

The ARCHITECTURAL RECORD

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— The — STEINWAY BUILDING, NEW YORK WARREN & WETMORE, ARCHITECTS

By
W. L. Hopkins

THE CREATION OF a home like appearance for a fifteen story office and show room building was one of the architectural problems confronting Warren & Wetmore in designing the Steinway Building at 109-113 West Fifty-seventh Street. The building provides for the entertainment and convenience of the music loving public as well as being the new home of the historic firm of Steinway and Sons and it was desired to have its appearance suggest this dual purpose.

By placing the concert hall across the entire front of the building an unusual wall space was obtained, as there are no windows in the hall opening upon the street. As a result the lower portion of the structure presents a distinctive appearance more suggestive of a residence interior than of a concert room.

The central space at the street level is occupied by a display window fifteen feet high and ten feet wide. Above this an allegorical panel by Leo Lentelli depicts Apollo receiving the crown of

musical triumph from the Muse, while accompanying figures are symbolical of the emotional gamut of music from the light classic to the dramatic. On either side of the display window is an entrance door of well-balanced proportions.

Separating this portion of the façade from the offices and studios on the upper floors, is a band of ornament in the form of garlands in which are enclosed eight medallion portraits of the following great composers who were also pianists: Brahms, Bach, Haydn, Mozart, Schubert, Chopin, Liszt and Grieg.

The entire Fifty-seventh Street façade of the building, which extends through to Fifty-eighth Street, is of Indiana limestone. It has a frontage of sixty-three feet on Fifty-seventh Street and one hundred feet on Fifty-eighth Street.

Steinway and Sons occupy the first three floors and part of the fourth floor, the upper floors being divided into offices and musical studios of other tenants.

The Steinway entrance in 109th



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Front Elevation, West Fifty-seventh Street
THE STEINWAY BUILDING, NEW YORK
Warren & Wetmore, Architects

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Rear Elevation, West Fifty-eighth Street
THE STEINWAY BUILDING, NEW YORK
Warren & Wetmore, Architects

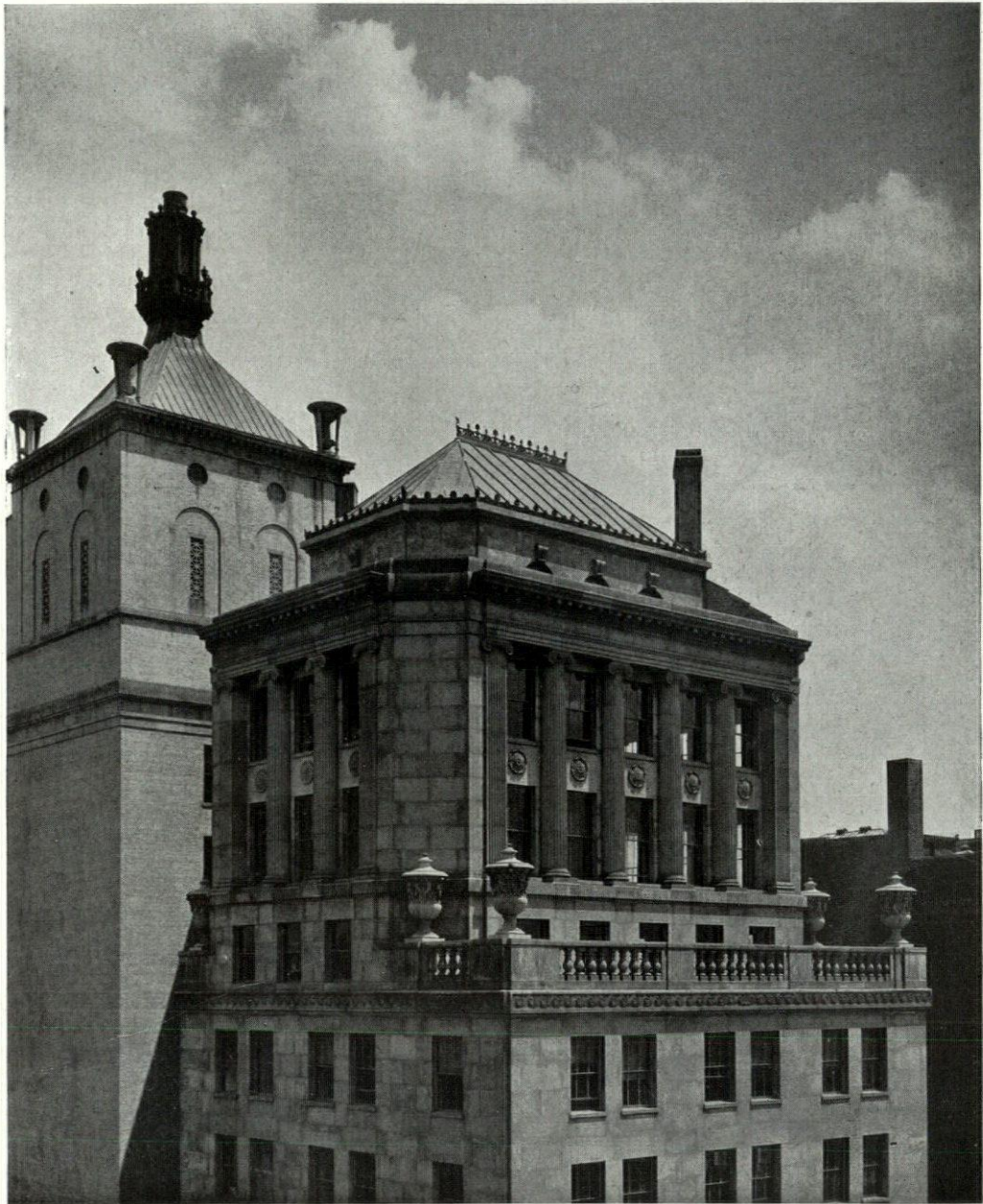
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Detail of Top
THE STEINWAY BUILDING, NEW YORK
Warren & Wetmore, Architects



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Detail of Top
THE STEINWAY BUILDING, NEW YORK
Warren & Wetmore, Architects



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Main Corridor, First Floor
THE STEINWAY BUILDING, NEW YORK
Warren & Wetmore, Architects



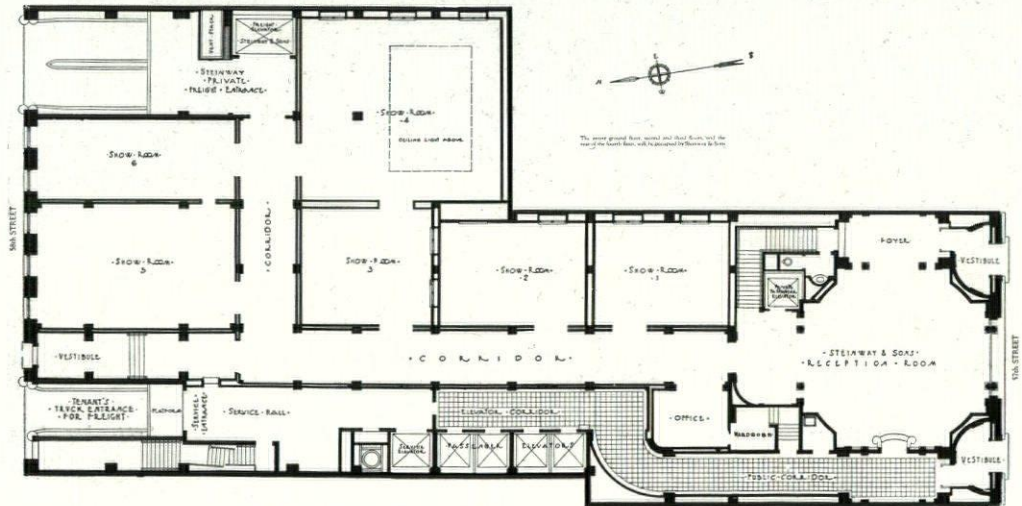
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Reception Room
THE STEINWAY BUILDING, NEW YORK
Warren & Wetmore, Architects



Detail of Lower Part of Structure



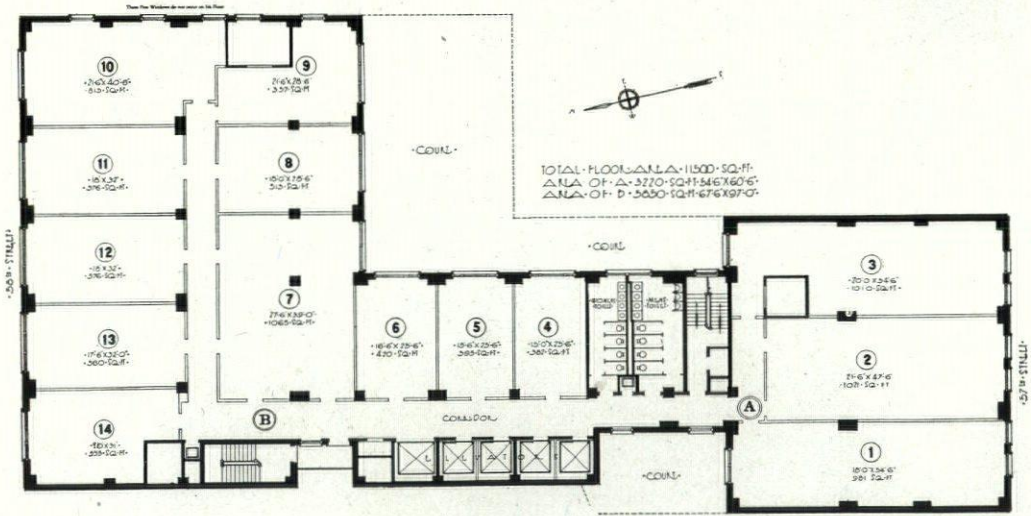
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Plan of Ground Floor and Entrance
 THE STEINWAY BUILDING, NEW YORK
 Warren & Wetmore, Architects

September, 1925



Piano Display Room, First Floor



Street, leads directly into a large reception room of late Georgian design, about forty feet square, and two stories high. The ceiling is painted after the manner of Pergolazzi Angelica coffer and the furnishings, rugs and hangings have been especially designed and manufactured to harmonize with the period architectural design of the room.

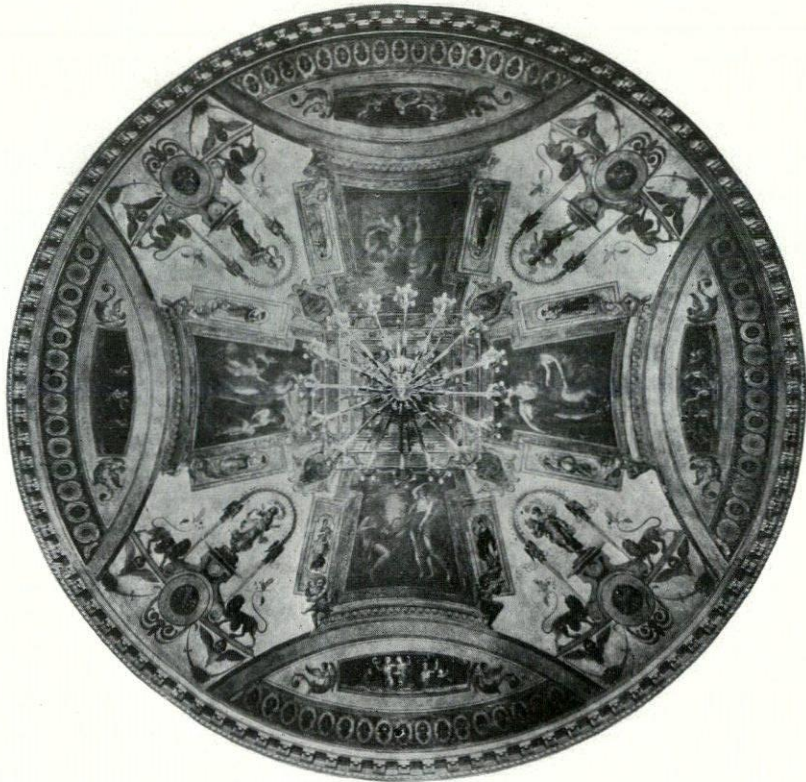
From the reception room, a corridor runs the entire length of the building to Fifty-eighth Street. Opening directly upon this corridor are five show rooms in which pianos are displayed. The walls of these rooms have been lined with wood to soften the tone of the instruments and walls and ceiling have also been insulated. The floors are of wooden blocks laid on end, a new feature in floors for piano show rooms. Directly above,

on the mezzanine floor, are four more show rooms of various sizes.

The executive offices of Steinway and Sons and a small concert hall are on the third floor. The hall seats about two hundred and its decoration and furniture resemble those one associates with the living room of a large residence. It is intended for recitals of a more or less intimate nature.

The architects were instructed to use only the finest materials available in the construction and furnishing of the building and the new Steinway Hall has thus the dignity and distinction befitting the traditions of its owners.

Ignace J. Paderewski, Josef Hofman and many other famous musicians have been invited to attend the formal opening announced for early October.



Ceiling in Reception Room
THE STEINWAY BUILDING, NEW YORK
Warren & Wetmore, Architects

CONDITIONS CONDUCTIVE TO ARCHITECTURE

By Charles H Moore

IN DISCUSSING THIS SUBJECT it will be well to begin with a short statement of what is here meant by architecture in contradistinction to mere utilitarian building; for while mere building is a primary factor in the art, it does not by itself make architecture. The architectural quality, where it exists in building, is something more than what pertains to the mere craft. It is an expression of delight in the work, of a kind that gives value over and above that of utilitarian use, though not independent of it. In other words, architecture is, I conceive, good building exalted by what may be called its amenities, and by the amenities of building I mean every quality of proportion and beauty of adornment, in harmony with the spirit of the work, and, as it were, springing out of it.

Conditions conducive to what we call great architecture have never, as I have elsewhere said, been widespread. The great architectures of the world have always been confined to narrowly circumscribed localities and to limited periods of time. Great architecture requires a rare conjunction of influences, both spiritual and material, which naturally conspire to produce it. The state of things that prevailed in Athens, in Byzantium, and in the Ile-de-France respectively, at the times when their great monuments of architecture were produced, have had no later parallels. But good, if not great, architecture has always prevailed among civilized peoples where feeling has not been perverted by sophistications. Whatever conditions may be, they inevitably determine the character of such architecture as may be produced. In our time, conditions have been deplorably vitiated by influences adverse to all that is worthy of the name of architecture. Some of these influences are new, and are directly due to the reckless pursuit of those sordid material activities that have crazed the modern

world. This does not mean that material activities are necessarily sordid, or in any way inimical to good architecture or any other good thing. It is only their abuse that makes them destructive of better things—while others reach far back in the history of the art to the time when sophistical notions first began to supplant those which were natural.

In these circumstances, it behooves a young man to ponder well, before choosing the career of an architect, the motives that impel, and the conditions that confront him. In proportion as he has ideals grounded in principles of architectural rectitude, he will find his path beset with obstacles; for the practice of architecture is now so controlled by commercial and industrial interests, that principles of good building are not considered, and without good building no genuine architecture is possible. At the present time the first object of the commercial client is interest on investment. To this end he demands that cost be reduced to the minimum that will give immediate results of the kind he desires, and everything is determined by considerations of haste and cheapness without regard to quality. These demands have stimulated ingenuity in devising what are called modern methods of construction—methods which involve the use of materials and processes not suitable for good building. These methods are now standardized and increasingly applied to every kind of civil, domestic, and even ecclesiastical, as well as commercial and industrial works. But such methods can hardly survive for long, for they contain the seeds of their own destruction. The strength of the steel frame—on which everything now depends—is of very uncertain duration. I have heard an experienced engineer say that he looked for collapses, sooner or later, among the tall buildings of New York. "We do not know," he said, "how soon the steel frame

may get tired." But skyscraper architecture is not only of doubtful security for any length of time, it is also a hollow deceit. For while in real structure it consists of nothing but a mesh of steel uprights and girders bolted together, so as to form a great cage, this structure is masked by a pretense of structure of a totally different kind, consisting of simulated orders of moulded concrete, in imitation of stone masonry, affixed to the steel frame. Thus these orders have no more function in point of structure than the painted ones of theatrical stage scenery. It is worth while to notice, too, that these modern concrete orders mark the latest phase of that false use of the orders which began nearly two thousand years ago in imperial Rome, the vogue of which has grievously handicapped architectural design from that day to this, save during the Middle Ages. A moment's glance at the history of this Roman misuse of the orders and its consequences must be given here.

In ancient Greek architecture of the great age, the combination of members called the order, forms a structural unit which was never used by the Greeks without structural function. The same is true of such other ancient types of building, as the Egyptian that prevailed prior to imperial Roman times. The principle of Greek construction, as is well known, is altogether simple and consistent, and involves nothing more than upright support and horizontal load. It should be noted, also, that Greek architecture was wrought entirely of cut-stone, laid without cement, though the blocks were linked together lengthwise by embedded metal clamps.

With imperial Roman building, the case is altogether different. Covering their voids with arches and vaults instead of lintels and flat ceilings, and using inferior materials—mostly rubble concrete in ponderous masses, which the excellent quality of their cement made very strong, the Roman builders with their great resources in men and materials could erect walls of enormous thickness with speed and economy, and facing them with a skin of bricks, or squared stones, give

them an aspect as if built of these better materials. In such building there was no proper use for the orders. Nevertheless simulated orders were applied to the wall surfaces so as to frame in the arched openings—as in the Flavian Amphitheatre and the theater of Marcellus. This gave what appears to have been thought an architectural character to the great civic buildings of the Roman world, and set a fashion of structural untruth that has had far-reaching consequences. In their temple building the Romans had followed the Greeks in using the orders functionally, though they never used them finely. On the contrary, as has been often observed, they vulgarized them, substituting coarsened profilings for the refined modulations of the Greeks, and by capricious alterations of details and propositions, added to their number so as to count five orders instead of only two. And while perverting them from a structural to a falsely ornamental use, they introduced further irrational usages—as that of interposing a bit of entablature between the column and the arch, as in the Basilica of Constantine, of raising free-standing columns on pedestals and making ressauts in the entablatures in order to cover them, and then placing statues on the ressauts to give function to the useless columns as in the Arch of Constantine, besides many other irrational combinations and distortions of the orders.

With the break-up of the Roman civilization all architecture on ancient lines came to an end. But with the growth of the Christian Church new building activities arose which were destined to revolutionize the art on creative lines. But for long, in Western Europe, the confusion brought about by the advent of the northern hordes, was naturally reflected in such architecture as was produced in the west from about the fifth century to the twelfth. But in the midst of this confusion there appeared in the eleventh century, in the north of Italy, foreshadowings of a new system of vaulted building which in the twelfth century was developed by the genius of the people of the Ile-de-France, into what

is known as the French Gothic style—a style wholly unlike any other of the so-called pointed styles of the middle ages—which was never understood outside of its native locality, though some of its features, garbled and perverted, were freely applied to the generality of mediæval architecture, very much as the Greek orders have been travestied and applied by the Romans to their ponderous concrete works. It should be noted, in passing, that this style of the Ile-de-France, while differing fundamentally in every principle of design and construction from classic Greek art, agrees fully with the Greek in admitting no false simulations of structure, and it should further be said that it is the only architecture of the Middle Ages that does so—as any proper first-hand examination of its monuments will show. But the duration of this great French style, like all other great styles of the past, was short. It retained its integrity only till about the end of the first quarter of the thirteenth century, after which time it fell a prey to exaggerations, complications, and sophistications, both structural and ornamental, that in the end resulted in its destruction, though it lingered in a grotesque riot of excessive elaboration, through a decadence of two hundred years.

Then followed the Italian reaction of the fifteenth century known as the Renaissance, which marks the beginning of modern art. On the real nature and quality of this reaction, it behooves the young architect to inform himself, and to consider well its significance, for, apart from the commercial and industrial influences already spoken of, no greater obstacles than those to which this movement gave rise, now stand in the way of good architecture.

Before this reaction set in, the Italians of the Middle Ages had, after their own manner, conformed to the use of the pointed arch that had now become general, and had developed their own type of what they themselves were the first to call Gothic architecture. The Italian variety, like all other varieties of pointed, arched building outside of the Ile-de-France, is an art without consistent prin-

ciples, and in now throwing over this spurious art and reverting to the imperial Roman models, they imagined that they were reviving their own ancient style. But it was impossible to free themselves entirely from the mediæval influences to which they had for so long yielded. And thus their revived classic compositions were from the first strongly tinged by the mediæval elements, as we see in the works of Brunelleschi—the great pioneer of the so-called classic revival in architecture.

The inaugurators of the Roman reaction were, we should remember, men of letters, whose retrospective literary activity quickened the architectural movement. But it is important to realize that the Roman traditions of the Italian people had never been really broken. At no time during the Middle Ages had they manifested any creative impulse on new lines. Such impulse, in the west, was confined to the genius of the northern immigrants, quickened and refined by Southern and Eastern influences under which they had come after settling in Italy and Gaul. Thus while the Italians had yielded in part to mediæval ideas, their break with them now was only a natural repudiation of a foreign influence.

The architects of the Renaissance were amateurs rather than building craftsmen, and many of them, as is well known, wrote extensively on their art, deriving their notions from the newly discovered writings of Vitruvius, more than from direct study of ancient Roman works. Vitruvius, ignoring the Greek art of the great age, had deduced his formulas from the Roman practice of his time; but from this source no just appreciation of the great art of classic antiquity could be derived. For the Romans, as their works show, were not a people of fine artistic aptitudes. They were great engineers, and while their engineering works, in their naked utilitarian character, are impressive from sheer magnitude of rational building, they are not great works of art. And when, in their civic pride, they sought to give to their ponderous urban structures, a grandiose splendour by application of mock orders

to their blank wall surfaces, they manifested their architectural ineptitude.

In these matters the Italians of the Renaissance did not discriminate any more than their Roman forbears, and they were never consistent in their use of the orders which they took over from Rome. In their writings they were great sticklers for the Vitruvian rules, but in practice they seldom observed them. In fact, they surpassed the Romans in senseless combinations of distorted members, as we see in the fantastic compositions of Vignola and Palladio, who, in their writings and drawings, handed on their absurd conceits to the countries of the North where they fructified and flourished with endless further demeritation. Yet, at the same time, in their newly inaugurated academic teaching they made the formulas of Vitruvius authoritative in theory.

The main root of what is wrong in this academic system of the later Italian Renaissance—which has been taken over and made authoritative, in the so-called professional schools of today—lies in the notion that a classic tradition of universal applicability and everlasting authority, is found in ancient Greek and Roman art, taken together, as if they were one and the same in principle. It is, however, clear in the light of what we have seen just above, that these two forms of ancient art have nothing in common, but are, on the contrary, diametrically opposed, the one to the other, in every particular, and are therefore incapable of forming one consistent system. But it is in academic theory only that they have ever been joined. In practice it was the Roman art alone that was taken as a pattern by the men of the Italian Renaissance, who had no first-hand knowledge of the supreme art of the Greeks.

Greek architecture of classic antiquity—which finds its fullest and finest embodiment in the Parthenon—is, I think, altogether admirable for its purpose. It is the supreme expression of the artistic powers of the finest race of the ancient world. But I think it ought to be seen that, like all other great art of the past, it is suitable for no modern use; for the

conditions which produced it, and to which it corresponds, have no counterpart in modern life. The Greek temple was a shrine, pure and simple, which required no daylight within, therefore the enclosing walls have no openings save that of the doorway. Thus the overhanging roof of the peristyle shuts out no needed light. But to erect a Greek portico against the front of a modern house, as was done by the architects of the Renaissance, and continued by their followers even to the present time, is to deprive the interior of light and air, while to reproduce the ancient orders in modern building is merely to plagiarize. There is no sense in shaping modern architectural supports in antique fashion. It is ludicrous to do so. The Greeks themselves have taught us this; for when confronted in Constantinople with the new conditions of arched and vaulted building, they completely transformed every member of their ancient trabeate system into conformity with the principles of such building, as we see in the great Church of St. Sophia.

This short historic survey is enough to show the fallacy of modern academic teaching, and the practice to which it has given rise. It should make clear how deplorably unfavorable to production of good architecture our present conditions are; and it will be well to contrast these conditions with what is known of conditions in the past, when the greatest architectures of the world were produced. In ancient and mediæval times, the practice of architecture was in the hands of companies of men who worked together with a common ambition for excellence in building. The craft was directed by organized guilds under the leadership of a master builder, who was himself a skilled craftsman. In this body each man was put to the part he could do best, in sympathetic cooperation with his fellows. In the planning and erection of a building, the general scheme was prepared by the master, in collaboration with the more experienced and capable of the company. This scheme was in accord with the current style, based on tradition, but always in a state of inventive progress on the

common lines, so long as it retained its integrity. There were no professional draughtsmen, and no elaborate drawings were prepared. Only free-hand explanatory sketches were provided, and full-scale working drawings, where needed, appear to have been marked out on the ground. We have abundant information on these matters in written notes and drawings preserved in European archives. It is not enough realized that in mediaeval building operations, as well as in drawings, little use was made of instruments of precision. The compass, the square, and the plumb line, were indeed employed, but without rigorous exactness, and often with surprising deviations from accuracy. It was mainly free-hand and eye work—as every extant building of both ancient and mediaeval times clearly shows. Even the Parthenon, a marvel of precise workmanship, exhibits many irregularities, while in no mediaeval buildings are straight lines perfectly straight, upright things perfectly plumb, or flat things quite level. There is in consequence, a vital quality animating all old works, like that which we see in the living things of nature, and hence a charm that no mechanical regularity can have. The human hand cannot work like a machine, and all artistic craftsmanship is hand-work.

Such have been the conditions of the craft of building wherever great architecture has been produced, and such they must be again before we can hope to have good work.

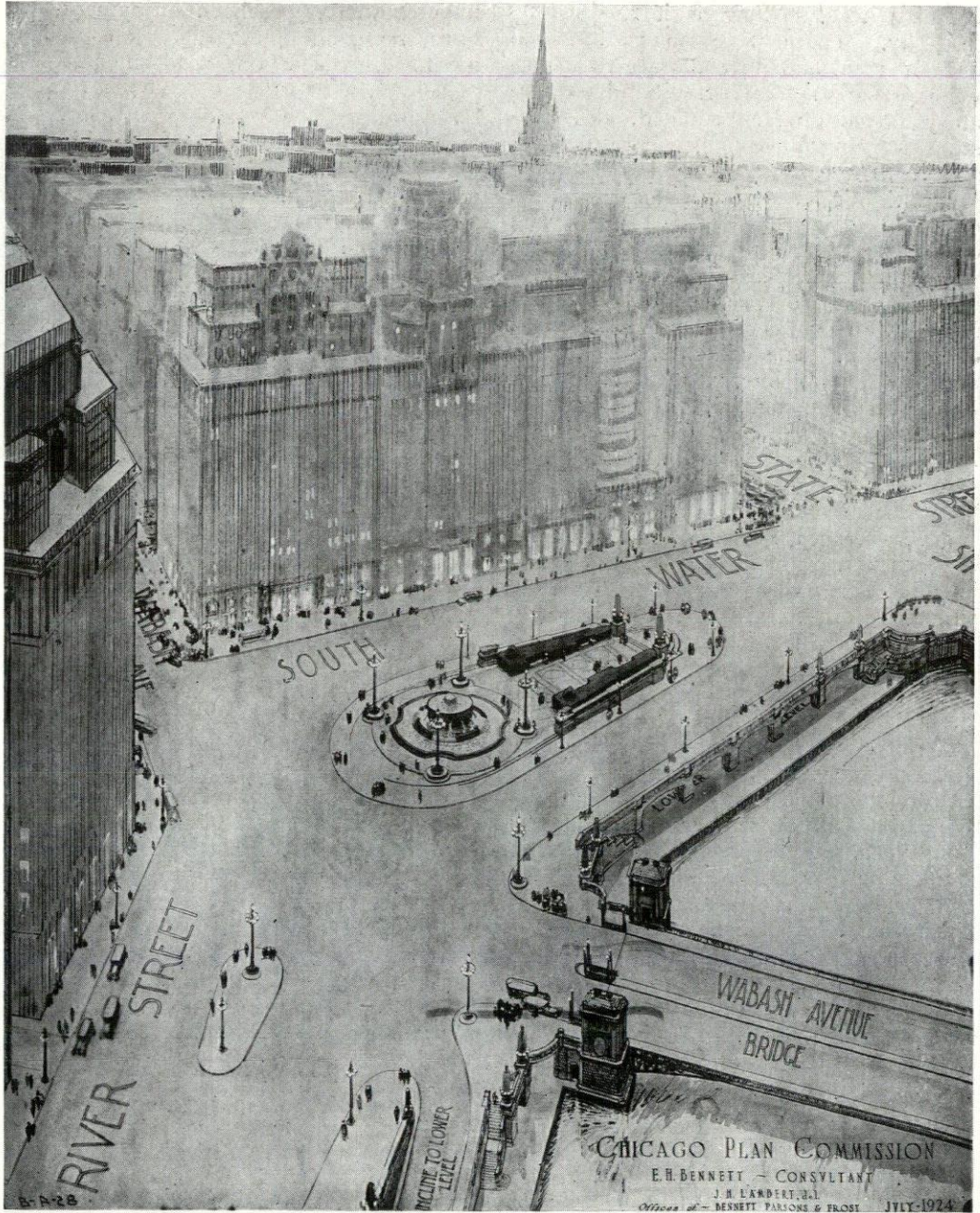
Let us glance for a moment at the conditions of craftsmanship now prevailing. In place of the guild, in which men worked together with mutual interest and

understanding, and keen enjoyment, we have the building contractor's establishment, organized on modern business principles, with the primary end of pecuniary gain. The building contractor has none of the qualifications of the old master builder with full control over design and construction. He is himself controlled by an outsider called the architect—a man with no craftsman's training, and therefore incapable of leadership in the manual operations of building—all these matters being directed by the contractor according to the modern methods that I have above indicated.

