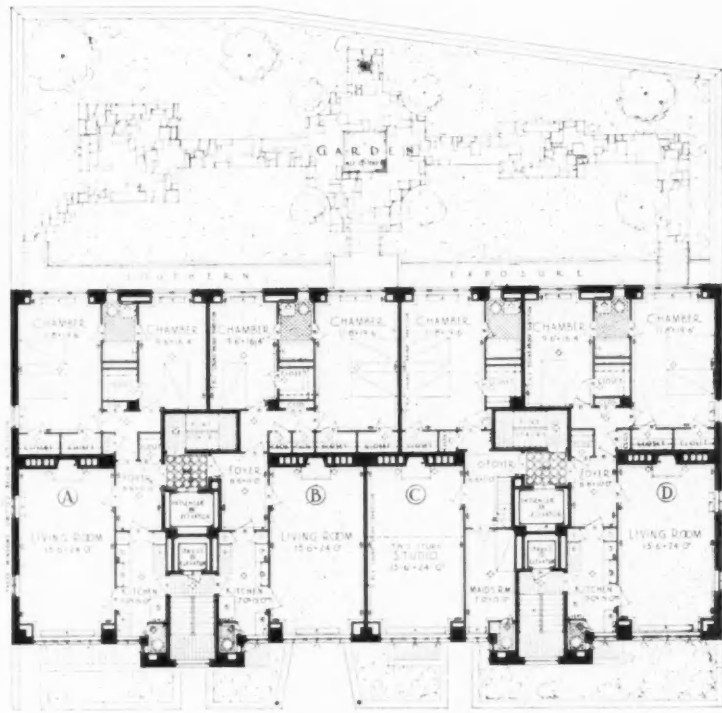


FIG. 23. TYPICAL FLOOR PLAN OF 230 EAST 50TH STREET, NEW YORK CITY

LEONARD COX, ARTHUR C. HOLDEN & ASSOCIATES, ARCHITECTS  
ALFRED BUSSELLE, CONSULTING ARCHITECT

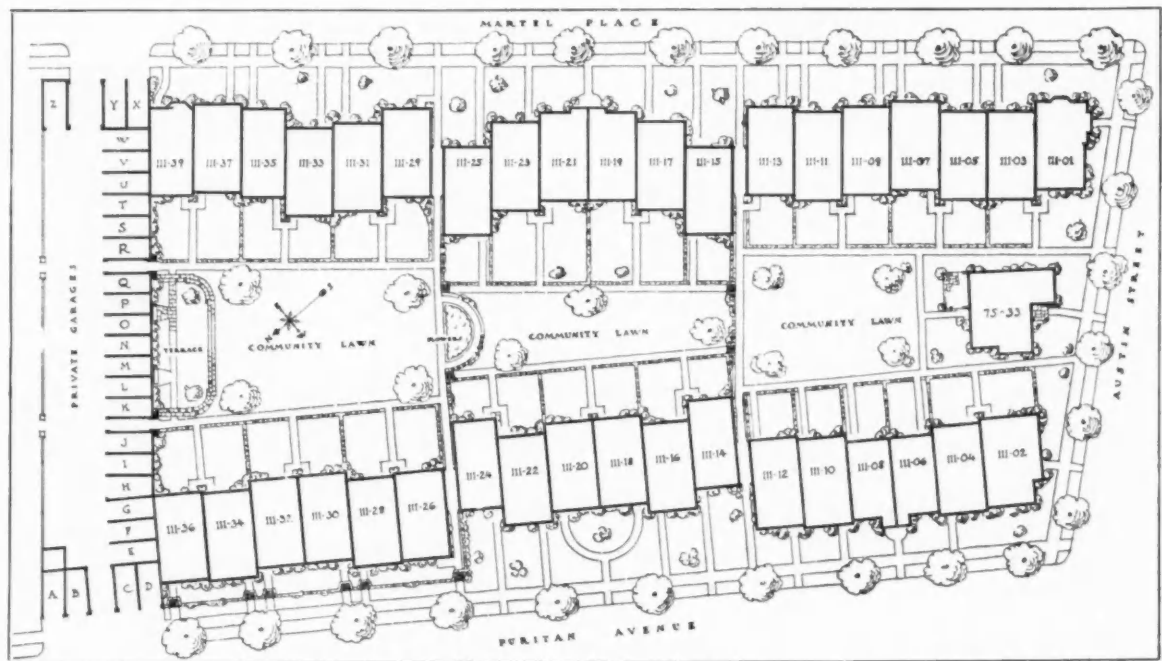
of trying to secure another apartment or two on the building's top.

#### THE COMMUNAL COURT, OR "CLOSE"

AMONG recent tendencies has been noted the many examples of communal buildings of one type or another that have begun to spring up in the suburbs and smaller towns surrounding so many of our larger American cities. And this tendency has been perhaps naturally, quite markedly expressed in the vicinity surrounding New York. Mt. Vernon was among the first communities to welcome these higher buildings, its citizens having perhaps some idea that their tax valuations would help in meeting the costs of local government. A very short time sufficed to disabuse them of this idea, for they discovered the added taxes received were not enough to pay the cost of educating the additional children, thus added to their local school quota. Yet Mt.

Vernon, because of its near and convenient location to Manhattan and its frequent train service in to Grand Central Station, has now several score new apartment dwellings built within the last few years, and is undoubtedly destined to harbor more and more of the same kind.

In another direction, upon Long Island, a somewhat more appropriate type of suburban development was established long ago by the beginnings made in and about Forest Hills station by The Sage Foundation. Although these small private houses, first hailed as "workingmen's dwellings" were soon found (as always!) to be far too expensive for the rent that any workman's family could afford to pay, they may have had something to do with the several groups of



GROUND PLAN AND LAYOUT, WITH TENTATIVE LANDSCAPE ARRANGEMENT  
 "FOREST CLOSE," FOREST HILLS, LONG ISLAND, N. Y.

ROBERT TAPPAN, ARCHITECT

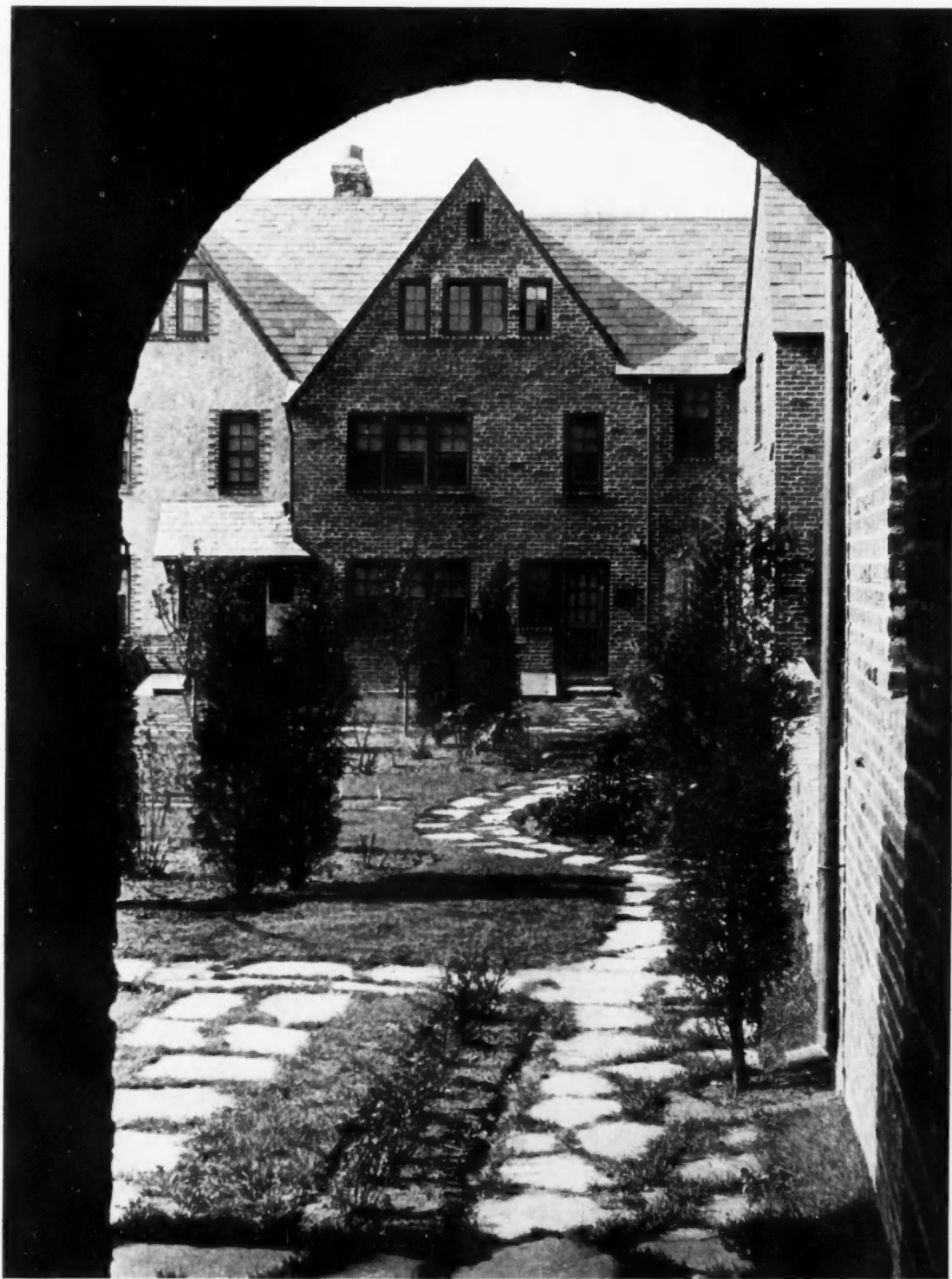
communal housing started in that neighborhood taking the form of small dwellings, arranged in blocks, usually around "courts," "closes," or playgrounds.

A group of this sort of separate dwelling is shown in "Forest Close" (pages 232 to 235 inclusive), recently built adjacent to an earlier and similar development. In yet another group, known as "Sunnyside," (page 238), individual structures also contain a number planned as apartments, a family occupying each floor, while the exterior of each unit in the group is still treated as a small dwelling, harmonious with the other units that are actually occupied by but one family.

Other similar housing in groups of families has been undertaken along these same lines at locations even further removed from New York. Back of them all lies an important economic principle. By using inexpensive land and grouping a number of small land plots into a large area, such as the "Garden Court," it is

possible to secure a simple and gracious architectural appearance. Just as by combining a number of small house units into one long low group, more appropriate to the suburb or country than the tall apartment building in which few occupants can have any actual contact with the land. The nervous and spotty effects of a landscape dotted with many small and closely set little blocks of buildings is also avoided.

As for privacy, as well as cheapness of construction, the brick party wall between two adjoining dwellings has everything to commend it in preference to the narrow and wasted strip of land between two wooden walls of houses set five or ten feet apart with their side windows on both stories inevitably looking directly into each other—or even the same lack of privacy so often encountered in an apartment or other dwelling, when the separating courts or light wells are too narrow and small in area. The limitation of space and light are the only objections that are vital.



*Photo, Gottscho*

"FOREST CLOSE," FOREST HILLS, LONG ISLAND, N. Y.  
ROBERT TAPPAN, ARCHITECT





Photo, Gottscho

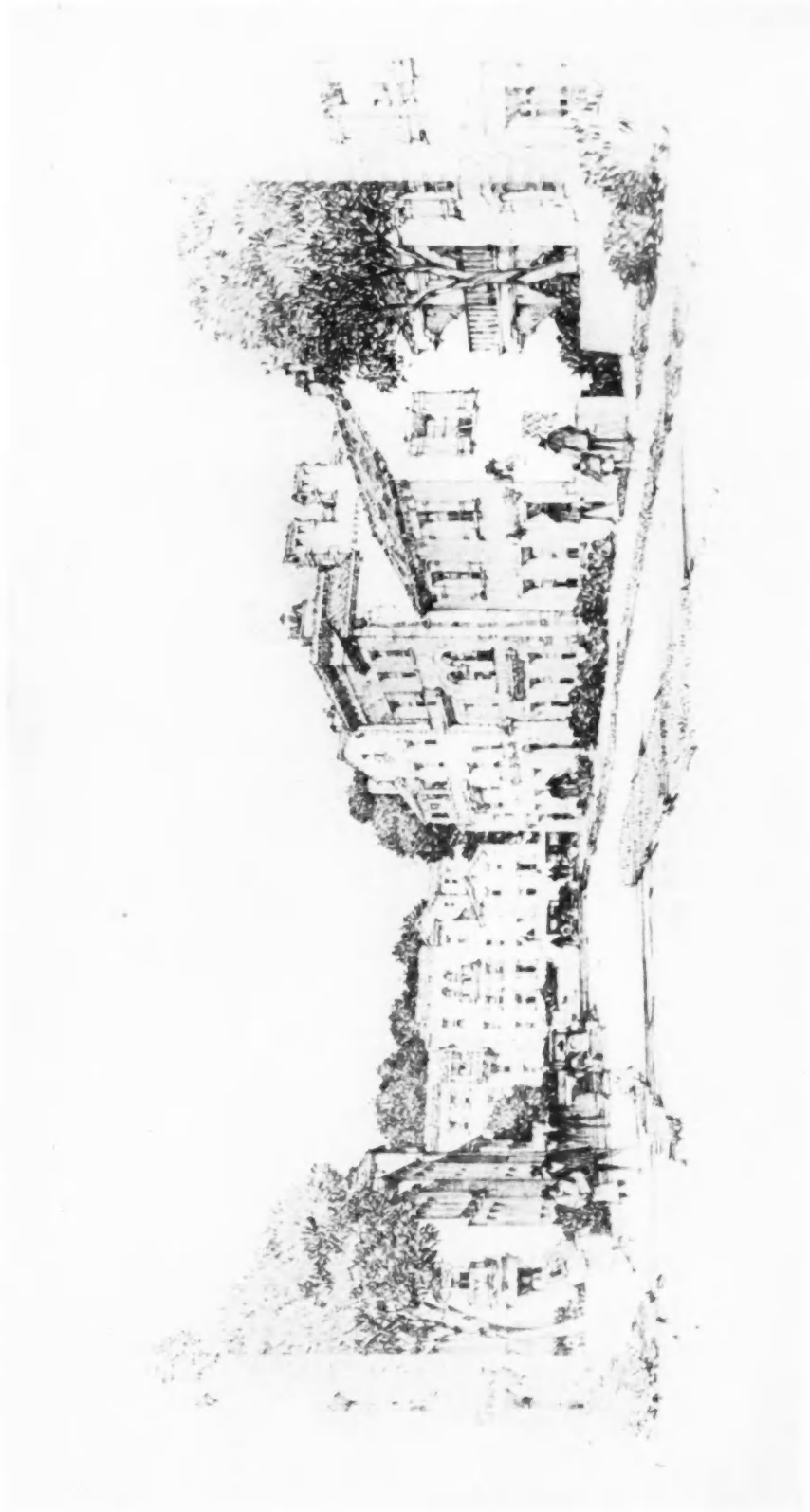
"FOREST CLOSE," FOREST HILLS, LONG ISLAND, N. Y.  
ROBERT TAPPAN, ARCHITECT



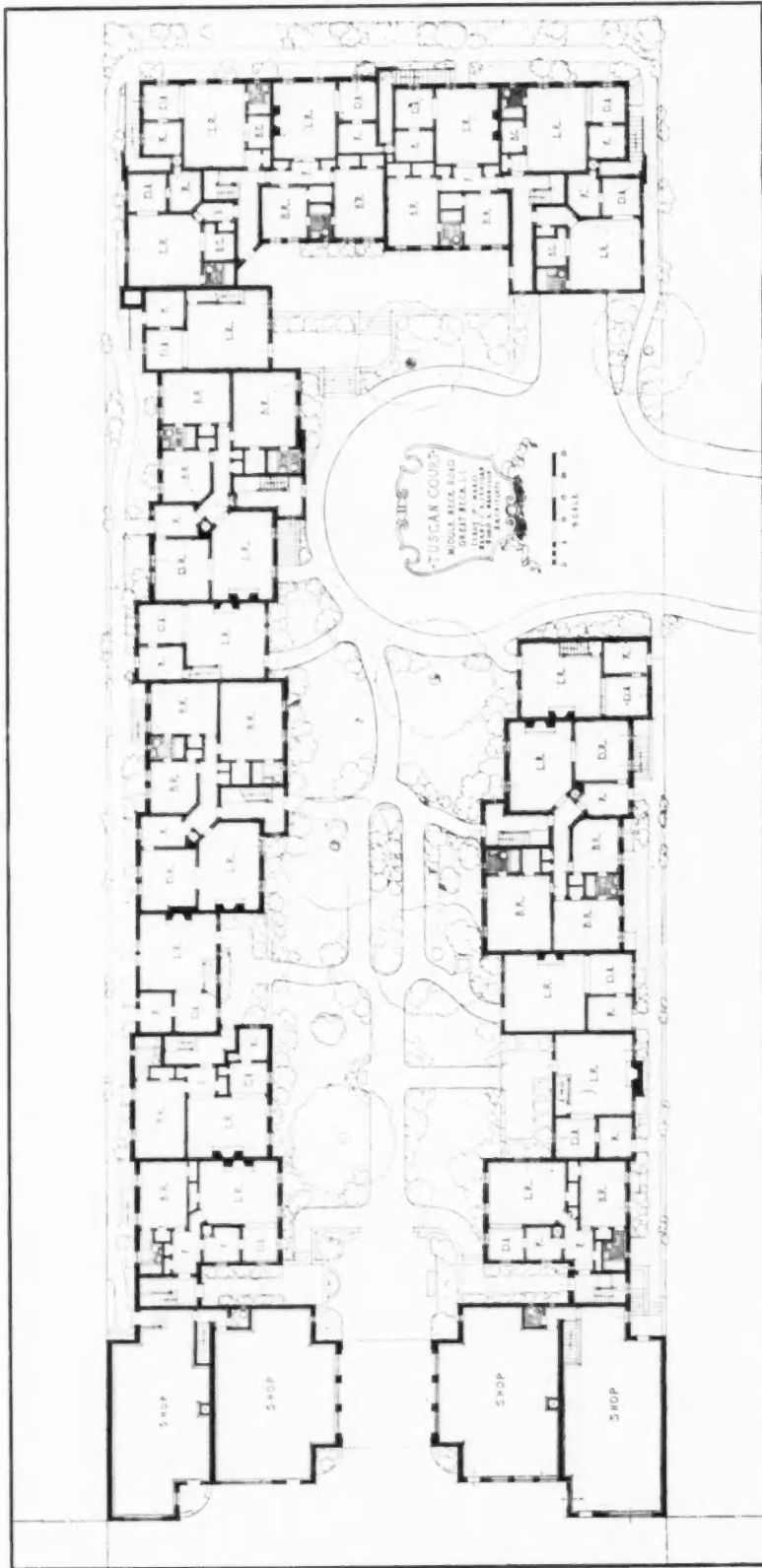


Photo, Gottscho

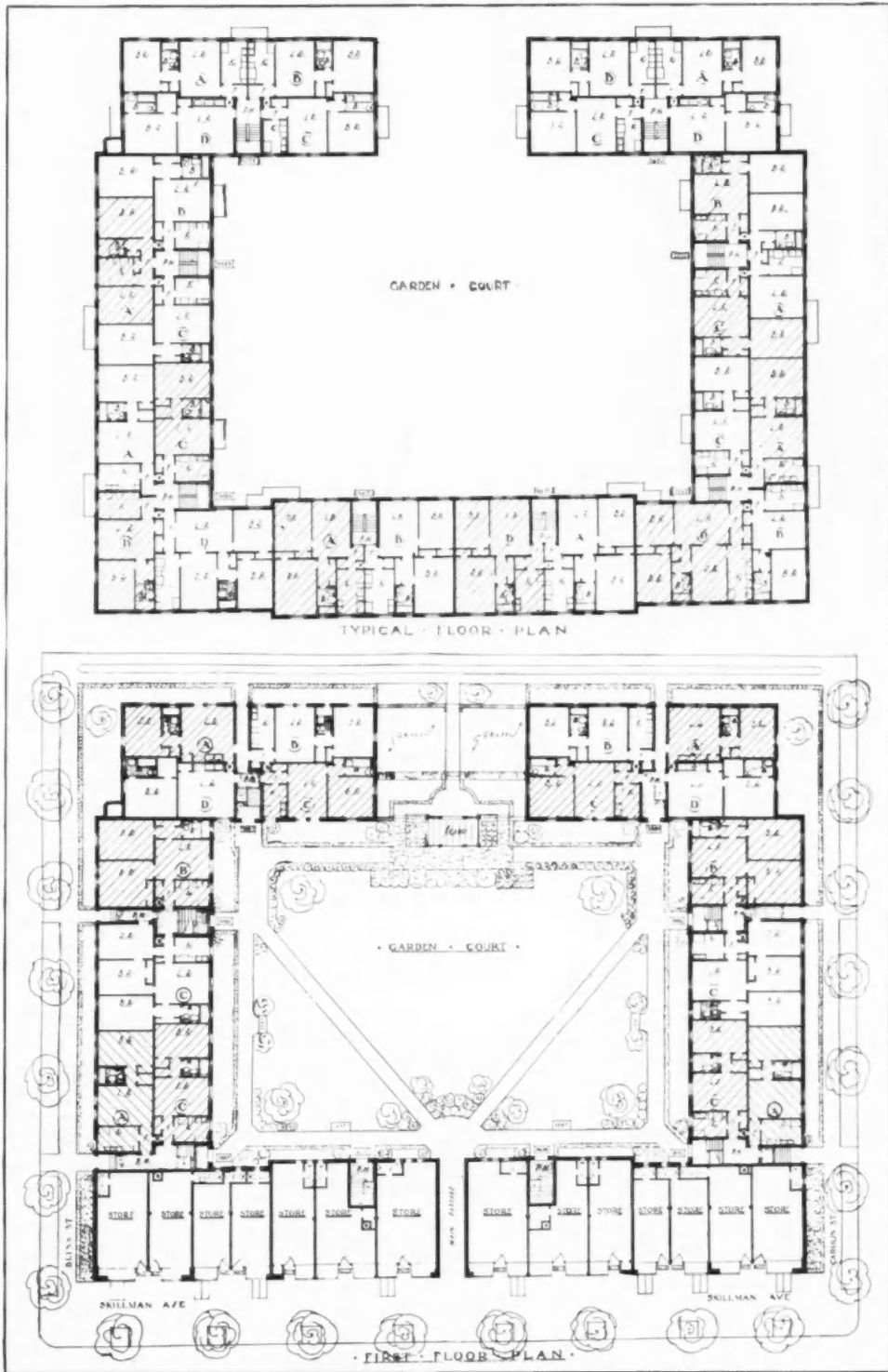
"FOREST CLOSE," FOREST HILLS, LONG ISLAND, N. Y.  
ROBERT TAPPAN, ARCHITECT



"TUSCAN COURT," GREAT NECK, LONG ISLAND, N. Y.  
LEROY P. WARD, HARRY J. KERRIGAN, HUGO E. MAGNUSON, ARCHITECTS



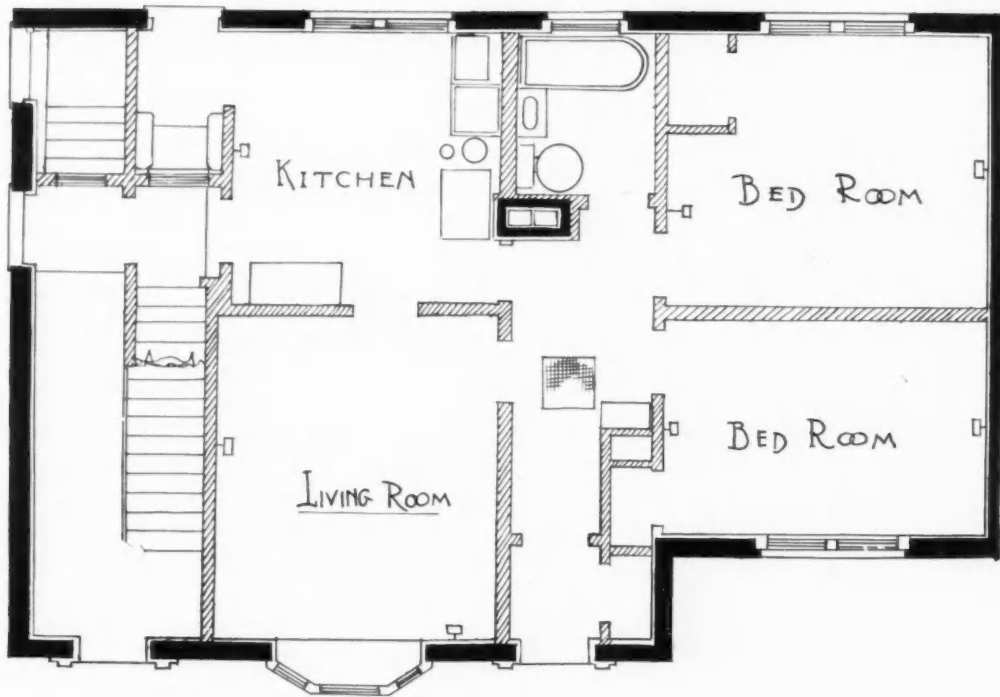
"TUSCAN COURT," GREAT NECK, LONG ISLAND, N. Y.  
LEROY P. WARD, HARRY J. KERRIGAN, HUGO E. MAGNUSON, ARCHITECTS



"SUNNYSIDE," A GARDEN APARTMENT GROUP, LONG ISLAND CITY  
 CLARENCE S. STEIN, ARCHITECT



HOUSES IN RIPPOWAN VILLAGE DEVELOPMENT, STAMFORD, CONN.



