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The Plan...

The Color scheme

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BOOK DEPARTMENT

SOME EXAMPLES OF THE MODERN FRENCH ARCHITECTURAL TYPE

A Review by
WALTER F. WHEELER

Those students of architecture who are accustomed to seeing in one type a definite relationship to what has gone before, find that a study of distinctly "modernistic" architecture involves something of a shock. The merging of Tudor forms into Jacobean and later Stuart is of course readily accounted for; so is the easy and graceful transition from Queen Anne into Georgian and from Georgian into Adam. Architecture like nature demands time if she is to bring forth perfect work; she refuses to be rushed or hurried, and therefore her work possesses qualities which because they are enduring or lasting have been used and re-used, adapted and re-adapted, and the end of their vogue is far from being in sight. Now, however, there is being offered to an astonished world an architectural type which we are told is modern, present-day, and representative of the spirit of the age,—a type which disclaims inheritance of any kind from the past, and which implies if it does not express contempt for the past and all that it represents,—a type formulated almost literally overnight, and depending for its popularity apparently upon its novelty,—its being wholly and completely "different," and the equivalent probably in the realm of architectural design of the modern system of steel construction in the realm of building. Will its vogue last? Who can tell! But already its most extreme manifestations are condemned, or to be more exact, in America at least, they have never been tolerated, and even the least discerning can already read the handwriting on the wall which foretells its waning,—the time when much if not all of what has already been done will have to be discarded or re-modeled out of all recognition, a course which has already been found necessary with buildings of some of our earlier American radicals, when their work, after ceasing to astonish (and therefore to please) finally became too wearisome to be borne.

This work on modern French architecture has been edited and prepared by two well known British architects, and they have evidently selected from a wide field merely the examples calculated to offend as little as possible the English and Americans to whom the volume is presumably directed and who refuse to either acknowledge or follow the leadership of the French. A large proportion of the 100 plates show the fronts of shops or the facades of business structures, which depend for effectiveness upon use of the bold and often striking treatment which this particular type of architecture affords.

The editors say: "The forms of architecture, through their essential character of permanence, have always been somewhat slow to reflect the intellectual and emotional tendencies of any epoch. And yet today, largely perhaps because we realize that our buildings of the present may no longer be suitable for the needs of tomorrow, we find a tendency for passing fashions in design to be reflected readily enough in buildings. But it is only in buildings of certain categories, those which make no claim to a character of permanence or grave significance. It is not in great public structures, which must support the judgment of successive generations, which stand as an expression of a social idea rather than as that of a modern suitability to purpose, that we find exemplified the latest developments in modern proportions,—dictated perhaps by the latest experiments in structural methods,—and the detail reflecting what we may call the trend of the moment, that mysterious urge toward design of a certain type which affects alike the painter, the sculptor, the dressmaker, and the architect. "On the contrary, it is in the smaller, and to this extent the less important, examples of building and craftsmanship that can be detected those signs of change and of experiments,—some of which latter may bear no fruit,—but which in their aggregate may eventually contribute to form an architecture worthy some day to be designated as "the modern style."

It is in the shops, the homes, the hotels, the cafes, the buildings sheltering activities which lie at the door of everyday existence, that we find the reflection of a desire for new expression. These buildings make no claims as regards posterity; they are buildings of today, for modern people. They reflect what many modern people think, and do, and want. Hence in this volume the paucity of large important work in the modern manner. Little of it exists as yet, except on the drawing board; and what we show today, work by no means picked at random, but chosen because of its intrinsic interest, may serve as the hors d'oeuvre to some future architectural dish. The work is valuable to architects in illustrating what are probably the most pleasing and satisfying examples of the type,—examples which may perhaps continue to please when the vogue of the style has waned and when popular taste has been directed toward use of conservative architectural types.

THE ARCHITECTURAL FORUM BOOK DEPARTMENT

Part One

French Farm Houses, Small Chateaux and Country Churches

By Antonio di Nardo
With Preface by Paul P. Cret

The buildings of no country offer more in the way of inspiration for present-day architects than those of France. French towns and villages are filled with fine old houses and shop buildings, and the countryside abounds in farmhouses, farm structures singly or in groups, manor houses large or small, and the rural churches and wayside shrines which are among the most beautiful buildings of their kind in the world. All these structures by reason of their direct and practical designing supply the best possible precedent for modern work.

This volume contains more than 300 half-tone illustrations of buildings of this character, and in many instances illustrations of details are given, with drawings showing the bonding of brick or the arrangement of half-timber construction. The work would be worth many times its cost to any architect interested in the design of domestic buildings and small churches.

176 pages, 12 x 16 ins.
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ROGERS & MANSON COMPANY
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Any book reviewed may be obtained at published price from THE ARCHITECTURAL FORUM


This volume is a new edition of Professor Huelsen's "Forum and Palatin," published in 1926, with extensive changes, and containing 100 pages of text, 66 plates, and a large plan of the Forum and Palatine. It is interesting to note how the Forum received its name. Below the Palatine lay an open market place into which peasants would bring their wares to sell. The old Roman scholars explained the derivation of the word Forum from ferre, to bring or carry. This open space was also used for processions, celebrations and funeral games, and was bordered on two sides by stalls or booths. In Imperial times, the Forum was an important part of a network of streets. In the manner of a guide book, the reader of this volume is taken through the streets, pausing at each place of interest, where a detailed description is given, sometimes including an elevation, detail or floor plan, which has significance. The temple of Vesta was one of the oldest in Rome. It was a circular building, reminiscent of the oldest peasant huts of straw and waddles. The foundation of concrete tufla blocks supported 20 Corinthian columns. The cella had walls of solid marble, probably without windows, and received its light through the door and an opening in the summit of the roof. In the center of the cella was a hearth where the virgins were required to keep the sacred fire burning forever. Men, with the exception of the pontifex maximus, were forbidden to enter the temple, and women were admitted only during the festival of Vesta in June. The tent-like roof, as we learn from representations on coins, had a sort of chimney, probably of bronze, in the shape of a flower, which protected the interior and the hearth from rain. The dwelling of the six vestal virgins was called atrium vestal, from a large courtyard in the house, embellished with gardens. The tablinum had three single cells on each side, supposedly for the sacred vessels of the priestesses. The living quarters were in the upper stories, as the house had at least three or four floors.

The first building dedicated to the Christian religion, was built between 526 and 530, and not much later, the Church of S. Maria Antiqua was established in the library of the Temple of Augustus. During the tenth and eleventh centuries, the destruction and burial of the Forum went steadily on, and by the middle of the twelfth, it was a pathless waste. The barons of the day built their towers largely from materials quarried from the ruins. In the fourteenth century, when the seat of the papacy was removed to France, Rome suffered annihilation and destruction. With the return of the pope, toward the end of the century, great activity began in the building of churches, with one unfortunate result,—that the Forum was among the ruins that served as a quarry. This continued through the fifteenth and sixteenth centuries. Cattle grazed above historic spots, and the common name was "Campo Vaccina". The name "Forum Romanum" was forgotten for centuries,—indeed it was believed to be in an entirely different locality. At the end of the eighteenth century, a revival in the study of archaeology brought about methodical excavation. After 1870 the new Kingdom of Italy uncovered...
AN ARCHITECTURAL HANDLING OF A MODERN OFFICE INTERIOR

Number 4. This illustration is from a booklet entitled "Analyzing the Problem of Resilient Floors in Offices"—one of a series of booklets on the subject of polychrome resilient floors.

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—see preceding page
the palaces of the Caesars on the Palatine, and other im-
portant monuments were excavated until 1904, when
excavations ceased. The Palatine before imperial times
was the primitive center of Rome. The legend runs that
when the swampy valley of the Velabrum was flooded,
a little chest containing the twins Romulus and Remus
drifted to land at the fostering fig tree. It was in the
wolf's den at the foot of the hill that the twins were
nourished by the she wolf, and later rescued by Faustulus.
On the summit of the hill, was the hut of Faustulus,
where Romulus is supposed to have lived. All these spots
were maintained and venerated up to Christian times,
but no vestiges of their remains are to be seen today.

An excellent idea of the arrangement of a well ap-
pointed Roman house of the middle of the first century
B.C., may be gathered from the excavated house, thought
to be the birth place of the Emperor Tiberius. The
house faced east, and we can still recognize an atrium
of the usual shape, with rooms surrounding it. The
vestibule was covered over in the first century A.D. by
the foundations of the Flavian Palace. There are sev-
eral well preserved rooms adjoining a second court
toward the rear, which are approached by a passage
leading down. The rooms are decorated in the archi-
tectural style of Pompeii of the first century B.C. Wall
paintings represent statues, and frescoes imitate a facing
of colored marble. In the middle room on the court, a
large painted window with a pediment, gives a landscape
view, and on the mouldings there are paintings of sacri-
ficial scenes, and of women at their toilet. According
to ancient usage they were protected by shutters. Of
the imperial buildings of the Palatine, the general ar-
rangement of the Palace of Tiberius is of interest. The
buildings were grouped around three right-angle courts,
the center area being an oblong of 100 by 80 meters. The
facade of the Palace of Augustus, or Flavian Palace as
it was called, because it was restored and enlarged by
three Flavian emperors, may have had a colonnade of
moderate height, above which rose the walls of the side
and center rooms. From the portion of the time, three doors led into
large halls, the center hall being the throne room, 52
meters wide, and the barrel vaultings covering it were
10 meters wider than the nave of St. Peter's.

With the transfer of the imperial residence from
Rome to Byzantium, there began the slow decay of the
Palatine. From the eighth century up to the present
time this work traces interesting discoveries and excava-
tions. For the student of classical architecture and
history, the volume gives excellent detailed information.

SKETCHES ON THE OLD ROAD THROUGH FRANCE TO
FLORENCE. By A. H. Hallam Murray, accompanied by
Henry W. Nevins and Montgomery Carmichael, 328 pp.,

THREE Englishmen, an artist and two writers (who
know architecture), set forth on the time-honored
route that leads from Normandy through France to
Florence. Wisely, they do not travel by the "rapides," the
de luxe expresses that whirl the traveler through space
at a speed that makes the milestones seem like telegraph
poles. Well aware that their route is one of the richest
art treasures of any in the world, they make the jour-
ney far more leisurely,—by the motor that follows the
byways, by the barge that slips noiselessly down river
or canal, or by the jerking little railway train that stops at

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every way station, permitting the traveler to alight, stretch his legs, refresh his mind and observe the people who live there. Independent of time tables and Baedekers, they follow where fancy and interest lead, aware that if they miss the last train today, there is always another tomorrow. The artist is A. H. Hallam Murray, who sketches along the way in the vivid colors the landscape dictates, these to appear in this volume in handsome, full page color prints; or in demure sketches tucked away at the bottom of the pages with delightful unexpectedness. The writers are Henry W. Nevinson, who tells the story of the journey through France, and Montgomery Carmichael, who picks up the tale at the Italian Riviera and carries it on through Florence, the city that is all things to all travelers.

Just as the artist adds something to the picture which the camera alone does not record, so the authors have written into this book more than a mere record of their journey or a description of cathedrals, churches and castles they visited along the way. In these artistic monuments they see the living story of the people who built them, how they lived, what they thought, and the traditions which prompted their work. The writer turns philosopher in a pleasantly whimsical way. As he passes through Avignon where lived Laura when Petrarch sang of her, he pauses long enough to wonder why Petrarch did not love his own song less and the beautiful, pining Laura more, that she might have lived for him. And why do Frenchmen, the most skilled on earth in the art of conversation, turn suddenly stolid and silent when they sit down to their table d'hote? At Arles and Nimes, in the country which Caesar snatched from the Gauls, he does not reconstruct for the reader the old Roman ruins that stand there. Instead he talks of the self-confidence of ancient people who could impose their peace on the earth and mark their conquests by memorials which neither time nor kings have been able to duplicate or destroy. In what remains of the amphitheaters, the people still witness bloody games between man and beast. How could the Romans know "the immortality of cruelty or see mankind's perennial joy in drawing blood?" In the church which the Romans built to the nymphs at Nimes, he explains "we are not much interested in the sizes of the stones, which are large, nor the decoration, which is said to be good; but we would give much to know what the builders really thought about the nymphs, what was thought by the priests who were paid for their services, and what was thought by the people who came to worship them." As our travelers pass the Riviera, they avoid the modern road which leads past the luxurious hotels, the palatial homes of the English turned invalids ("as comfortable as any pig sty"), to follow the higher mountainous road and glimpse the ancient city as it was built among the hills.

The co-author, Mr. Carmichael carries this spirit through the journey in Italy, to prove that he is interested in the people who made the art as well as in the art itself. One learns more of a country, he explains, by studying its industries than its museums. He tells of the marble quarries at Carrarra where the great blocks of marble are moved up and down without a derrick, without a steam crane in sight, by rope, slowly and painfully, a distance of 6 inches at a time, by men who work with a wild enthusiasm and chant in rhythm as they pull, to make the task thrilling, not drudgery.

At Genoa and Pisa he turns architect again. There is the lighthouse at Genoa, 250 feet high, visible to the mariner on the Ligurian sea for a distance of 40 miles. Sorrowfully his guide admits that the light at New York is taller, but he is consoled when the stranger explains that the light at New York was built with modern appliances and is new, whereas that at Genoa has stood since the fifteenth century, and therefore is the work of the mightier brain. Tradition has a two-headed legend that the architect threw himself from the top of the tower that he might never have to build another lantern for any other nation,—or else he was so thrown for the same reason! When he sees the leaning tower of Pisa he declares with Leigh Hunt, "I do not know whether my first sensation was admiration of its extreme beauty or astonishment at its posture." But the ideal traveler will turn long enough to get the young poet of his mind and dwell on the beauty alone. A campanile 179 feet high, it is 14 feet out of perpendicular. Did the architect build it at that angle or did the foundation slip? Long have been the disputes on that subject, but since the fifteenth century, and therefore is the work of the mightier brain.

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BAKELITE
THE MATERIAL OF A THOUSAND USES
TREND OF COUNTRY HOUSE DESIGN

By PARKER MORSE HOOPER

AFTER a period of five years since THE ARCHITECTURAL FORUM published its first Reference Number on Country Houses, it is again its privilege to take up for consideration this type of architecture so close to the hearts of all architects. Although five years does not seem long in the passing and is only half a decade, it is surprising to note the changes which have taken place in country house design in these few years. So rapid is the speed at which this country is progressing and growing and developing, not only in commercial fields but also in literary and artistic spheres, that even in so short a space of time as five years, changes and improvement can be noted.

It seems appropriate to include in this Country House Reference Number a brief survey of what has happened in the field of domestic architecture. During the two years in which the United States was an actual participant in the World War, practically all the creative arts were at a standstill. Such houses as were built between the years of 1916 and 1920 were with few exceptions of no great size or importance. The red brick or white painted shingle and clapboard house in the Colonial style was the type most frequently built during the war period. The Spanish and Italian were still largely confined to southern California and Florida. Houses in the French farmhouse and small chateau styles were infrequently used as precedent. Houses following the Tudor and the later types of Elizabethan England were declining in popularity. Already ten years had elapsed since John Russell Pope built his masterpiece at Newport for Stuart Duncan. So when THE ARCHITECTURAL FORUM reviewed in its first Reference Number on Country Houses, it is again its privilege to take up for consideration this type of architecture. Although five years does not seem long in the passing and is only half a decade, it is surprising to note the changes which have taken place in country house design in these few years. So rapid is the speed at which this country is progressing and growing and developing, not only in commercial fields but also in literary and artistic spheres, that even in so short a space of time as five years, changes and improvement can be noted.

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To what extent the modernists' expression, already evident in our modern commercial architecture and in many cases consistently and satisfactorily expressed, will influence the design of the future American country house, is a question. Domestic architecture cannot be separated from precedent.
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KENNETH K. STOWELL, A.I.A., Associate Editor

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"CANNON BALL HOUSE," RIDGEFIELD, CONN.
FROM A PENCIL SKETCH, BY FRANK A. WALLIS
COMING only once in six years, publication of the Country House Reference Number of THE ARCHITECTURAL FORUM affords an opportunity for stock-taking, for a brief breathing space in the hurry of trying to design country houses, in which one may consider what has been accomplished, and in which one may examine the current trend in domestic architecture and may speculate as to what the future may hold. It is of course true that in so brief a period no marked difference will appear between the work of this year and that of six years ago, but at least one can discover whether one's opinion of five years ago was based upon a correct understanding of general tendencies, or whether it was the unconscious expression of a hope, perhaps reinforced by observation of some happy examples which were sprouts rather than true growths upon the tree of architecture.

