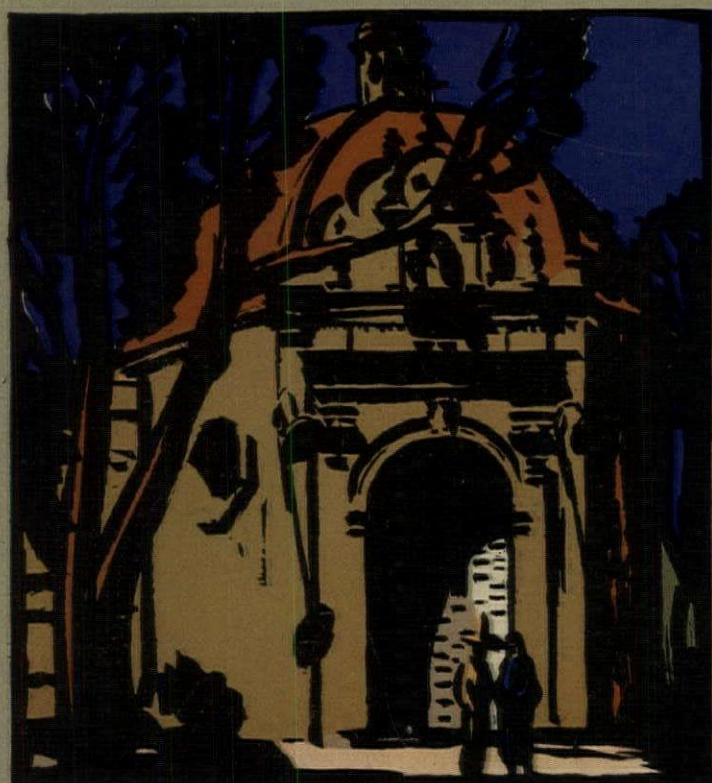


THE  
ARCHITECTURAL  
FORUM  
IN TWO PARTS



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.

# F A C E B R I C K

—requires no paint or whitewash



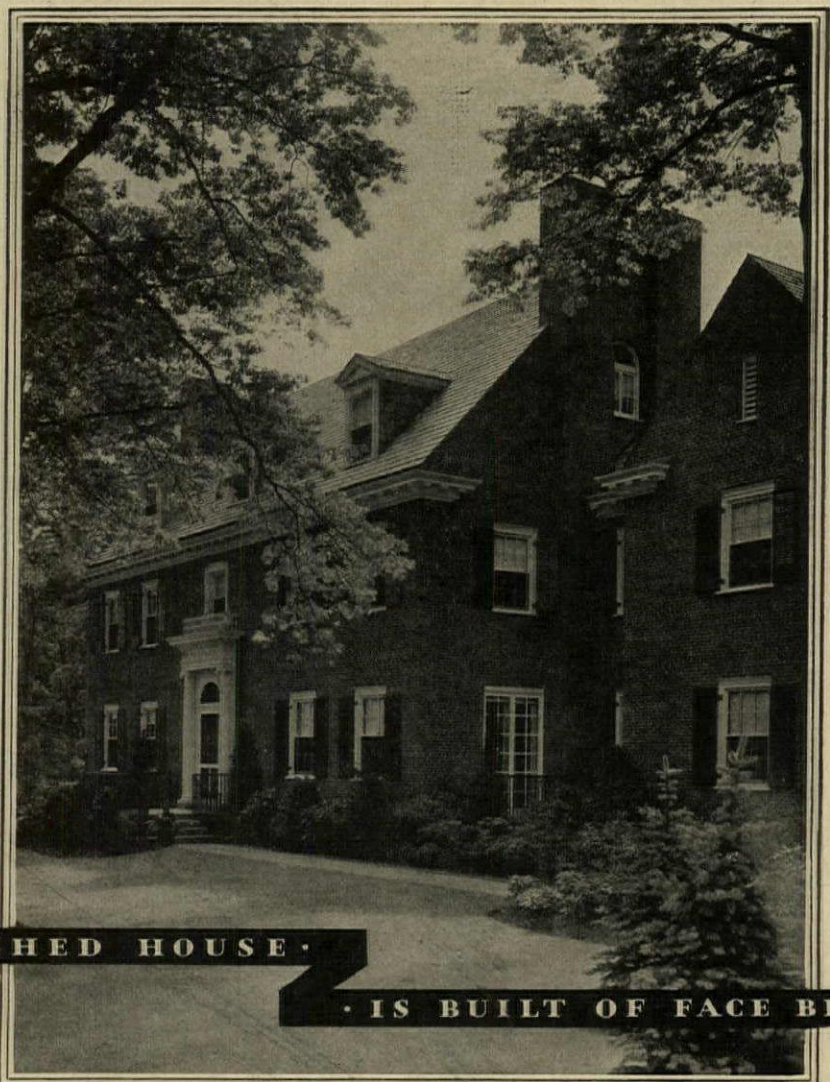
These reference books, worthy of any library, have been compiled for your personal use:

*"Brickwork in Italy,"* An attractive and useful volume of 298 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 employes' communities come under its scope. Bountifully illustrated. Sent postpaid for two dollars.

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

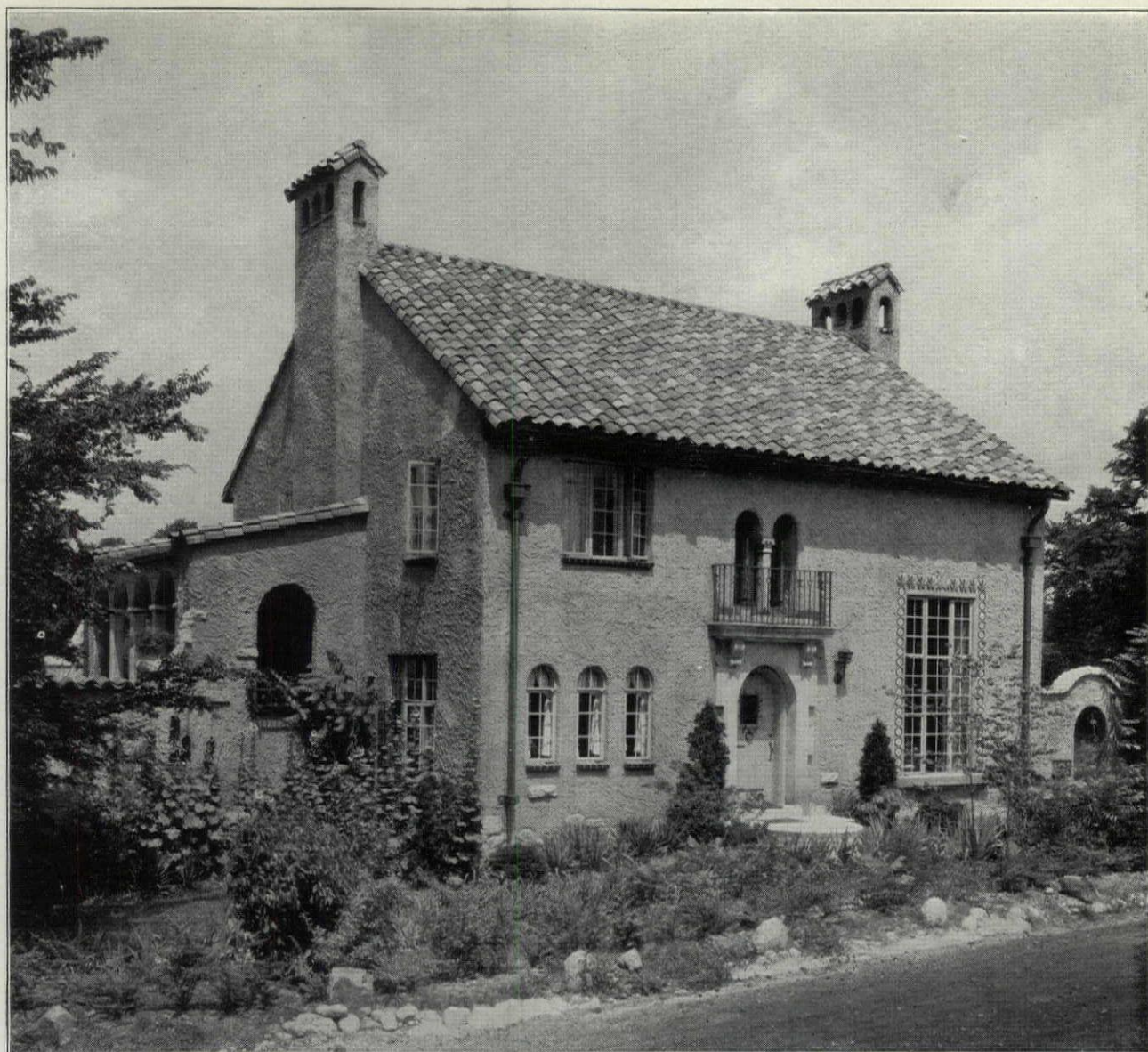


THE DISTINGUISHED HOUSE

Country home, Montclair, N. J.  
Wallis & Goodwillie, Arch'ts

IS BUILT OF FACE BRICK





## 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

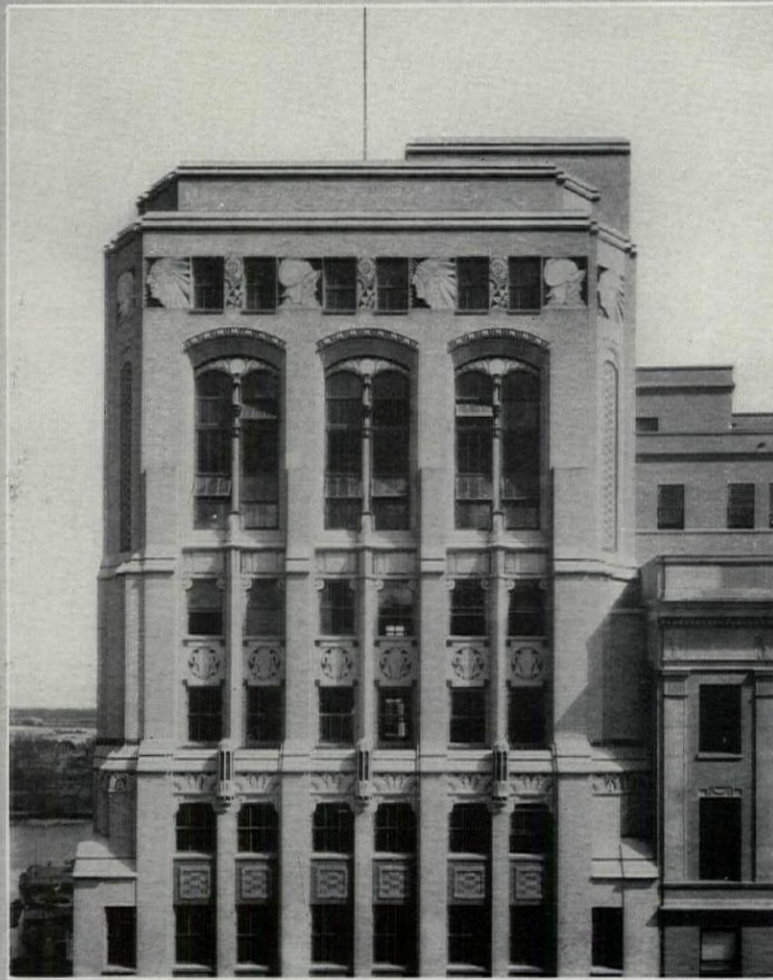
**IMPERIAL**  
Roofing Tiles



WRITE for free folder  
containing color re-  
productions of IMPERIAL  
Roofing Tiles and resi-  
dences roofed with them



# TERRA COTTA



*For  
Beautiful  
Effects  
in the  
New Style*

Detail of Facade,  
Home Savings Bank  
Building, Albany, N. Y.,  
Dennison & Hiron,  
Architects

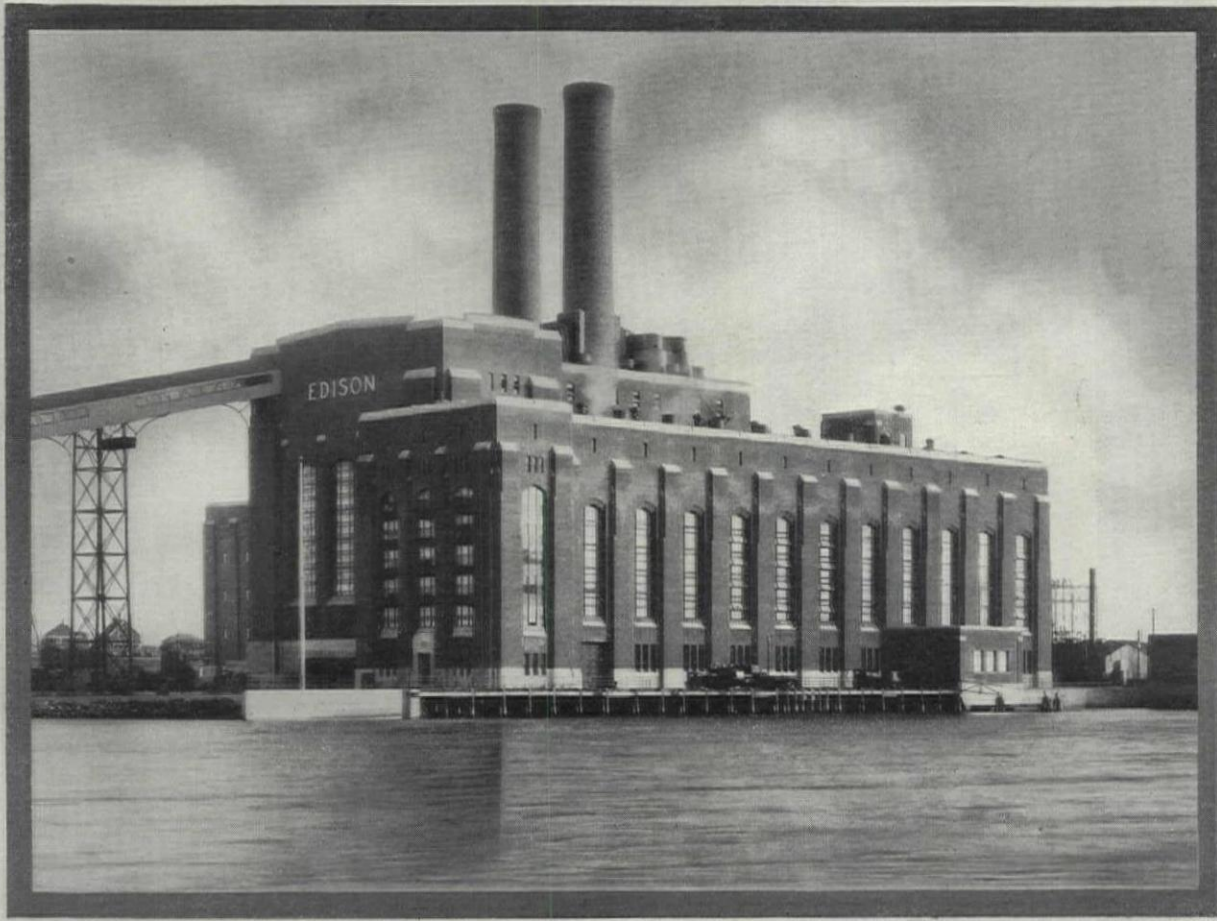
The exterior of this important banking institution is significant of the increasing popular demand for something new, logical and sincere in modern building design. Orange, blue, black, green, and gold glazed Terra Cotta has been used for all ornamental detail, giving decorative interest to the simple mass and outline.

**NATIONAL TERRA COTTA SOCIETY**

19 WEST 44<sup>TH</sup> STREET

NEW YORK, N. Y.



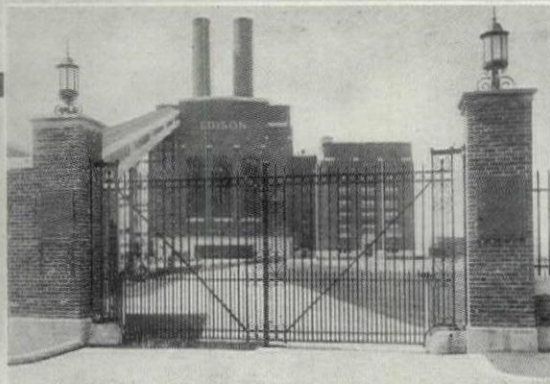


The Edgar Station of The Edison Electric Illuminating Company of Boston  
 PHILIP WADSWORTH, Consulting Architect

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.

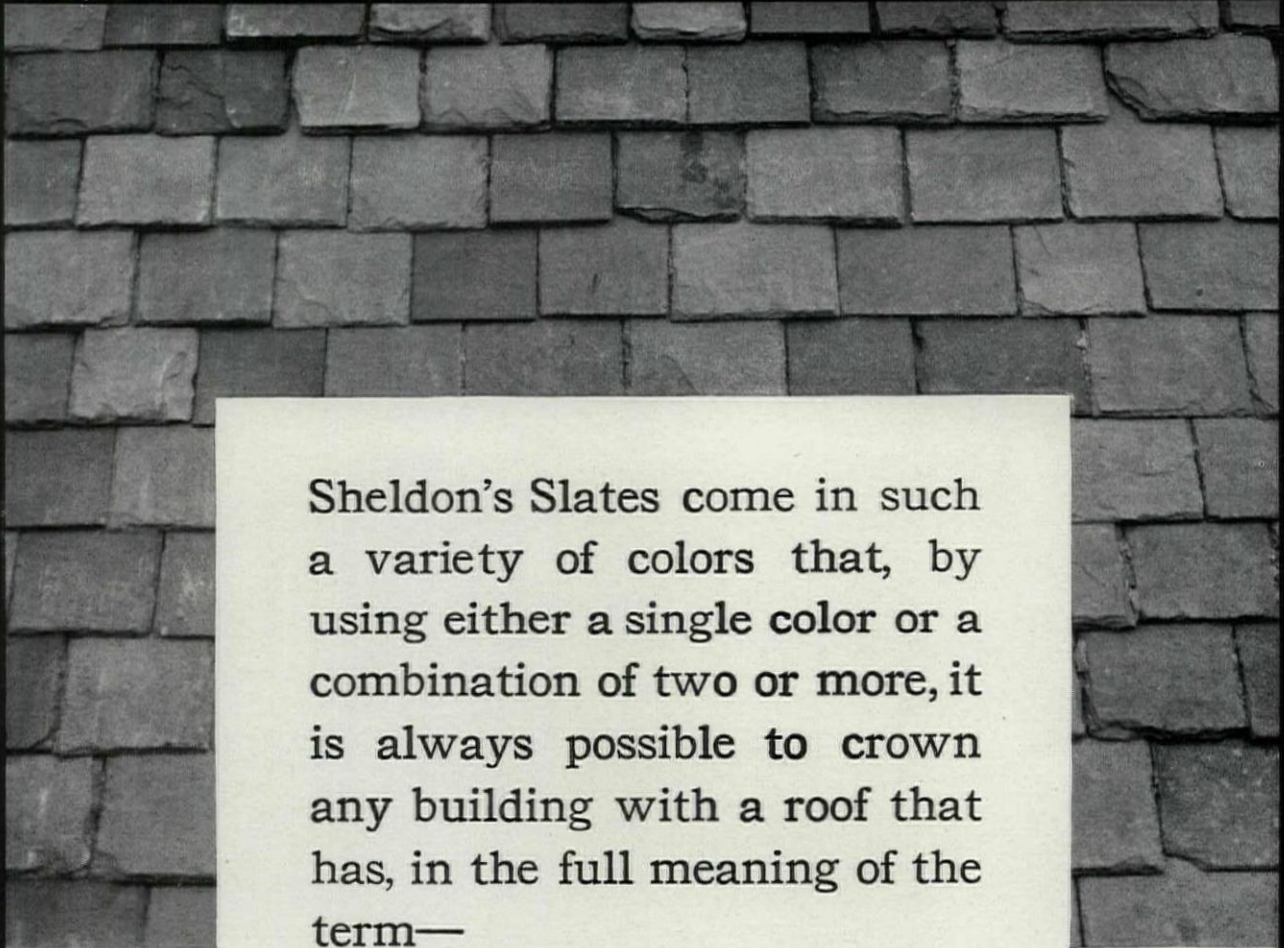
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Sheldon's Slates come in such a variety of colors that, by using either a single color or a combination of two or more, it is always possible to crown any building with a roof that has, in the full meaning of the term—

## “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.

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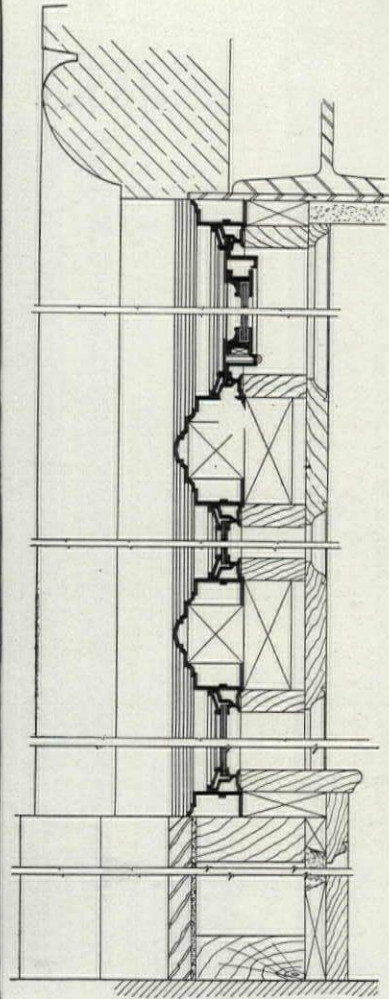
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Columbia, S. C.  
17 Carolina Bank Bldg.

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FREDERICK H. MEYER, *Architect*—K. E. PARKER CO., *General Contractor*  
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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.

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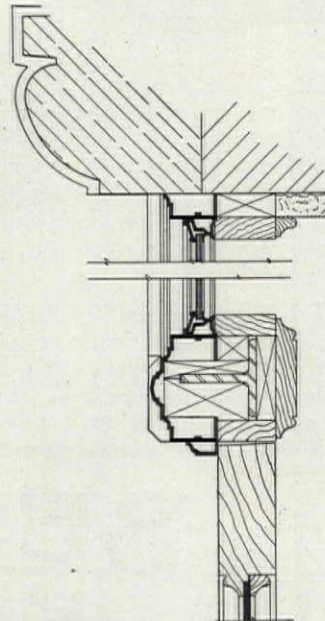
We welcome the opportunity of submitting drawings and details.

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*And Associated Companies:*

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| International<br>Distribution | <div style="display: inline-block; border-left: 1px solid black; border-right: 1px solid black; padding: 0 10px;">         Zouri Drawn Metals Company<br/>         International Store Front Company<br/>         Standard Store Front Construction Co.<br/>         Zouri Company of California<br/>         Zouri Drawn Metals Co. of New York, Inc.       </div> | Names on<br>Request |
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Factory and General Offices: Chicago Heights, Illinois



PART HORIZONTAL SECTION



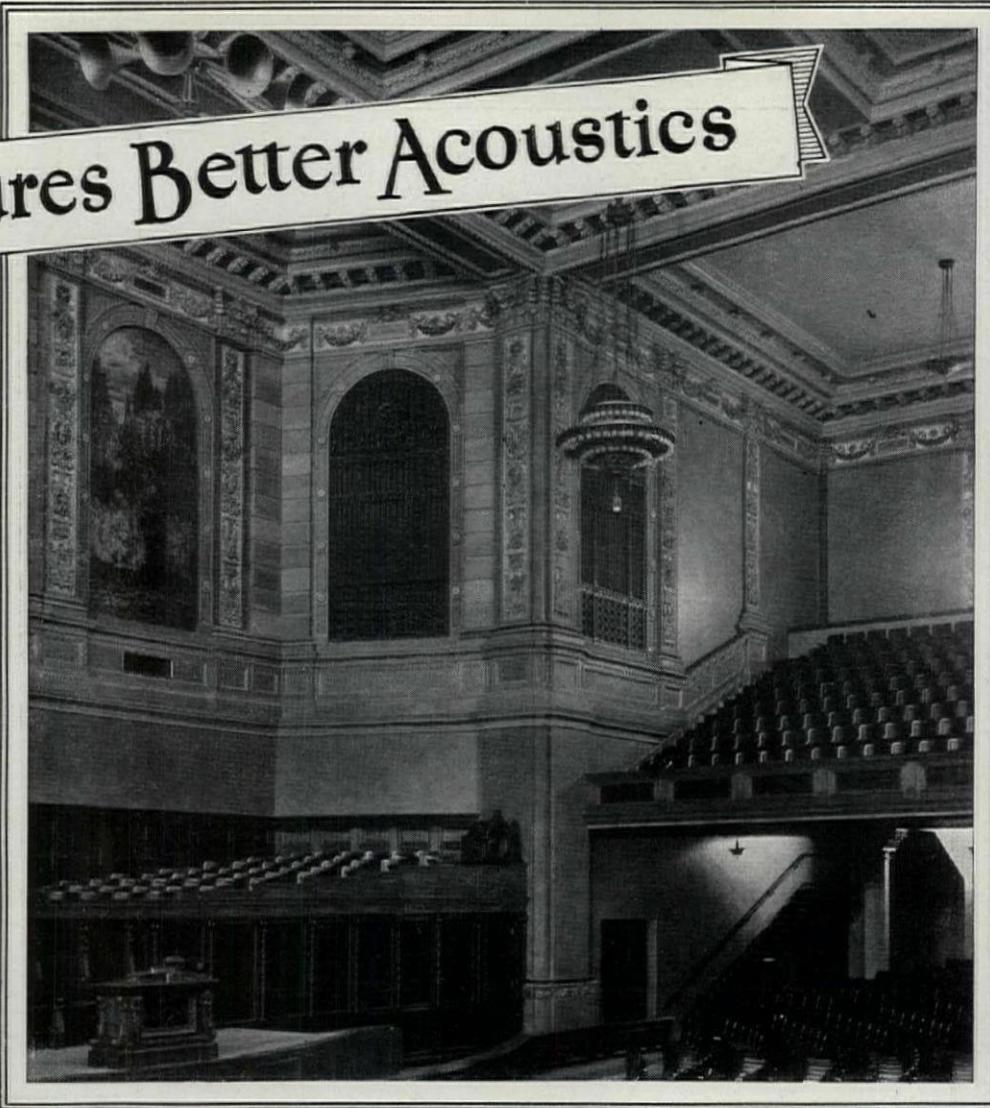
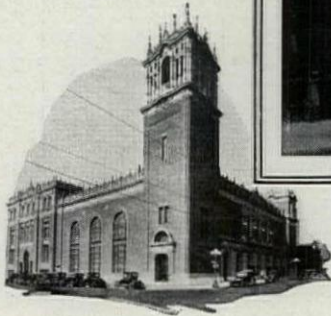


## Assures Better Acoustics

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.

