ARCHITECTURAL FORUM
IN TWO PARTS

PART ONE
ARCHITECTURAL DESIGN
FEBRUARY 1928
He who builds of Face Brick perpetuates his artistry and his skill, for Face Brick walls can never, never fade or take on a forbidding countenance with the passing years. The rich color tones glide into soft, mellow maturity—a treasured possession during life and a legacy for posterity. And as its beauty endures so does Face Brick outlast less distinguished materials.

FACE BRICK
requires no paint or whitewash

These reference books, worthy of any library, have been compiled for your personal use:

"Brickwork in Italy," An attractive and useful volume of 256 pages, especially for the architect, profusely illustrated with 69 line drawings, 300 half-tones, and 20 colored plates with a map of modern and XII century Italy. Bound in linen, six dollars postpaid. Half morocco, seven dollars.

"English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with half-tones and measured drawings of Tudor and Georgian types and American adaptations; sent postpaid for two dollars.

"Industrial Buildings and Housing" treats in detail the factory, with examples of architectural beauty. Restaurants, rest rooms and employees' communities come under its scope. Bountifully illustrated. Sent postpaid for two dollars.

AMERICAN FACE BRICK ASS'N
2151 City State Bank Building
Chicago, Illinois

THE DISTINGUISHED HOUSE
is built of Face Brick

Country home, Montclair, N. J.
Waltis & Goodville, Arch'ts
Trust an Architect to Pick the Best

The increasing number of architects who are roofing their own homes with IMPERIAL Roofing Tiles constitutes a sincere tribute to the beauty and permanency of these tiles. Walter G. Schaeffer, of Gebhart & Schaeffer, Architects, Dayton, Ohio, has just completed this attractive residence, which is roofed with IMPERIAL Straight Barrel Mission Tiles in reds, tans and browns. These tiles, laid random with shadow eaves, harmonize delightfully with the Spanish architecture and assure the owner of a roof which will easily outlast his home.

Chicago, 104 S. Michigan Ave.  LUDOWICI-CELADON COMPANY  New York, 565 Fifth Avenue

IMPERIAL Roofing Tiles

WRITE for free folder containing color reproductions of IMPERIAL Roofing Tiles and residences roofed with them
The exterior of this important banking institution is significant of the increasing popular demand for something new, logical and sincere in modern building design. Orange, blue, black, green, and gold glazed Terra Cotta has been used for all ornamental detail, giving decorative interest to the simple mass and outline.
Coupled with and no less important than the engineers' problem of producing a power station of great capacity and the highest efficiency, was the architect's problem of appropriately housing the plant. Massive dignity is the keynote of the design.

STONE & WEBSTER INCORPORATED
Sheldon’s Slates come in such a variety of colors that, by using either a single color or a combination of two or more, it is always possible to crown any building with a roof that has, in the full meaning of the term—

“The Beauty of Appropriateness”

For a foretaste of this, see the two illustrations in natural colors in Sweet’s Architectural Catalogue: Sheldon’s Semi-Weathering Green and Gray Roofing Slate, and Sheldon’s Olde English Architectural Slate Combination No. 12. Sheldon’s Unfading Arabian Red Slate is not shown there, but you will have that in mind; also that Sheldon’s Slates are available in any desired finish, for flooring or flagging.
Extruded Bronze as Applied to the Shop Front

Quality and distinction are made possible in the use of Extruded Bronze shapes for the individual shop as well as for the larger operation. Modern Practice calls for the use of considerable Bronze; therefore Extruded Bronze is priced on a basis that allows for general use. The sections shown are typical of stock shapes for immediate delivery.

Where decorative effects are required, sections such as ornamental cresting, enrichments, caps and bases, etc., are available in cast Bronze and are used direct in relation with the Extruded sections.

We welcome the opportunity of submitting drawings and details.

Modern Bronze Store Front Co.

And Associated Companies:
- Zonzi Drawn Metals Company
- International Store Front Company
- Standard Store Front Construction Co.
- Zonzi Company of California
- Zonzi Drawn Metals Co. of New York, Inc.

Factory and General Offices: Chicago Heights, Illinois

Names on Request

ZONZI KEY-SET SAFETY STORE FRONT
Z

PART HORIZONTAL SECTION
Assures Better Acoustics

Photos of First Methodist Episcopal Church, Los Angeles. Use of BEST BROS. KEENE'S CEMENT in the walls of its great auditorium gave most satisfactory acoustic results.


Mr. Austin says: "I can tell you of possibly two of the most important auditoriums in Los Angeles — the First Methodist Episcopal Church and the Al Malakiah Shrine— where BEST BROS. KEENE'S CEMENT was used. Both are complete successes."

OVER a long period of years ... in actual building construction and in technical engineering tests ... BEST BROS. KEENE'S CEMENT has proved an important factor in obtaining proper acoustics. Architects, plasterers and contractors are discovering more and more the valuable characteristics of this high quality gypsum cement.

BEST BROS. KEENE'S CEMENT makes a wall with excellent acoustic properties because it absorbs the sound waves in a large measure. It makes a tough, durable wall. It is without the brittleness of ordinary wall plasters. And it makes a wall of expressive beauty!

These qualities make BEST BROS. KEENE'S CEMENT especially desirable for use in auditoriums, halls, hotels, hospitals and public and private buildings of all kinds.

Write for Interesting Data on Acoustics in relation to wall materials. We shall be glad to send you the report and chart of an interesting test on the transmission of sound waves recently made by the Engineering Department of the University of Washington, Seattle. Address—

BEST BROS. KEENE'S CEMENT CO.
General Offices: MEDICINE LODGE, KANSAS
Sales Offices in: New York—Chicago—Detroit
St. Louis—San Francisco—Atlanta
Lime of course but which?

LIME, always specified for the finish coat, should also be used for three-coat plastering. But which lime? Surely specifying “Banner or equal” doesn’t settle it! There must be a more rigid discrimination by the architect before he can be certain of results.

The tried and safe method is to specify that time-tested, well-known Banner brand, and then see that you get it. For substantial walls and ceilings, for worry-proof, “soundproof” plastering, it is wise to demand three-coat Banner Hydrated Lime plastering. The cost for this fine finishing lime is actually less, because of its extra covering capacity.

Lime of course, but be sure it’s Banner.

NATIONAL MORTAR AND SUPPLY COMPANY
Federal Reserve Building Pittsburgh
Charter Member Finishing Lime Association of Ohio

Banner Lime
IT'S SOUNDPROOF

*Compared with other forms of permanent economical wall and ceiling construction, Banner Hydrated Lime possesses sound-insulating qualities to a greater degree. Banner Hydrated Lime, due to its individual manufacturing process, controls sound transmission in proportion to the extent it is used.
ANACONDA
ARCHITECTURAL
EXTRUDED
BRONZE
PLATE 1

IN THIS AND SUCCEEDING PLATES THE
ARCHITECTURAL AND ECONOMIC
POSSIBILITIES THAT LIE IN THE USE
OF EXTRUDED BRONZE ARE SHOWN.
NUMERALS INDICATE THE SECTIONS
FOR WHICH DIES ARE AVAILABLE.
MANY OTHERS, FROM DESIGNS BY
LEADING AMERICAN ARCHITECTS,
ARE ILLUSTRATED IN OUR BOOK
"ANACONDA ARCHITECTURAL
BRONZE EXTRUDED SHAPES."

THE AMERICAN BRASS COMPANY
GENERAL OFFICES • WATERBURY, CONN.

Complete sets of these plates may be had for the asking.
Fifteen years ago the New York Central Railroad, insuring—as always—safety, service, and long life, chose Atlas Portland Cement for the Grand Central Terminal and Electric Zone in New York City. Again in 1924 for the Castleton Cut-Off Bridge over the Hudson, termed by its president “one of the engineering marvels of the age,” the New York Central specified Atlas. Thus, by repeated choice did this vast engineering organization approve the enduring satisfaction and permanent dependability of Atlas Portland Cement. Not alone to engineers are these two factors the real measure of quality in portland cement. Because Architects in ever enlarging numbers, for an increasing variety of structures, are specifying Atlas—“The standard by which all other makes are measured”—Atlas is the nationally known cement, made so by its quality and many years of consistent national advertising. In the past two years alone, more than 60,000,000 copies of Atlas advertising were distributed. Practically every prospective builder will again be reached by Atlas advertising in 1928. You will find that your clients know and approve Atlas, as soon as the question of cements is discussed. The Atlas Portland Cement Company, 25 Broadway, New York.

In the Castleton Cut-Off (above), built in 1924, there were used 193,000 barrels of Atlas, every one of which met all the tests of the New York Central engineers. Eleven years earlier, in 1913, Atlas was also used in the New York Central Terminal (right). Both are monuments to the dependability and permanence of Atlas.
GARAGING TRUCK FLEETS

presents a vast opportunity

BECUSE convenient location and high land values go hand in hand, such GARAGES must be multi-floor buildings. Ramps make it inexpensive to utilize upper floors for garage purposes—and d’Humy Motoramps (patented) so economize on floor space as to make the car berth layout most efficient.

With housing conditions thus favorable, there is every reason for garaging fleets near their loading point. Consider the possibilities among the fleet owners of your own city. Can they not be interested in a modern multi-floor Garage?

Are you acquainted with the services which this Company renders to architects? Our brochure “Building Garages for Profitable Operation” both describes d’Humy Motoramps and defines the scope of assistance to you. Ask for a copy.
To be Built of

INDIANA LIMESTONE

Supplied by Indiana Limestone Company

Cook County Criminal Court House
Chicago Eric E. Hall, County Architect
Hall, Lawrence & Ratcliffe, Inc., Architects
GRAY Indiana Limestone

Chase National Bank Bldg.
New York City
Graham, Anderson, Probst & White, Architects
VARIEGATED Indiana Limestone

National City Bank Bldg.
New York City Walker & Gillette, Architects
GRAY Indiana Limestone

Atlantic City Convention Hall
Atlantic City, N. J.
Lockwood, Greene & Co., Architects and Engineers
VARIEGATED Indiana Limestone

The above are but a few recent important contracts

Quality in Grilles

Ferrocraft is the sterling mark in heating and ventilating grilles. Each grille in Ferrocraft is cast especially to order—each being accorded the utmost care and expert craftsmanship possible. Ferrocraft Grilles are offered in a wide collection of artistic and useful designs, as well as cast to the architect's own detail.

TUTTLE & BAILEY MFG. Co.

Makers of Registers and Grilles for Eighty-one Years

441 Lexington Avenue New York City

Ferrocraft Grilles Cast
A Bouquet of Brick

OUR ACME "HONEYSUCKLE" BLEND
—NATURE'S COLORS BURNED IN CLAY

WHAT could be more charmingly refreshing than these sun-dappled walls faced with Acme "Honeysuckle" Brick—a Blend of cream and ivory and rich, soft buffs, from our Perla kilns.

Acme shades are scientifically burned into carefully selected clays. The blends are predetermined. The Acme Brick Company has originated many other rare, distinctive blends for permanent and colorful wall treatment.

Do your walls in weather-resistant face brick, the material that needs no "cover-up"—why take a chance?

Ten Acme owned-and-operated plants, and 37 years in the art of brickmaking, enable us to offer you a brick for every type, a color for every color scheme.

Let Us Help You Solve Your Color Scheme in Acme Brick

Acme Brick Company
"Manufacturers of the Products We Sell"

Well Burned Clays
Never Decay
Specify "Acme"

Plants Owned and Operated
Perla, Ft. Smith, Little Rock, Malvern and Pine Bluff, Arkansas; Bennett and Denton, Texas; Cleveland, Oklahoma City and Tulsa, Oklahoma.

Offices, Display and Dealers Throughout the South
Abilene, Texas
Amarillo, Texas
Beaumont, Texas
Corpus Christi, Texas
Dallas, Texas
Ferris, Texas
Fort Smith, Texas
Galveston, Texas
Houston, Texas
Little Rock, Arkansas
Memphis, Tennessee
Monroe, Louisiana
New Orleans, Louisiana
Oklahoma City, Oklahoma
Paris, Texas
Port Arthur, Texas
San Antonio, Texas
Shreveport, Louisiana
Tulsa, Oklahoma
Tyler, Texas
Waco, Texas
Wichita Falls, Texas
At
Your Service—

These District Association Offices and Brick Manufacturers Everywhere
Boston
11 Beacon Street
Chicago
805 Builders Bldg.
Cleveland—Ohio Association
2134 Guarantee Title Building
Denver
1735 Stout St.
Davenport
600 U. S. Mortgage Trust Bldg.
Hartford
226 Pearl St.
New York City
776 Grand Cent. Terminal
Norfolk
112 West Plume Street
Philadelphia
121 North Broad Street
Pittsburgh
702 First National Bank Bldg.
Raleigh, N. C.
305 Commercial National Bank Bldg.
Salt Lake City
401 Atlas Bldg.
Seattle, Wash.
913 Arctic Bldg.

Beauty
that
defies
Time.

AIN, snow and sleet cannot harm burned clay. The lapse of time cannot injure the natural tints and surface texture that are burned into common brick. On the contrary, brick grows old gracefully, mellowing with the years. Everything inflammable, or that can decay, has been burned out of brick before it is laid; permanent beauty has been burned in. Rough antique effects may be produced by many methods of laying, including "skintled" work; or common brick may be inexpensively whitened, the gradual wearing away of the single coat adding to the desired appearance of age. Permanence, economy and lasting beauty unite in common brick.

Brick Books for Your Use
□ "Homes of Lasting Charm"—25c
□ "Skintled Brickwork"—15c
□ "Multiples Durings of Brick"—10c
□ "Farm Homes of Brick"—5c
□ "Brick, How to Build and Estimate"—25c
□ "The Heart of the Home (Fireplaces)"—25c

Check above books wanted or send $1.00 for all of these books.

COMMON BRICK MANUFACTURERS' ASSOCIATION of AMERICA
2134 Guarantee Title Building, Cleveland, Ohio

BRICK forever
PREFERRED BY ARCHITECTS
This end elevation of a swimming pool, of which Plate 18 showed a side view, suggests the extraordinary versatility of stock colors and shapes of American Enameled Brick.

AMERICAN ENAMELED BRICK & TILE CO.
Graybar Building
New York City

Copies of these plates in folio will be mailed upon request.
INTERESTING advertisements like the one above are telling the story of the beauty and trouble-free performance of Russwin Hardware to millions—in publications that influence home and building owners who seek the best. These advertisements tell another story, too—the story of noteworthy architectural achievement in every corner of the nation.

This twofold message, told each month in a different form, is doing its part to promote better building—as it promotes better hardware.

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

THIS is one of the many effective Russwin advertisements appearing in colors and in black and white in these magazines:

HOUSE AND GARDEN
COLLIERS
HOUSE BEAUTIFUL
COUNTRY LIFE
ARTS AND DECORATION
SPUR
NATIONAL GEOGRAPHIC
ELKS MAGAZINE
SPORTSMAN
SUNSET
SMALL HOME
ASIA
HARDWARE AGE
HARDWARE RETAILER
The colorless mediocrity of the entrance doors to average modern residences would most certainly have caused artisans of the "moyen age" to wring their hands in dismay! And it is not difficult for architects in this year of our Lord 1928 to summon a similar sentiment.

The beauty of texture, the grace of line and curve, the strength and virility which were given doorways of long ago by the use of forged iron hardware may seem hard to capture under modern building standards. But the remarkable examples of forged iron hardware by McKinney at least make it easier to approach the goal. McKinney designs are the result of painstaking research into representative examples of various periods of iron-craft. Texture of a marvelous sort has been achieved. All pieces are accurate for application; all are rust-proof, and all are quickly available through the better builders' hardware merchants everywhere. A catalog will be sent for the asking.

Your own good name, as well as ours, is staked on every Von Duprin that goes into a building. That's one reason we make them so well.

VONNEGUT HARDWARE CO.
Indianapolis, Ind.
Embossed Inlaid Linoleum is obtainable only in Armstrong's. Above is pattern No. 3036.

Reminiscent of the Renaissance

Actual embossing gives this Armstrong Floor an interesting texture. It is one of the many new Embossed Linoleum designs in which part of the pattern is raised above the surface of the linoleum. The embossing is just deep enough to catch the play of light and shadow—not deep enough to gather dust.

This floor is resilient, quiet to the tread. It is cemented down over builders' deadening felt, which prevents bulging and buckling. In the newer steel and concrete construction, Armstrong Floors are often laid right over the concrete underflooring—saving the cost of sleepers.

A dust mopping is all the daily care these floors require. Waxing several times a year keeps them lustrous, gleaming. It is conservative to say that Armstrong Floors give a generation of wear.

Armstrong's Linoleum Floors for Every Room in the House

*This page is No. 6 of a series on Modern Floors. If you would like reprints of the entire series, or the assistance of our Bureau of Interior Decoration, address Armstrong Cork Company, 706 Virginia Avenue, Lancaster, Pennsylvania.
DARTMOUTH CAN NEVER BECOME SO LARGE THAT ONE CORBIN KEY CAN'T OPEN EVERY DOOR

Good Buildings Deserve Good Hardware

In college, too, at Dartmouth

Good Hardware—Corbin—and only Good Hardware—Corbin—was used in these colleges, too.

Mount Holyoke College
Smith College
Duke University
University of California
Montana State University
Carnegie Institute
Carnegie Technical Schools

Here, too, you'll find Good Hardware—Corbin—throughout one or more buildings—

Claremont College
Vassar College
Swarthmore College
Oberlin College
University of Pennsylvania
Temple University
New Jersey College for Women
University of Maine
Wellesley College
Oxford University—Recitation Bldg.
West Virginia College
North Carolina State College
University of Rochester
University of Charleston
Emory University
Columbia University
Yale University
Harvard University
Princeton University
University of Washington
Clark University
Washington University
New Hampshire State College
Oglethorpe University
Ohio State University
Dartmouth University

LEGEND has it that when Eleazar Wheelock, the founder of Dartmouth, went into the wilderness to teach the Indians, he took with him his flint-lock, some New England rum and one book—the Bible.

Dartmouth is now a great college, and fact has it that when Dartmouth's new library was built to house its many books and to serve its faculty and students one kind of hardware was chosen—Good Hardware—Corbin.

Corbin door checks will close the doors and do so quietly. Corbin cylinder locks, master keyed, will protect priceless volumes. And all the hardware will be good to look at, part of the New England scene, for it is made of Corbin's new Colonium metal. It looks like iron—hand forged iron. It cannot rust. It will age gracefully. It will last.

Good Hardware—Corbin—and only Good Hardware—Corbin—has been used in all Dartmouth's buildings.

P. & F. CORBIN SINCE NEW BRITAIN, CONN.

The American Hardware Corporation, Yonkers

Chicago Philadelphia
Exhibiting soil-proof linoleum in the season’s new patterns

Last July, the first soil-proof linoleum ever made was introduced by Congoleum-Nairn Inc., in Karnean Marbled Inlaid patterns.

Produced by the Sealex Process, this revolutionary improvement will be found in the new patterns in GOLD SEAL INLAIDS, and in all other Gold Seal Linoleums (except Printed Goods)—Plain, Battleship, Jaspe’ and Romanesq.

Certain facts regarding this sensational soil-proof feature merit special mention. In the first place it is not a surface film or veneer.

It is the result of a process whose effect is to penetrate and seal the dirt-absorbing pores of the linoleum. A soil-proof super-finish is thus produced that is impervious to dirt, grease and liquids, and can be cleaned almost as easily as glazed tile. And this super-finish gives greatly increased durability for it is an integral part of the goods.

In addition to sending for a quality sample of this soil-proof merchandise we suggest you also request lithograph reproductions of the notable

(See next page)
contributions our designers have made to modern flooring effects. These new patterns were designed to increase the architect's resources for providing flooring which should play an appropriate and interesting part in any decorative plan.

The new patterns in Karnean Marbled Inlaid, for example, have a distinguished character suiting them admirably for the fine business interior, or homes done in period styles.

A more intimate character is expressed by Jaspe Insets and many of the tile patterns in Gold Seal Inlaids.

And because of the Sealex Process, these soil-proof floorings have a dull lustre of velvety richness that is new to linoleum.

Spot-proof and stain-proof—longer wearing and easy to clean—the 1928 line of Gold Seal Linoleums marks a distinct advance in this type of flooring. Write today for a sample of these soil-proof goods and reproductions of the many beautiful patterns.
In rich mellow colors...dignified yet warm...refined yet decorative...permanent yet readily movable without waste...and surprisingly low priced.

Help your clients to realize lower costs and have better partitions. The services of Hauserman Partition Engineers are at your disposal without obligation. Complete data for architects will gladly be supplied upon request.

THE E. F. HAUSERMAN COMPANY
Largest Steel Partition Manufacturer
6803 Grant Avenue CLEVELAND, OHIO
Branches in Thirteen Principal Cities

HAUSERMAN
MOBILE STEEL
PARTITIONS
Mortar's Other Task

This, as every architect knows, is an age of color. Skyscrapers have been brushed with it; interiors made gay; even such workaday things as kitchen utensils have been dipped in the spectrum. Like a ray of sunlight piercing the gloom of a catacomb has come the influence of color to relieve and enliven and cheer a civilization grown outwardly drab and dun.

And mortar! Honest, utilitarian, indispensable mortar! Generations of architects have employed it. But until Clinton developed its mortar colors, they used it mainly in its natural state—pale as Caesar's ghost and blending with nothing!

Today mortar performs another task besides merely binding brick to brick. The modern architect tints his mortar to harmonize not only with the color scheme of his structure but with the predominating hues of its surroundings. And he is achieving some astonishingly beautiful results.

Complete information regarding Clinton Mortar and Cement Colors sent upon request.

CLINTON METALLIC PAINT COMPANY
428 Clinton Road
Clinton, New York
The "Mount-Lockt" Adjustable Office Partition

This partition is simply constructed; but being of excellent design and built of such beautifully finished woods, it is in demand for partitioning fine offices. Our catalogue in Sweet's shows how few parts are handled in the erection of the "Mount-Lockt" partition and how easily partition layouts may be changed.

Our "Bank" partition, being more elaborate, is suitable for interiors of public monumental buildings, etc.

Bank Fixtures, Special Cabinet Work
— Directors' Rooms, etc. Patent
Stock Boards and Ticker Stands
A roof of Heinz Old English "Plymouth" Tile is more than a mere protection from the elements. It is a symbolic expression of art, culture and refinement—a faithful reproduction of those venerable roofs that grace so many fine old country homes in England.

Time, the master painter, has etched his delicate colors into the tile of England's roofs.

But here is a tile, new-laid, that bears all the mellow charm of age—the softened, broken lines, the warmth and soothing tones, the very warp and twist acquired in generations of exposure to the weather.

The softly blending colors are subdued and restful, but on close inspection a wonderful variety of colors appear—warm tints of burgundy, faint lilacs, dusky purples, grays of bewildering variance, browns, greens, straw yellows, salmon reds—all soft and melting as if washed by centuries of gentle rain.

You should by all means, see Old English "Plymouth" Shingle Tiles for only then can you know their rare warmth and beauty. We would be glad to send samples or arrange for you to inspect a roof complete. We know you will be interested in the authentic aged appearance, the character and charm of this old English "Plymouth" Roof.
A fitting tribute

Plaster Specification Simplified

To the architectural beauty of the new Lima Trust Company Building, Lima, Ohio, are its walls of Beaver American Plaster. For in the unvarying high quality of Beaver, the architect may always see attained the full expression of his artistic conception.

Because Beaver American is uniform, smooth spreading, accurately “timed” to the season and section, the man on the job can work to best advantage... That is why each year prominent architects are specifying Beaver American Plaster—only Beaver American Plaster for fine buildings.

May we send you our simplified Plaster Specification form? Address Dept. 1814

The Beaver Products Co., Inc., Buffalo, N.Y.
Smooth-Fitting Grooved Joints
Keep These Walls True and Solid

Only Two Screws Used to Each Unit

In erecting a seven-foot Circle A Partition, only two screws are required for each three feet of partition—five screws when sections are ceiling height.

Circle A Partitions do not depend on screws for strength to hold their units together. And so, they do not require from ten to eighteen screws per section.

These solid, Circle A walls fit together with true-fitting tongue and groove joints. Each section fits into the next—each one bracing its neighbor.

From ceiling mould to plinth block, Circle A Partitions are cut and fitted with "caliper nicety." They are built for strength, appearance—and the ability to be taken down, moved and re-erected many times—without showing it.

A. I. A. File No. 19e62
Send this coupon for our book, containing elevations, photographs and facts on Circle A Partitions.

CIRCLE A PRODUCTS CORPORATION,
650 S. 25th St., Newcastle, Indiana
Send me your book.
Name ...........................................
Address ...........................................
City ........................................... State ...........................................