Of one thing we may be sure.—that the general public understanding and appreciation of good architecture are growing by leaps and bounds. People are demanding today, as they have never consciously demanded in all the history of the world, beautiful buildings (or what they believe to be beautiful) for their offices, for their civic structures, and above all for their homes. So widespread is this demand that architects instead of leading their clients are in many cases led by them, and while this great mass of unformed and to some extent ignorant desire for beautiful things is in the long run sure to be of great public benefit, it is not only possible that it does occasional and temporary harm to the development of sound architecture, but it is from time to time evident that it actually does work in a harmful way. That this half educated mass of public interest and opinion in architecture is really of great numerical strength is evident by the astonishing circulation of the untechnical magazines which specialize in the field of home building and home making, and by the space which the general magazines of enormous circulation, such as for example The Saturday Evening Post and the Delineator, give to articles about house building, garden planning and interior decoration. Why, they have even begun to make the collecting of antiques a popular hobby!

As has already been said, this enormous general interest in dwelling houses will in the end have an excellent effect. It must always be borne in mind that the appearance of our towns and cities is dependent not upon the few fine buildings they possess, but upon the average of all of them; and we shall never again have in the United States, towns, cities, and villages of such lovely and unspoiled beauty and perfect consistency as those of colonial times, until the average of all our houses is as good as the average was then. It is doubtful if such a time will ever come, but at least we are tending toward an approximation to it; for one good country house of 30 years ago there are a thousand today, and for one layman who was then really appreciative of good design, there are five thousand today. It was not that three decades ago our architects were incapable of good design, but rather that the public taste was so unformed that the good house passed unrecognized. It is over 30 years ago that McKim, Mead & White built the Breese house at Southampton; in 1903 Charles Barton Keen built the Chauncey Olcott house at Saratoga, and in 1897 Cope & Stewardsong were the architects of the Fine house at Princeton; and to those who remember these three lovely houses and compare them with the best of the current work, it will seem that domestic architecture has not advanced a great deal; none of the recent houses of Colonial precedent shows more complete understanding of the principles of Colonial design and a finer hand in their adaptation to modern needs than the Breese house; the Olcott house might, had it not already become almost the foundation of a country house school, have been an example from which one could demonstrate how a new architecture may be developed from old precedent; and of all our careful current copies of seventeenth century English country houses, none has expressed the spirit of that delightful time more beautifully and more simply than the Fine house. It is obvious that it is to the mass of work and not to the exception that we look for progress,—and there we find it.

In certain ways, a survey of the field is discouraging; there is in American architecture as a whole, and especially in domestic work, a great deal of "know how," but an almost total absence of what, for want of a better word, may be described as "inspiration." It is of course an arguable point as to
whether there is in architecture any such thing as inspiration; there may be or there may not be, but there is certainly far too much downright copying. To take an example of the domestic field, York & Sawyer, apparently tired of the endless repetition of four engaged columns which they and their imitators have taught the public spell BANK, designed by what seems a genuine effort of the imagination and consummate genius that extraordinarily interesting and beautiful Bowery Savings Bank; and behold!—as if fertilized by a magician’s wand, the land sprouts bastards thereof from coast to coast. And one could not complain if these conscious imitations of a fine piece of architecture showed any knowledge or appreciation of design as an expression of structure; on the contrary, the principal motif, the deep arched portal, as well as the Romanesque detail, and even the yellow stone, are plastered against facades where they have little meaning; and even when the copies are as accurate as good photographs, measured drawings and excellent modelers can make them, they still are second rate.

Truly, “the letter killeth, but the spirit giveth life.” So in our country houses, every little new trick in design, every little charming detail, every tendency toward growth produces a host of debauched imitations; and every new book that contains work of real quality, be it French, Spanish, English or Colonial, brings a new crop of country houses, often the finest copies of picturesque exteriors, with plans tortured into shapes which by some effort will permit some faint, far-away agreement with these exteriors. For this architects are primarily to blame; we should know how to use our books as mines in which to delve for inspiration, but not as sources of models to copy, a thing of which we are likely to be guilty.

On the other hand, the poor devil of an architect has often been put into a miserably unhappy position by the very magazines which have done so much to help him. The public has been taught to demand labels on everything, and people have also been taught to distinguish pretty accurately between the various sorts of labels, and to demand only the genuine. It is very nearly impossible to design for the average American woman just a “house.” It must be “true Colonial,” or “Mediterranean” (a terrible word), or in some other style which has been stamped with the approval of the editor of *House & Garden* or of *The House Beautiful* before the architect is permitted to build it. The really cultivated client not only requires a general type but a particular sub-species thereof, as for example a “XVI century Cotswold cottage,” or an “early XIX century Pennsylvania farmhouse.” Very often the clients’ desires result in charming examples of domestic architecture, but more often the badgered architect pulls out, or buys, or borrows a book on a style about which he knows nothing and for which he has no sympathy, and falls to copying. Under these circumstances an art can hardly be advanced very steadily in any given direction; it is driven to diverse quarters by contrary and baffling winds of fashion which change so frequently that no architect can keep up with them. To design in the spirit of any style, even of so simple a style as our own Colonial, requires a deep and genuine knowledge of an archaeological kind, plus an ability, the style once learned, to forget its results and only remember its processes. Better, far better, to begin with a plan and on that plan to erect walls high enough to provide head room, with windows that
give light and air, decorated with any traditional motifs that fit the mass, and call it a "house," rather than to start with a formula, and try to compress within its limitations a mode of living.

Partly, of course, the varying fashions are due to the enormous number of houses that are being erected, and to the fact that in many cases they are the result of mass production. Lovely as we may think the old colonial towns like Stonington or Milford, and much as we may regret the fact that our modern real estate "developments" lack the charm of these old villages, it is obvious that if the twenty thousand little houses built during the last ten years between the edge of Brooklyn and the beginning of Jamaica had all of Colonial precedent, the dreary monotony of these square miles of small white boxes set on a treeless plain would have been at least as depressing as the featureless varieties of ugliness which have actually been built. Mass production may be economically necessary, but too constant repetition of any architectural motif, no matter how good, becomes a weariness to the flesh. The University of Virginia depends for its exquisite loveliness upon the classic column; but the effect of its repetition upon the student body is shown by the fact that the young initiate into its architectural society is required to count them and name the orders; there are 2284 columns (not orders) without counting pilasters!

If, therefore, we cannot repeat motifs constantly, and preserve in them any freshness, we must change the motif. So far in this country we have acquired a sort of false vitality by seeking out unused sources of precedent. We have had our Colonial revival, our English farmhouse spasm, our "Mediterranean" obsession, and may be said to be fairly in the threes of the "minor French manoir" period. In Europe they have tried all these things in the past, and are sick to death of them; hence the determined and largely unfruitful effort to create a new architectural style, the so-called "modernist" movement. One must admire the attitude of mind that has the courage to determine to be bound by no tradition, without being able to sympathize with the attempt to throw away the accumulated knowledge of thousands of years; nor does one seem to be the necessary concomitant of the other. Just as Charles Barton Keen, 30 years ago, produced a logical, beautiful, and entirely novel type of country house, by a new and skillful (I had almost said inspired) combination of old motifs, so it would seem today that the determination to break loose from tradition does not imply the discarding of all traditional forms of ornament. With the announced principles of the European (and American) architects practicing in the new school, one cannot quarrel. It is axiomatic that a building should be expressive of its purpose; that ornament should be derived from the spirit of the times; that there should be no sham, no striving for effect for the sake of effect. But these are not new principles; they have been taught at the Ecole des Beaux Arts for a century, and Asher Benjamin wrote them in the early days of our republic in one of his humble handbooks for the country builder. But when the results obtained by the new school are compared with those obtained by the old, we find that architects will be architects, and that the new, like the old, are utterly unable to forget that a picturesque mass is a pleasing thing, whether it be reducible to essentials or not. To take an oftquoted sample, compare the Pennsylvania Station in New York with the Central Station
The protagonists of the new school abhor the Doric colonnade of the Pennsylvania as unnecessary and therefore ridiculous, while in the Helsingfors station they fail to see any anachronism in the tower, presumably for the signals on an underground railroad.

Yet if these apostles of the new have produced little that is of intrinsic value and enduring worth, they have at least pointed to the way out of our present unhappy dilemma. It is true, that with the exception of certain houses by Frank Lloyd Wright, to which the hide-bound conservative must render somewhat grudging praise for their power and sheer creative ability, there are no country houses in the new school here or in Europe which thrill us by their loveliness as do many of the older works both of Europe and our own colonial times, or even as do many of our modern houses founded upon and closely following well known precedents. Yet it is perhaps much due to the fact that these new houses err in the same way as the older buildings, in the desire of their designers to achieve certain results rather than to let these results grow naturally from expression of plan and the normal needs of life. Our materials and our ways of life are changing; our design will change with them unless it is consciously held within narrow and specified channels by preconceived notions of architectural dress. Take, for example, so simple a thing as steel casement sash. Here is an article developed, to fill the need of a commercial product which would be consistent and in keeping with our copies of the English country house, and we find it economical, convenient, and rational. Today use is being made of these casements in houses derived from all sorts of precedents, and since fenestration is, next to mass, the most important element in country house design, a profound change automatically takes place. If the designer has a plan which naturally brings to mind the simple, square, box-like Colonial house, and has the skill to adapt to this mass the fenestration required by the steel sash of stock design, he produces not a bastard but a hybrid product; and if the hybrid has a real flavor of its own, he has by so much advanced the design of country houses, and will not be without copyists and imitators. And in that lies the saving grace of our architecture today (that evidently we know what to copy), even though done in too great haste, often without thought, often straight copying. No longer are the bad old precedents regarded as of equal value with the good. We have learned to know good architecture when we see it,—architects and public alike,—and the day may be not far distant when we may be able to do, on the average, really good architecture ourselves!

Very truly and heartily do I include myself among the vast number of architects, who today, due to the high tension under which we live and the terrific speed at which we are forced to work, have little time or incentive to secure ideas and inspiration from the careful study of precedent either old or new. We are all too likely to work along the lines of least resistance, to follow the accepted styles and tastes of the clients whom we serve. In case by chance any of the readers of The Architectural Forum should really have time or opportunity and should read this article with the rather iconoclastic opinions set forth, I wish to make it clear that I take full responsibility for the various opinions expressed.
A HOUSE IN THE MODERN STYLE, BUILT IN 1927 AT AMARILLO, TEX.
FRANCIS KEALLY, ARCHITECT
ARCHITECTURAL DESIGN

Part One

ENTRANCE FRONT
A HOUSE IN THE FRENCH STYLE, BUILT IN 1927 AT GERMANTOWN, PA.
EDMUND B. GILCHRIST, ARCHITECT
A HOUSE IN THE ENGLISH STYLE, BUILT IN 1926 AT SAUGERTIES, N. Y.
BUTLER & CORSE, ARCHITECTS
HOUSE OF J. LEVY, ESQ., NEW ORLEANS

HOUSE OF A. M. WEST, ESQ., NEW ORLEANS

TWO HOUSES BUILT IN THE SOUTH IN 1926
MOISE GOLDSCHMIDT, ARCHITECT
CiARDEN FRONT

Photos. John Wallace Gillies, Inc.

ENTRANCE FRONT

HOUSE OF C. T. WEHMAN, ESQ., BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT

GARDEN FRONT
MAIN ENTRANCE

HOUSE OF C. T. WEIHMAN, ESQ., BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT
SERVICE AND GARAGE ENTRANCES

HOUSE OF C. T. WEIGMAN, ESQ., BRONXVILLE, N. Y.

LEWIS BOWMAN, ARCHITECT
GARDEN ENTRANCE TO MAIN HALL

HOUSE OF C. T. WEIHMAN, ESQ, BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT
DETAIL OF DINING ROOM BAY AND GARDEN FRONT

HOUSE OF C. T. WEIHMAN, ESQ., BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT
STAIRWAY AND GARDEN DOOR

HOUSE OF C. T. WEIHMAN, ESQ., BRONXVILLE, N. Y.

LEWIS BOWMAN, ARCHITECT
LIBRARY

HOUSE OF C. T. WEIHMAN, ESQ., BRONXVILLE, N. Y.

LEWIS BOWMAN, ARCHITECT
PLANS: HOUSE OF C. T. WEIHMAN, ESQ., BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT
HOUSE OF A. M. WEST, ESQ., NEW ORLEANS
MOISE H. GOLDSMITH, ARCHITECT
CONSTRUCTION DATA

General Type of Construction: Masonry and frame.
Exterior Materials: Hollow terra cotta tile, stuccoed.
Roof: Iron-flashed brown English tile.
Floors: Oak.
Heating: Warm air.

Interior Woodwork: Cypress.
Interior Wall Finish: Plastered and painted.
Interior Decorative Treatment: Caen stone and painted plaster.
Approximate Cubic Footage: 62,200, including attic and basement.

FIRST FLOOR
PLANS: HOUSE OF A. M. WEST, ESQ., NEW ORLEANS
MOISE H. GOLDBSTEIN, ARCHITECT

SECOND FLOOR

Scale of feet

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HOUSE OF NORMAN MACKIE, ESQ., PRINCETON, N. J.

MARION SIMS WYETH AND FREDERICK RHINELANDER KING, ASSOCIATED, ARCHITECTS
COST AND CONSTRUCTION DATA

Date of Completion: June, 1927
General Type of Construction: Brick and tile.
Exterior Materials: Brick and limestone.
Roof: Slate.
Floors: Marble and oak.
Heating: Oil.
Interior Woodwork: Pine.
Interior Wall Finish: Plaster.
Interior Decorative Treatment: Georgian.
Approximate Cubic Footage: 100,000.
Total Cost: $87,940.
COST AND CONSTRUCTION DATA
Date of Completion: November 3, 1924.
General Type of Construction: Fireproof throughout.
Exterior Materials: Pink marble.
Roof: Tile.
Floors: Black terrazzo, granite and composition.
Heating: Indirect steam.
Interior Woodwork: Birch.
Interior Wall Finish: Sand-finished plaster.
Interior Decorative Treatment: Decorative ceilings and doors.
Approximate Cubic Footage: 354,479.
Total Cost: $482,482.16.

PLANS: HOUSE OF JAMES A. TROWBRIDGE, ESQ., NOROTON, CONN.
ELECTUS D. LITCHFIELD, ARCHITECT
CONSTRUCTION DATA

General Type of Construction: Brick and wood.
Exterior Material: Brick (common).
Roof: Slate.
Floors: Oak.
Heating: Hot water.
Interior Woodwork: White pine.
Interior Wall Finish: Plaster and pine.
Interior Decorative Treatment: Painted; living room paneled in white pine.

FIRST FLOOR

PLAN: HOUSE OF J. N. MILLER, ESQ., GLEN COVE, N. Y.
BRADLEY DELEHANTY, ARCHITECT
LIVING ROOM

DINING ROOM

HOUSE OF J. N. MILLER, ESQ., GLEN COVE, N. Y.
BRADLEY DELEHANTY, ARCHITECT
HOUSE OF WALTER BARRET, ESQ., SOUTH TAMPA, FLA.

DWIGHT JAMES BAUM, ARCHITECT
COST AND CONSTRUCTION DATA

Year of Completion: 1926.
General Type of Construction: 8-inch brick walls, main portion; wings, frame.
Exterior Material: Brick, painted with white cement coating. Other walls of Southern cypress.
Roof: Variegated colored slate.
Floors: Oak and tile.
Interior Woodwork: Whitewood, painted and enameled.
Interior Wall Finish: Walls painted and glazed in oil; some rooms papered.
Approximate Cubic Footage: 48,000.
Total Cost: $30,000.

PLANS: HOUSE OF WALTER BARRET, ESQ., SOUTH TAMPA, FLA.
DWIGHT JAMES BAUM, ARCHITECT
HOUSE OF MRS. JAMES HASTINGS, ALTOONA, PA.
CARL A. ZIEGLER, ARCHITECT
COST AND CONSTRUCTION DATA

Year of Completion: 1923.
General Type of Construction: Stone walls; wooden joists and floors.
Exterior Materials: Local stone laid random; rubble.
Roof: Split cypress shingles.
Floors: Quartered white oak.
Heating: Hot water.
Interior Wall Finish: Wallpaper.
Cost: 40 cents per cubic foot.

PLANS: HOUSE OF MRS. JAMES HASTINGS, ALTOONA, PA.
CARL A. ZIEGLER, ARCHITECT
HOUSE OF W. L. CLAYTON, ESQ., HOUSTON, TEX.
BIRDSALL P. BRISCOE, ARCHITECT

Photos: Tebb's & Knoll, Inc.

