ARCHITECTURAL FORUM

IN TWO PARTS  PART ONE

ARCHITECTURAL DESIGN

FEBRUARY 1931
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Highland today is producing the kind of Wrought Iron that has successfully withstood the elements for centuries. For Highland Wrought Iron contains the myriad layers of iron silicate that cannot be penetrated by rust. Corrosion—whether caused by rain, salt air, smoke or chemical fumes—stops at the surface.

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The brick is Hanley Face Brick in Golden Grey and mingled shades of grey. The factory that produced them, and the service that delivered them insured the prompt completion of this great building.
THE ARCHITECTURAL FORUM • FEBRUARY • 1931

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Norton Memorial Hall is an auditorium seating 1,500 people. The building is approximately 83 by 143 feet, with walls 40 feet high. The entire building is of reinforced concrete, the exterior left just as it came from forms and molds except for cleaning with brush and water.

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Or you may observe that they reflect the wisdom of crowning such an outstanding residence with such an outstanding roof.

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We only wish you could see it in real life: those Plymouth split-face granite walls, steel casement windows, lead-coated copper gutters and conductor pipes—

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You would agree that these roofs reflect wisdom.

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Architects: Edward B. Green and Sons and Albert Hart Hopkins
Roofers: Mackwith Brothers

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GENERAL OFFICES: GRANVILLE, N.Y.
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The translucent loveliness of opalescent glass is used to replace, with colorful designs, dingy views from office windows. Opalescent glass transoms and skylights filter the glare from outside light while enhancing the richness of interior furnishings through their skilfully worked designs and decorations. Opalescent and tinted glass are media in which artists, craftsmen and architects can work together to achieve a harmony of design and color that, like an old masterpiece, remains forever new and good.

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T. P. Barnett, St. Louis, architect.
Windows by Jacoby Art Glass Studios, St. Louis.
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Perhaps as no other craftsman, an architect appreciates the importance of attention to detail. A single jarring note — from a carelessly selected item of equipment — may spoil an otherwise perfect ensemble. With an understanding of the architect’s problems, with a knowledge of the mechanics of design, Sargent offers hardware of unquestioned quality in a wealth of designs to harmonize with all standard schemes of building decoration.

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Gray Indiana Limestone. (Photo Pennsylvania Department of Highways.)

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The great bridge which is Pennsylvania's tribute to her fighting men was dedicated on August 22nd. Authorities say it is the outstanding structure of its kind.

As so frequently happens when the project is one of unusual importance, the architect's choice was Indiana Limestone. Gray limestone from the famous Dark Hollow quarry of Indiana Limestone Company was used. The complete bridge project required some 270,000 cubic feet. Here is proof anew that the architectural profession recognizes Indiana Limestone from proven, time-tested quarries to be the preferred material for architectural projects of more than ordinary importance.

Let us send you literature describing this wonderful stone. Address Dept. 1266, Also see our catalog in Sweet's, pages 531-676.

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Occupying the Entire Top Floor at 10 East 40th St., New York

**HAUSERMAN MOBILE STEEL PARTITIONS**
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The G-E "estate-type" electric fountain is specially designed for private estates and formal gardens. Its nine projectors, red, green, and amber, and its water-sequences are automatically controlled in a seven-minute cycle that includes forty-nine combinations of color and form—an effect that conveys the impression of infinite variety.

It is a complete electric and mechanical unit, including a cast-iron basin and pedestal, with all the necessary equipment save underground plumbing.

This, the smallest of the G-E Novalux fountains, is as finely designed and as appropriate for its purpose as the larger G-E fountains that are being installed in great public parks. For technical details regarding this and other estate-type fountains and electric apparatus applicable to existing fountain structures, address the nearest G-E office, or Lighting Division, General Electric Company, Schenectady, N. Y.
Butterick Hall, Agnes Scott College, Decatur, (Atlanta,) Georgia. Edwards & Sayward, Architects.

**ROOF VALUE**

A marked evidence of the growing appreciation of proper roof texture and color value, is the tendency toward the increased use of tile for Gothic and Ecclesiastic design, in harmony with old English precedents.

A varied selection from the most formal mechanical unit to the crude, time weathered, thick butt slab, gives a choice of color and roof texture to meet almost any individual taste or requirement.

The college building above is a pleasing confirmation of the wisdom in the choice of Hood's Yorkshire shingles laid in a flowing graduation from the dark weathered browns and gunmetals at the eave, to the lighter tans and biscuit browns at the ridge.

Samples and information await your request at Dept. F, Daisy, Tennessee.

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An Inexhaustible Supply

We have three finishing plants and nine quarries in operation the year round—there is no closed season.

The illustrations show three of our quarries and an air view of our Tate finishing plant. The other two plants are at Nelson, Ga., and Marietta, Ga.

Although the nine quarries now in operation are meeting our needs, new quarries can be opened when necessary. At almost any point over an area of 7000 acres it is possible to open up a new quarry by removing the surface soil.

Test borings indicate that this section contains Georgia Marble in quantities so great that it would take many centuries to quarry even the marble that has been definitely charted.

Those who visit the quarries marvel at the unusual soundness of the marble, and the immensity of this marble deposit. Georgia Marble is available in white, grey, pink, green, and other colors.

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BOOK DEPARTMENT
MASTERPIECES OF AMERICAN ARCHITECTURE
A REVIEW BY
CLIFFORD WAYNE SPENCER

There can be little doubt that one period of American architecture has come quite definitely to an end within the past few years, and that a new era has been inaugurated. It is also quite probable that never in the whole history of architecture has a change from one type to another occurred within such a limited period of time. The new style has been born overnight, as it were, and although buildings in the classic form will continue to be constructed in this and other countries, classicism has ceased to be the keynote of our architecture, and the "modernistic" style, whether or not it endures, will undoubtedly have a marked effect on all the architecture of the future. Having thus passed a milestone in our architectural development, it is appropriate that a summary of the best examples of the period that has just reached its culmination should be made before the march of progress, which is the greatest destructive agent of modern times, has had a chance to remove them from our view. It may be said that enough time has not elapsed for the viewing of the period in its proper perspective, and yet there is certainly a great advantage to be gained from making such a summary while most of the men who have been responsible for the creation of the buildings are still with us and able to assist in the selection of examples to be shown.

Although there was no attempt on the part of the authors of the work which is the subject of the present review to make a summary of the period of American architecture known as "the classic revival" it being their avowed purpose to present a collection of the outstanding works of contemporary architects, the collection which they have presented includes most of the truly outstanding examples of that period, as well as one or two buildings in the new style. In addition to this the aid which they have received from the architects of the buildings themselves in making the selection and in preparing the material for publication, lends to the work a personal touch and authority that later will not be possible.

Masterpieces of Architecture in the United States

Table of Contents:

PART 1—Memorials
The Lincoln Memorial, The Liberty Memorial.

PART 2—Museums
The Detroit Institute of Arts, The Building for the Freer Collection.

PART 3—Libraries
The Boston Public Library, The Public Library Building, The Detroit Public Library.

PART 4—Churches
The Church of St. Vincent Ferrer, The Madison Square Presbyterian Church.

PART 5—Public Buildings

PART 6—Hotels
The Shelton Hotel, The Hotel Traymore.

PART 7—Office Buildings

By EDWARD WARREN HOAK
and WILLIS HUMPHREY CHURCH

This splendid collection of outstanding buildings should be in the library of every architect who designs memorials, museums, libraries, churches, public buildings, hotels and office buildings. It will give everyone of these men a splendid collection of working material that will be worth many times the price of the book.

The plates which are 17 x 13 inches, give photographs, plot plan, elevations, and sections, interior and exterior details. Many of the plates are demmioned while others are scaled.

There are over 1,000 details in the 225 pages of this book. A glance at the contents to the left will give you some idea of the important buildings that were selected by the jury who aided the authors in picking the examples to be included in this volume.

225 pages, over 1,000 figures, cloth, price $20.00.
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Good Books on Metal Crafts

Geerling's Metal Crafts in Architecture
A practical reference guide to the best examples of metal work, ancient and modern, in architecture and interior decoration. 280 photographs, diagrams and measured detail studies of old and new work in Europe and America are reproduced in these well-printed illustrations; there is hardly a page without an idea or suggestion for those seeking suitable motifs and designs. In addition to the text illustrations by the author there are examples of the work of 112 of the well-known artists.


202 pages—9 x 12 ins.—318 figures. Cloth...Price $7.50

Geerling's Wrought Iron in Architecture
This book combines for the first time a practical discussion of craftsmanship, of what can be justly expected of the metal with economic limitations, of the inter-relations of client, architect, and artisan, with historical data and a splendid collection of examples of the craft in the various countries. The first chapter treats of craftsmanship and the architect's design and drawings, while succeeding chapters deal separately with the ironwork of Italy, Spain, France, the Lombards, England, Germany, American Pre-Twentieth Century, and the modern. Detailed drawings are given opposite the photographs in many cases. The last chapter is given over to specifications.

Contents: Wrought Iron Craftsmanship; Properties of Wrought Iron; Texture, Legitimate and Otherwise; Tools and Terms; Architectural Design, Motifs and Ornamentation; Economic Aspects in Design; Wrought Iron Finish; The Architect's Drawings; Italian Wrought Iron; Spanish Wrought Iron; French Wrought Iron; Iron Work of Belgium and Holland; English Wrought Iron; German Wrought Iron; American Wrought Iron (Pre-Twentieth Century); Twentieth Century Wrought Iron; Lighting Fixtures and Knockers; Wrought Iron Specifications; Bibliography.

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In making a selection of a few examples from such a great number of buildings it would have been dangerous to have entrusted the choice to the personal opinions of one or two men, and realizing this the authors wisely decided to ask a jury of architects, composed of men who have been outstanding in their profession during the last three decades, to make the choice. Each member of this jury was asked to prepare a list of buildings which in his opinion exemplified the best in the more important departments of modern American architecture. By comparing these lists the selection of the examples to be presented in this volume was made. The lists were prepared by Chester H. Aldrich; Harvey Wiley Corbett; Ralph Adams Cram; William Rutherford Mead; Raymond M. Hood; William Mitchell Kendall; H. Van Buren Magonigle; Paul P. Cret; Ralph T. Walker; Harry Sternfeld and Milton B. Medary. The selection was made on the basis of architectural merit alone, no building being included on account of its novelty or because it represented some particular school of architectural thought or marked the inception of a new style. Such buildings are very properly included in works on the history of architecture, but the purpose of the present volume was to present material that would be of the greatest possible value to architects in actual practice.

Having made the choice of buildings which are to illustrate the work, it still remained for the authors to exercise a great deal of taste in the proper presentation of the material so that one using the book will receive the message of the building and will be able to recognize the features responsible for making it outstanding and architecturally worth while. This does not always mean that only views of a building presenting it in its most pleasing aspects should be shown. Photographs are of course necessary for the presentation of executed work, such as is included in this volume, but these alone are not enough to make clear to the architectural user exactly how things have been accomplished. Measured drawings are essential for the clearest possible presentation of architectural detail, and in the present instance they have been prepared with unusual care by the authors and admirably supplement reproductions of the splendid photographs of both exteriors and interiors. Several pages of beautifully made drawings and photographic plates are devoted to each of the buildings shown. The page sizes are so ample that illustrations of even the tallest buildings are large enough for careful study. The physical proportions of the volume are impressive, and the work is worthy of a place among the collections of masterpieces of ancient and modern architecture. A short foreword by the authors sets forth their purpose and aims in preparing the work, and a splendidly written preface, in addition to describing the methods of choosing the material and preparing the work, deals understandingly with the way in which such a volume should be used by architects in order to obtain the greatest possible practical advantage from it.

In this connection it is interesting to note Mr. Cret's attitude toward the much discussed question as to just how far an architect is justified in copying the executed work of other architects. He takes exception to the contention that "the detailed presentation of a subject tends to weaken originality by offering too much opportunity for copying." He tells how men who have genuine originality and imagination use their architectural docu-
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A new idea—and a modern idea. One of the most interesting of present day tendencies is to let rich materials speak for themselves. Stone without carvings. Wood without inlays.

Our new Veltone Marbles in Sealex Linoleum (illustrated on this and the following page) are in step with this trend. Here is a floor utterly without pattern or tricky ornamentation. A floor that relies solely on the inherent beauty of its splendid marble color effects.

Each roll of Veltone is like one huge unbroken block of marble. There are no tiles, no mortar lines, no repeats of any kind. Without interruption, the gorgeous colors flow on and on, mingle, melt into one another, disappear and reappear. Only in Sealex Linoleums would you find such a floor . . .

Continued on next page
because only the makers of Sealex Linoleums have mastered the art of producing marblings which in beauty and realism stand alone.

We are confident that architects will see great possibilities in Veltone. A luxuriously beautiful, yet thoroughly practical, material for the business or institutional interior. A fine floor for the smart shop or restaurant. A richly decorative element to help individualize the entrance hall, dining room or living room in the home.

Among the many other innovations Congoleum-Nairn is offering this year are Sealex Linsignia. The “Ancient Galley” illustrated below is an interesting example of how readily even fairly intricate designs may be executed in Sealex Linoleum. These insets, either designed by architects or specially designed by us under the supervision of architects, are cut at our factory and shipped to the contractor, ready to install in any Sealex floor.

If you wish to see samples or desire further information on Veltone, Linsignia and other beautiful modern effects in Sealex flooring materials, please address our Architectural Service Department.

CONGOLEUM-NAIRN INC.
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BONDED FLOORS are floors of Sealex Linoleum and Sealex Treadlite Tile backed by a Guaranty Bond issued by U. S. Fidelity & Guaranty Co. They are installed by Authorized Contractors located in principal cities.
ments as a means of finding a "point of departure, not a resting place." "These men," says Mr. Cret, "treat the forms perfected by their predecessors as so much gain, using them as a traveler setting out to explore some virgin country might take a train to its borders, finding little advantage in walking, when he can save time and strength for heavier labors by riding as far as he may. The copying of such men, not literal but creative, is really one of the principal factors in architectural progress, and one might write an 'Apology for Imitation' showing, by examples drawn from every period in the history of art how forms have been evolved by the countless small efforts of the individual, adapting and modifying to his particular needs and tastes, the discoveries of his predecessors."

The buildings which were chosen by the jury to be included in the volume are all well known to the members of the architectural fraternity. Practically all of us have had opportunity to either visit most of them or to become familiar with them through the pages of architectural journals as well as in periodicals of more general interest. The authors have evidently started out with a definite idea of just which classes of buildings constituted the most important body of American architecture and have confined themselves to examples chosen from these several groups. They include these classifications: Memorials; Museums; Libraries; Churches; Public Buildings; Hotels and Office Buildings. From two to five examples of buildings under each of these classifications are shown, and each is introduced by brief text telling something of the architects and the conditions under which the work was done as well as describing in some detail the physical proportions of the building and its location. These descriptions also go into some detail as to the materials used and point out interesting features of the buildings which made them unusually valuable for architectural style. These are made still more interesting from the architect's viewpoint by the fact that they present discussion as to why certain things were done as they were, and points in favor of and against certain arrangements included in the buildings. These introductions to the plates of the various buildings were either written by the architects themselves, by important members of their staffs, or are reprinted from magazine articles which had the approval of the architects concerned.

It would be superfluous to attempt to describe the beauties of the buildings themselves, since they are outstanding and have doubtless been visited by most of the readers of this review. However, a brief description of the way in which they are here presented will doubtless be of interest. The Lincoln Memorial, in Washington, Henry Bacon, architect, comes first, with a general view from the northwest and two "close-ups" of interesting exterior detail. The interior aspects of the buildings are depicted in four quarter-page illustrations, not to mention two views of the murals by Jules Guerin. The measured drawings occupy four full-page plates and include scale drawings of the plan, front and south elevations, plot plan and both longitudinal and transverse sections. Most of the detail is included in the two pages of larger scale detail drawings, all beautifully drawn. The Liberty Memorial, Kansas City, H. Van Buren Magonigle, architect, follows, one plate being...
Selected Books on Architecture

Colonial Iron Work in Old Philadelphia
By Wallace and Dunn

This splendid collection of photographs and measured drawings will prove a welcome addition to the library of every architect, for its carefully selected examples are certain to give helpful suggestions on every problem of design. The work shows the evolution in the use of iron for ornamentation from the plain square bars of the pre-Revolutionary Powel railing, through the graceful, simple curves of the Solitude stair and the Dirard balcony, to the Greek Revival with its ornaments and even ensembles in cast iron.

