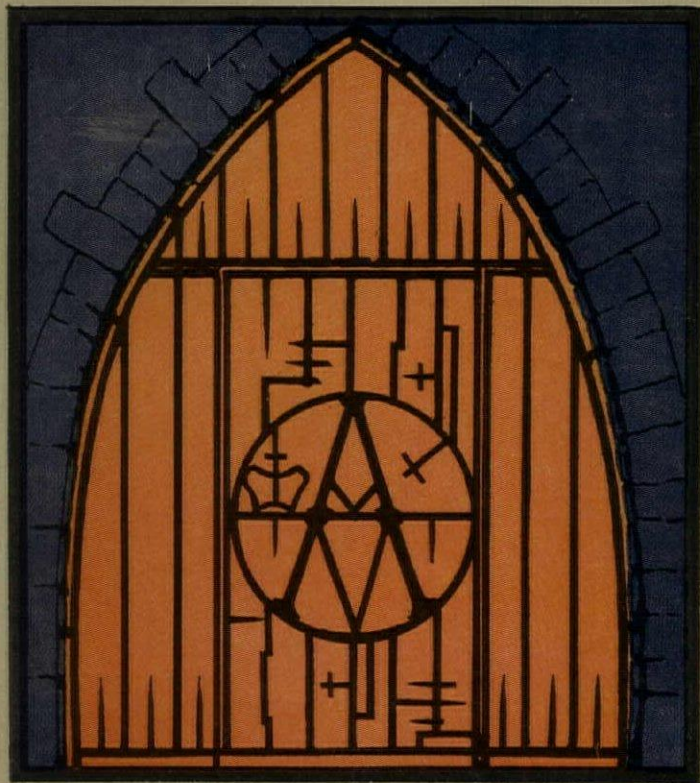
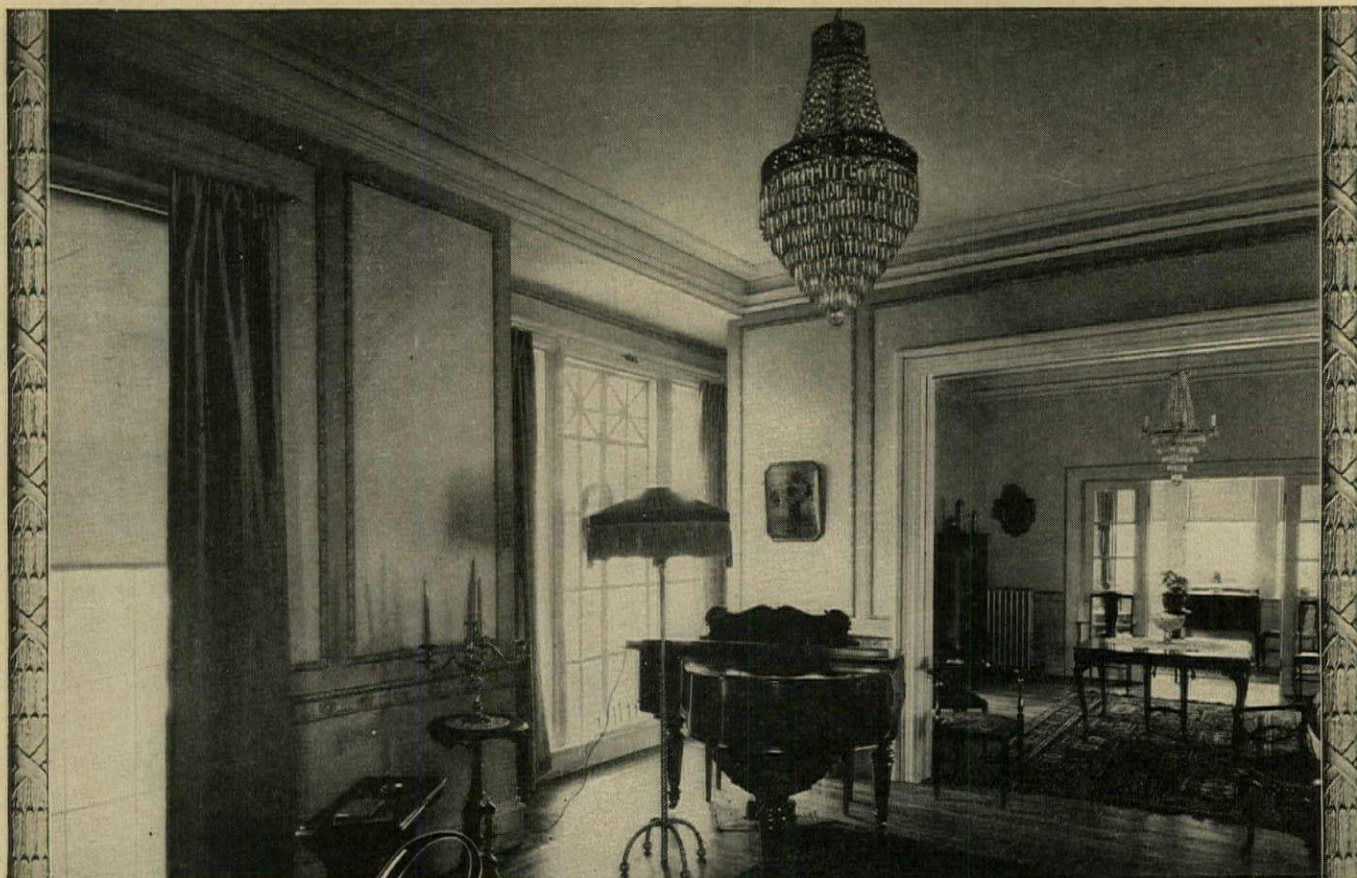


THE
ARCHITECTURAL
FORUM
IN TWO PARTS



PART ONE
ARCHITECTURAL DESIGN
MAY
1929



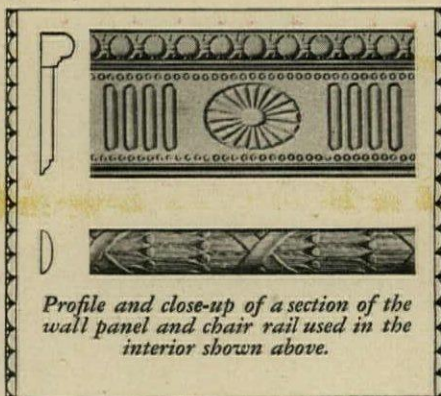
Luxury... in a new wall treatment - that even the small home can afford!

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

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

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

Yet the cost of Driwood Mouldings is



Profile and close-up of a section of the wall panel and chair rail used in the interior shown above.

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

Is the Driwood Catalog on file in your office? It illustrates 119 individual Driwood Period Mouldings; and contains,

in addition, 81 photos suggesting the unlimited combinations into which they can be assembled. A copy will be sent free upon request.

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

HENRY KLEIN & CO., INC.

with which are consolidated the **IMPROVED OFFICE PARTITION CO.**, and **DRIWOOD CORP.** (Est. 1909)

Gen. Sales Office: Dept. D, 11 East 37th St., N.Y.
Branch Offices in Boston, Chicago, Detroit
Philadelphia and Pittsburgh
General Office and Plant: . . . Elmhurst, N. Y.

DRIWOOD
TRADE MARK REG.
PERIOD MOULDINGS
in ornamented wood



No. A-V. Polychrome Blend Hanley Face Brick

V. Hayjran Des. & Det.

This drawing shows how an old frame structure can be renewed and modernized by covering it with a veneer of Hanley Face Brick. This



eliminates costly painting, and makes a house cooler in summer and warmer in winter. Hanley Brick comes in a wide range of colors.

ESTABLISHED 1893

HANLEY COMPANY

Largest Manufacturers and Distributors of Face Brick in the East

BOSTON—260 TREMONT ST.

BRADFORD, PA.

NEW YORK—565 FIFTH AVE.

TRUSCON STEEL WINDOWS



DONOVAN AWNING

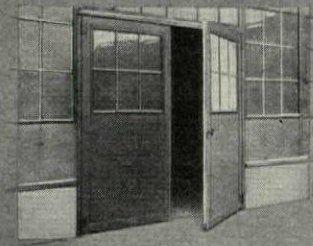


DOUBLE-HUNG

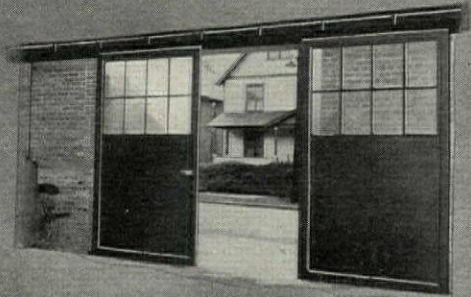


CASEMENTS

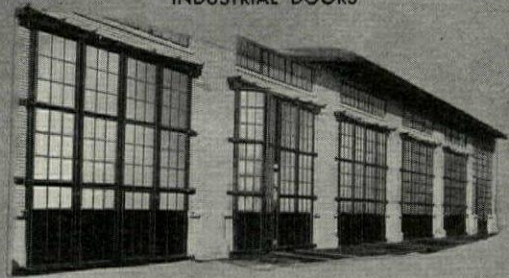
TRUSCON STEEL DOORS



STOCK TYPE



INDUSTRIAL DOORS



FOLDING TYPE

Quality Windows of All Types

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

Sturdy Steel Doors and Frames

Truscon Steel Doors are sturdily built to withstand hard usage and give long service in industrial buildings, garages, basement and service entrances. Included are Stock and Special Types of Swing, Slide, Folding, Lift, Lift-swing, Industrial, Railroad, and Hangar Doors.

TRUSCON STEEL COMPANY, YOUNGSTOWN, OHIO

STEEL WINDOW AND DOOR DIVISION

Trussed Concrete Steel Co. of Canada, Ltd., Walkerville, Ont.

Offices in Principal Cities of United States and Canada

TRUSCON STEEL BUILDING PRODUCTS

STEEL WINDOWS—STEEL DOORS—STEEL DECKS—METAL LATH—STEEL JOISTS—REINFORCING STEEL—ROAD REINFORCEMENT—ENGINEERING SERVICE

Specify **LEAD** paints



Save the surface and you save all - *Always Lead*

Paints with a high-lead content eliminate trouble all along the line. When a painter works with pure white lead (preferably Eagle), there is no question as to wearing quality or paint satisfaction. You and the homeowner know exactly what is going on the walls, interior or exterior. White lead meets every requirement of good painting easily—and with noticeable economy.

EAGLE White Lead



Reg. U. S. Pat. Off.

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

An Interesting Echo

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

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



Residence of Senator Walter W. Westall. Charles B. Platt, Architect

The letter

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

F. C. SHELDON SLATE Co.

General Offices, Granville, N.Y.

Chicago, Ill.
2654 Ward St.
Detroit, Mich.
1115 Francis Palms Bldg.

New York City
101 Park Ave., Room 514
Atlanta, Ga.
311 Bona Allen Bldg.

Cincinnati, Ohio
35 Poinciana Apt.
Seattle, Wash.
1170 West Idaho St.

For Today's Finest Buildings

*Prominent Architects are
Choosing Either "Gray"
or "Variegated"*

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

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



Toronto Daily Star Building, Toronto, Canada. Chapman & Oxley, Architects. Thompson-Starrett Co., Builders. First two stories Canadian granite; other 20 stories Standard Gray Indiana Limestone.

INDIANA LIMESTONE COMPANY

General Offices: Bedford, Indiana

Executive Offices: Tribune Tower, Chicago



Nailing Slate directly to roof-deck of Federal Nailing Concrete Slabs on a community building.

FEDERAL Nailing Concrete ROOF SLABS



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

These are the Federal Features

1. Truly permanent—being stone concrete.
2. Fireproof — lower insurance rates.
3. Light weight saves steel.
4. No maintenance whatever.
5. Immune to weather, smoke, gases, etc.
6. No rust—no rot—no disintegration.
7. Quickly laid in any weather.
8. Ready at once for composition covering.
9. Smooth under-surface — no painting.
10. Lowest cost permanent roof available.

A greater asset on the books
of the company

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

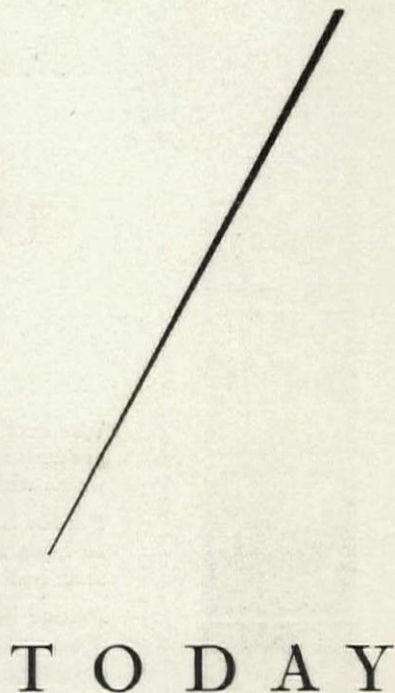
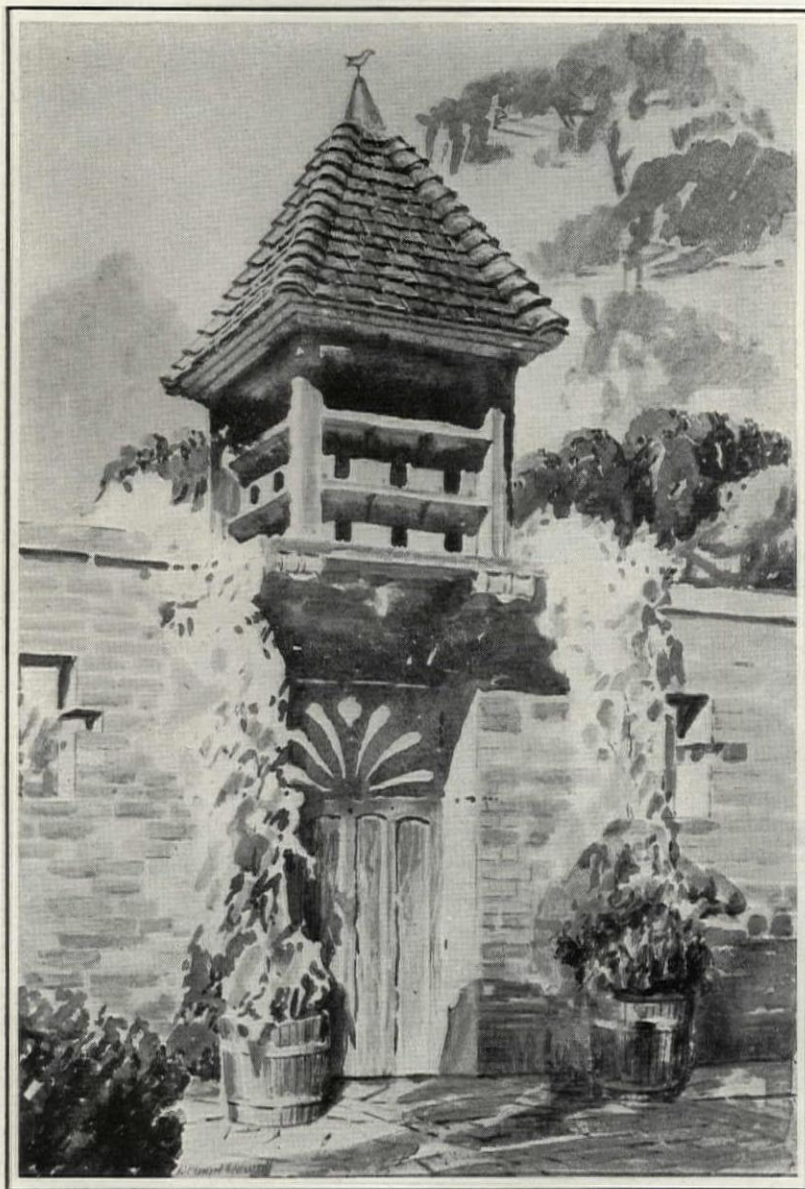
These nailing slabs have been in successful use for years. Today, outstanding buildings such as the University of Chicago Chapel, Shedd Aquarium—and many schools, churches, water-works, municipal markets and other buildings—benefit by their unusual advantages.

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

Made, Laid and Guaranteed by
FEDERAL CEMENT TILE COMPANY
608 South Dearborn Street, Chicago
FOR OVER A QUARTER CENTURY

FEDERAL *Light Weight* Precast Concrete Roof Slabs

This same Age-Old Beauty is yours



T O D A Y



A detail of IMPERIAL Antique Shingle Tiles, showing how faithfully they reproduce the weathered texture of the age-old tiles of Groombridge Place, England.

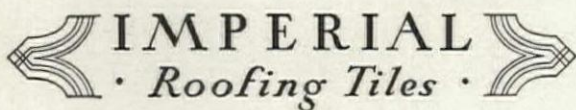
ATTRIBUTED to Sir Christopher Wren, the great English architect who reached the height of his fame about 1700, this quaint old gateway and dovecote at Groombridge Place, Sussex, England, never fails to delight American architects.

Especially do they admire the ripe beauty of its hand-made tiles, now aged to soft, rich reds and russet browns. Again and again they express the wish that authentic replicas could

be had for use on English-type dwellings in this country.

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

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



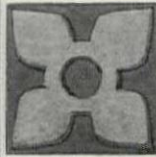
LUDOWICI - CELADON - COMPANY

CHICAGO 104 SOUTH MICHIGAN AVENUE

NEW YORK 565 FIFTH AVENUE

WASHINGTON 758 FIFTEENTH ST. N. W.

FOR INFORMATION concerning IMPERIAL Roofing Tiles, address the Ludowici-Celadon Company, 104 South Michigan Avenue, Chicago.

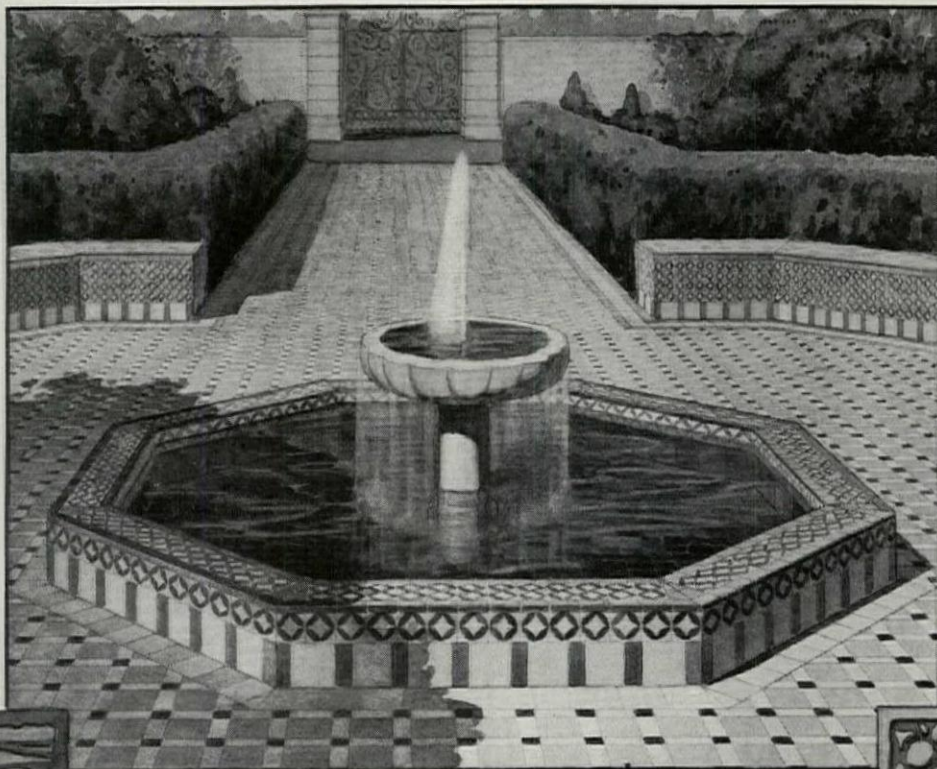
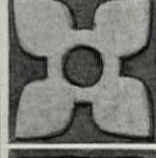
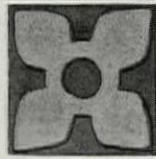
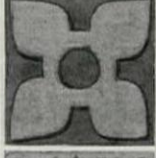


Unless Your Clients Have Iron Stags

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

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

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



THE C. PARDEE WORKS, 101 Park Avenue, New York City

- Please send me, without obligation, your catalogue illustrated in color, "Pardee Tiles," showing the many shapes and individual pieces for difficult installations.
- Send me original suggestion in color covering tile work as noted on enclosed blue print.

Name _____ Address _____

A. F. 5-29



*The Paul S. Winslow Residence at Honolulu, Hawaii
Dickey & Wood, Architects*



In Honolulu

A Heinz "Plymouth" Tile Roof

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

Without further deliberation the plans were sent to Heinz for the development of a color combination because the Heinz Company have a national reputation for producing tiles of authentic aged appearance. Fashioning tiles by hand from the wonderful clays of Colorado,

the Heinz experts have developed an exclusive method of producing a time-weathered texture and coloring that can only be duplicated by age itself.

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

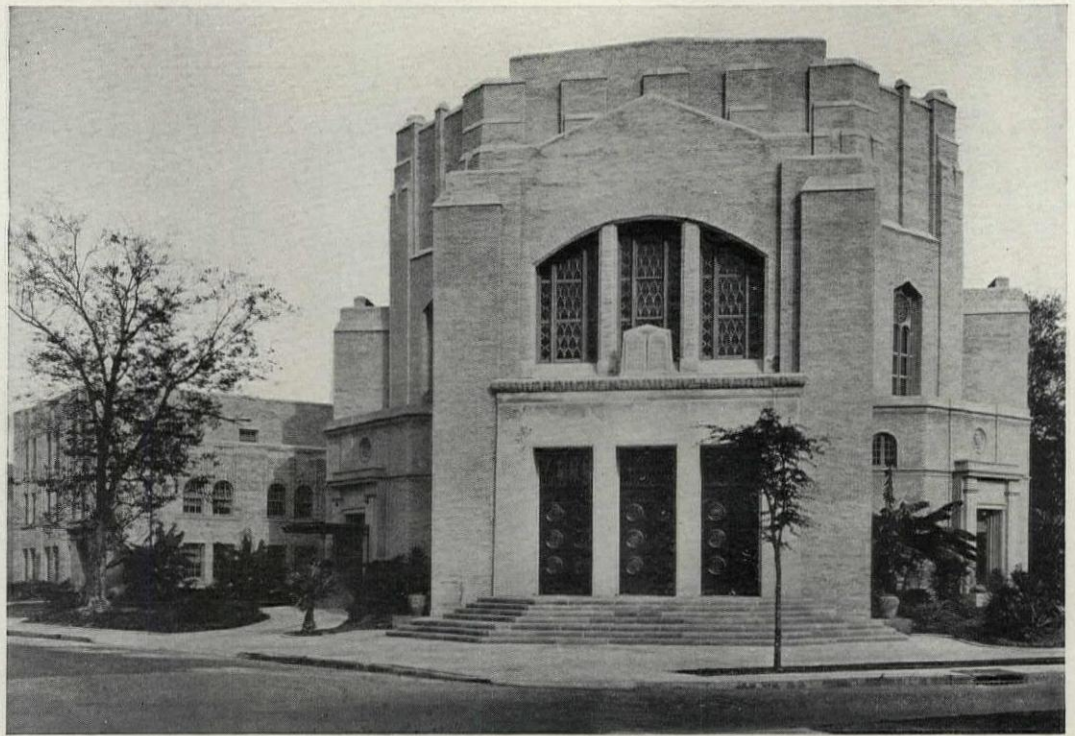
THE HEINZ ROOFING TILE CO.

DENVER, COLORADO

3659 COUNCIL ST., LOS ANGELES, CALIF.

101 PARK AVE., NEW YORK

BUILD FOR THE CENTURIES WITH
ACME BRICK



TEMPLE SINAI, NEW ORLEANS

Architects: EMILE WEIL, INC., and MOISE, GOLDSTEIN AND WEISS. Associate Architects: DREYFOUS & SEIFERTH, CHARLES GIBERT, General Contractor. FRED SIMONSON, Masonry Contractor.

...a Brick for Every Type

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

Let us help you solve your color problem, for ten Acme owned-and-operated plants and thirty-eight years in the art of brick-making enable us to offer "a brick for every type, a color for every color scheme."

ACME BRICK

Acme Brick Company

Manufacturers of the Products We Sell

Established 1891

CONVENIENT OFFICES AND DISPLAYS THROUGHOUT THE SOUTH: Abilene, Amarillo, Beaumont, Big Spring, Corsicana, Dallas, Enid, Ferris, Fort Smith, Fort Worth, Galveston, Greenville, Houston, Little Rock, Lubbock, Memphis, Monroe, New Orleans, Oklahoma City, Paris, Port Arthur, San Antonio, Shreveport, Tulsa, Vernon, Waco, Wichita Falls

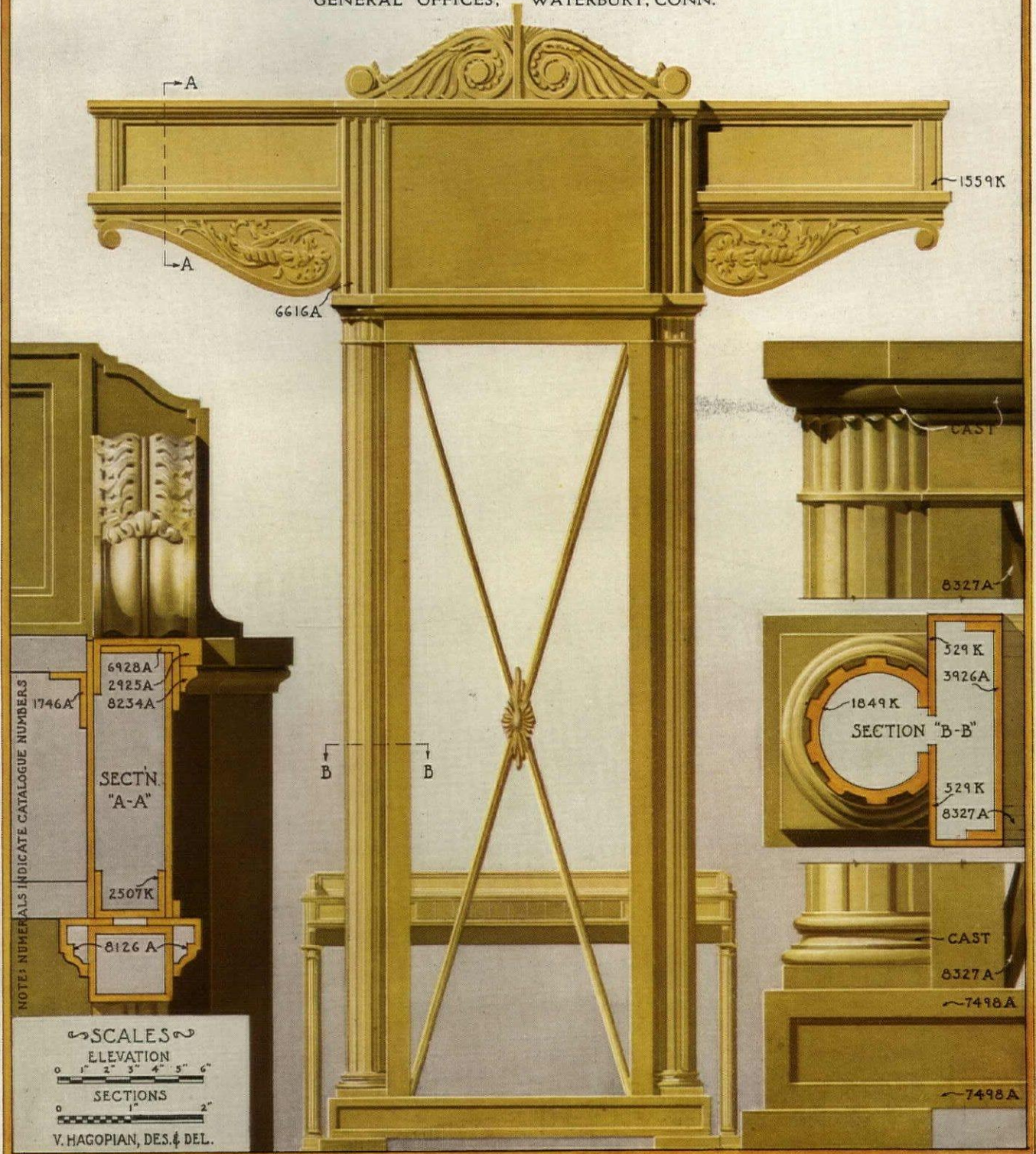
ANACONDA

ARCHITECTURAL EXTRUDED BRONZE IN STANDARD SHAPES

PLATE 15

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

THE AMERICAN BRASS COMPANY
GENERAL OFFICES, WATERBURY, CONN.

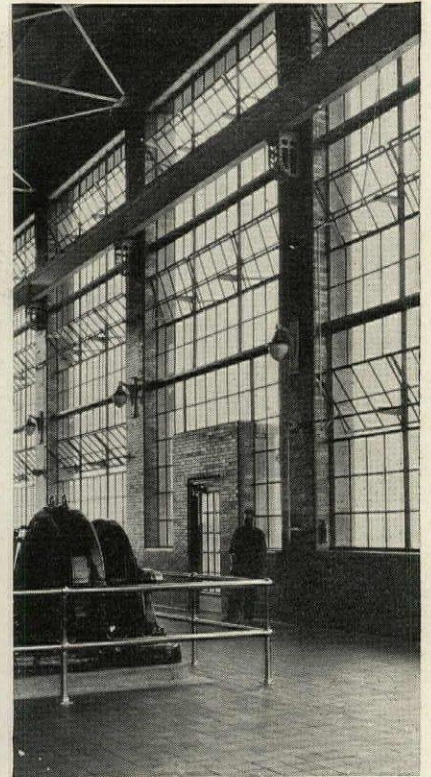


Complete sets of these plates may be had for the asking



63 pages in "Sweets"

*The whole story of LUPTON STEEL WINDOWS
is at your elbow*



Lupton Pivoted Sash, controlled by the Pond Operating Device, brings light and ventilation to the power-house of a tremendous industrial plant.

Soft fabrics and soft sunlight lend quiet charm to this Chippendale dining-room. Lupton Casements bear out the restrained character of the room.

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

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

application of Lupton Steel Windows to your building.

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

Turn to page A-1192 of your copy of "Sweets" and refresh your memory on the many Lupton Steel Products. The Lupton name is nationally known, one which your clients associate with the highest quality in steel products. DAVID LUPTON'S SONS Co., 2207 E. Allegheny Avenue, Philadelphia, Pa.

LUPTON
WHERE STEEL IS FUSED WITH SINCERITY

AMERICA NEEDS MORE GARAGES IN HER CITIES



MODERN

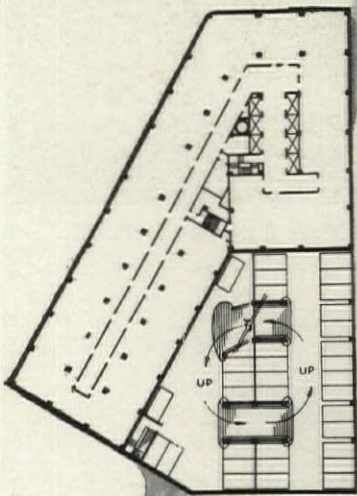
In Every Detail—

Office Space + Garage Space

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

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

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



RAMP BUILDINGS CORPORATION

21 East 40th Street

New York, N. Y.

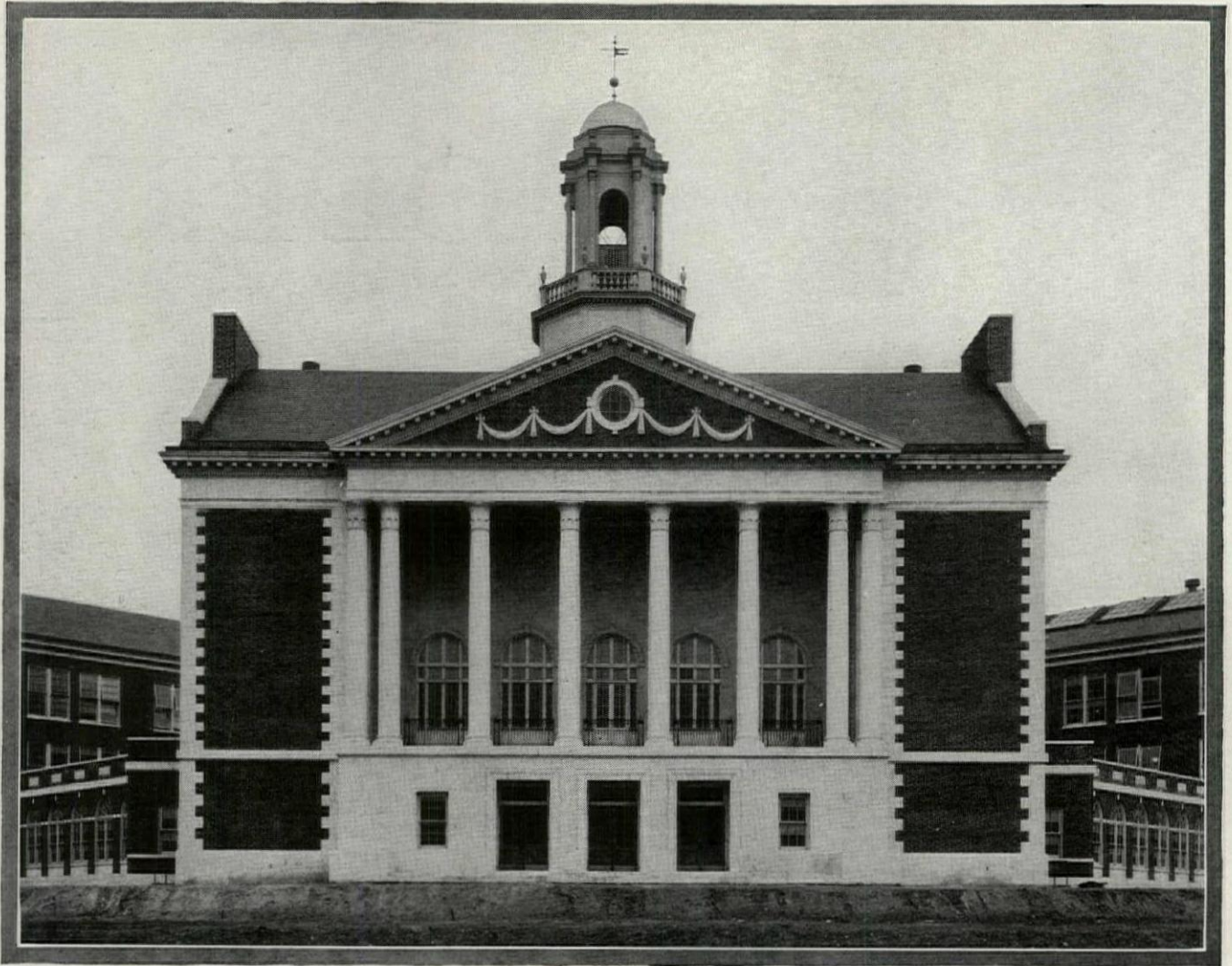
G A R A G E
CONSULTANTS ON PROMOTION



E N G I N E E R S
AND GARAGE MANAGEMENT

RBC-184

GEORGIA MARBLE



McKINLEY TECHNICAL HIGH SCHOOL, WASHINGTON, D. C. A. L. HARRIS, MUNICIPAL ARCHITECT

Above—Front elevation of centre building *Below*—End bay of one of two symmetrical wings



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

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648 Builders' Bldg.
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1200 Keith Bldg.
CLEVELAND

Store fronts in chromium

Licensed Chromium Plating Equipment is completely installed in our plant and we now have the facilities for turning out all store front construction members in genuine Chromium plate. This plating is applied on Duplex Nickel Plated rolled or extruded bronze or copper shapes of our standard design, or to individual specifications. Our equipment is of a capacity that will enable us to take care of all requirements and is reputed the largest of any plating plant in the West. The white metal effects so desirable in Modernistic and Modern American designs are now available for quick delivery.

Zouri Drawn Metals Company

AND ASSOCIATED COMPANIES:

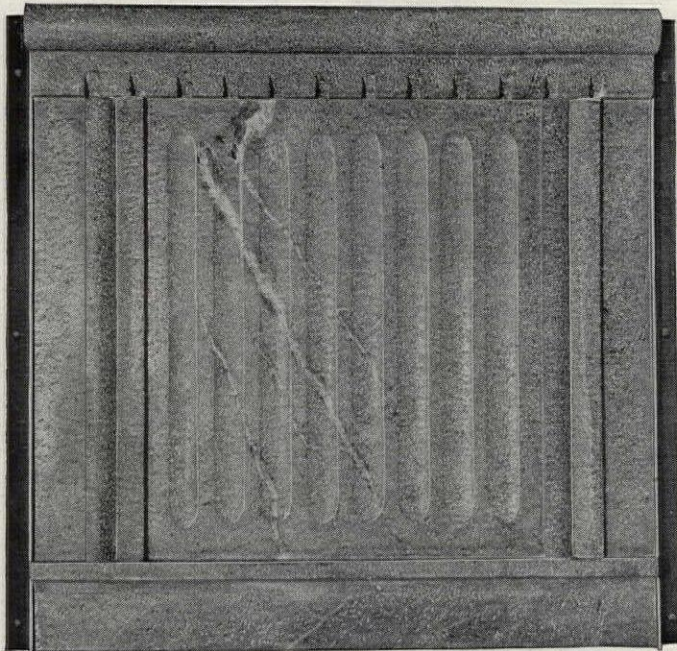
INTERNATIONAL	INTERNATIONAL STORE FRONT COMPANY STANDARD STORE FRONT CONSTRUCTION CO. MODERN BRONZE STORE FRONT CO. ZOURI COMPANY OF CALIFORNIA ZOURI DRAWN METALS CO., OF NEW YORK, INC.	DISTRIBUTION
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Factory and General Offices: Chicago Heights, Illinois

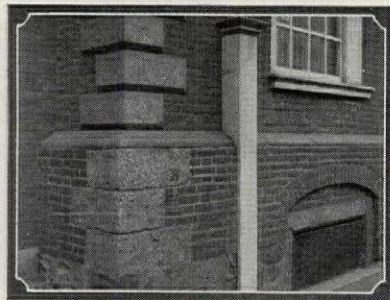
Soapstone--

an age-old material

for the new-day designer



Spandrel, fabricated of soapstone—the natural weather-resisting stone. 11 pieces of stone, jointed with splines and cemented, fastened with hidden bolts to a steel frame. Assembled at the mill, complete, stone and steel, and delivered ready for erection.



Independence Hall, Phila. Erected in 1736. Soapstone used for quoins, water-table copings, trim of cellar windows, etc. An examination will prove the weather-resisting qualities of soapstone.

Towers that scrape the skies are carving a new path in architecture.

Seeking new expressions in design, architects are seeking also new materials with which to make their vision permanent.

Soapstone, down through the years, has been waiting for this opportunity to contribute to the greater beauty of buildings.

Today's vertical lines need relief and the deeper reveal possible with soapstone meets this requirement. Soapstone, used as a veneer, saves valuable inches of floor space—important to owners.

Natural, quarried soapstone of superior grade, identified as Alberene Stone, will give your structures effects that cannot be achieved with any other material.

We will welcome the opportunity of submitting facts regarding soapstone's qualities and possibilities.

ALBERENE STONE COMPANY
153 WEST 23rd ST., NEW YORK

Branches: Chicago Philadelphia Boston Newark
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Quarries and Mills at Schuyler, Va.

ALBERENE

STONE SPANDRELS

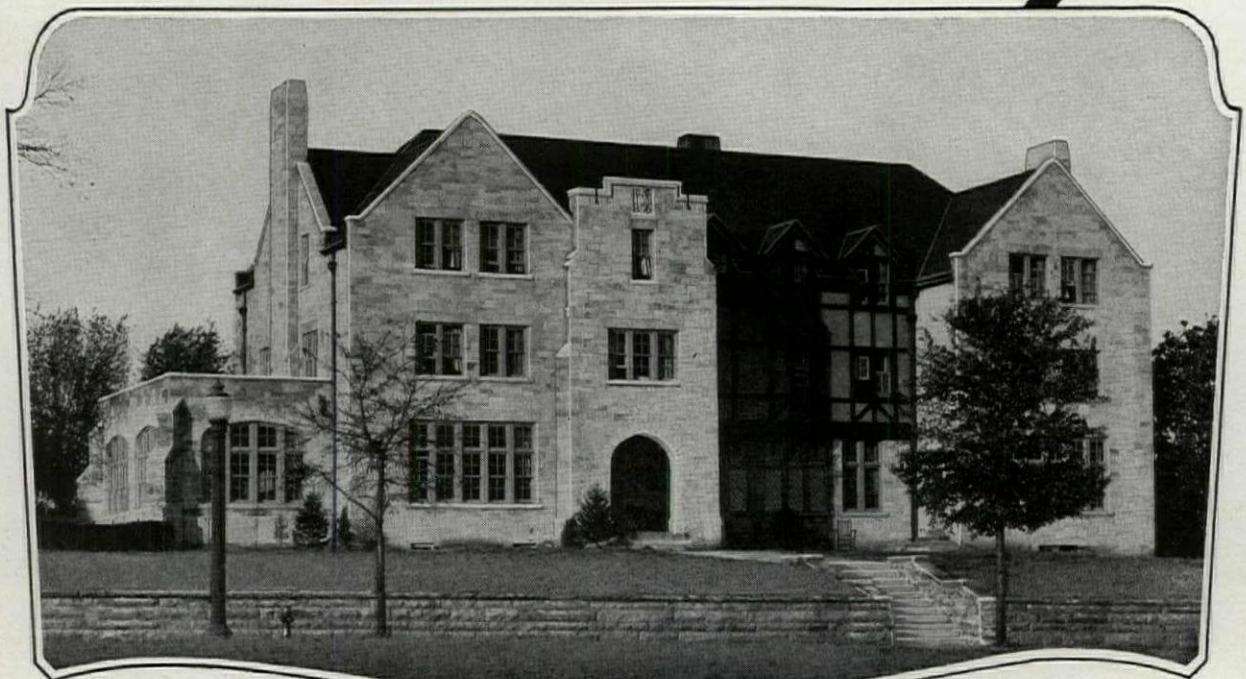


Local Spanish architecture was chosen in building this official community for the Western Union Telegraph Company, Horta, Fayal, Azores. It is complete and compact where the members live, work, and play. All the buildings are earthquake proof.

STONE & WEBSTER
INCORPORATED
BUILDERS

We Supervised the laying of this

ASHTONE
TRADE MARK REGISTERED



Beta Theta Pi House, Indiana University. Architect—Frank Logan, New York City. Builder—Charles A. Pike, Bloomington Ind. Stone—Colonial Variegated *Ashtone*.

And you may have
THE SAME SERVICE

OUR own experts supervised the stone masonry on this job. You or your clients may have the same service — entirely at our expense — any time or anywhere that ASHTONE is specified. Our men are sent out to any architect or builder who uses ASHTONE and wants to be *sure* of artistic Random Ashlar work. We are always willing to work with you to get the best results.

Your copy of "The Common Sense of ASHTONE" is ready for you. Write for it today.

BLOOMINGTON LIMESTONE COMPANY

Bloomington-Indiana

CINCINNATI

DALLAS

DETROIT

TORONTO

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CHICAGO

NEW YORK

The Invisible Superintendent at the Mortar Box—

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

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

District Sales Offices: 1610 Builders Bldg., Chicago; 301 Rose Bldg., Cleveland; 602 Murphy Bldg., Detroit; 101 Park Ave., New York

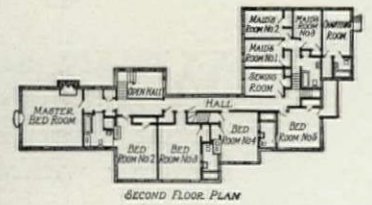
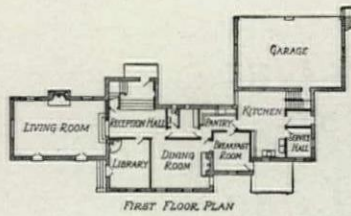
Cuts Out the Need of Lime

BRIXMENT

for Mortar and Stucco

With no lime in the mix, BRIXMENT—a strong, hydraulic cement—makes ideal mortar for walls below grade.

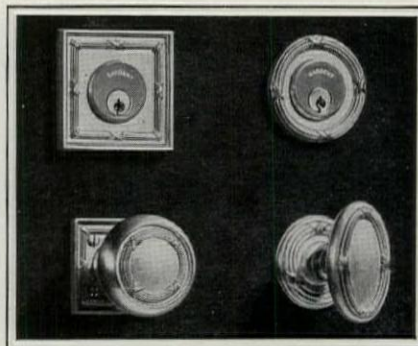




*Sargent Hardware adds much to the beauty,
the service, and the salability of all your building operations*

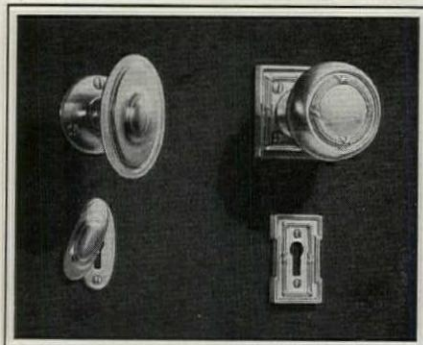
YET IT COSTS LITTLE MORE THAN ORDINARY HARDWARE THAT
WILL NOT WEAR WELL

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



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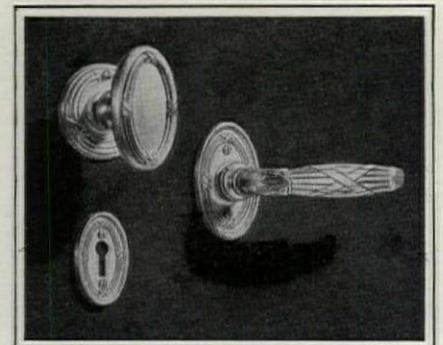


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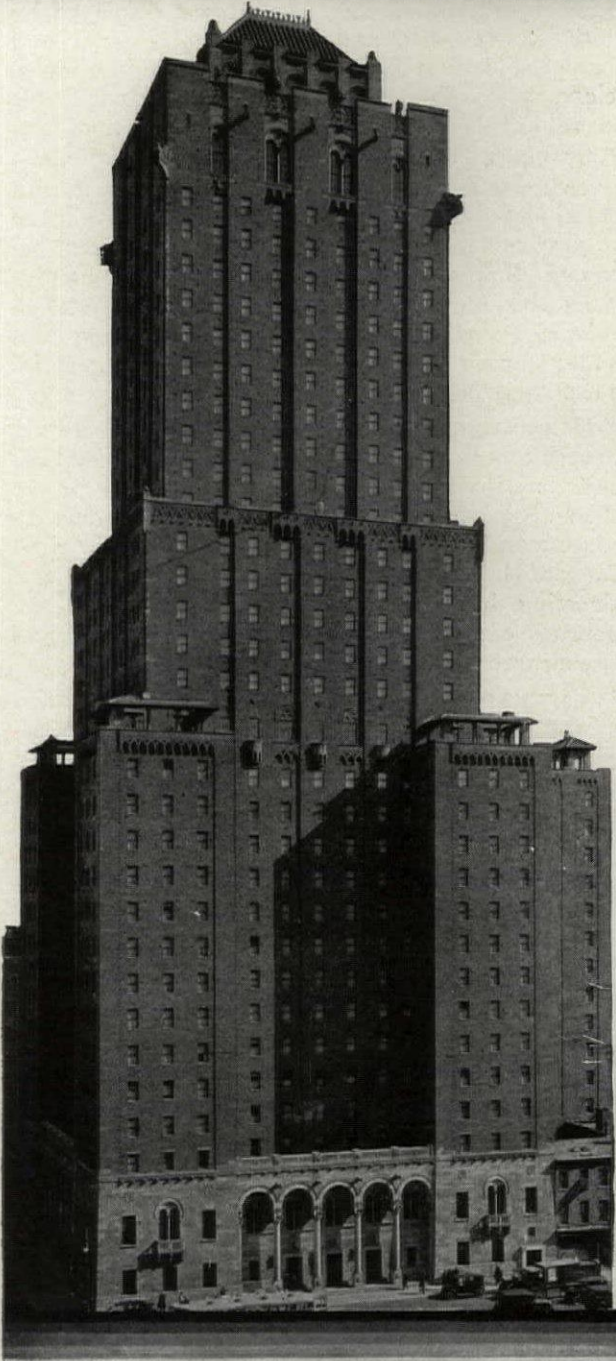
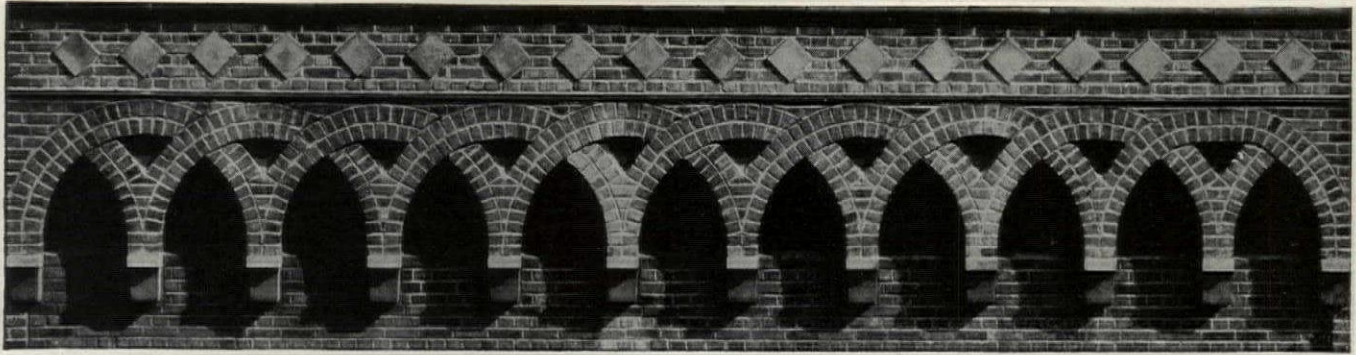
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Each entry will consist of two drawings rendered in black and white in any medium. Each drawing will include two elements. The four major elements are: a small scale plot plan of the entire ground area; block plans of the structures needed to house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

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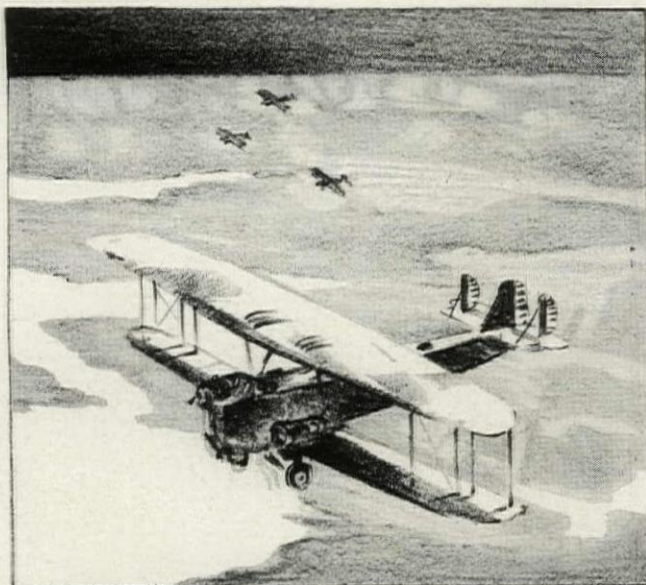
airport problem

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

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



PROGRAM COMMITTEE

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

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

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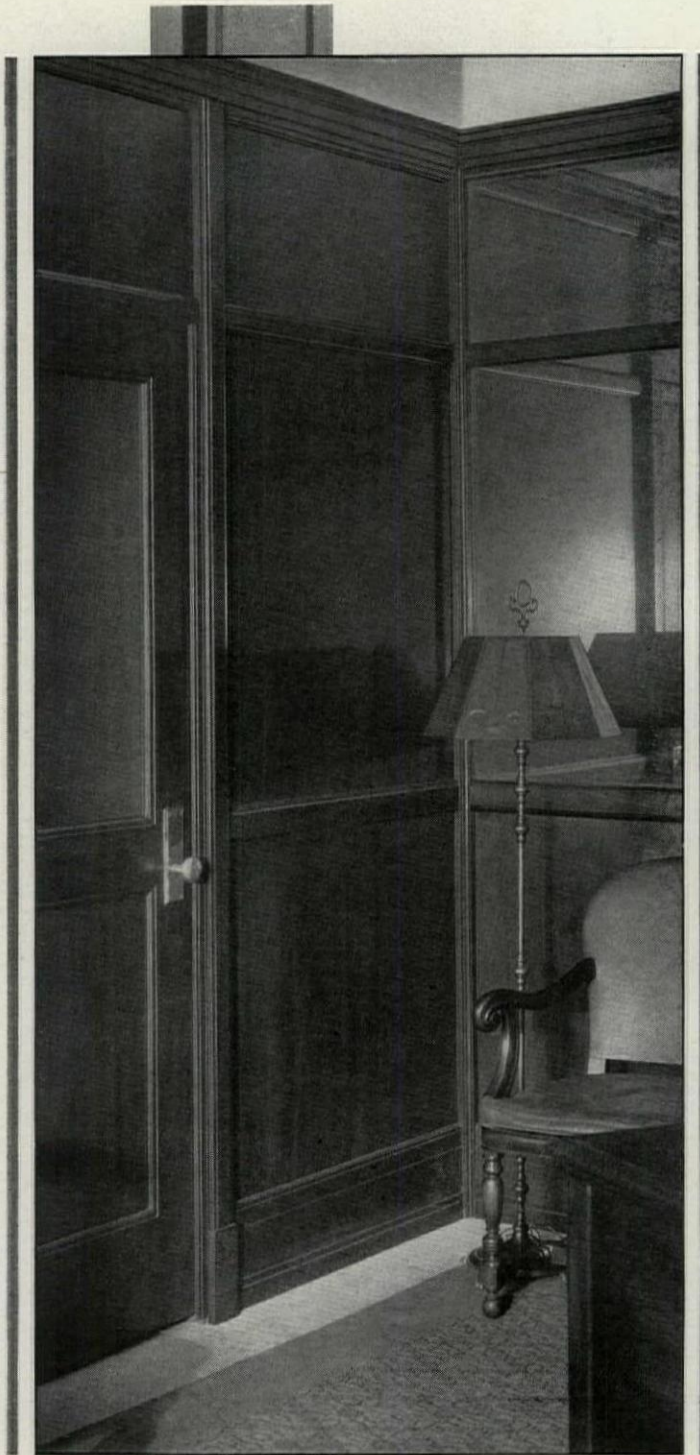
George B. Ford, A. I. A., *Chairman, Technical Advisory Corporation, Planning Consultants; Airfield Planner to the War Department*
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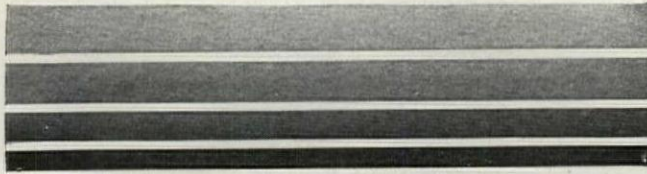
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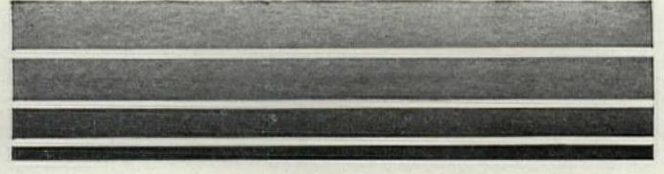
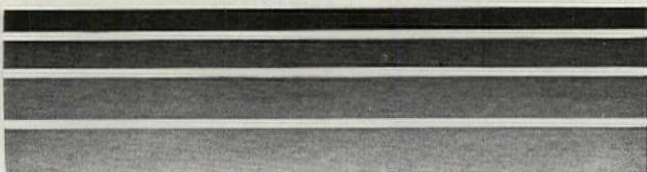
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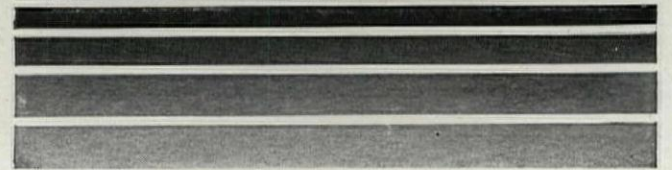
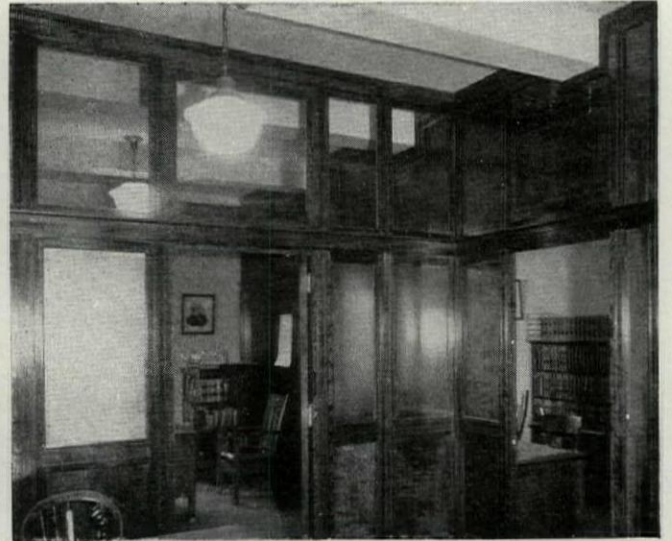
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BOOK DEPARTMENT
A CLASSIC AMONG HISTORIES OF ARCHITECTURE

REVIEWED BY
WILLIAM P. SPRATLING

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

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

But after all, perhaps such considerations are rather

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

Any book reviewed or advertised in THE ARCHITECTURAL FORUM will be supplied to subscribers at the published price. A remittance at the advertised price must accompany each order. Books so ordered are not returnable.

brief considerations on the "Sullivan-esque" and the wonders of the Woolworth Building. On the pre-Civil War architecture of the South he contents himself with a brief flourish of verse:

"Built in the old Colonial day,

When men lived in a grander way."

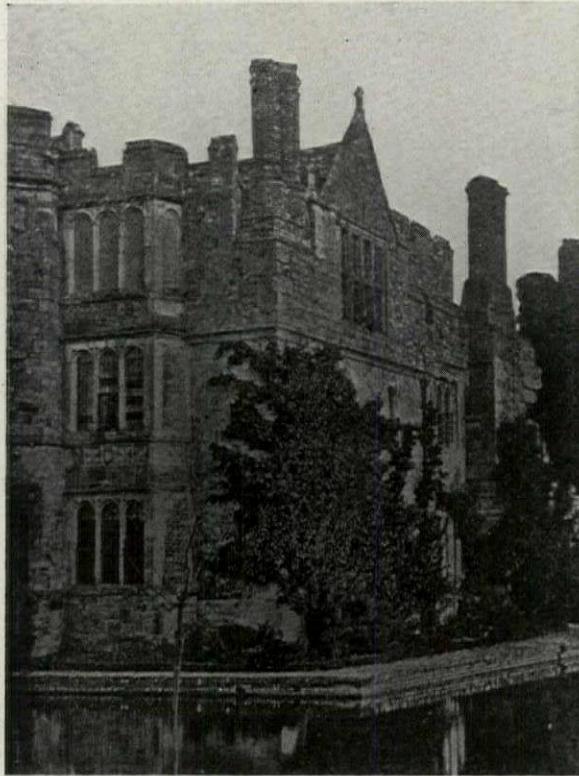
And he refers to the South as ". . . an old social system . . . swept away in the Civil War by the energetic sons of the North." We earnestly hope Sir Bannister Fletcher's grasp of architecture in America is not representative of the view of contemporary British architects. We think it unlikely, even if we could count only on the dissemination of stimulating knowledge by the architectural journals which come to us in the United States.

To carry this criticism of the treatment of architecture in the New World further, there might be some objection raised to the segregation of what he refers to in the book as the "Non-historical Styles." These include what are really perfectly logical developments, only happening to be practically unstudied and little known,—as Indian, Buddhist, Chinese and Saracenic architecture. Perhaps it has not been generally realized by the profession that the subject of the ancient architecture of Indo-China, for example, is alone a subject for two or three volumes! To look further southward on this same continent, we note that there is not a morsel of information in the book concerning the four centuries of that glorious and indigenous development in vice-regal Spanish Mexico, nor the even more intensely interesting developments, more or less contemporaneous with late Roman and early Christian,—the Mayan structures of

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2 volumes; 237 pp. and 210 plates; 12 x 15 ins.

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Yucatan and other parts of Central America. This, in view of the comparatively extensive information available today, most of which has been made available by Maudsley, Joyce and others who are also Britons and contemporaries of Sir Bannister Fletcher, is perhaps the gravest and least excusable of the omissions from his volume. There is a growing and deeply justifiable interest in these things in America, and in America we have eminent authorities on the Mayan and Spanish-Colonial civilizations who might have collaborated ably.

But, however these things may be, on the whole, for a thorough-going study of architecture,—as a continuous interwoven development of the "historic" styles,—the student of architecture, whether youthful collegian, thoughtful man of the profession, or even the more or less casually interested layman, will probably be able to find no better volume than this of Fletcher's. Even for the layman the book should be profoundly interesting as a carefully annotated record of the most monumental product of civilization,—great architecture. It is in this sense that it is increasingly regarded as a classic.

A HISTORY OF ARCHITECTURE ON THE COMPARATIVE METHOD. By Sir Bannister Fletcher—F.R.I.B.A., F.S.I., F.R.G.S. Price \$8.50. Charles Scribner's Sons, New York.

ENGLISH AND AMERICAN FURNITURE. By Herbert Cescinsky and George Leland Hunter. 312 pp. 6 $\frac{1}{8}$ x 9 ins. Price \$7.50. Dean-Hicks Company, Grand Rapids, Mich.

THERE is no parallel between English and American furniture until well toward the close of the seventeenth century. For obvious reasons, the Gothic and Tudor types exerted little or no influence in the New World. From 1640 until 1700 English pieces were to some extent copied by the American colonists, but because of lack of facilities and geographical isolation the American models were anywhere from 20 to 50 years behind current fashions in England. Due allowance must be made for this fact in fixing their dates. The American pieces of this period are distinguished from their English prototypes by a certain crudity, more in lines and proportions, perhaps, than in actual workmanship. Many of the finer pieces ascribed to New England during this era were undoubtedly imported from England, as has since been agreed. One must bear in mind that it was not the craftsman but the "general utility" man,—the carpenter and joiner,—who was most active in the American settlements; it is from this class that the early settlers came, and the work of their hands is evident in the furniture of that period. Cabinet making, chair making and wood carving were separate trades in Great Britain at that time, and the finer craftsmen were not attracted so far from home.

But toward the middle of the eighteenth century there occurred a definite traceable exodus of craftsmen from England to the New World, especially toward Pennsylvania and Massachusetts. These men brought with them their design books, their sketches and their plates, and at once there began to appear a finer type of furniture, especially around Philadelphia and Boston. By that time America had established a definite furniture style of her own, more adapted to New World needs, and political differences with the mother country, which culminated in the Revolution, had their effect even on furniture. No longer did America blindly copy the models from across the sea. American adaptations of



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(Continued on next page)

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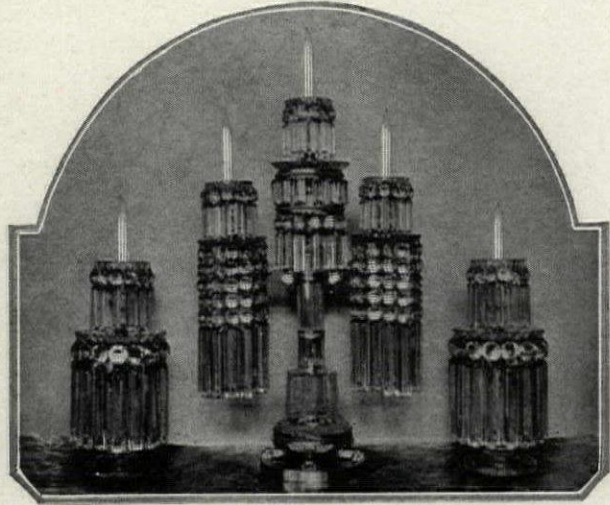
these designs were quite different from their English prototypes. This does not mean they were less artistic or well made,—merely that they were different. Every trade has its traditions and methods, and those which arose in Pennsylvania and New England during the latter half of the eighteenth century were not the traditions and methods of the English cabinet maker and chair maker. Philadelphia Chippendale is quite different from any English work. To the connoisseur the resemblance is more imaginary than real. Incidentally, it is interesting that the most ornate furniture of this period was made for the people of the Quaker City, to whom ostentation and luxury were supposedly forbidden!

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

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

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

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pelled architects to design tall buildings in such a manner that after a certain number of stories they were obliged to step back and produce a series of receding planes. In other words, a new era in building design appeared to supervene where masses were conceived vertically instead of as a series of horizontals. Yet the pyramids of ancient Egypt were built in much the same manner. There is nothing new under the sun." The book is profusely illustrated with plates from photographs, and it contains a complete and helpful glossary.

THE ROMANESQUE ARCHITECTURE OF WESTERN EUROPE; ITALY, FRANCE, SPAIN, GERMANY AND ENGLAND. By Ralph Warner Hammett; Preface by George H. Edgell. 145 half-tone plates, 9x12½ ins. Price \$12.50 Net. The Architectural Book Publishing Co., New York.

THIS volume contains plates, many of them consisting of two or even of four separate illustrations, so that the number of subjects presented is considerably in excess of the plate numbering. There is a short preface by Professor Edgell, of Harvard, and the author's text is divided into brief sections occurring at intervals among the illustrations and arranged according to the geographical divisions of the book. Mr. Hammett held the Nelson Robinson, Jr., Traveling Fellowship from Harvard, and the volume embodies some of the results of his studies abroad. As Professor Edgell says in his preface, after calling attention to the belated popular recognition of Romanesque claims, "nowadays . . . even the public is beginning to understand the independent position and self-sufficient beauty of the Romanesque style.

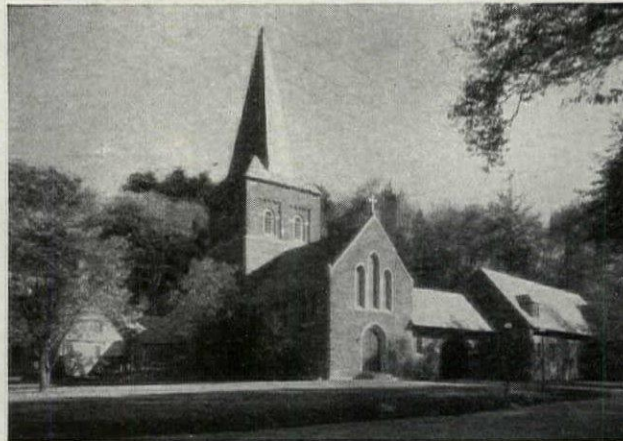
It has been classified and re-classified, divided and re-divided into its organic and inorganic parts. Its geographic differences have been pointed out, but at last it has come into its own as a style worth while in itself, with its own lessons and its own beauties, whether it be organic or inorganic,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

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

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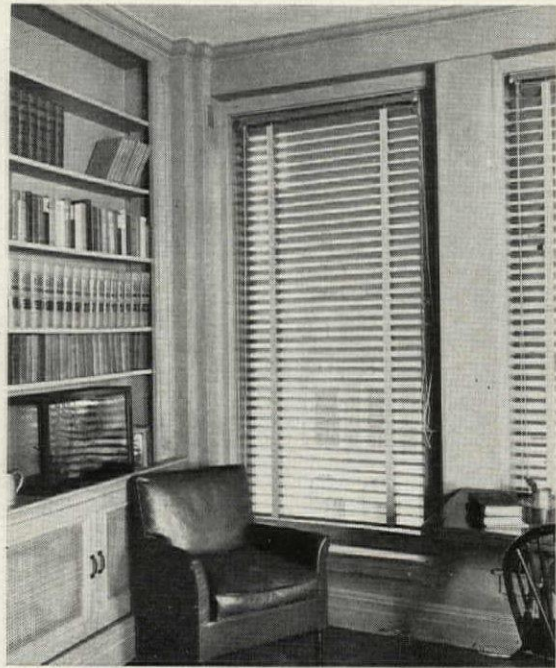
which in view of the change which has come over ecclesiastical building of every nature is both significant and helpful.

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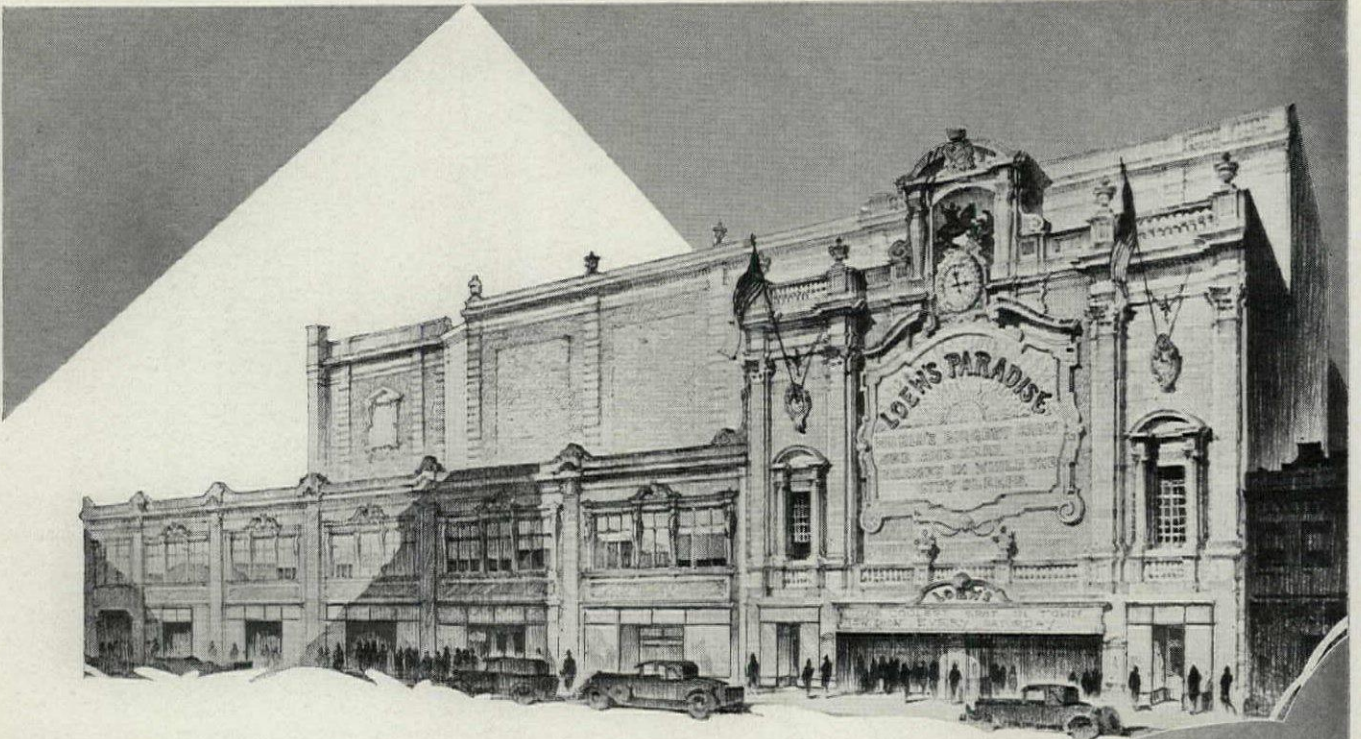
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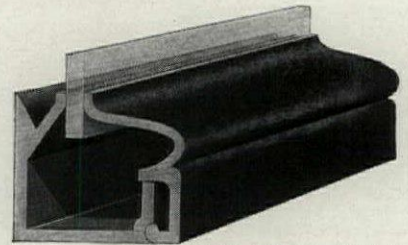
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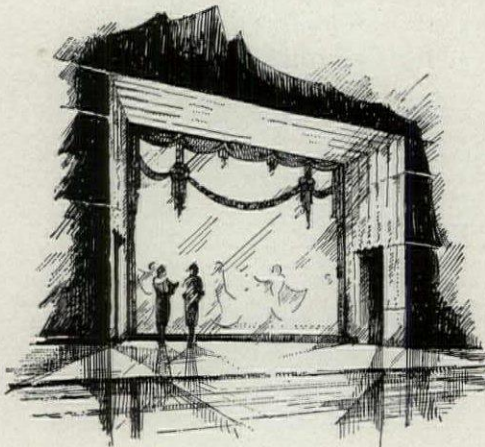
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THE EDITOR'S FORUM

THE 62ND CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

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

The most colorful event on the convention program took place at the Corcoran Gallery of Art on Tuesday evening, where before a distinguished gathering, including many prominent government officials, their wives and friends and the delegates to the convention of the Institute, the former president, Milton B. Medary, of Philadelphia, was presented by Andrew J. Mellon, Secretary of the Treasury, with the Gold Medal of the Institute. Before this presentation J. Monroe Hewlett, Chairman of the Committee on Allied Arts, delivered the citation, in which he expressed the warm admiration and deep appreciation the American Institute of Architects feels for Mr. Medary, as a man of exemplary and outstanding character, as an architect of great ability, and as a past president of the Institute whose contribution to the advancement of American architecture has been unsurpassed by that of any one of the other great architects to whom the Gold Medal of the Institute has previously been awarded. The presentation of this medal to Mr. Medary is a source of sincere satisfaction and gratification to every member of the American Institute of Architects. The morning and afternoon sessions of Wednesday were largely devoted to a continuation and discussion of the interesting reports of the many committees of the board of directors. Addresses by William T. Foster on "Modern Economics" and by Nat G. Walker on "The Architect in the Small Com-

munity" were given after the actual business of these two sessions. On Wednesday evening Professor William Emerson, head of the Architectural School of the Massachusetts Institute of Technology, presided over an interesting meeting devoted to the subject of Architectural Education. On this subject a valuable and instructive address by Frederick P. Keppel, head of the Carnegie Foundation, was delivered. At this evening session the Fine Arts Medal of the American Institute of Architects was awarded to the distinguished young mural painter of Mexico, Diego Rivera, whose remarkable series of mural paintings on the walls of the new Palace of Education in Mexico are already familiar to American artists and architects, and the Craftsmanship Medal of the American Institute of Architects was awarded to Cheney Brothers, of South Manchester, Conn., for their outstanding contribution to the development and advancement of art in industry. The morning and afternoon sessions of the convention on Thursday were devoted to the conclusion of the report of the board of directors and to the election of officers and directors. Following a long established precedent, the officers elected at the convention in St. Louis one year ago were reelected.

