

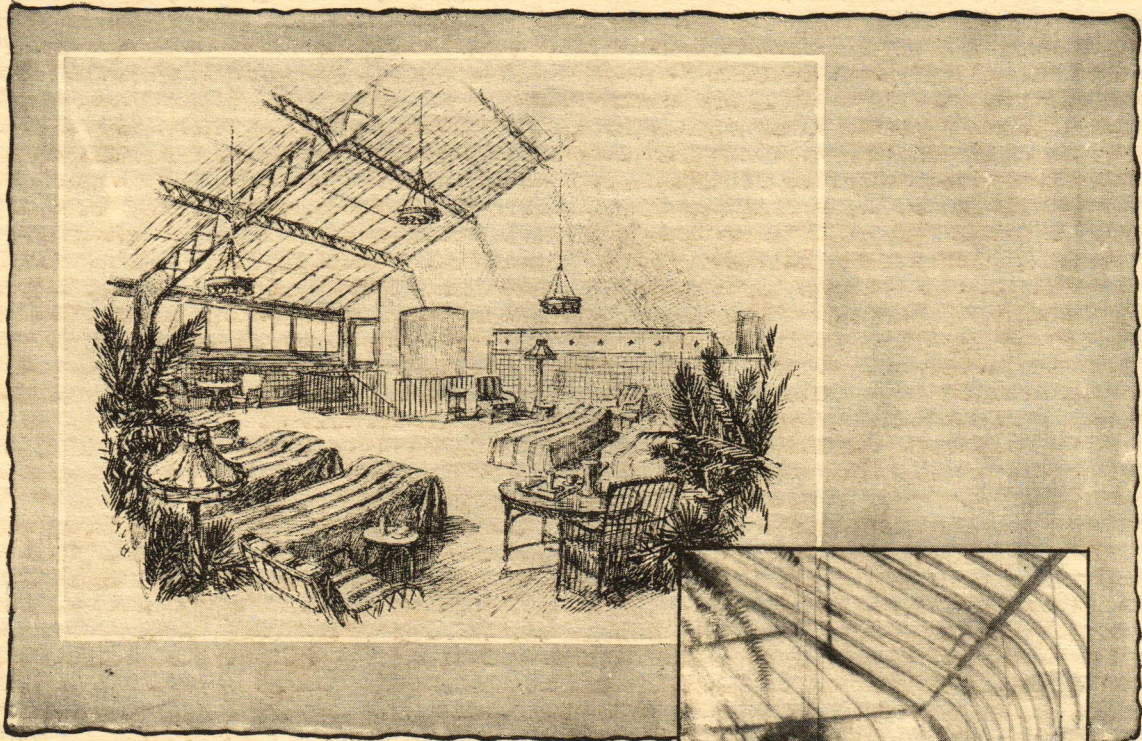
# THE ARCHITECT



\$8.50 the year

NOVEMBER, 1929

Piranesi  
75c. the copy



The Vitalarium on top of the New York Athletic Club has a glass area of 3,692 square feet, covering a floor space of 2,604 square feet. Sun-Tan-Rooms for private homes are now delightful spots in their flower and plant surroundings.

## Sun-Tan-Rooms for Clubs Homes and Institutions

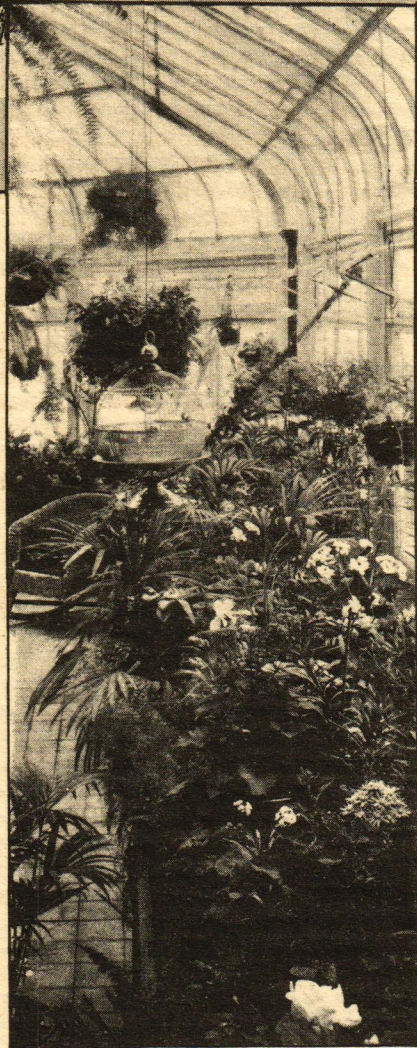
WHEN a fad is in its fad state, what a bothersome thing it is. But when such wholesome ones, as swimming and sun tanning, resolve into the all year around practicalness of glassed pools and Sun-Tan-Rooms, then you can but say, "*blessed be fads.*"

Of course, there is nothing particularly new about glass enclosed pools and plunges, but we certainly have greatly improved and refined them. As for the Sun-Tan-Rooms daddied by the old Solariums, to them the Ultra Violet Ray transmitting glass has given a multiplied value. But even with ordinary glass, the relaxing results of sun bathing in them, are most salutary for the jangling nerves of grown ups; and decidedly helpful for the general health of growing kiddies.

All of which means, you have new considerations for such Glass Enclosure inclusions when designing homes, clubs and institutions.

We have developed a special construction for pool enclosures and Sun-Tan-Rooms which successfully overcomes the limitations and objections that have frequently been incidental to their roofs.

Will be glad to give you full information or have one of our experts "lean over the board" with you.



FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES

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DETROIT

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ALBANY

BOSTON  
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A FORM  
FOR  
EVERY  
PILE

—  
A PILE  
FOR  
EVERY  
PURPOSE

—  
*Regardless  
of  
Length*

JOB No. 1347

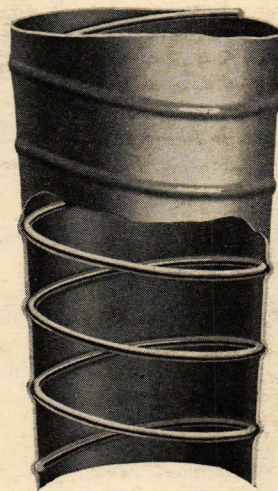
WALBRIDGE  
BUILDING

*Location*  
BUFFALO, N. Y.  
Piles  
491  
Feet  
6798

*Architect*  
BLEY ELYMAN  
*Contractor*  
DWIGHT P.  
ROBINSON & CO.,  
INC.

*Owner*  
WALBRIDGE  
BLDG. CORP.

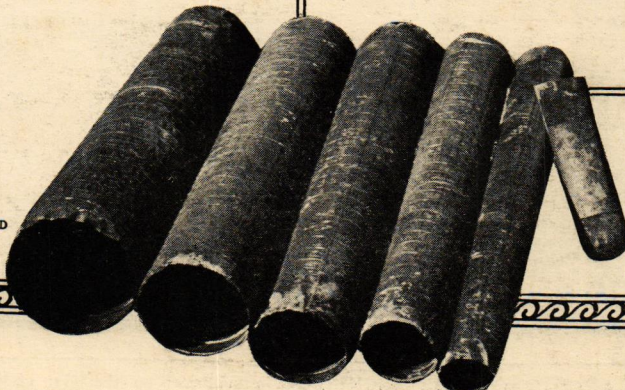
**RAYMOND PILES** of course, were installed as a foundation for this modern business building in BUFFALO . . . the more particular the owner, the more experience the architect and engineer, the more certain the selection of RAYMOND.



*Close-up of Raymond Steel Shell showing heavy spiral reinforcing*

**RAYMOND CONCRETE PILE COMPANY**  
NEW YORK: 140 Cedar St. CHICAGO: 111 West Monroe St.  
Raymond Concrete Pile Co., Ltd., Montreal, Canada

ATLANTA	CHICAGO	KANSAS CITY	PHILADELPHIA	ST. LOUIS
BALTIMORE	CLEVELAND	LOS ANGELES	PITTSBURGH	ST. PAUL
BOSTON	DETROIT	MIAMI	PORTLAND	WASHINGTON
BUFFALO	HOUSTON	MILWAUKEE	SAN FRANCISCO	LONDON, ENGLAND





Residence at Rye, New York, Reroofed with Tudor Stone  
Henry Toombs, Architect for renovations

## Perfect Harmony

Ordinarily it is thoroughly practical to reroof with Tudor Stone without structural changes in the building. If, however, the original construction is not strong enough to carry slate, it may be made so with little trouble and expense. Our architects' service department will be pleased to confer with and assist the owner's architect where the question of reroofing is under consideration.

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WEST PAWLET, VERMONT

Architects' Service Department: 101 Park Avenue, New York City

CHICAGO

DETROIT

PHILADELPHIA

BOSTON



County Hall of Records, Dallas, Texas. Lang & Witchell, Architects.  
C. L. Shaw, Builder. Built of Gray Indiana Limestone.

## “How Can I Get the Gray Tones and Light, Cloudy Effects?”

**A**N architect asked us this question after admiring a beautiful building faced with Indiana Limestone. Our answer was: “Specify Gray Indiana Limestone from the quarries of Indiana Limestone Company.”

Gray Indiana Limestone has a unique beauty. It offers among other things the effect of solidity and dignity. It is the original color and character of the entire Indiana Limestone deposit.

Many of the outstanding buildings of recent years are of Gray Indiana Limestone. It is becoming increasingly popular for commercial

structures just as it has always been favored for monumental types of construction.

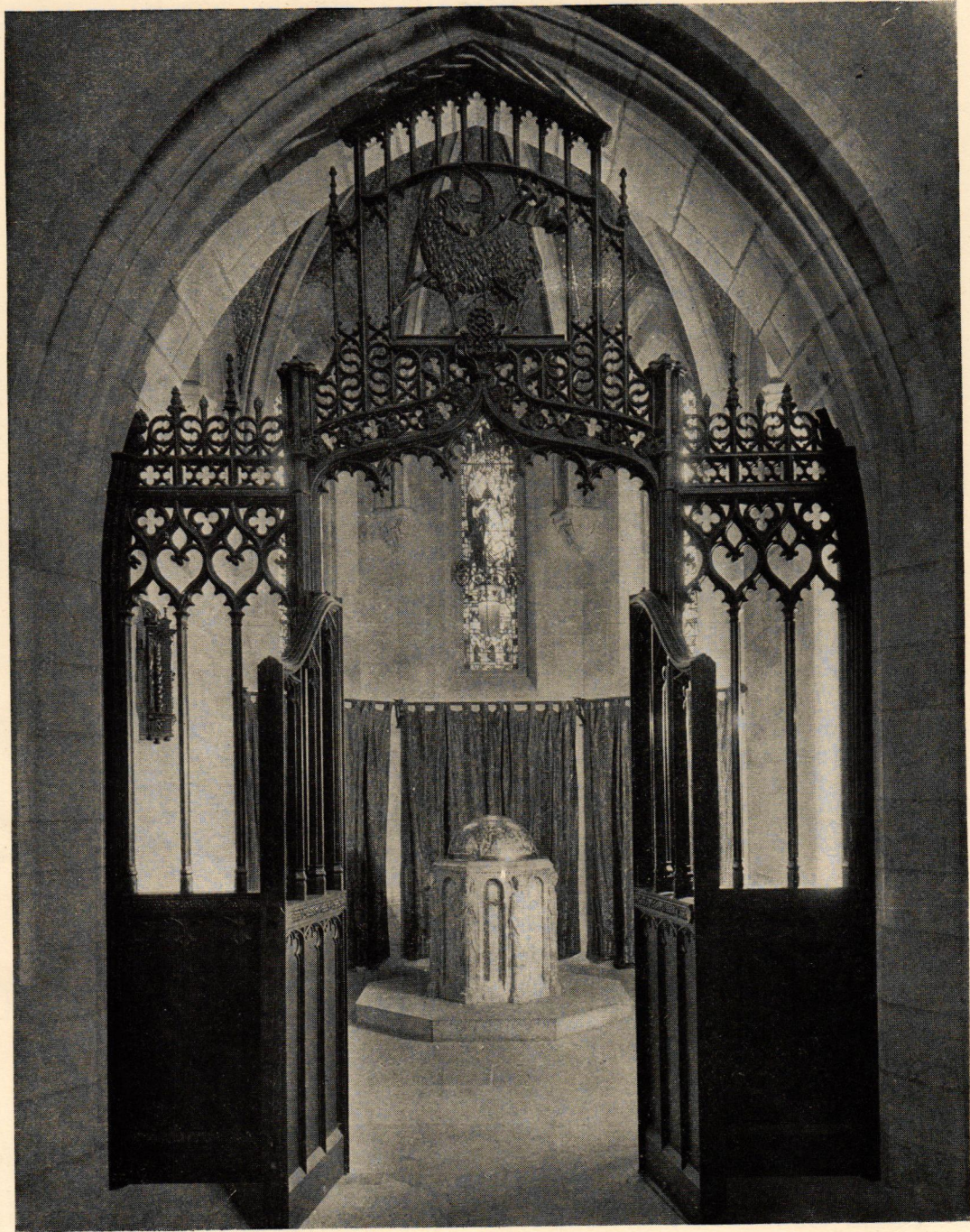
Your client will be interested in Gray when you tell him that because this stone constitutes the “heart” of the quarry, it can be had at an actual saving of money.

Please let us send you the names of buildings in your locality constructed of Gray Indiana Limestone. We will gladly show you photographs of any types of buildings you may be particularly interested in. Address Box 744, Service Bureau, Bedford, Indiana.

# INDIANA LIMESTONE COMPANY

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B. G. Goodhue Associates, Architects

Doors, Pews, Narthex Screen, Chancel Furnishings and Organ Cases

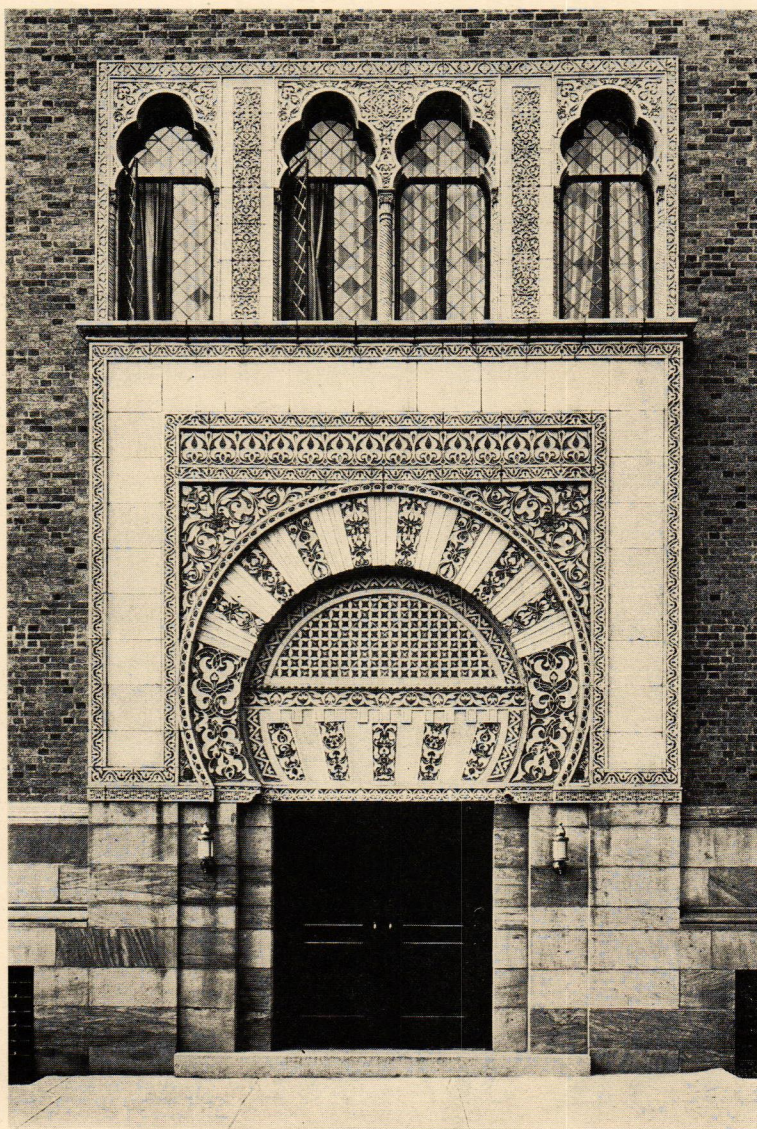
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IRVING & CASSON  
A. H. DAVENPORT COMPANY

601 Fifth Avenue, New York

and

575 Boylston Street, Boston



Crescent Temple, Trenton, New Jersey

Walter Hankin, Architect

The General Contracting &amp; Construction Co., Inc., Builders

## *Polychrome over Abbochrome*

"Abbochrome" colors, a new and striking Terra Cotta development by the Atlantic Laboratories, have proved extremely successful.

The Abbochrome series covers combinations of two or more harmonizing colors, blended and merged together with wide variation of tone. The monotony of flat color is avoided. The surface is slightly rough and dimly luminous.

Originally developed for exterior elevations, the interesting texture makes Abbochrome particularly adaptable for interiors. The surface reflects light softly without glare.

The most recent development is polychrome glazes imposed directly on Abbochrome body color. The bright colors repeat the variation of the Abbochrome and acquire softness of tone without loss of strength.

In the new Shrine Mosque at Trenton, N. J., the Abbochrome base is a varied combination of cream and ivory. Bright colors include the exceptionally rare Atlantic scarlet vermillion, smooth gold and rough gold; blue, tan, orange, green, ivory and yellow in varying tone values.

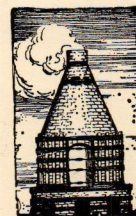
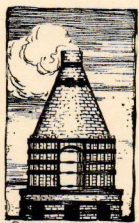
*Samples of Polychrome over Abbochrome will be mailed on request.*

## Atlantic Terra Cotta Company

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Atlanta Terra Cotta Company

Atlanta, Georgia





One of the executive offices of Erwin, Wasey & Company, Graybar Building, New York. The furniture is Danersk Early American.

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# INTERNATIONAL CASEMENTS



*The Trust Company of New Jersey, Jersey City, N. J.*

This is the second important bank building recently completed in Jersey City after the design of John T. Rowland, Jr., Architect. International Metal Casements, custom-built, fulfill the important requirements of maximum light and draftless ventilation, as well as low cost of upkeep.

*Also Manufacturers of International Austral Windows*

## INTERNATIONAL CASEMENT CO INC

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TUCKAHOE APARTMENTS, RICHMOND, VIRGINIA

Rosewood Construction Corporation  
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IMPERVO SURFACER, lime and acid proof size, and SANI-FLAT, standard among flat paints, were used on all ceiling and wall surfaces in the above apartment building. ◻ MORO-PAKE, a semi-paste prod-

uct, was used on all exterior painted surfaces, and as a priming coat on all interior woodwork. ◻ All interior woodwork was finished with UTILAC, the quick-drying enamel.



# Benjamin Moore & Co.

Paints, Varnishes and Muresco

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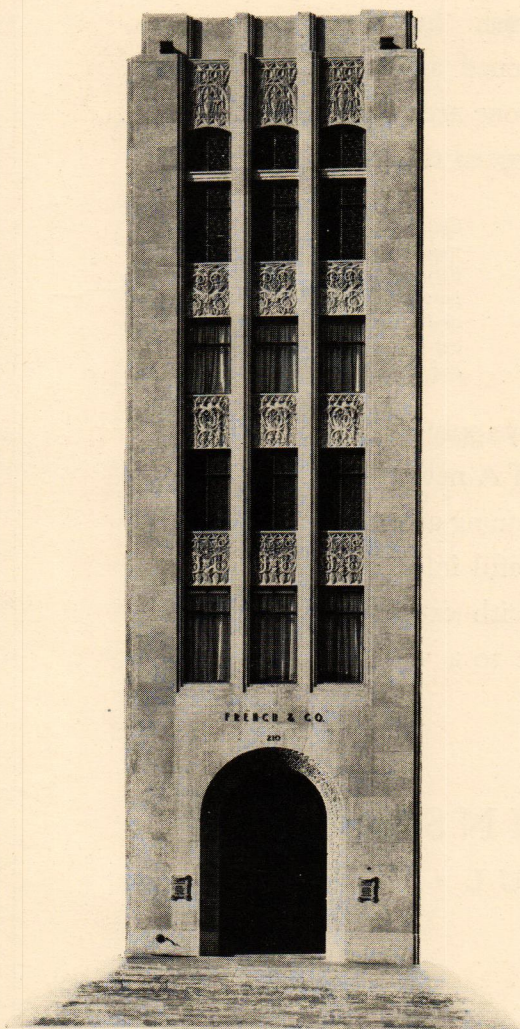
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FURNITURE

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# SPECIFYING CAST STONE



Specifications have been adopted by the American Concrete Institute governing the physical properties of cast stone. Architects are urged to insist that cast stone offered for their use meet the requirements of that specification. ¶ The appearance of cast stone is largely dependent upon its surface finish. In order to supplement the specification mentioned above and assist architects in specifying cast stone according to finish the Cast Stone Institute has adopted the following classification, based entirely on the nature and extent of surface treatment: . . . CUT CAST STONE . . . SURFACED CAST STONE . . . PLAIN CAST STONE . . . The same minimum

*Cast stone is a building stone molded from concrete in which the aggregate is especially prepared and selected for durability and appearance. The surface is cut or otherwise treated to produce any desired finish. ¶ ¶*

requirements as to strength and density apply to all cast stone regardless of its classification. ¶ A new booklet, "Cast Stone", is being prepared containing a complete description of finishes and other useful information. It is to be attractively illustrated with examples of interesting adaptations of cast stone to a variety of architectural treatments.

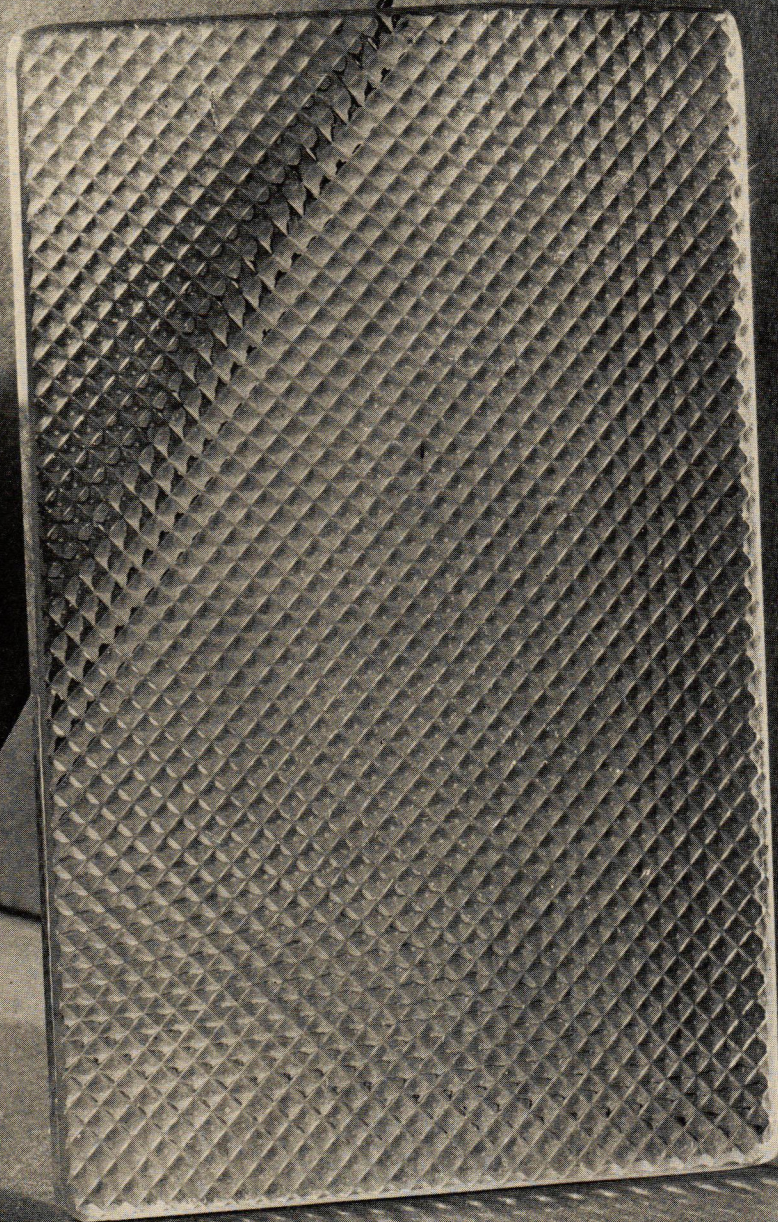
THE CAST STONE INSTITUTE  
33 WEST GRAND AVENUE · CHICAGO

# AURORA

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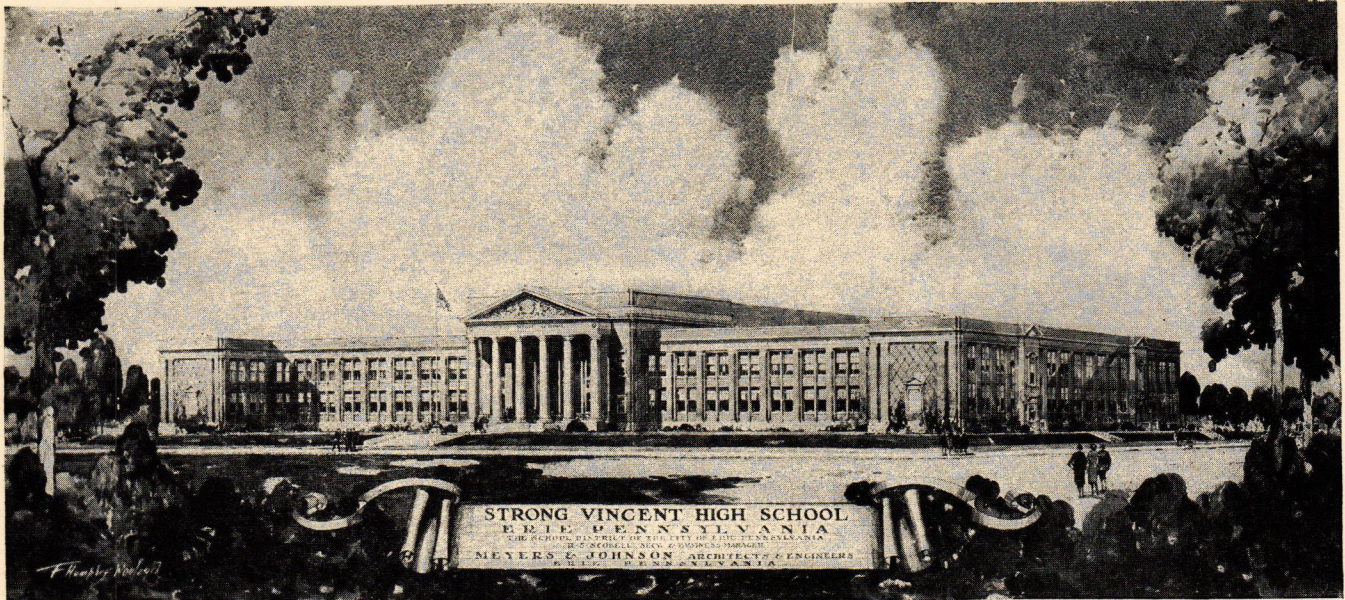
Plate glass finish . . . uniform quality  
. . . simple . . . scientifically efficient —  
AURORA is designed for doors and par-  
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good taste are emphasized without  
sacrificing the proper illumination de-  
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Sample upon request.



MISSISSIPPI GLASS COMPANY

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NEW YORK



Mechanical Engineers: Mayer & Valentine, Cleveland, Ohio

Heating Contractor: A. S. Garvey, Erie, Pennsylvania

*“Known by the Company it Keeps”*

The beautiful and dignified new Strong-Vincent High School to be built in Erie, Pennsylvania, is typical of the fine new school buildings that are ventilated and to be ventilated with the . .

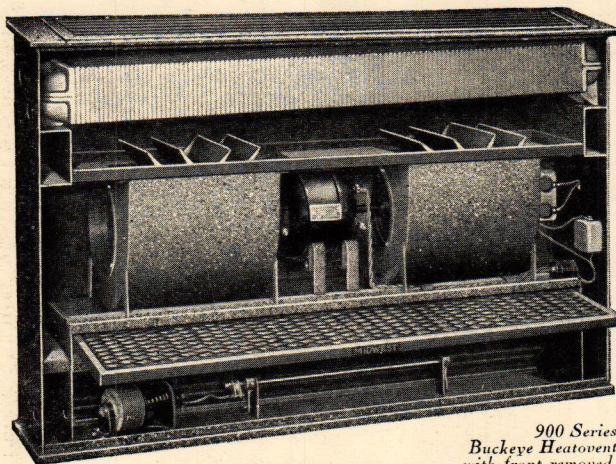
**900 SERIES BUCKEYE HEATOVENT**

the heating and ventilating unit that performs its full heating duty in sub-zero weather without cold drafts, and yet does not overheat in mild weather. The 900 Series Buckeye Heatovent represents a distinct achievement in the field of unit heating and ventilating.

**WRITE FOR BULLETIN 124**

The 900 Series unit is designed for automatic control through any approved standard automatic temperature control system. It projects only 9½ inches into the aisle and is only 34 inches high. Time tested Buckeye Multiblade Fans impel fresh air through the Buckeye Sectional Copper Tube Radiator and diffuse it throughout each room without draft.

A pictorial bulletin, including cross section views, installation details, capacity tables and dimensions as well as a complete word description of design, installation, operation and results is ready for distribution. Write for your copy.



900 Series Buckeye Heatovent with front removed.

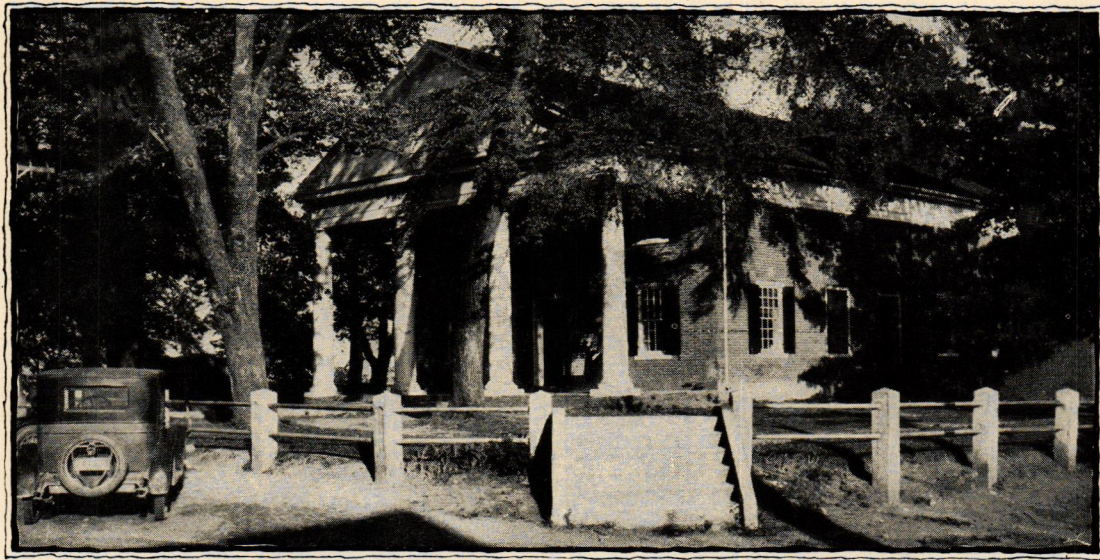
**THE BUCKEYE BLOWER COMPANY**

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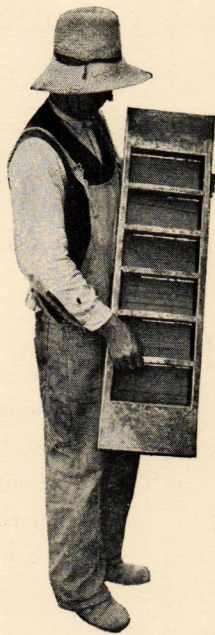
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| ATLANTA   | CHICAGO   | DETROIT          | INDIANAPOLIS | MINNEAPOLIS  | PORTLAND, ORE. | ST. JOSEPH, MO. | SEATTLE  |
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| BOSTON    | DALLAS    | HARRISBURG       | LOS ANGELES  | PHILADELPHIA | SALT LAKE CITY | TOLEDO          | OFFICE   |
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## Jefferson Refused to Design It Then Changed His Mind

Being Brick Tale Telling  
Number XXV



Fifteen minutes before I took the photo of this man and mould, both were making Old Virginians. The mould is rather a thing of beauty itself, as it's made of carefully selected cherry.