Plans on Back
COST AND CONSTRUCTION DATA

Year of Completion: 1924.
General Type of Construction: Frame.
Exterior Materials: Clapboards and painted brick.
Roof: Shingles.
Floors: Oak; tile; pine.
Heating: Hot water.

Interior Woodwork: Pine, enameled.
Interior Wall Finish: Wallpaper.
Interior Decorative Treatment: Simple Georgian.

Total Cost: House, garage and pool, about $45,000.
GARDEN FRONT

HOUSE OF VIRGIL A. LEWIS, ESQ., ST. LOUIS
BEVERLEY T. NELSON, ARCHITECT

Photos: Charles Trefts
Plans on Back
COST AND CONSTRUCTION DATA

Year of Completion: 1927.
General Type of Construction: Fireproof masonry.
Exterior Materials: Stucco with stone trim.
Roof: Slate.
Heating: Vapor system; oil burner.
Approximate Cubic Footage: 66,239.
Total Cost: $70,000.

PLANS: HOUSE OF VIRGIL A. LEWIS, ESQ., ST. LOUIS
BEVERLEY T. NELSON, ARCHITECT
HOUSE OF C. L. DINKLER, ESQ., ATLANTA
OWEN J. SOUTHWELL, ARCHITECT
COST AND CONSTRUCTION DATA

Date of Completion: September 15, 1928.

General Type of Construction: Masonry walls; wood stud and metal lath partitions, wood floor and roof framing, except basement and garage.

Exterior Materials: Stucco on concrete tile.

Roof: Fading green slate.

Floors: Oak, stained walnut.

Heating: Blast system indirect steam.

Interior Woodwork: White pine painted, except library, which is poplar stained.

Interior Wall Finish: Hard-finished plaster, painted and papered.

Interior Decorative Treatment: Ornamental plaster cornices and ceilings; pilasters in living room, with wood dado; papered panels. Dining room, papered walls; ornamental cornice and base. Library, poplar stained brown, marble mantle. "Powder room," hand-blocked linen wall panels. All baths tiled to ceiling, one in sea green and turquoise.

Approximate Cubic Footage: 47,600.

Total Cost: $45,696, including drives and architect’s fees.

FIRST FLOOR PLAN

PLANS: HOUSE OF C. L. DINKLER, ESQ. ATLANTA
OWEN J. SOUTHWELL, ARCHITECT

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HOUSE OF GUY W. OLIVER, ESQ., ST. LOUIS
WILBUR T. TRUEBLOOD AND HUGO E. GRAP, ARCHITECTS

Photos, Charles Tesz
Plans on Back
COST AND CONSTRUCTION DATA

Year of Completion: 1924.
General Type of Construction: Brick walls; wood joists.
Exterior Materials: Brick facing, backed with heavy duty clay tile.
Roof: Wood shingles.
Floors: Oak.
Heating: Vapor or modified steam; oil burner.
Interior Woodwork: Oak.
Interior Wall Finish: Plaster; oak paneling in living room.
Approximate Cubic Footage: 68,000.
Total Cost: $24,000.
GARDEN FRONT

HOUSE OF E. E. CRANE, ESQ., INDIANAPOLIS
GEORGE & ZIMMERMAN, ARCHITECTS
ENTRANCE AND TERRACE

HOUSE OF THOMAS H. BENNERS, ESQ., BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS
CONSTRUCTION DATA

General Type of Construction: Frame.
Exterior Materials: Brick veneer; stone trim.
Roof: Slate.
Floors: Oak, slate, linoleum, rubber tile.
Heating: Vapor steam.
Interior Woodwork: Oak and pine.
Interior Wall Finish: Canvas; wood paneling of oak.

MAIN FLOOR

PLAN: HOUSE OF THOMAS H. BENNERS, ESQ., BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS
HOUSE OF EARL WORSHAM, ESQ., KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS
COST AND CONSTRUCTION DATA

Year of Completion: 1926.
General Type of Construction: Masonry.
Exterior Material: Field stone; brick; cast-stone trim.
Heating: Vacuum vapor.
Total Cost: $40,000.

PLANS: HOUSE OF EARL WORSHAM, ESQ. KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS
EVERY year more and more American country houses are being designed and built for which some type of provincial French house has unmistakably supplied the initial source of inspiration. This patterning of American country houses after French regional prototypes has not only become a widespread practice, but there is also every indication that it will increase. As an accomplished fact, this practice is either justifiable or not justifiable. It is either desirable to adapt the building styles of different parts of provincial France to the requirements of American clients and environment, or else it is not defensible. There are those who stoutly maintain that the practice is inconsistent, and there are others who just as vigorously take up the cudgels to defend Gallic adaptations and champion every move to derive and apply inspiration from the domestic architecture of Normandy or Picardy, of Touraine or Burgundy, or of any of the other parts of France where the local modes of building in the past offer qualities and characteristics that seem convertible to good purpose in the plan and design and furnishing of the American country house of today.

The opponents of using French adaptations are of two sorts,—first, those who object on the ground that basing adaptations on acknowledged models of any kind tends to stifle originality and inclination to an individual quality of utterance; and, second, the rigid traditionalists who insist that the only legitimate style for an American country house must be based on some phase of the "American tradition," which they usually describe under the loose and misleading blanket term, "Colonial." The former anti-archaeological camp would take away from the architect legitimate food for his imagination to work upon, sterilize his inventive faculties before beginning a project, so that no contaminating germs of recollected style may vitiate his work, and then, from an arid outlook, divested of all the natural accumulations of an active and well stored mind, set him to evolving from his own inner consciousness a design to clothe with a three-dimensional structure the plan indicated by the bald, utilitarian requirements of the occasion. Their attitude is not unlike that of some of the ultra-modernists who take as an insult any intimation that their work exhibits the least trace of precedent, though the precedent may come from nothing nearer than the remotest antiquity; their policy puts a premium on ignorance, nullifies the value of architectural education, requires of the architect merely ability to handle instruments and draft with reasonable decency, and would turn him
loose to design with the mental equipment of a child.

The "American tradition" protagonists usually ignore the fact that within the compass of the original thirteen colonies there were in use five or six distinct types of real Colonial expression, evolved from widely different inherited modes, which the settlers had brought across the Atlantic with them and which they tried to perpetuate unchanged as far as they could. Besides these diverse Colonial modes, there was the Georgian manner, which was Georgian pure and simple, and in neither character nor origin to be confounded with Colonial; it was deliberately imported from England in its entirety, and it reflected in America all the successive changes it experienced in England. True, restriction to a mode of style derived from some episode of the "American tradition" leaves considerable range of choice, but why should latitude of choice stop short with the so-called "American tradition"? The Colonial elements of the "American tradition" were themselves imported to American soil in the seventeenth century; before their importation they had a history of miscellaneous and partially exotic origins. The Georgian part of the "American tradition" came here intact from England; in England it was an imported exotic of Italian origin, with sundry contributions and additions from Dutch and French sources, and with further modifications and adaptations dictated by local needs and tastes at the hands of the English.

To my mind the whole situation in a nutshell is just this. The history of architecture is a record of the borrowing and assimilation of styles and modes of structure, continued without interruption since the dawn of civilization. Borrowing, experimentation and assimilation are the factors that have kept architecture fresh and vital, and that have made possible the process of healthy evolution. Nobody invented the Romanesque style; it was the result of evolution. Nobody invented the Gothic style; it, too, was the result of evolution. Furthermore, it is often possible to trace the very steps, with geographical and chronological accuracy, by which the evolution proceeded. The cathedral builders of the middle ages cribbed from one another, and there is enough documentary evidence to show that they did so and how they did it. The story of architecture and architectural style is a story of cribbing, either admitted or tacit. Cribbing, indeed, is and always has been a most useful ally to originality. Every style, as a matter of fact, is the product of cribbing and coordination in the light of local requirement. It is absurd, then, to take exception to the use of any French style on the ground that it is exotic or "foreign." The real test of its propriety in America is, first, whether it suits the conditions for which it is employed, and, second, whether the adaptation is well or badly done. This and nothing else is the test.

Hitherto various French provincial styles have proved suited to the needs for which they were used, and it is to the credit of the American domestic architect's acumen that he has been quick to grasp and turn to good account the opportunities offered. In other words, French domestic architecture of the provincial types afforded material of unusual sug-
gestive value. Why the types of French regional
domestic architecture have fitted so well the wants
of American country dwellers can be understood if
we summarize the characteristics common to them
all, irrespective of particular locality. In the first
place, topographically and climatically the greater
part of France is closely akin to America, and a
manner of building that has approved itself in France
is not likely, other things being equal, to
present
physical difficulties in America. There is none of the
exotic flavor often incident to modes that have been
adapted from countries whose climates are semi-
tropical. Moreover, since climatic conditions, local
materials and the general lay of the land,—three fac­
tors that inevitably affect architectural style.—exhibit
numerous similarities to the same factors in Amer­
ica, there is bound to be much that we can consis­
tently adapt to great advantage.

A second characteristic shown by country houses
throughout provincial France is their privacy from
the gaze of the passing world, a quality insistently
required by their occupants. Though there may be
wide divergences between the different modes of
French domestic building, there are certain features
that might be called national characteristics, which
all of them almost invariably display. And not the
least significant of these is that privacy which the
Latin demands in his home. It may be secured in
various ways, such as by building garden walls, by
the arrangement of hedges and other planting, or
perhaps by the choice and management of the site,
but it is never absent. The French may have a racial
preference for living in or near villages and small
towns, rather than in the open country, but proxim­
ity of neighbors never minimizes their privacy, which
they always take sufficient steps to preserve. For
that reason this aspect of plan and design has a
pertinent bearing, in view of the perceptibly growing
inclination in America to keep outside surroundings
at their proper distance; its importance increases
measurably for those living in a more or less sub­
urban neighborhood rather than in the complete se­
closure of the deep country.

A third common characteristic is to be found in
the coherence of plan that prevails in the arrange­
ment of the house together with all of its depen­
dencies so as to constitute a fully organized group.
“All the subsidiary buildings, as well as the dwelling
of the master, are considered as integral and essential
parts of the total scheme, a scheme in which each
part is looked upon as an individual unit. It would
be futile to think of any one of these houses with­
out taking into account at the same time the relation
that such and every one of the dependencies, from
the coach-house to the pig-sty, bears to it. In other
words, we must regard the house as the chief unit of
a group, a unit, however, that would lose most of its
significance if we attempted to disassociate it from
the other component parts of that group, no matter
whether the group be composed of many units or of
few.” It is this well defined inter-relation of all the
units that conveys the satisfying air of completeness
so generally observable, even in establishments of
very limited extent. The garden, of course, always
PROPOSED HOUSE IN THE FRENCH STYLE AT POUND RIDGE, N. Y.
DONALD G. TARPLEY, ARCHITECT
PROPOSED HOUSE IN THE FRENCH STYLE AT CHESTNUT HILL, PA.
EDMUND B. GILCHRIST, ARCHITECT
ENTRANCE FRONT, HOUSE OF VIRGIL A. LEWIS, ESQ., ST. LOUIS
BEVERLEY T. NELSON, ARCHITECT

FROM A PENCIL SKETCH, FRONT ELEVATION OF A FRENCH COUNTRY HOUSE
BREED, FULLER & DICK, ARCHITECTS
GATE LODGE, HOUSE OF VIRGIL A. LEWIS, ESQ., ST. LOUIS
BEVERLEY T. NELSON, ARCHITECT

FROM A PENCIL SKETCH, REAR ELEVATION OF A FRENCH COUNTRY HOUSE
BREED, FULLER & DICK, ARCHITECTS
forms an inseparable and intimate part of the scheme. A further characteristic of the French provincial house occurs really as a corollary to the practice of grouping just referred to. It is the "intimacy of relationship in utilitarian functions" that exists between the master's dwelling and all the subsidiary buildings on the place. Every structure in the group indicates a necessary connection of functions with the dwelling itself and the life of the people who occupy it. The poultry houses and the rabbitry are not only items in the group composition; they are also necessary and inevitable adjuncts to the house itself, for the poultry houses shelter what is destined for the use of the owner, either as a part of his direct food supply or as an immediately contributory to his profit, while the rabbitry ministers to domestic needs in exactly the same way. The master is vitally interested in the welfare of his sheep and swine, so why should not the sheepfold and pig-sties be where he can most readily see and care for them? All the farming operations, in short, are vital parts in the master's scheme of existence, so why should not the individual buildings that accommodate them have undisguised and visible representation in the group of which the master's own dwelling is the chief unit?

It was eminently logical that things should be so ordered. And the logic of the situation appealed to the practical-minded Frenchman. Without academic polish or sophistication, as most of the French provincial houses are, they possess in abundant measure an intensely human and domestic quality that strongly commends itself to American ideals of the country residence. The pictorial values so often exhibited in their composition are neither intentional nor calculated; they are attributable to straightforwardness and common sense in achieving the purpose intended in the most direct and logical manner. To their candid adaptation to individual needs and the special demands of environment, and likewise to their frank accommodation to utilitarian ends, can be traced a great measure of the fascination they invariably exert. Their directness in arriving at the purpose aimed at is thoroughly refreshing. And directness is the essence of style.

With the foregoing qualities of French provincial types in mind, we may examine the way in which American architects have approached the task of applying Gallic inspiration to the design of the American country house. It would be utterly futile and absurd to think of copying or reproducing exactly any given example of French regional architecture. Aside from the ridiculous affectation of such a performance, the result in most instances would be totally impracticable and not only look out of place but also be entirely unsuited to its purpose. The occupants would be nothing if the tenants of an unusual piece of stage setting and would find themselves constantly embarrassed in trying to act their parts becomingly. But very few such copies are perpetrated. In the main, the process of adaptation is carried out with good judgment and sincerity, and hence with no small degree of success, even when gauged by exacting standards established by taste.

A review of some of the work designed by a number of different architects, and now in course of construction, quite fully justifies the wisdom of deriving a body of style expression from French regional prototypes. It likewise demonstrates the ability of the American country house architect to invest his adaptations with a fresh vitality and to perform his task in a manner that is wholly original. What the architect has done in this field is exactly comparable to what the musician does when he takes an old motif or theme as the base of a musical composition and then builds up from it an altogether new symphony or concerto.

The plans, elevations and renderings here shown speak sufficiently for themselves to make any extended comment on the subject of their style unnecessary. Style, however, they all have;—style, that is, in its truest sense, the accomplishment of the end proposed in the most direct and the simplest manner, without affectations, whimsicalities or any fruitless turning aside for irrelevant incidents. All of them display certain preeminent characteristics that cannot fail to command approval and convey a sense of reassurance by the complete sanity with which every situation presented has been solved. There is nowhere to be found the least suggestion of that copyism which agonizes over the literal reproduction of non-essential "prettinesses,"—and generally gets them wrong,—while it overlooks fundamental principles. There is no trace of the cramping influence of being too archaeological. If anyone obsessed with the passion for tagging and tabulating were to try to label them with arbitrary classifications, he would find that many of them he could scarcely assign to any one period or wholly to any one region. These houses, indeed, present a well digested composite drawn from a wide range of dates and places, so far as the bases of inspiration are concerned; in their ultimate manifestation, they are essentially modern, in the best sense, and thoroughly fitted to their purpose.

Like their French prototypes, they show no striving for effect; they derive their convincing interest from their plans, their just proportions, a sane and pleasant use of materials, and the simplicity, directness, genial dignity and serenity of their composition. The qualities displayed by country houses of this type augur well for the future of domestic architecture in America. The fresh tone infused by their presence is a valuable contribution toward the enrichment of the body of American architectural tradition, and it aids in maintaining the high standards of excellence that our architecture has achieved.
USE OF ENGLISH AND FRENCH TYPES FOR AMERICAN COUNTRY HOUSES

BY
FRANK J. FORSTER, ARCHITECT

Of all the types of architecture imported into this country, perhaps the English and French country house types have been the most successful. This is a logical and natural result, since our climate, except in the semi-tropical sections of the country, is quite similar to that of England and northern France, and our building materials are the same. The varied topography of the land furnishes sites for both the simply composed mass for a level site and for the more rugged, picturesque type of house suited to a rocky hillside. Racially and culturally we are more closely related to England and France than to any other European countries. For an understanding of these two types of houses, we should know something of their history. It is almost impossible to assign any definite dates for the development of the Norman country house in France, because this growth was so gradual and because there is very little documentary evidence concerning it. We can only guess, from the parallel development of the great churches, castles and public buildings which were the flower of the Gothic impulse, that the earliest beginnings of the Norman and Breton types of small houses go back as far, perhaps, as the ninth or tenth century. There are still many houses in France that are known to have been built as early as the fourteenth or fifteenth century. Even at that time the architecture had taken on definite characteristics of mass, uses of material and modes of construction which persisted down to the last century and were influenced only mildly by the Renaissance or any other upheaval in social and cultural life. The inherent stability of the country people precluded the possibility of their being influenced greatly by the Renaissance. Then, too, the cost of the elaborate over-ornamentation of the Renaissance was fortunately beyond their means. So today we find in the minor chateaux, the farm buildings and the peasant cottages of France a much truer representation of the Gothic than can be seen in many of the large and famous chateaux and public buildings. The castles and dwellings of the wealthy, the public buildings of the cities, and even some of the cathedrals are so bedaubed with Renaissance detail as to have lost much of their original Gothic character.

