THE ARCHITECTURAL FORUM
IN TWO PARTS

PART ONE
ARCHITECTURAL DESIGN
APRIL 1928
from Architect’s Sketch to Finished Product –

IN IRON, BRASS OR BRONZE

ARTISTIC metal work made to individual design and hand-wrought by skilled craftsmen is a logical and widely accepted medium today in decorative architecture. The J. W. Fiske Iron Works offers to Architects and Builders a superior production service in all variety of hand-wrought metal work—artistic embellishments, practical and useful details, for indoors or out.

70 years’ experience in handling this highly specialized work is our guarantee of satisfaction at moderate cost. Our work includes an endless variety of Ornamental Fencing for every purpose, country estate or industrial usage; Entrance Gates; Decorative Railings; Garden and Terrace Furniture; Fountains; Sun-dials; Weather-vanes; Lamp Brackets; Lanterns; Spiral Stairs; Stable Fittings; Bronze Tablets; Architectural Bronze; etc.

Estimates, on individual designs, gladly given. Booklets covering each of our various specialties on request. Kindly mention Architectural Forum.

J.W. Fiske Iron Works
80 Park Place ~ New York
ESTABLISHED 1858

Specialists in Ornamental Metal Work
A fitting tribute... to the architectural beauty of the new Lima Trust Company Building, Lima, Ohio, are its walls of Beaver American Plaster. For in the unvarying high quality of Beaver, the architect may always see attained the full expression of his artistic conception.

Because Beaver American is uniform, smooth spreading, accurately “timed” to the season and section, the man on the job can work to best advantage... That is why each year prominent architects are specifying Beaver American Plaster—only Beaver American Plaster for fine buildings.

May we send you our simplified Plaster Specification form? Address Dept. 1816

THE BEAVER PRODUCTS Co., Inc., Buffalo, N.Y.
These border and pilaster designs show typical repetition of pattern, easily and quickly applied by the use of stencil with Textone.

RELIEF ORNAMENT

at your command

To add relief ornament to plain walls is a costly process. Now it is brought within easy reach by using stencils with Textone, the plastic paint.

Just think of the added richness and variety given by a third dimension in any wall decoration. Think of the widened field for effective use of color.

In creating wall designs and color schemes for smart interiors, you will find in stenciled Textone a new means of achievement.

Stencil treatment is only one of many interesting and attractive methods of applying Textone. This modern material makes beautiful and enduring textured walls. It is the preferred plastic paint in the shops of today's decorators.

We have prepared for architects authentic information about Textone, with directions for its effective use. A treatise on textured walls is yours for the asking.

United States Gypsum Company, Dept. 127
General Offices: 300 West Adams Street, Chicago, Illinois

TEXTONE

THE PLASTIC PAINT
Made by the United States Gypsum Company
Eagle Soft Paste Pure White Lead comes already broken-up to shop-lead consistency. It is taken on the job unopened and thinned and tinted as needed — thereby saving the time of breaking it up in the shop.

Soft Paste is pure Old Dutch Process White Lead with more linseed oil ground in — 15% instead of 8%. Packed in 100, 50, 25, 12½ pound steel containers. The Eagle-Picher Lead Company, 134 North La Salle Street, Chicago.

Send for these Soft Paste mixing formulae. Send for your free copy of these new Soft Paste mixing formulae. They explain the mixing of pure lead paint for all types of surfaces, taking into consideration the greater amount of linseed oil in Soft Paste.
Detail of main entrance to Administration Building, continued from Plate 20, indicating the adaptability of stock shapes and colors of Enameled Brick to modern architecture.

AMERICAN ENAMELED BRICK & TILE CO.
Graybar Building
New York City

Complete folio of these plates sent on request.
A WORD TO THE WISE ARCHITECT
ON SAMPLES

(Indiana Limestone Company is a consolidation of 24 of the oldest and largest companies in the Indiana Limestone
district. With assets of over $46,000,000, this company has facil­
ities for handling any number of large contract operations)

SOME of the finest samples of Indiana Limestone can be
produced from the boulders which are to be found scattered about almost anywhere in the Indiana Limestone
district. Unfortunately, there are no quarries or extensive
deposits of stone where these boulder outcrops occur.

This fact shows the danger of the sample alone as a
method of choosing Indiana Limestone or any other building
stone. Placing contracts upon the basis of a small sample of
the stone is a mistake. The true samples of Indiana Lime­
stone are the buildings constructed of this stone. Completed
buildings are really the only dependable samples. Selecting
a building stone entirely upon any other basis is wrong.

We know of but very few jobs in the United States of
any consequence built of Indiana Limestone that did not
come from the quarries now owned by the Indiana Lime­
stone Company.

We know that the stone in practically all of the older
buildings, that is, jobs over or approximately fifty years of
age, came from these quarries. We are thinking of such
buildings as the Chicago Public Library, Chicago Auditorium,
Georgia State Capitol Building, Indiana State House, Van­
debilt residences in New York City and at Biltmore, N. C.,
the Borden residence at Chicago, and numerous others.

Likewise, the stone in practically all of the comparatively
big recent projects came from some one of the quarries now
belonging to the Indiana Limestone Company. The follow­
ing are examples:

<table>
<thead>
<tr>
<th>Building</th>
<th>City</th>
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<tbody>
<tr>
<td>Grand Central Terminal</td>
<td>New York</td>
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<tr>
<td>Rockefeller Memorial Church</td>
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<td>Standard Oil Building</td>
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<tr>
<td>Federal Reserve Bank</td>
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<td>New York Life Building</td>
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<td>Tribune Tower</td>
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<td>Union Station</td>
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<td>Elks Memorial</td>
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<tr>
<td>Masonic Temple</td>
<td>Detroit</td>
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<td>General Motors Building</td>
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Los Angeles Gas & Electric Corporation Bldg., Los Angeles, Calif.
J. B. & Donald Parkinson, Architects.

Washington Cathedral
Bell Telephone Building
Federal Reserve Bank
Masonic Temple
Nebraska State Capitol
Oklahoma State Capitol

Washington
St. Louis
""
""
Lincoln, Neb.
Oklahoma City

In discouraging the awarding of contracts solely on the
basis of samples, the Indiana Limestone Company is safeguar­
ding the future satisfaction of you and your client. If you are
guided by completed buildings in your choice of stone, you
cannot possibly go wrong.

General Offices: Bedford, Indiana

Executive Offices: Tribune Tower, Chicago
Goodhue
Modern, Fireproof
Office Building
Beaumont, Texas
A Building typical of the modern and progressive spirit of the cities of the Great Southwest.

A Jewel in Beaumont's Skyline

THE dream of the owner, visualized by the architect, and fashioned into reality by the contractor-builder—such is the Goodhue Building, a jewel in the skyline of Beaumont, Texas.

The exterior treatment of this splendid example of Modern American Architecture is in Acme Ivory White Face Brick. Time will only mellow and enhance the beauty of these walls—it can never mar the colorful charm of brick, the material that needs no "cover-up."

From the Great Lakes to the Gulf, leading architects are employing face brick as the logical medium for colorful expression, permanently achieved.

Let us help you solve your color problems. Thirty-seven years in the art of brickmaking and ten Acme owned-and-operated plants enable us to offer you brick of correct color and texture for monumental office structures down to the cozy cottage home.

Acme Brick
ACME BRICK COMPANY
ESTABLISHED 1891
"Manufacturers of the Products We Sell"
OFFICES AND DISPLAYS

BUILD FOR THE CENTURIES WITH ACME BRICK
Main banking room of the FEDERAL RESERVE BANK, NEW YORK CITY. York & Sawyer, Architects.

AKOUSTOLITH sound absorbing tile is here laid up in random size and color as in filling between stone ribs and groins.

AKOUSTOLITH is a masonry material having a sound absorbing or acoustical value many times greater than that of ordinary plaster.

AKOUSTOLITH is made in a variety of textures, usually of a fine granular appearance, and can be made to closely resemble the usual building stones employed for interiors.

AKOUSTOLITH is manufactured in a wide range of colors—ranging from grey white through various shades of buff, brown or any colors resembling those of building stones.

R. GUASTAVINO CO.
225 West 34th Street
New York City

R. Guastavino Co. of Canada, Ltd.
New Birks Building, Montreal

40 Court Street
Boston
To appraise the enduring quality of Oriental Stucco, think in terms of more than one lifetime. Think of the age-old structures in Europe which attest the endurance of stucco. Oriental Stucco is basically the same material. But through careful research and scientific methods, it has been developed and improved to meet the more exacting demand of the present.

This modern stucco is the complete answer to the problem of color. In specifying Oriental, you may select just the tint desired and be sure of a beautiful and uniform result.

In every respect, Oriental Stucco runs true to form. Every ingredient is mixed in at the mill under conditions that permit of no variation from standard. The product comes backed by the reputation of the United States Gypsum Company, the world's authority on wall finishing materials.

Complete architectural data will be gladly forwarded in response to your request. Just mail the coupon.

UNITED STATES GYPSUM COMPANY
General Offices: Dept. 227, 300 West Adams Street, Chicago, Illinois

**MAIL THIS TODAY!**

<table>
<thead>
<tr>
<th>Gentlemen:</th>
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<tbody>
<tr>
<td>Name:</td>
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<tr>
<td>Address:</td>
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United States Gypsum Company
Dept. 227, 300 W. Adams Street
Chicago, Illinois
ANACONDA
ARCHITECTURAL
EXTRUDED BRONZE

PLATE 3
SUGGESTING THE ARTISTIC AND ECONOMIC POSSIBILITIES OF APPLYING CASTINGS TO EXTRUDED BRONZE SECTIONS.
NUMERALS REFER TO SECTIONS SHOWN IN OUR BOOK "ANAConDA ARCHITECTURAL BRONZE EXTRUDED SHAPES".

THE AMERICAN BRASS COMPANY
GENERAL OFFICES • WATERBURY, CONN.

Complete sets of these plates may be had for the asking.
Where is there versatility to exceed that of common brick?

The quiet dignity of simplicity. The exquisite charms of natural colorings. The precedent of centuries. These are the attributes that common brick brings in its urge to architects to use more and more of this versatile, economical material.

Common brick blends into almost every type of architecture, from Colonial, French, Dutch, English, Spanish and creative types. Common brick imposes no penalties of cost to achieve the substantial and the beautiful.

May we tell you more about the versatility of brick? The booklets below may bring you some important ideas. Send for them now.

Are you taking advantage of the service behind Brick?

Behind common brick is an organized service to aid you in your work with it. You are invited to send for the books below that can be of service to you.

Check coupon below—send cash or stamps to nearest office—

✿ "Homes of Lasting Charm"—25c
✿ "Shingled Brick work"—15c
✿ "Multiple Dwellings of Brick"—10c
✿ "Farm Homes of Brick"—5c
✿ "Brick, How to Build and Estimate"—25c
✿ "The Heart of the Home (Fireplaces)"—25c

Check above books wanted or send $1.00 for all of these books.

Common Brick Manufacturers Association of America
2134 Guarantee Title Bldg., Cleveland, Ohio

BRICK forever
PREFERRED BY ARCHITECTS

These District Association Offices and Brick Manufacturers Everywhere Are AT YOUR SERVICE

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Raleigh, N. C. 508 Commercial National Bank Bldg.
Salt Lake City . . . . 301 Atlas Block
Seattle, Wash. . . . 913 Arctic Bldg.
STAINPROOF
The Modern Curing and Protecting Film
Applied over the surface 36 hours after troweling. Stainproof dries to a tough, air-proof film that prevents staining and marring and insures perfect curing of the concrete. Easily removed after all danger of staining is passed. All new Colormix Floors are protected with Colormix Stainproof.

The Edmund Clark Furniture Company of Detroit, say of these Brown Colormix Floors: "They were selected in place of carpet because they are not dust and moth shelters. Their brown mahogany finish is an ideal background for our furniture."

STYLE

HERE in this exclusive decorator's shop Colormix Floors are used alongside of Faience Tile and Random Slate Flagging as display floors for costly rugs and fine furniture. Now that the polished dustproof hardened finish of Colormix Floors is protected during the curing period by Stainproof no decorative hard type floor can equal them for spotless beauty at anywhere near their cost.

THE MASTER BUILDERS COMPANY
Cleveland, Ohio
Factories in Cleveland, Ohio, Buffalo, N.Y., and Irvington, N.J.
Sales Offices in 110 Cities

COLORMIX FLOORS
COLORMIX COLORED HARDENED CONCRETE
A CONCISE and simple statement expresses the evidence of Atlas quality here presented: A great organization, having used Atlas once, specified it again many years later. In 1914, in the construction of the American Telephone and Telegraph Building, Atlas Portland Cement was the choice. For the New York Telephone Building, erected twelve years later, Atlas was again selected. The inference is obvious. Tested in the practical laboratory of Time, Atlas had proved its dependability and permanence. Instructed by this experience of a great technical organization, architects who are planning to build a bank or a bungalow, a stucco house or a soaring skyscraper, may with security specify Atlas Portland Cement—"The standard by which all other makes are measured." 

In brilliant and arresting color, the illustrations here shown in black and white, will be seen in the great national magazines by many millions of potential and present builders. Practically the same simple, direct copy will tell them the convincing story of proved Atlas quality. Naturally, as the result of this consistent, regular Atlas publicity, clients recognize the reasons that prompted the architect to specify Atlas. Watch for Atlas national advertising in the magazines. The Atlas Portland Cement Company, 22 Broadway, New York.
AMERICA NEEDS MORE GARAGES IN HER CITIES

The Newer Garage Idea

In garages, the old idea of a building of neighborhood nuisance character is dead and gone. The new-idea garage is definitely on a par with office, apartment and other modern structures — architecturally and economically.

There is a place for the modern garage in any building zone. The necessity of indoor parking facilities has demanded it. Experience has demonstrated its desirability as an investment for capital. Good architecture has been responsible for its acceptance as a neighborhood improvement.

Back of it all is the fact that the d'Humy Motoramp System of Building Design made multi-floor garage buildings economically practical. Are you acquainted with the floor space economy it achieves?

Garage Consultants on Promotion
Engineers and Garage Management

Ramp Buildings Corporation
21 East 40th Street New York, N. Y.
Banner Finishing Lime contributes to the beauty and permanence of the magnificent new Stanley Theater, Pittsburgh. Banner used exclusively for all finishing coats.

Hoffman-Henon Company
Philadelphia
Architects & Engineers

John L. Connor
Philadelphia
Plastering Contractor

Costs no more—
makes a better job of plastering

The desire for economy need never deprive a client of fine, old-fashioned three-coat lime plastering. Experienced contractors know that Banner Hydrated Finishing Lime works smoothly, covers amply, and lasts as long as the structure.

Banner is manufactured according to a scientific, exclusive process, which makes a 3-coat plastering job that is more soundproof than can be obtained with any other practical, economical form of wall and ceiling construction. Great buildings and beautiful homes everywhere bear witness to Banner's beauty and long life, in finish coat and base coats. It's an honest product—built to live.

NATIONAL MORTAR AND SUPPLY CO.
Federal Reserve Building
Pittsburgh, Penna.
Charter Member Finishing Lime Association of Ohio
Another example of exterior treatment with Extruded Bronze

A rather unusual treatment is shown in the side elevation of this store. Extruded mouldings were used from the cornice down to the sidewalk and include the mouldings that retain the marble in place. The sections shown here are typical of stock shapes for immediate delivery and are priced on a basis that allows for general use.

Where decorative effects are required, sections such as ornamental cresting, enrichments, caps and bases, et cetera, are available in cast Bronze and are used direct in relation with the Extruded sections.

We welcome the opportunity of submitting drawings and details.

Modern Bronze Store Front Co.
The answer to
“which Tile?”

—is found in Kraftile’s unmatched durability. It is the faience guaranteed against cracking, crazing, spalling, fading, acid, frost and wear.

Made by the monolithic method, its glaze is fused inseparably with the fire clay body.

The glaze has remarkable wear resistance. Tests have shown that it withstands an abrasive action sufficient to wear down a half inch of cement used in sidewalks.

Kraftile comes in a wide range of plain shades, and authentic Moorish, Saracenic, Spanish and Persian designs.

The distinctive handcraft texture gives a mellow, subdued high reflection on walls and produces a safe stepping surface on floors.

We shall gladly send you the Kraftile book showing specimen tiles in full colors.
Against winds by day and prowlers by night, this casement is secure!

Give your clients, for all residential buildings, casements that are as secure and convenient as they are beautiful. Win-Dor Series 25 Operator is mechanically right and architecturally harmonious. It works through inside screens, locks automatically in any position, gives full opening in four easy turns of the crank. The bearings will not corrode even in damp, salt air. All leading makes of steel casements come punched to receive Win-Dor Operators. Easily applicable to all wood casements. Remarkably inexpensive.

May we send you our new 1928 catalog [fits A. I. A. File No. 27c2] showing our full line of specialized casement hardware? Without obligation, send for literature.

Win-Dor

CASEMENT HARDWARE
The Casement Hardware Co.
402-P North Wood Street, Chicago

CASEMENT HARDWARE HEADQUARTERS
Walls That Absorb Sound Waves

The Shell Building
ST. LOUIS

Architect:—James P. Jamieson and
George Spearl.
Plastering Contractor:—John Brenner
Plastering Co.

Mr. Spearl says:
"We wished to obtain the greatest
possible freedom from noise and echo
in the large offices of the Shell Building
and at the same time give the owner a
top class plastering job. We therefore
specified and used lime mortar gauged
with BEST BROS. Keene’s Cement. The
Roxana Petroleum Corporation, owner,
was pleased with the result."

Mr. Brenner says:
"We find lime plaster gauged with
BEST BROS. Keene’s Cement produces
a mortar which is thoroughly plastic,
permits tempering, and can be rodded
easily to a true and even surface. The
use of this plaster in the Shell Building
pleased all concerned."

Best Bros.
Keene's Cement a Ready Aid
to Proper Acoustics and Interior Beauty

In all types of buildings... from bungalow
to skyscraper... BEST BROS. Keene’s
Cement is a dependable ally in constructing
sound-proof walls. Its sound-absorbing
qualities eliminate echoes in large interiors;
bring quiet to offices, hospitals, banks and
homes; assure better acoustics in halls and
auditoriums. And withal there is beauty
and endurance.

BEST BROS. Keene’s is an all-purpose
gypsum cement. Tough and resistant to wear,
it is practical for bathroom and kitchen use.
Adaptable to all forms and finishes, it is ideal
for the finest decorative effects. It works
easily and smoothly... and never goes "dead".

BEST BROS. is the original American
made Keene’s Cement. It is made by an inde­
pendent company of 39 years’ experience
which specializes on this one product and
selects its gypsum from the world’s richest
deposits. The name “BEST BROS.” on the
sack is your assurance of highest quality.

Free Literature—Write for folders more
fully describing BEST BROS. Keene’s Ce­
ment... its uses and other interesting facts.

BEST BROS., KEENE’S CEMENT CO.,
1050 W. Second Ave. Medicine Lodge, Kansas
Sales Offices in: New York—Chicago—Detroit
St. Louis—San Francisco—Atlanta

BEST BROS. KEENE'S CEMENT
Always "BEST" for Plastering
FLOORS OF COLOR — THEIR ARCHITECTURAL VALUE

All the potential beauty of line and proportion that your carefully thought out plan possesses may be easily brought out. Each break, each reveal, each projection can stand out clearly, unmistakably defined. This added effectiveness is readily achieved by the use of mass color in the floors.

Color which faithfully follows and emphasizes the outlines of the room brings superior architectural value to the plan. Besides, room beauty is increased by the way in which the color is distributed.

In just this manner an Armstrong’s Linoleum Floor of color confirms the contour of the room. And in addition to emphasizing its good lines and proportions, it offers an attractive pattern background for further room decoration. The finished effect affords you unusual satisfaction, and your client obtains added beauty at but slight additional cost.

And as it wears, an Armstrong’s Linoleum Floor is more and more appreciated. It acquires a rich glow and mellow beauty. It never needs costly resurfacing. Its lustrous Accolac finish is easy to keep clean, and easily polished. Such a floor lasts for years and years.


Above is shown a section of Armstrong’s Jaspe Linoleum Floor No. 17. To accentuate the room plan, giving it maximum effect, this floor is unusually appropriate; for its solid mass of color is relieved by a charming rippled motif that softens the whole area.

At the left is Armstrong’s Embossed Handcraft Tile Inlaid, design No. 6042, a large scale flagstone tile effect floor with much structural significance.