It is significant that the architect of to-day—a man of purely theoretic and mechanical training—stands ready to undertake the design, and superintend the construction of buildings in any style of the past. But no master builder of the past would have dreamed of such a thing. Architecture, as a genuine art, was never practiced in more than one style at any given time and locality. For a style is a growth out of given conditions, and cannot take form independently of them.

Great styles of architecture have their terms. They arise spontaneously where conditions conspire to produce them. They have their initial stages of formation, their states of perfected development, and their decay. Each style being a growth out of given conditions, is, in the nature of things, impossible under other conditions. Therefore so-called revival movements are futile.

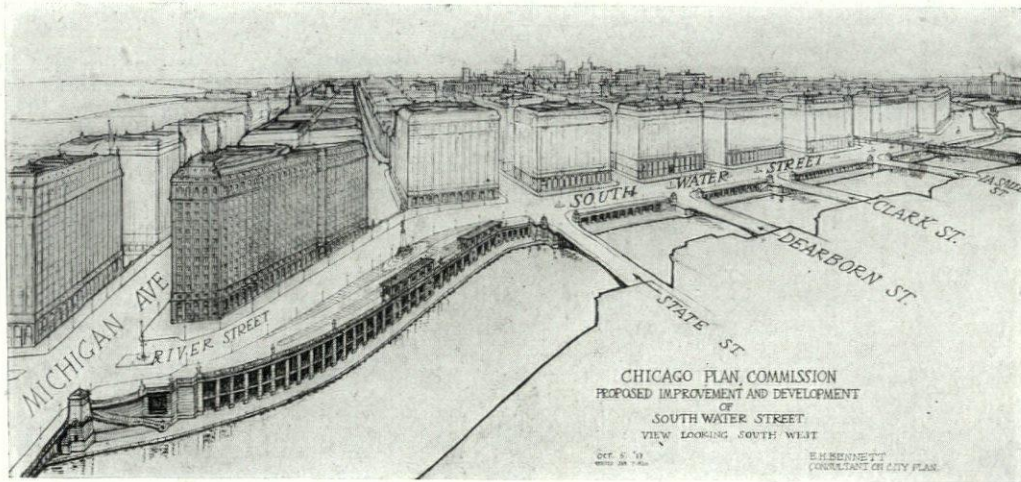
We are living in a time of unparalleled confusion. Only in proportion as this confusion is dispelled, and a well-defined aim kept in view, will good architecture be again possible.



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SOUTH WATER STREET IMPROVEMENT, CHICAGO



SOUTH WATER STREET IMPROVEMENT CHICAGO

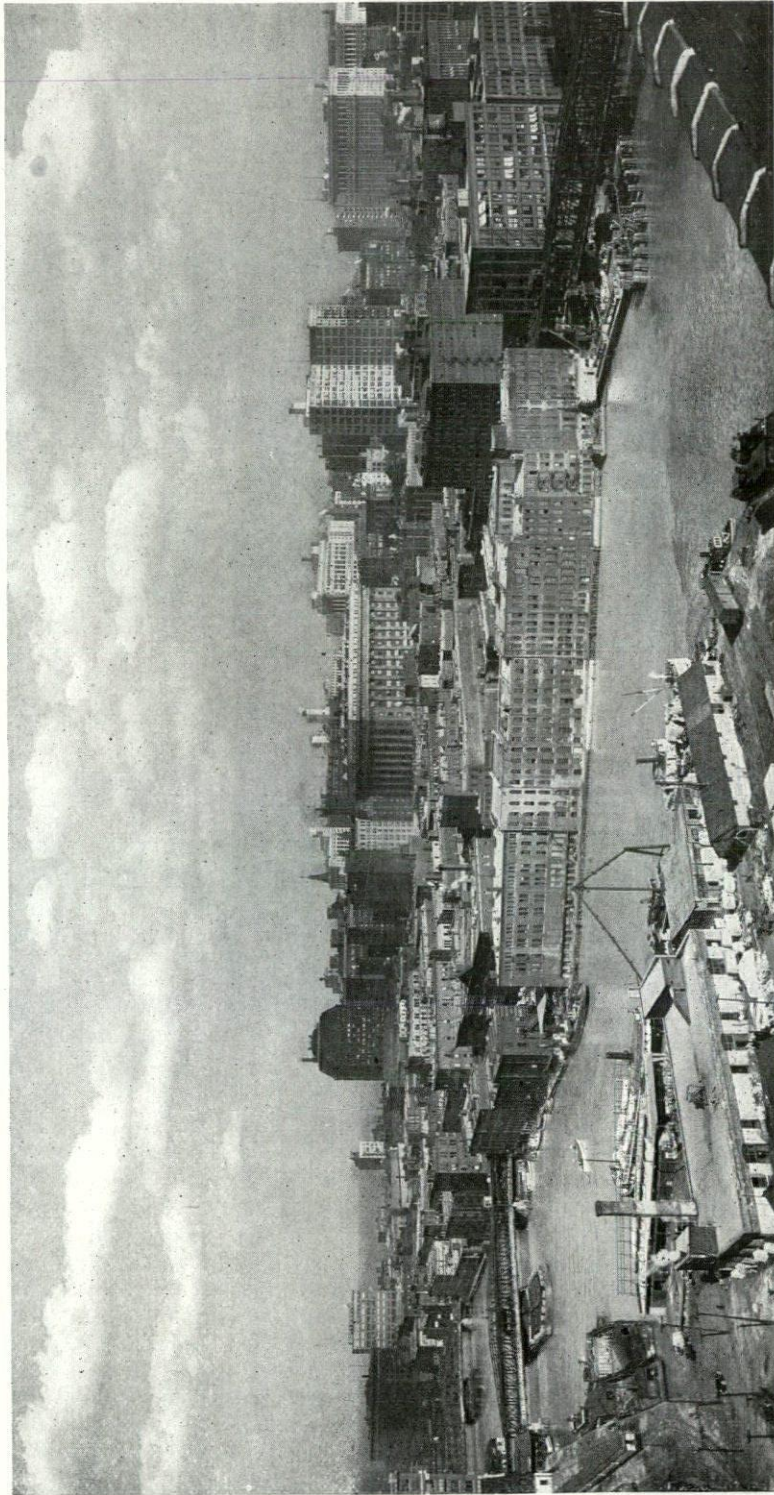
By A. N. Rebori

SOUTH WATER STREET IMPROVEMENT now under construction along the south bank of the main channel of the Chicago River between Michigan Avenue and Lake Street, will form a quadrangle of wide streets enclosing the central business district. This quadrangle bounded on the East by Michigan Avenue, Roosevelt Road on the South, Canal Street on the West and South Water Street to the North, extended along River Street to the Michigan Avenue Bridge, will afford a line of outside communication whereby through traffic can skirt the congested downtown district instead of going through it.

The first great step in the Chicago Plan development was accomplished with the widening and extension of North Michigan Avenue. Roosevelt Road has been widened and completed with the exception of the viaduct over the railroad right of way now being constructed under the jurisdiction of the department of Public Works; Canal Street widening is rapidly nearing completion. Therefore, with the opening up of the South Water Street improvement, the first chain of the Chicago Plan will dovetail and become a unified

working system of far reaching consequence in the city's growth and advancement.

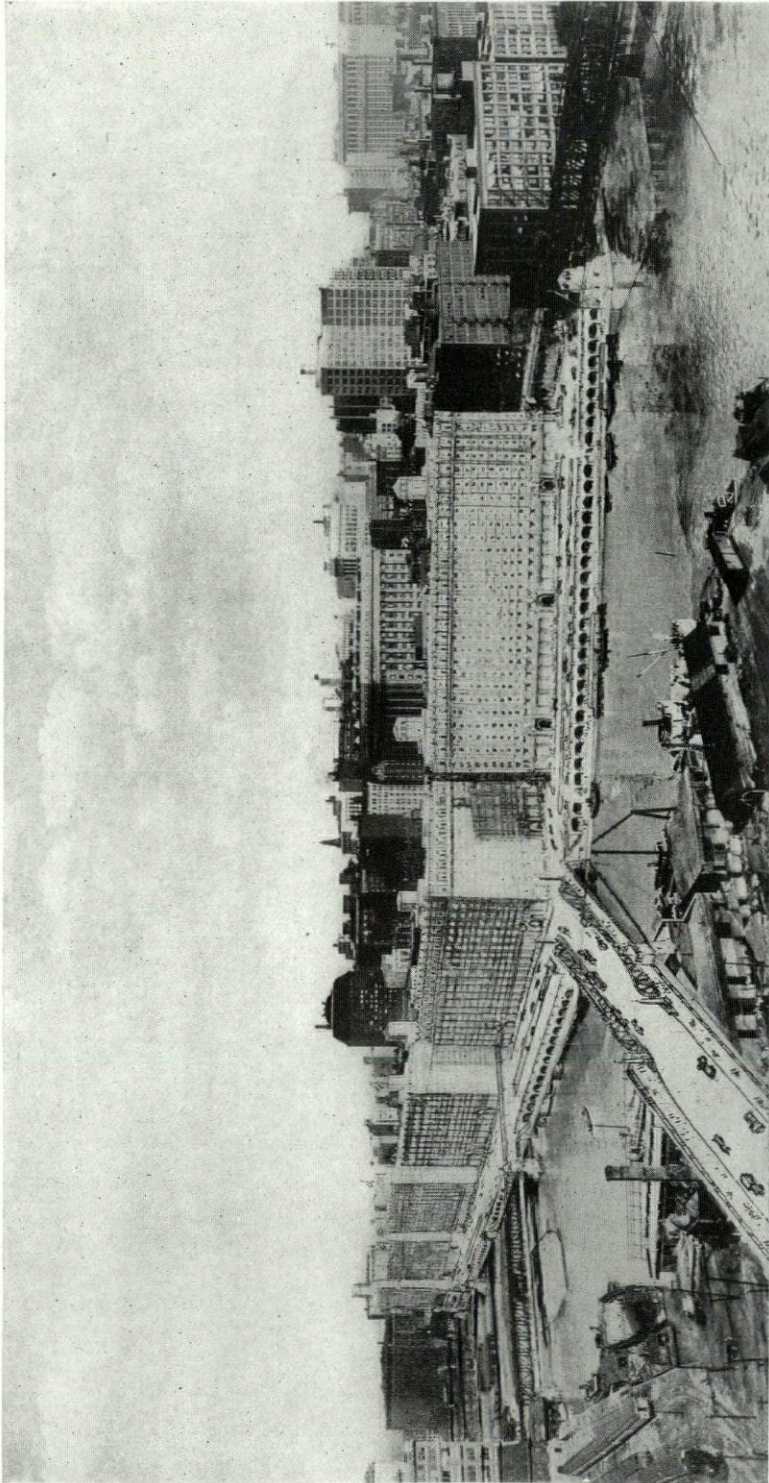
For many years South Water Street has been the wholesale clearing point for the fruit, garden, truck and poultry business of the Middle West, a business which is carried on to a large extent in the street itself, causing serious obstruction to traffic and making the sidewalks practically impassable on account of the activity there and transfer of produce in the sidewalk transactions. This method of handling the wholesale marketing of perishable merchandise is the result of a condition brought about by a too rapid expansion of business in a set location. Antiquated buildings along the street improperly equipped for the storage of perishable food did not help matters. During business hours the activity of the market not only prevented the public from using South Water Street, but to a large extent it blocked the bridgeheads on the north and south streets, and also presented a serious obstacle for the movement of freight from the Illinois Central and Michigan Central railroad yards at its eastern end. As these freight yards



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VIEW OF SOUTH WATER STREET, CHICAGO, AS SEEN FROM KINZIE STREET TODAY

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VIEW OF PROPOSED SOUTH WATER STREET, CHICAGO, AND RIVER IMPROVEMENTS

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Michigan Avenue Looking North from the South Water Street Upper Level Connection



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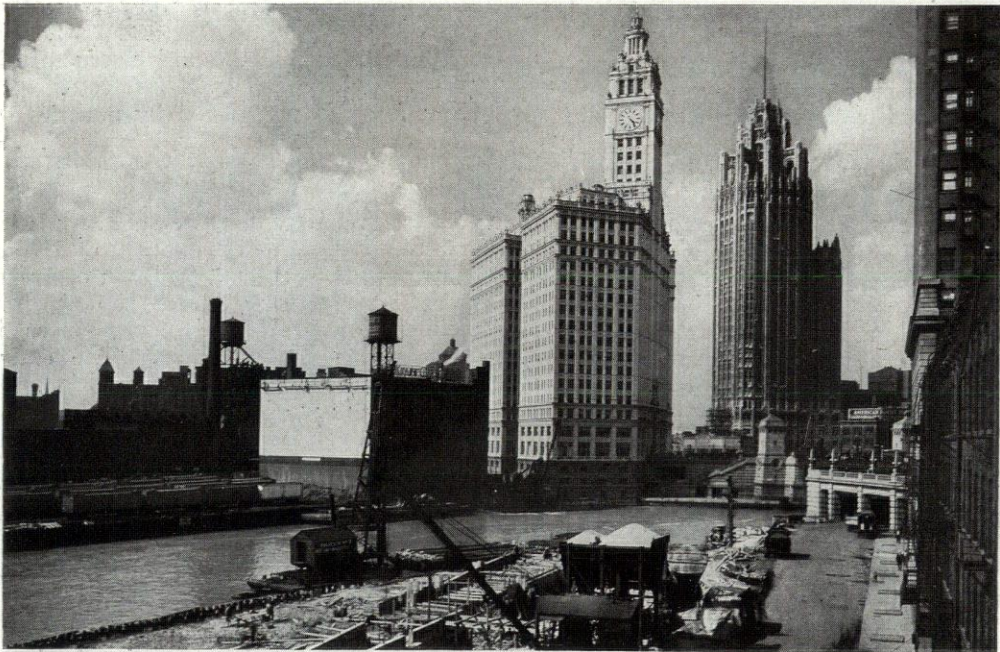
September, 1925

Upper Level of Michigan Avenue Looking North. South Water Street to the Left
joins Michigan Avenue Here

SOUTH WATER STREET IMPROVEMENT, CHICAGO



Michigan Avenue Bridge Looking Towards South Plaza, Showing River Boulevard Connection Under Construction



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River Embankment Under Construction at the Connecting Point to Michigan Bridge
SOUTH WATER STREET IMPROVEMENT, CHICAGO

receive and discharge a large amount of freight for the central district of Chicago with South Water Street as the central axis of the major trucking movement, a large part of this trucking traffic was forced on two adjacent streets also entering the yards and compelled to traverse the central business district because of the congestion brought about by the market which begins two block west of the freight yards.

With this in view the men who developed the Chicago Plan were confronted with finding a solution which would eradicate a traffic nuisance, provide an economical method of carrying on the produce business, open a large area that would speed up commercial traffic and at the same time produce a development of aesthetic value to the city.

The work now under way provides for the removal of all buildings between South Water Street and the river from the Michigan Avenue Bridge to Madison Street and the construction of a double deck structure with an upper and lower street level. The upper level, forming a river boulevard, will connect with the many bridges crossing the river between the points of improvement, and the lower level will pass under it free from cross traffic interference. The lower level will have direct connection with the freight yards and will be joined by means of ramp approaches to the various points. Heavy commercial trucking traffic will be distributed to its destination with a minimum of congestion, while the upper level will serve the ordinary street traffic in the rôle of a marginal distributing artery into and out of the central business district by means of ramp approaches on the north and south intersecting streets.

Plans for the improvement were developed by the staff of the Board of Local Improvements of Chicago in connection with the staff of the Chicago Plan Commission. Architectural features were developed in their final form under the direction of Mr. E. H. Bennett as architect and consultant to the Chicago Plan Commission and Mr. Edmund S. Campbell as designer in collaboration with the staff of the Bureau of Design, Board of Local Improvements.

This great civic undertaking, the cost of which will reach approximately \$20,000,000 was financed partially by a bond issue to be retired by general taxation and partially by special assessments levied on the property benefited by the improvement. When completed it will give Chicago a river front boulevard about two-thirds of a mile in length. This boulevard will afford ready access from the north by way of Michigan Avenue to and from the various railroad stations across the west bank of the river.

Work of demolishing of the buildings began about January 1, 1925, and the schedule of construction calls for completion of the entire work by the middle of 1926. A major part of the foundation work is now completed and the superstructure of the two levels is rapidly taking form. With the exception of a ten-story steel frame building at the corner of State Street and the river which still remains to be razed to make way for this huge project, work is being rapidly carried on along the entire line. The street width along the river front measures 135 feet, the upper roadway of which is 72 feet and the lower roadway 100 feet with an additional 25 feet for docking space. Sidewalks will be 24 feet and 18 feet in width. Practically the entire structure is being built of reinforced concrete. The river front is penetrated by a series of arches opening to the lower level. A combination of stone, concrete, and granite are the materials employed in the architectural treatment of the river front and the various connections to existing bridge heads. A large fountain of architectural significance adorns the plaza at the head of Wabash Avenue where it enters the new boulevard. The entire project is Napoleonic in conception. It marks the beginning of the much-needed Chicago River improvement.

Produce merchants who have for many years past obstinately operated on South Water Street, are gradually being driven out by the progress of the work and the more alert members have finally organized a syndicate which is now erecting a modern produce market near Sixteenth and Canal Streets where their business will be carried on in the future.

— The — ENGLISH PARISH CHURCH AND ITS DETAILS

By
Robert M Blackall

Measured Drawings and Photographs by the Author

THE DOORWAY OF YATES CHURCH, SOMERSETSHIRE, ENGLAND

In the northwestern part of Somerset is found the little church of Yates—just one of the ordinary little parish churches of the English country town. It was evidently built at a time when the parishioners had more money than was usual in this section of England, for there is evidence of some very fine carving and detail work in stone rarely seen in the smaller churches. The doorway especially shows evidence in its carving of more than usual workmanship. The door itself is a modern one.

THE CHAPEL DOOR, VICAR'S CLOSE, AT WELLS, ENGLAND

Wells is one of the few towns in England that is practically devoted to ecclesiastical work. The Cathedral, the Bishop's Palace, the Vicar's Close and the Vicar's dwellings, are all ecclesiastical buildings, and all of similar period and style.

The Vicar's Close, which was built for the Chantry priests attached to the choir of the Cathedral Church, is an enlargement of the original buildings that were built sometime in the 14th century. Only three buildings at the end seem to bear characteristics of that period, the others being destroyed by alteration and additions.

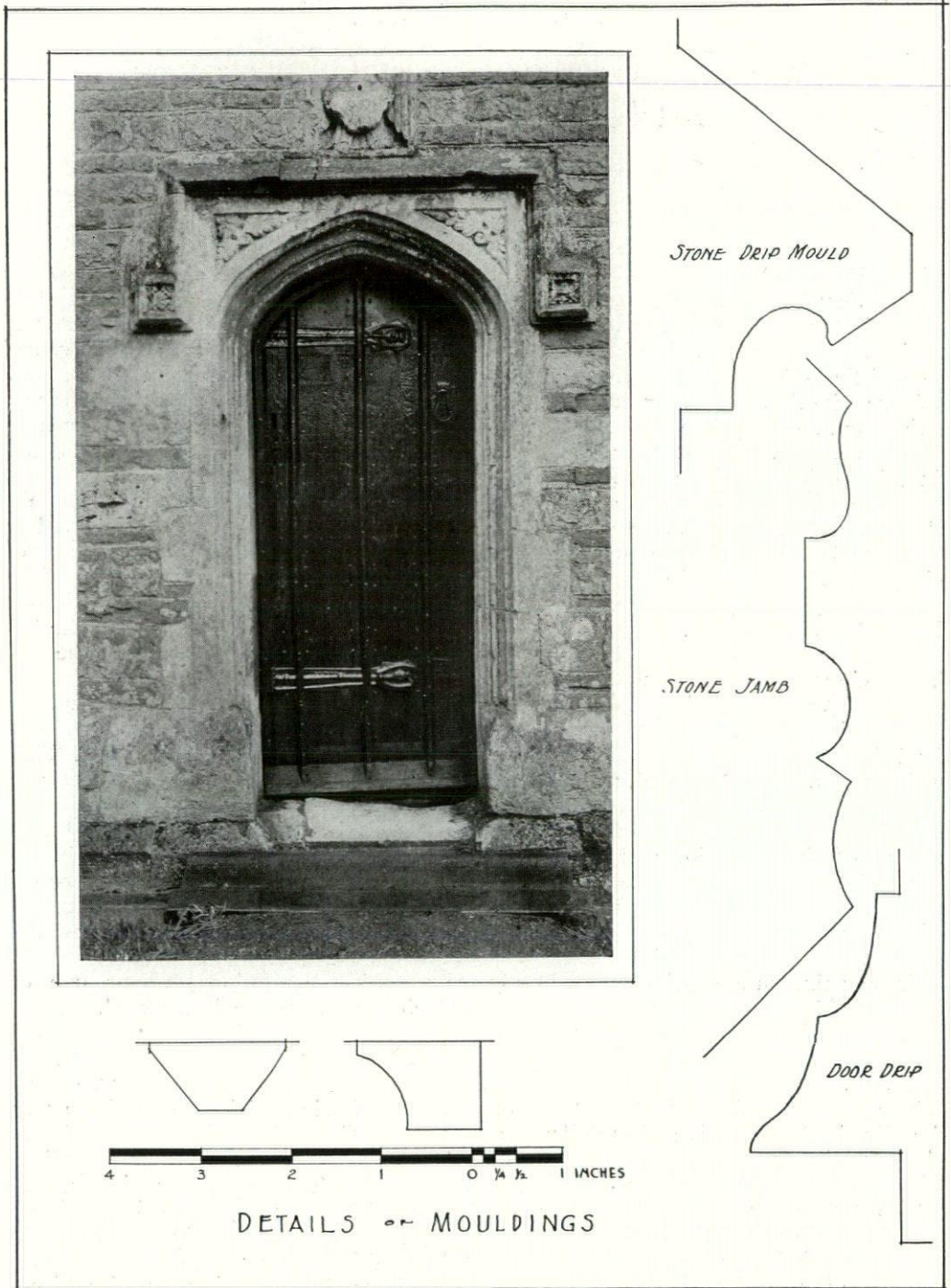
The chapel is situated at the end of the Vicar's Close. It is rather difficult to place the time of its design, although the windows on the ground floor seem to belong to the earlier period. The door has been inserted under the tracery head of one of the windows and it will be noticed that there is a straight joint on the right hand jamb from the spring to the ground, which might indicate that the door had been cut through the window.

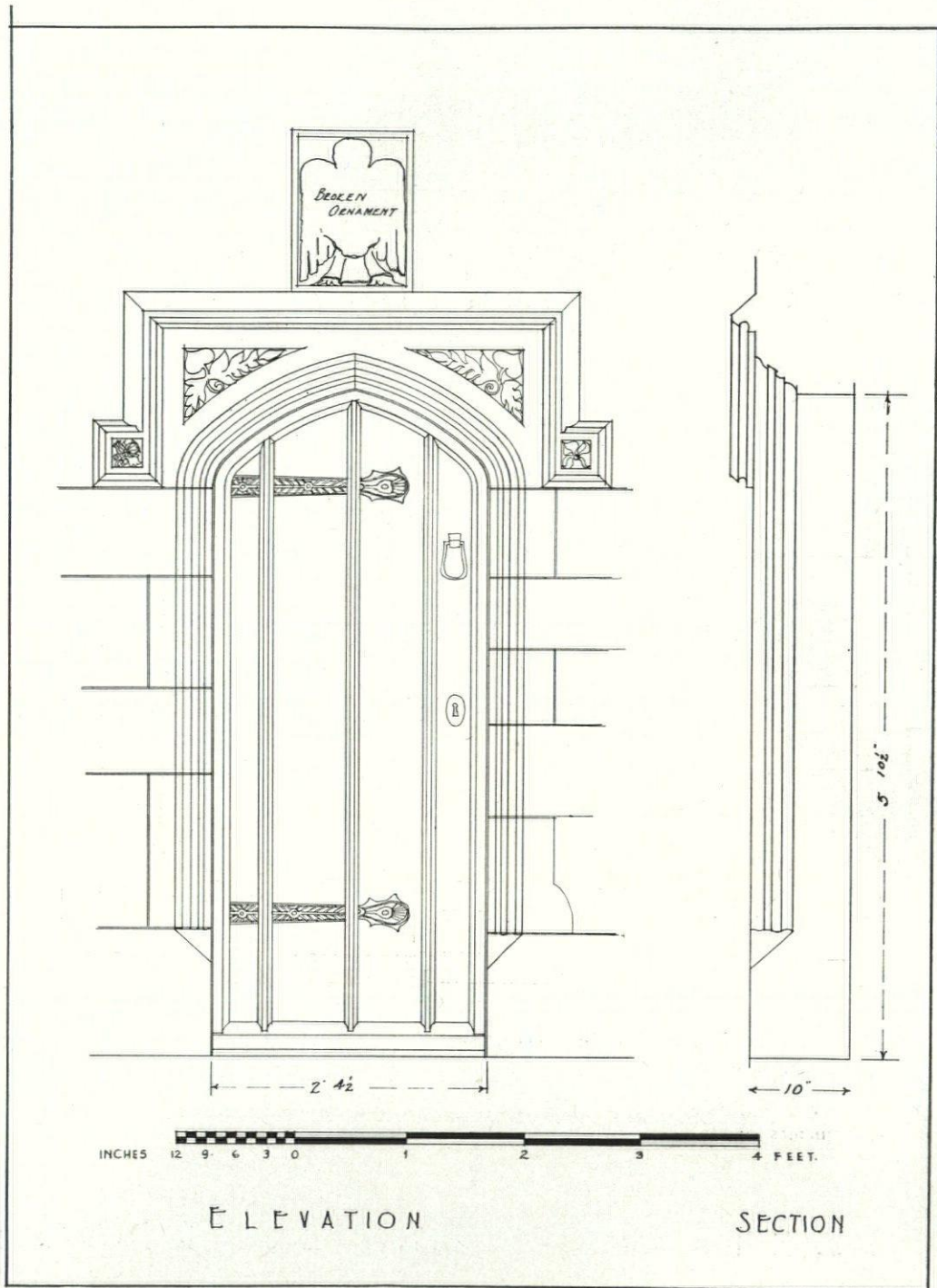
In the time of Henry V there was a grant bestowed by Bishop Nicholas Bubwith, which is borne out by the fact that his arms occur on the door of the chapel and on the painted glass of the windows. It may be at this time that the door was built, although the stone work may have been earlier and the door built at this later period.