**Y**OU know how it is down here in Old Virginia, as how the court towns are tolerable important places, leastwise they are to we all who live and reside in these here parts.

Charlotte Court House so far as being a sizeable place is concerned, is just passable. But as for importance, it's a considerable.

Even way back there when Jefferson had given up being a public man and was largely devoting his time to the designing and building of The University of Virginia at Charlottesville, even then Charlotte, some ninety miles away, felt its sure-enough growing importance.


So much so in fact, that nothing but a Court House designed by Jefferson would do them. But Jefferson didn't see it quite that way, and repeatedly refused. Finally five of the most prominent citizens waited on him, and he just naturally consented.

Being just a brick maker, I'm not trying to make out I missed my calling and should have been an architect. Nevertheless, reckon there's no harm in just remarking on the fine proportions of this building. Seems like Jefferson never did much better so far as real simplicity and proportions go.

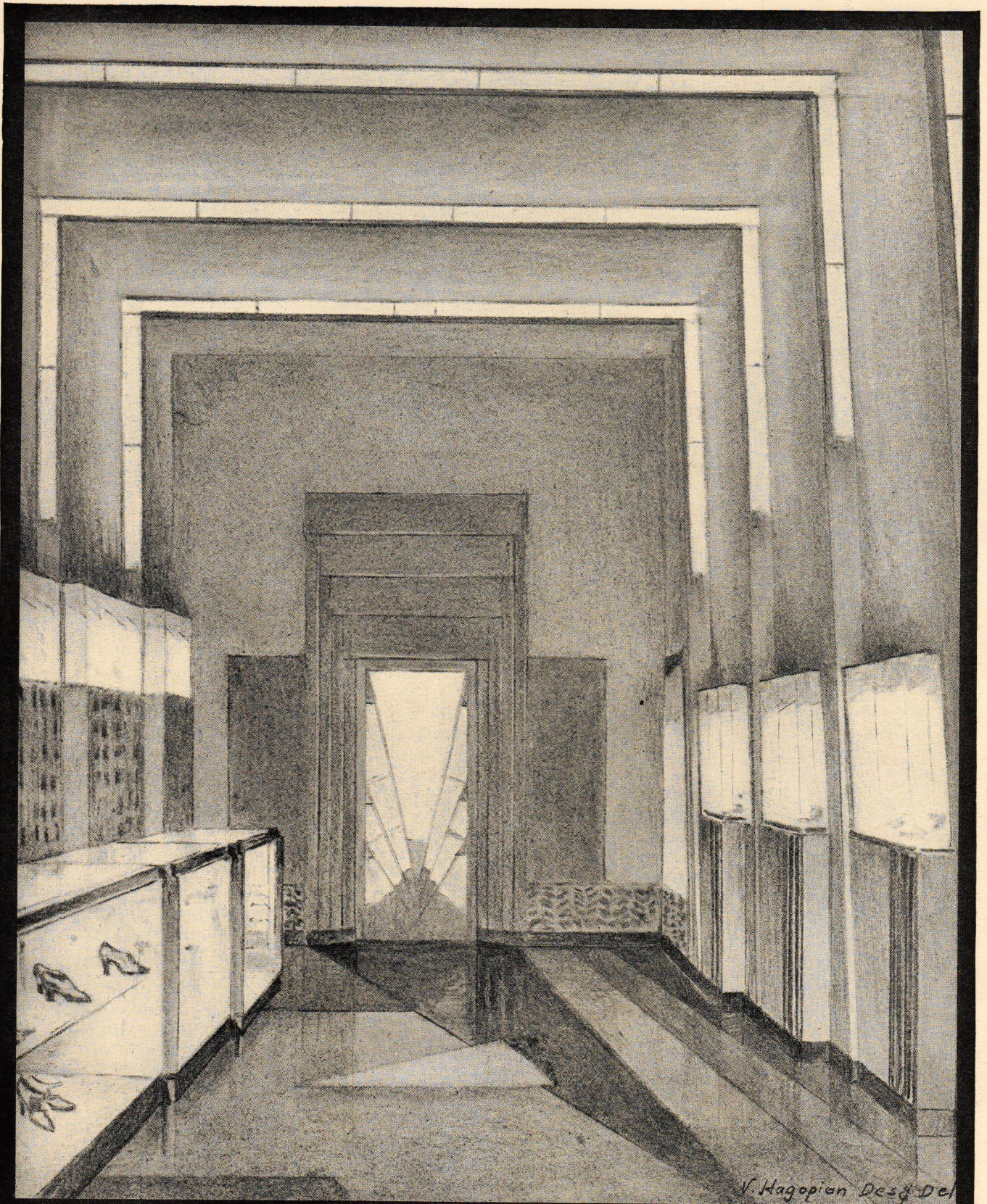
As for the brick used—well they were mould-made, and have those same squarish headers as in Monticello. Off-shape too. And look their age.

They have a way of reminding you of the brick we are right now making down here in Salem. Mould-made. Sanded moulds at that. The bricks sort of fool you. The day they are out of the burn, you would declare they were time-toned for years.

Might be worth finding out more about. A considerable number of your fellow architects looked at it that way. Leastwise a right smart lot of them have found out and venture using them.

OLD VIRGINIA  BRICK

Old Virginia Brick Company  
Salem, Virginia

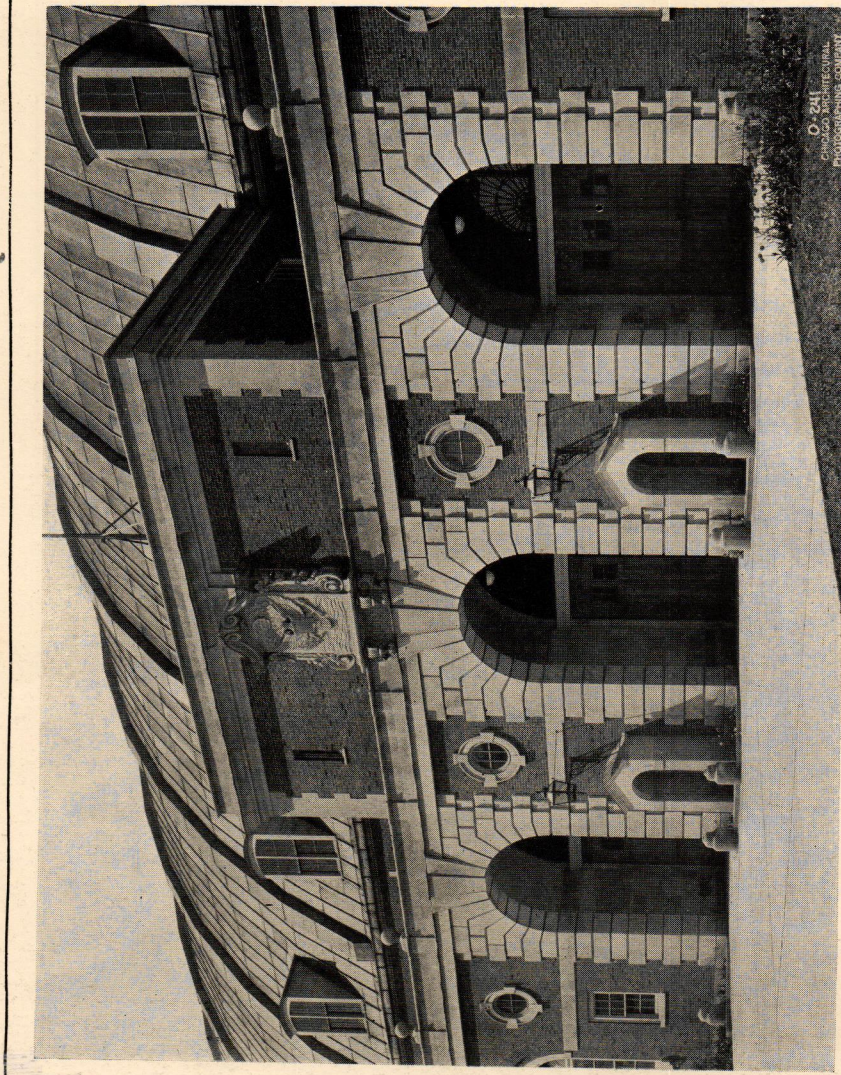


Suggesting the use of general and show case illumination, in the modern manner, for a small shoe shop.

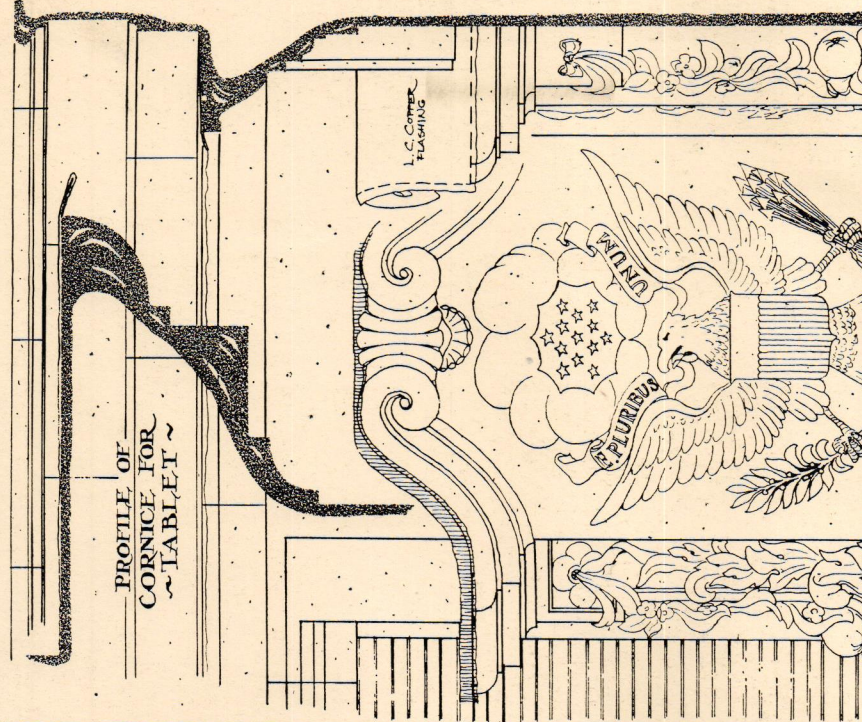
**THE FRINK CORPORATION**  
369 LEXINGTON AVE., NEW YORK  
Branches in Principal Cities



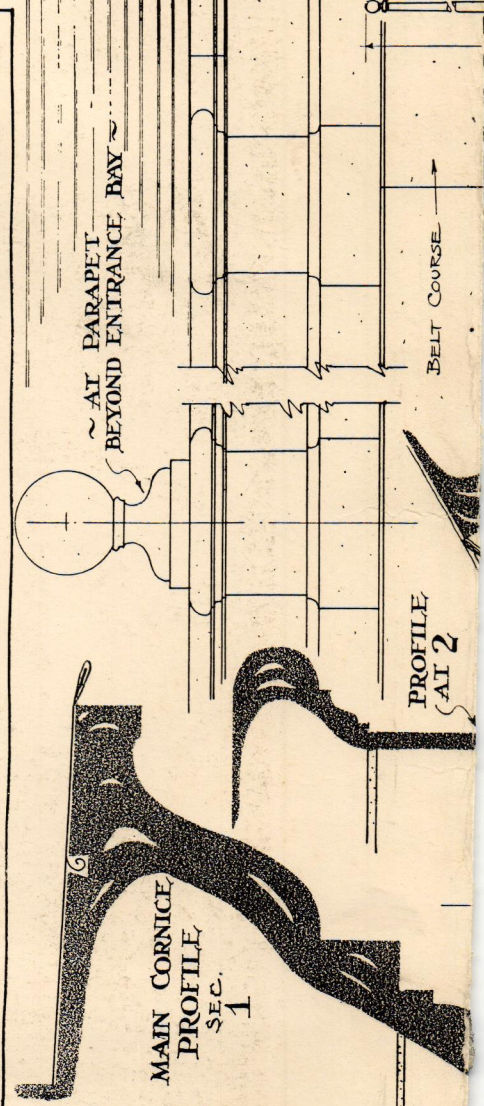
# THE ARCHITECTURAL DETAIL SERIES



O. S. B. CHICAGO ARCHITECTURAL PHOTOGRAPHY COMPANY



PROFILE OF CORNICE FOR TABLET

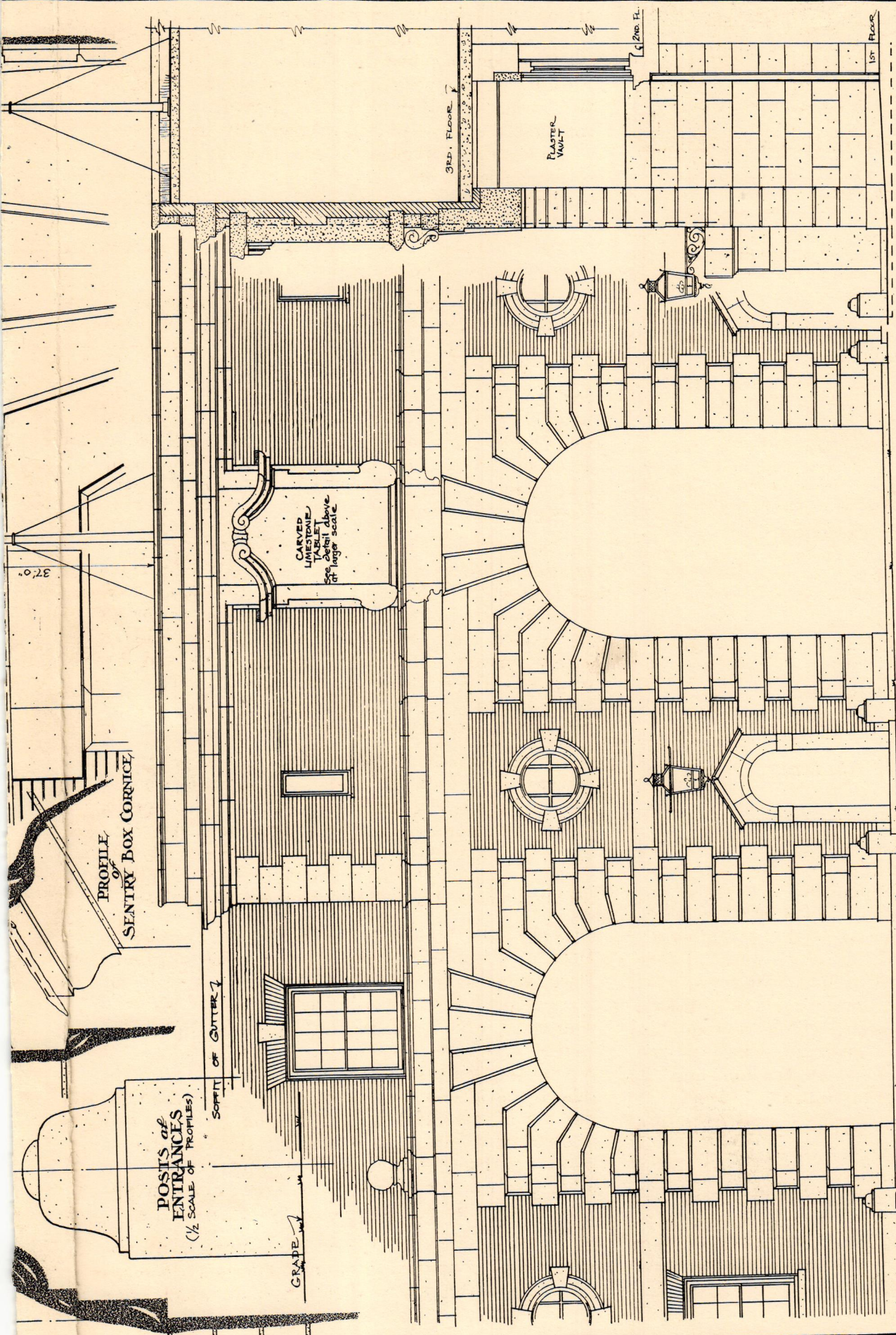


MAIN CORNICE PROFILE SEC. 1

PROFILE (AT 2)

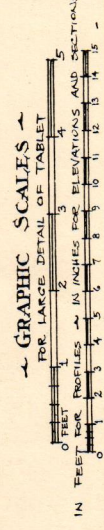
AT PARAPET BEYOND ENTRANCE BAY

BELT COURSE

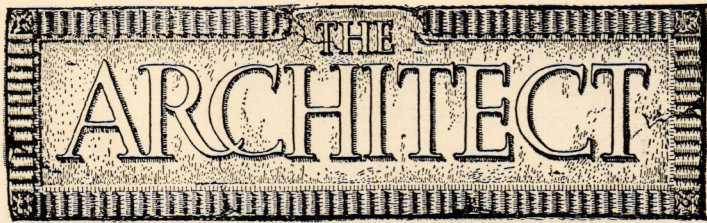


SECTION of S.  
 Henry A. Cook  
 DEL. 1929

FRONT ELEVATION



DETAILS ~ SOUTH ENTRANCE ~  
 ARMORY ~ UNIV. of ILLINOIS ~ URBANA, ILL.  
 November 1929  
 ~ Charles A. Platt, Architect, New York City ~



Volume XIII

NOVEMBER, 1929

Number 2

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

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

SUBSCRIPTIONS: Price, mailed flat to any address in the United States, Mexico or Cuba, \$8.50 per year, two years \$12.00, Canada, \$9.00 per year; any foreign address, \$9.50 per year.

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George S. Chappell, *Editor*

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*Editorially Speaking**Thomas Hastings*

THE DEATH OF Thomas Hastings, on October 22nd, at the age of sixty-nine, removes from the professional ranks one of its most distinguished figures, the surviving member of the original firm of Carrere and Hastings. A New Yorker by birth, he was closely connected with many of his city's most notable projects, although the work of his firm is represented by important structures in other parts of our country and abroad. For it is interesting to know that Carrere and Hastings designed the American Embassy and Devonshire House in London, and the pedestal of the Lafayette statue in the Louvre.

After returning from the École de Beaux-Arts in Paris and studying at Lafayette College, from which he graduated in 1884, he entered the firm of McKim, Mead and White, that outstanding training school for young architects. Within a year, however, he had formed the partnership with John M. Carrere which was to so powerfully influence the architectural trend of America.

Many will recall the veritable sensation created by the young firm in their designing of the two hotels, the Ponce de Leon and the Alcazar, in St. Augustine, Florida. The strongly Spanish character of these two structures, then a daring innovation, was so completely successful and so perfectly in harmony with the old buildings of the city, that the reputation of the designers was instantly established. By this work they may truly be said to have planted in our South the "Mediterranean type" which is so admirably suited to this environment and which has since been so enthusiastically developed.

In the greater part of their work the influence of France is dominant. Such buildings as the New York Public Library, the New Theatre and the interior of the Metropolitan Opera House are closely derived from the standards then prevailing in the École de Beaux-Arts. Carrere and Hastings sensed well the combination of elegance and dignity characteristic of this school and, by their successful adaptations of it to American needs, imprinted it strongly on the work of their day.

In his personal associations Hastings was a rare type of gentleman, charming, gay, witty or serious as befitted the occasion, loved by the many with whom he came in close contact, and admired by all who knew him. His personal friendship will be sorely missed. His work, his influence and his memory will live long.

*Mr. Edison's Month*

OCTOBER, PLAINLY, was all Mr. Edison's, for it marked the fiftieth anniversary of his discovery of the incandescent light. The occasion, quite properly, was seized upon by many large companies and thousands of workers in the electrical field to pay deserved tribute to the master-mind and to bring their products before the public in a dramatic manner.

Probably the high spot in the festivities was at Detroit where the inventor's close friend, Henry Ford, acted as host and stage-managed a series of picturesque events including a train ride on railway equipment which was the last word in 1879. The engine, a wood burner with a huge cinder catcher on top of the smokestack, seems incredibly quaint in this comparatively short perspective of five decades, but the development from it to the great oil and electrically driven engines of today is no greater, if as great, than the amazing developments in such other electrical departments as lighting, power applications, radio devices and many other details.

Mr. Edison, in the center of the picture, made an attractive and endearing figure. There is a homely honesty and simplicity about the man which goes



Chesley Bonestell, *Del.*

Thompson & Churchill, Architects, New York

Study, Battery Tower Building, New York

straight to the heart of the American people. He is picturesque without posing. Henry Ford, too, though more of an enigma, has an engaging simplicity in many of his aspects. Together they are a hard pair to beat. Mr. Edison's "Golden Jubilee" could have found no better showman than Mr. Ford.

An attractive ramification of the celebrations was a dinner given in New York by the Electrical Women's Round Table, Inc., an organization of women engaged in electrical work in the metropolitan area. The guest of honor was Major William J. Hammer, who was associated with Mr. Edison in 1879. As special representative he set up and operated all Edison inventions at the Paris Exposition in 1889, for which, in 1925, he was made a Chevalier of the Legion of Honor. Major Hammer, in the course of his remarks, read the New York World's interesting account of "an electrical dinner" engineered by himself in 1885. "When the guests arrived," says the article, "the house appeared dark but as they placed foot upon the lower step of the veranda a row of tiny electric lights over the door blazed out, and the number of the house appeared in high relief. The next step taken rang the front doorbell automatically, the third threw open the front door and at the same time the hall was automatically lighted. Upon entering the house the visitor was directed to divest himself of his coat and hat and, by placing his foot on an odd little footrest near the door and pressing a pear-shaped pendant hanging from the wall by a silken cord, revolving brushes attached to an electric motor brushed the mud and snow from his shoes and polished them by electricity."

Can't we hear readers of the day sitting back and gasping, "Will wonders ever cease!" And yet, today, such minor operations as those mentioned in the article are about as important as the electric lighting of a Christmas tree. Most certainly, the electrical world *do* move!

### *The Digest*

WE ARE PLEASED to doff our cap to the enterprising Literary Digest which, from time to time, publishes a supplement devoted to architecture and building. The Fall issue, now at hand, is compact with interesting articles on timely topics. The cover design, in color, by the well-known mural painter, Edward Trumbull, is an attractive panel showing our ever busy steam shovels and derricks at work at the base of a sturdy bridge abutment, against a background of towering skyscrapers.

How much architecture of today owes to the imaginings of our artists! This phase of modern practice and development is further borne out by a vigorous

sketch in black and white by Erich Mendelsohn, reprinted from a German publication, "Propylaen," and by a striking conception of "The Metropolis of Tomorrow," from the skillful pencil of Hugh Ferriss who, probably more than any one man, has influenced the course of skyscraper design in this country.

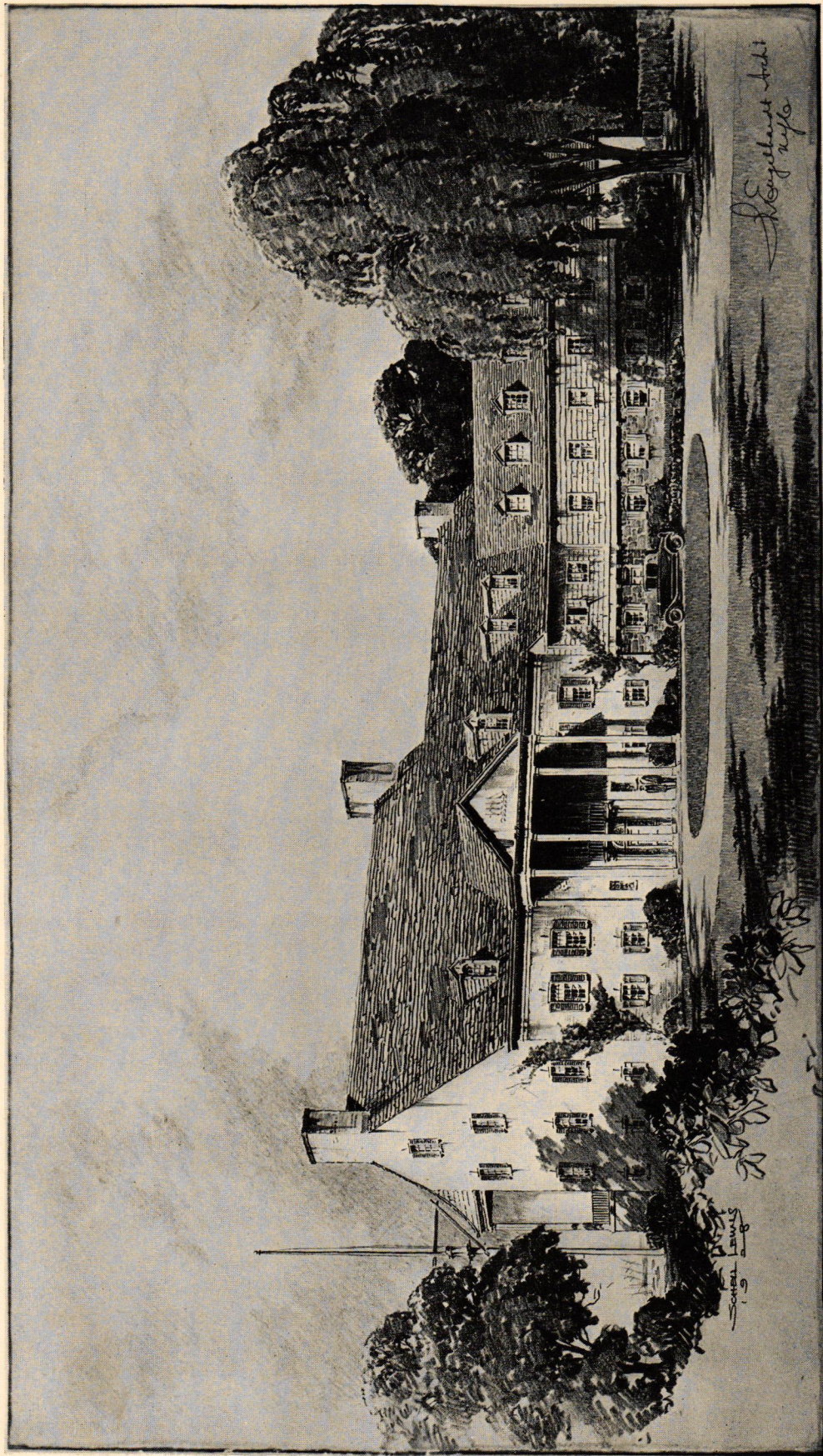
Up-to-date photographs illustrate a number of articles on subjects which are very much to the fore at the present time. Regional planning is discussed and the related traffic problem. These naturally lead to an examination of housing trends. The average American does not like to think of the United States as being backward and unimaginative but a quotation from "The New Day in Housing," by Louis H. Pink, tells us that America "has been put to shame" by accomplishments abroad, notably in Holland, "a mere spot on the map of Europe," and in Germany and Austria.

Additional articles deal with financing of building operations, architecture and advertising, the modern trend of design and notes on modern construction. All are well illustrated. They are, in the main, quotations from books, articles and addresses which have appeared elsewhere, but the issue assembles these in a comprehensive way and gives us an excellent bird's-eye view of the architectural field as it is today.

### *A New Theatre in Paris*

WE HAVE HEARD many preliminary reverberations of the great "Theatre Pigalle" which has just opened in Paris. This has been four years in the building and finally opened its doors to the public in the early part of October. It has been the pet project of Baron Henri de Rothschild and reports are that funds for its complete equipment, construction and decoration were unlimited. The opening attraction, appropriately, was a vast chronicle, "Histoires de France," by the noted actor and playwright, Sacha Guitry who, with his wife, Yvonne Printemps, headed the large cast. Fourteen scenes picture the historic events and times of France from the days of early Gaul down to a last tableau which shows former premier, Georges Clemenceau, coming to the garden of his lifelong friend, Claude Monet, to tell him of the signing of the armistice in 1918.

Speaking of the theatre itself, Victor Glover says, "Praise for the splendors of the new building is very high and the stage equipment came in for general recognition. Four stages, superimposed in pairs, permit rapid change of the most elaborate scenes. The lighting effects, too, will prove very remarkable, representing the newest innovations gleaned by scouts sent out by Baron de Rothschild to Berlin, London and New York.



Schell Lewis, Del.

Th. Engelhardt, Architect, New York

Study, Entrance Elevation, Manhasset Bay Yacht Club, Manhasset, Long Island, N. Y.

"The grand vestibule leading to the auditorium is modernistic in design and decorated with a great number of steel tubings screening the entry to the auditorium proper. The latter is decorated in polished dark mahogany."

The Pigalle will doubtless be one more thing not-to-be-missed by the American in Paris.

In business buildings it is well known that French architects have been quick to turn to this country. Many have been the visitors who have made intelligent tours throughout the United States, noting the most recent developments in construction and equipment. It is not surprising, therefore, to learn that the new building for the "Paris-Herald," dear to our citizens abroad, will be of a type comparatively new to Paris and "will embody the latest American ideas and be equipped with every modern device." The corner stone for this combination office building and printing plant was laid on the 4th of October. The ceremony marked the forty-second anniversary of the founding of the Paris-Herald by James Gordon Bennett, the younger. It will be located at 22 Rue de Berri, just off the Avenue des Champs Elysees.

#### *On Our Library Table*

WE ARE INDEBTED to Charles Scribner's Sons for one of the most attractive books of the year. It is "Wrought Iron and Its Decorative Use," by Maxwell Ayrton and Arnold Silcock, published by Country Life, Ltd., in London. The specific subject of the volume is wrought iron in England and every page is enlivened by alluring photographs of the various periods. A preliminary chapter gives a compact "General History" of the development of architectural iron, in which we are told that "meteoric iron was known and valued by prehistoric man at a far earlier time than is commonly recognized." On this subject the authors add, "Proof is now forthcoming that, in various lands and at varying periods of time, Neolithic man knew many of the properties of the metal from his experiments with meteoric iron."

As early as 77 A. D., Pliny paid his tribute to the Chinese, saying that for iron work the palm of excellence must be awarded to them. But this seems modern compared with the claims of some of the antiquarians that prior to the amazing date of 3,000 B. C. actual iron smelting was practiced by tribes in the Tibetan mountain ranges! The Thirteenth Century marks the real beginnings of ornamental ironwork in England, mainly in the fabrication of beautiful and elaborate hinges used to reinforce the sturdy oak doors of the period. After this there was a period of "cessation" and not until

the Seventeenth Century were there any important developments.

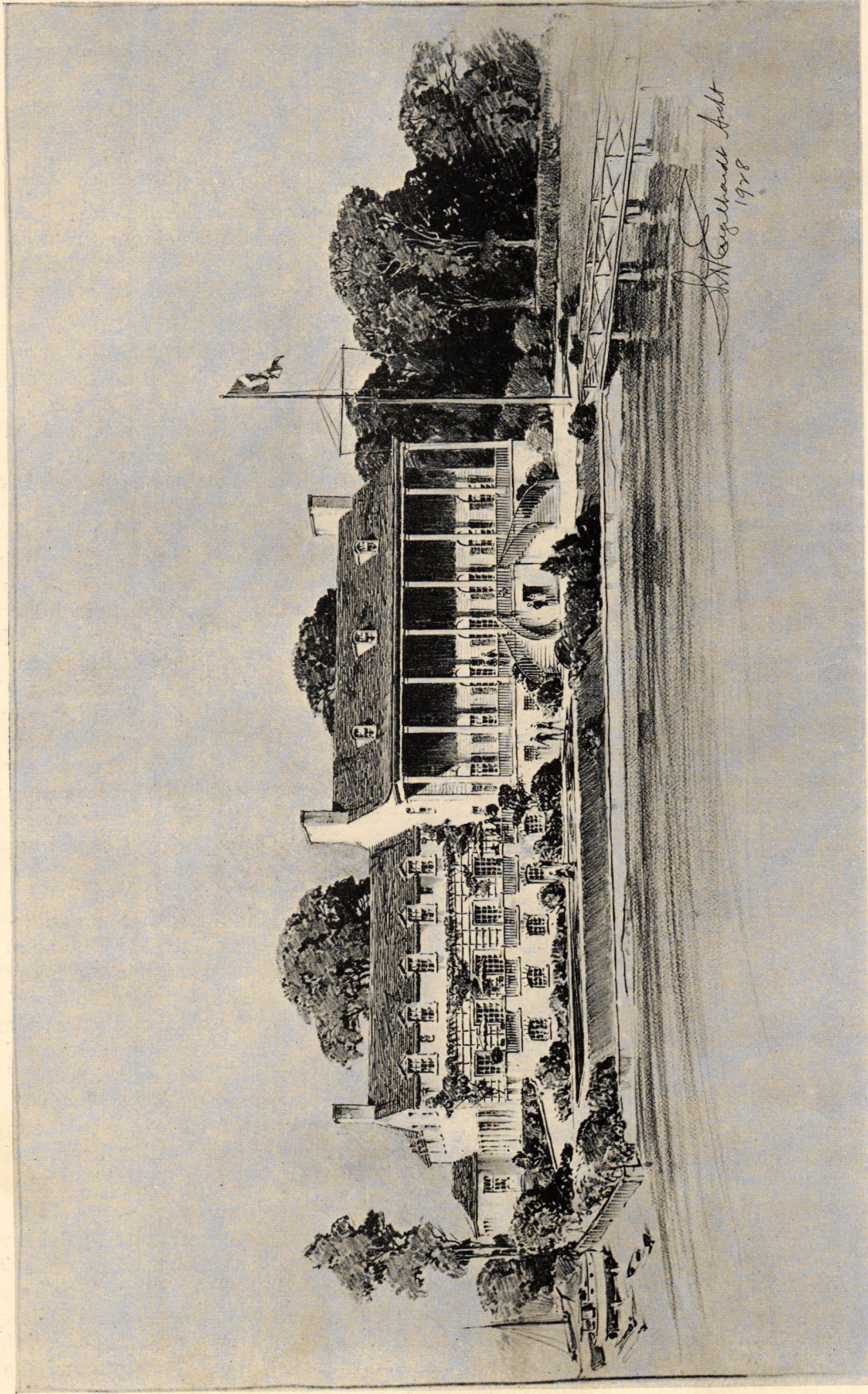
Says the text, "The last quarter of the Seventeenth Century was the period of the greatest activity in the building world that has, probably, ever been experienced in England." An entire chapter is devoted to the amazing work of a French smith, Jean Tijou, brought to England by King William at the behest of Sir Christopher Wren who complained that he could find no craftsmen in England who could properly execute his designs. For twenty-one years he worked in England and was finally acknowledged to be the "father of the English school of seventeenth and eighteenth century smithing."

