Luxury... in a new wall treatment—that even the small home can afford!

With the introduction of Driwood Period Mouldings in Ornamented Wood, a new luxurious wall treatment has been made available for every home. This wall treatment employs rich decorative wood mouldings for cornices, wall panels, chair rails, door heads, etc.

There is really only one reason why this rich wall treatment has never been used more generally. Heretofore, cost has made it prohibitive. For example, only expensive homes could afford hand carving in wood. Other materials were unsatisfactory... they would chip, or crack, or they were too expensive to install.

Into this situation came Driwood Period Mouldings. In beauty they rival the depth of hand carving. In design they rival the classic originals from which they drew their inspiration. Because they are real wood mouldings, they will not chip or crack. Because they are easy to apply, any ordinary carpenter can install them.

Yet the cost of Driwood Mouldings is so reasonable that even the modest home can afford their luxury... in a single room or throughout the entire house or apartment. No wonder this wall treatment has met with such general approval among architects and decorators.

Is the Driwood Catalog on file in your office? It illustrates 119 individual Driwood Period Mouldings; and contains, in addition, 81 photos suggesting the unlimited combinations into which they can be assembled. A copy will be sent free upon request.

Building Material Dealers: Driwood Period Mouldings, nationally advertised to architects, builders and home owners, offer splendid sales possibilities. Write or wire for the Driwood Profit Plan.

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DRIWOOD TRADEMARK REG.

PERIOD MOULDINGS
in ornamented wood
This drawing shows how an old frame structure can be renewed and modernized by covering it with a veneer of Hanley Face Brick. This eliminates costly painting, and makes a house cooler in summer and warmer in winter. Hanley Brick comes in a wide range of colors.

ESTABLISHED 1893
HANLEY COMPANY
Largest Manufacturers and Distributors of Face Brick in the East
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Quality Windows of All Types

Truscon Steel Windows fulfill the most exacting architectural requirements with special types for every kind of building—Double-Hung, Donovan Awning, Projected, Casement, Basement, Counterbalanced and Continuous Windows, and Mechanical Operators.

Sturdy Steel Doors and Frames

Truscon Steel Doors are sturdily built to withstand hard usage and give long service in industrial buildings, garages, basement and service entrances. Included are Stock and Special Types of Swing, Slide, Folding, Lift, Lift-swing, Industrial, Railroad, and Hangar Doors.
Paints with a high-lead content eliminate trouble all along the line. When a painter works with pure white lead (preferably Eagle), there is no question as to wearing quality or paint satisfaction. You and the homeowner know exactly what is going on the walls, interior or exterior. White lead meets every requirement of good painting easily—and with noticeable economy.

EAGLE White Lead

made by The Eagle-Picher Lead Company, 134 N. La Salle Street, Chicago. Producers of lead, zinc and allied products.
An Interesting Echo

Last month we showed you just a corner of the roof of the residence illustrated below. A proof of that advertisement, mailed to the man who laid the roof, brought an interesting letter, in which he says:

The slate has weathered so that a very pleasing harmony exists between the roof and walls, which are in part composed of weathered Westchester granite and their stone colors show up very similar to the Sheldon buffs, russets and bronzes in the roof. In texture also, there is a nice balance between the roof and the walls, and the whole makes a very appealing picture—the way it blends in with the background of stately trees. The Architect is very much pleased, and we know that several orders have come to you, from ourselves and from others, on the strength of this job.

The letter

you have just read adds in words what the photograph lacks completely: the color harmony, blend, beauty that it is always possible to secure with Sheldon's slates. Even the four Sheldon roofs shown in colors in Sweet's (Pages A-493-4-5) are only an approach. But look at them. They may help convince you that a Sheldon slate roof honors any building. And of course we are at your service—to the utmost.
For Today’s Finest Buildings

Prominent Architects are Choosing Either “Gray” or “Variegated”

There is no building trend more noticeable today than the trend toward all-stone facing in the “quality” commercial building. Knowing that the public, whose verdict means much to the owner of a business building, has set the seal of its approval upon Indiana Limestone, the experienced architect selects either the “gray” or the “variegated” variety of this beautiful natural stone for the exterior facing.

By so doing he gets a permanently satisfactory color-tone; one which will always be attractive and which meets the modern demand for an attractive light-colored exterior. Buildings faced with “gray” or “variegated” Indiana Limestone have proved beyond question that they pay steady dividends to the owner in rentability, low upkeep cost, and all-round investment value. Why not use these rightfully popular classes of Indiana Limestone for the new project you are designing?
Nailing Slate directly to roof-deck of Federal Nailing Concrete Slabs on a community building.

Roger Sullivan High School, Chicago, one of the many buildings of all types on which Federal Nailing Concrete Slabs are used for the roof-deck.

These are the Federal Features

1. Truly permanent—being stone concrete.
2. Fireproof — lower insurance rates.
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5. Immune to weather, smoke, gases, etc.
6. No rust—no rot—no disintegration.
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10. Lowest cost permanent roof available.

A greater asset on the books of the company

Slate, tile, copper or other ornamental covering may be firmly nailed directly to a concrete roof-deck without the use of wood strips. Nailing concrete slabs of standard Federal design are scientifically made with a bottom portion of high quality concrete adequately reinforced and a top section of nailing concrete of special Federal formula. This material takes nails readily, yet holds them as securely as wood.

These nailing slabs have been in successful use for years. Today, outstanding buildings such as the University of Chicago Chapel, Shedd Aquarium—and many schools, churches, waterworks, municipal markets and other buildings—benefit by their unusual advantages.

All the assurance of our twenty-five years of experience and prestige are back of the guarantee that goes with Federal Nailing Slabs, as with all Federal products. There is no other way to obtain roof service like this—permanent, fireproof and without maintenance.

Made, Laid and Guaranteed by
FEDERAL CEMENT TILE COMPANY
608 South Dearborn Street, Chicago
FOR OVER A QUARTER CENTURY
This same Age-Old Beauty is yours

Attributed to Sir Christopher Wren, the great English architect who reached the height of his fame about 1700, this quaint old gateway and dovecote at Groombridge Place, Sussex, England, never fails to delight American architects.

Especially do they admire the ripe beauty of its hand-made tiles, now aged to soft, rich reds and russet browns. Again and again they express the wish that authentic replicas could be had for use on English-type dwellings in this country.

Such reproductions now are available in IMPERIAL Antique Shingle Tiles. Weathered in texture and mellow in tone, it is virtually impossible to distinguish them from the captivating old tiles of Groombridge Place.

Aside from being the appropriate roof for English-type structures, these tiles provide life-long protection from fire and weather.

FOR INFORMATION concerning IMPERIAL Roofing Tiles, address the Ludowici-Celadon Company, 104 South Michigan Avenue, Chicago.
Unless Your Clients Have Iron Stags

The mellow beauty of Pardee faience is being used to give both gardens and fountains a rich distinction, instead of the drab gravel walks which go with the days of the old iron stag on the lawn.

Pardee faience tiles give colorful beauty—from autumn hydrangea to lapis lazuli. And their soft gleam is unaffected by snow, ice, sleet and frost.

Pardee has a special art and designing department for architects. You will find it of real value. Original suggestions, advice on handling difficult or unusual installations, color sketches especially made for your specification, will all be gladly given you without obligation. A sample of this work is shown below. It always gives a pleasing treatment with Pardee's Grueby faience tiles.
In Honolulu

A Heinz "Plymouth" Tile Roof

The architect needed tiles of age-old appearance for this roof under the soft, languorous sunlight of Honolulu. For in Honolulu, architecture of English descent is combined with the low swayed roofs and stucco walls of the Chinese.

Without further deliberation the plans were sent to Heinz for the development of a color combination because the Heinz Company have a national reputation for producing tiles of authentic aged appearance. Fashioning tiles by hand from the wonderful clays of Colorado, the Heinz experts have developed an exclusive method of producing a time-weathered texture and coloring that can only be duplicated by age itself.

A close-up section of a Heinz "Plymouth" Roof is shown above. The texture and exclusive characteristics of the tiles are well portrayed. The delicate, time-weathered coloring, however, can only be appreciated by seeing a roof complete that has been blended by our artists. May we have the pleasure of showing you a Heinz "Plymouth" roof in the near future!
...a Brick for Every Type

The restful lines of this splendid Temple called for exterior color treatment in characteristic, soft and restful ivory tones. The architectural requirements were faithfully portrayed in Acme Perla weather-resistant Face Brick.

Let us help you solve your color problem, for ten Acme owned-and-operated plants and thirty-eight years in the art of brick-making enable us to offer “a brick for every type, a color for every color scheme.”
ANACONDA
ARCHITECTURAL EXTRUDED BRONZE
IN STANDARD SHAPES
PLATE 15

EVEN FOR A BANK CHECK-DESK, ANACONDA ARCHITECTURAL BRONZE EXTRUDED SHAPES CAN BE EMPLOYED TO ADVANTAGE.

THE AMERICAN BRASS COMPANY
GENERAL OFFICES, WATERBURY, CONN.

Complete sets of these plates may be had for the asking.
The whole story of Lupton Steel Windows is at your elbow

The 1929 edition of Sweets Architectural Catalog contains all the essential details about the many types of Lupton Steel Windows. Listed there you will find window recommendations for every kind of industrial building, for commercial buildings such as fine offices, hotels, apartments, banks, libraries, and clubs, as well as complete data on the famous Lupton Residence Casements of Steel.

Lupton is more than a manufacturer of steel windows. The Lupton organization includes a staff of experienced lighting and ventilation engineers. This engineering service is available to every architect. These specialists will be glad to work with you in submitting tentative designs, showing the practical application of Lupton Steel Windows to your building.

Through standardization of steel windows, in a wide variety of sizes and designs, Lupton has performed a further service to the architect. Manufacture in large quantities has permitted many production economies. These savings are passed on to the buyer, so that Lupton Steel Windows can be specified at a cost well within your building budget.

Turn to page A-1192 of your copy of "Sweets" and refresh your memory on the many Lupton Steel Products. The Lupton name is nationally known, one which your clients associate with the highest quality in steel products. David Lupton's Sons Co., 2207 E. Allegheny Avenue, Philadelphia, Pa.
AMERICA NEEDS MORE GARAGES IN HER CITIES

MODERN
In Every Detail —
Office Space + Garage Space

The twenty-story Syracuse Tower Building. Thompson and Churchill, Architects, provided a d’Humy Motoramp garage as part of the building plan for the use of its tenants and their clients. The Syracuse Tower Garage is built in seven levels, four below ground, parking 140 cars. The staggered floors are connected with short, wide and gently sloping d’Humy Motoramps, which take up little space and afford ample traffic capacity.

It is no longer sound planning to build large office buildings, hotels, or department stores without considering the availability of parking space in the general scheme.

Architects have specified d’Humy Motoramps in 125 cities, for garages now aggregating an investment value of $127,400,000. Let us send you our new brochure “The Modern Garage.”

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This is a recent example of the use of white Georgia Marble for trim. Base course, quoins, belts, window trim, columns, pilasters, entrance doorways, steps, cornices, and pediment ornaments are all crystalline white Georgia Marble. There is no more durable building stone than Georgia Marble, due to its non-absorptive quality.
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an age-old material
for the new-day designer

Towers that scrape the skies are carving a new path in architecture.
Seeking new expressions in design, architects are seeking also new materials with which to make their vision permanent.
Soapstone, down through the years, has been waiting for this opportunity to contribute to the greater beauty of buildings.
Today's vertical lines need relief and the deeper reveal possible with soapstone meets this requirement. Soapstone, used as a veneer, saves valuable inches of floor space — important to owners.
Natural, quarried soapstone of superior grade, identified as Alberene Stone, will give your structures effects that cannot be achieved with any other material.
We will welcome the opportunity of submitting facts regarding soapstone's qualities and possibilities.

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Local Spanish architecture was chosen in building this official community for the Western Union Telegraph Company, Horta, Fayal, Azores. It is complete and compact where the members live, work, and play. All the buildings are earthquake proof.

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THE SAME SERVICE

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When the architect specifies lime with portland cement he does so to give the mortar plasticity. This plasticity is not obtained, however, without certain inevitable disadvantages. Efflorescence, fading of mortar colors and water absorption, for instance, are often due to the lime in the mix.

When BRIXMENT is used for mortar, however, there is no lime in the mix. One part BRIXMENT, three parts sand make a strong, smooth-working mortar because BRIXMENT combines both strength and plasticity. And there is no temptation to depart from this mix for, if over-sanded, BRIXMENT works short and the necessary plasticity can be secured only by using the proper amount of BRIXMENT.

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BRIXMENT
for Mortar and Stucco

With no lime in the mix, BRIXMENT—a strong, hydraulic cement—makes ideal mortar for walls below grade.
Sargent Hardware adds much to the beauty, the service, and the salability of all your building operations

Yet it costs little more than ordinary hardware that will not wear well

Home owners, generally, wish the details of their homes to express their individual ideas of convenience and decoration. Many have been convinced of the importance of hardware by experiences with bothersome locks that do not work smoothly, and with rust-streaked woodwork. They are now most anxious to have their new home, whether they buy it or build it, equipped throughout with the best hardware. Sargent Hardware is recognized for its excellent quality, and its smooth, certain operation.

For the French-type dwelling pictured above, Sargent prescribes the hardware designs illustrated—each piece perfectly machined of solid brass or bronze, beautifully finished and non-rusting. Many Sargent designs offer a wealth of choice for every type of residence.

Sargent Hardware of brass and bronze costs surprisingly little more than plated steel hardware that will not prove satisfactory. Complete equipment for the dwelling shown is only about 2% of the total building cost—varying somewhat, however, for different sections of the country, and according to design and type of construction. If you do not have on file the interesting illustrated booklet, "Hardware for Utility and Ornamentation," it will be sent you on request. Sargent & Company, 28 Water Street, New Haven, Connecticut.
Self-Expression

in a PERIOD ROOM...

Easy, now, to part with period room prejudice... since modern floors permit originality of ideas....