A TYPICAL FOUR-ROOM APARTMENT PLAN  
RIPPOWAN VILLAGE, STAMFORD, CONN.





GROUP OF FACULTY APARTMENTS, CORNELL UNIVERSITY,  
ITHACA, N. Y.

FREDERICK L. ACKERMAN, ARCHITECT

## THE SUBURBAN, OR VILLAGE, APARTMENT

THE apartment group for the small growing city or suburb, with corner stores, is well illustrated on page 242, as adapted to a low rental class of tenants, or in the more open and semi-detached arrangement of units provided for a better class of still comparatively inexpensive grade of occupancy, in the group for Cornell (pages 240 and 241). A still better grade of development is equally well established for a high

in every instance, is also utilized to make this an excellent illustration of an ideal treatment for this type of problem. Its instant adaptability to the "Garden Court" or "Close" extension is also obvious. These examples, all three, also include the direct cross draught, while each and every apartment is open upon at least two, and often three sides.

Wesley Manor (fig. 26), is an interesting

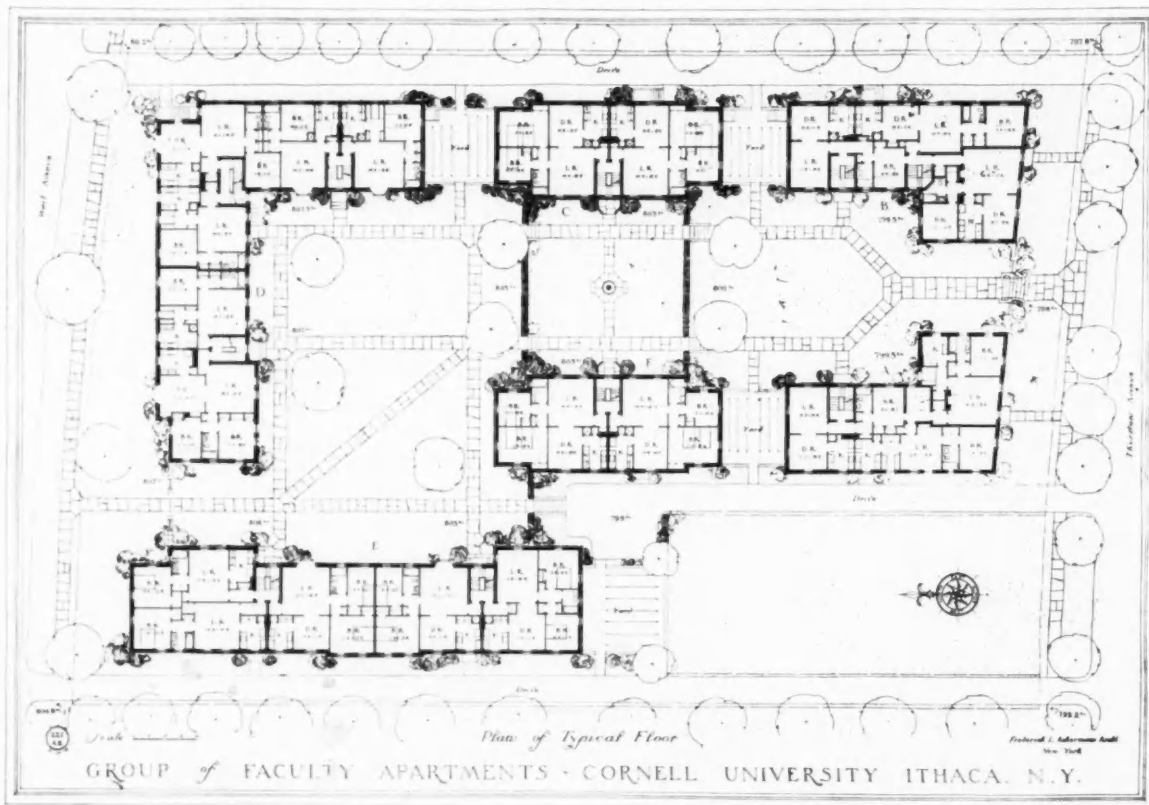


FIG. 24

class residential suburb near Philadelphia (page 243), where front halls and staircases are alternated with service stairways in separating the units on each floor. The ingenious expedient of making the latter also serve as "fire towers," with outside balconies across the rear of the apartments the only connection with the kitchens, which thus have an outside "back door"

example of what can be done occasionally with the problem of adapting an old Victorian dwelling, with high ceilings and roof, to new apartment uses. These buildings are often found on old estates, which have to be adapted to changing uses. In this instance, the plan gives no indication of the probable restrictions that might have been expected to interpose between a



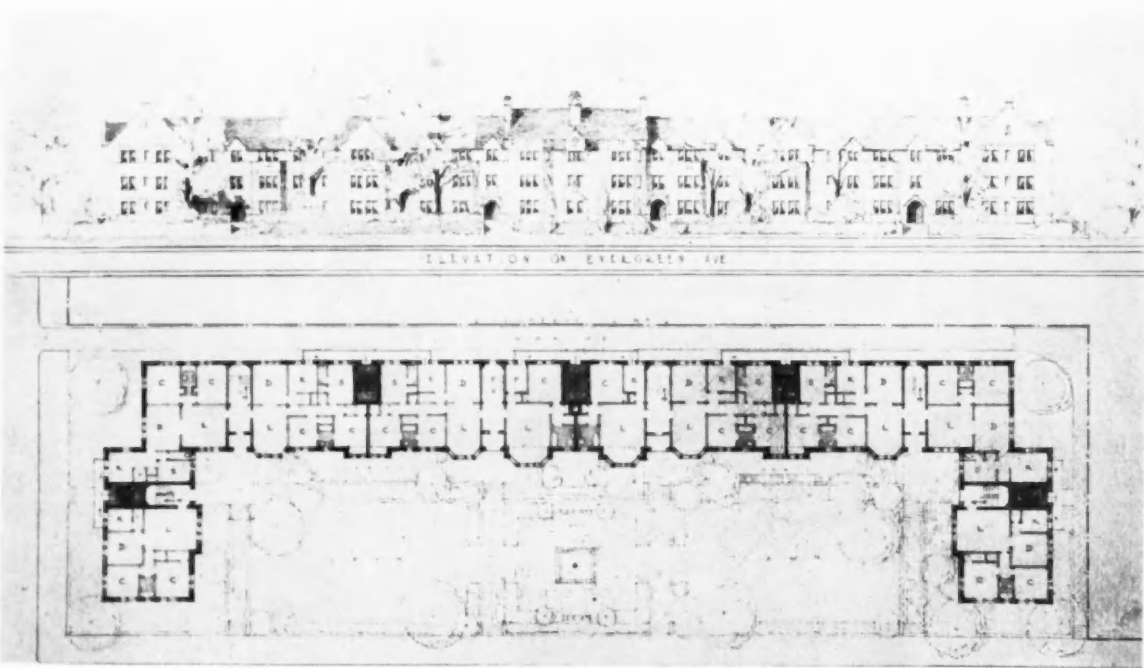
A NEW SUBURBAN DEVELOPMENT, MARIEMONT, OHIO



TYPICAL FLOOR PLAN

SUBURBAN APARTMENTS AND STORES, MARIEMONT, OHIO

RIPLEY & LE BOUTILLIER, ARCHITECTS



CHESTNUT HILL APARTMENT HOUSE, CHESTNUT HILL, PA.  
ROBERT RODES MCGOODWIN, ARCHITECT

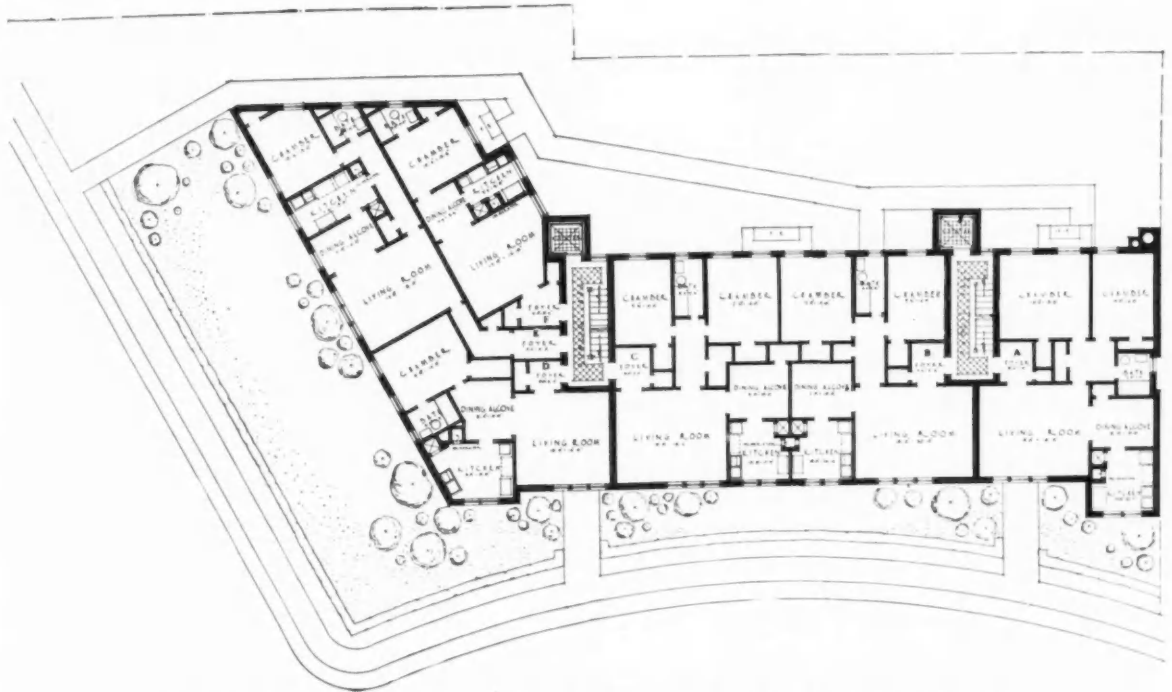


FIG. 25. PLAN OF THE COMMODORE APARTMENTS, BRONXVILLE  
H. LANSING QUICK, ARCHITECT

successful reconstruction of floors and elevations to meet such varied and different conditions.

Sometimes a compact plan, as in fig. 25, contains the essence of adaptability to two kinds of locations. With the single exception of the inside "dining alcove" (which, as is so often the case, can be used by the tenants or not, as they prefer; in the latter case merely serving across it into the large living room) this plan appears as a "Suburban" arrangement, perhaps in this instance being

somewhat arbitrarily made over into a small city apartment building, by extending it from two or three to five or six stories high—as would appear from the

somewhat obvious addition of the elevator wells at a very awkward location where they nearly close the outer or otherwise open end of the public staircase halls.

The unusual floor arrangement of the individual apartments which allows practically every apartment to extend from the front of the building to the rear, affords each living room a southern exposure with a view over the adjoining park. The bedrooms are on the quiet side and are assured of



FIG. 26. WESLEY MANOR, PORTCHESTER, N. Y.  
E. D. PARMELEE, ARCHITECT

satisfactory cross ventilation. This plan with its few external projections (compare with fig. 28) is unquestionably economical, but places a burden on the architect in his efforts to create a satisfactory exterior.



THE SUBURBAN APARTMENT GROUP OR COURT

A MORE comprehensive development of the direct cross draught idea in planning by means of wings and courts is found on page 246, where nevertheless four apartments, and two single room suites, are reached from each of the center hallways included in the plans, all but the two smallest suites having adequate cross draught. This is one of a number of buildings planned to make a harmonious and complete group

ments to the floor are reached from ten stairways, and an unusually picturesque exterior treatment has been carried out, especially in view of the five and six stories of height. The latter is, of course, much helped by the fact that the group spreads over so extended an area as to reduce its apparent height to better relation with the suburban landscape.

Even the flatroofed and more citified

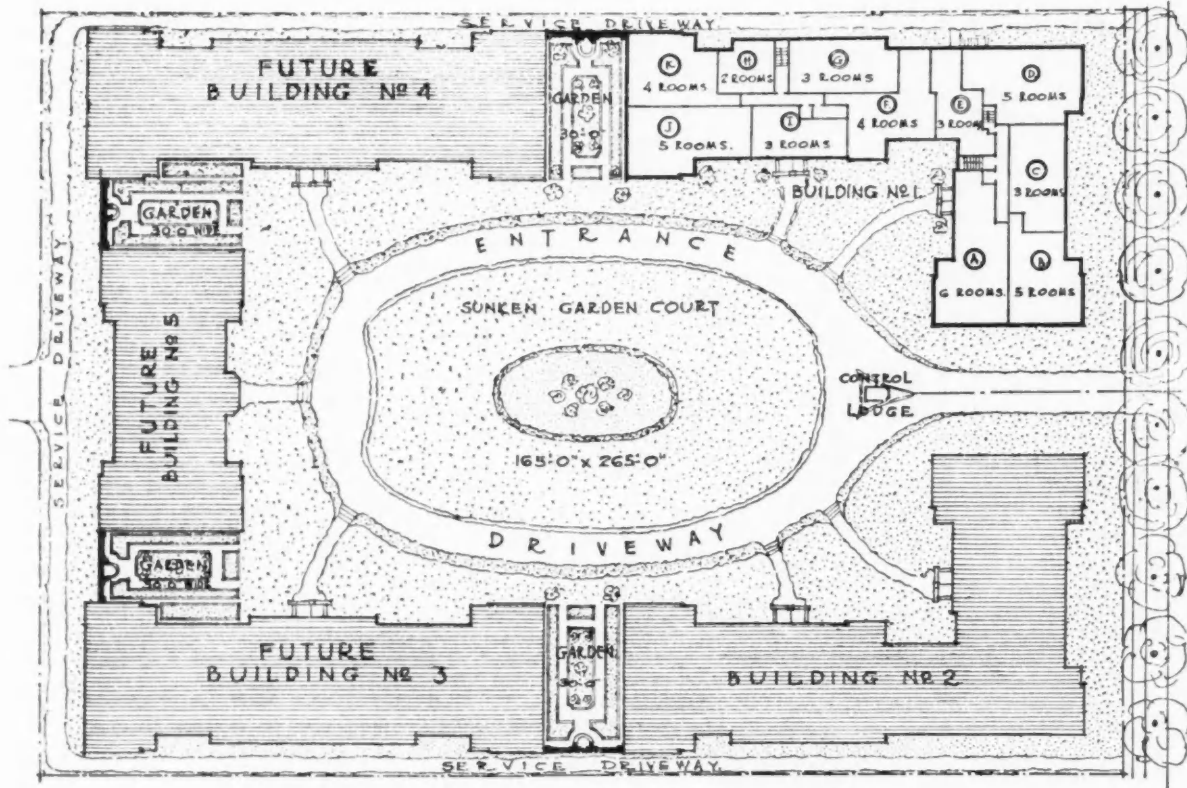


FIG. 27. PLOT PLAN FOR LOCUST ARMS APARTMENTS, NEW ROCHELLE, N. Y.

E. D. PARMELEE, ARCHITECT

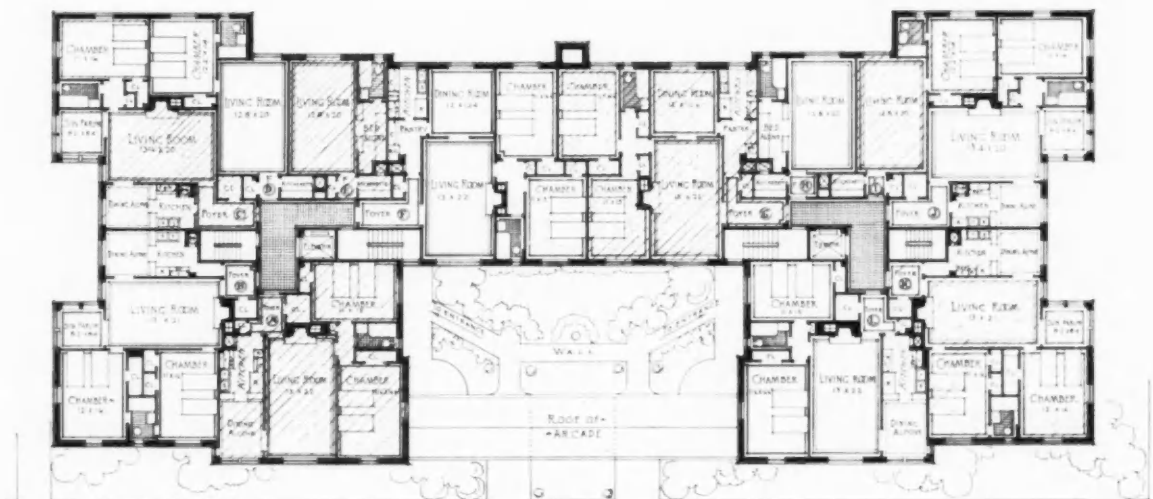
near a convenient connection with New York City, as is better developed in fig. 27 shown on this page.

The applicability of this cross draught principle in planning, when extended to a large number of apartments grouped upon a large and deep suburban lot, is unusually well exemplified in fig. 28, Blind Brook Lodge at Rye, where twenty-six apart-

ments to the floor are reached from ten stairways, and an unusually picturesque exterior treatment has been carried out, particularly if softened by varying the height to which different sections of the building are carried, as in one of these same English types of design. In fig. 29, for instance, one wing (the upper left hand portion) is carried only two stories in height, and contains two duplex apartments—or, even better, they could be



GENERAL EXTERIOR VIEW



TYPICAL FLOOR PLAN  
 LARCHMONT HILLS APARTMENTS, LARCHMONT, NEW YORK  
 E. D. PARMELEE, ARCHITECT



*Photo, Amemiya*

BLIND BROOK LODGE, RYE, N. Y.  
VAN WART & WEIN, ARCHITECTS



Photo, Amemiya

BLIND BROOK LODGE, RYE, N. Y.  
VAN WART & WEIN, ARCHITECTS



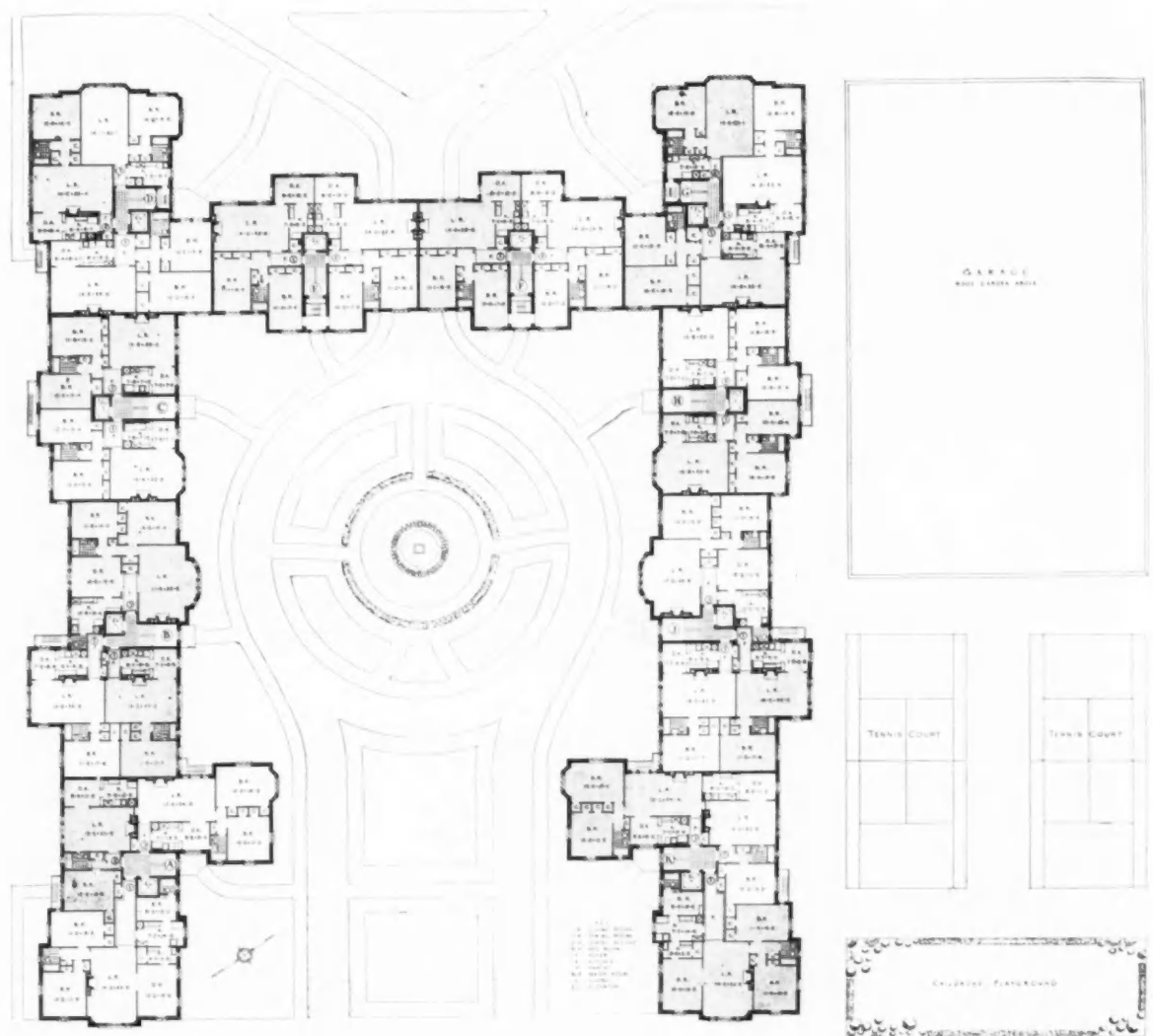


Photo, Amemiya

Plan on reverse side

BLIND BROOK LODGE, RYE, N. Y.  
VAN WART & WEIN, ARCHITECTS





FIRST FLOOR PLAN

FIG. 28. BLIND BROOK LODGE, RYE, N. Y.