Both the photographs and measured plates are clearly printed in large size, so that every detail may be easily seen. Profiles and sections are also given.

150 full page plates, 200 figures, 40 full page measured drawings, cloth. Price $15.00.

Mexican Houses
By Garrison and Rustay

The houses in this volume are carefully selected examples of the Minor and Domestic Architecture of the country. These are 45 plates of measured drawings of small houses. These show not only plans, facades, elevations, and details, but are complete with notes on the color materials and ornamentation.

Over 200 photographs illustrate interiors as well as exteriors, facades, patios, gardens, doorways and windows, and some splendid examples of wrought iron work, the use of glazed tiles for wall treatments, mantels, fountains, niches, and kitchens.

174 full page plates, 10 x 13 1/2 inches, with 8 pencil sketches, and 45 full page measured drawings, cloth bound. Price $15.00.

American Theatres of Today—II
Edited by R. W. Sexton

This second book is devoted to a discussion of the various phases of the plan, design, and equipment of the modern theatre building. Chapters on various subjects have been contributed by men who stand at the head of their profession in the several fields.

There are over one hundred and sixty-four pages, 125 of which are full page plates, illustrating plans, sections, and exterior and interior views of the most recently designed theatres in this country. The text, too, is illustrated in many cases by specially prepared drawings.

The illustrations are divided into four groups: "Skyscraper Office Buildings; Private Business Buildings; Stores and Shops; and Banks—Interiors and Elevations." Each group is preceded by an article in which the problems of design are described and suggestions made to aid their logical solution.

There are over three hundred pages of photographs of exteriors and interiors, details, plans, scale drawings, and sketches. The buildings illustrated are modern in that they are of recent conception and may be said to be characteristic of today.

250 pages, 9 1/2 x 12 1/2, 600 figures, cloth. Price $18.00.

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By R. W. Sexton

The latest developments in the design of commercial buildings in this country are given in this new work.

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There are over three hundred pages of photographs of exteriors and interiors, details, plans, scale drawings, and sketches. The buildings illustrated are modern in that they are of recent conception and may be said to be characteristic of today.

224 pages, 9 1/2 x 12 1/2 inches, over 300 full page plates, cloth. Price $18.00.

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a rendering by Hugh Ferriss and another a night view showing the shaft floodlighted. Here too the photograph and drawing are quite adequate to show all the details of layout and execution. From these descriptions the reader will be able to form an idea of the wealth of material that will be available from similar presentation of the buildings which follow the two described and include: The Detroit Institute of Fine Arts, Paul P. Cret and Zantzinger, Borie & Medary, associated, architects; the building for the Freer collection, Washington, Charles A. Platt, architect; the Boston Public Library, McKim, Mead & White, architects; the Public Library, Indianapolis, Paul P. Cret and Zantzinger, Borie & Medary, architects; the Detroit Public Library, Cass Gilbert, architect; the Church of St. Vincent Ferrer, New York, Bertram Grosvenor Goodhue, architect; the Madison Square Presbyterian Church, New York, McKim, Mead & White, architects; The Nebraska State Capitol, Bertram Grosvenor Goodhue, architect; the Pan American Union, Washington, Albert Kelsey and Paul P. Cret, architects; the Temple of the Scottish Rite, Washington, John Russell Pope, architect; the Shelton Hotel, New York, Arthur Loomis Harmon, architect; the Hotel Traymore, Atlantic City, Price & Lanahan, architects; the exterior of glazed tiles of the Barclay-Vesey Building, New York, McKenize, Voorhees & Gmelin, architects; the Bush Building, New York, Helme & Corbett, architects; the Tribune Tower, Chicago, John Mead Howells and Raymond M. Hood, architects; the Woolworth Building, New York, Cass Gilbert, architect.


The science of acoustics, in this work, is presented in all of its applications, and of its 12 chapters but one is devoted to architectural acoustics. Compared with books devoted entirely to the acoustics of buildings, this would appear to be a rather meager presentation in so far as architects are concerned.

As this work treats of every phase of acoustical application, it will be a valuable text and reference book for acoustical engineers. The mathematical processes are very complete and involved for ordinary use, as in solving problems of building acoustics. The speed at which buildings are designed and constructed does not permit elaborate calculations, and consequently structural and other engineers have evolved formulae and working tables that are easily applied and within the range of adequate building design accuracy. It may be reasonable to expect extreme accuracy in the matters of subaqueous sound signaling, filtration of sound, distributed acoustic impedance, transmission through a conduit, and other acoustical problems. In recent years the study of acoustics has become of greater practical importance, and its application to building design and construction has assumed a position of economic importance. For that reason, all sources of knowledge pertaining to the acoustics of buildings, to which this work contributes, should receive the attention of architects and acoustical engineers.
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NOTICES AND EVENTS

SPECIAL NOTICE

The President's Unemployment Committee, of which Col. Arthur Woods is Chairman, has asked THE ARCHITECTURAL FORUM to co-operate with it by urging our architectural friends to fill in and mail an information card. This we are glad to do not only in the interest of greater employment but also because we feel that all of us who are concerned with the Building Industry ought to do whatever we can to stimulate its early recovery.

Col. Woods' Committee is particularly anxious to receive information of projects on your boards of a public or semi-public building type, such as Public Buildings, Schools, Community and Memorial Buildings, Churches, etc. ... If for any reason jobs of this type are being held up in your office because of lack of necessary legislation, appropriations, or for other similar reasons, will you write Col. Woods' Committee giving the details in those cases where you would like the local committee of Col. Woods' organization to co-operate with you in an effort to overcome whatever obstacles are delaying actual building operations? The local committee in your city will, we are sure, be glad to undertake this co-operative action if you so request.

The information cards may be had by writing to The President's Emergency Committee for Employment, Department of Commerce Building, Washington, D. C.

It may be that you have already received one of the information cards and have mailed it to Washington. In that event, it will not be necessary to send a second card; but if you desire the aid of Col. Woods' local committee in speeding up any of the projects which you have listed, it would be advisable to write Col. Woods' headquarters in Washington, giving the details of just what you would like the local committee to do.

HARVARD SCHOLARSHIPS FOR SPECIAL STUDENTS

Three scholarships with an income equal to the tuition fee have been offered by the Harvard School of Architecture. They are to be awarded on the merits of two sketches, a preliminary and a final, the subjects for which are to be announced in the program.

Candidates must have had a high school education or its equivalent; they must have reached the age of twenty-one before September; and they must have had at least three years of preparation either in an architectural office or in a school of standing. College graduates are not eligible.

Applicants are directed to Dean G. H. Edgell, School of Architecture, Harvard University, Cambridge, Mass., for further information and blanks. Applications must be received before February 21st.

REQUEST FOR BOOKS

The Agricultural and Technical College of North Carolina has issued a request for new or used books to replace those which were destroyed in a fire that razed the school library. Donations should be addressed to the school at Greensboro, North Carolina. The college will pay the carriage charges.

A. W. BROWN TRAVELING SCHOLARSHIP

Announcement has been made of the fourth A. W. Brown Traveling Scholarship open to architects and architectural draftsmen between the ages of twenty-two and thirty-two. Programs will be mailed to approved applicants about March 14th, and drawings are to be delivered before April 13th.

The amount of the scholarship is two thousand dollars, to be used to defray expenses of a year of travel and study in Europe. An award of two hundred and fifty dollars will be made for second place, one hundred and fifty for third, and one hundred for fourth place.

Participants must have been in active practice or employed in the offices of practicing architects for at least six years, or, if graduated from architectural school, at least two years.

The scholarship is the gift of Ludowici-Celadon Company. Those wishing to compete should write for application blanks to the secretary of the committee, Wm. Dewey Foster, 25 West 45th Street, New York City.

HOME AND GARDEN EXPOSITION

The House and Garden Exposition, conducted by the American Arts Exposition Corporation, is to be held from March 30th to April 4th in the Grand Central Palace, New York.
Behind the scenes...

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PART I—ARCHITECTURAL DESIGN

Cover Design: Color Study by Henry R. Diamond
Frontispiece: Skyscrapers of Menton From an Etching by Samuel Chamberlain

ARTICLES

Our Own Adult Education Louis La Beaume 137
The Adler Planetarium, Chicago 140
Foreign Planetaria 143

EDITORIAL

Policy and Opinion Kenneth M. Murchison 177
The Sidewalks of New York—and Paris Henry Wright 183
Let the Punishment Fit the Crime 217
The Architect, the Plan and the City 224
The Ivory Tower and the Motor-Car

PLATE ILLUSTRATIONS

The Adler Planetarium, Chicago Ernest A. Gninsjeld, Jr. 145
The Downtown Athletic Club, New York Starrett & Van Fleck 151
Duncan Hunter, Associate
St. Madeleine Sophie's Parish School and Chapel, Germantown Henry A. Dagis & Sons 167
Theatre Des Menus Plaisirs, Paris G. H. Pinguion 173
Office of John Russell Pope 185

PART II—ARCHITECTURAL ENGINEERING AND BUSINESS

Frontispiece: Spiderweb Steel of Dome, Adler Planetarium, Chicago

ARTICLES

The Construction and Equipment of the Adler Planetarium, Chicago 225
The Empire State Building
IX. The Mooring Mast Irwin Clavan 229
The Dual Elevator Has Come A. T. North 235
The Standard Specification Harold R. Sleeper 237
The Co-operative Plan George W. Springsteen 241
The Trial of Fireproof Wood A. T. North 247
Concrete, Stone and Steel
St. Madeleine Sophie's Parish School and Chapel, Germantown 253
Supervision of Construction Operations Wilfred W. Beach 255
Again—the finest building in town partitions with Telesco

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FROM AN ETCHING BY
SAMUEL CHAMBERLAIN
SOMETIMES think that Mr. Burnham led us into evil ways when he said: “Make no little plans.” He beguiled us into thinking that we should “tackle no little subjects”; and so we are caught in the snare of Bigness. That Architectural Education is no little subject we all know. The word “Education” in any connotation has such a magical quality that it either sets us off on the wildest flights of imagination or pins us to earth where we set about devising systems and formulae which are expected to work on the human spirit as medicines and drugs may work on the human body.

Most of us, it occurs to me, are pinned to earth, for we are living in an age of system, an age of technique; and of systems of Education there is no end. We devise finger exercises, and drill patterns, and programs, all neatly calculated to make ourselves adept in some special line of endeavor,—occasionally in more than one. We have plotted out courses in Anything and Everything. Short Courses, Special Courses and Regular Courses; “Get-Wise-Quick” Courses; Morning Courses, Luncheon Courses, Afternoon Courses, and Evening Courses.

Education is, I fancy, the biggest subject engrossing our attention today. It is in fact our Biggest Business, our most Gigantic Industry, for we are an ambitious people. As our Yankee forbears used to say, “we want to know,” partly, out of curiosity no doubt, and partly, I suppose, because we have heard that “knowledge is power.” This aphorism has appealed very strongly to our practical natures, and has greatly stimulated our thirst for knowledge and our haste to acquire it.

Now certainly no one can disparage the altogether and almost universal passion of the American people to become educated in one degree or another. It is thoroughly creditable “to want to get posted.” Besides, with the horrible example of Europe before us, and the astounding statistics of insolvency coming from other parts of the world, we feel that we can hardly be too quick about it. We must assert our intellectual superiority over these children of what we call effete civilizations, and it is difficult, for even among the European proletariat there is more understanding and real love of beauty than it is comfortable for us to admit.

However, in spite of our enormous preoccupation with the idea, and in spite of all we have accomplished, there is evidently in some minds a sneaking suspicion that much remains to be done. I believe a good many people share this suspicion,—a good many even of those who are engaged in the business of Education. Some of them are questioning the validity of the Quantity Production Theory for one thing, and looking a little askance at the millions of Model T’s that have been turned out. And some of them, at the risk of being scorned as old fashioned, are asking if the real purpose of Education is not to train men to be something rather than to train them to do something.

This of course sounds a little flighty, but let us, as architects, try to interpret it in the light of our own profession. We know,—no one knows better than we,—the value of technical skill. We know that birds must learn to fly; and draftsmen must learn to draw; that architects must learn to plan, to prescribe, to proportion, to plumb, to propitiate,—these are only a few of the p’s that go to make up our professional paraphernalia; the q’s are equally important, embracing familiarity.
with all the quondam styles and a happy knack of apt quotation. We feel, as does the tap dancer or the trapeze artist, that a man to be successful must “know his stuff.” Of course, we hold our noble profession in high regard, and it smacks of sacrilege even to refer to the tap dancer or the trapeze performer in an earnest discussion such as this. You will very properly rebuke me and recall again what has been so many times reiterated as to the social obligation of the architect, and his lofty function as a civilizing force. You may even go so far as to call him the mother of all the artists; and I will be inclined to agree with you, for he has certain feminine virtues, one of them perhaps being his charming inconsistency. He is not altogether a creature of rules and schools, a product of drill and discipline; not altogether a past master of a hard and fast technique which can be learned by studious application. In the art of Architecture, there is no sacred ritual which a pious acolyte may assimilate and repeat by rote. Perhaps there once was such a ritual, and perhaps it helped to hold wayward little feet in the straight and narrow path. But in these days of moral and intellectual wayfaring, architects, like other men, are wont to roam far and wide. Academias are losing their prestige. Dogmas are losing their force, and as we become more free we are becoming more confused. All professional men are apt to grow narrow, to become obsessed with the technique of their trades, to emphasize the letter rather than the spirit of their creeds. Sterility is the inevitable result; dead fruit the harvest to be reaped. You all agree with this; it is a platitude, and yet how comfortably we succumb to routine, how placidly we accept a ritual!

We are even encouraged by our fellows, and by the exigencies of life to do so. Herd thought, mass thought is our national curse. Slogans coerce us. Yesterday it was the slogan of Conservatism. Tomorrow it may be the slogan of Modernism. Neither term is much good.

TWO things can be done by the organizations of the profession, and I should put them in this order: first, to foster a higher and higher standard of professional responsibility, and, second, a higher and higher standard of professional competence. The second is by far the easier task, for by responsibility we do not mean merely legal or fiduciary responsibility, but responsibility for intelligent and wise leadership. We must therefore continue to educate ourselves, not by the prolongation of our school days, not alone by reading, but by thinking. A lot of pretty well educated people have ceased to think. They have acquired facts and prejudices and feel thoroughly equipped to cope with their problems. Even very cultivated men may do some very foolish things. And of course a very cultivated and competent architect may be hired to perpetuate a very magnificent absurdity.

Our sad case is that, unlike other artists, we do scarcely anything of our own volition. We have a great social responsibility, yet we are hirelings, mercenaries in the army of civilization. The painter, the novelist, the poet,—all are in a sense free agents, for while they inevitably reflect their contemporary culture, they may occasionally reveal themselves as the prophets of a better day. The architect too often, however, is medieval, reactionary or violently modern, to order. We are in danger of losing our capacity for passion, to abrogate what powers of leadership still remain within our grasp. I know that there are many who hold that there is no moral element in art, but surely there is some quality that reflects the rhythm of a well ordered universe, a quality of inevitable and final rightness. It is that quality we should set ourselves to seek. And I do not think that either as artists, or as rational beings, and men of honor, we should shirk the implications of the things we do.