Many architects will not plan period rooms. "We are denied any originality of purpose," they say. But do they not forget something? For the quaint charm of period rooms—apparently old but actually new—can be guaranteed by modern floor treatment. And so this feeling is beginning to disappear—since modern floors—

Armstrong’s Linoleum Floors—assure the proper period effect while introducing the new note. Introduced, too, are the inherent qualities of this modern linoleum. Now linoleum floors are beautiful—and resilient, lasting and safe. Polishing and cleaning are facilitated by Armstrong’s Accolac Process, which provides a lustrous lacquer finish that resists dirt and grease.

We will gladly send you pattern colorplates and samples of this new linoleum. Your request brings them promptly.

Armstrong Cork Company, 
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Armstrong’s Linoleum Floors
for every room in the house

PLAIN--INLAID--EMBOSSED--JASPE--ARABESQ--PRINTED and ARMSTRONG’S QUAKER RUGS
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For Churches, Schools, Hospitals and Theatres.
For Department Stores and Display Rooms.
For Entrance Halls, Foyers and Elevator Lobbies in Apartment, Hotel, Office and Loft Buildings.
For any commercial interior requiring architectural treatment.
Terra Cotta meets the architect's most exacting requirements in the variety of surface textures which may be obtained, in the range and permanency of color available and in adaptability to either classical or modern design.
To the owner Terra Cotta offers the outstanding advantage of interiors which can be kept fresh and attractive by simple, inexpensive washing. A Terra Cotta interior never grows old.

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(On behalf of the Terra Cotta Manufacturers throughout the United States)
THE plasticity of Face Brick permits a variety of interesting and attractive designs and patterns beyond the scope of other materials. The great range of color tones and textures in the material itself, the arrangement of the units in various bonds, and the type and color of mortar joints all contribute to the artistic possibilities of Face Brick.

Hotel Shelton, New York, (Arthur Loomis Harmon, Architect) is an admirable example of vertical Face Brick masses, indented to create shadowed recesses, and effective treatment of decoration from the same material. In the inset above is revealed excellent use of Face Brick in the robust cornice ornamentation.

This association and its members will welcome inquiries concerning Face Brick usage.

American Face Brick Association
2151 City State Bank Building, Chicago, Illinois
If you live in Canada please write to 26 Queen St. East, Toronto, Ont.

FACE BRICK
...endless blends of everlasting color
Help solve America's
The Lehigh Portland Cement

A MONTH ago we announced the Lehigh Airports Competition. Already the interest displayed by architects, engineers, and aeronautical experts and technologists indicates that they welcome this stimulus to closer study of national and international air traffic with respect to the planning and provision of airport facilities.

Over 1,000 airports are now being developed. An equal number will come up for construction within the next year or two. Yet even these figures present no adequate glimpse of future growth. With aeronautics playing this increasingly vital part in our national development, responsibility for right thinking and careful planning to guide public and private enterprise rests squarely on the technical worker.

Architects and engineers, preferably collaborating with each other and with city planners and aeronautical experts, are invited to help solve our national airport problem. This competition is intended not only to produce a wide variety of practical designs calculated to forward the development of airport architecture and engineering, but also to focus public opinion on the importance of sound theory and practice in present and future airport expansion.

The terms of the competition have been formulated after careful research by over twenty-five acknowledged experts in architecture, engineering, civics and city planning, and aeronautics. Harvey Wiley Corbett, F. A. I. A., is Chairman of the Program Committee and of the Jury of Awards. Francis Keally, A. I. A., acts as Professional Adviser. Management is under direction of C. Stanley Taylor of Taylor, Rogers & Bliss, Inc. The Program Committee, the personnel of which is given on the opposite page, has prepared the requirements in a manner designed to serve the interests of architects, engineers, and the aeronautics industry.

Each entry will consist of two drawings rendered in black and white in any medium. Each drawing will include two elements. The four major elements are: a small scale plot plan of the entire ground area; block plans of the structures needed to house the present and future facilities of a complete airport; an airplane perspective of the principal airport structures, showing their relation to the flying area and to the traffic arteries serving the port; and an elevation of the principal structures at larger scale. All requirements, including size of ground area and type of accommodations—which are to be designed for airplane rather than lighter-than-air traffic—are listed in the Competition Program, available on request.

All structural features shall be indicated as constructed of Portland Cement products wherever practicable. The Jury of Awards, consisting of the Chairmen of the four sections of the Program Committee...
airport problem

Company offers $10,000 in prizes

and other members selected by them, will judge each entry for excellence of design, practicability from an engineering and an aeronautical standpoint, and ingenuity in developing both the structures and their disposition with respect to the landing area best to handle the air traffic of today and the immediate future.

The timeliness of this competition, considering the thousands of airports to be constructed in the next few years, warrants the participation of every architect and engineer in the United States. Upon completion of the contest, the winning designs and those receiving honorable mentions will be widely published for the guidance of municipalities and organizations interested in airport development.

Competition Programs have been mailed to architects and engineers. If you have not received your copy, write or wire the company.

PROGRAM COMMITTEE

Harvey Wiley Corbett, F. A. I. A., General Chairman
Francis Keally, A. I. A., Professional Adviser

The Program Committee, which also serves as an advisory body during the period of the competition, includes the following men of outstanding prominence. The Committee has been divided into four sections on Architecture, Engineering, Civics and City Planning, and Aeronautics.

**Architectural Section**
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**Aeronautics Section**
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Porter Adams, Chairman, Executive Committee and past President, National Aeronautical Association
Major John Berry, Manager,
Cleveland Municipal Airport
Colonel Harry B. Rice, Chief of the Division of Airports and Aeronautics Information, Department of Commerce
L. K. Bell, Secretary, Aeronautical Chamber of Commerce
Colonel Paul A. Henderson, Vice-President, Transcontinental Air Transport, Inc., Vice-President, Pennsylvania Railroad, Curtis Flying Service
Charles S. Jones, President Curtis Flying Service
Major Ernest Jones, Aeronautics Expert, Editor Official Bulletin, Aeronautics Section, Department of Commerce
Harry Schwarzwild, Editor, Airports

Lehigh Portland Cement Company
Allentown, Pa.  Chicago, Ill.

MILLS FROM COAST TO COAST
REASONS WHY... on the increasing use of Steel Partitions as disclosed by leading architects

IN a survey recently made among architects, the question was asked, "Is the use of steel partitions increasing or decreasing?" In practically all cases, the answer was, "Increasing." Here are some of the reasons given:

"There is a general tendency to use steel. The trend is to a standard product that can be easily and quickly shifted."

"We all like to see fireproof partitions erected for maintenance reasons and, also, on account of appearance."

"Steel makes an attractive looking job."

"Steel partitions have the advantage of being easy to put up and take down where layout calls for changes. They're interchangeable—you can take out a panel and put in a door."

"Steel partitions are very practical and have a high salvage value. Their use is increasing because the market for a better product is increasing."

Because of the thorough way in which they fill the needs of architect, owner and building manager, Hauserman Movable Steel Partitions have become the most widely used of all steel partitions. Not only in attractive detail of design but also in their many colors, these partitions are satisfying the demand for beauty and color in offices...in entire harmony with the finest surroundings. They meet all requirements.

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"PARTITIONS FOR EVERY PLACE AND PURSE"

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Good Buildings Deserve Good Hardware

Congratulations

... in 1949!

We know a bright young man who is going to congratulate himself in 1949. He has just taken out a 20-year endowment policy with the Provident Mutual Life Insurance Company.

Twenty years is a long time. The new Provident Mutual Administration Building will have lost its present freshness. Thousands of employees will have daily entered and left this new building—opening its doors, and closing them, hundreds of thousands of times—and more.

During every minute of this time, and for unnumbered years to follow, these doors will only open to those with a right. For Corbin Masterkeyed cylinder locks are on guard. What is more—the doors will close silently and quickly too; Corbin door-checks are in place to insure quietness, prevent draughts and noise—always.

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No matter how soon new office layouts are needed—they can be obtained with CIRCLE A Partitions. These sectional and movable office walls are rearranged at an astounding rate of speed. A complete industrial plant can be changed around in a few days' time—at little cost, with no litter, dirt or confusion. Construction is so simple— assembled with tongue and groove joints forming solid, substantial, good-looking walls.
There's a wood and style for every use; from the inimitable beauty of genuine Walnut and Mahogany to harmonious Gum or Birch—Cabinet or Commercial design. CIRCLE A Partitions spell sure satisfaction—economy of space and overhead. (They must be good to be the choice in such huge plants as those of Westinghouse, Bell Telephone, Warner Gear, Robertson Aircraft, Timken, General Electric, etc.) Write for complete illustrated details.

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New York City
SIR BANNISTER FLETCHER'S history of architecture, a volume of more than 900 pages, is still beyond doubt the most thorough-going and concise general history published on the subject. The present edition,—the seventh,—with about 3500 illustrations, is solid, complete and full of readily accessible information on all historical phases of man's attempts to build beautifully,—without including the modern, and this particularly as a type which has assumed importance in America in the last few years. In this the book is hopelessly inadequate. Perhaps it may have been intentional on the part of the publishers to reserve treatment of this type of architecture for another ten years, so rapidly are changes occurring in architectural taste today. At any rate, it would be understandable and perhaps very wise,—in a sense,—on their part to delay consideration.

The author calls his work "a history on the comparative method." With an actual, continuous, day-by-day study of architecture, this is about the only method by which one may get beneath the surface. Almost anything else is likely to be sketchy or "literary" and for classroom use only,—next to impossible as a text. This truth has come home to the present reviewer in the more or less intimate contact with the history of architecture which he has gained in six years by actually teaching it. The first advantage of the comparative method is that it ties the subject in with all the other forces of civilization, thereby giving architecture its far-reaching significance, which otherwise cannot be comprehended. Especially it should be noted that under this comparative method the analysis of structural characteristics of the historic styles becomes clear and thereby extremely valuable, even to those of the building profession who are not concerned with problems of design. A slight objection might be made to the volume on the basis of the author's approach to what might be known as "pure," or "creative," design. In practice today it is being found increasingly true that to do original work, the architect should have conceptions which are sound independently of tradition; that even through the medium of traditional styles he must first have some conception which depends on nothing more than "pure form." That, the reviewer believes, is what is usually meant when we speak of "sound design" or "good, clean design." The facts in this volume stress about everything except this.

But after all, perhaps such considerations are rather personal, depending on the designer himself or the influences he experiences which only the personality of his university contacts or those of the profession may shape. And then too, this particular history of architecture does what it sets out to do in a very complete manner and does not purport to go into the subject of systems of design. One other slight objection, which might be made, concerns Sir Bannister's material on the architecture of the New World. His actual published material in this sphere includes six pages (776-782) on "Architecture in the United States of America,"—which term we think nothing could be more general and less selective, and even this scant space is not on what we like to think of today as "an American architecture," in any sense. These six pages end rather abruptly with brief considerations on the "Sullivanesque" and the wonders of the Woolworth Building. On the pre-Civil War architecture of the South he contents himself with a brief flourish of verse:

"Built in the old Colonial day,
When men lived in a grander way."

And he refers to the South as "...an old social system...swept away in the Civil War by the energetic sons of the North." We earnestly hope Sir Bannister Fletcher's grasp of architecture in America is not representative of the view of contemporary British architects. We think it unlikely, even if we could count only on the dissemination of stimulating knowledge by the architectural journals which come to us in the United States. To carry this criticism of the treatment of architecture in the New World further, there might be some objection raised to the segregation of what he refers to in the book as the "Non-historical Styles." These include what are really perfectly logical developments, only happening to be practically unstudied and little known,—as Indian, Buddhist, Chinese and Saracenic architecture. Perhaps it has not been generally realized by the profession that the subject of the ancient architecture of Indo-China, for example, is alone a subject for two or three volumes! To look further southward on this same continent, we note that there is not a morsel of information in the book concerning the four centuries of that glorious and indigenous development in vice-regal Spanish Mexico, nor the even more intensely interesting developments, more or less contemporaneous with late Roman and early Christian,—the Mayan structures of...
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these designs were quite different from their English prototypes. This does not mean they were less artistic or well made,—merely that they were different. Every trade has its traditions and methods, and those which arose in Pennsylvania and New England during the latter half of the eighteenth century were not the traditions and methods of the English cabinet maker and chair maker. Philadelphia Chippendale is quite different from any English work. To the connoisseur the resemblance is more imaginary than real. Incidentally, it is interesting that the most ornate furniture of this period was made for the people of the Quaker City, to whom ostentation and luxury were supposedly forbidden!

The student who wishes to distinguish easily between the furniture of the mother country and that of her offspring will find much useful information in the work "English and American Furniture" by Herbert Cescinsky and the late George Eeland Hunter. It is described in the introduction as a "pictorial handbook for ready reference for busy men," eager to assimilate in as short a time as possible the essential points of difference and resemblance between the furniture of the two countries. To make this the more clear and practical, the furniture of the two nations is described not separately but in successive pages with illustrations of pieces of both origins shown side by side. The text is by Mr. Cescinsky, the illustrations are from photographs supplied by Mr. Hunter. The work was originally designed to be of much wider scope, but the untimely death of Mr. Hunter during the compilation left his collaborator much hampered. He could only assemble as best he could Mr. Hunter's photographs and scattered notes, cognizant of the fact that much information which would have made the book more valuable died with its co-author. It deals pictorially with the furniture made in Great Britain and the American colonies, some in the sixteenth century but principally in the seventeenth, eighteenth and early nineteenth centuries.

The wood used in the various furniture pieces, which unfortunately does not show in the volume's illustrations, may be taken as the most definite criterion of origin, the author explains. While walnut was fashionable for furniture in England from 1660 until 1700, there was no walnut period in America. In the colonies oak was used until it was replaced by mahogany. In rare instances walnut chairs are found, particularly in Delaware, but elm, ash, hickory and pine are more common. For furniture of the settler or cottage type, deal and pine were generally used, and one frequently finds pieces where many woods are used together. Veneering is rare, and where found the base is usually soft pine (after the Dutch manner) instead of English oak.

"The furniture of both England and America has centuries of tradition behind it," Mr. Cescinsky explains. "If we take any piece, however original or novel it appears to be, it will be found it has sprung from a long ancestral line. In the majority of instances there is a continual change, an evolution, but the 'bridge pieces' exist if we search for them patiently... At no period did a population awake one morning to hail the advent of a new manner. From Gothic right up to Sheraton and Duncan Phyfe there is this developmental line. Occasionally some new and drastic circumstance may impose a new, rigid channel into which evolution is forced, in the same way as the zoning laws of New York com-
THE public is beginning to understand the independent position and self-sufficient beauty of the Romanesque style.