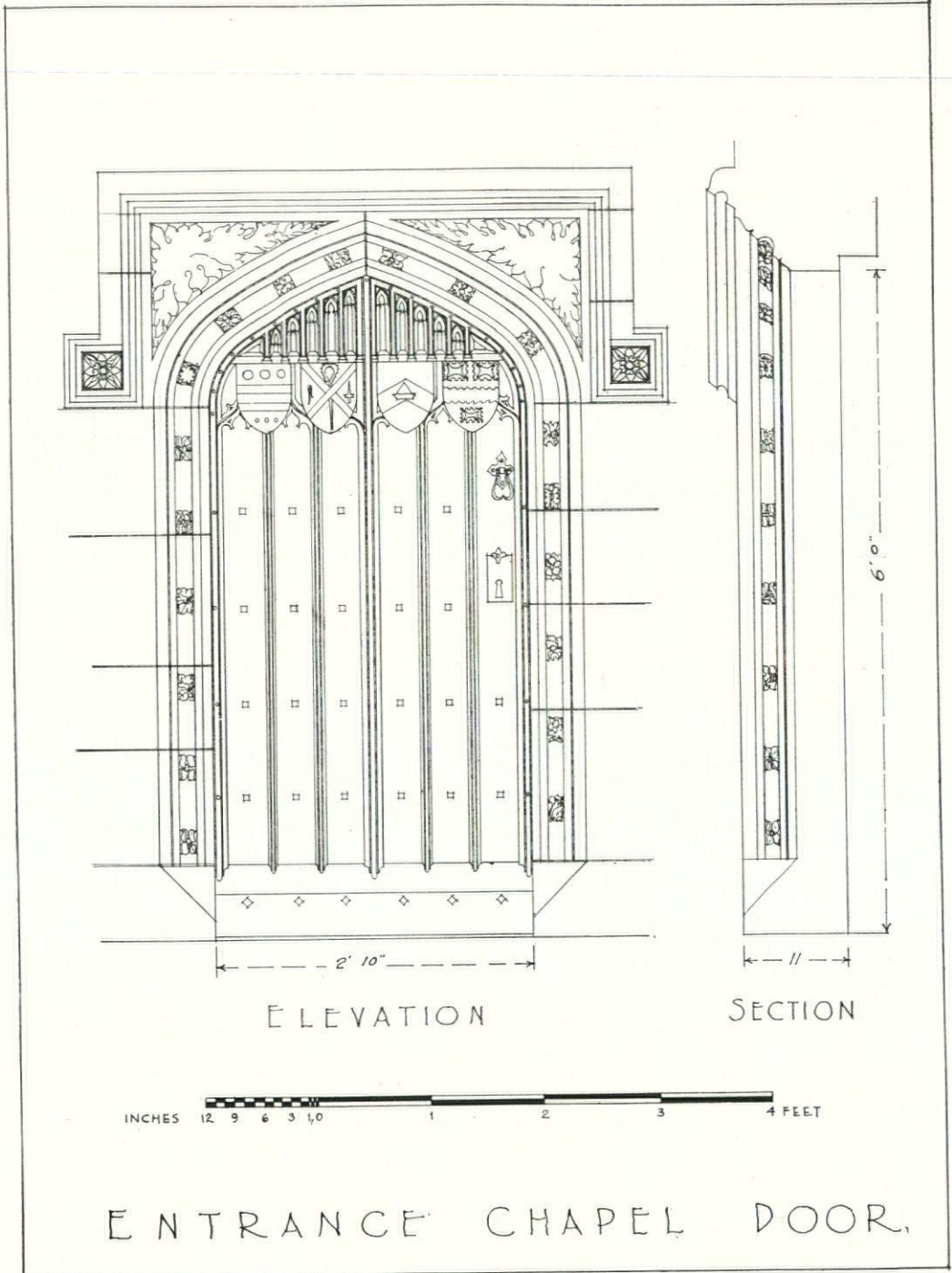
The elevation of the door shows the decorated arch, with trefoils inserted in what is presumably the lower part of the window. The tracery shows four shields, all very badly mutilated at the present time, of which the first to the left shows arms that are not known; the second bears the arms of the United See of Bath and Wells; the third is unknown, while the fourth shows the arms of Nicholas Bubwith, the Bishop of 1407. They are a fesse engrailed and gules between three groups of conjoined holly leaves, four in each group and correspond with the arms displayed in his chapel in the of the cathedral. This same heraldic design occurs also in the stained glass of the chapel windows. In the jamb mouldings are pateras, corresponding in design with the windows, under one of which this door case is inserted.

SCREEN IN CHURCH AT HAILES, GLOUCESTERSHIRE, ENGLAND

Hailes is situated in the southern part of the Cotswold District, north of Gloucester. The exterior of the little parish church here is very simple, and one would hardly expect to find inside a very interesting and richly carved screen of the thirteenth or fourteenth century. The church has a seating capacity of not more than sixty people. The plan of this church was shown in the December, 1924, issue of THE ARCHITECTURAL RECORD.





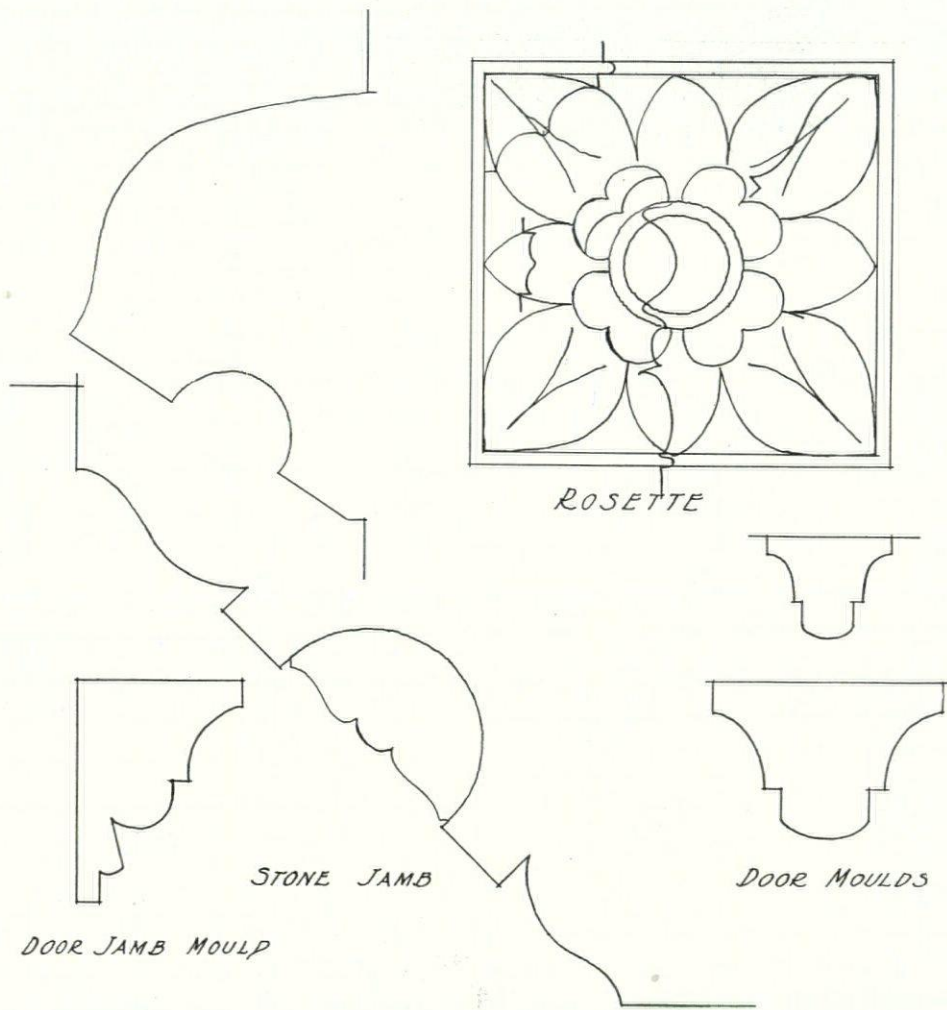


ELEVATION

SECTION



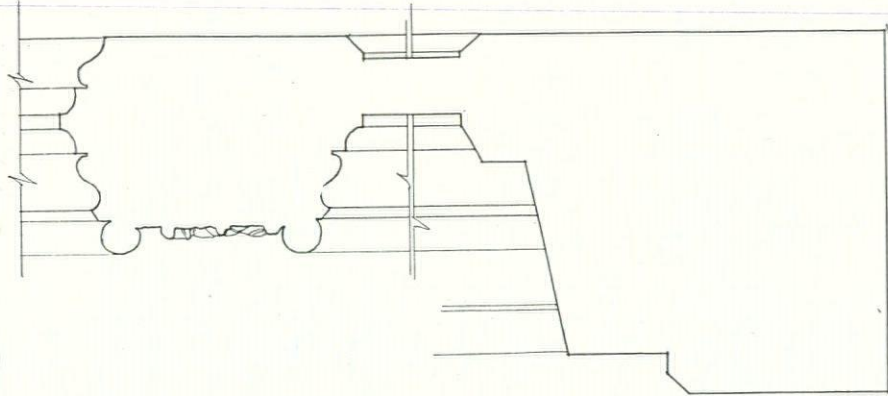
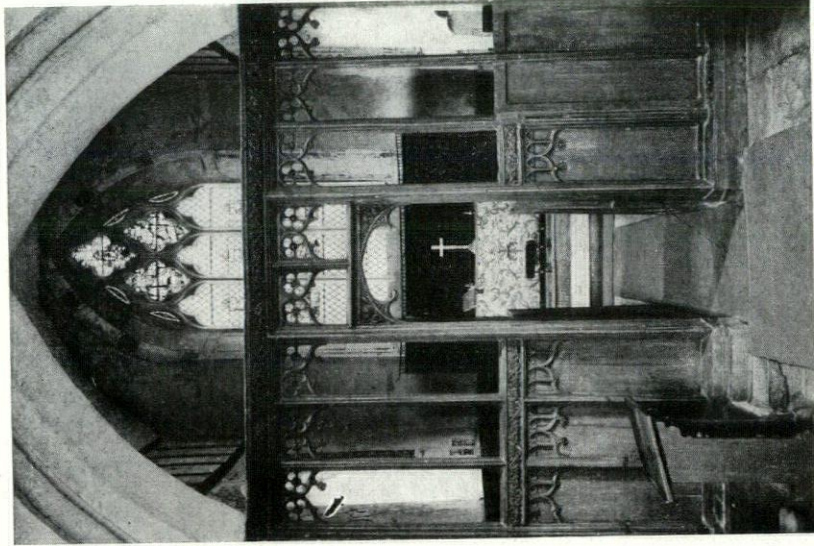
ENTRANCE CHAPEL DOOR.



DETAILS OF MOULDINGS



ENTRANCE CHAPEL DOOR



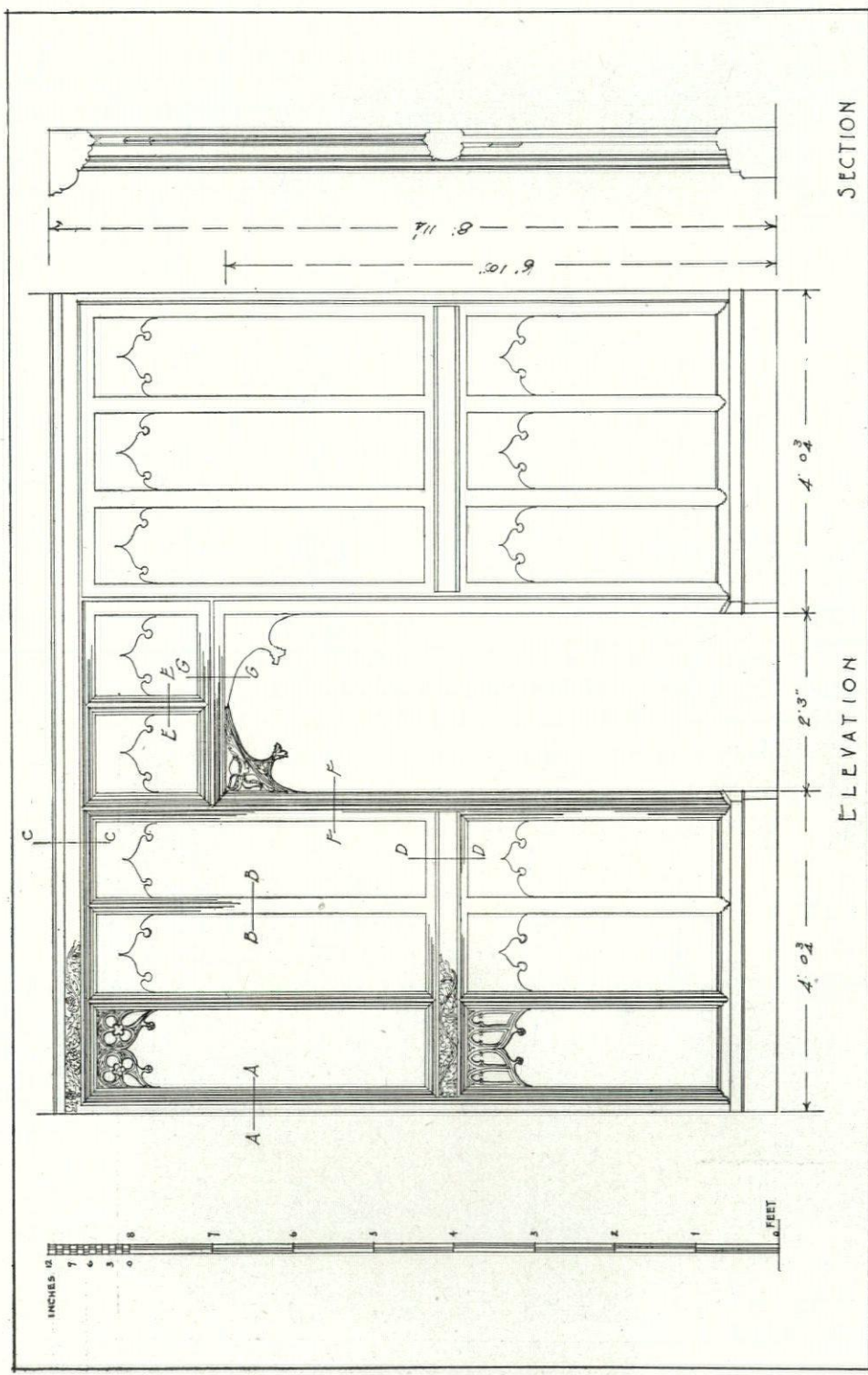
BASE AND RAIL

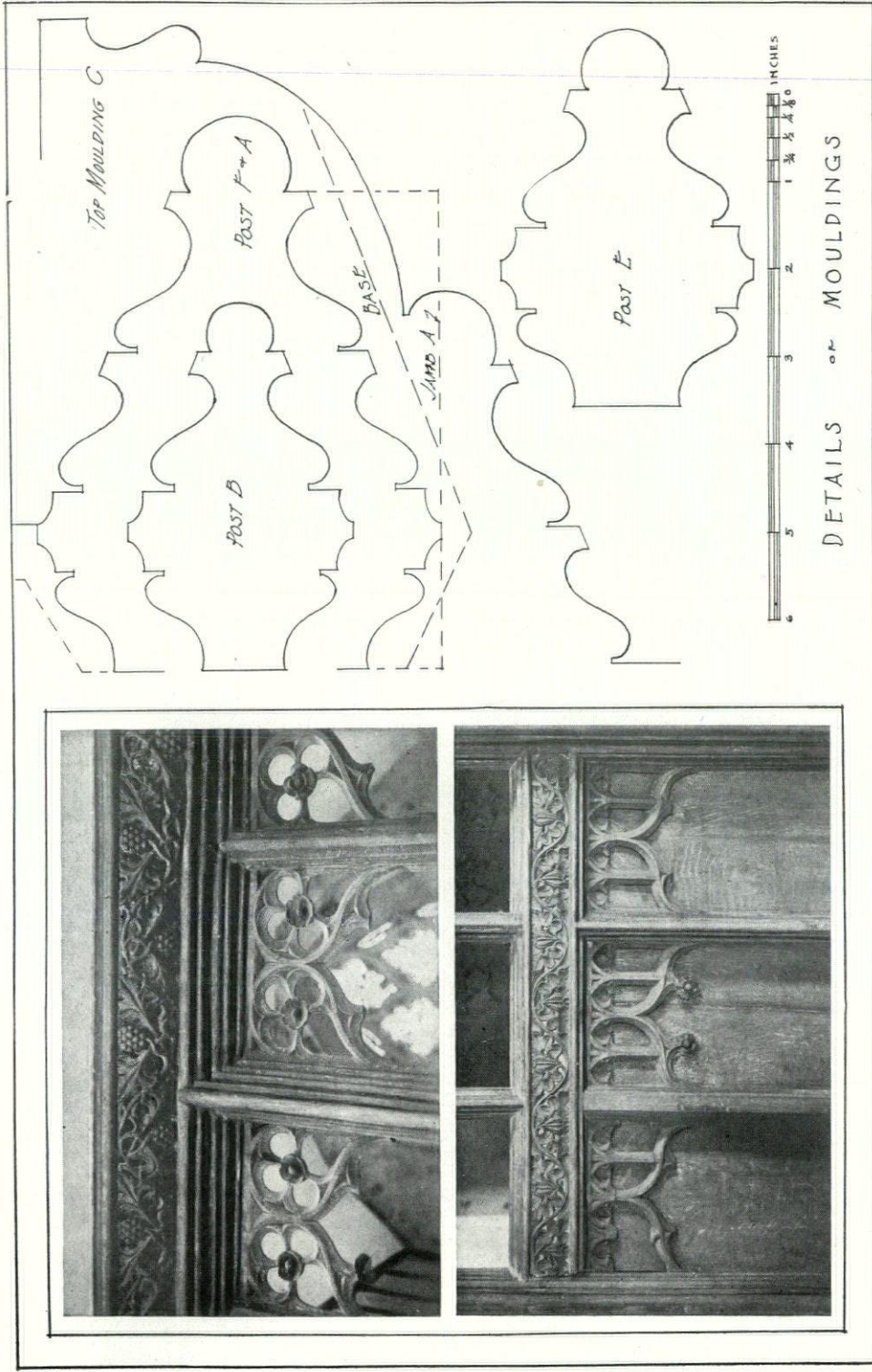


September, 1925

SCREEN IN CHURCH AT HAILES, GLOUCESTERSHIRE, ENGLAND
Measured and Drawn by Robert M. Blackall

The Architectural Record

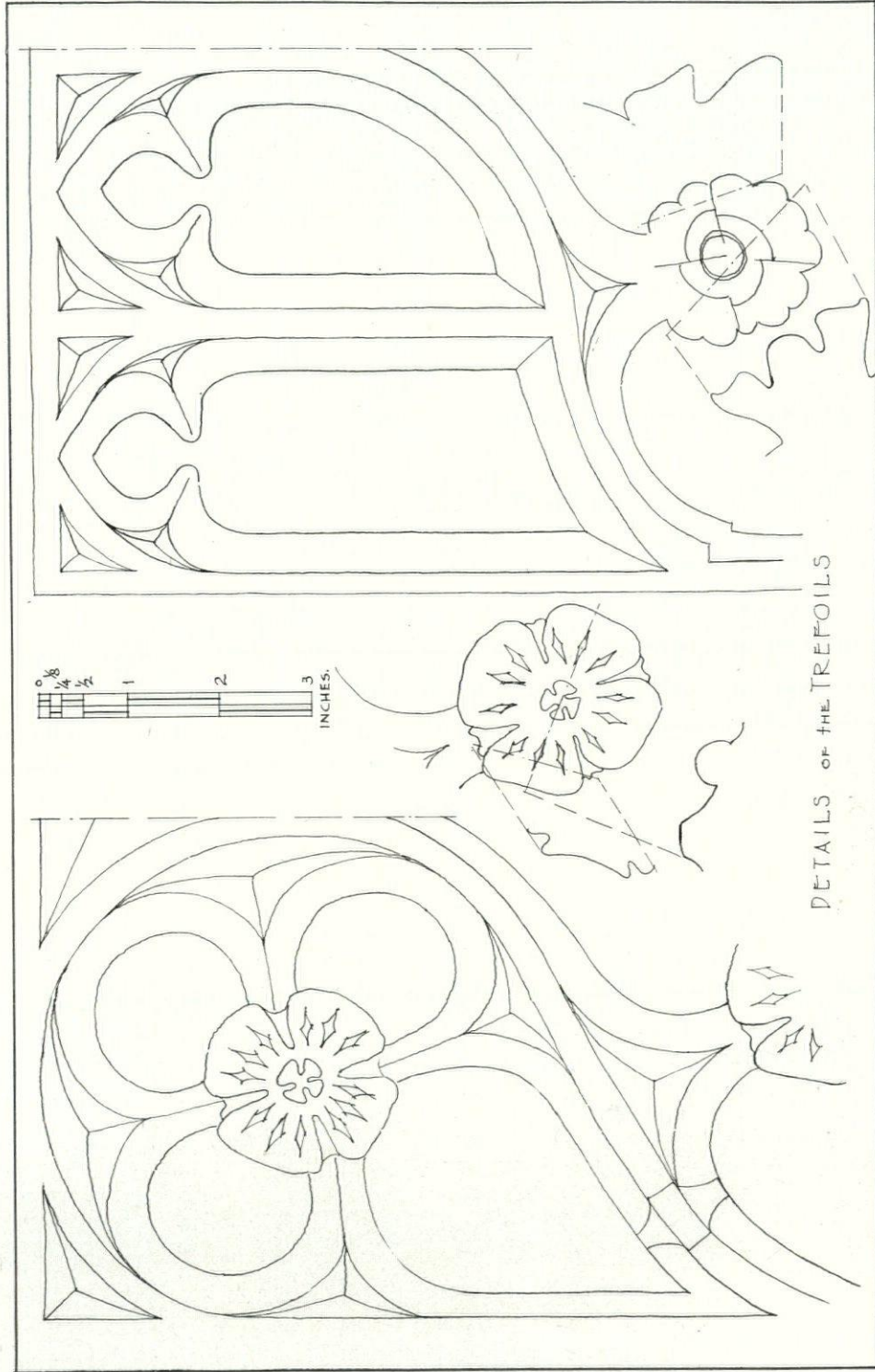




September, 1925

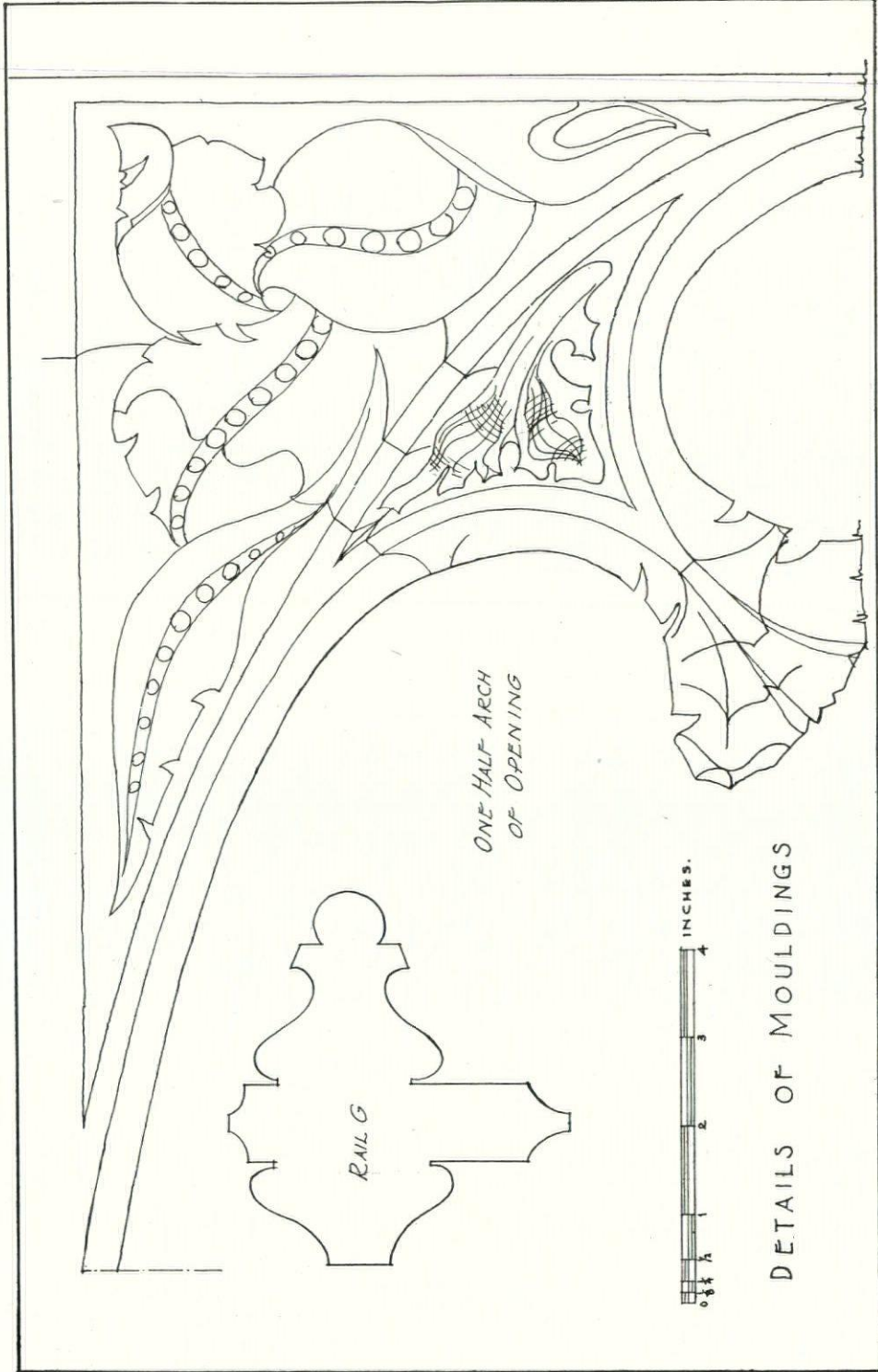
SCREEN IN CHURCH AT HAILES, GLOUCESTERSHIRE, ENGLAND
 Measured and Drawn by Robert M. Blackall

The Architectural Record



DETAILS OF THE TREFOILS

SCREEN IN CHURCH AT HAILES, GLOUCESTERSHIRE, ENGLAND
 Measured and Drawn by Robert M. Blackall



P O R T F O L I O

C V R R E N T · A R C H I T E C T V R E

A selection of the best work of the
Pittsburgh Chapter of the American
Institute of Architects, made by an
officer of the Chapter.



CANDY STORE AND TEA ROOM OF REYMER BROTHERS, INC.,
PITTSBURGH, PA.

Lamont H. Button, Architect



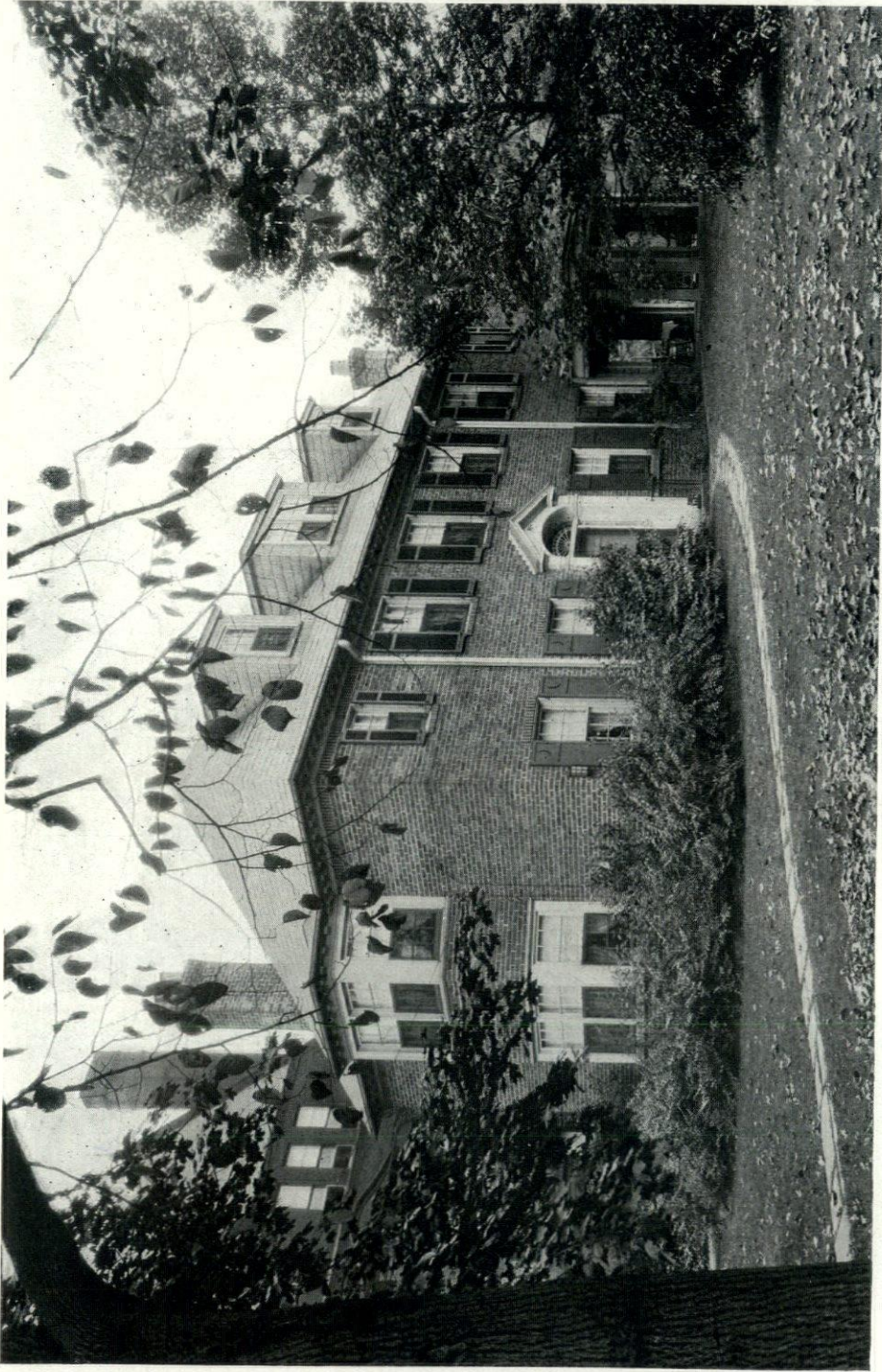
PARKER HOUSE, PITTSBURGH, PA.
Louis Stevens, Architect



