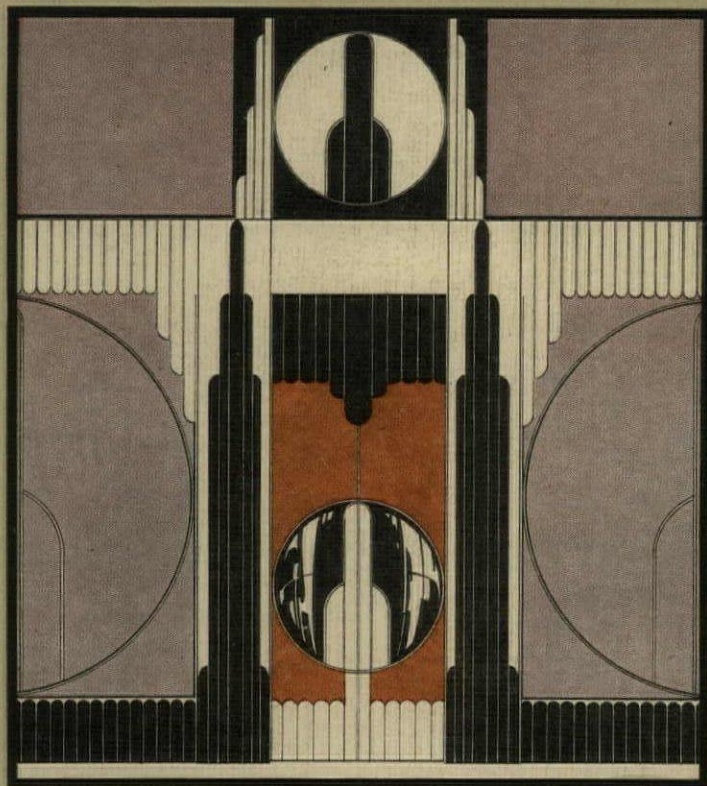


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ARCHITECTURAL FORUM

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ARCHITECTURAL DESIGN

JUNE

1929

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Since there is no question as to the enduring protection afforded by a Sheldon Slate Roof, let us consider how remarkably versatile this natural product is, how it fills such essentials as—

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Unlimited combinations and effects may be obtained from Sheldon's Greens, Greys, Blacks, Bronzes, Purples—and even Reds.

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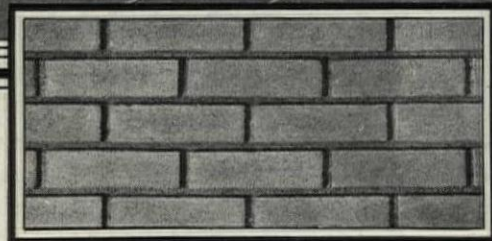


HANLEY FACE BRICK



*Stamford Telephone Building
R. W. Foote, Architect*

*H. Wales Lines Co.,
Contractor
Hanley Face Brick NM Moorish Blend and Shade 139.*



The object of this design was to bring out the vertical elements of this attractive office building in Stamford, Connecticut, by using a Hanley white face brick (Shade 139) for pilasters to



contrast with the softly blended goldens and greys (NM Blend) of the face of the building. The resultant effect is not only one of a colorful exterior but also of a well proportioned mass.

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VOLUME L
Number 6

TRUSCON STEEL WINDOWS



DONOVAN AWNING

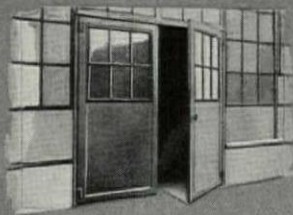


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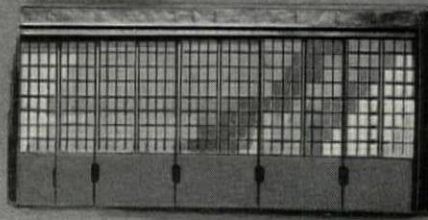


CASEMENTS

TRUSCON STEEL DOORS



STOCK TYPE

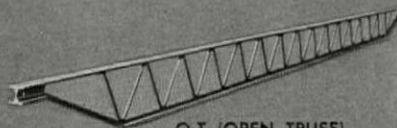


SLIDE DOORS

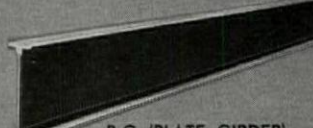


FOLDING TYPE

TRUSCON STEEL JOISTS



O-T (OPEN TRUSS)



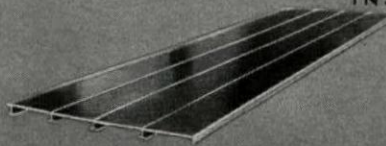
P-G (PLATE GIRDER)



NAILER

TRUSCON ROOFDECKS

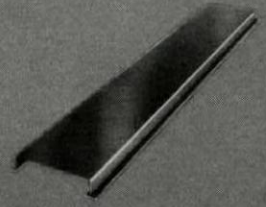
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THE completed New York Life Insurance Company Building effectively depicts the subtle variations in color-tone which may be secured through the use of Variegated Indiana Limestone.

Variegated is an irregular mixture of the Gray and Buff stone with a fair range of variation in texture. It is found where the Buff and Gray color-tones adjoin in the quarry ledge. Such material, when cut up and

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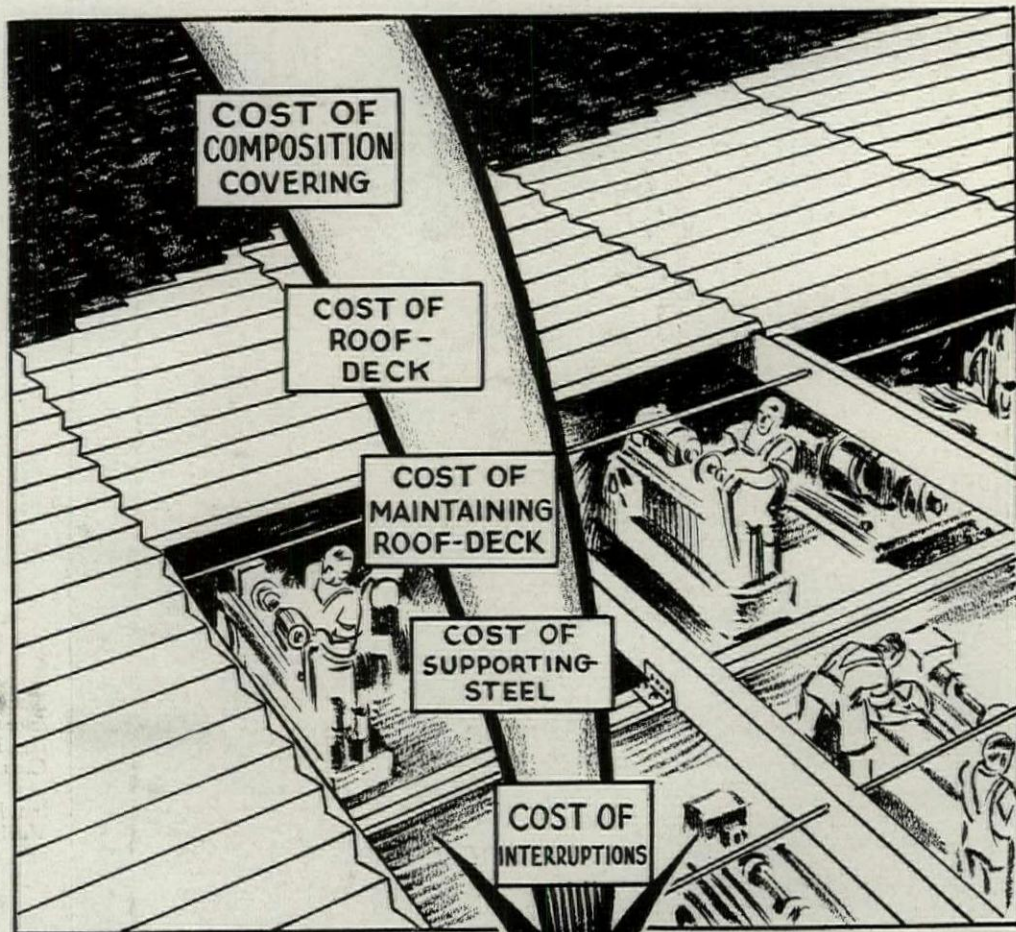
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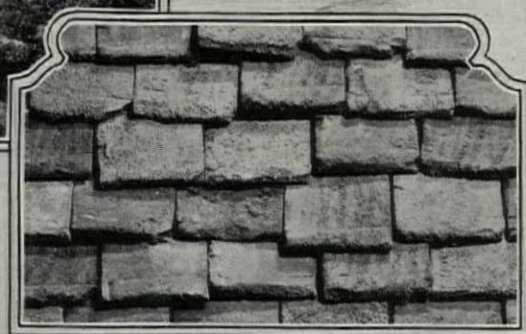
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*The Charles W. Dunn Residence at South Norwalk, Conn.
Frank J. Forester, Architect*



England's

"Black and White Country"

In America

WALLS of gleaming white in contrast with weathered roofing tiles and dark oak timbering. Thus were the homes in Hertfordshire, England—known as the "Black and White country".

Today, as shown in the above photograph, England's "Black and White" architecture is moving to America and the Heinz Roofing Tile Company, makers of famous Old English and Normandy Tiles, are contributing their part in this transition. Made from the wonderful pottery clays of Colorado and individually

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Left: Bathing Pavilion of the Southampton, Long Island, Beach Club; Peabody, Wilson & Brown, Architects. Below: A close-up of the IMPERIAL Roman Tiles which were used on this building.



THE architects of the Southampton Beach Club drew their inspiration from the picturesque old structures that border the Mediterranean. Very wisely, therefore, they insisted upon a roofing material that would simulate the mellow color and weathered texture of a roof laid centuries ago.

They found it in IMPERIAL Roman Tiles, for these tiles are astonishingly faithful reproductions of

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When planning a house of Spanish, Italian, French or English architecture, remember that there are IMPERIAL Roofing Tiles to harmonize ideally with it. And also that the less expensive ones now cost no more than a non-fireproof roof which must periodically be replaced.

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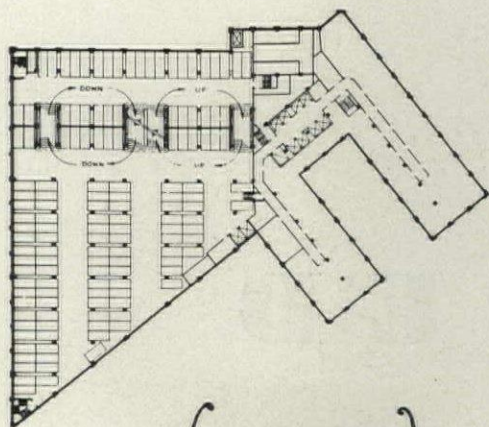
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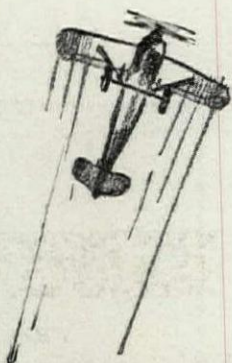
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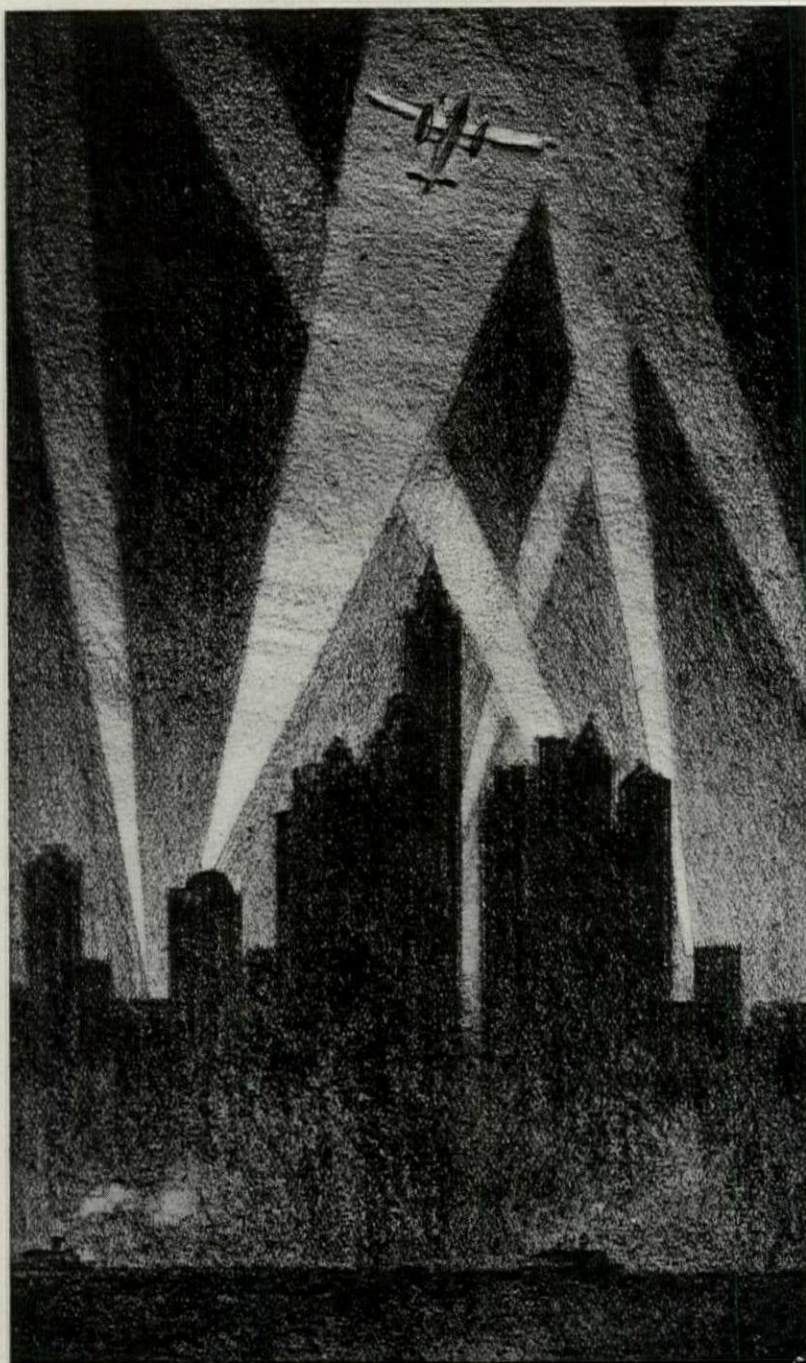


ENGINEERS AND GARAGE MANAGEMENT

RBC-136



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A generation ago America rounded out an amazing century of railway development—from a paltry 5,000 miles of track in 1800 to over 258,000 miles in 1900.

Much of this growth had been haphazard. Future needs were time and again sacrificed to expediency. Costly mistakes were made which we today have been forced to correct by building more accessible terminals, by removing unsightly and inadequate yards and sidings and bridges, and by abandoning hundreds of miles of right-of-way set up in defiance to known laws of industrial progress.

Think what might have been done with the sums required to make good these errors! Think how both beauty and economy would have been served by more thoughtful planning, foresight, and co-operation!

Today, in entering upon a similar phase of expansion, aeronautics faces an even greater need for vision—an even more serious responsibility. Eras sweep along by decades now, not by centuries. Thousands of airports will be constructed in the next few years alone. With adequate planning, work begun today can and should bear sound fruit in tomorrow's new growth. Serious mistakes can and should be avoided.

That this is no idle theory, but practical common sense, is proved by the enthusiastic response of architects, engineers, and aeronautical experts to the frank challenge of the Airport Competition sponsored by

the Lehigh Portland Cement Company. Everywhere this competition is arousing action and interest in better expansion plans for today's and tomorrow's air traffic.

The terms of the competition have been formulated in a manner best to serve the interests of architects, engineers, and the aeronautics industry, by a Program Committee composed of more than twenty-five recognized experts in architecture, engineering, civics and city planning, and aeronautics. Harvey Wiley Corbett, F. A. I. A., is Chairman and Francis Keally, A. I. A., has been retained as professional adviser. Management is in charge of C. Stanley Taylor of Taylor, Rogers & Bliss, Inc. Competition programs have been mailed to architects and engineers; if you have not received a copy, and wish to enter the competition, write or wire the Lehigh Portland Cement Company.

Each entry will consist of two drawings rendered in black and white in any medium. Each drawing will include two principal elements. The four major elements are: a small-scale plot plan of ground area; block plans of the structures needed to house the present and future facilities of a complete airport; an airplane perspective, showing principal structures in relation to flying area and to the traffic arteries serving the port; and an elevation of the major structures at larger scale. Further specifications, 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. All structural features shall be indicated as constructed of Portland Cement products wherever practicable.

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

Upon completion of the competition, the winning designs and those receiving honorable mention will be widely published for the guidance and inspiration of cities, counties, states, and all local or national organizations interested in airport development.



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, has been divided into four sections—Architecture, Engineering, Civics and City Planning, and Aeronautics, and includes the following men of outstanding prominence.

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Closes November 18, 1929

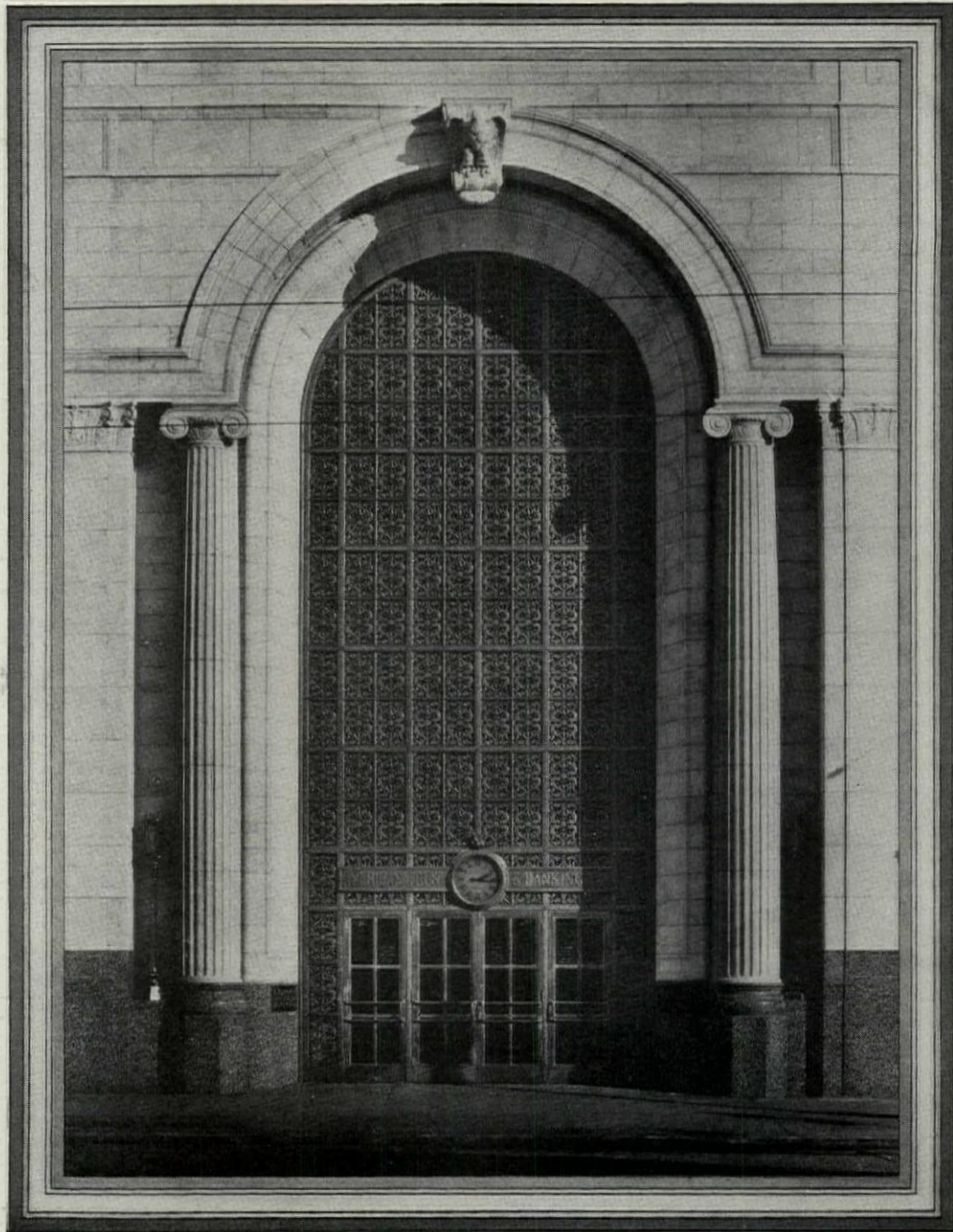
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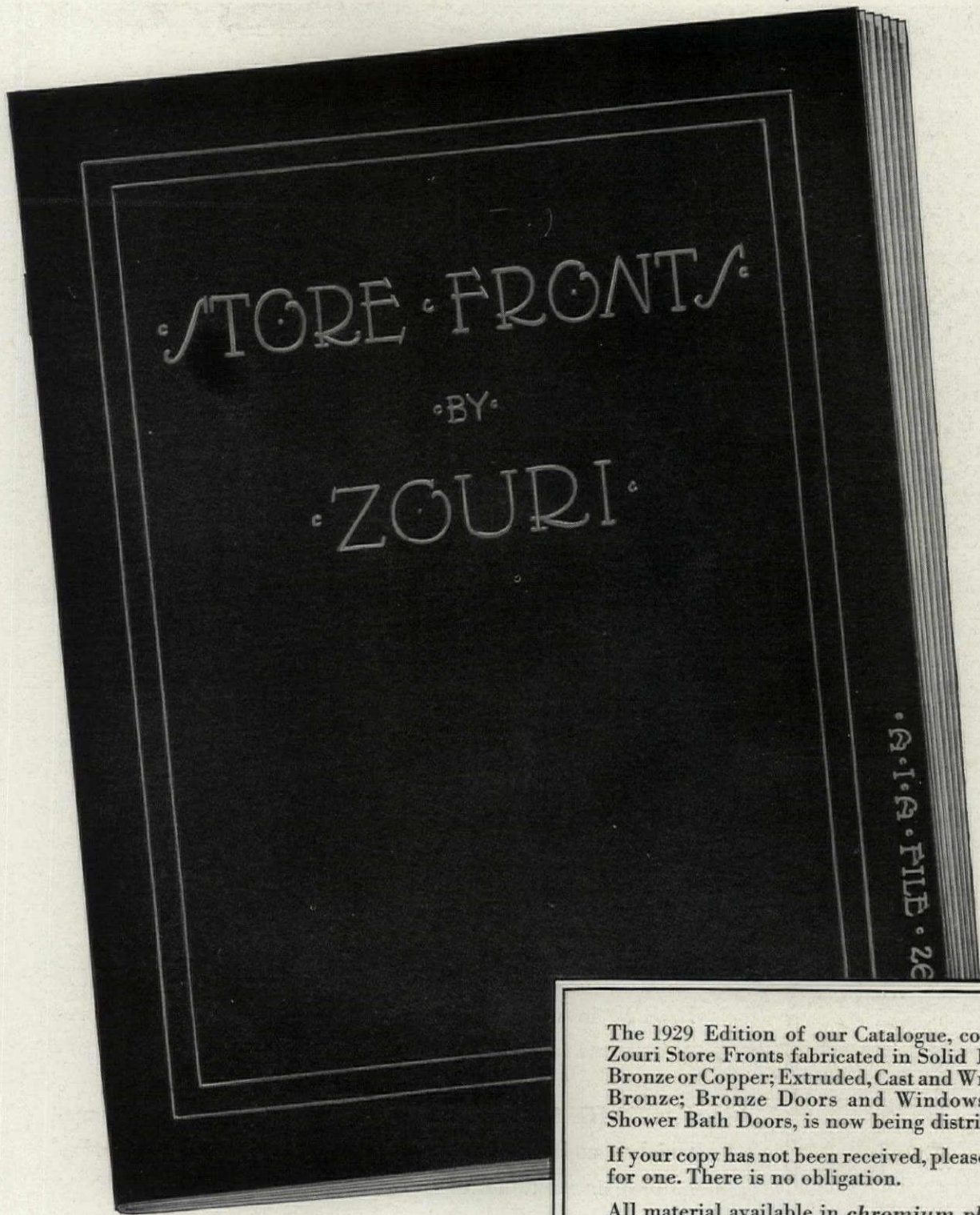
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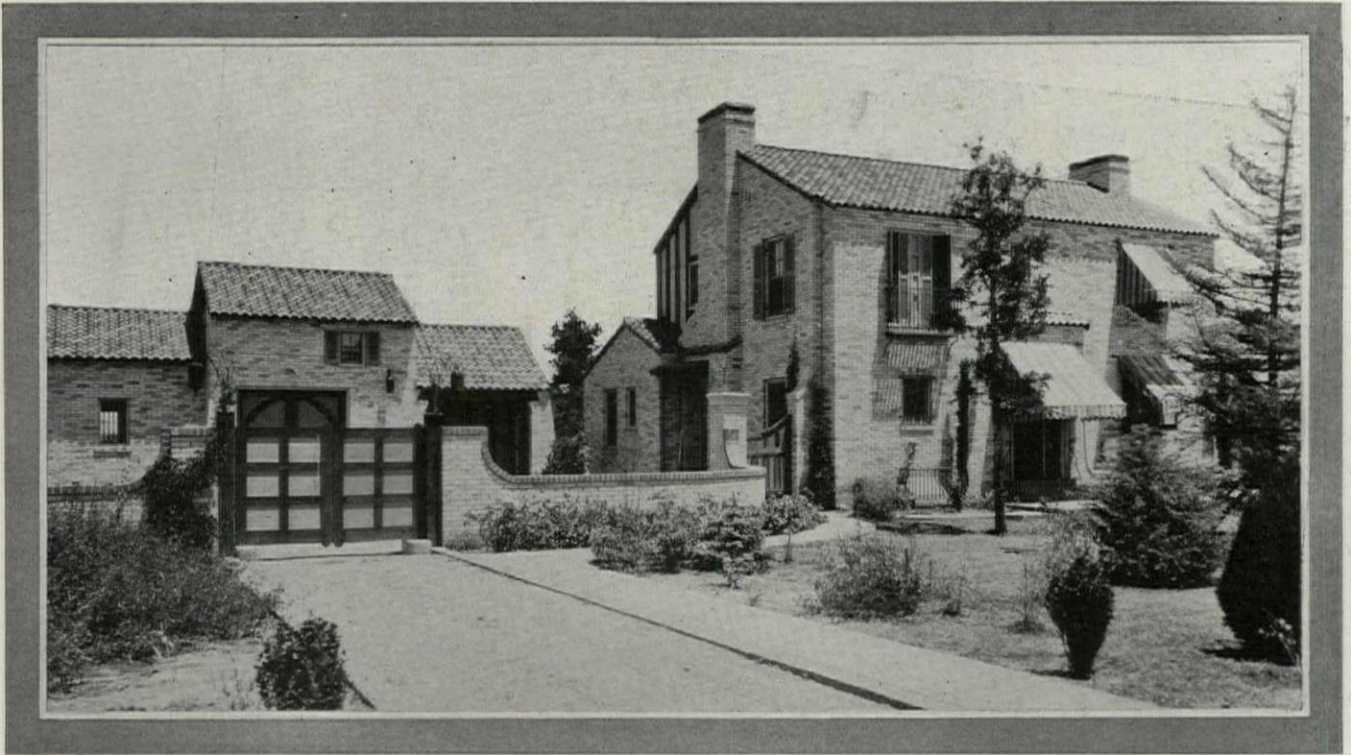
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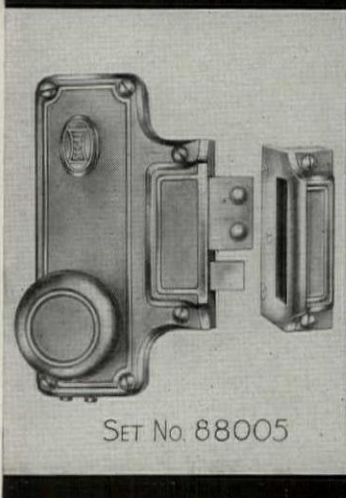
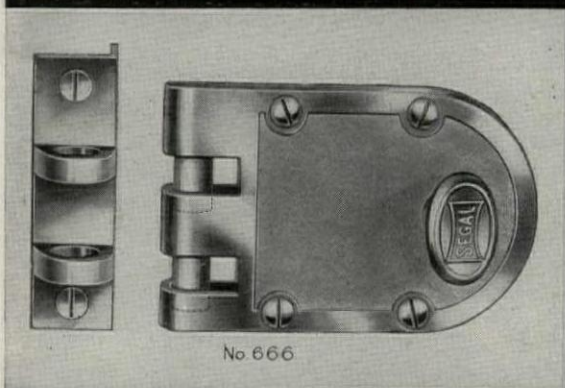
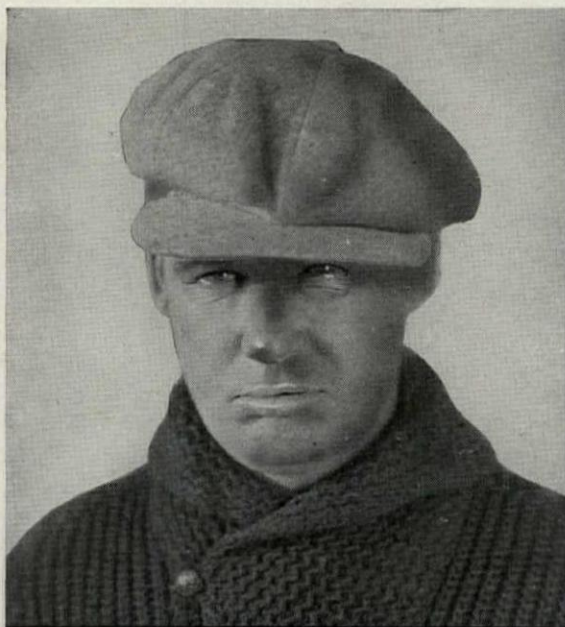


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The interior of The First National Bank of Boston building in Buenos Aires is finished in porphyry and green and yellow Uruguay marble. Its spacious dignity is in keeping with the character of this banking institution.



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TRADE MARK

Said *the* burglar to the Architect

"I'm hangin' up me jimmy. A crook's life aint what it usta be. Last night I spots tree juicy 'jobs' and no cop in sight. I woiks me way up to de doors. And smack! You coulda knocked me down wid a feather—every one had a Segal lock. Ya couldn't crack one a dem babies wid a pickaxe. Tough luck, did ya say? Tough lock, sez I."

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IN this modern age, a lock must protect as well as ornament. Segal locks do both to an ultra degree. Unique construction principles make them absolutely burglar-proof. They interlock door and jamb in a grip that can't be jimmied or forced apart. Their action is positive, smooth working, fool-proof and permanent. Yet greater Segal lock protection costs no more than that of standard locks of good quality. For over a decade architects and builders have specified Segal locks for their added security. In many thousands of homes, apartment houses, industrial plants, loft buildings, etc., locks bearing the Segal trade-mark are efficiently guarding many millions, in money, valuables and merchandise. Further facts are given in an interesting booklet, which we will forward to you on request.

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IN THIS living-room, the architectural eye is immediately conscious of the fine, old-fashioned charm of the Georgian period. Combined with this spirit of yesterday are many modern ideas you cannot quickly sense. Right at your feet is the most modern note of all—a quiet, springy, colorful floor of Armstrong's Linoleum.

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Frederick Houston, New York architect, planned this living-room, and the entire house, for H. W. Prentis, Jr., of Lancaster, Pa.

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Linoleum
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same up-to-the-minute quality. They assure fire-resisting floors in a house that is fireproof. They build in quietness, permanence, health, and economy. And they provide floors that are most modern in their easy cleaning character. For the new Accolac Process seals the surface of the linoleum with a tough nitro-cellulose lacquer, assuring an easy-to-clean floor. We will be pleased to send you colorplates and samples of Armstrong's Linoleum Floors. Armstrong Cork Company, Floor Division, Lancaster, Penna.

Look for the
CIRCLE A
trade-mark on
the back of each



PLAIN--INLAID--EMBOSSSED--JASPE--ARABESQ--PRINTED and ARMSTRONG'S QUAKER RUGS

What Architects Said



ASKED the reason for the increasing use of steel partitions in office, commercial and industrial buildings, a number of leading architects made these illuminating comments:

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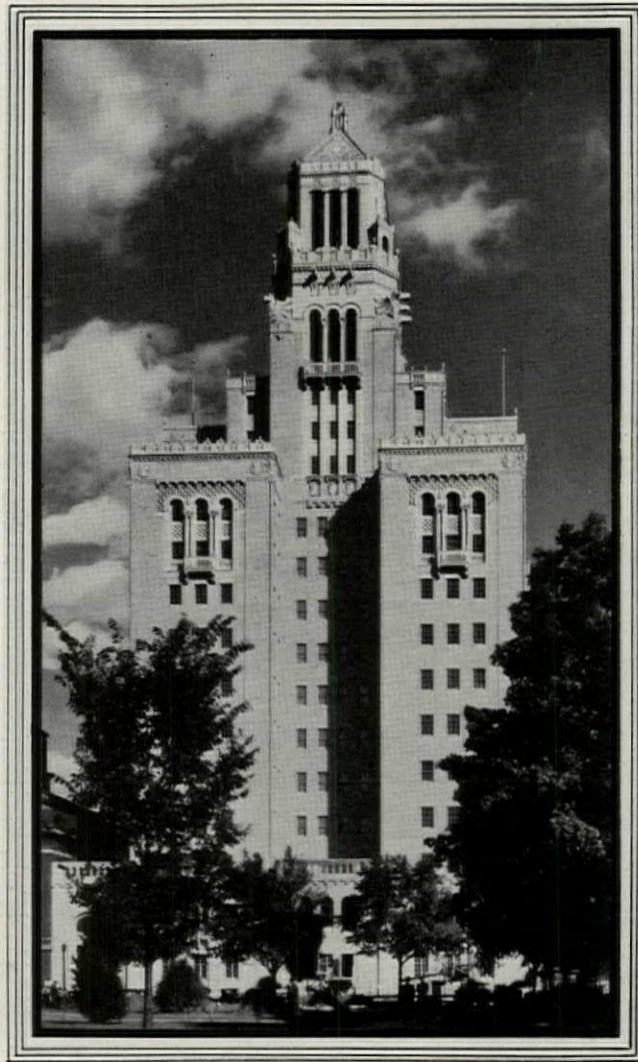


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feeling of security
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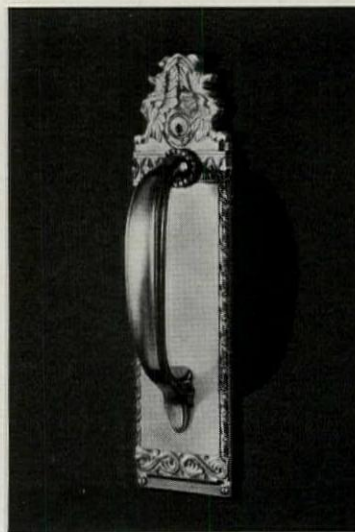


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The Mayo Clinic, Rochester, Minnesota, Ellerbe & Company, architects, is equipped throughout with Sargent Hardware. The design illustrated at the left was made especially for this building.

equipment, of solid brass or bronze, gives smooth and satisfying service for the life of the building. All over the country, in office buildings, hotels, apartment houses, schools, hospitals, public buildings, and residences, Sargent Hardware is constantly meeting the most severe tests of beauty and utility. Sargent & Company, New Haven, Connecticut; 94 Centre Street, New York City; 150 North Wacker Drive (at Randolph), Chicago.

SARGENT
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LUPTON STEEL WINDOWS . . . A MEDIUM AS FLEXIBLE AS A PRELIMINARY SKETCH



Lounge of the new Y. W. C. A. building at Cincinnati. Light, airy, cheerful. Rendigs, Panzer & Martin, Architects. F. B. & A. Ware, Associate Architects.

FOR relieving masses of masonry with interesting window-treatments, architects find Lupton Steel Windows almost as plastic as sculptor's clay. They have many distinct types of windows to work with. Each has a definite use in hotels, apartments, hospitals, fine office buildings, distinctive shops and stores.

Each of these types of Lupton window is made in a variety of *standard* sizes—with corresponding price-economies. The architect can individualize his window-plans and still keep costs in line with a moderate building-budget.

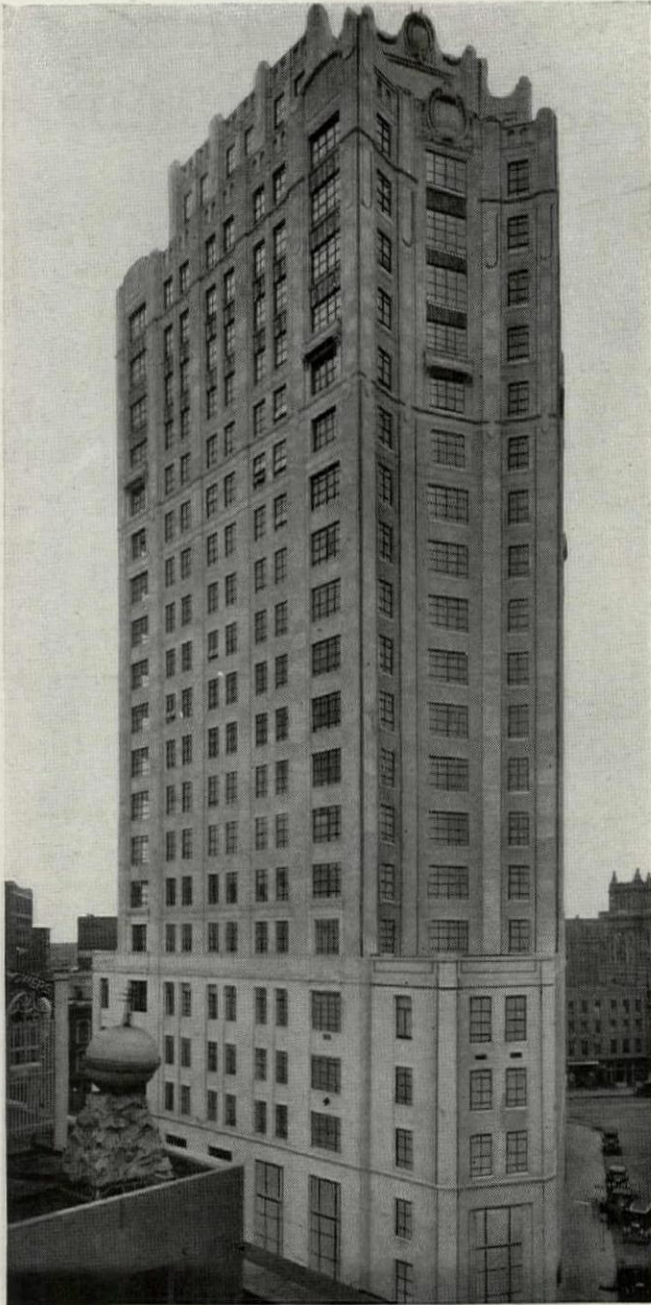
As the architect can specify these standardized

windows months ahead of the building, shades, screens, and awnings can be ordered in quantity lots, and a material saving can be effected.

The complete story of Lupton Steel Windows is right on your desk now. Pick up your 1929 edition of *Sweet's*. Turn to page A1192 and leaf over the Lupton presentation . . . 63 pages of facts that will help you save money on your jobs, and give you a flexible medium for building beauty into every one of them. When you use Lupton Steel Windows, you offer your clients a quality product which is nationally known. David Lupton's Sons Co., 2207 East Allegheny Avenue, Philadelphia, Pa.

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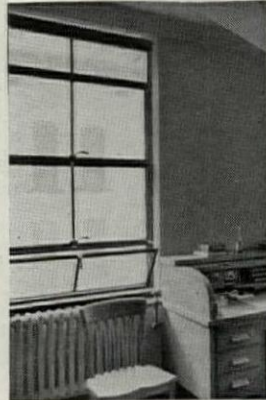


Board of Water Commissioners Building, Detroit, Michigan
 Architect: Louis Kamper, Inc. Contractor: A. W. Kutsche Co.

IN the center of Detroit's business district, the Detroit Water Board Building rises 22 stories high, daylighted throughout with the new Fenestra Office Windows.

These modern office windows are built of casement window sections. They are designed to reflect simplicity, continuity, restraint—to conform to the architectural design of the entire structure. And they are practical. Upper sash, supported by rolled steel side arms, slides down from the top while swinging out from the bottom, thus aiding in the control of ventilation and making every inch of outside glass easily accessible for washing from within. The sill sash opens

Through the office of Louis Kamper, Fenestra Steel Windows have been used in the Board of Water Commissioners Building, Detroit



An office in the Board of Water Commissioners Building. The two upper sash are closed but the lower sash is opened in to act as a wind guard.

in from the top, making wind guards unnecessary.

Narrow steel bars and the absence of cumbersome weight boxes permit a larger area of glass. Fireproof steel members obviate all sticking, swelling, warping or shrinking—insure ever easy operation. Labeled by the

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...Chicago's beautiful tribute - to a German friend of American liberty



Baron Friederich Wilhelm von Steuben



THE STEUBEN CLUB
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Architects—
K. M. Vitthum &
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Russwin Dealers—
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RISING majestically to a height of forty-eight stories, the new home of The Steuben Club stands on the site of the historic old Briggs House, famous as the Chicago dwelling place of many notables, including Abraham Lincoln who lived there while conducting his campaign for the Presidency.

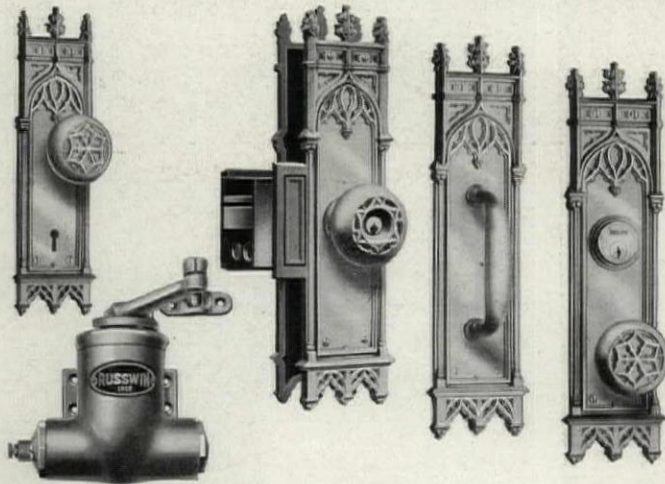
The Steuben Club, founded by Americans of German descent as a testimonial to the illustrious deeds of their forefathers, was named for Baron von Steuben, who won fame in the American Revolution. Von Steuben came to this country in 1777 and volunteered his services to General Washington at Valley Forge. In recognition of his genius as an organizer of

troops and as the author of the first manual of arms used by the United States Army, von Steuben was made Instructor General of the Continental Army with the rank of Major General.

The Steuben Building is one of the largest and most beautiful of its type in the world. The architecture is Modified Gothic, accentuated by a high receding tower with turret-like buttresses at the 27th, 34th, 38th and 43rd floors.

As is true of so many distinctive buildings—large and small—Russwin Hardware equipment was chosen because of its well-known reputation for quality, beauty of design and trouble-free service.

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*for the Bungalow ... the Pretentious Home
... the Monumental Structure ...*

See pages 2519-2598
for a catalogue of
Russwin Hardware



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Sectional Movable

BOOK DEPARTMENT

DOMESTIC ARCHITECTURE OF PROVINCIAL FRANCE

A REVIEW BY
WALTER F. WHEELER

THERE are several reasons why the architectural type which at present is known as "Provincial French" should find wide favor in America. First of all, the type possesses in an abundant degree that balance, dignity, or slight formality which is to be noted in the best of American country and suburban architecture, and this without in any way assuming a "grand" manner. In the next place, it makes use of almost precisely the materials which are most readily had in the United States; and in addition to these two excellent reasons there are to be noted the facts that climatic conditions in France,—taking France as a whole,—are similar to what prevail (by and large) in America, and that life as it is lived in this country is not unlike what obtains in France at the present time.

No one could have visited and have examined, even superficially, the recent Exposition of Architecture and the Allied Arts in New York without realizing that American domestic architecture has entered upon a new phase or expression. One looked in vain for the historic "front porch," and one notes that American domestic buildings are no longer being designed with regard to but one facade,—that which faces the road or the street,—with no care, or almost none, given to the appearance of the remaining facades. Instead, the house is likely to present to the world, as it passes by, a restrained and well bred reticence, while elsewhere, perhaps fronting a garden or overlooking a lawn, is a terrace, a veranda or much the same thing called by some other name, where the occupants of the house may enjoy the splendor of the garden or the expanse of lawn without being on exhibition to the world and his wife. Then again, the lawn or the garden, and particularly the driveway and the service entrance, are likely to be judiciously screened by walls, shrubbery or fences made of woven saplings, and this too with considerable regard paid to the architectural possibilities presented. And almost more important than all, structures of a subsidiary nature,—garages

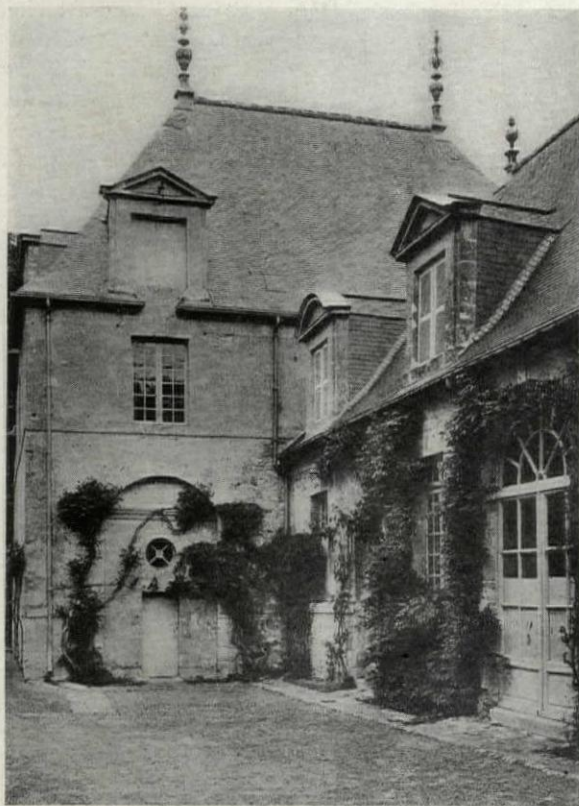
and the like,—are no longer scattered over the estate's area. Even upon a small plot such buildings are likely to be combined with the main structure, increasing its dignity and often making possible by enlarged size just that degree of formality which present-day taste requires. This naturally brings with it unity of effect.

Now all of this is precisely what the French have always insisted upon. As one tours the rural districts of France one passes countless old farmsteads, *manoirs*, or even small chateaux, often, alas, in ruins or in an advanced stage of decay, but all possessed of the charming qualities which would find favor in America, and which, since American architects have seen and appreciated them, are finding a large and important following among American home owners.

This excellent work upon the architecture of provincial France deals with exactly this. Its authors in their travels through France have selected the examples of architecture which their familiarity with American conditions and American clients has taught them would be most helpful in stimulating appreciation of what is good in architecture and that improvement in taste which is one of the most

encouraging signs of the times. America has not been altogether fortunate in its following of French architecture. With the exception of certain old buildings in Louisiana and other parts of the country settled by the French, there is little in the way of French architectural style which has been or is likely to be helpful. When one thinks of French architecture at all, one is likely to think of certain elaborate and costly houses in New York or Newport, or else, where interiors are concerned, of magnificent ballrooms. One never thinks of the buildings of different kinds,—simple, restrained, refined and beautiful,—with which the smaller cities and towns, and particularly country districts of France are filled.

The volume in question consists largely of illustrations, chiefly illustrations of residence structures. A few excellent interiors are shown, but only a few, per-



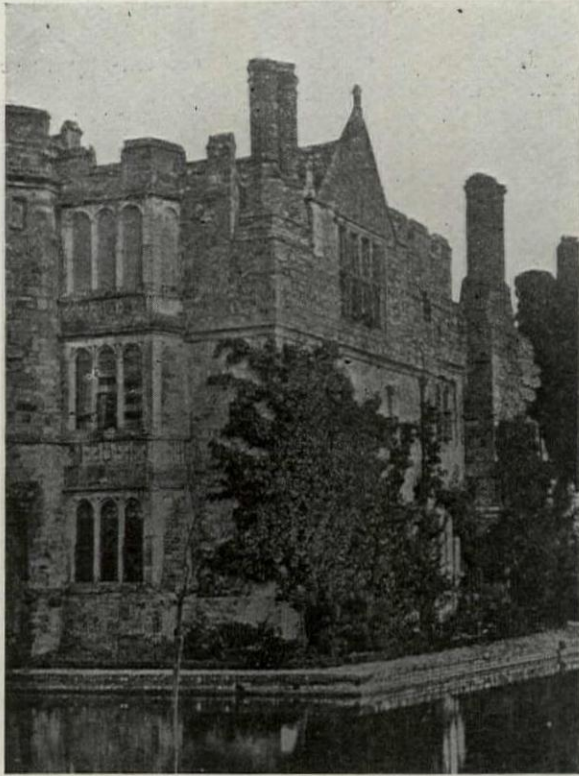
An Outbuilding, Chateau of Azay-le-Rideau

Books reviewed or advertised in THE FORUM will be supplied at published prices. A remittance must accompany each order. Books so ordered are not returnable.

"The Domestic Architecture of England During the Tudor Period"

By THOMAS GARNER and ARTHUR STRATTON

A New, Larger, and Better Edition of An Architectural Classic



HEVER CASTLE, KENT.

¶ "Garner and Stratton" invariably comes into use when an architect is working in the Tudor, Elizabethan or Jacobean style. Its brilliant illustrations of old buildings may be depended upon to afford precedent for modern work and to supply inspiration for adapting these marvelous styles to present-day use. The difficulty of securing the two volumes, their unusual size, and the fact that they have dealt chiefly with elaborate work have hitherto prevented their wider use.

¶ A new, enlarged and improved edition of this important work overcomes these objections. The page size of the volumes has been considerably reduced, their contents much enlarged, and the additions to the subject matter deal largely with work of the simpler, more moderate character which is adaptable to use in America today. The two volumes abound in illustrations of exteriors and interiors of domestic buildings, and these illustrations are supplemented by countless drawings of details,—half-timber work; chimneys; wall paneling; doors; door and window surrounds; mantels and chimneypieces; ceilings; stairways; interior vestibules, and the other details which mean so much to the designer and aid so powerfully in creating the atmosphere belonging to these English styles.

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

Price \$65

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521 FIFTH AVENUE, NEW YORK

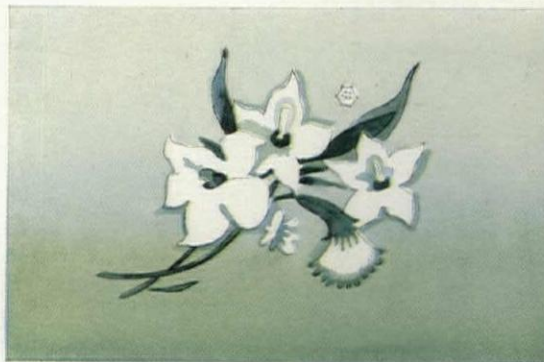
haps because French interiors, like all others, lack something of interest without their furnishings, and rural France is being stripped of its furniture and household possessions by the ubiquitous dealers in antiques who gather such objects for export to America. But enough is included to be of immense help to the architect or home owner who would work in this beautiful and wholly charming style. Three of the best examples illustrated in this volume are the Ferme de la Haie, Chateau d'Odre and Chateau de la Pree. The Chateau d'Odre is an immense house, built of small stones and surmounted by a graceful mansard roof. The hardness of the stonework and the plainness of the building, three stories high in places, four in others, are softened by moss and vines, an occasional *espalier*, and the small garden houses attached to each side of the main structure. Below one end is a long pool with water plants growing in it. The farm group is also very large and is close to one end of the house. Near to England, on the Channel, the Ferme de la Haie is one of the best all-brick houses,—only the surrounds of the openings are of stone,—that one has ever seen reproduced. It would seem to be a very early house, hardly out of the "fortified" period. The brickwork is superb, and the spacing of the windows is a delight to the eye. Bare as it is, it needs no gimcrack ornament or whatnots to decorate it. The Chateau de la Pree takes one to high ground in central France. It seems very small until the "spread" of the buildings is appreciated. Like all these houses, it probably has no "circulation" at all. This little manor house, however, has a most engaging appearance.

The Chateau de Charreconduit is a curious example showing use, among other things, of three repeated Classic porches, more English than French in character. In France regions usually govern types, more so than in England, where periods and classes fix the types much more rigidly. The Diane de Poitiers house at Orleans, also illustrated in this volume, seems a little out of place. It is too monumental, too elaborate to suggest a manor house of even the most gentleman-farmer type. As a specimen of a beautiful illustration, that on page 285, of Fleurville, is unrivaled. The three magnolia trees in full bloom, shading the curved steps, are delightful. The portion of the text dealing with gardens, vegetable gardens, flower borders, *potagers* and manor house groups, is particularly satisfactory, and is full of suggestions.

FRENCH PROVINCIAL ARCHITECTURE. By Philip Lippincott Goodwin and Henry Oothout Milliken. Text and plates 11 x 15 ins. Price, \$18 Net. Charles Scribner's Sons, 597 Fifth Avenue, New York.

MOULDINGS OF THE WREN AND GEORGIAN PERIODS. By Tunstall Small and Christopher Woodbridge. Portfolio of 20 separate plates. 10 x 12½ ins. Price \$3.75. William Helburn, Inc., 15 East 55th Street, New York.

THE rare excellence which characterized the interiors of the Georgian era and of what is sometimes called the "Wren period" was largely due to study by architects of style and proportion and of the application of both proportion and style to the work in hand. Based as it was chiefly upon work produced in Italy,—generally of stone or of some one of what are known as "plastic" substances,—the English architects found themselves confronted with the use of wood, composi-



Pleasant memories

A PATIENT whose life has been saved at a hospital goes home . . . and grumbles about the food that was served him. Another forgets the fine care she received . . . remembers only the disturbing clatter of footsteps down the corridor which kept her awake at night—or the depressing bleakness of her room. The great work that the hospital is accomplishing is overlooked . . . the drive to build the new wing receives only niggardly support from the public.

Now let us narrow this discussion down to *hospital decoration*—a subject which the average hospital executive dismisses as of slight importance. No one, of course, advocates taking money away from the patients and squandering it on “elaborate” interiors. To be really helpful, a suggestion must be simple and economical.

Suppose that we have a bare minimum to spend on a private room. What is the most that we can do with it? Well, for one thing, colored paint costs no more than white. We can paint the ceiling and walls in some pleasant, restful tint. Finally, instead of installing a lifeless, colorless floor, we can—without being extravagant—put in a floor of two-tone *Sealex* Jaspé Linoleum (brown, as illustrated on this page, for example). Wall, ceiling and floor will blend into a pleasant color harmony—and the whole room will be cheerful and inviting.

Now suppose that we have a minimum to spend on the hospital's main entrance hall. We certainly want the entrance of the



building to breathe cheerfulness and hope—not dark, dingy gloominess. What is the most we can accomplish? Finish the walls with an inexpensive “stippled” or “grained” treatment. Then, at small cost, we can install one of the more decorative resilient floors. Sheets of heavy cork-composition are cut into tiles of any desired shape or size. Various colors are combined in hundreds of different designs, with or without borders. On the next page you see a miniature color chart, illustrating only a few of the colors available.

In both the private room and entrance hall, the inexpensive cork-composition floor stands out as a positive decorative unit. It lessens the need for the “fixings” which are usually barred from a hospital interior for sanitary reasons.

Looked at from the practical side, *Sealex* Linoleum and *Sealex* Treadlite Tile floors

(Continued on next page)



FLOORS

that leave pleasant memories

(Continued from preceding page)

have everything to recommend them for hospital use. They are quiet underfoot, resiliently comfortable, famously durable. The newly invented *Sealex Process* renders them immaculately sanitary and easy to clean.

When you want floors of this type, you'll find Bonded Floors Company a pleasant organization to do business with. Designing floors is only one side of the complete Bonded Floors service. We will give you expert assistance on every phase of your hospital-floors problem—will put you in touch with an experienced, dependable distributor of Bonded Floors who knows how to install *Sealex* Linoleum and *Sealex* Treadlite Tiles correctly.

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Division of Congoleum-Nairn Inc.
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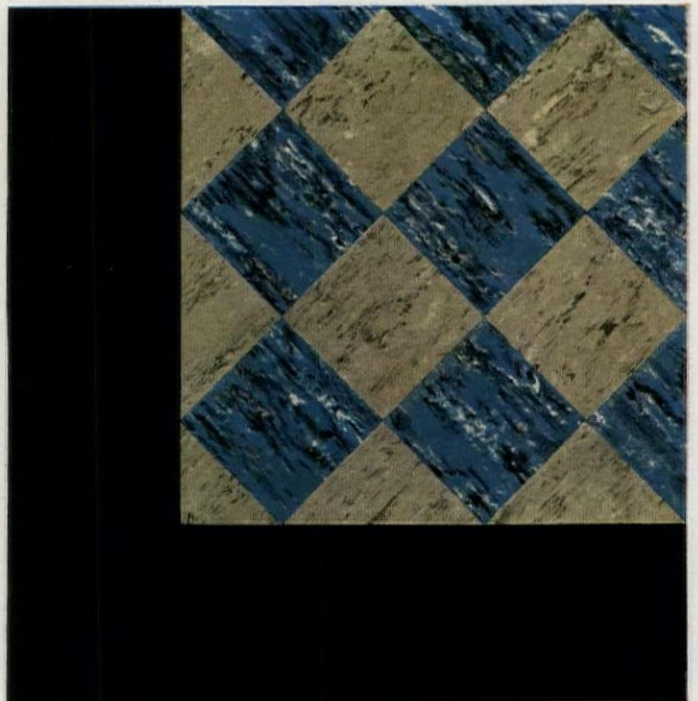
AT RIGHT:

SEALEX Jaspé Linoleum, Green. This soft, two-toned effect is also obtainable in green, brown, dark gray and light gray.



AT LEFT:

TERRA COTTA, obtainable in several grades of *Sealex* Battleship Linoleum and also in *Sealex* Treadlite Tiles. Many other solid colors are available.



This illustration shows how various colors may be assembled to order. *Sealex* Marbleized Tiles of Turquoise Blue and Platinum Gray are used here, with a solid black border. A wide variety of other colors is available.

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tion, or some other substitute for what would have been used in Italy, and with their taste and skill they recognized the necessity of adapting the scale used to the nature of the material to be employed. Modern architects find themselves facing much the same conditions, and if they are sufficiently careful and discriminating they soon learn to select from a variety of designs just that best suited to the work in question at the time.

This helpful portfolio covers precisely this. Its compilers have selected from the great number of existing buildings of these periods the unenriched mouldings which their architects used for different purposes. The 20 plates illustrate at their full sizes mouldings used for skirtings; dado and panel outlines; architraves; fireplace surrounds and handrails; stair nosings, cornices, and exterior window architraves and sash bars. These details have been secured from many buildings, such as Hampton Court, Clifford's Inn, Denham Place and other structures which are famous as representative of the best of their respective periods. The text says: "After many years spent in gathering a fully representative collection, the chief problem with which we were faced was that of devising a system of reference which should indicate the relation of one moulding to another. This difficulty was eventually overcome by the introduction of an index containing notes on each moulding, which in nearly every case includes references to the plates in the portfolio in which drawings of other related mouldings may be found. It is therefore possible by means of this index to ascertain not only the exact position of a particular moulding in its original environment, but also the manner in which the other mouldings are correlated to it. In some cases it is difficult to differentiate between mouldings used in Wren and in Georgian work, as there are some contours which are common to both periods. It may safely be said, however, that although the general contour is often the same, very few mouldings from different buildings are absolutely identical, as a close examination will nearly always reveal slight differences in proportion and line. So there are therefore a number of references in the index to 'similar' mouldings.

INTRODUCTORY HANDBOOK TO THE STYLES OF ENGLISH ARCHITECTURE. By Arthur Stratton. Part I. The Middle Ages. 32 pp., 5½ x 8¼ ins. Price \$1. J. B. Lippincott Company, Washington Square, Philadelphia.

WRITERS on architecture and subjects related thereto have often called attention to the fact that in scarcely any other country of Europe can the continuity or progress of style be studied quite so well as in England. This may be due partly to the fact that the wealth of England has for centuries permitted a full flowering of the desire of the English for architectural excellence, and partly because, owing largely to its geographical isolation, England has escaped most of the warfare which has destroyed so much of value in other countries. The British Isles have not been invaded since the time of William the Conqueror, and such wars as have been waged have not been unduly destructive of English architecture, either ecclesiastical or domestic.

This wealth of structural splendor has been the subject of endless writing. The particular work concerned here does not pretend to deal exhaustively with a subject so large, but is rather a synopsis, an epitome, or a brief

"School Building Programs in American Cities"

By

N. L. ENGELHARDT

*Professor of Education, Teachers' College
Columbia University*

THIS volume is the most comprehensive and thoroughgoing treatise on the planning of school building programs which has yet been published. It illustrates clearly, by definite reference to specific cases and places, how school building programs should be developed. It includes the latest technique used in analyzing school building needs. The variety of situations presented makes it possible for a superintendent to adapt the specific methods of study to his own local school conditions. The volume represents a cross-section study of school building conditions in the United States. School building conditions in the east, the north, the south, and west are represented in this volume.

A WELL DEFINED school building program is an essential need in every school system. Hundreds of thousands of dollars are spent annually for school buildings. School boards, school superintendents, and school architects should spend this money only in terms of a definite plan of program. This volume will assist very materially in safeguarding future expenditures and in providing school conditions which will be superior for the children of many communities.

560 Pages. Contains 97 Tables. 20 Charts, 120 Maps, and 70 Illustrations. Price \$5.

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survey,—“A Companion to the Series of Large Scale Comparative Diagrams, Prepared for the Use of Schools, Teachers, Students and Others.” The illustrations are admirably chosen to illustrate the development of architecture during the period from Saxon times to the fifteenth century, and the closely written and highly condensed text is calculated to lead the student to broader and deeper study and to extended research.

PLUMBING QUESTIONS AND ANSWERS. By Joseph E. Taggart. 164 pp., 4½ x 7 ins. Price \$2. Scientific Book Corporation, 15 East 26th Street, New York.

NO part of a building, whether it be a small suburban residence or a mammoth hotel or office structure, is more vitally important than its plumbing. In fact, it might be urged that since the proper service of several departments of a building depend upon the smooth and orderly functioning of its plumbing, it is fully as important as either foundation or roof. The value of proper plumbing is fully recognized by municipal and other governing bodies and is subject to rigid rules regarding the materials to be used and the manner in which they are to be employed. The plumbing code of New York, for example, is an intricate compilation which has been many times changed, revised, and added to until its interpretation is difficult even to those trained to its observance and fully acquainted with its technicalities. It abounds in ambiguities and other pitfalls.

“This volume is of value to all in any way connected

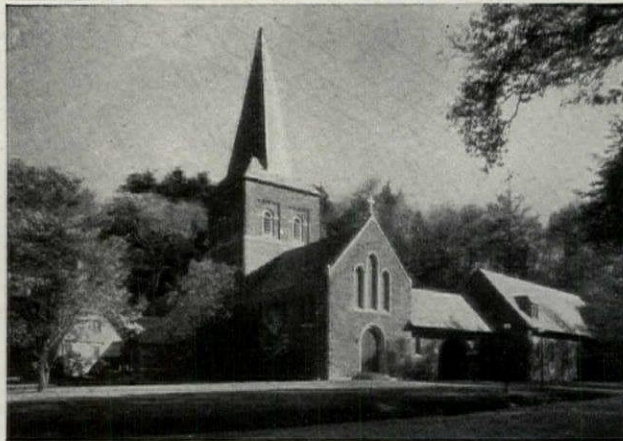
with the plumbing trade, as it presents the fundamentals upon which the entire plumbing installation of the largest city in the world is founded. Originally, this work was compiled in response to many requests for an interpretation of the plumbing code of New York. These rules have been converted into question and answer form, some with sketches to make their meaning clearer. Many years of effort and experiment have gone into the drafting of this code, until today it stands as a model for sanitary rules and regulations.

“The new third edition of ‘Plumbing Questions and Answers’ has been completely revised, considerably enlarged, and entirely reset. It has been arranged in four sections: first, the questions and answers based on the code of New York; second, tests for anti-siphon traps, installation of water supply and laws governing its use; third, the standpipe-fireline rules; and fourth, an appendix of useful tables, measures and calculations. It contains much useful information that should be known by every master and journeyman plumber and helper, sanitary engineer, plumbing inspector, architect, estimator and draftsman. The book is made up in handy pocket style, convenient for carrying around or for study in spare time.” Every year sees the graduation from trade or technical schools of large numbers of young men trained for work in plumbing. The courses of instruction in the schools often leave much to be desired, or else with the great number of students they deal with important matters are sometimes overlooked, which renders this small volume particularly valuable.

“CHURCH BUILDING”—By *Ralph Adams Cram* (A NEW AND REVISED EDITION)

THE improvement which has accompanied the progress of American architecture during recent years has been no more marked in any department than in that of an ecclesiastical nature. This has been due primarily to the rise of a few architects who by travel and study have acquired much of the point of view from which worked the builders of the beautiful structures which during the fourteenth century and the fifteenth were being built over all of Europe.

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THE appearance of a new and revised edition of a work which is by far the best in its field records this progress. Mr. Cram, being perhaps the leader among the architects who have led this advance, is himself the one individual best qualified to write regarding the betterment of ecclesiastical architecture. The editions of this work of 1900 and 1914, which have for some time been out of print, have now been considerably revised and much entirely new matter has been added,

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

Illustrations used in this new edition of “Church Building” show the best of recent work—views of churches and chapels large and small, in town and country, buildings rich in material and design and others plain to the point of severity, with the sole ornament in the use of fine proportions and correct lines. Part of the work deals with the accessories of the churches and their worship.

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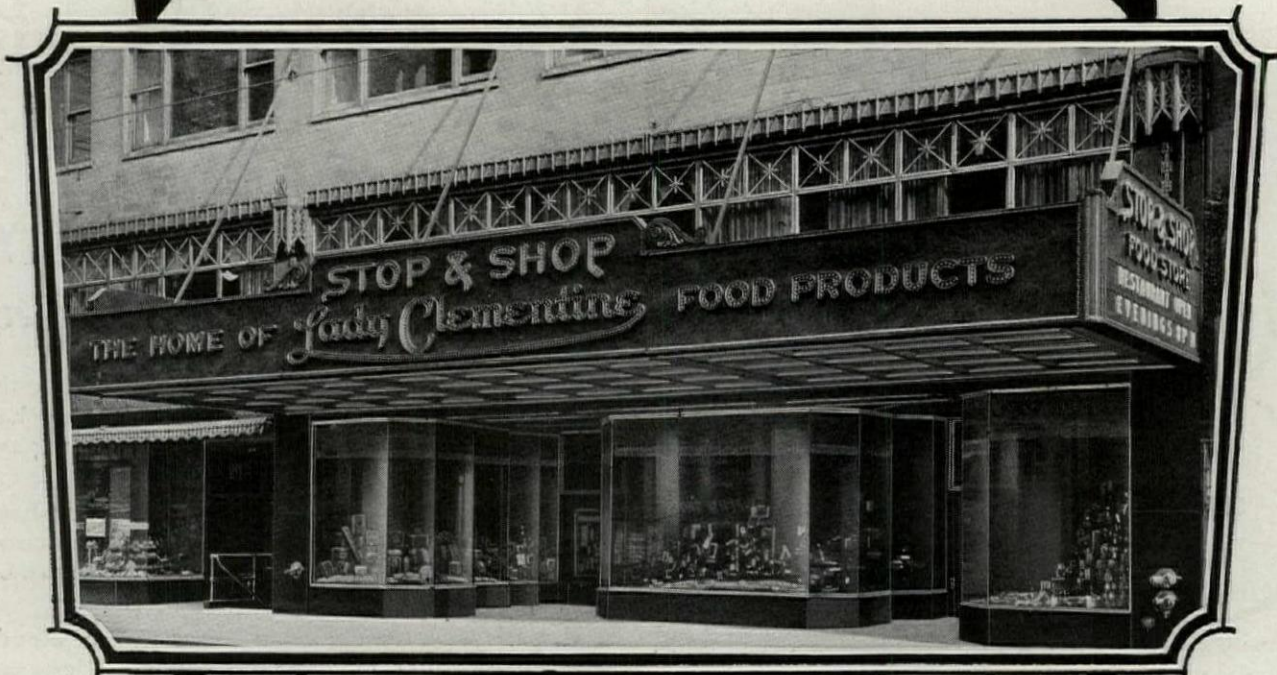
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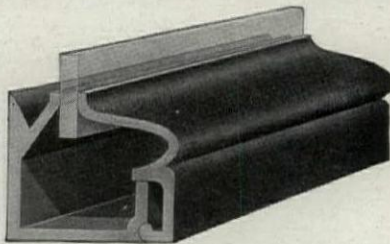
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THE EDITOR'S FORUM

COLONIAL BUILDINGS FOR A SCHOOL

A RECENT issue of *The New York Times* gave interesting data regarding school buildings to be erected near Philadelphia. To quote *The Times*, "when, on May 1, James W. Good, Secretary of War, and General Summerall, Chief of Staff of the army, drive picks into the ground at Colonial Village, in the suburb of Wayne, near Philadelphia, and adjacent to Valley Forge Memorial Park, they will start the construction of a \$1,000,000 educational project that in architecture will be unique among the schools of the United States. The buildings will house the Valley Forge Military Academy.

"Here in one group will be buildings that follow the lines of Independence Hall, of Congress Hall, and old City Hall, which are familiar sights of Independence Square, Philadelphia, and are visited yearly by hundreds of thousands of persons from every state in the union. Also, there will be duplicates of the Betsy Ross house, where the Stars and Stripes were fashioned; of the Chew mansion, near which the Revolutionary battle of Germantown was fought, and of the William Penn house and historic Carpenter's Hall. On September 15 the board of governors and the directors of the Academy will turn the group over to Major Milton G. Baker, the commandant. The directors and governors include prominent financiers and business men of the Philadelphia area. The academy was founded a few years ago in old Devon Inn, on what is known as the 'Main Line,' a series of suburban towns outside Philadelphia, where many of its financial and social leaders have homes. This building was destroyed by fire a year ago, and since then the school has occupied temporary quarters. J. Howard Mecke, Jr., founder of Colonial Village, and himself a member of the boards of the Academy, offered the acreage for the school, provided that it would conform to the architectural restrictions placed upon the village."

INTERNATIONAL CONGRESS OF ARCHITECTS

A MEETING of the American Section of the Permanent Committee of the International Congress of Architects was held March 23, 1929, at the residence of the chairman, Cass Gilbert, 1 East 94th Street, New York. Mr. Gilbert entertained the members of the Committee at dinner preceding the meeting. The members present were: William A. Boring, C. Howard Walker, Warren P. Laird, John Russell Pope, J. Otis Post, J. Monroe Hewlett; and George Oakley Totten, Jr., Secretary.

Whitney Warren, J. E. R. Carpenter, Arthur Brown, of San Francisco, and John A. Holabird, of Chicago, were elected members of the Committee.

On motion of Mr. Gilbert, the Secretary was directed to cable a message to J. M. Puopinel, Honorary Secretary General of the Permanent Committee: "American Section of the International Congress of Architects in session tonight begs to offer through you a wreath in token of reverence for the great Marshal of France." An invitation was read from the Hungarian Society of Architects inviting all American architects to the International Congress of Architects to be held in Budapest, September, 1930.

AWARDING OF MEDALS

THE Fine Arts Medal of the American Institute of Architects for 1929 was awarded to Diego Rivera, painter, of Mexico. Rivera is internationally known for his murals, which are said to indicate his social philosophy. They describe an alliance of farm and industrial workers in a democratic state. The murals in the education buildings of Mexico are the work of Rivera. They were done under Vasconcelos, Obregon's minister of education. It is the Indian who is set forth as the Mexican in these murals. The industries of the Indian from colonial to modern times are portrayed, as well as the progress of the sciences and the inner life of the Mexicans, accompanying which are portraits of a group of martyrs. Rivera studied for 14 years in Rome, Paris, and other European capitals. On his return to Mexico, he set out to revitalize Mexican art. He organized a union of painters and sculptors as a school which should interpret the life of the people, and which should exemplify the new nationalism of Mexico. The Craftsmanship Medal, also awarded annually by the Institute, this year was given to Cheney Brothers of South Manchester, Conn.

THE 1929 "VAGABOND TOUR"

IN view of the success of the tour for 1928, those in charge are organizing the "Vagabond Tour" for 1929, scheduled to sail on June 26, for two months' travel in Europe. Starting from Plymouth, there will be one week's touring through rural England,—Exeter, the Cotswolds, Oxfordshire,—then crossing to Paris, where there will be begun another tour through the Loire valley and Burgundy, visiting Rouen. Another part of the tour will be across Switzerland to the Italian cities and towns as far as Rome, then to Vienna and back to Paris by way of the Riviera, including a stop at Arles and a motor drive in Provence. The party will arrive in New York on August 31. The tour is in charge of Donald B. Kirby, who conducted the tour of last year. Details regarding the tour for 1929 may be obtained from him at 180 Fifth Avenue, New York, or from the Bureau of University Travel, at Newton, Mass.

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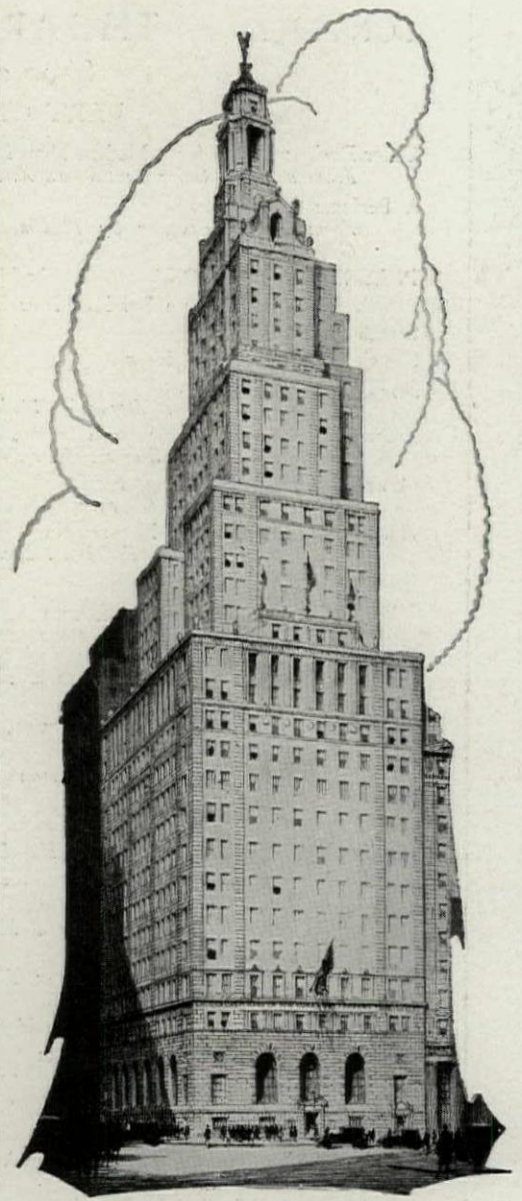
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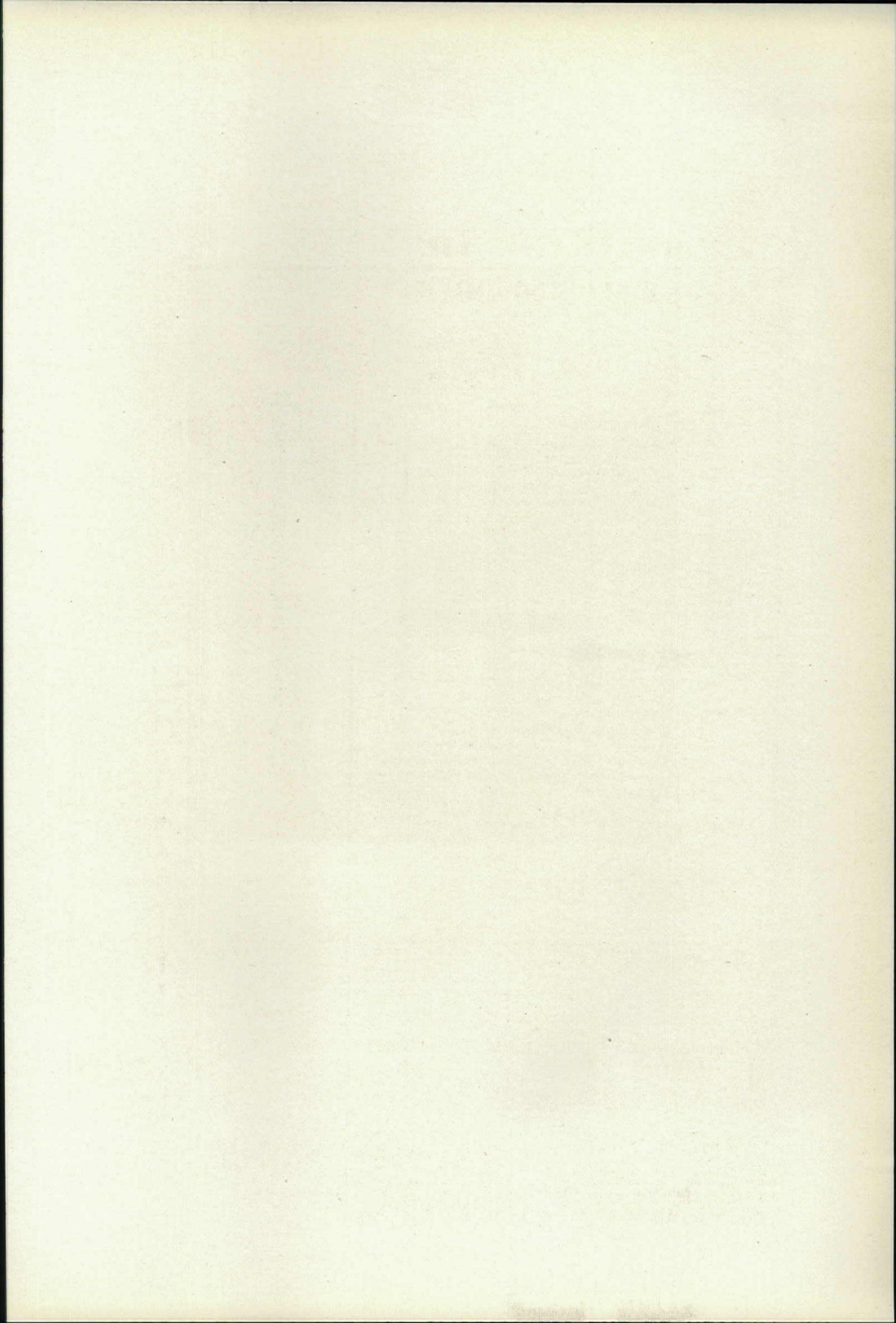
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THE
ARCHITECTURAL
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VOLUME I

NUMBER SIX

JUNE 1929

THE MODERN EUROPEAN
SHOP AND STORE

BY

ELY JACQUES KAHN

THE rapid development of commerce in American cities has quite naturally brought into existence an astonishing variety and number of stores and shop buildings. So great has been this growth, in relation to contemporary European development, that it would be reasonable to assume that the artistic result might, by reason of its volume, be comparable to European work of a similar character. To attempt to set standards or to make sharp contrasts, however, is not only a difficult but an unpleasant task, and in this instance, with a movement still in full progress, the most that can be recorded is one man's opinion of a momentary situation. It is with due regard to these facts that the subject is approached.