No Wires!
With Circle A Partitions, light, telephone and signal wires are concealed. Wiring channels at both sides of each post, and in the cornice, look after them.
WEAR and tear of centuries and the constant destruc-
tion of the old to make way for the new have left but comparatively few examples of the work of early American architects, sculptors, and carvers. Here and there one will find still existing an old residence or an arcaic church which has somehow managed to escape destruction, but of sculpture and carving there is little, and that little is chiefly in old graveyards or "burying grounds." Perhaps these tiny little plots, which are many in the older communities, are the only spots which the early craftsmen would recognize could they return today to visit the scenes of their earthly careers! These old tombstones or gravestones possess in many instances highly architectural dis-

This work deals with some of the venerable headstones in the little burying grounds of certain parts of New England, places which were among the earliest settle-
ments.—Boston, Cambridge, Dorchester, Duxbury, Mar-
blehead and Ipswich, among others,—and with the craftsmen who cut into stone the arcaic figures and the often beautiful lettering that in so many instances seem to defy the ravages of time. "The artistic handicraft men had more orders on the occasion of a rich man's death, than ever his life afforded. Death was the source of their richest rewards and greatest inspiration. The deathly trappings of the funeral horses, the pallbearers' embroi-
dered gloves, the mourners' rings, the escutcheons, now gone are. The gravestones alone remain. To our day they stand, shoulder to shoulder, in hundreds of New England graveyards, the one unchanging record of the Puritans' reverence for death, and appropriately enough, the most lavish and original of all their artistic endeavors. The colonists used their finest skill and raised their most enduring and characteristic works of art in memento mori, and death alone called forth their highest efforts. "Everything that they made, their houses, churches, pewter, tableware, furniture, is 'seemly' and often beautiful. But upon the furniture, the silver or brass, they lavished no such originality or creative force of decoration. Not even in their early paintings is there expressed any conscious philosophy or attitude toward life. In the carvings of the gravestones, often very beautiful, always thoughtful, we meet the most characteristic ex-

Perhaps the Puritan lived so in the presence of the Black Angel, he came to have little fear of him. With St. Francis, he might have ad-
dressed him as 'my brother, the death of the body.' The French, so often called a gay people, make their ceme-
teries morbid and repellent to the living, but the grave and other-worldly Puritan accepted death with such passionate faith in a better world to come that we may be-
lieve that his fears were quieted. His sunny hillside burying grounds with their carved stones remain to this day peaceful and blessed spots, small and restful oases." The value of the work from an archæological as well as a historical point of view is considerable, but its im-
portance to architects will be chiefly on the side of de-

The colonists used their finest skill and raised their most enduring and characteristic works of art in memento mori, and death alone called forth their highest efforts. "Everything that they made, their houses, churches, pewter, tableware, furniture, is 'seemly' and often beautiful. But upon the furniture, the silver or brass, they lavished no such originality or creative force of decoration. Not even in their early paintings is there expressed any conscious philosophy or attitude toward life. In the carvings of the gravestones, often very beautiful, always thoughtful, we meet the most characteristic ex-

Any book reviewed may be obtained at published price from The Architectural Forum.
The Significance of the Fine Arts

Published under the direction of
the American Institute of Architects

CLASSICAL ARCHITECTURE. By C. Howard Walker.
ARCHITECTURE OF THE MIDDLE AGES. By Ralph
Adams Cram.
THE RENAISSANCE. By H. Van Buren Magonigle.
MODERN ARCHITECTURE. By Paul P. Cret.
SCULPTURE. By Lorado Taft.
PAINTING. By Bryson Burroughs.
LANDSCAPE DESIGN. By Frederick Law Olmsted.
CITY PLANNING. By Edward H. Bennett.
THE INDUSTRIAL ARTS. By Huger Elliott.
MUSIC. By Thomas Whitney Sarette.

THE Committee on Education of the
A. I. A. has produced this volume for
use as a textbook in American colleges,
and for general reading and study by the
public, with the purpose of arousing in­
terest in the fine arts and creating a better
understanding and appreciation of them.
The book is intended specifically to appeal
to those who have heretofore taken but
little interest in the arts, and have had no
realization of the fact that the fine arts
are for them and that these arts are already
inseparably connected with their everyday
lives.

Each of the chapters has been prepared
by a recognized authority on the subject.
Written for the laity, the work is free
from technical matter and is notable for
the clarity of its language and absence of
complicated theoretical discussion. It pres­
ts in simple form the vital principles of
design and construction which not only
govern good architecture, but should also
influence the character of all other arts and
every manufactured product and material
thing that human hands can make.

483 pp., 5¼ x 8½ ins. Fully illustrated, bound in cloth
Price $3.50

ROGERS & MANSON COMPANY
383 Madison Avenue, New York

THE ARCHITECTURE OF THE RENAISSANCE IN ITALY
By William J. Anderson; Revised and Enlarged by Arthur
Stratton. 316 pp., 6 x 9 ins. Price $7.50. Charles Scribner's So­
HLY by study of the general history and the social
conditions of the period is the architecture of the
Renaissance in Italy comprehensible. It was a per­
iod which saw the papacy reach the very culminating point
of its worldly power and aggrandizement, and one after
another the occupants of the chair of St. Peter con­
structed and embellished in ways likely to render their
names famous, while the rise to eminence and power of
certain merchant princes placed them in positions to build
upon a vast scale and at fabulous cost. The entire epoch
was for art of every kind a sort of dazzling, brilliant
noonday; nothing to compare with it had been known
before, and as far as can be seen nothing which might
even remotely approach its splendor is likely to follow.

Of quite a number of excellent works on the important
topic of the Italian phase of the Renaissance that pub­
lished originally in 1896 by William J. Anderson is
among the best in which the subject is covered within
reasonable compass. The original edition has for some
time been out of print, we are told, and now there has
been produced a new edition. Since 1896 there have
been many changes in the points of view from which
architects consider and historians write; 31 years may see
the upsetting of many theories, and this new edition
"revised and enlarged by Arthur Stratton," embodies
changes which are necessary in view of "the researches
of students, which have led them into the study of par­
ticular buildings, particular architects and particular
periods." The volume is made especially attractive by
the inclusion of 90 plates and some 150 text illustrations,
and a helpful bibliography is divided into sections, each
dealing with some particular era of the Renaissance.

CATHOLIC ECCLESIOLOGY. By Edward Joseph Weber,
Architect. 199 pp., 9 x 12 ins. Published by the Author at 400
N. Craig Street, Pittsburgh.

THOSE who follow the progress of architecture have
drawn attention many times of late to the improve­
ment made in the matter of design in structures of many
types. In no department of architecture has this ad­
vance been more marked than in what pertains to eccle­sial buildings and to the furnishings and accessories
which form so important a part in determining their ex­
cellence or their lack of merit. It is quite true, of course,
that the "commercial" architect is still abroad in the
land; his devastating work goes on, but with ever-lessen­
ning momentum and increased opposition as clients and
building committees become more discriminating and
better informed; and the makers of church accessories,
while they still perpetrate occasional atrocities, are con­
siderably less of a menace to good architecture than they
were a few years ago. Particularly reassuring has been
the advance made lately in the designing and planning
of Catholic churches and institutional buildings, partly
because Catholic churches, when once established, are not
subject to frequent removal as neighborhoods change and
decay, and partly, too, because Catholic churches, besides
being more permanent, are as a rule built upon a scale
somewhat larger than those of other religious bodies. Bis­
haps and priests, moreover, are now not so likely as once
they were to select and retain an architect for an impor­
tant work merely because he professes their creed; their
A TWENTIETH CENTURY floor to preserve the glamour, the charm of the Thirteenth Century. That is what Angelo Lualdi, Inc. of Florence, Italy, have done so successfully in their Boston studio. The floor was selected by an artist as most suited to bring out the artistic merit of ancient hand-carved furniture and rare old Italian tapestries. It is significant, too, that this Bonded Floor of Gold Seal Marble-ized Tile is as well known for its comfort and rugged durability as for its artistic adaptability.
THE search for effective types of architecture for domestic use led logically to the re-discovery of the style known as the "Greek Revival." In the hands of a few particularly skillful architects it is being used with marked success, their use being based largely upon study of such examples as have survived the period, just prior to the Civil War, when use of the type was widespread throughout the United States. It is an entirely American style, founded not upon a following of current English architecture but upon a study by Americans of classic types adapted to domestic uses.

Mr. Major's excellent work is the result of a careful study of the style as it was interpreted in the North and East, and particularly in the South. The illustrations of exteriors and interiors are full of suggestions for anyone seeking a variety of classic types adapted to domestic uses.

This volume deals with a number of churches and particularly with the cathedral of the Diocese of Wheeling, W. Va., designed by Mr. Weber. The churches, many of which are of no great size and of truly moderate cost, notably the church of St. Margaret Mary at Parkersburg, W. Va., are charming by reason of their restraint and simplicity, a simplicity which possesses nothing of the bleakness or bareness which many might feel must attend or be a part of simplicity. The illustrations of the cathedral at Wheeling show a church noble indeed, excellent as to taste and adorned with discrimination and skill, although one might regret in a church so important the placing of the organ and singers in a western gallery instead of in a properly appointed liturgical choir. The author, in extremely well written text, deals with every detail of the equipment of Catholic churches,—fonts, confessionals, the altar, sanctuary, sacristy, etc., without any of the absurd mistakes which only too often mar writings on this subject and sometimes change their meaning. The volume is an excellent record of progress.


THERE is probably no country in the world whose history has influenced more directly its architecture than Spain, and in that country's long and magnificently varied history there has been no era which more definitely influenced architecture than the period during which the Moors lived under Christian rule, the term Mudejar being used to define the era and what pertains to it. The traveler with an eye to architectural values finds in many parts of Spain a type of ornament which differs widely from anything to be found elsewhere in the world,—a type which while possessing certain characteristics of the Gothic is strongly reminiscent of the East, marvelously effective while being essentially simple, and appearing not only in architecture but in Spanish metalwork, wood carving, fabrics, and more than in anything else in tiles and other forms of pottery. All-over or diaper patterns appear to be intricate almost beyond belief until study or analysis shows them to consist chiefly of interlaced geometrical forms. Spandrels and the surrounds of windows and doors made much use of Mudejar ornament, its richness giving a sort of super-dramatic emphasis by reason of the Spanish habit of using the highly ornate in contrast with the austere. This work is No. VIII of the "Bryn Mawr Notes and Monograms," and its author is Professor of History of Art at that college. The work, while necessarily largely historical, deals with Mudejar architecture and art of other kinds in a manner likely to hold the interest of the reader even if he be neither historically nor architecturally inclined, while to the student of ornament the work is valuable because of its elucidation of certain obscure passages in the history of the development of design. At the end of the volume a glossary defines certain terms which are used in the text, and some ten pages contain notes which are more appropriately placed there than as footnotes on the text pages.
It’s earned the right to be called “Hevi-Duty”

No one has a copyright on the word “durable.” It’s in the dictionary—free for anybody to use.

So is “beautiful”—“colorful”—“unfading”—“efficient”—and other highly complimentary adjectives that might truthfully be applied to Columbia Window Shades.

The trouble with these laudatory adjectives is that—having been freely applied to so many products that are not quite all they claim to be—the words themselves have lost all meaning.

Bearing all this in mind, we now submit for your consideration one fact about Columbia Window Shades which cannot help but mean something.

Recently we checked up on several hundred well-known American buildings in which our Damasko Hevi-Duty Shade Cloth (a close-textured unfilled cambric) has been installed. We found that in many instances replacement expense was amounting to only 25 cents for each $100 of original investment.

You be the judge and jury of that evidence. Has not any window shade with such a low replacement expense record as this the right to be named Hevi-Duty?

The Columbia Mills, Inc.

Baltimore Boston Chicago Cincinnati Cleveland Dallas Detroit
Fresno Kansas City Los Angeles Minneapolis New Orleans
Philadelphia Pittsburgh Portland ( Ore.) St. Louis San Francisco Seattle

Your Time Saver

You can save time and trouble by using the “Standard Specification for Window Shades,” which we’ll gladly send on request. A specimen roller and samples of Columbia Cloth are sent with the specification. Just fill in coupon and mail to The Columbia Mills, Inc., 225 Fifth Avenue., New York.

Name: 
Street: 
City: 

You can save time and trouble by using the “Standard Specification for Window Shades,” which we’ll gladly send on request. A specimen roller and samples of Columbia Cloth are sent with the specification. Just fill in coupon and mail to The Columbia Mills, Inc., 225 Fifth Avenue., New York.

PITTSFIELD BUILDING, Chicago, Ill.

Graham, Anderson, Probst & White, Architects
Marshall Field Estate, Owner
Equipped with Columbia Window Shades and Rollers

Columbia WINDOW SHADES and ROLLERS
Linotile in New Marble Designs

The new marble designs of Linotile are not confined to blacks and whites. In two of them black or white predominate. Four others shade through browns, grays, and greens in great variety.

Furthermore the markings are not standardized, but are so dissimilar that it would be almost impossible to find two tiles alike.

The new marble Linotile is a most responsive medium for the decorative treatment of floors. Each unit has its own individuality and a floor laid with the Linotile marbles, singly or in combination, stands out as something distinctive and very beautiful.

Armstrong’s Linotile Floors
CONTENTS FOR FEBRUARY 1928

PART ONE—ARCHITECTURAL DESIGN

PLATE ILLUSTRATIONS

Graybar Building, New York
Sloan & Robertson 25

General Motors Building, New York
Sheve & Lamb 26-32

House of Adolph C. Miller, Esq., Washington
Pleasant Pennington 33-40

The Elks' Memorial, Chicago
Egerton Swartwout 41-48

LETTERPRESS

A Greek Revival Court House
Rexford Newcomb 177

The Elks' Memorial, Chicago
Egerton Swartwout, Architect 197

Guanaajuato, the Most Mexican City
William P. Spratling 217

Mexico and the Ultra-Baroquis
Dr. Atl 223

House of O. N. Gabriel, Esq., San Marino, Calif.
Roland E. Coate, Architect 225

House of Milton Baruch, Esq., Holmby Hills, Calif.
Gordon B. Kaufmann, Architect 235

House of Max Fleischman, Esq., Montecito
Johnson, Kaufmann & Coate, Architects 239

Salle Perrin, Musee des Arts Decoratifs
C. Hamilton Preston 241

PART TWO—ENGINEERING AND BUSINESS

LETTERPRESS

Skeleton Construction, Tudor City, New York
Fred F. French Company, Architects Frontispiece

Oil Burning for the Architect
P. E. Fansler 249

The Deepest Foundations
Frank W. Skinner 255

Concealing the Radiator
Robinson F. Frost 259

Economy in Small House Construction
A. G. Hillberg 263

Heating and Ventilating Systems in Preliminary Design
Harold L. Alt and Price L. Rogers 269

Zoning, Traffic, and Building Types
Arthur C. Holden 275

LETTERPRESS

The Architect and Building Finance
C. Stanley Taylor 281

Building Situation
284

Architects, Costs, and Contractors
Morton C. Tuttle 285

Architectural Biographies
William J. Sayward; Hal F. Hentsch 288

Allied Architects Association of Los Angeles
289

Allied Architects Association of Columbus, O.
295

Supervising the Sanitary Installation
A. R. McGonegal 297

A Well Planned Architectural Office
303

PARKER MORSE HOOPER, A.I.A., Editor
KENNETH K. STOWELL, A.I.A., Associate Editor

Contributing Editors:
Harvey Wiley Corbett; Aymar Embury II; Charles G. Loring; Rexford Newcomb; C. Stanley Taylor; Alexander B. Trowbridge
Switch Plates of Bakelite Molded are Safe and do not become shabby

Safety has been the aim of wiring-device makers since electricity first came into common use. And complete safety means complete insulation of all live parts. This is one reason for the wide adoption of Bakelite Molded Switch and Outlet Plates—they provide a "dead-front" for the devices and remove any chance of shock.

Bakelite Molded Plates cannot corrode nor stain and therefore do not require polishing nor refinishing. They are attractive in appearance, yet unobtrusive, and retain their color and lustre indefinitely. These facts should be of particular interest to architects and decorators.

Bakelite Molded Plates are regularly made by the leading wiring device makers in an attractive shade of brown, and may be obtained in a variety of other colors. You will find the trade-mark BAKELITE on the back of each one. Write to us and we will be glad to send you a list of Bakelite Molded Plate manufacturers and see that samples are shown to you.

BAKELITE CORPORATION
247 Park Avenue, New York, N. Y. Chicago Office, 635 West 22nd Street
BAKELITE CORPORATION OF CANADA, LTD., 163 Dufferin Street, Toronto, Ont.

BAKELITE

THE MATERIAL OF A THOUSAND USES

"The registered Trade Mark and Symbol shown above may be used only on products made from materials manufactured by Bakelite Corporation. Under the capital "B" is the numerical sign for infinity, or unlimited quantity. It symbolizes the infinite number of present and future uses of Bakelite Corporation's products."
THE EDITOR'S FORUM

LE BRUN SCHOLARSHIP COMPETITION

THE Executive Committee of the New York Chapter of the American Institute of Architects, as Trustees of the Traveling Scholarship founded by Pierre L. Le Brun, announces a competition for the selection of a beneficiary. The program which was issued about January 15, 1928, called for drawings to be delivered about March 15, 1928. Those wishing to enter the competition should arrange at once for nomination by members of the American Institute of Architects. Nomination blanks can be had of the secretary of any chapter or of the Le Brun Scholarship Committee, Room 530, 101 Park Avenue, New York.

A. W. BROWN TRAVELING SCHOLARSHIP

ANNOUNCEMENT is made of a competition for the selection of a beneficiary for the A. W. Brown Traveling Scholarship, this competition to be held under the direction of a committee of the American Institute of Architects. Programs will be mailed to approved applicants about March 19, drawings to be delivered on May 7, 1928. This scholarship is the gift of the Ludowici-Celadon Company, and is a memorial to the late A. W. Brown, for many years president of that company and a leader in the manufacture of roofing tile. The value of the scholarship is $2,000, to be used toward defraying the expenses of a year of travel and study in Europe by a worthy and deserving architect or architectural draftsman. Expenses for travel between the winner's place of residence and New York will be paid in addition to this amount. An award of $250 will be made to the competitor whose design is placed second.

Under the terms of the gift the selection of the beneficiary of this scholarship is to be made by means of a competition to be held under the direction of a committee of the American Institute of Architects, the drawings to be judged by a jury of from three to five practicing architects chosen by that committee. The general requirements of the problem given for the competition shall be similar to those of the Class A problems issued by the Beaux Arts Institute of Design, but the jury shall give due consideration to the personal qualifications of the competitors as well as to the excellence of the designs submitted in the competition. It is further stipulated by the donors that the competition shall be open to any architect or architectural draftsman who is a citizen and resident of the United States, who has never been the beneficiary of any other European scholarship, who has passed his 32nd birthday, and who has been in active practice or employed in the office of a practicing architect for at least six years, or who, if a graduate of an architectural school, has had at least two years since graduation. Those wishing to compete should write for application blanks to the secretary of the committee, William Dewey Foster, 10 East 47th Street, New York. Other members of the committee are Charles Butler and J. Monroe Hewlett.

COMPETITION FOR TWO-FAMILY RESIDENCES

THIS competition is conducted by The Portland Cement Association and is under the direction of the T-Square Club of Philadelphia Professional Adviser. The Association agrees to pay to the winners immediately after the judgment of the jury:

For First Prize Duplex .................. $500
For First Prize Semi-detached ......... 500
For Second Prize Duplex ............... 150
For Second Prize Semi-detached ...... 150
For Third Prize Duplex ................ 100
For Third Prize Semi-detached ....... 100

( Four Honorable Mentions)

The jury of award is composed of Wilson Eyre, H. Louis Duhring, and Robert R. McGoodwin, all of the T-Square Club. This competition closes at 12 o'clock noon, March 1, 1928. Further data may be had from The Portland Cement Association.

COMPETITION FOR WAYSIDE REFRESHMENT STANDS

THE complete purpose of this campaign, with its series of four competitions, each having its own objective, is to improve the appearance of the wayside refreshment stands, which, through ugliness of conception and carelessness of construction, are menacing the beauty of our highways.

The first competition offered prizes for photographs and plans of the best stands already in use. This competition was concluded December 15, the first prize of which was won by Norma Bamman of Plainfield, N. J. The judges were A. F. Brinckerhoff, Harvey Wiley Corbett, George B. Ford, Ely Jacques Kahn and Electus D. Litchfield. The second competition, now being announced, is architectural in character and offers prizes for the best original designs for stands which will improve the present conditions. Ten awards will be made—five for stands without gas pumps, and five for stands with gas. A building in the first case should not occupy a plot of ground of over 3000 square feet, and in the second case, not over 5000 square feet. Prizes totaling $1,500 are offered in each case. This competition closes March 15, 1928, and further details of the program may be had from the Secretary, Wayside Refreshment Stand Competitions, The Art Center, 65-67 East 56th Street, New York.
FOR the first time, the New Telesco brings partition in the finest of woods—rich walnut and beautiful mahogany—within a price range that every office can afford.

For the first time, the New Telesco introduces a radical improvement in design and appearance, bringing office partition abreast of the trend towards more handsome and more beautiful offices.

For the first time, the New Telesco is produced with a new finish especially developed in our laboratories, that not only enhances the natural beauty of the wood, but protects the wood as never before against scratching, banging or wear of any kind.

For the first time, the New Telesco may be obtained if needed, in a new kind of wood—Flaimpruf Wood—which makes the New Telesco more fire-resisting than steel.

A handsome booklet in color, describing the New Telesco, will be sent on request. We believe every architect, building owner, and manager who reads it will agree that New Telesco is the most important advance in office partition ever made.

IMPROVED OFFICE PARTITION CO.
(Driwood Corporation)
General Offices and Plant: Elmhurst, N.Y.
New York Office: Dept. A, 9 East 37th Street
WALL STREET ON SUNDAY

FROM A LITHO PENCIL DRAWING BY
ARNOLD RONNEBECK

The Architectural Forum
MODERN ARCHITECTURAL DECORATION

BY

PARKER MORSE HOOPER

CONVENTIONALIZATION, geometrical and floriated designs, compositions in pure line, mass and color that have no representative significance, are all found in the wide range of modern architectural ornament and decoration. Nearly always the decorative element is stronger than in the ornament of any of the historic periods. That is to say, the composition, in mass, tone, line or color, for the sake of its own effectiveness or beauty, is the main thing. What, if anything, it may suggest or represent is a relatively unimportant matter. Frequently one cannot tell whether a piece of ornamental detail was inspired by a flower, a figure from animal life, or is purely a composition in line, tone or color. This is the pronounced and most salient characteristic of modernist detail.

The sources of inspiration, where such exist, are often found in the art of little known civilizations long since dead, or in the art of distant peoples. This choice is dictated partly, no doubt, by a desire to get away from the familiar forms of classic and mediaeval design and their western European derivations, but it is also due to a recognition of certain inherent qualities of these ornamental styles. Thus we often find in modern detail a strong resemblance to the carvings in low relief that adorn the walls of ancient Assyrian tombs and Egyptian temples, or to the stone sculptures of the Maya culture of Central America. Then, too, some of this ornament is akin to the carving on the canoe paddles of the South Sea Islanders, or to the crude symbolic representations which are familiar features of the totem poles of the Indians of Alaska. All of these various types of ornament have certain marked characteristics in common,—namely, breadth and simplicity of treatment, and above all a strongly decorative character. When considered purely as arrangements of lines, tones or colors, without thought as to what they may represent or of any symbolic significance or other interest that may attach to them, they are highly effective. They serve splendidly to enrich the surfaces upon which they are wrought, which after all is the chief purpose of any architectural decoration and ornamentation, and often their only purpose, though sometimes they tell a story or suggest the character of some natural form as well, giving added enrichment.

As a matter of fact, it is more the method of composing ornament and the manner of carving, modeling or painting it broadly and decoratively that modern designers have taken from the art of the Assyrians, the Egyptians, the South Sea Islanders, the Mayas, the Alaskan Indians and various other sources, than any ornamental forms. They have taken the essential characteristics of their technique rather than the designs themselves. In the Egyptian and in the archaic Greek carvings in stone our sculptors are finding the masterly handling of the material that serves as a guide in their own work,—methods of producing crispness, boldness, softness, or whatever effect they wish to convey in their decorations. Much of the detail in the modern style is purely decorative in the sense just defined. It consists often of carving done only for the purpose of producing a play of light and shade in areas of a certain desired form at points on the building where this relief or accent seems to be needed. Sometimes color is used in the same way. The ornamental detail of most buildings in the modern style is a more intimate part of the structure than is the ornamentation of most of the buildings of earlier times, with the possible exception of the work in Assyria and Egypt already referred to. Usually the ornament could be stripped from a Gothic or Renaissance building, for instance, without destroying the composition of the whole; it might be removed as one might rip off a band of embroidery from a Renaissance vestment without destroying the garment. But in the best of the thoroughly modern designs the detail is an integral part of the composition.

Modern decoration is often in low relief, sometimes painted or executed in colored tile and terra cotta, rather than in high relief carving or in the round. This is no doubt due to the recognition of the wall surface as the main thing, a plane that is not to be denied, but to be worked in, not upon. Modern ornamentation is not an incrustation, usually, as much of the detail of past centuries is. This is in consonance with the idea of simplicity that is strong in modern design. It is also in agreement with one of the essential characteristics of modern steel-frame-
Models in Clay for the Decorative Treatment of the Lower Stories and Main Entrance of the New Jersey Bell Telephone Building, Newark

Voorhees, Gmelin & Walker, Architects
Editor's Note: These Models in Clay of Decorative Details for the New Jersey Bell Telephone Building, Newark, are all Splendid Examples of the New Use of Geometrical and Floriated Designs in Consistent Rhythmic Combination. In Place these Decorations Seem to Grow Out of the Structure of the Building of Which They Are a Part.