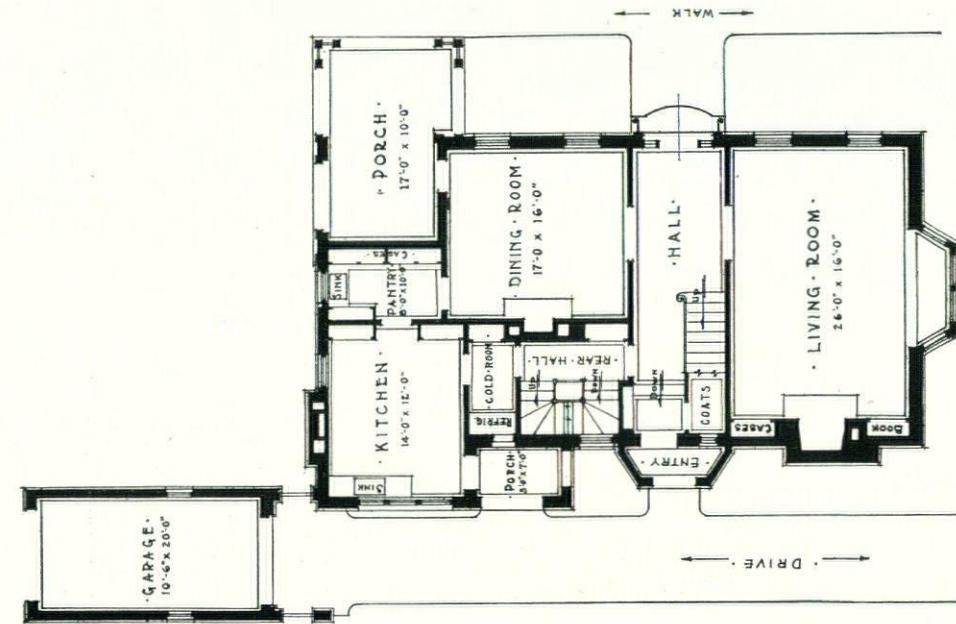
Dining Room Mantel
RESIDENCE OF JOHN WORTHINGTON, ESQ., PITTSBURGH, PA.
Louis Stevens, Architect



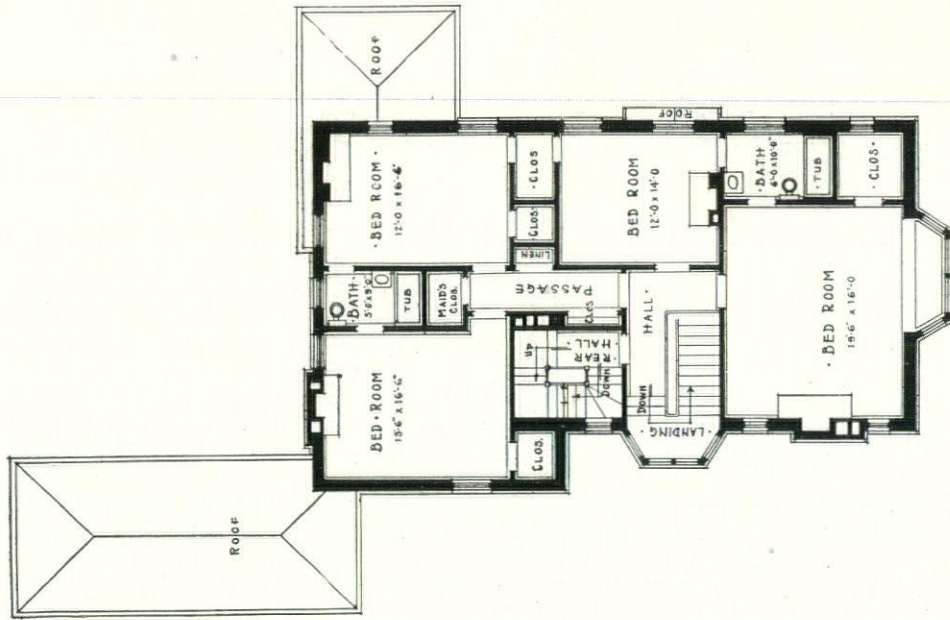
MASONIC TEMPLE, WILKESBURGH, PA.
Alden & Harlow, Architects



RESIDENCE OF W. F. BICKEL, ESQ., PITTSBURGH, PA.
Alden & Harlow, Architects

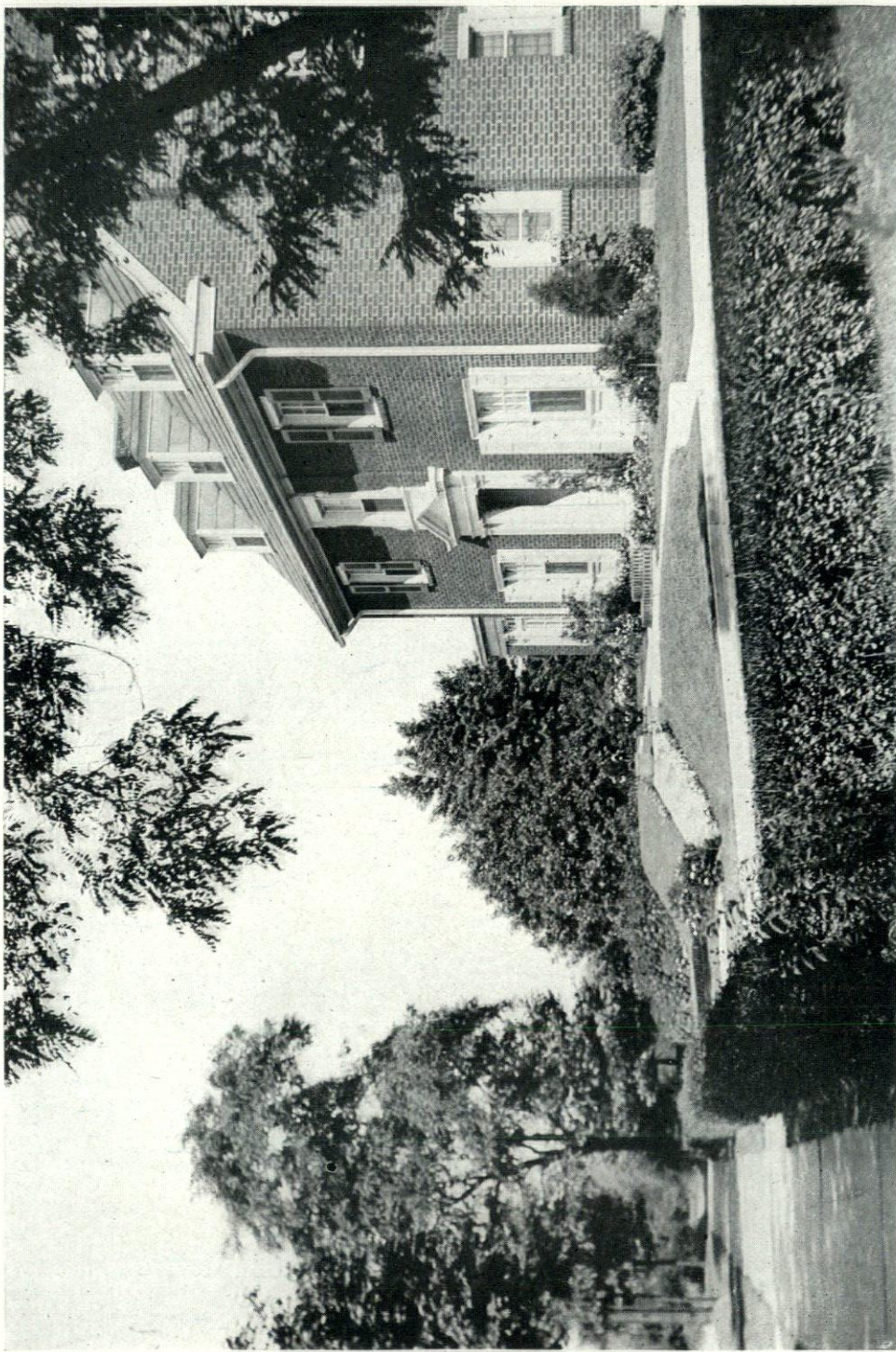


First Floor Plan



Second Floor Plan

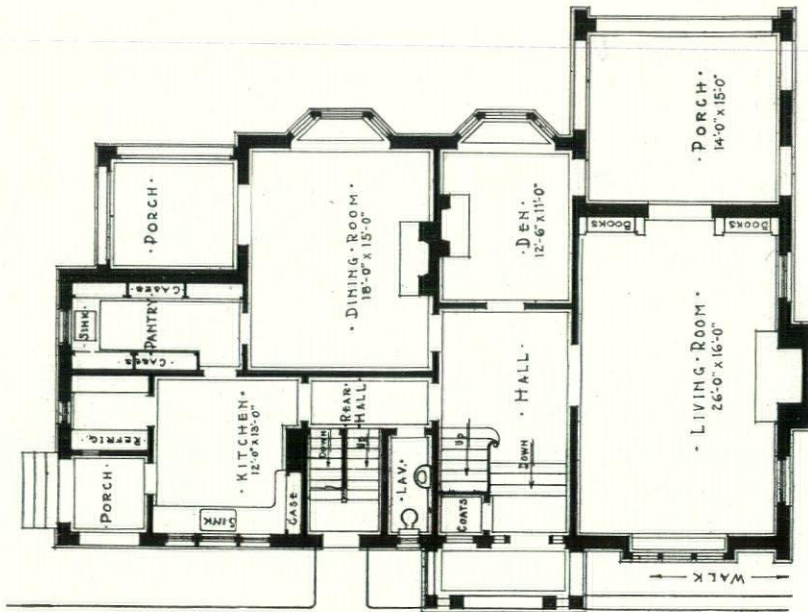
RESIDENCE OF W. F. BICKEL, ESQ., PITTSBURGH, PA.
 Alden & Harlow, Architects



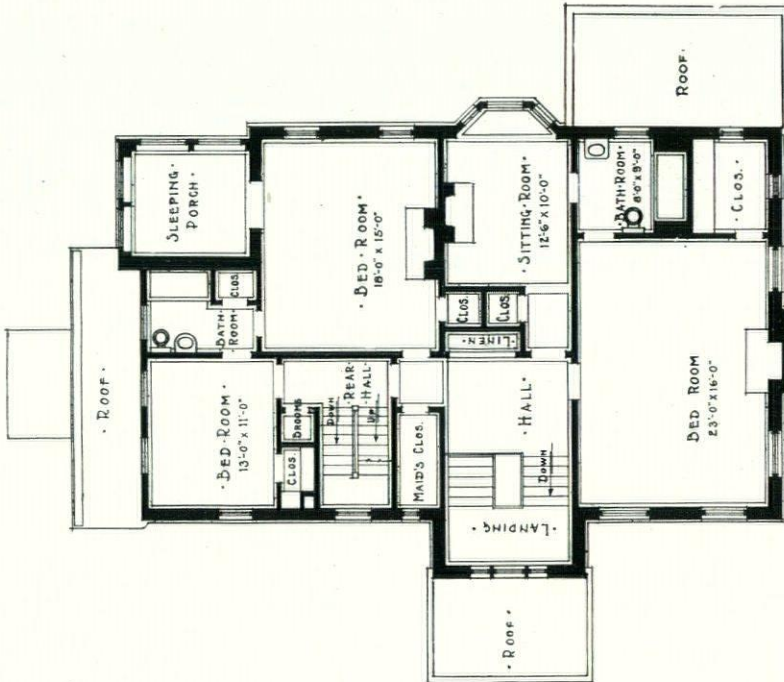
RESIDENCE OF C. B. AYLESWORTH, ESQ., PITTSBURGH, PA.
Alden & Harlow, Architects



RESIDENCE OF A. S. SCHEIDENHELM, ESQ., ERIE, PA.
Alden & Harlow, Architects

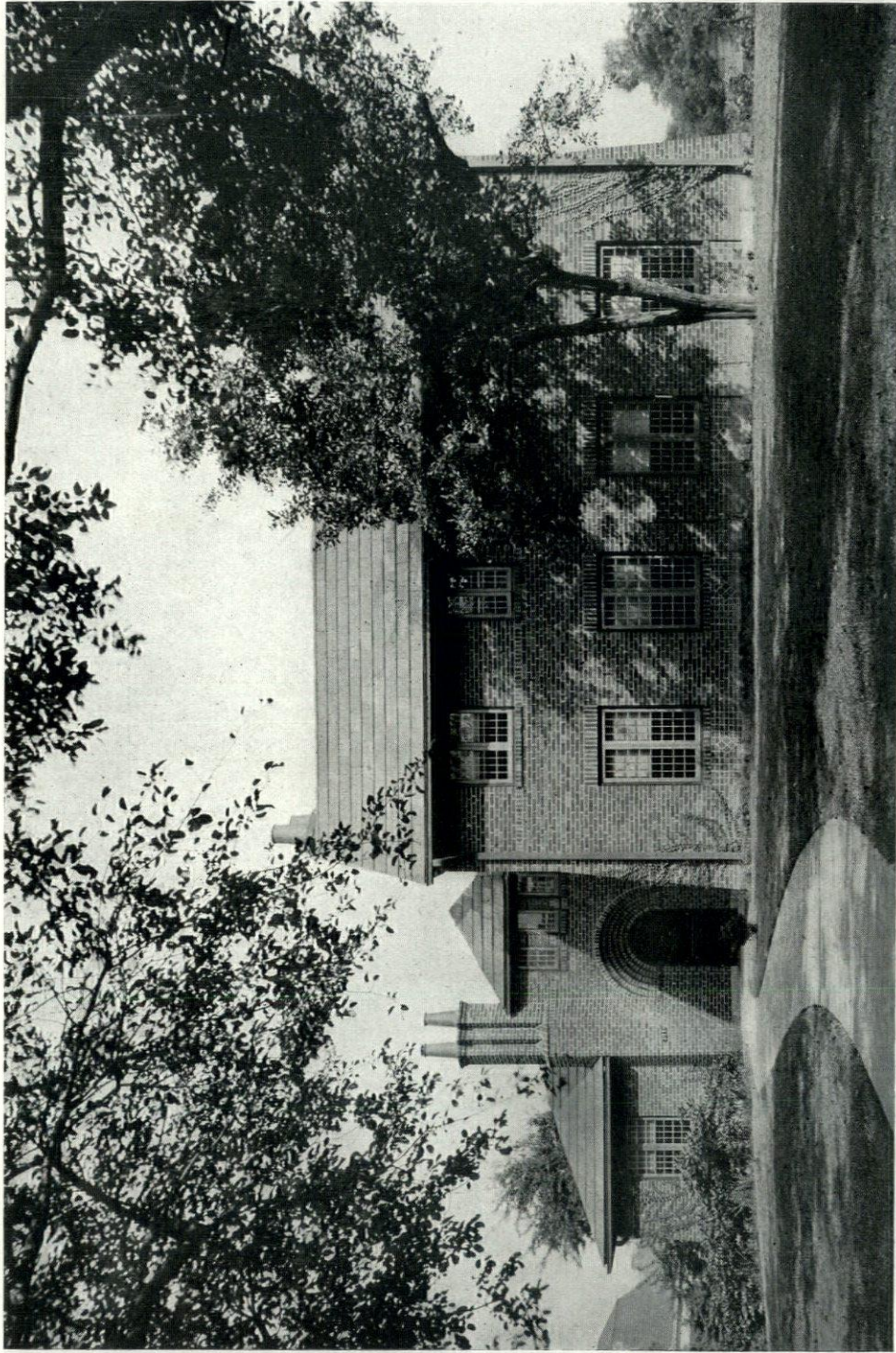


First Floor Plan

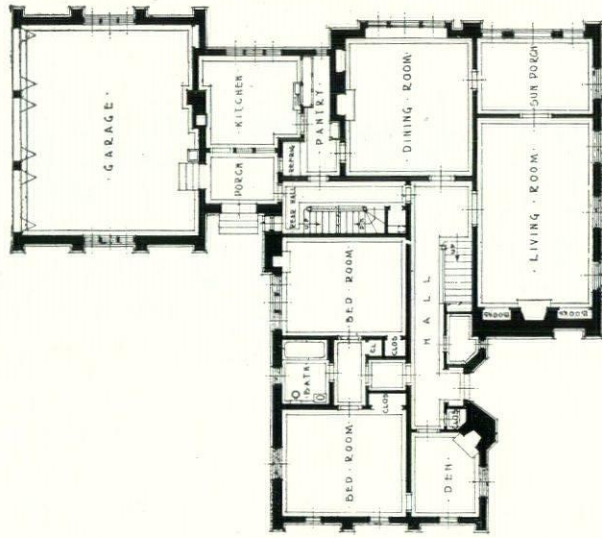


Second Floor Plan

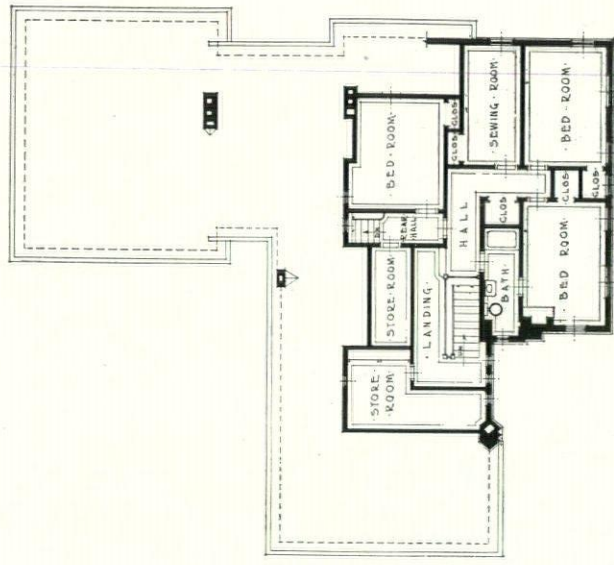
RESIDENCE OF A. S. SCHEIDENHELM, ESQ., ERIE, PA.
Alden & Barlow, Architects



RESIDENCE OF F. A. FALLER, ESQ., PITTSBURGH, PA.
Alden & Harlow, Architects

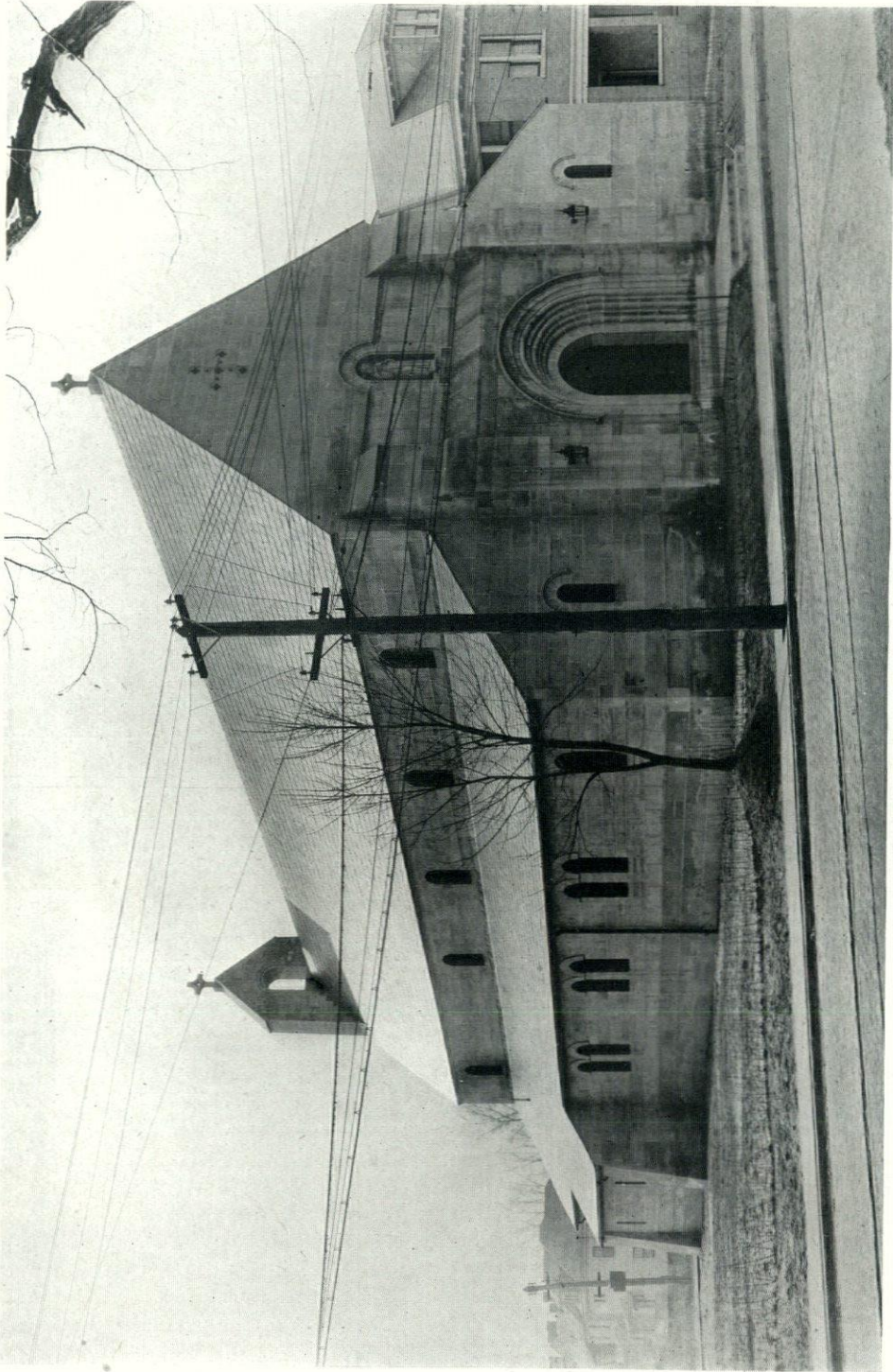


First Floor Plan



Second Floor Plan

RESIDENCE OF F. A. FALLER, ESQ., PITTSBURGH, PA.
 Alden & Harlow, Architects



ST. MARY'S CHURCH (R. C.), PARKERSBURG, WEST VIRGINIA
Edward J. Weber, Architect, Pittsburgh, Pa.



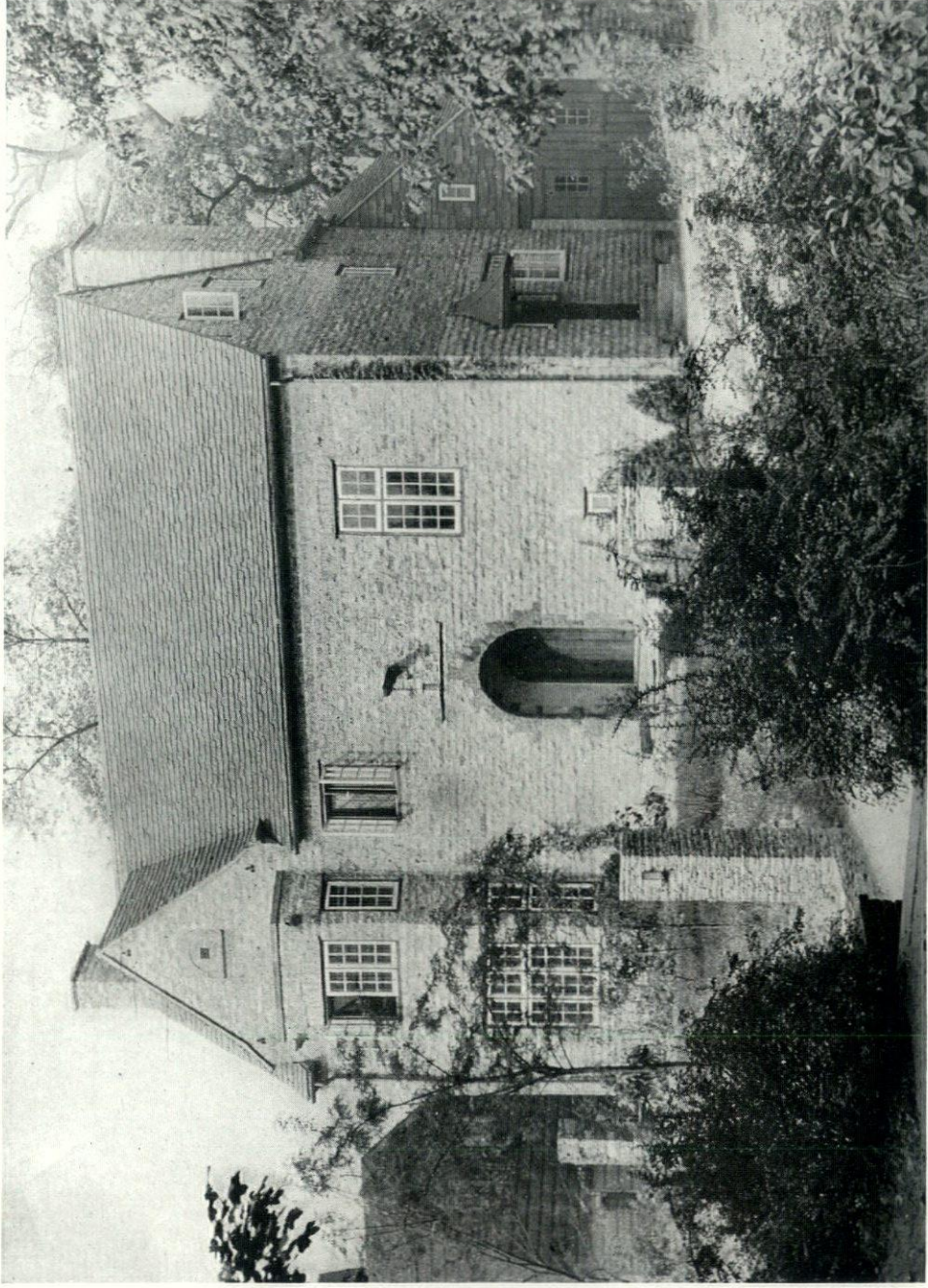
ENTRANCE TO SYNOD HALL AND CHANCERY BUILDING,
ST. PAUL'S R. C. CATHEDRAL, PITTSBURGH, PA.
— Edward J. Weber, Architect



Library
SYNOD HALL AND CHANCERY BUILDING, ST. PAUL'S R. C. CATHEDRAL,
PITTSBURGH, PA.
Edward J. Weber, Architect



RESIDENCE OF C. GLENN SIPE, ESQ., PITTSBURGH, PA.
T. B. & Lawrence Wolfe, Architects



RESIDENCE OF LAMONT H. BUTTON, ESQ., PITTSBURGH, PA.

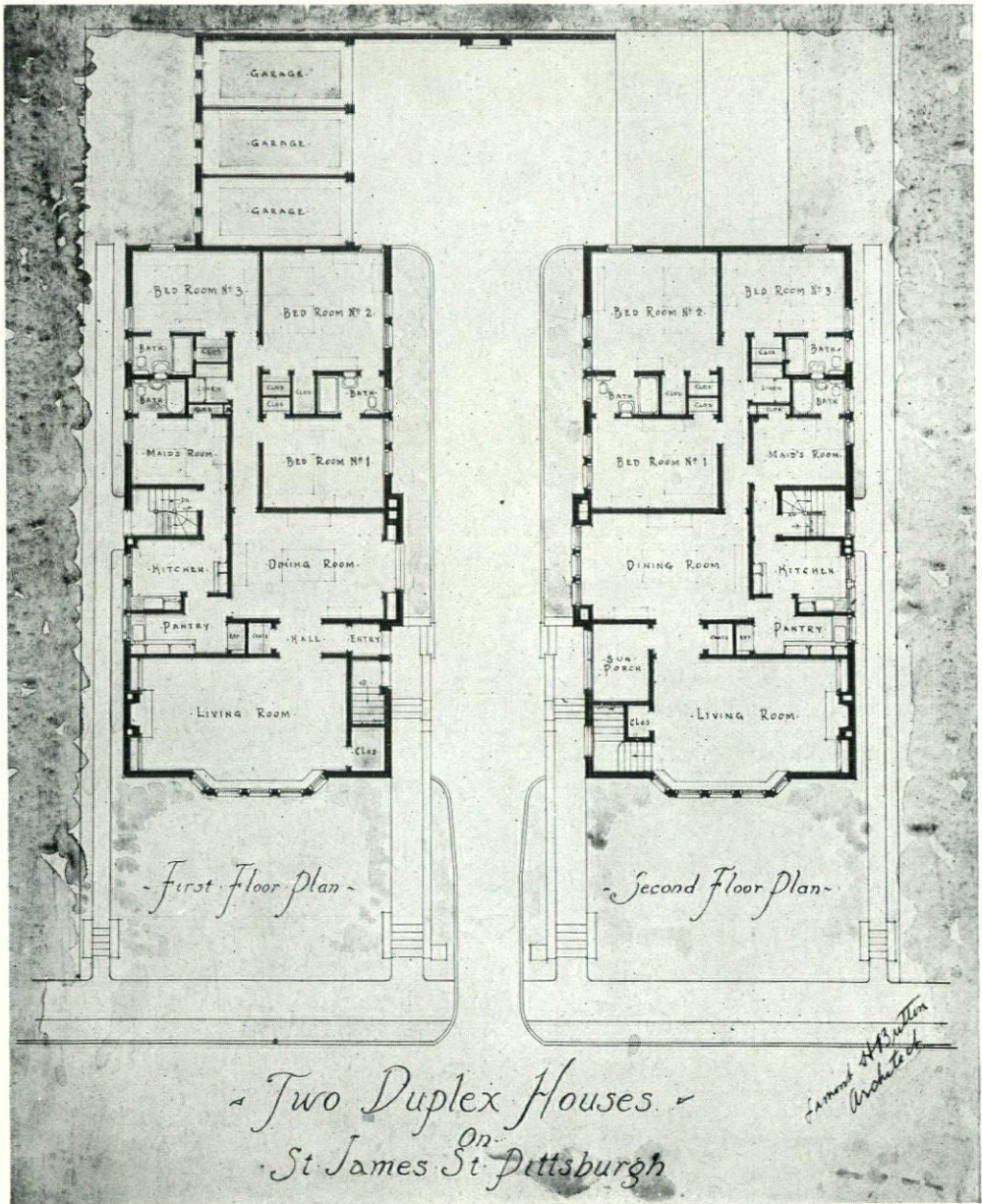
Lamont H. Button, Architect



WORTHINGTON MAUSOLEUM, PITTSBURGH, PA.
Louis Stevens, Architect



TWO DUPLEX HOUSES, PITTSBURGH, PA.
Lamont H. Button, Architect





Hall

RESIDENCE OF JOHN WORTHINGTON, ESQ.,
Louis Stevens, Architect

The INTERNATIONAL EXPOSITION of MODERN INDUSTRIAL and DECO- RATIVE ART IN PARIS ~ ~

By
W. Francklyn Paris

I. INTERIOR ARCHITECTURE

THE ART CRITICS of Paris are calling in psychology to help them explain away a certain unanimity discernible among the French "ensembliers" now exhibiting interiors at the Exposition of Modern Industrial and Decorative Arts.