WE must educate ourselves, first, by questioning the validity of any tradition to serve our present social and spiritual needs; and, second, by questioning the beneficent force of any new wind that blows. At the moment I think that like many of our countrymen we are beguiled by Bigness. Now, as a matter of fact, we are living in a rather windy time; and the task of determining just where some of these winds are apt to land us is not easy. Breezes do propel light objects, and in that sense are agencies of progress. Sometimes, however, they may drive us forward into difficulties, or even backward to the point from which we started. Today almost every movement is glibly hailed as a movement in the right direction. Let us try to make sure. Ballyhoo and blurb, political, industrial and financial, have cost a lot of people a lot of money during the past year. We are sadder, but are we wiser? We have been beguiled by Bigness, and I think that most of us still are. For instance, just to illustrate my point, let us consider Bigness in Architecture.

The architecture of New York is undeniably fascinating. Visitors from serener places are awed by its cyclopean masses. We call on them to admire what we term our skyline, serried and jagged, and changing every year as the rank, untended growth increases. They climb to the top of the Chrysler or the Woolworth Building, and from those eerie heights look down on something not unlike a vast neglected asparagus bed, with bristling stalks upstanding in crass disorder.
... and from those eerie heights look down on something not unlike a vast neglected asparagus bed, with bristling stalks upstanding in crass disorder."

"Where is the virtue of modesty, where is the virtue of measure, where the perfection of the little, which other civilizations, perhaps choicer than ours, valued so dearly?"

Descending, they find themselves in the mazes of a jungle,—great blooms of masonry tower above them, strange shapes, weird forms, majestic but ominous. They suck their life from the depths of the earth, and seem to choke and strangle the little growths about them. "Ah!" you say, "but the city teems with life; see the crawling creatures all about." Surely the city teems with life. So does an anthill, so does a beehive, but the beehive and the anthill are masterpieces of order, and of architectural design, by comparison with these monstrous and poisonous growths. There is beauty in crowds massed in order; rows upon rows of people, in a vast arena, or marching in rhythm are impressive; but when the rhythm is broken, and the crowd becomes a mob, terror seizes us.

Not New York alone, but other of our American cities are like mobs, architectural mobs, with each building fighting its neighbor for a place in the sun. That's just the point; we say, we must have light and air, but in the jungle there is eternal shadow; only in the tree tops, where the parrots squawk, and the monkeys chatter, is there sunlight. The big trees choke the little trees, and one day there will be no more light except where the thick growth ends.

Whither is this frenzy for Bigness leading us? Why should we be so impressed by swollen magnitude? At the circus children gaze with wonder on the fat woman, and bumpkins marvel at the muscles of the strong man. But must life forever just a circus? "Step this way, ladies and gentlemen," cries the Barker, "and gaze upon the tallest building in the world. Ten million tons of steel compose its bones. Ten thousand pairs of hands bolted it together."

Where is the virtue of modesty, where is the virtue of measure, where the perfection of the little, which other civilizations, perhaps choicer than ours, valued so dearly? Let us try to educate ourselves, and our fellow countrymen, to a renewed understanding and appreciation of them.

Editor's Note. This article is in substance a recent address by Mr. LaBeaume before the Chicago Chapter of the A.I.A.
THE ADLER PLANETARIUM, CHICAGO

ERNEST A. GRUNSFELD, JR., ARCHITECT

BY A. T. NORTH

The purposes of the building and its design are described in this article; its interesting structural and mechanical aspects are explained in Part II of this issue.

THE planetarium has come to America after establishing itself as an important and popular institution in Europe. Aside from the reasonable expectation that planetaria will become popular and numerous in this country, their unusual use and form make them of interest to architects and engineers. As a gift to the city of Chicago, Max Adler has constructed and equipped the “Adler Planetarium and Astronomical Museum” on a site in Grant Park donated by the South Park Commissioners. The Adler Planetarium, with the Shedd Aquarium, Field Museum and the somewhat distant Art Institute, form a notable group of public buildings in that park. Their central location makes them readily accessible from all parts of the city.

The purpose of the planetarium is to present an astronomical exhibition of the positions and movements of the stars, planets and constellations. Such a presentation requires a hemispherical surface representing one-half of the celestial globe. On this surface there are projected by the Zeiss Planetarium Projector all of the 9,000 stars visible to the naked eye from any point on the surface of the earth. From any one point, from 2,700 to 3,000 stars are visible, according to the location of the observer. The projector is made in two parts, one each for the northern and southern hemispheres, and its mechanical adjustments make it possible to project the solar system as seen from any desired latitude. The scope of the projector is complete, and the travel of the plants in their orbits about the sun can be shown. Naturally, the planetarium chamber requires special construction, the prerequisite being a hemispherical dome which is suspended from an outer roof construction which is usually domical in shape, although the Leipzig and Vienna planetaria have pyramidal roofs.

The inclusion of the astronomical museum in the Adler Planetarium is a departure from the usual in buildings of this kind and necessitated a larger structure. The entrance foyer, cloak rooms, two large exhibit halls containing the famous Mensing collection of old scientific instruments purchased by Mr. Adler, small lecture room, library and administration offices are housed in a 12-sided, polygonal structure having an inscribed diameter of 131' 0". An inner wall separates these rooms from the central planetarium chamber. This chamber is 70' 0" in diameter, surmounted by a hemispherical dome of 68' 0" inside diameter. The springline of this dome is 9' 10" above the floor line. The outer dome has an outside diameter of 82' 0".

The building presents a monumental appearance due to its well proportioned mass, its extreme simplicity, and appropriate color. It has three stages of exterior walls of decidedly different heights made by two setbacks, surmounted by a dome. The springline of this hemispherical dome is about 6' 0" below the top of the exterior wall, and the dome is thus brought into a position to make it in correct proportion with the whole structure. The transition from the polygonal plan of the building to the circular plan of the dome is effected very happily by this expedient.

The severity of the mass is relieved at the 12 corners of the building by the vertical beads which, in the lower portion are terminated by boldly modeled bronze panels representing the signs of the zodiac. The walls are terminated by slight projections which cast narrow shadows, producing an appropriate sense of horizontality.
The articulation of the granite facing in unusually large sized pieces increases the simplicity of treatment and enhances the monumental character of the structure.

The exterior walls are faced with Cold Spring, Minn., Rainbow Granite having a variegated dark greenish and reddish cast. The bronze doors and panels, the copper covering of the dome, and the granite form a harmonious color combination of great richness which is suitable for a building of this size, shape and purpose. The architect has related with fine skill the elements of mass, simplicity of detail, and color so that they contribute to a modern monumental building of the best type.

In the entrance foyer opposite the entrance doors is placed a recessed dedicatory panel made of green-brown D'Or Fossile Tennessee marble on which are mounted the inscription, decorative elements, and bas-relief symbols of the planets, made of a white metal. This recessed panel corresponds to the three openings into the central planetarium chamber from the north and south exhibit halls and the east corridor. Two sets of three doors are used at each entrance to prevent noises from the exhibit halls entering the planetarium chamber and disturbing the audience. These doors are covered with brown leather, attached with brass studs, and are hung in brass frames.

The entire interior is severely plain, the only ornament being a repetition of the vertical beading that appears on the exterior corners. The interior vertical bands of beads are of a different and more refined detail and are used only on each side of a door or opening between the rooms. The ceilings and walls are devoid of all ornament except for the slightly recessed narrow planes that surround large panel areas. The colors used on the walls, deep shades of cinnamon, are related to the color of the marble base and trim. The ceilings of the exhibit halls are finished in gold.

The use of suspended luminaires is confined to the entrance foyer, the library and the directors' offices. The exhibit halls are lighted by luminaires placed on the side walls close against the ceiling or recessed in the ceiling. They are made of brass and Holophane glass. In no case is the light source apparent when inspecting the articles in the exhibit halls. The exhibits are the principal objects of interest which necessitated the extreme simplicity of the interior design. The illumination of the planetarium chamber is confined to concealed lights placed about the base of the domed ceiling. These lights are so controlled that any desired intensity may be secured.

In the basement are located a large foyer with adjoining public toilets, boiler and fan room, dark rooms and a large unfinished space. A book
stack room is located in a second floor over the corridor, and the reception room for the library and lecture hall is on the first floor. The planetarium chamber seats 600 persons, who occupy unattached arm chairs.

The Adler Planetarium is an important building for several reasons. It houses an exhibition that is both highly entertaining and instructive. It is becoming increasingly popular and, although not operated for profit because of its location on public property, its income is sufficient for all maintenance and operating expenses. It is notable as an architectural design, almost oriental in form, surrounded by other public buildings of authentic classical designs. Considered from every aspect and without bias, it is apparent that the architect has created a structure that adequately serves its intended purpose. Its non-stylistic architectural design is a creation conceived as a suitable enclosure having the three requisites of correctly proportioned mass, simplicity of detail and appropriate color—all producing a dignified monumental building.
THE PLANETARIUM
MOSCOW, RUSSIA
THREE EXAMPLES OF GERMAN PLANETARIA

Above, the Planetarium at Dusseldorf, Germany. Prof. Dr. Wilhelm Kreis, architect

Left, the Planetarium at Hannover, Germany. Prof. Dr. Eng. Fritz Horger, architect

Below, the Planetarium at Leipzig, Architect BDA Ritter
THE ADLER PLANETARIUM

CHICAGO

ERNEST A. GRUNSFELD, JR.
ARCHITECT
THE ADLER PLANETARIUM, CHICAGO
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SIGNS OF THE ZODIAC

THE ADLER PLANETARIUM, CHICAGO
ERNIEST A. GRUNSFELD, JR., ARCHITECT
EXHIBIT HALL

THE ADLER PLANETARIUM, CHICAGO
ERNEST A. GRUNSFELD, JR., ARCHITECT
DEDICATORY TABLET

THE ASTRONOMICAL MUSEUM AND PLANETARIUM OF CHICAGO
GIFT OF MAX ADLER
TO FURTHER THE PROGRESS OF SCIENCE TO GUIDE TO AN UNDERSTANDING OF THE MAJESTY OF THE HEAVENS TO EMphasize THAT UNDER THE GREAT CELESTIAL FIRMAMENT THERE IS ORDER INTERDEPENDENCE AND UNITY

1930

THE ADLER PLANETARIUM, CHICAGO
ERNEST A. GRUNSFELD, JR., ARCHITECT
THE DOWNTOWN ATHLETIC CLUB
NEW YORK

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TOWARD THE RIVER

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DUNCAN HUNTER, ASSOCIATE ARCHITECT
DOWNTOWN ATHLETIC CLUB
STARRETT & VAN VLECK, ARCHITECTS
DUNCANHUNTER, ASSOCIATE ARCHITECT
BARNET PHILLIPS, DECORATOR

ROOF GARDEN
DOWNTOWN ATHLETIC CLUB

STARRETT & VAN VLECK, ARCHITECTS
DUNCANHUNTER, ASSOCIATE ARCHITECT
DOWNTOWN ATHLETIC CLUB
STARRETT & VAN VLECK, ARCHITECTS
DUNCAHNHUNTER, ASSOCIATE ARCHITECT
ST. MADELEINE SOPHIE'S PARISH SCHOOL AND CHAPEL
GERMANTOWN, PA.

HENRY A. DAGIT & SONS
ARCHITECTS
A description of the structural design of the assembly room or chapel will be found on pages 253 and 254 in Part II of this issue.

ST. MADELEINE SOPHIE'S PARISH SCHOOL AND CHAPEL
HENRY A. DAGIT & SONS ARCHITECTS
ST. MADELEINE SOPHIE'S
PARISH SCHOOL AND CHAPEL
HENRY A. DAGIT & SONS
ARCHITECTS
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ST. MADELEINE SOPHIE'S PARISH SCHOOL AND CHAPEL
HENRY A. DAGIT & SONS ARCHITECTS
ST. MADELEINE SOPHIE'S
PARISH SCHOOL AND CHAPEL
HENRY A. DAGIT & SONS, ARCHITECTS
Bonnery

FACADE

THEATRE DES MENUS PLAISIRS
PARIS
G. H. PINGUISSON, ARCHITECT
INTERIOR

THEATRE DES MENUS PLAISIRS
PARIS

G. H. PINGUSSON, ARCHITECT
Theatre des Menus Plaisirs
Paris
G. H. Pingusson, Architect
UNCLE SAM—CLIENT OR ARCHITECT?

THE announcement of the immense sums of money appropriated by the government for building projects arouses the curiosity of architects. In fact, it is more than curiosity, as the attitude of the government toward architects in private practice in relation to these projects is of vital importance not only to architects themselves but to the building industry and especially to the unemployed. It is true that the federal government maintains its own staff of architects to do certain kinds of work. With the amount to be expended increased to such huge proportions, one of two paths may be taken; either the architectural office of the government can be expanded to undertake practically all of the architectural planning required, or a government representative can be the ‘enlightened client.’ The enlightened client can apportion the architectural work to architects in the vicinities of the buildings, and can obtain efficient and prompt service from these carefully chosen local architects. Corporations and other owners attest the truth of this statement.

Those in charge of the building budget naturally must safeguard the public funds and eliminate inefficiency and graft. Probably for that reason they may lean toward being their own architects, but by the same token they should be their own contractors. The architects for government work will be chosen by the enlightened client on the basis of past performances in plan and design, in efficiency of operation and reputation in the profession and not on political affiliation. Time is too short for design competitions for these buildings. In many cases several architectural firms might well be asked to associate to do one building, thus eliminating charges of favoritism and at the same time speeding the work.

As enlightened client, Uncle Sam can put at the disposal of these architects the standards and detailed requirements for the buildings so that work may be undertaken simultaneously in all sections of the country, thus hastening the relief which these appropriations were intended to provide. We believe that by acting as the enlightened client and calling upon many architects, the average quality of the design will be of a high order and not stereotyped, and the work will be efficiently and expeditiously executed. The objectives of the legislators, the government departments, the public and, incidentally, the architects, will best be met if Uncle Sam becomes the “enlightened client” rather than a “super-architect.”

HOUSING AND UNEMPLOYMENT

THE need for better housing facilities is practically universal,—especially in the large cities, and even in the smaller cities in the United States. There is a very real and immediate opportunity in providing higher standards of housing through the promotion of limited dividend companies who will improve the comparatively cheap land with modern multiple dwellings. An example of the successful completion of such a project is described in Part Two of this issue,—the Grand Street Apartments, by Springsteen and Goldhammer. The city of Vienna housing developments were described by Francis S. Onderdonk in the January issue. There should be no great difficulty in financing developments of a similar nature, as the reports of the savings in the United States show an exceptional increase and these funds should be available for sound housing projects, such as the one described. From the investigations carried on in connection with THE ARCHITECTURAL FORUM Forecast, it seems that there would be very little money available for purely speculative financing, but that conservative projects would have less difficulty in obtaining funds. Whether or not the undertaking is cooperative, philanthropic or subsidized by the government, housing in our large cities is both an opportunity and a challenge to architects.

In the present situation, housing projects may be a more effective means of stimulating building and employing labor than government building programs. In the first place, such projects are not restricted by governmental and bureaucratic red tape, and can therefore be undertaken immediately and efficiently. In the second place, they are economically sound as conservative investments, as recent experiences show the demand for these apartments exceeds the supply. Many cities have more office buildings than they can effectively use at present, more hotels, plenty of theaters and churches, but what city has enough modern low-cost housing? The large scale building of carefully-planned, low-rental housing fulfills real economic and social needs and is not therefore an artificial stimulus to aid unemployment. It needs promotion by capable architects and the cooperation of financing agencies such as savings banks and life insurance companies.

Editor.
OBSELESCENT NAISSANCE

The Supreme Court has ordered a reduction of assessments on the Grand Central Palace, New York City, for the term of 1925-29. The decision was the result of certiorari proceedings brought against the city tax board by the lessee and lessor of the property. The attorney for the lessee points out that while the reductions are very substantial,—$2,000,000,—they reflect only to a limited extent the obsolescence that actually has taken place. He adds:

"The Grand Central Palace, erected in 1912, represents in a unique way the obsolescence which takes place so rapidly in Manhattan structures. The promoters did not visualize the changes that were to take place in the Grand Central zone. In their desire to anticipate the future they erected a combination loft and exhibition building.