American design in architecture maintains the last bulwark of classicism, if by that term one can refer to veneration of historic form rather than profound knowledge of classic reasoning. What the clear mind of a Greek of the Periclean period might do, were it possible to present the modern problem to his attention, is interesting to consider. It is reasonable to assume that he would not exert himself to adapt the architecture of Rameses or the faded glories of Babylon. Much American energy is directed toward reproducing anything architectural that possesses an ancestor,—whether it be Colonial, Romanesque, Greek, or what one will. The enthusiasm of the architect in discovering the existence of evidences of past performances of note is worthy, and much of the painstaking study and careful execution is admirable. How much of this mass of work actually indicates a sense of design or fitness, looking beyond the acquired technique as more or less mechanical, is another matter. The store, quite naturally, evidences the same history. We have had English "shoppes,"—fake half-timber,—on Fifth Avenue; Italian palaces,—anything

that admitted of a reasonable amount of rather indifferently executed decoration. Coincidentally, the mechanics of the store building were being developed. Maintaining the pace and intelligence of American industrial development, elevators, ventilation, shipping appurtenances, floors, fire control, details for the comfort and protection of the customers were studied, specified and installed with little resistance. The shell itself,—the physical block,—varied little except that the large stores increased in size and the smaller stores, primarily, in luxury of equipment. The fault may be that of the architect, or it may possibly be due to the persistence of a myopic client, but, by and large, in proportion to the amount of work accomplished, it is difficult to refer with enthusiasm to many designs that stand close scrutiny.

Europe, quite naturally, had, and still has, its volume of mediocrity,—and worse. Since 1900 the influence of the modernistic movement has been paramount, and together with the shock of a devastating war period and the lack of capital, the designers have struggled against obvious antagonism to a point where practically all of Europe is accepting the fact that something new has now to be acknowledged. The designers have realized that the work of the highly elaborate periods of the seventeenth and eighteenth centuries was done when labor was cheap and materials relatively inexpensive. The money available was in the hands of a few, and they could spend in a lordly and magnificent manner. The modern designer has to deal with a practical problem of material, probably quite different from what his ancestors faced; see the varied marbles, cast stone, carved glass, and various metals of modern Paris. What is important is that the public, as well as the designers, is aware of the situation. Public interest in the latest design is

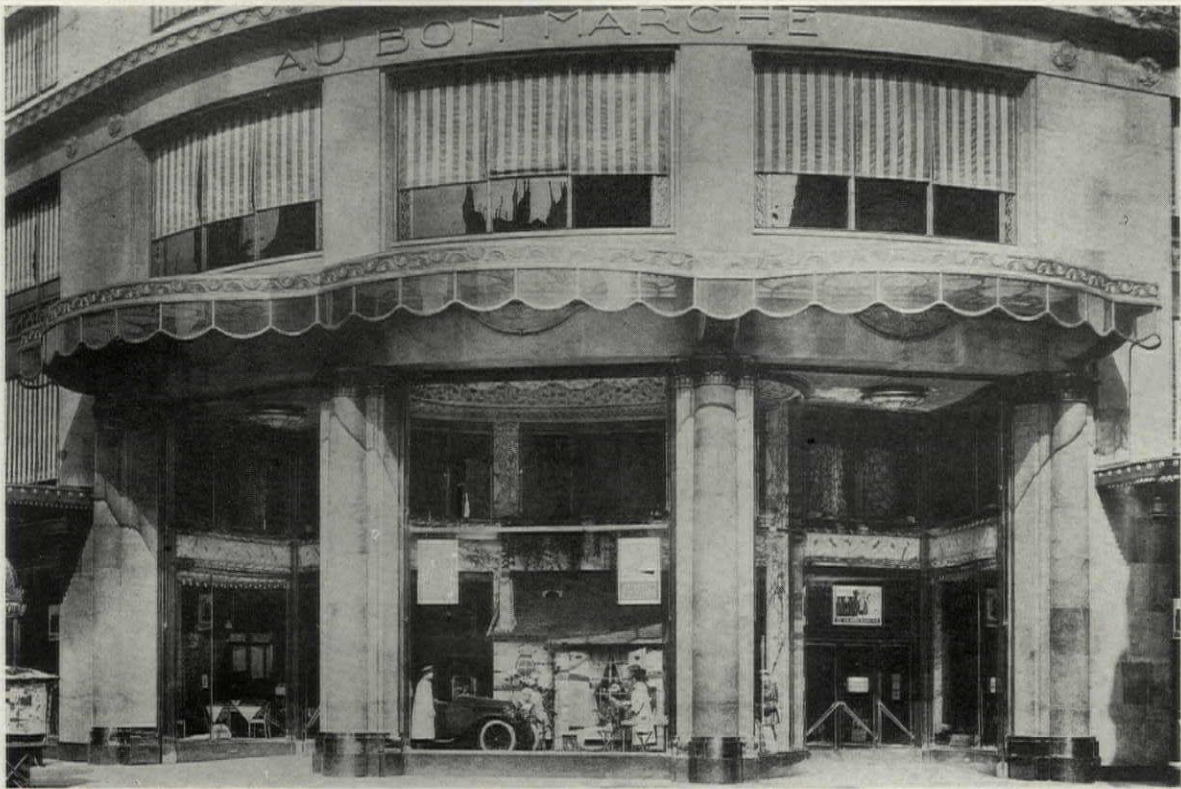


HAREM, RUE ST. HONORE, PARIS
RENE PROU, ARCHITECT



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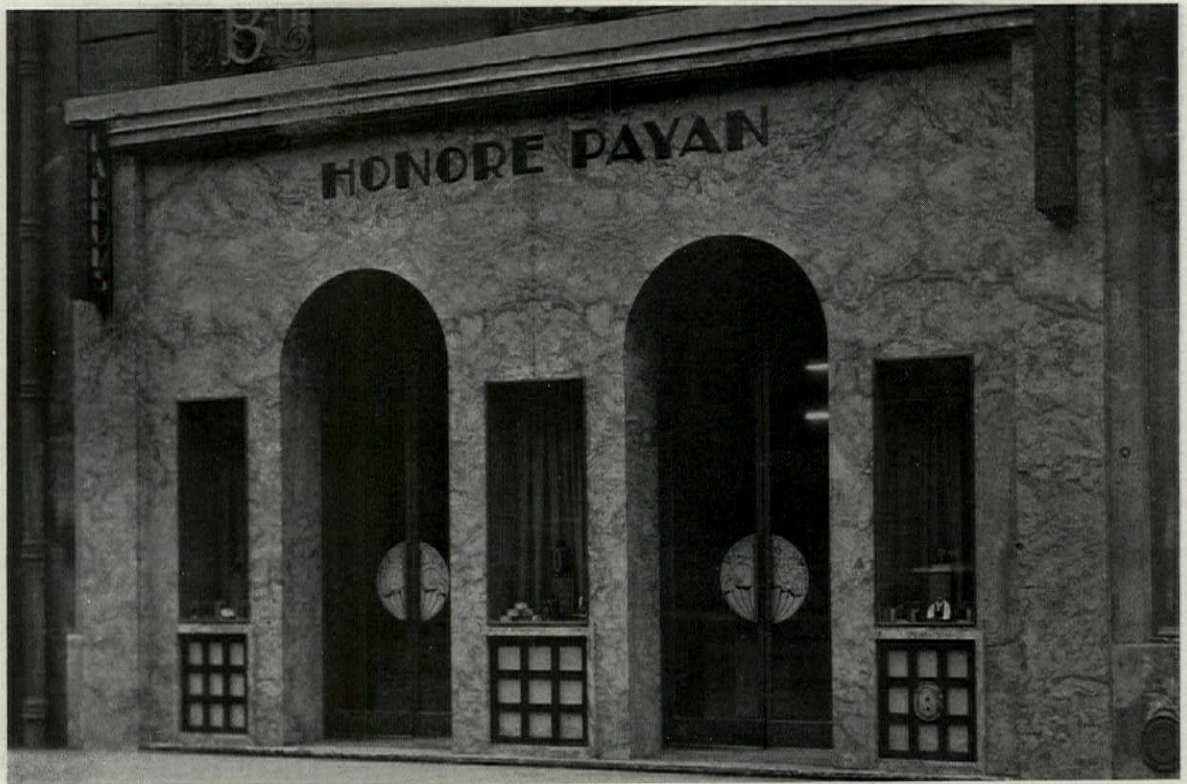
TAURADE, RUE VIGNON, PARIS
P. PETIT, ARCHITECT



ANNEX, AU BON MARCHE, PARIS
BOILEAU, ARCHITECT



INTERIOR, ANNEX, AU BON MARCHE, PARIS
BOILEAU, ARCHITECT



A PARISIAN PERFUME SHOP
ERIC BAGGE, ARCHITECT



Photos, Bonney

ONE DESIGN USED FOR ALL NICOLAS WINE SHOPS, PARIS
PATOUT, ARCHITECT



SHOPS, AVENUE CHAMPS ELYSEES, PARIS
ALEXANDRE RENAUD, ARCHITECT

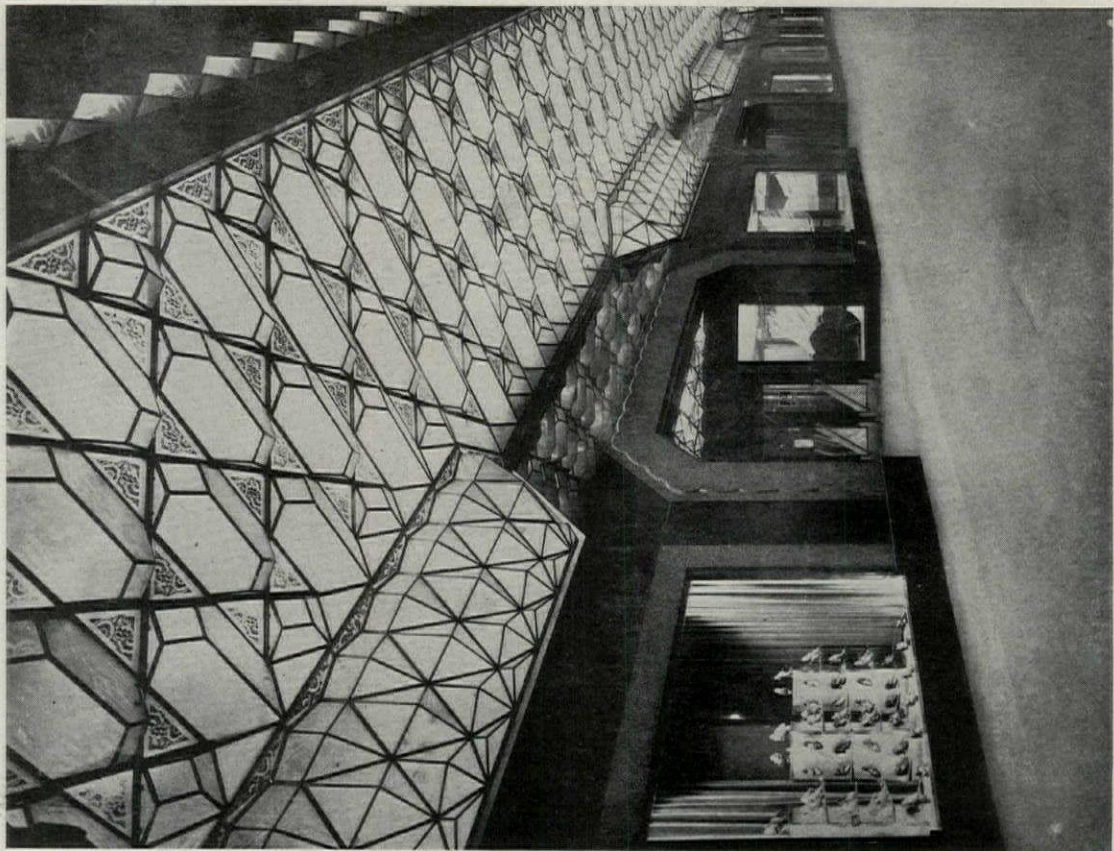


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INTERIOR, MINERVA SHOP, PARIS
ALEXANDRE RENAUD, ARCHITECT



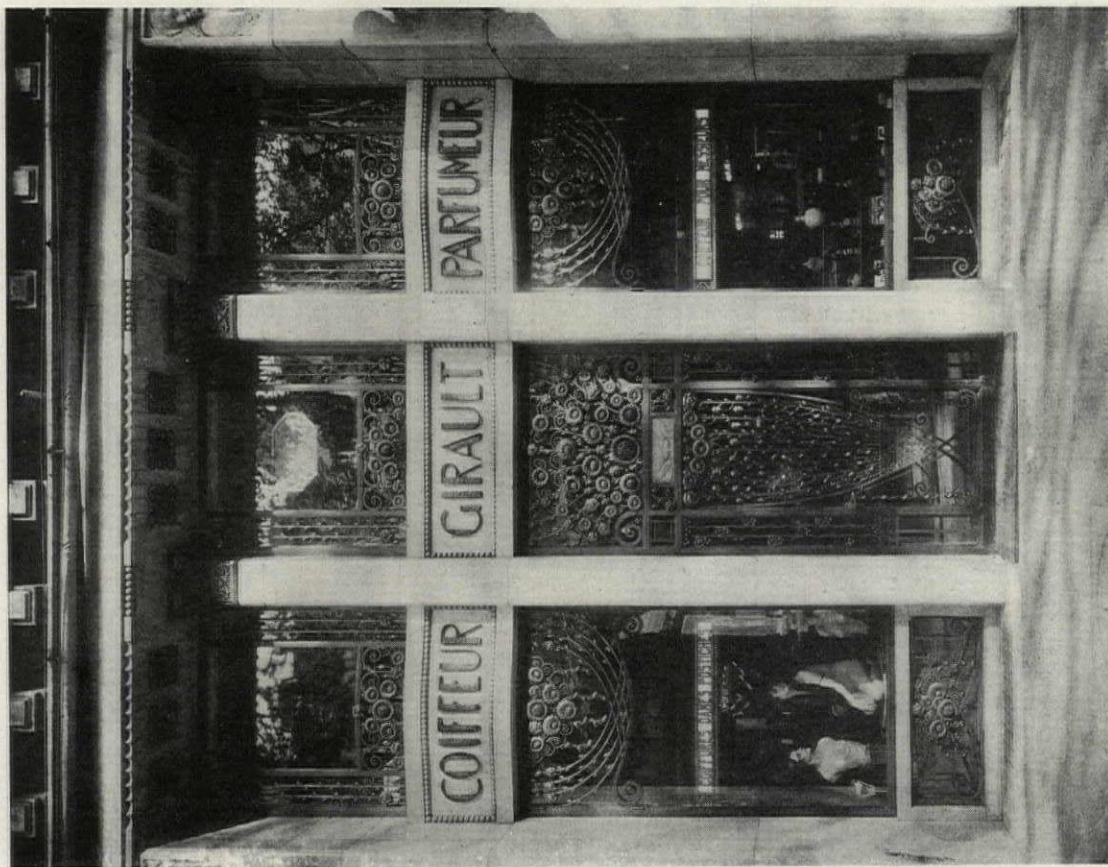
AU BON MARCHÉ, PARIS
BOILEAU, ARCHITECT



Photos. *Helio Fanchoux et Fils, Chelles*
GALERIES LAFAYETTE, PARIS
CHANUT, ARCHITECT



AU SIAMOIS, PLACE DE LA MADELEINE, PARIS
BOUCHE, DESIGNER



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GIRAULT, BOULEVARD DES CAPUCINES, PARIS
AZEMA, EDREI ET HARDY, ARCHITECTS



Photo. Bonney

A Perfume Shop, Paris

keen, and Europe has quickly realized that there is profit in a smart and forward-looking facade.

Historically, Germany and Austria have probably been the sources of inspiration. Paris, however, in the shop at least, has maintained a leadership for smartness and brilliance that in turn has affected Germany and led to increased excellence. The large stores of Germany,—Wertheim in Berlin, and the Tietz stores,—were, in their day, amazing examples of lavish enrichment,—a mark of commercial success that, without question, had great influence on the eventual development that followed. Built at the time that our own great, stereotyped boxes were being erected, they exhibited an astonishing variety of playful form,—interior detail that even after many years of intense production is decidedly interesting. In the view of today, when it is more correct to be chaste and abstract in form, they appear to be over-ornate and somewhat confused.

The Paris stores, of the Printemps type, the Louvre, Au Bon Marche, resemble their German competitors in their general types. To the American eye, the plan of the store seems hopeless, with every exposed spot either crowded with decoration or merchandise,—or possibly with both. In spite of that, however, these shops seem alive, interesting, brilliant, chatty possibly,—the kind of institution that apparently the public of Paris desires. The exteriors have recently been

rebuilt so as to obtain the advantages of large sheets of glass and interesting illumination. The Galeries Lafayette has a great shelter of metal and glass over a plain marble wall, pierced by windows. In the evening various effects of light are used, and the result accomplishes what may be the purpose,—drawing the populace to the building to see the merchandise on display and entertaining it gratuitously at the same time. There is a marked line of cleavage between the large establishment and the small store, with the obvious advantage to the smaller that the problem in design, being far more direct, the solution is more evident and permits variations that are more entertaining. The French have the blessed advantage over us of not having high powered salesmanship to urge one sort of stock detail or another on the store owner. The American designer finds his client armed with half formed knowledge of so much that the very approach to securing something fresh is blocked at the outset. The French have, furthermore, the advantage of still possessing artisans in various materials whose skill and resources are available on a financial basis that is within reason. Experiments are possible, and they are encouraged.

One element in American store design which seems to be quite characteristic of our own situation is that most stores are contained in structures built for investment, where at the moment of



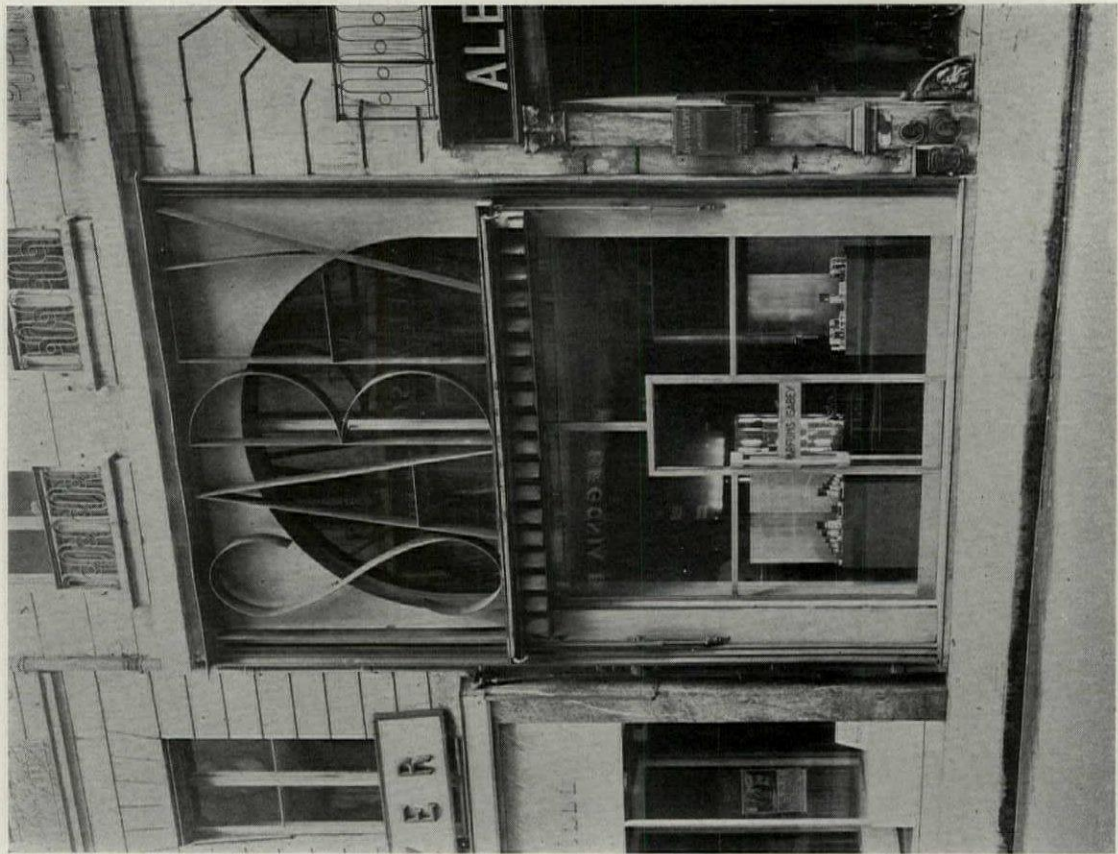
Photo. Bonney

The Covanna Shop, Paris
Patout, Architect

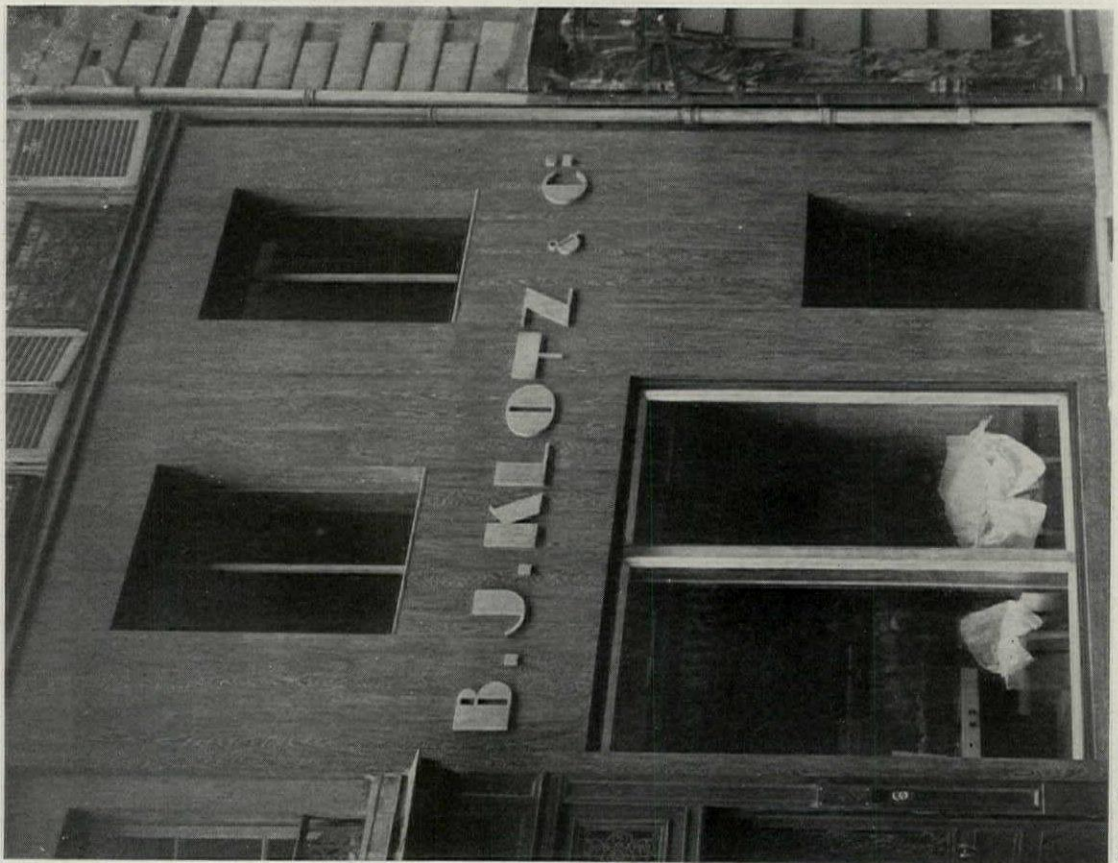
design the eventual occupant is unknown; or even should he be in the picture, it is considered advisable to regard him as a transient for the term of his lease. The tenant is permitted under certain restrictions to do more or less what he likes inside his window; usually the exterior remains unchanged. Bulkheads that develop show windows are roughly 20 inches from the sidewalk,—too high by far for furniture, and too low for jewelry, shoes and smaller articles. The glass window of the store itself becomes maximum in size. Under the absurd dictum that causes stores to be rented by the foot of frontage, the tenant assumes that the mystery of business success is fathomed by having huge areas of glass, and brave indeed is he who pays on this basis and decides that it may be intelligent to adopt a new policy of display. The Paris stores are agreed on the principle of using glass entirely in relation to what should be displayed more or less as the case may be. For an example, one might examine the Bally store on the Boulevard de Madeleine, designed by Robert Mallet-Stevens. A horizontal opening in a shiny white metal surface is just high enough to comfortably display shoes; the remainder of the facade is arresting in its absolute simplicity, the interest lying entirely in the display frame and the wall of metal in which it appears to be cut. The various pieces of silver metal are riveted together with gilt rivet

heads, forming an interesting pattern on the surface. The directness and pure quality of this design are particularly illuminating in comparison with some recent shops carrying similar merchandise that have appeared on Fifth Avenue.

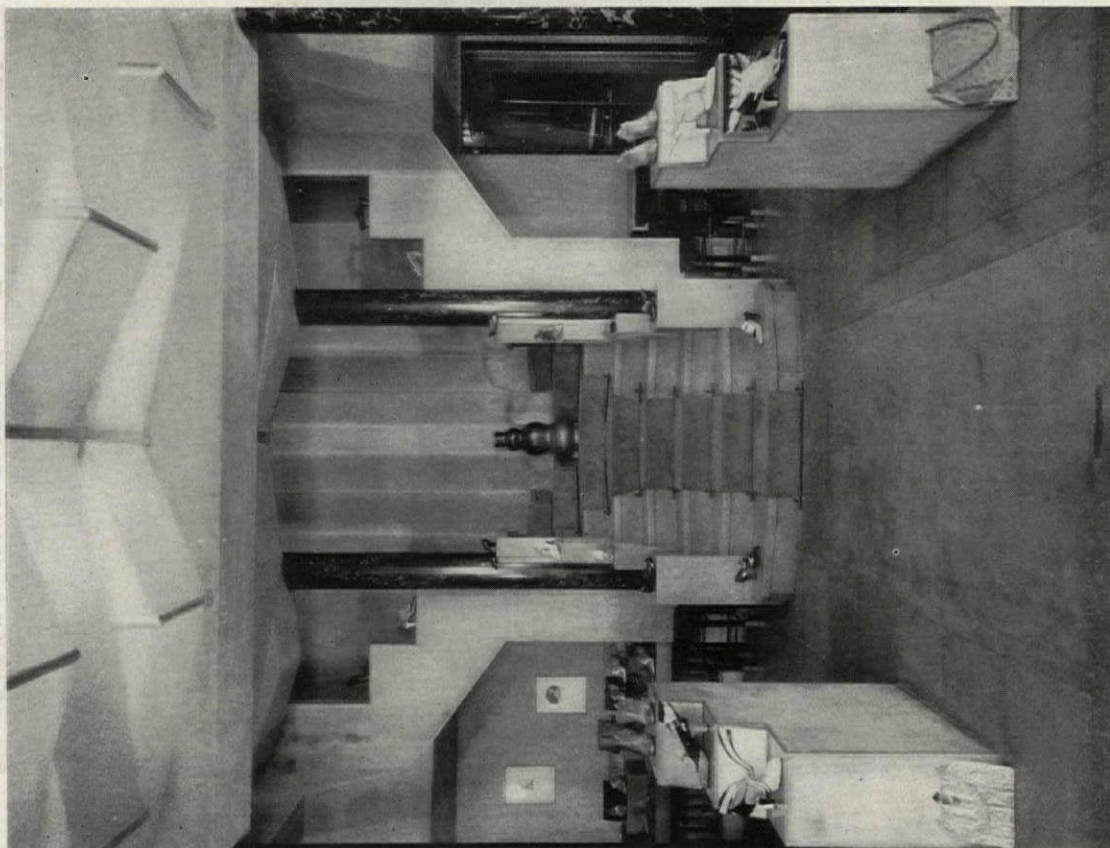
The Nicholas liquor stores throughout Paris are equally simple and unpretentious. The German development is much the same; the display openings, their proportions, sizes and the materials employed, appear to have an intimate relation to the store and its contents. The Sarotti shops in Berlin are a chain group that sell candies and confections as is done by our own chain systems. As far as their artistic interest is concerned, they are of a wholly different world. In them are charm, graciousness, imagination, whimsicality; in ours is a feeling of one more lever having been pulled, and presto! a new store is ready. In this connection it seems to be futile to combat mediocrity by constantly assailing the architect. The owner is an important obstacle, no doubt, though it may be true that very much more latitude might be given the designer if he were to propose variations that he might assume to be beyond acceptance under normal conditions. The inhibitions are, unfortunately and quite often, solely those of the designer. The American merchant responds quickly to suggestions embodying novelty and presuming the good judgment of his adviser; his own acumen would probably supply the



Courtesy of Contemporara, Inc. ISABEY SHOP, PARIS
HERBST, DESIGNER



Photo, Bonney
KLOTZ SHOP, PARIS



PERUGIA SHOP, PARIS
PERUGIA, DESIGNER



Photos. Bonney

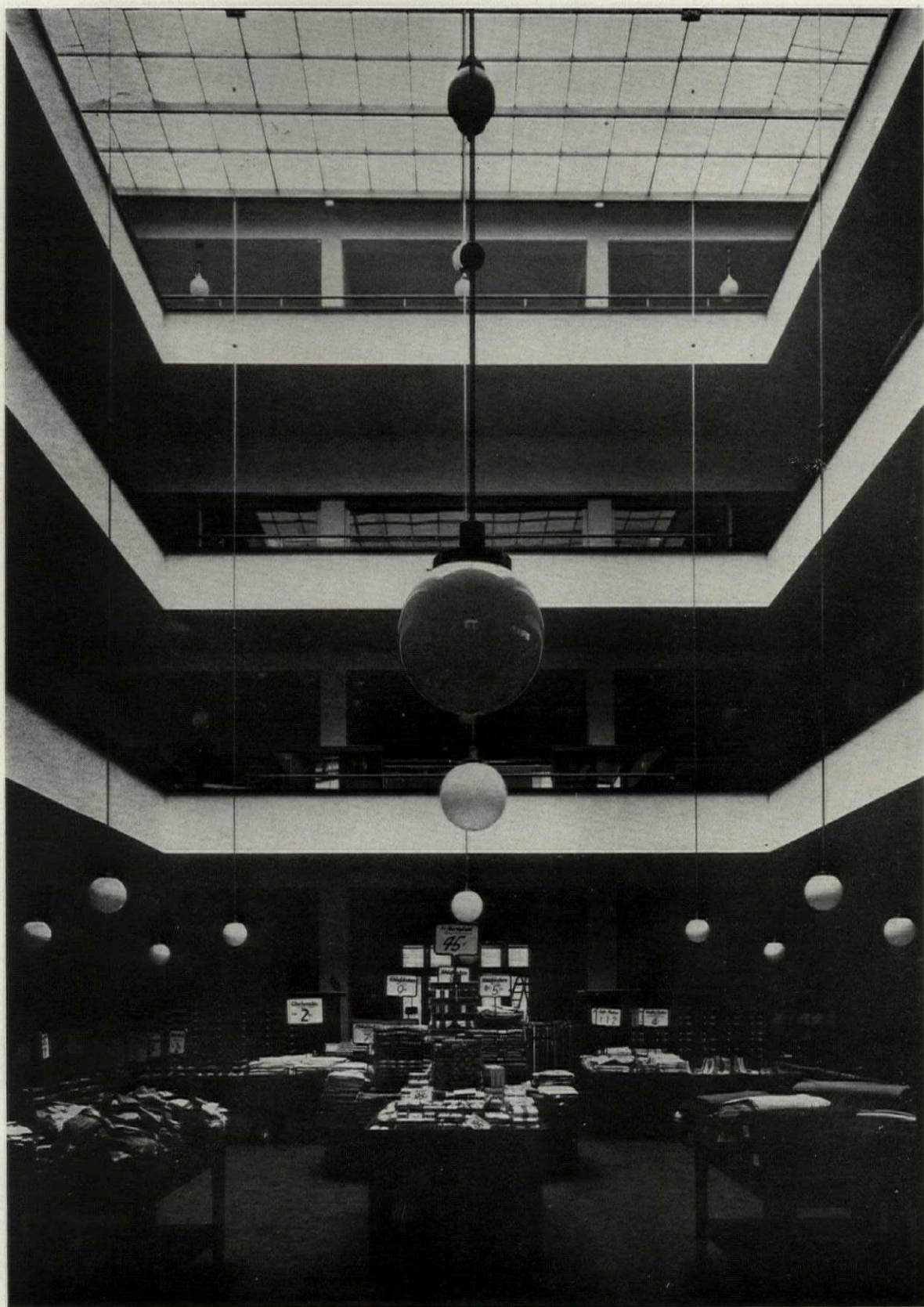


GENERAL VIEW



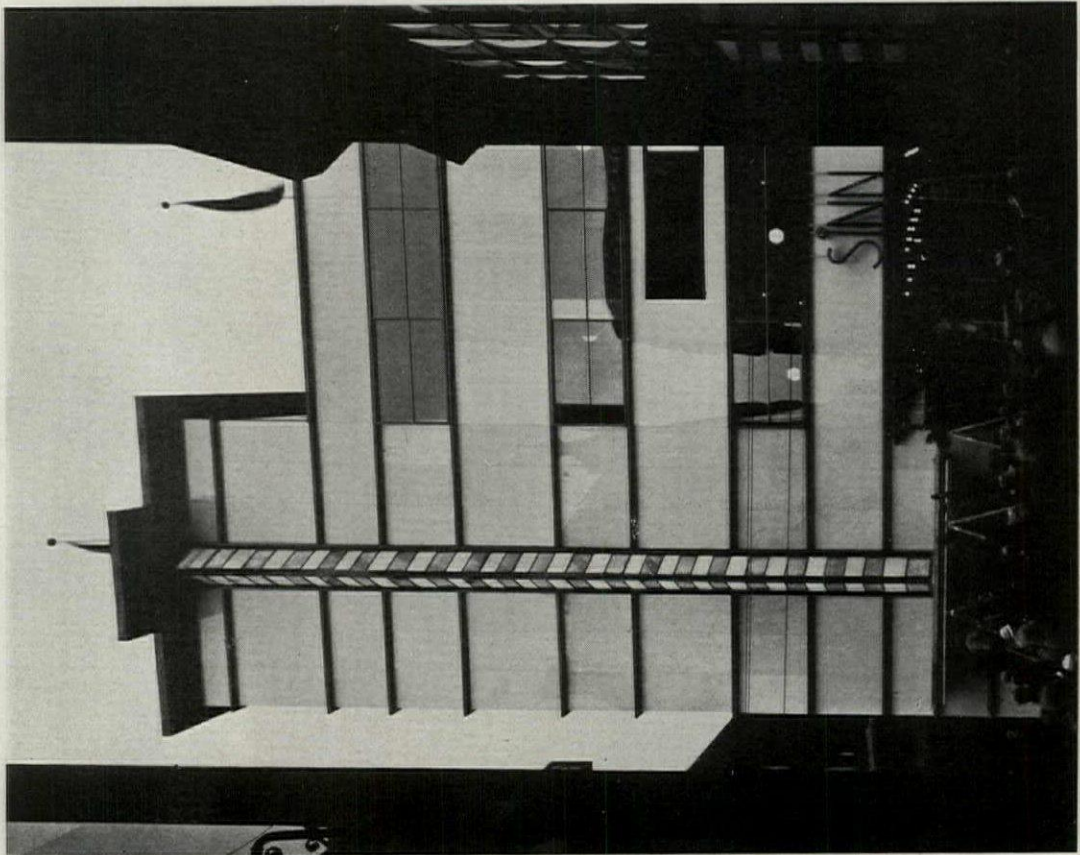
Courtesy of Contempora, Inc.

SHOW WINDOW AND ENTRANCE
A DEPARTMENT STORE IN GERMANY
BRUNO PAUL, ARCHITECT

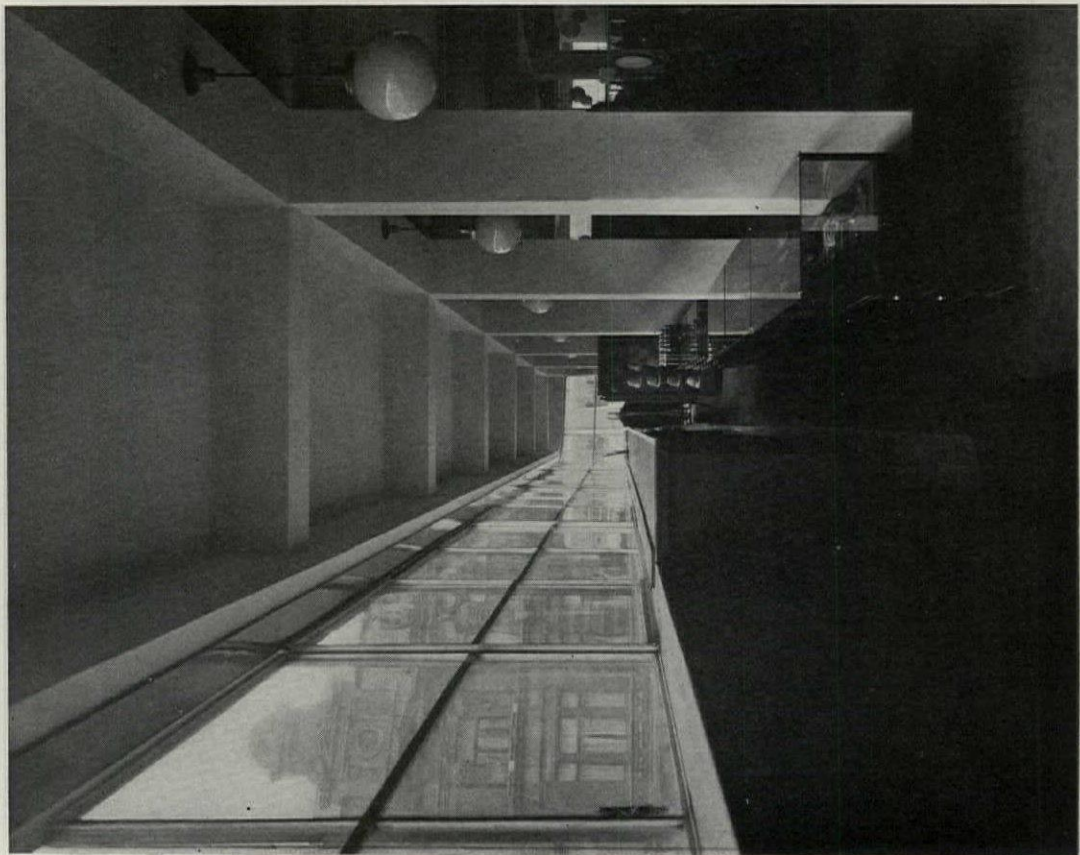


Courtesy of Contempora, Inc.

INTERIOR, DEPARTMENT STORE IN GERMANY
BRUNO PAUL, ARCHITECT



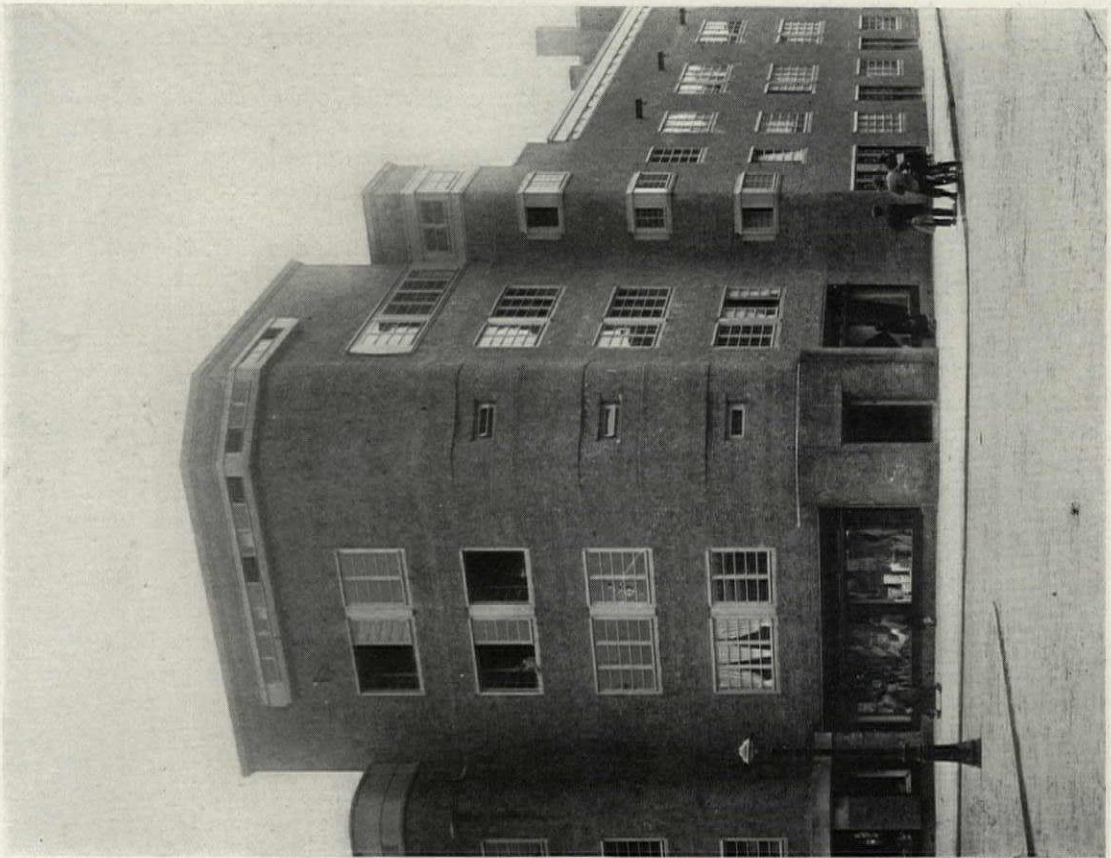
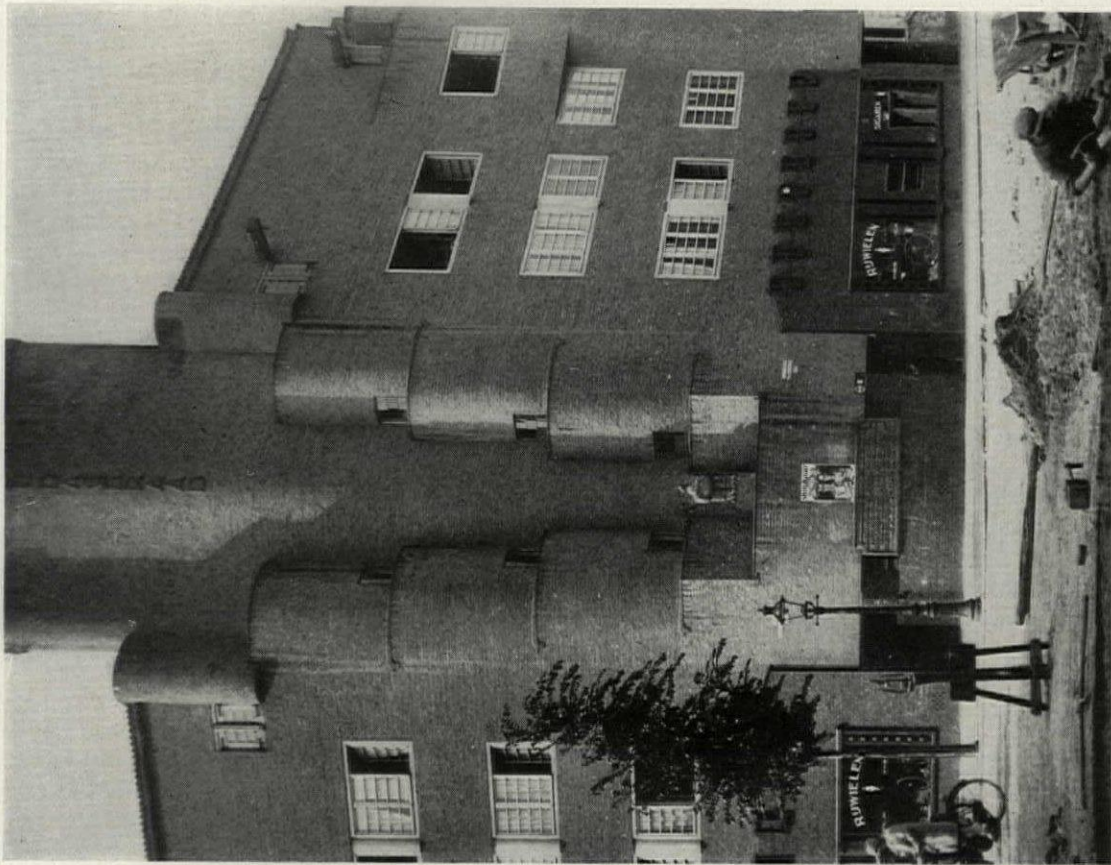
STAIR TOWER



CONTINUOUS WINDOWS

DEPARTMENT STORE IN GERMANY
BRUNO PAUL, ARCHITECT

Courtesy of Contemporaria, Inc.



BASEMENT SHOPS UNDER APARTMENT HOUSES, AMSTERDAM
KRAMER, ARCHITECT

Photos. Bonney

restraint necessary for avoiding mere eccentricity.

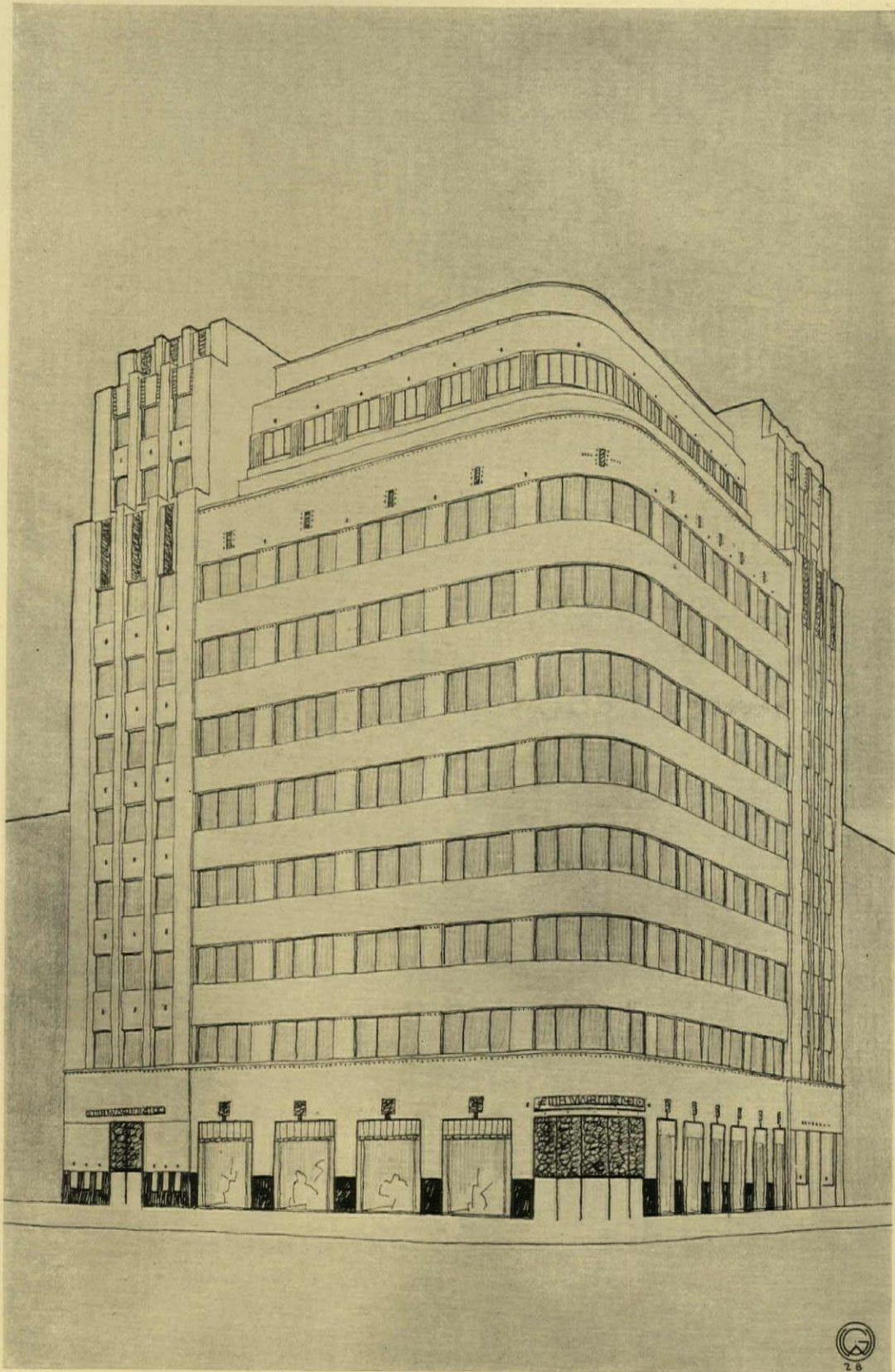
Regarding Europe, outside of France and Germany, Austria, or rather Vienna,—which unfortunately is all that the country still owns,—has a few men whose abilities are of the first rank. So little has been done, however, that even their efforts can be discounted in their international importance. Holland has become very nationalized, with a style that in part is of enormous interest. Here again, however, the designers have so specialized and individualized their work that to the foreigner it smacks too much of decoration *per se*, having little of the combined logic and charm that may be discovered in Paris on every side. England is slowly feeling the pressure of a living and growing movement in the arts, and with its customary deliberation, it is reasonable to presume that any actual development of value will take a long while to flower. One returns to America astonished that so little of real worth has been accomplished. Let us frankly omit reference to correctness and the mediocrity of most work that in general is creditable but lacking in that particular element that marks accomplishment. It is not a question of assuming that Europe is in advance of American architecture, but that in this particular field, the store, where the proper relation of design, interest and merchandise is necessary, many Europeans seem to have a sense of fitness that combined with imagination and skill has produced work of unusual value.

Among the particularly interesting contemporary features are those of illumination. Many stores in Europe have employed the tubular lamp not merely for commercial lettering, as we insist on doing, but as a decorative adjunct of the design. The lamps either form accents to the design itself, or are used for attractive lettering that forms an integral feature of the composition. The glass of the window is still kept on a vertical plane in most examples, here or abroad. Presently it will be noted, as the automobile engineers long ago discovered, that perfect visibility is only possible through tilting the glass slightly so that the rays of refraction of light are not annoying and permit full vision.

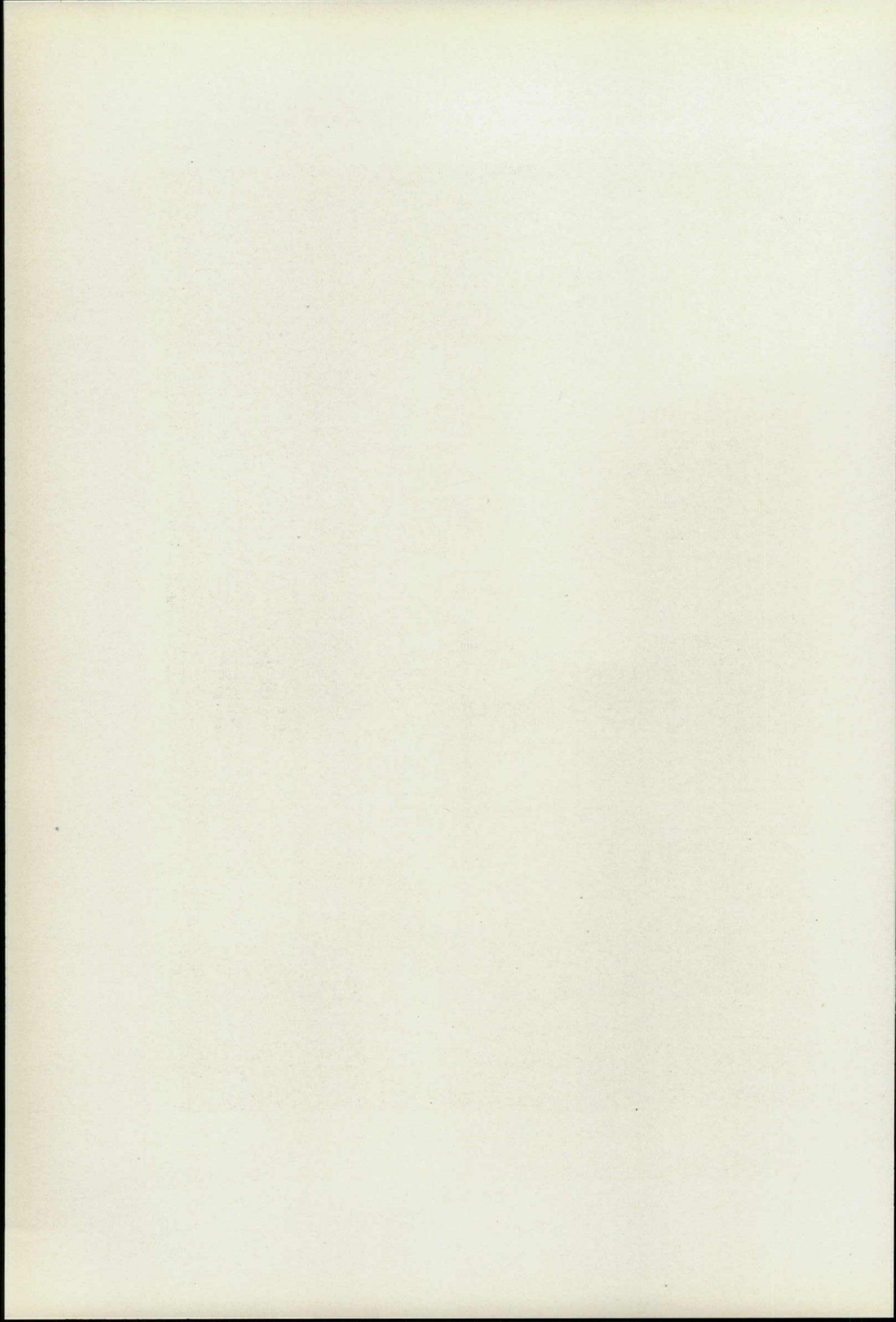
As a summation of the qualities of the European work, it would seem to be evident that in the first instance simplicity is dominant. Most of the quarrel with the old work is that it is burdened with applied decoration that has absolutely no significance to our generation. The beauty of a plain surface, relieved in whatever way the artist may desire, is the ideal. After all, there is no new principle involved, for through all time the same theory has dominated those works that remain to us as masterpieces. The modernist uses his material so as to make it beautiful in itself. Marble, glass, fabrics, wood, do not need

applied decoration to glorify their beauty or texture. The problem, simplifying itself to a matter of form, contrast or proper use of material, demands excessive study, and quite naturally the uninitiated assume that baldness and simplicity are akin. Nothing is more striking than to see on the boulevards in Paris a simple gem such as that of Mallet-Stevens, and nearby a pompous rebuilding of a large store, where the designer simply covered a surface of enormous size with slabs of flat marble. With the window openings of unpleasant proportions and the lettering bad, the effect is distinctly disturbing. The final analyses would seem to hold that the present mode requires the sensitive and minute study that the production of any simple form requires. The designer need not fear as to style, for most of the work that involves characteristically decorated forms based on geometric patterns is tiresome in its repetition and will not last. But the clarity of the new movement, its intelligence and its imaginative courage, may conceivably carry it far.

EDITOR'S NOTE. THE ARCHITECTURAL FORUM was fortunate in securing the services of Ely Jacques Kahn in the preparation of this interesting and valuable article on The Modern European Shop and Store. No one of the several American architects today specializing in commercial and mercantile buildings has met with greater success in the development of a consistent and logical expression of these two conspicuous types of contemporary American architecture than has Mr. Kahn. In each successive example of his work a greater freedom of expression, a deeper understanding of the proper use of modern architectural ornament and decoration, and the successful and appealing use of color in exterior architecture is evident. No one understands or appreciates better than does Mr. Kahn the charm and originality shown in the modern French shop front. He believes, as we do, that in mercantile, commercial and semi-public architecture, such as clubs and restaurants, the modern expression in architectural design and interior decoration is consistent, appropriate and inspiring. Furthermore, although in the field of domestic architecture the profession in America has thus far been slow to utilize the newly conceived style, it is our belief that the next few years will bring forth successful and pleasing examples of domestic architecture,—both urban and country,—designed under the influence of and definitely expressing the new freedom from precedent which is today characteristic of many of the best examples of commercial and mercantile architecture. This new or contemporary style is undergoing a rapid and constantly changing development. As to what form of expression it will show five years from now, it is interesting to speculate.