It is to be noted that in trying to live up to the specifications laid down as a rule for admission to the Exposition, they have, while working individually and independently, arrived at a style which is homogeneous as well as characteristic, and which embodies the same principles.

These principles are a certain masculinity, a soberness of ornamentation and a dependence upon effects produced by proportion and a richness of material rather than by elaborate carving or applied ornament.

In psycho-analyzing this manifestation, some writers have found the motivation in the war and others in a reaction to the stimulus of two fundamental ideas; the idea of speed and the idea of function. The automobile, the aeroplane, the radio are expressions of this speed complex, while the bobbed hair and the short skirt

affected by the present female generation are expressions of the idea of function.

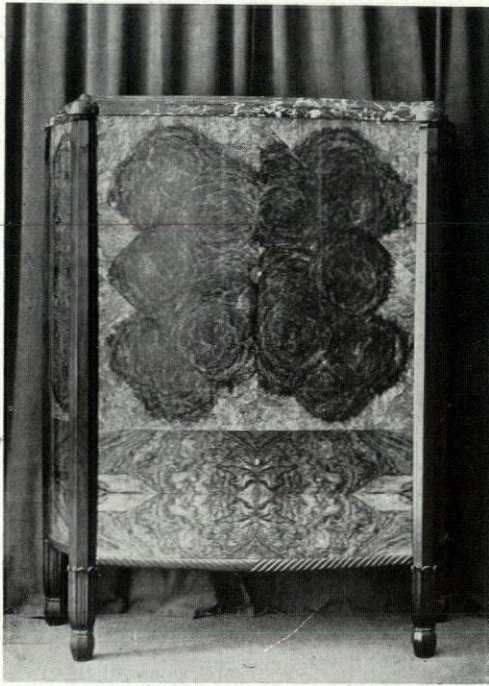
It takes many zephyrs to make a gale, and the present leaning for the simple

and costly, the unadorned yet assertive in furniture, is only a gentle breeze. It must be admitted, however, that the most felicitous results achieved by the artists concerned in the present exposition are those achieved by the "ensembliers," who, without being less daring than the architects, have avoided the eccentricities and ineptitudes only too plainly visible in many of the exteriors exhibited.

While the curved line has been completely banished from their designs by builders of ex-

teriors, the assemblers of interiors have utilized it generously and have succeeded in creating many pieces and many effects which are a joy to the eye, and give promise of the flowering of a new style.

This new style is synthetic and reflects the tempo of the day. There is no denying the esthetic value of a well-turned briar pipe. Expend the same amount of true vision, the same sense of proportion,



veneered wood cabinet

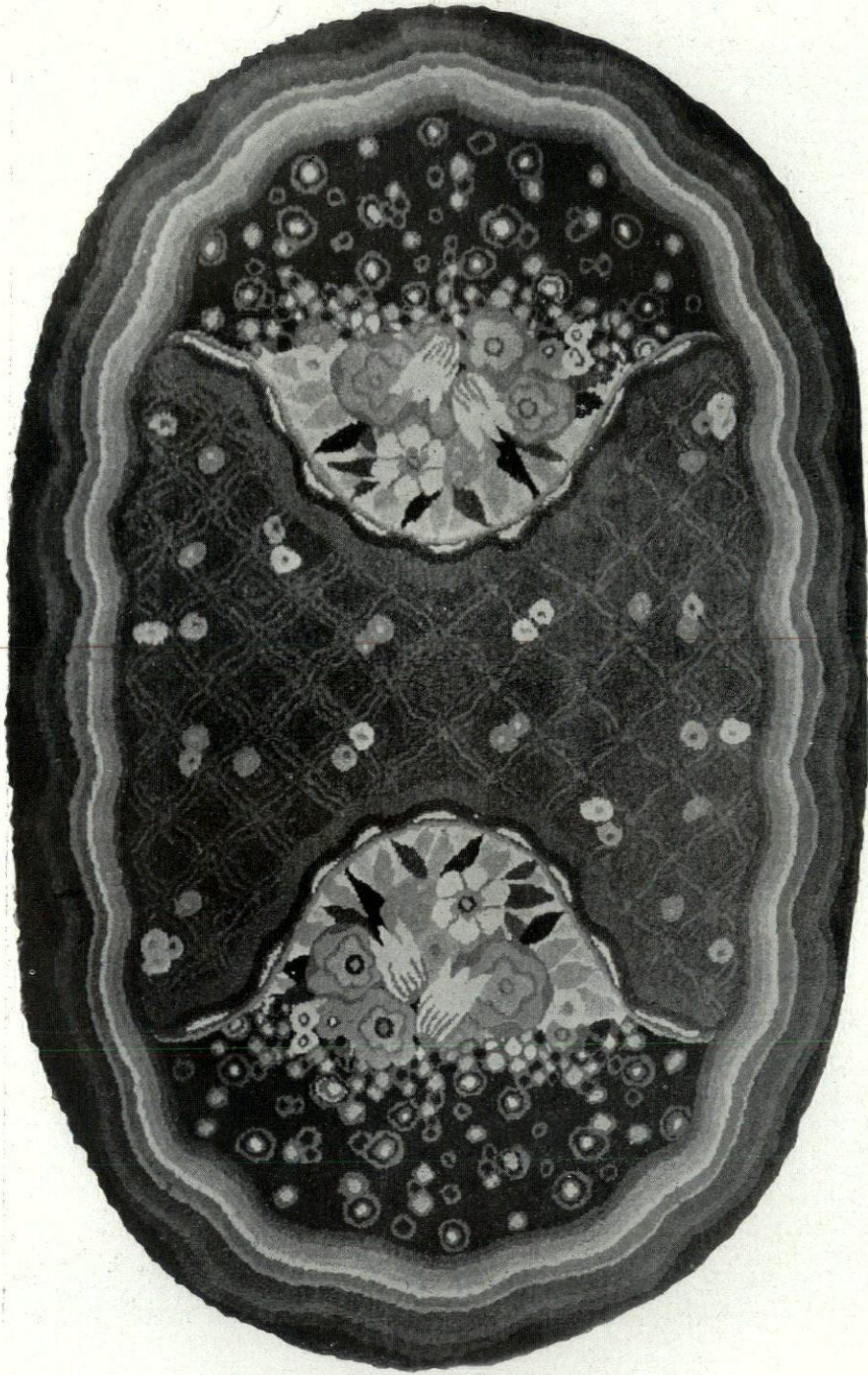


The Architectural Record

RUG, "AU POINT NOUË," DESIGNED BY SUZANNE GUIGUICHON
Exhibited by Galeries Lafayette, Paris

The International Exposition of Modern Industrial and Decorative Art in Paris

September, 1925

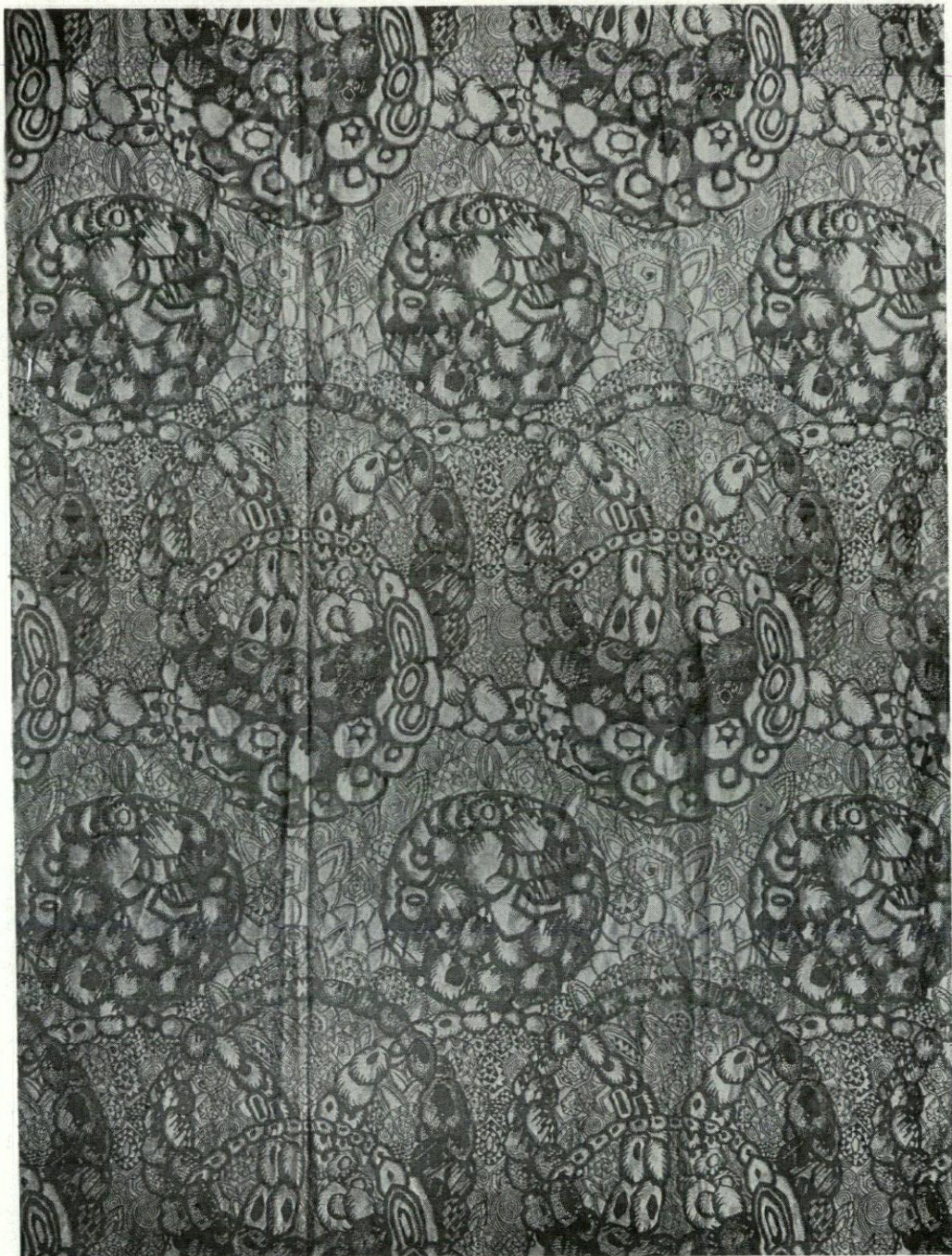


The Architectural Record

September, 1925

RUG, "AU POINT NOUÉ," DESIGNED BY RAOUL HARANG

Exhibited by Galeries Lafayette, Paris
The International Exposition of Modern Industrial and Decorative Art in Paris



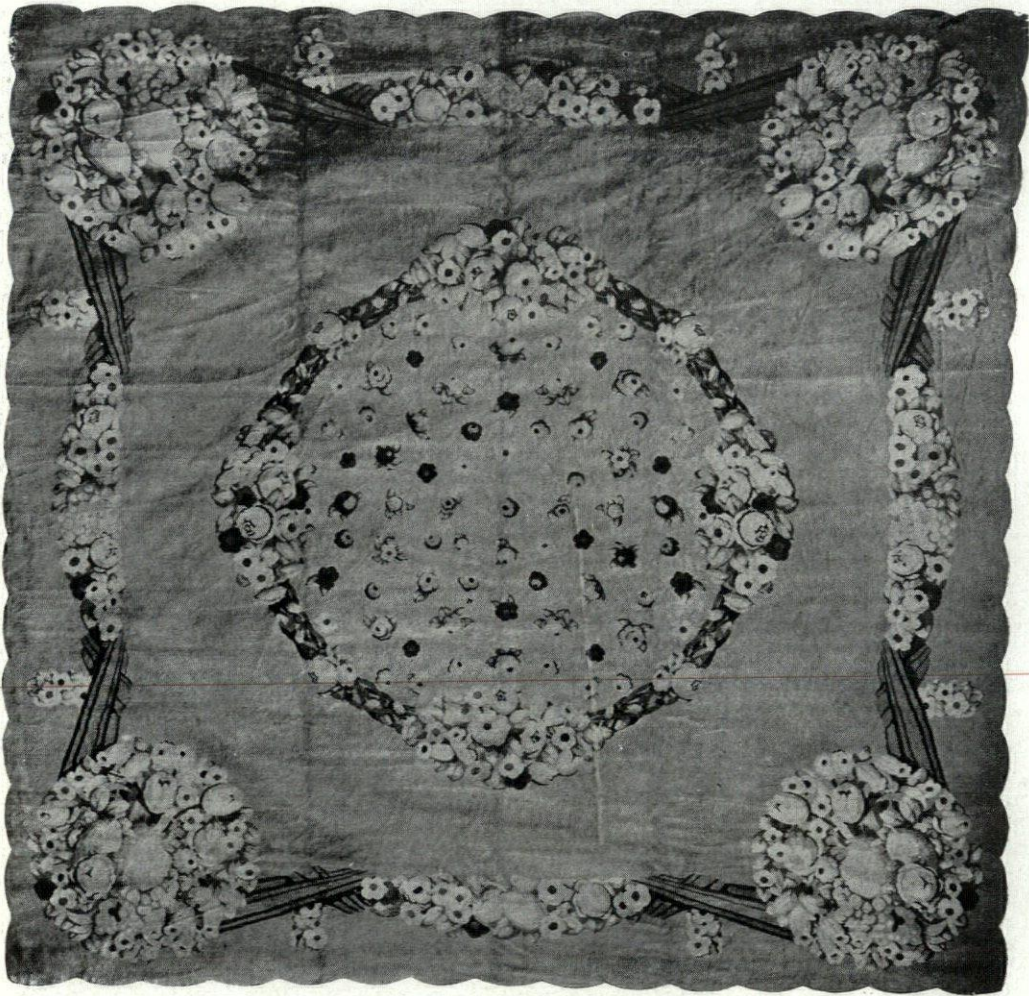
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September, 1925

METAL DAMASK DESIGNED BY TCHERNIACK

Exhibited by Galeries Lafayette, Paris

The International Exposition of Modern Industrial and Decorative Art in Paris



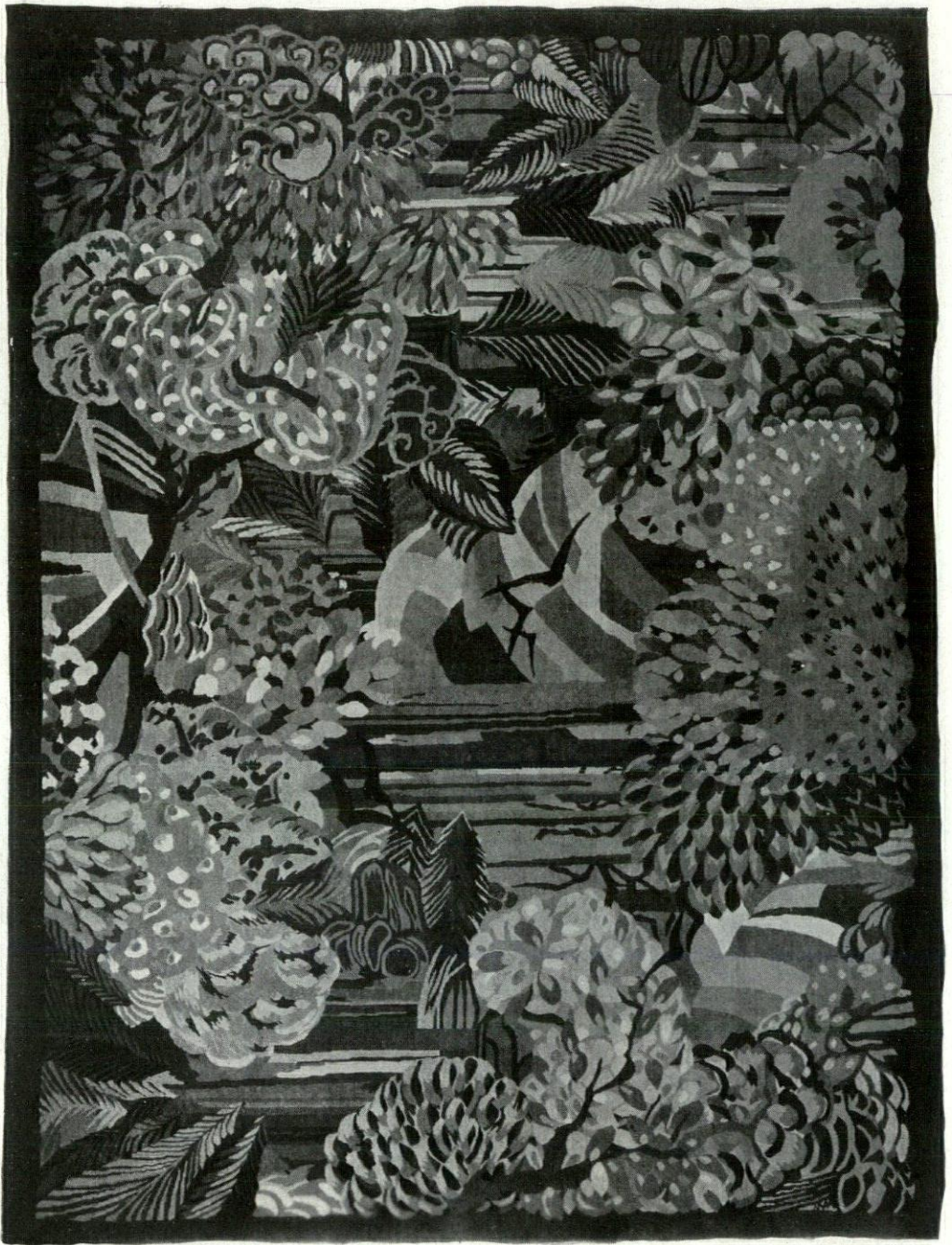
RUG EXHIBITED BY SÛE & MARE

The International Exposition of Modern Industrial and Decorative Art in Paris

the same spontaneity on a chair or a table and you have the modern French "meuble." Certainly, a pipe is not as ornate as an ostrich feather, or a sprig of lily-of-the-valley, nor yet is it as feminine, but the parallel is a happy one, for the furniture of the last two hundred years was eloquent of feminine graces, interpretive of more or less effeminate manners. Today, we no longer curve an elbow or point a toe and the minuet has been supplanted by jazz and the "shimmy." The open hand is no longer cuffed with lace. More frequently it

clutches gold, and the hand that clutches gold becomes a fist. Our ladies no longer wear three tiers of powdered curls nor skirts that trail behind them long after they have passed. These, my masters, are times of reason, and we are a little impatient with the grand manner, perhaps because we have seen that it frequently hides small minds.

The advocates of the new manner urge you to consider whether you would, while in your sane mind, order your tailor to make for you a mousquetaire habit for daily wear at the office. Applying the



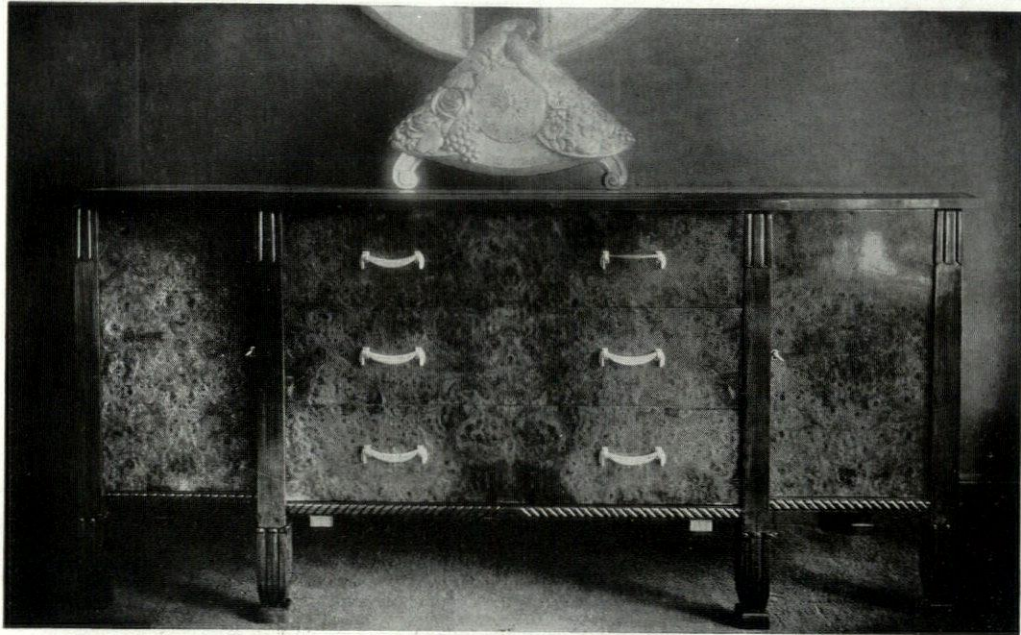
The Architectural Record

September, 1925

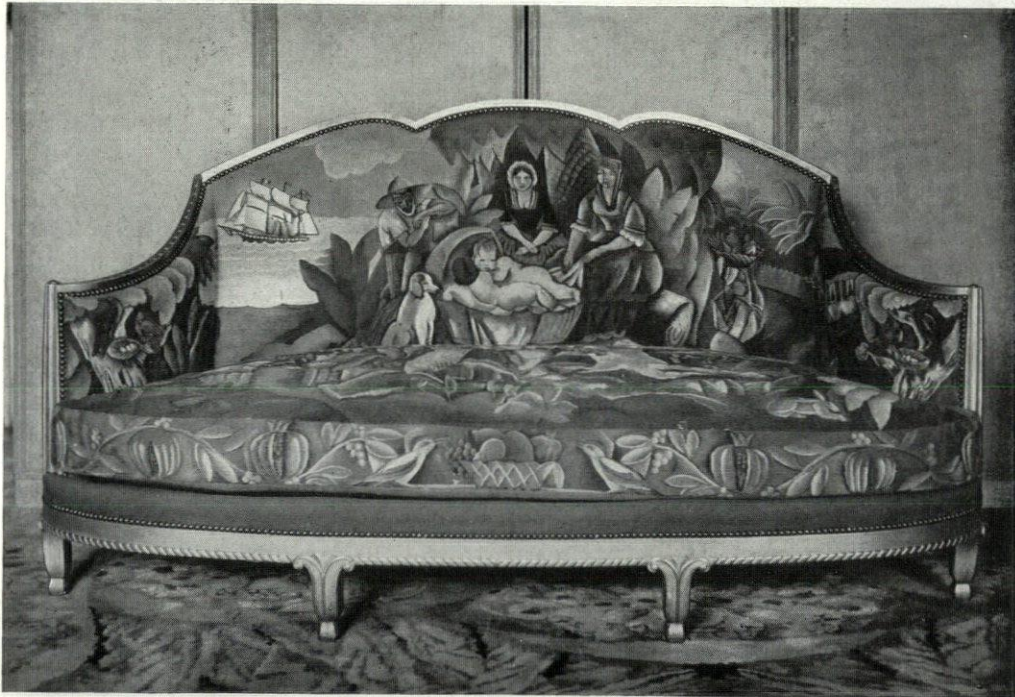
RUG, "AU POINT NOUÉ," DESIGNED BY MAURICE DUFRÈNE

Exhibited by Galeries Lafayette, Paris

The International Exposition of Modern Industrial and Decorative Art in Paris



CHEST OF DRAWERS EXHIBITED BY SÛE & MARE

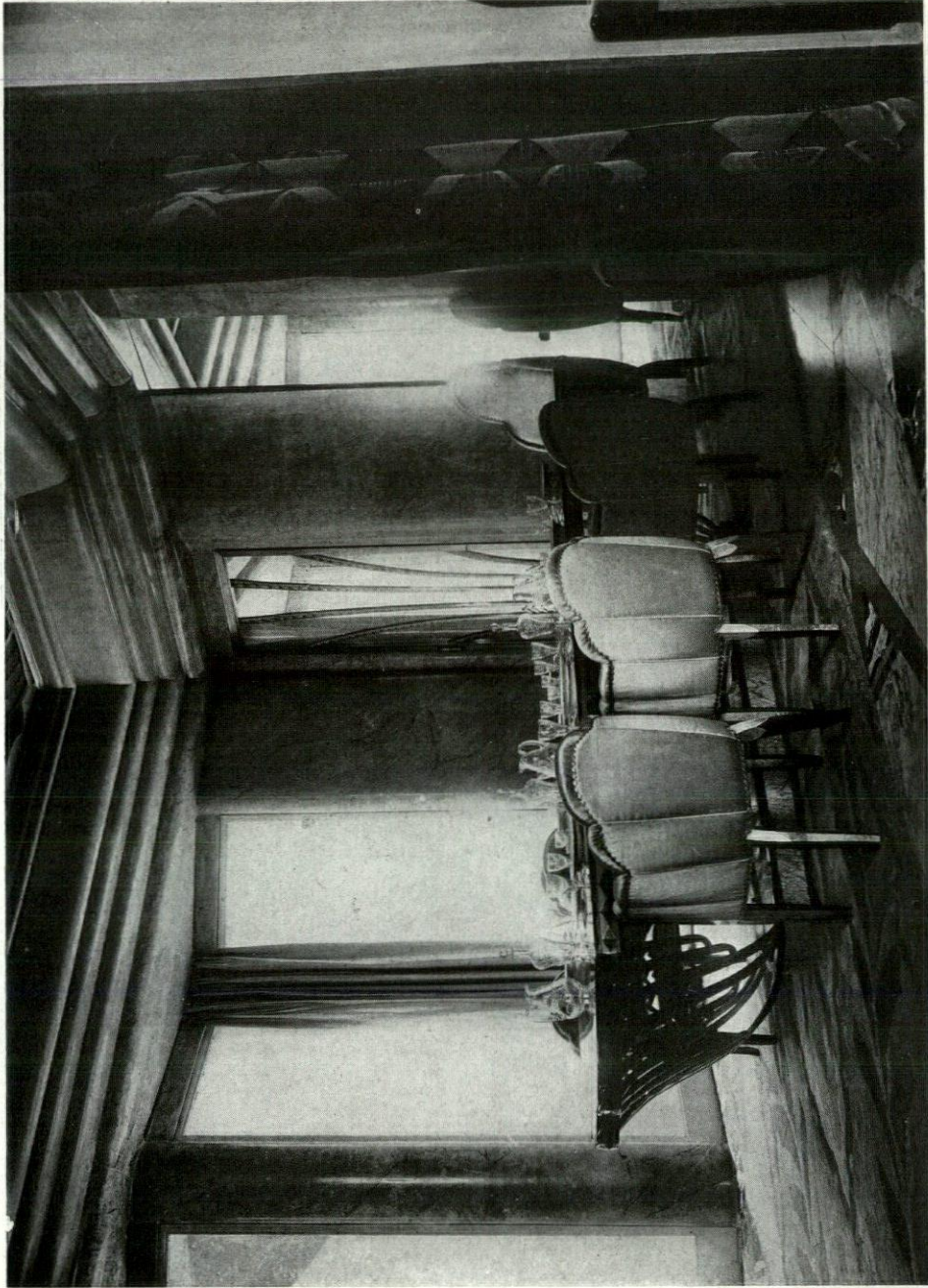


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SOFA EXHIBITED BY SÛE & MARE