As Professor Edgell says in his preface, after calling attention to the belated popular recognition of Romanesque claims, "nowadays . . . even the public is beginning to understand the independent position and self-sufficient beauty of the Romanesque style.

It has been classified and re-classified, divided and redivided into its organic and inorganic parts. Its geographic differences have been pointed out, but at last it has come into its own as a style worth while in itself, with its own lessons and its own beauties, whether it be organic or inorganic, or in whatever part of Europe it may appear. It thus takes its place as an art which will give deep pleasure to the layman and inspiration to the architect." With the undoubtedly growing appreciation of Romanesque architecture, Mr. Hammett's book comes as a welcome addition to the illustrative material already available in readily accessible form.

In the introductory matter the author gives a brief resume of the historical background and the social phenomena attending the genesis and growth of the style. Although this rehearsal barely touches upon the more significant forces at work, and enters into no detailed discussion whatever, it at least bears witness to the author's conviction that intelligent understanding of any mode of architectural expression presupposes and demands some knowledge of the historical conditions out of which it sprang—a conviction which it is greatly to be wished more architects might have forcibly borne in upon them and act upon. A summary of "general characteristics" enumerates the features common to Romanesque buildings irrespective of their geographical distribution. The remainder of the text matter appears in the form of short introductions before the several sections in which the plates of the buildings shown are grouped according to their geographical classification.

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THE 62ND CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

FOLLOWING a long standing custom of holding meetings one year away from Washington and the next two years in Washington, members of the Institute met at the Hotel Mayflower in Washington from April 23 to April 26, for their annual convention. It was two years since the architects last met in Washington, and it was very appropriate that this year the principal subject to be brought before the convention should be the great building program of the United States government and the development of the national capital. Following the opening address by the president, C. Herrick Hammond, of Chicago, an interesting report by Horace W. Peaslee, Chairman of the Committee on the National Capital, was read, followed by the report of Milton B. Medary, Chairman of the Committee on Public Works. The morning session on Tuesday was concluded by an instructive address by Colonel Ulysses S. Grant, III, in which he described in an interesting way the new government buildings and their location in relation to the L'Enfant plan and the plan by McKim, Burnham and Olmsted of 1900. The afternoon session on Tuesday was devoted to the reading and discussion of various reports.

The most colorful event on the convention program took place at the Corcoran Gallery of Art on Tuesday evening, where before a distinguished gathering, including many prominent government officials, their wives and friends and the delegates to the convention of the Institute, the former president, Milton B. Medary, of Philadelphia, was presented by Andrew J. Mellon, Secretary of the Treasury, with the Gold Medal of the Institute. Before this presentation J. Monroe Hewlett, Chairman of the Committee on Allied Arts, delivered the citation, in which he expressed the warm admiration and deep appreciation the American Institute of Architects feels for Mr. Medary, as a man of exemplary and outstanding character, as an architect of great ability, and as a past president of the Institute whose contribution to the advancement of American architecture has been unsurpassed by that of any one of the other great architects to whom the Gold Medal of the Institute has previously been awarded. The presentation of this model to Mr. Medary is a source of sincere satisfaction and gratification to every member of the American Institute of Architects. The morning and afternoon sessions of Wednesday were largely devoted to a continuation and discussion of the interesting reports of the many committees of the board of directors. Addresses by William T. Foster on "Modern Economics" and by Nat G. Walker on "The Architect in the Small Community" were given after the actual business of these two sessions. On Wednesday evening Professor William Emerson, head of the Architectural School of the Massachusetts Institute of Technology, presided over an interesting meeting devoted to the subject of Architectural Education. On this subject a valuable and instructive address by Frederick P. Keppel, head of the Carnegie Foundation, was delivered. At this evening session the Fine Arts Medal of the American Institute of Architects was awarded to the distinguished young mural painter of Mexico, Diego Rivera, whose remarkable series of mural paintings on the walls of the new Palace of Education in Mexico are already familiar to American artists and architects, and the Craftsmanship Medal of the American Institute of Architects was awarded to Cheney Brothers, of South Manchester, Conn., for their outstanding contribution to the development and advancement of art in industry. The morning and afternoon sessions of the convention on Thursday were devoted to the conclusion of the report of the board of directors and to the election of officers and directors. Following a long established precedent, the officers elected at the convention in St. Louis one year ago were reelected.

President and Director, C. Herrick Hammond, Chicago; First Vice-president and Director, J. Monroe Hewlett, Brooklyn; Second Vice-presidents and Directors, William J. Sayward, Atlanta; Dalton J. V. Snyder, Detroit; Secretary and Director, Frank C. Baldwin, Washington; Treasurer and Director, Edwin Bergstrom, Los Angeles; Director, Western Mountain Division, Fred Fielding Willson, Bozeman, Mont.; Director, Middle Atlantic Division, Charles T. Ingham, Pittsburgh; Director, Great Lakes Division, J. C. Bollenbacher, Chicago; Frederick W. Garber, Cincinnati.

On Thursday evening the Secretary of the Treasury invited the delegates attending the convention to be his guests at the auditorium of the Chamber of Commerce of the United States, where an exhibition illustrating the plans of the Treasury Department for the group of executive buildings in the triangle area was being held. Unfortunately, the number of available tickets for this reception was so limited that only a few of the delegates to the convention were able to attend. The actual ending of the convention took place on Friday in New York, where the Architectural League entertained the visiting members of the Institute at the Exposition of Architecture and Allied Arts at the Grand Central Palace, followed at the Hotel Roosevelt, by the annual dinner of the American Institute of Architects which was held in conjunction with the Architectural League of New York, the Society of Beaux-Arts Architects, and the New York Building Congress.
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MAY 1929

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Published Monthly by
NATIONAL BUILDING PUBLICATIONS
DIVISION OF NATIONAL TRADE JOURNALS, INC.
521 Fifth Avenue, New York

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From a Water Color Drawing by Norman C. Reeves

The Architectural Forum
FEW passengers on the trains which go from New York to Boston fail to see the tall "modern-looking" skyscraper recently erected across the plaza from the railroad station in Providence. It would be noticeable anywhere, but in a New England city it is particularly striking, rising as it does to a great height over the surrounding country and towering far above the other buildings near it. This new addition to the skyscraper family is the home of the Industrial Trust Company, though in its upper reaches, and seemingly swung in mid-air, are the offices of firms of various sorts. The directory of the building is a fairly representative cross section of the prosperous business activities of the community.

There are countless elements to be considered in judging the architectural merits of a building of this general character,—the uses for which the structure is intended; the economic conditions governing the site and type of building; the point of view of the executives of the bank; the available resources; and, last but not least, the point of view of the designers. This large and soaring structure came as a result of a logical consideration of the first two elements mentioned. Housing for a large bank was a primary requisite, with accommodations for a number of good-sized offices with air, light, and spaciousness. The cost of land in any necessarily central location in Providence was prohibitive. It is not only in Providence that the answer to that combination of requirements has been a skyscraper. That advertising power and publicity were considered as active factors seems likely. That they are successful factors is attributable to the advantage taken of the site by the designers, but it is well to bear in mind that the modern and much maligned skyscraper silhouette is here justified, not as a publicity stunt but as a matter of design.

On closer examination of the exterior, one finds that what detail there is, is more or less conventional. The architects, Walker & Gillette, were fortunate in one respect. They did not have to bring a towering weight of stone to rest on a foundation of glass shop fronts, as is the case with most of the great hotels and commercial buildings in New York. The weight of this structure is carried to the ground visibly and in a logical manner. The building is actually 26 stories high, and its steel bones are sheathed with honed limestone, which has something of the texture of concrete, with the color and richness of the natural stone. The base is made more solid and substantial by the use of granite which harmonizes well with the limestone and gives added character and richness to the building's exterior.

From the west,—from the railroad station,—one approaches the building across an open park and a broad street. From the east one becomes conscious of it as a vertical mass shadowing a narrow, crowded thoroughfare. These facades, both of equal importance, are identical save for the subject matter in the carved reliefs, which, appropriately enough, give a series of scenes from the history of Rhode Island. This same interrupted band of flat sculpture is carried around the south side of the building also; to the north, however, adjoining buildings take away the wall space, and there an arcade is incorporated in the building, running straight through the structure and giving the public access to the general offices in the building without passage through the bank.

Throughout the building there is evident the lavish and successful use of materials. On entering the Industrial Trust Company's main banking room this fact undoubtedly contributes to the reassuring consciousness one has of ease and well being. The entrance hall is really a landing stage between the savings department of the bank, which is below the level of the street, and the main room, a short flight above. Here is an example of how a limitation imposed on an architect can often be successfully surmounted and lead, as in this instance, to an interesting and original innovation. This feature is not brought out very clearly in the illustrations, but it is a very ingenious solution of a difficult problem.
It converts an awkward situation into a convenience, and does not detract too much, artistically speaking, from the approach to the main area.

This main room is quite as impressive as it was intended to be. Massive marble columns extend down the lofty room; they are elevated for added dignity and height on square pedestals. Here, as in the exterior, there is a compromise between the traditional and the modern style in architecture. The blending is so skillful that it is hard to say where one leaves off and the other begins. One might say it was Empire "with a difference."

Most of the detail undoubtedly had its original inspiration from the Greek, with many variations, additions, and attenuations. But the temptation to analyze and search for origins is usually futile, even if irresistible. The success of this room is largely a question of the use of restraint and a skillful harmonization of color. The accompanying illustrations of course fail completely in showing this and in doing justice to the room, and this must be borne in mind when looking at them. The illustrations also fail to give the impression of loftiness which one receives on mounting the steps from the entrance, and they give a false effect of spottiness and unrest. The room is quite adequately lighted by very tall wide windows at either end. A clever combining and matching of marbles has had much to do with the success of the room, and advantage was taken of the different light effects on slabs placed horizontally and vertically. The wall lining of the entrance hall, some of the inserts in the paving of the banking room, parts of the counters and the 16 columns are of gray marble. In the columns the marble is a cloudy black and in the paving and in the hall there is a pearl-gray cast to it. The Empire feeling of the room is attributable to the black and terra cotta color scheme and to the details. The columns are Ionic and of the barest simplicity, carrying a much compressed architrave free from all decoration save medallions. These coin-like medallions with black silhouetted profiles, and the large saucer-shaped medallion with the signs of the zodiac which decorates the ceiling have as a background the terra cotta red of Greek vases.
The figures are not the least modern in either feeling or execution. This terra cotta color is used not only in the upper part of the room but finds an echo in the inserts of red marble used in the pavement, and in a band or frieze below the top shelf of the tellers' cages. These "cages," no longer cages in modern banks, but railed off counters, line up along each side of the room, and are designed for accessibility and harmonization, again in a very restrained and simple design. The bronze grille has been given a gun metal finish which repeats the luster of the columns and of the counter. Four of the 16 columns are slightly engaged in a partition wall, and though one regrets this necessity, the best has been made of the difficulty. A description of the room is not complete without mention of the lighting fixtures, which carry out in miniature the skyscraper outline of the building—not in detail, but in shape and feeling. This device is something like a motif or key which prevails throughout the public parts of the bank and which testifies to the attention and care which have been lavished on the building's details.

If, as has been said, the purpose of fine architecture is to enclose space, to enhance consciousness and submerge personality, then this room fulfills in some measure such a purpose. The architects are, to be sure, met more than half way by the requirements of modern banks for spaciousness and rich accessories, and by their willingness to spend large sums of money to attract and please the fickle public. So that where the Greeks found an opportunity for full expression in design in the wealth provided for their temples, the Byzantines and the early Christians in the coffers of the Church, and the architects of the Renaissance in the patronage of vain and wealthy princes, so the modern bank designers find opportunity from the rich returns of an investing public.

The savings department on the lower floor is less interesting, and of course less magnificent. One has a crowded feeling, partly due to the low ceiling and the restricted window space. A curiously etherealized symbol of an Ionic cap reduced to its lowest and simplest terms is used on the square piers, and we have come a long, long way from the Parthenon when lighting fixtures in the cornice are hidden behind the translucent
Clock in Main Banking Room

panels of what would have been the sculptured triglyphs of a Greek temple! The offices of the directors of the bank and the directors' room are above the main bank. Here one is no longer in a public hall, and there are rugs and paneling and fireplaces. There is a large, low-ceiled outer room, paneled in stained butternut, with a plaster cornice coffered deeply along the lines of the steel ribs. The room creates a calm feeling of rest and well being. In the directors' room all thought of modern architecture has been abandoned, and one enters a thoroughly conservative,
SIDE ENTRANCE

INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT
Georgian room—oval, paneled, and painted white. Below the rooms already described is the steel-encased safe deposit vault, one of the largest in the country. From the boiler room to the top floor, all needs seem to have been thought of and analyzed, and due provision has been made. The logical restrictions imposed by the bank directors have been met and solved by the architects in an efficient and satisfactory manner. Even details such as furniture and decorations have been specially designed and selected by the architects, the entire effect being dignified and architectural.
INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT
PLANS. INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT
MAIN ENTRANCE DOOR

INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE

WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT

Placs on Back
PLANS. INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT
DOOR BETWEEN MAIN BANKING ROOM AND SAVINGS DEPARTMENT
INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT
TWENTY-SECOND TO TWENTY-SIXTH FLOORS

FIFTEENTH TO TWENTY-FIRST FLOORS

PLANS, INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT
MAIN BANKING ROOM

INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT
DETAIL OF MAIN CORRIDOR
INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT
SCREEN, SAVINGS DEPARTMENT, LOWER FLOOR

OFFICERS' AND INVESTMENT ROOM

INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT
SCOTTISH RITE TEMPLE, MONTGOMERY, ALA.
H. W. WITCOVER, ARCHITECT
THE CHAPEL AT ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS

BY
MATLACK PRICE

STUDENTS in the older English schools and colleges, such as Oxford and Cambridge, have been fortunate in the architectural environment in which they spent their most impressionable years. The time of the foundation of those schools and colleges was a period when the prevailing architectural tendencies were fine. With us, school and college environments must be good through design, rather than because of fortuitous circumstances. When most of the buildings of our universities were built,—during the last century,—taste in this country was at a low ebb,—very low. It is only in recent years that taste, in the hands of our more able architects, has done its best to repair the aesthetic mistakes made in the buildings of the 1870's and the 1880's. It was Mr. Cram who once said that the era of the Philadelphia Centennial of 1876 found us, “architecturally, the most savage of peoples.”