Armstrong’s Linoleum Floors

for every room in the house

PLAIN ~ INLAID ~ EMBOSSED ~ JASPÉ ~ ARABESQ ~ PRINTED
There is no roof as beautiful, as eternal as a Sheldon Slate Roof which therefore is "The Roof of Eternal Beauty"

And besides this inherent beauty, you can always depend upon finding in Sheldon's Slates a color or combination of colors, and thicknesses and textures that are just what you need, be it for the roof or for flooring or flagging, be it for the finest edifice or for a modest residence. Pages A-459 and 460 of Sweet's Architectural Catalogue show two Sheldon Slate Roofs in natural colors and give other information. And we are at your service, as slate experts, for whatever else you may need in the way of information, samples, or the like.

F.C. SHELDON SLATE Co.
General Offices, Granville, N.Y.

Chicago
228 N. La Salle St.
Detroit, Mich.
113 Francis Palms Bldg.

New York City
101 Park Ave., Room 514
Saint Paul, Minn.
364 Rice St.

Cincinnati, O.
35 Poinciana Apt.
Columbia, S. C.
17 Carolina Bank Bldg.
Color … and the Service of Clinton

Study the above detail. Note how, through the use of a mortar colored with Clinton Double Strength Chocolate No. 402, the several tones of the brick are made to harmonize, adding beauty to the entire dwelling.

Clinton Mortar Colors have been contributing to structural beauty in this way since 1887. The name “Clinton” has become a synonym for quality, uniformity and guaranteed performance.

Write for full information regarding Clinton Mortar Colors and their use.

CLINTON METALLIC PAINT COMPANY
448 CLINTON ROAD • CLINTON, NEW YORK

Clinton Mortar Colors since 1887
FOR YOUR REFERENCE LIBRARY

Terra Cotta
of the
Italian Renaissance

A permanently bound volume of 200 full page plates from special photographs, of early Italian architecture containing many hitherto unpublished views secured by permission of the Italian authorities.

The expense of collecting these fine illustrative details necessitates our asking a nominal charge of $3.00 for this volume. Sent on approval to registered architects and engineers.

Terra Cotta
Standard Construction

A 1927 revision of a bound volume originally published in 1914 illustrating in 67 plates the correct principles of installation and construction with Terra Cotta. Contains also a glossary of terms applicable to ceramic glaze finishes and our Standard Specifications. This volume will be given free of charge to registered architects and engineers who purchase Terra Cotta of the Italian Renaissance.

NATIONAL TERRA COTTA SOCIETY
19 WEST 44TH STREET
NEW YORK
On behalf of the TERRA COTTA INDUSTRY in the U. S.
The most important Advance in Hinge Design in recent years

A free-turning, free-spinning hinge pin for heavy loads takes the place of the old familiar fixed pin, eliminating friction and doing away with one of the chief causes of hinge failure—Lateral Wear.

Every architect has seen pins scored with deep rings by friction from the moving knuckles of the free hinge-leaf. As these deep grooves are worn the hinge becomes looser and looser. The door sags. The hinge gets the blame. All because of Lateral Wear caused by the dead weight of the heavy door and friction against the fixed pin.

McKinney Roller Pin Hinges entirely eliminate hinge failure from lateral wear. The hinge retains its accurate alignment and perfect action. Doors cannot sag from this commonest of hinge weaknesses.

This is the first hinge to be protected against the disastrous effects of Lateral Wear. It is not overstating the case to call it the most important advance in hinge design announced within recent years.

Specify McKinney Roller Pin Hinges for jobs where doors are subject to severe service; for heavy doors; for metal doors where even a slight sag is fatal; for any doors where the owners want to forget that there are such things as hinges.

THIS is one of the effective Russwin advertisements appearing in color and in black and white throughout the year in these magazines:

HOUSE AND GARDEN
COLLIER'S
HOUSE BEAUTIFUL
COUNTRY LIFE
ARTS AND DECORATION
SPUR
NATIONAL GEOGRAPHIC
ELKS MAGAZINE
THE SPORTSMAN
SUNSET
SMALL HOME
ASIA
HARDWARE AGE
HARDWARE RETAILER

Russwin advertisements are addressed to those who are interested in the best in architectural design and structural value. They are advertisements which promote better building.

Each advertisement features buildings which have unusual popular appeal through their excellence in every detail—and each calls attention to the fact that the hardware specified was Russwin.

Russell & Erwin Manufacturing Company
The American Hardware Corporation, Successor
New Britain, Connecticut

New York Chicago London
MONEL METAL The present popularity of colonial metal work has attracted new attention to Monel Metal as a material for hardware. The lustrous beauty of Monel Metal—beauty which is noteworthy because of its permanence—Monel Metal's rust-immunity and corrosion-resistance—these properties are the outstanding advantages of a material that is well adapted to the decorative purposes in which architects and builders are now so keenly interested.

For that "particular" client, we suggest Monel Metal hardware. Your regular ornamental metal worker can probably supply your needs. If not, write us for more information.

Send for Series of Monel Metal Architectural Folders

MONEL METAL is a technically controlled Nickel-Copper alloy of high nickel content. It is mined, smelted, refined, rolled and marketed solely by The International Nickel Company. The name "Monel Metal" is a registered trade mark.
Good Buildings Deserve Good Hardware

Discovered at Columbus

AMERICA'S first aerial lighthouse, offices, a theatre, a hotel, stores and shops, a club, a radio broadcasting station—all are included in one splendid building, the American Insurance Union Citadel, at Columbus, Ohio.

Good Hardware—Corbin—is included, too. Corbin Unit Locks with master key system. Specially designed knobs and escutcheons. Corbin door checks.

The Citadel is the first skyscraper in Columbus, a monument to fraternal insurance. Symbolic of the virility of the organization that conceived it, built to endure, to serve for generations, the American Insurance Union Citadel is a good building. And so it has exactly what it deserves—Good Hardware—Corbin.

P. & F. CORBIN
NEW BRITAIN, CONNECTICUT

The American Hardware Corporation, Successor
New York Chicago Philadelphia

Other good buildings that deserve Good Hardware—Corbin—and have it:

- Equitable Insurance Bldg., Hartford, Conn.
- Equitable Insurance Bldg., New York, N. Y.
- Western Union Bldg., Hartford, Conn.
- Phoenix Mutual Bldg., Hartford, Conn.
- Bowery Savings Bank, New York, N. Y.
- Financial Center Bldg., San Francisco, Cal.
- Union Trust Bldg., Cleveland, Ohio
- Bank of America, New York, N. Y.
- New York, N. Y.
- California Bank Bldg., San Diego, Cal.
- San Diego Savings & Trust Building, San Diego, Cal.
If you want to "get the most" out of your client's floor space through efficient partitioning, call in a Hauserman Partition Specialist. Our service has a background of 11 years' successful partitioning experience, of great value to you. Consultation involves no obligation.

Write today

THE E. F. HAUSERMAN COMPANY

Planning Service  Manufacturing  Installing
A complete line for every commercial and industrial purpose.

HAUSERMAN
MOVABLE STEEL PARTITIONS
These Walls Save Pounds and Pounds Per Square Foot of Floor Space

Weighing 10 pounds less per sq. ft. of floor space than gypsum block

CIRCLE A Partitions can save tons over gypsum block or clay tile walls! 10 or 18 pounds per square foot, multiplied by the square feet per floor, and that multiplied again by the floors per buildings—tons are saved, in a building of any size.

In addition, the savings in costs can be remarkable. For Circle A Partitions can be taken down, moved, and re-erected before the block and plaster walls have even been torn down. Consider the small number of pounds to be handled—and the small number of men required.

While Circle A Partitions are handled by one or two "handy men"—plaster gypsum and tile walls need four at least. Circle A Partitions are not only a saving of pounds and pounds per square foot of floor space, but are a saving of hundreds of dollars in salvage value.

Also Distributors for Churchill telephone booths

CIRCLE A PRODUCTS CORPORATION
650 South 25th St., Newcastle, Indiana
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A NEW EDITION OF A WORK ON GREEK ARCHITECTURE

This work, which was first published in 1902, is based upon a course of lectures by William J. Anderson before the School of Art, of Glasgow. Mr. Anderson intended to publish this course of lectures, but he died before his aim was accomplished, and the material was placed in the hands of R. Phene Spiers, who produced the original edition of the work. The present edition, to all intent and purpose, is new. It has been entirely rewritten and revised by Mr. Dinsmore, and it is related to the previous editions chiefly by the fact that it has retained to as great an extent as was possible the arrangement and language of the edition of 1907. The great merit of this scholarly history consists in its embodying the latest results of excavations and research, since to keep abreast of the vast amount of research accomplished by various nationalities one must be in touch with the latest publications upon archaeology. For some years we have learned of new excavations of Greek architecture. We gather an idea of their importance in direct ratio to the amount of publicity they receive. This publicity, however, is no index to their importance; it may have been caused by any number of reasons. We cannot properly correlate or place in order of their importance these new discoveries in research without accurate knowledge and considerable study. This, however, has been done for us by Mr. Dinsmore in this publication. Here is a work intended primarily for students of architecture. The story, necessarily a mass of details, is simply and concisely told. Furthermore it is told in an interesting manner. The subject might easily become monotonous, but Mr. Dinsmore has avoided such a pitfall, and it holds the reader's interest until the end. True, at times, since all such histories involve long descriptions, the mind is likely to wander, but this is only momentarily. For others it is an excellent review, not only in refreshing one's knowledge but in placing before the reader additional information of exceptionally wide value concerning this important period. As the introduction says, "our business is to present the lessons of architectural history in a new light, to give the architectural student a clear apprehension of the historic significance of the style." The subject is treated

The Smaller Houses and Gardens of Versailles

By Leigh French, Jr. and Harold D. Eberlein

For the moderate-sized American suburban or country house there is nothing to follow in the way of a type at once more beautiful and more practical than the seventeenth and eighteenth century French houses of the same kind. The type possesses that graceful balance in the way of exterior design and that slight degree of formality of interior which is being expressed in current domestic work of the same character; and from all the domestic buildings of seventeenth and eighteenth century France there is nothing which offers a more fruitful basis for study than the smaller villas built near Versailles for the attendants of the French court. These buildings possess in an unusual degree just those qualities in the matter of design now most sought for in America.

202 Pages, 9 7/8x11 3/4 Inches. Price $6

ROGERS & MANSON COMPANY, 383 MADISON AVENUE, NEW YORK

Any book reviewed may be obtained at published price from THE ARCHITECTURAL FORUM
**GRADE SCHOOL BUILDINGS; BOOK II**

In no department of architecture have the last ten years seen quite the progress which has been made with schoolhouses, a class of buildings of the first importance, since they exert a strong influence upon their communities, and by their architectural excellence or the lack of excellence they elevate or lower the architectural standards of entire districts. Study of school structures, particularly at the hands of a group of well known architects, has resulted in their being given a high degree of architectural distinction and dignity in the way of design, while study directed toward their planning and equipment has led to their being practical and convenient far beyond what was regarded as an advanced standard of efficiency anywhere in America even a few years ago.

![Kensington Schoolhouse, Great Neck, N. Y.](image)

Wesley Sherwood Bessell, architect

This volume, a companion to another published in 1914, records the results of endless study and experiment in different parts of the country, summed up and presented. By illustrations of exteriors and interiors, by floor plans and carefully written descriptions and articles by well known architects and educators, the present high standard of schoolhouse design is made plain, and these results which have been achieved by a few architects and school boards are thus made possible to all architects who are interested in schoolhouse design. The compiler has selected from almost 1000 exteriors and floor plans the school buildings to be illustrated, and the volume records "a process of innovation and elimination, namely, the introduction from time to time of features which have been deemed desirable and practical, and the elimination of things which, owing to changed school methods, are no longer required."

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In a historical rather than an analytical manner; a chronological treatment has been adopted dividing the field into successive epochs, examining the general characteristics of the civilization of each period and the ways in which these characteristics gradually modified the ideals and forms of architectural expression, "unlike Bowmann, Choisy, Durm, Marguad, Stevens and Beirót, who treated the subject in an analytical manner."

The text is divided into several parts. First, the archaic period, the beginning of Greek political power and art. Second, the culmination or central period of from 460 to 400 B.C. Third, the decline. Then there are the beginning of the culminating period and the aftermath of the decline, to 300 A.D. The first chapter, in view of the remarkable discoveries concerning the archaic period made in the past 25 years, throws much new light upon the origin of Greek building. "It enables us to fill in the hazy background of the primitive period of Greek architecture." In the beginning of the present century Sir Arthur Evans threw new light upon the primitive period by his researches on the island of Crete and his discovery of the remains of a palace at Cnosus of the sixteenth century B.C. Of extraordinary interest in this palace is the preservation of the great staircase. The discovery of this staircase, as Sir Arthur remarks, "is probably unparalleled in the history of excavation, flights of stairs one above another being unknown even in Pompeii." Its existence had been entirely unknown.

The publication has a wealth of splendid illustrations from photographs and drawings, also an excellent collection of carefully studied restorations from most varied sources. It is regrettable, however, in such an important work, that many of the illustrations are too small for study; in fact, they sometimes defy even the magnifying glass. The book brings it out, contrary to previous belief, that the Doric and Ionic orders were developed simultaneously; that one did not replace the other, but that use of both flourished side by side. The earliest discoveries, from the time of Stuart and Revett in the middle of the eighteenth century to about 50 years ago, confined research to isolated temples irrespective of their surroundings. The most important temples were invariably surrounded by walls forming sacred enclosures in which shrines, treasuries and other subsidiary buildings existed. It is due to the great change made in methods of research during the past 50 years that these accessory buildings and enclosures have been discovered. "In fact the discoveries of the treasuries alone may be said to have added a new chapter to the history of architecture."

We are inclined to lose track of the fact that the Greeks frequently used the circular plan,—that they developed beautiful circular buildings, such as the rotunda at Epidaurus, the tholos at Delphi and the Philippeum at Olympia and the famous choragic monument of Lysicrates,—also that they were conversant with and utilized the arch and vault. Many such interesting facts are brought out by Mr. Dinsmore in this excellent volume. Study of Greek architecture is of course one of the fundamentals of architectural study, and the issuing of this work is important, particularly since it records results of the most recent research by students of several nations.


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Residence of F. L. Wurstburg, Bronxville, New York. Antique "Plymouth" Shingles were used by H. T. Lindburgh, Architect.
Bertram Grosvenor Goodhue

Architect and Master of Many Arts

Perhaps no architect who ever lived in America built up more of a personal following than Bertram G. Goodhue. His was one of the two or three names which came instantly to mind when Gothic ecclesiastical architecture was mentioned, and his churches, many and prominent, have exerted their influence upon ecclesiastical architecture all over the world. But Mr. Goodhue was equally talented in other and quite different ways. He well knew how to handle architecture of entirely other kinds, and his drawings, book plates, illustrations and type faces were of such note that they all but compete with his work as an architect of Gothic churches.

This volume constitutes a record or review of Mr. Goodhue's achievements in many fields. Those who collaborated or worked with him have contributed to its text, and its illustrations set forth the excellence of his work in all the arts of which he was an acknowledged master. It is a magnificent and authoritative work, issued by the Press of the American Institute of Architects.

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So many are the innovations which during the past decade have been made in building, and so numerous are the details which must be mastered by students of architecture and architectural drafting, that it might well seem that students are in danger of slighting, in favor of something apparently of more immediate and practical importance, the very things which from time immemorial have formed the very foundation stones of architecture. Study of the "orders" is by no means a hit-or-miss proposition. In design and proportion, to their most minute detail, they are the result of study and practice which has extended through countless centuries; and as we study the buildings or the ruins of antiquity it is easily to be seen that all great architects,—those whose names are written in gold in architectural history,—are just those whose work shows ample knowledge of all the small details, the fine points of design and proportion, the accurate and discriminating use of which makes architecture one thing and building quite another.

In this volume, one of a recently published series of three, Mr. Halstead, who is an architect as well as a teacher of architectural drawing, deals with the "orders". The countless small illustrations which make up some 44 plates are from drawings which have been carefully made, many of them studied from the ruins of classical antiquity. Too much could hardly be said in praise of the thoughtfully prepared text, and one finds satisfaction a complete glossary of the terms used by architects, ancient and modern in connection with the orders.


Students of architecture find in England a rich opportunity of studying buildings early, middle and late, and often in the same locality there exist structures which represent with few if any gaps all the different types which have followed one another from Tudor days to the Victorian period. With ecclesiastical architecture in fact, the opportunity for study is even more broadly extended, since there are still in England churches dating from Norman times. An English church, when once built, was likely to endure for ages, often added to and remodelled, to be sure, but their very remodelings and alterations add to their value and interest to architectural students as illustrating the long succession of types and showing the facility with which one type could be used along with another. Some old churches, such as Canterbury Cathedral, show use of almost all the types, from early to late, in which this development may be studied.

In this volume Mr. Budden presents a study into certain phases of English Gothic as applied to ecclesiastical buildings, and more particularly to parish churches. He dwells upon the characteristics of various parts of a church,—its walls, tower or spire, its porch, entrance doorways, windows, arcades, vaulting and floors, the text made more interesting by the inclusion of countless well chosen illustrations and a sort of "itinerary," which gives by shires or counties the locations of the most interesting examples of English Gothic architecture. The work would be invaluable to a traveler, particularly if he be architecturally inclined and given to exploring.
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ANY are the useful and excellent volumes now appearing dealing with architecture of different types which has been left by the ancient to the modern world,—the chateaux or small wayside churches of France, the village churches of England, or the Romanesque remains in Spain or the south of France,—or else dealing with the modern "small house," just now popular everywhere. Now there comes from Holland a volume devoted not to the architecture of ages past but to that of the present, and of various types,—individual residences and large structures containing apartments; churches; office buildings; manufacturing structures, etc., and not work of one country alone but that lately done in Holland, Norway, Sweden, Belgium, England, and elsewhere, with one section devoted to the achievements of certain well known architects in the United States.

American architects are frequently accused of radicalism, perhaps because architects in America invented the use of steel construction, which has made possible the skyscraper. Even so, our radicalism seems to be confined to the sphere of structure, since everywhere in America architects have learned or are rapidly learning to adapt to the requirements of the skyscraper the most conservative forms of design; little of startling radicalism in design is to be seen in the Shelton Hotel, New York, or in the towering but nevertheless graceful structures which are being built throughout the country. On the other hand, the radicalism of the architects of northern Europe, whose work is here illustrated, seems to be confined to design,—radicalism in design pushed to its extreme; not that all these illustrations are of buildings in the extreme modern style, for some there are which indicate possession of a strong hold upon architectural tradition and successful efforts made to adapt well tried architectural forms to uses which are wholly new.

On the whole, one examines this interesting volume with a feeling of gratitude that America's representation is as good as it is. The section devoted to America's achievements compares favorably in the matter of design with the sections devoted to other countries,—and one notes with satisfaction that the few illustrations of radical design are of structures that were never built!


HISTORICAL research, which is likely to precede the actual recording of history, has during the last few years produced quite a number of notable volumes. One such work, a series of volumes which records the history of America and which lays considerable stress on the country's achievements, is this extensive series being issued by one of the departments of Yale. The titles of both the volumes noted here convey an excellent idea of their scope, their chief importance and interest to architects being their illustrations of old buildings of interest which have in many instances ceased to exist.

"CHURCH BUILDING"—By Ralph Adams Cram

(A NEW AND REVISED EDITION)

THE appearance of a new and revised edition of a work which is by far the best in its field records this progress. Mr. Cram, being perhaps the leader among the architects who have led this advance, is himself the one individual best qualified to write regarding the betterment of ecclesiastical architecture. The editions of this work of 1900 and 1914, which have for some time been out of print, have now been considerably revised and much entirely new matter has been added, which in view of the change which has come over ecclesiastical building of every nature is both significant and helpful. Illustrations used in this new edition of "Church Building" show the best of recent work—views of churches and chapels large and small, in town and country, buildings rich in material and design and others plain to the point of severity, with the sole ornament in the use of fine proportions and correct lines. Part of the work deals with the accessories of churches and of their worship.
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Published Monthly by
ROGERS & MANSON COMPANY
383 Madison Avenue, New York
Howard Myers, Pres.; James A. Rice, Vice-Pres.; Paul W. Hayes, Vice-Pres.; Robert Sweet, Sec. and Treas.
Yearly Subscription, Payable in Advance, U.S.A., Insular Possessions and Cuba, $7.00; Canada, $8.00. Foreign Countries in the Postal Union, $9.00
Single Copies: Quarterly Reference Numbers, $3.00; Regular Issues, $1.00. All Copies Mailed Flat
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A DETROIT COMPETITION

DESIRING to promote and stimulate interest in the artistic development of residential districts in Detroit and its vicinity, *The Detroit Free Press* has instituted a competition open to architects and architectural draftsmen for designs and plans of residences of types suited to local requirements. The designs must be suitable for level lots from 35 to 50 feet in width, the lots to be from 125 to 150 feet in depth and not on corners. Entrance to a one- or two-car garage is to be from the street. It is to be optional with the designer whether the garage be attached to the house or not, but the cubage of the garage is not to be included in the limit of cubage for the house. Material and design must conform to local requirements, and all drawings submitted are to become the property of *The Free Press*. Due credit will be given the designers of any drawings published. The jury of award, consisting of three members, will be selected from the active membership of the Detroit chapter of the American Institute of Architects, no member of which will have participated in the competition, nor any member having employees who have submitted drawings.