Architects: — John C. Austin and Frederic M. Ashley, Los Angeles. General Contractor: — Wm. Simpson Construction Co. Plastering Contractor: — E. C. McDougall.

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 Malaikah Shrine — where BEST BROS. KEENE'S CEMENT was used. Both are complete successes."



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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.

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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—

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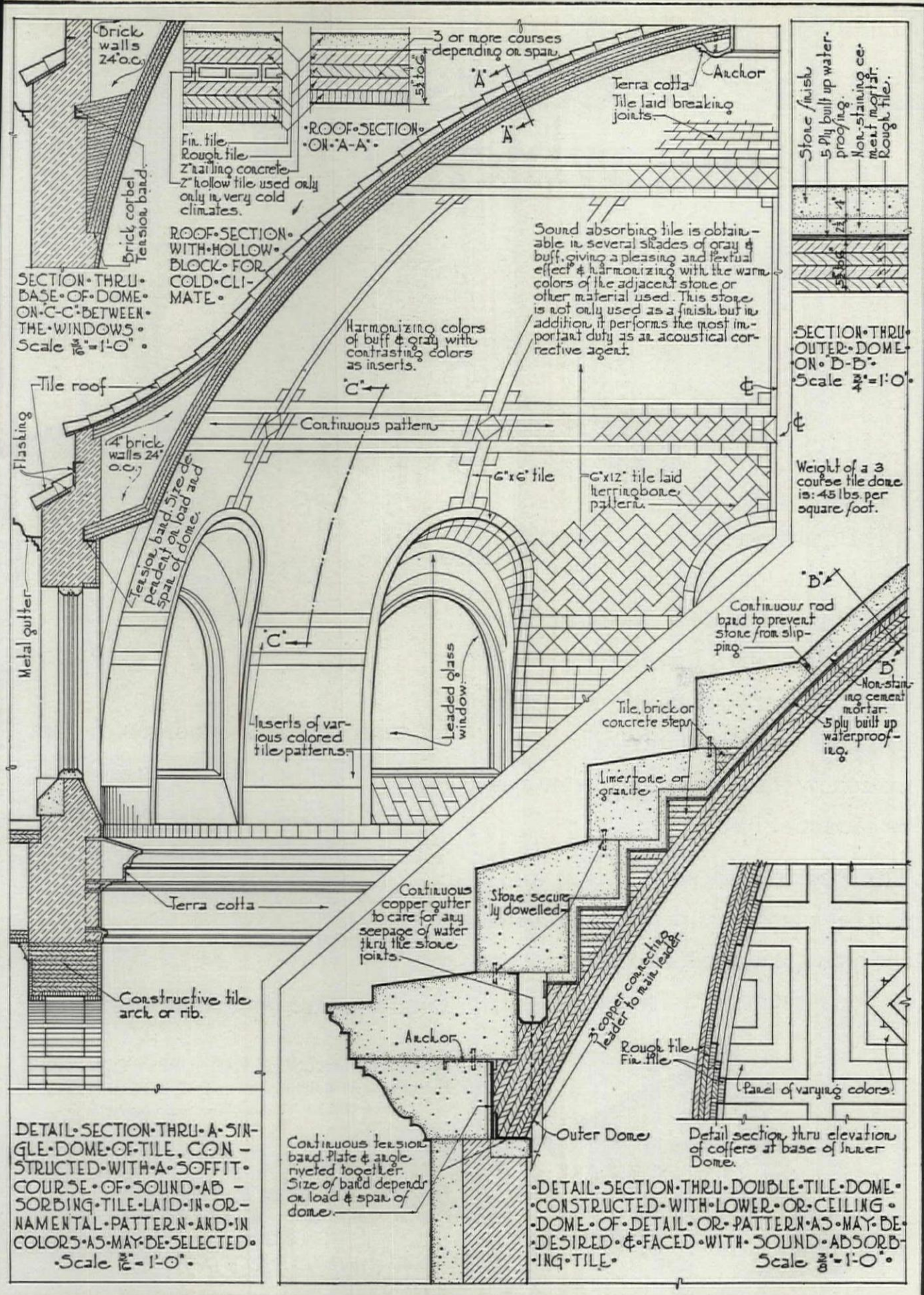


# BEST BROS. KEENE'S CEMENT



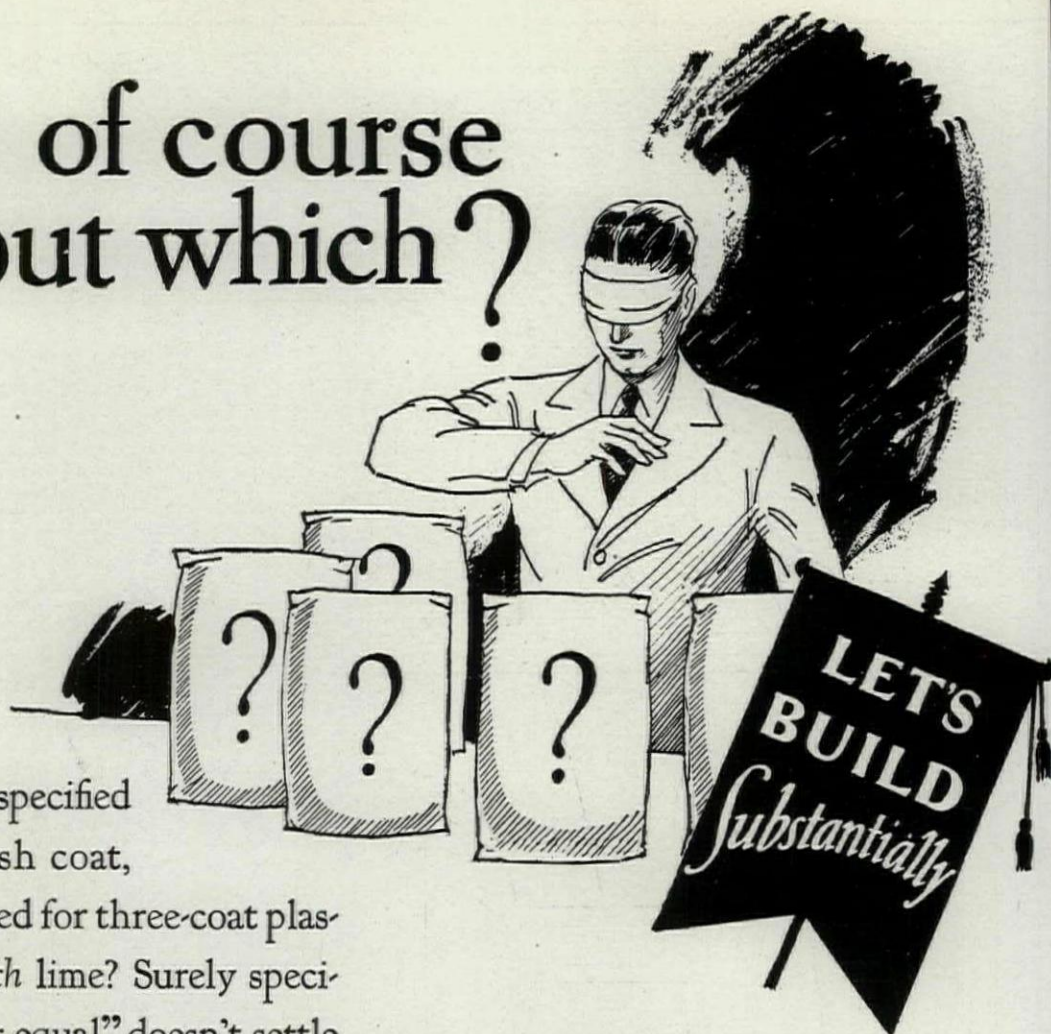
Always "BEST" for Plastering







# Lime of course but which?



**L**IME, 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.

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## Banner Lime

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\* Compared with other forms of permanent economical wall and ceiling construction, Banner 3-coat plastering 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.

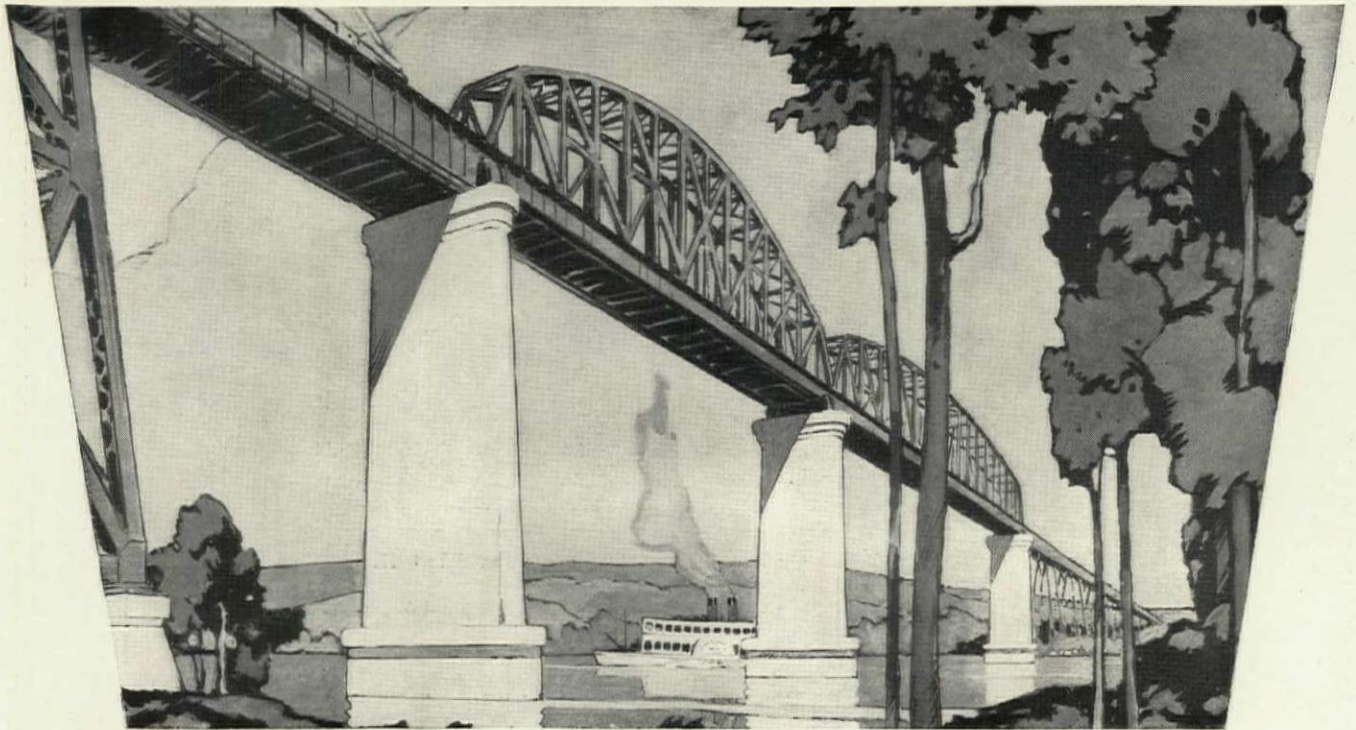




*Complete sets of these plates may be had for the asking*



## DEPENDABILITY and PERMANENCE • • The True Measure of Quality in Portland Cement



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

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*In the Castleton Cut-Off (above), built in 1924, there were used 195,000 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 (at right). Both are monuments to the dependability and permanence of Atlas.*



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Designed by  
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*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.*



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| FOR DAMP MATERIALS    | BAGS OF CEMENT<br>WATER-GALS. PER BAG<br>CU. YDS. OF SAND<br>CU. YDS. OF STONE | 7.60<br>4.36<br>.47        |                 | THICKNESS IN INCHES<br>BAGS OF CEMENT<br>CU. YDS. OF SAND<br>CU. YDS. OF STONE | 1:2 1/2 5<br>MIXTURE                                    |                  |

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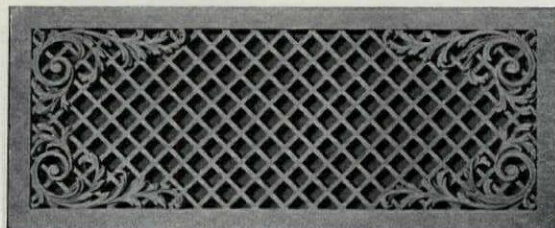
National City Bank Bldg.  
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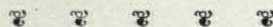
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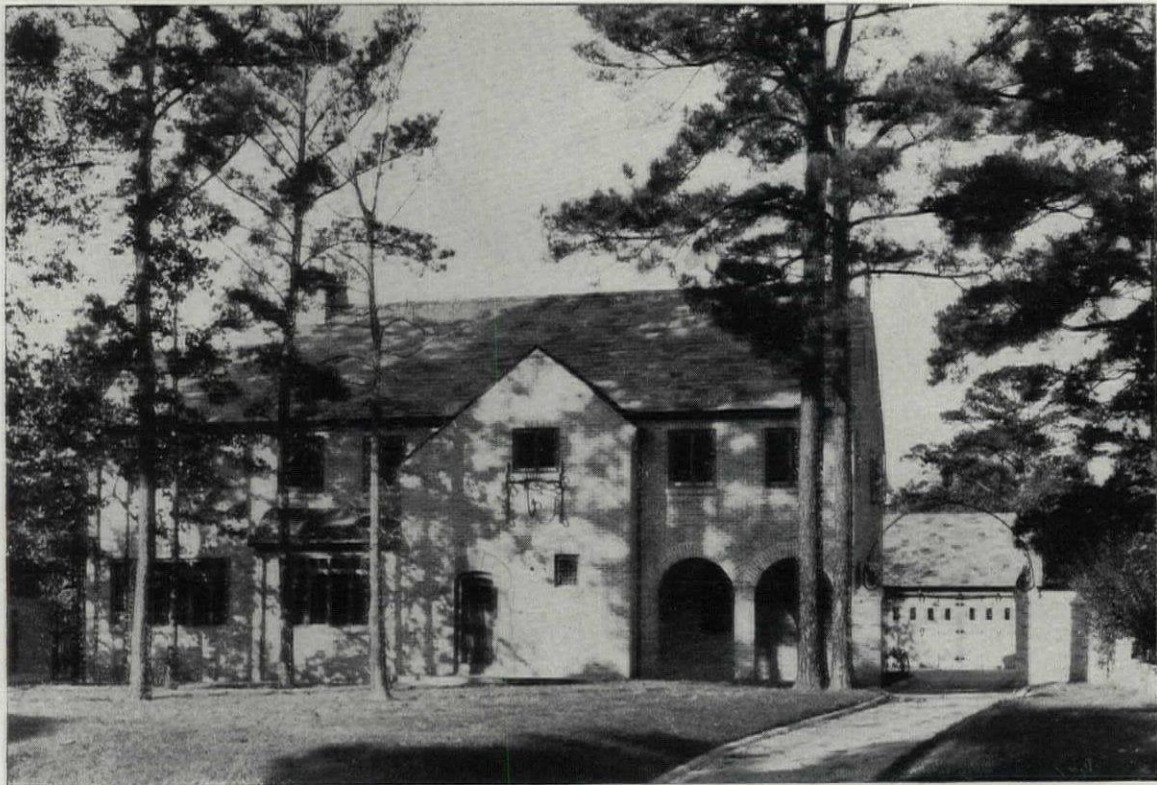
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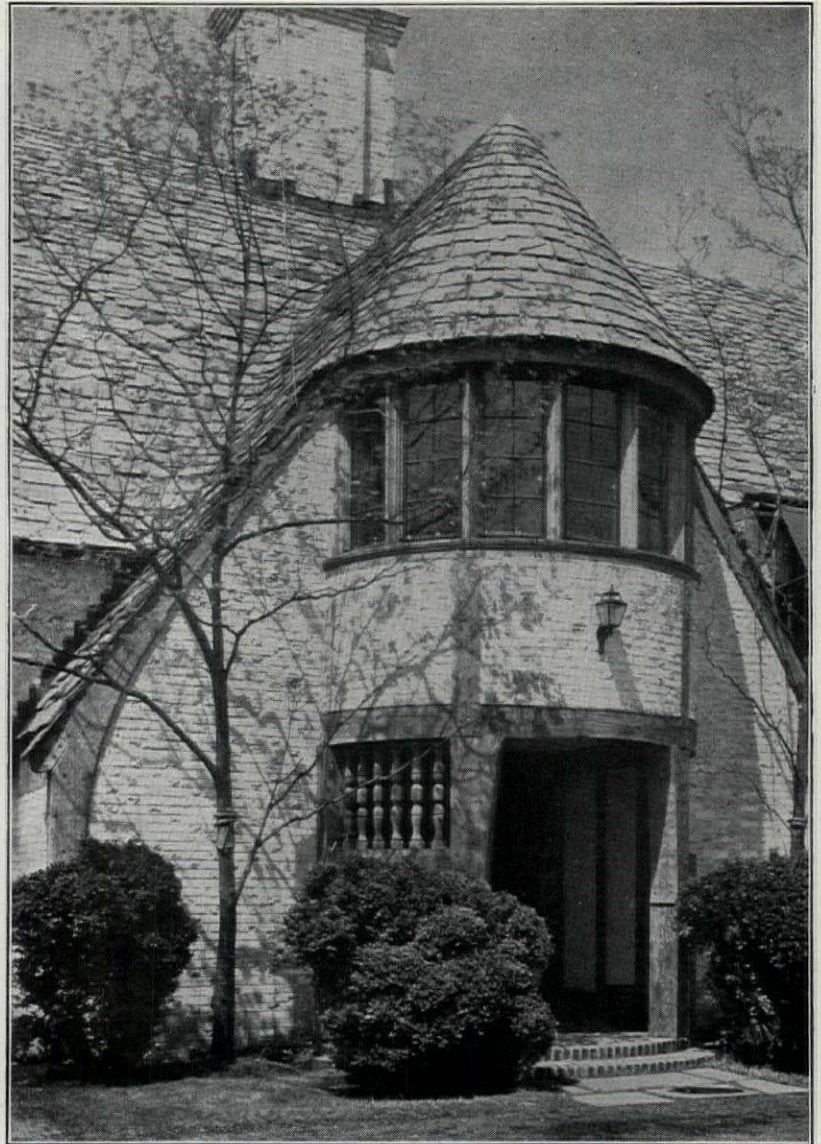


*Beauty  
that  
defies  
Time*



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\$1.00 for all of these books.



**R**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.



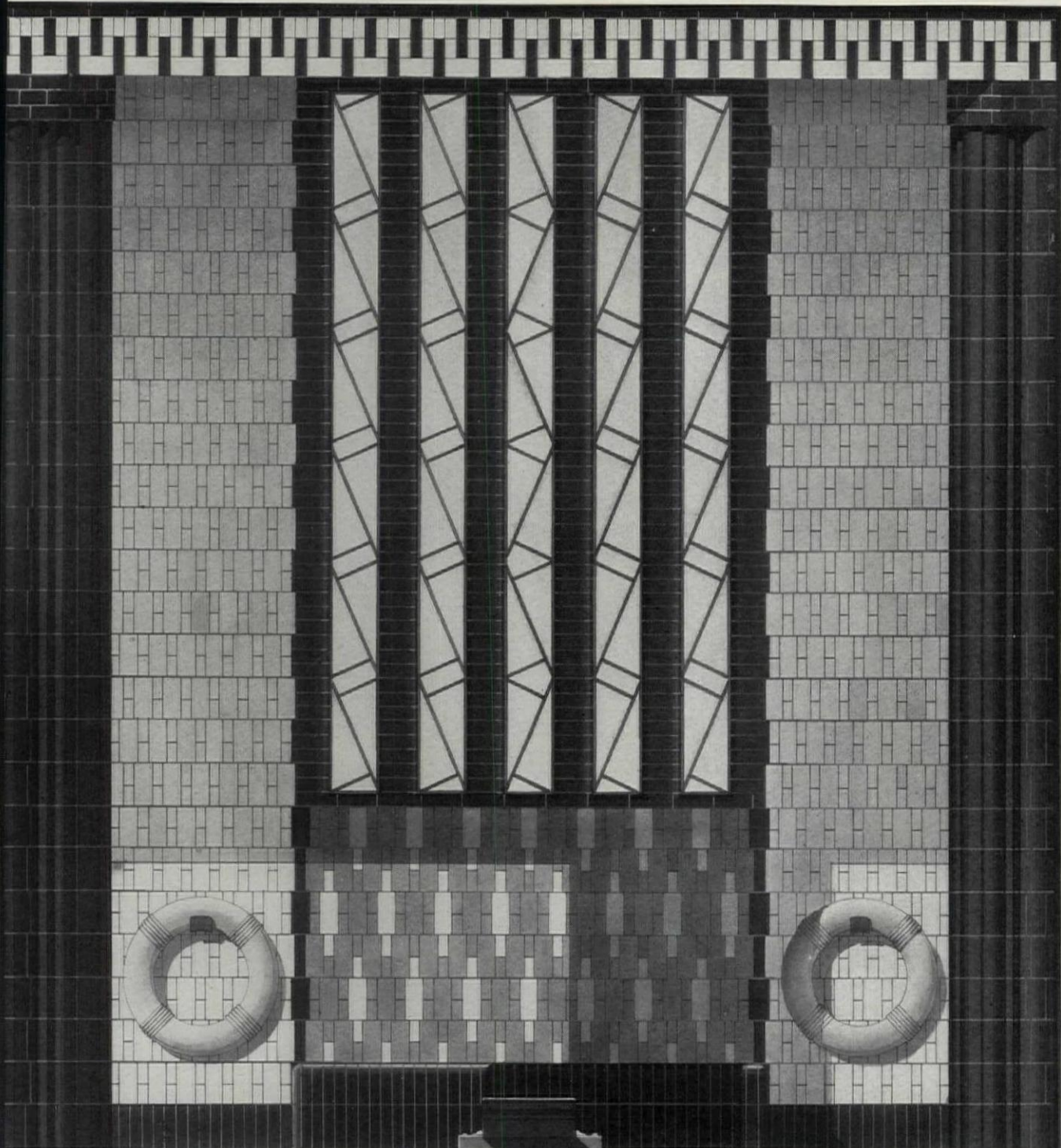
COMMON BRICK MANUFACTURERS' ASSOCIATION  
of AMERICA

2134 Guarantee Title Building, Cleveland, Ohio

# BRICK forever—

PREFERRED BY ARCHITECTS





TYPICAL SECTION THROUGH RAIL & GUTTER  
 100W  
100W  
100W  
100W  
100W  
TC

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

D. G. MOTTLED      BLACK      WHITE

GRID SECTION  
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100W  
100W  
100W  
100W  
TC

ENAMELED BRICK PLATE N°19  
 BOORAEM PATENTS  
 V. HAGOPIAN-DES. & DEL.    SCALES:    ELEVATION    SECTION    W. WHITE    LG. LIGHT GREY    DG. DARK GREY

*Copies of these plates in folio will be mailed upon request*



*Every Good Building  
is an Architect's  
Vision Realized.*



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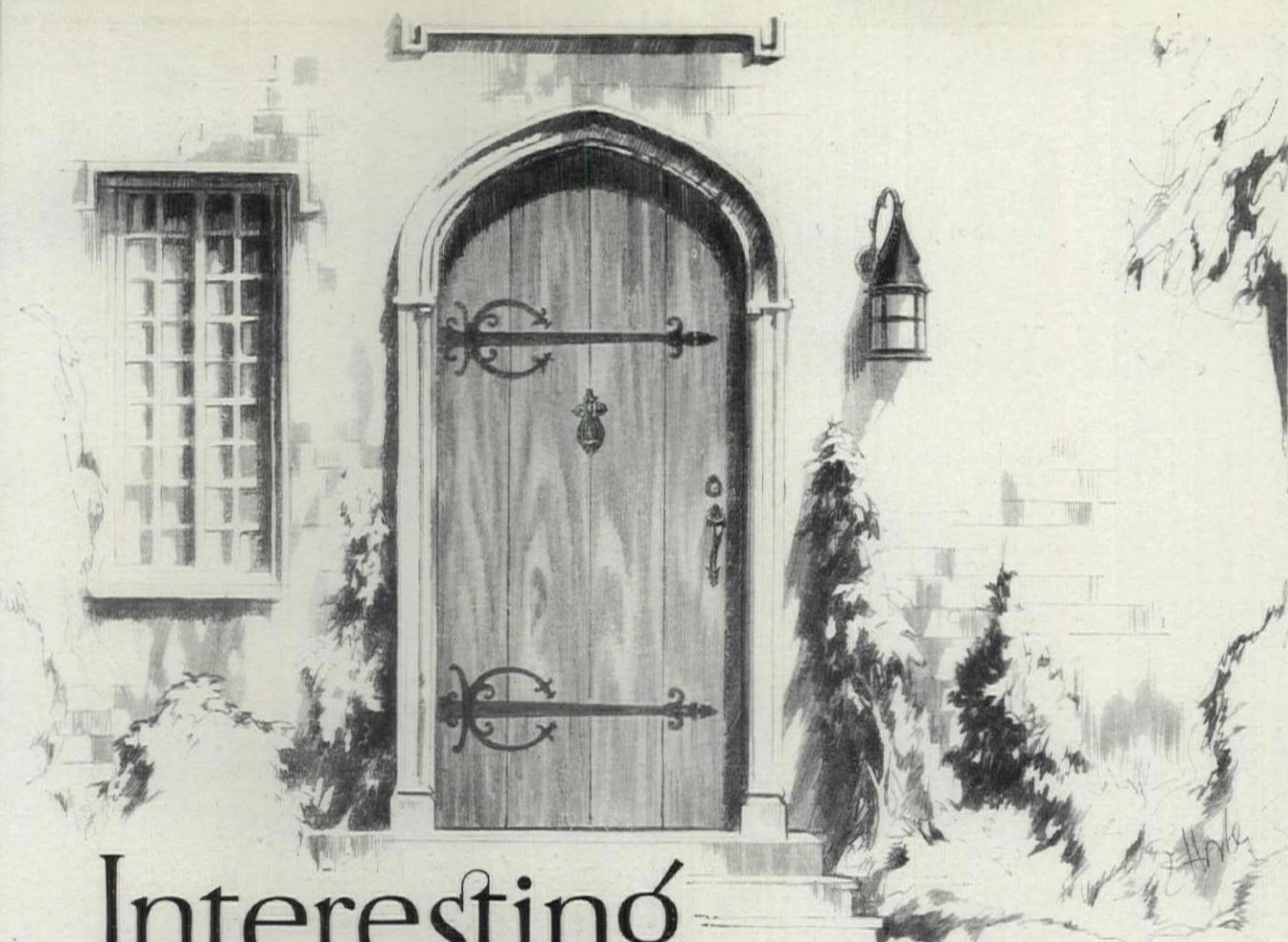
It is to be entirely equipped with an air conditioning plant to supply tenants with washed refrigerated air in summer and warmed air in winter. So they may keep windows closed all the year, and be comfortable, without noise and dust from the street.