Voorhees, Gmelin & Walker, Architects
Editor's Note: Although Inspired by no Particular Period of Architectural Decoration, the Motifs of this Richly Carved Panel and Splayed Jamb-head Are Suggestive of Ornamentation Found in Archaic Greek and Early Chinese Designs. Architects Have Struck a New Note in this Example of Conservative Modern Decoration

Dennison & Hiron, Architects
Restraint and Character Are Shown in the Modern Decorative Treatment of the Narrow Entrance Bays of No. 420 Madison Avenue, New York

Dennison & Hirons, Architects
The Simplicity of the Decorative Treatment of this Entrance of the Graybar Building, New York, Illustrates a Successful Use of the Modern Style of Architectural Decoration

Sloan & Robertson, Architects
Editor's Note: A Combination of Panels of Colored Faience, and Conventional Symbolical Figures and Decorative Lettering, Deeply Cut into the Stone Wall of the Graybar Building, Exemplify the Conservative Type of Modern Architectural Decoration

Sloan & Robertson, Architects
buildings,—the thin walls, upon which ornament that is flat or in low relief is most suitable. When sculpture in high relief or in the round is employed, the practice is made consistent with the modern idea that all architectural decoration and adornment should be treated as an integral part of the structure, a part of the carving of a great piece of craftsmanship which happens to be a building. This is often done by carving the details on parts of the solid mass of masonry and leaving them as though the work had been stopped before the complete figure had been carved, like partly finished statues emerging from the sculptor’s block of marble.

There is a difference in the distribution of the detail on characteristic modernist buildings, for it is localized in spots, usually, instead of being used largely in string and belt courses, in cornices and entablatures, in spandrels and panels as is the common practice in the enrichment of most buildings based on historic precedent. As far as detail other than ornament is concerned, but little is used. The orders and other architectural forms on modernist buildings are not consistent with the new style, and when attempted they are ornamented in accordance with the methods already discussed. The detail of modernist buildings is essentially decorative rather than architectural in the sense of being derived from construction forms applied as decoration. Color is becoming more and more a prominent part of modern architecture and is being used constantly, as are the other elements, as a part of the whole scheme of the building. Often, as in the case of a number of buildings by Buchman & Kahn, illustrated in the January issue of The Architectural Forum, color is an outstanding feature of the design, and is needed in our city buildings as a relief from the monotony of dull-toned materials. The city dweller is deprived of the varied coloring of the country, so the use of color in architecture is the only possible substitute. Also, color has the power of doing many things besides giving pleasure in itself. It can, for instance, through the use of dark colors at the base of our buildings, relieve the sense of confusion in the streets, while the use of light colors on the upper parts of tall buildings can relieve the sense of oppressiveness and overpowering masses of the towering structures all about us.

The use of color is still in an experimental stage, and has great possibilities as a legitimate and consistent means of decorating high buildings. But first comes the study of the main problem, the designing of masses expressive of present-day conditions and requirements, upon which is based sound and legitimate development of modern architectural design.
GRAYBAR BUILDING, NEW YORK
SLOAN & ROBERTSON, ARCHITECTS
GENERAL MOTORS BUILDING, NEW YORK
SHREVE & LAMB, ARCHITECTS

Photo: Sigurd Fischer

Plans on Pages 164 and 166
TWENTY-FOURTH FLOOR
PLANS, GENERAL MOTORS BUILDING, NEW YORK
SHREVE & LAMB, ARCHITECTS
MAIN DINING ROOM, TWENTY-SIXTH FLOOR
SECRETARY'S ROOM, TWENTY-FOURTH FLOOR
GENERAL MOTORS BUILDING, NEW YORK
SHREVE & LAMB, ARCHITECTS
DETAIL OF BOARD ROOM CEILING
GENERAL MOTORS BUILDING, NEW YORK
SHREVE & LAMB, ARCHITECTS
DETAIL OF BOARD ROOM
GENERAL MOTORS BUILDING, NEW YORK
SHREVE & LAMB, ARCHITECTS
PRIVATE DINING ROOM, TWENTY-SIXTH FLOOR
GENERAL MOTORS BUILDING, NEW YORK
SHREVE & LAMB, ARCHITECTS
THE Greek Revival movement in the history of American architecture was an interesting and far-reaching development. While I think it is correct to say that a way was prepared for it by the slightly earlier "Classic Revival," which was a style of Roman rather than Greek inspiration, it has always seemed to me that the Greek Revival brought to an end a worthy movement that arrived in America with our earliest English forefathers and came to flower with excellent examples of the American Georgian, in New England, the middle states, and the south. Indeed, these Colonial-Georgian types found their way over the mountains, and the middle west, parts of Illinois, Ohio, Michigan, and particularly Kentucky, are not without excellent examples of this early American style, which, becoming acclimated along with our forefathers, in time took on an almost indigenous character. But the "Colonial," which began to forge for itself an expressive set of characteristics long before the end of the seventeenth century and which, by virtue of a growing classicism, gradually became an adequate, if belated, American reflection of English Georgianism, was to come to an end, and that almost by accident, about 1800. The movement which terminated this interesting expression of early American life in architectural form was, after all, again only an American reflection of a corresponding movement in Europe, particularly in England and in Germany, where a decided vogue for the Greek was then in progress.

Those who are familiar with American architectural history will remember that Jefferson was ever a champion of the classic, and believed that classic purity lies more nearly in the Roman, and indeed in the Italian Palladian, than in the Georgian forms prevalent in the last decade of the eighteenth century. While in France, as representative of the young republic, he paid considerable attention to the Roman remains in the south of France, particularly the Maison Carree, at Nimes, and championed a design based upon this famous Roman structure as worthy for the capitol of Virginia. He believed the new republic on this side of the Atlantic would do well to look to the classical architecture of the old republic in Italy for suggestions in architectural expression. His own residence, Monticello, which showed distinct Palladian leanings, showed also pronounced Roman tendencies, as did, in a rather more intense way, his later University of Virginia group.

The Roman, or "Classical" Revival, as it is generally termed, arrested the momentum of the Gian and in this way prepared for the Greek Revival that was presently to be introduced by Henry Benjamin Latrobe, an English architect of distinct abilities, who arrived in America in 1796. Mr. Latrobe, due to the English interest in things Grecian, and through the aid of Stuart and Revett's "Antiquities of Athens," Major's "Paestum," Chandler's "Ionia," and similar publications, had thoroughly mastered the principles of Athenian architecture, and, so far as I know, was the first American architect to be so equipped. Latrobe's first chance came with the design of the Bank of Pennsylvania, two years after his arrival in America, and this design, which met with almost instant popular acclaim, awoke Americans for the first time to the beauties of Grecian form. This success was followed by other Greek designs by Latrobe and by William Strickland and Robert Mills, both of whom, apparently, embarked upon a Greek Revival program through Latrobe's influence. Strickland entered Latrobe's office at the age of 16, and Mills studied with him while Latrobe was architect of the capitol in Washington. This group of three men, teacher and pupils, were, by their combined influence, to set the vogue for American architecture,—and especially governmental architecture, naturally of great importance, up to 1850.

During the period from 1825 to 1850 many gov-
THE IRON GRILLES, RAILINGS AND STAIRS ARE INTERESTING FEATURES OF THE SOUTH PORTICO OF THE OLD COURT HOUSE AT PAOLI, IND.
erment structures in the way of custom houses, post offices, sub-treasuries and mints, to say nothing of the federal buildings in Washington, followed very closely the Greek temple type. The "official" style of the government keyed the popular taste, with the result that banks, county court houses, churches, residences, and many other types were built in this style. Naturally, the movement filtered westward and into the territory west of the Appalachian mountains, where from 1835 to 1850 many county court houses sought expression in the only vernacular then thought dignified enough for such buildings—the "Greek manner." This accounts for the existence of the interesting old court house at Paoli, Indiana, some views of which are included here.

The history of the court house of Orange County, Indiana, of which Paoli is the county seat, is characteristic of many another in this section. The story is so typical that I risk giving it in full rather than confining myself to a discussion of the present Greek Revival structure. The first court house was a log building, erected in 1816 at a cost of $25 and used only till such time as a larger and more substantial structure could be erected. Two sessions of court were held pending the completion of a second building, which was finished in November, 1818. In January of 1817 preparations were made to build a "permanent" court house and, as a fund raised by the sale of town lots proved ample, the county board decided to erect a "creditable building." The contract was let to Jonathan Lindley, February 1, 1817, for the erection of a two-storied stone building, 33 x 50, and 14 feet between floors. The court room was to be below, the clerk's office and jury room above. The structure, which was contracted for at $4,000, actually cost $3,950. This is the only court house I ever heard of that cost less than the contract price! The building, which stood at the center of the "public square," is described by a document of the day as being "rather compactly than ornamentally built."

This "seat of justice" apparently satisfactorily fulfilled the needs of this isolated community until 1839, when the county board, after due consideration, prepared specifications for a new court house. The November session of the board annulled the former action, and nothing was done until the autumn of 1847, when the board determined "to erect a new and larger court house on the public square." Specifications were prepared, and a court house committee was appointed. These gentlemen gave a contract to Andrew L. Burke to make the brick, paying $7.50 per 1000 for the ordinary variety and $10 per 1000 for those for the columns. Michael Ombaker was engaged to lay "stone foundations at $1.25 per perch" and to erect brickwork, while William Harman was employed to erect the woodwork. All this labor seems to have been contracted for individually, no such thing as a "general contract" being drawn. Work on the structure was continued until 1850, when it was turned over to the county, fully finished, at a cost of $14,000. The building was considered in its day the handsomest and best built court house in southern Indiana, and was thus described by a contemporary: "The order of architecture, especially the four huge columns of the south end, is nearer the Doric than any other. The shaft of the circular column is of the best brick covered with cement of great durability, while the capital is of plain hydraulic limestone." This limestone, I pause to add, is the far-famed Indiana limestone, quarried most extensively in the country just northward. "On each side and each end of the building," the description continues, "are engaged columns (more properly pilasters) of brickwork relieved by engaged capitals to correspond with the circular columns on the south portico." The distinct slope of the public square necessitates a high podium at the south end of the structure, although at the north end the main floor is only three steps above grade. The building, 53 x 74, is simple in plan. The main floor is bisected longitudinally by a corridor 10 feet wide, with the county officials' rooms either side. The second floor, approached by an iron stairway from the south portico, is devoted to the court room and its appendages. At the center of the ridge is a cupola bearing a clock and weather-vane, a gift of the citizens of Paoli, put up in 1856. If one will examine the accompanying illustrations, I think it will be agreed that, in spite of crudities of detail, the general mass of the structure possesses a distinction surprising for the time, place and method of construction.
STREET FACADE

Photos. H. D. Eberlein

GARDEN FACADE

HOUSE OF ADOLPH C. MILLER, ESQ., WASHINGTON
PLEASANTS PENNINGTON, ARCHITECT

Plates on Back
MAIN ENTRANCE
HOUSE OF ADOLPH C. MILLER, ESQ., WASHINGTON
PLEASANTS PENNINGTON, ARCHITECT
ELEVATION

EXTERIOR DETAILS

SECTION

HOUSE OF ADOLPH C. MILLER, ESQ., WASHINGTON
PLEASANTS PENNINGTON, ARCHITECT

FEB, 1928

No. 52

The Architectural Forum Details

184
GARDEN PORCH

HOUSE OF ADOLPH C. MILLER, ESQ., WASHINGTON

PLEASANTS PENNINGTON, ARCHITECT
PLAN OF CORNICE SOFFIT

Sleeping Porch

Section

Elevation

Plan of Cornice Soffit

Plan of Terrace

SLEEPING PORCH

SCALE

HOUSE OF ADOLPH C. MILLER, ESQ., WASHINGTON
PLEASANTS PENNINGTON, ARCHITECT

FEB. 1928

The Architectural Forum Details

186
ENTRANCE TO MAIN FLOOR FROM GARDEN TERRACE
HOUSE OF ADOLPH C. MILLER, ESQ., WASHINGTON
PLEASANTS PENNINGTON, ARCHITECT
DETAIL, HALL ON MAIN FLOOR

HOUSE OF ADOLPH C. MILLER, ESQ., WASHINGTON
PLEASANTS PENNINGTON, ARCHITECT
The Architectural Forum Details

192
ANTIQUE MARBLE MANTEL IN DRAWING ROOM

HOUSE OF ADOLPH C. MILLER, ESQ., WASHINGTON
PLEASANTS PENNINGTON, ARCHITECT
OLD BLACK AND GOLD MARBLE MANTEL IN LIBRARY
HOUSE OF ADOLPH C. MILLER, ESQ., WASHINGTON
PLEASANTS PENNINGTON, ARCHITECT
THE ELKS' MEMORIAL, CHICAGO

BY

EGERTON SWARTWOUT, ARCHITECT

ERECTED in the year nineteen hundred twenty-four by the Benevolent and Protective Order of Elks of the United States of America in honor of its members who served in the World War." Thus the inscription on the frieze. I reproduce it because it tells in a few well chosen words just what this building is and why it is, and because it answers questions I am asked repeatedly. The casual, but apparently interested, observer asks if this is an Elks' Temple or an Elks' Club, and whether it was built by Chicago and, if not, why in Chicago. And I answer wearily that, as far as I know, there is no such thing as an Elks' Temple, and that I believe the correct name is not club, but lodge; and anyway this building isn't a lodge, it's a memorial; and that Chicago had no more to do with it than Seattle or Concord, Mass.; that it is a national memorial, and that it had to be built somewhere, and they happened to put it in Chicago; more or less in the center of the country, I suppose, but that it might just as well have been in Washington; and that I myself, for certain selfish reasons, would have preferred New York.

And, now that everybody knows when and why and where it's built, it only remains for me to say that it is on the corner of Lake Shore Drive and Diversey Parkway, at the north end of Lincoln Park, in what was, a few years ago, a good residential district. But now the apartment hotel menace is coming up that way, and I suppose it will soon be hemmed in with Bellevues and Elkviews, all with staring rows of windows and blinking electric signs. However, it does face directly on Lincoln Park and has a fine view of the lake, and the park officials have now been obliging enough to cut several vistas through the trees so that there are some interesting distant views of it. The plot it stands on is of fair size, about 400 x 250,—not as large as it should be, by a long shot, but good sized for a large city.

The inception of the memorial was, I believe, in the committee that handled the hospital relief and war work of the order, but my own first knowledge of it came in the spring of 1922, when I received an invitation to take part in a limited competition under a program written by their professional adviser, the late Col. J. Hollis Wells. It was a good program, and the idea was architecturally interesting, but I hesitated a bit, as I wasn't then a member of the order, and I had a perhaps natural, but as it proved totally erroneous, idea that the winner of the competition would perforce be a good Elk. As a matter of fact, I question whether any of the invited architects were, but I do know that in the award of subsequent contracts to builders, sculptors and artists, there was never a question of such a restriction. The building commission, a rather large one, was one of the most, perhaps the most, far-seeing and enlightened commission with which I have ever had the
pleasure of collaborating; while it didn’t throw money away, it demanded the best, and was willing to pay a fair price for it; it realized it was building not a commercial structure but a memorial to its heroes; it played no favorites; it got the best materials, the best builders and the best artists the country afforded,—Blashfield, Savage, Fraser, Weinman, Laura Gardin Fraser,—as fine a lot as were ever associated on one operation.

As to the building itself, the central feature is, of course, the memorial; in the wings are the offices of the Elks’ Magazine and the grand secretary. In other words, it is not only a memorial but a useful structure, a national headquarters. But this utilitarian side of it is so submerged in the memorial proper that the offices become a mere background as it were. The main feature is the great circular memorial hall, which is truthfully expressed on the exterior. The dome is a real masonry dome, and so is the interior shell, of Guastavino tile, with coffers directly applied to it. The whole building is, I’m glad to say, thoroughly logical in construction; there is no fake about it; it is simple, heavy masonry.

People have asked me why I did a circle. I can only say, as I believe I’ve said before, why not? And yet perhaps there is a reason,—no ritualistic reason, no precedent of the order, but rather a common sense reason, and that is that I wanted to do something, and I thought the commission wanted to do something, that would come to be regarded as typical of the order. The Masons have for some reason or other, perhaps occult, perhaps casual, I don’t know, preempted the square, with a colonnade generally on a basement, and stepped dome or roof,—all very fine and very monumental, and following somewhat the impetus given by the unknown architect of King Mausolus who possibly was a Mason himself. Therefore a square was out of the question; the circle had never been used, that is, exactly as it is here; it makes a good practical shape, easy to dome; and it is distinctive, and in time will become, I hope, associated with the order. The next man who does a memorial for the Odd Fellows or the Moose or some other one will be hard put to it to get a distinctive shape. It’s rather a stimulating thought. A triangle has been tried in the French projects of 1800, but it’s not easy; an octagon would be good, but a hex is loathsome; and there might be some African symbol distinctly appropriate to the somewhat mythical Sons and Daughters of I Will Arise.

These are pleasant thoughts, but I must return to the building, or I will exceed the space allotted, and possibly crowd out some of the really beautiful illustrations. I was speaking of the central feature being round. It is quite a large round, about 105 feet in diameter, large enough for the sweep of it to be very impressive, seen in perspective from below. The feature of the exterior is, or rather will be, the great sculptured frieze under the columns; this is about 5 feet high and is now being carved from the models of my good friend, A. A. Weinman, and is now about 15 per cent finished. It is a heroic thing, nearly 165 feet long and beautifully composed and modeled. There are few, if any, sculptors who can equal Weinman in architectural sculpture, and few who could model a richly figured frieze on a round surface and keep all one plane. The theme of the frieze is too complicated to explain here; generally it represents the Horrors of War and the Glories of Peace. A particular feature of the arrangement is the great seated figure on each side of the entrance door,—figures much larger in scale than those of the frieze, and yet in perfect harmony with them. I’m sure this frieze will be, when complete, one of the outstanding pieces of architectural sculpture in this country, or in the world. Weinman is also modeling two bronze heroic groups for the niches in the ends of the wings. These are as yet in the scale model stage, but enough has been done to show that they will have the same feeling of strength and grandeur as his frieze.

In front of the building and on stone pedestals at each side of the steps at the sidewalk are two large bronze reclining elks by Laura Gardin Fraser. Now a standing elk is not a very monumental animal. His head is fine, but the legs are too slender for the heavy body. You would have to stand him in the grass or put a lot of other elks around him to get a
solid effect; but the reclining elk has a very fine silhouette, and Mrs. Fraser has made the most of her opportunity. These elk are now cast and in place and are, I think, the best examples of animal sculpture in the country. Under the colonnade, between the columns, are 24 panels nearly 5 feet square, and for these Gerome Brush has made a series of excellent models which will soon be carved. They are similar in treatment to Weinman's frieze below them, and are well composed and executed.

I haven't said much about the architecture of the exterior. It's much easier to talk about some other fellow's stuff, which is really good, so I'll only say it is most excellently built of blue limestone, or gray as they now call it, and is,—well,—not weak. There is a really interesting feature in the two open courts. These courts are formed by the projecting office wings and the reception rooms at the back, and there is a sort of loggia in front, which is glass-enclosed and forms a corridor connecting the wings with the memorial hall. The walls of these courts are low, and there is a good deal of direct sunlight in them, and they are quite heavily planted with shrubs and ivy and really good-sized trees which can be seen through the loggia and which echo the planting in front and on the upper terrace.

As I have said, the feature of the building is the memorial hall. This is circular, about 67 feet across and nearly 100 feet high, and is entirely of marble up to the column caps, some 50 or 60 feet above the pavement,—and very beautiful marble it is, too. The basic marble, the wall marble, is Eastman cream, some almost clear, some veined with golden brown and with green, and some with a pinkish and some with a bluish cloud. I didn't want to use a staring white, and I didn't want to use the rather drab yellowish buff of the self-toned foreign marbles. I had used Eastman in rather small quantities in the Denver Post Office, and I felt it was just the thing we wanted, but it seemed questionable whether the quarry could supply the 10,000 odd feet that were required. I can say truthfully we scoured the entire world for cream marble, but there wasn't any. In my opinion there is no marble that compares to Eastman, so finally the commission agreed to its use, and we got the amount we wanted; and it's all thick stock, too; 3-inch ashlar, with foot heads and a lot of heavy work in the cornices and vaults and domes of the encircling corridors and lobbies. The columns of the lower order, under the impost, are varied; four of each for the coupled columns supporting the main wall, and of colors that do not cut out too much from the cream marble of the wall.—Breche Violette, Escalette, Pavonazzo, Fleur de Peche, Skyros, Breche Centelli, Fantastico Viola, Madre veined Alabama and Eastman Cippolin and some others. The frieze of this order is Lumi, a light red marble with small white veins. It shows in the illustrations much darker than it really is, as also, I regret, do the bronze register faces, which are really bright golden bronze. The wreaths in the frieze are of Eastman stuck to the Lumi. The columns of the niches are in pairs, of Levanto, Verde Maurin, Rouge Rubo and Rouge Jaspe, very rich and deep in color, and over the niche heads the Lumi frieze changes to Rubo to tie the columns together. There will be four heroic gold bronze statues in these niches. James Fraser has them now nearly finished, and they will be, I'm sure, the very best things he has ever done, and that means much; the best things of James Earl Fraser equal the best anyone can do.

The columns of the main order are about 25 feet high in the shaft and are of heavy, rich colored marble. Here again the marble varies, but only in the color; the tone value is the same. I doubt if the casual visitor would notice they were different unless it were called to his attention. They are really beautiful examples of Verde Antico, Tinos, Rouge Jaspe, Levanto, Rouge Rubo, Rouge de Ranca, Verde Maurin, three or four of each, not placed together, of course, but scattered. The dome, as I have said, is plaster on Guastavino tile, richly decorated by Charles Rinschede, and the whole space is lit by reflection from the eye of the dome. I worked out this scheme some years ago for a large dome in Boston, but it was never carried out, and I had quite a time persuading the lighting experts of the Elks'
Memorial that it would work. The reflector is of plaster on wire lath in the shape of a hyperbola of revolution, with the apex rounded, which by the way is not necessary, and which gives the curious effect of a golden ball hanging in space some distance above the aperture of the dome, whereas in reality it is something like 8 feet below the aperture. The plaster of the reflector is covered with gold, silver and copper leaf in a conventional design of rays and clouds, and it receives and reflects the light of 50 or more low-power searchlights, or rather powerful reflectors, concealed in the space between the inner shell and the outer dome. The light is controlled by dimmers, and the effect is really fine; the light does not touch the side walls but is reflected up from the floor; the dome itself is in obscurity, and the effect is exactly as if there were a brilliant sun overhead shining down through a golden skylight. By turning on the light full power, small print can be easily read on the floor, 100 feet below. When the light is off in the daytime, the reflector looks merely like a piece of decoration. It is a good stunt, and as far as I know a new idea.

But the real glory of the memorial hall is its decoration. We persuaded Blashfield to do three large decorations in the lobby leading into the grand reception room, each about 8 x 16. These are now in place, but unfortunately don’t show in the illustrations. They are fine, all of them, and the one over the door is, I think, the best thing the dean of mural painters has ever done. He may do even better, for he is yet a young man, but the Elks are indeed fortunate in possessing the best work of the best known and best loved mural painter in America. The large panels, 12 of them, between the windows and back of the marble columns, are now in place and are the work of Eugene Savage. I won’t attempt to describe them; it’s been done so much better than I could by Royal Cortissoz in *Scribner’s* of July last. I’ll only say they are wonderful. Savage is now doing the eight kite-shaped panels above the niches, a proposition really much more difficult in design than the panels above. At the time of writing, in November, 1927, the quarter-size working sketches had been approved, and the panels should be in place in the spring or early summer. Savage has also a number of paintings in the grand reception room, two large wall panels, and a whole lot of ceiling paintings of various sizes. I counted up to 68 one day,—maybe there are more. This room, which is shown in an illustration, is about 75 feet long and 30 wide and high,—about a double cube. The walls are English oak and the ceiling gilded. Savage has as yet only sketches. Here the decorations will be much heavier and deeper than his work in the memorial hall; they have to be, to stay on the same plane as the heavy oak and the rich, deep gold, but I’m sure the effect will be equally fine. In this room are five very excellent windows in stained and leaded glass by Paris & Wiley,—very good in design and subdued in color,—and Charles Kinsman has done some good fixtures.