In England, the introduction of French ideas in architecture began of course with the Norman Conquest. Gradually the Saxon and the Norman types mingled, and the true English style was evolved. The English type differs from the Norman in that the roof pitch is not so steep, and cornices are heavier. Certain minor details in the English are perhaps not so graceful or romantic as in the Norman, but the two are similar in thought, in mode of construction and in materials employed, and in picturesqueness of mass. In my opinion, no other countries have developed architecture so vigorous and honest in idea and execution and at the same time so homelike and livable. The two styles, at their best, are a perfect representation of the taste.

Photos, John Wallace Gillies, Inc.
A Garden Courtyard
An Entrance Approach
of two similar races of people, culturally sure of themselves and not readily changed by passing fashions in architecture. In England, much of the finest country house architecture can be found in the Cotswolds, and in the counties of Sussex, Kent and Suffolk. In France, the regions around Rouen in Normandy and Coutances in Brittany, yield some of the best examples of domestic architecture. Here it would be well to go into the differences of materials dependent upon the geology of the various localities. In regions where there is plenty of clay, brick and half-timber construction is the usual thing, with tile roofs. In the heavily wooded sections of England the timbers are placed close together, with the spaces between filled in with stucco on brick, and in traveling to more sparsely wooded regions one notes that the timbers are more widely spaced. Buildings entirely of wood are rare in England and almost unknown in France, but wherever wood is used, for half-timber, structural timbers, or for window and door frames, the wood is solid and sturdy; we find none of the flimsy, inch-thick veneer of wood so common in America. In regions of abundant stone supply the use of solid stone construction is the rule. Limestone and chalk and chert are found in northern Normandy, sometimes combined with brick. Slate is often used for roofing, a heavy, light colored variety in Normandy, and a thin, darker kind in Brittany. A buff or grayish stone, often used for the entire building in Brittany, is so hard that it
cannot easily be carved, and the resulting architecture is somewhat more severe than that of Normandy.

The Worcestershire region of England, particularly near Broadway, abounds in fine examples of limestone construction. The quoin stones, window and door frames, and copings are of smoothly dressed stones, while the rest of the walls are of irregular sized and rougher faced stones. Interesting houses of a warm, buff colored limestone can be found in Chipping Campden, Stanton, and Bilbury, in Gloucestershire. Even the roofs of these houses are often of thick slabs of limestone. Warwickshire has many fine examples of half-timber construction. Kent and Surrey excel in half-timber and brick construction. I know of no more interesting or

instructive method of studying architecture than by traveling in rural England or France. One finds the same idea worked out many times, a similarity of mass and design running through all the architecture, but details and decorative motifs differ with use of dissimilar materials and ways of using them.

The greater part of the beauty found in this Old World architecture lies in the materials used and the way in which they are handled. The stone selected is rich and warm in color and texture, and it is laid with all joints filled in flush with the stone. Often the stone itself is partially or wholly parged over with cement, which gives a very pleasing surface. Large quoin stones are used at the corners of the structures, around doors and windows, and when-
ever an appearance of extra strength is needed. The carving may be elaborate or very simple, according to the fancy or means of the builder. Patterned brickwork affords another means of enriching plain wall surfaces, often employed in the peasant architecture of both France and England. Much of the brick is quite old and is longer and thinner than modern brick. Its texture and color are more variegated than those of modern brick, because of impurities in the clay and unequal baking in the kiln. The brick are laid up in any number of simple patterns, such as herringbone, checkerboard and variations of the cross motive. Often brick and stone and chert will be found together in one wall, laid in checkered designs or in belt courses, and always showing great skill in manipulation and imagination in the use of designs. Where half-timber construction is used, the timbers are always solid, sturdy pieces, generous in proportions. They are hand-adzed and hand-carved, which adds infinitely to the richness of their texture. The material used for filling in between the timbers, brick or stucco is brought flush with the wood. All timbers are mortised and tenoned together with strong wooden pins.

When the pitch of the roof is steep, as in the architecture of northern France and much of that of England, the roof masses play an important part in the design of the structure as a whole. In some French dwellings the roof is more important in appearance than are the perpendicular walls. Quite
naturally, then, the texture of the roof influences, to a considerable extent, the architectural success of the building. The beauty of the roof likewise depends on materials and workmanship. In Normandy, tile is the usual roofing material, hand-made and of several tones of red in color. Much of it is worked and twisted in the process of firing, and these irregularities add greatly to the richness of the surface. The tile are laid with a very slight exposure to the weather, perhaps not over 4 or 5 inches; the irregularities of the tile are emphasized by an unevenness in laying, and the result is as delightful a roof surface as can be imagined. The slates used in roofing, in both England and Normandy, are quite heavy, and irregular in size. They vary in color from dark grays and greenish grays to deep purplish browns, depending on the locality. These slates also are laid in uneven courses and with very narrow weather exposure. In Brittany the slate is almost all of a dark color, and quite thin, and the beauty of the roofs is almost wholly dependent upon the skill with which the slates are laid. All of the roofs, of no matter what material, are laid with a skill which, so far as I am aware, is not surpassed, a skill which has its source in a deep, instinctive love of beauty and reverence for honest native materials honestly used. The subject of dormers is important enough to deserve a paragraph for itself. Perhaps in no other one feature is there so clearly displayed the sense of balance and proportion of the native workmen.
The Norman dormers excel in variety and picturesqueness. They are of numerous shapes and sizes,—flat roofed, peaked, or hooded. Some are set directly up from the side walls, while others are perched up on the roof away from the cornice and serve to break up the plain stretch of roof surfaces in the most engaging way. Great skill is shown in their sizes and spacing. The dormers of Brittany and England are usually of a simpler type, peaked or flat, set directly above the vertical walls and forming parts of these walls. All dormers are small in scale in proportion to the size of the whole structure, and are thus kept in their proper subordinate position, a matter too often overlooked in America. The window openings are small compared to the sizes of the dormers themselves, thus preserving in the dormer a feeling of structural sturdiness. It is quite apparent that in this country the problem of the dormer is not understood, or at least is not given sufficient study. Many a good house is ruined, architecturally, by oversized and poorly placed dormers as observation almost anywhere will prove.

There is, to my mind, no type of European architecture so adaptable to our uses in America as the English or Norman country house. It is appropriate climatically, and so far as use of materials is concerned, we have at our command all of the natural products found in the old buildings. The style is informal, and hence appropriate to our modern way of living. The interiors of the buildings must necessarily be modified to conform with our American ideas of comfort and practicability, but American architects are masters in the art of planning convenient and livable interiors. Because of its plastic, informal qualities, the English and French architecture can be made to conform to any conceivable interior arrangement. Though we excel in the planning of practical and healthful houses, we often fail in designing houses which are harmonious and beautiful, and this, in my opinion, is an equally important matter. If architecture is to be an art, rather than a trade, it must satisfy the spirit as well as the body. Both the aesthetic and the physical needs of human beings must be considered. In our efforts to reproduce in this country the English or Norman type of dwelling, we can be successful only if we absorb the spirit and vitality of the old work. We cannot make a line-for-line copy of an old building, and then expect to inject into our copy anything of the real essence of the original if we use our modern machine-made and artificial building products indiscriminately. Fine as this old architecture is in design, the greater part of its charm is due to a sympathy for and understanding of honest, natural materials, skillfully and appropriately employed. We must use, whenever possible, old hand-wrought materials, or at least the best of the modern. We must teach workmen to use these materials with imagination and a feeling for their intrinsic beauty. The workmanship and materials throughout a structure must be the finest obtainable. Above all, architects must constantly strive for a better understanding of the spirit behind this ancient European architecture. Only by such means can we ever hope to bring into being in this country an architecture comparable in beauty with that of the best in England and France.

Half Timber and Brickwork

Porch in French Peasant Style

Details from the House of Edwin C. DuBle, Esq., Forest Hills, N. Y.

Frank J. Forster, Architect
THERE have been many adaptations in recent years of the farmhouses of Normandy and Brittany. Roofs of varied slopes and materials have been used in combinations with stone, brick, stucco and half-timber for the walls. The majority of these adaptations have definitely attempted to produce a picturesque and artistic effect. Too often, however, simplicity and dignity, which are definite characteristics of these farmhouses of France and England, have been lost. Much of the charm of this house of Mr. Huber's outside of Los Angeles, is due to the long, simple roof lines. Whitewashed stonework of the first story and the overhang and smooth plaster of the second make a pleasant contrast and obviate the possibility of there being monotony in the unbroken wall surfaces. A spacious living porch, which forms the east wing, has long openings in the wall just below the eave line which permit cross ventilation through the porch and relieve the austerity of the otherwise unbroken wall. From the two illustrations shown on these pages it is impossible to appreciate the size of this house. The plan is as interesting as it is unusual. It is practically two houses joined by a middle section, in which are located hall and library.
ENTRANCE TERRACES, HOUSE OF JACK HUBER, ESQ., LOS ANGELES
GORDON B. KAUFMANN, ARCHITECT

Photos. W. M. Clarke
ENTRANCE FRONT AND GARAGE

PHOTOS: JOHN WALLACE GILLIE, INC.

SERVICE PORCH

HOUSE OF GIUSEPPE COSULICH, ESQ., RIVERDALE-ON-HUDSON, N. Y.
FRANK J. FORSTER, ARCHITECT

COURTYARD

PLANS ON BACK
COST AND CONSTRUCTION DATA

Date of Completion: September 1, 1927.
General Type of Construction: Masonry.
Exterior Materials: Random rubble stone.
Roof: Heavy graduated slate.
Floors: Wide oak boards in main rooms; narrow in service.
Heating: Hot water.
Interior Woodwork: Stained oak.
Interior Wall Finish: Natural plaster finish; white coat finish in service and bathrooms.
Interior Decorative Treatment: Stained woodwork; painted baths and service rooms.
Approximate Cubic Footage: 54,711.
Cost: $1.20 per cubic foot.

PLANS: HOUSE OF GIUSEPPE COSULICH, ESQ. RIVERDALE-ON-HUDSON, N. Y.
FRANK J. FORSTER, ARCHITECT
турнель фронт

HOUSE OF MILTON E. HATFIELD, ESQ., MONTCLAIR, N. J.
FRANK J. FORSTER, ARCHITECT
COST AND CONSTRUCTION DATA
Date of Completion: January, 1926.
General Type of Construction: Frame.
Exterior Materials: Stucco; brick; stone.
Roof: Heavy graduated slate.
Floors: Wide oak boards in main rooms; tile in bathrooms; linoleum in service rooms.
Heating: Hot water.
Interior Woodwork: Stained oak in master rooms; painted whitewood in service and bathrooms.
Interior Wall Finish: Natural plaster finish; white coat in service and bathrooms.
Interior Decorative Treatment: Stained woodwork; painted service and bathrooms.
Approximate Cubic Footage: 36,717.
Cost: 87 cents per cubic foot.

PLANS: HOUSE OF MILTON E. HATFIELD, ESQ., MONTCLAIR, N. J.
FRANK J. FORSTER, ARCHITECT
HOUSE OF KARL KEFFER, ESQ., SCARSDALE, N. Y.
FRANK J. FORSTER, ARCHITECT

Photography: John Wallace Gillies, Inc.

Plans on Back

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COST AND CONSTRUCTION DATA
Date of Completion: April, 1926.
General Type of Construction: Frame.
Exterior Materials: Stucco and brick.
Roof: Shingle.
Floors: Oak.
Heating: Hot water.
Interior Woodwork: Stained oak.
Interior Wall Finish: Natural plaster unfinished; stained woodwork; service and bathrooms, painted.
Approximate Cubic Footage: 23,600.
Cost: 82 cents per cubic foot.

PLANS: HOUSE OF KARL KEFFER, ESQ., SCARSDALE, N. Y.
FRANK J. FORSTER, ARCHITECT
HOUSE OF MRS. BENJAMIN S. COMSTOCK, PRINCETON, N. J.
FRANCIS ADAMS COMSTOCK, ARCHITECT
COST AND CONSTRUCTION DATA

Year of Completion: 1926.
General Type of Construction: Frame.
Exterior Materials: 4-inch brick veneer.
Roof: Blue-black slate 3/16 inch thick, 4 inches to weather.
Floors: Oak, except in service rooms.
Heating: Vapor vacuum system.
Interior Woodwork: Whitewood.
Interior Wall Finish: Painted throughout.
Approximate Cubic Footage: 48,000.
Total cost: $24,800, exclusive of grading, etc.

FIRST FLOOR

PLANS: HOUSE OF MRS. BENJAMIN S. COMSTOCK, PRINCETON, N. J.
FRANCIS ADAMS COMSTOCK, ARCHITECT
CONSTRUCTION DATA

General Type of Construction: English.
Heating: Vapor.
Exterior Materials: Stone, half-timber and stucco.
Interior Woodwork: Living room and dining room of oak panels; library of country pine panels; remainder of house of whitewood painted.
Roof: Tile.
Floors: Oak.

Approximate Cubic Footage: 90,500.
ENTRANCE FRONT

LIVING ROOM

HOUSE OF G. HAYWARD NIEDRINGHAUS, ESQ., ST. LOUIS
BEVERLEY T. NELSON, ARCHITECT
COST AND CONSTRUCTION DATA

Year of Completion: 1927.
General Type of Construction: Masonry, semi-fireproof.
Exterior Materials: Brick and concrete.
Roof: Slate.
Heating: Vapor system.
Interior Woodwork: Living room paneled in pine.
Interior Wall Finish: Halls and dining room in colored stucco; bedroom papered.
Approximate Cubic Footage: 58,125.
Total Cost: $45,000.
SERVICE WING
HOUSE OF J. T. LAZARUS, ESQ., ITHAN, PA.
DAVIS, DUNLAP & BARNEY, ARCHITECTS

Photos. Harold D. Eberlein
Plans on Back
COST AND CONSTRUCTION DATA
Date of Completion: September 1926.
General Type of Construction: Non-fireproof.
Exterior Materials: Local stone.
Roof: Wood shingles.
Floors: Rift pine.
Heating: Hot water.
Interior Woodwork: White pine.
Interior Wall Finish: White plaster and sand plaster.
Interior Decorative Treatment: Wall paper and paint.
Approximate Cubic Footage: 42,000.
Total Cost: $25,000.

PLANS: HOUSE OF J. T. LAZARUS, ESQ., ITHAN, PA.
DAVIS, DUNLAP & BARNEY, ARCHITECTS
GARDEN TERRACE

ENTRANCE DOOR

HOUSE OF J. T. LAZARUS, ESQ., ITHAN, PA.

DAVIS, DUNLAP & BARNEY, ARCHITECTS
GARAGE WING
HOUSE IN THE ITALIAN STYLE AT SCARSDALE, N.Y.
R. C. HUNTER & BRO., ARCHITECTS
COST AND CONSTRUCTION DATA

Date of Completion: October, 1927.
General Type of Construction: Exterior walls, hollow tile; wood floor beams.
Exterior Materials: Stucco.
Roof: Hand-made Spanish tile.
Floors: Composition and wood.
Heating: Hot water.

Interior Woodwork: Pecky cypress.
Interior Wall Finish: Rough-cast plaster; main rooms have timbered ceilings.
Interior Decorative Treatment: Early Spanish.
Approximate Cubic Footage: 49,500.
Total Cost: $29,700.

PLANS: HOUSE IN THE ITALIAN STYLE AT SCARSDALE, N. Y.
R. C. HUNTER & BRO., ARCHITECTS
LIVING ROOM FROM THE GARDEN

FOUNTAIN IN THE ENTRANCE PATIO

HOUSE OF FRANCIS MARION THOMPSON, ESQ., BEVERLY HILLS, CAL.
WALLACE NEFF, ARCHITECT

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COST AND CONSTRUCTION DATA

Date of Completion: September, 1925.
General Type of Construction: Frame.
Exterior Materials: Stucco.
Roof: Hand-made tile.
Floors: Hand-made tile.
Heating: Hot air; Gas furnace.
Interior Woodwork: Spanish cedar.
Interior Wall Finish: Textured plaster.
Approximate Cubic Footage: 123,000.
Total cost: $100,000.