The American boarding school presents, in miniature, something of the architectural problem of a college or a university, since its activities are, on a smaller scale, quite similar. And in the dream of every school’s future there is a complete plan, with dormitories about quadrangles, a library, a refectory, a gymnasium and various other special buildings. It is a dream already realized, in large measure, by St. George’s School at Newport. This is a school which has built its history rapidly since its opening in Newport, and there, on a broad hilltop overlooking the Atlantic, the first of the present buildings was erected. The school was incorporated under the laws of Rhode Island in 1900 and re-incorporated in 1907. It was prior to 1907 that the second school building was added to the first,—a structure which combined schoolroom, gymnasium and sixth form living quarters. Gradually the school grew, though not in accordance with the original architectural plan, which grouped various buildings about a quadrangle, with the first building on its north side. Since the magnificent view from the hilltop site is to the south and east, it was deemed wise to block this, and the buildings which have been added from time to time have been placed to the north and west, except the refectory, which is east of the original building and a little north of it. In the airplane view, shown on page 662, the entire school group is to be seen in its relation to the chapel. From Newport the school is plainly visible on a hill between the two beaches, and far away across Easton’s Pond there is the tall square chapel tower, its four pinnacles rising high above the older buildings. The effect is not unlike that of an English cathedral town seen from a great distance, since the elevation of the site, and the scale of the tower in relation to the other buildings create an illusion of greater than actual size.

The chapel, one of the most recent as well as one of the most beautiful works of Cram & Ferguson, lies thus to the compass: the long axis runs east and west; the south elevation faces the old school; the east elevation consists mainly of the sanctuary window, and the north elevation shows the length of the choir-nave and one end of the ante-chapel, above which rises the tower. Except for the tower, there is no west elevation, for at this end the chapel adjoins one of the school buildings, which is, in effect, a not very stylized version of brick-and-stone Tudor,—the character, in fact, of the entire school group, to which the chapel adds Gothic. The plan of the chapel is simple, and should be studied not only in itself but in relationship to its connection with the existing school buildings to the south. It consists of the sanctuary, seen at the end of what would ordinarily be a nave, but which in a school chapel combines nave and choir, in order to seat all the students apart from such visitors as may be seated in the ante-chapel, which occupies the transept, on the transverse axis. Along the south runs a cloister, which leads on the west into the ante-chapel and on the east into the static or vestibule between the sanctuary and the old school chapel, now the lady chapel. It is this south side which is to be joined to the buildings to the south by two new cloisters, running north and south, with a library over one and sacristies and choir and practice rooms over the other. The fourth side of the cloister garth thus formed will be the present covered walk leading from the old school building to the refectory. When this has been accomplished, the chapel will assume its planned and proper architectural relationship to the earlier school buildings, and the south elevation will show the architects’ intention regarding this side.

St. George’s School Chapel is such a fine and complete example of the work of Cram & Ferguson that it is more than tempting to make a study of the iconography of both its exterior and interior, if for no other purpose than to renew our appreciation of the charming facility of the Gothic manner for telling stories and preserving symbolism, and to realize anew how much, by scholarly knowledge and studious design, there may be built into a structure of this kind. Before beginning such a detailed study, however, it is interesting to record something of the architects’ gen-
eral premises, something of their *credos* in the matter of church architecture in general, as told to the writer by Mr. Cram. He believes that, whatever else is done, the continuity and traditions of the old churches must be preserved, whether they be Roman Catholic, Anglican, Greek or Hebrew; that the architect must hold to the unchangeable things at the same time that he thinks of them as modernly as the present age may suggest. This preservation of continuity, this consistency, need not, and indeed should not, mean mere copying, and least of all the sort of copying so unintelligently imputed to Mr. Cram by some of his critics. Authentic thought is more important, in the end, than mere pedantry. Mr. Cram, indeed, holds a brief for eclecticism when he says that a Renaissance reredos in a Gothic church would do no violence to his feelings, provided that it expressed something of the growth and evolution of the building. Mr. Cram reminded the writer that his firm regards the Gothic manner as having never died a natural death, but rather as having been supplanted violently by the spirit of the Reformation and by the works of the "pagan" Renaissance. Cram & Ferguson, Mr. Cram says, are carrying on with Gothic from the point at which it was unnaturally stopped, and with this vision of the style, they believe that its place is with living expressions, and that it is not to be regarded as merely archaeological, and hence lifeless, but as a finely articulated architectural means of creating such buildings as St. George's School Chapel. Be the humanism of the Renaissance what it may in terms of architecture, there is no greater humanistic expression known that the intricate symbolism allowed by Gothic design, nor any means better suited to the incorporation of both historic and contemporaneous imagery in the very stones of the building.

St. George's School Chapel is not only an important addition to the distinguished achievements of Cram & Ferguson, but is, further, a monument to a perfect accord and unity in ideals and the working out of every detail as between the architects and John Nicholas Brown, the donor of the chapel. Throughout the work Mr. Brown was in close touch with the whole undertaking and unsparing of time, cooperation and enthusiasm. Closely associated, too, with the success of this building, was Chester Brown, of the office of Cram & Ferguson, upon whom rested that responsibility for details both major and minor to be appreciated only by the practicing architect.

With this survey and introduction to the building as a whole, there remains for study the detailed interest of its iconography, both without
St. George's Chapel from the Quadrangle

and within. Let us suppose that we approach the chapel from the drive along its north side, where we may appreciate its frank and yet ingenious joining to the old school building. The brick-and-stone Tudor manner of this is recognized by the small polygonal turret, crenelated, with panels of brick and English flintwork combined with the stone of the chapel,—a transition far from abrupt, even without the aid of the ivy which will one day cover the walls of both. Between this small turret and the turret containing the tower stair there is a door opening into the ante-chapel and the old school building, a door surmounted by a figure of St. George and the dragon. The moulding stops are grotesque figures symbolizing school athletics,—football and baseball. Projecting from the top of the stair turret, which rises a little above the end of the transept, are six gargoyles, and beneath these, at the junction of the window label moldings, are six heads, carved of stone, portraits of John Nicholas Brown, Messrs. Cabot, Nevins and Peaslee, of the school, and Ralph Adams Cram and Chester Brown, of Cram & Ferguson. The north transept window is surmounted by a figure of the Virgin and Child, in a niche, and the label moulding stops bear symbols of virginity,—the unicorn and the burning bush. The baptistry window is in the short east wall of the north transept, and its moulding stops are a sea horse and a shell. Above them is a water spout carved in the form of a school of dolphins, completing the symbolism, at this point, of the nearness of the chapel to the sea.

Above the ante-chapel rises the tower, a thoroughly fine and beautiful piece of design, recalling in its manner England's old Merton College. Those who favor casting all old precedent into the scrap heap in favor of something,—anything,—"modern," might be invited to look at this tower before they become too sweepingy radical. Its combined strength and grace, true to its style, will certainly successfully challenge the centuries, as, indeed, the Gothic towers of the middle ages have so far done by their sheer architectural excellence. This is a tower with a bell deck screened by open mullions and tracery, with pinnacles and pierced crenelation against the sky. Below the bell deck are shields of Connecticut, Jerusalem, Antioch, Alexandria, Rome, Constantinople, Canterbury and St. Andrew's. In the spandrels of the bell deck openings are carved figures to symbolize some of the liberal arts,—philosophy, music, astronomy, arithmetic, geometry, rhetoric, and grammar.

Returning, again, to the north elevation, there is the architects' door, a finely organized unit of design, with its delicate buttresses, its pierced
Architectural Design

Door to Stair Turret with Figure of St. Christopher. Joseph Coletti, Sculptor.

Chapel, St. George’s School, Newport.

Cram & Ferguson, Architects.
CLOISTER, LOOKING TOWARD DONOR'S DOORWAY
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
DONOR'S DOORWAY
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
DOORWAY TO LADY CHAPEL
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
Entrance to Crypt

Within the Crypt

quatrefoil rail, and its slender pinnacles. Two gargoyles project below the rail, and surmounting the whole are two angels symbolizing the fame of architecture,—one is singing and one is trumpeting, and further symbolism is found in their instruments, one of three and one of four trumpets. "Three" is the symbol of the Trinity; "four" is the symbol of the evangelists, and three added to four typify the seven days of creation, while three multiplied by four gives the twelve apostles. On the lintel of the architects' door are the arms of Cram & Ferguson, flanking an inscription.

The remaining iconography on the north elevation is found in the bosses in the cornice moulding. Those on the north transept consist of symbolism of Our Lady,—star of the sea; lily; sun, moon and stars; rose; Queen of Heaven; crown of seven stars, seraphim; sealed book; and star. The cornice bosses along the choir-nave, just above the buttresses (as also on the south elevation), have to do with various historical events, amusements, slang phrases and so forth, popular at the time of building the chapel. Here, for instance, are discernible the crossword puzzle "bug," the "lounge lizard," the solar eclipse of 1925, and various other riddles for future archaeologists to puzzle over. Church builders of the middle ages did the same thing, and architects of today miss a special opportunity to humanize their work when they fail to utilize the possibilities of the mediaeval grotesque in recording contemporary history, types and mannerisms. The east elevation contains but three figures: Our Lord, in a central niche over the sanctuary window; and in the south pinnacle, St. Stephen, typifying the New Testament,—he was the protomartyr; in the north pinnacle, St. John the Baptist, symbolizing the Old Testament. He was the precursor of Our Lord. The south elevation has the carvings and the heraldry of the cloister, and an interesting symbolization of the four winds, modeled by Andrew Dreselly, as a crowning motif for a small turret at the east corner of the south transept. Virtually all the other sculpture within and without the chapel is the work of Joseph Coletti, of Boston, while Mr. Dreselly modeled most of the architectural ornament.

The exterior of the cloister displays the history of shipping in carvings at the junctions of the opening mouldings, beginning with the Santa Maria, and showing the Clermont, the Ann Hope and the Colorado. The cloister is fan-vaulted, with painted symbols of saints in the vaulting. The door at the west end of the cloister gives into the ante-chapel, and is known as the donor's door, the door at the east end gives into the statio, and on
ORGAN CASE
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
TURRET WITH FIGURES REPRESENTING THE WINDS. ANDREW DRESELLY, SCULPTOR
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
SEDILIA AND CREDENCE.
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
DETAIL, STONE SCREEN, EAST WALL OF SANCTUARY
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
FLOOR BETWEEN CHOIR STALLS
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
either side are figures of the Angel Gabriel and the Virgin of the Annunciation. Similarly placed at left and right of the donor's door are St. John and St. Nicholas, with the family arms of the donor in rich polychrome in the spandrel above the door. Completing the heraldic symbolism at this point, the colored shields and lozenge in the ceiling vaulting at this end of the cloister are those of St. John, St. Natalie and St. Nicholas. The donor's door, made of teak, with splendid hinges and mounts, is intricately carved on the inside,—the doors throughout, indeed, being each an unusually fine piece of design, with wrought ironwork by Samuel Yellin, of Philadelphia. Standing, now, in the ante-chapel, further symbolism offers itself for study. To the left, on entering from the cloister, through the donor's door, there is the south door, above which there is a carved representation of St. George with the dragon, above which, again, are the carved and painted coat of arms of the Bishop of Rhode Island, impaled with the arms of the Diocese of Rhode Island. High aloft, at the intersection of the ribs of the ante-chapel vaulting, is a large boss of St. George slaying the dragon, surrounded by a ring of wingless angels bringing heavenly aid. This is brilliantly painted in red and blue and white and gold, and the vaulting also has four other carved bosses, unpainted. These represent the palms of victory and cross of gold, the peacocks that symbolize immortality, the birds and grapevine, symbolic of St. George's conversion,
and the fauna that symbolizes creation. The maze in the ante-chapel floor represents the difficulties of the Christian life as encountered in the progress toward the Resurrection as symbolized by the phoenix at the center.

The space now covered by a tapestry on the west wall of the ante-chapel will at some future time contain an open balcony. In the northwest corner is the door to the circular stairway which leads up to the bell deck of the tower,—a doorway not only treated in the Spanish manner of Gothic, but with a painted carving of the arms of Columbus above it. Future historians may find in this a record of Mr. Cram's recent journeyings in Spain, or simply historical symbolization of the land in which the chapel is built. The Spanish motif, however, carries further, for at the very top, terminates in a grotesque finial figure of Don Quixote,—symbol of chivalry, if one insists on symbols, but better seen, perhaps, as one of those quaint and enigmatical surprises in which the Gothic buildings of Europe delightfully abound. Above the colored arms of Columbus a figure of St. Christopher stands out from the wall on a corbel. The northeast corner of the ante-chapel will be the baptistry when it is completed, and there will be an elaborate screen separating the ante-chapel from the choir-nave.

There are stories in the mosaic floor, which is divided into three squares. The first of these (that at the west end) contains nine circles, with
coats of arms of the countries of the Old World whence came the first colonists to the New,—Genoa included, as a tribute to Columbus. There are eight: Ireland, England, Scotland, France, Holland, Spain, Genoa and Prussia, with the arms of the United States at the center. The next square contains the signs of the zodiac, surrounding the sun, with Atlas in each of the four corners. The third square contains 13 circles with the arms of the original states of the union. In the corners of the floor space, at either end of the whole, are animal symbols of the points of the compass: N., a polar bear; E., a moose; S., an armadillo; and W., a buffalo. N.E., a codfish; S.E., an alligator; S.W., a prairie dog; and N.W., an eagle. The floor is laid in marble mosaic, distinctively Romanesque, or even Roman in manner and therefore puzzling to those who see in Gothic only a rigidly stylized articulation of strictly appropriate forms. The truth of the matter is that many a Gothic church in Europe contains work of various subsequent, or earlier periods, and that an opus Alexandrinum floor was brought from Rome to Westminster Abbey by Abbot Ware, in the fourteenth century. Thus also with the crystal chandeliers, which seem to some people less appropriate in a Gothic church than some contrivance of wrought iron hoops and massive chains. The architects' eclecticism, however, is supported here by ample precedent throughout France. Specifically, for those who would be specific, the Abbey aux Hommes,—St. Etienne, at Caen.