I haven’t space to go into any more details, and really it isn’t necessary. I can only express my great appreciation of the collaboration of those who contributed so much to the building,—to ex-Governor Tener, and the Hon. J. T. Fanning and the rest of the commission; to my old friend, the late Col. Wells; to George Smith, our representative at the building; to John Hegeman, the builder, and his associates, Fay Evans and Andrew Leith; to my assistant and my friend, E. A. Bauer, known as “Eddy,” without whom I would have been swamped in the details of construction, and who knows as much about building as he did about baseball when he pitched for Pittsburgh,—and to all the artists who have done their bit. There has been a good deal said lately of collaboration by Grant LaFarge and others at conventions and dinners. Some day I hope Grant will learn of this building and talk about it, for here as never before, I believe, is an example of real collaboration.
THE ELKS' MEMORIAL, CHICAGO
EGERTON SWARTWOUT, ARCHITECT

Photo, Paul J. Weber

Plan on Back

201
THE ELKS' MEMORIAL, CHICAGO
EGERTON SWARTWOUT, ARCHITECT
BASE OF FLAGPOLE
THE ELKS' MEMORIAL, CHICAGO
EGERTON SWARTWOUT, ARCHITECT
FLAG POLE BASE
ELKS MEMORIAL

The Architectural Forum Details

FEB. 1928

No. 56
BRONZE ENTRANCE DOORS
THE ELKS' MEMORIAL, CHICAGO
EGERTON SWARTWOUT, ARCHITECT
HALF EXTERIOR  HALF INTERIOR
\( \frac{3}{4} \) SCALE DETAILS OF ENTRANCE DOOR
ELKS MEMORIAL

FEB. 1928
No. 57

The Architectural Forum Details

206
MAIN ENTRANCE
THE ELKS' MEMORIAL, CHICAGO
EGERTON SWARTWOUT, ARCHITECT
BRONZE RADIATOR ENCLOSURE
THE ELKS' MEMORIAL, CHICAGO
EGERTON SWARTWOUT, ARCHITECT
GRAND RECEPTION ROOM
THE ELKS' MEMORIAL, CHICAGO
EGERTON SWARTWOUT, ARCHITECT
WİNDOWS IN GRAND RECEPTION ROOM

NORTH RECEPTION ROOM
THE ELKS' MEMORIAL, CHICAGO
EGERTON SWARTWOUT, ARCHITECT
GUANAJUATO, THE MOST MEXICAN CITY

TEXT AND SKETCHES BY
WILLIAM P. SPRATLING

GUANAJUATO, a day's ride from Mexico, is there to be discovered, like a vein of rich gold ore, squeezed into a pocket between great mountains which protect and supply. Looking down into the rugged valley, the accumulation of beautiful old buildings with glazed domes and towers actually takes on the appearance of so many bright minerals,—grains of fine things that have been warmed and precipitated downward into the folds of these jagged hills. Architecturally, dismantled and set up again, Guanajuato should equip ten cities with enough beautiful buildings, balconies and streets to equal New Orleans or San Francisco, which we like to call America's most interesting cities. If one of her monumental hills were added to the balance,—the kind of hills that are studded with pink and blue adobe houses,—and the summit armed with regiments of organ cactus, the result would surpass any Italian Fiesole for precipitous and surprising beauty. Not that I should like to see this place dismantled in any detail,—the illusion came in connection with a remark from one of the editors of a newspaper in Mexico who, knowing that I planned on visiting Guanajuato, remarked with conviction that there I would find Mexico's most interesting city and one very like my own New Orleans,—balconies and all. He meant, of course, that it is really Mexico's most beautiful city, which, because of its peculiar location, is a patio from which one is led into another world, and there is a splendid view of the city far below from the terrace. Within the cemetery's building there is a show place, but not beautiful. Incidentally, with sufficient satisfaction from colored post cards, one can diagnose the cemetery in Guanajuato, as one can diagnose with painted signs, for the stranger it became a sort of game as to how to make a choice. It took me two days to work out the scheme of direct entrance. Doubtless the older inhabitants possessed a certain advantage. In this particular hotel one could have an airy, spacious room, with tile floor (comfortable modern bed), overlooking the little triangular jardin, with three very complete meals per day, all for one-half the price of an interior room on the sixth floor of the sadly Americanized, plate-glass-fronted hotel such as I found in the proud city of Guadalajara.

The city seemed to have that casual, rather intimate quality that one associates with an older, more European, civilization; as an example of this casual quality, my hotel had the advantage of nine doors and quite simple openings in the continuous green walls of the facade. Entering, one could discover either a lobby, a billiard hall, a very ancient saloon, a restaurant or another lobby. There being no indication or painted signs, for the stranger it became a sort of game as to how to make a choice. It took me two days to work out the scheme of direct entrance. Doubtless the older inhabitants possessed a certain advantage. In this particular hotel one could have an airy, spacious room, with tile floor (comfortable modern bed), overlooking the little triangular jardin, with three very complete meals per day, all for one-half the price of an interior room on the sixth floor of the sadly Americanized, plate-glass-fronted hotel such as I found in the proud city of Guadalajara.

The city seemed to have that casual, rather intimate quality that one associates with an older, more European, civilization; as an example of this casual quality, my hotel had the advantage of nine doors and quite simple openings in the continuous green walls of the facade. Entering, one could discover either a lobby, a billiard hall, a very ancient saloon, a restaurant or another lobby. There being no indication or painted signs, for the stranger it became a sort of game as to how to make a choice. It took me two days to work out the scheme of direct entrance. Doubtless the older inhabitants possessed a certain advantage. In this particular hotel one could have an airy, spacious room, with tile floor (comfortable modern bed), overlooking the little triangular jardin, with three very complete meals per day, all for one-half the price of an interior room on the sixth floor of the sadly Americanized, plate-glass-fronted hotel such as I found in the proud city of Guadalajara.

The cemetery in Guanajuato, as one can diagnose with sufficient satisfaction from colored post cards, is a show place, but not beautiful. Incidentally, there is a splendid view of the city far below from the terrace. Within the cemetery's building there is a patio from which one is led into another world, lying only a few feet below the surface. A simple winding stone stairway, the width of one's shoulders, leads downward between the tall slabs of antique tombs into a corridor below, at the only entrance to which, piled neatly at one end, are a thousand jawless skulls and thigh bones. At the other end of this corridor one enters into a second vaulted corridor,
The Streets of Guanajuato Are Steep and Tortuous, and There Is an Infinity of Steps

From a Pencil Sketch by William P. Spratling
Squeezed in Between Jagged Hills, Guanajuato Lies in a Rugged Valley

From a Pencil Sketch by William P. Spratling
Editor's Note: Looking down upon an accumulation of beautiful old buildings with glazed domes and towers, it is a constant strain not to miss some angle of the scene, everything being constantly different and of such absorbing interest. There is nothing jarring, inharmonious or artistically offensive in Guanajuato, the most Mexican city.

From a Pencil Sketch by William P. Spratling
Editor's Note: High iron fences and ornamental grille gates often enclose the elaborate Ultra-Baroque entrances to the high domed churches and cathedrals of Guanajuato, the most picturesque and beautiful city in Mexico.

From a Pencil Sketch by William P. Spratling.
perhaps 6 feet wide, to be grinned at in close intimacy by a hundred gesturing mummies. Here are men who were once fat, now flat and in shrunken folds, with tongues protruding and fleshyless digits; babies, their bright dresses still on, standing on flattened little tubes of legs. They all stand or rather lean, on their heels, quite stiffly, against the pale blue walls. The effect is horrible and indescribable, and the fresh air becomes necessary for well-being.

But in my memory of Guanajuato there are also many other things,—splashing in the great stone pools of the Alameda, the brown bodies of Indian youths flashing in the sun. Above, an Italian blue sky and mountains towering, bristling with tall cactus. Below is a walk winding downward, beside which runs the silver thread of a small stream. There is a gigantic growth of tropical gardens, with many stone bridges of primitive shapes. The declivities are steep and tortuous, and there is an infinity of steps,—steps frequently ingeniously contrived. It is a city of steps. There are more stepped streets in Guanajuato than there are bridges in Venice! Up them, driven by Indians, with simple white clothes and bright serapes, go small trains of burros laden with casks of wine, with loads of wood,—arranged with match-like precision,—and with individual mountains of hay in nets. Automobiles find Guanajuato's streets difficult. It is not a place intended for them, and they look as awkward and uncomfortable lumbering around the narrow slanting byways, as country clowns in a boudoir. As for myself, I found Guanajuato so rare in its beauty that my only regret was that I did not have the leisure in which to put more of the things that I saw there on paper.
MEXICO AND THE ULTRA-BAROCO

BY

DR. ATL

FORMER DIRECTOR OF FINE ARTS AND MINISTER OF EDUCATION IN THE MEXICAN GOVERNMENT

THE religious architecture in "New Spain" was initiated in the very first days of the Conquest with the erection of modest adobe-built oratories. Its development was carried on during those years under the exclusive influence of European styles, imported since the early days of the conquerors, and it reached, starting from 1640, a prodigious florescence which we recognize as typically development which finished in 1700 with the magnificent florescence which we recognize as typically Mexican. These works, inspired directly by the European styles, were nearly all erected between 1540 and 1620 and form a series of types of great artistic interest but lacking the imprint of native impulse. Beginning in 1620, the religious buildings are simple structures of very elementary character, generally built upon rectangular plans and without a well fixed scheme of arrangement or ornamentation. The number of these structures constantly increased until 1650, from which date on to 1700 construction was constantly accelerated, and it finally reached its amazing maximum of ten churches monthly.

At the beginning of the eighteenth century the political and religious unification of the colony had been completed. The ideals and interests of the new social group formed in "New Spain" were crystallized, and this crystallization was meant to be the base of the development of a new and magnificent art, essentially Mexican. Some of the artistic virtues which were native, and others born from the blending of the two races—the native and the Spanish—had their first distinct and independent expressions in this architectural development. The Catholic Church had consolidated its power, and its wealth was enormous. The moment was propitious for a great artistic expression, one which transformed the styles imported from Europe and blended them with a very real national sentiment. On the vast territory of "New Spain," during the eighteenth century, and, at the same time in other regions, thousands of churches were erected having fundamentally the same characteristics—confessing the same origins—revealing the same tendencies; buildings which were almost always anonymous, and which distinguished themselves at a single glance from the Italian and Spanish buildings from which they had derived some manners of construction and ornamentation. The fundamental elements of the religious architecture of the seventeenth century are of Baroco origin, but the master builders, the anonymous masons and the great architects, exaggerated the original forms and covered them with a richly imaginative decoration, transforming the facades, towers and cupolas of the churches, and resulting frequently in "ornamental explosions."

On the other hand, and with the exception of great churches erected by known architects and constructed along perfectly definite plans, the immense majority of churches of the eighteenth century are true "obras de acumulacion," extremely asymmetrical and of a lineal expression which is energetic and at the same time accentuated by the vigorous eloquence of polychromy. This manifestation has been classified by those interested in Colonial architecture under the denomination of "Estilo Churrigueresco," "Estilo Plateresco," "Baroco Espanol," etc. There is nothing more absurd. The series of architectural works of the seventeenth century have essentially Mexican characteristics and cannot be confused with those of Churriguera, Tome, Pedro Ribera, Miguel de Figueroa, etc. In my monographs "Iglesias y Conventos de Mexico," published under the patronage of the Treasury Department of the Mexican government, are more fully given the reasons which induced the establishment of the new classification and which define more logically these characteristics of the seventeenth century production. After a vast comparative study among Mexican works, in which I am still engaged, and of the products of the Italian Baroco, the Spanish Baroco, and the so called "Exequia Salamantina," and after examining closely the special forms of the new artistic product, I considered it logical to include the eighteenth century's productions under a denomination which would correspond exactly to their character and which will determine exactly their origin and their tendencies. I have called it "Ultra-Baroco" with which is indicated a derivation of the Baroco, and,—which is more important,—that it proceeds further. The Ultra-Baroco is expressed by exaggerated movements of the masses, by abundance of ornamental motifs, by vigor of chiarosuro, by the invariable desire for vibration and depth, by the ascendent rhythm of the frontispieces, by the tendency to terminate the facades and the walls with undulant profiles which are invariably dominated by the magnificence of a polychromed cupola and dome. This means that the builder of the seventeenth century, famous architect or anonymous mason, expressed himself in Mexico in a language of Baroco origin, but enriched it by a profound aesthetic sentiment which is tropical and therefore distinctly and characteristically Mexican. William P. Spratling, since the first days of his arrival in Mexico, was strongly attracted by the aspect of the Ultra-Baroco constructions. After several trips to different regions of the republic, he seems to have had the artistic sensibility to grasp the constructive tendencies and the plastic value of this truly Mexican style, to which are related the greater part of the admirable drawings which illustrate this article and others by him previously published in THE ARCHITECTURAL FORUM. There is
no form more adequate to translate to the public the true aspect of the picturesque Mexican churches than that chosen by Mr. Spratling. His drawings, deeply sensitive, probably express much more as regards clear facts than any other possible form of graphic reproduction. The cupola, which is one of the most important manifestations of the Ultra-Baroco, an obsession of the builders of the seventeenth century, seems also rather an obsession with Mr. Spratling. In the pages of this magazine he has shown from time to time some very rare examples. The cupolas, rising above the naves of the temples, represent the spiritual expansion of a religious sentiment. Born in the East and transplanted to the Occident, the cupola flourished above the churches in the countries of the sun and had one of its greatest expressions over the polychromed walls of Santa Maria dei Fiori. Transported to Mexico, this exquisite architectural conception was developed on the old Anahuac land,—which had not known the curve,—and there flourished prodigiously. Mexico has nearly 15,000 cupolas! Wandering through the wonderful provinces of the republic, as has Mr. Spratling only recently, and from which journeyings there have been such wonderful fruits, is an experience sufficient to convince one that in these Mexican things are encountered manifestations disclosing a new plastic value and one hitherto unclassified. As a matter of fact, the Ultra-Baroco represents the first intellectual effort of “New Spain.” It might almost be said that the Ultra-Baroco in Mexico constitutes, with its innumerable examples, an intermediate point between the Aztec Teocali and the New York skyscrapers. It is a unique fact that in the creation of the Ultra-Baroco there was won architectural independence preceding by a whole century the political independence of Mexico.
THREE HOUSES IN THE "MEDITERRANEAN" STYLE—NO. 1
House of O. N. Gabriel, Esq., San Marino, Calif.
Roland E. Coate, Architect

The consistent and successful use of the "Mediterranean" style in American domestic architecture is nowhere seen to better advantage than in this unusually artistic house of Mr. Gabriel's in San Marino, Calif. The house, which is remarkable in plan, is so located that many of the original trees on the site have been preserved to add charm and picturesqueness to the setting. Unlike the majority of Spanish and Italian houses in southern California, this building is constructed of brick painted white instead of the usual stucco-covered tile more frequently used. The roof of Spanish tile, the iron balconies and the green shutters contrast pleasantly with the white of the walls. The one-story service wing which contains the kitchen, pantries, servant's bedroom and bath, emphasizes the height and importance of the main portion of the house. The plan of the first floor is so laid out that the living room and dining room both open onto a terrace, with a central fountain located in the angle formed by the main house and the living room wing. Three large arches, which open out of the dining room and breakfast room, make a picturesque background for this terrace. On the other wall of this court a large rectangular window and small door indicate the location of the living room.

Although the design of this house is dis-symmetrical, the windows and doors are so carefully studied as to scale, location and centering that there is a definite note of formality about this otherwise informal layout. The same restraint and stylistic conservatism are shown in the interior architecture. Black and white marble floors, soft tinted stucco walls and gaily painted coffered ceilings produce a "Mediterranean" atmosphere in which the massive Italian and Spanish furniture is in perfect keeping. To properly appreciate the unusual charm of this delightful house, these illustrations should be reproduced in color; unfortunately, the richness and harmony of the color combinations can only be imagined. Added height is secured for the living room by dropping the floor two steps below the level of the rest of the first floor. The entrance hall with its semi-circular stairway is almost as large and impressive as the living room. It is to be regretted that no illustrations of the dining room were obtainable, as this room, judging from the plan, must be unusually interesting. One end is occupied by the two great arches which overlook the terrace, and a massive fireplace occupies the center of the opposite wall. Even the small doors into the pantry and breakfast room balance each other at similar distances from each corner of the room. Probably some personal preference on the part of the owner necessitated the placing of the large arched doorway from the stair hall into this room considerably off center. The bay of the semi-circular stairway forms an interesting architectural feature on the exterior of the house. Under the stairs there is conveniently located a side door, which leads out toward the garage and service courtyard.

The high fence with its tall brick piers and turned spindles is one of the picturesque details of this fascinating architectural group. Penetrations in the brickwork of both house and garage are pleasant decorative notes, as are also the black-painted iron balconies with their gay striped curtain awnings. On the second floor are located three good-sized master bedrooms, two baths, and many spacious closets. So large is the master portion of this house on both the first and second floors that it would seem necessary to have more than one servant in permanent residence, although only one servant's bedroom has been provided. The picturesque charm of this house can be readily appreciated from the illustrations. Most of the appeal of the design is due to the large amount of unbroken wall surface and to the carefully proportioned and properly located door and window openings. It is to be wished that more of the California houses built from designs inspired by Spanish architecture could be as satisfying as this house.
Editor's Note: The plot plan was laid out to save all large trees on the property. Service courtyard and garage logically located at rear of house. Living terrace and garden have proper privacy and seclusion. A well planned house, well placed.
ENTRANCE PORCH FROM DRIVEWAY. OPEN DESIGNS IN THE BRICKWORK REPLACE WINDOWS

HOUSE OF O. N. GABRIEL, ESQ., SAN MARINO, CALIF.

ROLAND E. COATE, ARCHITECT
CORNER OF THE LIVING ROOM WING AND NARROW TERRACE LEADING TO THE GARDEN
HOUSE OF O. N. GABRIEL, ESQ., SAN MARINO, CALIF.
ROLAND E. COATE, ARCHITECT
THE LEADED GLASS IN WINDOW OF STAIR HALL BAY IS BARELY DISCERNIBLE IN THIS ILLUSTRATION

HOUSE OF O. N. GABRIEL, ESQ., SAN MARINO, CALIF.

ROLAND E. COATE, ARCHITECT
A CORNER OF THE GARDEN TERRACE, WITH SPANISH FOUNTAIN AS THE CENTRAL FEATURE
HOUSE OF O. N. GABRIEL, ESQ., SAN MARINO, CALIF.
ROLAND E. COATE, ARCHITECT
GATEWAY AND WALL BETWEEN THE HOUSE AND SERVICE COURTYARD

HOUSE OF O. N. GABRIEL, ESQ., SAN MARINO, CALIF.

ROLAND E. COATE, ARCHITECT
GARAGE AND GATEWAY TO SERVICE COURT
HOUSE OF O. N. GABRIEL, ESQ. SAN MARINO, CALIF.
ROLAND E. COATE, ARCHITECT
RESERVE and refinement produce the charming simplicity of this house at Holmby Hills. From the illustrations it might be thought that this is a house of moderate size. As a matter of fact, it rambles over a great many square feet of ground. It is a house designed for recreation and entertainment. In the long, one-story wing rooms are provided for four servants. People who build homes for themselves, if they desire freedom from the servant problem, should make them thoroughly comfortable, and follow the example laid down in this plan, where not only are the four servants' rooms of more than average size, but where also a dining room and a porch, which appears on the plan more like an additional room, are provided for the comfort and convenience of the servants. Although this house is of tile covered with stucco instead of brick painted white, it shows many of the characteristics in its design that are found in the house of Mr. Gabriel at San Marino. From every point of view, this house has a distinctly picturesque quality, as may be seen from these illustrations.
ENTRANCE, HOUSE OF MILTON BARUCH, ESQ. HOLMBY HILLS, CALIF.
GORDON B. KAUFMANN, ARCHITECT
GARDEN TERRACE, HOUSE OF MILTON BARUCH, ESQ., HOLMBY HILLS, CALIF.
GORDON B. KAUFMANN, ARCHITECT
LOGGIA, HOUSE OF MILTON BARUCH, ESQ., HOLMBY HILLS, CALIF.

GORDON B. KAUFMANN, ARCHITECT
THREE HOUSES IN THE "MEDITERRANEAN STYLE" — No. 3
House of Max Fleischman, Esq., Montecito
Johnson, Kaufmann & Coate, Architects

Floor Plan
WITH the mountains and valleys of Montecito as the setting, it is not surprising that an architect could be inspired to create a house of unusually artistic and picturesque quality. In any case, it is evident that the architects who designed this wide, spreading, one-story house for Mr. Fleischman were inspired to create a design in which details rather severe and formal in themselves are so artistically combined as to produce a house almost theatrical in its picturesqueness. Who can explain why an arched opening has so much more appeal to the artistic eye than the flat-top or rectangular opening? Certain it is that no prettier picture could be imagined than the view of the verdant valleys and rose-tinted mountains enframed by the open archways at each end of the covered walk or cloister that surrounds the broad patio. This patio logically separates the dining and service part of this one-story house from the master’s or living part. A large center hall, known as the “trophy room,” over 40 feet in length, connects the two parts of this plan. The four bedrooms, several baths, large closets and the morning room occupy the master’s part of the plan. The side hall, office, large dining room, pantry, kitchen, store room and the servants’ quarters occupy the other half of the house. As only one servant’s room appears in the plan, it is presumed that quarters outside the house must be provided for more servants.

Most of the pleasing quality of the exterior design is due to the large amount of unbroken wall area and to the care taken in the proportions, scale and locations of the several door and window openings. Such all-important factors in good design as scale and proportion are almost impossible to teach. No hard and fast rules for these primary essentials can be laid down. They are the product of innate good taste and artistic appreciation. The evidence of these characteristics is particularly evident in the details of the entrance facade, where two windows with green shutters balance a center entrance door. This excellently proportioned opening is balanced by an interesting lantern on each side and is given added importance by the rainwater leaders which are so located that they purposely divide the design of the entrance front into three parts. To give scale to these three principal openings on the front facade and to break the barrenness of the high wall spaces above these three openings, small, square, porthole-like windows are introduced just below the overhanging eaves. The broad terrace at the front of the house, which gives an appearance of solidity and permanency, further adds to the distinctly architectural quality of the entrance front. The architects were doubly fortunate, as not only the views of the surrounding country on every side were beautiful, but the actual site itself possessed many old trees of picturesque shape and character. It is indeed a pity that houses designed in the Italian and Spanish styles are not consistent with the climate and life in most sections of our country except Florida and California.
In the extreme western part of the Louvre one finds a huge wing devoted entirely to the history of the development of interior architecture and decoration from the earliest times to the present day. This wing is known as the Musée des Arts Décoratifs. The subject of these measured drawings is found in the purely eighteenth century section of this wing. Here a series of rooms has been arranged, some antique, and some modern copies of antique rooms, to serve as settings for the priceless collections of art objects and decorations which have been brought together here to exemplify the beauty of the various periods of this unparalleled era. One of these rooms is the Salle Perrin, perhaps the most interesting of them all. It is a copy of an antique room in the possession of the donor, M. Perrin, and was given as a memorial to his son. Of the Louis XV period, it is unique in both design and color. One sees at a glance that it is rather provincial in character and yet of finish and refinement in design, possessing nothing of the seeming crudity of much of the provincial work. In its conception it is extremely broad and vigorous.

Rarely does one find such breadth of paneling, such varied and long forms of curves; in fact it is almost Georgian in feeling. It is a room of the utmost distinction and forms a very fitting setting for the beautiful objects with which it is filled. The end opposite the window and illustrated with this text gives, from the point of view of design, the keynote of the room. In the center we find a shallow niche, flanked by small recesses or subordinate niches into which books are set, surmounted by brilliantly colored Buddhas. The books are in brass rimmed bookcases, very delicate in scale, both in these flanking niches and in the rear of the large niche. As will be seen from the sketches, this niche, which has a sloping soffit and is exquisitely paneled, forms a setting for the beautiful Louis XVI desk which occupies it. The two adjacent sides are fittingly paneled to receive the furniture and decorations with which they are adorned, while the fourth has been ingeniously designed to incorporate one of the huge windows of the Louvre. The stiles are dark olive green, mottled, and all panels and moldings are of a warm gray, which is slightly marbleized.
EMPHASIS IS GIVEN BY THE SLIGHT PROJECTION OF THE CENTER PANELING ON ONE WALL OF THE SALLE PERRIN, MUSEE DES ARTS DECORATIFS, PARIS
A WALL IN THE SHOWROOMS

17th CENTURY ENGLISH OAK DRESSER AND CHAIRS, BY KENSINGTON

Following the restoration, when 17th Century England began to experience a comfort in living akin to that we enjoy, the oak dresser became the ubiquitous piece of furniture. Long and low, with the convenience of its deep drawers, it rapidly displaced the refectory as the wall-table in the great hall, served both as sideboard and side-table in the dining room and found a useful place in the bedroom.

Today in living-hall and dining room it meets the requirements as effectively as any furniture subsequently developed, and seems to bring with it into our modern homes something of the sturdy spirit and the warm hospitality that characterized English life of the period.

Early English oak furniture by Kensington is authentic in every detail of design and is made by hand throughout of the solid oak in antique construction in a manner to retain the character and the decorative quality of old work.

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 sent on request

KENSINGTON MFG. COMPANY
MANUFACTURERS
DECORATIVE FURNITURE
NEW YORK

SHOWROOMS
41 WEST 45TH STREET
6TH FLOOR

WORKSHOPS
605-611
EAST 132ND STREET
Why the modern merchant prefers walnut display windows

Millions of people have learned to judge stores by their display windows. The architect who designs such display fronts, therefore, is charged with the responsibility of interpreting the institution within to the thousands who see it most frequently from without.

American Walnut is a medium ideally suited to creating display windows of elegance and charm. Walnut is universally identified with good taste; it is dignified yet possesses the warmth and mellowness that suggest hospitality; it is sumptuous without being obtrusive, and its neutral character makes it an admirable background for all types of displays.

Many architects who have specialized in the design of distinguished shops have already found walnut to be the one wood most effective for securing the effects which they desired. Our literature will be of interest and value to you in this activity as in others.
HE present vogue for decorations in the Empire style has created a great demand for fabrics of that period—fabrics most appropriate for Colonial homes as well. Of particular interest to the lover of patterns rich in historical association is the Swan Brocade.

Designed for the Empress, it was one of the rich satins brocaded in the swan motif that covered the walls and furniture of the petit salon at St. Cloud. Two swans are shown, linked together by garlands of flowers and woven in medallion against a star-stown ground.

Later this motif was used again—by the Emperor at Malmaison. And nearly a century afterwards it was chosen, as representative of its period, for exhibit at l'Exposition Universelle de 1900.