PLAN OF HOUSE AND GROUNDS

HOUSE OF FRANCIS MARION THOMPSON, ESQ., BEVERLY HILLS, CAL.
WALLACE NEFF, ARCHITECT
DINING ROOM FROM THE GARDEN

STAIRWAY FROM THE ENTRANCE PATIO

HOUSE OF FRANCIS MARION THOMPSON, ESQ., BEVERLY HILLS, CAL.
WALLACE NEFF, ARCHITECT
ENTRANCE LOGGIA

LOGGIA AT END OF PATIO

EXECUTIVE RESIDENCE OF SECONDO GUASTI, ESQ., GUASTI, CAL.
MORGAN, WALLS & CLEMENTS, ARCHITECTS
Year of Completion: 1924.
General Type of Construction: Brick.
Exterior Materials: Brick, stuccoed.
Roof: Tile.
Floors: Oak; tile in bathrooms.
Heating: Unit system; hot air.
Interior Woodwork: Cedar and Oregon pine.

Interior Wall Finish: Textured plaster, decorated.
Interior Decorative Treatment: Wood beamed ceilings in living room, porches, club room; vaulted ceilings in dining room, and library; vaulted ceilings in main bedroom.
Approximate Cubic Footage: 221,000.
Cost: 38.8 cents per cubic foot.
BREAKFAST ROOM
EXECUTIVE RESIDENCE OF SECONDO GUASTI, ESQ., GUASTI, CAL.
MORAN, WALLS & CLEMENTS, ARCHITECTS
ENTRANCE COURT AND TERRACE

PHOTO, PADILLA COMPANY

LIVING ROOM
HOUSE OF CURTIS W. CATE, ESQ., CARPINTERIA, CAL.
REGINALD D. JOHNSON, ARCHITECT

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CONSTRUCTION DATA

General Type of Construction: Concrete foundation; brick walls.
Roof: Shingle roof.
Floors: Hardwood and tile.
Heating: Electrical and fireplaces.
Interior Woodwork: Oak and pine.
Interior Wall Finish: Plaster; oak paneling.
Interior Decorative Treatment: Early American and English.
Approximate Cubic Footage: 71,254.
A SMALL-TOWN HOUSE
ROBERT H. SHERLOCK, ARCHITECT
BY
PARKER MORSE HOOPER

There is no more interesting type of architectural design than that pertaining to the home, and in no field of American architecture has such tremendous progress been made during the past quarter-century as in that of the country house. Whether large or small, costly or inexpensive, pretentious or simple, tremendous improvement has been accomplished. This is due partly to the growing good taste of the public in general, and partly to the increased skill of the profession itself. In the problem of designing a commercial building, which is distinctly typical of our present civilization, it seems logical and permissible to break away from precedent, as none exists for our modern skyscrapers, and design something distinctly new and different,—new, because the problem is new, and different because no precedent exists. Possibly the modern feeling expressed in our commercial architecture may eventually creep into our city domestic architecture. It does not, however, seem likely or reasonable that any marked degree of the modern expression should or can evince itself in our country house architecture.

At our very doors on every side there exist splendid examples of early American domestic architecture which should be and are very largely used as precedent for modern work in this particular field. The Colonial houses of Boston, Philadelphia, Newburyport, Salem and Portsmouth give us numerous suggestions and inspiration for the large and small-town houses of today. Particularly in New England do we find countless examples of the story-and-a-half, or cottage type of country house, so common on Cape Cod and the coast of Maine. There are such charming examples to inspire us, that it is hard to believe that the angular, box-like modernistic style of house being built in France and Germany today will ever gain a permanent foothold in this country.

When one sees such delightful examples of the modern small-town house as the three shown on these pages, it is difficult to understand why any homebuilder should desire a house of the modern, flat-roofed, angular, bleak and forbidding type. In one of these houses, which faces one of the elm-lined streets of Geneseo, N. Y., there is found all of the charm of carefully studied proportions, graceful roof lines, and refined and delicate detail characteristic of the homes of our New England ancestors. The relation of the height to the width of this house is particularly fortunate. The short wing at the rear, which connects the garage with the house itself, is unusually well designed and adds to rather than detracts from the charm and dominance of the main house. The windows are well proportioned, with 12 panes to each sash. The louver shutters also add distinction and charm to the design. The entrance porch is kept suitably small and is consistently tied into the house itself. It is to be earnestly hoped and desired that more people building small and inexpensive homes should employ the services of real architects or those of an organization made up of architects, such as the Small House Service Bureau of the American Institute of Architects.
HOUSE OF MISS ELINOR McBride, GENESEO, N. Y.
ROBERT H. SHERLOCK, ARCHITECT
HOUSE OF MISS ELINOR McBRIDE, GENESEO, N. Y.
ROBERT H. SHERLOCK, ARCHITECT

LIVING ROOM
HOUSE OF MISS ELINOR McBRIE, GENESEO, N. Y.
ROBERT H. SHERLOCK, ARCHITECT
THE owners of this house expressed dislike of the appearance of wood-framed buildings, whether finished in siding or stucco. They were averse, too, to the use of brick as a building material. They had seen and admired rubble stone walls and rubble-faced concrete. Use of the latter materials was unreasonable in cost because there was no stone in the immediate vicinity, and because of the union wage scale for stone masons in their section. Under these circumstances a simple system of hollow reinforced concrete wall construction was recommended. The clients were shown barns and silos built according to this method, were readily interested in its appearance, and were convinced of its practicability for residential purposes. The requirements, otherwise, were that a house to cost $20,000 must contain four master bedrooms, two bedrooms for servants, three bathrooms, a playroom, a guest room and wash room, a kitchen, and a spacious room which could be used as living and dining room combined.

The living room is 31 feet by 17 feet, 6 inches, planned so that the living portion can be used separately from the dining portion. The combination playroom and guest room is located conveniently to the kitchen, so that children can be served there when their elders are entertain-
LIVING ROOM WINDOWS AND TERRACE

FIRST FLOOR

SECOND FLOOR

HOUSE OF A. HARRIS, ESQ., WHITE PLAINS, N. Y.

HERBERT LIPPMASS, ARCHITECT
DETAIL SHOWING TEXTURE OF CONCRETE WALLS
HOUSE OF A. HARRIS, ESQ., WHITE PLAINS, N. Y.
HERBERT LIPPMANN, ARCHITECT
of two 4-inch shells, separated by a 2½-inch air space. The air space is continuous around corners and is sealed around openings by placing a 2 by 2½-inch timber in the air space, top, bottom and sides of openings; galvanized 10-penny nails are driven into these timbers to combine with the concrete. The concrete itself, a 1:2:4: gravel mix, had no more water than would make it possible to remove the forms immediately after tamping. General reinforcement consisted of two No. 2 galvanized wires, one top and one bottom, in each 9-inch course. Two 3/8-inch rods are used in lower foundation courses, gable or top courses, and in courses under window openings. Openings have additional rod reinforcement determined by the span. Cross-reinforcing between shells occurs every 2 feet on every course, in the form of galvanized S-anchors 6 inches long with 1-inch hook ends. In the exterior walls the concrete was colored with dry mineral siena, in the proportion of four cups of color to a bag of Portland cement. To this ten cups of white cement were added to reduce the green tendency of the ordinary cement. The walls were left as they came, with the form marks showing. They were neither painted nor stuccoed on the outside. In the vestibule they were left unfinished on the inner side as well. In all rooms they were plastered directly with a scratch leveling coat and a colored sand finish coat. There is no furring on any exterior wall, and none is required. Where stud partitions met concrete walls, the wire lath lapped over the concrete and was fastened to the concrete. This was so successful that no cracks appeared at meeting places, in spite of the fact that the building has settled.

To 2 by 2½-inch timbers sealing the air spaces around openings there were nailed the wood frames for steel sash or wood doors. The timber over openings was covered with a copper flashing which runs 3 inches up the outer side of the inner shell and projects beyond the sash and door frames, as a drip for any condensation or moisture which might run down into the air space and wet the plaster over openings. The heads of two windows had a 1-inch recess left in them, in which faience tile were "but-
AN EARLY AMERICAN HOUSE AT FARMINGTON, CONNECTICUT

LEIGH FRENCH, JR., ARCHITECT

BY

HAROLD D. EBERLEIN

It is altogether beside the point to dwell at length upon what is plainly to be seen at a glance. It is needless to enter into extended comment on the fact that the small house at Farmington, Conn. illustrated here is designed according to the early Colonial tradition of the neighborhood, with various modifications in plan and adapted interior features in order to make it fulfill satisfactorily the requirements of a modern dwelling, but without disturbing the traditional character of the exterior. To two facts in connection with this house, however, it is distinctly worth while directing attention. In the first place, the house is a small house. Notwithstanding this handicap, it is conspicuously well studied in every particular, both outside and within. It bears every mark of a finished product, not the air of a step-child or changeling, left to shift pretty much for itself.

It cannot be denied that the average small house does suffer a serious handicap architecturally because it is a small house. Too often does it “come out at the little end of the horn,” especially if it has been designed in a great office with a complex organization or in the office of an architect who specializes in large domestic work. Its unstudied or half-studied details smack of the standardized, and it fails of possessing that individual quality which clients presumably desire when they retain the services of an architect instead of appealing to a building contractor. The architect, to be sure, cannot be held wholly to blame for this unfortunate state of affairs. In order to make a living he must make a reasonable profit on each commission that comes into his office. And the small house, in proportion to the labor, time and thought involved in its design and erection, is relatively not nearly so profitable a subject as a larger commission. In some cases, indeed, it is not at all a source of profit. Quite naturally, then, the architect prefers the larger work, and with good reason he spends upon it his best efforts.

And yet, though a busy architect of prestige may reasonably be chiefly occupied in executing important commissions, is there not something to be said in favor of his giving a little more personal effort and care to the occasional small project? Commensurate profit therefrom, in a pecuniary way, he probably will not get. But the small house is numerically preponderant, and numerical preponderance inevitably imparts the prevailing architectural tone to a neighborhood. Is it not worth while, therefore, to devote a little extra personal interest to the small house in the interests of general architectural betterment? It may seem like “casting one’s bread upon the waters,” but, in curiously indirect ways, small excellences achieved have a habit of attracting substantial returns in forms that cannot be expressed in figures on the ledgers. At any rate, this Farmington house affords refreshing evidence of studied attention bestowed as freely and conscientiously as though the commission had been five times as large.

The second fact suggested by the Farmington house is that the interior architecture and fixed decoration of a small dwelling exact no less skill and even more mature discrimination than do the same items in the treatment of a large house. Where every least touch assumes a magnified importance, because the field of action is so limited, there is no chance to retrieve or counterbalance any error in judgment. The good has an effect relatively greater.

House of Mrs. Philip Roberts, Farmington, Conn.
Leigh French, Jr., Architect
HOUSE OF MRS. PHILIP ROBERTS, FARMINGTON, CONN.
LEIGH FRENCH, JR., ARCHITECT
PLANS: HOUSE OF MRS. PHILIP ROBERTS, FARMINGTON, CONN.
LEIGH FRENCH, JR., ARCHITECT
HOUSE OF MRS. PHILIP ROBERTS, FARMINGTON, CONN.
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ELEVATION OF EAST WALL

ELEVATION OF WEST WALL

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DINING ROOM

HOUSE OF MRS. PHILIP ROBERTS, FARMINGTON, CONN.

LEIGH FRENCH, JR., ARCHITECT
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Architect: JOHN T. WINDRIM. Photo: MATTIE EDWARDS HEWITT, NEW YORK

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To every architect, we offer all possible means for searching comparison of Brasco with every other construction. Full sized details, complete catalogues, actual samples are freely available upon request.

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Distributors throughout the United States, Canada and foreign countries

Brasco
STORE FRONTS
Selected List of Manufacturers’ Publications

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.

ACOUSTICS
K. Guastavino Co., 40 Court St., Boston. The Master Plaster. Brochure, 6 pp., 8 x 11 ins. Illustrated. Important data on a valuable material.


AIR FILTERS

BANK VAULTS

BASEMENT WINDOWS

BRICK

CEMENT
Carney Company, The, Mankato, Minn. A Remarkable Combination of Quality and Economy. Booklet, 20 pp., 8 x 11 ins. Illustrated. Important data on valuable material.


CONCRETE BUILDING MATERIALS


Douvetail Anchor Slot Co., 149 West Ohio St., Chicago. Douvetall Masonry Anchoring System. Folder, 4 pp., 8 x 11 ins. Illustrated. Data on a system of anchoring masonry to concrete.


CONCRETE COLORS


CONSTRUCTION, FIREPROOF


Brixment for Perfect Mortar. Self-filling handbook, 8 x 11 ins. Illustrated. Describes Brixment for brick, tile and stone masonry, special attention being paid to its use in concrete mixtures.


Cement—Continued


CONCRETE COLORS


CONSTRUCTION, FIREPROOF


Brixment for Perfect Mortar. Self-filling handbook, 8 x 11 ins. Illustrated. Describes Brixment for brick, tile and stone masonry, special attention being paid to its use in concrete mixtures.


Cement—Continued

SELECTED LIST OF MANUFACTURERS' DOORS AND TRIM, METAL

The American Brass Company, Waterbury, Conn.

Wood-and-Metal Engraved Shapes. Brochure. 856 x 11 ins. Illustrated and describing more than 4000 shapes of cornices, jambs, casings, moldings, etc.


Fire Doors and Hardware. Booklet. 85¢ x 11 ins. 64 pp. Illustrated. Describes use of fireproof steel doors, complete with automatic closers, track hangers and all the latest equipment—all approved and labeled by Underwriters' Laboratories.

Trusccon Steel Company, Youngstown, Ohio


DOORS, SOUNDPROOF

Sedgwick Machine Works, 131 West 15th St., New York, N. Y.

The Einstein Soundproof Door. Folder, 8 pp. 85¢ x 11 ins. Illustrated.

Electric Range Book for Architects (A. L. A. Standard Classification). Booklet. 32 pp., 85¢ x 11 ins. Illustrated. Equipment for cookery for homes, apartments, schools, hotels, hospitals, industries, etc...


Electric Power for Buildings. Brochure. 16 pp., 85¢ x 11 ins. Illustrated. A publication important to architects and engineers.

Worthington Pump and Machinery Corporation, New York, N. Y.

Variable-Voltage Central Systems as applied to Electric Elevators. Brochure. 16 pp., 85¢ x 11 ins. Illustrated. Describes use of this system in all types of buildings and plans for standardized service.

Sonneborn Sons, Inc., 116 Fifth Ave., New York, N. Y.


Robert Florestone Buildings, Inc., 407 South Dearborn St., Chicago, Ill.

P. A. Sample Book. Bound volume, 875 x 11 ins. Contains actual samples of all materials and complete data regarding their use.

FLAGSTONES


Benjamin Electric Ranges. Booklet. 8 pp., 85¢ x 11 ins. Illustrated. Equipment for cooking for homes, apartments, schools, offices, institutions, etc.

Benjamin-Starrett Panelboards for Light and Power. Booklet. 11 pp., 85¢ x 11 ins. Illustrated. Complete sets of specifications for every building type in which concrete floors are used, with descriptions and results of tests.

FLOORS—STRUCTURAL

Trusccon Steel Co., Youngstown, Ohio

Trusccon Florestone Construction. Booklet. 85¢ x 11 ins. 16 pp. Describes actual jobs under construction using fireproof concrete floors, buildings, department stores, hotels, hospitals, etc...

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


Structural Gypsum Corporation, Linden, N. J.

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MOULDINGS
WINDOWS
DOORS

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Rich, Warm Light—
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Y. M. C. A. buildings are maintained to provide young men away from home an inexpensive, comfortable, homelike place to live. Members of the North Branch "Y," Detroit, enjoy an unusual degree of homelike comfort in their new building. The atmosphere of cozy hospitality is heightened by the rich, warm light which comes from Cremax Globes in club and dormitory rooms.

Cremax, the newest development from Macbeth laboratories, transmits a soft, cream-colored quality of light, free from cold tones of green. The light from Cremax Globes is abundant, yet without harsh glare. Because Cremax glass thoroughly diffuses the light, there are no sharp shadows. Cremax Globes are beautiful, Chrome-tinted, gracefully-shaped. They are practical, too. They do not collect and hold the dust, and are easily cleaned.

