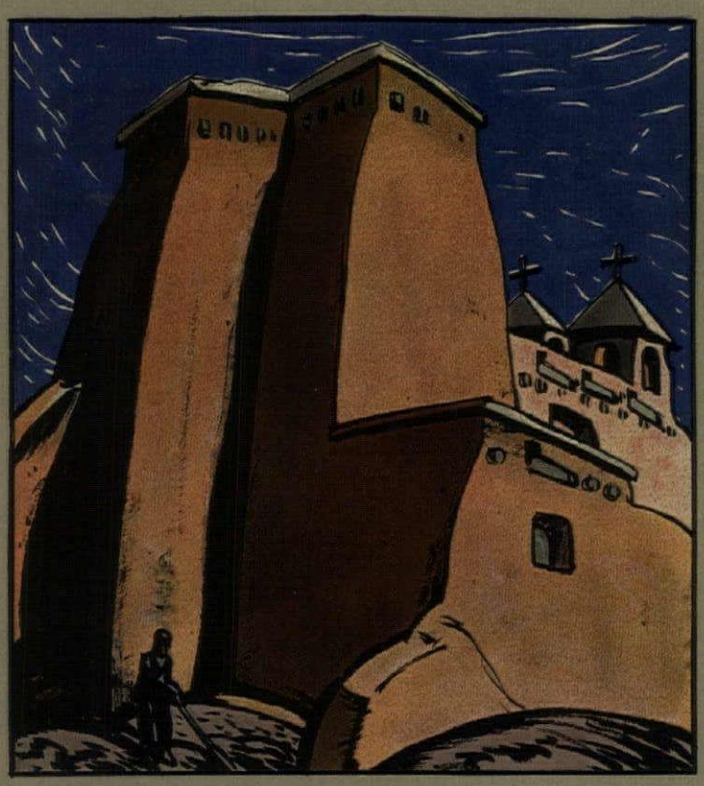
THE ARCHITECTURAL FORUM

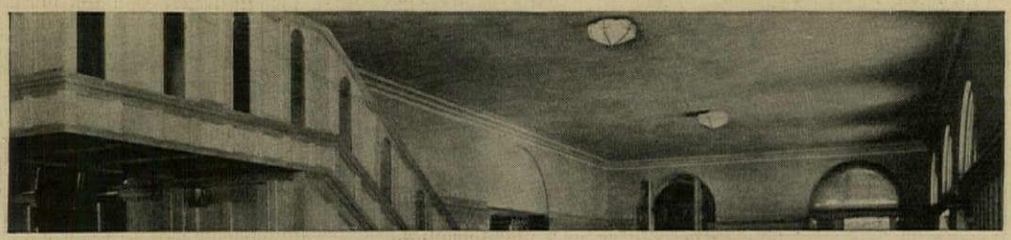
IN TWO PARTS



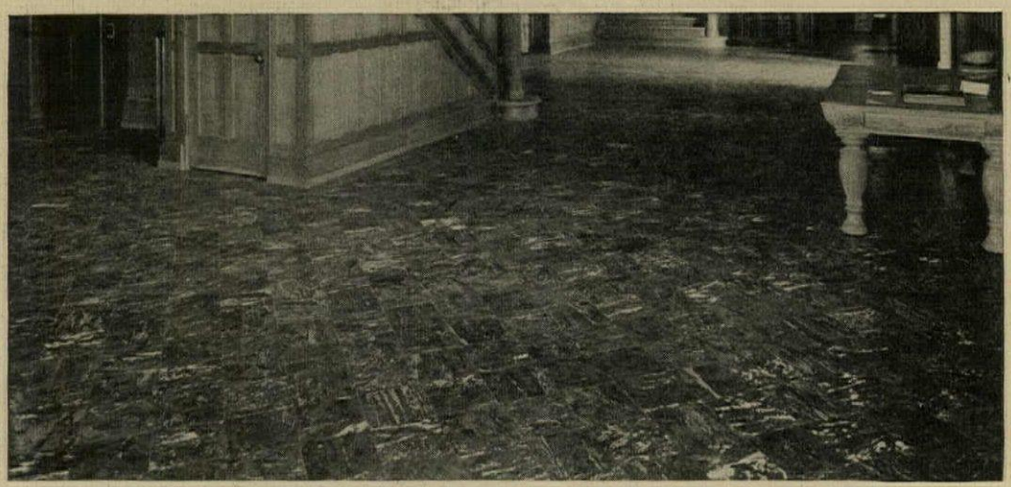
PART ONE
ARCHITECTURAL DESIGN

JANUARY

1928



All it needed was a fine floor



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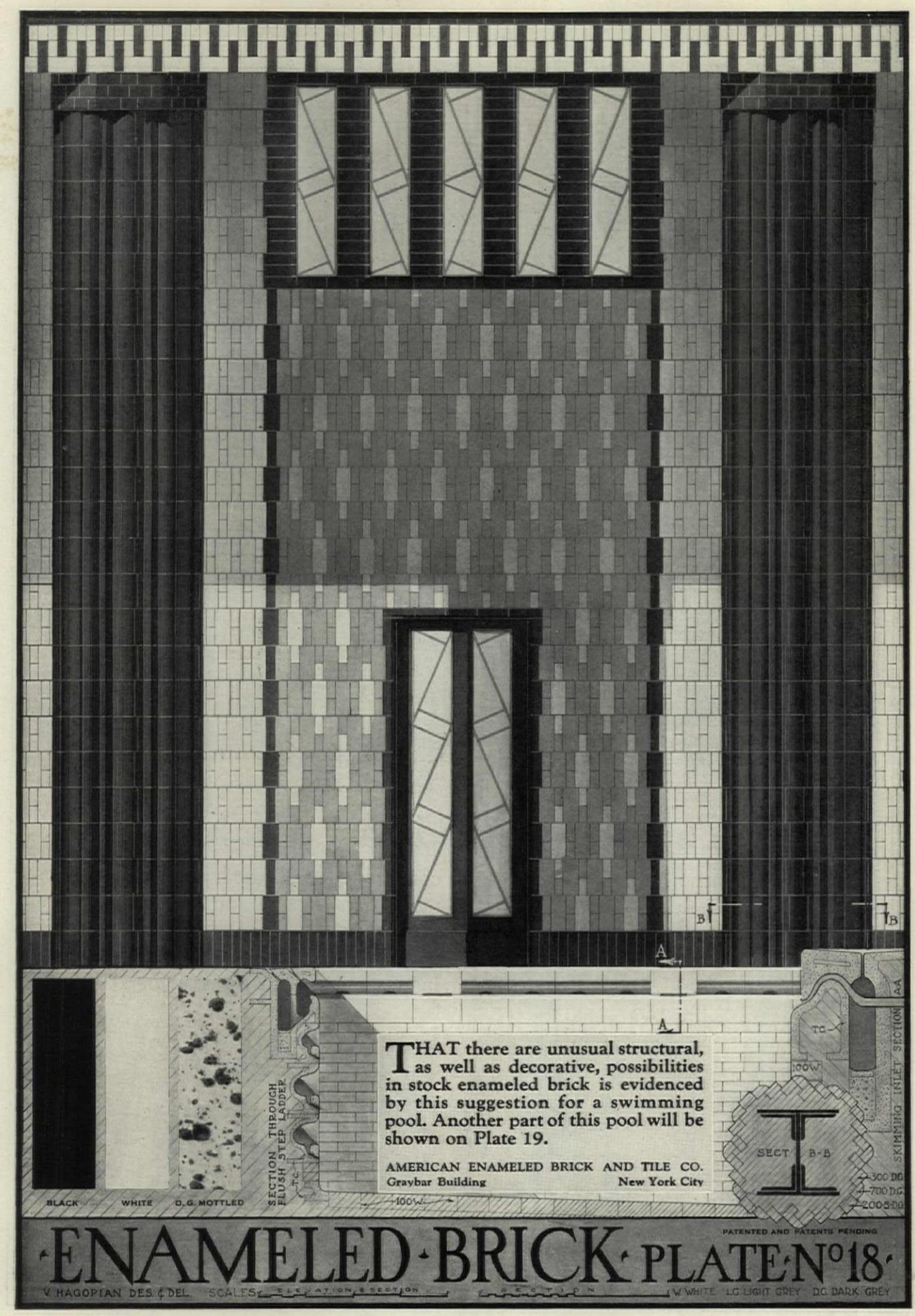

Volume XLVIII THE ARCHITECTURAL FORUM Number 1
Published Monthly by Rogers & Manson Company, 383 Madison Avenue, New York, N. Y. Yearly Subscription: U. S. A., Insular Possessions and Cuba, $7.00. Canada, $8.00. Foreign Countries in the Postal Union, $9.00. Single copies: Quarterly Reference Numbers, $3.00; Regular Issues, $1.00.
Entered as Second Class Mail Matter at the Post Office, New York, N. Y., under the Act of March 3, 1879.

A WORD TO THE WISE ARCHITECT ON SAMPLES

(Indiana Limestone Company is a consolidation of 24 of the oldest and largest companies in the Indiana Limestone district. With assets of over $46,000,000, this company has facilities for handling any number of large contract operations)

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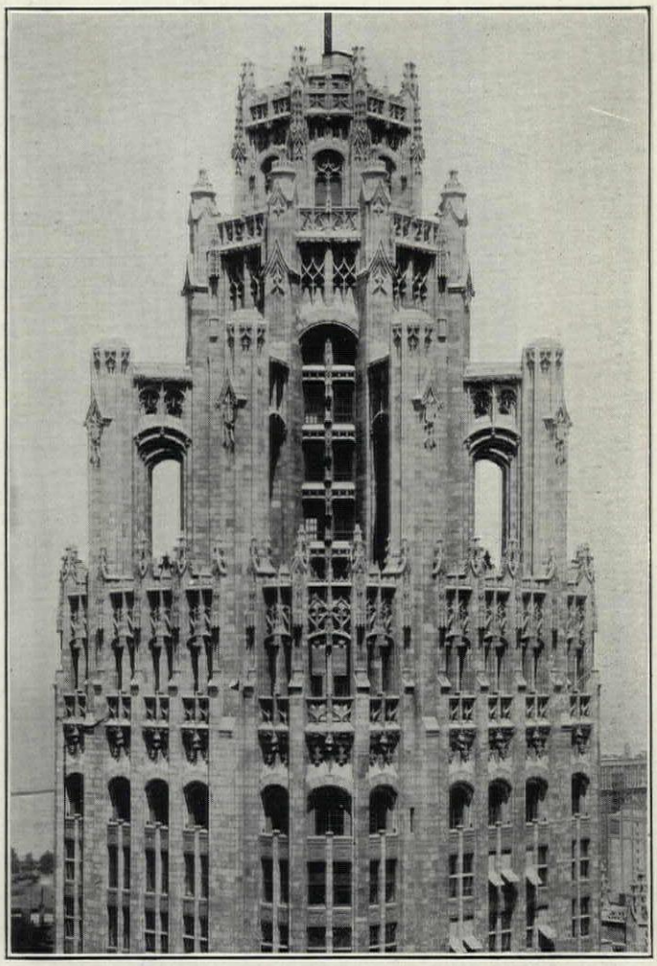
Tribune Tower	Chicago
Union Station	"
Elks Memorial	"
Masonic Temple	Detroit
General Motors Building	"



Tribune Tower, Chicago. Howells & Hood, Architects. Old Gothic Indiana Limestone

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Federal Reserve Bank	" "
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Nebraska State Capitol	Lincoln, Neb.
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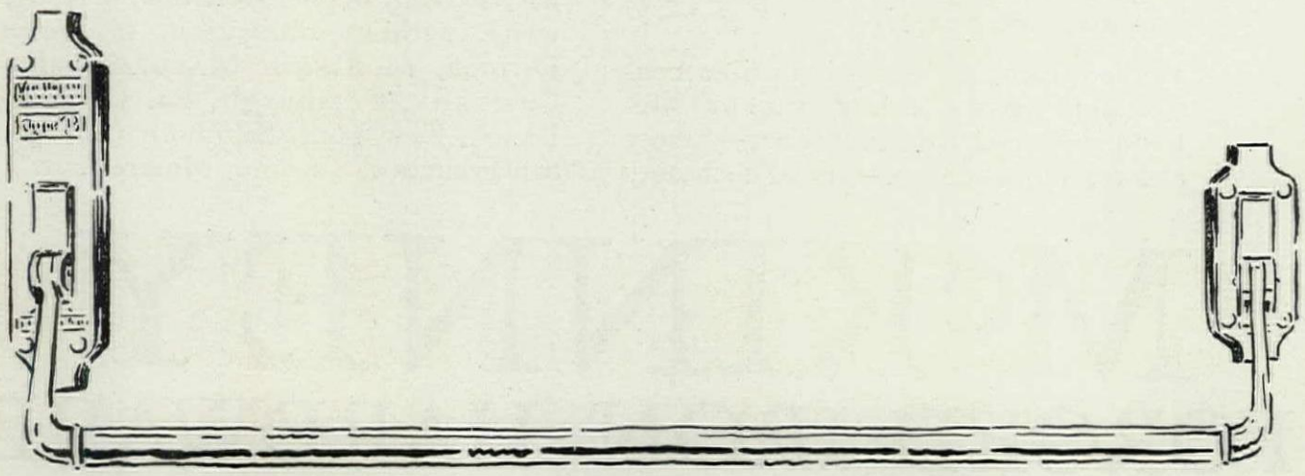

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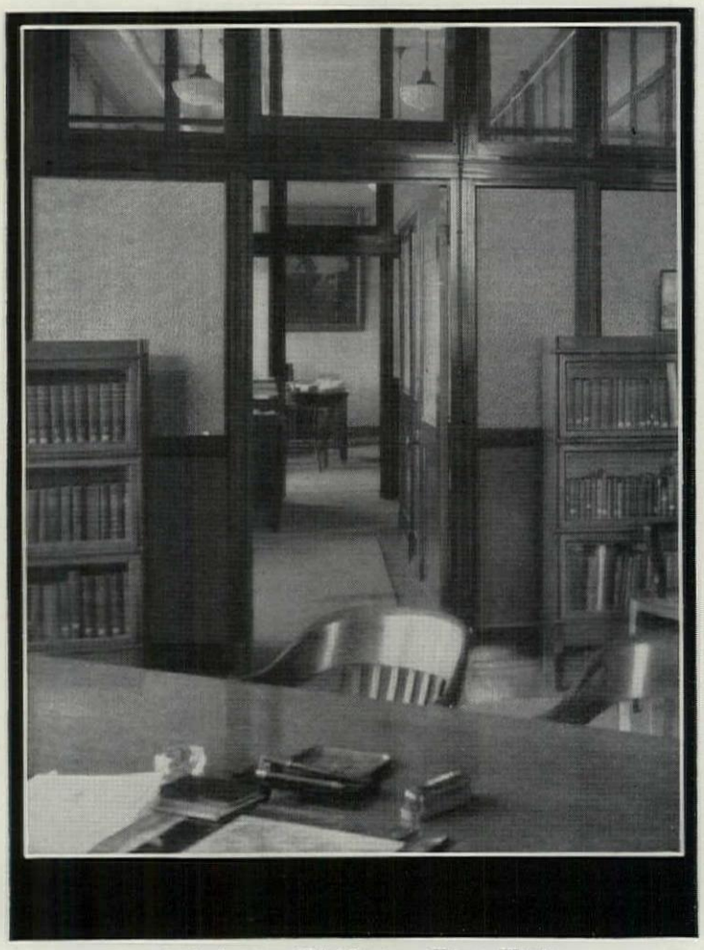

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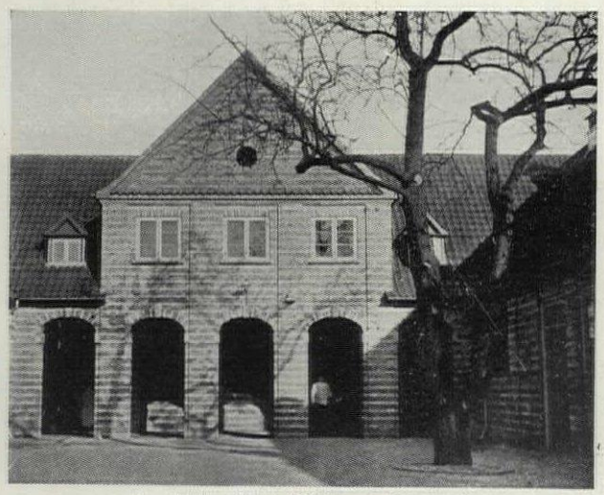
BOOK DEPARTMENT

SOME RECENT EXAMPLES OF DANISH ARCHITECTURE

THIS volume presents an illuminating survey of recent building achievement in Denmark, of both public and domestic character. There is a preface by Mr. Yerbury, short but directly to the point, and following this is an introduction by Aage Rafn, in which he succinctly sets forth the rationale of modern Danish practice and traces the immediate antecedents contributory to it. The rest of the volume is made up of plates, of which there are 100. Twenty-eight of them are drawings, several perspective renderings being included among a larger proportion of plans; the other 72 plates are half-tone illustrations made from Mr. Yerbury's own photographs, all of which, as we should expect, are taken from a purely architectural point of view and hence really illustrate the subjects in a lucid and satisfying manner. Ecclesiastical, civil and domestic structures all receive a fair showing, and the geographical distribution is so arranged that the result may well be considered truly representative of the distinctly modern work. Besides making his photographs altogether adequate from the architectural point of view, Mr. Yerbury has managed to infuse into many of them a dramatic value, so that they convey with force the vibrant quality of the original subjects.



An Abbatoir at Elsinore, Denmark
Poul Holsoe, Architect

To not a few the book will probably be disappointing upon a first, cursory glance through its pages, because the majority of the buildings illustrated either go too far to meet with the approval of those who cherish the sanctions of long established convention and precedent, or else because they do not go far enough in their expression of modern design to satisfy the itching radicalism and anxiety for absolute originality which impel many exponents of the ultra-modern mode to cut loose from every link with the past. On second and closer examination, however, the conviction grows that the subject matter is of very real moment to all who feel any intelligent concern in architectural development, and that the contents comprise much of unquestionably enduring value. In his preface, Mr. Yerbury alludes to the "standards of logical construction and good taste" that almost universally prevail in the work of the Danish architects, and therein is to be found the key to most of the situation here set forth. Despite the occasional occurrence of features that may seem whimsical or fantastic, sanity and sobriety dominate most of the designs and cause a feeling of reassurance for the future of Danish architecture along the channels in which, so far, it has been tending. Good sense has apparently precluded the awkwardness of that pitilessly rectangular and often brutally horizontal type of composition so frequently stressed by the exponents of the newer manner. In Denmark, at least, the adherents of the modern school do not regard the element of grace as a weak and criminal futility; much of their work is quite reticent. While daring to think and to act with unfettered independence, they have not eschewed the forms found in the repertoire of the past but have often given them a fresh and original interpretation. From the point of complete novelty, the designs of the Church at Odense and of Grundtvigs Church, at Copenhagen, are the most striking, not to say startling, features illustrated. Certain of the extreme moderns are likely to talk a good deal about "purpose of expression" and get very touchy when their purpose is not understood. Just what may be the "purpose" of the flamboyant "frontispiece" of Grundtvigs Church, rising like the bristling crest of some Paleozoic sea monster, or what it may be intended to "express," it would be difficult to say off-hand. Nevertheless, it has commanding boldness and decision of character, and one is quite willing to accept it on trust, since it possesses grace along with strength. The Danish architects devote more than a little attention to rendering interesting and even distinguished structures of certain types which in America generally receive scant consideration. One could scarcely imagine a slaughter house designed in an American architect's office as being more than the bleakest and barest of utilities. What constitutes the Danish architect's idea is well illustrated here.

Many of the examples of domestic architecture illustrated have very genuine charm and, furthermore, they exhibit numerous characteristics that are thoroughly "cribbable." Doubtless, in due time, they will be "cribbed" and "adapted," and that, too, probably with commendable results! From start to finish, the book is stimulating, and Messrs. Fisker and Yerbury are to be congratulated on affording the public an admirable resume of what is now taking place architecturally in Denmark.

MODERN DANISH ARCHITECTURE: Edited by Kay Fisker and F. R. Yerbury, With an Introduction by Aage Rafn. Text and Plates, 8½x11 ins. Price $10. Charles Scribner's Sons, New York.

GEORGIAN DETAILS OF DOMESTIC ARCHITECTURE. By F. R. Yerbury. Text and 150 plates, 8½ x 11 ins. Price $10. Houghton Mifflin Company, Boston and New York.

THE study of English domestic architecture during the reign of the four Georges, which lasted historically from 1714 to 1830, is of so much interest that surely no apology is necessary for the issue of this volume, comprising illustrations alone, of examples ranging over the whole of this period. The eighteenth century in Great Britain produced two styles in domestic architecture very much alike at a distance, essentially different in detail, one deriving from the composite genius of the whole age, the other directly traceable to Robert Adam. In both types, the Georgian and the Adam, two elements are consciously fused,—the basic British idea of a substantial and practical house, with large, comfortable rooms adapted for elaborate and stately entertaining, combined with an Italian overlay of adornment. Both types tend to be square, almost "chunky," structures, without noticeable roofs and laid out with conscious symmetry. While there are numerous exceptions, they are generally in red brick, with or without white trim.

The subjects chosen by Mr. Yerbury, a well known English architect, for this volume include some of the finest examples of Georgian domestic architecture, principally of the smaller type, although the author has thought it an advantage to include at the beginning of the book several illustrations of larger houses in town and country, and also of squares and streets in order to convey some idea of the setting and atmosphere of the period known as Georgian. Two striking examples may be seen in the illustrations of Bedford Square, and Bedford Place, London, which fortunately are sufficiently preserved to give a reasonably clear idea of the general character of the thoroughfares which the eighteenth century architects and builders designed. In this volume Mr. Yerbury has gathered illustrations from photographs of quite a number of Georgian buildings, facades, doorways, windows, ironwork, staircases and chimneypieces, of the kind which most interest American architects today. No part of England is richer in material of this character than London and the southern and southeastern portions of England, and the examples which are here presented are from London, Hampshire, Surrey, Bath, Hertfordshire, Berkshire and other southern counties. Their old villages and small towns have yielded many a photograph of manor house or a Georgian doorway of help as well as inspiration to the American architect.

Study of domestic architecture brings to light the popularity of the Georgian type of architecture in America, perhaps not true in every detail, but a type which is characteristically English. This strongly marked preference for English styles, instead of for French, Italian or Dutch adaptations, cannot be said to be the result of any historic or sentimental association of the types with American tradition; it is due wholly to the suitability of the styles to American life, conditions and customs. This quality of suitability includes much more than the dignity and grace which the type possesses; it includes the high degree of domestic comfort which it affords, and also an unusual flexibility as to scale and plan. The West End of London still retains a very considerable number of houses built at the time when this district was developed as a new residential area in Greater London; in places such as Hampstead, Highgate, Kennington, Camberwell, and in almost every district within a radius of five miles of the city, are to be found neat terraces and detached villas erected in the late eighteenth and the early nineteenth century. Many have fallen into a distressing state of decay, and much of the fine exterior ironwork and many of the internal fittings have disappeared; but in other instances, particularly where the district has retained its prestige or increased its value as a residential area, obvious care has been taken to keep them in repair or to bring them back to their original condition. Among the illustrations in this volume, Mr. Yerbury has shown many interesting examples of Georgian doorways of which there are innumerable beautiful examples scattered over England, generally to be found in houses of the simplest appearance. Although there is a certain family resemblance in most of these doorways, seldom are two found quite alike; in small points of detail or in the ornament there is generally something that gives to each an individual charm. An interesting feature of this volume are the illustrations, 14 in all, showing some interior views of the governors' private suites at the Bank of England, and we see excellent examples of simple decorative art, and of the great ornamental value of the chimneypieces, showing the refinement and elegance of interior treatment of this period, possible in structures of a monumental sort, and here designed upon an admirable scale and with pleasing simplicity full of suggestion.

MANUAL FOR SMALL MUSEUMS. By Lawrence Vail Coleman. 31 plates, 395 pp. 6 x 9 ins. Price $5. G. P. Putnam's Sons, 2 West 45th Street, New York.

THERE are certain subjects which, while of considerable importance, are likely to interest groups of people so small that little regarding them has ever been published in book form. One of them is the hospital, and another is the school house, though within the past few years the great importance of both has brought about the publication of a number of excellent manuals covering their organization, their operation and even more particularly the structures which house them and the equipment of one kind or another which renders their work effective. Much the same has now been done for the museum. Mr. Coleman is the Executive Secretary of the American Association of Museums, and his opportunities for observation and study have naturally been many and varied. Probably because the large museum is now well organized and established and its future reasonably secure, he covers in this volume only the small museum, which might be in a village, a town or a small city, or even part of an educational institution of one kind or another. He reviews in the most helpful way possible the organization of such a museum, its staff and operation, while of particular value to architects are the chapters dealing with the designing, planning and building of small museums, with their equipment and with the installing of exhibits. It is not always realized that all cities and towns and even villages everywhere, are establishing museums of one sort or another,—often they are primarily historical—and the illustrations which Mr. Coleman has been able to include in this useful volume are well calculated to afford suggestions to architects or museum directors who are concerned with the erection of such buildings anywhere in the country.

AMERICAN APARTMENT HOUSES OF TODAY, CITY AND SUBURBAN. Illustrating Plans, Exteriors and Interiors. By R. W. Sexton. 316 x 9½ x 12½ ins. Price $16. Architectural Book Publishing Co., 31 East 12th Street, New York.

TO those of us who remember the first halting steps taken toward improvement in apartment house building, some 20 years ago, the present status of the apartment house is nothing less than amazing. During the last two decades we have made some striking advances in public and commercial buildings, but the improvement made in apartment structures is far more radical, and its results are more notable. When we think of the beautiful apartment houses we see or read of, there can be nothing but congratulation on what has been done in this field during the last few decades. The most perplexing problem for architects had to do with introducing into the apartment house the atmosphere of a home. In one early instance the architect introduced duplex and simplex apartments alternately throughout a building, thereby increasing or decreasing the heights of the ceilings.

It has now been many years since coöperative ownership of a residence structure was first attempted in America, one of the earliest ventures being the so-called "Spanish Flats" in New York, now about to be demolished. Because the methods by which success in such a field was to be attained were not sufficiently understood, the early projects met with difficulty, if not with disaster. But the matter was given the careful study of minds well trained by dealing with other problems more or less similar, and with full and complete understanding of the problem there have been worked out means or methods which years ago definitely assured success to those who would profit by the lessons which experience has taught to those who would learn. This understanding covers, too, the general subject of planning, which involves, of course, securing the utmost in the way of accommodations within the minimum of area, and there is covered also the planning of rooms in their relation to one another. This includes so planning as to secure the best exposures, adequate light, and the best arrangement of the proportions of building plots which, according to varying municipal laws, may be occupied by buildings.

The success of an apartment house depends almost wholly on its plan. In later years, the old type of apartments, with their great number of dark rooms, their small and poorly ventilated bedrooms, and their small, inadequate kitchens, has disappeared. The apartment house necessarily enjoys from municipal governments a certain amount of official supervision, as to cleanliness, overcrowding, safety from fire, and proper construction, which in a far less degree is given to private dwellings.

Two factors which have been most ignored in the erection of apartment houses are sun exposure and wind exposure. It is obvious that a court open to the southeast or south is to be preferred to a court with north or northwest exposure. A southern court will get the cool breezes in the summer and is protected from cold winter winds. From the viewpoint of light, the southern exposure has much greater value than a court exposed to the north. In addition to the greater amount of light obtained, the effect of sunlight as a destroyer of germs must be considered as having great hygienic value. In fact the entire difficulty of planning good apartments is due to the question of light and air, and the New York

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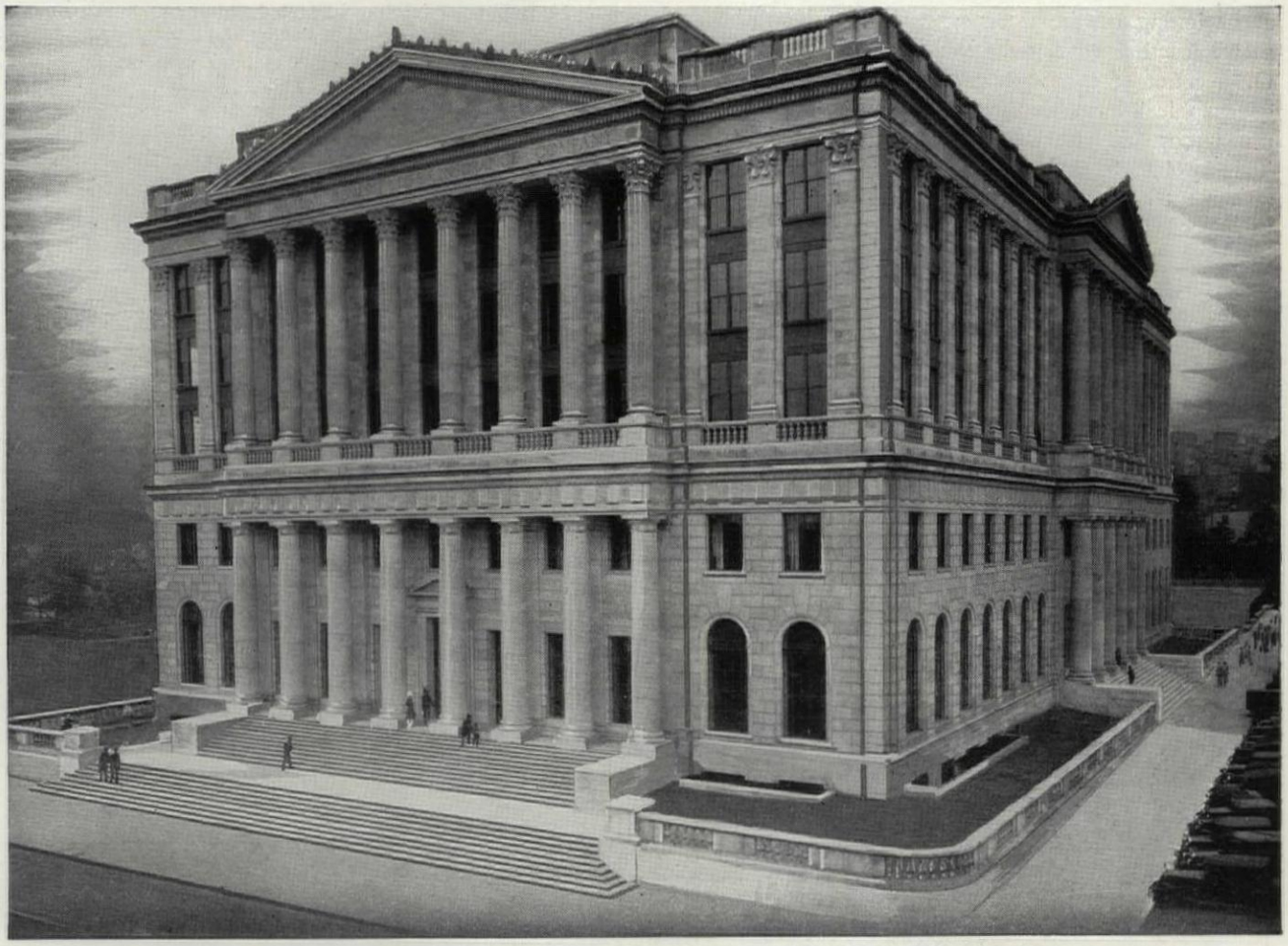


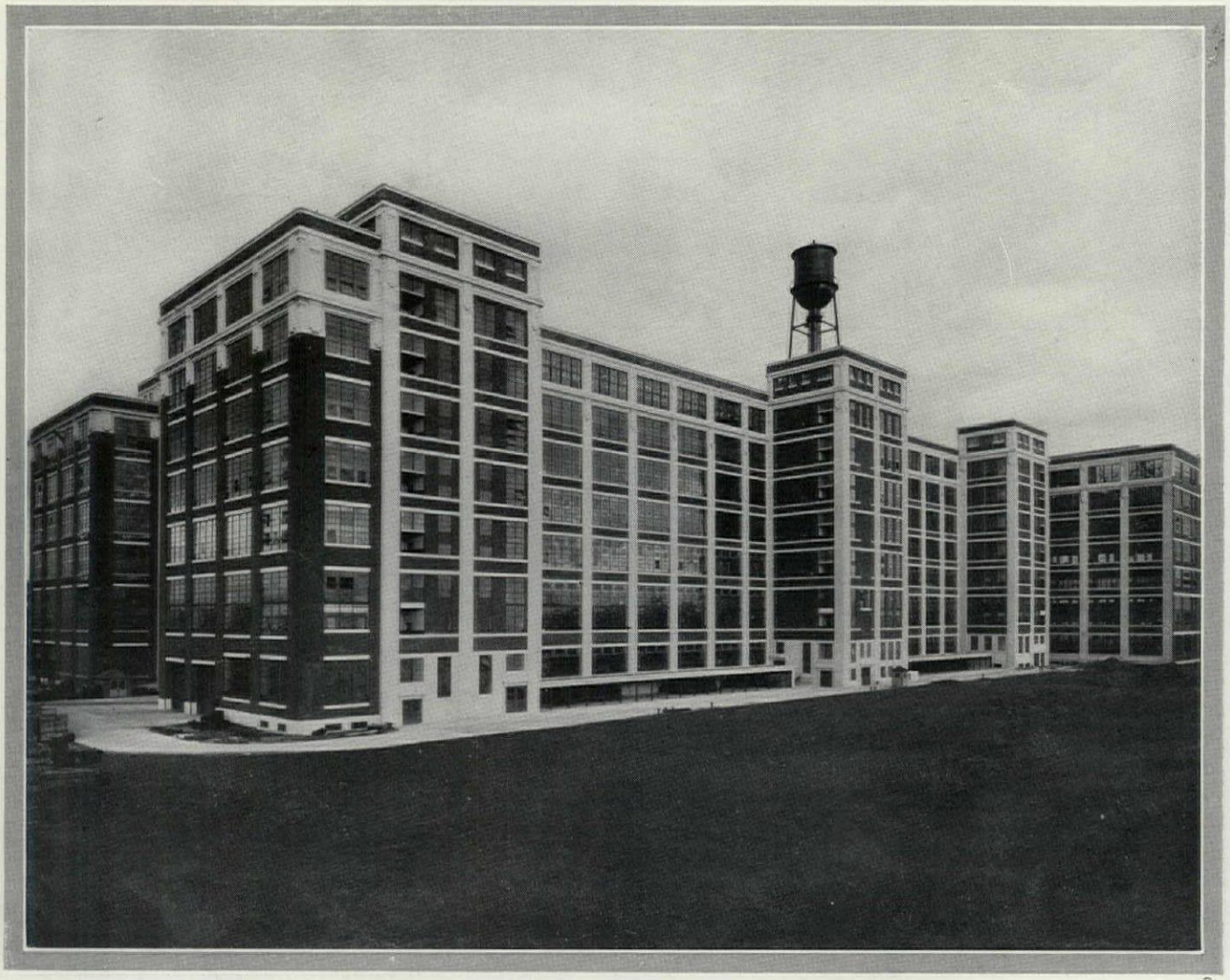
tenement house law has made this very much more difficult than it might otherwise be. It has at times legalized poor plans and prevented making good plans. The apportioning of the floor space is based on the same principles that govern the planning of a private house. On account of the city's rapid growth, and its peculiar geographical form, the housing problem in New York is much more difficult of solution than in most localities. This problem has been solved to a certain extent by apartment houses, which have played an important part in the city's life the last 35 or 40 years. Apartment houses are occupied by skilled workers, by people who earn fairly good incomes, by the middle class, the well-to-do, and also by the very rich, and indeed by all classes.

In this volume, Mr. Sexton gives a short account of the development of the apartment house, together with a review of the success it has made, economically and as regards convenience of plan and equipment. Coöperative ownership, which has recently attained such marked popularity, consists, as its name implies, of ownership by those who occupy the apartments. Both the land and the building are owned jointly by the tenants. On account of the enormous variety in apartments, it would be impossible in one work to consider them all, so the volume deals with the better classes of the latter-day apartment house, built within the last 15 years, and points out its defects, its disadvantages and its good points, and calls attention to good and bad methods of planning, not from the architect's point of view, but considering the laws of hygiene, of household economy, and proper housekeeping, and in fact its general desirability as a dwelling place.

THE SMALLER HOUSE OF TODAY. By Gordon Allen, F. R. I. B. A. 179 pages, 5½ x 8¾ ins. Price $3.75. Charles Scribner's Sons, 597 Fifth Avenue, New York.

STUDENTS of what is now known as "small house" architecture find interest and often profit in keeping abreast of developments in the small house architecture of other countries, particularly of England, where conditions are sufficiently akin to those prevailing in America to give to English work a highly practical value. That these possibilities are by no means either ignored or overlooked might be proved by explaining the rapid rise to public favor of what is called the "Modern English" style of domestic architecture, and some of the most successful examples of the use of the style are not in England, but in America, in parts of the country widely apart.

In this volume a well known English architect presents the English version of the small house, which apparently is as popular in Great Britain as in the United States. The work abounds in suggestions, afforded not only by illustrations of exteriors and interiors, plans, and data of other kinds, but also by the text pages, divided into ten chapters dealing with various matters connected with small house design and construction. A few of these chapters discuss these details in terms so distinctly English that they have no very definite bearing upon house building in America, but the teachings of the volume as a whole are so helpful and comprehensive that the work deserves a wide circulation among American architects, builders, and home owners, to whom it will doubtless bring a heightened appreciation of this important domestic architectural type for use in an adapted form.



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CONTENTS *for* JANUARY 1928

Part One

Architectural Design

Part Two

Engineering and Business

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383 Madison Avenue, New York

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THE EDITOR'S FORUM

PRIX DE ROME

THE American Academy in Rome issues the program for its annual competition for fellowships in architecture, painting, and sculpture. In architecture the Katherine Edwards Gordon Fellowship is to be awarded, as well as a fellowship recently endowed by the late George B. Gordon, and Mrs. Gordon, of Pittsburgh, in memory of their daughter. In painting, the fellowship is provided by the Jacob H. Lazarus Fund of the Metropolitan Museum of Art, established by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus. The fellowship in sculpture is supported by the Parrish Art Museum Fund, given my Samuel L. Parrish. The Grand Central Art Galleries of New York will present free membership in the galleries to the painter and sculptor who win the Rome Prize of the Academy and fulfill the obligations of the fellowships.

The competitions are open to unmarried men, not over 30 years of age, who are citizens of the United States. Fortunately, the Academy has been able to increase the stipends to $1,500 a year, and also to grant an allowance of $500 for travel, in addition to the present annual allowance of from $50 to $100 for material and model hire. Residence and studio are provided free of charge at the Academy, and the total estimated value of each fellowship is about $2,500. In architecture, graduates of accredited schools will be required to have had architectural office experience of six months, and men who are not graduates of such schools may enter the competition if they have had at least four years of architectural office experience and are highly recommended by fellows of the American Institute of Architects. Entries for all competitions will be received until March 1, 1928. Circulars of information and application blanks may be had by addressing Roscoe Guernsey, Executive Secretary of the Academy in Rome, at 101 Park Avenue, New York.

STEEDMAN FELLOWSHIP

THE governing committee of the James Harrison Steedman Memorial Fellowship in Architecture announces the third competition for this fellowship, to be held in the spring of 1928. The value of the fellowship is represented by an annual award of $1,500 to assist well qualified architectural graduates to benefit by a year in travel and the study of architecture in foreign countries, as determined by the committee and under the guidance and control of the School of Architecture of Washington University. The fellowship is open on equal terms to all graduates in architecture of recognized architectural schools of the United States. Such candidates, who shall be American citizens, shall have had at least one year of practical work in the office of an architect practicing in St. Louis, and shall be between 21 and 31 years of age, at the time of appointment. Application blanks for registration can be obtained at any time upon written request addressed to the head of the School of Architecture of Washington University, St. Louis, to whom all candidates desiring to enter the competition are required to forward their application blanks not later than January 19.

NEW ARCHITECTURAL CLUB

ONE of the more recently organized associations of architects, draftsmen and others interested in architecture is the Pasadena Architectural Club, formed tentatively in June, 1927, and now duly organized upon a permanent basis. The officers are William J. Stone, President; Orrin F. Stone, Vice-president; William J. Byers, Secretary.

WAR MEMORIAL IN BELGIUM

AMERICAN engineers are raising a fund to make possible the installing of a clock and carillon in the tower of the library of the University of Louvain in memory of the American engineers who died in the World War. The fund is being sponsored by the Committee on War Memorial to American Engineers, of which the chairman is Dr. Edward Dean Adams. A group of engineers went lately to Princeton to inspect and hear such a carillon.

Serving with Dr. Adams on the committee are representatives of the engineers' associations. They are George W. Fuller for the American Society of Civil Engineers; Arthur S. Dwight for the American Institute of Mining and Metallurgical Engineers; A. W. Berresford for the American Institute of Electrical Engineers; Charles M. Schwab for the American Society of Mechanical Engineers; George Gibbs for the United Engineering Society.

COMPETITION IN DESIGN

TO stimulate the creative ability of American designers in the field of wallpaper, the Art Alliance of America, 65 East 56th Street, New York, announces a wallpaper design competition for these prizes offered by the Thomas Strahan Company: First Prize, $400; Second Prize, $200; Third Prize, $150; Fourth Prize, $100; Three of $50 each.

Designs will be received at the Art Alliance from February 12 to February 14, 1928. The jury of award is made up of well known authorities on design: Miss Nancy McClelland; J. G. Hopkins; Richard Thibaut; Richard F. Bach; John Alonzo Williams; Richardson Wright; and Alon Bement.

They moved in May

. . . by Christmas they were crowded

ONE department had grown so quickly it needed room for expansion. But another had space to spare. The necessary alteration involved taking down and re-erecting the partition.

A messy job? A noisy job? An expensive job? Not at all, for luckily the partition in this office was Telesco!

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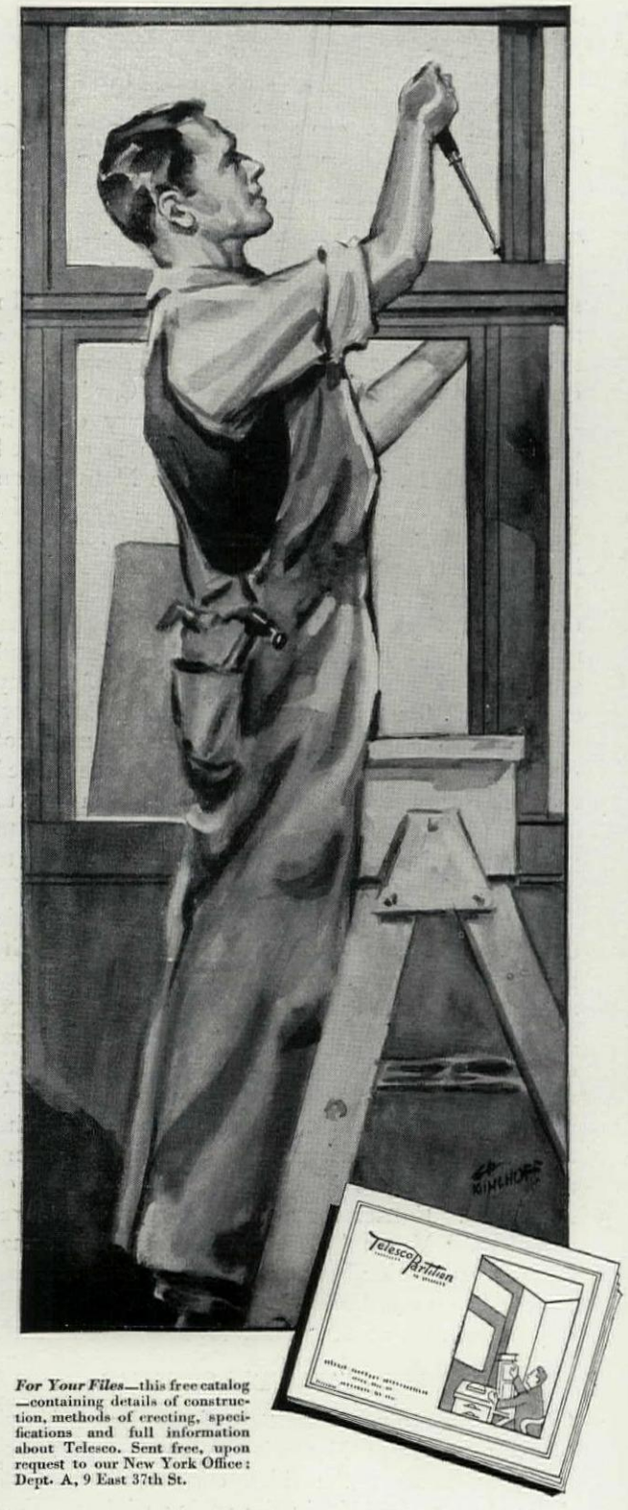
No wonder that to many people the very presence of Telesco in an office indicates the character of the building and the attitude of the owner.



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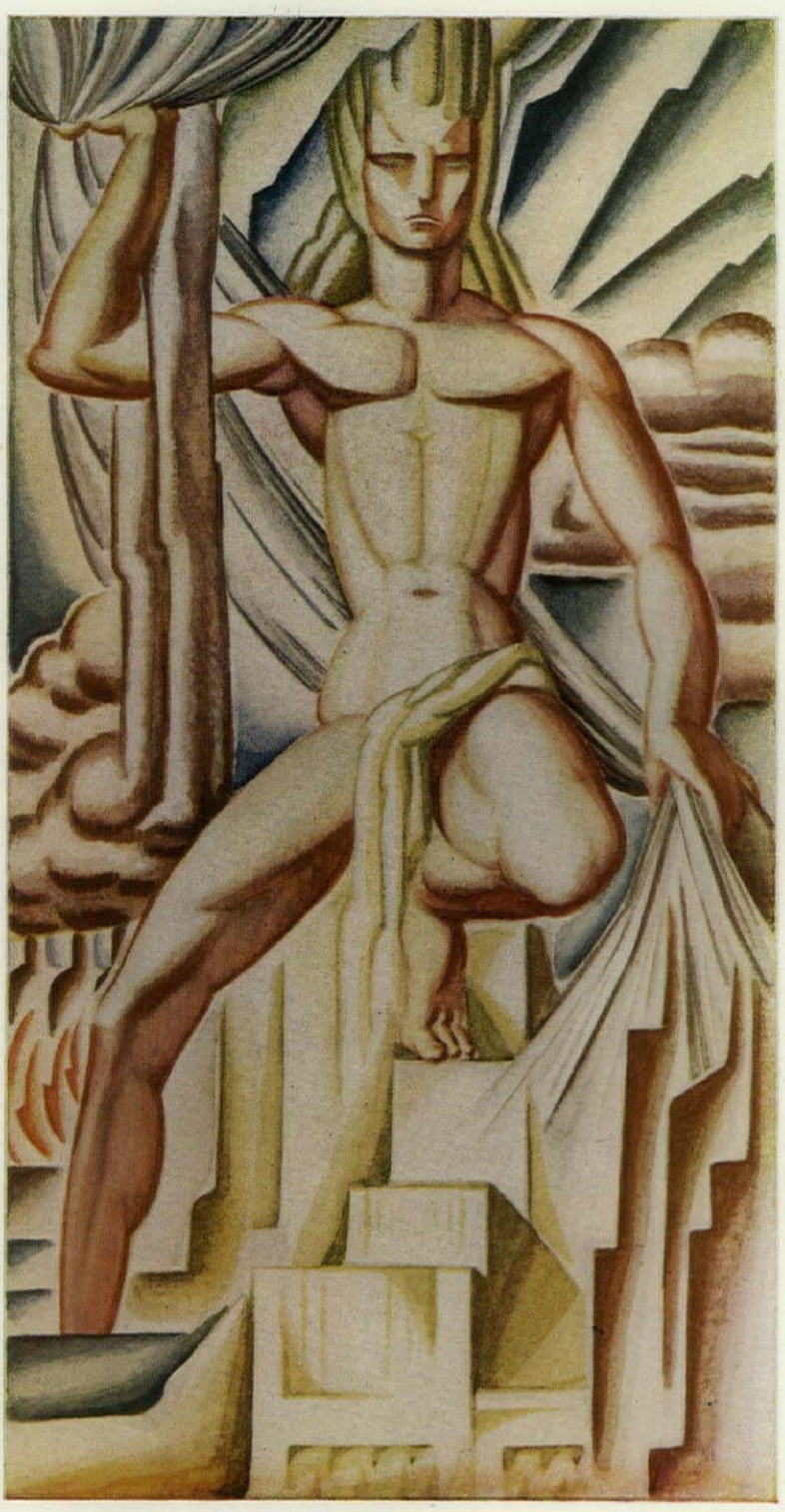
THE EDITOR'S ANNOUNCEMENT

THE triangle is now more than ever the symbol of architecture, with Design as its base, joined on the one side by Engineering, and on the other by Business. The architect realizes that his progress depends on the strength and breadth of his knowledge and ability in each of these three major divisions of his profession. The basic forces which are giving their impress to every form of business and professional activity are similarly influencing architecture. In the case of the architect, economic pressure, new standards of living, progress in the science of building, new materials and equipment are among the things which have increased his responsibility and complicated his problems. To meet these changing conditions THE ARCHITECTURAL FORUM enlarges its editorial scope and adopts a new format to parallel the work and interests of the architect so as to render to him as complete a service as he must render to his client.

In order that the increased content of THE ARCHITECTURAL FORUM shall be most convenient for reading and reference, a natural physical division of the magazine has been made. One part is devoted to architectural design, its enlarged content selected for architects by architects for its practical and inspirational value. The other part of THE ARCHITECTURAL FORUM is devoted in its entirety to engineering and business subjects, authoritatively and adequately treated. As a further service the advertising has been carefully classified so that all products which are essentially of interest because of their design character are found in the Design Section, while those products which are primarily of an engineering or structural character are placed in the Engineering and Business Section thus facilitating the architect's use of this important feature of the magazine. As heretofore, THE ARCHITECTURAL FORUM will appear as a monthly.

It is hoped that the additions which have been made to THE FORUM as well as the changes in its physical character will increase the value of this journal to the profession. Whatever measure of recognition it has achieved in the past has reflected the generous and helpful interest of architects. By making available the work of their offices and by suggesting subject matter and improvements, they have lightened the burden of the editorial staff in its effort to produce an architectural magazine service which would completely satisfy the needs and aspirations of the profession. It is hoped that the new FORUM will prompt a continuation of this interest in ever-increasing measure.

Parker Morse Hooper



STUDY FOR A FRESCO DECORATION SYMBOLIZING
ELECTRICAL COMMUNICATION THROUGH WATER, EARTH AND AIR,
FOR THE TELEPHONE BUILDING, NEWARK

From a Water Color by J. Franklin Whitman, Jr.

Voorhees, Gmelin & Walker, Architects

The Architectural Forum

THE
ARCHITECTURAL
FORUM

VOLUME XLVIII NUMBER ONE

JANUARY 1928

A NEW ARCHITECTURE

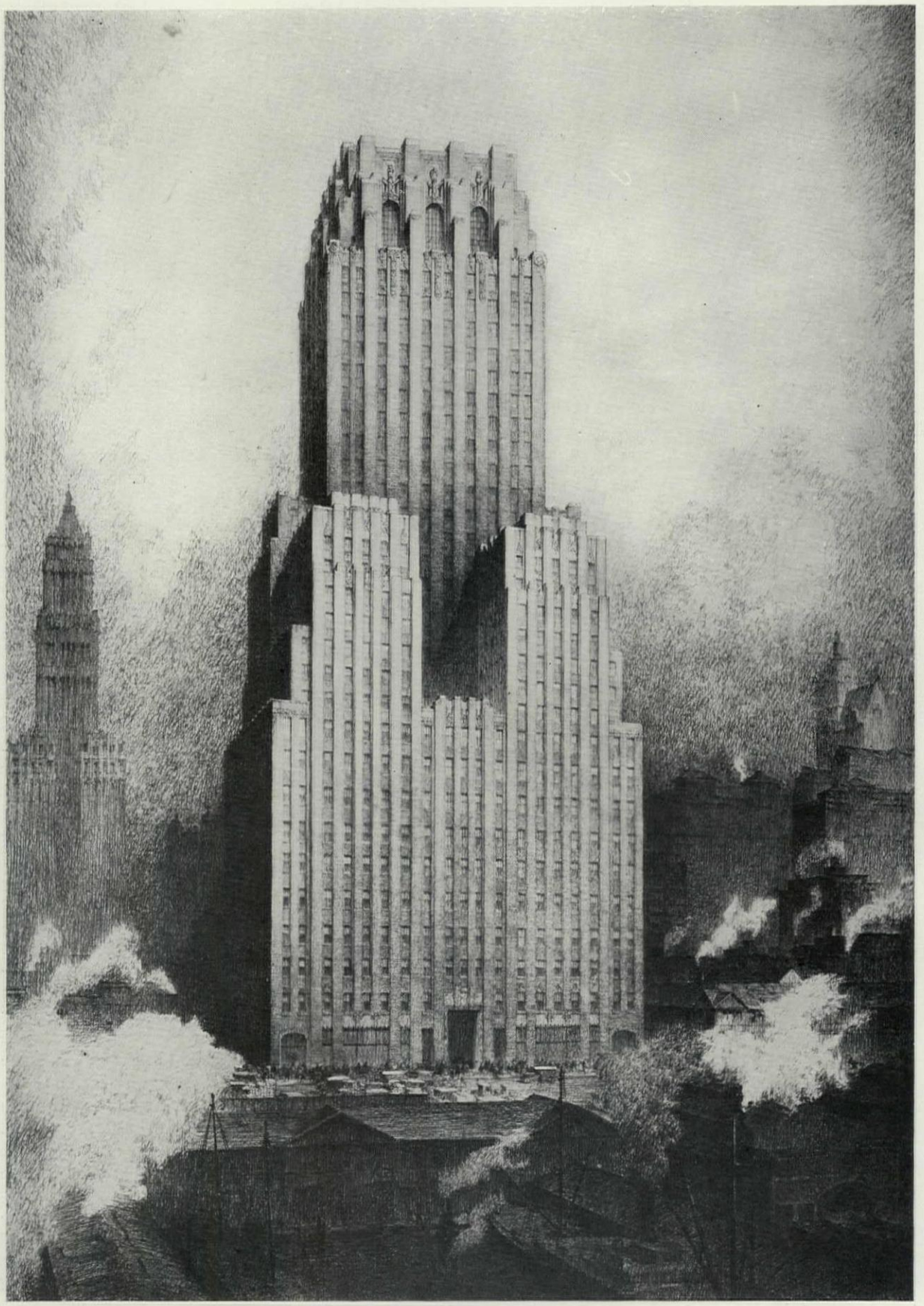
BY
RALPH T. WALKER
VOORHEES, GMELIN & WALKER, ARCHITECTS

IT seems to me that we have come to a bend in the road, a place in which to pause, where we can look backward over the past and see its contributions and at the same time look forward over the future and glimpse its possibilities. We realize that behind us are the known and the secure, and that before us are the unknown and adventure. To the rear is the broad road of imitation, which we have traveled; ahead is the narrow way of creation, which is yet to be explored. We shall take into the future, however, a part of the past and a part of the present, even though these parts be but remembrance; this is true of architecture which grows out of the physical and spiritual needs of humanity, and while these needs change, they never are completely overthrown but rather are the new needs woven into the woof of the older. This being so, it would seem that the architectural expression of these needs, while taking on new aspects, will continue to retain much of that which is of the past and of today. In fact, it is the tying in of one need-expression to another that makes for a universal quality without which no art lives; for without universal aspect, art is but a fad,—poster-like in conception, here today and gone tomorrow. Though art may change, it must be enduring.

Architecture is neither the structure nor the skin that forms the covering, but is a balance between them and the requirements of man. It should follow, then, that true architecture can never be entirely new but becomes, if creative, something akin to a series of fresh viewpoints through which the individuality of the designer and the times in which he lives are expressed. At the convention of the American Institute of Architects, last spring, a day was devoted to the discussion of collaboration. Among those who spoke, the craftsman was the only man who urged the necessity of leaving behind something of himself and of his time; something not imitative but creative. The change that is coming into our architecture is coming through that desire for creation, with a full realization of the changing needs of man, and not in a mere desire for bizarre change. Creation presupposes that there is a sufficient knowledge of the inherent nature of the architectural need,—the ways and means to create from within rather than from without, whereas imitation is wholly external in its quality. In the past architecture has been limited by a lack of scientific structural knowledge, and our entire sense of proportion has been built upon that lack. The possible span of the lintel and the arch has so formed our conceptions of what is pleasing to the eye that in the use of such materials as steel and concrete both the structure and the skin have been imitative of units that conform to traditional forms. And, strange as it may seem, it is almost as difficult to rid the engineer as it is the architect of these ideas. It is easy to think of structure in design as being of larger moment than it actually is, whereas it should be thought of as having but this one function,—to span the space desired and to span it economically, whether beautifully or not.

For the first time in the history of architecture we have at our disposal means and methods of building that are unlimited in their possibilities. Our ways of construction are the most flexible in the long struggle to span space, and new forms are coming into existence that are strange to our sense of fitness, although they gradually become part of it. It can be questioned, however, whether beauty is ever synonymous with economy of construction. Certainly most of the so-called modern European architecture, although extremely economical, is far from pleasing in appearance. It seems to me a fallacy that anything resolved into absolute efficiency must necessarily be in the same degree beautiful. Therefore, while the desire to be economical in structure is laudable, it is not by any means the end of the story that the French architects, such as Ferier and LeCorbusier, think it is.

The fundamental, spiritual and intellectual needs of man can never be satisfied with the thin, austere design of the engineer-architect, which, while perfectly honest, fails to take into consideration the thoughts or emotions of anyone other than a "Robot." We are beginning to understand scientifically that which was probably intuitive during the great periods of architecture,—that while it is necessary to securely enclose the body, every effort should be made to keep the mind and spirit unenclosed,—in other



NEW YORK TELEPHONE BUILDING
VOORHEES, GMELIN & WALKER, ARCHITECTS

NEW JERSEY BELL TELEPHONE BUILDING, NEWARK
VOORHEES, GMELIN & WALKER, ARCHITECTS

words, to create horizons beyond the immediate walls. In looking forward to a new architecture, the ideas of the use of materials that have held in the past will be slowly discarded, and new materials or uses will come into effect. Concrete, which at present is actually a dull mass of mud, will have, with a more intelligent use of forms and of the material itself, an unusual amount of pattern and variety of color besides its economy to recommend it. Cast stone, which at present is imitative of natural stone, will have character and beauty that are by nature parts of itself. Synthetic materials, because of ease in manufacture, will take a much larger part in our design, but they will be developed and used for their inherent qualities, which will grow in importance.