VAN WART &amp; WEIN, ARCHITECTS

considered as two semi-detached houses, two stories high, as each has its separate entrance on the ground. The rest of the structure has seven apartments, entered from two staircases on each floor, for four

stories of height. Then a portion of the building, over the upper right hand corner only, is carried up an additional story, with three apartments overlooking the adjoining flat roofs or terraces of the structure.

## SOME MORE URBAN TYPES

How this might develop on the exterior is shown in "Scarsdale Towers" (fig. 30) whose plan (page 252) is a combination of cross draught and interrupted apartments, fourteen to the main floors grouped around four staircase hallways, the whole being

in the well known Elizabethan "H" shaped outline. Or in the Rivermere apartments, Bronx (pages 253-256) where seven larger apartments are grouped around two entrances on each floor, with the openness secured by projecting bays or wings of the

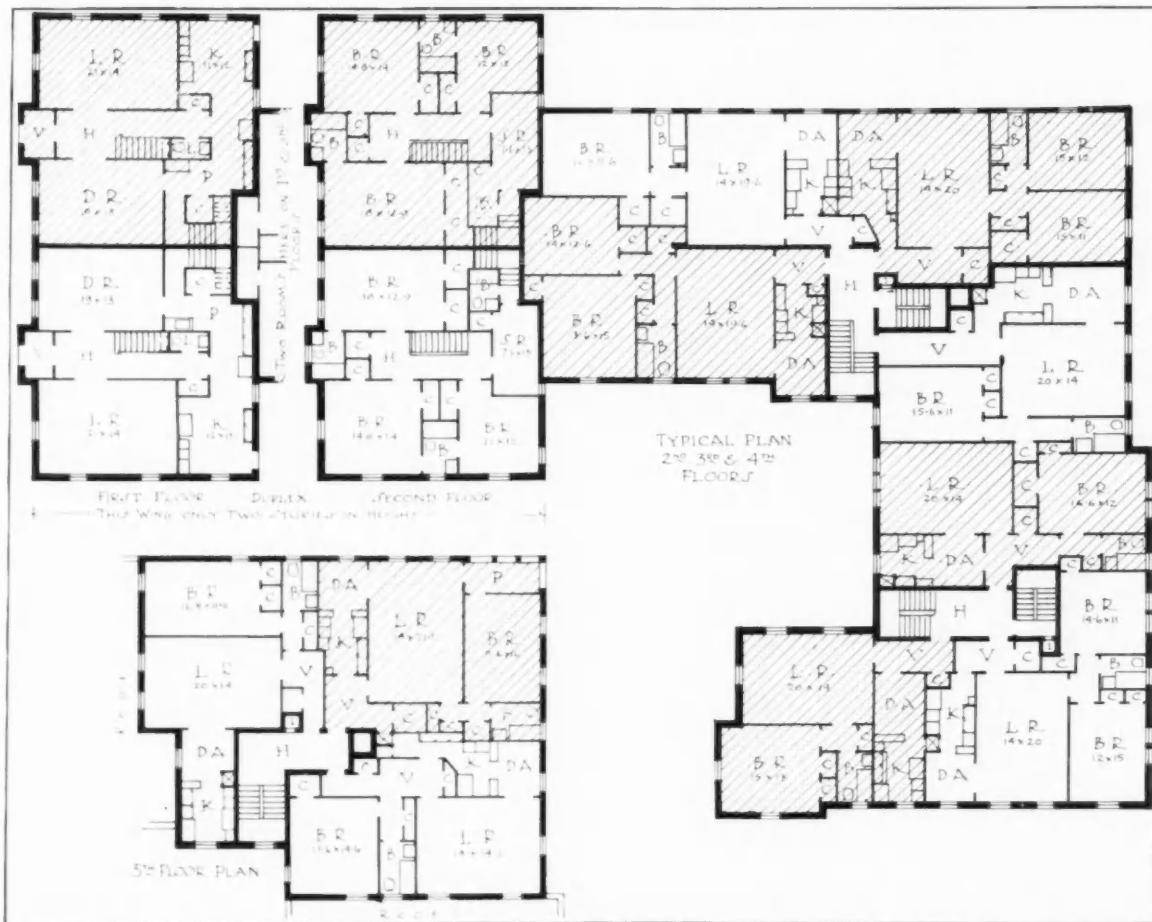


FIG. 29. AN APARTMENT HOUSE IN NEW ROCHELLE, N. Y.

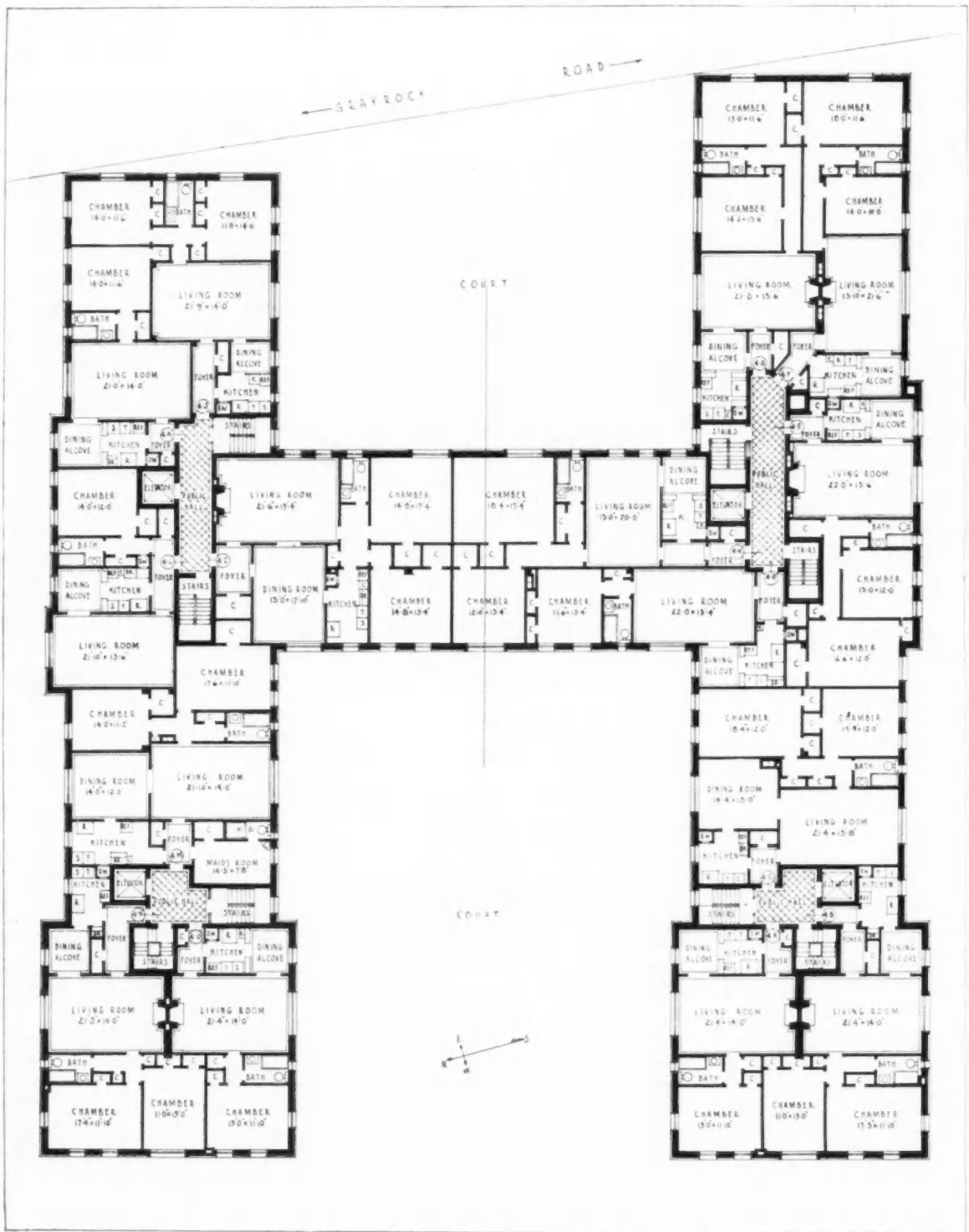
EMERY ROTH, ARCHITECT

building (fig. 31 and page 254). Some additional tenants are also secured upon a lower floor on the side toward the parkway, that is partly above the ground.

Another structure, also planned on an "H" shaped outline, and with an exterior having a flat roof treated in differing levels, is Kenwood, at Great Neck, L. I. (pages 259 and 261). Here fourteen smaller apartments are grouped upon each floor about four main staircases, all but the smallest units, those of three rooms, securing cross draught. The rooms are of ample size, the building of a high class of design and evidently intended for the best class of occupancy. One only has occasion therefore to wonder if the combined kitchen and dining spaces which

appear in some of the apartments, have been popular with this class of tenants, or whether they are merely offered as an extra convenience for breakfasts and lunches, in addition to the large dining room with which the building is equipped.

Another exceptionally well worked out plan of this same class is in No. 2 Park Lane, at Mt. Vernon (page 258), where four large apartments occupy the four projecting corner bays, with exceptional air, light and outlook, and unusually well disposed and complete service sections occurring between in the North and South courts. Two smaller apartments are placed on each side of the connecting central section, through which a public hallway has been carried.



TYPICAL FLOOR PLAN

"SCARSDALE TOWERS," SCARSDALE MANOR, NEW YORK  
ELECTUS D. LITCHFIELD, ARCHITECT



FIG. 30. "SCARSDALE TOWERS," SCARSDALE MANOR, NEW YORK  
ELECTUS D. LITCHFIELD, ARCHITECT

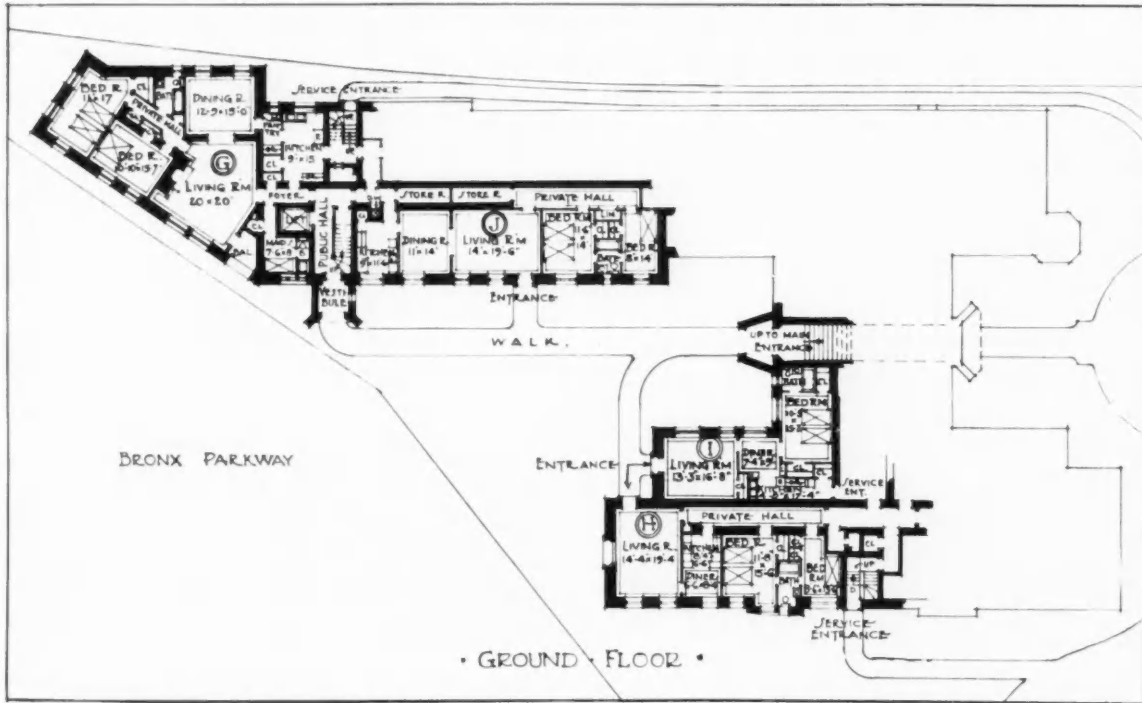
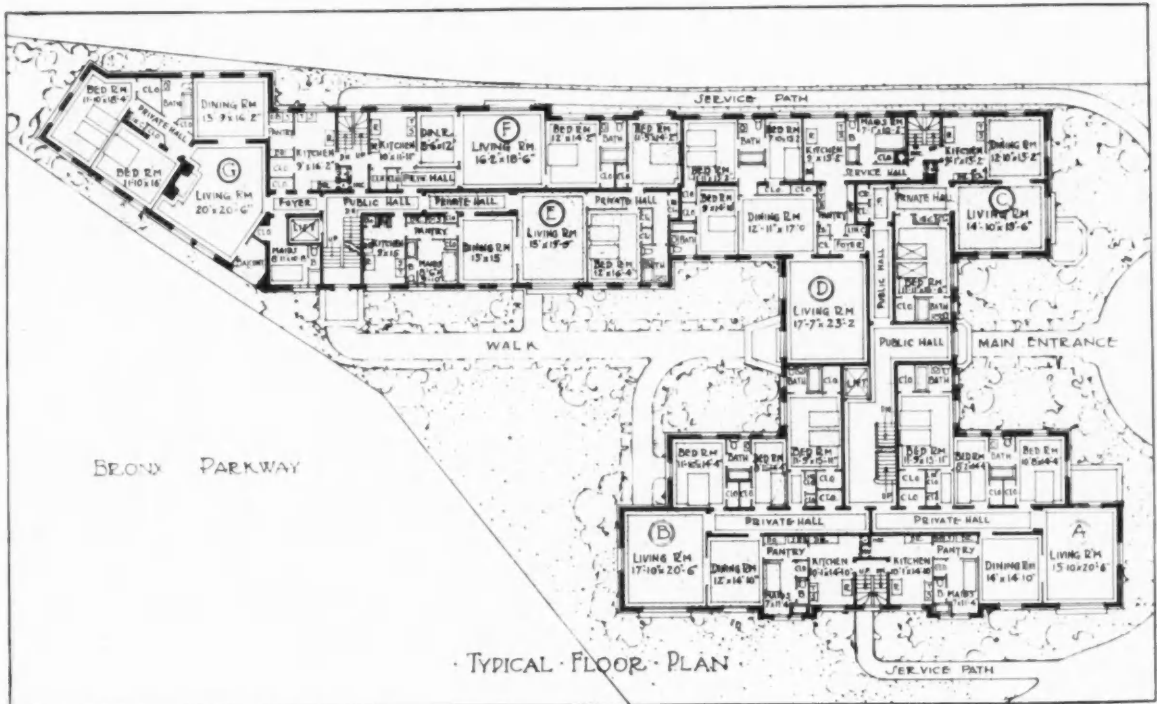