Macbeth Illuminating Engineers will gladly assist architects and building managers in the design and installation of lighting systems. Macbeth-Evans Glass Company, Department J, Charleroi, Pennsylvania.
SELECTED LIST OF MANUFACTURERS

HEATING EQUIPMENT—Continued

Molby Boiler Co., Catalog, 24 pp., 4 x 9 ins. Illustrated. Deals with wall and floor models.

Central Boiler & Stove Co., Catalog, 36 pp., 6 x 9 ins. Data recommended by the National Board of Fire Underwriters.

South Side Malleable Iron Works, Conn. 
No. 37. Devoted to Jennings Hytor Return Line Vacuum Heat- ing. Electrically driven, and supplied to standard sizes up to 300,000 square feet equivalent direct radiation.
No. 37. Describing Jennings Hytor Condensation Pumps, sizes up to 70,000 square feet equivalent direct radiation.
No. 36. Jennings Hytor Vivid Return Line Vacuum Heating Pumps. Size M, for equivalent direct radiation up to 5,000 square feet.

National Radiator Corporation, Johnstown, Pa. 

Data on complete outfitting of hotels and large apartment buildings. Booklet, 27 pp., 8 ½ x 11 ins. Illustrated. Valuable data on heat supply and distribution.


Residence Oil Burning Equipment. Brochure, 6 pp., 8 ½ x 11 ins. Illustrated. Data regarding the use of such equipment in residences.

National Stove Works, New York. 


No. 4. History of Domestic Oil Burners. Folder, 4 pp., 8 ½ x 11 ins. Illustrated. A reprint from Heating and Ventilating.


Heating by the Ultimate Method. Folder, 4 pp., 8 ½ x 11 ins. Describes and illustrates such methods of heat supply as gas, oil, steam, etc., and data on gas heating.

Trans Co., The, La Crosse, Wis. 

Bulletin 14. 24 pp., 8 ½ x 11 ins. Covers the complete line of Trans Heating Specialties, including Trans Bellows Traps, and other accessories.

Bulletin 20. 24 pp., 8 ½ x 11 ins. Explains in detail the operation of Trans Condensation, Vacuum, Boosting, Circulating, and similar pumps.

How to Cut Heating Costs. Booklet, 18 pp., 8 ½ x 11 ins. Illustrated.

HOSPITAL EQUIPMENT

The Brick-Bard Companies, Chicago and New York. 

Some Thoughts About Hospital Food Service Equipment. Booklet, 21 pp., 7 ½ x 9 ins. Valuable data on the subject.

Whitney, Rochester, N. Y. 

Sterilizer Equipment for Hospitals. Book, 26 pp., 8 ½ x 11 ins. Illustrated. A complete and complete data on sterilization of utensils and water, information on dressings, etc., with price list.


Architectural Sterilizer, Booklet, 16 pp., 8 ½ x 11 ins. Illustrated. 

Information on piping, venting, valves and wiring for sterilizer equipment.

Hospital Sterilizing Technique. Five booklets. 8 to 16 pp., 6 ½ x 9 ins. A practical guide to the sterilization of surgical instruments, dressings, utensils, water, and rubber gloves.

HOTEL EQUIPMENT

Pick & Company, Albert, 208 West Randolph St., Chicago, Ill. 

Some Thoughts on Furnishing a Hotel. Booklet, 7 ½ x 9 ins. Illustrated.

 INCINERATORS

The Decent Way. Burn it with Gas Brochure, 20 pp., 8 ½ x 7 ¼ ins. inside. Illustrated. Incinerator sanitation equipment for residence use.

A. I. A. File, 12 pp., 8 ½ x 10 ins. inside. Suggestions for architects on incineration, showing installation and equipment. Specialized Home Comforts Service Plan Book. 46 pp., 8 ½ x 11 ins. inside, illustrated. A complete outline of the many advantages of incineration.

Blue Star Standards in Hotel Building. 16 pp., 8 ½ x 8 ½ ins. Illustrated. Describes and illustrates the Blue Star incinerator, covering heat, incineration, refrigeration, etc.

Kernerator Incinerator Company, Birmingham, Ala. 

Furnaces for hotels, 15 pp., 8 ½ x 11 ins. Illustrated. Describes and illustrates the Kernerator incinerator, covering heat, incineration, and ventilation, etc.

Kernerator Incinerator Company, Milwaukee, Wis. 

Incinerators (Chimney-fed). Catalog No. 15 (Architect and Builder's Edition). 8 pp., 8 ½ x 11 ins. Describes and illustrates the principles and design of Kernerator incinerators for various sizes of buildings, schools, hospitals, apartment buildings, clubs and other institutions. Shows all standard models and gives general information and working data.


Garbage and Waste Disposal for Apartment Buildings, folder, 87 pp. Illustrated. Describes the principles and design of Kernerator-chimney-fed incinerator for apartments and other buildings where it has been installed.

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 installed.

INSULATING LUMBER

Mason Fibre Co., 131 West Washington St., Chicago, Ill. 

Booklet, 12 pp., 8 ½ x 11 ins. Illustrated. Gives complete specifications of insulating humber and details of construction involving its use.

INSULATION


The Insulation of Roofs with Armstrong's Corkboard. Booklet, 8 pp., 8 ½ x 11 ins. Illustrated. Describes and illustrates the insulating corkboards of manufacturing or commercial structures.

Insulating a School Roof with Armstrong's Corkboard. Booklet, 7 ½ x 10 ins. 26 pp. Gives full data on such installation.

Piling Folder for Pipe Covering Data. Made in accordance with the rules of the American Society of Heating.


Insulation. Booklet, 36 x 10 ins. 24 pp. Illustrated. Deals with a valuable type of insulation.

Philips, Inc., for use in standardized cabins.

Celite Products Co, 1320 South Hope St., Los Angeles. 

The Insulation of Buildings. Booklet, 8 pp., 8 ½ x 11 ins. Illustrated. On insulating boiler walls, brecceing, and stacks to reduce amount of radiation.

Sil-O-Cel Insulation Materials and Allied Products, Brochure, 16 pp., illustrated. Illustrated. Describes and illustrates the equipment.

Insulating Specialties, including Trane Bellows Traps, and similar pumps. 

Insulating Specialties, including Trane Bellows Traps, and similar pumps.

Structural Gypsum Corporation, Linden, N. J. 

Ventilating Magazine. Booklet, 12 pp., 8 ½ x 11 ins. Full data on the use of Gypsum in the design and equipment of school cafeterias with photographs of installation.

LANTERNS

Truscon Steel Company, Youngstown, Ohio.

Alhambra 23-inch Hy-Rib for Roofs, Floors and Walls. Booklet, 8 ½ x 11 ins. 24 pp., Stone for laboratory equipment, shower partitions, stair railings.

Durham Company, Dayton, Ohio.


LATH, METAL AND REINFORCING

Genise Steel Company, Youngstown, Ohio.

Herringbone Metal Lath Handbook. 8 ½ x 11 ins. 32 pp. Illustrated. On approved types of insulation.


Better Walls for Better Homes. Booklet, 16 pp., 8 ½ x 10 ins. Illustrated. Metal lath, particularly for exterior and interior use, designed from old models and meeting the requirements of modern lighting.

LATH, METAL AND REINFORCING

National Steel Fabric Co., Pittsburgh.

Better Walls for Better Homes. Booklet, 16 pp., 8 ½ x 10 ins. Illustrated. Metal lath, particularly for residences.


Steelex for Roofs. Booklet, 8 pp., 8 ½ x 11 ins. Illustrated. Steelex for roofs with round top chords. Steelex Data Sheet No. 2, Folder, 8 pp., 8 ½ x 11 ins. Illustrated. Steelex for roofs with flat top flanges. Steelex Data Sheet No. 3, Folder, 8 pp., 8 ½ x 11 ins. Illustrated. Steelex for roofs on wood joists.

Northwestern Expanded Metal Products Co., 1124 Colony Building, Chicago, Ill.

Northwestern Expanded Metal Products. Booklet, 8 ½ x 10 ins. 20 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, Kno-burn, 20th Century Corrugated, Plaster-rauer and longspan bath channels, etc. Longspan Bath Lath. Folder. 4 pp., 8 ½ x 11 ins. Illustrated. 

Deals with a new type of V-Slab expanded metal.

A. I. A. Sample Book. Round volume, 8 ½ x 11 ins. Contains actual samples of several materials and data regarding their use.

Northwestern Hy-Rib Lath. Folder. 8 ½ x 11 ins. Illustrated. On Flat Rib Lath.

Truscon Steel Company, Youngstown, Ohio.

Truscon 3/4-inch Hy-Rib for Roofs, Floors and Walls. Booklet, 5 x 11 ins. Illustrated. Shows how this necessary part of building service is taken care of with the Kernerator. Gives list of hotels and other buildings where installed.
Good artificial lighting of modern buildings is just as essential as good natural lighting. In fact natural lighting costs much more than the best artificial lighting you can buy. This is particularly true in crowded downtown districts where zoning laws require setbacks as the buildings increase in height.

The best way to insure for your client the greatest usefulness of the artificial lighting system is to permit Holophane Engineers to cooperate with you in designing a Holophane PLANNED LIGHTING SYSTEM.

PLANNED LIGHTING is the name given to artificial lighting installations PLANNED by HOLOPHANE LIGHTING ENGINEERS for SPECIFIC APPLICATION and employing HOLOPHANE LIGHTING SPECIFICS.

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SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 80

LAUNDRY CHUTES

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PAINTS, STAINS, VARNISHES AND WOOD FINISHES

ARCHITECTURAL DESIGN
Part One

MORTAR AND CEMENT COLORS
Clinton Metallic Paint Co., Clinton, N. Y. Clinton Mortar Colors. Folder, 8½ x 11 ins. 4 pp. Illustrated in color and in black and white. Contains detailed instructions for installing Clinton Mortar Colors with specific instructions for using them. Color Cards, 6½ x 6½ ins. Illustrates in up to ten shades in which Clinton Mortar Colors are manufactured.

Publication details:
- **Title:** Selected List of Manufacturers' Publications—Continued
- **Page:** 80
- **Section:** Architectural Design

This page contains a list of manufacturers and their publications related to laundry chutes, lighting equipment, selected lists of manufacturers' publications, mail chutes, mantels, and metals. It also includes details on specific products and companies such as The Frink Co., Art Metal Construction Co., and Curtis Companies Service Bureau. The page includes information on products like the Next to Daylight Brochure, American Laundry Machinery Co., and the Library Bureau Division. It also mentions various forms of literature such as brochures, booklets, and folders, detailing their content and size.
Roddis Flush Doors
in Elks' Home and Hotel, Philadelphia

The selection of Roddis doors for the splendid Elks' Home and Hotel, Philadelphia, is another outstanding triumph for Roddis. It was realized that not a little of the refinement and beauty of the interior of this fine building would rest on the choice of doors. With this in mind, beautiful flush doors were required—and it was inevitable that these doors should be by Roddis.

Roddis Flush Doors offer a wide selection of surface veneers, inlays and fitments. They provide maximum sound and fire-resistant qualities secured by a five-ply construction of solid wood, extending over the entire area of the door.

All Roddis Flush Doors have the solid softwood core, protecting hardwood strips on all four edges, cross-band and surface veneers that are standard Roddis construction.

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Roddis Doors
Roddis Lumber and Veneer Co.
120 Fourth Street
Marshfield, Wisconsin

Manufacturers of Flush, French, Panel and Custom Built Doors as well as a complete line of Quality Plywood Products.

Distributors in All Principal Cities
SELECTED LIST OF MANUFACTURERS' PIPE

American Brass Company, Waterbury, Conn.

Chicago Pump Company, 2300 Wolfram St., Chicago, Ill.

Maddock's Sons Company, Thomas, Trenton, N. J.

Imperial Brass Mfg. Co., 1200 W. Harrison St., Chicago, Ill.

Eljer Company, Ford City, Pa.

Crane Company, 836 S. Michigan Ave., Chicago, Ill.


Duriron Company, Inc., Dayton, Ohio.

Cohoes Rolling Mill Company, Cohoes, N. Y.

Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.

American Rolling Mill Company, Middletown, Ohio.

American Brass Company, Waterbury, Conn.

Bulletin E. 7 ft,

The Correct Pump to Use. Portfolio containing handy data. Complete data on an important type of pump.

Systems, as installed by Kewanee Private Utilities Co.

Structural Gypsum Corporation, Linden, N. J.

Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.

American Brass Company, Waterbury, Conn.


Chow & Sons, James B., 534 S. Franklin St., Chicago, Ill.

Cohoes Pipe Handbook. Booklet, 40 pp., 5 x 7 1/2 ins. Data on wrought iron pipe.

Duriron Company, Inc., Dayton, Ohio.


National Tube Co., Frick Building, Pittsburgh, Pa.

"National" Bulletin No. 2, Corrosion of Hot Water Pipe, 8 1/2 x 11 ins. 24 pp. Illustrated. In this bulletin is summed up the most important research dealing with hot water systems. The ten years of research and the latest data are given of the deactivating and descaling systems for eliminating or retarding corrosion in hot water supply lines.

"National" Bulletin No. 25. "National" Pipe in Large Buildings. 8 1/2 x 11 ins. 88 pp. This bulletin contains 254 illustrations of prominent buildings of all types, containing "National" Pipe, and considerable engineering data of value to architects, engineers, etc.

Meadowbrook Pipe. Book of 88 pp. 8 1/2 x 11 ins., profusely illustrated with ballotine and line engravings of the important operations in the manufacture of pipe.

PLASTER


Information Book. Brochure, 24 pp., 5 x 7 ins. Lists grades of plaster manufactured; gives specifications and uses for plaster.


Interior Walls Everlasting. Brochure, 20 pp., 6 1/4 x 9 1/4 ins. Illustrated. Describes origin of Keene's Cement and views of buildings in which it is used.

PLUMBING EQUIPMENT


Catalog M, 8 1/2 x 11 ins., 138 pp. Illustrated. Shows complete line of plumbing fixtures for Schools, Railroads and Industrial Plants.

Craness Company, 836 S. Michigan Ave., Chicago, Ill.

Catalogues for Industrial Plants. Catalog, 3 x 6 ins. 89 pp. Illustrated.


Annotated for each. Folder, 4 pp. 8 1/2 x 11 ins. Illustrated. Data on new type of stall.

Jennings & Son, 606 S. Michigan Ave., Chicago, Ill.

Building Pluming Fixtures. Catalogue. 4 x 6 ins. 34 pp. Illustrated.

Planning the Small Bathroom. Booklet, 5 x 8 ins. Discusses planning bathrooms of small dimensions.

Johns-Manville Corporation, New York, N. Y.

Cohoes Pipe Handbook. Booklet, 40 pp., 5 x 7 1/2 ins. Illustrated.

J. W. Stickle and Son, Inc., Chicago, Ill.

Longspan 4-inch Rib Lath. Folder 4 pp., 8 1/2 x 11 ins. Illustrated. Deals with a new type of V-Rib expanded metal.

ROOFING


The Barrett Company, 40 Reber St., New York City.

Architects' and Engineers' Built-up Roofing Reference Series; Volume IV Roof Drainage System. Brochure, 63 pp. 8 1/2 x 11 1/2 ins. Gives complete data and specifications for many details of roofing.

Bird & Son, Inc., E. Walpole, Mass.


Philip Carey Co., Lockland, Cincinnati, Ohio.

Architects Specifications for Carey Built-up Roofing. Brochure, 8 1/2 x 11 1/4 ins. 24 pp. Illustrated. Data to aid in specifying the different types of built-up roofing to suit the kind of roof construction to be covered.

Carey Built-up Roofing for Modern School Buildings. Brochure, 8 1/2 x 11 1/4 ins. 32 pp. Illustrated. A study of roof construction with special reference to the use of a number of different kinds and the roofing materials adapted.

Heine Roofing Tile Co., 1025 West Third Avenue, Denver.

Plymouth-Shingle Tile with Sprocket Hips. Leaflet, 8 1/2 x 11 ins. Illustrated. Shows use of English shingle tile with special hips. Italian Promenade Floor Tile. Folder, 2 pp., 8 1/2 x 11 ins. Illustrated.

Truscon Steel Company, Youngstown, Ohio.

Superior St., Chicago.

Relative Effectiveness of Various Types of Roofing Construction in Preventing Condensation of the Under Surface. Folder, 4 pp., 8 1/2 x 11 ins. Important data on the subject.

Structural Gypsum Corporation, Linden, N. J.

Relative Effectiveness of Various Types of Roofing Construction in Preventing Condensation of the Under Surface. Folder, 4 pp., 8 1/2 x 11 ins. Important data on the subject.