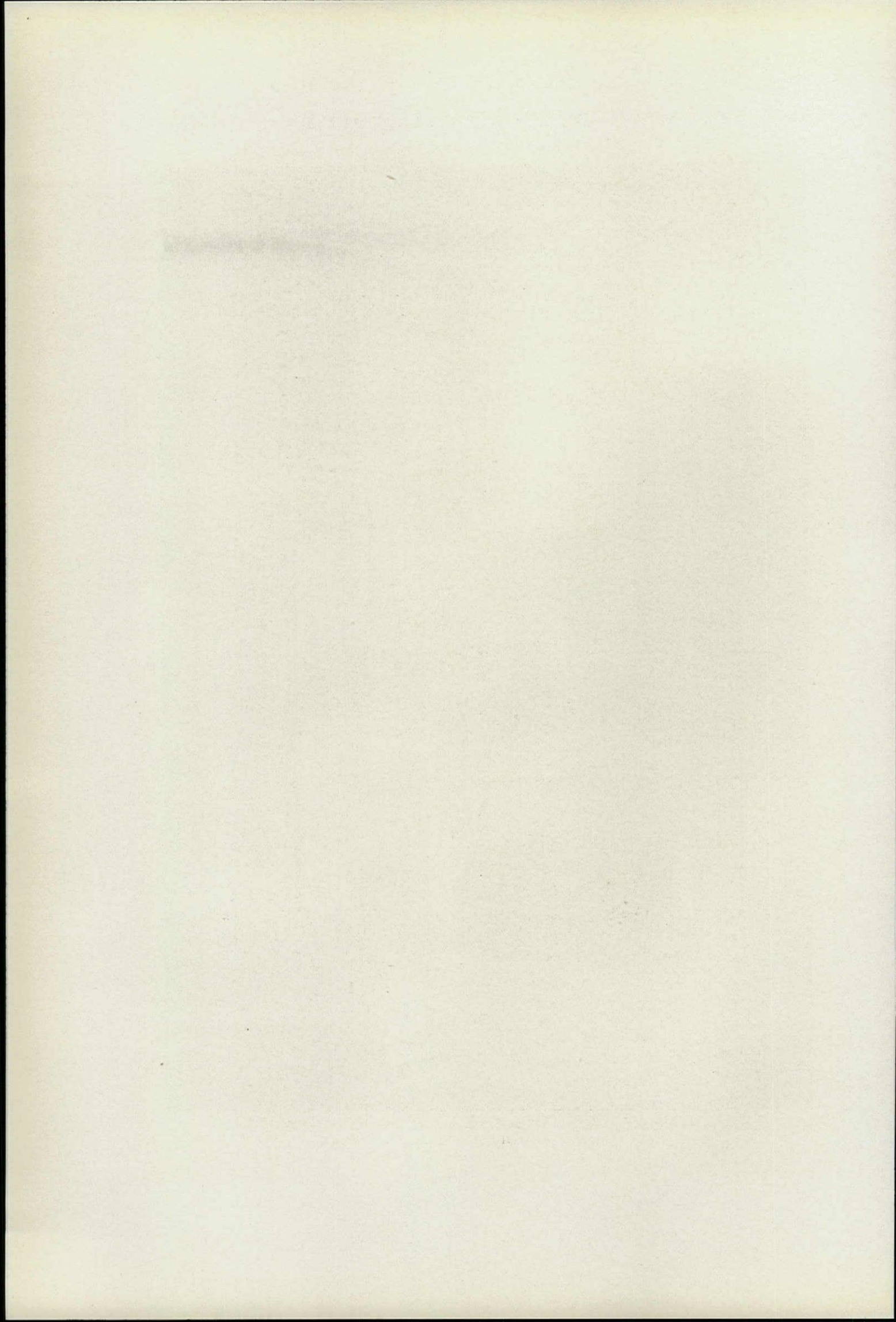


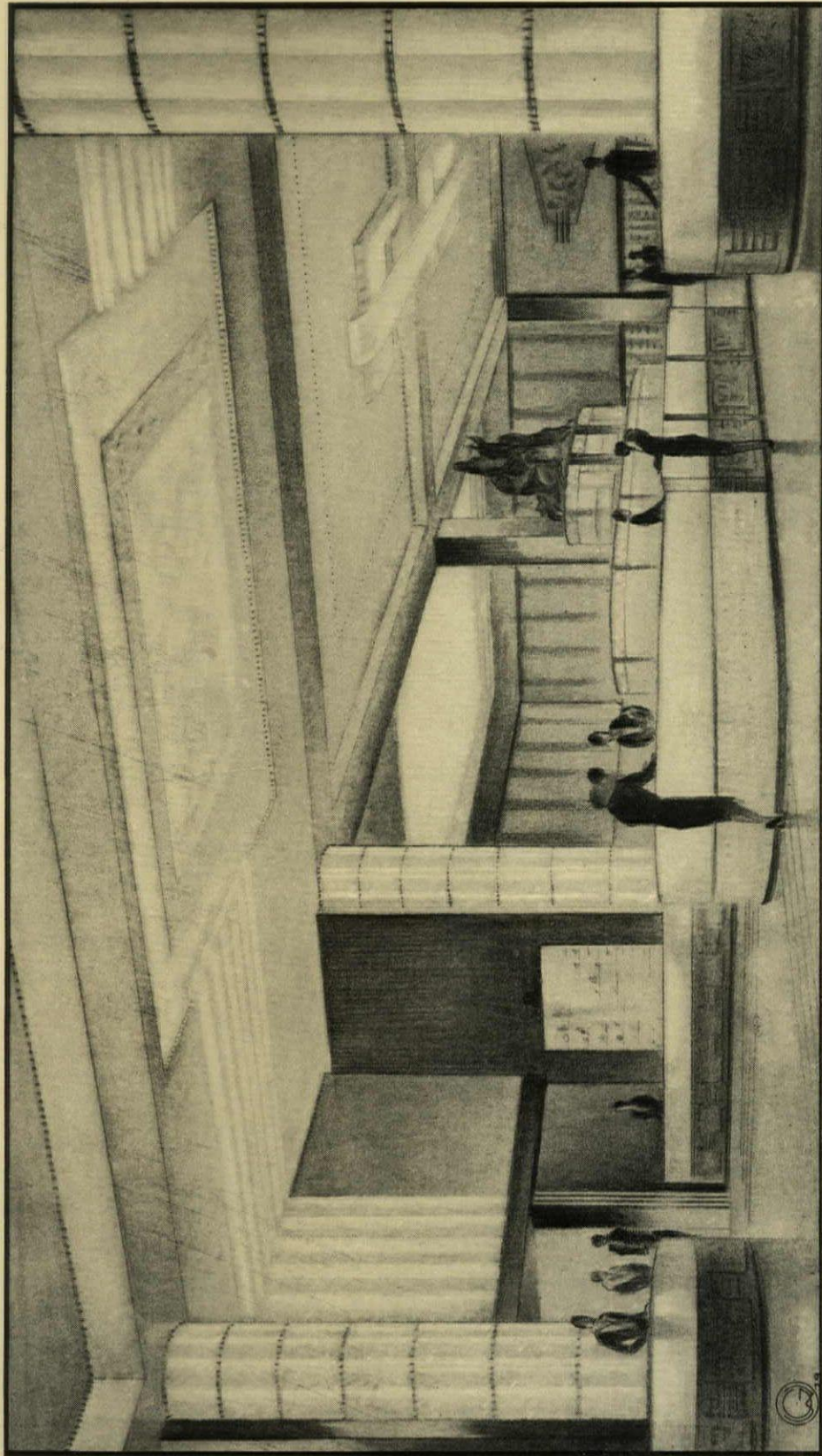
SKETCH FOR PROPOSED STORE BUILDING, NEW YORK
WHITMAN & GOODMAN, ARCHITECTS



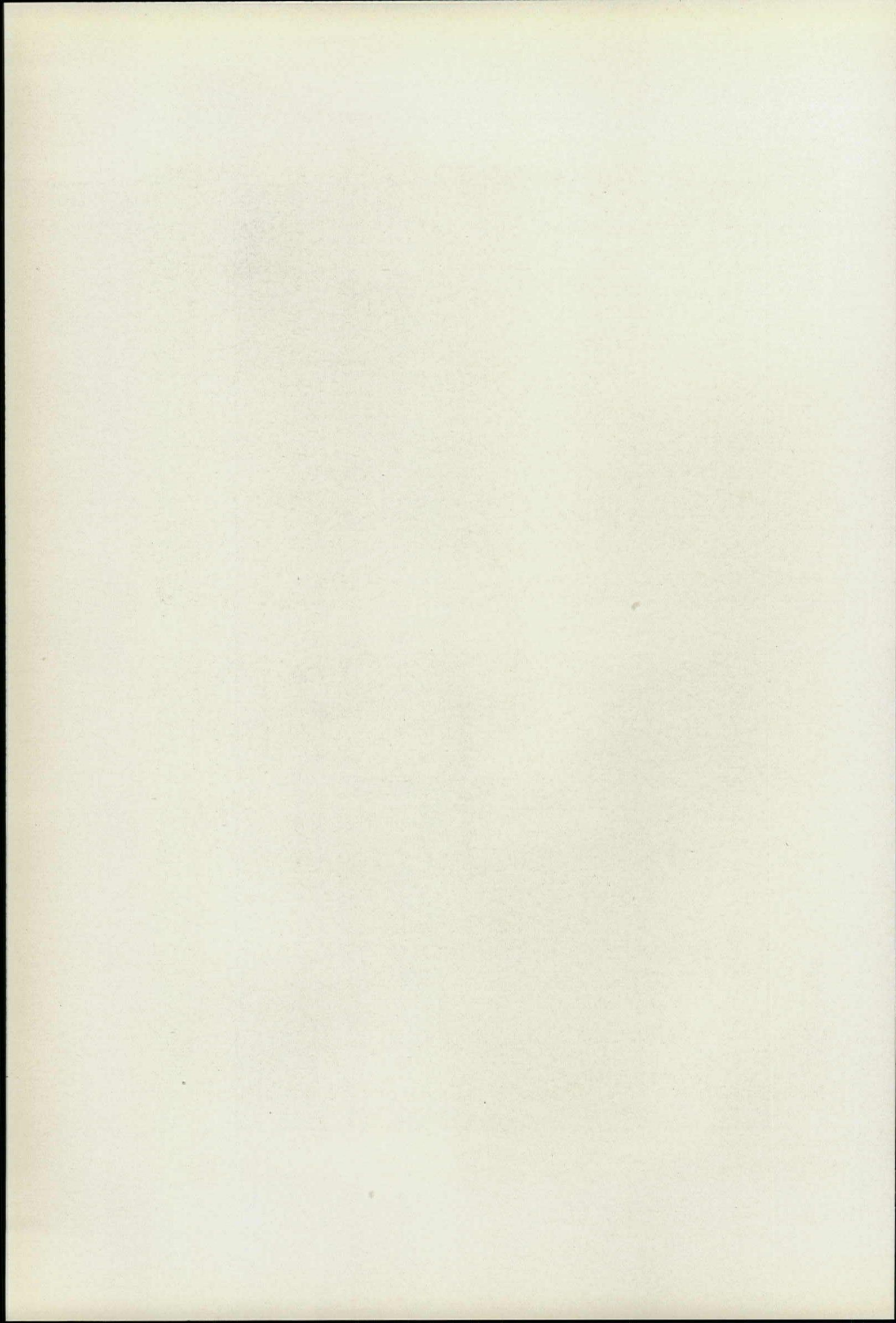


SKETCH FOR A PROPOSED SHOP, NEW YORK
WHITMAN & GOODMAN, ARCHITECTS



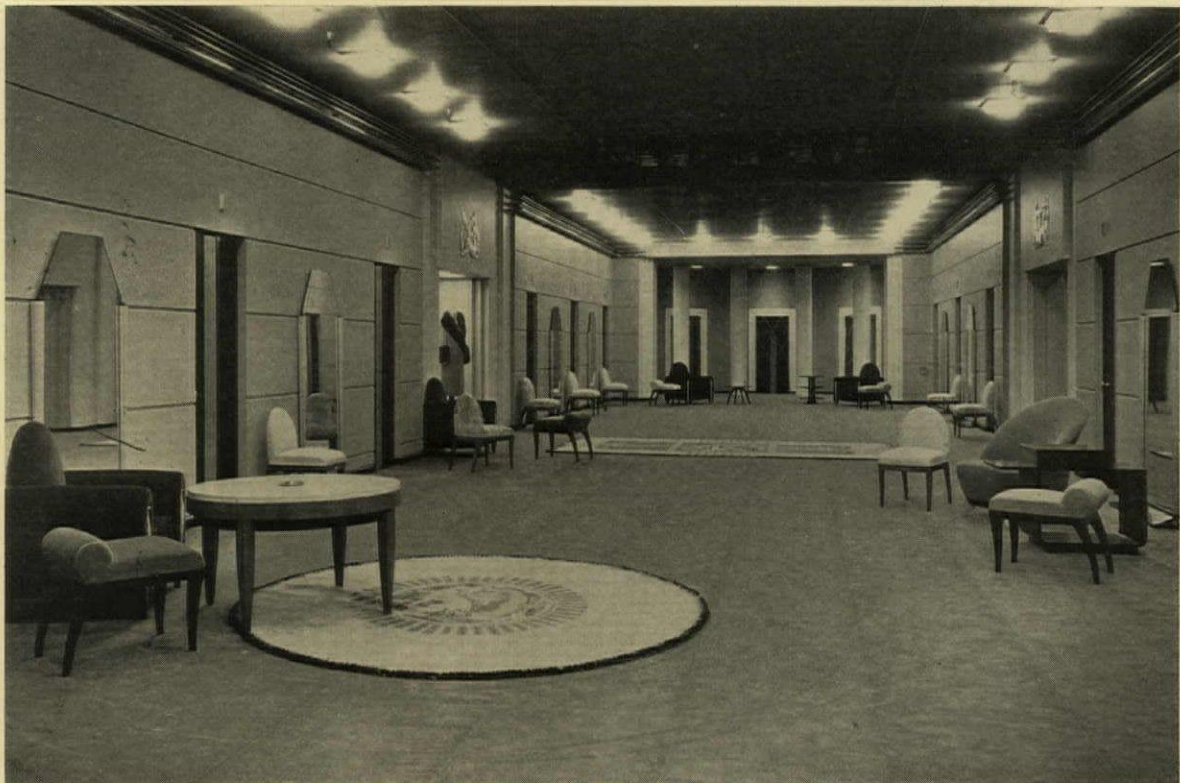


SKETCH FOR ENTRANCE FLOOR, STEWART & CO., NEW YORK
WHITMAN & GOODMAN, ARCHITECTS



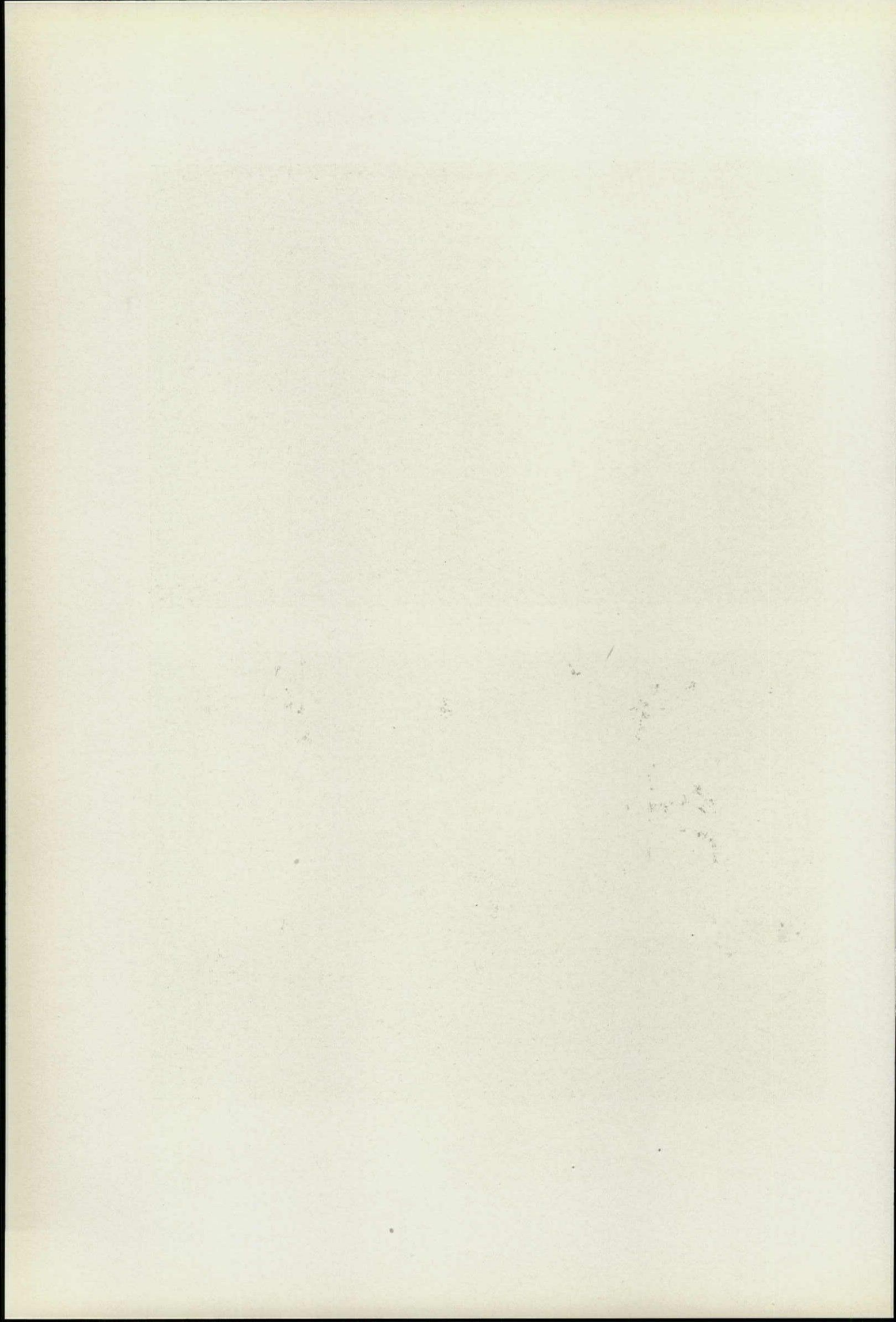


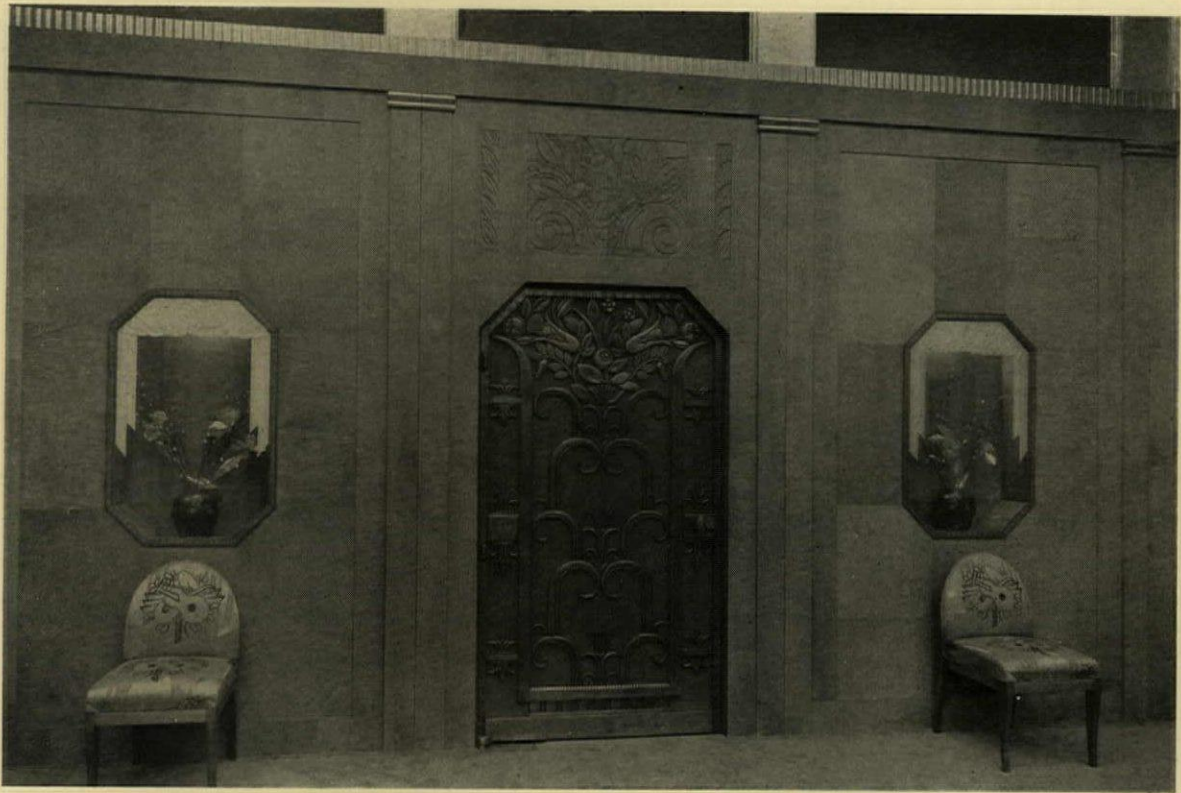
DRESS SALON



Photos. S. H. Gottscho

COAT DISPLAY SALON
JAY-THORPE SHOP, NEW YORK
WHITMAN & GOODMAN, ARCHITECTS

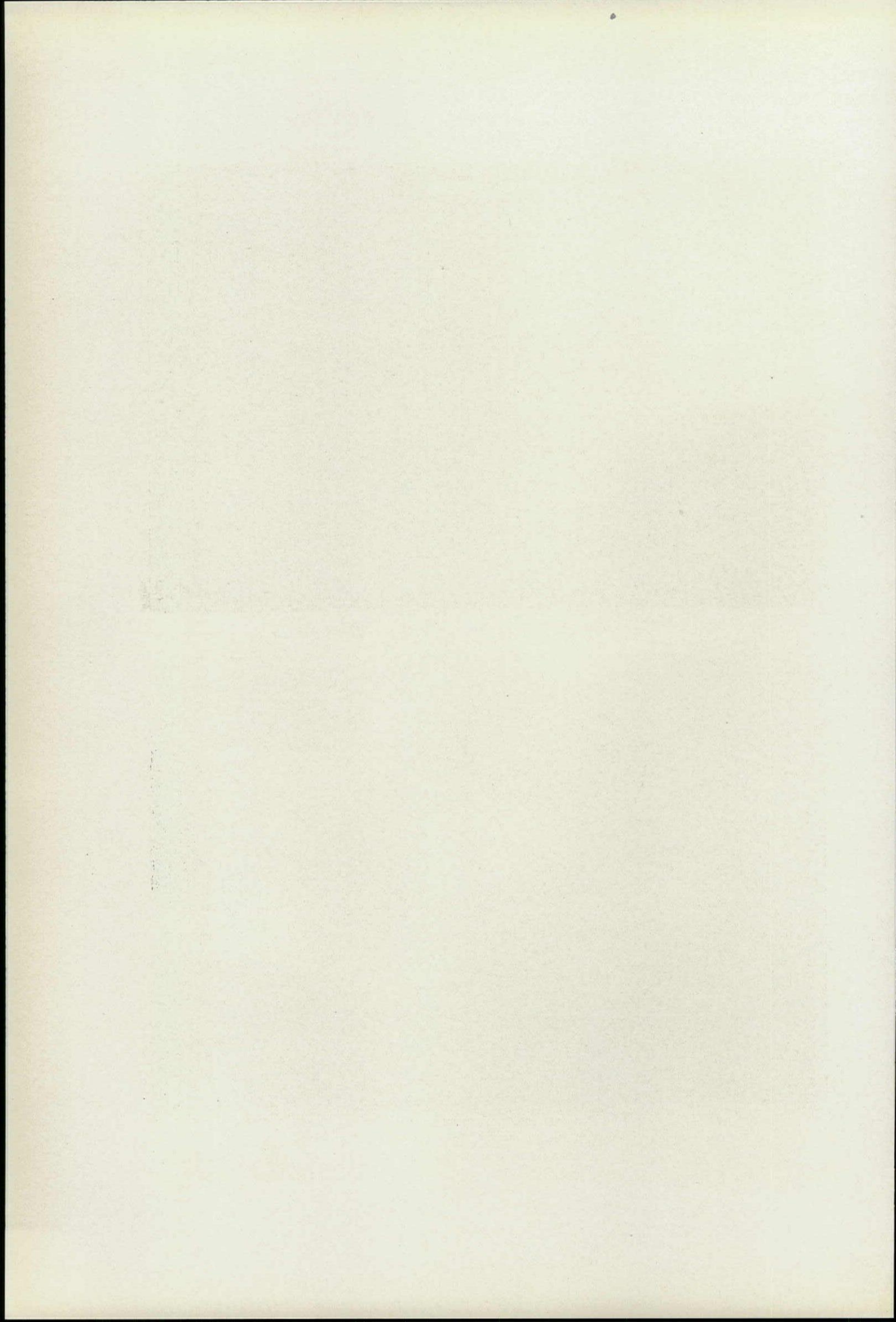




DETAIL, DRESS SALON



DETAIL, COAT DISPLAY SALON
JAY-THORPE SHOP, NEW YORK
WHITMAN & GOODMAN, ARCHITECTS

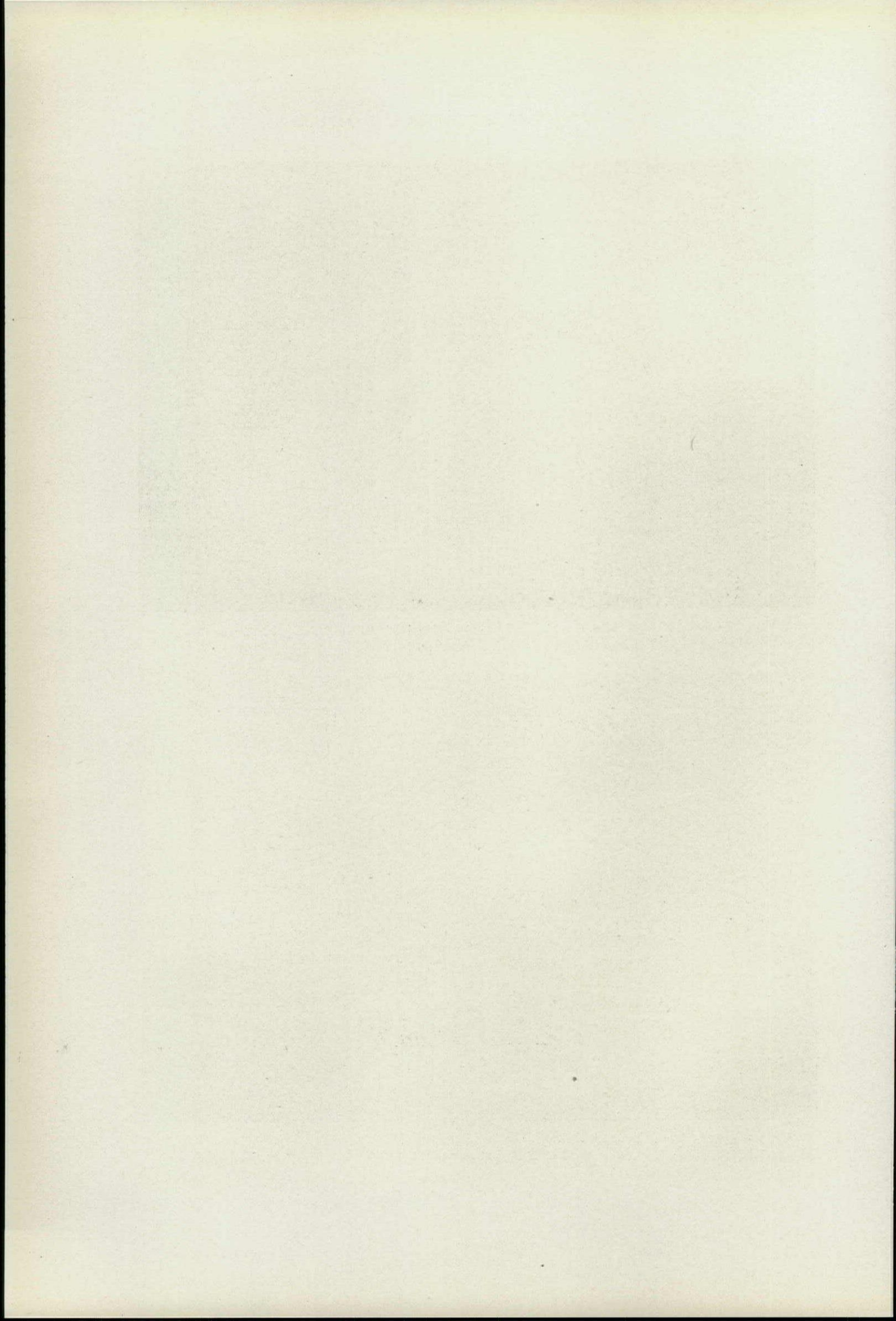




PROPOSED ABRAHAM & STRAUS BUILDING, BROOKLYN N. Y.
STARRETT & VAN VLECK, ARCHITECTS



GEORGE ALLEN STORE BUILDING, PHILADELPHIA
CLARENCE E. WUNDER, ARCHITECT



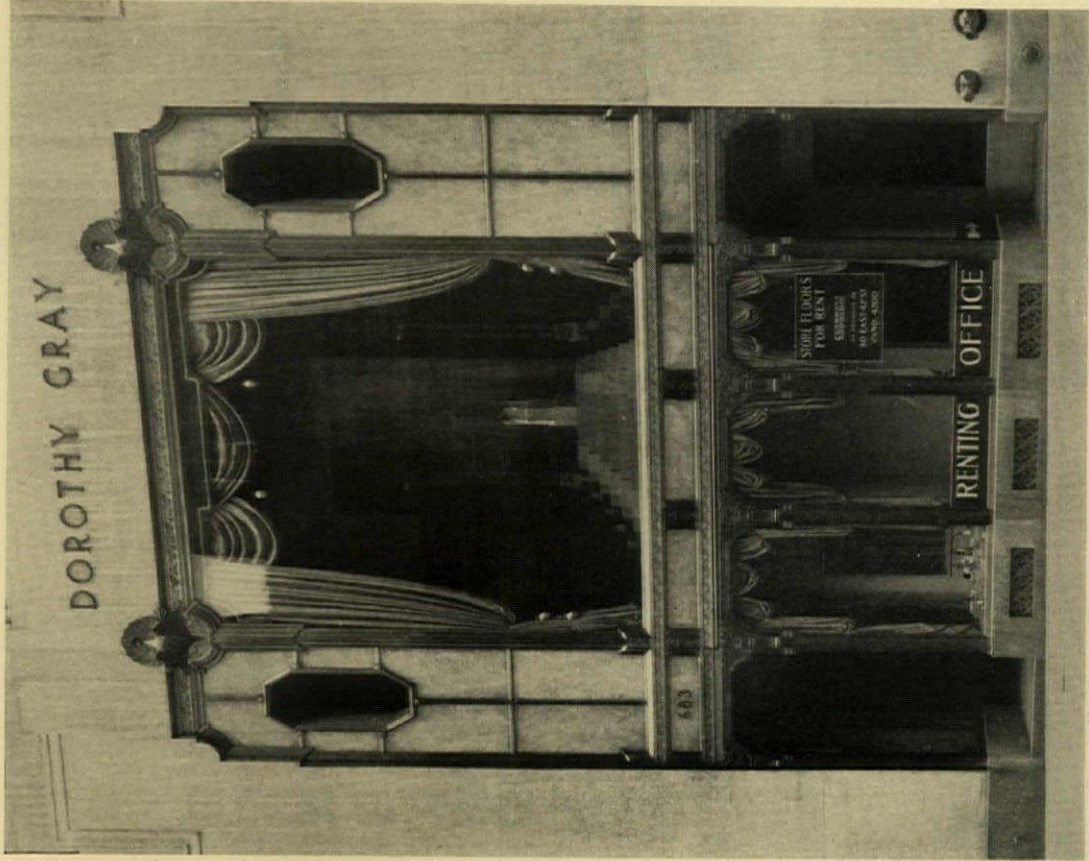


Photo. George H. Van Anda
DOROTHY GRAY SHOP, NEW YORK
 KOHN & BUTLER, ARCHITECTS

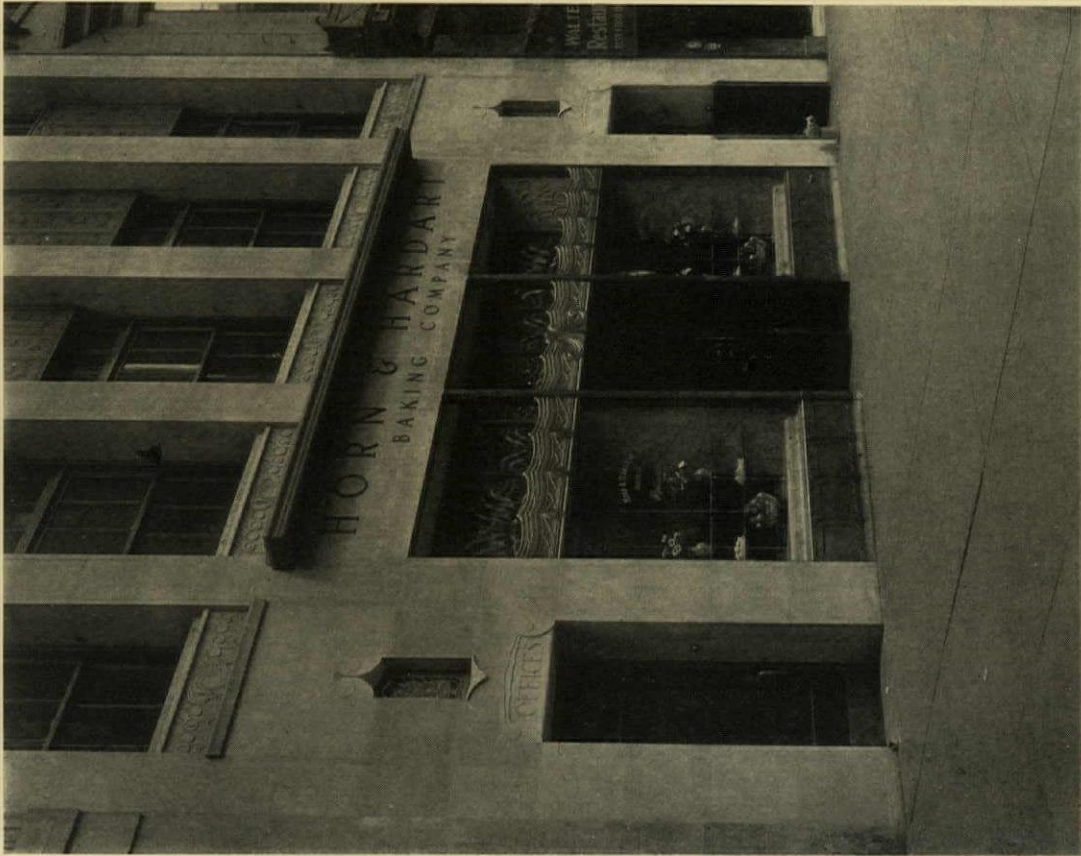
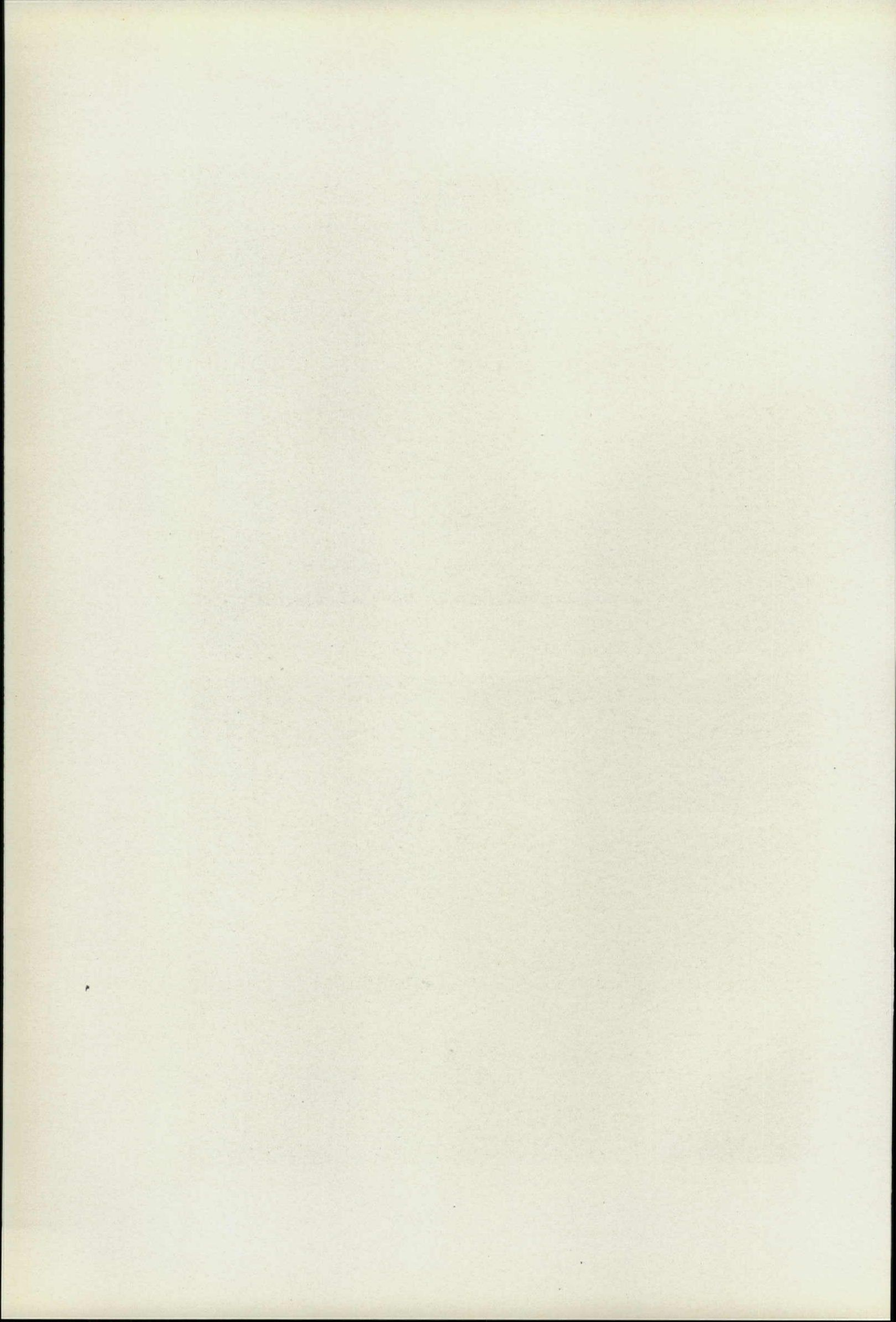
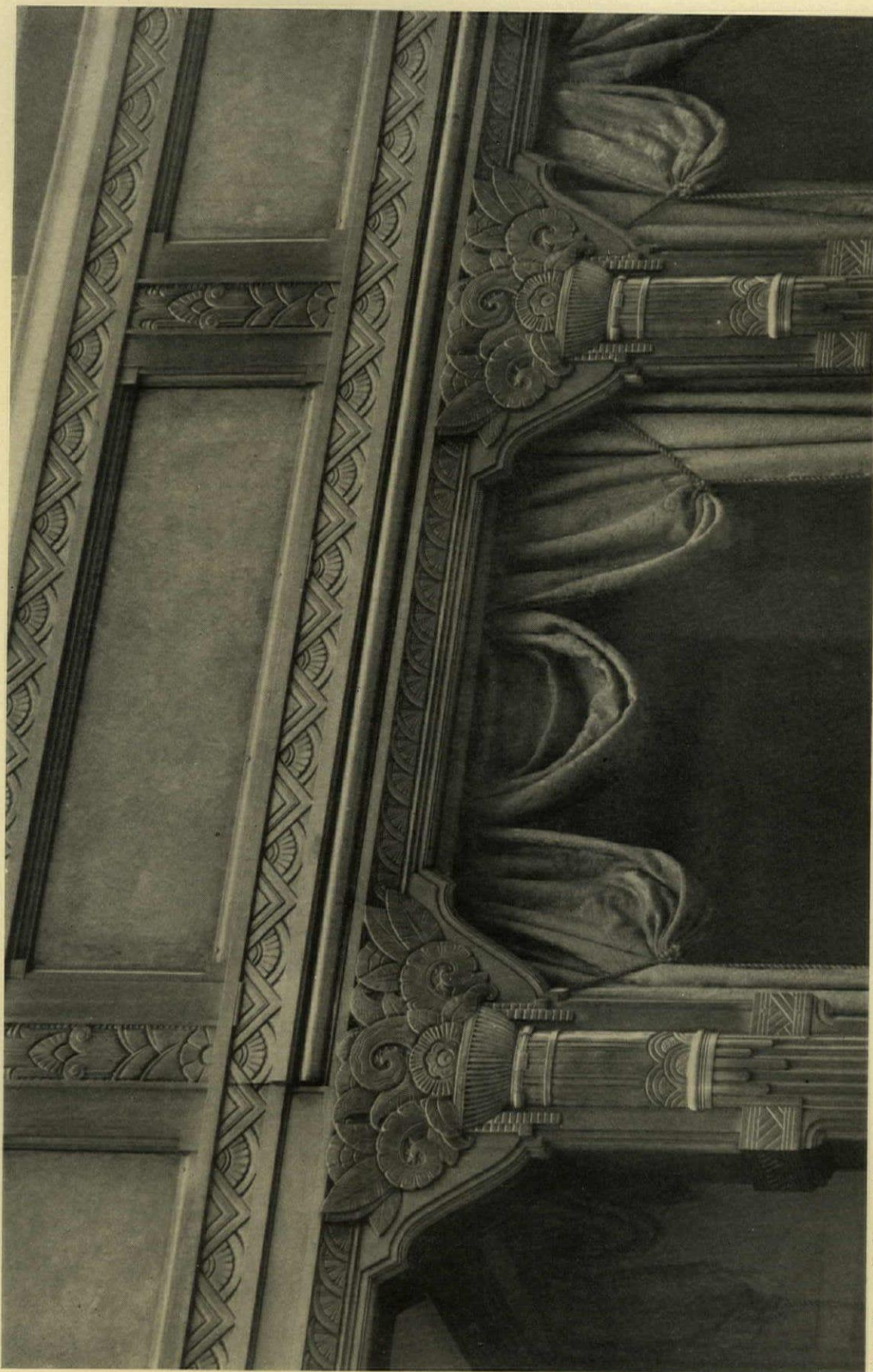


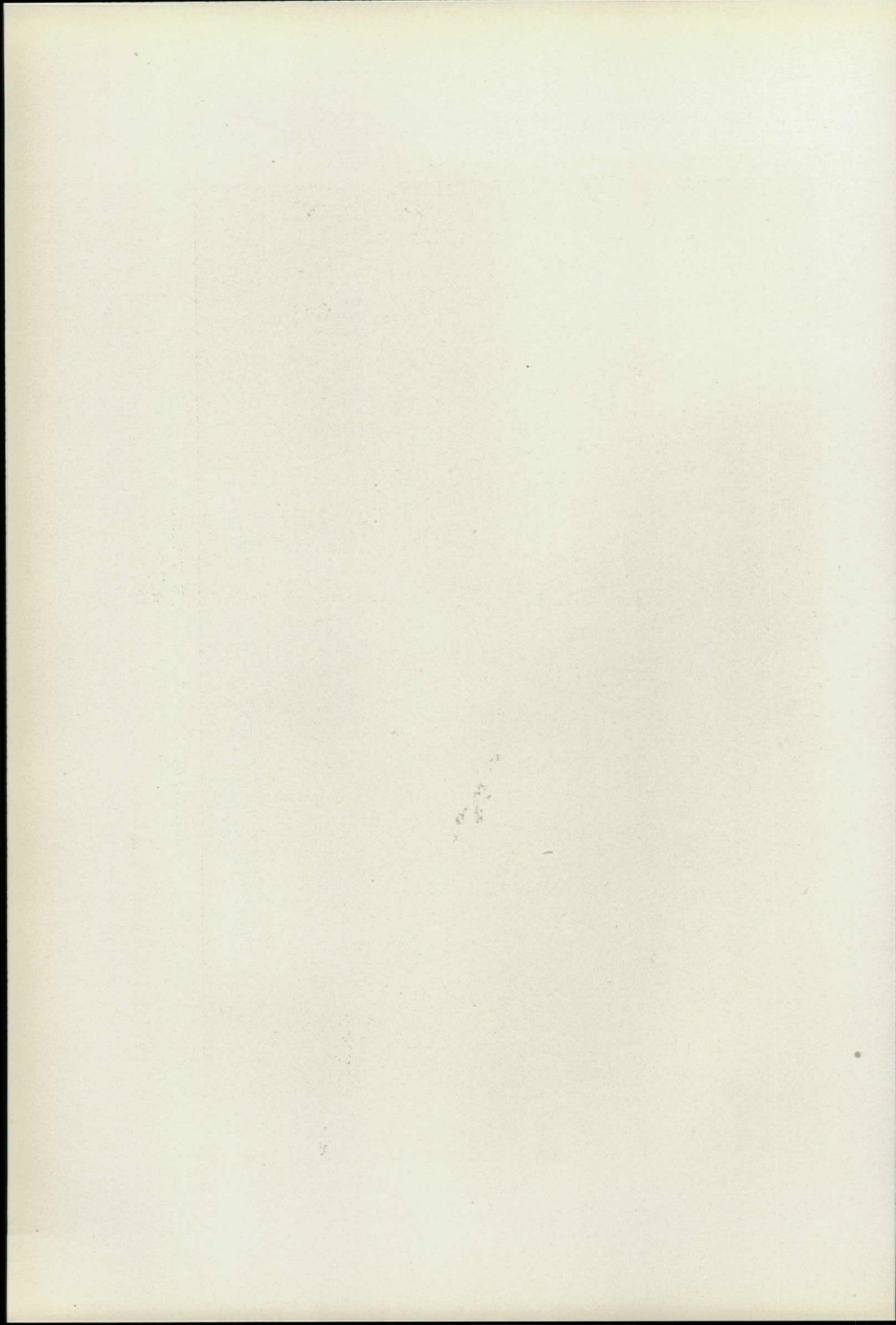
Photo. Joseph N. Pearce
HORN & HARDART BUILDING, PHILADELPHIA
 RALPH B. BENCKER, ARCHITECT

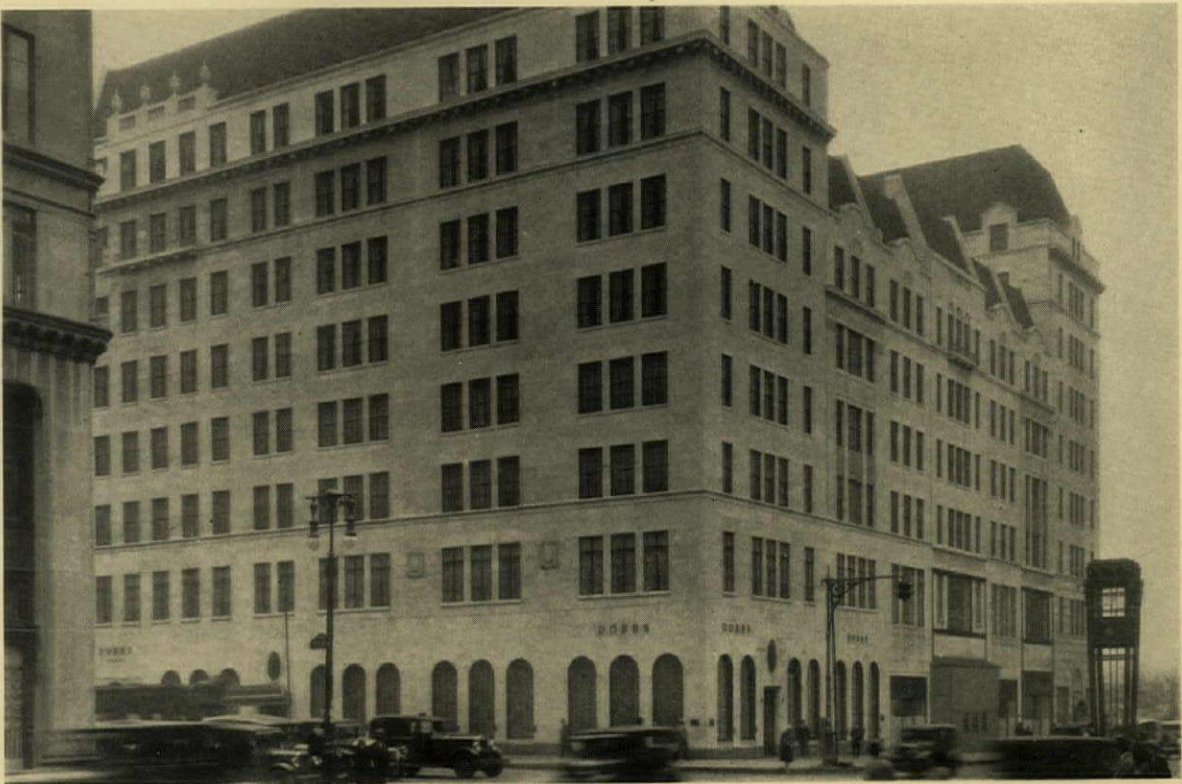




DETAIL, DOROTHY GRAY SHOP, NEW YORK
KOHN & BUTLER, ARCHITECTS

Photo. George H. Van Anda



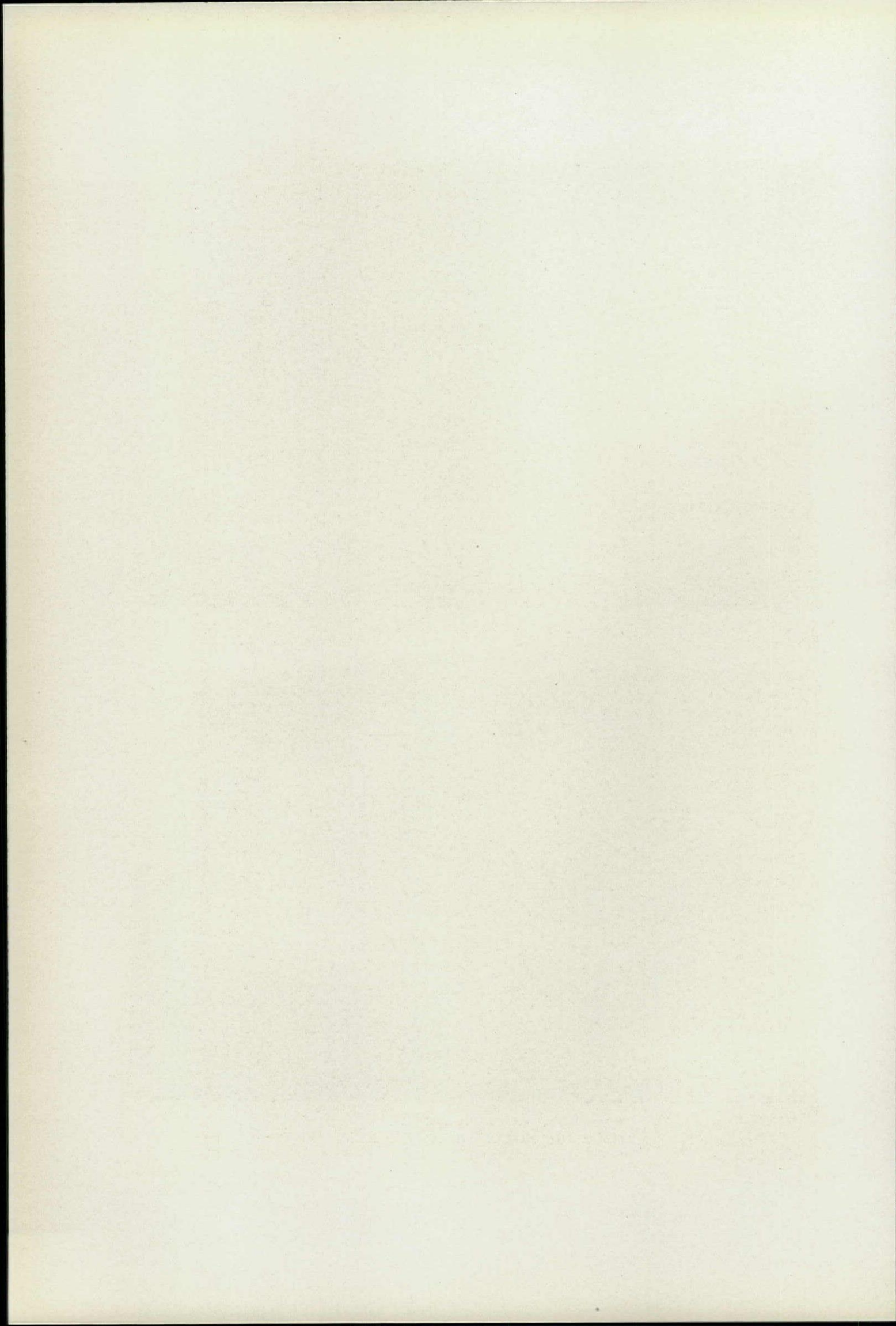


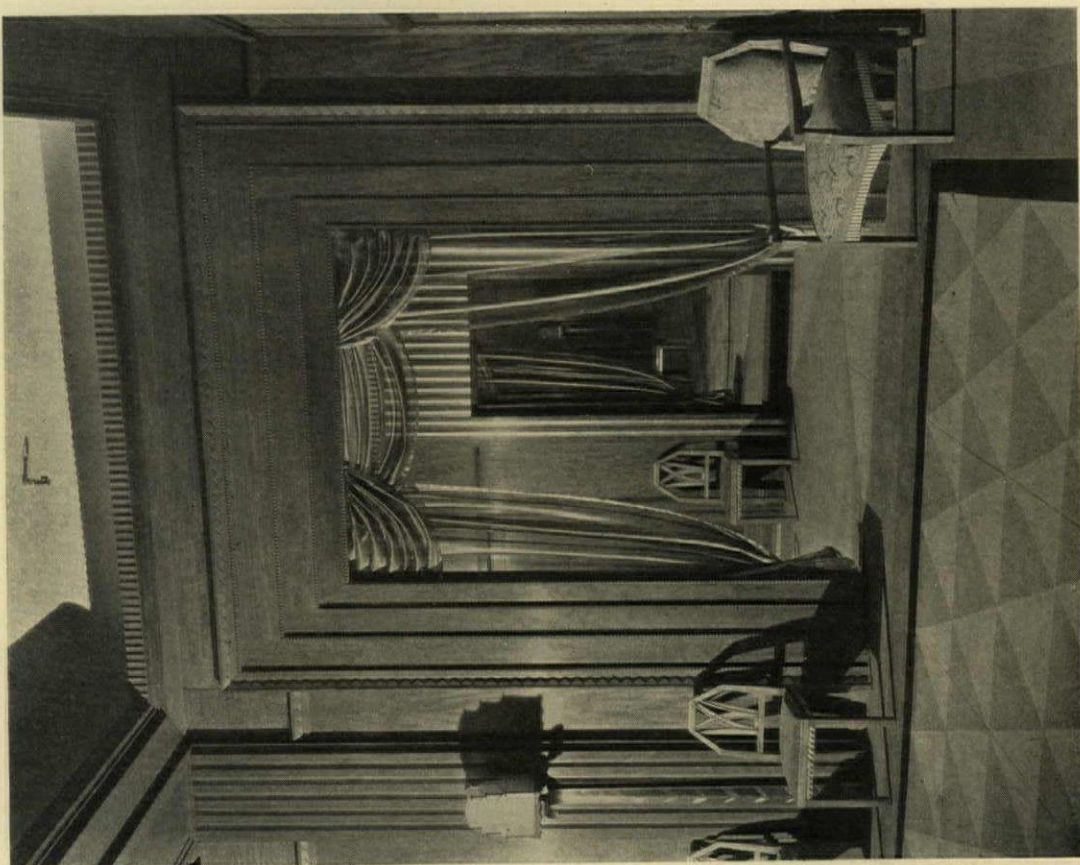
VIEW FROM 57TH ST.



Photos. George H. Van Anda

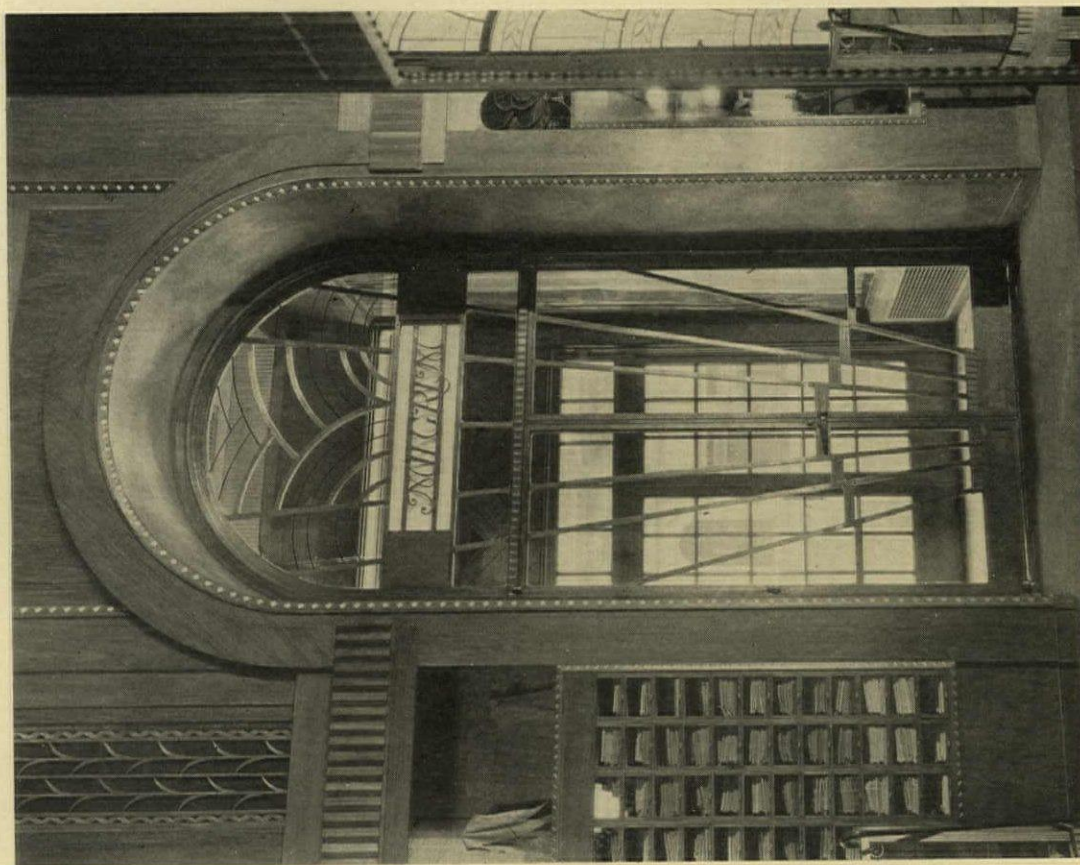
VIEW FROM 58TH ST.
STORE BUILDING, FIFTH AVENUE, NEW YORK
BUCHMAN & KAHN, ARCHITECTS





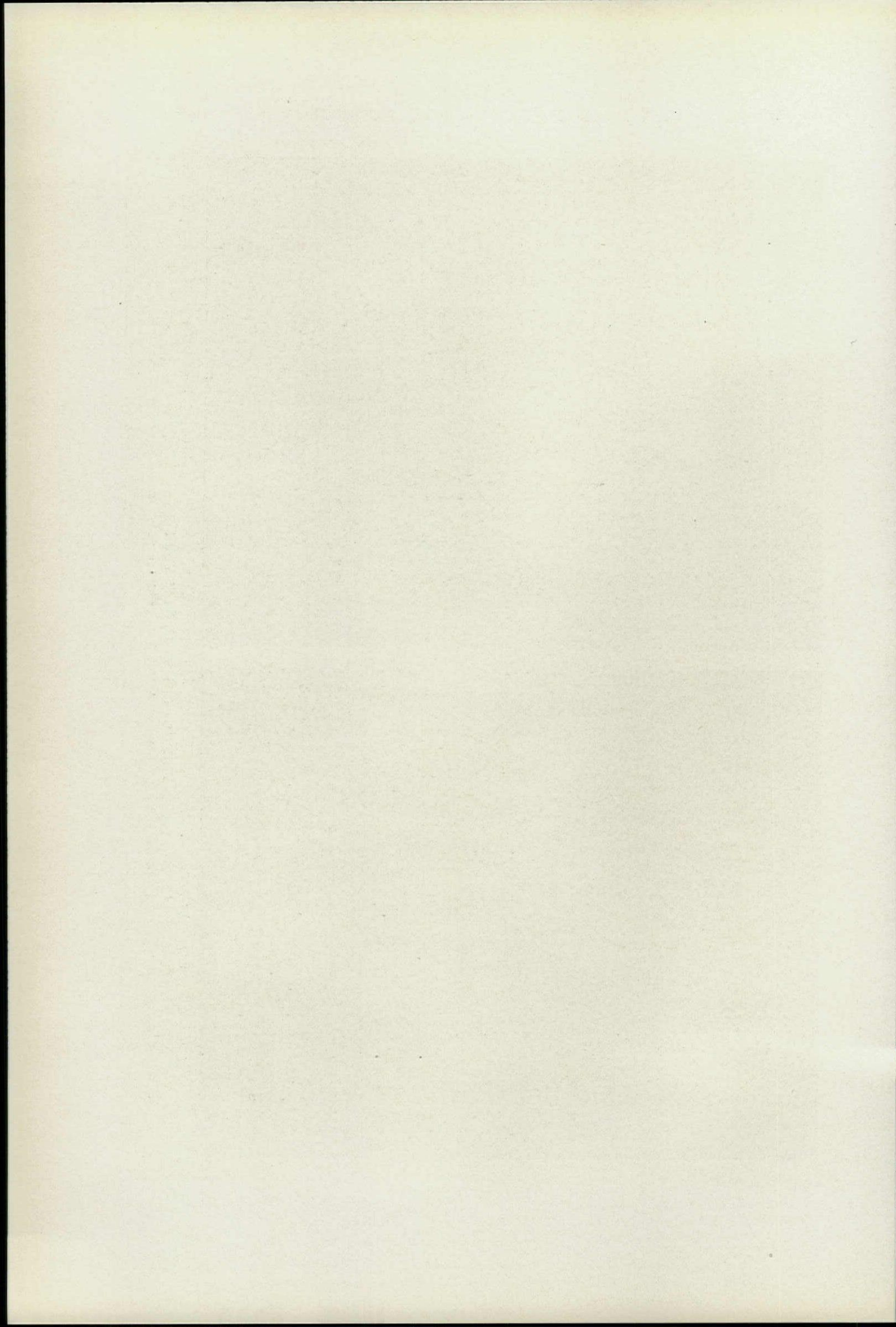
INTERIOR DOORWAY

THE MILGRIM SHOP, NEW YORK
FORZINA, INC., ARCHITECTS



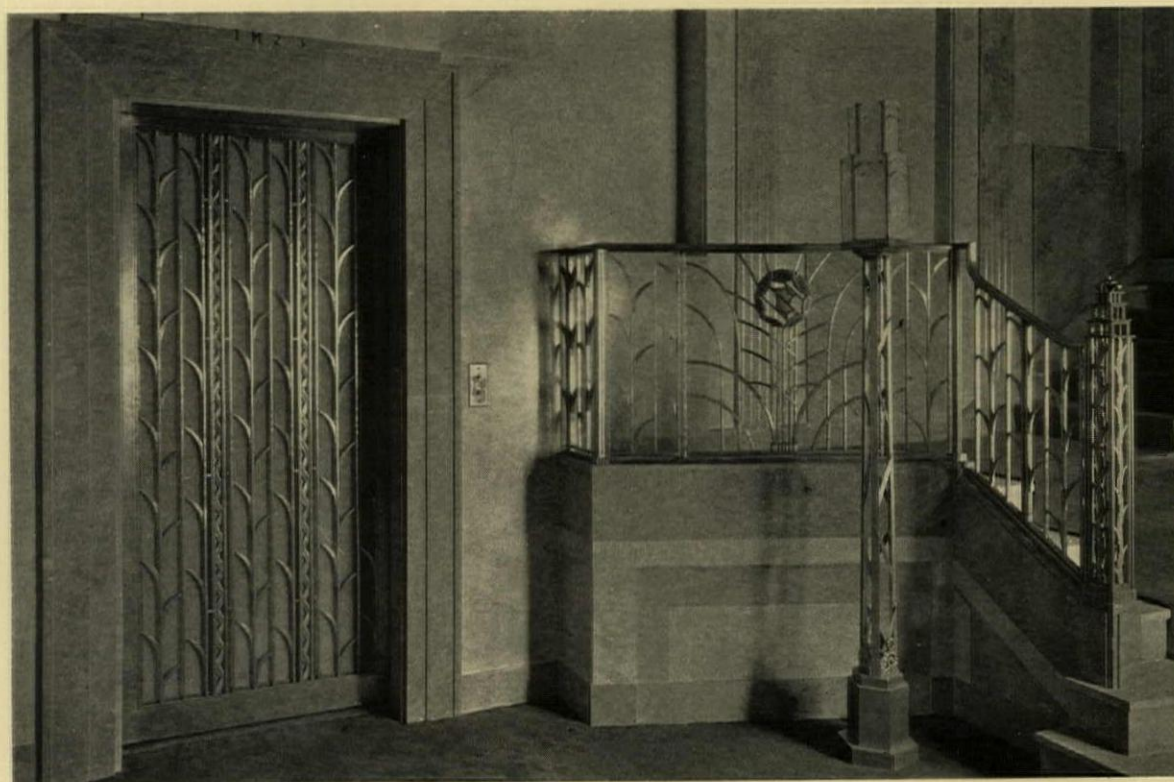
ENTRANCE DOOR

Photos. Mathie Edwards Hewitt

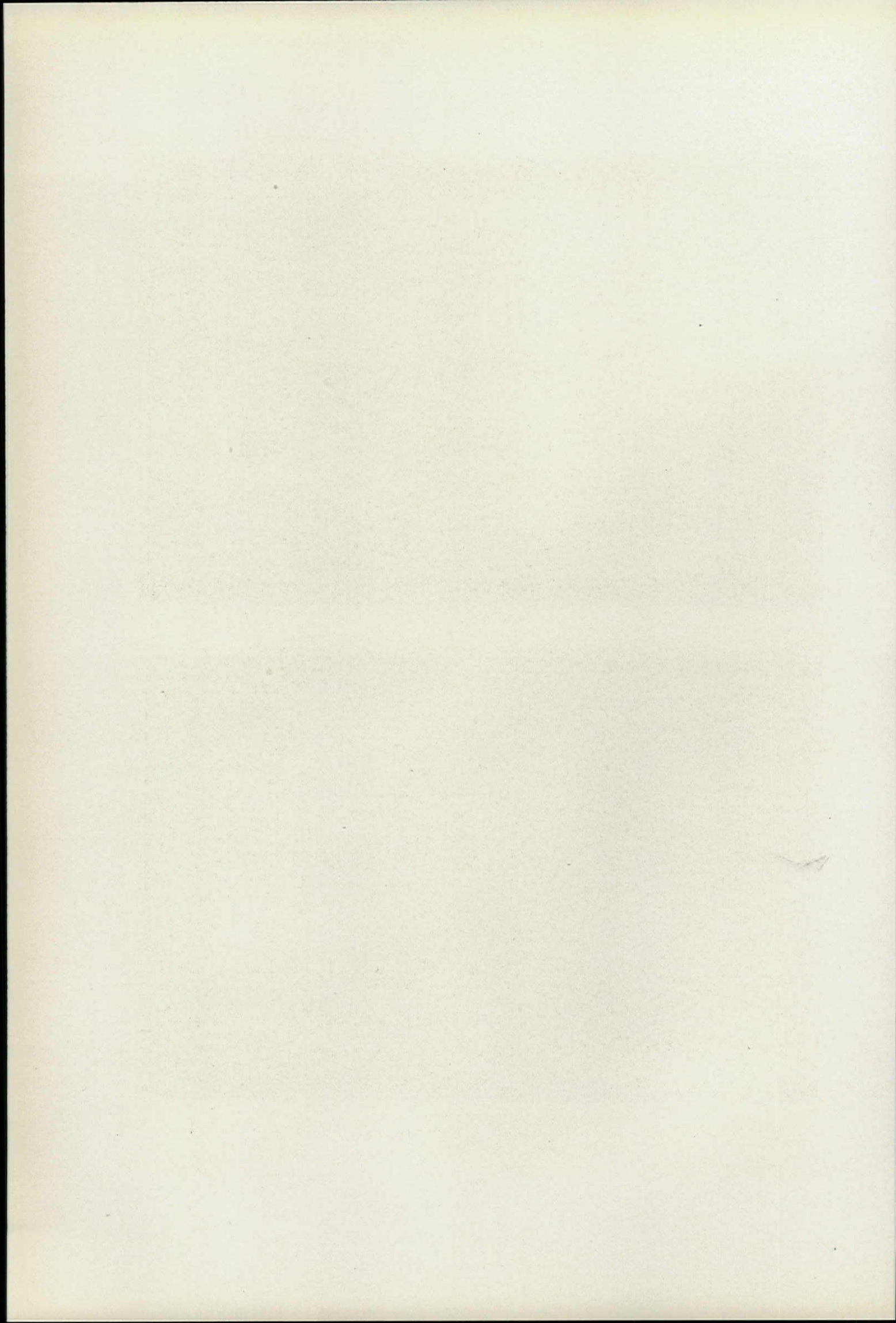




MAIN SALON

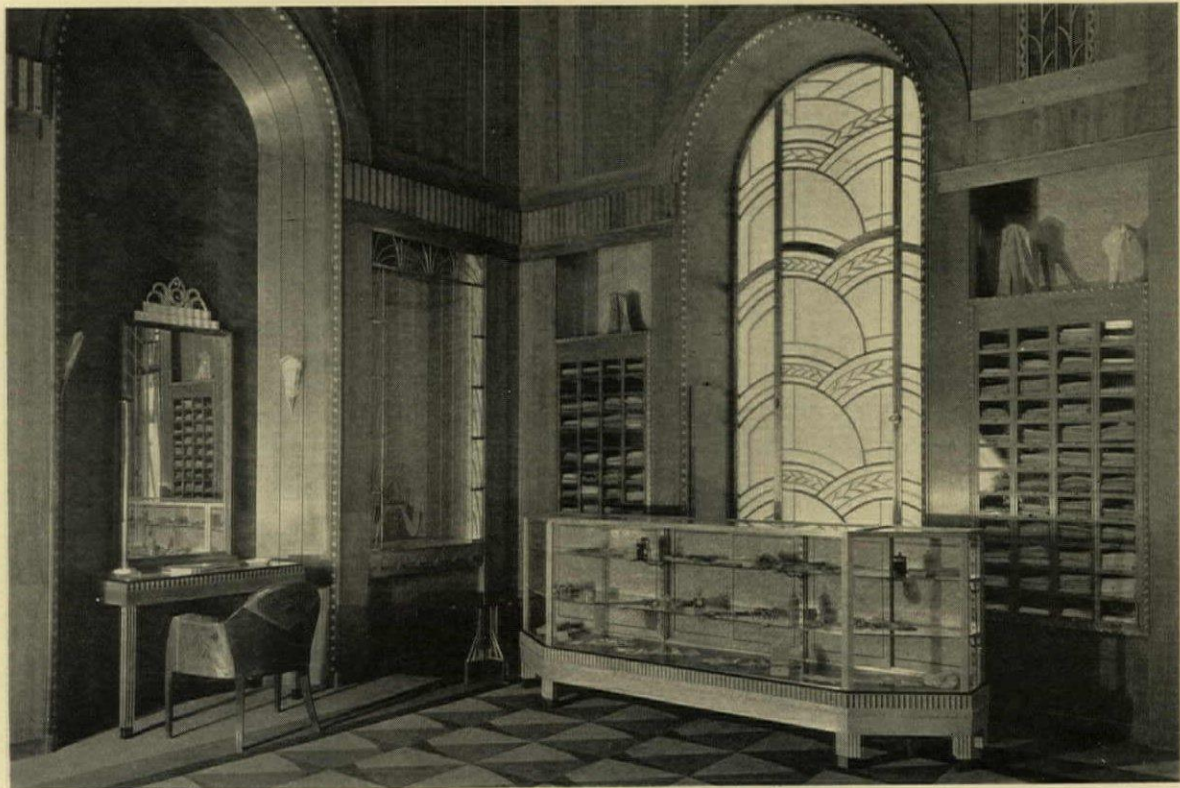


DETAIL, ELEVATOR DOOR AND STAIRWAY
MILGRIM SHOP, NEW YORK
FORZINA, INC., ARCHITECTS

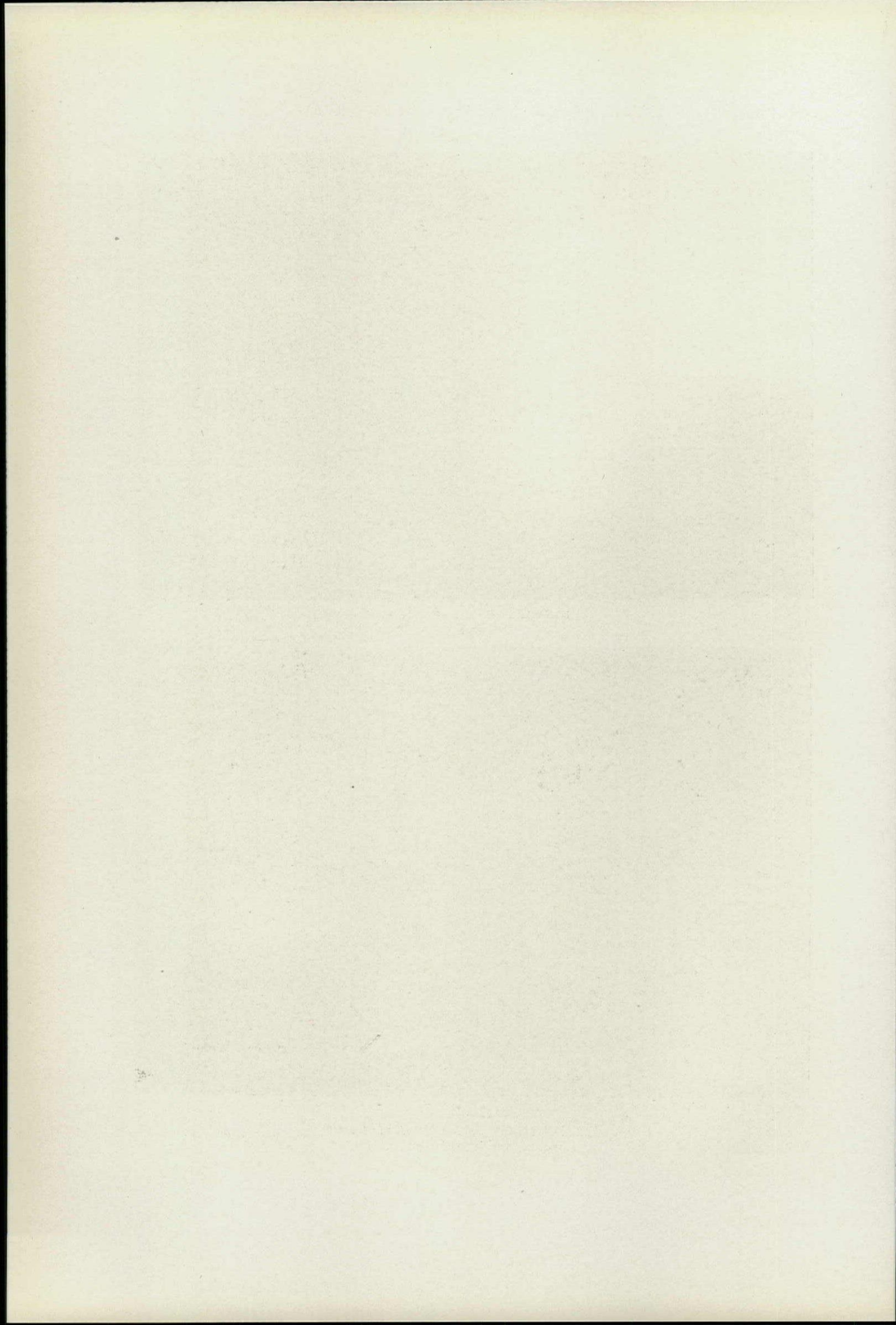




DETAIL, SIDE OF MAIN SALON



CORNER, MAIN SALON
THE MILGRIM SHOP, NEW YORK
FORZINA, INC., ARCHITECTS





COLBEE CANDY SHOP, NEW YORK
WOLFGANG HOFFMANN & POLA HOFFMANN, INC., ARCHITECTS

Photos. George H. Van Ande

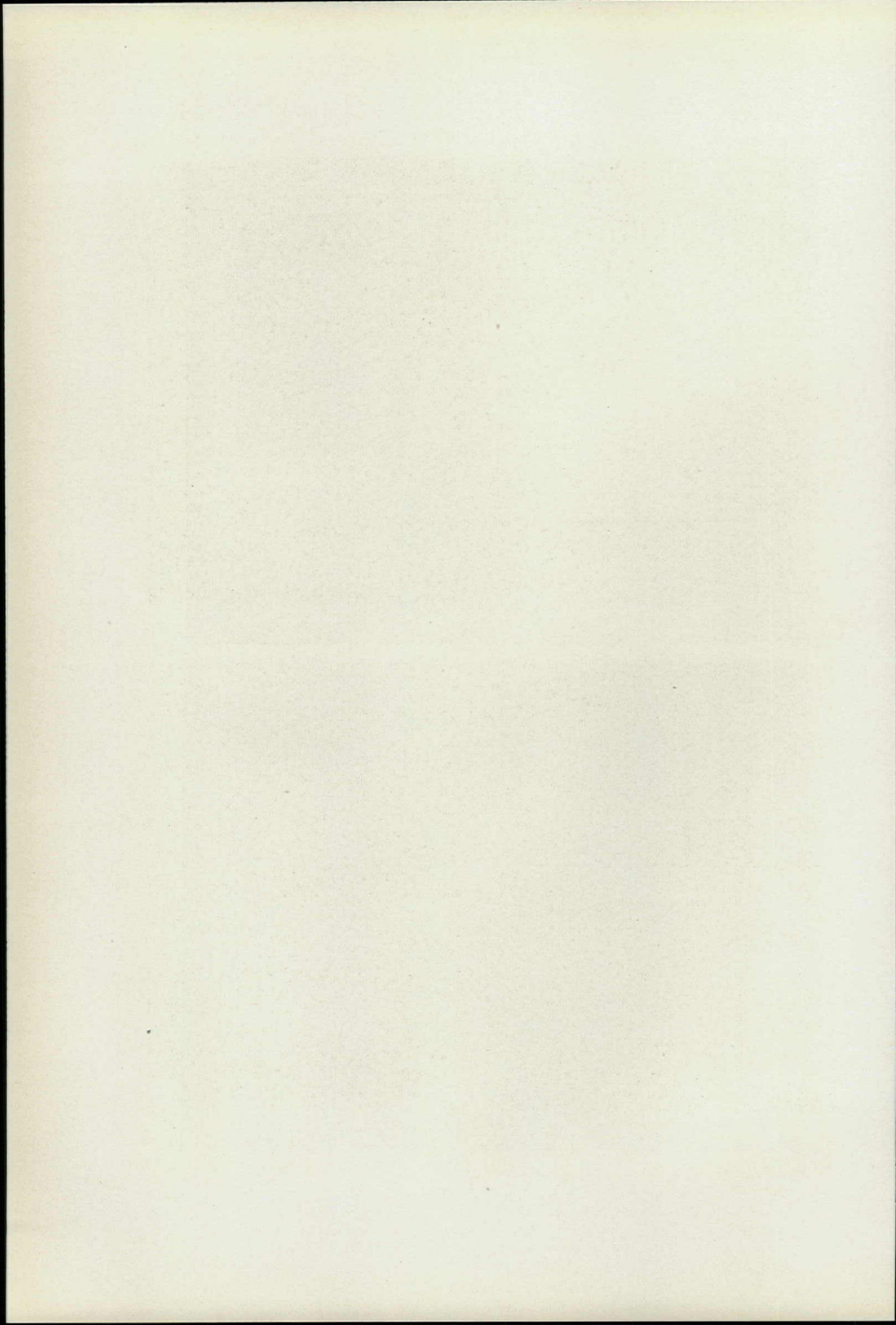




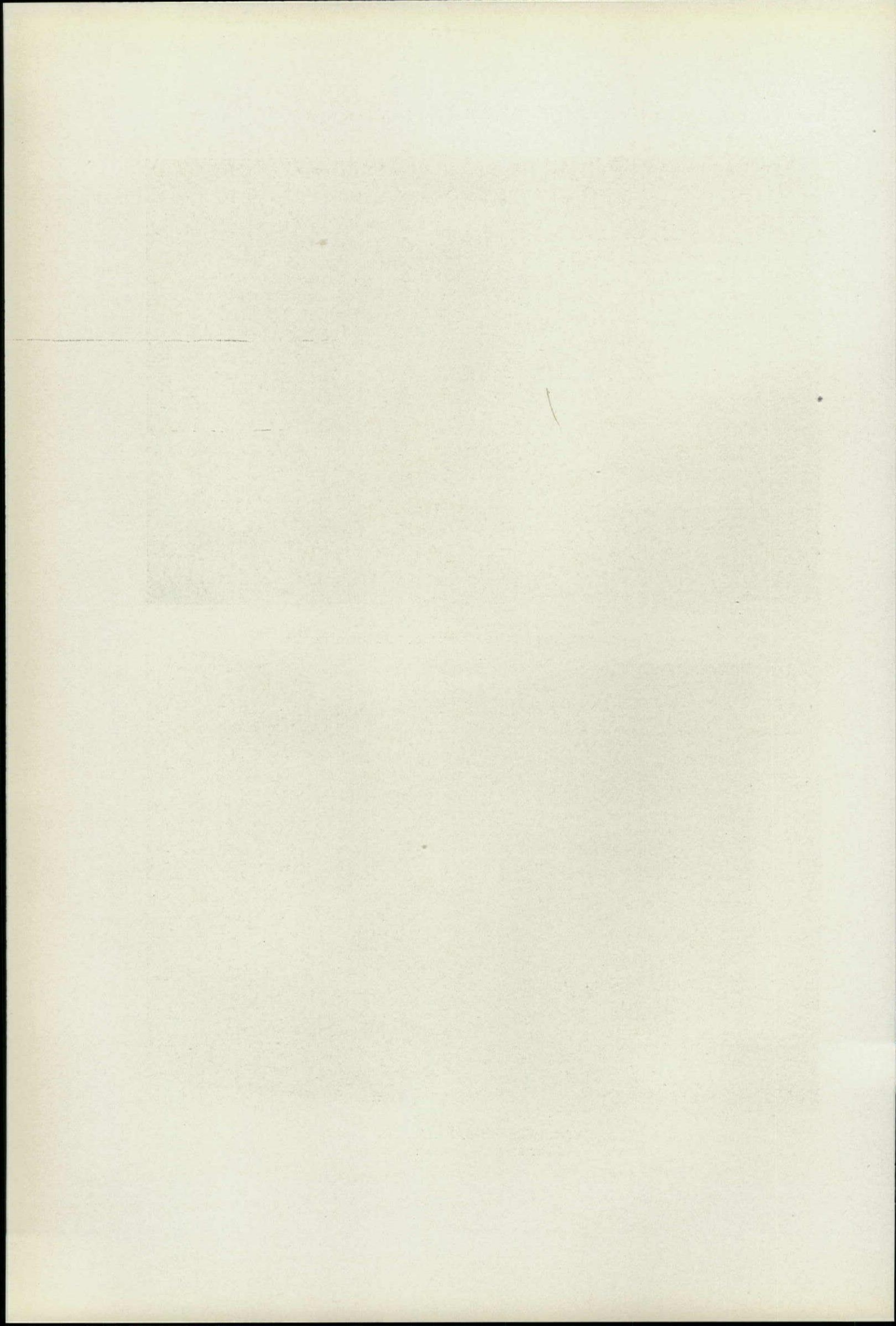
Photo. George H. Van Anda

COLBEE CANDY SHOP, NEW YORK
WOLFGANG HOFFMANN & POLA HOFFMANN, INC., ARCHITECTS



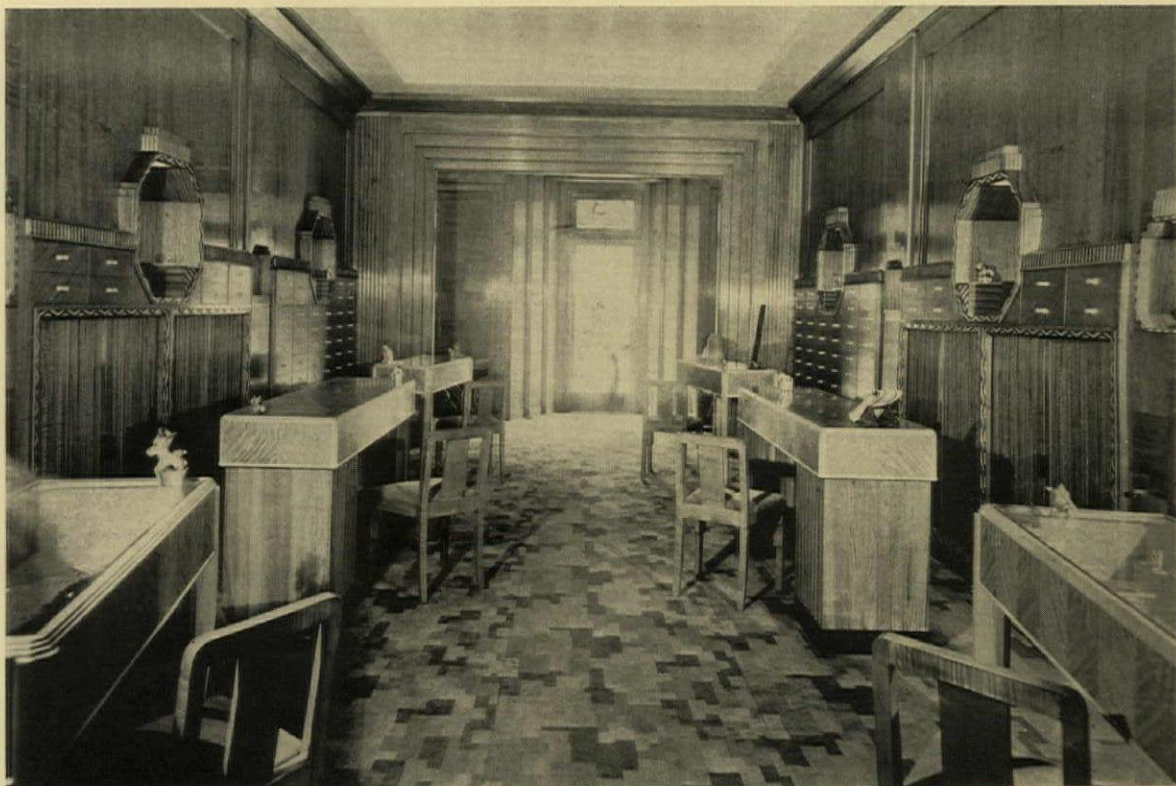
Photos. Eric J. Baker

NAT LEWIS SHOP, NEW YORK
NAT LEWIS, DESIGNER



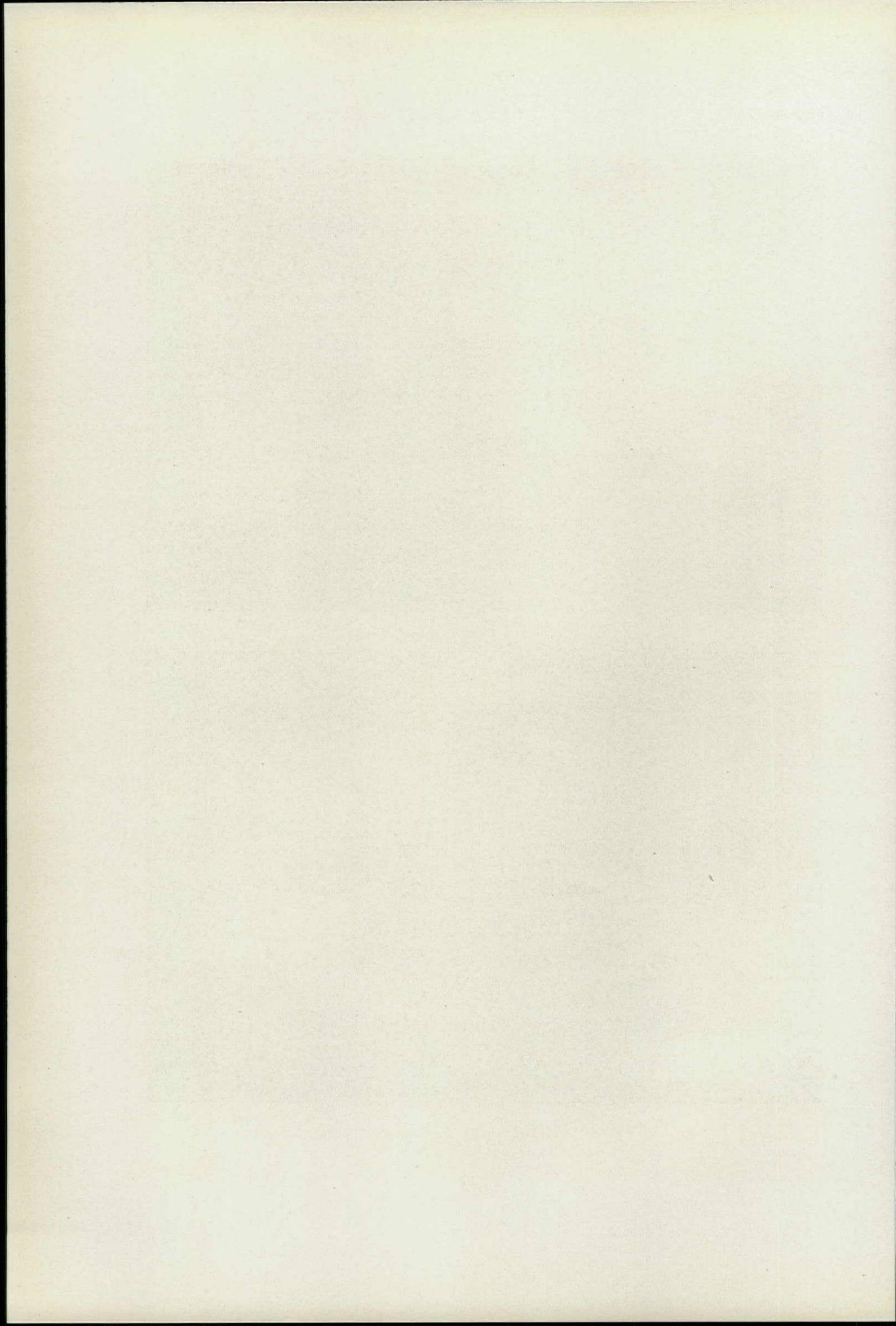


SHOP INTERIOR



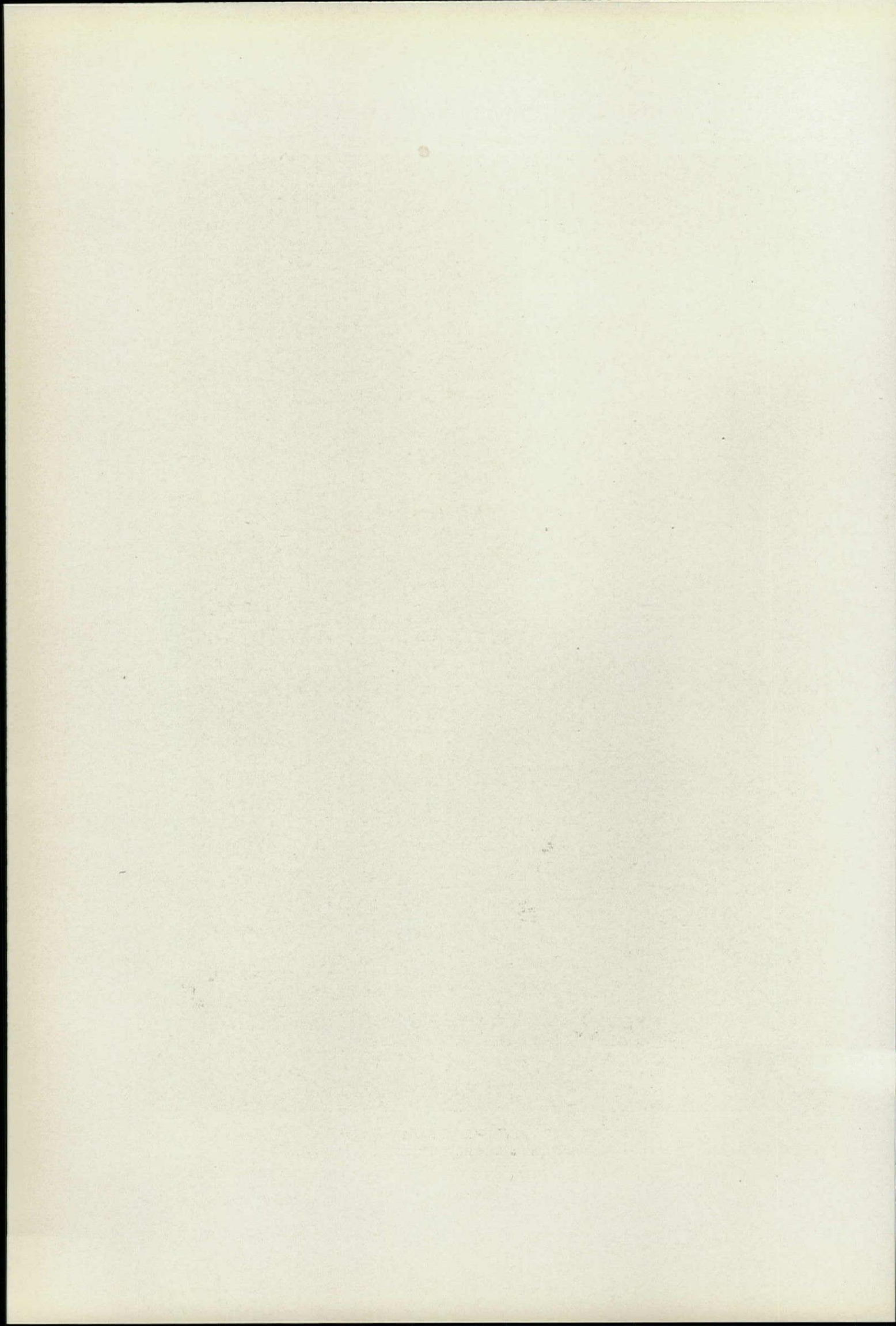
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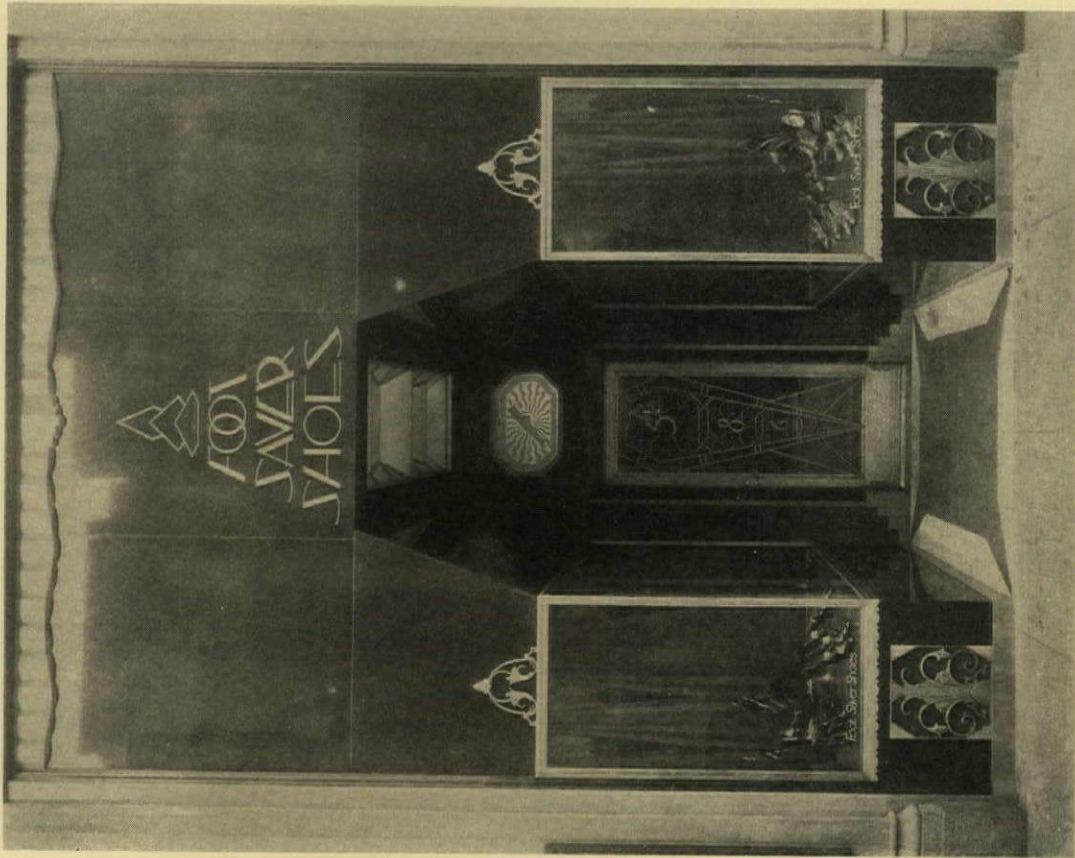
ENTRANCE END
NAT LEWIS SHOP, NEW YORK
NAT LEWIS, DESIGNER





