All it needed was a fine floor

This basement space was changed into a cheery and attractive room by use of the modern floor material, Goodyear Rubber Tiling. It was chosen for quietness, long wear, simple beauty and laboratory cleanliness.

Because of these qualities, the material has made good with architects and builders everywhere. After first proving its fitness for business places, churches, hospitals, etc., Goodyear Rubber Tiling has won its place in the home. You'll find it suitable for any room in the house.

An infinite variety of patterns from which to choose, fourteen solid colors, marbleized effects, numerous two and three-color combinations. Quality considered, the cost is surprisingly low.

Complete architectural data gladly forwarded upon request. Just drop a post card to Goodyear, Akron, Ohio, or Los Angeles, California.

The Greatest Name in Rubber

GOODYEAR
RUBBER TILING

Copyright 1928 by The Goodyear Tire & Rubber Co., Inc.
THAT there are unusual structural, as well as decorative, possibilities in stock enameled brick is evidenced by this suggestion for a swimming pool. Another part of this pool will be shown on Plate 19.

AMERICAN ENAMELED BRICK AND TILE CO.
Grauer Building
New York City

ENAMELED BRICK
PLATE NO. 18

Volume XLVIII
THE ARCHITECTURAL FORUM
Number 1
A TILE ROOF OUTLASTS ANY HOME

Residence of Walter Boschen, Architect, St. Joseph, Mo. Roofed with IMPERIAL Straight Barrel Mission Tiles in a variety of colors

The hardest-worked part of a home

By far the hardest-worked part of a home is its roof. Day and night, year after year, it must continue to ward off the weather. Therefore, the slightly higher cost of IMPERIAL Roofing Tiles is more than justified, for their use is assurance of life-long beauty and protection without repainting or repairs. Write for folder.

LUDOWICI-CELADON COMPANY

IMPERIAL Roofing Tiles
We are complimented

We take it as a compliment when architects, plaster contractors, and the men on the job approve Beaver American Plaster for a beautiful job like the new building of the Old National City Bank of Lima, Ohio.

We admit to an increasing number of such compliments as the beautiful results of Beaver American uniformity, smooth spreading and accurate "timing" become more widely recognized. May we send you our simplified Plaster Specification form? Address Dept. 1813.

THE BEAVER PRODUCTS CO., Inc., Buffalo, N.Y.
Dear Mr. Architect:

There are two illustrations in natural colors in Sweet's Architectural Catalogue to which I respectfully call your attention.


Our unfading Arabian Red Slate is not shown there. May we send you samples?

All these (exclusively Sheldon) slates possess "the beauty of appropriateness" for roofing and for flagging.

And of the use of slates for these purposes, as well as for GUTTER WALLS, our experience is at your service.

incerely,

F. C. SHELDON SLATE COMPANY
General Offices, Granville, N. Y.

St. Paul, Minn.  Chicago  New York City  Cincinnati, O.
364 Rice St.  228 N. La Salle St.  101 Park Ave., Room 514  35 Poinciana Apt.
115 Francis Palms Bldg.  17 Carolina Bank Bldg.
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)

SOME of the finest samples of Indiana Limestone can be produced from the boulders which are to be found scattered about almost anywhere in the Indiana Limestone district. Unfortunately, there are no quarries or extensive deposits of stone where these boulder outcrops occur.

This fact shows the danger of the sample alone as a method of choosing Indiana Limestone or any other building stone. Placing contracts upon the basis of a small sample of the stone is a mistake. The true samples of Indiana Limestone are the buildings constructed of this stone. Completed buildings are really the only dependable samples. Selecting a building stone entirely upon any other basis is wrong.

We know of but very few jobs in the United States of any consequence built of Indiana Limestone that did not come from the quarries now owned by the Indiana Limestone Company.

We know that the stone in practically all of the older buildings, that is, jobs over or approximately fifty years of age, came from these quarries. We are thinking of such buildings as the Chicago Public Library, Chicago Auditorium, Georgia State Capitol Building, Indiana State House, Vanderbilt residences in New York City and at Biltmore, N.C., the Borden residence at Chicago, and numerous others.

Likewise, the stone in practically all of the comparatively big recent projects came from some one of the quarries now belonging to the Indiana Limestone Company. The following are examples:

- Grand Central Terminal: New York
- Rockefeller Memorial Church: " "
- Standard Oil Building: " "
- Federal Reserve Bank: " "
- New York Life Building: " "
- Tribune Tower: Chicago
- Union Station: " "
- Elks Memorial: " "
- Masonic Temple: Detroit
- General Motors Building: " "

In discouraging the awarding of contracts solely on the basis of samples, the Indiana Limestone Company is safeguarding the future satisfaction of you and your client. If you are guided by completed buildings in your choice of stone, you cannot possibly go wrong.
The Diary of a Tourist Triangle

September 9, 1925—'Retired at last! Believe me, I've led some life. I was born in 1899 and have worked in four states. I helped design the scales for the Trans-Siberian Railway. Although yellow with age and quite brittle, there are a few straight edges left on me and I can still do my bit on any drafting board. Now my boss, Mr. Junius H. Brand, who is with Chandler and Palmer of Norwich, Conn., has a new triangle. Old age again bows to youth.'

Mr. Brand, you probably used this triangle long after its real usefulness had passed because you liked it. But you know that no sentiment will keep door butts from having to be replaced. They either stand up or they don't.

When you wear out a triangle, or a T-square, or a scale, there is no replacement cost except the price of the instrument. But did you ever stop to think how much it costs to replace a set of door butts? The cost of the butts themselves is small as compared to the cost of their installation.

You will find it greater economy to use Stanley Ball Bearing Butts on all doors. Especially if you want to avoid the possible replacement of the original butts before the building is torn down.

Have you a copy of our Architects Manual of Stanley Hardware? It is put up in just the form you like. We will gladly send it to any architect. Also see Sweet's catalog.

THE STANLEY WORKS, NEW BRITAIN, CONN.
New York Chicago San Francisco Los Angeles Seattle

The Stanley Extra Heavy Wrought Bronze Ball Bearing Butt—ideal equipment for heavy entrance doors of stores, office buildings, public buildings and all similar buildings where high frequency of service is expected.
In the search for beauty, one may run against a snag in the form of practicability. Hours and days have been lost on many a job because of hardware which was not accurate for application; and many an owner has stamped around his architect’s office because his new forged iron hardware rusted.

While the cult of beauty is a prime consideration in the manufacture of McKinney Forged Iron Hardware—beauty and traditional design—added to beauty is the practical experience of 60 years in the hardware business. Result—rust-proof finishes, accuracy of every shape and screw hole and a complete line comprising all pieces necessary for a finished result.

The McKinney catalog will prove an inspiration. The ease of obtaining McKinney Hardware from the usual sources will be a source of real satisfaction. If you have no copy of the McKinney Catalog, write, without obligation, to Forge Division, McKinney Manufacturing Company, Pittsburgh, Pa. Offices: Boston, New York, Baltimore, Chicago, San Francisco, Toronto, Montreal.
The certainty that those in a building have the best possible protection against panic fatalities is well nigh priceless—Yet a complete Von Duprin installation seldom adds more than a small fraction of one per cent to the cost of the building.

VONNEGUT HARDWARE CO.
Indianapolis, Ind.
STEINWAY BUILDING, NEW YORK

Grey Colormix Floors installed throughout the offices and studios in the new Steinway Building, New York, Warren and Wetmore, Architects. One of the many finer new buildings floored throughout with Colormix Concrete.

RELIABILITY

WHEN the concrete hardner you propose to use on your job has a record of several thousand successful installations behind it you can rely upon it to perform just as successfully on yours.

Colormix Floors have a performance record you can bank on.

THE MASTER BUILDERS COMPANY
Cleveland, Ohio
Sales Offices
In One Hundred Cities
Factories at Cleveland, O.
and Irvington, New Jersey

COLOR MIX FLOORS
COLORED HARDENED CONCRETE
In the interest of Good Government

Municipal buildings are usually planned to serve future generations as well as to house present administrations. There is nothing temporary about them; they are built to last.

So it is with the City Hall of beautiful Pasadena. Both building and equipment are intended to serve the needs of municipal government for years to come, to be as nearly permanent as man can make them.

In the Pasadena City Hall you will find, as in many others, Good Hardware—Corbin—to serve the city for years, to last. Municipal buildings, like all good buildings, deserve Good Hardware—Corbin.
The vacant space in the above picture is actually occupied by the Homewood Garage.

North Charles Street
Baltimore, Md.

Palmer, Willis & Landin
Architects

You may consult us freely without cost or obligation.

An Apartment Development Is Incomplete Without It!

Without what? A GARAGE—for the motor car has too vital a place in modern American life to make high class apartment rental easy without adequate garaging facilities.

For practical reasons it should be a multi-floor garage building—and, for economic success, of d'Humy Motoramp Design. Using this patented combination of short ramps and staggered floor levels produces both the operating economy of ramps and floor space economy as great or greater than elevators.

Translated into terms of operating costs and garage income, the advantages of d'Humy Motoramps put a garage on an earning basis which makes such a building a very attractive investment.

RAMP BUILDINGS CORPORATION
21 East 40th Street New York, N. Y.

GARAGE ENGINEERS
CONSULTANTS ON PROMOTION AND GARAGE MANAGEMENT
THIS is one of the many Russwin advertisements appearing in colors and in black and white in these magazines:

HOUSE AND GARDEN
COLLIER'S
HOUSE BEAUTIFUL
COUNTRY LIFE
ARTS AND DECORATION
SPUR
NATIONAL GEOGRAPHIC
ELKS MAGAZINE
SUNSET
SMALL HOME
ASIA
HARDWARE AGE

RUSSWIN advertising is preaching the gospel of better building — telling those who contemplate new construction the importance of vision, of architectural skill, in creating structures that give lasting satisfaction. Persuasive advertisements like the one above are read — approved — remembered. They tell, in a convincing way, the story of Russwin quality, economy, and trouble-free service.

And every day more people appreciate the fact that since 1839 it has been Russwin distinctive hardware.

Russell & Erwin Manufacturing Company
The American Hardware Corporation, Successor
New Britain, Connecticut

New York  Chicago  London
The Kraftile catalog contains a comprehensive showing of Kraftile high fired plain and decorative faience tile, and ten unusual renderings of Kraftiled interiors, all in the actual colors.

Kraftile is beautiful in colorings and texture—and supremely lasting—proof against cracking, crazing, chipping, acid, wear, frost and extreme heat.

Entirely suitable for floors, as well as walls, even under heavy traffic conditions.

Kraftile high fired faience compares favorably in cost with ordinary colored tile which it far surpasses in artistry and durability.

Dictate a note to your secretary to-day, asking for the Kraftile catalog.
TERRA COTTA

For
Color
in
Utility
Buildings


Popular good will is an important factor in the prosperity of public utility companies. This means beautiful buildings by competent architects and colorful treatment which will arrest admiring attention. Use Terra Cotta.

NATIONAL TERRA COTTA SOCIETY

19 WEST 44TH STREET

NEW YORK, N. Y.
Extruded Bronze as Applied to Bank Fronts

On this operation effective exterior decoration was obtained in strict accordance with the Architect's rendering by the use of Extruded Bronze shapes. Cast bronze enrichments were applied to some of the Extruded sections.