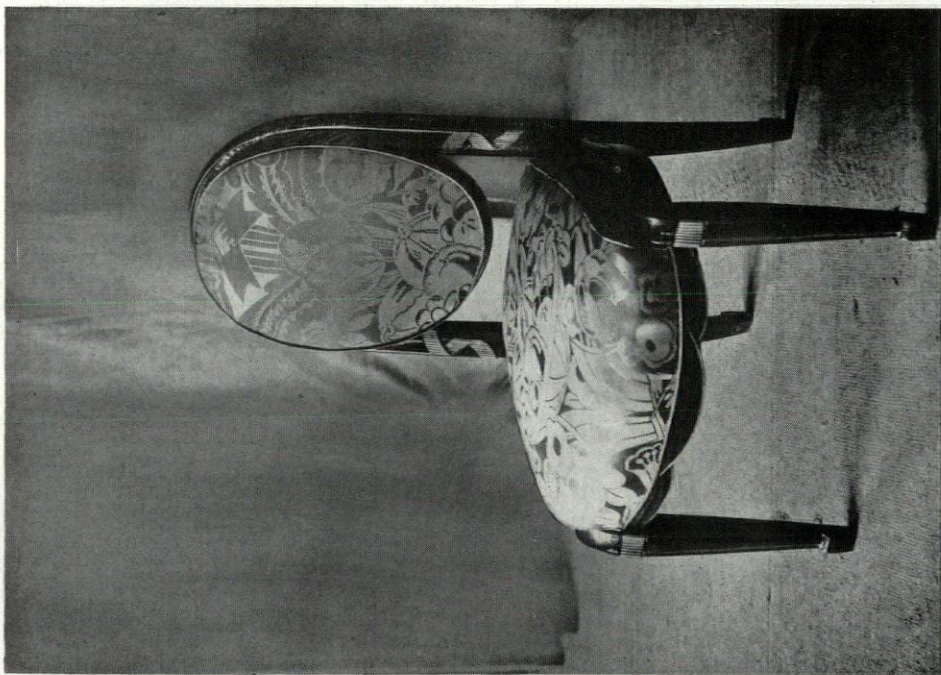
The International Exposition of Modern Industrial and Decorative Art in Paris



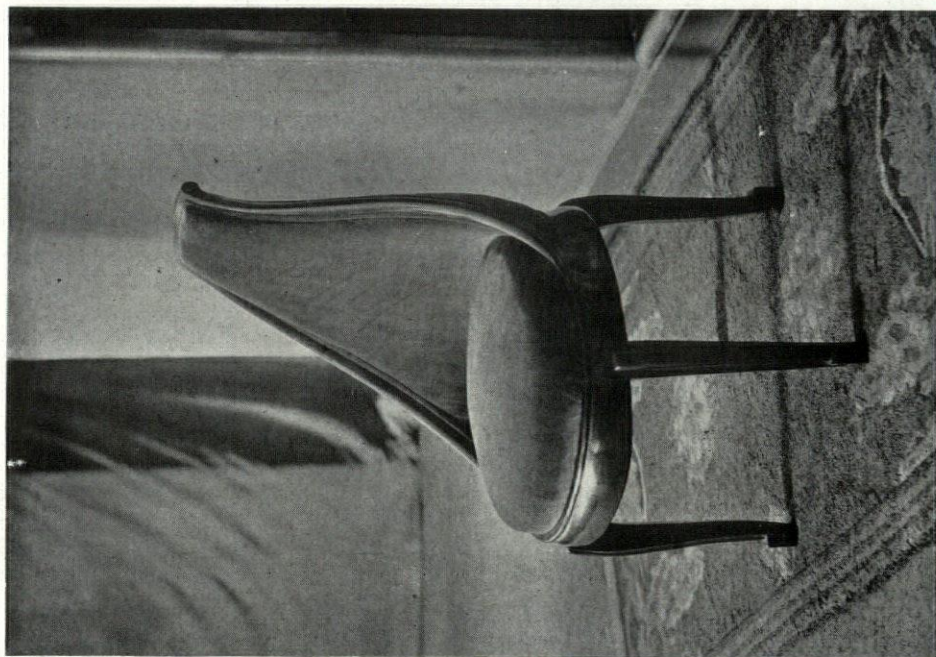
The Architectural Record

INTERIOR EXHIBITED BY THE GALERIES LAFAYETTE, PARIS
The International Exposition of Modern Industrial and Decorative Art in Paris

September, 1925

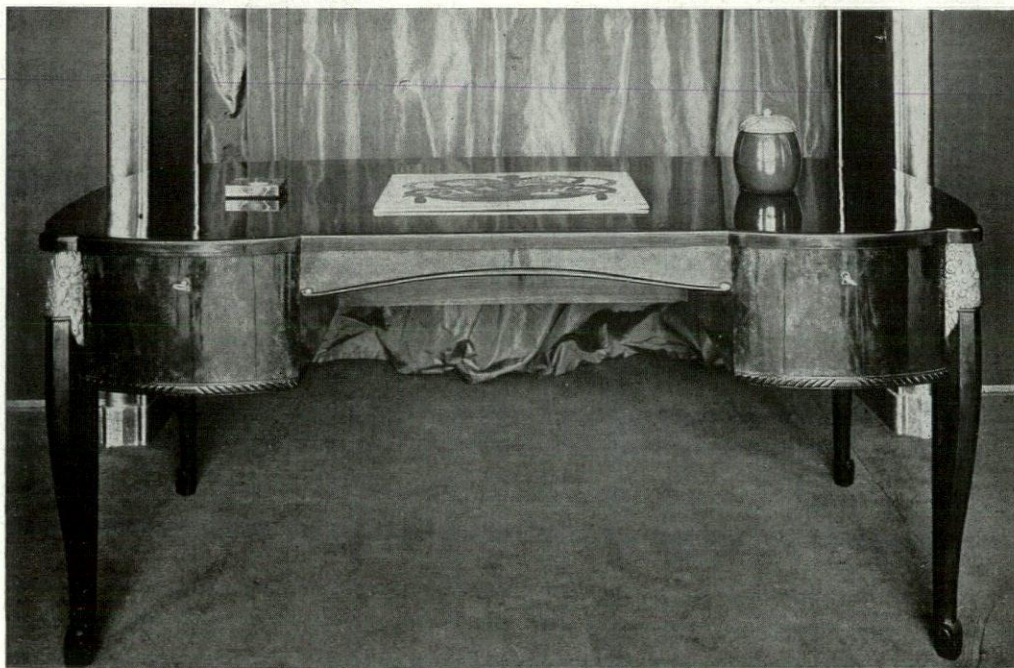


The Architectural Record



September, 1925

CHAIRS EXHIBITED BY SÜE & MARE
The International Exposition of Modern Industrial and Decorative Art in Paris



DESK EXHIBITED BY SÛE & MARE

The International Exposition of Modern Industrial and Decorative Art in Paris

same logic to chairs and interior appointments, they question the appropriateness of gilt wood, elaborately carved, of cupids plump and pink, upholding heavy brocade curtains over a mountainous bed. If a certain chair was in tune with the satin breeches and red-heeled slippers of our male ancestors, how can it be in tune today with our golf knickers and rubber-soled shoes?

All these considerations have created a new style in interior furnishings, and the exhibits at the exposition are a testimony to the fact that this new style, while lacking in softness and languor, is yet rich in beauty and eloquent of poise and common sense. Here and there is a little too much Russian-ballet vividness in the coloring, a little too much geometry in the design of carpets and tissues, but for line and profile, for proportion and a happy disposition of volumes, there is much in the new French "meubles" to reconcile one with the eclipse of antecedent furniture.

The new art has created a new artist.

Heretofore, the interior decoration of a drawing-room or living apartment brought into play the talents of many specialists. There was not much inventiveness necessary, and the "ébéniste" made the furniture, the "tisserand" wove the hangings and the painter, sculptor, potter and ironmonger each brought some unit into the assembled whole. Today, the "ensemblier" is not a technician, but a designer who has studied all the arts and all the crafts going into the composition of an interior. He will consider the structural dimensions of the room, the character of its occupant, the scale that must be preserved between the container and the contents, the color scheme and, if expressed, the preferences of the client. There is, however, a recent instance of one of these "ensembliers" refusing to permit a certain Parisian lady of wit and beauty to alter his color scheme from gray and silver to orange and red. They are designers who, in the majority of cases, have gained their experience through the facilities as to capital



TABLE EXHIBITED BY SÜE & MARE

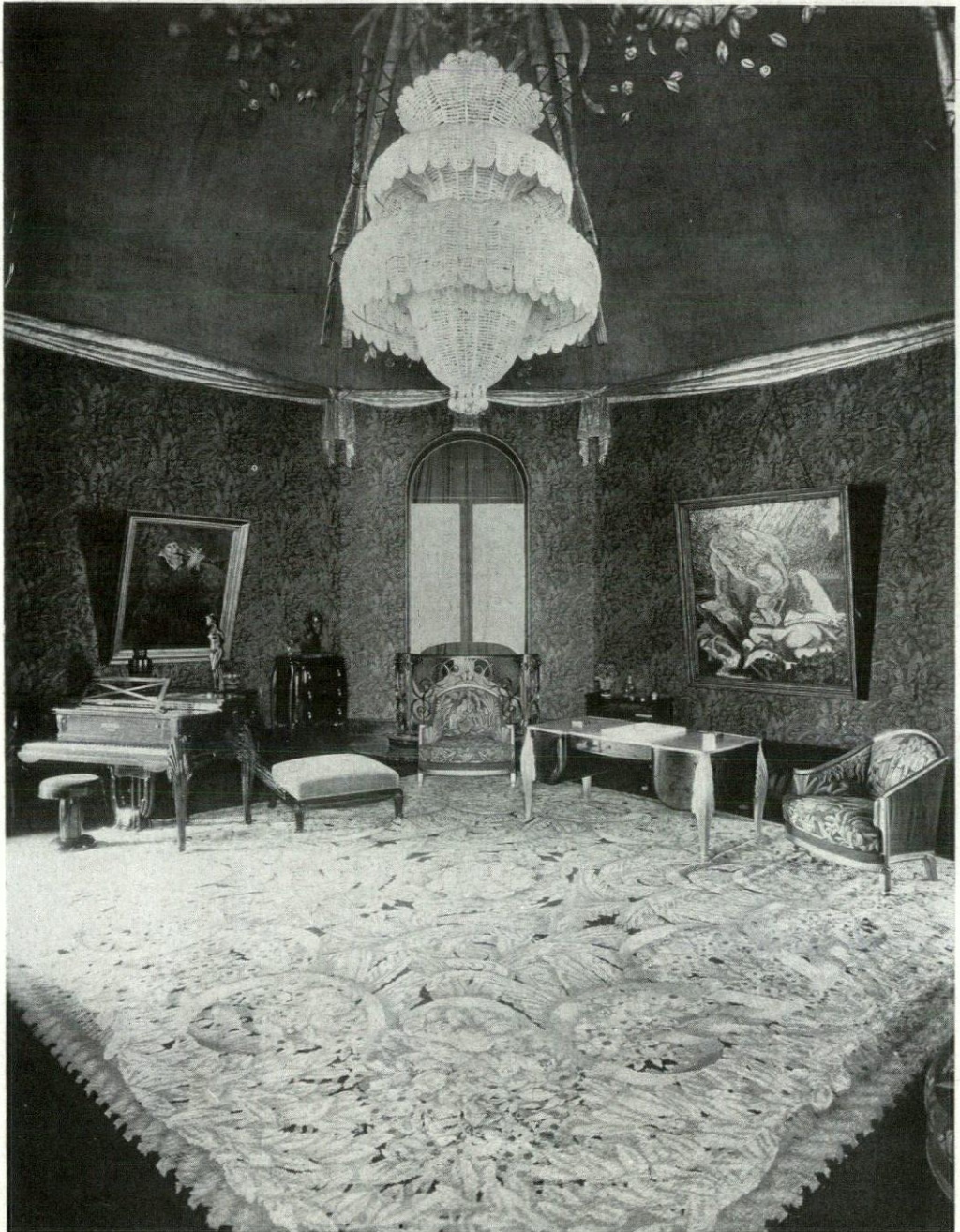
The International Exposition of Modern Industrial and Decorative Art in Paris

enjoyed by large department stores, like the Magasins du Louvre, the Galeries Lafayette, the Bon Marché, the Printemps, and other large organizations of this character. The tendency to employ only the richest materials would have resulted in the conceptions of many of these artists remaining mere colored sketches had they not had to translate their brains into reality, industrial backers opulent enough to provide the richest marbles, the rarest woods and the most costly weaves. With these large houses giving carte blanche to the "ensemblier" whom it has under contract, interiors have been produced which one is surprised to find emanating from the ateliers of these supposedly democratic stores. Certainly, these ensembles are not produced on a quantity basis, as the least of them represents an outlay of many thousand dollars. They are produced, on the contrary, as exclusive creations and the sole property of one client, who purchases it as he would purchase an original Rembrandt, happy in the knowledge

that nowhere can one find its duplicate.

Among the most famous of these "ensembliers" may be mentioned Maurice Dufrene, Paul Follot, André Mare, Louis Süe, Emile Ruhlmann and André Groult. Mr. Dufrene is the "ensemblier" for the Galeries Lafayette; Mr. Follot fills the same office for the Bon Marché, and Mr. Ruhlmann directs the Printemps atelier. All six are represented by notable productions at the exposition.

Thanks to subsidies granted by the Minister of Fine Arts, an entire pavilion was set aside at the exposition to house the furnishings of an undetermined French embassy to be installed at an indefinite date in some unnamed foreign capital. The composition of the receiving rooms was entrusted to Pierre Selmersheim and the living apartments to Mr. Sézille. Another building, called The House of the Collector, contains ensembles composed by Mr. Ruhlmann. Messrs. Süe and Mare work in partnership, but are unattached. They designed the interiors for the Museum of Con-



The Architectural Record

September, 1925

SALON EXHIBITED BY SÛE & MARE
The International Exposition of Modern Industrial and Decorative Art in Paris

temporary Art, and their work is displayed in other parts of the exposition.

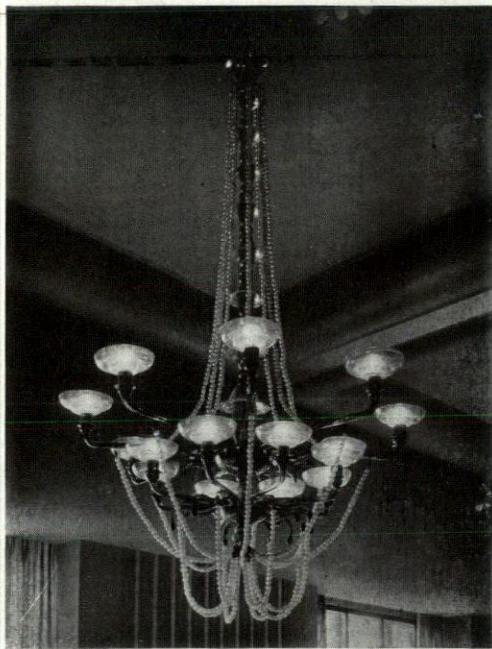
As will be seen by the accompanying photographs, the modern designers utilize to its fullest value the texture of the woods which they employ. By sawing at difficult angles they obtain an aspect of the grain which is novel and highly decorative. Much ingenuity is used in matching the veins, and frequently an accident in the texture caused by a knot is turned to advantage, either pictorially or sculpturally. All sculpture is in very low relief, and nothing protrudes to leave a recess for dust to gather. Quite frequently the wood is inlaid, sometimes with ivory, at other times with differing woods, or even with marble and metal. No chair or table is set in its environment without its having been studied in its

relation to the walls, the hangings and the other objects entering into the general decorative scheme. Leather and ironware are resorted to with great felicity and some wonderful effects have been produced with wrought-iron, where formerly the only material considered would have been wood.

The lighting fixtures, the fire screens, the window ramps permit happy utilization of delicately curved iron, with brass, gilt or oxidized appliqué.

Marble is also lavishly used, and here unique effects are obtained in floors paved with marble of varying colors.

Whatever may be the verdict as to the exterior architecture exhibited at the exposition, the interiors are of a high artistic value and destined to leave a lasting impression.



VENETIAN GLASS CHANDELIER
DESIGNED BY MAURICE DURRÈNE



The Architectural Record

West Front and Approach

September, 1925

ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE

Cram & Ferguson, Architects

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ALL SAINTS CHURCH
PETERBOROUGH, NEW HAMPSHIRE
CRAM & FERGUSON, ARCHITECTS

By Harold Donaldson Eberlein

IT SEEMS TO BE the failing of this age of eclectic practice to demand tags and labels. If we recognize the generic affinities of some object, there is a satisfaction in attaching to it the proper identification tag. Then, as the style of it is in vogue at the moment or not, we can approve it or condemn it out of hand without further troublesome thought. Since we must concede somewhat to popular clamor for specific pronouncement in the matter of style, let us say at the outset that All Saints Church, at Peterborough, New Hampshire, designed by Messrs. Cram & Ferguson, may be considered a modern example of the transition phase from Norman style to the Early English ecclesiastical manner.

The church is built of the native granite and embodies a simple, straightforward handling of materials, especially appropriate to the manner of expression in which the structure is cast. Had a more florid episode of ecclesiastical precedent furnished the primal inspiration, the genius of the local stone would have been neither kindly nor adequate.

The entire aspect of the edifice is alike convincing and satisfying, from whatever point we contemplate it. With all the elements of composition and construction patently honest and direct, we have not any of those disquieting and far-fetched experimental manifestations of form and material so frequently in evidence at the present time on both sides of the Atlantic and so frequently, we may add, veritable storm-centers of acrimonious discussion owing to the fact that the happiness of their effect is often open to question.

As far as plan is concerned, the building shows the traditional arrangement appropriate to the customary needs of a liturgical service. The church is roofed

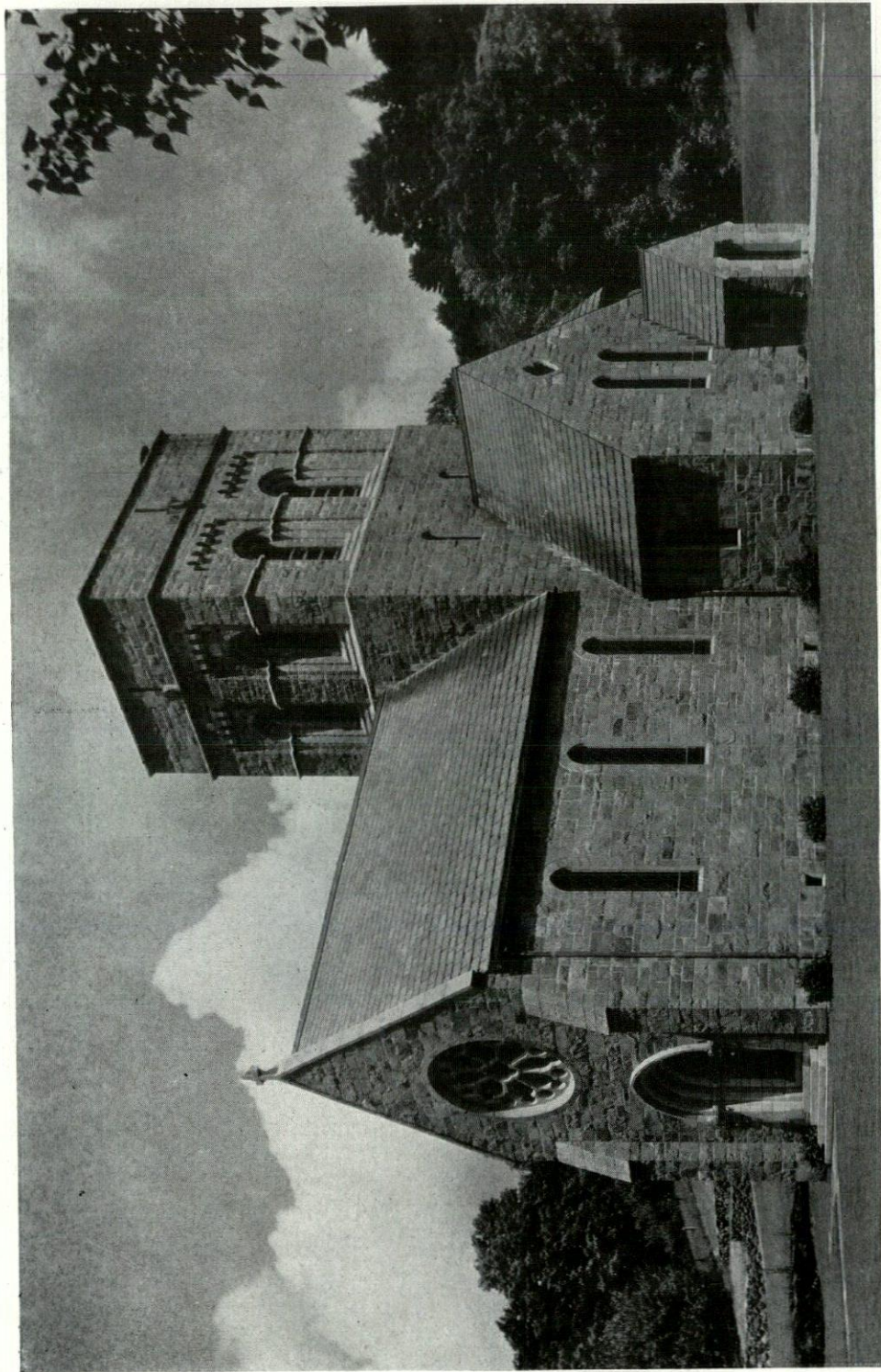
with slates, and the windows are in *grisaille* wholly in keeping with the austere mode prevailing both without and within.

One thing is especially noteworthy. All Saints is distinctly a small parish church, yet the care and expense bestowed on its perfection, down to the least incident, are in no respect less than if it had been an edifice of imposing proportions. In an era of all too frequent madness for quantity rather than quality, it is refreshing to find so staunch and consistent a defiance of the craze for mere superlatives where size is the point in question.

As already pointed out, All Saints, Peterborough, exhibits characteristics of the transition from the Norman mode to the Early English manner. It has also been intimated that there is a tendency to press the hobby of exact style definition too hard. It is not amiss, therefore, to utter a protest against the unwisdom of excess in this respect and the habit it too often engenders of forming narrow, doctrinaire judgments to the prejudice of much that is commendable and intrinsically vital to the legitimate growth of architectural style.

Up to a certain point, exact definition is reasonable and helpful. But when the hobby is ridden too hard, it becomes a mania, an obsession for hair-splitting particularizations and arbitrary standards, and the habit then becomes a menace.

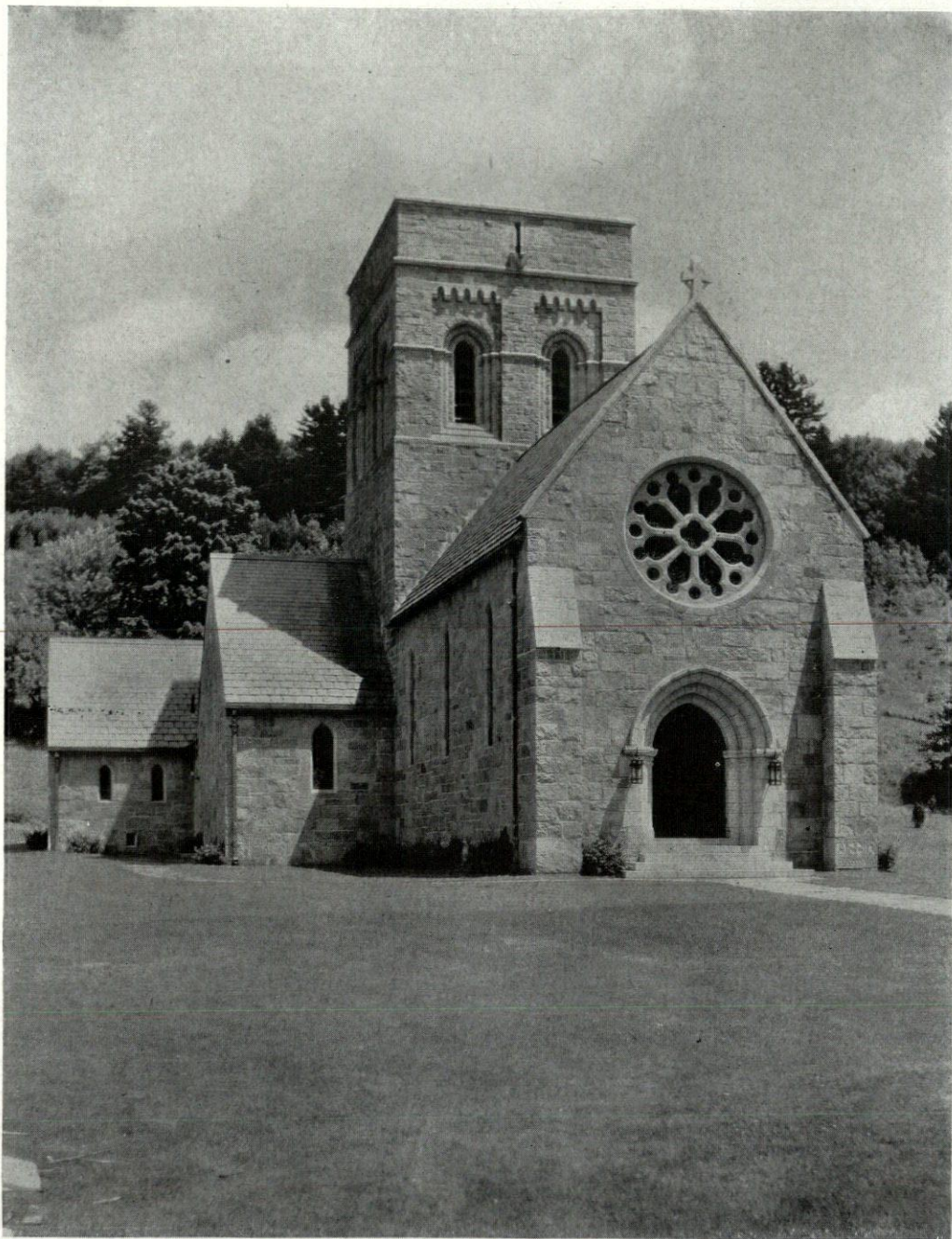
The passion for setting up norms is one of the dangers we have specially to guard against at the present day. An even greater danger lies in the unqualified acceptance of these norms as a basis for final approval or condemnation. There are certain critics who cannot resist the temptation to pontificate on questions of style, and there are always numerous followers ready to swallow their dicta blind-



The Architectural Record

South Side
ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE
Cram & Ferguson, Architects

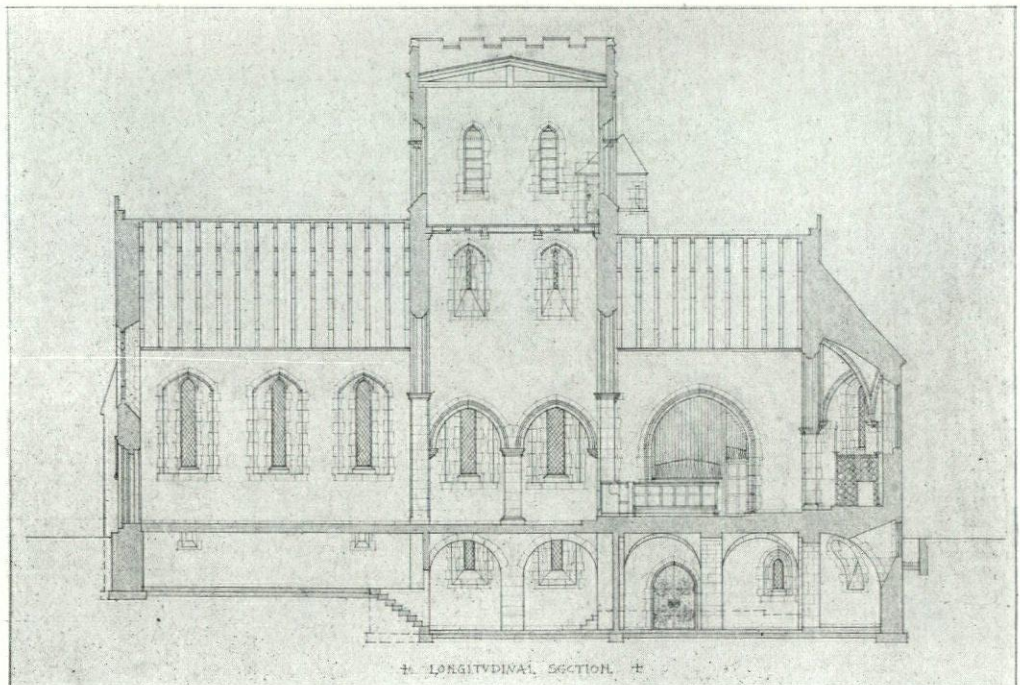
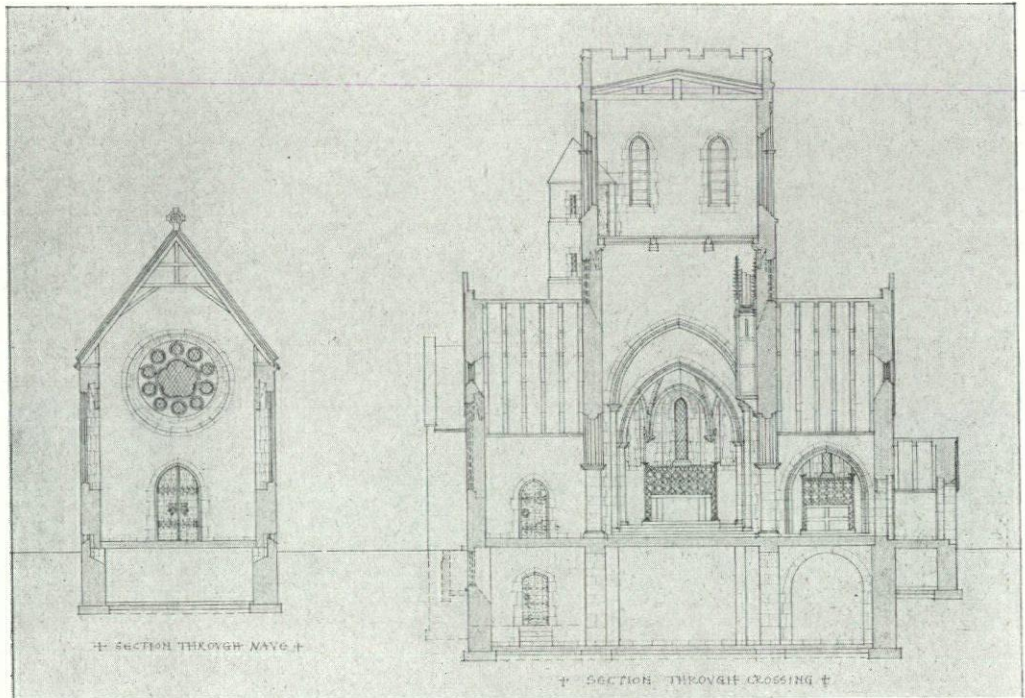
September, 1925

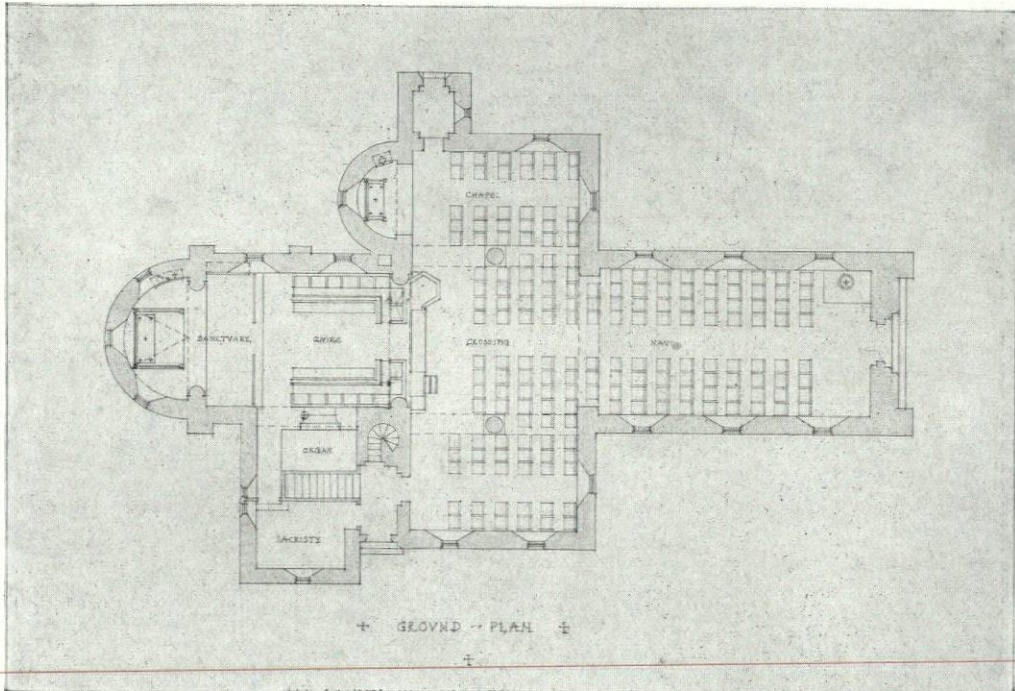


The Architectural Record

September, 1925

West Front and Tower Detail
ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE
Cram & Ferguson, Architects





ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE
Cram & Ferguson, Architects

ly. Norm-making carried to excess must inevitably degrade the practice of architecture, or of any other art, to a form of pedantic purism falling ultimately into desiccated impotence. Such a system would enable the tyro to be invariably "correct" and would save all the trouble of thinking. But all healthy flexibility would be stifled, all perception of intrinsic values blunted. When the free play of originality is shackled and the privilege of individual interpretation denied, art must cease to be art and become but a slavish compliance with arbitrarily fixed rules. Then shall we behold the unedifying spectacle of the architect tied tight to the tail of a convention.