*The Free Press* will award five cash prizes of $500 each for the five best designs of single dwellings, and one cash prize of $500 for the best design of an income type or duplex, should one be found eligible by the jury. In the event that no solution of the income type or duplex shall be found, then six cash prizes will be awarded for single dwellings. In addition to the cash prizes there will be six honorable mentions. No preference will be shown by the jury for any specific cubage. The prize money will be considered part of the fee should working drawings be desired. A competitor may submit more than one set of drawings. Drawings must be delivered to *The Detroit Free Press* on or before noon, May 1, 1928. Awards to be made May 7.

GIFT FOR COOPER UNION

ANNOUNCEMENT was recently made of the presentation to Cooper Union, New York, by his widow of the large collection of water colors and architectural drawings of the late Arnold W. Brunner, the architectural department of the Union having been selected by Mrs. Brunner as, on the whole, the most fitting place in which to preserve for posterity records of the contribution to American development in the way of architecture and city planning for which Mr. Brunner was widely known. Plans of leading cities throughout the United States and drawings of nationally known buildings and institutions are included in the exhibit to be housed in the old brownstone edifice which stands at the corner of Astor Place looking down the Bowery, the building in which Abraham Lincoln, in 1860, made an address that gave him the nomination.

TRAVEL COURSES FOR WOMEN STUDENTS

THERE are announced by the Cambridge School of Domestic Architecture and Landscape Architecture two summer travel courses for women students. One of these courses covers travel and study in Europe (England, France and Italy), the party being scheduled to sail from Boston on the “Laconia” on June 10, and to reach Montreal on the “Ascania” on September 22. The second tour covers Oxford and the district within about 40 miles, which includes Windsor, Winchester, Salisbury, Bath, Gloucester, Stratford-on-Avon, Cambridge, and part of the Cotswolds, scheduled for the period from July 9 to September 1. Communications concerning the summer school should be addressed to Henry Atherton Frost, Harvard Square, Cambridge, Mass.

HONORS FOR MR. CROCKER

WILLIAM H. CROCKER, editor of *The American Architect*, has recently been elected an honorary associate member of the New York Chapter of the American Institute of Architects. This honor was conferred “in recognition of distinguished services that have been rendered to the American Institute of Architects and the profession.”

AN ANNUAL SUMMER SCHOOL

ANNOUNCEMENT is made of the organization of the 1928 session of a summer school for American students, a session such as have been conducted for several years by Professor Paul Valenti, of Washington University. As heretofore, the session will include travel as well as study, and as the school’s headquarters there has been secured the Villa Plinius, at Bellagio, on Lake Como, the most beautiful of the Italian lakes, from which short trips to neighboring towns will be made by motor boat. These tours and classes, which are arranged with the needs of architectural students chiefly in mind, are conducted under the auspices of the Italian Government, and students given every facility for study and research. The itinerary begins on July 2, when the party will leave New York for Palermo on the “Columbo,” and will end September 17, when the party will be due in New York on the return trip.
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GRAIN ELEVATORS, SIDNEY, AUSTRALIA

From a Charcoal Sketch by Alan Devereux, A.R.I.B.A.
WHAT is art? That is a question which many have asked and many have answered,—in as many different ways. It seems to me, however, that there can be only one definition of art in its broadest sense,—"creation through inspiration." From this one postulates that a true work of art contains beauty,—though not necessarily the accepted standard of beauty. Perception and subsequent appreciation of beauty are essentially relative and consequently dependent on the varying human viewpoint. As an instance of this, we can now perceive beauty in the subtle moods of Japanese and Chinese art, primitive peasant art, and negro sculpture, where our forefathers could perceive none, or at best only a sort of meretricious "quaintness"; a further instance of this is the recent growth of appreciation of the art of the European primitives of the middle ages, and of the paintings of El Greco and William Blake. As a development of the definition already given, one may add that inspiration is the quality that creates from the inner appreciation of the beauty of things perceived, and, being thus conceived, gives birth to art. For beauty may be perceived everywhere and in many ways, proportionate to one's powers of perception. A trained mind can perceive beauty obviously, where a clod will remain unmoved. There has never been and there never will be any true significant beauty in the merely picturesque, which appeals only by means of the falsely sentimental values attributed to it by the untutored mind. True beauty is the sympathetic aid, essentially relative, aesthetic quality acknowledged by the intellect to be inherent in certain things of which we are conscious, so that it reacts on the imagination of the individual, suggesting in varying degrees the spiritual perfection of the unattainable. When some natural object or mental concept of anything at all is filtered through the artist's power of inspiration, and is translated into stone or paint or sounds or words, it should acquire a subjective or spiritual quality,—or soul, if you like,—that causes the result to live as a true work of art. Stripped of its clothing this elusive, subjective quality is what modern artists of recent years have been looking for, and their researches have had some surprising and interesting results. This modern art does not seem to care at all for appearances. The reason is, of course, that art has turned its boudoir into a laboratory, to many people's deep disgust, and is now in its working clothes, testing, experimenting, exploring, seeking to regain that creative spirit that it has lost. It has discovered that it has something to say, and says it with no uncertain voice,—"creation, not imitation." It has found out that a purely faithful imitation of anything in nature can never be art, however skillful that imitation may be; it can be only something second-hand, like a photograph or a player piano record. In speaking thus of the experimental tendencies of modern art, I am of course not referring to art in Australia, where I have been practicing architecture for the past five years. There is, practically speaking, no artistic research work of this nature going on there, excepting possibly in the work of John Moore, Norman Lindsay, Kenneth McQueen and one or two other lone explorers. The country is as yet too young, and too preoccupied with its material struggles to bother with metaphysical experiments in art, and Australian artists, brilliant as many undoubtedly are, are too cut off from the rest of the world, and too busy seeking a pathetically insecure livelihood to go much further than to cover the existing ground, and consequently cannot afford to ignore the inhibitions of popular taste. But it is not of art in Australia that I write, but rather of this new modern art that has sprung up in Europe and America of recent years, which seems so puzzling to many people, and possibly I may help to straighten out a few misconceptions that may exist on the subject. In social contacts I find that it is the rule rather than the exception, even in the most cultured circles, when the subject of modern art is brought up, to dismiss it as being queer, distorted stuff, crazy cubism, or futuristic foolishness, apparently perpetrated by absinthe-soaked madmen during attacks of delirium tremens. It is, of course, just as easy to thus airily dismiss in a summary manner any other subject about which one happens to be in ignorance, such as higher mathematics as a lot of dry figures, or Einstein's theory of relativity as a proof that straight lines are really crooked; but if
they really cared to look, they would find modernism all about them; they forget that the world still goes forward, ever seeking, ever finding new things and enlarging the scope of human consciousness, entirely irrespective of those who will not keep up with it, and who consequently are left behind.

Art, with a few exceptions, had fallen steadily back during the last three hundred years, until in the final part of the nineteenth century it had reached such a low ebb that it had practically ceased to be true art at all; but it is now again moving forward on the path of evolution, as all things must. The timely invention of photography eventually barred the way to any further depths of imitative naturalism in painting and sculpture. The setback to the progress of artistic evolution, due, perhaps chiefly to economic reasons and to the industrialization of the world which was rapidly changing human society, was, fortunately, only temporary. The world is by degrees getting used to the effects of the industrial system, and everywhere one notices a revival of interest in creative rather than imitative art. It is generally understood that there is far more spiritual freedom nowadays, compared with the cramping conservatism of the last century, and that this generation is far more concerned with the things of the spirit than were former generations. There is abundant evidence of this in the fact that art is once again moving forward, and in order to keep up with it one must understand what it is all about,—one must learn the language. If art were to continue to appeal only to the simplest and least sophisticated minds of the community, it would never go forward, and the fact that it is going forward is sufficient evidence to show that already there is a large section of the public in other countries which has taken the trouble to carry artistic education a little further than the "twice times" table and words of one syllable.

Of course we all understand that there are certain individuals among the forward-moving group, as there are in every field of endeavor, whose work moves in a circle, and consequently never succeed in getting anywhere. If they do succeed in fooling the public, it is largely because their misplaced enthusiasm has caused them to fool themselves. But they seldom succeed in deceiving their fellow artists. Their efforts are similar to those of the Italian futurists some 14 years ago under the leadership of Marinetti, which although of significance in discovering a rather mathematical method for the portrayal of abstract qualities, such as motion and sound, did not succeed in achieving any relative success. Thus after giving birth to a few fresh and original ideas not altogether without a certain amount of influence on modern art, the movement was diverted into other channels and died a natural death. But to return to the close of the nineteenth century and the "twilight of the arts" which culminated in the invention of photography. By this discovery art was naturally diverted into the further
cul-de-sac of impressionism, which may be defined as the recording of instantaneous impressions of color from the point of view of the human eye as a camera, involving what amounted to the scientific analysis of light, so that presently artists were ceasing to paint objects themselves, but their color impressions instead.

There were three great painters who appeared on the scene about this time. Cezanne, Gauguin and Van Gogh,—old masters now, who like most "old masters" were bitterly reviled in their time. These men saw their way out of this cul-de-sac, or at any rate saw clearly enough to be dissatisfied with it. Their dissatisfaction, however, as Sheldon Cheney puts it, was only part of the general dissatisfaction which the Victorian age was beginning to feel with itself. This feeling of unrest and dissatisfaction, which was so noticeable in the paintings of Cezanne and his post-impressionist followers, and which is so noticeable in the work of many of the younger artists of Europe and America today, was but a reflection in art of a change that was, and still is, coming over the world in its attitude toward life and the universe. Apart from its relation to art, materialism as a philosophy had begun to lose credit among thinking people, one of the reasons for this being, perhaps, the discovery that materialism would not completely explain the mystery of existence. Every period hitherto has found it necessary to hold certain postulations as being absolute and axiomatic. The last century accepted as absolute the facts of "laws" of nature,—that is to say, if one had facts, one therefore had the ultimate reality. Recent scientific research, however, into the constitution of the universe and of the human mind, has revealed that what we call facts, are, after all, only convenient explanations for dealing with the unexplainable in its relation to ourselves,—convenient pegs, in fact, on which to hang our philosophies. But although the pegs may seem real enough, we are beginning to realize that there is no solid wall to stick them into. Einstein has shown us that. Without any fixed datum point in the whole universe upon which to base our assumptions, we find that all our conceptions become purely relative rather than absolute. This Einstein theory of relativity may be considered as the culminating factor in the disillusion of nineteenth century materialism, and would seem, as far as a layman may judge, scientific thought to reduce all our axioms to the First Principle, or, as the Eastern mystics have it, "All is Brahma."

Art, therefore, has had to seek new forms and new outlets, and to do this it was necessary to discard many false ideas and misconceptions. It had to go back to fundamental principles, such as are found in the art of primitive times, when art was inspired entirely by the creative spirit, before it had been cramped and stifled by materialism, and when it still had the childlike naivete of the savage,—such principles as are found in the abstract purity of the

Interior of Guild Hall, Town Hall, Stockholm
Ragnar Osterberg, Architect
Greeks, the form and humanity of the European primitives. Upon these foundations it was necessary to build with an entirely different end in view,—the creation of subjective truth rather than of objective truth. It was the realization of this that led Cezanne and the post-impressionists who followed after him to restore the third dimension as a quality of their design, while avoiding it as a means of portraying realistic illusion, and to make as their aim the solidity of form, not to the eye, but to the mind. This re-discovery of the third dimension in art resulted in the frequently misunderstood but extremely interesting and significant form of artistic research known as cubism, first conceived by a Franco-Spanish painter, Pablo Picasso. The fundamental idea of this cubism, I think, was that of disassociating the planes and also the perspective of an object seen, and of rearranging them in a picture in such a way that they will give a truer emotional or structural sense than appeared in reality. After all, as one sees an object from one side only, it is therefore an incomplete viewpoint. A complete vision would show it not only from all sides and aspects, but also from within. Possibly some day there may be discovered a scientific equivalent for such a viewpoint. In painting, anyway, the idea seems to be to so reorganize the planes of an object as to express the painter’s aesthetic emotion of it, rather than his visual impression of it. It is an interesting fact, in parenthesis, that Picasso and his followers are extremely sensitive and capable draftsmen and colorists from the more classic point of view. Some, indeed, were already famous, which goes to show that they have at least earned the right to experiment, and that there is method in their madness.

Cezanne, before he died, said: “I am the primitive of the way I have discovered.” In turning to that aspect of modern thought known as “expressionism,” we come to the full current of Cezanne’s influence. This does not necessarily mean that expressionism was the “way” that Cezanne discovered, but it is certain that no other movement has since had so much influence on the art world as expressionism. This movement seems to rise above the limitations of other more doctrinaire movements, such as cubism, futurism, vorticism, etc., while embracing all of them. It approaches art from an entirely different standpoint, and is only opposed to art that is merely imitational. It has invaded the field of literature and the drama. Expressionistic playwrights are already widely known in Europe and America. Expressionistic architecture is now commonplace on the continent of Europe and in the larger cities of America. Expressionism is found even here in America in the graceful lines of a racing motor car or of an aeroplane or sailing yacht, in the hum of a dynamo, or the majesty of a locomotive, and in many other ways as yet unrecognized as such by the general public. Expressionism is, in fact, really a summary of all that is characteristic of the twentieth century, and is not merely a passing phase. The quality about it that is perhaps most indisputably modern is its intensity. Human consciousness has broadened, the rhythm of life has quickened, fast transport has a reduced space and given us new sensations, lights are brighter, and noises are louder than ever before. Art cannot remain as quiet as it has been in the past. It must not slip into being a mere refuge from life. Its value must be intensified. It must live up to the age.

And the new age is giving expression to the new art. Buildings are now being built higher than ever before, glorifying in their height, reflecting power and intensity. Painting finds new values in purer color and purer form upon more subjective and abstract lines. Sculpture is being composed again in simple and more plastic form arrangements. Dramatists are beginning to forsake the old hokum and the old formulae, and to pile up emotional climaxes, with little regard for naturalistic atmosphere, as in the works of O’Neill and Pirandello, who succeed in portraying life more directly almost than life itself can do. Directness and intensification have now become the order of the day, and it seems to me that only by use of some such process can art keep up with life. It can never be satisfied with an anemic sentimentalism or mere prettiness,—and the proof is all around us, whether we like to recognize it or not.
I t is not at all in the realm of over-statement to say that in the new building for the New York Academy of Medicine these architects have not only added another distinguished piece of work to their already long list of achievements, but have also shown us that amid the exciting aesthetic experiments of the 1890's we too quickly skimmed over a particularly rich chapter in the picture book of architecture,—the chapter of Byzantine and Romanesque. There may even be some younger architects to whom Richardson's great Romanesque revival does not mean anything very real or definite, and who suppose that if it had really amounted to much it would not have been so soon abandoned in the pursuit of more exciting architectural adventures. Montgomery Schuyler hailed Richardson's Romanesque revival as the logical solution of all the problems involved in modern building, and gave thoroughly sound reasons for his conclusion. And Richardson, who was not without followers or without admirable convictions of his own, backed by the best critical acceptance of his time, might indeed have more permanently influenced architectural style in this country if it had not been for the purely fortui-
Doors in Main Entrance Hall

tous advent of the World's Columbian Exposition at Chicago and McKim, Mead & White's introduction there of an adapted Italian Renaissance. Certainly, after all that has happened in the half-century since Richardson's great adventure in Romanesque, it is intensely interesting to see the firm of York & Sawyer, themselves among the most able and brilliant offshoots of the old firm of McKim, Mead & White, turn back to that chapter of Byzantine and Romanesque and bring forth from it a version of these styles so new, so fresh, so vital as to seem almost the same stuff as the modernistic trend of today, the difference being that this new revival of Byzantine and Romanesque is far better than most of the modernistic work is, or is likely to be. This structure is among the most interesting of recent buildings. The New York Academy of Medicine has shown, among other things, that the Bowery Savings Bank on 42d Street, by the same architects, was not at all an accidental or isolated success. The Academy of Medicine is of the same sort, and it is only reasonable to hope that these architects will go on with the development of this manner until its widespread influence is felt. The simple fact is, that it is good architecture. And it is good architecture because it satisfies not only the larger conditions of a building, but effects a nice relationship between wall surface and detail, and with detail which, in itself, is adaptable to a curiously modern manner of handling. The exterior of the New York Academy of Medicine affords a good demonstration, as practical as it is aesthetic. There is plenty of latitude in the treatment of cornices (and the fashion nowadays is to minimize them); here also is used the infinitely adaptable motif of rows of small round arches, which may be scaled to frame windows or to serve as an enriched frieze; here too is used an adaptable method of window and door treatment, which may be as simple or as elaborate as the nature of the building requires. If a feature is needed, there is the balcony, which, as in the Fifth Avenue elevation of the Academy, may be supported on grotesque brackets, which like the corbels and capitals that abound in Byzantine and Romanesque may be as playfully grotesque as one likes and as may be appropriate.

As an important exterior detail, the design and execution of the incised lettering, both in the large inscription and in the window heads, must take its place among examples of the finest architectural lettering that has been done so far in this country. The various functions and purposes of the New York Academy of Medicine are succinctly outlined here by the director, Linsly R. Williams, M.D., so I shall comment only on the architectural aspect of certain of the interiors. These all have a quiet dignity befitting the building, and a manner thoroughly consistent with its whole character. The hall is broad and gracious, without being at all severe; there is
subdued color in the painted wooden ceiling, color in a fine large tapestry and incident in the door-heads.

To the right of the hall is the large "collation room," where meals may be served, and a smaller room in quiet green, also used at times for dinners. Between these two rooms (characteristically of York & Sawyer's always able planning) there is a very complete and very modern kitchen. To the left of the hall is the great auditorium, designed with exactly enough detail to be interesting and to escape bleakness, and with exactly enough plainness and simplicity to avoid distraction from the serious matters that are here discussed. The detail, of course, is again in this emancipated Byzantine-Romanesque manner, applied with the restraint of true art; the lighting fixtures are admirable, and the rostrum and other stage furnishings are of great dignity. There is interesting design,—and excellent restraint,—in the walnut seats across the back of the stage, suggesting and yet not at all simulating choir stalls.

Architecture, and in this case the firm which designed this thoroughly modern building in such a blythe revival of a style that evolved in the sixth century, have served architecture's purpose extremely well in the planning and designing of a building which is not only practical and efficient, but of a dignified and gracious manner consistently expressed by the essential good taste of its skilled designers.

HISTORY AND PURPOSE OF NEW YORK ACADEMY OF MEDICINE

By 

LINSLEY R. WILLIAMS, M.D.

HUNDREDS of years ago physicians understood that they learned by experience, just as did the members of other professions, and appreciated that, as their services were for the relief of suffering and the prevention of disease, if their experiences were exchanged, the advancement of knowledge would take place more rapidly and thoroughly. This attitude of mind was expressed in New York over a hundred years ago by the organization of a number of societies. As time went on a group of prominent physicians felt that at least one society should be permanent, and that this society should have as an accessory a library where all physicians could have access to the most recent contributions of medical science. Thus in 1847 a medical association was organized and four years later incorporated under the name of "The New York Academy of Medicine." The new Academy passed many years in search of a permanent home and finally purchased an old house at 12 West 31st
Street, and in 1889 moved into a new building at 17 West 43rd Street. Shortly after its opening there was an interesting note in one of the annual reports: "The opening of our new home and the development of its facilities, which are unsurpassed, have been attended, not alone with pleasure to its fellows and friends, but with that which this department has been compelled to recognize,—increase in expense."