As was mentioned in writing of the plan, what would ordinarily be the nave must also, in a school chapel, partake of the nature of what would otherwise be the choir. Fine, simple, rib vaulting carries through. In the sanctuary there will eventually be a reredos and altar in keeping with the carved stonework of the walls. The intricate organ screen is rich in its iconography, with four pierced medallions, two at the right and two at the left. These represent the Creation, Nativity, Crucifixion and the Second Coming. The carved wood inverted cresting carries the word "Alleluia" in Hebrew, done in gold characters, and above this are the eight modes of music. The large circular motif in the center above these shows King David, and about him are St. John, St. Cecilia, St. Ambrose, and St. Gregory, Guido d'Arezzo, and Boethius. Above these figures, and below the inscription Te Aeternum Patrem Omnis Terra Veneratur are Orpheus, Tolemy, Pythagoras and Arion with the dolphin. Surrounding the inscription there are small circles in which appear the swan, Euterpe, Polyhymnia and the nightingale, at the left and the right of a central motif of Apollo. This lower cresting is set off from the portion above by four carved finials of the archangels, Uriel, Gabriel, Michael and Raphael. Above these, and to the left, is an angel blowing a trumpet; to the right is an angel playing a stringed instrument, and surmounting the whole intricate composition the inscription Te Deum Laudamus Te Dominum Confitemur in the uppermost cresting. Certainly a piece of work in which design and craftsmanship combine to effect a thing unusually fine. At the right of the sanctuary a door opens into the statio, which gives access to the lady chapel (the old school chapel), to the sacristy, to the door from the east end of the cloister, and to the stairs to the crypt. Some of the most interesting carving in the chapel is found here, in column capitals suggesting Romanesque as much as Gothic. The outer columns at the sides of the crypt door show symbols of the Incarnation,—Shadrach, Meshach and Abednego in the fiery furnace, and Daniel in the lion's den. Here, also, the story from the Apocalypse, in which the angel grasps the prophet Habakkuk by the hair of his head. The inner column capitals by the entrance door have to do with symbols of the Resurrection, showing Jonah and the whale, and Jonah entering the city of Nineveh. From mediaeval mythology there is the symbol of the lion and cub, in which a male lion breathes life into the cub three days after it has been born dead. Last of all, there is the capital of the central column in the crypt, showing the four rivers of paradise,—Gihon, Tigris, Euphrates and Pison. The thought here is that these four rivers foreshadow the four evangelists, who poured forth, like rivers, their inspiration to the world. At the four corners are fruits of paradise. St. Matthew, associated with the river Gihon, wrote for the Hebrews, hence the Hebrew inscription for the river; St. Mark, with the river Tigris, wrote for Greeks, hence the Greek inscription; and St. John, with the river Pison, was the herald of all.

Three years in the building, and dedicated April 23, 1928, we see this beautifully designed and carefully articulated chapel building in all its newness, even yet not complete, and not yet with any of that charm that the patine of age lays with gentle hands upon even the least consequential building of antiquity. Yet, for all this, we see a highly and finely finished work. The St. George's School Chapel is distinguished architecture, which cannot be said of too long a list of recent buildings in this country, or, for that matter, in Europe. Although we do not in too many instances seem to regard them, we have architectural standards in this country. This firm, past and present, is one of the associations of architects which has done its share in establishing and maintaining through several decades these standards by work as definitely stylized, and at the same time as definitely personal as St. George's School Chapel.
Photos, Sigurd Fischer

CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS

Plan on Back
PLAN. CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
DETAIL, UPPER PART OF NORTH TRANSEPT WINDOW
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
TOWER, SOUTH TRANSEPT AND CLOISTER FROM SOUTHEAST
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
ARCHITECTURAL DESIGN

Part One

DETAIL, DONOR'S DOORWAY
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS

DETAIL OF A DOORWAY
CLOISTER
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
DETAIL, CLOISTER TRACERY
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
ST. GEORGE'S DOORWAY, FIGURE OF ST. GEORGE BY JOSEPH COLETTI, SCULPTOR
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
DETAIL, DOOR IN CONSOLE BAY

DETAIL, NORTH DOOR TO PASSAGE
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
BAY ON NORTH SIDE, AND ARCHITECTS' DOORWAY
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
DETAIL, DONOR’S DOOR FROM CLOISTER TO TRANSEPT

DETAIL, DOOR FROM ANTE CHAPEL TO PASSAGE
CHAPEL, ST. GEORGE’S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
SANCTUARY
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
DETAIL, DOOR FROM CLOISTER TO STATIO
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
INTERIOR, LOOKING WEST
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS
IN writing about the reliefs and grilles which decorate the vestibules of the Chanin Building in New York, one has a vague feeling that it may be necessary, quite at the outset, to take the offensive and establish, by way of bastions and barricades, some generalizations which will forestall to some extent the criticism to which these decorations will be subjected. Yet this need be an offensive of only the most gentle and retiring variety. It will have in it somewhat of the inviting arrogance, I trust, which clothes the aggressiveness of Montaigne's preface in which he informs the reader, with much placidity, that if he doesn't like the book, he need not read it.

Most designs are conceived and executed with little thought. This may be regarded as a statement sufficiently broad to set the judicious grievings. Be that as it may, I think it no looser than many another generalization which, though a fiction, is useful. It would seem that the common run of decorative design,—in all the many arts,—follows along no intellectual line of effort which is in any way exacting. Most of us choose the easiest path. If we have to portray winter, we picture it as "a weak old king who feels, like Lear, upon his withered face, Cordelia's tears." And all select a bluebird as a symbol for happiness. The aesthetic dreams of the world are built into the common clay of actuality by the use of a thousand thousand accepted conventions. When Arnold de Villeneuve discovered the book of the great Geber which was to bring him the secret of wealth and the secret of youth, he found the quest symbolized in two pictures and described thus:—

"The first represented a flower with a blue stalk, red and white blossoms, and leaves of pure gold, which stood upon a mountain top, and was bent by a gust of wind which blew from a blood-red cloud. Around the flower was a circle of open eyes. Above the circle was a naked hand holding a sword transversely by the blade. Below was a heart transfixed by what appeared to be a long pointed nail or spike. The picture upon the last page of the book represented a king with a golden sword in the act of killing a naked child, and a beautiful winged figure catching the blood in a crystal vase." . . . And so on.

Of course it is charming; the fact that it has to do with the poignant story of Arnold gives the symbolism an emotional content. Yet even at its best, such symbolism bears with it the seeds of its own death; it sets up a convention the arbitrariness of which is only too apparent. It has too often a certain gross quality; it lacks subtlety, and it is frequently labored. Yet,—and here is the crux,—the all-important question to be asked is this: is the picture, in the old fashioned words, good looking? Does it please the aesthetic sense? If it does, we may justifiably close our eyes to the labored symbolism and go on our way with the sure conviction that we have in some manner, through emotional stress, even for one brief instant, been born again. And this symbolism,—what is it but a kind of alphabet, or more properly, a language? It is of course a language which we all know. But if the goal of art be Roman,—there are other roads to Rome.

Many years ago, in a strange book by George Winslow Pierce, I came across these lines, and they brought me sharply to the realization of the possibilities of a symbolism which, though belonging to geometry, is of the essence of poetry:

"My design on the cover, with its regular lines and heart-like curves, symbolizes the flower of Love and Truth. The fruit developed at the center is a star, which is the emblem of Unchange."

What Pierce did was to make geometry ideographic. And is our common alphabet more than a miracle of ideographic symbols transmuted into phonetic signs? Yet out of the alphabet and the languages which rise from it are built the appealing dreams of much of our emotional life. Hamlet is a creature of the alphabet. And if one make one alphabet,—why not another? And if the concatenation of events be conformable, as M. Aurelius would have said, to the ends for which Nature destined it, we may have what is commonly called a work of art. At any rate, the effort to achieve such a construction would seem to be worth while.

Naturally, no such alphabet,—no such symbolism,—can be complete, and the more inelastic, the more recalcitrant the form of the art, the less satisfactory will be the symbolism. Nevertheless, in constructing a symbolic alphabet we give rein to our fancy, and as we develop the ideas based upon it, we have the assurance that there are, metaphorically, definite hooks on which to hang our hats. Good or bad, it will have a meaning,—if only for its inventor. The system of symbolism given, the final and momentous question remains: will it lead to an aesthetic result which will stir us? That however is, as the Greeks would have held, in the hands of the Fates.

The Chanin Building's vestibule reliefs and grilles, designed and modeled by Rene Chambellan in collaboration with Jacques Delamarre of the

THE RELIEFS AND GRILLES OF THE CHANIN BUILDING VESTIBULES

BY RAYNE ADAMS

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AGITATION

VISION

RELIEFS AND GRILLES, CHANIN BUILDING, NEW YORK
RENE CHAMBEILLAN, DESIGNER. JACQUES DELAMARRE, COLLABORATOR

Photos: Louis H. Dreyer
COURAGE
RELIEFS AND GRILLES, CHANIN BUILDING, NEW YORK
RENE CHAMBELLAN, DESIGNER. JACQUES DELAMARRE, COLLABORATOR

ACHIEVEMENT
ACTIVITY
RELIEFS AND GRILLES, CHANIN BUILDING, NEW YORK
RENE CHAMBELLAN, DESIGNER. JACQUES DELAMARRE, COLLABORATOR

EFFORT
ENDURANCE
RELIEFS AND GRILLES, CHANIN BUILDING, NEW YORK
RENE CHAMBERLAN, DESIGNER. JACQUES DELAMARRE, COLLABORATOR

SUCCESS
architectural staff of the Chanin Company, are an open expression of this attempt. The dominant idea which they have sought to set forth is the significance of geometric lines and their capacity to symbolize emotions and abstractions of thought and deed. God forbid, as the phrase goes, that I should here attempt to expand upon the psychology of geometric symbolism in the arts. Nevertheless, one may lamely point out that a consensus of opinion (whatever it may be worth) has established certain characteristics which are associated with types of line and of form. For vexation or perplexity we all scribble a confused scrawl; the flowing curve suggests ease and grace; the circle suggests completeness;—and so on until we come to those geometric lines and forms which have as yet not been endowed with definite significance of this sort. Yet there is no reason why we should not make such endowment, and thus, armed with a quiver of symbols, build our geometric romance.

For those who have stood before the Chanin vestibule’s grilles and wondered, saying, some demurely and others not, “What is this all about, and why?”, it is not sufficient to answer them in their own manner and ask them, with Voltaire, “Why is there anything?” The raison d’être of these grilles is drawn from the life of a man who, in his chosen field, has achieved much,—and the aspects of his struggle and success have given Chambellan and Delamarre a theme which they have chosen to set forth forth in geometric symbolism.

In these reliefs and grilles they have envisaged this life under two commonly accepted categories,—that which sets forth the physical life and that which sets forth the mental life. This distinction, as every psychologist knows, is purely logical and artificial. That, of course, is granted; it is a convention, and it is artificial, just as all art depending on conventions is artificial. This distinction being granted, certain phases of development under each category are presented by a panel figure in relief supplemented by a grille design placed immediately beneath. In brief summary, that series which represents the mental life portrays the first conscious stirrings, the first doubts, the first questions and uncertainties. (2) Vision. We see here the representation of the birth of conscious planning and the formation of a definite and compelling ideal. (3) Courage. This shows the man at work,—following out, with firm resolution and steady purpose, those ideals which are his, beset by obstructions, yet achieving. (4) Achievement. Here we see the fulfillment of his work. The physical series, which contains the groups named,—Activity, Effort and Endurance, and Success,—exemplifies in its way the characteristics presented by the series showing the mental development. Of course, such a presentation of the life romance of an individual can hardly be universal; it applies only to a certain type of man who has seen clearly and acted energetically. The symbolism which runs through all the work. In the relief, showing a crouching figure, we see the vacant look,—“the light drawn backwards from the eye”—betokening introspection and concentration; the bowed head characteristic of the thinker, and the supporting hands,—that gesture which has always something pathetic about it,—as though the strong hands of the body were giving support to the troubled mind. The mental world of this thinker is symbolically represented by the spiral convolutions, expanding in wider and wider sweeps, while his inspirations or impulses for action are marked by the indented, radial lines. The deepest indentation marks the definitive and determining inspiration under the aegis of which he will, for good or ill, follow through his life to some significant end. The grille design supplementary to this relief, bears out this thought. The dominant inspiration is represented by the continuous ray, which, passing through the barriers of doubt and ignorance, pursues its unbroken way. Other inspirations, other compulsions, are represented by the non-continuous rays; these are less perfect. The tangent rings, of successively increasing diameter, represent the successive phases of his life.

Such, in its outline, is the meaning of the symbols used. Similar symbolism runs through the whole series. Its authors have had the ingenuity and the courage to envisage the union of the fixed forms of geometry with the unstable and evanescent attributes which form the unmeasurable substance of the emotional and intellectual life. Whether the union has brought forth progeny whose aesthetic quality will stand, is something for the critics to decide. As an expression of a method of achievement, the work may be characterized assuredly as not lacking in the spirit of adventure. For my own part, I confess that I have rarely looked upon relief figures which have struck me as more worthy of praise than these. To say that they are masterly is not enough; they hold, for those of us who care for abstractions, what is far more important,—something of genius.
THE CHANIN BUILDING
SLOAN & ROBERTSON, ARCHITECTS

BY
MATLACK PRICE

ALREADY the multitudinous throng that finds its daily tasks in and about mid-town New York is accustomed to the Chanin Building, and tarries no more in its ceaseless coming and going to look up into the sky. So quickly are the achievements of this age accepted and assimilated! With imaginations released, perhaps, for more lofty flights after dark, there may be more whose eyes are drawn 670 feet aloft to an architectural island floating there in the sky,—the upper stories of the Chanin Building, floodlighted, glowing silently and beautifully, seemingly in another world,—immeasurably removed from the clamorous life of the street level.

But the Chanin Building must be seen as more than the latest great mid-town office structure, as more than merely the third highest of the towers of Manhattan. It is a splendid contribution to twentieth century architecture in that it powerfully rationalizes all the novel features of this new style,—and it is a splendid contribution to the architecture of all time because it is good design.