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

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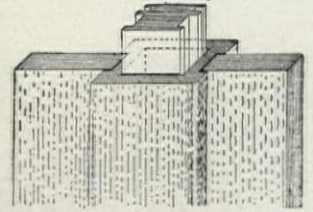
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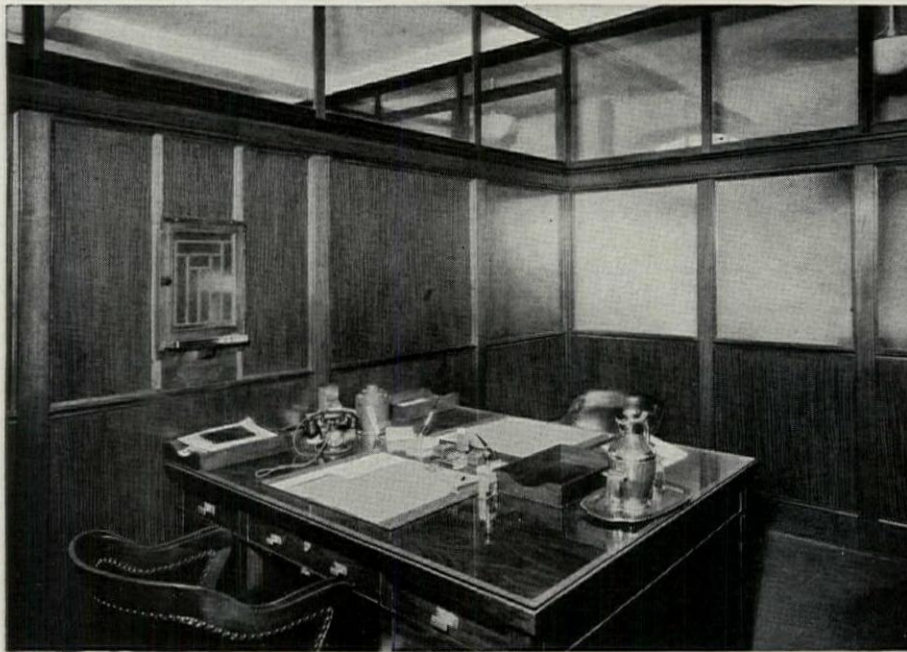
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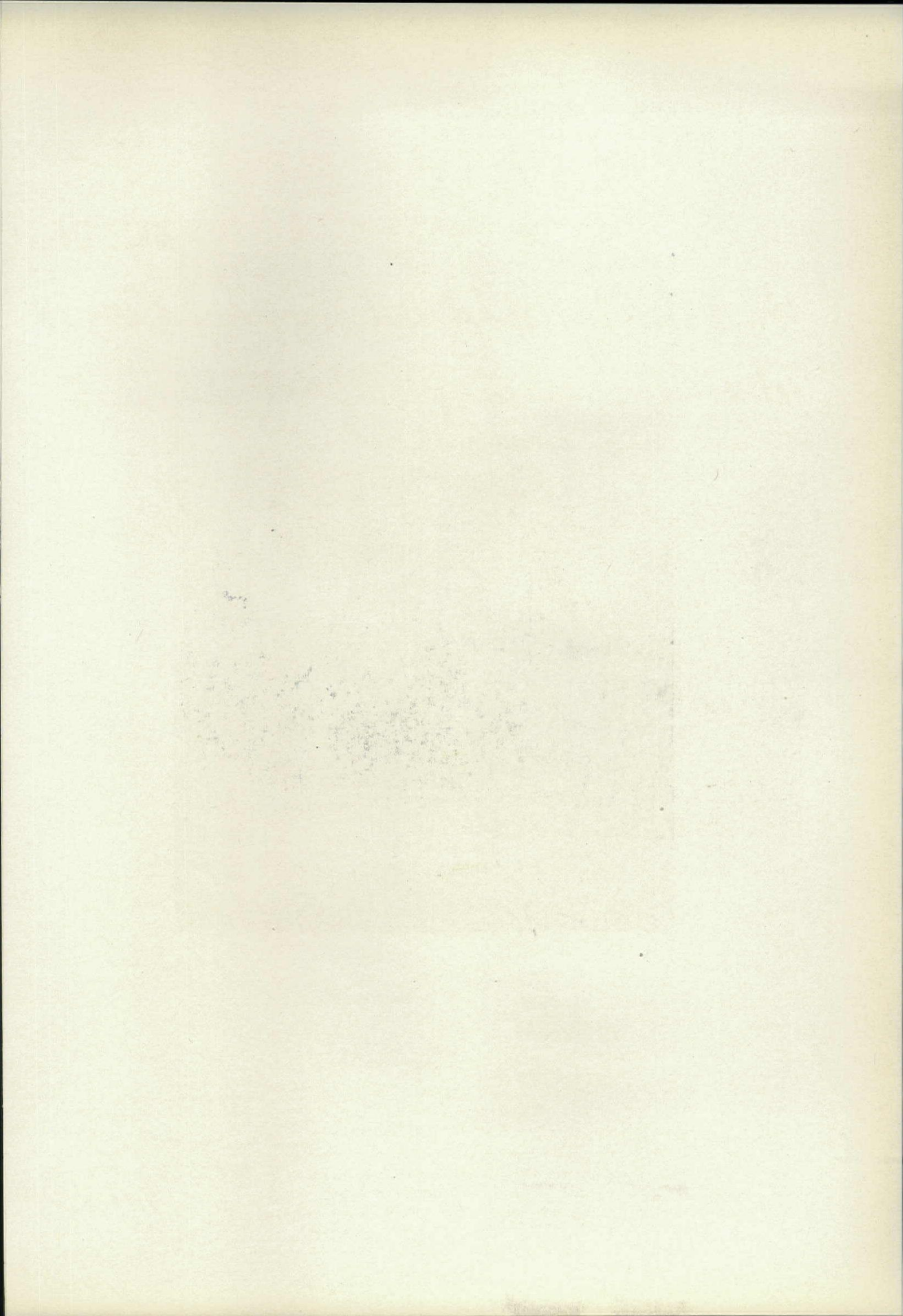
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INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE

WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT

From a Water Color Drawing by Norman C. Reeves

THE ARCHITECTURAL FORUM

VOLUME I.

MAY 1929

NUMBER FIVE

INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE

WALKER & GILLETTE, ARCHITECTS. GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT.

BY

M. P. GREGORY

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

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

On closer examination of the exterior, one finds that what detail there is, is more or less conventional. The architects, Walker & Gillette, were fortunate in one respect. They did not have to bring a towering weight of stone to rest on a

foundation of glass shop fronts, as is the case with most of the great hotels and commercial buildings in New York. The weight of this structure is carried to the ground visibly and in a logical manner. The building is actually 26 stories high, and its steel bones are sheathed with honed limestone, which has something of the texture of concrete, with the color and richness of the natural stone. The base is made more solid and substantial by the use of granite which harmonizes well with the limestone and gives added character and richness to the building's exterior.

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

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



Photos. Sigurd Fischer

Main Banking Room, Industrial Trust Company Building, Providence

It converts an awkward situation into a convenience, and does not detract too much, artistically speaking, from the approach to the main area.

This main room is quite as impressive as it was intended to be. Massive marble columns extend down the lofty room; they are elevated for added dignity and height on square pedestals. Here, as in the exterior, there is a compromise between the traditional and the modern style in architecture. The blending is so skillful that it is hard to say where one leaves off and the other begins. One might say it was Empire "with a difference." Most of the detail undoubtedly had its original inspiration from the Greek, with many variations, additions, and attenuations. But the temptation to analyze and search for origins is usually futile, even if irresistible. The success of this room is largely a question of the use of restraint and a skillful harmonization of color. The accompanying illustrations of course fail completely in showing this and in doing justice to the room, and this must be borne in mind when looking at them. The illustrations also fail to give the impression of

loftiness which one receives on mounting the steps from the entrance, and they give a false effect of spottiness and unrest. The room is quite adequately lighted by very tall wide windows at either end. A clever combining and matching of marbles has had much to do with the success of the room, and advantage was taken of the different light effects on slabs placed horizontally and vertically. The wall lining of the entrance hall, some of the inserts in the paving of the banking room, parts of the counters and the 16 columns are of gray marble. In the columns the marble is a cloudy black and in the paving and in the hall there is a pearl-gray cast to it. The Empire feeling of the room is attributable to the black and terra cotta color scheme and to the details. The columns are Ionic and of the barest simplicity, carrying a much compressed architrave free from all decoration save medallions. These coin-like medallions with black silhouetted profiles, and the large saucer-shaped medallion with the signs of the zodiac which decorates the ceiling have as a background the terra cotta red of Greek vases.



Medallion in Ceiling of Main Banking Room

The figures are not the least modern in either feeling or execution. This terra cotta color is used not only in the upper part of the room but finds an echo in the inserts of red marble used in the pavement, and in a band or frieze below the top shelf of the tellers' cages. These "cages," no longer cages in modern banks, but railed off counters, line up along each side of the room, and are designed for accessibility and harmonization, again in a very restrained and simple design. The bronze grille has been given a gun metal finish which repeats the luster of the columns and of the counter. Four of the 16 columns are slightly engaged in a partition wall, and though one regrets this necessity, the best has been made of the difficulty. A description of the room is not complete without mention of the lighting fixtures, which carry out in miniature the skyscraper outline of the building,—not in detail, but in shape and feeling. This device is something like a motif or key which prevails throughout the public parts of the bank and which testifies to the attention and care which have been lavished on the building's details.

If, as has been said, the purpose of fine archi-

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

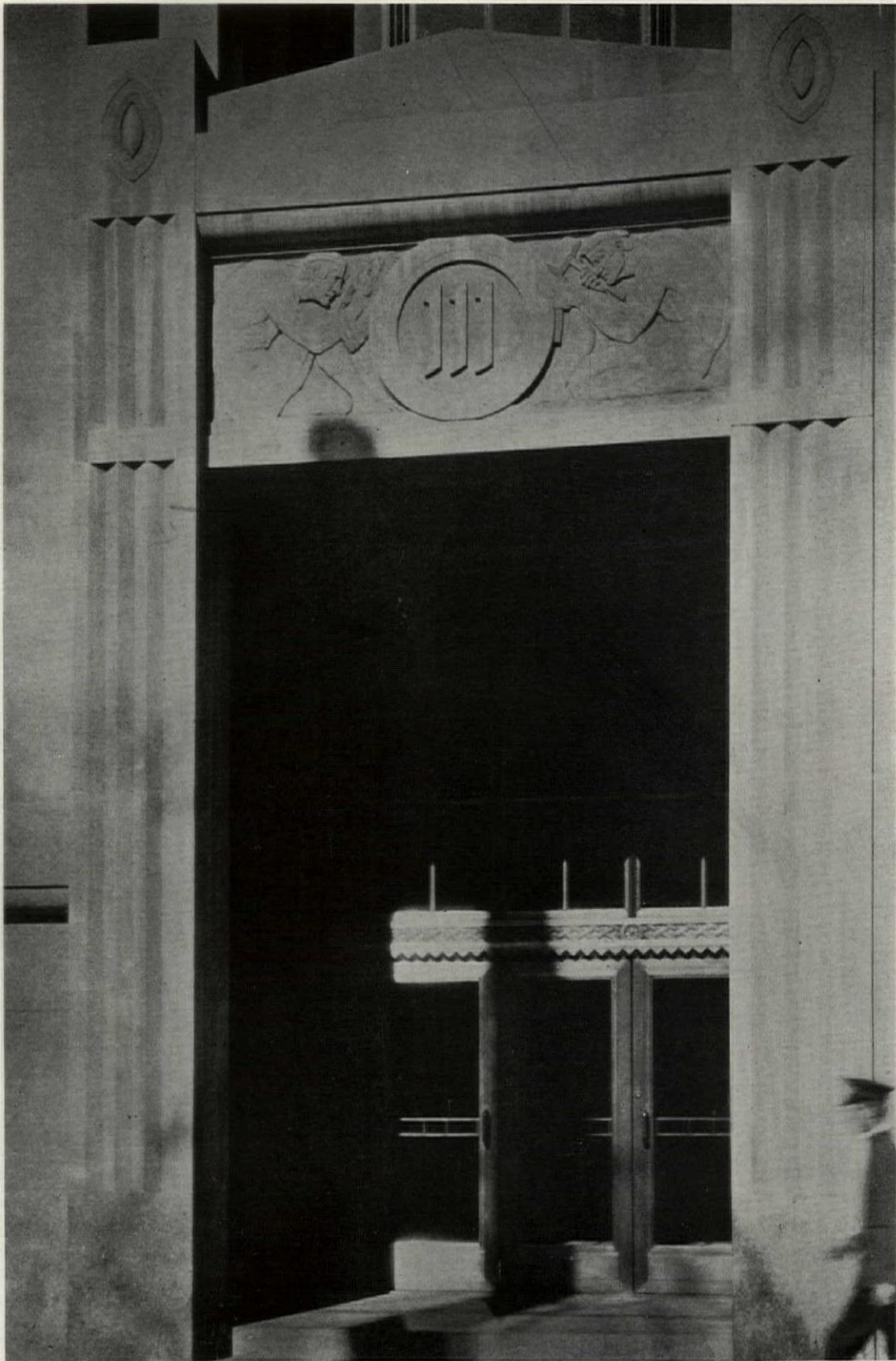
The savings department on the lower floor is less interesting, and of course less magnificent. One has a crowded feeling, partly due to the low ceiling and the restricted window space. A curiously etherialized symbol of an Ionic cap reduced to its lowest and simplest terms is used on the square piers,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



Clock in Main Banking Room

panels of what would have been the sculptured triglyphs of a Greek temple! The offices of the directors of the bank and the directors' room are above the main bank. Here one is no longer in a public hall, and there are rugs and paneling and fireplaces. There is a large, low-ceiled outer

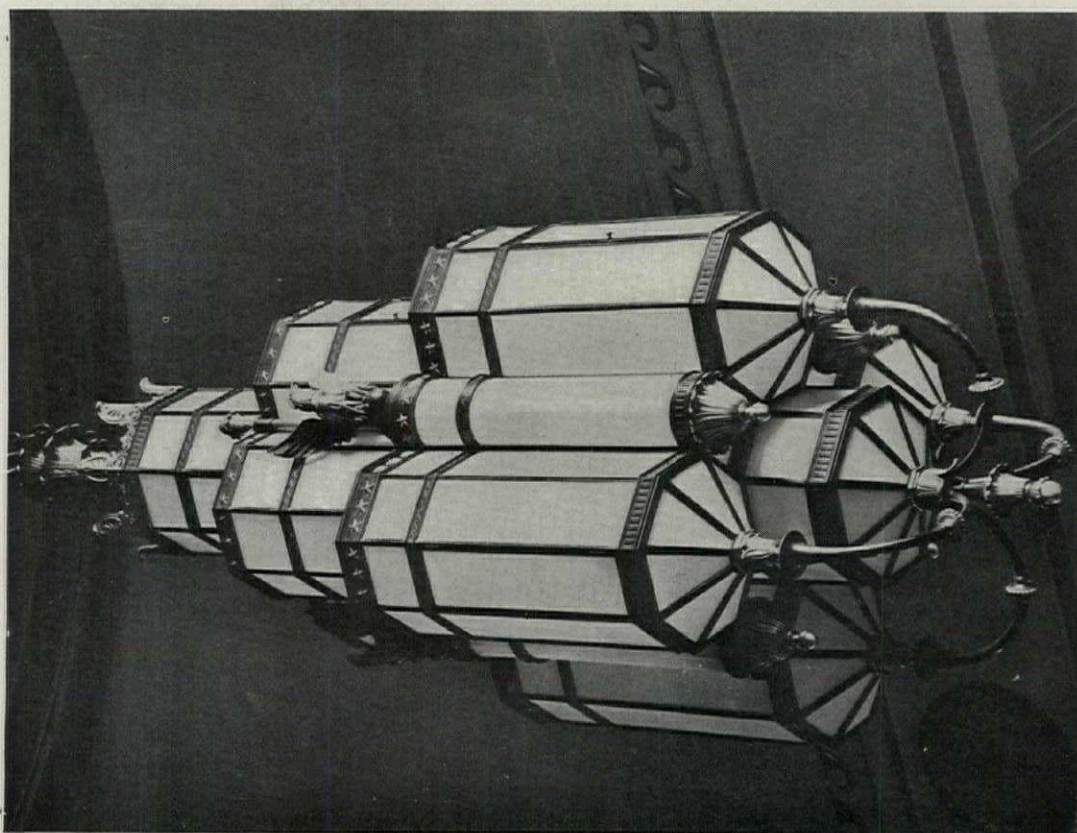
room, paneled in stained butternut, with a plaster cornice coffered deeply along the lines of the steel ribs. The room creates a calm feeling of rest and well being. In the directors' room all thought of modern architecture has been abandoned, and one enters a thoroughly conservative,



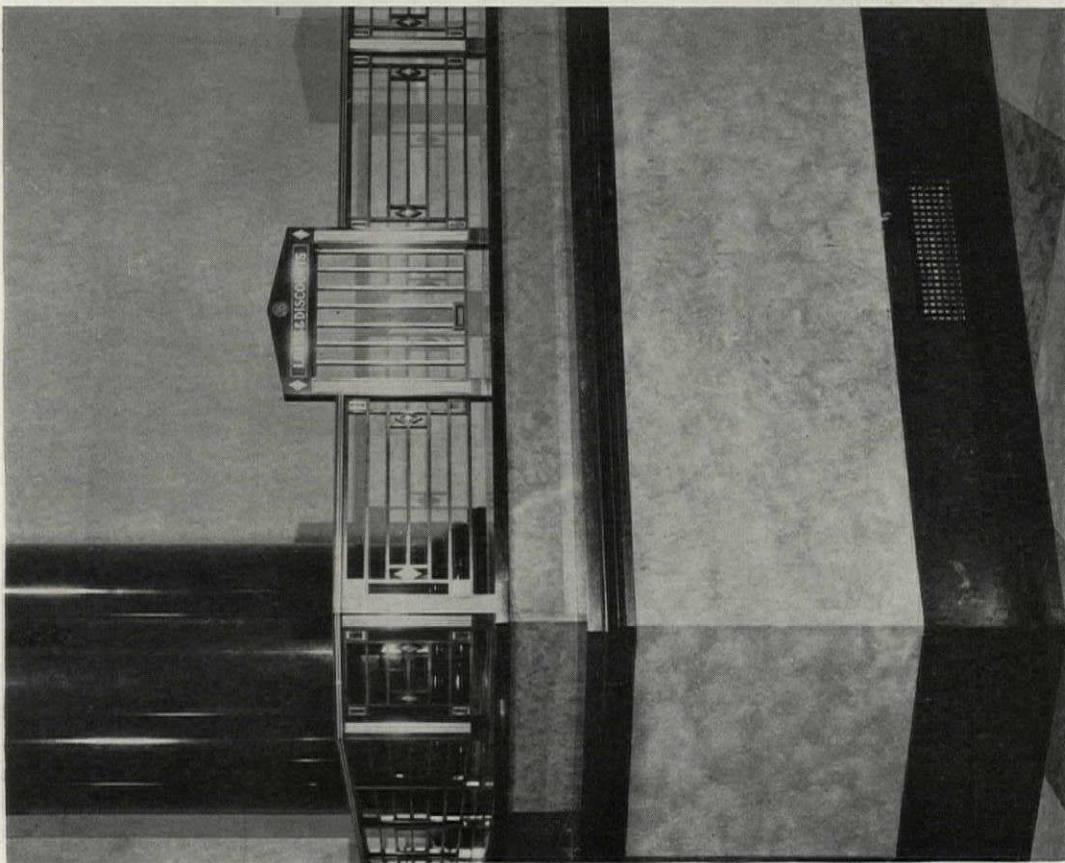
SIDE ENTRANCE
INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT



CARVED RELIEF, MAIN ENTRANCE
 INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
 WALKER & GILLETTE, ARCHITECTS
 GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT



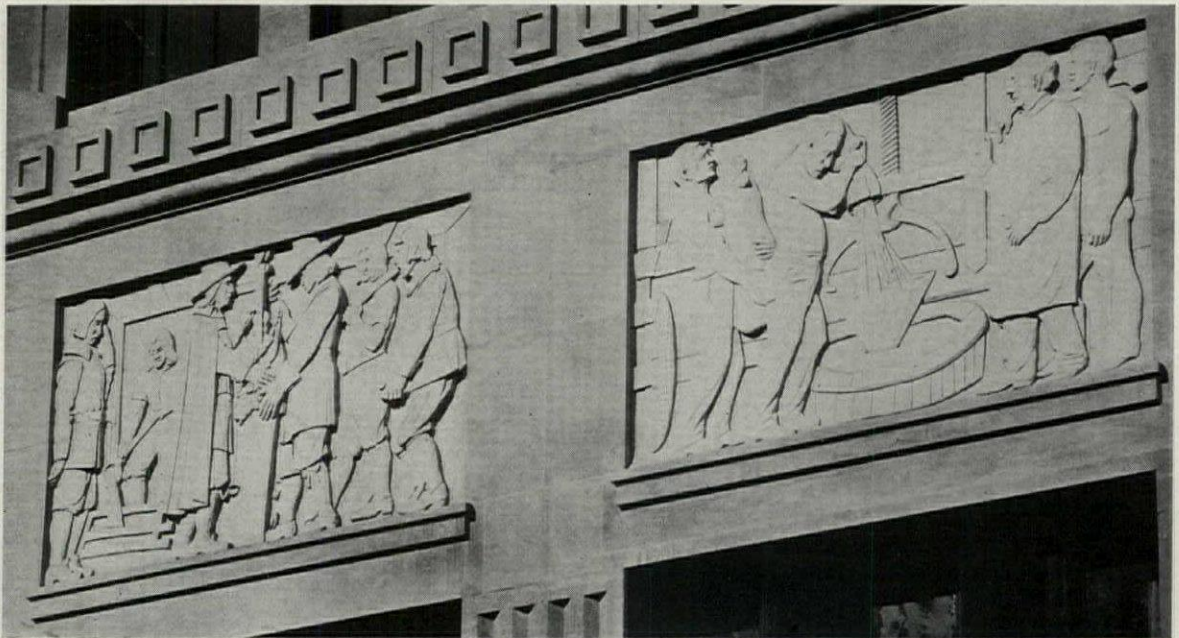
LIGHTING FIXTURE IN MAIN BANKING ROOM



COUNTER SCREENS
INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT



Marble Column in Main Banking Room

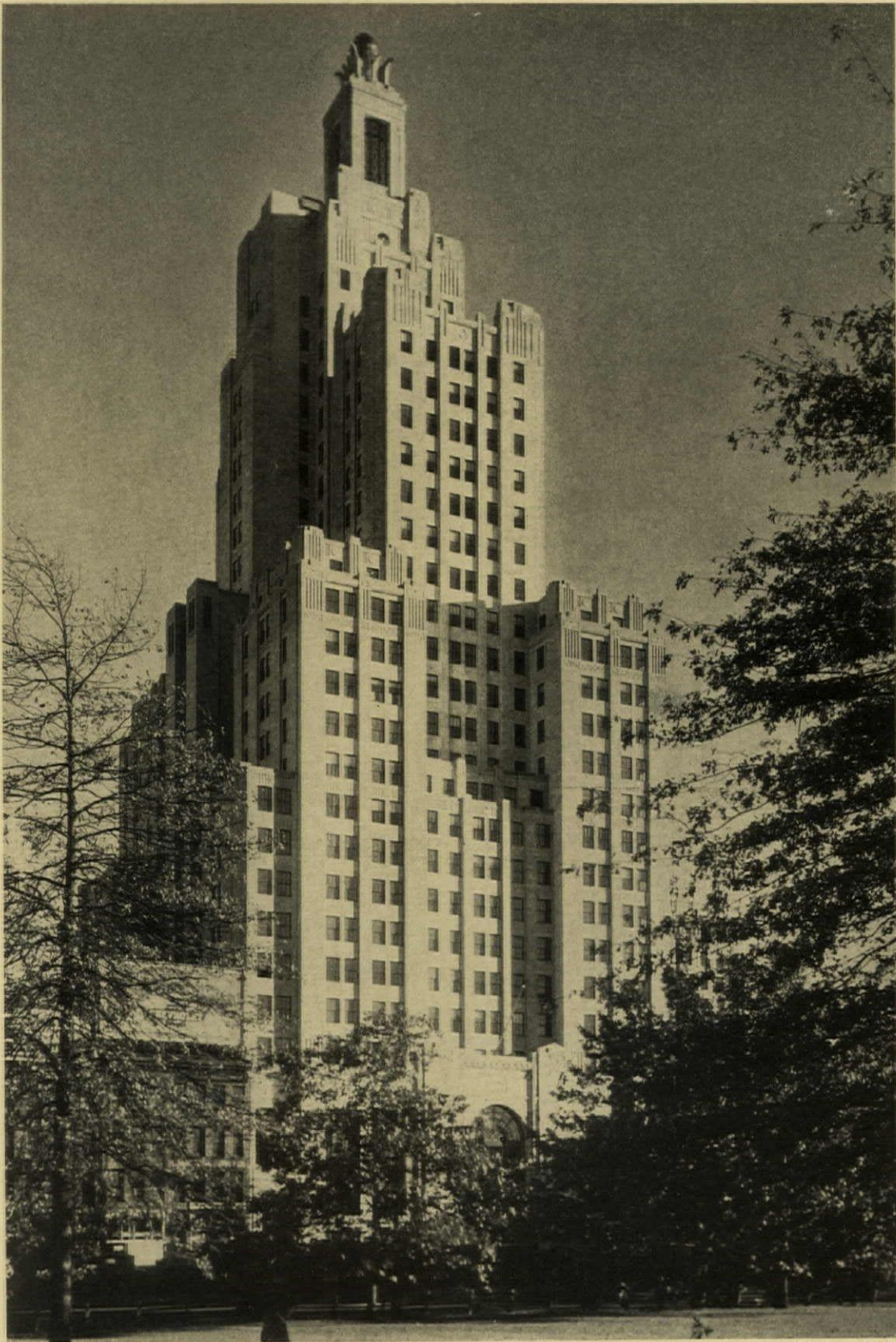


Carved Relief on Principal Facade

Georgian room—oval, paneled, and painted white.

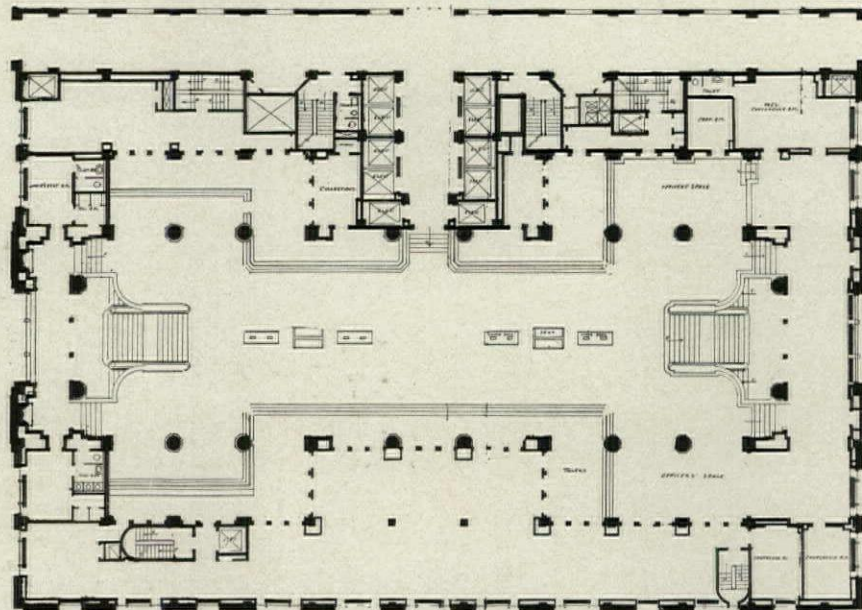
Below the rooms already described is the steel-encased safe deposit vault, one of the largest in the country. From the boiler room to the top floor, all needs seem to have been thought of and analyzed, and due provision has been made. The

logical restrictions imposed by the bank directors have been met and solved by the architects in an efficient and satisfactory manner. Even details such as furniture and decorations have been specially designed and selected by the architects, the entire effect being dignified and architectural.



Plan on Back

INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT



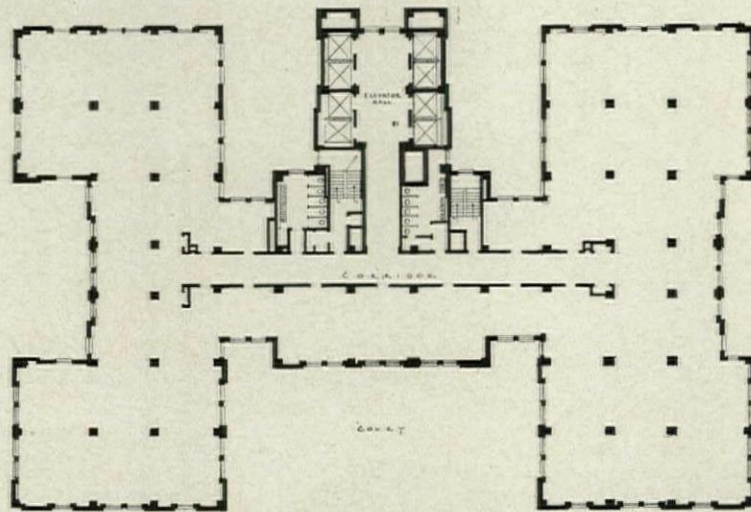
MAIN FLOOR

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

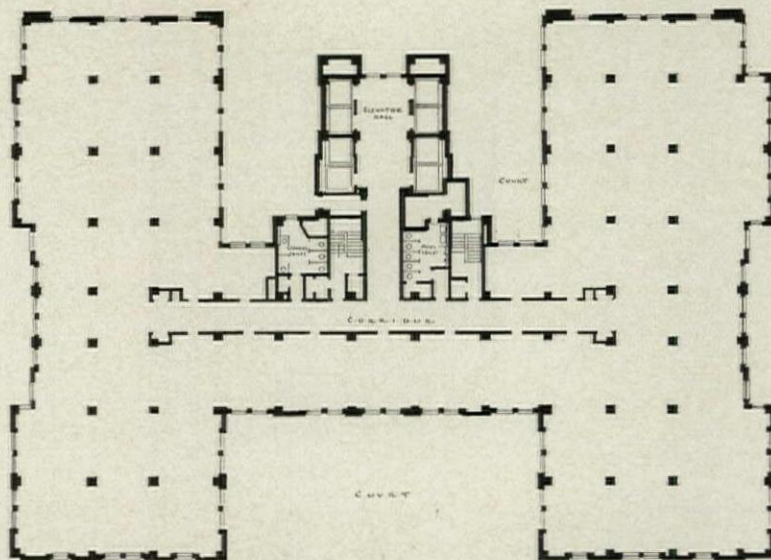


Plans on Back

MAIN ENTRANCE DOOR
 INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
 WALKER & GILLETTE, ARCHITECTS
 GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT

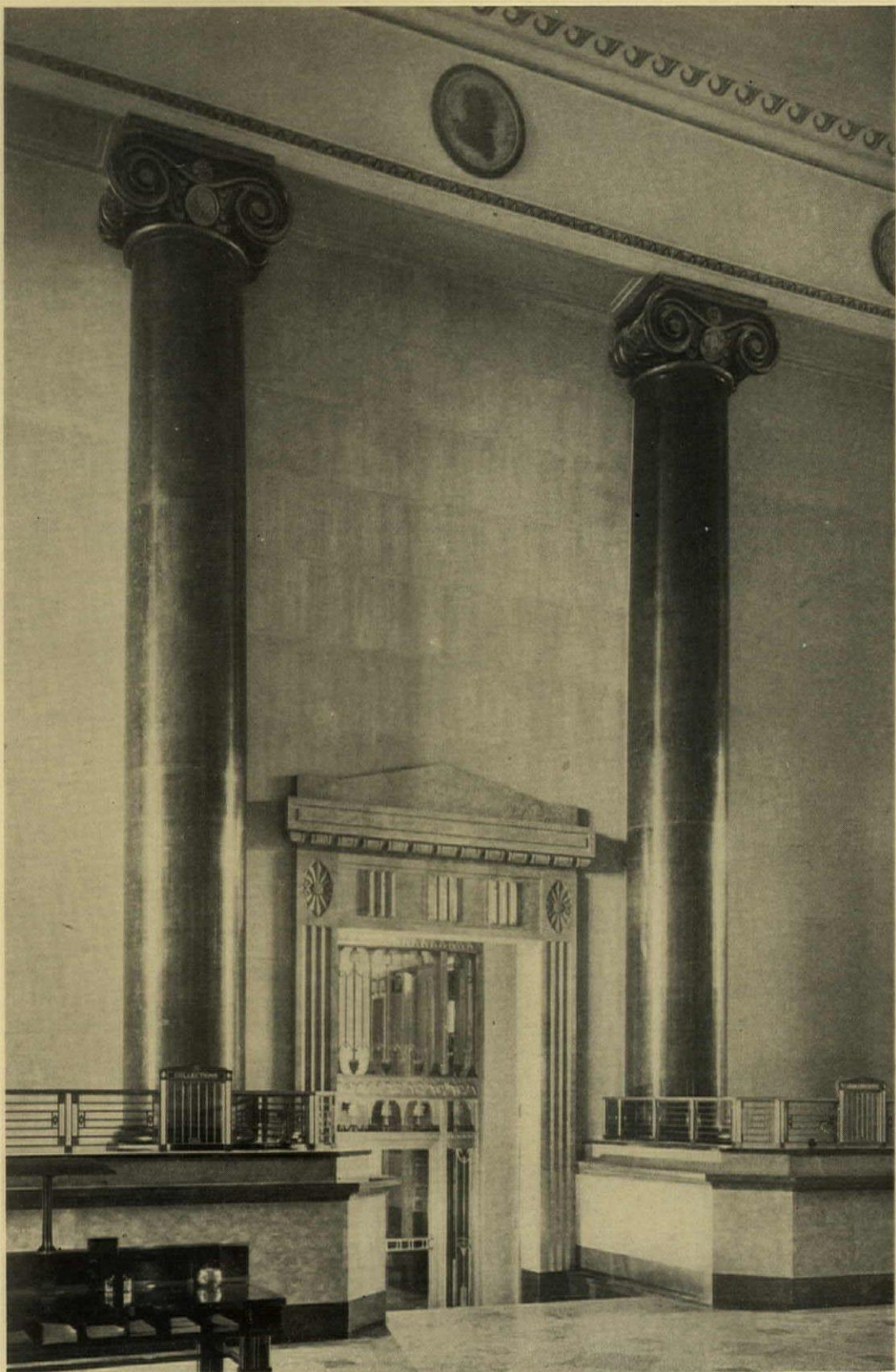


TENTH TO THIRTEENTH FLOORS



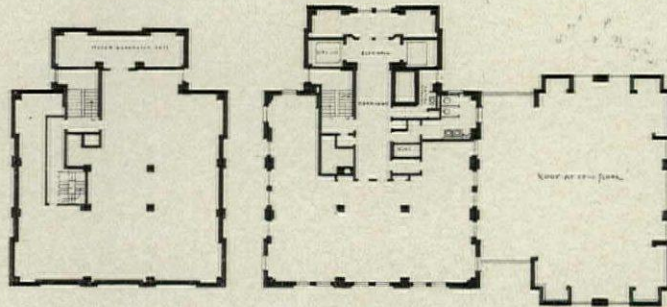
FIFTH TO EIGHTH FLOORS

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

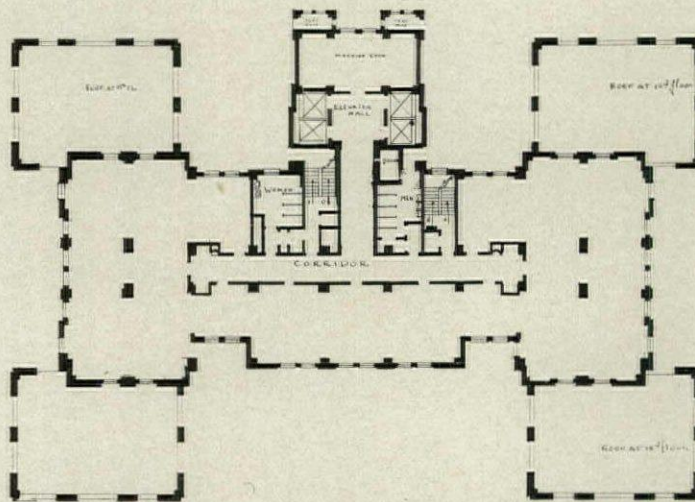


DOOR BETWEEN MAIN BANKING ROOM AND SAVINGS DEPARTMENT
INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT

Plans on Back



TWENTY-SECOND TO TWENTY-SIXTH FLOORS

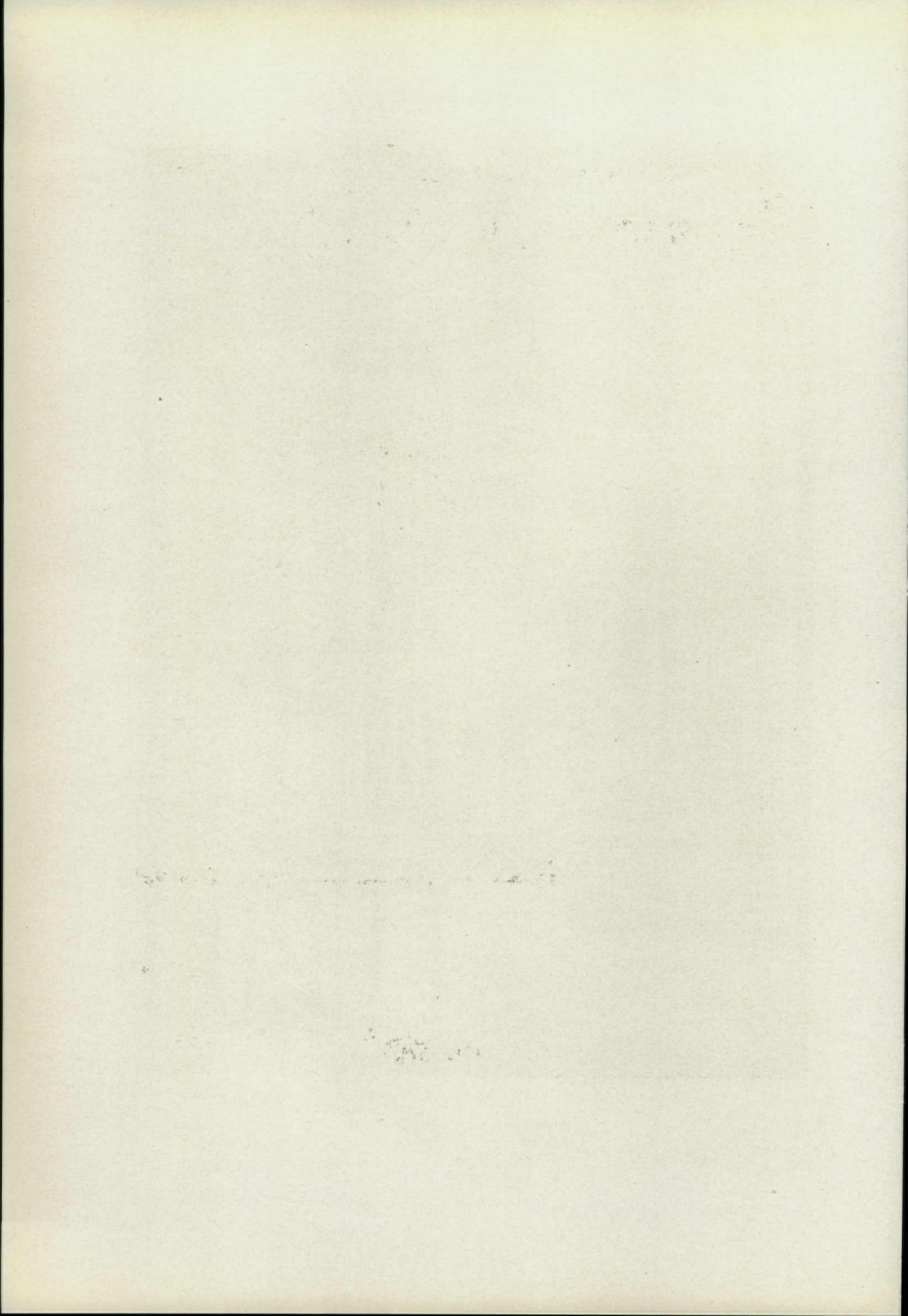


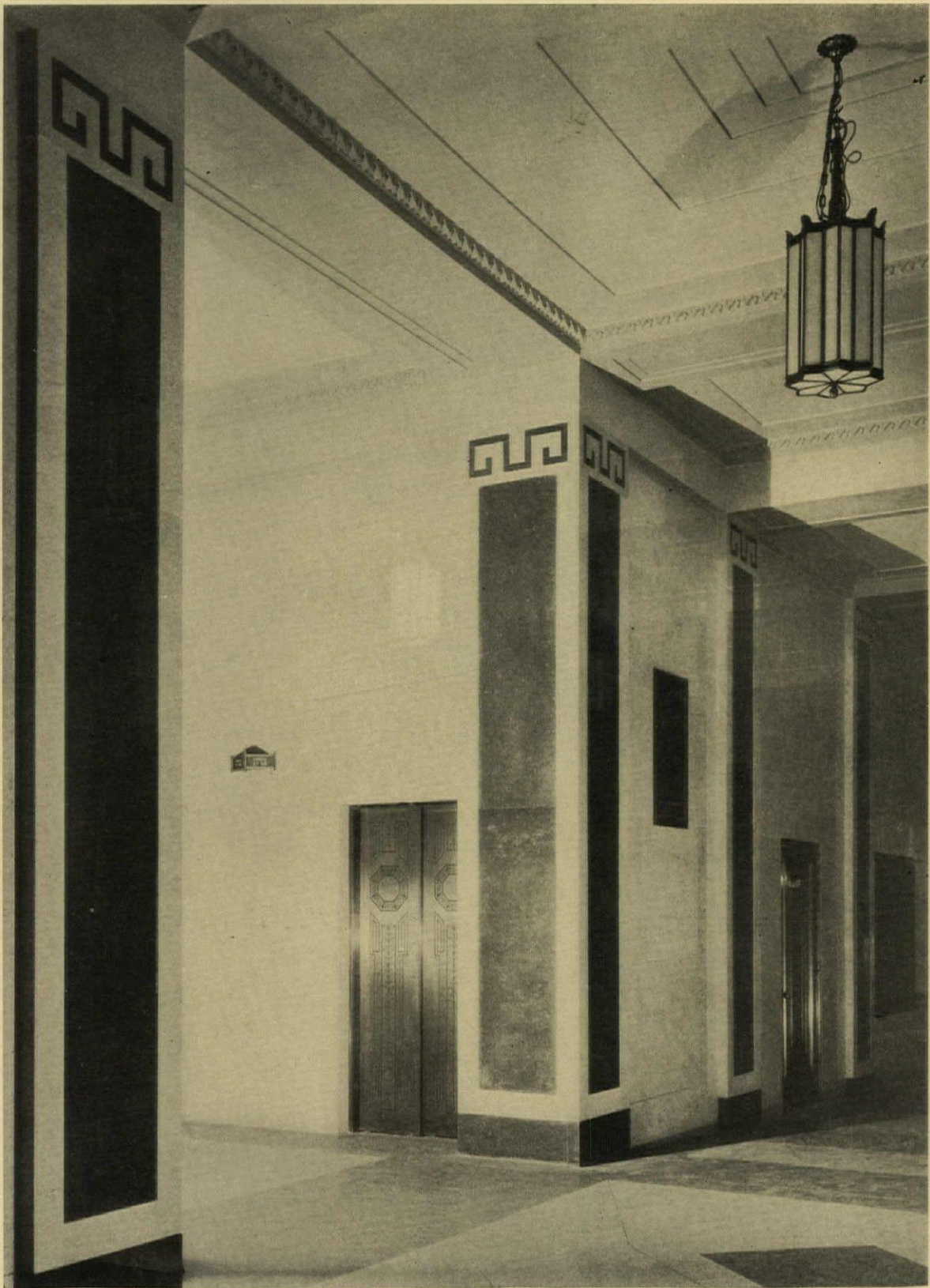
FIFTEENTH TO TWENTY-FIRST FLOORS

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

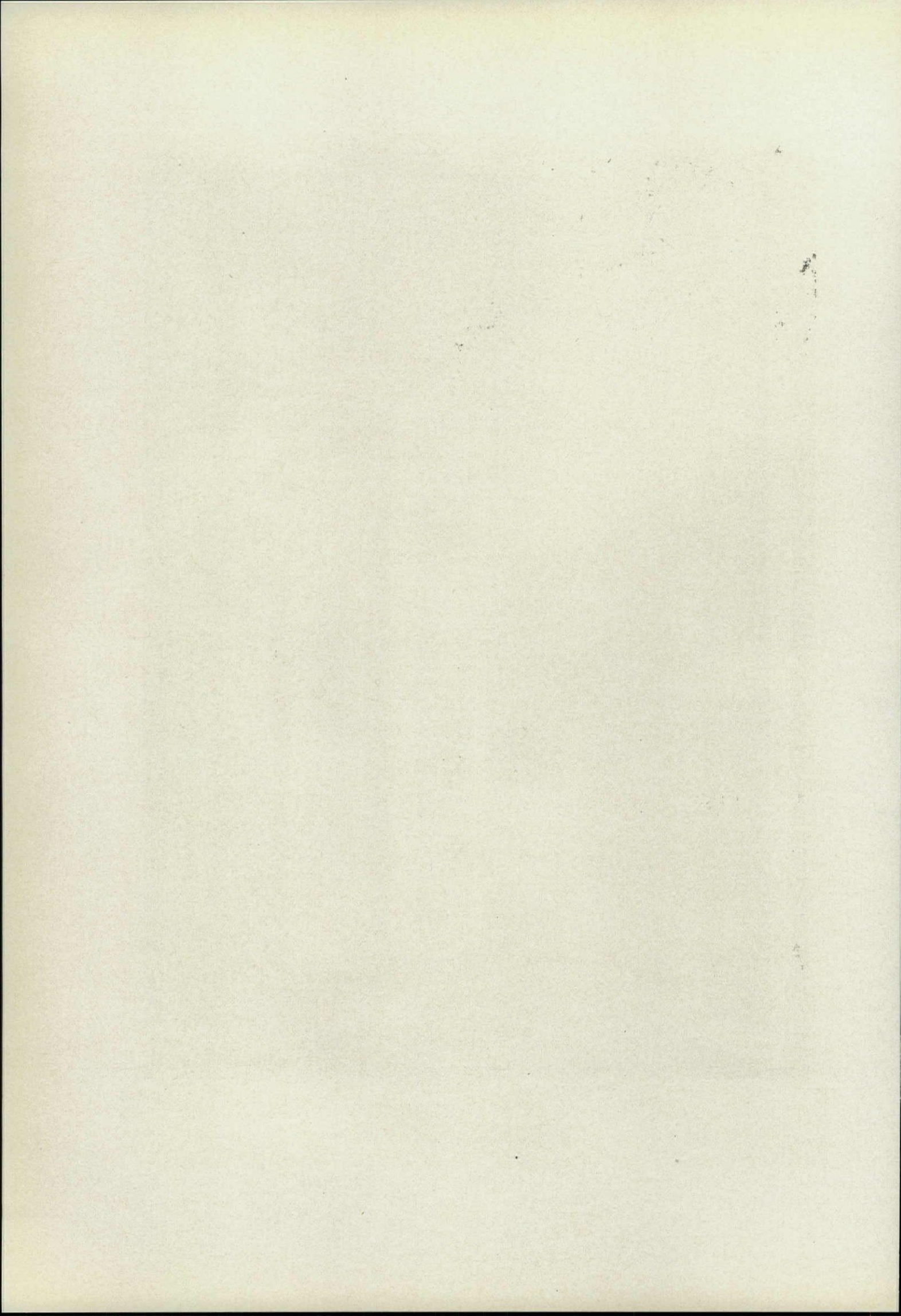


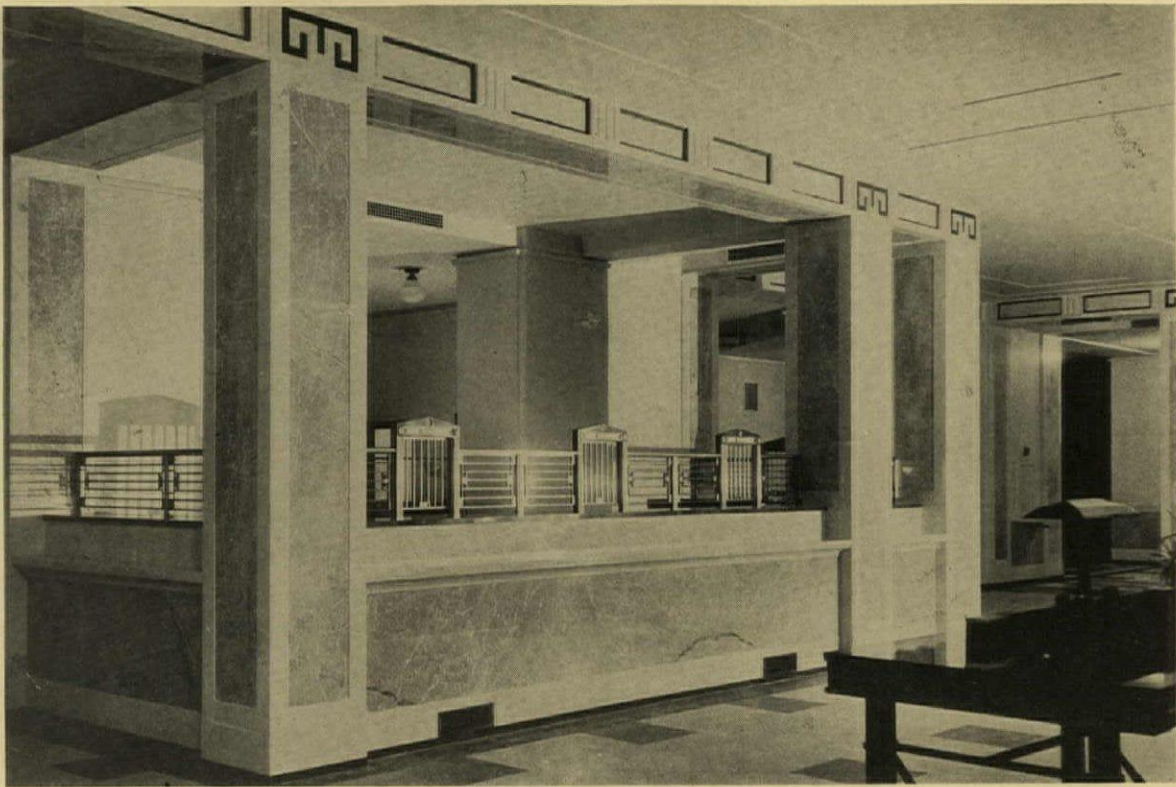
MAIN BANKING ROOM
INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT



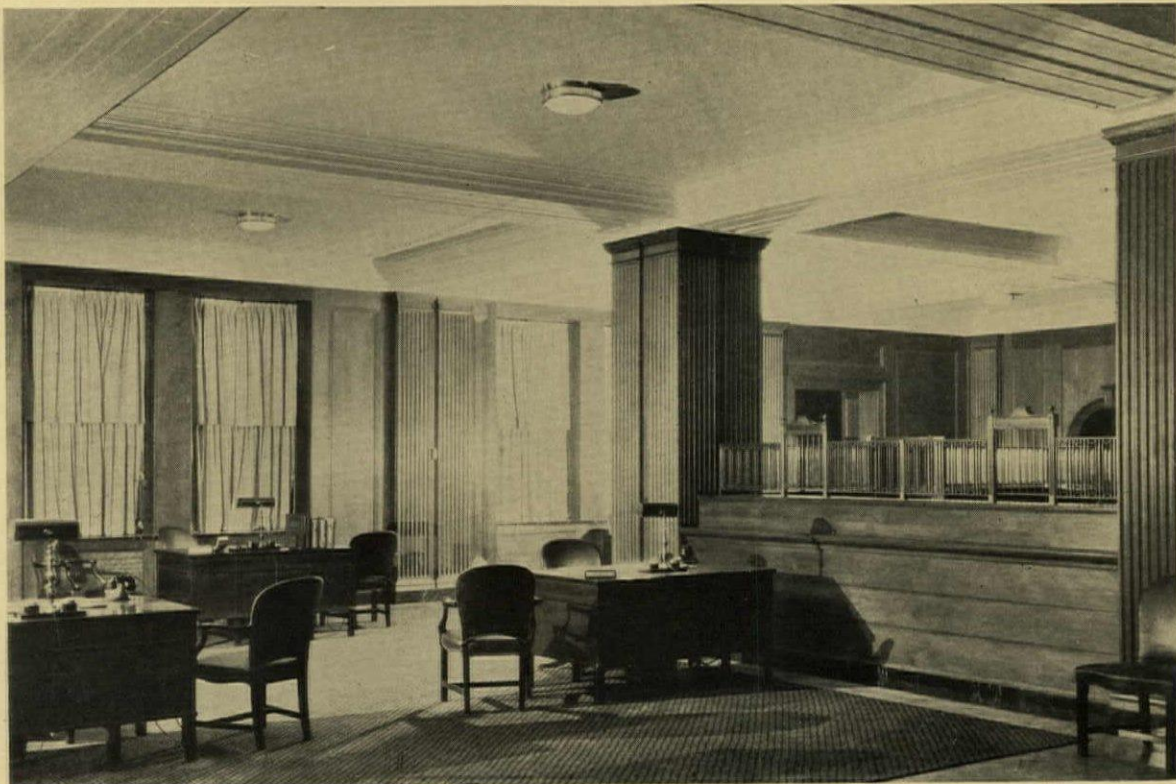


DETAIL OF MAIN CORRIDOR
INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT

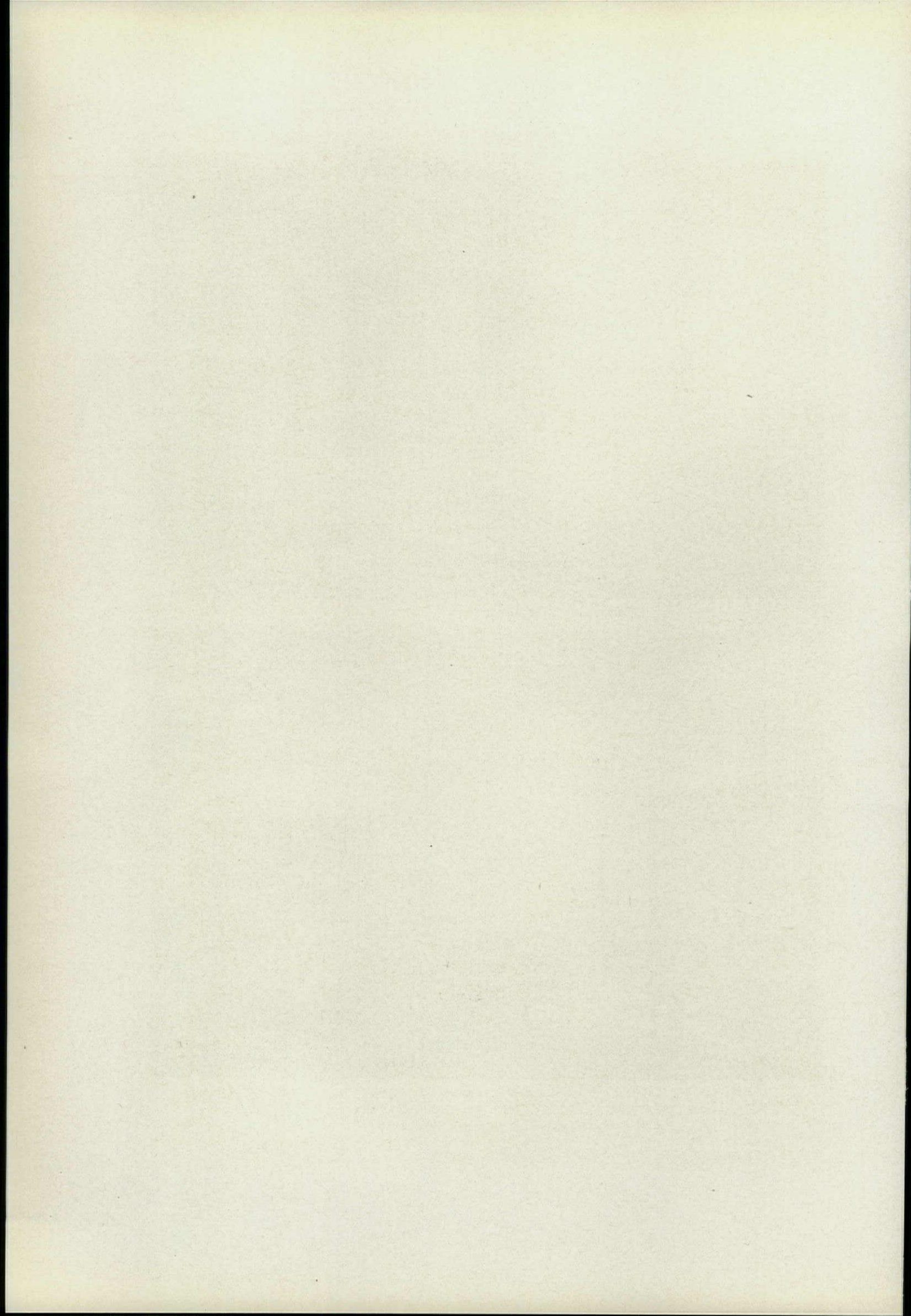




SCREEN, SAVINGS DEPARTMENT, LOWER FLOOR



OFFICERS' AND INVESTMENT ROOM
INDUSTRIAL TRUST COMPANY BUILDING, PROVIDENCE
WALKER & GILLETTE, ARCHITECTS
GEORGE FREDERIC HALL, ASSOCIATE ARCHITECT

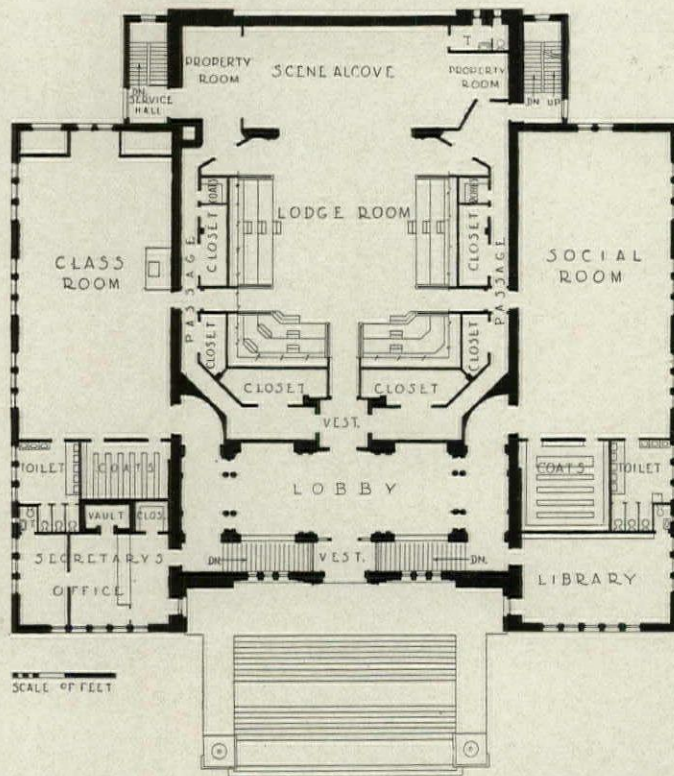




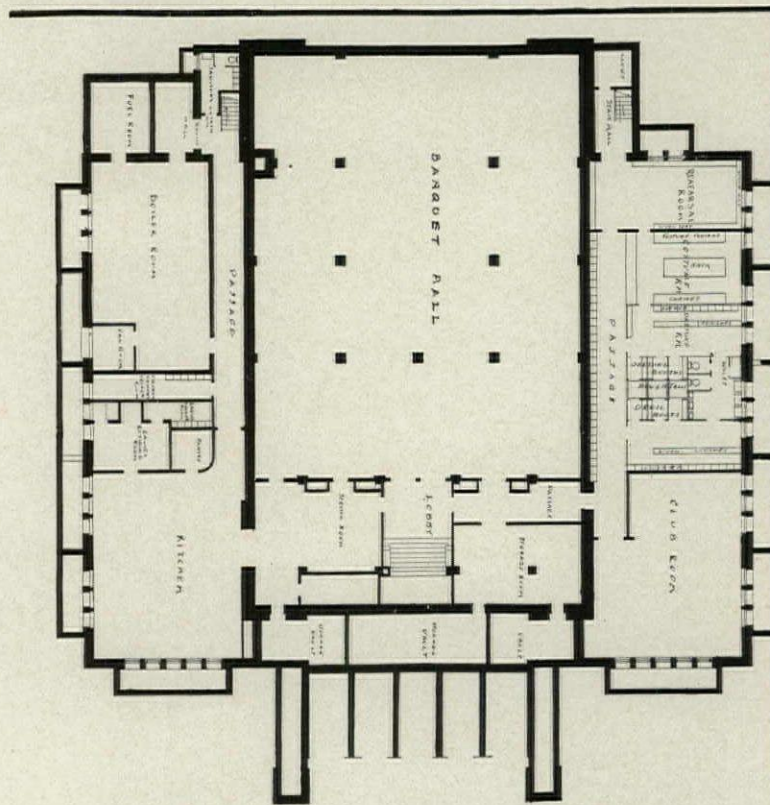
Plans on Back

SCOTTISH RITE TEMPLE, MONTGOMERY, ALA.
H. W. WITCOVER, ARCHITECT

Photos. Tabbs & Knell, Inc.

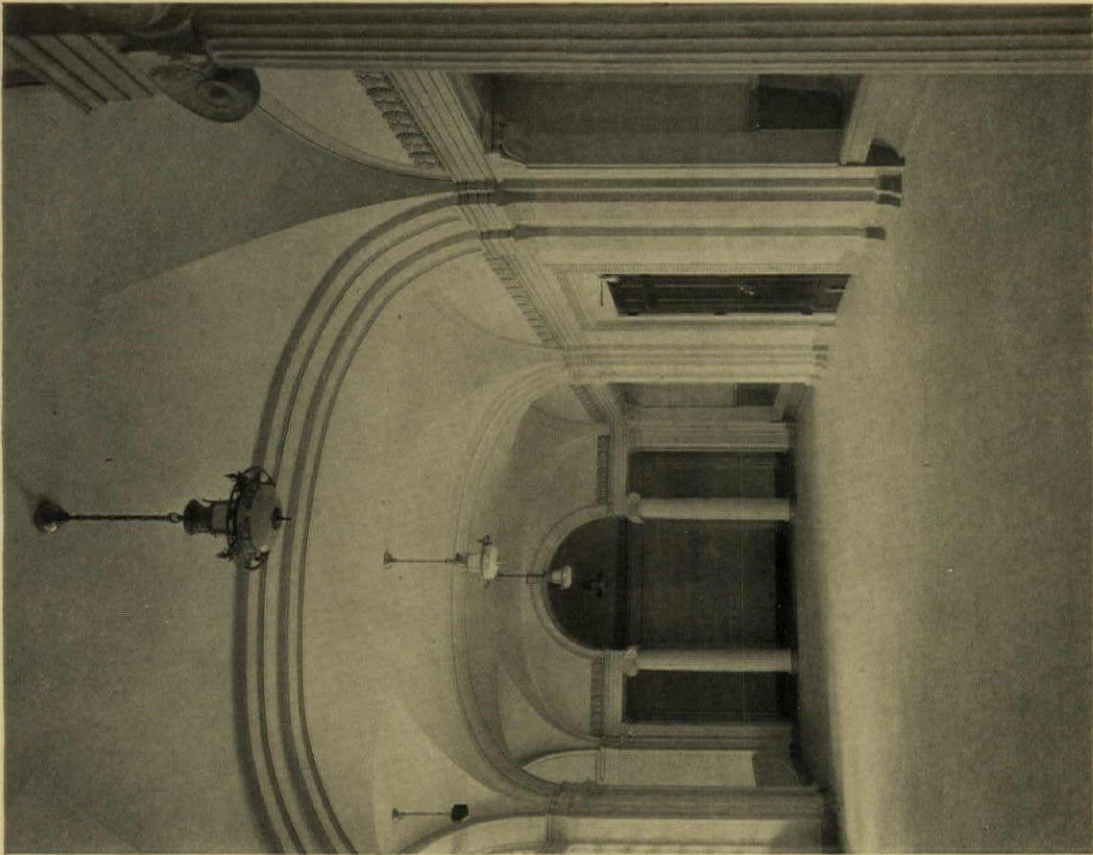


FIRST FLOOR

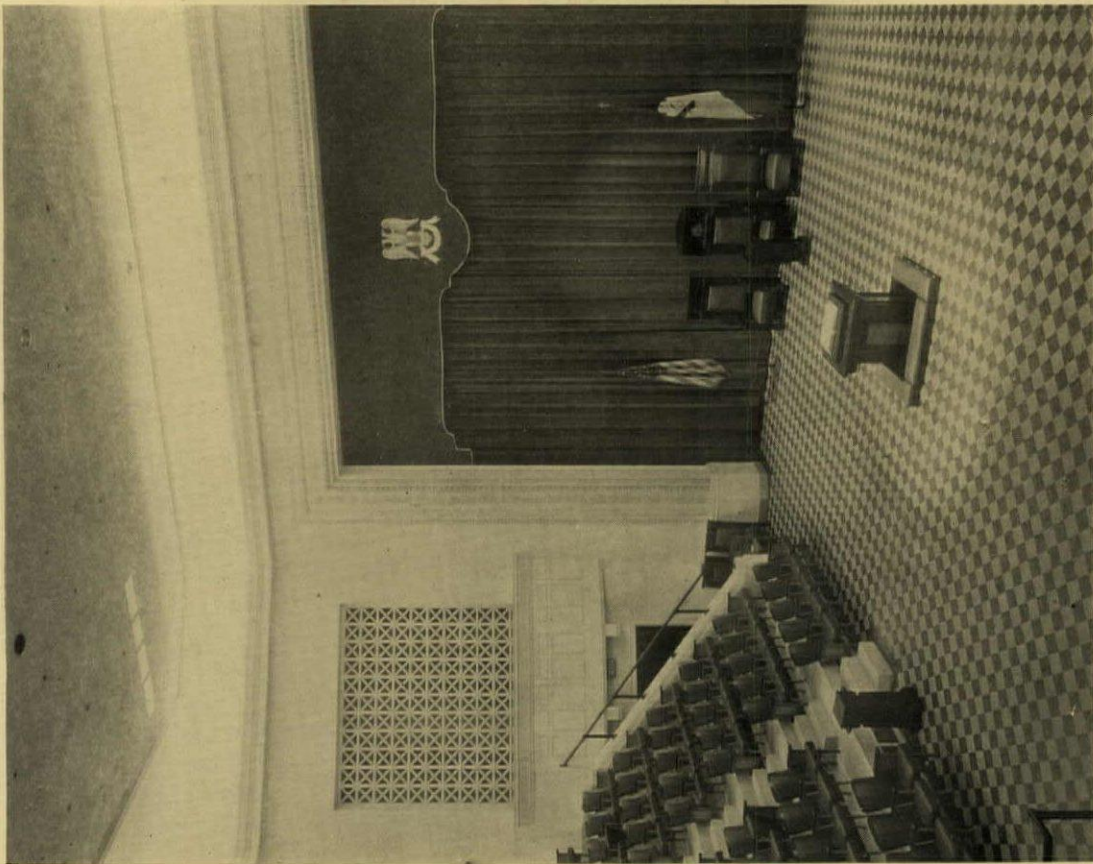


BASEMENT

PLANS. SCOTTISH RITE TEMPLE, MONTGOMERY, ALA.
 H. W. WITCOVER, ARCHITECT

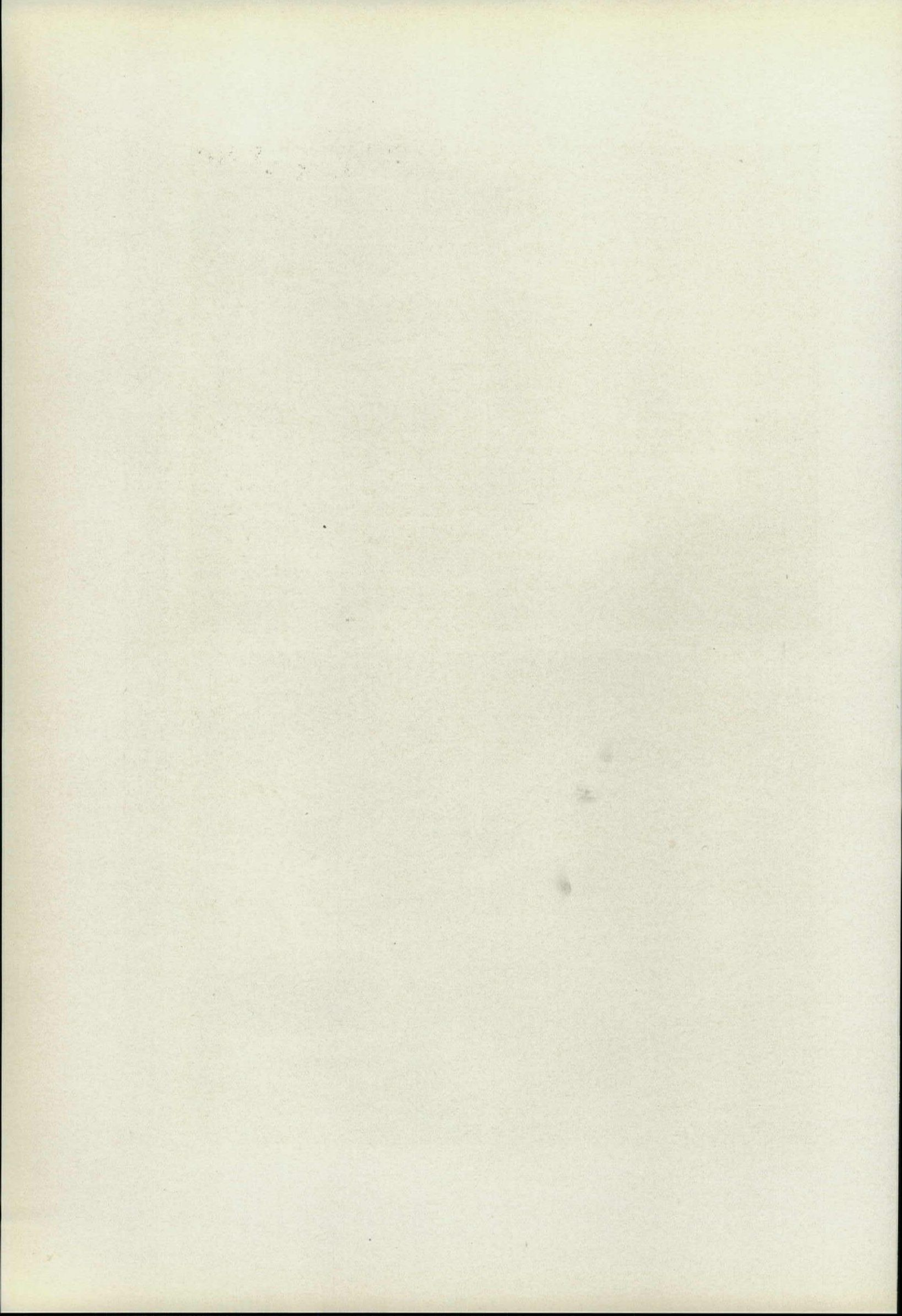


ENTRANCE LOBBY



LODGE ROOM

SCOTTISH RITE TEMPLE, MONTGOMERY, ALA.
H. W. WITCOVER, ARCHITECT



THE CHAPEL AT ST. GEORGE'S SCHOOL, NEWPORT

CRAM & FERGUSON, ARCHITECTS

BY
MATLACK PRICE

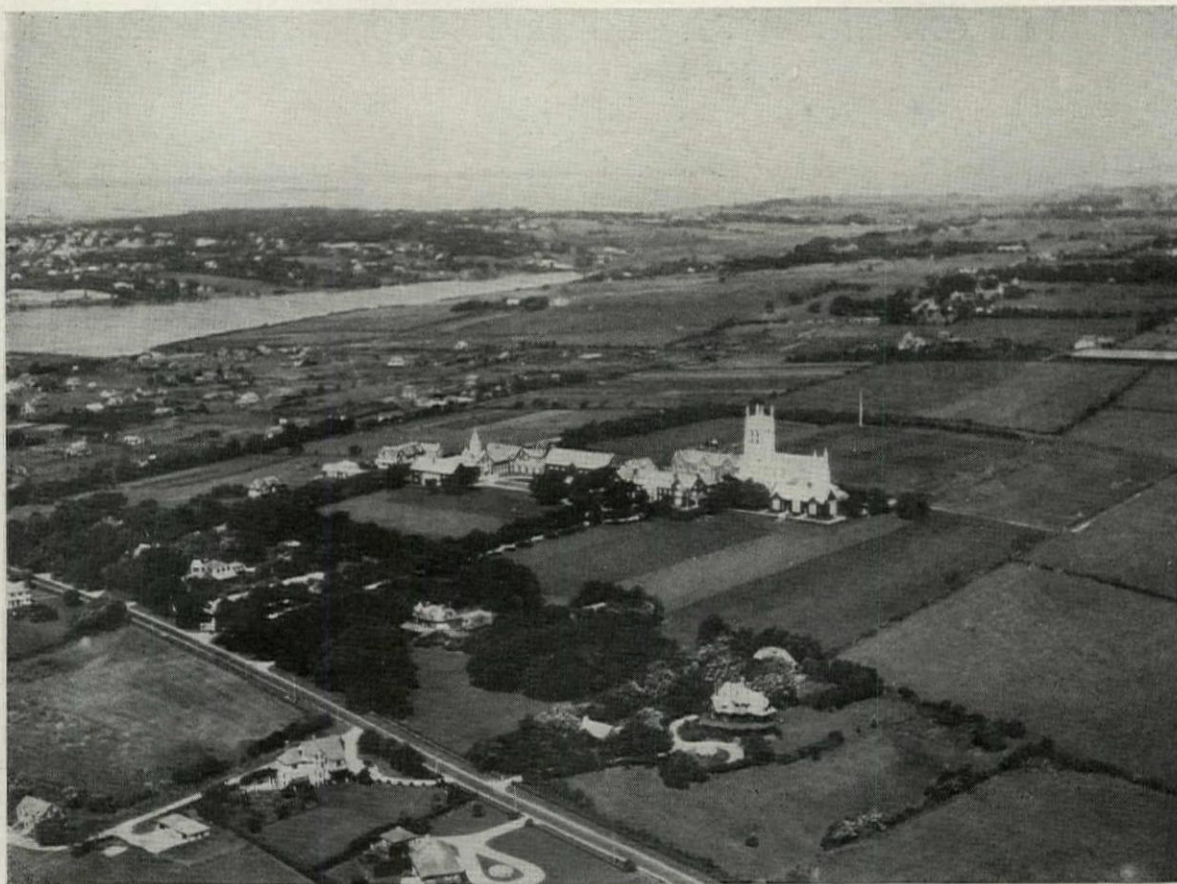
STUDENTS in the older English schools and colleges, such as Oxford and Cambridge, have been fortunate in the architectural environment in which they spent their most impressionable years. The time of the foundation of those schools and colleges was a period when the prevailing architectural tendencies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

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

that of an English cathedral town seen from a great distance, since the elevation of the site, and the scale of the tower in relation to the other buildings create an illusion of greater than actual size.