It seems to me that another fallacy which holds of this day is that the use of the machine tool means standardization and utter, stark simplicity, whereas the reverse is actually true; the machine means diversity, and complexity, which is, after all, the spirit of our times. The standardized mass production of today will not be of necessity the standard of tomorrow. In fact, our talk of standards is brought about because of the difficulty that comes in maintaining them. Americans are spoken of as the most mechanical group of people in the world, yet nowhere is individuality in architecture, or lack of what is known as a "school," more in evidence than in this country. Our cities and home developments are chaotic at present because of their great diversity,—in other words, the regularity we know as mechanistic is of the tool only and not really of its product.

The new architecture will not be a thing of slab-sided cubes or spheres, built up of plane and solid geometry in which there is no element of time (something absolutely lacking in either primary forms or colors), but will have an infinite variety of complex form and an intricate meaning that will be comprehensible to minds that are able to project thought beyond infinity. Otherwise we might well be in a position similar to that of the pessimistic Basque who had inscribed over his door these words: "The past has deceived me; the present harasses me; the future horrifies me." The present is a time of change in every sphere of life, and architecture as a living art must change with the times. But the changes will be worked out in accord with rules governing all arts.

Syracuse Telephone Building
Voorhees, Gmelin & Walker, Architects

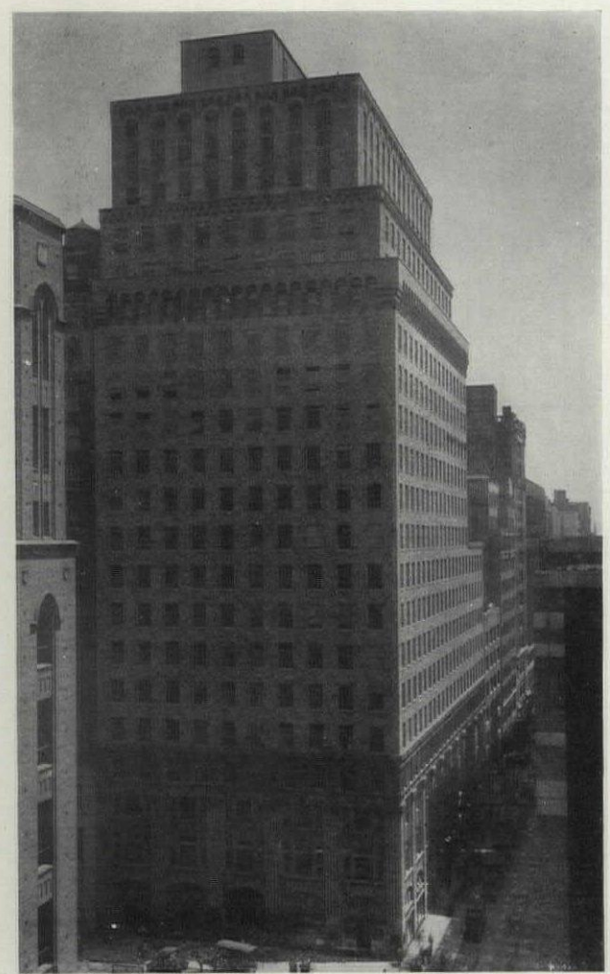
OFFICE BUILDINGS OF TODAY AND TOMORROW

EDITOR'S NOTE. This article is based on conversations with several leading architects who specialize in commercial architecture

THE point has been reached in the development of American architecture where many of our buildings are stark expressions of practical commercial requirements in terms of modern construction; piles of simple, rectangular forms like stacks of cardboard boxes of varying sizes; while our monumental buildings are architecturally admirable, elaborate and costly pieces of scenery, their classic orders and their Gothic arches are just so much false construction in stone, hung on steel framework. In the case of the former, buildings which must earn the maximum profit on the investments, the architect has been compelled to abandon all pretense; nothing is permitted to be spent upon the simulation of old masonry construction. The building is a shell, and a shell it must appear. So far, little has been done to give it beauty. If the architect is able to secure effective massing and good proportion in the necessary parts of the building, no one is likely to object, and the good appearance of the structure enhances its value. Here and there we see attempts to enrich a building of this kind in a consistent manner, and the result is usually the application of a "linoleum pattern" to the wall surfaces forming the spandrels between windows of the various stories.

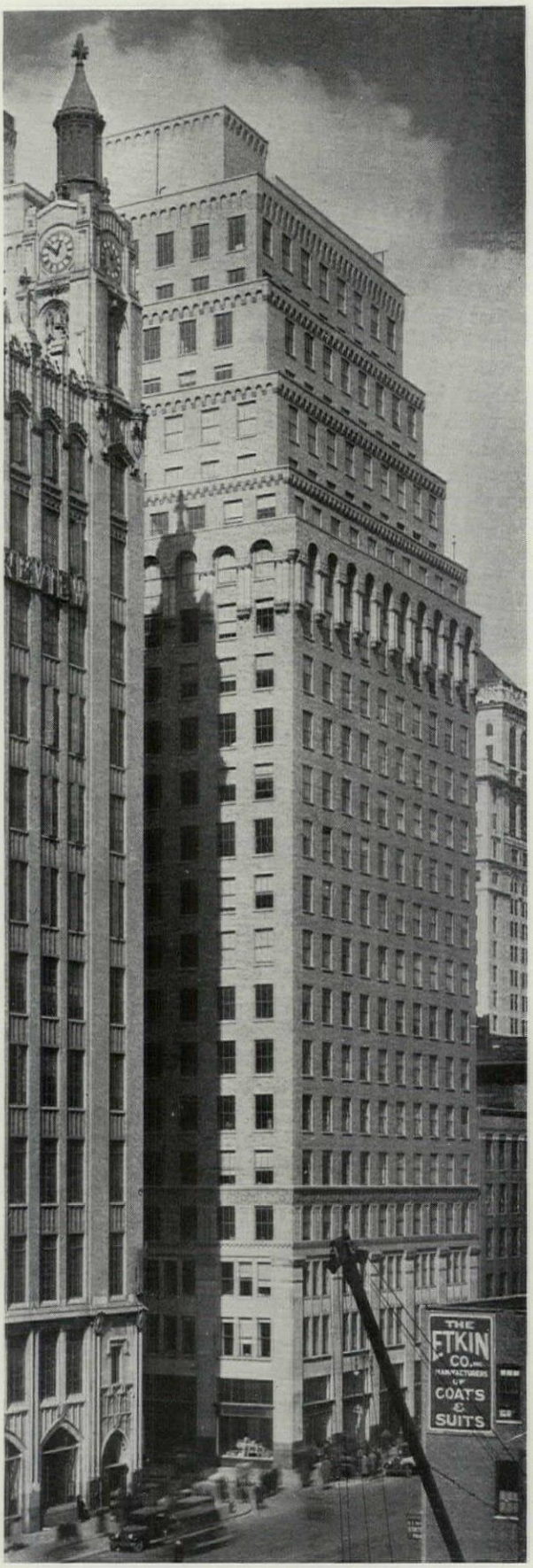
Between these two classes of buildings, those in which utility and profit are the governing conditions on the one hand and such monumental structures as large public libraries and museums, churches and great railway terminals on the other hand, lies a third class of structures, including great office buildings, important hotels, etc. It is in the designing of buildings of this type that the greatest possibilities are open to the architect. He is neither hampered by being held to the most rigid economy nor obliged to mask modern construction with ancient forms. Usually these buildings are tall. They can be seen at great distances, often for miles, and the silhouette is consequently important. That this fact is recognized is shown by the more careful study architects have been giving lately to the silhouette. In addition to securing good composition in the handling of the stepped masses of these buildings, which have the setbacks required by the zoning laws, the architect is permitted usually to elaborate the highest portion. This he does, most often by giving it the form of a tower of characteristic shape which distinguishes the building as far as it can be seen. So right here we have a new form of building, a new style of architectural expression developed from conditions peculiar to our own times. That it may bear the ornamental detail of one or another historic period need not concern us greatly at this time, so long as this ornament is intelligently used, as in a great many instances it is.

A salutary influence of incalculable value in the sound development of modern architectural design is the compulsory study of mass and proportion brought about by the necessity for depending upon these elements for most of the character in present-day tall buildings. It makes the architect look beyond the familiar facade detail and see something larger and simpler. It makes a good basis, this mastery of mass and silhouette, for the development of a characteristic enrichment which may be expected to appear in the course of time. A condition that is doing more than any other one thing to force architecture out of the rut of stylistic precedent is the comparative thinness of the walls of steel frame buildings. With thin walls there are of course no deep reveals. The traditional styles, having been developed in heavy masonry construction, consequently, are not adaptable to modern steel frame buildings. This obliges the present-



Photos. Sigurd Fischer

The Arsenal Building, New York
Buchman & Kahn, Architects



Building at 550 Seventh Avenue, New York
Buchman & Kahn, Architects

day architect to seek other means of expression. Among these means are polychrome ornament, sculpture in low relief, and use of materials of interesting texture and coloring, and all these means are in use.

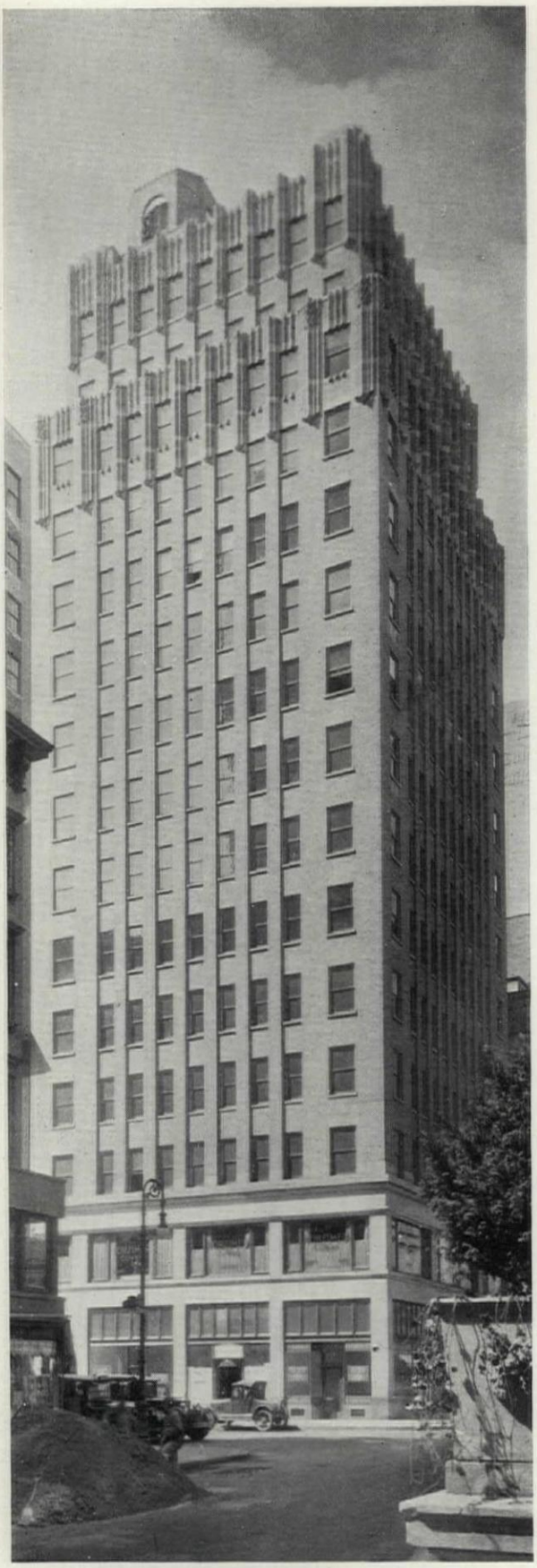
As has already been said, these buildings can be seen from great distances, but it is also true that they cannot be seen in their entirety when one is at all close to them, which is another modern condition that is having its influence. A Greek temple, a Roman arch, a Gothic cathedral or an Italian palace could be seen in its entirety from a comparatively short distance. Usually there was an open space in front of it, or all about it. Our buildings are on narrow streets; we see them either as towers blocks or miles away, or as rows of shop fronts within a few feet. Consequently, there is no place for fine ornamental detail such as is found in the architectural work of the past. On the lower parts of our buildings one cannot enjoy the decoration because of the jostling crowds on the sidewalks, and higher up it is lost in the distance. Furthermore, on our canyon-like streets the lower stories need to be mostly of glass to admit light and protect window displays. The high percentage of glass area, not only in the lower stories, but throughout, is one of the important elements in modern architectural design. Steel is the greatest factor of all, for it is from the use of this material that most of the conditions touched upon here arise. Without steel we would not have tall buildings with thin walls and large areas of glass, any more than the people of classic times or the Renaissance or the eighteenth century had them. So this material,—steel,—has given us an entirely new basis for architectural design, and we have only begun to adjust ourselves to it. For the massiveness of masonry there has been substituted the lightness of a strong, slender framework which we enclose with the thinnest possible shell of brick, stone or terra cotta. To this we endeavor to apply our masonry traditions as well as we can, while we are becoming acquainted, in an artistic sense, with this new element in the field of architecture,—steel.

We have traveled a long way since the St. Paul Building, still standing at Broadway and Ann Street, was built some 30 or 40 years ago, its surface loaded with superimposed orders. Then came the idea that a skyscraper should be designed in the likeness of a column, with a base of lower stories treated with columns, a shaft of plain walls pierced with windows, with a cap consisting of the upper stories treated with columns or pilasters and surmounted by a massive cornice. That was an improvement, for it gave a better composition. Then after a considerable time came the Woolworth Building, with its emphasis upon verticality. More recently came the concept of the building as a pile of boxes, which is closer to the truth. We have finally stripped the thing down to its structural and practical elements, and have begun to develop designs from that basis,—a sound and logical method. In doing this, most architects are drawing upon the detail of the historic

styles for their decoration and ornamentation, while a few are endeavoring to create detail of a consistent character, original in conception and suitable in scale. It is interesting to note the variety in the method of treatment adopted by the architects of some of the important buildings recently erected or now under construction in New York. The building for the New York Life Insurance Company, Cass Gilbert, architect, which is now well advanced on the site of the old Madison Square Garden, is essentially modern but conservative in its design. The detail of historic character is skillfully incorporated in a building that meets present-day requirements. The Savoy-Plaza, McKim, Mead & White, architects, at Fifth Avenue and 59th Street, also reflects the architecture of the past in a skillful adaptation of an entirely different style. The Sherry-Netherland on Fifth Avenue, one block north of the Savoy-Plaza, Schultze & Weaver, architects, is still different, but in line with architectural precedent so far as form and detail are concerned. Still another building of traditional detail and modern massing, is the new Aeolian Building at Fifth Avenue and 54th Street, Warren & Wetmore, architects. All of these structures are notable.

A splendid example of a thoroughly modern commercial structure is the Park Avenue Building at Park Avenue and 32nd Street, Buchman & Kahn, architects. It consists of huge, simple, square-topped masses, stepped back and admirably proportioned. Its severity is relieved by the emphasis of vertical members and by the use of polychrome terra cotta in simple designs. Further relief is provided by the texture effect of brickwork laid in patterns in the spandrels and elsewhere to produce the desired areas of tone. The Park Avenue Building is a notable example of the new, the simpler, and the better method in the handling of the setbacks. Until quite recently there was a prevalent tendency to make the setbacks in such a way that the effect was scattered and restless because of the too great number of small masses. Our architects have chosen to solve their problems in a straightforward way, either using historic ornament or, as in the case of the Park Avenue Building, the simplest decoration, designed to harmonize with the structure. The tendency, prevalent in Europe, to invent unusual forms, often apparently for the sake of variety, has not yet appeared in this country. As a result, the work of our architects has commendable soundness. To American eyes, at least, most of the forms created by European architects of the present day are meaningless and ugly; they seem to have no good reason for being. So it seems much better to produce such admirable buildings as those already mentioned here, making proper and intelligent use of historic ornament, whether Aztec, Assyrian or Byzantine, or of the simplest of modern forms, rather than to strive for startling and bizarre originality. It is better taste and also better art.

Our architects have gone their own way, paying little attention to the modernist movement in Europe, though they have been cognizant of it from its in-



Office Building, 49th Street and Madison Avenue, New York
Buchman & Kahn, Architects

ception 30 years or more ago. Since the Exhibition of Modern Decorative Art held in Paris in 1925, Americans, both in the architectural profession and laymen, have shown a considerable degree of interest in contemporary European work. Undoubtedly, this interest has had an appreciable influence on American architecture of the present day, but this development has been both logical and natural through the meeting of conditions, rather than because of any direct outside influence. European designs are helpful principally as a stimulant rather than as a source of inspiration, for they are not usually assimilable. This may be because they are too essentially European, but it is more likely that it is because they are too strongly marked by individual mannerisms.

"Simplicity and honesty, in an attempt to express the particular problem in the most direct way, are prime essentials in modern architectural design," according to Ely Jacques Kahn, of Buchman & Kahn, architects of the Park Avenue Building and of other unusually interesting modern buildings. "This expression should be without any particular label," continues Mr. Kahn. "It should not simulate, for instance, a Renaissance palace or a Gothic cathedral, but simply be the outgrowth of the conditions, including the purpose of the building, the nature and location of the site, and the materials and methods of construction. One danger is in the tendency of people to assume that modern design is something that in itself must have a label. It is really only a matter of direct procedure without regard for conventions or precedent, when the latter happen to be wrong or not applicable. The purpose of the building is the first thing to consider,—structures for certain purposes must meet those purposes, and the design must be economically sound; it must lend itself to renting to advantage, for instance. A modern building should be essentially a piece of good engineering. Beauty is something that may come through the mathematical solution. This is the reverse of the theory upon which architects have been accustomed to proceed, for it means getting away from the idea that the building should belong, first of all, to some historic period or style,—that it need be Gothic or Renaissance, for instance. Starting with the selection of a style is the wrong way. It seems to me that the practical problem should be the source of the design. If one first gets beautiful massing, the detail is a secondary matter, and it will have a certain beauty if it is an honest thing. Of course a structure like the Park Avenue Building is purely a matter of construction with the great masses broken by line and color in a pleasing way. The main difference between the architectural detail of such a building and that of a structure of the traditional type is that this ornament is an integral part of the building, while in the other type it is something that is applied and may be removed without destroying the fabric. In this building the color is a definite part of the concept; the mass is considered as a whole and broken up with areas of color of sizes and shapes believed to be suitable to the scale of the building. This detail is derived from the surface of the material of the building; it consists entirely of pieces of the material in different colors, producing shadows or holes by their projection or by their being recessed. This is just the reverse of the usual method, which consists in deriving ornament from some other source and translating it into the material, as flowers for instance rendered into bronze or marble. This method is more like cutting into a block of clay and letting the cuts make the surface interesting; it is modeling the building itself, not adding extraneous decoration to it. Color has been used on this structure in place of carving. At a great height the effect of fine carving would be lost, but simple areas of plain color or tone of suitable size are effective at a distance."

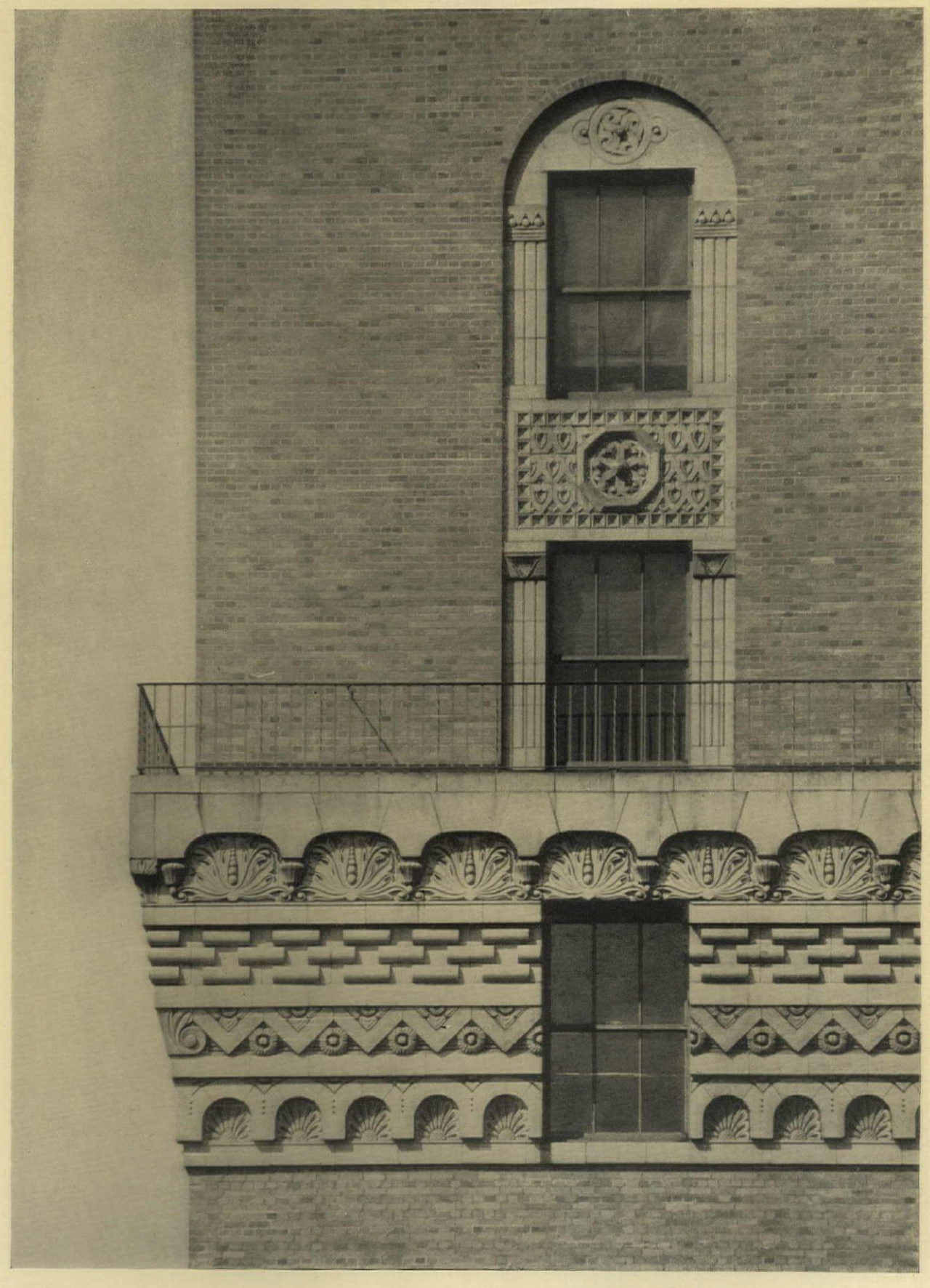
Modern buildings are seen under conditions different from those affecting buildings of other times; they are surrounded by a conglomerate mass of structures and need to be simple and strong in design to offset this confusion and to have proper dignity. The materials we use for the outer surfaces of our buildings, while not perfect, will probably not be displaced by any other materials in the near future. For this purpose, which is to form the enclosing shell of a building, a flexible material is needed. Brick, terra cotta and stone answer this requirement; they are supplied in blocks that are small enough to be handled easily. Some kind of burnt clay is the best surface material for building, since it is fire-resisting. Metal is not suitable because it expands and contracts with changes of temperature. There has been much in the newspapers about proposed buildings entirely of glass and steel, but glass used in this way is unsuitable because of the great loss of heat and because of trouble from condensation on its surface. Also, those who propose buildings entirely enclosed in glass evidently forget the need for walls in which the necessary pipes of various kinds could be enclosed.

Several of the younger modern French architects have attempted to design tall commercial buildings in which heavy glass blocks are to replace brick and terra cotta as the material for the exterior walls. It might be an interesting experiment to try for once enclosing the sides of a tall building with glass blocks, the resulting effect of which would undoubtedly be bizarre and startling. The steel framework of the building would naturally show through the glass blocks, and the effect as a whole would be as bare and naked as a bleached skeleton hanging in a doctor's closet. Because the bone and sinew of the modern skyscraper are its steel frame, it is neither artistic nor advisable to leave its joists and columns exposed on the outer walls. The "skin" of a building, although constructed of masonry, should be as flat and thin as possible, and should express color and texture, as in a fabric or textile. In the endeavor to originate and create a style of architectural decoration sufficiently flat in feeling but brilliant in design, a distinctly new type of ornamentation is being created by several of the leading younger American architects.

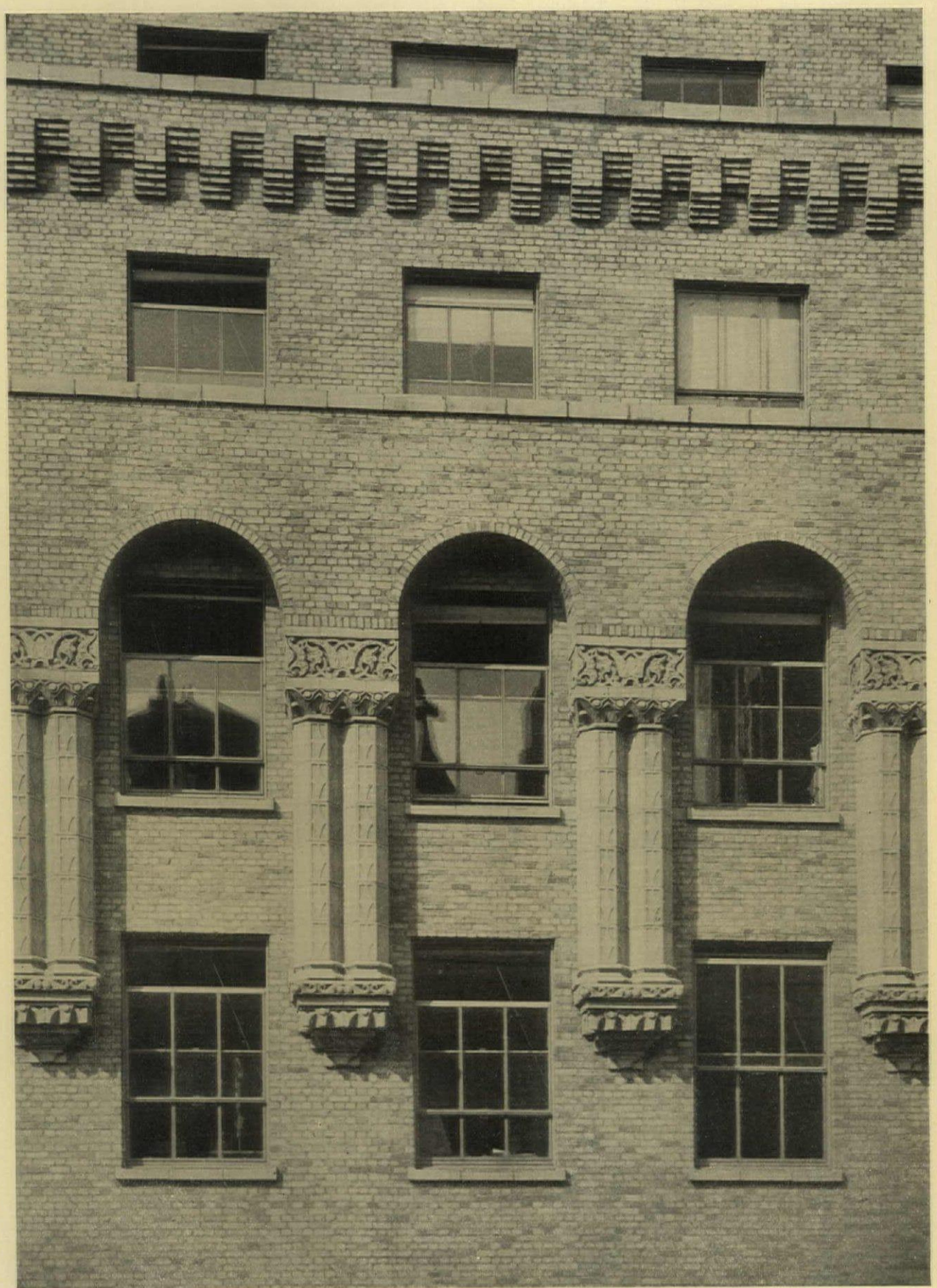
Photos. Sigurd Fischer

NEW YORK FURNITURE EXCHANGE BUILDING

BUCHMAN & KAHN, ARCHITECTS

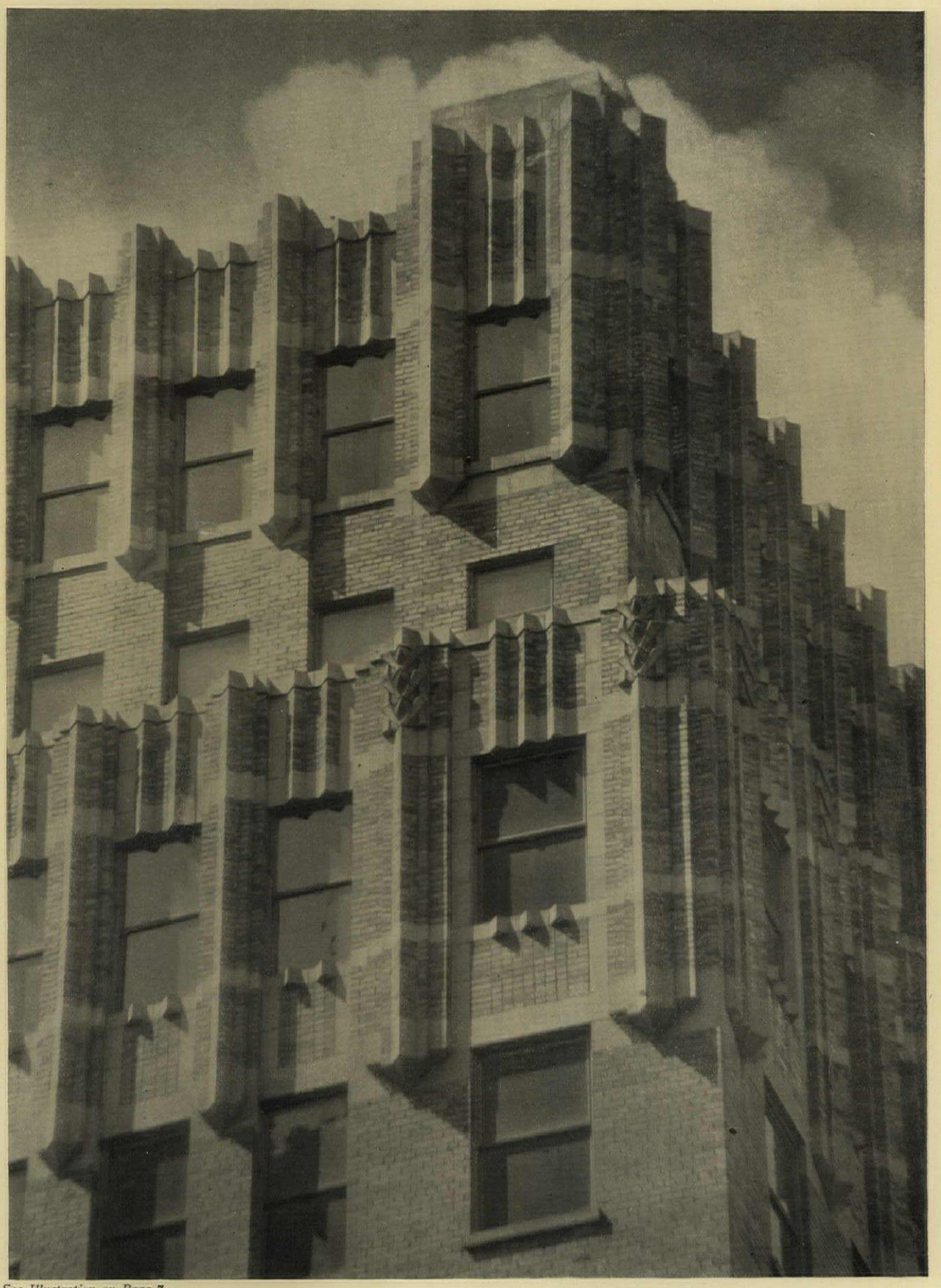


DETAIL, TERRA COTTA CORNICE, NEW YORK FURNITURE EXCHANGE BUILDING
BUCHMAN & KAHN, ARCHITECTS



See Illustration on Page 6

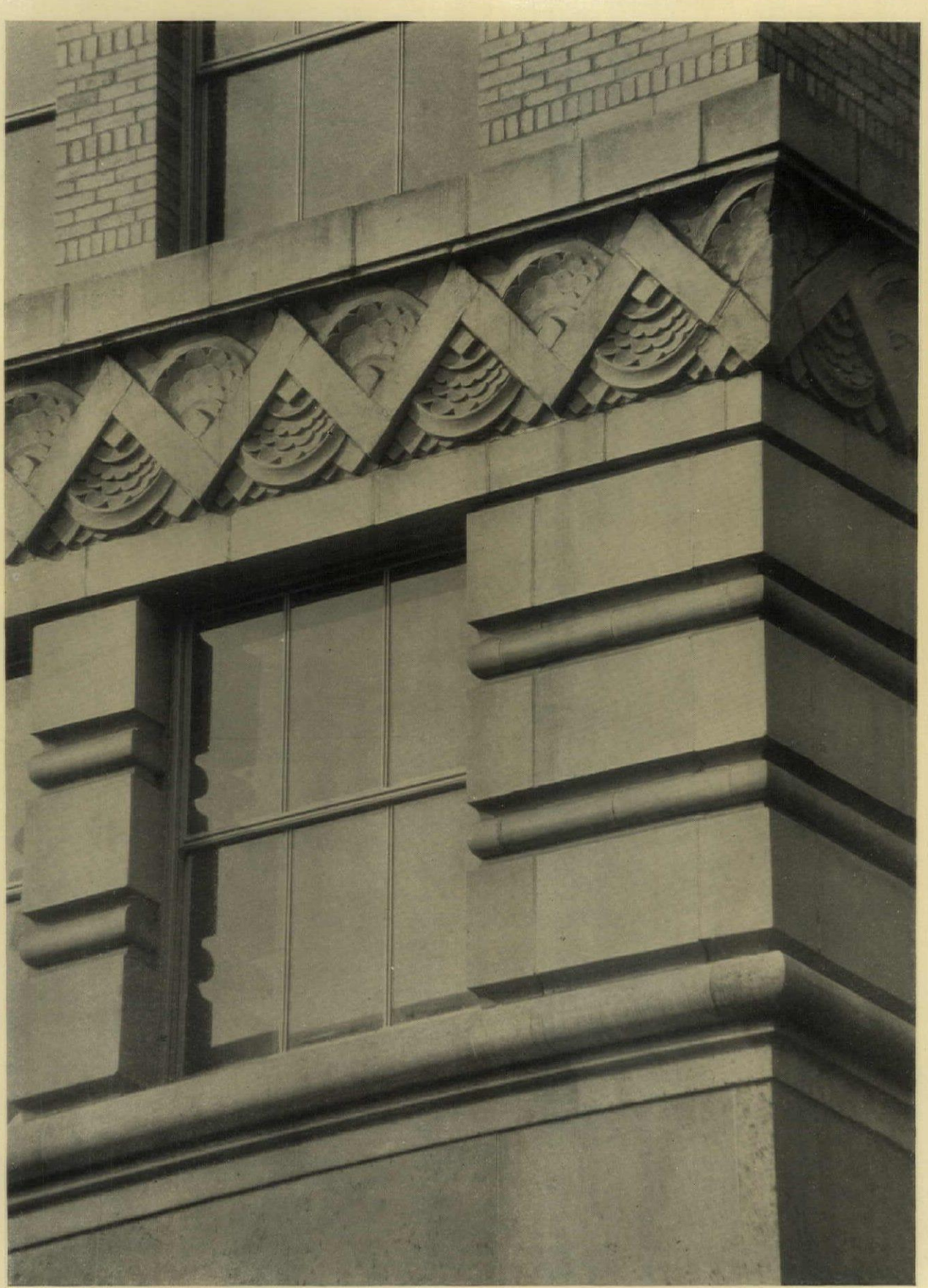
DETAIL, ORNAMENTAL ARCADE, FIFTEENTH STORY
OFFICE BUILDING, 550 SEVENTH AVENUE, NEW YORK
BUCHMAN & KAHN, ARCHITECTS



See Illustration on Page 7

MODERNISTIC DECORATION IN BRICK AND TERRA COTTA
OFFICE BUILDING, 49TH STREET AND MADISON AVENUE, NEW YORK
BUCHMAN & KAHN, ARCHITECTS

INSURANCE CENTER BUILDING, NEW YORK
BUCHMAN & KAHN, ARCHITECTS



DETAIL, TERRA COTTA BELT COURSE, INSURANCE CENTER BUILDING, NEW YORK
BUCHMAN & KAHN, ARCHITECTS

From a Rendering by F. G. Stickel

NEW YORK LIFE INSURANCE BUILDING, MADISON SQUARE, NEW YORK

CASS GILBERT, ARCHITECT

Photo. Wurts Bros.

NEW HOTELS AT 59TH STREET AND FIFTH AVENUE, NEW YORK

SHERRY-NETHERLAND
SCHULTZE & WEAVER AND BUCHMAN & KAHN, ARCHITECTS

SAVOY-PLAZA
McKIM, MEAD & WHITE, ARCHITECTS

AN AMERICAN CHURCH

The Reformed Church of Bronxville, N. Y.

HARRY LESLIE WALKER, Architect

BY

KENNETH KINGSLEY STOWELL

THERE are those who maintain that in the criticism of architecture, or in its appreciation, it is a mistake to give architecture the attributes of human character, and who maintain that architecture must be judged on æsthetic or on intellectual grounds only. Yet we find that the average mass of laymen criticize architecture or appreciate it only in terms of such attributes, as a building seems to possess qualities of dignity, repose, grace and honesty.

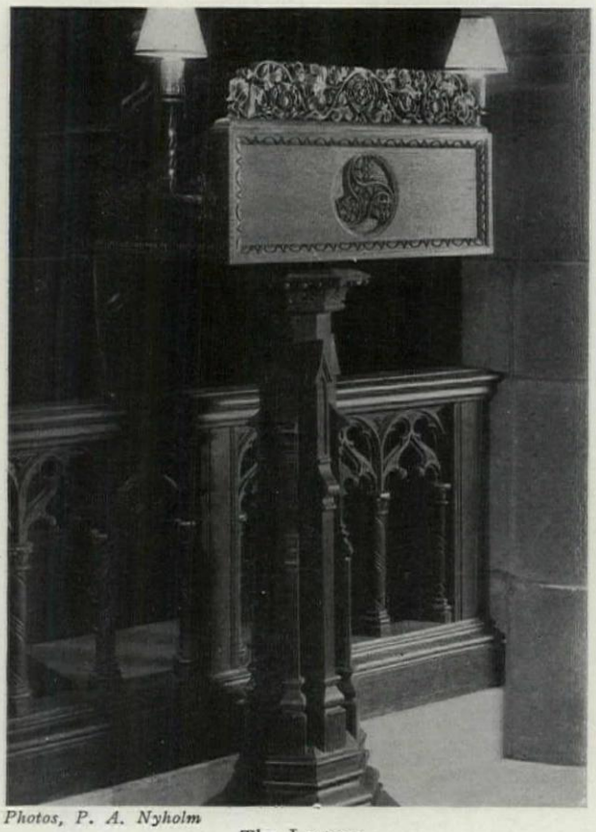
When the reaction to architecture is so universally translated into terms of human character, it seems that there must be some truth and reason for it. It is sometimes claimed in this connection that buildings can have no such characteristics; that, after all, it is merely a question of traditional association in the mind of the beholder. Even though we should grant that this is true, when we seek the reason we find that church architecture must of necessity be associated with religious feeling or a direct expression of it. Inasmuch as the religious architecture of the world has sprung from man's instinctive need for worship and organized religious activity, it is only natural that the forms derived from this origin should always be associated with religious expression. There are few who will deny that the great French cathedrals are the greatest concrete expression of organized religion. It is not to be denied also that the parish churches of England are endowed with the spirit of community life and its aspirations. There is hardly to be found a more expressive architecture. In the minds of all who have seen these small churches there is the distinct realization of the calm, simple, direct, and sincere religious feeling of the people of the English rural districts.

The Reformed Church of Bronxville reflects all the attributes of the English parish church,—its dignity, its repose, its staunchness and its charm. Yet this church has a distinctly American feeling which is probably due to those variations in mass, line and detail that are instinctively felt by the architect, but which are exceedingly difficult to analyze. It is rare to find, even today when the quality of architectural design in America has attained such a high standard, a church that produces on the mind of the beholder, whether layman or architect, such an impression of complete fitness and rightness. One feels instinctively in this church that its architectural expression is the result of a sympathetic understanding on the part of the architect which is expressed in every detail of its design, from its mass and proportion to the smallest ornament. The fact that the architect was designing the church in which he was to worship, in fact *his* church, is evident here. The church possesses qualities that could not be the work of an architect who considered the building merely another commission or just a business proposition or an effort to give the client a church for a stipulated price, a practice often evident in the result.

There were several architects in the congregation who naturally were anxious to have an opportunity to design the new church. The congregation decided that it would be desirable for obvious reasons to hold a competition for the choice of an architect, and the building committee appointed Alexander B. Trowbridge architectural adviser to conduct the competition. The six architects who submitted drawings were, Joseph J. Clark, Tooker & Marsh, Harry Leslie Walker, O. J. Gette, Francis A. Nelson and Allen & Collens. Not all of these were represented in the membership of the church. Realizing the unnecessary burden often placed on architectural competitors, Mr. Trowbridge drew up the competition program in accordance with the standards of the American Institute of Architects, and called for as few drawings as would adequately present the ideas and abilities of the designers. The plans, elevations, and sections were all at the scale of 1/16-inch to the foot, and the perspectives were denied the accessories of colors, shadows, trees, etc., in order that the architecture itself might be judged rather than the beauty of the rendering. The design submitted by Mr. Walker was selected by the jury as being the best.

The ample site of this church is exceptionally well located at the juncture of two wide thoroughfares. The hill on which the church stands commands a view of the wide lawns of the school group across Pondfield Road. The sturdy tower with its graceful detail is naturally and appropriately placed and can be seen from all approaches. The architect was not unmindful of the enhancing beauty of the old trees the site afforded, and the way in which he took advantage of them in his planning amply repaid the effort, as a glance at the illustrations will show. In coöperation with Arthur F. Brinckerhoff, the landscape architect, additional planting was carried out to make the whole a fitting and harmonious setting.

The Bronxville Church was formerly housed in a wooden building of moderate size where the people of the community worshiped for some 75 years. The site on the hill had come to have a sentimental significance with the entire congregation. It was desired that the church should continue without interruption to worship as it had in the past, on the same ground even while the new church was being erected. In the preliminary studies Mr. Walker kept this in mind, and this desire became an accomplished



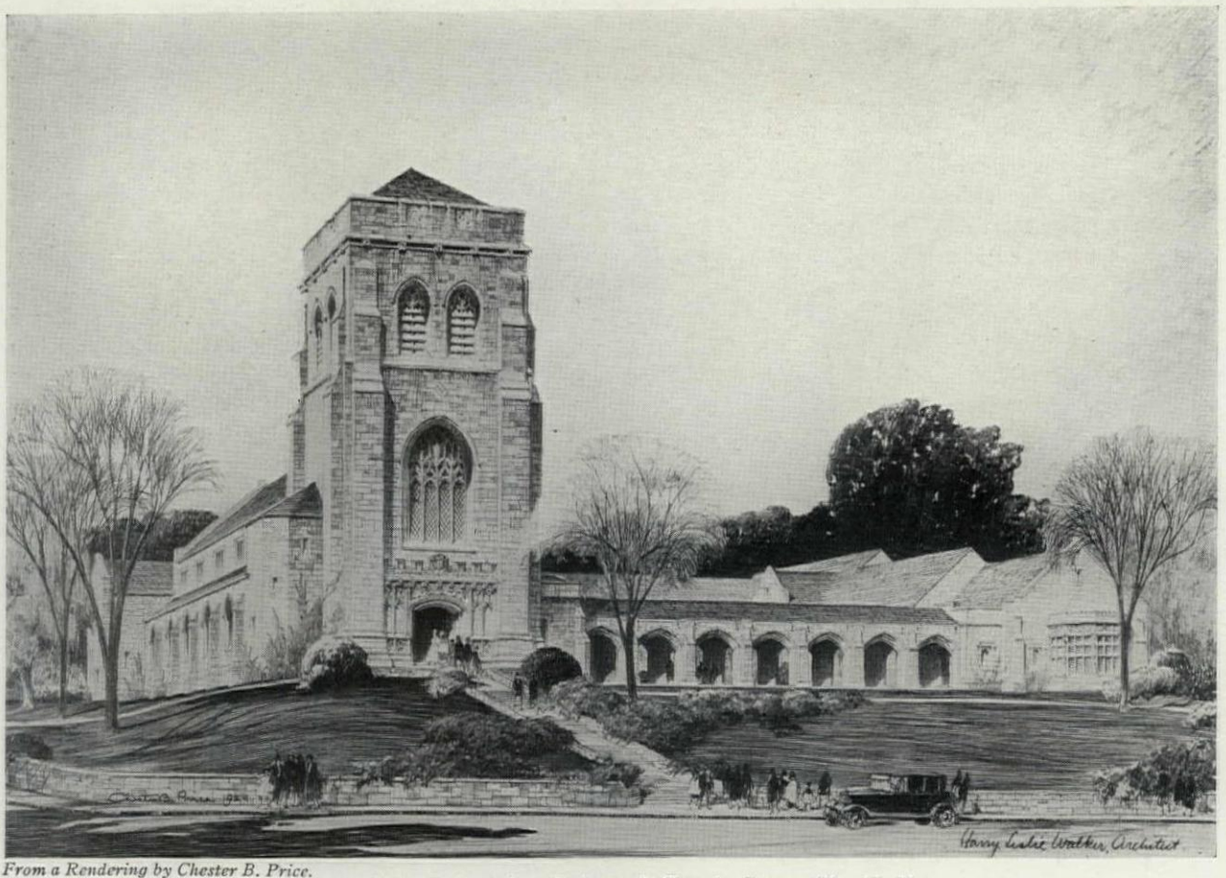
Photos, P. A. Nyholm

The Lectern

fact by delaying the demolition of the original building until a portion of the new structure was ready to be used for services. The old church building was left on the portion of the site now used as the cloister garth until the Bible School Hall could be used.

It is particularly the plan and arrangement of the Bronxville Church that are most distinctly American. Perhaps in its plan it does not differ materially in its requirements from many other Protestant churches, but in its arrangement it seems to be one of the most successful and workable, as well as most pleasing. The fact that the various portions of the Bible School have been arranged so that they do not interfere, does not preclude the easy access of one group to the other, or the assembly of all the groups in the main hall for such services as may require the attendance of all the departments of the school.

The church is distinctly not an institutional church, although it is essentially a community church. The various institutional adjuncts, such as gymnasium, swimming pool, and provision for other social and extra-religious activities were not considered a part of the church work. It is in purpose a spiritual and religious church. As the teaching of the Bible is necessarily an important part of the program, the portion of the church group devoted to this work has been very successfully planned for its various divisions in accordance with the most recent and approved ideas. The arrangement of the plan separates the church proper from the Bible School in



From a Rendering by Chester B. Price.

Preliminary Perspective, Reformed Church, Bronxville, N. Y.

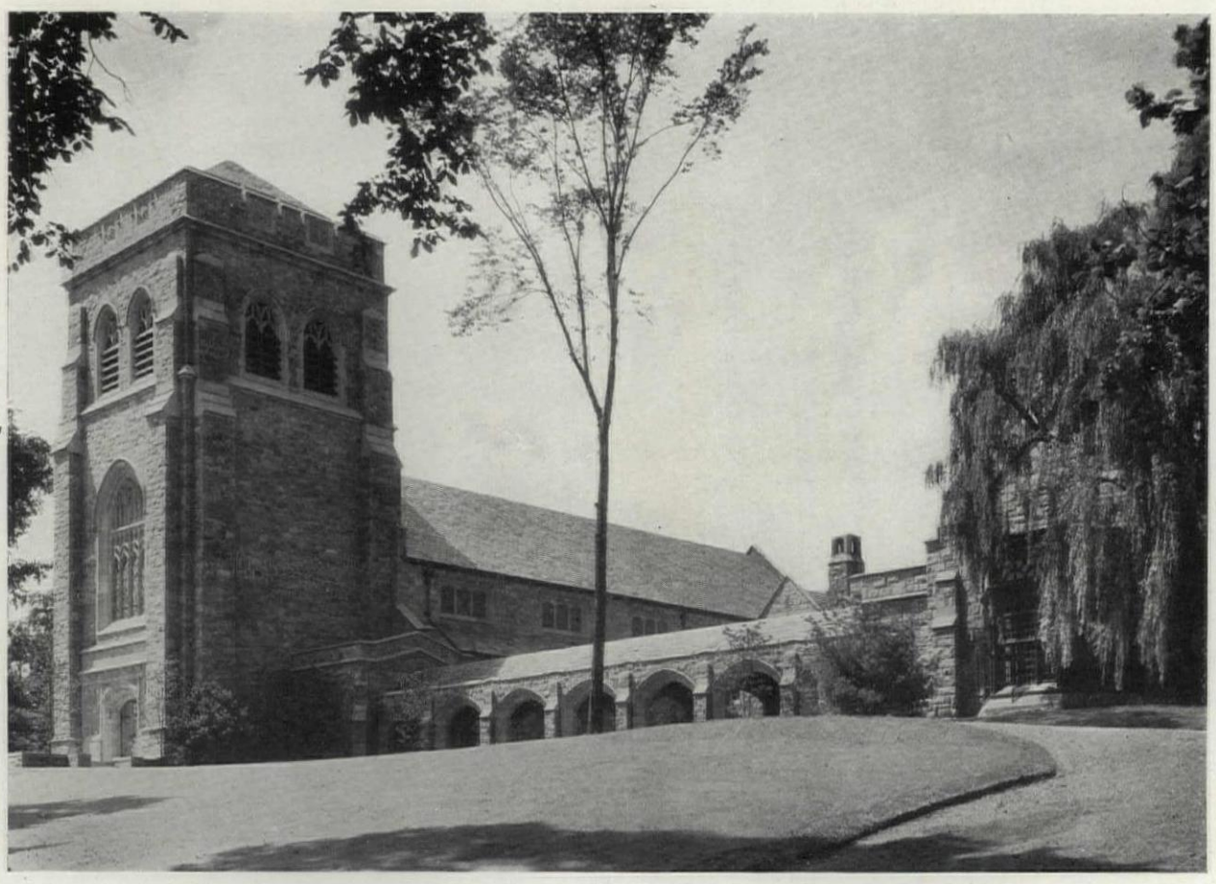
Harry Leslie Walker, Architect

an excellent way, taking into consideration that the Bible School activities are often held at the same time as the church services. They in no way interfere with each other and are nevertheless in sufficiently close conjunction for all practical purposes.

In the hall of the larger Bible School an excellent workable solution has been achieved. The classes, meeting in the central part for the opening or closing exercises of the school, easily take their places in the classrooms on either side for their class work and are secluded from one another by folding doors and from the main portion of the hall by heavy curtains. The hall itself loses nothing in its attractiveness when the classes are meeting, and the arrangement of clerestory lighting insures adequate illumination at all times. Drawing the classroom curtains at the sides diminishes the apparent size of the hall when it is used for other gatherings than the Sunday study. The stage, while not elaborate, is adequate for such pageantry or dramatic work as may be a part of the activities on various occasions as may be desired.

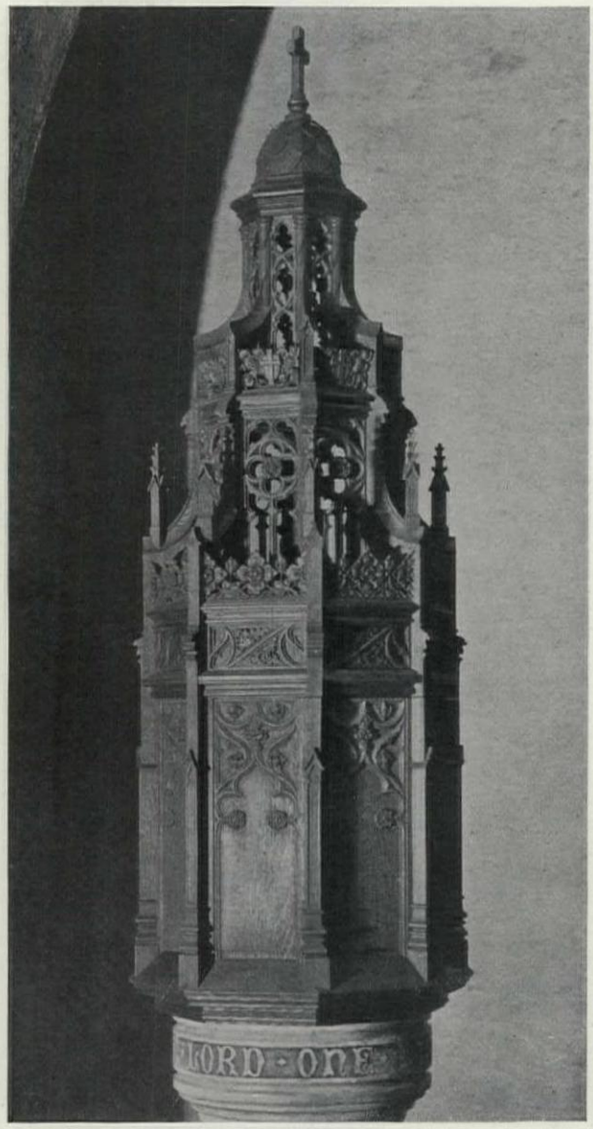
The various parts of the Bible School have been arranged for their uses in the most adequate way. The little children of the kindergarten and those of the primary grades can enter through their own door at the front of the building without the possibility of disturbing the work of the intermediate or senior students. The junior department can reach its portion of the building on the second floor through an entrance from the court, without necessarily coming

The Pulpit



View from Pondfield Road, Reformed Church, Bronxville, N. Y.
Harry Leslie Walker, Architect

in contact with, and certainly without interfering with, the activities of other groups of the school. The plan has been very carefully thought out and is extremely well adapted to the purposes of the women's organizations that meet for religious purposes and missionary work. It will be noted that the large hall can be used for the assembly without interfering with the arrangements for the subsequent work of the organization or with the serving of luncheon or refreshments when the time comes. Either the large hall or the men's and women's social room may be used for work, or for luncheon or tea, as both are connected with the kitchen. Adequate storage space is provided for the materials and accessories of the work. The arrangement of entrances and exits makes possible the use of any portion of the building for its various functions, and when one portion is in operation the other portions can be very easily closed from communication. The location of the room of the church secretary is perfect, accessible as it is to every part of the building on account of its central location. The pastor's study is directly over the secretary's room, which is in a secluded portion, as it should be, yet in close communication with both the church proper and the large hall. A small room is provided near the pastor's study for the visiting pastor or assistant pastor or for use as a robing room.

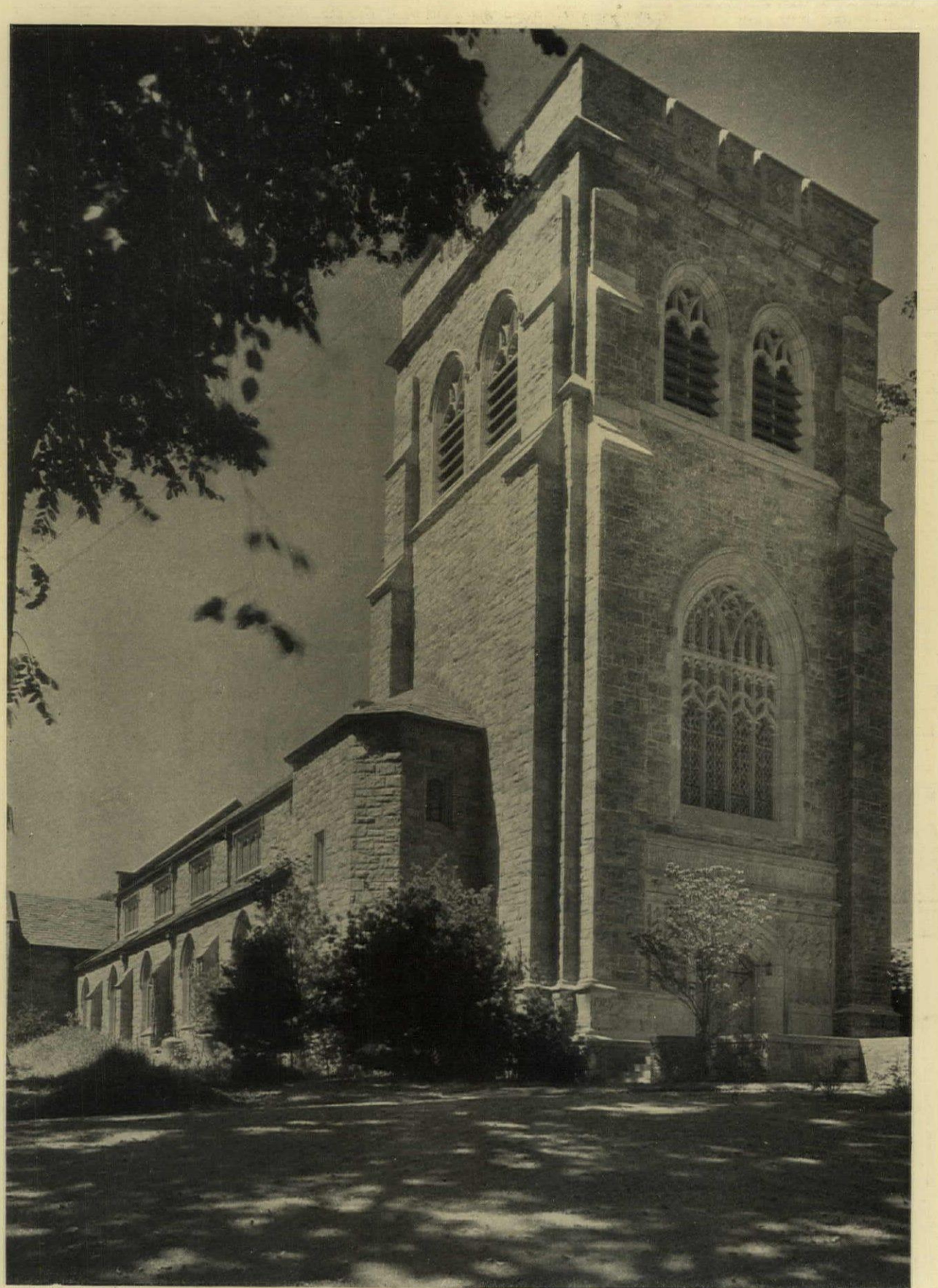


The Font Cover
Harry Leslie Walker, Architect

The interior of the church itself has a very real religious atmosphere. It is dignified without being cold, as is often the case in churches designed in a Georgian manner. One feels the warmth, repose, and the dignity of its purpose, without losing the intimacy and charm of its communal character. The low Norman piers of the arcades have been placed adjacent to the aisles in such a way as not to interfere with vision. Above them is the clerestory, which provides additional light to the center of the nave. The open trusses are of most pleasing form and are in excellent scale and harmony with the whole interior. The woodwork of the church is exceptionally fine in proportion and in interest of design and evinces the same feeling for beauty in form and line that characterizes every detail of the church. Particular care and study are shown in the chancel, the pulpit, lectern and font cover,—study that insured correct proportions and relations of parts yet which retained the spontaneity and interest of the design.