FIG. 31. PLAN OF THE RIVERMERE APARTMENT BUILDING, BRONX, NEW YORK  
BATES & HOW, ARCHITECTS



THE RIVERMERE APARTMENT BUILDING, BRONX, NEW YORK  
 BATES & HOW, ARCHITECTS





THE RIVERMERE APARTMENT BUILDING, BRONX, NEW YORK  
BATES & HOW, ARCHITECTS

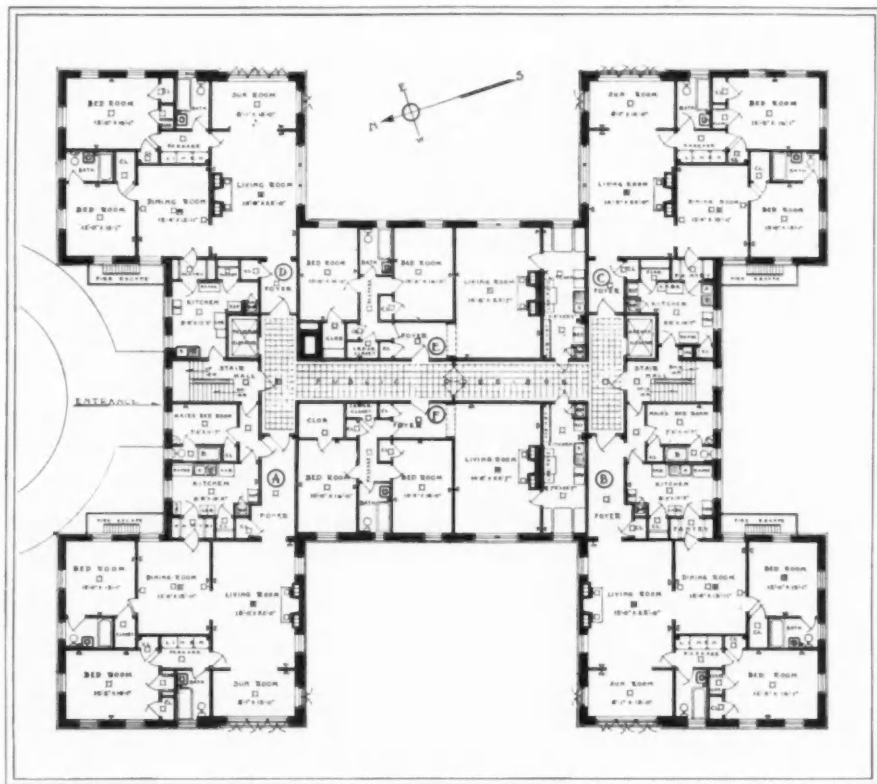


THE RIVERMERE APARTMENT BUILDING, BRONX, NEW YORK  
BATES & HOW, ARCHITECTS



THE ROOSEVELT APARTMENTS, HUNTINGTON AVENUE AND FORSYTH STREET, BOSTON

RALPH HARRINGTON DOANE, ARCHITECT



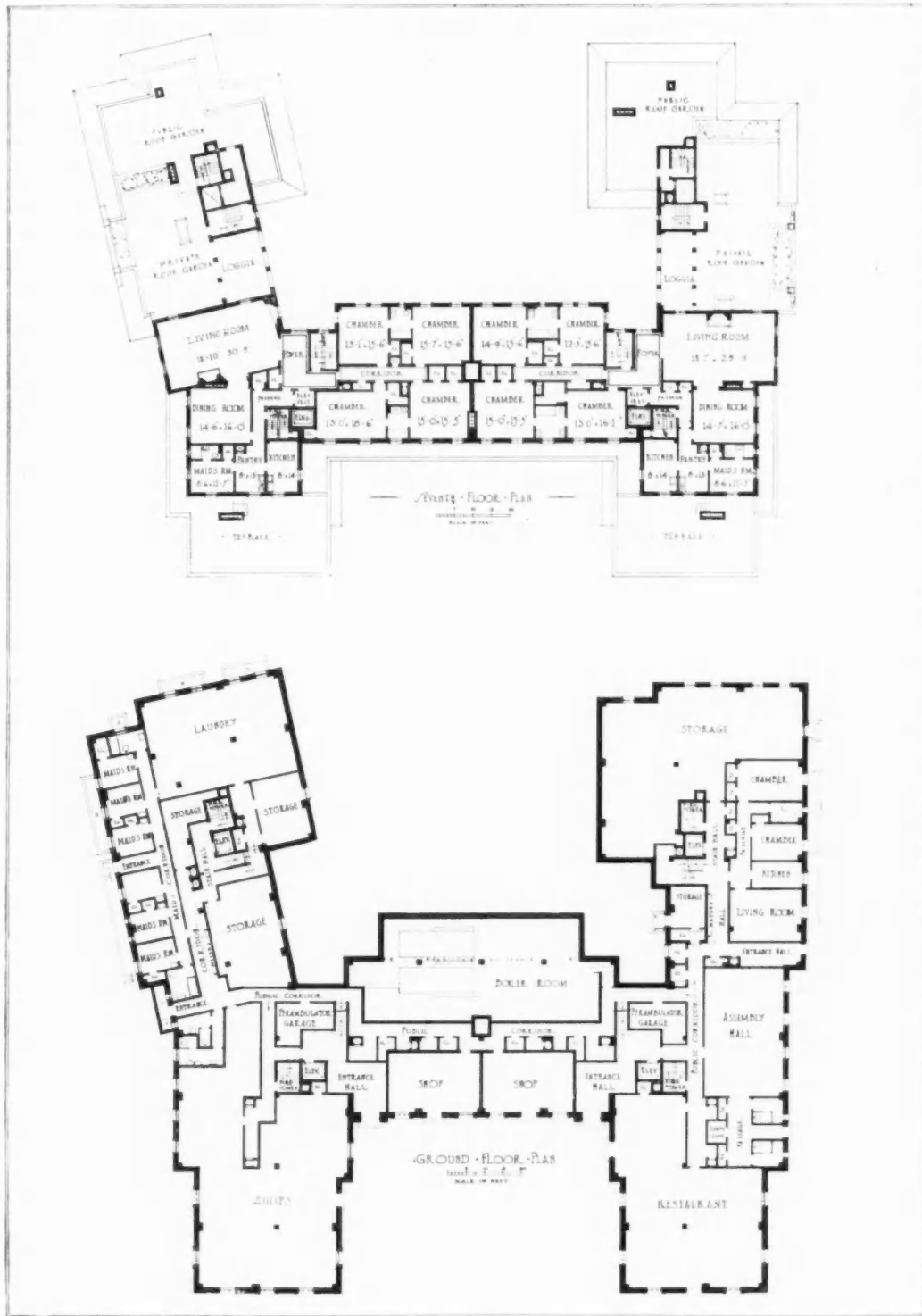
No. 2 PARK LANE, MOUNT VERNON, N. Y.  
MCKIM, MEAD & WHITE, ARCHITECTS





KENWOOD APARTMENTS, GREAT NECK, L. I.  
LE ROY P. WARD, ARCHITECT; HARRY J. KERRIGAN, ASSOCIATE





KENWOOD APARTMENTS, GREAT NECK, L. I.  
 LE ROY P. WARD, ARCHITECT; HARRY J. KERRIGAN, ASSOCIATE

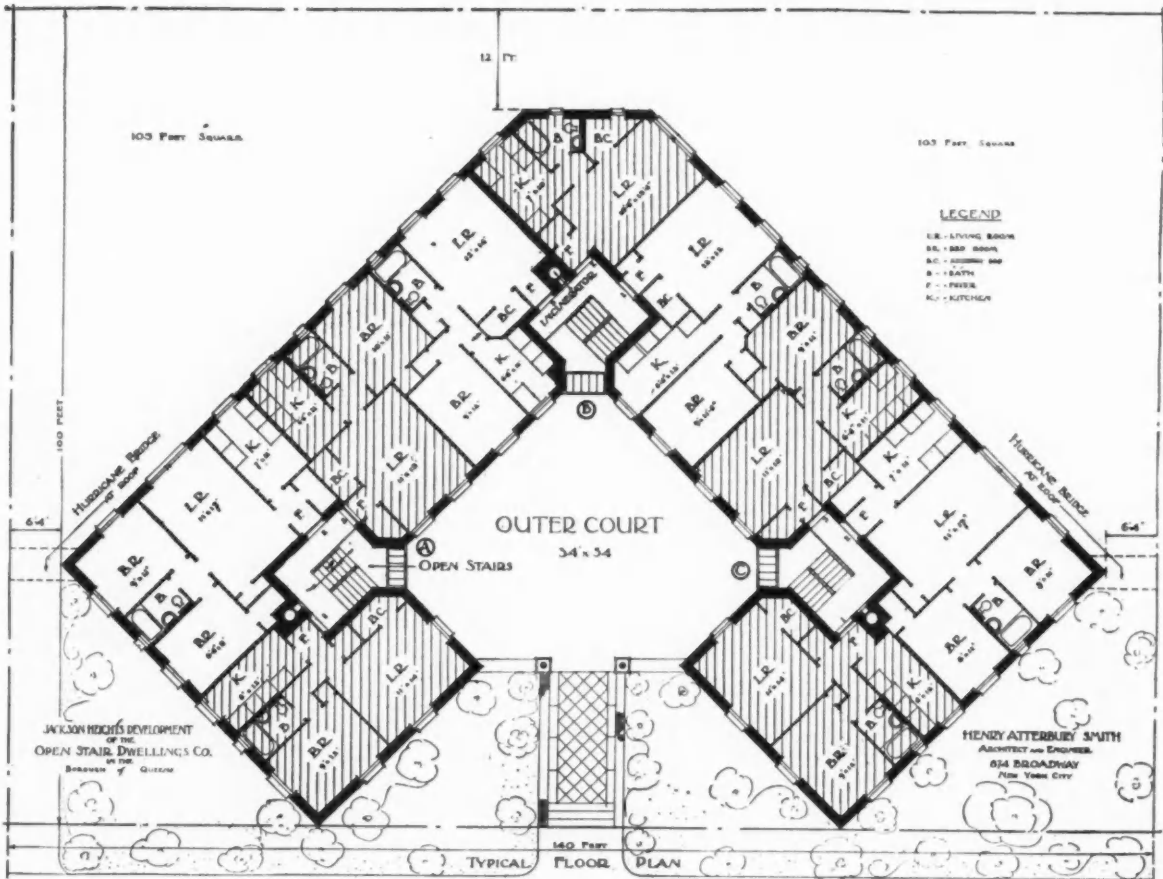
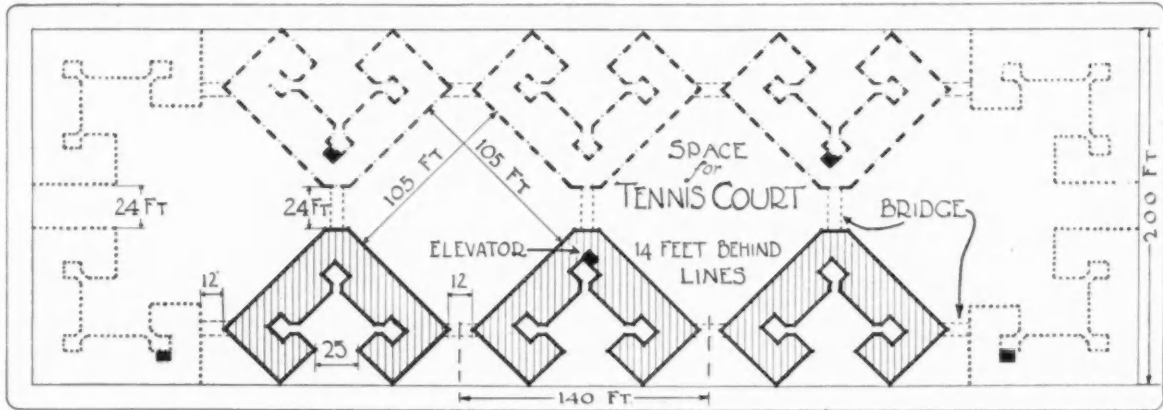


KENWOOD APARTMENTS, GREAT NECK, L. I.  
LE ROY P. WARD, ARCHITECT; HARRY J. KERRIGAN, ASSOCIATE

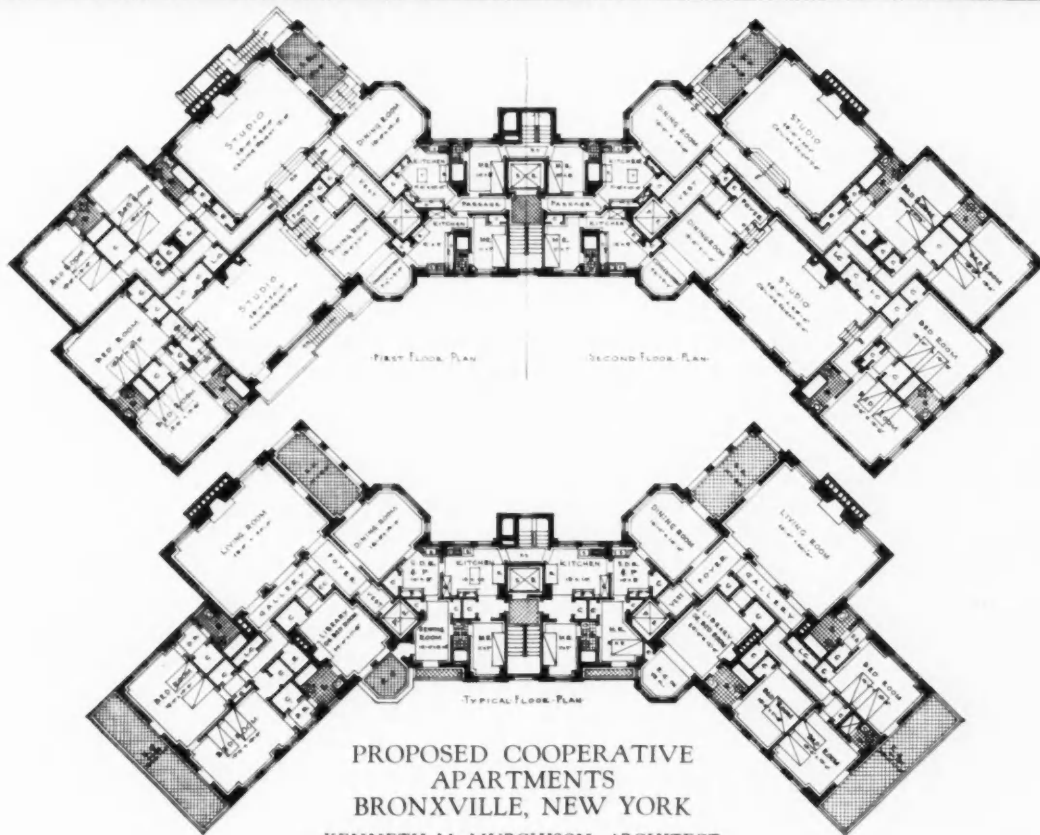
## THE PLAN WITH ANGULAR WINGS

THE use of plans with more and more distinctly articulated limbs appears likely in the immediate future of apartment house design. That is the ultimate idea about

which the various units comprising "La Mesa Verde" (page 262), are disposed. Each contains nine apartments to the floor, approached by three "open air" stairs.



"LA MESA VERDE", JACKSON HEIGHTS, NEW YORK CITY  
HENRY ATTERBURY SMITH, ARCHITECT



PROPOSED COOPERATIVE  
APARTMENTS  
BRONXVILLE, NEW YORK  
KENNETH M. MURCHISON, ARCHITECT



Aside from the matter of obtaining better orientation by this means, the greatly increased areas obtained in the intermediate courtyards, as well as the distances secured between the walls of the buildings (thus avoiding windows looking into windows, and securing open air and sunlight into all rooms), are considerable and unusual advantages rarely procurable in crowded city districts. So unusual a plan arrangement, however, is not entirely divorced from possible artistic exterior treatment, as is proved by countless examples. All the modern interests of brick and other material treatments of texture and color, may here be utilized, and all to better advantages of lighting than are available in flat building façades.

A quite different angular treatment of an ingenious plan and its accompanying exterior treatment, is shown in the apartment at Bronxville on page 263. Here the

two wings each contain two unusually large and spacious studio apartments, with all the service and utilities condensed within the connecting portion of the structure. But the unusual height of this building fairly raises the question that, unless we wish all our suburbs to take on the same appearance as the metropolis, with the walls of great apartments and hotels towering to the altitudinous heights now common in New York and Miami, it is evident we must begin immediately to adjust our suburban and smaller city zoning legislation to preserve for the city dweller some of the restful aspects of the country. In these suburban regions he soon will be unable to obtain uninterrupted air or sunshine anywhere within the 50 mile radius of immediate suburban development that is already established and accepted as the area logically contributory to our larger cities!

#### THE "LARGER AND LOWER" SUBURBAN BUILDING

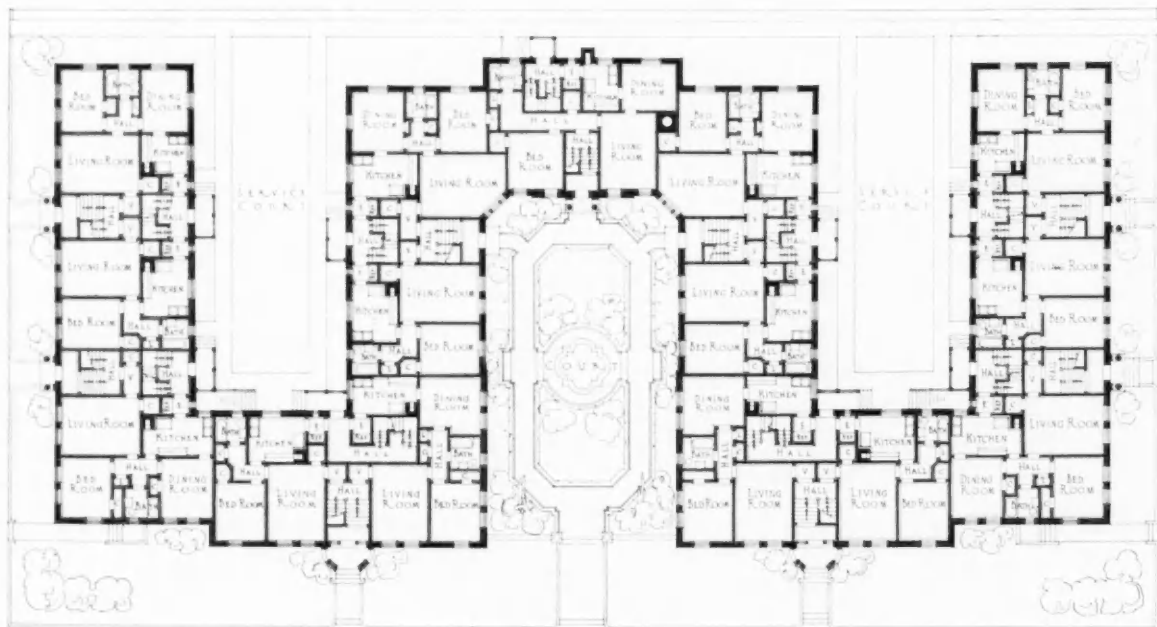
**A**FTER all, the smaller American city and suburb is much better off with the apartment of more open plan, leaving a larger proportion of the land uncovered and retaining as many of the trees and shrubs as possible towards securing shade and privacy for the inhabitants—as well as the more modest heights of two to four stories. The same logic that stipulates for the large city the wider and more general improvement of all property as being better for the prosperity of the whole community, is even more correctly true of the wider spread of lower apartment structures over a larger area of the town and suburbs as being better for the happiness and health of the whole neighborhood. While this logic is accepted in theory, there as yet hardly exists any American city outside of New York (which has had its painful lesson) that is willing to stand by this principle in practice. Always there are involved the selfish interests of some individual apparently in danger of possible immediate injury, that prevent him from realizing that the greater good of the

greater number spells also his individual prosperity, along with—instead of against—that of the whole community.

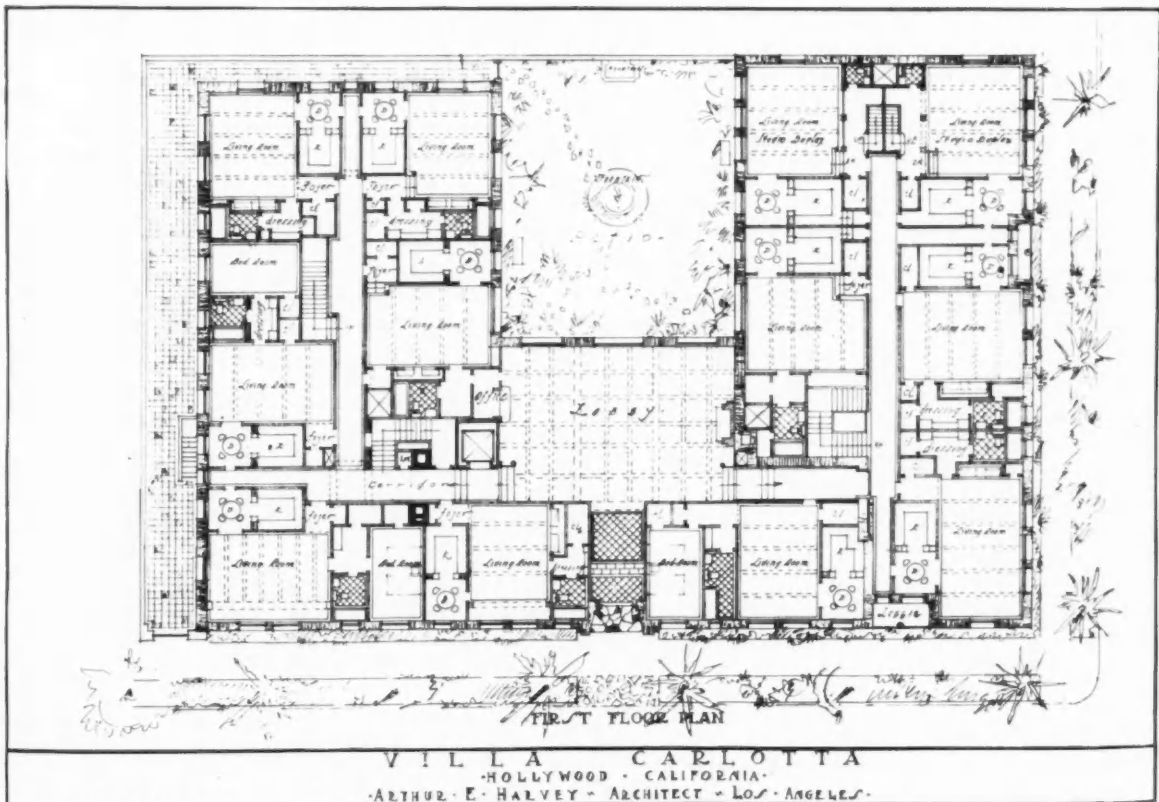
In other words, the community spirit of the American business man is not yet sufficiently developed to serve the practical purposes of general community interest and improvement, based upon the general acceptance and application of low building height limits to the suburb—there even more desirable than in the city!—along with the limitation of the areas of the property to be built over, so as to provide ample open spaces upon all sides.

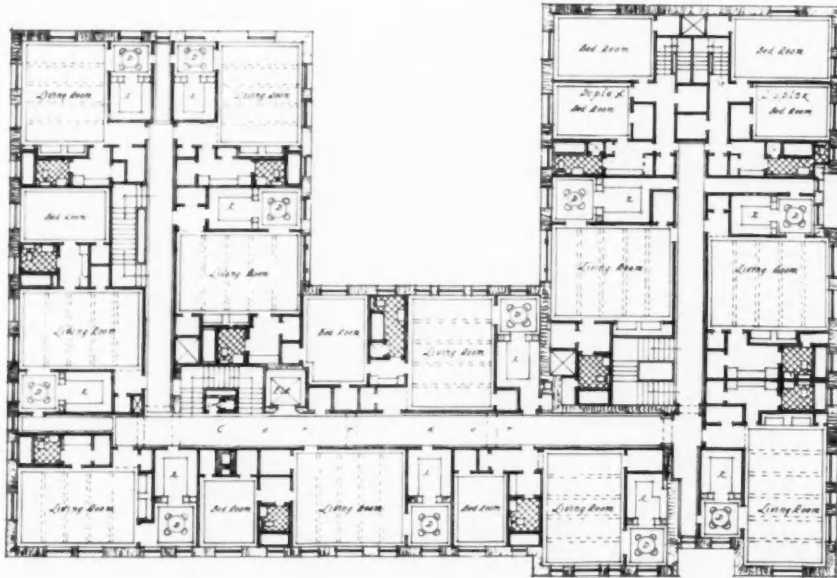
Only in that way can an apartment of the long and narrow plan shown in fig. 32, be used upon such deep suburban lots as frequently occur in towns and villages, when of narrow width—providing that adjoining property upon each side is not allowed to crowd its walls too closely. The attractiveness of the result, as well as its real suburban quality, appears on pages 268 and 269. Even the more compactly arranged suites of the Villa Carlotta (page 266), or





LONGFELLOW MANOR, WORCESTER, MASS.  
L. W. BRIGGS CO., ARCHITECTS





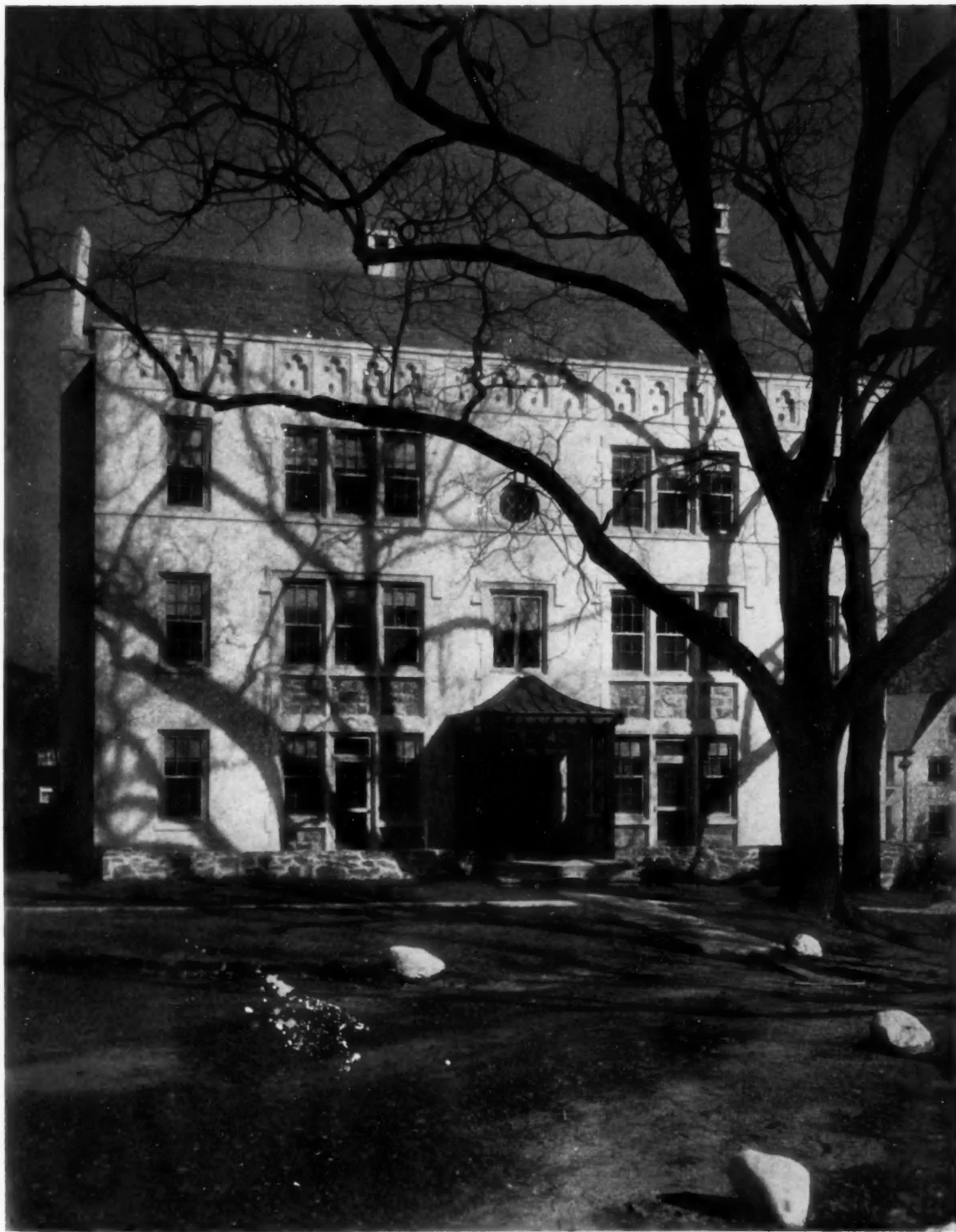
SECOND FLOOR PLAN

VILLA CARLOTTA  
HOLLYWOOD CALIFORNIA  
ARTHUR E. HARVEY ARCHITECT - LOS ANGELES



THE BUCKINGHAM, NEW ROCHELLE, N. Y.  
LAURENCE M. LOEB, ARCHITECT





THE BUCKINGHAM, NEW ROCHELLE, N. Y.  
LAURENCE M. LOEB, ARCHITECT

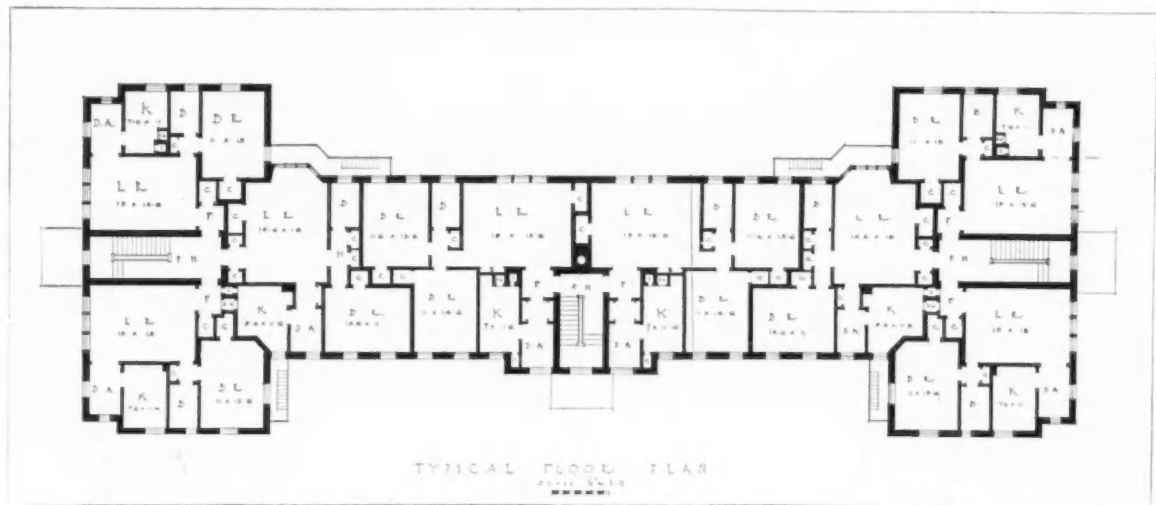


FIG. 32. PLAN OF THE BUCKINGHAM, NEW ROCHELLE, N. Y.  
LAURENCE M. LOEB, ARCHITECT

the closer spaced double "U" shaped plan of Longfellow Manor—well ensuring cross draught, through the various courtyards—at Worcester (page 265) are dependent upon a very considerable amount of land being left open at the sides of the building for the comfort of the tenants as well as the appearance of this type of structure.