Extruded Bronze can be fabricated to suit any exterior, and we welcome the opportunity of submitting drawings and details.

Modern Bronze Store Front Co.

And Associated Companies:

International Distribution
- Zourii Drawn Metals Company
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Factory and General Offices: Chicago Heights, Illinois
"The Flood of Color"

AMERICA owes a debt of gratitude to her architects. They have led us at last out of drabness and into what a famous designer of buildings has called "the flood of color."

Dwellings, especially those of brick, are well-adapted to the introduction of exterior color. No small area of their elevation consists of mortar. And architects have realized how charming they can make their facades—particularly where lintels are worked in brick—when in place of the sepulchral white of ordinary mortar some blending note of color is employed.

Color cards and complete information regarding Clinton Mortar Colors sent upon request.

Clinton Metallic Paint Co.
418 Clinton Road, Clinton, N. Y.

THE CUTLER MAIL CHUTE

Every feature of manufacture and installation governed by the highest standards as developed through more than forty years experience. With the ultimate in construction goes, too, a similar conception of service.

Details and estimates on request.

CUTLER MAIL CHUTE CO.
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"Gunite" Stucco

at Montauk Beach, Long Island, N. Y.

The use of "Gunite" Stucco on the walls of the workingmen's houses on the Carl Fisher Development at Montauk Beach, N. Y., Designed by Robert Tappan, Architect, insures permanent weatherproof and fire-resisting results. "Gunite" Stucco can be used over any base. Architectural details are accentuated, economies are effected in first cost and maintenance cost reduced to a minimum. Any desired finish can be obtained.

The "Cement-Gun" is not restricted in use. It can be purchased and used by anyone.

Our Contract Department will also estimate on stucco or other "Cement-Gun" work.

Full information will be sent on request.

CEMENT-GUN CO., Inc.
ALLENTOWN, PA.
CITIZENS & SOUTHERN NATIONAL BANK, SAVANNAH, GA.
UFFINGER, FOSTER & BOOKWALTER, ARCHITECTS

FOR BANKS

This bank has the stamp of stability and modern efficiency although it was built nearly twenty years ago.

Buildings of sound design carried out in Georgia Marble do not "pass out of style with the season," but carry a sense of fitness through many generations.

THE GEORGIA MARBLE COMPANY • TATE • GEORGIA
New York, 1328 Broadway
Atlanta, 511 Bona Allen Bldg.
Chicago, 456 Monadnock Bldg.
The stoups either side of the doorway above suggest the possibilities of Alberene Stone for the development of carved effects—for which the structure of the stone makes it particularly adaptable; while the soft blue gray of the Alberene blends perfectly with the color of the background. Unusual and distinctive effects in line and color await architectural development in Alberene Stone. The Alberene Stone Company, 153 West 23rd Street, New York, will be glad to send the catalog and samples.

ADAPTABLE—
IN LINE AND COLOR

A NATURAL STONE OF DIVERSIFIED ARCHITECTURAL UTILITY
HAUSERMAN MOVABLE STEEL PARTITIONS, in addition to their unequaled utility value, impart to business surroundings an atmosphere of dignity and warm livable beauty.

In eleven types and grades and many color combinations they are suitable for every kind of business, from finest executive office to modest commercial purposes. For the past eleven years they have been meeting the needs of leading organizations—nation-wide.

Complete data for architects will gladly be supplied.

THE E. F. HAUSERMAN COMPANY
Largest Steel Partition Manufacturer
6603 Grant Avenue Cleveland, Ohio
Sales, Engineering and Erection Service at Branches in Twelve Principal Cities

HAUSERMAN
MOVABLE STEEL PARTITIONS
Two Days—Or Two Weeks
Two Men—Or Four Men?

Weeks and Weeks of
Time Are Saved

WHAT takes two or three weeks with plaster walls, can be finished in two days with Circle A Partitions.

"Handy-men" erect Circle A Partitions—no skilled help is required.

These attractive office walls fit together simply and strongly. There are but seven parts to each seven-foot partition. The top unit—to make a ceiling height partition—slides securely into the seven-foot unit, making one solid section from ceiling to floor.

Here again, time is saved, for should the walls need to be re-arranged, the ceiling height partitions move as units.

No glass need be taken out. No pieces need be spoiled for use in re-erecting.

And, these walls are solid. There is no rattling when a door slams to—no swaying when a strong cross draft is blowing.

Also Distributors for Churchill telephone booths

CIRCLE A PRODUCTS CORPORATION
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New York Office: Farmers Loan and Trust Bldg., 475 Fifth Ave., New York

$750 or 1/10 of $750?
That's the estimated difference in cost between tearing down, moving and re-building a plaster wall—and quickly re-arranging Circle A Partitions.
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.

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 the bonds 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 constituted the Danish architect's idea is well illustrated here. 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 "cribable." 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.


An Abbatoir at Elsinore, Denmark
Paul Holsoe, Architect

Any book reviewed may be obtained at published price from THE ARCHITECTURAL FORUM
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, Cumberwell, 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, 935 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.
FOR the past quarter-century, the American architect, if he desired a tile roof and preferred to use a product of home manufacture, was limited to a few conventional shapes, all natural clay red, that the market offered.

Many architects, insisting on having roofing tiles in harmony with their structural designs, were compelled to bring them from Europe—England, France, Spain, Italy, Holland.

Their efforts to have roofing tile manufacturers in the United States "see the light" brought only this response: "That is all we make or will make; take them or leave them."

At least that was the answer until George P. Heinz of the Heinz Roofing Tile Company became convinced that the architectural profession was about ready to support a manufacturer who would undertake to supply a roof tile "that really belonged to a building."

Mr. Heinz has studied all the European shapes—has perfected his factory arrangements and has reproduced many roofs throughout the United States during the past five years that have been pronounced as altogether true to type.

HEINZ SPECIAL SHAPES

Plymouth—(Old English Shingle)
Venezian—(Italian Tapered Mission)
Rhonda—(Spanish Tapered Mission)
Zoar—(Long, Hand-Fluted Dutch)
Derby—(Cut Face, French Flat)

Being exclusively a Specialty factory, we have made up many special shapes not listed above.

Indicative of the authenticity of Heinz Tile, the names of just a few of the representative architectural firms which have used our productions will be of interest:

Franklin Abbott
G. Howard Chamberlin
Bradley Delahanty
Frank J. Forster

Lawrence Hall Fowler
Cass Gilbert
Charles Z. Klauder
Harrie T. Lindeberg

Polhemus and Coffin
James Gamble Rogers
Prentice Sanger
Ralph E. White

The Heinz Roofing Tile Company
Manufacturers of Terra Cotta Roofing Tiles
DENVER, COLORADO

Eastern Office: 101 Park Avenue, New York
Phone: Caledonia 0809
FRENCH PROVINCIAL ARCHITECTURE
A Constructive and Practical Work on Minor French Buildings
By PHILIP LIPPINCOTT GOODWIN and HENRY OOTHOUT MILLIKEN

SOME of the most graceful and distinguished architecture in the world exists in French provincial towns, small villages and in tiny hamlets which cluster about the great chateaux—small manors, half-timber cottages, shops and buildings of other kinds. Much of this wealth of design is applicable to American use—the exteriors largely for suburban or country houses, and the interiors for residences or apartments. The authors, with unerring architectural taste and judgment, have selected just those details which possess proportions and suitability for present-day use. The volume contains illustrations, plans and measured drawings worth considerably more than the cost of the work.

Text, 40 Plates of Measured Drawings
94 of Illustrations
Size of Pages, 11x15 ins.
Price $20

ROGERS & MANSON COMPANY
383 MADISON AVENUE 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 cooperative 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...
Spare Neither Thought nor Expense to Provide Pleasant and Comfortable Working Conditions

SKILFULLY these orders were incorporated into the plans for the magnificent new home of the Mutual Benefit Life Insurance Co., Newark, N. J.

"—Pleasant and comfortable working conditions" were the exact words and so 11,000 square yards of resilient Gold Seal Battleship Linoleum were chosen for the floors in office spaces throughout the building.

Surprisingly low in first cost, these BONDED FLOORS are as well known for their rugged durability as for their comfort and resilience underfoot. When laid according to BONDED FLOORS rigid specifications, floors of Gold Seal Battleship Linoleum carry Guaranty Bonds (issued by U. S. Fidelity and Guaranty Co.) against repair expense, so sure are we of our workmanship and materials.

For samples, illustrated literature or detailed information, please write our Department J.
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. Cooperative 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.

**"CHURCH BUILDING"—By Ralph Adams Cram**

The appearance of a new and revised edition of a work which is by far the best in its field records this progress. Mr. Cram, being perhaps the leader among the architects who have led this advance, is himself the one individual best qualified to write regarding the betterment of ecclesiastical architecture. The editions of this work of 1900 and 1914, which have for some time been out of print, have now been considerably revised and much entirely new matter has been added, which in view of the change which has come over ecclesiastical building of every nature is both significant and helpful. Illustrations used in this new edition of "Church Building" show the best of recent work—views of churches and chapels large and small, in town and country, buildings rich in material and design and others plain to the point of severity, with the sole ornament in the use of fine proportions and correct lines. Part of the work deals with the accessories of churches and their worship.
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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, at 101 Park Avenue, New York.

STEEDEMAN 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 Alonzo Bement.
They
moved in May

... by Christmas
they were crowded

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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.

[Signature]
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
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 overturned 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.
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 span-drels 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 inestimable value in the 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-
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 terracotta. 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

Building at 550 Seventh Avenue, New York
Buchman & Kahn, Architects
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-
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.
NEW YORK FURNITURE EXCHANGE BUILDING
BUCHMAN & KAHN, ARCHITECTS

Photos. Sigurd Fischer
DETAIL, TERRA COTTA CORNICE, NEW YORK FURNITURE EXCHANGE BUILDING
BUCHMAN & KAHN, ARCHITECTS
DETAIL, ORNAMENTAL ARCADE, FIFTEENTH STORY
OFFICE BUILDING, 550 SEVENTH AVENUE, NEW YORK
BUCHMAN & KAHN, ARCHITECTS
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
NEW YORK LIFE INSURANCE BUILDING, MADISON SQUARE, NEW YORK
CASS GILBERT, ARCHITECT
NEW HOTELS AT 59th STREET AND FIFTH AVENUE, NEW YORK

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

SAVOY-PLAZA
MCKIM, MEAD & WHITE, ARCHITECTS
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 aesthetic 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 cooperation 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
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

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

Photos. P. A. Nysloren
 Plans on Back
FIRST FLOOR
PLANS, REFORMED CHURCH, BRONXVILLE, N. Y.
HARRY LESLIE WALKER, ARCHITECT

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

Detail on Back
MAIN ENTRANCE OF CHURCH

REFORMED CHURCH OF BRONXVILLE, N.Y

HARRY LEWIS MAKER, ARCHITECT

The ARCHITECTURAL FORUM DETAILS

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ENTRANCE FROM CLOISTER GARTH
REFORMED CHURCH, BRONXVILLE, N. Y.
HARRY LESLIE WALKER, ARCHITECT
The Architectural Forum Details

ELEVATION

SECTION

Entrance from Cloister Garth

Reformed Church of Bronxville, N.Y.