Illustrated here is an excellent reproduction of the Swan Brocade by F. Schumacher & Co. It comes in two color combinations—vert or jaune—and is equally suitable for wall hangings, for draperies or for furniture coverings.

A striped damask which may be effectively used in combination with the Swan Brocade takes its classical motifs also from the Empire Period and presents them in panels formed by deeper stripes.

Decorators, upholsterers and the decorating services of department stores will find at Schumacher's authentic reproductions and adaptations from the great periods of the past and a wide variety of modern designs and weaves, in fabrics for every decorative use and requirement.

Many people who could well afford a decorator's services fail to do so because they do not understand how such 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, this book 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-2, 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.
PALMER HOUSE, CHICAGO

Private Dining Room Doorway, Birch, Engraved.

HOLABIRD & ROCHE, Architects
Authentic Plaster Ornament
Living Room (PLATE 15)

An actual interior in our Permanent Exhibit in New York assembled entirely from a new group of stock ornament in our forthcoming catalogue: Wainscot panelling and beamed ceiling in composition to simulate old wood. Doorway and window trims of stone. Walls faced in the manner of the early Italian School.

Jacobyson & Company
241 E. 44th St., New York.

Our forthcoming catalogue of 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.
Looking Ahead

When the 50 year mark is reached so many people, and so many firms, begin to look back and review their semi-centennial accomplishments, start autobiographies, and generally take things easy as befits an "old, established concern."

But we are just beginning to feel our youth. The 50 years just passed has brought us many friends among the architects. We are justly proud of our accomplishments while working with them. But—

We are looking forward to the next 50 years as the period when we will really get to know the architect—and through that knowledge cooperate with him more closely and harmoniously, with resulting greater achievements.

George W. Smith Woodworking Co.
Incorporated
Architectural Woodwork
51st Street and Grays Avenue
Philadelphia, PA.
Skilled and Artistic Collaboration

The Wood Carving and Cabinet Division of the American Seating Company are manned by artists and craftsmen of talent and skill competent to interpret the plans and designs of America's greatest church designers.

Architect and Building Committee alike may have confidence in the complete realization of their plans for beauty and dignity in "American" chancel furnishings and church seating.

Consultation and estimates given without obligation.
In addition to the original antique stone and marble mantels for which this House is noted, we offer a line of lovely reproductions in Cretan Stone. These are available in a generous selection of designs, both antique and modern, all chosen because of unusual artistry and exceptional motif of the originals.

Cretan Stone is an exclusive Jackson product. Although of special hardness it is light in weight—an advantage in both shipping and installing. In finished form, Cretan Stone Mantels can hardly be distinguished from original carvings.

We are in a position to furnish Cretan Mantels in the variety of designs which we have selected. Special orders executed from the architect’s own detail can be had in a comparatively short time. Correspondence is invited regarding special requirements. Photographs gladly sent upon request to Dept. AF at New York.
THE unusually beauty of the interior of the Second Church of Christ, Scientist, Brooklyn, is the result of careful attention to the smallest details of designing and carving.

It well illustrates the ability of this organization to cooperate fully with the architect in designing and executing exceptional church interiors. For information address Department F.

DE LONG FURNITURE CO.
1505 Race Street, Philadelphia, Pa.
Topton, Pa.
INOLEUM for battleships! It happened right after the Spanish-American War. The floors of battleships had proved a knotty problem to Naval authorities. Among other disadvantages, the splintering of wood during an engagement had caused many casualties.

Naval officials, seeking a solution to the problem, consulted Wild. Wild suggested the possibility of a special linoleum for the purpose.

Experiments were made. Standards were established. Tests were conducted. So successful were these tests that this new grade of Wild's linoleum was ordered first for the battleship "Kearsarge" and immediately thereafter for the "Kentucky" and "Illinois".

To this new grade, Joseph Wild gave the name of Battleship Linoleum. Today most of the Superdreadnoughts, Dreadnoughts, Battleships, Torpedo Boat Destroyers, etc., use Wild's Battleship Linoleum. The most recent example is the latest battleship—the "West Virginia"—on which 9,000 yards of Wild's 3/16 inch Terra Cotta Battleship Linoleum were used.

Wild's—a blessing to "landlubbers"

A boon to the Navy, Battleship Linoleum as developed by Joseph Wild, has proved a blessing to "landlubbers" as well. On office floors, in retail stores, in public buildings as well as in private homes, Wild's Battleship Linoleum has earned a welcome because it is so easy to clean, so comfortable under foot, and so proof against wear.

That's why it is chosen for the more prominent buildings everywhere—the great Barclay-Vesey Telephone Building in New York... the San Francisco City Hall... the East High School in Cincinnati... the State Capitol at Madison, Wis.—to name but a few of the thousands of Wild's installations. Joseph Wild & Co., Inc., 230 Fifth Avenue, New York.
A good reason for the growing use of linoleum as a decorative floor-covering is found in this interior in which W & J Sloane Green Jade provides a warm and harmonious background for figured walls and furniture coverings. A versatile use of a fine material. There are grades and prices for every purpose. W & J Sloane Mfg. Co., Trenton, N. J.

W & J Sloane Linoleum
The Linoleum of Quality
Hob Grates
We invite your inspection of an exceptional collection of original grates of late 18th and early 19th Century, and other antique pieces.
119 East 57th Street, New York (in the shadow of the Ritz Tower)

Art Stone Mantelpieces
in all periods
The beauty of carved stone at lower cost
Also compo ornaments applicable to woodwork

JACOBSON MANTEL & ORNAMENT CO.
322 East 44th Street, New York City
Louis Geib Arthur P. Windolph

We shall be glad to send you
KRAFTILE'S COLORFUL BOOK
of TILED INTERIORS

The Kraftile catalog contains a comprehensive showing of Kraftile high fired plain and decorative faience tile, 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. It 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.

For Busy Railroad Station Stairs—

SAFETY

One hundred and fifty passenger trains pass through Springfield's new station each day, taking on and leaving in the course of a year approximately 1,500,000 people. To handle this traffic eight long stairways lead from the tracks to the station proper. The treads must of course be permanently safe for hustling crowds and wear-resisting. To meet both requirements one of the Norton Floors products — Alundum Aggregates — was used.

Two busy stairways also lead to the business offices of the railroads in the floors above the station proper. Alundum Aggregates have made these stairways slip-proof and wear-resisting, too.

NORTON COMPANY, WORCESTER, MASS.
New York Chicago Detroit Philadelphia
Pittsburgh Hamilton, Ont.

Union Station, Springfield, Mass.
Architects: Fellheimer & Wagner,
New York, N. Y.
Treads by Galassi Company,
New York, N. Y.
Specifications on Trico [Art Metal] Radiator Furniture for every type job

TOP: Should be 14 gauge furniture steel. So made, Trico tops will last a lifetime under severe treatment as window seats and wall cabinets.

GRILLE: 16 gauge frame—20 gauge panel. Reinforced design prevents warping or buckling.

STYLES: Cane, woven cane, rod grille, the new German patterns, etc. None are exclusive to any manufacturer and selection is customer's privilege. Samples on request.

JOINING: Electric spot welding, while more expensive than solder, is absolutely essential.

WATER PAN: Entirely one piece with rounded corners and no seams (or solder) for possible leakage. Rustproof. Pan filled through trap door without removing top. For humidity and for keeping radiator smudge off walls and draperies.

PRIMER COAT: The result of a special process after years of experimenting.

FINISH: Deluxe (complete enclosures)—Eight coats of baked on enamel to match any sample of wood, marble, inlay work, or decorative color scheme. Finished by hand.
Artcraft (enclosure or open type cover)—Six coats of baked on enamel. Choice of fourteen wood grain and plain color finishes. Finished by hand.
Tricover (open type cover)—Four coats of baked on enamel. Choice of fourteen wood grain and plain color finishes. Finished by hand.

Equipment like this simply cannot be had "knocked down" or at "cut prices." It is sold, however, on convenient terms, and there is sufficient range in Trico equipment for every kind of job. Covers as low as $20.

Trico, Inc.
1704 North Kolmar Ave., Chicago
The makers of Trico Art Metal Radiator Furniture
OLDEST AND LARGEST IN THE FIELD

MOULSTONE

The moderate priced answer to the modern demand for

... Flooring Color
... and Design

The cost of Moulstone is surprisingly low, yet it has the smartness of appearance that is so desirable a flooring quality for stores, lobbies, theatres and hotels.

Reflooring problems are ideally met with Moulstone, for it can be laid over either old wood floors or cement.

Available in a full range of attractive colors, and can be scored to resemble tile.

Write for details of Moulstone Installations.
Manufactured and installed by
THOS. MOULDING FLOOR CO.
Flooring Division—Thos. Moulding Brick Co.
105 W. Wauber Drivs. Grand Central Terminal Bldg.
Chicago, Ill. New York, N.Y.

Thick

Hard Maple Flooring

Investigate its merits and you will find it to have no equal for wearing qualities.

When specifying 1½" and 1¾" thicknesses of Maple Flooring for warehouses and industrial buildings, you are assured of a floor that will outwear concrete or any composition.

Write us for samples and detailed information

Robbins Flooring Co.
RHINELANDER WISCONSIN
American Cities
PHILADELPHIA, Pa.
Independence Hall
Drawing by M. PAUL ROCHE
(Series No. II)

Duraflex-A has led Architects, Builders and Owners to specify and use Duraflex-A Flooring. In every section of the country, under varying climatic and building conditions, Duraflex-A has more than measured up to the needs of modern construction practice. By providing a permanent, seamless wearing surface, Duraflex-A can be most economically maintained in perfect condition for the life of any building. Write for data and specifications.

THE DURAFLEX COMPANY, Inc.
BALTIMORE, MARYLAND

A Duraflex-A Installation in the Philadelphia Area
CLASS ROOM, ABINGTON HIGH SCHOOL, ABINGTON, PA.
HEACOCK and HOKANSEN, Architects
Harry Murphy, Builder
This new soft paste white lead comes already broken up.

Now painting any surface with pure white lead is easier and quicker. Eagle Soft Paste pure white lead comes broken-up, ready to be thinned on the job to painting consistency.

It is Old Dutch Process white lead with more pure linseed oil ground in—15% instead of 8%, as in our regular grinding. And sold in the same quantities as the regular grinding. Send for the Soft Paste mixing formulae.

The Eagle-Picher Lead Company, 134 North La Salle Street, Chicago.

EAGLE Soft Paste PURE WHITE LEAD
These New

Valentine Varnishes

dry hard in four hours!

"We must have speed," say builders and decorators. So Valentine & Company has answered this demand with two new varnishes which dry hard, ready for use or second-coating, in 3 to 5 hours.

These new products enable the painter to complete in a day or less jobs which formerly required two or more days. Yet the resulting finish is far superior to that obtained with the usual floor and interior varnishes.

Four-Hour Floor Varnish

Gives a hard, tough, elastic finish with unusually good wearing qualities. Pale straw in color and flows freely. Offers much greater resistance to soap and moisture than the usual floor varnish.

Four-Hour Interior Varnish

A remarkable varnish designed especially for interior woodwork. Gives a tough, hard surface. May be second-coated or rubbed to a beautiful dull finish within 3 to 5 hours after application.

Valentine & Company
386 Fourth Avenue, New York, N. Y.

Chicago Boston Detroit

W. P. Fuller & Co., Pacific Coast
That its beauty shall be preserved, all woodwork is finished with

"38"

PRESERVATIVE VARNISH

ALL the wood trim in the beautiful El Cortez apartment hotel, San Diego, Calif., is mahogany. That its beauty shall be indefinitely preserved, this woodwork is finished with three coats of "38" Preservative Varnish and rubbed. The result is a smooth, velvety finish which enhances the whole interior.

"38" Preservative Varnish, because of its deep, full body, waterproofness, durability and easy rubbing qualities, is specified by architects and used by painters in thousands of fine buildings throughout the United States and Canada. Wherever used, "38" lives up to its name — it does preserve indefinitely all interior surfaces. Time can only mellow such an enduring varnish.

Other P&L products, including "61" Floor Varnish, were used in this modern, attractive, apartment hotel. Pratt & Lambert Varnish Products are helping to save the surface of fine structures everywhere.

Let the Pratt & Lambert Architectural Service Department help you solve your finishing problems; its members will be pleased to assist you.

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

PRATT & LAMBERT VARNISH PRODUCTS

Vitalite The Long-Life Enamel
Available in gloss and eggshell finish, in white and six attractive tints. It produces a porcelain-like finish of rare beauty and is so durable that it is guaranteed for three years inside or outside. It is specified by architects on modest homes and large city buildings.
Very striking in design and construction is the San Francisco Chronicle Building. Here one of the West's leading newspapers is produced under excellent working conditions toward which Barreled Sunlight has made valuable contributions.

**They both chose Barreled Sunlight for interior painting**

Two splendid buildings—typical of many which have recently sprung up throughout the new West. Handsome, efficient structures where nothing but the very best materials have been used. Barreled Sunlight was specified for interior painting.

Not only in office buildings, but in hundreds of hotels, hospitals, schools and fine homes, Barreled Sunlight is replacing both paint and enamel today. Handsome as the finest enamel, it costs less and completes a job with fewer coats.

The satin-smooth finish of Barreled Sunlight Gloss washes like tile, and repeated washings will not injure it. Guaranteed to remain white longest.

For places where a flat finish is preferred, nothing is more suitable than Barreled Sunlight Flat. Extremely handsome and uniform.

Barreled Sunlight Semi-Gloss strikes a happy medium.

Sold in large drums and in cans. For priming, use Barreled Sunlight Undercoat.

See our complete catalog in Sweet's Architectural or Engineering Catalog. Note coupon below.


Barreled Sunlight


A glimpse into one of the private offices of the Scarritt Building, where Barreled Sunlight was used on the walls.

By simply mixing colors in oil with Barreled Sunlight white, the painter on the job can easily obtain any desired shade. In quantities of 5 gallons or over we tint to order at the factory, without extra charge. For tinting small quantities our dealers carry handy tubes of Barreled Sunlight Tinting Colors.

U. S. GUTTA PERCHA PAINT CO. 3-B Dudley Street, Providence, R. I.

Please send me your booklet "Information for Architects" including specifications, and a panel painted with Barreled Sunlight. I am interested in the finish checked here—

<table>
<thead>
<tr>
<th>Finish</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gloss</td>
<td></td>
</tr>
<tr>
<td>Semi-Gloss</td>
<td></td>
</tr>
<tr>
<td>Flat</td>
<td></td>
</tr>
</tbody>
</table>

Name ...........................................
Street ....................................... 
City ......................................... State
Photographs taken at three stages of the drying process of flat paint made of Dutch Boy white-lead and Dutch Boy flatting oil. Notice how the brushmarks in the first picture are gradually obliterated in the two succeeding pictures, leaving a smooth, even finish. This is due to the remarkable leveling qualities of this paint.

No Brushmarks

No Laps

with Dutch Boy white-lead and flatting oil

Remarkable leveling qualities and slow setup of this paint insure a finish unmarred by imperfections

A FLAT wall-finish unspoiled by brushmarks, laps, streaks and joints. This you can count on when you use paint made with Dutch Boy white-lead and Dutch Boy flatting oil. This paint possesses in an unusual degree the ability to level itself out. As a result it gives a smooth, even finish free from brushmarks and other surface irregularities. Also, this paint has the advantage of setting up slowly. When applied it remains workable long enough to permit the joining of one painted section to another, without laps or joints showing.

A truly washable flat finish

Another outstanding characteristic of the flat finish obtained with Dutch Boy white-lead and flatting oil is its washability. Even after long service it can be safely washed. The pigment—white-lead—is insoluble in water and stays so... not changing chemically. Therefore it does not wash off and leave streaks.

Color, Finish, Design

Being mixed to order, this pure all-lead paint is extremely adaptable. With it the architect is able to obtain the exact tints required to express fully his color ideas. Not only can it be mixed to give a flat finish but "eggshell" finishes also can be had. And if figuration is desired the architect has access to such interesting treatments as the crumpled roll and sponge mottle effects, not to mention blended and glazed finishes—the Tiffany, for example.

If you wish further information about these finishes, let us send you a booklet which describes them—"Decorative Possibilities of Paint." We shall also be glad to send any architect a complete specification book which gives formulas for all coats and all finishes. Address our branch office nearest you.

NATIONAL LEAD COMPANY

DUTCH BOY WHITE-LEAD FLATTING OIL
To help your client

Select the Color

YOU will be called upon often by a client to assist in the selection of a color scheme for the decoration of a home. A Pee Gee Color Selector is an authoritative guide that quickly simplifies this problem. By turning the dial fifteen complete color schemes are suggested.

Starting with the walls, the ceiling, wood trim, floor and draperies are shown in complementary colors, the effect producing perfect harmony.

There is a Pee Gee Color Selector for both exteriors and interiors—either will be sent upon request.

Since 1867 the Pee Gee trademark on a can of paint has symbolized quality—there is none better.

PEASLEE-GAULBERT COMPANY, Incorporated

LOUISVILLE
MUSEUM EXHIBITION CABINETS

Open type, wall type, desk type or Habitat Cases with and without storage compartments designed and installed to fit any requirements of space or purpose. Our steel frame construction is designed for durability and maximum of visibility.

EXHIBITION CASES

The KNYSCHREERER Corp.
OF AMERICA
New York, N. Y.

For 1926-1927
Vol. 3.

14 to 16 West 25 St., at Broadway
(Dept. 816)

NAPANEE
DUTCH & KITCHENET
Built Like Fine Furniture

THOSE WHO ADD
"Napanee Equipped" to their "For Sale" or "For Rent" signs find that their houses sell more quickly — their apartments rent more steadily.

For catalogs, specification sheets, architectural service and further information, write
COPPES BROS. & ZOOK, Napanee, Indiana

PLEASE ADDRESS DEPARTMENT AF2

PRINCETON UNIVERSITY
CRAM, GOODHUE & FERGUSON - ARCHITECTS.

HOPE'S METAL WINDOWS
HENRY HOPE & SONS
103 PARK AVENUE - NEW YORK

Manufacturers of a complete line of highest quality kitchen cabinets, butler cabinets, refrigerator cabinets, broom closets, dish cupboards, wall cupboards, etc.
WE UNDERSTAND that "all concerned are satisfied" with this fine hotel in Western Canada.

They ought to be. The architects, Messrs. Ross & MacDonald of Montreal, have produced an imposing and dignified building.

The painter and decorator, Mr. John W. Cruse of Regina, Saskatchewan, has done a beautiful job of interior finishing, and—

The enamel used is Murphy Muronic Gloss Ivory Enamel—one of the many beautiful and enduring Murphy finishes specified by leading architects and used by the best painting contractors for the past 63 years.

Hotel Saskatchewan and Murphy Finishes

Murphy Varnish Company

Newark Chicago San Francisco Montreal
How gracefully DUBOIS ushers you into this Estate!

Nothing but a fence that combines rare beauty and distinction could fit into a setting like this. But Dubois supplies even more. It gives privacy and freedom from any painting or upkeep expense, and it lasts a lifetime. Dubois lends itself to a wide variety of uses, from framing lovely gardens to screening service yard details or preventing trespass.

DUBOIS Woven Wood Fence

Made in France of split, live chestnut saplings closely woven together and bound to horizontal braces with heavy, rust-proof Copperweld wire. Comes in 5 foot sections, in two heights, 4' 11” and 6' 6”, with quaint gates to match. It is moderate in cost.

Robert C. Reeves Co., 187 Water St., New York are the sole importers, from whom descriptive folders and prices may be had free on request.

Pondosa Pine comes to your buildings all ready to go to work

Pondosa Pine can take care of any softwood finish job that you may have in mind. It has just the right texture and softness. It saws and planes to perfection. It takes a clean mortise and nails without splitting. It is so thoroughly seasoned that sash, doors and trim made from it show no tendency to warp, shrink, swell, crawl or twist. They will be satiny smooth, beautiful in graining—and will stay that way.

Pondosa is liked particularly because of the way it is finished. No rough or slivery edges to smooth. It comes ready to work. It is one of America’s most economical fine woods. For full information on your particular requirements drop us a postcard today.

Address Dept. 29, Western Pine Manufacturers Association of Portland, Oregon.

Pondosa Pine

The Pick o’the Pines

Have You This Album?

Every architect and landscape architect will find the new beautiful album of Dubois installations decidedly helpful. If you haven’t one, a copy will be mailed on request.

Pondosa Pine comes to your buildings all ready to go to work

BRONZE FIXTURES USED IN ENTRANCE LOBBY, POS TUM BUILDING, PARK AVENUE, NEW YORK CITY. CROSS & CROSS, ARCHITECTS

CASSIDY COMPANY

INCORPORATED

Designers and Manufacturers of Lighting Fixtures

Since 1867

101 PARK AVENUE AT FORTIETH STREET

NEW YORK CITY
Two years elapse from cutting the timber in Roddis forests to the completion of the door. Roddis does not attempt to hasten a process which is best done by nature and time.

Five solid layers of well-seasoned woods are built into Roddis Flush Doors — cores of narrow strips of specially cut soft wood, two layers of cross band veneer and two layers of surface veneer. A 3/4 inch hardwood strip at top, bottom and sides completely seals the core from moisture.

In Roddis Flush Doors you have complete assurance of freedom from warping, swelling and shrinking. They are sound-proof and fire-resistant, too.

RODDIS LUMBER AND VENEER COMPANY, Marshfield, Wis.

Branches in all Principal Cities

Have You the Roddis Catalog?

The Roddis Catalog is a handy volume to have for reference purposes. It shows all styles of fine doors made by Roddis. Gladly will we send you a copy. Ask for one.
ENGINEERS and architects absolutely require a set of UNIQUE Thin Lead Colored Pencils. These hexagon shaped wooden pencils have colored leads of the same diameter as No. 1 black writing pencils—firm, smooth, non-crumbling leads that can be sharpened to the finest point in a pencil sharpener.

UNIQUE Thin Lead Colored Pencils are made to the same high standard of quality as the famous Venus Pencils. Their uses are countless, being particularly adapted for marking blueprints, tracings and specifications; as well as for checking, underscoring making notations, etc.

The 12 colors also enable executives and departments to have their own color symbol.

Blue . No. 1206  Orange No. 1214
Red . . . 1207  White . . . 1215
Green . . 1208  Light Blue . . 1216
Yellow . . 1209  Pink . . . 1217
Purple . . 1210  Light Green . . 1218
Brown . . 1212  Maroon . . . 1219
Also Black No.1215, Carbon No.1223 and Indelible No.161
Combination Red & Blue No. 1211

No. 1116 Assortment (illustrated here)
one piece each 12 colors—
Price $1.00 per dozen any color or assorted colors
At all dealers or write direct
American Lead Pencil Co.
229 Fifth Avenue - New York

No added cost for classic beauty
With all their regal grace, their stately elegance, their classic beauty—Hartmann-Sanders Entrances cost little, if any, more.

The genius of Hartmann-Sanders craftsmen is a revelation to architects. Whether in exterior or interior work, these trained men know how to give expression to your artistic conceptions.

Write for catalog I-53 of model entrances or catalog I-47 of columns, Hartmann-Sanders Co., 2151 Elston Ave., Chicago, Eastern Office and Salesroom, 6 East 39th Street, New York City.

HARTMANN-SANDERS

Economy—Satisfaction

THAT is what people expect of their oak floors ... That is what you give them.

Your clients are assured of these qualities when they buy Long-Bell trade-marked Oak Flooring.

It is thoroughly and properly seasoned and carefully manufactured by skilled workmen. It is durable and beautiful.

The Long-Bell Lumber Company
R. A. Long Bldg., Kansas City, Mo.
Lumbermen since 1875

LONG-BELL
OAK FLOORING
Curtis Cabinetwork Is
Architectural Furniture

As such, it is within the province of the architect, and with it architects can obtain effects that have unusual popular appeal...

The architectural journals are full of discussions about who should design the furniture for good houses—architects, interior decorators, or Grand Rapids. The "Chicago School" has solved the major portion of the problem by incorporating into the plans themselves every conceivable built-in item that they possibly can. Their built-in furniture is architectural in character, carrying throughout the interior the style of the house itself.

This idea can now be applied even to houses and apartments of very low cost, and in any architectural style. This is possible with Curtis Cabinetwork.

Two designs—a Colonial corner cupboard and bookcase material—are shown here. The Curtis line includes nearly half a hundred other items, from these dignified designs for the living and dining rooms, to kitchen cupboards, dining alcoves and telephone cabinets.

A corner cupboard (Design C-6501), true in every detail to the best Colonial and Georgian interiors. Priced in white pine as low as $39.55.

These items were all detailed expressly for manufacture by Curtis, in the office of Frederick Lee Ackerman, Architect, New York. They are designed to meet the needs of the average small house and apartment. They are produced in standard woods and sizes and are sold at retail—through Curtis dealers—at amazingly low prices.

Curtis national advertising has tested out the popular appeal of these designs and has proved their success. Builders, buyers and renters of houses and apartments are showing decided preference for those properties that possess some of these built-in features.

Don't you see in them an opportunity to go a little farther in designing beautiful, architecturally correct interiors for your clients, than mere wall finishes and trim moldings permit? You can control to a large degree the finished appearance of your work, if you incorporate these designs into the plans of the houses and apartments that you design.