"The structure was partially obsolete the moment it was erected. The neighborhood was never suited for loft purposes. As time went on the obsolescence became increasingly apparent. The development of Park Avenue and, more recently, of Lexington Avenue and the consequent tremendous increase in land values, has made the Palace site economically suitable only for high-class use, such as an office building or hotel. Loft and exhibition buildings thrive only where land is comparatively cheap.

"These reductions do not imply that the property, considering land and building together, has shrunk, but rather that the building has decreased in value as the land value has risen. The lessee contended that since the value of the land had increased enormously, the value of the building had diminished.

"No contention was made in the certiorari cases that the assessments on the land were excessive. This very increase in land values tends to place existing buildings in the category of inadequate improvements, produces obsolescence in structures."

All of which demonstrates the necessity for careful consideration of building economics, involving the location, the purpose, the design and the future probabilities. It is most difficult to foresee the future changes in the character of a district and for that reason buildings should be designed with the quality of convertibility to another use and occupancy which involves type of construction, plan arrangement and exterior design. A study of this building demonstrates the futility of attempting to produce "monumental effects," utterly unsuited to commercial structures, by the use of stylistic motifs of non-commercial architectures. We are reconciled to the inevitable obsolescence of commercial buildings, 15, 20 or 25 years after completion. But what excuse is there for the obsolescent naissance of commercial structures?

A. T. N.

ARCHITECTURE REDIVIVUS!

WHAT is the remedy for the architecture-conscious vacuity that characterizes the American populace? Certainly not the real estate editors' palaver about the architectural wonders produced by those Napoleonic masters of finance and building, the intelligentsia who labor under a plethora of written words only, nor the architect who is muted by professional ethics. Perhaps the Germans can furnish the cue,—the Germans are architecture-conscious. The German National Socialist Party, at the instigation of Professor Schultz-Naumberg, boldly declares for a return to the pre-war architectural norm as opposed to the post-war architectural modernism that is fostered by the Socialist-Communist Party.

WHAT. Architecture, the noblest of the arts, the foottball of political parties? Imagine the G. O. P. which saved the Nation from the horrors of the Victorian Gothic, Queen Anne and Renaissance revivals, declaring for a return to architecture of the '90s as exemplified by Carrere and Hastings, McKim, Mead & White, et al., proponents of authentic traditional architecture. Of course, the G. O. P. would covertly permit a dash of the Colonial as a vote catcher in New England, the South and California. On the other hand, the Democrats, in opposition representing the "common people," would valiantly and vociferously maintain the purity and integrity of the industrial-commercial architecture which is the present vogue as exemplified by Corbett, Hood, Walker, Ely Kahn, Howells, Harmon, Holabird and Pfeiffer. Van Aken of Chrysler fame would be unplaced. Then the Mugwump-Bull-Moose-Progressive-Farmer-Labor-Socialist-Communist and Soviet Party would demand the exclusive use of the moderne-functional architecture as exemplified by Frank Lloyd Wright, Urban, Lescaze, Neutra, et al., with a double dash of Le Corbusier.

When the bands, the banners and paraders come down the Avenues, lit up with red and green flares, enthusiasm will be rampant. The soap-box orators will exhaust their vocabularies of praise and vituperation and the radio, between advertising spools, will surcharge the atmosphere with architecture. Of course, only the "regulars" will vote, but everybody will have heard of and know all about architecture. Architecture redivivus!
THE SIDEWALKS OF NEW YORK—
AND PARIS

BY KENNETH M. MURCHISON

IN WHICH ARE DISCUSSED VARIED AND SUNDRY THINGS—AND INCIDENTALLY SOMETHING IS SAID ABOUT ARCHITECTURE

NEW YORK the Magnificent, New York the Soulless! Paris the charming, Paris the intriguing!

It is but a step from one to the other. But what a difference one finds! Everything is different. Everything. In their mode of living, in their architecture, their arts, their business life and in their family life the cities are as dissimilar as night is from day.

There are some who do not like Paris, who prefer London or Berlin. As a rule, however, they are the Philistines, the Doubting Thomases of things artistic. They don't understand what it's all about. They are not conversant with the language. They miss the fine points of it.

New York disappoints the foreign visitor in its lack of verdure, the ugliness of its parks, the still-remaining rows of old houses, and the sordid business buildings left over from the last century. The way in which we have neglected the development of our river fronts, the incredible mussiness of our parks after a Sunday's outing, the ridiculous prices asked in our ordinary restaurants and, lastly, the hollow mockery of Prohibition in New York—none of that helps to make a friend of our visitor.

ONE MAD RUSH

He admires, however, our terrific business ability, our grasp of profit-making opportunities, our distaste of wasting time. He sees few idlers. We have no cafes. We haven't time to sit down. We don't linger through a two-hour lunch period. In Paris, the cafes are occupied all day and most of the night. And although the French are supposed to sleep in a room from which all air has been excluded, their love for the open air of the sidewalk in front of their favorite cafe is unbounded. They sit out there all winter, and on the coldest of days the waiters lug out great charcoal stoves which give warmth and comfort to the courageous patrons. Incomparable delight!

THE MARBLE TOPS

What could be more comfortable, more pleasant and more delightful than the system of cafes in Paris? The ordinary-to-do are under no necessity whatever of joining a club. No, they meet their friends in the cafe, in the daytime and at night. They bring along the children and the dog. They are given the daily papers, or a pack of cards or a set of dominoes. They are not asked to purchase more than one drink, and that could be coffee or beer, for six cents!

Where is such a person going in New York? Nowhere. There's no such place. Consequently, with no place to go, except to a speakeasy (and few fathers want to take their children, much less the dog, to a speakeasy), the Americans are not in the habit of relaxing, and almost all carry that hunted or hunting look noticed by foreigners.
Sauve Qui Peut!

Certainly we lead a hectic life in New York, rushing, pushing, grabbing, trampling, striving to get ahead of our fellows, using up every ounce of energy to keep up with the Joneses.

The architecture of the two cities illustrates this point. Paris, with its cornice line at a fixed height and with its uniform color throughout, is placid and soothing and satisfying. New York, with its brick buildings next to stone, with no cornice line ever matching its neighbor's, and with its Heaven-piercing towers springing up anywhere, with no suggestion of city planning and with no consideration whatsoever to our neighbor's light and air—all that gives a restless, uncertain, disturbing feeling to the stranger within our gates.

The Ups and Downs of Building

The rapidity of our construction and the nonchalance with which we tear down modern buildings 12 and 20 stories high amaze the foreigner. Where we take eight months to construct a 20-story apartment house, they require in Paris 18 months to put up an eight-story building of the same general description. They are only just beginning to erect the plumbing pipes and the steam risers with the exterior walls. The mechanical trades don't like to do it; they're not used to it, and they don't see much point in it.

Paris puts restrictions on the height of its buildings, depending slightly upon the location. They originated the prototype of our zoning and setback laws. The curved roofs of their apartment...
houses all follow a certain rule, with the point of origin at the center line of the street. No apartment house is allowed to thrust its head suddenly up above its calm and peaceful neighbors as is the case on our own Fifth Avenue. The French would be horror stricken at such a possibility.

A PARISIAN PIONEER

Outside the gates of Paris, however, the restrictions are not so strong. A well known architect, M. Arfvidson, has a project for a 40-story building at the Porte de Neuilly. So far, he has not yet been absolutely refused by any of the authorities, but they have their fingers crossed mentally, and they will use their judgment as to the proper kind of building at any one of the gates of Paris. At the Porte de la Muette, one of the entrances to the Bois, the authorities felt that new structures at that point should not be higher than the average hotel particulier, so they restricted the height of all apartment houses there to 60 feet.

But Neuilly is a different proposition, and if M. Arfvidson can get his 40-story project financed, it is not without the bounds of possibility that the Eiffel Tower, monarch of the Paris skyline, will have a rival in the near future. M. Arfvidson is now doing over a new block on the Champs Elysees and a new building for the National City Bank of New York, all in the restrained modern style. He makes a trip to New York every once in a while, and he keeps his eyes open all the time. He told me he was putting up an apartment house with not a momental stairway in it,—all the stairways enclosed, as ours are! What a surprise to the Parisians! And the elevator manufacturers will have to invent a new kind of machine, one that will take the people down as well as up.

This M. Arfvidson is a very swell architect. His Hotel Prince de Galles in the Avenue George V is a knockout. He has a central courtyard with the side walls of mosaic clear up to the fifth story—and all sorts of modern and attractive ideas and arrangements.

And when we get old and have passed up architecture and its accompanying disturbances, why shouldn't we migrate to Paris and pass our declining years in peace and enjoyment and—hark ye!—at about one-third the cost that confronts us in our country?

If you consider what you get for your money in Paris and what you get for it here in the dear old United States, you'll agree that Mr. P. T. Barnum's birthrate figure was low. For you who enjoy wines and beer, why should you pay five to ten times as much? But for you who enjoy nothing weaker than Scotch, there isn't such a difference, because Scotch costs about three dollars a bottle over there, and that's a lot of money to a Frenchman. And the legislators who drew up the schedule of taxes probably had never tasted Scotch anyhow, so they taxed it good and plenty.

NOTHING LIKE A COMEBACK

Lose our friends? Certainly not. And just think of the thrill of coming back to New York for a visit! Of paying $12 apiece for theater tickets! Of a taxi ride at four times the Paris cost! Of buying drinks in a speakeasy at eight times the Paris price!

Even at that you would get a big kick out of

Outside the Cafe de la Paix in Paris, where people meet old friends they haven't seen for years, and make new ones they'll never see again, or perhaps they will. "The world's a mighty small place after all."
coming back to New York for a visit; of seeing really the best shows in the world; of being whisked up to the top of Bill Van Alen's Chrysler Building in 40 seconds, and of looking at all of Frank Voorhees' telephone buildings from on high!

Of course, a shade of regret and a faint pinch of envy would come over you when you hear of some offices having work enough for a hundred draftsmen; you would have to compare the Metropolitan Opera House performance to the Paris Opera with no great honor to the latter; you would contentedly admit to yourself that nowhere in the world is such entertainment to be had for less than a dollar as that offered by The Roxy and The Capitol; you would also realize that our best hotels are no more expensive than the best ones of Paris, idem the restaurants. But you would also realize that a one-franc tip in Paris is looked upon the same as a 2.5-cent tip in New York. It isn't a matter of the rate of exchange, but more a question of the point of view of the accepting party.

For the casual visitor to Paris, the night life has changed considerably. The Latin Quarter has come back to its own. Not the architectural quarter, around the Place St. Germain des Prés and the good old Cafe des Deux Magots, but out farther, along the Boulevard Montparnasse, where enormous cafés have lately sprung up: the Dome, the Rotonde, the Coupole, the Select, with great red and white electric signs on their roofs, and with hundreds and hundreds of patrons of all colors, nationalities and genders putting away everything from coffee to champagne.

The new places are all modern. One of the most chic at the present time is the Enfant Terrible. The decor of this monumental masterpiece is entirely done with squares of crimped tin, the crimps being perpendicular to each other, if you gather what I'm trying to say. The furniture is of steel, and the lighting is tricky and amusing. But Paris is Paris and New York is New York. Each has its marvels; each has its attractions. If you have money—New York. If you haven't, and if you have artistic tastes—Paris. I don't say that any of us could earn a living in Paris over the drafting board, although there are one or two American architects over there, but we surely can get more over there for the money which we made in New York.

Each city has its partisans. Most of us love both places. Each has its métier. Each has its opportunities, its delights and its shortcomings. Both are grand. Both are satisfying. Take your choice! Be on the up-and-up! And what goes up must come down. Except a Paris elevator!
LET THE PUNISHMENT FIT THE CRIME

THE Gilbertian caution in “The Mikado” to let the “punishment fit the crime” is seriously put to work in the recent recommendations of the New York State Commission to Investigate Prison Administration and Construction. The commission goes one step further than the librettist, and recommends that architects should design prisons that fit the punishment that is supposed to fit the crime. The concrete application of the principle is a proposed medium security prison, to house men for whom the hope has not been abandoned that they may some day return to the communities from which they had been expelled, to lead less obnoxious lives.

The medium security prison is in itself a comparatively new idea in penology. Several have been built in various sections of the country with results satisfactory from both a sociologic and a cost standpoint. In the prison proposed by the commission, single rooms replace the customary steel cells, and the exercise yard is enclosed by a cyclone fence instead of a stone wall. There are four widely separated wings, each three stories high, accommodating 42 inmates on each floor.

The location of the buildings to form a central court divides the prison population into two groups, which are maintained in the large congregate rooms, the mess hall on the ground floor and the auditorium above, both of which have widely separated entrances. Two shop buildings adjoin each lateral corridor at the mess halls. The main heating plant is in the cellar beneath the kitchen—the source of power is thus below the buildings where it is wanted and not in the usually distant power house, while the high boiler and ventilating stack rises between the kitchen and the mess hall, the two units which need most ventilation.

The buildings will be constructed entirely of concrete block, which is inexpensive, durable and secure. The prisoners’ rooms will be treated with durable paint, leaving the concrete block exposed throughout the rest of the interior. Concrete frames will be cast for the steel windows and solid oak doors. The roof is to be of slate. The cost of the buildings, excluding grounds development, is estimated at between $1,225,000 and $1,430,000. It will house 504 men with the facilities for all their activities. Plans are shown on the next page.
RESIDENCE OF
CLARENCE MCK. LEWIS, ESQ.
STERLINGTON, N.Y.

PHOTO BY S. H. GOTTSCHO

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GREAT HALL WINDOW

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OAK FRENCH BEDROOM

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THE ARCHITECT, THE PLAN, AND THE CITY

BY

HENRY WRIGHT

CITY planning, as it is practiced today in America, is a development of the last 25 years. Even during this short period great changes have been taking place in cities, with corresponding changes in the method of developing a city plan. In the early days of city planning the architect occupied an important place and many schemes were promoted—some of which were carried out—for the grouping of public buildings, treatments of bridge-heads and plazas, and other similar projects in the development of which he was naturally interested. Indeed, some of the most important city plan projects of this period were largely the work of architects.* Now, however, such cases are rare, although in nearly every foreign country the architect is still a leader in city planning. Since American cities do not always shine in comparison with those of Europe, it is important to explain why the architect is now little concerned with city planning, and to inquire to what extent this is unfortunate for the architect and to what degree detrimental to the city plan. To do this it is first necessary to review briefly the city planning movement in America.

THE EARLY DAYS OF PLANNING

What there was of good planning or interest in American cities before the last years of the 19th century dated largely from colonial days. There were the definitely planned cities of Philadelphia and Washington, though L’Enfant’s great plan had been partially buried in debris. The New England village remained the model of small town planning, and Jefferson’s group for the University of Virginia had existed for a century as almost the only good institutional planning in a mass of mediocrity. Nineteenth century America had been too busy pioneering and exploiting its wealth of resources and the new industrialism to pay much attention to the beauty or even the convenience of its cities. This dark age of architecture and city planning is well portrayed in “Sticks and Stones” by Lewis Mumford. Except for a few rumblings to be noted in the Richardsonian school of architecture, and the demand of returning European travelers for civic improvement, we can place the beginning of the American Renaissance in the year 1893. Here we may note the emergence of two important park systems—Boston under the

direction of the elder Olmsted, and Kansas City by the German trained landscape architect, G. E. Kessler; and in the same year the completion of the Chicago fair, which brought before the American public the possibilities of planning on a grand scale and the various devices of landscaping.

City planning as a definite procedure, however, did not crystallize, except in park systems, until nearly ten years later. Then came a wave of planning in which the architect participated. About 1900 a commission, composed principally of architects, made important studies for the completion of L’Enfant’s plan of Washington. About the same time Daniel H. Burnham and his group prepared city plan reports for San Francisco and Chicago, the latter elaborately illustrated in a book published by the Chicago Chamber of Commerce. Denver and Cleveland secured architectural advice in schemes for public building groups which have since been, for the most part, carried out. In 1904 the New York Improvement Commission reported an improvement scheme in which prominent architects such as Carrere and Hastings presented schemes for street openings, bridge-heads and plazas, few of which were ever carried out.