Harry Leslie Wells, Architect

Jan. 1928

No. 46

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CHANCEL
REFORMED CHURCH, BRONXVILLE, N. Y.
HARRY LESLIE WALKER, ARCHITECT
Sections through Church
Reformed Church of Bronxville, N.Y.
Harry Leslie Walker, Architect

Longitudinal Section

JAN. 1928

No. 47

The Architectural Forum Details

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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 aesthetics 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.
to thrust the living into the shells of departed generations, a forced attempt to galvanize archaeology 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...
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 handrails. 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,
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 scrutiny does not belie the appearance; there is none of that thinness, none of that “pasteboard” 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 surrounds 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 vermillion; 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, ENTRANCE FROM FORECOURT
HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT
DETAIL OF SOUTH PORCH
HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT
CORNER IN LIBRARY
HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT
DOOR INTO DINING ROOM
HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT
Detail of Door for Living Room and Dining Room

Scale: 0 1 2 3 ft.

The Architectural Forum Details

Jan. 1928

No. 50
WEST WALL OF DINING ROOM

FIREPLACE IN LIVING ROOM

HOUSE AT PURCHASE, N. Y.

LEIGH FRENCH, JR., ARCHITECT
The Architectural Forum Details
ARCHWAY IN EAST HALL

LIVING ROOM
HOUSE AT PURCHASE, N. Y.
LEIGH FRENCH, JR., ARCHITECT
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.
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
“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
preeminently a Digressor? Learned in higher math-
ematics, 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. Michel-
angelo 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 fre-
quently trip on the imprints
they made in the sands of
time. We are immensely at-
tracted by the idea of not for-
ever traveling on a single-trade
road, and we welcome the
thought of a branch line which
will permit us to enjoy partici-
pation in what the world of-
fers in the allied arts, arts which are many and varied.
The Digressionists are a group of 25 busy archi-
tects 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 ele-
ment, but unlike that mysterious little creature, they
do not remain submerged most of the time. Many
of them are well known members of the architectu-
ral 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 be-
tcome 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 neces-
sarily 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 land-
scapes or seascapes in that most adaptable medium.
In 1908 J. Monroe Hewlett remarked in the pres-
ence 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 collabora-
tion, were to try his
hand at painting and sculpture.
It was believed that in no other
way could he so well under-
stand the difficulties which usu-
ally beset the painter and the
sculptor when they are en-
gaged to embellish buildings.
It was a big idea, prompted by
a desire to be fair to the col-
laborating artists, who are not
often given satisfactory sur-
faces for mural decorations or
adequate spots for sculptural
adornment. Messrs. Hewlett
and Ewing learned that a simi-
lar idea was hatching in the
mind of Grosvenor Atterbury,
so a conference of the three
was called and “The Digres-
simists” 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 Good-
hue. 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 Ack-
erman, 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 interest. 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 reductions 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. He told us of the wild swan’s ghostly flight;— And now he’s gone to join that mystic quest. He told us of the wild swan’s ghostly flight;— And now he’s gone to join that mystic quest.

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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 In me a dreamer, a mere rolling stone? What matters it that rustic neighbors fear In me a madman, all because I know

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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 that, weary and alone. In me a madman, all because I know In me a dreamer, a mere rolling stone? What matters it that rustic neighbors fear In me a madman, all because I know

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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.
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 3/8-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 & Parson, 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 McElroy, Houston; and special mentions were awarded to Flint & Broad, Dallas; Owne 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 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
FOURTH PRIZE
SECOND COMMON BRICK HOUSE COMPETITION
BOHNARD & PARSSON, ARCHITECTS, CLEVELAND
FIRST MENTION
SECOND COMMON BRICK HOUSE COMPETITION
A. C. RUNZLER, ARCHITECT, MILWAUKEE
SECOND MENTION
SECOND COMMON BRICK HOUSE COMPETITION
BURNS & JAMES, ARCHITECTS, INDIANAPOLIS
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
L. BEAUME & KLEIN, ARCHITECTS, ST. LOUIS
TENTH MENTION
SECOND COMMON BRICK HOUSE COMPETITION
WILLIAM ADDISON McELROY, ARCHITECT, HOUSTON, TEX.

FIRST FLOOR
SECOND FLOOR
SPECIAL MENTION
SECOND COMMON BRICK HOUSE COMPETITION
WILLIAM T. BRAUN, ARCHITECT, CHICAGO
SPECIAL MENTION
SECOND COMMON BRICK HOUSE COMPETITION
ROBERT-O. DERRICK, ARCHITECT, DETROIT
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.
HALF PLAN
BOW WINDOW IN READING ROOM
BOODLE’S CLVB
LONDON
DETAILS IN READING ROOM
BOODLE'S CLUB
LONDON
SMALL DINING ROOM IN THE GEORGIAN STYLE

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.
SHERATON MAHOGANY MINIATURE SIDEBOARD, BY KENSINGTON.

The Sheraton style is found in its full flavor in the charming miniature sideboards of which our illustration is characteristic. For all their delicate proportions they are staunch pieces of furniture, wonderfully practical for service and in their arrangements for linens and silver.

Adequate for the small dining room and much more appropriate than a larger piece, they also add a note of distinction in an important dining room, used in pairs or in lieu of a conventional service table.

Our reproduction, made by hand throughout in the best possible manner, has all of the character and the decorative quality of the antique, and will suggest the distinctive character and the scope of Kensington designs.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

Architects interested in completing the interiors they design with furnishings harmonious in both character and quality are cordially invited to avail themselves of the service of the Kensington showrooms and staff.

Illustrated Booklet F sent on request.

WORK SHOPS
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EAST 132ND STREET

KENSINGTON MFG COMPANY
MANUFACTURERS
DECORATIVE FURNITURE
NEW YORK

SHOWROOMS
41 WEST 45TH STREET
6TH FLOOR
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.
Part One

ARCHITECTURAL DESIGN

"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 silhouetteed 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.
When the varied buildings containing Matthews Brothers Fine Woodwork are counted it is impressively realized how greatly is the tendency toward genuinely high quality interiors because of Matthews; made possible by Matthews.

MATTHEWS BROTHERS MANUFACTURING CO., INC. MILWAUKEE

HENRY MAILLARD, INC., Chicago American Walnut

DUCHEMAN & KAHN, New York Architects

MATTHEWS BROTHERS' FINE WOODWORK

HENRY MAILLARD, INC., Chicago 101 PARK AVENUE

Chicago Office STRAUS BUILDING.
Authentic Plaster Ornament

Library (PLATE 14)

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Our forthcoming catalogue or new designs will be sent to recognized architects upon request. In reserving your copy of this limited edition, specify the New Catalogue of Architectural and Decorative Ornament.

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CRETAN STONE

The varied and exceptionally artistic designs available in Cretan Stone are the result, in a large sense, of our unique position in this field. For over a century we have been importers of rare antique mantels and this contact has been the inspiration for many of the designs now offered in Cretan Stone. Others, the creations of architects, were deemed worthy of a place in our line of regular offerings.

Cretan Stone is a scientific product made from a special formula and perfected only after tedious research and experimentation. The finished product is a stone of rare beauty, especially hard yet light in weight—a decided advantage in shipping and installing. It is equal in every respect to the natural Grecian and Roman stones.

Cretan Mantels are produced only by this House. Designs from architects' own details are executed carefully and with little loss of time. Architects should write for our latest designs and are invited to communicate with us concerning their special needs.

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Armstrong's Cork Tile
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Part One

ARCHITECTURAL DESIGN

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Photograph of Kalamein showing rotted condition of wood filler after only a few years of service.

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WE PRODUCE TILE GLAZED AND UNGLAZED FOR OTHER PURPOSES—BATHROOMS, WAINSCOTS, MANTELS, FOUNTAINS, ETC.
A Cry That Has Echoed Through the Ages

The cry of the leper—outcast, unclean! A soul-wracking, melancholy cry that has resounded in the halls of time since Egypt was young and the pyramids were but a dream.

"If Thou wilt, Thou canst make us clean," pleaded the lepers when the Man of Galilee walked among them nearly 2,000 years ago. And in His great compassion He laid His hands upon them and gave them comfort.

But even in this advanced age the agonized cry of the leper is raised, unheard, lost on the winds of the sea and stifled by the loneliness of far-off islands where millions of lepers this very hour are living a walking, breathing death. Actually, millions there are—men, women and helpless little children who never should feel the hand of leprosy. Thousands of these are under the American flag in the world's greatest leper colony at Culion in the Philippines.

And yet, these exiled and forgotten millions are suffering and dying needlessly. It is astounding but true that leprosy is curable. In five years more than 1,000 of the milder cases have been cured at Culion and the patients returned to their homes. Now, only money is needed to provide increased personnel and equipment at Culion so that a perfected cure may be given to the lepers of the world. This was Leonard Wood's dream and it was he who asked the American people for help, just before his death.

"If Thou wilt, Thou canst make us clean." Yes, the same old prayer, but this time it is addressed not to the Man of Galilee but to You. You can help rid the world of leprosy—Stamp it Out for all time—by simply sending your check to aid the heroic men and women who have buried themselves among the lepers and are devoting their lives to this great task.

Interesting information on this subject may be obtained by writing the National Chairman, General James G. Harbord, or better still, send your check to the National Treasurer, General Samuel McRoberts.

Address all Communications to:

LEONARD WOOD MEMORIAL
1 MADISON AVENUE NEW YORK CITY
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
Copyright, 1928

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
Spear American Product

Romany Red
Romany Grey
Romany Brown
Romany Rainbow

ROMANY QUARRY TILES
United States Quarry Tile Co.
Parkersburg, West Virginia

Copyright, 1928

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.
ACOUSTICS

The Colctox Co., Chicago. Free. 8'/2 x 11 in. Illustrated brochure on an acoustical product.

The Master Builders Co., Cleveland, Ohio. Free. 8'/2 x 11 in. Contains data on a new system of anchoring masonry to concrete.

ASBESTOS

Kosmotar for Enduring Masonry. Folder, 6 pp., 8'/2 x 11 ins. Illustrated. Deals with an important ingredient for concrete.

BATHROOM FITTINGS

Duchrome, Concrete Surface Hardener in Colors. Folder, 4 pp., 8'/2 x 11 ins. Illustrated.

BETON PAVERS

Concrete Surface Corporation, Chicago. Free. 8'/2 x 11 in. Illustrated. Full data on an important building material.

BUILDING MATERIALS

The Auditor, 11 pp., 8'/2 x 11 in. Contains data on a system of anchoring masonry to concrete.

CEMENT


CONCRETE BUILDING MATERIALS

Kosmotar for Enduring Masonry. Folder, 6 pp., 8'/2 x 11 ins. Illustrated. Contains data on a valuable material.

CONCRETE MASONRY

Kosmotar for Enduring Masonry. Folder, 6 pp., 8'/2 x 11 ins. Illustrated. Contains data on adhesives.

CONCRETE SURFACES

Concrete Surface Corporation, Chicago. Free. 8'/2 x 11 in. Illustrated. Full data on an important building material.

CONCRETE TILES

Concrete Surface Corporation, Chicago. Free. 8'/2 x 11 in. Illustrated. Full data on an important building material.