Those smaller towns and cities that now possess these low apartment buildings

would appear to far better advantage if the surrounding property were also eventually developed with three-story or, at the most, four-story apartments, with plenty of room for trees and shrubs around them. Such structures would be more in keeping with their surroundings than towering piles of apartment buildings, copied from the nearby cities, which overlook the low lying growth of older dwellings scattered about.

#### THE PLAN EXTENDED AROUND SEVERAL COURTS

THE Oxford Courts (figs. 33 and 33A), Cambridge, Mass., show another type of apartment development suitable to a larger city, requiring stores and a more intensive concentration running to greater heights. A considerable part of the interest in this problem came from the utilization of changing grades to secure stores on the business street frontage and doctors' offices immediately above, with the dwelling courtyards opening from a residential street at the side, having a quieter outlook. And, very ingeniously, an entrance to a two-story hidden basement underground garage was kept along the rear or upper side of the building, the top of the garage being utilized for a garden at the natural ground level in the interior corner of the property

upon which a number of the apartments have their principal outlook.

The double court or "key" outline of the plan, apparent in this and another example (pages 265 and 271) occurs still more consistently as the basis of the River Forest Apartments group (page 277). In this example, however, the extremely narrow width of the inside service court,—actually an alley for service deliveries, upon the wider part of which the garages of the occupants also open—would possibly be found a disturbingly noisy element in actual experience. An interesting factor in this plan is the fact that the principal street frontage is along the bottom boundary of the property, as drawn, which is upon the main street frontage and is given over to stores upon

the street floor. The residential entrances are then arranged along the inner property line, which looks out upon other residential districts, thus securing more protection to both, with the arcaded passage connecting the residential courtyard entrances as an attractive and unusual feature.

The two examples of large apartment groups in greater New York shown by Mr. Thomas are interesting developments of his

now well established theory that even upon the most costly city property the area built upon should not be more than 50 per cent of the lot,—a proportion that, when adapted to less costly or more suburban sites, can be still further reduced, possibly to 35 per cent or even to 30 per cent or 25 per cent covered.

The plan of Mr. Thomas' garden apartments (page 274) shows the extension of a planning unit of two apartments to the

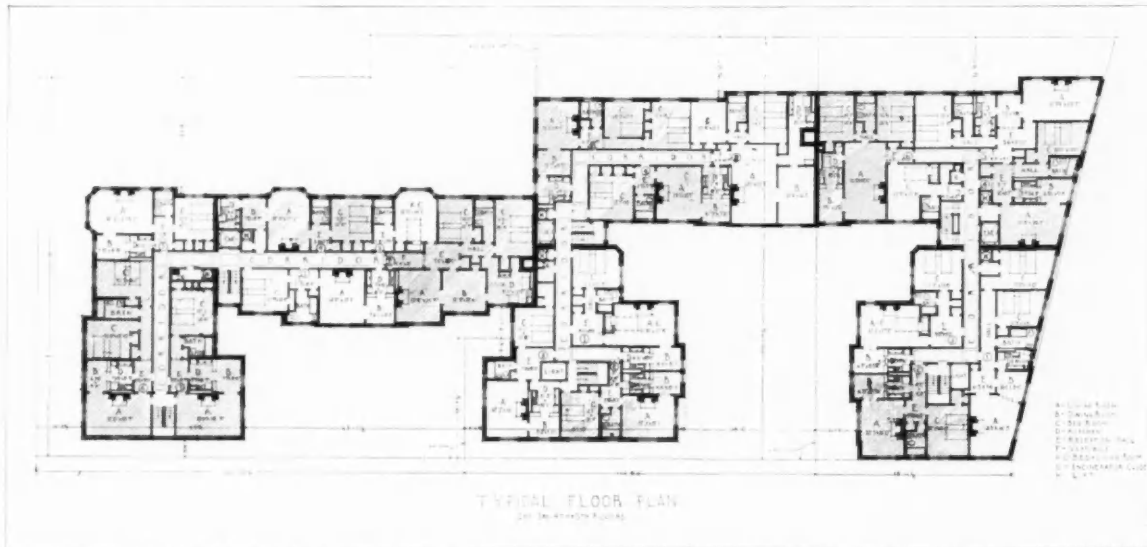


FIG. 33

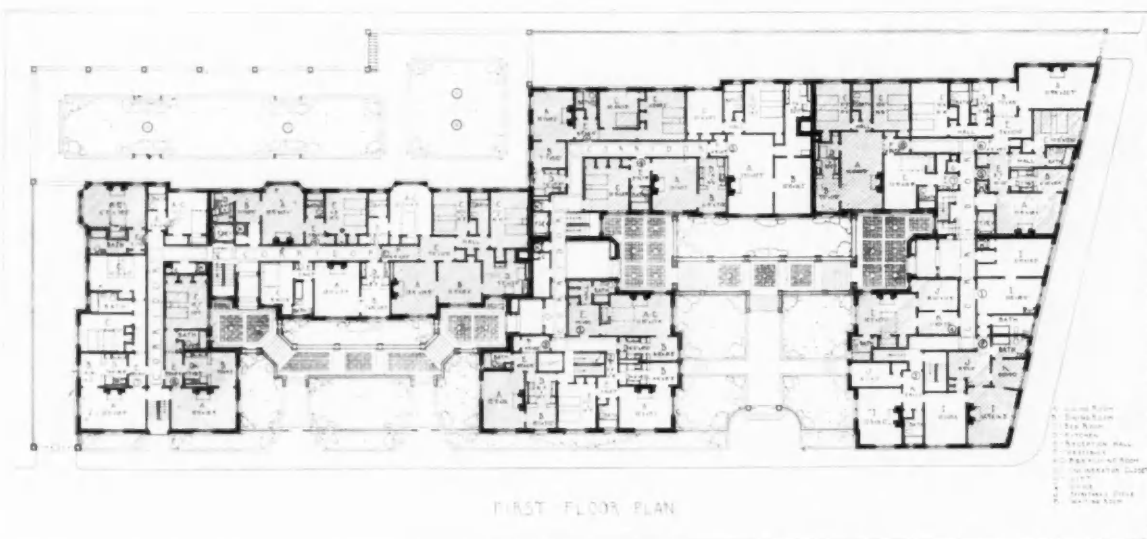
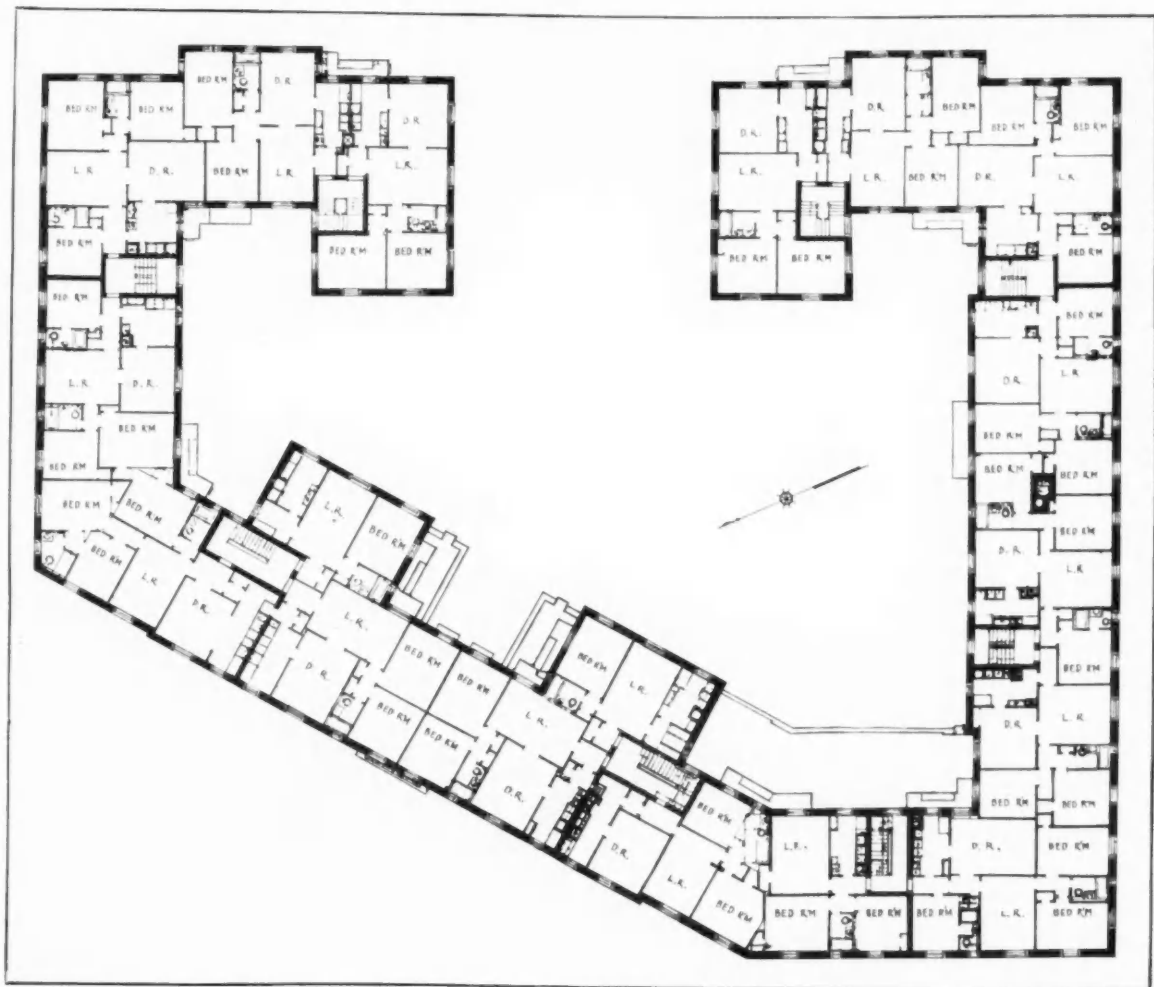
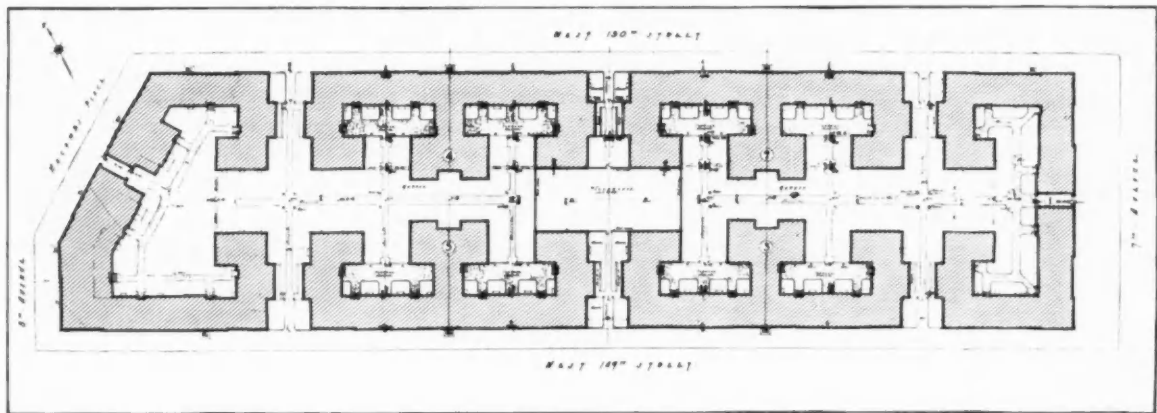


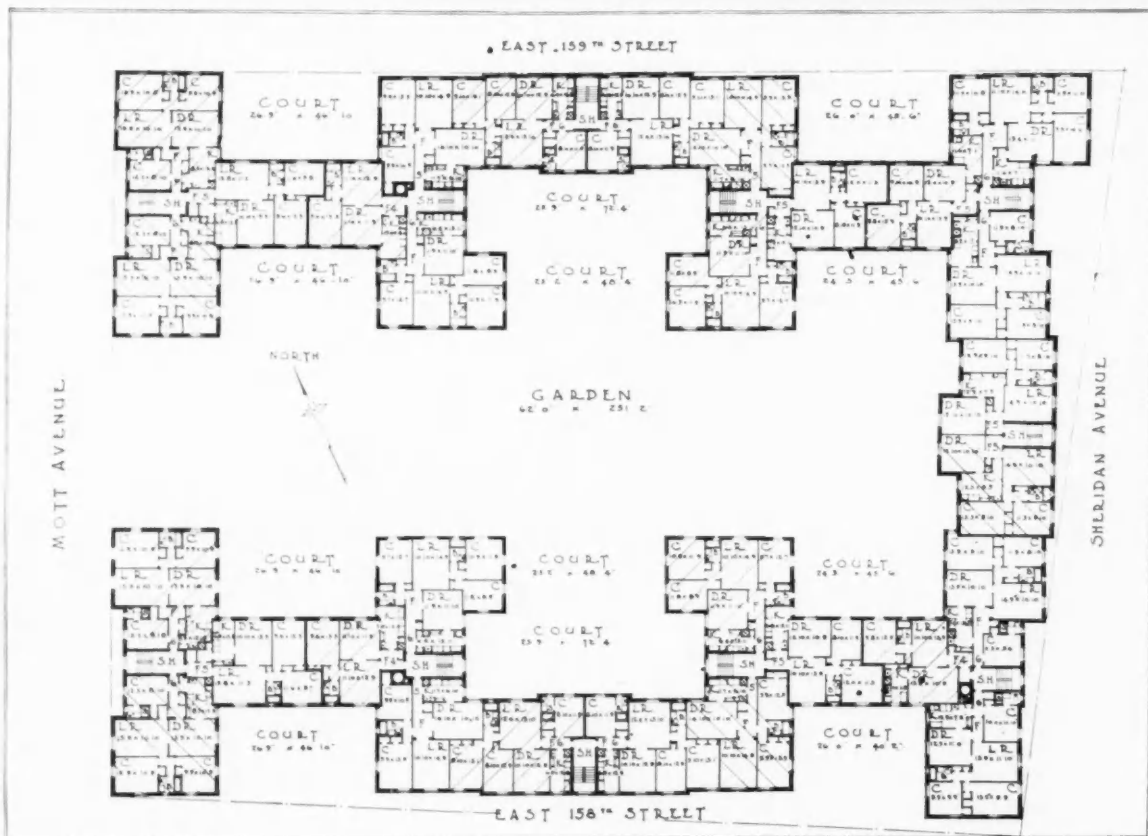
FIG. 33A

OXFORD COURTS, CAMBRIDGE, MASS.  
BLACKALL, CLAPP & WHITEMORE, ARCHITECTS



PAUL LAWRENCE DUNBAR GARDEN APARTMENTS,  
NEW YORK CITY  
ANDREW J. THOMAS, ARCHITECT



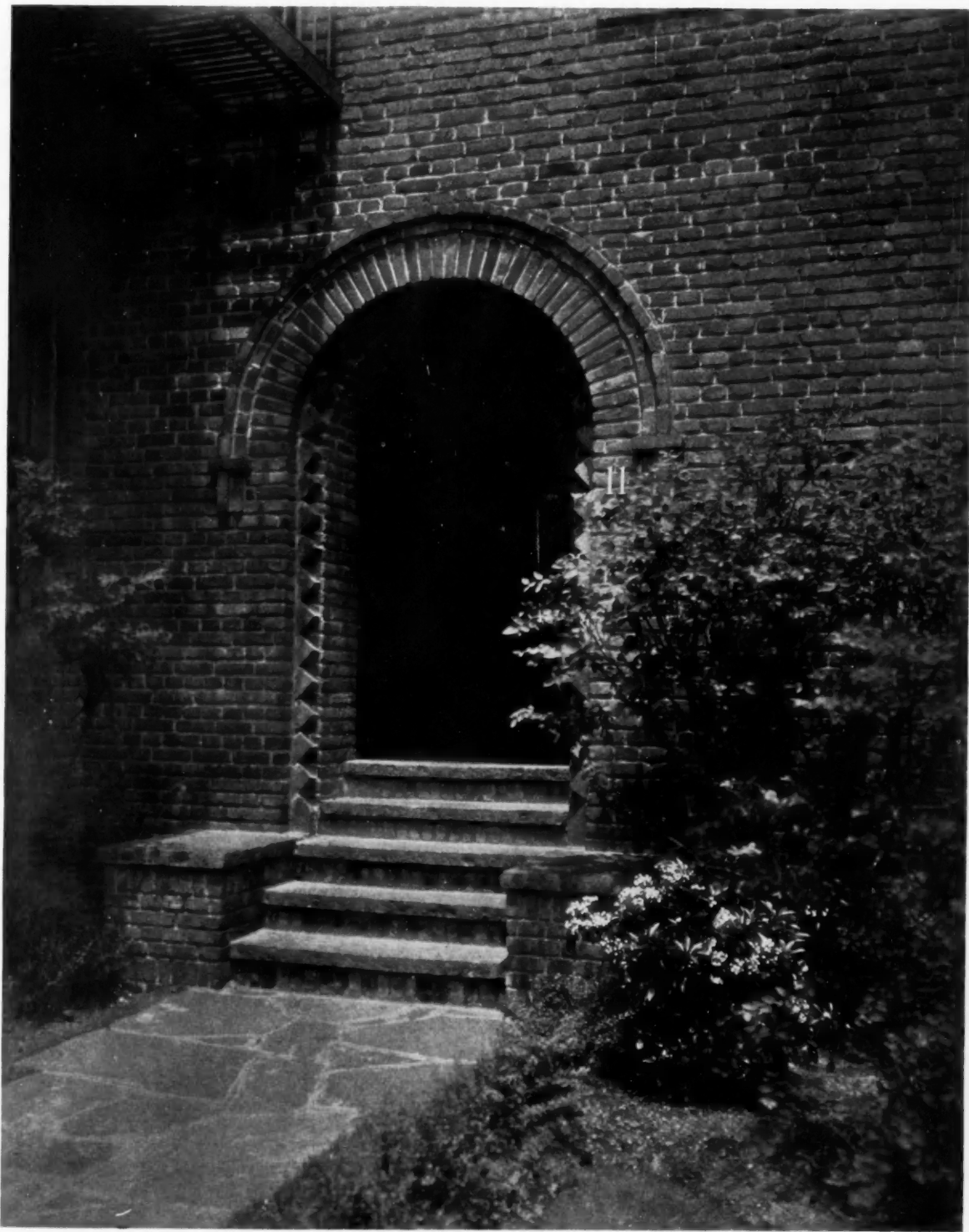


GARDEN APARTMENT BUILDING, EAST 158TH STREET,  
NEW YORK CITY

ANDREW J. THOMAS, ARCHITECT

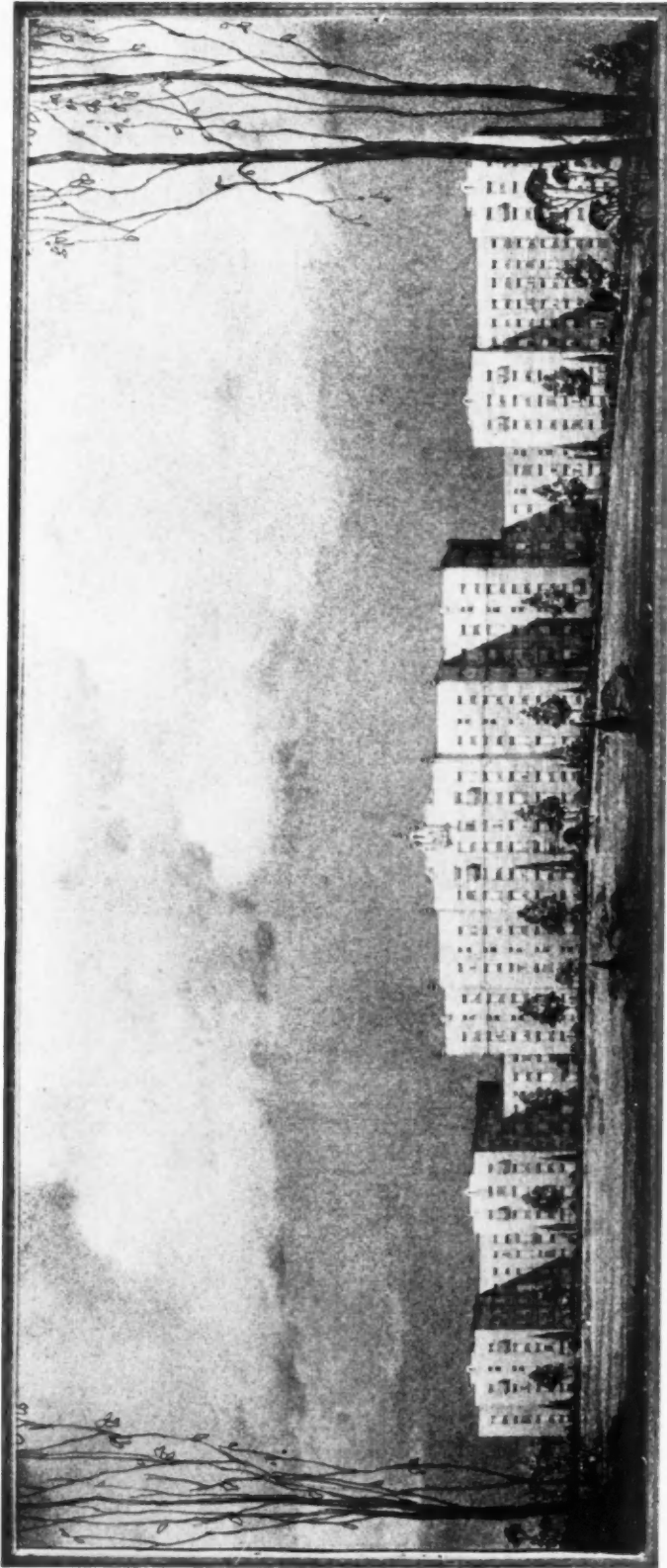


GARDEN APARTMENT BUILDING, EAST 158TH STREET,  
NEW YORK CITY  
ANDREW J. THOMAS, ARCHITECT



DOORWAY, GARDEN APARTMENT BUILDING, EAST 158TH STREET,  
NEW YORK CITY

ANDREW J. THOMAS, ARCHITECT



DANBURY APARTMENTS, DANBURY, CONN.  
ANDREW J. THOMAS, ARCHITECT





staircase hall to the floor (or three to the staircase, when it is possible to add extended wings or ells, and at angles), articulated to produce a series of courts over a whole city block area, with resulting large gardens and open spaces left in between. These apartments are of four to six rooms, and the building is six stories high, without elevators—a "walk-up" height only possible of adoption on much-desired locations in crowded cities at reasonably low rentals.