The architects have not here compromised a fine vision either with major errors in scale or with minor trivialities. This is the realization of a fine vision of a great tower, rising sheer above a massive sub-structure. This base, itself a building of impressive proportions, is composed of receding masses, all mounting upward,—then the tower is given sheer height, uninterrupted, not weakened,—up to the vigorous silhouette of its top against the sky. At the street level there is interesting design,—detail where detail can be seen,—a bronze frieze along above the shopfronts, unusual entrance shelters, with self-contained lighting, and above the street floor an all-over pattern of modeled terra cotta. There are those who feel that this pattern is out of scale, and that it is perhaps a dangerous architectural adventure from the point of view of design. But a change in scale may well prove to be one of the astonishing changes that twentieth century design brings with it. This is a large building, large enough, perhaps, to create a few laws of its own.

If the major premises of twentieth century architecture are accepted,—and their acceptance cannot be long withheld,—even the most conservative must accept many minor expressions in design and ornament that are as logical a part of a Chanin tower as classic frيزees were a logical part of the Parthenon. Like the New York Telephone Building, the Chanin Building is an impressive realization of the most hopeful predictions that were made years ago, when the zoning laws first imposed the set-back restriction on tall structures. At once it became necessary to design in masses rather than in facades. The facade always offered too strong a temptation to create “paper” architecture. Buildings were not so much buildings as they were sets of elevations,—and elevations, of course, had to be detailed, and they were! With a paper elevation tacked down on the drawing board, the crowning stories of a 30- or 40-story building looked like as good a place to put a lot of fine detail as did the stories down at the street level. And, designing carefully “in scale,”—on paper,—the detail far up aloft usually corresponded exactly to the detail that was to be seen down at the entrance. The result was that buildings were detailed rather than designed.

Now structures like the Chanin Building are designed in great vigorous masses, and are detailed only where detail will mean something,—that is, where it can be seen at fairly close range. The top of the Chanin tower is a splendid piece of mass design, being neither abruptly blunt nor weakly tapered off. At the risk of expressing what may be purely a personal reaction, though I believe there is more to it, I feel impelled to make here certain observations about this matter of terminating towers, and especially the towers of these new buildings of which mass and massive-ness make the keynote. Is it not a fallacy, and a contradiction of essential form, to weaken the top of a massive structure with a point or a spire? It is very often done, perhaps because of a lingering memory that the spires of Gothic cathedrals, pointing heavenward, give an effect of mounting upward, thus symbolizing the aspirations of man,—and so forth. But how about Durham Cathedral, with its superb, square-topped Norman towers? Or, for that matter, Westminster or Notre Dame? Given certain basic changes in manner and scale, what would the Woolworth Building gain in majesty without a spire? What would the Chanin Building look like with a spire? I do not mean to compare these two buildings, for they are expressions of two quite different eras. I merely want to raise the question as to whether or not there may not be something very like a sentimental fallacy about spires and points on towers,—some unexamined notion that they add an elegant and proper “finish.” In terms of abstract design (forgetting buildings), a cone or a pyramid is weaker than a cube. In the design of a massive building, can a tapering shape do anything but weaken the whole effect? As an experiment, imagine the New York Telephone
Building finished off with a pyramidal top! Perhaps it takes a little more courage to terminate a tower squarely and vigorously,—but that very courage is expressed in the resulting effect. It may be that tradition has such a strong hold on us that architects do not stop quite soon enough when they are designing towers. They complete a great four-square tower and, failing to realize its completeness, they top it off with slanting lines that defeat much of the effect of sheer height that they might have attained. No such weakness mars the effect of the Chanin Building. Looking up at its great mounting silhouette, it seems as though a successful architectural paradox has been accomplished,—a building that possesses both mass and height.

In the old days when the first "skyscrapers" began to amaze and slightly worry the architecturally minded, the question of possible heights was much discussed. The whole idea was new, and skepticism flourished. It was seriously doubted, by many, that the Flatiron Building would withstand a heavy broadside wind. It might blow over! Flying machines were, demonstrably, impossible, though many daring seers voiced their belief that a day might come when automobiles would be almost as numerous as horse-drawn vehicles! When the structural height limit of steel buildings came to be realized as far greater than had ever been supposed possible, it seemed to many that there must be an aesthetic height limit,—that too great a sheer height must prove distressing to the eye as well as impossible of any legitimate architectural treatment. The new type of building has solved that. Now a great coordination of masses can be piled up to a height even greater than that conceived a generation ago for a tower, and from the summit of this mass there may rise a tower that climbs upward to an altitude far greater than that of the building it springs from. The result, as we now have tangible evidence, has a new and vigorous beauty, entirely its own and entirely unlike anything the world has ever seen. The architect no longer needs to decide whether he will design a massive building or a tower,—he can do both in one gigantic composition. The new apartment houses are rapidly realizing the possibilities afforded by the terraces that lie upon the shoulders of their set-backs, and these are being utilized as gardens, far above the noise and confusion of the streets. There are terraces, too, on the shoulders of our new towering office buildings, and it cannot be long before these too will be utilized as glassed-in studios or "daylight" offices,—perhaps whole rooms of glass, in which the modern executive will recoup from the sun's energy what he expends in his daily labors!

Returning once more to design, it seems indeed that the architect's only course in designing structures such as the Chanin Building, is to break courageously with the past. There is no architectural precedent for this new type, and if old details are to be used at all they must be used very sparingly and in a much modified form. The Chanin Building does not need pilasters and garlands and consoles and all those old familiar bits of bric-a-brac that have well and faithfully served their purpose through many years, and it has been found that it is only ridiculous to set urns and obelisks on the parapets of the great set-backs of the new buildings,—a practice at first followed through some lingering notion that this might confer a refining touch,—when the very scale and majesty of the whole composition magnificently transcends any necessity for there being such artificial and relatively trivial accessories.

Editor's Note. No presentation of the Chanin Building could do it justice or be complete without some description of the very remarkable and beautiful entrance vestibules, concourse and elevator lobby. All of the interiors of the public part of this structure as well as the superb suite of offices to be occupied by the Chanin firm on the 52nd and 53rd floors were designed and executed by the architectural department of the Chanin Construction Company, of which Irwin S. Chanin is president and J. L. Delamarre, the department head. These lobbies and the concourse are splendid examples of the unlimited possibilities of the modern style of interior architecture and decoration. Here, as may be judged from several illustrations shown on the plate pages, marble and bronze have been combined in most interesting and artistically original designs. Rayne Adams' article on the reliefs and grilles of the main foyer and corridors gives an excellent idea of the immense amount of thought and study which was expended by Mr. Chanin and his able assistants on the design and decoration of the public areas. Unlike the architectural decoration found in the interior of the New York Telephone Building, where floriated forms were chiefly used, geometrical shapes and devices in unusual and beautiful designs here characterize all of the architectural ornamentation. The use of colored marbles combined with brass and bronze for the walls and floors gives a warmth of color which is one of the features of all modern interior design. The treatment of the several show windows opening from the stores onto the concourse has a distinctly contemporary French feeling. Decorative bronze door frames and over panels are of particular interest. Such details as the large lanterns of the concourse, the directory board, the mail box and the doors and walls of the elevator lobby have been designed with great care.
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS

Photo: R. S. Grant
VIEW FROM EAST 41ST STREET
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS
LEXINGTON AVENUE FACADE
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS
THIRTY-SECOND FLOOR

TWENTY-SIXTH AND TWENTY-SEVENTH FLOORS

PLANS. CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS
VIEW FROM LEXINGTON AVENUE
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS
DETAIL OF UPPER STORIES
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS
MAIN ENTRANCE
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS
ENTRANCE DOORS IN LOBBY

SHOP IN LOBBY
CHANIN BUILDING, NEW YORK
JACQUES DELAMARRE, ARCHITECTURAL DIRECTOR, CHANIN CONSTRUCTION CO., DESIGNER

Photos, Albert Rotachild
LOBBY
CHANIN BUILDING, NEW YORK
JACQUES DELAMARRE, ARCHITECTURAL DIRECTOR, CHANIN CONSTRUCTION CO., DESIGNER
BALTIMORE & OHIO RAILROAD OFFICES
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS
Baltimore & Ohio Railroad Offices
Chanin Building, New York
Sloan & Robertson, Architects
TWICKENHAM HOUSE, ABINGDON, BERKS.

BY

HAROLD DONALDSON EBERLEIN

TWICKENHAM HOUSE, in East St. Helen's Street, at Abingdon, is a very old house, much older than one would fancy from its exterior. As a matter of fact, there are records of the house in Shakespeare's time, and documentary indications are not wanting to show that it was not new even then. Its appearance, however, within as well as without, utterly belies its real age.

Like many other old houses to be found in the towns, villages and open country, throughout the length and breadth of England, Twickenham House wears the livery of the eighteenth century, a garb put on when it had already attained mature years. In its decorous Georgian exterior it bears witness to the great building activity that marked the period when the merchant and professional classes had become prosperous and were able to spend money as never before. Their new prosperity prompted them to remodel their dwellings in the elegant manner of the day, and to surround themselves with material comforts and conveniences that the limitations of older domestic architecture could scarcely yield them; the Classical mode was more closely in accord with the changed manners and wants of the period. Consequently, over and above all the new construction then going forward in town and country, there took place an unprecedented amount of remodeling and refronting. The fashionable process of reconstruction became at times almost a mania, and it often altered the aspects of whole streets. Rows of houses shed their wonted medieval features and blossomed forth with all the orderly amenities of new Georgian fronts. Internal structure frequently remained untouched, but re-faced exteriors were to be seen on every hand.

Those who could afford to do so did not stop at encasing the outsides of their old houses in new Classic jackets; they extended the rehabilitating program to remodeling and refinishing the interiors, conformably to whatever happened to be the current phase of the approved style; moreover, they often undertook extensive enlargements as parts of the schemes. There was money to spend, and there was a spirit of emulation abroad. Though labor was cheap and money had a relatively greater purchasing power than it has now, not a little of the remodeling was carried out
Twickenham House - Abingdon - Berks

Street Elevation

Scale: 1/2 = 10'
The Garden Front of Twickenham House, Abingdon, Berks.
STREET ELEVATION
TWICKENHAM HOUSE, ABINGDON, BERKS.
FRONT DOORWAY
TWICKENHAM HOUSE, ABINGDON, BERKS.
The Street
Doorway

Twickenham House
Abingdon, Berks

Upper Part of Bracket
Scale of Feet
0 1 2 3 4 5 6
Details of the Octagonal Room at
TWICKENHAM HOUSE, ABINGDON, BERKS.

Scale of inches for details.
GARDEN ARBOR
TWICKENHAM HOUSE, ABINGDON, BERKS.
GARDEN DOORWAY
TWICKENHAM HOUSE, ABINGDON, BERKS.
at large expense, even when gauged by later standards. Masterly craftsmanship was thoroughly appreciated, and not only desired but demanded. Enthusiasm for the best carving, paneling, decorative plasterwork, wrought iron and gauged brickwork, besides the finest masonry in brick and stone, meant expenditure with unstinted lavishness.

Twickenham House is a typical example of thoroughgoing eighteenth century renewal. So complete was the transformation it underwent that not a vestige of the house's former aspect was left visible. It is only when the walls and timbers are closely examined that the earlier structure comes into evidence. The outer walls,—street front, garden front and north side,—were encased in new brickwork after the best manner of the period; the interior was wholly refinished with equal pains, and every item, both in design and execution, is of the choicest quality. Everywhere, both inside and out, is the unmistakable impress of the eighteenth century.

There is a tradition locally current that Inigo Jones designed Twickenham House but, if that great English Palladian ever had anything to do with it, all traces of his connection have vanished. The manner is that of many years after Jones was gathered to his fathers.

Unlike the majority of houses that were remodeled and refaced during the era of Georgian renewals, Twickenham House reveals plain evidence of having passed through several successive phases of alteration, although the greater part of the work indubitably belongs to the mid-eighteenth century. This fact does not in the least lessen the building's charm. On the contrary, all the features are so extremely good, and the items of different dates are so admirably blended, that the composite result gains a piquancy not always attaching to fabrics cast in their final form at one time. A somewhat unusual feature of the plan is the presence of two courts,—the outer or carriage court, and the inner or stable court. In the outer court is the old mounting block with a kennel for the watchdog beneath. Inside the house, various things happened during the process of reconstruction to bring the arrangement into conformity with the ordered regularity of Classic plan. The main body of the house is virtually square in plan, and on the ground floor there are the drawing room, dining room, living room, study, stair hall and corridors; the servants' hall, kitchen and domestic offices are in part of the north wing back of the carriage court. Above stairs the plan follows the same general scheme as below, the servants' quarters being in the upper story of the wing. The east front of the house fronts upon a terrace overlooking the garden which extends all the way down to the Thames; the stable court wall and the continuing greenhouses (not shown on the accompanying plan) give a shelter on the north and afford a "sun trap." The west or street front is of red
brick with limestone trimmings, and the splayed lintels above the windows are of rubbed brick. The cornice, be it noted, is of stone. Brick with a blue-gray, half-vitreous surface, once quite common in the neighborhood, appears on the east or garden front, but the lintels above the windows and likewise the sides of the openings are defined with red brick, thus imparting a very agreeable color interest to the elevation. The roofs are covered with small red flat tiles.