CONCRETE WATERPROOFING

DAMPPROOFING

Concrete Surface Corporation, Chicago. Free. 8'/2 x 11 in. Illustrated. Full data on an important building material.

CORK

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK COATINGS

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK PRODUCTS

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK STEEL COVERS

Kosmo-Steel Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK ADHESIVES

Kosmo-Steel Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK DESK MATS

Kosmo-Steel Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK FABRICS

Kosmo-Steel Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK LAMINATES

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK LININGS

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK LINOLEUM

Kosmo-Steel Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK MATS

Kosmo-Steel Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK ROLLERS

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK ROOFING

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK RIPPLER

Kosmo-Steel Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK TAPES

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK WALL TREATMENTS

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK WOOD FLOORING

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK WOOD PANELS

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK WOOD SURFACE

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK WOOD TILES

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CORK WOOD TUVING

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CRUSCRAFT TILES

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.

CXL-1026

Truscon Cork Plastics Co. Free. 8'/2 x 11 in. Illustrated. Data on a valuable material.
SELEC TED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 81

DAMPPROOFING—Continued

A. C. Horn Company, Long Island City, N. Y.
Catalog gives prices and other details for several types of dampproofing materials.

The Energized Co., 700 Euclid Ave., Cleveland.
Describes the Energized Co.'s line of dampproofing materials.

The Vortex Mfg. Co., Cleveland, Ohio.
Describes how to dampproof a building and the materials used.

Describes how to dampproof a building and the materials used.

The American Brass Company, Waterbury, Conn.
Describes the use of brass in dampproofing materials.

Describes the use of Pyrono dampproofing materials in doors and other areas.

The Bedford Co., Youngstown, Ohio.
Describes how to dampproof a building and the materials used.

ELEVATORS—Continued

Catalog and pamphlets. 8 1/2 x 11 in. Illustrated. Important data.

Fireproofing—Continued

Concrete Engineering Co., Omaha, Nebr.
Handbook of Construction, 53 pp., 8 1/2 x 11 in. Illustrated. Practical methods for concrete fireproofing.

Central Garage Co., Youngstown, Ohio.
Describes how to dampproof a building and the materials used.

North Western Contractors, Chicago.
Describes how to dampproof a building and the materials used.

Domestic Standard Elevators, 629 Dearborn St., Chicago.
A. L. A. Sample Book. Bound volume, 8 1/2 x 11 in. Contains a sample of various materials and complete data regarding their use.

Floor Hardeners (Chemical)

Master Builders Co., Cleveland, Ohio.
Concrete Flooring Treatment, 50 pp. Data on securing hard-fired concrete.

Concrete Floor Treatments—Specifying Materials, Booklet, 27 pp., 8 1/2 x 11 in. Illustrated. Valuable work on an important subject.

Sedgwick Machine Works, 151 West 15th St., New York, N. Y.
Describes the use of dampproofing materials in doors and other areas.

DOORS AND TRIM, METAL

The American Brass Company, Waterbury, Conn.
Describes the use of brass in doors and trim.

Describes the use of cork and other materials in doors and trim.

Pyrono Handbook for Architects and Contractors. 4 1/4 x 6 1/4 in. 100 pp. Illustrated. Describes the use of Pyrono dampproofing materials.

Petersen & Co., Albert, Fla.
Describes the use of dampproofing materials in doors and other areas.

Pick & Company, Albert, Fla.
Describes the use of dampproofing materials in doors and other areas.

Anaconda Architectural Bronze Extruded Shapes. Brochure. 8 1/2 x 11 in. Illustrated. Describes the use of bronze in doors and other areas.

Electric Range Book for Architects (A. I. A. Standard Classification 31 G-4). Booklet. 24 pp., 8 1/2 x 11 in. Illustrated. Describes the use of electric ranges in buildings.

Armstrong's Linoleum Floors. Catalog. 4 1/2 x 6 in. Illustrated. Describes the use of linoleum in buildings.

Pyrono Details in Sheet Form for Tracing. Brochure, 11 1/2 x 16 in. Illustrated. Describes the use of Pyrono dampproofing materials.

Describes the use of Ravenhill dampproofing materials in doors and other areas.

Fire-Doors and Hardware. Booklet. 8 1/2 x 11 in. 64 pp. Illustrated. Describes the use of fire-doors and other materials in buildings.

The American Brass Company, Waterbury, Conn.
Describes the use of brass in doors and trim.


Electric Power for Buildings. Brochure, 14 pp., 8 1/4 x 11 in. Illustrated. Describes the use of electric power in buildings.


Electric Range Book for Architects (A. I. A. Standard Classification 31 G-4). Booklet. 24 pp., 8 1/2 x 11 in. Illustrated. Describes the use of electric ranges in buildings.

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In addition to the many other buildings and monuments floodlighted in 1927 by General Electric—among them the Paramount, French, and N.Y. Telephone Buildings in New York and the Lincoln Memorial Statue at Washington—special mention may be made of (1) Liberty Memorial, Kansas City, (2) State Capitol, Denver, and (3) City Hall, Macon.

In 1927 more buildings of prominence were floodlighted than in any previous year.

Distinguished architects, who had appraised the practical and artistic values of electric floodlighting, adopted it for their most important creations.

State and municipal governments, as well as owners of great commercial structures, were quick to realize and make use of its possibilities.

Throughout the United States, the public greeted each new installation with hearty approval.

The General Electric Company contributed the resources of its illuminating engineering laboratory and the long experience of its floodlighting specialists to the solution of the many problems involved and to constructive plans for the illumination of projected buildings.

The experience of 1927 has confirmed the principle that the greatest economies and best effects are obtained by proper planning for floodlighting—by making it an essential element of the design.

*Proper planning, while the building is being designed, materially reduces both the initial, and subsequent operating cost of the floodlighting equipment essential for the desired effects. The service of our illuminating engineers is always available on request and places neither architect nor owner under any obligation.

In addition to the many other buildings and monuments floodlighted in 1927 by General Electric—among them the Paramount, French, and N.Y. Telephone Buildings in New York and the Lincoln Memorial Statue at Washington—special mention may be made of (1) Liberty Memorial, Kansas City, (2) State Capitol, Denver, and (3) City Hall, Macon.

GENERAL ELECTRIC
GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN PRINCIPAL CITIES
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 82

FLOORING—Continued

No. 17. Describing Jennings Hytor Condensation Pumps, sizes 8x5 11 ins. 20 pp., describing and illustrating radiators and accessories.

Sargent & Company, New Haven, Conn.
Details to Which Standard Hardware Can Be Applied. Booklet. 6 pp., 9 x 12 ins. Illustrated, treats various specialty subjects, with diagrams of doors and windows to which hardware can be applied.

Sargent Locks and Hardware. Booklet. 10pp., 4x6 ins. 12 illustrated. Complete catalogue of Sargent line of hardware.

HEATING EQUIPMENT

American Blower Co., 6004 Russell Street, Detroit.
Heat Distribution. A summary of a large number of valuable publications, each 8x5 x 11 in., on these important subjects.

American Radiator Company, The, 40 West 40th St., N. Y. C.
Most Type "A" Hart Machine. Catalog 714, 8x5 x 11 in. 32 pp. Illustrated in 4 colors. A brochure of high-efficency heating apparatus for residences and commercial buildings.

Ideal Water Tube Boilers. Catalog 714, 8x5 x 11 in. 32 pp. Illustrated in 4 colors. Data on a complete line of Heating Boilers of the Water Tube type.

Ideal Smokeless Boilers. Catalog 714, 8x5 x 11 ins. 32 pp. Illustrated in 4 colors. Fully explains the characteristics of heating with Oil Burners.

Corto—The Radiator Classic. Brochure 5x5 x 8x5 ins. 15 pp. Illustrated. A brochure on a space-saving radiator, very high and efficient.

Ideal Arches Radiator, Warmth. Brochure 8x5 x 9 in. Illustrated. Describes a central all-one-floor heating plant with radiators for small residences, stores, and offices.

James B. Clow & Sons, 334 S. Franklin St., Chicago.
Clow Gossett Central Heating System, Brochure. 24 pp., 8x5 x 11 ins. Illustrated. Deals with a valuable form of heating apparatus for buildings.

C. A. Dunham Company, 450 East Ohio Street, Chicago, Ill.
Dunham Radiator Trap. Bulletin 101, 8 x 11 in. 12 pp. Illustrated. Describes the trap of the Dunham Type, and gives directions for its installation.

Dunham Packless Radiator Valves. Bulletin 104, 8 x 11 in. 8 pp. Illustrated. Describes the new Dunham Packless Radiator Valves, and gives directions for their installation.


Excello Products Corporation, 139 Clinton Street, Buffalo, N. Y.
Excello Water Heater. Booklet. 12 pp., 3 x 6 in. Illustrated. Describes the Excello method of heating water in connection with heating boilers. (Fireproof Copper Boiler heating system).

The Fulton Sylphon Company, Knoxville, Tenn.
Sylphon Heating Specialties. Catalog No. 200, 8x5 x 11 ins. 60 pp. New and original data on Sylphon Heating apparatus. Describes a valuable type of heating apparatus, especially applicable to all special instruments.

Illinois Engineering Co., Racine Ave., at 21st St., Chicago, III.
Vapor Boiler Bulletin. 21, 8x5 x 11 in. 12 pp. Illustrated. Describes the new Illinois Engineering Co., Central Heating and Ventilating Utilities. A binder containing a large number of heating and ventilating apparatus. belongings of the Water Tube type.

Sylphon Heating Specialties. Catalog No. 200, 192 pp., 8x5 x 11 ins. New and original data on Sylphon Heating apparatus. Describes a valuable type of heating apparatus, especially applicable to all special instruments.

S. T. Johnson Co., Oaklanf, Calif.
Bulletin No. 4A. Brochure, 8 x 5 x 11 in. Illustrated. Data on different kinds of oil-burning apparatus.

Bulletin No. 31, Brochure, 8 x 5 x 11 in. Illustrated. Deals with Johnson Rotary Burner With Full Automatic Control.

Kewanee Boiler Co., Kewanee, III.
Kewanee on the Job. Catalog. 8x5 x 11 in. 80 pp. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, stoves, etc.

Kewanee Boiler Co., Kewanee, III.
Catalog No. 78, 6 x 9 in. Illustrated. Describes Kewanee Fire- boxes with specific exams and testing free from the objection of causing smoke.

Kewanee Boiler Co., Kewanee, III.
Catalog No. 79, 6 x 9 in. Illustrated. Describes Kewanee power boilers and smokeless water-heating apparatuses.

May Oil Burner Corp., Baltimore.

Milwaukee Valve Co., Milwaukee.
MILWAUKEE Vacuum & Vapor Heating System. Nine 4-p. bulletins, 8x5 x 11 in. Illustrated. Important data on heating. MILWAUKEE Vacuum & Vapor Heating Specialties. Nine 4-p. bulletins, 8x5 x 11 ins. Illustrated. Deals with a valuable line of specialties made in heating apparatus.

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 200,000 square feet equivalent direct radiation.

No. 38. Devoted to Jennings Hytor Return Line Vacuum Heating Pumps, sizes up to 70,000 square feet equivalent direct radiation.