The Welsh smiths and those of the West of England and the Midlands are adequately illustrated and described, after which follow treatises on miscellaneous examples and "the decay and revival of smith-craft" which close with references to the fine modern work of such men as Edgar Brandt and Peter Anderssen. The text ends on a hopeful note, saying, "All the crafts have shown a marked revival since the war, though the metal-working crafts are not so nimble as some others in following up fresh paths. In spite of the very remarkable achievements of Edgar Brandt and other French metal workers very few English smiths have followed this lead except in the case of designs for such minor works as hanging and wall-lamp fittings, in which the vigor and force of Brandt's daring originality may be traced. It is true that among the modern school morbid tendencies exist, but it would be truer to say that modern art and craftsmanship tend to escape the morbid features so prevalent since the war and to capture a spirit which is new, and yet as old as Adam."

#### *An Architectural League Achievement*

WE MAKE A profound editorial salaam to the special committee of the Architectural League of New York which proposes to inaugurate a series of "one-man" or, possibly, we should say "one-firm" shows devoted to architecture and the allied arts of sculpture and decoration. The committee composed of Messrs. Ely Kahn, Raymond Hood and Ralph T. Walker, the Three Musketeers of the New Order in Architecture, initiated a group of editors into the purposes of their movement at a recent luncheon, and if there is anything calculated to enlist the sympathies of an editor it is a free lunch.

The members of the committee spoke severally and simultaneously. The gist of their remarks was that it is high time that Architecture took its place in the sun of artistic and professional publicity, long almost entirely usurped by artists, aviators, motor speed-demons, channel-swimmers and the like. The interest of the public, the big lay-public, was never



Schell Lewis, *Del.*

Th. Engelhardt, Architect, New York

Elevation toward Sound, Manhasset Bay Yacht Club, Manhasset, Long Island, N. Y.



more keen in architectural matters. The man-in-the-street is very much alive to the thrilling things that are being built about him. This is strikingly reflected in the public press which is giving more and more space to our new buildings. The papers have at last realized the news value of actually mentioning the architect's name, a recognition we never thought possible. The rotogravure sections feature pictures of the latest project.

The architectural pot is boiling. But where does the public find its opportunity to really see, intelligently, the work of the architects? Almost entirely in the mass-production shows, very fine in their way, such as the huge "Architectural League and Allied Arts Exhibition," a feature of every year, in which the number of exhibits and their bewildering variety leave even a professional visitor confused and muddled. Hence the idea of limiting the proposed series of shows to the work of a single individual or firm.

In selecting the firm to be so honored the committee has shown a broadness of mind and an accuracy of judgment which augurs well for the future. No firm, in their estimation, has done more commendable work of important magnitude and high order of excellence than the Chicago firm of Holabird and Root. We are sure that the entire profession will applaud this selection of men who are, at this very moment, doing so much to raise the standards of their profession. As one of the committee put it, "We want to show the work of live, active men. Too many comprehensive shows are organized after the man thus honored is dead. Why wait until then? We propose to do it now."

The first show, which will be held in the League Gallery on East Fortieth Street, New York, is scheduled for as early in November as suitable arrangements can be made and the material be gathered together. For this is no small or hasty business. It is hoped, in this exhibition, to show the development of a firm's design from its very beginnings, to outline the planning and construction of great buildings from the first thumb-nail sketches, through the development of the scale and working drawings, to photographs of the completed work. Models will be shown, and shop drawings. In a word, the whole picture will be displayed. We are convinced that the public will respond to this fine opportunity of gaining more accurate knowledge of architectural processes and of the current work of one of our outstanding firms.

They will have ample time to do this for it is proposed that each exhibition will be on view for a minimum period of three weeks. Subsequent shows will cover the achievements of sculptors and mural painters who are doing the most vital work. The

League is to be heartily commended for this enterprising project. A suggested feature which we hope may become a reality is the showing of this material in other cities. When it has once been assembled it seems a pity to have it dispersed. The arrangements for other exhibitions could well be handled by the local architectural societies in the various centers.

### *Repercussions from Louvain*

WHAT WOULD APPEAR to be the final shot in the famous "Battle of Louvain" has just echoed resoundingly through the press columns of the country. The details of the controversy are so well known as to need slight recapitulation here. Whitney Warren, the architect of the restored library—or, rather, we should say "rebuilt," for it was new from the ground up—has for more than two years fought valiantly for the retention of the inscription "Destroyed by German fury; restored by American generosity," which was suggested by Cardinal Mercier.

After the animosities of the war had somewhat subsided, the installation of this sentiment was vigorously opposed by Monsignor Ladeuze, rector of the University. Mr. Warren was equally firm in his contention that the original inscription should remain. There were picturesque scenes during the campaign, including the smashing of the inscriptionless balustrade by a hammer-wielding sympathizer with the Warren forces. The fiery earnestness of the architect was hailed by the students who drew his carriage in triumph through the streets, decorated with flowers. But the University authorities stood their ground, insisting in the client's right to make changes. This right Warren refused to recognize. They were not, he argued in essence, clients in any sense of the term, but rather the hereditary custodians of a gift, a trust which had been handed to them, made possible by the joint efforts of the American people and the great figure of the dead Cardinal who had inaugurated the movement.

Ruled against by the University body, Warren never thought for a moment of giving up the fight. At a moment when ninety-nine men out of a hundred would have quit in disgust and despair, he fought on, throwing the whole matter into the civil courts. This took the dispute to Brussels, out of the arena of violent prejudice and academic influence. From this capital city comes the latest announcement that the Court has ruled in favor of Warren and against Monsignor Ladeuze. Says the news account, "The prosecutor's verdict upholds Warren's long-contested demand that the inscription originally selected for the balustrade should be placed thereon and orders that the balustrade be replaced at the University's expense with Warren's inscription."



Greville Rickard, *Del.*

Study, Residence for Benjamin D. Mosser, Esq., Bernardsville, New Jersey

Greville Rickard, Architect, New York

Commenting on the decision of the Tribunal, Warren is quoted as saying, with admirable restraint: "That is very gratifying to me. Of course the inscription about which there has been so much talk was given to me by Cardinal Mercier. It is not my inscription. This decision will have a great effect from the point of view of the rights of the artist. That is what is interesting in it. This decision is undoubtedly agreeable to the Belgian public."

This will be a bitter pill for Monsignor Ladeuze. The question is, will he swallow it? If not, if he chooses to appeal and apply to a higher court, if there is one, he may be sure that he will find his adversary in the front rank, reinspired by the important victory which he has already won. By far the most admirable thing about the whole affair, in our estimation, is the courage shown by Whitney Warren in every phase of the conflict.

### *The Skyscraper Competition*

THE LATEST FORM of competition is that of the skyscraper builders. This is not an "invited competition." It is hampered by no rules of professional practice. There is no professional advisor. All a competitor needs to enter the competition is a building of in the neighborhood of a hundred stories high. New York is naturally the main field of endeavor although an occasional entrant bobs up in Chicago or Detroit where a good deal of money has been gathered together in one way or another.

Up to recently the Woolworth Building, the mere mention of which sounds ancient, seemed to hold the altitude record. Then things began popping. The Lincoln, then the Chrysler, sprang up. Then the Bank of Manhattan made its claims. Ex-Governor Al Smith, a grand selling agent, announced that the new Empire Building on the old Waldorf site would top them all.

This was far from discouraging other entrants. Every day saw its headline, "THE WORLD'S TALLEST," applied to a new project. There was the National City Building, of seventy-one stories, with a perspective to prove it, drawn by Cross and Cross. Then the unbeatable Harvey Corbett came across with remarks about the proposed Metropolitan Life Tower of one hundred stories! Mr. Lefcourt promptly raised him five stories, chucking in his one-hundred-and-five-story building at Forty-ninth and Broadway. This is still on paper but judging from what the energetic Lefcourt's have already done, its construction is more than probable.

But the biggest bet so far has been made by the Noyes-Schulte Company which hurls defiance at all competitors with their announcement of a giant which will spread over two Broadway blocks in the

downtown section and spear every passing cloud that ventures within a quarter of a mile of the earth in that neighborhood. The details of this proposed monster are fantastic and absorbing. From its summit, sixteen hundred feet up, spectators with a good pair of field glasses will be able to watch the West Point cadets at their daily drill! The ultimate cost is figured at the tidy sum of \$100,000,000. We can imagine Al Smith bursting into tears and pulling out of the game when he learns that this will be about twice as high as his Empire project.

Prominent architects assure us that the project is entirely feasible. The dauntless Raymond Hood says impressively, "The height of the building is nothing at all. Some time ago I got our engineers to figure up just what would be the maximum theoretical height for a skyscraper. It is seven thousand feet. The affair is very simple. The formulas that the present building laws will allow you to use for steel would enable you to build a tower seven thousand feet high. The elevator companies are ready to provide for such a building." We bet they are. So are the architects.

Other eminent sky experts agree, but we must admit that it doesn't sound particularly simple to us. We hate to think what such a building as that would do to the traffic. We also hear a great deal of sentimental gush about the marvelous skyline of the future "City of Towers" and all that sort of thing. From this we dissent violently. From what we have observed of New York's development this far, every added skyscraper detracts from the picture as a whole. They blanket each other and fill up the chinks in the silhouette. The mass effect of the city today is far less impressive and beautiful than it was ten years ago when comparatively few towers really dominated and accented the scene. Also, of course, we are far from having a monumental city plan which permits us to locate these skyscrapers where they will do the most aesthetic good. Favorable business locations are being grabbed off daily and titanic buildings are being erected and projected with no thought of their artistic relation to each other or to the neighborhood. The dream of the architect and city planner of scientifically spaced towers will probably never be realized in a city which has such a flying start as New York. And will the opportunity ever be presented to plan any big city of the future from its very beginnings, building first of all subways and pipe-levels, double-decker streets, overhead crossings, vistas, parks and wide open spaces, before helter-skelter, opportunist construction and business competition step in and spoil the whole beautiful scheme? Sadly enough, we must say we doubt it. We must just muddle along and do the best we can with past mistakes.



Ernest Born, *Del.*

Gehron & Ross, Architects, New York

Study, Jewish Theological Seminary of America

## *The Crescent Temple, in Trenton, New Jersey*

A FEW COMMENTS

WE ARE SURE that the illustrations published in this issue of the new Crescent Temple will be of interest to our subscribers. This building is a notable addition to the already long list of accomplishments in Terra Cotta. In few buildings is the use of this colorful material so complete. It is, to our mind, in this field of rich, Oriental design that Terra Cotta is supreme. Its ceramic quality seems particularly fitted to express the ingenious intricacies of Moorish design. Mr. E. H. Putnam, of the Atlantic Terra Cotta Company, has graciously supplied us with the following comments on the new process of coloration used in this building. It is called "Abbochrome on Polychrome," speaking of which Mr. Putnam says:

"It is common knowledge, particularly in the profession, that to adapt an ancient style to modern needs is as delicate an operation and requires the same quality of technique as to design a building that permits a degree of originality or unconventionality.

"In the great multitude of buildings recently erected following the various ramifications of modern style—some good and some bad . . . very bad—it is comforting to find shining instances of structures reflecting antique style.

"It is particularly satisfying to find a building that goes further than reflection, by reproducing the style exactly or even carrying it a step further. An example is the Philadelphia Museum of Art, erected in strict accordance with Classical Grecian precedent but in its polychrome treatment using every color the Greeks used and a great many additional colors, that they most probably would have used if they had been available!

"The Crescent Temple in Trenton is an exact reproduction of early Moorish, a style particularly suited to a Shrine temple. Many Shrine temples have Moorish feeling in design, but few of them have gone to the length of reproduction.

"The Crescent Temple, except for electric lights and American plumbing, might have been transported from Granada to New Jersey.

"The Crescent Temple exemplifies the most recent development in polychrome Terra Cotta. Instead of a glazed surface for the base color, a color technically known as 'Abbochrome' is used. There is a long line of such colors varying in tone and shade

but the characteristic of Abbochrome is conglomerate, composed of two or more colors applied in one operation with considerable variation in tone and a rough, dimly luminous surface.

"In the Crescent Temple the base colors are cream and ivory varying in tone from dark ivory to light cream. The bright colors are applied directly over the base color and repeat the variation and acquire the same rough texture. As a consequence, there is no smooth mechanical perfection and the Terra Cotta surface has a softness and warmth that can be likened to an old Oriental rug. The smooth monotony too often found in a modern building is entirely lacking.

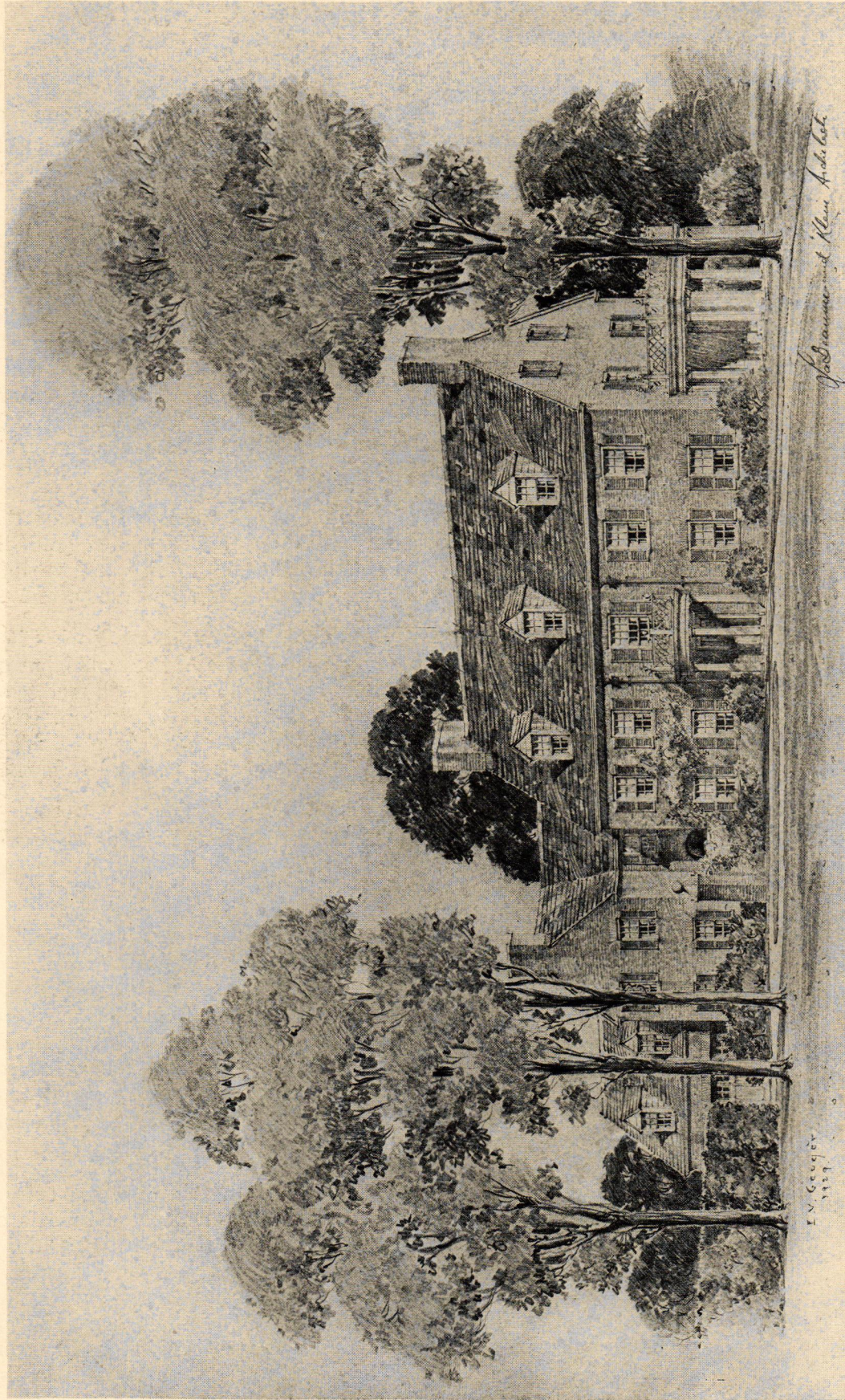
"The actual colors employed include the very rare scarlet vermilion and burnished gold, the latter in both rough and smooth finish, and various shades of blue, tan, green, yellow and ivory.

"400 Madison Avenue, New York City, is an example of monochrome Abbochrome, but it is strongly recommended that any Architect contemplating polychrome take a trip to Trenton. He will find it well worth the time and carfare. The Crescent Temple sounds a new note of refinement in polychrome."

We feel that it is also pertinent to quote the following from an article by Mr. Walter Hankin, the architect:

"The architectural style of the building is early Moorish. This was the architecture of the Mohammedan races in North Africa, and of the kingdoms which they established in Spain, where very fine examples of this style exist. While the detail of the Mosque is in this style, the general mass and shape of the building is due to the requirements of the building and the shape and size of the lot.

"All the material used in the building was carefully selected for color, warm Oriental colors being desirable. The limestone base course is of Wurtemberg limestone from Elwood City, Ohio. This stone is very rich in color and is very durable. The terra cotta work on this building is worthy of comment, particularly the Polychrome work, as it is one of the outstanding terra cotta jobs in the country. The gold terra cotta of the domes is a lasting finish of pure coin gold burned into the glaze."



E. V. Gauger, *Del.*

Study, Residence for Mrs. J. Reynolds Medart, St. Louis, Mo.

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



*Courtesy of Old Virginia Brick Co.*

ARCHWAYS AT "POPLAR GROVE" NEAR LYNCHBURG, VA.

## *American Brick of To-day*

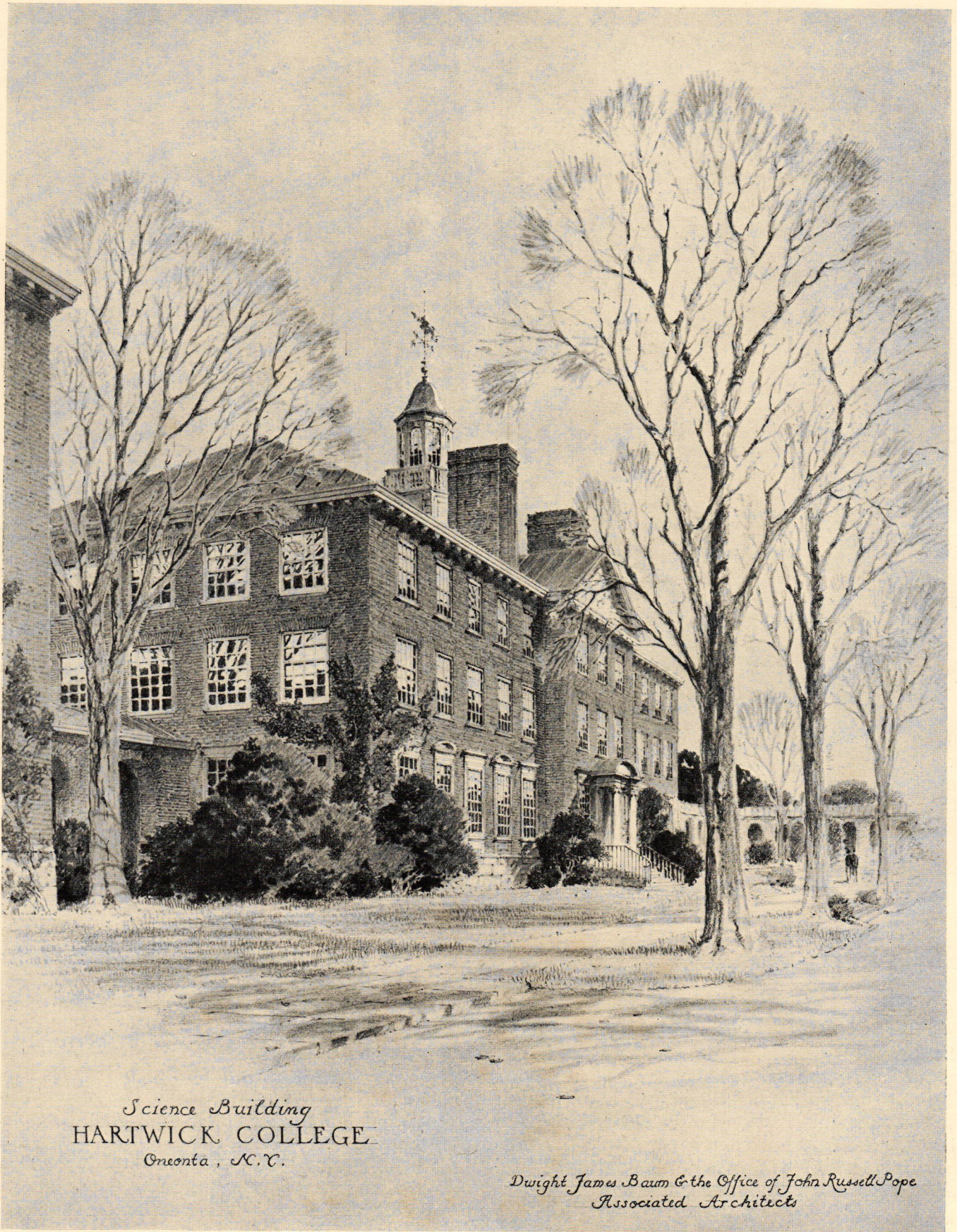
*By* UFFINGTON VALENTINE

BRICK AND BRICKWORK in America have triumphantly recaptured the prestige they forfeited, some decades ago, through the then existing prevalence of inferior native brickmaking and the mechanical methods with which the article itself was laid. The effect of it was almost to banish brick as a building material from higher aesthetic consideration, despite the plentiful precedent of colonial brick architecture which might have well served to keep in mind the intrinsic worth of the material and how sensitively it responds to intelligent treatment.

The temporarily obscured vision as to brick use and its artistic possibilities has been more than rectified; our advanced architects have, indeed, a new in-

creased sense of such applications; and no small part of the stimulation is due to the brick manufacturers. These have not only mastered all that past brickmaking has to teach, matched by their products those offered by other countries, but in addition have been tireless inventors in what seemed like an exhausted field, ministering to the imagination of American building genius by putting at its command an infinite variety of bricks innovative in matter of both texture and tint. With such a loaded palette in his hand an architect can, in brick use, allow himself full indulgence in the creation of color schemes which is so active a side of our building art of today.

An instance of what is being thus originally accom-



Otto R. Eggers, Del.

Dwight James Baum and the Office of John Russell Pope,  
Associated Architects, New York

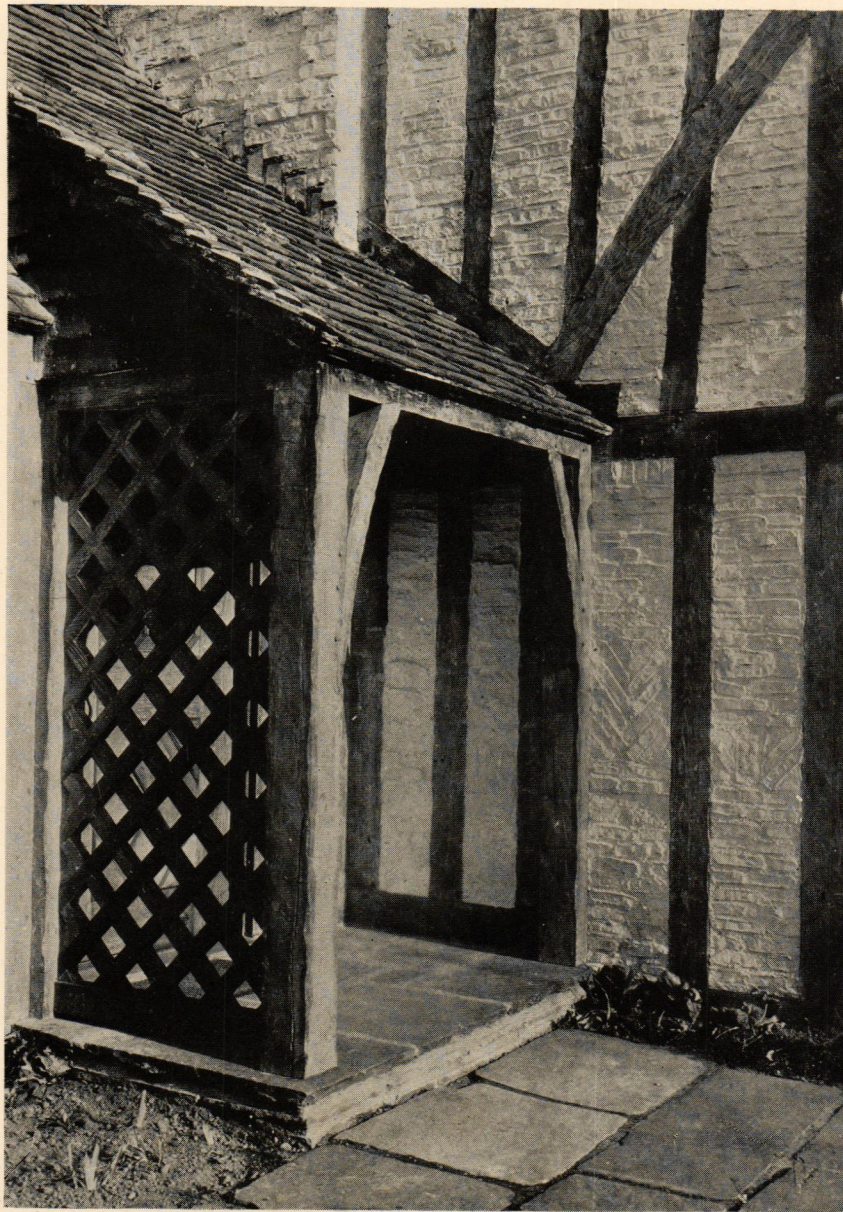
Study, Science Building, Hartwick College, Oneonta, New York



plished with our modern brick is the treatment of large building surfaces in graduated color. The material for it is a specialization of several large manufacturers. One of these has its head offices in Boston, where a pioneer structure dealt with in this fashion is to be seen. This is the Public Service Building, completed last year, and designed by Harold Field Kellogg of that city. The color employed has been drawn from the upper half of the spectrum, that is, it is restricted to red, orange, yellow and green, divided into three main gradations, and effected in its entirety by thirty different shades of these colors, beginning at the base of the building with low tones of red and mounting to the yellows and greens where the vertical heights contribute to their lessening pallors.

Another is a Pittsburgh company, and its material finds a striking exemplification in the Western Union Building, New York, designed by the New York firm of Vorhees, Gmelin & Walker, where the color scheme is in gradations of rose pinks, starting with deep rose red brick at the base and gradually spreading upward through intermediate shades of rose pinks to a delicate yellowish pink at the summit. Notable also for this polychrome treatment is the Master Building in the same city. Its designers are Helmle, Corbett & Harrison, of New York. From its ground tone of deepest black brick it mounts to lighter hues of the same brick and from that into different rich browns and from these into shades of lighter and lighter tans, culminating in the building's altitudes in buffs, with their faintest

shades tinging its last setback. Recent other examples of the treatment are the Abraham and Strauss Building, Brooklyn, and the Niagara Falls Office Building, Buffalo; in the latter, one of the largest buildings of that city, much the same color scheme as in the Master Building is employed.

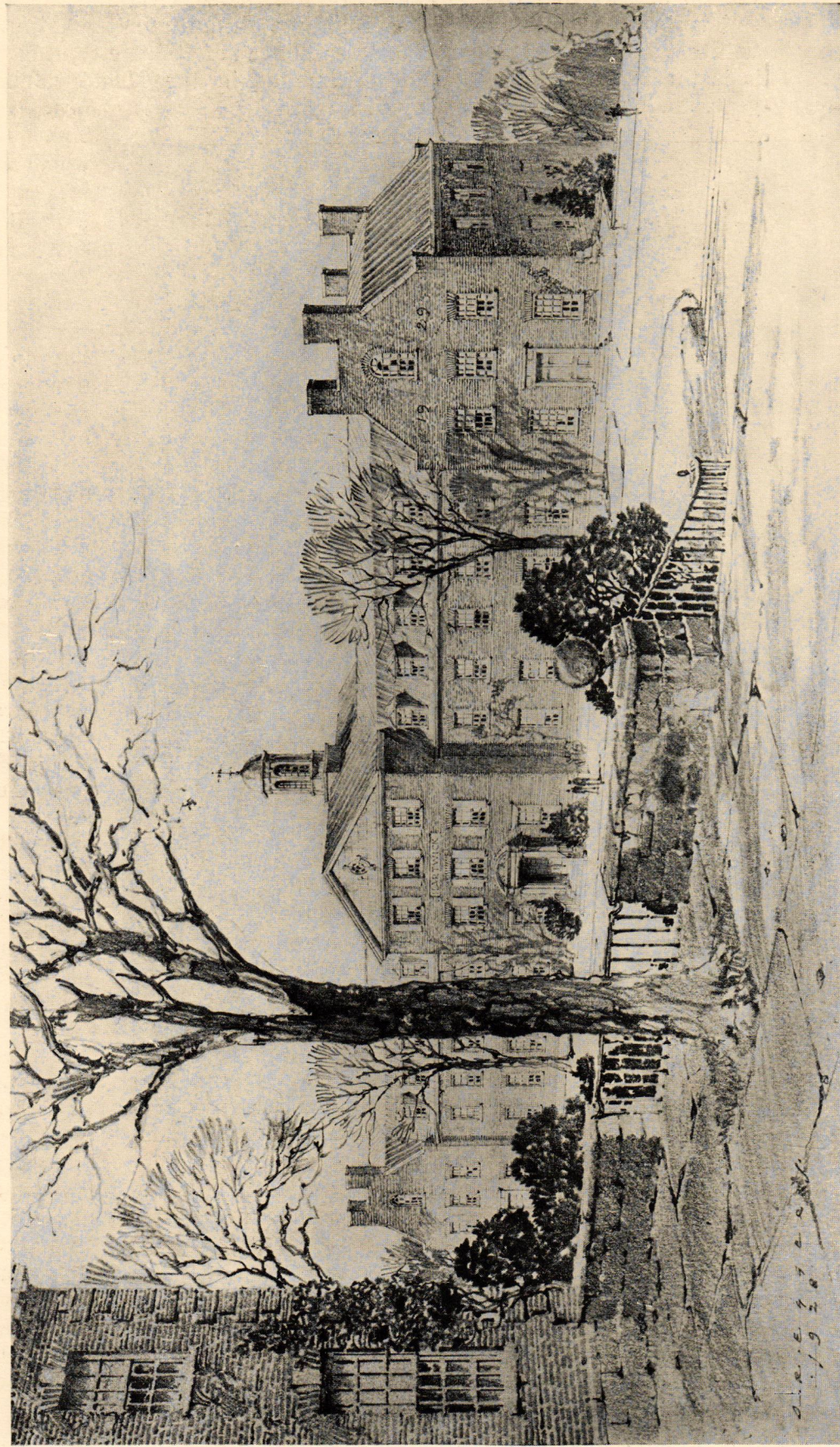


*Courtesy of Common Brick Mfrs. Assn.*

A FINE USE OF COMMON BRICK  
Frank J. Forster, Architect

The black brick which figures in the Master Building received its great cachet from being so effectively used in the towering American Radiator Building, an outstanding illustration of how widely brick for metropolitan purposes is now recommending itself, owing to the abundance of forms in which it can be had, combined with other considerations such as its cheapness compared with many once favored materials. Of New York office buildings recently completed or now in the course of construction the large majority are of some kind of face brick. A decided preference for light-colored glazed brick displays itself. The Daily News Building is faced with white glazed brick, with its contrasts obtained by orange and black brick. The Chrysler Building has a similar body,

relieved by marble trimming. Large sized brick units in subdued grey tone distinguish the New York Central Building, and the same conservative grey hue, almost unrelieved, characterizes the large new Lincoln Building. The Fred G. French Building, on the other hand, breaks into high-toned gaiety, and largely employs terra cotta for its ornamentation. Other white glazed brick buildings are the Goldman Sachs Building, No. 1 Cedar Street, 120 Wall Street, and 270 Broadway; while the Down

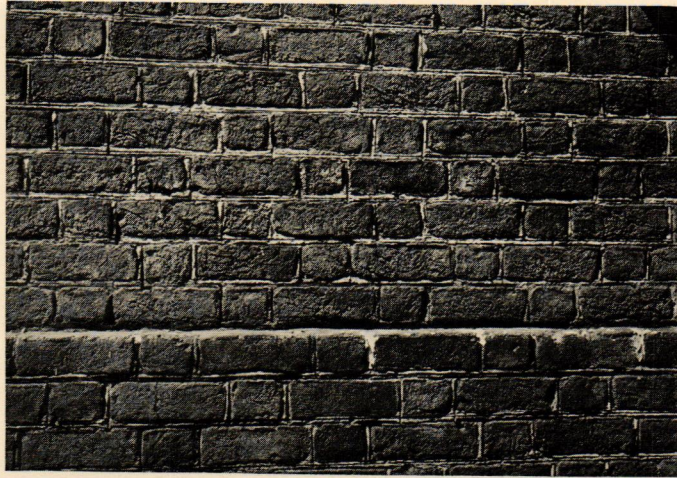


Otto R. Eggers, *Del.*

Dwight James Baum and the Office of John Russell Pope,  
Associated Architects, New York

Study, Proposed Dormitory, Hartwick College, Oneonta, New York

Town Athletic Club rejoices in variations of orange in large sized brick units and the Chanin Building in variations of buff. Included in the list of prominent structures using glazed brick in its range of light tones, and making an uptown group, are the Empire Trust, the Savoy-Plaza, the Lefcourt National, the Squibb Building, and the Title Guarantee.