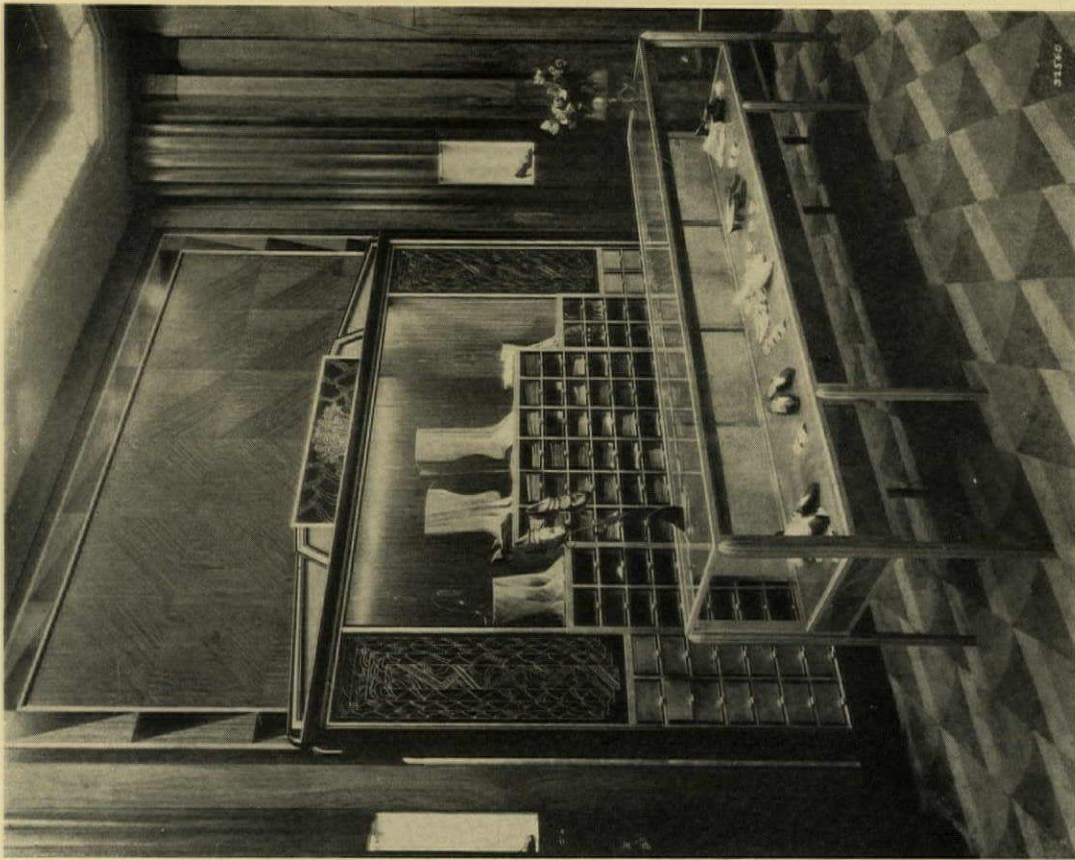
REMINGTON TYPEWRITER SHOP, NEW YORK
GOODWILLIE & MORAN, ARCHITECTS





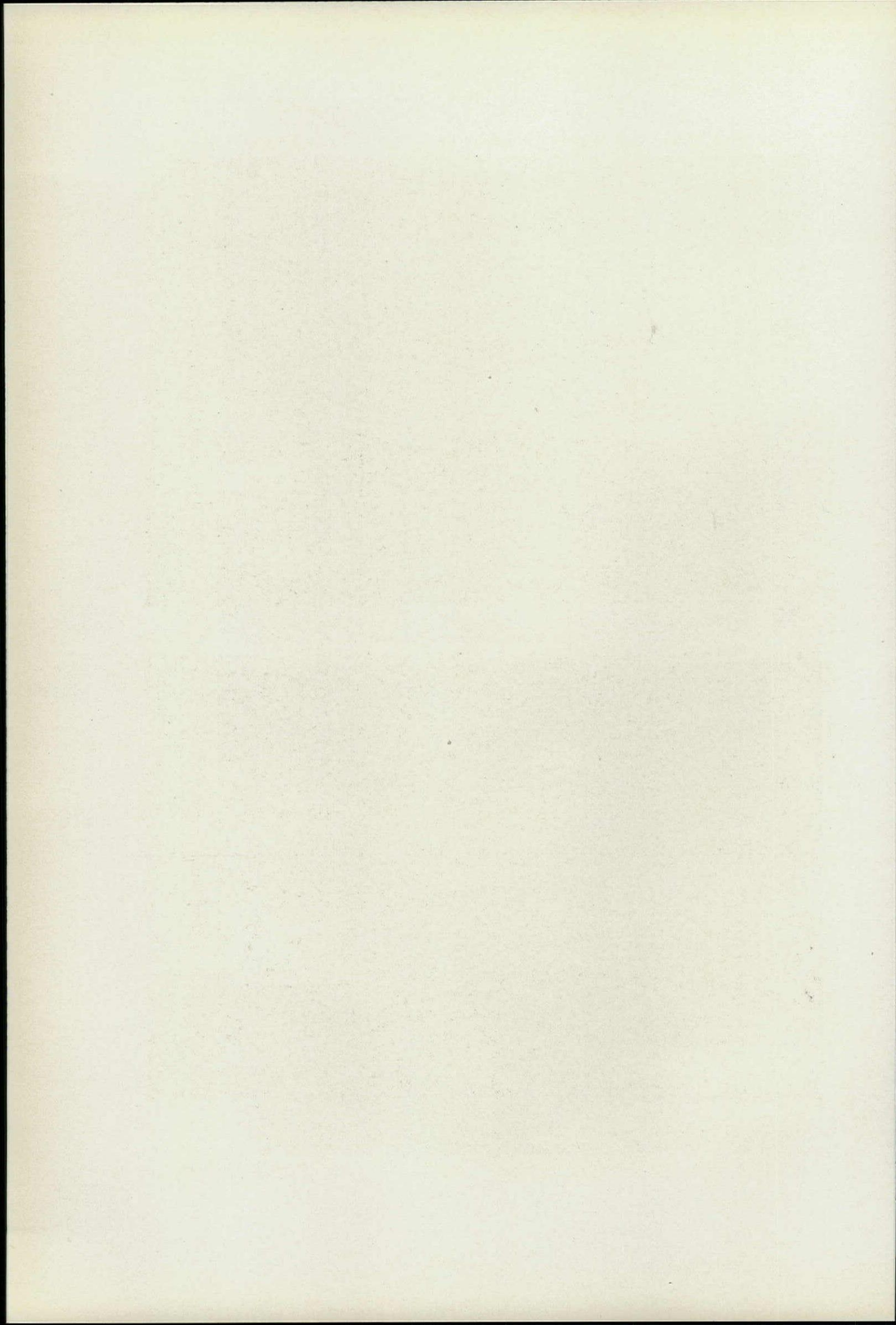
ENTRANCE FRONT

FOOT SAVER SHOE SHOP, NEW YORK
S. S. SILVER & CO., DESIGNERS



AN INTERIOR

Photos, Howard Cox

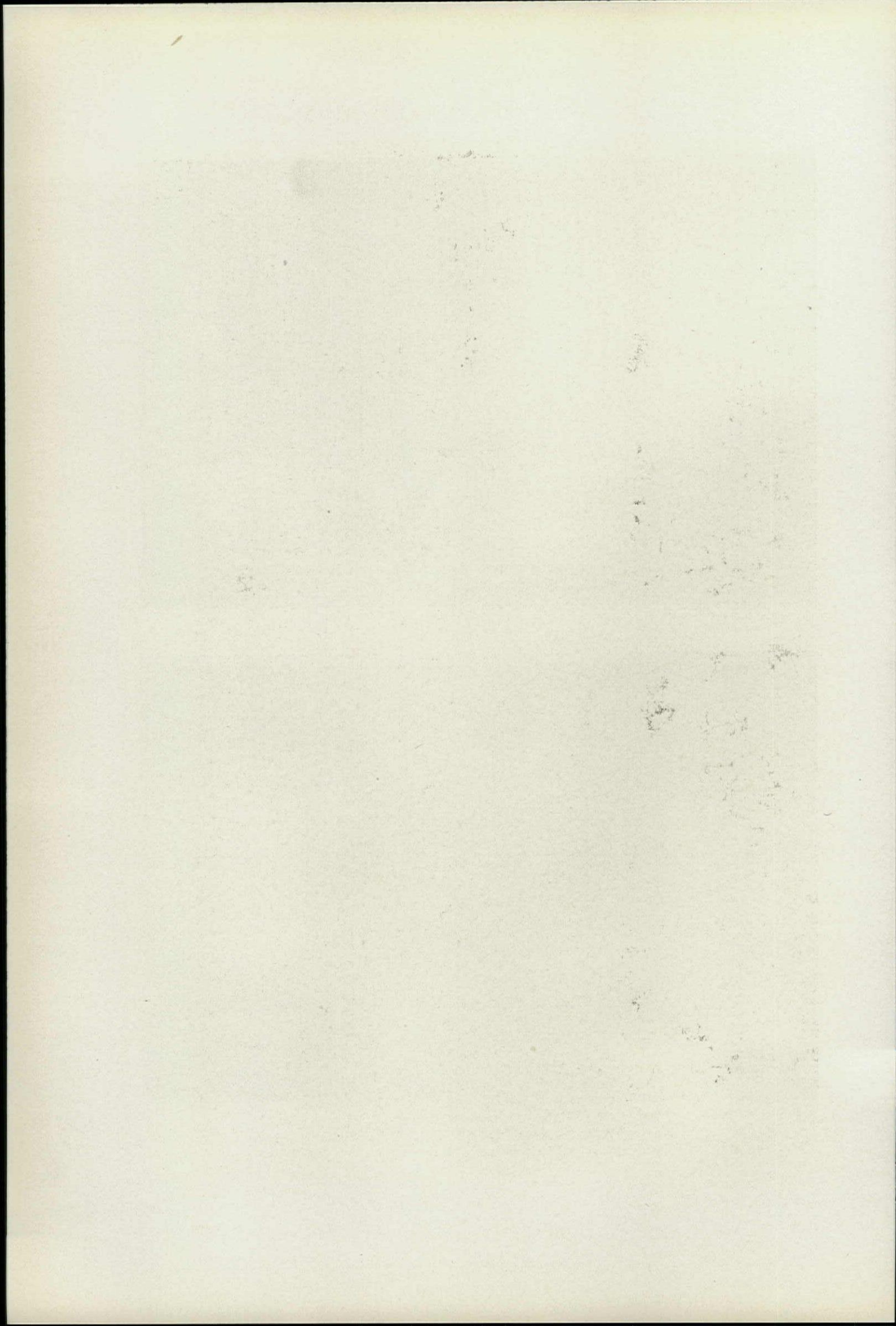




AN INTERIOR



GENERAL VIEW
FOOT SAVER SHOE SHOP, NEW YORK
S. S. SILVER & CO., DESIGNERS





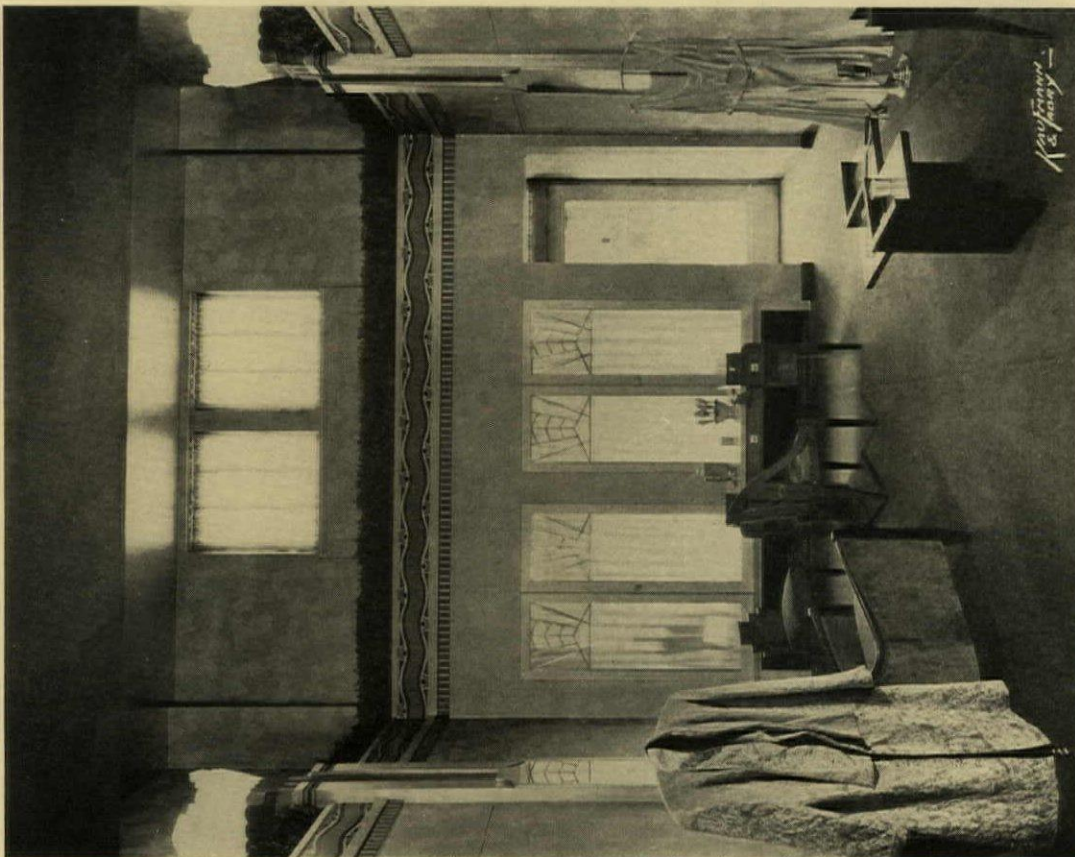
Kaufmann & Fabry

Plans on Back

AN INTERIOR

SHOP FOR MRS. FRANKLIN, INC., CHICAGO

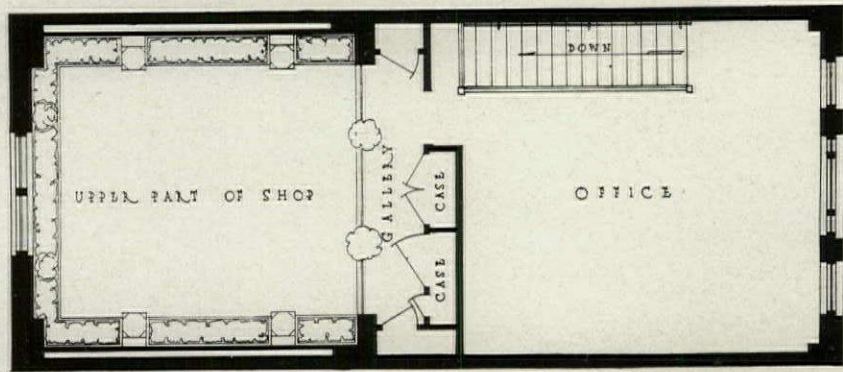
TILDEN, REGISTER & PEPPER, ARCHITECTS. WALCOTT & WORK, ASSOCIATE ARCHITECTS



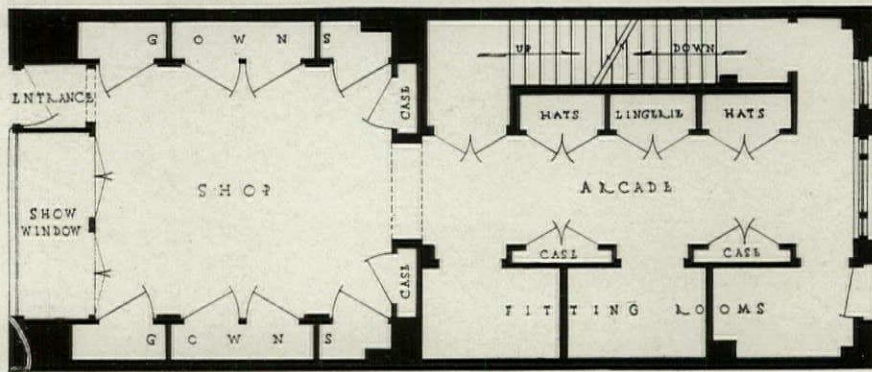
Kaufmann & Fabry

Photos. Kaufmann & Fabry

STREET END



MEZZANINE FLOOR



STREET FLOOR

PLANS. SHOP FOR MRS. FRANKLIN, INC., CHICAGO
 TILDEN, REGISTER & PEPPER, ARCHITECTS. WALCOTT & WORK, ASSOCIATE ARCHITECTS

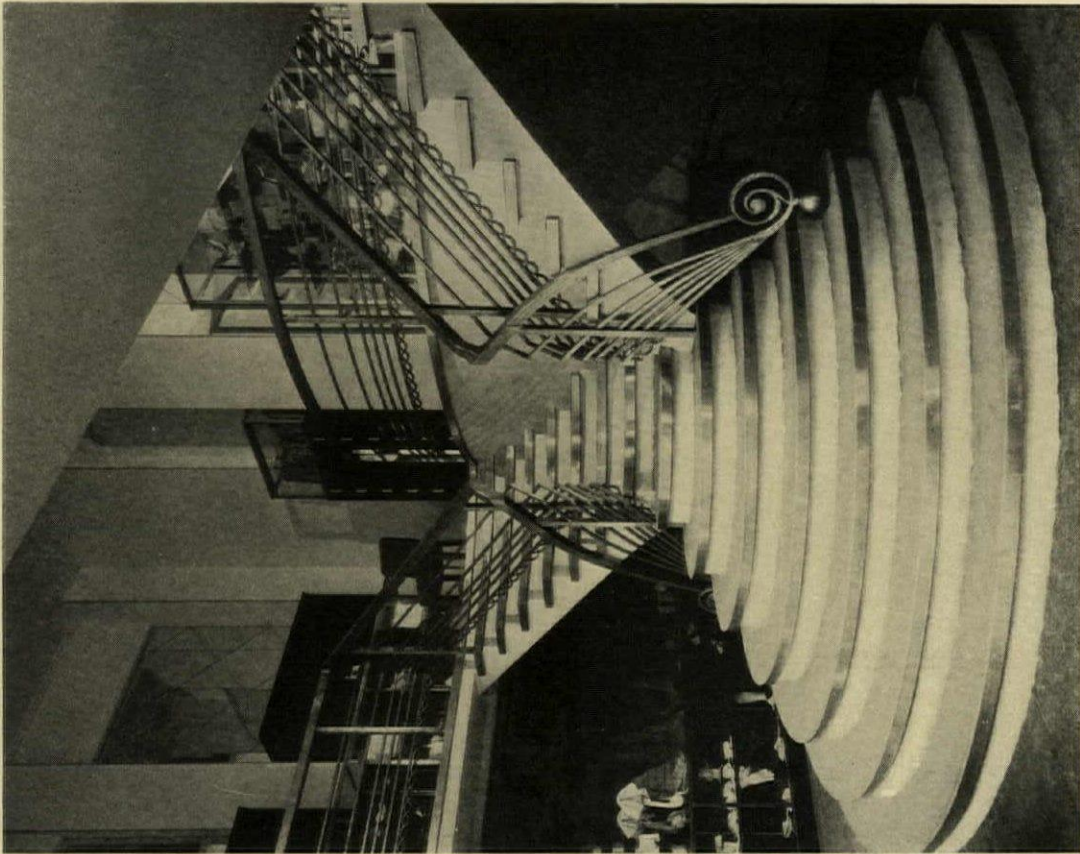


Photo. Bonncy

LA PETITE JEANNETTE, PARIS
PATOUT, DESIGNER

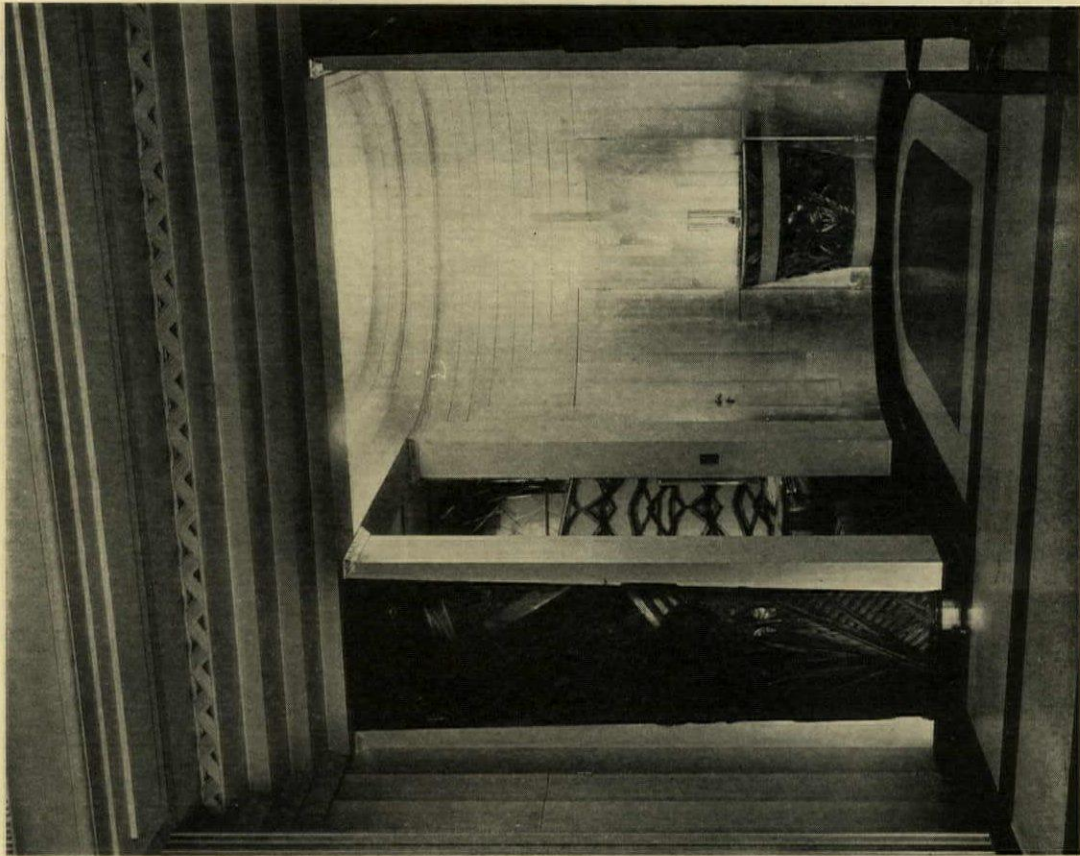


Photo. Andrew Deane

LENTHERIC SHOP, NEW YORK
PAUL CHALFIN, ARCHITECT

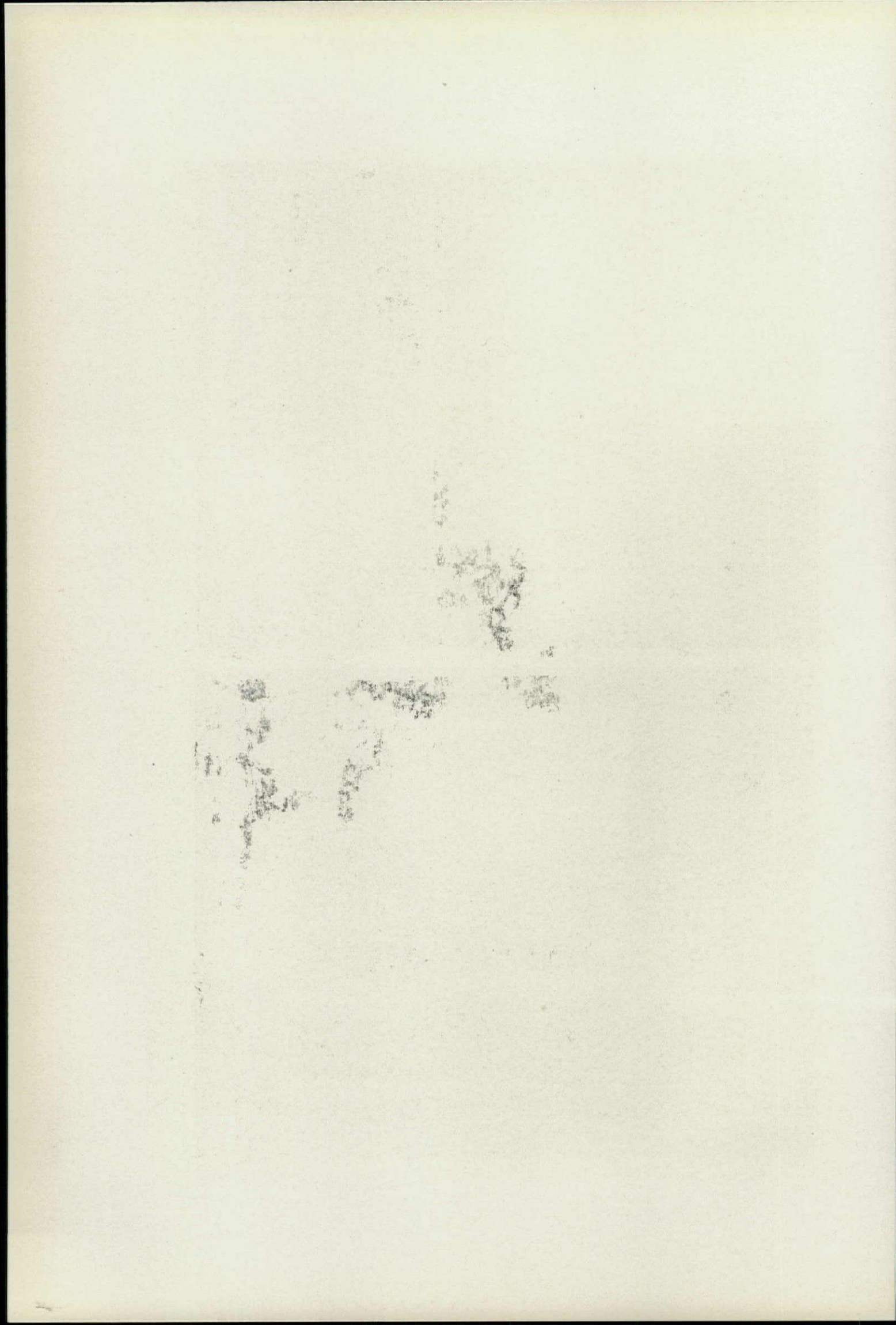
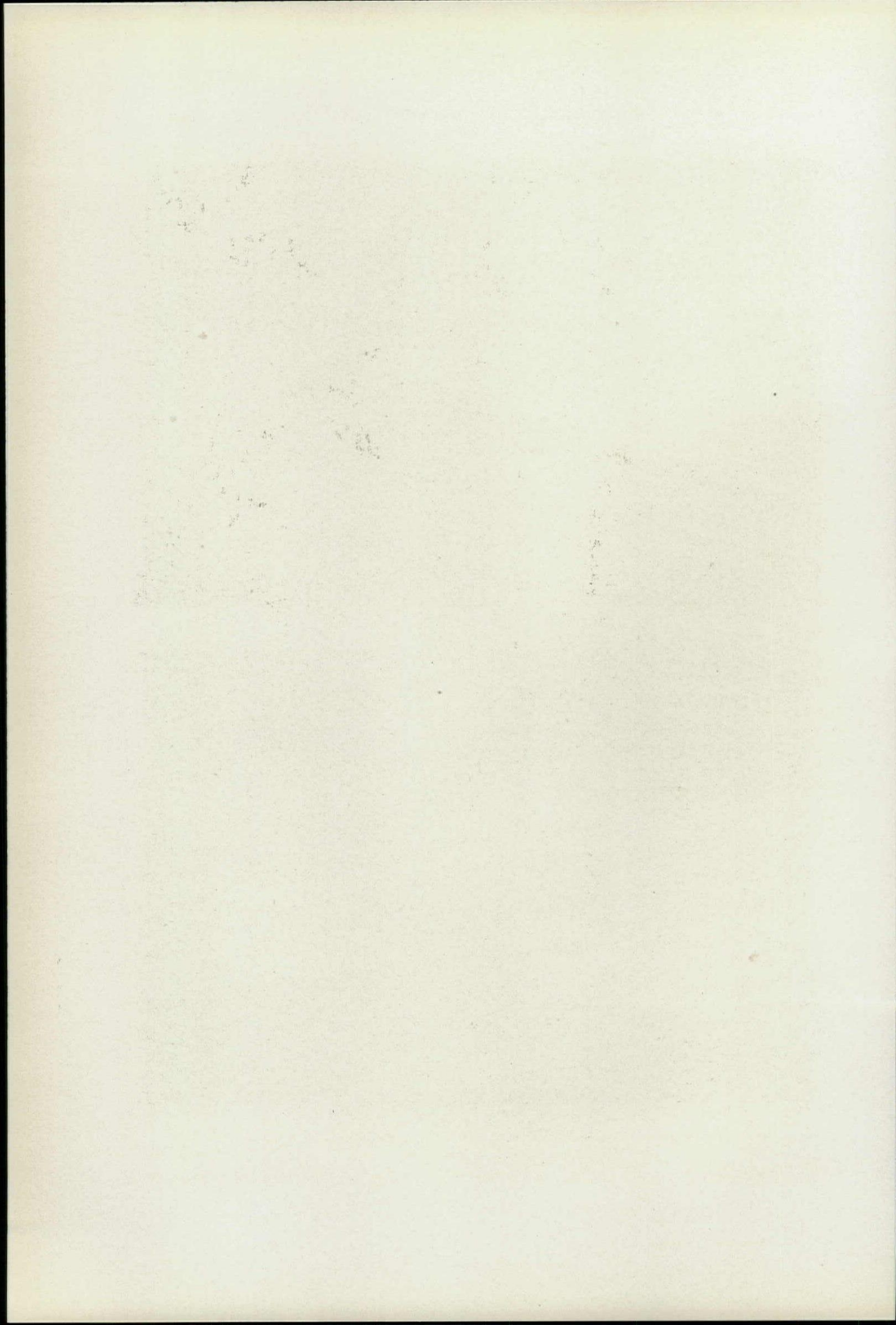
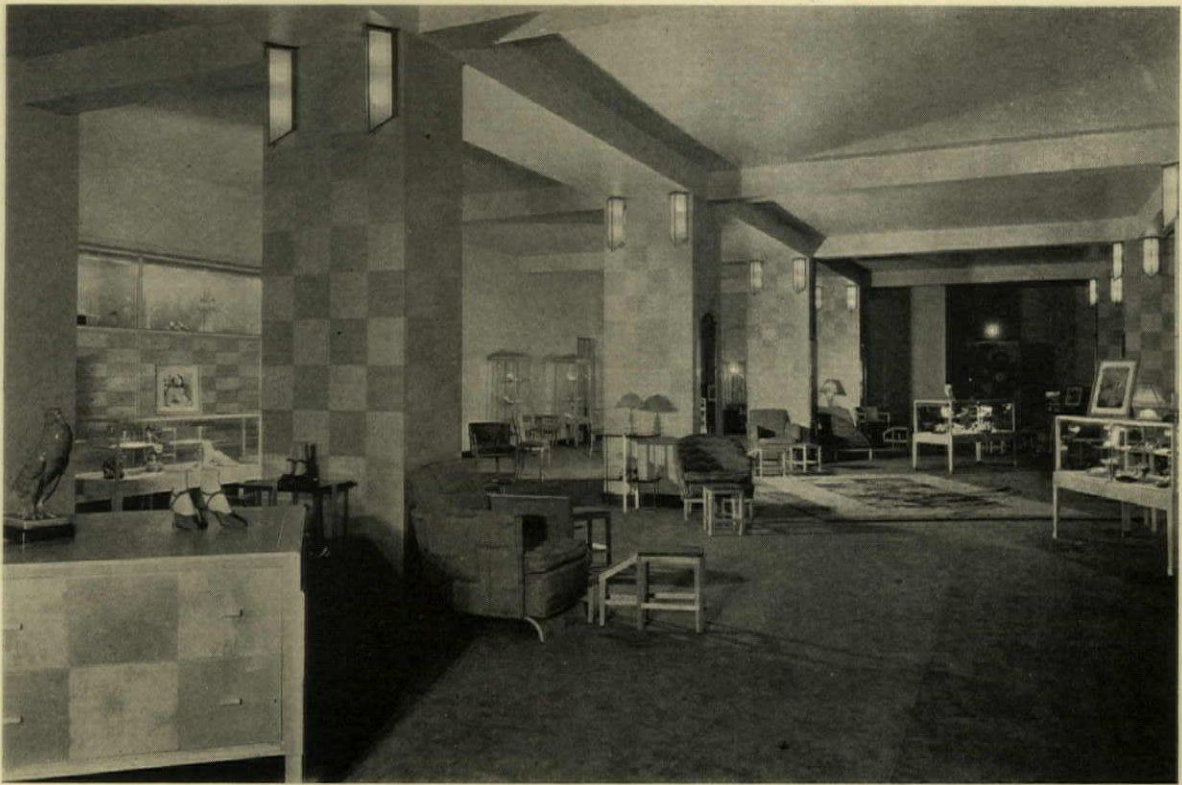




Photo. Driv Duryea

SHOP FOR REVILLON FRERES, NEW YORK
HENRY C. PELTON, ARCHITECTS



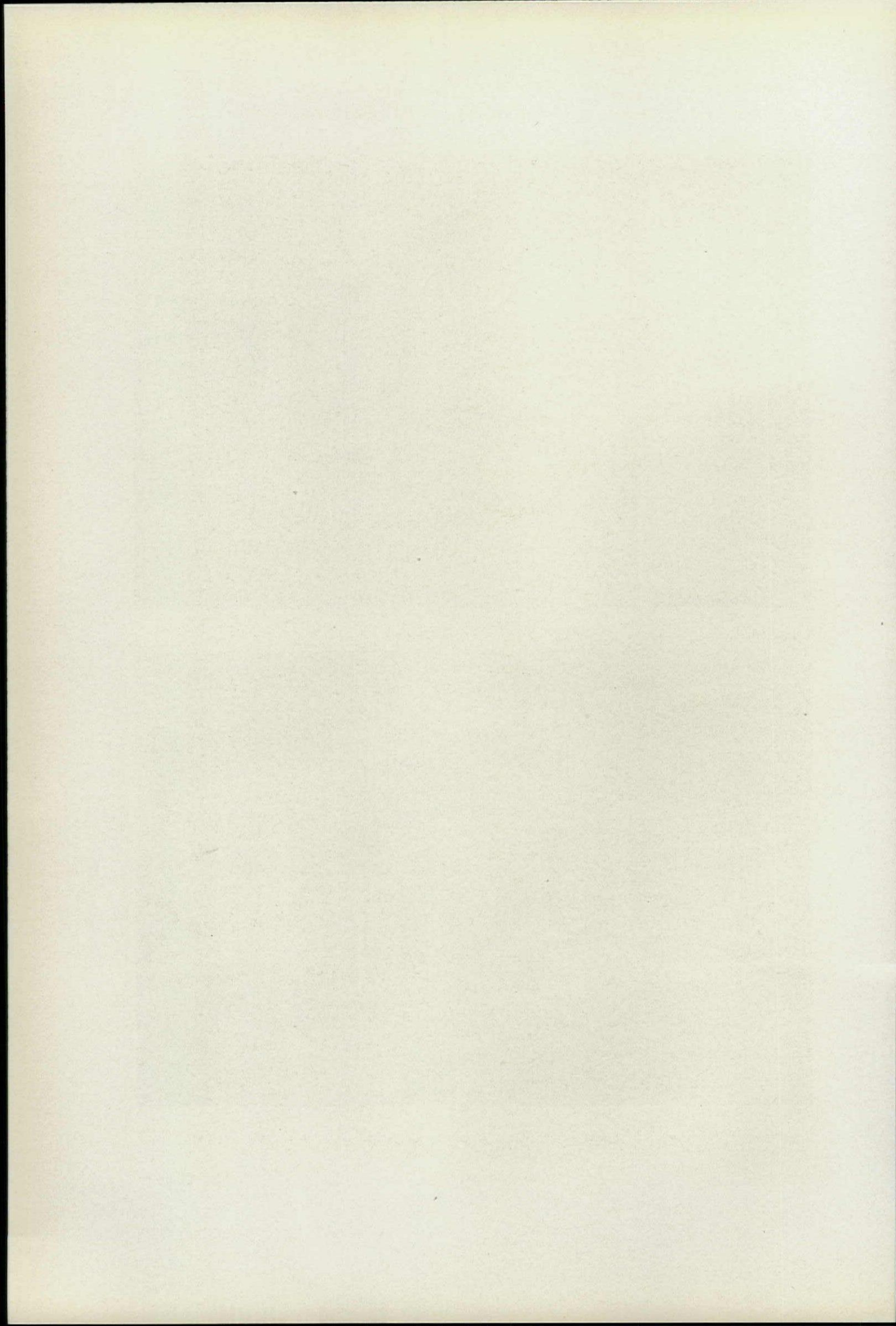


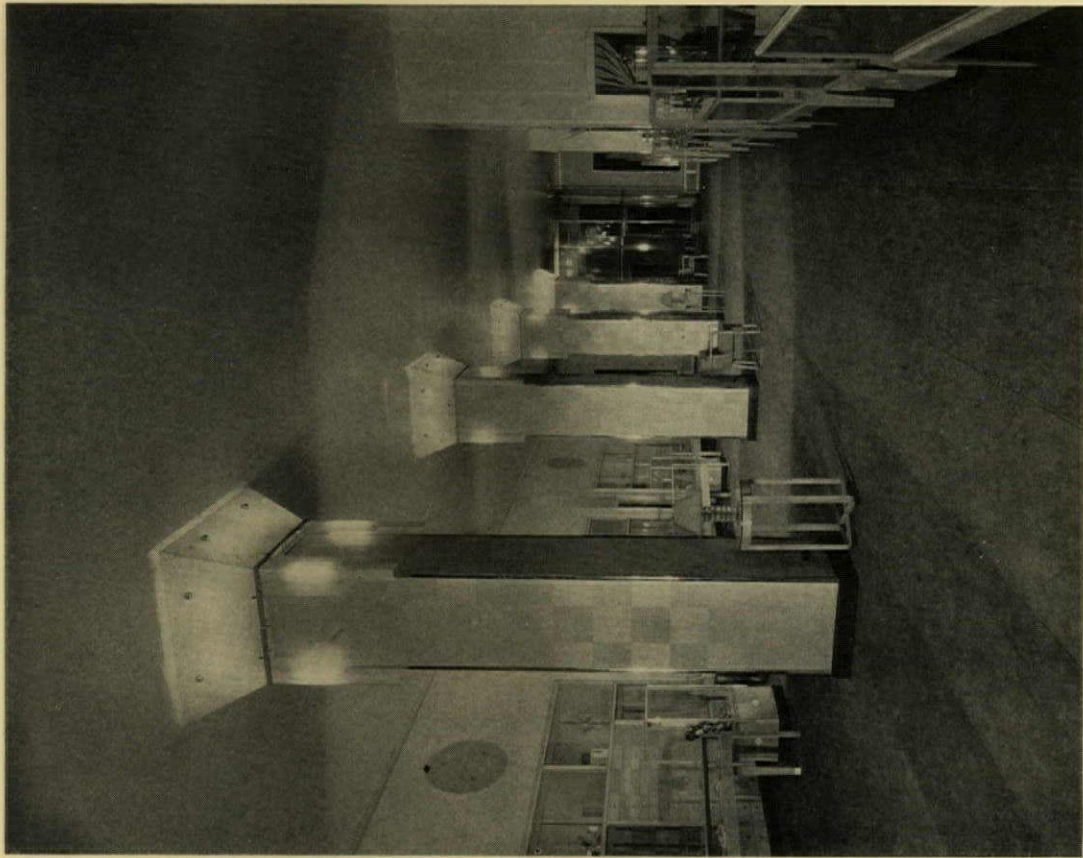
MAIN FLOOR



Photos. Moffett Studios

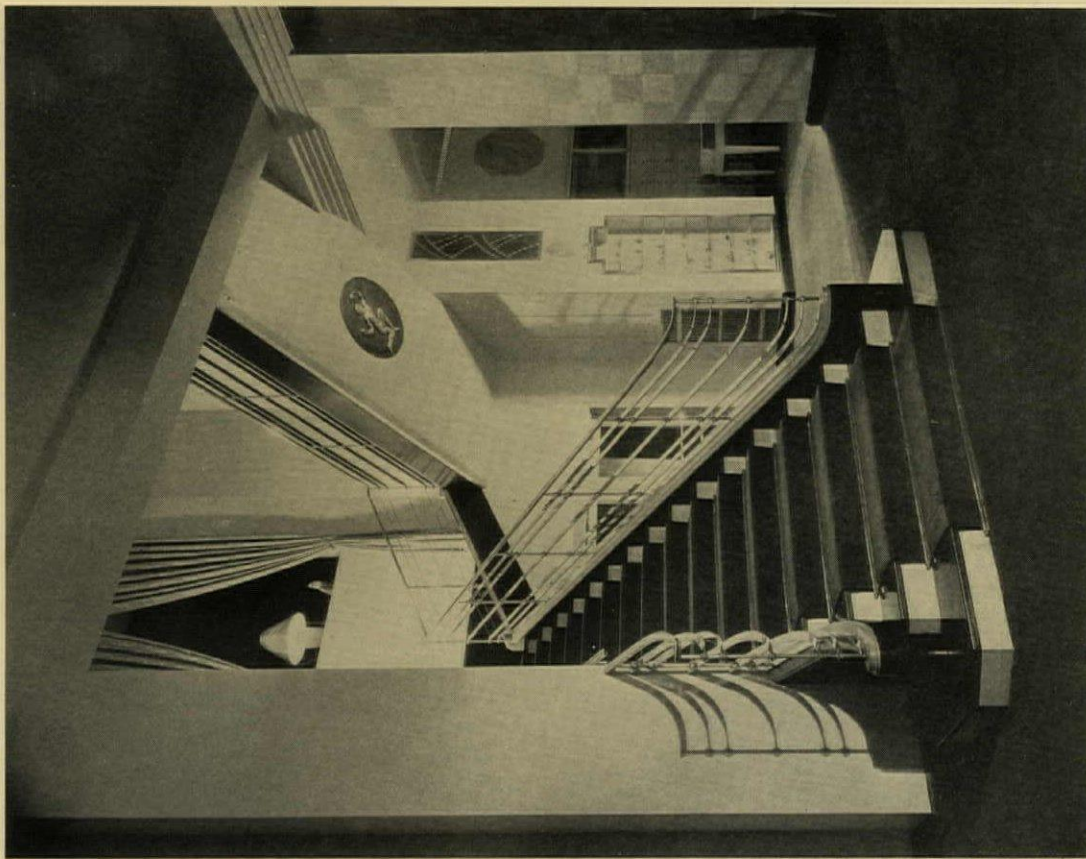
MILLINERY DEPARTMENT
SAKS-FIFTH AVENUE STORE, CHICAGO
HOLABIRD & ROOT, ARCHITECTS