No. 23. Illustrating Jennings Return Line Vacuum Heating Pumps, sizes up to 3,000 square feet equivalent direct radiation.

National Radiator Company, Johnstown, Pa.
A jewel against a sable sky

NIGHTFALL no longer throws a mantle over the beauty so painstakingly designed for your buildings. With Westinghouse Floodlighting Projectors, your finest structures, which add joy to the skyline by day, will present a colorful and novel painting on the night sky—carrying into the dark hours a silent tribute to your handiwork.

Westinghouse Floodlighting Projectors won't break down under the attacks of wear and weather. They are formed of cast aluminum, with air-tight doors, through which no dirt, smoke or water can enter. There is ample radiating surface, rendering leaky ventilation unnecessary. And the lenses are heat-resisting—rain can't harm them. Westinghouse reflectors are highly accurate, giving you a beam perfectly controlled.

WESTINGHOUSE ELECTRIC & MFG. CO.
MERCHANDISING DEPARTMENT
SOUTH BEND WORKS SOUTHBEND, IND.

The Eaton Tower, Detroit
Louis Kamper, Architect
Newell J. Hill, Engineer
Floodlighting by Westinghouse

Westinghouse Illuminating Engineering Bureau
Ask the Westinghouse Illuminating Engineering Bureau to help you design the proper floodlighting installations as each of your buildings begins to take form.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 84

HEATING EQUIPMENT—Continued
The Frink Co., Inc., 24th St. and Tenth Ave., New York City. Catalog 41, 7 x 10 in., 16 pp. A booklet illustrated with photographs and drawings, showing the types of light for use in heating, ventilating, and air conditioning plants and smaller 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. 8% x 11% in. 36 pp. Illustrated. Gives types of equipment in which Monel Metal is used, reasons for its adoption, with sources of such equipment.

HOSPITAL EQUIPMENT
The Pfaudler Company, Dayton, Ohio. Catalog 30. 9 x 11 ins. Illustrated. Views and plans of actually equipped institutions.


HOTEL FURNITURE
The Pick & Company, 208 West Randolph Street, Chicago, Ill. Booklet, 15% x 11% ins. Illustrated. Views and plans of actually equipped institutions.

INSULATION
Armstrong Cork & Insulation Co., Pittsburgh, Pa. The Insulation of Roofs with Armstrong's Corkboard. Booklet. Illustrated. 7% x 10% in. 16 pp. Discusses means of insulating roofs of manufacturing or commercial structures. Insulation of Roofs to Prevent Condensation. Illustrated booklet. 8% x 11% in. 44 pp. Illustrated. Discusses means of preventing condensation of water vapor in roofs of manufacturing or commercial structures. Some Thoughts About Hospital Food Service Equipment. Booklet. 20 pp., 8% x 11% ins. Illustrated. Gives types of equipment in which Monel Metal is used, reasons for its adoption, with sources of such equipment.

INSULATION—Continued
Philip Carey Co., The, Cincinnati, Ohio. Care of Ashbestos and Magnesia Products. Catalog. 6 x 9 in. 72 pp. Illustrated.


Johns-Manville Corp., Madison Ave. & 41st St., New York, N. Y. Johns-Manville Service to Industry, Booklet 8% x 11% ins. 100 pp. Illustrated. Contains valuable data on all forms of insulation, packing, steams, high temperature ceramics, brake blocks, linings, flooring, roofing, asbestos specialties, water-proofing and dampering, also general instructions.

A Representative Installation of the Johns-Manville Underground System of Insulation. Booklet, 20 pp., 8% x 11% ins.

JOISTS
Bates Expanded Steel Truss Co., East Chicago, Ind. Illustrated Catalog No. 4. Booklet, 8% x 11% ins. Illustrated. Gives details of truss construction with loading tables and specifications.

Truscon Steel Co., Youngstown, Ohio. Truscon Steel Joists. Booklet, 8% x 11% in. 56 pp. Illustrated. With typical buildings and showing details of construction. Tables of sizes and weight loads.


KITCHEN EQUIPMENT
The International Nickel Company, 67 Wall St., New York, N. Y. Bottle, 8% x 11% ins. Illustrated. Views and plans of actually equipped kitchens.

Filje Folders, Service sheets and specifications useful in preparing kitchen layouts.

Domestic Sanitation Equipment Units. Brochure, 8% x 11% ins. Illustrated. Deals with flexible line of kitchen equipment.


LABORATORY EQUIPMENT
Walmart Co., Inc., 113 West 32nd St., New York City. Booklet 8% x 11% in. 20 pp. Stone for laboratory equipment, shower partitions, stair treads, etc.

Duriron Company, Dayton, Ohio. Duriron Rod and Heat-Proof Drain Pipe and Fittings. Booklet. 8% x 11% ins. 20 pp. Full details regarding a valuable form of piping.

LANTERNS
Todhunter, Arthur, 319 E. 72nd St., New York. Hand Wrought Tin Lanterns. Catalog No. 3. Booklet, 8% x 11% ins. 20 pp. Illustrated in Black and White. With price list. Lanterns appropriate for interior and exterior use, designed from old models and meeting the requirements of modern lighting.

LATH, METAL AND REINFORCING
Griffin Steel Company, Youngstown, Ohio. Herringbone Metal Lath Handbook. 8% x 11% ins. 32 pp. Illustrated. Standard specifications for Griffin Steel Lath and Equipment, as used on Herringbone. Rigid Metal Lath and interior plastering.


Pick & Company, Albert 208 W. Randolph St., Chicago, Ill. Catalog No. 119 E. 57th St., New York. Booklet, 8% x 11% ins. 20 pp. Full details regarding a valuable form of piping.


Comparative Corrugated. Booklet, 11 x 17 in. 16 pp. Illustrated.

Bates Expanded Steel Truss Co., East Chicago, Ind. Illustrated Catalog No. 4. Booklet, 8% x 11% ins. Illustrated. Gives details of truss construction with loading tables and specifications.

Truscon Steel Co., Youngstown, Ohio. Truscon Steel Joists. Booklet, 8% x 11% in. 56 pp. Illustrated. With typical buildings and showing details of construction. Tables of sizes and weight loads.


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Northwestern Expanded Metal Co., 1234 Old Colony Building, Chicago, Ill. Northwestern Expanded Metal Products. Booklet, 8% x 11% in. 20 pp. Fully illustrated, and describes different products of this company, such as Koo-burn metal lath, 20th Century Corrugated, Plasta-never and Longspan lath channels, etc. Longspan 14-inch Rib Lath. Folder 4 pp., 8% x 11% ins. Illustrated. Type of V-rib expanded metal, used as base for A. I. A. Sample Book. Bound volume, 8% x 11% ins. Contains actual samples of several materials and complete data regarding their use.


LAUNDRY CHUTES
Suppose Nobody cared?

If nobody cared, what would go into the mortar box? And who would answer for the inferior job, when the plaster cracked and failed? Fortunately architects do care, and as a consequence most plastering lasts as long as the structure. Many architects, however, could be still more rigid in their specifications, could specify by name, a lime plaster which time and test have proven to be never-failing in its performance.

Be sure of substantial construction, by insisting that plastering be not left to the whim of somebody down the line. Begin by selecting that absolutely dependable lime, Banner—always for the finish coat, and for old fashioned quality scratch and brown coat work.

Let's build substantially. Specify Banner Lime, and be sure.

National Mortar and Supply Company
FEDERAL RESERVE BUILDING   PITTSBURGH, PENNA.
Charter Member Finishing Lime Association of Ohio

Banner Lime
IT'S *SOUNDPROOF*

* For permanent economical wall and ceiling construction, Banner Lime plastering provides sound-absorbing qualities to an unusual degree. Banner Hydrated Lime, due to its individual process, controls sound in proportion to the extent it is used.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 86

LAUNDRY MACHINERY
American Laundry Machinery Co., Norwalk Station, Cincinnati, Ohio.
Avery-Simpson Laundry Color Catalog. Folder, 8 1/2 x 11 in. Illustrated. Deals with laundry fittings of all kinds.

LIBRARY EQUIPMENT
Art Metal Construction Co., Janesville, N. Y.
Catalogue for Protection and Service. Brochure, 52 pp., 8 1/2 x 11 in. Illustrated. Deals with library fittings of all kinds.

LIGHTING EQUIPMENT
The Frink Co., Inc., 24th St. and 103rd Ave., New York City.
Catalog 435, 8 1/2 x 11 in. 46 pp. Photographs and scaled cross-sections. Specialized bank lighting, screen and partition reflec- tors, double and single desk reflectors and Polaroid Signs.

Gleason-Tiebout Glass Co. (Celestialite Division), 300 Fifth Avenue.
Illustrated brochure on eighteenth century mantels. Folders 12 pp., 5 1/2 x 6 1/2 ins.

MAIL CHUTES
Cutler Mail Cloth Company, Rochester, N. Y.
Cutler Mail Cloth Model F. Booklet, 4 x 9 1/2 in. 8 pp. Illustrated.

MARBLE
A. T. Wood Co., 119 E. 57th St., New York, N. Y.
Georgia Marbl'e Catalog. Booklet, 6 1/2 x 10 1/4 in. Illustrated. A fully illustrated brochure on eighteenth century mantels. Folder gives prices of mantels and illustrations and prices of scrapel equipment.

MANTELS
Why Georgia Marble is Better. Booklet, 5 1/2 x 8 in. Gives analysis, physical qualities, comparison of absorption with granite, opinions of authorities, etc.

MARBLE
The Glidden Company, Telesco Partition, 2515 Washington Ave., St. Louis, Mo.
Goth Lighting Equipment Catalog (Catalog No. 13). Booklet, 8 1/2 x 11 in. Illustrated. Covers the complete line of Sheet and Tin Mill Products.

Goth Lighting Equipment Catalog (Catalog No. 15). Booklet, 8 1/2 x 11 in. Illustrated. Covers the complete line of Sheet and Tin Mill Products.

Agilitc Porcelain Enamelled Illuminators. Folder, 4 pp., 8 1/2 x 11 in. on a new and improved type of lighting.

METALS
Allegheny Sheet & Tin Plate Co., Frick Building, Pittsburgh, Pa.

Barreled Sunlight. Booklet, 8 1/2 x 11 in. 14 pp. Illustrated. Shows typical offices laid out with Telesco partitions, cuts of finished partition units in various woods. Gives specifications for three different types. Illustrated.

Barreled Sunlight. Booklet, 8 1/2 x 11 in. 12 pp. Illustrated. Gives full data on different types of steel partitions. Illustrated.

Trowbridge & Ackerman, Architects for the Curtis Companies. Curtis Details. Booklet, 195 x 23 1/2 in. 20 pp. Illustrated. Complete details of all items of Curtis woodwork, for the use of architects.

MILL WORK—See also Wood
Curtis Companies Service Bureau, Clinton, Iowa.
Architectural Interior and Exterior Woodwork. Standardized Book, 9 x 11 1/2 in. 240 pp. Illustrated. This is an Architects' Edition of the complete catalog of Curtis Woodwork, as designed by Trowbridge & Ackerman. Contains many color photographs.


Reddick Doors. Catalog, G 183 pp., 8 1/2 x 11 in. Complete line of hinge and sliding doors. Illustrated.