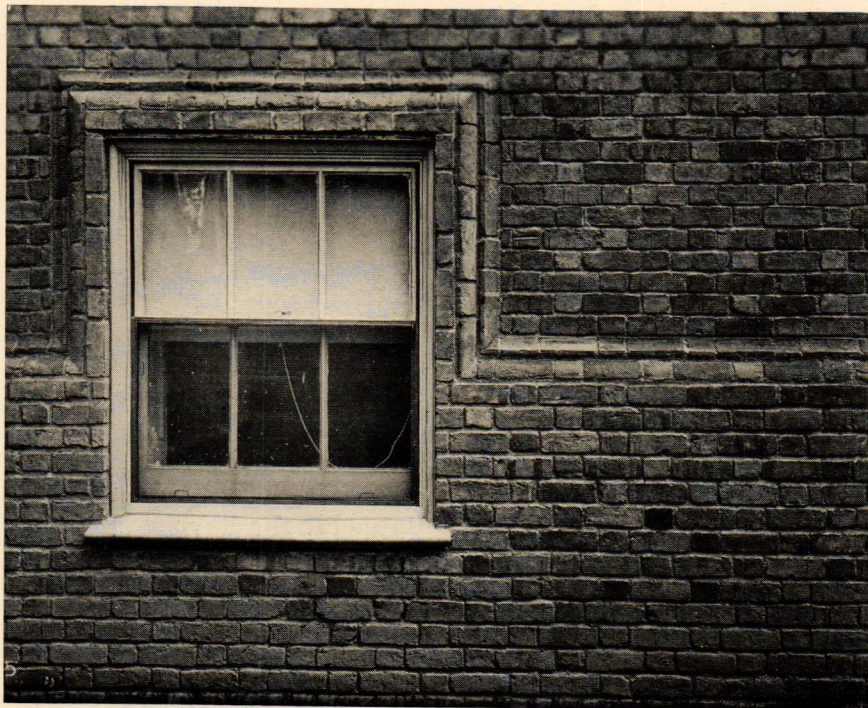


*Courtesy of Old Virginia Brick Co.*

DETAIL AT "POPLAR GROVE"

Besides its color value what has led to the popularity of glazed brick is the atmosphere-resisting quality of its hard, smooth surface. It is less inclined, too, to take on the grime that defaces so many kinds of building material, and can only be restored to their pristine freshness by costly sand blasting, while glazed brick, less susceptible to dust, may be cleaned by merely washing. Other kinds of brick are, however, in favor as well in the facing of large city buildings. Among New York examples there is the American Radiator Building, which is of a smooth, unenameled brick, of a species called "Tapestry," while another is the much admired Hotel Shelton, built of a brick somewhat similar in type. The color is of medium lightness, and such effect as the atmosphere has had on it only serves to give the surface a pleasing mellowness. One merit of these and even rougher textured bricks is that if they become stained by time their surface can be sand blasted without serious detriment to the material.

Where, however, such brick shows to its greatest advantage, in being freer from grime contagion, is in



*Courtesy of O. W. Ketcham*

DETAIL IN JAMES RIVER COLONIAL BRICK

Peabody, Wilson & Brown, Architects

own no less lovely colonial architecture. This has brought the whilom hand-made type of brick again on the market, with all its attractive irregularities and defects, and an artificially secured simulation of quality that agedness gives.

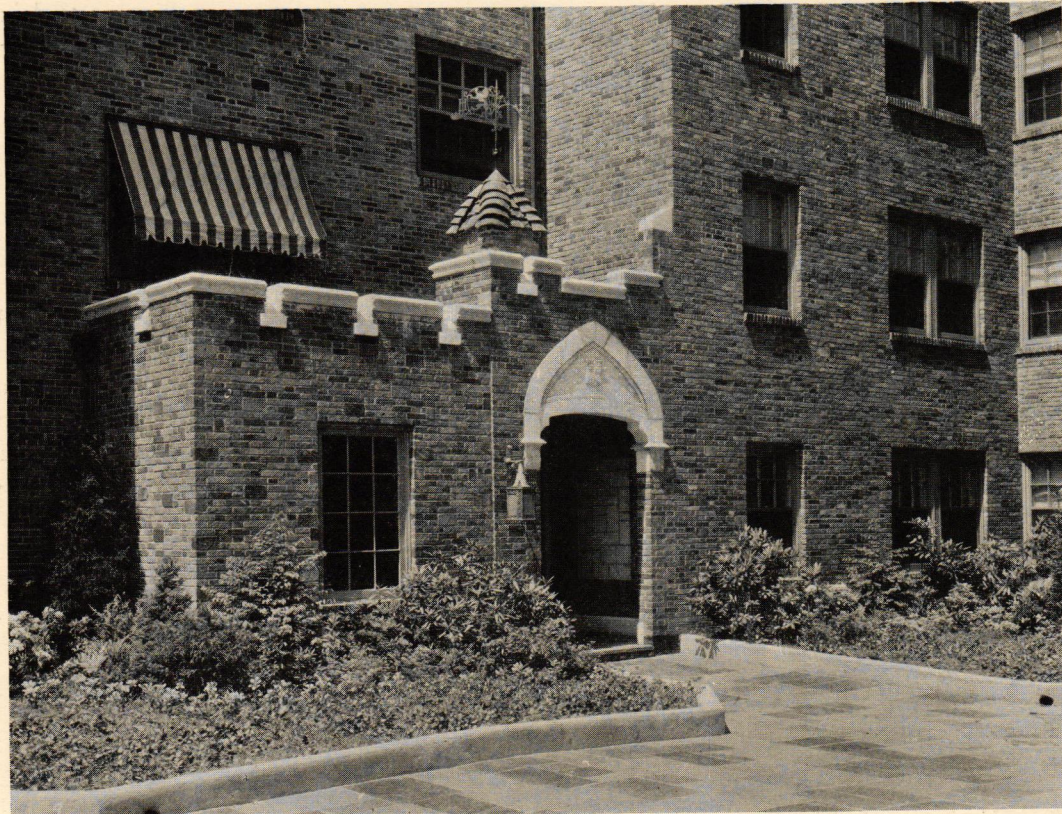
Among the manufacturers that have specialized in reproducing bricks of this archaic hand-molded order has its works in Virginia, where it uses the

Blue Ridge Mountain shale that produces bricks giving an effect closely allied to those made under Thomas Jefferson's direction, for Monticello. The Monticello bricks were half an inch higher than the standard size of today, and the company turns out this style — in mold-makes as well as the common sizes — under the appropriate name of "Jeffersonians."

The bricks come in a generous range of soft toned reds, buffs, and browns, and have all the bulges, cracks and other characteris-

tics of their models, to assure the look of oldtime authenticity.

In the field of modern phantasy, far too vast to permit of anything like specific enumeration, the gen-



*Courtesy of O. W. Ketcham*

A COURTYARD IN ORIENTAL BRICK  
Louis Laskin, Architect

eral name of "Hy-tex" stands for a rich gamut of brick colors and texture choice with excellence of composition in the article itself that has its guarantee in the high standing of the company that puts the Hy-tex brick on the market. Examples of the brick are to be seen in two architectural gems of New York, the Sherry-Netherlands and the Savoy-Plaza Hotels. Another well known make is the "Greendale," which, besides its plain hues in brick of fine or rough textures, offers a great deal of striking novelty in mixed colors. Another contributor of fine and unusual brick is from a corporation having plants in Pennsylvania and West Virginia and whose products are seen in many noted New York buildings, including the New York Central Building, the New York Telephone Building, Park Central Hotel, and Farmers Loan & Trust Building. The "Bradford Reds," made by a large Pennsylvania concern, are specially reputed among bricks having this time honored hue. They were among the first comers in the field of brick improvement, and are made from exceptionally pure, rock-like red burning shale and possess a close fibre that insures maximum compression strength and a clear, rich red color. The same company also makes the same quality of brick in greys and buffs.

Although face brick has achieved so many triumphs it has not discounted the use of common brick in the field of its own aesthetic adventures. This is due

to a more versatile understanding of its architectural capacities. One has resorted to all the devices of mortaring that has relieved the old monotony of its joining and bonding, and there has been put at its service all the instruction of the building art which the centuries have accumulated. What has popularized its employment in better class house building is a realization of its wealth of softened color tones, and how the darkened, glazed distortion of the clinkers, when discerningly distributed, invest a wall with a rugged beauty unattainable by any other of the moderate priced materials. As a consequence more and more expensive country places and other rural

edifices are being erected out of it.

The burning of brick, so as to meet the modern demand for product quality, has been greatly furthered by scientific methods of firing and recording temperatures. The clays used are roughly classified as surface clays, shales and refractories and in regard to color when finished wares as red, buff and grey burning clays, due to the varying amounts of iron oxides, lime, or magnesia in the several substances. Iron oxides tend to produce red, dark brown, and purple color tones in the burn; lime, whitish tones; and magnesia, light brown or tan. Where iron or magnesia is absent clays burn white. The exact outcome is dependent, however, on the manner and degree of the burn, the amount of each impurity contained in the clay, and the varying proportions of the impurities present.

In the hand-made brick the soft tempered clay is pressed by the workman into wooden, iron or steel molds of the proper shape and size, and then carefully slipped out on the ground or on racks to dry until the brick is ready for the kiln. To facilitate the operation the molds are either sprinkled with water or sand, from which arises the expressions "slop mold" or "sand mold" brick. Another commonly employed is "water struck," designating the action of the molder who, after dipping his "striker" in water, scrapes it across the top of the mold to even the exposed surface of the clay. To obtain

"surface textures" a wire is dragged over the fresh clay. According to the manner of its manipulation it leaves on the brick fine vertical or horizontal scorings or scarifications of sufficient rigidity to create shadow effects.

Where bricks are made by machinery the clay is put in a dry pan consisting of a revolving circular and perforated steel plate, over which are passed a pair of rollers. The crushed clay, falling through the holes, is conveyed by belts to screens and then mixed

by one of several processes. In what is called the "soft mud" process the machine presses the clay into automatically sprinkled or sanded molds; while the "stiff mud" mode forces the clay by a powerful augur machine through a die in the form of a ribbon, which is carried on to a slotted steel cutting table, where a frame, strung with fine piano wires, cuts it into the desired widths and lengths. After the cutting, the brick is stacked on cars and run into a long chamber where the excess moisture is dispelled.

Where the dry press process is followed, the almost dry, powdered clay is forced into the molds by tremendously heavy pressure and is automatically released on the off-bearing table facing the machine. These bricks require little or no drying, and are taken directly to the kiln.

Permanent kilns are now used to burn most brick, and are either of the periodic down draft, continuous or tunnel types. Kilns of the periodic description are those in which the brick is placed, burnt off, and drawn, so as to give way to the next batch. Kilns known as "continuous" are built in connected batteries so that each burning chamber starts the succeeding one. Tunnel kilns are constructed to allow a train of small fireproof cars carrying green brick to be driven slowly through the fired tunnel to the end where they issue finished ware.

The great diversity in modern brick is not merely a matter of the clay and of its preparation; many of the effects are secured in the process of machining or molding the brick, and also in the burning; and though scientific application has done much to assure the quality of the product, brickmaking still requires close watchfulness and skill on the part of the workman.



Courtesy of Common Brick Mfrs. Assn.

AN INTERESTING WALL TREATMENT IN COMMON BRICK

Charles Bery, Architect

## The Ever-present and Pressing Motor Problem

A BULLETIN FROM THE A. I. A.

THE INSTITUTE IS to be applauded for its recent bulletin on the general subject of motor terminals as a solution of the traffic problem in the business districts of cities. It is discussed by Dr. Miller McClintock, Director of the Erskine Bureau for Street Traffic Research of Harvard University.

“Vehicular traffic is increasing in importance,” says Dr. McClintock. “The 25,000,000 registration point of automobilists has just been passed in the United States. The next twenty-five or thirty years should show something like a doubling of automobiles in use in the United States. Assuredly, if our present condition of prosperity continues, that is not an unreasonable expectation.

“In typical cities, motor cars carry into central districts from twenty-five to seventy-five per cent. of the entire number of people who come into the downtown area. The ability, therefore, of the office building structure to provide an attraction and an accessibility for the use of those who demand that their transportation be by motor cars is an important one.

“Parking facilities are quite as important as are thoroughfares. The central district garage offers a solution. There appears to be a definite antipathy on the part of zoning officials, on the part of many builders, and on the part of many merchants who own properties in central districts, against the garage. In other words, many of them think of the garage as the converted livery stable, which was, of course, an undesirable neighbor.

“A modern garage can be constructed in such a way that it is not only a very presentable neighbor from the standpoint of artistic appearance, but likewise a very desirable neighbor from the standpoint of the operations which are carried on within it.

“The largest capacity garage in the United States is located in the heart of the exclusive Park Square district in Boston, and indeed is a next door neighbor to one of the city’s best hotels. Assuredly no one conducting business or anyone interested in the preservation of the beauty of the city could object to such a structure, either from the standpoint of its appearance or from the standpoint of the operations that are carried on within it.”

The report throughout is full of interesting suggestions and we will devote more space to it in a future issue.

### PLATES FOR NOVEMBER

MANHASSET BAY YACHT CLUB, Manhasset, Long Island, N. Y.	
Th. Engelhardt, Architect, New York	
Waterfront Elevation (Plans on back)	Page 159
Entrance (Plans on back)	“ 161
Lounge	“ 163
Dining Room	“ 165
Detail of Dining Room	“ 167
Grill Room Fireplace	“ 169
Detail of Grill Room	“ 171

CRESCENT TEMPLE, Trenton, New Jersey	
Walter Hankin, Architect, Trenton, N. J.	
General View	Page 173
Entrance	“ 175
Entrance Detail	“ 177
Balcony Detail	“ 179
Interior Detail	“ 181
Detail of Lobby	“ 183

THE HEWITT SCHOOL, Rockville Center, Long Island, N. Y.	
Huse Templeton Blanchard, Architect, New York	
Ernest F. Lewis, Associate	
General View (Plans on back)	Page 185
Kindergarten Tower	“ 187
Assembly Room Pavilion	“ 189
Detail of Arcade	“ 191
Kindergarten	“ 193

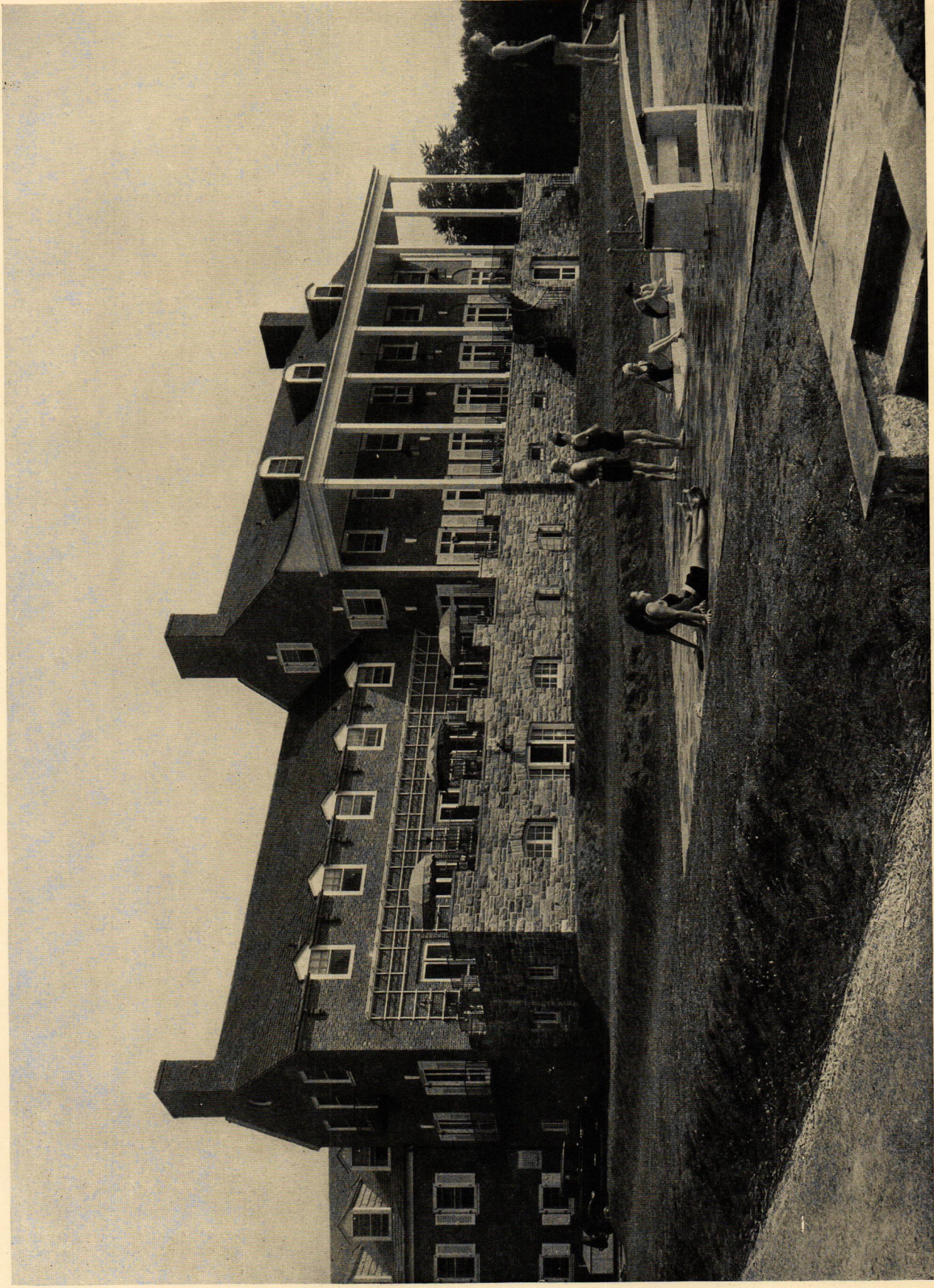
RESIDENCE OF GARRETT VAN PELT, Pasadena, California	
Garrett Van Pelt, Architect, Pasadena, Calif.	
General View	Page 195
Exterior Detail	“ 197
Entrance	“ 199
End Detail	“ 201
Living Room	“ 203

PORT OF MISSING MEN, Hunting Box for Col. H. H. Rogers, Southampton, Long Island, N. Y.	
Office of John Russell Pope, Architect, New York	
Entrance Court	Page 205

View from Scallop Pond	Page 207
Living Room	“ 209
Living Room from Balcony	“ 211
End of Living Room	“ 213
Small Living Room, Cottage Wing	“ 215
Fireplace and Stair, Small Living Room	“ 217
Room of Canton	“ 219
Bedroom, Cottage Wing	“ 221

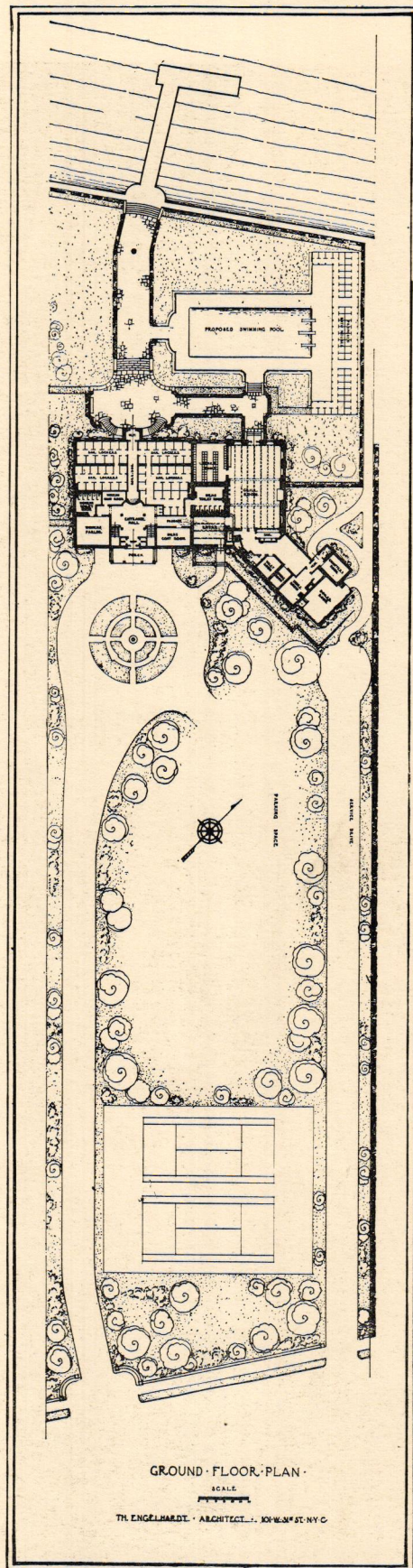
### SKETCHES AND DRAWINGS

DOUBLE-PAGE DETAILS, by Henry A. Cook	Pages 135-138
STUDIES	
Battery Tower Building, New York. Thompson and Churchill, Architects, New York	Page 140
Entrance Elevation, Manhasset Bay Yacht Club, Manhasset, Long Island, N. Y. Th. Engelhardt, Architect, New York	Page 142
Elevation toward Sound, Manhasset Bay Yacht Club, Manhasset, Long Island, N. Y. Th. Engelhardt, Architect, New York	Page 144
Residence for Benjamin D. Mosser, Bernardsville, New Jersey. Greville Rickard, Architect, New York	Page 146
Jewish Theological Seminary of America. Gehron & Ross, Architects, New York	Page 148
Residence for Mrs. J. Reynolds Medart, St. Louis, Missouri. La Beaume & Klein, Architects, St. Louis, Mo.	Page 150
Science Building, Hartwick College, Oneonta, New York. Dwight James Baum and Office of John Russell Pope, Associated Architects, New York	Page 152
Proposed Dormitory, Hartwick College, Oneonta, New York. Dwight James Baum and Office of John Russell Pope, Associated Architects, New York	Page 154



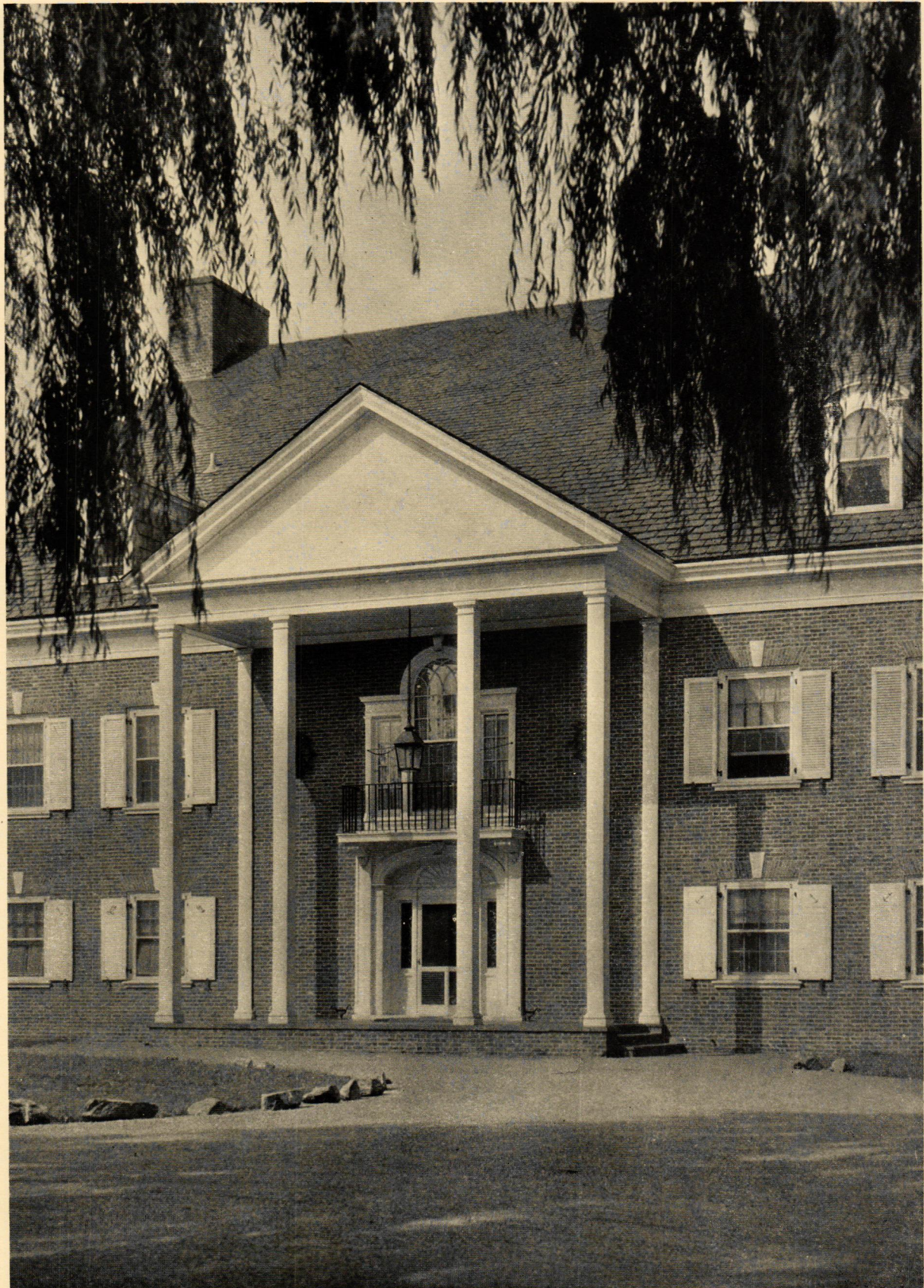
Photograph by Van Anda

Waterfront Elevation, Manhasset Bay Yacht Club, Manhasset, Long Island, N. Y. (Plan on back)  
Th. Engelhardt, Architect, New York



Ground Floor and Plot Plan  
Manhasset Bay Yacht Club, Manhasset, Long Island, N. Y.  
Th. Engelhardt, Architect, New York



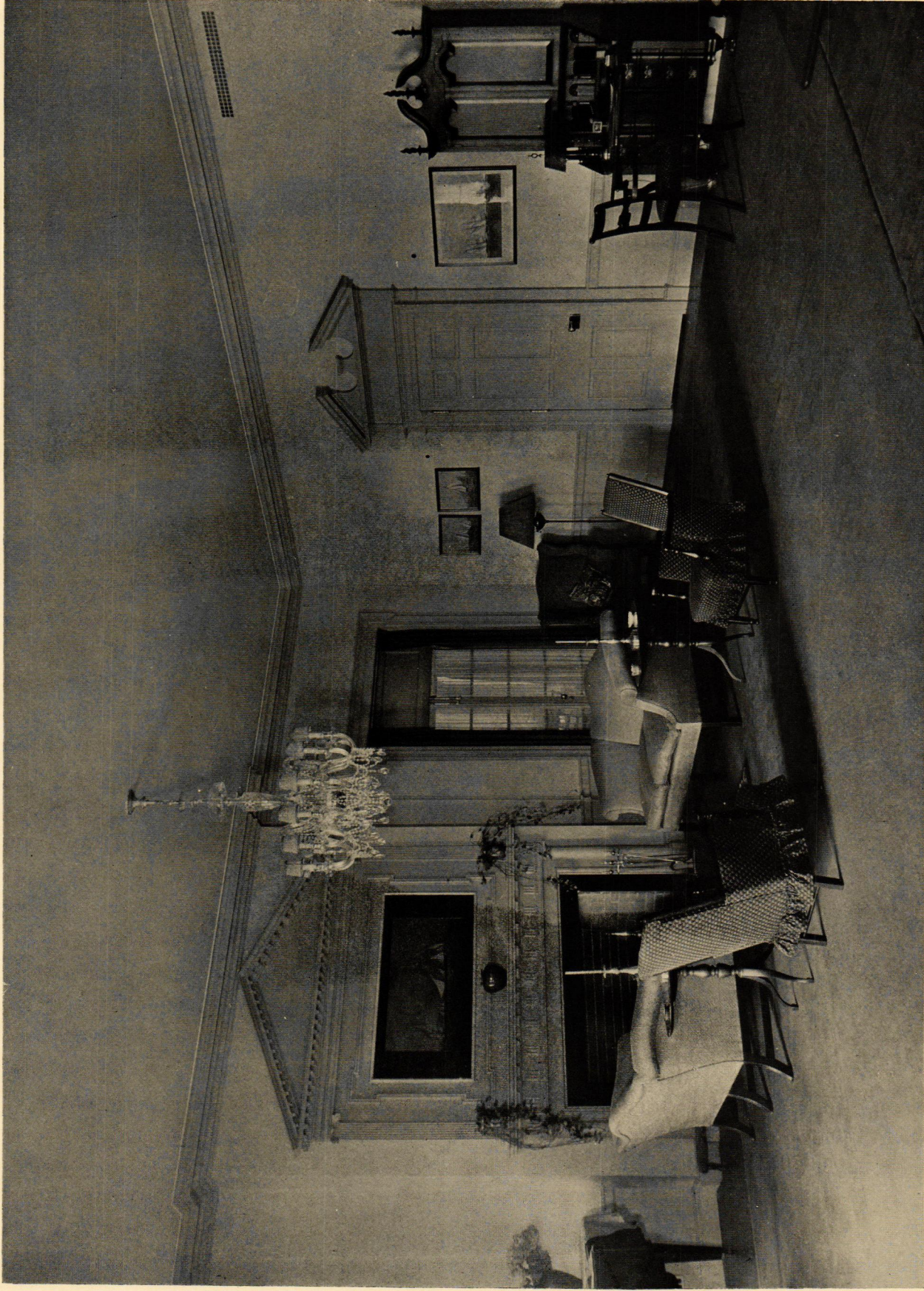


Photograph by Van Anda

Th. Engelhardt, Architect, New York

Entrance, Manhasset Bay Yacht Club, Manhasset, Long Island, N. Y. (Plans on back)





Photograph by Van Anda

Lounge, Manhasset Bay Yacht Club, Manhasset, Long Island, N. Y.