The building is twenty-one stories high. Faced with granite, stone and tapestry brick. Polished cork tile floors. Elevator doors of hand etched bronze. Elevator cabs paneled in apple green leather and curly walnut. Entrance lobby paneled in curly walnut and on its floor a richly colored rug.

This is one of the most beautifully appointed office buildings in the country and is equipped throughout with Russwin Hardware. Its owners wrote: "Although Russwin cost more than others which were offered, we decided it was worth the difference."

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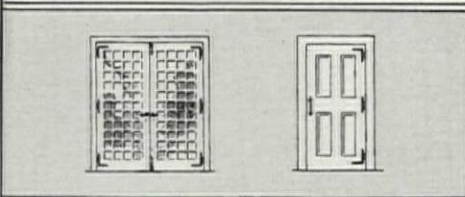
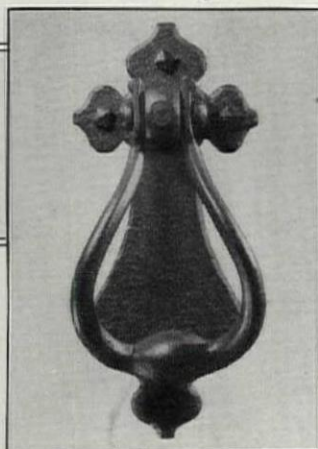
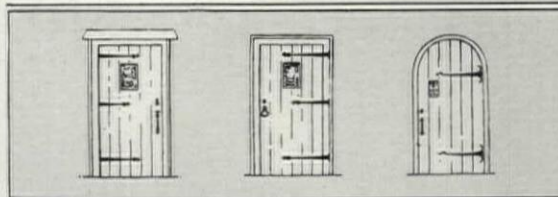




# Interesting Doorways

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

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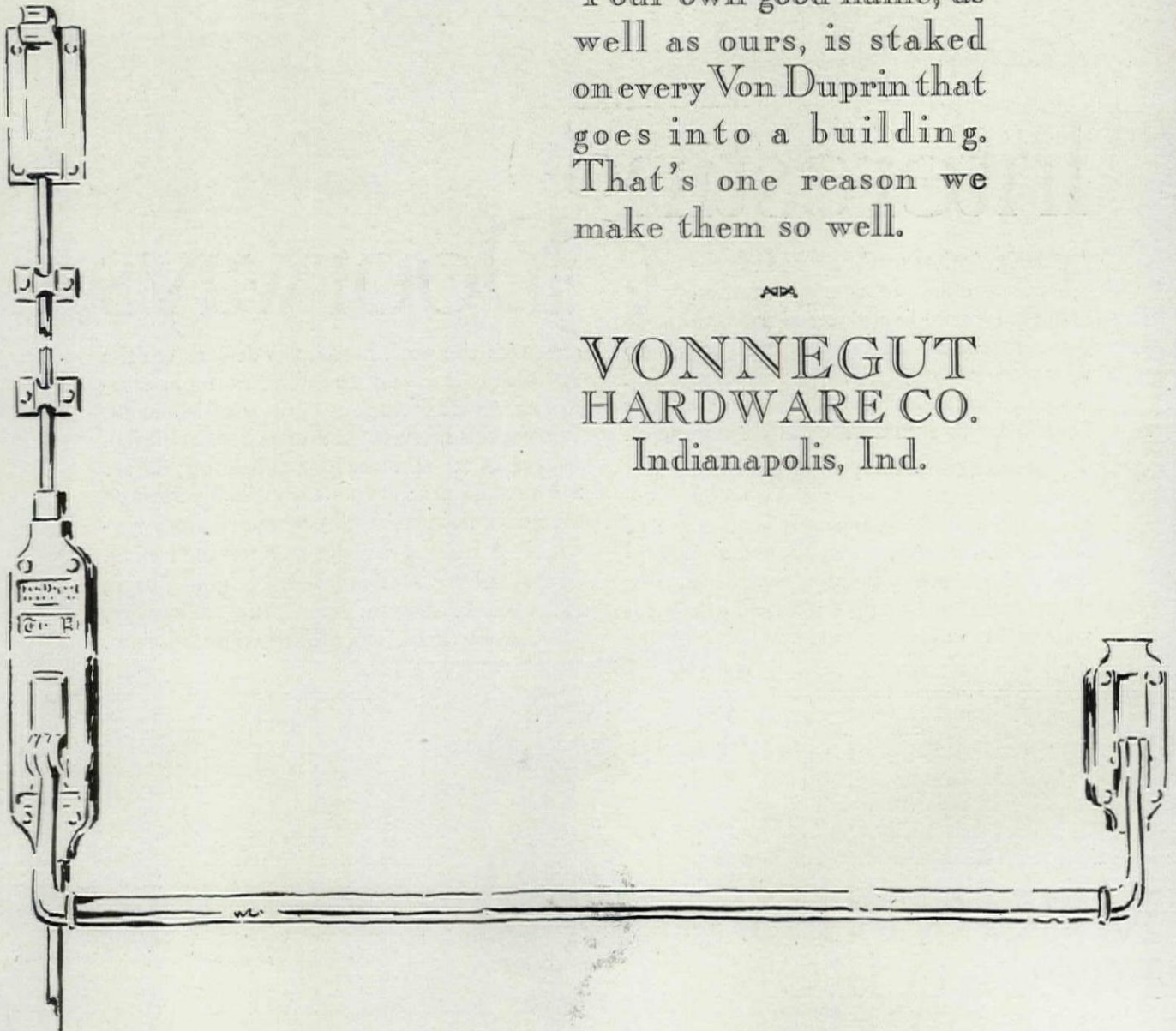
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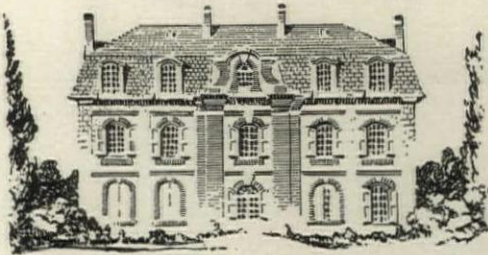




MODERN FLOORS IN MODERN ARCHITECTURE ★



Embossed Inlaid Linoleum is obtainable only in Armstrong's. Above is pattern No. 3056



# Reminiscent of the Renaissance

Embossed Inlaid  
No. 3056



Embossed Inlaid  
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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, Arm-

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1 1 1

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for Every Room in the House

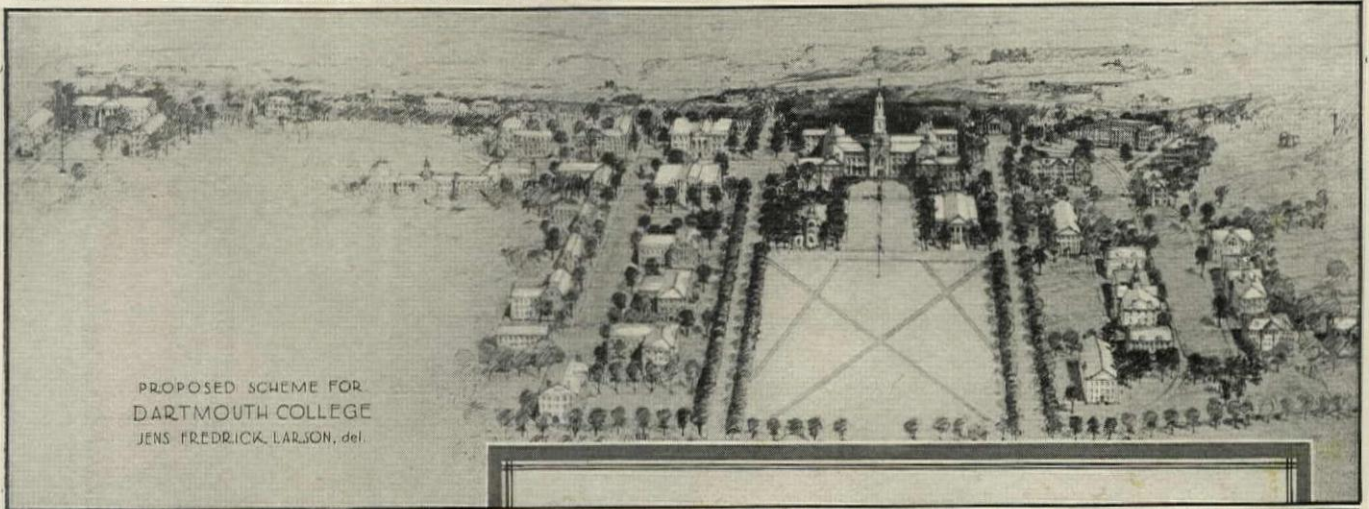
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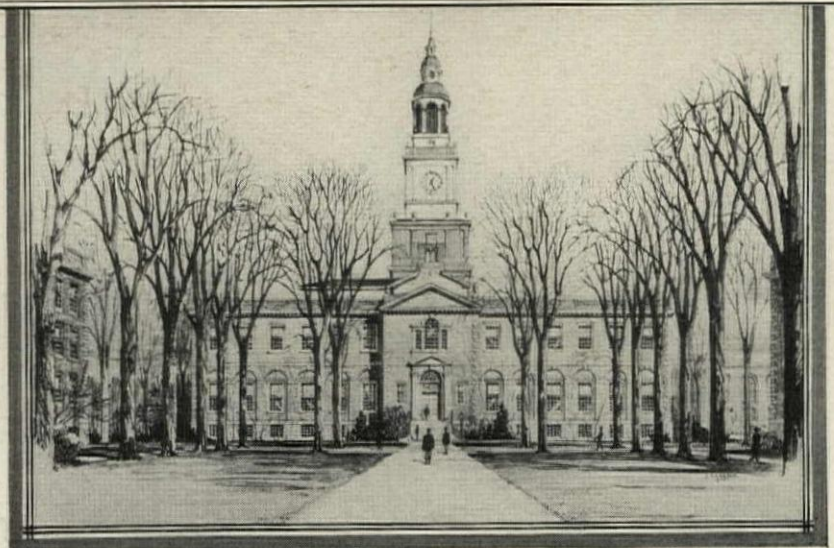


PROPOSED SCHEME FOR  
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*In college, too,  
at Dartmouth*



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

- Mount Holyoke College
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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.

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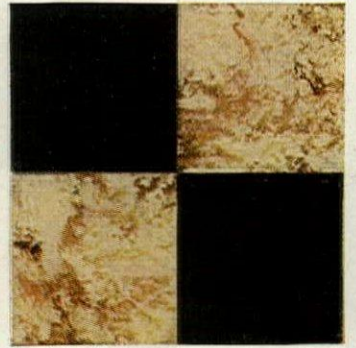




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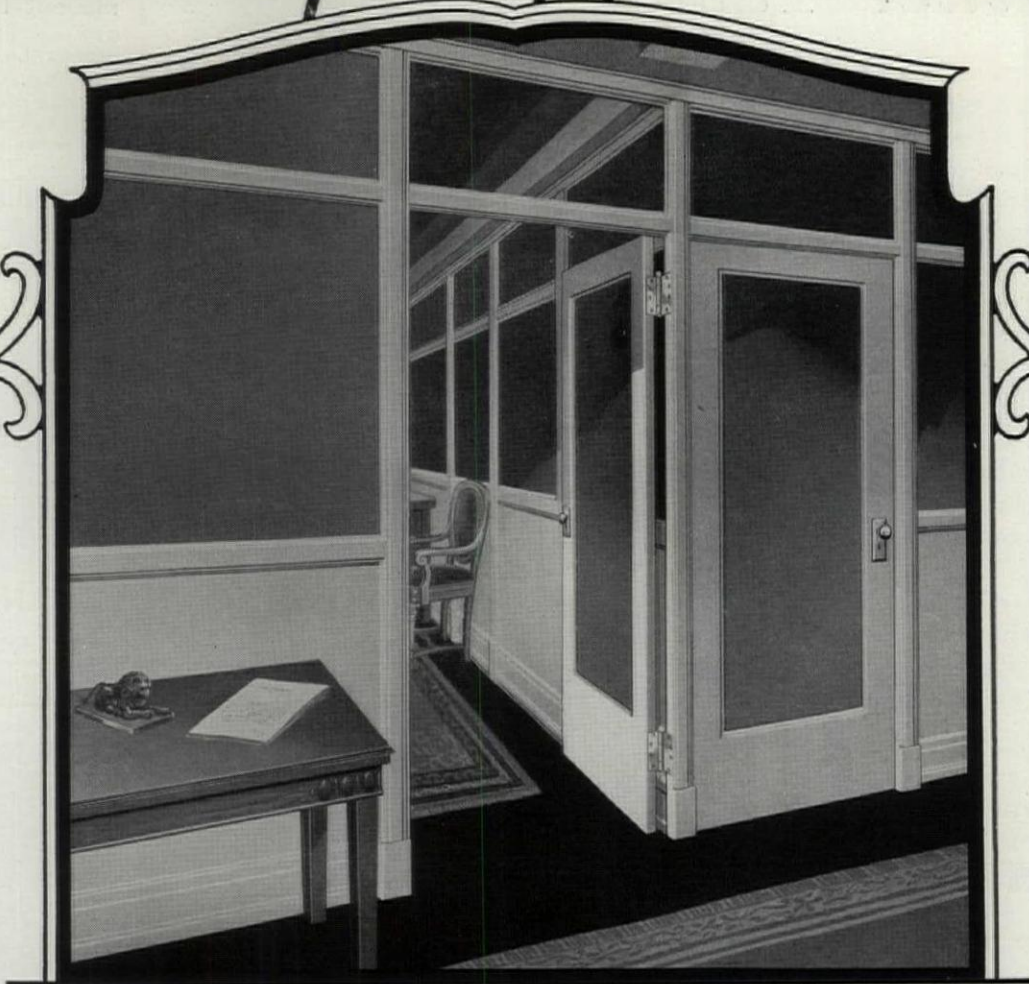


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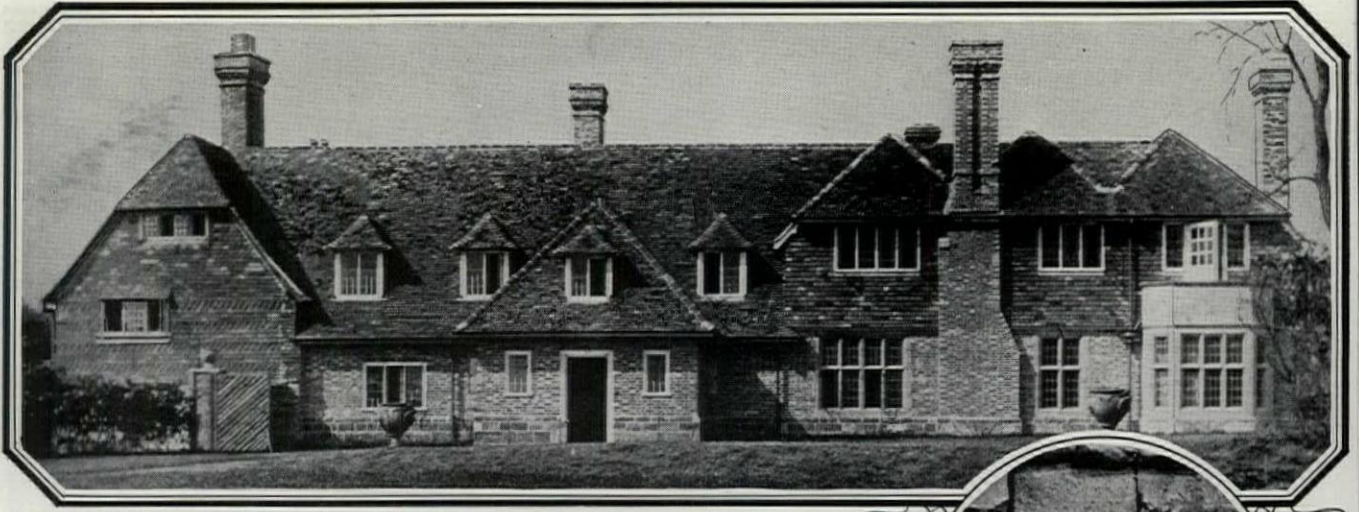
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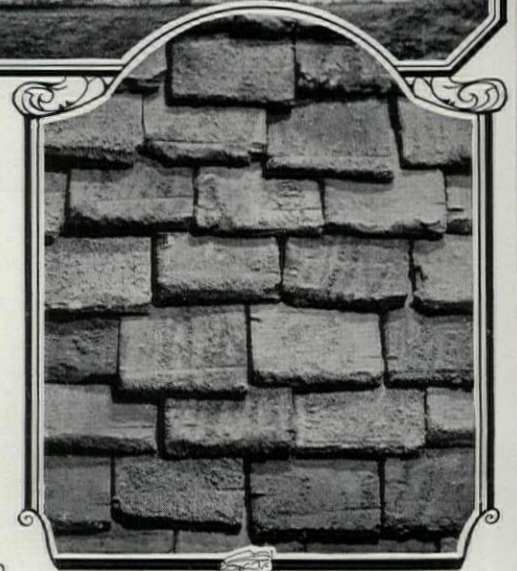
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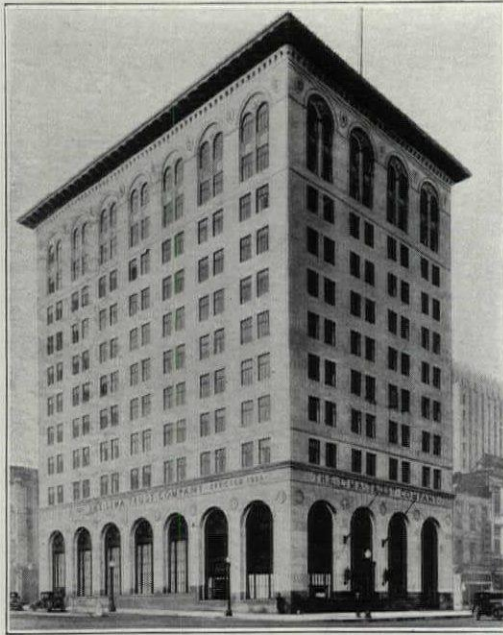
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# BOOK DEPARTMENT

## SOME EARLY NEW ENGLAND GRAVESTONES

WEAR and tear of centuries and the constant destruction 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 archaic 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 distinction along with their archaeological interest, more than a few being equal in merit to the tablets, cenotaphs and other similar objects carefully treasured

in such well known and historic buildings as King's Chapel in Boston or in St. Paul's Chapel in New York.

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 settlements,—Boston, Cambridge, Dorchester, Duxbury, Marblehead and Ipswich, among others,—and with the craftsmen who cut into stone the archaic 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' embroidered gloves, the mourners' rings, the escutcheons, now are gone. 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 expression of the Puritan as artist. What the totem pole was to the Alaskan Indians was the gravestone to the first six generations of New Englanders. It seems to me there can be no serious consideration of him as an artist

or thinker without some study in this field. We have little other sculpture from his austere hand, and yet upon the graves,—as is shown in these illustrations,—are many admirable contemporary portraits, arrangements of flowers and fruits almost *renaissant* in their richness and beauty; there are ships cut in stone with the rigging of the day; even Jehovah Himself is pictured rolling up the

firmament; in Newport, and also elsewhere one may see Adam and Eve standing naked and ashamed. Incidentally, the lettering used is often of extraordinary purity and charm of proportion. Today there is none of the harshness and starkness of death in the ancient burying grounds of old New England. Perhaps because 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 addressed him as 'my brother, the death of the body.' The



A Gravestone at Salem, 1683

French, so often called a gay people, make their cemeteries 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 believe 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 archaeological as well as a historical point of view is considerable, but its importance to architects will be chiefly on the side of design; it suggests a point of view which is original and fresh and which might well be interesting and useful to architects who are called upon to design work which is of a more or less sepulchral character. Then again, much might be learned from a careful study of the lettering in which these stiff and old fashioned epitaphs are recorded. Old American sculptors and even ordinary stone cutters well knew the value of fine lettering. It was before the day when lettering and type had become classified and named, and the work of these early craftsmen possesses that charm and interest which attach to any form of artistic effort which is spontaneous and original. The volume is evidently the result of endless search and research, and the author has found and preëmpted a field which is peculiarly her own. The work might be regarded as one manifestation of a movement toward securing present-day appreciation of the work of American craftsmen of a bygone age,—their architecture, building, furniture making, and whatever else entered into their lives. This movement has done much and is likely to do more to improve modern work; modern design in this field affords opportunity for improvement.

**GRAVESTONES OF EARLY NEW ENGLAND, AND THE MEN WHO MADE THEM.** By Harriette Merrifield Forbes, 141 pp., 7½ x 10½ ins. Price \$12.50. Houghton Mifflin Co., Boston.

Any book reviewed may be obtained at published price from THE ARCHITECTURAL FORUM



# The Significance of the Fine Arts

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the American Institute of Architects*

CLASSICAL ARCHITECTURE. *By C. Howard Walker.*  
ARCHITECTURE OF THE MIDDLE AGES. *By Ralph  
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THE RENAISSANCE. *By H. Van Buren Magonigle.*

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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 interest 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 presents 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

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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 Son

ONLY 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 period 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 constructed 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 published 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 particular 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 improvement made in the matter of design in structures of many types. In no department of architecture has this advance been more marked than in what pertains to ecclesiastical buildings and to the furnishings and accessories which form so important a part in determining their excellence 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-lessening 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 considerably 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. Bishops and priests, moreover, are now not so likely as once they were to select and retain an architect for an important work merely because he professes their creed; their





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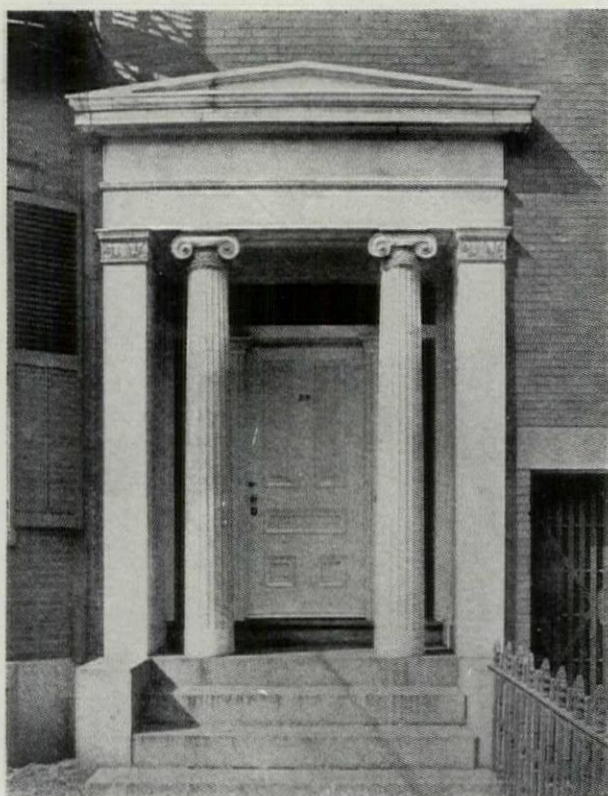
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By HOWARD MAJOR



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 architecture bold, simple and effective, which supplies a fitting background for life in America. The book is richly illustrated, and shows existing work, large as well as small, in both city and country.