NEW PROBLEMS—AND THE ENGINEER

The first Conference on City Planning took place in 1908. That of 1911, in Philadelphia, exhibited the plans of Portland and Minneapolis, both of which were largely the work of architects. But thereafter new forces became dominant in the problems of city planning. Automobile traffic became an increasingly important factor, and planning became a matter of street openings and widenings and solutions of the traffic tangle. The engineer, who was better prepared to grapple with such problems, displaced the architect in the solution of pressing ‘practical’ problems, and architectural aspects were lost sight of. City plans became, if more exact, less imaginative.

The period from 1912 to 1917 was one in which new problems arose in the city so quickly that men concerned with the municipal machinery had a difficult time to keep abreast of the immediate developments. It was not surprising that the fundamental meaning of city planning was tempo-
rily clouded or that these men turned to those who offered the most immediate practical results. Without question, our cities had been grossly bungled by the haphazard street plans of a quarter century added to the inadequate cow paths of older origin. The architect who insisted upon better form as well as movement was either ignored or considered an idealist. To add the weight of public pressure to the heavy program of corrective measures, it became popular to disparage previous planning activity by referring to it as the “City Beautiful Period” of city planning. The architect whose efforts had been so freely contributed to that period and who, in relation to the knowledge of that period, was probably as broad minded and as “practical” as others was thus branded, however, as a mere idealist, and it is only of late that he has been again looked upon as having anything fundamental to contribute to modern problems.

Nor has the architect’s interest or pleasure in the field of city planning been greatly encouraged by the emphasis on regulatory measures which have marked the more recent stages of the movement. While zoning, for example, represents a sorely needed restraint upon the haphazard method of building up cities, and those who have legally sustained the power of the city to regulate private building are entitled to great credit, it is nevertheless a fact that zoning in its present form adds to the many other complications under which the architect must work in a manner which he does not always find either interesting or pleasing.

Thus city planning, as practiced today, has acquired a definite and complete technique in which architectural expression is of incidental importance. Many agencies exist, individually or jointly, ready to make and carry out “comprehensive” city plans, and it is a backward city which does not boast some sort of a city plan, either in active use or adorning the walls of its city hall. These schemes usually consist of a master street plan; a scheme for transit, for transportation and industrial services; the control of real estate development and a park system; together with an outline of the legal procedure necessary for their accomplishment. Zoning may or may not be coordinated with the general scheme to a degree varying with the limitations of the plan. After the plan is made, the architect may be asked to dress it up or even to design a civic center, but he is usually not concerned with the actual solution of the city planning problem. The fact should not be ignored that there are exceptional cases in which architects are rendering important services in city planning both as designers and as members of planning boards. By a further consideration of

The attempt of the City Plan Commission of St. Louis to create, in the heart of the city, a civic center of monumental proportions may be cited as typical of experience with similar projects in many other cities. The need is usually definite and unquestioned, and when the public demand becomes sufficiently insistent, both space and money become available for the undertaking. The difficulty arises in the controversy regarding the planning and general development of the site. Often the trend of city progress is not appreciated, and the improvement fails in its scope of effort, in its practical aspects and in the consistency of arrangement and design.
Studies of a Proposed Civic Center for Paterson, N. J. They were prepared by the Regional Plan Association of New York under the direction of the late George B. Ford. A general view is shown below. Above is a perspective of the Proposed City Hall.

the problem as it exists today, we may note not only the reasons for the apathy of the architect, but also certain indications of a change which may promise his emergence in the future.

THE PRESENT ZONING LAWS

Zoning, as now popularly applied, hobbles community design by insisting on the segregation of various types of uses, particularly various forms of dwellings, which in effect groups all the small buildings in one area and all the larger ones in another. While this may be expedient from some standpoints, it is not conducive to either good or interesting community appearance, the designer being left in the position of a musical composer confined to the use of a single note for each movement of his composition. We can hardly ask that the principles of zoning be revised to make the problem more interesting for the architect. However, if, as indicated by recent progressive thought in city planning circles, the best interests of the community can be served by providing a variety of building types and forms in each neighborhood unit, it is obvious that zoning principles must be revised on this basis. The architect may then be expected to contribute the constructive suggestions he should be prepared to offer in this matter.

How are cities to be planned so that they may be developed in an orderly and effective manner? The theory has been advanced that the medieval city layouts were consciously planned. It seems
The result of two-dimensional planning. Burnham's plan of Chicago—at the right—contemplated a dominant civic center, but its effect has been entirely lost by the unregulated growth of Chicago's skyline. Above—A portion of Michigan Avenue from Grant Park.

more probable that, with some exceptions, notably the scheme of Rome, the process was more of a natural evolution. Buildings were erected first and space adjacent to them left open to provide an area for pageants and other functions which took place around palaces, churches and other important edifices. Streets and lanes were gradually developed between these buildings sufficient for the limited necessary communication. The result was a balance of building masses and open spaces which gave pleasing architectural forms and relationships. Modern city planning has reversed this process: streets are laid out first, the land parcelled into lots and the spaces filled by buildings as the need arises. The architect usually has no part in a development until after the time when his abilities and efforts might function to mould the general form of a whole community or situation. To this fact is added the dearth of effective building sites under the stereotyped gridiron street plan. While planners have been thinking in terms of communication and traffic, and have been heedless of the necessity for three-dimensional character, the architect has lost, not only his interest in community building, but, perhaps through lack of practice, his perception of site relationship and mass design also.

THREE-DIMENSIONAL PLANNING

Because of this reversal of the natural process of city building, in which the cart attempts to precede the horse, much of our recent city planning has been conceived almost altogether in terms of two dimensions. The results of structures rising into the sky are left to chance, so long as their relation to street and lot lines is regulated and so long, perhaps, as they form an attractive pattern of grouping in the city plan. While Burnham's plan of Chicago contemplated the dominance of a civic center of monstrous public buildings, the significance of this center has been lost sight of, and could now hardly compete with the myriad of towers which have been thrust into the
The two illustrations above show the plan and air view of the Proposed Civic Center for Newark, N. J. Prepared under the direction of the late George B. Ford, they present a sound solution of several difficult problems, and are worthy of study. At the right is a suggestion for the development of Battery Park, New York.

STUDIES BY THE REGIONAL PLAN ASSOCIATION OF NEW YORK
air throughout the Loop district. While the Chicago skyline on the lake front is still sufficiently homogeneous to impress a recent European visitor as the finest city silhouette in America today, the original conception of the central grouping will require careful readjustment to the new conditions which have since developed.

Similarly, the public building group designed for St. Louis before the skyscraper menaced that district has already become inconsistent with the surrounding frame of high office buildings, and may in time appear as archaic as Trinity Church in New York. The city has been growing rapidly in the third dimension, while city planning thought has remained two-dimensional; and, while the scheme of the Architectural Committee would have been consistent in 1904 or even 1920, it is completely out of harmony with present-day conditions. The architects of the new Court House, the first structure to be built in the scheme, have perhaps done a logical thing. Afraid to ignore the plan for a classical group, they have placed a Greek temple on a 15-story stylobate of modern American efficiency and eventually we may see the original conception of this classical town center carried out at the 15-story level of its supporting office buildings. As such it might be a significant commentary on city planning during the early twentieth century!

It is, however, easier to criticise the accomplishments of those engaged in city planning than to appreciate the difficulties to which its development has been subjected in recent years. We have as a matter of fact been passing through another barren period of cultural accomplishment, all our interests being centered upon expanding our resources in terms of quantitative production. While many admirable schemes of city planning have been made as we progress toward solutions of traffic and transit problems, the resulting conditions in newly built areas have been far from satisfactory. The period has been one of frenzied haste to get all the borders of our cities converted into saleable lots with little reference to need, desirable form or relationship of uses. Our city planning and zoning has been predicated upon a system of city expansion questionable at best, that indicates too much rather than too little planning for this period. In the interest of temporary regulation we have clamped down upon our cities both street systems and zoning rules which we will shortly find an interference rather than a help to progress.

Already the sobering influence of business depression is opening the eyes of our realtors as well as others to the short-sightedness of our recent feverish haste to accelerate the quantity and ignore the quality of our building development. It seems certain that, while 18 months ago the architect might have offered in vain any suggestions, however well conceived, for a more carefully planned procedure, he will soon find the leaders of both planning and business ready to give careful consideration to a more constructive program of future city development, that will offer increased opportunity for an architectural basis of control in complete community developments. The question seems to be whether the architect is prepared to evolve such a constructive program. Is he mentally equipped to do so? City planning cannot be improved merely because more architects are added to the group already conversant with important aspects of the problem. The architect must be prepared, because of his very aloofness in the past, to see the major problem more clearly than others; so clearly in fact that he can marshal the good will of those without, as well as within, the present city planning movement. He is potentially capable; he should be sufficiently interested; where will he start?

EDITOR’S NOTE:

The practice of the architectural profession has emerged from a private, secluded activity into the light of an important civic consideration. The influence of architecture upon city planning problems cannot be denied. It may be both the cause of and the remedy for urban congestion; and is one of the fundamental factors of civic development. The Architectural Forum, recognizing this importance, has arranged for a series of articles regarding the problems of city planning that influence, or that are influenced by, various architectural considerations. The foregoing article by Henry Wright is the first of this series. Others will appear in subsequent issues throughout the year.
THE IVORY TOWER AND THE MOTOR-CAR

The practice of establishing the governing factors of planning projects without recourse to preliminary architectural advice is becoming a more and more common one. It begets an implication that cannot be ignored or even tossed lightly aside as unimportant: namely, that the province of the architect is purely aesthetic—outside the realm of the practical, and that his abilities enable him to do little more than fit a facade around the basic skeleton of engineering. This implication and the procedure that is engendered by it constitute in a measure an indictment of the architectural mind and method. Superficially it may be explained away, but the serious individual whose deepest interest lies in the principles of his profession cannot so easily let it pass. How has such an implication arisen, and upon what factual basis does it exist?

Perhaps the answers may be found in architecture itself, and in the professional attitude of its adherents. The popular saying that architecture has changed and the glib phrases that promise still greater changes are garbled versions of actuality. The fundamentals of architecture—the science or art of building—have altered not one whit from the days of Stonehenge. The problems resulting in a crystallized architectural form have changed greatly. They have grown in magnitude, intensified in purpose and multiplied in complexity; and in an effort to solve adequately the problems generated by them, architectural expression has developed accordingly.

But the signal failure of this development in many instances has been due not to a lack of effort on the part of the architect. The beguiling influence of his cloistered culture must be blamed, hindering a keen perception of the peculiar and intricate elements that serve as the requirements of modern problems. Steeped in the traditions of another age, feverishly partisan in stylistic controversy, complaisant behind the walls of a narrow professionalism—the architect has builded his own tower and waits within for a knock at the door which he himself has bolted. Thus it is that architecture has become in the minds of many an art of paper pictures and elegant facades; and it is for this reason that the architect—once the master builder, engineer and artist—finds curtailed opportunity and a narrowing field of endeavor on every side.

And yet, paradoxically, never has he occupied such a potentially powerful and important position. Today has arrived another Renaissance of purpose, of idea, of form. The world moves to a fresh, quickened tempo of activity that has come inevitably from the pressure of new demands and problems. It is a good thing; it is a mark of progress; but it is a rhythm that, without a balanced compensation, threatens to become a jangled discord, feverish and without coordination. No real compensatory offering can come from a body gripped by the pettiness of a shallow controversy. We need—not argument, not opinionated dogmas, not new schools of thought—but the decent ideals of a sound professional attitude, born in its tolerance of procedure, calm and unbiased in its judgment of essential values, and founded firmly upon the conservatism of an open mind.

Indeed, it is only through such an attitude that the important and difficult matters of our day can be approached. A solution to the housing problem cannot be reached by the mere application or discard of an historic tradition; nor will diatribes about zoning and plethoric visions of a world filled with skyscrapers enlighten any of the serious considerations of city planning.

It is readily granted that the pure aesthetics of these questions—typical in their larger aspects of countless others—offer wide and stimulating possibilities. But such possibilities exist as a result and not a cause. Our problems are rooted in the practical; they are nurtured by the social and economic intricacies of our day and are brought to the flower of a proper solution only by a rational balance of answered demands.

It is this balance—implying a thorough technical knowledge and a wise, critical judgment—that is the criterion of the professional attitude. Being what we are, this attitude is significant, for it generates power, and power means leadership. Architecture has always been important. Today it is even momentous, for physical well being and mental tranquility are increasingly dependent upon its development. Men look to leaders; and as such they will acclaim those who in the largest sense most beneficently supply their wants.

They who sit in an ivory tower cannot drive a motor-car—and progress lies over the horizon.

—Roger W. Sherman.
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WILD'S LINOLEUM
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.