Th. Engelhardt, Architect, New York





Photograph by Van Anda

Th. Engelhardt, Architect, New York

Dining Room, Manhasset Bay Yacht Club, Manhasset, Long Island, N. Y.





Photograph by Van Anda

Th. Engelhardt, Architect, New York

Detail of Dining Room, Manhasset Bay Yacht Club, Manhasset, Long Island, N. Y.







Photograph by Van Anda

Th. Engelhardt, Architect, New York

Grill Room Fireplace, Manhasset Bay Yacht Club, Manhasset, Long Island, N. Y.



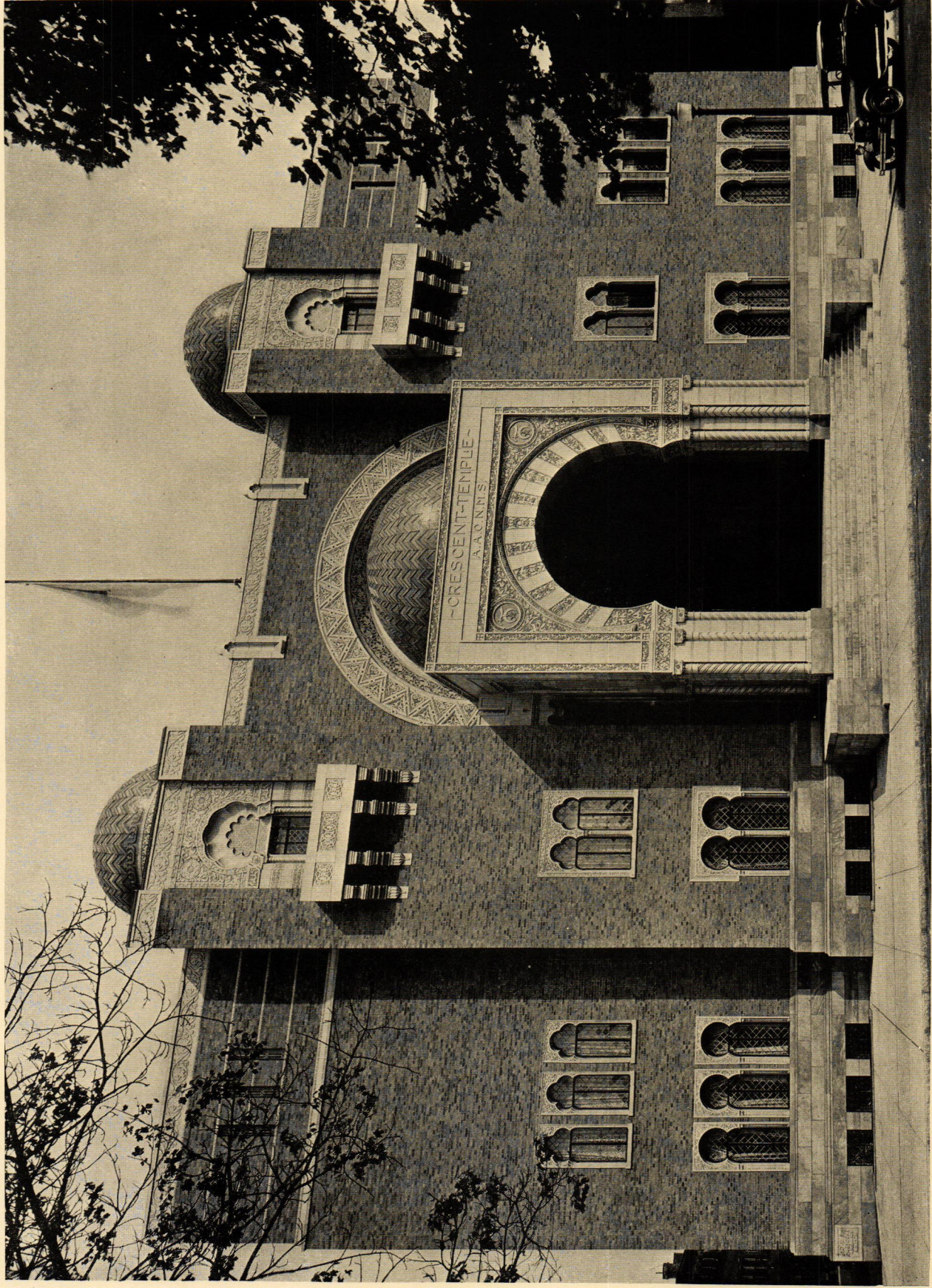


Photograph by Van Anda

Th. Engelhardt, Architect, New York

Detail of Grill Room, Manhasset Bay Yacht Club, Manhasset, Long Island, N. Y.



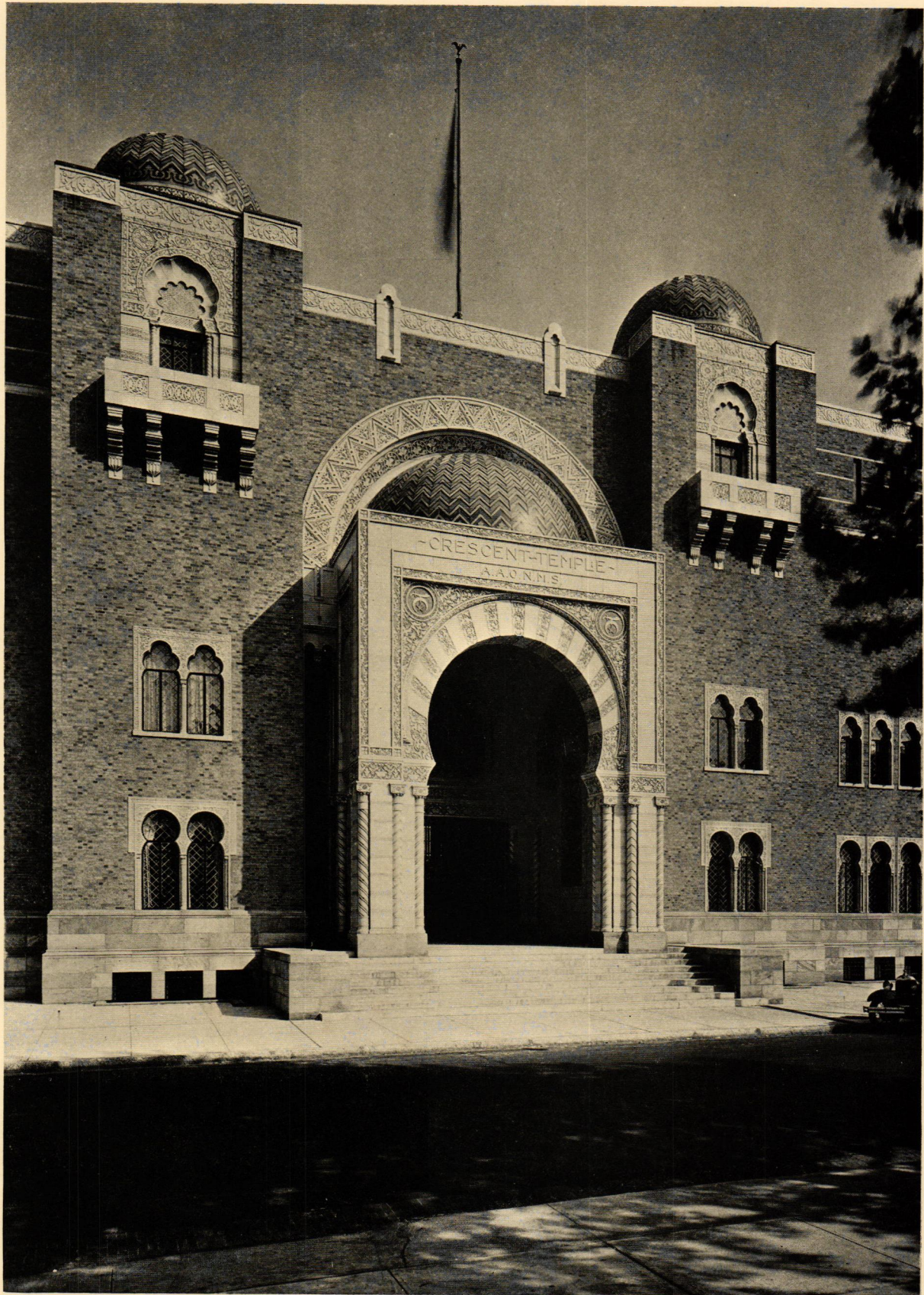


Photograph by Fay S. Lincoln

General View, Crescent Temple, Trenton, New Jersey

Walter Hankin, Architect, Trenton, New Jersey





Photograph by Fay S. Lincoln

Walter Hankin, Architect, Trenton, New Jersey

Entrance, Crescent Temple, Trenton, New Jersey



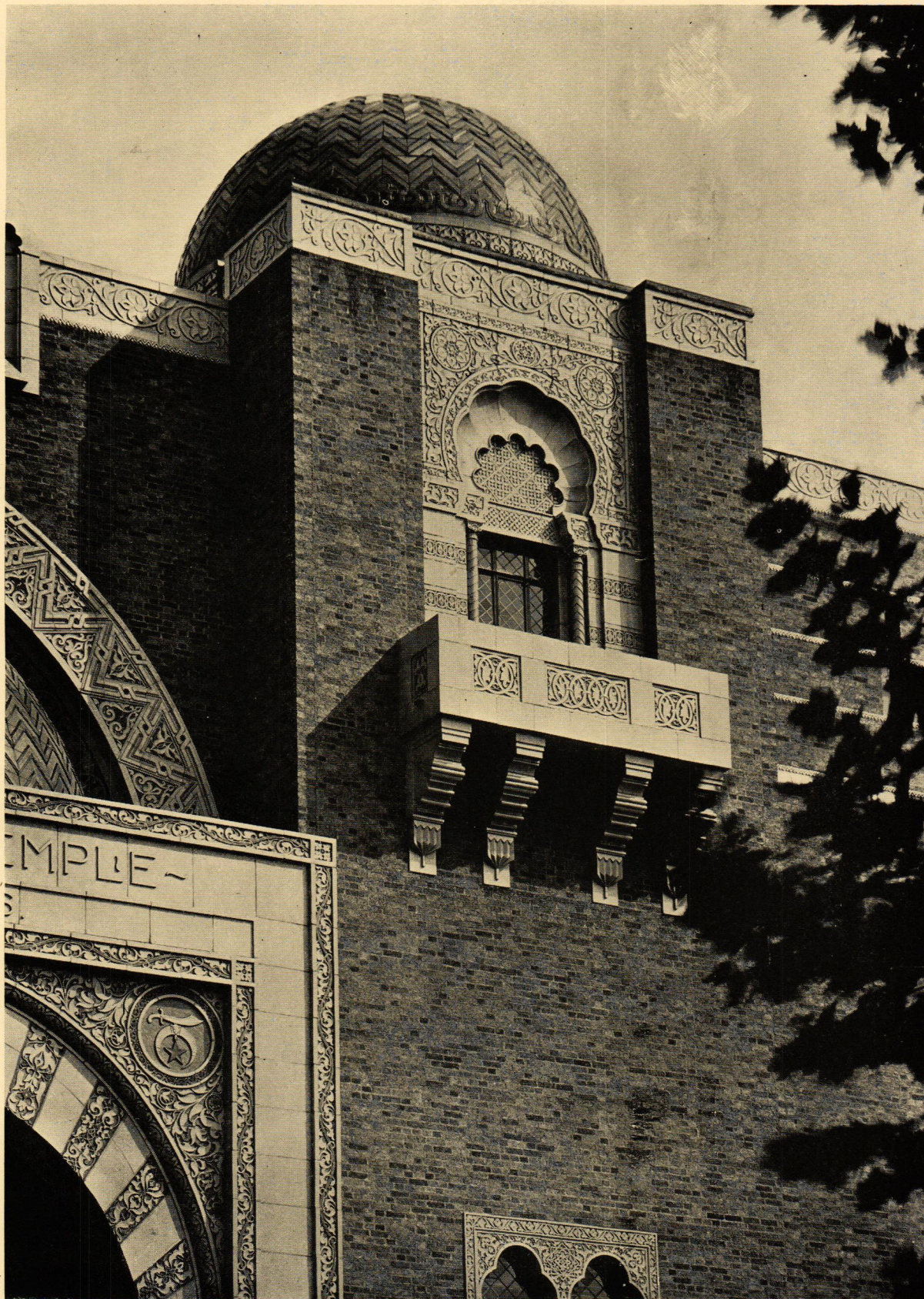
Photograph by Fay S. Lincoln

Walter Hankin, Architect, Trenton, New Jersey

Entrance Detail, Crescent Temple, Trenton, New Jersey







Photograph by Fay S. Lincoln

Walter Hankin, Architect, Trenton, New Jersey

Balcony Detail, Crescent Temple, Trenton, New Jersey





Photograph by Fay S. Lincoln

Walter Hankin, Architect, Trenton, New Jersey

Interior Detail, Crescent Temple, Trenton, New Jersey





Photograph by Fay S. Lincoln

Detail of Lobby, Crescent Temple, Trenton, New Jersey

Walter Hankin, Architect, Trenton, New Jersey

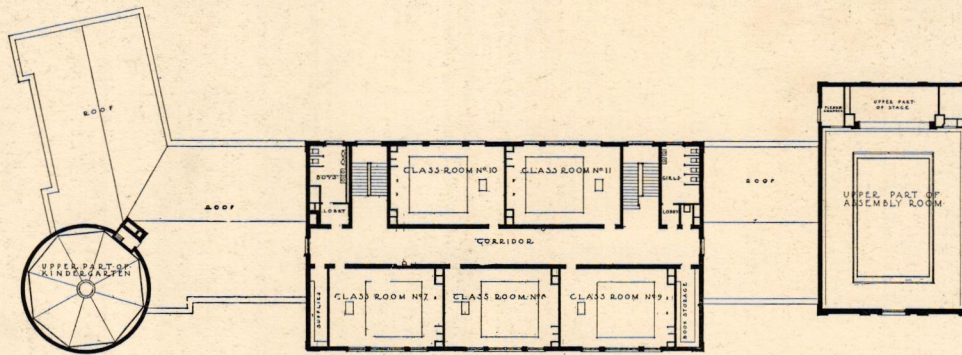




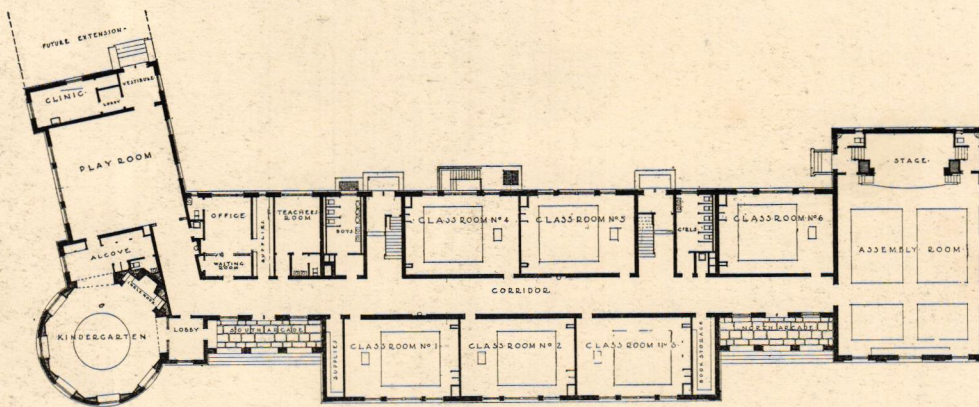
Photograph by William M. Rittase

Huse Templeton Blanchard, Architect, New York  
Ernest F. Lewis, Associate  
General View, The Hewitt School, Rockville Center, Long Island, N. Y. (Plans on back)





SECOND FLOOR PLAN



FIRST FLOOR PLAN

First and Second Floor Plans  
The Hewitt School, Rockville Center, Long Island, N. Y.  
Huse Templeton Blanchard, Architect, New York  
Ernest F. Lewis, Associate

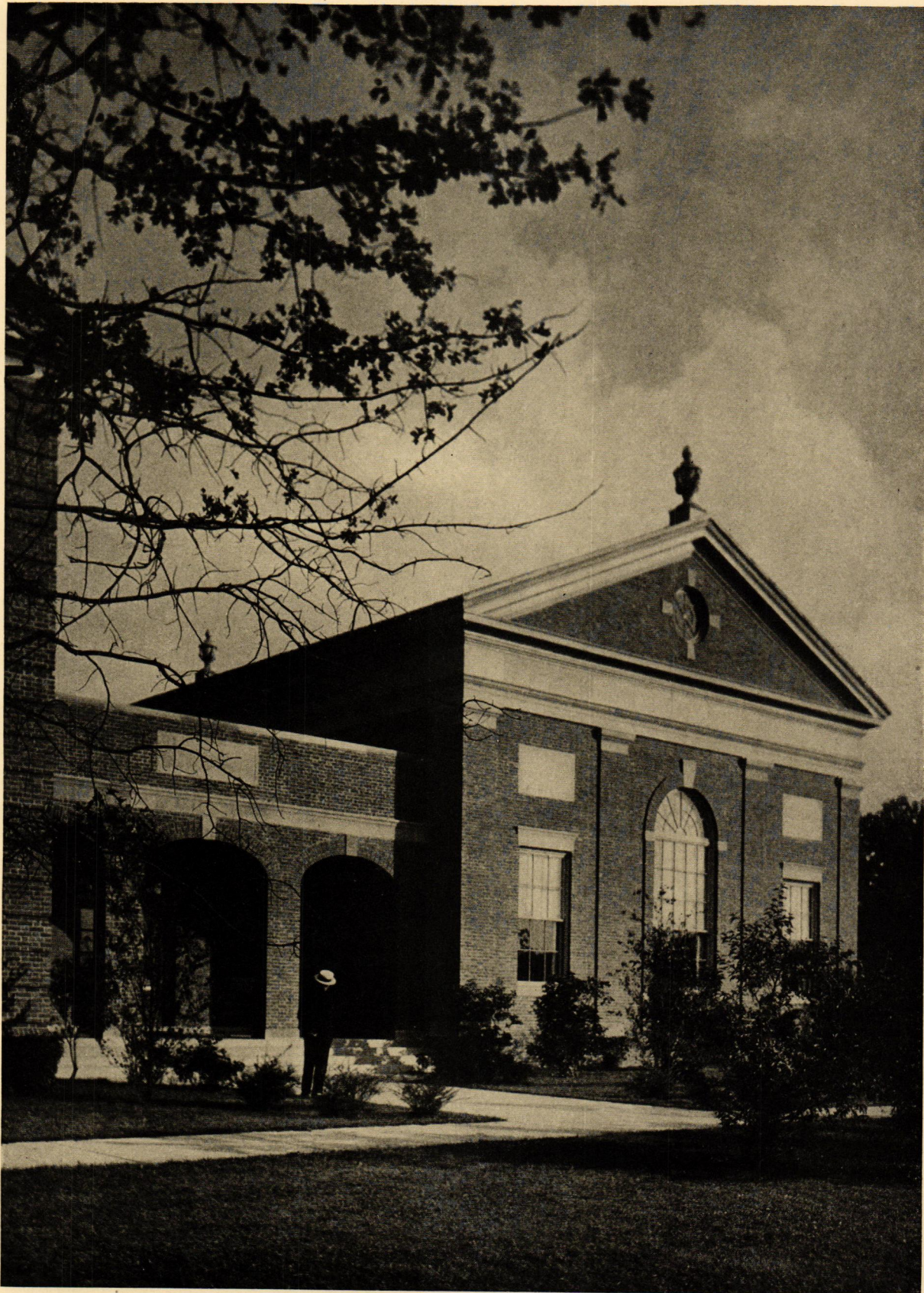


Photograph by William M. Rittase

Huse Templeton Blanchard, Architect, New York  
Ernest F. Lewis, Associate

Kindergarten Tower, The Hewitt School, Rockville Center, Long Island, N. Y.



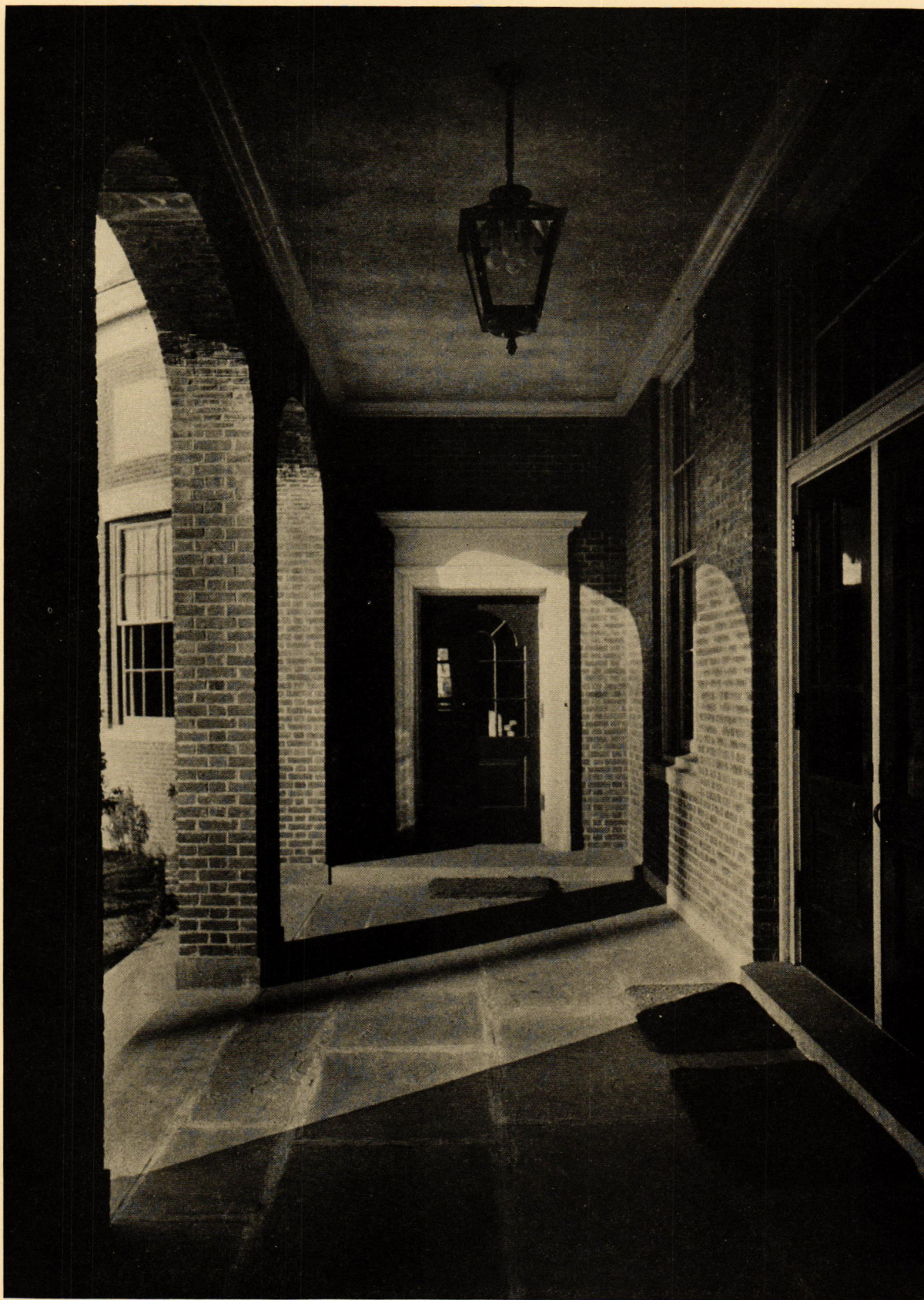


Photograph by William M. Rittase

Huse Templeton Blanchard, Architect, New York  
Ernest F. Lewis, Associate

Assembly Room Pavilion, The Hewitt School, Rockville Center, Long Island, N. Y.





Photograph by William M. Rittase

Huse Templeton Blanchard, Architect, New York  
Ernest F. Lewis, Associate

Detail of Arcade, The Hewitt School, Rockville Center, Long Island, N. Y.





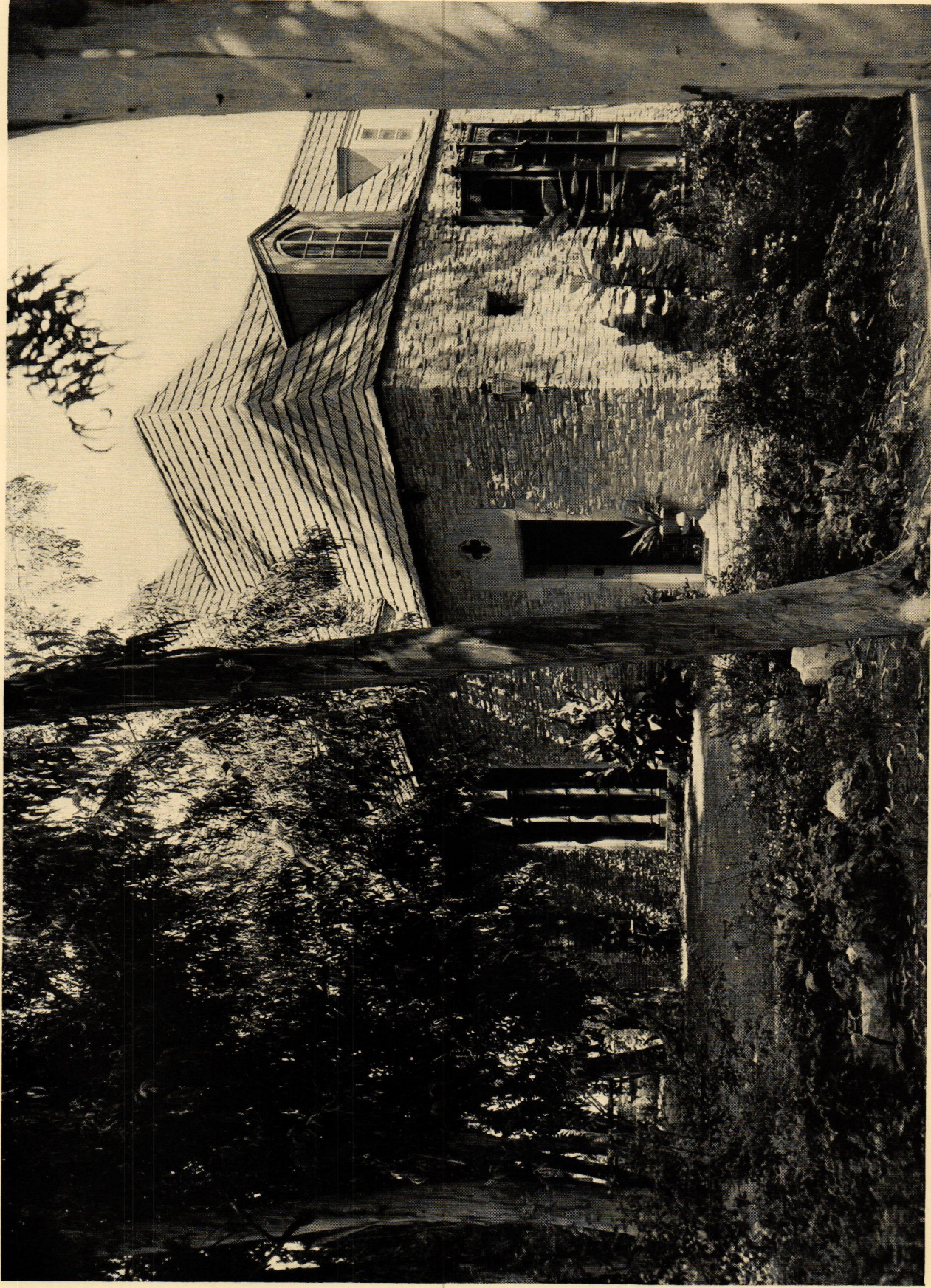
Photograph by William M. Rittase

Kindergarten, The Hewitt School, Rockville Center, Long Island, N. Y.