This group, which faces Franz Siegel Park, was completed only last March (1927). A most rigid adherence to the direct cross draught requirement has dominated this arrangement of apartment units, which houses one hundred and sixty-six families, contains 897 rooms disposed around eleven staircases, and overlooks a Japanese garden from 60 to 170 feet wide extending the whole length of the property, which contains about 64,000 square feet.

The artistic expression of an effective design in simple and inexpensive materials, so composed as to secure interesting textural and color variations, is apparent in the few exterior photographs (pages 273-275) which accompany the plan.

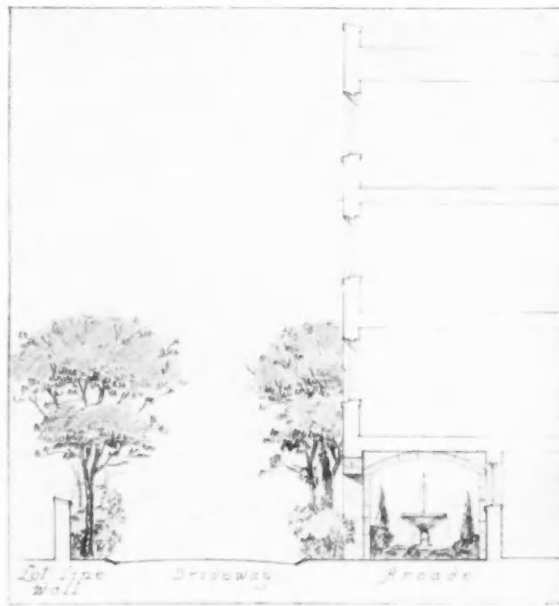
A still larger communal group is the Paul

Lawrence Dunbar Garden Apartments, (page 272) now nearing completion on Seventh and Eighth Avenues between West 149th and 150th Streets, New York City. These buildings cover a slightly larger proportion of the ground area, totaling about 150,000 square feet, and include 2,392 rooms on forty-four stairways, the whole group surrounding a garden court of about two acres. These buildings cover 49 per cent of the block area, to the 46 per cent covered in the previous example.

The plan for the Danbury Garden group (page 276), in Danbury, Conn., will cover but 25 per cent of an area of about three acres, and contains 700 rooms reached from twelve stairways. An auditorium with kitchen, and a two-story community garage, with accommodations for 130 cars, entered from a rear private street, is also provided the tenants.

These last three groups, with their insistence on ample

sunlight and air, with large open court yards separating the various wings of the groups, show what results can be obtained in group or communal housing when ample areas are available for such initial improvement in the newer parts of our American cities and suburbs.



SECTION THROUGH ARCADE AND DRIVEWAY ON REAR LOT LINE  
FIG. 34. FORBES DEVELOPMENT, FOREST RIVER,  
ILLINOIS

WHITE & WEBER, ARCHITECTS

## NOTES AND COMMENTS

### THE NEW YORK DWELLINGS LAW AND ITS APPLICATIONS

THE proposed Dwellings Law which is intended to replace the present Tenement House Law is a result of the profound change which has taken place in our American methods of living. In 1900 everyone who could by any means afford it owned a house as a matter of course and, therefore, a tenement was something which was occupied only by the poorer classes. As a result that law dealt only with the factors incident to that sort of building.

Since then economic pressure, immigration restriction, and the desire to avoid responsibilities have led

hotels, residence clubs, etc., which have recently sprung into being.

The new law recognizes that a new set of standards is necessary and that they must apply to a broader field of housing. After all a proper standard for one type of dwelling cannot be very different from a proper standard for another type which differs only in very minor degrees. Tuberculosis cannot be checked by calling a tenement an apartment hotel or vice versa, but only by fresh air and sunlight. Therefore all classes of dwellings have been included within its scope. This will also prevent changes in occupancy in any dwelling giving rise to bad con-

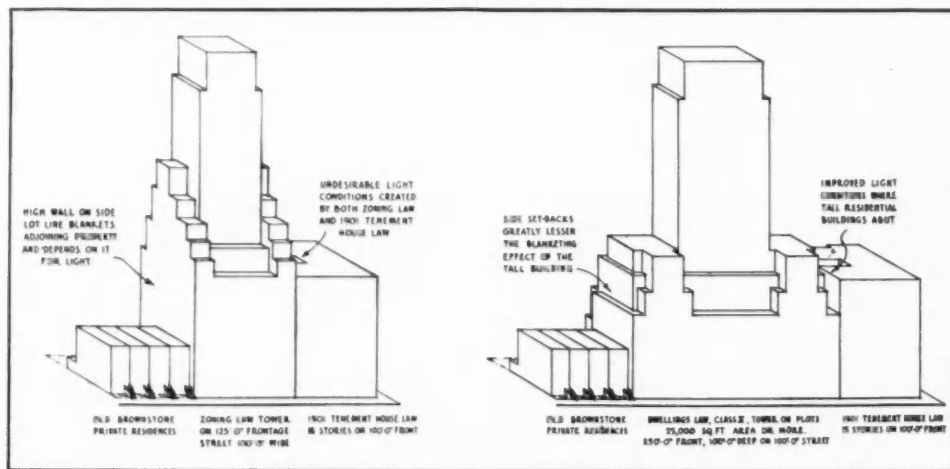


FIG. A. SHOWING BLANKETING EFFECT OF TOWERS UNDER ZONING ORDINANCE

FIG. B. SHOWING EFFECT OF SET-BACKS UNDER DWELLINGS LAW

#### COMPARATIVE BULK

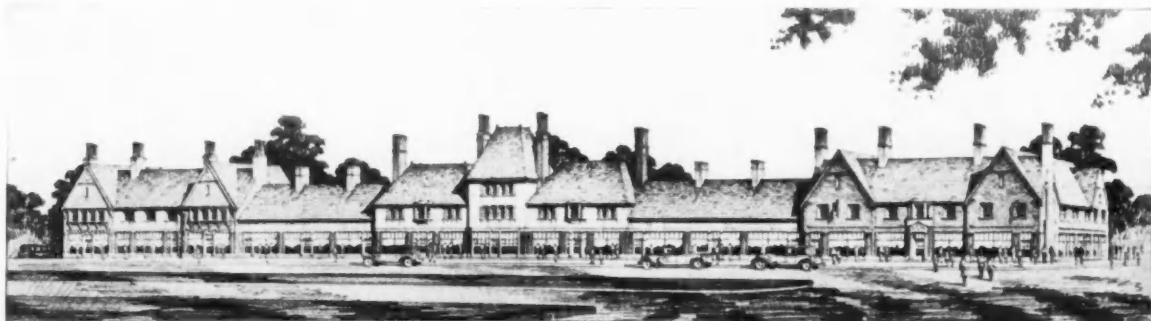
so much of our population to change its ways that in the year 1927 there were but five new private houses built in Manhattan. The five or six story non-fireproof "walkup" of twenty years ago has been succeeded by the nine to fifteen story fireproof apartment house of today which is now in turn about to be succeeded by the twenty to forty story fireproof apartment hotel.

It must be obvious that standards of light, air, fire protection and sanitation drawn up on a basis of a city sixty feet high are not only inadequate but vicious when that city becomes, as an average, twice as high. It must also be obvious that a set of standards recognizing but three classes of dwellings;—houses, tenements, and hotels, has become entirely too narrow in scope in view of the development of the various types of hotel apartments, apartment

conditions, at a future date, which may be traced to some fault of design permitted by reverse standards at the time it was originally built.

The setting up of these new standards has been made much easier for this Commission than for any other of the past by the great strides that have been made in the art of planning. Andrew J. Thomas and others have conclusively shown that in low-priced housing the greatest economy is not necessarily to be arrived at by building all over a given plot of ground. This principle has not been so fully recognized in the higher-priced field until very recently, but even there it is now becoming rapidly understood and accepted.

This progress, however, great as it is, has not yet reached the point where it can be substantially embodied in a statute without working considerable hardship, amounting at times to confiscation, to the



VIEW LOOKING SOUTHWEST, COLUMBUS, KENTUCKY  
FOLTZ, OSLER & THOMPSON, ARCHITECTS

owners of property which has acquired an artificial value by virtue of intense surrounding developments.

The Commission has, therefore, compromised the utmost in desirability by drawing two sets of standards. One, the more nearly ideal, is applicable to the greater part, about 88 per cent of the city. The other, less nearly ideal though better than that of 1900, is applicable to those districts where amelioration of their final state rather than improvement of their present is all that can be done.

Thus, now undeveloped sections will not have to suffer for the sins of past generations by being subjected to development by irresponsible land speculators ignorant of housing economics and curbed only by a statute written to condone their own past misdeeds, while some light and air will be saved to now highly developed areas.

No future building will be allowed to boast of good conditions of light and air, because it looks out over low buildings which, when similar developments around it are carried to the same limits, will be destroyed.

The technical provisions drawn to carry out these ideas are many. Only a reading of the bill itself can explain all of them. Only such a reading will make clear many other provisions designed to permit, under proper restriction, new methods of constructions and new requirements of life.

Due regard has been paid in these regulations to all sorts of advances in the many things that make up our complex multi-family dwellings of today. Exit requirements have been changed, sanitary requirements have changed, fire protection requirements are different, much greater latitude in the use of materials has been allowed. Nothing has been done, however, which would tend to subvert the main object of such a law:—to guarantee to the tenant light, air, fire protection, and sanitary conditions to the greatest possible extent.

The average life of our successive laws relating to dwellings has been about twenty years. Let us hope

that this latest will be so much more nearly fundamental that it may last a very much longer time.

LEONARD COX  
*Consulting Architect to Temporary  
Commission to Examine and  
Revise the New York Tenement  
House Law*

### ↓ COLUMBUS, KENTUCKY

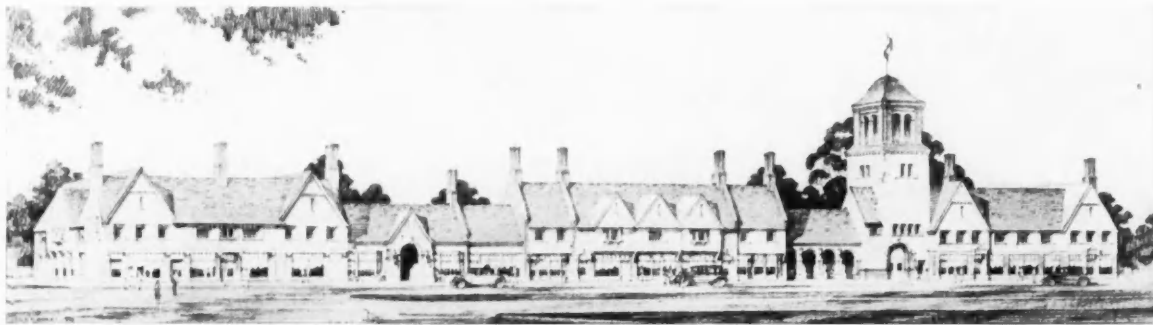
A TOWN RELOCATED AND NEWLY PLANNED

COLUMBUS, KENTUCKY, on the east bank of the Mississippi river, is near the extreme western boundary of the State of Kentucky. For more than a century it had nestled in a pocket of level land surrounded by enormous bluffs on all sides except that one bounded by the river. During all of its existence it battled the unconquerable Mississippi. Levees were constructed to keep the river within bounds but these were unable to withstand the ravages of the memorable floods of 1927.

Faced by an uncertain future, the position occupied by the town for so long a time has been abandoned and a new site on the highlands immediately east of the old community and more than 150 feet above the river has been developed. The terrain is gently rolling, intersected by several ravines which terminate in a broad valley lying north of the site. The area selected contains about 80 acres, more than enough to house the present population. New homes and business properties are being constructed and soon the old site will be but a memory.

Columbus has an interesting history. Tradition has it that it was planned during the time of Thomas Jefferson, by order of Congress, some say as a future site for the Capitol of the United States. Surely the early planners had great ambitions. A tract containing nearly sixteen square miles was laid off in streets and blocks. No attention was paid to topography. The whole layout was a great checkerboard, with lots on the sides of bluffs so steep that no building could possibly have been built thereon. Streets were pro-





VIEW LOOKING SOUTHEAST IN BUSINESS DISTRICT, COLUMBUS, KENTUCKY  
FOLTZ, OSLER & THOMPSON, ARCHITECTS

jected up the faces of bluffs which could only have been operated with the aid of cableways. The old plan was a glaring error in every way and failed utterly to consider economies of construction and the beauties of the region. Only that part of the plan was carried out which included the level areas on the flood plain of the river.

The town is rich in the history of the river campaigns of the Civil War. The heights were occupied by troops of both contenders and the remains of trench systems are clearly visible. Across the river the Battle of Belmont was fought. *Leslie's Weekly* carried an article in 1863, illustrating the bluffs above the town and telling of the plan of the Confederates to stretch a chain across the river, attached to an anchor embedded in the ground on each side, to prevent the passage of Grant's gunboats down the river. About two years ago the erosion of the bluffs exposed one of these great anchors with several feet of chain attached, high up on the face of the cliff. The anchor is 16 feet long with a spread of 10 feet. The heavy chain attached weighed about 10 pounds to the link. It is planned to use the anchor in the new development as a part of a great sundial.

Columbus had a population in 1900 of 1235; in 1910 it had 970 and in 1920, 654. The greatest prosperity which the town enjoyed was during the period when it was the terminus of the Mobile and Ohio Railroad. Then a car ferry transported trains across the river to a connection with the St. Louis, Iron Mountain and Southern over which line the journey to St. Louis was completed. In later years the Mobile and Ohio extended its line from South Columbus to St. Louis and a decline in the town's prosperity began. This, coupled with weariness over constant battles with the river, resulted in a slow but a steady reduction in population.

The recent decision of the Red Cross, accepted almost unanimously by the residents of Columbus, to move the town to the new site on the hill, was followed by a determination to study carefully the possibili-

ties of the new location and to develop a plan which would result in economies of construction and meet most effectively the needs of the community. The writer was asked to advise the Red Cross as to the form of the plan.

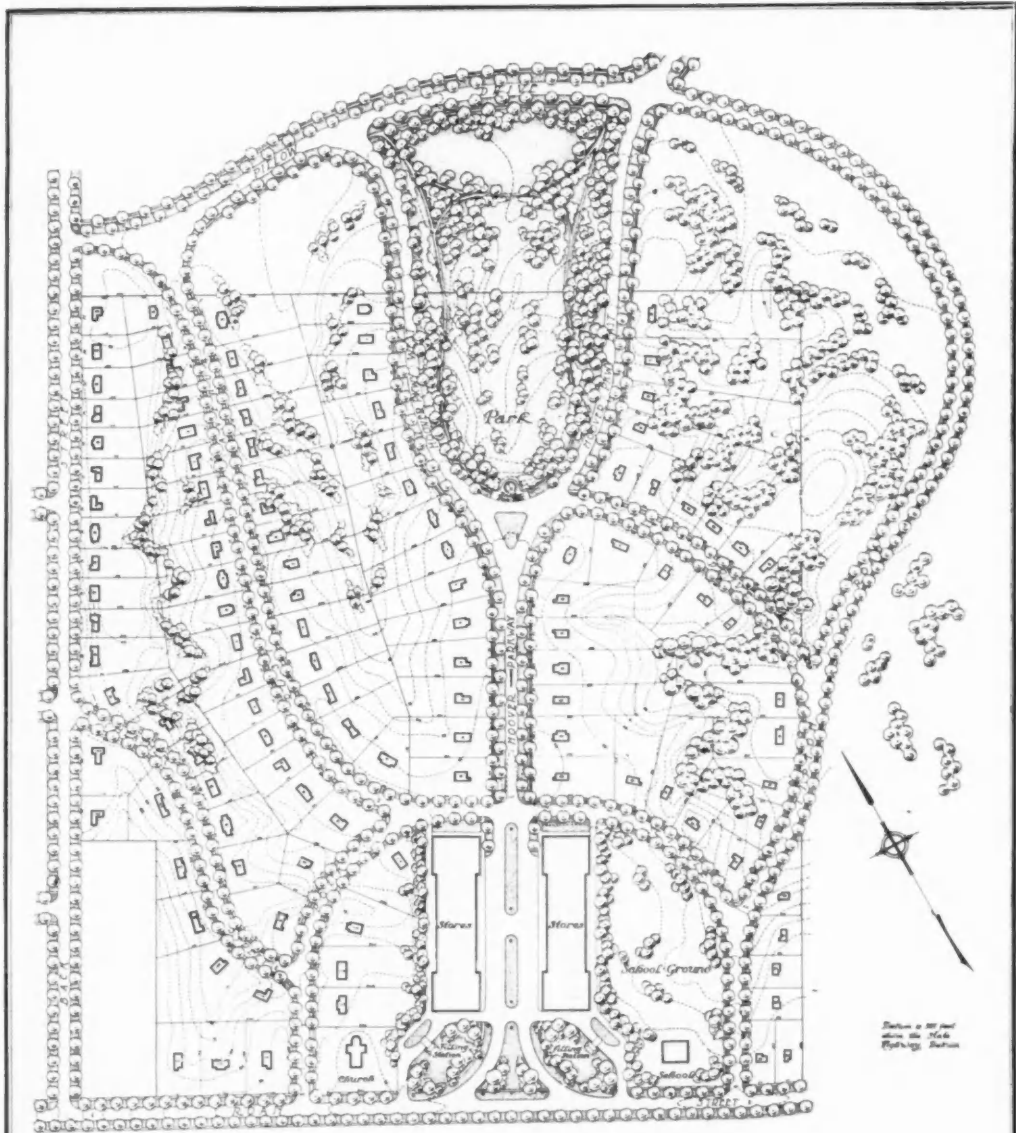
The natural topography of the site lent itself to the development of an attractive design. Hoover Parkway departs from the new state highway (Roan Street), which was also the central street of the old town and proceeds through the business district to Circle Street. From Circle Street to the park it is 100 feet in width, providing eventually for a 40-foot roadway bordered by 30-foot lawn spaces and double rows of trees. At the park, it splits into two drives, proceeding down grade to the broad valley, and enfolded the rugged, wooded ground which has been designated as a park. The views from the terminus of the main stem of the Parkway over the broad valley are unusually attractive.

Particular attention has been paid to the entrance into the town. In order to provide ample parking space two 50-foot roadways separated by a center grass plot 30 feet in width have been laid out. These spread to form a Y-shaped entrance from the state highway, through a small park. On each side of the park, service drives connect with the main drive, and also extend along the rear of the business groups. Two filling station sites are set aside in the parks.

Between Circle Street and the business center on the east a four acre tract has been set aside for the school. This forms a buffer between the rear of the stores and the surrounding residences. Ample play area is provided for the youngsters of the city. On the other side of the business group a site for a community church is designated.

Tipton Road extends into a pronounced ravine and in connection with Pillow Drive forms a belt drive around the development. As the town expands, other streets may diverge from Tipton Road and Pillow Drive to open up new sections for development.

The plan evolved fits the contours of the ground.



# Columbus

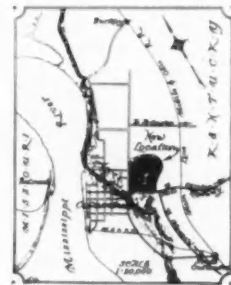
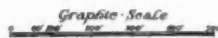
## Kentucky

Prepared For  
The AMERICAN  
RED-CROSS  
and  
The CITY of  
COLUMBUS

Lawrence V. Sheridan  
City Planner  
Indianapolis

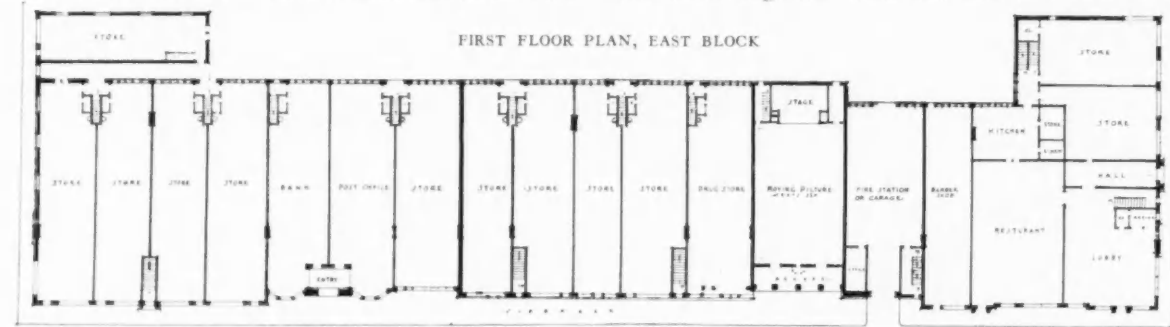
General Plan  
for  
The New Location

1927



The grading of streets is being done at minimum cost, and the careful conformation of the street plan to the natural terrain will result in an attractive community. Building sites have been selected with care and lot boundaries have been established so as to enhance the building sites, rather than to follow any set rule as to lot widths. Standardization of lots in a city plan and on a fairly irregular site of this character would have been a serious mistake and would

result in less attractive home sites, and more costly development of properties.



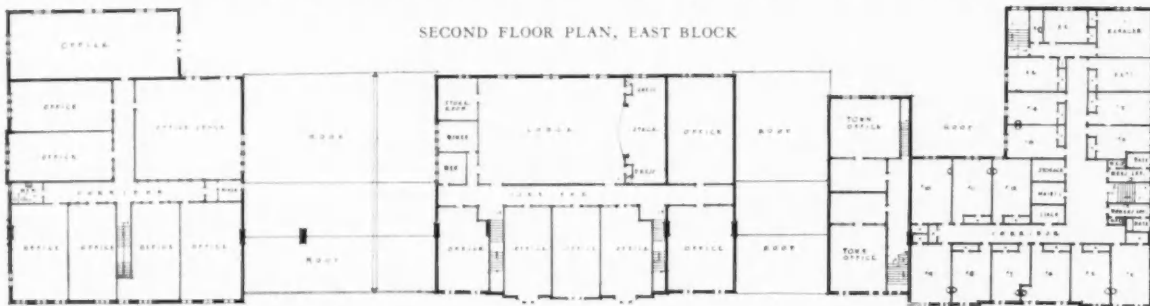
result in less attractive home sites, and more costly development of properties.