<table>
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<tr>
<th>ACOUSTICS</th>
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<tr>
<td>R. Gustomo Co., 40 Court Street, Boston.</td>
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<tr>
<td>Akronitith Plaster. Brochure, 6 pp., 8 1/2 x 11 ins. Akronolith as Related to Architectural Acoustics. Booklet, 10 pp., 8 1/2 x 11 ins.</td>
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<tr>
<td>Johns-Manville Corporation, New York.</td>
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<tr>
<td>Sound-Absorbing Treatment in Banks and Offices. Booklet, 18 pp., 8 1/2 x 11 ins. Illustrated.</td>
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<tr>
<td>Gillett &amp; Goughigan, Inc., 544 West Broadway, New York.</td>
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<tr>
<td>G &amp; G Telescopic Hoist catalog, 8 1/2 x 11, A.I.A. Standard Classification 251 contains complete descriptions, method of selecting correct model to fit the building's needs, scaled drawings showing space requirements and specifications.</td>
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<th>BRICK</th>
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<tr>
<td>General Catalog. 16 pp., 8 1/2 x 11 ins.</td>
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<tr>
<td>Bradford Red. Folder, 6 pp., 8 1/2 x 8 ins.</td>
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<th>CABINET WORK</th>
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<tr>
<td>Henry Klein &amp; Co., 25 Grand Street, L. I., N. Y.</td>
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<tr>
<td>Drwood Period Moulings in Ornamental Wood. Brochure, 28 pp., 8 1/2 x 11 ins. Illustrated.</td>
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<tr>
<td>Ensemble Offices for the Banker and Broker. Folder, 4 pp., 8 1/2 x 11 ins. Illustrated.</td>
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<tr>
<td>Luxonix Office Partitions in Walnut, Mahogany and Quartered Oak. Folder, 4 pp., 8 1/2 x 11 ins. Illustrated.</td>
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<tr>
<td>Carpet &amp; Allman Corporation, 5 Madison Avenue, New York.</td>
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<tr>
<td>&quot;Seemingly Seamless Carpets.&quot; Booklet, 8 pp., 8 1/2 x 11 ins. Illustrated.</td>
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<tr>
<td>Carney Company, The, Mankato, Minn.</td>
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<td>A Remarkable Combination of Quality and Economy. Booklet, 8 pp., 8 1/2 x 11 ins. Illustrated. Important data on valuable material.</td>
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<td>Louisville Cement Co., 305 Gutrie St., Louisville, Ky.</td>
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<td>BILLEMENT for Perfect Mortar. Self-filling handbook, 8 1/2 x 11 ins. 16 pp. Illustrated. Contains complete technical description of BILLEMENT for brick, tile and stone masonry, specifications, data and tests.</td>
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<tr>
<td>Portland Cement Association, Chicago, Ill.</td>
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<tr>
<td>Concrete Masonry Construction. Booklet, 48 pp., 8 1/2 x 11 ins. Illustrated. Deals with various forms of construction.</td>
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<td>Design and Control of Concrete Mixers. Brochure, 32 pp., 8 1/2 x 11 ins. Illustrated.</td>
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<td>Portland Cement Stucco. Booklet, 64 pp., 8 1/2 x 11 ins. Illustrated.</td>
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<td>John Van Range Co., Cincinnati.</td>
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<td>Practical Planning for Church Food Service. Booklet, 32 pp., 8 1/2 x 11 ins. Illustrated.</td>
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<tr>
<td>Practical Planning for Club Food Service. Booklet, 32 pp., 8 1/2 x 11 ins. Illustrated.</td>
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<tr>
<td>Cowing Pressure Relieving Joint Company, 100 North Wells St., Chicago, Ill.</td>
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<tr>
<td>Pressure Relieving Joint for Buildings of Stone, Terra Cotta or Marble. Booklet, 16 pp., 8 1/2 x 11 ins. Illustrated. Deals with preventing cracks, spalls and breaks.</td>
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<tr>
<td>Minwax Company, Inc., 11 West 42nd St., New York.</td>
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<tr>
<td>Complete Index of all Minwax Products. Folder, 6 pp., 8 1/2 x 11 ins. Illustrated. Complete description and detailed specifications.</td>
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<td>Toch Brothers, New York, Chicago, Los Angeles.</td>
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<td>Handbook of R. I. W. Protective Products. Booklet, 40 pp., 8 1/2 x 7 1/4 ins.</td>
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<td>The Kawneer Company, Niles, Michigan.</td>
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<tr>
<td>Detail sheet 8 1/2 x 11 ins., with A.I.A. File No. featuring Heavy Welded Bronze Doors.</td>
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<td>David Lupton's Sons Company, Philadelphia.</td>
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<tr>
<td>Lupton Commercial Steel Doors. Folder, 8 1/2 x 11 ins. Illustrated. Lupton Steel Industrial Doors. Brochure, 8 pp., 8 1/2 x 11 ins. Illustrated. Details and specifications.</td>
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<td>The American Brass Company, Waterbury, Conn.</td>
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<td>Anacoda Architectural Bronze Extruded Shapes. Brochure, 180 pp., 8 1/2 x 11 ins. Illustrated. Deals with more than 2,000 standard bronze shapes of cornices, jamb casings, moldings, etc.</td>
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<td>Bayley Tubular Steel Doors. Brochure, 16 pp., 8 1/2 x 11 ins. Illustrated.</td>
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<tr>
<td>Kalman Steel Company, Chicago, Ill.</td>
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<tr>
<td>Finishing Door Openings. A.I.A. file holder with 20 loose-leaf sheets of details and specifications.</td>
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<td>Trueson Steel Company, Youngstown, Ohio.</td>
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<tr>
<td>Copper Alloy Steel Doors. Catalog 110. Booklet, 48 pp., 8 1/2 x 11 ins. Illustrated.</td>
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<td>Irving Hasbun, Evanston, Ill.</td>
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<tr>
<td>The Evanston Soundproof Door. Folder, 8 1/2 x 11 ins. Illustrated. Deals with a valuable type of door.</td>
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<th>DRAINAGE FITTINGS</th>
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### SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 37

#### DUMBWAITERS

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Address</th>
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<tr>
<td>Otis Push Button Controlled Elevators</td>
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#### ELECTRICAL EQUIPMENT

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<td>Aurora, 111.</td>
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</table>

#### FIREPROOFING

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<thead>
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<td>Truscon Steel Co., Youngstown, Ohio</td>
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<tr>
<td>Truscon Fireproof Construction. Booklet, 44 pp., 8 x 11 ins.</td>
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### ELEVATORS—Continued.

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<td>Otis Push Button Controlled Elevators</td>
<td>Illustrated.</td>
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### ESCALATORS

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Address</th>
<th>Brochure, Notes, etc.</th>
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<tr>
<td>Otis Push Button Controlled Elevators</td>
<td>Illustrated.</td>
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### FLOORLIGHTING

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Address</th>
<th>Brochure, Notes, etc.</th>
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</thead>
<tbody>
<tr>
<td>Blabon’s Linoleum Styles for 1930. Booklet, 64 pp., 6 x 81/2 ins.</td>
<td>Illustrated.</td>
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</tr>
</tbody>
</table>

### FLOOR HARDENERS (CHEMICAL)

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Address</th>
<th>Brochure, Notes, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minwax Company</td>
<td>11 West 42nd Street, New York, N. Y.</td>
<td>Illustrated. Important data on different types of elevators.</td>
</tr>
</tbody>
</table>

### FLOORS—STRUCTURAL

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Address</th>
<th>Brochure, Notes, etc.</th>
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<tbody>
<tr>
<td>Truscon Flooring Construction. Booklet, 4 pp., 8 x 11 ins.</td>
<td>Illustrated.</td>
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</tr>
<tr>
<td>Structural Gypsum Corporation</td>
<td>Linden, N. J.</td>
<td>Illustrated.</td>
</tr>
<tr>
<td>Gypsum Pre-cast Fireproof Floors. Booklet, 36 pp., 8 x 11 ins.</td>
<td>Illustrated.</td>
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</tr>
</tbody>
</table>

### FLOORING

<table>
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<tr>
<th>Manufacturer</th>
<th>Address</th>
<th>Brochure, Notes, etc.</th>
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</thead>
<tbody>
<tr>
<td>Armstrong Cork Co. (Flooring Division)</td>
<td>Lancaster, Pa.</td>
<td>Illustrated. Important data on dumbwaiters.</td>
</tr>
<tr>
<td>Armstrong’s Linoleum Floors. Catalog, 8 x 11 ins.</td>
<td>44 pp. Color plates. A technical treatise on linoleum, including tables of gauges and weights and specifications for installing linoleum floors.</td>
<td></td>
</tr>
<tr>
<td>Blabon-Sandura Company, Inc.</td>
<td>Finance Building, Philadelphia.</td>
<td>Illustrated. Important data on different types of elevators.</td>
</tr>
</tbody>
</table>

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In order that architects may know the appearance and quality of Careystone Shingles, we have made up packages of miniature samples, which will be mailed on request. Write today for your set.

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ELASTITE EXPANSION JOINT
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ASBESTOS MATERIALS
CAREYSTONE CORRUGATED SIDING
ASFAISSLATE SHINGLES
BUILDING PAPERS
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 38

FLOORING—Continued
Congoleum-Nairn, Inc., 35 Belgrave Drive, Kearny, N. J.
Facts you should know about Resilient Floors. A series of booklets on floors for (1) schools, (2) hospitals, (3) offices, (4) stores, (5) libraries, (6) churches, (7) Clubs and Lodges, (8) apartments and hotels. Illustrated.
Seals Treadtite Tiles. Two booklets, 8 and 16 pp. Illustrated.

Hardwood—Continued
Distinctive Elevator Door Hardware. Booklet, 90 pp., 10½ x 16 ins. Illustrated.
Hardware for the Home. Booklet, 24 pp., 7½ x 6 in. Deals with residence hardware.
Door Closer Booklet. Brochure, 16 pp., 8½ x 6 ins. Data on a valuable detail.
Garage Hardware. Booklet, 12 pp., 8½ x 6 ins. Hardware intended for garage use.
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Todhunter, Inc., 119 East 57th St., New York, N. Y.
Colonial Hardware. Booklet, 12 pp., 8½ x 11 ins. Illustrated. Deals with hardware of the best type for exterior and interior use.

HEATING EQUIPMENT
American Blower Co., 604 Russell St., Detroit, Mich.
Heating and Ventilating Utilities. A binder containing a large number of valuable publications, each 8½ x 11 ins., on these important subjects.

American Radiator Company, The, 40 West 40th St., N. Y. C.
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Ideal Aroca Radiator Warmth, Catalog, 8½ x 11½ ins. Illustrated. Deals with a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.
How Shall I Heat My Home? Brochure, 16 pp., 8½ x 11½ ins. Illustrated. Full data on heating and hot water supply.
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The 999 ARCO Packless Radiator Valve. Folder, 8 pp., 8½ x 6 ins. Illustrated.
Bryant Heater & Mfg. Co., 17285 St. Clair Ave., Cleveland, Ohio.
James B. Chow & Sons, 545 S. Franklin St., Chicago, Ill.
D.G.C. Trap & Valve Co., 1 East 43rd St., New York, N. Y.
Clyr Radiator Control Valve. Bulletin, 8½ x 11 ins. 12 pp. Illustrated. Explains operation and advantages of this radiator control valve on two-pipe vapor, vacuum or gravity steam systems.
C. A. Dunham Company, 650 East Ohio St., Chicago, III.
Dunham Return Heating System. Bulletin 109, 8 x 11 ins. Illustrated. Covers the use of heating apparatus of this kind.
Dunham Built Dryer Unit Heaters. Booklet, 31 pp., 8½ x 11 ins. Illustrated.
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Philadelphia
329 Fourth Avenue
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FOR CHURCHES • FRATERNAL AND PUBLIC BUILDINGS
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 40

HEATING EQUIPMENT—Continued

The Fulton Sylphon Company, Knoxville, Tenn.

Sylphon Temperature Regulators. Illustrated brochures, 8% x 11 ins. listing general with general architectural and industrial applications; also specifically with applications of special instruments.

Sylphon Heating Specialties. Catalogue No. 200, 192 pp., 8'/4 x 9'/4 ins. Important data on heating.

Hoffman Specialty Company, Inc., 25 West 45th St., New York, N. Y.


Janette Manufacturing Company, 556 West Monroe Street, Chicago.


S. T. Johnson Co., Oakland, Calif.

Johnson Oil Burners. Booklet, 9 pp., 8'/4 x 11 ins. Illustrated. Catalog No. 78, 6 x 9'/4 ins. Illustrated. Describes Kewanee fire proof boilers.

McQuay Radiator Corporation, 35 East Washington Drive, Chicago, Ill.

McQuay Unit Heater. Booklet, 8 pp., 8'/4 x 11 ins. Illustrated. Catalog No. 79, 6 x 9'/4 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.

Kewanee Boiler Corporation, Kewanee, Ill.

Kewanee on the Job. Catalogue No. 87, 32 pp., 8'/4 x 11 ins. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, etc. etc.

Catalog No. 78, 6 x 9'/4 ins. Illustrated. Describes Kewanee Fire Box Boilers with specifications and setting plans.

Catalog No. 67, 6 x 9'/4 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.

Modine Mfg. Co., Racine, Wis.

Modine Copper Radiation. Booklet, 28 pp., 8'/4 x 11 ins. Illustrated. Catalog No. 78, 6 x 9'/4 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.

McQuay Radiator Corporation, 33 East Wacker Drive, Chicago, Ill.

McQuay Variable Temperature Cabinet Heater. Booklet, 4 pp., 8'/4 x 11 ins. Illustrated. Radiants and radiators adaptable to decorative schemes.


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Modine Copper Radiation. Booklet, 28 pp., 8'/4 x 11 ins. Illustrated. Deals with industrial, commercial and domestic heating.

A Few Short Years. Folder, 4 pp., 8'/4 x 11 ins. Illustrated. Heating for Schools.


Nash Engineering Company, South Norwalk, Conn.


National Radiator Corporation, Johnstown, Pa.

The Crimson Flame. Folder, 6 pp., 4'/4 x 7'/4 ins. Illustrated. Contours Brass Cabinet for Your Home. Folder, 12 pp., 3 x 7'/4 ins. Illustrated.

National Radiator Corporation, Johnstown, Pa.


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Goodyear

Rubber Flooring
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MILL WORK—Continued
Klein & Co., Inc., Henry, 11 East 37th St., New York, N. Y.
Two Drivwood Interiors. Folder, 4 pp., 6x 9 ins. Illustrated.
Use of moulding for paneling walls.
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Roddis Lumber and Veneer Co., Marshfield, Wis.
Roddis Doors. Brochure, 24 pp., 5x 8 1/2 ins. Illustrated price list of doors for various types of buildings.
Roddis Doors, Catalog G. Booklet, 184 pp., 8 1/2 x 11 ins. Complete covers the subject of doors for interior use.
Roddis Doors for Hotels. Brochure, 16 pp., 8 1/2 x 11 ins. Illustrated work on hospital doors.
Roddis Doors for Hospitals. Brochure, 16 pp., 8 1/2 x 11 ins. Illustrated work on doors for hotel and apartment buildings.

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Toch Brothers, New York, Chicago, Los Angeles.
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Circle A. Products Corporation, New Castle, Ind.
Circle A Partitions Sectional and Movable. Brochure. Illustrated. 8 1/2 x 11 1/2 ins., 32 pp. Full data regarding an important line of partitions, along with Erection instructions for partitions of three different types.
Irving Hamilton, Evanston, Ill.
Hamlin's Evantone Partitions Made from Hamlin's Evantone Soundproof Doors, Sectional and Movable. Folder, 4 pp., 8 1/2 x 11 ins. Illustrated.
Hausenmann Company, E. F., Cleveland, Ohio.
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Hollow Steel Standard Partitions. Various folders, 8 1/2 x 11 ins. Illustrated. Gives full data on different types of steel partitions, together with details, elevations and specifications.
Henry Klein & Co., 25 Grand Street, Elmhurst, L. I., N. Y.
Detailed Instructions for Erecting Telesco Partitions. Booklet, 20 pp., 8 1/2 x 11 ins. Illustrated. Complete instructions, with cuts and drawings, showing how easily Telesco Partition can be erected.

PARTITIONS—Continued
Improved Office Partition Co., 25 Grand St., Elmhurst, L. I., N. Y. (See Henry Klein & Co.)
Partitions. Booklet, 7 x 10 ins., 32 pp. Illustrated. Describes complete line of track and hangers for all styles of sliding parallel, accordion and flush-door partitions.
Telesco Office Partition, 25 Grand St., Elmhurst, L. I., N. Y. (See Henry Klein & Co.)

PIPE
The American Brass Company, Waterbury, Conn.
American Rolling Mill Company, Middletown, Ohio.
Bethlehem Steel Company, Bethlehem, Pa.
Bethlehem Wrought Steel Pipe, Catalog P. Booklet, 20 pp., 4x 7 1/2 ins. Illustrated.
Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalog A. 4 x 6 1/2 ins., 700 pp. Illustrated. Shows a full line of steam, gas and water works supplies.
Duriron Company, Dayton, Ohio.
Duriron Acid, Alkali, Rust-proof Drain Pipe and Fittings. Booklet, 25 pp., 8 1/2 x 11 ins. Illustrated. Important data on a valuable line of pipe.
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Knightsware in the Princeton Chemical Laboratory. Booklet, 16 pp., 6x 8 1/2 ins. Illustrated.
National Tube Co., Frick Building, Pittsburgh, Pa.
"National" Bulletin No. 2, Corrosion of Hot Water Pipe, 8 1/2 x 11 ins. 24 pp. Illustrated. In this bulletin is summed up the important research dealing with hot water systems. The text matter consists of seven investigations by authorities on this subject.
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Through long years of service, protection, and lasting beauty, the French Provincial Woven Wood Fence will pay steady dividends undiminished by time or weather. The palings of live young chestnut saplings, woven together with Copperweld wire, need no paint to enhance their natural beauty... therefore your first cost is the last. In full five-foot sections ready to erect.

ROBERT C. REEVES CO.
Established 1860
101 Park Avenue New York City
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 50

VENTILATION—Continued

Orange Screen Company, Maplewood, N. J.
Window Ventilator, Fitters the air. Folder 4 pp., 8'/4 x 11 ins. Illustrated.

Herman Nelson Corporation, Moline, Ill.

Herman Nelson System of Ventilation. Brochure, 103 pp., 8'/4 x 11 ins. Illustrated.

WATERPROOFING

Medusa Portland Cement Co., 1002 Engineers' Building, Cleveland.

Minwax Company, Inc., 111 West 42nd St., New York.
Waterproofing Stadia. Folder, 4 pp., 8'/4 x 11 ins. Illustrated.