U. S. Gypsum Co., Chicago.


Shoetner Pynillo Roof Construction. Folder, 8 1/2 x 11 ins. Illustrated. Covers use of roof surfacing which is poured in place.

SEWAGE DISPOSAL

Kewanee Private Utilities, 442 Franklin St., Kewanee, Ill.

Information Sheet. 74 x 5 1/2 ins. 40 pp. Illustrated. Detailed drawings and specifications covering waste supply and sewage disposal systems.

REFRIGERATION

The Full-Cold System Company, Knoxville, Tenn.

Temperature Control of Refrigeration Systems. Booklet, 8 pp., 8 1/2 x 11 ins. Illustrated. Deals with cold storage, chilling of water, etc.

REFRIGERATORS

Lordiffr Refrigerator Company, Kingston, N. Y.

Lordiffr Refrigerators, for hotels, restaurants, hospitals and clubs. Brochure, 43 pp. 8 x 10 ins. Illustrated. Data on line of refrigerators.

REINFORCED CONCRETE—See also Construction, Concrete

Genfield Steel Company, Youngstown, Ohio.

Self-Centering Handbook. 8 1/2 x 11 ins. 36 pp. Illustrated. Methods and specifications for reinforced concrete buildings and floors with a combined form and reinforced material.

Truscon Steel Company, Youngstown, Ohio.

Shearing Stresses in Reinforced Concrete Beams. Booklet, 8 1/2 x 11 ins. 12 pp.

North Western Expanded Metal Company, Chicago, Ill.


Lompoc Roofing Co., Lompoc, Calif.


PUMPS—Continued

Well Pump Co., 215 W. Superior St., Chicago.

Bulletin J, 8 1/2 x 11 ins. Illustrated. Individual bulletins with specifications on sewage ejectors, and bilge, house, crawl space, deodorization, booster and boiler feed pumps.

Ramps

Ramp Buildings Corporation, 21 East 40th St., New York.

Building Garages for Profitable Operation. Booklet, 8 1/2 x 11 ins. 16 pp. Illustrated. Discusses the need for modern mid-city, parking garages, and describes the Hummy Motoroom system of diversity, operability and features of operating convenience. Gives cost analyses of garages of different sizes, and calculates probable earnings.


Kewanee Private Utilities, 442 Franklin St., Kewanee, Ill.

Information Sheet. 74 x 5 1/2 ins. 40 pp. Illustrated. Detailed drawings and specifications covering waste supply and sewage disposal systems.
Westfield's memorial to her sons who died in the Great War is illuminated at night by General Electric floodlights. Against the dark sky, this illumination emphasizes—without distorting—the just proportions of the granite shaft and the artistic excellence of the bronze figure of History which surmounts it.

Correct floodlighting—pure, severe, revealing—gives full effect to every architectural value and decorative detail. It is equally suited to the mass of a great building and to the subtle lines of carving and sculpture. Throughout the country, G-E floodlighting equipment has been selected because of its perfect adaptability to every purpose.

General Electric lighting specialists, masters of their art, are ready at all times to recommend appropriate floodlighting equipment for every type of building, memorial, or statue—whether already erected or as yet only contemplated.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 34

STORE FRONTS—Continued

Davies Solid Architectural Bronze Sash. Set of five sheets, printed on tracing paper, giving full sized details and suggestions for designing of special bronze store front construction, enclosed in envelope suitable for filing. 8 ½ x 11 ins. Illustrated.

The Kawneer Company, Niles, Mich.

Store Front Products. Booklet, 96 pp., 8 ½ x 11 ins. Illustrated. Shows different types of Kawneer Solid Copper Store Fronts.


Detail Sheets for Use in Tracing. Full-sized details on sheets 17 x 22 ins.

Kawneer Construction in Solid Bronze or Copper. Booklet, 64 pp., 8 ½ x 11 ins. Illustrated. Complete data on the subject.

Modern Bronze Store Front Co., Chicago Heights, Ill.


Zueri Drawn Metals Company, Chicago Heights, Ill.

Zueri Safety Key-Set Store Front Construction. Catalog, 8 ½ x 10 ½ ins. 60 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.

International Store Front Construction. Catalog, 8 ½ x 10 ins. 70 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.

TERRA COTTA

National Terra Cotta Society, 19 West 44th St., New York, N. Y.


Color in Architecture. Revised Edition. Permanently bound volume, 8 ¼ x 11 ins., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustrations in color.

Present Day Schools. 8 ½ x 11 ins. 32 pp. Illustrating 43 examples of school architecture with articles upon school building design by James O. Betelle, A. I. A. Better Banks. 8 ½ x 11 ins. 32 pp. Illustrating many banking buildings in terra cotta. Published with an article on its use in bank design by Alfred C. Bosson, Architect.

TILE, HOLLOW

National Fire Proofing Co., 230 Federal St., Baltimore, Md.


Standard Fireproofing Bulletin 171. 8 ½ x 11 ins. 32 pp. Illustrated. A treatise on the subject of hollow tile as used for floor, girder, column and beam covering and similar constructions.

Nacco Double Shell Load Bearing Tile Bulletin. 8 ½ x 11 ins. 6 pp. Illustrated. Presented a fine line of tiles for different purposes.

Nacco Unibinder Tile Bulletin. 8 ½ x 11 ins. 4 pp. Illustrated.

Nacco Backer Tile Bulletin. 8 ½ x 11 ins. 4 pp. Illustrated.

Naccofor Bulletin. 8 ½ x 11 ins. 6 pp. Illustrated.

Nacco Face Tile for the Up-to-Date Farm Bulletin. 8 ½ x 11 ins.

TILES

Kraftile Company, 55 New Montgomery St., San Francisco.

High Fired Faience Tile. Catalog 32. 8 ½ x 11 ins. Illustrated. Presents a fine line of tiles for different purposes.


Art Portfolio of Floor Designs. 9 ½ x 12 ¼ ins. Illustrated. In colors. Patterns of quarry tiles for floors.

VALVES

Crane Co., 856 S. Michigan Ave., Chicago, III.

No. 51. General Catalog. Illustrated. Describes the complete line of the Crane Co.

C. A. Dunham Co., 450 East Ohio St., Chicago.

The Dunham Parkeless Radiator Valve Brochure, 12 pp., 8 x 11 ins. Illustrated. Data on an important type of valve.

Jenkins Bros., 80 White St., New York.

The Valve Behind a Good Heating System. Booklet, 46 x 7 ¼ 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, 45 x 7 ¼ ins. 16 pp. Illustrated. Description of Jenkins Brass Globe, Angle Check and Gate Valves commonly used in home plumbing, and tee Body Valves used for larger plumbing installations.

VENETIAN BLINDS


HERE you see a splendid motor car ... entirely in keeping with its handsome background. Naturally both car and floor are custom-built creations. Both are the work of expert craftsmen. But years after the motor car has finished its long journey, this special floor of Armstrong's Linotile will still maintain its smart appearance.

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Armstrong's Linotile and Armstrong's Cork Tile, familiar to architects through many years of contracting directly with the Armstrong Cork and Insulation Company of Pittsburgh, are now sold and installed by leading handlers of Armstrong's Linoleum all over the United States. A special service has been set up to assist architects in designing individualized floors. Your inquiry is invited. Armstrong Cork Company, Custom Floors Department, Lancaster, Pa.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 86

VENTILATION
American Blower Co., Detroit, Mich.
Darwin Company, Dayton, Ohio.
Acid-proof Exhaust Fans. Folder, 8 x 10½ ins. 8 pp. Data regarding fans for ventilation of laboratory fame, wood.
Specification Form for Acid-proof Exhaust Fans. Folder, 8 x 10½ ins.
Globe Ventilator Company, 205 River St., Troy, N. Y.
Globe Ventilators Catalog. 6 x 9 ins. 32 pp. Illustrated. Presents complete data on "Globe" ventilators as to sizes, dimensions, gauges of material and of the capacities. It illustrates many different types of buildings on which "Globe" ventilators are in successful service, showing their adaptability to meet varying requirements.

Stayne Filter Corporation, Rochester, N. Y.

WATERPROOFING
Carry Company, The Philip, Lockland, Cincinnati, Ohio.
Genfire Steel Company, Youngstown, Ohio.

Master Builders Company, Cleveland, Ohio.
Waterproofing and Dampproofing and Allied Products. Sheets in loose leaf file, 9 x 12 ins. Valuable data on different types of materials for protection against dampness.

Waterproofing and Dampproofing File, 36 pp. Complete descriptions and detailed specifications for materials used in building with concrete.

"Permanite Liquid Waterproofing" for making concrete and cement mortar permanently impervious to water. Also circulates on floor treatments and cement colors. Complete data and specifications. Sent upon request to architects using business cards of circular size, 8½ x 11 ins.

Sonborn Sons, Inc., L., 115 Fifth Ave., New York, N. Y.

Toch Brothers, 120 East 40th St., New York City.
Specifications for Dampproofing, Waterproofing, Enameling and Technical Painting. Complete and authoritative directions for use of an important line of materials.

The Vortex Mfg. Co., 1979 West 77th St., Cleveland, Ohio.
Par-Lock Specification "Form D" for waterproofing surfaces to be finished with Portland cement or tile.
Par-Lock Specification "Forms E and G" membrane waterproofing of basements, tunnels, swimming pools, tanks to resist hydrostatic pressure.
Par-Lock Waterproofing. Specification Forms D, E and G. Sheets, 8½ x 11 ins. Data on combinations of gun-applied asphalt and cotton or felt membranes, built up to suit requirements.

WEATHER STRIPS
Athey Company, 605 West 69th St., Chicago.
The Only Weatherstrip with a Cloth to Metal Contact. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Data on an important type of weather stripping.

WINDOWS
The Kawneer Company, Niles, Mich.
Lupton Casement of CopperSteel. Catalog C-237. Booklet, 20 pp., 8½ x 11 ins. Illustrated brochure on casements, particularly for residences.
Lupton Heavy Casements. Detailed Sheet No. 101, 4 pp., 8½ x 11 ins. Details and specifications only.

Architectural Details. Booklet. 8½ x 11 ins. 16 pp. Tables of specifications and typical details of different types of construction.

List of Parts for Assembly. Booklet. 8½ x 11 ins. 16 pp. Full lists of parts for different units.

WINDOES, SHADES AND ROLLERS
Columbia Mills, Inc., 235 Fifth Avenue, New York.
Window Shade Data Book. Folder, 28 pp., 8½ x 11 ins. Illustrated.

WINDOWS, STEEL AND BRONZE
Genfire Steel Company, Youngstown, Ohio.
A Rain-shed and Ventilator of Glass and Steel. Pamphlet, 4 pp., 8½ x 11 ins. Deals with Pond Condensation, Sash, Sashville Roofs, etc.

Truscon Steel Company, Youngstown, Ohio.
Draftrng Room Standards. Booklet. 8½ x 11 ins. 120 pages of mechanical drawings showing drafting room standards, specifications and construction details of Truscon Steel Windows, Steel Lintels, Steel Doors and Mechanical Operators.

Continuous Steel windows and Mechanical Operators. Catalog 126. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

WOOD—See also Millwork
American Walnut. Booklet. 7 x 9 ins. 45 pp. Illustrated. A very useful and interesting little book on the use of Walnut in Fine Furniture with illustrations of pieces by the most notable furniture makers from the time of the Renaissance down to the present.
"American Walnut for Interior Woodwork and Paneling." 7 x 9 ins. Pages illustrated. Discusses interior woodworking, giving costs, specifications of a specimen room, the different figures in Walnut wood, Walnut floors, finishes, comparative tests of physical properties and the advantages of American Walnut for woodwork.
Curtis Companies Service Bureau, Clinton, Iowa.
Better Built Homes. Vols. XV-XVIII, inc. Booklet. 9 x 12 ins. 40 pp. Illustrated. Designs for homes of five to eight rooms, respectively, in several authentic types, by Trowbridge & Ackerman, architects, for the Curtis Companies.


West Coast Lumber Trade Extension Bureau, Seattle, Wash.
"Durable Douglas Fir; America's Permanent Lumber Supply." Booklet, 32 pp., 7 x 11 ins. Illustrated. Complete data on this valuable wood.
"Where to Use Douglas Fir in Your Farm." Brochure, 32 pp., 6 x 9 ins. Data on use of this wood for farm buildings.
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THE American habit of taking chances with fire, costs us more than a half-billion dollars a year. That's serious enough, but it's only part of the story. Six thousand lives are taken every year by fires in dwellings alone.

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Makes concrete you can use in 24 hours
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It represents an absorbing interest in the improvement of construction methods and materials which has prompted the investment of ability and money in the most exhaustive and conclusive tests of Prestolith Velo Cement in the laboratory and in actual work on a commercial scale over a period of five years.

And it represents the vision of complete usefulness which has caused, as a result of these tests, the building of a new $2,000,000 plant at Prospect Hill, St. Louis, for the exclusive and commercially adequate production of Prestolith Velo Cement.

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WHERE there are big building programs, you will find Carney Cement first choice for the mortar. Large operators prefer Carney because it is so thoroughly reliable. It produces a perfectly bonded wall, always—is easily handled and mixed, and its extreme plastic qualities facilitate speedy handling of the mortar which is naturally reflected in greatly reduced labor costs.

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1 part Carney Cement to 3 or 4 parts sand depending upon quality of sand.

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“INCOR” Cement is a perfected high-early-strength Portland cement and is guaranteed to conform with all requirements of the Standard Specifications and Tests for Portland Cement of the United States Government and the American Society for Testing Materials. In addition, “INCOR” Cement is guaranteed to exceed the standard specifications in the following items:

**“INCOR” Perfected High Early Strength PORTLAND CEMENT**

Made and guaranteed by the Manufacturers of Lone Star Cement

International Cement Corporation

342 Madison Avenue New York

One of the world’s largest cement producers—13 mills... total annual capacity 20,000,000 barrels

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<th>Alabama</th>
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<td>INDIANA PORTLAND CEMENT CO.</td>
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<td>THE CUBAN PORTLAND CEMENT CORP.</td>
<td>Havana</td>
<td>Cuba</td>
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<td>LONE STAR CEMENT CO. OF PA.</td>
<td>Philadelphia</td>
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<th>LOUISIANA PORTLAND CEMENT CO.</th>
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<td>ARGENTINE PORTLAND CEMENT CO.</td>
<td>Buenos Aires</td>
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<td>TEXAS PORTLAND CEMENT CO.</td>
<td>Dallas &amp; Houston</td>
<td>Texas</td>
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<tr>
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<td>Montevideo</td>
<td>Uruguay</td>
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Fineness: The residue on a standard 200 sieve shall not exceed 10% by weight.

Tensile Strength: The average tensile strength in pounds per square inch of not less than three standard mortar briquets composed of one part of cement and three parts of standard sand, by weight, shall be equal to or higher than the following:

<table>
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<tr>
<th>Age at Test</th>
<th>Storage of Briquets</th>
<th>Tensile Strength</th>
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<tbody>
<tr>
<td>24 hr.</td>
<td>In molds in moist air</td>
<td>250</td>
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<tr>
<td>for 24 hr.</td>
<td>250</td>
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</tr>
<tr>
<td>48 hr.</td>
<td>(1 day in moist air)</td>
<td>350</td>
</tr>
<tr>
<td>(1 day in water)</td>
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<td></td>
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The average tensile strength of standard mortar at 48 hours shall be higher than the strength at 24 hours.
W HETHER precast or run in place, the desired charm of good ornamentation is always obtainable with BEST BROS. Keene's Cement. In the Elks Club Building, Oakland, Calif., the plaster features were run in place.

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Color . . . . Finish . . . . Design

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Chicago, 900 West 18th St.
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Cleveland, 820 W. Superior Ave.
St. Louis, 722 Chestnut St.
San Francisco, 235 Montgomery St.
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FACTROLITE turns DAYLIGHT into WORKING LIGHT

because in every square inch of FACTROLITE glass there are 900 prisms to break up and scatter the rays of light in every direction. It takes the glare out of daylight and is ideal for factories because it speeds work. It does away with economic waste due to eyes that tire from too much light or hands that slow up because the illumination is poor. Factrolite glass means efficient use of daylight. Write for samples and quotations. Factrolite is made in plain and wire glass.

MISSISSIPPI GLASS COMPANY
220 FIFTH AVENUE • NEW YORK
Chicago, Ill.               St. Louis, Mo.