Just as its facilities at 31st Street were outgrown, within 20 years its facilities at 43rd Street became inadequate on account of the rapid growth of the library and the limitations of stack space, to provide which was one of the primary purposes for which the Academy was founded. Who could have foreseen in the 80's that within 30 years the Academy would be adding 5,000 volumes a year to its library as well as many thousands of pamphlets? Appreciating the importance of books and the library, open to all medical men and to the public, the new building at Fifth Avenue and 103rd Street was conceived with the idea that stack space should be provided for an almost indefinite number of years. As the library is perhaps the most important part of the Academy, the plans provided for the new building a very large, beautiful and comfortable reading room; an additional reading room for journals; a quiet, comfortable and charming small library, reserved for the fellows or members of the Academy; and a book stack which would house 150,000 volumes and over 100,000 pamphlets,—enough space for at least the next 20 years. For future enlargement of the stack and building, the stack is so planned that it can be extended upward and laterally, so that space will finally be available to house nearly 1,000,000 books.

The Academy has functions other than that of maintaining a library, and supplies a most important meeting place for physicians from all parts of the city. The fellows of the Academy, who number nearly 2,000, are divided into 12 different sections of specialists on diseases of children, diseases of women, nose and throat, ear, etc., and these different sections hold monthly meetings at the Academy building. On the various floors of the six-story building are smaller rooms of differing sizes for committee meetings and offices of the different medical societies, as well as the offices of the Academy itself.

The Academy maintains a bureau of information on facilities for medical education for physicians not only in the city but for physicians who come from the rest of the United States and abroad. About 500 physicians from out of town visit this bureau annually, seeking advice in regard to post-graduate work and the various hospital clinics which are being held in this city. Further information is available for physicians who desire post-graduate courses in Europe or in the United States outside of New York.

The New York Academy of Medicine is a limited-membership association and is governed by a council which consists of the ten elected trustees, the six officers, and the chairmen of four standing committees. The ten elected trustees are required by law to hold and supervise the property and investments of the Academy. The present building of the Academy was donated by the Carnegie Foundation of New York. The endowment of the Academy amounts to a little over two and one-half million dollars, nearly one and one-quarter million of which has been donated by the Rockefeller Foundation of New York.
Editor's Note. Measured Details Will Be Published in The Architectural Forum for May
WINDOW ON FIFTH AVENUE FACADE
NEW YORK ACADEMY OF MEDICINE
YORK & SAWYER, ARCHITECTS
MAIN ENTRANCE
NEW YORK ACADEMY OF MEDICINE
YORK & SAWYER, ARCHITECTS
CORNER OF STAGE IN AUDITORIUM
NEW YORK ACADEMY OF MEDICINE
YORK & SAWYER, ARCHITECTS
STEPS TO STAGE IN AUDITORIUM
NEW YORK ACADEMY OF MEDICINE
YORK & SAWYER, ARCHITECTS
FALSE WINDOW IN AUDITORIUM
NEW YORK ACADEMY OF MEDICINE
YORK & SAWYER, ARCHITECTS
MAIN HALL, TOWARD ENTRANCE DOORS

MAIN HALL, TOWARD ELEVATOR LOBBY
NEW YORK ACADEMY OF MEDICINE
YORK & SAWYER, ARCHITECTS
SOME call it "futurist," some "cubist" and some "ultra-modern," the style used in the design of the group of houses recently erected on one of the streets in the gay Quartier d'Auteuil by the well known French architect, Mallet-Stevens. The street carries the name of this intrepid designer, who has consistently and logically produced a group of outstanding examples of ultra-modern houses. It is as true of modern architecture as of modern decoration that to be properly appreciated and understood it must stand by itself in its own setting and environment. The flat, angular house, whose only claim to architectural design is in its proportioning and the spacing of its solids and voids, appears at a great disadvantage when surrounded by buildings whose design is based on architectural precedent. The same is true of modern furniture and decoration. They do not mix with the accepted styles of the past. So it was a clever idea of this disciple of ultra-modern architecture to build a street of houses entirely in the modern manner. Don't expect to find in this amazing thoroughfare any of the architectural styles

Mallet-Stevens Stands for His Portrait in Front of One of His Modernist Houses

Plans of a Typical House
First Floor
Second Floor
Plans of a Typical House
First Floor

Second Floor

Rear of Typical Right Angle Corner House, Rue Mallet-Stevens, Built by and Named After this Modernist French Architect

Port Holes and Glassed-in Porches Give the Prevalent Nautical Note to this Modernist House by Mallet-Stevens
or motifs of the past. The new architects of Paris are as unwilling to use classic columns and carved cornices as are contemporary poets to sing of brooks and forests! Their inspiration comes from other sources, more in keeping with the commercial age of which these buildings are a concrete expression.

The inspiration of these modern houses is geometry. Rectangles, cubes, cylinders, circles and planes are combined with extraordinary virtuosity to give variety and individuality to these modernistic designs. To the uninitiated and unappreciative the lack of sloping roofs, overhanging eaves and the use of large and small windows, often closely grouped, give the impression that these are industrial rather than domestic buildings. A careful study soon prevents one from long remaining indifferent before these interesting examples of modern architecture. A deeper meaning soon reveals itself. The superposition of cubes and rectangles of varying proportions creates an ensemble of beautiful simplicity. The relation of mass to mass and horizontal line to vertical fully establishes the intention of the architect.

The plan of a house is clearly indicated in the design of the elevation, almost as though each room in its three dimensions were a separate entity and placed above or next to other rooms in such number and arrangement as need and use might determine. It is an architecture of three dimensions. It is the zoning law applied to dwelling houses as well as to skyscrapers. It is the forerunner and will be the inspiration of the New York houses of the future under the new dwellings law. Whether or not we are at first shocked by the bareness, the angularity and the austerity of these modern French houses, the day is not far distant when these stepped and terraced buildings will be acceptable and agreeable.

Plans of a Typical Five Story Modernist House, Rue Mallet-Stevens, Paris
Mallet-Stevens, Architect
VINOV PARK HOTEL, ST. PETERSBURG, FLA.
HENRY L. TAYLOR, ARCHITECT

PLATE 89

PHOTO: YELLIN & KNELL, INC.
FIRST FLOOR
PLANS, VINOY PARK HOTEL, ST. PETERSBURG, FLA.
HENRY L. TAYLOR, ARCHITECT
SOUTHERN WING
VINOF PARK HOTEL, ST. PETERSBURG, FLA.
HENRY L. TAYLOR, ARCHITECT
MAIN LOBBY

VINOY PARK HOTEL, ST. PETERSBURG, FLA.
HENRY L. TAYLOR, ARCHITECT
ENTRANCE TO BALL ROOM
VINÖY PARK HOTEL, ST. PETERSBURG, FLA.
HENRY L. TAYLOR, ARCHITECT
DINING ROOM
VINOV PARK HOTEL, ST. PETERSBURG, FLA.
HENRY L. TAYLOR, ARCHITECT
Palm Room
Vino Park Hotel, St. Petersburg, Fla.
Henry L. Taylor, Architect
PROPRIETY AND VARIETY IN THE GEORGIAN MANNER
A HOUSE AT HARTFORD
PHILIP L. GOODWIN, ARCHITECT

One of the most amazing things about Georgian architecture is the almost limitless scope of interpretation it permits both in the matter of composition and in respect of detail. If ever a mode has suffered from attempts to shackle it and confine it in a straitjacket of arbitrary conventions, it is the Georgian mode. From the time of Lord Burlington and his Palladian coterie right down to the present day, restrictive influence has been at work in one way or another. And yet the vitality of the Classic manner is not to be downed; it always re-asserts itself and gives fresh evidence of its inherent elasticity and fitness for clothing fresh conceptions.

There is just as much latent possibility in the Classic field,—Georgian and pre-Georgian,—as there ever was, and just as much scope for the play of ingenious invention without transgressing the proprieties. What man has done, man can do; and what the architects of the seventeenth, eighteenth and early nineteenth centuries did in the way of creating varied interest of composition and treatment of detail, the architects of the present generation may do again if they choose to approach the subject with the same readiness of enthusiasm and the same spontaneity of imagination as did their predecessors. The way lies open; the will alone is needed to follow it to success. If the architect is thoroughly imbued with the Classic spirit and loyal to its doctrines, he may reserve to himself the liberty of blazoning the letters in a justifiably human and non-pedantic manner. So long as he recognizes and adheres to the fundamental principles of the mode in which he is working, he is free to heed the promptings of a vigorous though disciplined imagination in working on those principles, in brick and stone and wood. He will then discover that the mode supplies him with a plentiful repertoire of forms and precedents which he can adapt and combine and modify as fancy and occasion may dictate, so long as he does not contravene the principles upon which the mode is

House of James L. Goodwin, Esq., Hartford
Philip L. Goodwin, Architect
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based. He will realize, too, that composition and
detailing in the Classic mode need never be a poverty-
stricken performance of fossilized conventions.

While a due recognition of the foregoing truths
is of general pertinence to the employment of the
Georgian mode anywhere, it is of particular impor­
tance to any architect using that mode in Connecticut.
In no part of America is local Georgian tradition
more firmly entrenched amid time-honored sanctions
than in Connecticut. Nowhere is it more jealously
regarded with deep respect; and it is right that this
should be so, for the Connecticut version of the
Georgian domestic manner is notably good. Any
least departure from local precedent has therefore
to be managed with considerable tact to avoid the
risk of bringing in an element discordant with what
is already in the field. It is not like going into a
fresh territory, where one can, so to speak, create
usage and establish precedent. There is always peril
in putting "new wine into old bottles." Connecticut
local Georgian tradition is so good, so strongly char­
acteristic, and so prevalent that any noticeable de­
parture therefrom, however excellent it be
per se, is
likely to be out of place. Nearly every old Connec­
ticut village, in fact, is so deeply stamped with the
hallmarks of local tradition that its homogeneous
Colonial and Georgian atmosphere is not seriously to

Detail in Main Hall

Dining Room, House of James L. Goodwin, Esq., Hartford
Philip L. Goodwin, Architect
be disturbed even by the mid-Victorian crudities that once managed to edge themselves in as parvenus among their architectural betters. These present, at least, a certain uniformity of materials and color with the traditional types that helps to mitigate the discordance of their design; time has mellowed them, and the kindly growth of trees and shrubbery has further served to soften the harshness of their lines and in a measure to reconcile the eye to their presence.

Under the circumstances, then, this house at Hartford acquires a new angle of interest. As a piece of Georgian design it adheres sufficiently closely to Connecticut usage to satisfy rather exacting sanctions, and yet at the same time it embodies features that carry a completely fresh accent. The most noteworthy of these features are to be found in the extension from the main block of the dwelling comprising the service wing and garage, the sleeping porch contrived immediately above a half-hexagon bay on the ground floor, and the treatment of certain decorative details in the main hall and in the woodwork of the dining room. The service wing and garage are distinctly suggestive of Regency methods in the general proportions of their masses, in their stuccoed walls, and in much of the detail that marks their character. At the same time, they exhibit a flavor of French precedent that is happily combined with
their otherwise early nineteenth century British and American quality, a combination seen in certain old houses and always possessing elements of interest.

A sleeping porch, especially when it is obtruded on a Georgian design, is generally a *bête noire* and an eyesore as well; and it is nearly always an ultimately needless source of distress to the architect and the public eye, because a client rarely makes continued use of this deformity after he gets it. Nevertheless, Mr. Goodwin has contrived to make the sleeping porch in this instance not only as unobjectionable as possible but he has also managed to invest it with an appreciably individual interest. The very original method of ornamenting the piers will go far to divert mind and eye from the structural void behind. The *arrowhead motif* on a colored ground that appears in the pilaster panels of the dining room doors, the pattern of the paneled dado with its triple sinkages, design of the dining room cornice, and the late neo-Classical quality of the woodwork and plaster ornament in the entrance hallway are all items of interior decorative architecture that exhibit original characteristics and may be examined with both interest and profit. The whole composition creates a pleasant sense of fitness to environment. This fact is perfectly patent from the illustrations, but, further than that, it is marked by considerate regard for regional sensibilities without surrendering liberty of action in either the major elements of design or in detail. The character of the house is considerably strengthened by thoughtful decorating and careful furnishing, which of course add much to its interest.

General View, House of James L. Goodwin, Esq., Hartford

Philip L. Goodwin, Architect
ENTRANCE PORCH

HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD

PHILIP L. GOODWIN, ARCHITECT
PLANS, HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD
PHILIP L. GOODWIN, ARCHITECT

Editor's Note. Measured Details Will Be Published in The Architectural Forum for May
MAIN FACADE

HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD

PHILIP L. GOODWIN, ARCHITECT
SERVICE WING

HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD

PHILIP L. GOODWIN, ARCHITECT
LIVING ROOM DOOR

HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD

PHILIP L. GOODWIN, ARCHITECT
DINING ROOM DOOR
HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD
PHILIP L. GOODWIN, ARCHITECT
CON COURSE FACADE

COURT FROM ENTRANCE DRIVEWAY
ASTOR CONCOURSE APARTMENTS, NEW YORK
AYMAR EMBURY II, ARCHITECT
FIRST FLOOR

PLANS, ASTOR CONCOURSE APARTMENTS, NEW YORK
AYMAR EMBURY II, ARCHITECT

Awarded Honorable Mention, in the Six Story Apartment House Class at the Recent Annual Meeting of the New York Chapter of the American Institute of Architects
STREET ENTRANCE TO COURT

ASTOR CONCOURSE APARTMENTS, NEW YORK
AYMAR EMBURY II, ARCHITECT

DOOR TO APARTMENTS IN COURT
FEW corners of the old world remain unknown to the American architect and architectural student. In traveling abroad they have visited the most obscure places in their indefatigable search for romance, adventure, new ideas or inspiration. Their infinite curiosity has taken them to lands strange to the everyday tourist, and to towns and hamlets unheard of in countries that are comparatively well known. They have long ago ventured into northern Africa. Tunis and Algeria, as well as Egypt, are rarely omitted from their itinerary.

There remains, however, a new land, strange and fascinating, that lies but few miles south of Gibraltar and adjoins Algeria on the east.—Morocco, which but few have ventured to visit. Perhaps this is not to be wondered at; certainly the traveling conditions, even of today, leave much to be desired, especially to one traveling a l'étudiant, when one's pockets are not overlined with gold, and the practice of economy does not permit the best obtainable in hotels. Then again, this land has only recently been opened to the tourist, although it was conquered by the French in the not distant past of 1912. The advent of the World War left no room for thoughts of architectural exploration, nor did a certain Mr. Abdel-Krim make it a safe place for the peaceful brush wielder, when he decided it was about time for another war. However, now that Mr. Krim is safely back from his aerial horseman dismounts, and prostrates himself at his evening prayers. The fierce grinding of brakes, followed by a sudden, savage jerk of the train, warns us that our destination has been reached. Out we tumble, bag and baggage, to be assailed by hordes of dirty Arab porters, fighting to gain possession of our luggage. Breathlessly we escape from the melee by tumbling into a waiting hotel van,—an antiquated flivver with a rheumatic appearance and an asthmatic cough. No matter. Amid squeals of brakes and springs, the deafening clatter of loose windows and fenders, it plows its way through the crowded streets and stops before the door of our hotel. The less said about the hotel the better. I would not allow my bitterest enemy to spend a night there. Since, I have learned that there is a good hotel in Tlemcen; it certainly is not the house I chose.

While we are still in Algeria, Tlemcen is distinctly unlike other Algerian towns. To be sure, some few European inhabitants have taken up their residence within its walls, but it is so far beyond the reach of a wide European civilization as to be almost wholly oriental in character. We spend some time exploring the city, peering into strange corners, wondering at the surging crowds of swathed natives, and visiting the mosques and the medersas. The mosques in and about Tlemcen are the last we are permitted to enter, for once the borders of Morocco are crossed, we must be satisfied with a hurried glance through the doorways. Let us enter the grand mosque. An attendant comes to the door at our bidding, slips a lamp of brass and colored glass sends a weird glow into some obscure corner, or over a squatting Mussulman, who prays or reads from the Koran, unaware of the picturesque appearance he presents with his shoes placed neatly beside him. The inevitable courtyard is a large rectangular affair, surrounded by horseshoe arches, and paved with tiles.
A STREET IN THE MEDINA, FEZ-EL-BALI
FROM A PENCIL SKETCH BY EUGENE F. KENNEDY, JR.
RUINED PALACE AND MINARET, SIDI-BOU-MEDINE
FROM A PENCIL SKETCH BY EUGENE F. KENNEDY, JR.
STREET SCENE, FEZ-DJEDID
FROM A PENCIL SKETCH BY EUGENE F. KENNEDY, JR.
From the center of the courtyard there rises a ceramic fountain, sending heavenward a thin jet of sparkling water, which falls noisily into a rectangular basin. Without a doubt, the most interesting of the sights one sees at Tlemcen is the tiny village of Sidi-Bou-Medine, perched upon a hilltop, not more than a mile distant from the walls of the larger town below it. Nothing could be more oriental than this tiny village. It is entirely Mohammedan, and the vast ruins of an ancient palace and an exquisite minaret attest to its departed glory and importance. We leave Tlemcen with a sigh. We could easily have gone on exploring its charming mysteries, but the pleasant taste it has given us makes us the more eager to push onward to enjoy presently the far-famed beauty of Fez.

The train takes us as far west as Oudjda, where we are at last within the borders of Morocco,—and what a disappointment our first view of it is! The dust of the streets arises to choke us, and the incomparable filth and squalor of the native quarters send us back nauseated to the more habitable if less picturesque European section.

It is without regret, therefore, that we are awakened at 3 o'clock upon an icily cold morning to take the bus for Fez. Our tickets had been purchased the previous day, when the attendant who sold them assured us that there were none better at any price. Despite this, we find ourselves sandwiched in among a motley but picturesque gathering. The Arab who occupies the space to our right and on the outside is to be strongly suspected of naive innocence of soap and water beyond the bare requirements of his religion, that requires him to wash his feet every Friday. On Thursday, however, it is difficult to associate the idea of cleanliness with the Mohammedan faith. The two live chickens he holds by their feet on his knees squawk in unison throughout the journey, and periodically flap their wings either in a futile attempt to escape or in complaint of their discomfort. On our left sits a huge negress, not only bulging beyond the limits of her clothing, but over her immediate companions as well. A pleasant soul she is,—every askance glance at her is rewarded by a broad grin, that stretches from one ear to the other, exposing a flawless set of snow-white teeth.

What a ride! It is frightfully cold in this part of Africa until sun-up, and the cold wind nearly freezes us. The combined odor of man and fowl, from which there is no escape, spread as it is by the strong wind, is anything but pleasant. The overlapping portions of the female are nowise comfortable, while the undeniable presence of fleas, with no scratching...
Entrance to the Ruined City of Chellah, Rabat
From a Pencil Sketch by Eugene F. Kennedy, Jr.

room, gives us much to think about during the seven hours we spend in traveling between Oudjda and Fez.

As far as Taza we drive over vast wastelands, the nearest approach to a real, honest-to-goodness desert we see. An occasional roving band of natives, and a French fort, garrisoned by coal-black Senegalese troops, are the only evidence we see of human habitation. Beyond Taza the prospect becomes more pleasing. Soon we reach the rings of hills that separate us from Fez. Climbing, descending, skirting a deep ravine in serpentine fashion, we are in constant fear that the least slip will send us tumbling down the steep inclines. Not so the driver; he carries on a nonchalant conversation, his eyes resting more often on the young woman by his side than upon the tortuous road before him! After reaching the height of the last range of hills, we round a corner to get our first glimpse of Fez. What a sight to behold! The sparkling white city, nestling in a cup of land, is spread like a map at our feet, many meters below us. The nearer hills are covered with the silver green of the olive trees and cactus. The more distant hills to the north have a barren, burnt air, while away to the south, the lofty Atlas mountains lift snow-clad summits which seem to extend to the sapphire heavens.