Huse Templeton Blanchard, Architect, New York  
Ernest F. Lewis, Associate

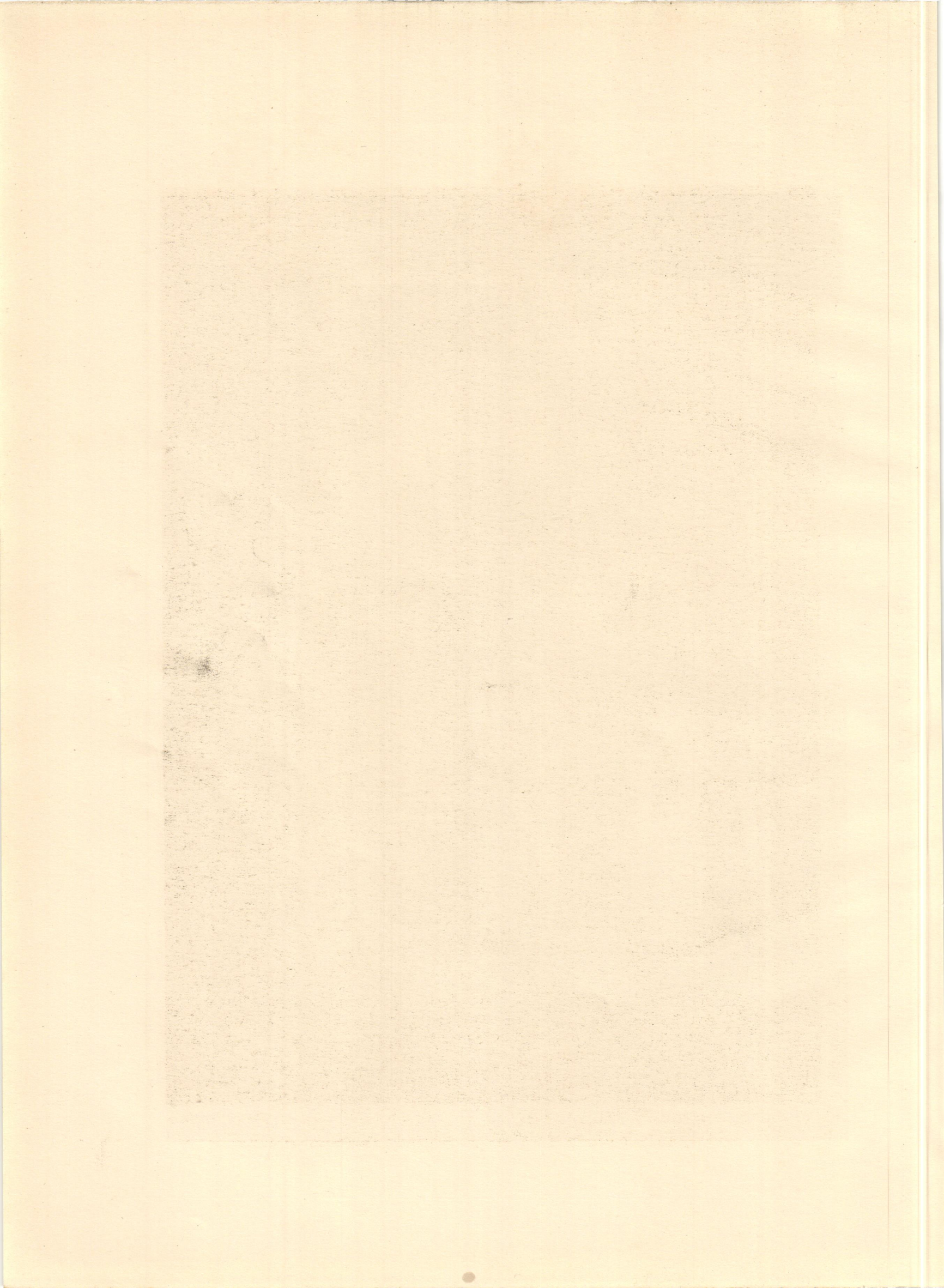






Photograph by George Haight

General View, Residence of Garrett Van Pelt, Esq., Pasadena, California  
Garrett Van Pelt, Architect, Pasadena, California





Photograph by George Haight

Garrett Van Pelt, Architect, Pasadena, California

Exterior Detail, Residence of Garrett Van Pelt, Esq., Pasadena, California



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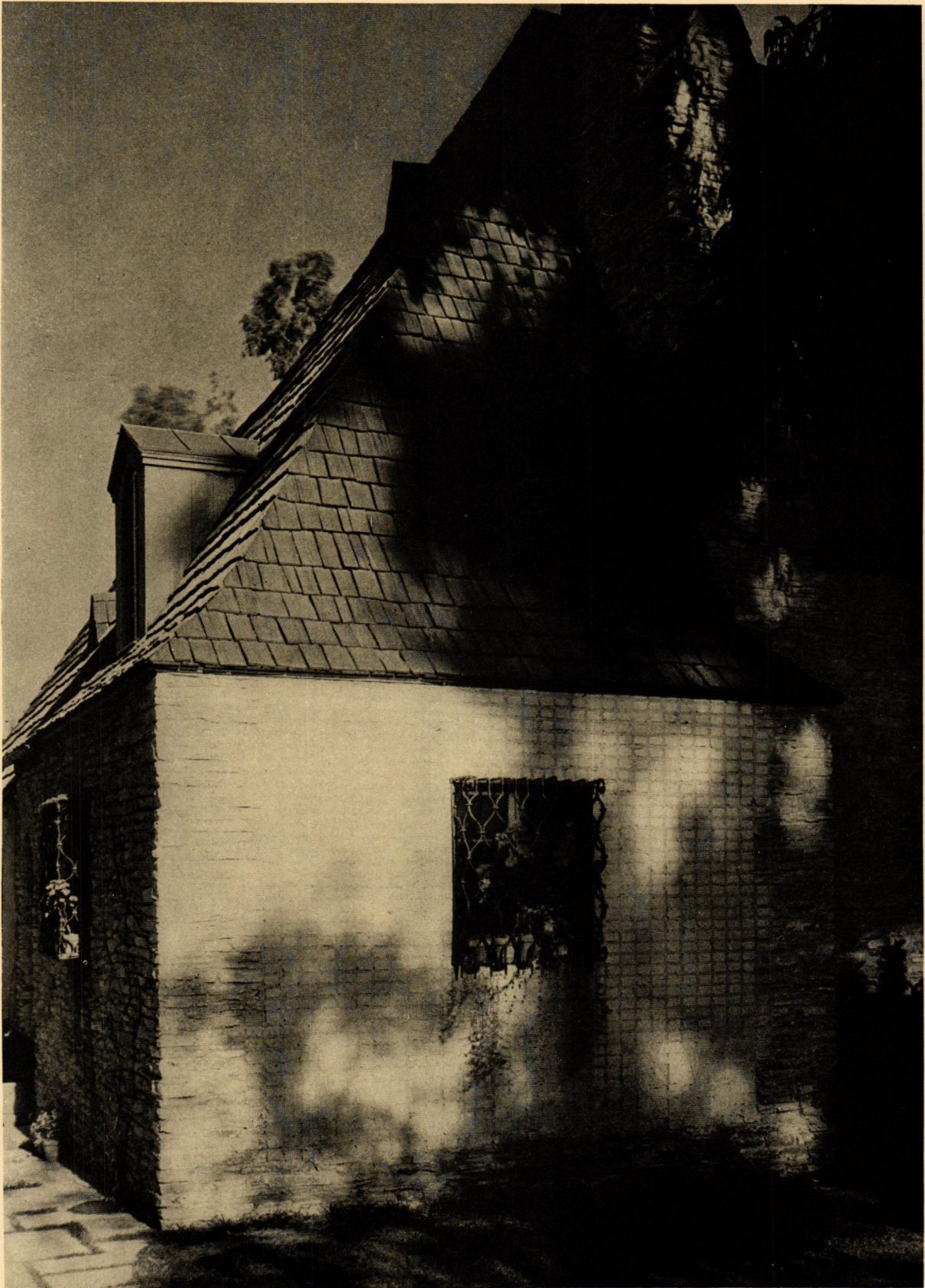


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Garrett Van Pelt, Architect, Pasadena, California

Entrance, Residence of Garrett Van Pelt, Esq., Pasadena, California





Photograph by George Haight

Garrett Van Pelt, Architect, Pasadena, California

End Detail, Residence of Garrett Van Pelt, Esq., Pasadena, California





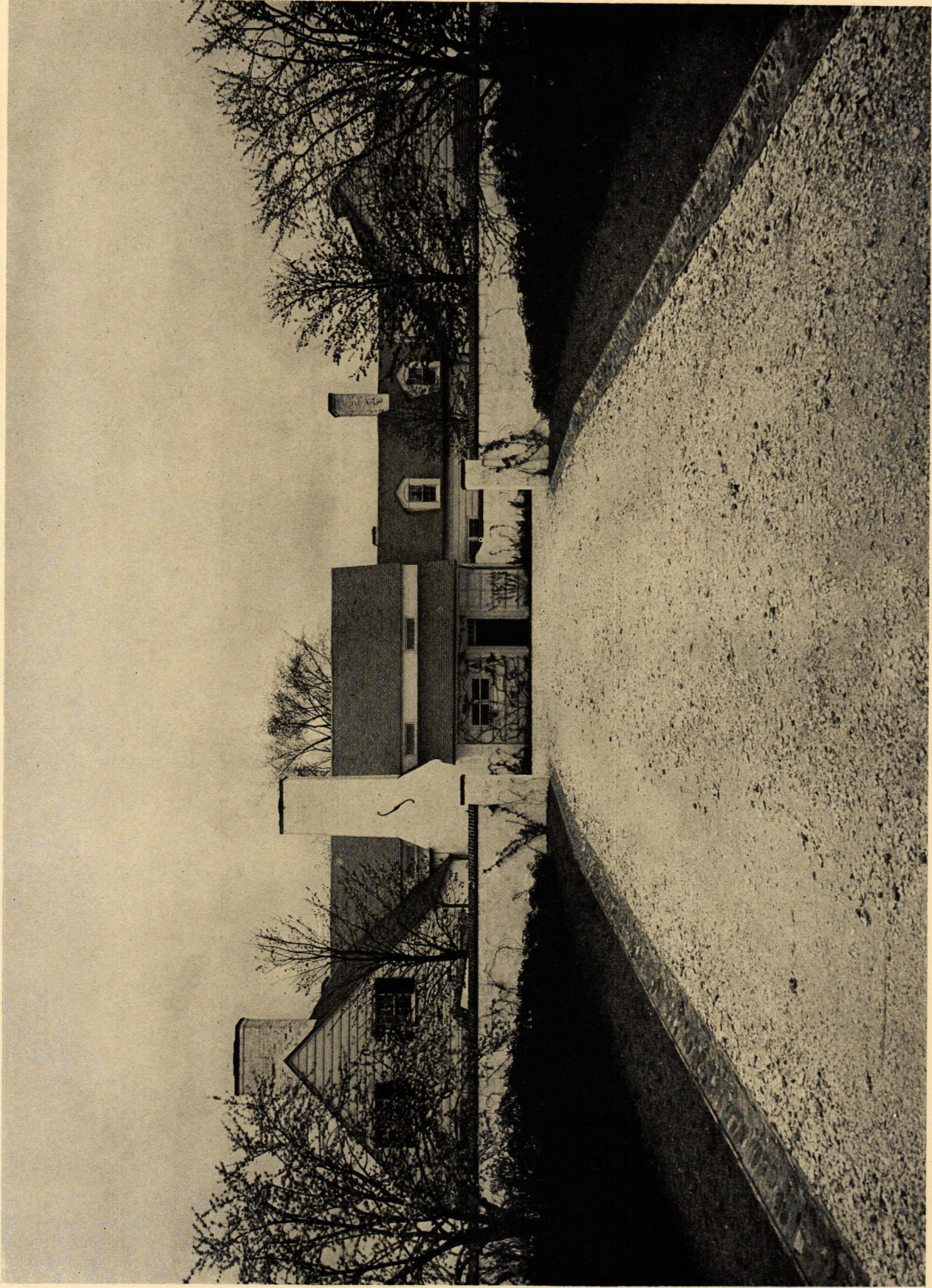


Photograph by George Haight

Garrett Van Pelt, Architect, Pasadena, California

Living Room, Residence of Garrett Van Pelt, Esq., Pasadena, California

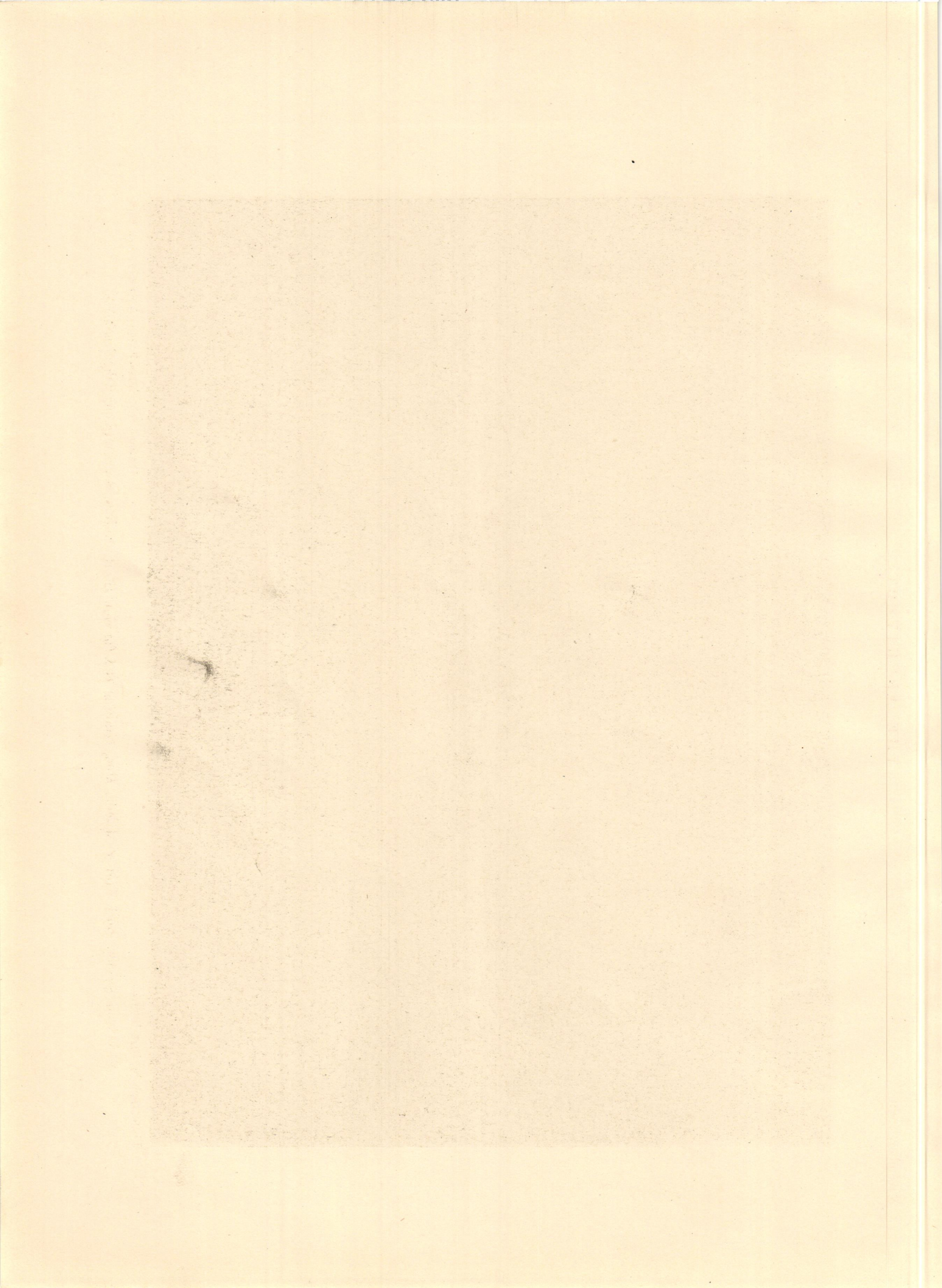




Photograph by Drix Duryea

Office of John Russell Pope, Architect, New York

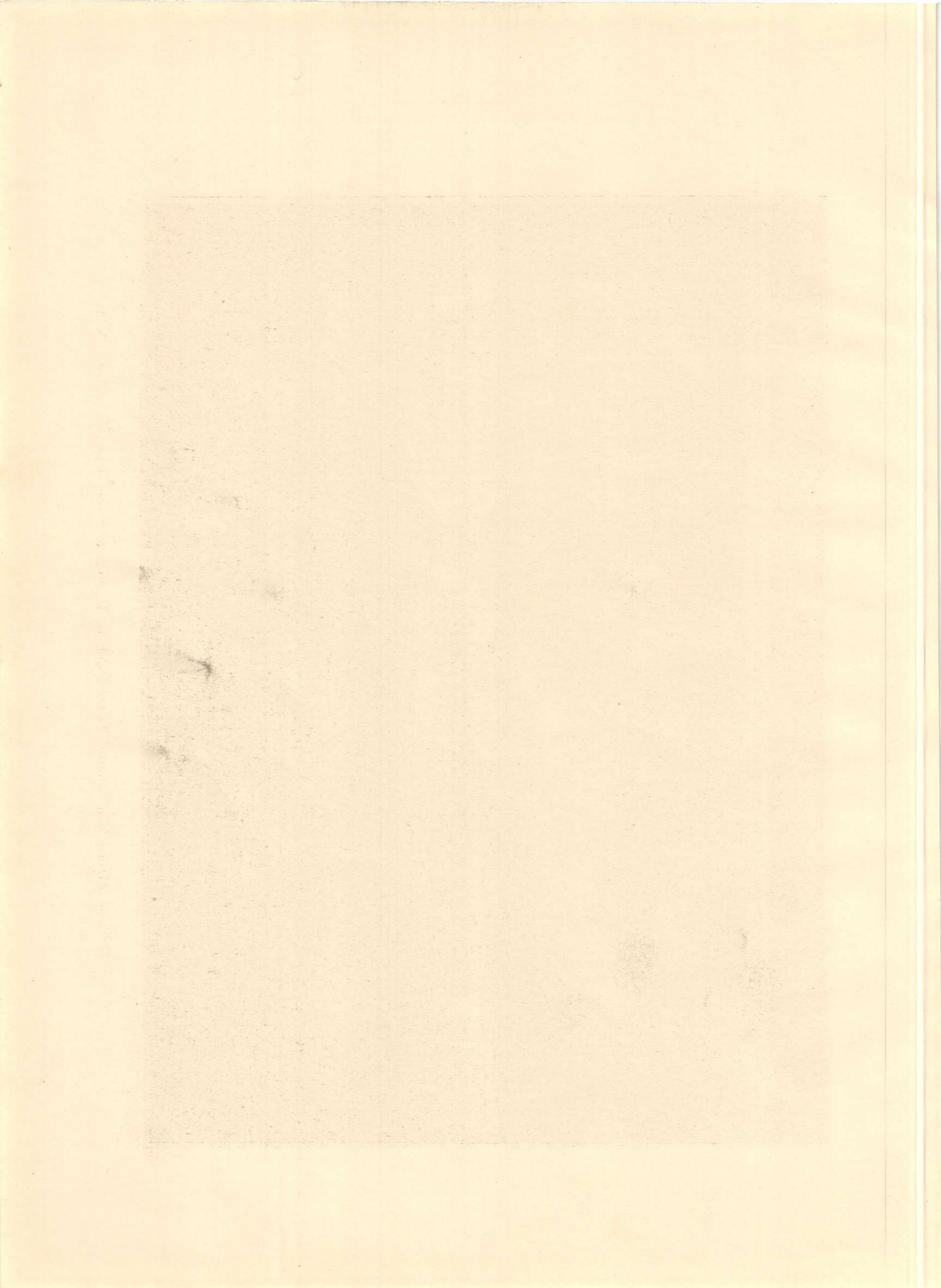
Entrance Court, Port of Missing Men, Hunting Box for Col. H. H. Rogers, Southampton, Long Island, N. Y.





Photograph by Drix Duryea

Office of John Russell Pope, Architect, New York  
View from Scallop Pond, Port of Missing Men, Hunting Box for Col. H. H. Rogers, Southampton, Long Island, N. Y.



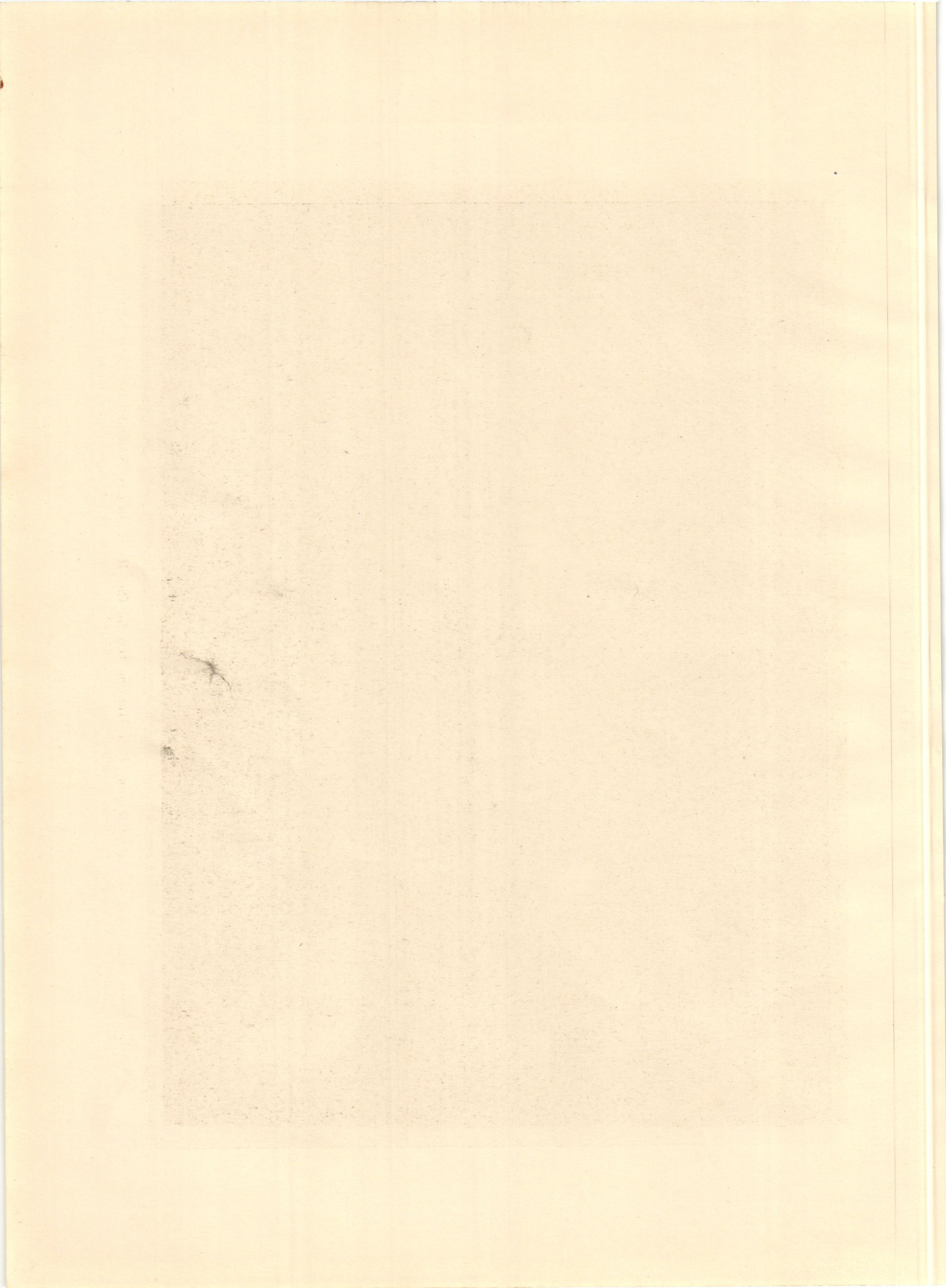


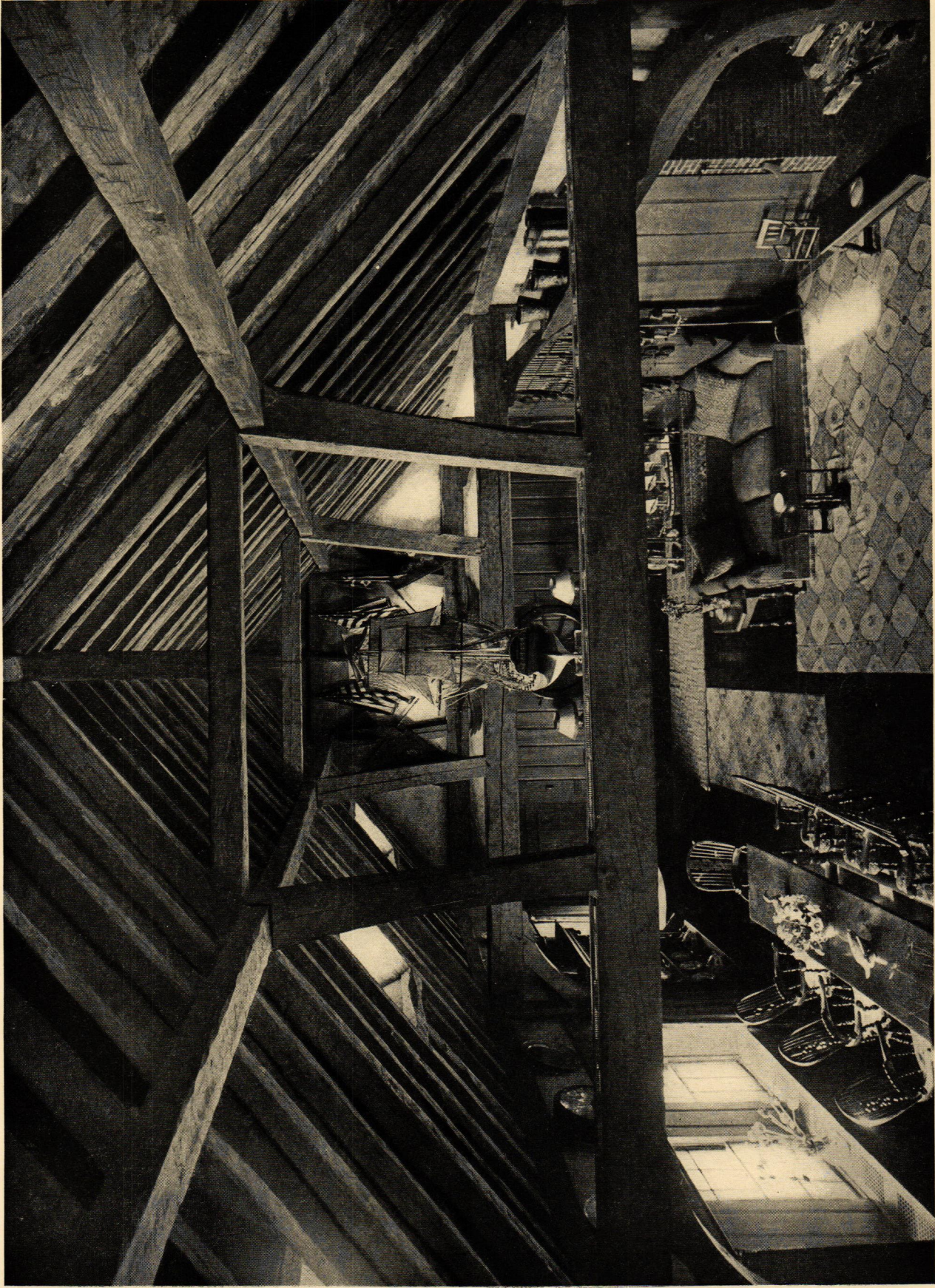
Photograph by Drix Duryea

Living Room, Port of Missing Men, Hunting Box for Col. H. H. Rogers, Southampton, Long Island, N. Y.

Office of John Russell Pope, Architect, New York



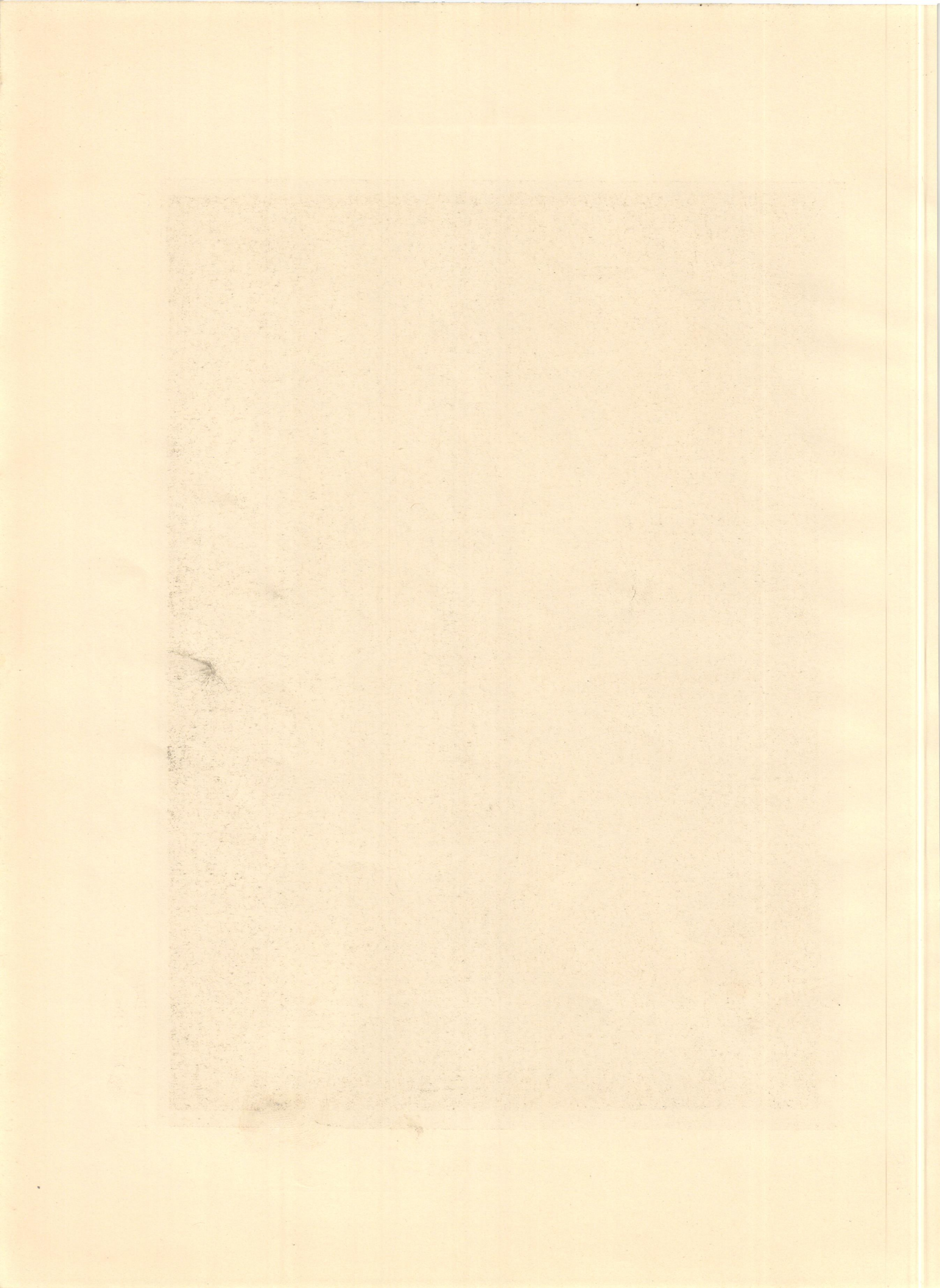




Photograph by Drix Duryea

Living Room from Balcony, Port of Missing Men, Hunting Box for Col. H. H. Rogers, Southampton, Long Island, N. Y.

Office of John Russell Pope, Architect, New York

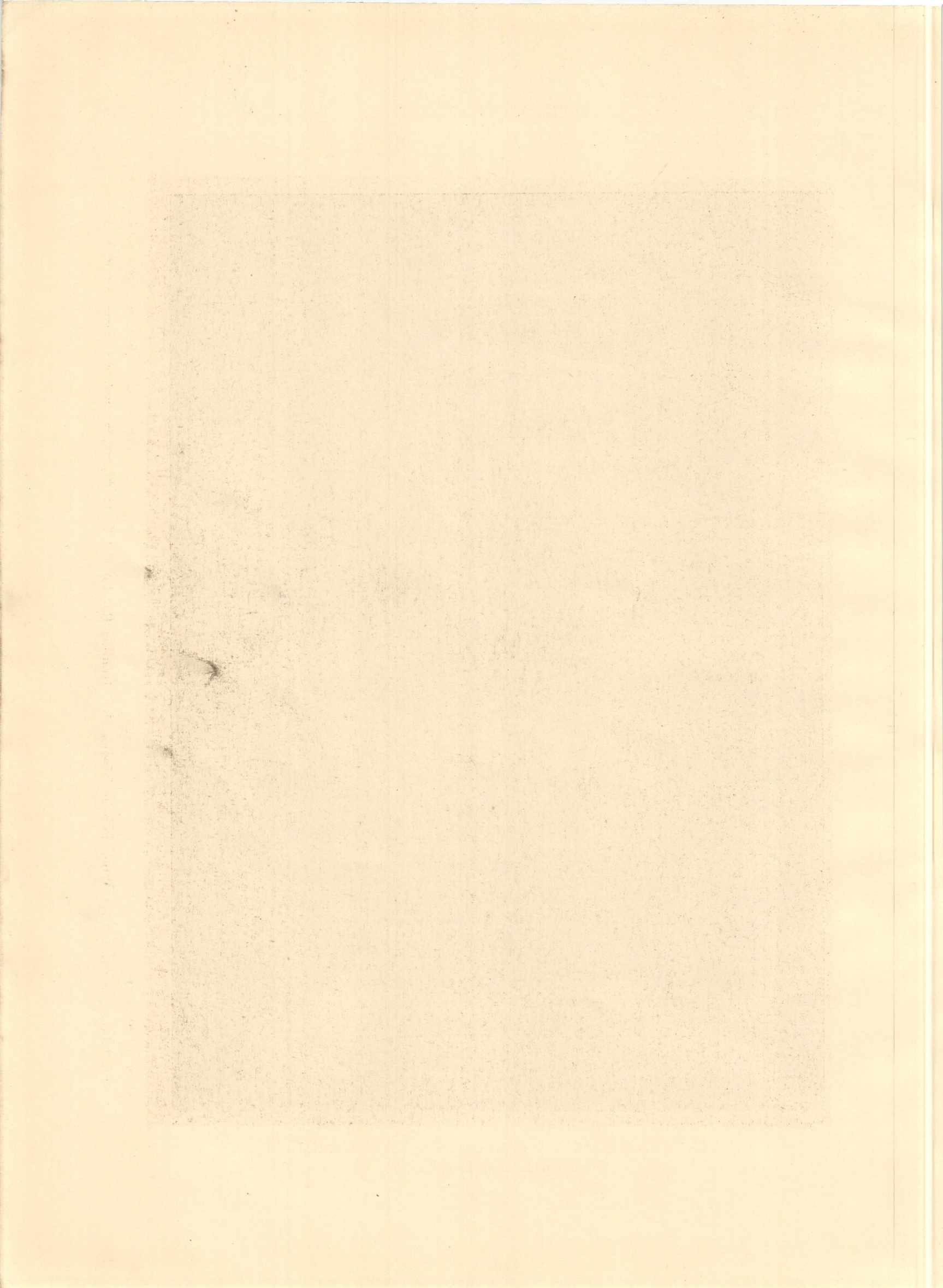




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Office of John Russell Pope, Architect, New York

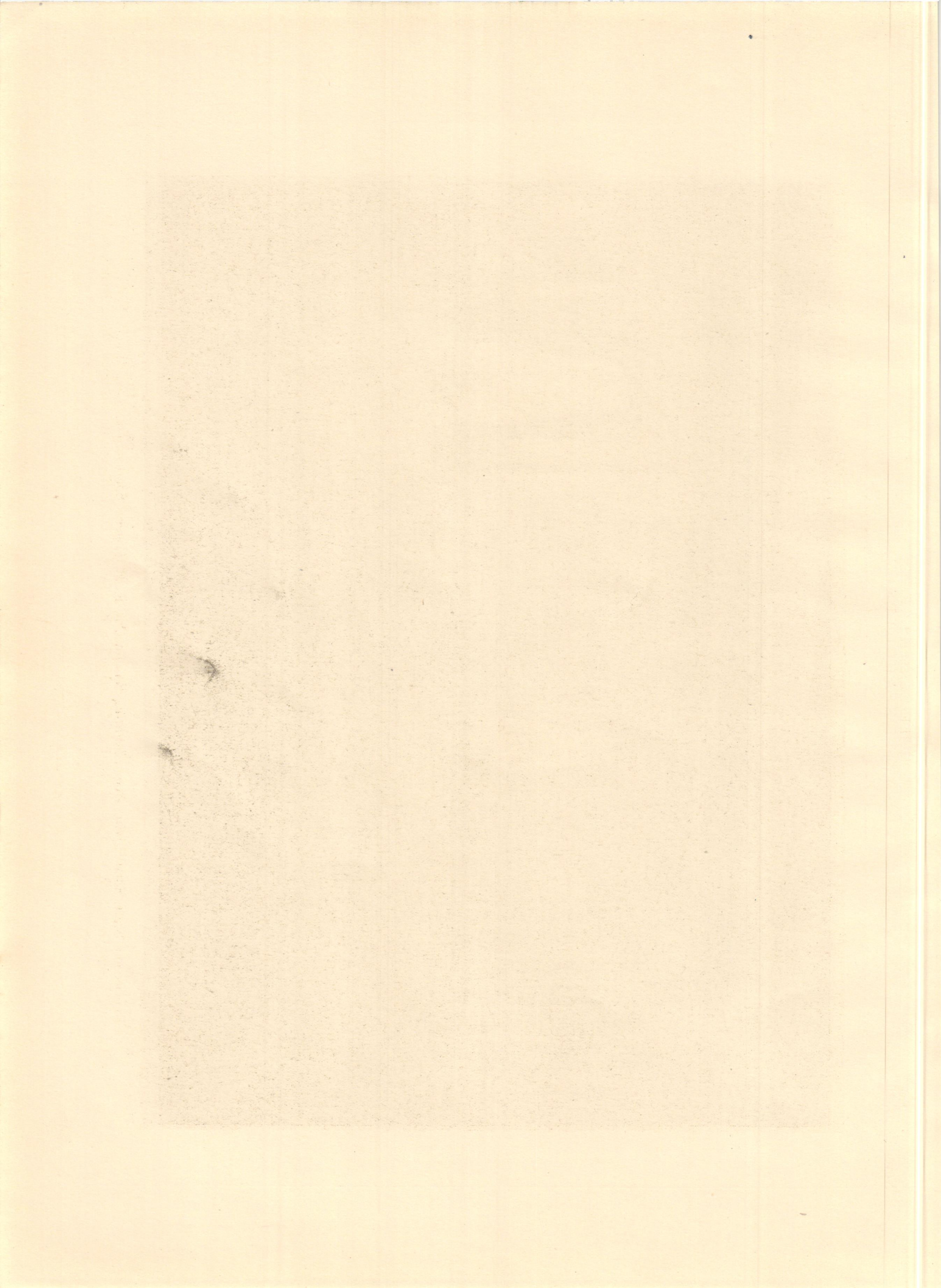
End of Living Room, Port of Missing Men, Hunting Box for Col. H. H. Rogers,  
Southampton, Long Island, N. Y.