Reddick Doors for Hospitals, Brochure, 15 pp., 8 1/2 x 11 in. Illustrated. Refer to various articles of hospital doors.

Reddick Doors for Hotels. Brochure, 15 pp., 8 1/2 x 11 in. Illustrated work on doors for hotel and apartment buildings.

MORTAR COLORS
Clinton Metallic Paint Co., Clinton, N. Y.
Clinton Mortar Colors. Bulletin No. 11. 8 1/2 x 11 in. 4 pp. Illustrated in color, gives full information concerning Clinton Mortar Colors with specific instructions for their use. Color Card, 4 1/2 x 3 3/4 in. Illustrates in color the ten shades in which Clinton Mortar Colors are made.

Something new in Stucco. Folder, 30 x 36 ins. An interesting and complete list of color-matter for decorative work.

PAINTS, STAINS, VARNISHES AND WOOD FINISHES
Cabet, Inc., Samuel, Boston, Mass.
Cabet Creosote Stains. Booklet, 4 x 9 1/2 in. 16 pp. Illustrated.

The Glidden Company, Cleveland, Ohio.
More Daylight, 6 x 8 1/2 in. 20 pp. Portraying by illustrations and text the need and methods of modern mill painting. Glidden Specification Book, 8 x 10 1/2 in. 12 pp. Complete architectural specifications for Glidden Paints and Varnishes, for use with the Glidden Line of Stains.

A. C. Horn Company, Long Island City, N. Y.

National Lead Company, 111 Broadway, New York, N. Y.
Handy Book on Painting. Book, 5 1/2 x 8 1/2 in. 350 pp. Gives directions and formulae for painting various surfaces of wood, plaster, metals, etc., both interior and exterior.

Red Lead. Booklet, 8 1/2 x 11 in. 16 pp. Illustrated. Directions and formulae for painting metals.

Came Lead. Booklet, 8 1/2 x 11 in. 12 pp. Illustrated. Describes various styles of lead came.

Cinch Anchoring Specialties. Booklet, 6 x 9 1/4 in. 8 pp. Illustrated. Describes complete line of expansion bolts.

Pitts & Lambert, Inc., Buffalo, N. Y.

The Ripodin Company, Cleveland, Ohio.
Tissuebind Specilifications. Book, 8 x 10 1/2 in. 12 pp. Complete specifications and general instructions for the application of Ripoeln, the original Holland enamel paint. Also directions for proper finishing of wood, metal, plaster, concrete, brick and other surfaces.

Tipolin Has an International Reputation. 8 1/2 x 11 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.

Kershaw Co., The (formerly the Standard Paint Co.), 95 Madison Ave., New York, N. Y.
How to Paint an Office. Booklet, 8 x 10 1/2 ins. 15 pp. Presents in a concise manner the properties and uses of the Kershaw Company's various paint preparations.

Sherwin-Williams Company, 611 Canal Rd., Cleveland, Ohio.
Painting Concrete and Stucco Surfaces. Bulletin No. I., 8 1/2 x 11 in. 20 pp. Illustrated. Illustrated.

Protective Paints for Metal Surfaces. Bulletin No. 4. 8 1/2 x 11 in. 24 pp. Illustrated. Contains complete data on different types of metal products. Illustrated.


Sucents-Williams Company, 611 Canal Rd., Cleveland, Ohio.
How to Use Valspar. Illustrated booklet. 32 pp., 3 x 6 in. 16 pp. Illustrated. Describes colorings, hardeners, and other surfaces.

Painting Concrete and Stucco Surfaces. Bulletin No. 3. 8 1/2 x 11 in. 20 pp. Illustrated. Presents in a concise manner the properties and uses of the Sherwin-Williams Company's various paint preparations.


U. S. Guth Percha Paint Co., Providence, R. I.
How to Use the Vermont Creosote Stains. Booklet, 14 pp., 8 1/2 x 11 1/4 ins. Describes odorless brushing and spraying lacquers and lacquer enamels.

How to Use Valspar. Illustrated booklet, 32 pp., 3 x 6 in. 16 pp. Illustrated. Illustrated.

Dealers is used for Valspar. Booklet, 8 1/2 x 10 1/2 ins. 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. Written. Illustrated.

PARTITIONS
Circle A Products Corporation, New Castle, Ind.
Circle A Partitions Sectional and Mobile. Brochure. Illustrated, 8 1/2 x 11 1/2 in. 8 pp. Full data regarding an important line of partitions. Instructions for partitions of three different types.

Hauserman Companies, E. F. Cleveland, Ohio.
Hollow Steel Standard Partitions. Various folders, 8 1/2 x 11 in. Illustrated. Full data regarding an important line of partitions. Instructions for partitions of three different types.

Hollow Steel Partition Comp, 35 Grand St., New York, N. Y.
The Teleco Partition Catalog, Catalog, 8 1/2 x 11 in. 14 pp. Illustrated. Shows the full range of Teleco Partition material, including Ripedon. Illustrated.

T. I. Teleco Partition, Catalog. 8 1/2 x 11 in. 14 pp. Illustrated. Shows Teleco Partition material. Illustrated.


Detailed Instructions for erecting Teleco Partitions. Booklet, 24 pp. Illustrated. Complete instructions, with cuts and drawings, showing how easy Teleco Partition can be erected.

January, 1928

THE ARCHITECTURAL FORUM
ARCHITECTURAL DESIGN

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.

The Villa Window Seat with Steelcane grille.

ARCHITECTS may now specify Tuttle & Bailey Radiator Cabinets with the same assurance that accompanies their recommendation of Ferrocraft 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-scrappers, 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

TUTTLE & BAILEY MFG. CO.

Make of REGISTERS and GRILLES for Eighty-one years.

441 LEXINGTON AVENUE - NEW YORK CITY

TUTTLE & BAILEY MFG. CO.  AF 1-28
441 Lexington Ave., N. Y. City
Please send booklet and details concerning your All-Metal Radiator Cabinets.

NAME

ADDRESS
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS

PARTITIONS—Continued
Partitions. Booklet. 7 x 20 in. 32 pp. Illustrated. Describes completely the line of sliding, parallel, acordtion and flush door partitions.

U. S. Gypsum Co., Chicago.

PIPE
American Brass Company, Waterbury, Conn.
Building Their Brass Pipe for Water Service. 8½ x 11 in. 28 pp. Illustrated. Gives schedule of weights and sizes (L.P.S.) of American Brass pipe 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.

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 pipe.

Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalog "A". 4 x 6½ in. 200 pp. Illustrated. Shows a full line of steam, gas and water works supplies.

Cohoes Rolling Mill Company, Cohoes, N. Y.
Cohoes Pipe Handbook. 40 pp., 5 x 7¼ in. Data on wrought iron pipe.

Duriron Company, Dayton, Ohio.
Duriron Acid, Alkali, Rust-Proof Drain Pipe and Fittings. Booklet. 20 pp., 8½ x 11 in. Illustrated. Important data on a new line of pipe.

National Tube Co., Frick Building, Pittsburgh, Pa.
"National" Pipe for Water Service. 8½ x 11 in. 24 pp. Illustrated. In this bulletin is summed up the most important research dealing with hot water systems. Twenty pages 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 types of corrosion, their causes, and the data are given of the deactivating and desalinating systems for eliminating or retarding corrosion of water pipe. Illustrated.

"National" Bulletin No. 25. "National" Pipe in Large Buildings. 8½ x 11 in. 84 pp. Illustrated. This bulletin contains 244 illustrations of prominent buildings of all types, containing "National" Pipe. Also contains data of value to architects, engineers, etc.

Maddock's Sons Company, Thomas, Trenton, N. J.
Maddock's Rolled Iron Pipe. Book of 88 pp. 8½ x 11 in., profusely illustrated with halftone and line engravings of the important operations in the manufacture of the pipe.

PLUMBING EQUIPMENT

Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalog "B". 9 x 12 in. 104 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. 8½ x 11 in. Illustrated. Plumbing Suggestions for Industrial Plants. Catalog. 4 x 6½ in. 30 pp. Illustrated.

Planning the Small Bathroom. Booklet. 5 x 8 in. 8 pp. Illustrated. Data on the sanitary method of washing in running water.

Duriron Company, Dayton, Ohio.
Duriron Acid, Alkali and Rust-Proof Drain Pipe and Fittings, Booklet. 16 pp., 8½ x 11 in. Detailed data regarding a valuable form of pipe fitting.

Eljer Company, Fort Wayne, Ind.
Complete Catalog. 364 x 9½ in. 104 pp. Illustrated. Describes fully the complete Eljer line of standardized vitrified china plumbing fixtures, with diagrams, weights and measurements. Standardized Sixteen Circular. 3½ x 6½ in. 18 printed.

Imperial Brass Mfg. Co., 1300 W. Harrison St., Chicago, Ill.
Wortons Patent Flush Valves, Doober Water Closets, Liquid Soap Fixtures, etc. 8½ x 11 in., 126 pp., scene-laf catalog, showing rough-in measurements, etc.

Maddock's Sons Company, Thomas, Trenton, N. J.

Spokesman Company, Wilmington, Del.

Kewanee Private Utilities Co., 442 Franklin St., Kewanee, Ill.
Bulletin E. 7¼ x 10½ in. 32 pp. Illustrated. Catalog of complete installations, with all necessary plans and specifications. Indian Brand Pneumatic Tanks, and Complete Water Systems, as installed by Kewanee Private Utilities Co.

Chicago Pump Company, 2309 Wolfram St., Chicago, Ill.

RAMPY
Rampy Buildings Corporation, 21 East 40th St., New York.

The Trane Co., LaCrosse, Wis.
Trape Small Centrifugal Pumps. Booklet. 8½ x 11 in. 16 pp. Complete data on an important type of pump.

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

REINFORCED CONCRETE—See also Construction, Concrete
Ganseville Steel Company, Youngstown, Ohio.

Truscon Steel Company, Youngstown, Ohio.
Shaker Shores in Reinforced Concrete Beams. Booklet. 8½ x 11 in. 32 pp.

North West Expanded Metal Company, Chicago, Ill.
Designing Data. Book. 6 x 9 in. 56 pp. Illustrated. Covers the type of Eno Expanded Metal for various types of reinforced concrete construction.


ROOFING
Better Roofing. Catalog. 8½ x 11 in. 86 pp. Illustrated. Describes Corrugated and Formed Sheet Steel Roofing and Siding Products, black, painted and galvanized, with pictures of modern application of various patterns of Sheet Steel Roofing in various types of construction.

Specifics for Specialized Tiled Lake Asphalt Built-Up Roofing. Booklet. 8 x 10½ in. Gives specifications for use of several valuable roofing and waterproofing materials.

The Harlott Company, 46 Reeder St., New York City.

Philip Carey Co., Lockland, Cincinnati, Ohio.
Architects Specifications for Carey Built-Up Roofing. Booklet. 8 x 10½ in. 34 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 10½ in. 32 pp. Illustrated. A study of school buildings of a number of different kinds and the roofing materials adapted for each.

Heins Roofing Tile, Inc., 729 Chicago Ave., Chicago.
Plywood-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. 8½ x 11 in. Illustrated. Floor tiling adapted from that of Dyanavanti Palace, Mission Tile. Leaflet. 8½ x 11 in. Illustrated. Mission tiles are used in Italy and southern California.