Transparent Waterproofings for All Masonry Walls and Surfaces. Folder, 4 pp., 8'/4 x 11 ins. Illustrated.

Data Sheet on Membrane Waterproofing. Folder, 4 pp., 8'/4 x 11 ins. Illustrated.

To get any of the catalogs described in this section, put down the title of the catalog desired, detail drawings, construction details, blueprints if desired. Describes Air-way Multifold Window Hardware.


List of Parts for Assembly. Booklet, 8'/4 x 11 ins., 16 pp. Full lists of parts for different units.

WINDOW SCREENS

Detroit Steel Products Co. 2250 E. Grand Boulevard, Detroit.
Fenestra Screen Casements. Folder, 16 pp., 8'/4 x 11 ins. Illustrated.

Orange Screen Company, Maplewood, N. J.
Orso Screens and Other Products. Booklet, 20 pp., 7'/4 x 11 ins. Illustrated.

Details and Data (for Screen Installations). Booklet, 22 pp., 8'/4 x 11 ins. Illustrated.

William Bayley Co., 147 North Street, Springfield, Ohio.
Bayley Pivot ed Windows Screened. Booklet, 8 pp., 8'/4 x 11 ins. Data on screening and window ventilation.

WINDOWS, STEEL AND BRONZE

William Bayley Co., 147 North Street, Springfield, Ohio.
Bayley Steel Window Inserts. Booklet, 8 pp., 8'/4 x 11 ins. Illustrated. Suggestions on correct use of inserts.

A Rain-shed and Ventilator of Glass and Steel. Pamphlet, 4 pp., 8'/4 x 11 ins. Deals with Pond Continuous Sash. Sawtooth Roof, etc.


Truscon Steel Company, Youngstown, Ohio.
Draf ting Room Standards. Book, 8'/4 x 11 ins., 120 pages of mechanical drawings showing drafting room standards, specifications and construction details of Truscon Steel Windows, Steel Lintels, Steel Doors and Mechanical Operators.


WOOD—See also Millwork

American Walnut. Booklet, 7 x 9 ins., 46 pp. Illustrated. A very useful and interesting little book on the use of walnut in fine furniture with illustrations of pieces by the most notable furniture makers from the time of the Renaissance down to the present.

American Walnut for Interior Woodwork and Paneling. 7 x 9 ins. Illustrated. Discusses interior woodwork, giving costs, specifications of a specimen room, the different figures in Walnut wood, Walnut floors, finishes, comparative tests of physical properties and the advantages of American Walnut for woodwork.

Wood Conversion Company, Clouquet, Minn.

WOOD FINISH

Minwax Company, 11 West 42nd St., New York.
Color card and specification for Minwax Flat Finish. Folder, 4 pp., 8'/4 x 11 ins. Illustrated. Deals with a penetrative, preservative stain finish giving stain and soft wax effect.

REQUEST FOR CATALOGS

To get any of the catalogs described in this section, put down the title of the catalog desired, the name of the manufacturer and send coupon to THE ARCHITECTURAL FORUM, 521 Fifth Avenue, New York.
The decoration of the Saltzman’s Restaurant, Lincoln Building, New York City, is a typical example of painted decoration as executed by the Rambusch organization.

State Capitol at Lincoln, Nebr., is Athey-Shaded Grain, Goodhue & Ferguson, New York, Architects

The modern architect appreciates the importance of having beautiful and efficient shades in his buildings. Athey Shades combine grace and utility. Offered in 7 harmonious colors, they are made of handsomely woven cloth material and permit a maximum of light and air without glare or draft. Instantly adjustable to shade any part of the window. Athey Shades have no rollers or catches and are hung in such a manner as to keep them ever at the same distance from the window and without possibility of bunching. They have justified their popularity in many banks, offices, schools, hospitals, clubs, churches, etc., throughout the country. There’s an Athey Shade to fit any window—whether arched, circle-headed, segmental or Gothic—also for skylights.

Write for interesting catalog and data.

Atheysaceous Shades and cloth-lined metal weatherstrips

Athey Company
6025 West 65th St., Chicago

Representatives in Principal Cities

IN CANADA: CRESWELL-POMEROY, Reg’d., MONTREAL AND TORONTO
ORANGE Extruded Aluminum Screens

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55
BELL TELEPHONE BUILDINGS

IN 1927 the New Jersey Bell Telephone Company, gave us the first order for Orange Extruded Aluminum Screens, to be installed on one of their buildings. Since then, fifty-five other buildings of the New York and New Jersey companies have been screened with Orange Aluminum Screens, as well as buildings of the Chesapeake and Potomac Telephone Company in Washington, D.C., American Telegraph and Telephone Company in North Carolina, New England Bell Telephone Company in Rhode Island, Bell Telephone Company of Pennsylvania, Associated Telephone Company of California, and other buildings.

Our Architects' Catalogue gives full working drawings of more than twenty methods of installing screens. It also gives sections and particulars of Orange Extruded Aluminum Screens. Gladly sent for your files.

ORANGE SCREEN COMPANY
Extruded Aluminum Frame Screens. Also Wood, Steel, Bronze and Roll Screens
MAPLEWOOD, NEW JERSEY

HIGGINS' DRAWING BOARD
and LIBRARY PASTE
for fastening paper to the drawing board, and mounting tracings and drawings

Noise beyond—Quiet within

Behind this door the ordinary noises of hallway, elevator, store-room and nursery—in fact, any ordinary noise ceases and becomes only a soft murmur when a

HAMLIN Sound-Proof Door is closed

In addition it keeps out odors, dust, light and moths.

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HAMLIN MANUFACTURER OF SILENT PARTITIONS
Sound-proof doors and folding partitions
1586 Lincoln Street
 Evanston, Ill.
Color and Beauty in the Kitchen

In the modern home nothing adds greater saleability or rentability than a thoroughly modern, colorful kitchen. Formica kitchen cabinet tops in black or marble finishes are a feature which many builders have found to contribute a great deal to the houses they build. It is customary also where these cabinet tops are used to put a Formica window stool in the kitchen window.

The material is extremely attractive with a deep gloss or satin finish. It will not chip, break or crack, and will not stain with liquids of any kind. Write for samples and literature.

THE FORMICA INSULATION CO. • 4618 Spring Grove Ave. • CINCINNATI, C.
REVIEWS OF MANUFACTURERS' PUBLICATIONS

GENERAL ELECTRIC COMPANY, Nela Park, Cleveland.

"The Coordination of Light and Music."

The title of this little brochure, evidently one of a series, suggests quite a number of things. The splendor of the opera, as exemplified in New York or Chicago, would lose much of its effect if we were not in our places. It is an accepted fact that many of the more or less abstract, there are excellent illustrations.

NATIONAL GYPSUM COMPANY, "A Guide Book to Good Walls": "Rooms of Romance."

The words "Gold Bond" which are used extensively in all the printed matter of the National Gypsum Company mean nothing more than the value or integrity of the materials for walls and ceilings which the firm manufactures and sells is guaranteed by the company. Architects and builders are of course familiar with the various products of the Company,—wallboard, plaster, lime, and materials for securing insulation and texture. Each of the two booklets here noticed carries this sentence: "Your authorized Gold Bond dealer is empowered to issue a definite Gold Bond Guarantee with every Gold Bond product you use."

The excellence of the Gold Bond products is due to considerable study and research, and to the use of the best raw materials, and the most advanced and improved method of manufacture. "Such a far-reaching guarantee can be made with Gold Bond products solely because one inflexible standard of quality controls all Gold Bond materials. And this accomplishes an exceedingly important dual result. It not merely maintains the quality of each product but assures the workability of each product in the firm's line of products."

The rise of the type of furniture variously known as "Modern," "Modernistic" or "Contemporary," has by no means brought about a loss of interest in the historic period styles. "Indeed the new type, largely because of its excesses, seems to have directed popular fancy toward styles which have been well tried and found to be of enduring charm and value."

One indication of the lack of stability which seems to belong to the "Modern" might be found in the recent decorating and furnishing of several very large hotels. "Where an investment reaching into vast figures is involved, there is a tendency to avoid use of what promises to be merely transient or ephemeral in its vogue, and reliance is placed on restrained period types." -Queen Anne, Adam, Directoire, or "American Empire."

This has been suggested by an examination of a volume of 158 pages being issued by the Century Furniture Company which reviews the history of furniture since the days of ancient Egypt but dwells particularly upon its development since the time of the Italian Renaissance. The Century Furniture Company has made a careful study of reproductions of old pieces, and the volume is illustrated largely by the work of the firm in this field. Several pages are devoted to the chronology of furniture styles in England, France, and America, and several more to a glossary of terms. The volume would be useful and valuable to the architect or interior decorator in fact to anyone who would be well informed on a subject of cultural importance.

CENTURY FURNITURE COMPANY, Grand Rapids, Mich.

"Furniture." A valuable work on period style in furniture.

A better guide can be made when walnut in all its forms is suggested by the words. "The use of walnut in all the forms suggested by the words."

The rise of the type of furniture variously known as "Modern," "Modernistic" or "Contemporary," has by no means brought about a loss of interest in the historic period styles. "Indeed the new type, largely because of its excesses, seems to have directed popular fancy toward styles which have been well tried and found to be of enduring charm and value."

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CLINTON METALLIC PAINT COMPANY, Clinton, N. Y.

"Importance of Mortar Color in Architecture."

"Color harmony is often as vital in obtaining outstanding architectural effects as are the elements of style, mass and design. Mortar color makes possible an infinite variety of effects in brickwork. It may be used as a positive color, a foil, or a blending tint. With it there can be secured a feeling of marvelous unity of the whole. It lends itself equally well to a rich or subdued color tone. Many famous European buildings, such as the Albi Cathedral, owe much of their charm to the feeling of unity, thereby a large and harmonious effect can be produced today by the artistic use of mortar colors. Mortar colors represent but an infinitesimal part of the cost of any building, yet they often contribute as much to its line appearance as almost any other single item. In selecting mortar colors, however, it is important to use only those which are always uniform and lasting. For 43 years Clinton Mortar Colors and Clinton Stucco and Cement Colors, dealt with in this folder, have contributed to architectural beauty. They are famous for their quality, uniformity and permanence.

AMERICAN WALNUT MANUFACTURERS' ASSOCIATION, "American Walnut for Interior Woodwork."

For several centuries walnut has shared with oak and mahogany the preference of discriminating architects and decorators for furniture and interior decoration. Walnut is possessed of all the qualities which procure use of wood for these purposes,—richness of color and grain, easy workability, and a patina which becomes increasingly beautiful with age and exposure to the atmosphere. American walnut possesses all the qualities which belong to the walnut of other countries, and shows interiors of many colleges and universities. The brochure is full of valuable suggestions for the designer, the architect, or for the college executive."

BEARDSLEE CHANDELIER MFG. CO., Chicago. Beardslee Talks, Volume XII, Number 8."

One of the best known firms of American architects claims that the character of an interior of any kind is established by its lighting fixtures,—that its architectural excellence is absolutely made or destroyed by the fittings which supply the light. This firm insists that its clients leave the matter of designing such fixtures to the architects, and the most skillful and resourceful of its designers are given the work. Another American architect,—one famous for his churches,—insisted that his ecclesiastical interiors remain fitted with temporary fixtures until permanent fittings, designed in his office, could be had. This issue of Beardslee Talks, a house organ devoted to describing and illustrating lighting fixtures, deals with such fittings for churches and other interiors of an ecclesiastical nature. It deals with quite a variety of fixtures, and shows interiors of churches which are equipped with fittings from the Beardslee establishment. Collegiate buildings of certain types have much in common with ecclesiastical structures, and the fixtures designed for them have the same general propriety in the libraries or common rooms of colleges or universities. The brochure is full of valuable suggestions for the designer, the architect, or for the college executive."
Let Davey Tree Surgeons co-operate with you

More or less regularly you encounter tree problems. Some of them are relatively simple and some are difficult. Occasionally, they are almost baffling.

It is the sincere desire of the Davey Company to work with you in the solution of these tree problems. There is a wealth of experience and proven knowledge in the Davey Organization, that is available to you in the full spirit of cooperation.

It is not intended to claim that every tree problem can be successfully dealt with, because some trees are hopeless, and there are some things for which science and experience have not yet found a remedy.

On the other hand, many valuable trees can be saved, by proper diagnosis and treatment, that are very important to the landscape picture. Certain trees are almost invaluable and deserve the most skilful and reliable care.

But the thing of supreme importance from your standpoint, as well as that of your client, is to avoid doing those things which so often result in the unnecessary death of valuable trees. Observation over a wide area and for a long period of years indicates clearly that some trees are lost which are greatly needed and which should not be lost. Is it not proper to suggest, in the spirit of friendliness and co-operation, that this is generally the result of the violation of the laws of tree life?

In this particular regard Davey Tree Surgeons can be of immeasurably valuable service to you, if you will provide the opportunity in the early stages of the operation. The Davey Organization wishes to help, to be of constructive service, to be a real co-operating profession.

Tune in Davey Tree Surgery Hour
Every Sunday afternoon, 5 to 6 Eastern time; 4 to 5 Central time; over the Red Network National Broadcasting Company. Featuring the old-time songs that everyone knows and loves. Listen to Chandler Goldswait on the Skinner Residence Organ.

DAVEY TREE SURGEONS
REVIEWS OF MANUFACTURERS’ PUBLICATIONS


Greece is one of those parts of the Old World in which romance still lingers notwithstanding disturbing rumors regarding a modern steel-framed building presently to be built in Athens. Possibly apropos of exactly this a recent issue of The Gypsumist deals with what it calls “changing Greece,” though reassuring words which follow say that the text is illustrated from “photographs of the classical monuments in their present partly restored state.” The illustrations include views of the Parthenon, the Erechtheion, the Theseion and some others, and the Theater of Dionysos, all with their fragments collected and restored to place. As usual, part of the brochure is devoted to the products manufactured by the United States Gypsum Company, these pages giving views of two banking interiors where excellent acoustical conditions have been produced by use of sound-absorbing material.


An interior of any type necessarily depends for much of its interest and character upon the fixtures used for lighting it. Although the matter of fixtures would be important anywhere, it is particularly so in buildings which because of their size and dignity are somewhat monumental, such as banks, and discriminating architects are careful to see that lighting fixtures heighten the character of the interiors they adorn. This issue of the Beardslee house organ deals specifically with the lighting of banks. It presents views of the interiors of excellent bank buildings in many parts of the country, the work of various architects. One of the most interesting is the Terminal National Bank in Chicago, in the Daily News Building. This is described as being “the first bank in Chicago designed and entirely outfitted in the modern style,” and the lighting fixtures are in complete accord with their surroundings. Other interiors illustrated are of a considerably more conservative character.


A recent issue of The Tuileries Brochures, a series of booklets being issued by this firm of roofing tile manufacturers, deals with some of the rural churches of Dorsetshire. The photographs which formed the basis of the monograph were taken by W. Pope Barney and Mrs. Barney during several visits to that part of England, and those used were selected from quite a number by F. R. Yerbury, the well-known English architect, while the text of the brochure, prepared by Mrs. Barney, adds measurably to the interest which attaches to these beautiful relics of a day when the world was happier. These small churches, most of which are shown standing in their little churchyards, possess all the simplicity and reticence which make the country churches of England so beautiful, and their roofs in many instances are covered with tiles such as are being reproduced by the company.

OHIO ART BRONZE INDUSTRIES, 2730 Spring Grove Avenue, Cincinnati. Work in Bronze.

There are various forms of metalwork which are so closely related to architecture that they practically constitute an essential part of it. Such are the grilles or screens at the windows or doors of monumental buildings; the screens or grilles used in banks; tablets used as memorials or signs; and there might be mentioned other types of such metalwork which are in wide use. This well produced brochure describes and illustrates some of such details of bronze which have been produced by the Ohio Art Bronze Industries. It illustrates tablets which have been placed in buildings of various types to commemorate events or service; standards and bases for flag poles; and other details for different purposes. Particularly of interest to those who may be planning such work in bronze the booklet gives designs of standard borders, name plates; the signs used to designate the different departments of banks; tablet and individual letters; and one page carries a chart showing spaces required for letters of standard sizes when used upon tablets or signs.