The exterior design cannot be assigned to a particular period style of architecture, because of the distinctive handling of mass and void as well as of detail. In spirit the design is akin to the English Perpendicular for the most part. The splendid tower window has the distinction of this style in its tracery, as does much of the other stonework and carving. The segmental arch of the main door is a note hardly to be found in doorways of the English parish churches, which were more often four-centered. The tracery paneling which enframes the doorway is not an unusual feature, as it has its prototype in some of the late Perpendicular porches of East Anglia churches, yet the treatment is quite individual. The design of the exterior is restrained, and the detail and ornament serve to increase the strength and vitality of the large, well proportioned areas of interesting stone.

Chimes have been installed in the tower. The music of the bells may well produce in the hearts of the neighbors the same feeling as the curfew when the "ploughman homeward plods his weary way." The business man and the housewife are no less susceptible to the feeling and the urge of the chimes than was the worker in the fields of rural England. As they pass, whether bound for the busy city or for market, the sight of the church is always satisfying to the eye and refreshing to the spirit, either in the morning sunshine, or with the moonlight filtering through the willows and elms and casting their impressive shadows on the rugged stone. At all times the Bronxville church is completely soul-satisfying.

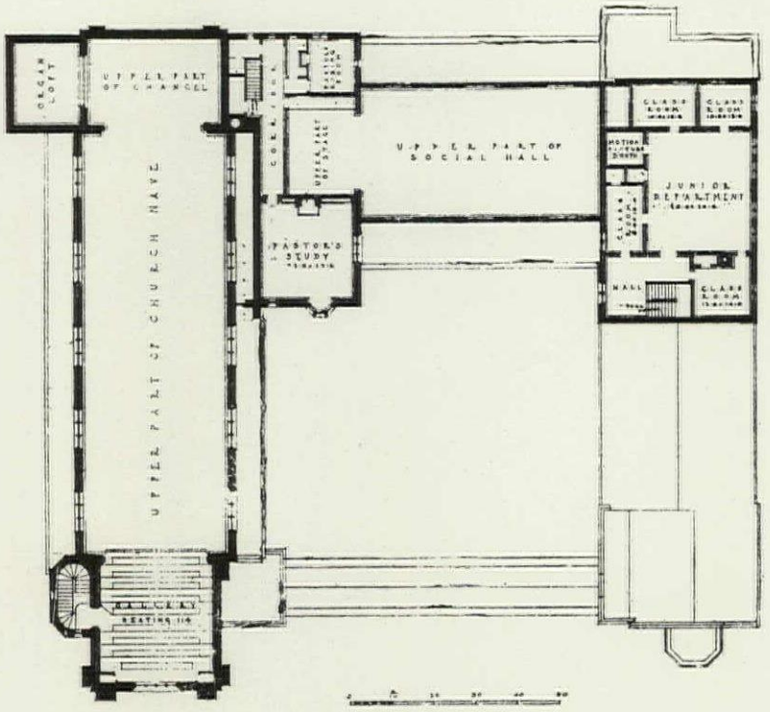


Photos. P, A. Nyholm

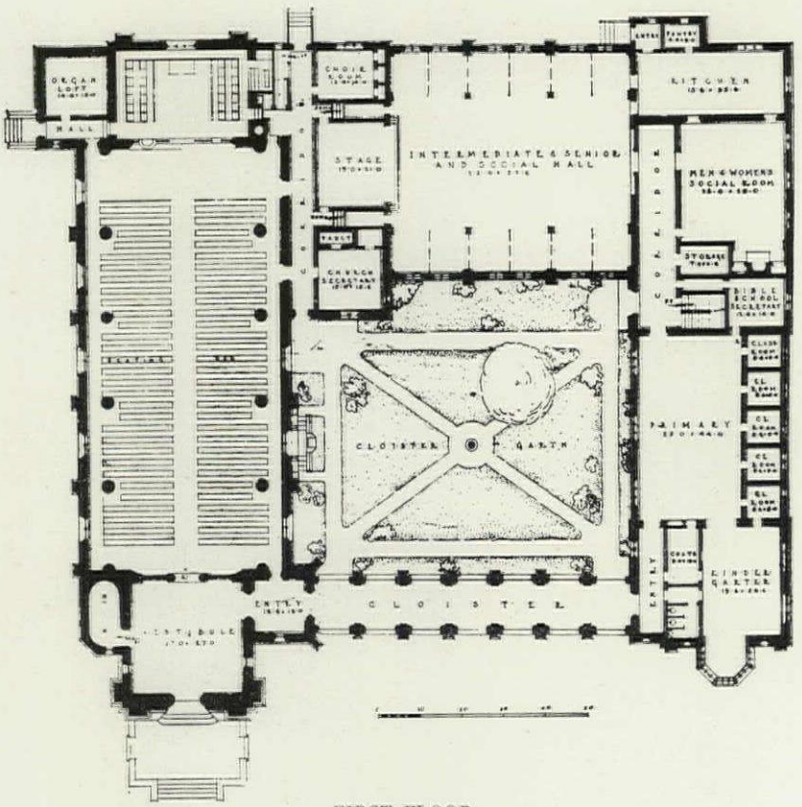
Plans on Back

REFORMED CHURCH, BRONXVILLE, N. Y.

HARRY LESLIE WALKER, ARCHITECT



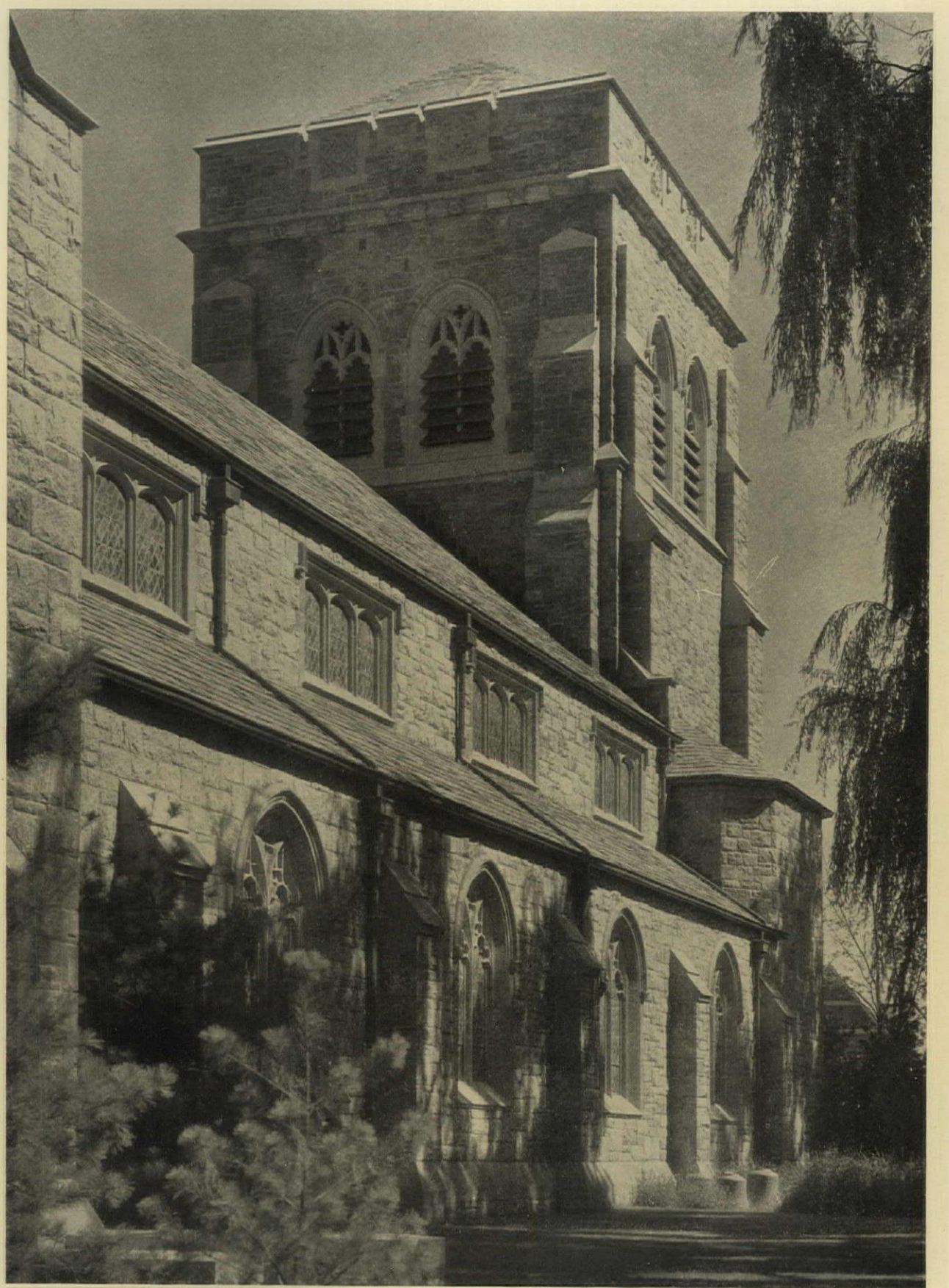
SECOND FLOOR



FIRST FLOOR

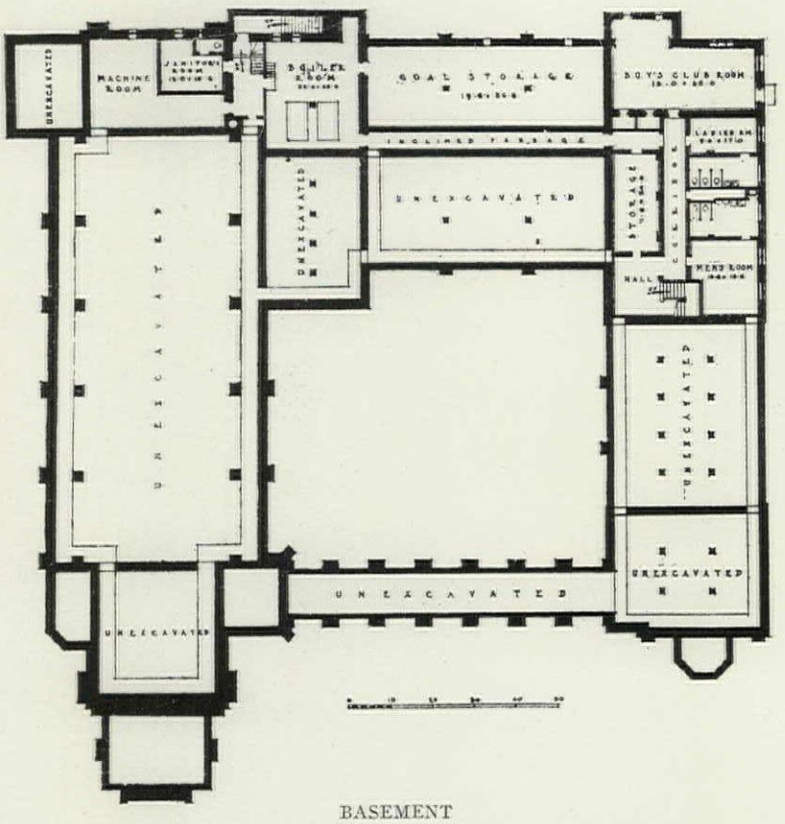
PLANS, REFORMED CHURCH, BRONXVILLE, N. Y.

HARRY LESLIE WALKER, ARCHITECT



Plan on Back

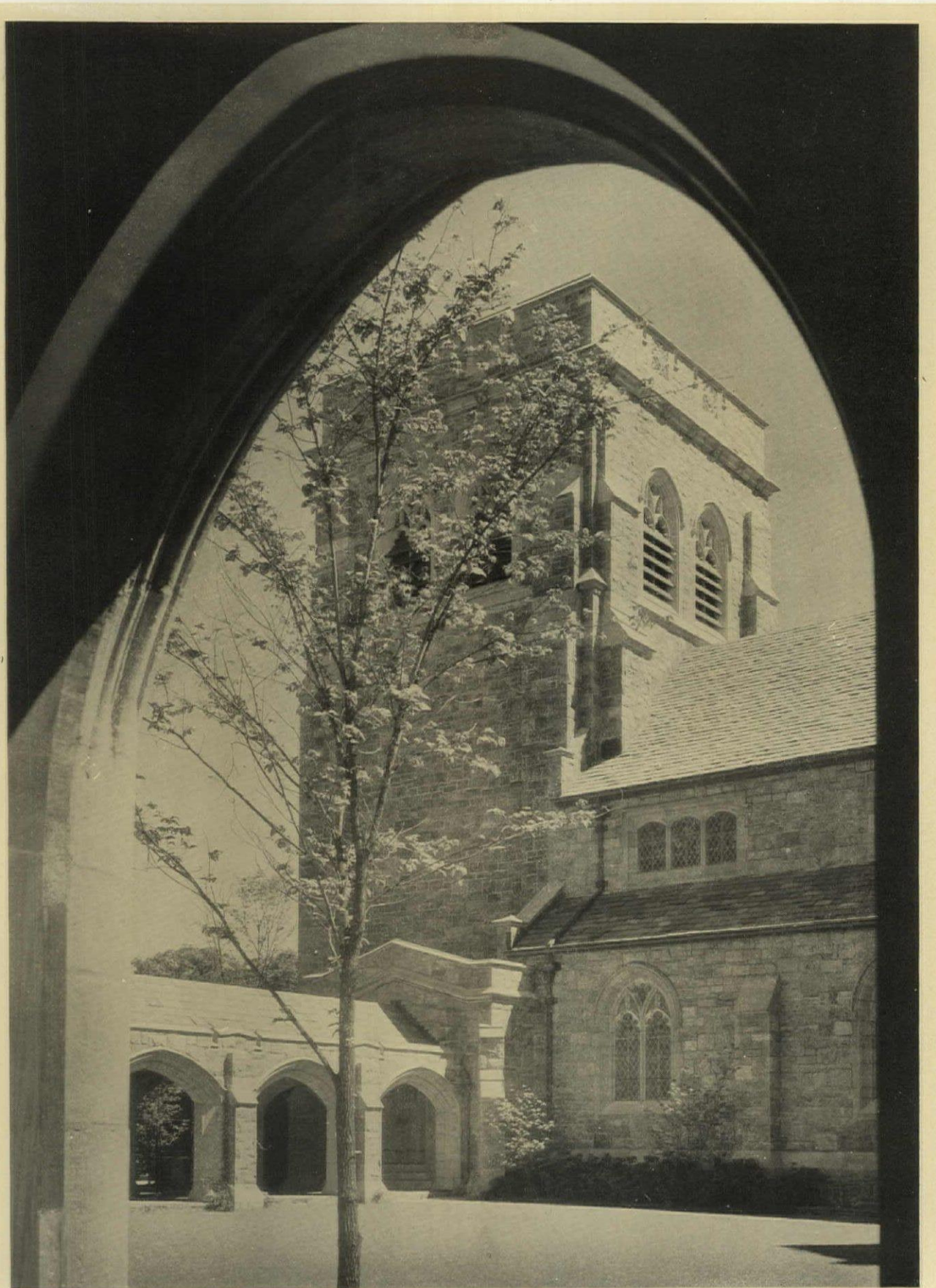
CHURCH AND TOWER
REFORMED CHURCH, BRONXVILLE, N. Y.
HARRY LESLIE WALKER, ARCHITECT



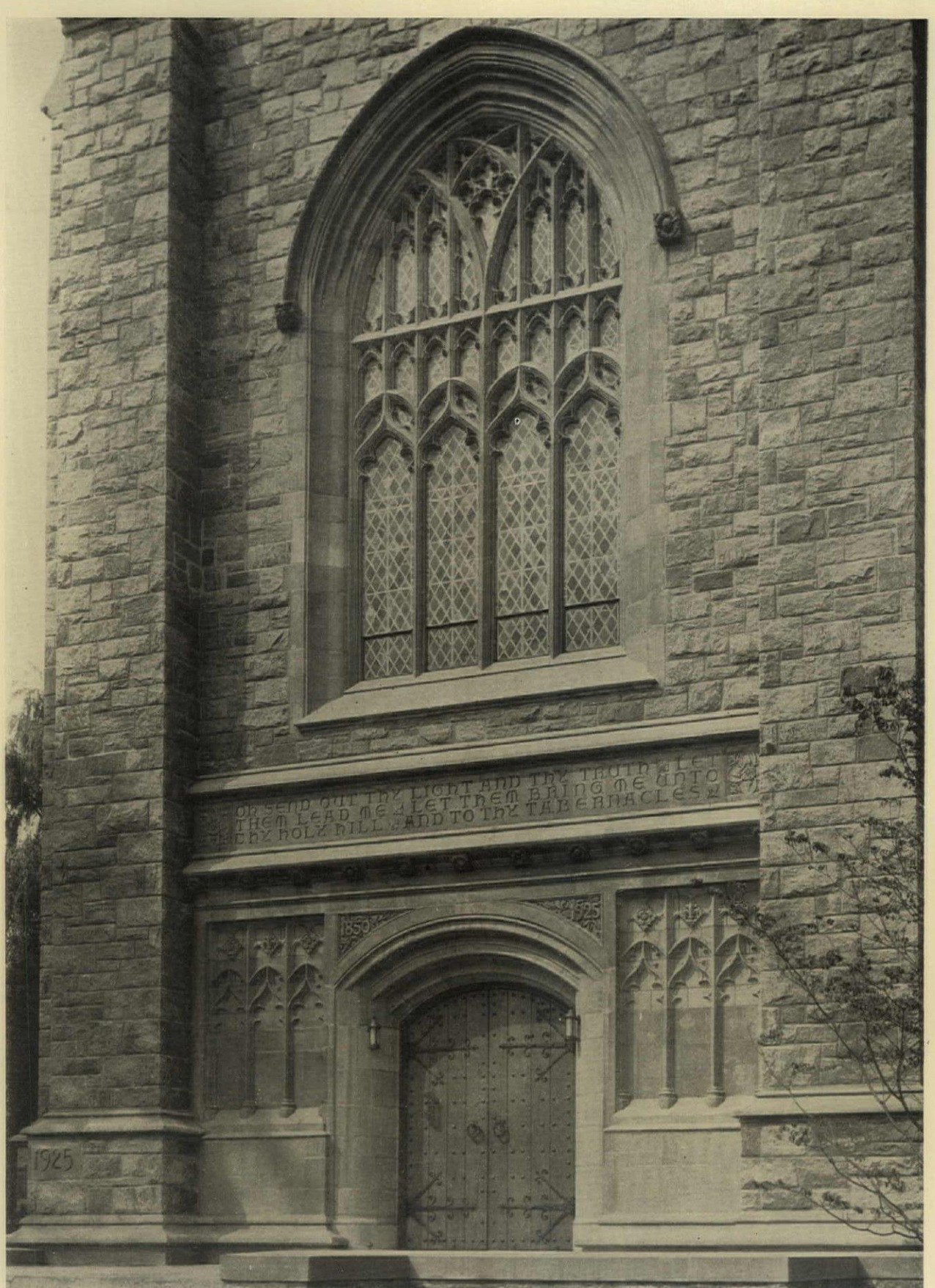
BASEMENT

PLAN, REFORMED CHURCH, BRONXVILLE, N. Y.

HARRY LESLIE WALKER, ARCHITECT



TOWER FROM CLOISTER GARTH
REFORMED CHURCH, BRONXVILLE, N. Y.
HARRY LESLIE WALKER, ARCHITECT



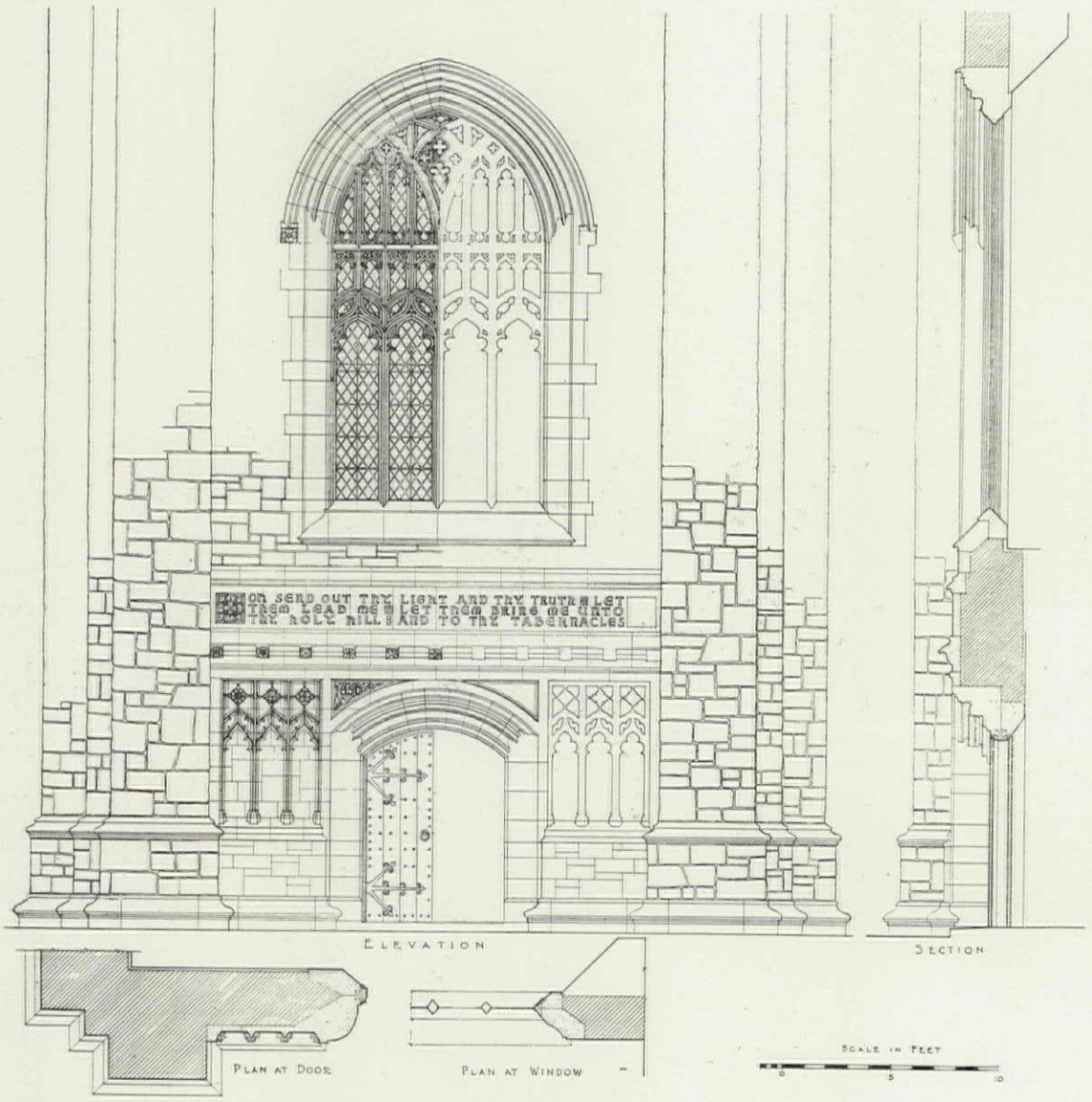
Detail on Back

MAIN ENTRANCE
REFORMED CHURCH, BRONXVILLE, N. Y.
HARRY LESLIE WALKER, ARCHITECT

MAIN ENTRANCE OF CHURCH

REFORMED CHURCH OF BRONXVILLE, N.Y.

HARRY LESLIE WALKER, ARCHITECT



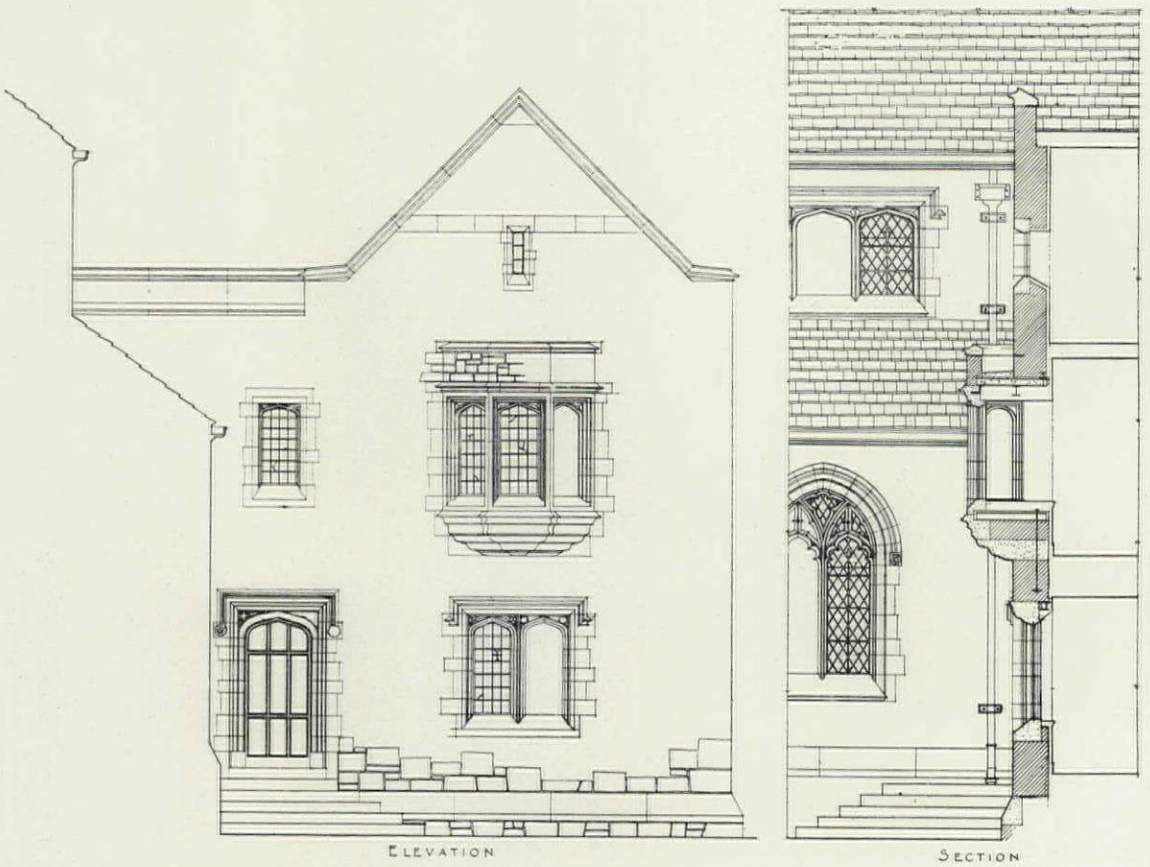
JAN. 1928

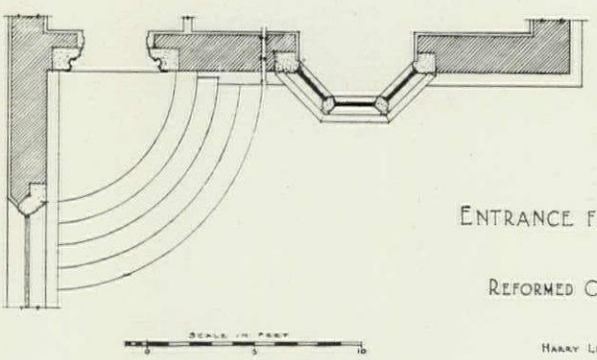
NO. 45

The ARCHITECTURAL FORUM DETAILS

Detail on Back

ENTRANCE FROM CLOISTER GARTH
REFORMED CHURCH, BRONXVILLE, N. Y.
HARRY LESLIE WALKER, ARCHITECT





ENTRANCE FROM CLOISTER GARTH

REFORMED CHURCH OF BRONXVILLE N Y

HARRY LESLIE WALKER ARCHITECT

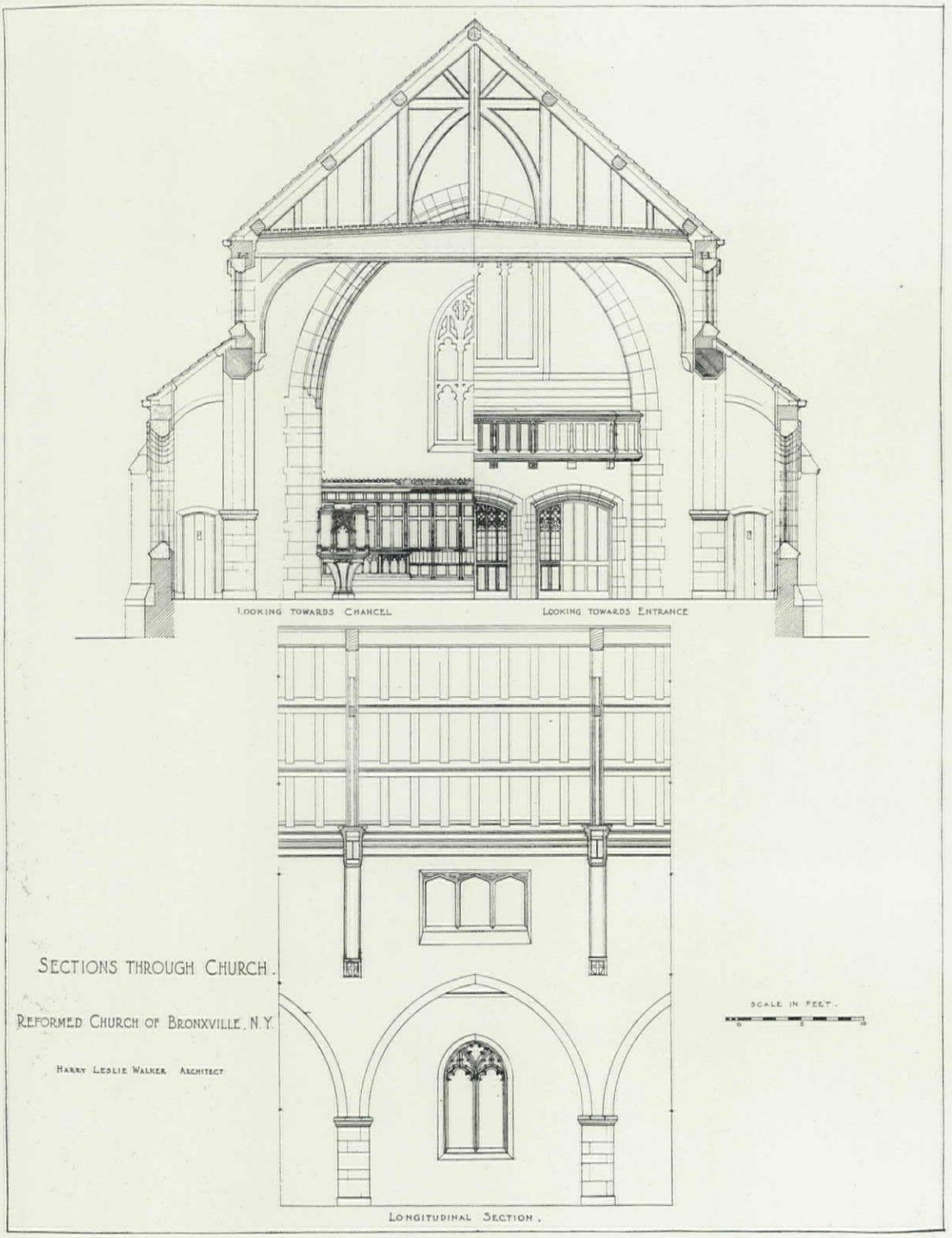
JAN. 1928

No. 46

The Architectural Forum Details

Sections on Back

CHANCEL
REFORMED CHURCH, BRONXVILLE, N. Y.
HARRY LESLIE WALKER, ARCHITECT



SECTIONS THROUGH CHURCH.

REFORMED CHURCH OF BRONXVILLE, N.Y.

HARRY LESLIE WALKER ARCHITECT

SCALE IN FEET.

JAN. 1928

No. 47

The ARCHITECTURAL FORUM DETAILS

THE NAVE
REFORMED CHURCH, BRONXVILLE, N. Y.
HARRY LESLIE WALKER, ARCHITECT

KINDERGARTEN BAY
REFORMED CHURCH, BRONXVILLE, N. Y.
HARRY LESLIE WALKER, ARCHITECT

A MODERN EXPRESSION OF REGENCY STYLE

BY

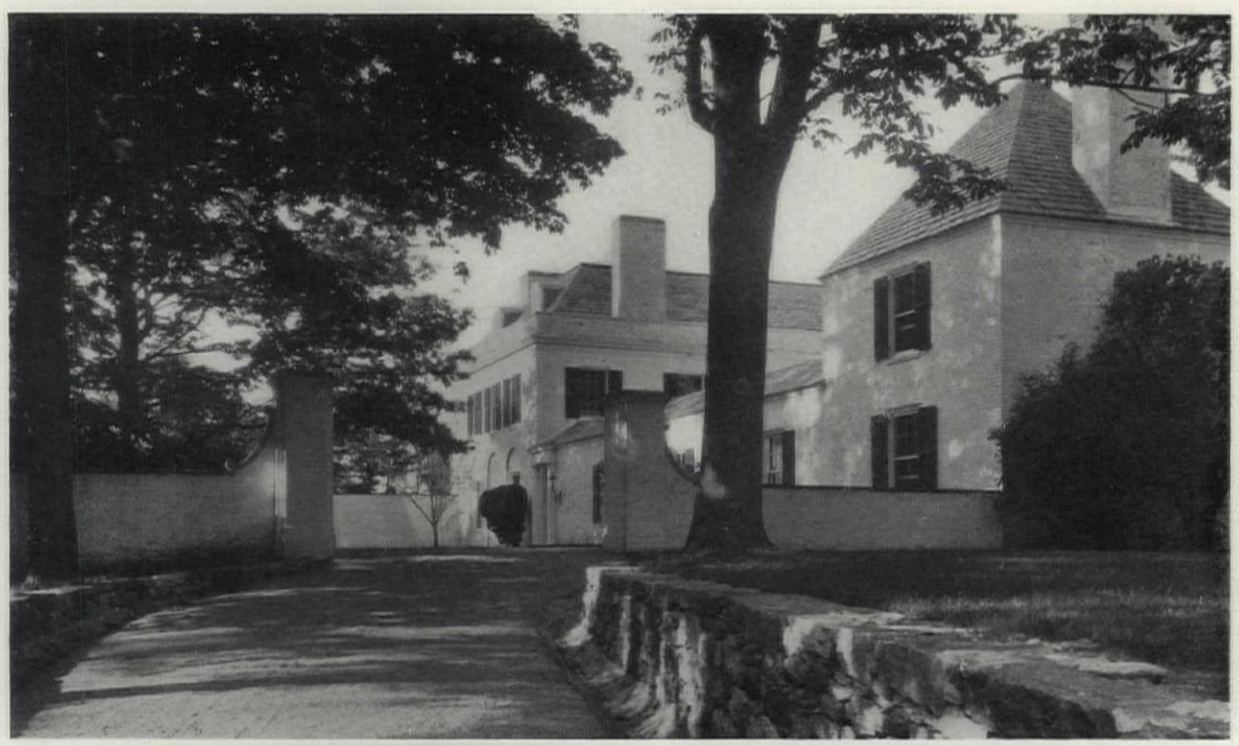
HAROLD D. EBERLEIN

INFORMED architectural tastes of our own day seem to have a peculiarly strong drawing toward the domestic modes of Classic type that held the field in both England and America at the very end of the eighteenth century and during the opening years of the nineteenth. Without entering into the psychological reasons back of this general preference,—and such reasons undoubtedly exist,—it may be pointed out that the course of evolution has as yet given us nothing better, nothing more suited in its main essentials to a faithful and sympathetic reflection of American ideals and habits of living.

There are, of course, the various so-called "romantic" or "picturesque" modes, culled and adapted from the traditional repertoires of England and France, of Italy and Spain. These are all of them admirable in their respective spheres, and it would be impossible to make any distinction in point of relative excellence between any one of them and the Classic, late Georgian phases already alluded to. But, in avoiding unwarranted comparisons, we must bear in mind that while the several "romantic" or traditional episodes referred to, or the current adaptations of them, may faithfully enough realize all the qualities and requirements of those whose temperamental bias favors expression in such forms, they fail utterly to satisfy the tastes of another equally numerous class,—a class whose temperamental bent is altogether toward the measured precision, the symmetry, and the nicely ordered elegancies of which the Classic manner, in some form or other, is the outward and visible sign and symbol.

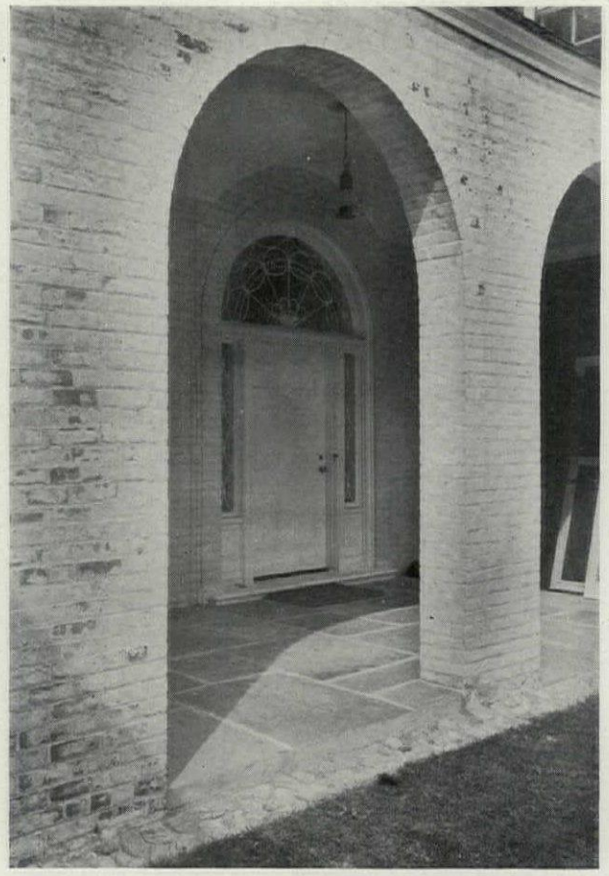
For the inherently Classic-minded, then, the only type of architecture they can consistently live with, the only type from which they can expect to derive substantial and enduring satisfaction, must needs be cast in Classic mould. Elegance, simplicity and polished perfection are just as truly esteemed now as they ever were in the late Georgian period. And, after all, in spite of sundry superficial changes in outward manners, the fundamental outlook of ordered minds in matters of æsthetics is not materially different now from what it was in the early decades of the nineteenth century before a strange combination of romanticism and materialism had played havoc in the realm of popular taste. It is perfectly natural, therefore, that late Georgian qualities, by their fitness to current ideals, should awaken a responsive spirit of sincere appreciation in our own day. In other words, the later phases of the Classic manner have in them the aptitude for being entirely modern and wholly suited to use today.

Of this perennial flexibility and readiness for fresh interpretation no better example could be desired than the house at Purchase illustrated here. There are critics of a certain stamp who affect to regard the use of any eighteenth century architectural type or manner of furnishing as an unnatural effort



Entrance Drive, House at Purchase, N. Y.

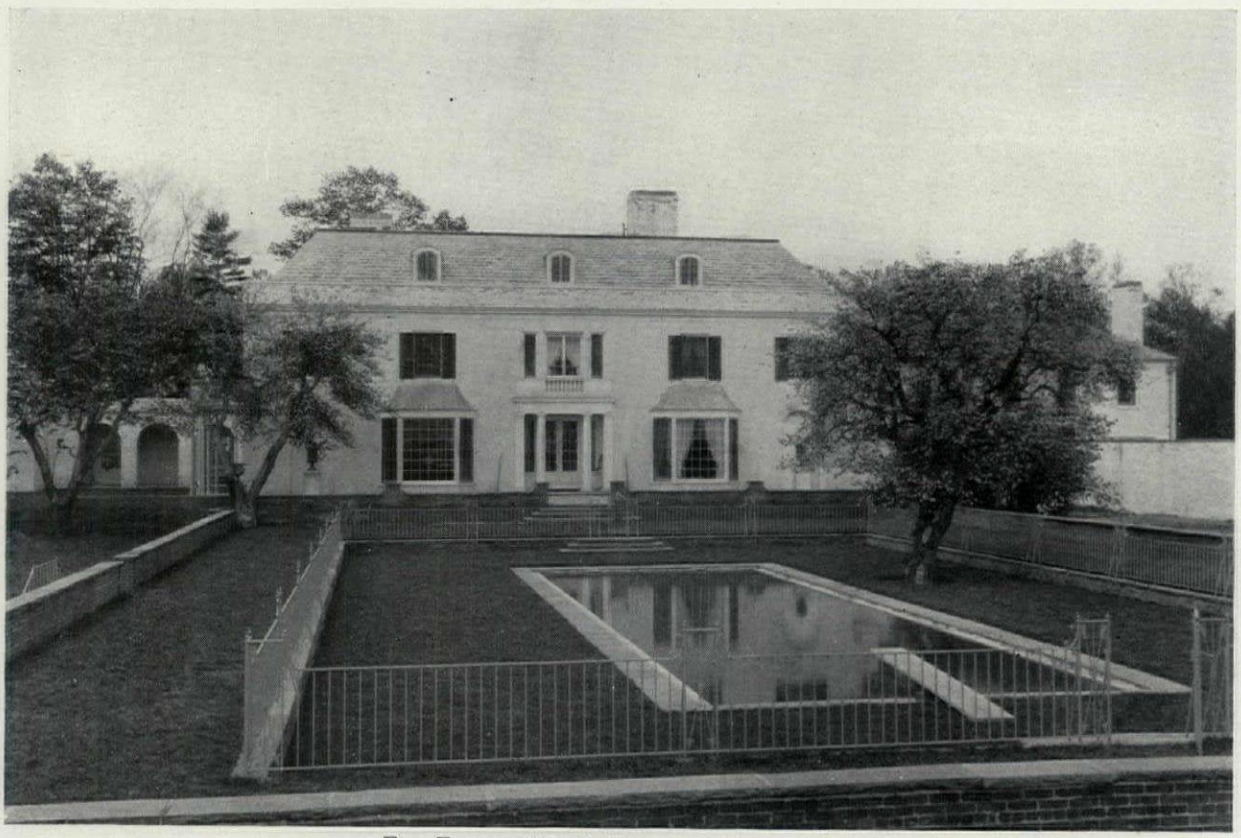
Leigh French, Jr., Architect



Main Entrance Door

to thrust the living into the shells of departed generations, a forced attempt to galvanize archæology into renewed youth and vigor. It must be admitted that instances of mummified architecture and decoration are not wanting to give color to their contentions.

This house began, as houses should, with the plan. Hence the vital quality that comes only when the structure is devised to fulfill accurately and exactly the requirements for which it is designed. The elevations grew naturally out of the plan and did not originate in a pictorial preconception into which the plan had to be fitted by hook or by crook; the latter procedure is fatal to vitality, especially when the Classic pictorial conception is limited to a cubic mass, with or without lower flanking wings, and equal room divisions at each side of a central hall. Treat the Classic manner as a living, flexible thing and it will live and bend itself to the demands of each occasion. It will likewise furnish untold opportunities for fresh and interesting composition, as the result here presented indicates. Although the plan shows an absolute departure from the stock symmetrical and equi-divisional plan, which on this side of the Atlantic has become almost a fetish of Classic orthodoxy, the elevations display all that equable balance essential to Classic poise, and that, too, without involving any inconsistency with the interior arrangement. The main mass of the structure, on both the north and south fronts, exhibits symmetrical elevations of convincing dignity and, at the same time, replete with varied incidents that divert the eye and sustain interest. The detached study to the



East Front and Pool, House at Purchase, N. Y.

Leigh French, Jr., Architect

west, with its connecting loggia and curtain wall, and the service wing to the east, though utterly different in point of composition, successfully preserve the balance of the total mass. That much variety of design can be compassed without disturbing the underlying basis of symmetry is exemplified.

Both outside and inside the house evidences an agreeable, logical and satisfying use of materials. The walls are built of brick and painted white; the mouldings of the parapet are of limestone; the slopes of the roofs are of gray slates; the flat deck on top of the roof is covered with lead-coated copper, and the gutters and parapet flashings are of lead. For the veranda, at the west end of the living room, the columns are of cast iron specially designed, and the balustrade above is of wrought iron. This veranda is paved with bluestone flagging, and bluestone flagging is likewise used for paving the loggia connecting the study with the house, for the broad terrace along the south front, and for the copings of all the brick forecourt and garden walls. Inside, the floors of the stair hall and of the hall between the living room and dining room are of black terrazzo divided into squares by narrow brass bands. The stair balustrade is of wrought iron painted white, with polished brass handrail. In the library, which is completely paneled in pine, the floor is of teak. The floors of both the living room and dining room are of French walnut, laid with small rectangular units in the interlocking chequered pattern used with such admirable effect in the parqueted floors of seventeenth and eighteenth century France. Scraped,

Bay Window in Bachelors' House

Fireplace in Bachelors' House, House at Purchase, N. Y.
Leigh French, Jr., Architect

waxed and highly polished, these floors add immeasurably to the dignity of the two rooms in which they appear. The two-leaved doors of the living room and dining room are of heavy carved mahogany.

The materials used and the manner of their employment invite comment not only because they do not ordinarily occur as found here, but also because they go far toward giving that emphasis of stable structure which is so conspicuously present. Visible staunchness of construction, indeed, along with ample proportions, is one of the cardinal characteristics of the house; in this respect it is distinctly reminiscent of the best eighteenth century British manner of building. One feels instinctively that every item is carried out solidly to last and to be the same a hundred years hence as it is today, and close inspection does not belie the appearance; there is none of that thinness, none of that "pasteboardy" aspect, too commonly found in much modern construction, whose first pleasant effect, after close scrutiny, yields to the conviction that it is really little better than so much clever stage setting that cannot stand the test of time, pleasing but temporary.

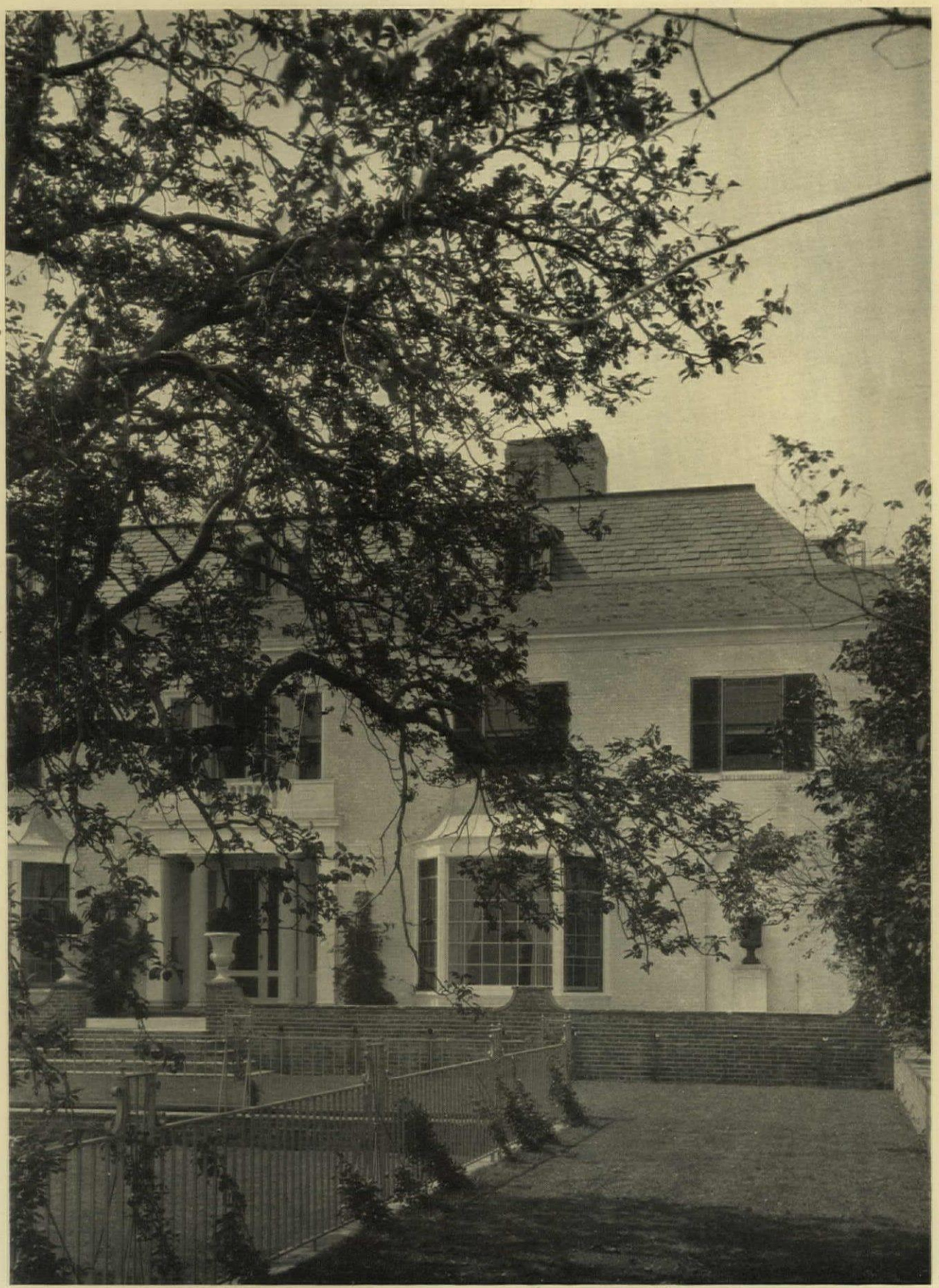
All the details, both out of doors and inside, are exceptionally well considered and will bear critical examination. The outer doorway on the forecourt and the inner entrance, within the loggia, prove a trustworthy foretaste of what follows. One of the happiest exterior incidents is the veranda at the south end of the living room; like the bay windows on the east terrace, it is one of those engaging Regency touches that characterize the whole composition. In this same category are the round-arched sinkages on the east front, graced by old lead vases on pedestals; likewise, the sinkages on the west front facing upon the forecourt. Echoing them is the arcading of the loggia that connects the little detached study and bounds the croquet lawn west and north. The interior detail in no wise falls short of the promise of the exterior. On entering the circular hall, instinct with the reticent grace of the Regency manner, the design of the wrought iron balustrade, the beauty of the plasterwork and the fashion of the lantern and wall brackets attest a scheme thoughtfully studied in every particular. The doorways and doors from the living room and dining room into the hall, the mantel in the living room, the carved baseboards and chair rails in the living room and dining room, and the niches in the dining room likewise merit special mention as evidences of the same attention to exquisite detail. Use of the water-leaf moulding of the dining room baseboard is an exceptionally pleasant departure from the customary treatment of such features.

It should be noted that every particular of the decoration and furnishing was determined by the architect; the result, it may be added, is highly satisfactory and shows excellent judgment. The dining room exhibits an unusually pleasant color treatment. The walls are a pale pearl-lavender,—that elusive color so much favored in the Regency period,—and the woodwork is a subtle coral hue picked out in gold. The gilding on the coral ground is particularly effective on the compo figures on the antique mantel, on the sunburst carving in the heads of the niches, and on the muntins of the window. The curtains are of green figured damask, made and hung in a characteristic Regency manner. In the hall the walls are a light sea green, another favorite Regency color, with the niche on the stairway and the reveals of the arches in white. The walls of the living room are a rich apricot, with the dado a deeper tone of the same color. Here the curtains are of light green glazed chintz with a flowered figure. The coloring in the rest of the house is carried out in the same interesting manner, making for a unified effect.

One of the most fascinating features of the house is the little detached study with a bedroom above it. The floor is paved with brick, soaked in oil and waxed, and the walls are paneled with vertical pine boarding, with moulded edges, from floor to ceiling. At one side of the ample fireplace, a stair concealed in the thickness of the wall ascends to the bedroom and completely appointed bath above; at the other side of the fireplace, there is a fully equipped kitchenette, with a refrigerator, likewise accommodated in the thickness of the wall and closed in by doors in the paneling so that it is entirely out of sight when the doors are closed. The bedroom above is also lined with vertical boarding from floor to ceiling and painted green-blue picked out with vermilion; the bed is built into the wall, in the manner of the old Norman beds, still common in some parts of France, the width of the bed corresponding with the width of the bathroom, so that the floor space of the bedroom is an unbroken rectangle in shape.

The swimming pool, to the east of the main body of the house, is of graduated depths. While perfectly calculated for the diversion of swimming, it has been so treated that it also serves the landscape purpose of a water garden, giving that charm to the ensemble that only water with its ripples can give.

As to the matter of architectural style, while the tone of the detached study is largely French, and while the interior of the library and other incidents here and there suggest a reversion to an earlier fashion, the treatment in the main is a very convincing exposition of the Regency manner. Without slavish and pedantic adherence to precedent, the architect has used a reasonable liberty of interpretation in combining *motifs* so that the total result manifests harmonious vitality as well as vigor of conception. Furthermore, without any obvious or actual striving for effect, the house has a refreshing dramatic quality quite in contrast with the air of desiccated propriety too commonly and wrongly associated with composition in the Classic manner. To this inherent dramatic quality, which is altogether logical and commendable, is due not a little of the compelling interest attaching to what is unquestionably one of the outstanding and most important examples of current domestic architecture.

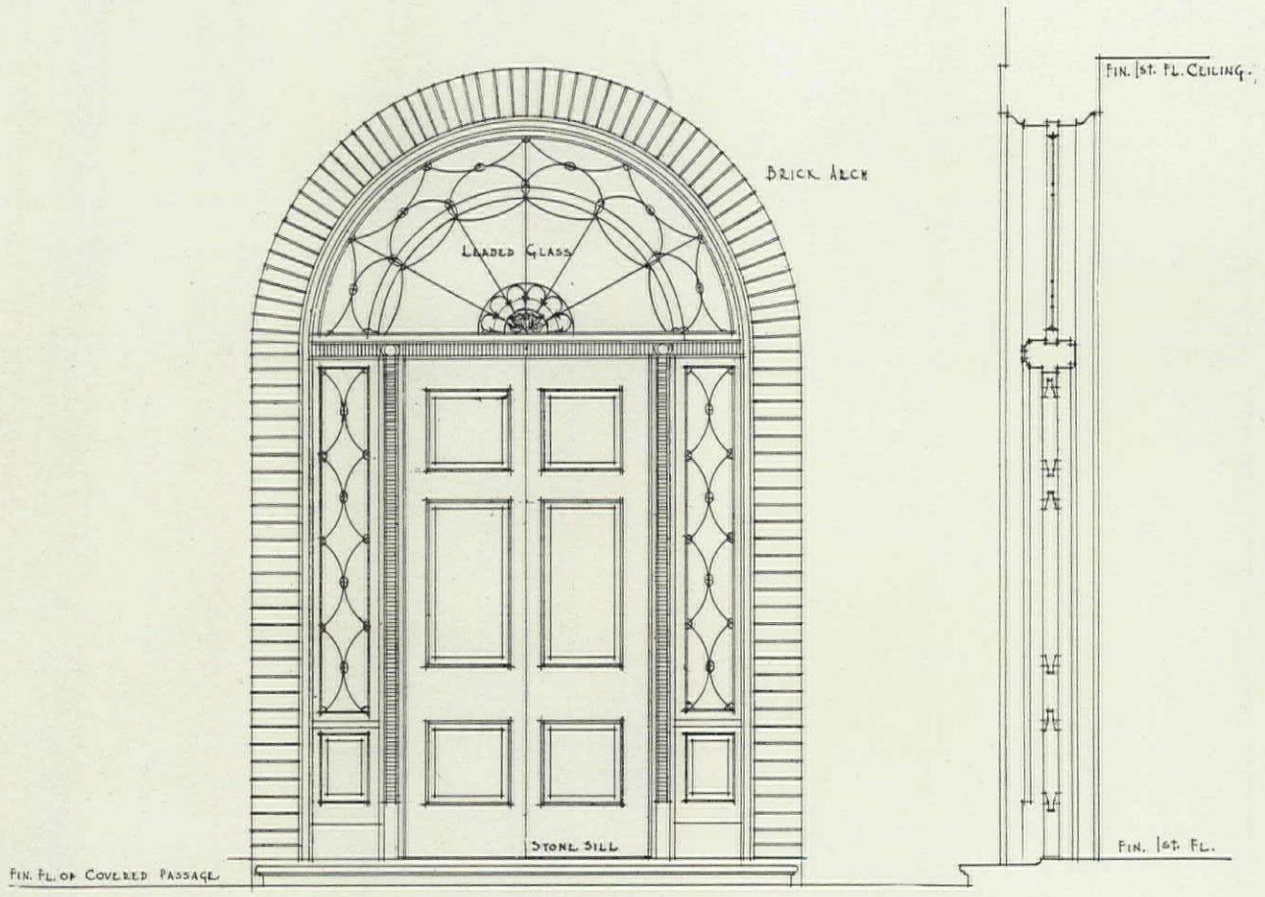


DETAIL OF EAST OR GARDEN FACADE
HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT

DETAIL OF GARDEN TERRACE
HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT

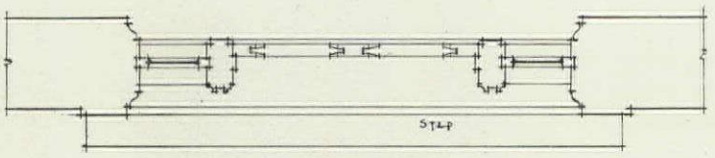
Detail of Main Door on Back

DETAIL, ENTRANCE FROM FORECOURT
HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT



ELEVATION

SECTION



PLAN

DETAIL OF FRONT DOOR

SCALE

0 1 2 3 FT.