The lots as plotted are quite large. Frontages vary from 65 feet to 110 feet with some irregular lots still larger. Crowding, often present even in small communities, cannot exist in Columbus.

At the end of Hoover Parkway where the drive divides to border the park, it is proposed to erect the old anchor as part of a great sundial. The shaft of

pointed at once to the necessity of evolving a plan which could be built section by section as funds were available and the needs presented themselves. Each section should be sufficiently attractive to stand alone, individually, but bound to the whole scheme by common characteristics. The plan should not be for a single row of buildings, the failure to construct all leaving an apparent gap in the scheme.

The type chosen to meet these requirements is a



the anchor will form the gnomon of the sundial. A level lawn will be graded about the anchor and the large numerals will be made of concrete and set in the turf to complete the dial. This will be at the point where the view across the valley is most attractive.

It was realized that a high standard must be set and this in spite of the limitations as to cost. It was a challenge to the architects to produce the most attractive result at the very minimum of cost. The group would have to count by its line and mass rather than by the details of any part, and it must not look cheap and thin. The buildings must not look too new, and each separate element should not vie with its neighbors, and endeavor to center atten-

tion on itself alone, and at the same time there should be distinctiveness in harmony with the massing of the group as a whole. Coherence between units should be obtained, and the construction must be self-evidently honest.

Immediate needs of the community from a commercial standpoint were carefully considered and thought given to future growth. The uncertainty of the latter together with the financial limitations

combination derived from Continental and English sources which affords the freedom desired. The use of simple materials is contemplated, local brick, gray stucco, stained wood and gray and black slate roofs.

The east block would take care of the needs of the

present community. A small hotel is located fronting the highway. The post office and bank are located in the center of the block. A community and lodge hall is provided in the second story of the center section, sufficient to seat 400 people and having adequate entrances. The administrative section, located in the tower, includes offices, a small court, fire station and jail. A motion picture theater is contemplated next to the tower. The remainder of the ground floor space is set aside for stores, and offices are located on the second floor. Service space is provided for in the rear.

The decision to rebuild the town has already resulted in improved morale. A new state highway is being built and will connect with through highways in Missouri. This road will make the beauties of the region more accessible. There is justified activity towards the establishment of a state or national park to include the rugged river bluffs.

LAWRENCE SHERIDAN

#### INFLUENCE OF REALTORS UPON APARTMENT DEVELOPMENTS

THE future of the Apartment House in our American cities lies largely in the hands of the Realty offices, which have to face the problem of securing tenants for these buildings after their completion. They are, as a rule, consulted in advance of beginning construction on any important operation in this line of real estate improvement. In some cases their criticism of the plans causes many changes or revisions to be made to adapt the building to the class of tenants that their experience and judgment may indicate as available for a property in the special location concerned, and generally their judgment is accepted by architect and operator alike.

They should usually be able to prevent actual construction with manifestly impossible plans; so saving an investment or speculation in building from bringing a poor return to the various interests involved. They should generally be able, for instance, to prevent the inclusion of a combined "Pullmanette" dining and cooking unit, in a suburban or first class city residential location; or the building of a plan with two and three room apartments in a section of the city where the demand is usually for six to ten room dwellings.

Especially in those areas where certain rental offices have established a virtual monopoly of tenant demand, the realtor would be inclined to keep a jealous eye upon new improvements—if he would not, indeed, be likely to handle the sale of the property involved, in the initial stages of the operation; or be consulted by those concerned with placing the mortgage on property where he would be the best authority as to present or developed property values.

This influence is a very wise and desirable one. In this day, so much of the property development in our most desirable sections in the largest cities, is coming into the control of individual operators or speculative builders. Such builders, most office inexperienced do not fully understand the standards or needs of American social requirements and very serious mistakes may be made by them in improving property in the better residential districts. Usually, the mortgagee comes into the operation at a time when a final revision of the plans—if necessary to protect the investment—may still be made without too much difficulty: rarely does the building reach final completion without some such opportunity to check up and better its plan arrangement.

Nevertheless, there is hardly a city but can provide one or more examples of financial failures in operations of this sort. A short time ago, on Commonwealth Avenue, in Boston, an inexperienced builder erected a stone-faced apartment structure on a very desirable lot, yet of an utterly impossible plan for that location! A narrow hallway down the center made the rooms on each side too small; and the building was four rooms deep, of which only those on its outer and inner faces had outside windows, the other four rooms on each floor being inside alcoves without direct light or air. In spite of expensive later alterations the building still stands practically vacant.

Such failures as this could easily be avoided; either by associating an experienced architect with the problem in the very beginning, or consulting an experienced rental agent. Sometimes the latter is not known to these unguided speculative builders, while rarely does this class of builder go to a reputable architect in building even such expensive structures. One has but to follow the building reports to see the amazing number of such operations, often marked "private plans" which means, despite the usual existence of a City Building Department, merely no plans at all!

Even in New York City, with operations often running into several millions, its principal operating builders manage to expend these sums often without the name of an architect of established reputation appearing in the operation. In that city in particular there have become established a considerable number of designers specializing in this class of building, men whose plans often show ingenuity and experience, but whose exterior designs sometimes are nevertheless such as still to leave much to be desired. The poorly designed building—exhibiting that defect blatantly upon its public façade—is now coming more and more to hurt both its own future, as well as the chances of future development of surrounding property in the best and most profitable manner.

FRANK CHOUTEAU BROWN



# THE ARCHITECT'S LIBRARY

## ENGLISH STAINED GLASS

HERBERT READ.

*English Stained Glass.* 4to. 69 pl. Putnam. \$26.00.

THE art of stained glass was born with Gothic art. The earliest extant examples date from the middle of the eleventh century, though there is record of earlier windows. Probably Byzantine mosaics suggested the technique, which is in effect a mosaic adapted to translucency and the supporting framework of leads. The northern churches need light, and light is the life of stained glass. "Nothing so bleak and lusterless as the surface of a stained glass window seen from outside of a church, nothing so vibrant and colorful as the same window from within."

Mr. Read marks two broad movements of art from the medieval down. I, The rise and fall of Gothic, 1000 to 1350, the date of the Black Death; and II, The rise and fall of Humanistic art, 1350 to 1900. He prefers, instead of the usual subdivisions, to content himself with three ages within those periods. The Age of Reason, 1130 to 1350; the Age of Sentiment, 1350 to 1500; the Age of Fancy, 1500 to 1900. For the Renaissance begins the modern world. There is no difficulty among ordinarily educated people in accepting the types then established and not essentially departed from since. But back of 1500 the types seem alien to our thought. The intention is not readily understood. There is a common attitude of distrust toward any art foreign to our conceptions, and while the mind of the Renaissance is much like our own, the mind of the Middle Ages is a "foreign mind."

In explanation of the term "Age of Reason" applied to the period of Gothic art it should be remembered that "Gothic" is but a counter, a word with no very precise meaning. In architecture it has

been confined to the style dominated by the pointed arch, but the pointed arch is only one expression of an attitude of mind that involved everything. Fundamentally, Gothic is a religious art almost entirely confined to the expression of Christian concepts. Whatever its multifarious sources, its extraordinary unity comes from a unity of feeling and

thinking, and the transition into unity was rendered possible by the underlying concepts of medieval Christianity and medieval philosophy. It is a hard saying that in order to understand Gothic one has to understand the philosophical and theological system of St. Thomas Aquinas; nevertheless "the achievements of medieval philosophy, culminating in St. Thomas, are exactly paralleled by the achievements of Gothic art. Moreover, the spirit that animates the philosophy of St. Thomas is the spirit that animates the highest expressions of Gothic art, which is a rational art; an intellectual and logical structure of supreme—and rather austere—beauty." St. Thomas argued that since both



From *English Stained Glass*

right reason are true and certain, it follows that they must agree. His task was to reconcile Aristotle with Christian dogma, and whatever else may be said, it was an extraordinary intellectual effort, and a system which underlay European thought for centuries.

In the same way "Gothic art achieved its triumph through the harmonious development of two distinct tendencies"—toward abstraction and toward naturalism. The latter term, Mr. Read remarks in a footnote, is used in desperation for what the German aestheticians call *Einfühlung*. It means, in opposition to abstraction, the sensitive awareness of actual forms and visible things. Gothic art is definite in form; mystical, spiritual, or symbolic in meaning; and it has a powerful intellectual content.

The art of stained glass was peculiarly apt for this result. It developed during the twelfth and thirteenth centuries an elaborate technique. It rivaled sculpture as a direct didactic instrument and its scope in subtleties was much greater. It was more richly emotional. The cathedrals were "books in stone," illustrative plates to the *Summa* of St. Thomas and the *Vitae Sanctorum*; and the artists had strict commissions from the clergy about the compositions and arrangements. The craftsmen seem to have worked from cartoons drawn by artists under clerical supervision.

In the thirteenth century a tremendous emotional expansion called the Franciscan movement, presently reinforced by the Dominican, swept over Europe. Among its many effects on medieval art was an increase of realism and a feeling for nature. During the fourteenth century the formal Gothic iconography becomes distinctly modified. The movement is given the arbitrary date of 1350 for its beginning, only because the new generations emerging after the Black Death were free of traditions and impelled by this new spirit of humanism. The date 1500 means the Renaissance, with all which that implies. The dominant emphasis of art shifted from architecture to painting, and the art of stained glass attempted to adopt the aesthetics of painting. Its after history is the history of that step and its consequences.

In the chapters dealing with each of these eras or movements, after the general survey of each, Mr. Read turns to English glass of the era specifically, with detailed description and criticism, and the records of numerous craftsmen.

The final chapter is on "William Morris and the Modern Movement." The "Gothic Revival" he says, "which came as an offspring of the Romantic movement, is perhaps utterly despicable in every sphere of the plastic arts; it is devoid of all inner reason or inspiring sentiment, and more often than not it ignorantly apes what it cannot understand." It was not until the Pre-Raphaelite movement, emerging from Oxford with Morris and Burne-Jones, that anything came which could honestly be called a renaissance in those arts. The two men entered Oxford in 1853, and began to formulate their ideals in 1855. Those of Morris at least rested on an intense aesthetic understanding of medieval art. He had a logical appreciation of Gothic, and his attitude was as free from insincerity as it was devoid of any desire to imitate. He realized that without the spirit the form could not exist, and he attempted to evolve a style and invent a technique appropriate to the expressions of his age. Burne-Jones designed his first cartoons for stained glass as early as 1857. From 1861 he worked exclusively for Morris.

ARTHUR W. COLTON

#### COLONIAL INTERIORS

SALE, EDITH TUNIS.

*Interior of Virginia Houses of Colonial Times.* Colonial Syndicate, Richmond, Va., 1927. \$15.00.

"Interiors of Virginia Houses of Colonial Times," by Mrs. Edith Tunis Sale is a new book "exhibiting the development of Interior Architecture and Decoration of the oldest State in the Union . . . showing where the True Colonial Style of Architecture began and ended." Its three hundred and seventy-one illustrations are well chosen, and within this volume are gathered records of the following houses; the Adam Thoroughgood House, Carter's Grove; some eleven houses in Williamsburg; the Nelson, Shield, and the Temple Farm Houses at Yorktown; Toddsbury, Rosegill, Chelsea, Mount Airy, Sabine Hall, Menokin, Stratford, Marmion, Kenmore, Gaymount, Elmwood, Brook's Bank, Blandfield, Ritchie House, in Tappahannock; Gunston Hall, Mount Vernon; Carlyle House in Alexandria; Prestwold, Old Stone House in Richmond; Amphyll, Brandon, Claremont; the earliest of Virginia houses, Smith's Fort, and Bacon's Castle (illustrated in the *Architectural Record* for March, 1925); Tuckahoe, Wilton, Shirley, Westover, Tettington, Scotchtown, and Monticello.

The excellence of design and finish of most of the woodwork and panelled interiors and the carvings of stairways, show work in no wise inferior to that of Old London, some interiors being as satisfactory in design and proportion as were ever produced. Many rooms here shown, have never before been published. Of especial interest is the central hall at Stratford.

Altogether this is a book worth including in the architect's library, nevertheless it is a pity that the author is confusing at times because of her misuse of architectural terms. The waste space under sloping roofs she mistakes for secret passages, and confuses a makeshift rail on the stairs of the Nelson House for the original. This is to be regretted because a book once printed perpetuates errors. In a book likely to appeal to architects, proper floor plans are necessary and many in this book are hopelessly crude. However, it is gratifying that such an attempt has been made to make available the details of these too-little-known houses of Virginia.

The illustrations, make-up, and printing are admirable. The price is \$15.00. It is a pity that publishers do not print a larger edition so that works like this could be purchased by students of limited means. Mrs. Sale's other books, "Manors of Virginia" and "Old Time Belles and Cavaliers" now bring \$100.00 and \$75.00, which is the result of these limited editions and ought to convince publishers that a larger sale could be made. One wants books to use, not for investment purposes.

DONALD MILLAR.

LIST OF NEW BOOKS ON  
ARCHITECTURE AND THE ALLIED ARTS

COMPILED BY  
PAULINE V. FULLERTON  
LIBRARIAN IN CHARGE OF THE DIVISION OF ART AND  
ARCHITECTURE, THE NEW YORK PUBLIC LIBRARY

ARCHITECTURE

ALEXANDER, SIDNEY ARTHUR.

*The Safety of St. Paul's.* London: J. Murray, 1927. vii. 80 p. Front., plates, port. 16° 2s. 6d. 726.6.

This little volume assembles various contemporary documents, relative to the restoration of St. Paul's Cathedral, including official appeals for funds; addresses; and expert architectural opinion.

*Arte y decoración en España; arquitectura-arte decorativo.* Tomo 10. Barcelona: Casellas Moncanut, 1927. 18 p., 84 plates (part col'd, part mounted). f° 72 pesetas. 709.46.

A new volume of a series which began publication in 1917. The text consists of historical and critical notes on each plate; and the illustrations are varied in subject, showing architectural exteriors, detail, interiors, doorways, ceilings, furniture, etc. Some measured drawings are included.

BUMPUS, THOMAS FRANCIS.

*The Cathedrals of France;* with eight illustrations in color from the original paintings by H. Marshall, and ninety half-tone plates. New York: Stokes, 1927. xv. 367 p. Col'd front., plates (part col'd) 4°. \$10.00. 726.6.

This is a re-issue of the two volumes by the late Mr. Bumpus, dealing with the cathedrals of Northern and of Southern France. The present work has been re-edited and brought up to date.—(Publisher's note.)

CUMMINGS, CHARLES AMOS.

*A History of Architecture in Italy from the Time of Constantine to the Dawn of the Renaissance.* New edition with an introduction by Ralph Adams Cram. Boston and New York: Houghton, Mifflin Co., 1927. 2v. Front., illus. 8°. \$12.50. 720.945.

The tribute by Ralph Adams Cram to the interest of these volumes offers a convincing *raison d'être* of the re-issue.

GAVINI, IGNAZIO CARLO.

*Storia Della Architettura in Abruzzo.* Milano: Casa Editrice d'Arte Bestetti e Tumminelli, 1927. v. 1. vii. 471 p. Illus. 4°. 220 lire. 720.945.

The introduction reviews the literature dealing with the Abruzzi and outlines the author's point of approach. The architecture is studied chronologically by various artistic periods. The numerous illustrations are from photographs, and there are also many drawings and ground plans. Bibliographical footnotes are grouped at the end of each chapter.

HVÆLSEN, CHRISTIAN.

*Le Chiese di Roma nel Medio Evo;* cataloghi ed appunti. Firenze: L. S. Olschki, 1927. cxv. 640 p. Plans. 4°. 250 lire. 726.5.

Limited edition of 515 copies.

A detailed study from documentary sources of the names, chronology and history of Roman churches of the medieval period. There are both topographical and alphabetical indexes.

INDIA SOCIETY, LONDON.

*The Bagh Caves in the Gwalior States.* Published by the India Society in co-operation with the Department of Archaeology, Gwalior, for his late Highness Maharaja Sir Madhav Rao Scindia Alijah Bahadur. With text by Sir John Marshall, M. B. Garde, Dr. J. Ph. Vogel, E. B. Havell, Dr. James H. Cousins, together with a foreword by Laurence Binyon. London: India Society, 1927. viii. 78 p. Illus. (map), plans, plates (part col'd). f°. 40 s. 709.54.

The text chapters deal with the history of the caves and with various aspects of their architecture, sculpture and frescoes. The illustrations are reproductions of drawings, of photographs, and of modern Indian copies in color of the cave paintings.

JAMOT, PAUL.

*A.-G. Perret et l'architecture du béton armé.* Paris: G. Vanoest, 1927. 97 p. incl. plans. 48 pl. (incl. front.) 4°. 120 fr. 724.94.

Bibliography, p. 91-93.

A monograph on the work in concrete of these French architects, with chapters on individual buildings, and a list of their work up to October, 1926. Many excellent illustrations.

JEANNERET, CHARLES EDOUARD.

*Towards a new architecture,* by Le Corbusier, (pseud.); translated from the thirteenth French edition with an introduction by Frederick Etchells. London: J. Rodker, 1927. xix. 289 p. Front., illus. (incl. plans). 4°. £1 5s. 720.1.

A most suggestive volume by a Swiss architect who is thinking and working along very modern lines.

OELMANN, FRANZ.

*Haus und Hof im Altertum;* Untersuchungen zur Geschichte des antiken Wohnbaus im Auftrage der rheinischen Provinzialverwaltung und des Provinzialmuseums zu Bonn. Band 1. Berlin: W. de Gruyter & Co., 1927. Illus., map. f°. 40 marks. 728.

Bibliography p. 17-20.

Band 1. Die Grundformen des Hausbaus.

A comparative study of early forms of domestic architecture.

QUEBEC (PROVINCE) HISTORIC MONUMENTS COMMISSION.

*Old Manors; Old Houses.* Series 1. Quebec: Printed by Ls. A. Proulx, 1927. viii. 376 p. Front., illus., plates (part col'd). 4°. \$5.00. 728.

This volume consists of an introductory plea for the preservation of the older buildings of Canada; of a long series of illustrations with historical notes; and of a short architectural study by Professor William Carless of McGill University.

ROTHERY, GUY CADOGAN.

*English Chimney-pieces; Their Design and Development from the Earliest Times to the Nineteenth Century.* With an architectural notice by Professor A. L. Kocher. London: John Tiranti & Co., 1927. xi. 16 p. Illus., 190 pl. f°. (Decorative arts ser.) £2 10s. 729.95.

Professor Kocher's introduction analyzes the stylistic development of chimney-piece design; the general text deals with the historical evolution of the fireplace and its characteristic types; and the series of plates illustrate examples from the early fifteenth to the mid-nineteenth century.

WREN SOCIETY.

*Hampton Court Palace, 1689-1702: original Wren drawings from the Sir John Soane's Museum and All Souls Collections.* Oxford: Printed for the Wren Society at the University Press, 1927. 80 p. Front., 48 plates. f°. (Wren Society. v. 4.) 21s. 724.22.

The introduction by Arthur T. Bolton and H. Duncan Hendry traces the history of Wren's work at Hampton Court, and contributes new material on Grinling Gibbons. The "text consists mainly of important documents transcribed from the Record Office." The subject of the three earlier volumes is The Wren Drawings for St. Paul's Cathedral.

#### ALLIED ARTS

BAILEY, VERNON HOWE.

*Little Known Towns of Spain; watercolors and drawings.* New York: W. Helburn, Inc., 1927. 16 p. Col'd front., 67 plates (part col'd.) f°. \$15.00. 720.84.

Mr. Bailey's enthusiastic impressions of the Spanish scene form an introduction to this series of his sketches, many of which are architectural in interest.

BAKST, LEON.

*Bakst.* New York: Brentano's, 1927. 127 p. Illus. (part col'd, part mounted), plates (part col'd, part mounted). f°. \$20.00. 740.

American edition of 600 copies.  
Contents: Svetlov, V. The art of Bakst. Reau, L. Leo Bakst, renovator of the modern art. Roche, D. Considerations on Leo Bakst's art. Tessier, A. Leo Bakst, illustrator of music. Svetlov, V. Reminiscences. Appreciations of the versatile art of Bakst by critics and friends. The plates are hand colored phototypes.

CHARTERIS, HON. EVAN EDWARD.

*John Sargent.* With reproductions from his paintings and drawings. New York: C. Scribner's Sons, 1927. xii. 308 p. Front., plates, ports., facsim. 4°. \$6.00. 759.1.

"Sargent's pictures in oils": p. 257-296.  
An authoritative, sympathetic biography based upon documents and the personal recollections of many friends. Vernon Lee's memories of Sargent are embodied in a final chapter entitled "In Memoriam."

*Décoration égéenne; préface de Marthe Oulié.* Paris: A. Calavas, 1927. 6 l. 42 pl. (part col'd). f°. 150 fr. 709.39.

A brief introduction characterizes the leading motives of Aegean decoration, and the series of excellent plates illustrate ceramics, bas-reliefs, frescoes, engraved gems and metal work.

DOW, GEORGE FRANCIS.

*The Arts and Crafts in New England 1704-1775; gleanings from Boston newspapers relating to painting, engraving, silversmiths, pewterers, clockmakers, furniture, pottery, old houses, costumes, trades and occupations, etc., etc.* Topsfield, Mass.: Wayside Press, 1927. xxxii. 326 p. Front., plates, port. 4°. \$5.00 740.

After a summary of the various forms of artistic activity in eighteenth century New England, follow the quotations from newspapers, grouped under their subjects.

EBERLEIN, HAROLD D., AND R. W. RAMSDELL.

*The Practical Book of Italian, Spanish, and Portuguese Furniture; with frontispiece in color, 316 illustrations in doubletone, and 57 in line.* Philadelphia: J. B. Lippincott & Co., 1927. 254 pages. Front., illus., plates. 4°. \$10.00. 749.

Covers the period from the Renaissance to the early nineteenth century. Not only is the furniture of each period studied, but the architectural and decorative backgrounds are also outlined.

MAWSON, THOMAS PAYTON.

*The Life and Work of an English Landscape Architect; an autobiography.* Manchester: Percy Bros., Ltd., 1927. xvi. 368 p. Front., plans, plates, ports. 4°. 25s. 710.

Imported by Scribner, price \$7.50.

An interesting record of almost fifty years of activity in the profession of landscape architecture.

METROPOLITAN MUSEUM OF ART, NEW YORK.

*Painted and Printed Fabrics; the history of the manufactory at Jouy and other ateliers in France, 1760-1815, by Henri Clouzot; notes on the history of cotton printing, especially in England and America, by Frances Morris.* New York: The Metropolitan Museum of Art, 1927. xvii., 108 p. Col'd front., illus., (facsim.), 46 pl. (part col'd) 4°. \$3.50. 745.