It is quite impossible to put the beauty of Fez into an expression of words. To use the superlatives really necessary to describe its exotic atmosphere would only create the suspicion that I am a real estate promoter! It is even less possible to capture its beauties with the aid of a pencil, for that medium portrays only a tiny, insignificant corner here and there, whereas every inch of the remarkable city is as fascinating as can be imagined. The subjects too, are a riotous mass of color, impossible to indicate in black and white. Our first glimpse of its busy street crowds, for the moment, all thoughts of architecture from our minds. Our attention is undividedly claimed by interest of the humanity that surrounds us. The first impression is one of extreme bewilderment; we know not which way to turn or what to do. In vain do we spend precious moments in consultation with Mr. Baedeker's maps. They tell us nothing—we are engulfed within a maze where everyone but ourselves knows exactly where he is going. A little shame-facedly we accept the services of a guide, a handsome youth, arrayed in a long sapphire burnoose and coiffured by a red fez with a long black tassel. His services, until we form some idea of the orientation of this labyrinth, are most necessary, as one glance at the complicated twisted mass of cul-de-sacs shown on the map will prove. To begin with, Fez is divided
into three different and distinct sections. The largest portion, called “Fez-el-Bali” or “Old Fez,” is separated by a distance of some 500 yards from “Fez-Djedid” or “New Fez,” which was founded in the thirteenth century. The real new Fez or European city is situated about half a mile southeast of Fez-Djedid. Incidentally, this newest Fez, which in plan is the only part that seems to have any rhyme or reason, enters not at all into our present description.

Starting from the new port of Bou-Jeloud on the outskirts of Fez-el-Bali, the handsome youth of the sapphire burnoose conducts us to what appears to be the only main street of the city,—Rue du Tala. It is not more than 15 feet wide—if that—and resembles only a surging sea of colorful humanity illuminated by dazzling, animated spots of sunlight that creep through the crevices of the trellis covering above. We are carried by the surging crowds back to the days of Aladdin and his magic lamp. Unfolded before our eyes are all the tales of the Thousand and One Nights rolled into one. We pass from a patch of brilliant sunlight into the blinding obscurity of the shadows. We are pressed against leprous walls, which like the blind beggars who squat at them are largely innocent of windows, but are here and there pierced by some haughty portal of a mosque or medersa or the more humble windows of some dwelling.

Now we come to a section of the street lined with tiny, cell-like shops, called souks, and here it seems the confusion is more intense than elsewhere. Our ears are humming with the mighty din of a thousand voices. Merchants sitting crosslegged amid their wares bargain lustily with a group of prospective buyers, each trying to outdo the other in vocal fervor, while porters loudly berate their lagging donkeys. Everyone seems occupied in yelling at the top of his lungs, and above this din comes the shrill clanging of the water bearer’s bell. Our nostrils are assailed by the odor of burning grease, intermingled with the aromatic odors of spices. The odor of man is no less predominant than the odor of animal; in fact, no one odor predominates. Each is as potent as the other, and together they form the odor of Fez. May a like odor never assail my long-suffering nostrils this side of its unique source!

Now and again, some haughty cavalier, arrayed in his fine, immaculate burnoose, rides through the fevered crowd astride a richly caparisoned mule, his eyes flashing above a trim beard. Immediate passage is made at his stern cries of “Balek-Balek,” but, as water fills the place occupied by a withdrawn object, so does the crowd surge in upon him as he goes by. Half-naked negroes, beggars in rags, jostle us. Indescribably filthy children, and veiled, white-clothed women, wend their way through the tide of restless humanity. Black men, brown men, men almost white; clean men, dirty men, pleasant odors, nauseating odors, males, donkeys, dogs, strange sounds, shrill yells,—all these serve to make up the street life of Fez. A constantly varying mob, of no rhyme nor reason, scurrying here and there, afoot, or astride—as far astern as nature permits—of shaggy donkeys!

As the day grows old, the steady roar of the street diminishes, and from the tops of the minarets comes the muezzin’s call, repeated by the rabble below.

An excursion through this maze of twisted alleyways is a succession of surprises. We are greeted at the turn of this corner by a ceramic wall fountain, in the most fantastic and beautiful design. We issue forth from under an archway, to be confronted by a stately minaret of brick and tile, that rears itself from out the squalid buildings at its feet, while a bud-shaped dome beside it is strongly silhouetted against the azure sky. Here we come upon a magnificent portal of a mosque, or a medersa. If it be of the former, we must content ourselves with a hasty glance through it, but this happens to be that of a medersa, and our Christian feet are suffered to enter. Before doing this, it might be wise to mention that a medersa is a college to which the young men of the Empire come, to learn the Koran; in other words, it is a theological school of Morocco. Passing through a superb bronze doorway and up a few steps of fanesence and marble, we find ourselves in a tile-paved, rectangular court. The dado is composed of innumerable tiles of many colors, arranged in a most intricate diaper pattern, and capped—at about eye-height—by an Arabic inscription of black and white tile. Above this chiseled plaster walls recall to our minds a piece of ancient Brussels lace. Can this possibly be the work of man? Some time ago, we marveled at the delicacy of the plasterwork of the Alhambra in Spain, but that is coarse and heavy in comparison to these cobwebby walls of Morocco. The windows of the upper stories, admitting light and air to the cells of the students living there, are covered with lattices of spun wood, resembling thousands of spools joined together in criss-cross designs. Crowning all this, and enfaming the cloudless blue of the heavens, is a heavy cedar cornice, supported on huge brackets and stalactites, delicately carved—as though in rivalry with the plasterwork below—and once covered with brilliant colors, long since departed with the weather of yesteryears. Our gaze descends to rest upon the placid waters of the rectangular pool in which all this minute beauty is reflected. This is a description of all the medersas in Fez, yet it is a description of no one in particular. They are all varied, one from another, in a wide array of designs and motifs, wherein lies much of their charm.
On a rocky and wooded hillside in one of the popular residential districts of Westchester County, among the many attractive houses recently designed and built by Lewis Bowman, architect, the house of Frank Harwood, Esq., has many interesting and artistic features. A combination of wood veneer and stucco on wire lath and wood frame, there is an undeniable charm about this simple, straightforward English design. The metal casement windows are well proportioned and properly spaced, giving wide wall surfaces to catch the filtered shadows of the foliage surrounding the house. The
STEPS LEADING FROM THE ROCK GARDEN UP TO THE ENTRANCE TERRACE

HOUSE OF FRANK HARWOOD, ESQ., BRONXVILLE, N. Y.

LEWIS BOWMAN, ARCHITECT
ENTRANCE TERRACE

HOUSE OF FRANK HARWOOD, ESQ., BRONXVILLE, N. Y.

LEWIS BOWMAN, ARCHITECT
roof has a height and a pitch sufficiently steep to add character to the design and to permit comfortable rooms on the third floor. The dormers which light and ventilate these rooms do not appear on the front elevation. Rich greens and dull browns and reds are the color stains of the shingles used to produce a marked contrast between the high roof and the severely plain stucco walls. The texture of the stucco itself is exactly right, being neither too rough nor too smooth. In the illustrations the excellent texture of the stucco can be studied and appreciated. In its total lack of ornamental detail, such as door and window trim and cornices, this house suggests the best type of modern English domestic architecture. It might well have been designed by such a master as Sir Edwin Lutyens. The shallow bay window with its overhanging roof pleasingly breaks the long sweep of the front facade. The projection of this bay is repeated with greater emphasis in the dining room wing, which makes a strong terminal feature at one end of this facade. The flagstone entrance terrace is successfully separated from the wilderness of outcropping ledges and underbrush by a low fieldstone wall. Rough stone steps lead from this terrace to a rock garden, appropriately located in the midst of the woods. Regarding the equipment of this house, the architect reports that an oil-burning hot water system was used for heating. Paint instead of wallpapers was used on the interior walls for decorative purposes. The design of this house could hardly have been more successful.
HOUSE OF DR. ARTHUR H. MERRITT, FIELDSTON, N. Y.
W. STANWOOD PHILLIPS, ARCHITECT

THIS typical English stone house was designed with the idea that when finished it should appear to belong on its site, and that it should give the impression of having been designed for the picturesque location where it stands. To achieve this purpose, the Cotswold type of English manor house was chosen as being particularly appropriate for use in a rugged and well wooded type of country. The materials used were rough fieldstone, laid up to a fairly flat surface, and rough-finished stucco. The stone used was taken from the site and broken up so as to lay to fairly horizontal joints. There is undoubtedly more variety of color and greater textural charm in this type of stonework than is found in the carefully laid, smooth-finished stonework of the Cotswold cottages. In regard to the construction of this unusually picturesque and artistic house, the architect says that rough-textured slate was used for the roof, white wood detailed in the early Georgian style for the interior finish, oak in antique finish for the floors, and a vapor system for the heating. The house was completed in July, 1921 at the cost of approximately 65 cents per cubic foot.
MAIN ENTRANCE

HOUSE OF DR. ARTHUR H. MERRITT, FIELDSTON, N. Y.

W. STANWOOD PHILLIPS, ARCHITECT
GARDEN ENTRANCE

HOUSE OF DR. ARTHUR H. MERRITT, FIELDSTON, N. Y.

W. STANWOOD PHILLIPS, ARCHITECT
ARCHITECTURAL DESIGN

Part One

WILD GARDEN ADJOINING HOUSE
HOUSE OF DR. ARTHUR H. MERRITT, FIELDSTON, N. Y.
W. STANWOOD PHILLIPS, ARCHITECT
On a rocky knoll near the end of Mead’s Point, looking out over Long Island Sound through trees a century old, stands this simple and homelike English house. The many casement windows, the tiny covered porch, the hospitable looking brick-based bay window and the recessed loggia on the second floor are the salient features which give charm and individuality. The general construction was stucco on wood lathing above stone and brick foundations. The roof is covered with black slate, metal casements were used, the floors are oak and composition, and heating is by hot water. Completed in April, 1926, the cost of the house was approximately 75 cents per cubic foot, or about $32,000.
SERVICE ENTRANCE AND GARAGE

FIREPLACE IN LIVING ROOM

HOUSE OF MRS. JAMES M. TOWNSEND, GREENWICH, CONN.

EDWARD CLARENCE DEAN, ARCHITECT
Here is another interesting example of an unusually picturesque house in the English style. Characteristic of English and French farmhouses, the windows are small and few. One of the successful and artistic features of the design is the closed-in living porch, the roof of which is a continuation of the steep pitched roof of the house itself. Constructed of hollow tile covered with stucco, with wood shingles used for the roof and wood casements for the windows, chestnut for the interior millwork and rough plaster for the interior wall finish, it was possible to build this house at a cost of 50 cents per cubic foot, or about $13,900 in 1927. The cubic contents are 27,800 feet.
SOUTH END AND ENTRANCE DOOR
STUCCO HOUSE IN THE FRENCH STYLE, BAYSIDE, N. Y.
R. C. HUNTER & BRO., ARCHITECTS
THE many gables of this low and homelike stone house suggest the Cotswold cottages, but the character of the stonework and the large casement and dormer windows are more American in appearance than English. The house and garage, which are connected by a small loggia or porch, are well grouped as regards both the utility of the plan and the beauty of the general proportions of the whole group. It is well designed in relation to its surroundings, and seems to spring naturally from the meadow in which it stands, this effect being secured partly by the use of an informal rock garden surrounding the house. For the most part, the exterior walls are of local quarry stone, with green, purple and brown slate roof. The interior trim is of yellow poplar, with special English oak trim in the living room. The building was completed in 1927 at a cost of $24,971, or about 45 cents per cubic foot.
ENTRANCE TERRACE

HOUSE OF W. H. DEWAR, ESQ., JENKINTOWN, PA.
HENRY L. REINHOLD, JR., ARCHITECT
HOUSE OF ANTON WALDEIER, ESQ., BELLEROSE, N. Y.

ANTHONY J. C. WALDEIER, ARCHITECT

FIRST FLOOR

SECOND FLOOR
The first thing that will strike one on examination of this illustration is the unusual treatment of the chimney, where the bricks of varying sizes are laid in haphazard fashion. The effect produced is rather bizarre. The details of the rest of the house are fairly conservative and in keeping with good English precedent. Although the dormers are pleasantly generous in size, the windows in them are sufficiently small to give the proper English note. In designing small houses in the English style, American architects should remember that in the English prototypes the windows are usually small. In a climate blessed with sunshine only a few days out of the year, small windows are practical, since the smaller they are the more cold and dampness they keep out. One of the advantages of using the English country house style for American small houses is that it is convenient and appropriate to use casement windows, which provide the maximum of fresh air when opened, as well as maximum light.
HOTEL GOUFFIER DE THOIX, 56 Rue de Varenne, was built about 1746 by Gouffier, Marquis de Thoix, a man of great fortune, which he had inherited and to which he added greatly by a very advantageous marriage. Like so many of the hotels in the grand manner of the Faubourg St. Germain, the Hotel Gouffier de Thoix is very imposing, grandly planned, and distinguished in design. Although the interiors throughout are most sumptuous, the subject of our sketch stands out from all the others by its almost severe plainness and the boldness of its conception. One can with difficulty judge from the illustration the scale of the room, with its niches; hence the value of scale drawings and details.

The paneling, mouldings and cornice are simple and vigorous, and the design symmetrical and balanced. Over the doors occur simple designs in grisaille, and nowhere in the room, except in the niches, is there any attempt at decoration. But the niches are remarkable for their size, boldness and vigor. The large architrave mould is richly ornamented in its middle member with an oak leaf motif, while over the arch is a most extraordinary decoration, a composition of cornucopias, wreaths and sprays of laurel and oak leaves. The whole design is tremendous in scale and assertive to the last degree. In one of the niches is placed a very decorative porcelain stove, beautiful in design, while in the other is a huge fountain vase of rare design and ornamentation. Both these niches are painted unusual pastel shades of light red, yellow, green and blue, while the walls of the room are gray. The marble floor in black and white with an octagon and square design, is very elegant. Another feature is the built-in portions of the niches with marble tops which serve as a base in either case for the stove and the fountain vase. There is probably no Louis XVI interior in all France so commanding in scale and so vigorous. At the same time it is restrained, and creates an impression of quiet taste and dignity.
ELEVATION D~D
HOTEL GOUFFIER DE THOIX
PARIS
Scale $\frac{3}{8}$ = 1 Foot
WE still have with us many horrors of our past,—that epidemic of Victorian Gothic and Queen Anne, done both in imitation stone and in wood; Mansard attempts; then heavy, brutal Romanesque; cast iron monstrosities, etc. Now comes the question: Are we entering upon another period that will be looked at askance 20 years from now? Always we of the present think we are different from those of the past. It is like "The king can do no wrong." It is always the past generation that made the mistakes. Therefore, no one is popular who questions the motives of the present. Men are now coming forward willing to throw away all of the good accomplished since early colonial days, each believing himself above making the mistakes of the past, and able to accomplish stylistic originality without considering precedent. I do not believe that we have to copy religiously the Classical or Renaissance styles, but I do claim that we cannot, as some modernists are trying to do, throw away all teachings of the past. Although we should not be mere copyists, we can still consider the past, even if we are at the threshold of the development of a distinctly American architecture, an event which we all desire to happen if possible in our own lifetimes. At the same time, we do not want to look back years from now and consider the work of the 1930 era as just another attempt, such as was the Art Nouveau of France of 1900. They thought, as we do today, that they were progressing. Now even they can look back and must admit that they did not create a lasting style.

We have begun to study the commercial and domestic phases of our problems, and have in many cases developed a style practical and expressive for our factories and warehouses, for our large office structures, and for our newer public buildings. In these buildings to which I refer all precedent has not been thrown away but adapted to modern conditions. It is true that in the past the Romanesque style was used in types of structures for which it was fitted, especially before the age of steel construction, when the combination of massive walls and details provided dark interiors. The same objections apply to buildings screened by deep classical colonnades with slit-like windows between the columns, which create deep shaded reveals and make impossible working space within. This does not mean, however, that we are not to use these styles. Any problem must be analyzed and studied to obtain satisfactory results. As an example to illustrate the point, take Richardson's Pittsburgh City Hall, considered a great example of modern architecture when it was built, and then the new New York Academy of Medicine by York & Sawyer. This latter is not just a stylistic crib but a building designed with understanding and feeling for both its function and appearance. The motifs of both were derived from the same source, yet the newer example is both practical and attractive, while the older is not.

We have other notable examples of a modern handling of architectural design that are original in conception and yet not freakish through the use of cubist methods. It does not seem necessary to go through in architecture what Europe, and even we, experienced for a time in painting and sculpture. Our architecture has progressed further than any of our other arts, and it is conceded by foreign critics to lead the world today. We all want to feel that we will continue to lead, and in some recent work our architects have shown an able handling of new problems. We are, however, greatly indebted to the past, and that does not mean only as copyists. It would be ridiculous to agree with certain radicals who have unfortunately carried out large commissions recently, that McKim or White did not add to our artistic wealth and progress. When one criticizes, one must consider the work of the greatest and most noted of our architects and what they designed and accomplished through a free and intelligent adaptation of precedent. The Chicago Tribune building is modern and new, an able handling of the problem, yet based on precedent, while some of the buildings of nearly the same size in the New York midtown section are equally modern and new as to mass and color but are failures as far as exemplifying the principles of good design. There seem to be two classes of modernists who have in common only one trait,—their anxiety to get on the band wagon. The able, thinking men are striving to express modern ideas in a manner that will live, while those of the radical element are thinking only of cleverness in arranging mass, form and materials, forgetting everything else in their struggle for effect. This is the group which feels that the past is endeavoring to shackle the present. Instead, it is only showing and paving the way for greater achievement and progress. It has been a gradual up-building through centuries, first in one country and then in another, keeping alight and carrying on the lamp of architecture, until it now seems as though we have reached the greatest opportunity of all time. According to some, we ought to go back to the kindergarten and start over, instead of continuing our education. But I for one hope that we are on the road to discovering a distinctive American architecture, that our approach will be gentlemanly, and that American genius will evolve a style of scholarly and lasting merit instead of one based on transient and transparent cleverness. Dwight James Baum
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Metropolitan Museum exhibit demonstrates how simply the XVIII Century home-owner attained Beauty

In the American Wing of the Metropolitan Museum of Art is this early Colonial bedroom, transferred from a house in Hampton, N. H. It would seem that nothing could be added to or taken from this room without injuring its inherent character.

Yet, its owner, desiring to give it even greater beauty, added to its late XVII Century rugged simplicity all of the XVIII Century panelling here shown.

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Only in wood—wood, the friendly, the "living" construction material—could that early Colonial builder express so simply and so harmoniously his sense of the beautiful... Wood is the natural resource which maintains its own abundance. You have but to order. The right wood for every purpose is available, to you, and to posterity.

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need not be costly

This catalogue service makes possible the use of this age-old art in even the simplest interiors—and in any city

A TUDOR ceiling, a Georgian molding, perhaps a Classic pediment over an important doorway—how often in the past would the conscientious architect have suggested this rich detail—had it not been for the lack of understanding of his client!

For the public has not until recently realized that plaster ornament, perhaps just a few touches of it, but well chosen and in good taste, can often multiply many fold the effectiveness of even the simplest interior.

Today home builders are beginning to understand, and plaster ornament is at last coming into its own.

Interpreting this new interest in ornamental plaster to the public, the firms listed below are, through advertisements in such periodicals as House and Garden, spreading a knowledge and appreciation of "plaster" to a most important group.

Pre-eminent in the field stand these six firms, through whose catalogues correct plaster ornament is quickly available at moderate cost in all parts of the country. Models for thousands of designs, ranging in period from Classic to Modern, are always on hand—a wealth of ornamental material from which to choose.

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Architects and Decorators

Are invited to write to each of the six firms listed, for their individual catalogues.

Owen James Southwell
Architect

PLASTER ORNAMENT for PERIOD DESIGN

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FIRST KNOTTED RUG BY WHITTALL
IN THE MODERN SPIRIT

The celebrated artist, Victor de Kubinyi, has created a rug design that is a picture of today—a decorative motif that mirrors the present period as faithfully as museum masterpieces reflect the feeling of ancient times.

Kubinyi's design has been immortalized in Knotted Rugs by Whittall; woven in this almost deathless fabric which was born in the dim centuries and has now become a modern art.

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The only place in the world where Knotted Rugs by Whittall are exhibited is the new Whittall Salon, 5 East 57th St., New York City.

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& WHITTALL
The Architectural Conception
Accurately Interpreted

On jobs such as the one pictured above the result is largely dependent upon a faithful and sympathetic interpretation of the architect’s original conception through the medium of wood.

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Norton & Townsend, New Haven, Architects

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So natural in appearance is Dubois that it can fit into
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Its use here amid the heavy foliage of Pasadena, over
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New applications for Dubois are being constantly dis-
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Dubois is made in France of split, live, chestnut
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Photo by Martin, Pasadena
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These Gold Seal Linoleums—Inlaid, Jaspé, Romanesq, Plain and Battleship—will be made by our Sealex Process.