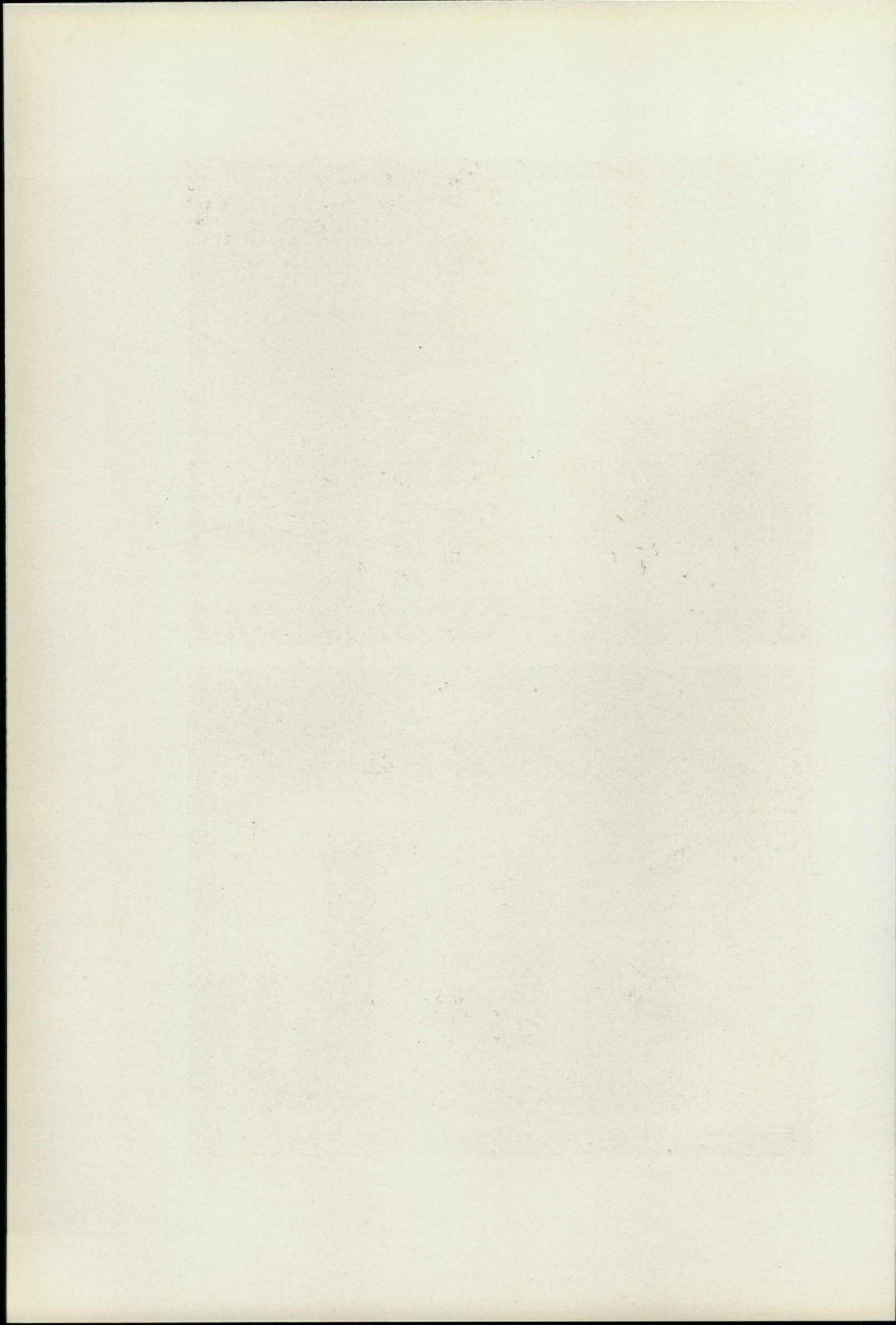


LOWER FLOOR

SAKS-FIFTH AVENUE STORE, CHICAGO
HOLABIRD & ROOT, ARCHITECTS



MAIN STAIRWAY



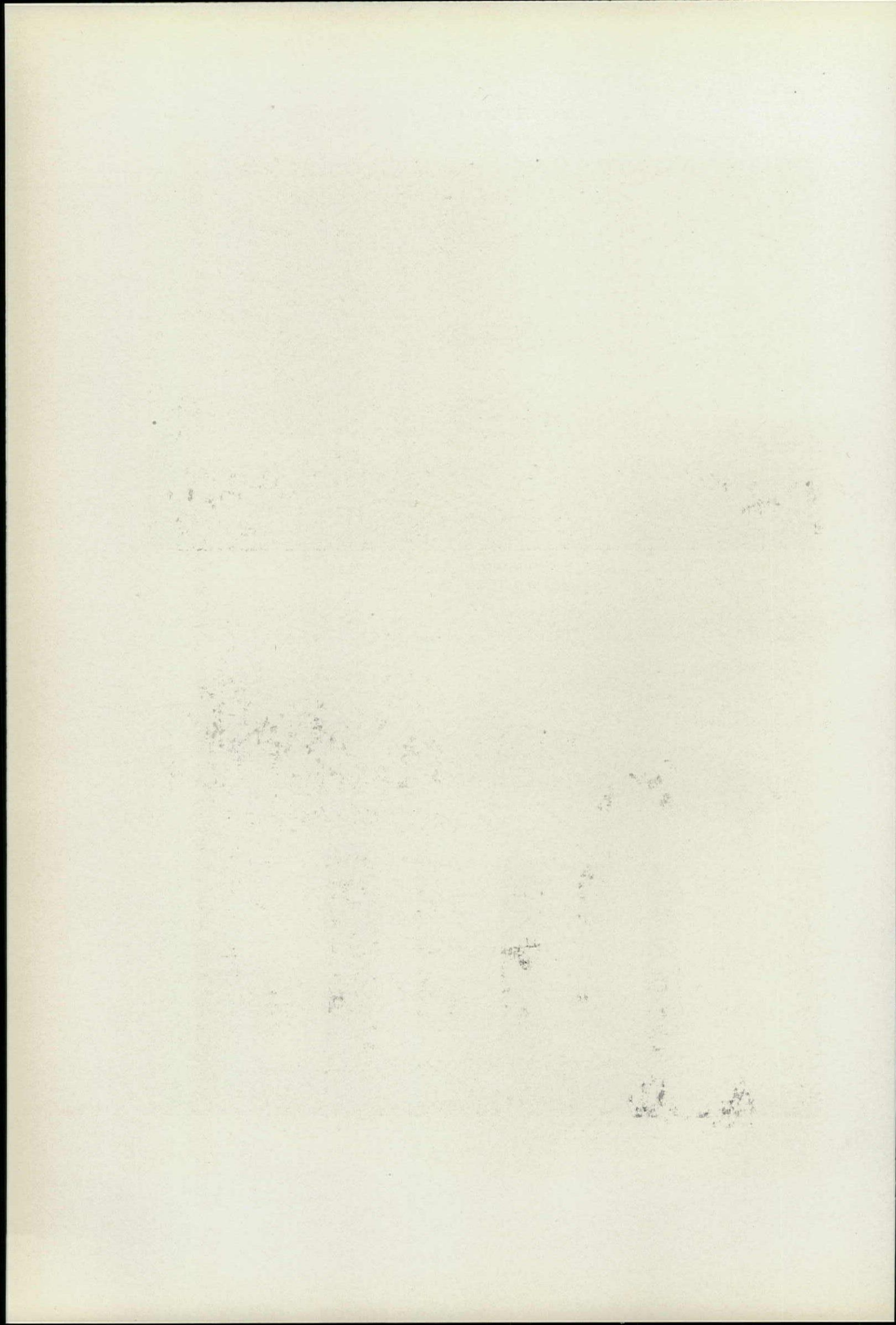


WARNER STORE BUILDING, PASADENA
MARSTON & MAYBURY, ARCHITECTS



Photos. George Haight

WILLIAM WILSON COMPANY BUILDING, PASADENA
MARSTON, VAN PELT & MAYBURY, ARCHITECTS



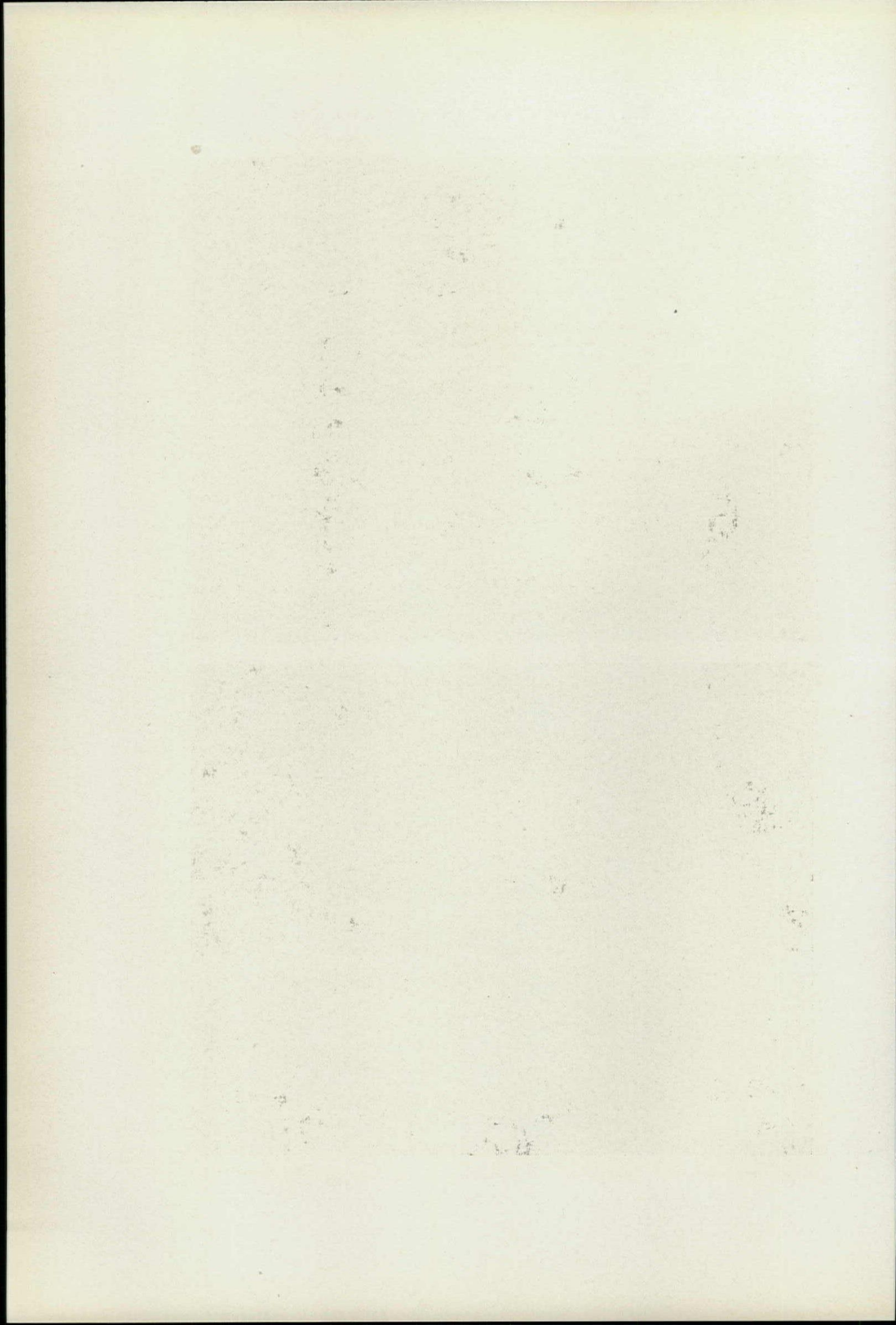


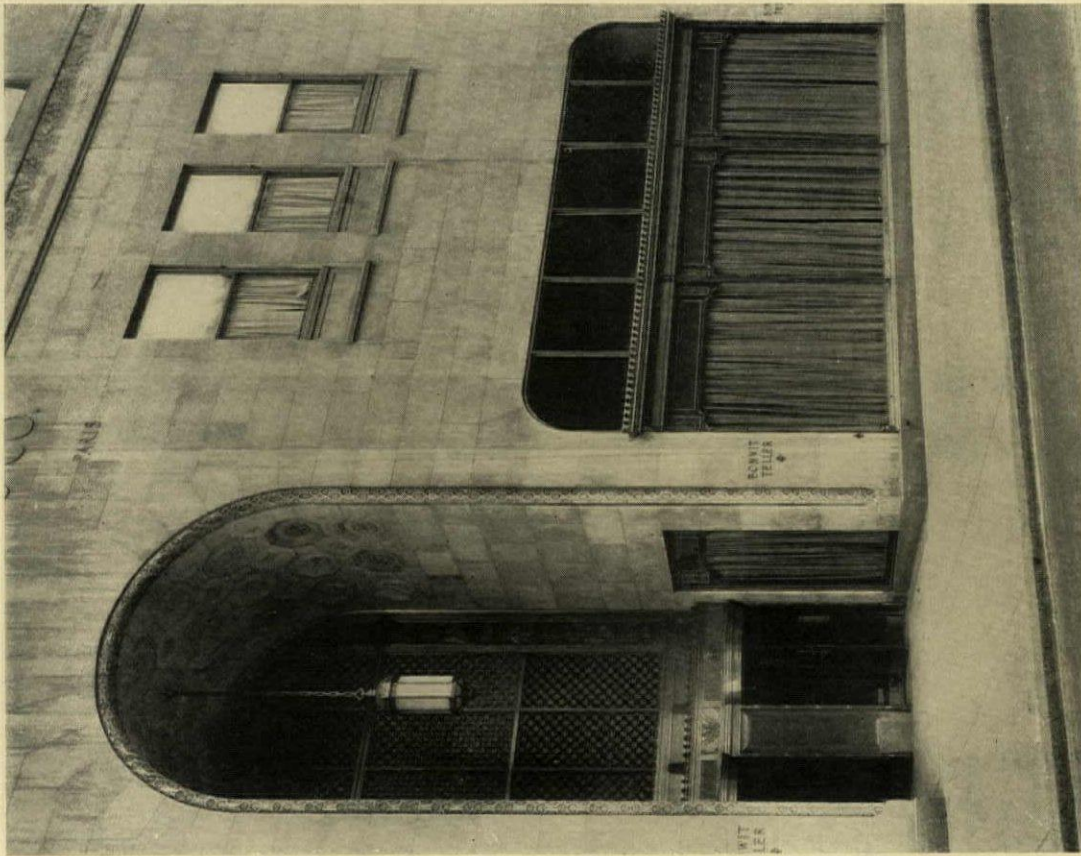
ENTRANCE TO SHOP



AN INTERIOR

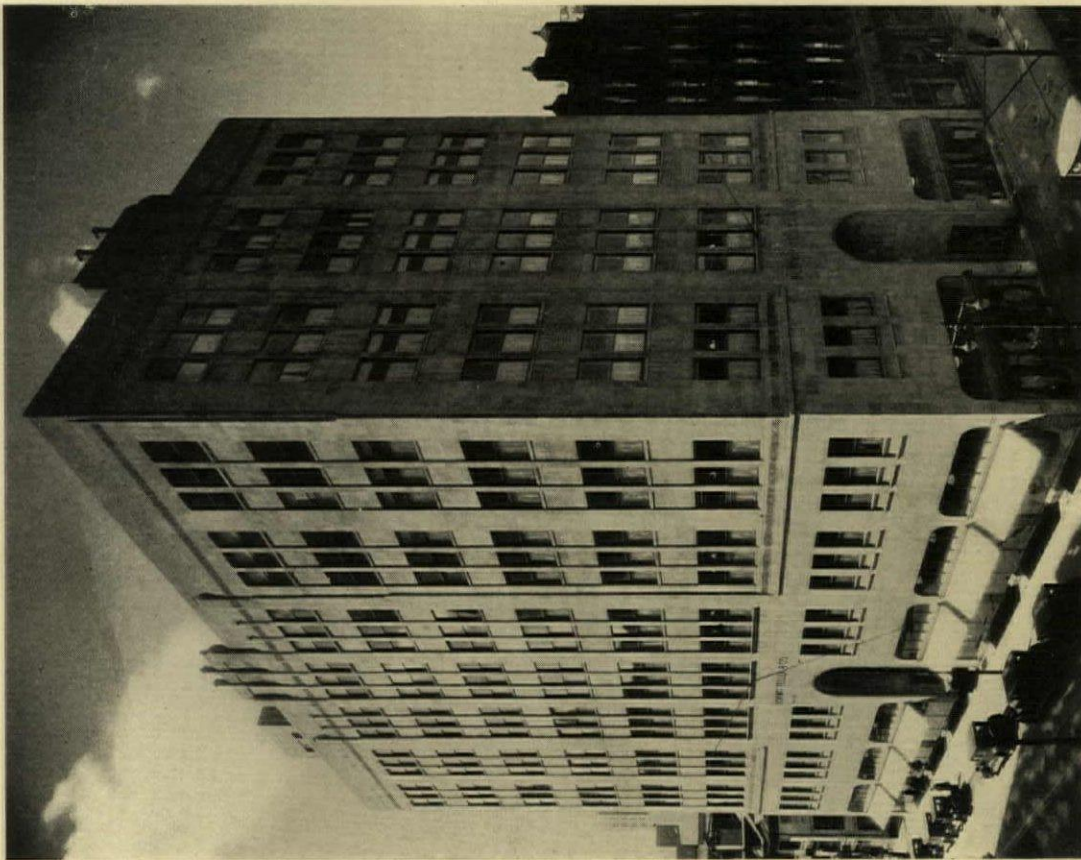
WARNER STORE BUILDING, PASADENA
MARSTON & MAYBURY, ARCHITECTS



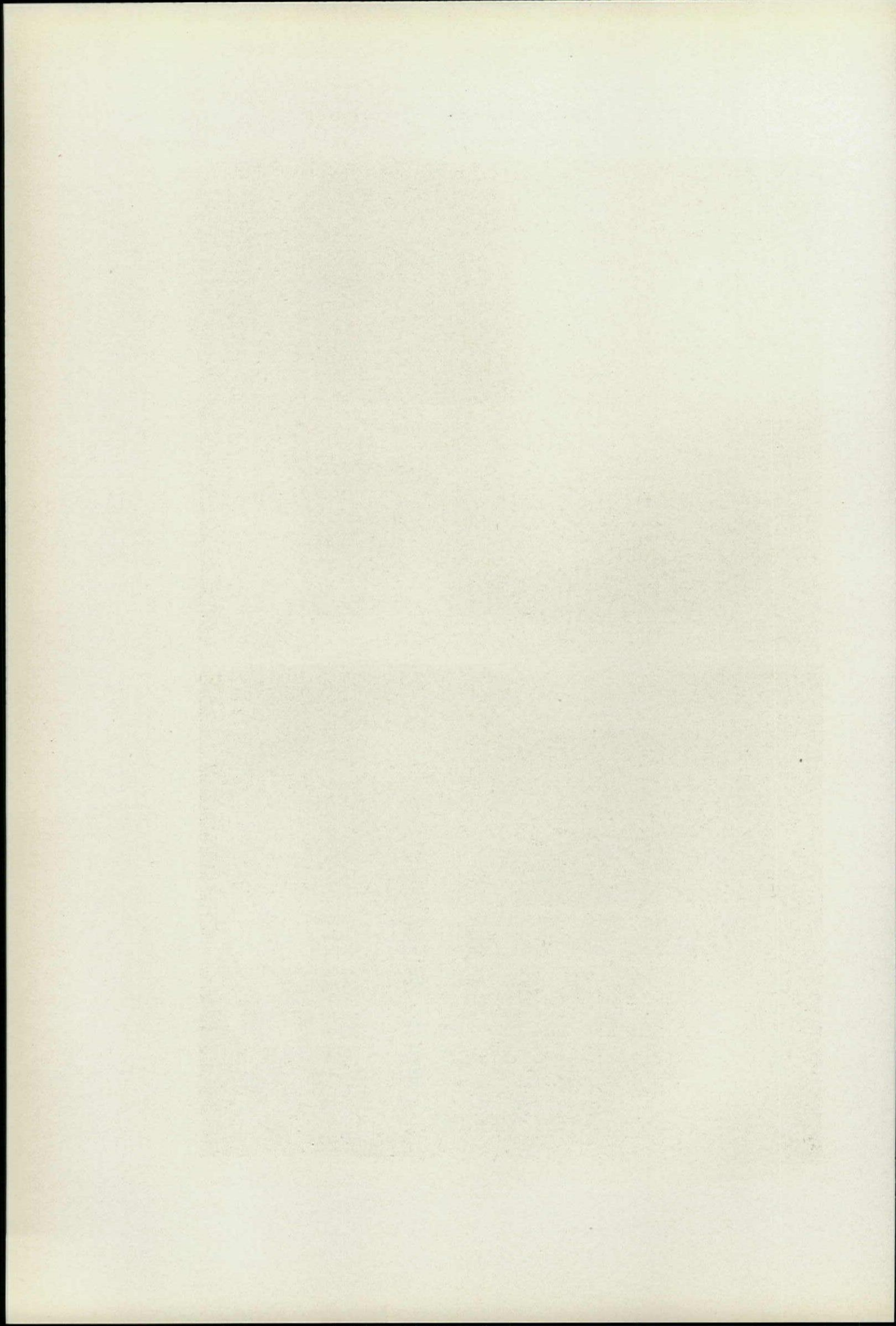


MAIN ENTRANCE

BONWIT TELLER STORE BUILDING, PHILADELPHIA
CLARENCE E. WUNDER, ARCHITECT



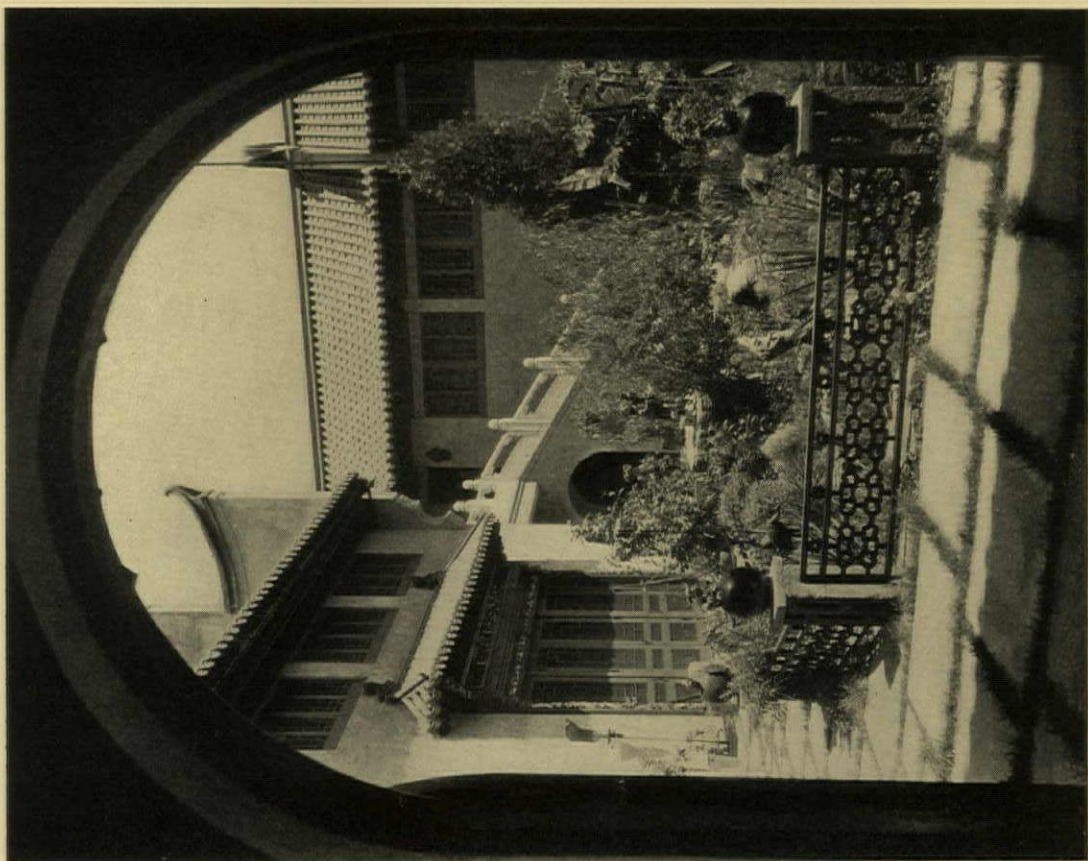
GENERAL VIEW





DETAIL OF STAIRWAY

GRACE NICHOLSON STUDIO BUILDING, PASADENA
MARSTON, VAN PELT & MAYBURY, ARCHITECTS

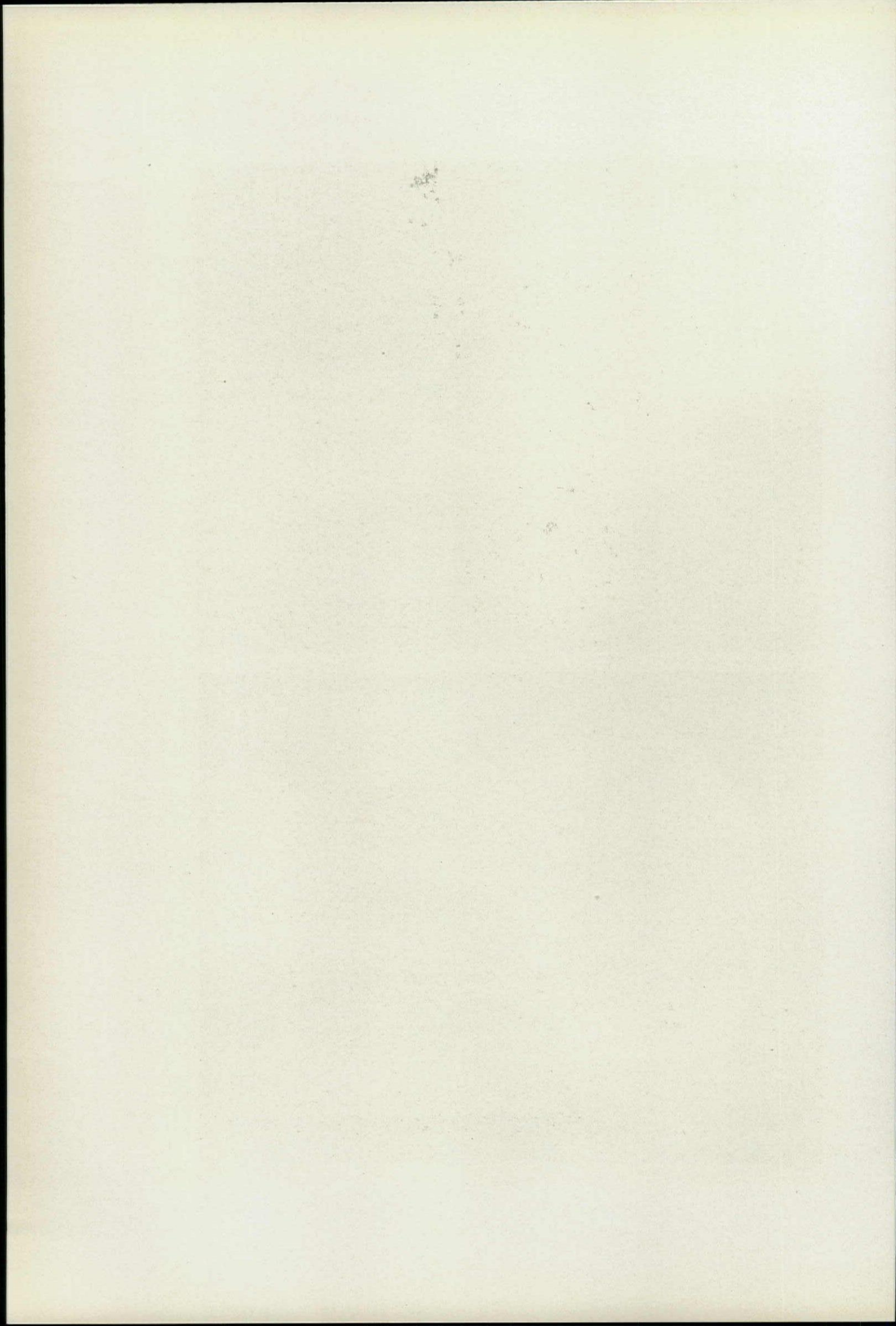


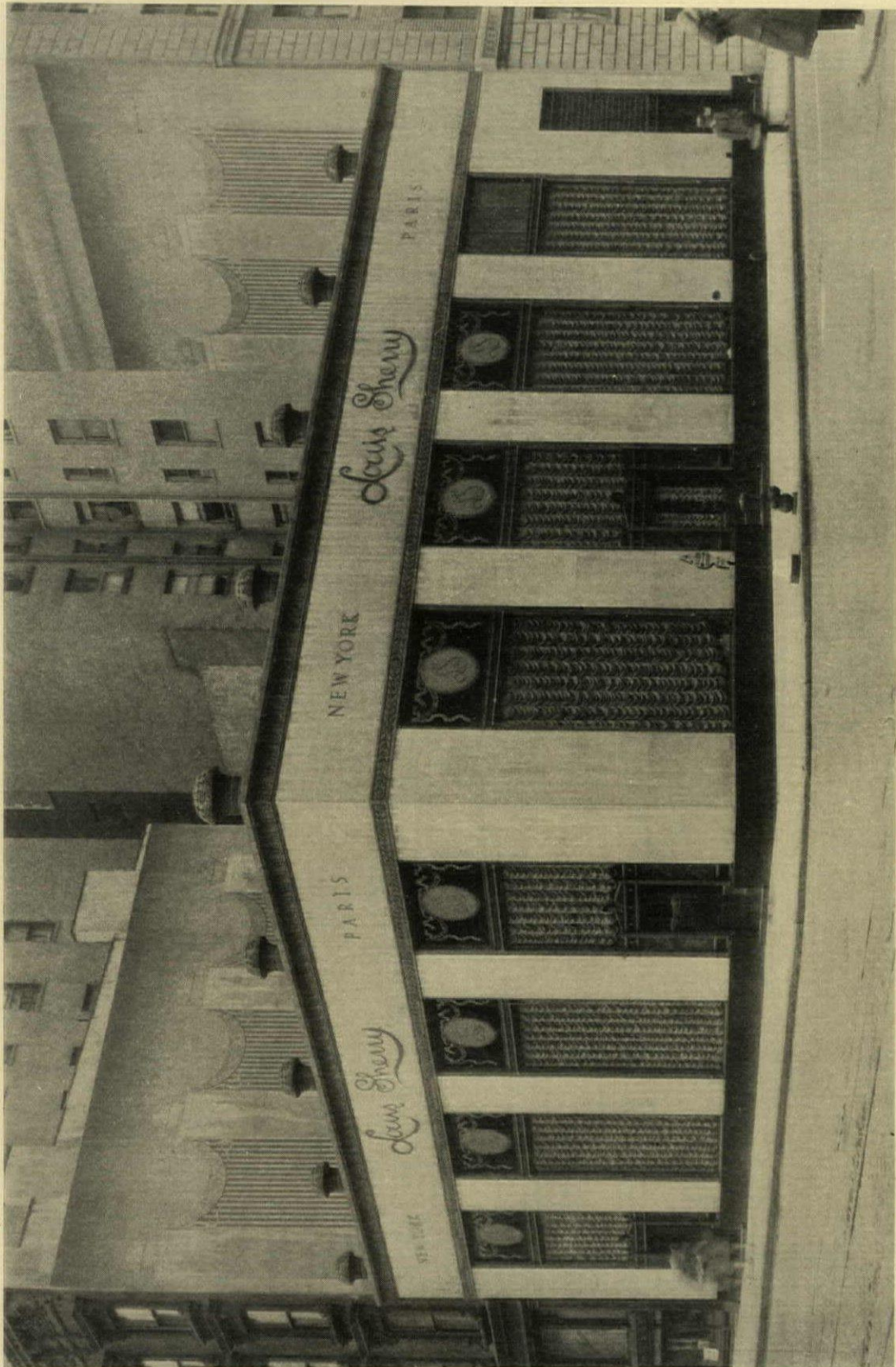
Photos. George Haight

INTERIOR COURTYARD

GRACE NICHOLSON STUDIO BUILDING, PASADENA

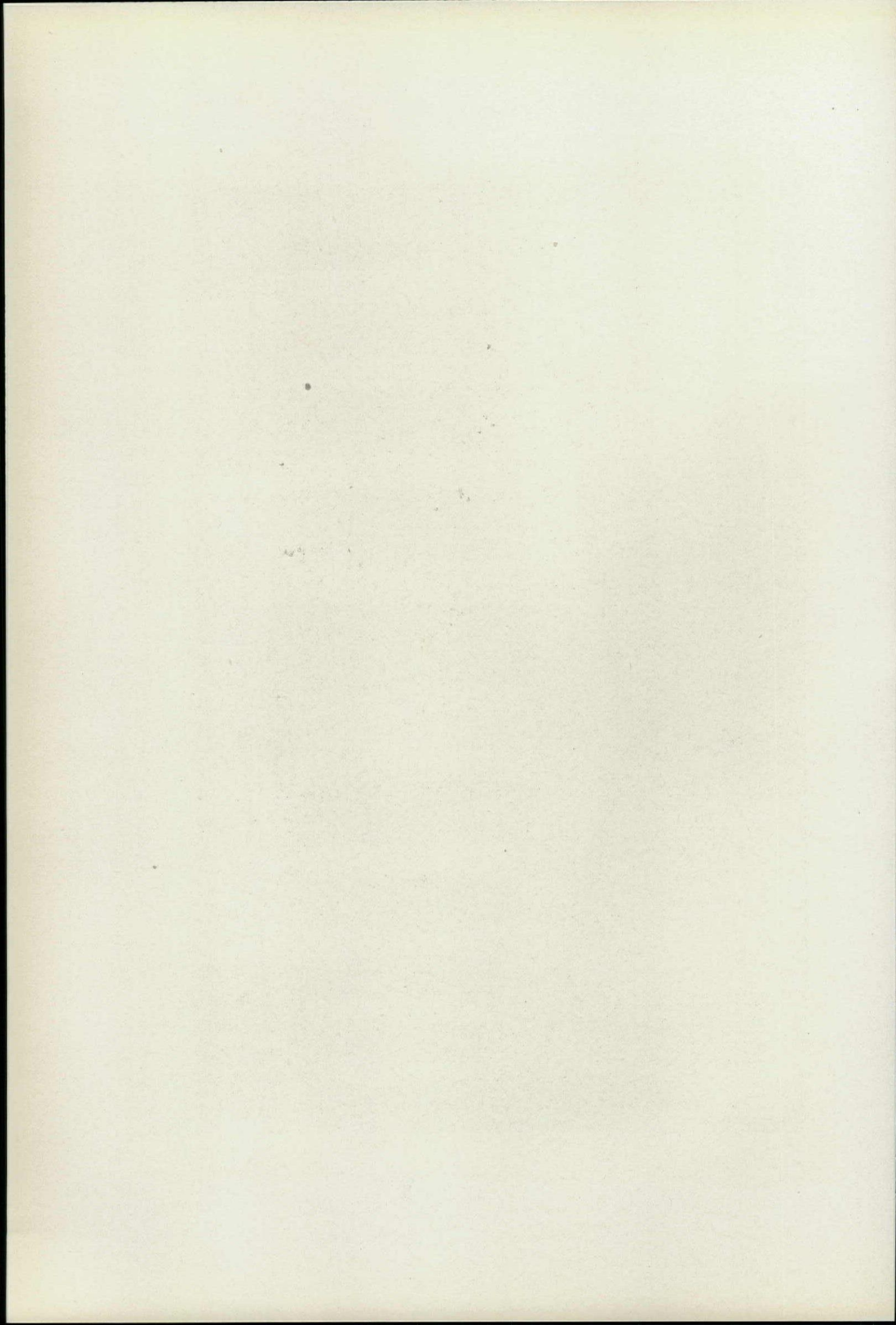
MARSTON, VAN PELT & MAYBURY, ARCHITECTS

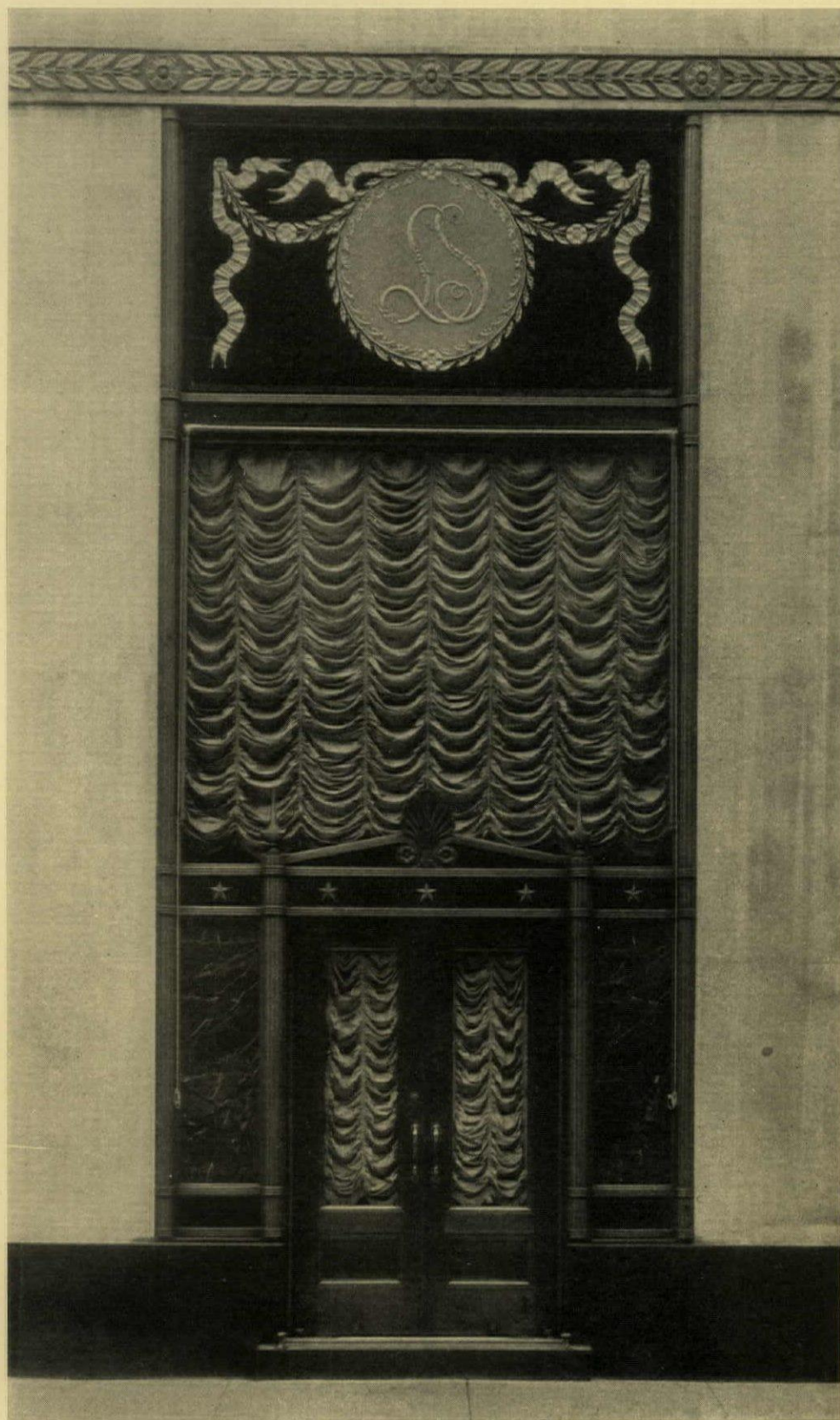




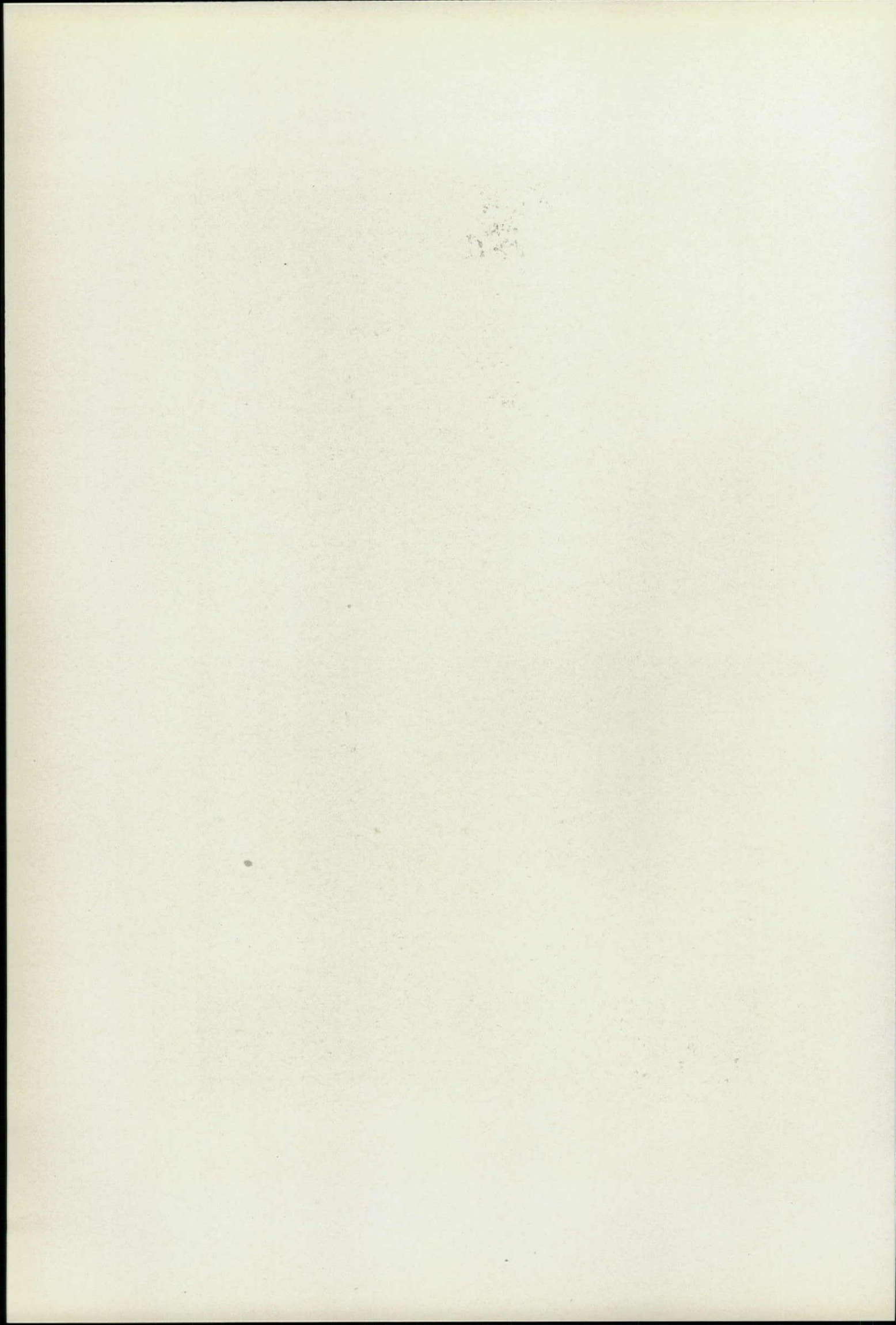
LOUIS SHERRY RESTAURANT, NEW YORK
MCKIM, MEAD & WHITE, ARCHITECTS

Photo, George H. Van Ande



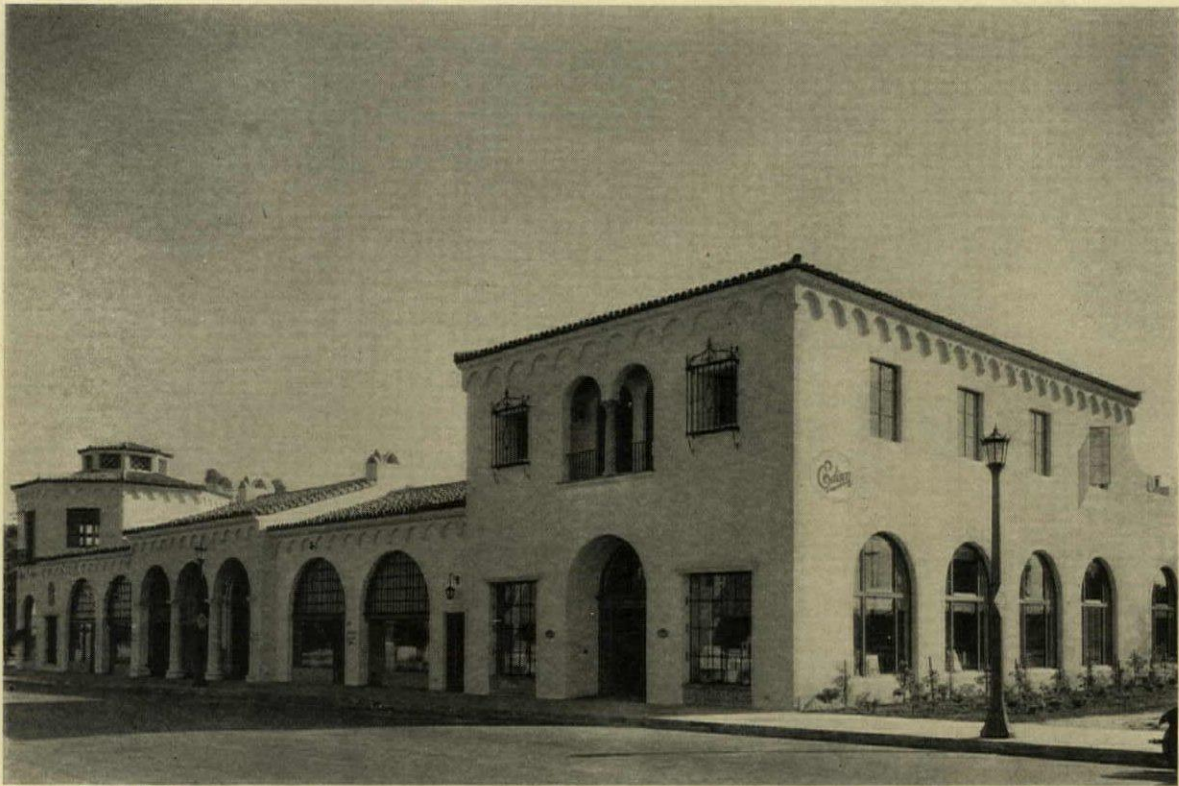


ENTRANCE DOOR
LOUIS SHERRY RESTAURANT, NEW YORK
McKIM, MEAD & WHITE, ARCHITECTS



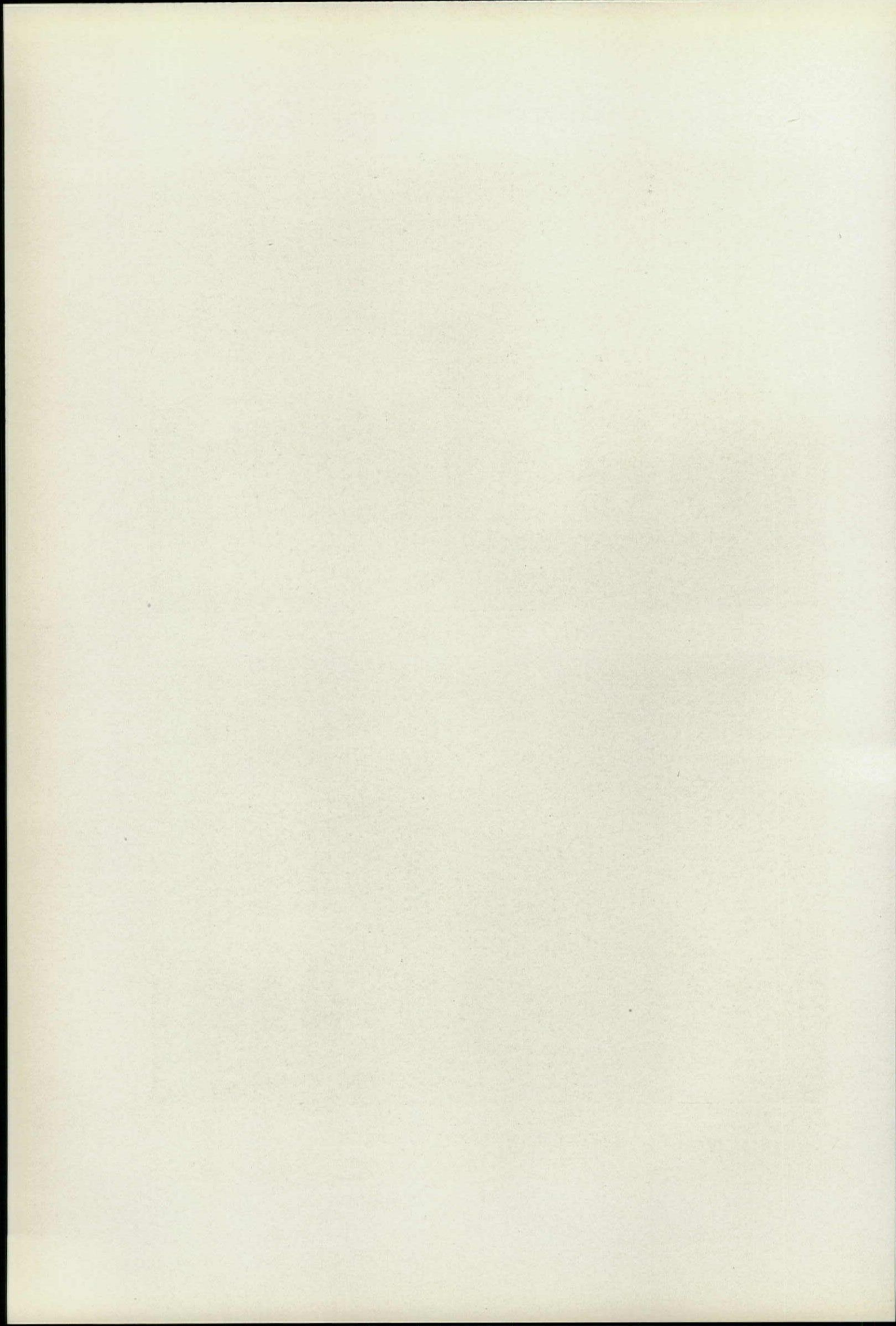


CORNER VIEW



Photos. George Haight

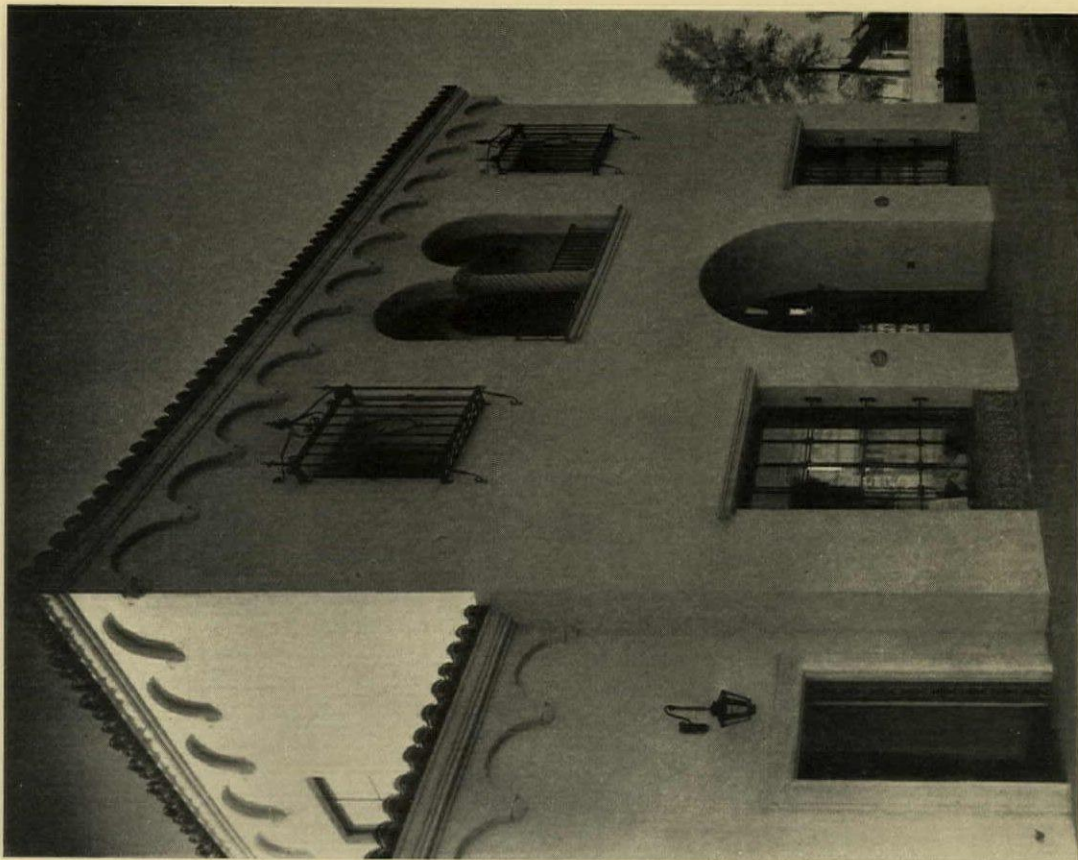
MAIN FACADE
TILT STORE BUILDING, PASADENA
KENNETH A. GORDON, ARCHITECT





SHOP WINDOWS

TILT STORE BUILDING, PASADENA
KENNETH A. GORDON, ARCHITECT



CORNER BUILDING

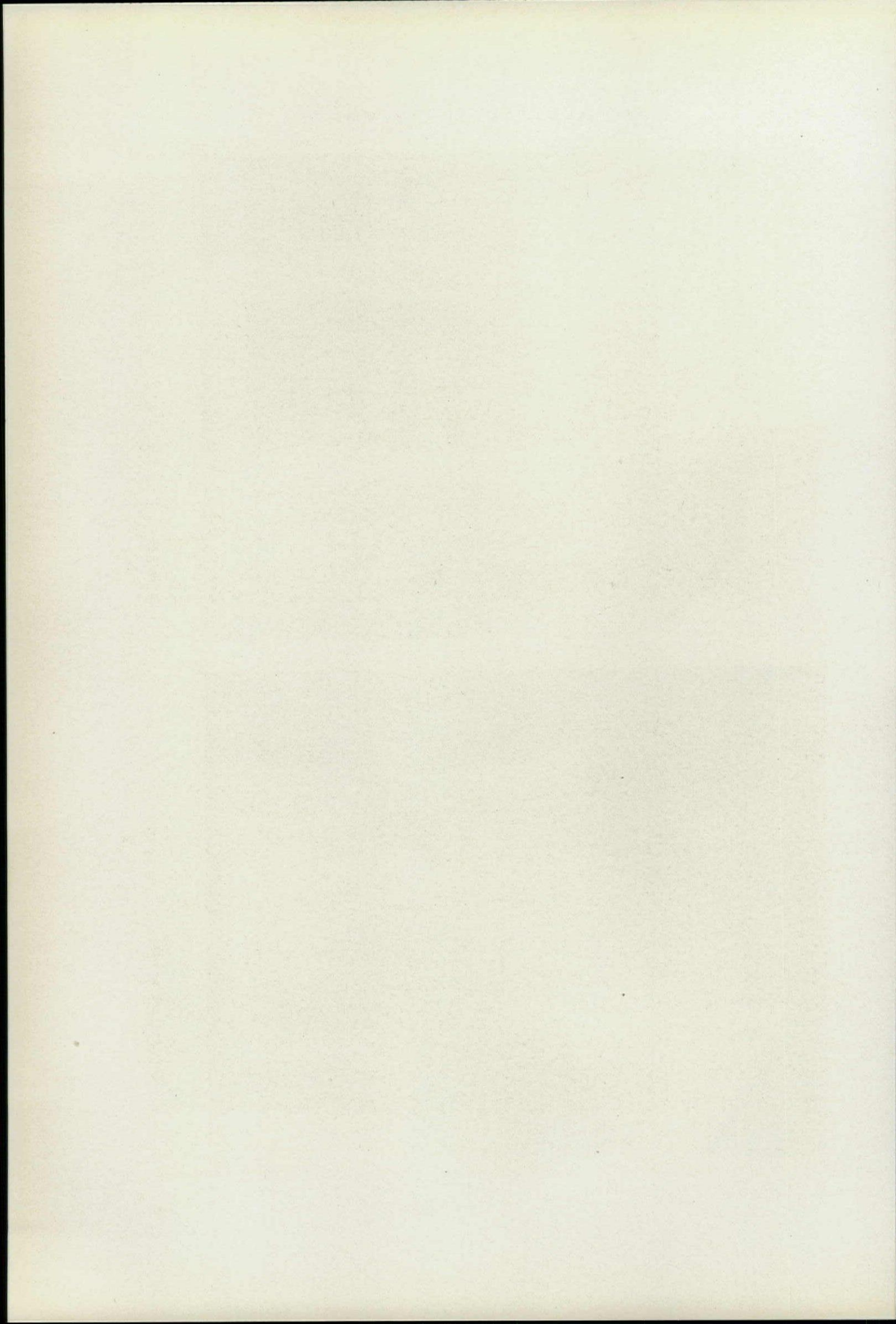




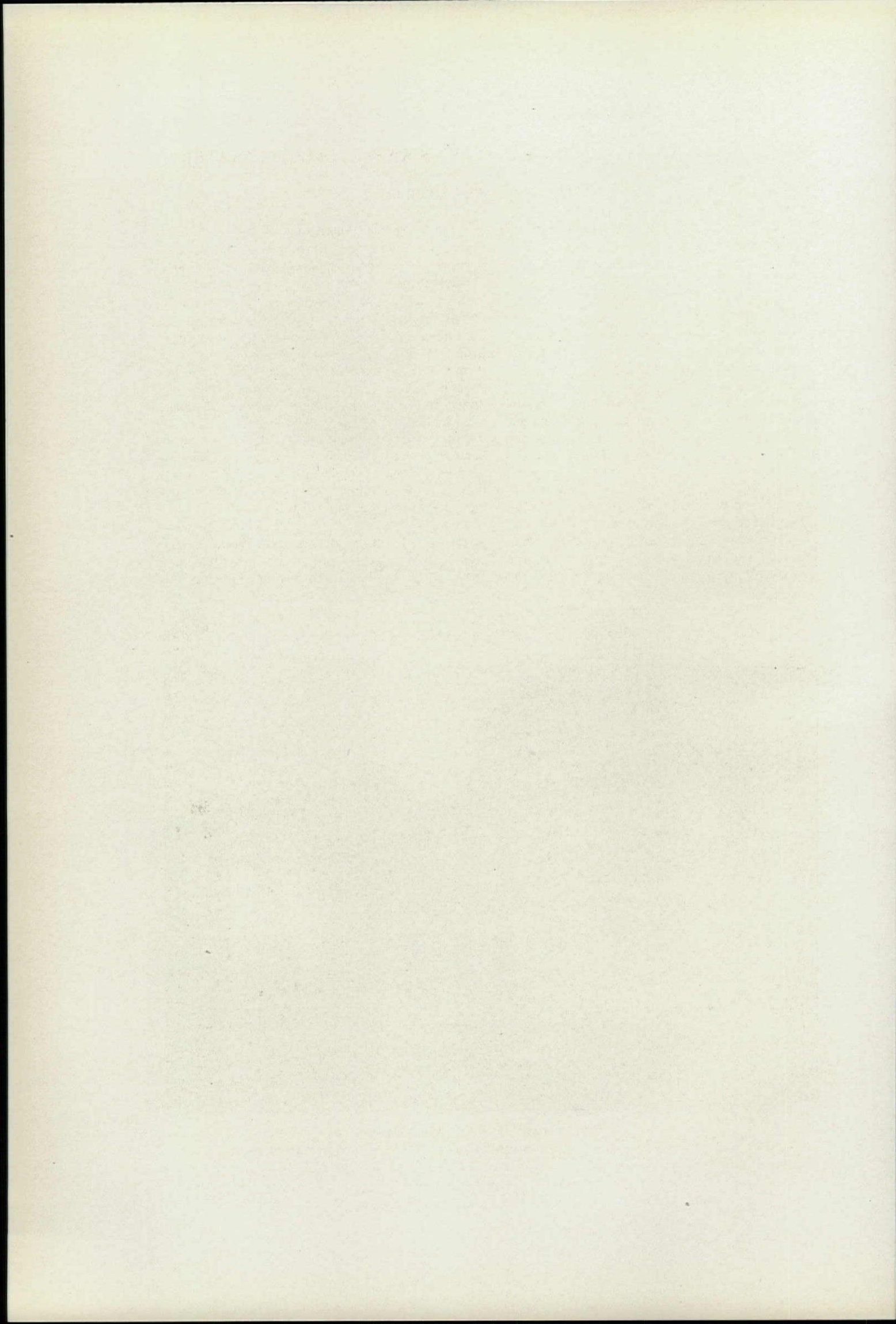
Photo. Harold A. Parker

SALFORD BUILDING, PASADENA
CYRIL BENNETT & FITCH H. HASKELL, ARCHITECTS



Photo. J. Walter Collinge

STORE GROUP, SANTA BARBARA
SOULE, MURPHY & HASTINGS AND EDWARDS, PLUNKETT & HOWELL, ARCHITECTS.



SHOP FRONTS IN COUNTRY TOWNS AND SMALLER CITIES

BY
HAROLD DONALDSON EBERLEIN

A SHOP front in the small city or in the country town or village might very properly be called a bit of "intensive" architecture. It is intensive in its appeal to the public, because within a very limited space it must fulfill the functions of advertisement and attraction. It must arrest the gaze of the passer-by, it must plainly declare the nature of the business carried on within, it must stimulate interest or curiosity, and it must exert whatever measure of enticement to go inside that it can be made to produce. Again, the shop front is intensive in its purely architectural bearing, because every item of structure and design must be concentrated in one elevation,—not seldom in only the lower part of one elevation; and,—a further restriction of scope,—this sort of architecture is entirely two-dimensional, unless the shop happens to be on a corner. The design of the small city or country town shop front, therefore, must needs be exceedingly direct and definite in its application. It is a concrete ex-

pression of the combined factors that have determined the wants it fulfills. The actual space occupied is entirely disproportionate to the effect produced, and, consequently, the maximum of result must be got from the minimum of means employed. A shop front of this kind must afford adequate light for the interior, it must afford proper display space for the shop keeper's wares, it must include means of protection when the shop is closed, and it must produce a desirable effect upon possible customers among the passing public. And the psychological element,—the attraction of interest and the inducement to patrons to enter,—is by no means the least important of the cardinal desiderata to be taken into account, although this subtle claim is often clumsily gauged or insufficiently provided for.

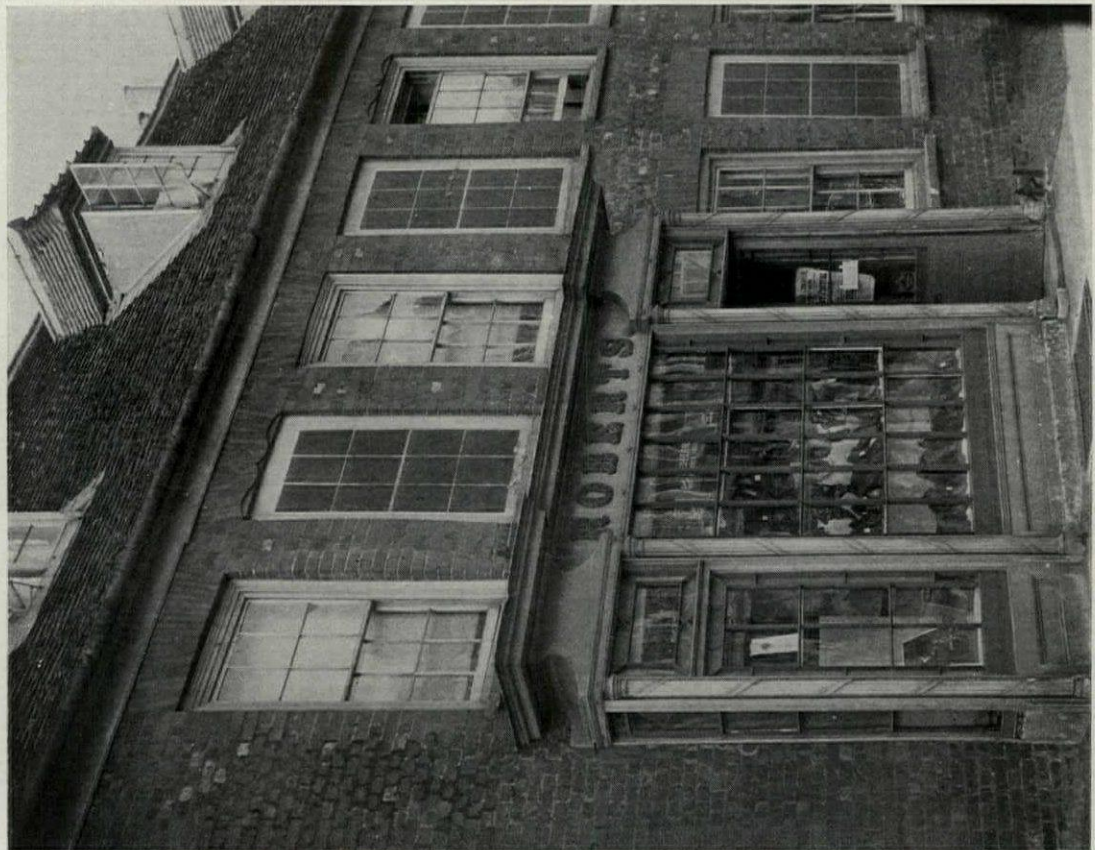
Another matter that too often receives but scant attention is the relationship that should always exist between the design of the individual shop front, on the one hand, and its immediate environ-



Shops in Montpelier Row, Cheltenham
John Papworth, Architect



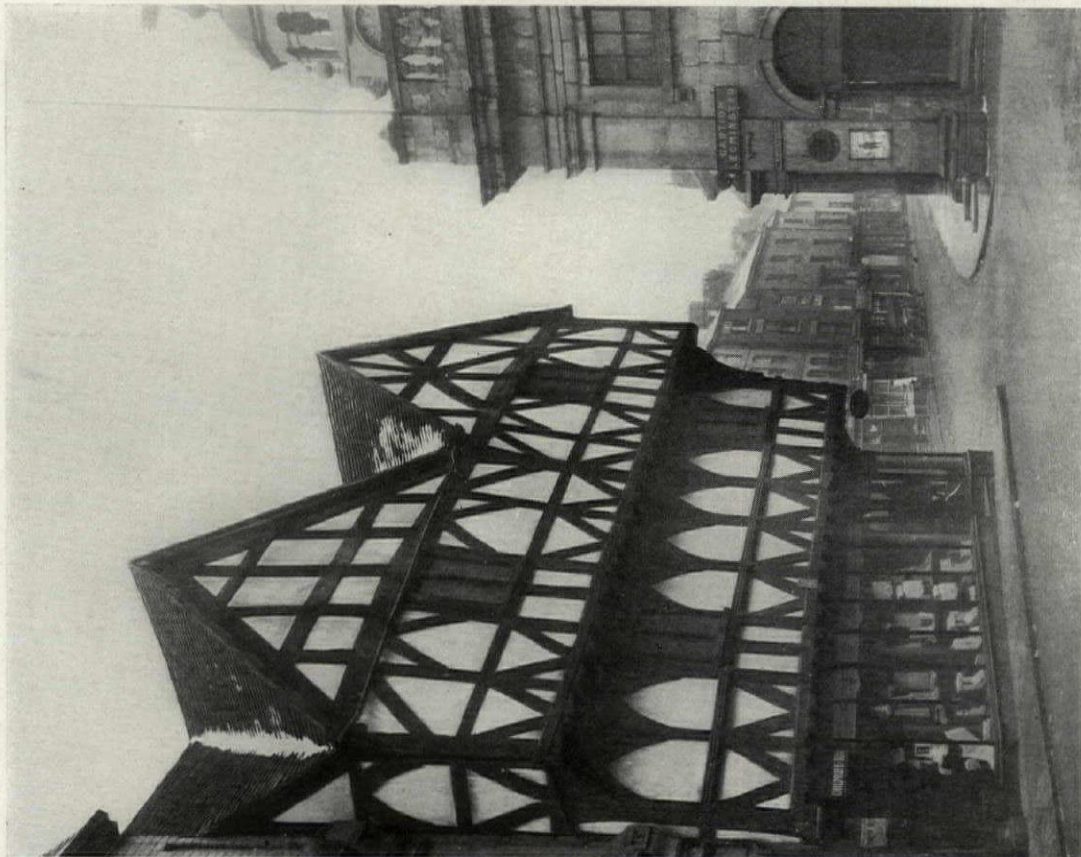
SHOP AT CHIPPING CAMPDEN



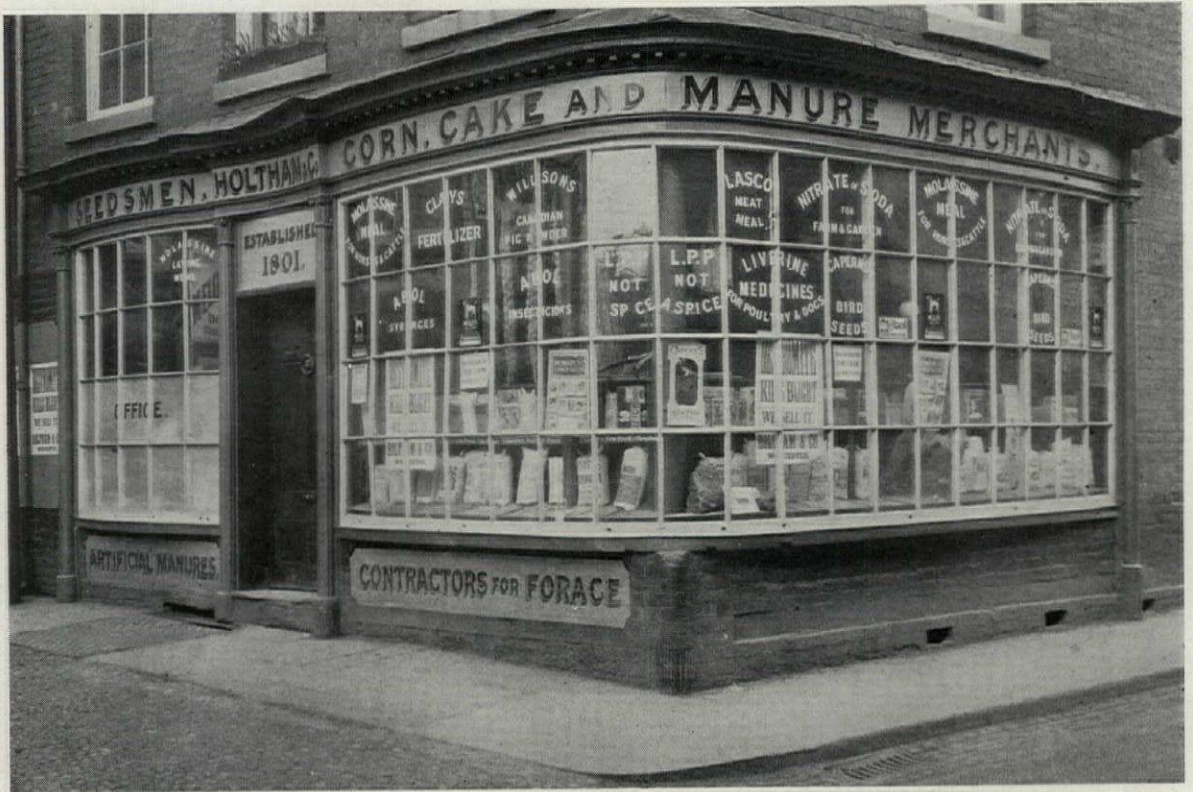
A SHOP AT WOBURN



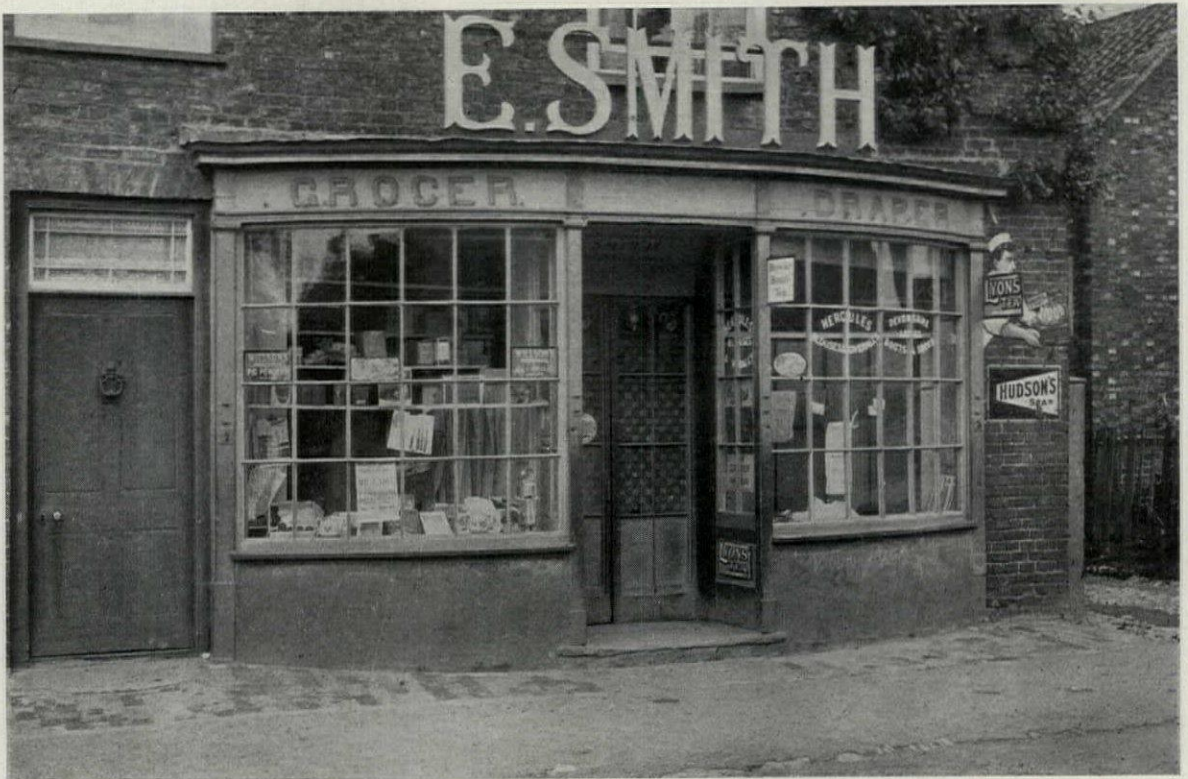
LATE 18TH CENTURY BOWED SHOP FRONT AT
CHIPPING CAMPDEN



15TH CENTURY HALF-TIMBERED BUILDING AT
LUDLOW, SHROPSHIRE



LATE 18TH CENTURY SHOP AT WORCESTER



SEGMENTAL BOWED SHOP FRONT AT STILTON



REGENCY SHOP FRONTS AT WOBURN



Photo. Thomas Ellison

Mermaid Shops, Detroit

Robert O. Derrick, Architect
Branson V. Gamber, Associate

ment on the other; and heed to the environment, be it noted, must extend to the general character of the neighborhood as well, and not stop short at the adjacent frontage on each side. Disregard of this highly important relationship principle is to blame, time and time again, for the stark incongruity that confronts the eye in many a place where shop fronts have been planned in a merely perfunctory, abstract manner without taking duly into account the conditions existing in the vicinity.

There is no branch of architectural endeavor where conscientious effort is more needed at the present moment than in the field of shop front design in our country towns and smaller cities. Notwithstanding the admirable precedents of earlier generations that have been left to us, and despite the praiseworthy achievements of our own time to be seen in not a few places, the fact remains that good shop fronts are, for the most part, isolated amid surroundings that are utterly unworthy, and either totally lacking in character or else positively objectionable. Examples of well designed shop fronts stand forth conspicuously

from deserts of dreary banality and arrest the eye all the more forcibly because they are of such rare occurrence. To be convinced of the truth of this assertion, which perhaps seems sweeping and not overly optimistic, one need only take a casual tour with open eyes through some of our country towns and smaller but ambitiously progressive cities. Such a tour will reveal the fact, beyond all peradventure, that the average quality of shop front design in the places indicated is in a very bad way indeed. Notwithstanding the plainly evident desire of wide-awake shop keepers in country towns and in the smaller cities to emulate the manners and methods of successful shop keepers in large cities, most of them have apparently failed to grasp the psychology of the situation. And this is not true of America only, but of England as well. In France, where "things are ordered differently," some kind providence seems to have prevented such a widespread blunder. It may be because the Frenchman is naturally likely to be in small matters a much more astute psychologist than the Anglo-Saxon.



Esling Studios, Detroit

Robert O. Derrick, Architect
Branson V. Gamber, Associate

Only recently the writer had occasion to drive in one day through four "up-and-doing," highly prosperous small cities in the middle states, cities that pride themselves on their civic spirit, their enterprise, and the thoroughness with which they are achieving results. They would probably resent being called "small" cities. In between them were scattered comfortable and forward-looking towns. With a top eye open for shop fronts, it was impossible not to make comparisons and do some generalizing. The same general aspect was common to these four small cities with their intervening country towns, just as in other small cities and towns visited at a slightly earlier date. Almost without exception, in the districts where dwelling houses had been converted into shops, as well as in those districts wholly rebuilt for business purposes, the same unedifying condition prevailed. There was a monotonous and unconvincing succession of large areas of plate glass, without coherence or trace of individuality whereby to distinguish one shop front from another, or even to tell where one ended and another began.

Often the glass plates were riveted together at the corners, where angles occurred, so that no break of other supporting material that might form a line of demarcation was needed. In many instances, the only indications of frontage boundaries were the set-backs where shop owners had not brought their premises out to the full limit of the building line. An entire block in one place looked as though it had been transformed into one enormously long show case containing a bemuddled, jumbled medley of goods in a state of untidy disorganization. Radio sets, washing machines, hats, ribbons, shoes, gas stoves and electric heaters appeared in a promiscuous assemblage, confusing to mind and eye alike.

It was a snarling jazz of shop windows without any architectural articulation to give the least semblance of coherent form or arrangement,—to say nothing of comprehensible order,—where all the fronts were as like one to another as "tweedledum and tweedle-dee," when by no chance any point of division at all could be descried, to give such a thing as individuality to any one shop.

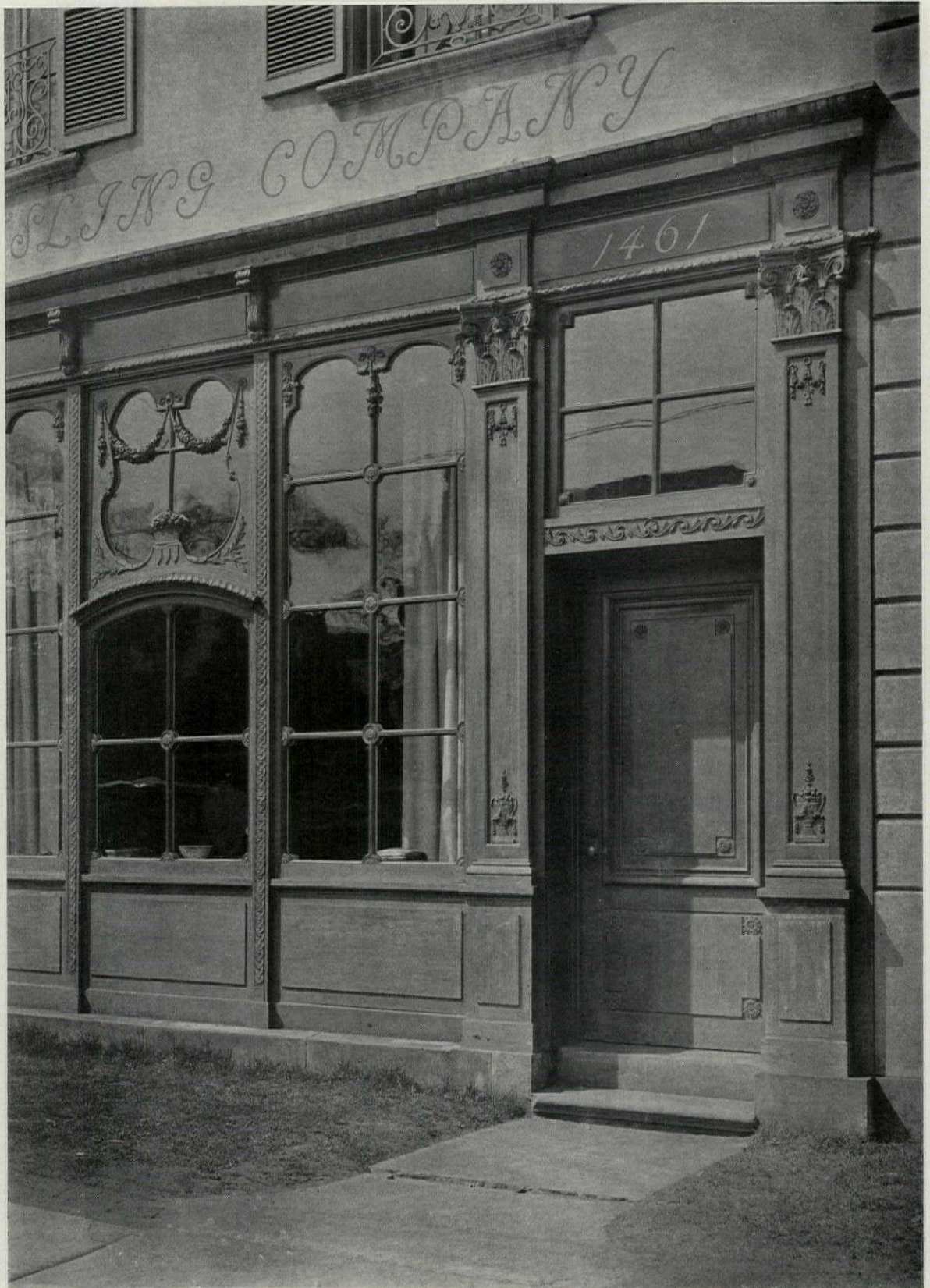
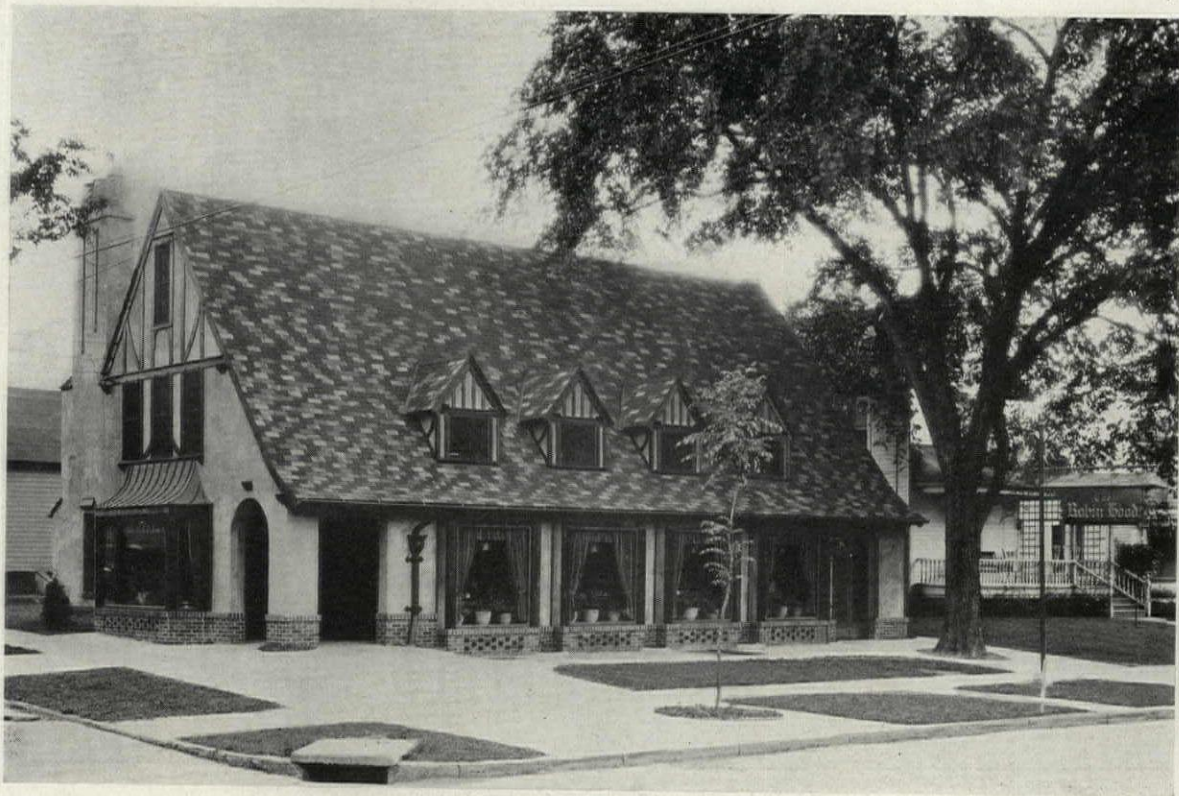


Photo. Thomas Ellison

ESLING STUDIOS, DETROIT
ROBERT O. DERRICK, ARCHITECT
BRANSON V. GAMBER, ASSOCIATE



DONAGHY DRUG COMPANY, KENT, O.
KISTLER & GREGG, ARCHITECTS



Photo. Bonney

GROUP OF SHOPS UNDER HOUSES, AMSTERDAM



Photo. George Haight

Shop for Harry Fitzgerald, Inc., Pasadena
Cyril Bennett & Fitch H. Haskell, Architects

If the individual shopkeeper is prepared to surrender the individuality of his establishment, and to sacrifice the advertising advantages to be derived from such individuality to the glorification of plate glass and the blazoning of his neighborhood's commercial push, then the present prevailing method of shop front treatment is to be commended. If, on the contrary, the merchant of the country towns or the smaller cities is not more willing than his compeer in the large city to submerge his own identity and the identity of his shop in the glare of surrounding business bustle, then he must radically readjust his psychological attitude and call in the aid of intelligent architectural design to save him from the flood of "Main Street" banality and standardized lack of character.

The shop front is one place where standardization of any sort will not apply; in fact, it is a positive detriment to the shop keeper, as experience has abundantly shown. It is vitally important to the shop keeper's interests that he preserve the individual identity of his shop. Successful shop keeping in the largest cities has sufficiently demonstrated this fact. It is a serious business mistake on the merchant's part to try to rid his premises of "architecture" and to put all his faith in the utmost possible area of window display space. Appropriate architectural design is indispensable to the shop front. This is said without reference to the particular mode of archi-

tectural expression employed, whether it be based on one of the traditional styles or devised in the most ultra-modern vein. Distinction is the essential element, and this quality only architectural treatment can impart. Such distinction is not only an appreciable but a vital asset. That the conditions just outlined obtain not only in America but in England also, has already been noted. To mention only two examples,—far enough away not to tread on the American reader's toes,—the charm of both Gloucester and Cheltenham streets is rapidly vanishing under the process of "modernization" of old shop fronts that were erstwhile rich in the quality of individual distinction and plentifully endowed with the psychological appeal that would stimulate the interest and curiosity of possible customers passing along. These fascinating old fronts, full of the suave serenity and pose of eighteenth and early nineteenth century design, and strong in the allurements that would draw the passer-by inside to pursue the investigation of wares half displayed, half concealed in the windows, are giving place to all-glass display cages from which every trace of architectural amenity has been completely banished. The shop keepers are perpetrating this destruction under the fallacy that they are being quite "up-to-date" and "modern." They seem to forget, or not to know, that goods too obviously displayed lose much of their power of enticement. The full display, with mir-



Photo. Mattie Edwards Hewitt

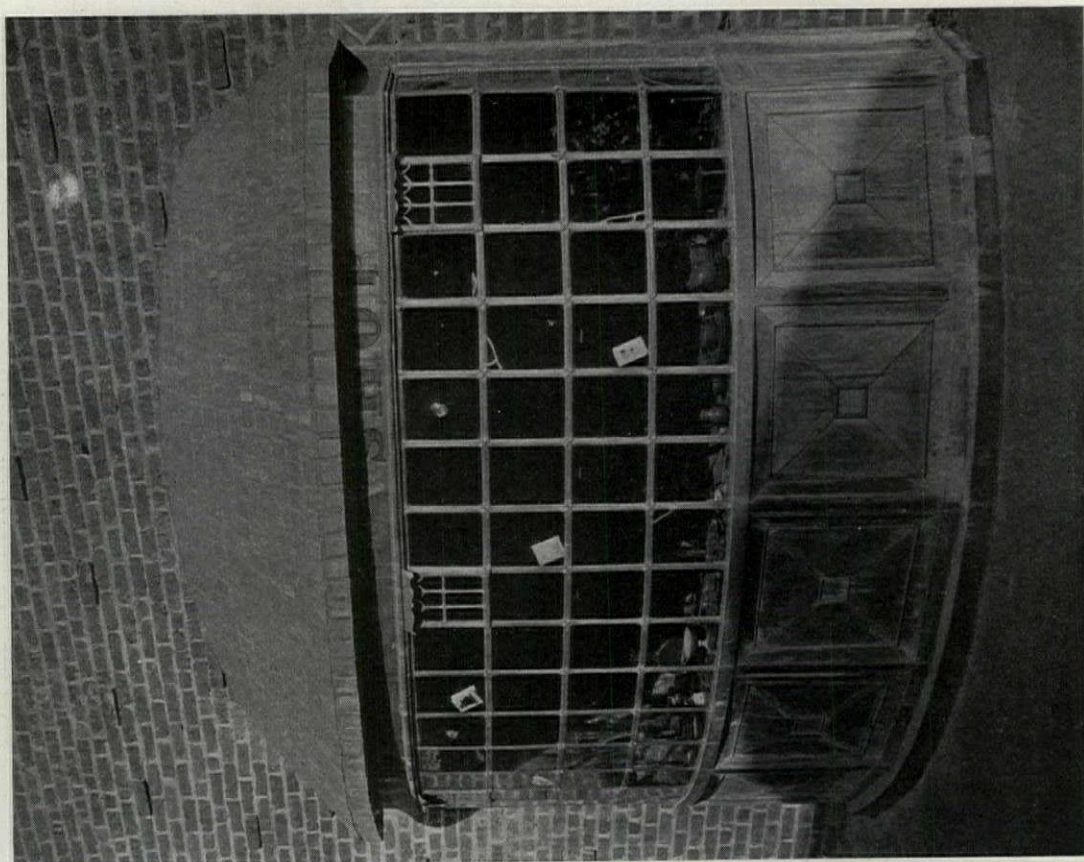
Shops for Edward Hawkes, York Harbor, Me.

Roger H. Bullard, Architect

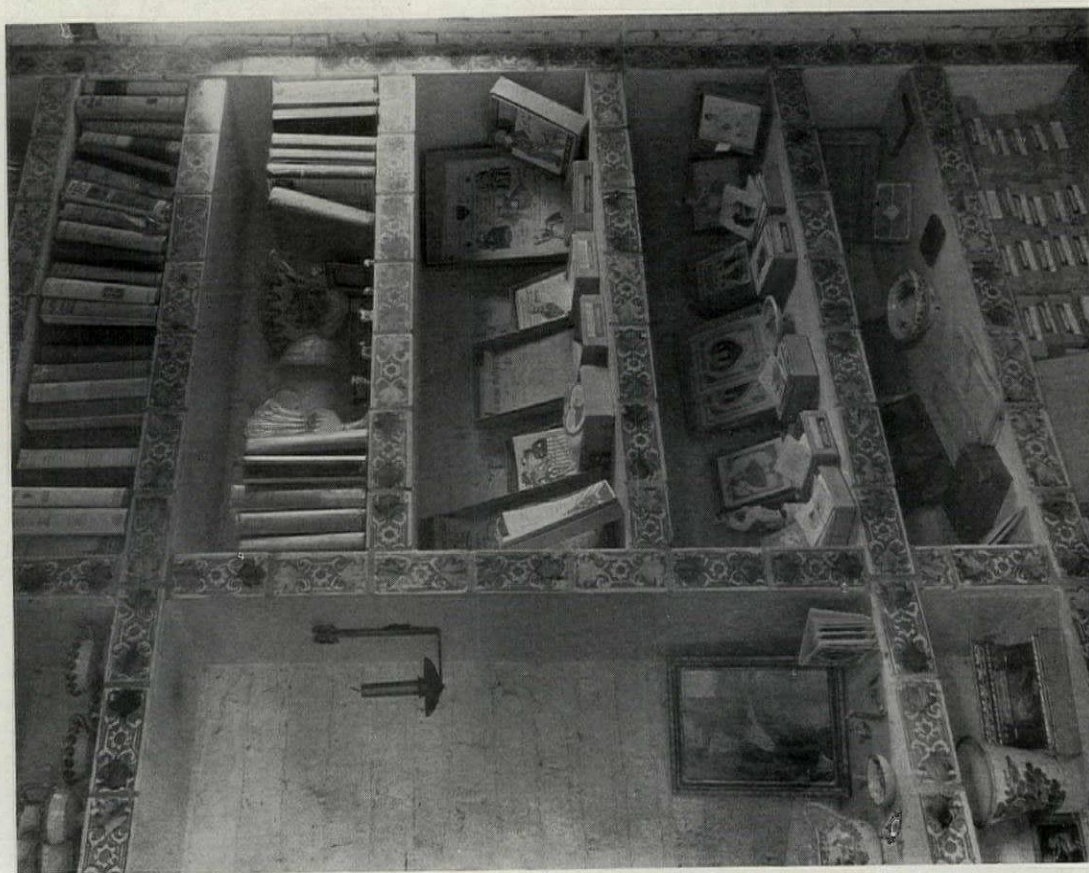
rors behind so that every item may be surveyed fore and aft, leaves no questions unanswered; the passer-by gets the whole story at a glance, and goes on. The eighteenth century muntins and small panes disclosed just enough to whet the interest and invite further inspection from within, where a good salesman would probably succeed in selling either the article that had first elicited inquiry or something else,—at any rate, a sale would be made, which is what the merchant desired.

In view of the appreciable value to the shop keeper of the psychological appeal, to say nothing of the pleasure to the general public, consider for a moment the subtle attraction and the individual distinction of such shop fronts as those at the lower end of Montpelier Row, in Cheltenham, designed by Papworth in 1826; of the little Regency shoe shop in Woburn, where hob-nailed boots are apotheosized by the setting; of the bowed front in Chipping Campden, now turned into a dwelling; of the corn merchant's late eighteenth century corner shop front in Worcester; of the little grocery shop at Stilton; or of the pair of early nineteenth century shop fronts at Woburn, comparison between which forcibly demonstrates the wisdom of keeping the original glazing. The keepers of the "Antique Galleries" and the "Mermaid Book Shop" in Detroit, it is encouraging to note, have evidently grasped the psychological factors involved in shop front de-

sign. So, too, have the designers and occupants of the Esling Company's premises in the same city, while the building devoted to small shops at York Harbor is peculiarly gratifying because the architect has not only perfectly recognized the underlying psychological principles, but has also shown very proper regard for the general surroundings and the local architectural genius. But good shop front design for the country town and the small city is by no means confined to traditional modes of expression. Witness the highly engaging shop front with bowed window at Forest Hills, N. Y. It cannot be ascribed to any traditional provenance. It is thoroughly modern, and thoroughly charming. Much commendation, too, is due the group of small shop fronts in Amsterdam and, likewise, the pleasant little addition to Jay's, in Boston. Other noteworthy instances, here illustrated, of heeding the vernacular genius in shop front design may be found in the groups of patio shops in Pasadena and Carmel, Cal. The Pasadena Arcade Building leaves nothing to be desired in the individual identity of the shop fronts it embraces, and the other cardinal desiderata of design are likewise accounted for. The street and patio arrangement of shop fronts in the El Paseo Building at Carmel fulfills the requirements of both good taste and common sense suitability, along with the bestowal of character that every shop keeper is wise in demanding.



EXTERIOR OF SHOW WINDOW



TILE-FACED CONCRETE SHELVES

THE PATIO SHOP, FOREST HILLS, N. Y.
ROBERT TAPPAN, ARCHITECT

Photos. S. H. Gottsche



Photo. S. H. Gottscho

INTERIOR, SHOW WINDOW, THE PATIO SHOP, FOREST HILLS, N. Y.
ROBERT TAPPAN, ARCHITECT



BARRICADE DURING CONSTRUCTION OF ADDITION TO JAY'S, BOSTON



STREET FACADE



Photos. George Haight

COURTYARD
PASADENA ARCADE BUILDING
MARSTON, VAN PELT & MAYBURY, ARCHITECTS



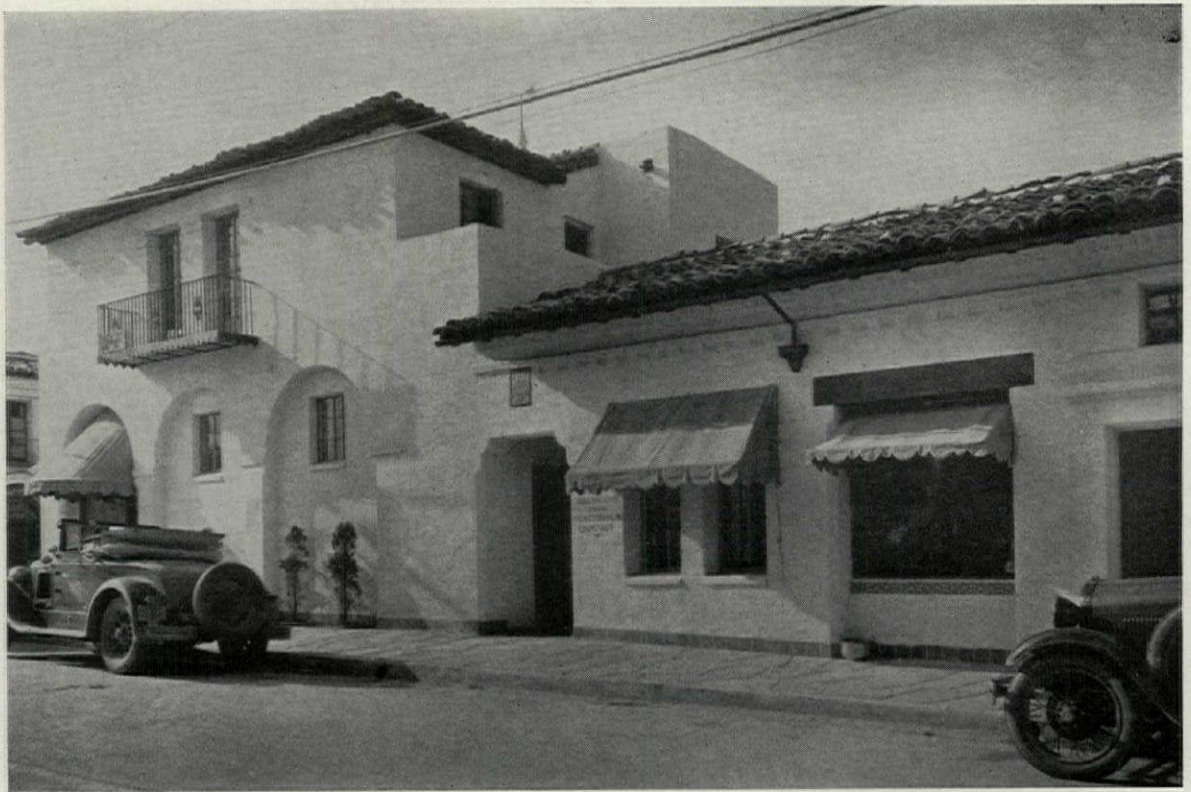
END OF STORE



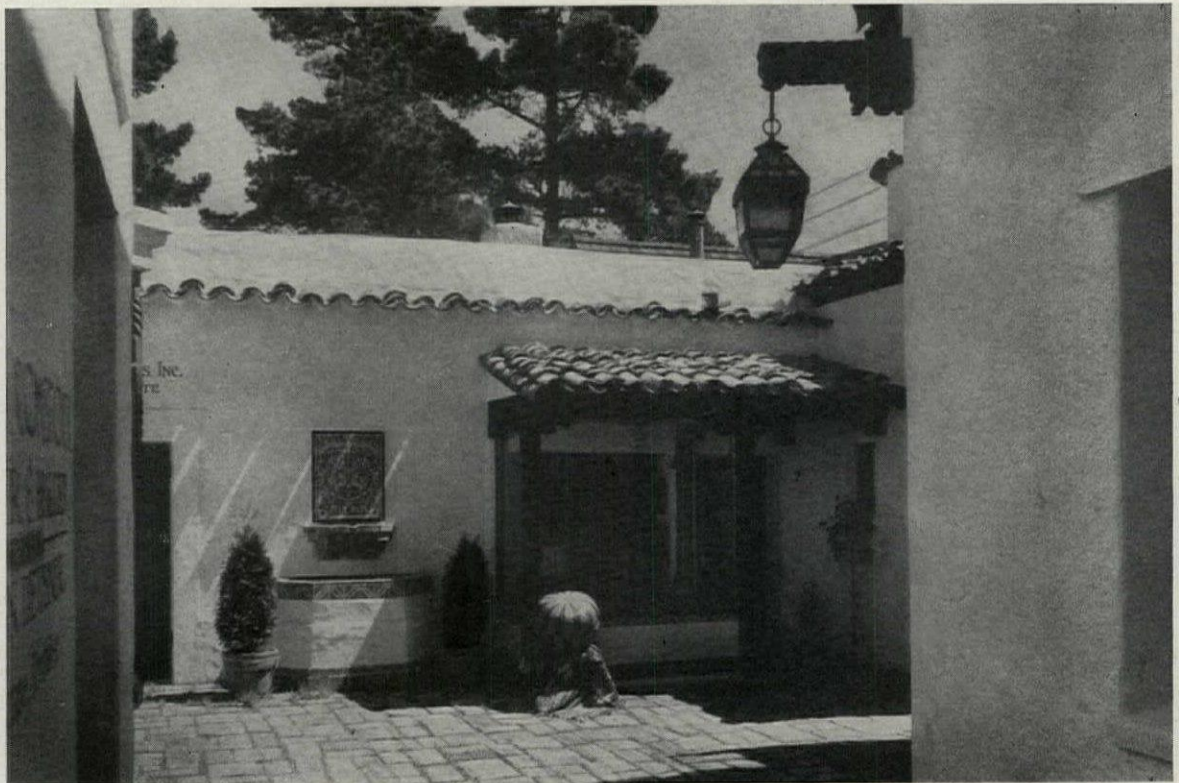
Photos. George H. Van Anda

GENERAL VIEW

STORES IN STATION PLAZA, LARCHMONT, N. Y.
E. D. PARMELEE, ARCHITECT



STREET FACADE

*Photos. Roger Sturtevant*COURTYARD
EL PASEO BUILDING, CARMEL, CAL.
BLAINE & OLSON, ARCHITECTS

SMALL PARISIAN SHOP FRONTS

BY

LEIGH FRENCH, JR.

THE French, as a people, are probably the most conservative in the world. If one probes a little beneath the surface, one will find a deep seated intolerance of change, merely for the sake of change, without some good and sufficient cause,—furthermore, some perfectly obvious cause,—to justify it. If such cause arises, then there is no hesitation. The French are, likewise, a conventional race and disposed to adhere with unflinching tenacity to any convention that has approved itself to their acceptance by its fundamental sanity. But it must rest upon unassailable logic, or even the sanction of long usage will avail nothing; and the French are content to be both conservative and conventional. At the same time, by temperament they are strongly individualistic,—no people more so,—and they are very insistent about asserting their prerogative of individuality. Their assertion of individuality, however, is almost certain to be manifested in an ordered and logical manner consistent with the national genius; and the evidences of individuality are often marked by a distinct ingenuity working within certain restricted limits, either self-imposed or otherwise inevitably determined, which they have recognized as proper and have accepted.

The small Parisian cabaret and cafe fronts appearing in the accompanying illustrations present a concrete example of the effect exercised by the several national traits just mentioned upon one phase of civil architecture,—a phase whose nature and function alike preclude the display of diversity and fresh invention beyond rather narrowly defined bounds. An examination of this group of shop fronts will reveal the fact that ten of them fall into one single category. Each of these exhibits a grating of iron bars extending across the whole front of the premises. This grating or screen of stout iron bars is the dominating feature of the design. In point of structure, it is what first catches and holds the eye; in point of decoration, it affords the sole opportunity of which the designer and occupants have availed themselves.

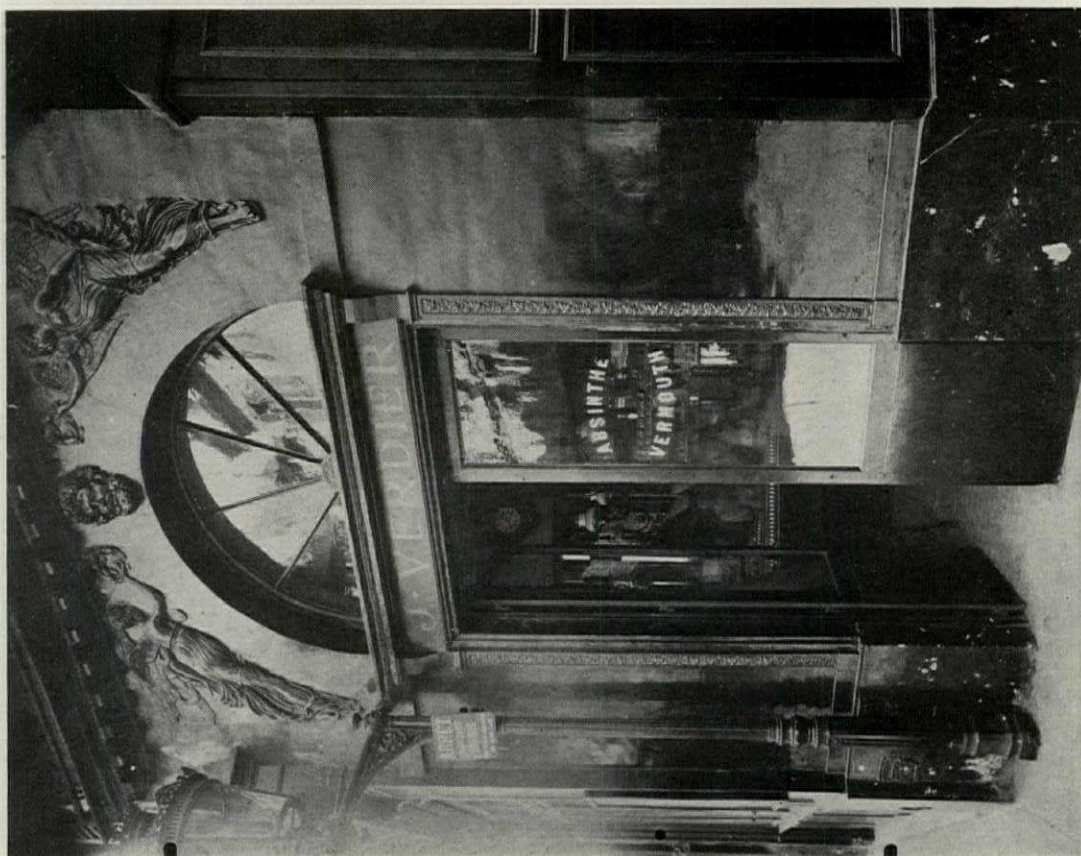
As a matter of historical fact, these iron barred fronts embody a convention which it has seemed convenient and desirable to successive generations of owners and cafe keepers to respect and preserve. They were mainly put up at about the same time,—the latter years of the eighteenth century and the opening decade of the nineteenth,—and they represented a conception of propriety that those most interested have since found no occasion to revise. It is characteristic of Latin people to bolt and bar their houses, their places

of business, and all other buildings at night as securely as though they were expecting a riot or a siege. The iron gratings give structural stability and the required security. Since change for the sake of mere change has little appeal, and retention of existing conditions makes for that economy so esteemed by all Frenchmen, these barred fronts are likely to continue and please the eye.