236 Pages; 7½ x 10¼ inches. Price \$15

**ROGERS & MANSON COMPANY**  
 383 MADISON AVENUE, NEW YORK

aim is rather to secure the best architecture they can obtain, and the results are encouraging, particularly in the Diocese of Boston, where there are churches not a few of which do credit to the priests who rendered them possible no less than to the architects who designed them.

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.

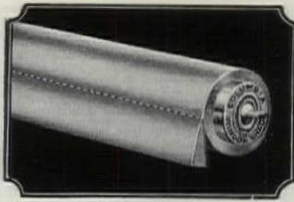
**MUDEJAR.** By Georgiana Goddard King. 262 pp., 4 x 6½ ins. Price \$2.50. Longmans, Green & Co., New York.

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 metal-work, 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.





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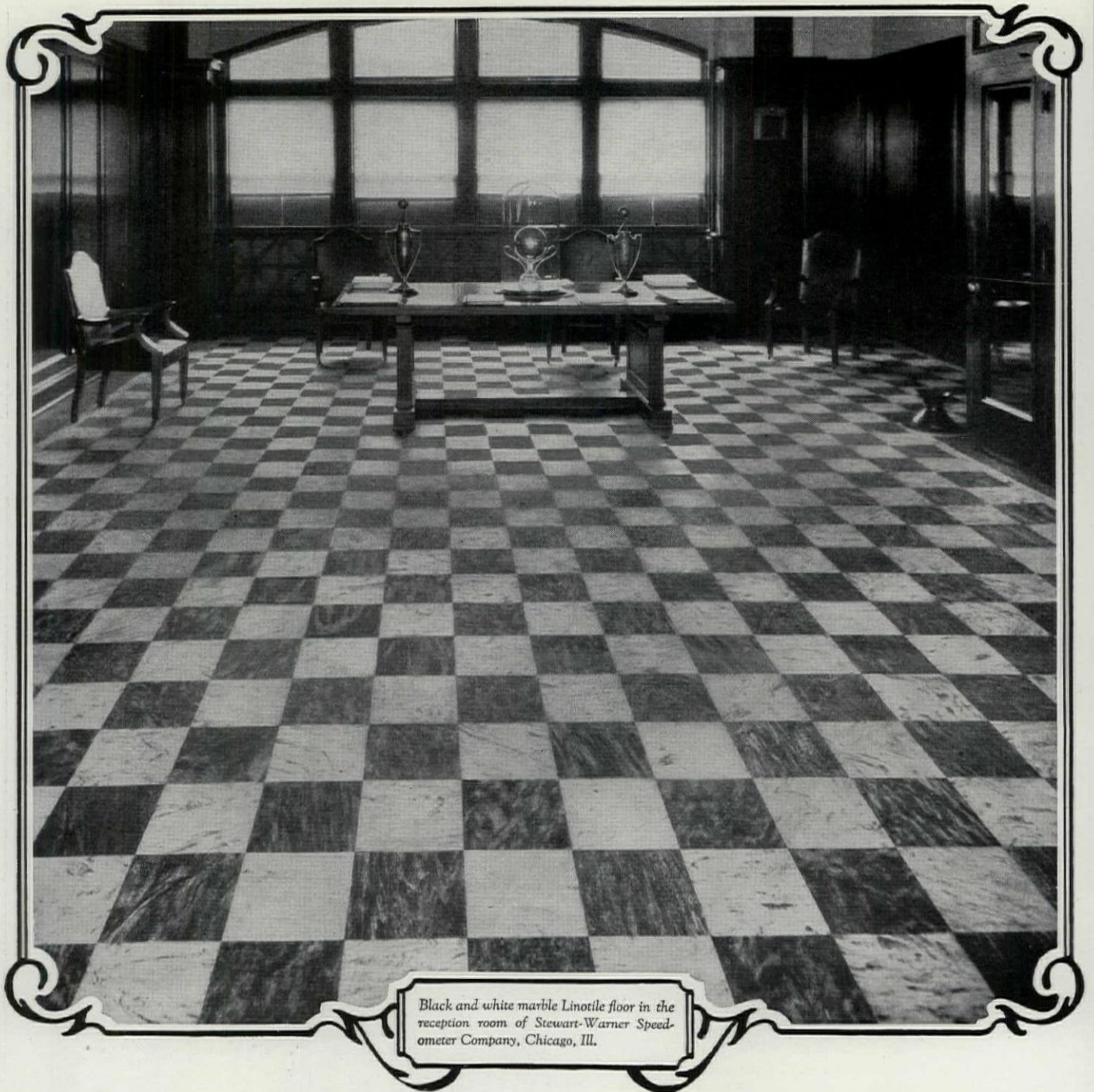
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KENNETH K. STOWELL, A.I.A., Associate Editor

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Harvey Wiley Corbett; Aymar Embury II; Charles G. Loring; Rexford Newcomb; C. Stanley Taylor; Alexander B. Trowbridge

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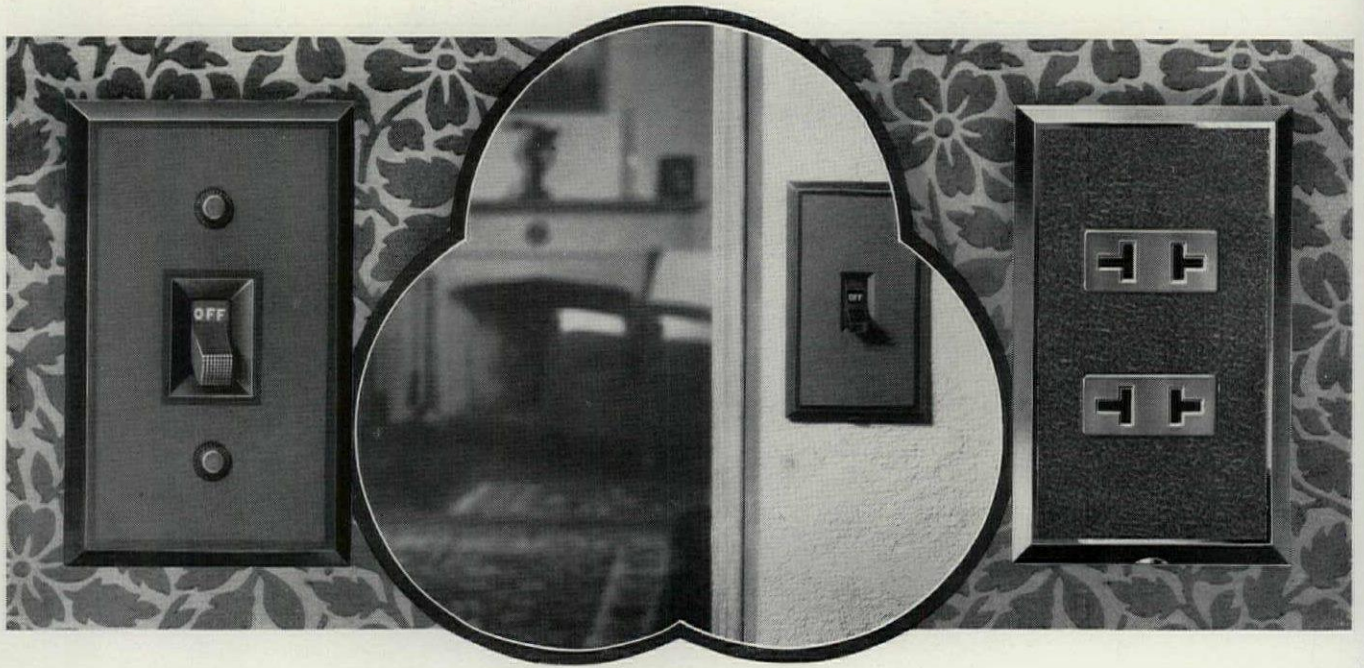
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# THE EDITOR'S FORUM

## 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 22nd but not 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)

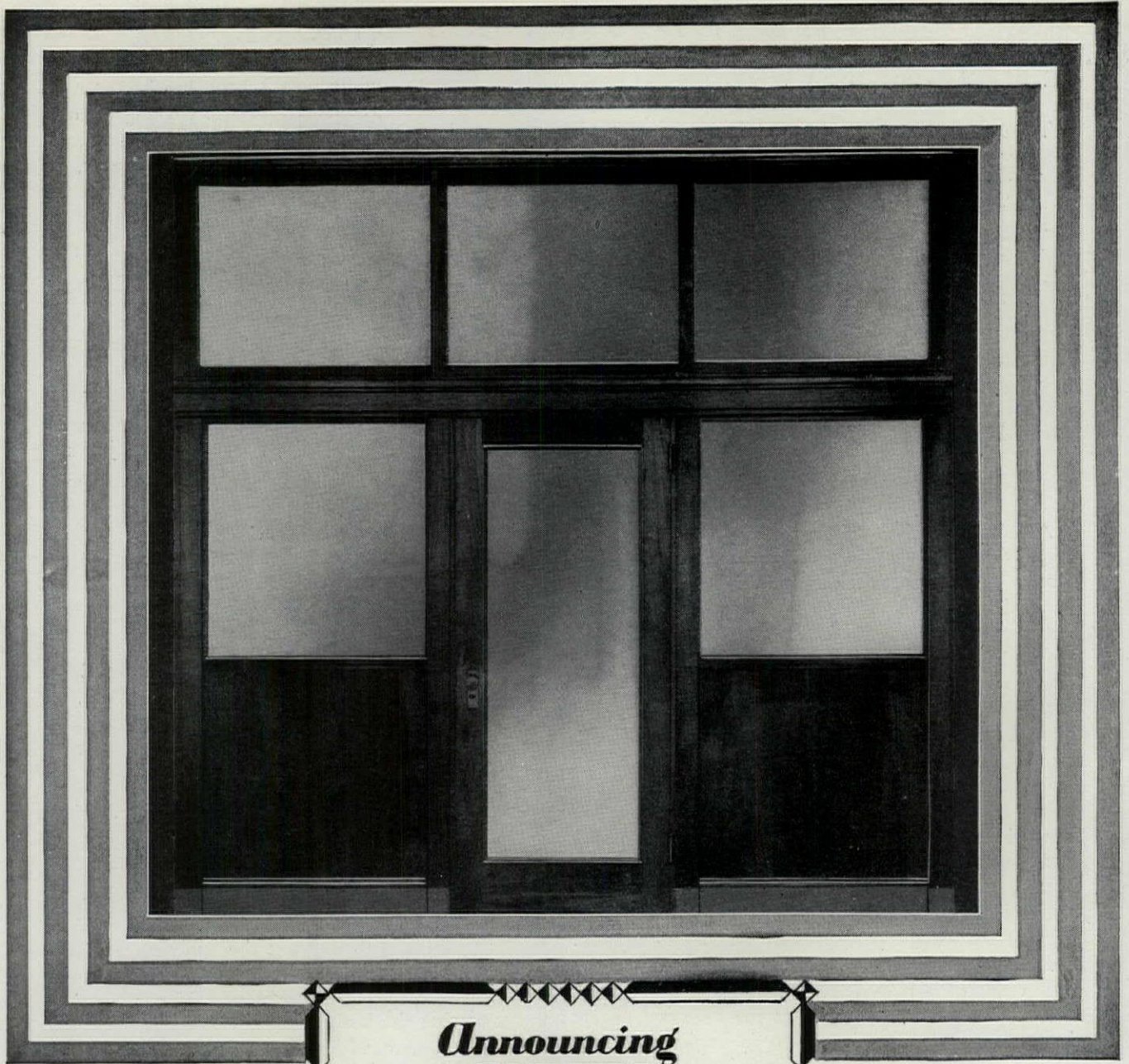
The jury of award is composed of Wilson Eyre, H. Louis Duhring, and Robert R. McGoodwin, all of the T-Square Club. This competition closes at 12 o'clock noon, March 1, 1928. Further data may be had from The Portland Cement Association.

## 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. Brinkerhoff, 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.





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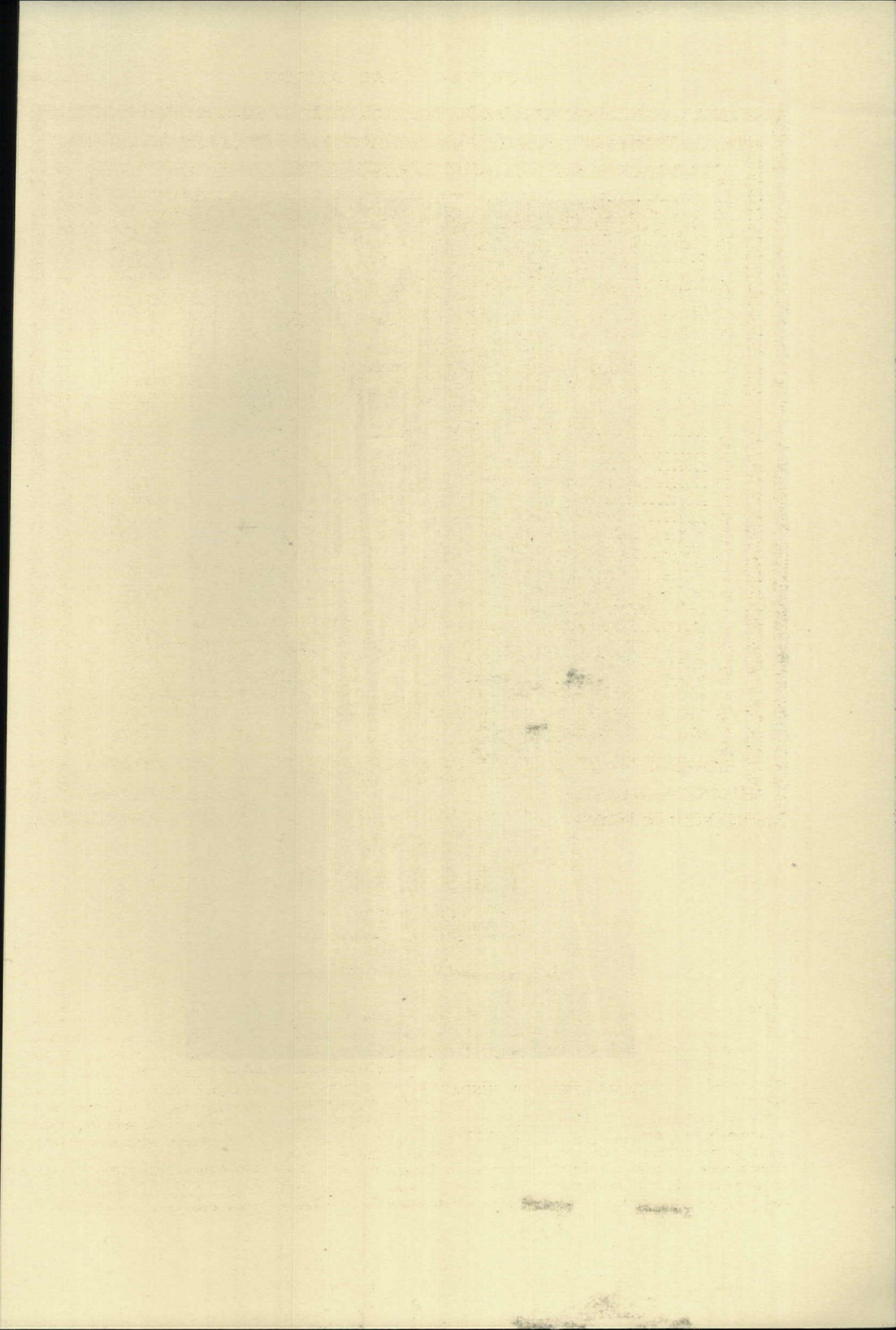
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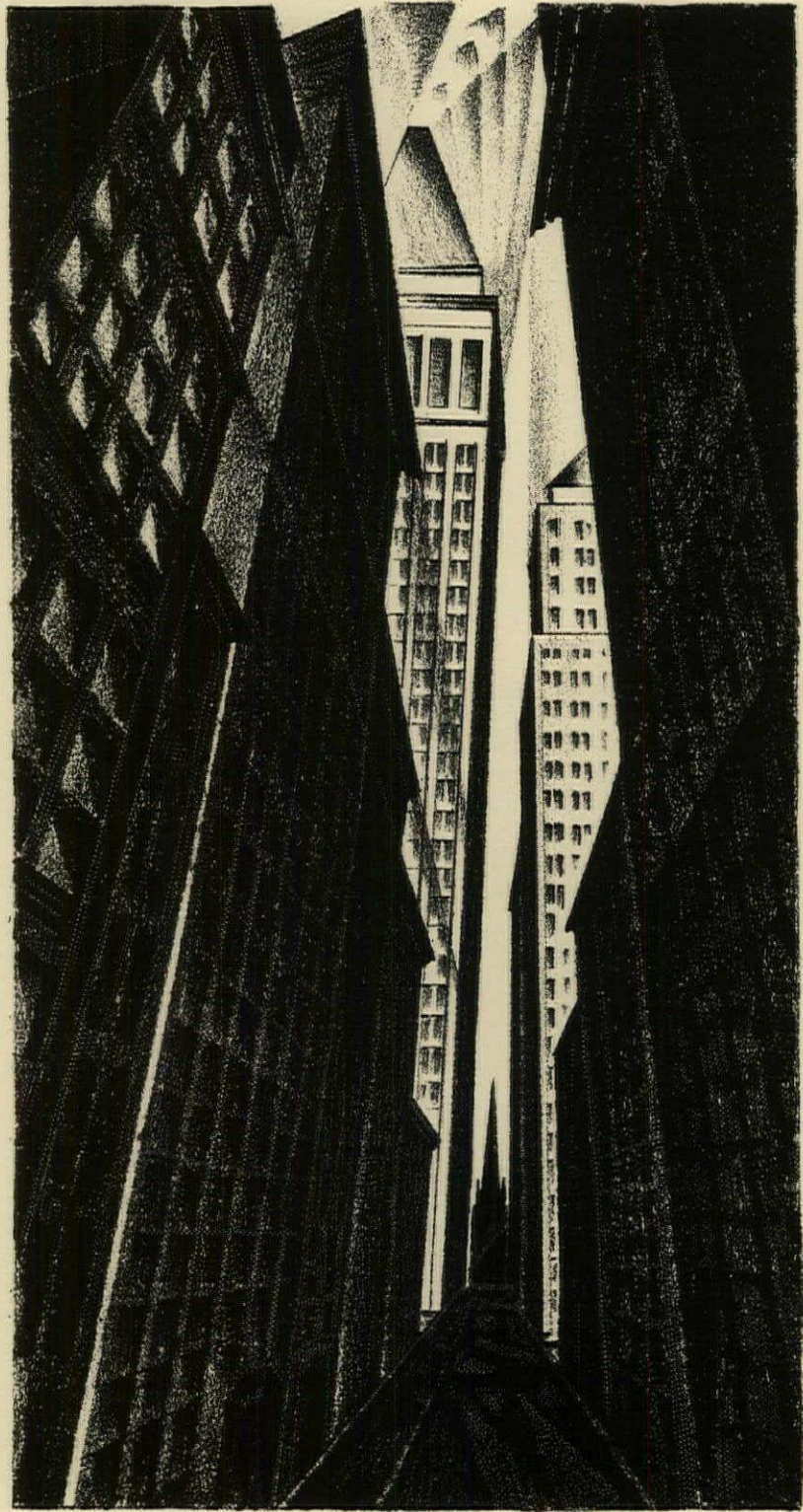
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WALL STREET ON SUNDAY

FROM A LITHO PENCIL DRAWING BY  
ARNOLD RONNEBECK

*The Architectural Forum*



# THE ARCHITECTURAL FORUM

VOLUME XLVIII

NUMBER TWO

FEBRUARY 1928



## 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.

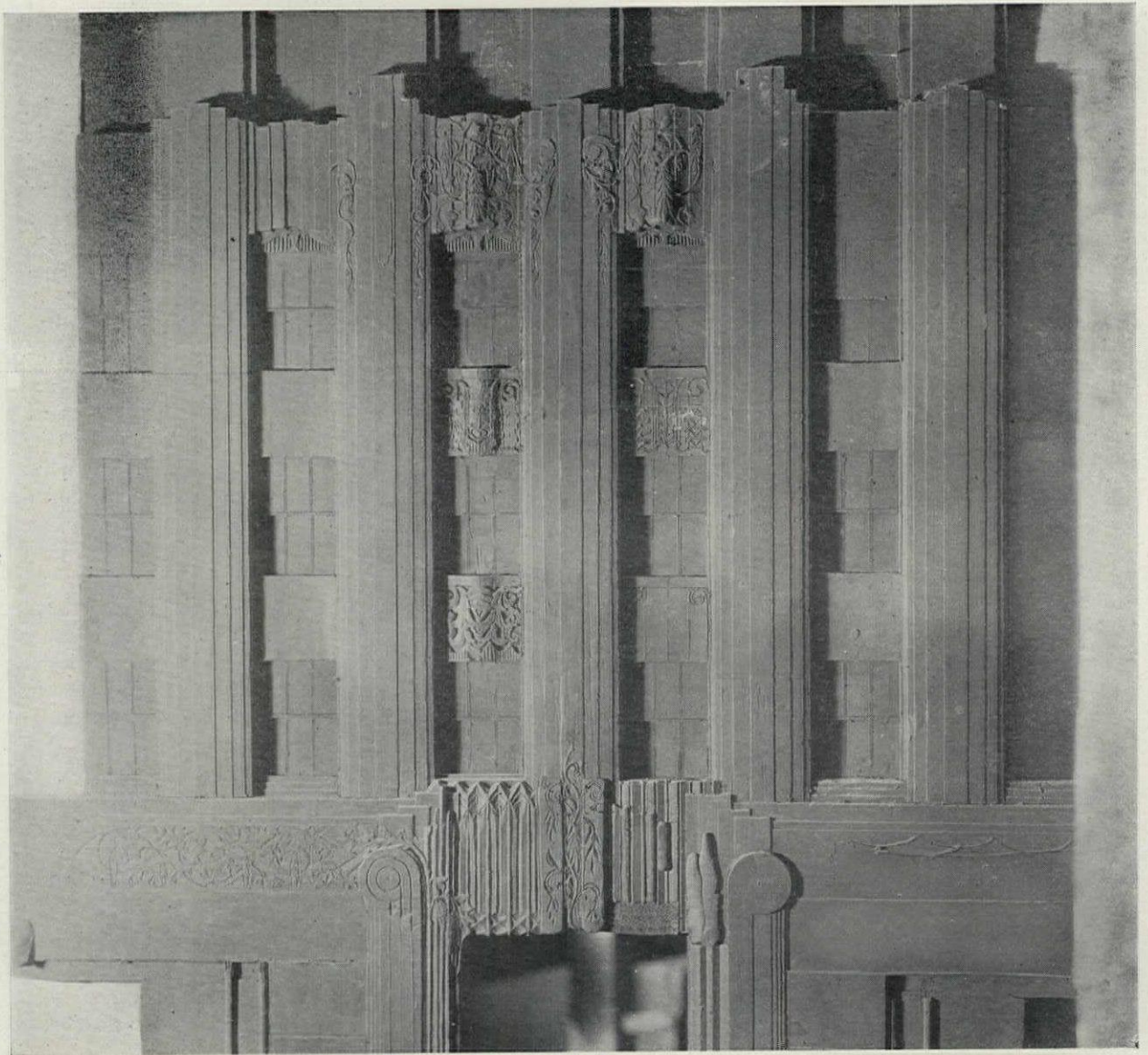
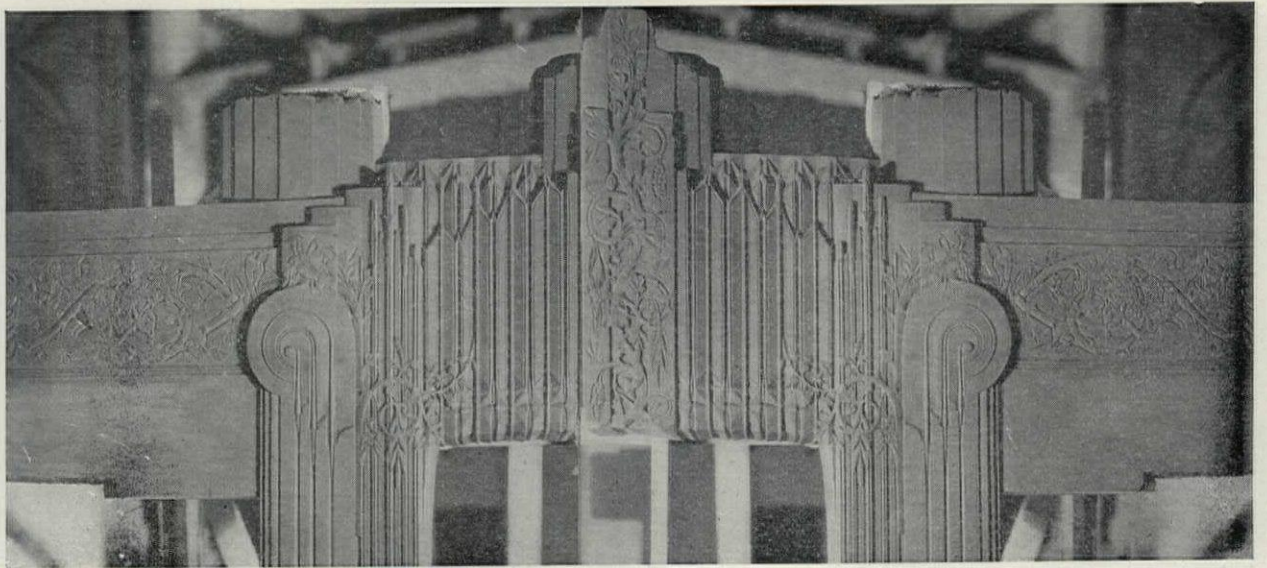
The sources of inspiration, where such exist, are often found in the art of little known civilizations long since dead, or in the art of distant peoples. This choice is dictated partly, no doubt, by a desire to get away from the familiar forms of classic and mediæval design and their western European derivatives, 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 terracotta, 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:

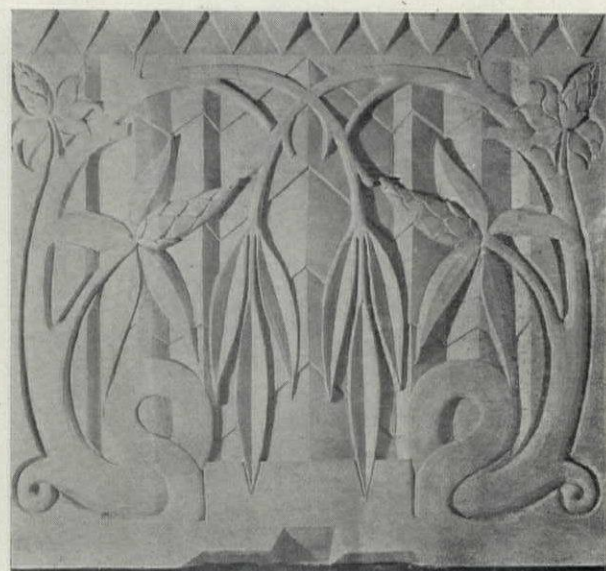
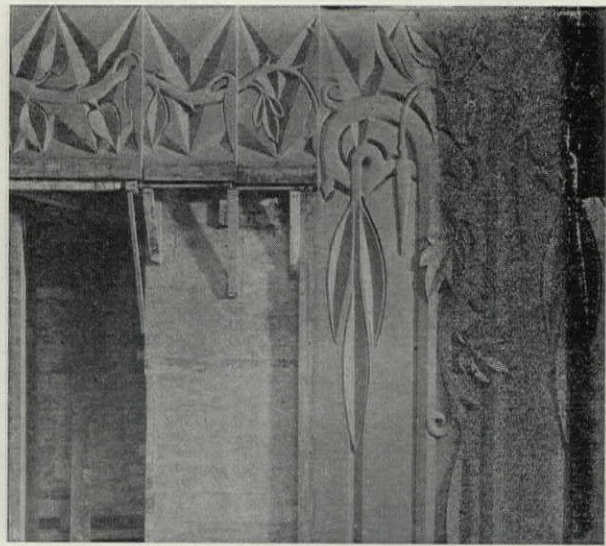
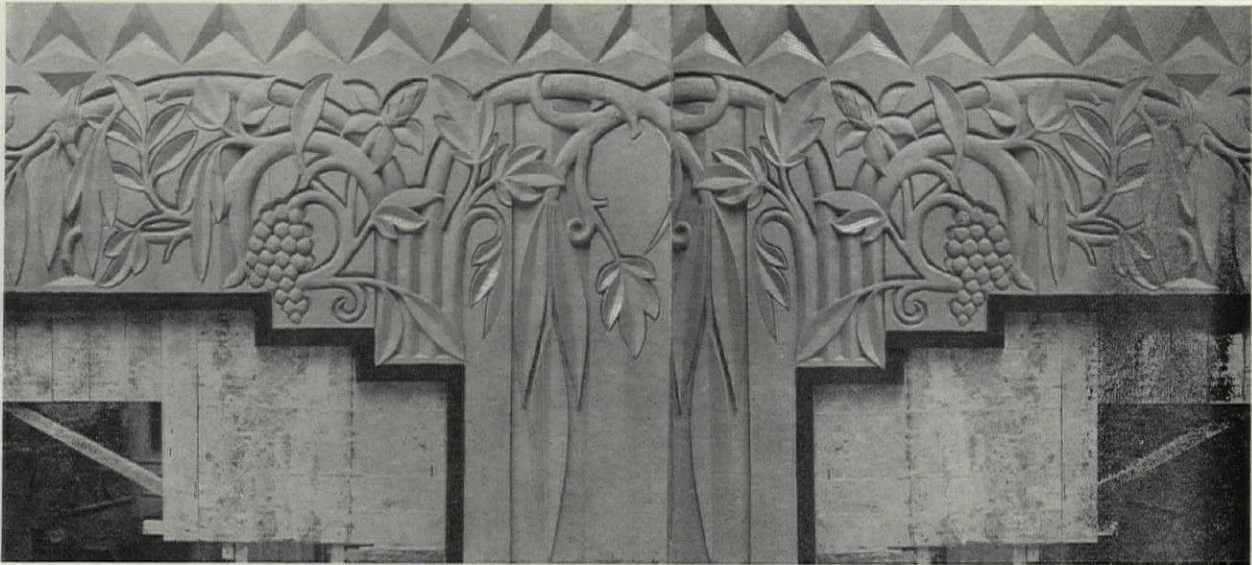




Models in Clay for the Decorative Treatment of the Lower Stories and Main Entrance of the New Jersey Bell Telephone Building, Newark

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 & Hirons, 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

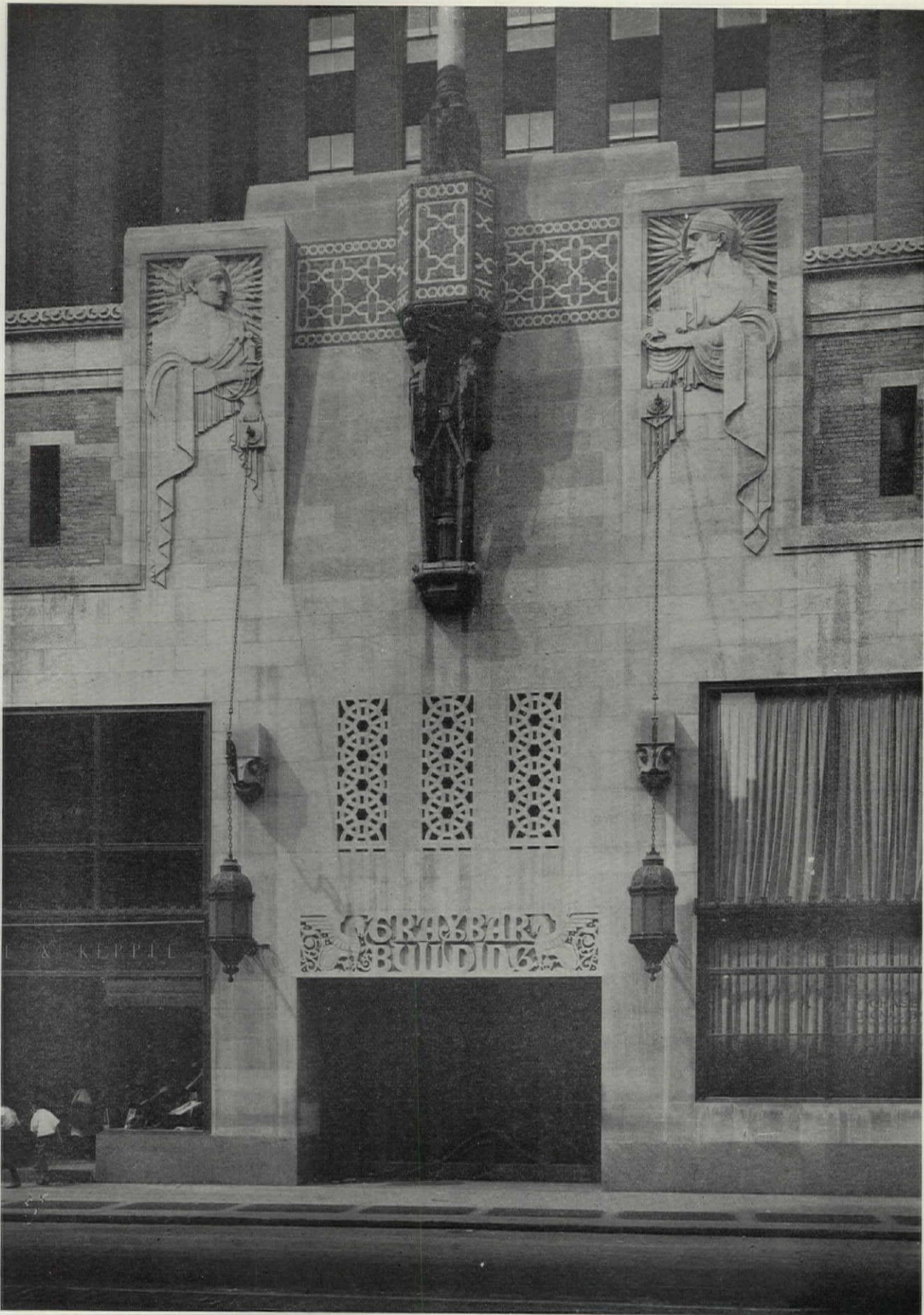




The Simplicity of the Decorative Treatment of this Entrance of the Graybar Building, New York, Illustrates a Successful Use of the Modern Style of Architectural Decoration

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.



An Unusually Interesting Treatment Gives Variety and Decoration to the Lower Stories of the Graybar Building, New York

Sloan & Robertson, Architects



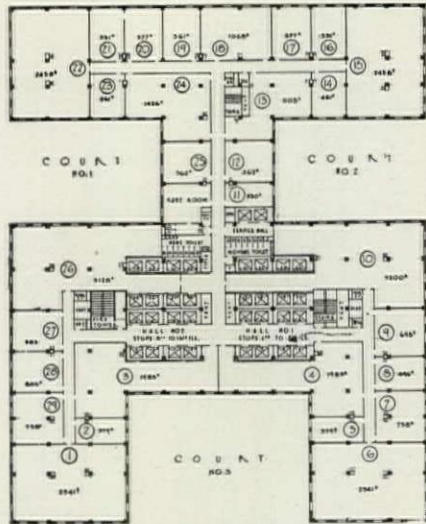


*Photo. Wurts Bros.*

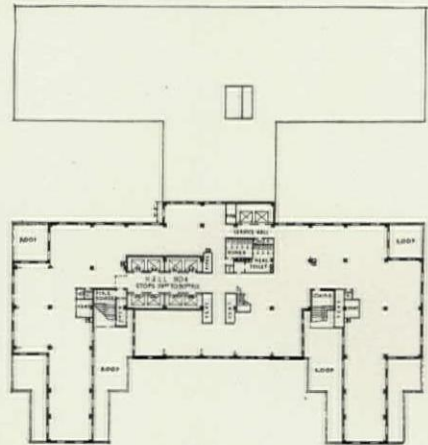
*Plans on Back*

GRAYBAR BUILDING, NEW YORK  
SLOAN & ROBERTSON, ARCHITECTS

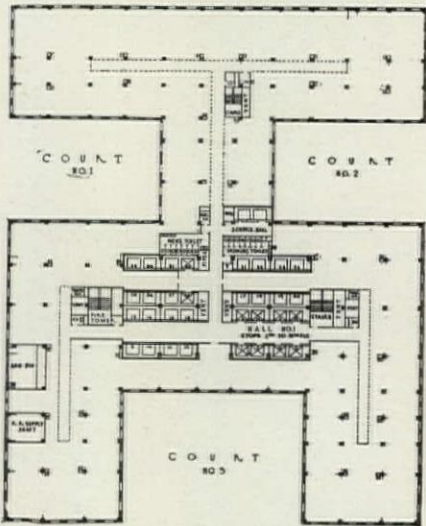




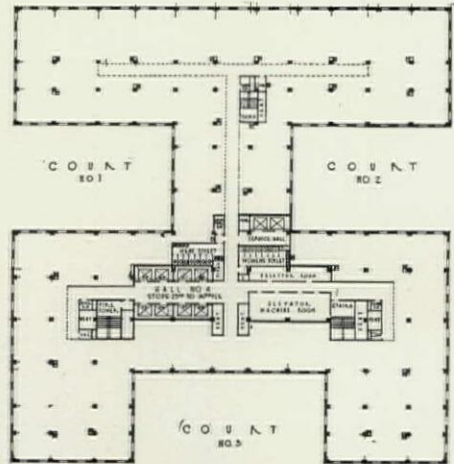
Eighth Floor



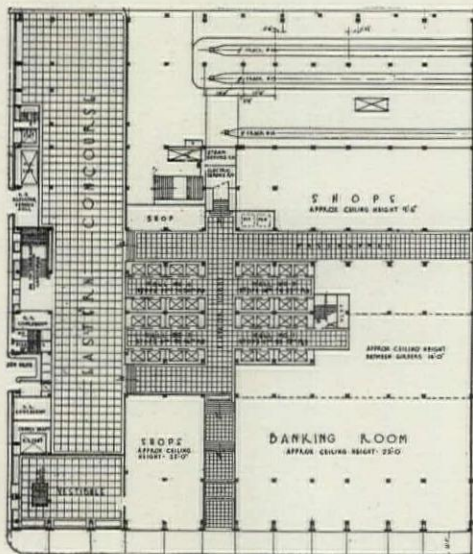
Thirtieth Floor



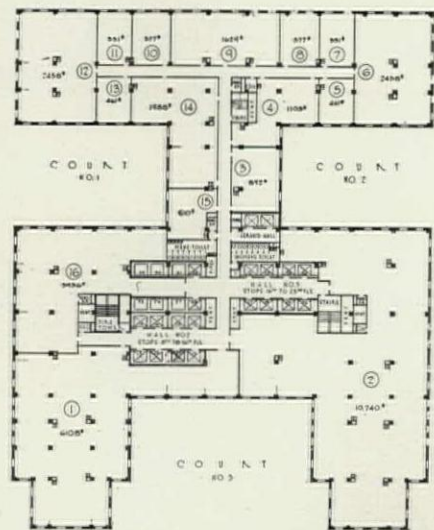
Third Floor



Twenty-fifth Floor



Ground Floor



Sixteenth Floor

PLANS, GRAYBAR BUILDING  
SLOAN & ROBERTSON, ARCHITECTS



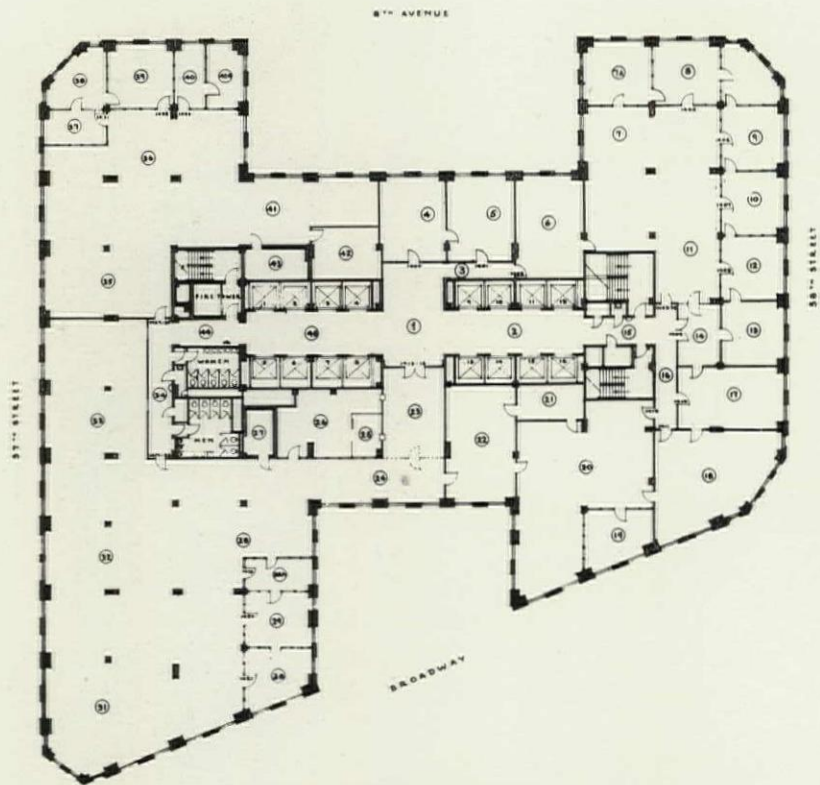


*Photos. Sigurd Fischer*

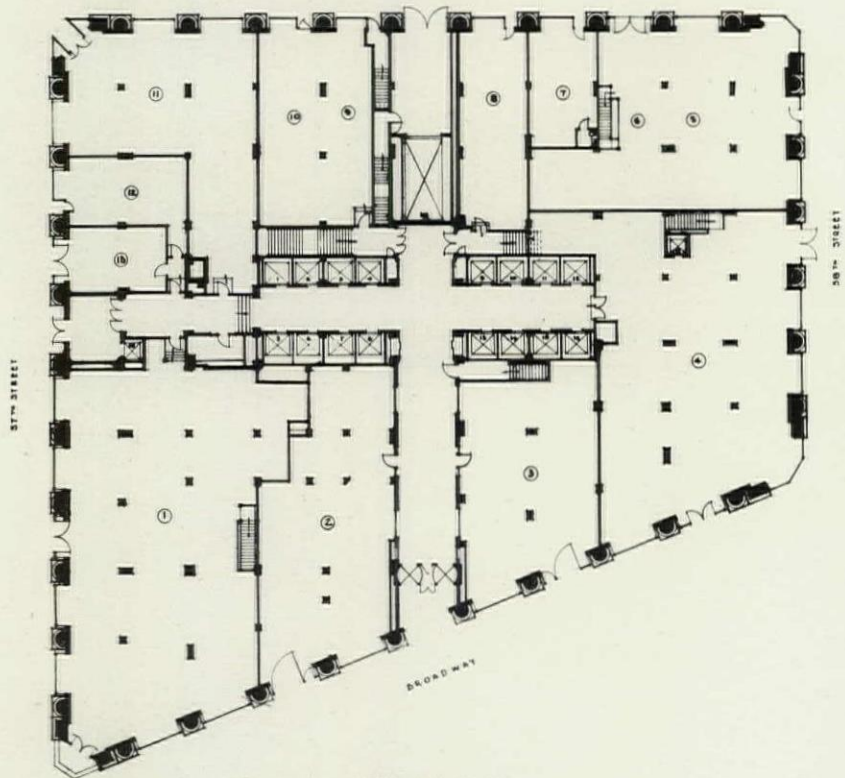
*Plans on Pages 164 and 166*

GENERAL MOTORS BUILDING, NEW YORK  
SHREVE & LAMB, ARCHITECTS





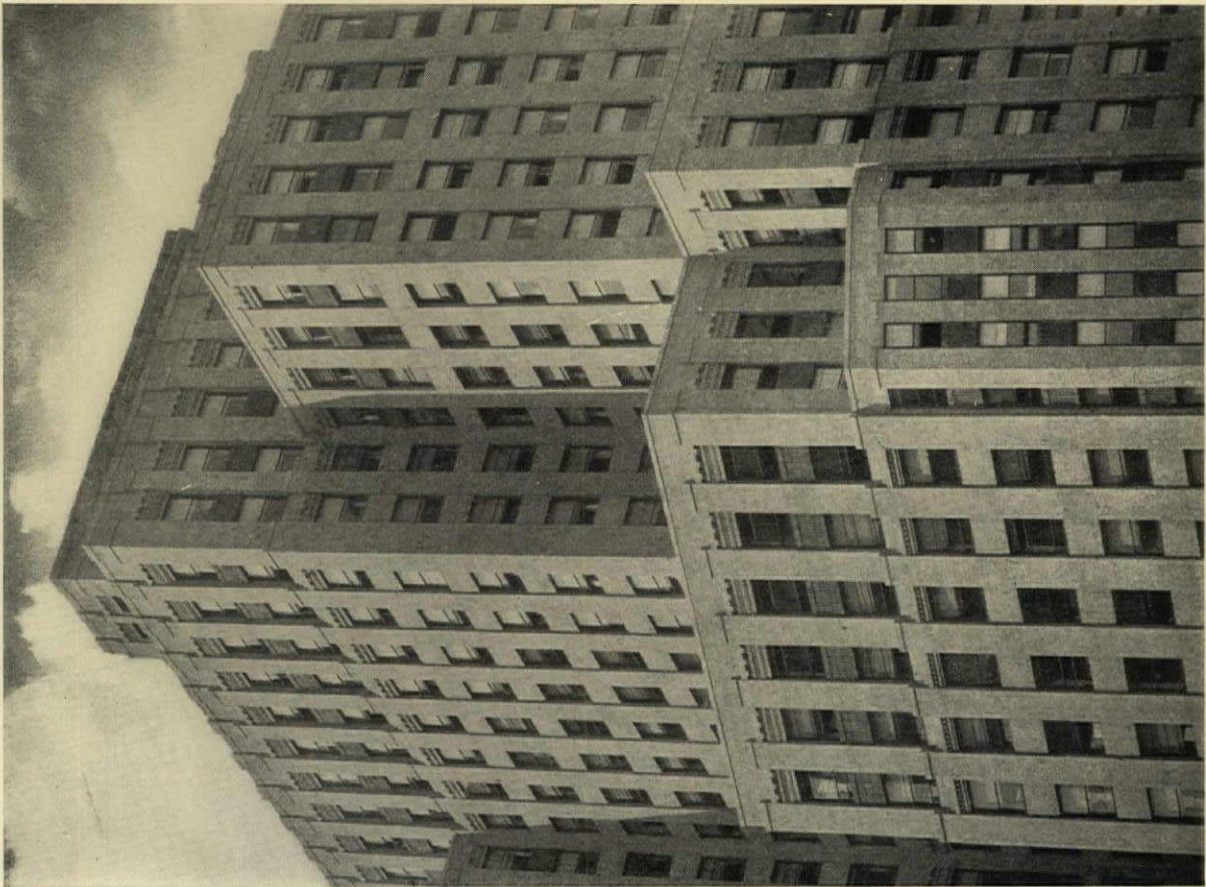
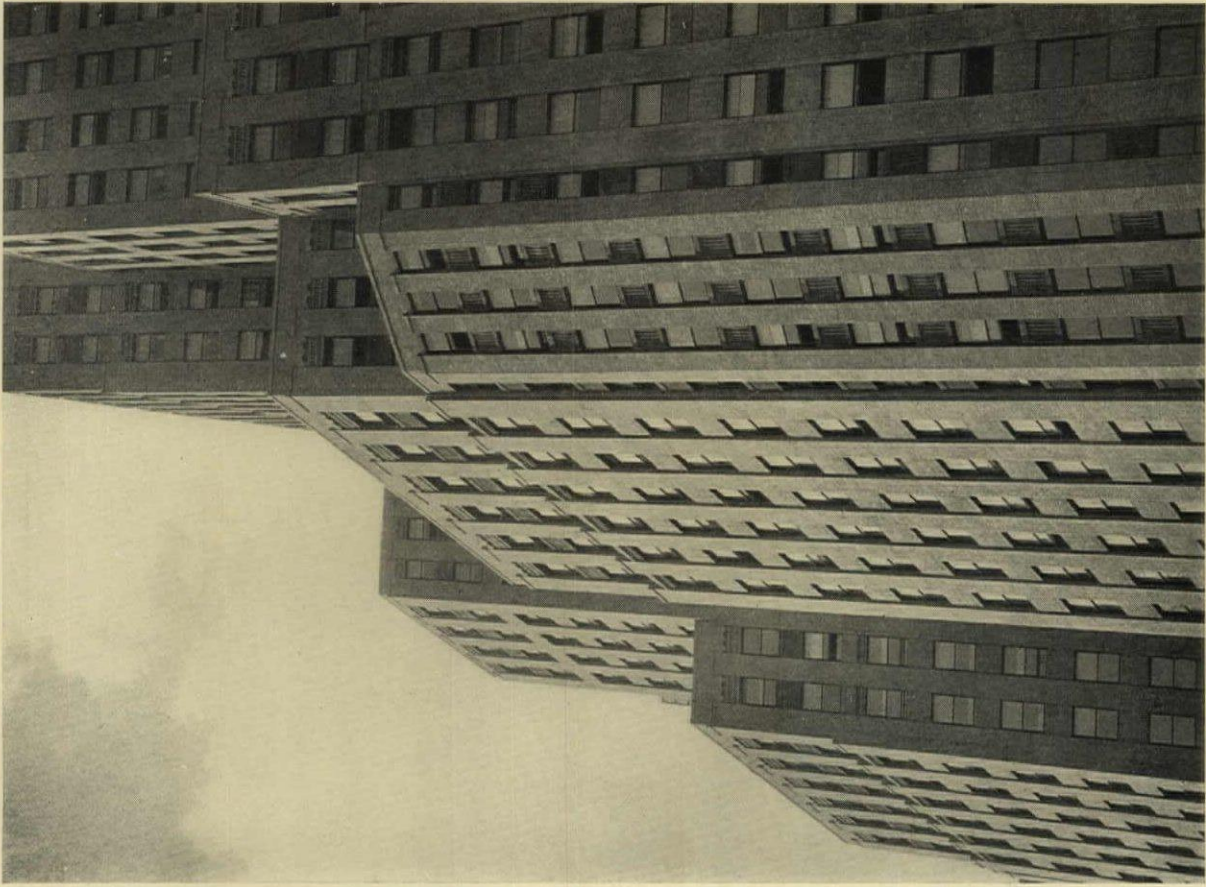
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FIRST FLOOR