The peril of arbitrary norm establishment, and of unqualified submission to the pontifical dicta of pedants, was admirably shown by what befell the Classic mode during the Palladian era in England, in the eighteenth century. Under the auspices of Lord Burlington's adoring satellites, Palladian pedantry stigmatized

as barbarous any departure from the standards that doctrinaire Classicism had evolved from the works of Palladio—as they were known at second and third hand—and had these Palladian apostles had everything their own way, they would have reduced the scope of architectural practice to a mechanical simian imitation of a few narrowly prescribed models. They were, in fact, strangling the Classic mode with excessive veneration.

The Baroque vigor, independent interpretation and creative fertility of Wren were taboo as altogether uncouth. True refinement and polite taste were to be found exemplified in the plentiful crop of joiner-builders' handbooks that appeared, giving minute instructions for correctly drawing and executing the orders in measurements of meticulous and invariable propriety. Looking back, and recognizing the power of the puristic tendencies then at work, we can see that there were just two things that saved architecture in England at this period



The Architectural Record

Nave and Choir

September, 1925

ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE

Cram & Ferguson, Architects

from complete fossilization—the independence and genius of Sir William Chambers and a handful of his contemporaries, who rose superior to the trammels that Lilliputian purists were striving to impose on them; second, the blunders committed by country joiners and master-builders in interpreting the rules laid down for their guidance by the Palladian devotees. Thanks to these two agencies, some measure of flexibility and vitality continued until partial emancipation came with the advent of Neo-Classicism. In passing, it would be ungracious as well as unfair not to acknowledge America's indebtedness to these same exponents of Palladianism. As they honestly conceived it, they transmitted the Classic tradition to the Colonies, and the Colonials, partly through voluntary adaptations, partly through force of circumstances, infused vigorous life into the dry bones. Though there are those who appear to regard it as a corpse to be dissected, the Classic mode has happily survived this phase and is still a living body, just as susceptible of vital application today as it ever was.

Gothic architecture never experienced any serious interference from the attentions of professional stylists and pedants until the eighteenth century, and then again in our own day. At the period of the Renaissance it was merely eclipsed, without animosity, by the passion for a newly-revived mode, time and again offering its body for the grafting of Renaissance attributes. No contemporary essays were made to codify and tabulate the baffling exuberance of its forms. It was not begotten of archaeology nor swaddled with the bands of ancient proprieties artificially interpreted. The course of its natural organic growth was spontaneous and free, and led to virile results. Without troubling themselves about norms of style, the Gothic builders dared to depart from precedent and to make adaptations from their fund of traditional experience.

The self-appointed arbiters of style in the eighteenth century denounced everything Gothic as barbarous. Their rancor reached its most mischievous culmination in the "committees of taste," such as that,

for example, which demolished the glorious ambulatory screen at Bourges and substituted a banal monstrosity. The nineteenth century saw a maudlin, sentimental enthusiasm for Gothic which had some bad, some foolish, and some good results. In our own day we find, in certain quarters, a virulent hostility against whatever savors of Gothic. The anti-Gothicists urge that Gothic forms have no place in America; that their use is an affectation; that only the Classic mode is traditionally indigenous. To this the Gothicist may truthfully reply that the body of Gothic tradition is just as much an integral, inalienable part of our common Anglo-Saxon heritage as the rights guaranteed by Magna Charta, as the Law, as our mother tongue. Gothic tradition is in the Anglo-Saxon blood, and America, whatever she may become in the future, is still Anglo-Saxon. Likewise, those who really know their architectural history are aware that the humble beginnings of American architecture were the outcome of Gothic building traditions of the simpler sort planted and acclimated in the Western world before the Classic mode was naturalized. Finally, certain Gothic forms appear always to have pleased the eye and presumably always will, which is justification enough for their employment.

The kettle of discussion anent style is violently boiling over in England and there are not wanting signs of sporadic ebullition west of the Atlantic. In the face of all this pother, All Saints Church, Peterborough, like many of the other works of Messrs. Cram & Ferguson, is a tangible assertion both of freedom and of sound methods of procedure in the matter of style. It has no exact prototype in the Old World; it is not a piece of architectural mimicry. It is not a matter of quotation; it is a case of allusion. It embodies the *spirit* of a certain phase of building, which spirit, for sundry reasons, it seemed appropriate to perpetuate. Here, as in divers other works of the firm, they have neither despised tradition nor rejected precedent; neither have they followed them in servile fashion but have discreetly used the liberty of adaptation to



The Architectural Record

Detail, South Aisle

September, 1925

ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE

Cram & Ferguson, Architects

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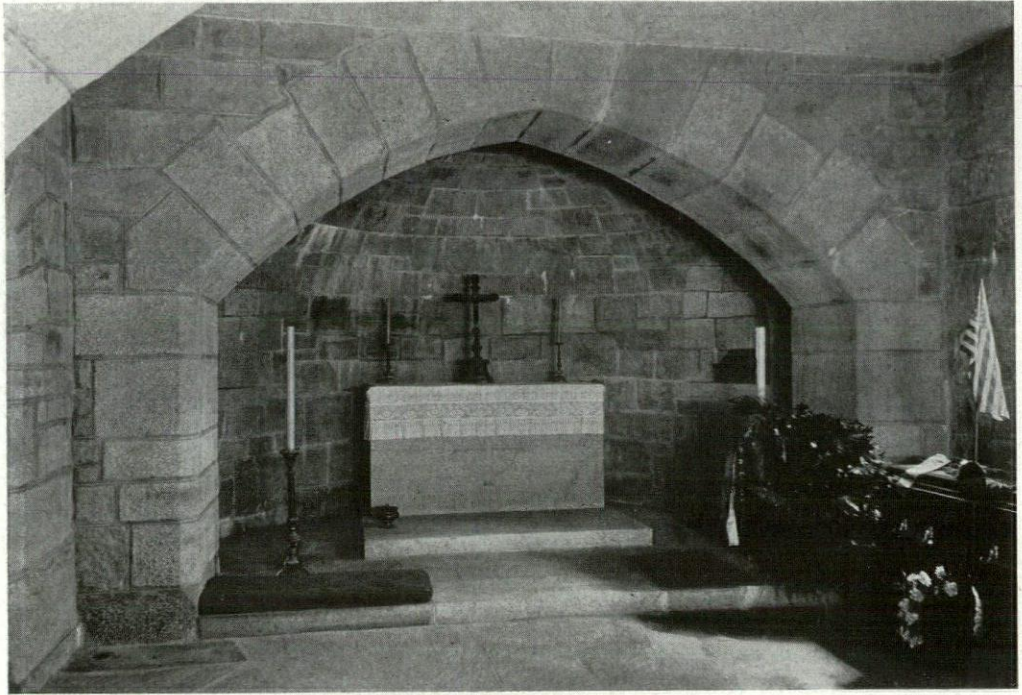
The Architectural Record

Choir

September, 1925

ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE
Cram & Ferguson, Architects

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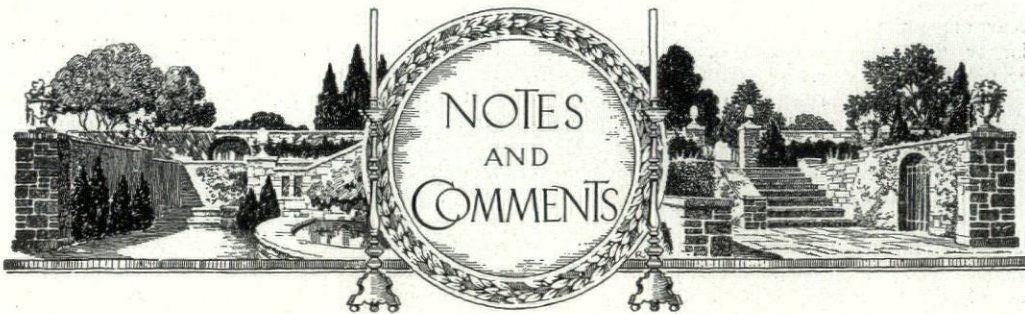
Chapel in Crypt

ALL SAINTS CHURCH, PETERBOROUGH, NEW HAMPSHIRE

Cram & Ferguson, Architects

existing requirements and thereby imparted vitality to an interesting structure. If we are prepared to admit that architecture is moribund or dead, ready to be tagged and finally consigned to the dusty recesses of a museum as incapable of any further fruition of style, then let us regard All Saints as a curious fossil of no worth.

If we are not prepared to make such an admission, but still believe in architecture as a living art, let us welcome this little church as one more evidence to be added to the notable achievements already effected in America that the Gothic modes are still full of vigor and susceptible of fresh and vital results.



A NEW ERA OF BUILDING

Since the end of the great war American industry has passed through many vicissitudes, and all the more important branches of industry have shared in these periods of active and inactive business and large and small profits. Among the several branches of industry there is none, however, which has been more uniformly prosperous than building. It was the first to recover from the slump of 1921, and the recovery was so emphatic and so aggressive that it did much to pass the increased momentum on by contagion to other parts of the industrial organism. Since 1922 the volume of building has, of course, varied, but it has continued on the whole to be large and to be conducted at fairly profitable prices.

Profitable, however, as the building industry has been on the whole since the war, there are many reasons for anticipating that during the next eight years, say, the volume of new construction in the United States will exceed by a considerable margin the records of any corresponding period in the past. The American people is apparently entering on an era in which, subject no doubt to temporary checks imposed by the "business cycle," the accumulation of wealth, the expansion of business, the improvements in industrial technique, and the successful climbing of the social ladder will surpass all precedents. If this prediction is true, it is inevitable that this acceleration and expansion of the industrial process will be accompanied by an equally unprecedented increase in the production of new dwellings, new office buildings, new factories and new houses for public institutions.

The reasons why some such unprecedented expansion of industry and construction may be expected are many and obvious. In the first place American business has less to fear from political agitation than at any time for twenty years. Beginning with the election of Mr. Roosevelt to the Presidency in 1904, busi-

ness during the following sixteen years suffered from political attacks and hazards. Throughout much of this time the atmosphere in Washington was inimical to some of its methods, and, particularly in the case of large corporations, it had to submit to systematic espionage and stringent regulation. The political atmosphere partly cleared up after Mr. Harding's election in 1920, but the war had bequeathed to its survivors not only a general feeling of apprehension about social security, but also many specifically economic handicaps of grave importance, the worst of these being the large proportion of the economic product which was absorbed by taxation.

During the last year all these impediments to business expansion have been partly or wholly removed. Business is now being carried on in a political atmosphere more encouraging than at any time since the reign of McKinley. The Republican party is apparently established securely in power for many years and has recently purged itself of its insurgent and unruly members. President Coolidge is perfectly frank about his intention of carrying on the government of the country in the interest of its business men. On the headlines of his program is the reduction of federal taxation particularly for the purpose of relieving the larger incomes. Whatever the administration can do to promote business expansion, it will do, and it can undoubtedly do a great deal. It will look with satisfaction rather than with suspicion at the tendency towards co-operative organization among business men and, within limits, it will not oppose a revival of the tendency to consolidation which the anti-trust agitation of twenty years ago unfortunately brought to an end.

The result will be the increasing prevalence of a state of mind among business men extremely favorable to new enterprises of all kinds. Money will be abundant. The United States is adding to its capital account every

year more than \$8,000,000,000. Its savings are larger than those of the whole of Europe previous to the war. Opportunities for expansion and new enterprises are abundant and extremely tempting. Old businesses will be reorganized and re-vitalized. Old fortunes will be increased and new ones created. Many thousands of business men will undergo an improvement in their economic and social status; and one important consequence of their increased self-confidence and self-esteem will be the desire to build—to build new and better plants, new and larger office buildings, new and more showy houses.

A nation can be very prosperous without having much need of new buildings—provided the prosperity does not bring with it any tendency to undertake improvements either in operating technique or social self-expression. But the American prosperity of the near future will release a mass of business, technical and social enterprises whose opportunity for expression has been limited for many years, and the result will certainly be an orgy of expansion of all kinds—including an orgy of building. The American business man will have the capital, the opening and an unimpeded will. The only possible obstacle which might be sufficient to discourage him would be the apparition of renewed political convulsions and economic uncertainties in Asia and Europe.

HERBERT CROLY

THE FOSTERING OF AMERICAN INDUSTRIAL ART BY THE METROPOLITAN MUSEUM

For some time great interest has been shown in artistic treatment by American manufacturers of products in which design is a recognized factor in saleability. Many complications obstruct their paths in the attainment of an objective now identified with success. For this reason it would be beneficial to recognize the true nature of conditions, and if possible, to devise means for the furtherance of this beneficial impulse. We are entering into a new era of artistic possibilities, in which the cool judgment that prevails in the solution of industrial problems will be directed to simplifying artistic complications. These industrialists are ready to place vast technical resources at the command of the designer, and to advance any artistic movement that is endorsed by qualified authorities. The main element of confusion lies in the indeterminate status of the decorative arts in their relation to arts in which recognition is traditional; prejudices are cur-

rent that originated in causes which have practically disappeared, and which possibly might be dispelled by the statement of fact.

It is not infrequently assumed that the family circle is better qualified to pass upon the worthiness of its members than outsiders, though the rule is recognized to lack infallibility; to the public at large anything appertaining to the practice of the arts belongs to the artistic family, with more or less credit. The notable lack of prestige that afflicts the practice of the industrial arts in England and America has resulted in great measure from the rather contemptuous rating given them by the followers of the fine arts and their literary satellites; they assume that the association of any form of artistic activity with industry involves the shackles of sordid purpose. We feel that a stage of enlightenment and progress has been reached when the old fable depicting industry as a ruthless monster intent upon consuming the heart of the down-trodden designer might be relegated to the discard. This fable undoubtedly originated in fact, and is still accepted as such by the wailing apologist, who revels in the pathetic picture of the presumably capable artist writhing helpless beneath the cloven hoof of rampant commercialism. At no previous period, in actual fact, has the designer been more highly remunerated by the industries, or his services more sought after by competitors who appreciate the commercial advantage contained in decorative invention; we find increasing instances among the more progressive industries, of designers being freed from the petty annoyance of factory regulation, in order that idea and artistic experimentation in process may have fuller scope.

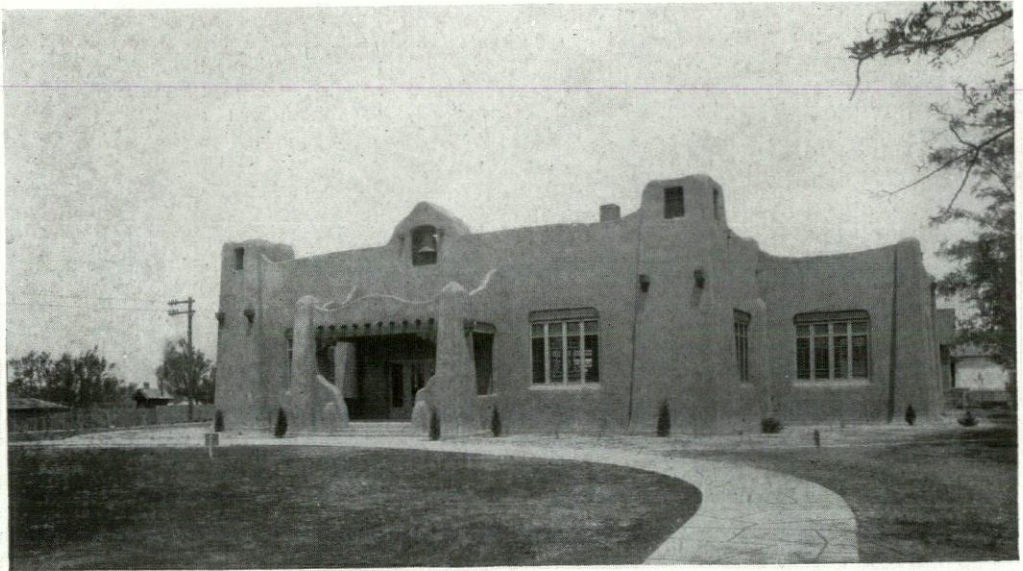
Obstacles of one description or another have always been—and always will be—incidental to the practice of industrial art; we are naturally disposed to regard the commercial tiger that roves within our particular field of activity as more dangerous to artistic life than the various types of monsters that infested that of former ages. But the crafts (or industrial arts if the term be preferred) have always risen triumphant over the most distressing conditions. History records the transference of entire craft populations by conquerors to distant lands, resulting in the birth of some new type of artistic expression; then, we find that the organization of the mediaeval guilds, so highly praised for its beneficial influence, exercised coercion upon the individual which would not be tolerated today in any civilized land. Wretched remuneration was the penalty of those who devoted their lives to these arts in previous ages, and every form of limitation was operative during those periods which we

identify with the production of countless masterpieces and distinctive types of art expression. Economic conditions have always reacted disadvantageously upon craft production, but they have rarely debased the work of those endowed with aesthetic conviction, and possessed of the moral courage to combat odds.

It is time to stem the flow of maudlin sympathy for the designer of our day, and to regard him as a very fortunate individual by comparison with his predecessors; material hardships are more than mitigated, every technical resource and convenience are at his disposal, and professional recognition is well on its way. Even the time-honored plaint of an ignorant public begins to pall, in view of the commercial success that meets evidence of a higher order of artistic discrimination in any applied art. At the present time we suffer from too little confidence on the part of the manufacturer, as to that sphere in which artistic invention or direction should generate; and too much dependence upon the judgment or opinion of those who are deputed to buy certain products in large quantities. It is our conviction that in many industries the designers are better qualified to determine the stylistic direction that treatment should take than buyers of wholesale houses, among whom perhaps only one per cent. may have an elementary professional training. It is imperative that some opportunity be created whereby the capacities of artistic industries can be fully demonstrated, free from the retrograde influence of the purchasing agent; if the industrial arts of this country are to achieve that distinction which they might attain, they must be emancipated from his debasing control.

Though the Architectural League has done much to recognize the decorative arts allied with architecture and interior decoration, there are many other spheres of artistic activity which lie without those interests which should have recognition and encouragement. Recognition from the bodies representing the fine arts is not looked for, as there is so little in common that might constitute the basis for mutual interest. The morale that accrues from recognition accorded from a worthy source would be an invaluable encouragement to the designer to expend his best effort. Surprising results would accrue from any encouragement, guidance, and subsequent recognition dispensed by an authoritative body, and we can imagine no organization better qualified to confer these benefits than the Metropolitan Museum. For several years the president, director, secretary, and other influential members of that organization, have demonstrated a keen desire to employ the vast resources of the museum in the

development and encouragement of American industrial arts, and have held an annual exhibition in the galleries consisting of examples of decorative art produced commercially. An advisory committee was appointed, composed of men closely associated with the artistic end of production, whose function consisted in recommending those modifications in exhibition rules which would assure further benefits. Several drastic changes have been made, which were carried out by the officers of the museum in the fullest spirit of cooperation. In the first place it was deemed advisable that the objects submitted should be directly attributable to some museum specimen, but as this involved considerable restriction the plan was altered, and only those objects were admissible which had been produced commercially during the current year. This plan also was considered too restricted, as it excluded those designs which had not the endorsement of the commercial buyer, and placed too much emphasis upon the finality of his judgment. In the forthcoming exhibition the manufacturers are invited to submit products representative of their fullest imaginative capacity, and to prove that the time has arrived when the designer will assume the responsibility of determining the direction in which stylistic invention should develop. This will give the manufacturer the opportunity to reveal to the public at first hand the range of decorative treatments that are available, free from a preliminary editing by purchasing agents. Those industries that are closely allied to architecture have made the greatest artistic progress of recent years, mainly for the reason that the closest contact and mutual interest exists between those who are responsible for artistic developments and the professional body. It is to be hoped that the new plan for exhibiting will do much to remove the disadvantages that prevail in other industries by abolishing the condition of isolation in which they operate, enabling the more discriminating of the public to appreciate the decorative possibilities at their disposal. Those new movements in decorative expression which are bound to appear in the near future will have an opportunity to demonstrate their significance and value, and those less worthy of encouragement could be stifled at birth. Such an exhibition should be of the greatest interest to the architectural profession in view of the rapidly increasing interest in interior decoration, as those rare inspirations and novel phases of decorative expression—so much in request and so difficult at present to discover—will gravitate there. We look forward with a considerable degree of confidence to the next exhibition, as the time has arrived when skilful



THE PUBLIC LIBRARY, ALBUQUERQUE, NEW MEXICO

imitations of the antique begin to pall, and the spirit of emancipation in artistic expression would be more than welcome. Almost every historic style has figured in paraphrase or precise reproduction, with such dexterity that the expert has to depend upon oversights in manipulation to discover modernity. Surprise is succeeded by boredom when we view a multiplicity of decorative objects in which only the dominance of manual skill is seen and the subjection or total absence of imaginative effort. Too much legerdemain has assumed the air of mountebankery, and we would like to see this expertness diverted to channels of craftsmanship in which decorative invention is the controlling spirit.

LÉON V. SOLON

AN INDIAN STYLE LIBRARY

A new public library in the Pueblo Indian style appropriate to New Mexico has been completed recently in Albuquerque. Plaster which is tinted the pinkish tan of natural adobe conceals the walls of prosaic red brick salvaged from the former library building.

The massive, age-defying effect of the old Pueblo missions is given to the building by the use of corner buttresses which taper into towers on the front. Above the entrance portal with its *vigas* or exposed ceiling beams and its carved corbels, is another mission note, the belfry. A high firewall conceals the roof. The flowing lines and the rounded corners simulate the weathering of old adobe walls.

The interior, decorated by a prominent southwestern artist, is harmoniously Indian in tone. The ceiling beams are supported by weathered log posts which are topped with carved corbels. The pillars rest on foundations of adobe colored concrete which extend into low walls separating the several reading rooms and the book stacks. The circulation desk, which also resembles a low wall, commands a view of the whole building from its position in the center of the room just in front of the stacks.

The hospitable feeling of a club is given by the typical Indian fireplaces in the corners of the reading rooms and by the little book shelves recessed into the low walls between rooms. The furniture, of heavy oak, is decorated with Indian carvings representing wind and rain waves. Other Indian symbols are painted in dull colors around the doors, windows and fireplaces. The lighting fixtures and cloak racks are of hand-wrought iron.

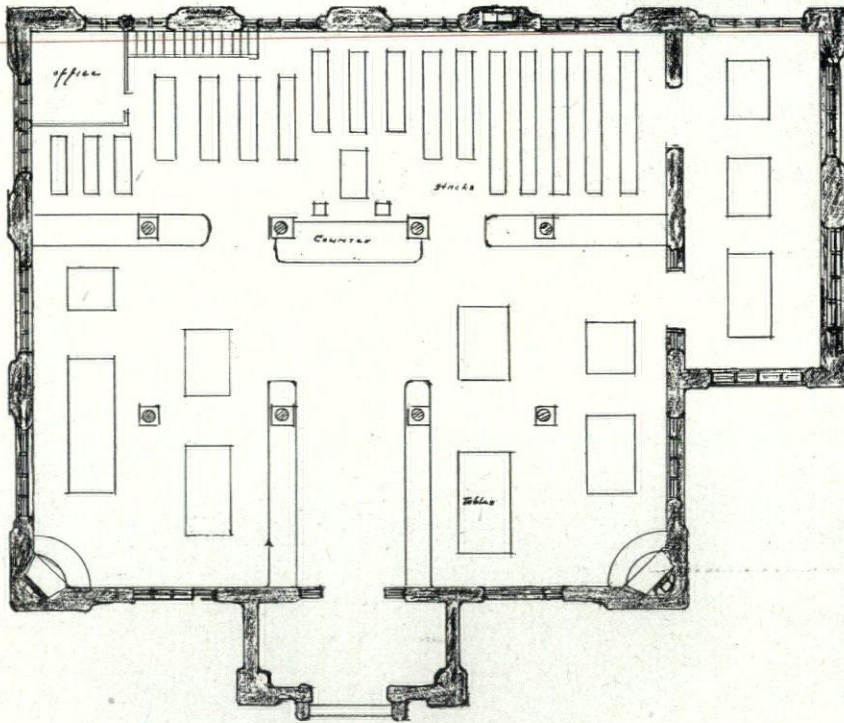
The building is especially well lighted and ventilated, with windows in every available wall space. There is shelving space for thirty thousand books. Reference rooms and private offices for the librarians are on either side of the stacks, with retiring rooms in the basement.

Details of the Pueblo architecture were worked out by city architects in co-operation with a committee from the local library association of women's clubs, which is raising funds to place ten thousand new volumes on the shelves.