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

St. George's School Chapel is such a fine and complete example of the work of Cram & Ferguson that it is more than tempting to make a study of the iconography of both its exterior and interior, if for no other purpose than to renew our appreciation of the charming facility of the Gothic manner for telling stories and preserving symbolism, and to realize anew how much, by scholarly knowledge and studious design, there may be built into a structure of this kind. Before beginning such a detailed study, however, it is interesting to record something of the architects' gen-



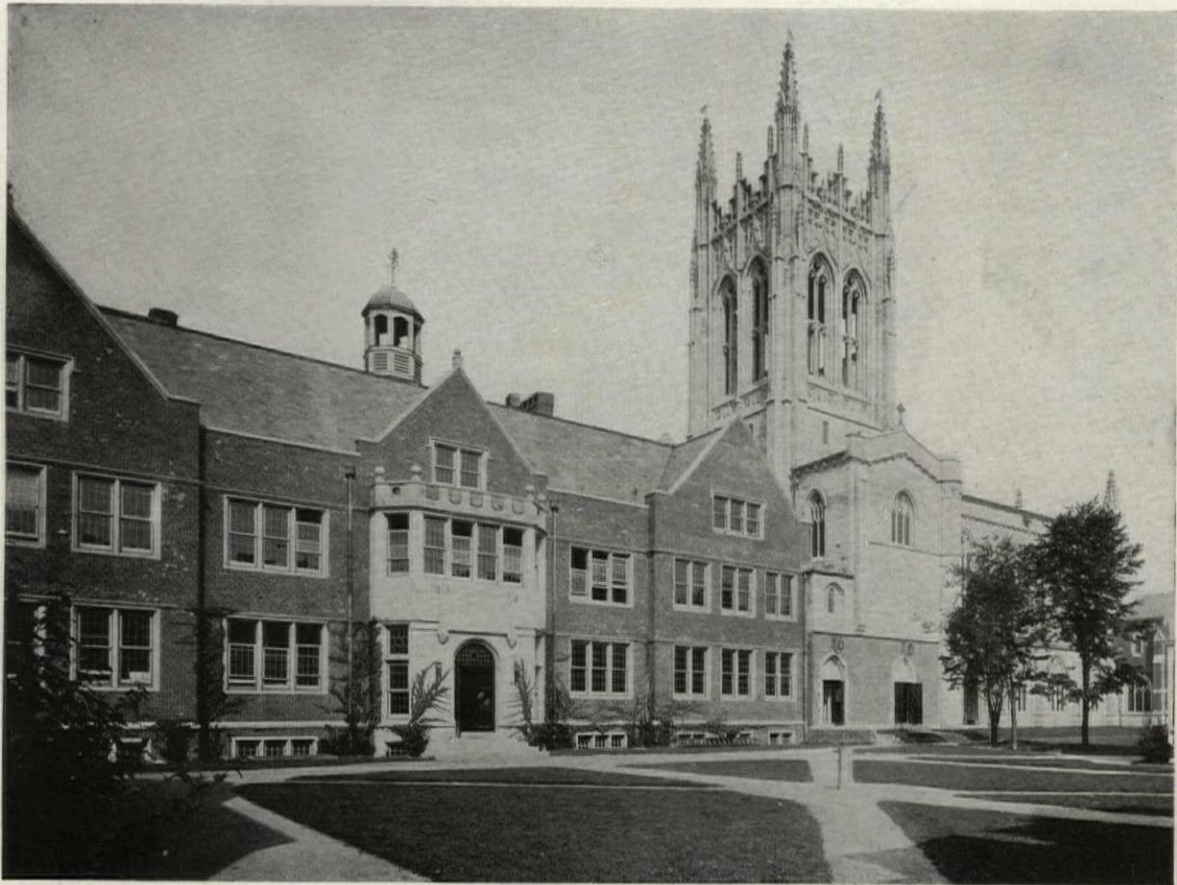
Airport View, St. George's School, Newport

eral premises, something of their *credo* in the matter of church architecture in general, as told to the writer by Mr. Cram. He believes that, whatever else is done, the continuity and traditions of the old churches must be preserved, whether they be Roman Catholic, Anglican, Greek or Hebrew; that the architect must hold to the unchangeable things at the same time that he thinks of them as modernly as the present age may suggest. This preservation of continuity, this consistency, need not, and indeed should not, mean mere copying, and least of all the sort of copying so unintelligently imputed to Mr. Cram by some of his critics. Authentic thought is more important, in the end, than mere pedantry. Mr. Cram, indeed, holds a brief for eclecticism when he says that a Renaissance reredos in a Gothic church would do no violence to his feelings, provided that it expressed something of the growth and evolution of the building. Mr. Cram reminded the writer that his firm regards the Gothic manner as having never died a natural death, but rather as having been supplanted violently by the spirit of the Reformation and by the works of the "pagan" Renaissance. Cram & Ferguson, Mr. Cram says, are carrying on with Gothic from the point at which it was unnaturally stopped, and with this vision of the style, they

believe that its place is with living expressions, and that it is not to be regarded as merely archaeological, and hence lifeless, but as a finely articulated architectural means of creating such buildings as St. George's School Chapel. Be the humanism of the Renaissance what it may in terms of architecture, there is no greater humanistic expression known that the intricate symbolism allowed by Gothic design, nor any means better suited to the incorporation of both historic and contemporaneous imagery in the very stones of the building.

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

With this survey and introduction to the building as a whole, there remains for study the detailed interest of its iconography, both without



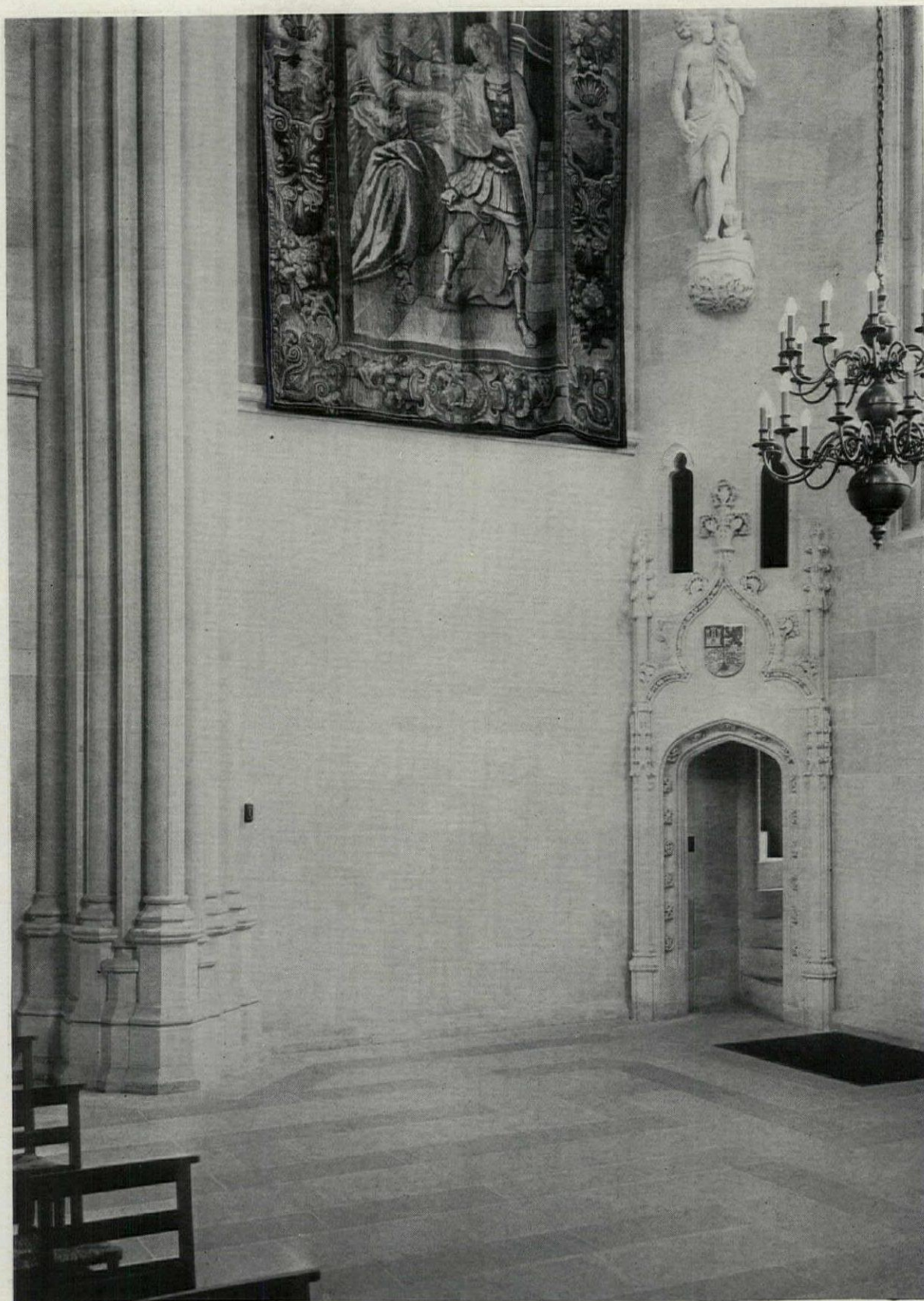
St. George's Chapel from the Quadrangle

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

the north transept, and its moulding stops are a sea horse and a shell. Above them is a water spout carved in the form of a school of dolphins, completing the symbolism, at this point, of the nearness of the chapel to the sea.

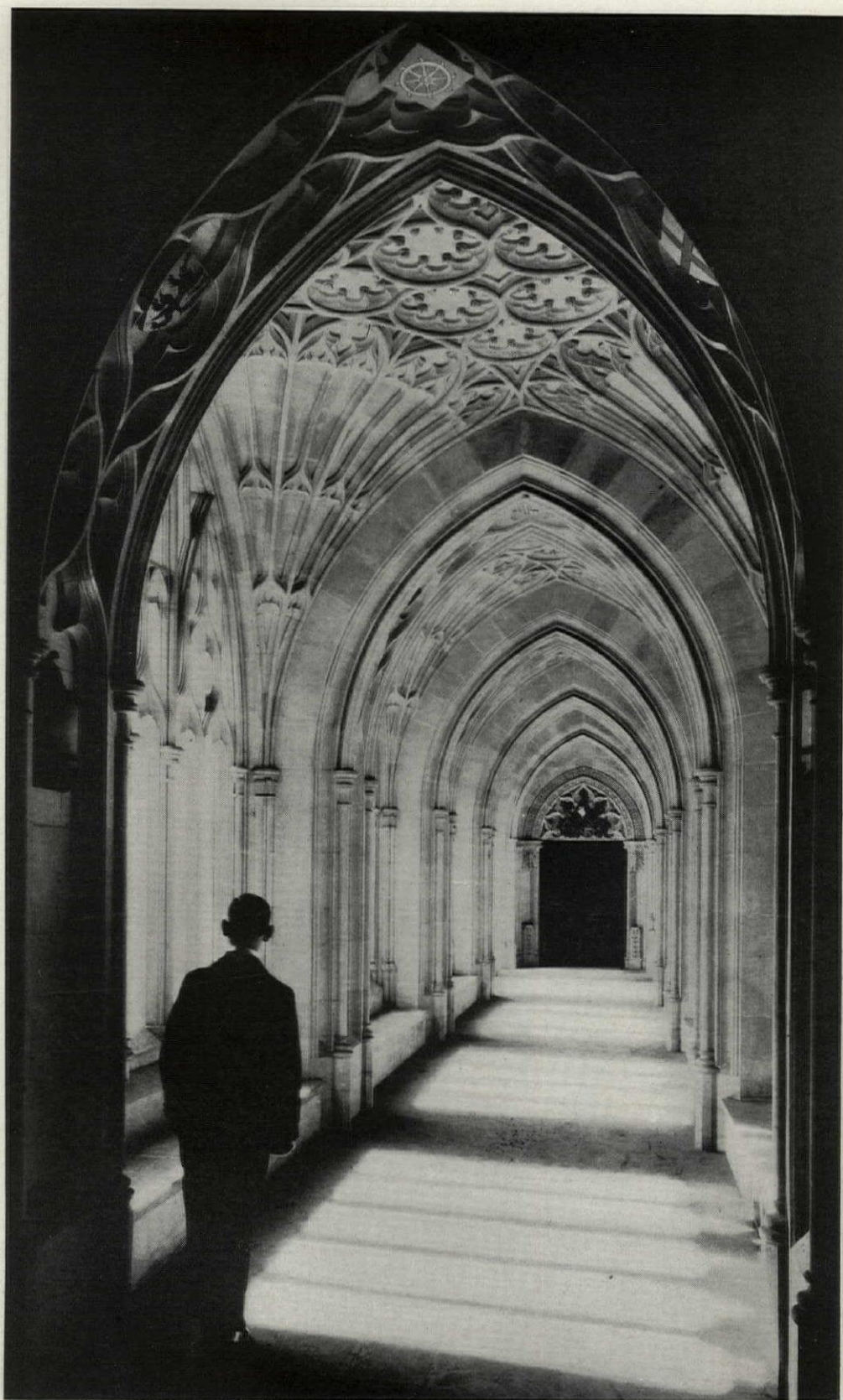
Above the ante-chapel rises the tower, a thoroughly fine and beautiful piece of design, recalling in its manner England's old Merton College. Those who favor casting all old precedent into the scrap heap in favor of something,—anything,—“modern,” might be invited to look at this tower before they become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

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

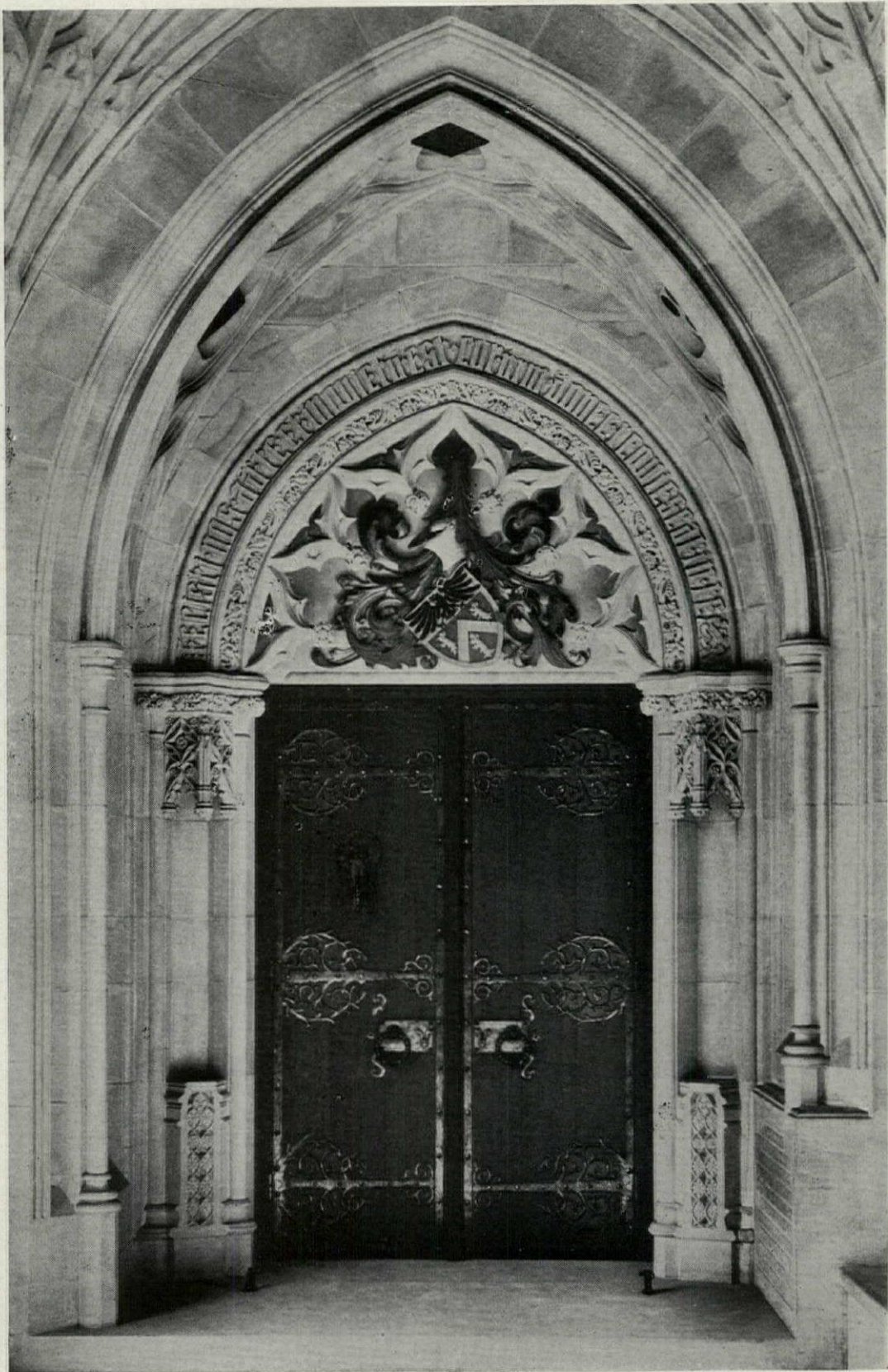


Photos. Sigurd Fischer

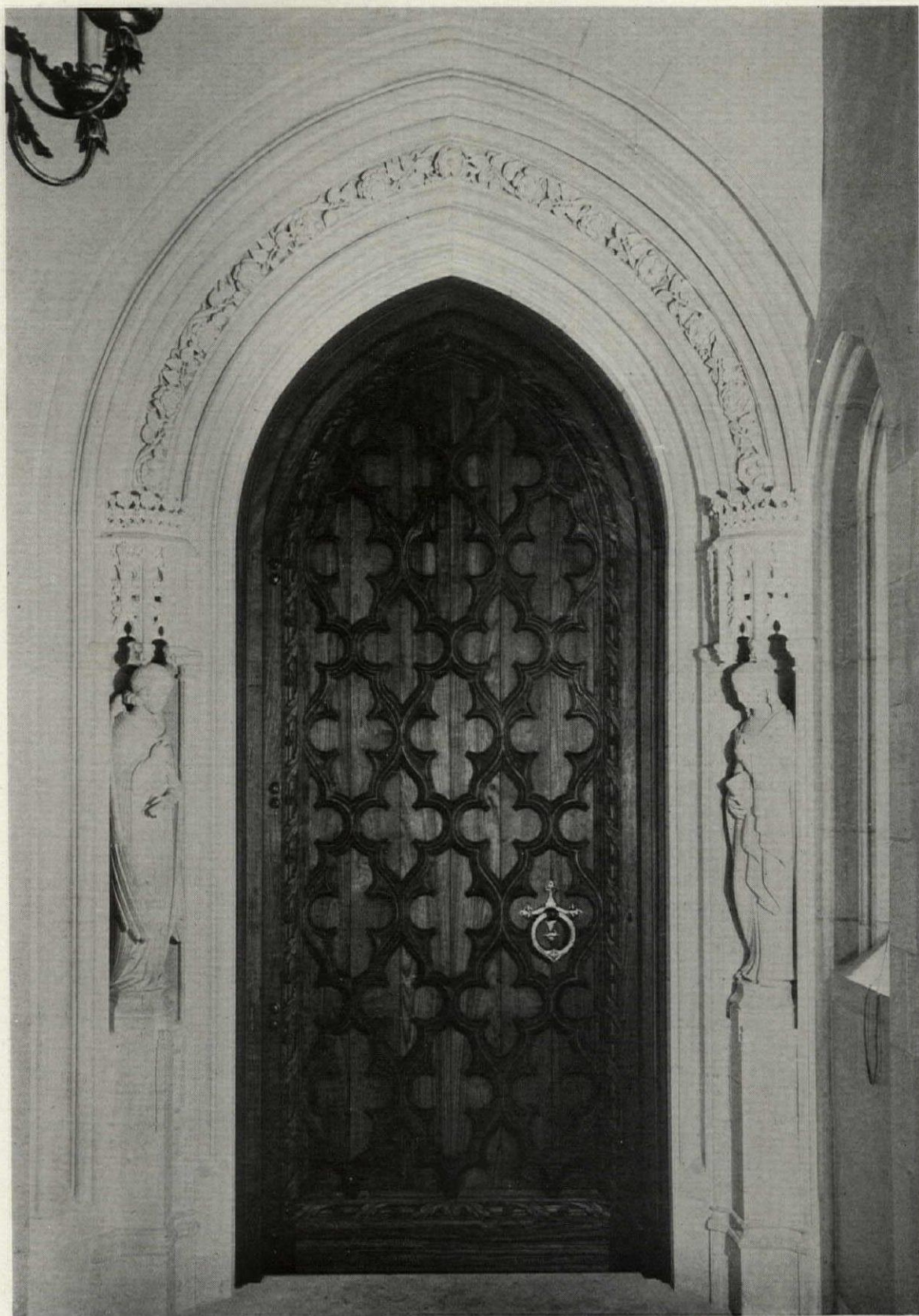
DOOR TO STAIR TURRET WITH FIGURE OF ST. CHRISTOPHER. JOSEPH COLETTI, SCULPTOR
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS



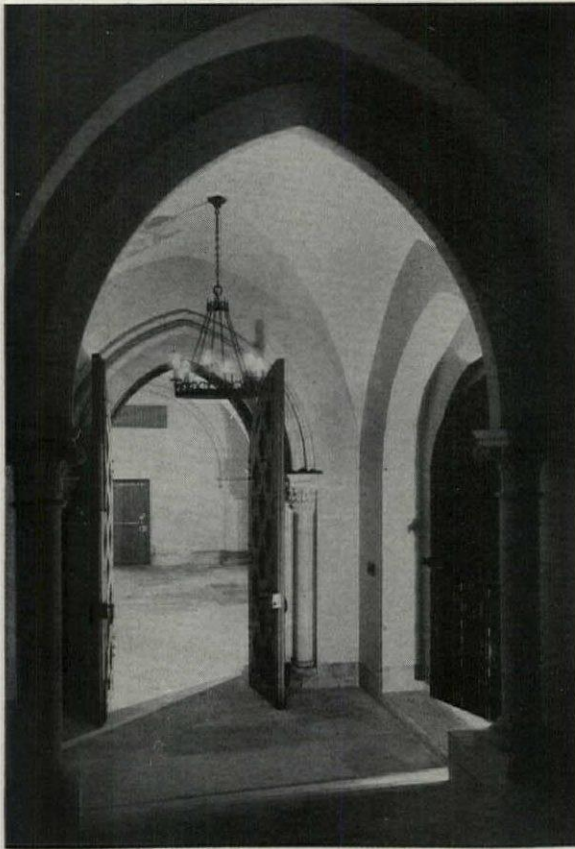
CLOISTER, LOOKING TOWARD DONOR'S DOORWAY
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS



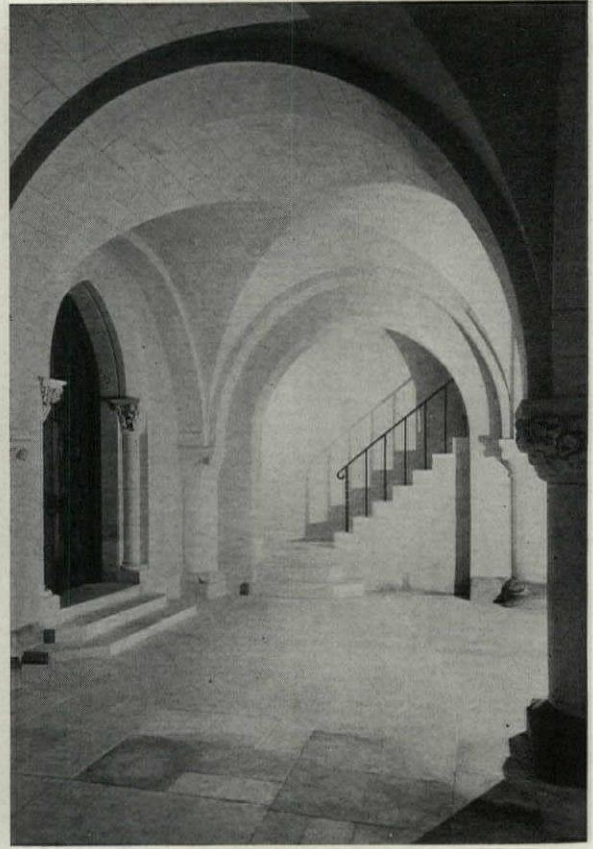
DONOR'S DOORWAY
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS



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



Entrance to Crypt



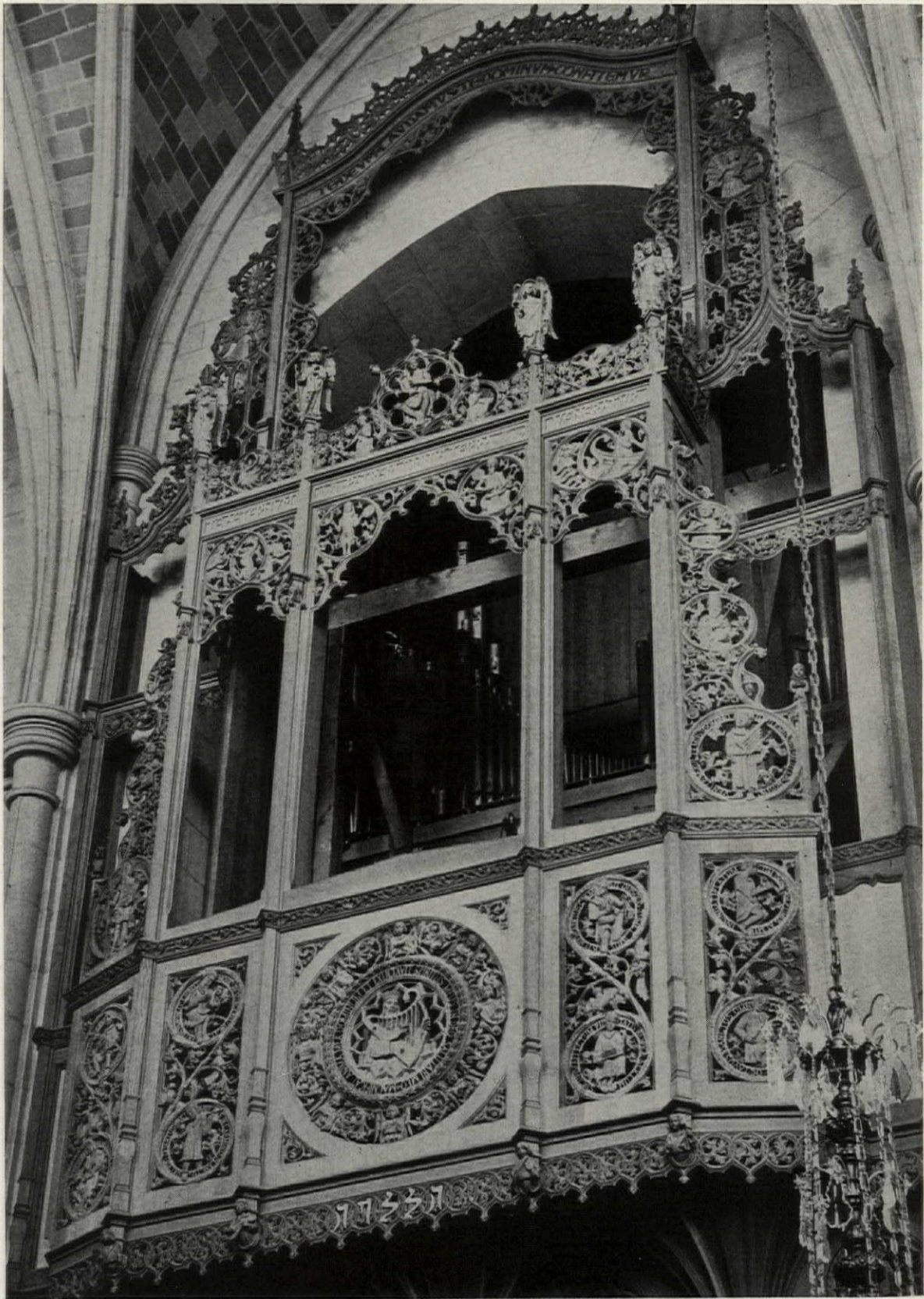
Within the Crypt

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

The remaining iconography on the north elevation is found in the bosses in the cornice moulding. Those on the north transept consist of symbolism of Our Lady,—star of the sea; lily; sun, moon and stars; rose; Queen of Heaven; crown of seven stars, seraphim; sealed book; and star. The cornice bosses along the choir-nave, just above the buttresses (as also on the south elevation), have to do with various historical events, amusements, slang phrases and so forth, popular at the time of building the chapel. Here, for instance, are discernible the crossword puzzle “bug,” the “lounge lizard,” the solar eclipse of 1925, and various other riddles for future archæologists to puzzle over. Church builders of the middle ages did the same thing, and architects of today miss

a special opportunity to humanize their work when they fail to utilize the possibilities of the mediæval grotesque in recording contemporary history, types and mannerisms. The east elevation contains but three figures: Our Lord, in a central niche over the sanctuary window; and in the south pinnacle, St. Stephen, typifying the New Testament,—he was the protomartyr; in the north pinnacle, St. John the Baptist, symbolizing the Old Testament. He was the precursor of Our Lord. The south elevation has the carvings and the heraldry of the cloister, and an interesting symbolization of the four winds, modeled by Andrew Dreselly, as a crowning motif for a small turret at the east corner of the south transept. Virtually all the other sculpture within and without the chapel is the work of Joseph Coletti, of Boston, while Mr. Dreselly modeled most of the architectural ornament.

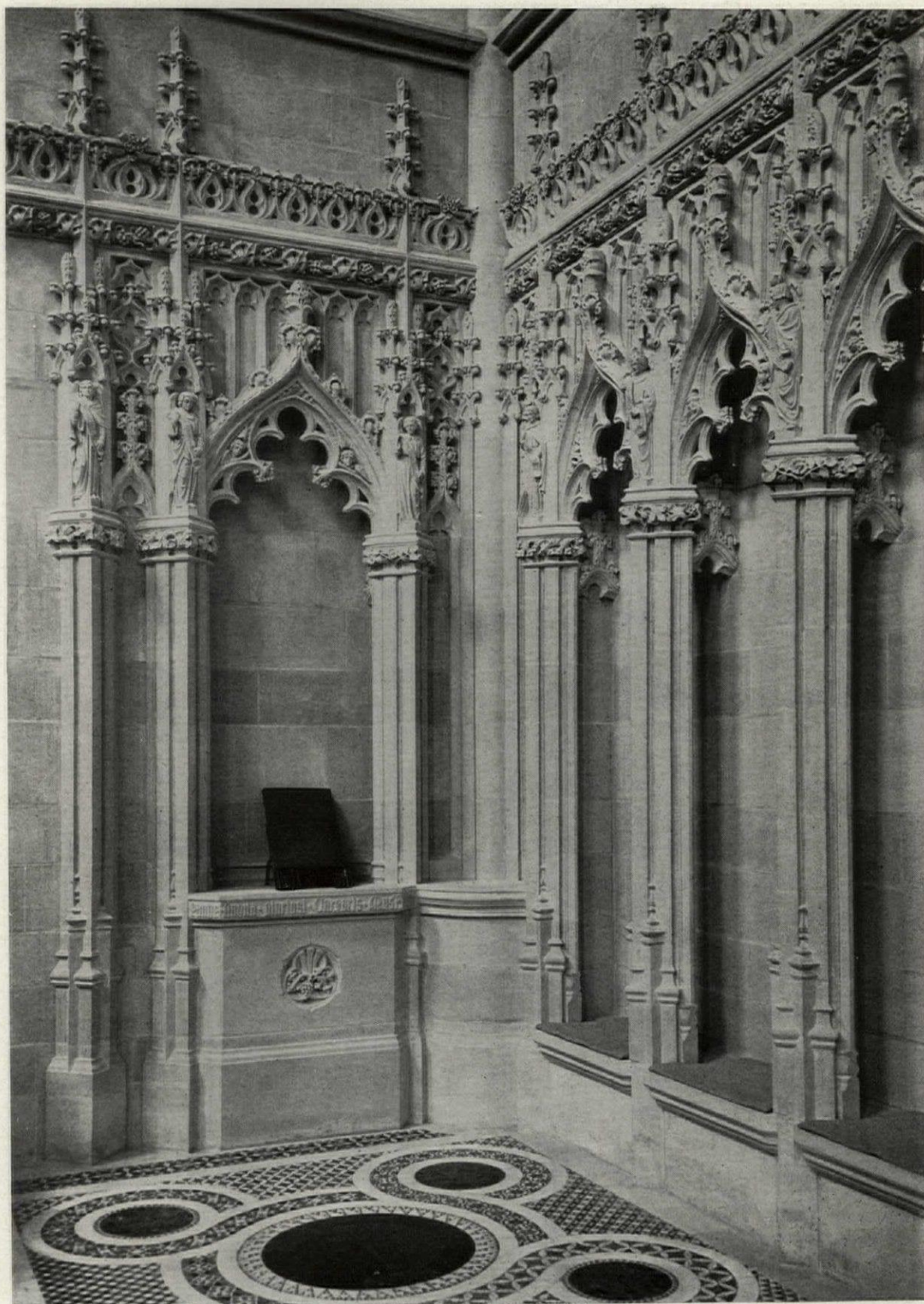
The exterior of the cloister displays the history of shipping in carvings at the junctions of the opening mouldings, beginning with the Santa Maria, and showing the Clermont, the Ann Hope and the Colorado. The cloister is fan-vaulted, with painted symbols of saints in the vaulting. The door at the west end of the cloister gives into the ante-chapel, and is known as the donor’s door, the door at the east end gives into the statio, and on



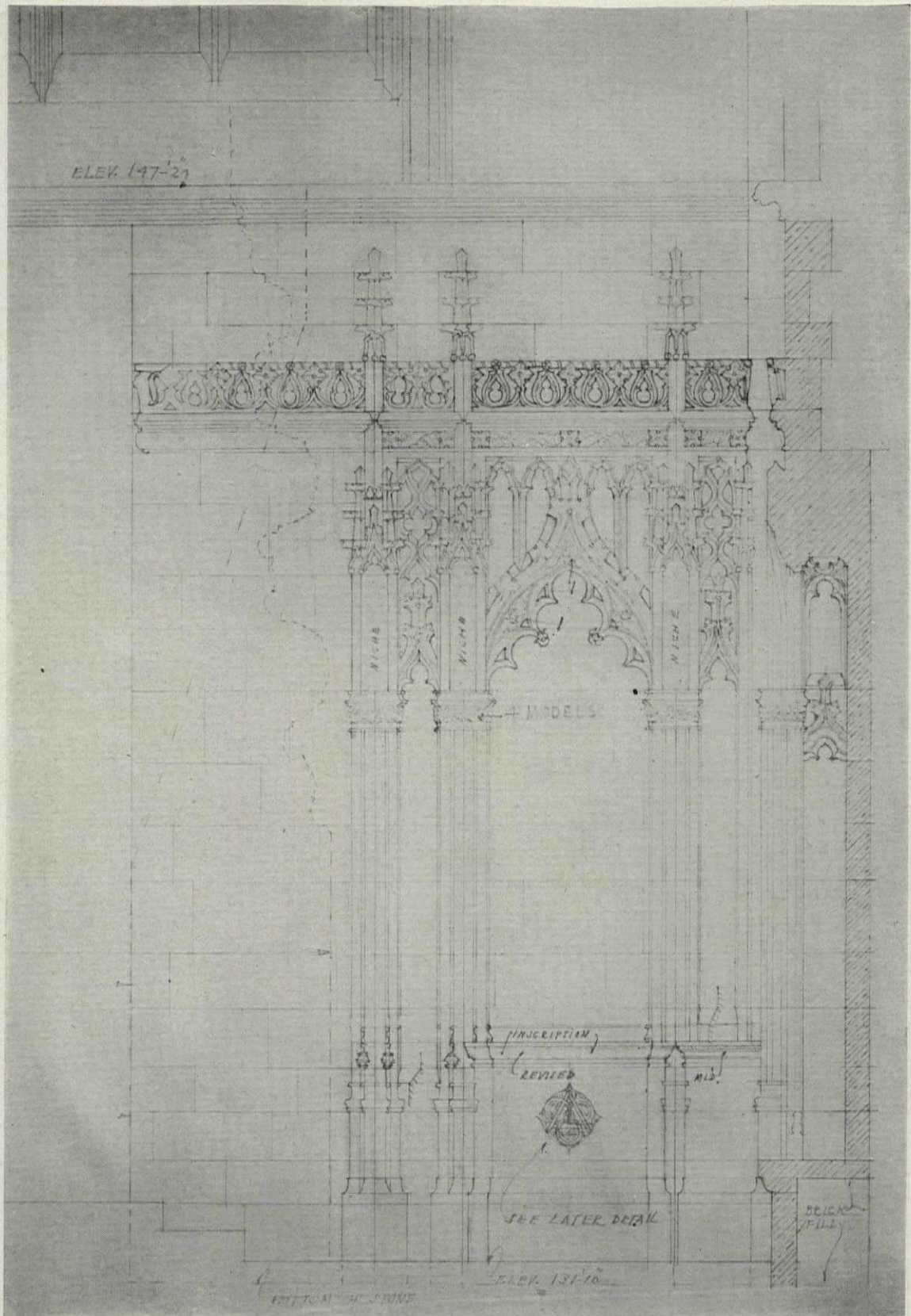
ORGAN CASE
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS



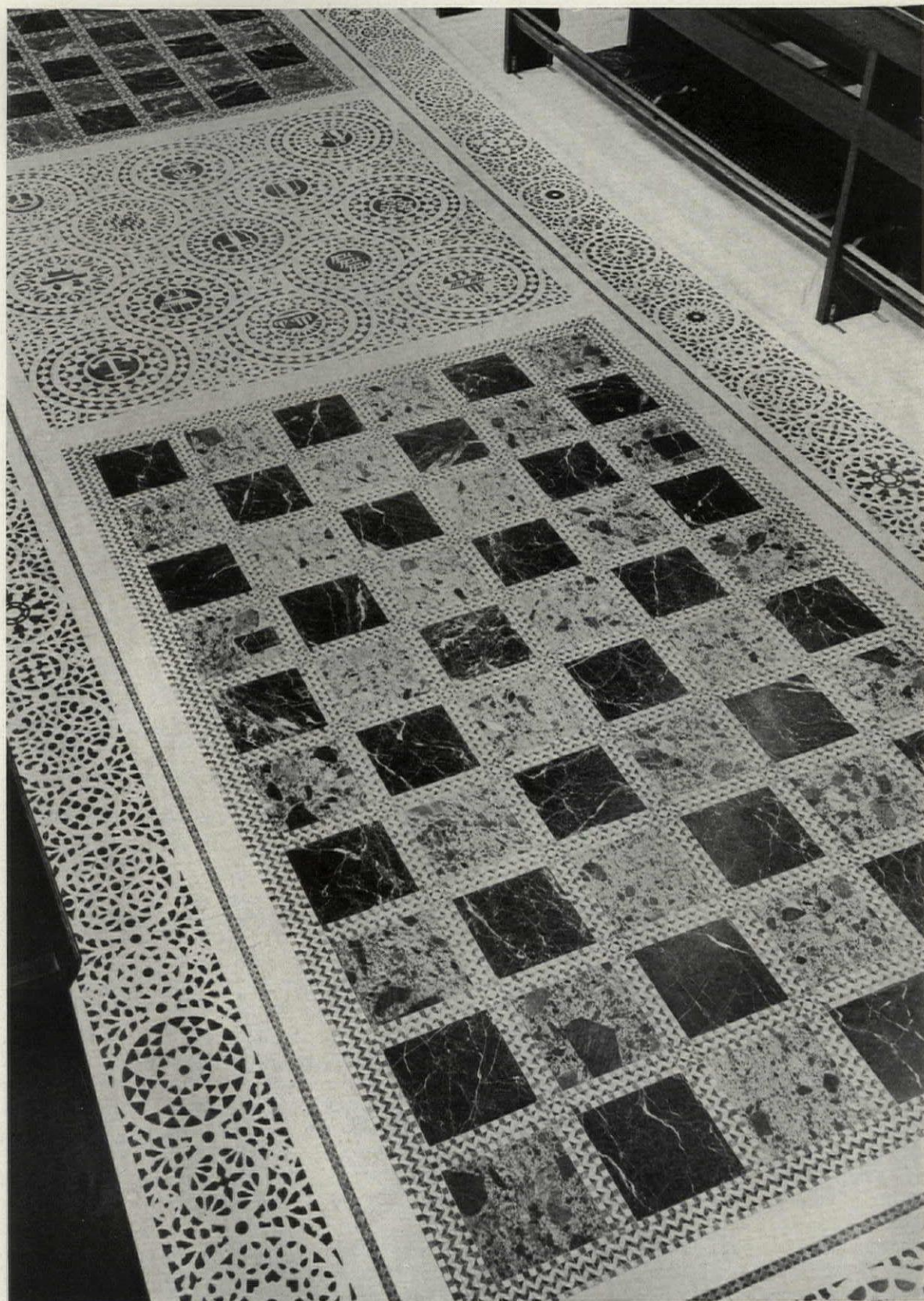
TURRET WITH FIGURES REPRESENTING THE WINDS. ANDREW DRESELLEY, SCULPTOR
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS



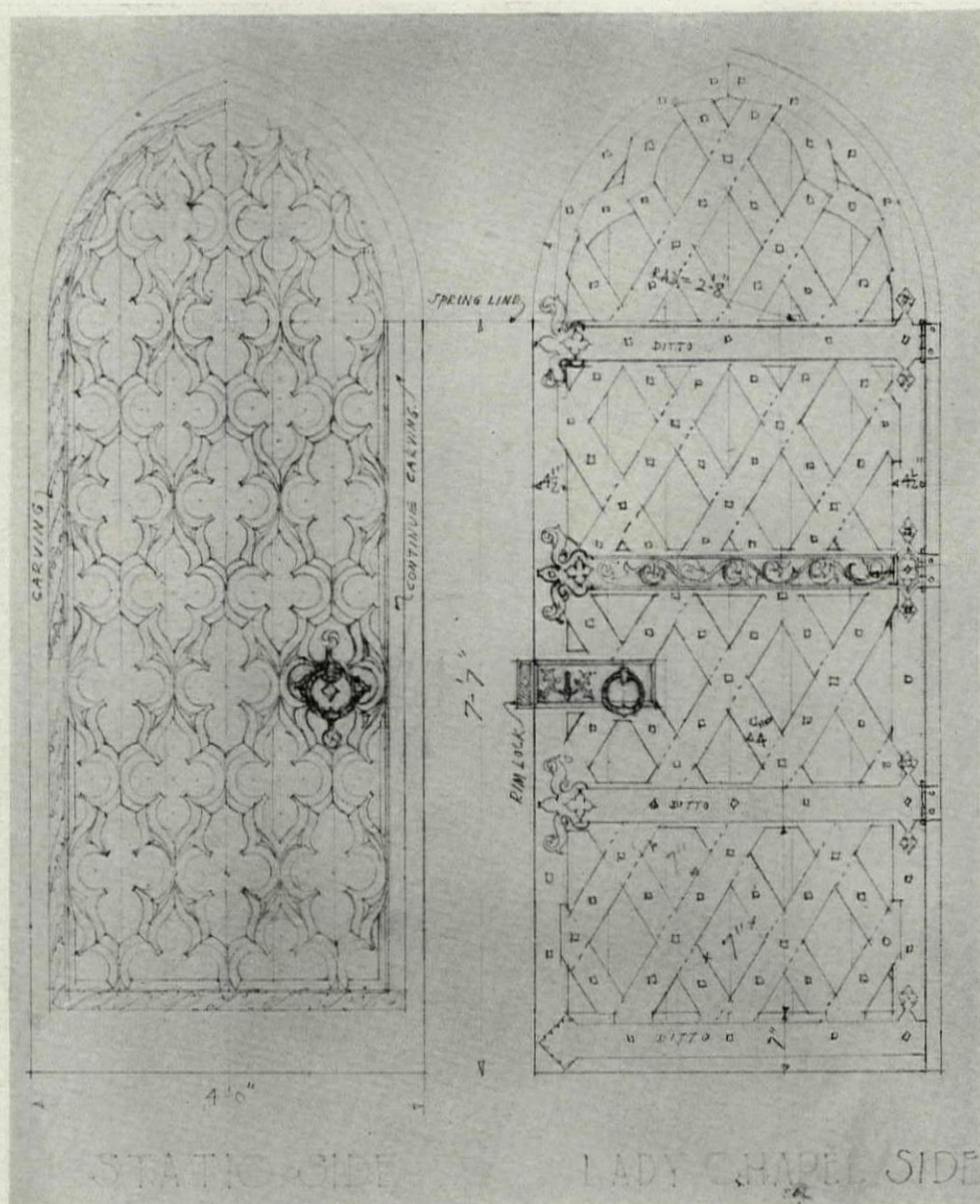
SEDILIA AND CREDENCE.
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS



DETAIL, STONE SCREEN, EAST WALL OF SANCTUARY
 CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
 CRAM & FERGUSON, ARCHITECTS



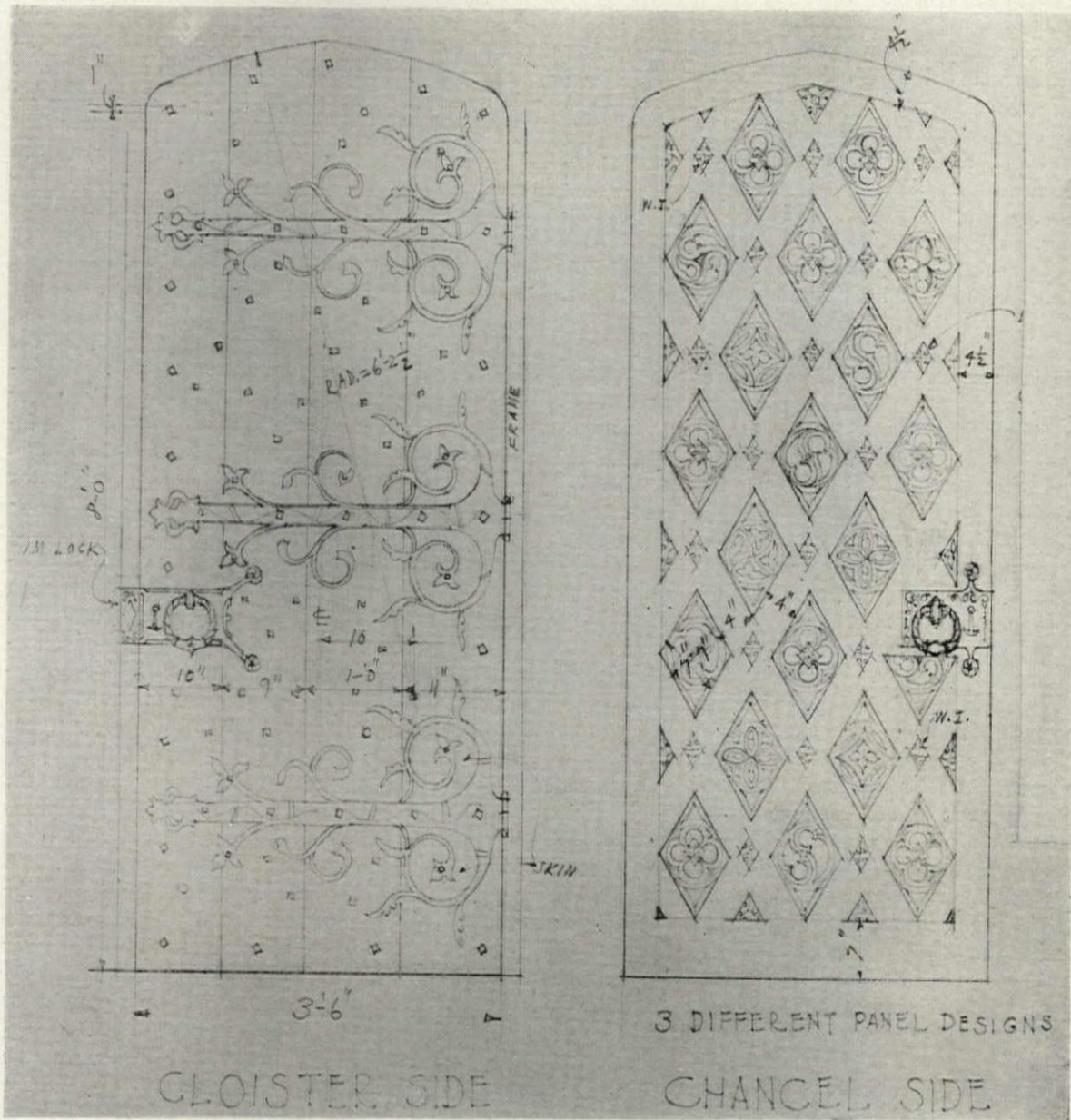
FLOOR BETWEEN CHOIR STALLS
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS



Details, Door from Statio to Lady Chapel

either side are figures of the Angel Gabriel and the Virgin of the Annunciation. Similarly placed at left and right of the donor's door are St. John and St. Nicholas, with the family arms of the donor in rich polychrome in the spandrel above the door. Completing the heraldic symbolism at this point, the colored shields and lozenge in the ceiling vaulting at this end of the cloister are those of St. John, St. Natalie and St. Nicholas. The donor's door, made of teak, with splendid hinges and mounts, is intricately carved on the inside,—the doors throughout, indeed, being each an unusually fine piece of design, with wrought ironwork by Samuel Yellin, of Philadelphia. Standing, now, in the ante-chapel, further symbolism offers itself for study. To the left, on en-

tering from the cloister, through the donor's door, there is the south door, above which there is a carved representation of St. George with the dragon, above which, again, are the carved and painted coat of arms of the Bishop of Rhode Island, impaled with the arms of the Diocese of Rhode Island. High aloft, at the intersection of the ribs of the ante-chapel vaulting, is a large boss of St. George slaying the dragon, surrounded by a ring of wingless angels bringing heavenly aid. This is brilliantly painted in red and blue and white and gold, and the vaulting also has four other carved bosses, unpainted. These represent the palms of victory and cross of gold, the peacocks that symbolize immortality, the birds and grapevine, symbolic of St. George's conversion,



Details, Door from Cloister to Chancel

and the fauna that symbolizes creation. The maze in the ante-chapel floor represents the difficulties of the Christian life as encountered in the progress toward the Resurrection as symbolized by the phoenix at the center.

The space now covered by a tapestry on the west wall of the ante-chapel will at some future time contain an open balcony. In the northwest corner is the door to the circular stairway which leads up to the bell deck of the tower,—a doorway not only treated in the Spanish manner of Gothic, but with a painted carving of the arms of Columbus above it. Future historians may find in this a record of Mr. Cram's recent journeyings in Spain, or simply historical symbolization of the land in which the chapel is built. The

Spanish motif, however, carries further, for the end of the central core of the circular staircase, at the very top, terminates in a grotesque finial figure of Don Quixote,—symbol of chivalry, if one insists on symbols, but better seen, perhaps, as one of those quaint and enigmatical surprises in which the Gothic buildings of Europe delightfully abound. Above the colored arms of Columbus a figure of St. Christopher stands out from the wall on a corbel. The northeast corner of the ante-chapel will be the baptistry when it is completed, and there will be an elaborate screen separating the ante-chapel from the choir-nave.

There are stories in the mosaic floor, which is divided into three squares. The first of these (that at the west end) contains nine circles, with

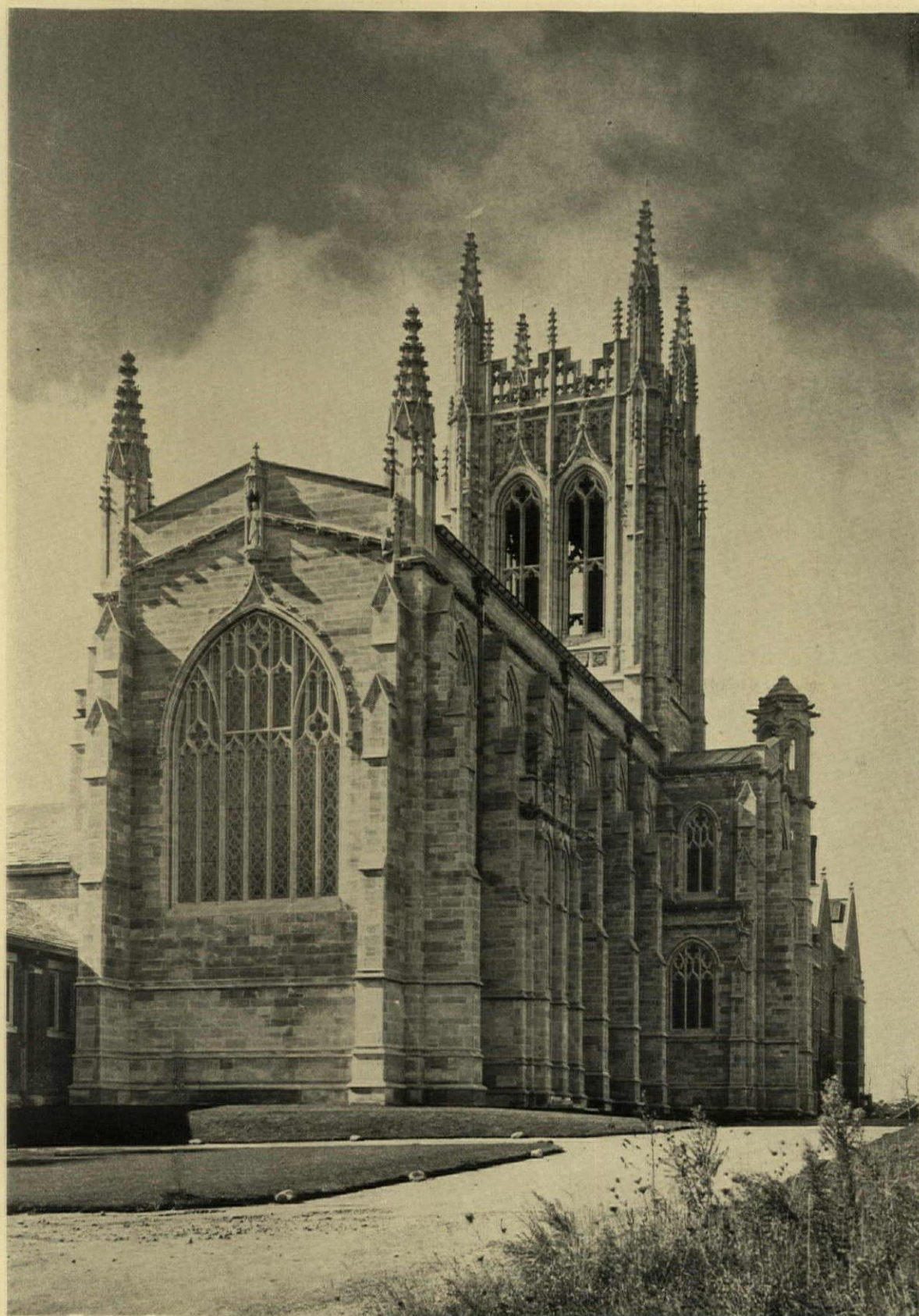
coats of arms of the countries of the Old World whence came the first colonists to the New,—Genoa included, as a tribute to Columbus. There are eight: Ireland, England, Scotland, France, Holland, Spain, Genoa and Prussia, with the arms of the United States at the center. The next square contains the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

As was mentioned in writing of the plan, what would ordinarily be the nave must also, in a school chapel, partake of the nature of what would otherwise be the choir. Fine, simple, rib vaulting carries throughout. In the sanctuary there will eventually be a reredos and altar in keeping with the carved stonework of the walls. The intricate organ screen is rich in its iconography, with four pierced medallions, two at the right and two at the left. These represent the Creation, Nativity, Crucifixion and the Second Coming. The carved wood inverted cresting carries the word "Alleluya" in Hebrew, done in gold characters, and above this are the eight modes of music. The large circular motif in the center above these shows King David, and about him are St. John, St. Cecilia, St. Ambrose, and St. Gregory, Guido d'Arezzo, and Boethius. Above these figures, and below the inscription *Te Aeternum Patrem Omnis Terra Veneratur* are Orpheus, Ptolemy, Pythagoras and Arion with the dolphin. Surmounting the inscription there are small circles in which appear the swan, Euterpe, Polyhymnia and the nightingale, at the left and the right of a central motif of Apollo. This lower cresting is set off from the portion above by four carved finials of the archangels, Uriel, Gabriel, Michael

and Raphael. Above these, and to the left, is an angel blowing a trumpet; to the right is an angel playing a stringed instrument, and surmounting the whole intricate composition the inscription *Te Deum Laudamus Te Dominum Confitemur* in the uppermost cresting. Certainly a piece of work in which design and craftsmanship combine to effect a thing unusually fine. At the right of the sanctuary a door opens into the statio, which gives access to the lady chapel (the old school chapel), to the sacristy, to the door from the east end of the cloister, and to the stairs to the crypt.

Some of the most interesting carving in the chapel is found here, in column capitals suggesting Romanesque as much as Gothic. The outer columns at the sides of the crypt door show symbols of the Incarnation,—Shadrach, Meshach and Abednego in the fiery furnace, and Daniel in the lion's den. Here, also, the story from the Apocrypha, in which the angel grasps the prophet Habakkuk by the hair of his head. The inner column capitals by the entrance door have to do with symbols of the Resurrection, showing Jonah and the whale, and Jonah entering the city of Nineveh. From mediæval mythology there is the symbol of the lion and cub, in which a male lion breathes life into the cub three days after it has been born dead. Last of all, there is the capital of the central column in the crypt, showing the four rivers of paradise,—Gihon, Tigris, Euphrates and Pison. The thought here is that these four rivers foreshadow the four evangelists, who poured forth, like rivers, their inspiration to the world. At the four corners are fruits of paradise. St. Matthew, associated with the river Gihon, wrote for the Hebrews, hence the Hebrew inscription for the river; St. Mark, with the river Tigris, wrote for Greeks, hence the Greek inscription; and St. John, with the river Pison, was the herald of all.

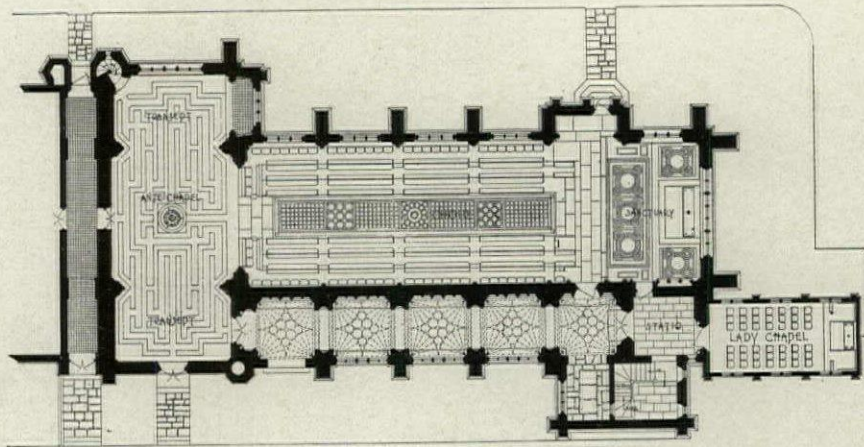
Three years in the building, and dedicated April 23, 1928, we see this beautifully designed and carefully articulated chapel building in all its newness, even yet not complete, and not yet with any of that charm that the patine of age lays with gentle hands upon even the least consequential building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



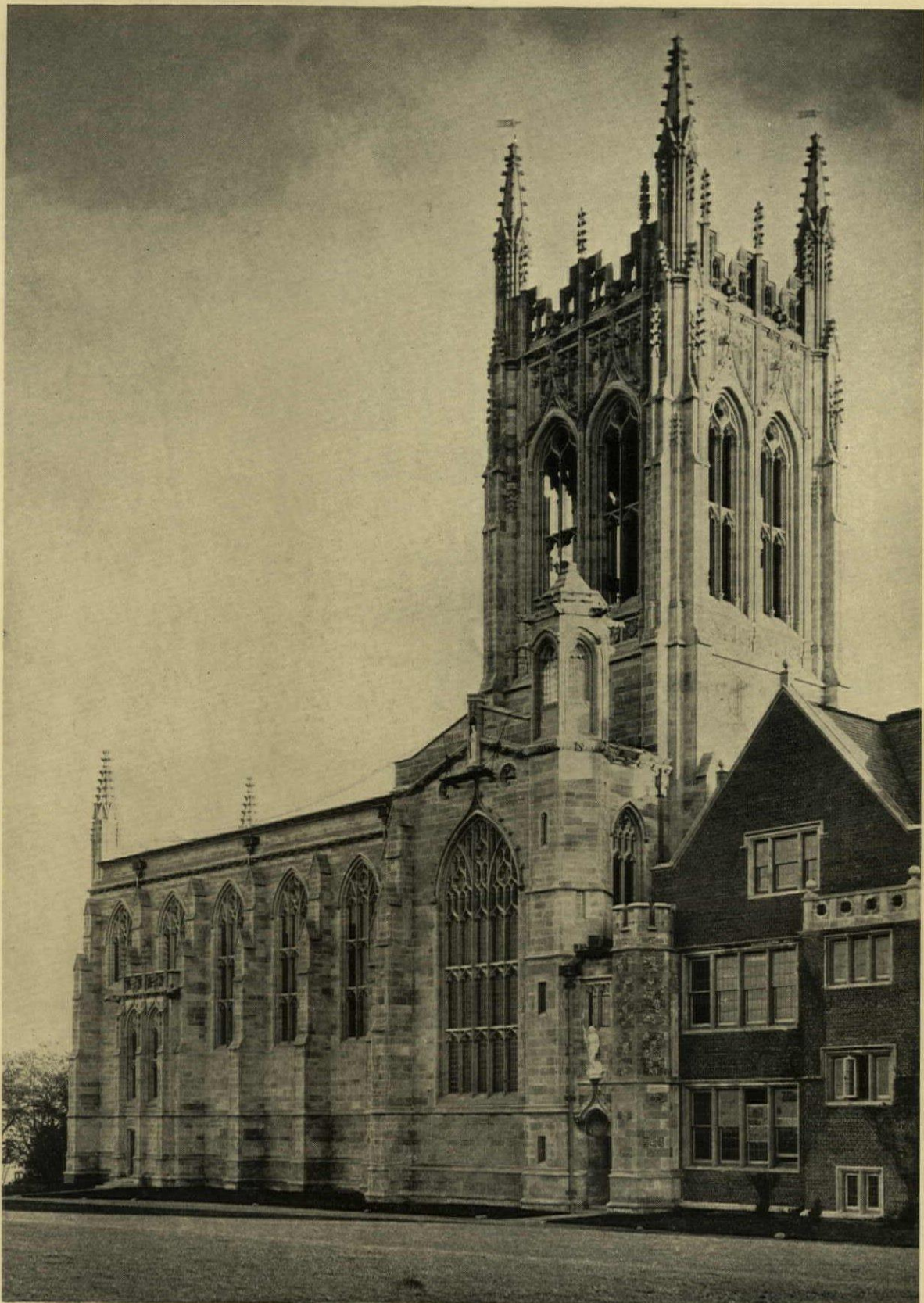
Photos. Sigurd Fischer

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

Plan on Back

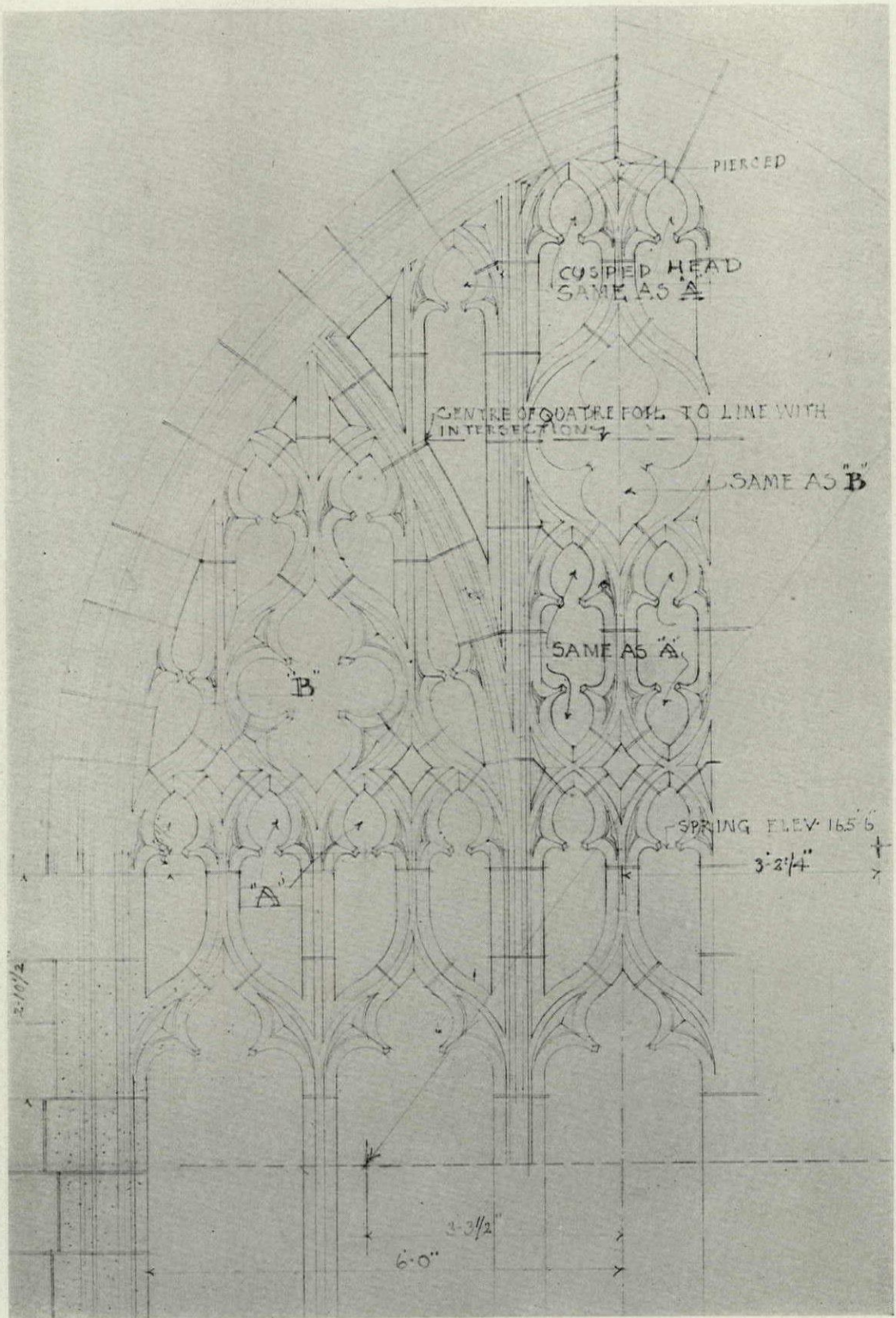


PLAN. CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS

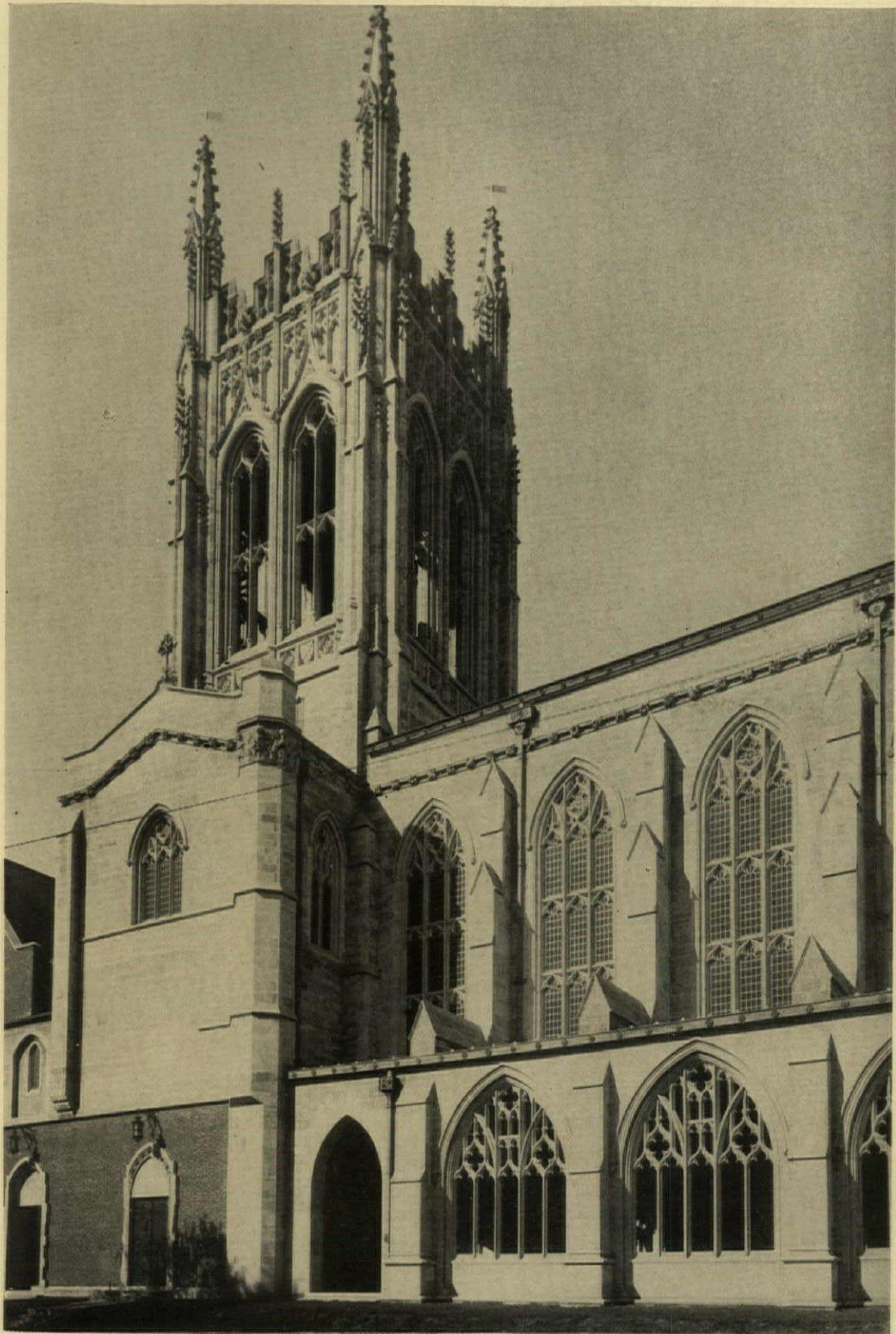


VIEW FROM NORTHWEST
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS

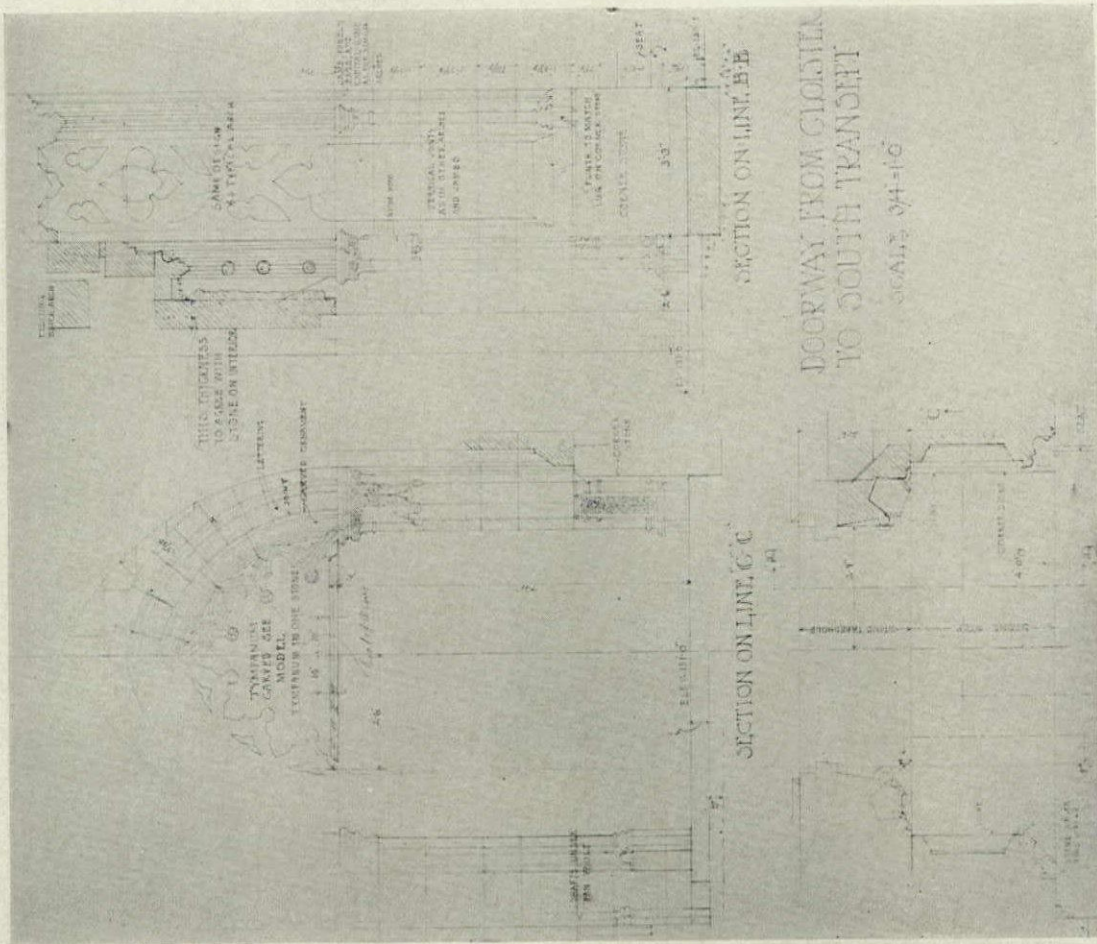
Detail on Back



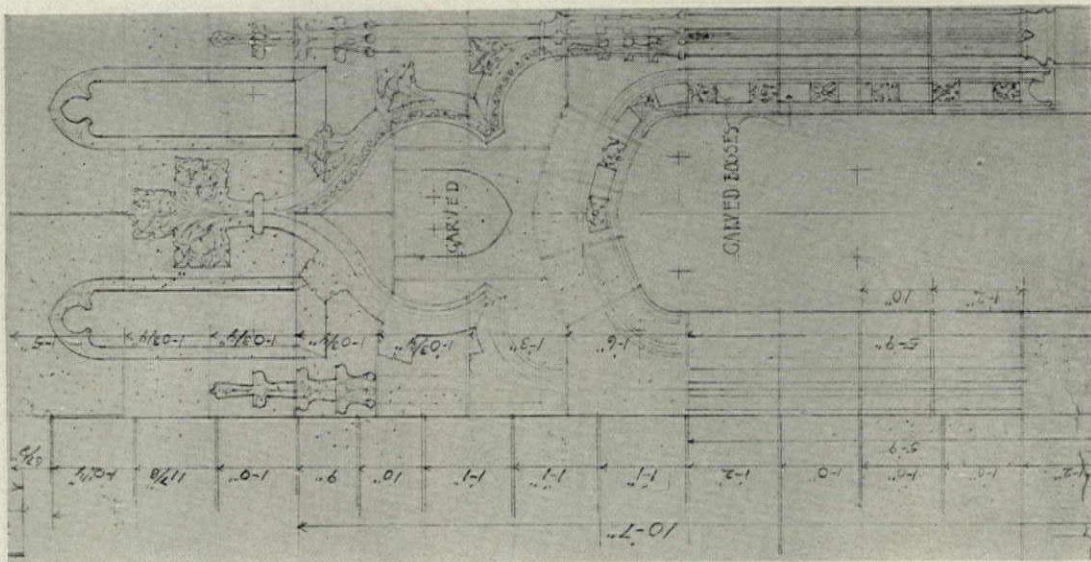
DETAIL, UPPER PART OF NORTH TRANSEPT WINDOW
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS



TOWER, SOUTH TRANSEPT AND CLOISTER FROM SOUTHEAST
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS



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

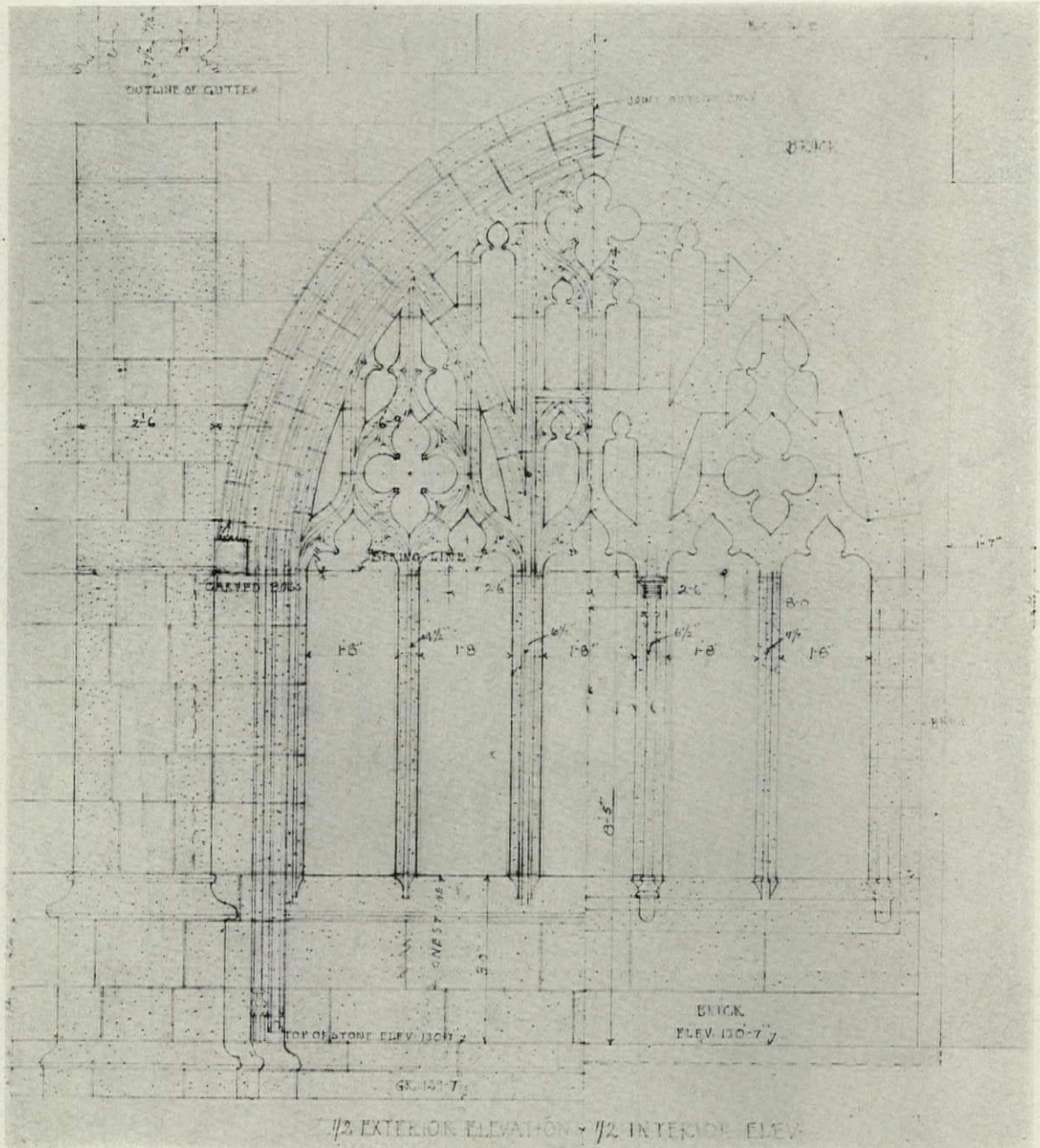


DETAIL OF A DOORWAY

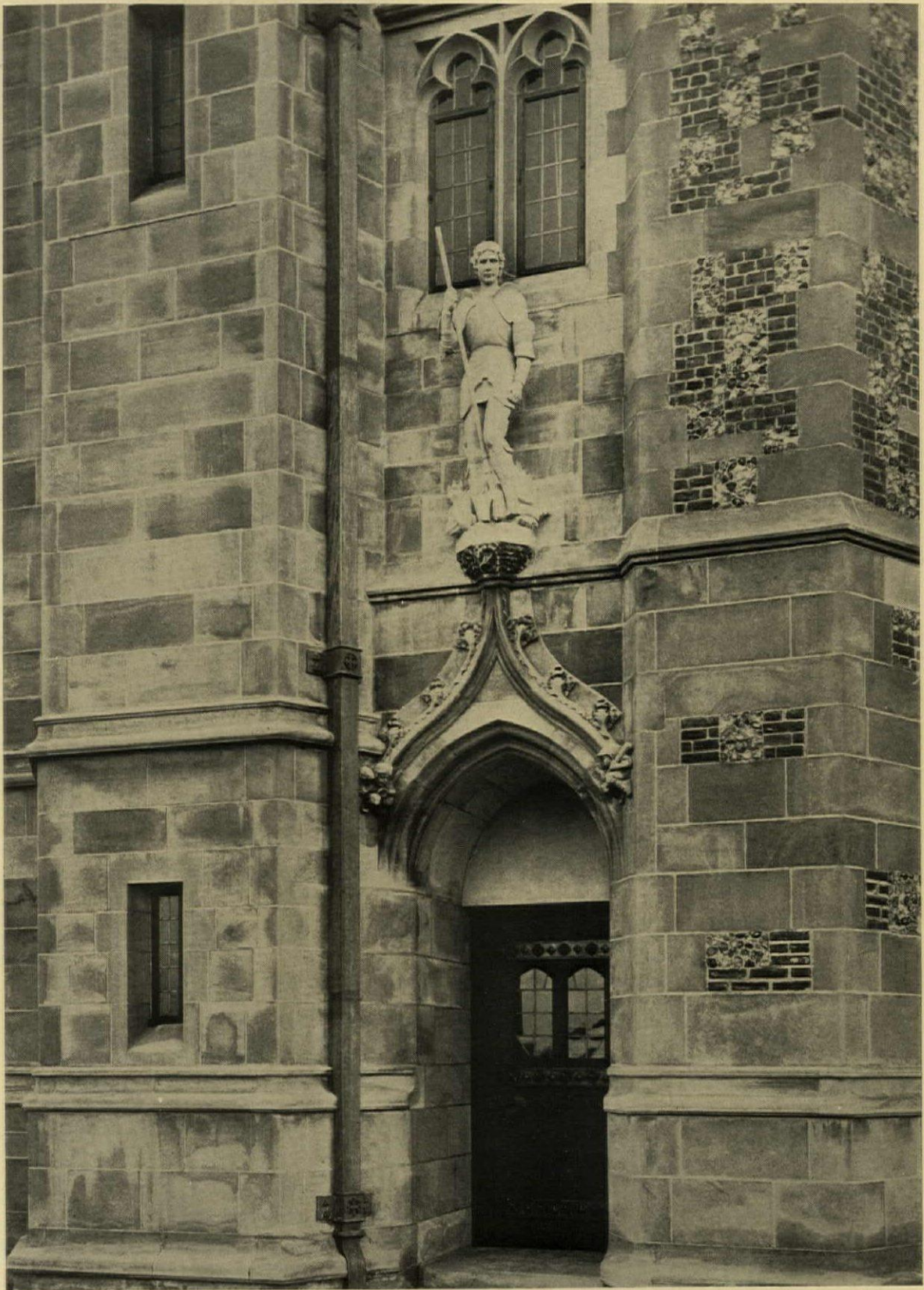


Detail on Back

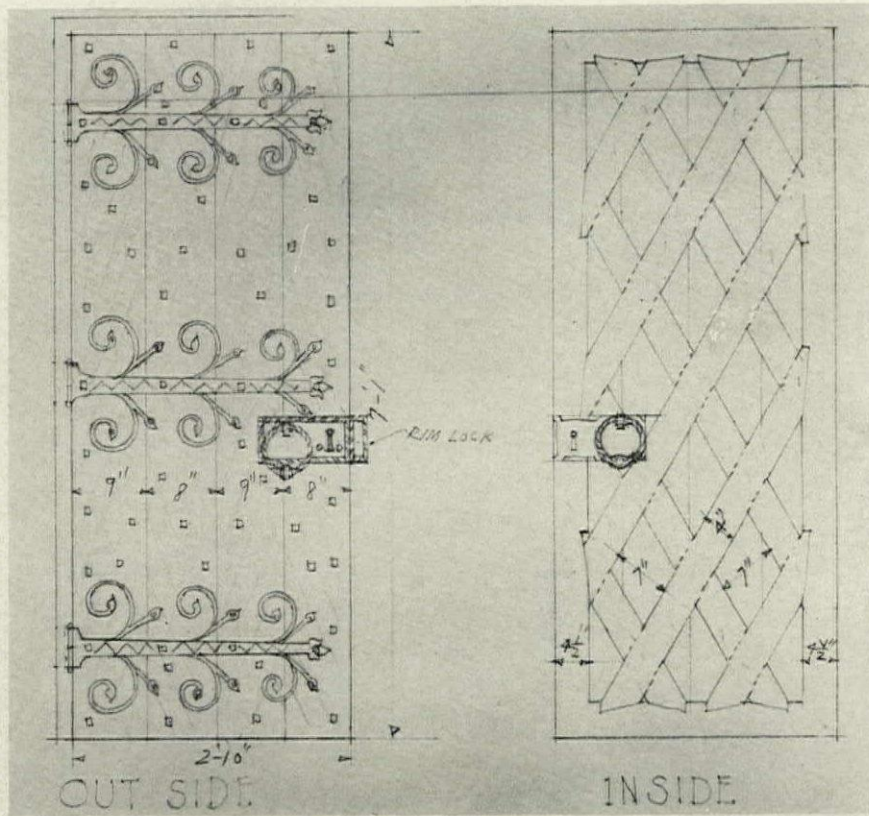
CLOISTER
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS



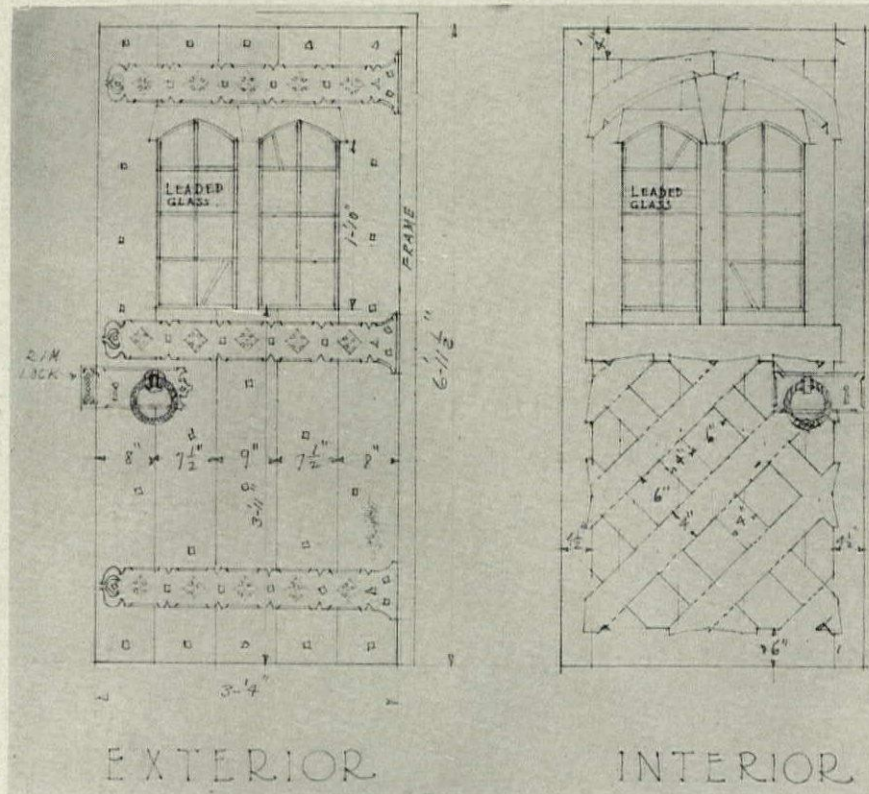
DETAIL, CLOISTER TRACERY
 CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
 CRAM & FERGUSON, ARCHITECTS



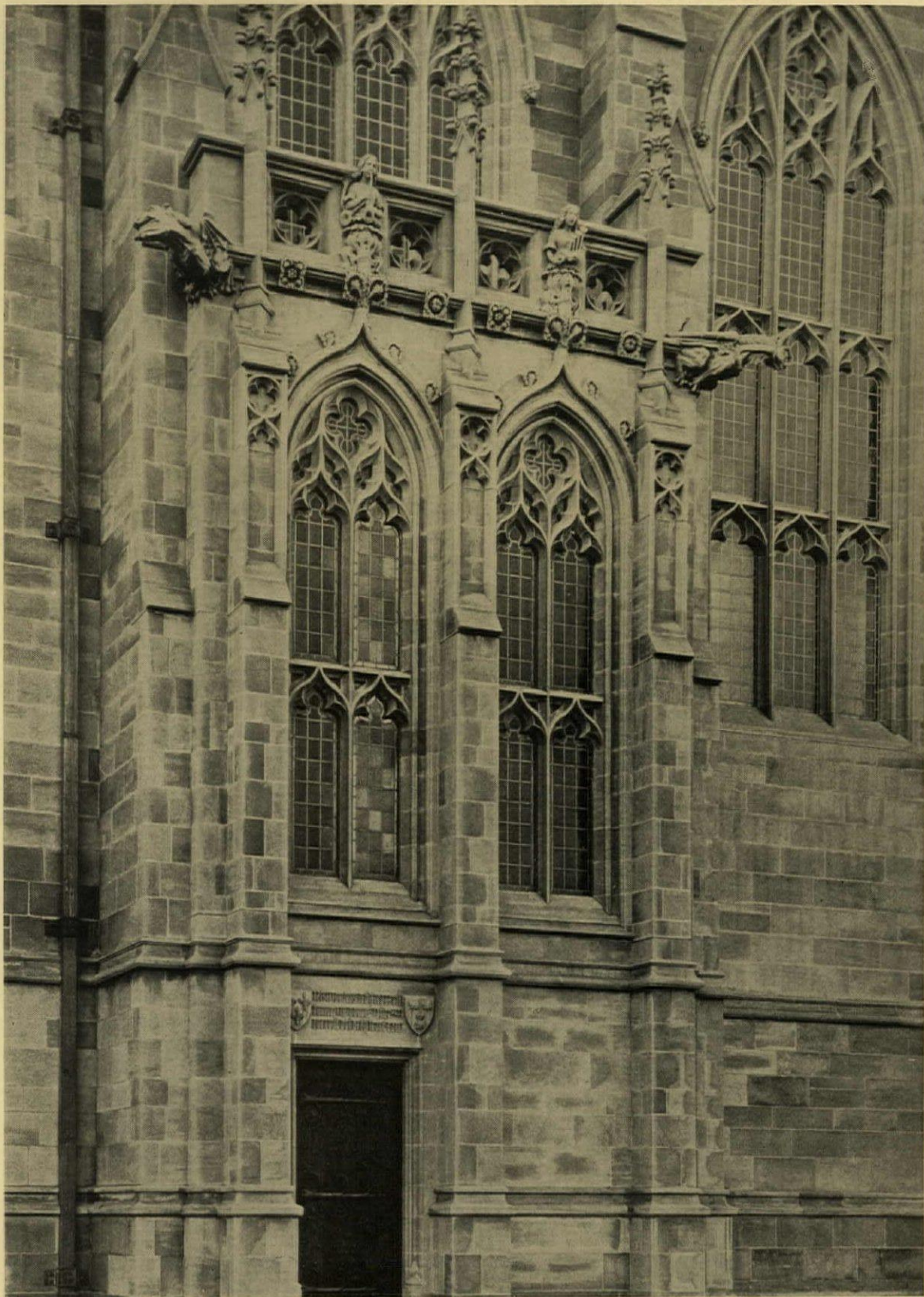
ST. GEORGE'S DOORWAY, FIGURE OF ST. GEORGE BY JOSEPH COLETTI, SCULPTOR
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS



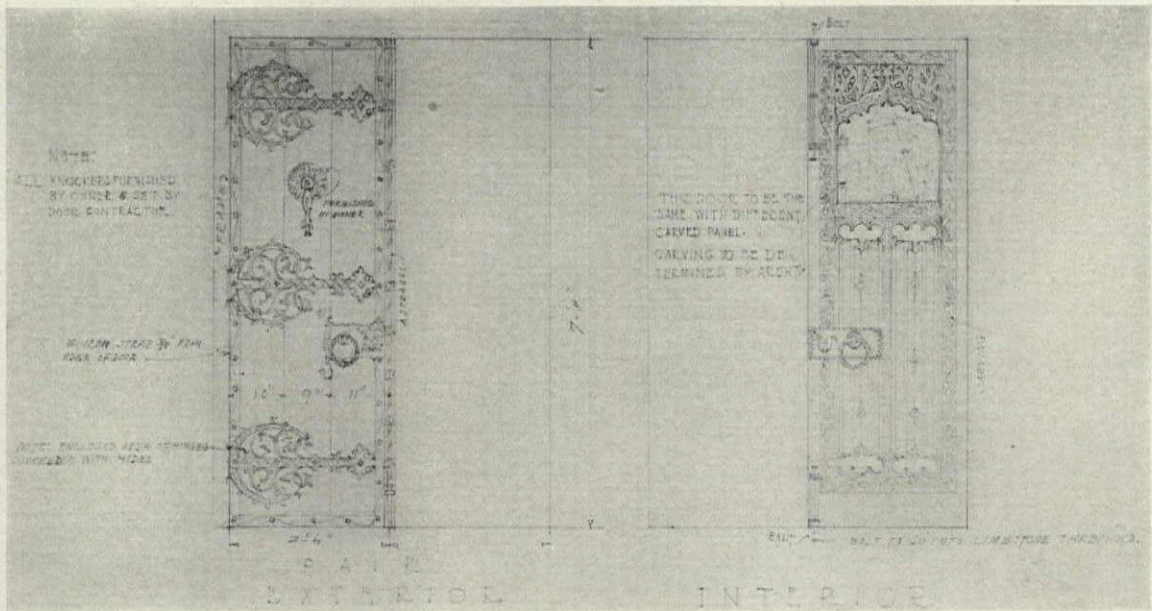
DETAIL, DOOR IN CONSOLE BAY



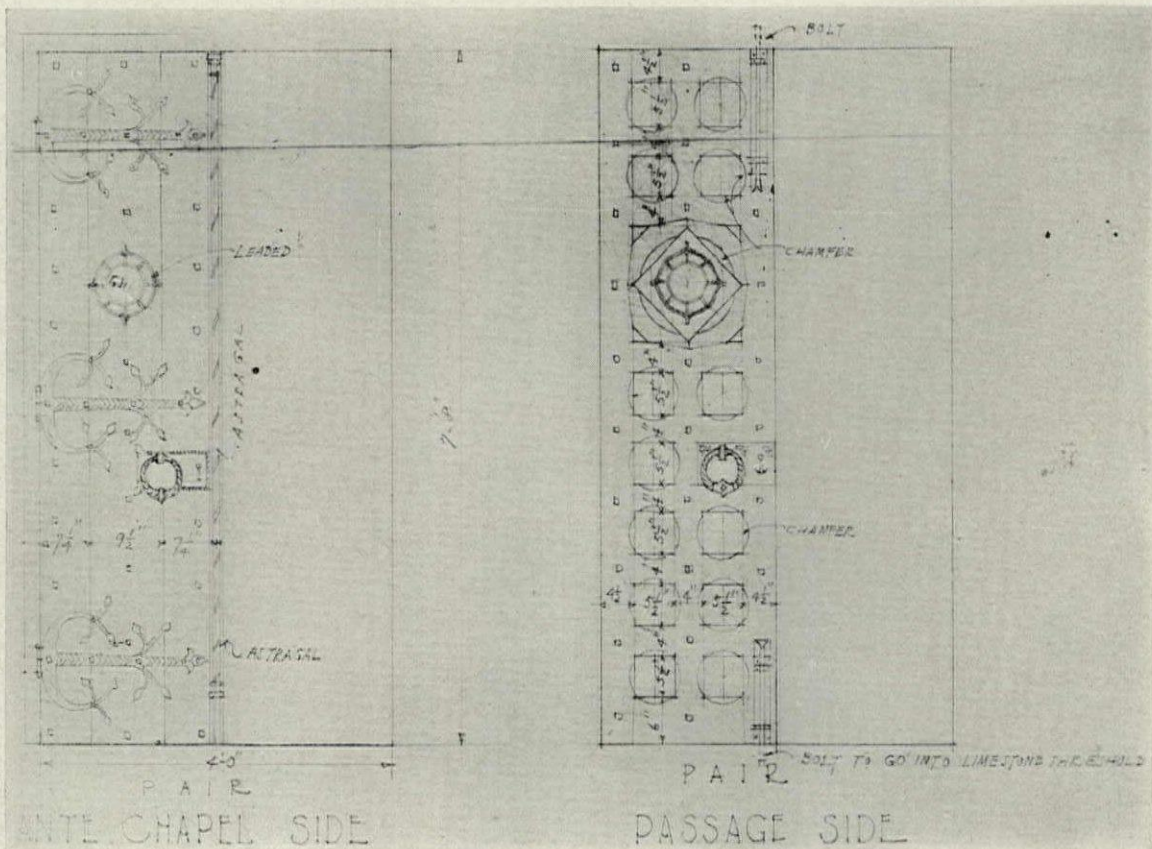
DETAIL, NORTH DOOR TO PASSAGE
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS



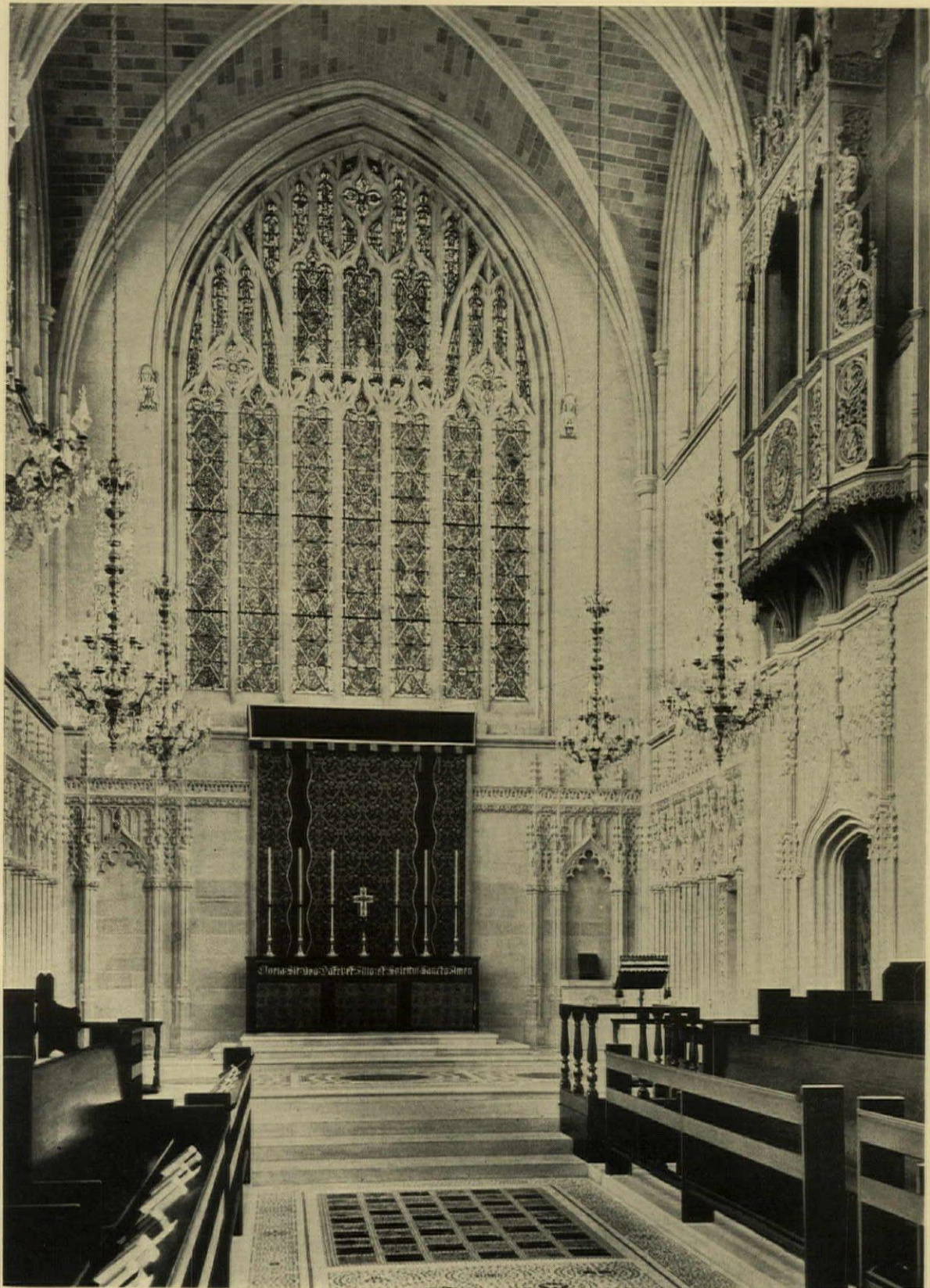
BAY ON NORTH SIDE, AND ARCHITECTS' DOORWAY
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS



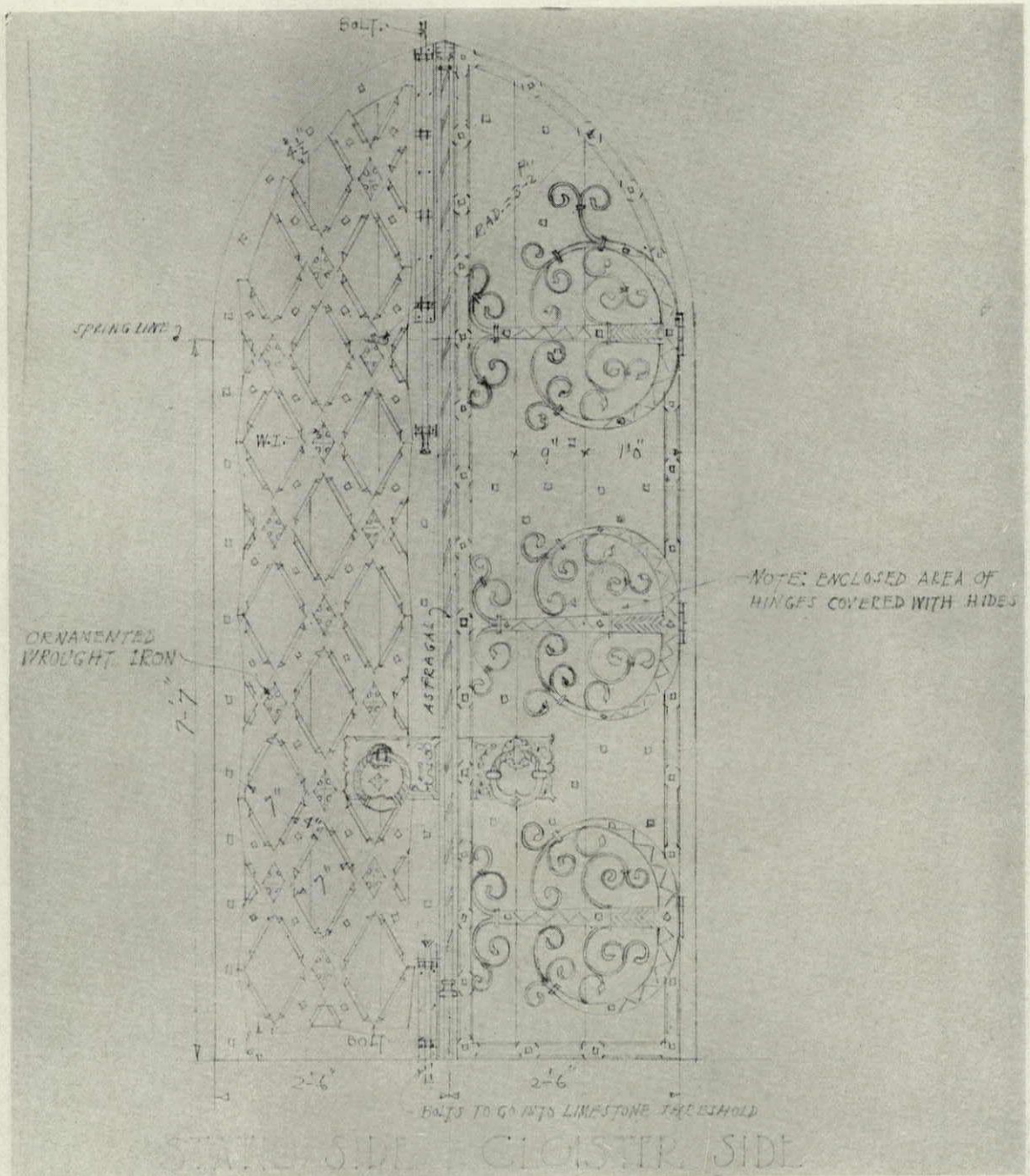
DETAIL, DONOR'S DOOR FROM CLOISTER TO TRANSEPT



DETAIL, DOOR FROM ANTE CHAPEL TO PASSAGE CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
 CRAM & FERGUSON, ARCHITECTS



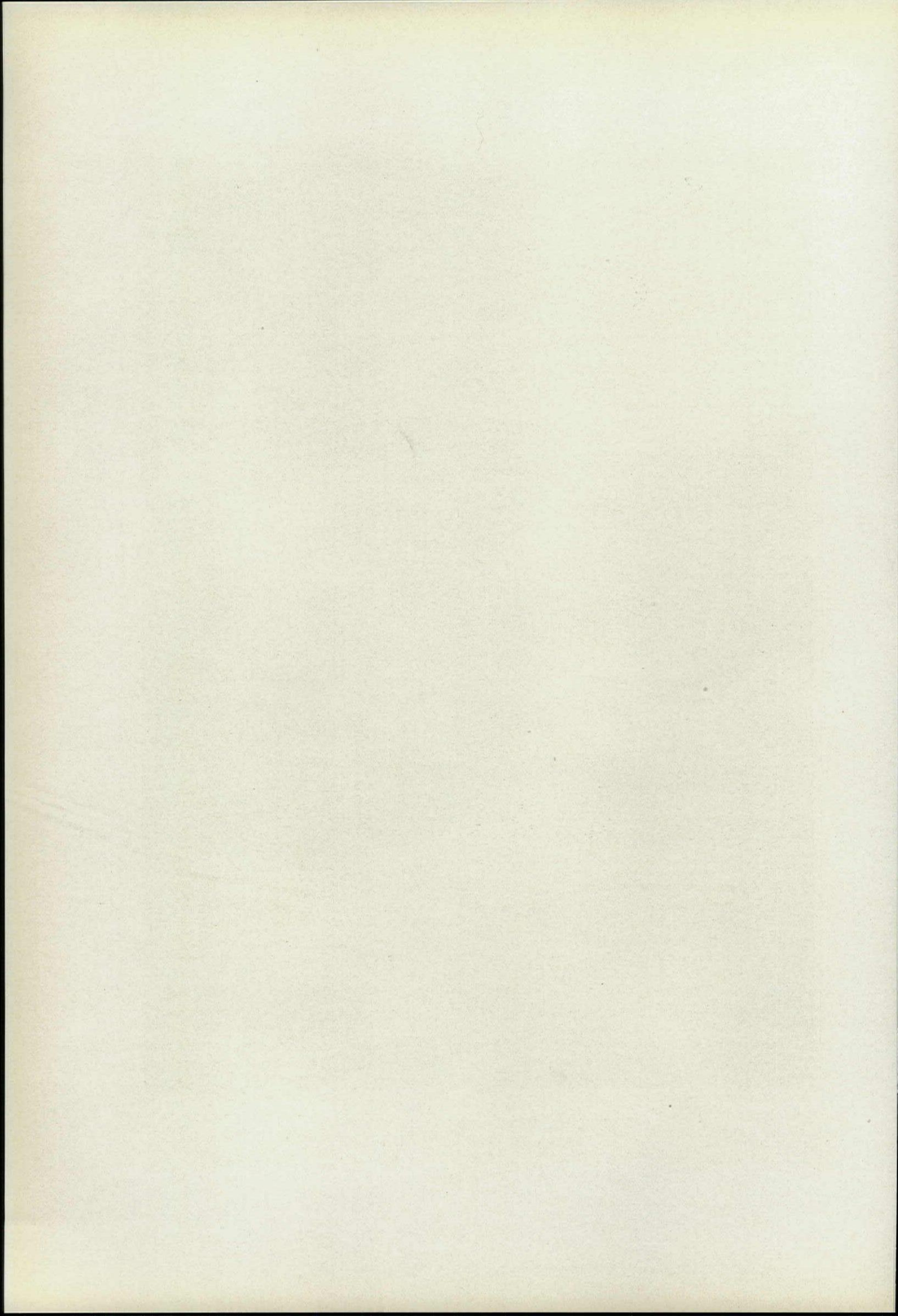
SANCTUARY
CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
CRAM & FERGUSON, ARCHITECTS



DETAIL, DOOR FROM CLOISTER TO STATIO
 CHAPEL, ST. GEORGE'S SCHOOL, NEWPORT
 CRAM & FERGUSON, ARCHITECTS



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



THE RELIEFS AND GRILLES OF THE CHANIN BUILDING VESTIBULES

BY

RAYNE ADAMS

IN writing about the reliefs and grilles which decorate the vestibules of the Chanin Building in New York, one has a vague feeling that it may be necessary, quite at the outset, to take the offensive and establish, by way of bastions and barricades, some generalizations which will forestall to some extent the criticism to which these decorations will be subjected. Yet this need be an offensive of only the most gentle and retiring variety. It will have in it somewhat of the inviting arrogance, I trust, which clothes the aggressiveness of Montaigne's preface in which he informs the reader, with much placidity, that if he doesn't like the book, he need not read it.

Most designs are conceived and executed with little thought. This may be regarded as a statement sufficiently broad to set the judicious grieving. Be that as it may, I think it no looser than many another generalization which, though a fiction, is useful. It would seem that the common run of decorative design,—in all the many arts,—follows along no intellectual line of effort which is in any way exacting. Most of us choose the easiest path. If we have to portray winter, we picture it as "a weak old king who feels, like Lear, upon his withered face, Cordelia's tears." And all select a bluebird as a symbol for happiness. The æsthetic dreams of the world are built into the common clay of actuality by the use of a thousand thousand accepted conventions. When Arnold de Villeneuve discovered the book of the great Geber which was to bring him the secret of wealth and the secret of youth, he found the quest symbolized in two pictures and described thus:—"The first represented a flower with a blue stalk, red and white blossoms, and leaves of pure gold, which stood upon a mountain top, and was bent by a gust of wind which blew from a blood-red cloud. Around the flower was a circle of open eyes. Above the circle was a naked hand holding a sword transversely by the blade. Below was a heart transfixed by what appeared to be a long pointed nail or spike. The picture upon the last page of the book represented a king with a golden sword in the act of killing a naked child, and a beautiful winged figure catching the blood in a crystal vase." . . . And so on.

Of course it is charming; the fact that it has to do with the poignant story of Arnold gives the symbolism an emotional content. Yet even at its best, such symbolism bears with it the seeds of its own death; it sets up a convention the arbitrariness of which is only too apparent. It has too

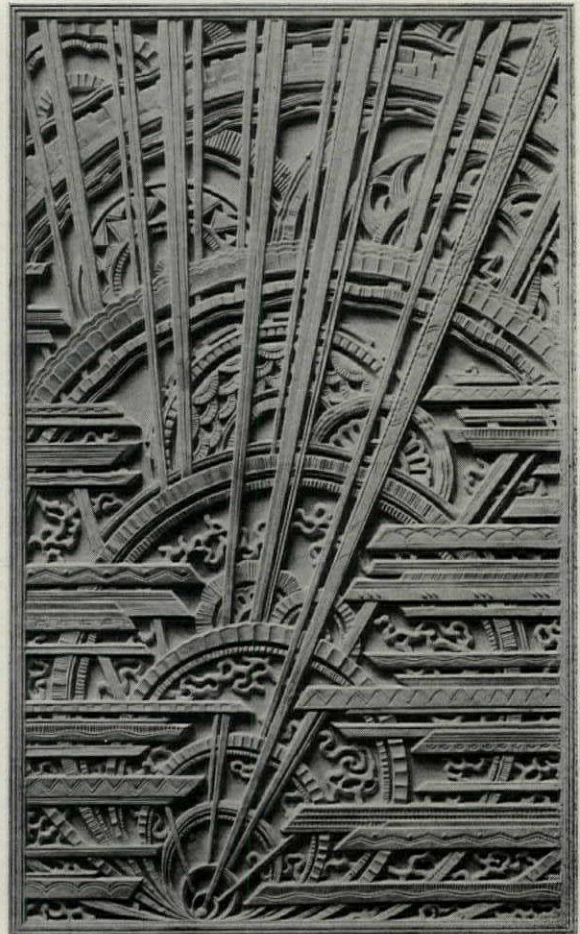
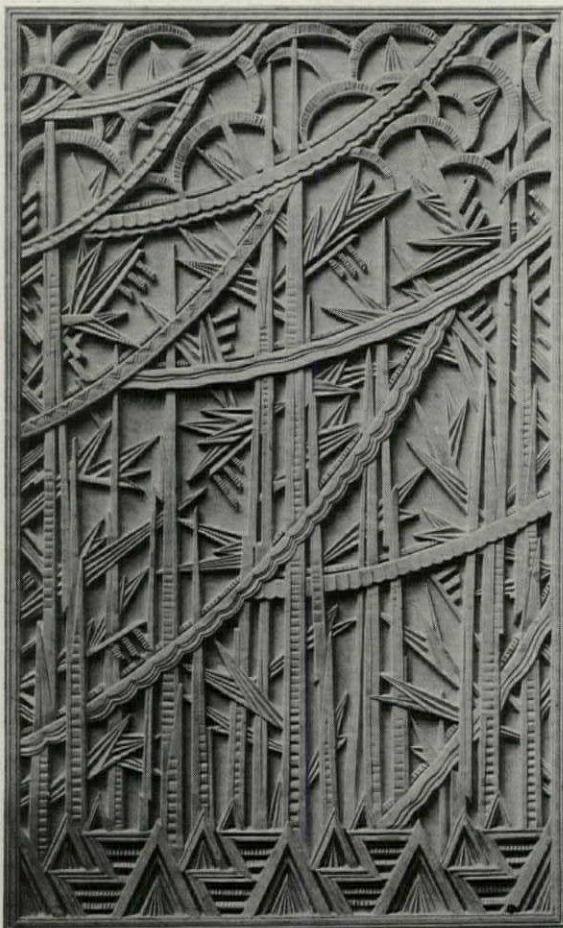
often a certain gross quality; it lacks subtlety, and it is frequently labored. Yet,—and here is the crux,—the all-important question to be asked is this: is the picture, in the old fashioned words, good looking? Does it please the æsthetic sense? If it does, we may justifiably close our eyes to the labored symbolism and go on our way with the sure conviction that we have in some manner, through emotional stress, even for one brief instant, been born again. And this symbolism,—what is it but a kind of alphabet, or more properly, a language? It is of course a language which we all know. But if the goal of art be Roman,—there are other roads to Rome.

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

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

What Pierce did was to make geometry ideographic. And is our common alphabet more than a miracle of ideographic symbols transmuted into phonetic signs? Yet out of the alphabet and the languages which rise from it are built the appealing dreams of much of our emotional life. Hamlet is a creature of the alphabet. And if one make one alphabet,—why not another? And if the concatenation of events be conformable, as M. Aurelius would have said, to the ends for which Nature destined it, we may have what is commonly called a work of art. At any rate, the effort to achieve such a construction would seem to be worth while. Naturally, no such alphabet,—no such symbolism,—can be complete, and the more inelastic, the more recalcitrant the form of the art, the less subtle, the less satisfactory will be the symbolism. Nevertheless, in constructing a symbolic alphabet we give rein to our fancy, and as we develop the ideas based upon it, we have the assurance that there are, metaphorically, definite hooks on which to hang our hats. Good or bad, it will have a meaning,—if only for its inventor. The system of symbolism given, the final and momentous question remains: will it lead to an æsthetic result which will stir us? That however is, as the Greeks would have held, in the hands of the Fates.

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

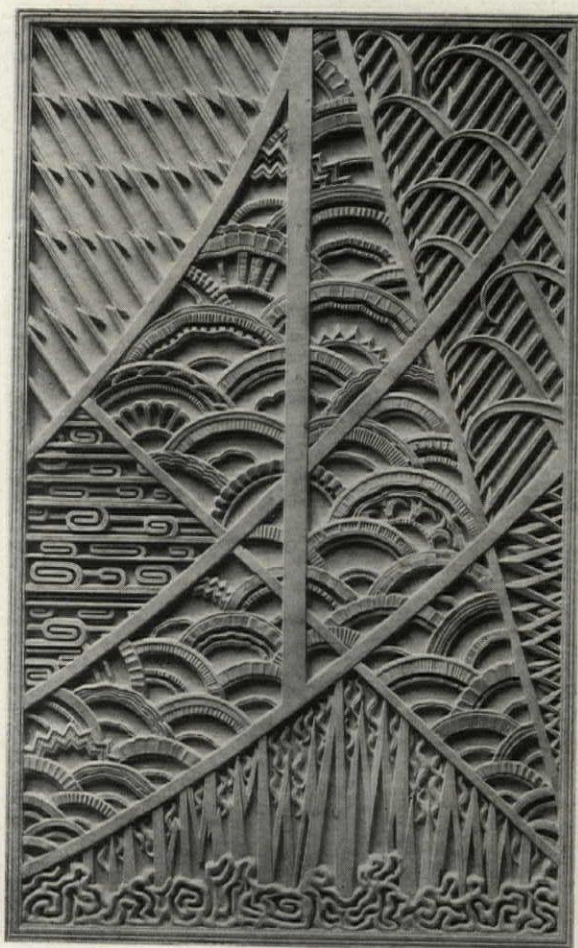


Photos. Louis H. Dreyer

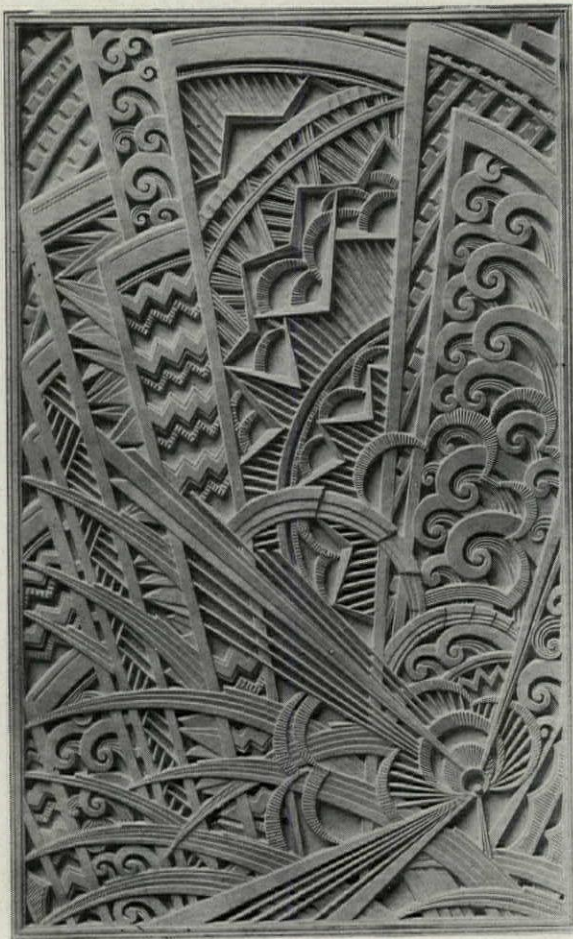
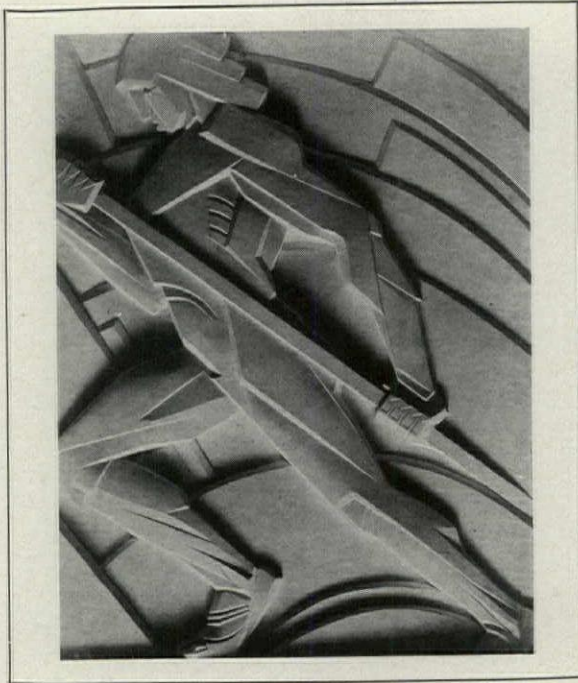
AGITATION

VISION

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



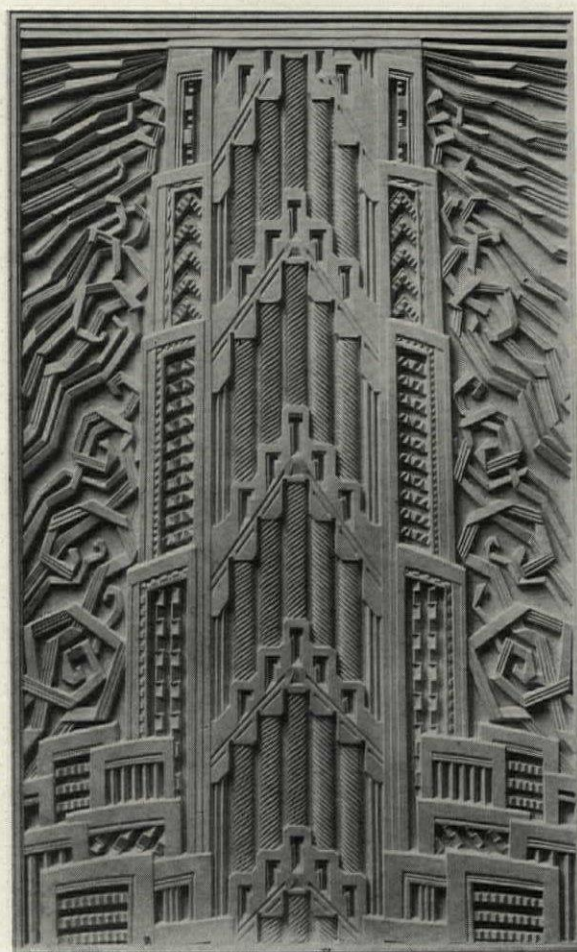
COURAGE
ACHIEVEMENT
RELIEFS AND GRILLES, CHANIN BUILDING, NEW YORK
RENE CHAMBELLAN, DESIGNER. JACQUES DELAMARRE, COLLABORATOR



ACTIVITY

EFFORT

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



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

SUCCESS

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

For those who have stood before the Chanin vestibule's grilles and wondered, saying, some demurely and others not, "What is this all about, and why?", it is not sufficient to answer them in their own manner and ask them, with Voltaire, "Why is there anything?" The *raison d'être* of these grilles is drawn from the life of a man who, in his chosen field, has achieved much,—and the aspects of his struggle and success have given Chambellan and Delamarre a theme which they have chosen to set forth forth in geometric symbols. In these reliefs and grilles they have envisaged this life under two commonly accepted categories,—that which sets forth the physical life and that which sets forth the mental life. This distinction, as every psychologist knows, is purely logical and artificial. That, of course, is granted; it is a convention, and it is artificial, just as all art depending on conventions is artificial. This distinction being granted, certain phases of development under each category are presented by a panel figure in relief supplemented by a grille design placed immediately beneath. In brief summary, that series which represents the mental development shows these various groups: (1) *Agitation*. This portrays the first conscious stirrings; the first doubts, the first questions and uncertainties. (2) *Vision*. We see here the representation of the birth of conscious planning and the formation of a definite and compelling ideal. (3) *Courage*. This shows the man at work,—following out, with firm resolution and steady purpose, those ideals which are his, beset by obstructions, yet achieving. (4) *Achievement*. Here we see the fulfillment of his work. The physical series, which contains the groups named,—Activity, Effort and Endurance, and Success,—exemplifies in its way the characteristics presented by the series showing the mental development. Of course, such

a presentation of the life romance of an individual can hardly hope to be inclusive of all the factors. Chambellan and Delamarre have elected to use, as it were, a palette of high colors in developing their thought. The treatment of the panels can hardly be universal; it applies only to a certain type of man who has seen clearly and acted energetically. The symbolism would have to be expanded to give us a sense of "the blue and the dim and the dark cloths, of night and light and the half light."

The supplementary grille panels, wholly geometric in conception, present a symbolism which, interpreted, bears out the meaning of the corresponding relief figures. I have chosen the relief called *Vision* and its supplementing grille design, to set forth as a typical example of the symbolism which runs through all the work. In the relief, showing a crouching figure, we see the vacant look,—"the light drawn backwards from the eye"—betokening introspection and concentration; the bowed head characteristic of the thinker, and the supporting hands,—that gesture which has always something pathetic about, it—as though the strong hands of the body were giving support to the troubled mind. The mental world of this thinker is symbolically represented by the spiral convolutions, expanding in wider and wider sweeps, while his inspirations or impulses for action are marked by the indented, radial lines. The deepest indentation marks the definitive and determining inspiration under the ægis of which he will, for good or ill, follow through his life to some significant end. The grille design supplementary to this relief, bears out this thought. The dominant inspiration is represented by the continuous ray, which, passing through the barriers of doubt and ignorance, pursues its unbroken way. Other inspirations, other compulsions, are represented by the non-continuous rays; these are less perfect. The tangent rings, of successively increasing diameter, represent the successive phases of his life.

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

THE CHANIN BUILDING SLOAN & ROBERTSON, ARCHITECTS

BY
MATLACK PRICE

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

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

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

If the major premises of twentieth century architecture are accepted,—and their acceptance cannot be long withheld,—even the most conservative must accept many minor expressions in design and ornament that are as logical a part of a Chanin tower as classic friezes were a logical part of the Parthenon. Like the New York Telephone Building, the Chanin Building is an impressive realization of the most hopeful predictions that were made years ago, when the zoning

laws first imposed the set-back restriction on tall structures. At once it became necessary to design in masses rather than in facades. The facade always offered too strong a temptation to create "paper" architecture. Buildings were not so much buildings as they were sets of elevations,—and elevations, of course, had to be detailed, and they were! With a paper elevation tacked down on the drawing board, the crowning stories of a 30- or 40-story building looked like as good a place to put a lot of fine detail as did the stories down at the street level. And, designing carefully "in scale,"—on paper,—the detail far up aloft usually corresponded exactly to the detail that was to be seen down at the entrance. The result was that buildings were detailed rather than designed.

Now structures like the Chanin Building are designed in great vigorous masses, and are detailed only where detail will mean something,—that is, where it can be seen at fairly close range. The top of the Chanin tower is a splendid piece of mass design, being neither abruptly blunt nor weakly tapered off. At the risk of expressing what may be purely a personal reaction, though I believe there is more to it, I feel impelled to make here certain observations about this matter of terminating towers, and especially the towers of these new buildings of which mass and massiveness make the keynote. Is it not a fallacy, and a contradiction of essential form, to weaken the top of a massive structure with a point or a spire? It is very often done, perhaps because of a lingering memory that the spires of Gothic cathedrals, pointing heavenward, give an effect of mounting upward, thus symbolizing the aspirations of man,—and so forth. But how about Durham Cathedral, with its superb, square-topped Norman towers? Or, for that matter, Westminster or Notre Dame? Given certain basic changes in manner and scale, what would the Woolworth Building gain in majesty without a spire? What would the Chanin Building look like *with* a spire? I do not mean to compare these two buildings, for they are expressions of two quite different eras. I merely want to raise the question as to whether or not there may not be something very like a sentimental fallacy about spires and points on towers,—some unexamined notion that they add an elegant and proper "finish." In terms of abstract design (forgetting buildings), a cone or a pyramid is weaker than a cube. In the design of a massive building, can a tapering shape do anything but weaken the whole effect? As an experiment, imagine the New York Telephone

Building finished off with a pyramidal top! Perhaps it takes a little more courage to terminate a tower squarely and vigorously,—but that very courage is expressed in the resulting effect. It may be that tradition has such a strong hold on us that architects do not stop quite soon enough when they are designing towers. They complete a great four-square tower and, failing to realize its completeness, they top it off with slanting lines that defeat much of the effect of sheer height that they might have attained. No such weakness mars the effect of the Chanin Building. Looking up at its great mounting silhouette, it seems as though a successful architectural paradox has been accomplished,—a building that possesses both mass and height.

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

Returning once more to design, it seems indeed

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

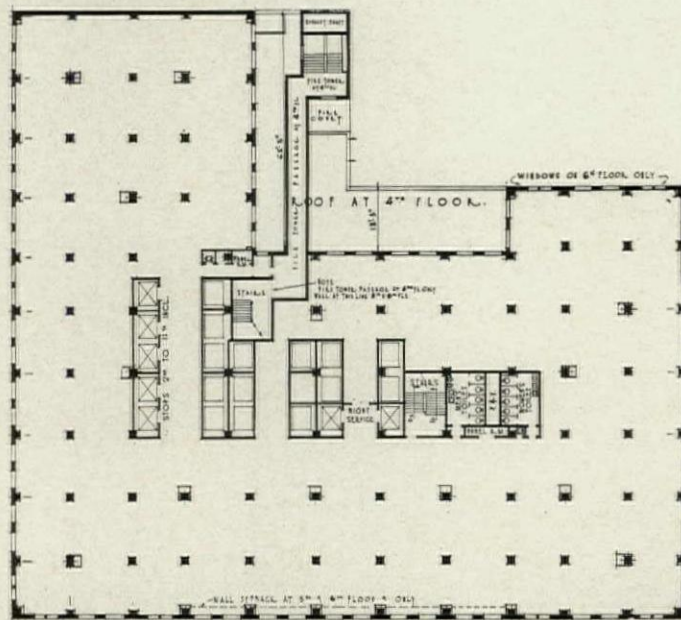
EDITOR'S NOTE. No presentation of the Chanin Building could do it justice or be complete without some description of the very remarkable and beautiful entrance vestibules, concourse and elevator lobby. All of the interiors of the public part of this structure as well as the superb suite of offices to be occupied by the Chanin firm on the 52nd and 53rd floors were designed and executed by the architectural department of the Chanin Construction Company, of which Irwin S. Chanin is president and J. L. Delamarre, the department head. These lobbies and the concourse are splendid examples of the unlimited possibilities of the modern style of interior architecture and decoration. Here, as may be judged from several illustrations shown on the plate pages, marble and bronze have been combined in most interesting and artistically original designs. Rayne Adams' article on the reliefs and grilles of the main foyer or concourse, which extends through the building from 41st to 42nd Street, gives an excellent idea of the immense amount of thought and study which was expended by Mr. Chanin and his able assistants on the design and decoration of the public areas. Unlike the architectural decoration found in the interior of the New York Telephone Building, where floriated forms were chiefly used, geometrical shapes and devices in unusual and beautiful designs here characterize all of the architectural ornamentation. The use of colored marbles combined with brass and bronze for the walls and floors gives a warmth of color which is one of the features of all modern interior design. The treatment of the several show windows opening from the stores onto the concourse has a distinctly contemporary French feeling. Decorative bronze door frames and over panels are of particular interest. Such details as the large lanterns of the concourse, the directory board, the mail box and the doors and walls of the elevator lobby have been designed with great care.



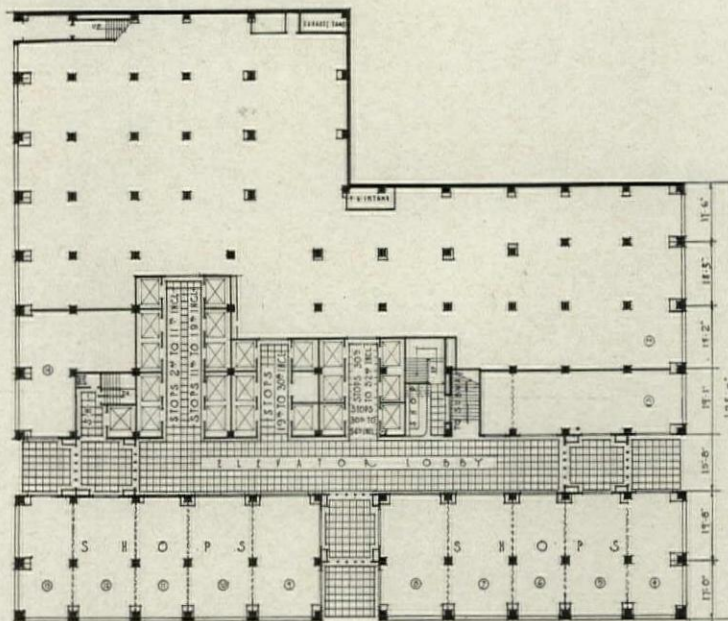
Photo. R. S. Grant

Plans on Back

CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS



FOURTH TO SIXTH FLOORS



GROUND FLOOR

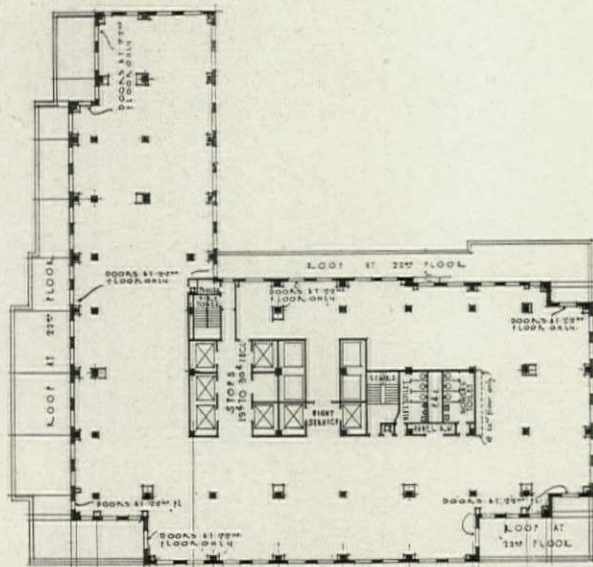
PLANS. CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS



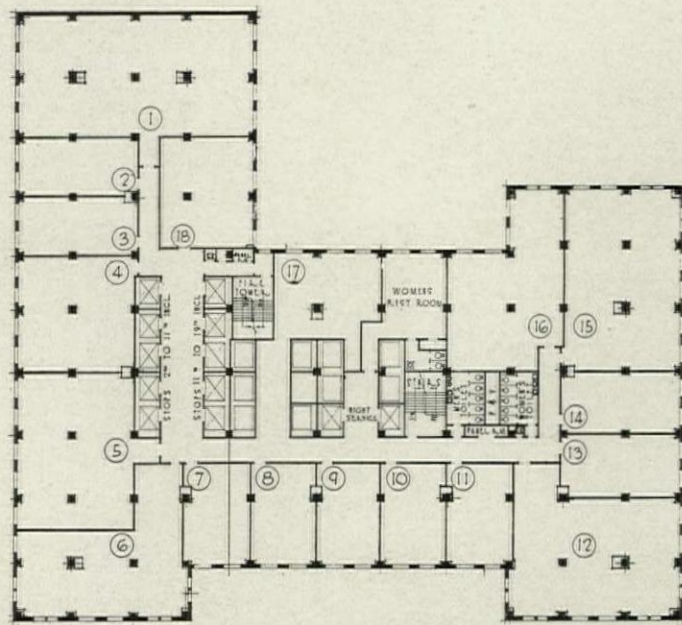
Photos. Sigurd Fischer

VIEW FROM EAST 41ST STREET
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS

Plans on Back



TWENTY-SECOND TO TWENTY-FIFTH FLOORS



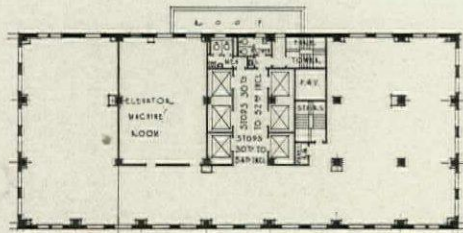
ELEVENTH FLOOR

PLANS. CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS

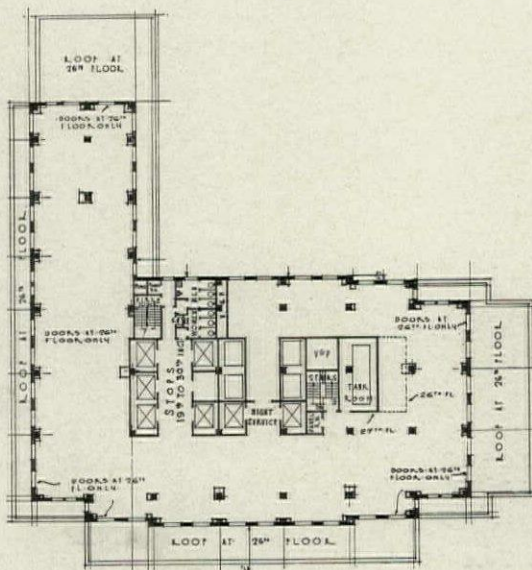


LEXINGTON AVENUE FACADE
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS

Plans on Back



THIRTY-SECOND FLOOR

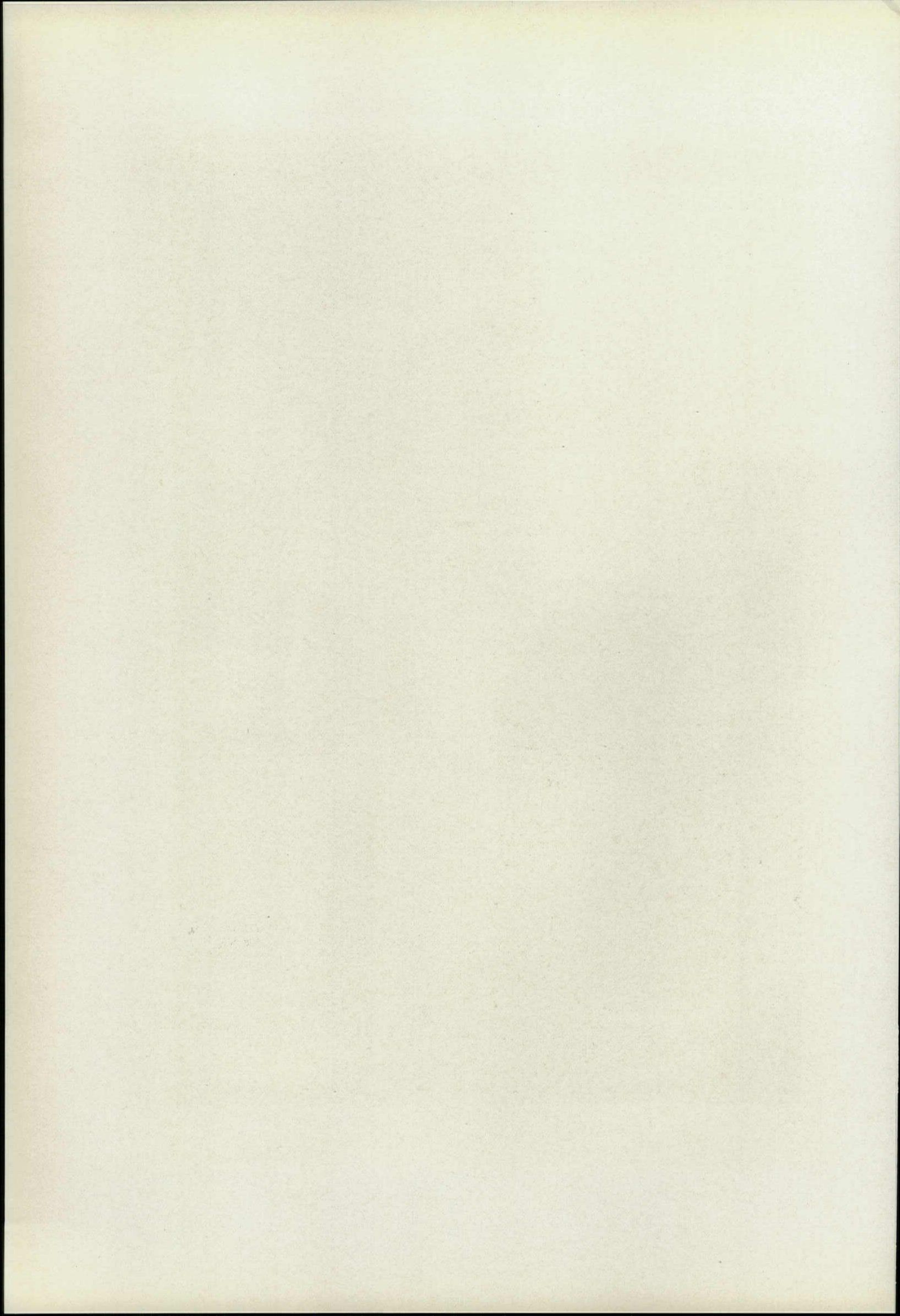


TWENTY-SIXTH AND TWENTY-SEVENTH FLOORS

PLANS. CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS

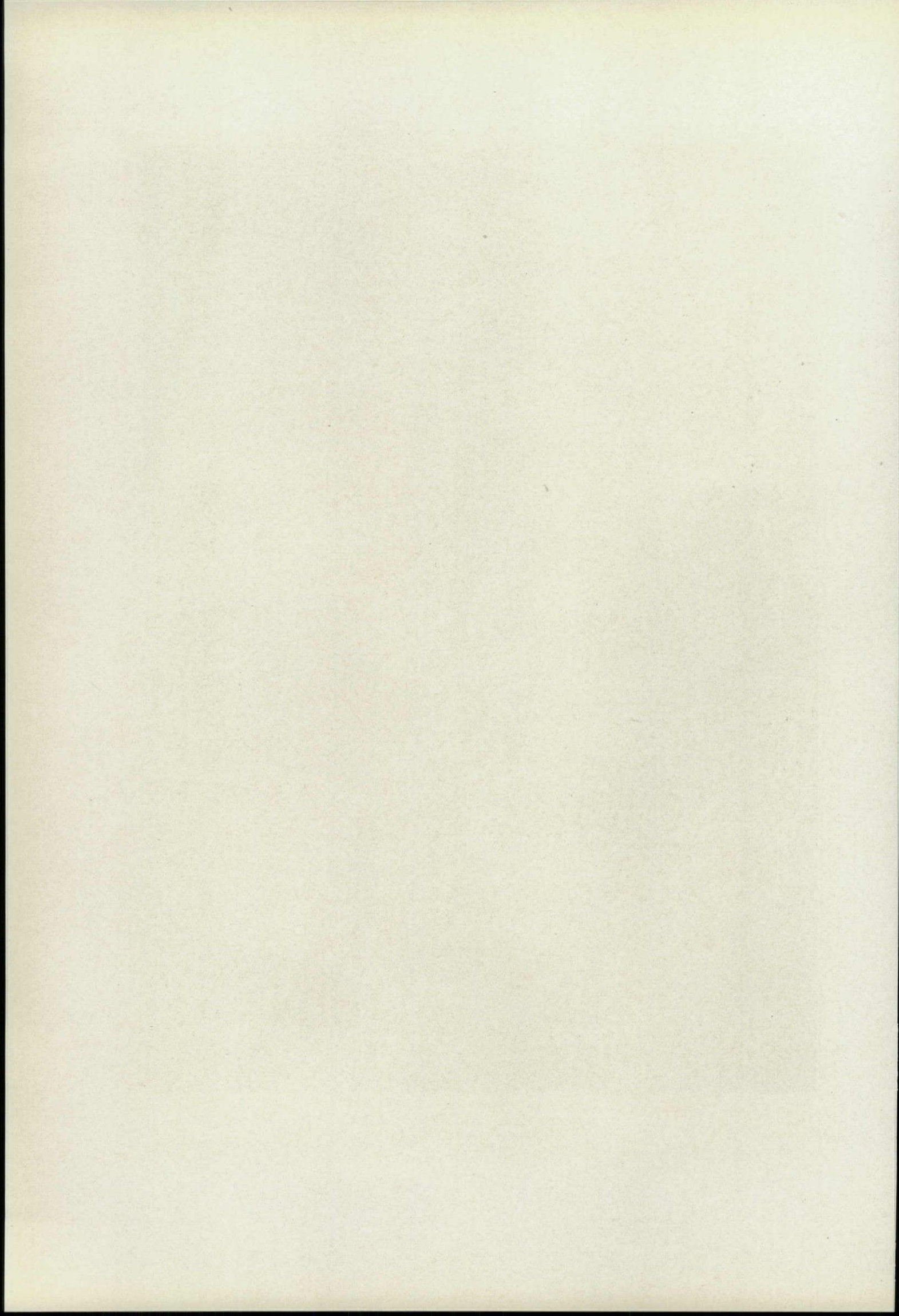


VIEW FROM LEXINGTON AVENUE
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS



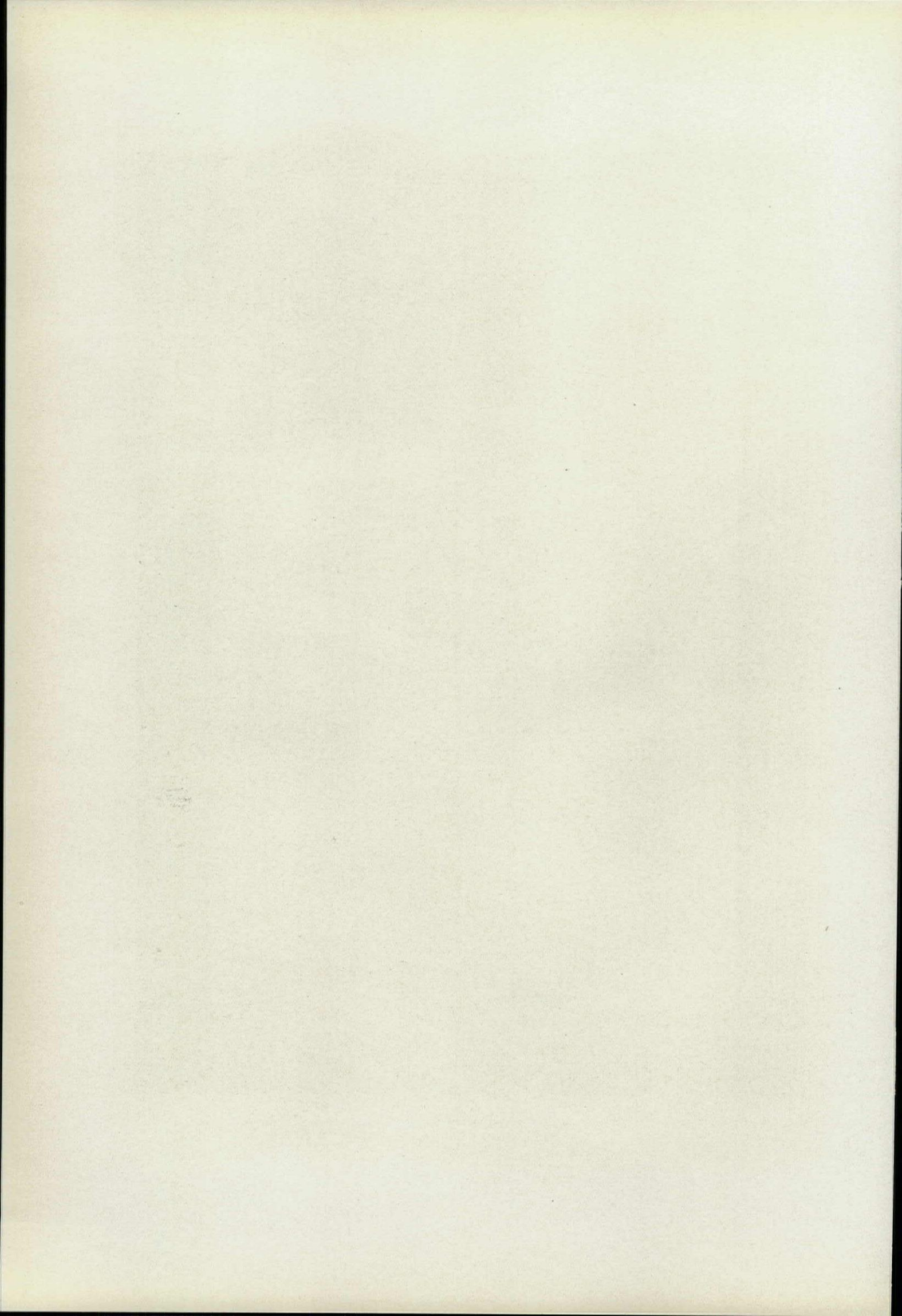


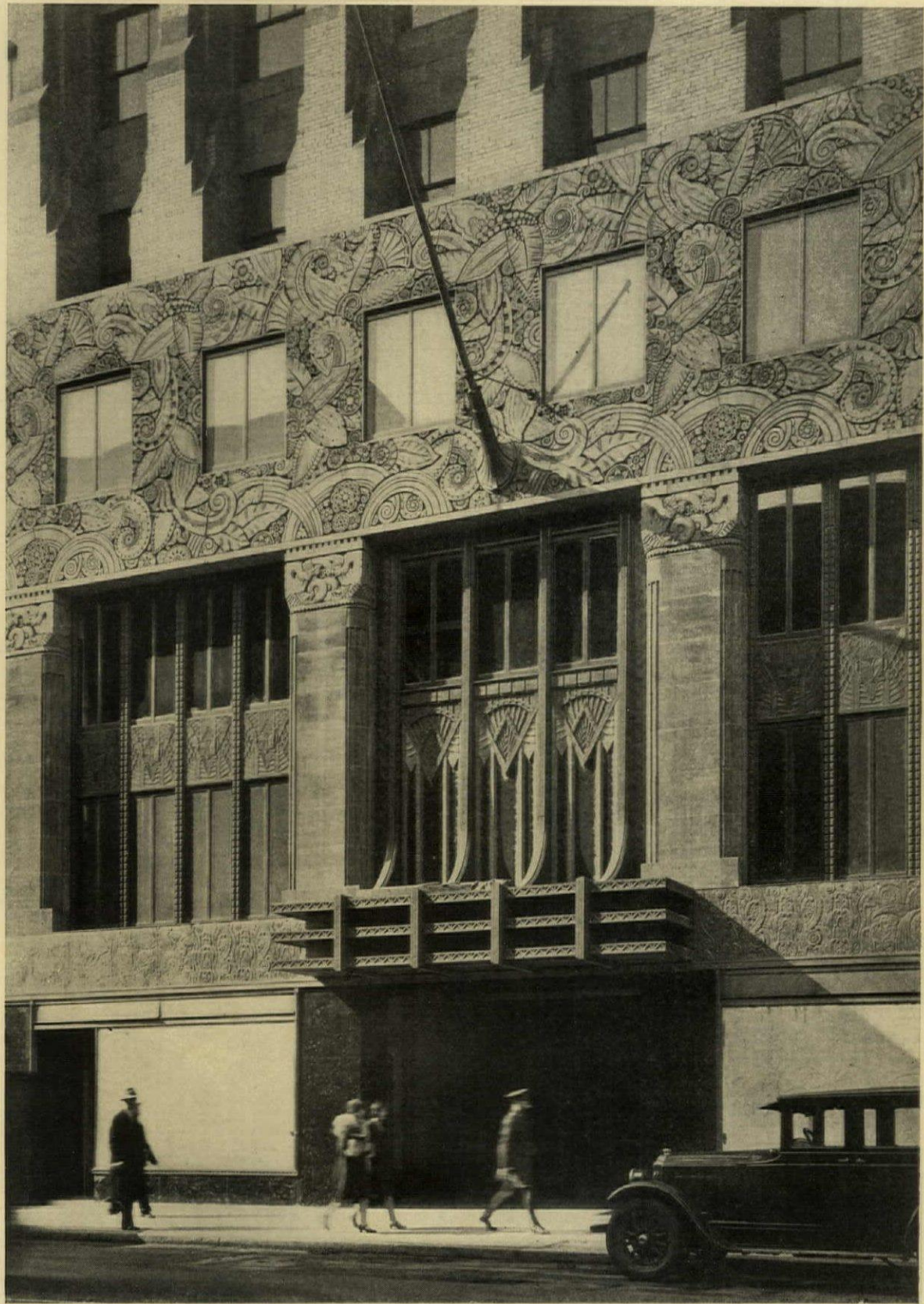
VIEW FROM EAST 41ST STREET
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS



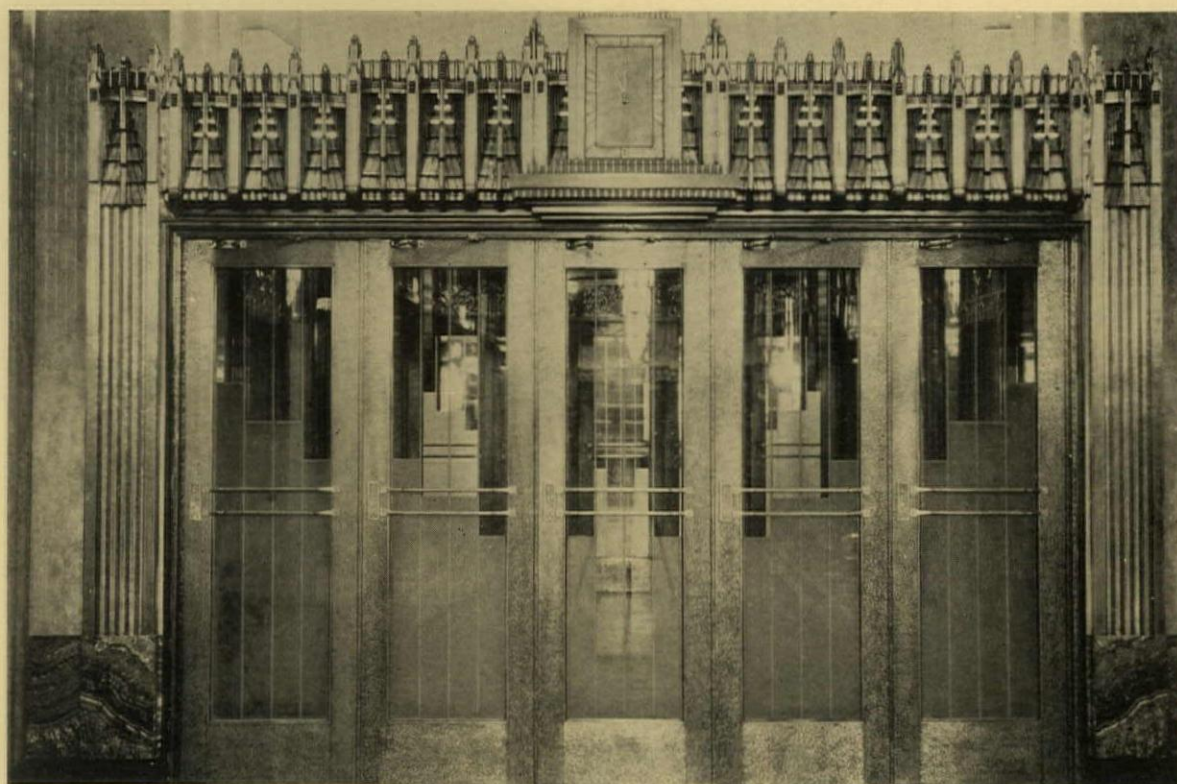


DETAIL OF UPPER STORIES
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS

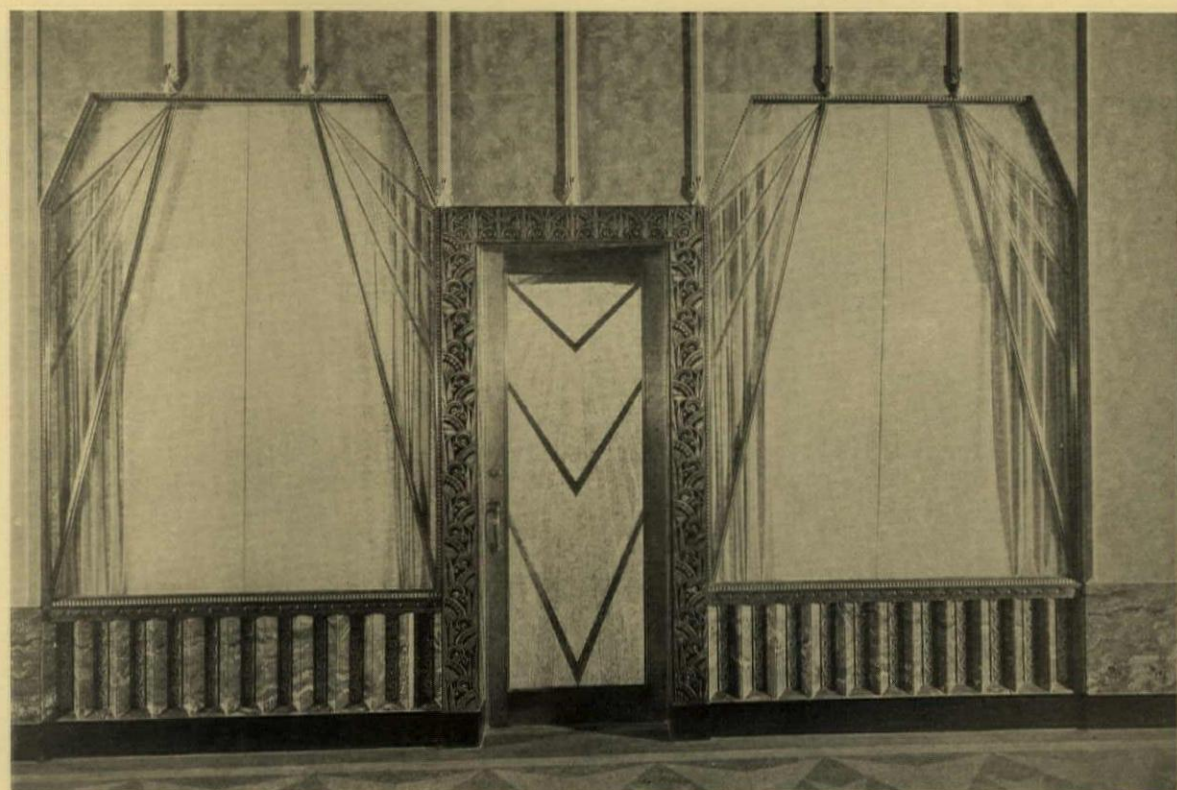




MAIN ENTRANCE
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS



ENTRANCE DOORS IN LOBBY

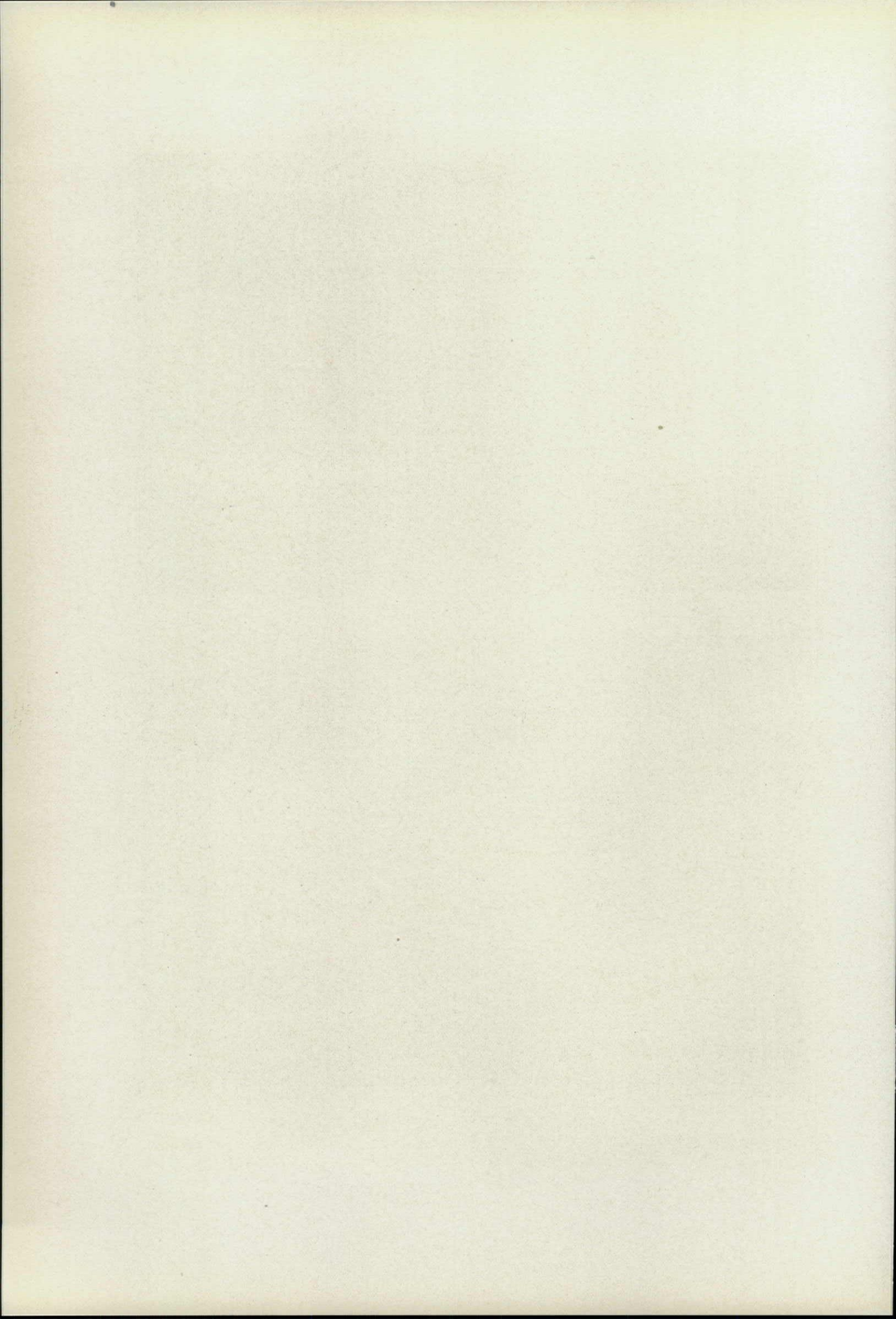


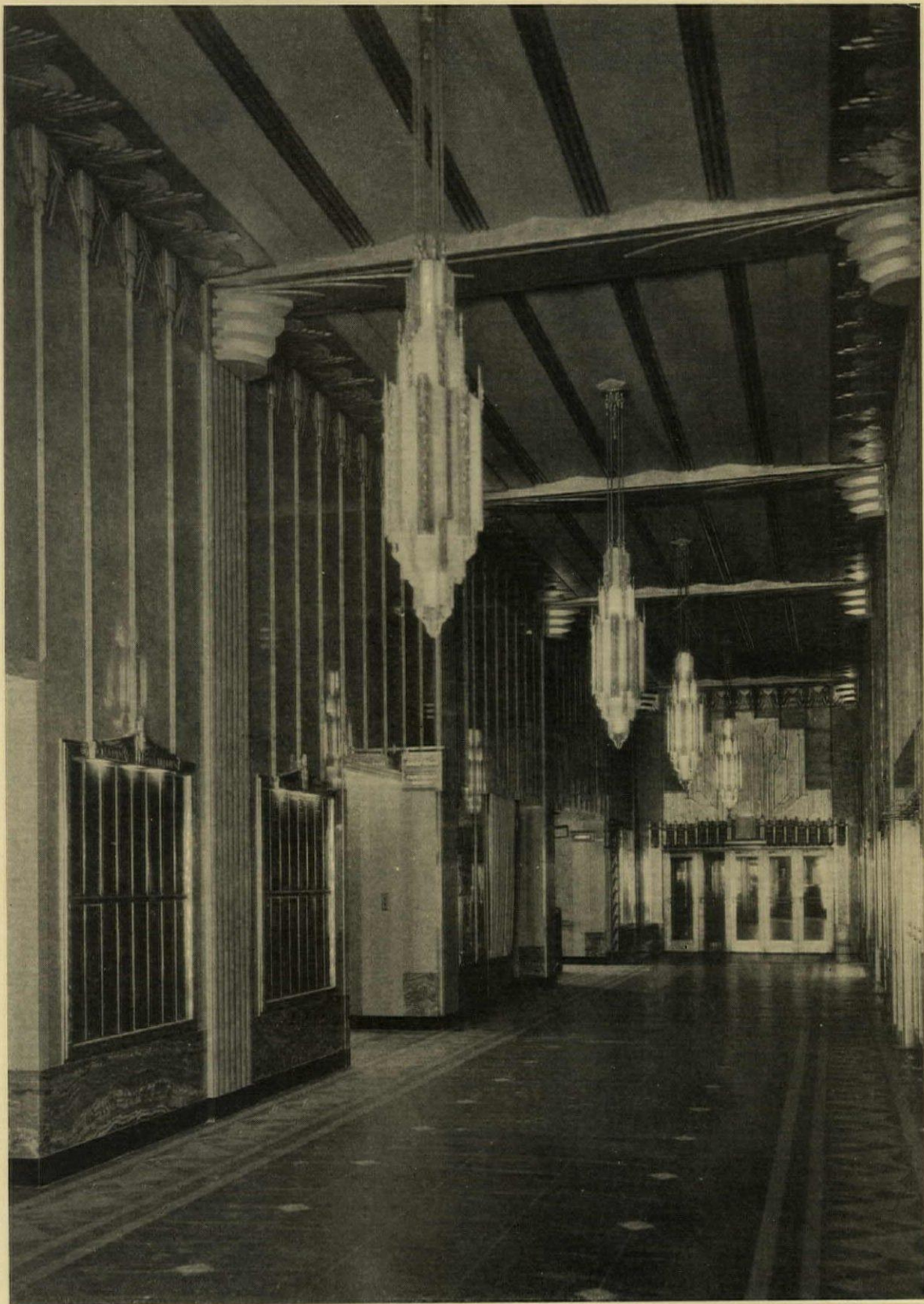
Photos. Albert Rothschild

SHOP IN LOBBY

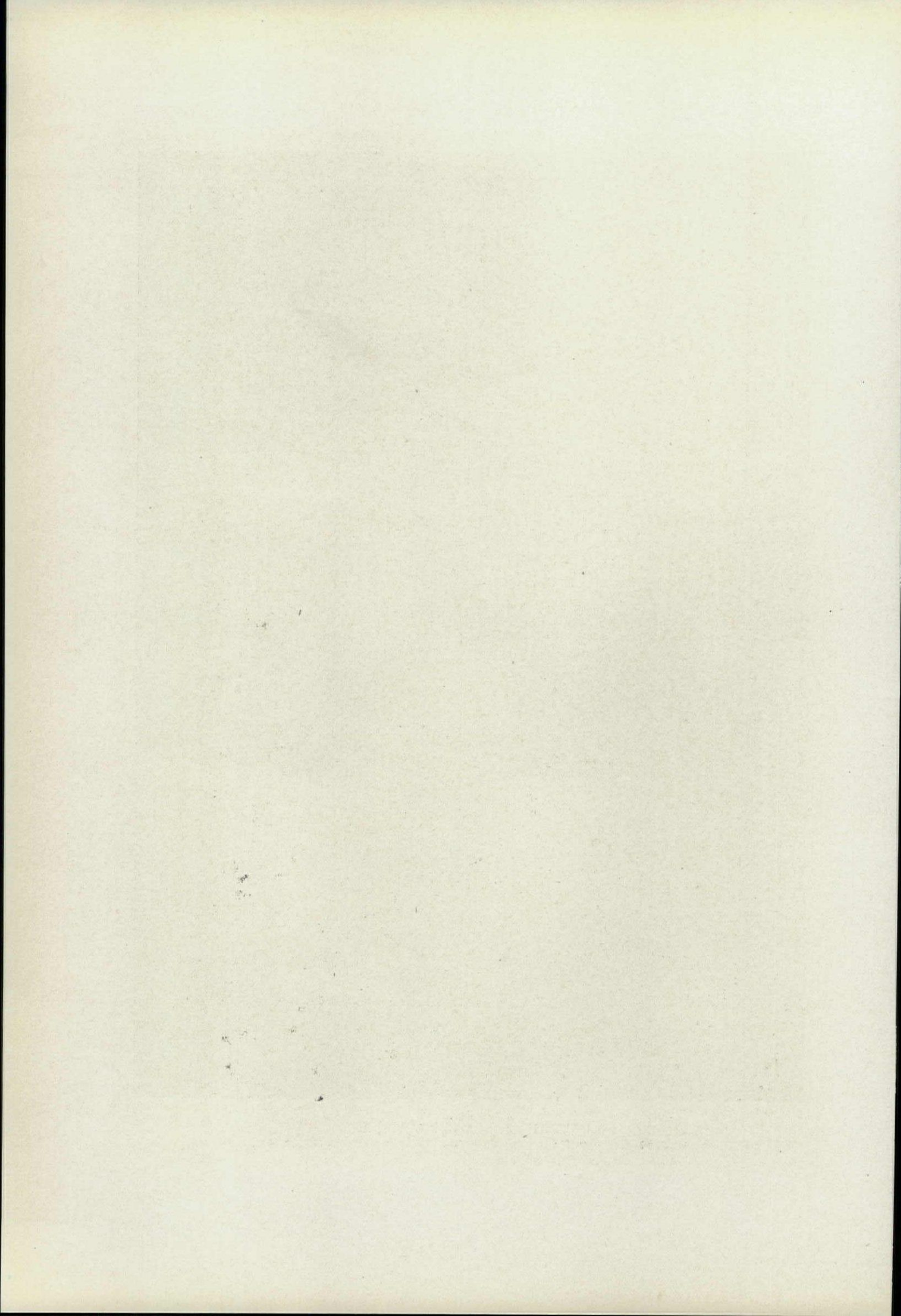
CHANIN BUILDING, NEW YORK

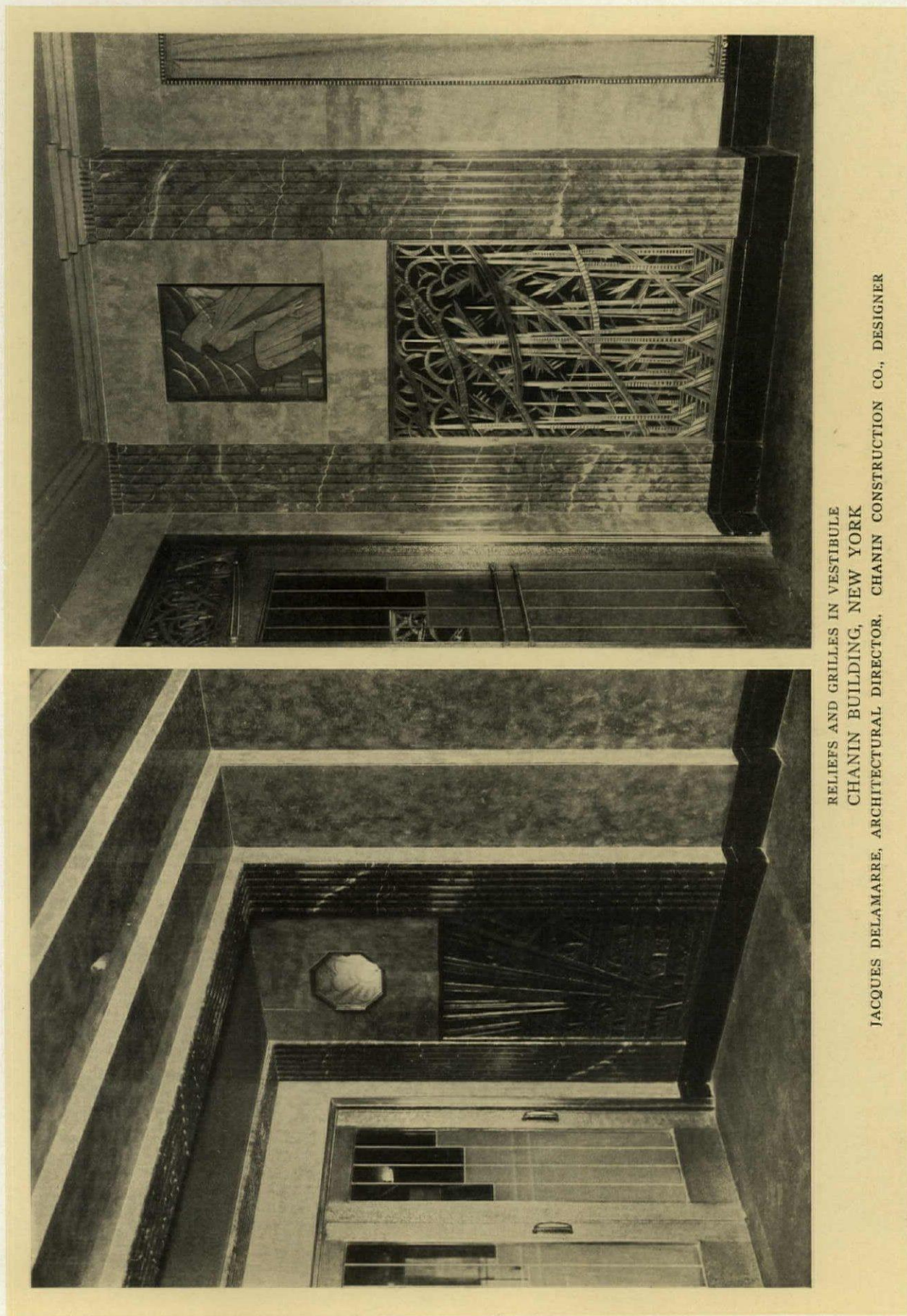
JACQUES DELAMARRE, ARCHITECTURAL DIRECTOR, CHANIN CONSTRUCTION CO., DESIGNER



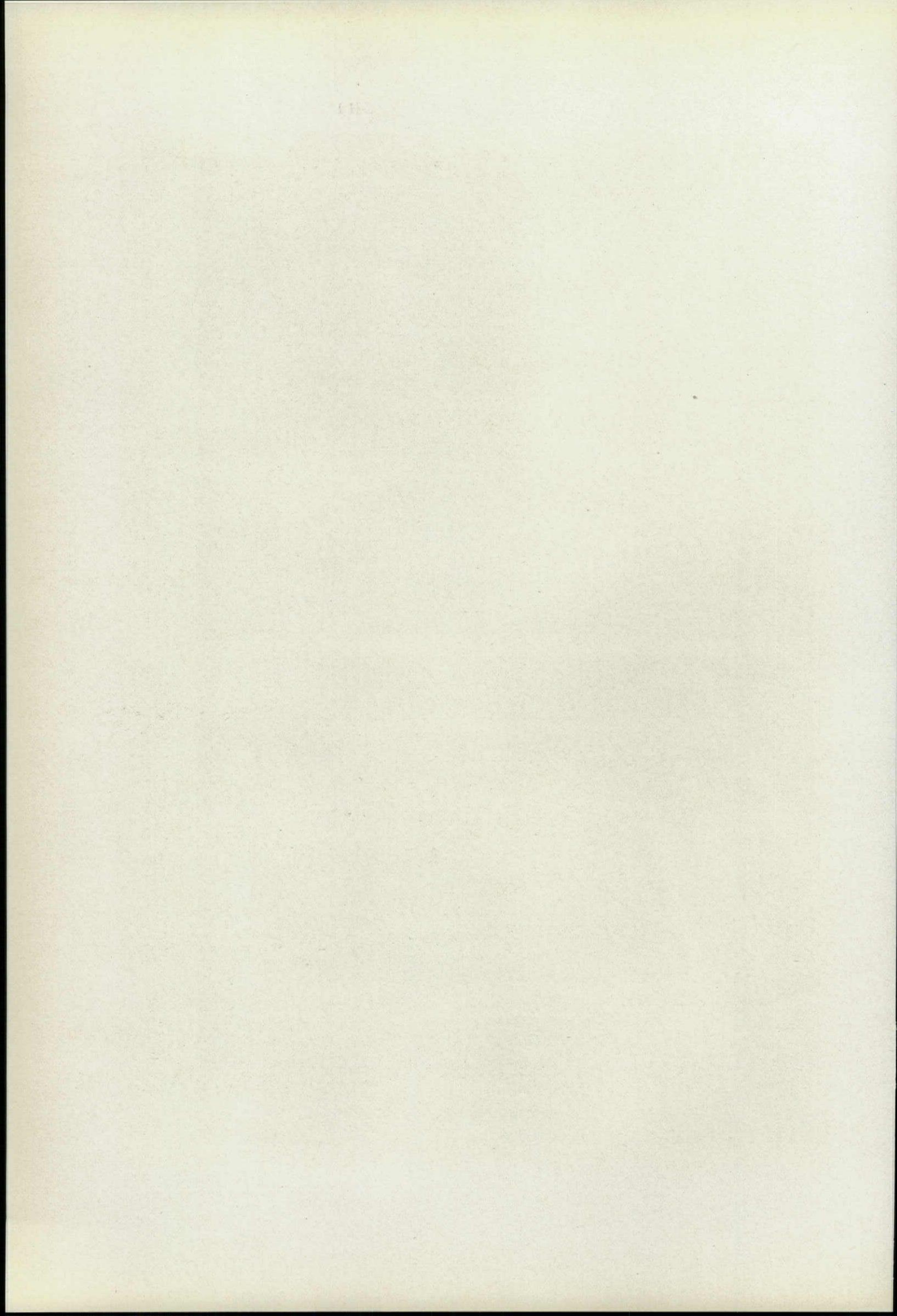


LOBBY
CHANIN BUILDING, NEW YORK
JACQUES DELAMARRE, ARCHITECTURAL DIRECTOR, CHANIN CONSTRUCTION CO., DESIGNER





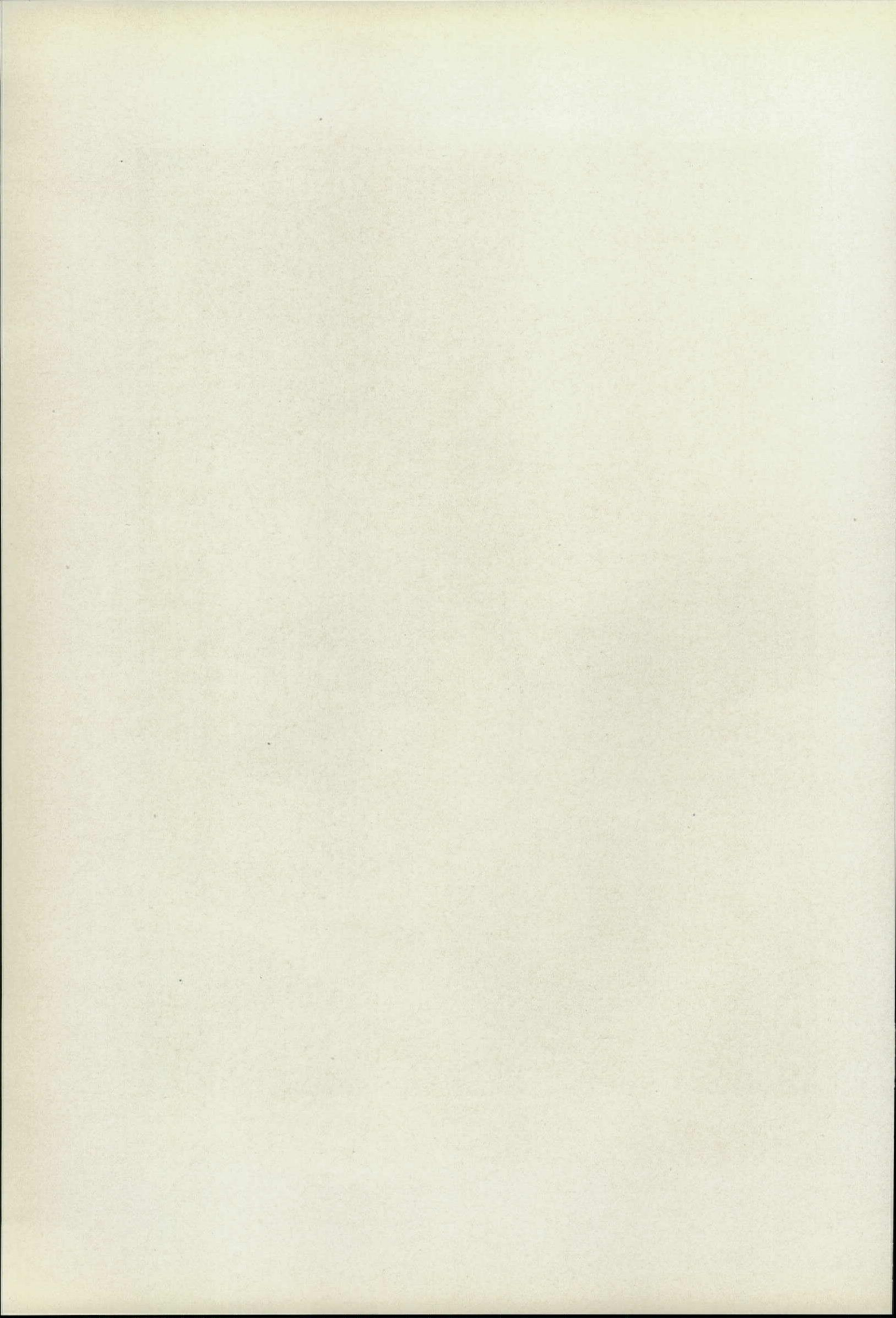
RELIEFS AND GRILLES IN VESTIBULE
CHANIN BUILDING, NEW YORK
JACQUES DELAMARRE, ARCHITECTURAL DIRECTOR, CHANIN CONSTRUCTION CO., DESIGNER





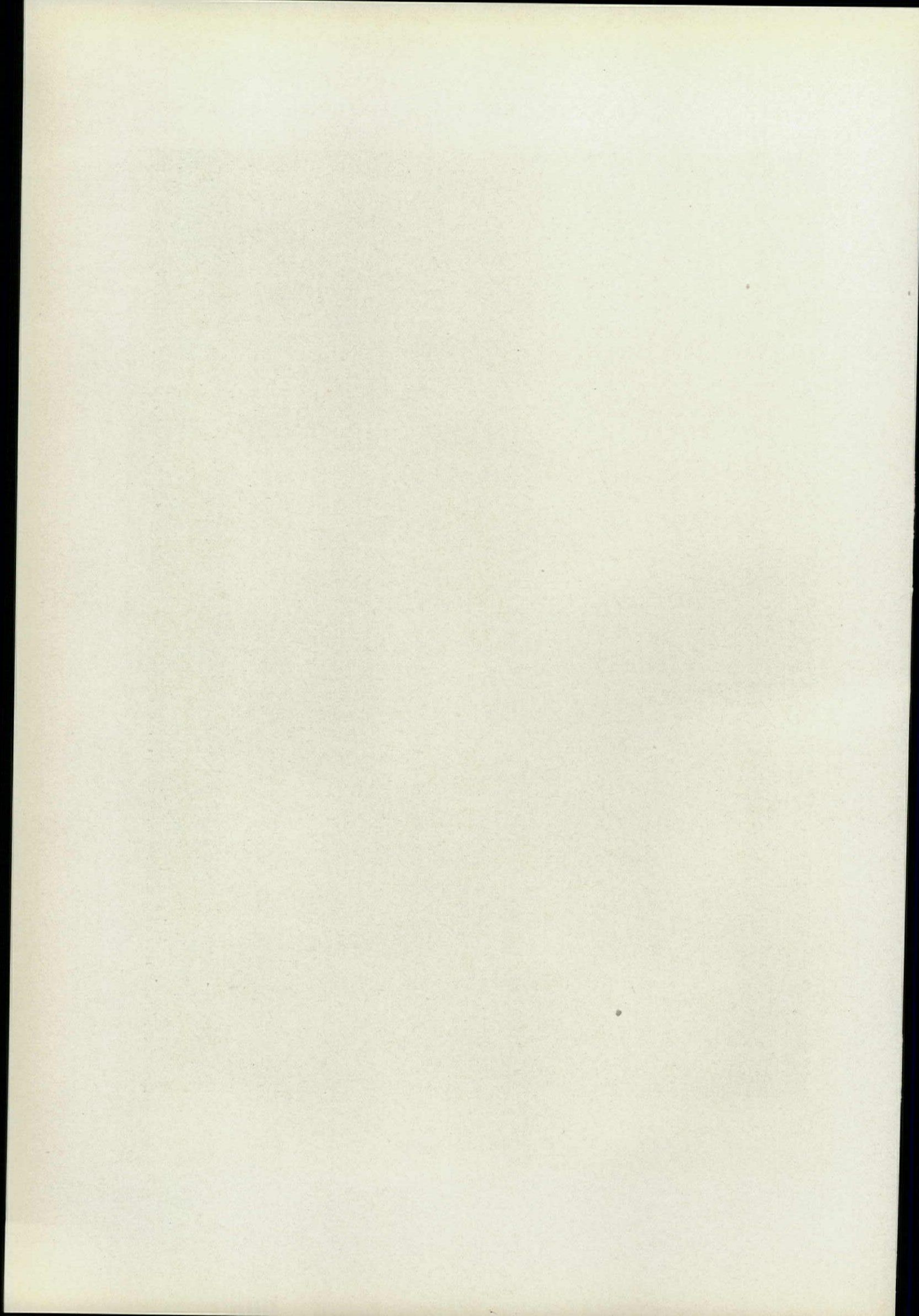
Photos, Samuel H. Gottscho

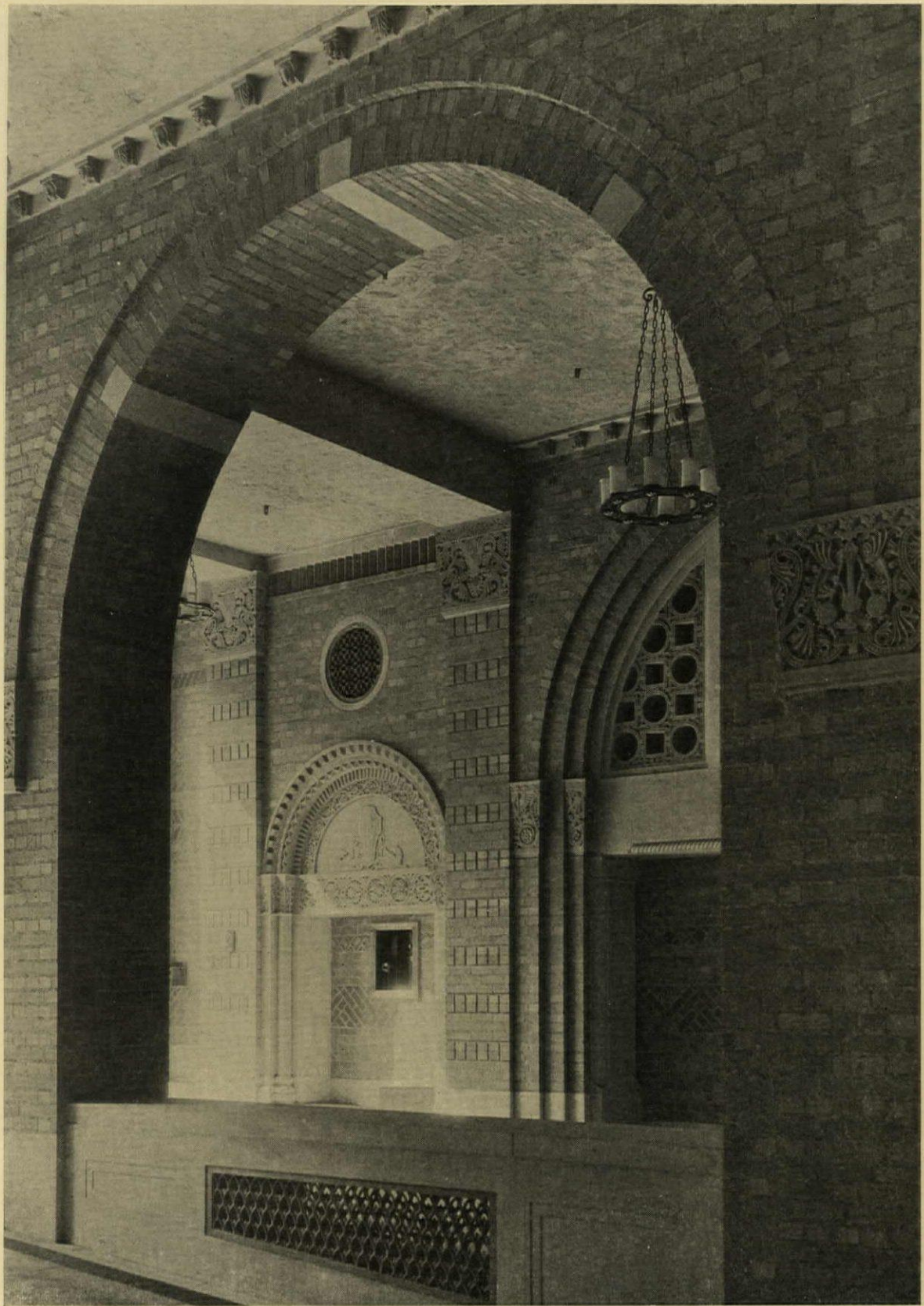
BALTIMORE & OHIO RAILROAD OFFICES
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS



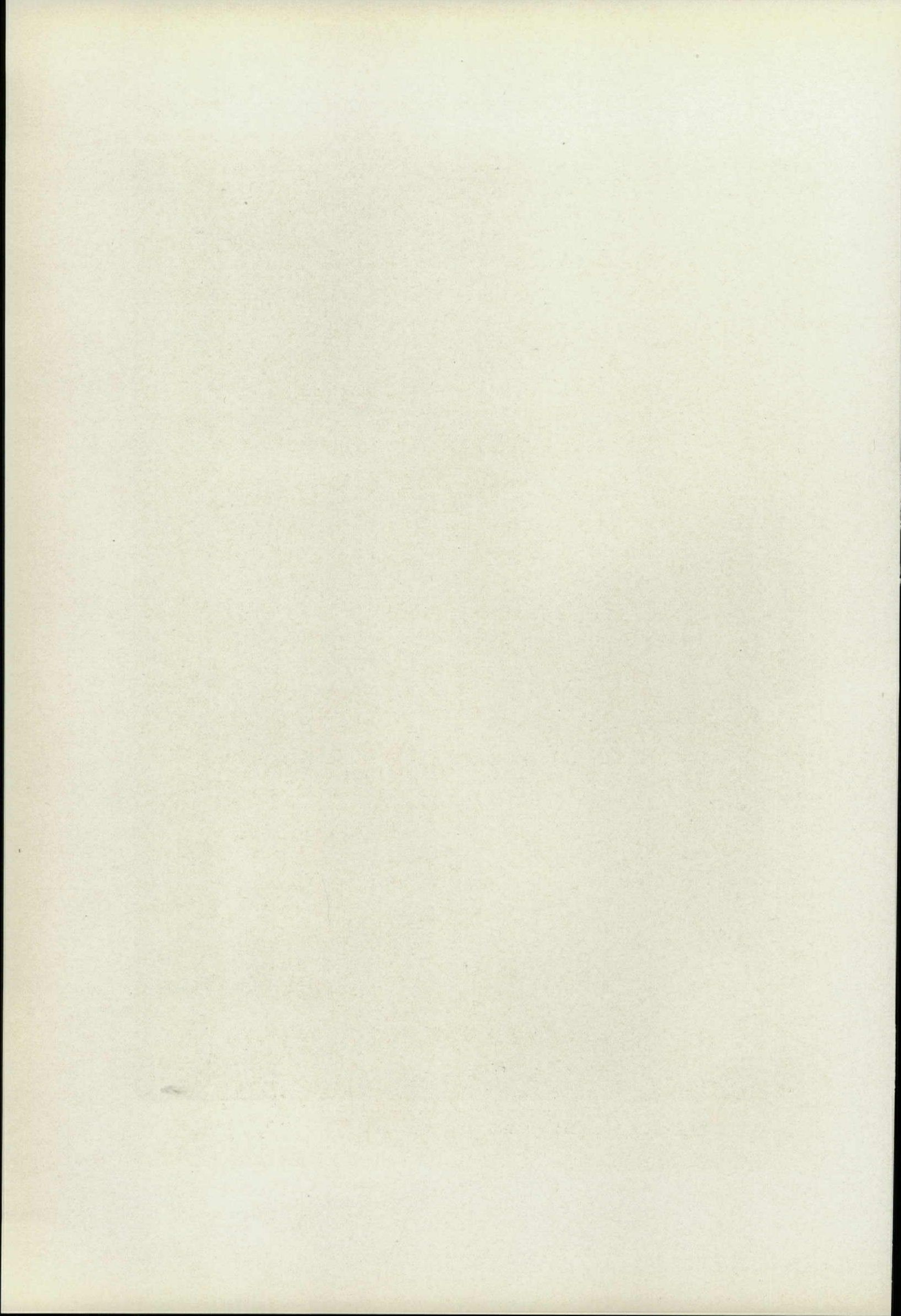


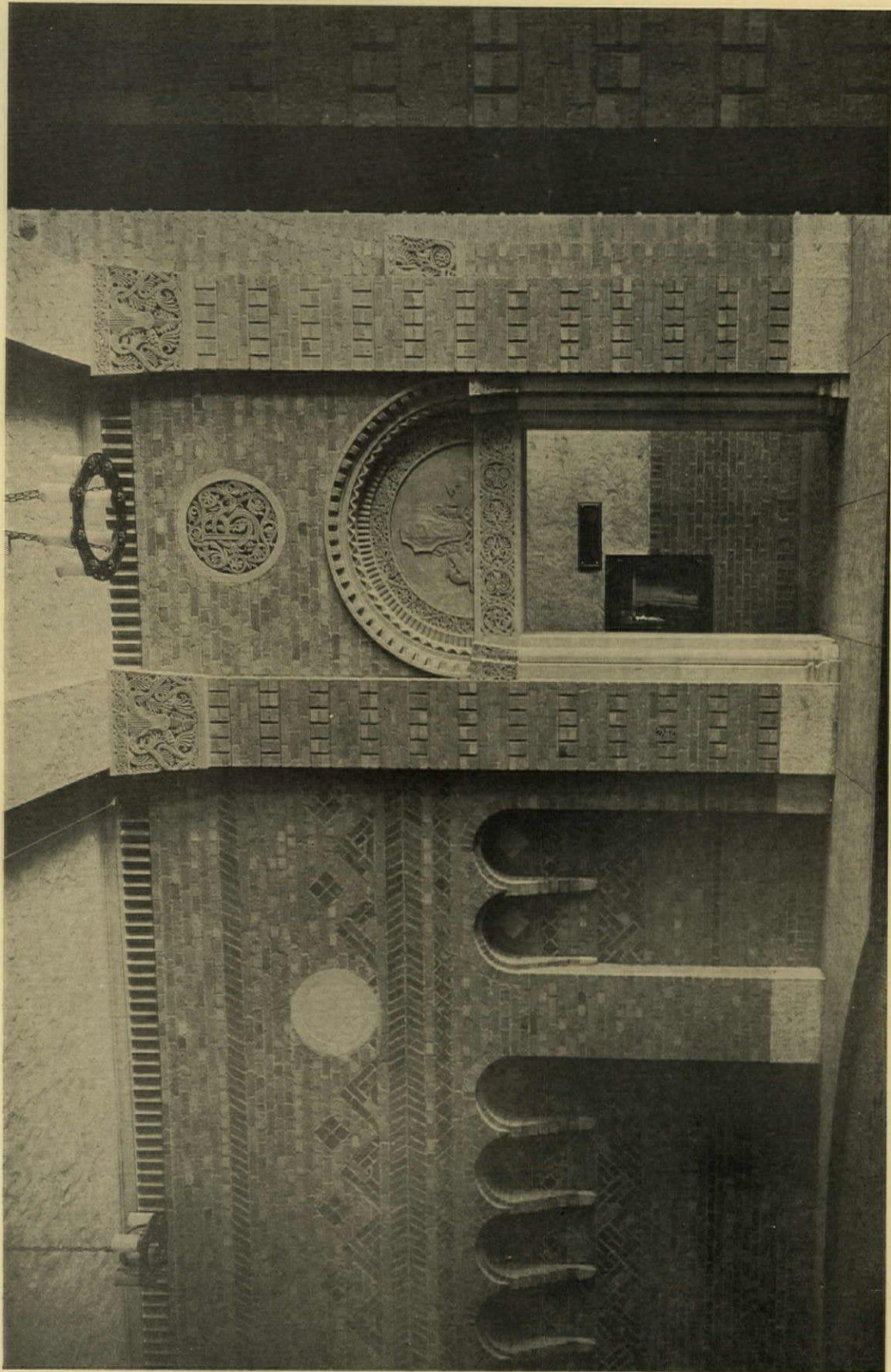
BALTIMORE & OHIO RAILROAD OFFICES
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS



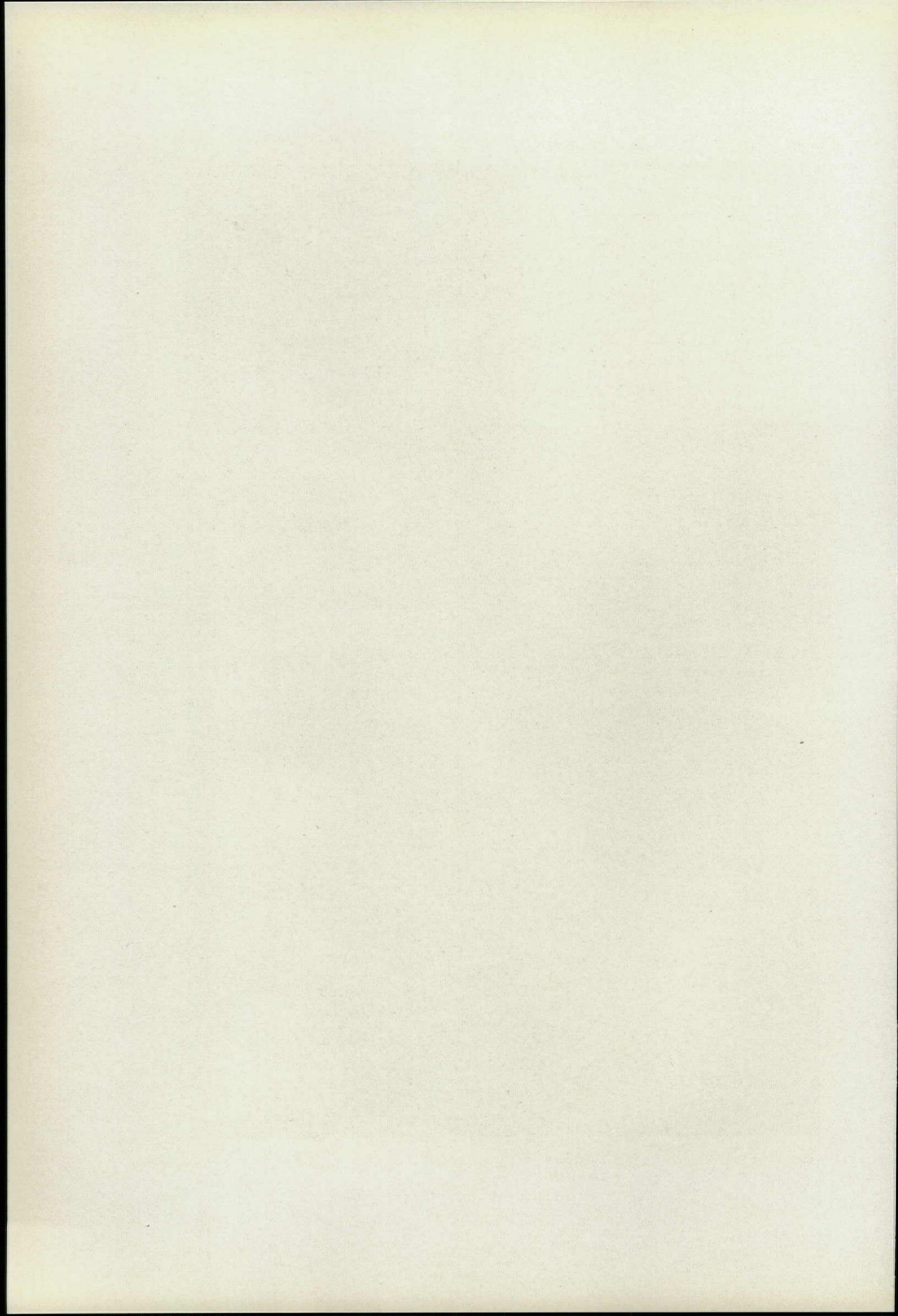


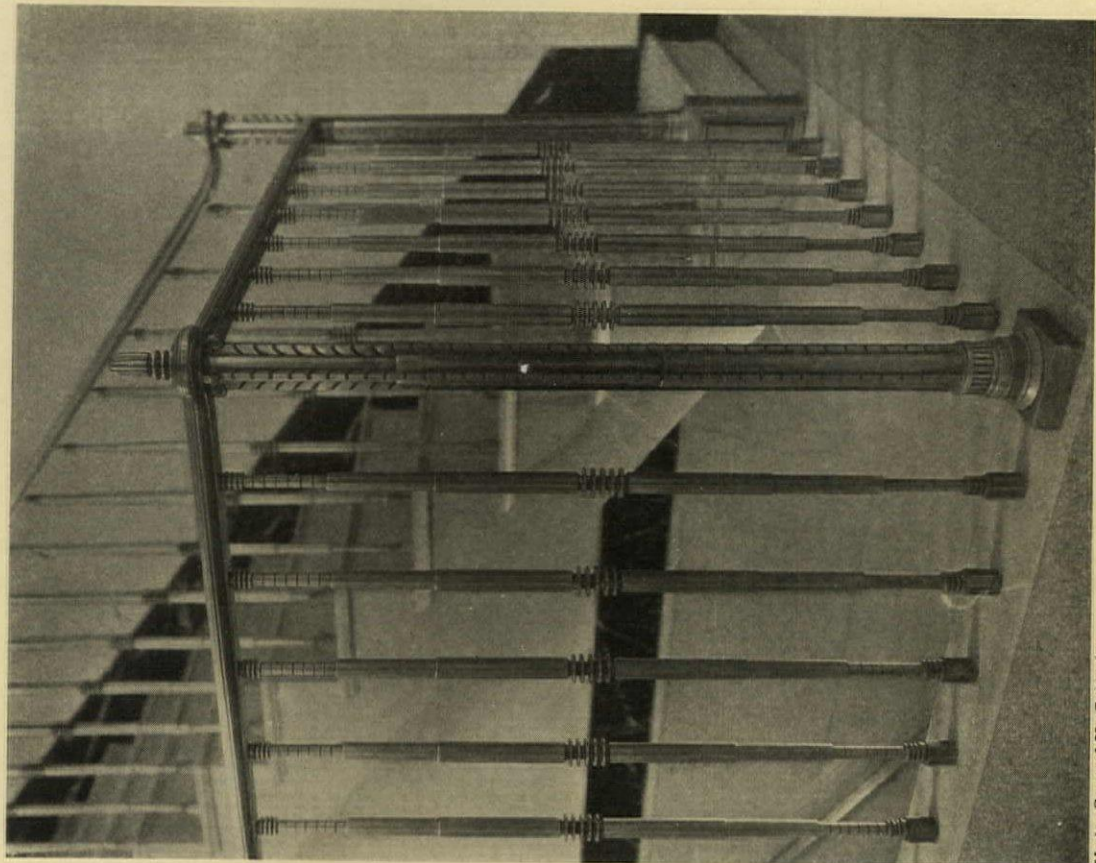
BALTIMORE & OHIO RAILROAD BUS TERMINAL
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS





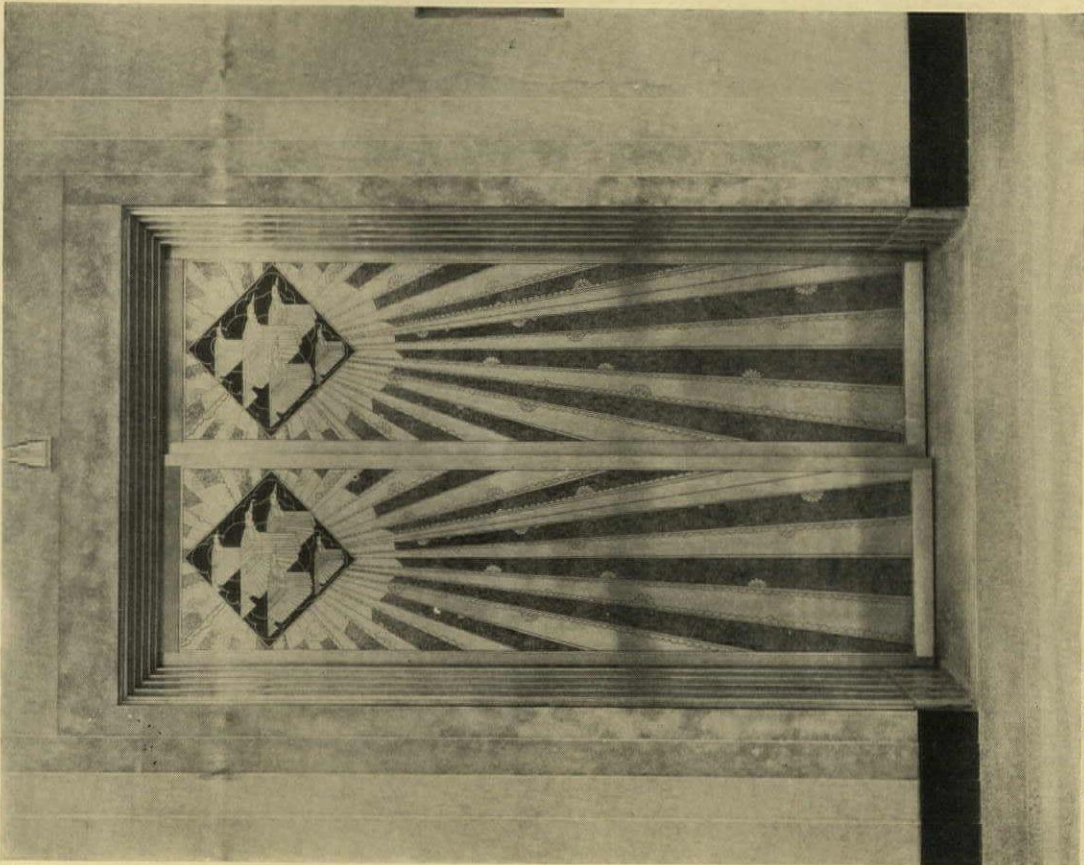
BALTIMORE & OHIO RAILROAD BUS TERMINAL
CHANIN BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS



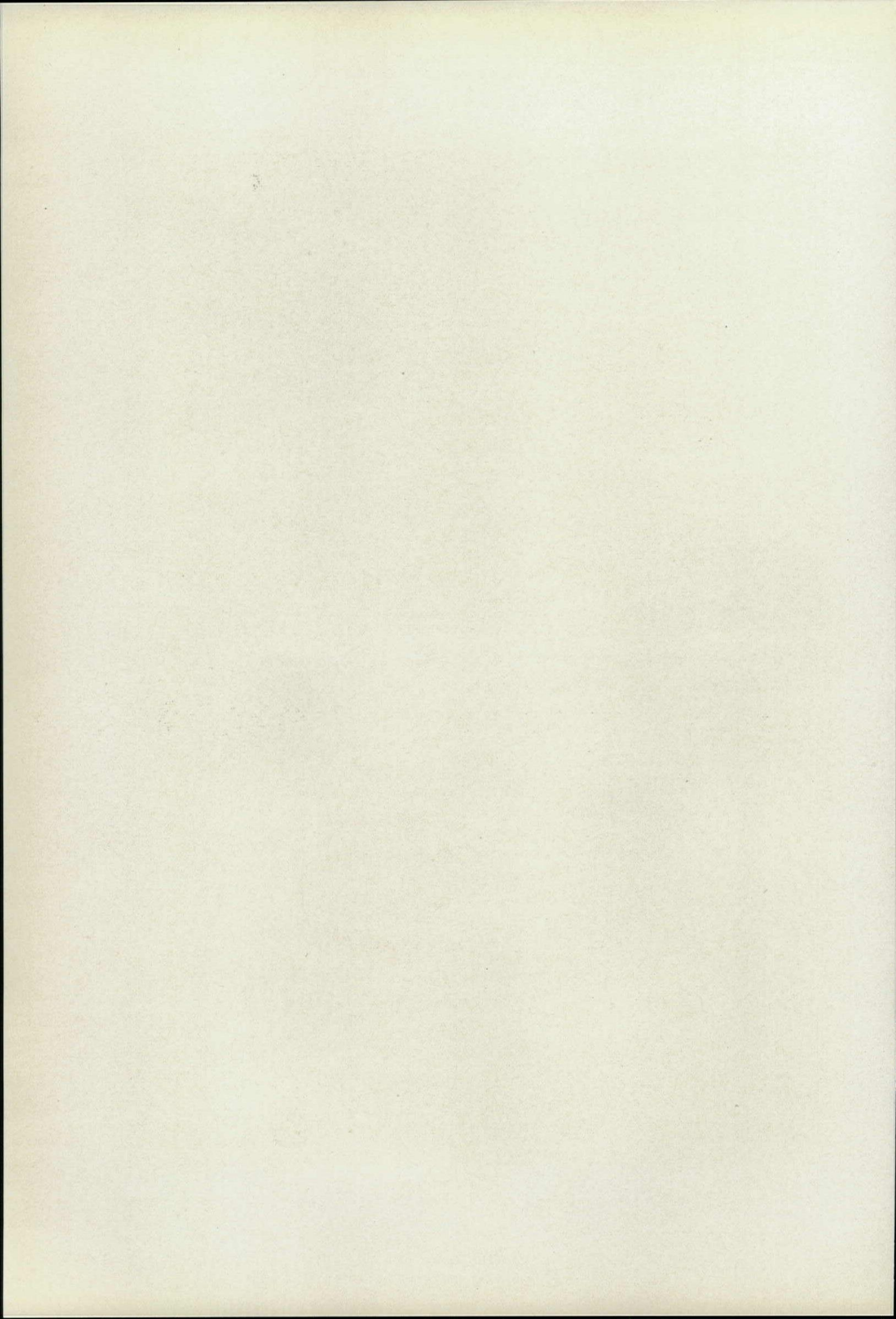


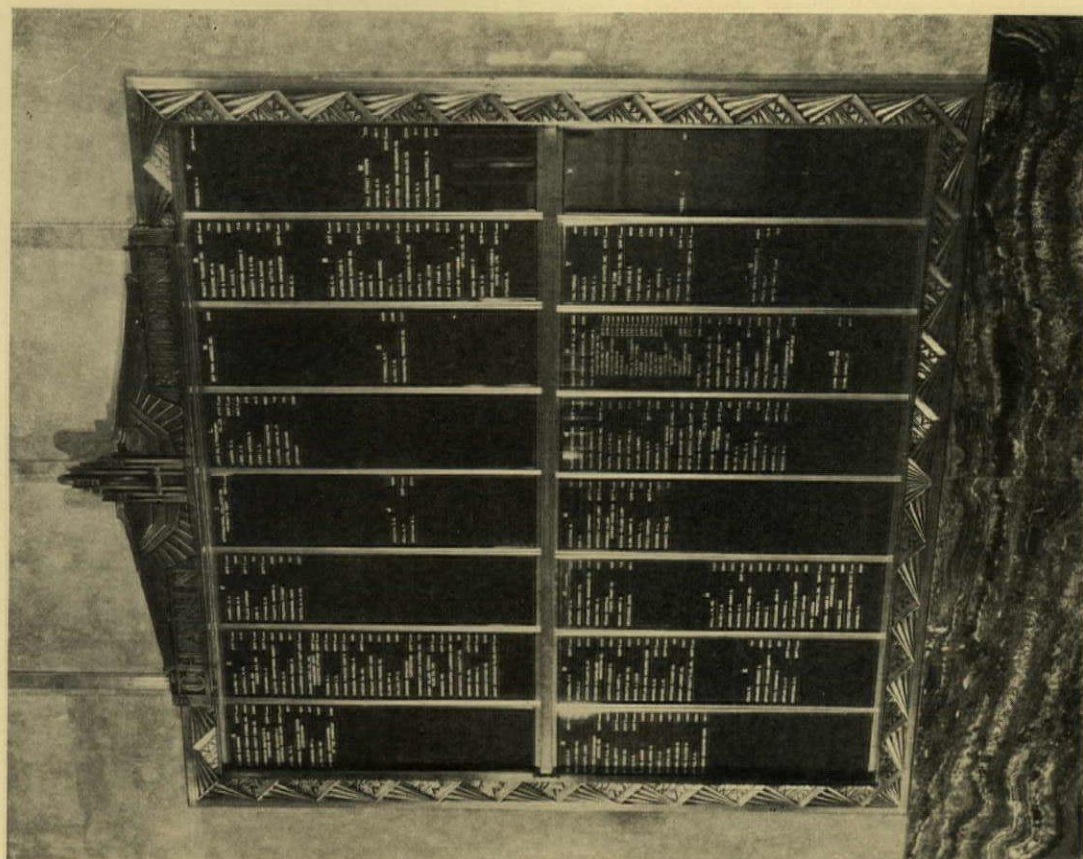
Photo, Samuel H. Gottscho
 STAIR RAIL, BALTIMORE & OHIO RAILROAD OFFICES

CHANIN BUILDING, NEW YORK
 SLOAN & ROBERTSON, ARCHITECTS

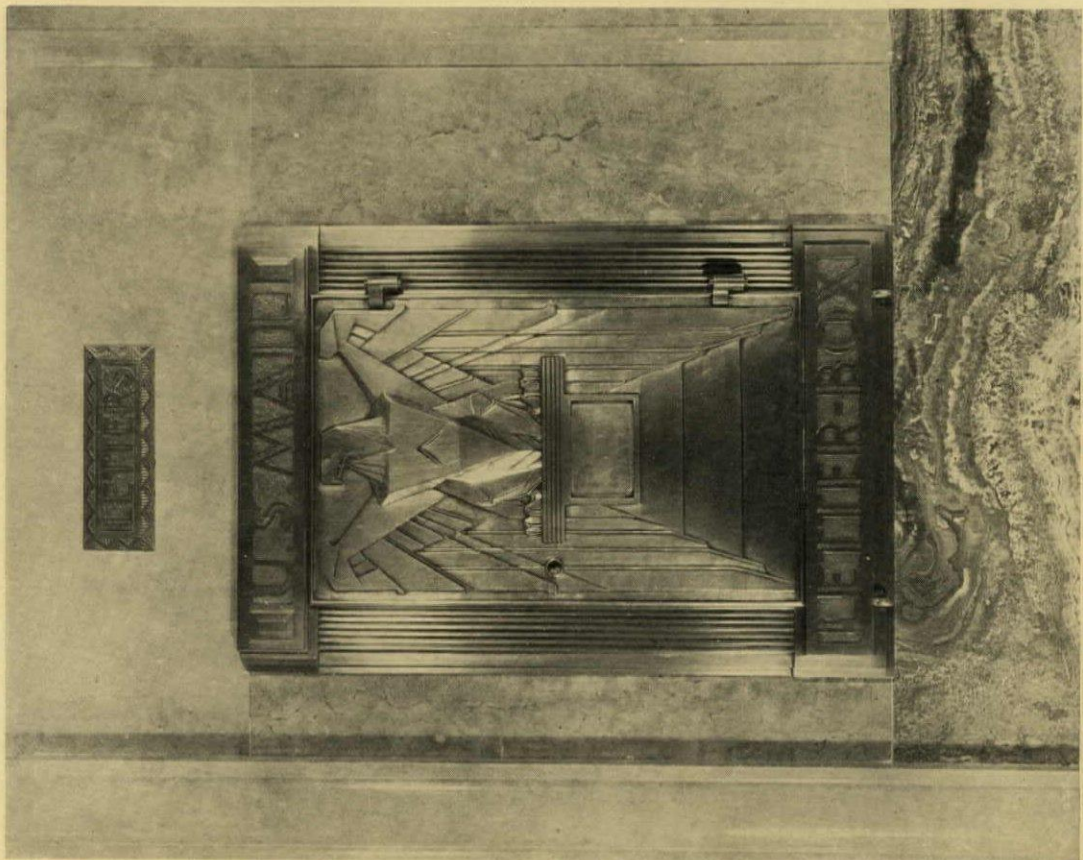


Photo, Albert Rehschild
 ELEVATOR DOORS IN LOBBY
 JACQUES DELAMARRE, ARCHITECTURAL DIRECTOR
 CHANIN CONSTRUCTION CO., DESIGNER





DIRECTORY

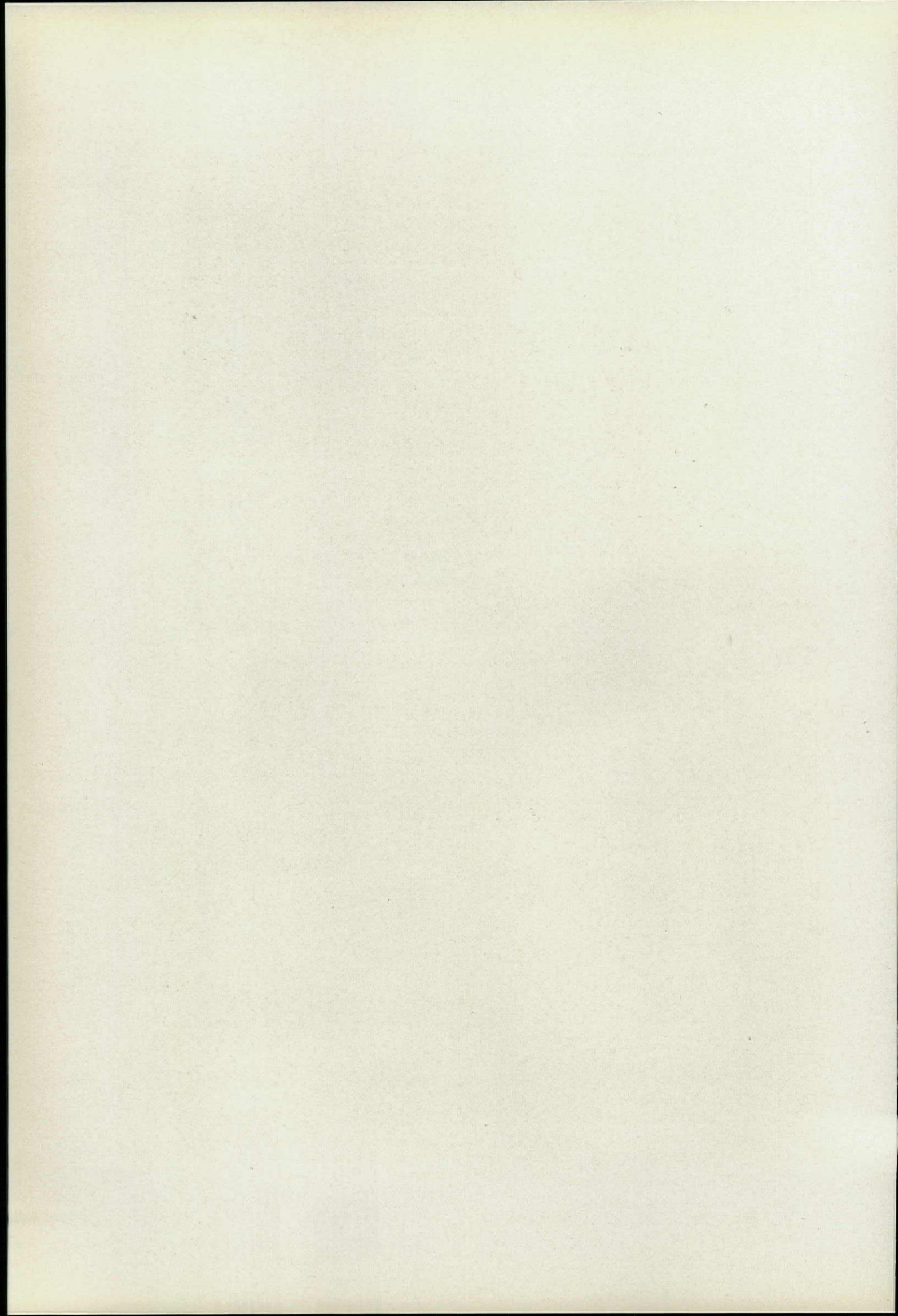


LETTER BOX

CHANIN BUILDING, NEW YORK

JACQUES DELAMARRE, ARCHITECTURAL DIRECTOR, CHANIN CONSTRUCTION CO., DESIGNER

Photos. Albert Rothschild



TWICKENHAM HOUSE, ABINGDON, BERKS.

BY

HAROLD DONALDSON EBERLEIN

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

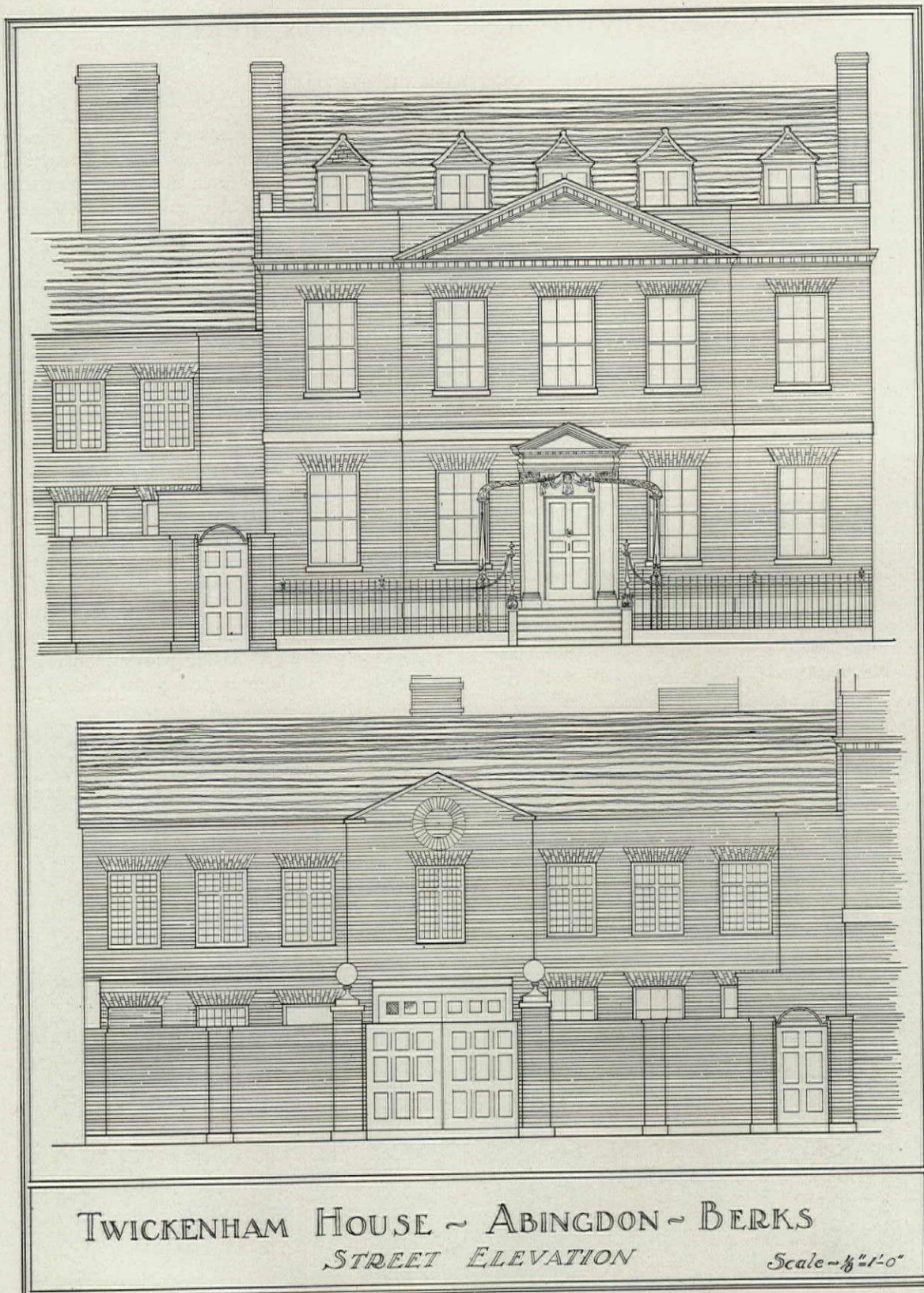
Like many other old houses to be found in the towns, villages and open country, throughout the length and breadth of England, Twickenham House wears the livery of the eighteenth century, a garb put on when it had already attained mature years. In its decorous Georgian exterior it bears witness to the great building activity that marked the period when the merchant and professional classes had become prosperous and were able to spend money as never before. Their new prosperity prompted them to remodel their dwellings in the elegant manner of the day, and to surround themselves with material comforts and conveniences that the limitations of older domestic architecture could scarcely yield them; the Classic mode was more closely in accord with the

changed manners and wants of the period. Consequently, over and above all the new construction then going forward in town and country, there took place an unprecedented amount of remodeling and refronting. The fashionable process of reconstruction became at times almost a mania, and it often altered the aspects of whole streets. Rows of houses shed their wonted mediæval features and blossomed forth with all the orderly amenities of new Georgian fronts. Internal structure frequently remained untouched, but re-faced exteriors were to be seen on every hand.

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

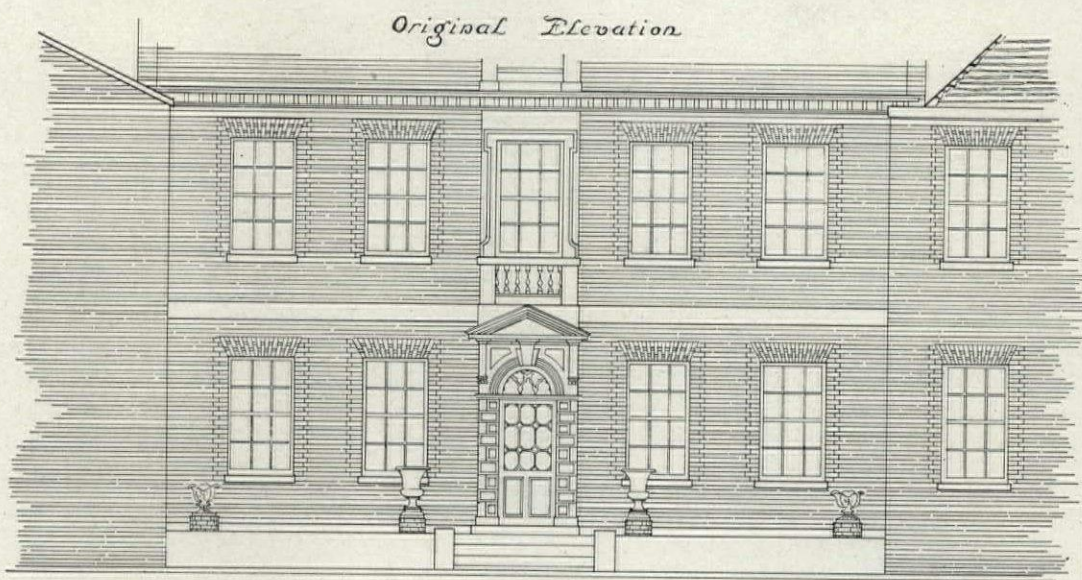
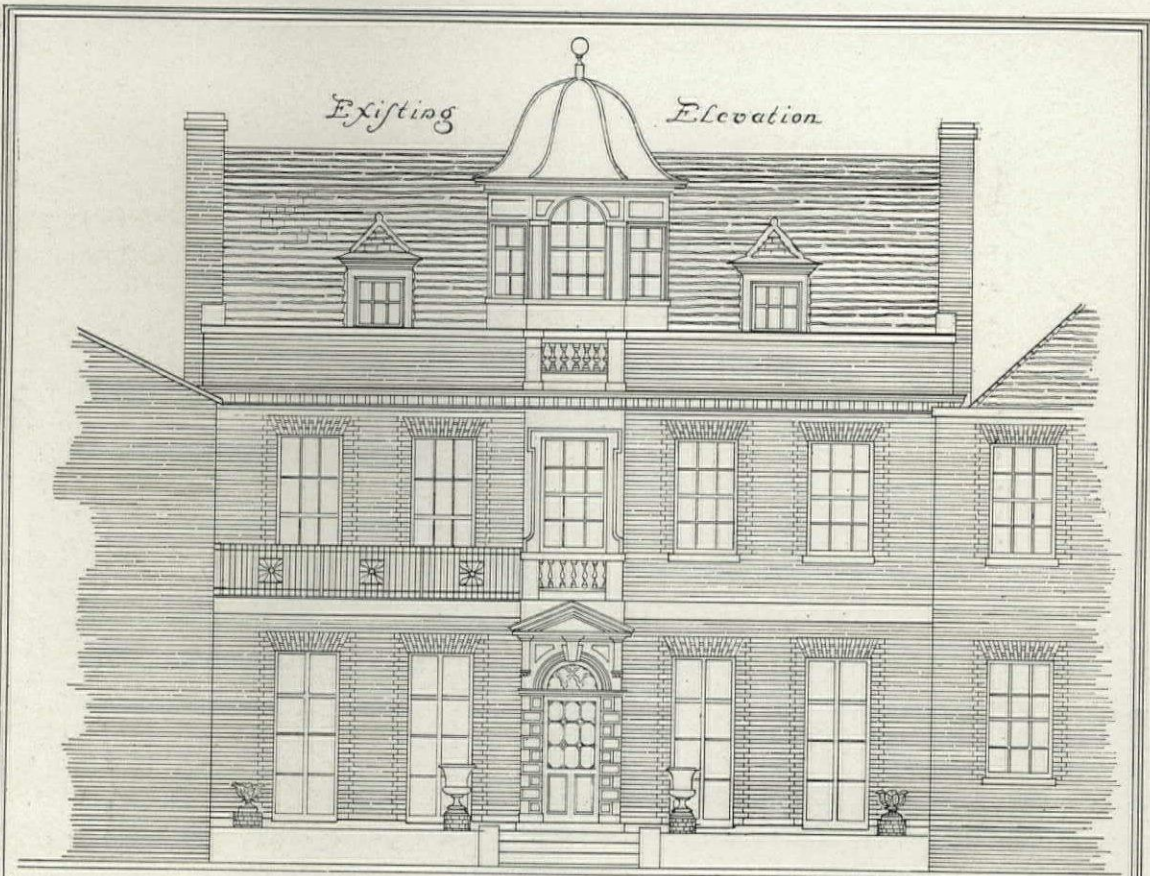


Twickenham House, Abingdon, Berks.