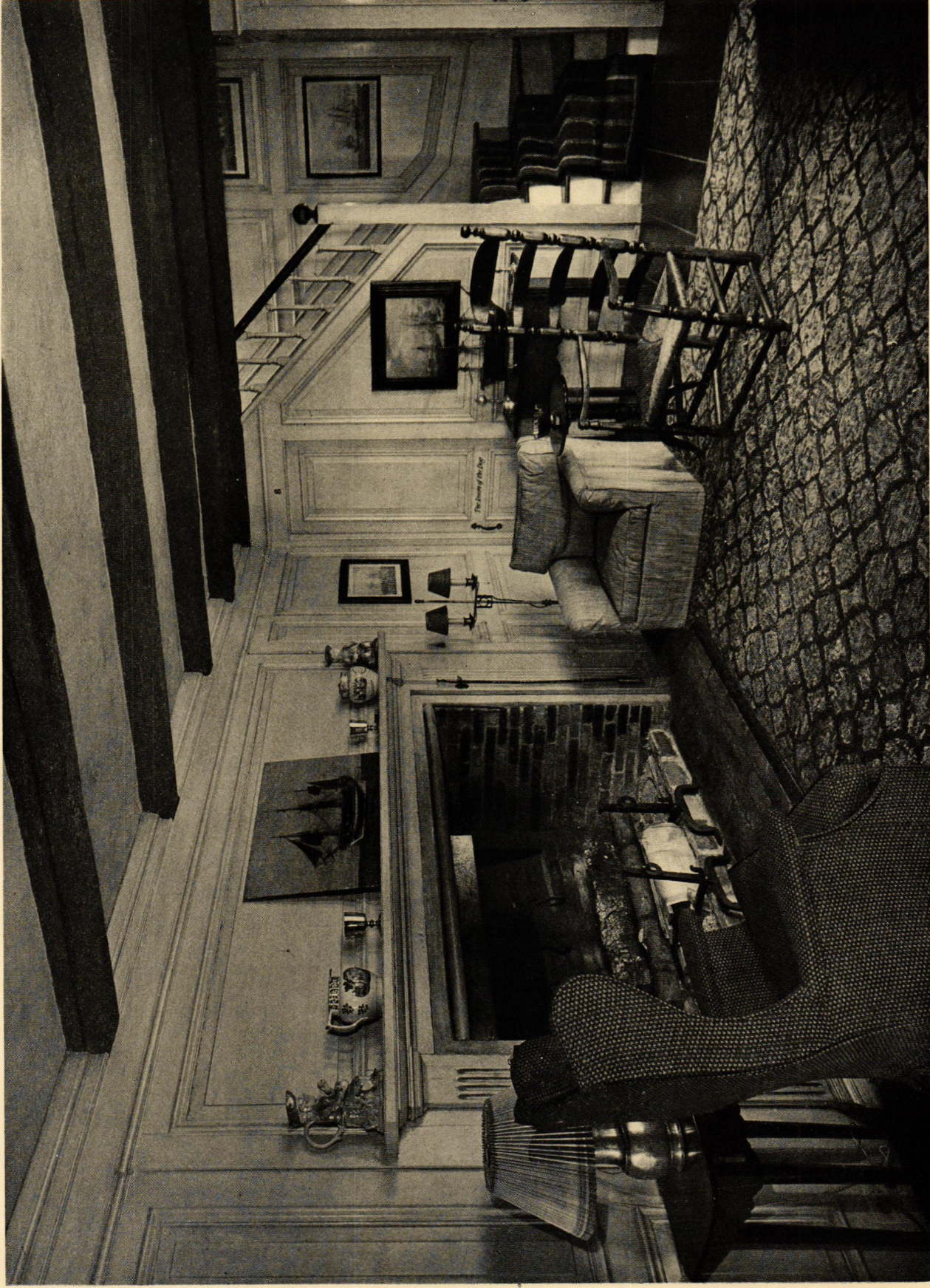




Photograph by Drix Duryea

Office of John Russell Pope, Architect, New York  
Small Living Room, Cottage Wing, Port of Missing Men, Hunting Box for Col. H. H. Rogers, Southampton, Long Island, N. Y.



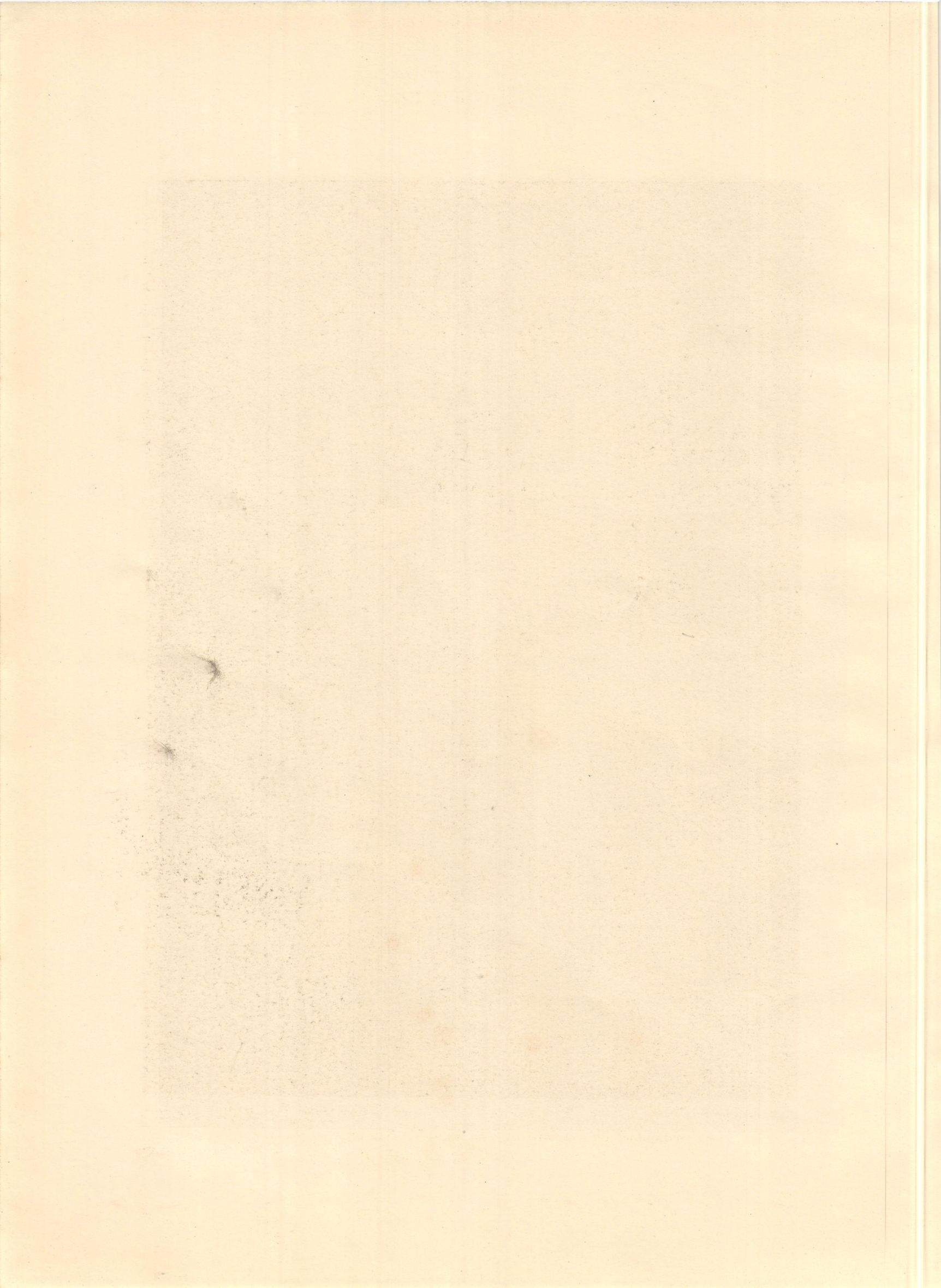


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Office of John Russell Pope, Architect, New York

Fireplace and Stair, Small Living Room, Hunting Box for Col. H. H. Rogers, Southampton, Long Island, N. Y.





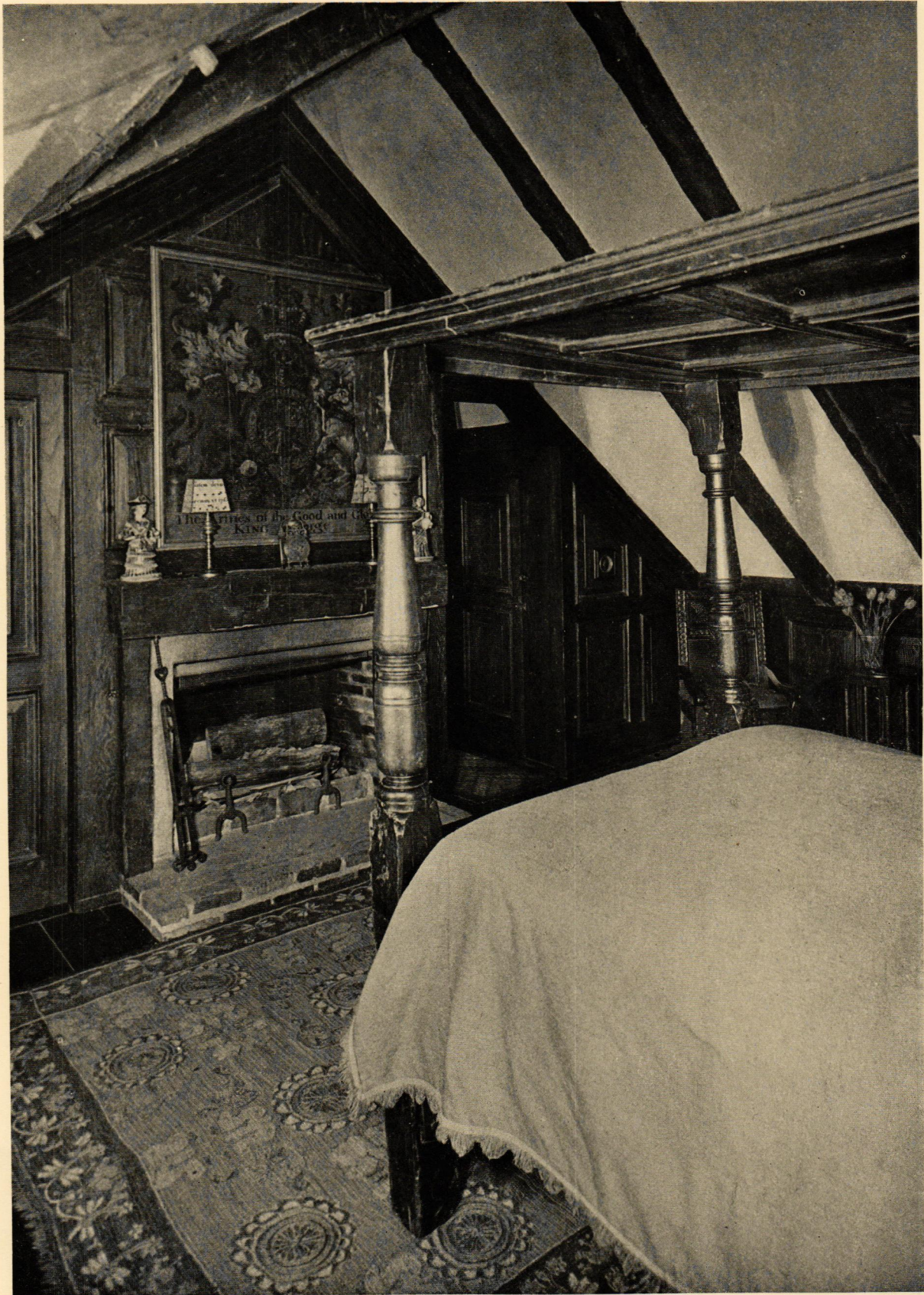


Photograph by Drix Duryea

Office of John Russell Pope, Architect, New York

Room of Canton, Port of Missing Men, Hunting Box for Col. H. H. Rogers,  
Southampton, Long Island, N. Y.





Photograph by Drix Duryea

Office of John Russell Pope, Architect, New York

Bedroom, Cottage Wing, Port of Missing Men, Hunting Box for Col. H. H. Rogers,  
Southampton, Long Island, N. Y.

## *Mr. Murchison of New York Says—*

THAT ALTHOUGH we have lately been boasting in loud voice of this new American architecture that we are seeking to originate and have—incidentally—received the plaudits and the encomiums of visiting architects of the old world, some of our builders (mostly speculative), returning from Europe, sing a loud paean of joy anent the modern stuff over there and say that they are going to use it in large gobs and splashes right here in the old U. S.

We don't hear the returning architects saying that. No, those boys keep fairly mum on modern German and Swedish style inventions, but it's the promoter-type who does most of the talking and most of the promising to boot.

### *Cutting the Cost*

NOW THAT the unions have won their little argument for a five-day week at the old established price of a six-day week, the bosses of the building trades are scratching their heads and are trying to discover methods of keeping the cost down to the same figures.

Which is O. K. for the unions. As soon as they find it out they will probably hitch up their trousers and get another raise of some sort.

Two committees, one of engineers led by Mr. F. A. Burdett, the other a band of architects bossed by that arch-bosser, R. H. Shreve, have combined, under the command of Field Marshal John Hindenburg Von Lowry, to make certain cuts, changes, cataclysms and conditions designed to make the proposed new Building Code of New York City a friend to Bigger and Better Building. Incidentally, these upheavals are designed to lop off 5 cents a cubic foot from present construction costs.

No, brethren, it isn't leaving the architect out or paying him three per cent. instead of six, but it is a matter of using to advantage the new methods in steel manufacture; the easing up of unit stresses from the old standards in vogue forty years ago; the change from riveting to squeezing; the ditto from squeezing to welding, and finally, the requirements for wind pressure. These are to be scrapped and a new set of rules promulgated.

So much wind is used in the average business deal of today that the pressure from inside practically neutralizes or makes null and void the pressure from

the outside, so nothing happens and the building just stands still, if you know what we mean.

### *The Temple*

THE NEW TEMPLE Emanu-El was opened in New York last month and all its beholders are left speechless at the beauty and the majesty of its structure.

It is magnificent in its proportions, beautiful in its color, gorgeous in its detail. An adaptation of early Romanesque, it certainly changes our ideas of Romanesque as exemplified in the early brownstone and sandstone periods and forms a most striking addition to the list of really fine buildings on Fifth Avenue.

Dominating the exterior on the Fifth Avenue side, the great recessed arch of the temple rises three-quarters of the height of the pointed façade. Within the pedimented portico the rose window and its supporting lancets are set above the three bronze entrance doors. At the other end flanking staircase towers back up the main east wall, which is the front wall of the great hall that forms the main body of the temple. The walls, be it pointed out, are actually self-supporting, the buttresses of the exterior and the trusses of the interior being, respectively, the stone and concrete coverings of structural steel members necessary to bridge so wide a span.

The bouquet-catchers to whom this Psalm of Praise is directed consist of Messrs. Kohn, Charles Butler and Stein. They are all good; most of them have been, or are, President of some architectural or building institution and all we can say is that we hope these boys put up synagogues all over the country—and keep their hats on doing it.

### *Thousand Footers*

NO SOONER had the old Waldorf syndicate announced that Al Smith had thrown his Brown Derby into the building ring and had determined on making the Empire State Building, to be erected on the site of the old Waldorf-Astoria, a thousand feet high, when along comes the Metropolitan Life Insurance Company and commissions D. Everett Waid and Harvey Corbett to make studies for an equally high one for them, too.

They seem to be springing up like asparagus tips all over the city, these high ones. We don't mind them at all. It gives the town an excitable, nervous look that appeals to us.

### *The Front Page*

AND IT'S A great publicity-getter, too. All a man has to do is to announce, mysteriously, that he is going to erect a hundred-story building and presto! he gets on the front page. Remember the Mr. Larkin with his hundred-story Lick telescope on West 42nd Street? It never got any higher than a linotype.

The first thing a practical observer asks is:—Can they finance it and can they fill it? It must be in a locality where tenants are looking for space and the ground value must justify the height.

In the case of the Metropolitan Life Insurance Company, they have their cake and they eat it, too. In other words, instead of lending out their colossal income to others at five or five and a half per cent. they lend it to themselves and fill up all the space in the new building with their own employees. So they make between ten and twenty per cent. in all probability and go on to increase their assets until they need another new building. And so on, far into the night.

### *Believe It or Not (Mostly Not)*

BUT, GENTLEMEN, these thousand-foot Cleopatra's Needles are not the *fin*. No, indeed, they are even going beyond it. We pick up the Sunday paper (we, like Will Rogers, get all our news from the paper), and there, smeared all over the front page of the Herald-Tribune one crisp October morning, we see this:

#### *150-Story Super-Skyscraper Being Considered for Two Broadway Blocks*

*That'll make you quiver and pulsate for a while. After you have stopped twitching, read this:—*

“An office building of 150 stories—a pile of steel, granite, brick and marble—a quarter of a mile high and two blocks square, is to be erected in the old dry goods district, a few hundred feet north of the dignified old City Hall, which was the loftiest building in the city a century ago. The proposed structure is the latest, if not the final, step in the race for building height supremacy revived last year after a quiet of fifteen years. Towering 1,600 feet above the level of Broadway, the roof of more than an acre will be employed as a landing field for airplanes. (*Ed: Yes, it will!*)

“The structure will be three times as high as its famous neighbor, the Woolworth Building, and it will be twice as high as the eighty-story structure former Governor Alfred Smith's Empire State Construction Company plans to erect on the site of the

old Waldorf-Astoria Hotel, Fifth Avenue and Thirty-fourth Street.”

The architects of the Empire Building, the redoubtable Shreve, the gentle Lamb and the retiring Harmon, met in their own private office (which has no outside windows) and swore to a suicide pact. They fished out the old office revolver—used when demanding 6% for a commercial building—and started to draw lots for first shot.

It was never fired, however. Lamb had other drawings to do and Shreve had to give out a few medals to union men, and Harmon had reserved a lower berth to Cincinnati to get a job. So they called it off for the day and didn't even get on the back page.

### *Who's Who That High*

IT IS CHARLES F. Noyes, the big insurance broker, and the Schulte cigar store people who are down for that little 150-story operation.

More than a year ago Noyes and Schulte became interested in the property. Mr. Noyes, who is the master mind of the Noyes National Company, which was the first real estate concern to establish branch offices in every large city of the country, for the first time nationalizing the real estate business, discovered the two blocks, the only two blocks held under one ownership in the lower city. He sold the idea of getting control of the realty to Mr. Schulte, who though best known for the number of tobacco shops that bear his name, also is the owner of grocery companies, candy concerns and millions of dollars worth of real estate. He is one of the wealthy young men of the country, a dreamer, but one of those practical dreamers who, like Mr. Noyes, has always accomplished what he set out to do.

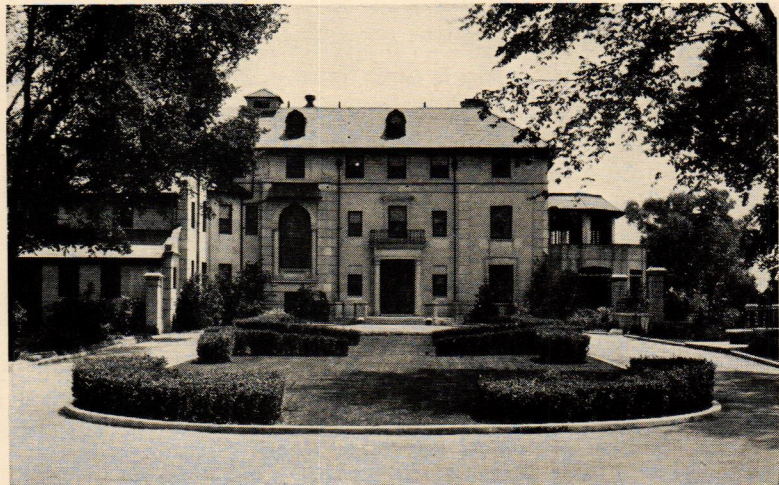
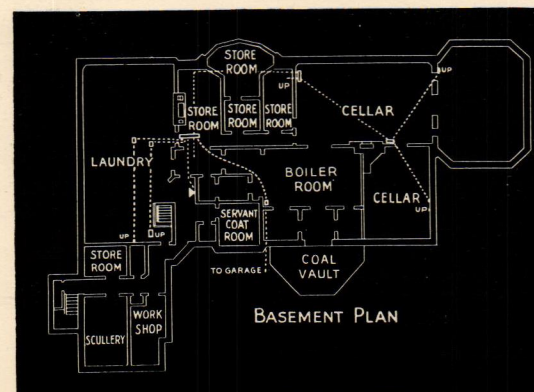
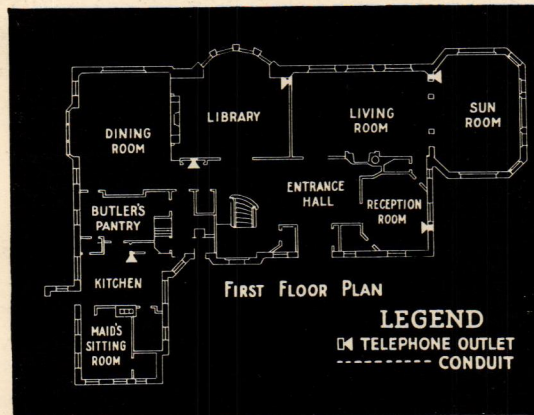
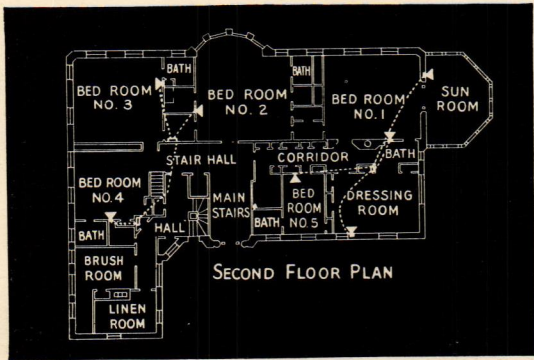
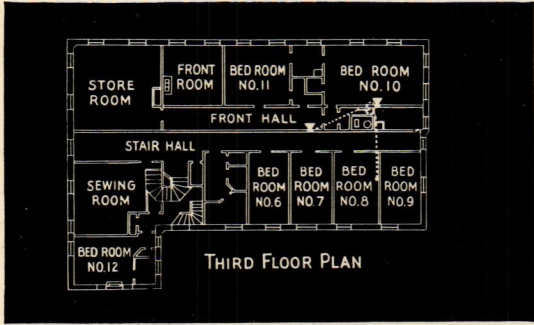
Twenty-eight years ago Mr. Noyes, so 'tis said, found it difficult to pay rent for a small office downtown. Yet he admitted last month, though reluctantly, that he planned to erect a 1,600-foot-high structure at a cost of \$75,000,000, when leases on the property expired, which from the records will not be for eight years, every lease expiring at the same time, 4 A. M., an hour which is most popular for all kinds of expiring.

### *What Shall the Epitaph Be?*

WHEN APPROACHED by our cub reporter, Fritz Behr, Mr. Noyes would not tell more about the structure, which it is understood is to be a monument to his efforts in the field of real estate. It is rumored that he plans to ease out of the brokerage business, leaving it to the boys in his organization, at about the time that the two blocks will be ready for the improvement he has planned for them.



# Allow for Future Requirements in Planning Home Telephone Arrangements



Seventeen telephone outlets provide for complete telephone convenience in the residence and garage of Mr. Edward Schmidt, 16960 East Jefferson Avenue, Detroit. The telephone wiring is carried in conduit built into the walls and floors. RAYMOND CAREY, Architect, Detroit, Michigan.

MANY ARCHITECTS find it desirable, in providing for telephone service in new and remodeled residences, to plan for possible expansion or rearrangement as well as for immediate needs.

Conduit for the telephone wiring is specified throughout the house. Outlets are thus made available in every place where a telephone may seem suitable. The owner can have telephones just where he wants them, utilizing as many of the provided outlets as may be necessary to furnish him the service arrangements desired. He can easily change or add to the telephone locations in the future, if occasion should arise. And he can enjoy the improved appearance and protection against service interruption that result from concealed wiring.

Telephone convenience has become so important a part of the modern home that architects are including provision for it in smaller residences as well as large. Most architects like to consult with representatives of the local Bell Company before planning the arrangements for specific houses. The telephone company is constantly studying ways to improve its service, and will gladly make helpful suggestions. There is no charge for this consulting service. Just call the Business Office.



They didn't think much of the New York members of the American Institute of Architects, or the Society of Beaux-Arts Architects, or the New York Society of Architects, or the Anti-Saloon League, so they sent to Chicago and got hold of Mr. W. W. Ahlschlager, he of Roxy fame.

It didn't scare Mr. Ahlschlager a bit. He figured out that with two blocks to work on, there was no limit to the height. The owners said, however, that the height question will be determined by what the space market develops in the next few years. It is understood that the owners figure they can make a fortune yearly on a rental of \$2.50 a square foot, which is about one-half the rentals now demanded in the section for modern accommodation. The low rental is made possible by the fact that the structure will be on a leasehold and not on a fee, and as this rental is based on values of about \$50 a square foot, a much lower figure may be charged than a few blocks to the south, where the fee values range as high as \$500 a square foot. In Wall Street \$800 a square foot has been demanded.

### *Harken to the Cognoscenti!*

THE HERALD-TRIBUNE then sent its head diagnostician around among the nose and throat specialists (meaning the boys who can smell out a job and then talk about it) and they went Mr. Ahlschlager one or two better.

"The height of the building is nothing at all," said Raymond Hood, designer of the American Radiator Building and nothing else. "Some time ago I got our engineers to figure up just what would be the theoretical maximum height for a skyscraper. It is 7,000 feet, exactly. The affair is very simple, even for me. The formulas that the present building laws will allow you to use for steel would enable you to build a tower 7,000 feet high. I know that out at the World's Fair, at Chicago, I proposed a tower 2,500 feet high, and nobody batted an eye. They just lighted a Murad. The elevator companies are now ready to provide for such a building.

"The contractors say that there is no difference between building a twenty-story building and a 100-story building as far as cost is concerned. The only thing that has stopped the building of these larger structures has been financing. I am figuring now on a building eighty stories high and the engineers have checked over the price and find the cost a story is about the same as for a twenty-story building."

### *Also Sprach Zarathusa*

HARVEY WILEY CORBETT said that 100 stories would be the practical limit on a single city block, but that

if one were building on two city blocks and could span the street a 150-story building would be entirely practicable. He said that the deterrent to such construction in busy districts was "lack of ability to assemble that amount of property, it being difficult to assemble even one city block." With the control of two blocks he declared it was "perfectly feasible" to erect a 150-story building.

### *A Practical Point*

MR. H. CRAIG SEVERANCE, who is the only architect who owns a Rolls-Royce and rides in it, and who is doing the Bank of Manhattan Building down in Wall Street, which is keeping one jump ahead of the Chrysler Building as to height, said, or empowered someone or otherwise caused to be said:—"You can build anything in New York City if you have the foundation, but there is a certain maximum and a certain average you can use in putting up tall buildings." It was pointed out that the question, "Is it going to pay?" was a more urgent factor in considering height and design of a skyscraper.

He hit it right. "Will it pay?" There you are. That is the first thing that the money lenders in the Temple will want to know—and it's the last thing, too.

#### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of THE ARCHITECT, published monthly at New York, N. Y., for October 1, 1929.

State of New York, County of New York, ss.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Jessica L. Forbes, who, having been duly sworn according to law, deposes and says that she is the President of The Forbes Publishing Co., Inc., owner of THE ARCHITECT, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—Forbes Publishing Co., Inc., 101 Park Avenue, New York.  
Editor—George S. Chappell, 101 Park Avenue, New York.

Managing Editor—None.  
Business Manager—J. William Ekegren, 101 Park Avenue, New York.

2. That the owners are:

Forbes Publishing Co., Inc., 101 Park Avenue, New York, N. Y.

Jessica L. Forbes, 101 Park Avenue, New York, N. Y.

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are:

James Gamble Rogers, Charles A. Platt, Walter McQuade, Alex. Thomson, Kenneth Murchison, T. S. Nelson, J. H. Stedman, Farmer's Loan & Trust Co., trustee for Elsie Barber.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

FORBES PUBLISHING CO., INC.,

JESSICA L. FORBES, *President*.

Sworn to and subscribed before me this 1st day of October, 1929.

FLORA M. FOX

(My commission expires March 30, 1930.)