Georgia Tile, Leaflet. 8½ x 11 ins. Illustrated. Tiling as used in old English and French farmhouses.

Ludowici-Calhoun Company, 104 So. Michigan Ave., Chicago, Ill.
"Ancient" Tapered Mission Tiles, hand-made with full corners and designed to be applied with irregular exposures. Catalog. 8½ x 11 in. 64 pp. Illustrated. Gives valuable technical sheet metal data.

Milwaukee Corrugating Co., Milwaukee, Wis.

Ruberoid Co., The (formerly the Standard Paint Co.), 95 Madison Ave., New York, N. Y.


U. S. Gypsum Co., Chicago.
Pyroblock 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 & Earle Mfg. Co., The, Bridgeport, Conn.
Chain Catalog. 6 x 9½ in. 24 pp. Illustrated. Covers complete line of chain.

SEWAGE DISPOSAL
Chicago Pump Co., on 2386 Wolfram St., Chicago, Ill.
Flush-Kleen Dry Basin Sewage Ejector. Booklet. 16 pp., 8½ x 11 in. Illustrated and data on an important detail of equipment.
THE NEW RENAISSANCE IN METAL WORKING

METAL FROM TOP TO BOTTOM IN THE FREE LIBRARY OF PHILADELPHIA

Read how Art Metal alone met all the needs of this—the largest metal library-equipment job in the world

THE largest metal library-equipment job in the world! The new Free Library of Philadelphia, costing $6,500,000, is equipped with metal throughout—in every detail. And that equipment is Art Metal, because only Art Metal had the facilities to fill the order completely.

These tremendous facilities are at every architect’s disposal. No job is too small or too large for Art Metal craftsmen. For forty years they have been developing their artistry with this ideal—to bring out all the beauty of your design.

Whether it be a simple steel fuse box, steel bookstacks, a massive cast bronze entrance gate, a metal door that reproduces the grain of fine woodwork, or a piece to fill some special need—Art Metal strives to capture the effect you plan.

Art Metal is ready to give your design concrete expression—to consult with you on equipment plans—to develop special equipment. A letter will bring a representative.

Art Metal
JAMESTOWN - NEW YORK

BRONZE AND STEEL INTERIOR EQUIPMENT FOR BANKS, LIBRARIES AND PUBLIC BUILDINGS—HOLLOW METAL DOORS AND TRIM
### SELECTED LIST OF MANUFACTURERS' PUBLICATIONS

**SSEENS**
- American Brass Co., The, Waterbury, Conn.
- Facts for Architects About Screening. Illustrated folder, 9½ x 11 in. 90 pages. Contains full-sized drawings and data on screens.
- Full data on a variety of screening materials and screens on fly screens and screen doors.

**ALTERNATIVE STORE FRONTS**
- The Athenian Terminal Window Shade. An accordion pleated window shade made from translucent Herringbone woven cloth.
- Illustrated, 9½ x 11 in. 45 pages. Catalog gives complete data on various types of store fronts.
- Stained and painted metal store fronts.

**STONE, BUILDING**
- Indiana Limestone Company, Bedford, Ind. Series B—Distinctive Homes of Indiana Limestone. 16 pages, illustrated. Details of Indiana Limestone as used in Indiana homes.
- Series C—Indiana Limestone Library. 64 pages, illustrated. Describes the many uses and characteristics of Indiana Limestone.

**SEWAGE DISPOSAL**
- Sewage Disposal. Booklet, 5⅛ x 11 in. 24 pages. Describes methods of sewage disposal and related systems.

**SHELVING-STEEL**
- Steel Shelving. Illustrated brochure, 40 pp., 8½ x 11 in. Details of steel cabinets, shelving, racks, and wire fittings.

**SKYLIGHTS**
- Albert Grauer & Co., 1608 Seventeenth St., Detroit, Mich.
- Glass Skylights. Folder, 4 pp., 8½ x 11 in. Illustrated. Describes the use of glass skylights and gives dimensions.

**SOUND DEADENER**

**STEEL PRODUCTS FOR BUILDING**
- Braddock Manufacturing Co., 5025-15 South Wabash Avenue, Chicago.
- Brasco Copper Store Fronts: Series 500. All-corner Construction. Portfolio. 17⅛ x 22 in. Illustrated. Shows different types of Kawneer Solid Copper Store Fronts.
- Duriron Company, Dayton, Ohio
- Specification Form for Acid-proof Exhaust Fans. Folder, 8⅝ x 11 in. 16 pages. Describes and lists fan specifications.

**STONE, BUILDING**
- Indiana Limestone Company, Bedford, Ind.
- Standard Specifications for Cement Stucco on Herringbone Limestone, its physical characteristics, etc. Vol. 5. Series B. Indiana Limestone Library. 64 pages, illustrated. Contains complete data on Indiana Limestone.
- Detail Sheets for Use in Tracing. Full-sized details on sheets 17½ x 22 in. Illustrated. Designed to meet every need.

**TILE, HOLLOW**

**VALVES**
- Crane Co., 836 S. Michigan Ave., Chicago, Ill.
- No. 11, Series C. Standard Specifications. Contains complete data on "Globe" ventilators as used for heating, ventilating, and interior planting.

**VENETIAN BLINDS**
- Describes the Burlington Venetian blinds, method of operation, advantages of installation to obtain perfect control of light in the room.

**VENTILATION**

**SWIMMING POOL EQUIPMENT & STERILIZATION**
- Natco, 19 West 44th St., New York, N. Y.

**TERRA COTTA**
- National Terra Cotta Society, 29 West 44th St., New York, N. Y.

**SWIMMING POOL EQUIPMENT & STERILIZATION**


- National Unibacker Tile Bulletin. 8½ x 11 in., 4 pages. Illustrated. Describes the National Unibacker Tile system.


- National Face Tile for the Up-to-Date Farm Bulletin. 8½ x 11 in.

**TILES**
- Illinois Engineering Co., Racine Ave., at 27th St., Chicago, Ill.
- Catalog, 8½ x 11 in., 64 pp. Illustrated. Provides information on various types of tiles for different applications.

- Jenkins Bros., 80 White St., New York.
- The Value Behind a Good Heating System. Booklet 4½ x 7½ in. 35 pp. Color plates. Description of Jenkins Radiator Valves for steam and hot water, and brass valves used as boiler connectors.

- Jenkins Valves for Plumbing Service. Booklet 4½ x 7½ in. 35 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**
- Describes the "Burlington" Venetian blinds, method of operation, advantages of installation to obtain perfect control of light in the room.

**VENTILATION**

**VENETIAN BLINDS**
- Describes the Burlington Venetian blinds, method of operation, advantages of installation to obtain perfect control of light in the room.

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**VENETIAN BLINDS**
- Describes the Burlington Venetian blinds, method of operation, advantages of installation to obtain perfect control of light in the room.

**VENTILATION**
At the beginning of a new year
the Pioneer Manufacturers of Steel Windows
announce a development of great interest to the
Architect and Building Owner

LUPTON announces the standardization of fifty sizes of three
types of steel windows to fit interchangeably fifty standard
openings. This is an epoch-making step which provides the
architect with greater freedom of expression and gives the
building owner better windows within his price limit.

In line with today's trend
toward simplification,
Lupton now presents an
idea that means better win­
dows for less money. Lupton
has standardized fifty sizes of
three types of windows so they
will fit the same standard open­
ings. These three types, all of
steel, are Double Hung, In-at-
Top Projected Casements, and
Side-Projected combined with
In-at-Top Projected Case­
ments. For a given opening,
Lupton Windows in any of the
three types will fit the same
daylight dimensions: the head,
sill, jamb, and masonry dimen­
sions for standard daylight
openings remain the same.

This development immedi­
ately makes the design of a
building more elastic, provides
greater freedom of expression
for the architect, and gives the
building owner better win­
dows within his price limit.

The three types are repre­
sentative of the best Lupton
quality in design and manu­
facture, and meet the present
day commercial demand for
high quality products at a rea­
sonable initial cost. The Pro­
jected types are designed for
outside putty glazing, with
standard glazing angle clips.

The standard sizes of Lupton
Steel Windows that are avail­
able for prompt delivery pro­
vide for standardized openings
with 6" variation from 3'-0" to
5'-0" in width and 4'-6" to
9'-0" in height. Thus, shipments
of small to medium orders can
be made in from three to ten
days; larger orders require
more time in proportion. This
wide range gives all the de­sired
sizes for general use in
all classes of buildings, except
where large special windows
in lower or upper floors are used
for architectural features. For
the small window opening: 1'-
6" to 2'-6" in width and 2'-0" to
5'-0" in height, Lupton Sin­
gle Projected Casements, out­
at-side are also available.

Lupton Catalogue P-50 con­
tains full information and
charts of sizes. Write for
your copy today. David Lup­
ton's Sons Company, 2207 E.
Allegheny Ave., Philadelphia.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 92

WALLS, INTERIOR


WOOD, CASEMENT—Continued


Lipton Casement of Copper-Steel. Catalog C-127. Booklet 16 pp. 8½ x 11 in. Illustrated brochure on casements, particularly for residences.

Richardson Mfg. Co., Aurora, Ill.


Truscon Steel Casements. Booklet, 8½ x 11 in. 24 pp. Hand­some Lintels, Steel Doors and Mechanical Operators with Trus­con Casement Windows. Illustrations of various units and combinations. Specifying the types and sizes and sizes of construction.

Architectural Details. Booklet, 8½ x 11 in. 16 pp. Listings 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.

WOOD, STEEL AND BRONZE

Detroit Steel Products Co., Detroit, Mich.

Brochure 128 pp., 8½ x 11 ins. Illustrated. Describes all lines of materials.


Blue Book of Steel Casements. Booklet, 8½ x 11 ins. Illustrated. Describes all lines of materials.

Truscon Steel Casements. Booklet, 8½ x 11 in. 24 pp. Hand­some Lintels, Steel Doors and Mechanical Operators with Trus­con Casement Windows. Illustrations of various units and combinations. Specifying the types and sizes and sizes of construction.

Architectural Details. Booklet, 8½ x 11 in. 16 pp. Listings 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.

WOOD—See also Millwork


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 of the time from the Renaissance 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 woods, finishes, comparative tests of physical properties and the advantages of American Walnut for woodwork.

Curtis Companies Service Bureau, Clinton, Iowa.

Better Built Homes. Yule, 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 54 x 7¾ in. 16 pp. Illustrated. Valuable for the data given on the use of wood for floors.


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.


West Coast Lumber Trade Extension Bureau, Seattle, Wash.


"Where to Use Douglas Fir in Your Farm." Booklet, 22 pp., 6 x 9 ins. Data on use of this wood for farm buildings.

WATERPROOFING


Waterproofing Specification Book. 8½ x 11 in. 52 pp.

Genfire Steel Company, Youngstown, Ohio.


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.

Ruboido Co., The, 75 Madison Ave., New York.

Describes the Par-Lock waterproofing compound for concrete, stucco, cement, mortar, and masonry. 4 pp. Illustrated.


Describes the Par-Lock waterproofing. Specification Forms D, E, F and G.

Par-Lock Method of Bonding Plaster to Structural Surfaces.