TWICKENHAM HOUSE ~ ABINGDON ~ BERKS
STREET ELEVATION

Scale - $\frac{1}{8}$ " = 1'-0"



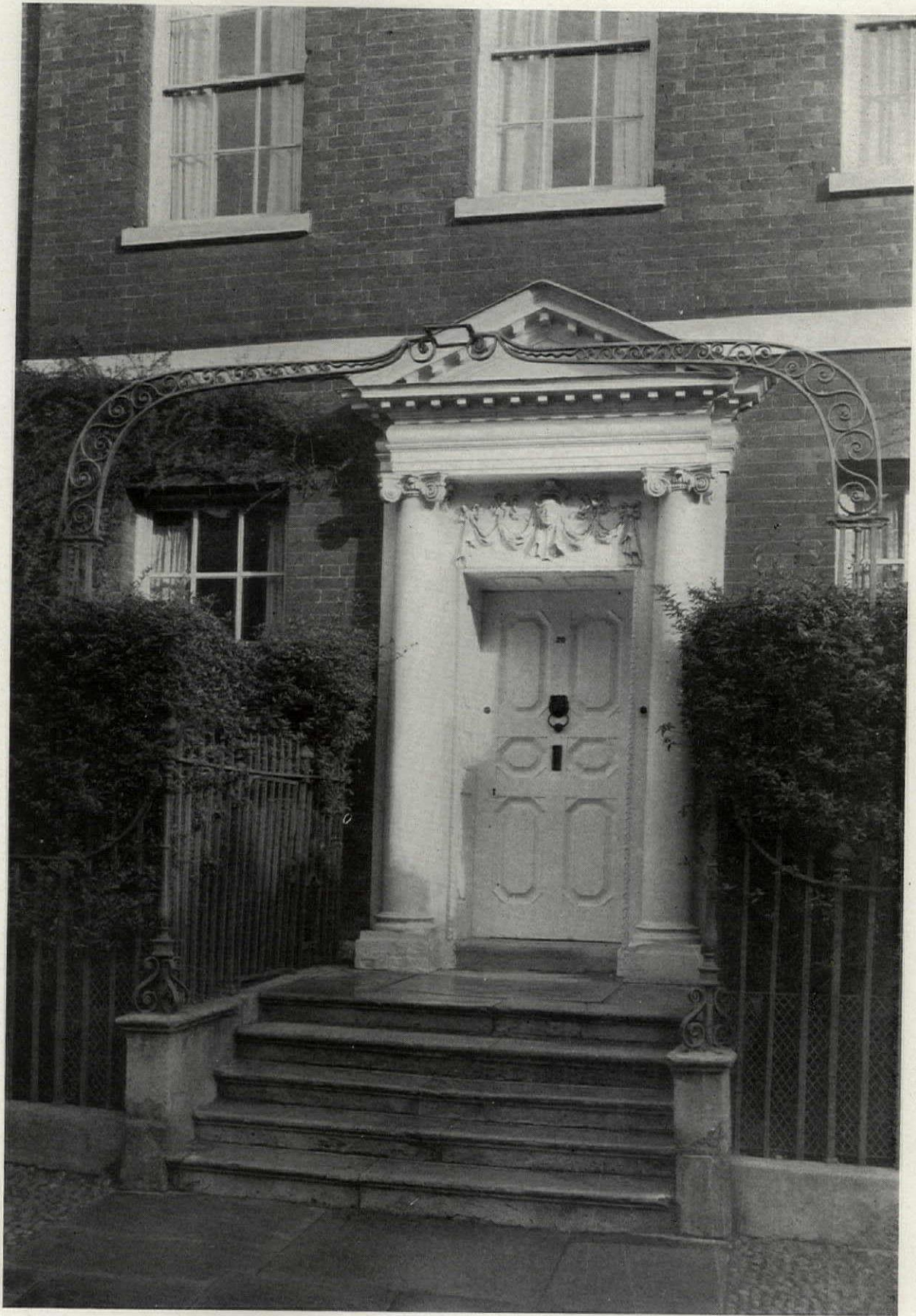
0 5 10 15 20 25

Scale of Feet

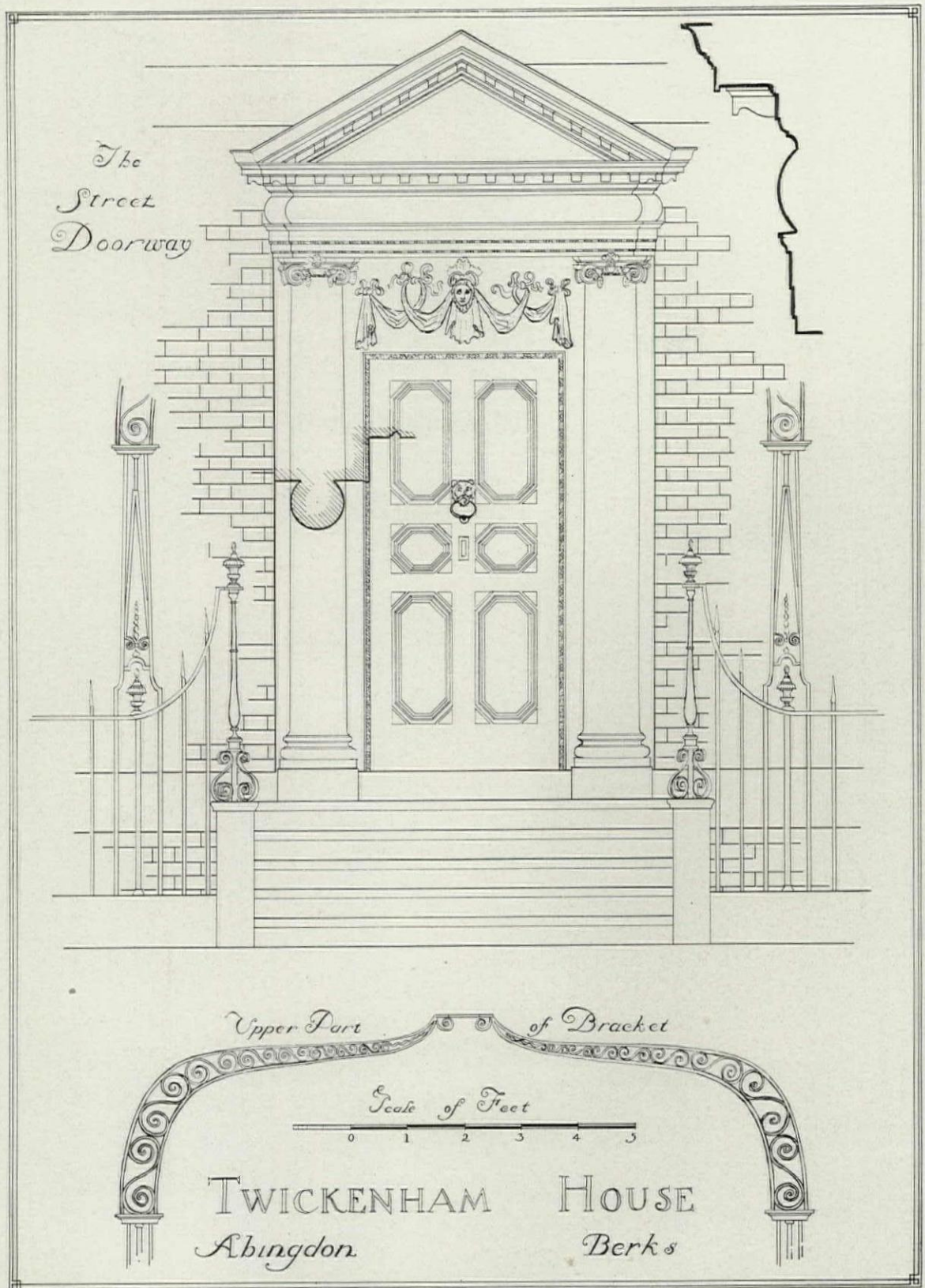
The GARDEN FRONT of
TWICKENHAM HOUSE ~ ABINGDON BERKS

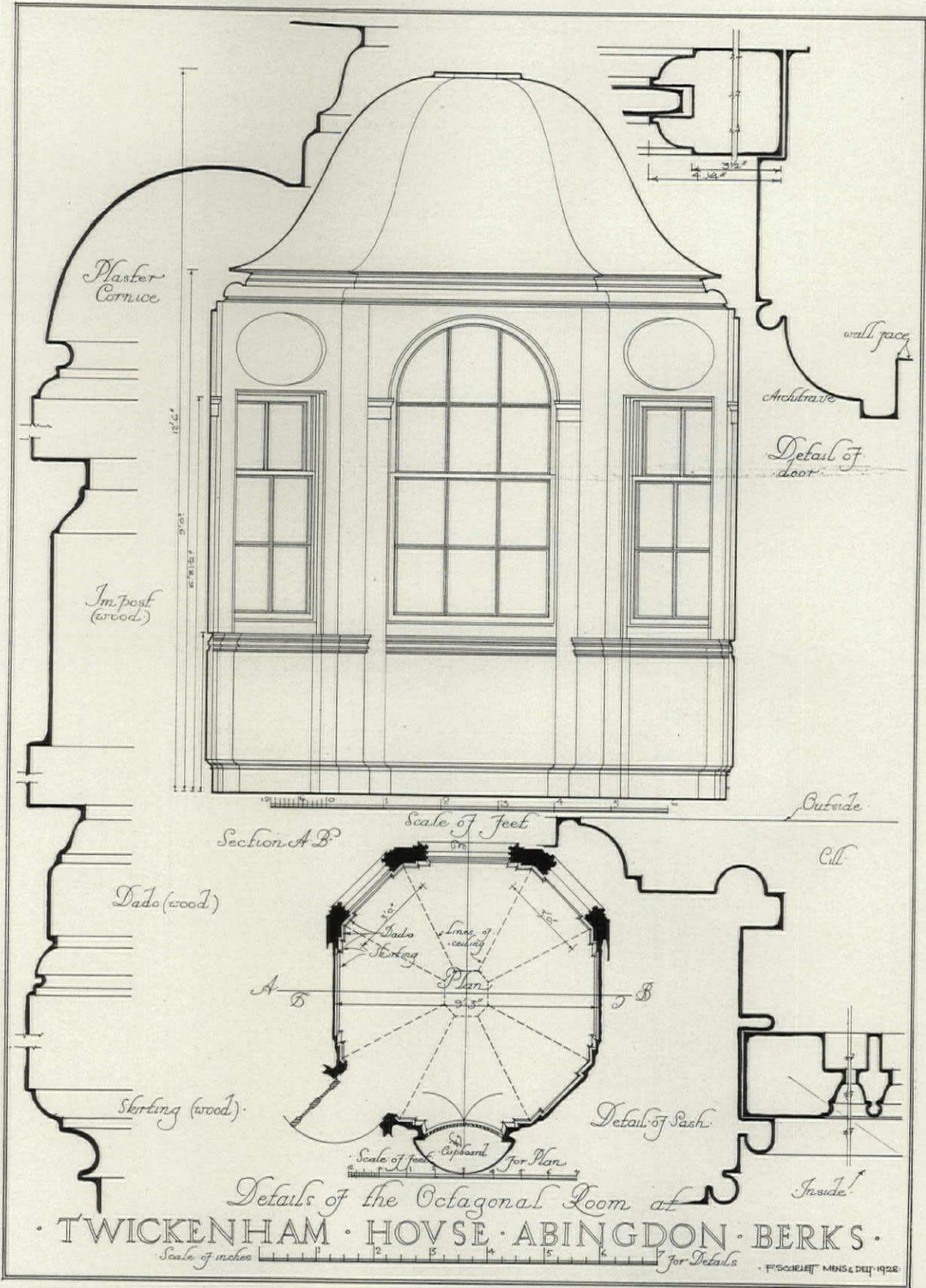


STREET ELEVATION
TWICKENHAM HOUSE, ABINGDON, BERKS.



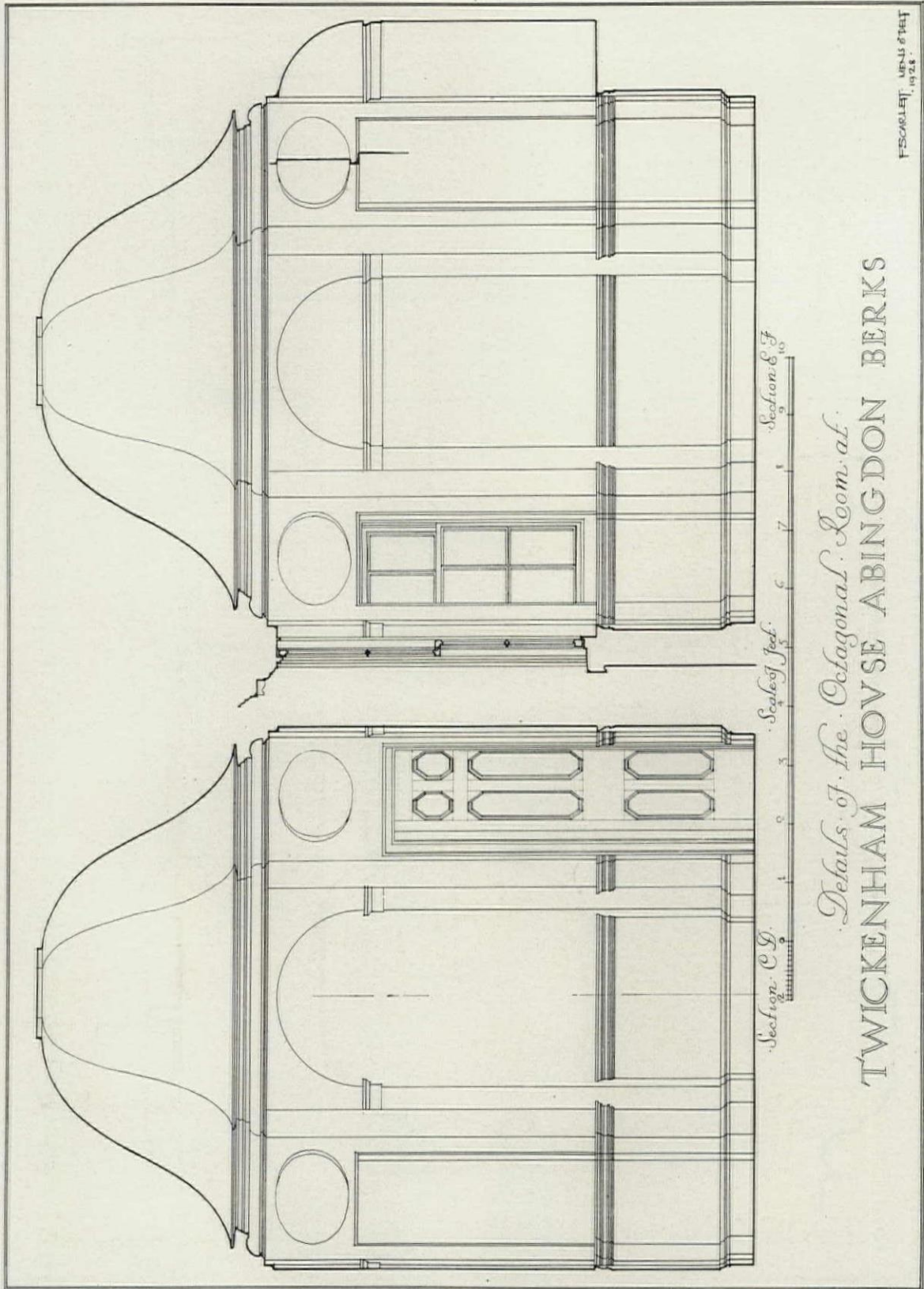
FRONT DOORWAY
TWICKENHAM HOUSE, ABINGDON, BERKS.





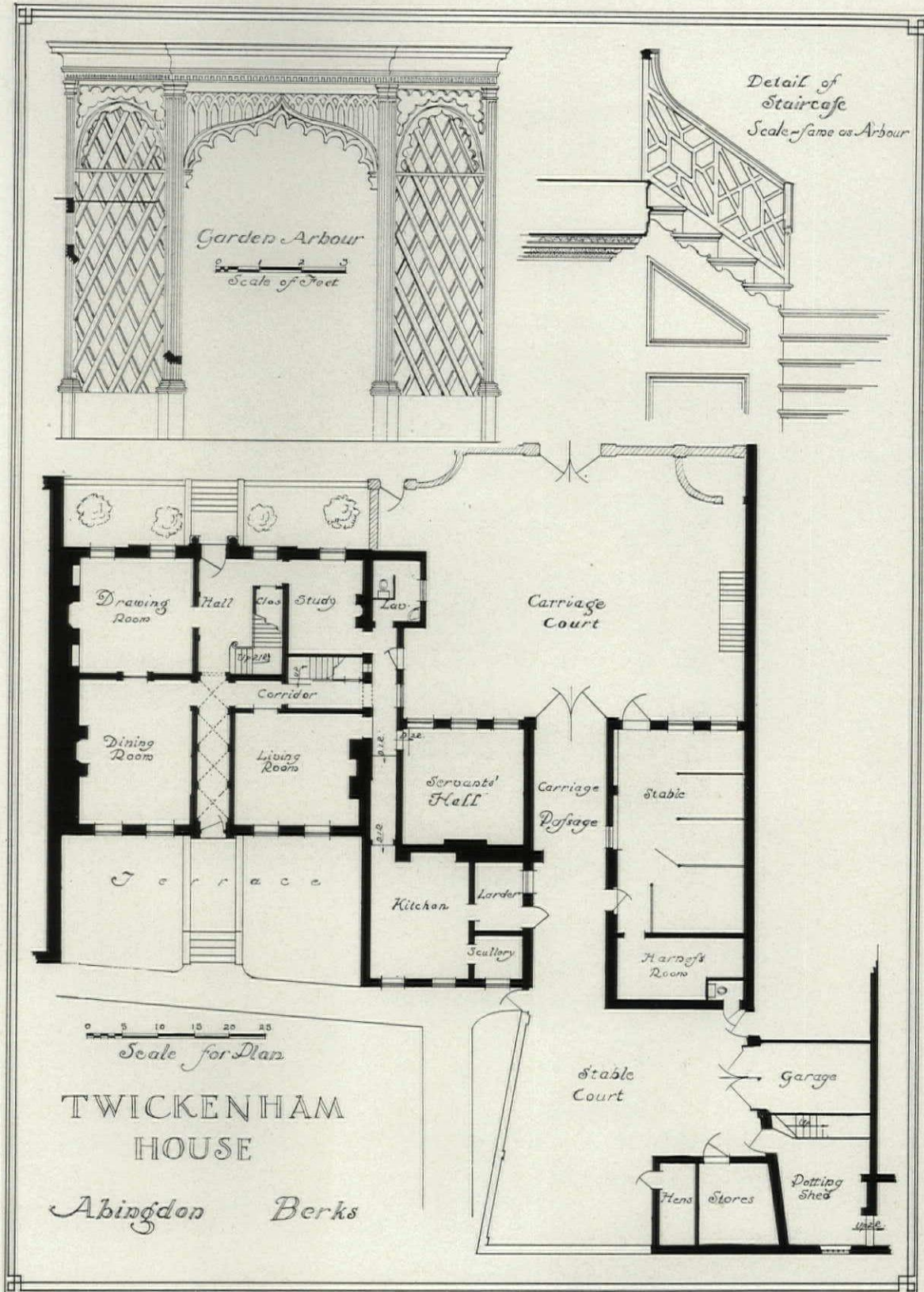
Details of the Octagonal Room at TWICKENHAM HOUSE ABINGDON BERKS.

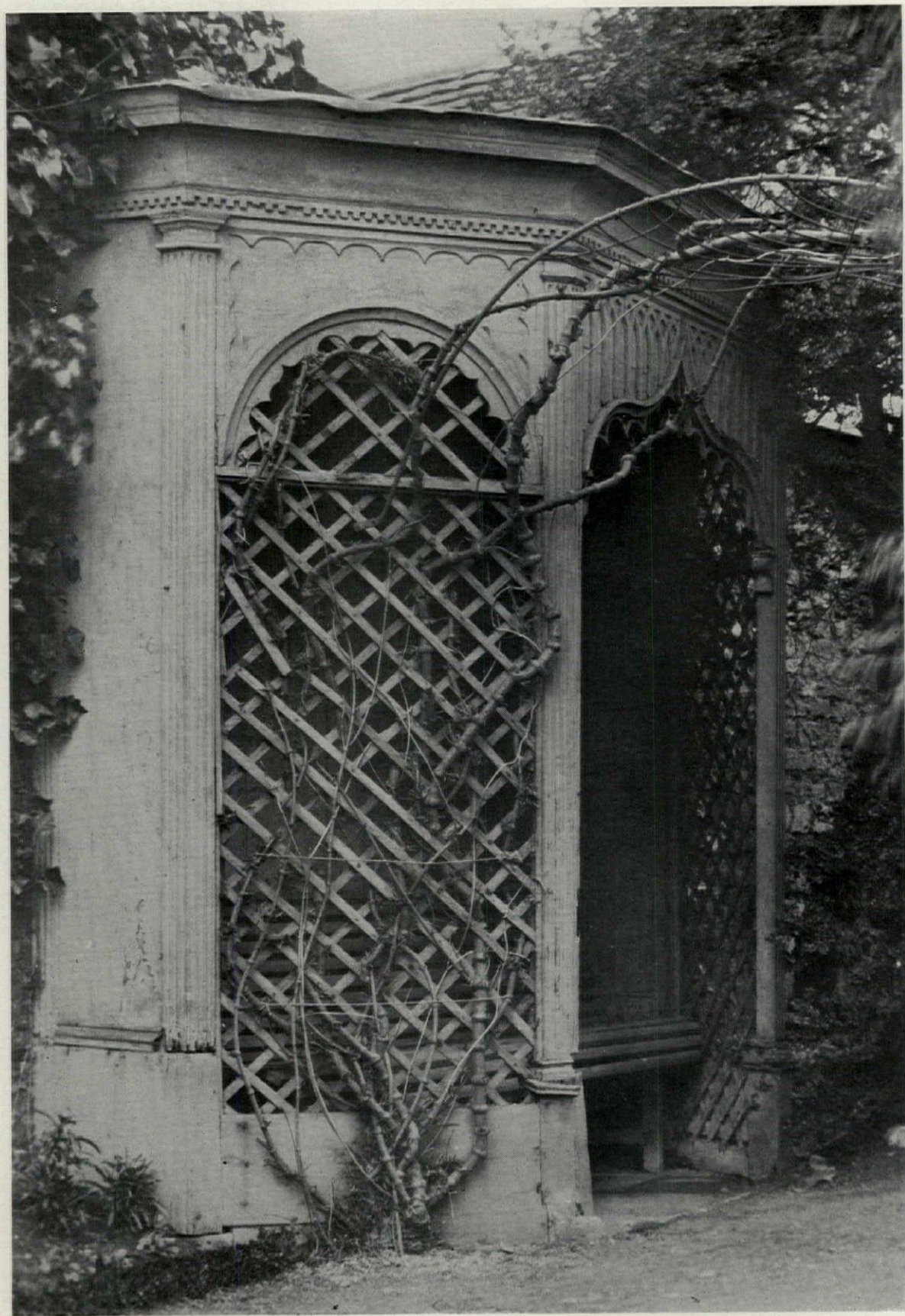
F. SCHUBERT MAY 26 1928



Details of the Octagonal Room at
TWICKENHAM HOUSE ABINGDON BERKS

F. SCORLETT, ARCHT. & ARTIST
 1928.





GARDEN ARBOR
TWICKENHAM HOUSE, ABINGDON, BERKS.



GARDEN DOORWAY
TWICKENHAM HOUSE, ABINGDON, BERKS.



Garden Front

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

Twickenham House is a typical example of thoroughgoing eighteenth century renewal. So complete was the transformation it underwent that not a vestige of the house's former aspect was left visible. It is only when the walls and timbers are closely examined that the earlier structure comes into evidence. The outer walls, —street front, garden front and north side,—were encased in new brickwork after the best manner of the period; the interior was wholly refinished with equal pains, and every item, both in design and execution, is of the choicest quality. Everywhere, both inside and out, is the unmistakable impress of the eighteenth century. There is a tradition locally current that Inigo Jones designed Twickenham House but, if that great English Palladian ever had anything to do with it, all traces of his connection have vanished. The manner is that of many years after Jones was gathered to his fathers.

Unlike the majority of houses that were remodeled and refaced during the era of Georgian renewals, Twickenham House reveals plain evidence of having passed through several successive

phases of alteration, although the greater part of the work indubitably belongs to the mid-eighteenth century. This fact does not in the least lessen the building's charm. On the contrary, all the features are so extremely good, and the items of different dates are so admirably blended, that the composite result gains a piquancy not always attaching to fabrics cast in their final form at one time. A somewhat unusual feature of the plan is the presence of two courts,—the outer or carriage court, and the inner or stable court. In the outer court is the old mounting block with a kennel for the watchdog beneath. Inside the house, various things happened during the process of reconstruction to bring the arrangement into conformity with the ordered regularity of Classic plan. The main body of the house is virtually square in plan, and on the ground floor there are the drawing room, dining room, living room, study, stair hall and corridors; the servants' hall, kitchen and domestic offices are in part of the north wing back of the carriage court. Above stairs the plan follows the same general scheme as below, the servants' quarters being in the upper story of the wing. The east front of the house fronts upon a terrace overlooking the garden which extends all the way down to the Thames; the stable court wall and the continuing greenhouses (not shown on the accompanying plan) give a shelter on the north and afford a "sun trap." The west or street front is of red



Stable Court

brick with limestone trimmings, and the splayed lintels above the windows are of rubbed brick. The cornice, be it noted, is of stone. Brick with a blue-gray, half-vitreous surface, once quite commonly used in the neighborhood, appears on the east or garden front, but the lintels above the windows and likewise the sides of the openings are defined with red brick, thus imparting a very agreeable color interest to the elevation. The roofs are covered with small red flat tiles.

An exceptionally pleasant feature of the garden elevation is the octagonal half-cupola, one side of which goes into the slope of the roof. This was obviously added at the close of the eighteenth century, as we may see by the evidence of the accompanying plates of drawings which show the exquisite refinement and delicate proportions of moulding profiles in vogue at that period. It was about the same time that the living room and dining room windows were cut down to the ground and fitted with two-leaved glass doors, in the French manner. It was also at this period that the windows of the south bedroom, above the dining room, were cut down to the floor and the iron balcony added outside them. In the dining room there is an exceptionally fine Rococo chimney-piece. The carving is elaborate and exquisitely wrought, but it will be seen that the proportions of the intricate details are somewhat more

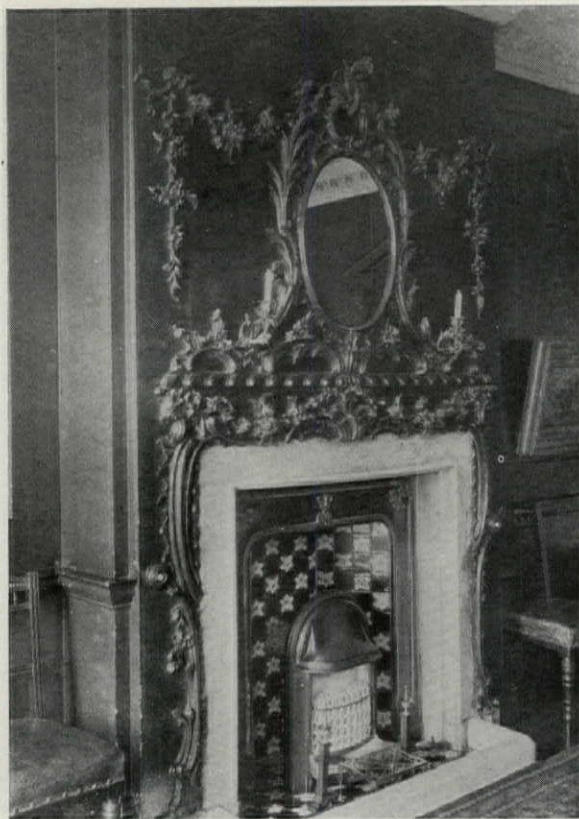
substantial than was ordinarily the case with contemporary work of this sort in France. Apart from the chimney-piece and excellent paneling, the dining room is further distinguished by its three door casings of two types, one of which is shown in the plates. The door casings in the hall, too, are of an unusually interesting type and in their design plainly show influence derived from a French precedent of the late seventeenth century. The top *motif* is strongly reminiscent of treatments employed by the great French architects of the Grand Monarch's time. The detail of these doorways in the hall appears in one of the plates that also shows the arcading on the south wall of the entrance and stair hall, on the opposite side from the staircase. One of the most engaging features of the interior is the little vaulted corridor of four bays leading from the back of the stair hall to the garden door and the terrace. It has all the grace and distinction attaching to its Italian Renaissance prototypes. The customary proportions, diminished to accord with the scale of the house, have lost none of their elegance of *ensemble* in the course of translation to fit a Georgian interior of modest size and character. It is another example of how English architecture has always profited by contact with Italian precedent, making it peculiarly its own and stamping it with a strongly national quality.



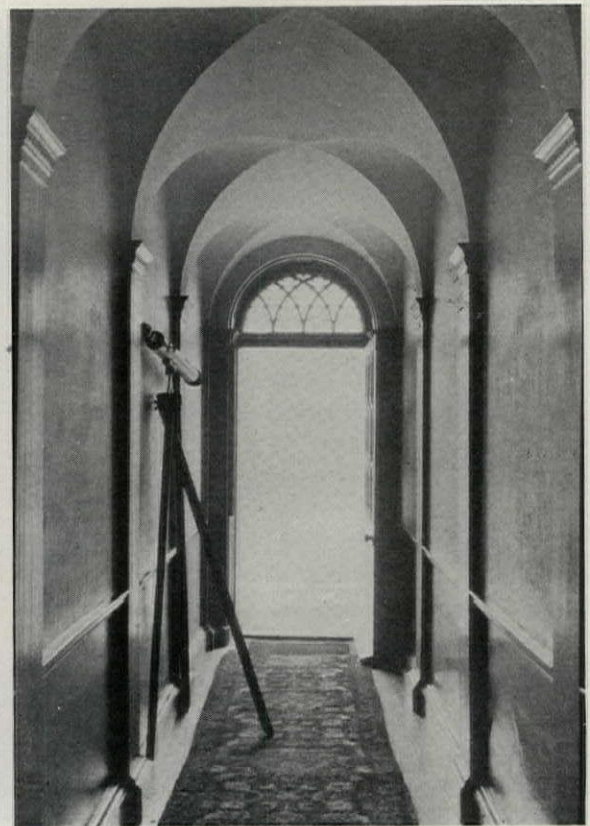
UPPER PART OF STAIRWAY



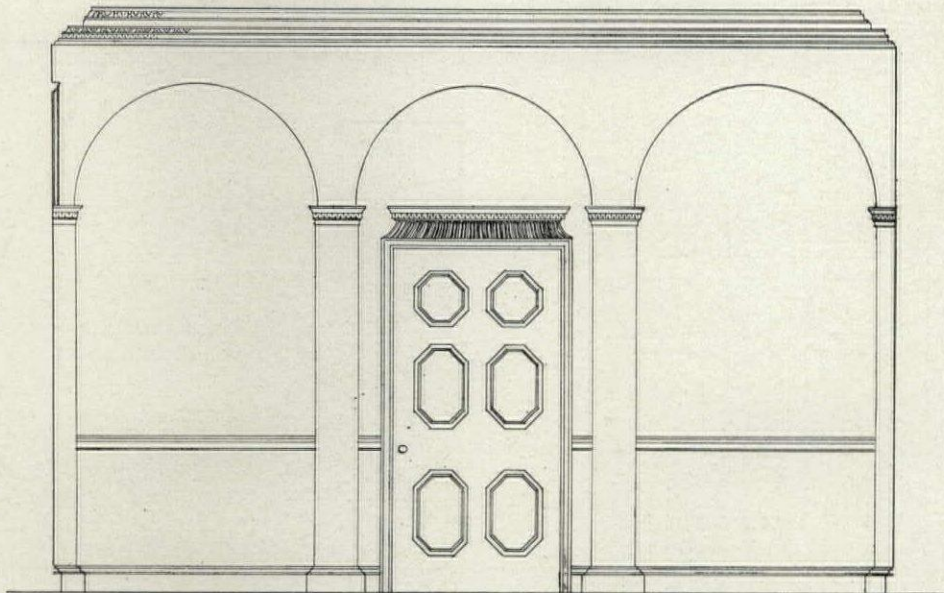
LOWER PART OF STAIRWAY



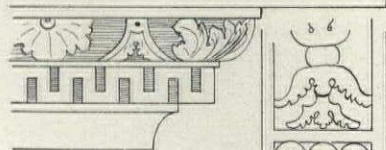
CHIMNEYPIECE IN DINING ROOM



CORRIDOR TO GARDEN TERRACE

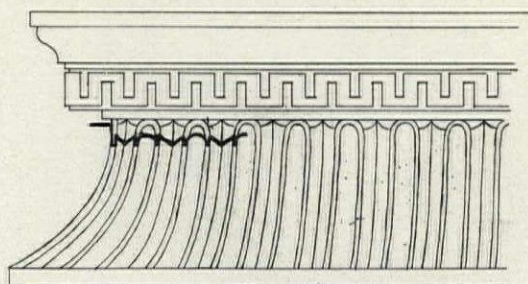
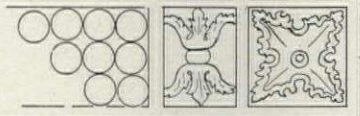


ELEVATION
SCALE - $\frac{3}{8}$ " = 1'-0"

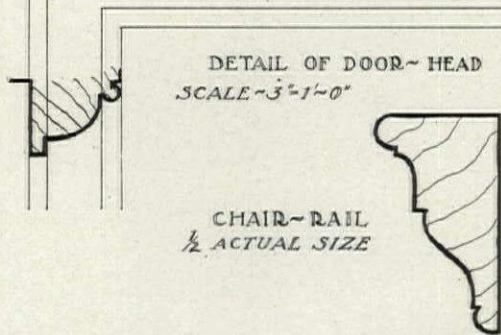


DETAIL OF CORNICE
SCALE - 3" = 1'-0"

SOFFIT OF CORNICE

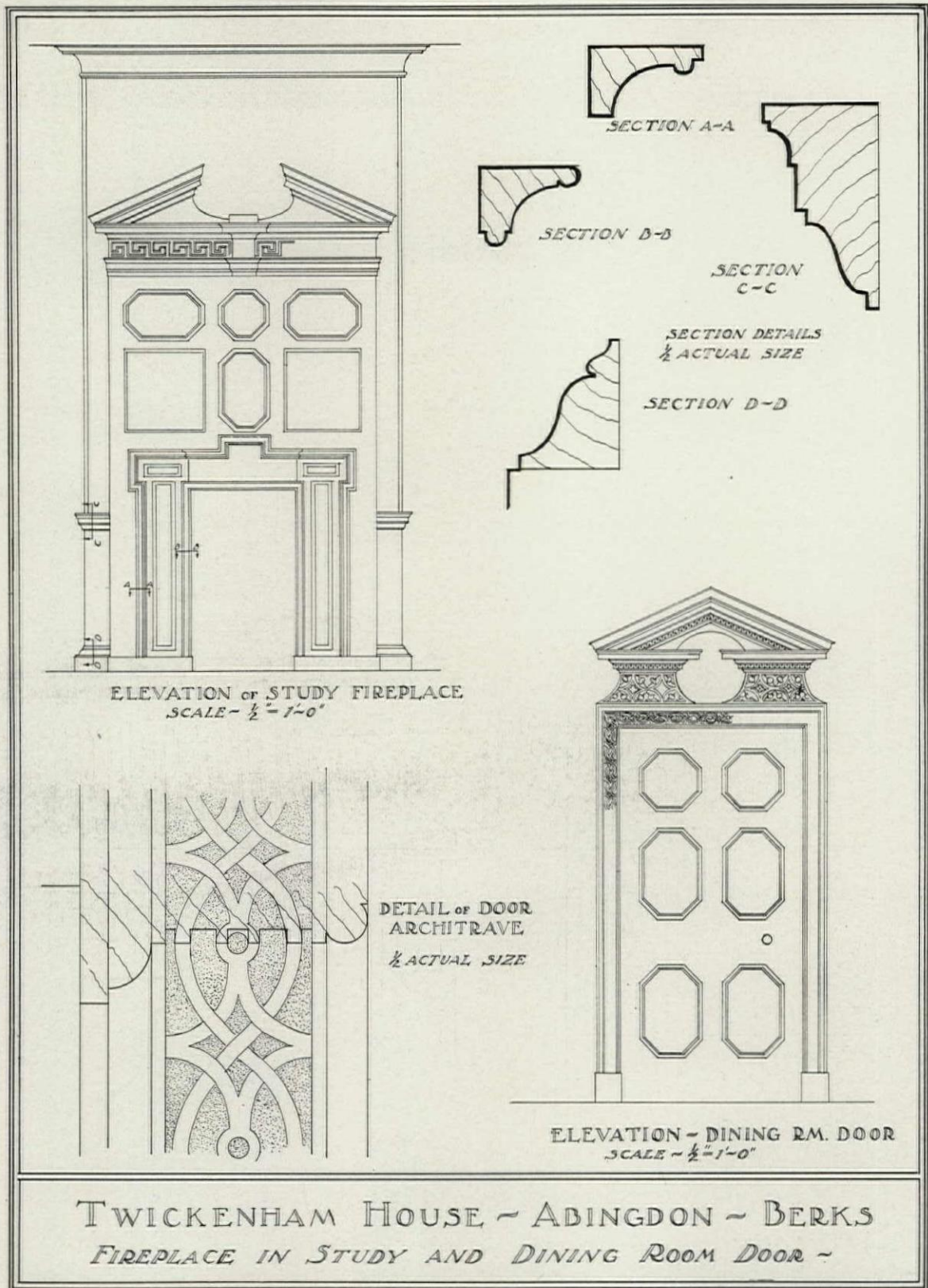


DETAIL OF DOOR-HEAD
SCALE - 3" = 1'-0"



CHAIR-RAIL
 $\frac{1}{2}$ ACTUAL SIZE

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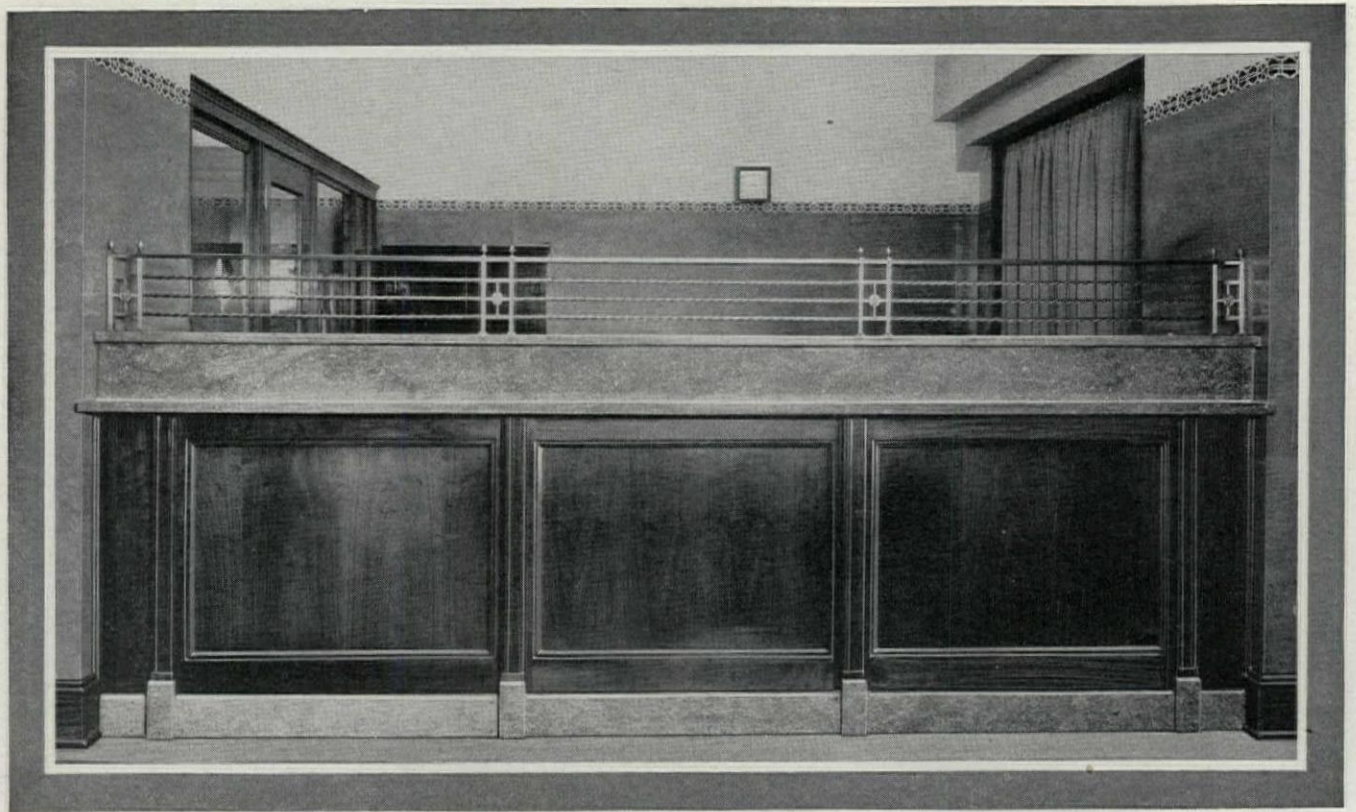
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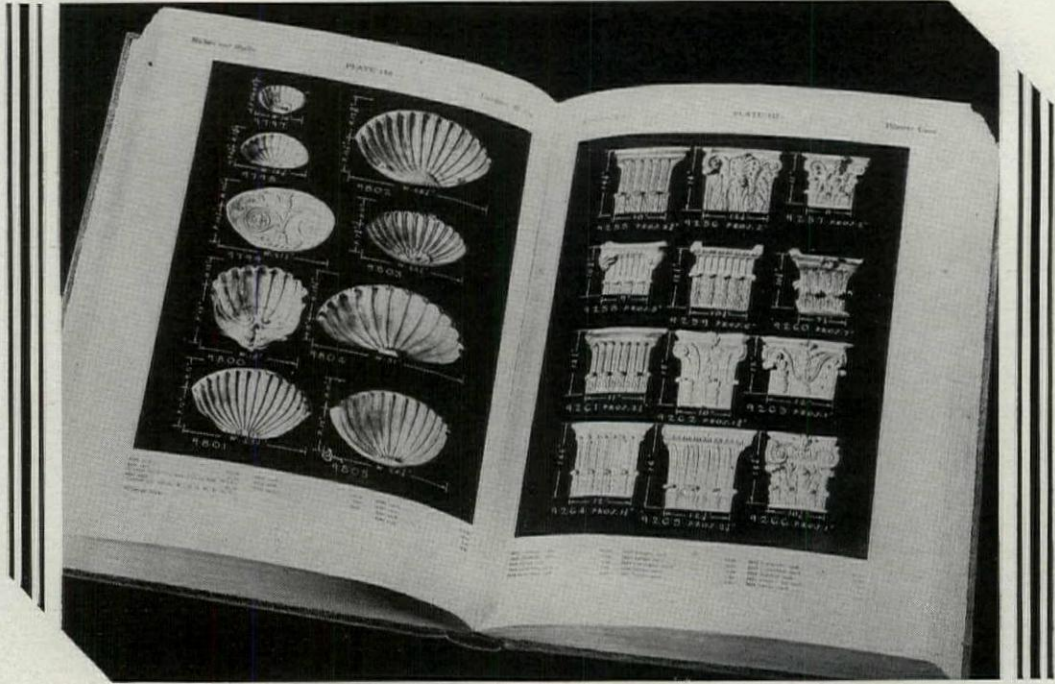


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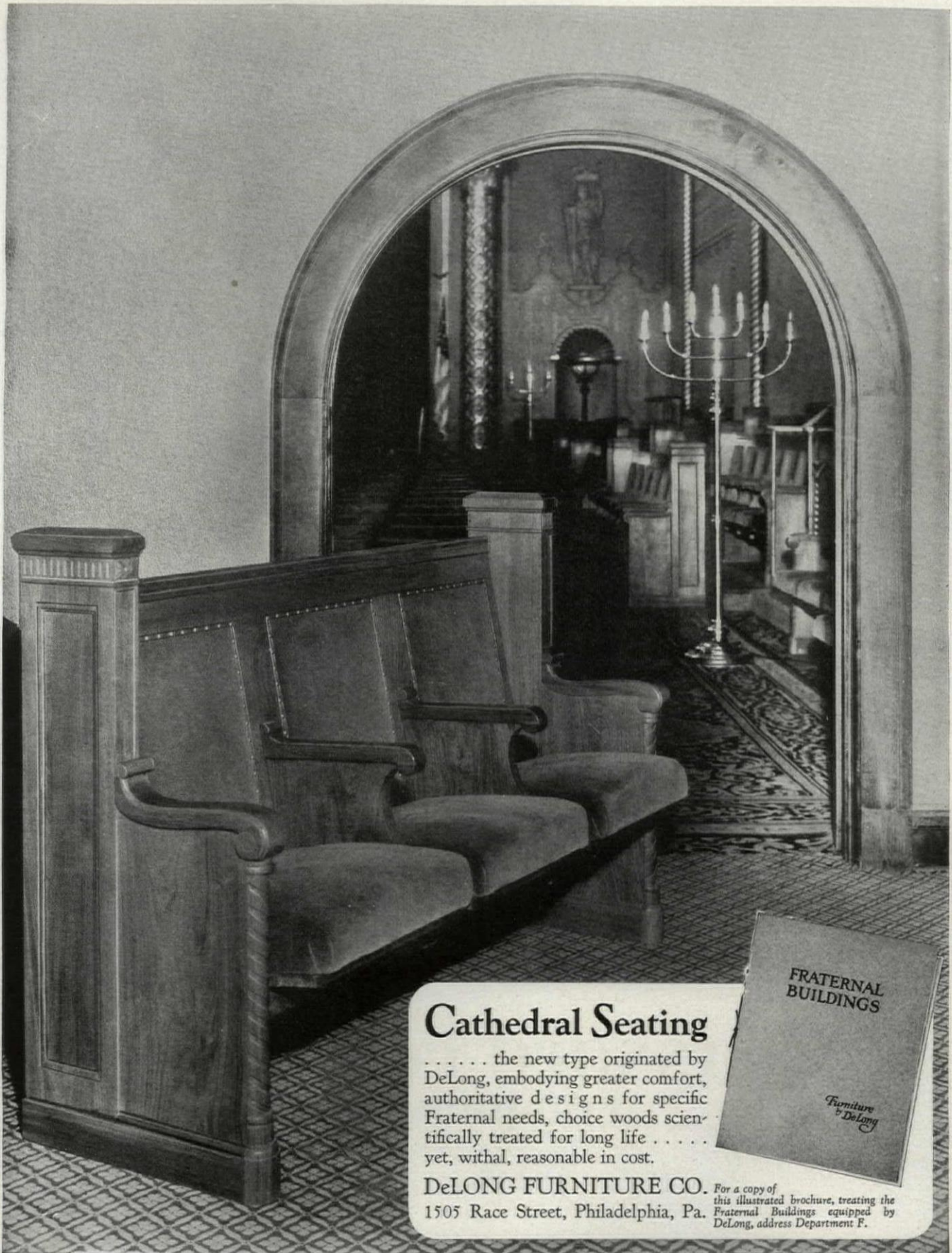
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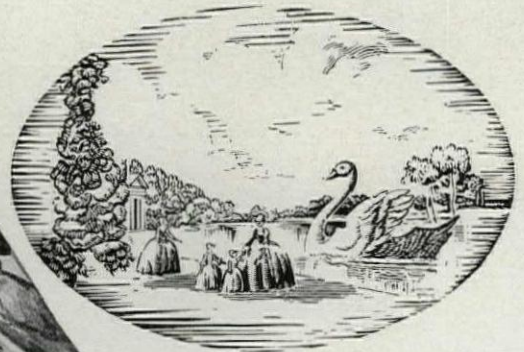


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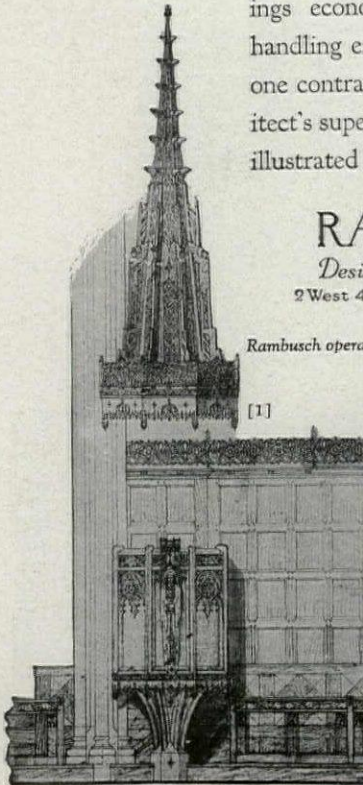
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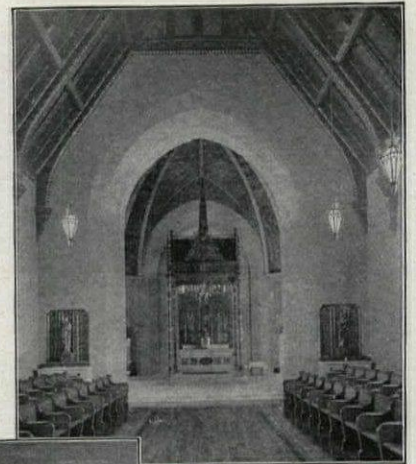


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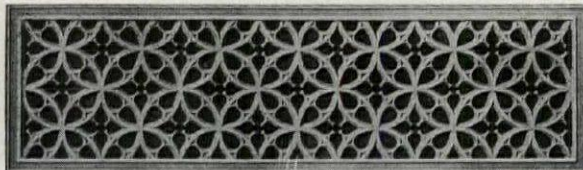


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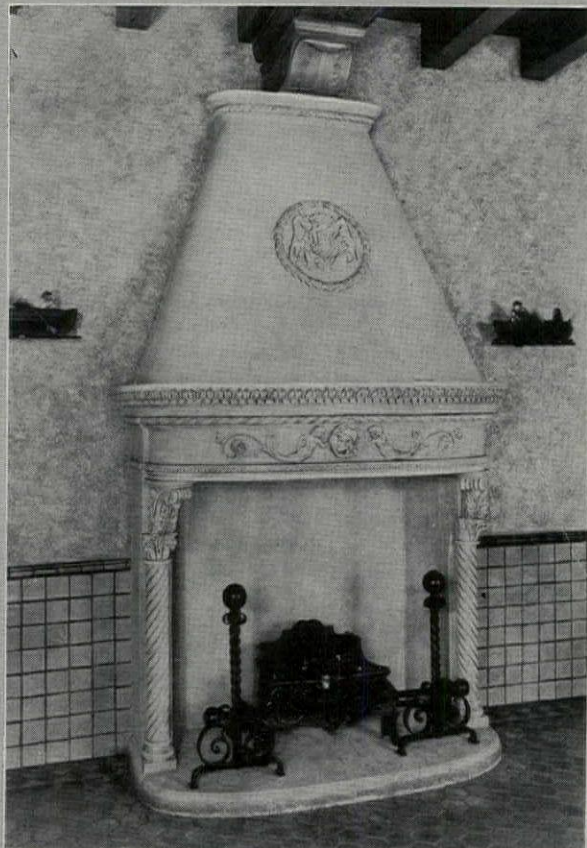
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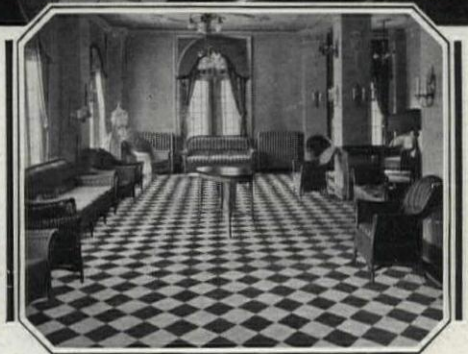
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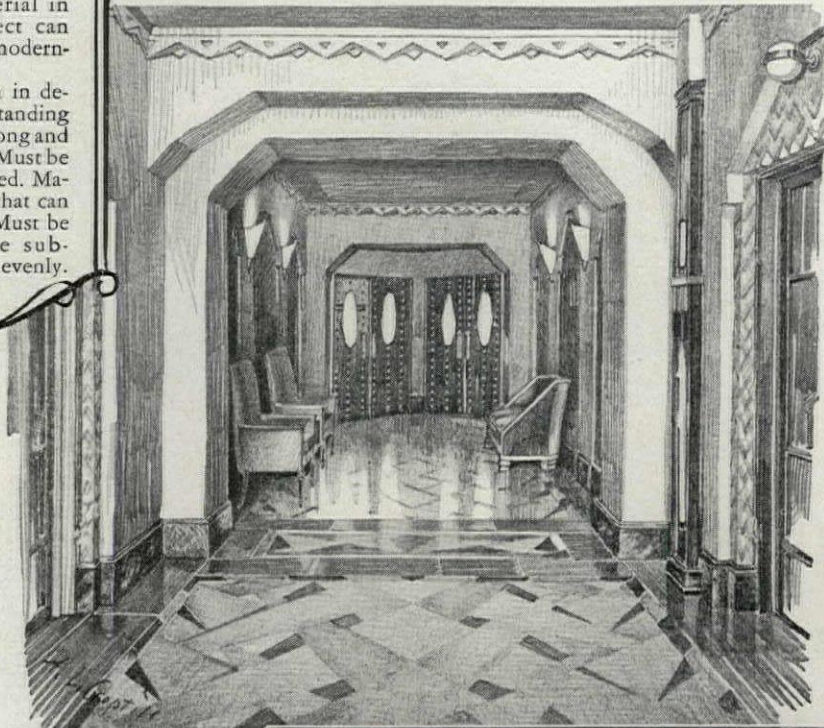
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ACOUSTICS

- R. Guastavino Co.**, 40 Court St., Boston.
Akoustolith Plaster. Brochure, 6 pp., 8½ x 11 ins. Important data on a valuable material.
- U. S. Gypsum Co.**, 205 W. Monroe St., Chicago, Ill.
A Scientific Solution of an Old Architectural Problem. Folder, 6 pp., 8½ x 11 ins. Describes Sabinite Acoustical Plaster.

AIR FILTERS

- Staynew Filter Corporation**, Rochester, N. Y.
Protectomotor High Efficiency Industrial Air Filters. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Data on valuable detail of apparatus.
- Making the Most of Your Protectomotor. Folder, 6 pp., 3½ x 6½ ins. Illustrated.
- The Protectomotor Industrial Air Filter. Folder, 6 pp., 4 x 9 ins. Illustrated.
- Introducing the Model C. P. Pipe Line Filter. Folder, 8 pp., 4 x 9 ins. Illustrated.

ASPHALT

- Barber Asphalt Company**, New York, Philadelphia, Chicago, Pittsburgh, Kansas City, St. Louis, San Francisco.
Specifications for Applying Genasco Asphalt Mastic. Booklet, 16 pp., 8 x 9 ins.
- Genasco Trinidad Lake Asphalt Mastic. Brochure, 32 pp., 6 x 9 ins.
- Specifications for Applying Genasco. Booklet, 16 pp., 8 x 10½ ins.

BATHROOM FITTINGS

- A. P. W. Paper Co.**, Albany, N. Y.
Onliwon for Fine Buildings. Folder, 8 pp., 3¼ x 6 ins. Illustrated. Deals with toilet paper fittings of metal and porcelain.
- Architects' File Card. 8½ x 11 ins. Illustrated. Filing card on toilet paper and paper towel cabinets.
- A Towel Built for Its Job. Booklet, 8 pp., 4¼ x 9½ ins. Illustrated. Paper Towel System and Cabinets.
- Cabinets and Fixtures. Booklet, 32 pp., 5¼ x 4¾ ins. Illustrated. Catalog and price list of fixtures and cabinets.

BRICK

- American Face Brick Association**, 1751 Peoples Life Building, Chicago, Ill.
Brickwork in Italy. 298 pp., size 7½ x 10½ ins., an attractive and useful volume on the history and use of brick in Italy from ancient to modern times, profusely illustrated with 69 line drawings, 300 half-tones, and 20 colored plates, with a map of modern and XII century Italy. Bound in linen. Price now \$3.00, postpaid (formerly \$6.00). Half Morocco, \$7.00.
- Industrial Buildings and Housing. Bound Volume, 112 pp., 8½ x 11 ins. Profusely illustrated. Deals with the planning of factories and employes' housing in detail. Suggestions are given for interior arrangements, including restaurants and rest rooms. Price now \$1.00 postpaid (formerly \$2.00).
- Common Brick Mfrs. Assn. of America**, 2134 Guarantee Title Bldg., Cleveland.
Brick: How to Build and Estimate. Brochure, 96 pp., 8½ x 11 ins. Illustrated. Complete data on use of brick.
- The Heart of the Home. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Price 25 cents. Deals with construction of fireplaces and chimneys.
- Skintled Brickwork. Brochure, 16 pp., 8½ x 11 ins. Illustrated. Tells how to secure interesting effects with common brick.
- Building Economy. Monthly magazine, 22 pp., 8½ x 11 ins. Illustrated. \$1 per year, 10 cents a copy. For architects, builders and contractors.
- Hanley Company**, Bradford, Pa.
General Catalog. 16 pp., 8½ x 11 ins. Illustrated.
Bradford Reds. Folder. 8 pp., 3 x 8 ins. Illustrated.

CEMENT

- Carney Company, The**, Mankato, Minn.
A Remarkable Combination of Quality and Economy. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Important data on valuable material.
- Kosmos Portland Cement Company**, Louisville, Ky.
Kosmortar for Enduring Masonry. Folder, 6 pp., 3½ x 6½ ins. Data on strength and working qualities of Kosmortar.
- Kosmortar, the Mortar for Cold Weather. Folder, 4 pp., 3¾ x 6½ ins. Tells why Kosmortar should be used in cold weather.
- Louisville Cement Co.**, 315 Guthrie St., Louisville, Ky.
BRIXMENT for Perfect Mortar. Self-filing handbook, 8¾ x 11 ins. 16 pp. Illustrated. Contains complete technical description of BRIXMENT for brick, tile and stone masonry, specifications, data and tests.

CEMENT—Continued

- Portland Cement Association**, Chicago, Ill.
Concrete Masonry Construction. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Deals with various forms of construction.
- Town and Country Houses of Concrete Masonry. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
- Facts About Concrete Building Tile. Brochure, 16 pp., 8½ x 11 ins. Illustrated.
- The Key to Firesafe Homes. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
- Design and Control of Concrete Mixers. Brochure, 32 pp., 8½ x 11 ins. Illustrated.
- Portland Cement Stucco. Booklet, 64 pp., 8½ x 11 ins. Illustrated.
- Concrete in Architecture. Bound Volume, 60 pp., 8½ x 11 ins. Illustrated. An excellent work, giving views of exteriors and interiors.

CONCRETE BUILDING MATERIALS

- Kosmos Portland Cement Company**, Louisville, Ky.
High Early Strength Concrete, Using Standard Kosmos Portland Cement. Folder, 1 page, 8½ x 11 ins. Complete data on securing high strength concrete in short time.

CONCRETE COLORINGS

- The Master Builders Co.**, 7016 Euclid Ave., Cleveland.
Color Mix, Colored Hardened Concrete Floors (integral). Brochure, 16 pp., 8½ x 11 ins. Illustrated. Data on coloring for floors.
- Dychrome. Concrete Surface Hardener in Colors. Folder, 4 pp., 8 x 11 ins. Illustrated. Data on a new treatment.

CONSTRUCTION, FIREPROOF

- Master Builders Co.**, Cleveland, Ohio.
Color Mix. Booklet, 18 pp., 8½ x 11 ins. Illustrated. Valuable data on concrete hardener, waterproofer and dustproofer in permanent colors.
- National Fire Proofing Co.**, 250 Federal St., Pittsburgh, Pa.
Standard Fire Proofing Bulletin 171. 8½ x 11 ins., 32 pp. Illustrated. A treatise on fireproof floor construction.
- North Western Expanded Metal Co.**, 1234 Old Colony Building, Chicago, Ill.
North Western Expanded Metal Products. Booklet, 8½ x 10¾ ins. 16 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated, Plaster-Sava and Longspan lath channels, etc.
- A. I. A. Sample Book. Bound volume, 8½ x 11 ins., contains actual samples of several materials and complete data regarding their use.

CONSTRUCTION, STONE AND TERRA COTTA

- Cowing Pressure Relieving Joint Company**, 100 North Wells St., Chicago, Ill.
Pressure Relieving Joint for Buildings of Stone, Terra Cotta or Marble. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Deals with preventing cracks, spalls and breaks.

DAMPPOOFING

- The Master Builders Co.**, 7016 Euclid Ave., Cleveland.
Waterproofing and Dampproofing Specification Manual. Booklet, 18 pp., 8½ x 11 ins. Deals with methods and materials used.
- Waterproofing and Dampproofing. File. 36 pp. Complete descriptions and detailed specifications for materials used in building and concrete.
- Sonneborn Sons, Inc., L.**, 116 Fifth Ave., New York.
Specification Sheet, 8½ x 11 ins. Descriptions and specifications of compounds for dampproofing interior and exterior surfaces.
- Toch Brothers**, New York, Chicago, Los Angeles.
Handbook of R. I. W. Protective Products. Booklet, 40 pp., 4¼ x 7½ ins.
- The Vortex Mfg. Co.**, Cleveland, Ohio.
Par-Lock Specifications "Forms A and B" for dampproofing and plaster key over concrete and masonry surfaces.
- Par-Lock Specification "Form J" for dampproofing the wall surfaces that are to be plastered.
- Par-Lock Dampproofing. Specification Forms C, F, I, and J. Sheets 8½ x 11 ins. Data on gun-applied asphalt dampproofing for floors and walls.

DOORS AND TRIM, METAL

- The American Brass Company**, Waterbury, Conn.
Anaconda Architectural Bronze Extruded Shapes. Brochure, 180 pp., 8½ x 11 ins., illustrating and describing more than 2,000 standard bronze shapes of cornices, jamb casings, mouldings, etc.

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 61

DOORS AND TRIM, METAL—Continued

- Richards-Wilcox Mfg. Co.,** Aurora, Ill.
Fire-Doors and Hardware. Booklet, 8½ x 11 ins., 64 pp. Illustrated. Describes entire line of tin-clad and corrugated fire doors, complete with automatic closers, track hangers and all the latest equipment—all approved and labeled by Underwriters' Laboratories.
- Truscon Steel Company,** Youngstown, Ohio.
Copper Alloy Steel Doors. Catalog 110. Booklet, 48 pp., 8½ x 11 ins. Illustrated.

DOORS, SOUNDPROOF

- Irving Hamlin,** Evanston, Ill.
The Evanston Soundproof Door. Folder, 8 pp., 8½ x 11 ins. Illustrated. Deals with a valuable type of door.

DUMBWAITERS

- Sedgwick Machine Works,** 151 West 15th St., New York, N. Y.
Catalog and Service Sheets. Standard specifications, plans and prices for various types, etc. 4¼ x 8¼ ins., 60 pp. Illustrated. Catalog and pamphlets, 8½ x 11 ins. Illustrated. Valuable data on dumbwaiters.

ELECTRICAL EQUIPMENT

- Baldor Electric Co.,** 4358 Duncan Avenue, St. Louis, Mo.
Baldor Electric Motors. Booklet, 14 pp., 8 x 10½ ins. Illustrated. Data regarding motors.
- General Electric Co.,** Merchandise Dept., Bridgeport, Conn.
Wiring System Specification Data for Apartment Houses and Apartment Hotels. Booklet, 20 pp., 8 x 10 ins. Illustrated.
- Electrical Specification Data for Architects. Brochure, 36 pp., 8 x 10½ ins. Illustrated. Data regarding G. E. wiring materials and their use.
- The House of a Hundred Comforts. Booklet, 40 pp., 8 x 10½ ins. Illustrated. Dwells on importance of adequate wiring.
- Harvey Hubbell, Inc.,** Bridgeport, Conn.
Electrical Specialties. Catalog No. 19. 52 pp., 8½ x 10 ins. Illustrated.
- Pick-Barth Company, Inc.,** Albert, 1200 West 35th St., Chicago, and Cooper Square, New York.
School Cafeteria. Booklet, 6 x 9 ins. Illustrated. The design and equipment of school cafeterias with photographs of installation and plans for standardized outfits.
- Westinghouse Electric & Mfg. Co.,** East Pittsburgh, Pa.
Electric Power for Buildings. Brochure, 14 pp., 8½ x 11 ins. Illustrated. A publication important to architects and engineers.
- Variable-Voltage Central Systems as Applied to Electric Elevators. Booklet, 12 pp., 8½ x 11 ins. Illustrated. Deals with an important detail of elevator mechanism.
- Modern Electrical Equipment for Buildings. Booklet, 8½ x 11 ins. Illustrated. Lists many useful appliances.
- Electrical Equipment for Heating and Ventilating Systems. Booklet, 24 pp., 8½ x 11 ins. Illustrated. This is "Motor Application Circular 7379."
- Westinghouse Panelboards and Cabinets (Catalog 42-A). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Important data on these details of equipment.
- Beauty; Power; Silence; Westinghouse Fans. (Dealer Catalog 45.) Brochure, 16 pp., 8½ x 11 ins. Illustrated. Valuable information on fans and their uses.
- Electric Range Book for Architects (A. I. A. Standard Classification 31 G-4). Booklet, 24 pp., 8½ x 11 ins. Illustrated. Cooking apparatus for buildings of various types.
- Westinghouse Commercial Cooking Equipment (Catalog 280). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Equipment for cooking on a large scale.
- Electric Appliances (Catalog 44-A). 32 pp., 8½ x 11 ins. Deals with accessories for home use.

ELEVATORS

- Otis Elevator Company,** 260 Eleventh Ave., New York, N. Y.
Otis Push Button Controlled Elevators. Descriptive leaflets, 8½ x 11 ins. Illustrated. Full details of machines, motors and controllers for these types.
- Otis Geared and Gearless Traction. Elevators of All Types. Descriptive leaflets, 8½ x 11 ins. Illustrated. Full details of machines, motors and controllers for these types.
- Escalators. Booklet, 8½ x 11 ins., 22 pp. Illustrated. Describes use of escalators in subways, department stores, theaters and industrial buildings. Also includes elevators and dock elevators.
- Richards-Wilcox Mfg. Co.,** Aurora, Ill.
Elevators. Booklet, 8½ x 11 ins., 24 pp. Illustrated. Describes complete line of "Ideal" elevator door hardware and checking devices, also automatic safety devices.
- Sedgwick Machine Works,** 151 West 15th St., New York, N. Y.
Catalog and descriptive pamphlets, 4¼ x 8¼ ins., 70 pp. Illustrated. Descriptive pamphlets on hand power freight elevators, sidewalk elevators, automobile elevators, etc.
Catalog and pamphlets, 8½ x 11 ins. Illustrated. Important data on different types of elevators.

ESCALATORS

- Otis Elevator Company,** 260 Eleventh Ave., New York, N. Y.
Escalators. Booklet, 32 pp., 8½ x 11 ins. Illustrated. A valuable work on an important item of equipment.

FIREPLACE CONSTRUCTION

- H. W. Covert Company,** 243 East 44th Street, New York, N. Y.
Covert Fireplace Construction. Booklet, 12 pp., 8½ x 11 ins. Illustrated. Valuable data on an important topic.

FIREPROOFING

- Concrete Engineering Co.,** Omaha, Neb.
Handbook of Fireproof Construction. Booklet, 54 pp., 8½ x 11 ins. Valuable work on methods of fireproofing.
- North Western Expanded Metal Co.,** 407 South Dearborn Street, Chicago, Ill.
A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.

FLOOR HARDENERS (CHEMICAL)

- Master Builders Co.,** Cleveland, Ohio.
Concrete Floor Treatment. File, 50 pp. Data on securing hardened dustproof concrete.
- Concrete Floor Treatments—Specification Manual. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Valuable work on an important subject.
- Sonneborn Sons, Inc.,** L., 116 Fifth Ave., New York, N. Y.
Lapidolith, the liquid chemical hardener. Complete sets of specifications for every building type in which concrete floors are used, with descriptions and results of tests.
- Toch Brothers,** New York, Chicago, Los Angeles.
Handbook of R. I. W. Protective Products. Booklet, 40 pp., 4¼ x 7½ ins.

FLOORS—STRUCTURAL

- Truscon Steel Co.,** Youngstown, Ohio.
Truscon Floretyl Construction. Booklet, 8½ x 11 ins., 16 pp. Illustrations of actual jobs under construction. Lists of properties and information on proper construction. Proper method of handling and tables of safe loads.
- Structural Gypsum Corporation,** Linden, N. J.
Gypsteel Pre-cast Fireproof Floors. Booklet, 36 pp., 8½ x 11 ins. Illustrated. Data on flooring.

FLOORING

- American Blue Stone Co.,** 101 Park Avenue, New York, N. Y.
Non-Slip Floors. Brochure, 12 pp., 8½ x 11 ins. Illustrated.
- Armstrong Cork Co. (Linoleum Division),** Lancaster, Pa.
Armstrong's Linoleum Floors. Catalog, 8½ x 11 ins., 44 pp. Color plates. A technical treatise on linoleum, including table of gauges and weights and specifications for installing linoleum floors. Newly revised, February, 1929.
- Armstrong's Linoleum Pattern Book, 1929. Catalog, 9 x 12 ins., 44 pp. Color plates. Reproduction in color of all patterns of linoleum and cork carpet in the Armstrong line.
- Linoleum Layer's Handbook. 5 x 7 ins., 36 pp. Instructions for linoleum layers and others interested in learning most satisfactory methods of laying and taking care of linoleum.
- Enduring Floors of Good Taste. Booklet, 6 x 9 ins., 48 pp. Illustrated in color. Explains use of linoleum for offices, stores, etc., with reproductions in color of suitable patterns, also specifications and instructions for laying.
- Blabon Company, Geo. W.,** Nicetown, Philadelphia, Pa.
Planning the Color Schemes for Your Home. Brochure, illustrated in color; 36 pp., 7½ x 10½ ins. Gives excellent suggestions for use of color in flooring for houses and apartments.
- Handy Quality Sample Folder of Linoleums. Gives actual samples of "Battleship Linoleum," cork carpet, "Feltex," etc.
- Blabon's Linoleum. Booklet, illustrated in color; 128 pp., 3¼ x 8½ ins. Gives patterns of a large number of linoleums.
- Blabon's Plain Linoleum and Cork Carpet. Gives quality samples, 3 x 6 ins. of various types of floor coverings.
- Bonded Floors Company, Inc.,** 1421 Chestnut St., Philadelphia, Pa.
A series of booklets, with full color inserts showing standard colors and designs. Each booklet describes a resilient floor material as follows:
- Battleship Linoleum. Explains the advantages and uses of this durable, economical material.
- Marble-ized (Cork Composition) Tile. Complete information on cork composition marble-ized tile and many artistic effects obtainable with it.
- Treadlite (Cork Composition) Tile. Shows a variety of colors and patterns of this adaptable cork composition flooring.
- Natural Cork Tile. Description and color plates of this super-quiet, resilient floor.
- Resilient Floors in Schools. Resilient Floors in Stores. Resilient Floors in Hospitals. Resilient Floors in Offices. Resilient Floors in Apartments and Hotels. Booklets, 8 pp., 8½ x 11 ins. Illustrated.
- Specifications for Resilient Floors. Leather bound booklet, 48 pp., 8½ x 11 ins. Illustrated. Practical working specifications for installing battleship linoleum, cork composition tile and cork tile.
- Carter Bloxonend Flooring Co.,** Keith & Perry Bldg., Kansas City, Missouri.
Bloxonend Flooring. Booklet, 3¼ x 6¼ ins., 20 pp. Illustrated. Describes uses and adaptability of Bloxonend Flooring to concrete, wood or steel construction, and advantages over loose wood blocks.
- File Folder. 9¾ x 11¾ ins. For use in connection with A. I. A. system of filing. Contains detailed information on Bloxonend Flooring in condensed loose-leaf form for specification writer and drafting room. Literature embodied in folder includes standard Specification Sheet covering the use of Bloxonend in general industrial service and Supplementary Specification Sheet No. 1, which gives detailed description and explanation of an approved method for installing Bloxonend in gymnasiums, armories, drill rooms and similar locations where maximum resiliency is required.
- Cellized Oak Flooring,** Memphis, Tenn.
Style in Oak Floors. Booklet, 16 pp., 6 x 9 ins. Illustrated.



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Architects—Burnham Bros.
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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 62

FLOORING—CONTINUED

- Thomas Moulding Floor Co.**, 165 W. Wacker Drive, Chicago, Ill.
Better Floors. Folder, 4 pp., 11¼ x 13¼ ins. Illustrated. Floors for office, administration and municipal buildings.
Better School Floors. Folder, 4 pp., 11¼ x 13¼ ins. Illustrated. Characteristics, Specifications and Uses. Brochure, 16 pp., 11¼ x 13¼ ins. Illustrated. Data on floors.
- C. Pardee Works**, 9 East 45th St., New York, N. Y., and 1600 Walnut St., Philadelphia, Pa.
Pardee Tiles. Bound Volume, 48 pp., 8½ x 11 ins. Illustrated.
- Structural Gypsum Corporation**, Linden, N. J.
Gypsteel Pre-cast Fireproof Floors. Booklet, 36 pp., 8½ x 11 ins. Illustrated. Data on floorings.
- U. S. Gypsum Co.**, Chicago.
Pyrobar Floor Tile. Folder, 8½ x 11 ins. Illustrated. Data on building floors of hollow tile and tables on floor loading.
- United States Quarry Tile Co.**, Parkersburg, W. Va.
Quarry Tiles for Floors. Booklet, 120 pp., 8½ x 11 ins. Illustrated. General Catalog. Details of patterns and trim for floors.
Art Portfolio of Floor Designs. 9¼ x 12¼ ins. Illustrated in colors. Patterns of quarry tiles for floors.
- U. S. Rubber Co.**, 1790 Broadway, New York, N. Y.
Period Adaptations for Modern Floors. Brochure, 8 x 11 ins., 60 pp. Richly illustrated. A valuable work on the use of rubber tile for flooring in interiors of different historic styles.

FURNITURE

- American Seating Co.**, 14 E. Jackson Blvd., Chicago, Ill.
Art Ecclesiastical Booklet, 6 x 9 ins., 48 pp. Illustrations of church fittings in carved wood.
Theatre Chairs. Booklet, 6 x 9 ins., 48 pp. Illustrations of theatre chairs.
- Kittinger Co.**, 1893 Elmwood Ave., Buffalo, N. Y.
Kittinger Club & Hotel Furniture. Booklet, 20 pp., 6¼ x 9½ ins. Illustrated. Deals with fine line of furniture for hotels, clubs, institutions, schools, etc.
Kittinger Club and Hotel Furniture. Booklet, 20 pp., 6 x 9 ins. Illustrated. Data on furniture for hotels and clubs.
A Catalog of Kittinger Furniture. Booklet, 78 pp., 11 x 14 ins. Illustrated. General Catalog.
- McKinney Mfg. Co.**, Pittsburgh, Pa.
Forethought Furniture Plans. Sheets, 6¼ x 9 ins., drawn to ¾-inch scale. An ingenious device for determining furniture arrangement.
- New York Galleries**, Madison Avenue and 48th Street, New York.
A Group of Distinguished Interiors. Brochure, 4 pp., 8¼ x 11¼ ins. Filled with valuable illustrations.

GARAGES

- Ramp Buildings Corporation**, 21 East 40th St., New York, N. Y.
Building Garages for Profitable Operation. Booklet, 8½ x 11 ins., 16 pp. Illustrated. Discusses the need for modern mid-city parking garages, and describes the d'Humy Motoramp system of design, on the basis of its superior space economy and features of operating convenience. Gives cost analyses of garages of different sizes, and calculates probable earnings.
Garage Design Data. Series of informal bulletins issued in loose-leaf form, with monthly supplements.

GLASS CONSTRUCTION

- Adamson Flat Glass Co.**, Clarksburg, W. Va.
Quality and Dependability. Folder, 2 pp., 8½ x 11 ins. Illustrated. Data in the company's product.
- Libbey-Owens Sheet Glass Co.**, Toledo, Ohio.
Flat Glass. Brochure, 12 pp., 5½ x 7½ ins. Illustrated. History of manufacture of flat, clear, sheet glass.

GREENHOUSES

- King Construction Company**, North Tonawanda, N. Y.
King Greenhouses for Home or Estate. Portfolio of half-tone prints, varnishes, 8¼ x 10½ ins.
- William H. Lutton Company**, 267 Kearney Ave., Jersey City, N. J.
Greenhouses of Quality. Booklet, 50 pp., 8½ x 11 ins. Illustrated. Conservatories making use of Lutton Patented Galvanized Steel V-Bar.