Originated by Congoleum-Nairn Inc., the Sealex Process has the effect of penetrating and sealing the tiny pores of the linoleum so that dirt cannot grind into it. A damp mop or cloth wipes off spilled things such as ink, grease and hot fruit juices almost as easily as from glazed tile. Scrubbing and scouring are unnecessary.

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Write today for a sample of these soil-proof goods and catalog showing the many patterns.

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It happened that in one section of these showrooms was a floor of beautiful maple. So beautiful indeed was it, that the company decided to leave it exposed... the rest of the office was floored with Wild's Linoleum.

Well, as the years ticked off one by one, the floor got more than usual wear. Wear—from scraping, pounding, tramping feet. Wear—from the pushing of tables and the pulling of chairs.

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Would any flooring stand up for long under such treatment? The maplewood floor wouldn't, yet Wild's would!

For within 8 years the maplewood floor was in such wretched condition that it had to be torn up and a new floor laid.

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W. & J. SLOANE LINOLEUM
AGAIN Valentine sets a record for speed. Speed—with Valentine’s unvarying quality! This time it is two new varnishes—for floors and for interior woodwork—that actually dry hard in four hours.

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FLUSH—AND—FRENCH—DOORS
The genius of Hartmann-Sanders craftsmen is available to architects not only in creating beautiful entrances and famous Koll Lock-Joint Columns, but also fireplace mantels and other fine exterior and interior work. Hartmann-Sanders Co., 2151 Elston Ave., Chicago. Eastern Office and Showroom: 6 East 39th Street, New York City.

HARTMANN-SANDERS
Pergolas  Colonial Entrances  Koll
Rose Arbors  Garden Equipment  Columns

COLONIAL
Another De Luxe Style
Beautiful — Distinctive.
The mirror entirely conceals the cabinet.
Suitable for the finest bath room.
Made in six sizes. We make five other popular styles.
See Sweet's Index or write for illustrated booklet.
HESS WARMING & VENTILATING CO.
Makers of Hess Welded Steel Furnaces
1216 S. Western Avenue, Chicago.

BEARDSLEE
The NAME TO REMEMBER when SELECTING LIGHTING EQUIPMENT
Design No. X26-298

BEARDSLEE CHANDELIER MFG. CO.
210 South Jefferson St.,
CHICAGO—ILLINOIS

PRINCETON UNIVERSITY
CRAM, GOODHUE & FERGUSON - ARCHITECTS

HOPE'S METAL WINDOWS
HENRY HOPE & SONS
103 PARK AVENUE - NEW YORK
Throughout America, Architects and Builders are specifying Duraflex-A—the permanent, resilient flooring material that meets every requirement of modern construction with economy. Its smooth, seamless, durable surface laughs at dust, water, fire, acids, alkalies and grinding footsteps, hence it is easy and economical to keep in perfect condition. It is sound absorbent, too! By all odds, Duraflex-A is the ideal flooring for all public buildings. Write for complete data and specifications. The Duraflex Company, Inc., Baltimore, Maryland. Offices in principal cities.

DURAFLEX-A FLOORING
Shades that can be kept as clean as the windows

Save their cost in years of service

When you specify the details of building equipment for your clients, you can be sure that they will appreciate your knowledge of products which carry an unusual and unique value.

Du Pont Tontine, the washable window shade, can be kept as clean as the windows, and through years of service without replacement it more than saves its original cost.

Tontine is made by a special du Pont process. It contains no "filler" and cannot crack or pinhole. It is impregnated with pyroxylin, the basic substance of that other famous du Pont product—Duco—which has brought enduring beauty to the American highway and the American home.

Always clean and attractive, new and spotless, du Pont Tontine shades will dress up your windows for many years. Investigate the Tontine story now.

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Libbey-Owens
FLAT-DRAWN CLEAR SHEET GLASS

Libbey-Owens glass in the windows of a home means so much from the standpoint of beauty, attractiveness, and clear vision that there is no reason why every home-builder should not insist on having this quality glass.

There is a real difference between Libbey-Owens glass and "just window glass"—a difference due to the exclusive process of manufacture used by Libbey-Owens.

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For all fine windows we recommend Libbey-Owens "A" quality glass. This superior glass comes paper-packed to protect its brilliant lustre, and each individual light bears the familiar Libbey-Owens label. Look for it when you buy glass.

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FLAT-DRAWN CLEAR SHEET GLASS FOR WINDOWS

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VITA GLASS no longer an experiment!

Value of transmission of vital health rays by Vita Glass now established... put to use in almost every type of building... Read what those who have installed it say...

SOME architects are in doubt about Vita Glass... "Is it efficient?... "Can I believe the claims made for it?... "Where is it being used?"

Just and logical questions—all of them. The answer is below. Please read what these users in homes, hospitals, hotels, apartments, say. Their words are stronger than any claim we might make.

VITA GLASS in actual use

Charles Edison, president of Thomas A. Edison, Inc., installed Vita Glass in his office. He writes, "The first thing I noticed was an increase in light... I seem to get less tired at the end of a hard day's work... Altogether, I have nothing but praise for your product, the best proof of which is that we expect to extend its use in our plans."

Madge R. Nevins, Superintendent of the Junior League Shelter in New York City, says, "We are delighted with it. The children are... showing benefits from it... all... are more free from colds and seem better in every way."

St. John's Riverside Hospital, Yonkers, N. Y., are sure Vita Glass does all we claim for it. "We feel that Vita Glass is all and does all you claim for it. We have had it in use in our children's ward for several months now, and have found it very beneficial, especially in cases of malnutrition, and rickets. It does its work so quietly and efficiently that we probably do not realize just how much good it does do." Ernest Byfield, President of the Hotel Sher-

Here is the beautiful new Hotel Ambassador East, in Chicago, It is but one of many Vitaglazed structures. Read below the enthusiastic comment of its president on Vita Glass.

man and the splendid new Hotel Ambassador East in Chicago, a Vitaglazed structure, writes... "I am convinced that the ultra violet feature of Vita Glass has been a real factor in drawing attention to the varied merits of this hotel. The many inquiries at the Sherman and the Ambassador prove beyond doubt... that Vita Glass... attracts very considerable attention, and has thus supplied us with the service and rental features which we anticipated."

Many more letters—hundreds of them—attest to the health and increased efficiency Vita Glass brings. Embodied in architectural designs, it gives the designs additional value... Read what it is.

What is VITA GLASS?

Vita Glass is a highly efficient and inexpensive substitute for the prohibitively costly fused quartz, used in laboratories, to transmit the ultra-violent rays in sunlight. Vita Glass permits the passage, in volume, of these ultra-violent rays that cannot pass through ordinary window glass. These are the rays that tan the skin—build up resistance to sickness and disease... The rays so effective in the prevention of rickets, tuberculosis, colds, grip and pneumonia.

The Use of VITA GLASS

Wherever ordinary window glass is used, wherever human beings spend their daylight hours indoors—there Vita Glass becomes an important health factor. You may give extra service to your clients by specifying Vita Glass especially for sun-porches and nurseries, or factories with many windows.

Perhaps you would like to receive full information and data about Vita Glass. If so, we shall be glad to send you the facts. Vita-glass Corporation, Dept. F-4, 50 East 42d Street, New York City.

Vitaglass Corporation, Dept. F-4
50 East 42d Street, New York City.

Please send me full facts about Vita Glass. This request obligates me in no way, nor will a salesman bother me.

Name ____________________________
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City __________________ State ______
Quartz-Lite is needed
Wherever human beings live or work

WHEREVER health and personal efficiency are valued, Quartz-Lite, the ultra-violet ray glass is needed.

At the remarkably low price of only 50 cents a square foot, Quartz-Lite can be specified for general glazing purposes. In homes, office buildings, hospitals and industrial plants, the health rays of the sun transmitted by Quartz-Lite Glass stimulate the minds and bodies of the occupants.

Quartz-Lite Glass is beautifully clear and flat and of brilliant lustre, it will contribute to the beauty of any building in which it is used.

Leading architects and builders throughout the United States are providing real indoor sunlight for their clients by specifying Quartz-Lite Glass for every window.

If you are interested in knowing more about this wonderful health glass, write direct to the American Window Glass Company. They will gladly send you a Quartz-Lite Booklet and specification sheet. Drop them a post card to-day.

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TRADE MARK
The Ultra-Violet Ray Glass

AMERICAN WINDOW GLASS COMPANY

World's Largest Producer and Pioneer Manufacturers of Machine-Made Window Glass
of the finest quality—"The BEST Glass"

PITTSBURGH, PA.
District Sales Offices in Principal Cities
Send for it TODAY!

The New McDougall Catalogue

You will find the new McDougall Catalogue, just off the press, worthy of a permanent place in your office. It comes to you in standard A. I. A. file, and contains twelve beautiful illustrations in color. These illustrations, with brief descriptive text, show the most advanced trends in kitchens for homes and apartments. You are cordially invited to write to our nearest office for your copy of the new McDougall Catalogue. There is, of course, no obligation.

McDOUGALL COMPANY
Frankfort, Indiana

McDougall Domestic Science BUILT-IN Kitchen Units
THIS announces a new achievement in brick making which will interest every Architect because it brings him a medium never before at his command. Inspired by “the irregular and intimate quality of things made entirely by the human hand” and by the enchantment of noble old English brick walls, we have produced “Handmades”—another Western Brick of character. Although made by the most modern methods, “Handmades” possess perfect naturalness in color tones, textures and shapes. When laid, the wall effect is comparable in every way with that created by age-old, hand-moulded brick. May we send you a brochure containing the complete story of “Handmades,” brick of distinction? Address, Western Brick Company, 1604 Builders’ Building, Chicago, Illinois.
The New Sherry-Netherland Hotel
New York

—another of the country's finest buildings, with its smart shop windows richly framed in Davis Solid Bronze

The trend towards bronze has been unmistakably marked by the advent of the new Davis store-front construction. Enabled for the first time to specify a completely unified system, with all parts designed and built for each other, Architects have been quick to recognize the advantages offered.

The distinctive charm and beauty, the unquestioned permanence of solid bronze recommend its adoption for today's outstanding hotels, office, apartment buildings and department stores. Davis construction brings in addition, assured glass safety through its patented fulcrum principle of holding the plate firmly, uniformly and securely.

The value of this construction will be apparent upon examination of our full-sized details and actual samples, gladly sent upon request.

Davis Extruded Sash Co., Lincoln, Neb.
The publications listed in these columns are the most important of those issued by leading manufacturers identified with the building industry. They may be had without charge, unless otherwise noted, by applying on your business stationery to The Architectural Forum, 333 Madison Ave., New York, or the manufacturer direct, in which case kindly mention this publication.

CEMENT—Continued
Pennsylvania-Dixie Cement Corp.'s, 131 East 46th St., New York.
Cement: Computing Scale for Concrete and Lumber, 492 x 294 ins. Useful for securing accurate computations of aggregates and cement; also for measuring number of different sizes.

CONCRETE BUILDING MATERIALS
Cellite Products Company, Chicago, New York, Los Angeles.
Designing Concrete for Workability as Well as Strength. Booklet. 8 pp. Illustrated. Data on an important material for drying concrete.

Better Concrete; Engineering Service Bulletin X-325. Booklet, 10 pp., 85 x 11 ins. Illustrated. On use of Cellite to secure workability in concrete, to prevent segregation and to secure water-tightness.


Concrete Surface Corporation, 242 Madison Ave., New York.
Bonding Surfaces on Concrete. Booklet, 12 pp., 8 x 11 ins. Illustrated. Deals with an important detail of building.

Dovetail Anchor Slot Co., 140 West Ohio St., Chicago.
Dovetail Masonry Anchoring System. Folder, 4 pp., 85 x 11 ins. Illustrated. Data on a system of anchorage to cement or concrete.

National Building Units Corporation, 1000 Arch St., Philadelphia.

Sound Absorption of Clinker Building Units Booklet, 8 pp., 8 x 11 ins. Illustrated. Results of tests of absorption and transmission of sound through Clinker building blocks.

Philadelphia Clinker Building Units. Brochure, 36 pp., 854 x 1044 ins. Illustrated. Describes a permanent building material.

Kosmos Portland Cement Company, Louisville, Ky.
High Early Strength Concrete, Using Standard Cosmos Portland Cement. Folder, 1 p., 85 x 11 ins. Complete data on securing high strength concrete in short time.

CONCRETE COLORINGS
The Master Builders Co., 7036 Euclid Ave., Cleveland.


CONSTRUCTION, FIREPROOF
Master Builders Co., Cleveland, Ohio.
Color Mix. Booklet, 18 pp., 85 x 11 ins. Illustrated. Valuable data on concrete hardener, waterproofer and dampproofcr in various colors.


Northwestern Expanded Metal, 1254 Old Colony Building, Chicago, Ill.
Northwestern Expanded Metal Products. Booklet. 85 x 1044 ins. 15 pp. Fully illustrated, and describes a number of new products of this company, such as Kno-burn metal lath, 20th Century Insulated, Painter-Save and Low-Temperature Designing Concrete for Workability as Well as Strength. Brochure. 8 pp., 8 x 11 ins. Illustrated. Data on an important material for drying concrete.

The Cal Boom. Booklet. 32 pp., 6 x 9 ins. Illustrated. Use of a valuable cementitious material.
SELECTED LIST OF MANUFACTURERS'

DOORS AND TRIM, METAL

The American Brass Company, Waterbury, Conn.
Anacoma Architectural Bronze Extruded Shapes. Catalog, 14 pp. Illustrated. Describes entire line of tin-clad and corrugated fire doors, complete with automatic closers, truck hangers and all the latest equipment—all approved andodeled by Underwriters Laboratories.

Fire-Doors and Hardware. Booklet, 85 x 11 ins. 64 pp. Illustrated. Describes entire line of tin-clad and corrugated fire doors, complete with automatic closers, truck hangers and all the latest equipment—all approved and tested by Underwriters Laboratories.

DUMBWAITERS

Catalog and Service Sheets. Standard specifications, plans and prices for various types, etc. 85 x 11 ins. 60 pp. Illustrated. Catalog and pamphlets, 85 x 11 ins. Illustrated. Valuable data on dumbwaiters.

ELEVATORS

Benjamin Electric Mfg. Co., 130 S. Saratoga St., Chicago.
Booklet, 32 pp. "Enables one to select at a glance the right type of reflector or other lighting equipment.

Benjamin-Starrett Panelboards and Steel Cabinets. Booklet, 80 pp. 85 x 105 ins. Full data on these details for light and power.

Benson for Light and Power. Booklet, 85 pp. 85 x 11 ins. Illustrated. Full data on company's line of panelboards, steel cabinets, etc.

Concrete Engineering Co., Omaha, Nebr.
Sedgwick Machine Works, 151 West 15th St., New York. N. Y.
Pick & Company, Albert, 208 West Randolph St., Chicago, 111.


CORK PLAFOND COMPANY, Schenectady, N. Y.

"The House of a Hundred Comforts." Booklet, 40 pp., 8 x 105 ins. Illustrated. Data on importance of adequate wiring.

Pick & Company, Albert, 208 West Randolph St., Chicago, Ill.
School Cabinettà. Booklet, 9 x 6 ins. Illustrated. The design and equipment of school cabinettà with photographs of installation and plans for standardized outfits.


Electric Power for Buildings. Brochure, 14 pp., 85 x 11 ins. Illustrated. A publication important to architects and engineers.

Variable Voltage Central Systems as applied to Electric Elevators. Booklet, 13 pp., 85 x 11 ins. Illustrated. Deals with an important detail of elevator mechanism.


Signal Call Code System. Booklet, 16 pp., 85 x 19 ins. Illustrated. This is "Motor Architecturing Circular."

Westinghouse Panelboards and Cabinets (Catalog 4-A). Booklet, 37 pp., 85 x 11 ins. Illustrated. Important data on these details of equipment.

Benjamin for Light and Power. Booklet, 85 x 11 ins. Illustrated. Describes entire line of tin-clad and corrugated fire doors, complete with automatic closers, track hangers and all the latest equipment—all approved and tested by Underwriters Laboratories.

ELEVATORS

Ots Elevator Company, 360 Eleventh Ave., New York, N. Y.
Otis Push Button Controlled Elevators. Descriptive leaflets, 85 x 11 ins. Illustrated. Full details of machines, motors and controllers for these types.

Otis Geared and Gearless Trains. Elevators of All Types. Descriptive leaflets, 85 x 11 ins. Illustrated. Full details of machines, motors and controllers for these types.

Escalators. Booklet, 85 x 11 ins. 22 pp. Illustrated. Describes units designed for use in stores, department stores, theaters and industrial buildings. Also includes elevators and dock elevators.

Concrete Engineering Co., Omaha, Nebr.

Sedgwick Machine Works, 153 West 15th St., New York, N. Y.
Catalog and descriptive pamphlets, 4 x 84 ins. 70 pp. Illustrated. Describes entire line of tin-clad and corrugated fire doors, complete with automatic closers, track hangers and all the latest equipment—all approved and tested by Underwriters Laboratories.

FLOOR HARDENERS—See also Construction, Fireproof

Concrete Engineering Co., Omaha, Nebr.
Fire-Doors and Hardware. Booklet, 85 x 11 ins. 64 pp. Illustrated. Describes metal and plastic finishes, specifications, data on Harrington metal lath, steel tile, Transit solid partitions, steel, lumber, self-coring floor concrete, stamped concrete, etc.

North Western Expanded Metal Co., 407 South Dearborn St., Chicago.
A. I. A. Sample Book. Round volume, 85 x 11 ins. Contains actual samples of several materials and complete data regarding their use.

Sonneborn Sons, Inc., 116 Fifth Ave., New York, N. Y.
Lapidolith, the liquid chemical hardener. Complete sets of specifications for every building type in which concrete floors are used, with descriptions and results of tests.

FLOORING


Linoleum for Home Floors. Booklet, 75 x 105 ins. 27 pp. and 122 pp. in soft-cover form. Illustrated.

Armstrong Cork Co. (Linoleum Division), Lancaster, Pa.

Battleship Linoleum. Explains the advantages and uses of this durable, economical material.

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SELECTED LIST OF MANUFACTURERS' 

FLOORING—Continued

Albert Grauer & Co., 408 Seventeenth St., Detroit, Mich.

U. S. Gypsum Co., Chicago.
Porterhouse Tile Film. Folder. 85x11 ins. Illustrated. Data on building floors of hollow tile and tiles on floor loading. 


Period Adaptations for Modern Floors. Brochure. 8 x 11 ins., 30 pp. Richly illustrated. A valuable work on the use of rubber tile for flooring in interiors of different historic styles.

FURNITURE

American Seating Co., 14 E. Jackson Blvd., Chicago, Ill.
Ras Ecclesiastica Booklet. x 9 in. 48 pp. Illustrations of church furnishings in carved wood. 

Theatre Chairs. Booklet. 6 x 9 ins. 48 pp. Illustrations of theater chairs.

Kensington Mfg. Company, Showrooms, 41 West 45th St., New York.
Illustrated booklet indicative of the scope, character and decorative qualities of McKlnney furniture, with plan of co-operation with architects, sent on request. 

Photograph showing full display of hand-made furniture in all the period styles, furnished in response to a specific inquiry.

Kittinger Club and Hotel Furniture. Booklet. 20 pp., 6x9 ins. Illustrated. Book with fine line of furniture for hotels, clubs, institutions, schools, etc. 


Furnishings for Furnace Plans. Sheets, 6x9 ins. drawn to 31-inch scale. An ingenious device for determining furniture layouts.

White Door Bed Company, The, 130 North Wells St., Chicago, Ill.
Brochure. 30 pp. Illustrated. Describes and illustrates the use of "White" Door Bed and other space-saving devices.

GARAGES

Building Garages for Profitable Operation. Booklet. 85x11 ins. 16 pp. Illustrated. Discusses the need for modern mid-city parking garages, and describes the Raynor Motorpark system of design, on the basis of its surging space economy and features of operating convenience. Gives cost analyses of garages of different sizes, and calculates probable earnings. 


GLASS CONSTRUCTION

Adamson Flat Glass Co., Charlestown, W. Va.
Quaking and Dependability. Folder. 2 pp., 85x11 ins. Illustrated. Data in the company's product.

Libby-Owens Sheet Glass Co., Toledo.
Flat, 6x9 ins., 75x4 ins. Illustrated. History of manufacture of flat, clear, sheet glass.