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**STRUCTURAL STEEL CREATED THE SKYSCRAPER**


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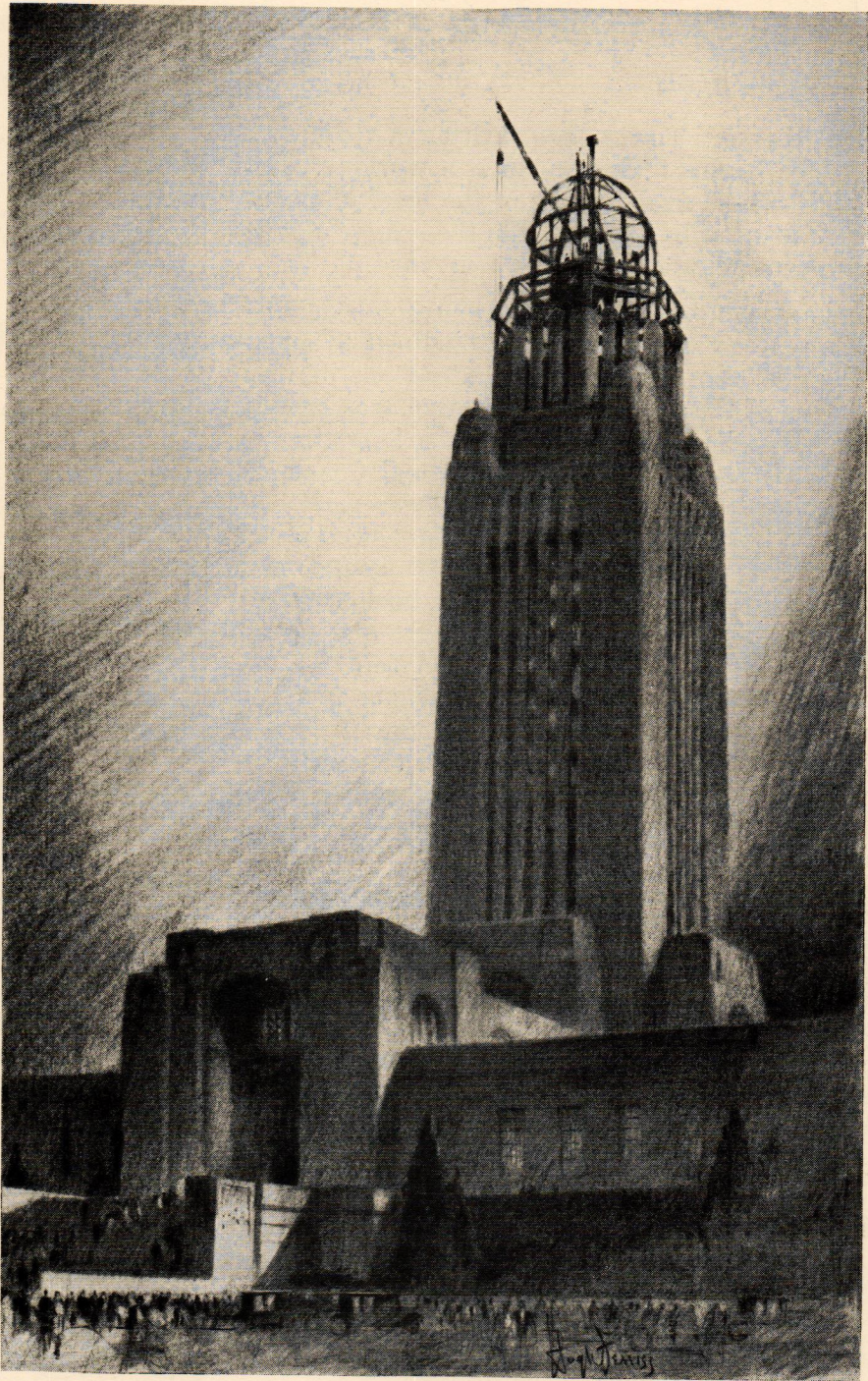
## A MIRACLE OF METAL

A LATTICED tower thrusts its web against the city sky. Quickly it grows . . . up, upward . . . metal ribbed, secure. Suddenly there stands a high, graceful spire rooted to a tiny city plot. Whence came the strength to grow so tall, to house so much, to become so great, on so little . . . *steel!*

Long before a steel member appears on the building site its strength has been proved, through and through, time and time again. Architects and engineers working with steel know steel's every property before it goes into construction. No other building material provides such accurate knowledge of its characteristics—consequently none can be used with the same thorough confidence of strength and security.

This modern age is an age of steel—for every kind of bridge or building, irrespective of its size. Modern efficiency calls for saving of building time and material, more floor space, less weight, less bulk—quicker returns, longer usefulness in structures. Only steel is good enough to provide *all* these.

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



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

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


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

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

## *In the Architect's Mail*

GLEANINGS OF INTEREST IN THE FIELD OF BUILDING PUBLICITY

### *In the Window World*

CHARLES HANSON TOWNE has written a delightful poem which begins "This world is a world of windows . . ." He describes some of the brief glimpses one has into other lives, framed in the orange oblong of light seen facing on any city courtyard.

From the amount of literature we receive dealing with the window question we are inclined to agree with the poet that this world is indeed one of windows. One of the most attractive brochures on this subject which has come our way in a long time is that recently issued by the International Casement Company of Jamestown, N. Y. It shows most eloquently the line of metal sash which have been given the name of "Cotswold." Smartly bound and printed on a fine heavy paper, this booklet is an admirable example of the printer's art and of intelligent publicity. Half-full size and full size details show solutions of the many problems incident to domestic fenestration for which the Cotswold Casements are particularly designed. The Ellison operator and locking device is suggested where inside screens are used covering the entire window opening.

More and more this phase of window furnishing is being considered by our leading metal sash manufacturers so that as a troublesome element it may be said to have been eliminated. A series of charming plates shows a number of homes in which this type of sash have been installed. The book was printed by the Kynoch Press in Birmingham, England. It is an accomplishment to be proud of.

### *From the G-E*

"ELECTRIC HEAT IN Industry" is the title of the General Electric Company's bulletin now before us. Its perusal and examination are decidedly worth while. The company's slogan in this connection is "Ultimately—Electric Heat in Every Industry."

That much has already been accomplished is clearly shown by the articles and illustrations which touch on many branches of industry. Metal work, ceramics, chemical processes, printing, food supply, finishing processes and a number of miscellaneous applications make an imposing array.

The illustrations of the many curious shaped furnaces, heaters and the like open a new world to the layman. We lingered long over the "delivery end"

of a huge electric bread-baking oven, one hundred and seventeen feet long. The picture of the open end of one section, with its orderly line of brown loaves, made our mouth water. The one-hundred gallon candy kettles also detained us, and the automatic doughnut machine. Then there is an amazing contraption for sterilizing eggs by dipping them in oil at the rate of three hundred and sixty thousand per ten-hour day. Isn't that enough to discourage any hen?

Many more are the possibilities of electric heat in industry. Believe us, this is a fascinating subject, very well treated, and one which all architects should have some knowledge of.

### *For Our Hospitals*

FEW PHASES OF architectural design call for more special apparatus than that dealing with up-to-date equipment for hospitals. The G&G Atlas Systems, Inc., keep to the fore in the designing and manufacture of special installations of pneumatic tube systems for just such cases. Their latest bulletin states:

Central locations and increased land values in large cities are reflected in modern hospital designs by skyscraper type structures. To reduce elevator service at an economical cost, architects and institution authorities (such as Bellevue and Columbia Presbyterian in New York) are making use of Pneumatic Tubes which have for more than fifty years proven their value in retail stores and organizations having numerous scattered communicating departments. A blue-print of this equipment can be obtained by writing G&G Atlas Systems, Inc., 552 West Broadway, New York.

### *The Old Parking Problem*

THE FOLLOWING, coming from the Westinghouse Company, must be respected, but we have to admit that it all sounds almost too wonderful to be true.

Hailed as a possible solution of the serious automobile parking problem on busy city streets, engineers of the Westinghouse Electric and Manufacturing Company have developed an unusual and unique automobile parking machine.

Entering this new type of storage garage, a motorist can drive his car onto a platform, pull a lever, obtain a check and the car is automatically whisked

# Vita\* Glass Insures the Health of Tenants— and Investments



The Medical Arts Building,  
6th Ave. and 57th St.  
New York

The building of today cannot be called truly modern and complete unless it is equipped with that most modern feature of construction—Vita glass.

Realizing the vital importance of sunlight, and knowing that prospective tenants realize it also, the management of the new Medical Arts Building at Sixth Avenue and 57th Street, New York City,

advertises Vita glass as one of its salient attractions.

And so other building operators, anticipating the increasing acceptance of unskimmed sunlight, protect their investors by installing this new health window. Vita glass brings indoors the energizing ultra-violet rays of the sun which are barred from buildings that have only the ordinary window glass of the past.

The power of Vita glass to transmit the vital ultra-violet of natural light is guaranteed permanent.

## 70% Rented!

### Check The MEDICAL ARTS BUILDING

**On these Salient Points**

**CENTRAL LOCATION**  
Centered in the pulse of the metropolitan traffic arteries. A few seconds from Central Park—a rapid passage for autos, Surface I. R. T., and B. M. T. have convenient stations.

**X-RAY AND CLINICAL LABORATORY**  
An ethical institution rendering the medical profession a 24-hour complete X-Ray and clinical laboratory service.

**CONVENIENT ENTRANCE**  
An entrance on 57th Street and one on Sixth Avenue lead into a large lobby where an efficient and night Doorman attendants day and night.

**MODERATE RENTALS**  
—Yet an office you'll be proud of because of its superb site, service and selectiveness.

**PERFECT FACILITIES**  
On the first floor is a free day and night message service for tenants. When the doctor goes out he telegraphs his instructions to the desk—no chance of error. High speed elevators operated by nurses. Large and tastefully furnished waiting rooms on each floor.

**VITA-GLASS SUNLIT SUITES**  
Whether you desire a single office or a suite, all of which are equipped with Vita-glass, our engineers will design and plan to fit your special and particular needs—efficiently and economically.

**HOSPITAL ON PREMISES**  
Far above the city traffic there is an open, modern hospital, complete facilities for reception of medical and surgical obstetric cases. Complete with operating rooms, laboratory equipment, semi-private and private wards.

**TENANTS PROTECTED**  
As a matter of protection to tenants each application is passed upon by a special tenancy committee.

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A staff of capable graduate nurses always at your service at accepted hourly rates.

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S.J.M.-J1

Reprinted from NEW YORK STATE JOURNAL OF MEDICINE, Issue July 1, 1929

# VITA GLASS

*As Lasting as the Solar System*

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VITAGLASS CORPORATION  
50 E. 42nd St., New York City

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upward out of sight. The device immediately places another empty platform at ground level, ready for another car.

When ready to leave, the motorist can push a button corresponding to his check, and his car is delivered to him at ground level almost immediately, without any of the ordinary vexatious garage delays.

This new automobile parking machine occupies a ground space equal to that of only a small private double garage, and according to H. D. James, the engineer who had charge of the development, can be built for almost any capacity into old or new buildings, or can be set up on small vacant lots. Several bunched together would constitute a big ultra-modern storage garage.

An important feature of the new device is that it can be equipped to operate by placing a coin in a slot, thereby doing away with the necessity for attendants. Several machines could be connected by telephone to a central office, and could be quickly serviced from the one point.

#### *A Sixth Edition*

FOR THE LAST twelve years the Donley Brothers Company has published a book of fireplaces in the interest of better fireplace building.

The first book published had but twelve pages. The new Sixth Edition has sixty-eight. It contains over 100 fireplace designs, covering fireplaces for the living room, dining room, bedroom, basement, porch, public buildings and summer cottages and cabins. The fireplaces are of wood, brick, stone, tile and combinations of these materials. Many of the designs can easily be copied by an architect or mason and all of them can be used to show prospective home builders different types of fireplaces.

A complete section is devoted to the actual building of a fireplace, giving detailed drawings and a table of dimensions. The table of dimensions and detailed drawings are closely correlated so that a mason or architect, knowing the size he wants for the finished fireplace opening, can tell at a glance the dimensions of any detail in the fireplace construction. This is a unique feature presented this year.

A special section is also devoted to the proper fireplace equipment to use. The subject of what causes fireplaces to smoke and how to diagnose a smoky fireplace is thoroughly covered. A series of photographs show fireplace building steps. Two pages of cartoons show how not to build a fireplace, pointing out the common mistakes that give rise to ordinary fireplace troubles.

The book itself is beautifully printed on high-grade paper and well illustrated.

#### *Floor Maintenance*

ONCE A FINE product is installed the question of maintenance arises. Many companies have been formed to look after and keep in repair the various parts of buildings.

The Hillyard Chemical Company of St. Joseph, Mo., offers a nation-wide service of engineers and consultants whose reason for being is to keep fine floors in tiptop condition, as fresh and lustrous and unworn as the day they were laid. This applies to all types of floor material including tile, terrazzo, marble, cork, linoleum and wood. In a finely illustrated booklet, the sponsors of this interesting idea say of their system of floor maintenance:

With the ever increasing varieties and types of flooring in use today, the architect and contractor are compelled, through the needs of their clients, to become seriously interested in the technical solution of maintenance difficulties which arise on every hand. It is here that the Hillyard Chemical Co. has made a definite contribution in the maintenance field.

Maintenance in large institutions, public buildings, stores, etc., has too often been considered a necessary evil in the form of unproductive, fixed overhead expense. The prevention of obsolescence, generally considered as inevitable, has been allowed to rest in the hands of janitors, porters and scrub-women. So, in consequence, quoting the words of a prominent flooring material manufacturer, "More floors have been washed and eaten away through improper maintenance methods than have been walked away."

Meeting this problem in a scientific manner, Hillyard engineers have approached it from the standpoint that prevention and preservation should be considered as an investment.

Pursuing an efficient businesslike policy, one of the first elements to overcome was that of excessive labor and mechanical costs. The old methods of using soaps and powder cleaners depended upon mechanical labor for results. In sharp contrast to this costly, and in many cases, harmful method, the Hillyard System is absolutely harmless, foolproof and labor-saving. Soaps and powders have been replaced by Shine-All, a chemical cleaner which Cleans, Polishes and Preserves.

Shine-All has been tested and approved by the leading manufacturers of all types of rigid and resilient floors in the United States for use on their floors.

A light filler content in Shine-All produces a pleasing sheen which emphasizes and gives life to the colorful floors of all types and at the same time leaves a protective surface which prevents traffic stains.

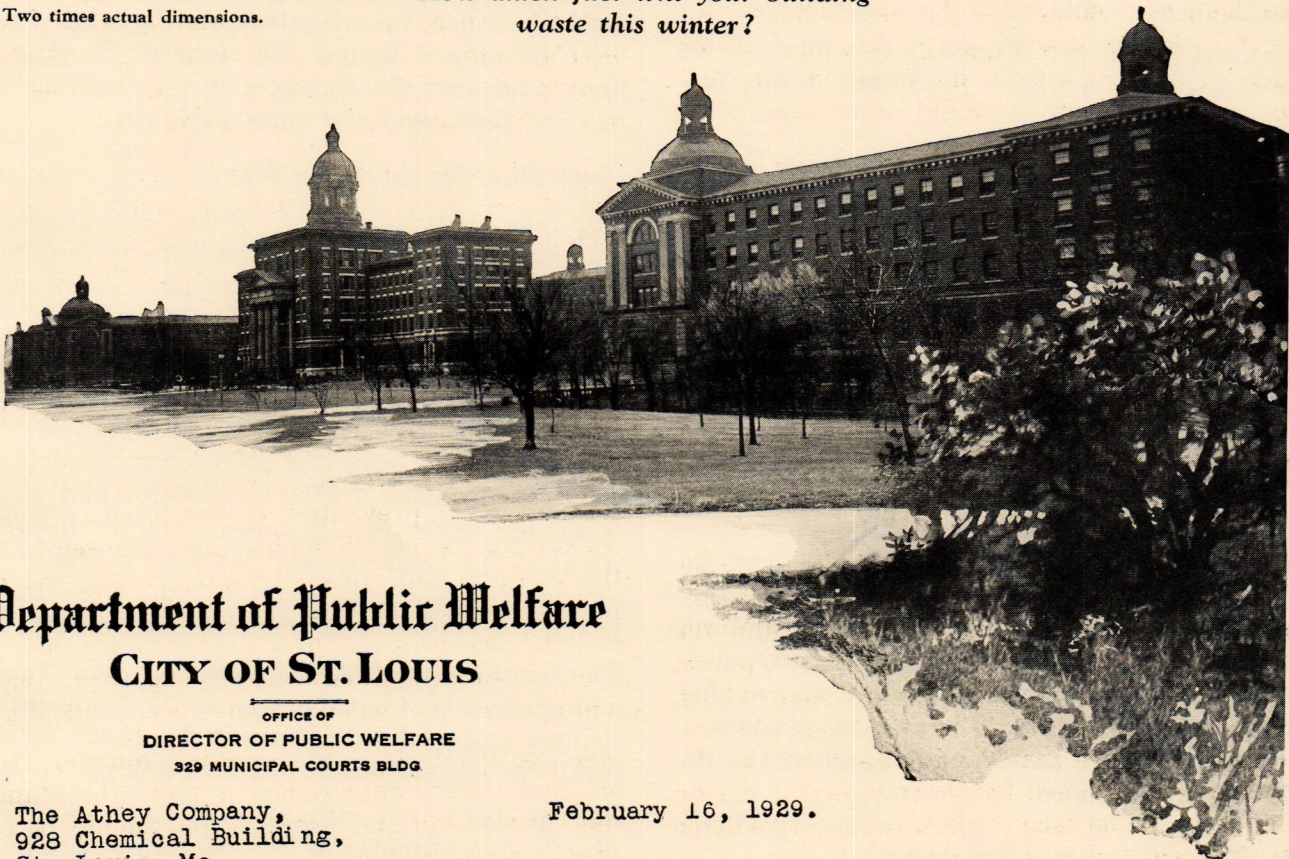


Two times actual dimensions.

# 50% ON THE INVESTMENT FOR every year THE LIFE OF THE BUILDING

Without taking in consideration the big saving in the handling of fuel or ashes or the saving in decoration expense due to the draft-proof windows keeping out dust, smoke and gases.

How much fuel will your building waste this winter?



## Department of Public Welfare CITY OF ST. LOUIS

OFFICE OF  
DIRECTOR OF PUBLIC WELFARE  
329 MUNICIPAL COURTS BLDG

The Athey Company,  
928 Chemical Building,  
St. Louis, Mo.  
Gentlemen:--

February 16, 1929.

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

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

Yours very truly,

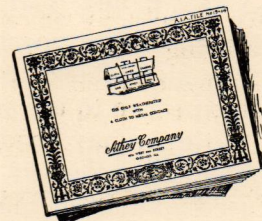
*A. H. Salisbury*  
Director of Public Welfare.

*Athey Weatherstrips Pay for Themselves in a Short Time*

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BY

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### *Planatile*

WE HAVE BEEN very much attracted by recent samples of the new Robertson tile product known as "Planatile." The colors and cross-sections are extremely interesting. The "line" is marked by good taste and refinement without in any way sacrificing vigor and originality. But we must confess that these simpler tile forms came as a great relief from the outrageous mottled and spotted effects which have been forcing the old, cold plain tiles of yesterday into the background.

The foreword to the new Planatile brochure states the case clearly and explains the name of this fine product.

There is considerable necessity for revising the irregular character of color variation, so that tonal gradation might be substituted for a haphazard result. These qualities are far too valuable to dream of eliminating them, simply because their initial condition of employment is unfitted to new requirements in decorative effect.

A new type of glaze designated as the "Flower-Petal Glazes" was created with a semi-mat surface; purity and intensity of color in this glaze increase with the degree of thickness with which it lays upon the tile face. During fusion in the kiln every glaze is melted to a liquid state, causing it to run down an inclined plane and collect as water does in a valley surrounded by hills. To control color gradation, designs consisting of inclined planes were made—hence Planatile. By this type of surface we are able to regulate all tonal gradation and to develop a beauty of color in the glaze which has hitherto never been deliberately realized.

### *Quartz Glass*

THE LARGEST SOLARIUM in the world using fused quartz windows is one of the outstanding features of the new sanatorium dedicated September 15 by the National Vaudeville Artists at Saranac Lake, N. Y. In this glassed-in porch built on the roof of the sanatorium high above the trees, where it has unobstructed exposure to the sun's rays during daylight hours, patients may enjoy healthful sun baths the year around, regardless of outside temperatures. The 1200 fused quartz windowpanes transmit the ultra-violet rays of the sun according to research engineers of the General Electric Company who developed the process and made the quartz windows used in this solarium.

The importance of ultra-violet rays of the sunlight to health and the fact that ordinary window glass cuts out all of these beneficial rays has long been recognized and several years ago Professor Elihu Thomson, director of the General Electric's re-

search laboratory at Lynn, Mass., took up the work of developing a material to replace window glass which would transmit the health rays. Fused quartz was known as the best medium for the purpose but to make windowpanes of it was a problem that required years to solve. The difficulties of making quartz windows can be appreciated when it is realized that the melting point of quartz approaches a temperature of 3200 degrees Fahrenheit, about three times that of glass, and is extremely viscous, or thick, instead of being a mobile liquid. Many methods were investigated and special furnaces were developed before the General Electric Company engineers finally succeeded in making quartz in sheet form, and at a reasonable cost.

### *Competitions for the Rome Prizes*

THE AMERICAN ACADEMY in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, painting, sculpture and musical composition.

The competitions are open to unmarried men not over 30 years of age who are citizens of the United States. The stipend of each fellowship is \$1500 a year with an allowance of \$500 for transportation to and from Rome and \$150 to \$300 for materials and incidental expenses. Residence and studio are provided at the Academy, and the total estimated value of each fellowship is about \$2500 a year for three years, with opportunity for extensive travel.

The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who win the Rome Prize and fulfill the obligations of the fellowship.

Entries for competitions will be received until *March first*. Circular of information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

### *Industry by Radio*

INAUGURATING A GOOD will series of radio programs dedicated to industry, the Westinghouse Electric and Manufacturing Company will endeavor to popularize America's great industries in elaborate programs weekly on a coast-to-coast broadcasting hook-up.

A series of presentations, beginning Wednesday night, November 6, at 7:30 o'clock eastern standard time, will be known as the Westinghouse Salutes to Industry. They will be broadcast every Wednesday night on the Blue Chain of broadcasting stations, with supplementary networks, of the National Broadcasting Company heading up through WJZ, New York City.



CENTRAL PARK AT 93rd STREET  
NATHAN KORN, *Architect*



RIVERSIDE DRIVE AT 75th STREET  
GEORGE F. PELHAM, *Architect*

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*Makers of Building Stone*

A factory-made product in a wide variety of colors  
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ENTIRE GROINED CEILING FINISHED IN NASHKOTE TYPE 'A-1S'  
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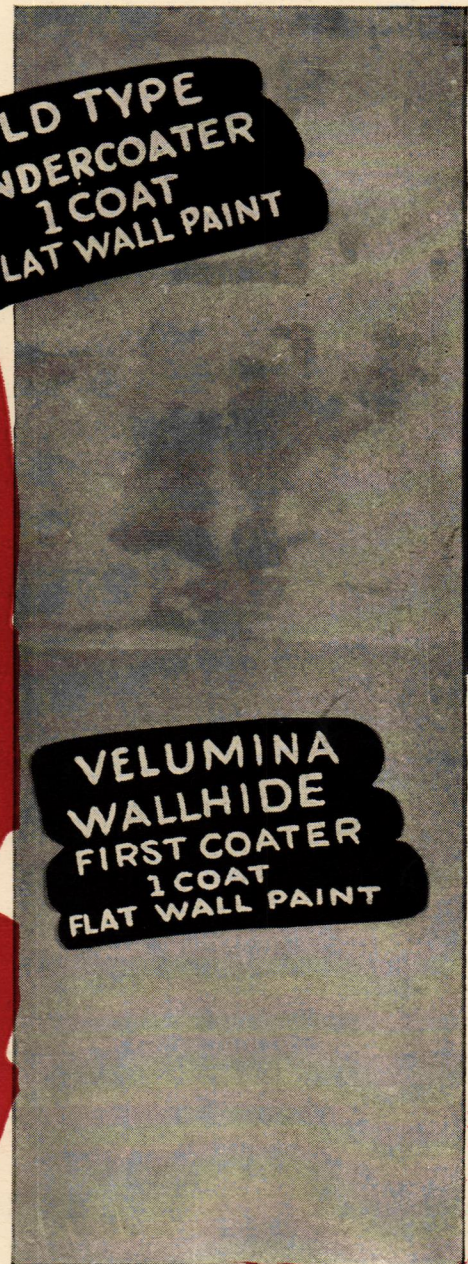
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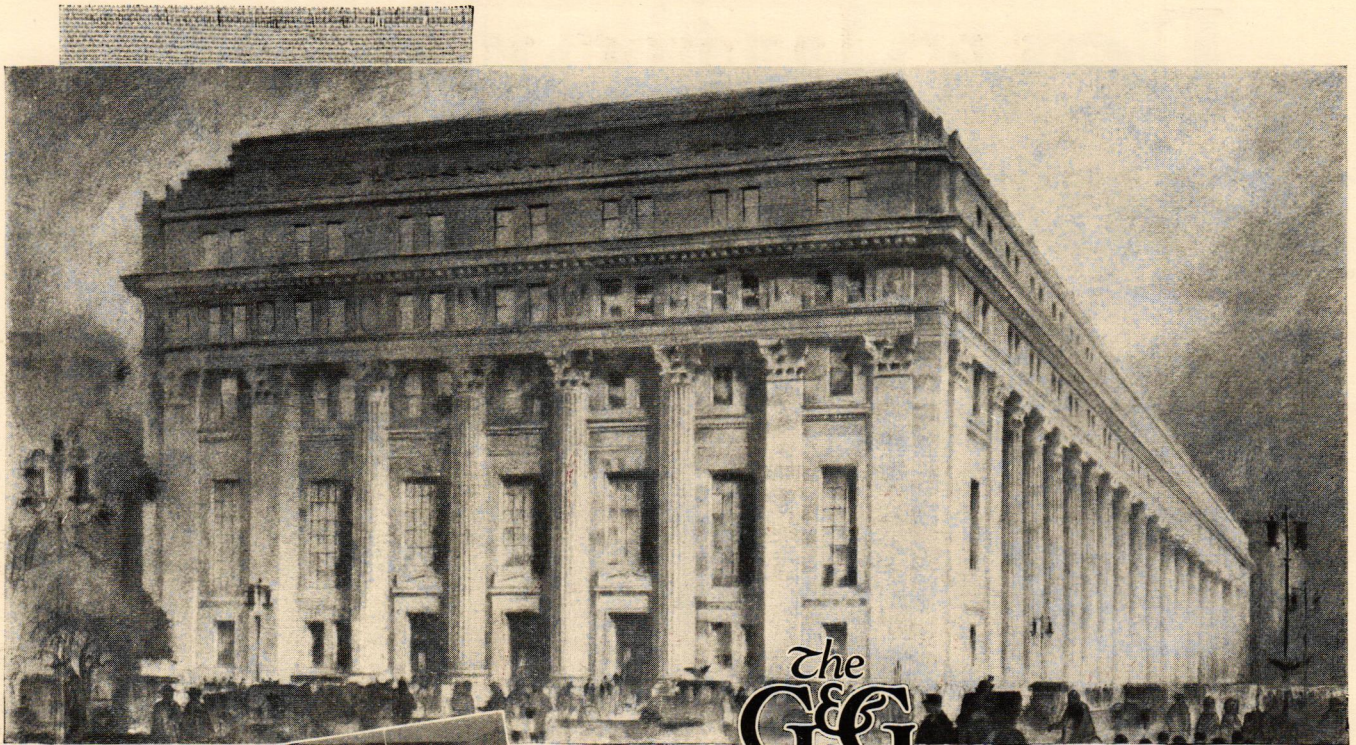
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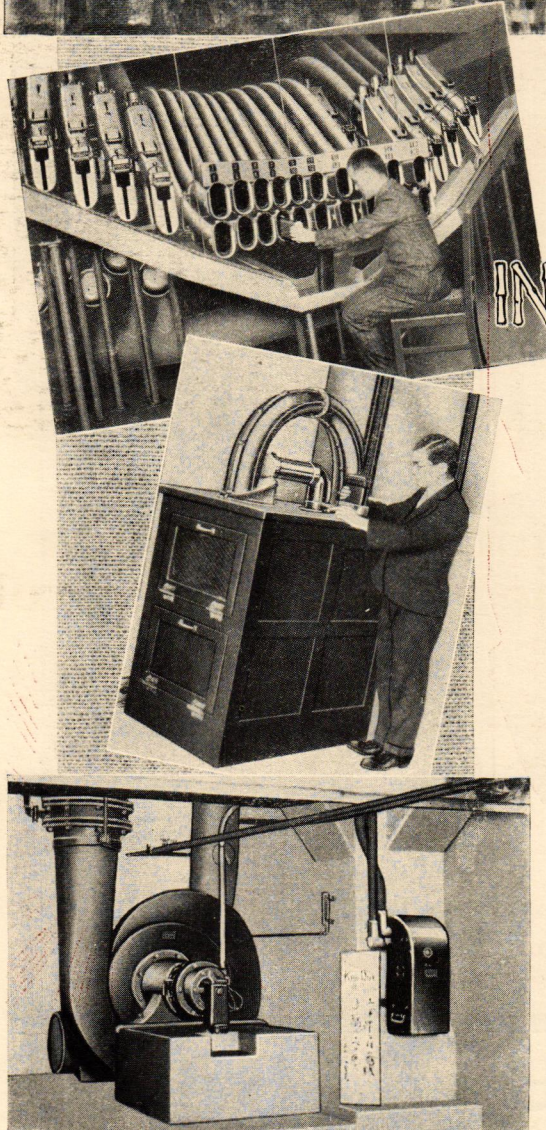
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*Catalog in Sweet's Archt. Cat., 23rd Ed., pp. C 3740-41*  
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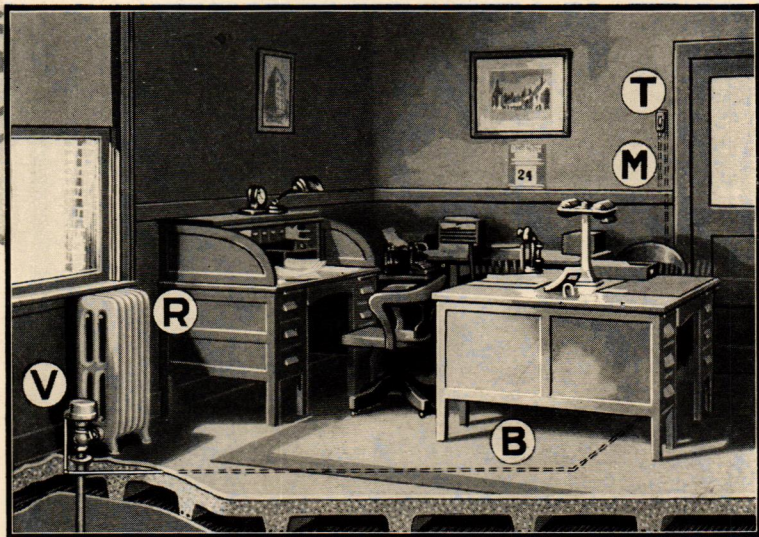
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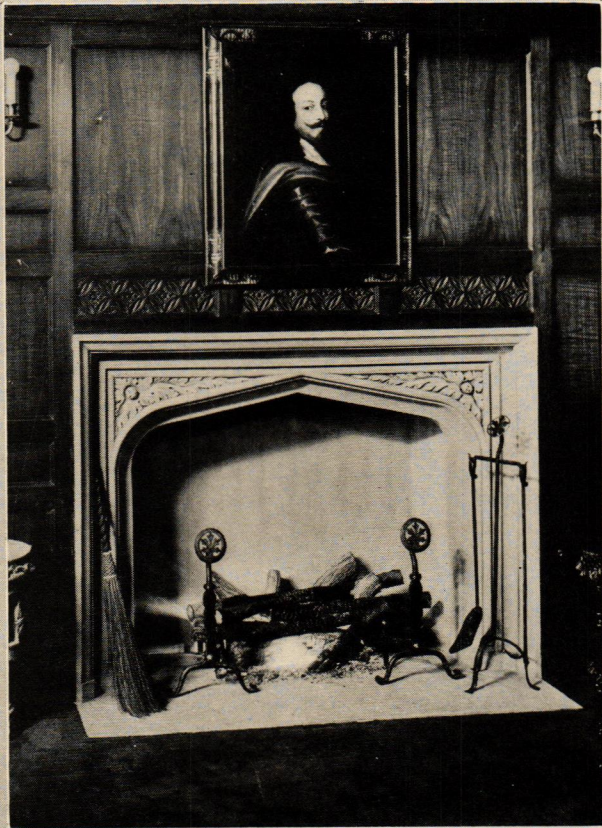
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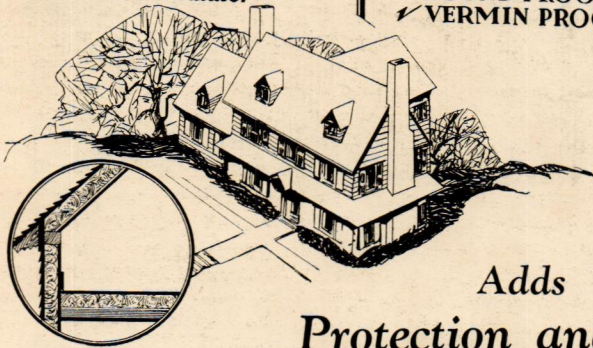
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