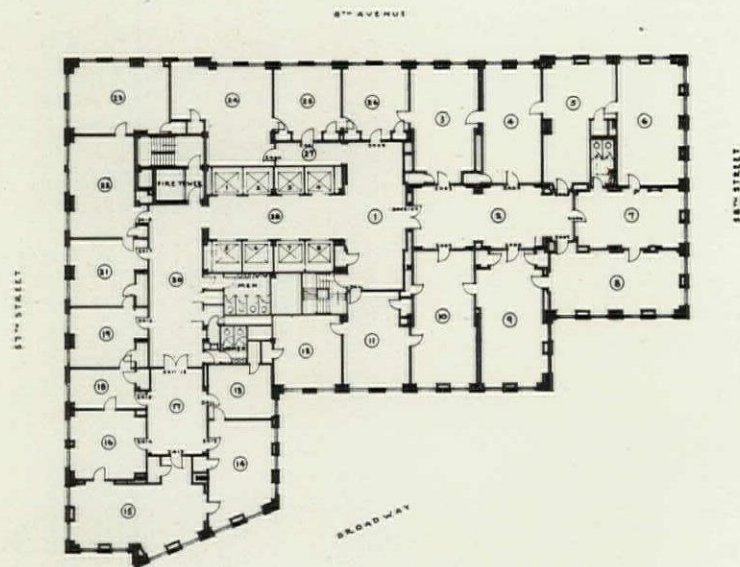
PLANS, GENERAL MOTORS BUILDING, NEW YORK  
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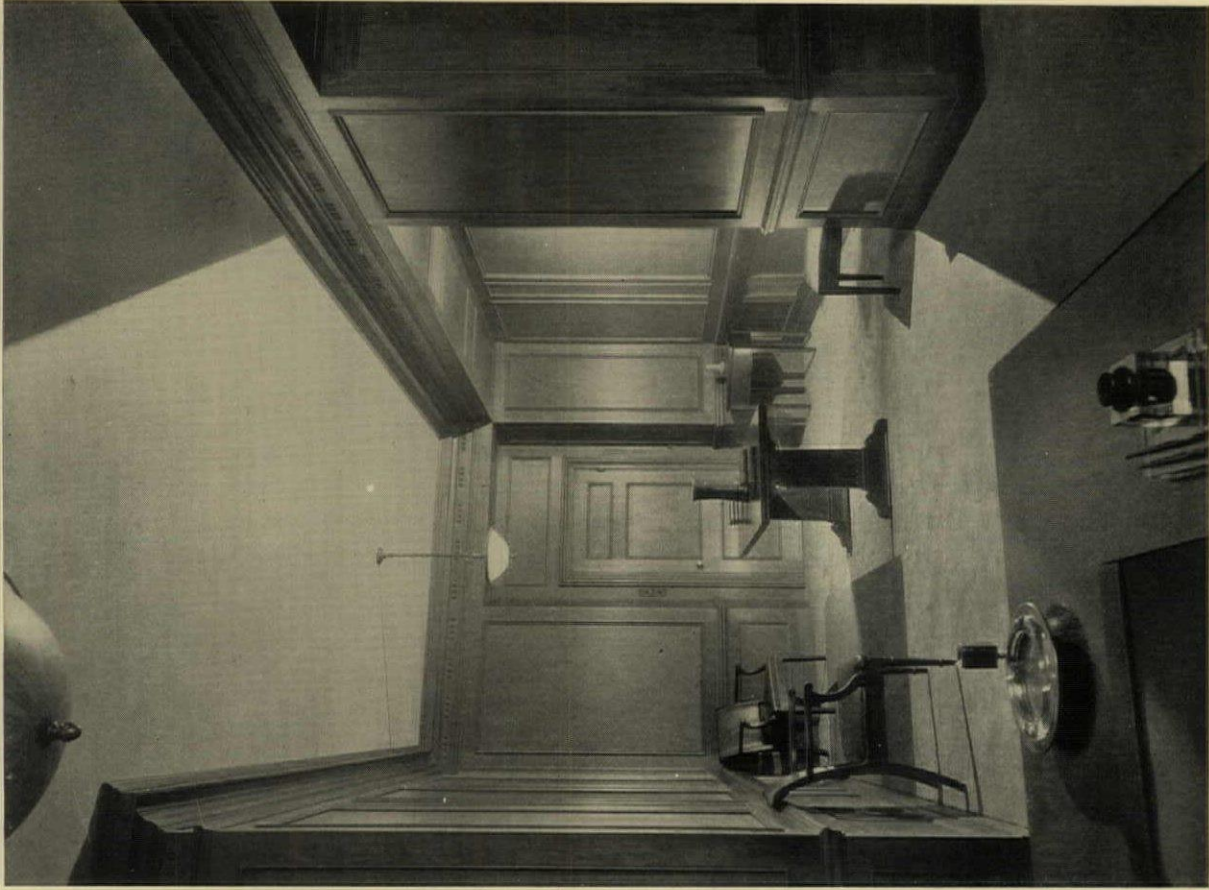
THE INTERESTING ARRANGEMENT OF THE SETBACKS IS DUE TO THE IRREGULARITY OF THE SITE  
GENERAL MOTORS BUILDING, NEW YORK  
SHREVE & LAMB, ARCHITECTS