An exceptionally pleasant feature of the garden elevation is the octagonal half-cupola, one side of which goes into the slope of the roof. This was obviously added at the close of the eighteenth century, as we may see by the evidence of the accompanying plates of drawings which show the exquisite refinement and delicate proportions of moulding profiles in vogue at that period. It was about the same time that the living room and dining room windows were cut down to the ground and fitted with two-leaved glass doors, in the French manner. It was also at this period that the windows of the south bedroom, above the dining room, were cut down to the floor and the iron balcony added outside them. In the dining room there is an exceptionally fine Rococo chimneypiece. The carving is elaborate and exquisitely wrought, but it will be seen that the proportions of the intricate details are somewhat more substantial than was ordinarily the case with contemporary work of this sort in France. Apart from the chimneypiece and excellent paneling, the dining room is further distinguished by its three door casings of two types, one of which is shown in the plates. The door casings in the hall, too, are of an unusually interesting type and in their design plainly show influence derived from a French precedent of the late seventeenth century. The top motif is strongly reminiscent of treatments employed by the great French architects of the Grand Monarch's time. The detail of these doorways in the hall appears in one of the plates that also shows the arcading on the south wall of the entrance and stair hall, on the opposite side from the staircase. One of the most engaging features of the interior is the little vaulted corridor of four bays leading from the back of the stair hall to the garden door and the terrace. It has all the grace and distinction attaching to its Italian Renaissance prototypes. The customary proportions, diminished to accord with the scale of the house, have lost none of their elegance of ensemble in the course of translation to fit a Georgian interior of modest size and character. It is another example of how English architecture has always profited by contact with Italian precedent, making it peculiarly its own and stamping it with a strongly national quality.
TWICKENHAM HOUSE
ABINGDON Entrance Hall Arcade BERKS

ELEVATION
SCALE = 3/" = 1'-0"

DETAIL OF CORNICE
SCALE = 3'-0"

SOFFIT OF CORNICE

DETAIL OF DOOR-HEAD
SCALE = 3'-0"

CHAIR-RAIL & ACTUAL SIZE
Twickenham House - Abingdon - Berks

Elevation of Study Fireplace
Scale: $\frac{1}{8} = 1\text{-}0$

Detail of Door Architrave
Scale: $\frac{1}{8} = 1\text{-}0$

Elevation - Dining Room Door
Scale: $\frac{1}{8} = 1\text{-}0$

Fireplace in Study and Dining Room Door
EARLY 17TH CENTURY ENGLISH OAK COURT-CUPBOARD, by Kensington

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We illustrate an interesting example—a court-cupboard reproduced from an early 17th Century original. The form is distinctly English, well balanced and an excellent piece of cabinet construction. In all of the ornament is the spirit of the Renaissance, but most entertainingly rendered in the traditions of English craftsmanship. Furniture, such as this, so expressive of Anglo-Saxon character, finds a natural place in the American home.

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The Jacobson service to the profession by no means ends with the publication of catalogues of plaster ornament designs. Our designing staff is ready at all times to advise and assist in adapting the Jacobson designs to the specific needs of individual buildings.

Deliveries of the new book are being made in the same order in which requests are received. Recognized architects, decorators and builders, if you have not already done so, write at once on your firm’s stationery for your complimentary copy of this new catalogue of plaster ornament.

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Selected List of Manufacturers' Publications

FOR THE SERVICE OF ARCHITECTS, ENGINEERS, DECORATORS, AND CONTRACTORS

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, 521 Fifth Ave., New York, or the manufacturer direct, in which case kindly mention this publication.

ACOUSTICS
- R. Guastavino Co., 40 Court St., Boston.
- Acoustilith Plaster. Brochure, 6 pp., 8½ x 11 ins. Important data and descriptions.

AIR FILTERS
- Making the Most of Your Protectomotor. Folder, 6 pp., 8½ x 6½ ins. Illustrated. The Protectomotor Industrial Air Filter. Folder, 6 pp., 4 x 9 ins. Illustrated.
- Introducing the Model C. P. Pipe Line Filter. Folder, 8 pp., 4 x 9 ins. Illustrated.

ASPHALT
- Genasco Trinidad Lake Asphalt Mastic. Brochure, 32 pp., 6 x 9 ins. Illustrated.
- Building Economy. Monthly magazine, 22 pp., 8½ x 11 ins. Illustrated. Details of modern and XII century Italy. Bound in linen. Price now $1.00 postpaid (formerly $2.00).
- Brick; How to Build and Estimate. Brochure, 96 pp., 8½ x 11 ins. Illustrated.
- Brickwork in Italy. 296 pp., size 8½ x 11 ins. Illustrated. Deals with methods and materials used in brick Italy from ancient to modern times, profusely illustrated with 69 line drawings, 300 half-tones, and 30 colored plates, with a map of modern and XII century Italy. Bound in linen. Price now $3.00, postpaid (formerly $6.00). Brink and Concrete. Bound Volume, 112 pp., 8½ x 11 ins. Illustrated. Data on new treatment.
- BATHROOM FITTINGS

BRICK
- American Brick Association, 1721 Peoples Life Building, Chicago, Ill. Brickwork in Italy. 296 pp., size 8½ x 10½ ins., an attractive and useful volume on the history and use of brick in Italy from ancient to modern times, profusely illustrated with 69 line drawings, 300 half-tones, and 30 colored plates, with a map of modern and XII century Italy. Bound in linen. Price now $3.00, postpaid (formerly $6.00). Halco Morroco. 8½ x 11 ins. Illustrated. Dealing with methods and materials used in brick Italy from ancient to modern times, profusely illustrated with 69 line drawings, 300 half-tones, and 30 colored plates, with a map of modern and XII century Italy. Bound in linen. Price now $3.00, postpaid (formerly $6.00). Industrial Buildings and Housing. Bound Volume, 112 pp., 8½ x 11 ins. Profusely illustrated. Data on new treatment.

CEMENT—Continued
- Portland Cement Association, Chicage, Ill. Concrete Masonry Construction. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Dealing with methods and materials used in brick Italy from ancient to modern times, profusely illustrated with 69 line drawings, 300 half-tones, and 30 colored plates, with a map of modern and XII century Italy. Bound in linen. Price now $3.00, postpaid (formerly $6.00). High Early Strength Concrete, Using Standard Kosmos Portland Cement. Folder, 1 page, 8½ x 11 ins. Complete data on using high strength concrete in short time.

CONCRETE BUILDING MATERIALS

CONCRETE, PLUMBING

CONSTRUCTION, FIREPROOF
- Master Builders Co., Cleveland, Ohio. Color Mix, Color Hardened Concrete Floors (integral), Brochure, 16 pp., 8½ x 11 ins. Illustrated. Data on using high strength concrete in short time.
- North Western Expanded Metal Co., 1234 Old Colony Building, Chicago, Ill. North Western Expanded Metal Products. Booklet, 8½ x 10½ ins. 16 pp. Fully illustrated, and describes different products of this company, such as Kno-horn metal lath, 30th Century Corrugated, Platon-Savon and Longspan lath channels, etc. A. F. A. Sample Book. Bound volume, 8½ x 11 ins., contains actual samples of several materials and complete data regarding their use.

CONSTRUCTION, STONE AND TERRA COTTA
- Casing Pressure Relieving Joint Company, 100 North Wells St., Chicago, Ill. Pressure Relieving Joint for Buildings of Stone, Terra Cotta or Marble. Booklet, 36 pp., 8½ x 11 ins. Illustrated. Deals with preventing cracks, spalls and breaks.

DAMPPROOFING
- The Vortex Mfg. Co., Cleveland, Ohio. Par-Lock Specifications: "Forms A and B" for dampproofing and plaster key over concrete and masonry surfaces.
- Par-Lock Specification: "Form J" for dampproofing the wall surfaces that are to be plastered.

DOORS AND TRIM, METAL
**SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS**

**DOORS AND TRIM, METAL—Continued**

- Fire-Doors and Hardware. Booklet, 85p x 11 ins., 66 pp. Illustrated. Describes uses and adaptability of fir-wood doors, complete with automatic closers, track hangers and all the latest equipment—all approved and labeled by Underwriters’ Laboratories.

- Truscon Steel Company, Youngstown, Ohio.
- Catalog, Steel Door Catalog. Booklet, 48 pp., 85 x 11 ins. Illustrated. Deals with a valuable type of door.

- **DOORS, SOUNDPROOF**

  - Irving Soundproof Door, Ill.
  - The Irving Soundproof Door. Folder, 5 pp., 85 x 11 ins. Illustrated. Deals with a valuable type of door.

- **DUMBWAITERS**

  - Sedgwick Machine Works, 151 West 15th St., New York, N.Y.
  - The Evanston Soundproof Door. Folder, 8 pp., 85 x 11 ins. Illustrated. Deals with a valuable type of door.

**ELECTRICAL EQUIPMENT**

- Baldor Electric Co., 4358 Duncan Avenue, St. Louis, Mo.

- General Electric Co., Merchandise Dept., Bridgeport, Conn.

- The House of a Hundred Comforts. Booklet, 40 pp., 8 x 10½ ins. Illustrated. Dwells on importance of adequate wiring.

- Harvey Hubbell, Inc., Bridgeport, Conn.
- Electrical Specialties. Catalog No. 19, 52 pp., 8½ x 10 ins. Illustrated. Data regarding motors.

- Toch Brothers, New York, Chicago, Los Angeles.
- Armstrong Cork Co. (Linoleum Division), Lancaster, Pa.


- Battleship Linoleum. Explains the advantages and uses of this acoustic, economical material. Battleship Plain Linoleum and Cork Carpet. Gives quality samples, 4 x 6 ins. of various types of floor coverings.

- A series of booklets, with full color insert showing standard colors and designs. Each booklet describes a resilient floor material as follows: Battleship Linoleum. Explains the advantages and uses of this durable, economical material. Marbleized (Cork Composition) Tile. Complete information on cork composition marbleized tile and many artistic effects obtainable with it. Treadlite (Cork Composition) Tile. Shows a variety of colors and patterns of this adaptable cork composition flooring. Natural Cork Tile. Description and color plates of this superquiet, resilient floor.

- Carter Buxonomy Flooring Co., Keith & Perry Bldg., Kansas City, Missouri.
- Buxonomy Flooring. Booklet, 36 x 8½ ins., 20 pp. Illustrated. Describes uses and adaptability of Buxonomic Flooring to concrete, wood or steel construction, and advantages over loose-wood blocks. Tile Folder, 85 x 11 ins. For use in connection with A. I. A. system of filing. Contains detailed information on Buxonomic Flooring in condensed loose-leaf form for specification writers and drafting room. Literature embodied in folder includes standard Specification Sheet covering the use of Buxonomy in general industrial and service and Supplementary Specification Sheet No. 1, which gives detailed description and explanation of an approved method for installing Buxonomy in armories, drill rooms and similar locations where maximum resilience is required.

**FIREPROOFING**

- Concrete Engineering Co., Omaha, Neb.
- Handbook of Fireproof Construction. Booklet, 54 pp., 8½ x 11 ins. Illustrated work on methods of fireproofing, complete with automatic closers, track hangers and all the latest equipment—all approved and labeled by Underwriters’ Laboratories.

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

**FLOOR HARDENERS (CHEMICAL)**

- Master Builders Co., Cleveland, Ohio.

- Sedgwick Machine Works, 151 West 15th St., New York, N.Y.

- Toch Brothers, New York, Chicago, Los Angeles.

**FLOORS—STRUCTURAL**

- Truscon Steel Co., Youngstown, Ohio.

- Structural Gypsum Corporation, Linden, N. J.

**FLOORING**

- Armstrong Blue Stone Co., 101 Park Avenue, New York, New York, N.Y.

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


- Battleship Linoleum. Explains the advantages and uses of this acoustic, economical material. Battleship Plain Linoleum and Cork Carpet. Gives quality samples, 4 x 6 ins. of various types of floor coverings.

- A series of booklets, with full color insert showing standard colors and designs. Each booklet describes a resilient floor material as follows: Battleship Linoleum. Explains the advantages and uses of this durable, economical material. Marbleized (Cork Composition) Tile. Complete information on cork composition marbleized tile and many artistic effects obtainable with it. Treadlite (Cork Composition) Tile. Shows a variety of colors and patterns of this adaptable cork composition flooring. Natural Cork Tile. Description and color plates of this superquiet, resilient floor.
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HEATING EQUIPMENT—Continued


New York Steam Corporation, Johnstown, Pa.
Aero Radiators; Beauty and Worth. Catalog 34. Booklet, 6 x 9 ins., 28 pp., describing and illustrating radiators and accessories. Sold by New York Steam Corporation, 30 West 42nd Street. Catalog No. 1, Form A Great Corporation. Booklet, 38 pp., 8 1/2 x 11 ins. Illustrated. Valuable data on heating.

Oil Heating Institute, 430 Madison Ave., New York, N. Y.


Raybestos Oil Burner Equipment. Brochure, 6 pp., 8 1/2 x 11 ins. Illustrated. Data regarding Petro Burner in a bulletin approved by Investigating Committee of Architects and Engineers.


Present Accepted Practice in Domestic Oil Burners. Folder, 4 pp., 8 1/2 x 11 ins. Illustrated. A reprint from Heating and Ventilating Magazine.

Savo Company Inc., 33 Madison Ave., New York City, N. Y.
Steam Heating Specialties. Booklet, 6 pp., 6 x 9 ins. Illustrated. Data on Sauro Packets for heating of Radiator Traps, and Radiator Traps, for vacuum and vacuum heating systems.

Equipment Steam Traps and Temperature Regulations. Booklet, 6 pp., illustrated. Deals with Savo Steam Traps for hospital, laundry and kitchen fixtures and the Savo Self-Cleaning Steam Trap for heat service tanks.

Spencer Heater Co., Williamsport, Pa.
Catalog No. 1. Steam Heating Systems. Booklet, 32 pp., 8 1/2 x 11 ins. Illustrated. Complete line of magazine feed cast iron sectional and steel tubular heaters. The type of equipment illustrated is suitable for steam systems of piping, venting, valving and wiring for installations and plans for standardized outfits.

Tempervane Heating Units. Catalog 903. Booklet, 44 pp., 8 1/2 x 11 ins. Illustrated. Data on "Heating Every Corner with Maximum Economy."

Trane Co., La Crosse, Wis.
Bulletin 14, 16 pp., 8 1/2 x 11 ins. Covers the complete line of Trane Heating Specialties, including Trane Bellows Traps, and Trane Bellows Plateless Valves.

Bulletin 28, 24 pp., 8 1/2 x 36 ins. Explains in detail the operation and construction of Trane Condensation Vacuum, Boiler: Portex, Circulating, and similar pumps.

Ventilating Magazine. Booklet, 18 pp., 8 1/2 x 11 ins. Illustrated.

HOSPITAL EQUIPMENT

The Frick Co., Inc., 309 Lexington Ave., New York City.
Catalog 436, 2 x 10 ins., 16 pp. A booklet illustrated with photographs and drawings, showing the types of light for use in hospitals, as operating table reflectors, lindite and multiplate condensers, wall reflectors, bent glasses and micro-reflectors, giving sizes and dimensions, explaining their particular advantages for special uses.