2000 copies printed.

Bibliography, p. xv-xvii.

Upon the occasion of an important textile exhibition, the Museum published "this translation of a manuscript by one of the leading authorities upon the subject of the history of printed cottons."—Note.

NOLEN, JOHN.

*New Towns for Old; achievements in civic improvement in some American small towns and neighborhoods.* Introduction by Albert Shaw. Boston: Marshall Jones Co., 1927. xxix p. 177 p. Front., illus. (incl. plans), plates. 8°. \$3.00. 710.

Bibliography of city planning reports and books on town planning, pages 159-177. "The primary purpose of this book is to describe a few representative examples of civic improvement actually carried out. It furnishes concrete illustrations of fundamental principles."—Preface.



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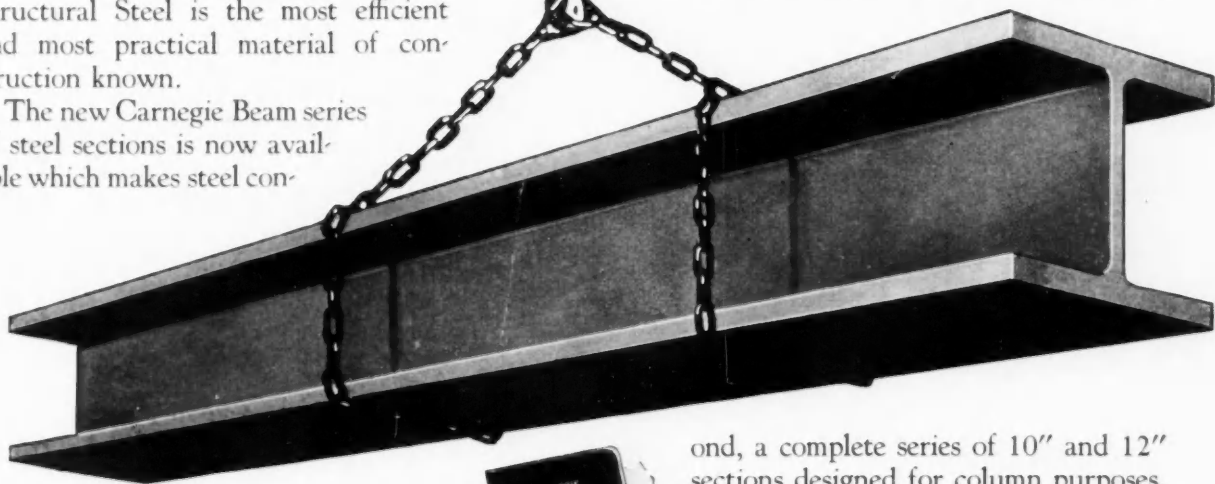
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The new Carnegie Beam series of steel sections is now available which makes steel con-

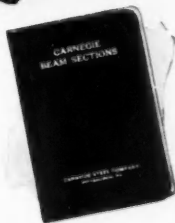
but heavier than minimums, have high efficiency as measured by the ratio of the section modulus to the weight.

The series also offers two unique features: first, the flanges are of uniform thickness without taper—a factor which permits simple connections and facilitates fabrication and erection; sec-



struction more efficient and more practical than ever before. This series comprises 42 sections, 175 weights, ranging from 8" to 30" in depth, with flange widths from 5" to 16" and with weights up to 425 pounds per foot.

The series comprises a full range of beam, girder and column sections of broad scope and all-around efficiency. For sections whose principal use is as beams, all weights, not only minimums



*This book contains complete information regarding the new Carnegie Beam Sections together with profiles, properties and safe load tables. Copy will be sent you on request.*

ond, a complete series of 10" and 12" sections designed for column purposes, in which the various weights have a constant depth. In tier or apartment house construction where typical floors exist, the constant depth feature makes possible duplication of material in successive floors, resulting in a saving in detailing, in fabrication and erection. The constant depth feature also eliminates fillers under column splices and provides a greater uniformity in fire-proofing and finish.

*Build with Steel*

## CARNEGIE STEEL COMPANY

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1902

# NOTES IN BRIEF

## RECOGNITION OF CRAFTSMANSHIP

The revival of craftsmanship in the building industry has long remained a Utopian dream. Now, through the active agencies of the Building Congress in Portland, Oregon, in Philadelphia and in New York, an awakened interest in workmanship by building craftsmen is being realized.

One of the leading purposes of these Building Congresses is to "bring back the love of work for its own sake" and in that attempt to point out the fundamental character molding values of thoroughness, intelligence, reliability, loyalty and coöperation that distinguish the artisan.

In spite of mass production and ever increasing standardization, craftsmanship is still to be found in the building trades. Architects have thus far been active in the formation and conduct of these organizations.

A brief summary of the New York Building Congress activities will be of interest to architects of other cities:

The New York Building Congress (of which R. H. Shreve, architect, is the President), is composed of all elements in the building industry—investors, owners, architects, engineers, builders, sub-contractors, material supply men, labor, related interests and individual workmen. It was organized seven years ago. It is thoroughly representative of every branch and phase of the building industry in the Metropolitan district and forms a common meeting ground for all building interests.

The Building Congress has developed an aggressive apprenticeship program; it has advanced commercial arbitration in the building industry with its Arbitration Court organized under the New York Statutes of 1920; it has secured the coöperation of owners, architects, builders and organized labor in its program of recognition of craftsmanship which is bringing back the spirit of craftsmanship in the industry. The Congress has studied the problem of winter construction and has encouraged the spread of the building program over the entire year. A set of standard specifications covering all trades is under preparation.

Monthly luncheon meetings addressed by men of national and international attainments bring the members in contact with the larger economic and industrial problems of the day to the mutual benefit of the industry and the public. The meetings also create exceptional opportunities for making and developing personal contacts within the industry.

\* \* \* \*

There is a Building Congress in Boston known as the Boston Building Congress, the President of which is



WILLIAM O. LUDLOW, VICE-PRESIDENT OF THE NEW YORK BUILDING CONGRESS, PRESENTING CERTIFICATES AND GOLD BUTTONS TO MECHANICS WORKING ON "THE LOMBARDY," AN APARTMENT HOTEL

William Stanley Parker. There is a Philadelphia Building Congress, the President of which is D. Knickerbacker Boyd. There is a Congress in Portland, Oregon, known as the Association of Building and Construction of Oregon, of which Mr. F. H. Murphy is President. These are the only states in which this movement has taken root thus far although for some months preliminary steps looking toward later organization have been made in Indianapolis, Minneapolis, Cleveland and Pittsburgh.

American ceramists will tour Europe May 19—July 5 as guests of the ceramic manufacturers of France, Czechoslovakia, Germany, Holland and England. They will study the methods of Europeans in the production of pottery, building materials and industrial porcelains.

## A. W. BROWN TRAVELING SCHOLARSHIP COMPETITION

The A. W. Brown Traveling Scholarship, competition is announced to be held under the direction of a committee of the American Institute of Architects. Programmes will be mailed to approved applicants about March 19, 1928, drawings to be delivered on May 7, 1928.

This scholarship is the gift of Ludowici-Celadon Company and is a memorial to the late A. W. Brown,

who was for many years president of that company and a leader in the manufacture of roofing tile.

The value of the scholarship is Two Thousand Dollars, to be used towards defraying the expenses of a year of travel and study in Europe by a worthy and deserving architect or architectural draftsman. Traveling expenses between the winner's place of residence and the port of New York will be paid in addition to this amount.

An award of Two Hundred and Fifty Dollars will be made to the person whose design is placed second in the competition.

Under the terms of the gift the selection of the beneficiary of this scholarship is to be made by means of a competition to be held under the direction of a committee of the American Institute of Architects; the drawings to be judged by a jury of from three to five practicing architects chosen by that committee. The general requirements of the problem given for the competition shall be similar to those of the Class A problems issued by the Beaux Arts Institute of Design but the jury shall give due consideration to the personal qualifications of the competitors as well as to the excellence of the designs submitted in the competition.

It is further stipulated by the donors that the competition shall be open to any architect or architectural draftsman who is a citizen and resident of the United States, who has never been the beneficiary of any other

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European scholarship, who has passed his twenty-second but has not passed his thirty-second birthday, and who has been in active practice or employed in the office of a practicing architect for at least six years, or, if a graduate of an architectural school, at least two years since graduation.

Those wishing to compete should write at once for application blanks to the secretary of the committee, Wm. Dewey Foster, 10 East 47th Street, New York City.

J. MONROE HEWLETT  
CHARLES BUTLER  
WM. DEWEY FOSTER, *Secretary*  
*Committee.*

### GOOD ARCHITECTURE AND BAD

Who can decide whether contemporary architecture is good, indifferent or bad? At any rate, Charles H. Cheney in the December Journal of the A. I. A. has given his estimate, rating a selected group of cities according to the percentage of good architecture and good environment they offer. His appraisal is an argument for architectural control.

Can an individual assess architecture as a work of art or even as a success from a practical standpoint?

"Architects should remember" he warns, "that these percentages are only approximately made to give the public some idea of how little 'good stuff' we really have in our cities."

His report follows:

	Per Cent
Washington.....	25
New York City.....	12
Philadelphia.....	15
Boston.....	12
Chicago.....	8
San Francisco.....	11
Los Angeles.....	12
Oakland, Cal.....	10
London.....	9
Paris.....	90

Contrast with this some of the cities and suburban communities that have established definite architectural control:

	Per Cent
Roland Park, Baltimore.....	95
Forest Hills, Long Island.....	95
Shaker Heights, Cleveland.....	80
Country Club District, Kansas City.....	75
St. Francis Wood, San Francisco.....	85
Palos Verdes Estates, Los Angeles.....	95
Santa Barbara.....	40
Nantucket (100 years old).....	95
Yorkship Village, Camden, N. J.....	95
Paris, France.....	90
Amsterdam, Holland..	85

### COMPETITION FOR DRAFTSMEN

THE SCHOOL OF ARCHITECTURE of Princeton University offers two competitive scholarship prizes of \$800.00 each for the year 1928-1929.

The prizes will be awarded to the winners in the competition to be held from May 21, 1928 to May 31, 1928.

Applicants who wish to compete must file their applications with the Director of the School of Architecture, Princeton University, before April 18, 1928.

### PRESERVATION OF CHARTRES CATHEDRAL

A SOCIETY of Friends of the Cathedral of Chartres has been formed in France. The aim of the society is to aid, in conjunction with competent authorities, in the preservation and upkeep of the Cathedral of Chartres; also, to call attention to its architectural beauty. The Bishop of the Cathedral, S. G. Mgr. Harsconet, is its honorary president and M. L'abbé Delaporte, the secretary.

The society proposes to provide for the administration of the Beaux-Arts financial assistance, principally for the purpose of supplying furniture of an artistic character. It will also watch over the preservation of that now in the Cathedral and, finally, offer advice to those persons who wish to donate some object for use in the Cathedral. There is no intention to offer financial assistance for purely religious purposes but only for things of an artistic or archaeological nature.

PROFESSOR RAGNAR ÖSTBERG, architect of the Town Hall at Stockholm, has been commissioned to design a government crematorium temple in Helsingberg. One hundred thousand kronen have been granted by the Government of Sweden for this purpose. The temple will be situated in the magnificent Palco Forest where the site has already been developed by two years of preparation by the employment of unemployed men of Sweden.

"AMERICAN ARCHITECTURE" by Fiske Kimball, published by Bobbs-Merrill Co., New York, is scheduled to appear this month.

SHERLEY W. MORGAN has been appointed Director of the School of Architecture, Princeton University. Morgan has been a member of the Princeton architectural staff during the past ten years and has contributed much to elevate the standard of the school to its present high level.

THE architectural drawings and water colors of the late Arnold W. Brunner have been presented to Cooper Union, New York City. At Cooper Union they will be on permanent public exhibition and will be utilized by students in the Fine Arts Courses which have been a part of the curriculum of the Union since it was founded by Peter Cooper for the advancement of science and art in 1859.

THE International Housing and Town Planning Congress will be held in Paris, July 2nd to 8th, 1928, under the auspices of The Municipal Council of Paris and The General Council of the Department of The Seine. The principal subjects for discussion will be Housing Costs, Rural Housing, Housing of the very poor, and Town Planning.

### PROFESSIONAL ANNOUNCEMENTS

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\* Advertising Section.





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 GENTLEMEN:  
 I feel that it is but fair to you to express my satisfaction with Franklin Vitrified Pottery Lighting Fixtures, recently installed in Fitch's Sanitarium.  
 It may interest you to know that before placing orders I investigated the fixture problem pretty thoroughly and finally decided on Franklin Pottery throughout because they met my desire in the following qualifications:  
 They have good lines, look very beautiful. They are sanitary—a very important consideration in hospital work. They provide ample light just where needed. They are easily cleaned. They are durable and will look as long as they can. For these reasons I felt that the most desirable fixture for hospital work.  
 Now that they are installed and I have had an opportunity to see them in actual use, I am sure I have no mistake in my selection.  
 Thanking you for the courteous service given me by your representative, Mr. T. J. Griffin and your company, I am,  
 Respectfully yours,  
 C. W. Fitch

"I felt them the most desirable fixtures for hospital purposes"

"I know that I made no mistake in my selection"

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## NEWS OF THE FIELD

THE FIFTH ANNUAL CONVENTION AND EXPOSITION OF THE AMERICAN OIL BURNER ASSOCIATION will be held at the Hotel Stevens, Chicago, on April 3, 4, and 5, 1928. Last year the Convention held in Buffalo, brought together about 1500 manufacturers and distributors of oil burners, electrical, sheet metal and other supplies used in oil heating equipment, and fuel oil producers and marketers from all parts of the country. Owing to the rapid growth of the industry during the past year plans are being made to care for an attendance of more than 2500 at the 1928 convention.

One of the features of the Convention will be a report on the work of the Oil Heating Institute, established a year ago by the Association to conduct an educational campaign. The program will include addresses and papers by outstanding authorities on oil burning problems, followed by open forum discussions. The Exposition held in connection with the Convention will illustrate the development of the oil burner industry and of oil burning equipment. The exhibits will include displays of everything entering into the manufacture, installation and use of oil burners.

W. F. SCALES, architectural engineer, has joined the trade extension staff of the National Lumber Manufacturers Association, reporting to the Central Division office in Chicago, December 6. It is planned to assign Mr. Scales to the new district office to be opened in Dallas, Texas, according to Walter F. Shaw, Central Division manager.

Mr. Scales has had a wide experience in the architectural and construction field and for the last two years has been southern manager for the firm of Frederick Wallick, architects of Indianapolis. His headquarters were at Winter Haven, Florida. He was in charge of all the southern work of the company which includes the designing of residences, city halls, schools, commercial buildings, churches and apartments.

DEFINITE steps toward the consummation of the plan to erect a monumental lighthouse on the coast of Santo Domingo to honor the memory of Christopher Columbus, were taken at the last meeting of the Governing Board of the Pan American Union. The Permanent Committee of the Governing Board was authorized to proceed with the formulation of the program and rules for the architectural competition for the erection of the lighthouse.

This competition will be open to the architects of all the world, without distinction of nationality, and the lighthouse will be erected through the coöperation of the governments and peoples of all the nations of the world. The bases of the architectural competition have already been formulated, Mr. Albert Kelsey of Philadelphia, one of the associate architects in the erection of the Pan American Building at Washington, having been authorized to proceed to the Dominican Republic to undertake a study of the site selected for the lighthouse, and to prepare the bases of the program and rules for the competition.

MR. D. RAIT RICHARDSON, president of the Richardson & Boynton Co., announces the purchase by the Richardson & Boynton Co. of the Utica Heater Co., one of the oldest manufacturers of heating apparatus in America. This move, Mr. Richardson says, evidences the economic trend towards larger units which, rather than involving a loss of intimate contact either with dealers or consumers, assures economic advantages widely diffused among both classes. The Richardson & Boynton Co. will continue to manufacture the well-known "Perfect" line of heating and cooking apparatus and will also produce the popular Utica furnaces—"Superior"—"Super Smokeless"—and "Essex." The transfer, in a word, means that the Richardson & Boynton Co. will add to its already complete line of cooking and heating apparatus another equally well distributed line of warm air furnaces.

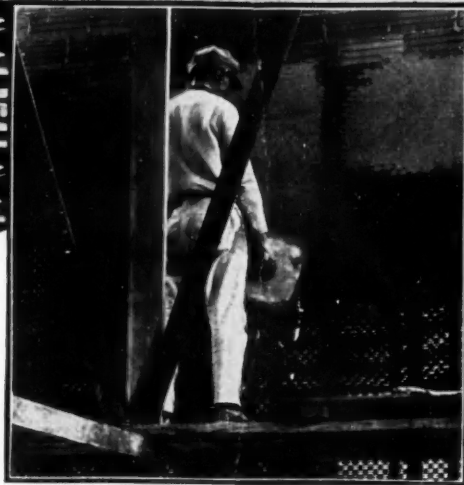
HENDRICK MANUFACTURING COMPANY, CARBONDALE, PENNA., manufacturers of Mitco Interlocked Steel Grating, Mitco Shur-Site Stair Treads and Mitco Armorgrids, announces the opening of a Chicago District Office, 223 Railway Exchange Building, Chicago, in charge of Mr. Lon Sloan. Mr. Sloan's extensive floor grating experience is available to those concerned with the selection of floor grating, stair treads and armorgrids for reinforcing concrete floors, platforms and driveways.

IN THE BEAVER PRODUCTS CO. advertisement which appeared on page 91 of the January issue of THE ARCHITECTURAL RECORD, the firm of Walker & Weeks, architects, was incorrectly referred to as of Chicago, Ill. The reference should have appeared as follows: "Walker & Weeks, architects. Address: Cleveland, Ohio."

AT A recent meeting of the board of directors of the Central Alloy Steel Corporation, S. S. French, President of The Berger Manufacturing Company of Canton, Ohio, was elected Vice President and Treasurer and made a member of the board of directors of the Central Alloy Steel Corporation. Mr. French will continue as the active head of The Berger Manufacturing Company, supervising in chief executive capacity this fabricating division of the corporation.

THE KALMAN STEEL COMPANY has purchased the plant and equipment of the Sykes Metal Lath Company at Niles, Ohio. The Sykes organization will be consolidated with that of the Kalman Steel Company in the distribution of a complete line of metal lath, etc.

ALMOST immediately following the consolidation of the John Polachek Bronze & Iron Company, Inc., and the Renaissance Bronze & Iron Works, Inc., into a new company to be known as the General Bronze Corporation of Long Island City, announcement is made by that corporation of the purchase of the architectural bronze and lighting fixture division of Tiffany Studios. The Tiffany Studios plant at Corona, Long Island, has been acquired, together with the entire personnel of that organization.



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to remove scaffolds after each coat as is the case with many types of lath. This saving is more than equivalent to the time and material entering into one coat of plaster. No other lath on the market costs so little to erect.

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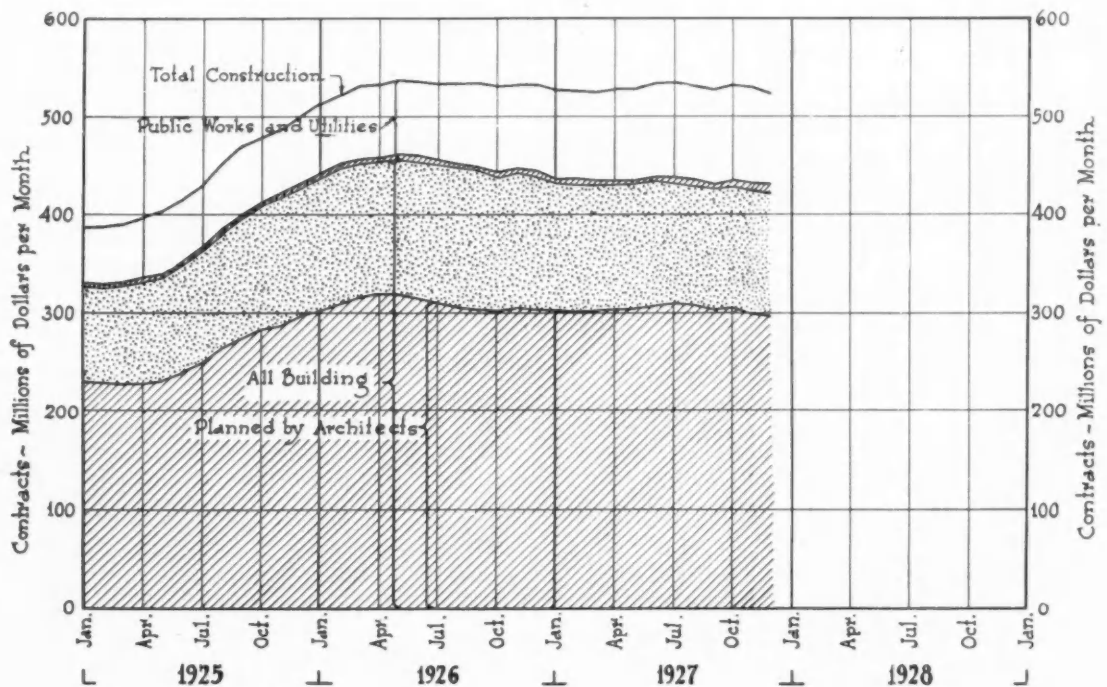


# CONSTRUCTION STATISTICS

From the records of F. W. DODGE CORPORATION, Statistical Division. The figures cover the 37 states east of the Rocky Mountains and represent about 91 per cent. of the country's construction volume.

## Year 1927

Classification	TOTAL CONTRACTS		PLANNED BY ARCHITECTS		
	Number of Projects	Valuation	Number of Projects	Valuation	Per cent. of Total
Commercial Buildings	21,616	\$912,911,300	9,657	\$771,099,600	83%
Educational Buildings	4,497	379,795,700	3,583	362,318,800	95%
Hospitals and Institutions	1,194	161,475,000	952	152,568,600	94%
Industrial Buildings	5,637	494,048,800	2,243	187,872,500	38%
Military and Naval Buildings	172	9,475,100	68	4,298,800	45%
Public Buildings	1,131	69,992,500	723	60,305,000	86%
Religious and Memorial Buildings	2,751	136,491,000	2,059	145,521,300	93%
Residential Buildings	128,436	2,573,316,900	35,339	1,652,852,400	64%
Social and Recreational Projects	2,890	280,714,100	1,966	233,906,100	90%
<b>Total building</b>	<b>168,324</b>	<b>\$5,039,220,400</b>	<b>56,590</b>	<b>\$3,570,743,100</b>	<b>71%</b>
<b>Public Works and Utilities</b>	<b>16,280</b>	<b>1,263,834,700</b>	<b>347</b>	<b>103,632,700</b>	<b>8%</b>
<b>Total construction</b>	<b>184,604</b>	<b>\$6,303,055,100</b>	<b>56,937</b>	<b>\$3,674,375,800</b>	<b>58%</b>
<b>Total construction, Year 1926</b>	<b>170,723</b>	<b>6,380,914,700</b>	<b>56,118</b>	<b>3,685,526,100</b>	<b>58%</b>



General Trend of Building and Engineering Construction