Mississippi Glass Co., 230 Fifth Ave., New York.
Mississippi Wire Glass. Catalog. 85x11 ins. 32 pp. Illustrated. Covers the complete line.

HARDWARE

P. G. & G. Company, New Britain, Conn.
Early English and Colonial Hardware, Brochure, 8x11 ins. An important illustrated work on this type of hardware.

Locks and Builders' Hardware, Bound Volume, 486 pp., 85x11 ins. An exhaustive, splendidly prepared volume.

Brochure, 61 plates, 85x11 ins. Illustrated. Locks and builders' hardware as presented in 22nd edition of Sweet's.

Cutler Metal Chute Company, Rochester, N. Y.
Cutler Metal Chute Model F. Booklet. 4 x 9% ins. 8 pp. Illustrated.

Forged Iron by McKinney. Booklet, 6 x 9 ins. Illustrated. Deals with an excellent line of builders' hardware.

Forged Iron by Frick. Booklet, 6 x 9 ins. Illustrated. Describes a fine assortment of lanterns for various uses.

Richterman Metal Mfg. Co., Aurora, Ill.
Distinctive Garage Door Hardware. Booklet. 8x11 ins. 65 pp. Illustrated. Complete information accompanied by data and suggestions for different kinds of garage door hardware.

Hardware for the House. Booklet. 24 pp., 8x11 ins. 6 x 9 ins. Deals with residence hardware.


Famous Homes of New England. Series of folders on old homes of different sizes, and calculates probable earnings.

HEATING EQUIPMENT—Continued

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


Ideal Smokeless Boilers. Catalog 784 x 106 ins. 32 pp. Illustrated in 4 colors. Fully explains the physical objection of causing smoke.

Ideal Boilers for Oil Burning. Catalog 558 x 85 ins. 36 pp. Illustrated in 4 colors. Describing a line of Heating Boilers especially adapted to use with Oil Burners.


Ideal Aracida Radiator Warmath. Brochure 8x11 x 36 ins. Illustrated. A central all-on-one-floor heating plant with radiators for small residences, stores, and offices.

James G. & Sons, 545 S. Franklin St., Chicago.

C. A. Dunham Co., 6004 Russell St., Detroit.
Ideal Radiator, 85x11 ins. Illustrated. Deals with Johnson Rotary Burner With Full Automatic Control.

The Fulton Sylphon Company, Knoxville, Tenn.
Sylphon Temperature Regulators. Illustrations, 85x11 ins. 16 pp. with general architectural and industrial applications; also specifically with applications of special instruments. 

Sylphon Heating Specialties. Catalog, 85x11 ins. 64 pp. Important data on heating.

Kewanee Boiler Co., Kewanee, Ill.
Kewanee on the Job. Catalog, 8x11 ins. 80 pp. Illustrated. Showing installations of Kewanee heaters, water heaters, radiators, etc.

Catalog No. 50, 7 x 9 ins. Illustrated. Describes Kewanee Fire-box boilers with specifications and setting plans.

Catalog No. 9, 7 x 9 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.

May Oil Burner Corp., Baltimore.

Taking the Quest out of the Question. Brochure, 16 pp., 6 x 9 ins. Illustrated. For home owners interested in oil as fuel.

Milwaukee Valve Co., Milwaukee.
MILVACO Vapor & Vacuum Heating System. Nine 4-pipe installations, 85x11 ins. Illustrated. Important data on heating.

MILVACO Vapor & Vacuum Heating Specialties. Nine 4-pipe installations, 85x11 ins. Illustrated. Important data on heating.

Modine Mfg. Company, Racine, Wis.
Thermotube Unit Heater. Brochure. 24 pp., 8x11 ins. Illustrated. Apparatus for industrial heating.

Thermotube Cabinet Heater. Booklet, 12 pp., 8x11 ins. Illustrated. Cabinet heaters to buildings of different kinds.

National Raynor Corporation, South Norwalk, Conn.
No. 37, Devoted to Jennings Hytor Return Line Heating Pumps, electrically driven, and designed for buildings up to 30,000 square feet equivalent direct radiation.

No. 30, Dealing with Jennings Hytor Air Line Heating Pumps. No. 37. Describing Jennings Hytor Condensation Pumps, sizes up to 20,000 square feet, equivalent direct radiation.

No. 21, Illustrating Jennings Return Line Vacuum Heating Pumps. Sizes N, for equivalent direct radiation up to 5,000 square feet.

National Radiator Corporation, Johnstown, Pa.
Aero Raynors; Radiators; and Worth. Catalog 34. Booklet 6 pp., 8x11 ins. Illustrated. Describing and illustrating radiators and accessories.

Excluso Products Corporation, 319 Clinton St., Buffalo, N. Y.
Excluso Water Heater. Booklet. 12 pp., 5 x 7 ins. Illustrated. Describing the new Excluso method of helping domestic hot water in connection with heating boilers. (Firepot Coll.}
The Evolution of CELESTIALITE

EVEN in the dark ages of our earliest ancestors, man cherished the sun as life itself. With each new rising of the celestial radiance fresh hope and new ambition formed—the horrors of darkness had been dispelled for another day.

How the world has advanced since those infernal days! First oil lamps, then candle lights, then flickering gas and now electricity. But, with the introduction of electricity came a new problem.

It was necessary that a lighting globe be created that would transform the strong, glaring electric rays into soft, natural light that would not hurt the eyes. Years of experimentation bore proof that only three special layers of glass could produce a perfect light that would rival the beauty of daylight.

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Clients want Celestialite

Today people demand perfect light. They appreciate the need of better vision. They realize the necessity of safeguarding the eyesight. And the result—CELESTIALITE's popularity is growing by leaps and bounds.

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Architects, too, are appreciating how this light enhances the beauty of an interior. All of the artistic niceties which the architect so carefully plans are accentuated—glorified!

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CELESTIALITE

NEXT TO DAYLIGHT
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 86

HEATING EQUIPMENT—Continued
Perma-Approved Practice in Domestic Oil Burners. Folder, 4 pp., 8½ x 11 ins. Illustrated. A reprint from Heating and Ventilating Magazine.

HOSPITAL EQUIPMENT
The Frink Co., Inc., 24th St. and Tenth Ave., New York City.
Celite Products Co., 1320 South Hope St., Los Angeles.
Mason Fibre Co., Ill West Washington St., Chicago, 111.
Catalog 426. 6½ x 10 ins. 16 pp. A booklet illustrated with photographs and drawings, showing the types of light for use in hospital rooms, operating tables, lobbies and reception areas.
Trane Bellow Pack Valve. Bulletin 80. 8½ x 10¼ ins. Illustrated. Deals with the particular fitness for special uses.
The Pack-Bath Companies, Chicago and New York.
Some Thoughts About Hospital Food Service Equipment. Booklet, 16 pp. Illustrated. Valuable data on an important subject.
Wilnot Castle Company, Rochester, N. Y.
Selected list of manufacturers' equipment. Bulletin, 76 pp., 8½ x 11 ins. Illustrated. Gives complete information on sterilization, sterilizer specifications, sterilizer installation, hospital sterilizing technique. Five booklets. 8 to 16 pp. 6½ x 9 ins. Each deals specifically with sterilizing instruments, dressing, utensils, water, and rubber gloves.

HOTEL EQUIPMENT
Pick & Company, Albert, 208 West Randolph St., Chicago, III.
Some Thoughts on Furnishing a Hotel. Booklet. 76½ x 9 in. Data on complete outfitting of hotels.

INCINERATORS
Kerner Incinerator Company, 715 E. Water St., Milwaukee, Wis.
Sanitary Disposal of Waste in Hospitals. Booklet. 4 x 9 ins. 12 pp. Illustrated. Shows how this necessary part of hospital service is taken care of with the Kernerator. Gives list of hospitals where it has been installed.

INSULATING LUMBER
Mason Fibre Co., 117 West Washington St., Chicago, III.
Booklet, 12 pp., 8½ x 11 ins. Illustrated. Gives complete specifications for use of insulating lumber and details of construction involving its use.

INSULATION
"The Cork Lined House Makes a Comfortable Home." 5 x 7 ins. 20 pp., pamphlet.
Armstrong's Corkboard. Insulation for Walls and Roofs of Buildings, booklet. 9½ x 13½ ins. Illustrated and describes use of insulation for structural purposes.
Continuous Insulation, booklet. 75½ x 10½ ins. 24 pp. Illustrated. Deals with a valuable type of insulation.
Cellu Products Co., 1220 South Hope St., Los Angeles.
Chep Carey Co., Thos. T, Cincinnati, Ohio.
Plastic Insulation and Magnesia Products. Catalog. 6 x 9 ins. 72 pp. Illustrated.

JOISTS
Bates Expanded Steel Truss Co., East Chicago, Ind.
Catalog on industrial installations of B. E. S. T. Co. Illustrated. Gives list of steel joists and trusses.
Trucon Steel Co., Youngstown, Ohio.
Trucon Steel Joists. Booklet. 8½ x 11 ins. 16 pp. Illustrated with typical buildings and showing details of construction.
Table of sizes and safe loads. Trucon Steel Joists. Booklet.

KITCHEN EQUIPMENT
The International Nickel Company, 7 Wall St., New York, N. Y.
HOTELS, RESTAURANTS AND CAFETERIAS APPLICATIONS OF MONEL METAL. Bulletin. 8½ x 11 ins. 32 pp. Illustrated. Gives types of equipment which Monel metal is used, with service data and sources of equipment.
McDougall Company, Frankfort, Ind.
Kitchens for Homes and Apartments. Booklet, 22 pp., 8½ x 11 ins. Illustrated. Design and equipment of school cafeteria, etc. Strip truss for kitchens.
File Folder. Service sheets and specifications useful in preparing kitchen layouts.
Domestic Science Kitchen Units. Brochure, 8½ x 11 ins. Illustrated. Deals with flexible line of kitchen equipment.

LABORATORY EQUIPMENT
Alberene Stone Co., 153 West 23rd Street, New York City.
Booklet 8½ x 11½ ins., 26 pp. Stone for laboratory equipment, shower partitions, stair treads, etc.
Duriron Company, Dayton, Ohio.

LANTERNS
National Steel Fabric Co., Pittsburgh.
Cupola. Booklet. 9 x 6 ins. Illustrated. The design and equipment of school cafeterias, with photographs of installation and plans for standardised outfits.

LATH, METAL AND REINFORCING
Genefine Steel Company, Youngstown, Ohio.
National Steel Fabric Co., Pittsburgh.
Steelfor Data Sheet No. 1. Folder, 8½ x 11½ ins. Illustrated. Steelfor for floors on steel joists with round top chords. Steelfor Data Sheet No. 2. Folder, 8½ x 11½ ins. Illustrated. Steelfor for floors on steel joists with flat top flanges.
Steelfor Data Sheet No. 3. Folder, 8½ x 11½ ins. Illustrated. Steelfor for floor joists on wood joists.
Northwestern Expanded Metal Co., 1234 Old Colony Building, Chicago, III.
Northwestern Expanded Metal Products. Booklet, 8½ x 11½ ins., 20 pp. Fully illustrated, and describes different products of this company, such as Kna-burn metal lath, 20th Century Corrugated, Flats-paver and longspan tarp channels, etc.
A. A. A. Sample Book. Bound volume, 8½ x 11½ ins. Contains actual samples of several materials and complete data regarding their use.
Norwest Metal Lath. Folder, 8½ x 11½ ins. Illustrated. Data on Flat Rib Lath.
Trucon Steel Company, Youngstown, Ohio.
Trucon ¼-Metal Lath. 12-page booklet, 8½ x 11½ ins., beautifully printed, with illustrations of details of lath and method of application.

LAUNDRY CHUTES
The Pfauler Company, 237 Cutler Building, Rochester, N. Y.

88 ARCHITECTURAL DESIGN Part One
WHO WOULD BE AN OSTRICH?

ONE might adopt a head-in-the-sand attitude toward the future appearance of a newly erected building; and pretend that ugly, inharmonious signs could never deface it. But the weight of evidence points toward signs—and more signs.

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FLEXLUME ELECTRIC DISPLAYS
SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 88

LAUNDRY MACHINERY

American Laundry Machinery Co., Norwood Station, Cincinnati, Ohio. Illustrated. Laundry and Hospital Laundry Equipment, 16 pp., 8½ x 11 ins. Valuable data regarding an important subject.

LIBRARY EQUIPMENT


Library Bureau Division, Remington Rand, N. Tonawanda, N. Y. Illustrated. Stepping into a Story Book. Booklet, 28 pp. 9 x 12 ins. Deals with equipment of Los Angeles Public Library.

LIGHTING EQUIPMENT

The Frink Co., Inc., 26th St. and 10th Ave., New York City. Catalog 29 and Photographic album with cross-sections. Specialized back lighting, screen and partition re- ceptacles. Illustrated.

Glasgow-Tiebout Glass Co. (Collierville Division), 200 Fifth Avenue, New York, N. Y. Next to Daylight Brochure, 19 pp., 4 x 8½ ins. Illustrated. Deals with a valuable type of lighting fixture.

Cristalline Circular No. 40, Folder, 4 pp., 8½ x 11 ins. “What Nature does to the Sun, Cristalline does to the Mazda lamp.” Attribute Units in Cristalline. Folder, 12 pp., 8½ x 11 ins. Illustrated. Decorates Cristalline Units.

Ridemount Catalog, 4 pp., 8½ x 11 ins. Data on an important detail of lighting equipment.


MAIL CHUTES

Cutler Mail Chute Company, Rochester, N. Y. Cutler Mail Chute Model P. Booklet, 4 x 9½ ins. 8 pp. Illustrated.

MANTELS


MARBLE

The Georgia Marble Company, Tate, Ga. New York Office, 1238 Broadway. Why Georgia Marble is Better. Booklet, 3½ x 6 ins. Gives several million dollars worth of Examples of fine marble in which Georgia Marble has been, used, with names of Architects and Sculptors.

METALS


MILL WORK—See also Wood

Curtis Companies Service Bureau, Clinton, Iowa. Kitchens and Exterior Woodwork. Standardized Book, 9 x 11 ins. 240 pp. Illustrated. This is an Architects Reference to the complete catalog of Curtis Woodwork, as designed by Trowbridge & Ackerman. Contains many color plates.

Better Built Homes, Vols. XV—XXVIII incl. Booklet. 9 x 12 ins. 40 pp. Illustrated. Designs for houses of five to eight rooms, respectively, in several authentic types, by Trowbridge & Ackerman, architects for the Curtis Companies.

Cutler's, 235 S. 6th St., Minneapolis, Minn. 2x5 x 250 x 20 ins. 20 pp. Illustrated. Complete details of all items of Curtis woodwork, for the use of architects.

Hartmann-Sanders Company, 2151 Elston Ave., Chicago, Ill. Catalog, 7½ x 20 in. 48 pp. Illustrated. Contains prices on columns 6 to 36 ins. diameter, various designs and illustrations of columns and installations.

The Frink Co., Inc., 26th St. and 10th Ave., New York, N. Y. Public Catalog, 7½ x 10 in. 64 pp. Illustrated. Contains illustrations of pergola lattices, garden furniture in wood, windows, doors, and accessories.

Roddis Lumber and Veneer Co., Marshfield, Wis. Illustrated price list of doors for various types of buildings.

Roddis Lumber and Veneer Co., Catalog G, Lisle, Ill. Illustrated price list of doors for various types of buildings.

Roddis Doors for Hospitals. Brochure, 15 pp., 8½ x 11 ins. Illustrated work on hospital doors.

Roddis Doors for Hotels. Brochure, 15 pp., 8½ x 11 ins. Illustrated work on doors for hotel and apartment building.

MORTAR COLORS

Clinton Metallic Paint Co., Clinton, N. Y. Clinton Mortar Colors. Folder, 8½ x 11 ins. 4 pp. Illustrated in color, gives full information concerning Clinton Mortar Colors, and their application.

Color Card. 8½ x 11 ins. Illustrated in color the ten shades in which Clinton Mortar Colors are manufactured.

Something New. A fascinating folder on the use of coloring matter for stucco-coated walls.

OFFICE SUPPLIES

Eugene Distefano Co., 166 W. Monroe St., Chicago. General Catalog. 300 pp. 6 x 9 ins. Illustrated. Complete line of drafting and supplying equipment.


Sample Book of Drawing and Tracing Papers. Brochure, 23 pp., 8½ x 7 ins. Illustrated. Papers recommended for these uses.

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ORNAMENTAL PLASTER


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PAINTS, STAINS, VARNISHES AND WOOD FINISHES

Cabinet, 1433 South State St., Chicago. Cabinet's Cressoite Stains. Booklet, 4 x 8½ ins. 16 pp. Illustrated.


Camel Lead. Booklet, 8½ x 6 in. 12 pp. Illustrated. Describes various styles of lead came.

Cinch Anceher specials. Booklet, 6 x 9½ ins. 20 pp. Illustrated. Describes complete line of expansion bolts.


Sherrin-Williams Company, 601 Canal Rd., Cleveland, Ohio. Painting Concrete and Stucco Surfaces. Bulletin No. 1, 8½ x 11 ins. 8 pp. Illustrated. A complete treatise with complete specifications on the subject of Painting of Concrete and Stucco Surfaces. Color chips of paints shown in booklet.

Enamel Finish for Interior and Exterior Surfaces. Bulletin No. 2, 8½ x 11 ins. 12 pp. Illustrated. Through discussion, including complete specifications for securing the most satisfactory enamel finish on interior or exterior surfaces.

Painting and Decorating of Interior Walls. Bulletin No. 3, 8½ x 11 ins. 30 pp. Illustrated. An excellent reference book on Flat Wall Finish, including texture effects, which are taking the country by storm. Every architect should have one on file.


How to Keep Your House Young. Illustrated brochure, 23 pp., 7 x 8½ ins. A useful work on the upkeep of residences.


PAPER


PARTITIONS

Circle A Products Corporation, New Castle, Ind. Circle A Partitions Sectional and Moveable. Brochure. Illustrated. 8½ x 11¼ ins. 32 pp. Full data regarding an important line of partitions, along with Erection Instructions for partitions of different types.


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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 90

PIPE


Chow & Sons, James B., 534 S. Franklin St., Chicago, Ill. Catalog "A," 4 x 10½ ins. 700 pp. Illustrated. Shows a full line of steam, gas and water works supplies.


Hoover, W. J., 531 W. Harrison St., Chicago, 111. Catalogue. Book of 88 pp. 8½ x 11 ins., profusely illustrated with half-tone and line engravings of the important operations in the manufacture of pipe.

PLASTER


Interior Walls Everlasting. Brochure, 20 pp., 6¼ x 9¼ ins. Illustrated. Describes characteristics of Keene's Cement and views of buildings in which it is used.

PLUMBING EQUIPMENT

Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill. Catalogue 6 x 9½ ins. Illustrated. Shows complete line of plumbing fixtures for Schools, Railroads and Industrial Plants.


Eljer Company, Fort Dix, N. J. Complete Catalog. 164 x 201 ins. 104 pp. Illustrated. Describes fully the complete Eljer line of standardized vitreous china plumbing fixtures, with diagrams, weights and measurements.

Imperial Brass Mfg. Co., 1200 W. Harrison St., Chicago, III. Watrous Patent Flush Valves, Duojet Water Closet, Liquid Solid, Flushing, etc. 8½ x 11 ins., 136 pp., loose-leaf catalog, showing roughing-in measurements, etc.


PUMPS

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THE ARCHITECTURAL FORUM
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 92

STORE FRONTS—Continued

The Knaver Company, Niles, Mich.
Store Front Suggestions. Booklet. 96 pp., 5 x 8½ ins. Illustrated. Shows different types of Knaver Solid Copper Store Fronts.
Detail Sheets for Use in Tracing. Full-sized details on sheets 17 x 22 ins.

Modern Bronze Store Front Co., Chicago Heights, Ill.
Zentz Drawn Metals Company, Chicago Heights, Ill.
Zentz Safety Key-Set Store Front Construction. Catalog. 8½ x 11½ ins. 60 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.
International Store Front Construction. Catalog. 8½ x 10 ins. 70 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.

SWIMMING POOL EQUIPMENT & STERILIZATION

Water Sterilization by Means of Ultraviolet Rays. Booklet. 8½ x 11 ins. 16 pp. Full data on a system of purifying water.