Specify "MISSISSIPPI"
These copper-steel casements encourage a variety of interesting treatments

There is much more to the appeal of copper-steel casements, as produced by Lupton, than the fact that their prototypes were to be seen in English homes in the time of good Queen Bess. The fact is that, like any element of construction that is eminently right—like a well-proportioned brick, for example—Lupton Casements lend themselves to as many interesting treatments as there are interesting architectural ideas. If you do residential work, there are doubtless many opportunities for you to combine the slender-lined charm of Lupton Residence Casements with an attractive study in line and texture. And the pleasure of using Lupton Casements freely for their inherent decorativeness is enhanced by the knowledge that these modern, well-finished windows will faithfully fulfill every requirement of weathertightness and operating convenience.

Lupton Residence Casements are fully covered in Catalogue No. C-217. Copies free to architects upon request.

DAVID LUPTON'S SONS COMPANY

2207 E. Allegheny Avenue, Philadelphia
Orange ALUMINUM FRAME Screens
Manufactured to meet every type of window and every installation condition

An especially wise choice for COUNTRY HOMES

MODEL OF THE REV. CHAS. L. CANDEE RESIDENCE, WESTOVER HILLS, WILMINGTON, DEL.
Orange Screens were installed in the Rev. Candee's residence by our own mechanics. Our Aluminum Frame Screens were chosen as the finest screens obtainable, yet their moderate price makes them a logical choice for the smallest cottage.

Inside, or out... hinged top or side... sliding vertically... or horizontally... installed by our own mechanics... it is our obligation to turn over to you and to the owner screens that operate satisfactorily. This we do—backed by the Orange Screen Company's guarantee... Their light weight, simple hardware, and thin frames, make the taking down in the fall, storing, putting up in the spring of Orange Aluminum Frame Screens a simple task.

ORANGE SCREEN COMPANY • Maplewood, New Jersey

Service and Dependability
Write to our Maplewood, N. J. office for information or estimates and we shall instruct our nearest branch office to take care of your inquiry.
Orange Aluminum Frame Screens are manufactured and sold on a guarantee by the Orange Screen Company, a company which is backed by financial responsibility and 18 years of manufacturing experience.
Make the home a brighter, healthier, and a pleasanter place to live . . . . with

More and larger WINDOWS

Home owners of today need and demand more sunlight indoors. More and larger windows is the verdict of architects and builders.

Dreary interiors are now being brightened with a full flood of sunlight. Sun parlors are being added to old residences and blank walls are being beautified with glass. Everywhere that people live or work or play, the trend is toward more "open" and practical structures.

When you plan an addition or an improvement for an old building...when you design a new home, be sure to specify "A-W-G" CLEAR-VISION Window Glass...it will enhance the appearance of any building in which it is used. Because of its perfect clearness and uniformly high quality, its tensile strength and freedom from defects and discoloration, "A-W-G" CLEAR-VISION Window Glass has been the preference of architects and builders for more than a quarter of a century.

You will be interested in getting our FREE book, "The Sunny Side of the House." It contains many hints that contribute to the satisfaction of home owners and the contentment of tenants. Write for your copy today—the coupon is for your convenience.

AMERICAN WINDOW GLASS COMPANY
PITTSBURGH, PA.

World’s Largest Producer of Window Glass and maker of QUARTZ-LITE, the Ultra-Violet Ray Glass for Windows

AMERICAN WINDOW GLASS CO.
1620 Farmers Bank Bldg.
Pittsburgh, Pa.

Gentlemen: Please send me without cost or obligation, my copy of "The Sunny Side of the House."

Name
Street
City
State

Finish the form and send it in.
and oil, this new textural finish is washable. The low relief necessary before glazing. Like all finishes made with white lead, whiting, flattening, oil and drier. The finish sets view, this new plastic finish has much to recommend it. In the use of plastic finishes and explains and illustrates the methods little booklet deals with the reasonable and legitimate use of good taste or even of ordinary common sense on jazzed up with a rough and frequently colored surface. Some see an interior in perhaps the "Colonial," Georgian, or Adam in fact nothing else could be used;—but it is distressing to harmony expressed through illumination and ornamentation.”

KANTACK & COMPANY, INC., 230 East 50th Street, New York. “Good taste and individuality express themselves in windows, more perhaps than in any other detail of home appointment, and in turn the windows play an important part in adding beauty to the interior and bringing the breath of out-of-doors within the four walls. This is why for all rooms are so popular. Their trim outlines and cheery atmosphere bring to the modern building all the charm and taken in the very practical form of extreme care in design and due regard to proportion and scale. The result is that lighting fixtures since time immemorial have been given character which fits them to their surroundings,—severe and even austere at times, while at other times and in certain countries they assume a form elaborate or even gorgeous,—in France, perhaps, during the reign of the Louis, or in Venice when that city was at the height of her glory. Only when architecture and decoration grew apart did the architect cease to concern himself with this detail, and now with the dawning of a more enlightened day his interest has returned. The Kaleidoscope, one issue of which is here under review, deals with just this, Kantack & Company being "a guild for the reproduction of ancient and the development of modern art objects conducive to harmony expressed through illumination and ornamentation.”


Like many other things which have to do with architecture and decoration, the matter of wall textures has been badly overdone. More or less rough or rugged textures are of high style are appropriate for interiors of certain architectural types,—notably the Italian and Spanish, for which in fact nothing else could be used,—but it is distressing to see an interior in perhaps the "Colonial," Georgian, or Adam style with refined, graceful trim ruined by having its walls jazzed up with a rough and frequently colored surface. Some use of good taste or even of ordinary common sense on somebody's part might have prevented it. This valuable little booklet deals with the reasonable and legitimate use of plastic finishes and explains and illustrates the methods by which they are obtained,—methods which are quite simple and which should not be beyond the skill of any reasonably well trained workman. From the architect's point of view, this new plastic finish has much to recommend it. In the first place, it makes low relief effects possible, restrained and dignified enough for any type of interior. The cost is relatively low, and the paint is easy to mix, from materials that are found in every hardware store.—Dutch Boy white lead, whiting, flatting, oil and drier. The finish sets up overnight, can be tinted with colors in oil, and may be glazed and sealed as desired before glazing. Like all finishes made with white lead and oil, this new textural finish is washable. The low relief makes thorough cleaning very practical and easily performed.

THE KITTINGER COMPANY, 1893 Elmwood Avenue, Buffalo. “Club and Hotel Furniture.” Their importance.

The character of a room of any kind is made or marred by its furniture; interior architecture, in fact, is merely expressions of the character of the furniture. This brochure, one of a number being distributed by this well known concern, deals with the furniture which it supplies for large and small homes, more perhaps than in any other detail of home appointment. This is why for all rooms are so popular. Their trim outlines and cheery atmosphere bring to the modern building all the charm and taken in the very practical form of extreme care in design and due regard to proportion and scale. The result is that lighting fixtures since time immemorial have been given character which fits them to their surroundings,—severe and even austere at times, while at other times and in certain countries they assume a form elaborate or even gorgeous,—in France, perhaps, during the reign of the Louis, or in Venice when that city was at the height of her glory. Only when architecture and decoration grew apart did the architect cease to concern himself with this detail, and now with the dawning of a more enlightened day his interest has returned. The Kaleidoscope, one issue of which is here under review, deals with just this, Kantack & Company being "a guild for the reproduction of ancient and the development of modern art objects conducive to harmony expressed through illumination and ornamentation.”

TRUSCON STEEL COMPANY, Youngstown, N. J. “Standard Casements; Windows of Beauty.” Their desirability.

“Good taste and individuality express themselves in windows, more perhaps than in any other detail of home appointment, and in turn the windows play an important part in adding beauty to the interior and bringing the breath of out-of-doors within the four walls. This is why for all rooms are so popular. Their trim outlines and cheery atmosphere bring to the modern building all the charm and taken in the very practical form of extreme care in design and due regard to proportion and scale. The result is that lighting fixtures since time immemorial have been given character which fits them to their surroundings,—severe and even austere at times, while at other times and in certain countries they assume a form elaborate or even gorgeous,—in France, perhaps, during the reign of the Louis, or in Venice when that city was at the height of her glory. Only when architecture and decoration grew apart did the architect cease to concern himself with this detail, and now with the dawning of a more enlightened day his interest has returned. The Kaleidoscope, one issue of which is here under review, deals with just this, Kantack & Company being "a guild for the reproduction of ancient and the development of modern art objects conducive to harmony expressed through illumination and ornamentation.”

ORANGE SCREEN COMPANY, Maplewood, N. J. “Oresco Aluminum Screens.” Some of their advantages.

The wire screens for windows and doors which a generation ago were considered a luxury in country or suburban homes are now being used almost everywhere. Wide use is made of aluminum screens and consequent production on a large scale have of course brought about the careful study of the design and manufacture of such screens until now they seem to approach the point of perfection. This brochure deals with screens of a most advanced type. The great strength of aluminum renders possible its use in very slender members. It is one of the strongest non-ferrous alloys: light, with great tensile strength, extreme elasticity, and rigidity that make it unsurpassed for metal screen frame construction. “Oresco” aluminum screens will not rust, corrode nor oxidize. “Aluminum forms no colored salts and therefore will not discolor or stain draperies or other materials that may come into contact with it. These screens are of close grain structure with natural smooth finish that permits engaging them with materials that are not suitable for steel, enamel, or any finish desired. The metal is formed in long bars by a process known as ‘extrusion,’ which gives strength equal to steel, but is much lighter. The corners are carefully mitered and welded to form a solid, seamless frame. The wire cloth is held securely in place by an ingenious fastening device which is on the back of the frame and locked in by friction. This improved construction eliminates unsightly ridges, irregular corners, and all sorts of uneven or corrugated surfaces.”

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An architect’s home

with Win-Dor equipped casements
operated THROUGH the inside screens

This charming country house, the residence of Edwin H. Clark, Esq., in Winnetka, Illinois, is typical of the many homes which he has designed throughout the North Shore district of Chicago. The use of casements is a typical feature of his work and in his own residence, as in the projects he designs for others, he has used Win-Dor casement operators to make these picturesque windows as convenient as they are beautiful.

Operating through the inner screens, Win-Dor operators eliminate the necessity for opening a screen each time it is desired to open or close a casement. Fine curtains remain unsoiled, insects are kept out and instant, convenient operation is assured.

Always easy to operate, quick acting, automatically and positively locking the casement in any desired position, Win-Dor devices round out and perfect the beauty and utility of casement windows on any structure.

Their design is harmonious and unobtrusive, yet they are ruggedly built for permanent, trouble-free service.

Experienced architects agree, with Mr. Clark, that the convenience and utility of Win-Dor specialized casement hardware merit its inclusion in specifications.

No architect, who contemplates using casements of wood or steel, should be without our latest catalog, in A. I. A. File form. A copy will gladly be sent on request.

Win-Dor

CASEMENT HARDWARE

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

CASEMENT HARDWARE HEADQUARTERS
REVIEWS OF MANUFACTURERS' PUBLICATIONS

THE JOHN DOUGLAS CO., Cincinnati, "Hospital Plumbing." A brochure on its use in highly specialized forms.

The modern hotel competes with the modern hotel in its intricacy of planning and arrangement and in the completeness of its equipment. No detail in either a hospital or a hotel must be given more careful attention than its plumbing, since in either instance the plumbing is likely to receive the hardest kind of usage. This highly useful booklet or brochure deals with the very complete line of plumbing fixtures for hospitals carried by the John Douglas Company,—fixtures which in many cases would hardly be used except in hospitals or sanitariums, but which are necessary and important in their proper places. In presenting this catalog, the firm acknowledges indebtedness to the medical profession, to architects, and to several sanitary engineers.

WEST COAST LUMBER TRADE EXTENSION BUREAU, Seattle. "Hemlock; Its Qualities and Uses."

This organization is made up of more than 100 loggers and lumber manufacturers, chiefly in the states of Washington and Oregon, and in the province of British Columbia; and this brochure is "to present information regarding the properties and qualities of West Coast Hemlock and to set forth some of the principal uses for which it will serve the needs of lumber consumers with great satisfaction. This wood is of light weight when seasoned, strong, stiff, quite durable, moderately soft and very easily worked. In proportion to its weight, West Coast Hemlock is one of the stiffest and strongest woods among the conifers. It has little tendency to warping or raised grain, does not split, twist, and holds nails firmly. It is free from pitch and resin, takes and holds stain, paint and varnishes excellently, and is a superior wood for enamels. It is odorless, when sealed dry. West Coast Hemlock is one of the big trees of the Pacific northwest. It is an important part of America's permanent lumber supply, being included in the reforestation plans of the timber holders of this great forest region. A large portion of the West Coast Hemlock timber is owned and controlled by the United States and Canadian governments. The present stand is approximately 135 billion board feet, and the annual output by no means equals the yearly reproduction. The volume stands of West Coast Hemlock as yet have not been reached by the loggers, and lumber consumers can be assured of a steadily increasing and fully adequate supply of this highly useful wood."

SCHLANGEN BROS. CO., 2435 Irving Park Blvd., Chicago. "Artistic Builders' Hardware, Catalog No. 10."

For use in structures of countless different types the Schlangen firm manufactures an excellent line of builders' hardware, made of different materials, and this bulky catalog of 157 large pages lists and illustrates the assortment. Every detail of hardware which could be imagined is dealt with between the covers of the catalog, and since the assortment includes hardware of the simplest type as well as of the most elaborate character, an architect or builder would be able to make therefrom a selection adapted to almost any imaginable type of building. The completeness of the assortment may be gathered from a mere enumeration of the finishes in which the hardware is made: Brass Finishes; Polished Brass (buffed); Dull Brass; Dull Brass, oxidized and relieved; Sanded Brass, oxidized and relieved; Sanded Brass, oxidized and relieved, high lights polished; Antique Brass; Hammered Brass; Bronze Finishes; Polished Bronze (buffed); Dull Bronze; Dull Bronze, oxidized and relieved; Sanded Bronze, oxidized and relieved; Sanded Bronze, oxidized and relieved, high lights polished; Dull Statuary Bronze; Dull Dark Statuary Bronze; Light Statuary Bronze; Antique Bronze; Hammered Bronze; Sanded Statuary Bronze. Nickel Silver Finishes; Polished Nickel (buffed); Dull Nickel; Sanded Nickel; Sanded Nickel, high lights polished. Miscellaneous Finishes: Antique Copper; Spanish Verde Antique; Sanded Dull Black; Sprayed Dead Black; Sprayed Green, high lights polished; Light Hammered Old Iron on Nickel; Dark Hammered Old Iron on Nickel, fully equal to any demands.


The wide and growing popularity of bathing pools renders highly important authoritative data regarding their design and construction. This brochure, one of the many valuable publications issued by the Atlas Portland Cement Company, deals with just this. It describes the general principles upon which such pools,—particularly open-air pools,—are planned: Selecting the Site; Principles of Design; Special Features; Walks and Beaches; Safeguarding the Pool; Special Precautions; Lighting; Sanitation; Cost, etc.; and one valuable detail is the inclusion of many illustrations showing pools in place, process of construction, and also a number of plans, cross sections, longitudinal sections, etc., showing the layouts of pools large and small and of several kinds.

VALENTINE & COMPANY, 396 Fourth Avenue, New York, "Four-Hour Varnishes and Enamels."

Present-day building methods make impossible the use of some materials which have been used by generations of American workmen. For example, there are certain paints and varnishes, several coats of which must be applied one over another, each of which must be quite dry before the next is applied, the drying of each coat requiring a full day if not a longer time. The line of varnishes and enamels dealt with in this booklet has been produced to meet the demand for a material which would dry quickly. "Four-Hour Floor Varnish," the booklet says "can be applied at 8 o'clock, the second coat at noon, and the third at 4 o'clock. Tough and elastic and highly resistant to soap and water, it stands hard wear and holds nails firmly. It is free from pitch and resin, takes and holds stain, paint and varnishes excellently, and is a superior wood for enamels. It is odorless when sealed dry. West Coast Hemlock is one of the big trees of the Pacific northwest. It is an important part of America's permanent lumber supply, being included in the reforestation plans of the timber holders of this great forest region. A large portion of the West Coast Hemlock timber is owned and controlled by the United States and Canadian governments. The present stand is approximately 135 billion board feet, and the annual output by no means equals the yearly reproduction. The volume stands of West Coast Hemlock as yet have not been reached by the loggers, and lumber consumers can be assured of a steadily increasing and fully adequate supply of this highly useful wood."
When the Quality MUST Be Right

When architects must be sure that buildings they design are glazed with the very best window glass obtainable, they specify Libbey-Owens "A" quality flat-drawn clear sheet glass. It is precisely for this reason that Libbey-Owens glass was specified for the beautiful new Shelton Hotel in New York.

Libbey-Owens
FLAT-DRAWN CLEAR SHEET GLASS
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