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

Representing
Curtis Bros. & Co., Clinton, Iowa; Curtis, Towle & Paine Co., Lincoln, Nebraska; Curtis, Towle & Paine Co., Topeka, Kansas; Curtis Door & Sash Co., Chicago, Illinois; Curtis Detroit Co., Detroit, Michigan; Curtis-Yale-Holland Co., Minneapolis, Minnesota; Curtis & Yale Co., Waukesha, Wisconsin; Curtis Sash & Door Co., Sioux City, Iowa.

Curtis Companies Incorporated, Clinton, Iowa
Curtis Woodwork Inc., Display Rooms and Sales Office, Room 201, 9 E. 41st Street, New York City
These washable window shades cut replacement costs

The replacement costs of the smaller items which you specify for your clients are vitally important.

Du Pont Tontine, the washable window shade, cuts replacement costs for this important item. An installation of Du Pont Tontine is an investment which lasts through the years, always new, always clean, never cracked or faded.

And yet even the first cost of Du Pont Tontine is not high. In a very few seasons it more than pays for itself.

There's no secret in the washable quality of Tontine. It is simply a pyroxylin impregnated material, made by the makers of that famous pyroxylin finish, Duco, which has brought enduring beauty to so many fields of industry.

Du Pont Tontine will bring added beauty and distinction to your building, and will save replacement costs for many years.

Inquiries are cordially invited.

E. I. DU PONT DE NEMOURS & CO., Inc., NEWBURGH, N. Y.

Canadian Distributors:
CANADIAN FABRIKoid Limited
New Toronto, Ontario, Canada

E. I. DU PONT DE NEMOURS & CO., INC.
Desk AF-14, Newburgh, N. Y.

Please send me complete and full information about Tontine, the washable window shade.

Name. .................................................................

Address. ............................................................

TONTINE
THE WASHABLE WINDOW SHADE
AMBASTONE
The Friendly Flagstone

YOU say—that "friendly" part—what has that to do with mere flagstones?
In the first place, they are not mere. In the second place, they are friendly. Friendly, because they just naturally are.
You sort of warm up to Ambastone and welcome the way it fits into the picture.
All of which, you may say is naught but advertising chatter.
All right. But have you seen Ambastone? Glad to send you booklet.

THE AMBASTONE COMPANY
Otis Building, Philadelphia
New York Office, 17 E. 49th Street
Skillfully combined with the ornamental tile, the soft blue-gray of the Alberene Stone gives added character to the floor pictured above. When this same natural stone is used also for base, plinths and door saddles—and perhaps for wainscot paneling as well—an effect is secured which is not only pleasing to the eye but also highly durable and economical. The Catalog will be sent on request—Alberene Stone Company, 153 West 23rd Street, New York.
This colossal statue of Lincoln is of white Georgia marble. Twenty-eight large blocks of marble totalling about three thousand cubic feet were used... The entire McKinley Memorial Building at Niles, Ohio, including the statue and pedestal, is Georgia marble. McKim, Mead & White, Architects... The Harding Memorial is now being built entirely of Georgia marble. Designed by Henry Hornbostel and Eric Fisher Wood, Architects, with E. P. Mellon acting as Professional Adviser.
Coffe houses were the centre of social life in the 18th Century in London. It is significant that every tavern and coffee house, without exception possessed an elaborate signboard—and derived its name from the sign. These signboards frequently cost as much as several hundred pounds... Mine Host plainly appreciated the advertising value of a good sign.

Restaurants and cafeterias—the modern descendents of the coffee house—are keenly alive to the benefits of sign advertising. Like the hotel, the store, the theatre and the bank, their preference is for Flexlume Electric Displays—the kind that have both day and night-time attention power, and are both beautiful and architecturally harmonious.

Our Department of Design is glad to cooperate with architects in the creation of artistic displays. FLEXLUME CORPORATION, 1451 Military Road, Buffalo, N.Y.
BATCHelder PAVERS have the subtle color qualities of an Oriental Rug. These effects can neither fade nor change,—the color is the same throughout the tile body. They have a texture that comes only from a hand-made tile. They have a tough, compact body which defies the roughest kind of treatment,—are semi-vitreous, non-slip,—are made in many shapes and sizes,—what more can one ask of an ideal pavement?

BATCHelder-Wilson COMPANY

LOS ANGELES
2633 ARTESIAN ST.

CHICAGO
38 SO. DEARBORN ST.

NEW YORK
101 PARK AVE.
EVERY architect knows what an important part the compact, attractive kitchen plays in the designing of modern homes and apartment buildings.

Naturally such a kitchen must be fully equipped with built-in units of good materials, sound workmanship, and correct design.

These advantages, plus absolutely correct installation, are assured when you specify McDougall Domestic Science Built-in Kitchen Units.

And please remember that when you do so, you have at your command the McDougall Architectural Service Bureau. Detailed information about its co-operation will be sent promptly on request; also a copy of our illustrated catalogue.

McDougall Company
Frankfort, Indiana
THE warmth, cheerfulness, luxury and unusual beauty of a living room done in Romany Rainbow Tiles is immediately apparent to your most casual guest. But you alone will know the economy, durability and cleanliness which this floor and wall material brings to your home.

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

Field Pattern Design No. 1531
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
Romany Rainbow
Romany Red
Romany Grey
Romany Brown

ROMANY QUARRY TILES are an American product
THE natural beauty of surfaced concrete lends restfulness and distinction to the plaza of the Meade Memorial at Washington.

Concrete—surfaced with Con-Tex—is not an imitation of anything. Surfacing with Con-Tex brings out the natural and inherent values of concrete whether for finished surfaces or for bond, and thereby gives to architects, engineers and builders a new medium of expression that is accepted and approved by the highest authorities.

Write for information on your special problems and needs.

CONCRETE SURFACE CORPORATION

342 MADISON AVE. NEW YORK, N.Y.

Selected List of Manufacturers' Publications

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

ACOUSTICS

The Celotex Co., Chicago. Acousti-Celotex. 36 pp., 8 1/2 x 11 in. Illustrated brochure on a variety of sound-absorbent materials. Sent free. Specifications and details for application and decoration of Acousti-Celotex. 11 pp., 8 1/2 x 11 in.

R. Guastavino Co., 40 Court St., Boston. Acoustical Lather. Brochure. 6 pp., 10 x 13 1/2 ins. Important data on a valuable material.


ASH HOISTS—ELECTRIC AND HAND POWER

Gillies & Geoghegan, 435 West Broadway, New York, N. Y. General Catalog. 8 1/2 x 11 in. 20 pp. Fully illustrated. Contains specifications in two forms (with manufacturers' names and without). Detail 1/4 in. scale for each telescopic model and special material-handling sections. Price 50 cents, postpaid.


BASEMENT WINDOWS

Genfire Steel Company, Youngstown, Ohio. Catalog. 8 1/2 x 11 in. Illustrated. Descriptions and construction details.

BATHROOM FITTINGS


Architect's File Card. 8 1/2 x 11 in. Illustrated. Filing card for architectural files. Illustrated. Paper Towel System and Cabinets. 8 pp., 8 1/2 x 11 in. Illustrated. Data on paper towel systems.

Green Steel Company, Youngstown, Ohio. Illustrated Sales Specimen. 36 pp., 8 1/2 x 11 in. Illustrated. Details of various fittings.


BROOMS AND MOPPINGS


BUILDING MATERIALS


Testing Laboratories.

Cement—Continued

Louisville Cement Co., 315 Guthrie St., Louisville, Ky. BRIXMENT for Perfect Mortar. Self-filing handbook 8 1/2 x 11 inches. 16 pp. Illustrated. Contains complete information with illustrations on Tuscon reinforcing steel, steel windows, metal lath, standard buildings, and construction details.

Pennsylvania-Dixie Cement Corp., 131 East 46th St., New York. Celluloid Comparing Scale for Concrete and Lumber. 6 1/2 x 9 ins. Useful for securing accurate computations of aggregates and cement; also for measuring number of different sizes.

CONCRETE BUILDING MATERIALS


Downeill Anchor Shot Co., 146 West Ohio St., Chicago. Dovetail Masonry Anchoring System. Folder. 4 pp., 8 1/2 x 11 ins. Illustrated. Contains complete information with illustrations on Tuscon reinforcing steel, steel windows, metal lath, standard buildings, and construction details.


Second Absorption of Claddie Concrete Block, Booklet. 8 pp., 8 x 11 ins. Illustrated. Results of tests of absorption and transmission of sound through Strabu building blocks.

Philadelphia. Cinder Concrete Building Units. Brochure. 26 pp., 8 1/2 x 11 ins. Illustrated. Full data on an important building material.


CONCRETE COLORINGS

A. C. Horn Company, Long Island City, N. Y. Keramic Catalog. Booklet. 8 1/2 x 11 in. 26 pp. A magnificent brochure, illustrated in color, describing a valuable line of specialties for use with concrete floors—colorings, hardeners, waterproofing, etc.


Dychoyne, Concrete Surface Hardener in Colors. Folder. 4 pp., 8 x 11 ins. Illustrated. Data on a new treatment.

CONSTRUCTION, FIREPROOF

Master Builders Co., Cleveland, Ohio. Color Mix. Booklet. 18 pp., 8 1/2 x 11 ins. Illustrated. Valuable data on concrete colorings, hardeners, waterproofing, etc.


Northwestern Expended Metal Products, Co., 1234 Old Colony Building, Chicago, Ill. Northwestern Expanded Metal Products. Booklet. 8 1/2 x 10 1/2 in. 16 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated, Plaster-Sava and Longspan lath channels, etc., which are adapted for each.

A. L. A. Sample Book. Bound volume, 8 1/2 x 11 ins., contains actual samples of several materials and complete data regarding their use.

DAMPPROOFING

Philip Carey Co., Lockland, Cincinnati, Ohio. Architects' Specifications for Carey Built-Up Roofing. Booklet. 8 x 10 3/4 in. 24 pp. Illustrated. Complete data to aid in specifying the different types of built-up roof systems. Ddressed to suit the kind of roof construction to be covered.


Northwestern Expended Metal Products, Co., 1234 Old Colony Building, Chicago, Ill. Northwestern Expanded Metal Products. Booklet. 8 1/2 x 10 1/2 in. 16 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated, Plaster-Sava and Longspan lath channels, etc., which are adapted for each.

A. L. A. Sample Book. Bound volume, 8 1/2 x 11 ins., contains actual samples of several materials and complete data regarding their use.

Cement—Continued

Louisville Cement Co., 315 Guthrie St., Louisville, Ky. BRIXMENT for Perfect Mortar. Self-filing handbook 8 1/2 x 11 inches. 16 pp. Illustrated. Contains complete information with illustrations on Tuscon reinforcing steel, steel windows, metal lath, standard buildings, and construction details.

Concrete—Continued

Philadelphia. Cinder Concrete Building Units. Brochure. 26 pp., 8 1/2 x 11 ins. Deals with methods and materials used.

SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 79

**DAMPPROOFING—Continued**

Sonneborn Sons, Inc., 116 Fifth Ave., New York. Catalog and pamphlets. 854 x 11 ins. Illustrated. Important data on several materials and complete data regarding their use.

**FLOOR HARDENERS (CHEMICAL)**


Sonneborn Sons, Inc., L., 116 Fifth Ave., New York, N. Y. Layman’s book in chemical form. Complete sets of specifications for every building type in which concrete floors are used, with descriptions and results of tests.

**FLOORS—STRUCTURAL**


**FLOORING**

Armstrong’s Cork Tile Floors. Booklet, 7 1/2 x 10 1/2 in. 30 pp. An illustrated work on cork flooring. Shows various types of building, 7 1/2 x 10 1/2 in. 27 pp. and cordorizes of floor installations.

Armstrong Cork Co. (Linoleum Division), Lancaster, Pa.

Quality SAMPLE Book. 5 1/2 x 8 1/2 in. Showing all gauges and thicknesses in the Armstrong line of linoleum. Linoleum Layer’s Handbook. 5 7/8 x 11 in. 32 instructions for linoleum layers and others interested in learning most satisfactory methods of laying and taking care of linoleum.

Enduring Floors of Good Taste. Booklet. 4 1/2 x 9 in. 48 pp. Illustrated in color. Explains use of linoleum for offices, stores, etc., with reproductions in color of suitable patterns, also specifications and instructions for laying.

Barber Asphalt Co., Philadelphia.
Specifications for Applying Genasco Asphalt Mastic. Booklet. 3 1/2 x 8 1/2 in. Directions for using Genaco Asphalt for flooring.

Planning the Color Schemes for Your Home. Brochure illustrated in color; 3 1/2 x 6 in. 10 1/4 x 10 1/4 in. Gives excellent suggestions for use of color in flooring for houses and apartments. Handy Buildings. Sample Folder of Linoleum for different samples of “ Battalshine Linoleum,” cork carpet, “Felton,” etc. Blaebon’s Land. Housing Book illustrated 5 1/2 x 8 1/2 in. 35 pp. In parent of large number of linoleums.

Blaebon’s Plain Linoleum and Cork Carpet. Gives quality samples, economical material. Marble-ized (Cork Composition) Tile. Complete information on cork-composition marble-ized tile and the many artistic effects obtainable with it. Trendline (Cork Composition) Tile. Shows a variety of colors and patterns of this adaptable cork composition floor. Natural Cork Tile. Description and color plates of this super-quiet, resilient floor. Practical working specifications for installing battalshine linoleum, cork composition tile and cork tile.

Carter Blossomend Flooring Co., Keith & Perry Blgns., Kansas City, Mo.
Blossomend Flooring. Booklet 3 1/2 x 6 1/2 in. 20 pp. Illustrated. Describes and describes adaptability of blossomend flooring for concrete, wood or steel construction, and advantages over loose wood flooring.

File Folder, 9 1/2 x 11 3/4 in. For use in connection with A. I. A. system of specifications. Contains detailed information on Blossomend Flooring in condensed, loose-leaf form for specification writer and design room. Literature embedded in folder includes standard Specification Sheet covering the use of Blossomend in general, industrial, service and similar locations and Specification Sheet No. 1, which gives detailed description and explanation of approved method for installing Blossomend floors in gymnasiums, armories, drill rooms and similar locations where maximum flexibility is required.

Albert Grauer & Co., 1407 South Sixth St., Detroit, Mich.
Floodlighting of Brooklyn Edison Company Building—Mckenzie, Voorhees & Gmelin, Architects—Cauldwell-Wingate Company, Contractors

G-E Illuminating Engineers, adding artistic discernment to scientific precision, offer you their services in thus continuing your message, which else would be interrupted at close of day.

A Fine Building is Lost in a Dark Lane (Emerson)

G-E Floodlighting has made the Brooklyn Edison Building a nightly witness to dignity of conception, purity of line, and commercial worth.

Only in the evening hours do most men find leisure to study and appreciate structural values and nice adaptation of design to surrounding conditions. But architectural excellence is lost in the dark.
If you've ever balanced on a wabbly stepladder—

If you've ever stood on a high stepladder and attempted to re-lamp an ordinary lighting fixture, you'll understand why so many architects and building owners tolerate only one luminaire—Sol-Lux.

With Sol-Lux all you do is tilt out the cap in the bottom of the globe, unscrew the dead lamp, put in a new one, tilt the cap back in again and you're done.

The same with cleaning. The Sol-Lux globe is dust and insect-proof. Wipe off the outside and it's clean. Contrast that with the old method of removing globes, washing them inside and out, and attaching them again!

Glareless light, shadowless light—that's Sol-Lux light. Ask the lighting experts at the nearest Westinghouse office to supply all the data necessary to assist you in lighting each of your buildings.

WESTINGHOUSE ELECTRIC & MANUFACTURING COMPANY
MERCHANDISING DEPARTMENT, SOUTH BEND WORKS, SOUTH BEND, IND.
HEATING EQUIPMENT—Continued


Present Acceptable Practice in Domestic Oil Burners. Folder, 5¼ x 12 ins. Illustrated. Shows burners, methods of operation, and steps to reduce amount of radiation.


FLEXIBLE Insulating Company, St. Paul, Minn.

"Heat Insulation for Homes," Booklet, 64 pp., 9¼ x 11½ ins. Illustrated. Authoritative information on residential insulation with complete specifications for all types of buildings.

Philip Carey Co., The, Cincinnati, Ohio

Carpenter and Magnesia Products. Catalog, 6 x 9 in. 72 pp. Illustrated.

Cleveland Company, The, 645 N. Michigan Ave., Chicago, Ill.


JOISTS

Bates Expanded Steel Truss Co., East Chicago, Ind.

Catalog No. 4. Booklet, 22 pp., 8½ x 11 ins. Illustrated. Gives details of truss construction with loading tables and specifications.

Truscon Steel Co., Youngstown, Ohio

Truscon Steel Joists. Booklet, 8½ x 11 in., 16 pp. Illustrated with typical buildings and showing details of construction. Tables of sizes and safe loads.

Truscon Steel Joist Buildings. Illustrated 32-page brochure, attractively illustrated, showing types of buildings equipped with Truscon Steel Joist.

Strip Steel Joist Construction. 14-page booklet, with illustrations. Reprint of paper presented at Heating and Ventilating Con­ference, Madison, Wis., 1925, by J. J. Calvin, Secretary, Strip Steel Joist Association.

KITCHEN EQUIPMENT

The International Nickel Company, 67 Wall St., New York, N. Y.

Hone's, Restaurants and Cafeteria Applications of Monel Metal. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Gives types of equipment in which Monel Metal is used, with service data and sources of equipment.

McDougall Company, Frankfort, Ind.


File Folders. Service sheets and specifications useful in preparing kitchen layouts.

Domestic Science Kitchen Units. Brochure, 8½ x 11 ins. Illustrated. Deals with flexible line of kitchen equipment.

Pick & Company, Albert, 208 W. Randolph St., Chicago, Ill.


LABORATORY EQUIPMENT

Alberene Stone Co., 353 West 23rd Street, New York City

Booklet 8½ x 113/s in., 36 pp. Stone for laboratory equipment, laboratory partitions, stair treads, etc.

Duriron Company, Dayton, Ohio.

Duriron Acid, Alkali and Rust-proof Drain Pipe and Fittings. Booklet, 8½ x 11 ins., 20 pp. Full details regarding a valuable form of piping.

LANTERNS

Todhunter, Arthur, 119 E. 57th St., New York, N. Y.


Chicago, Ill.

The Milwaukee Manual. Booklet, 8½ x 11 in. 64 pp. Illustrated. Covers Milcor methods and materials, metal lathe, corner beads, metal doors, channels, etc.

Northwestern Expanded Metal Co., 1234 Old Colony Building, Chicago, Ill.

Northwestern Expanded Metal Products. Booklet, 8½ x 10½ in., 20 pp. Fully illustrated, and describes different products of this company, such as Knoburn metal lath, 20th Century Corrugated, Plastra-saver and Longspan lath channels, etc. Longspan 4½-in Rib Lath. Folder 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-rift expanded metal.

A. L. A. Sumner's New Linked Steel Lath. Booklet, 30 pp., 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.

Wickwire Spencer Steel Co., Inc., 41 East 42nd St., New York.


Truscan Steel Company, Youngstown, Ohio.

Truscon 1-A Metal Lath. 12-page booklet, 8½ x 11 in., beautifully printed, with illustrations of details of lath and method of application.


INSULATION—Continued

Coltie Products Co., 1320 South Hope St., Los Angeles.

The Insulation of Boilers. Booklet, 8 pp., 8½ x 11 ins. Illustrated. On insulating boiler walls, breeching, and stacks to reduce amount of radiation.


FLEXIBLE Insulating Company, St. Paul, Minn.

"Heat Insulation for Homes," Booklet, 64 pp., 9¼ x 11½ ins. Illustrated. Authoritative information on residential insulation with complete specifications for all types of buildings.

Philip Carey Co., The, Cincinnati, Ohio

Carpenter and Magnesia Products. Catalog, 6 x 9 in. 72 pp. Illustrated.

Cleveland Company, The, 645 N. Michigan Ave., Chicago, Ill.


JOISTS

Bates Expanded Steel Truss Co., East Chicago, Ind.

Catalog No. 4. Booklet, 22 pp., 8½ x 11 ins. Illustrated. Gives details of truss construction with loading tables and specifications.

Truscon Steel Co., Youngstown, Ohio

Truscon Steel Joists. Booklet, 8½ x 11 in., 16 pp. Illustrated with typical buildings and showing details of construction. Tables of sizes and safe loads.

Truscon Steel Joist Buildings. Illustrated 32-page brochure, attractively illustrated, showing types of buildings equipped with Truscon Steel Joist.

Strip Steel Joist Construction. 14-page booklet, with illustrations. Reprint of paper presented at Heating and Ventilating Con­ference, Madison, Wis., 1925, by J. J. Calvin, Secretary, Strip Steel Joist Association.

KITCHEN EQUIPMENT

The International Nickel Company, 67 Wall St., New York, N. Y.

Hone's, Restaurants and Cafeteria Applications of Monel Metal. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Gives types of equipment in which Monel Metal is used, with service data and sources of equipment.

McDougall Company, Frankfort, Ind.


File Folders. Service sheets and specifications useful in preparing kitchen layouts.

Domestic Science Kitchen Units. Brochure, 8½ x 11 ins. Illustrated. Deals with flexible line of kitchen equipment.

Pick & Company, Albert, 208 W. Randolph St., Chicago, Ill.


LABORATORY EQUIPMENT

Alberene Stone Co., 353 West 23rd Street, New York City

Booklet 8½ x 113/s in., 36 pp. Stone for laboratory equipment, laboratory partitions, stair treads, etc.

Duriron Company, Dayton, Ohio.

Duriron Acid, Alkali and Rust-proof Drain Pipe and Fittings. Booklet, 8½ x 11 ins., 20 pp. Full details regarding a valuable form of piping.

LANTERNS

Todhunter, Arthur, 119 E. 57th St., New York, N. Y.


Chicago, Ill.

The Milwaukee Manual. Booklet, 8½ x 11 in. 64 pp. Illustrated. Covers Milcor methods and materials, metal lathe, corner beads, metal doors, channels, etc.

Northwestern Expanded Metal Co., 1234 Old Colony Building, Chicago, Ill.

Northwestern Expanded Metal Products. Booklet, 8½ x 10½ in., 20 pp. Fully illustrated, and describes different products of this company, such as Knoburn metal lath, 20th Century Corrugated, Plastra-saver and Longspan lath channels, etc. Longspan 4½-in Rib Lath. Folder 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-rift expanded metal.

A. L. A. Sumner's New Linked Steel Lath. Booklet, 30 pp., 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.

Wickwire Spencer Steel Co., Inc., 41 East 42nd St., New York.


Truscan Steel Company, Youngstown, Ohio.

Truscon 1-A Metal Lath. 12-page booklet, 8½ x 11 in., beautifully printed, with illustrations of details of lath and method of application.

Our business is the creation of the unusual and the novel in illumination. Because we have done it successfully for your father and your father's father, we can do it the better for you. Either in person or by mail, our engineers will be glad to confer with you on any problem you may have.

The Frink Co.
241 Tenth Ave., New York
Branches in Principal Cities
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 34

MORTAR COLORS

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

Clinton Mortar Colors. Folder, 8½ x 11 in. 4 pp. Illustrated. In a handsomely printed brochure describing in detail with architects' specifications THE PFAUDLER- LINED STEEL LAUNDRY CHUTES. Contains views of installations and list of representative examples.

LAUNDRY CHUTES

Liberty Manufacturing Co., 217 Cutler Building, Rochester, N. Y.


LAUNDRY MACHINERY

American Laundry Machinery Co., Norwood Street, Cincinnati, Ohio.

Paint specifications on columns 6 to 36 in. diameter, various designs and cuts of buildings using Telesco. Part One.

Hartmann-Sanders Company, New York, N. Y.

Paint specifications for use with concrete floors—colorings, hardeners, waterproofing, etc.

National Lead Company, 111 Broadway, New York, N. Y.

Handy Book on Painting. 8½ x 11 in. 100 pp.

Paints for use with various shades of color on exterior surfaces of wood, plaster, metals, etc., both interior and exterior.

Red Lead in Paste Form. Booklet, 8½ x 5½ in. 16 pp. Illustrated. Directions and formulas for painting metals.

Century Lead & Zinc Co., New York, N. Y.

Color Card. 6½ x 4½ in. 12 pp. Illustrated. Describes various kinds of leaf cames.

Clinton Anchoring Specialties. Booklet. 6 x 9½ in. 20 pp. Illustrated. Describes complete line of expansion bolts.

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

Specifying Finishes for use with various surfaces of wood, fabric, etc., both interior and exterior wood, plaster, and metal work.

Shawlin-Williams Company, 601 Canal Rd., Cleveland, Ohio.

Paint specifications for use with various surfaces of wood. Catalog. 8½ x 11 in. 8 pp. Illustrated. A complete treatise with complete specifications on the subject of Painting of Concrete and Stone Surfaces. Color chips of paints shown in bulletin.

Pfauleder Glass-Lined Steel Laundry Chutes. Booklet, 8½ x 11 in. 12 pp. Illustrated. An excellent reference book on flat wall finish, including texture effects, which are taking the country by storm. Every architect should have one on file.


U. S. Gutter Percha Paint Co., Providence, R. I.

Barreled Sunlight. Booklet, 8½ x 11 in. Data on "Barreled Sunlight," with specifications for use on various surfaces of wood, plaster, metal, etc.


How to Use Valspar. Illustrated brochure, 32 pp., 8½ x 8 in. Illustrated. Complete and practical book of useful information for the architect.