Par-Lock Waterproofing. Specification Forms D, E and G.


WEATHER STRIPS

Athey Company, 4015 West 66th St., Chicago.

Curtain Weatherstripping, 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, 9½ x 12 in. Illustrated. Contains specifications and full-sized details. With or without 9 x 11½ in. folder conforming to the weather strip system. May also be used in loose leaf form.

Excluding Cold and Dust with Chamberlin for 32 years. Booklet, 8½ x 11 in. Illustrated. Completely and interestingly illustrates application of Chamberlin equipment.

Chamberlin Details for Wood Sash and Doors. 50 pp., 8½ x 11 ins. 57 differents diagrams related to wood windows.

Details and Specifications for Calking with Chamberlin Plaster­Calk. Folder, 4 pp., 8½ x 11 ins. Illustrated.

How Rain, Plant and Cold Are Kept Out. Folder, 19 pp., 8½ x 7¼ ins. Weatherstripping for Residences.

The Chamberlin Manufacturing Company, 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.


Kawneer Company, Niles, Mich.

Kawneer Solid Nickel Silver Windows. In casement and weight­hung types and in drop-down transom type. Portfolio, 12 pp., 9 x 11 ins. Illustrated, and with demonstrator.

David Lupton’s Sons Company, Philadelphia, Pa.

Lipton Casement of Copper-Steel. Catalog C-127. Booklet 16 pp. 8½ x 11 in. Illustrated brochure on casements, particularly for residences.
CONCRETE, surface-developed by Con-Tex, belongs to the aristocracy of accepted architectural materials—not the false aristocracy of high cost and money flung away, but the true aristocracy of proven quality and high worth.

Concrete is incomplete without Con-Tex. Con-Tex will add value to your work and will be found economical as well.

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CONCRETE SURFACE CORPORATION

342 MADISON AVE. NEW YORK, N. Y.

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Sometimes I think we don’t know anything at all about selling roofs.

Leastwise about Thatchslate.

It must be so, or more of you would be using them.

Admittedly, a gratifying number of you have used Thatchslate on your own homes.

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Of course, to say Thatchslate is midway between commercial slate and Olde Stonesfield, does tell more of its price, than of its whatness.

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CRAM, GOODHUE & FERGUSON - ARCHITECTS

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**HOPE’S METAL WINDOWS**

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**The Importance of Indirect Screw Pressure**

Safety to the plate glass held in Brasco construction is fully provided for. In addition to the distinctive firm, yet supple and uniform grip, all hazard of breakage from direct screw pressure is eliminated.

No screw points directly toward the glass—the plate cannot possibly come into contact with any screw. This is but one of many vital Brasco features. Catalogs, full-sized details and samples gladly furnished.

Brasco Manufacturing Company

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Though efficiency is the watchword of successful banks, the novel, the modern, and the unusual in lighting, provided it is also efficient, is eagerly sought. The very cream of the banking world—literally thousands of banks—use Frink lighting equipment. Unobtrusive, efficient and economical. We illuminate screens, check desks, signs, glass ceilings, domes, coves, etc.

Our engineers are at your service.

THE FRINK CO., Inc.
241 Tenth Avenue  New York
Branches in Principal Cities
Shakespeare’s Theatre had its sign

SHAKESPEARE’S Theatre, The Globe, took its name from the representation of the world which appeared on a flag which was flown on play days.

Thus even in Shakespeare’s day was recognized the importance of the theatre sign functions which are now performed by Flexlume Electric Theatre Displays: First, to advertise the theatre; Second, to announce “current attractions.”

Not only theatres, but banks, hotels, retail stores, and every other kind of business and commercial establishment have a need for Flexlume Electrical Advertising. Our department of design is glad to cooperate with architects in creating artistic, harmonious, and striking displays.

FLEXLUME CORPORATION
1430-A Military Road
Buffalo, N. Y.

Factories also at Detroit,
Los Angeles,
Oakland, Calif.,
and Toronto,
Can.

We shall be glad to send you our latest booklet, “Theatre Electric Displays,” and the historical treatise, “Signs and Inscriptions in Architecture.”

FLEXLUME ELECTRIC DISPLAYS

FOR ALL CORRIDORS: 100,000 SQUARE FEET OF WAINSCOTING OF IVORY VITROLITE WITH ACETONE TEXTURE SURFACE TRIMMED WITH BLACK.

FOR ALL TOILET ROOMS: WAINSCOTING AND PARTITIONS OF WHITE VITROLITE.

BARBER SHOP: IVORY, JADE, LAVENDER AND BLACK VITROLITE COMBINED IN A MODERN DECORATIVE SCHEME.

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OF CHICAGO
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS

"BETTER THAN MARBLE"
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.
Mediaeval looking, but highly modern

Resemblance to a feudal fortress is confined to the exterior only of this unusual structure. All interior doors and trim are of United hollow metal construction, the most modern of materials which make present day building constantly better.

More and more leading architects and engineers specify United Metal Doors and Trim in buildings of all kinds. Beauty, permanence, cleanliness and fire-safety unobtainable in other types of construction are making enduring steel the accepted material for this purpose.

Send for the detailed United handbook.

THE UNITED METAL PRODUCTS CO.
CANTON, OHIO
Another large organization endorses Holophane

The Equitable Trust Company of New York

This new building, in the heart of the world's financial center (Wall Street), is the expression of more than a decade of careful planning and engineering research. In the new Equitable Trust Company's Building is incorporated every approved convenience and utility for protecting the health and promoting the efficiency of both tenant and employee. . . . To facilitate clear, quick vision, to eliminate glare, eye-strain and poor visibility, to increase office efficiency, Holophane Filterlites have been chosen. The installation consists of more than 5000 Filterlites for general and private office lighting, and upwards of 700 other Holophane units for corridor lighting. The installation will be representative of the best and most modern practice in artificial commercial lighting.

The Holophane Engineering Department will cooperate with any architect in laying out a system of PLANNED LIGHTING—planned for specific application. There is no obligation.

TROWBRIDGE & LIVINGSTON—Architects
MEYER STRONG & JONES, INC.—Engineers
THOMPSON STARRETT CO.—Contractors & Builders

HOLOPHANE

New York San Francisco Chicago Toronto
Architecture and experienced interior decorators fully understand and appreciate the value and importance of black in ornamentation and decoration. It has never been difficult to obtain black in certain materials, such as fabrics and, of course, in buying black, because it has been traditionally a pleasing and durable color. Black tile has not been so easy; and yet there are few materials in which the judicious use of black produces results more satisfying. This folder or brochure deals with "Rossman Nuhan 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 the subtle effect 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.

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 kind. The wide diversity of the functions has led to a careful designing of many different types of fixtures which are planned to give excellent though economical lighting to various types of interior if the interior compositions are 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.

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Changing conditions in many places, particularly in cities, where within a few years the character of a neighborhood may be completely altered, 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 resurfacing 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 gives many interesting views of buildings in city or country which have so been treated, views both before and after being remodeled.

The Davey Tree Expert Company, 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 care, and the function of tree surgery (not "tree butchery") is dealt with in this valuable booklet. "Trees live. They are members of the family, and the function of tree surgery (not "tree butchery") is dealt with in this valuable booklet. "Trees live. They are members of the family, and the function of tree surgery (not "tree butchery") is dealt with in this valuable booklet.


This page 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 flooring 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.


The usefulness of many an office depends almost wholly upon the thought and care given to its arrangement,—to the careful placing of furniture, the placing of 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. Last one may suppose that concrete is used to build large and very simple objects, 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.
Charming yet economical are windows made up of these standard casement units

It is well to know about the standard sizes of Lupton Residence Casements, for with them you can create window effects endless in variety, yet surprisingly low in cost.

Due to their quantity manufacture in standard sizes, these rolled steel window units are quite inexpensive. At the same time, they are worthy of the most carefully planned homes. Lupton Casements are so proportioned that, whether you place them singly or in large groups, they make graceful openings and lend charm and interest to surrounding walls.

There are 53 standard sizes of Lupton Residence Casements and the pleasing combinations which may be made from this range are numberless. 18 of these standard sizes are stock—for immediate delivery—and suit the majority of openings. The other sizes can be shipped promptly.

You can take the good design and workmanship of these windows for granted because, while their cost is low, they strictly conform to Lupton standards of solidity, weathertightness, and easy operation.

We will be glad to send you a copy of our newly issued 20-page Catalogue C-217 on Lupton Residence Casements. Write for your copy now.

DAVID LUPTON'S SONS COMPANY
1207-1 East Allegheny Ave. - Philadelphia

Lupton Windows of Steel
lasting qualities. Cabot's Double Greens are of wonderful which gives them remarkable depth of color, freshness and richness and durability, especially designed for permanent and they contain no barytes or other inert "tillers." being reduced to sub-microscopic fineness in colloidal solution), dressed lumber such as trim, blinds and shutters. In response to this demand the Cabot firm has brought out SAMUEL CABOT, INC., Boston. "Cabot's Double Colors." It would be impossible to keep abreast of the development in 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.

DETOIT STEEL PRODUCTS CO., Detroit. "The Blue Book of Steel Windows." A work on their design and use. 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 redwood, eastern white pine, the most difficult woods, as well as for metalwork. They do not fade, turn blue, or grow lifeless with age. The coloring is always fresh and lively.

MARTIN VARNISH CO., Chicago. "Finishing Methods of the Master Craftsman." Adapting them to modern use. 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. The kitchen is a mystery to most home owners and indeed to not a few of the more prosperous. This 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.

ODIS LUMBER & VENEER COMPANY, Marshfield, Wis. "Reddis 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 standpoint 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, with dollars and trimmings, as well as for protection, quiet, and decorative beauty. This brochure should be secured for the specification files of every office.

REVIEWS OF MANUFACTURERS' PUBLICATIONS

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 the decoration of an individual frame, but 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 grille 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 been criticized in some quarters in the importing of old mantels and chimneypieces, removed from houses in England, France or elsewhere, which perhaps are being torn down. Paintings 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.
EXCLUSIVE SHOPS AND OFFICES

FOR retail establishments where the same openings must serve for both display and ventilation, Crittall Steel Casement Windows offer you an effective solution. Their slender members permit full utilization of window openings for display purposes, while their ease of operation and freedom from sticking provide convenient and adequate ventilation.

Guaranteed wind and weather tight construction combined with lasting strength insure complete protection under all climatic conditions. These practical features explain why Crittall Steel Casements are so extensively used in fashionable shops, and in the shop and ornamental floors of theatres, hotels and office buildings.

Custom-built to your specifications in both inward and outward opening types, their range of application is unlimited. Our engineers will gladly cooperate with architects on unusual problems of ornamental window design.

CRITTALL CASEMENTS

Available in a wide variety of Standardized sizes and types. Also Custom Built to the architect's sizes, designs and specifications.
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.

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Albany, N. Y.
New Orleans, La.
Dallas and Houston, Tex.
Montevideo, Uruguay
Norfolk, Va.
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 fillers 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
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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

Save 20 days
by specifying
SHERWIN-WILLIAMS

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 skyscrapers. 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. —MILLER & PFUEGER, Architects.

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.

THE SHERWIN-WILLIAMS CO.
CLEVELAND, OHIO

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