JAN. 1928

(THIS DOOR IS ILLUSTRATED ON PAGE 46)

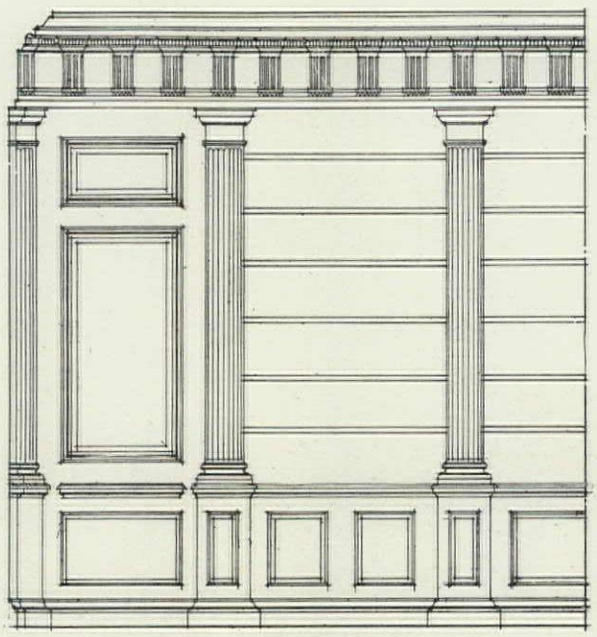
No. 48

The ARCHITECTURAL FORUM DETAILS

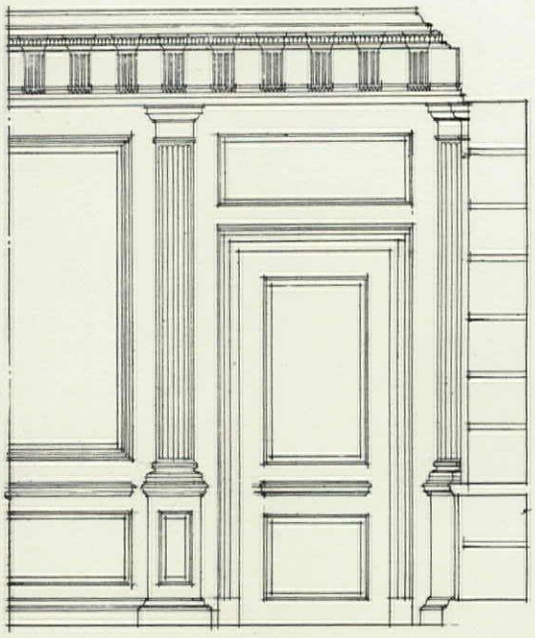
DETAIL OF SOUTH PORCH
HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT

Detail on Back

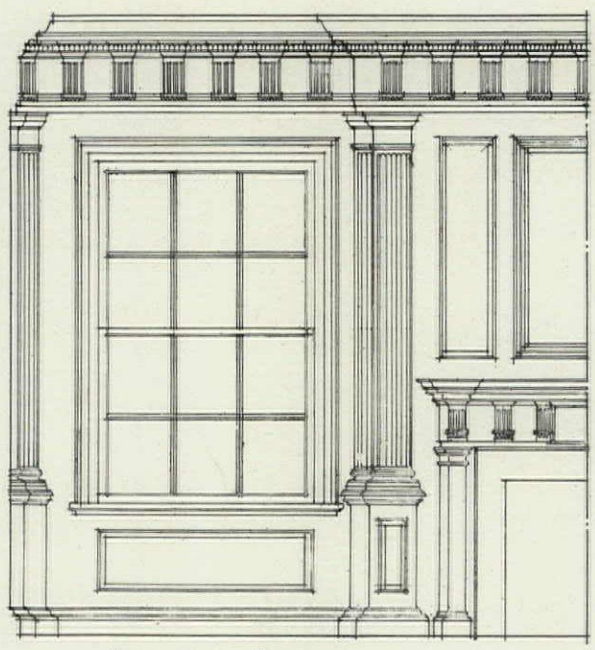
CORNER IN LIBRARY
HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT



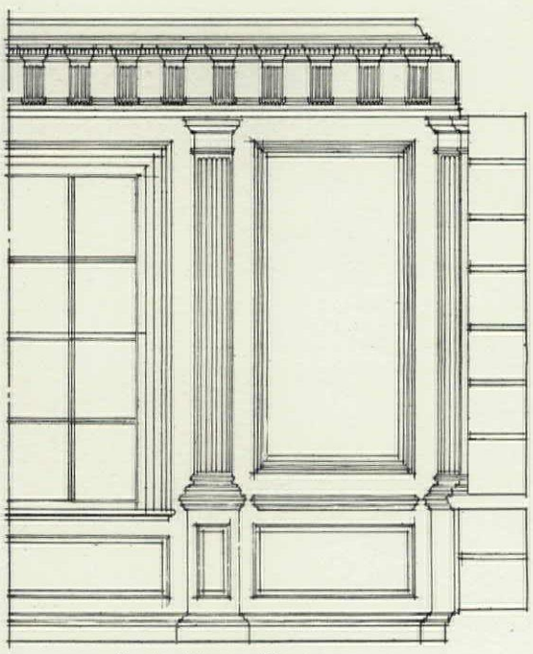
HALF NORTH WALL



HALF EAST WALL



HALF SOUTH WALL



HALF WEST WALL

DETAILS OF LIBRARY

SCALE

0 1 2 3 4 FT.

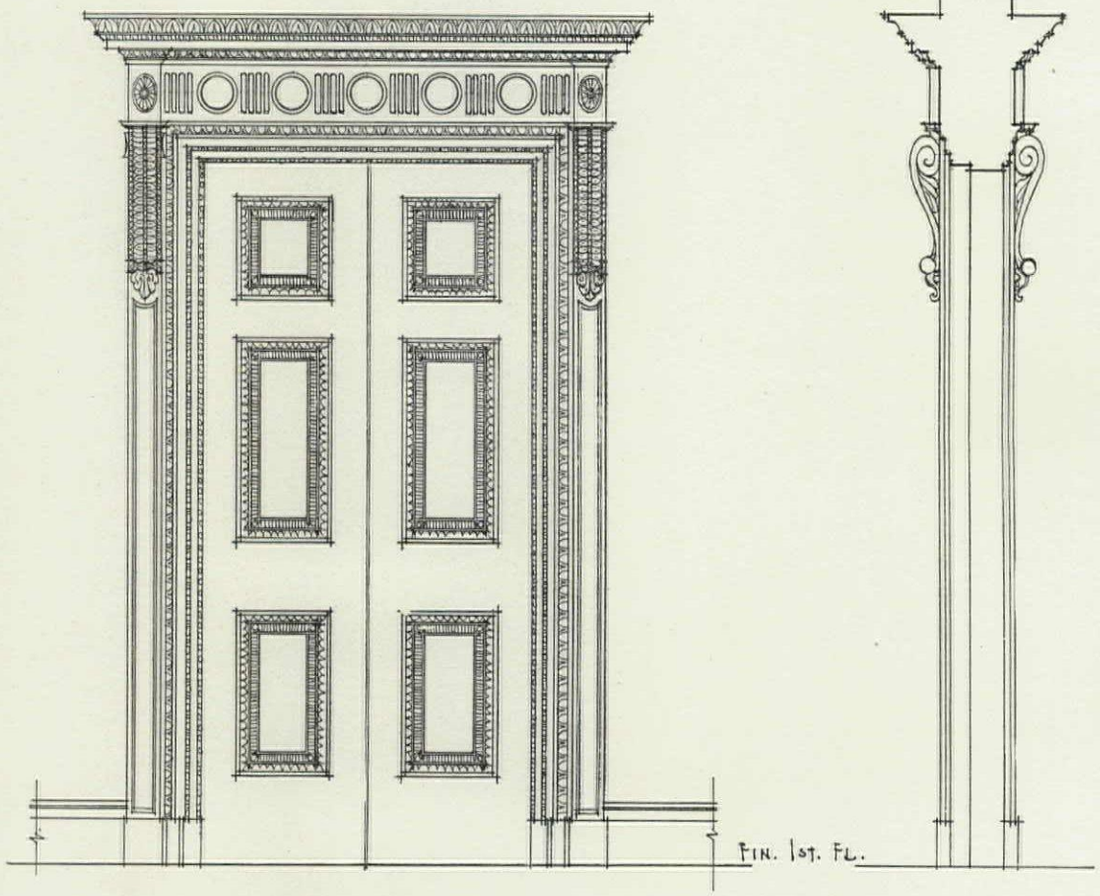
JAN. 1928

No. 49

The Architectural Forum Details

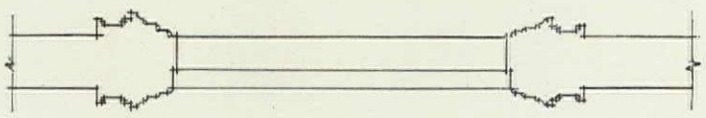
Detail on Back

DOOR INTO DINING ROOM
HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT



ELEVATION

SECTION



PLAN

DETAIL OF DOOR

FOR LIVING ROOM AND DINING ROOM

SCALE

0 1 2 3 FT.

JAN. 1928

No. 50

The ARCHITECTURAL FORUM DETAILS

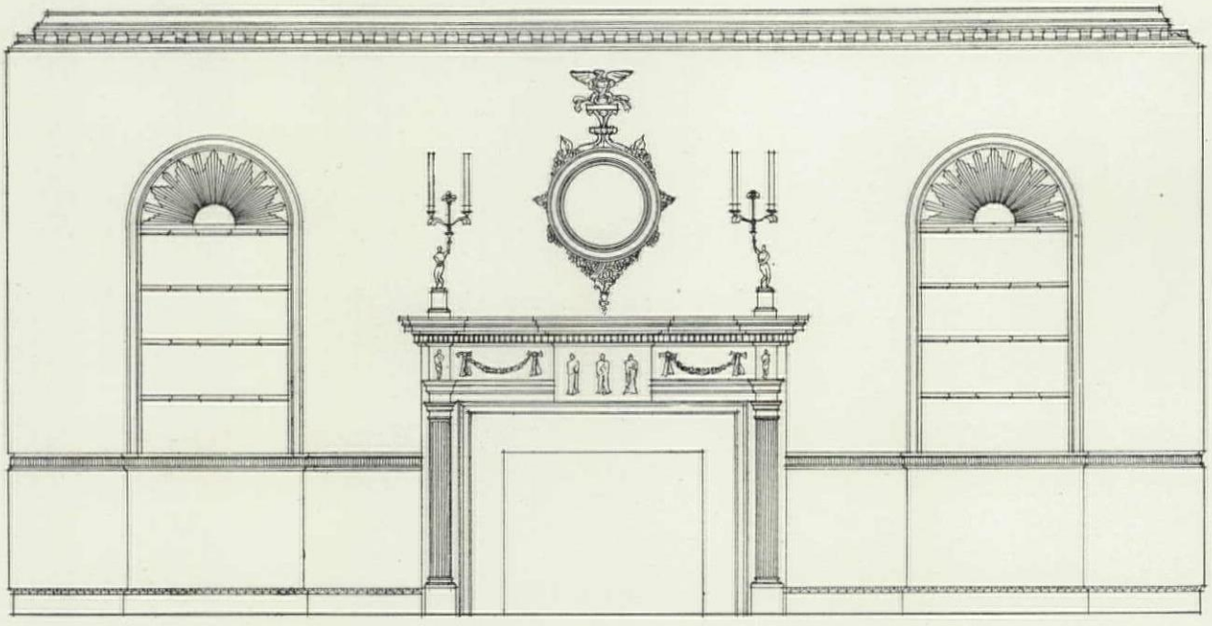
WEST WALL OF DINING ROOM

FIREPLACE IN LIVING ROOM

HOUSE AT PURCHASE, N. Y.

LEIGH FRENCH, JR., ARCHITECT

Details on Back

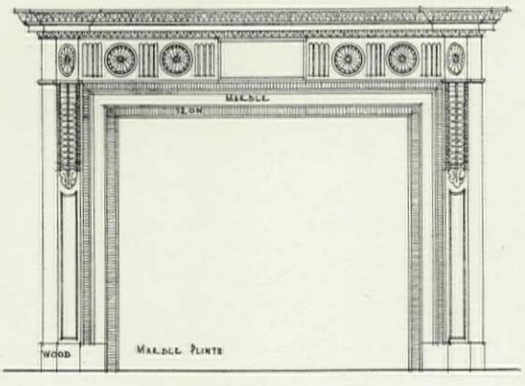


ELEVATION

WEST WALL OF DINING ROOM

SCALE
0 1 2 3 4 M.

LIVING ROOM MANTEL



JAN. 1928

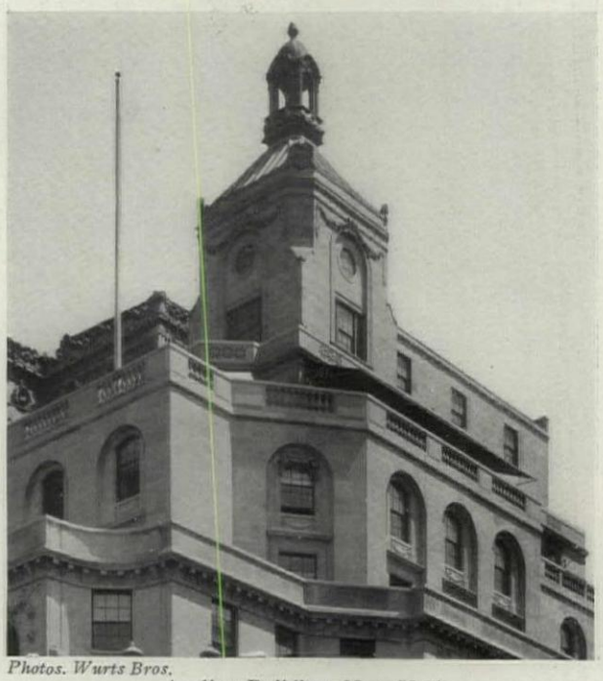
No. 51

ARCHWAY IN EAST HALL

LIVING ROOM
HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT

PAVILIONS IN THE AIR

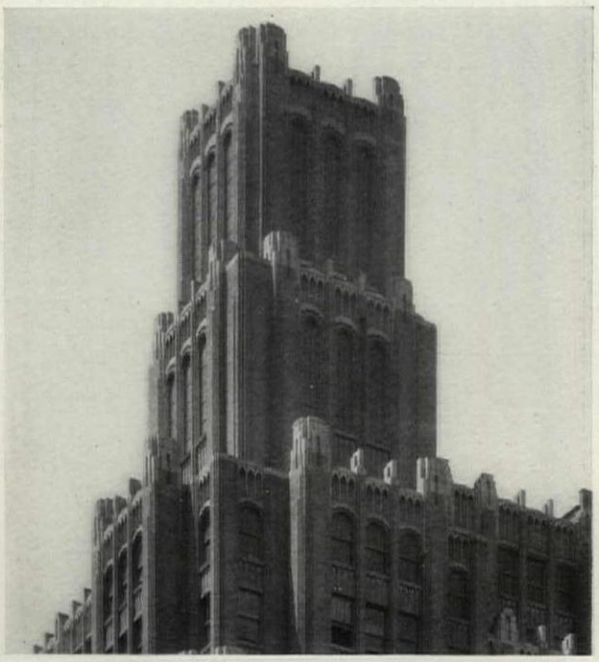
ZONING laws are not alone responsible for the interesting and original character developed in the architecture of New York during the past ten years. The desire and necessity of concealing roof tanks and the tops of elevator shafts have led to a variety of successful solutions of this problem. These illustrations are from photographs of the architectural towers and roof structures on some of the recently completed commercial and hotel buildings in New York. This interesting group of "pavilions in the air" tell their own story and require no explanation. Few of the hurrying throngs down in the canyon-like streets ever have time or interest to look up in the air to discover these often well designed architectural screens which conceal important parts of the mechanical and plumbing equipment of tall buildings. It is hoped that this group of illustrations may have suggestion and inspirational value.



Photos. Wurts Bros.

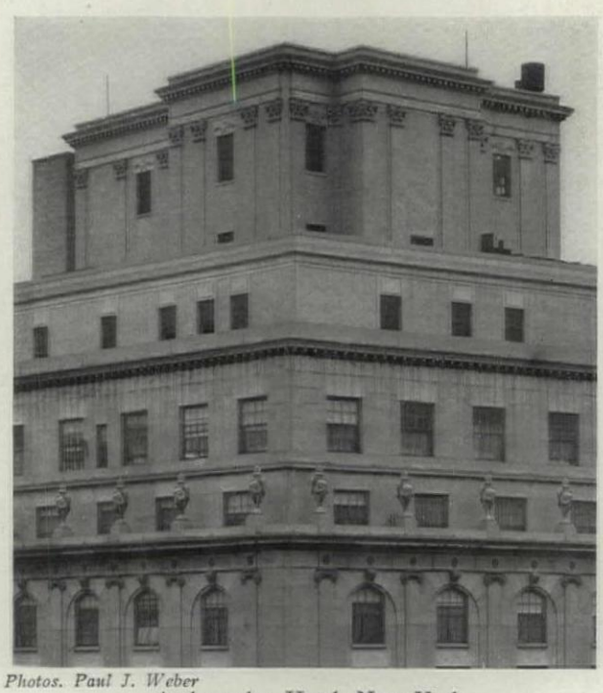
Aeolian Building, New York

Warren & Wetmore, Architects



Building at 8th Avenue and 36th Street, New York

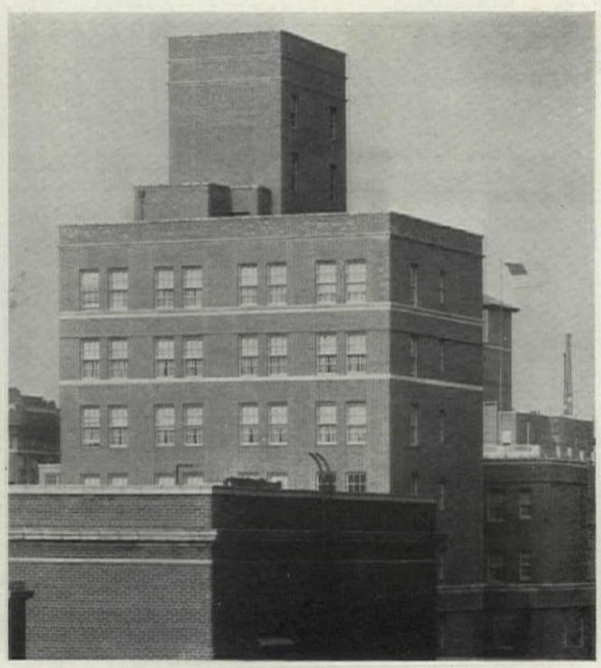
George & Edward Blum, Architects



Photos. Paul J. Weber

Ambassador Hotel, New York

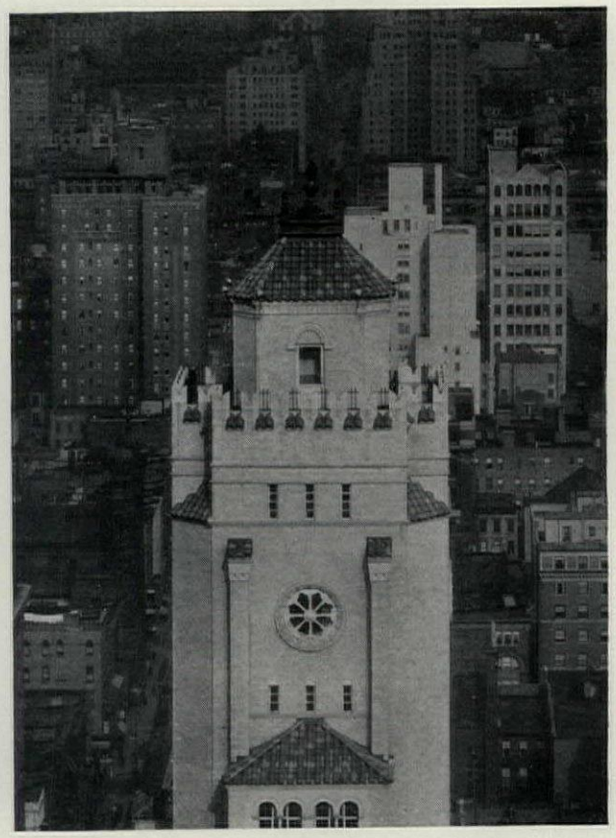
Warren & Wetmore, Architects



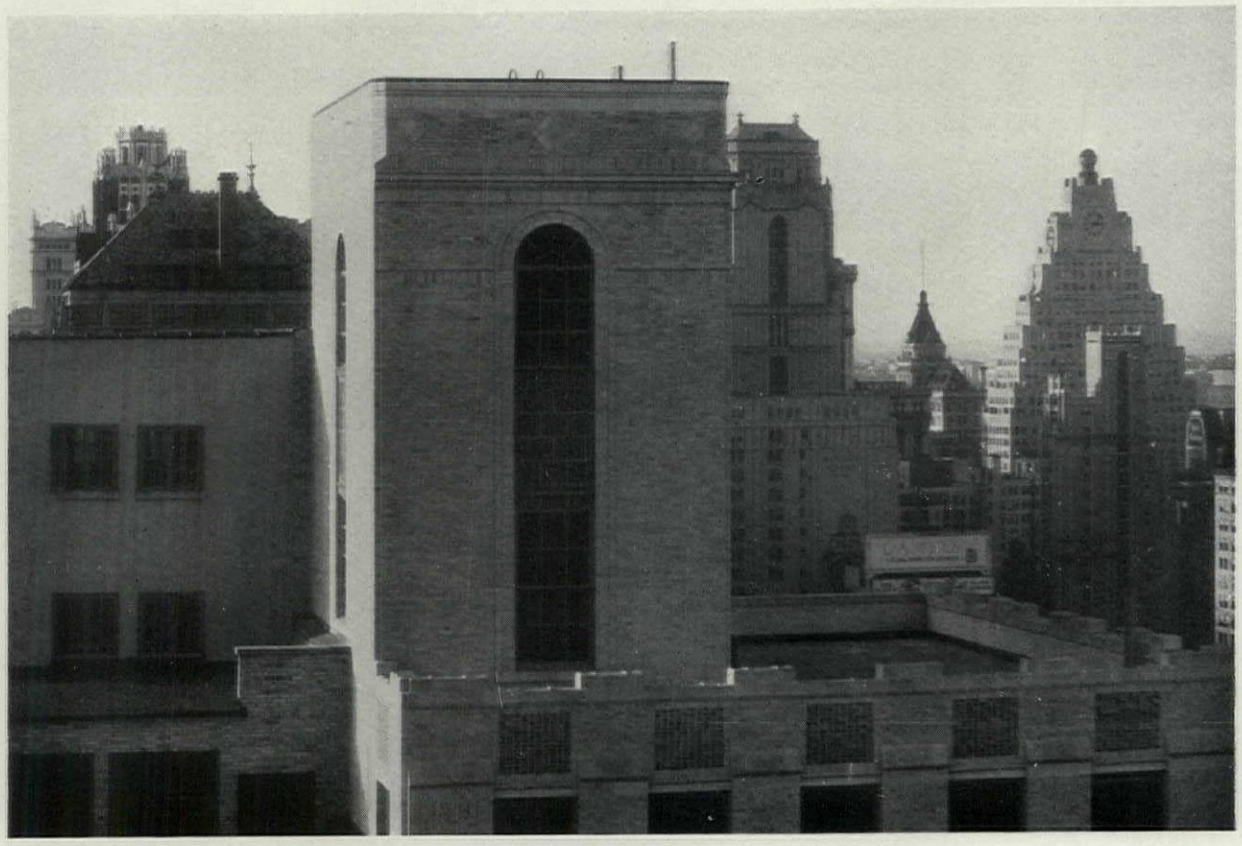
Hotel New Weston

Robert J. Lyons, Architect

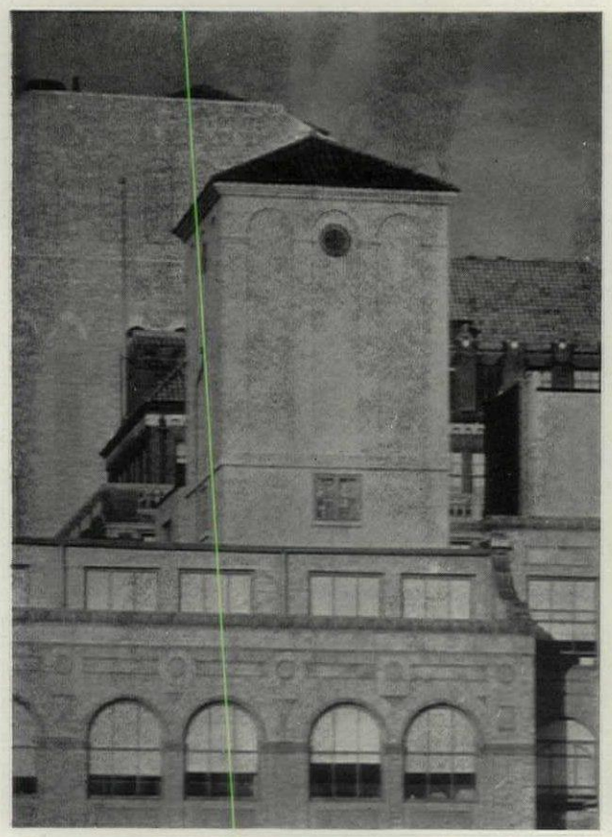
PARK LANE HOTEL (in Foreground)
SCHULTZE & WEAVER, ARCHITECTS



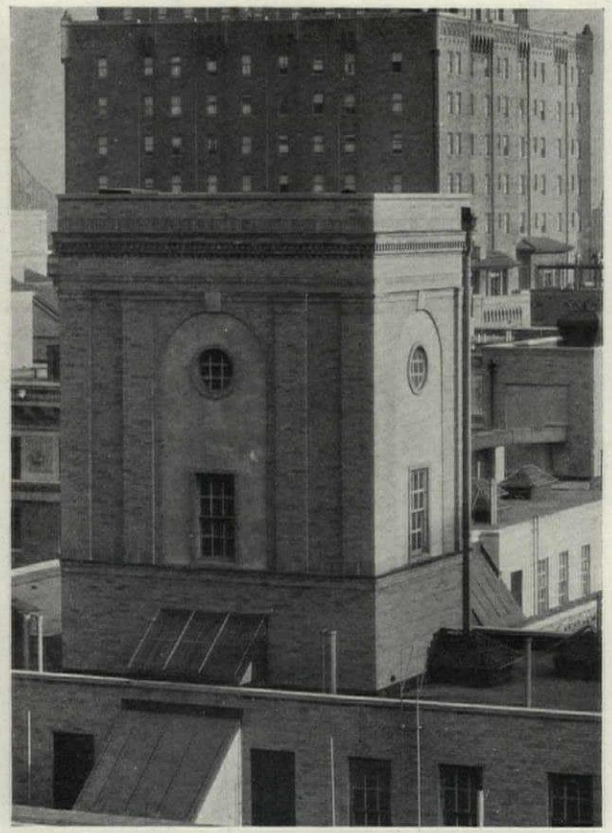
HOTEL BEVERLY, NEW YORK
EMERY ROTH & SYLVAN BIEN, ARCHITECTS



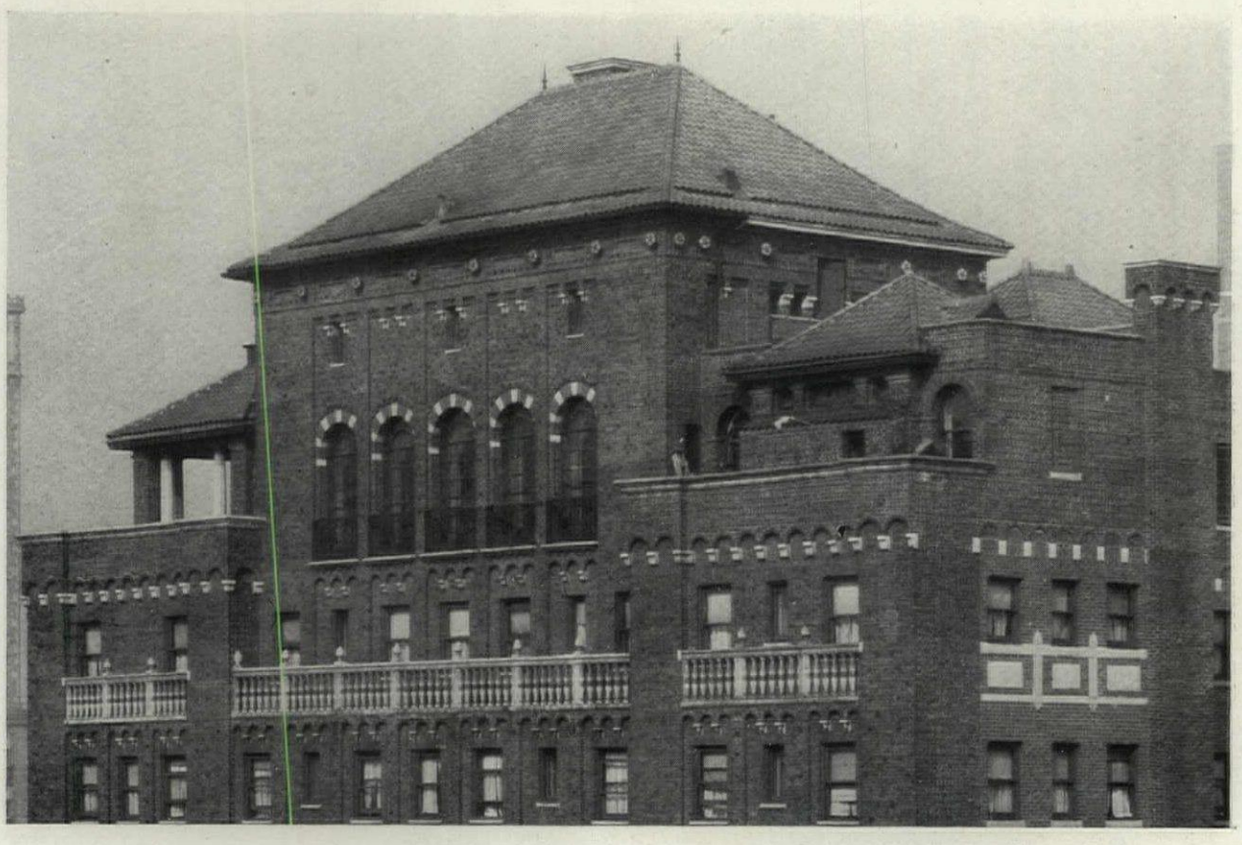
BUILDING AT 274 MADISON AVENUE, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS



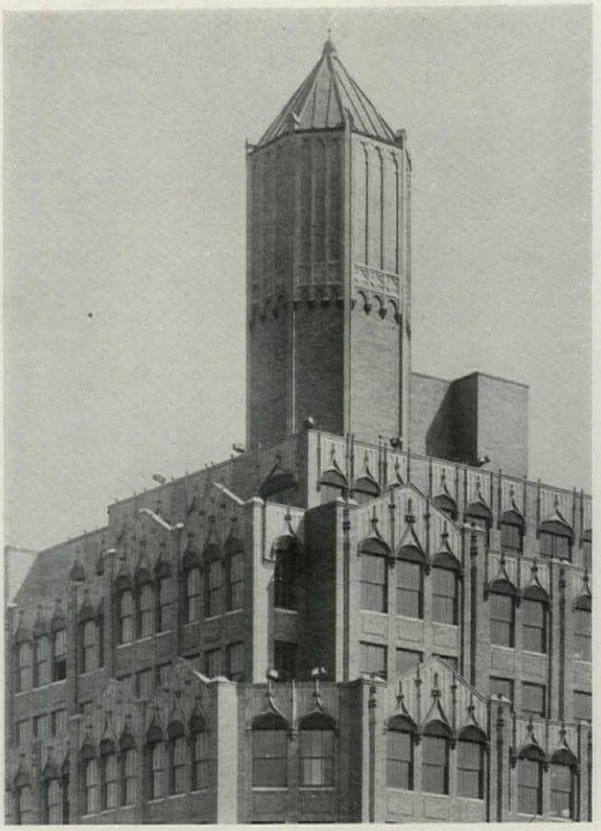
EAGLE BUILDING, NEW YORK
ROUSE & GOLDSTONE, ARCHITECTS



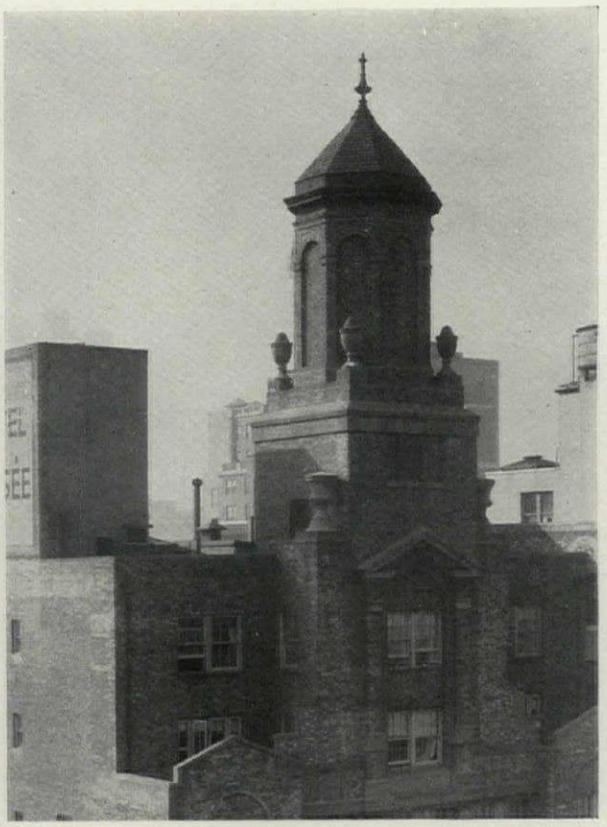
BUILDING AT 277 PARK AVENUE
McKIM, MEAD & WHITE, ARCHITECTS



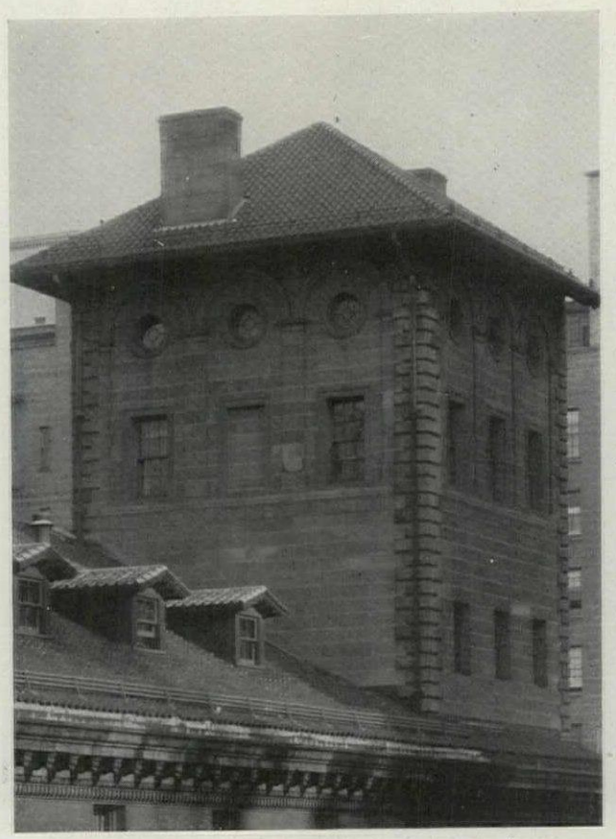
ALLERTON HOUSE, MADISON AVENUE AT 55TH STREET
ARTHUR LOOMIS HARMON, ARCHITECT



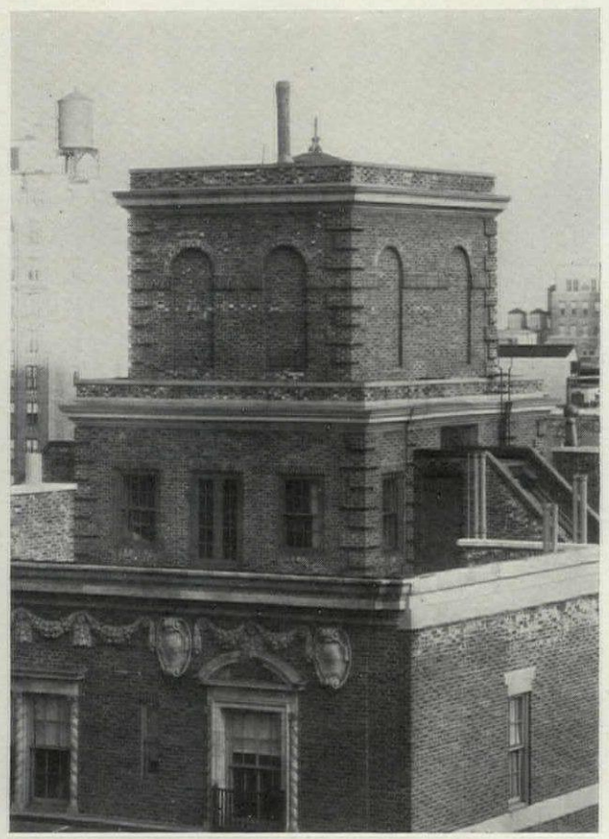
BUILDING AT 245 FIFTH AVENUE
GEORGE FRED PELHAM, ARCHITECT



HOTEL ELYSEE, NEW YORK
HARRY ALLAN JACOBS, ARCHITECT



HOUSE OF MRS. WHITELAW REID, NEW YORK
McKIM, MEAD & WHITE, ARCHITECTS



HOUSE AT 22 EAST 36TH STREET, NEW YORK
LOUIS E. JALLADE, ARCHITECT

ARCHITECTURAL AVOCATIONS

THE DIGRESSIONISTS

BY

ONE OF THE LEAST OF THESE

"Da Vinci is our patron saint;
He spent his life digressing.
He knew damn well the way to paint,
And kept his critics guessing."

THUS in song do the Digressionists acknowledge the leadership of Leonardo, for was he not preëminently a Digressor? Learned in higher mathematics, skilled in engineering, wielding a mean mallet in sculpture and a meaner pen in his scientific literature, his fame finally rests on what he achieved in painting. Michelangelo also was so versatile that it is difficult to decide which art was his vocation and what art his digression. We who modestly follow in the footsteps of these giants frequently trip on the imprints they made in the sands of time. We are immensely attracted by the idea of not forever traveling on a single-track road, and we welcome the thought of a branch line which will permit us to enjoy participation in what the world offers in the allied arts, arts which are many and varied.

The Digressionists' Medal
The Flying Fish Symbolizes One Digressing from One's Natural Element

The Digressionists are a group of 25 busy architects who have learned the art of employing what little spare time they have in excursions into other fields of artistic endeavor. As indicated by their symbol of the flying fish, they are out of their element, but unlike that mysterious little creature, they do not remain submerged most of the time. Many of them are well known members of the architectural profession. A Digressionist is free to paint, model, etch, draw, photograph or express himself in any of the graphic arts, so long as he does not become too architectural. The unwritten law of the society requires that a Digressor who most fully qualifies for that title be one who takes up a new field in art, something for which he has not necessarily been trained but for which he shows a natural aptitude. He is not forbidden to exhibit sketches of architectural subjects, but by common consent such efforts are not real digressions even when they are superlatively well done. Many an architect learns how to make a fetching little water color before he is capable of drawing a full-sized detail of a window box. In consequence of the almost universal love of water color rendering among the members of this little society, it is not surprising that a large portion of the material submitted for exhibition is of landscapes or seascapes in that most adaptable medium.

In 1908 J. Monroe Hewlett remarked in the presence of Charles Ewing that inasmuch as a good deal of collaborative work was being done by architect, painter, and sculptor, it might be a good thing for all concerned if the architect, who usually has the controlling voice in this collaboration, were to try his hand at painting and sculpture. It was believed that in no other way could he so well understand the difficulties which usually beset the painter and the sculptor when they are engaged to embellish buildings. It was a big idea, prompted by a desire to be fair to the collaborating artists, who are not often given satisfactory surfaces for mural decorations or adequate spots for sculptural adornment. Messrs. Hewlett and Ewing learned that a similar idea was hatching in the mind of Grosvenor Atterbury, so a conference of the three was called and "The Digressionists" sprang into being. Today, "digressing" includes craftsmanship, poetry and prose writing, musical composing, piano and violin playing, singing, etc. The field is wide open to include any form of expression which is not the architect's vocation.

In the years which have elapsed since the founding in 1908, 38 names have been enrolled on the roster. Of these, five, or about 14 per cent, are no longer living. These are Austin Lord, Breck Trowbridge, Russell Hewlett, Cary Rodman and Bertram Goodhue. Of the remaining 33, William A. Boring and Edward L. Tilton have resigned, to assume the title of *Digressor Emeritus*. John Benson was placed in this same rating because he forsook architecture and became a professional painter. William A. Taylor was induced to drop architecture for big business. Retirement to a distant city caused his name to be omitted from the rolls. Others who are no longer members are Welles Bosworth, Henry Hornbostel, Louis Metcalfe and Frank Holden. The present membership of 25 includes: The founders, Messrs. Hewlett, Ewing and Atterbury; Fred Ackerman, Chester Aldrich, William T. Aldrich, George Chappell, John Cross, William A. Delano, Howard Greenley, Wallace Harrison, Edward Howes, Fred

Hirons, H. V. B. Magonigle, Julian Peabody, Robert Potter, Hubert Ripley, John Tompkins, Alexander Trowbridge, Ernest Tyler, Arthur Ware, Lawrence White and Edgar Williams. Frank Crowninshield, in recognition of his very great interest in the society, evinced in many ways, has been made an honorary member. Such is the society's membership.

For a long time it has been the custom to have the digressions judged by a jury of non-members, selected chiefly from the ranks of professional artists and occasionally from among the architects. Practically every painter and sculptor of rank in New York has at one time or another served on this jury. The members of the jury are given to understand that they are expected to earn their dinners by holding a judgment in the exhibition room during the hour or two preceding the dinner. The bronze medal of the society is awarded to that digression in the graphic arts which, in the opinion of the jury, has the greatest distinction. Three or four honorable mentions are awarded to other exhibits which are second in merit to that receiving the medal. The medal has been awarded 21 times. J. M. Hewlett received it five times, Edward Howes four, Messrs. Taylor, Delano, Chester Aldrich and Chappell two each, and Russell Hewlett, Ewing, Benson and Peabody once. In this way honors have been awarded.

The official records of the society show that during the past 20 years there have been 58 jurymen, and that 20 per cent of these have died. Shall it be assumed from a comparison of this statement with the mortality of the Digressors, only 14 per cent of whom have died, that digressing prolongs life? Or shall we conclude that judging digressions is a hazardous occupation? Whatever the answer, the members will testify that there has been no influence in their lives more stimulating to their continued growth than this little annual gathering. At the dinner a chief Digressor is chosen to head the group at the next succeeding exhibition. It is his duty to send to all members a general reminder during the winter that on a certain day in April the year's digressions will be delivered at the Coffee House Club and that they are all expected to get busy and prepare something for the show. There are usually about 75 exhibits. As previously explained, the majority are water colors. These are sometimes of high quality, quite good enough for any water color show. Hewlett, Magonigle and Atterbury have frequently sent oil paintings. Howes and Greenley have etched. Ackerman has gone far in his researches in pictorial photography. Chester Aldrich and Breck Trowbridge divided the honors in sculpture. Delano, besides showing charming water colors, exhibited delightful dancing figures in black silhouette on large mirrors. Tyler has shown crayon portraits. White has sent in a series of *ex libris* designs at the scale required for library use. As this is written somewhat from memory, it is possible that a few types of digression in one form or another of the graphic arts have been omitted from this list.

Several years ago Frank Crowninshield, while serving as a juror, offered an annual prize in the form of a cup to stimulate digressions in fields outside of the graphic arts. This has proved to be a very popular innovation, bringing out craftsmanship, music, poetry, prose writing, etc. The first winner in this competition was the late Breck Trowbridge, who delighted everyone with his skill in fabricating a hunting bow with arrows and a collection of trout flies. He added to the interest aroused by this exhibit by telling of his experiences as a hunter with this archer's outfit. Bob Potter, an enthusiastic astronomer, was awarded the Crowninshield cup for poetry, written and declaimed. In '26 the cup was awarded to George Chappell for his wit and humor in the minutes read at the '26 dinner covering the dinner of the year before, and for his skill in reading them under difficult circumstances. In 1927 Chester Aldrich wrote the words and music of a song entitled "The Flying Fish," and Alexander Trowbridge sang the song to Aldrich's accompaniment. For this exhibit of collaboration in the arts both names were inscribed on the Crowninshield cup presented then.

To Breck Trowbridge
By J. Monroe Hewlett
April 29, 1925

Two years ago, around this festive board,
We listened to our Master Bowman tell
Tales of the fashioning of arrows straight,
Balanced and feathered, tipped and finished well.
And how to test the wood from which a bow,
Finer by far than ancient archer knew,
May still be formed by art and care and craft
To hold the course of arrows strong and true.
He told us of the wild swan's ghostly flight;—
And now he's gone to join that mystic quest.
In hunting grounds beyond the setting sun,
He learns the meaning of our "going west."

The Old Amateur
By R. Burnside Potter

What matters it that, weary and alone,
I sit and think of things I might have done?
What matters it that wife and children shun
In me a dreamer, a mere rolling stone?
What matters it that rustic neighbors fear
In me a madman, all because I know
The motions of the comets and the flow
Of time, that travels on from year to year?
What matters it? There are far better men
To count the days and seasons, as they run,
And weigh this planet that we dwell upon.
But yet, I feel it matters somewhat, when—
What matters it?—I see, across the wire,
The transit and the star of my desire!

One of the members is at present deeply engrossed in the mysteries of stained glass windows, and is learning how to paint and etch upon glass, how to

bake it, how to cut stained glass, and how to "lead" it in a window. He is not doing it solely for fun, but hopes to learn enough about this alluring craft to enable him to appreciate the difficulties and the beauties of the work executed by professional window makers. Another member has found pleasurable excitement in an excursion into lithographic drawing on stone and on transfer paper. He plans to exhibit some of this work next April. More might be divulged on the delightful programs, mostly impromptu in character, which are offered by the members after the dinner. Here songs by Chappell, Ware, Greenley and Trowbridge are interspersed between sonnets and poems by Potter and Hewlett. Magonigle is always urged to give his famous rendition of the mating calls of wild animals; Atterbury has several times played violin obbligatos to songs. It is probable that there are still to be uncovered certain talents among the more diffident members, and that in the next few years this list of legitimate and *ex-curricula* digressions will be somewhat augmented.

Professional artists who judge these digressions have said that the one thing which impressed them more than any other was that all this artistic work was done for the fun of the thing. The dollar sign is not present in any form. I am not aware that in the 20 years since this society was founded a painting has been offered for sale, though it may be that here and there when a Digressionist was hard up he may have tried the experiment of finding out whether the public agreed with the jury in voting merit to a painting! The contact between the members and the jurors has been well worth while, for the professional artist learns that the architect is a regular fellow after all, in spite of his apparent neglect in omitting from his buildings the surfaces upon which the painter and the sculptor seek immortality; thus both jurors and Digressors benefit.

A Digressionists' Jury Announcement

SMALL BUILDINGS

THE SECOND COMMON BRICK HOUSE COMPETITION

PRIZE WINNING AND HONORABLE MENTION DESIGNS

THE Second Common Brick House Competition sponsored by the Common Brick Manufacturers' Association of America was announced early in 1927 to close November 1. This was an unusually interesting type of dwelling competition, because it called for photographs and plans of houses and bungalows which have been actually constructed with exteriors of common brick. Most of the national architectural competitions which have been held in this country have called for sketch plans and elevations, but when actually completed houses are called for, as in this competition, it is obvious that architecture must pass the acid test of reality.

The requirements of the competition included no limitation as to the sizes of houses nor to the construction of exterior walls, except that the surface of the exterior walls was required to be at least 75 per cent common brick under this definition: "Common brick, as defined by the Common Brick Manufacturers' Association of America and for the purpose of this competition, is a solid building unit of burned clay having a natural surface not treated to produce special effects in color or texture of the individual brick, but including clinker, overburned, and cull brick." These varieties of brick are easily had.

Each entry in this competition consisted of three photographs, including a full perspective view of the house, an architectural detail, and a close-up photograph of a portion of the exterior wall which would clearly show the details of the brickwork, such as its texture, pattern, bond, etc. Plans included the cellar and floor plans, drawn to ⅛-inch scale.

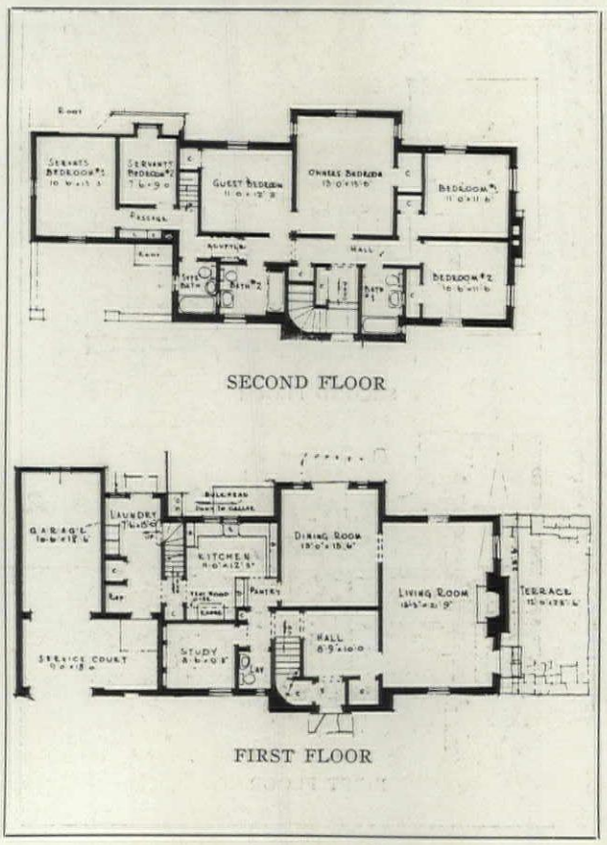
The competition announcement stated that "the jury will consist of three architects of national reputation in residential design. The jury will meet within one week after the termination of the competition, and competitors who win prizes or honorable mention will be notified the day after the jury completes its awards. The judgment will be based on architectural design, efficient planning, and ingenuity displayed in the development of attractive exteriors of common brick. All competitors will be notified as to the results of this competition within one week after the jury has completed judgment."

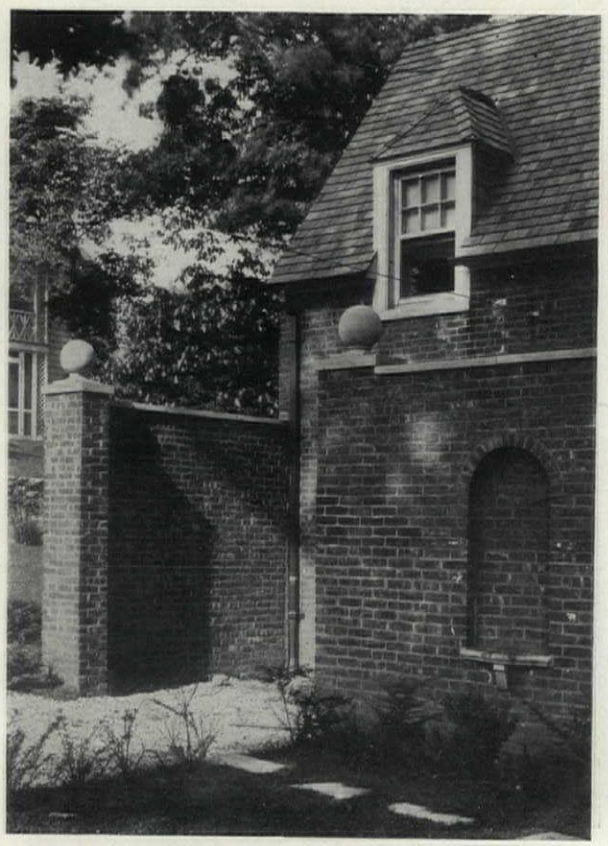
The jury, consisting of C. Stanley Taylor of New York, Alexander Donaldson of Detroit, and Frank B. Meade of Cleveland, met on November 2 to complete the judgment. Twenty-four awards were made: First prize, James C. Mackenzie, Jr., New York; Second prize, R. C. Hunter & Bro., New York; Third prize, Frederick Kennedy, Jr., Pasadena; Fourth prize, Bohnard & Parsson, Cleveland. Honorable mentions were awarded in this order: A. C. Runzler, Milwaukee; Burns & James, Indianapolis; Eldridge T. Spencer, Berkeley, Calif.; Alfred Easton Poor, New York; Arthur L. Loveless, Seattle; La Beaume & Klein, St. Louis; Robert Maurice Trimble, Pittsburgh; La Croix & Memmler, Milwaukee; La Beaume & Klein, St. Louis; William Addison McElory, Houston; and special mentions were awarded to Flint & Broad, Dallas; Owen James Southwell, Atlanta; Lester J. A. Julianelle, New Haven; Hans Gehrke, Detroit; Smith & Walker, Boston; H. Raymond Heckman, Reading, Pa.; Donald W. Southgate, Nashville; Eisenberg & Feer, Boston; Robert O. Derrick, Detroit; William T. Braun, Chicago.

On other pages there will be found the prize-winning houses, the ten honorable mention houses, and two of the special mention houses. In commenting on the entries in this competition, it was the opinion of the jury that they had never seen in any residential competition so many consistently good designs. Of the group of over 150 entries there were very few which could be discarded at first glance, with the result that the rendering of judgment was extremely difficult, and the balance in favor of one house as against another was often extremely delicate. The designs were of an unusual quality.

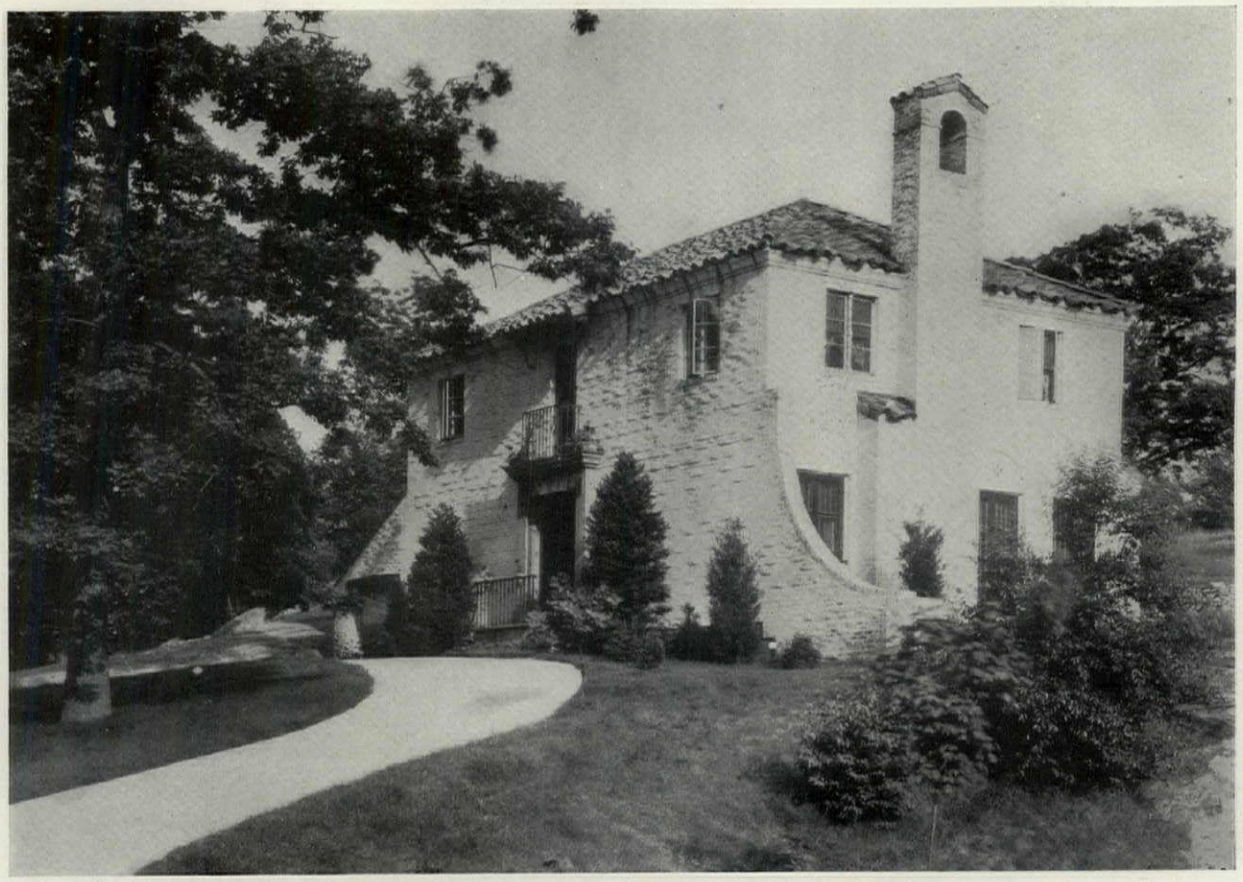
It is to be remembered, in considering the winning designs, that the specific terms of the competition established the basis of judgment in three parts,—(1) architectural merit without respect to landscaping; (2) efficient planning; and (3) ingenuity displayed in the development of attractive exteriors of common brick. With these three factors in mind, the jury examined each entry with extreme care. The plans of the various prize-winning houses were analyzed from all practical points of view, including that of economy of construction. Careful consideration was given to the provision for natural lighting and ventilation, ease of circulation, and general efficiency for domestic administration. The architecture in all cases was called upon to pass the test of conservative good taste, and little consideration was given to what might be termed "freakish" designs. It was felt that as the results of this competition would be generally broadcast to the public, every effort should be made to admit only good precedent.

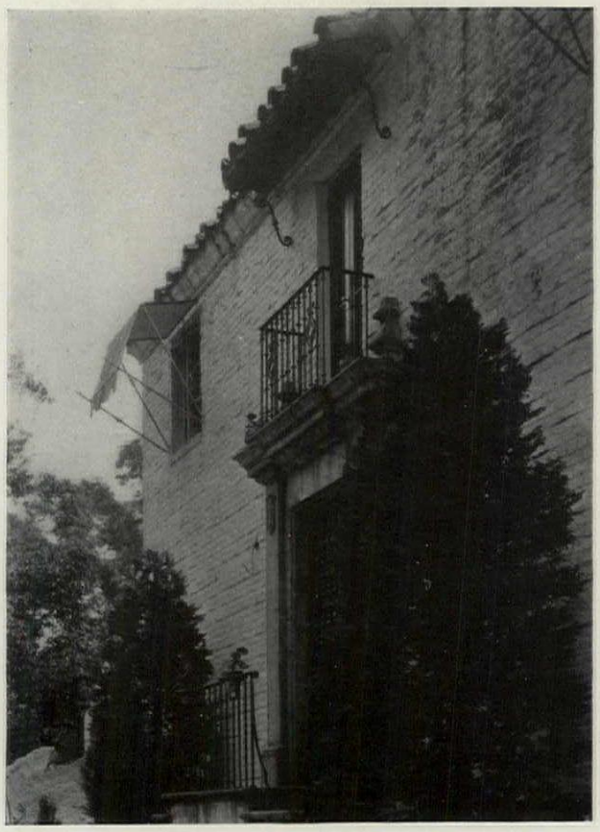
The jury was greatly interested in the broad range of brick effects, which included many ingenious combinations of patterns, bonds and textures. The houses illustrated herewith indicate clearly the possibilities of carefully studied common brick exteriors, using not only the more conservative textures but also such varieties as "skintled" brick, along with extruded mortar joints, painting of the brickwork, and a number of combinations of forms and colors.