HARDWARE

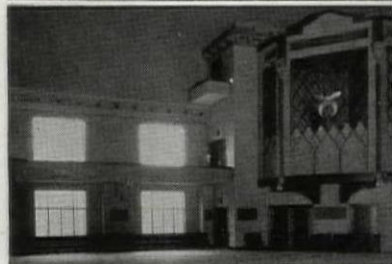
- P. & F. Corbin**, New Britain, Conn.
Early English and Colonial Hardware. Brochure, 8½ x 11 ins. An important illustrated work on this type of hardware.
Locks and Builders' Hardware. Bound Volume, 486 pp., 8½ x 11 ins. An exhaustive, splendidly prepared volume.
Colonial and Early English Hardware. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Data on hardware for houses in these styles.
- Cutler Mail Chute Company**, Rochester, N. Y.
Cutler Mail Chute Model F. Booklet, 4 x 9¼ ins., 8 pp. Illustrated.
- McKinney Mfg. Co.**, Pittsburgh, Pa.
Forged Iron by McKinney. Booklet, 6 x 9 ins. Illustrated. Deals with an excellent line of builders' hardware.
Forged Lanterns by McKinney. Brochure, 6 x 9 ins. Illustrated. Describes a fine assortment of lanterns for various uses.
- Richards-Wilcox Mfg. Co.**, Aurora, Ill.
Distinctive Garage Door Hardware. Booklet, 8½ x 11 ins., 66 pp. Illustrated. Complete information accompanied by data and illustrations on different kinds of garage door hardware.
Distinctive Elevator Door Hardware. Booklet, 90 pp., 10½ x 16 ins. Illustrated.
- Russell & Erwin Mfg. Co.**, New Britain, Conn.
Hardware for the Home. Booklet, 24 pp., 3½ x 6 ins. Deals with residence hardware.
Door Closer Booklet. Brochure, 16 pp., 3½ x 6 ins. Data on a valuable detail.

HARDWARE—CONTINUED

- Garage Hardware. Booklet, 12 pp., 3½ x 6 ins. Hardware intended for garage use.
Famous Homes of New England. Series of folders on old homes and hardware in style of each.

HEATING EQUIPMENT

- American Blower Co.**, 6004 Russell St., Detroit, Mich.
Heating and Ventilating Utilities. A binder containing a large number of valuable publications, each 8½ x 11 ins., on these important subjects.
- American Radiator Company, The**, 40 West 40th St., N. Y. C.
Ideal Boilers for Oil Burning. Catalog 5½ x 8½ ins., 36 pp. Illustrated in 4 colors. Describing a line of Heating Boilers especially adapted to use with Oil Burners.
Corto—The Radiator Classic. Brochure, 5½ x 8½ ins., 16 pp. Illustrated. A brochure on a space-saving radiator of beauty and high efficiency.
Ideal Arcoia Radiator Warmth. Brochure, 6¼ x 9½ ins. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.
How Shall I Heat My Home? Brochure, 16 pp., 5¼ x 8½ ins. Illustrated. Full data on heating and hot water supply.
New American Radiator Products. Booklet, 44 pp., 5 x 7¾ ins. Illustrated. Complete line of heating products.
A New Heating Problem. Brilliantly Solved. Brochure, 4 pp., 10½ x 15 ins. Illustrated. Data on the IN-AIRID invisible air valve.
In-Airid, the Invisible Air Valve. Folder, 8 pp., 3½ x 6 ins. Illustrated. Data on a valuable detail of heating.
The 999 ARCO Packless Radiator Valve. Folder, 8 pp., 3½ x 6 ins. Illustrated.
- James B. Clow & Sons**, 534 S. Franklin St., Chicago, Ill.
Clow Gasteam Vented Heating System. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Deals with a valuable form of heating equipment for using gas.
- C. A. Dunham Company**, 450 East Ohio St., Chicago, Ill.
Dunham Radiator Trap. Bulletin 101, 8 x 11 ins., 12 pp. Illustrated. Explains working of this detail of heating apparatus.
Dunham Packless Radiator Valves. Bulletin 104, 8 x 11 ins., 8 pp. Illustrated. A valuable brochure on valves.
Dunham Return Heating System. Bulletin 109, 8 x 11 ins. Illustrated. Covers the use of heating apparatus of this kind.
Dunham Vacuum Heating System. Bulletin 110, 8 x 11 ins., 12 pp. Illustrated.
The Dunham Differential Vacuum Heating System. Bulletin 114. Brochure, 12 pp., 8 x 11 ins. Illustrated. Deals with heating for small buildings.
The Dunham Differential Vacuum Heating System. Bulletin 115. Brochure, 12 pp., 8 x 11 ins. Illustrated. Deals with heating for large buildings.
- The Fulton Syphon Company**, Knoxville, Tenn.
Syphon Temperature Regulators. Illustrated brochures, 8½ x 11 ins., dealing with general architectural and industrial applications; also specifically with applications of special instruments.
Syphon Heating Specialties. Catalog No. 200, 192 pp., 3½ x 6¼ ins. Important data on heating.
- Janette Manufacturing Company**, 556 West Monroe Street, Chicago.
More Heat from Any Hot Water System on Less Fuel. Folder. 4 pp., 8½ x 11 ins. Illustrated. Deals with use of the "Hydro-lator."
- S. T. Johnson Co.**, Oakland, Calif.
Bulletin No. 4A. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Data on different kinds of oil-burning apparatus.
Bulletin No. 31. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Deals with Johnson Rotary Burner with Full Automatic Control.
- Kewanee Boiler Corporation**, Kewanee, Ill.
Kewanee on the Job. Catalog, 8½ x 11 ins., 80 pp. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, etc.
Catalog No. 78, 6 x 9 ins. Illustrated. Describes Kewanee Fire-box Boilers with specifications and setting plans.
Catalog No. 79, 6 x 9 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.
- May Oil Burner Corp.**, Baltimore, Md.
Adventures in Comfort. Booklet, 24 pp., 6 x 9 ins. Illustrated. Non-technical data on oil as fuel.
Taking the Quest Out of the Question. Brochure, 16 pp., 6 x 9 ins. Illustrated. For home owners interested in oil as fuel.
- McQuay Radiator Corporation**, 35 East Wacker Drive, Chicago, Ill.
McQuay Visible Type Cabinet Heater. Booklet, 4 pp., 8½ x 11 ins. Illustrated. Cabinets and radiators adaptable to decorative schemes.
McQuay Concealed Radiators. Brochure, 4 pp., 8½ x 11 ins. Illustrated.
McQuay Unit Heater. Booklet, 8 pp., 8½ x 11 ins. Illustrated. Gives specifications and radiator capacities.
- Modine Mfg. Co.**, Racine, Wis.
Modine Copper Radiation. Booklet, 28 pp., 8½ x 11 ins. Illustrated. Deals with industrial, commercial and domestic heating.
A Few Short Years. Folder. 4 pp., 8½ x 11 ins. Illustrated. Heating for garages.
Dairy Plant Heating. Folder. 4 pp., 8½ x 11 ins. Illustrated.
- Nash Engineering Company**, South Norwalk, Conn.
No. 37. Devoted to Jennings Hytor Return Line Vacuum Heating Pumps, electrically driven, and supplied in standard sizes up to 300,000 square feet equivalent direct radiation.
No. 16. Dealing with Jennings Hytor Air Line Heating Pumps.



Views of the reception room and auditorium of the El Kahir Shrine Temple.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 64

HEATING EQUIPMENT—Continued

- No. 17. Describing Jennings Hytor Condensation Pumps, sizes up to 70,000 square feet equivalent direct radiation.
- No. 25. Illustrating Jennings Return Line Vacuum Heating Pumps. Size M, for equivalent direct radiation up to 5,000 square feet.
- National Radiator Corporation**, Johnstown, Pa.
Aero Radiators; Beauty and Worth. Catalog 34. Booklet, 6 x 9 ins., 20 pp., describing and illustrating radiators and accessories. Six Great Companies Unite to Form a Great Corporation. Booklet, 28 pp., 8½ x 10½ ins. Illustrated. Valuable data on heating.
- Oil Heating Institute**, 420 Madison Ave., New York, N. Y.
What About the Supply of Oil Fuel? Booklet, 16 pp., 5½ x 8 ins. Illustrated.
- Petroleum Heat & Power Co.**, 511 Fifth Avenue, New York, N. Y.
Heating Homes the Modern Way. Booklet, 8½ x 11¾ ins. Illustrated. Data on the Petro Burner.
Residence Oil Burning Equipment. Brochure, 6 pp., 8½ x 11 ins. Illustrated. Data regarding Petro Burner in a bulletin approved by Investigating Committee of Architects and Engineers.
Petro Mechanical Oil Burner & Air Register. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Data on industrial installations of Petro Burners.
Present Accepted Practice in Domestic Oil Burners. Folder, 4 pp., 8½ x 11 ins. Illustrated. A reprint from Heating and Ventilating Magazine.
- Sarco Company, Inc.**, 183 Madison Ave., New York City, N. Y.
Steam Heating Specialties. Booklet, 6 pp., 6 x 9 ins. Illustrated. Data on Sarco Packless Supply Valves and Radiator Traps for vacuum and vapor heating systems.
Equipment Steam Traps and Temperature Regulations. Booklet, 6 pp., 6 x 9 ins. Illustrated. Deals with Sarco Steam Traps for hospital, laundry and kitchen fixtures and the Sarco Self-contained Temperature Regulation for hot water service tanks.
- Spencer Heater Co.**, Williamsport, Pa.
Catalog. Booklet, 20 pp., 6½ x 9 ins. Illustrated. Complete line of magazine feed cast iron sectional and steel tubular heaters. The Fire that Burns Uphill. Brochure, 24 pp., 6½ x 9½ ins. Illustrated in color. Magazine feed heaters for steam, vapor and hot water heating.
- B. F. Sturtevant Company**, Hyde Park, Boston, Mass.
Tempervane Heating Units. Catalog 363. Booklet, 44 pp., 8½ x 11 ins. Illustrated. Data on "Heating Every Corner with Maximum Economy."
- Trane Co., The**, La Crosse, Wis.
Bulletin 14, 16 pp., 8½ x 10½ ins. Covers the complete line of Trane Heating Specialties, including Trane Bellows Traps, and Trane Bellows Packless Valves.
Bulletin 20. 24 pp., 8½ x 10½ ins. Explains in detail the operation and construction of Trane Condensation. Vacuum, Booster, Circulating, and similar pumps.
How to Cut Heating Costs. Booklet, 18 pp., 8½ x 11 ins. Illustrated.

HOSPITAL EQUIPMENT

- The Frink Co., Inc.**, 369 Lexington Ave., New York City.
Catalog 426. 7 x 10 ins., 16 pp. A booklet illustrated with photographs and drawings, showing the types of light for use in hospitals, as operating table reflectors, linolite and multilite concentrators, ward reflectors, bed lights and microscopic reflectors, giving sizes and dimensions, explaining their particular fitness for special uses.
- Holophane Company**, 342 Madison Avenue, New York.
Lighting Specific for Hospitals. Booklet, 30 pp., 8½ x 11 ins. Illustrated.
- The International Nickel Company**, 67 Wall St., New York, N. Y.
Hospital Applications of Monel Metal. Booklet, 8½ x 11½ ins., 16 pp. Illustrated. Gives types of equipment in which Monel Metal is used, reasons for its adoption, with sources of such equipment.
- Pick-Barth Company, Inc.**, Albert, 1200 West 35th St., Chicago, and Cooper Square, New York.
Some Thoughts About Hospital Food Service Equipment. Booklet, 22 pp., 7½ x 9½ ins. Valuable data on an important subject.
- Wilmot Castle Company**, Rochester, N. Y.
Sterilizer Equipment for Hospitals. Booklet, 76 pp., 8½ x 11 ins. Illustrated. Gives important and complete data on sterilization of utensils and water, information on dressings, etc.
Sterilizer Specifications. Brochure, 12 pp., 8½ x 11 ins. Practical specifications for use of architects and contractors.
Architects' Data Sheets. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Information on piping, venting, valving and wiring for hospital sterilizer installations.
Hospital Sterilizing Technique. Five booklets, 8 to 16 pp., 6 x 9 ins. Illustrated. Deals specifically with sterilizing instruments, dressings, utensils, water, and rubber gloves.

HOTEL EQUIPMENT

- Pick-Barth Company, Inc.**, Albert, 1200 West 35th St., Chicago, and Cooper Square, New York.
Some Thoughts on Furnishing a Hotel. Booklet, 7½ x 9 ins. Data on complete outfitting of hotels.

INCINERATORS

- Home Incinerator Co.**, Milwaukee, Wis.
The Decent Way. Burn it with Gas. Brochure, 30 pp., 5¼ x 7¼ ins., inside. Illustrated. Incinerator sanitation equipment for residence use.
A. I. A. File, 12 pp., 8¼ x 10¾ ins., inside. Suggestions for architect on incineration, showing installation and equipment.
Specialized Home Comforts Service Plan Book. 40 pp., 8½ x 11 ins., inside. Illustrated. A complete outline of the many advantages of incineration.
Blue Star Standards in Home Building. 16 pp., 5½ x 8½ ins., inside. Illustrated. Explaining fully the Blue Star principles, covering heat, incineration, refrigeration, etc.

INCINERATORS—Continued

- Kerner Incinerator Company**, 715 E. Water St., Milwaukee, Wis.
Incinerators (Chimney-fed). Catalog No. 15 (Architect and Builders' Edition). Size 8½ x 11 ins., 16 pp. Illustrated. Describes principles and design of Kernerator Chimney-fed Incinerators for residences, apartments, hospitals, schools, apartment hotels, clubs and other buildings. Shows all standard models and gives general information and working data.
Sanitary Elimination of Household Waste. Booklet, 4 x 9 ins., 16 pp. Illustrated. Gives complete information on the Kernerator for residences.
Garbage and Waste Disposal for Apartment Buildings. Folder, 8½ x 11 ins., 16 pp. Illustrated. Describes principle and design of Kernerator Chimney-fed Incinerator for apartments and gives list of buildings where it has been installed.
Sanitary Disposal of Waste in Hospitals. Booklet, 4 x 9 ins., 12 pp. Illustrated. Shows how this necessary part of hospital service is taken care of with the Kernerator. Gives list of hospitals where installed.
The Kernerator (Chimney-fed) Booklet. Catalog No. 17, 20 pp., 8½ x 11 ins. Illustrated. Data on a valuable detail of equipment.

INSULATION

- Armstrong Cork & Insulation Co.**, Pittsburgh, Pa.
The Insulation of Roofs with Armstrong's Corkboard. Booklet. Illustrated. 7½ x 10½ ins., 32 pp. Discusses means of insulating roofs of manufacturing or commercial structures.
Insulation of Roofs to Prevent Condensation. Illustrated booklet, 7½ x 10½ ins., 36 pp. Gives full data on valuable line of roof insulation.
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The Cork-lined House Makes a Comfortable Home. 5 x 7 ins., 32 pp. Illustrated.
Armstrong's Corkboard. Insulation for Walls and Roofs of Buildings. Booklet, 66 pp., 9½ x 11¾ ins. Illustrates and describes use of insulation for structural purposes.
- Cabot, Inc., Samuel**, Boston, Mass.
Cabot's Insulating Quilt. Booklet, 7½ x 10½ ins., 24 pp. Illustrated. Deals with a valuable type of insulation.
- Structural Gypsum Corporation**, Linden, N. J.
Heat Insulation Value of Gypsteel. Folder, 4 pp., 8½ x 11 ins. Brochure, by Charles L. Norton, of M. I. T.

JOISTS

- Bates Expanded Steel Truss Co.**, East Chicago, Ind.
Catalog No. 4. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Gives details of truss construction with loading tables and specifications.

KITCHEN EQUIPMENT

- The International Nickel Company**, 67 Wall St., New York, N. Y.
Hotels, Restaurants and Cafeteria Applications of Monel Metal. Booklet, 8½ x 11 ins., 32 pp. Illustrated. Gives types of equipment in which Monel Metal is used, with service data and sources of equipment.
- Pick-Barth Company, Inc.**, Albert, 1200 West 35th St., Chicago, and Cooper Square, New York.
School Cafeteria. Booklet, 6 x 9 ins. Illustrated. The design and equipment of school cafeterias with photographs of installation and plans for standardized outfits.

LABORATORY EQUIPMENT

- Alberene Stone Co.**, 153 West 23rd Street, New York City.
Booklet, 8¼ x 11¼ ins., 26 pp. Stone for laboratory equipment, shower partitions, stair treads, etc.
- Duriron Company**, Dayton, Ohio.
Duriron Acid, Alkali and Rust-proof Drain Pipe and Fittings. Booklet, 8½ x 11 ins., 20 pp. Full details regarding a valuable form of piping.

LANTERNS

- Todhunter, Arthur**, 119 E. 57th St., New York, N. Y.
Hand-wrought Lanterns. Booklet, 5¼ x 6¼ ins., 20 pp. Illustrated in black and white. With price list. Lanterns appropriate for exterior and interior use, designed from old models and meeting the requirements of modern lighting.

LATH, METAL AND REINFORCING

- Milwaukee Corrugating Co.**, Milwaukee.
The Milcor Manual. Booklet, 96 pp., 8½ x 11 ins. Illustrated. Data on metal lath and similar materials.
Milcor Metal Ceiling Catalog. Booklet, 288 pp., 8½ x 11 ins. Illustrated. Data on metal ceiling and wall construction.
- National Steel Fabric Co.**, Pittsburgh, Pa.
Better Walls for Better Homes. Brochure, 16 pp., 7¼ x 11¾ ins. Illustrated. Metal lath, particularly for residences.
Steelex for Floors. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Combined reinforcing and form for concrete or gypsum floors and roofs.
Steelex Data Sheet No. 1. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steelex for floors on steel joists with round top chords.
Steelex Data Sheet No. 2. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steelex for floors on steel joists with flat top flanges.
Steelex Data Sheet No. 3. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steelex for folders on wood joists.
- North Western Expanded Metal Co.**, 1234 Old Colony Building, Chicago, Ill.
North Western Expanded Metal Products. Booklet, 8½ x 10¾ ins., 20 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated. Plasta-saver and longspan lath channels, etc.
Longspan ¾-inch Rib Lath. Folder, 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-Rib expanded metal.
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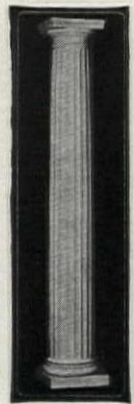


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KOLL COLUMNS

ROSE ARBORS

GARDEN EQUIPMENT

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 66

LATH, METAL AND REINFORCING—Continued

Norwest Metal Lath. Folder, 8½ x 11 ins. Illustrated. Data on Flat Rib Lath.

Truscon Steel Company, Youngstown, Ohio.

Truscon ¾-inch Hy-Rib for Roofs, Floors and Walls. Booklet, 8½ x 11 ins., illustrating Truscon ¾-inch Hy-Rib as used in industrial buildings. Plates of typical construction. Progressive steps of construction. Specification and load tables.

LAUNDRY CHUTES

The Pfaunder Company, 217 Cutler Building, Rochester, N. Y.
Pfaunder Glass-Lined Steel Laundry Chutes. Booklet, 5¼ x 7¾ ins., 16 pp. Illustrated. A beautifully printed brochure describing in detail with architects' specifications THE PFAUNDER GLASS-LINED STEEL LAUNDRY CHUTES. Contains views of installations and list of representative examples.

LAUNDRY MACHINERY

American Laundry Machinery Co., Norwood Station, Cincinnati, O.
Functions of the Hotel and Hospital Laundry. Brochure, 8 pp., 8½ x 11 ins. Valuable data regarding an important subject.

Troy Laundry Machinery Co., Inc., 9 Park Place, New York City.
Laundry Machinery for Large Institutions. Loose-leaf booklet, 50 pp., 8½ x 11 ins. Illustrated.

Laundry Machinery for Small Institutions. Loose-leaf brochure, 50 pp., 8½ x 11 ins. Illustrated.

Accessory Equipment for Institutional Laundries. Leather bound book, 50 pp., 8½ x 11 ins. Illustrated.

Dry Cleaning Equipment for Institutional Purposes. Brochure, 50 pp., 8½ x 11 ins. Illustrated.

LIBRARY EQUIPMENT

Art Metal Construction Co., Jamestown, N. Y.
Planning the Library for Protection and Service. Brochure, 52 pp., 8½ x 11 ins. Illustrated. Deals with library fittings of different kinds.

Library Bureau Division, Remington Rand, N. Tonawanda, N. Y.
Like Stepping into a Story Book. Booklet, 24 pp., 9 x 12 ins. Deals with equipment of Los Angeles Public Library.

LIGHTING EQUIPMENT

The Frink Co., Inc., 369 Lexington Ave., New York, N. Y.
Catalog 415, 8½ x 11 ins., 46 pp. Photographs and scaled cross-sections. Specialized bank lighting, screen and partition reflectors, double and single desk reflectors and Polaralite Signs.

Holophane Company, Inc., 342 Madison Ave., New York, N. Y.
The Lighting of Schools; A Guide to Good Practice. Booklet, 24 pp., 8½ x 11 ins. Illustrated.

Lighting Specifications for Hospitals. Brochure, 30 pp., 8½ x 11 ins. Illustrated.

Industrial Lighting. Bulletin 448A. Booklet, 24 pp., 8½ x 11 ins. Illustrated.

Holophane Catalog. Booklet, 48 pp., 8½ x 11 ins. Combination catalog and engineering data book.

The Lighting of Schools. A Guide to Good Practice. Booklet, 24 pp., 8½ x 11 ins. Illustrated.

Pass & Seymour, Inc., Syracuse, N. Y.
Lighting Your Home with Alabox. Folder, 6 pp., 3 x 6 ins.

Smyser-Royer Co., 1700 Walnut Street, Philadelphia, Pa.
Catalog "J" on Exterior Lighting Fixtures. Brochure, illustrated, giving data on over 300 designs of standards, lanterns and brackets of bronze or cast iron.

Todhunter, 119 East 57th St., New York, N. Y.
Lighting Fixtures, Lamps and Candlesticks. 24 pp., 8½ x 11 ins. Illustrated. Fine assortment of lighting accessories.

Westinghouse Electric & Manufacturing Co., East Pittsburgh, Pa.
Industrial Lighting Equipment. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

Commercial Lighting. Brochure, 24 pp., 8½ x 11 ins. Illustrated.
Airport and Floodlighting Equipment. Booklet, 20 pp., 8½ x 11 ins. Illustrated.

LUMBER

National Lumber Mfrs. Assn., Washington, D. C.
Use of Lumber on the Farm. Booklet, 38 pp., 8½ x 11 ins. Illustrated.

MAIL CHUTES

Cutler Mail Chute Company, Rochester, N. Y.
Cutler Mail Chute Model F. Booklet, 4 x 9¼ ins., 8 pp. Illustrated.

MANTELS

Arthur Todhunter, 119 E. 57th St., New York, N. Y.
Georgian Mantels. New booklet, 24 pp., 5¼ x 6¼ ins. A fully illustrated brochure on eighteenth century mantels. Folders give prices of mantels and illustrations and prices of fireplace equipment.

MARBLE

The Georgia Marble Company, Tate, Ga.; New York Office, 1328 Broadway.

Why Georgia Marble Is Better. Booklet, 3¾ x 6 ins. Gives analysis, physical qualities, comparison of absorption with granite, opinions of authorities, etc.

Convincing Proof. 3¾ x 6 ins., 8 pp. Classified list of buildings and memorials in which Georgia Marble has been used, with names of Architects and Sculptors.

Hurt Building, Atlanta; Senior High School and Junior College, Muskegon, Mich. Folders, 4 pp., 8½ x 11 ins. Details.

METALS

Aluminum Company of America, Pittsburgh.
Architectural Aluminum. Brochure, 30 pp., 8½ x 11 ins. Illustrated. An excellent booklet on the subject.

Central Alloy Steel Corporation, Massillon, Ohio.
Sheet Iron Primer. Booklet, 64 pp., 5¼ x 7¾ ins. Illustrated.
The Path to Permanence. Brochure, 52 pp., 8½ x 11 ins. Illustrated. Data on sheet iron.

The International Nickel Company, 67 Wall St., New York, N. Y.
Monel Metal Primer. 8 folders, 4 pp., 8½ x 11 ins. Illustrated. Valuable data on use of monel in kitchens, laundries, etc.

MILL WORK—See also Wood

Curtis Companies Service Bureau, Clinton, Iowa.
Architectural Interior and Exterior Woodwork. Standardized Book, 9 x 11½ ins., 240 pp. Illustrated. This is an Architects' Edition of the complete catalog of Curtis Woodwork, as designed by Trowbridge & Ackerman. Contains many color plates.

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

Curtis Details. Booklet, 19¼ x 23½ ins., 20 pp. Illustrated. Complete details of all items of Curtis woodwork, for the use of architects.

Hartmann-Sanders Company, 2155 Elston Ave., Chicago, Ill.
Column Catalog, 7½ x 10 ins., 48 pp. Illustrated. Contains prices on columns 6 to 36 ins. diameter, various designs and illustrations of columns and installations.

The Pergola Catalog. 7½ x 10 ins., 64 pp. Illustrated. Contains illustrations of pergola lattices, garden furniture in wood and cement, garden accessories.

Klein & Co., Inc., Henry, 11 East 37th St., New York, N. Y.
Two Driwood Interiors. Folder, 4 pp., 6¼ x 9 ins. Illustrated. Use of moulding for paneling walls.

A New Style in Interior Decoration. Folder, 4 pp., 6¼ x 9 ins. Illustrated. Deals with interior woodwork.

Driwood Period Mouldings in Ornamented Wood. Booklet, 28 pp., 8½ x 11 ins. Illustrated.

How Driwood Period Mouldings in Ornamented Wood Set a New Style in Decoration. Folder.

Roddis Lumber and Veneer Co., Marshfield, Wis.
Roddis Doors. Brochure, 24 pp., 5¼ x 8½ ins. Illustrated price list of doors for various types of buildings.

Roddis Doors, Catalog G. Booklet, 184 pp., 8½ x 11 ins. Completely covers the subject of doors for interior use.

Roddis Doors for Hospitals. Brochure, 16 pp., 8½ x 11 ins. Illustrated work on hospital doors.

Roddis Doors for Hotels. Brochure, 16 pp., 8½ x 11 ins. Illustrated work on doors for hotel and apartment buildings.

MORTAR AND CEMENT COLORS

Clinton Metallic Paint Co., Clinton, N. Y.
Clinton Mortar Colors. Folder, 8½ x 11 ins., 4 pp. Illustrated in colors, gives full information concerning Clinton Mortar Colors with specific instructions for using them.

Color Card. 3¼ x 6¼ ins. Illustrates in color the ten shades in which Clinton Mortar Colors are manufactured.

Something New in Stucco. Folder, 3½ x 6 ins. An interesting folder on the use of coloring matter for stucco coated walls.

ORNAMENTAL PLASTER

Jacobson & Co., 241 East 44th St., New York, N. Y.
A Book of Old English Designs. Brochure, 47 plates, 12 x 9 ins. Deals with a fine line of decorative plaster work.

Architectural and Decorative Ornaments. Cloth bound volume, 184 pp., 9 x 12 ins., 18 plates. Price, \$3.00. A general catalog of fine plaster ornaments.

Geometrical ceilings. Booklet, 23 plates, 7 x 9 ins. An important work on decorative plaster ceilings.

PAINTS, STAINS, VARNISHES AND WOOD FINISHES

Cabot, Inc., Samuel, Boston, Mass.
Cabot's Creosote Stains. Booklet, 4 x 8½ ins., 16 pp. Illustrated.

National Lead Company, 111 Broadway, New York, N. Y.
Handy Book on Painting. Book, 5¼ x 3¼ ins., 100 pp. Gives directions and formulae for painting various surfaces of wood, plaster, metals, etc., both interior and exterior.

Red Lead in Paste Form. Booklet, 6¼ x 3¼ ins., 16 pp. Illustrated. Directions and formulae for painting metals.

Came Lead. Booklet, 6 x 8¼ ins., 12 pp. Illustrated. Describes various styles of lead comes.

Pratt & Lambert, Inc., Buffalo, N. Y.
Specification Manual for Paint, Varnishing and Enameling. Booklet, 38 pp., 7½ x 10½ ins. Complete specifications for painting, varnishing and enameling interior and exterior wood, plaster, and metal work.

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

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

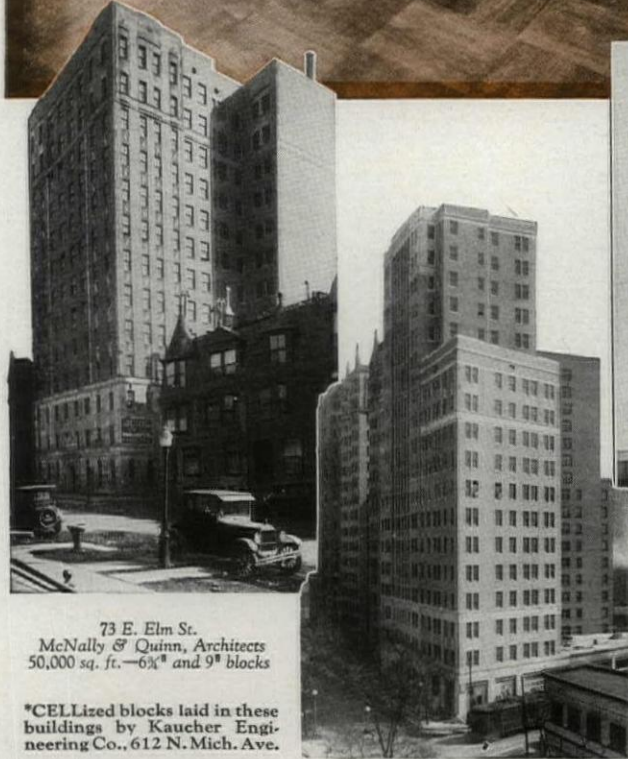
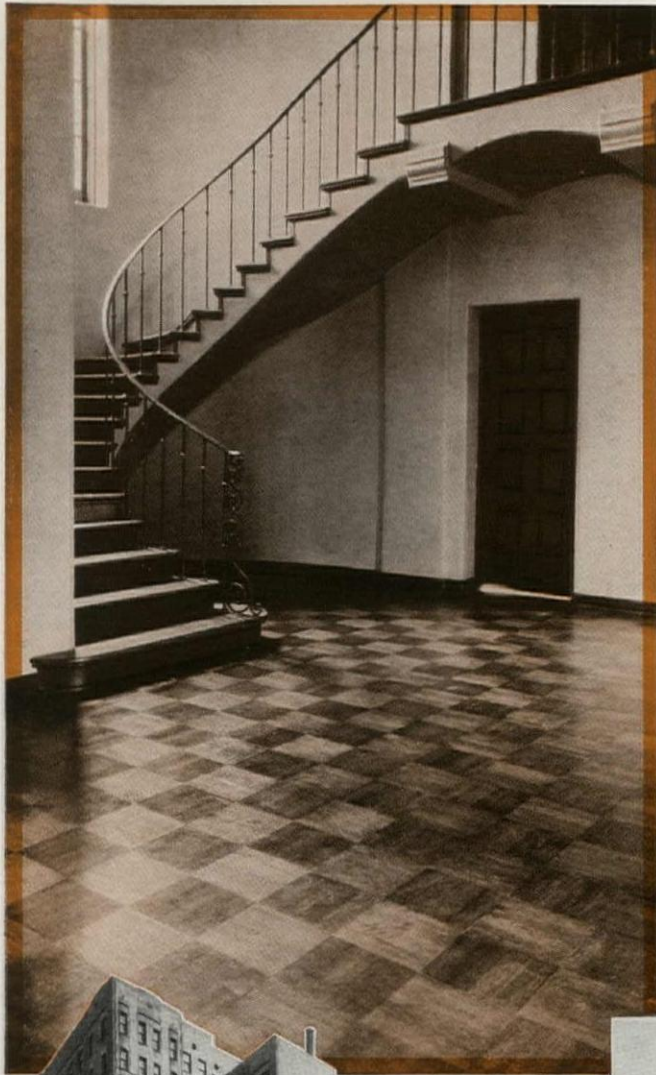
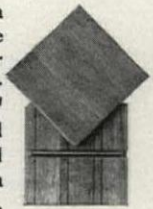
Painting and Decorating of Interior Walls. Bulletin No. 3. 8½ x 11 ins., 20 pp. Illustrated. An excellent reference book on Flat Wall Finish, including texture effects, which are taking the country by storm. Every architect should have one on file.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 68

PAINTS, STAINS, VARNISHES and WOOD FINISHES—Continued

- Protective Paints for Metal Surfaces. Bulletin No. 4, $8\frac{1}{2} \times 11$ ins., 12 pp. Illustrated. A highly technical subject treated in a simple, understandable manner.
- Sonneborn Sons, Inc., L.**, Dept. 4, 116 Fifth Ave., New York, N. Y. Paint Specifications. Booklet, $8\frac{1}{2} \times 10\frac{1}{4}$ ins., 4 pp.
- Toch Brothers**, New York, Chicago, Los Angeles. Architects' Specification Data. Sheets in loose leaf binder, $8\frac{1}{2} \times 11$ ins., dealing with an important line of materials.
- U. S. Gutta Percha Paint Co.**, Providence, R. I. Barreled Sunlight. Booklet, $8\frac{1}{2} \times 11$ ins. Data on "Barreled Sunlight" with specifications for its use.
- Valentine & Co.**, 456 Fourth Ave., New York, N. Y. How to Use Valspar. Illustrated booklet, 32 pp., $3\frac{3}{4} \times 8$ ins. Deals with domestic uses for Valspar.
- How to Keep Your House Young. Illustrated brochure, 24 pp., $7 \times 8\frac{1}{2}$ ins. A useful work on the upkeep of residences.
- Architectural Four-Hour Varnishes and Enamels. Booklet, 8 pp., $4\frac{1}{2} \times 6$ ins. Data on a useful line of materials.

PAPER

- A. P. W. Paper Co.**, Albany, N. Y. Here's a Towel Built for Its Job. Folder, 8 pp., 4×9 ins. Deals with "Onliwon" paper towels.

PARCEL DELIVERY DEVICES

- Receivador Sales Company**, Grand Rapids, Mich. Architects' Portfolio. Booklet, 12 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Deals with delivery problems and their solution.

PARTITIONS

- Circle A. Products Corporation**, New Castle, Ind. Circle A. Partitions Sectional and Movable. Brochure. Illustrated. $8\frac{1}{2} \times 11\frac{1}{4}$ ins., 32 pp. Full data regarding an important line of partitions, along with Erection Instructions for partitions of three different types.
- Dahlstrom Metallic Door Company**, Jamestown, N. Y. Dahlstrom Standard Steel Partitions. Booklet, 24 pp., $8\frac{1}{2} \times 11$ ins. Illustrated.
- Hauserman Company, E. F.**, Cleveland, Ohio. Hollow Steel Standard Partitions. Various folders, $8\frac{1}{2} \times 11$ ins. Illustrated. Give full data on different types of steel partitions, together with details, elevations and specifications.
- Improved Office Partition Company**, 25 Grand St., Elmhurst, L. I. Telesco Partition. Catalog, $8\frac{1}{4} \times 11$ ins., 14 pp. Illustrated. Shows typical offices laid out with Telesco partitions, cuts of finished partition units in various woods. Gives specifications and cuts of buildings using Telesco.
- Detailed Instructions for Erecting Telesco Partitions. Booklet, 24 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Complete instructions, with cuts and drawings, showing how easily Telesco Partition can be erected.
- Richards-Wilcox Mfg. Co.**, Aurora, Ill. Partitions. Booklet, 7×10 ins., 32 pp. Illustrated. Describes complete line of track and hangers for all styles of sliding parallel, accordion and flush-door partitions.
- U. S. Gypsum Co.**, Chicago, Ill. Pyrobar Partition and Furring Tile. Booklet, $8\frac{1}{2} \times 11$ ins., 24 pp. Illustrated. Describes use and advantages of hollow tile for inner partitions.

PIPE

- American Brass Company**, Waterbury, Conn. Bulletin B-1. Brass Pipe for Water Service. $8\frac{1}{2} \times 11$ ins., 28 pp. Illustrated. Gives schedule of weights and sizes (I.P.S.) of seamless brass and copper pipe, shows typical installations of brass pipe, and gives general discussion of the corrosive effect of water on iron, steel and brass pipe.
- American Rolling Mill Company**, Middletown, Ohio. How ARMCO Dredging Products Cut Costs. Booklet, 16 pp., 6×9 ins. Data on dredging pipe.
- Clow & Sons, James B.**, 534 S. Franklin St., Chicago, Ill. Catalog A. $4 \times 16\frac{1}{2}$ ins., 700 pp. Illustrated. Shows a full line of steam, gas and water works supplies.
- Cohoes Rolling Mill Company**, Cohoes, N. Y. Cohoes Pipe Handbook. Booklet, 40 pp., $5 \times 7\frac{1}{2}$ ins. Data on wrought iron pipe.
- Duriron Company**, Dayton, Ohio. Duriron Acid, Alkali, Rust-proof Drain Pipe and Fittings. Booklet, 20 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Important data on a valuable line of pipe.
- National Tube Co.**, Frick Building, Pittsburgh, Pa. "National" Bulletin No. 2. Corrosion of Hot Water Pipe, $8\frac{1}{2} \times 11$ ins., 24 pp. Illustrated. In this bulletin is summed up the most important research dealing with hot water systems. The text matter consists of seven investigations by authorities on this subject.
- "National" Bulletin No. 3. The Protection of Pipe Against Internal Corrosion, $8\frac{1}{2} \times 11$ ins., 20 pp. Illustrated. Discusses various causes of corrosion, and details are given of the deactivating and deaerating systems for eliminating or retarding corrosion in hot water supply lines.
- "National" Bulletin No. 25. "National" Pipe in Large Buildings. $8\frac{1}{2} \times 11$ ins., 88 pp. This bulletin contains 254 illustrations of prominent buildings of all types, containing "National" Pipe, and considerable engineering data of value to architects, engineers, etc.
- Modern Welded Pipe. Book of 88 pp., $8\frac{1}{2} \times 11$ ins., profusely illustrated with halftone and line engravings of the important operations in the manufacture of pipe.

PLASTER

- Best Bros. Keene's Cement Co.**, Medicine Lodge, Kans. Information Book. Brochure, 24 pp., 5×9 ins. Lists grades of plaster manufactured; gives specifications and uses for plaster.

PLASTER—Continued

- Plasterers' Handbook. Booklet, 16 pp., $3\frac{1}{2} \times 5\frac{1}{2}$ ins. A small manual for use of plasterers.
- Interior Walls Everlasting. Brochure, 20 pp., $6\frac{1}{4} \times 9\frac{1}{4}$ ins. Illustrated. Describes origin of Keene's Cement and views of buildings in which it is used.

PLUMBING EQUIPMENT

- Clow & Sons, James B.**, 534 S. Franklin St., Chicago, Ill. Catalog M. $9\frac{1}{4} \times 12$ ins., 184 pp. Illustrated. Shows complete line of plumbing fixtures for Schools, Railroads and Industrial Plants.
- Crane Company**, 836 S. Michigan Ave., Chicago, Ill. Plumbing Suggestions for Home Builders. Catalog, 3×6 ins., 80 pp. Illustrated.
- Plumbing Suggestions for Industrial Plants. Catalog, $4 \times 6\frac{1}{2}$ ins., 34 pp. Illustrated.
- Planning the Small Bathroom. Booklet, 5×8 ins. Discusses planning bathrooms of small dimensions.
- John Douglas Co.**, Cincinnati, Ohio. Douglas Plumbing Fixtures. Bound volume, 200 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. General catalog.
- Another Douglas Achievement. Folder, 4 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Data on new type of stall.
- Hospital. Brochure, 60 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Deals with fixtures for hospitals.
- Duriron Company**, Dayton, Ohio. Duriron Acid, Alkali and Rust-Proof Drain Pipe and Fittings. Booklet, $8\frac{1}{2} \times 11$ ins., 20 pp. Full details regarding a valuable form of piping.
- Imperial Brass Mfg. Co.**, 1200 W. Harrison St., Chicago, Ill. Watrous Patent Flush Valves, Duojet Water Closets, Liquid Soap Fixtures, etc. $8\frac{1}{2} \times 11$ ins., 136 pp., loose-leaf catalog, showing roughing-in measurements, etc.
- Maddock's Sons Company, Thomas**, Trenton, N. J. Catalog K. $7\frac{3}{4} \times 10\frac{1}{4}$ ins., 242 pp. Illustrated. Complete data on vitreous china plumbing fixtures with brief history of Sanitary Pottery.
- Speakman Company**, Wilmington, Del. Catalog K. Booklet, 150 pp., $8\frac{1}{2} \times 10\frac{1}{4}$ ins. Illustrated. Data on showers and equipment details.
- Trenton Potteries Company**, Trenton, N. J. The Blue Book of Plumbing. Bound volume, 182 pp., $8\frac{1}{2} \times 10\frac{1}{4}$ ins. Illustrated.
- Wolff Co.**, 2057 W. Fulton St., Chicago, Ill. General Catalog. Bound volume. $8\frac{1}{2} \times 10\frac{1}{4}$ ins. Illustrated. A fine publication dealing with an excellent line of fixtures. Modern and Ancient Luxury. Brochure, 24 pp., $5 \times 7\frac{3}{4}$ ins. Illustrated. Fixtures for domestic use.

PUMPS

- Kewanee Private Utilities Co.**, 442 Franklin St., Kewanee, Ill. Bulletin E. $7\frac{3}{4} \times 10\frac{1}{4}$ ins., 32 pp. Illustrated. Catalog. Complete descriptions, with all necessary data, on Standard Service Pumps, Indian Brand Pneumatic Tanks, and Complete Water Systems, as installed by Kewanee Private Utilities Co.
- The Trane Co.**, La Crosse, Wis. Trane Small Centrifugal Pumps. Booklet, $3\frac{3}{4} \times 8$ ins., 16 pp. Complete data on an important type of pump.
- Weil Pump Co.**, 215 W. Superior St., Chicago, Ill. Pumps. Booklet, $8\frac{1}{2} \times 11$ ins. Illustrated. Individual bulletins with specifications on sewage ejectors, and bilge, house, condensation, booster and boiler feed pumps.

RADIO EQUIPMENT

- Radio Corporation of America**, Woolworth Building, New York City, N. Y. R. C. A. Antenna Distribution System for Multiple Receivers. Booklet, 16 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Apparatus for apartment houses and similar large buildings.
- R. C. A. Centralized Radio Receiving Equipment. Brochure, 8 pp., 9×11 ins. Illustrated. Radio equipment for hotels, hospitals, etc.

RAMPS

- Ramp Buildings Corporation**, 21 East 40th St., New York, N. Y. Building Garages for Profitable Operation. Booklet, $8\frac{1}{2} \times 11$ ins., 16 pp. Illustrated. Discusses the need for modern mid-city, parking garages, and describes the d'Humy Motoramp system of design, on the basis of its superior space economy and features of operating convenience. Gives cost analyses of garages of different sizes, and calculates probable earnings.
- Garage Design Data. Series of informal bulletins issued in loose-leaf form, with monthly supplements.

REFRIGERATION

- The Fulton Syphon Company**, Knoxville, Tenn. Temperature Control of Refrigeration Systems. Booklet, 8 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Deals with cold storage, chilling of water, etc.

REINFORCED CONCRETE—See also Construction, Concrete

- North Western Expanded Metal Company**, Chicago, Ill. Designing Data. Book, 6×9 ins., 96 pp. Illustrated. Covers the use of Econo Expanded Metal for various types of reinforced concrete construction.
- Longspan $\frac{3}{4}$ -inch Rib Lath. Folder, 4 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Deals with a new type of V-Rib expanded metal.
- Truscon Steel Company**, Youngstown, Ohio. Shearing Stresses in Reinforced Concrete Beams. Booklet, $8\frac{1}{2} \times 11$ ins., 12 pp.



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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 70

ROOFING

- The Barrett Company**, 40 Rector St., New York City.
Architects' and Engineers' Built-up Roofing Reference Series;
Volume IV Roof Drainage System. Brochure, 64 pp., 8½ x 11¼
ins. Gives complete data and specifications for many details
of roofing.
- Federal Cement Tile Co.**, 608 S. Dearborn Street, Chicago.
Federal Nailing Concrete Roof Slabs. Folder. 4 pp., 8½ x 11 ins.
Illustrated.
Roof Standards. Booklet. 30 pp., 8½ x 11 ins. Illustrated.
Federal Interlocking Tile and Glass Tile. Folder. 4 pp., 8½ x 11
ins. Illustrated.
Federal Long-Spare Roof Slab. Folder. 4 pp., 8½ x 11 ins.
Illustrated.
New Federal Light Six Roof Slab. Folder. 4 pp., 8½ x 11 ins.
Illustrated.
- Heinz Roofing Tile Co.**, 1925 West Third Avenue, Denver, Colo.
Plymouth-Shingle Tile with Sprocket Hips. Leaflet, 8½ x 11 ins.
Illustrated. Shows use of English shingle tile with special hips.
Italian Promenade Floor Tile. Folder, 2 pp., 8½ x 11 ins. Illus-
trated. Floor tiling adapted from that of Davanzati Palace.
Mission Tile. Leaflet, 8½ x 11 ins. Illustrated. Tile such as
are used in Italy and Southern California.
Georgian Tile. Leaflet, 8½ x 11 ins. Illustrated. Tiling as used
in old English and French farmhouses.
- Ludowici-Celadon Company**, 104 So. Michigan Ave., Chicago, Ill.
"Ancient" Tapered Mission Tiles. Leaflet, 8½ x 11 ins., 4 pp.
Illustrated. For architects who desire something out of the
ordinary this leaflet has been prepared. Describes briefly the
"Ancient" Tapered Mission Tiles, hand-made with full corners
and designed to be applied with irregular exposures.
- Milwaukee Corrugating Co.**, Milwaukee.
Milcor Architectural Sheet Metal Guide. Booklet. 72 pp., 8½ x
11 ins. Illustrated. Metal tile roofing, skylights, ventilators, etc.
Milcor Sheet Metal Handbook. Brochure. 128 pp., 8½ x 11 ins.
Illustrated. Deals with rain-carrying equipment, etc.
- Structural Gypsum Corporation**, Linden, N. J.
Relative Effectiveness of Various Types of Roofing Construction
in Preventing Condensation of the Under Surface. Folder, 4
pp., 8½ x 11 ins. Important data on the subject.
Gypsteel Pre-cast Fireproof Roofs. Booklet, 48 pp., 8½ x 11 ins.
Illustrated. Information regarding a valuable type of roofing.
- U. S. Gypsum Co.**, Chicago, Ill.
Pyrobar Roof Construction. Booklet, 8 x 11 ins., 48 pp. Illus-
trated. Gives valuable data on the use of tile in roof con-
struction.
Sheetrock Pyrofill Roof Construction. Folder, 8½ x 11 ins. Illus-
trated. Covers use of roof surfacing which is poured in place.

SEWAGE DISPOSAL

- Kewanee Private Utilities**, 442 Franklin St., Kewanee, Ill.
Specification Sheets. 7¼ x 10¼ ins., 40 pp. Illustrated. Detailed
drawings and specifications covering water supply and sewage
disposal systems.

SCREENS

- American Brass Co., The**, Waterbury, Conn.
Facts for Architects About Screening. Illustrated folder, 9½ x
11¼ ins., giving actual samples of metal screen cloth and data
on fly screens and screen doors.
- Athey Company**, 6015 West 65th St., Chicago, Ill.
The Athey Perennial Window Shade. An accordion pleated win-
dow shade, made from translucent Herringbone woven Coutil
cloth, which raises from the bottom and lowers from the top.
It eliminates awnings, affords ventilation, can be dry-cleaned
and will wear indefinitely.
- Orange Screen Co.**, Maplewood, N. J.
Orsco Aluminum Screens. Booklet, 8 pp., 8 x 11 ins. Illustrated.
Data on a valuable line of screens.
Orsco Screens and Other Products. Brochure, 20 pp., 8 x 11 ins.
Illustrated. Door and window screens and other hardware.

SHADE CLOTH AND ROLLERS

- Columbia Mills, Inc.**, 225 Fifth Avenue, New York, N. Y.
Window Shade Data Book. Folder, 28 pp., 8½ x 11 ins. Illus-
trated.

SHELVING-STEEL

- David Lupton's Sons Company**, Philadelphia, Pa.
Lupton Steel Shelving. Catalog E. Illustrated brochure, 40 pp.,
8½ x 11 ins. Deals with steel cabinets, shelving, racks, doors,
partitions, etc.

SOUND DEADENER

- Cabot, Inc., Samuel**, Boston, Mass.
Cabot's Deadening Quilt. Brochure, 7½ x 10½ ins., 28 pp. Illus-
trated. Gives complete data regarding a well-known protec-
tion against sound.

STEEL PRODUCTS FOR BUILDING

- Bethlehem Steel Company**, Bethlehem, Pa.
Steel Joists and Stanchions. Booklet, 72 pp., 4 x 6¼ ins. Data
for steel for dwellings, apartment houses, etc.
- Steel Frame House Company**, Pittsburgh, Pa. (Subsidiary of Mc-
Clintic-Marshall Corp.)
Steel Framing for Dwellings. Booklet, 16 pp., 8½ x 11 ins. Illus-
trated.
Steel Framing for Gasoline Service Stations. Brochure, 8 pp.,
8½ x 11 ins. Illustrated.
Steel Frame Standard Gasoline Service Stations. Booklet, 8 pp.,
8½ x 11 ins. Illustrated. Three standard designs of stations.
- Westinghouse Electric & Mfg. Co.**, East Pittsburgh, Pa.
The Arc Welding of Structural Steel. Brochure, 32 pp., 8½ x 11
ins. Illustrated. Deals with an important structural process.

STONE, BUILDING

- Indiana Limestone Company**, Bedford, Ind.
Volume 3, Series A-3. Standard Specifications for Cut Indiana
Limestone work, 8½ x 11 ins., 56 pp. Containing specifications
and supplementary data relating to the best methods of speci-
fying and using this stone for all building purposes.
Volume 1, Series B. Indiana Limestone Library, 6 x 9 ins., 36 pp.
Illustrated. Giving general information regarding Indiana Lime-
stone, its physical characteristics, etc.
Volume 4, Series B. Booklet. New Edition, 8½ x 11 ins., 64 pp.
Illustrated. Indiana Limestone as used in Banks.
Volume 5, Series B. Indiana Limestone Library. Portfolio,
11¼ x 8¼ ins. Illustrated. Describes and illustrates the use
of stone for small houses with floor plans of each.
Volume 6, Series B. Indiana Limestone School and College Build-
ings. 8½ x 11 ins., 80 pp. Illustrated.
Volume 12, Series B. Distinctive Homes of Indiana Limestone.
8½ x 11 ins., 48 pp. Illustrated.
Old Gothic Random Ashlar. 8½ x 11 ins., 16 pp. Illustrated.

STORE FRONTS

- Brasco Manufacturing Co.**, 5025-35 South Wabash Ave., Chicago, Ill.
Catalog No. 33. Series 500. All-Metal Construction. Brochure,
20 pp., 8½ x 11 ins. Illustrated. Deals with store fronts of a
high class.
Catalog No. 34. Series 202. Standard construction. Booklet, 16
pp., 8½ x 11 ins. Illustrated, complete data on an important
type of building.
Detail Sheets. Set of seven sheets, 8½ x 11 ins., printed on trac-
ing paper, giving full-sized details and suggestions for store
front designs.
Davis Solid Architectural Bronze Sash. Set of six sheets, 8½ x 11
ins., printed on tracing paper. Full-sized details and suggestions
for designs of special bronze store front construction.

The Kawneer Company, Niles, Mich.

- Store Front Suggestions. Booklet, 96 pp., 6 x 8½ ins. Illus-
trated. Shows different types of Kawneer Solid Copper Store
Fronts.
Catalog K. 1927 Edition. Booklet, 32 pp., 8½ x 11 ins. Illus-
trated. Details of Kawneer Copper Store Fronts.
Detail Sheets for Use in Tracing. Full-sized details on sheets
17 x 22 ins.
Kawneer Construction in Solid Bronze or Copper. Booklet, 64
pp., 8½ x 11 ins. Illustrated. Complete data on the subject.
- Modern Bronze Store Front Co.**, Chicago Heights, Ill.
Introducing Extruded Bronze Store Front Construction. Folder,
4 pp., 8½ x 11 ins. Illustrated. Contains full-sized details of
metal store fronts.

Zouri Drawn Metals Company, Chicago Heights, Ill.

- Zouri Safety Key-Set Store Front Construction. Catalog, 8½ x
10½ ins., 60 pp. Illustrated. Complete information with detailed
sheets and installation instructions convenient for architects'
files.
International Store Front Construction. Catalog, 8½ x 10 ins.,
70 pp. Illustrated. Complete information with detailed sheets
and installation instructions convenient for architects' files.
Store Fronts by Zouri. Booklet, 30 pp., 9 x 12 ins. Illustrated.

TELEPHONE SERVICE ARRANGEMENTS

- All Bell Telephone Companies.** Apply nearest Business Office, or
American Telephone and Telegraph Company, 195 Broadway,
New York.
Planning for Home Telephone Conveniences. Booklet, 52 pp., 8½
x 11 ins. Illustrated.
Planning for Telephones in Building. Brochure, 74 pp., 8½ x 11
ins. Illustrated.

TERRA COTTA

- National Terra Cotta Society**, 19 West 44th St., New York, N. Y.
Standard Specifications for the Manufacture, Furnishing and
Setting of Terra Cotta. Brochure, 8½ x 11 ins., 12 pp. Com-
plete Specification, Glossary of Terms Relating to Terra Cotta
and Short Form Specification for incorporating in Architects'
Specification.
Color in Architecture. Revised Edition. Permanently bound vol-
ume, 9½ x 12¼ ins., containing a treatise upon the basic prin-
ciples of color in architectural design, illustrating early Euro-
pean and modern American examples. Excellent illustrations
in color.
Present Day Schools. 8½ x 11 ins., 32 pp. Illustrating 42 ex-
amples of school architecture with article upon school building
design by James O. Betelle, A. I. A.
Better Banks. 8½ x 11 ins., 32 pp. Illustrating many banking
buildings in terra cotta with an article on its use in bank
design by Alfred C. Bossom, Architect.

TILE, HOLLOW

- National Fire Proofing Co.**, 250 Federal St., Pittsburgh, Pa.
Standard Wall Construction Bulletin 174. 8½ x 11 ins., 32 pp.
Illustrated. A treatise on the subject of hollow tile wall con-
struction.
Standard Fireproofing Bulletin 171. 8½ x 11 ins., 32 pp. Illus-
trated. A treatise on the subject of hollow tile as used for
floors, girder, column and beam covering and similar construc-
tion.
Natco Double Shell Load Bearing Tile Bulletin. 8½ x 11 ins.,
6 pp. Illustrated.
Natco Unibacker Tile Bulletin. 8½ x 11 ins., 4 pp. Illustrated.
Natco Header Backer Tile Bulletin. 8½ x 11 ins., 4 pp. Illus-
trated.
Natcoolor Bulletin. 8½ x 11 ins., 6 pp. Illustrated.
Natco Face Tile for the Up-to-Date. Farm Bulletin. 8½ x 11 ins.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 72

TILES

- Hanley Company**, Bradford, Pa.
Hanley Quarry Tile. Folder. 4 pp., 5 x 8 ins. Illustrated.
- Kraftile Company**, Niles, Calif.
High Fired Faience Tile. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Presents a fine line of tiles for different purposes.
- C. Pardee Works**, 9 East 45th St., New York, N. Y., and 1600 Walnut St., Philadelphia, Pa.
Pardee Tiles. Bound volume, 48 pp., 8½ x 11 ins. Illustrated.
- United States Quarry Tile Co.**, Parkersburg, W. Va.
Quarry Tiles for Floors. Booklet, 120 pp., 8½ x 11 ins. Illustrated. General catalog. Details of patterns and trim for floors.
Art Portfolio of Floor Designs. 9¼ x 12¾ ins. Illustrated in colors. Patterns of quarry tiles for floors.

VALVES

- Crane Co.**, 836 S. Michigan Ave., Chicago, Ill.
No. 51. General Catalog. Illustrated. Describes the complete line of the Crane Co.
- C. A. Dunham Co.**, 450 East Ohio St., Chicago, Ill.
The Dunham Packless Radiator Valve. Brochure, 12 pp., 8 x 11 ins. Illustrated. Data on an important type of valve.
- Jenkins Bros.**, 80 White St., New York, N. Y.
The Valve Behind a Good Heating System. Booklet, 4½ x 7¼ ins., 16 pp. Color plates. Description of Jenkins Radiator Valves for steam and hot water, and brass valves used as boiler connections.
Jenkins Valves for Plumbing Service. Booklet, 4½ x 7¼ ins., 16 pp. Illustrated. Description of Jenkins Brass Globe, Angle Check and Gate Valves commonly used in home plumbing, and Iron Body Valves used for larger plumbing installations.

VENETIAN BLINDS

- Burlington Venetian Blind Co.**, Burlington, Vt.
Venetian Blinds. Booklet, 7 x 10 ins., 24 pp. Illustrated. Describes the "Burlington" Venetian blinds, method of operation, advantages of installation to obtain perfect control of light in the room.

VENTILATION

- American Blower Co.**, Detroit, Mich.
American H. S. Fans. Brochure, 28 pp., 8½ x 11 ins. Data on an important line of blowers.
- Duriron Company**, Dayton, Ohio.
Acid-proof Exhaust Fans. Folder, 8 x 10½ ins., 8 pp. Data regarding fans for ventilation of laboratory fume hoods.
Specification Form for Acid-proof Exhaust Fans. Folder, 8 x 10½ ins.
- Staynew Filter Corporation**, Rochester, N. Y.
Protectomotor High Efficiency Industrial Air Filters. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Data on valuable detail of apparatus.

WATERPROOFING

- Master Builders Company**, Cleveland, Ohio.
Waterproofing and Dampproofing and Allied Products. Sheets in loose index file, 9 x 12 ins. Valuable data on different types of materials for protection against dampness.
Waterproofing and Dampproofing File. 36 pp. Complete descriptions and detailed specifications for materials used in building with concrete.
- Sommers & Co., Ltd.**, 342 Madison Ave., New York, N. Y.
"Permantile Liquid Waterproofing" for making concrete and cement mortar permanently impervious to water. Also circulars on floor treatments and cement colors. Complete data and specifications. Sent upon request to architects using business stationery. Circular size, 8½ x 11 ins.
- Sonneborn Sons, Inc., L.**, 116 Fifth Ave., New York, N. Y.
Pamphlet, 3¼ x 8¾ ins., 8 pp. Explanation of waterproofing principles. Specifications for waterproofing walls, floors, swimming pools and treatment of concrete, stucco and mortar.
- Toch Brothers**, New York, Chicago, Los Angeles.
Architects' Specification Data. Sheets in loose leaf binder, 8½ x 11 ins., dealing with an important line of materials.
- The Vortex Mfg. Co.**, 1978 West 77th St., Cleveland, Ohio.
Par-Lock Specification "Form D" for waterproofing surfaces to be finished with Portland cement or tile.
Par-Lock Specification "Forms E and G" membrane waterproofing of basements, tunnels, swimming pools, tanks to resist hydrostatic pressure.
Par-Lock Waterproofing. Specification Forms D, E, F and G. Sheets, 8½ x 11 ins. Data on combinations of gun-applied asphalt and cotton or felt membrane, built up to suit requirements.
Par-Lock Method of Bonding Plaster to Structural Surfaces. Folder, 6 pp., 8½ x 11 ins. Official Bulletin of Approved Products—Investigating Committees of Architects and Engineers.

WEATHER STRIPS

- Athey Company**, 6035 West 65th St., Chicago, Ill.
The Only Weatherstrip with a Cloth to Metal Contact. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Data on an important type of weather stripping.

WINDOWS

- The Kawneer Company**, Niles, Mich.
Kawneer Solid Nickel Silver Windows. In casement and weight-hung types and in drop-down transom type. Portfolio, 12 pp., 9 x 11½ ins. Illustrated, and with demonstrator.
- David Lupton's Sons Company**, Philadelphia, Pa.
Lupton Pivoted Sash. Catalog 12-A. Booklet, 48 pp., 8½ x 11 ins. Illustrates and describes windows suitable for manufacturing buildings.

WINDOWS, CASEMENT

- Crittall Casement Window Co.**, 10951 Hearn Ave., Detroit, Mich.
Catalog No. 22. 9 x 12 ins., 76 pp. Illustrated. Photographs of actual work accompanied by scale details for casements and composite steel windows for banks, office buildings, hospitals and residences.
- Hope & Sons, Henry**, 103 Park Ave., New York, N. Y.
Catalog, 12¼ x 18½ ins., 30 pp. Illustrated. Full-size details of outward and inward opening casements.
- The Kawneer Company**, Niles, Mich.
Kawneer Solid Nickel Silver Windows. In casement and weight-hung types and in drop-down transom type. Portfolio, 12 pp., 9 x 11½ ins. Illustrated, and with demonstrator.
- David Lupton's Sons Company**, Philadelphia, Pa.
Lupton Casement of Copper Steel. Catalog C-217. Booklet, 24 pp., 8½ x 11 ins. Illustrated brochure on casements, particularly for residences.
Lupton Heavy Casements. Detail Sheet No. 101, 4 pp., 8½ x 11 ins. Details and specifications only.

Richards-Wilcox Mfg. Co., Aurora, Ill.

- Casement Window Hardware. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Shows typical installations, detail drawings, construction details, blue-prints if desired. Describes AIR-way Multifold Window Hardware.
Architectural Details. Booklet, 8½ x 11 ins., 16 pp. Tables of specifications and typical details of different types of construction.
List of Parts for Assembly. Booklet, 8½ x 11 ins., 16 pp. Full lists of parts for different units.

WINDOW SHADES AND ROLLERS

- Columbia Mills, Inc.**, 225 Fifth Avenue, New York, N. Y.
Window Shade Data Book. Folder, 28 pp., 8½ x 11 ins. Illustrated.

WINDOWS, STEEL AND BRONZE

- David Lupton's Sons Company**, Philadelphia, Pa.
A Rain-shed and Ventilator of Glass and Steel. Pamphlet, 4 pp., 8½ x 11 ins. Deals with Pond Continuous Sash. Sawtooth Roofs, etc.
How Windows Can Make Better Homes. Booklet, 3¾ x 7 ins., 12 pp. An attractive and helpful illustrated publication on use of steel casements for domestic buildings.
- Truscon Steel Company**, Youngstown, Ohio.
Drafting Room Standards. Book, 8½ x 11 ins., 120 pages of mechanical drawings showing drafting room standards, specifications and construction details of Truscon Steel Windows, Steel Lintels, Steel Doors and Mechanical Operators.
Truscon Solid Steel Double-Hung Windows. 24 pp. Booklet, 8½ x 11 ins. Containing illustrations of buildings using this type of window. Designs and drawings of mechanical details.
Continuous Steel Windows and Mechanical Operators. Catalog 126. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

WOOD—See also Millwork

- American Walnut Mfrs. Association**, 618 So. Michigan Boulevard, Chicago, Ill.
American Walnut. Booklet, 7 x 9 ins., 46 pp. Illustrated. A very useful and interesting little book on the use of walnut in Fine Furniture with illustrations of pieces by the most notable furniture makers from the time of the Renaissance down to the present.
American Walnut for Interior Woodwork and Paneling. 7 x 9 ins. Illustrated. Discusses interior woodwork, giving costs, specifications of a specimen room, the different figures in Walnut wood, Walnut floors, finishes, comparative tests of physical properties and the advantages of American Walnut for woodwork.
- Curtis Companies Service Bureau**, Clinton, Iowa.
Better Built Homes. Vols. XV-XVIII, incl. Booklet, 9 x 12 ins., 40 pp. Illustrated. Designs for houses of five to eight rooms, respectively, in several authentic types, by Trowbridge & Ackerman, architects, for the Curtis Companies.
- National Lumber Mfrs. Assn.**, Washington, D. C.
Airplane Hangar Construction. Booklet, 24 pp., 8½ x 11 ins. Use of lumber for hangars.

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Shreve & Lamb, Architects
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Save the surface and
you save all *Pratt & Lambert*



MAINTENANCE problems have been simplified in the new Chimes Office Building at Syracuse, N. Y., through finishing the interior trim with "61" Quick Drying Enamel which dries in 4 hours.

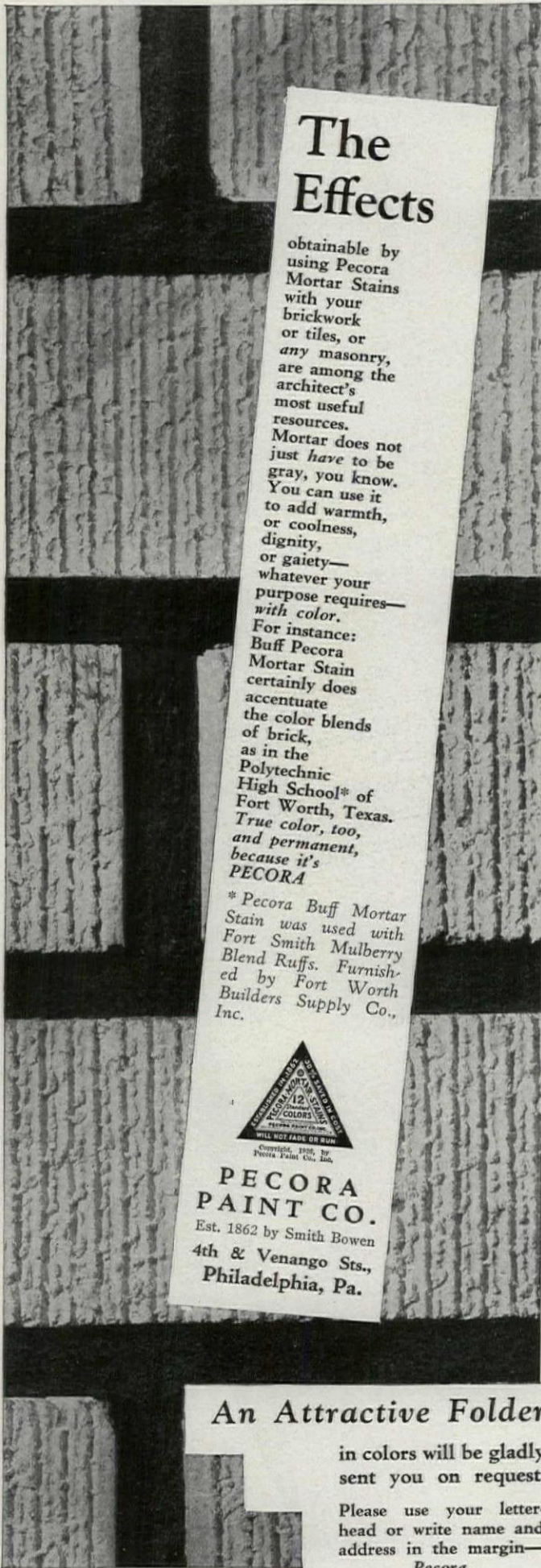
"61" Quick Drying Enamel is ideal for maintenance work in public and semi-public buildings not only because it dries in 4 hours, but also because sixteen sparkling colors are immediately available from distributors and dealers throughout the United States and Canada.

These genuine oil enamel colors can be easily mixed to any desired shade. On wood or metal, they are durable as well as beautiful. Architects, decorators and building managers know what all of the above means on new rush work or when it is necessary to quickly refinish with an approved enamel color.

It's a Pratt & Lambert Varnish Product that the architect will find decidedly popular! Full particulars upon request.

Prompt, practical aid on any finishing problem is yours for the asking. Telephone or write nearest Architectural Service Department.

Pratt & Lambert-Inc., 122 Tonawanda St., Buffalo, N. Y. (Phone Delaware 6000); 3301 38th Ave., Long Island City, (Phone Stillwell 5100); 320 West 26th St., Chicago, (Phone Victory 1800). Canada: 34 Courtwright St., Bridgeburg, Ont.



The Effects

obtainable by using Pecora Mortar Stains with your brickwork or tiles, or any masonry, are among the architect's most useful resources. Mortar does not just *have* to be gray, you know. You can use it to add warmth, or coolness, dignity, or gaiety—whatever your purpose requires—with color. For instance: Buff Pecora Mortar Stain certainly does accentuate the color blends of brick, as in the Polytechnic High School* of Fort Worth, Texas. True color, too, and permanent, because it's **PECORA**

* Pecora Buff Mortar Stain was used with Fort Smith Mulberry Blend Ruffs. Furnished by Fort Worth Builders Supply Co., Inc.



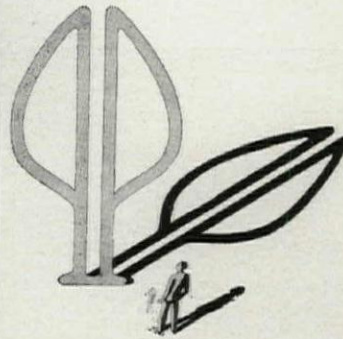
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Est. 1862 by Smith Bowen
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An Attractive Folder

in colors will be gladly sent you on request.

Please use your letter-head or write name and address in the margin—*Pecora.*

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WHEREVER softwood lumber is required, except in dimension and timber sizes, you can trust your reputation and entrust the peace and happiness of all the "parties to the contract" to Pondsosa Pine. This trademarked lumber is so widely sold and so easily and quickly worked that remakes and delays are never necessary. It does not split readily. Doors, sash, and siding of Pondsosa stay snug and true—not only until house is turned over to owner, but afterward. Baseboards, paneling and mouldings remain in place and tight. Stairways, built-ins, and all interior trim give years of splendid, satisfying service.

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Pondsosa Pine

The Pick o' the Pines



Photo by Haight Courtesy of "The American Architect" Attractive new home at Montecito, Calif. WITMER & WATSON, Architects

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Built to satisfy a most discerning owner, the walls of this house are finished with Cabot's DOUBLE-WHITE Collopakes. There is nothing else so white, so durable, so well adapted to woodwork, brick, stucco, stone or concrete. The roof is stained with Cabot's Creosote Stains, now also made by the Cabot Collopaking Process. Collopake Colors are a new scientific invention, superior for every purpose for which paint was used in the past.

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That "Something Different"

For the Houses You Design

*Faithful
Period
Reproductions
in Woodwork*
by
CURTIS



A Note of Character In Any Living Room

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Now you can give your clients that "something different" they are looking for—with these beautiful period reproductions in woodwork by Curtis. You'll find a charming doorway to grace the entrance, stairwork of traditional beauty for the hall, exquisite mantels rich in historical memories for the living room.

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Nothing attracts the eye of a woman more than an unusual mantel in the living room. This English mantel, created by Curtis, will give a note of character to any living room. Although English in origin, the mantel pictured here is so closely related to Early American architecture that it may be readily adapted to almost any type of house. It is available in both oak and white pine. In painstaking craftsmanship and minute faithfulness of reproduction, it

And remember this: Curtis protects your clients by making these reproductions in limited quantities only —yet Curtis facilities make it possible to produce them at a cost no greater than that of ordinary woodwork.

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WOODWORK

This trade-mark appears only on Curtis Woodwork and no item of woodwork that does not bear this mark is genuine Curtis Woodwork. For your own protection, be sure this mark is on each piece.

is typical of the many Curtis historical pieces.

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Visit Curtis Woodwork, Inc., Display Rooms and Sales Office, Room 201, 9 East 41st Street, New York City. Chicago Display Rooms, Curtis Door & Sash Co., 1414 South Western Avenue, Chicago, Illinois.

The Curtis Companies Service Bureau
956 Curtis Building, Clinton, Iowa

Representing

Curtis Companies, Inc., Clinton, Ia.; Curtis Bros. & Co., Clinton, Ia.; Curtis & Yale Co., Wausau, Wis.; Curtis Sash & Door Co., Sioux City, Ia.; Curtis, Towle & Paine Co., Lincoln, Nebr.; Curtis Door & Sash Co., Chicago, Ill.; Curtis-Yale-Purvis Co., Minneapolis, Minn.; and Curtis, Towle & Paine Co., Topeka, Kansas.

Why *▲ ▲ ▲* let unsightly radiators mar a modern interior?

IT is so easy to make the radiators *add* to the beauty of an interior instead of marring its effect . . . by specifying Mullins Enclosures.

Made of heavy furniture steel, with all the simple dignity of fine cabinet work, Mullins Enclosures immediately suggest a dozen ways in which decorative corners can be created out of otherwise neglected spots.

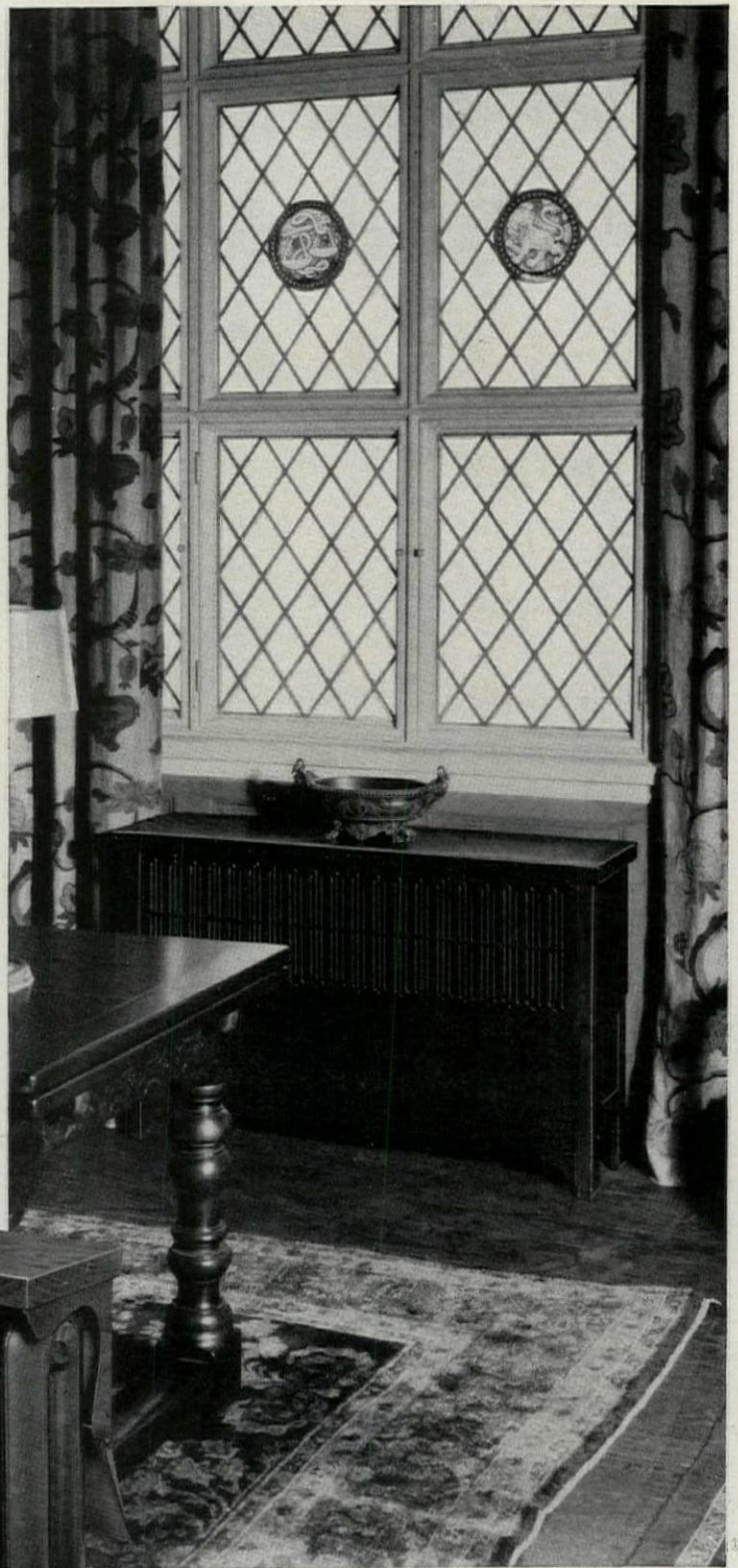
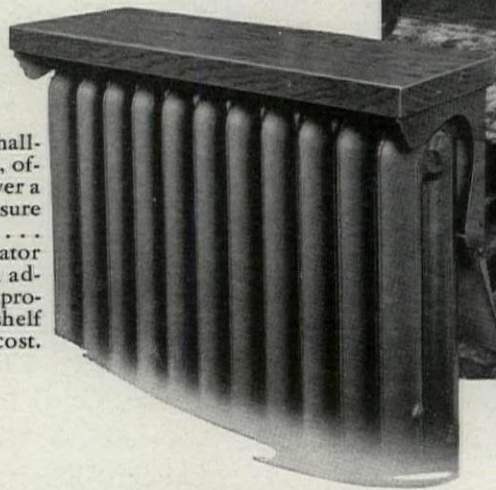
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In bathrooms, hallways, kitchens, offices . . . wherever a complete Enclosure is not needed . . . Mullins Radiator Shields furnish additional beauty, protection and shelf space at low cost.