TERRA COTTA

National Terra Cotta Society, 19 West 44th St., New York, N. Y.
Color in Architecture. Revised Edition. Permanently bound volume. 96 x 12¼ ins., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples, as well as client illustrations in color.
Present Day Schools. 8½ x 11 ins. 22 pp. Illustrating 42 examples of school architecture with article upon school building design by James O. Betelle, A. I. A.
Better Banks. 8½ x 11 ins. 22 pp. Illustrating many banking buildings in terra cotta with an article on its use in bank design by Alfred C. Bosson, Architect.

TILE, HOLLOW

Standard Fireproofing Bulletin 172. 8½ x 11 ins. 32 pp. Illustrated. A treatise on the subject of hollow tile as used for floors, girders, columns and beam covering and similar constructions.
Nateo Double Shell Lead Bearing Tile Bulletin. 8½ x 11 ins. 6 pp. Illustrated.
Nateo Cinder Bulletin. 8½ x 11 ins. 6 pp. Illustrated.
Nateo Face Tile for the Up-to-Date. Farm Bulletin. 8½ x 11 ins.

TILES

Kraftlite Company, 55 New Montgomery St., San Francisco.
High Fired Faience Tile. Catalog. 32 pp., 8½ x 11 ins. Illustrated. Presents a fine line of tiles for different purposes.

VALVES

Crane Co., 836 S. Michigan Ave., Chicago, Ill.
No. 51. General Catalog. Illustrated. Describes the complete line of the Crane Co.
C. A. Dunham Co., 460 East Ohio St., Chicago.
The Dunham Packless Radiator Valve Brochure, 12 pp., 8 x 11 ins. Illustrated. Data on an important type of valve.
Illinois Engineering Co., Racine Ave., at 21st St., Chicago, Ill.
Catalog. 8½ x 11 ins. 88 pp. Illustrated.

Jenkins Bros., 80 White St., New York.
The Valve Behind a Good Heating System. Booklet. 4½ x 7½ ins. 16 pp. Color plates. Description of Jenkins Radiator Valves for steam and hot water, and brass valves used as boiler connections.
Jenkins Valves for Plumbing Service. Booklet. 4½ x 7½ ins. 16 pp. Illustrated. Description of Jenkins Brass Globe, Angle Check Valves, used in home plumbing, and Iron Body Valves used for larger plumbing installations.
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HOLOPHANE
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 94

VENETIAN BLINDS
Burlington Venetian Blind Co., Burlington, Vt. 64 pages. Illustrated. Describes the "Burlington" Venetian blinds, method of operation, advantages of installation to obtain perfect control of light in the room.

VENETIAN BLINDS

VENETIAN BLINDS
Globe Ventilator Company, 205 River St., Troy, N. Y. Globe Ventilators Catalog. 6 x 9 ins. 32 pp. Illustrated. Profusely. Catalog gives complete data on "Globe" ventilators as to sizes, dimensions, gauges of material and table of capacities. It illustrates many different types of buildings on which "Globe," ventilators are in successful service, showing their adaptability to meet varying requirements.

VENETIAN BLINDS
Van Vleet Weatherstrip. 115 East 40th St., New York, N. Y. The Ventador Booklet. 9½ x 6¼ ins. 16 pp. Illustrated. Describes and illustrates the use of the Ventador for Hotels, Clubs, Offices, etc.

WATERPROOFING

WATERPROOFING

WATERPROOFING
Master Builders Company, Cleveland, Ohio. Waterproofing and Damproofing and Allied Products. Sheets in loose index file, 9 x 12 ins. Data regarding waterproofing materials for protection against dampness.

WATERPROOFING
Waterproofing Brochure, Damproofing Folder. 9½ x 12½ ins. Complete description and detailed specifications for materials used in building waterproof surfaces.

WATERPROOFING

WATERPROOFING

WATERPROOFING
Tech Brothers, 110 East 42d St., New York City. Specifications and detailed construction of different units of Waterproofing, waterproofing installations with drawings of details.

WATERPROOFING
The Vortex Mfg. Co., 1978 West 77th St., Cleveland, Ohio. Par-Lock Specification "Form D" for waterproofing surfaces to be finished with Portland cement or tile. Par-Lock Specification "Form E and G" membrane waterproofing system. Specifications for inspecting and testing waterproofing materials, tanks, testing beds, testing the setting of concrete, etc.

WEATHER STRIPS
Athey Company, 6035 West 65th St., Chicago. The Only Weatherstrip with a Cloth to Metal Contact. Booklet. 8½ x 11 ins. Illustrated. Important type of weather striping.

WEATHER STRIPS
The Higgin Manufacturing Co., Newport, Ky. Higgin All-Metal Weather Strips. Booklet. 6 x 9 ins. 21 pp. Illustrated. Describes various types of Higgin Weather Strips for sealing windows and doors against cold and dust

WINDOWS

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West Coast Lumber Trade Extension Bureau, Seattle, Wash. "Durable Douglas Fir: America's Permanent Lumber Supply." Booklet, 40 pp., 9 x 11½ ins. Illustrated. Describes the production of this valuable wood.

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THE GEORGIA MARBLE COMPANY • TATE • GEORGIA
New York, 1328 Broadway          Atlanta, 511 Bona Allen Bldg.
Chicago, 456 Monadnock Bldg.
ARCHITECTS as well as interior decorators derive considerable    
profit and interest from the monthly visits of this little    
magazine. A "house organ" for this large association of    
firms in manufacturing wallpaper. For some years    
there has been a decided trend toward the use of wallpaper,    
probably a reaction from many years' use of plain walls.    
Wallpaper with its infinite qualities affords an easily    
handled use of ornament that it adorns while not    
covering up the structural parts of which the building is    
made. What can be done, when there exists such an    
abundance of material to draw upon, is suggested in; the    
issues of this little publication, which is edited and prepared    
with considerable taste, and which offers many suggestions    
for the advantageous use of wallpapers which it advertises.

NATIONAL STEEL FABRIC CO., Pittsburgh. "Better    
Walls for Better Homes." A brochure on stucco.

"The popularity of designs for small and large houses    
in adaptations of early French, Spanish and Italian styles is    
growing rapidly in every part of this country. These    
styles almost invariably call for the use of stucco for all    
or parts of the exteriors. The result of this growing    
interest in stucco construction is a development of textures    
and colors paralleling that of plaster interiors. Within recent    
years a great many improvements have been introduced for    
stucco work, and this material is now available with    
colors incorporated directly in the cement, or mineral colors    
are introduced when the color is mixed on the site. The    
textures of stucco are more carefully studied now than    
they were a few years ago, with the result that the average    
stucco house today is extremely attractive in appearance,    
and this material plays a most important part in the exterior    
design. This valuable booklet deals with two wholly    
different but equally important aspects of stucco,—(1) its    
surface or texture, and (2) the building methods which    
must be employed to give stucco requisite strength and lasting    
qualities. This gives the brochure value and importance    
to those in an architect's office who are concerned with    
design as well as to those interested in construction.

PORTLAND CEMENT ASSOCIATION, Chicago, "Concrete    
in Architecture." Important work on architectural design.

Study of recent architecture,—particularly of architecture    
using large scale,—proves that designers are viewing the    
matter of using ornament or decoration in a light new and    
different. Decoration was until lately regarded as some­    
thing to be applied to a building as though to conceal or    
cover up the structural parts with which the building is    
made up. Today the tendency is to so design these structural    
parts that they themselves possess grace and dignity, and    
to so handle the use of ornament that it adorns while not    
concealing structure,—often in fact so that the matter of    
structure is emphasized. This interesting brochure invites    
attention to this particular aspect of the use of concrete,    
illustrating several buildings where by leaving exposed the    
marks of the forms a certain bold dignity has been secured,    
and also emphasizing use of certain simple forms of decora­    
tion which are being used upon concrete. "Special promi­    nence has been given to the staining and painting of con­    crete and also to that exposed aggregate concrete which has    
been produced through a new technique. By applying    
stained and painted decoration to load-bearing concrete    
members, a strength and a dignity are obtained which could    
ever be created by any amount of ornamentation that masks    
the structural members and robs them of their vigor and    
vitality. The other new method of decoration has also    
given remarkable results. Exposed aggregate concrete has    
proved itself an architectural medium of the highest order,    
which may be employed for creating surfaces of rare charm    
and beauty that in color, texture and richness rival the    
finest marbles and the best mosaic which could be produced."

THE COPPER & BRASS RESEARCH ASSOCIATION, 26    

This large organization of metal workers issued not long    
ago a series of monographs on the architectural uses of    
copper, brass, and bronze. Use of these metals is consider­    
dered under three headings,—uses ornamental, uses orna­    mental and utilitarian, and uses purely utilitarian. Of par­    ticular interest to designers is one of the brochures devoted    
to use of these metals for purposes which would    
probably qualify as "ornamental," although in most instances    
they perform duties which are also "utilitarian." The    
booklet describes and illustrates in excellent half tones the    
grilles or screens about entrances and elevators in several    
important structures, and also the grilles or shields which    
conceal heating radiators which are recessed in walls and    
the screens, very similar, which conceal ventilating appa­    ratus. One of the most interesting of the brochure's illus­    trations shows a clock face in the ball of an important    
business structure worked out in a highly decorative design.

ATLAS PORTLAND CEMENT COMPANY, 25 Broadway,    

Webster's dictionary defines terrazzo as "a kind of cement    
flooring, including fragments of colored stone, commonly    
with decorative motifs set in pattern." This booklet deals    
with the line of brushing lacquers made by    
Valentine & Co., giving a color card which shows the    
tints. One of the admirable qualities of lacquer, perhaps the    
quality on which its use is based, is its quickness in drying.

APPROXOS of this page, 101 OF THE FORUM    
for January, 1928, says: "The most distinct advantage of    
lacquer over other finishes is its quick-drying property.

VASILENTI "& COMPANY, New York. "How to Keep    
Your House Young." A booklet on the use of lacquer.

One of the admirable qualities of lacquer, perhaps the    
quality on which its use is based, is its quickness in drying.    
Apropos of this page, 101 OF THE FORUM    
for January, 1928, says: "The most distinct advantage of    
lacquer over other finishes is its quick-drying property.

WHERE speed is necessary, lacquer can be used to great    
advantage. It is possible to apply several coats of lacquer    
in one day, a process that would require a week, in all    
probability, if paint and varnish were used. Speeding up    
the finishing work by using lacquer may result in the saving    
of a large amount of money in rentals and interest charges.

In hotel work this is particularly true, as a room can be    
completely refinished in one day and be ready for occupancy    
the next, which would be obviously impossible with the    
older types of finishes. The same is true of hospital rooms    
or wards, as refinish with lacquer allows the least pos­    
sible interruption of service. Other advantages are the    
smoothness on metal surfaces which lacquer naturally as­    sumes, due to its tendency to shrink when drying. It pro­    duces a very hard and tough surface that does not mar or    
scratch easily, and which is readily cleaned with little    
effort. It does not pick up the dirt or take the "grinding    
in" that varnish finishes usually do, and it will imitate a    wax finish without the dust-collecting tendency of the    
latter. Lacquer can be made more translucent than any of    
the usual finishes, and it has a distinct advantage in pro­    ducing a hard, clear, water-repellent film. This interesting    
brochure deals with the line of brushing lacquers made by    
Valentine & Co., giving a color card which shows the tint.
Never is natural charm more sharply defined than in stone. Endless attempts are made to produce a synthetic material with the rich, rugged beauty of Indiana Limestone, but never have these attempts succeeded. The soft buff-gray which grows more lovely in tone with each year; the dignity of native rock hewn from the earth—these can never be approximated.

More, Indiana Limestone gives the craftsman his perfect working medium. Its texture permits him to execute the most delicate carvings and to keep imperishably his finest inspirations.

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The strength of Indiana Limestone constantly increases with age. By using oolitic limestone you insure longer life and lower maintenance costs, and you attract the more desirable tenants—a good investment from any angle.

The Bloomington Limestone Company, formed by the merger of four large, successful organizations, quarries this superb building stone. Backed by years of experience and achievement, this company can promptly and efficiently meet your needs.

NO MATERIAL COMBINES BEAUTY, DURABILITY AND ECONOMY AS DOES INDIANA LIMESTONE

BLOOMINGTON LIMESTONE CO
BLOOMINGTON–INDIANA
By no means for the first time do those in charge of this page of The Forum call the attention of architects and their designers to this excellent little publication. It is listed, does Messrs. in the interest of the United States Gypsum Co., to stimulate the use of its products, but the editors of The Gypsumist see the advantage of making such use as attractive as possible, suggesting by means of the printed word, and particularly by excellent illustrations, the advantages of so doing. No. 1, Vol. IV deals with "Old Houses of Normandy," half-timbered, and therefore making much use of plaster, a material of which in present-day use this company's products form an important part. No illustrations could possibly be more beautiful than those which show old facades with their timbers beautifully carved, though the text suggests that these old buildings are rapidly disappearing. One illustration, in fact, shows a supremely beautiful sixteenth century, half-timbered facade, while adjoining it stands a modern and rather ugly commercial garage.


Careful architectural designers invariably give to a fireplace and its mantelpiece a position from which it can architecturally dominate a room. To emphasize the importance of this, upon the mantel which surrounds and surmounts it, and architects in every age have lavished upon mantels or chimneypieces the effort, taste and skill demanded by anything so important. This brochure illustrates and describes the excellent assortment of mantels and fireplace fittings carried by the Arutex Company, Inc. "Made of Arutex composition, Arutex mantels are fireproof and lower the insurance premium. Amazingly natural is their simulation of grained wood, Caen stone, limestone, and other stones. The designs used are in wide variety—Gothic, Italian, Spanish, French of several architectural styles, and English of types Tudor, Georgian and Adam. Part of the brochure is devoted to the fittings of iron, brass or other metals which add so much to the interest and architectural character of fireplaces.


Recent architecture in New York and indeed in many other cities shows more interest and vastly more variety than that which was introduced a few years ago, due of course to use of the "setback," which is likely to relieve the box-like appearance which most large buildings once presented in an effort to use of the "setback," which is likely to involve much use of parapets and sometimes of finials and other architectural details, in the making of which terra cotta is playing an important role. This brochure deals with just this, particularly as it applies to the fittings of iron, brass or other metals which add so much to the interest and architectural character of fireplaces. Five pictures show examples in New York and in London, and the text tells that the use of variety of color as well as of variety of form, and the interest which attaches to a number of recently built structures proves what can easily be done by judicious use of this very adaptable material. Several illustrations show doorways and windows of a building in Florida, where color and color of their architraves are given fine emphasis by surrounding walls of plain stucco which enhance their beauty.

LIBRARY BUREAU: DIVISION OF REMINGTON RAND, North Tonawanda, N. Y. "Like Stepping into a Story Book."

However skillfully an architect may design such a building as a public library, the appearance of its interior is likely to be marred or marred by its decorations and furniture. Architects in fact fully realize the extent to which architecture depends upon accessories, and in most if not in all instances they design the furniture, not so much the details which because they are necessarily more or less "standardized" might be regarded as "mechanical" equipment, but the tables and chairs of reading and reference rooms, lighting fixtures, grilles and other forms of metalwork, decorations upon walls and ceilings, and in many instances the floor coverings as well, the effort being made to create interiors suitably dignified for the purpose they are meant to serve and in architectural accord with the buildings themselves. This brochure deals with the interior of the Los Angeles Public Library of which Bertram Grosvenor Goodhue and Carleton Monroe Winslow were architects, and furnished to a large extent by the Library Bureau. The booklet says that the installation was definitely keyed to the different English periods, and in countless old houses such ceilings are still in existence to testify to the integrity of their workmanship and to hold up to modern plaster work a standard of excellence. The ceilings supplied by Jacobson & Company are of well-chosen patterns, simply the simpler sort, which show use of beautifully interlaced all-over designs. Architects know that such ceilings are valuable for supplying character to interiors key to the different English periods, and the simplest forms may well heighten the character and the interest of rooms in certain types of early American architecture.
BRASCO SINGLE STANDARD IMPORTANT TO ARCHITECTS

There is but one quality maintained in the Brasco plant and that same degree of real worth goes into every foot of store-front construction that Brasco builds.

This fixed, constant value is a big factor of safety to Architects, because it automatically assures them that the intent of their specification will be completely fulfilled.

Strict adherence to this policy of a single quality standard, has won for Brasco the confidence of the country's foremost Architects, as well as prominent chain-store interests, industrials, utilities and others.

Brasco design has set a note-worthy mark for advanced store-front construction. Its firm, supple and uniform grip—indirect screw pressure hold—have established new records for glass safety. Heavy-gauged materials bring strength and long life—its architectural beauty is permanent.

You are invited to send for complete catalogs, full-sized details and actual samples—free on request.

BRASCO MANUFACTURING CO.
5031 WABASH AVE., CHICAGO

COPPER STORE FRONTS
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Two Screens
Made 500 Years Apart

Yet the one in the Boston bank is as truly the work of an artist as the one in the Italian cathedral.

Seventeen years went into the making of the beautiful bronze screen that stands in the cathedral of the little town of Prato, near Florence. It is the work of Simone, a master Renaissance metal worker, and as fine an artist as his more famous brother, Donatello.

In the Boston Federal Reserve Bank stands another screen, executed by Art Metal. It surrounds the counters of the paying and receiving tellers. Modern production methods produced this screen in only a few months. Yet it is as truly the work of an artist as the screen of Simone, because it turns a purely useful piece of equipment into a decoration of graceful beauty.

But a counter screen is only a single one of the many items of bank equipment manufactured by Art Metal. The careful skill which has characterized Art Metal work for thirty-eight years also goes into the making of entrance doors, grilles, cage and counter equipment, check desks and elevator doors and trim.

Hollow metal work a specialty

An outstanding Art Metal product is the hollow metal work—doors, trim and partitions—which has been installed in many of the Federal Reserve banks throughout the country. The planning and designing of this and other steel equipment to exactly meet individual requirements makes the Art Metal service unusually valuable to the architects of banks and large public buildings.

We shall be glad to discuss any problems you may have on metal equipment specifications. A letter to us will bring a representative.
NEW ARCHITECTURAL BEAUTY

THE NEW ENCHASED DESIGN on construction members below is just one of the many 1928 improvements that make Kawneer more than ever before the outstanding leader in store front construction. Write for the new complete catalogue.

THE KAWNEER CO., NILES, MICHIGAN
The pleasing colors of this blend bring a sense of freshness to an old design. The olive greens, browns, purples and reds are produced by modern methods unknown to the brick manufacturers of any previous generation.

They blend well with the weathered woodwork of this Tudor entrance and are particularly striking when laid in the basket and herringbone bond, as shown in this design in the upper wall and gable.

HANLEY COMPANY, INC.
Largest Manufacturers and Distributors of Face Brick in the East

BOSTON — 260 TREMONT ST. BRADFORD, PA. NEW YORK — 565 FIFTH AVE.
FLOOR FINISH “C”

THE PERFECT FINISH FOR CORK TILE & LINOLEUM

Zapon Floor Finish “C” is a pyroxylin (nitro-cellulose) finishing material intended especially for use on cork tile and linoleum. It is particularly adapted for finishing this type of surface in that it produces a tough, hard finish which is sufficiently flexible to give without cracking when the resilient flooring material to which it is applied is depressed. Zapon Floor Finish “C” is free from any offensive odor; may be easily applied by brushing or spraying; and dries in one hour for recoating.

The finish produced by Floor Finish “C” is tough and hard enough to withstand heavy traffic for a considerable length of time. When it wears off, in aisles and near doors, the finish may be patched easily as the new application “melts” into the old at the edges without showing laps. Ordinary acid or alkaline solutions will not injure a Zapon finish. It will not crack, check or scratch white. The finish is waterproof and is not affected by ordinary acid or alkaline solutions. Zapon prevents the deterioration of cork tile and linoleum which is due to the rotting of the resinous or oil binder produced by the action of alkaline solutions. It is not slippery and presents a good walking surface; especially on corridor and elevator cab floors.

The glowing, lustrous beauty of the finish produced by Zapon Floor Finish “C” enhances the appearance of cork tile or linoleum. This beauty is easily maintained for the reason that the finish, being chemically stable, does not dust, turn color or fade. The finish may be cleaned easily with a damp mop, as dirt will not adhere to it. Grease and grime may be readily removed with ammonia water.

We will be pleased to send you samples of cork tile or linoleum finished with Zapon Floor Finish “C” or a sample of the product in order that you may conduct your own tests.

By the way—never attempt to apply a lacquer finish over a wax or mineral oil finished surface as the lacquer will neither dry thoroughly nor secure proper adhesion.

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