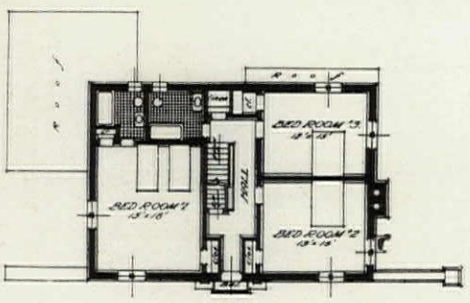




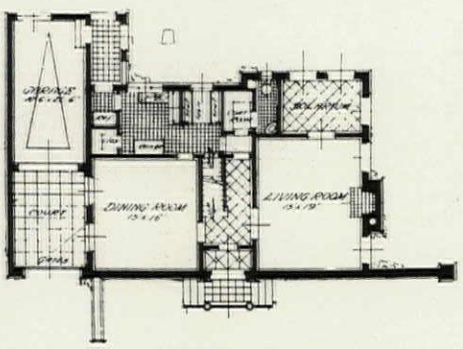
FIRST PRIZE
SECOND COMMON BRICK HOUSE COMPETITION
JAMES C. MACKENZIE, JR., ARCHITECT, NEW YORK







SECOND FLOOR

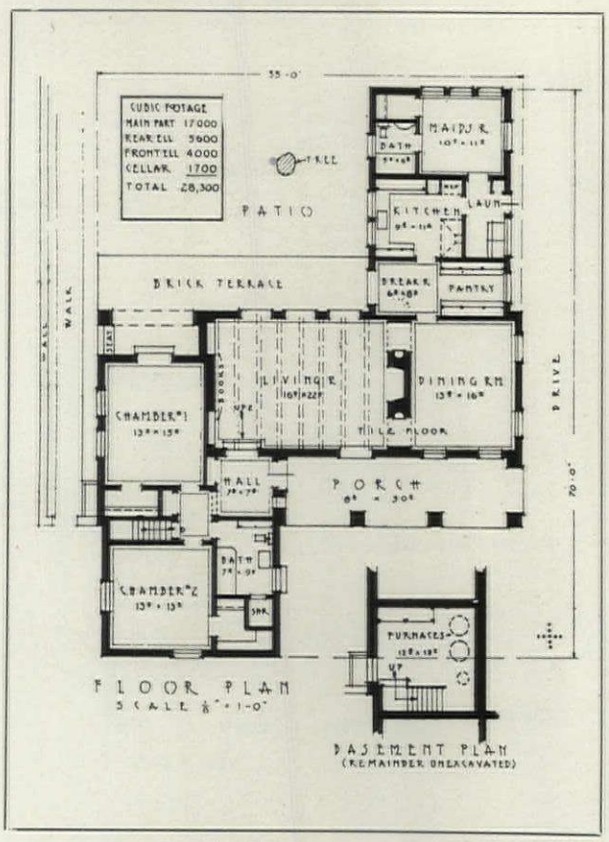


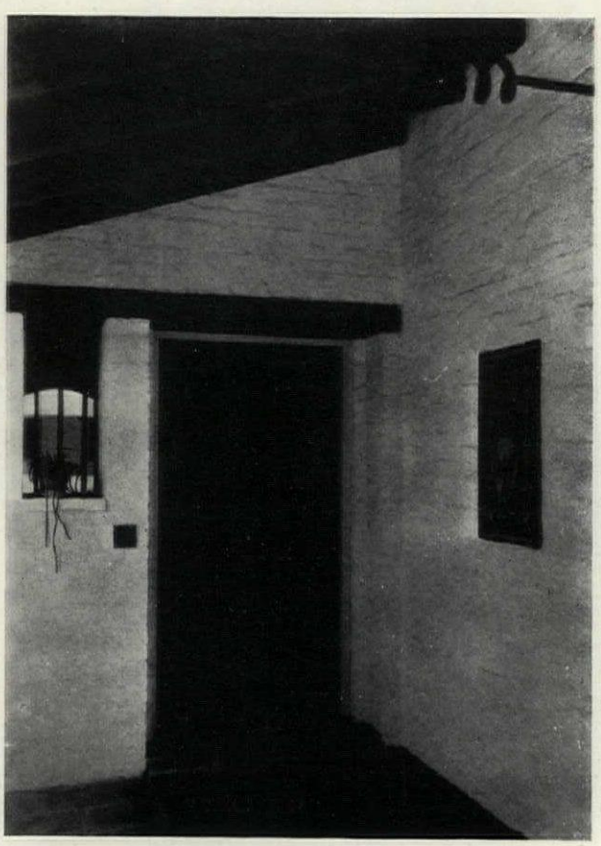
FIRST FLOOR

SECOND PRIZE

SECOND COMMON BRICK HOUSE COMPETITION

R. C. HUNTER & BRO., ARCHITECTS, NEW YORK

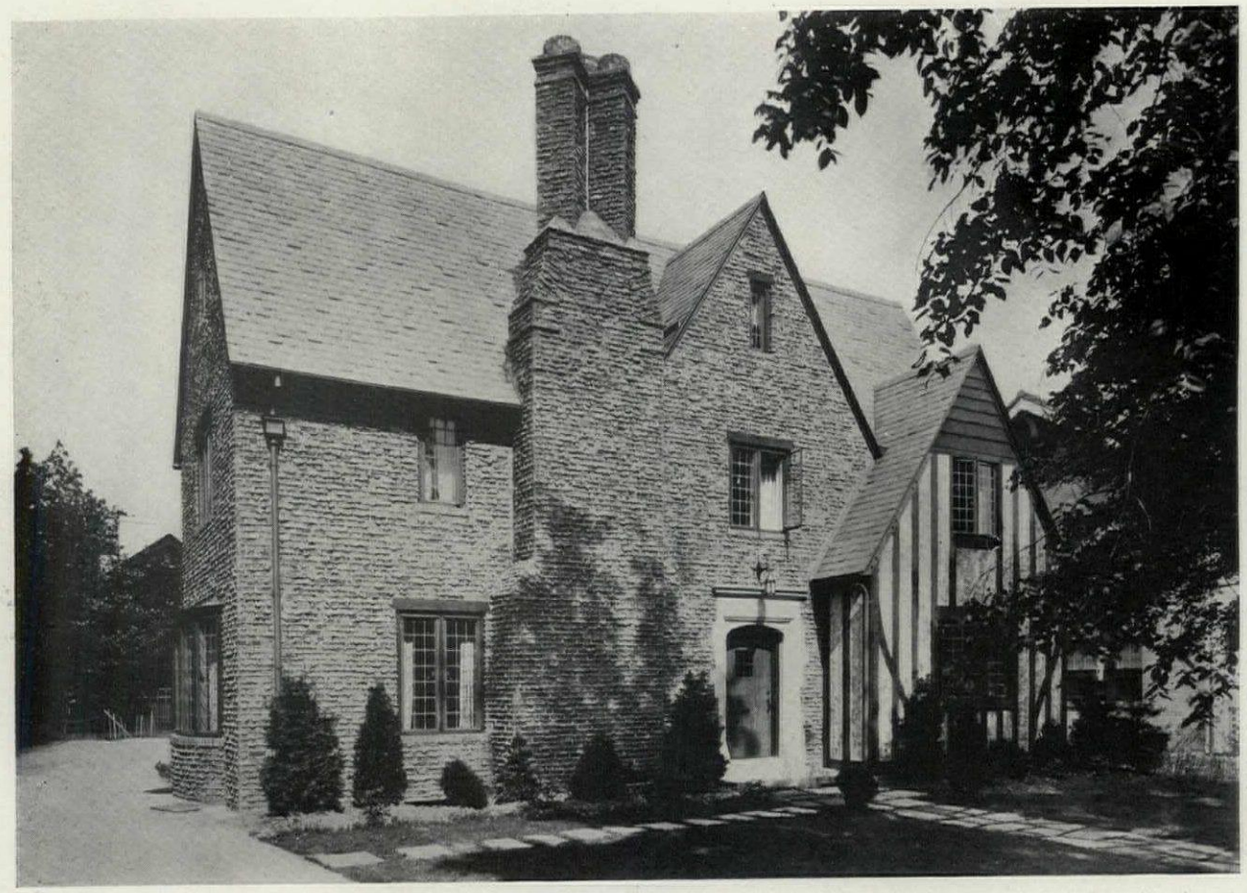


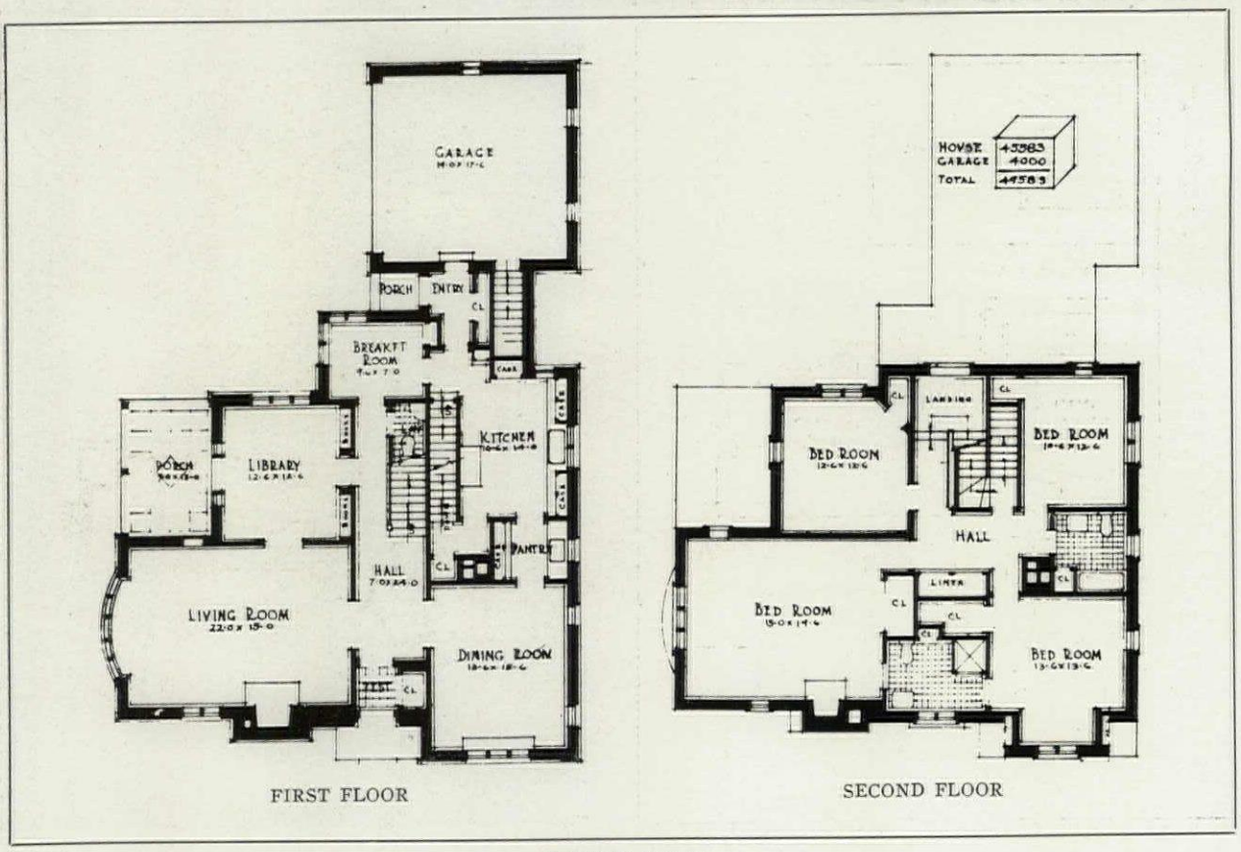


THIRD PRIZE

SECOND COMMON BRICK HOUSE COMPETITION

FREDERICK KENNEDY, JR., ARCHITECT, PASADENA



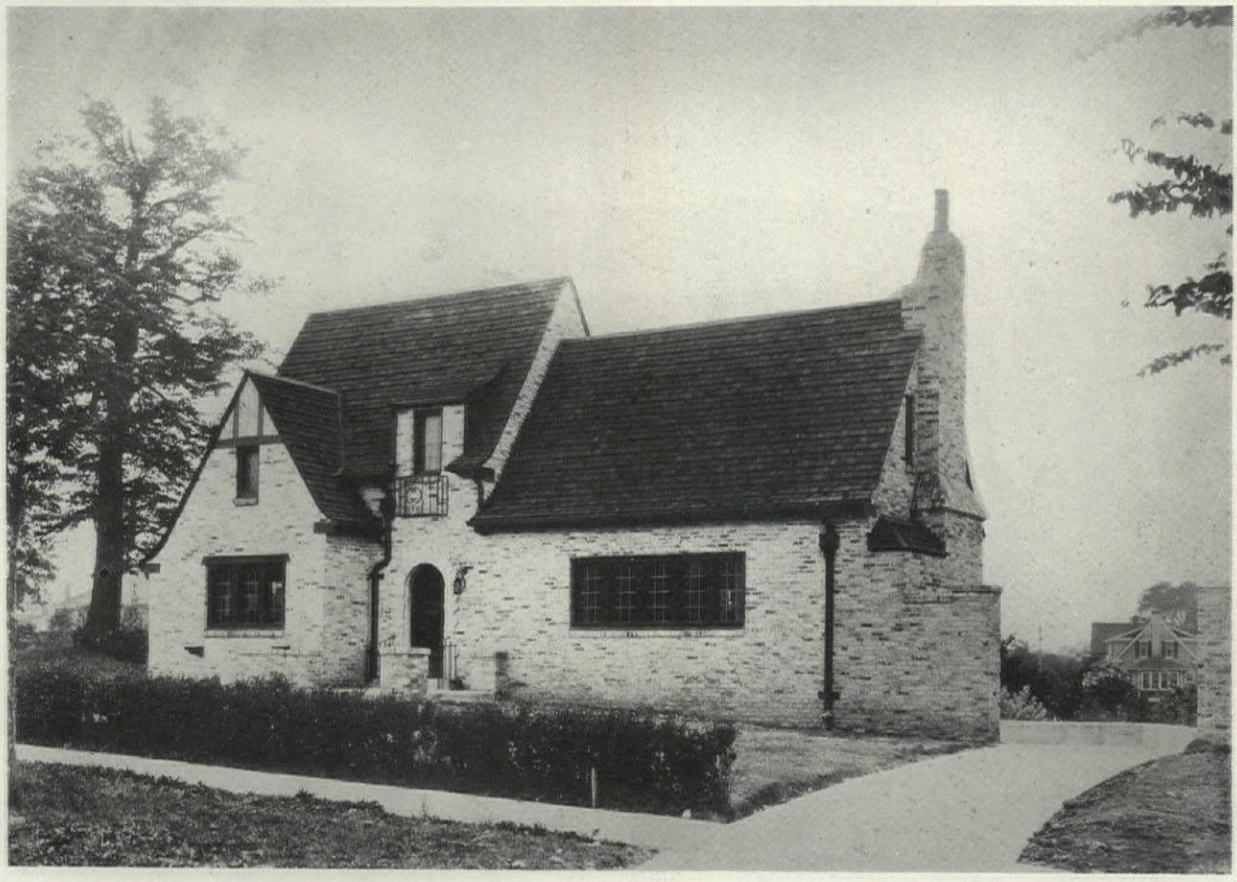


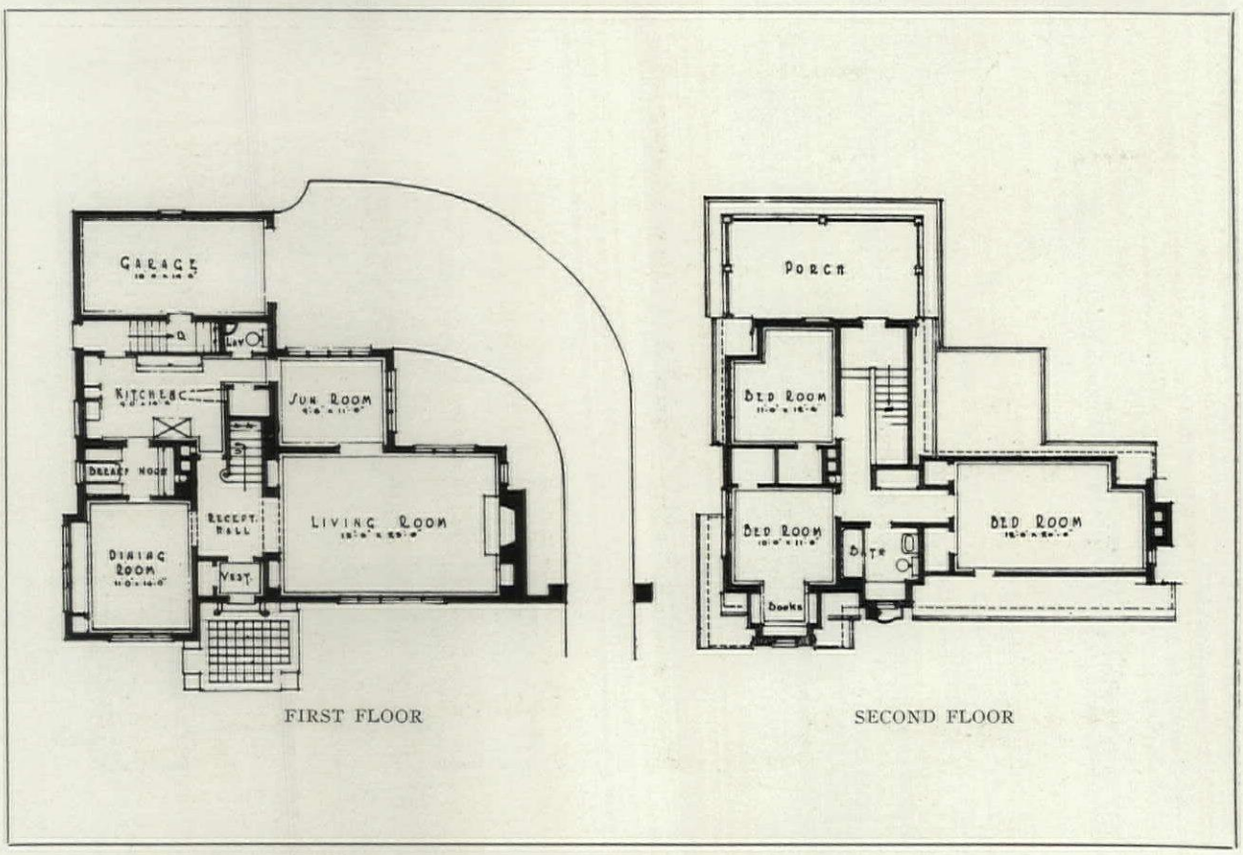
FIRST FLOOR SECOND FLOOR

FOURTH PRIZE

SECOND COMMON BRICK HOUSE COMPETITION

BOHNARD & PARSSON, ARCHITECTS, CLEVELAND



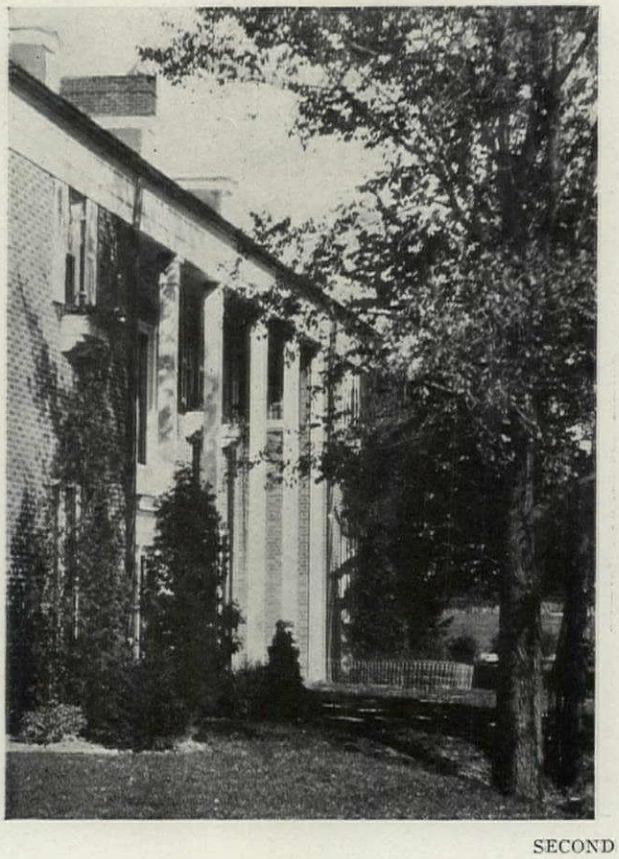


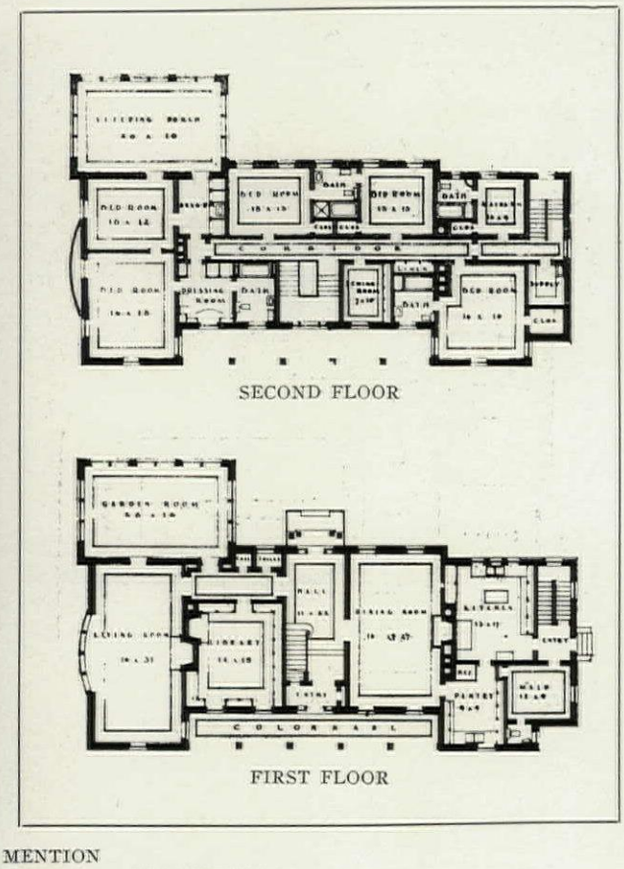
FIRST FLOOR SECOND FLOOR

FIRST MENTION

SECOND COMMON BRICK HOUSE COMPETITION

A. C. RUNZLER, ARCHITECT, MILWAUKEE





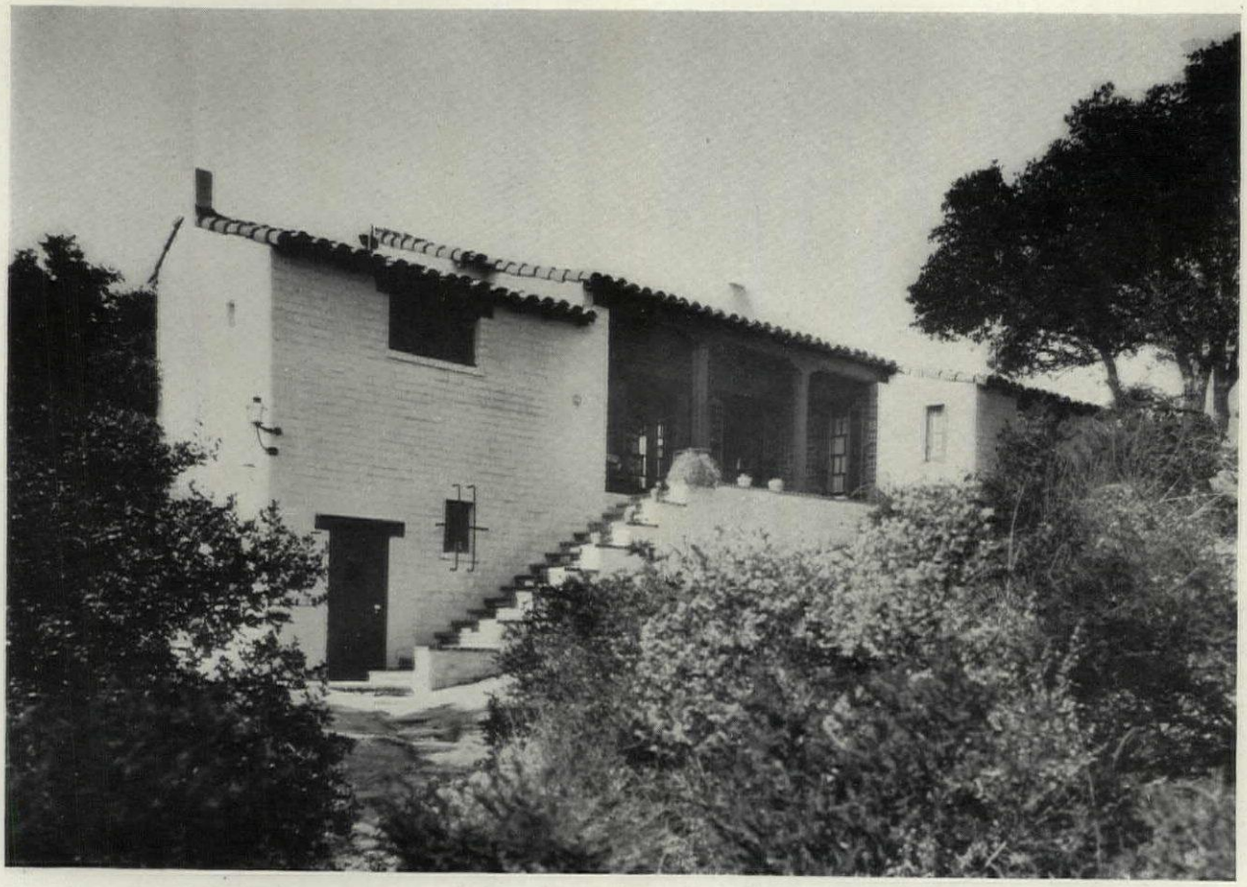
SECOND FLOOR

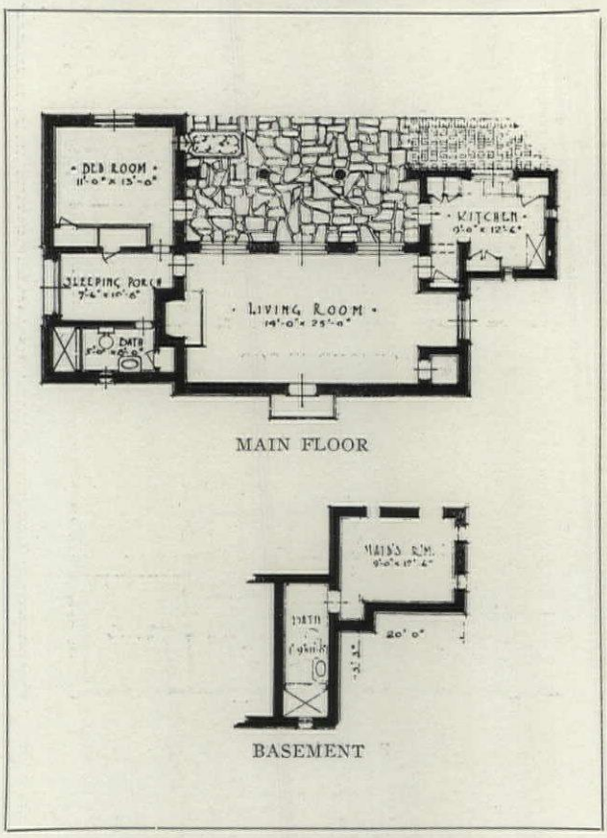
FIRST FLOOR

SECOND MENTION

SECOND COMMON BRICK HOUSE COMPETITION

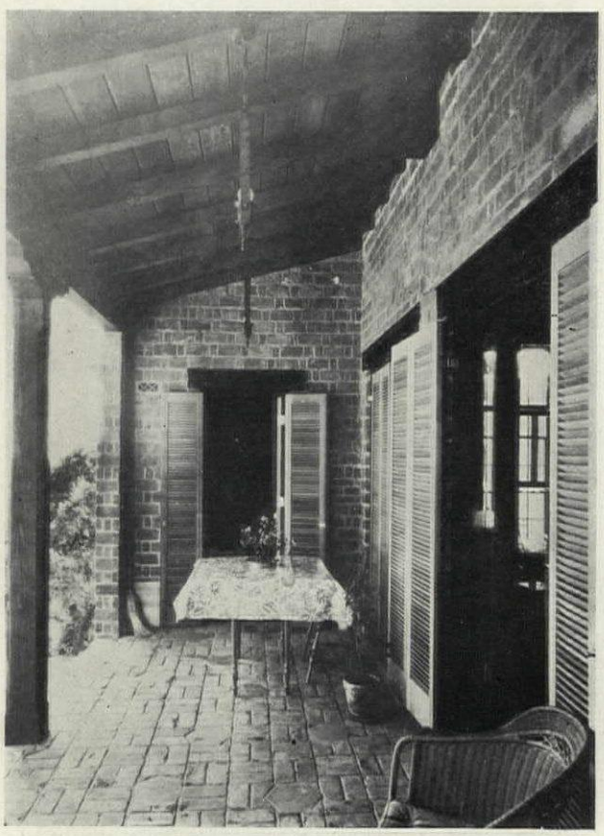
BURNS & JAMES, ARCHITECTS, INDIANAPOLIS





MAIN FLOOR

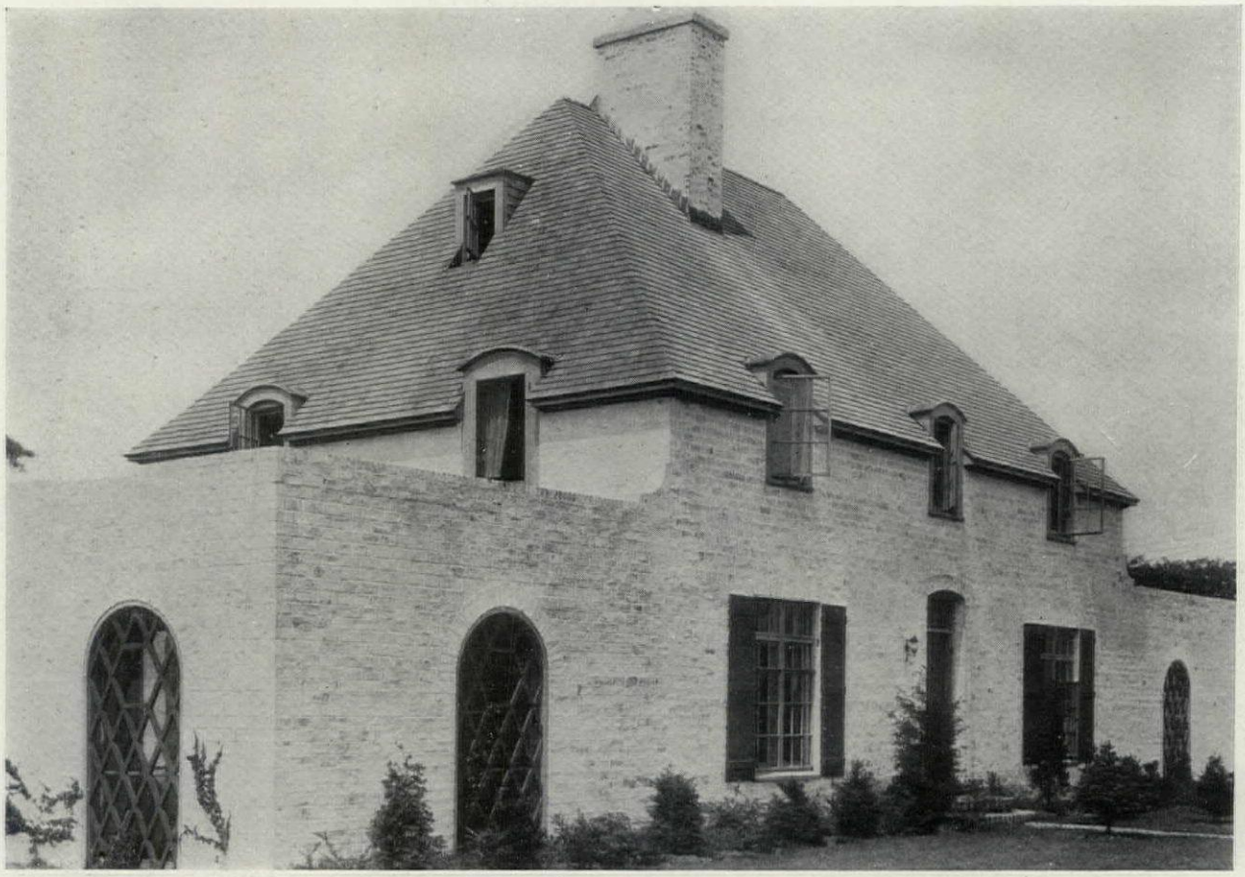
BASEMENT

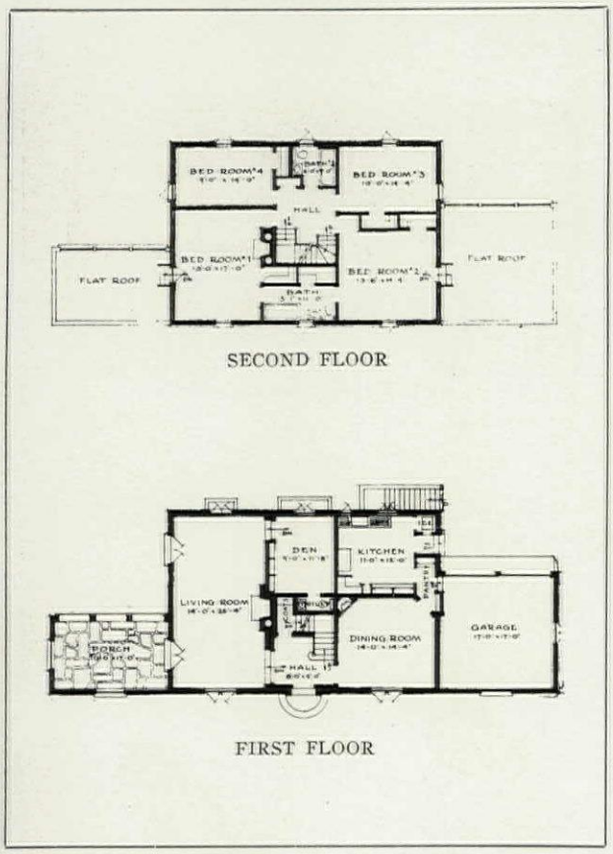


THIRD MENTION

SECOND COMMON BRICK HOUSE COMPETITION

ELDRIDGE T. SPENCER, ARCHITECT, BERKELEY, CAL.

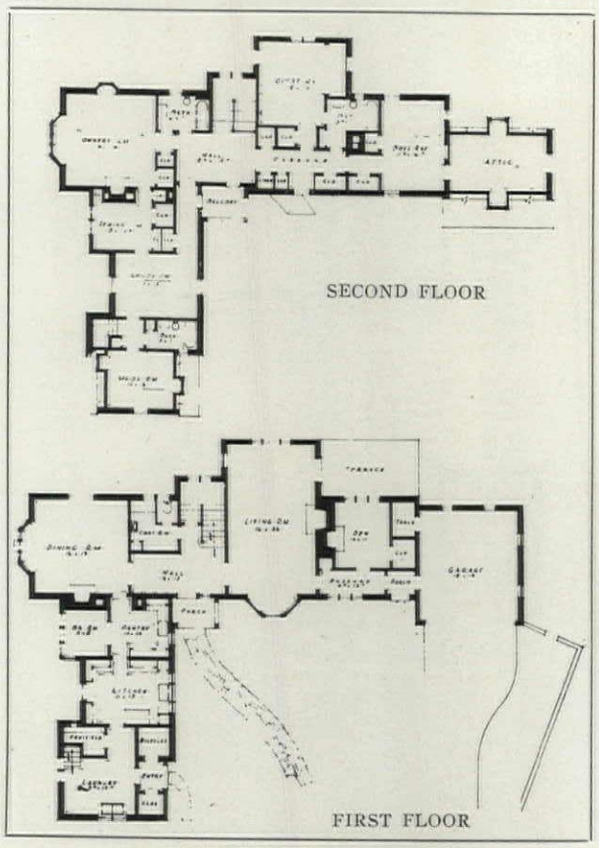


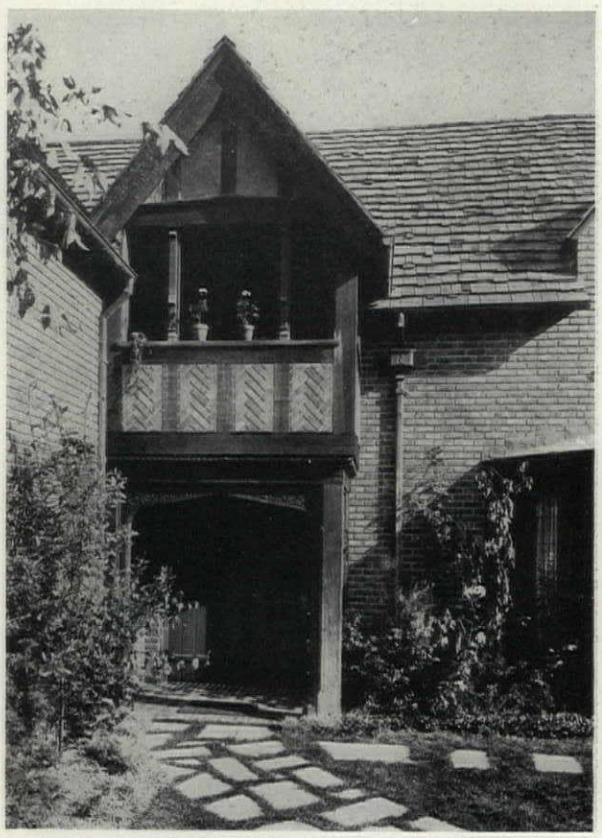


FOURTH MENTION

SECOND COMMON BRICK HOUSE COMPETITION

ALFRED EASTON POOR, ARCHITECT, NEW YORK

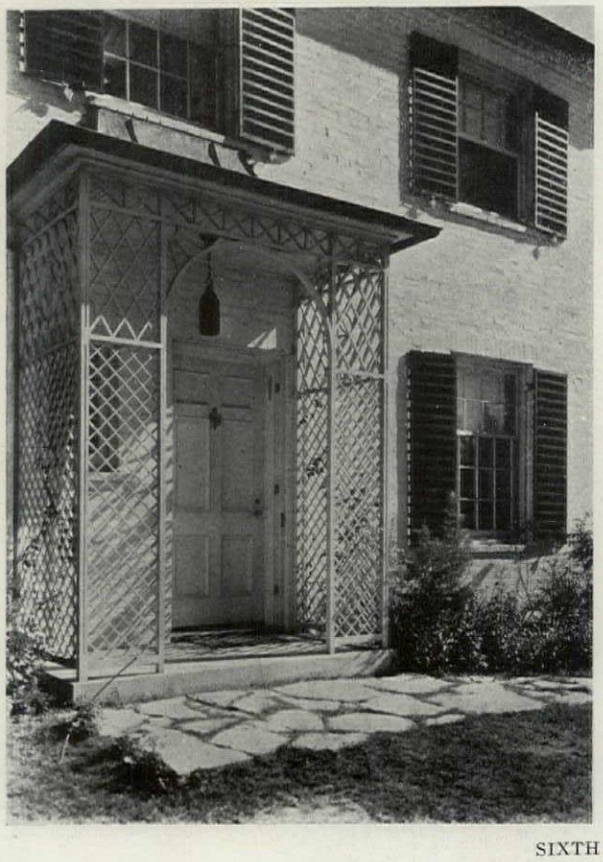


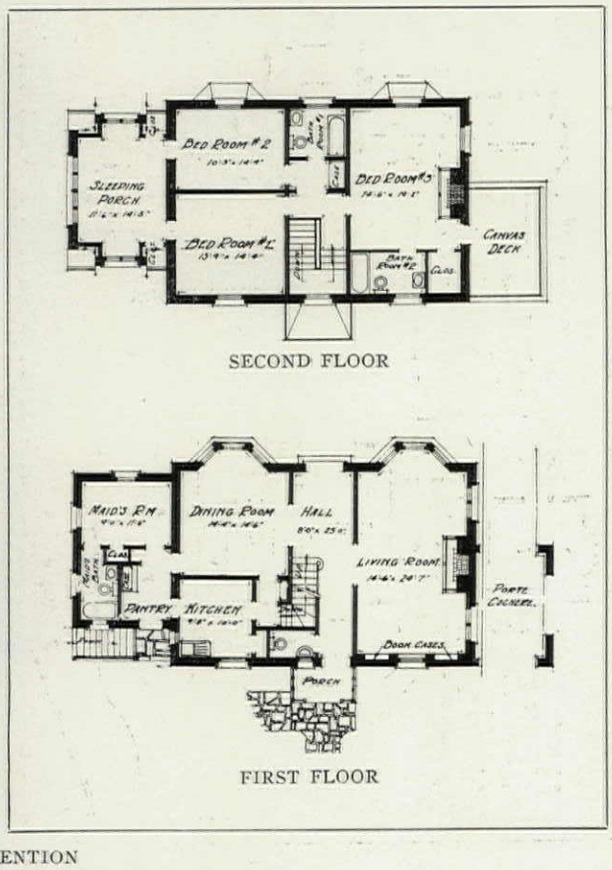


FIFTH MENTION

SECOND COMMON BRICK HOUSE COMPETITION

ARTHUR L. LOVELESS, ARCHITECT, SEATTLE

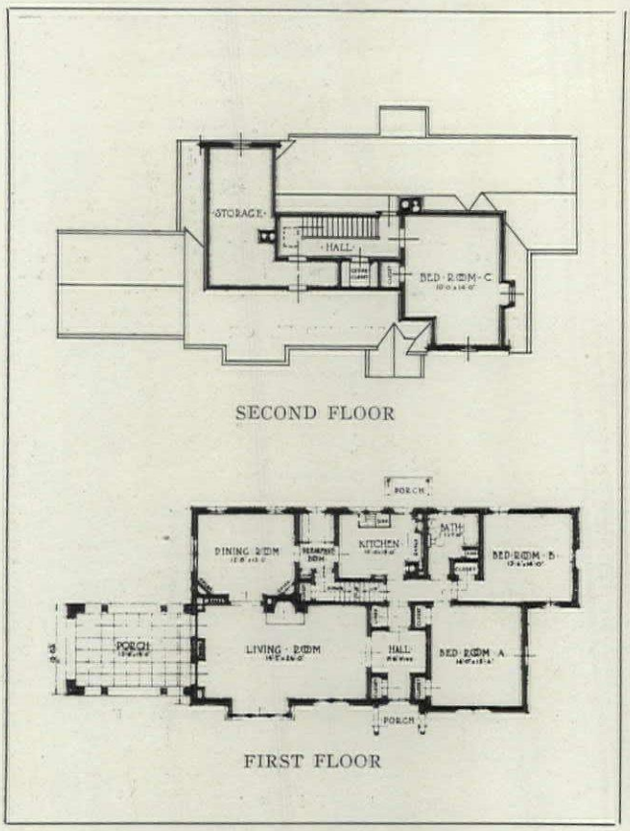




SIXTH MENTION

SECOND COMMON BRICK HOUSE COMPETITION

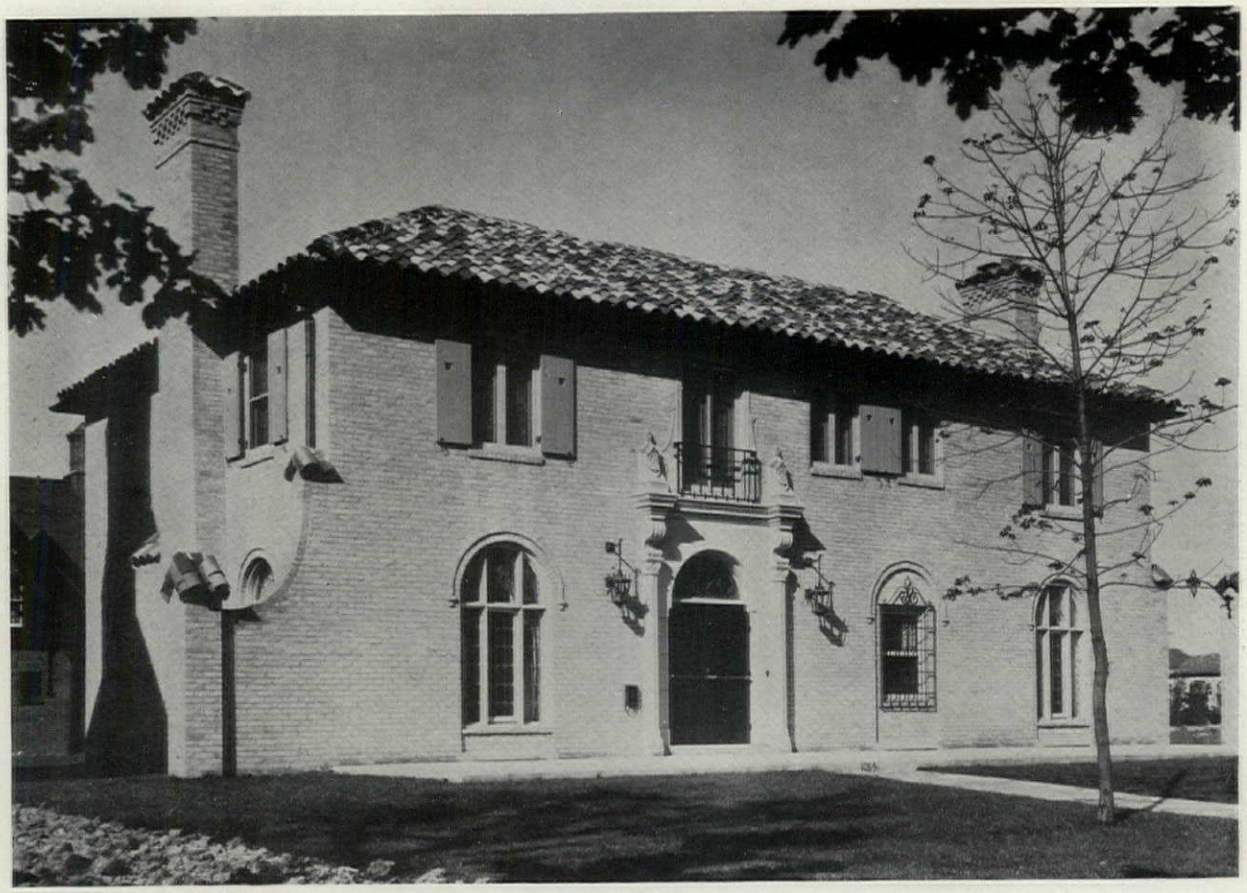
LABEAUME & KLEIN, ARCHITECTS, ST. LOUIS

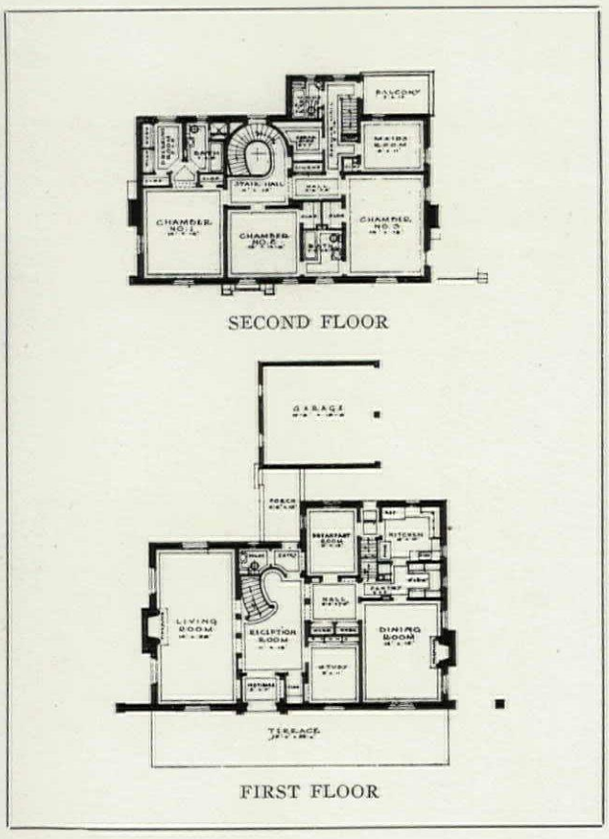


SEVENTH MENTION

SECOND COMMON BRICK HOUSE COMPETITION

ROBERT MAURICE TRIMBLE, ARCHITECT, PITTSBURGH

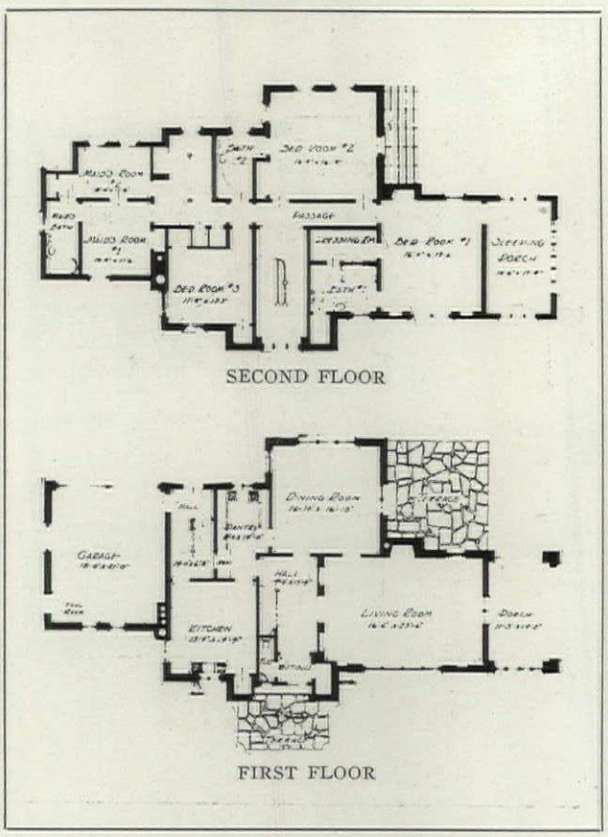


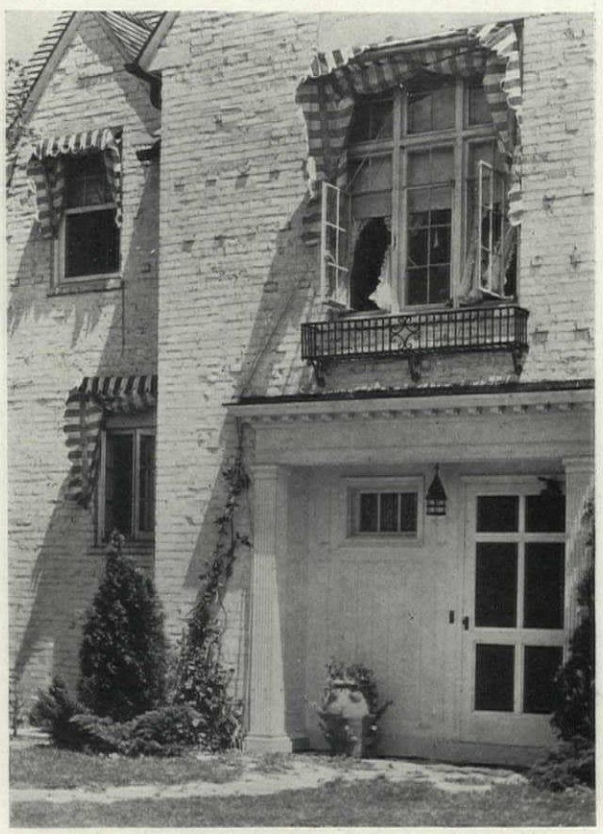


EIGHTH MENTION

SECOND COMMON BRICK HOUSE COMPETITION

LACROIX & MEMMLER, ARCHITECTS, MILWAUKEE

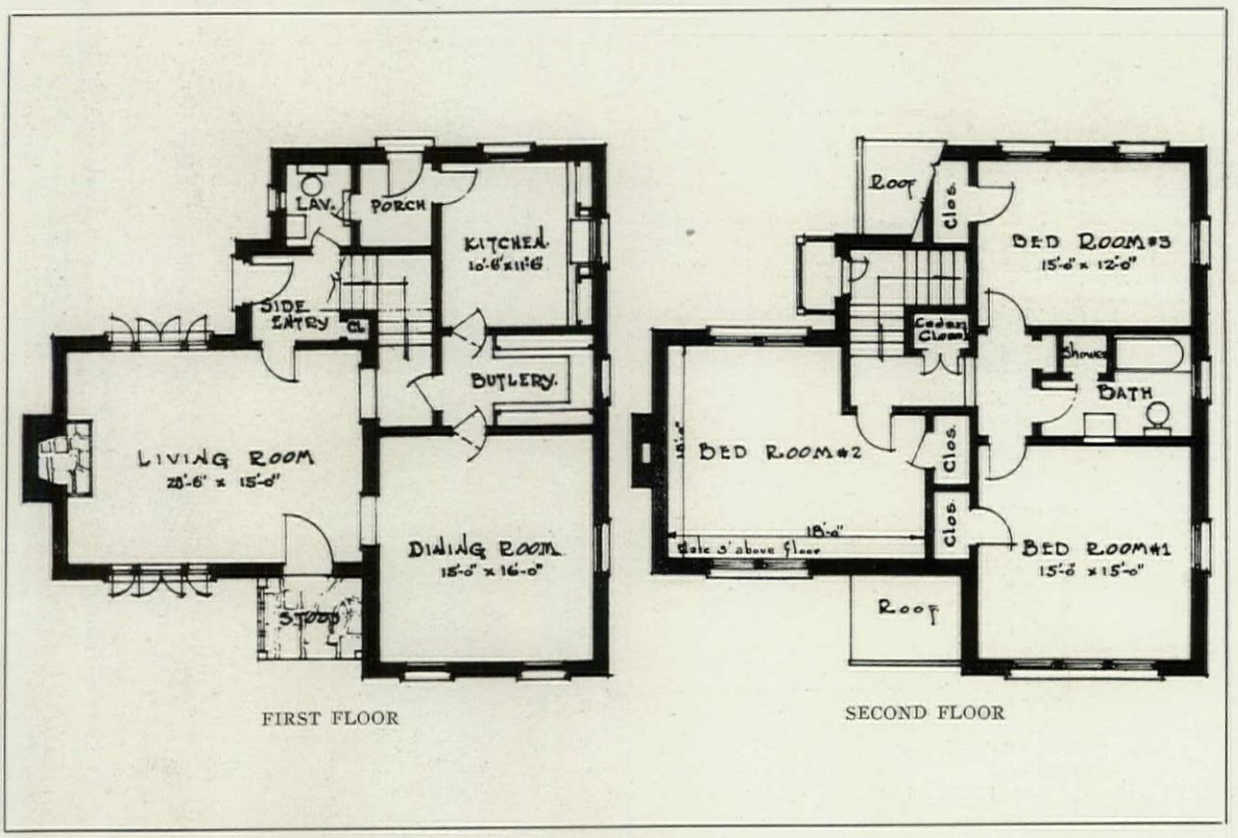




NINTH MENTION

SECOND COMMON BRICK HOUSE COMPETITION

LaBEAUME & KLEIN, ARCHITECTS, ST. LOUIS

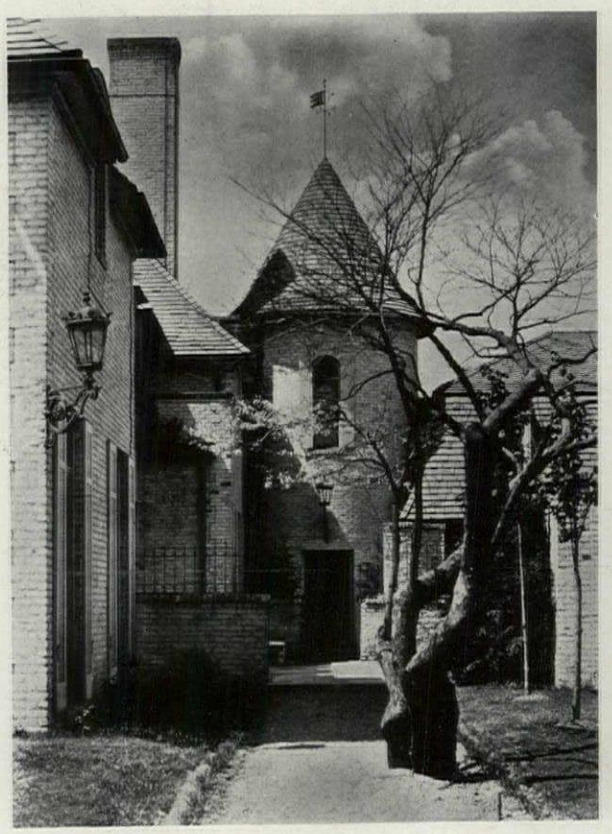


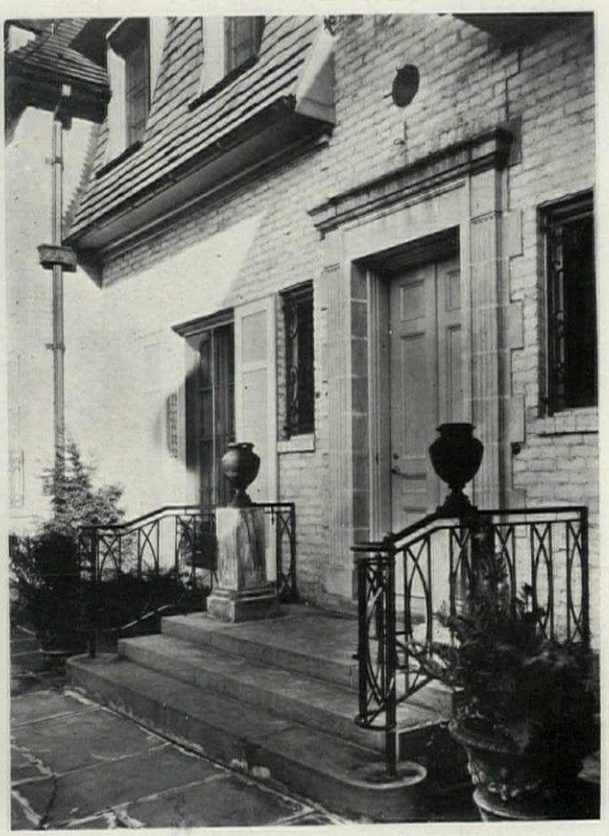
TENTH MENTION

SECOND COMMON BRICK HOUSE COMPETITION

WILLIAM ADDISON McELROY, ARCHITECT, HOUSTON, TEX.