COLUMBIA MILLS, 225 Fifth Avenue, New York. “Directed Daylight Now a Part of Architecture.”

“Venetian blinds,” the term being applied to the shades with slats ruled at intervals, have several advantages which procure their frequent use. Probably the chief of these advantages is the possibility of regulating the light so that it is properly distributed, most creating a blinding glare at one place and leaving another in semi-darkness. “In planning rooms consideration of the lighting values of Venetian Blinds is necessary as a part of architectural vision. Rooms that may otherwise be dark can become more tenable. It appears that the amount of illumination on a desk surface at the rear of a room determines to a great extent not only the value of the space which the desk occupies but also the depth of the room which it is practicable to have with a given height of ceiling. By use of Columbia Venetian Blinds the illumination in that portion of a room farthest from the windows is materially increased over that of daylight illumination with any other means of natural light control. So in the planning of buildings the architect has this new factor of illumination to assist him in bringing to remote sections of the rooms proper lighting and reduction of shadows. Recently, in the new science of architectural lighting, it was established that, with Venetian Blinds (Columbia type used), it is possible to increase the daylight in the darker portions of a room from 100 per cent to 130 per cent, according to the color, finish and angle of the slats.”


The world admires the courage, energy and resourcefulness which develop a business from small beginnings to immense size. This little brochure is issued by the widely known B. F. Sturtevant Company to record its growth from 1864, when its business was founded on "an idea backed by 75 cents in the pocket of a genius," to the present time. The firm owns and operates an extensive plant on the outskirts of Boston and other plants at Framingham, Mass., Sturtevant, Wis.; Berkeley, Cal.; Camden, N. J., and Galt, Ont. Other publications issued by the company deal with its excellent line of specialties for heating and ventilating of buildings.

THE MOSAIC TILE COMPANY, Zanesville, Ohio. "Modernize Your Home with Mosaic Tiles."

Since tiles are not easily broken and never wear out, they might be considered one of the most economical of materials used for the interiors of buildings. The day is gone when bathroom, kitchen and some other parts of a house were considered suitably equipped only when they were faced with cold white glossy tile. Tile manufacturers now produce their wares in the most beautiful of colors, plain or figured, and since the makers of bathroom and pantry fittings do likewise, it is possible to work out for kitchens, pantries and bathrooms the most interesting effects. Quite lately there was seen a bathroom where the walls and floor were of old gold and black tile, while the tubs, lavatory and other fittings were of a dull red. This brochure deals with use of tile for walls and floors of many different rooms in buildings of different sorts. "The investment in a mosaic tiled bathroom or other room is really moderate, especially when you remember that the first cost is the last. A simple design in a harmony of two or three colors is readily carried out; consider mosaic tiles when remodeling your home. Have a reputable tile contractor give you an estimate on its installation. In modernizing the home be sure to make the kitchen up-to-date, because it is the workshop of the home and should be one of the brightest rooms in the house. Mosaic tiles give you walls that need never be done over again. They give you floors that are permanently clean, always even and sure to walk on, that never become unsightly, because the hardest foot- wear has no effect on them. And a built-in sink of mosaic tiles. Mosaic tiles are ideal for the sink and the kitchen, because they are stain-proof, acid-proof, scar-proof and wear-proof. Nothing is more easily kept clean and shining bright, and they last indefinitely; and their initial cost is not great."
A NEW FLATNESS MAKES ALL THE DIFFERENCE

Look through a sheet of ordinary window glass and then through Pennvernon—and you’re struck with a difference. "How much clearer, better glass," you’ll say... Then look at Pennvernon—along its bright, flat surface—and you see the reason. An almost complete freedom from waves, streaks, "reams" and surface burns—the same flat, shining smoothness on both sides.

The two pieces of glass may contain the same material, but the difference in handling—the new Pennvernon Flat-drawing Process—has produced a flatter, brighter, clearer sheet than was ever before possible—and it has done this without increasing the cost to you.

This new glass is ready at the Pittsburgh Plate Glass Company’s warehouses in all leading cities. Samples are yours for the asking. And a really interesting new booklet describing and picturing how Pennvernon is made, will be sent you if you’ll just ask the Pittsburgh Plate Glass Company, Grant Building, Pittsburgh, Pa.
### INDEX TO ADVERTISING ANNOUNCEMENTS

#### Part 1—Architectural Design

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Car and Foundry Company</td>
<td>31</td>
</tr>
<tr>
<td>American Walnut Manufacturers Association</td>
<td>34</td>
</tr>
<tr>
<td>Alco Company</td>
<td>53</td>
</tr>
<tr>
<td>Blanton-Sandura Company, Inc.</td>
<td>36</td>
</tr>
<tr>
<td>Blank &amp; Company, Frederick</td>
<td>32</td>
</tr>
<tr>
<td>Carey Company, The Philip</td>
<td>39</td>
</tr>
<tr>
<td>Celotex Company, The</td>
<td>23</td>
</tr>
<tr>
<td>Collins &amp; Aikman Corporation</td>
<td>21</td>
</tr>
<tr>
<td>Congoleum-Nairn, Inc.</td>
<td>17, 18</td>
</tr>
<tr>
<td>Davey Tree Expert Co., Inc.</td>
<td>57</td>
</tr>
<tr>
<td>Durox Fence &amp; Garden Co.</td>
<td>49</td>
</tr>
<tr>
<td>Fiske Iron Works, J. W.</td>
<td>62</td>
</tr>
<tr>
<td>Formica Insulation Company, The</td>
<td>55</td>
</tr>
<tr>
<td>General Bronze Corporation</td>
<td>24</td>
</tr>
<tr>
<td>General Electric Company</td>
<td>11</td>
</tr>
<tr>
<td>Georgia Marble Company, The</td>
<td>13</td>
</tr>
<tr>
<td>Goodyear</td>
<td>45</td>
</tr>
<tr>
<td>Guastavino &amp; Co., R.</td>
<td>2</td>
</tr>
<tr>
<td>Hamlin, Irving</td>
<td>54</td>
</tr>
<tr>
<td>Hanley Company, Inc.</td>
<td>3</td>
</tr>
<tr>
<td>Hasseman Co., The E. F.</td>
<td>10</td>
</tr>
<tr>
<td>Higgins &amp; Co., Chas. M.</td>
<td>54</td>
</tr>
<tr>
<td>Highland Iron and Steel Company</td>
<td>Second Cover</td>
</tr>
<tr>
<td>Hoos Company, B. Mattlin</td>
<td>12</td>
</tr>
<tr>
<td>Indiana Limestone Company</td>
<td>9</td>
</tr>
<tr>
<td>Johnson &amp; Faulkner</td>
<td>43</td>
</tr>
<tr>
<td>Kawneer Company, The</td>
<td>53</td>
</tr>
<tr>
<td>Kittinger Company</td>
<td>28</td>
</tr>
<tr>
<td>Klein &amp; Co., Inc., Henry</td>
<td>5</td>
</tr>
<tr>
<td>Kokomo Opalescent Glass Co.</td>
<td>3</td>
</tr>
<tr>
<td>McKeown Bros. Company</td>
<td>49</td>
</tr>
<tr>
<td>Minwax Co., Inc.</td>
<td>14</td>
</tr>
<tr>
<td>National Electric Light Association</td>
<td>51</td>
</tr>
<tr>
<td>National Lead Company</td>
<td>61</td>
</tr>
<tr>
<td>Newcomb Mfg. Company, F. J.</td>
<td>51</td>
</tr>
<tr>
<td>Orange Screen Company</td>
<td>54</td>
</tr>
<tr>
<td>Purdue Works, The C.</td>
<td>26</td>
</tr>
<tr>
<td>Pittsburgh Plate Glass Co.</td>
<td>89</td>
</tr>
<tr>
<td>Portland Cement Association</td>
<td>11</td>
</tr>
<tr>
<td>Rambusch</td>
<td>53</td>
</tr>
<tr>
<td>Reeves Company, Robert C.</td>
<td>51</td>
</tr>
<tr>
<td>Russell &amp; Erwin Mfg. Co.</td>
<td>8</td>
</tr>
<tr>
<td>Sargent &amp; Company</td>
<td>6</td>
</tr>
<tr>
<td>Sheldon Slate Co., F.</td>
<td>4</td>
</tr>
<tr>
<td>Southern Cypress Manufacturers' Association</td>
<td>Third Cover</td>
</tr>
<tr>
<td>Todhunter, Inc.</td>
<td>49</td>
</tr>
<tr>
<td>Truscon Steel Company</td>
<td>2</td>
</tr>
<tr>
<td>Western Pine Manufacturers Association</td>
<td>47</td>
</tr>
<tr>
<td>Westinghouse Electric Elevator Company</td>
<td>Fourth Cover</td>
</tr>
<tr>
<td>Wilson Corporation, The J. G.</td>
<td>22</td>
</tr>
<tr>
<td>Yale &amp; Towne Mfg. Co., The</td>
<td>19</td>
</tr>
</tbody>
</table>

#### Part 2—Architectural Engineering and Business

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Brass Company, The</td>
<td>99</td>
</tr>
<tr>
<td>American Institute of Steel Construction, Inc.</td>
<td>96</td>
</tr>
<tr>
<td>American Laundry Machinery Co., The Fourth Cover</td>
<td>92</td>
</tr>
<tr>
<td>American Rolling Mill Company, The</td>
<td>131</td>
</tr>
<tr>
<td>American Telephone &amp; Telegraph Co., The</td>
<td>82</td>
</tr>
<tr>
<td>Armstrong Cork &amp; Insulation Co., 94, 115</td>
<td>115</td>
</tr>
<tr>
<td>Automatic Electric, Inc.</td>
<td>127</td>
</tr>
<tr>
<td>Bethlehem Steel Company</td>
<td>123</td>
</tr>
<tr>
<td>Barber Asphalt Company, The</td>
<td>128</td>
</tr>
<tr>
<td>Bayley Co., The William</td>
<td>76</td>
</tr>
<tr>
<td>Brownell Company, The</td>
<td>134</td>
</tr>
<tr>
<td>Bull Dog Floor Clip Co., The</td>
<td>108</td>
</tr>
<tr>
<td>Byers Company, A. M.</td>
<td>104</td>
</tr>
<tr>
<td>Carbondale Machine Co., The</td>
<td>78</td>
</tr>
<tr>
<td>Carnegie Steel Co., The</td>
<td>129</td>
</tr>
<tr>
<td>Carter Blossom Filling Company</td>
<td>108</td>
</tr>
<tr>
<td>Century Electric Company</td>
<td>74</td>
</tr>
<tr>
<td>Chow &amp; Sons, James B.</td>
<td>100</td>
</tr>
<tr>
<td>Cork Import Corporation</td>
<td>64</td>
</tr>
<tr>
<td>Cutler Mail Chute Co., The</td>
<td>130</td>
</tr>
<tr>
<td>D. G. C. Trap &amp; Valve Co.</td>
<td>71</td>
</tr>
<tr>
<td>Diebold Safe and Lock Company</td>
<td>86</td>
</tr>
<tr>
<td>Duriron Company, The</td>
<td>102</td>
</tr>
<tr>
<td>Electric Storage Battery Company, The</td>
<td>73</td>
</tr>
<tr>
<td>Elevator Supplies Company, Inc.</td>
<td>66</td>
</tr>
<tr>
<td>Frigidaire Corporation</td>
<td>81</td>
</tr>
<tr>
<td>Fulton Sylphion Company, The</td>
<td>117</td>
</tr>
<tr>
<td>General Electric Company</td>
<td>72</td>
</tr>
<tr>
<td>G &amp; G Atlas Systems, Inc.</td>
<td>68</td>
</tr>
<tr>
<td>Grinnell Company, Inc.</td>
<td>90, 91</td>
</tr>
<tr>
<td>Heating &amp; Ventilating</td>
<td>84</td>
</tr>
<tr>
<td>Hoffman Specialty Company, Inc.</td>
<td>139</td>
</tr>
<tr>
<td>Hoffman &amp; Billings Mfg. Co.</td>
<td>130</td>
</tr>
<tr>
<td>Illinois Steel Company</td>
<td>123</td>
</tr>
<tr>
<td>Imperial Brass Manufacturing Co., The</td>
<td>107</td>
</tr>
<tr>
<td>International Nickel Company, The, 88, 105</td>
<td>105</td>
</tr>
<tr>
<td>Jenkins Bros.</td>
<td>83</td>
</tr>
<tr>
<td>Johnson Service Company</td>
<td>125</td>
</tr>
<tr>
<td>Josam Manufacturing Company</td>
<td>133</td>
</tr>
<tr>
<td>Kalman Steel Company</td>
<td>125</td>
</tr>
<tr>
<td>Kewanee Boiler Corporation</td>
<td>67</td>
</tr>
<tr>
<td>Kinney Mfg. Co.</td>
<td>82</td>
</tr>
<tr>
<td>Knight, Maurice A.</td>
<td>104</td>
</tr>
<tr>
<td>Lamson Company, The</td>
<td>73</td>
</tr>
<tr>
<td>Lincoln Electric Co., The</td>
<td>70</td>
</tr>
<tr>
<td>Louisville Cement Company</td>
<td>69</td>
</tr>
<tr>
<td>McQuay Radiator Corporation, Third Cover</td>
<td>120</td>
</tr>
<tr>
<td>Milcor Steel Company</td>
<td>120</td>
</tr>
<tr>
<td>Mills Company, The</td>
<td>119</td>
</tr>
<tr>
<td>Xallortex Corporation, The</td>
<td>133</td>
</tr>
<tr>
<td>Nash Engineering Co., The</td>
<td>113</td>
</tr>
<tr>
<td>National Radiator Company</td>
<td>134</td>
</tr>
<tr>
<td>National Steel Fabric Co.</td>
<td>79, 80</td>
</tr>
<tr>
<td>National Tube Company</td>
<td>101</td>
</tr>
<tr>
<td>Nelson Corporation, The Herman</td>
<td>109, 110</td>
</tr>
<tr>
<td>Pecora Paint Company</td>
<td>106</td>
</tr>
<tr>
<td>Peerless Unit Ventilation Co., Inc.</td>
<td>89</td>
</tr>
<tr>
<td>Pierce, Butler &amp; Pierce Mfg. Corp.</td>
<td>132</td>
</tr>
<tr>
<td>Radio Recreum Co., Inc.</td>
<td>106</td>
</tr>
<tr>
<td>Raymond Concrete Pile Company</td>
<td>63</td>
</tr>
<tr>
<td>Republic Steel Corporation</td>
<td>87</td>
</tr>
<tr>
<td>Richards-Wilcox Mfg. Co., Second Cover</td>
<td>128</td>
</tr>
<tr>
<td>Ruhroer Co., The</td>
<td>128</td>
</tr>
<tr>
<td>Sarco Co., Inc.</td>
<td>141</td>
</tr>
<tr>
<td>Spearman Company</td>
<td>183</td>
</tr>
<tr>
<td>Spencer Heater Company</td>
<td>142</td>
</tr>
<tr>
<td>Sterling Engineering Company</td>
<td>134</td>
</tr>
<tr>
<td>Sturtivant Company, B. F.</td>
<td>137</td>
</tr>
<tr>
<td>Troy Laundry Machinery Co., Inc.</td>
<td>92</td>
</tr>
<tr>
<td>Vonnegut Hardware Co.</td>
<td>128</td>
</tr>
<tr>
<td>Walworth Company</td>
<td>63</td>
</tr>
<tr>
<td>Warren Webster &amp; Company</td>
<td>85</td>
</tr>
<tr>
<td>Wood Engineering Co., Gar.</td>
<td>132</td>
</tr>
<tr>
<td>York Ice Machinery Corporation</td>
<td>77</td>
</tr>
</tbody>
</table>
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