Holophane Company, 342 Madison Avenue, New York.
Lighting Specific for Hospitals. Booklet, 30 pp., 8 1/2 x 11 ins. Illustrated.

The International Nickel Company, 47 Wall St., New York, N. Y.
Hospitals, Restaurants and Cafeterias. Booklet, 12 pp., illustrated. Gives data and a photograph of a Nickel metal equipment of school cafeterias with photographs of installed units and standardized outfits.

LANTERNS

A. I. A. Sample Book. Bound volume, 16 pp., 8 1/2 x 11 ins. Contains actual samples of several materials and complete data regarding their use.

KITCHEN EQUIPMENT

The International Nickel Company, 47 Wall St., New York, N. Y.
Inkets for Liquor, Restaurants and Cafeterias. Booklet, 8 1/2 x 11 ins., illustrated. Designed from old models for use in kitchens and given general information and working data.


Garbage and Waste Disposal for Apartment Buildings. Folder, 8 1/2 x 11 ins., 16 pp. Illustrated. Describes principle and design of Kerneator Chimney-fed Incinerators and gives list of 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 Kerneator of Mirel Metal Incinerators and gives list of hospitals where it has been installed.

The Kerneator (the commercial) Booklet. Catalog No. 17, 20 pp., 8 1/2 x 11 ins. Illustrated. Data on a valuable detail of equipment.

Structural Gyrapex Corporation, Linden, N. J.
Heat Insulation Value of Gyrapex. Number 1, 5 x 7 ins., 8 1/2 x 11 ins. Illustrated. Data on a valuable detail of equipment.

JOISTS

Bates Expanded Steel Truss Co., East Chicago, Ind.
Catalog No. 4. Booklet, 32 pp., 8 1/2 x 11 ins. Illustrated. Gives details of true construction with loading tables and specifications.

LABORATORY EQUIPMENT

Abercrombie Stone Co., 153 West 26th Street, New York City.

Durcon Company, Dayton, Ohio.
Durcon Acid, Alkali and Rust-proof Drain Pipe and Fittings. Booklet, 8 1/2 x 11 ins., 28 pp. Details regarding a valuable form of piping.

LANTERNS

Trichilant, Arthur, 119 E. 57th St., New York, N. Y.
Hand-wrought Lanterns. Booklet, 5 x 7 ins., 26 pp. Illustrated in black and white. With lanterns, appropage for exterior and interior use, designed from old models and showing the elements of modern lighting.

LATH, METAL AND REINFORCING

Milwaukee Corrugating Co., Milwaukee.

Miler Metal Ceiling Catalog. Booklet, 32 pp., 8 1/2 x 11 ins. Illustrated. Data on metal ceiling and wall construction.


STEEL TEXTILES

Pick-Barth Company, Inc., Albert, 1200 West 35th St., Chicago, and Cooper Square, New York.
School Cafeteria. Booklet, 6 x 9 ins. Illustrated. The design and equipment of school cafeterias with photographs of installed units and standardized outfits.

RINCO WALLS

Pick-Barth Company, Inc., Albert, 1200 West 35th St., Chicago, and Cooper Square, New York.
Steel Ceiling and Equipment of School Cafeterias with photographs of installed units and standardized outfits.

LABORATORY EQUIPMENT

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PLASTER—Continued


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PLUMBING EQUIPMENT

Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
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Columbia Mills, Inc., 225 Fifth Avenue, New York, N. Y. Window Shade Data Book. Folder, 28 pp., 8 1/2 x 11 ins. Illustrated.

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Continental Steel Windows and Mechanical Operators. Illustrated Catalog 126. Booklet, 22 pp., 8 1/2 x 11 ins. Illustrated.

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your priceless trees?

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1,642 paid from $200.00 to $500.00 each
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You can afford to employ the expert, reliable service of Davey Tree Surgeons for your trees. They will do as much work as you want — and no more. They will do their work right — they will save any tree that can be saved — they will give you professional and conscientious service. There is no charge except for working time, plus the necessary materials and expressage.

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Davey Tree Surgeons live and work in your vicinity. They are as close as conveniently located as your dentist or doctor or surgeon. They are not sent from Ohio for your individual work — they are trained in Ohio, but they live in your vicinity and work regularly for other nearby people.

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The Student Body of the Davey Institute of Tree Surgery, 1928-29, numbers 446 splendid young men in the Freshman, Junior and Senior classes, all selected from the proven men who have already been thoroughly trained in a practical way. The purpose of this resident school is to provide scientific knowledge and accuracy to supplement the practical skill that is given in the field training. This gives balanced education — Davey Tree Surgeons know both how and why. The Davey Institute of Tree Surgery has been in continuous operation for twenty years, the only school teaching the science of Tree Surgery. The Faculty of the Davey Institute of Tree Surgery includes 37 scientists and master Tree Surgeons.

JOHN DAVEY
1846-1929
Father of Tree Surgery
Reg. U. S. Pat. Office

DAVEY TREE SURGEONS
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Screens are easily removed.

Fenestra Casements are easily opened and closed by sill operators working through the screens.
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Now, for the first time, you can get steel casements complete with screens,—all through one manufacturer.

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Flat gray priming coat of paint baked on the screen frame forms an ideal base for finish coat in harmony with the decorative scheme of any room.

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A Catalog on Fly Screens—Edited to be of Practical Value in the Drafting Room and on the Specification Writer’s Table.

This plate (shown half size above) is one of seventeen plates contained in our new catalog, “Details and Data for Screen Installations,” which will be ready shortly for distribution to architects. Additional information about this catalog is given at the right.

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While this catalog is intended primarily to familiarize architects and builders with the ORANGE Aluminum Frame SCREEN, it will, nevertheless, also serve as a helpful guide for the installation of any metal frame fly screen.

This catalog contains 24 pages: 7 pages of text and small explanatory detail drawings, and 17 plates similar to the one shown. Inside of the back cover is a portfolio containing 34 loose-leaf plates, two complete sets of the 17 plates bound in the catalog. These plates are to be used freely in the drafting room—duplicates can always be obtained from the Maplewood, New Jersey, office of The Orange Screen Company. The text-matter and plates cover most of the screening problems encountered in domestic and commercial work.

Since 1910 we have specialized in complete screen equipment. Today our installations cover almost every type of building. Industrial plants handling food stuffs, hospitals, clubs, hotels, banks, government buildings, homes, and resorts.

If you design buildings in which fly screens are installed, you will be glad to have our catalog. It will be a time-saver for your office.
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In those buildings whose planning is a forward step in American life, whose completion is a nation-wide event, and whose plan and details are models for study, it is but natural to find "Dahlstrom" specified. Factory facilities... the largest in the industry... A reputation for the finest design, materials, and workmanship... The background of a quarter of a century of progressive leadership for the industry it founded... make Dahlstrom the inevitable selection where highest quality is paramount. A series of plates in color of Dahlstrom Installations are available to those interested.

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NEW YORK CHICAGO LOS ANGELES DETROIT DALLAS
Lime, since it is a material used in many departments of the building industry, is an item deserving the careful attention of every study of architects, engineers, and builders; and that it is receiving due attention is proved by the thought and care with which specifications decree the type and quality of lime to be used, by the grading and guaranteeing of lime by the leading manufacturers, and the standardization of lime by such bodies as the National Society for Testing Materials and by their excellent publications dealing with lime and its uses. This is not the occasion to enter into a talk with a leading architect who, although equipped with all available literature on the uses of lime, expressed a real need for additional information. What architects need,—he pointed out,—is a list of the most used kind and quality of lime and in what type of use each will be best adapted. Consequently, 'Studies in Lime' combines in a unique way the vision of the creator and the craftsmanship of the artisan. It contains complete information on where lime can be used to advantage and how to use it, in the building field. The work is valuable.

ACME WHITE LEAD & COLOR WORKS, Detroit. "King Color Rules the Home." An excellent work on the subject.

Architects as well as decorators are trying to direct their client's color scheme in order to increase the efficiency of interiors. It is almost pathetic to observe the uniformity which so large an extent prevails in American homes,—a sort of drab monotony,—and this arti fice of resources for the exteriors and interiors of houses in the provinces by architects, engineers, and builders; and that it is receiving due attention is proved by the thought and care with which specifications decree the type and quality of lime to be used, by the grading and guaranteeing of lime by the leading manufacturers, and the standardization of lime by such bodies as the National Society for Testing Materials and by their excellent publications dealing with lime and its uses. This is not the occasion to enter into a talk with a leading architect who, although equipped with all available literature on the uses of lime, expressed a real need for additional information. What architects need,—he pointed out,—is a list of the most used kind and quality of lime and in what type of use each will be best adapted. Consequently, 'Studies in Lime' combines in a unique way the vision of the creator and the craftsmanship of the artisan. It contains complete information on where lime can be used to advantage and how to use it, in the building field. The work is valuable.

TRUSCON STEEL COMPANY, Youngstown, O. "Truscon Airplane Hangar Doors." A useful brochure on the subject.
Bronze Store Fronts, Doors and Sealair Windows are made by Skilled Craftsmen to comply with architect's drawings and specifications regardless of design. The new SWEET'S for 1929 contains the Kawneer catalog with complete information on all average store front problems.

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REVIEWS OF MANUFACTURERS' PUBLICATIONS

THE ASSOCIATED TILE MANUFACTURERS, Beaver Falls, Pa. "Glazed Tiles and Trimmers."

Forming the organization known as The Associated Tile Manufacturers has undoubtedly resulted in wide benefit to architects, builders, and others interested in the specification or ordering of glazed tiles. The work done by this group has worked out also to the benefit of the 13 manufacturers of tile of different kinds which make up the organization's membership. The preface to this excellent and helpful volume says: "The purpose of this compilation of data on glazed tiles and trimmers has been to assist the user in selecting the best tiles available in the quickest and most convenient way, and to assure ample variety, because it was realized that adequate latitude must be maintained or provided in the different pattern groups or else defeat one of the main objects of standardization. The real purpose of the standardization of the pattern groups of this book has been to make it easier and simpler to select and use the tiles and trimmers, so that the architect, his draftsman and specification writer, and the buyer of tiles generally, would have available a centralized source of information,—a handbook on glazed tiles and trimmers.

Throughout the preparation of the book, the association's architects and interior decorators in all ages seem to have been more successful with dining rooms than with rooms intended for but one, and is used for that one purpose and for nothing else. Then, too, the furnishings of a dining room are themselves different from those of a house, and architects and interior decorators in all ages have been more successful with dining rooms than with other rooms intended for but one purpose. For instance, there did not seem to be a plausible justification for limiting the size of a dining room or for in a publication issued by this old and widely known firm.

Careful architects and discriminating interior decorators will know the interest and value of the wares offered by the Todhunter firm. In quite a number and variety of brochures, booklets and similar publications there are advertised excellent assortments of mantels, chimneypieces, fireplace fittings, lighting fixtures, and other more or less related objects, as standard colonial or early American, while others are reproductions so carefully made that they possess all the architectural and decorative value of the old while being constructed with all the strength which modern materials and methods afford. If one of these publications were to be selected for mention from among the many which well deserve notice, it might be that devoted to illustrating and describing mantels and chimneypieces. Every decorator or architect realizes that to the chimneypiece or mantel belongs the duty of determining the architectural character of a room, in which it is usually the most important detail. The Todhunter line embraces mantels (of stone or wood) of all the better known English periods,—Tudor, Elizabethan, Georgian, Adam, etc.,—and mantels of the different American "Colonial" types, some being originals, taken from old buildings which were being demolished, while others are well made reproductions. Particularly in houses built in New York when the city was little more than an overgrown village. These mantels are designed and made with an eye to the best of current taste. They would recognize as "late Dutch-American Colonial," and they are especially valuable in that they represent a type of Colonial not so well known or so widely used as Colonial of some other kind. It would establish, by its bold and vigorous design and strength of scale, the character of all the accompanying woodwork. One page of the booklet is devoted to giving a list of some of the better known people in whose town or country houses Todhunter mantels of many different types have been placed.


Architects and decorators appreciate the fact that as a rule the dining room of a house possesses more of a distinctive character than almost any of the other rooms. This may be because while other rooms often serve purposes which are more or less general, a dining room is intended for but one, and is used for that one purpose and for nothing else. Then, too, the furnishings of a dining room are themselves different from those of a house, and architects and interior decorators in all ages have been more successful with dining rooms than with other rooms intended for but one purpose. For instance there did not seem to be a plausible justification for limitation to the dozen uniform chairs and the dining table, or less related objects, many being originals, either English or early American, while others are reproductions so carefully made that they possess all the architectural and decorative value of the old while being constructed with all the strength which modern materials and methods afford. If one of these publications were to be selected for mention from among the many which well deserve notice, it might be that devoted to illustrating and describing mantels and chimneypieces. Every decorator or architect realizes that to the chimneypiece or mantel belongs the duty of determining the architectural character of a room, in which it is usually the most important detail. The Todhunter line embraces mantels (of stone or wood) of all the better known English periods,—Tudor, Elizabethan, Georgian, Adam, etc.,—and mantels of the different American "Colonial" types, some being originals, taken from old buildings which were being demolished, while others are well made reproductions. Particularly in houses built in New York when the city was little more than an overgrown village. These mantels are designed and made with an eye to the best of current taste. They would recognize as "late Dutch-American Colonial," and they are especially valuable in that they represent a type of Colonial not so well known or so widely used as Colonial of some other kind. It would establish, by its bold and vigorous design and strength of scale, the character of all the accompanying woodwork. One page of the booklet is devoted to giving a list of some of the better known people in whose town or country houses Todhunter mantels of many different types have been placed.

TODHunter, INC., 119 East 57th Street, New York. Various booklets on distinctive fireplace accessories.

Color, while largely a matter of personal preference, is influenced in large degree by the direction of the light, and by the scheme of the adjoining rooms; and even when natural woods have been decided upon, there is wide range in the varying from the soft mellow wax-finished deal of colonial days, to the rich though somber oak of Jacobean England." This booklet deals well with the subject indicated by its title, and it contains illustrations which are all one would look for in a publication issued by this old and widely known firm.
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