How to Keep Your House Young. Illustrated brochure, 23 pp., 7½ x 11 in. Illustrated. A wonderfully illustrated guide to care of residences.

Zapon Co., The, 24th Park Ave., New York City.


PAPER

A. W. P. Paper Co., Albany, N. Y.

"The Use of "O'un's" Paper Towels." Folder, 8½ x 11 in. 8 pp., 4 x 9 in. Illustrated. Descriptions and drawings, showing how easily Telesco Paper can be erected.

Hauersman Company, E. F., Cleveland, Ohio.

Paints. Illustrated brochure, 60 pp., 8½ x 11 in. Illustrated. Paint specifications on various types of buildings. Illustrated.


Detailed Instructions for erecting Telesco Partitions. Booklet, 24 pp., 8½ x 11 in. Illustrated. Complete instructions, with plans and drawings, showing how easily Telesco Partition can be erected.


Partitions. Illustrated catalogue, 7 x 10 in. 32 pp. Illustrated. Describes completely line of track and hangers, various kinds of styles of sliding, parallel, accordian and flush door partitions.

U. S. Gypsum Co., Chicago.

Monax Globes Shed Restful Light

When business invaded the sacred precincts of Philadelphia's Rittenhouse Square section, many of the new buildings erected there carried on the splendid old Quaker tradition of dignified simplicity. The building at 1700 Walnut Street is no exception.

Deep and narrow, and fronting on three streets, this building makes the most of daylight. Through over 300 windows, natural light reaches to the far corners of every office. After daylight hours, natural light is replaced in almost equally generous volume by light from Monax Globes.

A noticeable characteristic of light from Monax Globes is the total absence of harsh glare and sharp shadow. While amply abundant for all purposes, it is nevertheless restful to the eyes, and soothing to the nerves.

Monax Globes require little attention, for they do not collect and hold the dust. For this reason, they are especially suitable for office buildings, where upkeep expense must be held to a minimum. Scientifically designed to transmit and diffuse light without absorbing it, Monax Globes are unusually economical of wattage.

Architects are realizing more and more the economy of installing scientifically designed lighting systems. It is necessary only to observe the rapidity with which lighting systems, installed in buildings only a few years ago, are becoming obsolete, to realize the importance of correct lighting.

Architects and building managers are invited to avail themselves of the free planning service offered by the Macbeth Illuminating Engineers. Address Macbeth-Evans Glass Company, Dept. J, Charleroi, Pennsylvania.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 86

PIECE

American Brass Company, Waterbury, Conn.

American Rolling Mill Company, Middleport, Ohio.
High Pressure Drainage. Booklet, 16 pp., 6 x 9 in. Data on dry-ridge pipe.

Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalog "A", 4 x 6 1/2 in. 700 pp. Illustrated. Shows a full line of pipe, fittings, and materials for water and gas works supply.

Cohoes Rolling Mill Company, Cohoes, N. Y.
Cohoes Pipe Handbook. Booklet, 40 pp., 3 x 7 1/4 in. Data on wrought iron pipe.

Duriron Company, Inc., Dayton, Ohio.
Duriron Acid, Alkali, Rust-proof Drain Pipe and Fittings. Booklet, 20 pp., 8x511 in. Illustrated. Important data on a valuable line of pipe.

National Tube Co., Frick Building, Pittsburgh, Pa.
"National" Bulletin No. 2. Corrosion of Hot Water Pipe, 8x511 in. 24 pp. Illustrated. Discusses causes of corrosion, and gives details of the deactivating and deaerating systems for eliminating or retarding these troubles in hot water supply systems.

"National" Bulletin No. 3. Protection of Pipe Against Internal Corrosion, 8x511 in. 20 pp. Illustrated. Discusses causes of corrosion, and gives details of the deactivating and deaerating systems for eliminating or retarding these troubles in hot water supply systems.

"National" Bulletin No. 25. "National" Pipe in Large Buildings. 8x511 in. 88 pp. Illustrated. Contains stories of prominent buildings of all types, containing "National" Pipe, with considerable engineering data of value to architects, engineers, etc.

Modern Wohlford Pipe. Book of 88 pp. 8x511 in. Profusely illustrated with tables and lists of important operations in the manufacture of pipe.

PLASTER

Information Book. 24 pp., 8 1/2 x 11 ins. Lists grades of plaster manufactured; gives specifications and uses for plasterers.


Interior Walls Everlasting. Brochure, 24 pp., 9x6 1/4 ins. Illustrated. Describes origin of Keene's Cement and views of buildings in which it is used.

PLUMBING EQUIPMENT


Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalogue T, 8x511 in. 184 pp. Illustrated. Shows complete line of plumbing fixtures for Schools, Railroads and Industrial Plants.

Cromwell Company, 836 S. Michigan Ave., Chicago, Ill.
Plumbing Suggestions for Home Builders. Catalog. 3 x 6 in. 48 pp., 8x511 in. Illustrated.

Plumbing Suggestions for Industrial Plants. Catalog. 4 x 6 1/4 in. Illustrated.

Plumbing the Small Bathroom. Booklet. 5 x 8 in. Discusses plumbing smalls of dimensions.

Duriron Company, Dayton, Ohio.
Duriron Acid, Alkali and Rust-proof Drain Pipe and Fittings. Booklet, 8x511 in. 30 pp. Full details regarding a valuable line of plumbing fixtures.

Eljer Company, Fort City, Pa.
Complete Catalog. 31/2 x 5 1/4 in. 104 pp. Illustrated. Describes fully the complete Eljer line of standardized vitrified china plumbing fixtures, with diagrams, weights and measurements.

Standardized Sixteen Circular. 31/2 x 6 1/4 in. 18 pp. Illustrated.

Imperial Brass Mfg. Co., 1200 W. Harrison St., Chicago, Ill.
Watrous Patent Plush Valves, Dunjet Water Cisterns, Liquid Soap Fixtures, etc. 8x511 in. Illustrated. Complete catalog.

Maddock's Sons Company, Thomash, Trenton, N. J.
Catalogue. 8x511 in. 242 pp. Illustrated. Complete data on vitrified china plumbing fixtures with brief history of Sanitary History.

Spakman Company, Wilmington, Del.

Modern Showers and Washups for Industrial Plants, showing the auxiliary method of draining in running water.

PUMPS

Chicago Pump Company, 2300 Wolfram St., Chicago, Ill.
The Correct Pump to Use. Portfolio containing handy data. Includes data on pump selection, on boiler, sewage, condensations, circulating, house, boiler feed and fire pumps.

Keystone Private Utilities Co., 560 Franklin St., Kewanee, Ill.

RAMPS

Ramp Buildings Corporation, 21 East 40th St., New York.
Building Garages for Profitable Operation. Booklet, 8x511 in. 16 pp. Illustrated. Gives full details of ramp construction to suit the kind of roof construction to be covered.

The Trane Co., LaCrosse, Wis.
Trane Small Centrulgas Pumps. Booklet. 39x 8 in. 16 pp. Complete data on this economical type of pump.

REFRIGERATION

The Fulton Sylvphon Company, Knoxville, Tenn.
Temperature Control of Refrigeration Systems. Booklet, 8 pp. Illustrated. Deals with cold storage, chilling of water, etc.

REINFORCED CONCRETE—See also Construction, Concrete

Genisco Steel Company, Youngstown, Ohio.
Self-Setting Combination. Catalogue No. 35. Illustrated. Methods and specifications on reinforced concrete floors, roofs and floors with a combined form and reinforced material.

Truscon Steel Company, Youngstown, Ohio.
Shrinkage Stresses in Reinforced Concrete. Booklet, 8x511 in. 12 pp.

ROOFING

Better Buildings. Catalogue. 8x511 in. 32 pp. Describes Corrugated and Formed Steel Sheets, Sheet Metal, black, painted and galvanized, with directions for application of various patterns of Sheet Steel Roofing in various types of construction.

Corrugated Steel Sheet on Roof for Modern Roofing. Catalog, 8x511 in. 28 pp. Illustrated. Describes the merits of high-grade roofing tin plates and the advantages of the Truscon Steel Company. The Tensility of a Decade. Booklet, 8x511 in. 16 pp., with Graphic Chart and illustrations showing how to use Corrugated Steel Sheets for roofing, from atmosphere corrosion.

Specifications, Genasco Standard Trinidad Lake Asphalt Built-up Roofing. Booklet. 8 x 10 1/2 in. Gives specifications for use of several valuable roofing and waterproofing materials.

The Barrett Company, 40 Rector St., New York City.

Phillip Carey Co., Lockland, Cincinnati, Ohio.
Architects' Specifications for Carey Built-up Roofing. Booklet. 8 x 10 1/2 in. 24 pp. Illustrated. Complete data to aid in specifying the different types of built-up roofing to suit the kind of roof construction to be covered.

Carey Built-up Roofing for Modern School Buildings. Booklet. 8x10 1/2 in. 24 pp. Illustrated. A study of school buildings of a number of different kinds and the roofing materials adapted for each.

Heinz Roofing Tile Co., 1270 Champa St., Denver.
Flynn's-Single-Tile with Sprocket Hips. Leaflet. 8x511 in. 4 pp. Illustrated. Shows use of English shingle tile with special hips. Italian Promenade Floor Tile. Folder, 2 pp., 8x511 in. Illustrated. Floor tiling adapted from that of Savonarola Palace, Mission Tile. Leaflet, 8x511 in. Illustrated. Tile such as are used in Italy and southern California. Georgian Tile. Leaflet, 8x511 in. Illustrated. Tiling as used in old English and French farmhouses.

Ludwicik-Coleman Company, 104 S. Michigan Ave., Chicago, III.
Adapted Mission Tiled. Leaflet. 8x511 in. 4 pp. Illustrated. For architects who desire something out of the ordinary. This leaflet has been prepared. Describes briefly the "Ancient" Tapered Mission Tiled, hand-made with full corners and designed to be applied with irregular exposures.

Milwaukee Corrugating Co., Milwaukee, Wis.

U. S. Gypsum Co., Chicago.
Plywood 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. 8x11 1/2 in. Illustrated. Covers uses of roof surfacing which is poured in place.

SASH CHAIN

Smith & Ege Mfg. Co., Thie, Bridgeport, Conn.
Chain Catalog. 6 x 8 1/2 in. 24 Illustrated. Covers complete line of chains.

SEWAGE DISPOSAL

Kewanee Private Utilities, 441 Franklin St., Kewanee, Ill.
Specification Sheets. 7x4 x 10 1/2 in. 44 pp. Illustrated. Detailed drawings and specifications covering water supply and sewage disposal systems.
Exterior Lighting Fixtures that Blend with the "Artistic"

No matter how skillful and accurate the original architectural conception, if important details, such as lighting fixtures, do not harmonize perfectly, a large part of the architect's work goes for naught—and his ability and good taste are criticised severely.

With more than 87 years of close association with the leading architects to guide us, the Smyser-Royer Company has acquired the reputation of interpreting the architectural conception faithfully and accurately, at the same time embodying the most modern principle of correct lighting.

Almost any important job will furnish ample evidence of our ability to handle any exterior lighting contract.

Catalog "J" is a complete treatise on exterior lighting fixtures. It illustrates over 300 designs. On request, a copy will be sent to recognized lighting fixture dealers and architects, if applied for on business stationery or business card is included.

LAMP POSTS — LANTERNS — BRACKETS

SMYSER-ROYER COMPANY

Main Office & Works, York, Pa. Philadelphia Office, 1700 Walnut St.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 88

SWIMMING POOL EQUIPMENT & STERILIZATION

ATHLETICS
The Avery Perennial Window Shade. A peacock plaited, window shade, made from gauzy Herringbone woven cotton cloth, which raises from the bottom and lowers from the top. Although heavily weighted, this shade can be dried, cleaned in a dryer, cleaned, and will wear indefinitely. The Avery Co., Newport, Ky.
Your Home Screened the Higgin Way. Booklet, 8 x 11 1/2 in. 13 pp. Illustrated. Complete description of Higgin Screens, designed to meet every need.

SCREENS
American Brass Co., The, Waterbury, Conn. Facts for Architects About Screening. Illustrated folder, 9 1/2 x 12 in., 9 pp. Contains specifications for a variety of metal screen cloth and data on by screens and screen doors.

The Avery Perennial Window Shade. A peacock plaited, window shade, made from gauzy Herringbone woven cotton cloth, which raises from the bottom and lowers from the top. Although heavily weighted, this shade can be dried, cleaned in a dryer, cleaned, and will wear indefinitely. The Avery Co., Newport, Ky.

SHELVING-STEEL

Your Home Screened the Higgin Way. Booklet. 8 x 11 in. 32 pp. Illustrating 42 examples of school architecture with article upon school building design by James O. Betelle, A. I. A. Better Banks. 8 x 11 in. 22 pp. Illustrating many banking buildings in terra cotta with an account of its use in bank design by Alfred C. Bossom, Architect.

TILE, HOLLOW


Natco Tile Bulletin, 8 x 11 in. 6 pp. Illustrated. Natco Face Tile for the Up-to-Date Farm Bulletin, 8 x 11 ins.

TILES
Union State Quarry Tile Co., Parkersburg, W. Va.
Quarry Tiles for Floors. Booklet, 119 pp., 8 x 11 in. 32 pp. Illustrated. General catalog. Details of patterns and trim for floors. Art Portfolio of Floor Designs. 9 x 12 in., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustrations in color. Patterns of quarry tiles for floors.

VALVES
Crane Co., 816 S. Michigan Ave., Chicago, Ill.
Acid-proof Exhaust Fans. Folder, 8 x 10 1/2 ins., 8 pp. Data on an important type of valve.

Duriron Company, Dayton, Ohio.

FLOORING

Quarry Tiles for Floors. Booklet, 119 pp., 8 x 11 in. 32 pp. Illustrated. General catalog. Details of patterns and trim for floors. Art Portfolio of Floor Designs. 9 x 12 in., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustrations in color. Patterns of quarry tiles for floors.

VALVES
Crane Co., 816 S. Michigan Ave., Chicago, Ill.
Acid-proof Exhaust Fans. Folder, 8 x 10 1/2 ins., 8 pp. Data on an important type of valve.

Duriron Company, Dayton, Ohio.

FLOORING

Quarry Tiles for Floors. Booklet, 119 pp., 8 x 11 in. 32 pp. Illustrated. General catalog. Details of patterns and trim for floors. Art Portfolio of Floor Designs. 9 x 12 in., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustrations in color. Patterns of quarry tiles for floors.

VALVES
Crane Co., 816 S. Michigan Ave., Chicago, Ill.
Acid-proof Exhaust Fans. Folder, 8 x 10 1/2 ins., 8 pp. Data on an important type of valve.

Duriron Company, Dayton, Ohio.

FLOORING

Quarry Tiles for Floors. Booklet, 119 pp., 8 x 11 in. 32 pp. Illustrated. General catalog. Details of patterns and trim for floors. Art Portfolio of Floor Designs. 9 x 12 in., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustrations in color. Patterns of quarry tiles for floors.

VALVES
Crane Co., 816 S. Michigan Ave., Chicago, Ill.
Acid-proof Exhaust Fans. Folder, 8 x 10 1/2 ins., 8 pp. Data on an important type of valve.

Duriron Company, Dayton, Ohio.

FLOORING

Quarry Tiles for Floors. Booklet, 119 pp., 8 x 11 in. 32 pp. Illustrated. General catalog. Details of patterns and trim for floors. Art Portfolio of Floor Designs. 9 x 12 in., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustrations in color. Patterns of quarry tiles for floors.

VALVES
Crane Co., 816 S. Michigan Ave., Chicago, Ill.
Acid-proof Exhaust Fans. Folder, 8 x 10 1/2 ins., 8 pp. Data on an important type of valve.

Duriron Company, Dayton, Ohio.

FLOORING

Quarry Tiles for Floors. Booklet, 119 pp., 8 x 11 in. 32 pp. Illustrated. General catalog. Details of patterns and trim for floors. Art Portfolio of Floor Designs. 9 x 12 in., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustrations in color. Patterns of quarry tiles for floors.
ELEVEN SECONDS— that's the average length of time that passers-by spend in looking at a window display.

The window display must get its work of counselor to clients who are planning display frontage in commercial buildings.

Such scientific facts are today a part of the technique of architects who design modern store fronts.

The architect with his knowledge of the fundamentals of the up-to-date display man's technique becomes a valued counselor to clients who are planning display frontage in commercial buildings.

Kawneer's latest contribution to store front construction affords the architect increased opportunity to add new beauty to the retail display window—the primary object of which is to sell merchandise.

This new ornamental design further enhances the architectural beauty of Kawneer high quality store front construction and identifies it for your clients' protection.

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

| WINDOWS, CASEMENT | Fenestra Residential Windows. Brochure. 24 pp., 8 1/4 x 11 in. Illustrated. And brochure on casements, particularly for residences. |
To-day—Stone and Marble Interiors Unmarred by Ugly Heating Units
—and yet more comfortably heated, with Trane Concealed Heaters!

This attractive corner, an actual photograph taken in the new “Milwaukee Road” station at La Crosse, Wis., shows how radically Trane Concealed Heaters have improved the interior design of public buildings. An unbroken surface, with only the artistic damper grille in sight—yet no device such as a hidden or recessed radiator, radiator shield or screen, is necessary with Trane equipment.

Trane Concealed Heaters, “Successors to the Radiator,” operate on an entirely different heating principle, with the Trane copper heating element perfectly hidden between the walls. The damper grille gives instantaneous control. Horizontal air currents keep heat down to the breathing level—avoid soiling walls or drapes.

In all types of buildings, thousands of Trane Heat Cabinets and Concealed Heaters are providing vastly greater comfort, while arousing the enthusiasm of owners and tenants for more beautiful rooms. Write for booklet.
Approved on two counts—

United Metal Elevator Enclosures have the approval of the Underwriters' Laboratories for their utility, but they also enjoy the approval of scores of discriminating architects for their skillful design, faultless workmanship and handsome appearance. The Wilder Building is one of many new structures equipped throughout with United Enclosures.

If you are interested in hollow metal doors, trim, partitions, conduco-base and molding of all kinds, the United book contains a wealth of detail drawings. Send for it.

THE UNITED METAL PRODUCTS CO.
CANTON, OHIO

UNITED METAL DOORS
Are your trees worth saving?

Davey Tree Surgeons will not treat any tree for you that in their judgment is too far gone. The reason for this is obvious to them, but you with your untrained eyes must depend on their professional honor.

Davey Tree Surgeons will not give complete treatment to any tree for you that is in questionable condition. Such a case receives first aid treatment until the results indicate whether a larger investment is warranted.

Davey Tree Surgeons will give nothing but first aid treatment to a tree that is starving. Such a tree is properly fed and cared for until its vitality is built up. There are many trees that are starving under semi-artificial or lawn conditions.

Davey Tree Surgeons live and work in your vicinity; they are quickly available for large or small operations. No car fare is charged; you pay only for working time and the necessary materials and expressage.

Write or wire Kent, Ohio, or the nearest office.

THE DAVEY TREE EXPERT CO., Inc., 989 City Bank Bldg., Kent, Ohio

Branch offices with telephones:
- New York, 314 Fifth Ave., Phone Murray Hill 1420; Albany, City Savings Bank Bldg.

Send for representative to examine your trees without cost or obligation.
REVIEWS OF MANUFACTURERS' PUBLICATIONS


Most architects appreciate the importance of planning wall spaces of sufficient sizes for such bulky pieces of furniture as pianos, sideboards, bookcases and bedsteads, but the placing of other pieces of furniture is generally given little attention or none at all, and mistakes are often made in locating base plugs or in causing doors to swing in one direction instead of in another. To make the best planning of rooms as simplified as possible, these manufacturers of builders' hardware issue these little charts. Such details of furniture as davenports, tables, chairs, etc., are outlined at 3/4-inch scale; these sketches are easily cut out and arranged on plans.


Many fine points of detail have been so completely transformed during the past few years as linoleum, and other improvements which are constantly being made merely add to the value of linoleum as a floor covering. Here is a booklet issued by one of the best known manufacturers of linoleum, illustrated in color, which well proves linoleum's importance as flooring,—a material for much superior flooring than those which cost far more. The illustrations show beautiful color combinations in a material which possesses all the desirability and durability of tile or marble plus the neatness and softness of tread which are among linoleum's advantages. To add to its usefulness, the brochure gives specifications and directions for laying linoleum, necessary since the wear it gives is dependent upon its proper installation. The booklet is of interest to architects and decorators.


In the designing and planning of an art gallery there are many details which should be particularly kept in mind. One of them has to do with the provision of ample wall areas, not cut up by windows or doors, for the proper exhibition of tapestries, paintings and other objects which are placed against walls. The other detail concerns the gallery's lighting, a most important matter, upon which the success of the building largely depends; it is also a detail involving a problem which must be solved in advance, since corrections or alterations made after a building is completed are always difficult and costly, and sometimes cannot be made at all. This brochure is largely a study of the lighting of the Horace C. Henry Art Gallery, University of Washington, Seattle, of which Bebb & Gould were the architects. The booklet gives views of the exterior of this building and especially of the interior, dwelling of the lighting by day as well as at night, and particularly upon the clever arrangements by which use of natural and artificial lighting is made to give almost the same results.

ROCKFORD STEEL FURNITURE CO., Rockford, III. "Rockford Kitchen, Medicine, Ironing Board Cabinets.

A few words have to do with the design of a dining or that of a small yacht must have admired the skill with which it was planned,—every square inch made the most of in order to obtain the greatest possible value from space necessarily restricted. Much the same care in planning is necessary in arranging the tiny kitchens, kitchenettes and bathrooms of modern city apartments, where again valuable area must be made the most of. The skill with which this is being done is proved when one examines this brochure illustrating and describing the utilities manufactured by the Rockford Steel Furniture Co.,—bathroom cabinets of various shapes and sizes, ironing boards which when not in use are folded into shallow closets; refrigerators sufficiently small to fit into the tiniest of spaces; and kitchen cabinets which include many utilities in space extremely small. One especially good model is the "Space-saver," which includes a complete gas range, space for a sink, work board, refrigerator and many cupboards. "The Space-saver will make any kitchen, large or small, the most efficient department in the home. Nothing has been omitted in this unit,—it combines all needed pieces of equipment in the kitchen and will eliminate thousands of steps which are taken daily."

BATCHELDER-WILSON CO., Los Angeles. "Batchelder Pavers; A Catalog of Tiles and Pavement Designs.

Few details connected with domestic architecture have aroused quite the interest among architects and builders which during the last few years has been given to the matter of textures of stucco, plaster and other similar materials. There are many instances, of course, where fairly rough surfaces are desired, but there are countless other instances where surfaces of more or less refinement are necessary, particularly for interiors. This booklet deals with the securing of textures without and within,—the textures themselves and the use of coloring matter to give them the tint that is wanted. Particulars of the use of sgraffito at the hands of competent and skilled designers, though they leave to the reader's imagination the splendor when striking color combinations are employed. Search through the history of centuries of architecture has brought to attention many things which are as interesting today as they have been at any time, and one of these is the matter of wall textures; wide use is being made of the old variety, and this work deals with methods of securing them.
A HOLOPHANE CONTRIBUTION TO ARCHITECTURAL EXCELLENCE

With Planned Lighting, Holophane has placed artificial Lighting on a higher plane. It enables architects and engineers to meet any combination of lighting conditions with the specific solution of the problem in hand.

Holophane units are called Holophane Lighting Specifics. They are made of prismatic glass, the best means known to science to control and utilize artificial light to its fullest advantage. Their use facilitates clear, quick vision, eliminates glare, eye-strain and poor visibility, and thus increases the efficiency of workers as well as setting off the details of the architectural design.

Architects and Engineers are cordially invited to the new Holophane “Light and Vision Institute” at 342 Madison Avenue, New York.

The Holophane Engineering Department will cooperate with any architect in laying out systems of Planned Lighting. There is no obligation.
REVIEWS OF MANUFACTURERS' PUBLICATIONS

GEORGIA MARBLE CO., Tate, Ga. "The Warren G. Harding Memorial, Marion, Ohio." One use of marble.

P. & F. CORBIN, New Britain, Conn. "Locks and Builders' Hardware." A splendidly prepared work on the subject.

ART METAL CONSTRUCTION CO., Jamestown, N. Y. "Planning the Library for Protection and Service." The provision of fittings for libraries has been given careful study, and it would be difficult to imagine anything more complete and better adapted to their purposes than the stands, shelving, card catalog cases, cabinets, desks, and the other countless details which make up a library's furnishings; and not only are these fittings built to withstand the hard usage to which library furniture is likely to be subjected, for the matter of their design has been thoughtfully worked out and so systematized that fittings of excellent design of several architectural styles are to be had at no great cost. In this brochure there are illustrated and described many of the details of library equipment manufactured by the well known Art Metal Construction Co. The booklet illustrates and describes the "Fandolier" and the "Fandolier-Chandeliers," one a device for cooling by diffusing the air, and the other a device for heating with a full description. Architects will be sent complimentary copies of the brochure upon written request.

NATIONAL ASSOCIATION ORNAMENTAL IRON AND BRONZE MFRS. "Ornamental Iron, Bronze, and Wire." This brochure, prepared for a large association of metal workers by Harvey Wiley Corbett, presents to architects an excellent idea of the organization's facilities for supplying metalwork of extremely high quality on the score of design as well as of manufacture. Property owners as well as their architects now realize the value and importance of metalwork in many forms,—grilles and entrance doorways for buildings of almost all types; window guards and balconies; balustrades within doors and without; lighting fixtures in many forms; radiator and elevator enclosures.