SPECIAL MENTION
SECOND COMMON BRICK HOUSE COMPETITION
WILLIAM T. BRAUN, ARCHITECT, CHICAGO





SPECIAL MENTION

SECOND COMMON BRICK HOUSE COMPETITION

ROBERT O. DERRICK, ARCHITECT, DETROIT

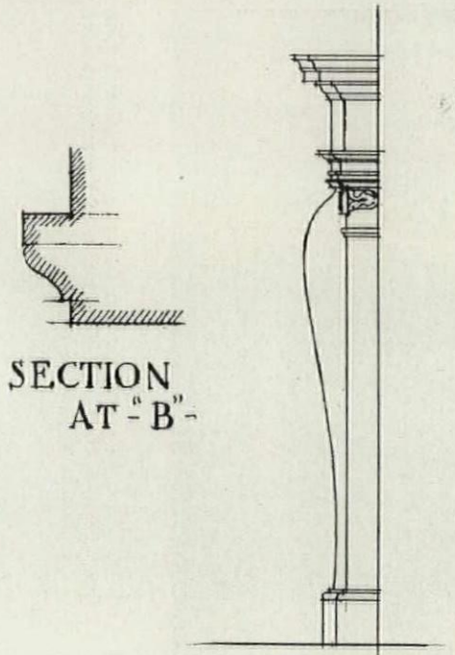
INTERIOR ARCHITECTURE

DETAILS, BOODLE'S CLUB, LONDON, PART II

Measured and Drawn by RICHARD EVERETT, JR.

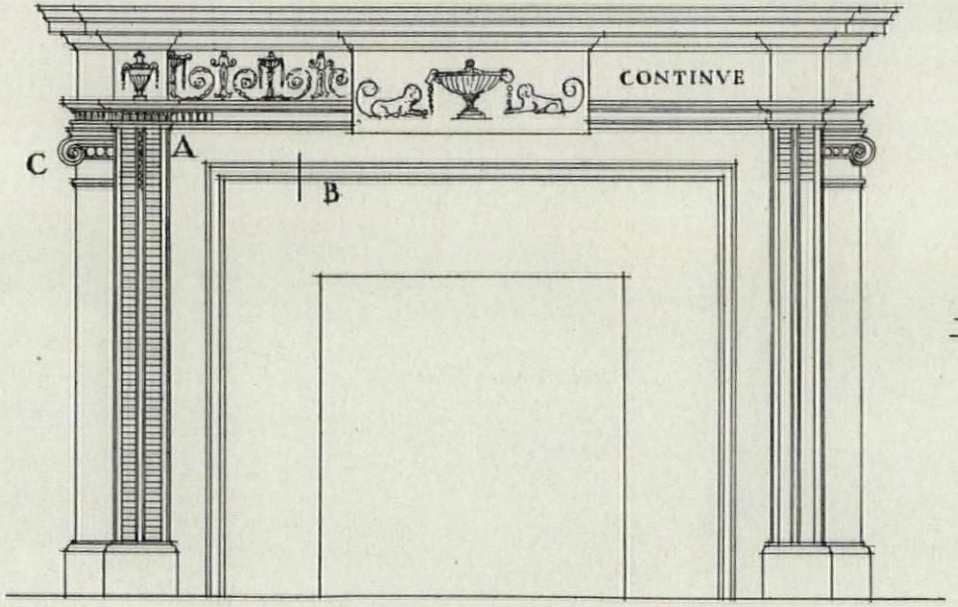
Photo. Paul J. Weber

One of the most interesting examples of the work of the brothers Adam, the front elevation shows an unusual treatment of balanced bays and a beautifully proportioned Palladian window. The omission of a continuation of the attic treatment above the center pediment is open to criticism in so small a facade



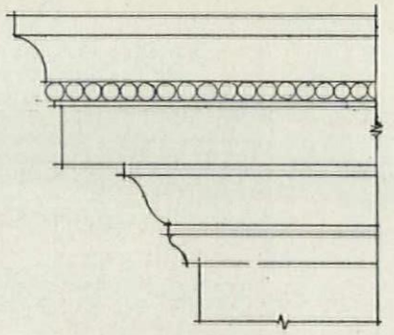
SECTION AT "B"

SIDE ELEVATION

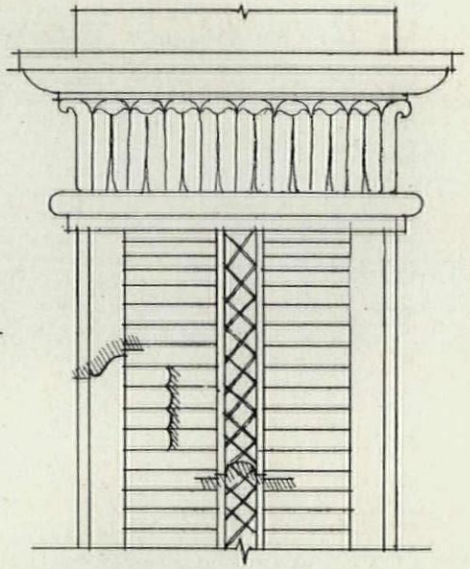


ELEVATION

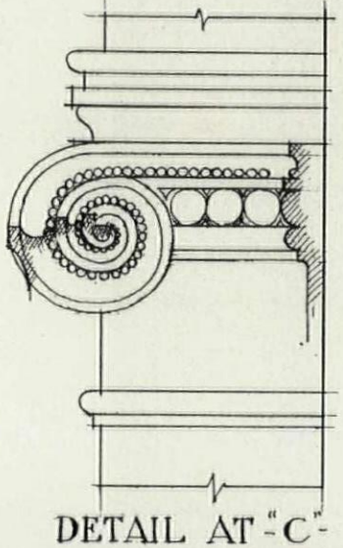
SCALE
0 1 2 FT.



DETAIL OF CORNICE



DETAIL AT "A"

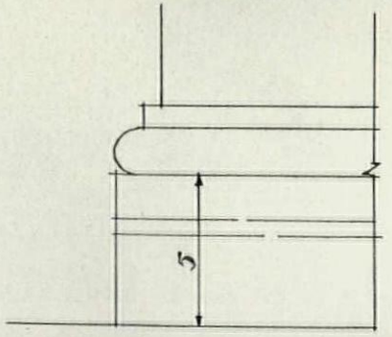


DETAIL AT "C"

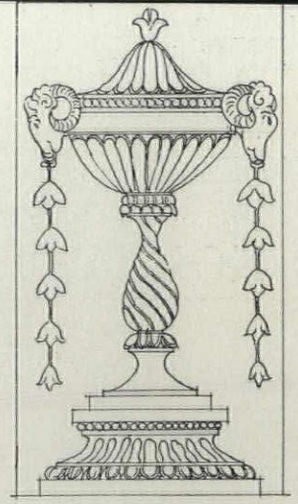
MARBLE MANTEL
IN SALON

BOODLE'S CLUB
LONDON

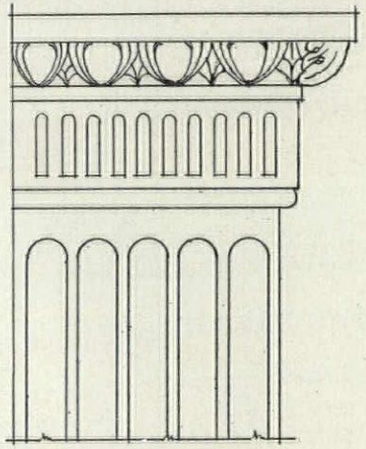
SCALE OF DETAILS
0 1 2 3 4 IN.



DETAIL OF BASE



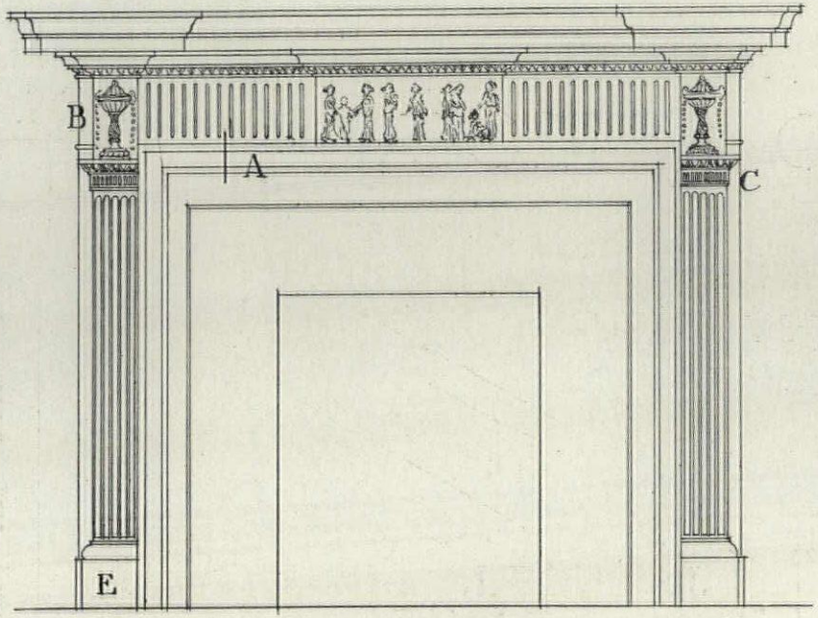
DETAIL AT "B"



DETAIL AT "C"

SCALE OF DETAILS

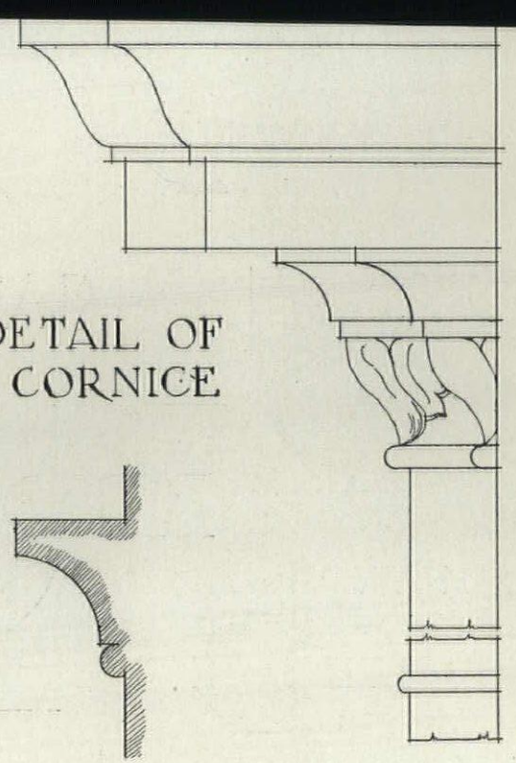
0 1 2 3 4 IN.



ELEVATION

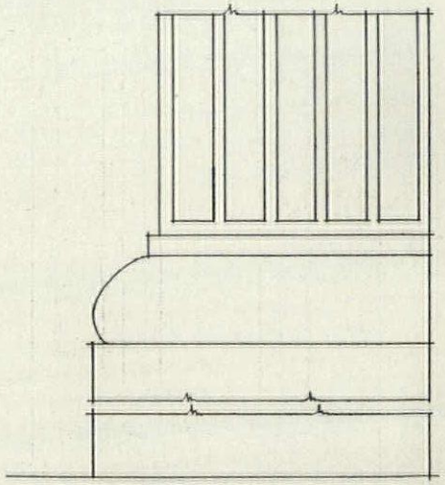
SCALE

0 1 2 FT.



DETAIL OF CORNICE

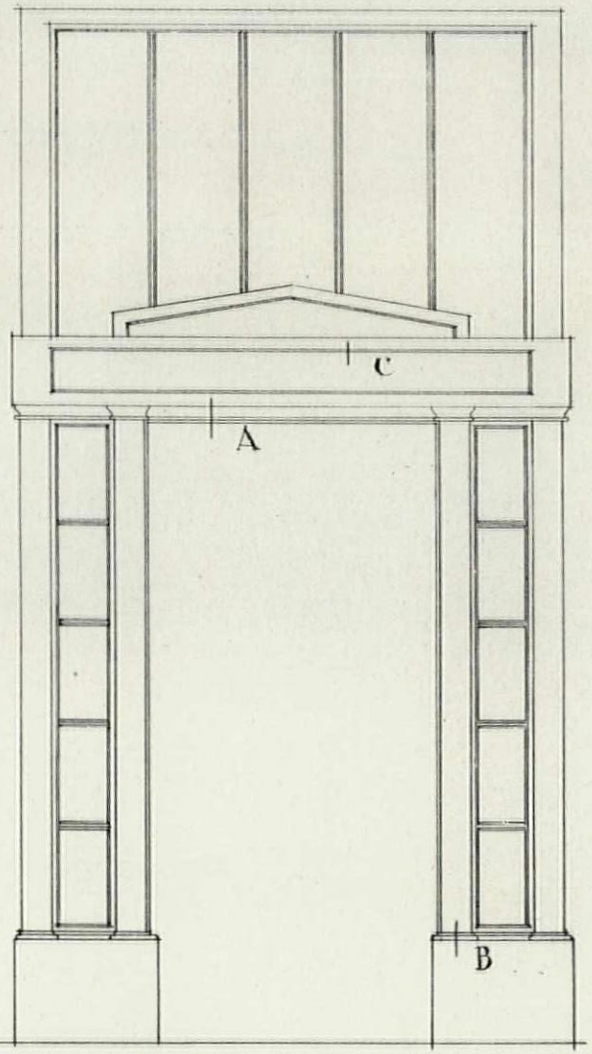
SECTION "A"



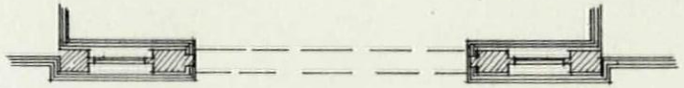
BASE AT "E"

MARBLE MANTEL
IN READING ROOM

BOODLE'S CLUB
LONDON



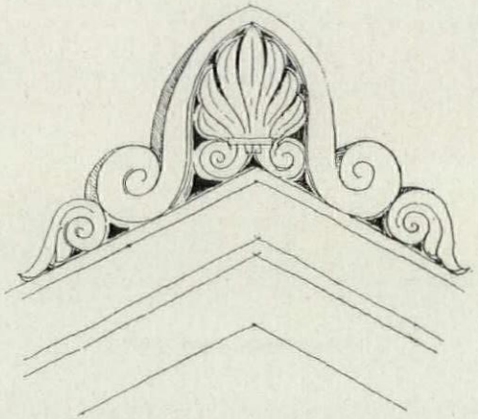
ELEVATION OF WOOD SCREEN



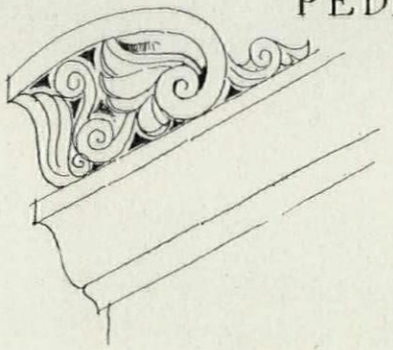
PLAN

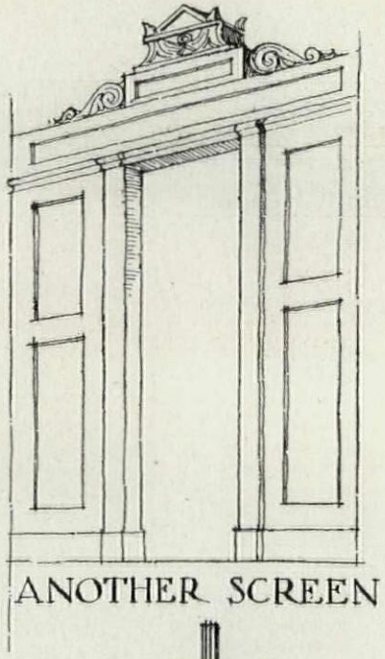
SCALE

0 1 2 FT.

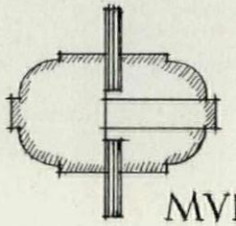


TWO DETAILS ON A DOOR PEDIMENT

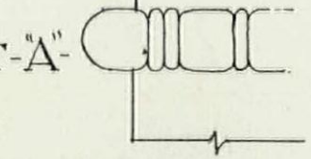




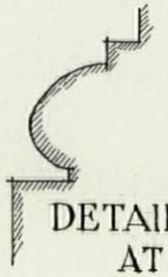
ANOTHER SCREEN



MUNTIN



DETAIL AT-"A"-



DETAIL AT-"B"-

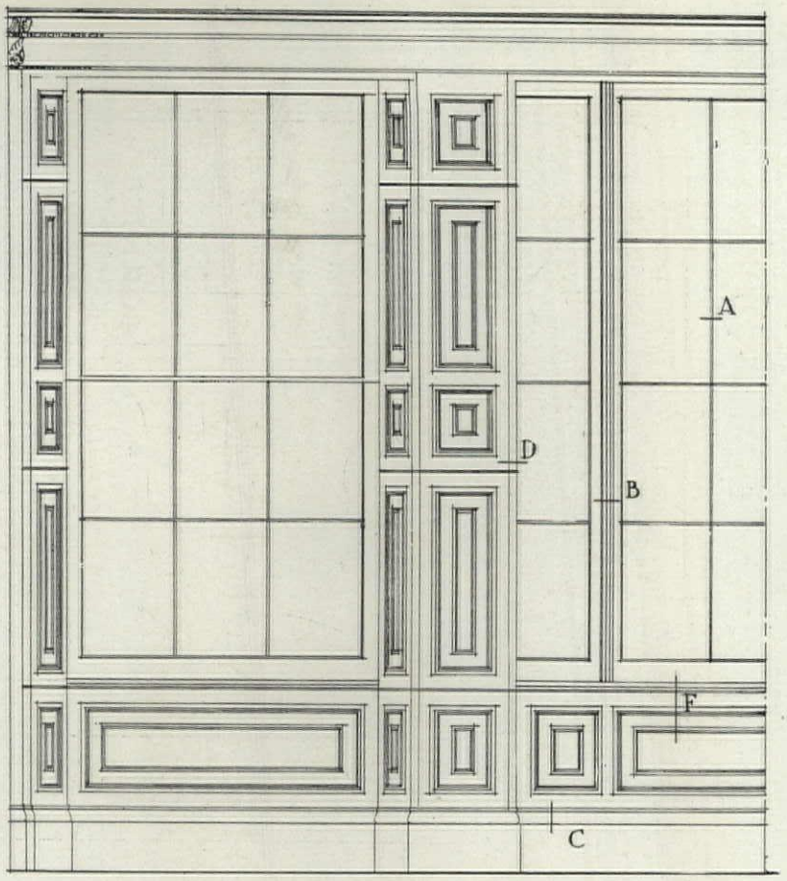
BOODLE'S CLUB

LONDON

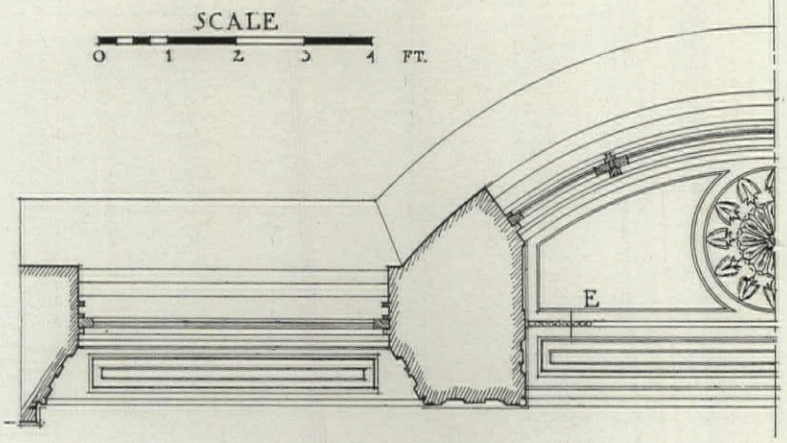
SCALE OF DETAILS

0 1 2 IN.

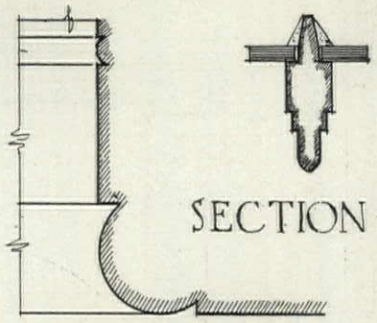
DETAIL AT-"C"-



HALF ELEVATION

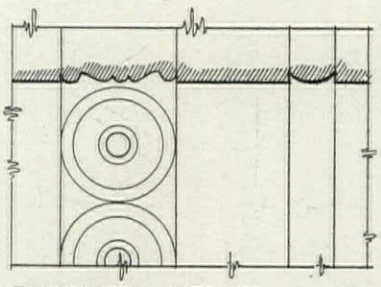


HALF PLAN

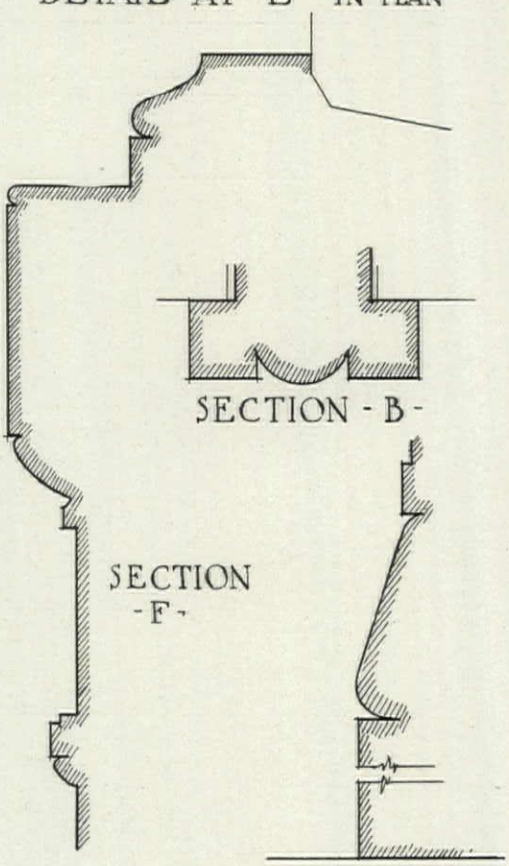


SECTION - A -

SECTION - D -



DETAIL AT - E - IN PLAN



SECTION - B -

SECTION - F -

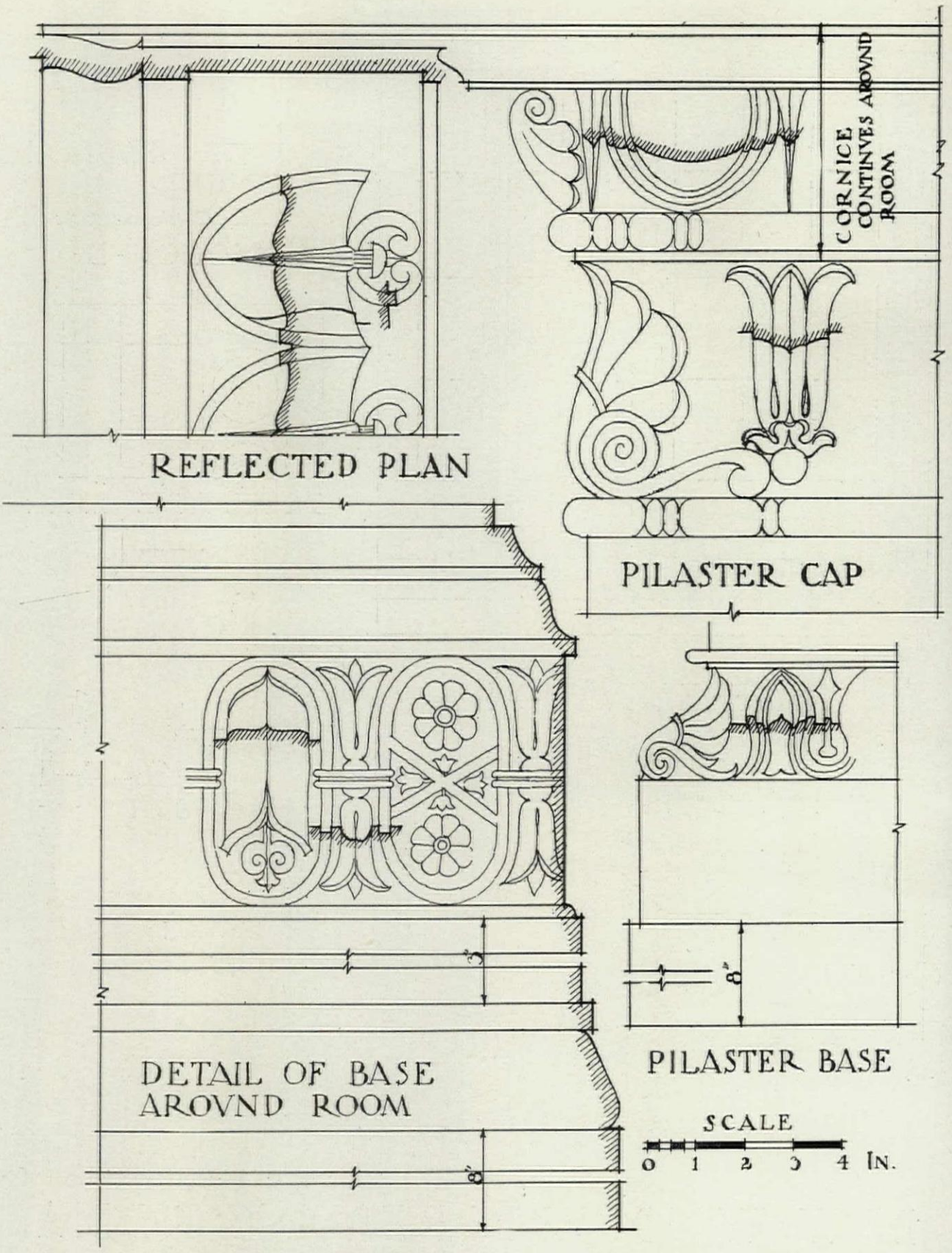
SECTION - C -

BOW WINDOW IN READING ROOM

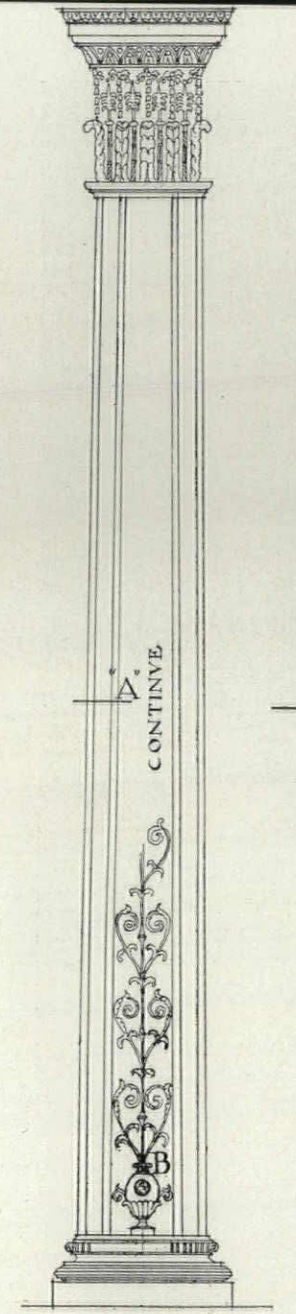
BOODLE'S CLUB

LONDON

SCALE OF DETAILS
0 1 2 3 4 IN.



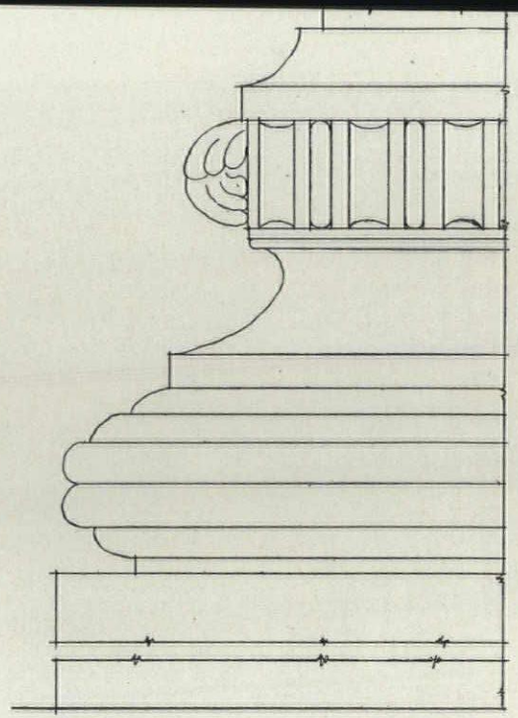
DETAILS IN READING ROOM
BOODLE'S CLVB
LONDON



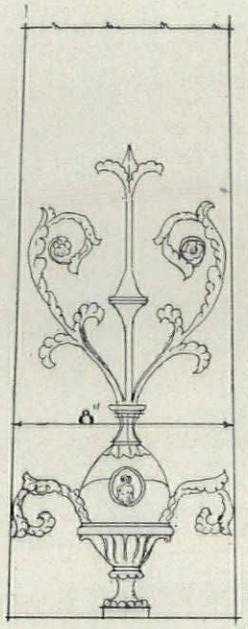
ELEVATION

SCALE

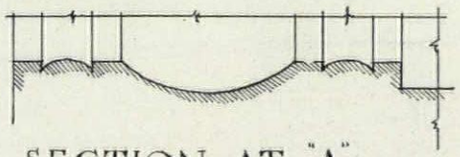
0 1 2 3 FT.



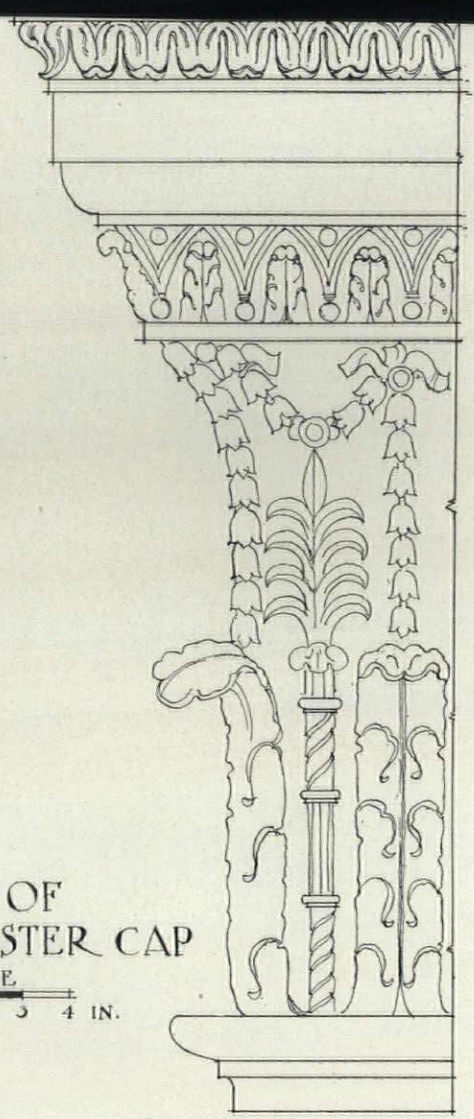
DETAIL OF BASE



DETAIL AT "B"



SECTION AT "A"



DETAIL OF PILASTER CAP

SCALE

0 1 2 3 4 IN.

PILASTER IN SALON

BOODLE'S CLVB

LONDON

SCALE OF DETAILS

0 1 2 3 IN.

SMALL DINING ROOM IN THE GEORGIAN STYLE

Photo. John Wallace Gillies

Walls paneled with mouldings painted mustard color contrast successfully with the blue rug, draperies, and mahogany furniture. The overmantel painting and the rich brown marble bolection fireplace moulding are antique

For the Workrooms of the Mighty

THE day has passed when four walls, a desk, and a couple of chairs make an office. In place of this erstwhile barrenness, the doors marked "Private" now open upon offices whose beauty and dignity reflect the character and prestige of their occupants.

And with the increasing magnificence of this business splendor, the task of the architect has become more exacting. For, in an office, he must design not only beauty but a dignified restraint and a quality of endurance which will withstand the hard usage to which the workaday world subjects its quarters.

And so American Walnut naturally commends itself for use in these modern offices. Its infinitely varied figure, its mellow tone, its unmistakable suggestion of "quality," its ability to stand up under hard wear — all make of walnut the best "business wood."

Our booklet on "American Walnut for Interior Woodwork and Paneling" will be of assistance to you in planning business offices.

AMERICAN WALNUT

AMERICAN WALNUT MANUFACTURERS ASSOCIATION, Room 1606, 616 South Michigan Avenue, Chicago

"Les Gazelles au Bois"

A new damask with the spirited beauty of modern wrought iron

THE INFLUENCE of the fascinating ironwork produced in France today is seen in this striking damask "Les Gazelles au Bois."

Like wrought iron are the gracefully scrolling vines, the isolated flowers woven in black. And the delicately silhouetted gazelles are clear-cut against the ground of lacquer or green.

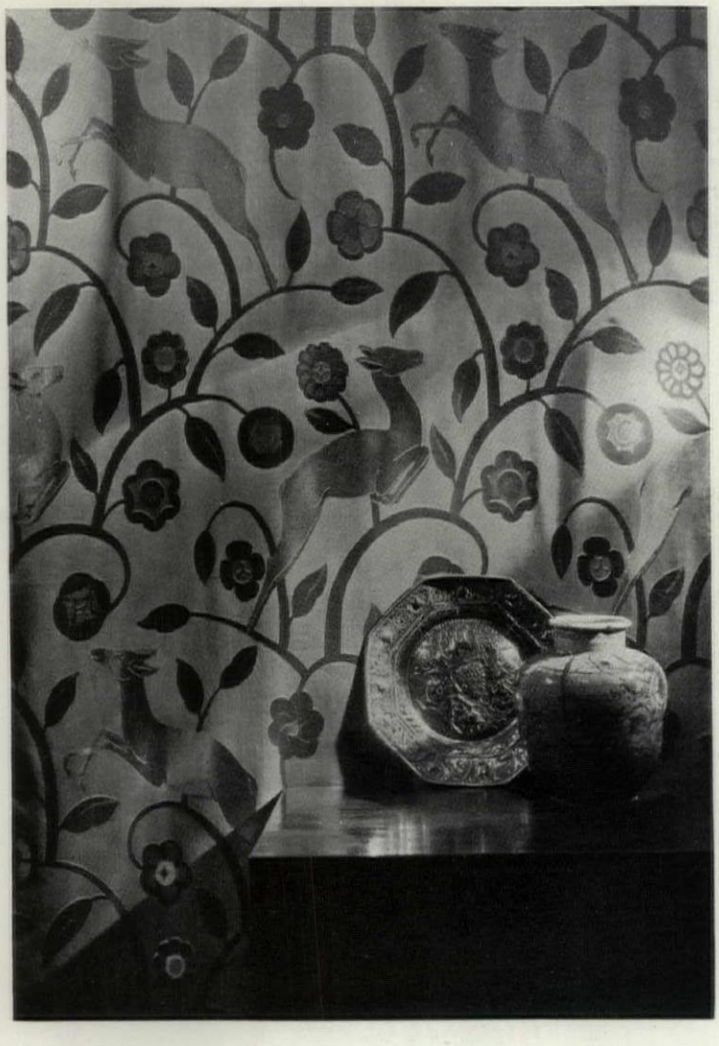
This damask was designed and executed by Schumacher. A pattern of rare unity, it is admirable for wall hangings, portieres, draperies. Or it may be used effectively for covering furniture.

Decorators, upholsterers and the decorating services of department stores will find in the Schumacher collection fabrics for every decorative use and period—damasks, brocades, velvets, tapestries, printed linens, chintzes, toiles de Jouy, taffetas, satins.

Many people who could well afford a decorator's services fail to do so because they do not understand how such a service functions. To explain the economy and advantage of using a decorator, we have prepared the booklet, "Your Home and the Interior Decorator."

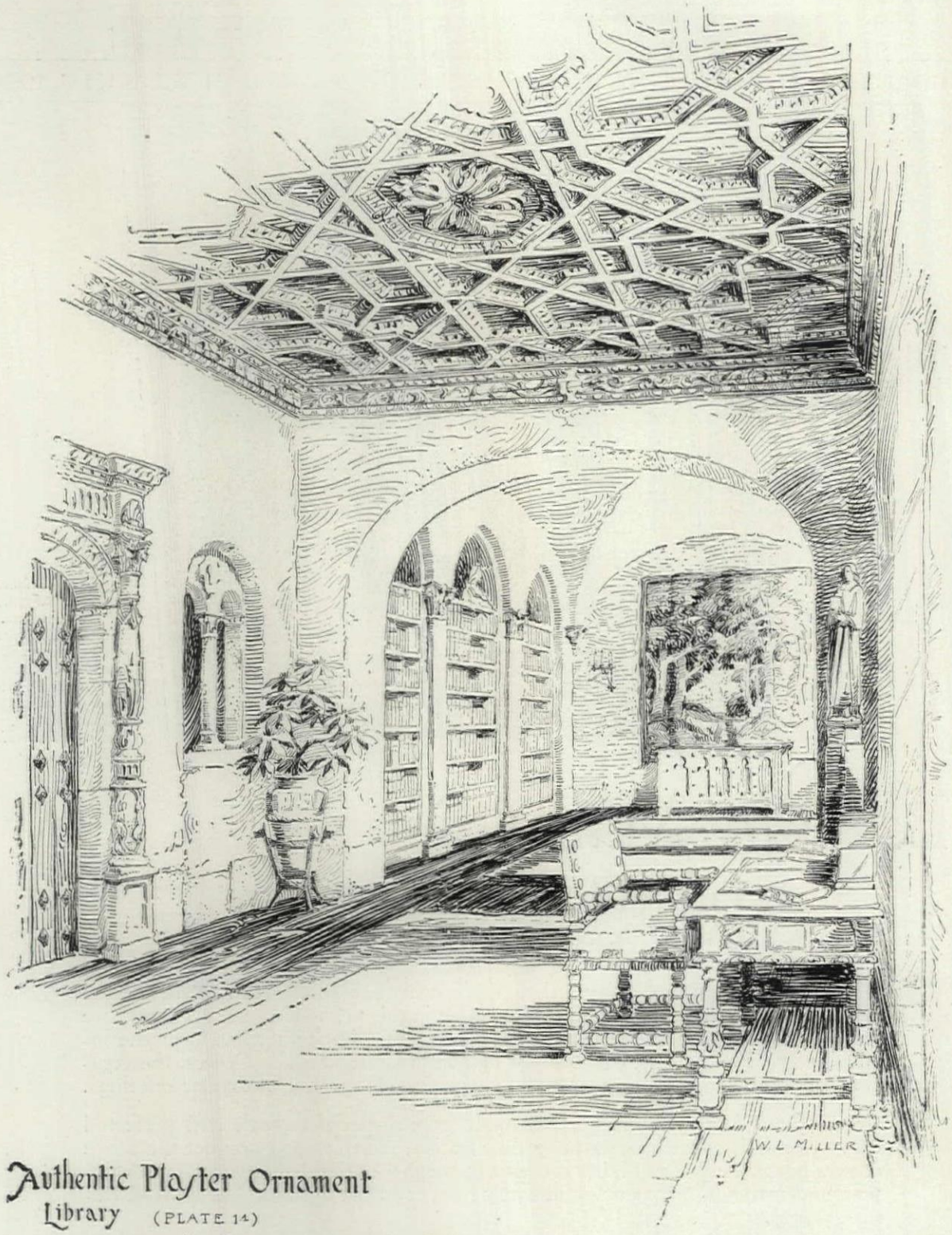
Illustrated in color, it will be mailed upon request to decorators, upholsterers and the decorating service of department stores.

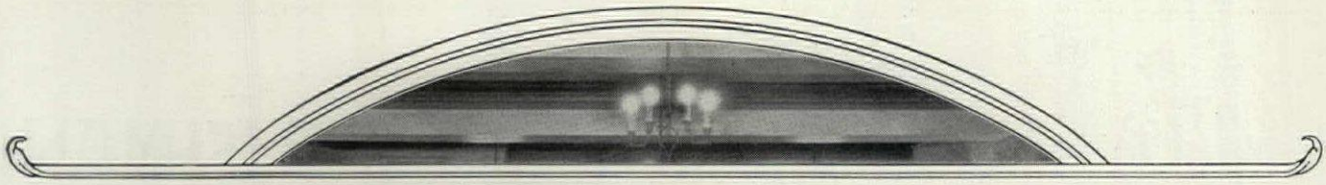
And let us explain our special offer whereby you may send this booklet to your prospective clients. F. Schumacher & Co., Dept. J-1, 60 West 40th Street, New York, Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Grand Rapids, Los Angeles and San Francisco.



A WALL HANGING *made from this Schumacher damask is exquisite in itself, and as a background it is worthy of the finest objects. The damask comes in two color combinations —gold gazelles on a green ground, gold gazelles on a lacquer ground.*

F. SCHUMACHER & CO.





For Church and Chapel—a Cork Tile Floor

Floor of Armstrong's light and dark brown Cork Tile in chapel of Adams Undertaking Establishment, Chicago, Ill.

THE subdued, rich brown coloring of Armstrong's Cork Tile makes it a particularly appropriate floor, from the standpoint of appearance, for the church or chapel. But that is only one of the many advantages.

Because Armstrong's Cork Tile contains only clean, selected cork curlings, it is both sound-absorbing and resilient—quiet and restful as carpet underfoot. Moreover, it is remarkably durable. After years of service Armstrong's Cork Tile shows little trace of wear, even on surfaces where traffic has been hardest. It minimizes upkeep costs because it is dustless and nonabsorbent of moisture and not readily stained or marred.

Write for a sample tile and the book, "Armstrong's Cork Tile Floors" showing many beautiful installations. Address Armstrong Cork & Insulation Co., 132 Twenty-fourth St., Pittsburgh, Pa., 1001 McGill Building, Montreal, 11 Brant St., Toronto. Branches in the principal cities.

Armstrong's Cork Tile

THE ASTONISHED ENGLISHMAN SAW WITH HIS OWN EYES WHAT HIS COMPANY SAID COULDN'T BE DONE

Then, seizing a knife, John Cartledge slashed off a piece of the Linoleum full width, exclaiming, "Here, take this over to London to your Board of Directors and show them that Wild's Inlaids are actually made in the 8/4 width."

This was back in 1892. Three years previously, David N. Melvin, superintendent of the Linoleum factory where Wild's is made, had perfected the first successful method for manufacturing Straight Line Inlaid Linoleum.

Hitherto linoleum had been restricted to widths no greater than 4/4. Now Melvin's Hydraulic Inlaid Press made possible 8/4 and 16/4 Inlaids.

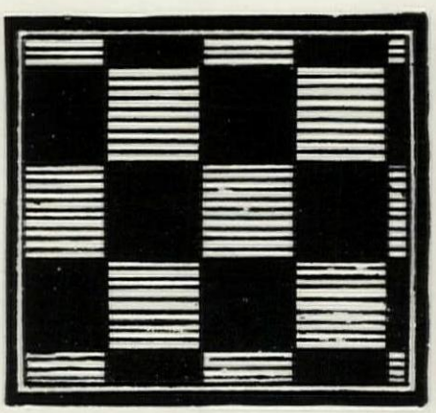
But back in England, where Frederick Walton had invented linoleum, they received the news with utter incredulity. "Make linoleum wider than 4/4?" scoffed they. "It simply can't be done."

It was several years later, in 1892, that the managing director of the English concern found himself in America. "These 8/4 widths—" he questioned, "if you have them, I would like very much to see them." So they ferried him across to Staten Island, New York—over to Linoleumville, where Wild's Linoleum is made. Right into the factory they took him. And there the awed Englishman saw with his own eyes what his company said couldn't be done.

Achieving the impossible—in manufacture, in quality, in pattern design—has earned and maintained for Wild's Linoleum the position of leadership in the linoleum industry for 54 years.

Wild's was the first linoleum made in America. Wild's was the first INLAID linoleum in the world. Wild's was the first battleship linoleum.

Have you seen the new finish on Wild's Linoleum? If not we shall be glad to send you samples for your inspection, together with a copy of our booklet showing a selection of recent Wild pattern styles in full color.—Joseph Wild & Co., 230 Fifth Avenue, New York.



Atlantic Marble 2115—the ever-popular checker design takes on freshness and novelty in this pattern, so effective in various color combinations.

WILD'S LINOLEUM FOR WEAR FOR BEAUTY

The Comfortable, Permanent Office Floor *and at Lower Cost*

Dupont Office Building
Wilmington, Del.
100,000 sq. ft. of TMB

Insurance Company of North America
Philadelphia, Pa.
140,000 sq. ft. of TMB

TMB FLOORING

The satisfactory office floor must be durable, comfortable, sanitary, and economical to install and maintain.

TMB flooring meets *all* of these requirements.

Durability

High abrasive resistance, absolute freedom from rotting and perfect adhesion to the underflooring combine to insure long, serviceable life for TMB.

Comfort

There is a distinctive, smooth, rubbery, velvety feel about TMB. It is a characteristic offered by few floors at any price. This comfort quality is not confined to the surface only but endures for the life of the floor. A TMB floor never wears gritty.

Sanitary Properties

TMB is trowelled on. There are no seams or cracks. Material fits snugly around fixtures of any kind or against the shoulder of other material. The material takes a high polish quickly and easily. Cleaning compounds or water have no harmful effect.

Cost and Maintenance Advantage

The initial cost of TMB is usually decidedly less than other approved materials. Maintenance cost is very low. TMB can be laid in different thicknesses to take into account the actual traffic conditions. If any area is damaged or affected by alteration, TMB can be locally and invisibly resurfaced by the application of new material. No complete reflooring is ever necessary with TMB.

Every installation is made by our own trained workmen under the supervision of competent engineers. The Moulding guarantee is backed by sixty-two years of responsibility.

Write for detailed information

THOS. MOULDING FLOOR CO.

(*FLOORING DIVISION*—THOS. MOULDING BRICK CO.)

165 W. WACKER DRIVE
CHICAGO, ILL.

GRAND CENTRAL TERMINAL BLDG.
NEW YORK, N. Y.

Residence of W. H. MALONE, *Park Ridge, Ill. Zook and McCaughey, Architects*

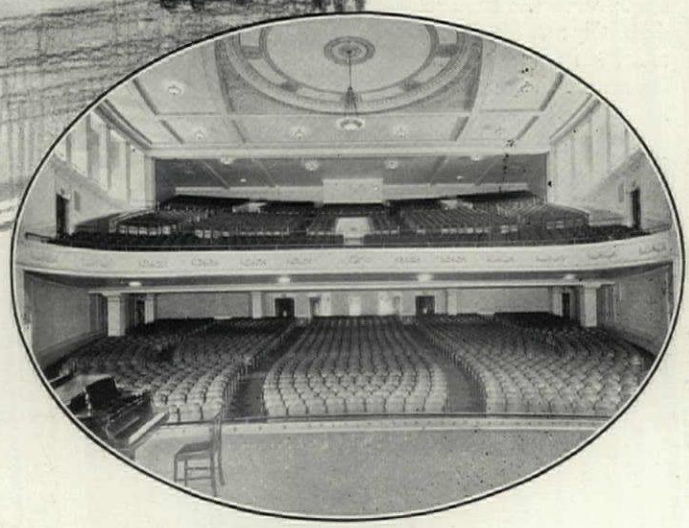
American Cities

GREENSBORO, N. C.
The Jefferson Standard Life Insurance Co. Building
Drawing by M. PAUL ROCHE
(Series No. 10)

IN THE SOUTH, too, as in other sections of the country, Duraflex-A Flooring is the choice of Architects and Owners who are building for beauty and permanency. The permanent, seamless wearing service of a Duraflex-A Floor meets every requirement of modern construction and economy. At a very small cost, Duraflex-A can be maintained in perfect condition for the life of any building. Write for data and specifications.

THE DURAFLEX COMPANY, INC.
BALTIMORE, MARYLAND
OFFICES IN PRINCIPAL CITIES

DURAFLEX-A FLOORING



A Recent Duraflex-A Installation
Auditorium, North Carolina College for Women, Greensboro, N. C.
Harry Barton, *Architect*

The Jefferson Standard Life Insurance Company Building
Charles C. Hartman, *Architect*
has 150,000 sq. ft. of Duraflex-A Flooring.

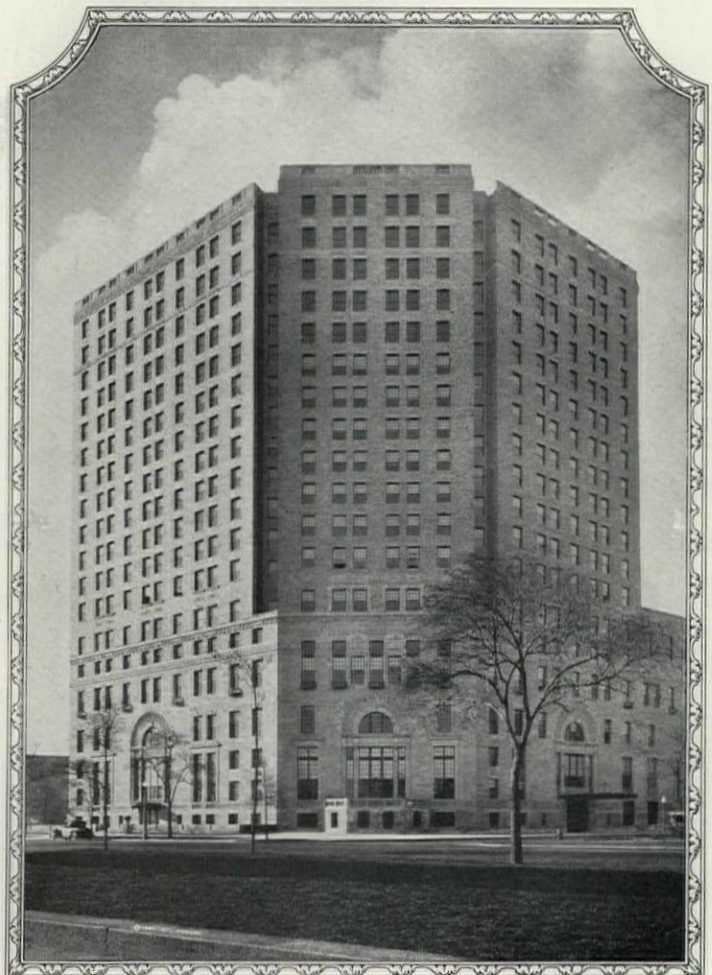
When time presses . . . when results count you can depend upon

"61" SPRAYING LACQUER

TO the steadily-increasing list of structures finished with "61" Spraying Lacquer is now added the new 18-story building of the Lake Shore Athletic Club.

Thoroughly modern in design and appointments, the new building possesses an atmosphere of beauty, hospitality and luxury. This pleasing result is achieved in part because of the beautiful oak paneled woodwork on which "61" Spraying Lacquer was used. Besides contributing to the general interior effect, it also serves to preserve the surface indefinitely and ideally meets today's insistent demand for a quick-drying, quality finish.

For rapid but thorough finishing of a building, architects are finding that



Jarvis Hunt, Archt. *Atwood-Koeberl Co., Cabt. Contrs.*

LAKE SHORE ATHLETIC CLUB, CHICAGO

"61" Spraying Lacquer quickly produces a finish comparable in every way to older methods—a job of which they can be justly proud. The satisfactory experience of thousands of architects with Pratt & Lambert Varnish Products for 75 years assures them of the inherent merit of "61" Spraying Lacquer.

Further information on lacquer finishes will be sent on request.

Finishing problems of all kinds will have the prompt attention of the Pratt & Lambert Architectural Service Department.

Write Pratt & Lambert-Inc., 122 Tonawanda St., Buffalo, N.Y. Canadian Address: 34 Courtwright St., Bridgeburg, Ontario.

"Save the surface and you save all" Pratt & Varnish

PRATT & LAMBERT VARNISH PRODUCTS

Vitralite *The Long-Life Enamel*

Available in gloss and eggshell finish, in white and six attractive tints. It produces a porcelain-like finish of rare beauty, and is so durable that it is guaranteed for three years inside or outside. It is specified by architects on modest homes and large city buildings.

PURE WHITE LEAD IN OIL

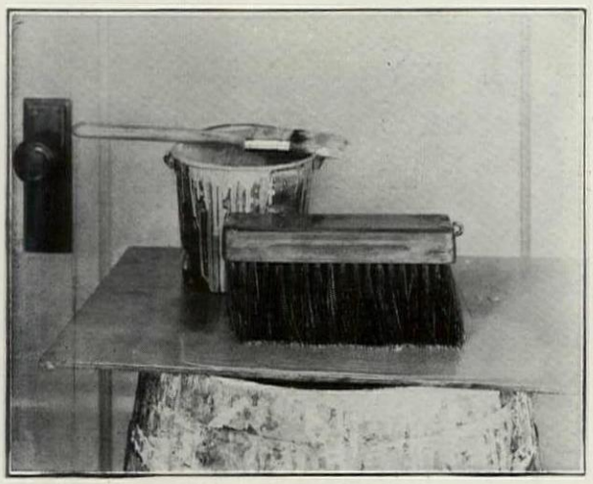
A. I. A. File No. 25A21

No other kind of paint makes so dependable a foundation for various decorative treatments applied through the years

DURING the first few years of a painted wall's life, little is expected of it beyond a beautiful appearance. But when coat after coat has been applied, the real test of paint quality comes. Then wall finishes produced with Eagle Pure White Lead and turpentine or flatting oil show their ability to anchor firmly in the minute pores of the plaster and to hang on tightly for life, no matter what paint is put on top. *No other kind of paint makes so dependable a foundation for various decorative treatments applied through the years.*

The foundation for flat wall finishes

A new *smooth* plaster wall needs a coat of paint before sizing. Eagle White Lead thinned with one-half linseed oil and one-half turpentine is about right for this foundation coat. Walls



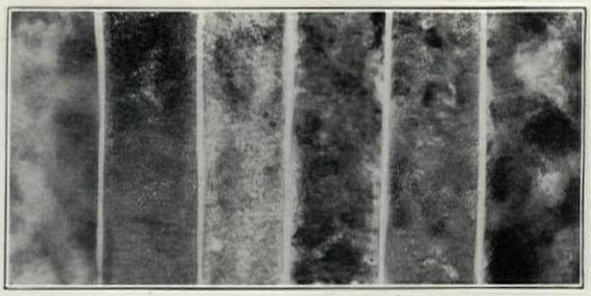
Standard wall stippling brush, used for stippling the ground coat of Eagle White Lead

which are very soft should have a higher percentage of oil.

New *rough* plaster walls usually need a soap and oil size before painting. Then mix Eagle White Lead with about one-half linseed oil and one-half turpentine.

White Lead—the best foundation for glazed color finishes

Glazed finishes employ transparent or semi-transparent colors on top of a different colored ground.



Patterns produced by different stippling tools on wet glaze color: 1, Cheese cloth; 2, Rubber sponge; 3, Burlap bagging; 4, Crumpled newspaper; 5, Natural sponge; 6, Wall stippling brush

The first consideration is to obtain a perfect foundation for the glazed color effects. *Any defect in the ground coats shows through and mars the beauty of the finish.* It is difficult to over-estimate the importance of a firmly attached first coat of paint—the foundation upon which to build a permanently beautiful finish. For either new or old walls, put on a first coat of Eagle White Lead, which anchors firmly in the pores of the surface, affording support for the several coats to come.

A rough and uniform stipple is essential if the full beauty of glazed finishes is to be achieved. Eagle White Lead, mixed with flatting oil or with turpentine only, enables the painter to produce a beautifully textured stipple which will not run together.

Write for technical information, A. I. A. *numbered*

The Eagle-Picher Lead Company has compiled technical information on the preparation and painting of interior and exterior surfaces. This information, A.I.A. numbered for specification files, is available to architects, without charge.

The EAGLE-PICHER LEAD COMPANY
134 *North La Salle Street, Chicago*

Please send me, A. I. A. numbered for my files, technical information on the preparation and painting of interior and exterior surfaces.

Name _____

Address _____

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EAGLE *Pure* WHITE LEAD

OLD DUTCH PROCESS

In these two splendid new buildings · Barreled Sunlight

100 WEST MONROE BUILDING, CHICAGO

In the interior of this handsome new office building, Barreled Sunlight insures cheerful light, spotless cleanliness and freedom from frequent repainting.

CHICAGO MEMORIAL HOSPITAL, CHICAGO

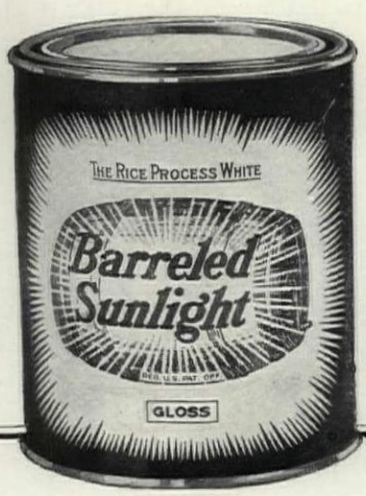
The interior of this new, modern hospital was painted throughout with Barreled Sunlight. *No other paint or enamel was used!* All corridors and service rooms were finished in tints—toilets and baths in white. Dirt-resisting and washable as tile, Barreled Sunlight assures the utmost in sanitary cleanliness.

AN increasing number of experienced architects now solve many problems of interior painting by specifying Barreled Sunlight throughout.