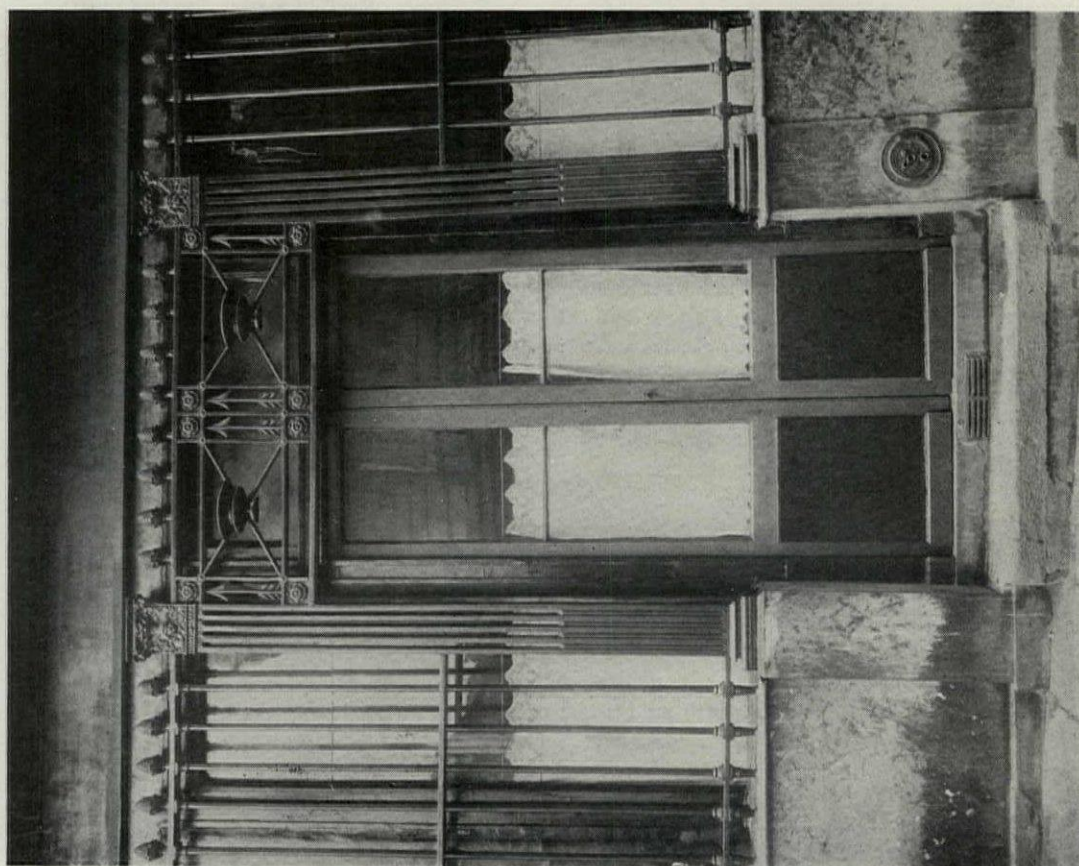
For the most part, the shop front arrangements behind the iron gratings are altogether commonplace. Some of them might even be termed flimsy. They consist merely of the necessary doors, window lights, and the shutters that are put across the windows when the places are closed. Often no effort is made to make the inside of the window attractive, and occasionally the curtains hung at them are tawdry and give no aid to appearances, to say the least. In other words, this layer of the front counts for nothing except in a purely negative way. The "menagerie cage" grille is the one and all-important part of the composition so far as the general aspect is concerned.

When we analyze the treatment of these iron bar fronts, it is astonishing to find within what narrow limits those responsible for their design have managed to attain both interest and individuality. In nearly every instance, the one spot where invention and the impulse toward diversity have been allowed free play is the immediate entrance. Often the area of liberty is confined to the small space immediately above the door, even the sides of the doorway being destitute of any distinguishing touch. Even when the sides of the doorway are graced by some modest accent of decoration, it is always in the limited overdoor space that we find whatever device gives the front its peculiar distinction or conveys some pertinent allusion either to the character of the business conducted or to the personality of the proprietor.

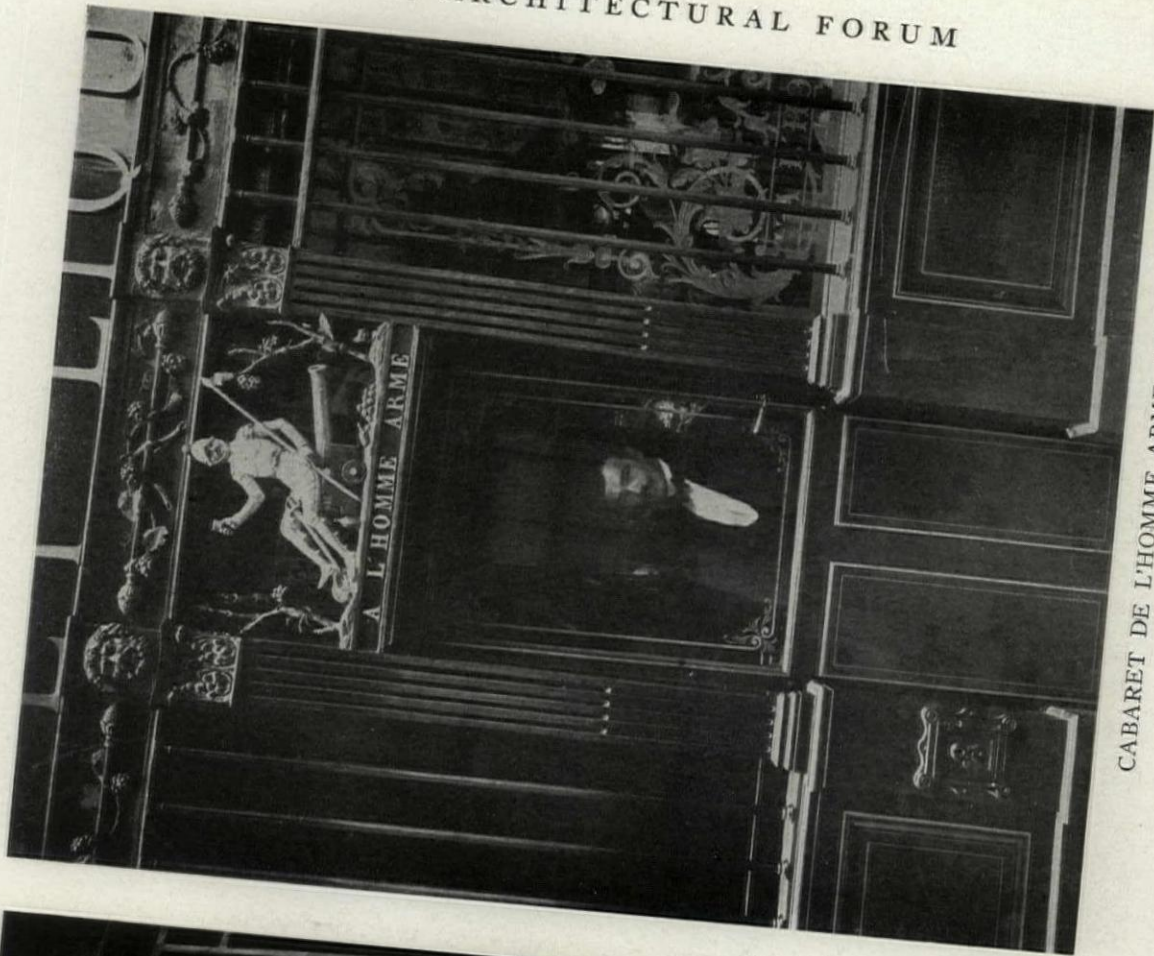
Over the door of one little establishment, known as *La Coquille d'Or*, the whole rather elaborate decorative treatment is centered in a large gilded cockleshell. Thus is served, and in a very pleasant form, the double purpose of both ornament and advertisement. The billiard salon and cafe called *Le Reveil Matin* appropriately enough displays over the entrance two cocks, wrought in high relief in cast or beaten metal, symmetrically arranged in combination with the gilded lettering. A little cabaret styled *L'Homme Arme* has an unobtrusive but interest-compelling sign in the overdoor area. A fully armed knight, holding a pike in one hand, sits on a cannon in front of which is a pile of cannon balls. Allusion to the liquid refresh-



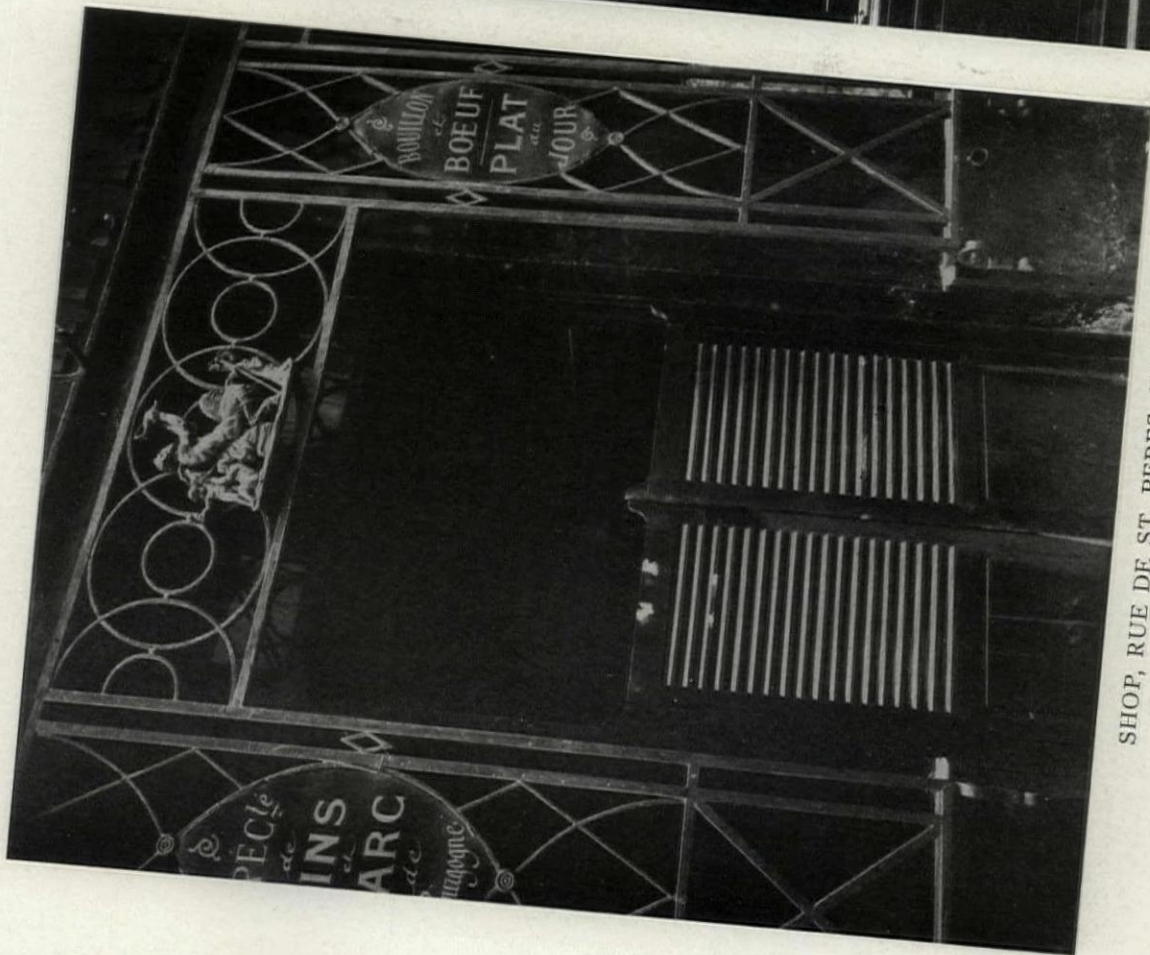
SHOP, RUE DE RAE, PARIS



Photos. E. Aiget. Collection: Berenice Abbott
SHOP, RUE GUI SARDE, PARIS



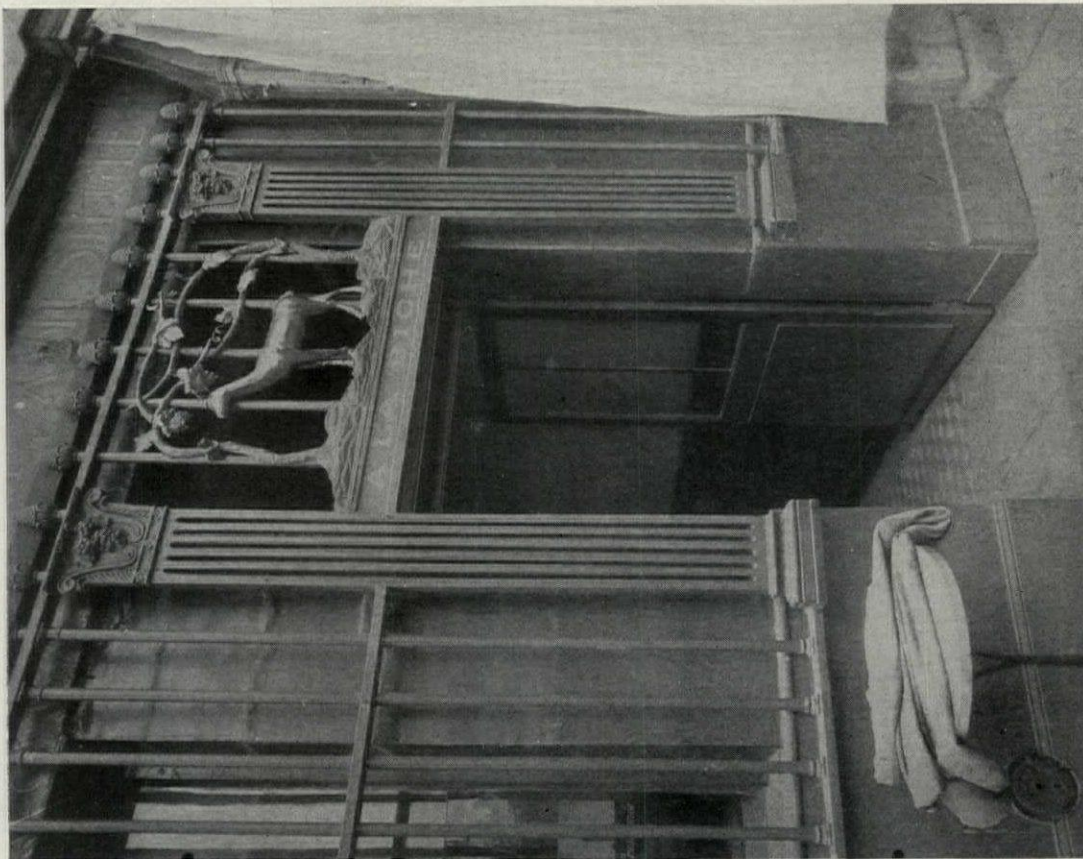
CABARET DE L'HOMME ARME, PARIS



SHOP, RUE DE ST. PERES, PARIS



SOLEIL D'OR, PARIS



LA BICHE, PARIS



LA COQUILLE D'OR, PARIS



AU TAMBOR, PARIS



Au Lion D'Or, Paris

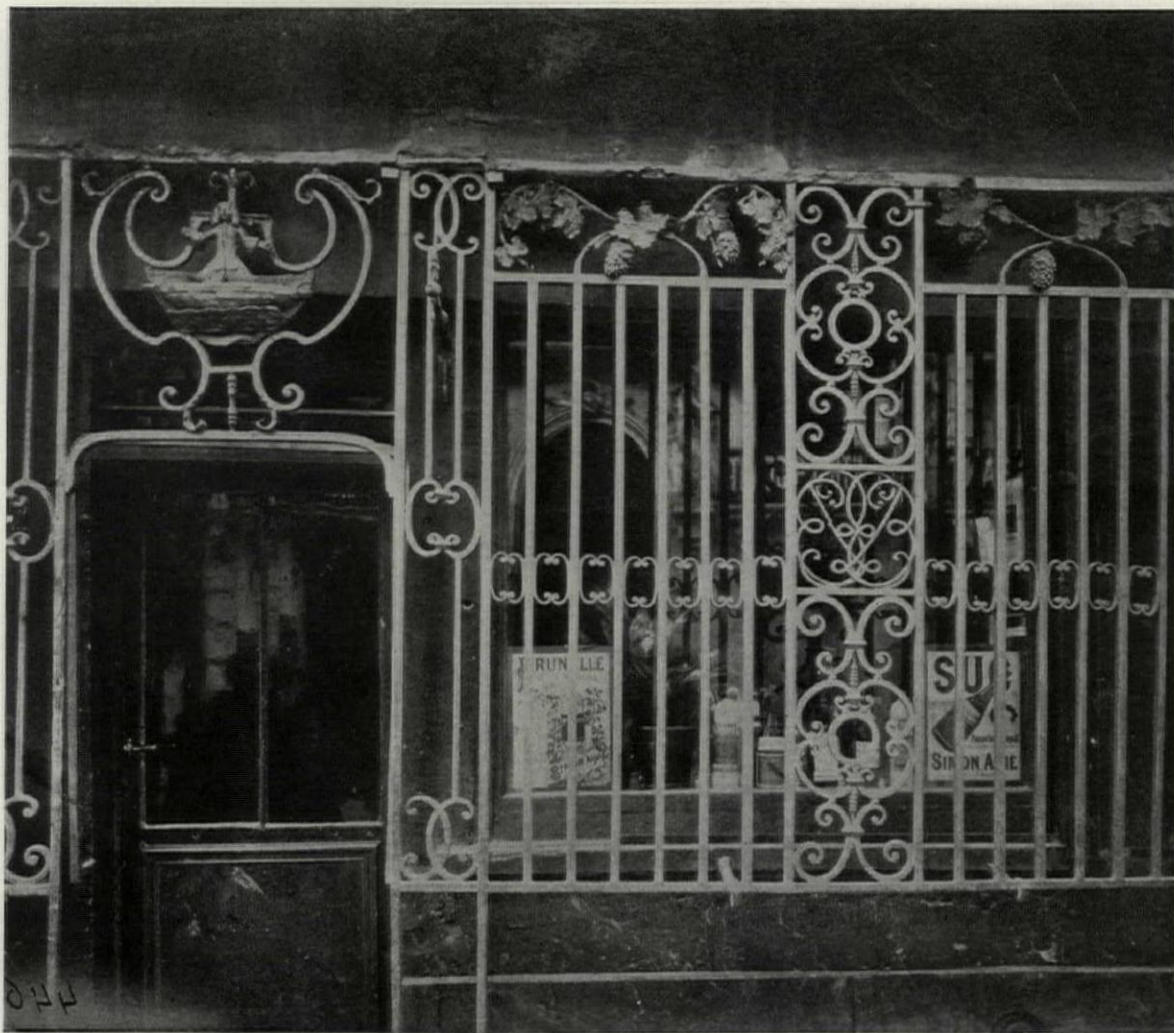
ment procurable within is pointedly conveyed by the brimming glass the warrior holds in his right hand, the jug on the ground beside his foot, and by the bunches of grapes hanging from the vine at one end of the composition.

The *Grappe d'Or* has a gilded bunch of grapes enclosed within a wreath of grapevine leaves attached to the intersection of two maces set above the door; deer denote the establishment named *La Biche*; a rayed and gilded sun with a mask in the center sufficiently indicates the *Soleil d'Or*, while in still another instance the type of restaurant and wineshop business carried on within the doorway over which it is displayed is unmistakably announced by the figure of a fat satyr attended by two equally fat cupids. And so goes on the story of decorative symbolism in cafe design.

Apart from either the embellishment or the play of diverting fancy bestowed on the small overdoor spaces, there is ordinarily very little or nothing in the composition of these fronts that can be regarded as contributing in any decorative

way to the interest of the design. The doorway, it is true, is flanked in some cases by pilasters, but the pilasters, both actually and in effect, are but adjuncts to the central overdoor motif, enclosing it between their shafts and affording clearly defined boundaries. The capitals of these pilasters are frequently treated with great freedom and made to contribute to the general allusive purpose of the decoration. For example, the capitals of the pilasters on the fronts of the *Coquille d'Or*, *La Biche*, the *Soleil d'Or* and *Le Reveil Matin* all show a wide departure from classic precedent in the bunches of grapes that form conspicuous features of their composition and coincide with the symbolic intent of the rest of the ornament employed. The grapes, indeed, quite dominate the situation and thrust the acanthus leaves into a secondary place. Gilding, judiciously applied to certain parts of the iron ornament, heightens the interest and gives appropriate accent.

The iron bars that extend across the fronts at each side of the doorways are sometimes completely



121 Rue Montmartre, Paris

devoid of any trace of adornment. Again, they terminate above the top rail or crossbar in robust pine cone finials, and occasionally they display a simple moulded base and an equally simple moulded necking just below the top rail. Javelin heads now and then appear in place of the usual pine cone, while in the fronts of *L'Homme Arme* and the *Grappe d'Or*, the plain bars terminate in the most reticent of moulded tops and bases without either javelin heads or pine cones.

Two of the grated fronts illustrated here vary the sameness of the vertical iron barring by introducing panels of a more decorative quality. One of the fronts has narrow wrought end panels, incorporating combinations of "C" scrolls, and a broad middle panel made up of "C" scrolls, circles and an interlacing monogram; across the middle of the straight barred areas is a horizontal course of opposed "C" scrolls, while at the tops, by way of a frieze, are wrought iron devices of vines and grapes. The other front offering a panel variant to the straight vertical barring exhibits a pleasant

geometrical Directoire device consisting of circles,—both concentric and interlacing,—lozenges, ellipses and diagonals. Of the fronts where vertical bars do not appear at all, one of the most agreeable occupies the narrow space made by truncating the acute angle of a building at the junction of two streets. A round arched opening has a boldly modeled human mask above it.

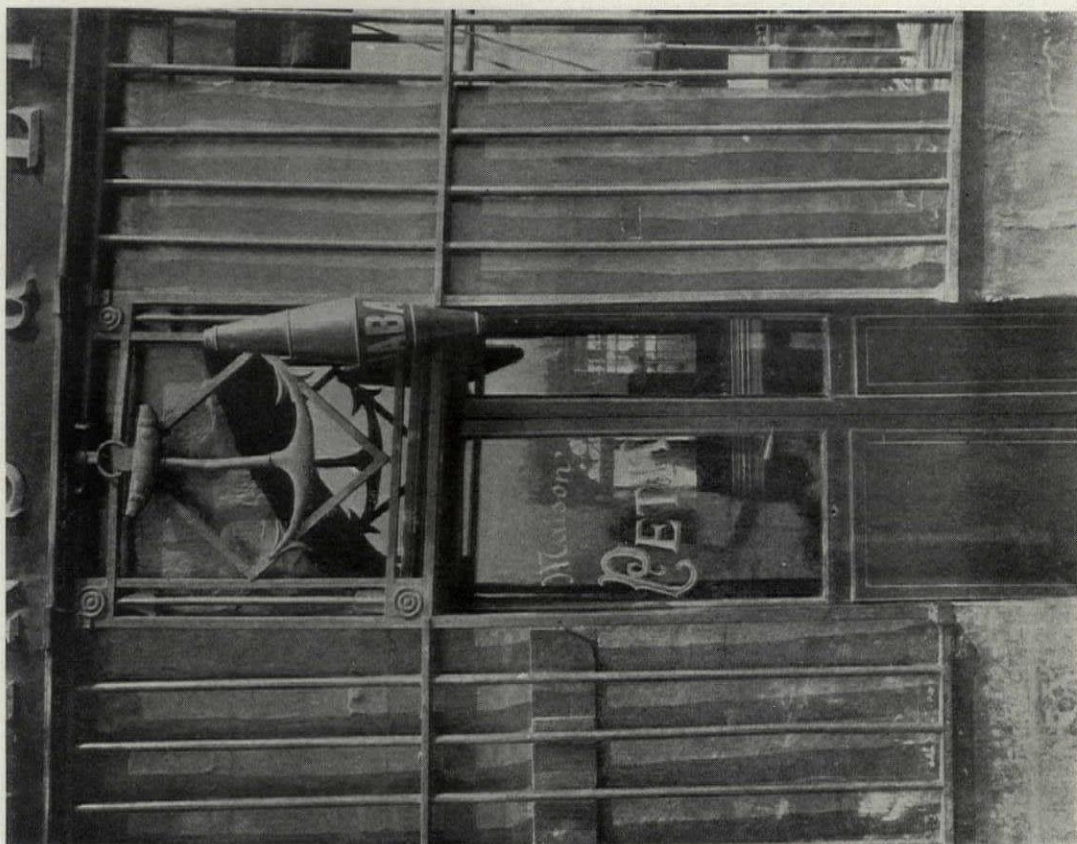
The typical Frenchman instinctively thinks in a clear, orderly and direct manner. In thought and action alike, he makes straight for the end in view without allowing himself to be diverted by irrelevancies. Americans abroad have the same tendencies, and easily succumb to the lure of cafe and cabaret fronts. Therein lies the essence of style in the abstract. None of these fronts that we have been analyzing sparkle with newness. Some of them have fallen into an obvious state of shabbiness; but they all have style, and it is because of the style arrived at, as a result of the mental attitude already noted, that they have all preserved a convincing quality despite their age.



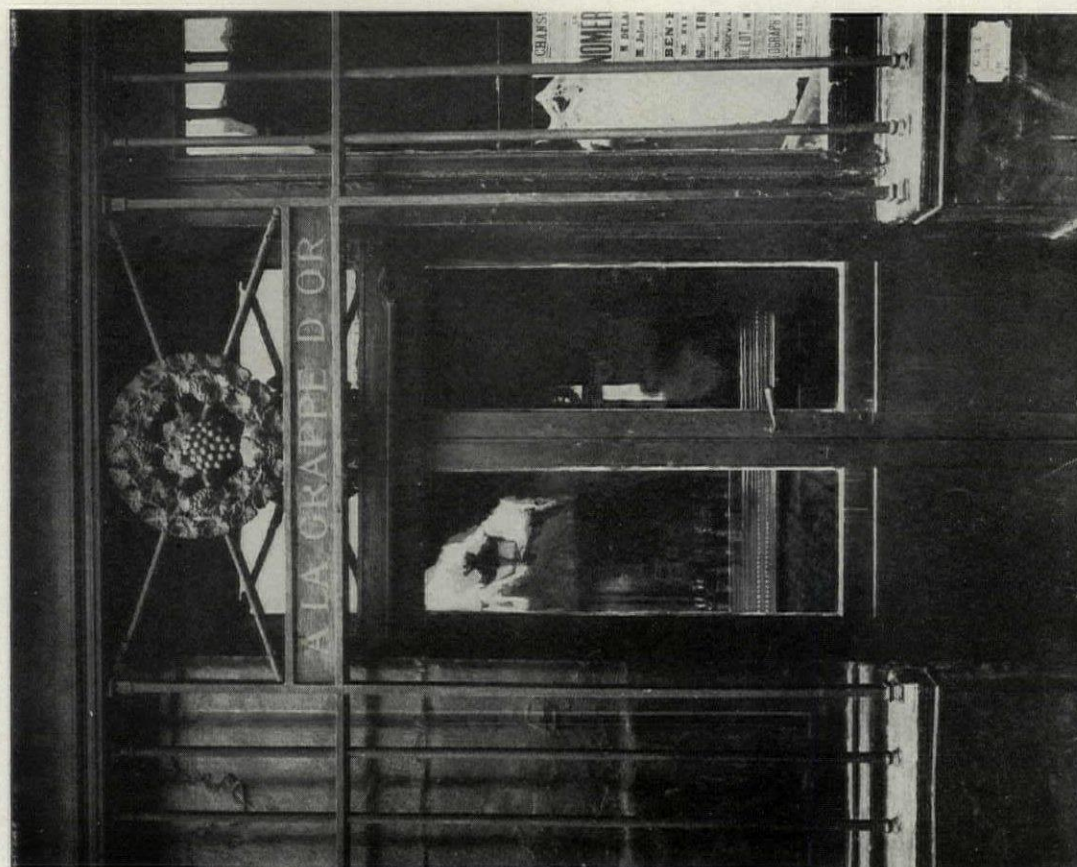
AU REVEIL MATIN, PARIS



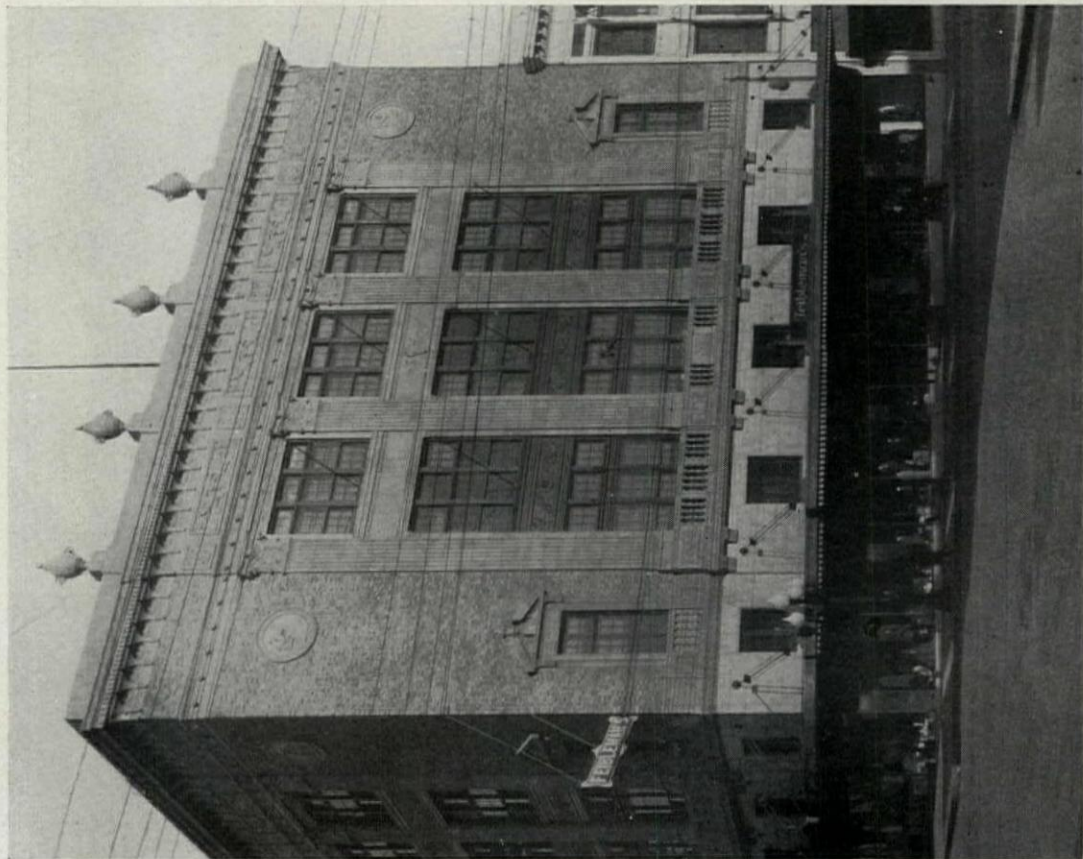
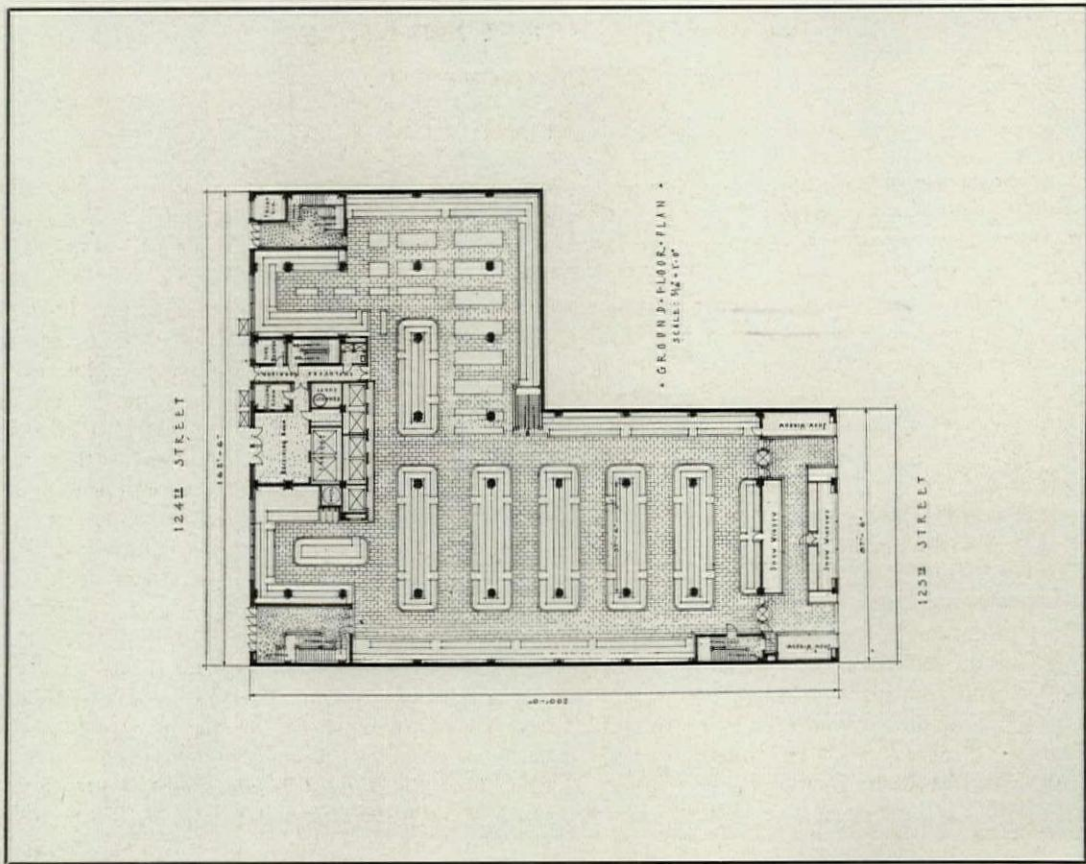
CABARET, RUE DE MONDOVI, PARIS



CABARET, QUAI DE BETHUNE, PARIS



LA GRAPPE D'OR, PARIS



GENERAL VIEW AND DETAIL DRAWING, TEXAS STREET ELEVATION
 FEIBLEMAN STORE, SHREVEPORT, LA.
 JONES, ROESSLE, OLSCHNER & WIENER, ARCHITECTS

A NEW YORK PERFUME SHOP

PAUL CHALFIN, ARCHITECT

BY
JOSEPH MERMAN

AT the Fifth Avenue and Fifty-eighth Street corner of the Savoy-Plaza is the new Lenthaleric perfume shop. As soon as one enters, the strong will of the architect is felt. The expression of the room announces a clearly defined purpose. Walls and ceiling in an arrangement of gray and silver give a distinct atmosphere. In niches along the wall stand low pedestal tables flanked by torch-like lighting fixtures which rise, powerfully erect, from the floor. Everyone perceives how much the architect has allowed the perfumes themselves to dominate the picture. By means of lighting, the clear, joyous colors of the perfume containers become almost magical in their effect. The impression is heightened by the sheen of metals and the choice of a contemporary mode of decoration. Two ornamentally carved wooden pillars in a rich palisander mark the transition to an alcove likewise given a serene effect by the lighting and the use of silver. An almost invisible method of ceiling lighting gives harmony to the space. The alcove is closed by a semi-circular wall with doors on each side of a fountain on a pedestal table. Unusual powder niches in the side wall with fixtures to give daylight and nightlight effects contribute greatly to the feeling of intimacy. To the right there is a lavatory adjoining the alcove.

All in all, this is a superlative creation of fancy, a creation which achieves a new solution to the problem of the perfumery store. This creation is from a purely decorative point of view. The artist has rendered a conspicuous service to the renaissance of plastic interior decoration. His devotion and love of the work for its own sake is proclaimed by the refinement of his study. This devotion places Chalfin's conceptions on the plane of rarest achievement.

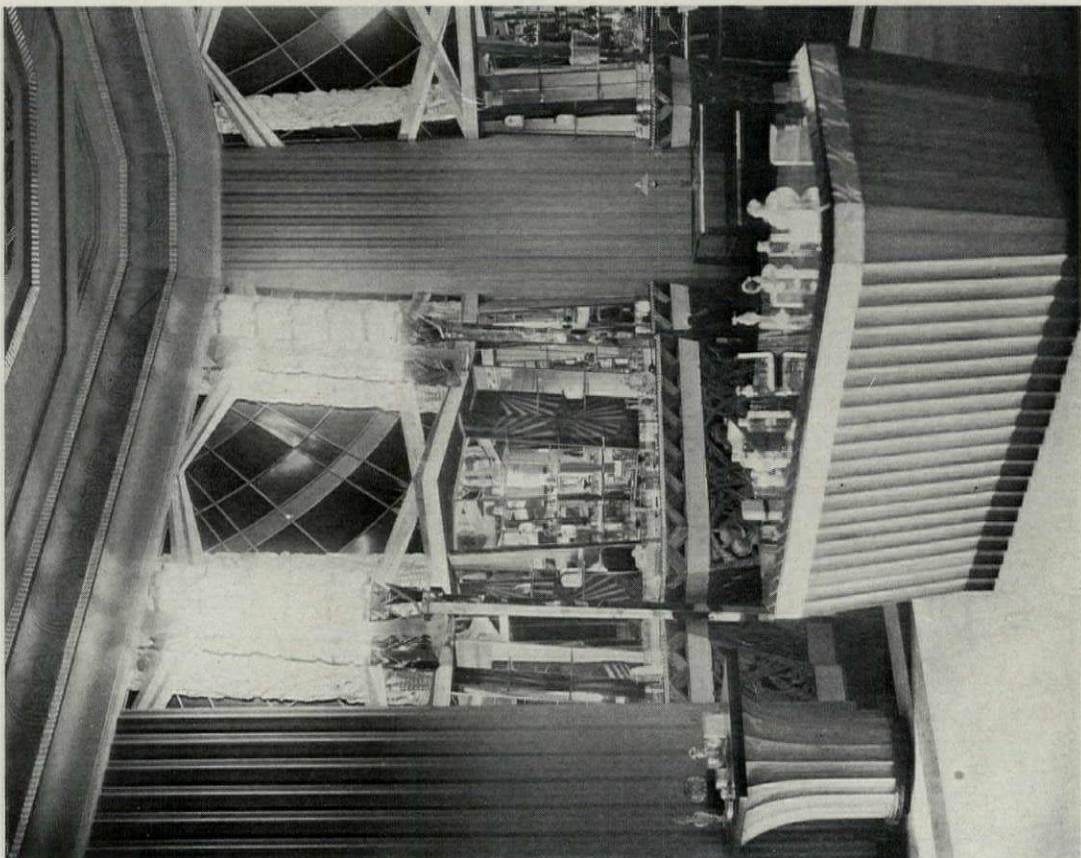
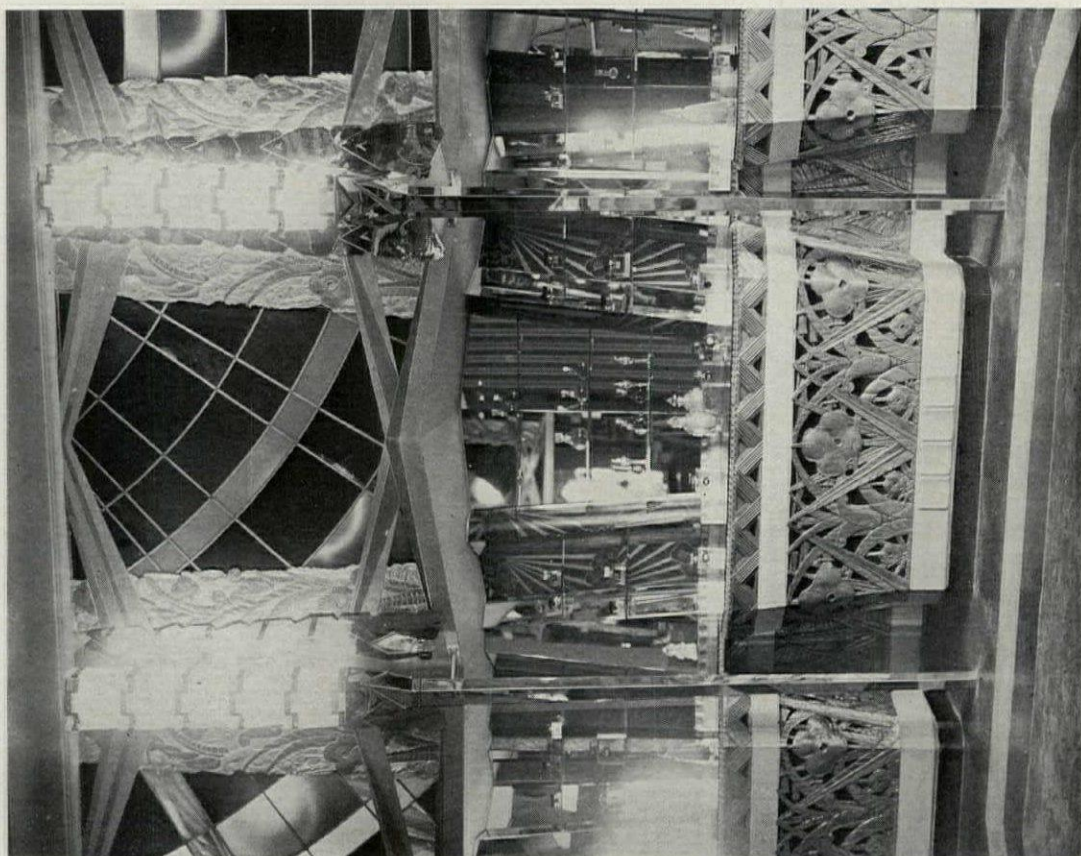
EDITOR'S NOTE

"The Lenthaleric perfume shop belongs to the group of modern stores influenced in their decoration by French practice. Mr. Merman points out the elements of the design which a German aesthete would be quickest to recognize,—the use of the bottles of perfume as a part of the decorative effect, and the enhancing of this effect through the lighting scheme. He also notes the provision of day and night lighting at the make-up tables. These two factors would have been sufficient basis for some of the more advanced German designers to create the decoration of an entire shop of this kind. Such designers would belong to the school of Gropius and Mendelsohn, to whom ornament is a factor of rapidly diminish-

ing importance. Others would agree on the utility of creating an elaborate background, as Mr. Chalfin has done. Mr. Chalfin's choice of detail is influenced by the French. After all, American contemporary art is just beginning, and it must begin somewhere. There is little of it as yet for which the sources are not apparent. The reason for emphasizing the place of origin of the influence is that on the whole French work begins from the decorative point of view rather than from that of added comfort, convenience or utility. There are exceptions in the work of Corbusier, Bourgeois and Garnier. Which camp will gain the most, appears at present less decided in France than in Germany. Bearing this difference in mind helps an understanding of whatever work in America is based on that of either of these two movements. Moderns of such long standing in America as Wright fall less easily into these two distinct classifications. The Austrians, particularly Wagner and Hoffman, strike a medium to which Wright belongs. There are further similarities in procedure between the European moderns and those of America, notably those of Wright.

"It is doubtful if even in Paris one would find as detailed a handling as the Lenthaleric shop shows. The tendency in America at present seems to be highly accumulative rather than eliminative. This phase is possibly a reaction to our previous classic restraint,—possibly also an expression of the age which it will take another generation to change. We have been, and still are, busy collecting data of all kinds in a Roman manner; whether we shall take the time to arrange our material in a national form more completely than did the Romans, remains for the next generation to show. The Lenthaleric shop has another American quality,—that of excellence of plan. The arrangement is clear,—not crowded,—useful and logical without being baldly utilitarian. With such excellent groundwork, the fabric raised thereon could hardly fail of possessing merit."

These paragraphs were prepared for us by Shepard Vogelgesang, who also translated the first two paragraphs from the German by Joseph Merman. As no mention has been made, and as illustrations of the exterior of this interesting shop are not shown, it would seem desirable in closing to say that no actual change was made in the architecture of the facade of this shop, which is an integral part of the first story of the Savoy-Plaza Hotel, designed by McKim, Mead & White. The windows and the entrance door have, however, been treated in a modern manner by Mr. Chalfin.



LENTHERIC SHOP, NEW YORK
PAUL CHALFIN, ARCHITECT

Photos, Andrew Deane

ARCHITECTURE AND TRADE MARKS

BY

SHEPARD VOGELGESANG

SINCE the completion of the American Radiator Building, architecture has been frequently spoken of as "a good medium of advertisement." More recently Fifth Avenue has exhibited examples of what might be termed "advertising fronts." When the first great Fifth Avenue stores were built, the aim was to suppress the original sign and trade mark as expressive of commercialism. Commerce took refuge in *palazzi* or retired behind columned arcades. Entering a shop was to be a romantic adventure in architecture. One walked down a street where some inflated European aristocracy seemed to dwell, but glory had already departed. Under some mighty columns and lintel one bought pretty shoes, pipes, jewels, or candy, very much as one stepped in for such things along the Rue de Rivoli or the Via Tornabuoni. Europe in the meantime built stores which in spite of a certain general ugliness were shops,—not shells vacated by a phantom aristocracy. By 1914 Vienna had store fronts which Paris in 1929 is aiming to surpass. America's return to architecture as an advertisement is due partly to the fact that business has found the Medici type a poor public attraction, and partly

to the fact that many Americans were astonished by the exposition in Paris of 1925. Much of the recent work shows the French impulse. Without the impetus given by this precedent the Medici architecture would probably linger still.

The most recently completed of the new fronts in New York is that of The Bedell Company on 34th Street, designed by Joseph Urban. This facade is felt to be distinctive enough to eliminate any need of trade marks. Three stories of black glass front dominate the block wherever they are visible. In the center of the facade is a two-story rotunda in which hangs a huge silvered grille. It tells the history of the change of fashion through the last century. Three large built-in fixtures show white against the black walls; between the windows is a geometrical tracery of dull black and deep blue. Back of the rotunda there extends an arcade of show windows in broad areas of plate glass. The show cases are lighted through ceilings of diffusing glass; only the front display windows have direct light from reflectors. The ceiling is deep blue scagliola accented with silver bosses at the joints. Back of the show cases there are long slabs of the same

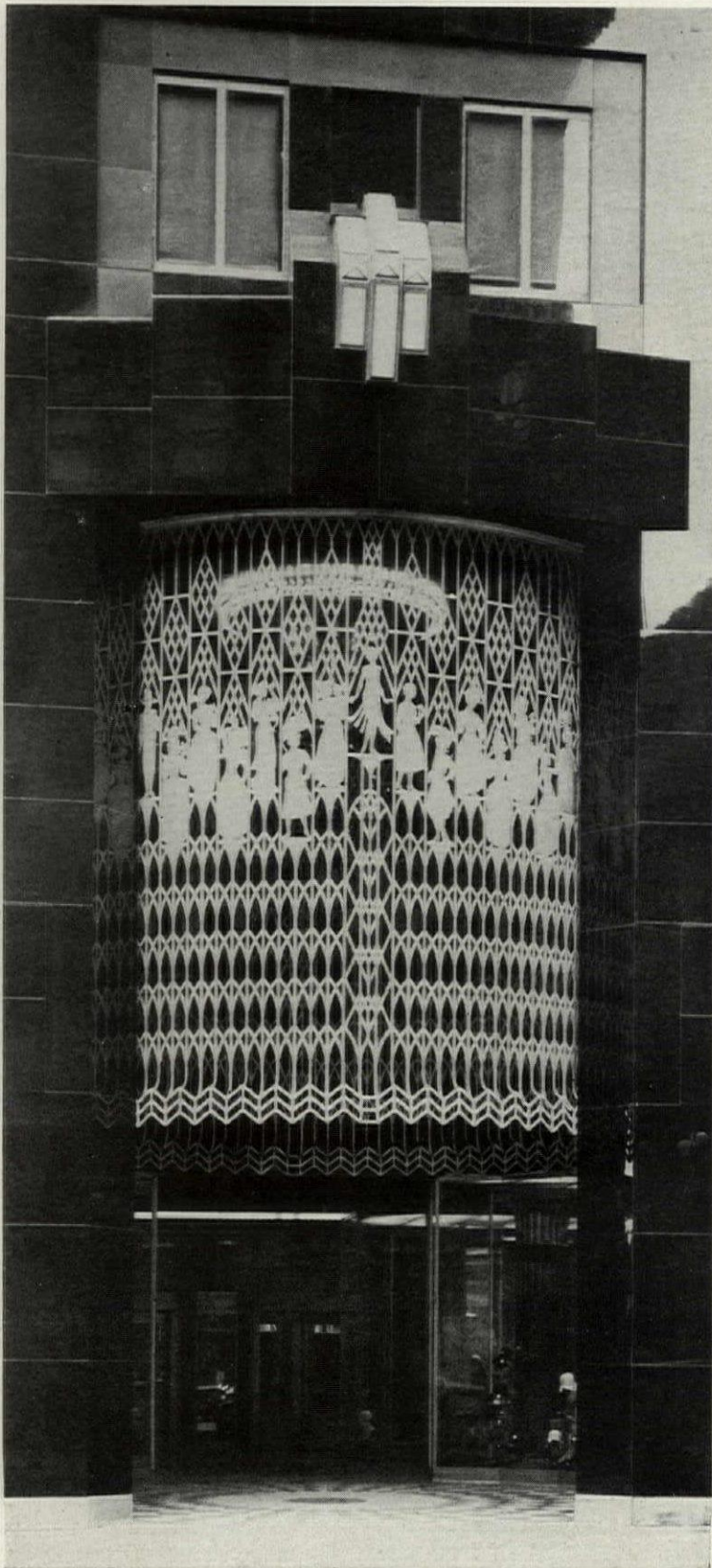


Photos. Sigurd Fischer

The Bedell Company, New York
Joseph Urban, Architect of Shop Front
George A. Schonewald, Architect of Building Alterations



LOBBY, THE BEDELL COMPANY, NEW YORK
JOSEPH URBAN, ARCHITECT



ENTRANCE, THE BEDELL COMPANY, NEW YORK
JOSEPH URBAN, ARCHITECT

black glass used on the exterior. Only the center slab is left highly polished; the surrounding pieces are sand-blasted in tones graded to mat black. All doors and show case frames are cadmium plated steel, as is also the rotunda grille, carrying out the scheme of blue-black and silver which is completed by the treatment of two structural piers either side of the main circulation, and these are moulded in bell forms rising one above another. The lips of the bells conceal lights which flood up the silver shaft and die out again in blue on the under side of the lip above.

In conception, the design is basically American. The shop arcade is now a much-used motif in this country. While it exists abroad, it has hitherto seldom been as much used in America. Black is used to enhance the brilliance of softly lighted displays. The deep blue ceiling gives a color variant which possesses much the same spatial quality as the black, in that both recede. To have introduced ornament and a ceiling of another color would have resulted in a "jumpy" facade and an apparent lowering of the ceiling in the arcade, which would have destroyed the present sense of great space. The entrance rotunda gives an initial feeling of ample size which one carries as an impression into the arcade. The grille functions to define this volume and to advertise the character of the store. The lighted columns were first of all structural necessities from which a rhythm of color and light are developed in the arcade,—a motif which Poelzig used in the foyers of the Grosses Schauspielhaus.

One of the innate disadvantages of the arcade treatment has not been completely avoided in Urban's handling of the problem,—that is a tendency to confusion, to lack of concentration on the objects contained in it. Much could, however, be done to overcome a scattered effect by means of the window dressing. Use of plain screens offering a warm neutral or brilliantly contrasting background to the displays might well result in a series of groups sufficiently blocked off from one another to be distinct, yet forming a succession of interesting vistas. The placing of the usual dress form displays should be sculpturesque when possible, and there exist opportunities for such



Lighting Fixture in Lobby, The Bedell Company, New York
Joseph Urban, Architect

an arrangement here. Just as the chief quality of sculpture lies in the fact that one moves around it instead of looking at it as with painting, so with dressed forms. Added to this pleasure there is the practical consideration that the purchaser wants to know what a dress looks like from the back!

Quietly radiant lighting is perhaps the best treatment for a public which comes to consider an expenditure. To attract attention, dramatic light and shadow effects, such as those used by Franklin Simon & Co., are excellent, but for a longer inspection they may prove distracting. In forming a judgment of a scheme, the effect upon the public should be kept in mind.

There is no longer any doubt in the mind of the shop keeper that an interesting, well designed and original shop front is a commercial asset which brings a very definite return in actual business.

THE SPANISH STORES OF MORGAN, WALLS & CLEMENTS

BY

DONALD E. MARQUIS

BUILDINGS of definite styles of architecture, regardless of their individual classifications, are particularly appropriate in fitting locations and surroundings. This is particularly true of the Spanish style, which was developed under the influence of a moderate climate, brilliant sunshine, centuries of a growing culture under various peoples from before the time of the Romans and through the period of Moorish occupation down to the present. When considering modern architecture in the Spanish style, we therefore are not surprised to find the examples more or less segregated in definite part of this country. Spanish architecture was introduced into southern California in the sixteenth century by Catholic priests from Spain via Mexico, who reproduced in a general way in their California missions some of the Spanish monastic buildings. True, the masonry of the buildings in Spain was supplanted by adobe bricks, but the masses and plastered exteriors are very similar. Thus the style is indigenous to this locality, satisfies climatic requirements, and although it has undergone many evolutionary changes, its character,—robust, highly colored, and rich in detail,—remains. It is also true that the Spanish style is particularly applicable to certain classes of structures, and store buildings and the smaller retail shops are happily included, along with domestic structures, in the types of buildings which are unusually effective when designed in this style.

A wide variation in architectural character will be seen to exist in the accompanying illustrations. All of them, however, show the influence of

Spanish architecture of one or another of its many periods or localities. For some low buildings, where a low pitched tile roof may be used and where it is possible to secure large wall areas, the early type of very simple mass and small amount of detail, such as may be found in southern Spain, is desirable. Others will show a much more highly developed architecture, characterized by a contrast of intricate and robust detail with plain surfaces. Due to the different uses of our modern buildings when contrasted with the old, the architect is often confronted with the necessity of solving entirely new problems in the style, and thus evolutionary changes sometimes take place, and fortunate results are often secured.

The modern store is a particular example of such a problem of adaptation, and a variety of solutions will be found, each fulfilling a special set of requirements. In general, the problem is to maintain the spirit of the style in mass and detail but to increase the area of voids materially to satisfy the demand for well lighted interiors and open show windows. During the past decade a marked change in merchandising methods in our own country has taken place. Particularly in retail stores, a great monotony formerly existed, and almost all of them were designed along stereotyped lines and had no well defined architectural character. New business methods, keener competition and the foresight of some of our more progressive architects were factors in developing new and distinctive small stores and shops. The first few designed were so eminently successful, not only from an architectural point



Photos. The Mott Studios

Plaza Market, Los Angeles
Morgan, Walls & Clements, Architects



Mullen & Bluett Store, Pasadena
Morgan, Walls & Clements, Architects

of view, but in their appeal to the buying public as well, that rapid development stimulated by business competition has resulted. Furthermore, this architectural appeal must be consistent, and must extend to store interiors, which must be attractive and provide an atmosphere favorable to the display of the particular merchandise for the sale of which the store is to be used. All of these commercial projects must first of all be built upon a sound economic foundation, and the most rigid curtailment of expense which will produce the desired result is exacted by many an owner. This often results in a most ingenious use of materials and methods of construction which make it possible to erect these small buildings, some of them lavish in detail, for sums within the budgets of the individual owners, which enables them to meet competitive rental schedules.

The coming of the automobile has also exerted a profound effect upon the design of store buildings in cities. Increasing traffic congestion in the past few years is, in many localities, largely responsible for a movement toward decentralization and an increased activity in the erection of retail stores in outlying sub-centers. Even so, in many instances parking difficulties are so great that re-

tail business is curtailed unless some provision is made for off-street parking. It is therefore not infrequent to find a building designed for the convenience of patrons who arrive by motor, had either by the inclusion of a garage in the scheme, or more often in the use of a patio which is accessible from the street, and which provides parking space for patrons. Many so-called "drive-in" markets are results of this demand, and Spanish architecture, employing open arcades, etc., is particularly fitting for this type of building.

The patio, which in itself is characteristically Spanish, is often not only an architectural feature of great interest but an economic asset as well, even though it is not used for parking space. Notable examples of buildings wherein the patio plays a most important part in increasing interest and charm, as well as in increasing the rental returns, are seen in the accompanying illustrations of the McKinley and Wilshire Central Buildings in Los Angeles. These structures are located on the same side of an important traffic artery, Wilshire Boulevard, on opposite corners of its intersection with an avenue of somewhat lesser importance. The sites for both buildings are nearly identical in size and of such propor-

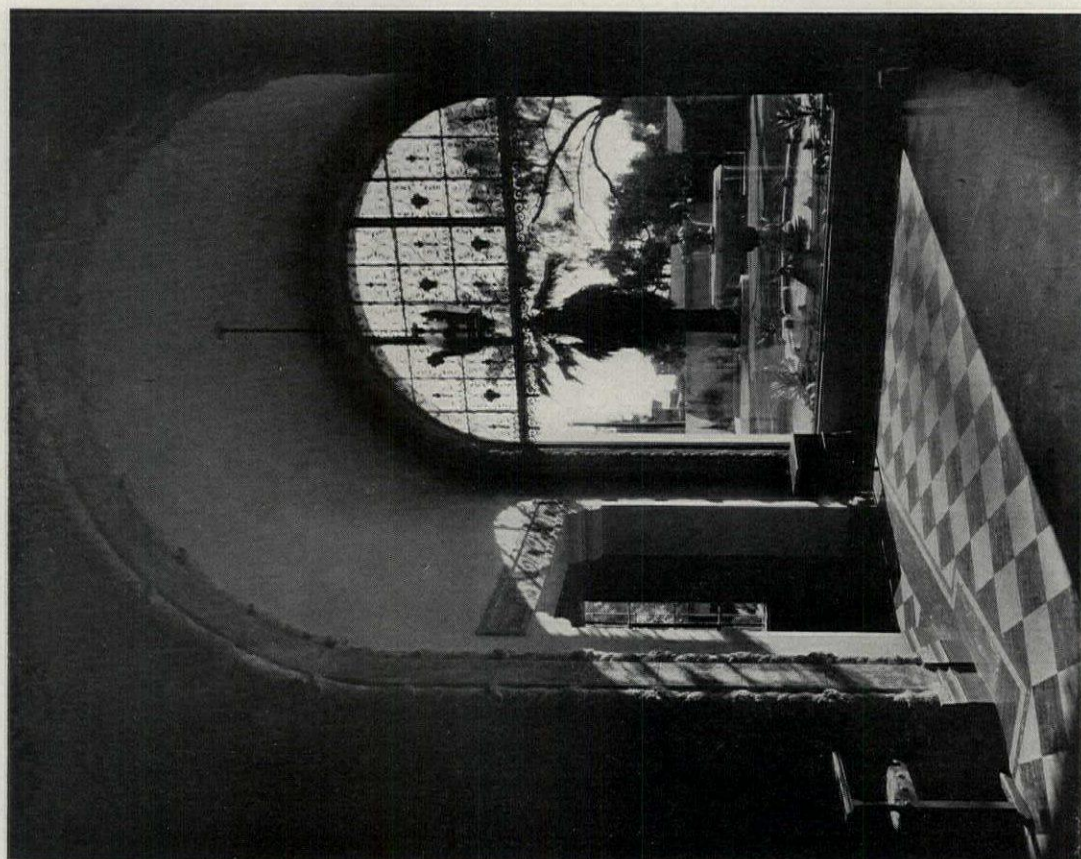


Plaza Market, Los Angeles
Morgan, Walls & Clements, Architects

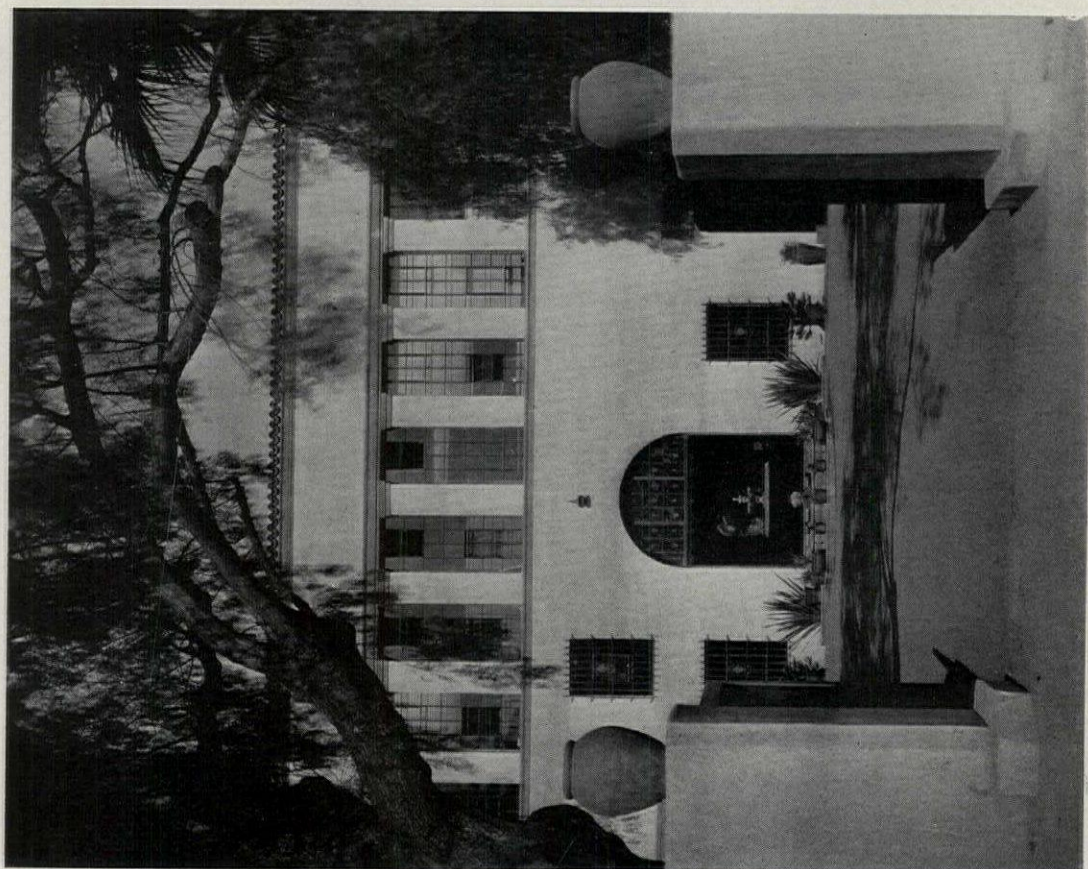
tions that it would have been impractical to develop the entire depth for retail merchandising purposes. The inclusion of a patio, 33 feet by 82 feet, back from the street fronts the desired depth of stores, and having direct access to both streets by means of attractive corridors, was found to offer an exceptionally fortunate solution of the problem. It will be seen that the patio is a distinct architectural asset and that its planting and fountain make it an attractive spot not only for curious shoppers, but for the occupants of the stores themselves. Furthermore, all the stores are provided with double fronts, one on the Boulevard and one on the patio, and the usual unsightly service door is eliminated. Experience has proved that the display space at the minor or patio fronts of the buildings is very desirable. A stairway and elevator lead from the corridor to the second floor loggia, opening onto the patio, from which access is provided to studios on this floor. Each studio also has its own show window opening upon the loggia and is well lighted by means of street front windows, a species of clerestory window over the loggia, and by generous skylights hidden from view and providing an abundance of well distributed north light.

These two buildings, similar in plan and therefore in mass, will be seen to form a symmetrical group about the axis of the minor avenue. Thus each owner profits by the proximity of the building of the other. Though similar in mass and style,—Spanish,—the buildings differ widely in architectural detail, the McKinley Building falling into the character of the "Plateresque" period of the Spanish Renaissance, and the Wilshire Central Building showing the effect of the Moorish occupancy on Spanish architecture. Both buildings are rich in ornament which is executed in cast stone and wrought iron. The robust, free-flowing ornament of the McKinley Building contrasts in true Plateresque fashion with the plain wall surface which is relieved of monotony by a slight wavy texture. A frieze of decorative wrought iron forms a continuous band above the store fronts, thus unifying the composition of the lower stories and affording contrast both in color and texture with the wall surface above. The walls of this building are a very light varying tint of cool blue-gray, and the stonework is darker warm gray, both colors being accentuated by the mottled tile roof of varying shades of red.

The all-over patterns of rich Moorish orna-



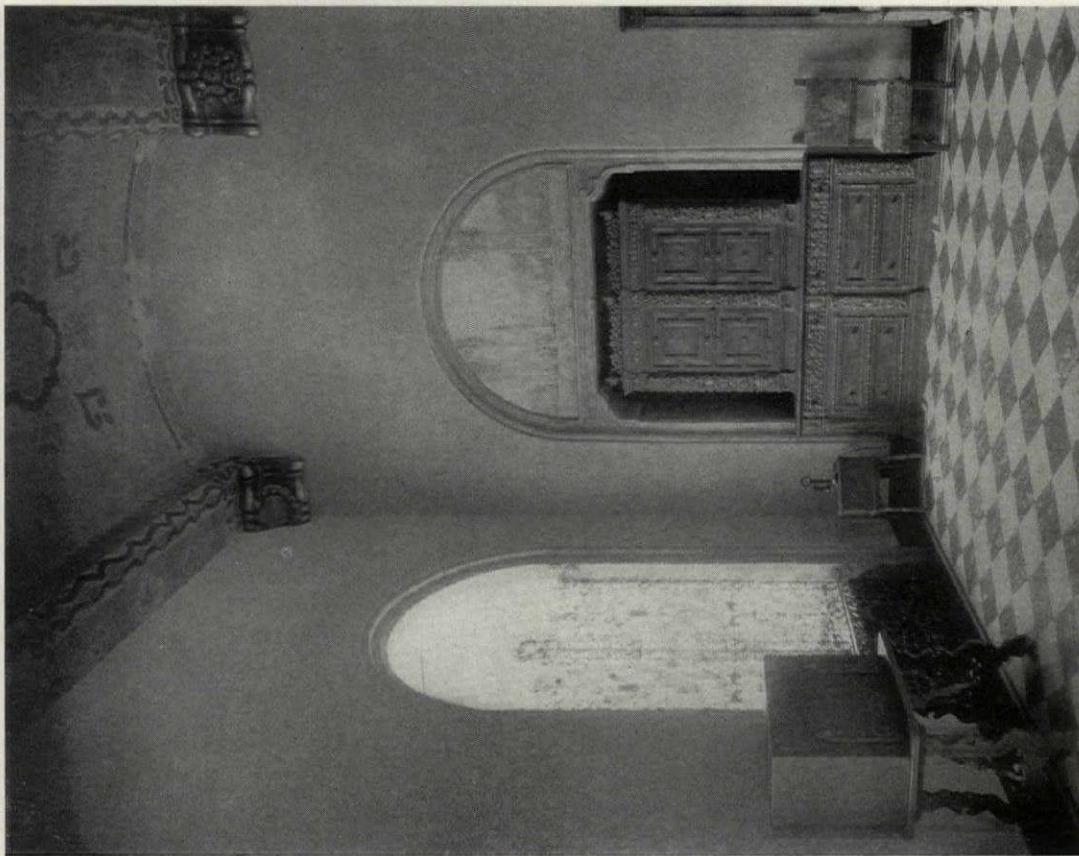
END OF STORE, LOOKING INTO PATIO



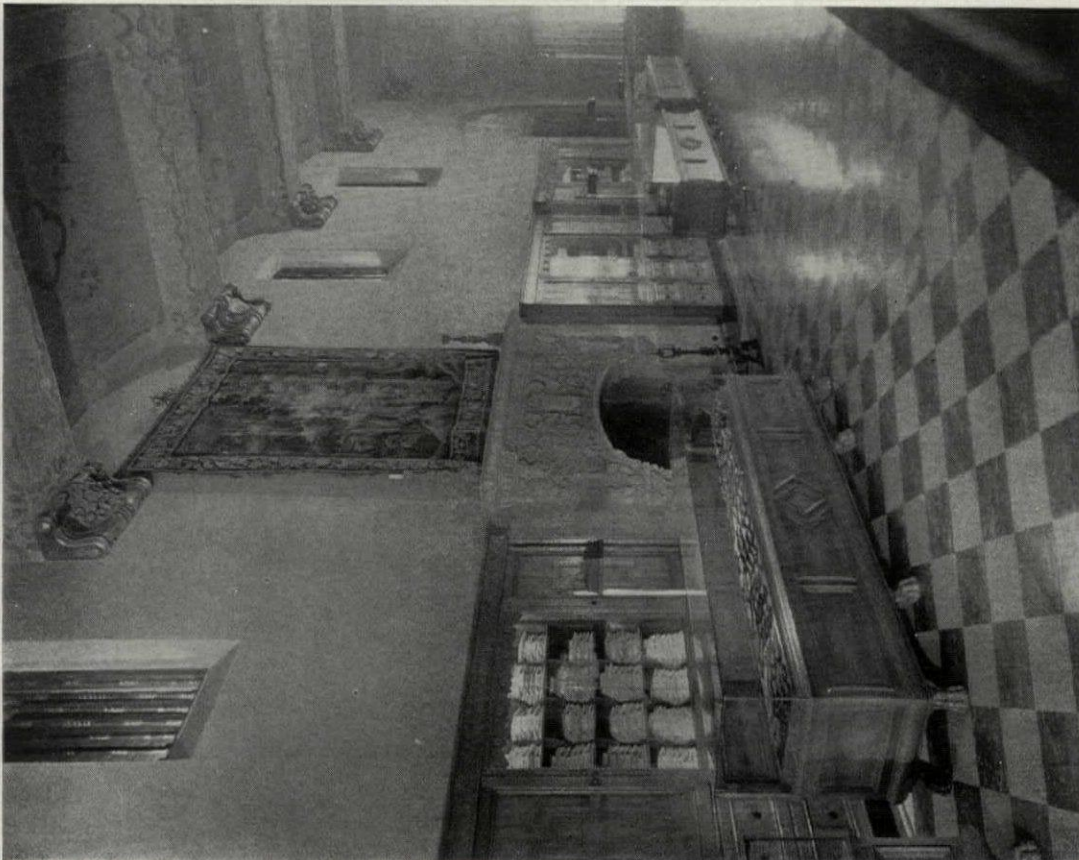
Photos. Miles Berne

PATIO AND ONE SIDE OF BUILDING

MULLEN & BLUETT STORE, PASADENA
MORGAN, WALLS & CLEMENTS, ARCHITECTS



CORNER OF STORE



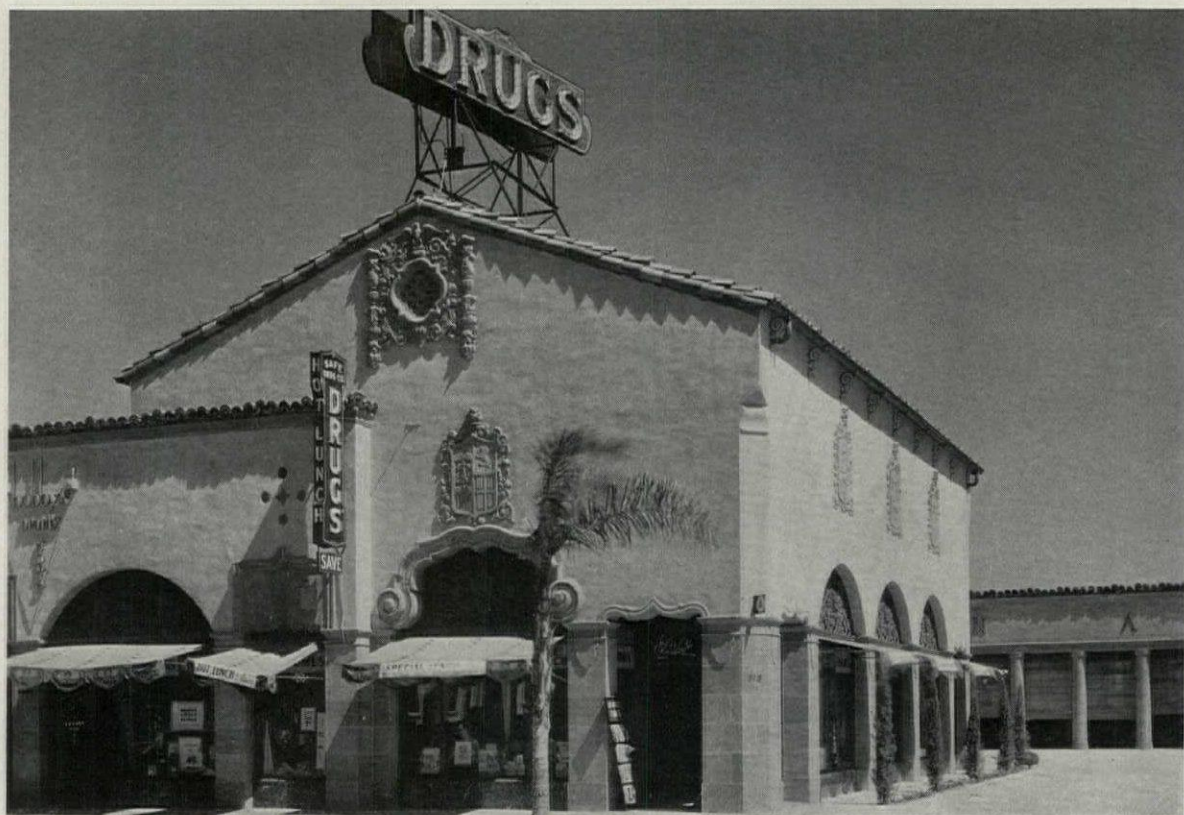
INTERIOR VIEW

MULLEN & BLUETT STORE, PASADENA
MORGAN, WALLS & CLEMENTS, ARCHITECTS

Photos. The Mott Studios



STORE GROUP



NORTH BUILDING
GROUP FOR THE BEVERLY WILSHIRE INVESTMENT COMPANY, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS



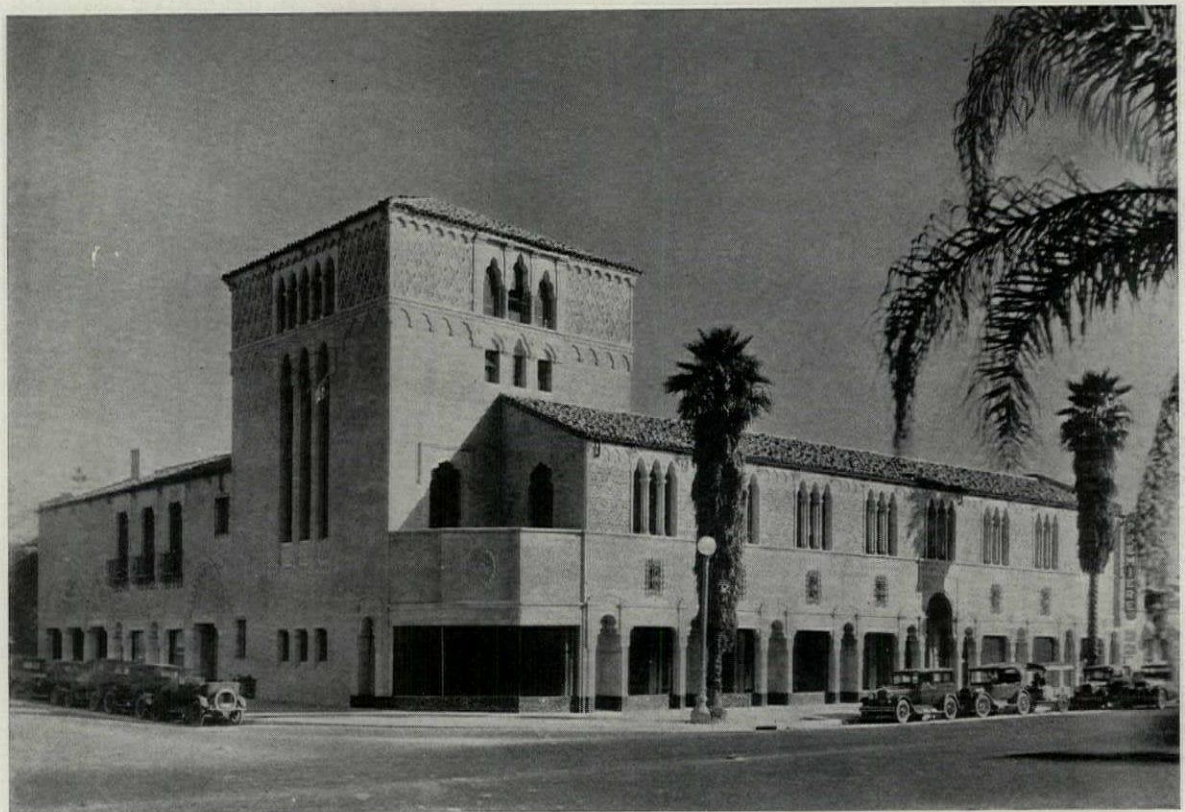
SOUTH BUILDING
GROUP FOR THE BEVERLY WILSHIRE INVESTMENT COMPANY, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS



WILSHIRE CENTRAL BUILDING AND
McKINLEY BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS



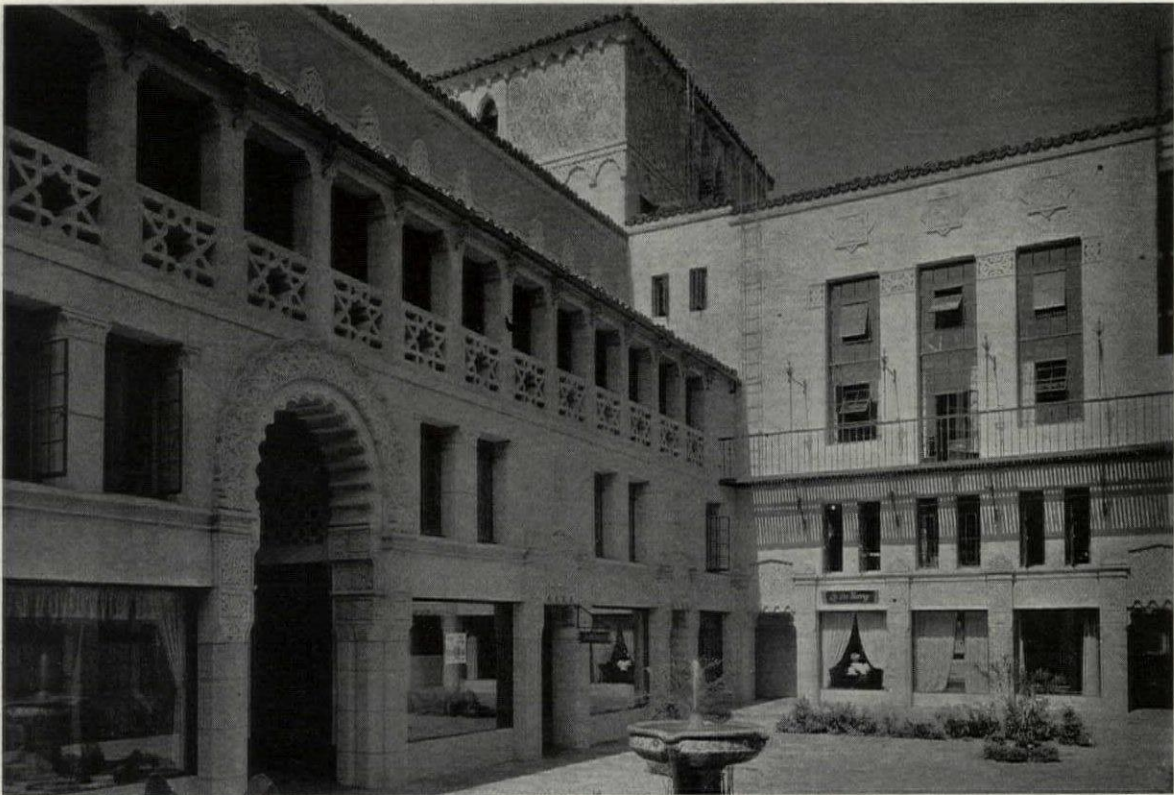
McKINLEY BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS



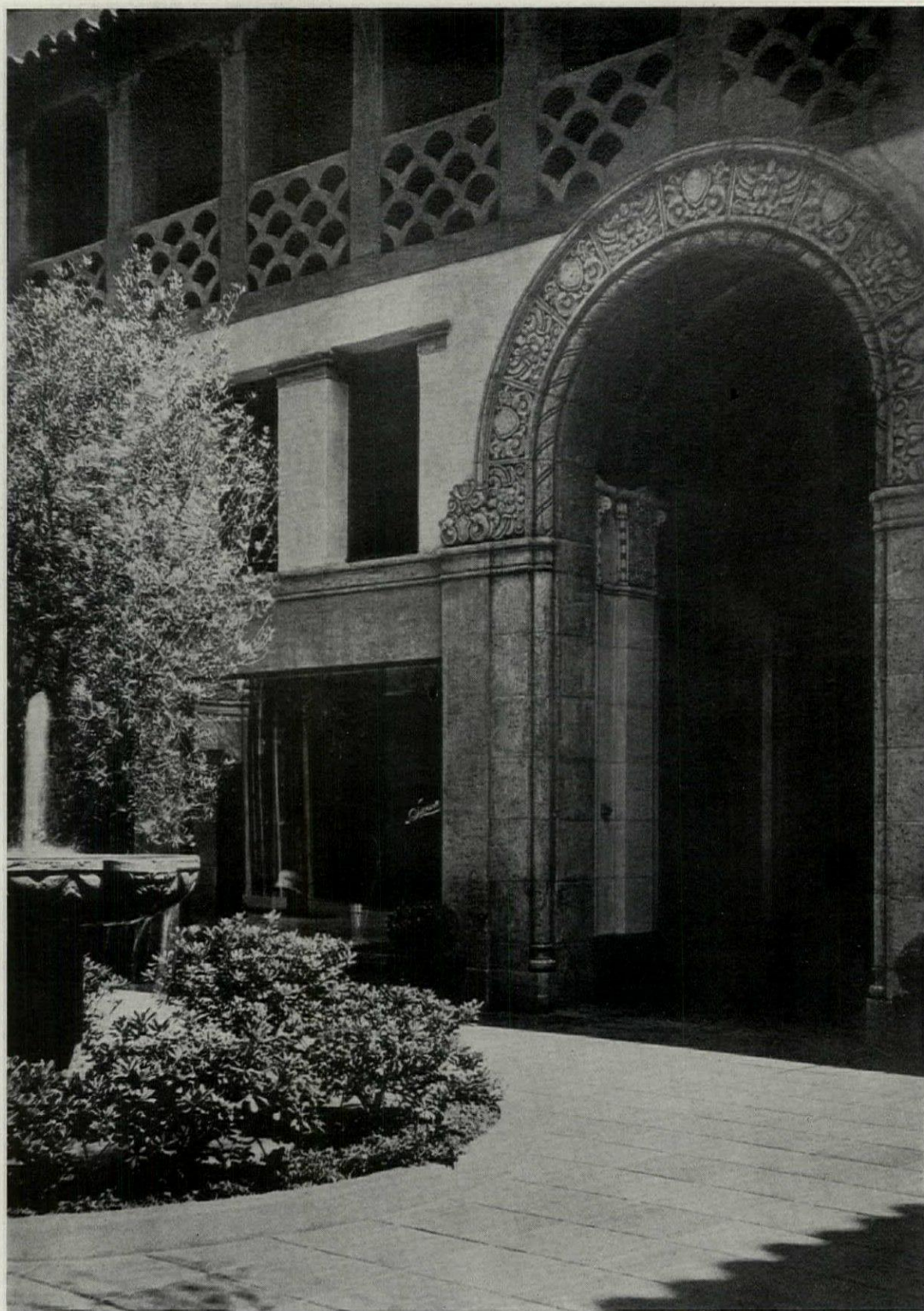
WILSHIRE CENTRAL BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS



PATIO, MCKINLEY BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS



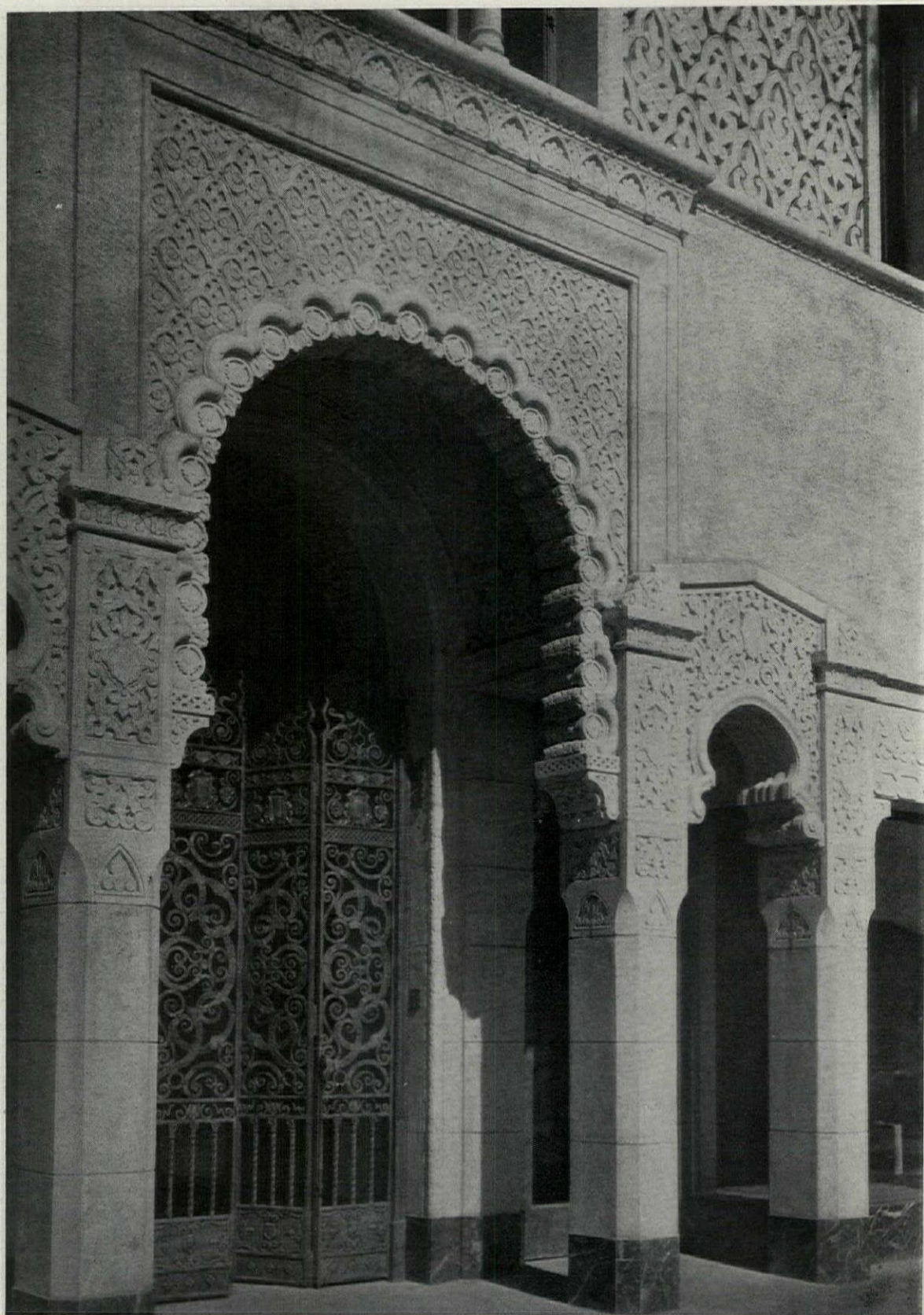
PATIO, WILSHIRE CENTRAL BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS



PATIO AND ENTRANCE
McKINLEY BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS



ENTRANCE TO PATIO
McKINLEY BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS



ENTRANCE TO PATIO
WILSHIRE CENTRAL BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS



GENERAL VIEW



DETAIL OF SHOPS
RALPHS GROCERY COMPANY BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS



DETAIL, MAIN PAVILION
RALPHS GROCERY COMPANY BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS



MAIN ENTRANCE
HAYWARD BUILDING, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS

ment on the Wilshire Central Building are of light buff cast stone suggested by the pierced grilles of the Alhambra. The frieze around the tower has a slight color accent produced by a judicious use of dull colors in connection with the all-over pattern. The plaster of this building is combed horizontally with a tool having pointed triangular teeth about one half inch on centers and one half inch deep. This has produced a most satisfactory and interesting wall texture which harmonizes very well with the comparatively small scale ornament of the building. Wrought iron and a tile roof, similar to that on the McKinley Building, also add interest and keep the structures in character and agreement with each other.