SANDUSKY CEMENT COMPANY, Cleveland. "Medusa Products for Ornamental and Swimming Pools." The bathing pool, regarded not a great many years ago as an extreme luxury, is now so often met with that it appears to be very nearly as much a detail of equipment as apparatus for heating, ventilating or vacuum cleaning. Pools are found in all Y. M. C. A., Y. W. C. A. or K. of C. buildings, in not a few hotels, and in private houses in town and country. Because such pools are numerous, considerable attention has been given to their equipment as well as to their construction, and this booklet dwells upon the matter of ice buildings in all its aspects to the use of such Medusa products as waterproofing materials, cement, etc. To make sure that these excellent products are correctly used, the booklet gives actual instructions to be followed by the builder. It gives views of countless pools, indoors and out, and in all parts of the country.

THE UNITED STATES GYPSUM CO., Chicago. "Textured Walls." A valuable work on securing textured walls. It would be difficult to decide whether the decorating of the interior walls of a house belongs to architecture or to interior decoration. However it may be viewed, these walls are highly important, and both architect and decorator are concerned to provide treatment which will accord with the purpose for which a room is intended and be in keeping with the furnishings for which the walls of course supply the background. This publication of the United States Gypsum Co. deals with the use of "Textone" and with the interesting wall textures which its use makes possible,—and not only with textures, but also with use of relief and color in addition to texture. The possibilities afforded by this combination are astonishing, and this brochure and the various foldouts give actual instructions to be followed by the builder in the use of such Medusa products as waterproofing materials, cement, etc.

DONLEY BROTHERS COMPANY, 13,500 Miles Avenue, Cleveland. "The Donley Book of Successful Fireplaces." The importance of fireplaces should secure for their planning and building far more care than is generally given to them. Few details of a new building can be more disappointing than a fireplace which smokers or refuse to draw, and to remedy such a condition, when possible at all, is likely to be extremely costly. "The Donley Book of Successful Fireplaces" has just appeared in its fifth edition. The book is published with the purpose of helping the architect, builder and home owner to avoid common faults in fireplace construction, and to make sure of a beautiful, successful fireplace through following well defined and proven plans. Of especial value in the new edition are the thirty-five illustrations from photographs of representative fireplace treatments, and twenty-three original brick and stone fireplace designs direct from the organization's archives. Starting with brief historical data, the book follows with a clear and able discussion of best modern fireplace construction, well illustrated by line drawings and illustrations from photographs showing the actual steps in the mason's work. The concluding pages present the latest Donley Fireplace Equipment with a full description. Architects will be sent complimentary copies of the brochure upon written request.
THE NEW RENAISSANCE IN METAL WORKING

EVEN ELEVATOR DOORS CAN ADD Character

How the Architects of a great New York building carried out their impressive main entrance design in interior metal work

A beautiful building entrance gives a good impression. This impression can be sustained if your interior metal work is properly executed—your design carefully translated. Even elevator doors can add character.

Art Metal craftsmanship interprets your design

Interior metal work executed by Art Metal truly captures the flavor of your conception.

That is why Buchman and Kahn, New York architects, specified Art Metal for the elevator doors in a great new building at Number 2 Park Avenue, New York City. Art Metal has been producing such work for thirty-nine years with this ideal: careful workmanship speeded on the wings of modern production.

When you specify Art Metal you know your design is given concrete expression. Its feeling is retained with consummate artistry. Art Metal craftsmen undertake each new job with enthusiasm—the enthusiasm of artisans who love their work.

Experienced service for architects

Besides, Art Metal facilities can handle the most diversified contract. And Art Metal service stands ready to co-operate with you in every way. An experienced representative will be glad to call and consult with you on any installation—partial or complete. This entails no obligation. Please write. Art Metal Construction Co., Jamestown, N. Y.

Art Metal

JAMESTOWN - NEW YORK

BRONZE AND STEEL INTERIOR EQUIPMENT FOR BANKS, LIBRARIES AND PUBLIC BUILDINGS - HOLLOW METAL DOORS AND TRIM
## INDEX TO ADVERTISING ANNOUNCEMENTS

### PART I—ARCHITECTURAL DESIGN

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acme Brick Company</td>
<td>13</td>
</tr>
<tr>
<td>Alberene Stone Company</td>
<td>72</td>
</tr>
<tr>
<td>American Blower Company</td>
<td>107</td>
</tr>
<tr>
<td>American Commercial Printing Co.</td>
<td>71</td>
</tr>
<tr>
<td>American Brass Company</td>
<td>9</td>
</tr>
<tr>
<td>American Enameled Brick &amp; Tile Co.</td>
<td>15</td>
</tr>
<tr>
<td>American Lead Pencil Company</td>
<td>68</td>
</tr>
<tr>
<td>American Seating Company</td>
<td>47</td>
</tr>
<tr>
<td>American Window Glass Co.</td>
<td>150</td>
</tr>
<tr>
<td>American Zinc &amp; Lead Co.</td>
<td>113</td>
</tr>
<tr>
<td>Armco Steel Company</td>
<td>166</td>
</tr>
<tr>
<td>Art Metal Construction Company</td>
<td>99</td>
</tr>
<tr>
<td>Atlas Portland Cement Company</td>
<td>10</td>
</tr>
<tr>
<td>Bakelite Corporation</td>
<td>36</td>
</tr>
<tr>
<td>Barth and Company</td>
<td>57,58</td>
</tr>
<tr>
<td>Bausch &amp; Lomb Optical Co.</td>
<td>75</td>
</tr>
<tr>
<td>Beardslee Chandelier Mfg. Co.</td>
<td>74</td>
</tr>
<tr>
<td>Beaver Products Co.</td>
<td>27</td>
</tr>
<tr>
<td>Best Bros., Keene's Cement Co.</td>
<td>6</td>
</tr>
<tr>
<td>Bonded Floors Company</td>
<td>31</td>
</tr>
<tr>
<td>Cassidy Company, Inc.</td>
<td>66</td>
</tr>
<tr>
<td>Cement-Gun Company, Inc.</td>
<td>24</td>
</tr>
<tr>
<td>Circle A Products Corporation</td>
<td>28</td>
</tr>
<tr>
<td>Clinton Metallic Paint Co.</td>
<td>24</td>
</tr>
<tr>
<td>Columbia Mills, Inc.</td>
<td>35</td>
</tr>
<tr>
<td>Common Brick Mfrs. Ass'n</td>
<td>14</td>
</tr>
<tr>
<td>Concrete Surface Corporation</td>
<td>78</td>
</tr>
<tr>
<td>Congnial Nairn, Inc.</td>
<td>21,22</td>
</tr>
<tr>
<td>Copps Bros. &amp; Zook</td>
<td>64</td>
</tr>
<tr>
<td>Corbin, P. &amp; F.</td>
<td>20</td>
</tr>
<tr>
<td>Crystalite Company</td>
<td>69</td>
</tr>
<tr>
<td>Davis Tree Expert Co., Inc.</td>
<td>95</td>
</tr>
<tr>
<td>Davis Extruded Sash Company</td>
<td>101</td>
</tr>
<tr>
<td>De Long Furniture Co.</td>
<td>49</td>
</tr>
<tr>
<td>Adam Electric Company, Frank</td>
<td>188</td>
</tr>
<tr>
<td>Adamson Flat Glass Co.</td>
<td>144</td>
</tr>
<tr>
<td>American Blower Company</td>
<td>207</td>
</tr>
<tr>
<td>American Laundry Machinery Co.</td>
<td>197</td>
</tr>
<tr>
<td>American Radiator Company</td>
<td>111</td>
</tr>
<tr>
<td>American Rolling Mill Company</td>
<td>145</td>
</tr>
<tr>
<td>American Window Glass Co.</td>
<td>150</td>
</tr>
<tr>
<td>A. W. Paper Co.</td>
<td>124</td>
</tr>
<tr>
<td>Armstrong Cork and Insulation Company</td>
<td>179</td>
</tr>
<tr>
<td>Atley Company</td>
<td>132</td>
</tr>
<tr>
<td>Automatic Electric Company</td>
<td>187</td>
</tr>
<tr>
<td>Barber Asphalt Company, The</td>
<td>118</td>
</tr>
<tr>
<td>Barrett Company, The</td>
<td>155</td>
</tr>
<tr>
<td>Bates Expanded Steel Truss Co.</td>
<td>167</td>
</tr>
<tr>
<td>Bethlehem Steel Company</td>
<td>165</td>
</tr>
<tr>
<td>Benjamin Electric Mfg. Co.</td>
<td>191</td>
</tr>
<tr>
<td>Bird and Son, Inc.</td>
<td>148</td>
</tr>
<tr>
<td>Cabot, Inc., Samuel</td>
<td>196</td>
</tr>
<tr>
<td>Carey Company, The Phillip</td>
<td>185</td>
</tr>
<tr>
<td>Carney Company</td>
<td>183</td>
</tr>
<tr>
<td>Carter Bloxonend Flooring Co.</td>
<td>113</td>
</tr>
<tr>
<td>Chromium Corp. of America</td>
<td>190</td>
</tr>
<tr>
<td>Church Manufacturing Co., C. F.</td>
<td>144</td>
</tr>
<tr>
<td>Clay Products Association</td>
<td>118</td>
</tr>
<tr>
<td>Clark &amp; Sons, James B.</td>
<td>170,171</td>
</tr>
<tr>
<td>Cohoes Rolling Mill Co.</td>
<td>147</td>
</tr>
<tr>
<td>Concrete Engineering Co., The</td>
<td>172</td>
</tr>
<tr>
<td>Concrete Steel Company</td>
<td>120,121</td>
</tr>
<tr>
<td>Corbin, J.</td>
<td>202</td>
</tr>
<tr>
<td>Dixon Crucible Co., Joseph</td>
<td>129</td>
</tr>
<tr>
<td>Douglas Co., The John</td>
<td>139</td>
</tr>
<tr>
<td>Dovetail Anchor Slot Co., The</td>
<td>200</td>
</tr>
<tr>
<td>Douthit, W. Chas., Co.</td>
<td>209</td>
</tr>
<tr>
<td>Duriron Co., The</td>
<td>144</td>
</tr>
<tr>
<td>Eastern Clay Products Association</td>
<td>118</td>
</tr>
<tr>
<td>Electro, Inc. of Missouri</td>
<td>199</td>
</tr>
<tr>
<td>Eljer Company</td>
<td>214</td>
</tr>
<tr>
<td>Du Pont de Nemours &amp; Company Inc., E. I.</td>
<td>70,102</td>
</tr>
<tr>
<td>Duralex Company, The</td>
<td>57</td>
</tr>
<tr>
<td>Eagle-Picher Lead Company, The</td>
<td>56</td>
</tr>
<tr>
<td>Flexilume Corporation</td>
<td>74</td>
</tr>
<tr>
<td>Frink Co., Inc., The</td>
<td>85</td>
</tr>
<tr>
<td>General Electric Company</td>
<td>81</td>
</tr>
<tr>
<td>Georgia Marble Company</td>
<td>61</td>
</tr>
<tr>
<td>Guastavino Company, R.</td>
<td>7</td>
</tr>
<tr>
<td>Hamlin, Irving</td>
<td>24</td>
</tr>
<tr>
<td>Hanley Company, Inc.</td>
<td>93</td>
</tr>
<tr>
<td>Hartmann Sanders Co.</td>
<td>68</td>
</tr>
<tr>
<td>Hauserman Co., The E. F.</td>
<td>23</td>
</tr>
<tr>
<td>Heinz Roofing Tile Co., The</td>
<td>26</td>
</tr>
<tr>
<td>Hess Warming &amp; Ventilating Co.</td>
<td>74</td>
</tr>
<tr>
<td>Holophane</td>
<td>97</td>
</tr>
<tr>
<td>Hope &amp; Sons, Henry</td>
<td>64</td>
</tr>
<tr>
<td>Improved Office Partition Company</td>
<td>38</td>
</tr>
<tr>
<td>Indiana Limestone Company</td>
<td>12</td>
</tr>
<tr>
<td>Jackson Company, Wn. H.</td>
<td>48</td>
</tr>
<tr>
<td>Jacobson Mantel &amp; Ornament Co.</td>
<td>52</td>
</tr>
<tr>
<td>Jacobson and Company</td>
<td>45</td>
</tr>
<tr>
<td>Kawanee Co., The</td>
<td>115</td>
</tr>
<tr>
<td>Kesling Iron Company</td>
<td>41</td>
</tr>
<tr>
<td>Kny-Scheerer Corporation of America</td>
<td>64</td>
</tr>
<tr>
<td>Krastline Co., The</td>
<td>122</td>
</tr>
<tr>
<td>Long-Bell Lumber Co., The</td>
<td>68</td>
</tr>
<tr>
<td>Ludowici-Celahon Company, The</td>
<td>1</td>
</tr>
<tr>
<td>Macbeth-Evans Glass Co.</td>
<td>87</td>
</tr>
<tr>
<td>Mathews Brothers Mfg. Co.</td>
<td>44</td>
</tr>
<tr>
<td>McDougall Company</td>
<td>76</td>
</tr>
<tr>
<td>McKinney Mfg. Co.</td>
<td>17</td>
</tr>
<tr>
<td>Modern Bronze Store Door Co.</td>
<td>54</td>
</tr>
<tr>
<td>Moulding Brick Co., Thos</td>
<td>10</td>
</tr>
<tr>
<td>Mount &amp; Robertson, Inc.</td>
<td>25</td>
</tr>
<tr>
<td>Murphy Varnish Company</td>
<td>65</td>
</tr>
<tr>
<td>National Lead Company</td>
<td>62</td>
</tr>
<tr>
<td>National Mortar &amp; Supply Co.</td>
<td>163</td>
</tr>
<tr>
<td>Norton Company</td>
<td>53</td>
</tr>
<tr>
<td>Peaslee-Gauley Company, Inc.</td>
<td>63</td>
</tr>
<tr>
<td>Pennsylvania-Dixie Cement Corp.</td>
<td>12</td>
</tr>
<tr>
<td>Pick &amp; Company, The</td>
<td>38</td>
</tr>
<tr>
<td>Pratt &amp; Lambert, Inc.</td>
<td>60</td>
</tr>
<tr>
<td>Ramp Buildings Corporation</td>
<td>51</td>
</tr>
<tr>
<td>Reeves Company, Robert C.</td>
<td>66</td>
</tr>
<tr>
<td>Robbins Flooring Company</td>
<td>54</td>
</tr>
<tr>
<td>Roodell Lumber and Veneer Company</td>
<td>67</td>
</tr>
<tr>
<td>Russell &amp; Erwin Mfg. Co.</td>
<td>16</td>
</tr>
<tr>
<td>Schumacher &amp; Co., F.</td>
<td>43</td>
</tr>
<tr>
<td>Sloan Mfg. Co., W. &amp; J.</td>
<td>51</td>
</tr>
<tr>
<td>Smith Woodworking Co., Inc.</td>
<td>46</td>
</tr>
<tr>
<td>Snyser-Royer Company</td>
<td>89</td>
</tr>
<tr>
<td>Stone &amp; Webster, Inc.</td>
<td>3</td>
</tr>
<tr>
<td>Tolhurst, Arthur</td>
<td>52</td>
</tr>
<tr>
<td>Trans Company, The</td>
<td>93</td>
</tr>
<tr>
<td>Triton. Inc.</td>
<td>94</td>
</tr>
<tr>
<td>Tuttie &amp; Bailey Mfg. Co.</td>
<td>12</td>
</tr>
<tr>
<td>United Metal Products Co., The</td>
<td>94</td>
</tr>
<tr>
<td>United States Gutta Percha Paint Co.</td>
<td>61</td>
</tr>
<tr>
<td>United States Quarry Tile Co.</td>
<td>77</td>
</tr>
<tr>
<td>Valentine &amp; Company</td>
<td>59</td>
</tr>
<tr>
<td>Vitrolite Company, The</td>
<td>18</td>
</tr>
<tr>
<td>Voorhees Hardware Co.</td>
<td>58</td>
</tr>
<tr>
<td>Western Pine Mfrs. Ass'n</td>
<td>66</td>
</tr>
<tr>
<td>Westinghouse Electric &amp; Mfg. Co.</td>
<td>83</td>
</tr>
<tr>
<td>Wild &amp; Co., Joseph</td>
<td>50</td>
</tr>
<tr>
<td>Zapon Company, The.</td>
<td>196</td>
</tr>
</tbody>
</table>

### PART II—ENGINEERING AND BUSINESS

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excello Products Corporation</td>
<td>141</td>
</tr>
<tr>
<td>Fulton Sylphon Company, The</td>
<td>177</td>
</tr>
<tr>
<td>Gillis &amp; Geoghegan</td>
<td>148</td>
</tr>
<tr>
<td>Gleason-Tiebout Company</td>
<td>153</td>
</tr>
<tr>
<td>Globe Ventilator Company</td>
<td>206</td>
</tr>
<tr>
<td>Grauer &amp; Co., Albert</td>
<td>114</td>
</tr>
<tr>
<td>Heggie Simplex Boiler Co.</td>
<td>115</td>
</tr>
<tr>
<td>Higgins, Mfg. Co.</td>
<td>189</td>
</tr>
<tr>
<td>*Holzer-Cabot Electric Company, The</td>
<td>188</td>
</tr>
<tr>
<td>Illinois Engineering Company</td>
<td>213</td>
</tr>
<tr>
<td>Imperial Brass Mfg. Co., The</td>
<td>148</td>
</tr>
<tr>
<td>Ingalls Steel Products Co., The</td>
<td>117</td>
</tr>
<tr>
<td>International Nickel Co.</td>
<td>194</td>
</tr>
<tr>
<td>Jenkins Bros.</td>
<td>143</td>
</tr>
<tr>
<td>Johnson Service Co.</td>
<td>205</td>
</tr>
<tr>
<td>Kalman Steel Co., 158, Third Cover</td>
<td>106</td>
</tr>
<tr>
<td>Kerner Incinerator Co., The</td>
<td>160</td>
</tr>
<tr>
<td>Kewanee Boiler Company</td>
<td>202</td>
</tr>
<tr>
<td>Kewanee Private Utilities Co.</td>
<td>202</td>
</tr>
<tr>
<td>Kohler Company</td>
<td>137</td>
</tr>
<tr>
<td>Kosmos Portland Cement Co.</td>
<td>116</td>
</tr>
<tr>
<td>Libby-Owens-Sheet Glass Company</td>
<td>151</td>
</tr>
<tr>
<td>Loomis-Manning Filter Distributing Co., The</td>
<td>200</td>
</tr>
<tr>
<td>Louisville Cement Co.</td>
<td>159</td>
</tr>
<tr>
<td>Lupton's Sons Co., David</td>
<td>161</td>
</tr>
<tr>
<td>Mac Arthur Concrete Pile Corporation</td>
<td>140</td>
</tr>
<tr>
<td>Maddock's Sons Co., Thomas</td>
<td>117</td>
</tr>
<tr>
<td>Mason Fibre Company</td>
<td>123</td>
</tr>
<tr>
<td>May Oil Burner Corporation</td>
<td>204</td>
</tr>
<tr>
<td>McCray Refrigerator Sales Corp. Milwaukee Corrugating Co.</td>
<td>108</td>
</tr>
<tr>
<td>Milwaukee Valve Company</td>
<td>110</td>
</tr>
<tr>
<td>Mississippi Wire Glass Co.</td>
<td>152</td>
</tr>
<tr>
<td>Modine Manufacturing Co.</td>
<td>203</td>
</tr>
<tr>
<td>Nash Engineering Co.</td>
<td>112,175</td>
</tr>
<tr>
<td>National Building Units Corp.</td>
<td>191</td>
</tr>
<tr>
<td>National Fire Proofing Company</td>
<td>103</td>
</tr>
<tr>
<td>National Paper Products Company</td>
<td>166</td>
</tr>
<tr>
<td>National Steel Fabric Co.</td>
<td>162,163</td>
</tr>
<tr>
<td>National Tube Company</td>
<td>146</td>
</tr>
<tr>
<td>Nelson Corp., The H. W.</td>
<td>198,206</td>
</tr>
<tr>
<td>Never Split Seat Company</td>
<td>138</td>
</tr>
<tr>
<td>Norton Company</td>
<td>105</td>
</tr>
<tr>
<td>Norton's, Expanded Metal Co.</td>
<td>107</td>
</tr>
<tr>
<td>Ocean Surf Pool Co.</td>
<td>188</td>
</tr>
<tr>
<td>Otis Elevator Company</td>
<td>154</td>
</tr>
<tr>
<td>Pfaulder Co., The</td>
<td>261</td>
</tr>
<tr>
<td>Raymond Concrete Pile Company</td>
<td>105</td>
</tr>
<tr>
<td>Richards Wilcox Mfg. Co., Second Cover</td>
<td>252</td>
</tr>
<tr>
<td>R. U. V. Co., Inc., The</td>
<td>169</td>
</tr>
<tr>
<td>Sedgwick Machine Works</td>
<td>154</td>
</tr>
<tr>
<td>Smith &amp; Ege Mfg. Co., The</td>
<td>160</td>
</tr>
<tr>
<td>Sonnborn Sons, Inc., L.</td>
<td>211</td>
</tr>
<tr>
<td>Spencer Heater Company</td>
<td>201</td>
</tr>
<tr>
<td>Standard Steel &amp; Iron Co.</td>
<td>168</td>
</tr>
<tr>
<td>Standard Gas Equipment Corp.</td>
<td>134</td>
</tr>
<tr>
<td>Tech Brothers</td>
<td>122</td>
</tr>
<tr>
<td>Trenton Pottery Company, The</td>
<td>142</td>
</tr>
<tr>
<td>Trenton Steel Company</td>
<td>104</td>
</tr>
<tr>
<td>United States Gypsum Company</td>
<td>109</td>
</tr>
<tr>
<td>Van Range Co., John</td>
<td>156,157</td>
</tr>
<tr>
<td>Van Zile Ventilating Co.</td>
<td>206</td>
</tr>
<tr>
<td>Vitaglass Corporation</td>
<td>149</td>
</tr>
<tr>
<td>Wittert Metal Co.</td>
<td>52</td>
</tr>
<tr>
<td>Waterproofing Co., The</td>
<td>181</td>
</tr>
<tr>
<td>Westinghouse Electric &amp; Mfg. Co.</td>
<td>171,173</td>
</tr>
<tr>
<td>Wiltos Castle Co.</td>
<td>196</td>
</tr>
<tr>
<td>Woodbridge Ornamental Iron Co.</td>
<td>160</td>
</tr>
<tr>
<td>York Ice Machinery Corporation</td>
<td>159</td>
</tr>
</tbody>
</table>
Showing the patented fulcrum principle for holding the plate with utmost safety. This principle is also used in the bars. All glazing is done from the outside, without the use of putty or plastic cement.

The American Insurance Union Citadel at Columbus, Ohio. Architect, C. Howard Crane, Detroit. All plate glass in this building is safely held by the modern Davis fulcrum principle.

The Enduring Beauty of Bronze

There is no more fitting touch to the grandeur of modern office building architecture than the framing of its store windows in magnificent bronze. With its beauty wrought far more than skin deep in the heavy metal bars, Davis construction represents the last word in practical design as well.

Distinctive patented features bring absolute safety to the plate glass, marked strength, easy installation. These features, of interest to every architect, are clearly shown in our full-sized details and samples, freely available.

DAVIS EXTRUDED SASH CO.—LINCOLN, NEBRASKA
Complete stocks carried at convenient centers
The firm name with which a product is identified—the name du Pont on a paint product, for example—can be regarded by the architect as expressing a point of view in manufacture. In the name du Pont he finds a point of view highly relevant to the architectural contacts with painting, for the du Pont point of view is one of traditional acceptance of the function of pure and applied chemical research in pre-establishing every aspect of the final behavior of the product.

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


Paints...Varnishes...Enamels...Duco
This detail of a Spanish residence shows the use of No. W-M moomish blend Hanley face brick.

The beautiful moomish tint of these bricks is best set off by the use of brown or buff mortars.

HANLEY COMPANY, INC.
Largest Manufacturers and Distributors of Face Brick in the East
BOSTON—260 TREMONT ST. BRADFORD, PA. NEW YORK—565 FIFTH AVE.
The growing interest in the use of lacquer in buildings is prompted by its decorative and economic possibilities.

Architects considering the use of lacquer are cautioned to inform themselves of its limitations. For certain purposes and under certain conditions lacquer is to be greatly desired, but there are also cases where the use of lacquer is to be strictly avoided. No blanket rule can be given. Each application must be considered on its individual merits.

For this reason we invite inquiry on your part as to the nature of lacquers and the proper methods covering their application.

As evidence that we may be able to be of considerable assistance to you, we submit the following qualifications: We are the oldest and original manufacturer of pyroxylin (nitro-cellulose), lacquers in the world (Est. 1884). We sell to thousands of manufacturers in many industries throughout the world. We know something about architectural finishing with lacquers, having developed several products which are now widely used in this field.

When you write, be sure to state exactly the type of finish you desire and the nature of the surface you intend to finish—also if you want us to finish a sample of the material for you, kindly send three samples. If you want one of our representatives to call, a request from you will have prompt attention. We will be pleased to meet you and you will not be subject to any high pressure salesmanship.