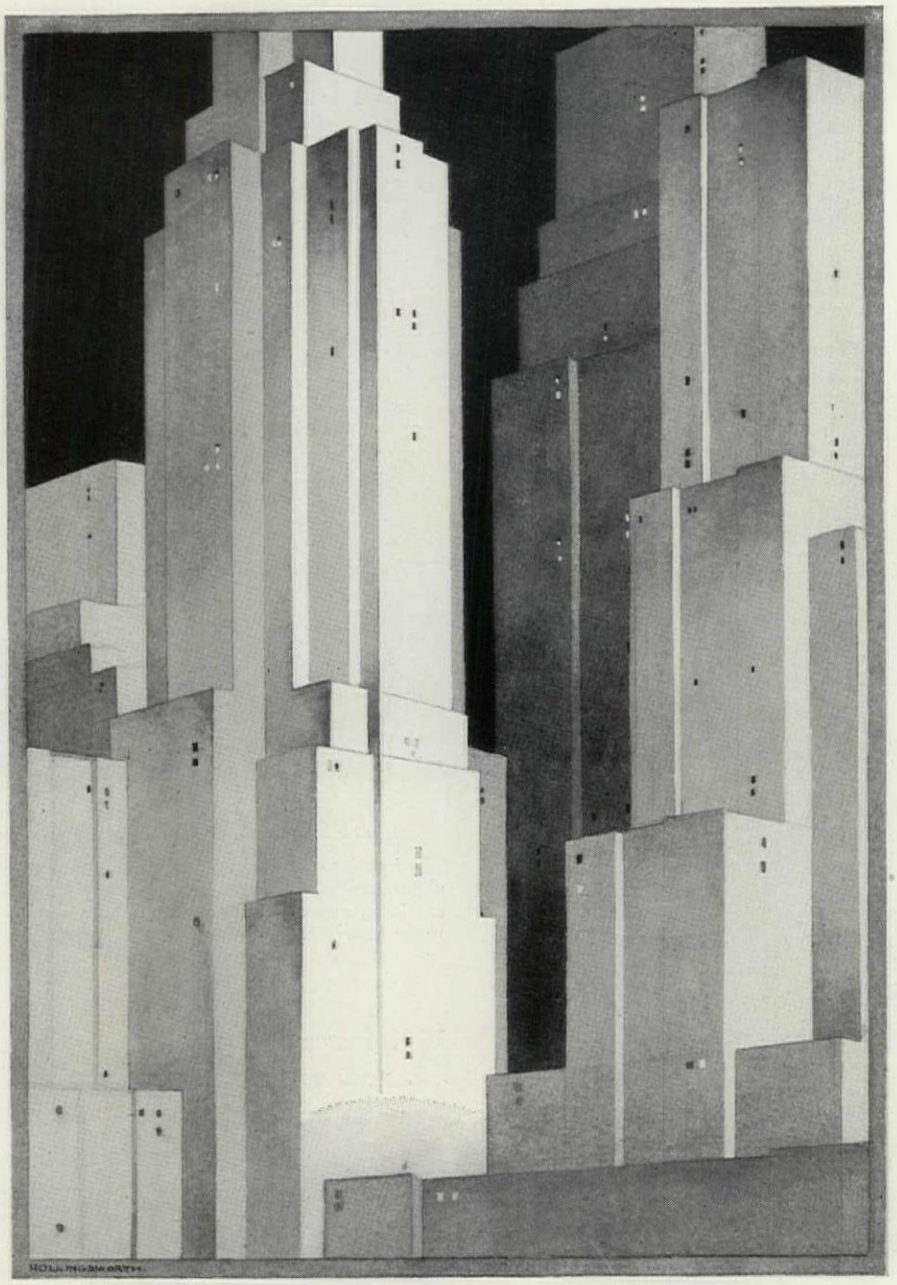
In thousands of the most modern buildings Barreled Sunlight is replacing both paint and enamel for the finest interior work.

Barreled Sunlight is easily tinted and comes in three finishes: Gloss, Semi-Gloss, Flat—making it wonderfully adaptable for all interior purposes.

U. S. Gutta Percha Paint Co., 3 Dudley Street, Providence, R. I. Branches: New York, Chicago, San Francisco. Distributors in all principal cities.



In cans and drums—in Gloss, Semi-Gloss and Flat. Five gallons or over tinted to order without extra charge



THE new American architecture, deriving in form and structure from the needs and exigencies of its time, finds itself on the threshold of an epoch which has lost its fear of color. The architect rightly appraises this social change as bringing to his art an emancipation and a challenge; an emancipation because color provides him with new freedom in creating form; a challenge, because industry has endowed the architect with an almost bewildering array of new chromatic techniques and materials.

Inquiries regarding du Pont paints, varnishes, enamels and other pigment products are invited. The Architectural Division is equipped to deal intelligently with special problems of application, decorative effects, and technique.

DU PONT

REG. U. S. PAT. OFF.

E. I. du Pont de Nemours & Co., Inc., Independence Square, Philadelphia, Pa., 2100 Elston Avenue, Chicago, Ill., Everett Station No. 49, Boston, Mass., 569 Mission Street, San Francisco, Cal.

PAINTS . . . VARNISHES . . . ENAMELS

To help your client Select the Color

THE problem of color selection for a decorative treatment is usually one where a meeting of minds is not the easiest thing to bring about. Each interested party has his or her own ideas and since the final result is of more than ordinary importance to you, you offer suggestions—it may take hours to come to an agreement.

Use a Pee Gee Color Selector—there is one for exteriors and one for interiors, and they may be had for the asking. It is an authoritative presentation of fifteen color groupings, each of which affords a perfect and harmonious combination of colors for decorative purposes.

From the roof to the foundation line (exterior) and from the ceiling to the floor (interior), including draperies, you will find a variety of complementary colors grouped together to show the harmonious contrasts—you can satisfactorily solve the problem of decoration in a few moments.

There is a Pee Gee paint for every purpose, and the service they render will justify your specification. Pee Gee on a can of paint has symbolized quality since 1867—there is none better.

Pee Gee Mastic Paint

For home exteriors. Retains its luster long after inferior paints have gone dead. Economical because of its great covering capacity and unusual durability.

Pee Gee China Enamel

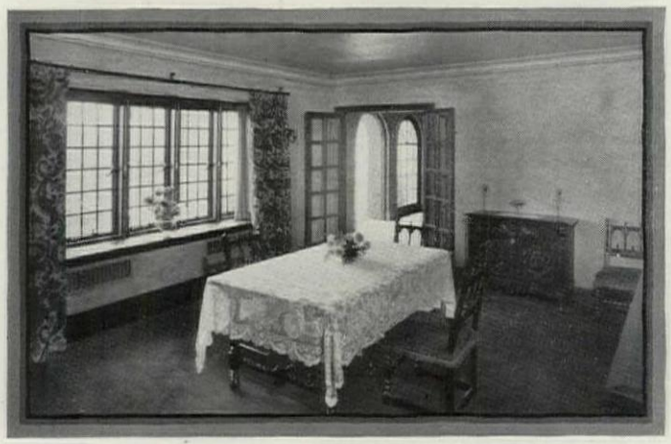
With charming effect Pee Gee China Enamel Gloss White is used on doors, stairways, pillars, wainscoting, and all interior or exterior woodwork. It gives a smooth, hard brilliant finish that does not yellow with age. Also made in various tints and eggshell finish.

Pee Gee Flatkoatt

Beautifies the walls and ceilings of the home. Made in a rich range of shades to match any decorative scheme. Durable and sanitary, this oil paint dries with a flat, smooth, velvety finish. Various decorative effects are easily produced. Easily and quickly cleaned.

PEASLEE-GAULBERT COMPANY, *Incorporated*

LOUISVILLE



Today Trane Concealed Heaters

in the new distinctive homes

Residence of John K. Shaw, Esq.
Minneapolis, Minn.
Frederick Mann, Minneapolis, Architect

Outmoded by this modern development in heating, exposed radiators are fast disappearing from America's finer homes.

Trane Concealed Heaters have won their place as "Successors to the Radiator" because they permit complete freedom in room arrangement and decoration. Entirely out of sight excepting the artistic damper grille, not an inch of floor space wasted, no soiling of walls or drapes — nothing to draw attention to the source of heat!

Yet heat is there in volume—instantly controlled by the damper grille. Vastly improved comfort is possible because the Trane Concealed Heater is not a radiator in disguise, but an entirely different type of heating unit hidden between the walls.

The small illustration shows the complete Trane Concealed Heater, with patented copper heating element. It operates from the same boiler, connects with the same pipes—yet weighs only ⅛ as much as cast iron radiators. Write for Bulletin 24, "How to Select and Install Trane Concealed Heaters."

HEAT CABINETS **TRANE** CONCEALED HEATERS

··· PUMPS AND HEATING SPECIALTIES ···

Mail the Coupon!

THE TRANE CO. (Est. 1885)
220 Cameron Ave., La Crosse, Wis.
Send your Bulletin 24, also booklet showing typical rooms in color.

Name.....
Name of Firm.....
Address.....

BATCHELDER PAVERS

MADE IN U. S. A.

OUR NEW PAVEMENT CATALOG, ILLUSTRATED IN COLORS, WILL BE SENT TO ANY REGISTERED ARCHITECT ON REQUEST

ASHLAR
RED RANGE

NEXT TO COLOR the question of pattern demands thoughtful consideration. Our catalog furnishes many interesting suggestions which are applicable to pavement work.

WE KNOW only one kind of pavement,—that which is installed as a permanent investment. A clay tile pavement fired to high temperatures,—semi-vitreous, non-slip. Such a pavement will last as long as the building of which it is a part.

Batchelder Pavers have a tough, compact body made to resist the hardest kind of wear. They are equally appropriate for use in a residence or for a public building.

AN ASHLAR SCHEME may be made doubly interesting through subtle modifications of color from one unit to another.

Our Pavers offer a wide choice of color effects. They are made in color schemes from "Velvet Black" to "Oyster White", through the red, grey, and brown ranges. They may be light or dark as desired. The colors can neither fade nor change, they are the same throughout the thickness of the tile.

WE PRODUCE TILE GLAZED AND UNGLAZED FOR OTHER PURPOSES—BATHROOMS, WAINSCOTS, MANTELS, FOUNTAINS, ETC.

BATCHELDER-WILSON COMPANY

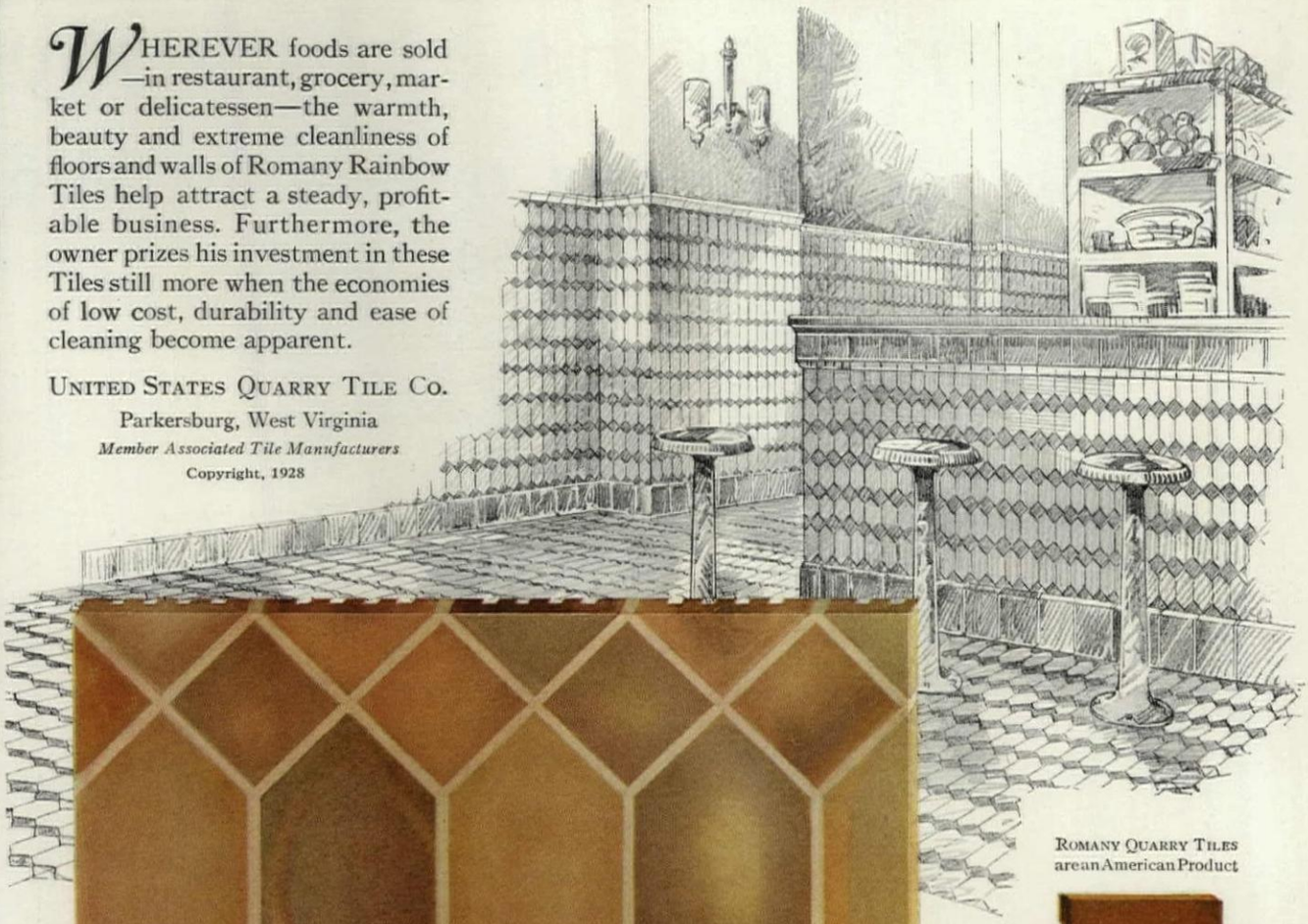
LOS ANGELES
2633 ARTESIAN ST.

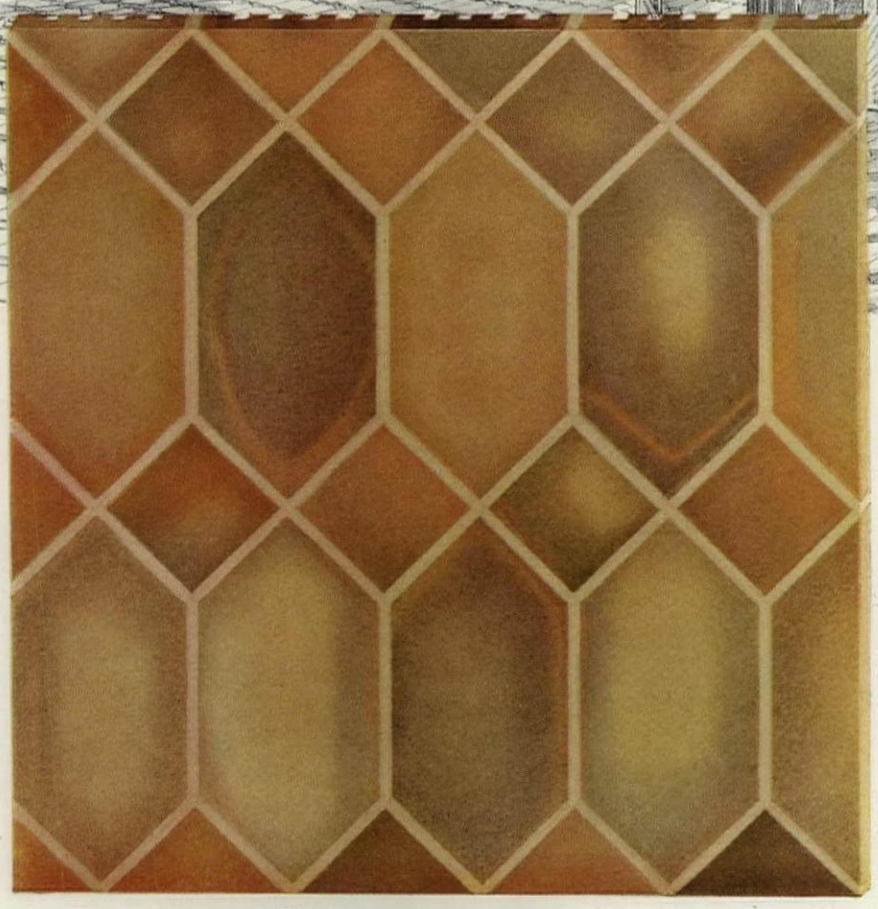
CHICAGO
38 SO. DEARBORN ST.

NEW YORK
101 PARK AVE.

WHEREVER foods are sold —in restaurant, grocery, market or delicatessen—the warmth, beauty and extreme cleanliness of floors and walls of Romany Rainbow Tiles help attract a steady, profitable business. Furthermore, the owner prizes his investment in these Tiles still more when the economies of low cost, durability and ease of cleaning become apparent.

UNITED STATES QUARRY TILE CO.
Parkersburg, West Virginia
Member Associated Tile Manufacturers





Field Pattern No. 1533

These are Romany Rainbow Tiles reproduced direct from the original. The colors in any shipment range from russet through the tans to a delicate green and when laid present a medley of golden shades.

ROMANY QUARRY TILES are an American Product

Romany Red

Romany Grey

Romany Brown

Romany Rainbow

ROMANY QUARRY ▪ TILES

SEE OUR CATALOGUE IN SWEETS
Pages B1500-1-2

Commuters Hurry

—But they don't slip on these stairs

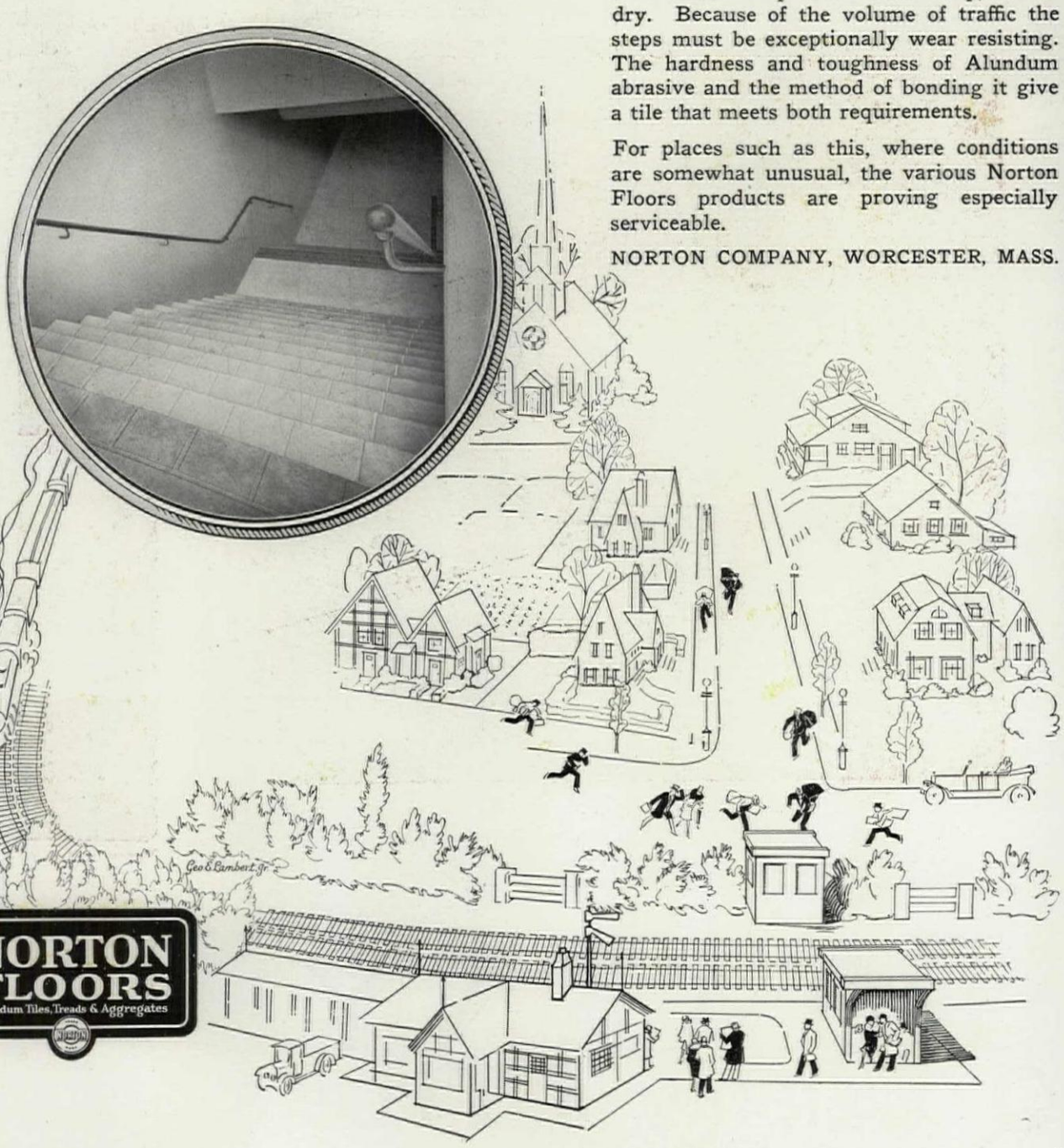
The underpass was built to safeguard a group of Boston suburban commuters.

The steps of the underpass are nosed with Alundum Stair Tile to minimize slipping accidents.

Because the underpass is exposed to the elements the steps must be non-slip, wet or dry. Because of the volume of traffic the steps must be exceptionally wear resisting. The hardness and toughness of Alundum abrasive and the method of bonding it give a tile that meets both requirements.

For places such as this, where conditions are somewhat unusual, the various Norton Floors products are proving especially serviceable.

NORTON COMPANY, WORCESTER, MASS.



NORTON FLOORS
Alundum Tiles, Treads & Aggregates

Selected List of Manufacturers' Publications

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

The publications listed in these columns are the most important of those issued by leading manufacturers identified with the building industry. They may be had without charge, unless otherwise noted, by applying on your business stationery to *The Architectural Forum*, 383 Madison Ave., New York, or the manufacturer direct, in which case kindly mention this publication.

ACOUSTICS

The Celotex Co., Chicago.
Acousti-Celotex. 16 pp., 8½ x 11 in. Illustrated brochure on a valuable material for facing walls and ceilings.
Specifications and Details for application and decoration of Acousti-Celotex, 11 pp., 8½ x 11 in.

R. Guastavino Co., 40 Court St., Boston
Akoustolith Plaster. Brochure, 6 pp., 10 x 12½ ins. Important data on a valuable material.

Johns-Manville Corp., Madison Ave. & 41st St., New York, N. Y.
Architectural Acoustics. Booklet. 6 x 9 in. 24 pp. Illustrated. Treatise on the correction of architectural acoustics in churches, schools, hospitals, office buildings and other places.

U. S. Gypsum Co., 205 W. Monroe St., Chicago, Ill.
A Scientific Solution of an Old Architectural Problem. Folder 6 pp., 8½ x 11 in. Describes Sabinite Acoustical Plaster.

ASH HOISTS—ELECTRIC AND HAND POWER

Gillis & Geohegan, 535 West Broadway, New York, N. Y.
General Catalog. 8½ x 11 in. 20 pp. Fully illustrated. Contains specifications in two forms (with manufacturers' name and without). Detail ¼ in. scale for each telescopic model and special material-handling section.
G. & G. Telescopic Hoist. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Electric and hand power models; watertight sidewalk doors; automatic opening, closing, and locking devices.

BASEMENT WINDOWS

Genfire Steel Company, Youngstown, Ohio.
Architectural Details. Booklet, 62 pp., 8½ x 11 ins. Details on steel windows.

Truscon Steel Co., Youngstown, Ohio.
Truscon Copper-Steel Basement Windows. Booklet, 8 pp., 8½ x 11 in. Illustrated with installation details. Specifications and construction details.

BATHROOM FITTINGS

A. P. W. Paper Co., Albany, N. Y.
Onliwon for Fine Buildings. Folder, 8 pp. 3¼ x 6 in. Illustrated. Deals with toilet paper fittings of metal and porcelain.
Architects' File Card. 8½ x 11 in. Illustrated. Filing card on toilet paper and paper towel cabinets.
A Towel Built for Its Job. Booklet, 8 pp. 4¼ x 9⅝ in. Illustrated. Paper Towel System and Cabinets.
Cabinets and Fixtures. Booklet, 31 pp. 5¾ x 4¾ in. Illustrated. Catalog and price list of fixtures and cabinets.

Morton Mfg. Co., 5163 West Lake St., Chicago.
Bathroom Cabinets for Homes, Apartments, etc. General Catalog, 20 pp., 8 x 10¾ ins. Illustrated. Specifications, installation details, etc.
Booklet, 12 pp., 3¼ x 6¼ ins. Illustrated. Deals with four models of bathroom cabinets.

BRICK

Acme Brick Company, Ft. Worth, Tex.
Series No. 1
Architectural designs rendered in Acme Brick. Booklet 11 x 8½ in. Illustrated. A series of 48 photogravures showing architectural designs rendered in Acme brick. Illustrations show the various types of buildings erected in the Southwest in recent years. Sent free to architects applying on their office stationery.

American Face Brick Association, 1751 Peoples Life Building, Chicago, Ill.
Brickwork in Italy. 298 pages, size 7½ x 10½ in., an attractive and useful volume on the history and use of brick in Italy from ancient to modern times, profusely illustrated with 69 line drawings, 300 half-tones, and 20 colored plates with a map of modern and XII century Italy. Bound in linen, will be sent postpaid upon receipt of $6.00. Half Morocco, $7.00.
Industrial Buildings and Housing. Bound Volume, 112 pp. 8½ x 11 in. Profusely illustrated. Deals with the planning of factories and employes' housing in detail. Suggestions are given for interior arrangements, including restaurants and rest rooms. Price $2.

Common Brick Mfrs. Assn. of America, 2134 Guarantee Title Bldg., Cleveland.
Brick; How to Build and Estimate. Brochure, 96 pp., 8½ x 11 ins. Illustrated. Complete data on use of brick.
The Heart of the Home. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Price 25 cents. Deals with construction of fireplaces and chimneys.
Skintled Brickwork. Brochure, 15 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.

BUILDING, STEEL PRODUCTS FOR

Truscon Steel Company, Youngstown, Ohio.
Truscon Data Book. Catalog. 3½ x 6 in. 128 pp. Illustrated. Contains complete information with illustrations on Tuscon reinforcing steel, steel windows, metal lath, standard buildings, concrete inserts, steel joists, pressed stamping and chemical products.

CEMENT

Carney Company, The, Mankato, Minn.
What Twelve Men Said About Carney. Booklet. 8½ x 11 ins., Illustrated. Opinions of well known architects and builders of Carney Cement used for mortar.

CEMENT—Continued

Cement Gun Company, Inc., Allentown, Pa.
Gunite Bulletins. Sheet 6 x 9 in. Illustrated. Bulletins on adaptability of "Gunite," a sand and cement product, to construction work.

Kosmos Portland Cement Company, Louisville, Ky.
Kosmotar for Enduring Masonry. Folder, 6 pp., 3½ x 6½ in. Data on strength and working qualities of Kosmortar.
Kosmortar, the Mortar for Cold Weather. Folder, 4 pp., 3⅜ x 6½ in. 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 inches. 16 pp. Illustrated. Contains complete technical description of BRIXMENT for brick, tile and stone masonry, specifications, data and tests.

Pennsylvania-Dixie Cement Corp'n., 131 East 46th St., New York.
Celluloid Computing Scale for Concrete and Lumber, 4⅝ x 2½ ins. Useful for securing accurate computations of aggregates and cement; also for measuring lumber of different sizes.

CONCRETE BUILDING MATERIALS

Celite Products Co., 1320 South Hope St., Los Angeles.
Better Concrete; Engineering Service Bulletin X-325. Booklet, 16 pp., 8½ x 11 ins. Illustrated. On use of Celite to secure workability in concrete, to prevent segregation and to secure water-tightness.
Economic Value of Admixtures. Booklet, 32 pp., 6⅛ x 9⅛ ins. Reprint of papers by J. C. Pearson and Frank A. Hitchcock before 1924 American Concrete Institute.

Concrete Surface Corporation, 342 Madison Ave., New York.
Bonding Surfaces on Concrete. Booklet, 12 pp., 8 x 11 in., illustrated. Deals with an important detail of building.

Dovetail Anchor Slot Co., 149 West Ohio St., Chicago.
Dovetail Masonry Anchoring System. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on a system of anchoring masonry to concrete.

National Building Units Corporation, 1600 Arch St., Philadelphia.
Durability and Utility of Straub Cinder Building Blocks. Brochure, 14 pp., 8 x 11 ins. Report on this material by Pittsburgh Testing Laboratories.
Sound Absorption of Cinder Concrete Building Units. Booklet. 8 pp., 8 x 11 ins. Illustrated. Results of tests of absorption and transmission of sound through Straub building blocks.
Philadelphia. Cinder Concrete Building Units. Brochure, 36 pp., 8¼ x 10¾ ins. Illustrated. Full data on an important building material.

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

Solvay Process Co., Syracuse, N. Y.
Solvay Calcium Chloride in Concrete Construction. Brochure, 22 pp., 7 x 10 in. Illustrated. Deals with an important ingredient for concrete.

CONCRETE COLORINGS

A. C. Horn Company, Long Island City, N. Y.
Keramic Catalog. Booklet. 8½ x 11 in. 26 pp. A magnificent brochure, illustrated in color, describing a valuable line of specialties for use with concrete floors—colorings, hardeners, waterproofing, etc.

The Master Builders Co., 7016 Euclid Ave., Cleveland.
Color Mix, Colored Hardened Concrete Floors (Integral). Brochure. 16 pp. 8½ x 11 in. Illustrated. Data on coloring for floors.
Dychrome, Concrete Surface Hardener in Colors. Folder. 4 pp. 8 x 11 in. 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 in. 32 pp. Illustrated. A treatise on fireproof floor construction.

Northwestern Expended Metal Co., 1234 Old Colony Building, Chicago, Ill.
Northwestern Expanded Metal Products. Booklet. 8½ x 10¾ in. 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.

DAMPPROOFING

Philip Carey Co.,, Lockland, Cincinnati, Ohio.
Architects' Specifications for Carey Built-Up Roofing. Booklet. 8 x 10¾ in. 24 pp. Illustrated. Complete data to aid in specifying the different types of built-up roofing to suit the kind of roof construction to be covered.
Carey Built-Up Roofing for Modern School Buildings. Booklet 8 x 10¾ in. 32 pp. Illustrated. A study of school buildings of a number of different kinds and the roofing materials adapted for each.

Genfire Steel Company, Youngstown, Ohio.
Waterproofing Handbook. Booklet. 8½ x 11 in. 72 pp. Illustrated. Thoroughly covers subject of waterproofing concrete, wood and steel preservatives, dusting and hardening concrete floors, and accelerating the setting of concrete. Free distribution.

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—*Continued from page 81*

DAMPPROOFING—Continued

A. C. Horn Company, Long Island City, N. Y.
Waterproofing. 9½ x 11½ in. Folder. Contains folders giving data on excellent waterproofing and dampproofing materials.

The Master Builders Co., 7016 Euclid Ave., Cleveland.
Waterproofing and Damp Proofing Specification Manual. Booklet. 18 pp. 8½ x 11 in. Deals with methods and materials used.
Waterproofing and Damp Proofing. File. 36 pp. Complete descriptions and detailed specifications for materials used in building with concrete.

Sonneborn Sons, Inc., L., 116 Fifth Ave., New York.
Specification Sheet, 8½ x 11 in. Descriptions and specifications of compounds for dampproofing interior and exterior surfaces.

The Vortex Mfg. Co., Cleveland, Ohio.
Par-Lock Specification "Forms A and B" for dampproofing and plaster key over concrete and masonry surfaces.
Par-Lock Specification "Form J" for dampproofing tile 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 in., illustrating and describing more than 2,000 standard bronze shapes of cornices, jamb casings, mouldings, etc.

The Compound & Pyrono Door Company, St. Joseph, Mich.
Pyrono Handbook for Architects and Contractors. 8½ x 11 in. 16 pp. Contains full information regarding Pyrono Fireproof Veneered Doors and Trim, with complete details and specifications.
Pyrono details in sheet form for tracing.

Richards-Wilcox Mfg. Co., Aurora, Ill.
Fire-Doors and Hardware, Booklet. 8½ x 11 in. 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.

DUMBWAITERS

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

ELECTRICAL EQUIPMENT

Frank Adam Electric Company, St. Louis, Mo.
Catalog No. 35—1925. Panelboards—Steel Cabinets. 7¾ x 10½ in. 64 pp. Illustrates and describes sectionally built panelboards, an important line of steel cabinets, and the fittings which go with them.

General Electric Co., Schenectady, N. Y.
"Electrical Specification Data for Architects. Brochure, 36 pp., 8 x 10½ ins., illustrated. Data regarding G. E. wiring materials and their use.
"The House of a Hundred Comforts." Booklet, 40 pp., 8 x 10½ ins. Illustrated. Dwells on importance of adequate wiring.

Pick & Company, Albert, 208 West Randolph St., Chicago, Ill.
School Cafeterias. Booklet. 9 x 6 in. Illustrated. The design and equipment of school cafeterias with photographs of installation and plans for standardized outfits.

Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
Electric Power for Buildings. Brochure, 14 pp., 8½ x 11 ins. Illustrated. A publication important to architects and engineers.
Variable-Voltage Central Systems as applied to Electric Elevators. Booklet, 13 pp., 8½ x 11 ins. Illustrated. Deals with an important detail of elevator mechanism.
Modern Electrical Equipment for Buildings. Booklet, 8½ x 11 ins. Illustrated. Lists many useful appliances.
Electrical Equipment for Heating and Ventilating Systems. Booklet, 24 pp., 8½ x 11 ins. Illustrated. This is "Motor Application Circular 7379."
Westinghouse Panelboards and Cabinets (Catalog 42-A). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Important data on these details of equipment.
Beauty; Power; Silence; Westinghouse Fans (Dealer Catalog 45). Brochure, 16 pp., 8½ x 11 ins. Illustrated. Valuable information on fans and their uses.
Electric Range Book for Architects (A. I. A. Standard Classification 31 G-4). Booklet, 24 pp., 8½ x 11 ins. Illustrated. Cooking apparatus for buildings of various types.
Westinghouse Commercial Cooking Equipment (Catalog 280). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Equipment for cooking on a large scale.
Electric Appliances (Catalog 44-A). 32 pp., 8½ x 11 ins. Deals with accessories for home use.

ELEVATORS

Otis Elevator Company, 260 Eleventh Ave., New York, N. Y.
Otis Push Button Controlled Elevators. Descriptive leaflets. 8½ x 11 in. Illustrated. Full details of machines, motors and controllers for these types.
Otis Geared and Gearless Traction Elevators of All Types. Descriptive leaflets. 8½ x 11 in. Illustrated. Full details of machines, motors and controllers for these types.
Escalators. Booklet. 8½ x 11 in. 22 pp. Illustrated. Describes use of escalators in subways, department stores, theaters and industrial buildings. Also includes elevators and dock elevators.

Richards-Wilcox Mfg. Co., Aurora, Ill.
Elevators. Booklet. 8½ x 11 in. 24 pp. Illustrated. Describes complete line of "Ideal" elevator door hardware and checking devices, also automatic safety devices.

Sedgwick Machine Works, 151 West 15th St., New York, N. Y.
Catalog and descriptive pamphlets, 4¼ x 8¼ in. 70 pp. Illustrated. Descriptive pamphlets on hand power freight elevators, sidewalk elevators, automobile elevators, etc.

ELEVATORS—Continued

Catalog and pamphlets. 8½ x 11 in. Illustrated. Important data on different types of elevators.

FIREPROOFING—See also Construction, Fireproof

Concrete Engineering Co., Omaha, Nebr.
"Handbook of Fireproof Construction." Booklet, 53 pp., 8½ x 11 in. Valuable work on methods of fireproofing.

Genfire Steel Company, Youngstown, Ohio.
Fireproofing Handbook, 8½ x 11 in. 64 pp. Illustrated. Gives methods of construction, specifications, data on Herringbone metal lath, steel tile, Trussit solid partitions, steel, lumber, self-centering formless concrete construction.

North Western Expanded Metal Co., 407 South Dearborn St., Chicago.
A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.

FLOOR HARDENERS (CHEMICAL)

Master Builders Co., Cleveland Ohio.
Concrete Floor Treatment. File, 50 pp. Data on Securing hardened dustproof concrete.
Concrete Floor Treatments—Specification Manual. Booklet. 23 pp. 8½ x 11 in. Illustrated. Valuable work on an important subject.

Sonneborn Sons, Inc., L., 116 Fifth Ave., New York, N. Y.
Lapidolith, the liquid chemical hardener. Complete sets of specifications for every building type in which concrete floors are used, with descriptions and results of tests.

FLOORS—STRUCTURAL

Truscon Steel Co., Youngstown, Ohio.
Truscon Locktyle. Booklet, 8½ x 11 in., 8 pp. Illustrations of material and showing methods of application.
Truscon Floretyle Construction. Booklet, 8½ x 11 in., 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.

FLOORING

Armstrong Cork & Insulation Co., Pittsburgh, Pa.
Armstrong's Cork Tile Floors. Booklet, 7¾ x 10½ in. 30 pp. An illustrated work on cork flooring.

Armstrong Cork Co. (Linoleum Division), Lancaster, Pa.
Armstrong's Linoleum Floors. Catalog. 8½ x 11 in. 40 pp. Color plates. A technical treatise on linoleum, including table of gauges and weights and specifications for installing linoleum floors.
Armstrong's Linoleum Pattern Book, 1927. Catalog. 3½ x 6 in. 272 pp. Color Plates. Reproduction in color of all patterns of linoleum and cork carpet in the Armstrong line.
Quality Sample Book. 3½ x 5¾ in. Showing all gauges and thicknesses in the Armstrong line of linoleums.
Linoleum Layer's Handbook. 5 x 7 in. 32 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 in. 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.

Barber Asphalt Co., Philadelphia.
Specifications for Applying Genasco Asphalt Mastic. Booklet. 8 x 10½ in. Directions for using Asphalt Mastic for flooring.

Blabon Company, Geo. W., Nicetown, Philadelphia, Pa.
Planning the Color Schemes for Your Home. Brochure illustrated in color; 36 pp., 7½ x 10½ in. 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., 3½ x 8½ in. Gives patterns of a large number of linoleums.
Blabon's Plain Linoleum and Cork Carpet. Gives quality samples, 3 x 6 in. 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 the 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.
Practical working specifications for installing battleship linoleum, cork composition tile and cork tile.

Carter Bloxonend Flooring Co., Keith & Perry Bldg., Kansas City, Mo.
Bloxonend Flooring. Booklet 3¾ x 6¼ in. 20 pp. Illustrated. Describes uses and adaptability of Bloxonend Flooring to concrete, wood or steel construction, and advantages over loose wood blocks.
File Folder, 9⅜ x 11¾ in. 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.

Albert Grauer & Co., 1408 Seventeenth St., Detroit, Mich.
Grauer-Watkins Red Asphalt Flooring. Folder, 4 pp., 8½ x 11 in. Data on a valuable form of flooring.

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—*Continued from page 82*

FLOORING—Continued

Norton Company, Worcester, Mass.
Filing Folder. 8½ x 11¾ in. 27 pp. Illustrated with drawings. Specification data for architects.
Large illustrated folder on modern flooring.

U. S. Gypsum Co., Chicago.
Pyrobar Floor Tile. Folder. 8½ x 11 in. 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, 119 pp., 8½ x 11 ins. Illustrated. General catalog. Details of patterns and trim for floors.
Art Portfolio of Floor Designs. 9¼ x 12¼ ins. Illustrated in colors. Patterns of quarry tiles for floors.

U. S. Rubber Co., 1790 Broadway, New York.
Period Adaptations for Modern Floors. Brochure. 8 x 11 in. 60 pp. Richly illustrated. A valuable work on the use of rubber tile for flooring in interiors of different historic styles.

Zenitherm Co., Inc., 390 Frelinghuysen Avenue, Newark, N. J.
Zenitherm Floors. Booklet, 14 pp., 8½ x 11 ins. Illustrated. Floors for interior and semi-interior use.
Contractors' Handbook. Brochure, 10 pp., 4½ x 6 ins. Complete data for using Zenitherm.

FURNITURE

American Seating Co., 14 E. Jackson Blvd., Chicago, Ill.
Ars Ecclesiastica Booklet. 6 x 9 in. 48 pp. Illustrations of church fitments in carved wood.
Theatre Chairs. Booklet. 6 x 9 in. 48 pp. Illustrations of theater chairs.

Concealed Bed Corporation, 58 East Washington St., Chicago.
Eight-Room Convenience at Six-Room Price. Booklet, 16 pp. 3¼ x 5 in. Illustrated. Data on concealed beds for home owners.
Save Floor Space. Brochure, 36 pp. 4 x 8¾ in. Illustrated. Describes Holmes beds, giving measurement data.

Kensington Mfg. Company, Showrooms, 41 West 45th St., New York.
Illustrated booklet indicative of the scope, character and decorative quality of Kensington Furniture, with plan of co-operation with architects, sent on request.
Photographs and full description of hand-made furniture in all the period styles, furnished in response to a specific inquiry.

McKinney Mfg. Co., Pittsburgh.
Forethought Furniture Plans. Sheets, 6¼ x 9 ins., drawn to ¼-inch scale. An ingenious device for determining furniture arrangement.

White Door Bed Company, The, 130 North Wells Street, Chicago, Ill.
Booklet. 8½ x 11 in. 20 pp. Illustrated. Describes and illustrates the use of "White" Door Bed and other space-saving devices.

GARAGES

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

GLASS CONSTRUCTION

Adamson Flat Glass Co., Clarksburg, W. Va.
Quality and Dependability. Folder, 2 pp., 8½ x 11 ins. Illustrated. Data in the company's product.

Libbey-Owens Sheet Glass Co., Toledo, O.
Flat Glass. Brochure, 11 pp., 5⅜ x 7⅝ ins. Illustrated. History of manufacture of flat, clear, sheet glass.

Mississippi Wire Glass Co., 220 Fifth Ave., New York.
Mississippi Wire Glass. Catalog. 3⅞ x 8½ in. 32 pp. Illustrated. Covers the complete line.

GRILLES

Metalace Corporation, South Boston, Mass.
Metalace, Catalog D. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Data on a valuable type of material for grilles, bank screens, radiator enclosures, etc.

Wickwire Spencer Steel Co., Inc., 41 East 42nd St., New York.
Clinton Grilles. Booklet. 9 x 11 in. 12 pp. A brochure on metal grilles, particularly for use over heating radiators.

HARDWARE

P. & F. Corbin, New Britain, Conn.
Early English and Colonial Hardware. Brochure, 8½ x 11 in. An important illustrated work on this type of hardware.
Locks and Builders' Hardware. Bound Volume, 486 pp., 8½ x 11 ins. An exhaustive, splendidly prepared volume.

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

McKinney Mfg. Co., Pittsburgh.
Forged Iron by McKinney. Booklet, 6 x 9 ins. Illustrated. Deals with an excellent line of builders' hardware.
Forged Lanterns by McKinney. Brochure, 6 x 9 ins. Illustrated. Describes a fine assortment of lanterns for various uses.

Richard-Wilcox Mfg. Co., Aurora, Ill.
Distinctive Garage Door Hardware. Booklet. 8½ x 11 in. 65 pp. Illustrated. Complete information accompanied by data and illustrations on different kinds of garage door hardware.

Russell & Erwin Mfg. Co., New Britain, Conn.
Hardware for the Home. Booklet, 24 pp., 3½ x 6 ins. Deals with residence hardware.
Door Closer Booklet. Brochure, 16 pp., 3½ x 6 ins. Data on a valuable detail. Garage Hardware Booklet, 12 pp., 3½ x 6 in. Hardware intended for garage use.
Famous Homes of New England. Series of folders on old homes and hardware in style of each.

HARDWARE—Continued

Sargent & Company, New Haven, Conn.
Details to Which Standard Hardware Can Be Applied. Booklet. 6 pp. 9 x 12 in. Illustrated. Treats with diagrams, portions of doors and windows to which hardware can be applied.
Sargent Locks and Hardware. Bound volume, 534 pp., 9 x 12 in., illustrated. Complete catalog of Sargent line of hardware.

HEATING EQUIPMENT

American Blower Co., 6004 Russell Street, Detroit.
Heating and Ventilating Utilities. A binder containing a large number of valuable publications, each 8½ x 11 in., on these important subjects.

American Radiator Company, The, 40 West 40th St., N. Y. C.
Ideal Type "A" Heat Machine. Catalog 7¾ x 10½ in. 32 pp. Illustrated in 4 colors. A brochure of high-efficiency heating apparatus for residences and commercial buildings.
Ideal Water Tube Boilers. Catalog 7¾ x 10⅝. 32 pp. Illustrated in 4 colors. Data on a complete line of Heating Boilers of the Water Tube type.
Ideal Smokeless Boilers. Catalog 7¾ x 10½ in. 32 pp. Illustrated in 4 colors. Fully explains a boiler free from the objection of causing smoke.
Ideal Boilers for Oil Burning. Catalog 5½ x 8½ in. 36 pp. Illustrated in 4 colors. Describing a line of Heating Boilers especially adapted to use with Oil Burners.
Corto—The Radiator Classic. Brochure 5½ x 8½ in. 16 pp. Illustrated. A brochure on a space-saving radiator of beauty and high efficiency.
Ideal Arcola Radiator Warmth. Brochure 6¼ x 9¼. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.

James B. Clow & Sons, 534 S. Franklin St., Chicago.
Clow Gasteam Vented Heating System. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Deals with a valuable form of heating equipment for using gas.

C. A. Dunham Company, 450 East Ohio Street, Chicago, Ill.
Dunham Radiator Trap. Bulletin 101. 8 x 11 in. 12 pp. Illustrated. Explains working of this detail of heating apparatus.
Dunham Packless Radiator Valves. Bulletin 104. 8 x 11 in. 8 pp. Illustrated. A valuable brochure on valves.
Dunham Return Heating System. Bulletin 109. 8 x 11 in. Illustrated. Covers the use of heating apparatus of this kind.
Dunham Vacuum Heating System. Bulletin 110. 8 x 11 in. 12 pp. Illustrated.
The Dunham Differential Vacuum Heating System. Bulletin 114. Brochure, 8 pp., 8 x 11 ins. Illustrated. Deals with heating for small buildings.
The Dunham Differential Vacuum Heating System. Bulletin 115. Brochure, 12 pp., 8 x 11 ins. Illustrated. Deals with heating for large buildings.

Excelso Products Corporation, 119 Clinton St., Buffalo, N. Y.
Excelso Water Heater. Booklet. 12 pp. 3 x 6 in. Illustrated. Describing the new Excelso method of generating domestic hot water in connection with heating boilers. (Firepot Coil eliminated.)

The Fulton Sylphon Company, Knoxville, Tenn.
Sylphon Temperature Regulators. Illustrated brochures, 8½ x 11 ins., dealing with general architectural and industrial applications; also specifically with applications of special instruments.
Sylphon Heating Specialties. Catalog No. 200, 192 pp., 3½ x 6¾ ins. Important data on heating.

Illinois Engineering Co., Racine Ave., at 21st St., Chicago, Ill.
Vapor Heat Bulletin 21. 8½ x 11 in. 32 pp. Illustrated. Contains new and original data on Vapor Heating. Rules for computing radiation, pipe sizes, radiator tappings. Steam table showing temperature of steam and vapor at various pressures, also description of Illinois Vapor Specialties.

S. T. Johnson Co., Oakland, Calif.
Bulletin No. 4A. Brochure, 8 pp., 8½ x 11 in. Illustrated. Data on different kinds of oil-burning apparatus.
Bulletin No. 31. Brochure, 8 pp., 8½ x 11 in. Illustrated. Deals with Johnson Rotary Burner With Full Automatic Control.

Kewanee Boiler Co., Kewanee, Ill.
Kewanee on the Job. Catalog. 8½ x 11 in. 80 pp. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, etc.
Catalog No. 78, 6 x 9 in. Illustrated. Describes Kewanee Firebox Boilers with specifications and setting plans.
Catalog No. 79. 6 x 9 in. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.

May Oil Burner Corp., Baltimore.
Adventures in Comfort. Booklet, 24 pp., 6 x 9 ins. Illustrated. Non-technical data on oil as fuel.
Taking the Quest out of the Question. Brochure, 16 pp., 6 x 9 ins. Illustrated. For home owners interested in oil as fuel.

Milwaukee Valve Co., Milwaukee.
MILVACO Vacuum & Vapor Heating System. Nine 4-p. bulletins, 8½ x 11 ins. Illustrated. Important data on heating.
MILVACO Vacuum & Vapor Heating Specialties. Nine 4-p. bulletins, 8½ x 11 ins. Illustrated. Deal with a valuable line of specialties used in heating.

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 Company, Johnstown, Pa.
Aero Radiators; Beauty and Worth. Catalog 34. Booklet 6 x 9 in., 20 pp., describing and illustrating radiators and accessories.

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—*Continued from page 84*

HEATING EQUIPMENT—Continued

The Thatcher Company, 39 St. Francis Street, Newark, N. J.
Helpful Hints on Choosing Your Heater. Booklet, 20 pp., 3½ x 6¼ ins. Illustrated. Valuable data on types of heating.
Economical Warmth. Brochure, 8 pp., 3½ x 6¼ ins. Illustrated. Deals with economical heating.

Rome Brass Radiator Corp., 1 East 42nd Street, New York.
Steam Heat by Wire. Folder, 8 pp., 4 x 6 ins. Illustrated. Data on an improved electric heater.
Robras Electric Steam Radiator. Folder, 4 pp., 8½ x 11 ins. Illustrated. A means of obtaining supplementary or emergency heating.

Trane Co., The, La Crosse, Wis.
Bulletin 14. 16 pp. 8½ x 10⅝ in. Covers the complete line of Trane Heating Specialties, including Trane Bellows Traps, and Trane Bellows Packless Valves.
Bulletin 20. 24 pp., 8½ x 10⅝ in. Explains in detail the operation and construction of Trane Condensation. Vacuum, Booster, Circulating, and similar pumps.

Williams Oil-O-Matic Heating Corp., Bloomington, Ill.
Oil Heating at Its Best. Brochure, 24 pp., 5 x 8 inches. Illustrated. Non-technical description of the advantages of using oil for heating.
Oil Heating and What It Means to the Architect. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Use of oil from an architect's point of view.

HOSPITAL EQUIPMENT

The Frink Co., Inc., 24th St. and Tenth Ave., New York City.
Catalog 426. 7 x 10 in., 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.

The International Nickel Company, 67 Wall St., New York, N. Y.
Hospital Applications of Monel Metal. Booklet. 8½ x 11½ in. 16 pp. Illustrated. Gives types of equipment in which Monel Metal is used, reasons for its adoption, with sources of such equipment.

The Kny-Scheerer Corporation of America, 119 Seventh Ave., New York.
Hospital Equipment, 16th Edition. 7¼ x 10½ in. 232 pp. Illustrated. Complete description of Hospital and Surgical Furniture, Hospital Appliances including Operating Tables, Cabinets, Sterilizers for Water, Dressing and Instruments, also Hydrotherapeutic Apparatus.
Surgical Sundries. Second Edition. Booklet. 7⅜ x 10½ in. 48 pp. Illustrated. A complete line of glassware, enamelware, rubber goods, restraint apparatus, instrument sterilizers, sputum cups, wheel chairs and sick room comforts.
Electro Medical. 25th Edition. Booklet. 7¼ x 10½ in. 160 pp. Illustrated. A complete line of Albee Bone Sets. Anparatus for AC and DC Cystoscopes, Heat Magnets, Vibrators, Compressors, Electric Light Baths, High Frequency Apparatus and X-Ray Apparatus and Accessories.

The Pick-Barth Companies, Chicago and New York.
Some Thoughts About Hospital Food Service Equipment. Booklet, 21 pp., 7½ x 9¼ ins. Valuable data on an important subject.

Wilmot Castle Company, Rochester, N. Y.
Sterilizer Equipment for Hospitals. Book, 76 pp. 8½ x 11 in. Illustrated. Gives important and complete data on sterilization of utensils and water, information on dressings, etc.
Sterilizer Specifications. Brochure, 12 pp. 8½ x 11 in. Practical specifications for use of architects and contractors.
Architects' Data Sheets. Booklet, 16 pp. 8½ x 11 in. Illustrated. Information on piping, venting, valving and wiring for hospital sterilizer installations.
Hospital Sterilizing Technique. Five booklets, 8 to 16 pp. 6 x 9 in. Illustrated. Deals specifically with sterilizing instruments, dressings, utensils, water, and rubber gloves.

HOTEL EQUIPMENT

Pick & Company, Albert, 208 West Randolph Street, Chicago, Ill.
Some Thoughts on Furnishing a Hotel. Booklet, 7½ x 9 ins. Data on complete outfitting of hotels.

INSULATING LUMBER

Mason Fibre Co., 111 West Washington St., Chicago, Ill.
Booklet, 12 pp., 8½ x 11 in. Illustrated. Gives complete specifications for use of insulating lumber and details of construction involving its use.

INSULATION

Armstrong Cork & Insulation Co., Pittsburgh, Pa.
The Insulation of Roofs with Armstrong's Corkboard. Booklet. Illustrated. 7½ x 10½ in. 32 pp. Discusses means of insulating roofs of manufacturing or commercial structures.
Insulation of Roofs to Prevent Condensation. Illustrated booklet. 7½ x 10½ in. 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 in. 32 pp. Illustrated.
Armstrong's Corkboard. Insulation for Walls and Roofs of Buildings. Booklet, 66 pp., 9½ x 11¾ ins. Illustrates and describes use of insulation for structural purposes.

Cabot, Inc., Samuel, Boston, Mass.
Cabot's Insulating Quilt. Booklet, 7½ x 10½ ins., 24 pp. Illustrated. Deals with a valuable type of insulation.

Celite Products Co., 1320 South Hope St., Los Angeles.
The Insulation of Boilers. Booklet. 8 pp., 8½ x 11 ins. Illustrated. On insulating boiler walls, breechings, and stacks to reduce amount of radiation.
Heat Insulation Specifications and Blue Prints. Booklet, 20 pp., 8½ x 11 ins. Illustrated. On approved types of insulation.

Flax-li-num Insulating Company, St. Paul, Minn.
"Heat Insulation for Houses." Booklet, 64 pp., 9¾ x 11¼ ins. Illustrated. Authoritative information on thermal insulation with complete specifications for all types of buildings.

INSULATION—Continued

Philip Carey Co., The, Cincinnati, Ohio.
Carey Asbestos and Magnesia Products. Catalog. 6 x 9 in. 72 pp. Illustrated.

Celotex Company, The, 645 N. Michigan Ave., Chicago, Ill.
The Hidden Comfort of Costly Homes. Booklet 8½ x 11 in. Celotex Specifications. Booklet 8½ x 11 in.

Johns-Manville Corp., Madison Ave. & 41st St., New York, N. Y.
Johns-Manville Service to Industry. Catalog 8½ x 11 ins. 300 pp. Illustrated. Contains valuable data on all forms of insulation, packings, steam traps, high temperature cements, brake blocks, linings, flooring, roofing, asbestos specialties, waterproofing and dampproofing, also general technical data.
A Representative Installation of the Johns-Manville Underground System of Insulation. Booklet, 20 pp., 8½ x 11 ins.

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.

Truscon Steel Co., Youngstown, Ohio
Truscon Steel Joists. Booklet, 8½ x 11 in., 16 pp. Illustrated with typical buildings and showing details of construction. Tables of sizes and safe loads.
Truscon Steel Joist Buildings. Illustrated 32-page brochure, attractively illustrated, showing types of buildings equipped with Truscon Steel Joist.
Strip Steel Joist Construction. 14-page booklet, with illustrations. Reprint of paper presented to Building Officials' Conference, Madison, Wis., 1925, by J. J. Calvin, Secretary, Strip Steel Joist Association.

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 in. 32 pp. Illustrated. Gives types of equipment in which Monel Metal is used, with service data and sources of equipment.

McDougall Company, Frankfort, Ind.
Kitchens for Homes and Apartments. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Views and plans of conveniently equipped kitchens.
File Folder. Service sheets and specifications useful in preparing kitchen layouts.
Domestic Science Kitchen Units. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Deals with flexible line of kitchen equipment.

Pick & Company, Albert, 208 W. Randolph St., Chicago, Ill.
School Cafeteria. Portfolio. 17 x 11 in. 44 pp. Illustrated. An exhaustive study of the problems of school feeding, with copious illustrations and blue prints. Very valuable to the architect.
School Cafeterias. Booklet. 9 x 6 in. 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 8¾ x 11¼ in., 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.
Hand Wrought Lanterns. Booklet, 5¼ x 6¼ in. 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

Genfire Steel Company, Youngstown, Ohio.
Herringbone Metal Lath Handbook. 8½ x 11 in. 32 pp. Illustrated. Standard specifications for Cement Stucco on Herringbone. Rigid Metal Lath and interior plastering.

Milwaukee Corrugating Co., Milwaukee, Wis.
The Milcor Manual. Booklet, 8½ x 11 in. 64 pp. Illustrated. Covers Milcor methods and materials, metal lath, corner beads, steel domes, channels, etc.

Northwestern Expanded Metal Co., 1234 Old Colony Building, Chicago, Ill.
Northwestern Expanded Metal Products. Booklet, 8½ x 10¾ in., 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-rit 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.

Wickwire Spencer Steel Co., Inc., 41 East 42nd St., New York.
Clinton Wire Lath. Brochure, 9 x 11 in. 51 pp. A valuable booklet on metal lathing and the proper method of using it.

Truscon Steel Company, Youngstown, Ohio.
Truscon 1-A Metal Lath. 12-page booklet, 8½ x 11 in., beautifully printed, with illustrations of details of lath and method of application.
Truscon ¾-inch Hy-Rib for Roofs, Floors and Walls. Booklet, ½ x 11 in., illustrating Truscon ¾-inch Hy-Rib as used in industrial buildings. Plates of typical construction. Progressive steps of construction. Specification and load tables.

LAUNDRY CHUTES

The Pfaudler Company, 217 Cutler Building, Rochester, N. Y.
Pfaudler Glass-Lined Steel Laundry Chutes. Booklet, 5⅞ x 7⅜ in. 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.

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—*Continued from page 86*

LAUNDRY MACHINERY

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

LIBRARY EQUIPMENT

Art Metal Construct'on Co., Jamestown, N. Y.
Planning the Library for Protection and Service. Brochure, 52 pp. 8½ x 11 in. 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 in. Deals with equipment of Los Angeles Public Library.

LIGHTING EQUIPMENT

The Frink Co., Inc., 24th St. and 10th Ave., New York City.
Catalog 415. 8½ x 11 in. 46 pp. Photographs and scaled cross-sections. Specialized bank lighting, screen and partition reflectors, double and single desk reflectors and Polaralite Signs.