Another very interesting Spanish store structure is seen in the illustrations of the Hayward Building. Here a combination of masonry and wood construction is used, the wood portions contrasting with the stone and plaster of the higher central loggia. This loggia and the principal entrance below form the focal point of interest on the facade and exemplify the Spanish principle of the concentration of ornament contrasting with adjacent plain wall surfaces.

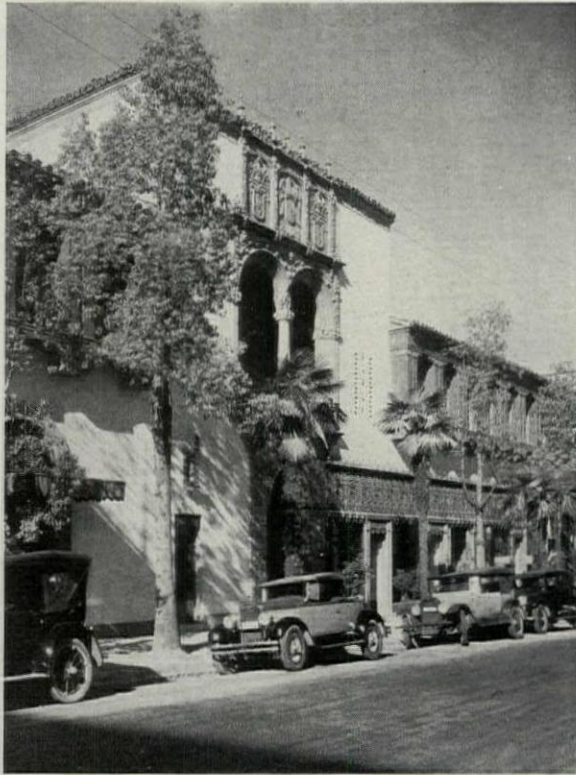
The ironwork, intricate and refined, exceedingly well designed and executed, is also worthy of the attention of the observer.

The Pasadena store of Mullen & Bluett is of particular interest and importance because it was one of the first to provide for the needs of the motorist. Here the left hand entrance is in reality a driveway which leads through the building to a patio or motor court at the back. Within the patio there is an entrance to the main sales room, there the motorist may turn his car over to an attendant who will park it, and the patron may then go into the store and make his purchases. A view from the store shows how this patio has been treated with enclosing walls, planting and a fountain. This arrangement not only lights part of the store, but renders it so attractive that space upon this side is more than usually valuable for sales purposes. The view of the

facade of this building shows how the florid character of the late Spanish Renaissance has been maintained and the sizes of the windows increased to areas even in excess of those found in many commercial buildings in other styles. This facade with its soft colored stone tile frieze at the top is floodlighted from projecting points and reveals its interest and beauty at night as well as in the daytime. A close examination will show that the display windows are separated from the

interior of the store by decorative wrought iron grilles in the arched openings at the back, and that the attractive interior is thus visible from the street. Especially designed cases and fixtures take their places in this interior unobtrusively, and the fireplace adds materially to the charm and distinction of the room. The patio's facade, though simple in design, has a definite Spanish character which is entirely appropriate to its surroundings and harmonizes with the rest of the building inside and out.

Another evidence of the necessity for providing parking space for the motorist is seen in the demand for the so-called "drive-in mar-



Hayward Building, Los Angeles
Morgan, Walls & Clements, Architects

ket." These buildings, as the name implies, are so arranged that patrons may drive their cars off the street into parking spaces provided for them, and in many cases, may make their purchases directly from their automobiles without getting out. The Plaza Market is an unusual example of such a structure. Here, owing to the fact that the shape of the lot was a parallelogram instead of a rectangle, it was possible to construct the front wall of the building with its arcade on the arc of a large circle. This type of building can be very effectively designed in the Spanish style. The Renaissance forms of ornament of the Ralphs Grocery Company Building, together with the pointed arches and delicate ironwork, show the development of a design in the character of more refined Spanish Renaissance work. An interesting contrast with this building is the group of stores for the Beverly Wilshire Investment Company, which are rugged and simple in character.

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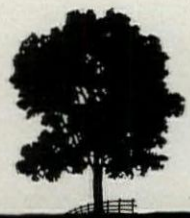
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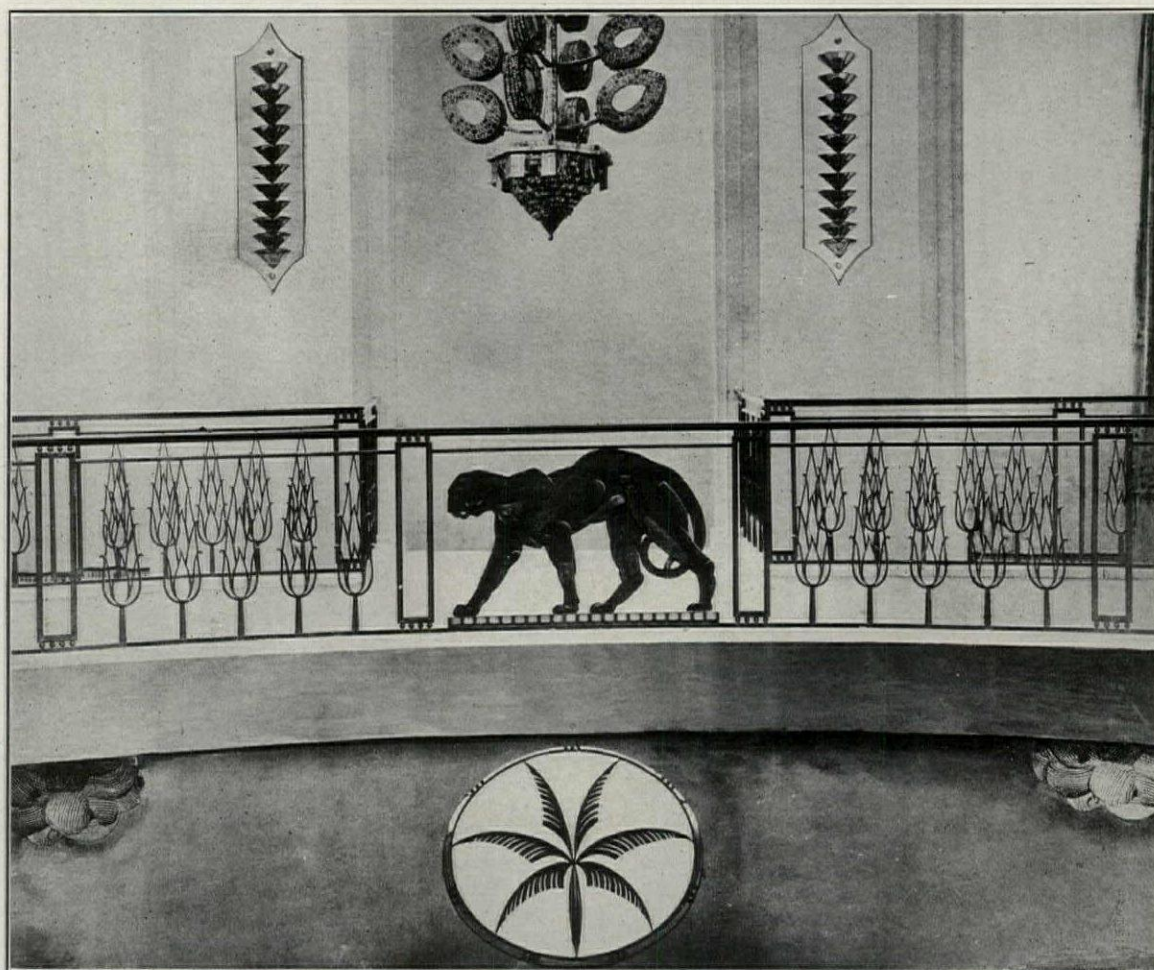
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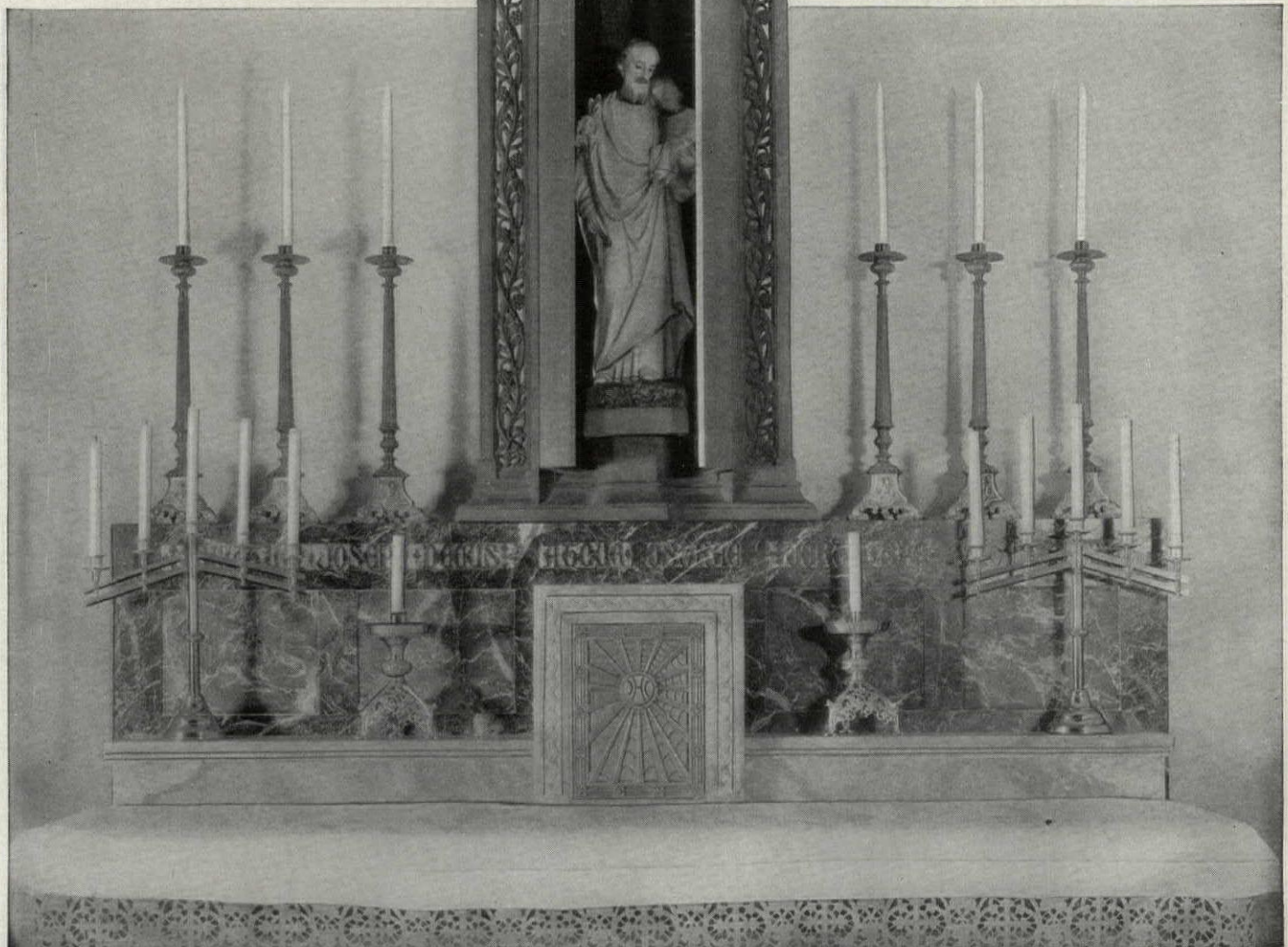
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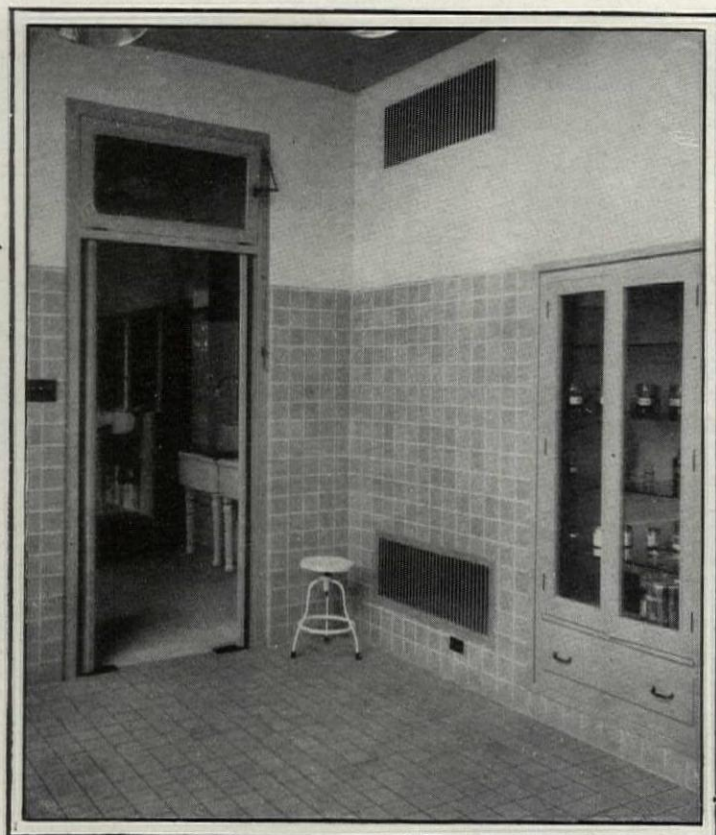
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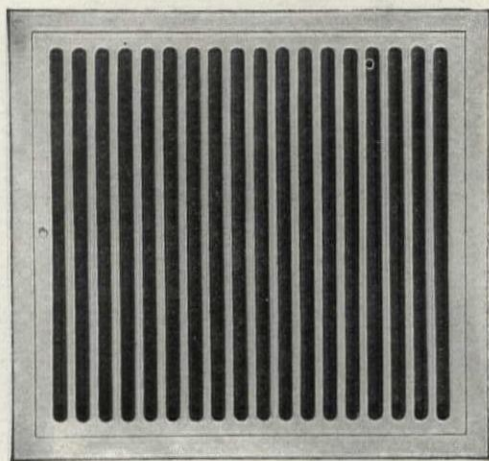
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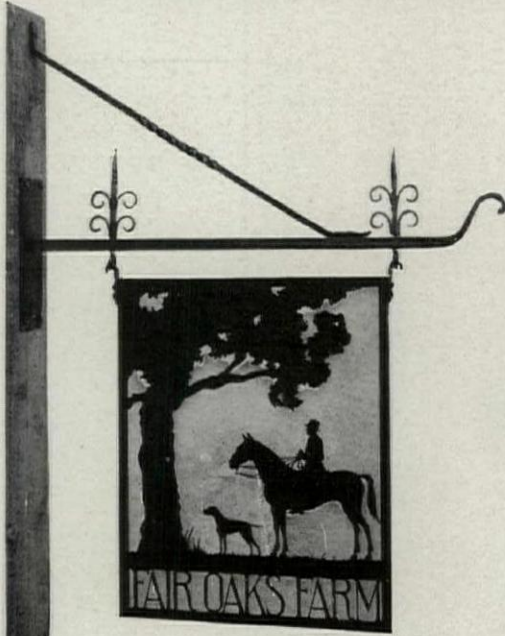
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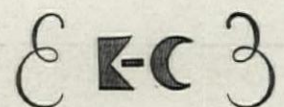
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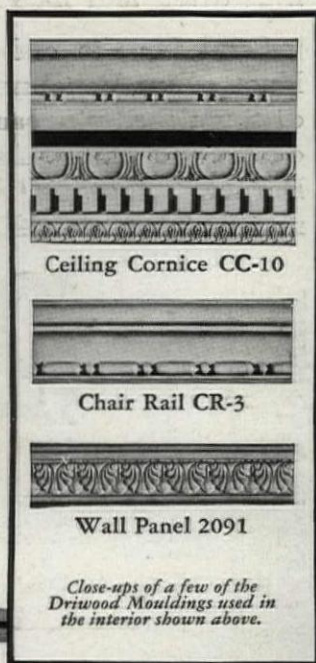
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Ceiling Cornice CC-10

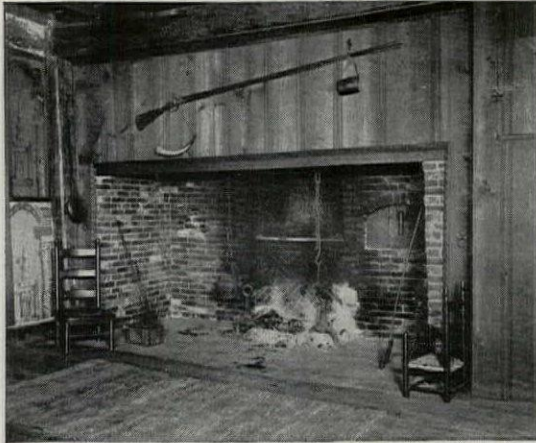
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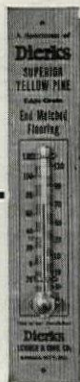
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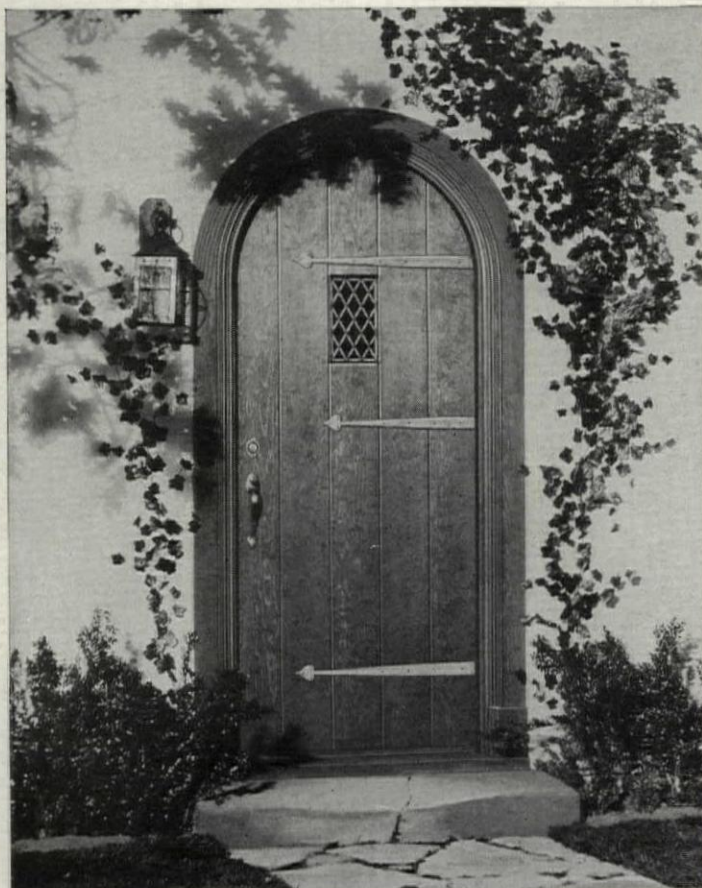
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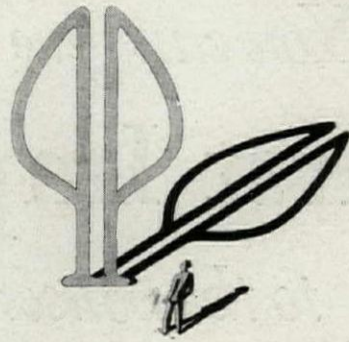
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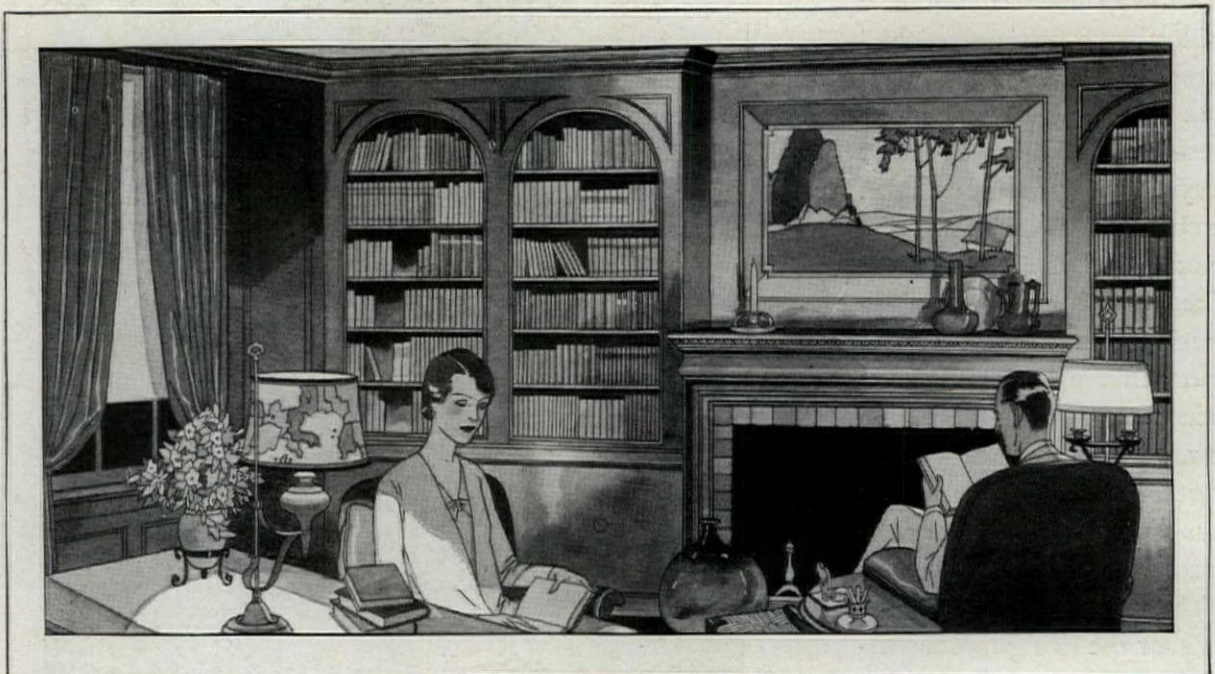
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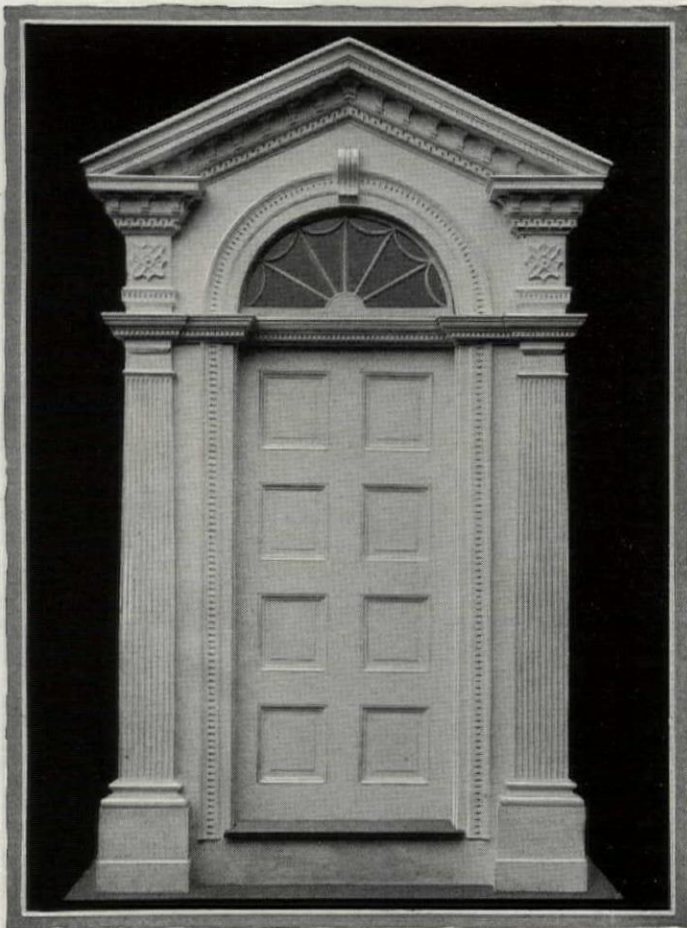
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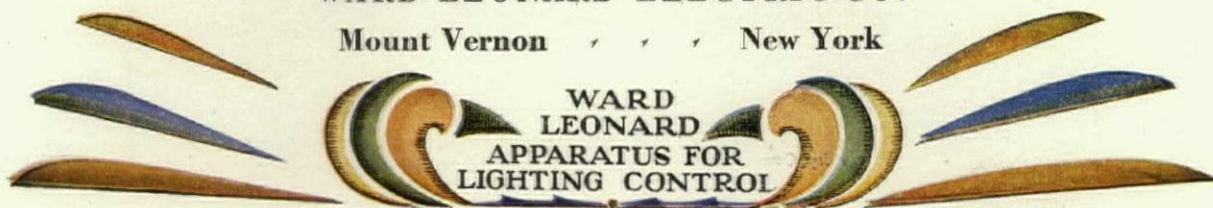


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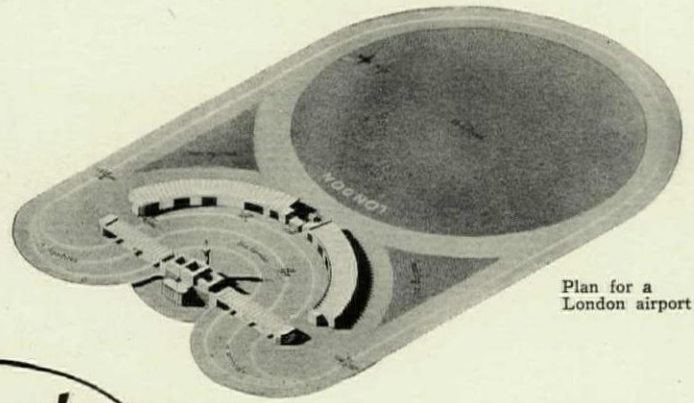
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- The Heart of the Home. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Price 25 cents. Deals with construction of fireplaces and chimneys.
- Skintell Brickwork. Brochure, 16 pp., 8½ x 11 ins. Illustrated. Tells how to secure interesting effects with common 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., 3¼ x 6½ ins. Data on strength and working qualities of Kosmortar.
- Kosmortar, the Mortar for Cold Weather. Folder, 4 pp., 3¼ 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, 8½ x 11 ins. 16 pp. Illustrated. Contains complete technical description of BRIXMENT for brick, tile and stone masonry, specifications, data and tests.
- 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.

CEMENT—Continued

- 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 10¼ 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

- Cowling 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.

DAMP-PROOFING

- 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.
- 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.

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 61

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. $4\frac{1}{2} \times 8\frac{1}{4}$ ins., 60 pp. Illustrated.
Catalog and pamphlets, $8\frac{1}{2} \times 11$ ins. Illustrated. Valuable data on dumbwaiters.

ELECTRICAL EQUIPMENT

Baldor Electric Co., 4358 Duncan Avenue, St. Louis, Mo.
Baldor Electric Motors. Booklet, 14 pp., $8 \times 10\frac{1}{2}$ 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., 8×10 ins. Illustrated.
Electrical Specification Data for Architects. Brochure, 36 pp., $8 \times 10\frac{1}{2}$ ins. Illustrated. Data regarding G. E. wiring materials and their use.
The House of a Hundred Comforts. Booklet, 40 pp., $8 \times 10\frac{1}{2}$ ins. Illustrated. Dwells on importance of adequate wiring.

Harvey Hubbell, Inc., Bridgeport, Conn.
Electrical Specialties. Catalog No. 19. 52 pp., $8\frac{1}{2} \times 10$ 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., $8\frac{1}{2} \times 11$ ins. Illustrated. A publication important to architects and engineers.
Variable-Voltage Central Systems as Applied to Electric Elevators. Booklet, 12 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Deals with an important detail of elevator mechanism.
Modern Electrical Equipment for Buildings. Booklet, $8\frac{1}{2} \times 11$ ins. Illustrated. Lists many useful appliances.
Electrical Equipment for Heating and Ventilating Systems. Booklet, 24 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. This is "Motor Application Circular 7379."
Westinghouse Panelboards and Cabinets (Catalog 42-A). Booklet, 32 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Important data on these details of equipment.
Beauty; Power; Silence; Westinghouse Fans. (Dealer Catalog 45.) Brochure, 16 pp., $8\frac{1}{2} \times 11$ 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., $8\frac{1}{2} \times 11$ ins. Illustrated. Cooking apparatus for buildings of various types.
Westinghouse Commercial Cooking Equipment (Catalog 280). Booklet, 32 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Equipment for cooking on a large scale.
Electric Appliances (Catalog 44-A). 32 pp., $8\frac{1}{2} \times 11$ 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, $8\frac{1}{2} \times 11$ ins. Illustrated. Full details of machines, motors and controllers for these types.
Otis Geared and Gearless Traction. Elevators of All Types. Descriptive leaflets, $8\frac{1}{2} \times 11$ ins. Illustrated. Full details of machines, motors and controllers for these types.
Escalators. Booklet, $8\frac{1}{2} \times 11$ 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, $8\frac{1}{2} \times 11$ 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, $4\frac{1}{4} \times 8\frac{1}{4}$ ins., 70 pp. Illustrated. Descriptive pamphlets on hand power freight elevators, sidewalk elevators, automobile elevators, etc.
Catalog and pamphlets, $8\frac{1}{2} \times 11$ ins. Illustrated. Important data on different types of elevators.

ESCALATORS

Otis Elevator Company, 260 Eleventh Ave., New York, N. Y.
Escalators. Booklet, 32 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. A valuable work on an important item of equipment.

FIREPLACE CONSTRUCTION

H. W. Covert Construction, 243 East 44th Street, New York, N. Y.
Covert Fireplace Construction. Booklet, 12 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Valuable data on an important topic.

FIREPROOFING

Concrete Engineering Co., Omaha, Neb.
Handbook of Fireproof Construction. Booklet, 54 pp., $8\frac{1}{2} \times 11$ 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, $8\frac{1}{2} \times 11$ 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., $8\frac{1}{2} \times 11$ ins. Illustrated. Valuable work on an important subject.

Minwax Company, 11 West 42nd Street, New York, N. Y.
Concrete Floor Treatments. Folder, 4 pp., $8\frac{1}{2} \times 11$ ins. Illustrated.

FLOOR HARDENERS (CHEMICAL)—Continued

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., $4\frac{1}{2} \times 7\frac{1}{2}$ ins.

FLOORS—STRUCTURAL

Truscon Steel Co., Youngstown, Ohio.
Truscon Floretype Construction. Booklet, $8\frac{1}{2} \times 11$ 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., $8\frac{1}{2} \times 11$ ins. Illustrated. Data on flooring.

FLOORING

American Blue Stone Co., 101 Park Avenue, New York, N. Y.
Non-Slip Floors. Brochure, 12 pp., $8\frac{1}{2} \times 11$ ins. Illustrated.

Armstrong Cork Co. (Linoleum Division), Lancaster, Pa.
Armstrong's Linoleum Floors. Catalog, $8\frac{1}{2} \times 11$ 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., $7\frac{1}{2} \times 10\frac{1}{4}$ 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., $3\frac{1}{2} \times 8\frac{1}{2}$ 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., $8\frac{1}{2} \times 11$ ins. Illustrated.
Specifications for Resilient Floors. Leather bound booklet, 48 pp., $8\frac{1}{2} \times 11$ 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, $3\frac{1}{4} \times 6\frac{1}{4}$ 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. $9\frac{3}{8} \times 11\frac{1}{4}$ 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.

Thomas Moulding Floor Co., 165 W. Wacker Drive, Chicago, Ill.
Better Floors. Folder, 4 pp., $11\frac{1}{4} \times 13\frac{3}{4}$ ins. Illustrated. Floors for office, administration and municipal buildings.
Better School Floors. Folder, 4 pp., $11\frac{1}{4} \times 13\frac{3}{4}$ ins. Illustrated. Characteristics, Specifications and Uses. Brochure, 16 pp., $11\frac{1}{4} \times 13\frac{3}{4}$ 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., $8\frac{1}{2} \times 11$ ins. Illustrated.

Structural Gypsum Corporation, Linden, N. J.
Gypsteel Pre-cast Fireproof Floors. Booklet, 36 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Data on floorings.

U. S. Gypsum Co., Chicago.
Pyrobar Floor Tile. Folder, $8\frac{1}{2} \times 11$ 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., $8\frac{1}{2} \times 11$ ins. Illustrated. General Catalog. Details of patterns and trim for floors.

The risk of human carelessness is throttled when you use CARNEY CEMENT mortar



STEBUEN CLUB BUILDING
Chicago, Ill.

Architects—K. M. Vitzthum & Company
Contractors—Paschen Bros.

THE human equation in construction is the element on which the successful execution of your projects ultimately

rests. Materials may be carefully chosen and specifications perfectly prepared—but if the men fall short there is trouble. With Carney mortar the risk of human carelessness is throttled—here is a cement with inherent qualities that insure correct mixing and proper usage. The simplest mix is the right mix—Carney Cement, sand and water are the only materials needed to produce a mortar of extreme plasticity and tremendous bonding strength. If you want to avoid the dangers of mortar mixing incompetency or intentional adulteration, use this fine, time-tested, economical product.

T H E C A R N E Y C O M P A N Y
DISTRICT SALES OFFICES: CLEVELAND CHICAGO CINCINNATI DETROIT ST. LOUIS MINNEAPOLIS
MILLS: MANKATO AND CARNEY, MINN.

Cement Makers Since 1883

CARNEY CEMENT
for Brick and Tile Mortar

Specifications
1 part Carney Cement to 3 parts sand.

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 62

FLOORING—Continued

- Art Portfolio of Floor Designs. $9\frac{1}{4} \times 12\frac{1}{2}$ 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, 8×11 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, 6×9 ins., 48 pp. Illustrations of church fittings in carved wood.
- Theatre Chairs. Booklet, 6×9 ins., 48 pp. Illustrations of theatre chairs.
- Kittinger Co.**, 1893 Elmwood Ave., Buffalo, N. Y.
Kittinger Club & Hotel Furniture. Booklet, 20 pp., $6\frac{1}{4} \times 9\frac{1}{2}$ ins. Illustrated. Deals with fine line of furniture for hotels, clubs, institutions, schools, etc.
- Kittinger Club and Hotel Furniture. Booklet, 20 pp., 6×9 ins. Illustrated. Data on furniture for hotels and clubs.
- A Catalog of Kittinger Furniture. Booklet, 78 pp., 11×14 ins. Illustrated. General Catalog.
- McKinney Mfg. Co.**, Pittsburgh, Pa.
Forethought Furniture Plans. Sheets, $6\frac{1}{4} \times 9$ ins., drawn to $\frac{1}{4}$ -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., $8\frac{3}{4} \times 11\frac{3}{4}$ ins. Filled with valuable illustrations.

GARAGES

- 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.

GLASS CONSTRUCTION

- Adamson Flat Glass Co.**, Clarksburg, W. Va.
Quality and Dependability. Folder, 2 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Data in the company's product.
- Libbey-Owens Sheet Glass Co.**, Toledo, Ohio.
Flat Glass. Brochure, 12 pp., $5\frac{1}{2} \times 7\frac{3}{4}$ 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, $8\frac{1}{2} \times 10\frac{1}{2}$ ins.
- William H. Lutton Company**, 267 Kearney Ave., Jersey City, N. J.
Greenhouses of Quality. Booklet, 50 pp., $8\frac{1}{2} \times 11$ 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, $8\frac{1}{2} \times 11$ ins. An important illustrated work on this type of hardware.
- Locks and Builders' Hardware. Bound Volume, 486 pp., $8\frac{1}{2} \times 11$ ins. An exhaustive, splendidly prepared volume.
- Colonial and Early English Hardware. Booklet, 48 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Data on hardware for houses in these styles.
- Cutler Mail Chute Company**, Rochester, N. Y.
Cutler Mail Chute Model F. Booklet, $4 \times 9\frac{1}{4}$ ins., 8 pp. Illustrated.
- McKinney Mfg. Co.**, Pittsburgh, Pa.
Forged Iron by McKinney. Booklet, 6×9 ins. Illustrated. Deals with an excellent line of builders' hardware.
- Forged Lanterns by McKinney. Brochure, 6×9 ins. Illustrated. Describes a fine assortment of lanterns for various uses.
- Richards-Wilcox Mfg. Co.**, Aurora, Ill.
Distinctive Garage Door Hardware. Booklet, $8\frac{1}{2} \times 11$ 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., $10\frac{1}{2} \times 16$ ins. Illustrated.
- Russell & Erwin Mfg. Co.**, New Britain, Conn.
Hardware for the Home. Booklet, 24 pp., $3\frac{1}{2} \times 6$ ins. Deals with residence hardware.
- Door Closer Booklet. Brochure, 16 pp., $3\frac{1}{2} \times 6$ ins. Data on a valuable detail.
- Garage Hardware. Booklet, 12 pp., $3\frac{1}{2} \times 6$ ins. Hardware intended for garage use.
- Famous Homes of New England. Series of folders on old homes and hardware in style of each.

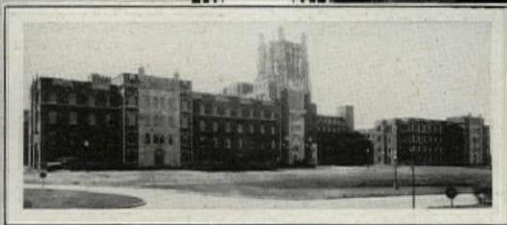
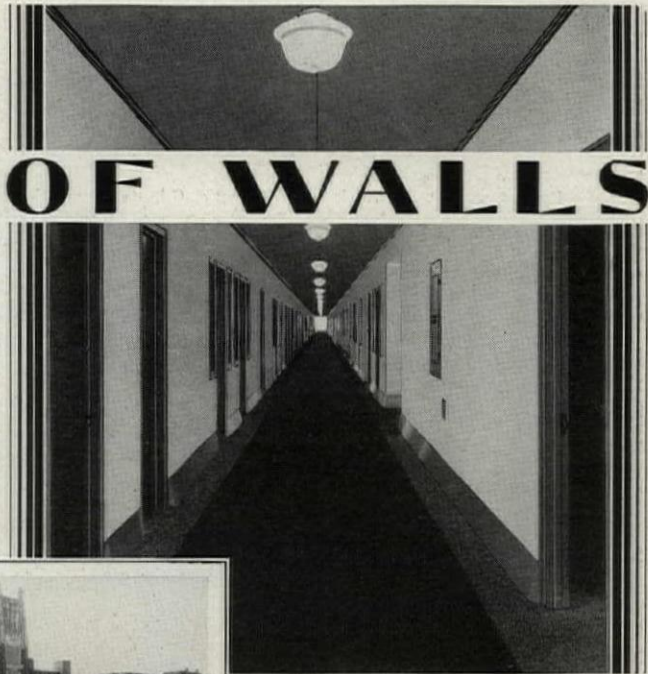
HEATING EQUIPMENT

- American Blower Co.**, 6004 Russell St., Detroit, Mich.
Heating and Ventilating Utilities. A binder containing a large number of valuable publications, each $8\frac{1}{2} \times 11$ ins., on these important subjects.
- American Radiator Company, The**, 40 West 40th St., N. Y. C.
Ideal Boilers for Oil Burning. Catalog $5\frac{1}{2} \times 8\frac{1}{2}$ 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, $5\frac{1}{2} \times 8\frac{1}{2}$ ins., 16 pp. Illustrated. A brochure on a space-saving radiator of beauty and high efficiency.

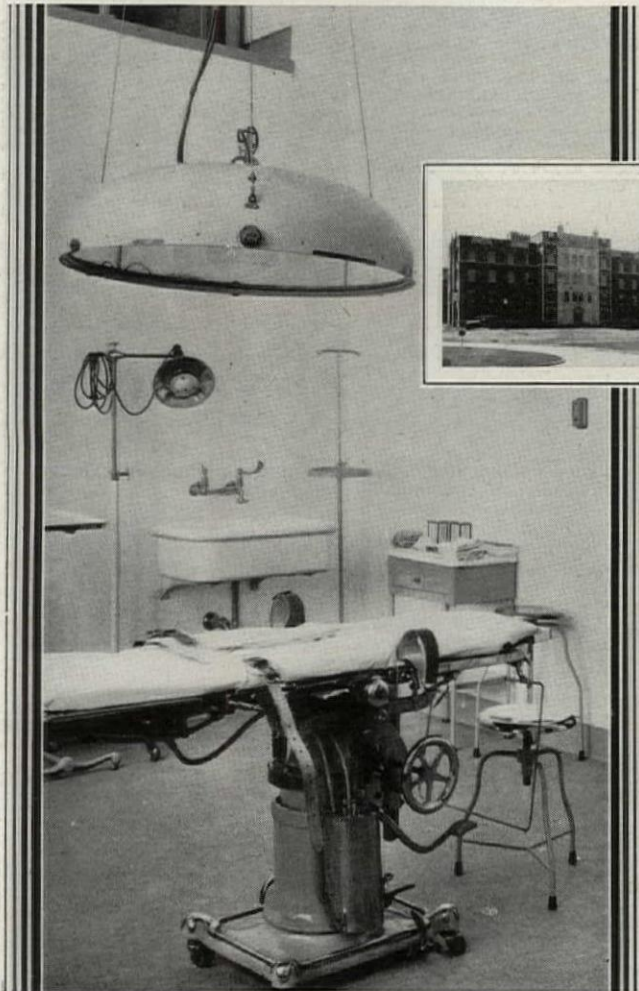
HEATING EQUIPMENT—Continued

- Ideal Arcola Radiator Warmth**. Brochure, $6\frac{1}{4} \times 9\frac{1}{2}$ 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., $5\frac{1}{4} \times 8\frac{1}{2}$ ins. Illustrated. Full data on heating and hot water supply.
- New American Radiator Products**. Booklet, 44 pp., $5 \times 7\frac{3}{4}$ ins. Illustrated. Complete line of heating products.
- A New Heating Problem. Brilliantly Solved. Broadside, 4 pp., $10\frac{1}{4} \times 15$ ins. Illustrated. Data on the IN-AIRID invisible air valve.
- In-Airid, the Invisible Air Valve. Folder, 8 pp., $3\frac{1}{2} \times 6$ ins. Illustrated. Data on a valuable detail of heating.
- The 999 ARCO Packless Radiator Valve. Folder, 8 pp., $3\frac{1}{2} \times 6$ ins. Illustrated.
- James B. Clow & Sons**, 534 S. Franklin St., Chicago, Ill.
Clow Gasteam Vented Heating System. Brochure, 24 pp., $8\frac{1}{2} \times 11$ 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, 8×11 ins., 12 pp. Illustrated. Explains working of this detail of heating apparatus.
- Dunham Packless Radiator Valves. Bulletin 104, 8×11 ins., 8 pp. Illustrated. A valuable brochure on valves.
- Dunham Return Heating System. Bulletin 109, 8×11 ins. Illustrated. Covers the use of heating apparatus of this kind.
- Dunham Vacuum Heating System. Bulletin 110, 8×11 ins., 12 pp. Illustrated.
- The Dunham Differential Vacuum Heating System. Bulletin 114. Brochure, 12 pp., 8×11 ins. Illustrated. Deals with heating for small buildings.
- The Dunham Differential Vacuum Heating System. Bulletin 115. Brochure, 12 pp., 8×11 ins. Illustrated. Deals with heating for large buildings.
- The Fulton Syphon Company**, Knoxville, Tenn.
Syphon Temperature Regulators. Illustrated brochures, $8\frac{1}{2} \times 11$ ins., dealing with general architectural and industrial applications; also specifically with applications of special instruments.
- Syphon Heating Specialties. Catalog No. 200, 192 pp., $3\frac{1}{2} \times 6\frac{1}{4}$ ins. Important data on heating.
- Hoffman Specialty Company, Inc.**, 25 West 45th St., New York, N. Y.
Heat Controlled With the Touch of a Finger. Booklet, 46 pp., $5\frac{1}{2} \times 8\frac{3}{4}$ ins. Illustrated.
- How to Lock Out Air, the Heat Thief. Brochure, 48 pp., $5 \times 7\frac{1}{4}$ ins. Illustrated.
- Janette Manufacturing Company**, 556 West Monroe Street, Chicago.
More Heat from Any Hot Water System on Less Fuel. Folder, 4 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Deals with use of the "Hydro-lator."
- S. T. Johnson Co.**, Oakland, Calif.
Bulletin No. 4A. Brochure, 8 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Data on different kinds of oil-burning apparatus.
- Bulletin No. 31. Brochure, 8 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Deals with Johnson Rotary Burner with Full Automatic Control.
- Kewanee Boiler Corporation**, Kewanee, Ill.
Kewanee on the Job. Catalog, $8\frac{1}{2} \times 11$ ins., 80 pp. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, etc.
- Catalog No. 78, 6×9 ins. Illustrated. Describes Kewanee Fire-box Boilers with specifications and setting plans.
- Catalog No. 79, 6×9 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.
- May Oil Burner Corp.**, Baltimore, Md.
Adventures in Comfort. Booklet, 24 pp., 6×9 ins. Illustrated. Non-technical data on oil as fuel.
- Taking the Quest Out of the Question. Brochure, 16 pp., 6×9 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., $8\frac{1}{2} \times 11$ ins. Illustrated. Cabinets and radiators adaptable to decorative schemes.
- McQuay Concealed Radiators. Brochure, 4 pp., $8\frac{1}{2} \times 11$ ins. Illustrated.
- McQuay Unit Heater. Booklet, 8 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Gives specifications and radiator capacities.
- Modine Mfg. Co.**, Racine, Wis.
Modine Copper Radiation. Booklet, 28 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Deals with industrial, commercial and domestic heating.
- A Few Short Years. Folder, 4 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Heating for garages.
- Dairy Plant Heating. Folder, 4 pp., $8\frac{1}{2} \times 11$ 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.
- 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, 6×9 ins., 20 pp., describing and illustrating radiators and accessories.
- Six Great Companies Unite to Form a Great Corporation. Booklet, 28 pp., $8\frac{1}{2} \times 10\frac{1}{2}$ 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., $5\frac{1}{2} \times 8$ ins. Illustrated.
- Petroleum Heat & Power Co.**, 511 Fifth Avenue, New York, N. Y.
Heating Homes the Modern Way. Booklet, $8\frac{1}{2} \times 11\frac{3}{4}$ ins. Illustrated. Data on the Petro Burner.

In Hospitals,
SOUND-PROOF WALLS
are a Necessity



Architects: Proudfoot, Rawson and Souers, Des Moines, Iowa
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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 64

HEATING EQUIPMENT—Continued

- 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.
- Wilmut 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 10¼ 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.
- 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

INCINERATORS—Continued

- 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.
- Filing Folder for Pipe Covering Data. Made in accordance with A. I. A. rules.
- 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 11¼ 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.
- Concrete Steel Company**, 42 Broadway, New York, N. Y. Structural Economies for Concrete Floors and Roofs. Booklet, 32 pp., 8½ x 11 ins. Illustrated.
- Modern Concrete Reinforcement. Brochure, 32 pp., 8½ x 11 ins. Illustrated.
- Construction Details for Installing Havemeyer Trusses. Data sheets, 8½ x 11 ins. Illustrated.
- Standard Practice for Placing Havemeyer Reinforcement in Columns, Beams and Slabs. Data sheets, 8½ x 11 ins. Illustrated.

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

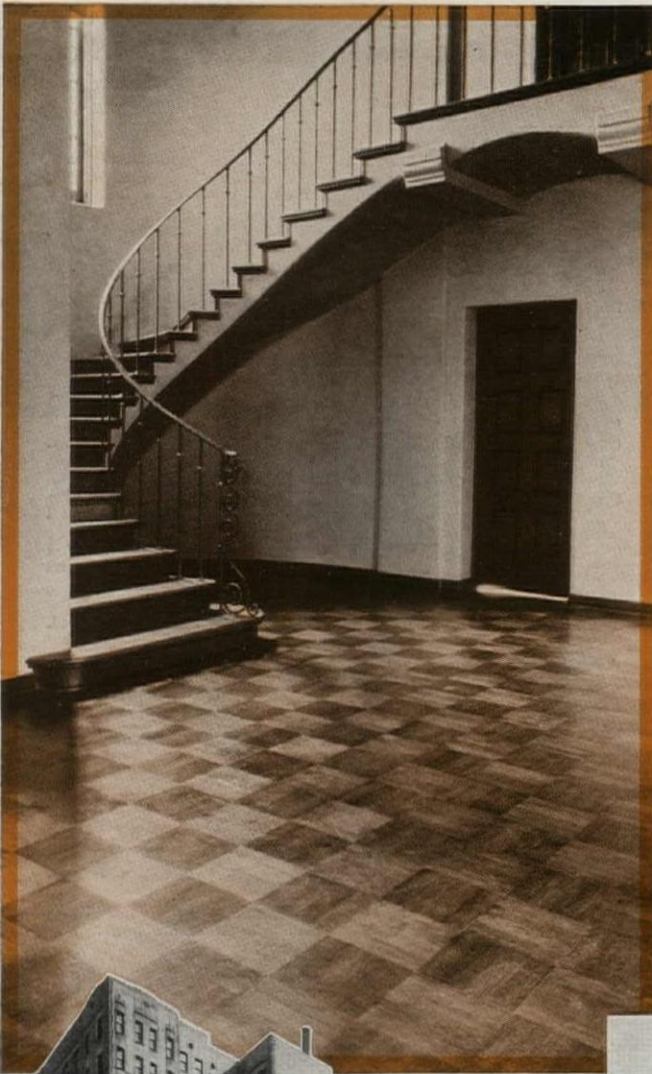
- Alberene Stone Co.**, 153 West 23rd Street, New York City. Booklet, 8¼ x 11¼ ins., 26 pp. Stone for laboratory equipment, shower partitions, stair treads, etc.
- Duriron Company**, Dayton, Ohio. Duriron Acid, Alkali and Rust-proof Drain Pipe and Fittings. Booklet, 8½ x 11 ins., 20 pp. Full details 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 11¼ 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. Steeltex for floors on steel joists with round top chords.
- Steelex Data Sheet No. 2. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with flat top flanges.
- Steelex Data Sheet No. 3. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steeltex for folders on wood joists.
- North Western Expanded Metal Co.**, 1234 Old Colony Building, Chicago, Ill. North Western Expanded Metal Products. Booklet, 8½ x 10¼ 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.
- A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.
- 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.



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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — *Continued from page 66*

LAUNDRY CHUTES

The Pfaudler Company, 217 Cutler Building, Rochester, N. Y.
Pfaudler Glass-Lined Steel Laundry Chutes. Booklet, 5½ x 7¾ ins., 16 pp. Illustrated. A beautifully printed brochure describing in detail with architects' specifications THE PFAUDLER 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 7¼ 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, 19½ x 23¼ ins., 20 pp. Illustrated. Complete details of all items of Curtis woodwork, for the use of architects.

Curtis Cabinet and Stair Work. Booklet, 48 pp., 7¼ x 10½ ins. Illustrated.

Curtis Windows. Brochure, 7¼ x 10½ ins. Illustrated.

Curtis Interior Doors. Booklet, 7¼ x 10½ ins. Illustrated.

Curtis Entrances and Exterior Doors. Brochure, 7¼ x 10½ ins. Illustrated.

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 6½ 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.

Minwax Company, 11 West 42nd Street, New York, N. Y.
Color Card.—Brick and Cement Coating. Folder, 4 pp., 8½ x 11 ins. Illustrated. It describes a waterproof paint for stucco, brick, and concrete.

National Lead Company, 111 Broadway, New York, N. Y.
Handy Book on Painting. Book, 5½ 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 3½ 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.

SOME FOE OF WALL PERMANENCE IS ALWAYS AT WORK



WIND AND STORM

DAY after day, season after season nature challenges the strength of man-made buildings. The steady driving persistency of rain and hail and sleet, the relentless burning of the sun, the icy touch of frost are destructive forces attacking man's handicraft. Perhaps defeated in these, nature sends her most terrific ally—without warning and lasting only split seconds—the splintering, demolishing tornado.

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The *Ideal Cement for Masonry*, Kosmortar has the advantage of plasticity that pleases masons; of economy that satisfies contractors; of uniform strength desired by architects. Write for full information. KOSMOS PORTLAND CEMENT COMPANY, Incorporated, Mill, Kosmosdale, Kentucky; Sales Offices, Louisville, Kentucky.

Made in the same mills as Kosmos Portland Cement, a brand that has been distinguished for high-test, uniform and reliable quality for over twenty years.

KOSMORTAR
A MASON'S CEMENT—EASY TO SPREAD

... bonds walls to stay

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 68

PAINTS, STAINS, VARNISHES and WOOD FINISHES—Continued

- Protective Paints for Metal Surfaces. Bulletin No. 4, 8½ x 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, 8½ x 10¼ ins., 4 pp.
- 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.
- U. S. Gutta Percha Paint Co.**, Providence, R. I. Barreled Sunlight. Booklet, 8½ x 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., 3¼ x 8 ins. Deals with domestic uses for Valspar.
- How to Keep Your House Young. Illustrated brochure, 24 pp., 7 x 8½ ins. A useful work on the upkeep of residences.
- Architectural Four-Hour Varnishes and Enamels. Booklet, 8 pp., 4½ x 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 x 9 ins. Deals with "Onliwon" paper towels.

PARCEL DELIVERY DEVICES

- Receivador Sales Company**, Grand Rapids, Mich. Architects' Portfolio. Booklet, 12 pp., 8½ x 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. 8½ x 11¼ 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., 8½ x 11 ins. Illustrated.
- Hauserman Company, E. F.**, Cleveland, Ohio. Hollow Steel Standard Partitions. Various folders, 8½ x 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, 8½ x 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., 8½ x 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 x 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, 8½ x 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. 8½ x 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 x 9 ins. Data on dredging pipe.
- Clow & Sons, James B.**, 534 S. Franklin St., Chicago, Ill. Catalog A. 4 x 16½ 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 x 7½ ins. Data on wrought iron pipe.
- Duriron Company**, Dayton, Ohio. Duriron Acid, Alkali, Rust-proof Drain Pipe and Fittings. Booklet, 20 pp., 8½ x 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, 8½ x 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, 8½ x 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. 8½ x 11 ins., 88 pp. This bulletin contains 254 illustrations of prominent buildings of all types, containing "National" Pipe, and considerable engineering data of value to architects, engineers, etc.
- Modern Welded Pipe. Book of 88 pp., 8½ x 11 ins., profusely illustrated with half-tone 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 x 9 ins. Lists grades of plaster manufactured; gives specifications and uses for plaster.

PLASTER—Continued

- Plasterers' Handbook. Booklet, 16 pp., 3½ x 5½ ins. A small manual for use of plasterers.
- Interior Walls Everlasting. Brochure, 20 pp., 6¼ x 9¼ 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. 9¼ x 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 x 6 ins., 80 pp. Illustrated.
- Plumbing Suggestions for Industrial Plants. Catalog, 4 x 6½ ins., 34 pp. Illustrated.
- Planning the Small Bathroom. Booklet, 5 x 8 ins. Discusses planning bathrooms of small dimensions.
- John Douglas Co.**, Cincinnati, Ohio. Douglas Plumbing Fixtures. Bound volume, 200 pp., 8½ x 11 ins. Illustrated. General catalog.
- Another Douglas Achievement. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on new type of stall.
- Hospital. Brochure, 60 pp., 8½ x 11 ins. Illustrated. Deals with fixtures for hospitals.
- 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.
- Imperial Brass Mfg. Co.**, 1200 W. Harrison St., Chicago, Ill. Watrous Patent Flush Valves, Duojet Water Closets, Liquid Soap Fixtures, etc. 8½ x 11 ins., 136 pp., loose-leaf catalog, showing roughing-in measurements, etc.
- Maddock's Sons Company, Thomas**, Trenton, N. J. Catalog K. 7¼ x 10½ 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., 8½ x 10½ ins. Illustrated. Data on showers and equipment details.
- Trenton Potteries Company**, Trenton, N. J. The Blue Book of Plumbing. Bound volume, 182 pp., 8½ x 10½ ins. Illustrated.
- Wolff Co.**, 2057 W. Fulton St., Chicago, Ill. General Catalog. Bound volume. 8½ x 10½ ins. Illustrated. A fine publication dealing with an excellent line of fixtures. Modern and Ancient Luxury. Brochure, 24 pp., 5 x 7¼ ins. Illustrated. Fixtures for domestic use.

PUMPS

- Kewanee Private Utilities Co.**, 442 Franklin St., Kewanee, Ill. Bulletin E. 7¼ x 10¼ 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, 3¼ x 8 ins., 16 pp. Complete data on an important type of pump.
- Weil Pump Co.**, 215 W. Superior St., Chicago, Ill. Pumps. Booklet, 8½ x 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., 8½ x 11 ins. Illustrated. Apparatus for apartment houses and similar large buildings.
- R. C. A. Centralized Radio Receiving Equipment. Brochure, 8 pp., 9 x 11 ins. Illustrated. Radio equipment for hotels, hospitals, etc.

RAMP

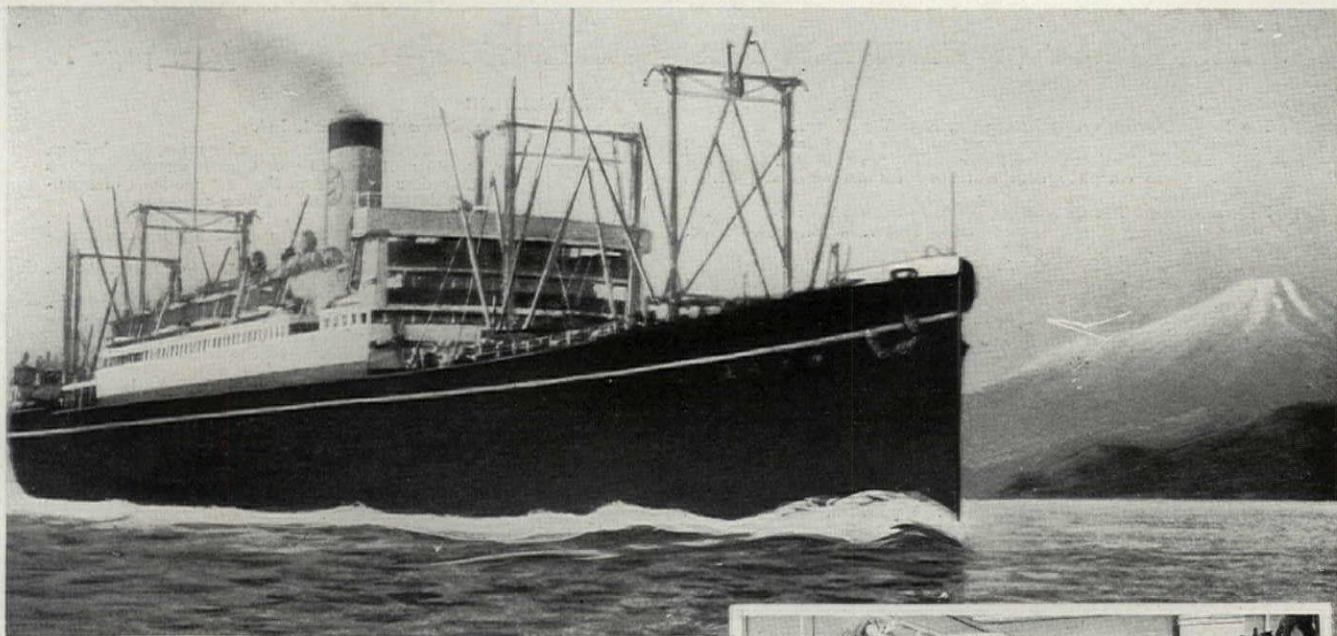
- Ramp Buildings Corporation**, 21 East 40th St., New York, N. Y. Building Garages for Profitable Operation. Booklet, 8½ x 11 ins., 16 pp. Illustrated. Discusses the need for modern mid-city, parking garages, and describes the d'Humy Motoramp system of design, on the basis of its superior space economy 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.

REFRIGERATION

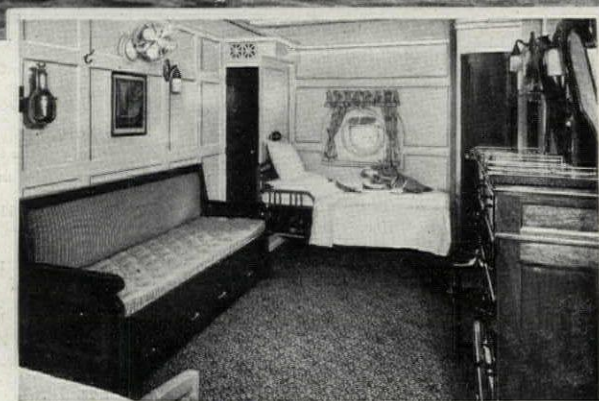
- The Fulton Syphon Company**, Knoxville, Tenn. Temperature Control of Refrigeration Systems. Booklet, 8 pp., 8½ x 11 ins. Illustrated. Deals with cold storage, chilling of water, etc.

REINFORCED CONCRETE—See also Construction, Concrete

- North Western Expanded Metal Company**, Chicago, Ill. Designing Data. Book, 6 x 9 ins., 96 pp. Illustrated. Covers the use of Econo Expanded Metal for various types of reinforced concrete construction.
- Longspan ¼-inch Rib Lath. Folder, 4 pp., 8½ x 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, 8½ x 11 ins., 12 pp.



S.S. "President McKinley" of the American Mail fleet. At right: Luxurious stateroom aboard a President liner, typical of the handsome Barreled-Sunlight-painted interiors on all American Mail vessels.



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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. Illustrated. 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. Illustrated. Gives valuable data on the use of tile in roof construction.
Sheetrock Pyrofill Roof Construction. Folder, 8½ x 11 ins. Illustrated. 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 11¾ 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 window 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. Illustrated.

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. Illustrated. Gives complete data regarding a well-known protection 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 McClellin-Marshall Corp.)
Steel Framing for Dwellings. Booklet, 16 pp., 8½ x 11 ins. Illustrated.
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 specifying 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 Limestone, 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, 11½ x 8¾ 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 Buildings. 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 tracing 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. Illustrated. Shows different types of Kawneer Solid Copper Store Fronts.
Catalog K. 1927 Edition. Booklet, 32 pp., 8½ x 11 ins. Illustrated. 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. Complete Specification, Glossary of Terms Relating to Terra Cotta and Short Form Specification for incorporating in Architects' Specification.
Color in Architecture. Revised Edition. Permanently bound volume, 9½ x 12¼ ins., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustrations in color.
Present Day Schools. 8½ x 11 ins., 32 pp. Illustrating 42 examples 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 construction.
Standard Fireproofing Bulletin 171. 8½ x 11 ins., 32 pp. Illustrated. A treatise on the subject of hollow tile as used for floors, girder, column and beam covering and similar construction.
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. Illustrated.
Natcofloor 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.
- 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 12¼ 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.
- Minwax Company**, 11 West 42nd Street, New York, N. Y.
Minwax Products. Booklet, 6 pp., 8½ x 11 ins. Illustrated.
Color Card—Flat Finish. Folder, 4 pp., 8½ x 11 ins. Illustrated. Deals with a penetrative, preservative stain finish, giving stain and a soft, wax effect.
- 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 SCREENS

- Orange Screen Company**, Maplewood, N. J.
New Vogue Aluminum Frame Screens. Booklet, 12 pp., 3¼ x 8½ ins. Illustrated.

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.