A Mullins Enclosure admirably supplements the dignity of this Tudor interior, besides affording perfect protection for the draperies and decorations

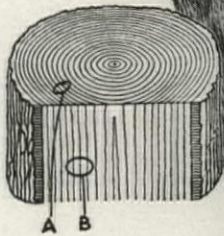
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ENCLOSURES and SHIELDS

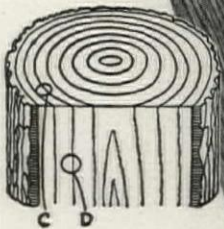
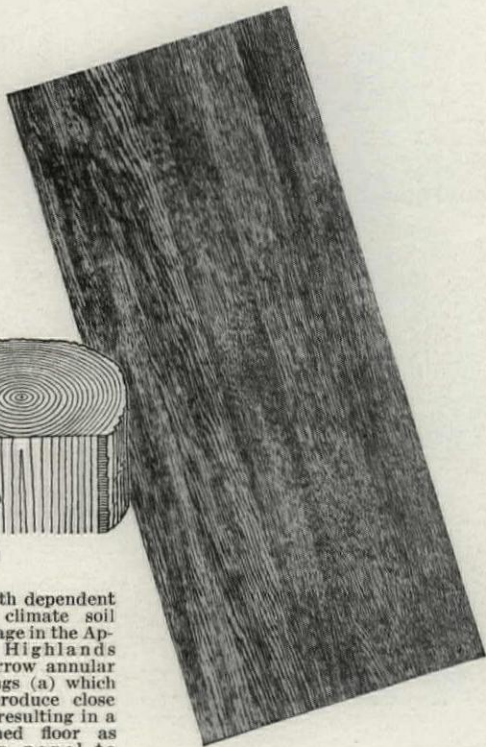
RITTER FLOORING

*Manufactured Exclusively from
Appalachian Oak*

Of course
you specify first grade
--- but what brand?



Slow growth dependent on ideal climate soil and drainage in the Appalachian Highlands causes narrow annular growth rings (a) which in turn produce close grain (b) resulting in a fine grained floor as shown in panel to right.



Fast growth causes wide annular growth rings (c) which in turn produce open grain (d) resulting in a flashy grained floor as illustrated in panel to right.



Do you realize that a vast difference exists between the First Grade oak flooring of one manufacturer and the First Grade of another? The beauty of oak is a result of the conditions under which the trees are grown. Where the trees grow slowly, steadily and uniformly, oak lumber of close-knit grain and velvet-like texture is obtainable. And conversely, where the tree growth is rapid, the lumber naturally reflects this condition in a wide flashy grain and coarse texture.

Then how can an architect be sure of getting the qualities he desires in the First Grade? There's but one answer -- Always specify oak flooring manufactured of oak grown in the Appalachian Highlands where conditions are ideal for slow uniform growth.

The W. M. Ritter Lumber Company is America's largest producer of Appalachian Oak. In every stage of its manufacture Ritter Oak Flooring is checked and rechecked to maintain its exclusive standard of quality.

Therefore in addition to specifying grade, remember to specify "Ritter." It's the safe way of assuring yourself of the best!

W. M. RITTER LUMBER COMPANY
Columbus, Ohio



MADE in THE APPALACHIANS from APPALACHIAN OAK only

TEXTURED FINISHES

*in the
Modern
Manner*

*created with
white-lead and
oil plastic paint*



The texture shown here, produced with a whisk broom, is particularly suited to rooms designed in the modern manner.

Low-relief wall textures that carry out the spirit of modern interior decoration easily obtained with Dutch Boy white-lead—for years the standard in making exterior and interior paint.



finishes with the durability and washability that are such outstanding characteristics of lead-and-oil paint.

WHAT is the spirit of the interiors you design? Old English? Spanish? Italian? Modern?

In every case you may have textured side wall decoration in keeping by using white-lead and oil plastic paint.

More and more architects are specifying this plastic paint, made with Dutch Boy white-lead, Dutch Boy flattening oil, whitening and drier when they want an interesting modified texture finish. They find this "plastic lead" lends itself to the creation of all kinds of appropriate treatments and gives

These advantages . . . White-lead and oil plastic paint is easy to mix, tint, apply and texture. It is mixed of materials the painter carries regularly in his shop—Dutch Boy white-lead, dry whitening, Dutch Boy flattening oil, and drier. It is tinted in the usual way with colors-in-oil. It is applied with a paint brush, remaining workable on the wall for about an hour and thus permitting the handling of large wall areas conveniently. It can be textured with a sponge, paint brush, whisk-broom, graining comb and in many other ways.

Applied today, a "plastic lead" finish is ready for glazing tomorrow. It sets up sufficiently overnight to take a glaze properly. Many beautiful glazed effects are possible. However, glazing is not necessary in order to produce a washable finish with white-lead and oil plastic paint. By itself, this plastic paint can be used to give a complete finish and one which is thoroughly washable.

. . . For further information about white-lead and oil plastic paint and illustrations of various textures, write to our Department of Color Research and Decoration for the booklet, "White-Lead and Oil Plastic Finishes." Address your inquiry to our nearest branch.

• • FORMULA • •

The formula for white-lead and oil plastic paint is 100 lbs. Dutch Boy white-lead (heavy paste), 22 lbs. dry whitening, 1½ gals. Dutch Boy flattening oil, ¼ pint drier. Break up the whitening with the flattening oil and drier. Stir this mixture into the white-lead. The "plastic lead" is now ready for application.

Dutch Boy Red-Lead

Dutch Boy red-lead makes paint that insures complete protection for metal surfaces. Proven beyond question in its ability to lengthen the life of iron and steel, this paint is accepted as the standard. Three coats of paint—made with Dutch Boy red-lead—form a protective coating that eliminates danger from corrosion.



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New York, 111 Broadway • Buffalo, 116 Oak Street •
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Lead & Oil Co., of Pa., 316 Fourth Avenue • Phila-
delphia, John T. Lewis & Bros. Co., Widener Bldg.

D U T C H B O Y W H I T E - L E A D

RODDIS



PICTURING: HOTEL STATLER,
 BUFFALO, N. Y. GEO. B.
 POST & SONS, ARCHITECTS.
 AND THE RODDIS FLUSH
 DOOR INSTALLED BY STATLER.



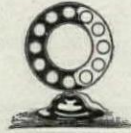
Flush Door Beauty Plus 5-Ply Solid Construction

For their sound- and fire-resisting qualities, Roddis Flush Doors are wisely preferred. Uniquely a Roddis accomplishment is the combination of completely solid, everlasting construction with exceptional beauty.

In Roddis Flush Doors are found fine wood texture and a perfect adaptability to any finish and inlay panel effect. Despite

these superiorities, costs are surprisingly low. Full explanation of the greater value of Roddis Flush Doors, reason for their universal acceptance, is contained in illustrated literature — sent on request

RODDIS LUMBER & VENEER COMPANY
 127 FOURTH STREET, MARSHFIELD, WIS.
 Distributors In All Principal Cities
 Manufacturer of Flush, French, Panel and Custom Built Doors



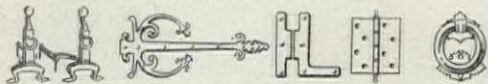
*"The McKINNEY
MASTER DESIGNER
speaking"*



This phrase, which during the past few weeks has familiarized radio audiences with McKinney Hardware, is audible evidence of an important change in the hardware field. This change is of particular interest to those concerned with homes and home building.



The established national advertising of McKinney Hardware has been supplemented with a regular weekly program over WJZ and eleven other important stations associated with N. B. C. This radio feature has aroused in home builders—throughout its wide field—a still stronger appreciation of McKinney Hardware as a decorative element in the home.



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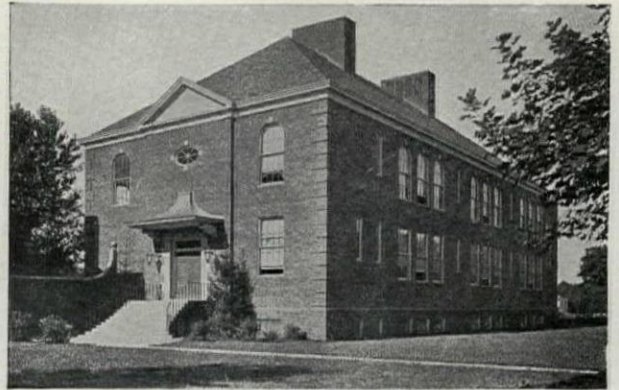


A brochure illustrating McKinney Forged Iron Hardware will be forwarded to architects on request. *McKinney Manufacturing Co., Pittsburgh, Pa.*

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HARDWARE**

GRADE SCHOOL BUILDINGS; BOOK II

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



Kensington Schoolhouse, Great Neck, N. Y.
Wesley Sherwood Bessell, *Architect*

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

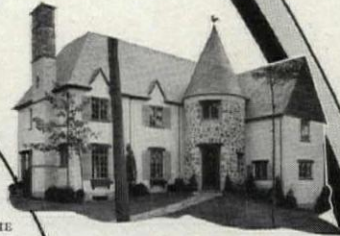
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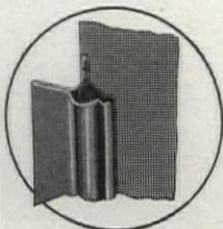
HOUSE OF HOWELL L. SHAY
Rose Valley, Moylan, Pa.
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Rolscreens installed in solid stone construction

Rolscreens TRADE MARK solve all window.. screening problems

Rolscreens may be installed in all classes of window trim. It makes a practical window screen that harmonizes with the charm of beautiful windows.

- no unsightly frames.
- special electro-plated Alumina cloth, scarcely visible.
- durable, strong, all metal construction.

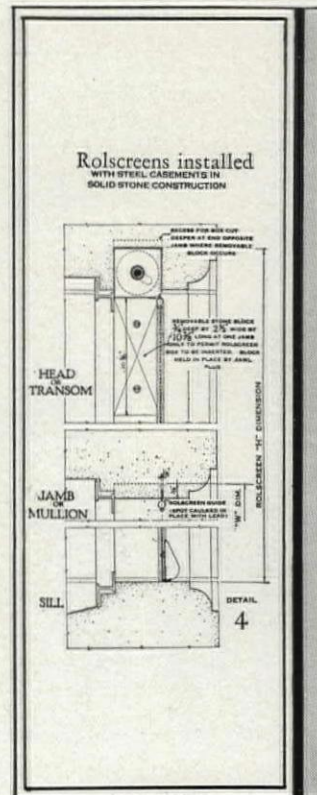
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A section through guide showing lug in selvage of screen wire which prevents screen from sagging. A "non-sagging" feature found only in Rolscreens.

Note: The electro-plated "Alumina" screen cloth, non-rusting, is woven to our own specification.

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Practical training first. The experts shown above train all new men in the practical field work. Every new man must go through a thorough course of training and be proved out—no untrained men are ever used. These selected instructors are men of character, intelligence, and professional attitude

Tumbling Team—Davey Institute of Tree Surgery, 1928-29. Davey Tree Surgeons are athletic types. They are carefully selected with the idea of physical fitness. The nature of the work and their training make them more so. In addition to intelligence and character, they have physical energy; that is why they are diligent workers



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LET us talk about *your* trees. They are living things, subject to disease, decay, starvation, insect attacks, mechanical injury and other ills. They are priceless to you—only time can replace them, long time at that.

Just for the moment, think of the most valuable tree on your place. Suppose it is starving. Wouldn't you, in self interest, insist upon scientifically trained experts who know what to feed it, and how, and when—without guessing or experimenting?

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your priceless trees?

Surprisingly low cost

In 1928, Davey Tree Surgeons served 21,608 clients from Boston to beyond Kansas City and from Canada to the Gulf. 76 per cent of these clients paid less than \$100.00 each. The following table tells the story.

17,022 clients paid less than \$100.00 each

2,223 paid from \$100.00 to \$200.00 each

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

Davey service is local

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

Write or wire Kent, Ohio, for examination of your trees without cost or obligation. Permanent representatives are located in principal cities; the nearest one can serve you conveniently.



Everyone who sees Davey Tree Surgeons at work in the trees says, "They climb like squirrels." They certainly are remarkable climbers—they are trained to it. They get around in the trees with surprising agility and speed. But they use ropes—never injurious climbing spurs—to facilitate climbing, to prevent accidents, and to protect trees, wires and other property. They have diligence, speed, accuracy and a trained knowledge of their work.



JOHN DAVEY
1846-1923
Father of Tree Surgery
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The Student Body of the Davey Institute of Tree Surgery, 1928-29, numbers 446 splendid young men in the Freshman, Junior and Senior classes, all selected from the proven men who have already been thoroughly trained in a practical way. The purpose of this resident school is to provide scientific knowledge and accuracy to supplement the practical skill that

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MARTIN L. DAVEY, President and General Manager

THE DAVEY TREE EXPERT CO., Inc., 279 City Bank Bldg., Kent, Ohio

Fenestra *announces a new*



Screens are easily removed.



Fenestra Casements are easily opened and closed by sill operators working through the screens.

Fenestra SCREEN

SCREEN

casement window

*The most outstanding improvement since
the inception of steel casement windows*

Now, for the first time, you can get steel casements *complete with screens*,—all through *one* manufacturer.

Fenestra,— the only casement in which non-warping, metal-to-metal contact is permanently assured between *flat screen frame* and *flat window frame*.

Screens *need not be touched* in any way when opening or closing the windows but can be removed in a jiffy without effort. Swing leaves are opened or closed entirely by sill operators working *through* the screen, thus avoiding the necessity of leaning out.

Screens are designed to cover only the actual ventilating opening, leaving the glass in side-lights and transoms clear.

Standard sizes make *only two* types of screen necessary: (a) single leaf type, supplied in one-light or two-light widths and in two-light, three-light, or four-light heights. (b) Double leaf type, supplied in four-light widths and two-light, three-light, and four-light heights.

Screens need not be numbered or marked

if removed for storage. Any window will accommodate a screen from any other window having the same sized swing leaf with locking handle on the same side.

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

Cost is surprisingly low — no more than you would pay for any other good window complete with screen.

These exclusive features add to the many advantages which have popularized Fenestra Casements for years: extra daylight; better ventilation; one-hundred per cent opening if desired; finger touch operation without swelling, sticking, warping or shrinking; strong fire-resisting steel members; extension hinges that make outside washing easy from within the room.

For complete information call "Fenestra Steel Window Company" in your own city or write to America's oldest and largest makers of steel windows.

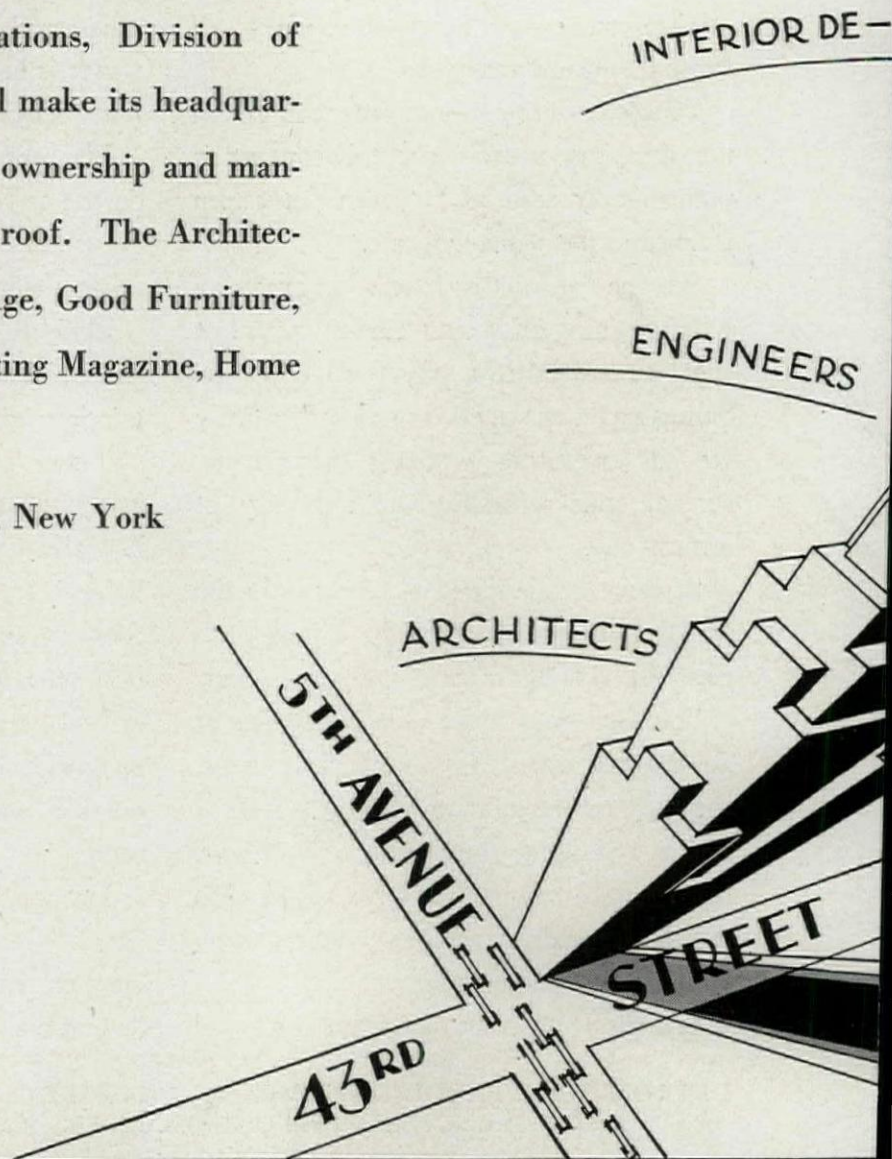
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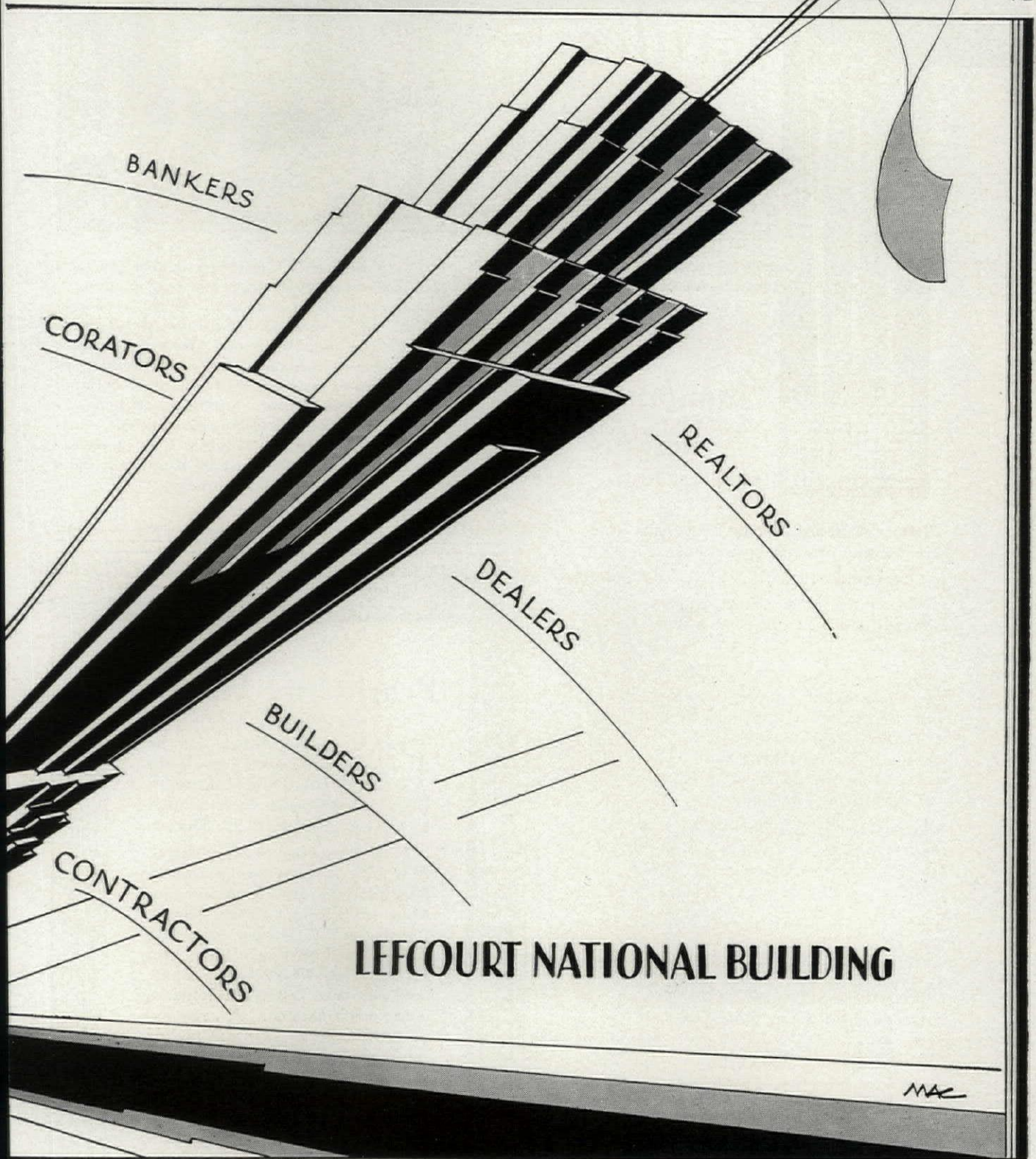
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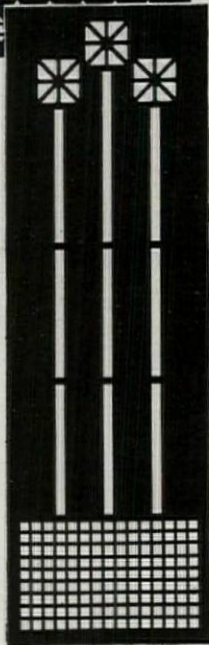
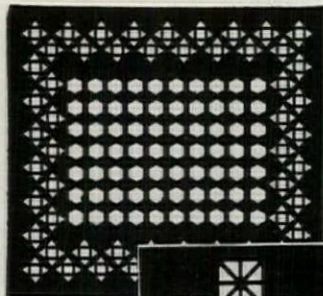
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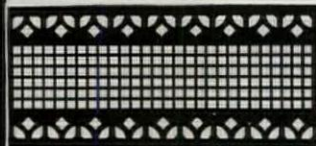
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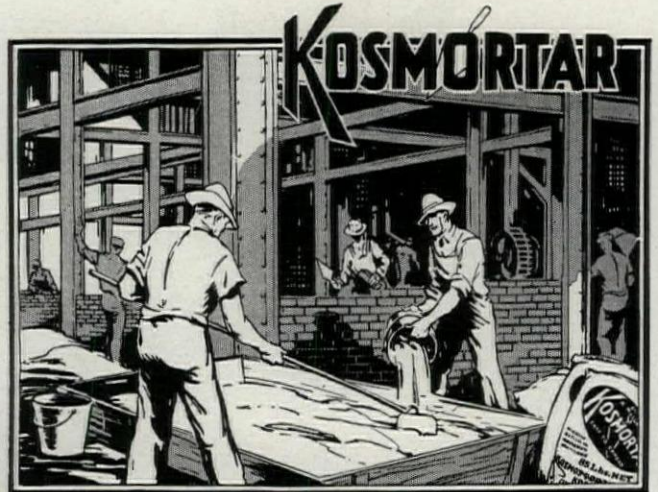
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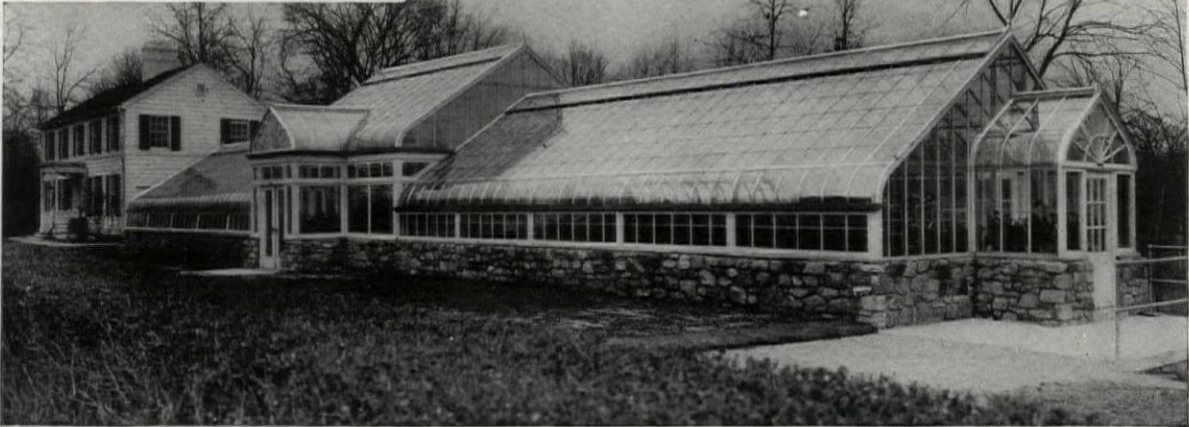
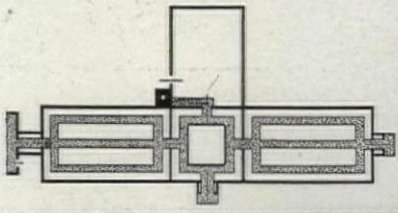
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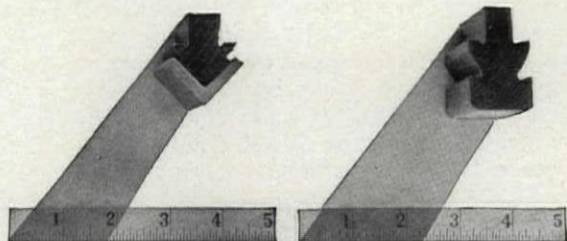
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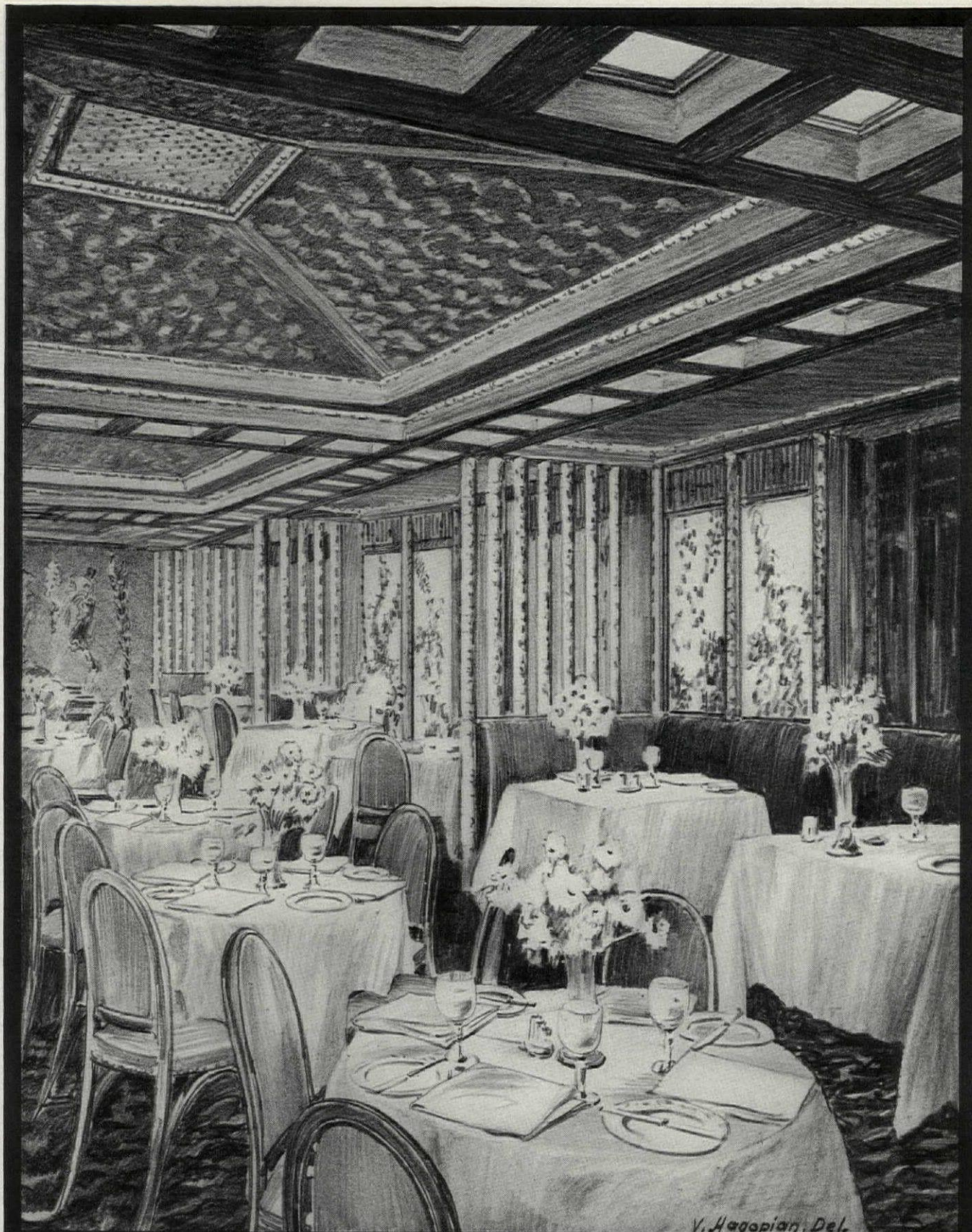


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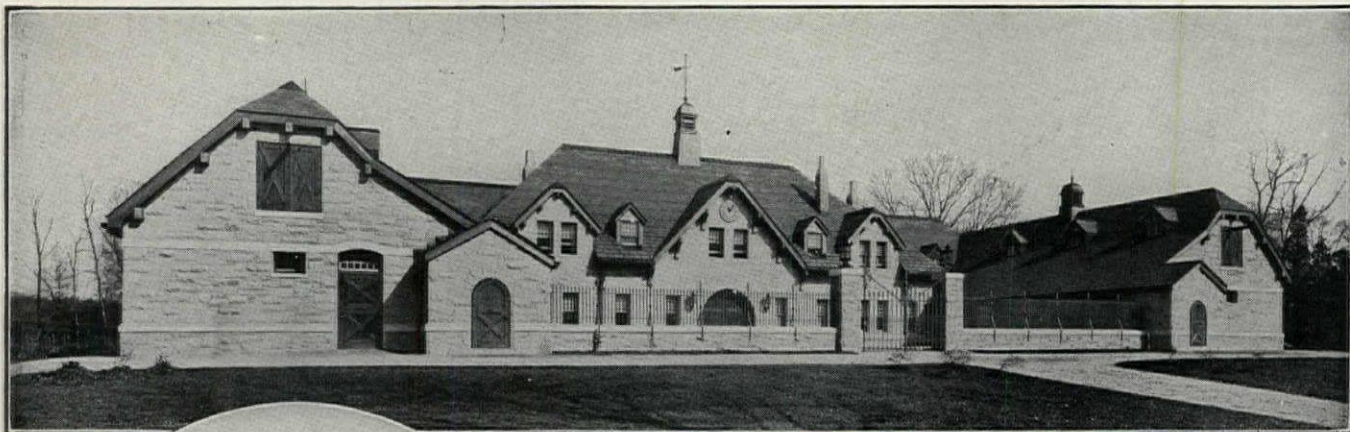


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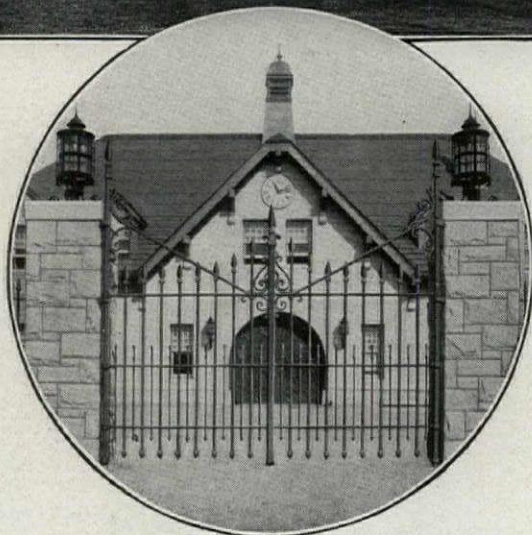


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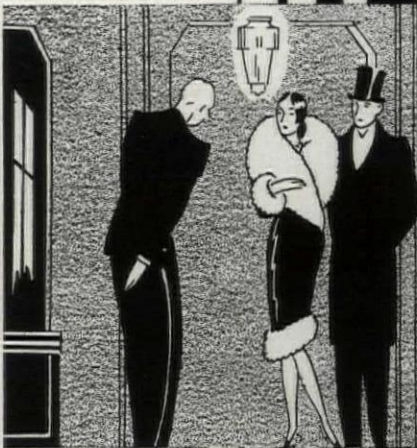
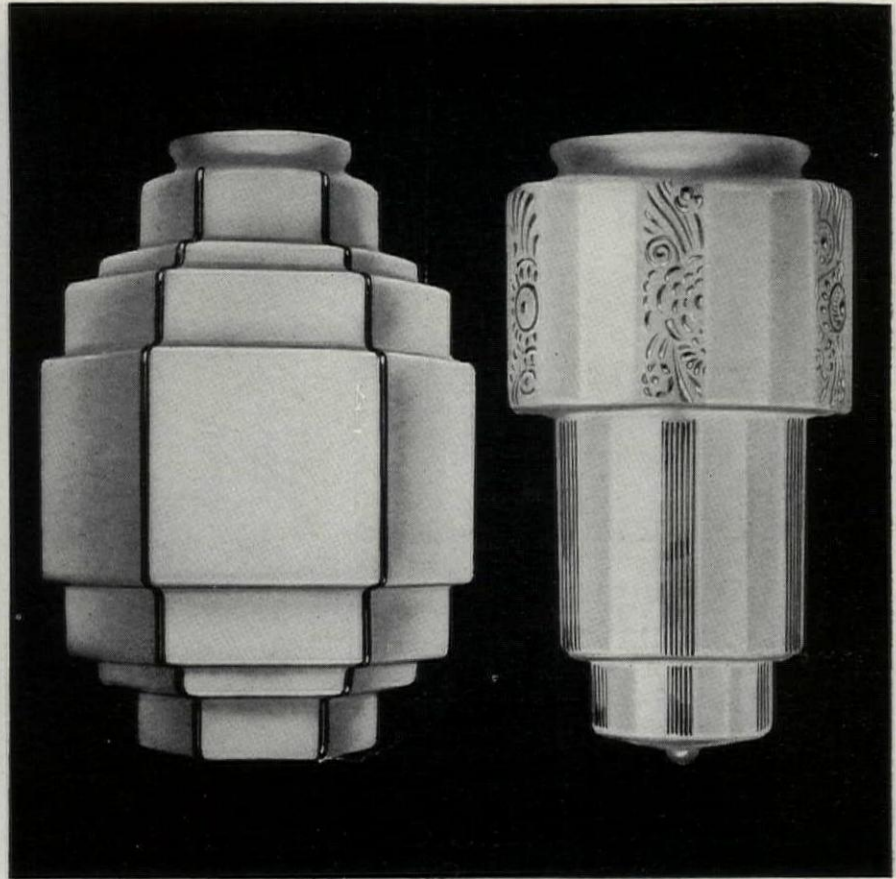
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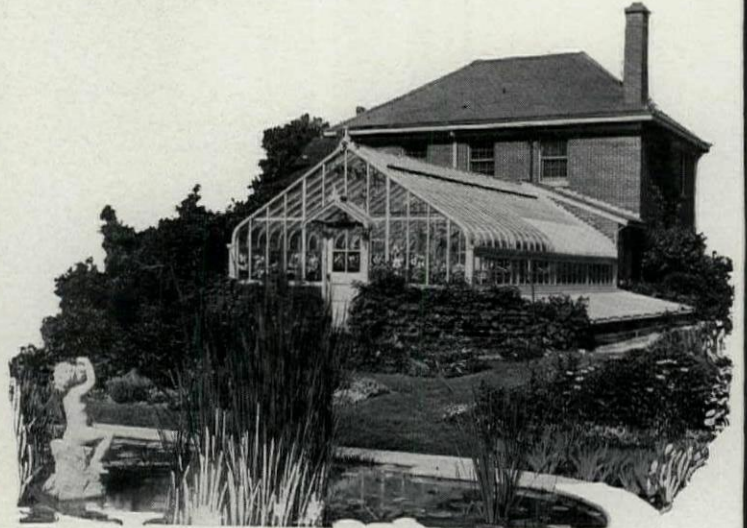
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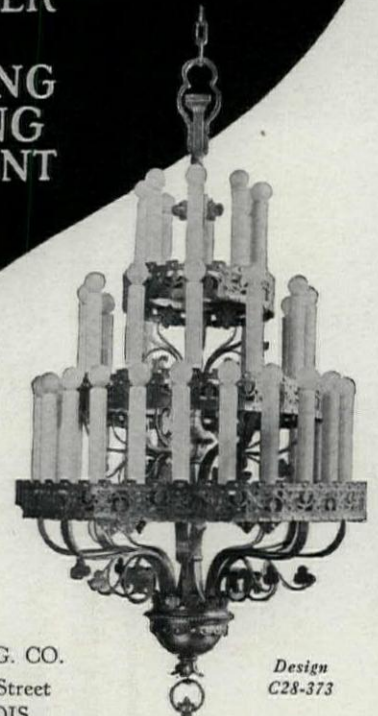
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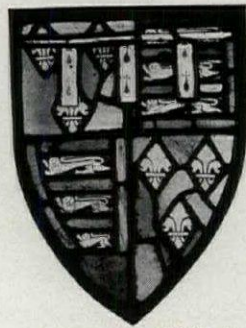
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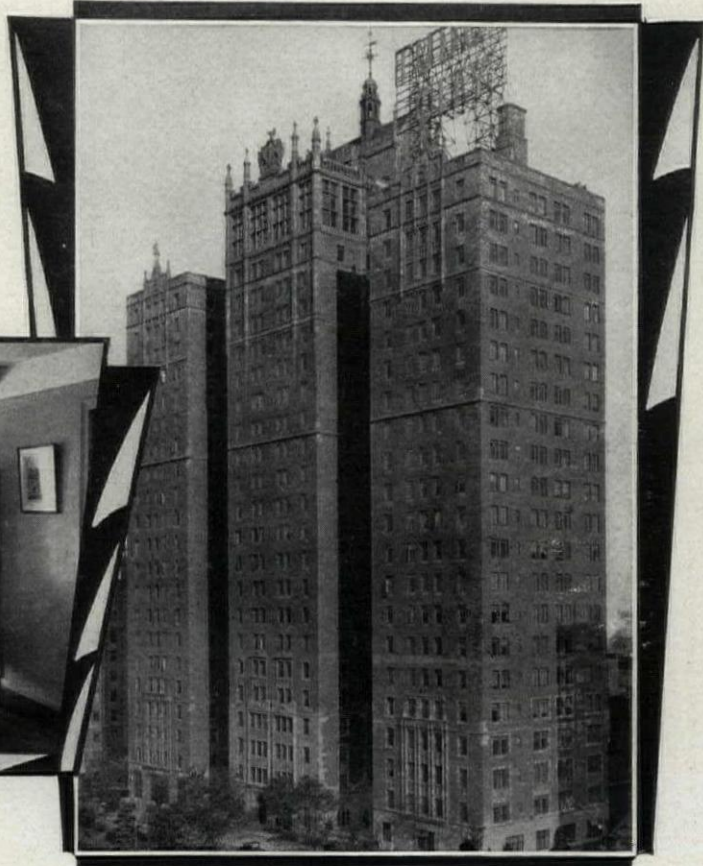
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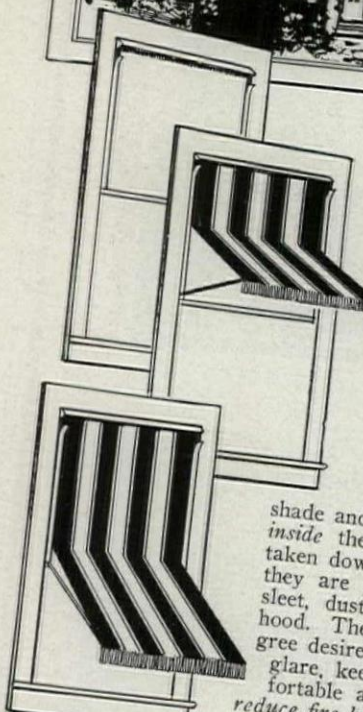
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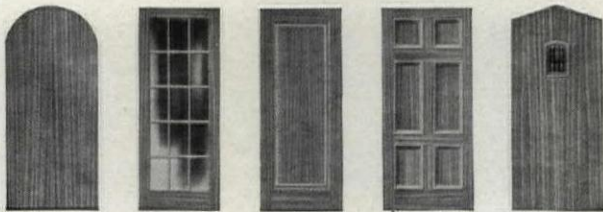
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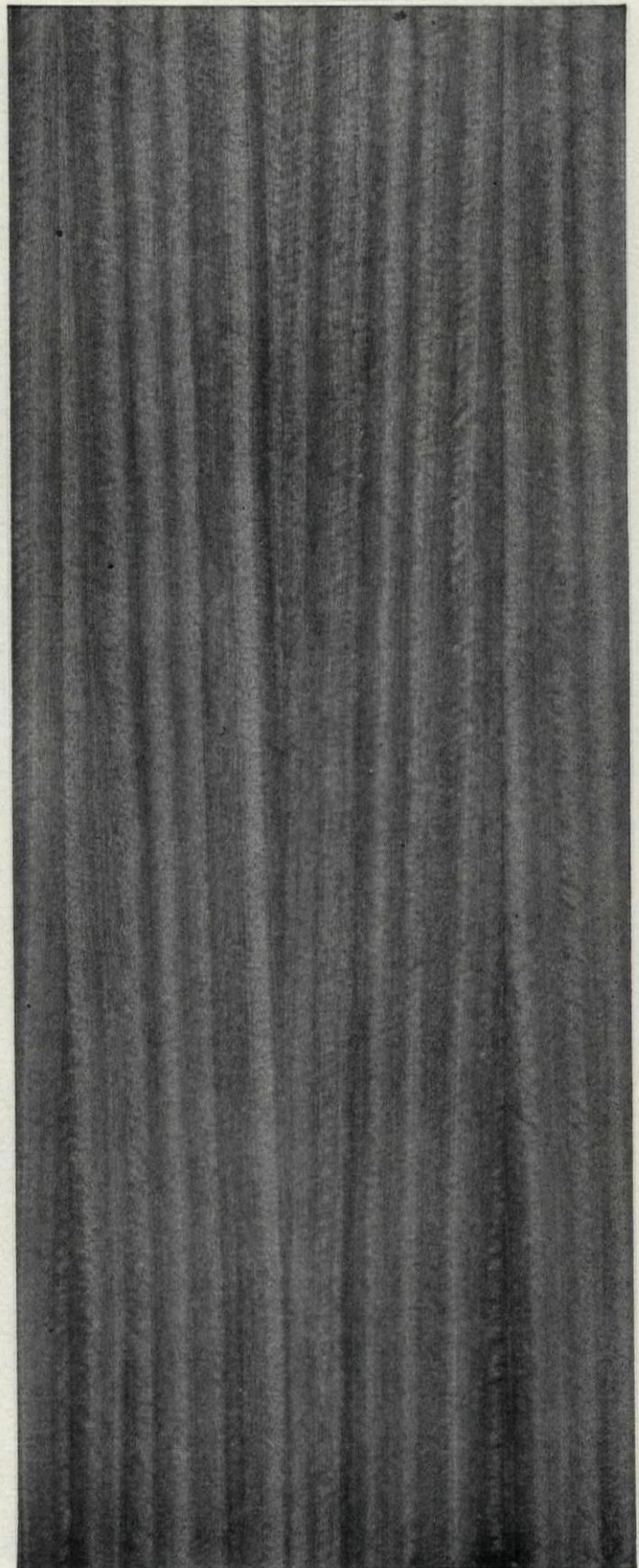
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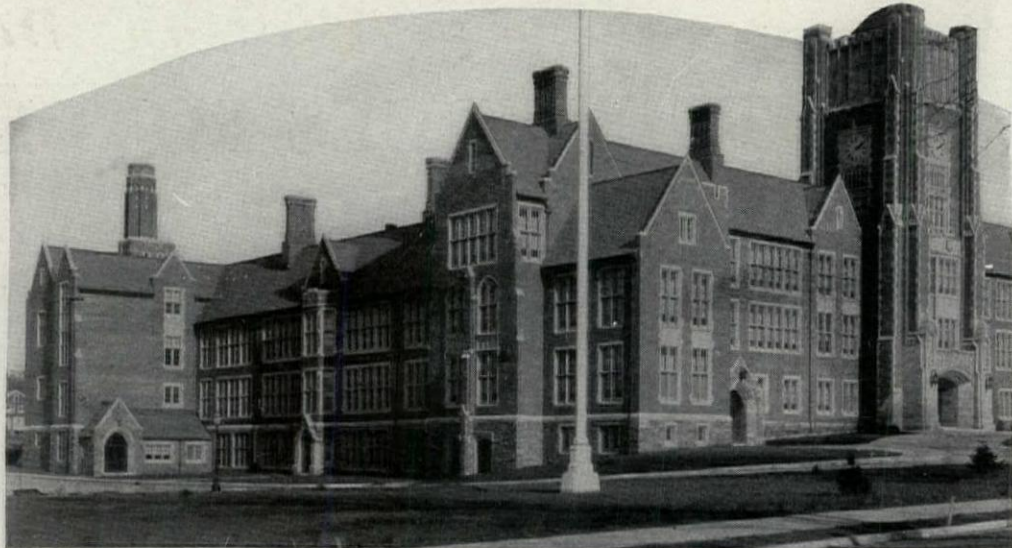
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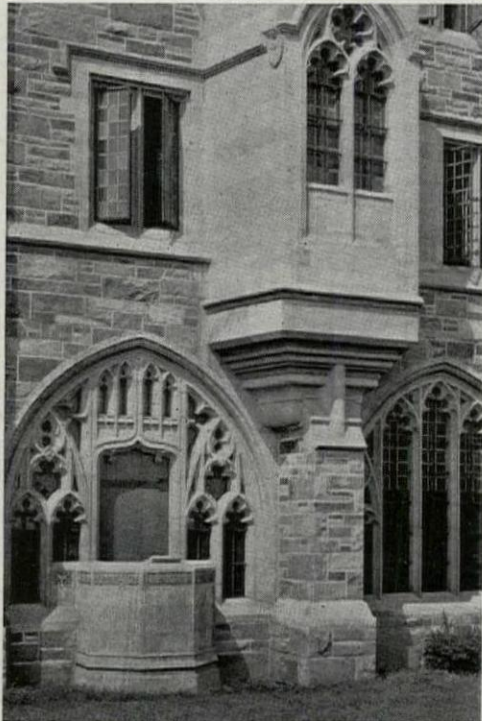
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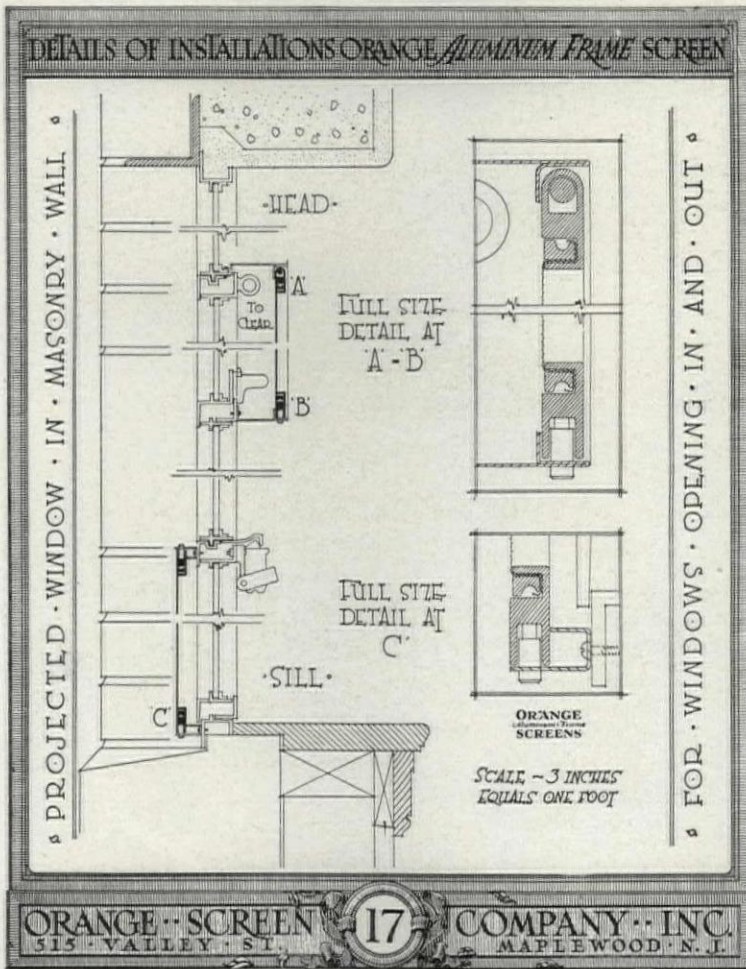
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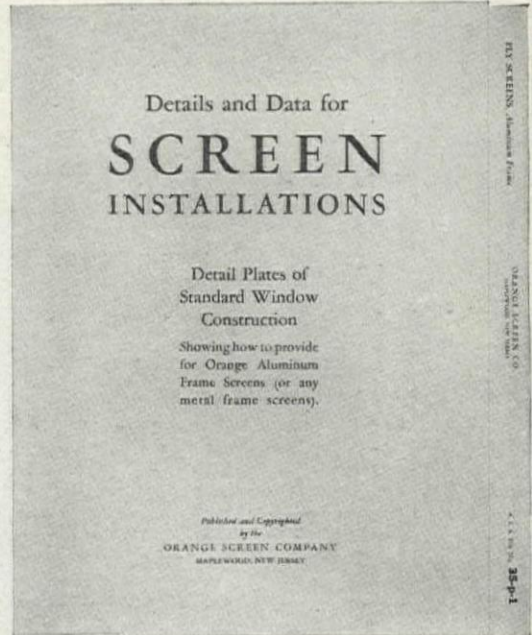
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ORANGE SCREEN COMPANY

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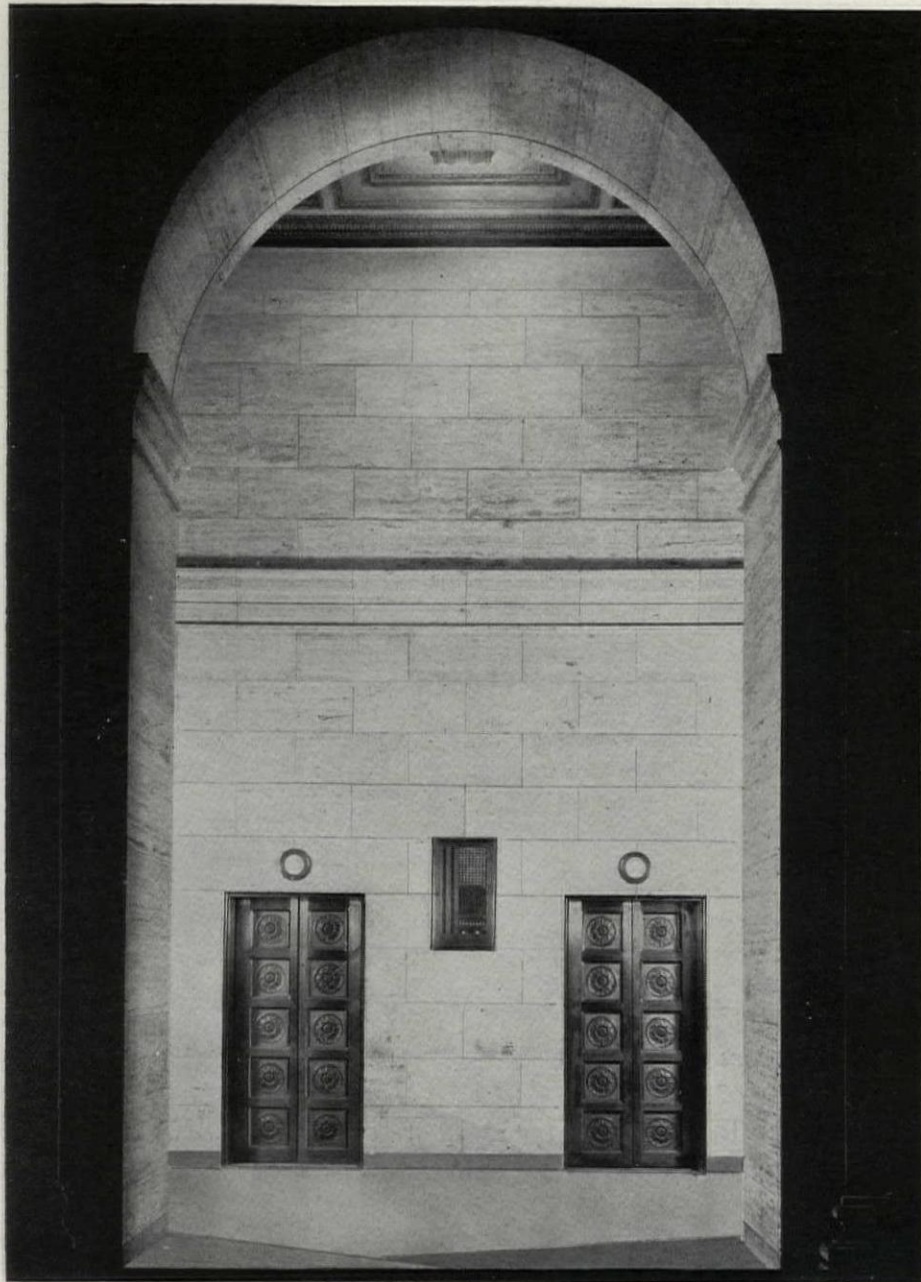
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Dahlstrom Metallic Door Co., 401 Buffalo St., Jamestown, N.Y.

(ESTABLISHED 1904)

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REVIEWS OF MANUFACTURERS' PUBLICATIONS

KELLEY ISLAND LIME & TRANSPORT COMPANY, Cleveland. "Studies in Lime; A Reference and a Guide."

Lime, since it is a material used in many departments of the building industry, is an item deserving the careful attention and study of architects, engineers, and builders; and that it is receiving due attention is proved by the thought and care with which specifications decree the type and quality of lime to be used, by the grading and guaranteeing of lime by manufacturers, and above all by the study of lime by such bodies as the National Society for Testing Materials and by their excellent publications dealing with lime. This brochure, says the foreword, "resulted from a talk with a leading architect who, although equipped with all available literature on the uses of lime, expressed a real need for additional information. 'What architects need,'—he went on to say,—'are details,—plastering details of cornices and ceilings, for example, which they can conveniently adapt to work they have in mind. Information on finishes, also more complete specifications on lime plaster, would be of great value, too.' In order to supply the need, which so clearly existed, we decided to issue 'Studies in Lime' and accordingly, retained this architect, assisted by other architects, to direct the compilation of the work. Collaborating in production, was an expert plasterer, together with others experienced in the building field. Consequently, 'Studies in Lime' combines in a unique way the vision of the creator with the craftsmanship of the artisan. It contains complete information on where lime can be used to advantage and how to use it, in the building field." The work is valuable.

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

Architects as well as decorators are trying to direct their clients toward use of more color, particularly for interiors. It is almost pathetic to observe the uniformity which to so large an extent prevails in American homes,—a sort of drab monotony,—and this amid the vast extent of resources for securing color with which we are surrounded,—color to be had from proper use of paints, stains, wallpapers, fabrics, floor coverings, glass, pottery, and the long list of objects which could be classified as furnishings and accessories. Manufacturers of all these materials are doing their utmost to help Americans overcome what someone has called their fear or dread of color, and indications are not lacking that their efforts are meeting with success. This brochure, a case in point, is frankly a plea for wider use of color. A well known interior decorator and quite a number of widely known architects have collaborated, and the result is a series of designs for the exteriors and interiors of houses in the different architectural styles which are popular just now, the principal rooms of each house being designed in color with all the requisite furnishings tastefully arranged and shown in their appropriate colors. R. C. Hunter & Bro. contribute a "Colonial Farmhouse," its exterior in white shingles or clapboards and its interior showing spirited use of color on walls, ceilings, floors and furnishings. Phelps Barnum is represented by a "Country House in Georgian Style"; Peabody, Wilson & Brown by a "Country House in French Style"; Leigh French, Jr., by a house of similar type, and Edmund B. Gilchrist by "A French Chateau Type Adapted as an American Country House." Frank J. Forster is represented by "A Country House in the French Provincial Manner," Thomas Harlan Ellett by a "House in the Style of the French Suburban Villa," and Robert O. Derrick by a "House in Colonial Farmhouse Style." Russell S. Walcott contributes "A House in Colonial Style," while Aymar Embury II is represented by "A Southern Country House," and Howard Major by "A Country House in Italian Style," while George F. Root, 3rd, contributes "An American Home in Jacobean Style." In each instance the designs, as might be expected, are admirably presented and plans are given, while the views of interiors, showing as they do an admirable use of color, might well overcome the fear of even the most timid of home owners. To make use of the color schemes as easy as possible, each of the illustrations is accompanied by a memorandum of the Acme materials necessary to produce the result pictured. The value of the booklet, which sells for 35 cents, is such that it is deserving of wide circulation, which it will no doubt receive.

PORTLAND CEMENT ASSOCIATION, Chicago. "Concrete Bridges." A work valuable to architects and engineers.

Bridges, as it has been known, as it has been said, and as is a fact, are as old as the history of man. The earth's surface, of whatever density, might be convex or concave, might rise up as a barrier or be dug as a pitfall. Both inequalities man seeks to overcome, usually in the line of a road. These inequalities may be conquered or circumvented. The primitive man knew that a fallen tree would help him cross a stream; shallow streams could be crossed with the aid of stepping stones. The first bridge may have been the fallen tree, and the stepping stones represented the arrangement of series of isolated piers. Between these piers, the water may flow and above the apertures thus formed runs the road which is supported on arches or beams. Concrete is not a new material. It was used as early as the first century. It was not made then with what is known today as Portland cement. Portland cement has been developed to its present efficiency as a building material practically within the last century. The Portland Cement Association has published an attractive and well illustrated booklet "Concrete Bridges" for distributing among engineers, civic and town councils, and chambers of commerce where bridge construction is under consideration. The Portland Cement Association further offers the benefit of the experience of its technical staff in solving problems having to do with the use of concrete. Address the nearest office of the Association, or its general headquarters, 33 West Grand Avenue, Chicago, for information and copies of the booklet.

TRUSCON STEEL COMPANY, Youngstown, O. "Truscon Airplane Hangar Doors." A useful brochure on the subject.

The rapid development of naval and army aviation, of air mail service and of passenger and commercial flying, has created a new set of housing problems for the attention of the building world. The shelter requirements in the field of flying are distinctly different in many respects from those in other lines of endeavor. Airplane hangars must be laid out in clear spans so that entire floor spans are open. To achieve this, the roof construction and roof supporting members must be kept as light as possible so that they may be completely supported from the sides and ends of the building without necessitating any intermediate columns which would obstruct the floor areas. The buildings must be unusually wide in proportion to their depths to admit placing the planes side by side instead of behind one another, and provision must be made for opening one of these wide elevations to its full width to permit quick and easy egress and entrance for the machines. At the same time provision must be made for admitting a maximum of natural daylight and fresh air so that repair and maintenance operations may be conducted under good working conditions. In meeting these unusual requirements, the proper selection of doors and windows becomes a matter of prime importance. Both windows and doors must contain a maximum of glass area and must be exceedingly light and strong. Truscon Standard Steel Windows have for years been used under similar conditions to meet parallel requirements, and now Truscon has developed a steel door especially designed to fit into correct airplane hangar construction. Realizing the necessity for securing maximum daylighting, these doors have been made so that two thirds of their area contains glass. Realizing the necessity for keeping the roof construction as light as possible, they have been designed to run on tracks embedded in floors, rather than on overhead tracks that require added strength and weight in roof supporting members. Realizing the need for conserving floor space, they have been designed so that open or closed they occupy a minimum of valuable area. A glance at the construction details, features and specifications contained in this booklet gives the complete story of how carefully Truscon has gone into the field of airplane hanger construction in developing these doors to meet every phase of the airplane housing problem. The architectural profession is of course interested in the development of the many different types of structures which aviation demands, and because the designing and building of such structures are still in their infancy, the value of a publication such as this is great. It may easily influence the designing of hangars for years.



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REVIEWS OF MANUFACTURERS' PUBLICATIONS

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

Forming the organization known as The Associated Tile Manufacturers has undoubtedly resulted in wide benefit to architects, builders, and others interested in the specification or use of tile, and apparently it has worked out also to the benefit of the 13 manufacturers of tile of different kinds which make up the organization's membership. The preface to this excellent and helpful volume says: "The standardization of glazed tiles and trimmers has been effected by The Associated Tile Manufacturers for the benefit of the user as much as for that of the producer. It is the result of several years of cooperative work on the part of the manufacturers, members of the architectural profession, and tile contractors. The guiding thought all through this work has been simplification. This has naturally led to the elimination of many obsolete, unnecessary and uneconomical patterns which were being carried by each factory. For instance, there did not seem to be a plausible justification for making, stocking, and cataloguing, 69 different styles of plain caps (not counting the ornamental) with upward of six angle, corner and stop shapes for each pattern, and necessitating use of a total of about 500 sets of dies, when many of these caps were very much alike and were used perhaps only once in two or three years. On the other hand, the elimination process has not been carried to a point where it precludes choice. In fact, some new patterns have been added to fill apparent gaps or to round out the series and to assure ample variety, because it was realized that adequate latitude must be maintained or provided in the different pattern groups or else defeat one of the main objects of standardization. The real purpose of the standardization work and of this book has therefore been to make it easier and simpler to select and use the tiles and trimmers, so that the architect, his draftsman and specification writer, and the buyer of tiles generally would have available a centralized source of information,—a handbook on glazed tiles and trimmers."

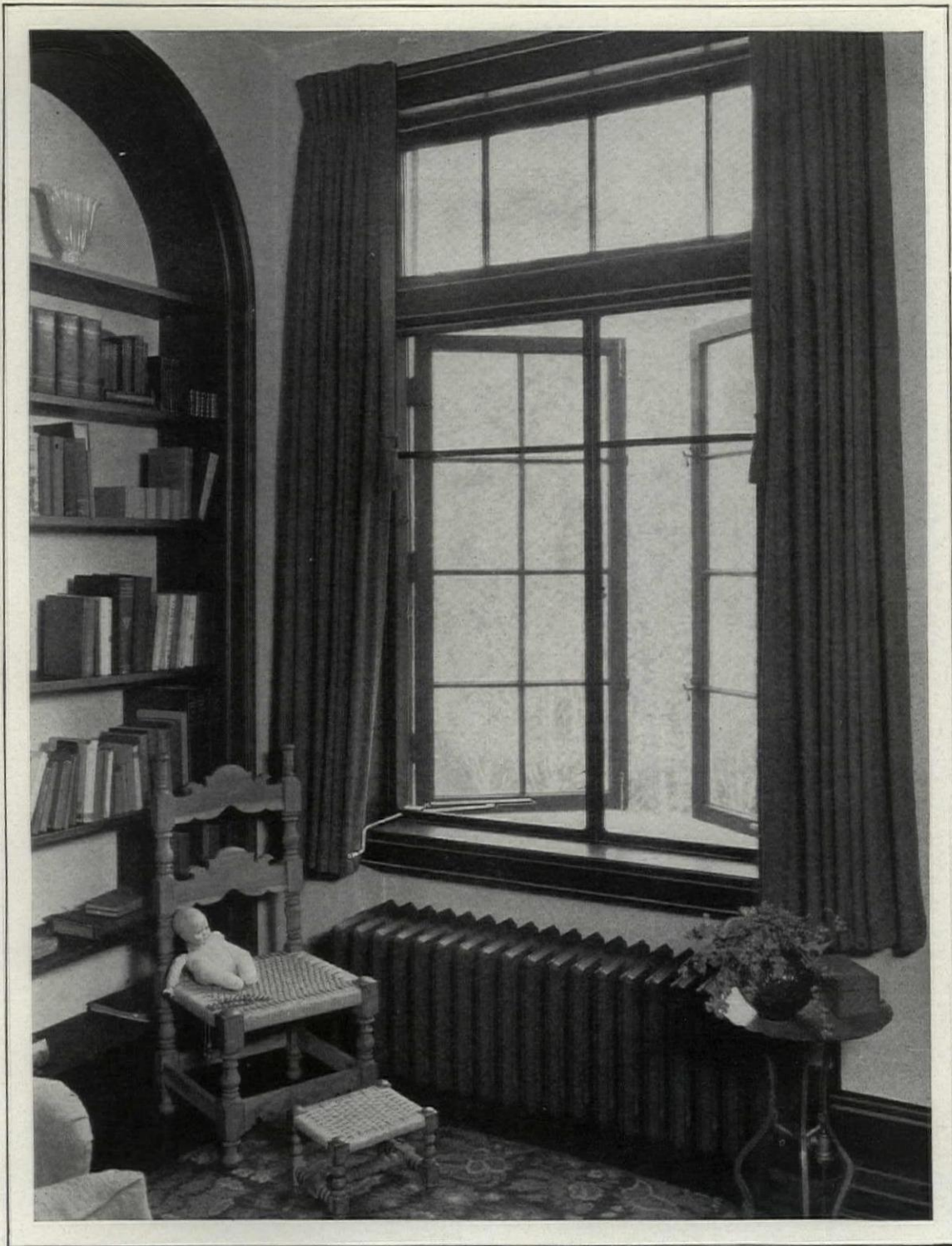
The work is replete with illustrations, descriptions, and data of other kinds likely to interest architects and builders, though contrary to the wishes of The Associated Tile Manufacturers the usefulness of the volume has been somewhat curtailed. "Pages 79 to 84 have been removed because of a ruling of the U. S. Department of Justice which restrains this Association from compiling and publishing any tabulations of list prices of tiles. The mailing of the book was delayed for two years awaiting a decision on this point. On these pages were given complete compilations of the list prices of all tiles illustrated and described in this publication. Throughout the preparation of the book, the association's aim had been focused on completeness of the informative data. The architect's needs were thoroughly analyzed and the contents adjusted to his requirements. It was believed that relative values, as expressed by list prices, were an essential factor of completeness and of material assistance in the selection of tiles suitable to a structure. While the list prices did not represent actual selling prices, they did convey to him what he is principally interested in, namely proportionate or relative values; in other words, that kind of information which he must needs have to select and specify suitably and economically. Through the removal of these pages, some of the information most valuable to architects has been done away with, the completeness of the data has been seriously impaired, and the purpose of the book as a centralized source of information on tiles partly defeated. Furthermore, the service which the publication was to perform has been curtailed, since the tabulations of list prices were included as a part of that service and in response to many requests from architects and specification writers. The architect must therefore remain at sea with respect to the relative value of the various tiles shown in this book, unless he is willing to go to the trouble, spend the time and risk the delay of obtaining this information himself from individual producers and contractors. It is very much to be regretted that it is not possible for him, as it should be, to have such data available in the quickest and most convenient way; have it at his finger tips, in his files, together with the rest of tile information, and thus enable him to make decisions quickly as far as they depend on relative values of the patterns chosen by him. As it is now, he will have to communicate with individual manufacturers, salesmen or contractors and also subject himself to delays."

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

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

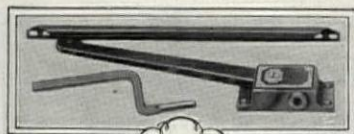
W. & J. SLOANE, 575 Fifth Avenue, New York. "Furniture for the Dining Room." A brochure on its decoration.

Architects and decorators appreciate the fact that as a rule the dining room of a house possesses more of a distinctive character than almost any of the other rooms. This may be because while other rooms often serve purposes which are more or less general, a dining room is intended for but one, and is used for that one purpose and for nothing else. Then, too, the furnishings of a dining room are themselves different from what is used elsewhere in a house, and architects and interior decorators in all ages seem to have been more successful with dining rooms than with rooms intended for other purposes. "Sympathetically and carefully treated, the dining room may be made one of the most attractive of rooms, adding a distinct and pleasing touch to house or apartment. Because of the monotony so often found in dining rooms, where the furnishings are limited to the dozen uniform chairs and the dining table, with perhaps a sideboard to match, individuality and charm of treatment are especially effective. Before suggesting furnishings or decorations, our designers consider the dining room itself; its size and proportions, its natural light, its relation to other rooms. Is the room to be finished in natural woods, or are all the walls to be painted? This question may be decided by the owner as a matter of mere preference; or the decision may be influenced by circumstances and surroundings. In a general way, what is to be the style of its decoration; shall it be French, English, Italian or American Colonial? An heirloom of the owner, a single fine piece of furniture, a family portrait or a set of dishes may strike the keynote; or the spirit governing the design of the exterior of the home. Often the shape of the room itself and its lighting are controlling factors. Color, while largely a matter of personal preference, is influenced in large degree by the direction of the light, and by the scheme of the adjoining rooms; and even when natural woods have been decided upon, there is wide range in tone, varying from the soft mellow wax-finished deal of colonial days, to the rich though somber oak of Jacobean England." This booklet deals well with the subject indicated by its title, and it contains illustrations which are all one would look for in a publication issued by this old and widely known firm.



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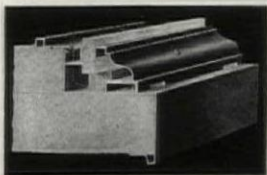
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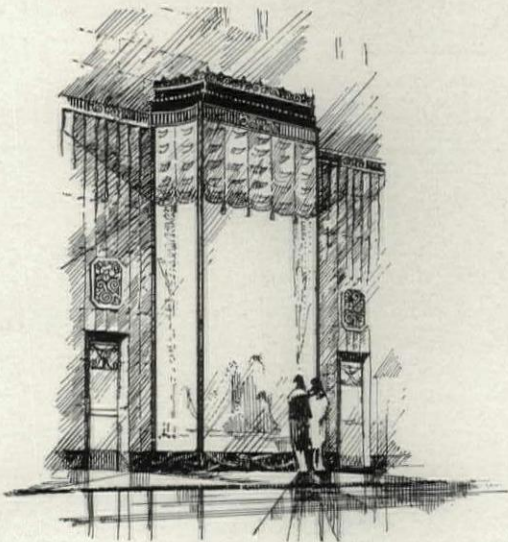
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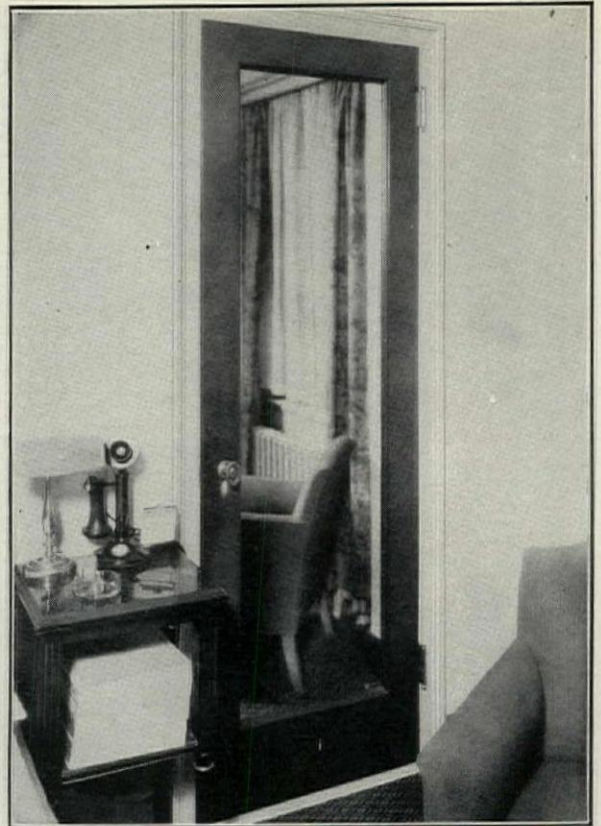
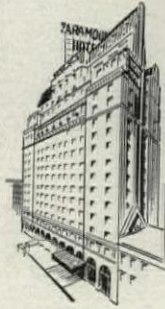
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Picture shows the Art Metal hollow metal bathroom door with mirror on one side. 611 of these are in the Paramount Hotel, New York City. Thomas W. Lamb, architect

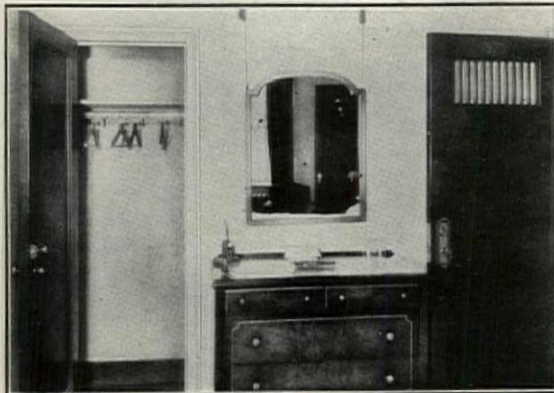
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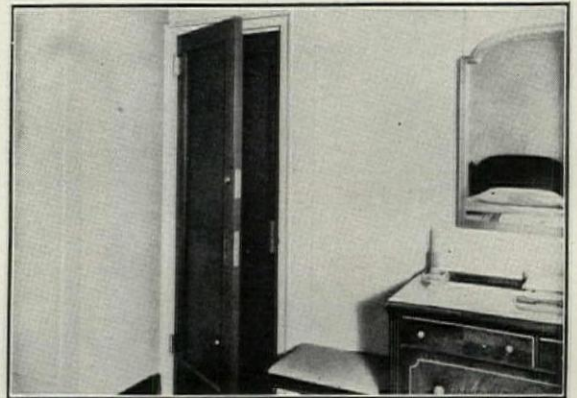
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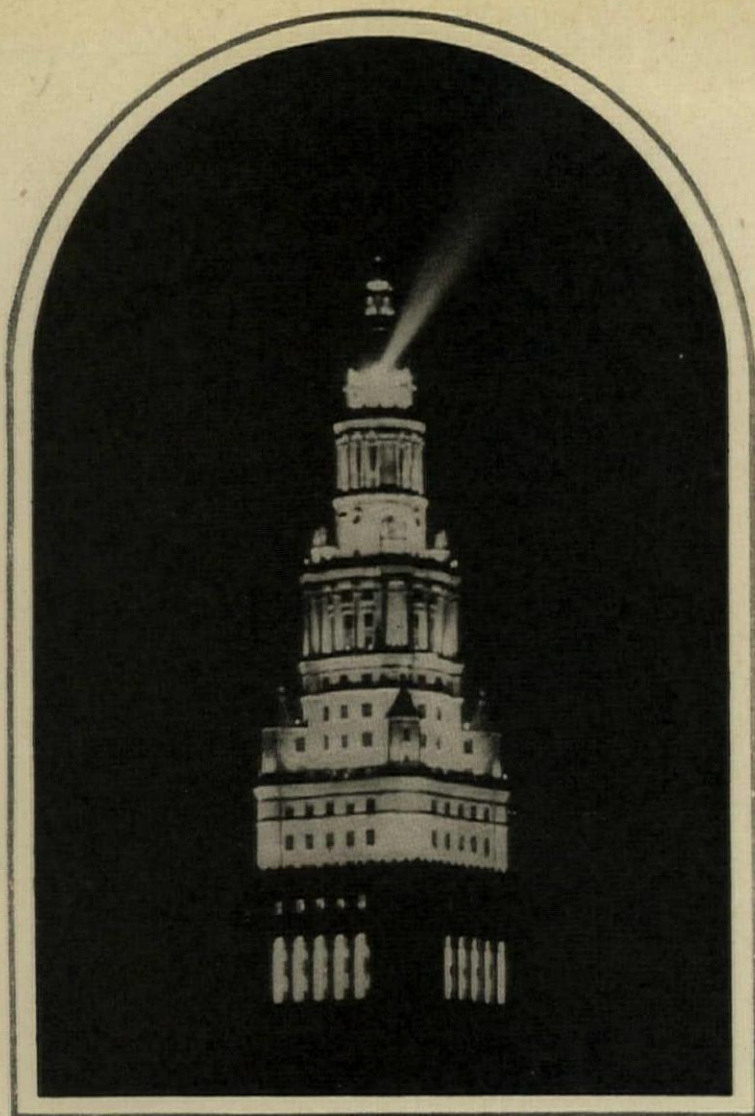
BRONZE AND STEEL INTERIOR EQUIPMENT FOR BANKS, LIBRARIES AND PUBLIC BUILDINGS . . . HOLLOW METAL DOORS AND TRIM



At right: Art Metal twin doors for communicating rooms. The Paramount contains 62 of these.

At left: The sturdy simplicity of the bedroom and closet doors by Art Metal.





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