TWENTY-FOURTH FLOOR  
PLANS, GENERAL MOTORS BUILDING, NEW YORK  
SHREVE & LAMB, ARCHITECTS



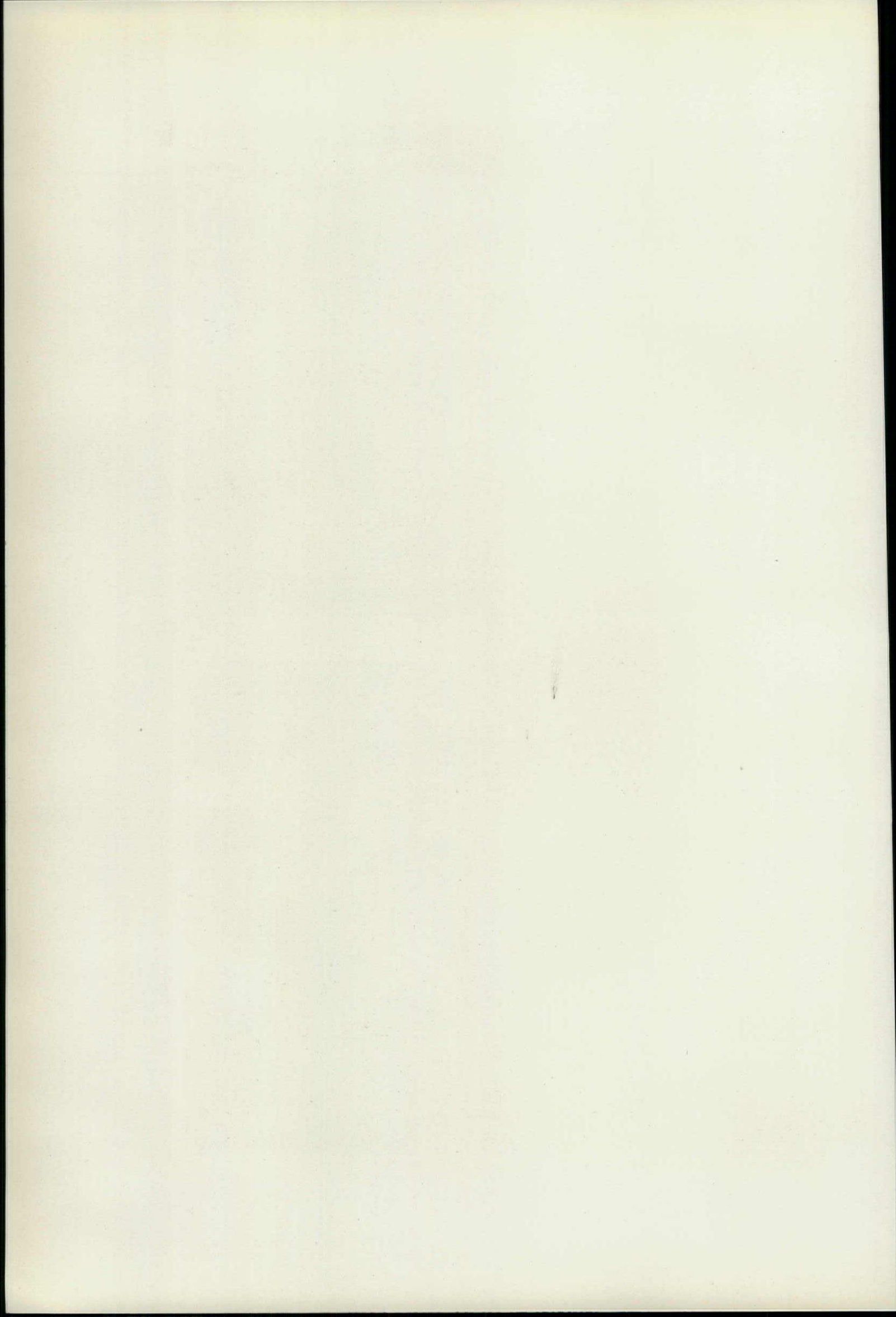


SECRETARY'S ROOM, TWENTY-FOURTH FLOOR  
GENERAL MOTORS BUILDING, NEW YORK  
SHREVE & LAMB, ARCHITECTS

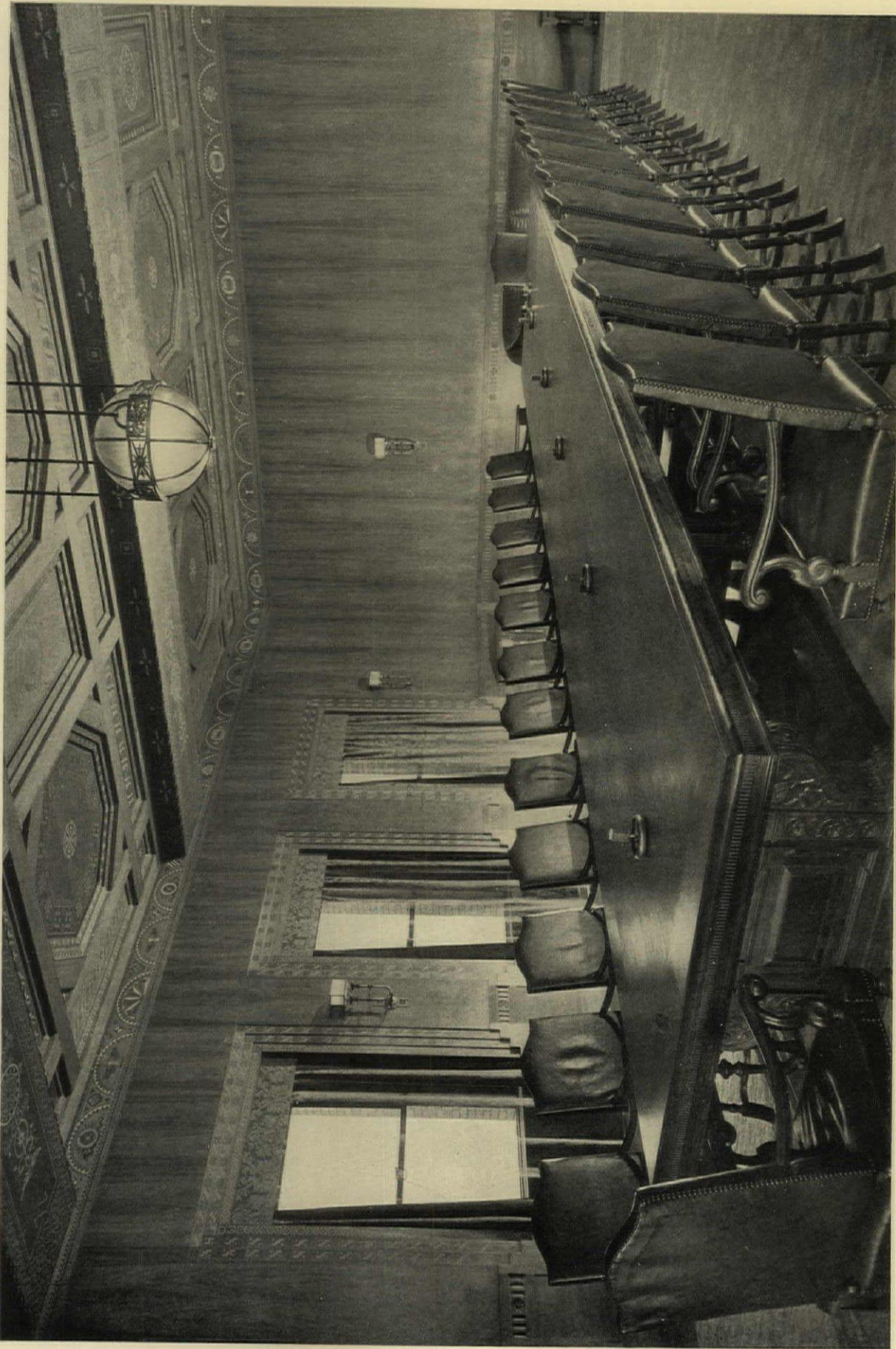


MAIN DINING ROOM, TWENTY-SIXTH FLOOR



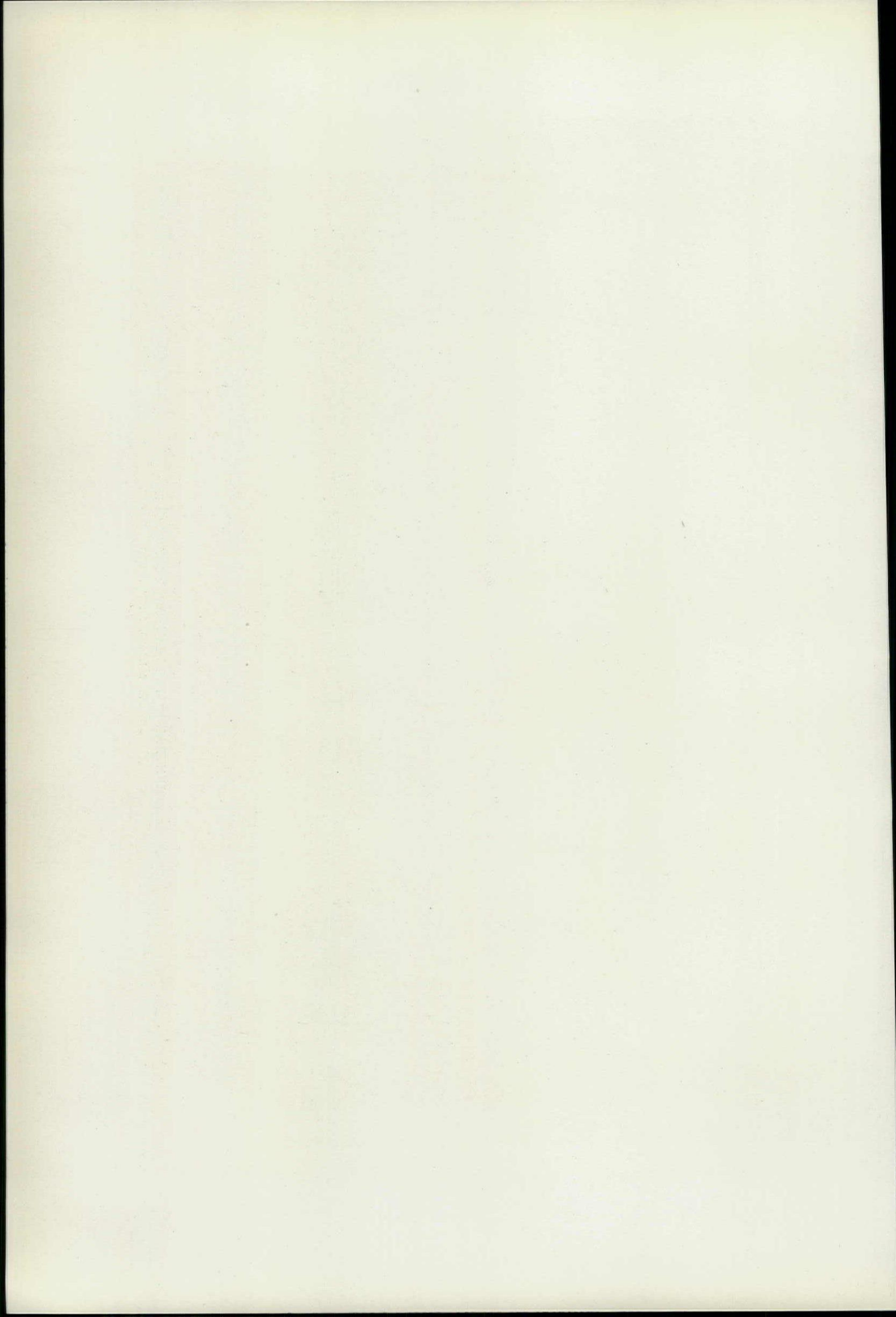






BOARD ROOM, TWENTY-SIXTH FLOOR  
GENERAL MOTORS BUILDING, NEW YORK  
SHREVE & LAMB, ARCHITECTS



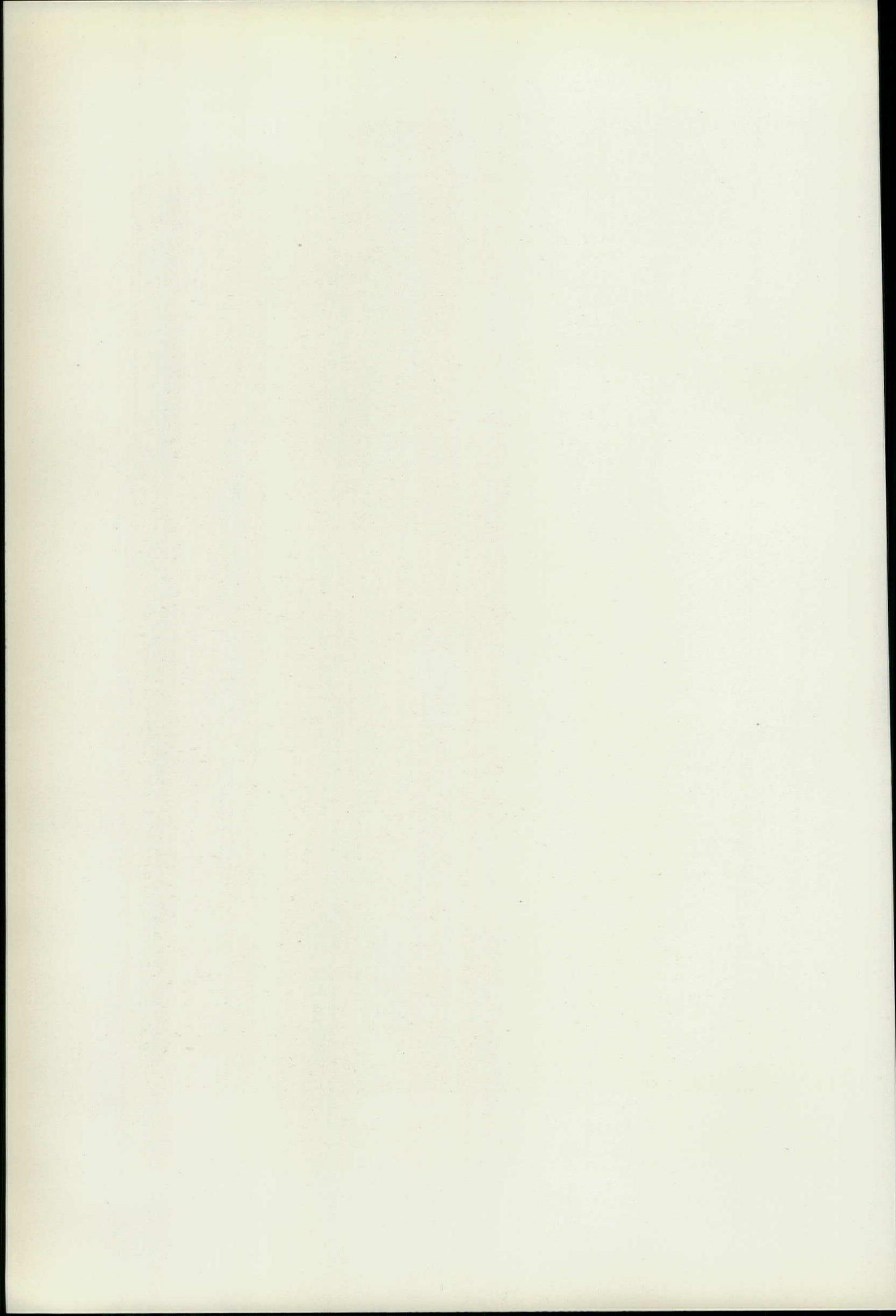






DETAIL OF BOARD ROOM CEILING  
GENERAL MOTORS BUILDING, NEW YORK  
SHREVE & LAMB, ARCHITECTS



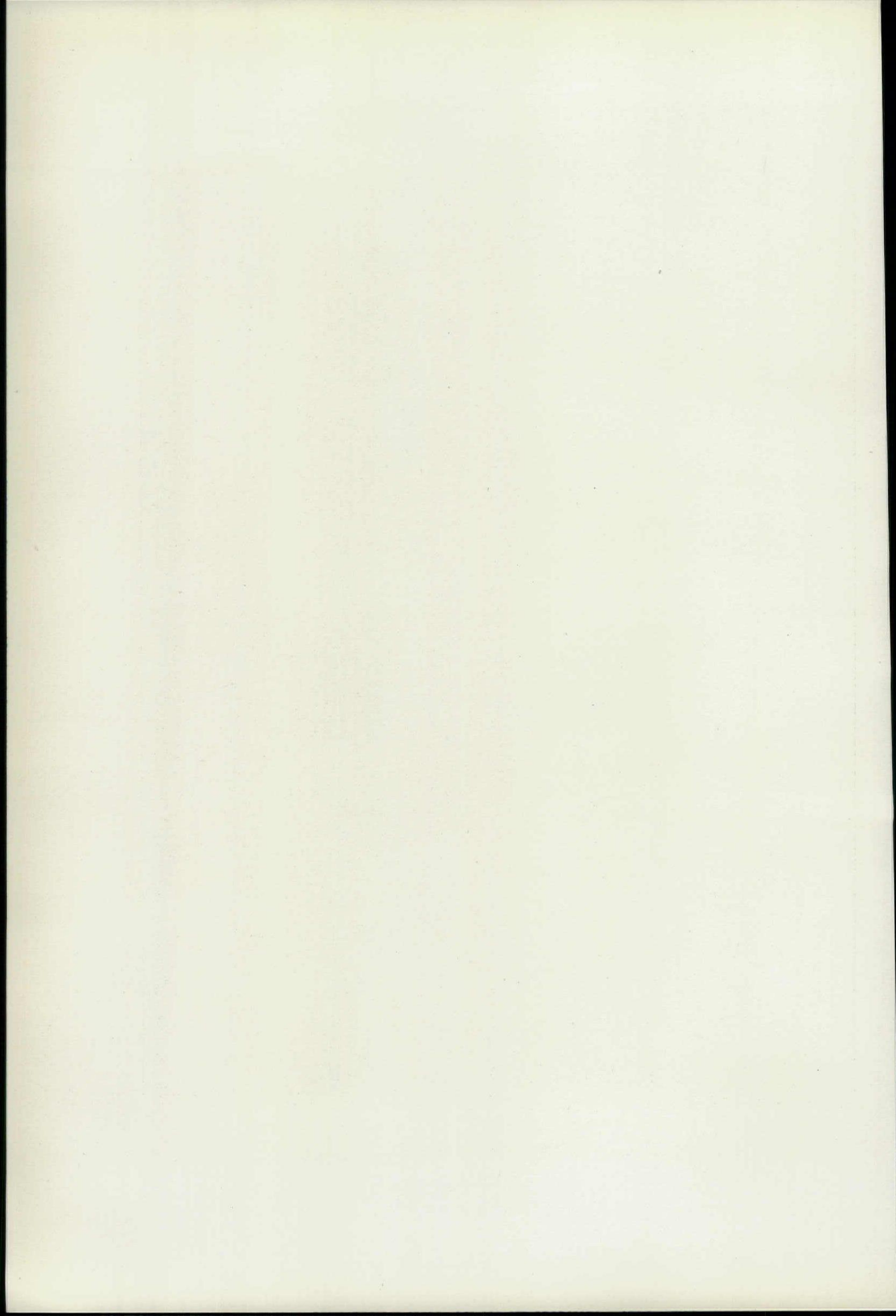






DETAIL OF BOARD ROOM  
GENERAL MOTORS BUILDING, NEW YORK  
SHREVE & LAMB, ARCHITECTS







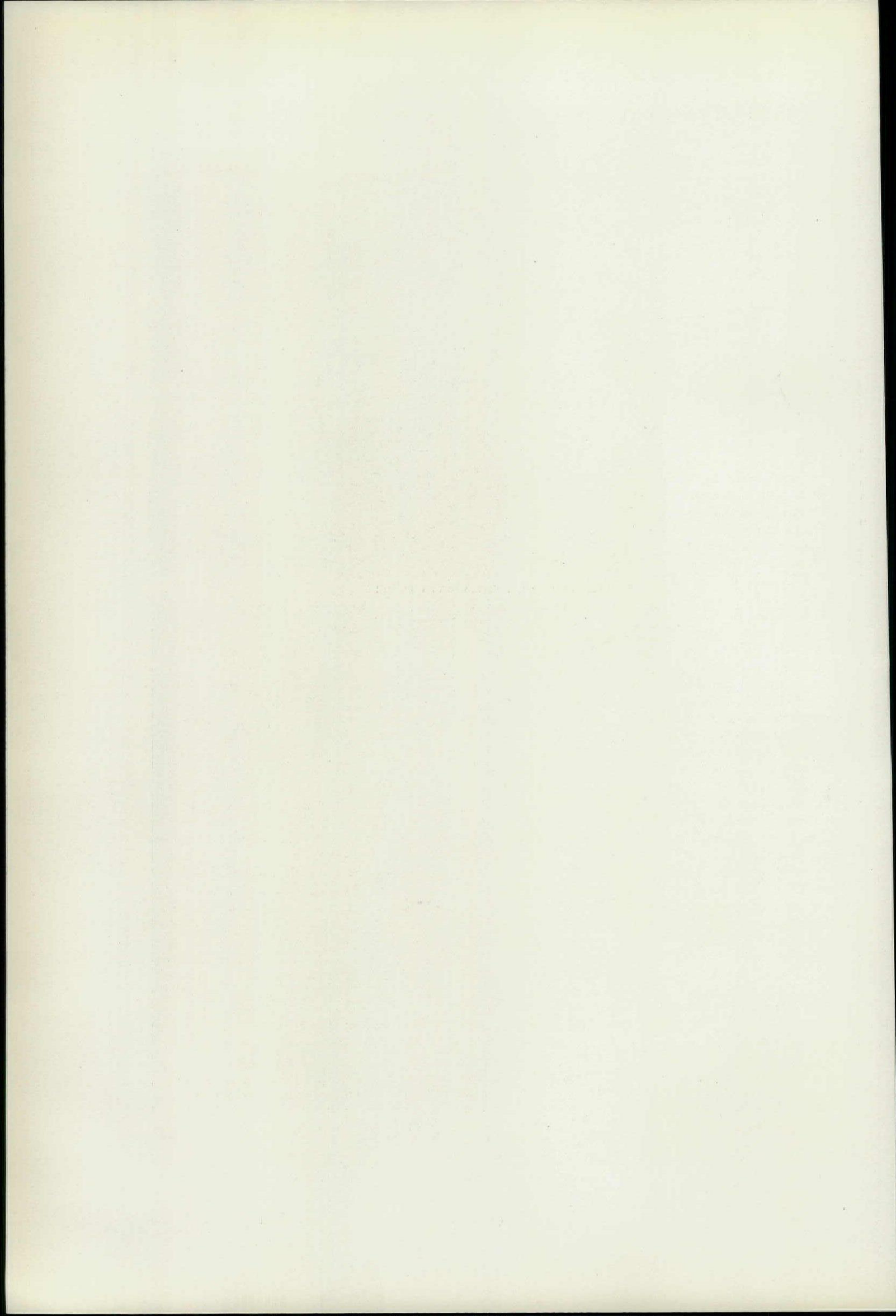


TELEPHONE ROOM, TWENTY-SIXTH FLOOR



PRIVATE DINING ROOM, TWENTY-SIXTH FLOOR  
GENERAL MOTORS BUILDING, NEW YORK  
SHREVE & LAMB, ARCHITECTS







## A GREEK REVIVAL COURT HOUSE IN SOUTHERN INDIANA

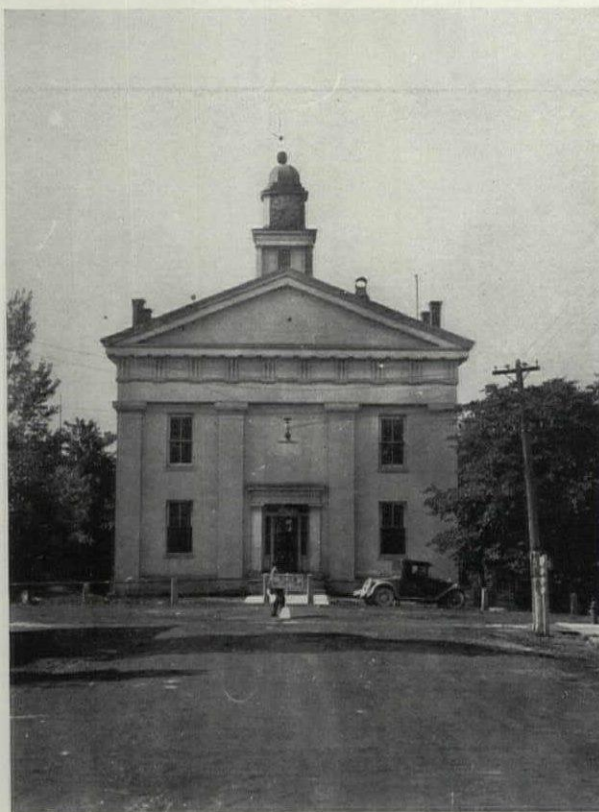
BY

REXFORD NEWCOMB

PROFESSOR OF ARCHITECTURE, UNIVERSITY OF ILLINOIS

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



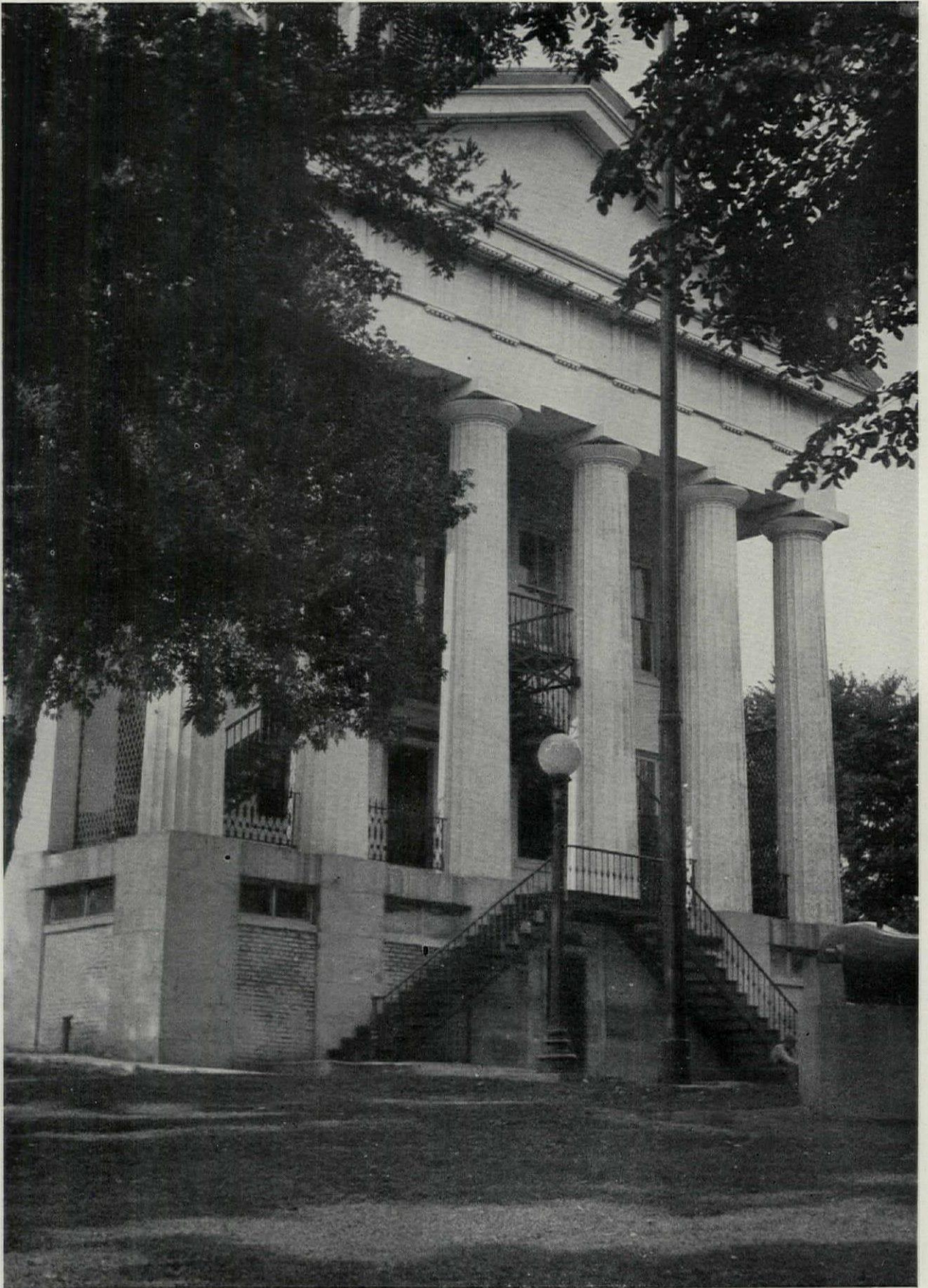
North End, Showing Wide Pilaster Treatment

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 Georgian 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 "Pæstum," Chandler's "Tonia," 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.

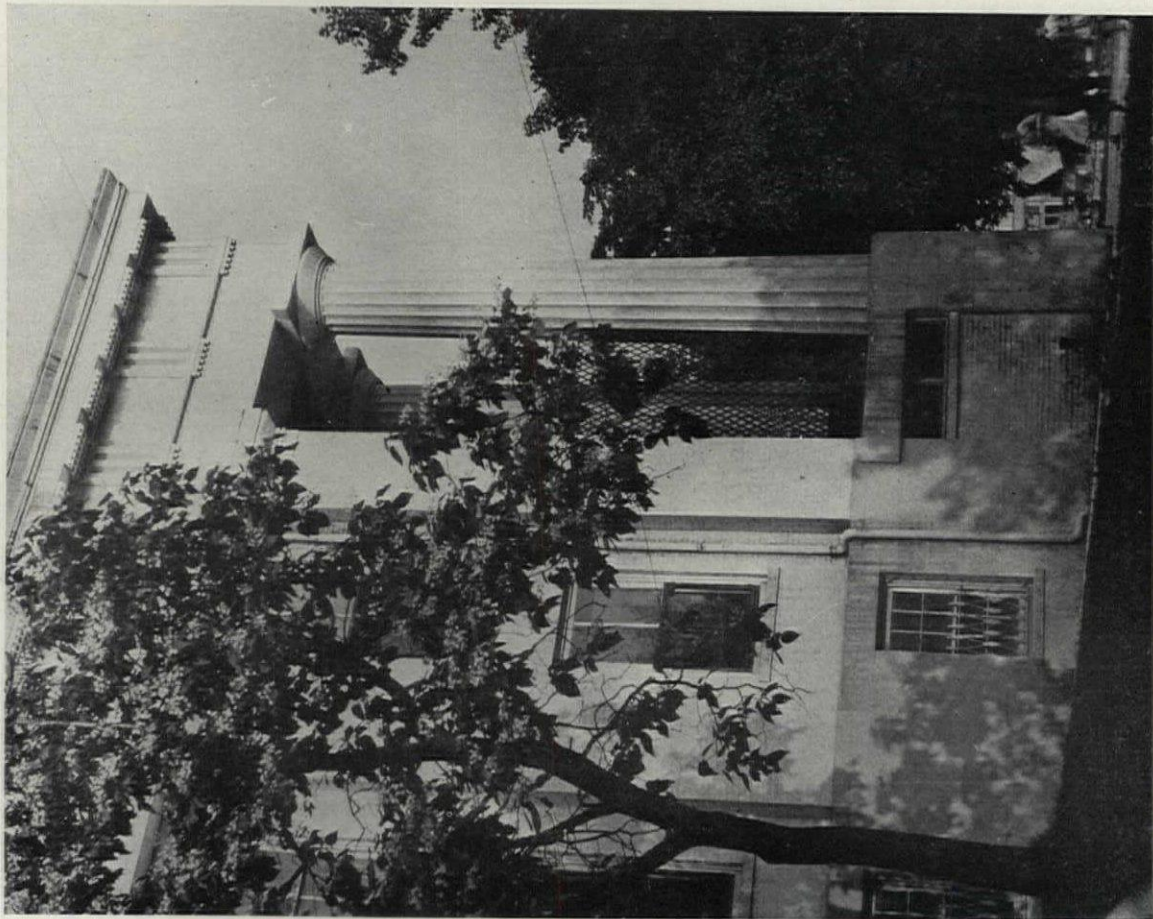
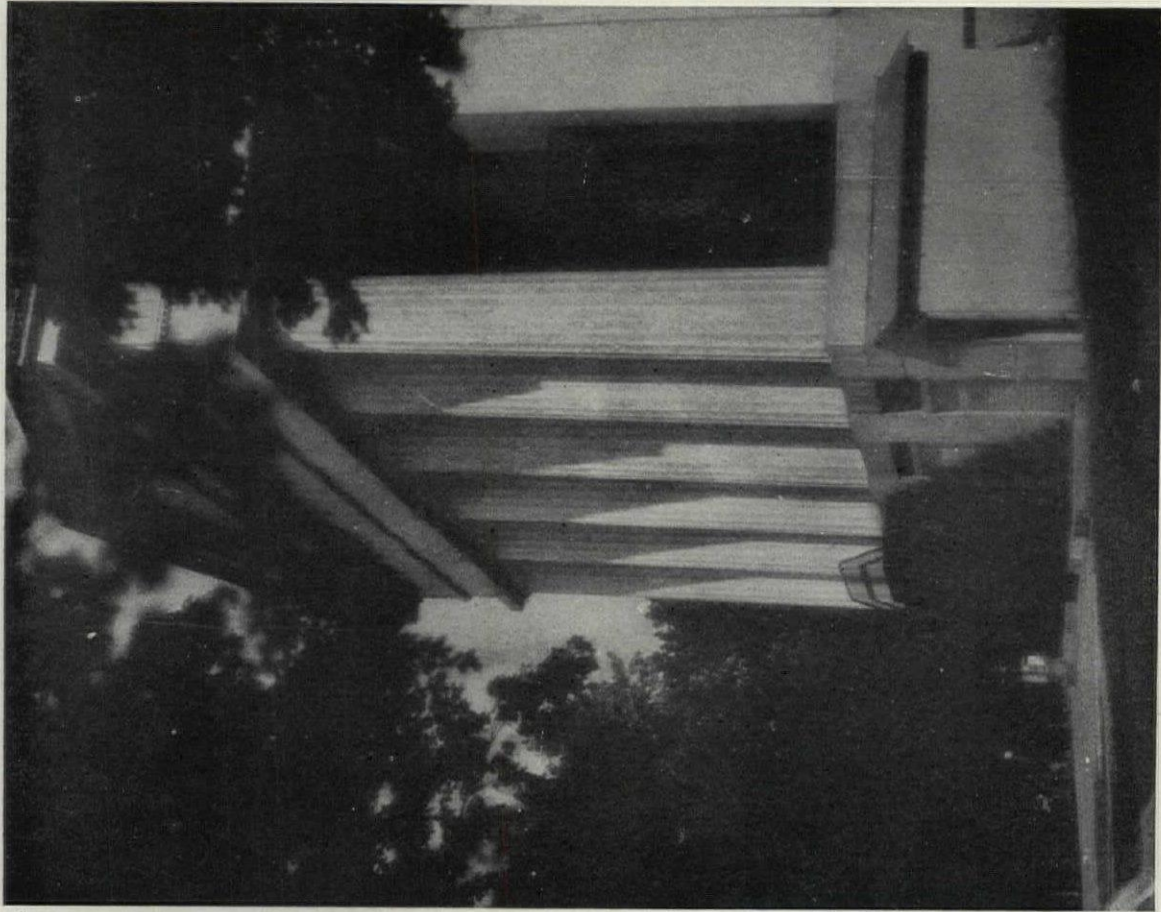
During the period from 1825 to 1850 many gov-





THE IRON GRILLES, RAILINGS AND STAIRS ARE INTERESTING FEATURES OF THE SOUTH PORTICO OF THE OLD COURT HOUSE AT PAOLI, IND.





THE GRADUAL SLOPE OF THE PUBLIC SQUARE AT PAOLI, IND., NECESSITATES A HIGH PODIUM AT THE SOUTH END OF THE OLD COURT HOUSE WHICH ADDS MUCH TO THE DIGNITY OF THIS ELEVATION



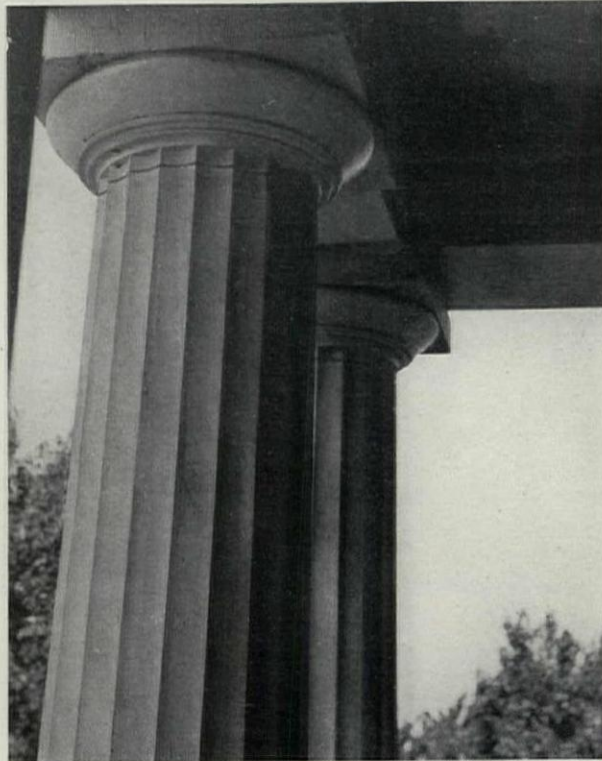
ernment structures in the way of custom houses, post offices, sub-treasuries and mints, to say nothing of the federal buildings in Washington, followed very closely the Greek temple type. The "official" style of the government keyed the popular taste, with the result that banks, county court houses, 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 some 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 hy-



Details of the Doric Caps and Columns

draulic 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



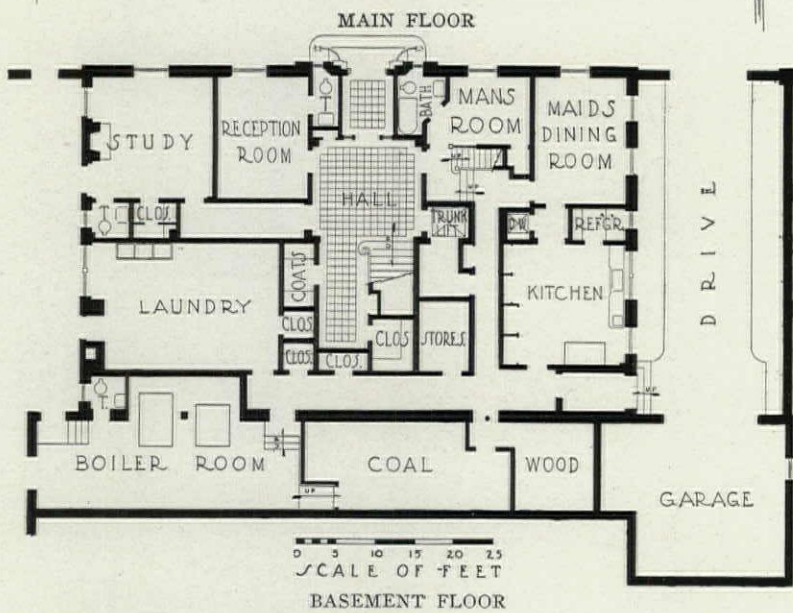
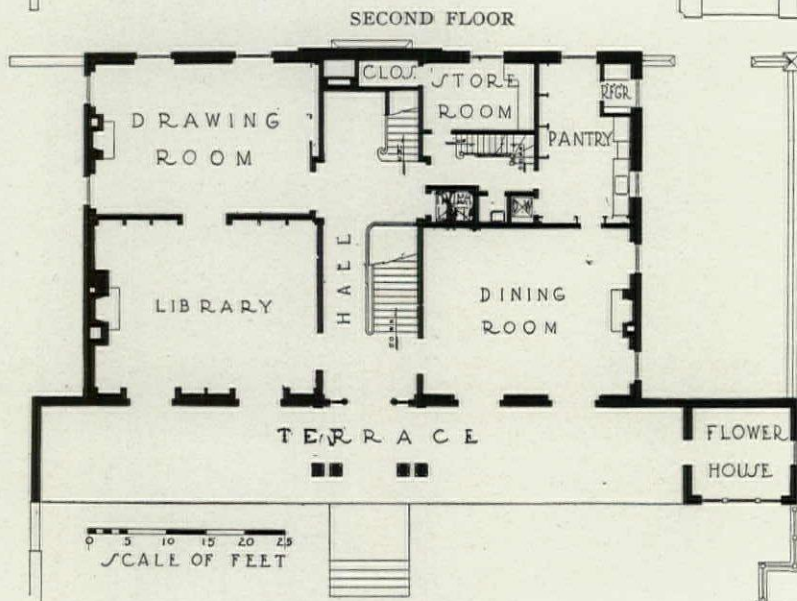
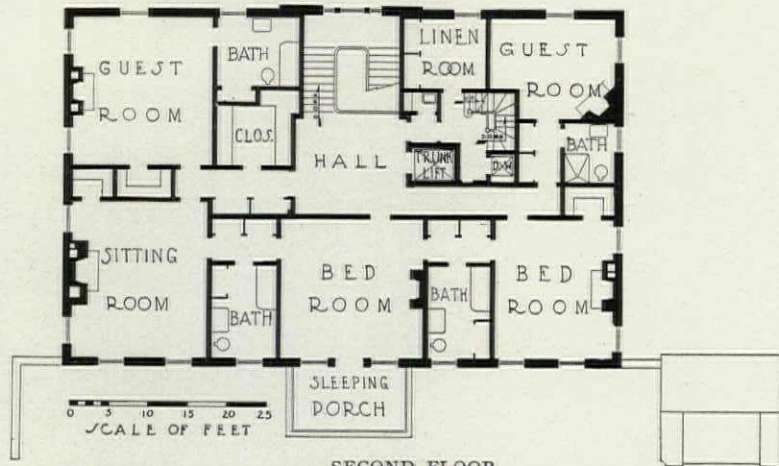
*Photos. H. D. Eberlein*

GARDEN FACADE

*Plans on Back*

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





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

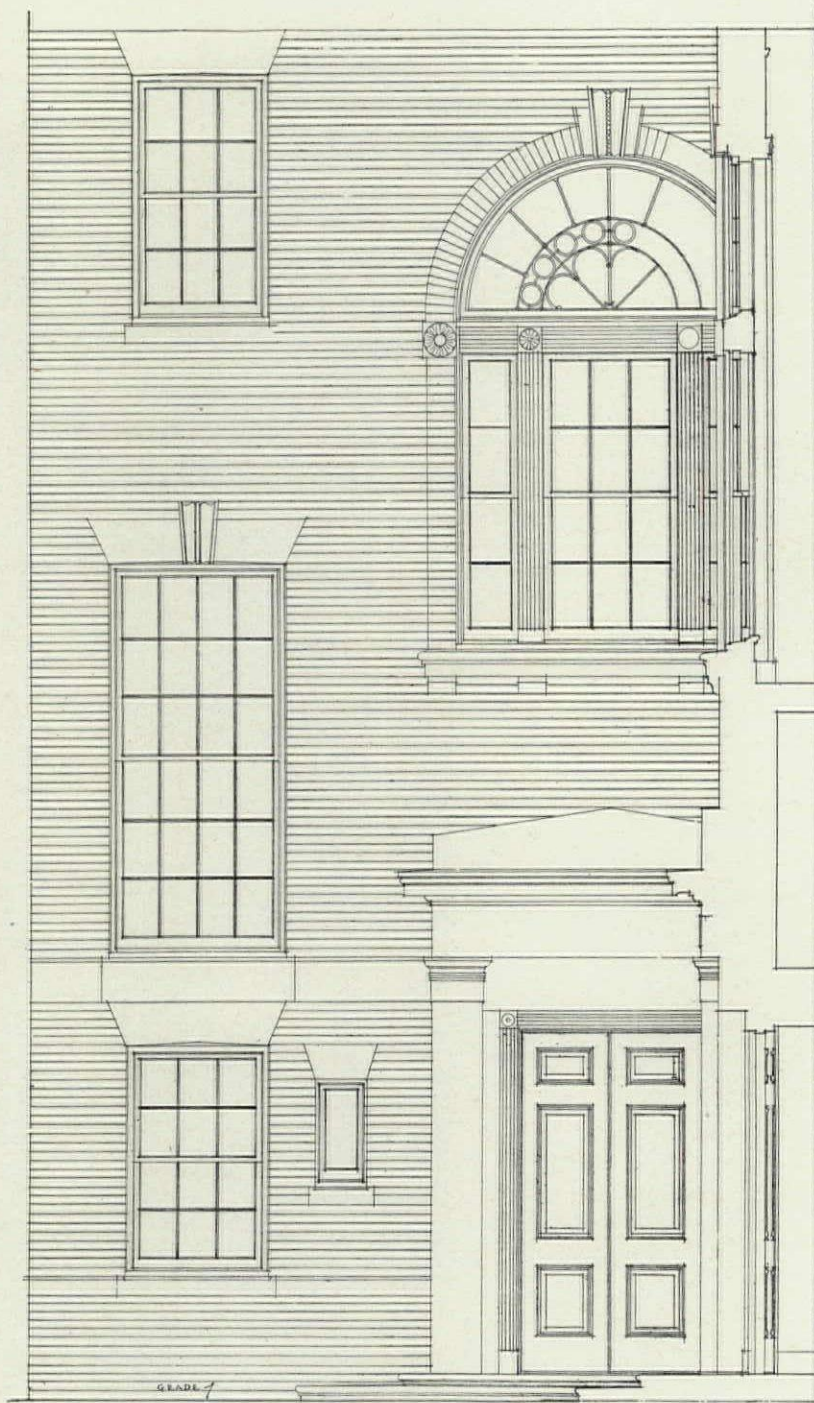




*Detail on Back*

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





ELEVATION

SECTION

EXTERIOR DETAILS

SCALE  
0 1 2 3 4 FT.