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- 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.
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- Curtis Companies Service Bureau**, Clinton, Iowa.
Curtis Cabinet and Stair Work. Booklet, 47 pp., 7¼ x 10½ ins. Illustrated.
Curtis Windows. Brochure, 7¼ x 10½ ins. Illustrated.
Curtis Interior Doors. Booklet, 7¼ x 10½ ins. Illustrated.
Curtis Entrances and Exterior Doors. Brochure, 7¼ x 10½ ins. Illustrated.
- 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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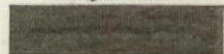
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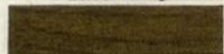
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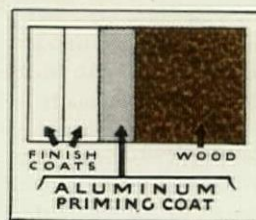
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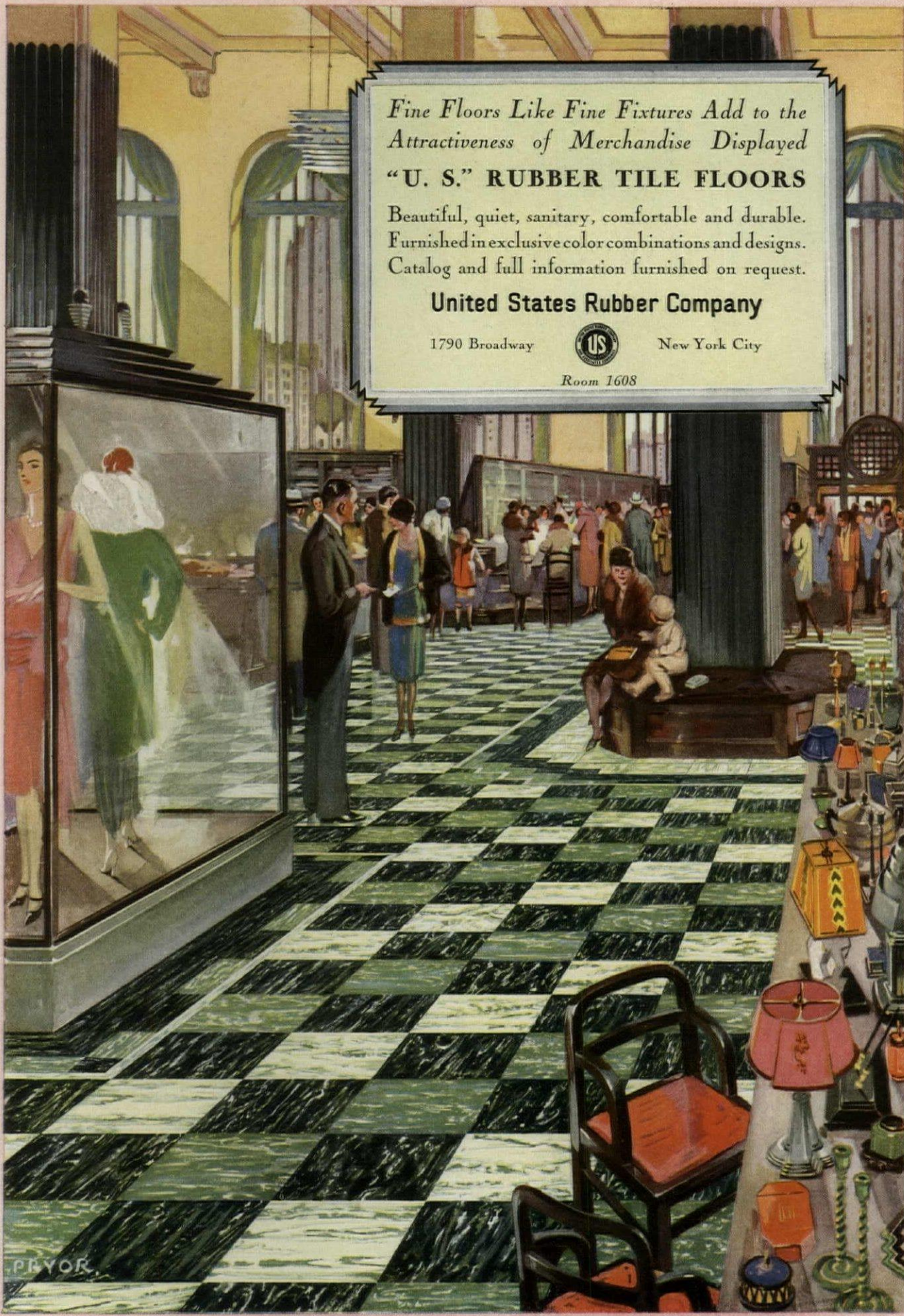


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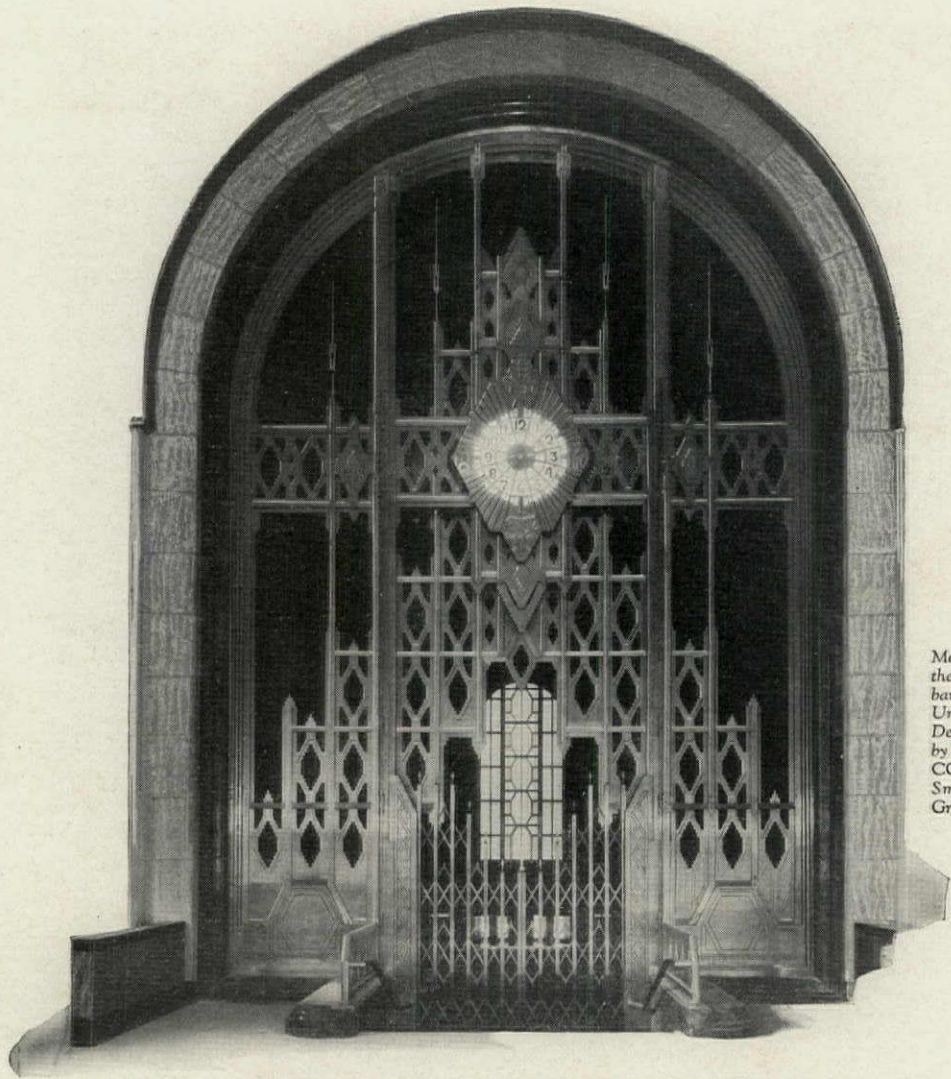
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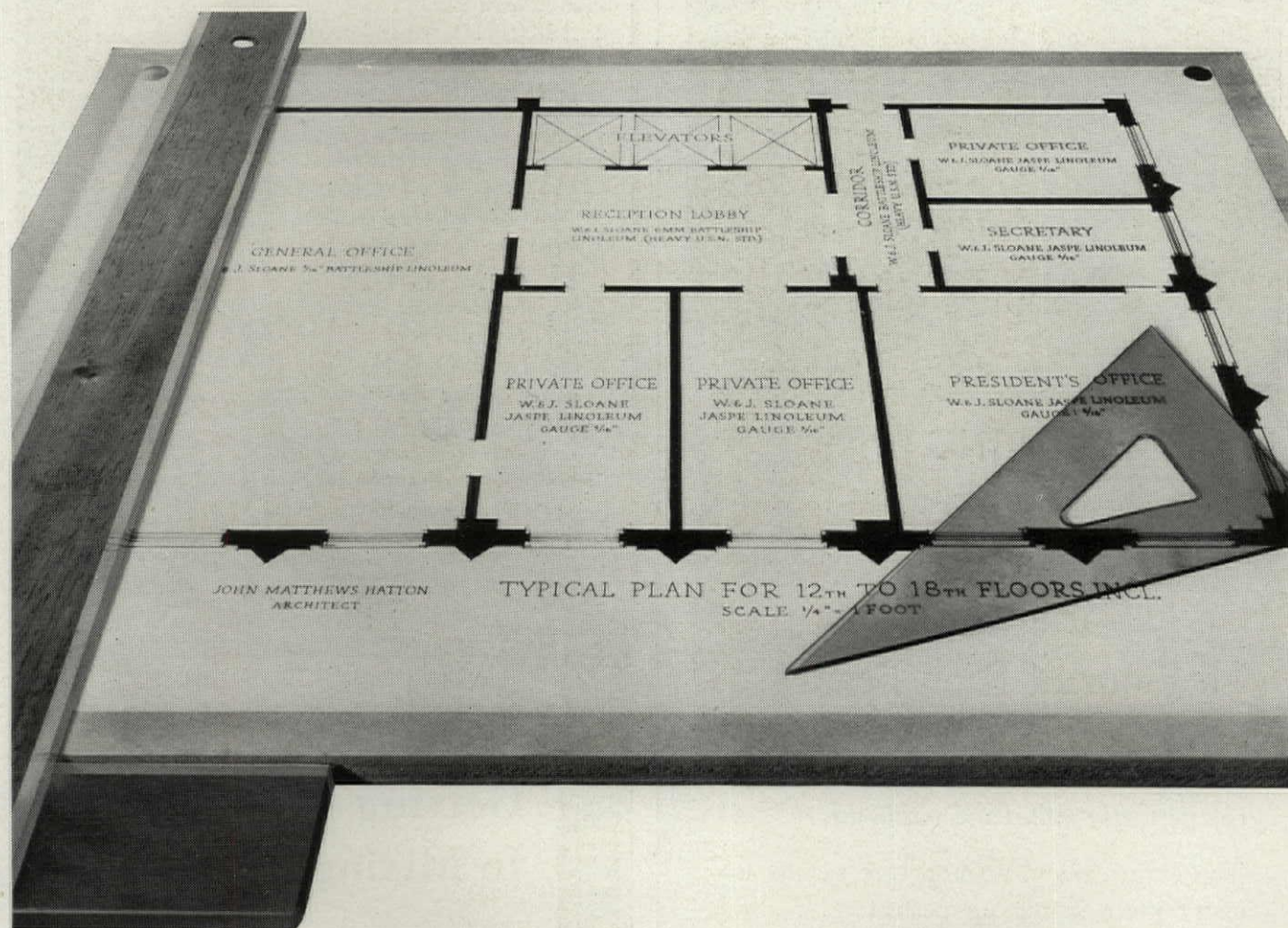


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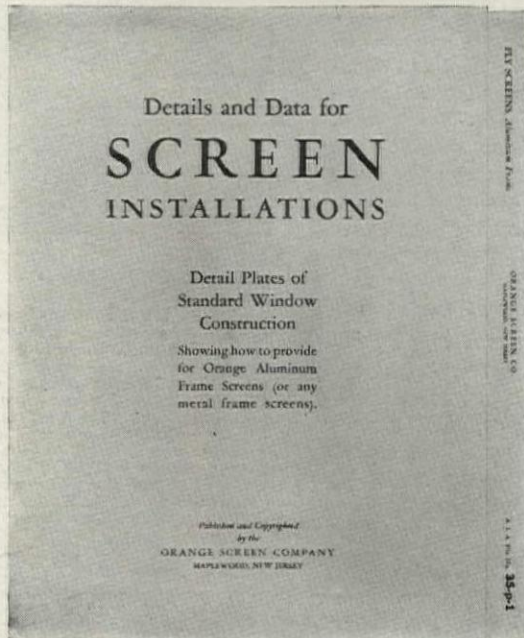
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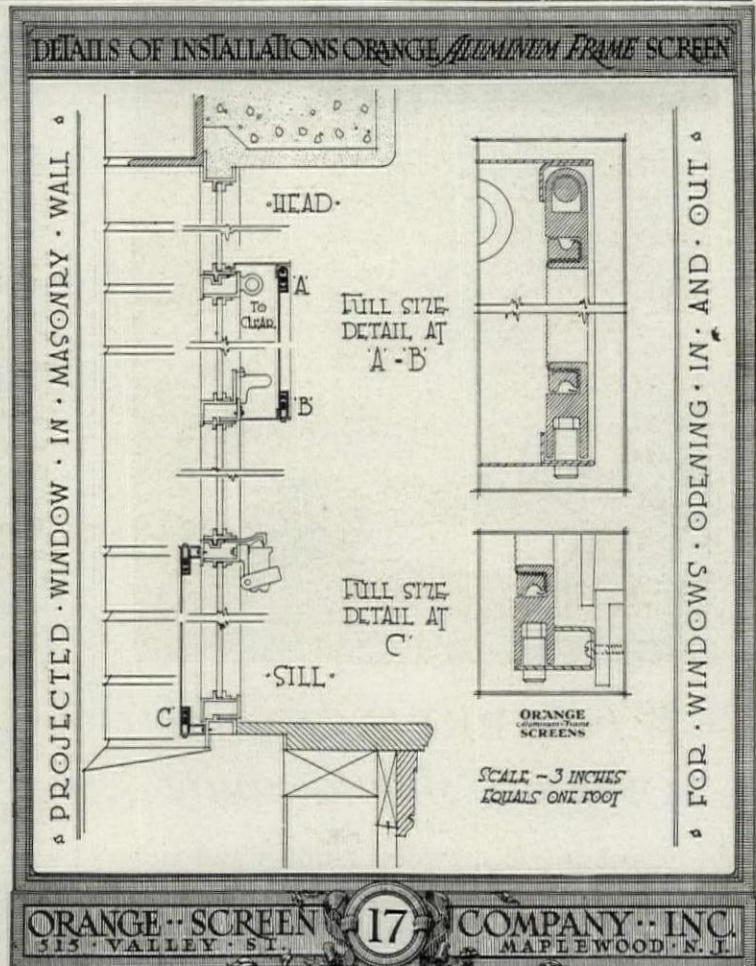


While this catalog is intended primarily to familiarize architects and builders with the *ORANGE Aluminum Frame SCREEN*, it will, nevertheless, also serve as a helpful guide for the installation of any metal frame fly screen.

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

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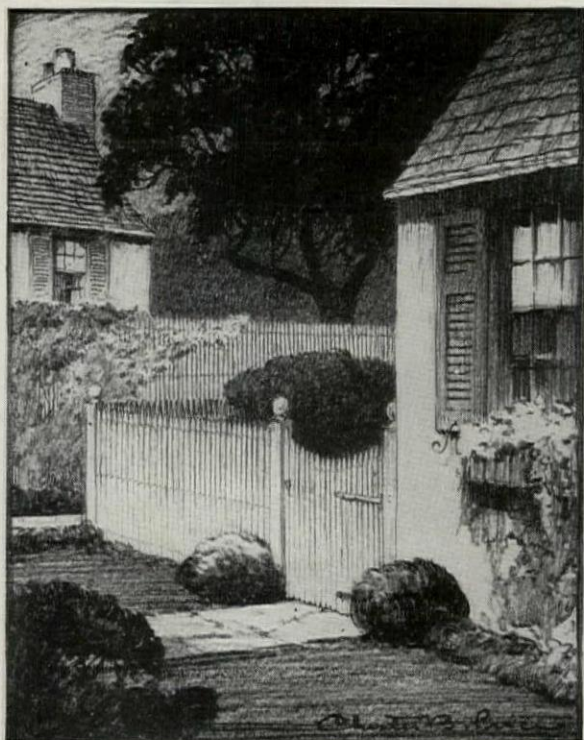
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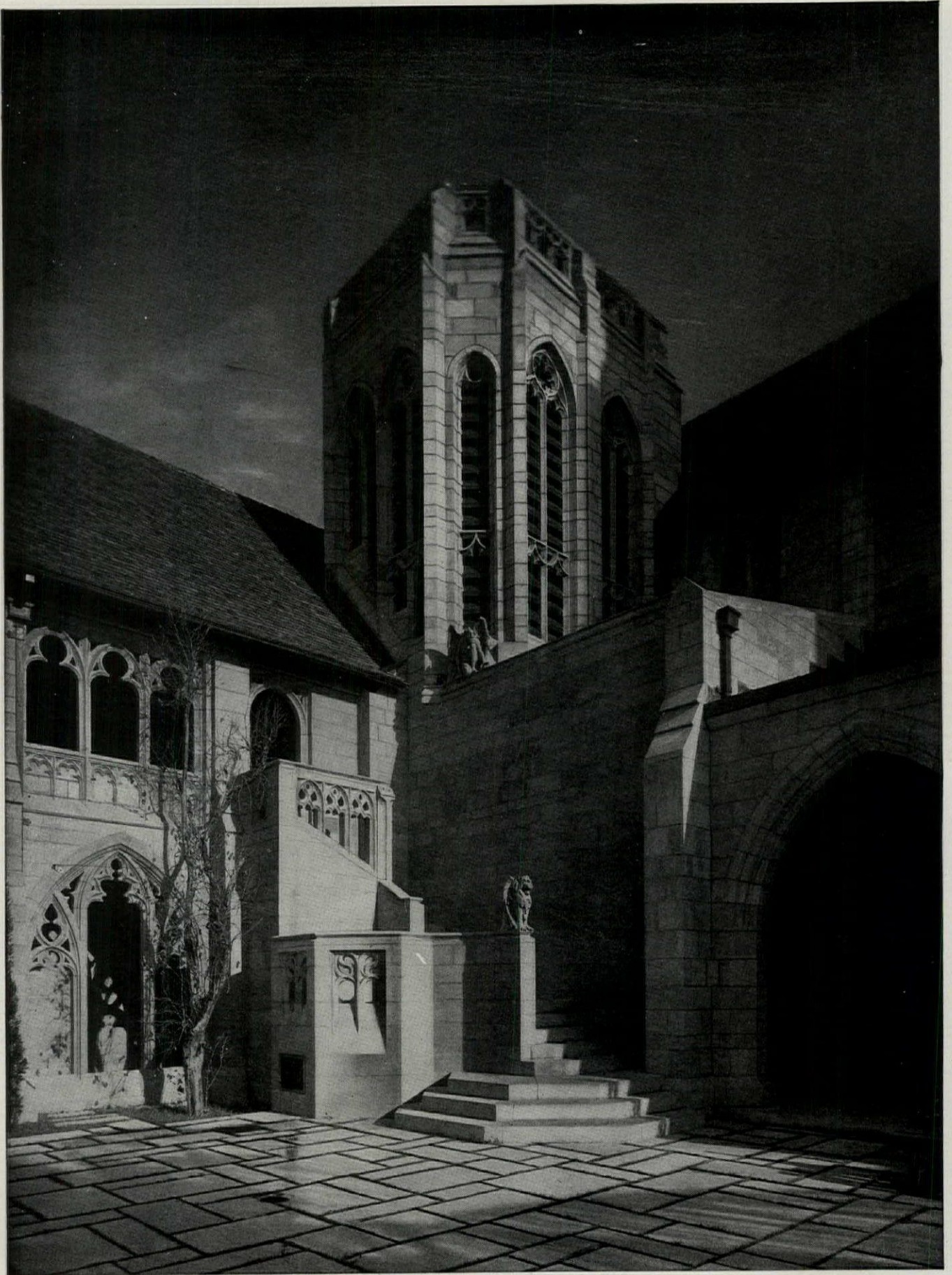
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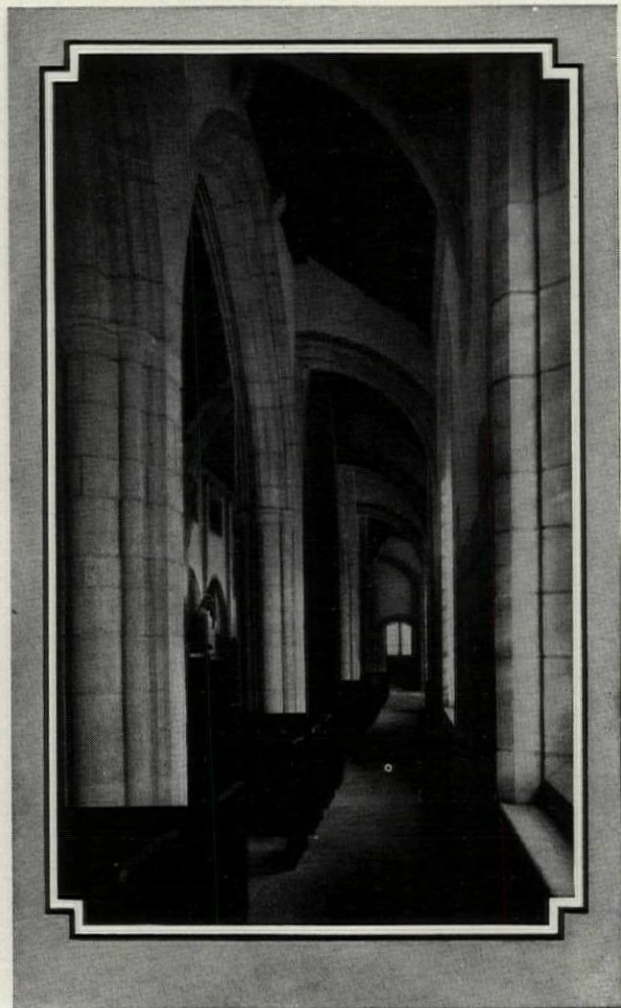
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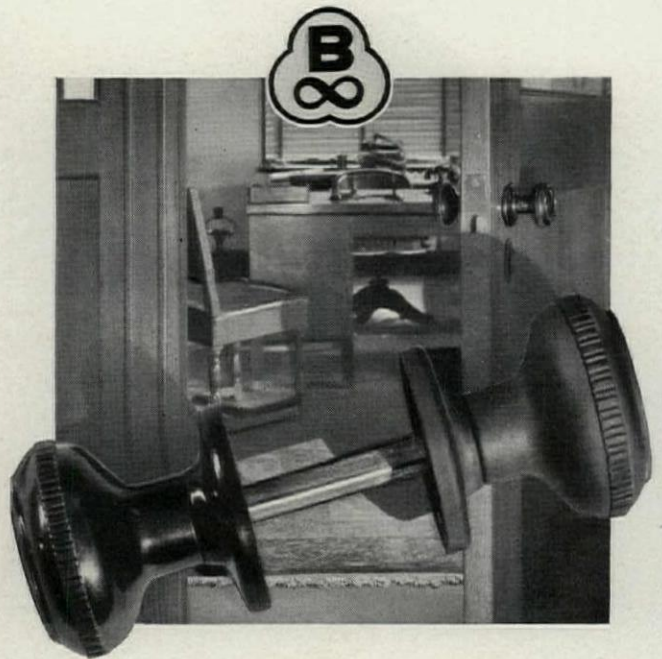
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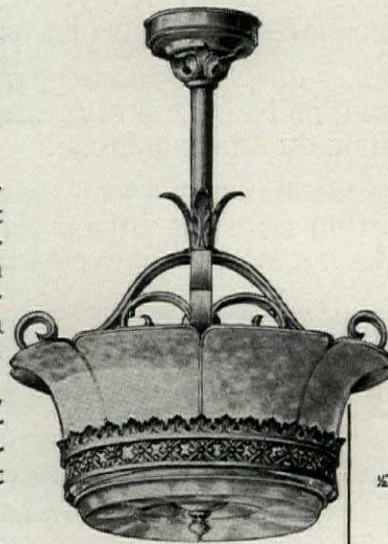
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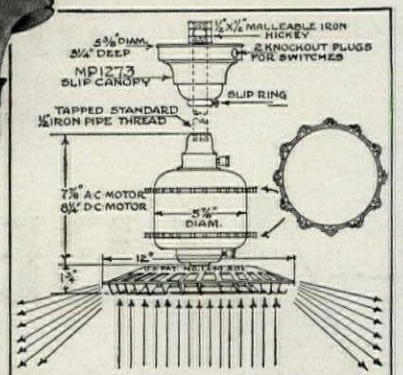


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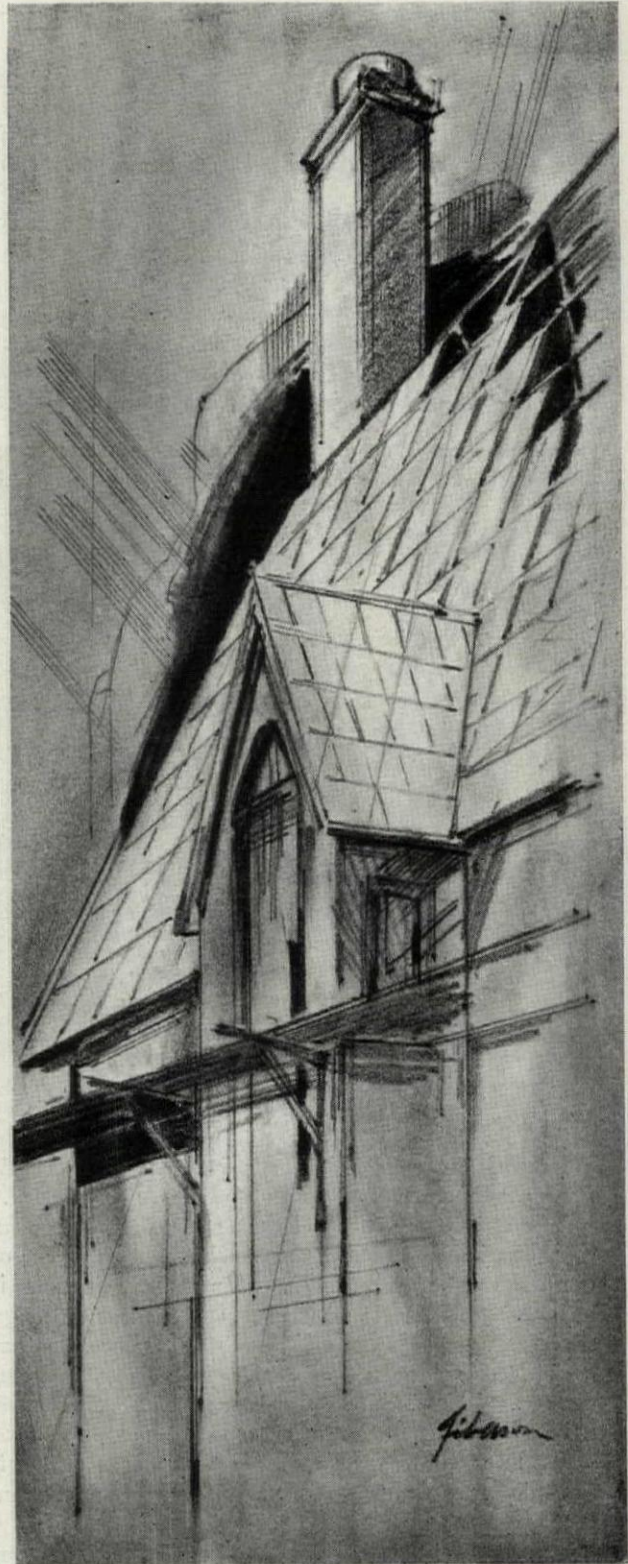
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"Night Architecture" Will Be Perfected through the Coöperative Efforts of Architect and Illuminating Engineer

By WALTER D'ARCY RYAN, *Director of Illuminating Engineering Laboratory, General Electric Company; Director of Illumination, Panama-Pacific International and Brazilian Centennial Expositions.*

IN a recent article in *THE ARCHITECTURAL FORUM*, Mr. Harvey Wiley Corbett states:

"It happens too often in the design of buildings that illumination is an after consideration. The architect finds that spaces on which illumination is possible are not necessarily pleasing in mass and proportion, whereas with the thought in mind of planning these spaces for

ination and feelings of the public, and carried a message much the same as painting or music. These effects were made possible largely by close coöperation with the architects, who were not only interviewed as to choice of motif to be employed in the design of the lighting standard and fixture, but were requested to express the general feeling they wished to convey to the observer

by their respective architectural compositions. With this information it was not difficult to carry out and emphasize the architect's theme in the lighting effect.

One of many noteworthy examples of this willingness to coöperate may be cited. The rough travertine finish of the Exposition's surfaces was adopted only after the need for such a diffuser and reflector of light had been demonstrated and laboratory tests actually made on samples. In modern structures this question of texture is equally important. It should be remembered that the building is seen by reflected light, and, while a smooth surface may reflect the light from the sky to advantage, at the same time

it would act as a mirror to throw the rising light from floodlights to the sky instead of back to the observer's eyes.

illumination, simple modifications in the plans would have made these same spaces pleasing in proportion."

The above aptly expresses the need of more careful consideration of floodlighting during the evolution of the building's design. The illuminating engineer is thoroughly familiar with the limitations in the design of lighting apparatus. Through experience, he has learned to use the available tools in the most efficient manner. The architect may conceive the effect, but it remains for the engineer to produce it in a practical way. Far too often the engineer is not consulted until it is too late to alter structural plans to accommodate necessary apparatus.

The well-trained illuminating engineer of to-day can talk to the architect in his own language, and he is competent to conceive artistic lighting effects as well as to execute them. At the Panama-Pacific Exposition, in San Francisco, the entire responsibility for the planning and production of the illumination was intrusted to the illuminating engineer. The wisdom of such action was attested by the classification of the lighting of the Exposition by the International Jury of Awards as a "decorative art," largely because it appealed to the imag-

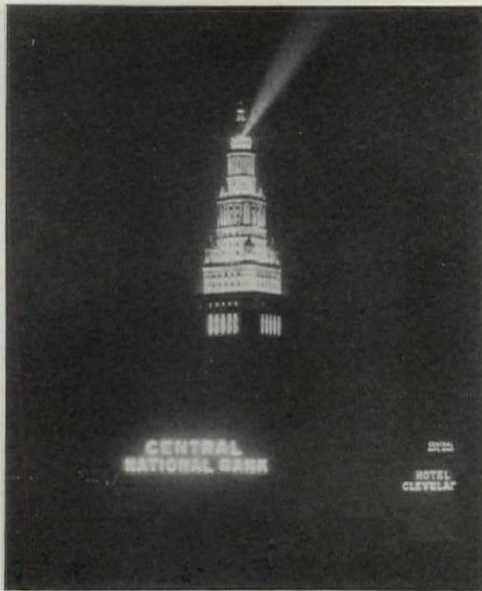


Night view of the Tower of Jewels and Manufacturers' Building, Panama-Pacific International Exposition. This illustrates the preservation of depth, or the third dimension in light, by a combination of white floodlights and colored relief light.



Night view of the Capitol at Washington, showing special lighting effects used during the Conference for Limitation of Armaments.

It is inspiring to read the articles by Mr. Raymond M. Hood and Mr. George L. Rapp in recent issues of



The Union Terminal Building, Cleveland, Ohio. The architectural design, admirably suited to floodlighting, is served by 239 G-E units of various intensities, so placed as to preserve every detail of light and shadow.



G-E searchlights are used to produce this pleasing effect of light and shadow on the Liberty Memorial at Kansas City, Mo. The units are concealed behind the cornices of the adjacent Memorial Buildings.

THE ARCHITECTURAL FORUM. These men have used floodlighting on buildings of their own design and appreciate the possibilities in the correct use of high lights, shadows, colors, and even motion, provided the structure is designed for such effects. They predict "Architecture of the Night" and fortunately, the modern American skyscraper with its natural tendency toward vertical lines and set-back construction is in line with this development.

In designing floodlighting the character of the building as well as of the surroundings must be considered. The classical public edifice demands simplicity in lighting, and color would be out of place except as a relief to shadows. The many cornices, capitals, and applied ornamentations would be distorted by a rising light. Best results are obtained when the light emanates from a higher neighboring structure with about three-fourths of the volume coming from the left of the observer and one-fourth from the right to soften the shadows cast by the former.

One is impressed by the dominating height and mass of the modern skyscraper. The architect has accomplished this largely with vertical lines which, when high-lighted at night, further accentuate the effect. Necessarily these towering facades must be illuminated from below with high intensities fading toward the top. Such lighting tends to exaggerate the height of the structure, but it appears to best advantage when it can be surmounted by a colored, or a much more intensely illuminated, element. It is this element in the form of a spire, tower, lantern, or dome, that is seen by the greatest number of people and from the greatest distances. It is the jewel of the main structure and deserves lavish treatment and, fortunately, because of its reduced area it can be given many times the light intensity of the main structure at a relatively small increase in over-all cost.

Long viewing distances call for high intensities and white light. Red, orange, and amber lighted surfaces have fairly good carrying power, and green may sometimes be used to advantage. Blues and purples, which are so effective for stage lighting, can scarcely ever be used for exterior lighting without excessive cost except in very small areas or where there is no complication from other light sources. This is due, largely, to the high absorption of blue or purple screening media which usually exceeds 95 per cent.

The relative wattages required for the different colors for equivalent effects depend on local conditions, the nature of the surroundings, and the texture and color of the surface to be illuminated. They may vary as much as five to one between white and colored light on a light surface and again there may be no difference, as in the case of the illumination of a red brick building. Red brick reflects mostly red light, so it matters very little whether all other colors are screened out at the floodlight door or by absorption at the brick itself. The former method is preferred, because the impurities, lime and mortar stains, etc., are usually accentuated by white light, and the added brightness of these reflections overpowers the dimmer red rays. The engineer takes into consideration the reflection coefficients, textures, and colors of the surfaces to be illuminated.

In the abbreviated scope of this article, only sufficient high lights have been touched to excite an interest in the subject of floodlighting and point out the functions as well as the need for coördination of the work of the architect and the illuminating engineer.

This is the last of a series of articles published by the General Electric Company, Schenectady, N. Y., to promote study and provoke discussion of the architectural possibilities of night illumination—a new instrument serving an ancient art.

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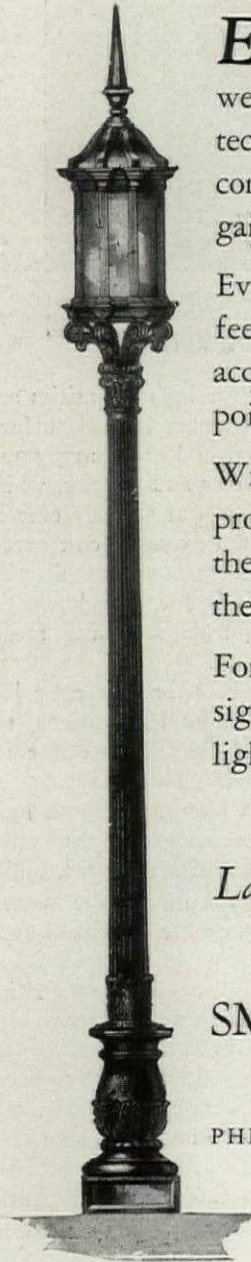
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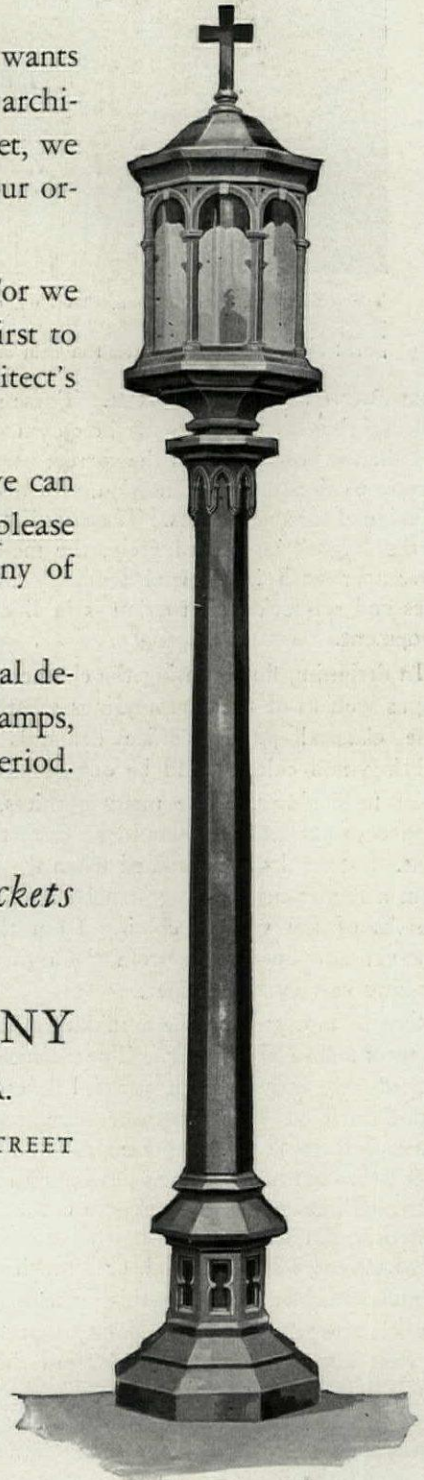
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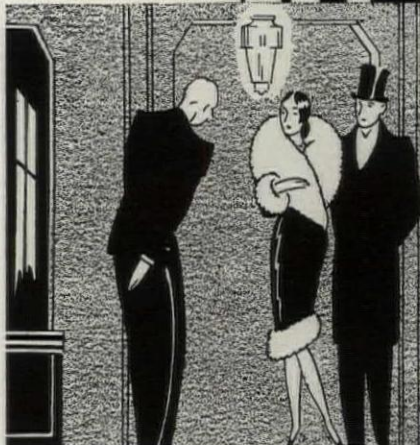
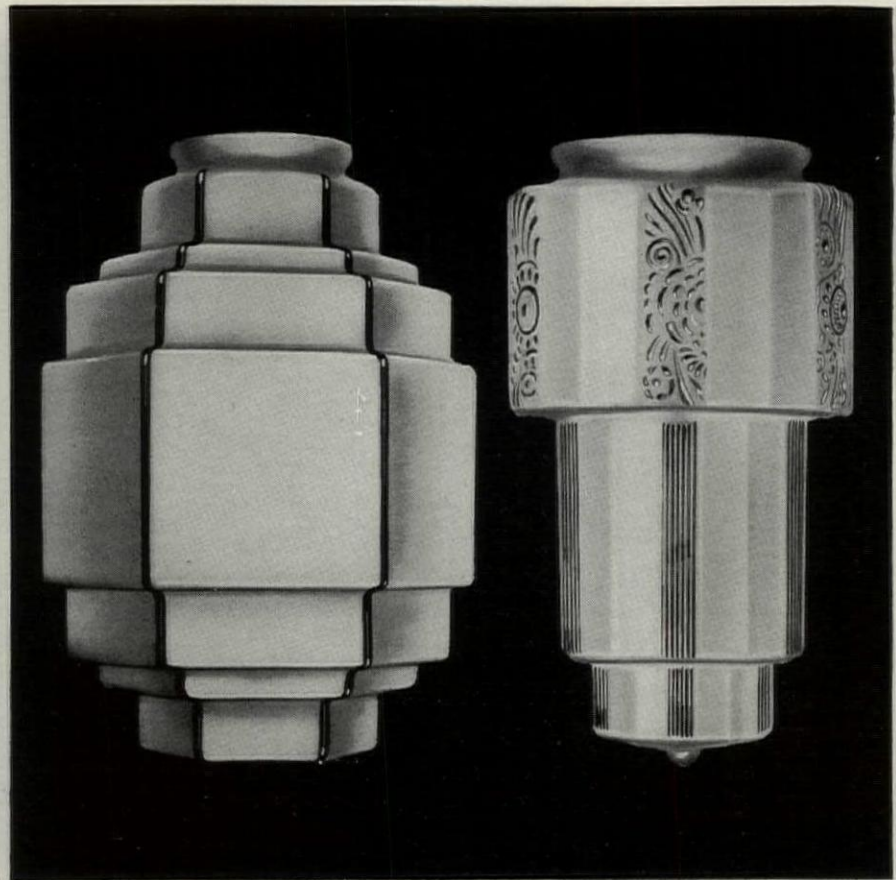
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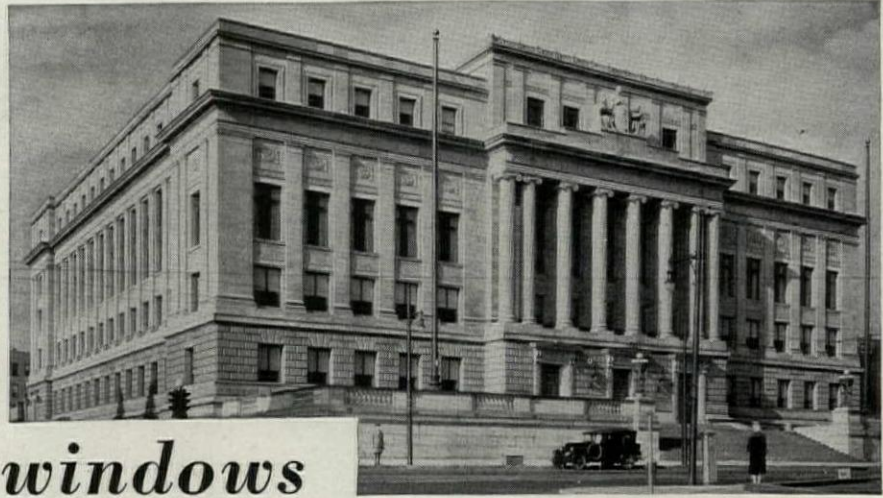


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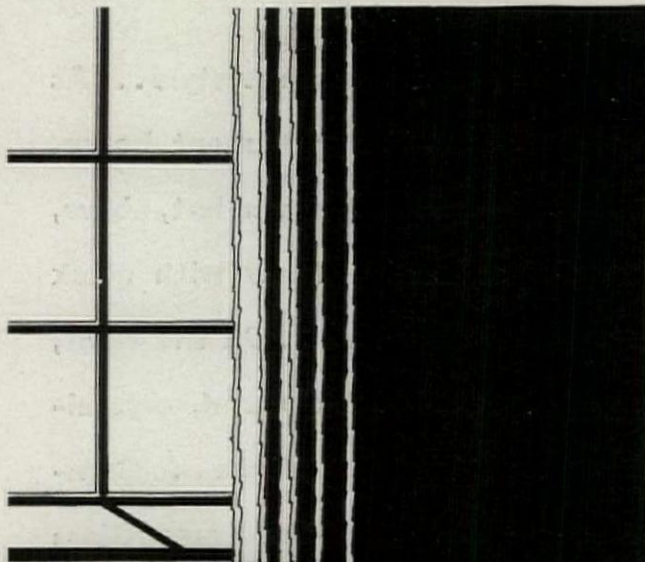
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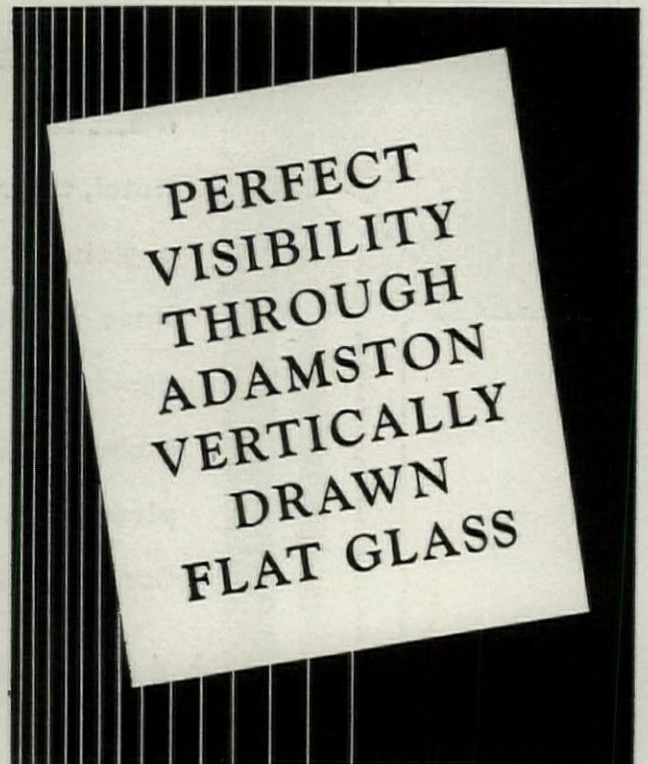


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THE error in the belief of some novices that color decoration requires matched shades is shown in this Crane bathroom, where a charming result has been obtained through sharply contrasted fixture colors. The bathtub, blending into the deep water effect of the floor, is the *Corwith* in Lisbon blue. The *Corwith* lavatory and *Saneto* closet are in citrus yellow, a part of the sunlight effect of the walls. Pale blue and white in the

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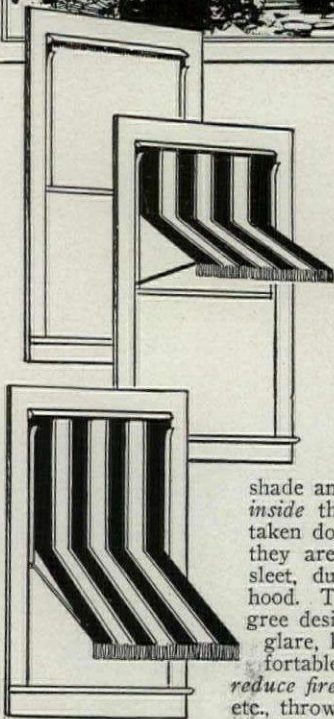


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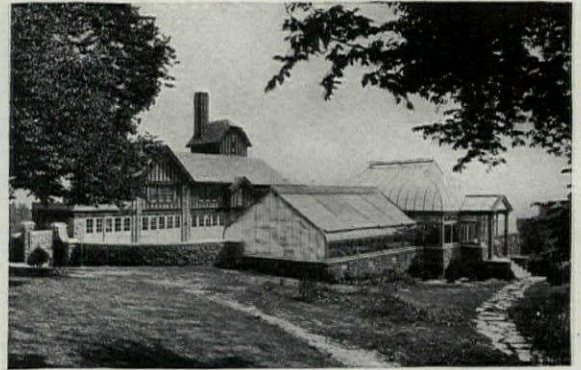
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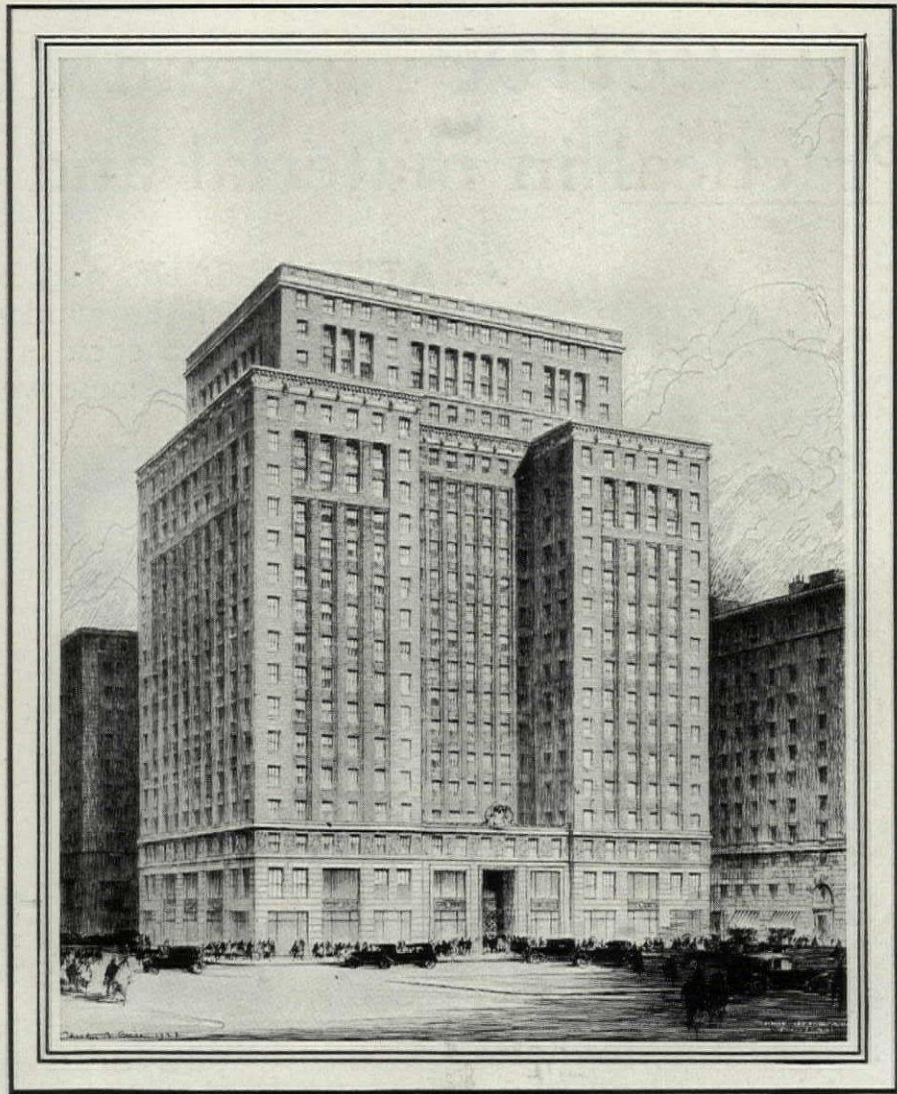
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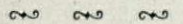
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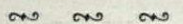
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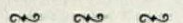
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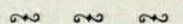
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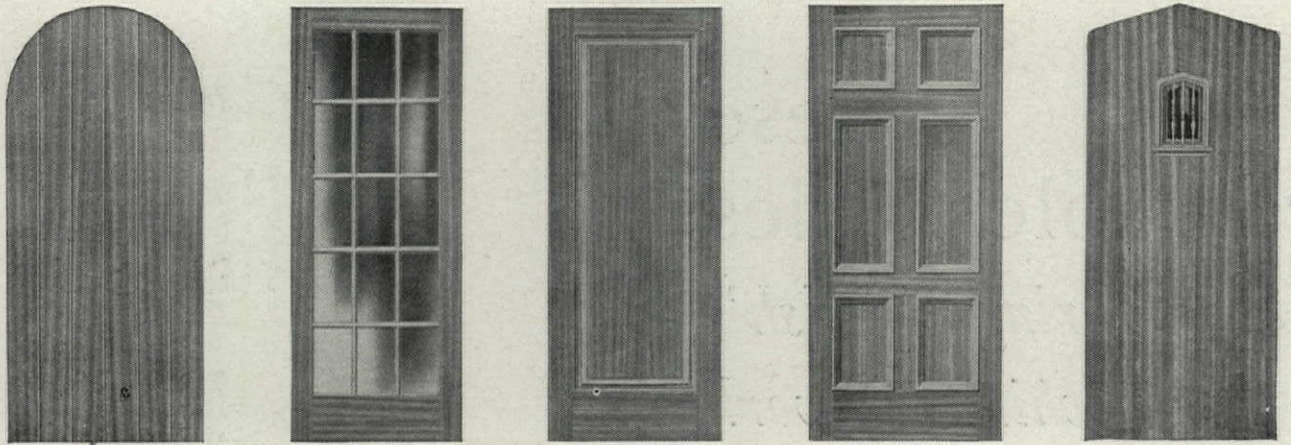
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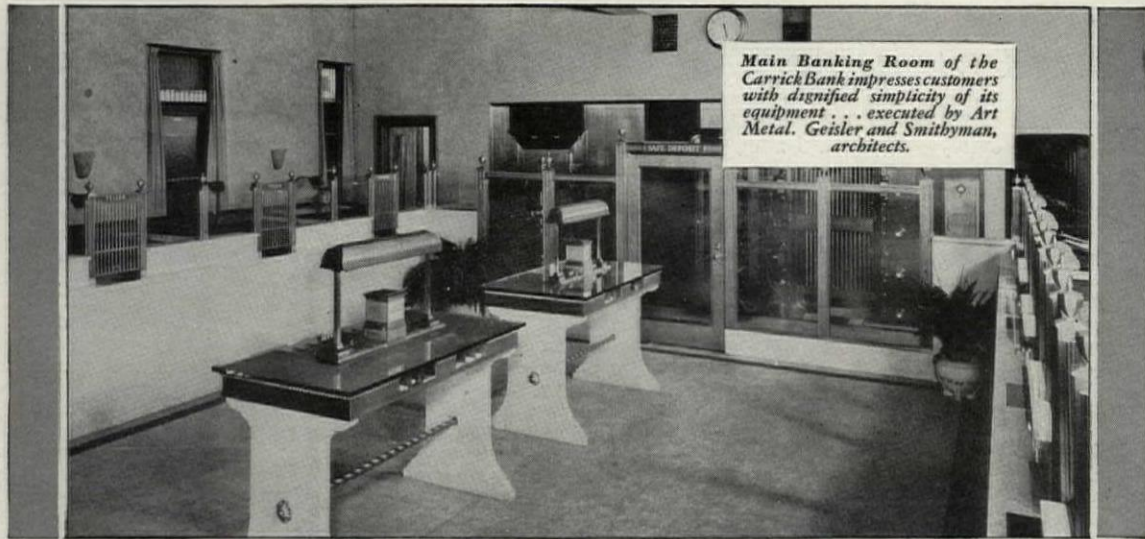
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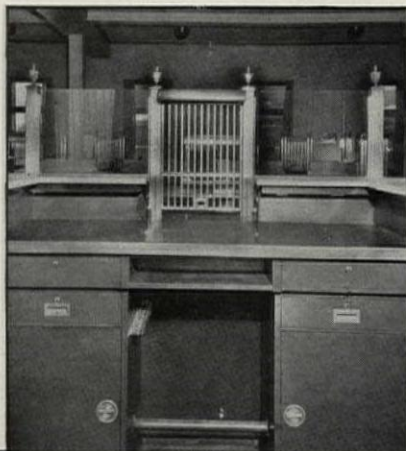


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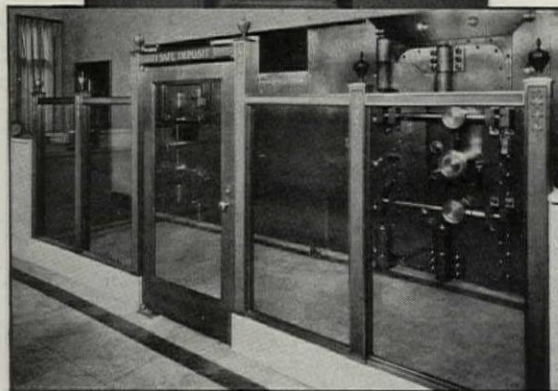
Though small, this new bank has a roomy appearance. Every inch of valuable space is used to the very best advantage. The low, corniceless glass partitions give perfect visibility. The tellers' cages are most compactly equipped. The public space is perfectly fitted for the convenience of customers. And, as this bank grows, identical Art Metal equipment can be had for the new,



larger home. There need never be any scrapping of valuable fixtures.

Write for information

For forty-one years Art Metal has been producing bronze and steel equipment for banks, libraries and public buildings of every sort. This long experience can be of very valuable assistance to you in the planning and equipping of anything from a small office to an immense museum. A letter will bring a representative, well qualified to consult with you on any problems that may arise. This entails no obligations. Just address your request to Art Metal Construction Company, Jamestown, New York.



The bronze grille before the vault in the picture at the right is a good example of how Art Metal faithfully interprets the architect's designs.

Above: The rear of the tellers' cages are fitted most compactly. Lights are arranged to illuminate desk and window without discomfort.

Art Metal

JAMESTOWN - NEW YORK

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

REVIEWS OF MANUFACTURERS' PUBLICATIONS

UNITED STATES GYPSUM COMPANY, Chicago. "The Gypsumist." A monthly publication dealing with gypsum.

Today better design is being executed in better materials than has been the case with plaster for generations. Facilities for the production of special work to his own drawings are available to every architect. To such an approach the medium in this spirit, it is rich with possibilities. The chief writer on English plasterwork, is quoted as saying: "Plaster is intensely sympathetic, intensely susceptible to every touch received from the hand of the worker, and for this reason no pains should be spared in the effort to make it seem to deserve its place in the buildings which we erect. It can be modeled, cast, incised, colored, stenciled or stamped, with equal freedom. It may be set as a jewel, or applied to the facade of a palace. Its composition can be made coarse or fine and either malleable or the reverse." With illustrations of actual work, this publication makes clear how plaster will respond to every impulse of the designer or artisan who understands it,—the reason great architects of the past have used it with such rich effect, and why today its appeal is deserving of welcome on the part of the architect and owner alike. It is a material which abounds in possibilities.

KEWANEE BOILER COMPANY, Kewanee, Ill. "Kewanee Firebox Boilers in Omaha Schools." An interesting booklet.

Modern architectural practice shows a strong tendency toward specialization. One could readily name architects widely known for their designing of schools,—who indeed design little if anything else,—while others are equally well known for their success with hotels, hospitals, apartment houses, industrial buildings or some other class of designing and building. Somewhat the same tendency is to be noted among the manufacturers of building materials and equipment, since with the vast amount of construction now going on a firm might well find it advantageous to concentrate its efforts toward producing material for some one or two types of buildings. The Kewanee Boiler Company is of course well known, and its excellent boilers are to be found in buildings of countless types all over the country. These boilers, however, have been found to be extremely successful in school buildings, and this brochure deals with use of the company's "Firebox" boilers for use in such buildings and indeed with their use in the schools of but one single city,—Omaha. In addition to giving all the data regarding these boilers which architect, engineer or builder would be likely to require, the booklet gives some interesting comparisons of the fuel requirements of installations using boilers of different types, data of great value to executives.

THE AMERICAN BLOWER COMPANY, Detroit. "American Blower Electric Ventilation." The necessary equipment.

Science has discovered that fresh air alone is chief of the remedies for listlessness, fatigue, and unstrung nerves. Even more, it helps prevent colds, headaches and other common ailments. In restaurants, stores, offices, factories, and garages where the new knowledge of scientific ventilation is applied with a blower, employes work better and more productively; customers too appreciate the difference. Proper ventilation with blower equipment is within the means of every business. It can be provided very easily and quickly wherever electric current is available, and in most instances it actually pays for itself in the way of more and better work from employes, fewer delays in production due to sickness, and in making it possible to work in rooms or buildings where the natural supply of air is less than what is required for safety and comfort. Industries that employ steam processes, pickling vats, machine shops, grinding departments, welding process, or plants where terrific heat, gases, bad air and fumes are prevalent, find electric ventilation necessary to their satisfactory operation. There is a style and type of American Blower equipment for every use. It can be applied, in most instances, without costly alterations or changing building plans, and it costs no more than good lighting equipment. This brochure published by the American Blower Company offers considerable valuable information for the architect, the engineer and for the individual.

ALUMINUM COMPANY OF AMERICA, Pittsburgh. "Architectural Aluminum." A brochure on its use in building.

Webster's dictionary defines aluminum as "a bluish, silver-white metal, very malleable, ductile and sonorous, and noted for its lightness." Webster also gives as a synonym the term "aluminium." This beautifully presented brochure deals with the architectural use of this extremely valuable material. "Aluminum possesses many characteristics that recommend its use in the architectural field. Among these noteworthy qualities may be mentioned light weight, strength, resistance to corrosion, easy workability, and the fact that it will not stain adjacent surfaces. Aluminum, the modern architectural metal, may be cast, rolled, extruded, drawn, or fabricated from sheets into many forms and strictly to specifications of designers and architects." The booklet dwells upon each of aluminum's advantages in such a way as to be helpful to architects and engineers. A large part of the brochure is devoted to illustrating important work upon which aluminum has been used and to giving illustrations of such details of metal as statuary, parapets and railings, spandrels, grilles, finials, gates and lighting fixtures of aluminum for well known public buildings.

TOCH BROTHERS, New York, Chicago, Los Angeles. "Technical Paints and Waterproofing Compounds."

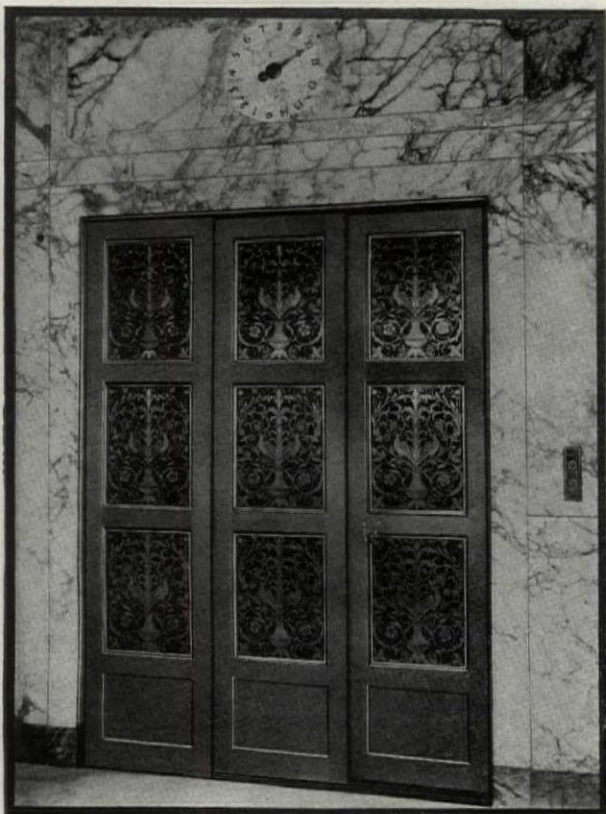
Even the most careful architects and the most vigilant engineers are sometimes puzzled when there is raised some question having to do with dampproofing or waterproofing,—subjects which are of vital moment, since upon use of proper materials in the correct way the strength and durability of important work may depend. This booklet has been prepared so carefully and with such attention to minute details that it would seem as though no question relating to waterproofing or dampproofing could remain unanswered. The brochure deals *in extenso* with each of the many valuable compounds made for such work by the widely known Toch firm. On page 17 for example, the booklet gives the actual colors in which "Steel Preservative Paints" are to be had, while on several accompanying pages there are given data describing each of the colors, the proper methods of using it, and the purposes for which it is best adapted and most widely used. The brochure, in fact, covers rather more ground than its title would indicate, for it deals with such materials as Hospital and Laboratory Enamel, Anti-Rust Compounds, and paints for general exterior or interior uses. The brochure should not be overlooked by architects and engineers or by the writers of specifications, to all of whom it should be found invaluable.

WESTINGHOUSE ELECTRIC & MANUFACTURING CO., "Heating and Ventilating Systems." Value of their use.

In the layout of the modern large structures,—theater, hotel, or office building,—much attention is given to the possible methods of ventilation and heating to obtain a condition of maximum comfort for the occupants. This results in greater popularity of the theater, more satisfaction by the hotel guest, and the greater efficiency of the occupants of the office. Electric drive, with its flexible control, has in no small part contributed to improvement in modern heating and ventilating. The proper method of obtaining the desired condition for the atmosphere in a building depends upon many factors, such as the type and size of the building, number and class of occupants, results desired, temperatures desired, and other numerous factors. Special Publication 1929, on the subject of heating and ventilating, has just been released by the Westinghouse Electric and Manufacturing Co. In this publication the best methods for securing proper heating and ventilation are described, as is also the equipment necessary to secure such results. Some of the topics treated in this publication are: Selection of Motors; Load Characteristics; A Table of Air Velocities for Various Types of Buildings; Types of Control; and Power Consumption. The importance of the subject and the fact that it is here treated with careful and painstaking thoroughness give this publication a particular value to architects and engineers, among whom it should have wide circulation.

DAHLSTROM IS THE OUTSTANDING NAME IN HOLLOW METAL CONSTRUCTION

No finer tribute can be paid any product than the continual increase of its use . . . the widespread recognition of its superior



qualities. This tribute is being paid by architects who specify "DAHLSTROM" whenever their plans call for Hollow Metal construction. For Dahlstrom . . . founder and leader of a quarter-century old industry . . . retains and ever strengthens its reputation for the finest in materials, the best in craftsmanship, and the latest in Hollow Metal designs . . . Its vast factory facilities are geared to modern production standards . . . assuring its users

of a skill in conception and speed in production, unparalleled in the industry. A series of plates in color will be sent gladly

to architects interested in the latest development of Elevator Entrances.

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"NO BUILDING IS MORE FIREPROOF THAN ITS DOORS AND TRIM" . . . DAHLSTROM



In the Independence Trust Company Bldg., Charlotte, N. C., the Elevator Entrances are by Dahlstrom. Architect: W. L. Stoddart, New York City. — Contractor: James Baird Co., Washington, D. C.

Dahlstrom Metallic Door Co.
401 Buffalo St. (Est. 1904) Jamestown, N. Y.
New York Chicago Los Angeles Detroit Dallas

REVIEWS OF MANUFACTURERS' PUBLICATIONS

JENKINS BROTHERS, New York, Boston, Philadelphia, Chicago. "Hospitals Constructed Yesterday and Today."

The necessity of using proper valves upon the plumbing system of any building is easily understood, but particularly important is their use where buildings such as hospitals are concerned. This brochure is one of a series dwelling upon use of the widely known Jenkins valves in hospitals in many places, some built as far back as 1876, and many quite recently. One particularly interesting page gives views of interiors at the new Medical Center, in New York, and some of the Flushing Hospital, Flushing, N. Y.

G & G ATLAS SYSTEMS, INC., 544 W. Broadway, N. Y. Typical Pneumatic Tube Room for Large Department Store.

This 20- by 30-inch brown print (A.I.A. file 35h 21) will prove valuable for the reference files of architects who have or expect to have to execute work for department stores. The mechanical drawing shows a typical tube room arrangement. Photographic close-ups of the central receiving station, central dispatching station, cashiers' desks with consecutive carrier ejectors, charge authorizers and supervisor's desk, along the lower margin were made at Stern Brothers', New York, Halle Brothers', Cleveland and Joseph Horne's, Pittsburgh. Such a layout saves space, and it operates with the greatest flexibility and equal efficiency to meet peak loads and dull periods. By a re-arrangement of functions, fewer persons are required in the tube room, and better service is rendered each customer.

CONCRETE STEEL COMPANY, 42 Broadway, New York. "Modern Concrete Reinforcement." A booklet on its use.

Although concrete has been used in building for centuries, it could never have attained its present wide use had it not been for the development of reinforcing, which adds immeasurably to its strength. "Reinforced concrete is essentially a scientific combination of mass concrete, which has high compressive and relatively low tensile strength, with steel, which has high tensile and compressive strength, to form structural members having definite load-carrying capacities involving both tension and compression in their various parts. The proportioning of the steel reinforcement to the concrete mass, and particularly the disposition of the steel in the structural members, are the basic problems of design. "The importance of correct placement of steel reinforcement in concrete structural members cannot be over-emphasized. In some parts of a beam there are no tensile stresses; in other parts they far exceed the tensile strength of the concrete. If the steel designed to meet these stresses be out of place, though otherwise adequate, the member will lack its designed load carrying capacity and may fail. Engineers make hundreds of involved calculations to determine the amount of steel required, all based on the assumption that it will be placed in exact accordance with their designs. The placement of steel and its quantity are inter-related factors; if one changes, the other must change. Failure to locate steel reinforcement in accordance with the engineer's design is as hazardous as to lessen the quantity of steel or to impose an excessive load upon the member." This brochure, one of several issued by the Concrete Steel Company, deals with "Havemeyer Reinforcement," a highly developed part of construction. "The function of Havemeyer Reinforcement is fourfold: (1) To assure designers, builders and owners of the correct reinforcement of concrete members in exact accordance with structural designs and computations. (2) To simplify placement methods and reduce construction costs. (3) To centralize responsibility for the correct execution of structural designs in reinforced concrete. (4) To simplify the inspection of concrete reinforcement by architects and engineers." The booklet describes and illustrates the many forms in which this reinforcement is to be had,—bars, collapsible spirals, beam saddles, separators, bar-spacers, etc.—and it deals with the proper methods of using these to secure the structural strength and durability which buildings of many different types must possess.

ARTSTONE PRODUCTS, INC., 52 Vanderbilt Avenue, New York. "Artstone Colored Exterior and Interior Stucco."

The importance of giving appropriate color and texture to walls, exterior or interior, makes particularly valuable materials which may be so used. This booklet dwells upon the suitability for this use of Artstone Portland Cement Stucco, giving views of the exteriors and interiors of buildings of many different types upon which the material has been used with considerable success. Several pages illustrate the types of texture which can be secured by proper workmanship. The booklet is full of very valuable suggestions.

W. & J. SLOANE MFG. CO., 577 Fifth Avenue, New York. "Principles of Decoration." A useful booklet on the subject.

With growing interest on the part of architects in concerning themselves with interior decoration and furnishing and all that the terms imply, there has come the necessity of the cooperation with architects of a firm sufficiently large and possessed of ample resources to carry out the commissions which architects are often in a position to give them. Such facilities are of course possessed by the old and widely known Sloane firm, and perhaps to suggest use of these facilities by architects the house has issued this valuable booklet or rather collection of sheets bound up in loose leaf fashion, compiled by the director of the firm's Interior Decoration Service. The sheets propound certain "Principles of Decoration," dealing with room exposures, color ranges, sizes of rooms, heights of ceilings, floor coverings, etc.

FEDERAL CEMENT TILE COMPANY, Chicago. "Federal Light Weight Pre-cast Concrete Roof Slabs."

American industry, preëminent, has startled the world by its phenomenal growth; that growth has taken place under Federal Roofs. Ford and General Motors, U. S. Steel, Standard Oil, Bell Telephone, railroads, paper, food products, and practically all other groups. All have marked their rises by new and greater buildings covered with the same type of roof,—Federal. Whenever public buildings have been erected to survive the rigors of time and the elements, the outstanding preference of their architects has been for Federal Roofs. The University of Chicago Chapel, Shedd Aquarium and so on, are under the protection of "Federal." Private or public, those who foot the bills agree on one fact,—that it pays to use this permanent, fireproof "no-maintenance" roof. It is good business to do so. Returns on the investment over the years have proved it. This brochure has interesting illustrations of some well known buildings in various parts of the country which are using Federal Roofs.

THE CRANE COMPANY, Chicago. "Bathrooms for Out-of-the-Ordinary Homes." A valuable booklet on their planning.

An interesting detail in the development of the modern home is found in the vastly altered and immensely improved appearance of the bathroom. The time seems to have passed when the idea of cleanliness was felt to be fittingly expressed only by covering walls, floor, and sometimes even the ceiling with tiles of a shining, glistening white; the necessary fittings were likewise white, all of which caused the bathroom to resemble nothing so closely as the interior of an up-to-date refrigerator. This extremely well produced brochure, quite representative of the Crane publications, deals with the possibilities of using tiles of many colors and varied patterns. The booklet presents a "beautiful series of 12 selected interiors, representative of the Crane bathroom of today. It also shows Crane fixtures in color and in white and in marble, well placed in these rooms, and suggests color schemes and proper arrangement. Naturally, it will not always be desired to follow these plans exactly, but simply to use them as inspiration and models. Many variations will occur to architects and decorators, in materials, color combinations, and arrangement. The intention has been to present ideas for rooms as varied in type as possible.

THE FINEST BUILDINGS THROUGH-
OUT THE WORLD ARE FITTED WITH
HOPE'S WINDOWS



The Customs House, SHANGHAI

Palmer & Turner, Architects

HENRY HOPE & SONS
101 PARK AVENUE · NEW YORK

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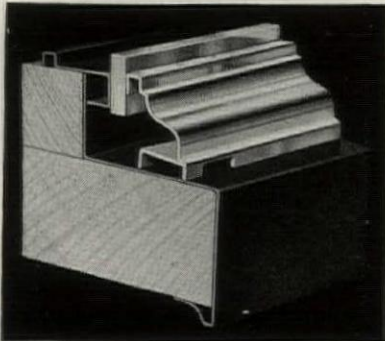
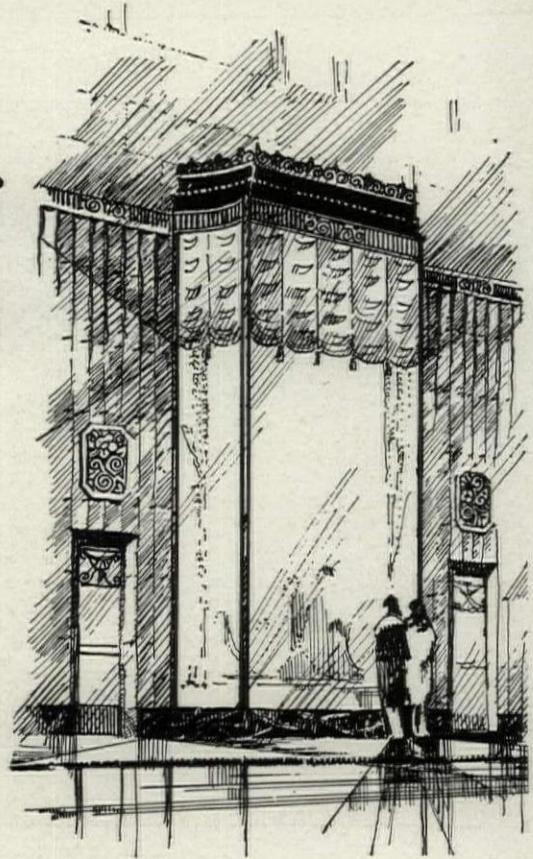
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Advanced Styles in Store Fronts

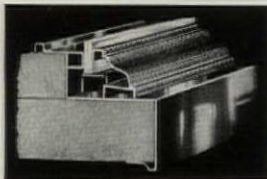


Birck-Fellinger Building at Chicago, showing how Brasco is applied to the modern window design of the newer building types.



PERMAWITE—WHITE AND BLACK

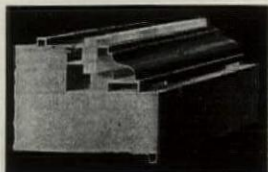
PermaWite, the latest novelty in contrasting white and black metals now so much the vogue in modern design. The newest Brasco treatment—chromium luster and gun-metal. PermaWite takes a very high luster and has excellent weathering qualities. A solid white metal at lower cost than plated metal.



ART BRONZE

Brasco Art Bronze offers a distinct addition to modern store architecture in its striking patterned effects.

COPPER
Brasco 500 series sash in copper, the construction of proven merit, combining every advantage of beauty, strength and safety to the plate.



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Anticipating the need, Brasco has created advanced ideas wrought in sturdy metals, not only for striking beauty but for long service and assured safety to the plate glass.

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DAVIS SOLID BRONZE CONSTRUCTION

Brasco

STORE FRONTS



Kawneer

BRONZE

STORE FRONTS, DOORS AND SEALAIR WINDOWS

are made
by **Skilled Craftsmen**

to comply with architect's drawings and specifications regardless of design. The new SWEET'S for 1929 contains the Kawneer catalog with complete information on all average store front problems.

THE
Kawneer
COMPANY

Factories

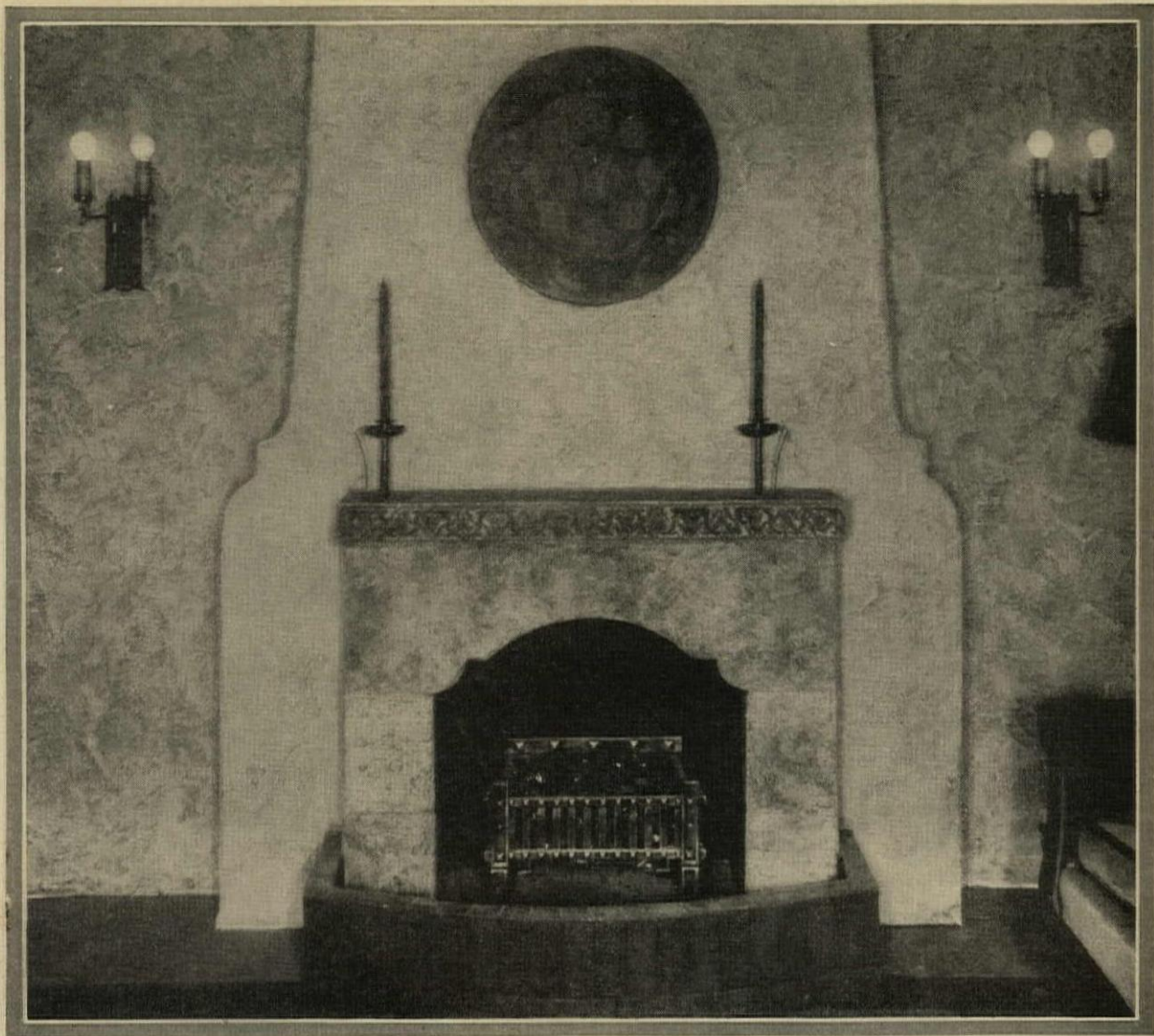
NILES, MICHIGAN. BERKELEY, CALIFORNIA

B R A N C H O F F I C E S

Atlanta, Georgia
Baltimore, Maryland
Boston, Massachusetts
Buffalo, New York
Cleveland, Ohio
Cincinnati, Ohio

Charlotte, North Carolina
Chicago, Illinois
Detroit, Michigan
Kansas City, Missouri
Louisville, Kentucky
Memphis, Tennessee

Milwaukee, Wisconsin
New Orleans, Louisiana
New York, New York
Omaha, Nebraska
Philadelphia, Pennsylvania
Pittsburgh, Pennsylvania



FOR the softer tones, the more elusive colorings, combined with texture in wall finishing, use Textone, the plastic paint.

The delicacy of tint and softness of sheen obtained with Textone are rendered even more effective by glazing with Textone Sealer.

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*of tone and tint
in wall finishing*



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