Gleason-Tiebout Glass Co. (Celestialite Division), 200 Fifth Avenue, New York.
Next to Daylight Brochure. 19 pp., 4 x 8½ ins. Illustrated. Deals with a valuable type of lighting fixture.
Celestialite Circular No. 40. Folder, 4 pp., 3½ x 6 ins. "What Nature does to the Sun, Celestialite does to the Mazda lamp."
Attractive Units in Celestialite. Folder, 12 pp., 3¾ x 6½ ins. Illustrates Decorated Celestialite Units.
It Has Been Imitated. Folder, 4 pp., 10 x 13 ins. Data in an important detail of lighting equipment.

Guth Company, The Edwin F., 2615 Washington Ave., St. Louis, Mo.
Guth Lighting Equipment (Catalog No. 15). Booklet, 8½ x 11 ins. Fully illustrated, and covering lighting fixtures for buildings of all kinds.
Forge Craft (Catalog No. 16). Booklet, 16 pp., 8½ x 10¾ ins. Brochure dealing specifically with fixtures intended for use in buildings of the so-called "bungalow" type.
Aglite Porcelain Enameled Illuminators. Folder, 4 pp., 8½ x 11 in. on a new and improved type of lighting.

MAIL CHUTES

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

MANTELS

Arthur Todhunter, 119 E. 57th St., New York, N. Y.
Georgian Mantels. New Booklet. 24 pp. 5¼ x 6¼ in. 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. 3⅜ x 6 in. Gives analysis, physical qualities, comparison of absorption with granite, opinions of authorities, etc.
Convincing Proof. 3⅜ x 6 in. 8 pp. Classified list of buildings and memorials in which Georgia Marble has been used, with names of Architects and Sculptors.

METALS

American Sheet & Tin Plate Co., Frick Building, Pittsburgh, Pa.
Reference Book. Pocket Ed. 2½ x 4½ in. 168 pp. Illustrated. Covers the complete line of Sheet and Tin Mill Products.
Apollo and Apollo-Keystone Galvanized Sheets. Catalog. 8½ x 11 in. 20 pp. Illustrated.
Research on the Corrosion Resistance of Copper Steel. Booklet. 8½ x 11 in. 24 pp. Illustrated. Technical information on results of atmospheric corrosion tests of various sheets under actual weather conditions.

The International Nickel Company, 67 Wall St., New York, N. Y.
The Choice of a Metal. Booklet, 6¾ x 3 in. 166 pp. Illustrated. Monel Metal—its qualities, use and commercial forms, briefly described.

MILL WORK—See also Wood

Curtis Companies Service Bureau, Clinton, Iowa.
Architectural Interior and Exterior Woodword. Standardized Book. 9 x 11½ in. 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 in. 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 23½ in. 20 pp. Illustrated. Complete details of all items of Curtis woodwork, for the use of architects.

Hartmann-Sanders Company, 2155 Elston Ave., Chicago, Ill.
Column Catalog, 7½ x 10 in. 48 pp. Illustrated. Contains prices on columns 6 to 36 in. diameter, various designs and illustrations of columns and installations.
The Pergola Catalog. 7½ x 10 in. 64 pp. Illustrated. Contains illustrations of pergola lattices, garden furniture in wood and cement, garden accessories.

Roddis Lumber and Veneer Co., Marshfield, Wis.
Roddis Doors. Brochure, 24 pp., 5¼ x 8½ in. Illustrated price list of doors for various types of buildings.
Roddis Doors, Catalog G. Booklet, 183 pp., 8½ x 11 in. Completely covers the subject of doors for interior use.
Roddis Doors for Hospitals. Brochure, 15 pp., 8½ x 11 in. Illustrated work on hospital doors.
Roddis Doors for Hotels. Brochure, 15 pp., 8½ x 11 in. Illustrated work on doors for hotel and apartment buildings.

MORTAR COLORS

Clinton Metallic Paint Co., Clinton, N. Y.
Clinton Mortar Colors. Folder, 8½ x 11 in. 4 pp. Illustrated in color, gives full information concerning Clinton Mortar Colors with specific instructions for using them.
Color Card. 6½ x 3¼ in. 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.

PAINTS, STAINS, VARNISHES AND WOOD FINISHES

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

The Glidden Company, Cleveland, Ohio.
More Daylight. 8 x 10½ in. 20 pp. Portraying by illustrations and text the need and methods of modern mill painting.
Glidden Specification Book. 8 x 10¾ in. 12 pp. Complete architectural specifications for Glidden Paints and Varnishes, including Ripolin. Directions for the proper finishing of wood.

A. C. Horn Company, Long Island City, N. Y.
Keramic Catalog. Booklet, 26 pp., 8½ x 11 in. A magnificent brochure illustrated in color, describing a valuable line of specialties for use with concerete floors—colorings, hardeners, waterproofing, etc.

National Lead Company, 111 Broadway, New York, N. Y.
Handy Book on Painting. Book. 5½ x 3¼ in. 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 in. 16 pp. Illustrated. Directions and formulae for painting metals.
Came Lead. Booklet, 8¾ x 6 in. 12 pp. Illustrated. Describes various styles of lead cames.
Cinch Anchoring Specialties. Booklet. 6 x 3½ in. 20 pp. Illustrated. Describes complete line of expansion bolts.

Pratt & Lambert, Inc., Buffalo, N. Y.
Specification Manual for Paint, Varnishing and Enameling. Booklet, 38 pp., 7½ x 10⅝ ins. Complete specifications for painting, varnishing and enameling interior and exterior wood, plaster, and metal work.

The Ripolin Company, Cleveland, Ohio.
Rippolin Specifications. Book. 8 x 10¾ in. 12 pp. Complete specifications and general instructions for the application of Ripolin, the original Holland enamel paint. Also directions for proper finishing of wood, metal, plaster, concrete, brick and other surfaces.
Why Ripolin Has an International Reputation. 8 x 10¾ in. 24 pp. Designed for the architect's files to illustrate the many varied uses of Ripolin Enamel Paint in all parts of the world. Profusely illustrated.

Ruberoid Co., The (formerly the Standard Point Co.), 95 Madison Ave., New York, N. Y.
Preservative Coating. Booklet. 6 x 9 in. 15 pp. Illustrated. Presents in a concise manner the properties and uses of the Ruberoid Company's various paint preparations.

Sherwin-Williams Company, 601 Canal Rd., Cleveland, Ohio.
Painting Concrete and Stucco Surfaces. Bulletin No. 1. 8½ x 11 in. 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 in. 12 p. 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 in. 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.
Protective Paints for Metal Surfaces. Bulletin No. 4. 8½ x 11 in. 12 pp. Illustrated. A highly technical subject treated in a simple, understandable manner.

Sonneborn Sons, Inc., L., Dept. 4, 116 Fifth Ave., New York.
Paint Specifications. Booklet. 8½ x 10¾ in. 4 pp.

U. S. Gutta Percha Paint Co., Providence, R. I.
Barreled Sunlight. Booklet, 8½ x 11 in. Data on "Barreled Sunlight" with specifications for its use.

Valentine & Co., 456 Fourth Ave., New York.
How to Use Valspar. Illustrated booklet, 32 pp., 3¾ x 8 in. Deals with domestic uses for Valspar.
How to Keep Your House Young. Illustrated brochure, 23 pp., 7 x 8½ in. A useful work on the upkeep of residences.

Zapon Co., The, 247 Park Ave., New York City.
Zapon Architectural Specifications. Booklet, 28 pp., 8½ x 11 in. Describes odorless brushing and spraying lacquers and lacquer enamels.

PAPER

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

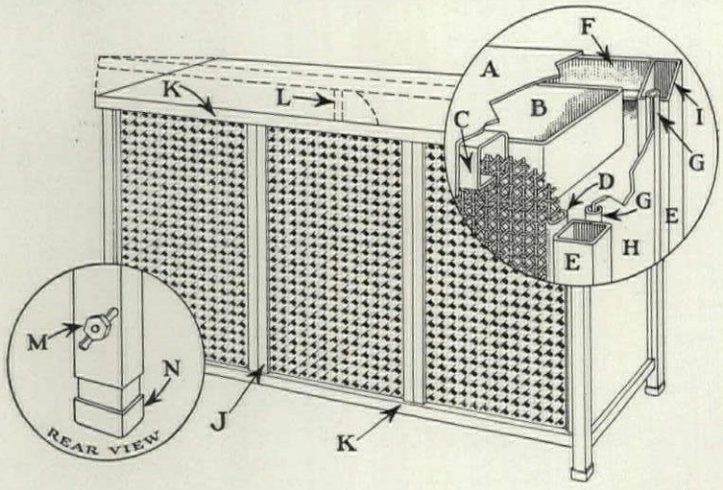
PARTITIONS

Circle A Products Corporations, New Castle, Ind.
Circle A Partitions Sectional and Movable. Brochure. Illustrated. 8½ x 11¾ in. 32 pp. Full data regarding an important line of partitions, along with Erection Instructions for partitions of three different types.

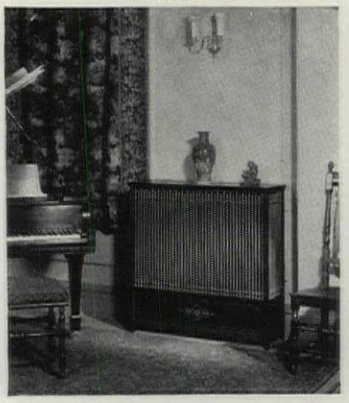
Hauserman Company, E. F., Cleveland, Ohio.
Hollow Steel Standard Partitions. Various folders, 8½ x 11. Illustrated. Give full data on different types of steel partitions, together with details, elevations and specifications.

Improved Office Partition Comp ny, 25 Grand St., Elmhurst, L. I.
Telesco Partition. Catalog. 8¼ x 11 in. 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 in. Illustrated. Complete instructions, with cuts and drawings, showing how easily Telesco Partition can be erected.

New Artistry In Radiator Concealment

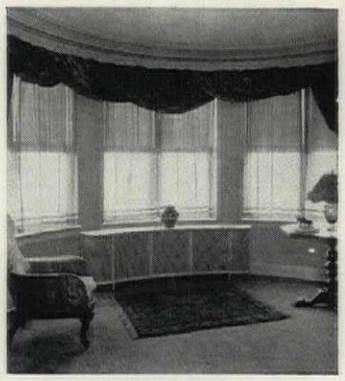


The Villa Console with our Rod Type grille



A. Hinged top of No. 14 gauge furniture metal.
B. Humidifying pan of galvanized iron.
C. Reinforced steel tubing, slotted to hold grilles securely.
D. Steel moulding, slotted to hold grilles securely.
E. Reinforced steel tubing.
F. Heavy formed iron crossbar makes back as rigid as front. Top is hinged to this crossbar.
G. Steel moulding, slotted to hold ends.
H. Ends solid (ends and back are No. 18 or No. 20 gauge, depending on size of Cabinet).
I. Corner joints mitred.
J. Mullions of steel tubing, slotted to hold grilles securely.
K. Crossbars of steel tubing, slotted to hold grilles securely.
L. Swivel "catch" to hold top open for increased circulation.
M. Slot and nut on *back of legs* for adjusting height.
N. Adjustable leg.

The Raleigh Window Seat—Steel-cane grilles. Note curved top.



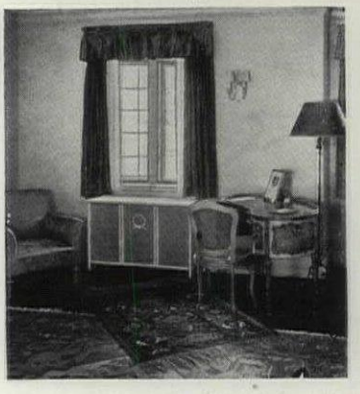
ARCHITECTS may now specify Tuttle & Bailey Radiator Cabinets with the same assurance that accompanies their recommendation of Ferro-craft cast grilles. For, unlike many others, this House has proceeded carefully into the new market, preferring to perfect its product rather than rush headlong into volume sales and mediocrity. Results have been very gratifying, indeed.

The construction, as well as material, of Tuttle & Bailey Cabinets is sturdy and of the highest quality. The steel frame-work, similar to that of modern sky-scrapers, is independent of other parts, such as, sides, back, grille and top. Fine furniture steel of heavy gauge is used throughout. When finished, these Cabinets are hardly distinguishable from the most expensive furniture.

Attractive models in keeping with good taste are offered in an adequate variety. They are made for all sizes of radiators and in 12 standard finishes, or to match your sample.

Mail Coupon for Illustrated Booklet

The Villa Window Seat with Steelcane grille.



TUTTLE & BAILEY MFG. CO.

Makers of REGISTERS and GRILLES for Eighty-one years.

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TUTTLE & BAILEY MFG. CO. AF 1-28
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Please send booklet and details concerning your *All-Metal* Radiator Cabinets.

NAME .....

ADDRESS .....

The Villa Window Seat with Rod Type grille.

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—*Continued from page 88*

PARTITIONS—Continued

Richards-Wilcox Mfg. Co., Aurora, Ill.
Partitions. Booklet. 7 x 10 in. 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.
Pyrobar Partition and Furring Tile. Booklet. 8½ x 11 in. 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 in. 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 in. Data on dredge pipe.

Cement Lined Pipe Company, Lynn, Mass.
Cement Lined Pipe for Corrosive Waters. Booklet, 20 pp., 6 x 9 in. Illustrated. Data on cement lining to prevent corrosion in pipe.

Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalog "A". 4 x 6½ in. 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 in. Data on wrought iron pipe.

Duriron Company, Inc., Dayton, Ohio.
Duriron Acid, Alkali, Rust-proof Drain Pipe and Fillings. Booklet, 20 pp., 8½ x 11 in., 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 in. 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 in. 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 in. 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 in., profusely illustrated with halftone and line engravings of the important operations in the manufacture of pipe.

PLUMBING EQUIPMENT

C. F. Church Mfg. Co., Holyoke, Mass.
Catalog S. W.-3. Booklet, 95 pp., 7¾ x 10½ in. Illustrated. Data on Sani-White and Sani-Black toilet seats.

Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalog "M." 9¼ x 12 in. 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 in. 80 pp. Illustrated.
Plumbing Suggestions for Industrial Plants. Catalog. 4 x 6½ in. 34 pp. Illustrated.
Planning the Small Bathroom. Booklet. 5 x 8 in. Discusses planning bathrooms of small dimensions.

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.

Eljer Company, Fort City, Pa.
Complete Catalog. 3¾ x 6¾ in. 104 pp. Illustrated. Describes fully the complete Eljer line of standardized vitreous china plumbing fixtures, with diagrams, weights and measurements.
Standardized Sixteen Circular. 3¾ x 6¾ in. 18 pp. Illustrated.

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. 10⅞ x 7⅞ in. 242 pp. Illustrated. Complete data on vitreous china plumbing fixtures with brief history of Sanitary Pottery.

Speakman Company, Wilmington, Del.
Speakman Showers and Fixtures. Catalog. 4½ x 7½ in. 250 pp. Illustrated. Catalog of Modern Showers and Brass Plumbing Fixtures, with drawings showing layouts, measurements, etc.
Toned Up in Ten Minutes. Booklet. 7½ x 10½ in. 16 pp. Illustrated. Modern Showers and Washups for Industrial Plants, showing the sanitary method of washing in running water.

PUMPS

Chicago Pump Company, 2300 Wolfram St., Chicago, Ill.
The Correct Pump to Use. Portfolio containing handy data. Individual bulletins, 8½ x 11 ins., on bilge, sewage, condensation, circulating, house, boiler feed and fire pumps.

Kewanee Private Utilities Co., 442 Franklin St., Kewanee, Ill.
Bulletin E. 7¾ x 10¼ in. 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 Kenwanee Private Utilities Co.

RAMPS

Ramp Buildings Corporation, 21 East 40th St., New York.
Building Garages for Profitable Operation. Booklet. 8½ x 11 in. 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.

The Trane Co., LaCrosse, Wis.
Trane Small Centrifugal Pumps. Booklet. 3¾ x 8 in., 16 pp. Complete data on an important type of pump.

REFRIGERATION

The Fulton Sylphon 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

Genfire Steel Company, Youngstown, Ohio.
Self-Sentering Handbook. 8½ 11 in. 36 pp. Illustrated. Methods and specifications on reinforced concrete floors, roofs and floors with a combined form and reinforced material.

Truscon Steel Company, Youngstown, Ohio.
Shearing Stresses in Reinforced Concrete Beams. Booklet, 8½ x 11 in. 12 pp.

North Western Expanded Metal Company, Chicago, Ill.
Designing Data. Book. 6 x 9 in. 96 pp. Illustrated. Covers the use of Econo Expanded Metal for various types of reinforced concrete construction.
Longspan ¾-inch Rib Lath. Folder 4 pp., 8½ x 11 in. Illustrated. Deals with a new type of V-rit expanded metal.

ROOFING

American Sheet & Tin Plate Co., Frick Bldg., Pittsburgh, Pa.
Better Buildings. Catalog. 8½ x 11 in. 32 pp. Describes Corrugated and Formed Sheet Steel Roofing and Siding Products, black, painted and galvanized, with directions for application of various patterns of Sheet Steel Roofing in various types of construction.
Copper—Its Effect Upon Steel for Roofing Tin. Catalog. 8½ x 11 in. 28 pp. Illustrated. Describes the merits of high-grade roofing tin plates and the advantages of the copper-steel alloy.
The Testimony of a Decade. Booklet. 8½ x 11 in. 16 pp., with Graphic Chart and illustrations showing losses to various Iron and Steel Sheets for roofing, from atmosphere corrosion.

Barber Asphalt Co., Philadelphia, Pa.
Specifications, Genasco Standard Trinidad Lake Asphalt Built-up Roofing. Booklet. 8 x 10½ in. Gives specifications for use of several valuable roofing and waterproofing materials.

The Barrett Company, 40 Rector St., New York City.
Architects' and Engineers' Built-up Roofing Reference Series; Volume IV Roof Drainage System. Brochure. 63 pp. 8½ x 11¼ ins. Gives complete data and specifications for many details of roofing.

Philip Carey Co., Lockland, Cincinnati, Ohio.
Architects Specifications for Carey Built-up Roofing. Booklet. 8 x 10¾ in. 24 pp. Illustrated. Complete data to aid in specifying the different types of built-up roofing to suit the kind of roof construction to be covered.
Carey Built-up Roofing for Modern School Buildings. Booklet. 8 x 10¾ in. 32 pp. Illustrated. A study of school buildings of a number of different kinds and the roofing materials adapted for each.

Heinz Roofing Tile Co., 1750 Champa St., Denver.
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 in. 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 in. 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, Wis.
The Milcor Architectural Sheet Metal Guide. Booklet. 8½ x 11 in. 64 pp. Illustrated. Gives valuable technical sheet metal data.

Ruberoid Co., The (formerly the Standard Paint Co.), 95 Madison Ave., New York, N. Y.
Instructions for Laying Built-up Roofs. Booklet. 8½ x 11 in. Illustrated.
Ruberoid Facts Worth Knowing. Booklet, 20 pp., 6 x 9 ins. Illustrated, Useful data on roofing.
Ruberoid Asbestos Slates. Folder. Illustrated. Information and specifications for using asbestos slates.

U. S. Gypsum Co., Chicago.
Pyrobar Roof Construction. Booklet. 8 x 11 in. 48 pp. Illustrated. Gives valuable data on the use of tile in roof construction.
Sheetrock Pyrofill Roof Construction. Folder. 8½ x 11 in. Illustrated. Covers use of roof surfacing which is poured in place.

SASH CHAIN

Smith & Egge Mfg. Co., The, Bridgeport, Conn.
Chain Catalog. 6 x 8½ in. 24 pp. Illustrated. Covers complete line of chains.

SEWAGE DISPOSAL

Chicago Pump Co., 2336 Wolfram St., Chicago, Ill.
Flush-Kleen Dry Basin Sewage Ejector. Booklet, 16 pp., 8½ x 11 in. Illustrations and data on an important detail of equipment.

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—*Continued from page 90*

SCREENS

American Brass Co., The, Waterbury, Conn.
Facts for Architects About Screening. Illustrated folder, 9½ x 11¾ in., 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.

The Higgin Manufacturing Co., Newport, Ky.
Your Home Screened the Higgin Way. Booklet. 8½ x 11½ in. 13 pp. Illustrated in colors. Complete description of Higgin Screens, designed to meet every need.

SEWAGE DISPOSAL

Kewanee Private Utilities, 442 Franklin St., Kewanee, Ill.
Specification Sheets. 7¾ x 10¼ in. 40 pp. Illustrated. Detailed drawings and specifications covering water supply and sewage disposal systems.

SHELVING-STEEL

David Lupton's Sons Company, Philadelphia, Pa.
Lupton Steel Shelving. Catalog D. Illustrated brochure, 40 pp., 8⅝ x 11 in. Deals with steel cabinets, shelving, racks, doors, partitions, etc.

SKYLIGHTS

Albert Grauer & Co., 1408 Seventeenth St., Detroit, Mich.
Grauer Wire Glass Skylights. Folder, 4 pp., 8½ x 11 in. Illustrated. Data on an important line of wire glass lights.
The Effectiveness of Sidewalk Lights. Folder, 4 pp., 8½ x 11 in. Illustrated. Sidewalk or vault lights.
Let in the Light—The Light That's Free. Folder, 4 pp., 8½ x 11 in. Illustrated. Data on securing good lighting.

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

Genfire Steel Company, Youngstown, Ohio.
Herringbone Metal Lath Handbook. 8½ x 11 in. 32 pp. Illustrated. Standard specifications for Cement Stucco on Herringbone.
Rigid Metal Lath and interior plastering.

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 in. 56 pp. Containing specifications and supplementary data relating to the best methods of specifying and using this stone for all building purposes.
Vol. 1. Series B. Indiana Limestone Library. 6 x 9 in. 36 pp. Illustrated. Giving general information regarding Indiana Limestone, its physical characteristics, etc.
Vol. 4. Series B. Booklet. New Edition. 8½ x 11 in. 64 pp. Illustrated. Indiana Limestone as used in Banks.
Volume 5. Series B. Indiana Limestone Library. Portfolio. 11⅜ x 8¾ in. 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 in., 80 pages, illustrated.
Volume 12, Series B—Distinctive Homes of Indiana Limestone. 8½ x 11 in., 48 pages, illustrated.
Old Gothic Random Ashlar. 8½ x 11 in., 16 pages, illustrated.

STORE FRONTS

Brasco Manufacturing Co., 5025-35 South Wabash Avenue, Chicago, Ill.
Portfolio. 8½ x 11 in. 32 pp. Illustrated. Selected examples of Brasco Copper Store Fronts suitable for different businesses and varying conditions of locations.
Catalog 28. 8½ x 10¾ in. 20 pp. Illustrated with plates. Details of Brasco Copper Store front construction. Also showcases, ventilator sashes.
Detail Sheets. Set of five sheets giving details and suggestions for store front designing enclosed in envelope convenient for filing.
Brasco Copper Store Fronts; Series 202, Brasco Standard Construction. Illustrated brochure. 16 pp. 8¼ x 11 ins. Complete data on an important type of building.
Brasco Copper Store Fronts; Series 500, All-copper Construction. Illustrated brochure. 20 pp. 8½ x 11 ins. Deals with store fronts of a high class.

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.

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 in. 60 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.
International Store Front Construction. Catalog. 8½ x 10 in. 70 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.

SWIMMING POOL EQUIPMENT & STERILIZATION

R. U. V. Company, Inc., 383 Madison Ave., New York City.
Water Sterilization by Means of Ultra Violet Rays. Booklet 8½ x 11 in. 16 pp. Full data on a system of purifying water.
Swimming Pool Sterilization. Booklet 8½ x 11 in. 24 pp. Describes a method of purifying water in bathing pools.

Wallace & Tiernan Company, Newark, N. J.
The W. & T. Chlorometer, Technical Publication, No. 55. Booklet, 8½ x 11 in. 8 pp. Illustrated. A useful brochure dealing with the value of pure water and the importance of the chlorination process in sterilization.
W. & T. Chloro-Clock. Folder, 8½ x 11 ins. Illustrated. Mechanism for feeding small quantities of sterilizing solutions.
Manual Central Solution Feed Chlorinator, Type M. S. P. Folder, 8½ x 11 ins. Illustrated. Valuable for swimming pool equipment.

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 in. 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 9⅛ x 12¼ in., 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 in. 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 in. 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 in. 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.
Natcoflor Bulletin, 8½ x 11 in. 6 pp. Illustrated.
Natco Face Tile for the Up-to-Date Farm Bulletin, 8½ x 11 ins.

TILES

Unites States Quarry Tile Co., Parkersburg, W. Va.
Quarry Tiles for Floors. Booklet, 119 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.
The Dunham Packless Radiator Valve Brochure, 12 pp., 8 x 11. Illustrated. Data on an important type of valve.

Illinois Engineering Co., Racine Ave., at 21st St., Chicago, Ill.
Catalog. 8½ x 11 in. 88 pp. Illustrated.

Jenkins Bros., 80 White St., New York.
The Valve Behind a Good Heating System. Booklet 4½ x 7¼ in. 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 in. 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 in. x 10 in., 24 pages. 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 in. 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.

Globe Ventilator Company. 205 River St., Troy, N. Y.
Globe Ventilators Catalog. 6 x 9 in. 32 pp. Illustrated profusely. Catalog gives complete data on "Globe" ventilators as to sizes, dimensions, gauges of material and table of capacities. It illustrates many different types of buildings on which "Globe" ventilators are in successful service, showing their adaptability to meet varying requirements.

Van Zile Ventilating Corporation, 155 East 42nd St., New York, N. Y.
The Ventadoor Booklet. 6½ x 3½ in. 16 pp. Illustrated. Describes and illustrates the use of the Ventadoor for Hotels, Clubs, Offices, etc.

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—*Continued from page 92*

WALLS, INTERIOR

Zenitherm Co., Inc., 390 Frelinghuysen Ave., Newark, N. J.
Zenitherm Walls. Booklet, 23 pp., 8½ x 11 ins. Illustrated. Deals with fine treatment for interior walls.
Folder of Architectural and Decorative Ornaments Achieved with Zenitherm. Stock baseboards, mouldings, etc.

WATERPROOFING

Carey Company, The Philip, Lockland, Cincinnati, Ohio.
Waterproofing Specification Book. 8½ x 11 in. 52 pp.

Genfire Steel Company, Youngstown, Ohio.
Waterproofing Handbook. Booklet. 8½ x 11 in. 72 pp. Illustrated. Thoroughly covers subject of waterproofing concrete, wood and steel preservatives, dustproofing and hardening concrete floors, and accelerating the setting of concrete. Free distribution.

A. C. Horn Company, Long Island City, N. Y.
Waterproofing. Folder. 9½ x 11½ in. Contains folders giving data on excellent waterproofing and dampproofing materials.

Master Builders Company, Cleveland, Ohio.
Waterproofing and Dampproofing and Allied Products. Sheets in loose index file, 9 x 12 in. 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.

Ruberoid Co., The., 95 Madison Ave., New York.
Impervite. Circular. 8½ x 11 in. 4 pp. Illustrated. An integral water-proofing compound for concrete, stucco, cement, mortar, etc.

Sommers & Co., Ltd., 342 Madison Ave., New York City.
"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 in.

Sonneborn Sons, Inc., L., 116 Fifth Ave., New York, N. Y.
Pamphlet. 3¾ x 8¾ in. 8 pp. Explanation of waterproofing principles. Specifications for waterproofing walls, floors, swimming pools and treatment of concrete, stucco and mortar.

Toch Brothers, 110 East 42nd St., New York City.
Specifications for Dampproofing, Waterproofing, Enameling and Technical Painting. Complete and authoritative directions for use of 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.
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.

Chamberlin Metal Weather Strip Company, 1644 Lafayette Boulevard, Detroit, Mich.
Chamberlin Metal Weather Strip Details, 1925 edition. Catalog. 8½ x 11 in. 48 pp. Complete specifications and full-sized details. With or without 9 x 11¾ in. folder conforming to A. I. A. filing system. May also be used in loose leaf form.
Excluding Cold and Dust with Chamberlin for 32 years. Booklet, 5⅛ x 7⅜ in. 16 pp. Illustrated. Completely and interestingly illustrates application of Chamberlin equipment.
Chamberlin Details for Wood Sash and Doors. 50 pp., 8½ x 11 ins. Data and diagrams relating to weather-tight doors and windows.
Details and Specifications for Calking with Chamberlin Plaster-Calk. Folder, 4 pp., 8½ x 11 ins.
How Rain, Dust and Cold Are Kept Out. Folder, 10 pp., 5¼ x 7¼ ins. Weatherstripping for Residences.

The Higgin Manufacturing Co., Newport, Ky.
Higgin All-Metal Weather Strips. Booklet. 6 x 9 in. 21 pp. Illustrated in colors. Describes various types of Higgin Weather Strips for sealing windows and doors against cold and dust.

WINDOWS

Detroit Steel Products Co., Detroit, Mich.
Blue Book of Steel Windows. Booklet, 128 pp., 8½ x 11 ins. Illustrated. Data on solid rolled steel windows for residential and industrial buildings.

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. 8⅝ x 11 in. Illustrates and describes windows suitable for manufacturing buildings.

WINDOWS, CASEMENT

Detroit Steel Products Co., Detroit, Mich.
Fenestra Residential Windows. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Rolled steel windows for residences and apartments.

Crittall Casement Window Co., 10951 Hearn Ave., Detroit, Mich.
Catalog No. 22. 9 x 12 in. 76 pp. Illustrated. Photographs of actual work accompanied by scale details for casements and composite steel windows for banks, office buildings, hospitals and residences.

WINDOWS, CASEMENT—Continued

Genfire Steel Company, Youngstown, Ohio.
G F Steel Standard Casement Windows, Booklet, 16 pp., 8½ x 11 ins. Data and architectural details of casements.

Hope & Sons, Henry, 103 Park Ave., New York, N. Y.
Catalog. 12¼ x 18½ in. 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-122. Booklet 16 pp. 8⅝ x 11 in. Illustrated brochure on casements, particularly for residences.

Richards-Wilcox Mfg. Co., Aurora, Ill.
Casement Window Hardware. Booklet. 24 pp. 8½ x 11 in. Illustrated. Shows typical installations, detail drawings, construction details, blue-prints if desired. Describes AIR-way Multifold Window Hardware.

Truscon Steel Co., Youngstown, Ohio.
Truscon Steel Casements. Booklet, 8½ x 11 in., 24 pp. Handsomely printed with illustrations of houses equipped with Truscon Casement Windows. Illustrations of various units and combinations. Specifications, types and sizes and details of construction.
Architectural Details. Booklet, 8½ x 11 in. 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.

WINDOWS, STEEL AND BRONZE

Detroit Steel Products Co., Detroit, Mich.
Blue Book of Steel Windows. Booklet, 128 pp., 8½ x 11 ins. Illustrated. Data on solid rolled steel windows for industrial and residential buildings.
Fenestra Residential Windows. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Rolled steel windows for residences and apartments.
Fenestra Architectural Windows. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Data on projected and counter-balanced rolled steel windows.

David Lupton's Sons Company, Philadelphia, Pa.
A Rain-shed and Ventilator of Glass and Steel. Pamphlet, 4 pp. 8⅝ x 11 in. Deals with Pond Continuous Sash, Sawtooth Roofs, etc.
How Windows Can Make Better Homes. Booklet. 3⅞ x 7 in. 12 pp. An attractive and helpful illustrated publication on use of steel casements for domestic buildings.

Truscon Steel Company, Youngstown, Ohio.
Truscon Mechanical Operators for Steel Windows. Brochure, 8½ x 11 in., 65 pp. Complete description of various kinds of installations with drawings of details.
Drafting Room Standards. Book, 8½ x 11 in., 120 pages of mechanical drawings showing drafting room standards, specifications and construction details of Truscon Steel Windows, Steel Lintels, Steel Doors and Mechanical Operators.
Daylighting and Ventilating Power Houses. 32-pp. booklet, 8½ x 11 in., illustrating the economical application of Truscon Windows in modern power house design.
Truscon Solid Steel Double-Hung Windows. 24--pp booklet, 8½ x 11 in., containing illustrations of buildings using this type of window. Designs and drawings of mechanical details.
Truscon Donovan Awning Type Steel Windows. 12-pp. booklet, 8½ x 11 in., illustrating typical installation and giving construction details.

WOOD—See also Millwork

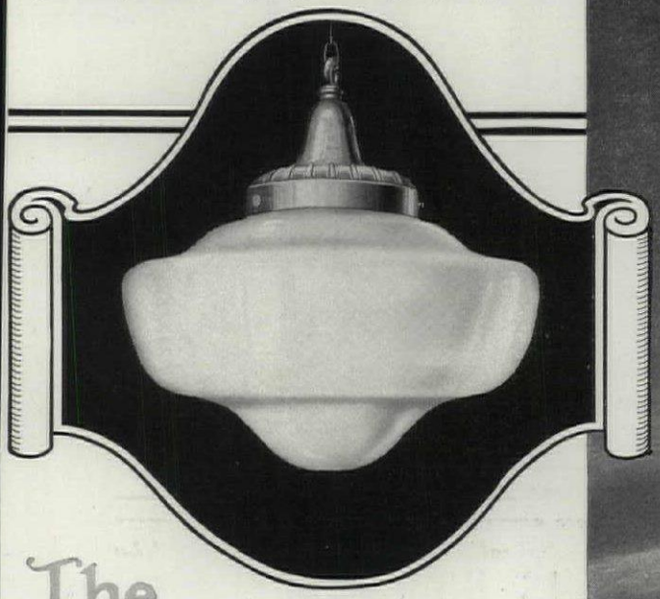
American Walnut Mfrs. Association, 618 So. Michigan Blvd., Chicago, Ill.
American Walnut. Booklet. 7 x 9 in. 45 pp. Illustrated. A very useful and interesting little book on the use of Walnut in Fine Furniture with illustrations of pieces by the most notable furniture makers from the time of the Renaissance down to the present.
"American Walnut for Interior Woodwork and Paneling." 7 x 9 in. pages, illustrated. Discusses interior woodwork, giving costs, specifications of a specimen room, the different figures in Walnut wood, Walnut floors, finishes, comparative tests of physical properties and the advantages of American Walnut for woodwork.

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

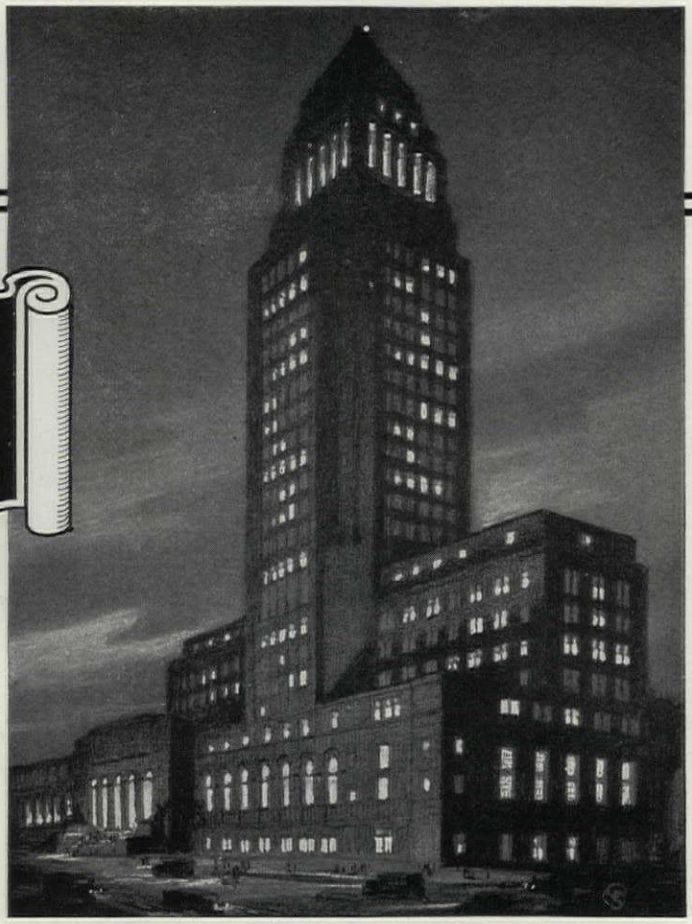
Long-Bell Lumber Co., Kansas City, Mo.
The Perfect Floor. Booklet 5¼ x 7¾ in. 16 pp. Illustrated. Valuable for the data given on the use of wood for floors.
Saving Home Construction Costs. Booklet 4⅛ x 7½ in. 24 pp. Discusses economy and value in domestic building.
Experiences in Home Building. Booklet 6 x 9 in. 16 pp. Records the testimony of a number of builders and contractors as to the value of certain materials.
The Post Everlasting. Booklet 8 x 11 in. 32 pp. Illustrated. Describes the production of posts and their use in various ways.

West Coast Lumber Trade Extension Bureau, Seattle, Wash.
"Durable Douglas Fir; America's Permanent Lumber Supply." Booklet, 32 pp., 7 x 11 ins. Illustrated. Complete data on this valuable wood.
"Douglas Fir Wall Hanger." Metal-bound hanger, 31 x 32 ins. An attractive advertisement for Douglas fir.
"Where to Use Douglas Fir in Your Farm." Brochure, 32 pp., 6 x 9 ins. Data on use of this wood for farm buildings.

Royal Monax Lighting Unit No. 5233 furnished by the Royal-Lite Company, Los Angeles, California



The Shadow Chasers



MONAX Exceeds the Specifications

"LIGHT," decided the architects of the new Los Angeles Hall of Justice "should be *abundant, well diffused, free from glare* and *economical.*"

In other words, the designers of America's most imposing municipal building specified lighting glassware which would transmit *at least 82% of the light, with not more than 3 candle power per square inch.*

Keen buyers, they invited bidders to submit samples for rigid photometric tests. Out of about 25 competing makes, Royal-Lite units of Monax Glass were chosen. Monax exceeded the specifications by transmitting 83% of the light with a candle power of only 2.4 per square inch.

Because Monax Globes absorb less than 17% of the light, because they do not easily collect and hold the dust, and because they are easily cleaned, they are economical to maintain and operate, hence, ideal for public building installation.

The Illuminating Engineering Department of Macbeth-Evans Glass Company maintains an advisory service for architects and engineers. Counsel in the designing and installing of lighting systems is cheerfully offered without cost. Macbeth-Evans Glass Company, Department J, Charleroi, Pa.

MONAX GLOBES
for Better Lighting

REVIEWS OF MANUFACTURERS' PUBLICATIONS

ROSSMAN CORPORATION, 160 East 56th Street, New York. "A New Vogue in Tile Treatments."

Architects and experienced interior decorators fully understand and appreciate the value and importance of black in ornament and decoration. It has never been difficult to obtain black in certain materials, such as fabrics and paint, but securing a pleasing and durable black tile has not been quite so easy;—and yet there are few materials in which judicious use of black produces results more satisfying. This folder or brochure deals with "Rossman Nubian Black Tile," and the folder gives some idea of the splendor of the effect when in a tile wainscot, for example, lustrous black tile are combined with tile of plain white, buff, gray, green or some other solid color or else used in combination with tile figured as well as colored, the black acting as a foil.

GLEASON-TIEBOUT GLASS CO., Celestialite Division, 200 Fifth Avenue, New York. "A Few Units in Celestialite."

Choice of lighting fixtures is governed largely by the nature of the places to be lighted. Different types of fixtures, for example, might be selected for banks, offices, hospitals and schools or interiors of buildings of other kinds. The wide diversity of the demand has led to the careful designing of many different types of fixtures which are planned to give excellent though economical lighting to various types of interiors. This folder presents illustrations of quite a number of the lighting units offered by this large concern, together with much data regarding dimensions, etc., as would aid an architect or engineer in making a wise selection of fixtures. Some of the units are made of glass which is etched or tinted, and there is a wide range of choice in the matter of their ornamentation.

ATLAS PORTLAND CEMENT COMPANY, New York. "Remodeling with Stucco." A helpful book on stucco.

Changing conditions in many places, particularly in cities, where within a few years the character of a neighborhood may be completely altered, often involve changes in the purposes for which buildings are used. This is especially true in cities where "zoning" laws are in effect. In New York, for example, entire localities have been largely rebuilt, old residences being made over into small apartments or else so changed that shops occupy their ground floors with offices or apartments above. Such alterations are of course quite possible, and much can be done by using stucco for re-surfacing old walls which may be structurally strong but defaced by long wear and perhaps scarred by wounds resulting from alterations. This brochure covers the subject quite fully, and in addition it gives many encouraging views of buildings in city or country which have been so treated, views both before and after being remodeled.

THE DAVEY TREE EXPERT CO., INC., Kent, O. "When Your Trees Need the Tree Surgeon." A work on trees.

Thoughtful economists have for years been calling attention to the reckless wastefulness which is one characteristic of American life. In no way has this waste been productive of results more striking than in our treatment of our forests, once apparently inexhaustible, and literally inexhaustible had they been properly used, but so reduced by careless exploitation that they have now all but disappeared. Very nearly as careless has been our treatment of our shade trees, an example of which may be profitably studied in Central Park, New York, beautiful as it was created by the gifted Olmsted, but now so impoverished by neglect that in parts it presents almost the appearance of a fought-over area in Flanders. Central Park's trees are in dire need of a skilled tree surgeon if their lives are to be saved at all, and the function of tree surgery (not "tree butchery") is dealt with in this valuable booklet. "Trees live. They breathe. They assimilate food. They have real circulation. Like every living thing, they are subject to disease, to physical decline. Therefore, trees die. If neglected, they die prematurely; if cared for intelligently, their lives can be prolonged indefinitely. The common and most apparent symptoms of tree disorders are illustrated and described in this booklet, so that one can readily detect them.

GEORGIA MARBLE COMPANY, Tate, Ga. "Suggested Details for Use of Marble." An important work on its use.

Since use of the best material which can be had is likely to prove most economical in the long run, architects are making considerable use of marble for constructing toilet stalls, shower stalls, etc. Even the best material, however, must be used in the proper way if it is to give the wear expected of it, and probably to aid in securing the correct use of its marbles this large firm issues this series of suggested details prepared by its service department. In a folder of the size and type recommended by the A. I. A. there come a number of sheets showing details worked out in the most careful manner, illustrating the approved methods of construction in erecting enclosing partitions, anchoring or doweling them to walls and floors, etc., to secure rigidity.

THE ZENITHERN COMPANY, INC., Newark. "Zenithern Floors." An interesting work on a valuable material.

These pages of THE ARCHITECTURAL FORUM have on many occasions drawn attention to the excellence and wide variety of flooring materials now upon the market. This particular booklet deals with "Zenithern," a material which while used chiefly for floors is quite as useful for other purposes. The material possesses many of the desirable qualities of stone or marble, since it has their dignity without their coldness;—and many of the qualities of wood, since it can be nailed, sawed, drilled or screwed. Zenithern is not injured by the weather, a fact which renders it useful for flooring terraces, and one of the brochure's illustrations shows the out-of-door dancing floor of the beautiful Arrowhead Inn illustrated in THE FORUM for December, 1924, while a similar installation is at the Miami-Biltmore Hotel.

IMPROVED OFFICE PARTITION CO., 11 East 37th Street, New York. "Telesco Partition." Information on their use.

The usefulness of many an office depends almost wholly upon the thought and care given to its arrangement,—to the dividing of the square foot area into public spaces, private offices, stock rooms, utility areas, etc. The uses to which space may be put cannot always be foreseen by architects and builders who might arrange permanent partitions accordingly, and reliance must frequently be placed upon partitions which can be easily and quickly erected, and then moved and reërected when necessity demands it. This useful brochure is full of practical suggestions to architects and builders, to the owners of structures of different types, and to those who occupy and use offices. It makes plain the excellence and usefulness of the partitions made and sold by this firm, partitions which may be either extremely simple or possessed of much of the architectural dignity of well designed woodwork. Plans suggest different arrangements.

PORTLAND CEMENT ASSOCIATION, Chicago. "Seeing Concrete America." An interesting work on this topic.

This brochure gives the reader a broad view of the adaptability of concrete to countless purposes. It is doubtful if anyone fully realizes the numerous uses to which this most useful of building materials may be put, and with something of surprise one turns the pages of this booklet and notes illustrations from actual photographs of bridges, piers, stadiums, sea walls, grain elevators, trestles, dams, roadways, reservoirs, monuments, breakwaters, garden furniture, silos, docks, and a vast number of other structures or objects. Other publications of the Portland Cement Association deal quite fully with the mixing and working of concrete, and this particular brochure deals exclusively with the results of concrete's use. Lest one may suppose that concrete is useful only when used for the plainest and most severe work, or for what is really engineering rather than architecture, the cover of this brochure carries an illustration of the building which marks the formal entrance to Valhalla Memorial Park, Burbank, Cal., a structure which combines delicacy and beauty with permanence and offers a pleasing contrast between the intricate ornament around the arches and the substantial simplicity of the walls. The exterior, except for the Spanish tile on the dome, is wholly of concrete architectural stone and fully exemplifies its use.

REVIEWS OF MANUFACTURERS' PUBLICATIONS

THE JOHN D. EMACK CO., Philadelphia. "Olde Stonesfield Flagging." An important adjunct in garden work.

Architects who design residences of the better class are likely to be quite familiar with the use of slate for flagging walks, terraces, verandas, porches and sun rooms, and also for many parts of the interior. The rich and varied colors of slate, its interesting texture, and the charm which seems to belong inherently to any "hard" material render it particularly desirable, and it is being found that the use of slate adds to almost any surroundings an aged, worn appearance which it is sometimes important to obtain. This folder contains quite a number of illustrations which show the use of the fine slate supplied by the well known Emack firm, illustrations which are likely to stimulate the use of the material by showing in the most graphic possible way the excellent results which it gives when it has been properly used.

DETROIT STEEL PRODUCTS CO., Detroit. "The Blue Book of Steel Windows." A work on their design and use.

It would be impossible to keep abreast of the developments of architecture in the United States without being impressed by the growth in the use of steel window sash for buildings of all classes, from residences to manufacturing structures. This brochure completely describes and illustrates the use of these sash, gives many of the reasons for the immense increase of their use, and presents views of many buildings in which they are used. Planning for the use of metal casements for the windows of residence structures is ordinarily not difficult, but far more complicated is the designing of the windows of colossal proportions often being used for factory buildings, when almost an entire structure is sometimes of glass. The brochure gives detailed drawings of such windows as will aid the designer materially in his work on large factory buildings.

MARTIN VARNISH CO., Chicago. "Finishing Methods of the Master Craftsman." Adapting them to modern use.

The finishing of wood floors, important as it is, seems to be a mystery to most home owners and indeed to not a few architects. And yet there is nothing to be known about the matter which could not be easily and readily grasped by anyone sufficiently interested to examine any one of quite a number of booklets and brochures which have been issued by manufacturers to guide house owners and architects through the mazes of the subject. This excellent little brochure goes directly to the point, telling how to finish new floors of maple, hard pine, etc., or of such open-grained woods as oak; how to re-finish old varnished floors, old painted floors, or old waxed floors, and how to finish kitchen floors. The booklet also deals with finishing and re-finishing interior woodwork, and with finishing walls of plaster or imitation tiling, such as are being frequently used.

SAMUEL CABOT, INC., Boston. "Cabot's Double Colors." Some data on their use on exterior trim of different kinds.

The wide use of Cabot's shingle stains has brought with it a demand for materials in keeping with them for use upon dressed lumber such as trim, blinds and shutters. In response to this demand the Cabot firm has brought out "Cabot's Pure Double Colors," which are dealt with in this publication. These colors are not paint compounds, because they are not merely ground in the old way but are produced by the Cabot Colloidal Process (i. e. pigments reduced to sub-microscopic fineness in colloidal solution), and they contain no barytes or other inert "fillers," being the same pure colors that are used in the shingle stains. They are opaque, like paints, but they penetrate like stains, which gives them remarkable depth of color, freshness and lasting qualities. Cabot's Double Greens are of wonderful richness and durability, especially designed for permanent results on blinds, shutters, doors and trimmings, as well as for metalwork. They do not fade, turn blue, or grow lifeless with age. The coloring is always fresh and lively.

NATIONAL ASSN. ORNAMENTAL IRON & BRONZE MFRS., Cincinnati. "Ornamental Iron Bronze & Wirework."

Owners of business structures are considerably more appreciative of the small niceties of architecture than they were even a few years ago. It is not always wholly a matter of appearance,—of the dignity added to a structure where proper accessories are used,—but rather a matter of dollars and cents, for better financial returns are to be had from a building well equipped than from a structure in which everything has been chosen obviously with an eye to its low cost. One of the most important and conspicuous of all details in a building is the grillage or metalwork about entrances, doors and windows, and this well prepared brochure gives illustrations and descriptions of such work in structures of many kinds. The booklet is well worth the attention and study of architects or anyone interested in design.

TODHUNTER, INC., 119 East 57th Street, New York. "Early English Mantels by Todhunter." A work on their use.

Certain dealers in accessories for interiors, such as mantels, have built up a large business in the importing of old mantels and chimneypieces, removed from houses in England, France or elsewhere, which perhaps are being torn down. In some instances these treasures are copied or reproduced, and the reproductions are nearly if not quite as beautiful as the originals, made so without use of the extreme "faking" processes to which many people object. This folder illustrates four very desirable English mantels to be had of this widely known firm, pieces of the Gothic or else of the Tudor or early Jacobean era, calculated to lend dignity to any interior where mantels of these early designs would be appropriate. The use of what is here called "moulded stone" is of course wholly legitimate, and it often assumes quickly an appearance which suggests age.

THE McDOUGALL COMPANY, Frankfort, Ind. "Domestic Science Built-in Kitchen Units." Important kitchen utilities.

The present-day kitchen might be said to be the joint work of architect and interior decorator, begun by them in response to the demand of the housewife, and completed by the manufacturer. The kitchen has lost all of its one-time bleakness and ugliness, and its appearance now compares favorably with that of any other part of the home. The great part which manufacturers have played is suggested by this well illustrated booklet, which gives views and helpful, economically arranged blue-print floor plans of model kitchens in which use is made of the well designed and carefully built cabinets, cupboards, closets, refrigerator units and other details furnished by this large concern. Large scale manufacturing of even the best kinds of kitchen fittings brings their costs within the reach of almost any builder of houses or apartment buildings large or small.

RODDIS LUMBER & VENEER COMPANY, Marshfield, Wis. "Roddis Doors for Use in Hotels and Apartments."

The same care which has been given to the other details of the modern hotel has been devoted to the study of its doors. No longer do architects and hotel operators regard doors as merely for closing the openings in partitions; much more is expected of them, and doors must measure up to the exacting structural and operating requirements which apply to a hotel as a whole. This brochure deals with the fine line of doors manufactured by the Roddis firm,—doors of great excellence and design, soundproof, fire-resisting, sanitary, not affected by water, and guaranteed without condition. They do away with costs of upkeep or replacement. From the standpoints of the architect, the builder, the owner, and the hotel operator, they supply the utmost of door value, and, because of the volume of Roddis production, they supply most door value per dollar. To the guest they give the looked-for elements of protection, quiet, and decorative beauty. This brochure should be secured for the specification files of every office.

INDEX TO ADVERTISING ANNOUNCEMENTS

PART 1—Architectural Design

PART 2—Engineering and Business

Map shows location of and territory served by the eleven modern mills which comprise the International System.

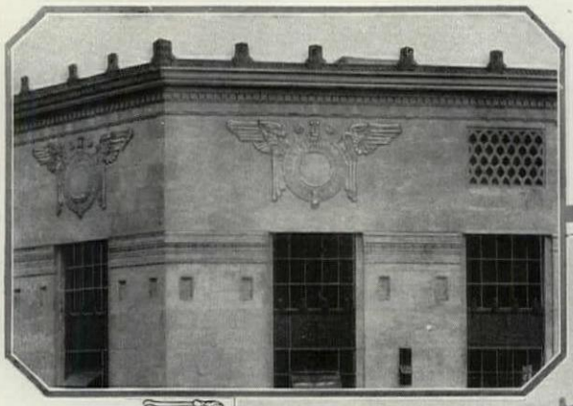
LONE STAR Cement is made by the International Wet-Blending Process. Under this process, fifty million gallons of water are evaporated daily in the mills of the International System. So thoroughly are the ingredients mixed that Lone Star Cement is identical in quality not only mill for mill and bag for bag, but literally pound for pound.

INTERNATIONAL CEMENT CORPORATION, New York

One of the world's largest cement producers — 11 mills, annual capacity 14,700,000 barrels.

These ten subsidiary companies operate the eleven mills which comprise the International System:

ALABAMA PORTLAND CEMENT COMPANY	Birmingham, Ala.
ARGENTINE PORTLAND CEMENT COMPANY	Buenos Aires, Argentine
THE CUBAN PORTLAND CEMENT CORPORATION	Havana, Cuba
INDIANA PORTLAND CEMENT COMPANY	Indianapolis, Ind.
THE KANSAS PORTLAND CEMENT COMPANY	Kansas City, Mo.
KNICKERBOCKER PORTLAND CEMENT CO., Inc.	Albany, N. Y.
LOUISIANA PORTLAND CEMENT COMPANY	New Orleans, La.
TEXAS PORTLAND CEMENT COMPANY	Dallas and Houston, Tex.
URUGUAY PORTLAND CEMENT COMPANY	Montevideo, Uruguay
VIRGINIA PORTLAND CEMENT CORPORATION	Norfolk, Va.



Motor Mart, Boston, Mass.
Chase and Gilbert, Builders
Ralph Harrington Doane, Architect
Y. D. Service Garage, Inc., Owners

Boston's New Motor Mart— Built of Concrete

Beauty, dignity and utility were attained in the fine new Motor Mart at Park Square, Boston, by the use of portland cement concrete. ¶ The exterior of the building, including all ornamentation, is of cast stone (concrete). The structure is of reinforced concrete throughout, with concrete masonry filler and partition walls. All floors are of concrete. Thus exceptional strength and durability are insured. ¶ Ralph Harrington Doane, Boston architect, was awarded the I. Harleston Parker gold medal by the Boston Society of Architects for his design of this splendid modern structure.

PORTLAND CEMENT *Association*

Concrete for Permanence CHICAGO

THE ARCHITECTURAL FORUM

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Ex., exterior; in., interior; pl., plan; * Illustrated.

BRIDGES

GARDENS

FORUM STUDIES OF EUROPEAN PRECEDENTS

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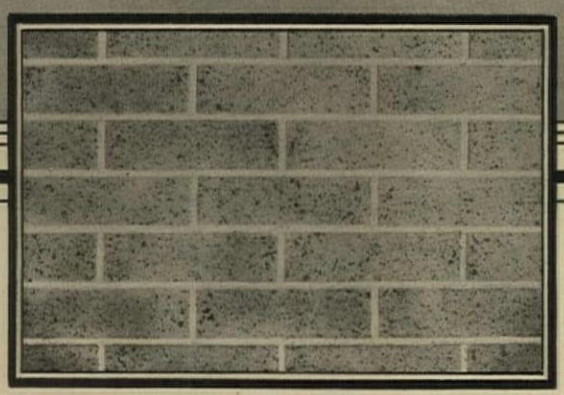

Keith Theatre,
New Rochelle, N. Y.

Herbert Krapp,
Architect

Hanley Smooth Manganese
gray brick

Geo. Backer, Inc.,
General Contractors

FACE brick have many advantages not found in other materials. Their cost in a building is low. They are extremely flexible in following any design. They hold their color and stay clean.

Hanley face brick offer you not only a wide and unusual assortment of colors and textures but absolutely uniformity to samples. From the largest capacity gray and buff face brick plant in the country we assure you low cost and prompt delivery.

HANLEY COMPANY, Inc.

Largest Manufacturers and Distributors of Face Brick in the East

Boston—260 Tremont St. **BRADFORD, PA.** **New York—565 Fifth Ave.**

Save 20 days

by specifying

SHERWIN-WILLIAMS

Coast Division Building, Pacific Telephone & Telegraph Co., San Francisco

Miller & Pflueger, Architects; A. A. Cantin, Associate; A. Quandt & Sons, Painters and Decorators.

The first great building in the world to be completely and successfully finished in Lacquer.

"After two years' continuous building service the nitro-cellulose lacquer used in the Telephone Building retains its original quality and luster. It shows no defects, and apparently no signs of wear."—MILLER & PFLUEGER, Architects.

LACQUERS OPEX ENAMELS

LACQUER

"Perhaps no one can appreciate this great difference and improvement in working conditions, brought about by lacquer, than the architect, who, under the old methods, is accustomed to seeing valuable days slip by that mean in many instances heavy losses of income to his client, the owner."

—From an article, "Lacquer, the Super Finish of Today," by Theodore W. Quandt, of A. Quandt & Sons, Painters and Decorators.

Super-finish of today! That is how a member of a prominent decorating firm described lacquer after using Sherwin-Williams Opex for the architectural finishing in two great sky-scrapers. He could have added, advisedly, that for large buildings this super-finish of today will inevitably become the universal finish of tomorrow!

In the opinion of a number of good authorities, a building comprising 1000 rooms can be finished twenty days earlier on a lacquer schedule than on a paint and varnish schedule. Plainly, the saving produced will, in many cases, pay the entire cost of the job. Yet this is only one of many advantages gained by using Sherwin-Williams Opex.

As important as the speed of application, is the fact that Opex sets before dust and grit can impair its beauty. Where Opex is used, it is not necessary to close off sections of the building during finishing operations. Therefore, other building operations need not be suspended.

Like structural steel, Opex combines speed with permanence. The architects state that after two years service in the Pacific Telephone Building in San Francisco, Opex Lacquer shows no defects or signs of wear.

When you specify Sherwin-Williams Opex you are assured of a nitro-cellulose lacquer especially adapted to architectural needs—which possesses the uniformly high quality that you would expect to find in a product of the world's largest manufacturers of paints and varnishes.

Hunter-Dulin Building San Francisco

"The great speed in application by air brush and quick drying qualities of the nitro-cellulose lacquer used so successfully in the Hunter-Dulin Building resulted in the occupancy of this entire building many days sooner than would have been possible with any other finish. Because of this greater saving of time, and also the durability and beauty of finish, it is my opinion that lacquer will inevitably be adopted in the architectural field."—SCHULTZE & WEAVER, Architects; by E. T. HEITSCHMIDT, Supervising Architect, A. Quandt & Sons, Painters and Decorators.

Trade-mark registered

THE SHERWIN-WILLIAMS CO.

CLEVELAND, OHIO

Trade-mark registered

Film tells the lacquering story

Moving pictures were taken of the actual operations in lacquering the Hunter-Dulin Building, San Francisco. A man thoroughly posted in the application of nitro-cellulose lacquer will show this film before any local chapter of the A. F. of A. requesting it.

SHERWIN-WILLIAMS

OPEX LACQUER