LOUISE LOWBER CASSIDY



Interior



FLOOR PLAN

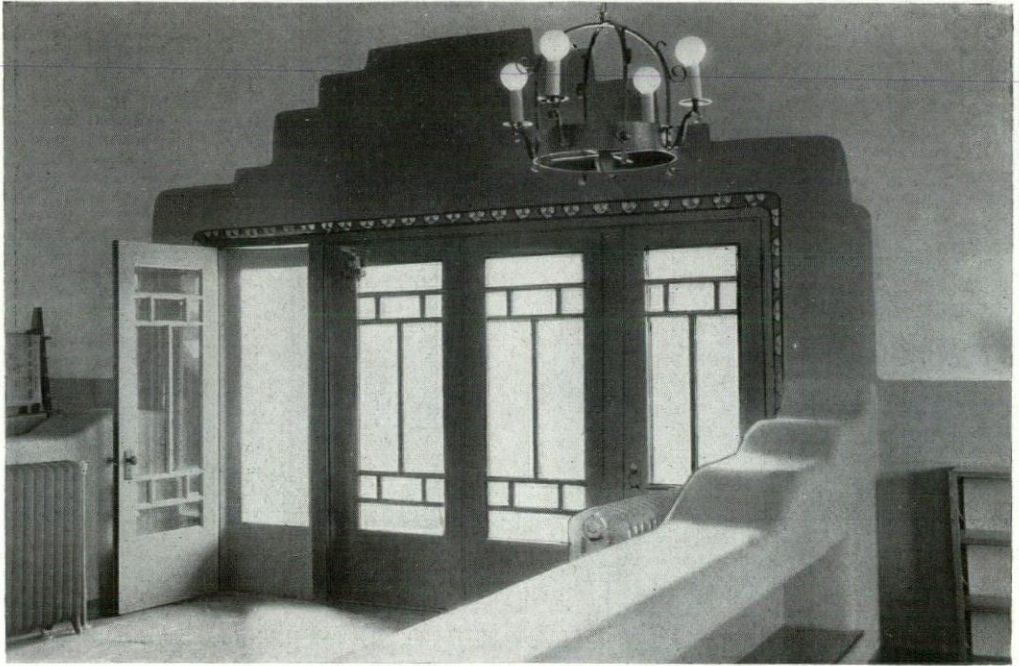
The Architectural Record

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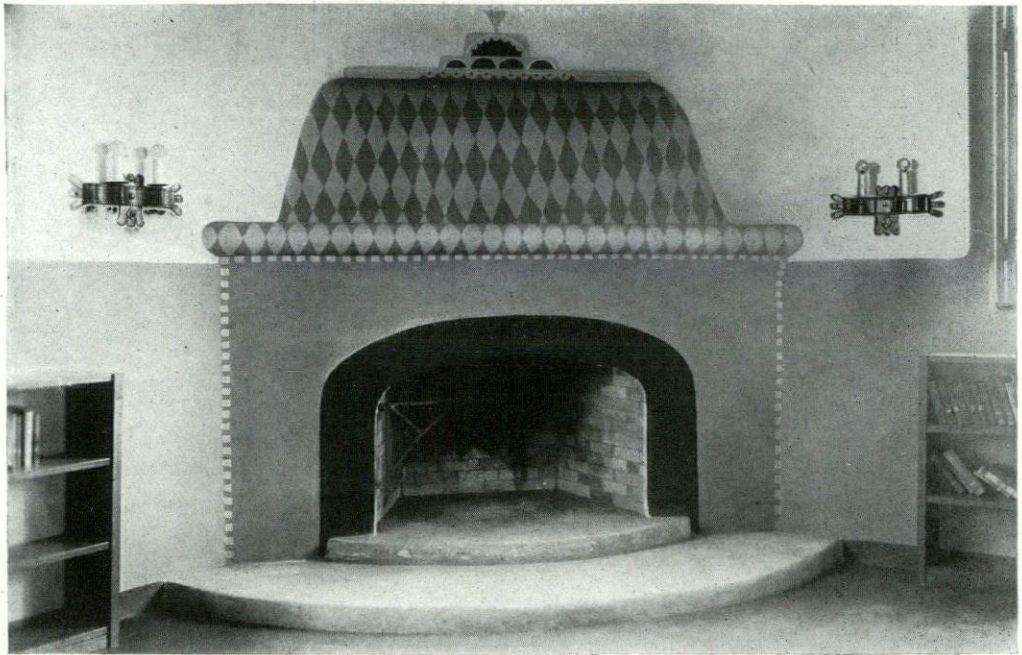
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A. Rossiter, Architect
Gustave Baumann, Artist

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ENTRANCE, SHOWING DETAIL OF DECORATION



The Architectural Record

Corner fireplace, plastered and decorated with Indian designs
THE PUBLIC LIBRARY, ALBUQUERQUE, NEW MEXICO
A. Rossiter, Architect
Gustave Baumann, Artist

September, 1925



A MONOGRAPH OF THE WILLIAM K. VANDERBILT HOUSE. RICHARD MORRIS HUNT, ARCHITECT. BY JOHN VREDENBURGH VAN PELT

New York is a perilous place for architecture. It has a rock foundation but an ephemeral surface. The current disappearance of the Madison Square Garden, and the approaching removal of the William K. Vanderbilt house remind us of the fact. Both White and Hunt however, left examples of their work less subject than these to the glacial overflow of business. The tower of the Garden with its aerial Diana has found a safer refuge, and this portfolio of plates will do something to preserve the memory of the Vanderbilt house.

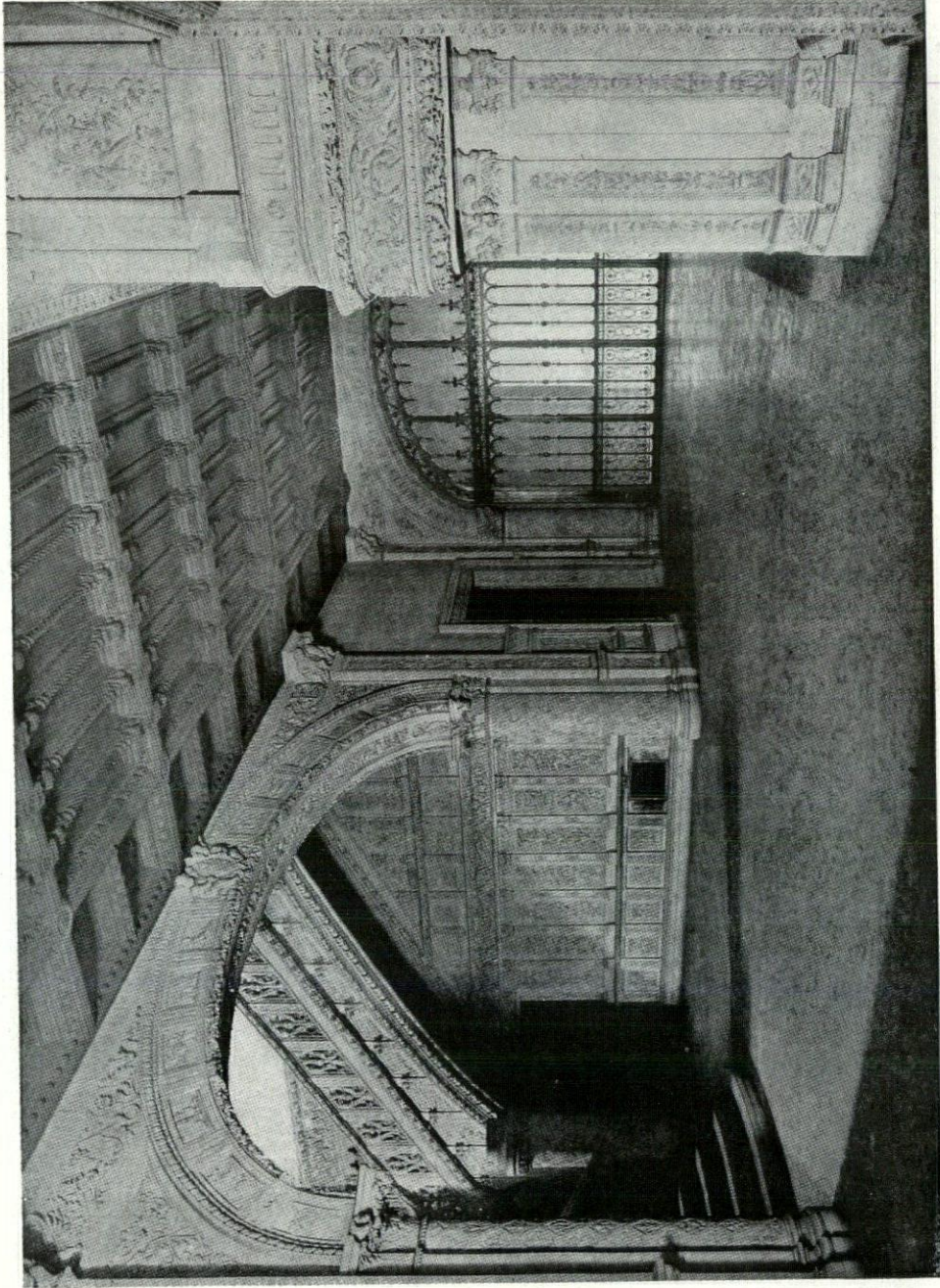
Richard Morris Hunt and his brother, the painter, came of a rather distinguished New England family which could boast of several generations of public activity. His mother and her five children went abroad for several years in 1843. After contemplation of a military career, Richard Morris at length entered the Beaux Arts in 1846, at the age of nineteen, and was nine years in Paris preparing for his profession. "He was the first American architect to attain technical proficiency through a thorough scholastic training."

In a review of Hunt's work in the *ARCHITECTURAL RECORD* for the fall of 1895, Mr. Montgomery Schuyler described the conditions in 1855, when Hunt returned. "The decent colonial tradition had died out altogether; the Greek revival, which had produced many public buildings in the towns and dotted the country with villas in modern reproduction of temples, had spent its force. Whatever architectural life there was had some sort of Gothic derivation, and the emancipated carpenter was doing terrible things with jig saws—there has never been a time when the services of educated designers were more needed."

Hunt came with a thorough training and the powerful tradition of the Beaux Arts. "Nothing, however, could obscure the verve and force of his growing genius." His early works are interesting though not entirely successful. Among them are the Tribune Building, the Presbyterian Hospital, and a few of the Newport houses. The works by which he is best known are those executed after 1870. The last of his great country houses was "Biltmore." Among his New York structures, whose permanence seems more or less secure, may be counted the base of the Statue of Liberty, and the main portion of the Metropolitan Museum of Art. The Lenox Library is gone but opposite its site—now occupied by the Frick house which is destined to its own place in the history of art in New York—stands the monument dedicated to Hunt's memory.

The William K. Vanderbilt house, at 52nd Street, which many critics think the most beautiful of his town houses, was built in 1879 to 1881. The exterior is of limestone with a tooled finish beautifully varied; the roof of slate with copper crestings. The main entrance doors slide back into pockets, and the vestibule doors are of thin wrought steel. The "Grinling Gibbons room" to the left was done by Hunt in dark French walnut, and afterwards done over by an English decorator. The room on the right also was originally a library, but the walls are now covered with painted panels. The Regence Salon has been altered too, and doubtless many beautiful bits of architecture lost.

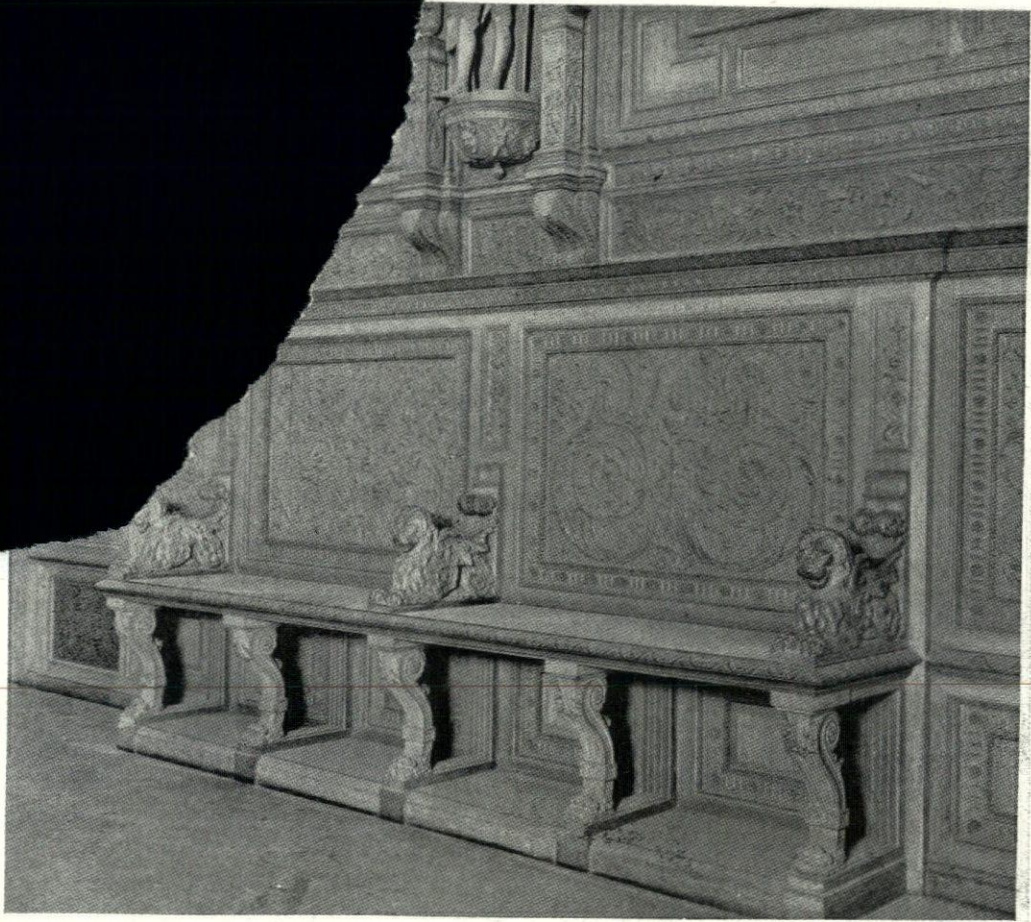
The most important rooms architecturally, however, are the main hall with the grand staircase (Plates 35 to 44) and the dining hall (Plates 47 to 57). "Perhaps the loveliest bits of the whole interior," Mr. Van Pelt thinks, "are the beautiful panels of the dining hall. They are executed in quartered oak with natural unstained wax finish, and at the present time, after nearly fifty years,



The Architectural Record

Main Hall
Illustration from *A Monograph of the William K. Vanderbilt House*

September, 1925



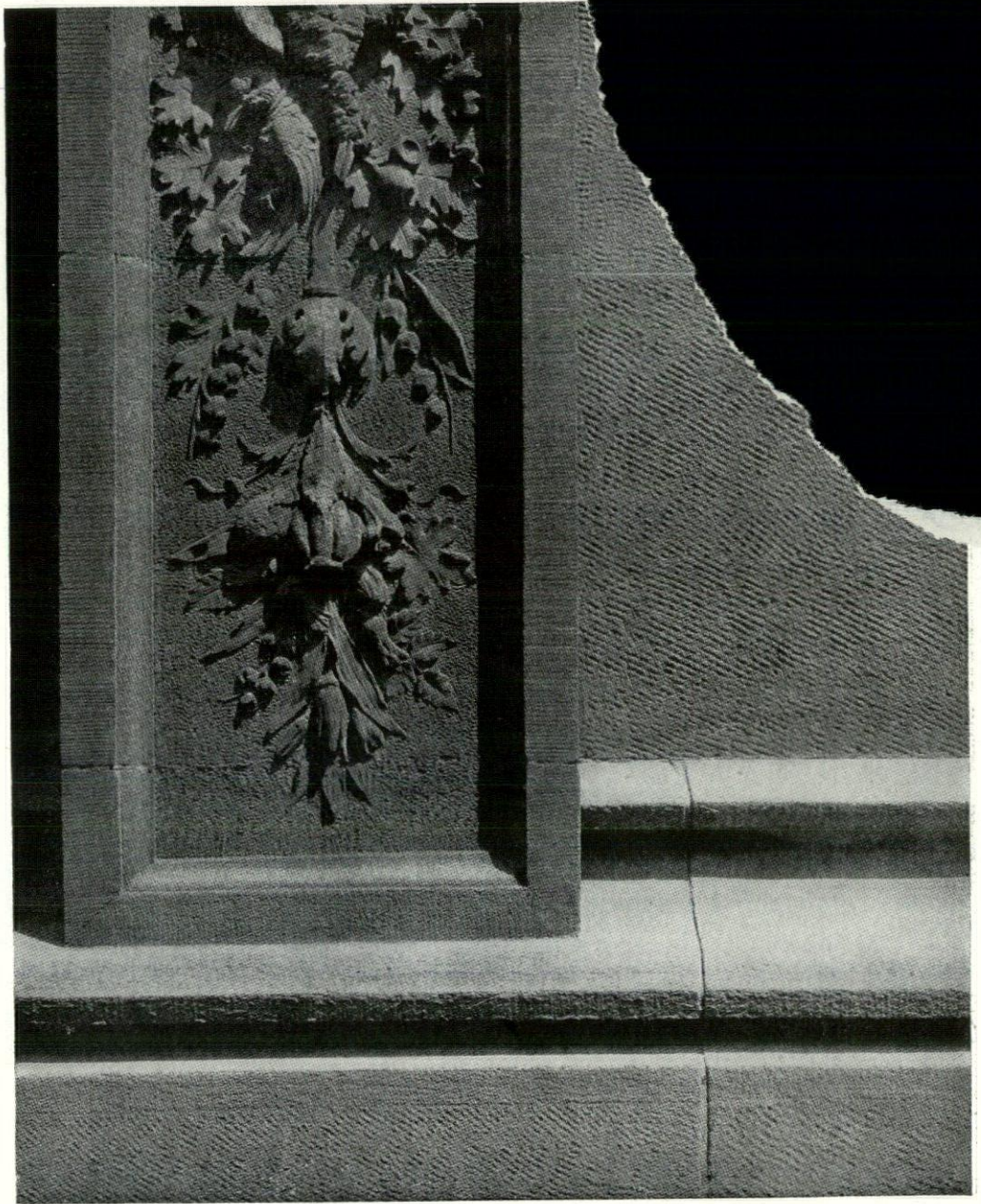
Detail at South End of Dining Hall
Illustration from *A Monograph of the William K. Vanderbilt House*

have retained the mellow light tone of their original coloring." The design of the whole room is French Renaissance, but the quality of the modeling of these panels, "delicate members of the motives disappearing in the background," seems to be either Italian Renaissance or French eighteenth century. Possibly this was due to the wood carvers of the nineteenth century following their customary technique, derived from eighteenth century French, which in turn had felt the influence of earlier Italian; or possibly "Mr. Hunt, realizing the greater beauty of the later French, or of the earlier Italian Renaissance modeling, had the work executed in that manner."

Mr. Van Pelt has taken pains to search for and record so far as he could find them, the names of artists and contractors who

executed Hunt's designs. It is a commendable precedent, this recognition of craftsmanship. It recalls a book reviewed in the *ARCHITECTURAL RECORD* for August, 1925, "Swedish Architecture in the Twentieth Century," by Hakon Ahlberg."

For the Swedish and the American renaissance, recent and current, shows some interesting parallels, and the part played by I. G. Clason in Sweden has some resemblances to the influence of Hunt in America. Neither man was notably original or innovating, but each of them did much to raise the standard of professional competency. Clason's art, says Mr. Ahlberg, was neither national nor innovating, but he "championed and gave example of sound construction, careful detail and thorough workmanship. He brought Swedish architecture back to



Typical Texture of Carving and Stone Tooling
Illustration from *A Monograph of the William K. Vanderbilt House*

honesty." Something similar might be said of Hunt. He was not as creative a man as the late Bertram Goodhue. But probably Hunt and Clason were the best type of man, by temperament and by equipment, to start

architecture in their respective countries out of the morass into which it had fallen. They were strong on the fundamentals.

But Mr. Van Pelt's mentioning by name men and contractors who worked under

alls Mr. because renaissance, and by the the Amer- inadequate The Van- the beauty the beauty of not be easy to would occasion Mr. Van Pelt's good Mr. Van Pelt's good

ARTHUR W. COLTON.

Construction, by Walter & Ralph Coolidge Henry, Analysis of the Design and of American Buildings, upon the Actual Working Documents of Recent Examples. New York: John Wiley & Sons, Inc., 1925. vol. I. vi, 1267 p. illus. 9¼ x 12 in. Cloth. \$20.

A book that meets the needs of practicing architects, draughtsmen, and students of architecture for a complete working analysis of Modern American Methods of Construction. All types of construction, from the simplest suburban structure of wood to the more complex fire-resistant construction of our large cities have been fully illustrated and described. The work includes complete working documents of executed buildings, photographic records of results accomplished with original drawings, details and specifications.

Simple Examples of Reinforced Concrete Design, by Oscar Faber. New York: Oxford University Press, 1924. 85 p. illus. 5½ x 8¾ in. Cloth. \$1.70.

The following examples are treated: Circular Water Tank—Small Square Tank—Floor Slab and Beams—Warehouse Floor on Concrete Columns—Retaining Wall—Water Tower—notes on Moments in Pillars.

The Italian Garden, by Luigi Damiani. Translated by L. Scopoli. New York: Brentano's, Inc., 1925. 66 p. CCCLI plate illustrations. 9¾ x 13¾ in. Cloth. \$25.00.

The book contains plates reproducing the historic gardens of Italy from ancient manuscripts, from early mosaics, from tapestries and frescoes. Formal gardens dating from the tenth century are recreated in this book that contains 350 illustrations.

Everyman's House, by Caroline Bartlett Crane. With a Foreword by Herbert Hoover. New York: Doubleday, Page & Co., 1925. xiv, 226 p. illus. 5 x 7¾ in. Cloth. \$2.00.

The author of "Everyman's House" was appointed by Mr. Herbert Hoover, President of "Better Homes In America," as chairman of the local "Better Homes" demonstration in her home town, Kalamazoo, Mich.,—and the center of this demonstration was a house which won first prize over 1,500 other demonstrations held simultaneously in different parts of the country. This book is the story of this house.

Beautiful Homes, by Keith Corporation. 200 Plans. Milwaukee, Wisconsin: C. N. Caspar Co., 1925. 276 p. illus. 7¾ x 10¼ in. Paper. \$2.00.

London Inns and Taverns, by Leopold Wagner. New York: Frederick A. Stokes Co., 1925. 252 p. 5½ x 8¾ in. Cloth. \$3.00.

Like the author's previous work, this is the outcome of forty-five years' explorations in the Great City. His introductory survey of the origin and development of our guest-houses and convivial haunts, opens up a rich mine of curious information. The succeeding chapters traverse a very wide area, and, street by street, deal pleasantly with a multitude of renowned inns and taverns which have contributed their full quota to London's social history.

Italic Hut Urns and Hut Urn Cemeteries, by W. R. Bryan. A Study in the Early Iron Age of Latium and Etruria. New York: American Academy in Rome, 1925. (Papers and Monographs of The American Academy in Rome) xiv, 204 p. illus. 6¼ x 9¼ in. Cloth. \$2.50.

Johnson's Materials of Construction, re-written by M. O. Withey and James Astton. Edited by F. E. Turneure. New York: John Wiley & Sons, Inc., 1925. 6 ed. xx, 865 p. illus. 6 x 9¼ in. Cloth. \$6.00.

London Alleys, Byways & Courts, Drawn and Described by Alan Stapleton. New York: Dodd, Mead & Co., 1925. xiii, 183 p. illus. 6¼ x 8 in. Cloth. \$5.00.

Architecture, by Alfred Mansfield Brooks. Introduction by Sir Reginald Blomfield. Boston: Marshall Jones Co., 1924. xix, 189 p. 4¾ x 7½ in. Cloth. \$1.50.

The series, "Our Debt to Greece and Rome," in which this volume is listed as Number 40, traces our cultural heritage from Classical times. In "Architecture," Professor Brooks deals with the age-old principles which, having had their origin in the days of Greek and Roman supremacy, have persisted to the present.

Lighting Fixtures and Lighting Effects, by M. Luckiesh. New York: McGraw-Hill Book Co., Inc., 1925. 1 ed. xiii, 330 p. illus. 6 x 9¼ in. Cloth. \$4.00.

This book presents a detailed analysis of light and lighting fixtures in regard, primarily, to lighting effects.

Light, color, painting, equipment, fixtures, lamps—for both direct and indirect lighting—are discussed in relation to effects desired.

The last chapter in the book is devoted to a specialized study of the lighting problems in various fields—residences, churches, auditoriums, ball-rooms, show windows, museums, etc.

Dynamic Symmetry in Composition—As Used by the Artists—by Jay Hambidge. New York: Brentano's, 1924. 83 p. illus. 6¼ x 9 in. Bound in Boards. \$3.00.

Heating and Hot Water Work, by Frederick W. Dye. Some of the Problems and Difficulties Arising in Practice. New York: Spon & Chamberlain, 1924. viii, 192 p. illus. 5 x 7½ in. Cloth. \$3.00.

House Heating with Oil Fuel, compiled by P. E. Fansler, E.E. New York: Heating and Ventilating Magazine Company, 1925. 2 ed. 63 p. illus. 8 x 10½ in. Paper. \$1.00.

An interesting summary of the various phases of the problem of oil burners as a source of heat for homes, and an aid to intelligent and accurate selection of equipment.

The Story of Copper, by Watson Davis, C.E. New York: The Century Co., 1924. xix, 385 p. illustrated with photographs and diagrams. 5¼ x 8 in. Cloth. \$3.00.

"The Story of Copper" is authoritative in subject-matter and extremely non-technical in style. Copper, brass and bronze are intimate parts of our daily life. Copper wires carry talk, non-rusting brass pipes bring water, copper roofs keep succeeding generations dry for centuries, in copper kettles and copper sinks our food is prepared.

The Italian Orders of Architecture, by Charles Gourlay. A Practical Book for the Use of Architects and Craftsmen, Consisting of Letterpress, With Thirty-Two Plates Based on the Orders of Vignola, Palladio, Gibbs, Chambers, and Other Masters. London: Edward Arnold and New York: Longmans, Green & Co., 1923. 2 ed. revised. viii, 31 p. 32 plate illustrations. 9¼ x 12¼ in. Paper. \$2.75.

Colour & Comfort in Decoration, by John Glog. With Illustrations and Original Designs by Palmer-Jones. New York: Frederick A. Stokes Co., 1925. 188 p. 6 x 8¼ in. Cloth. \$3.00.

The author discusses the economical and effective uses of colour in the homes of to-day in non-technical language. He writes that "When the power of colour is properly understood, many pleasant changes of surroundings are rendered possible without the vast expenditure often suggested by that ominous word 're-decoration.'"

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted:]

Beds, Concealed. "The Book of Beds." Concealed Bed Corporation, 58 East Washington Street, Chicago, Illinois. 8½x11 in. 28 pp. Illustrated.

Concrete. "Design and Control of Concrete Mixers"—A Method to Produce Concrete of Predetermined Strength. Portland Cement Association, 111 West Washington Street, Chicago, Illinois. 8½x11 in. 24 pp. Illustrated.

Flooring. "Floor Perfection With Conda-Floor—The Perfect Flooring." The Manhattan Rubber Manufacturing Company, Passaic, New Jersey. 8½x11 in. 16 pp. Illustrated in actual colors.

Hardware. Door Hardware for Private and Public Garages, Warehouses and Industrial Buildings. Catalogue No. 91. Allith-prouty Company, Danville, Illinois. 7¾x10 in. 80 pp. Illustrated.

Lighting. "Characteristic Designs." From Luminaire Studios of Curtis Lighting, Inc.

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facturers, 123 West M
cago, Illinois. 3¾x6 in.

Paints and Varnishes.
tural Reference Book. Sp
General Information on Dev
Varnish Products. Devoe & Re
pany, Inc., 101 Fulton Street, Ne
City. 8½x11 in. 35 pp.

Plastering. "Better Plastering for Your Home." National Council for Better Plastering, 819 Madison Square Building, Chicago, Illinois. 3¼x6 in. 8 pp. Illustrated.

Plastering. "The Art of Better Plastering." National Council for Better Plastering, 819 Madison Square Building, Chicago, Illinois. 3½x5½ in. 16 pp. Illustrated.

Ranges. "The Ray Range." For Oil, Coal, Wood or Gas. W. S. Ray Manufacturing Company, San Francisco, California. 7½x10½ in. 24 pp. Illustrated.

Registers and Grilles. 1925 Catalogue of Highton Registers and Grilles. William Highton & Sons Company, Nashua, New Hampshire. 7¾x10½ in. 62 pp. Illustrated.

Showers. "Ampinco Showers and M- VB Temperators." The American Pin Company, Division Scovill Manufacturing Company, Waterbury, Connecticut. 7½x10½ in. 18 pp. Illustrated.

Stucco. "Oriental Stucco." With Ten Looseleaf Plate Illustrations in Actual Colors. Describing United States Gypsum Oriental Stucco. United States Gypsum Company, 205 West Monroe Street, Chicago, Illinois. 8¾x11 in. 24 pp. Illustrated.

Terra Cotta. "Studies in Polychromy—The Renaissance." Number 10, Volume VII of Atlantic Terra Cotta Series. Atlantic Terra Cotta Company, 350 Madison Avenue, New York City. 8½x11 in. 16 pp. Illustrated.

Tile, Hollow. "Combination Hollow Tile and Concrete Floor and Roof Construction." The Hollow Building Tile Association, Con-way Building, Chicago, Illinois. 8½x11 in. 8 pp. Illustrated.

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