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

FEB.  
1928

No.  
52

The ARCHITECTURAL FORUM DETAILS

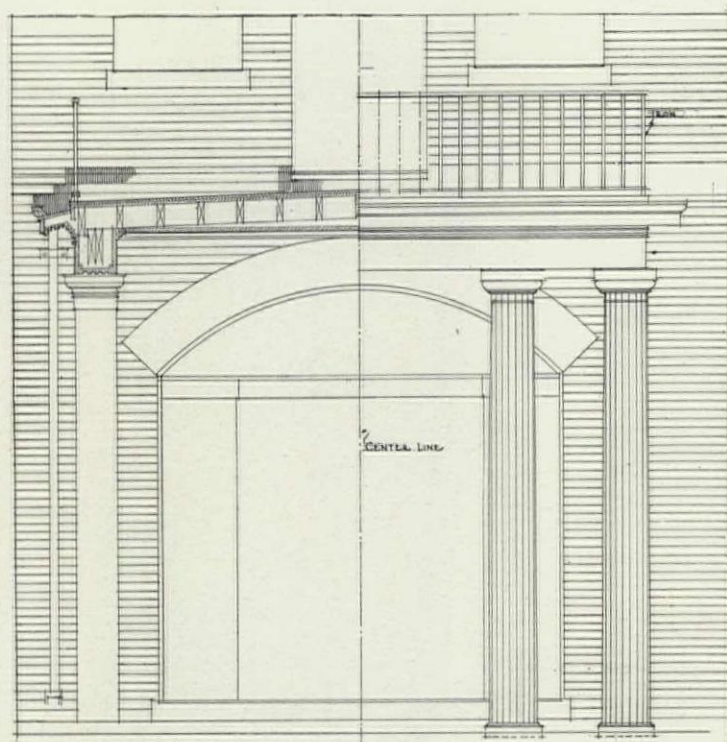




*Detail on Back*

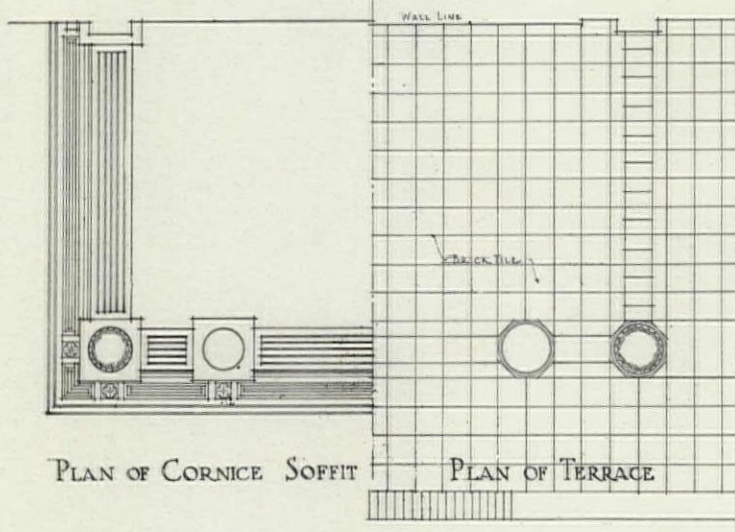
GARDEN PORCH  
HOUSE OF ADOLPH C. MILLER, ESQ., WASHINGTON  
PLEASANTS PENNINGTON, ARCHITECT





SECTION

ELEVATION



PLAN OF CORNICE SOFFIT

PLAN OF TERRACE

SLEEPING PORCH

SCALE  
0 1 2 3 4 FT

HOUSE OF ADOLPH C. MILLER, ESQ., WASHINGTON

PLEASANTS PENNINGTON, ARCHITECT

FEB.  
1928

No.  
53

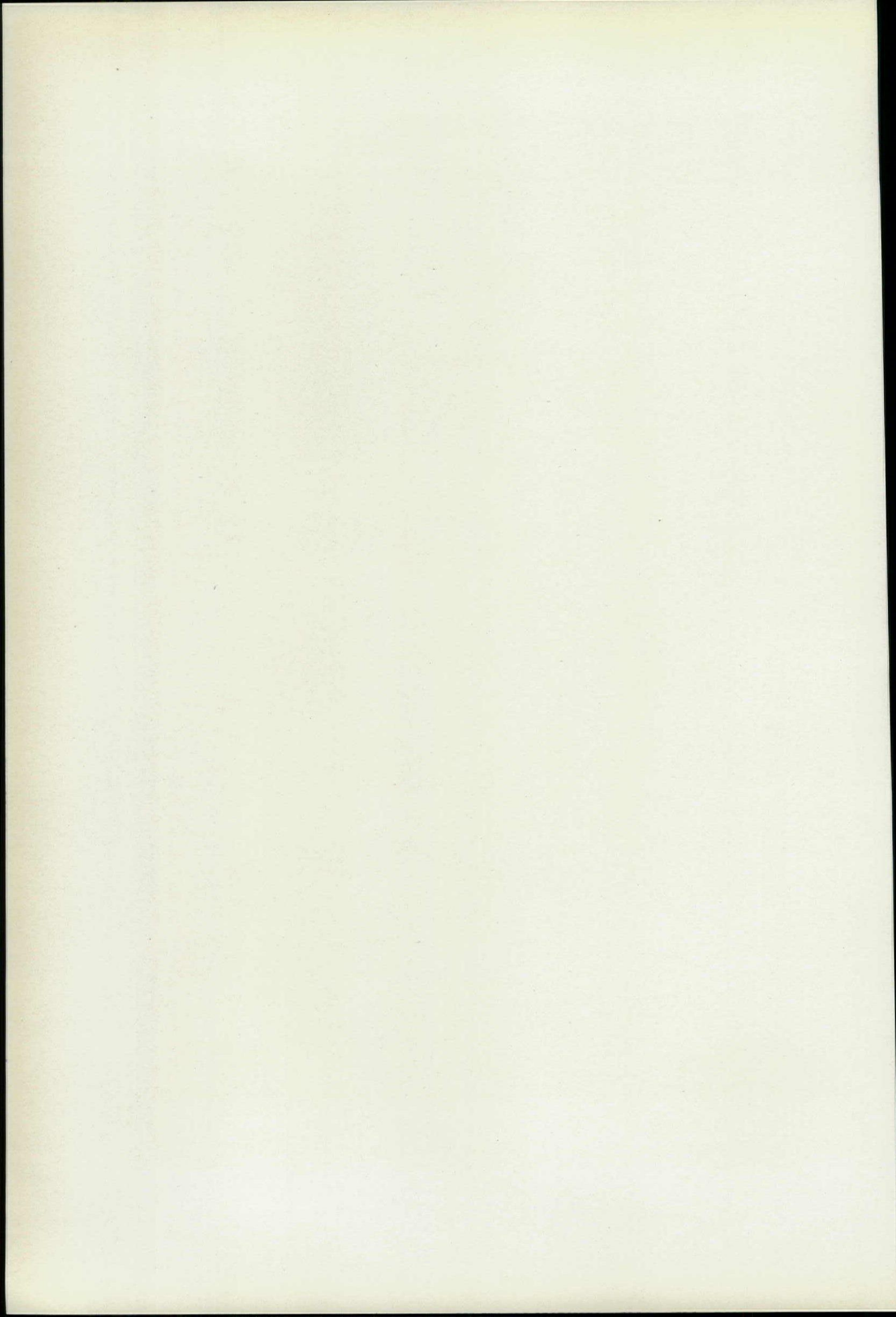
The ARCHITECTURAL FORUM DETAILS





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



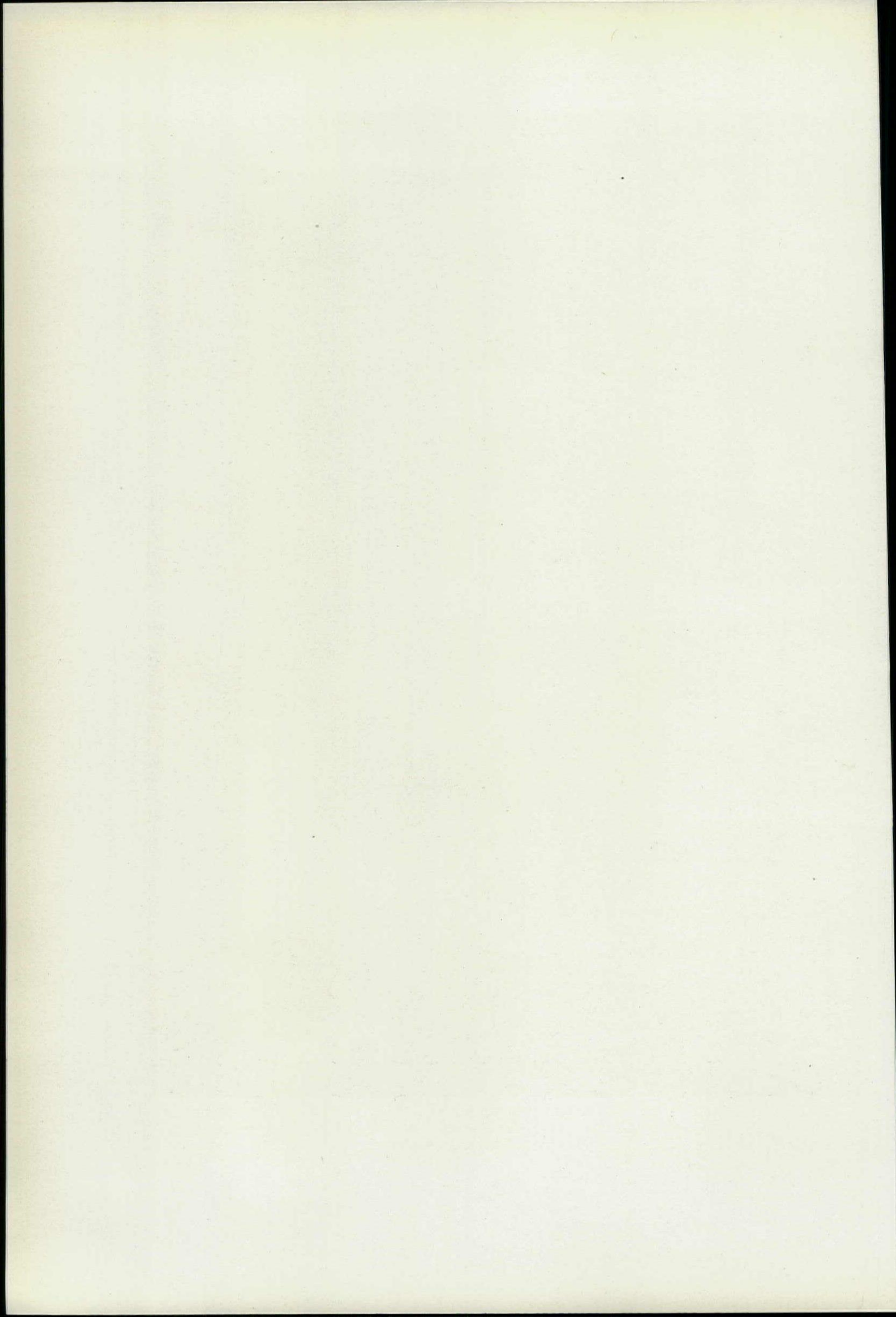






DETAIL, HALL ON MAIN FLOOR  
HOUSE OF ADOLPH C. MILLER, ESQ., WASHINGTON  
PLEASANTS PENNINGTON, ARCHITECT









LIBRARY

*Details on Page 192*

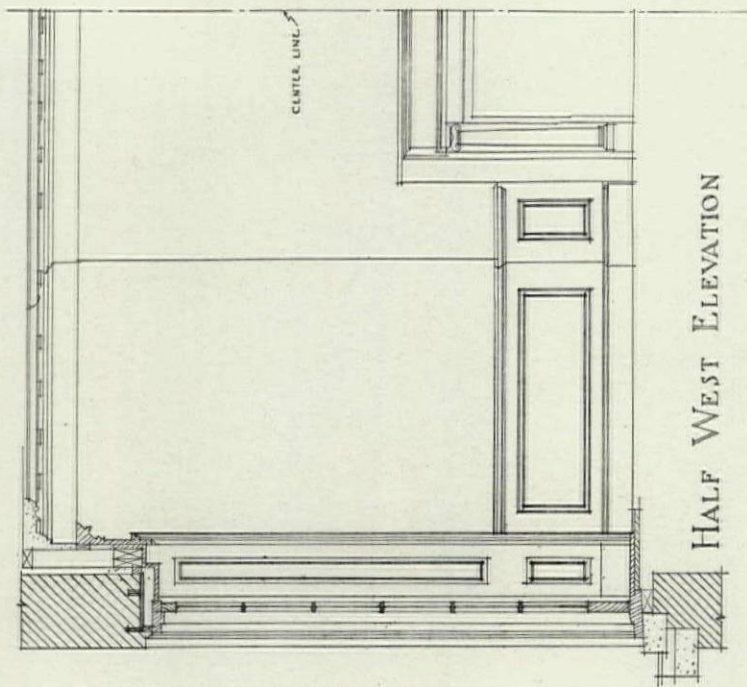


DRAWING ROOM

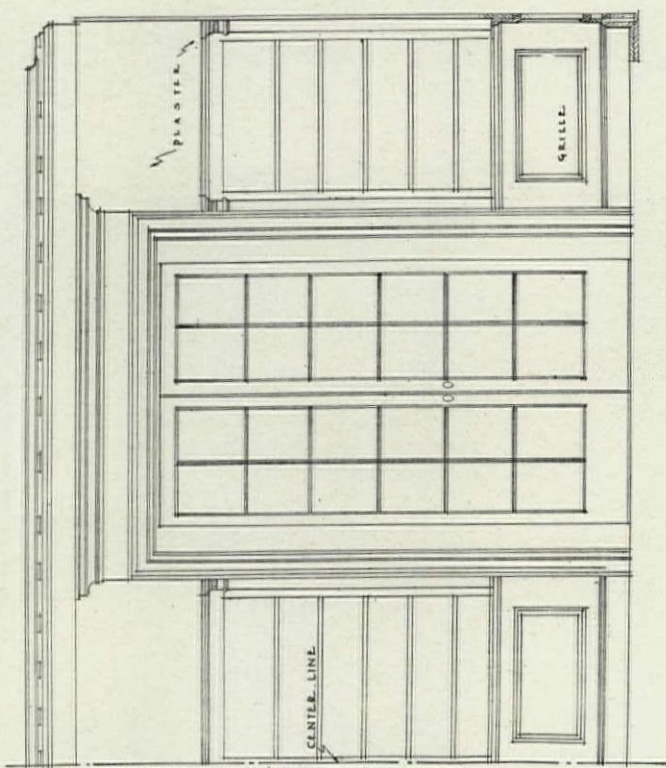
*Details on Page 194*

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





HALF WEST ELEVATION



HALF SOUTH ELEVATION

LIBRARY



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

FEB.  
1928

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The ARCHITECTURAL FORUM DETAILS

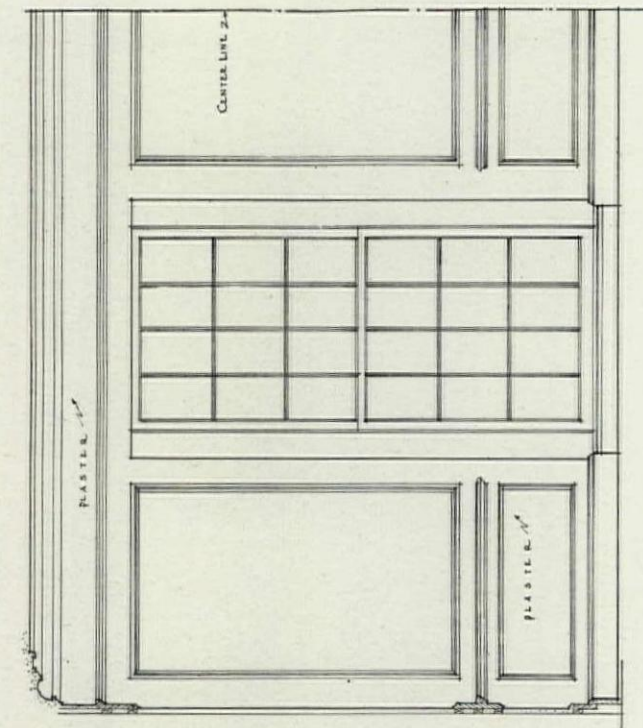




ANTIQUE MARBLE MANTEL IN DRAWING ROOM  
HOUSE OF ADOLPH C. MILLER, ESQ., WASHINGTON  
PLEASANTS PENNINGTON, ARCHITECT

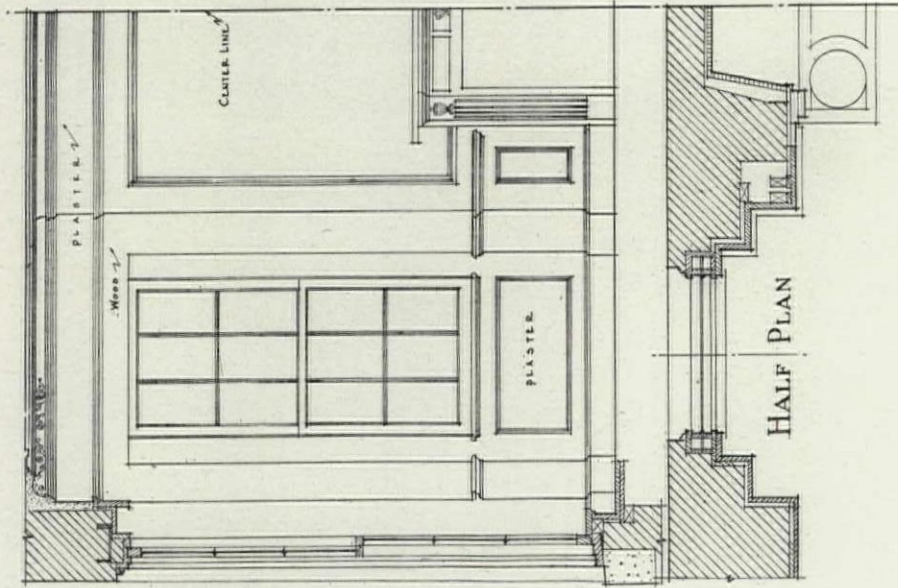
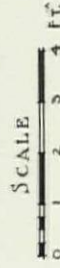
*Details on Back*





HALF NORTH ELEVATION

DRAWING ROOM



HALF WEST ELEVATION

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

FEB.  
 1928

No.  
 55

The ARCHITECTURAL FORUM DETAILS

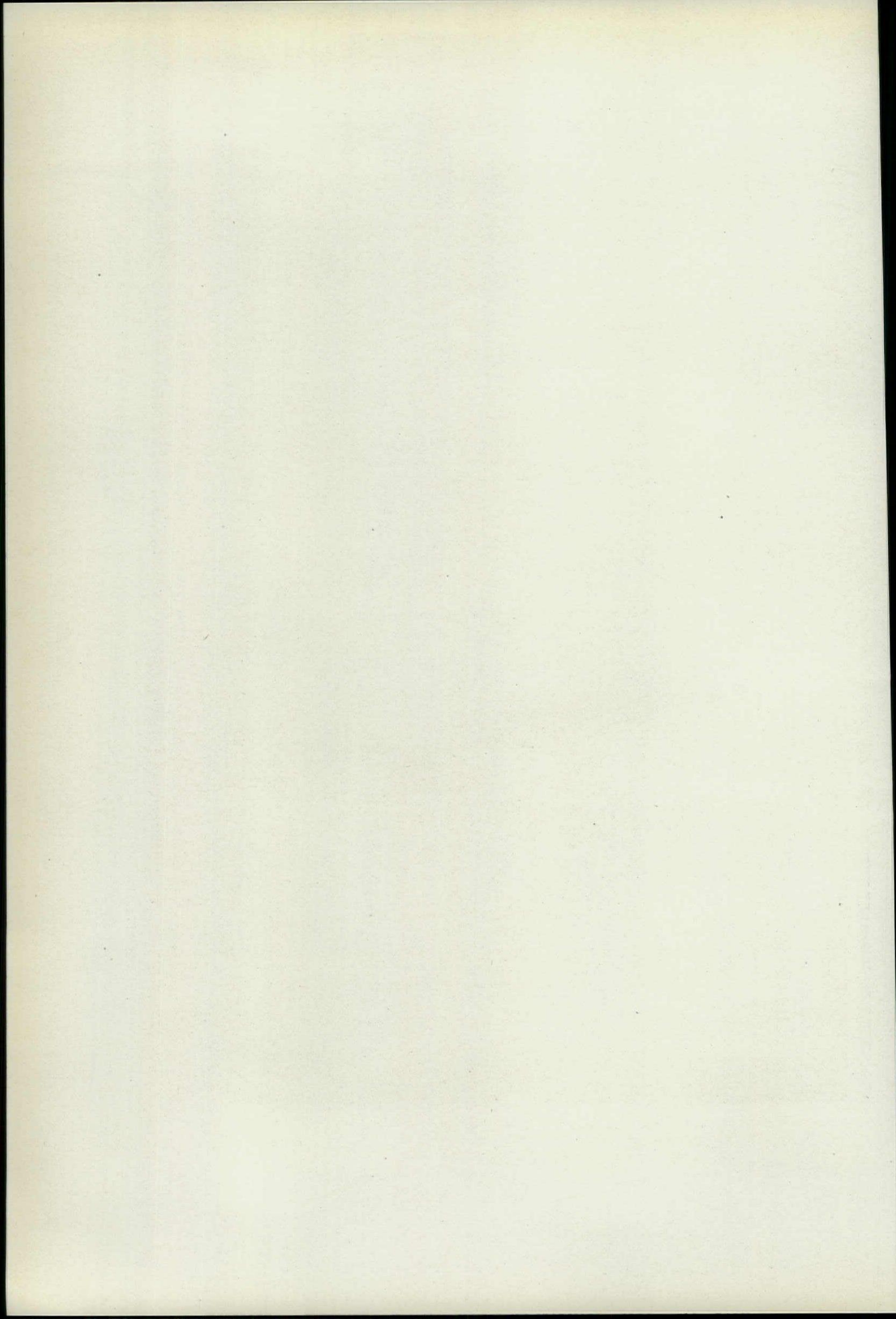




OLD BLACK AND GOLD MARBLE MANTEL IN LIBRARY  
HOUSE OF ADOLPH C. MILLER, ESQ., WASHINGTON  
PLEASANTS PENNINGTON, ARCHITECT

*Details on Page 192*







## 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 com-

ing 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



The Elks' Memorial, Chicago  
Egerton, Swartwout, Architect



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 Gustavino 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, preëmpted 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 dis-

tinctive 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 really 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



Upper Stair Hall, Elks' Memorial, Chicago

Egerton Swartwout, Architect

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 elks 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, Verte 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



Stair Hall, Elks' Memorial, Chicago  
Egerton Swartwout, Architect

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, Verte 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.

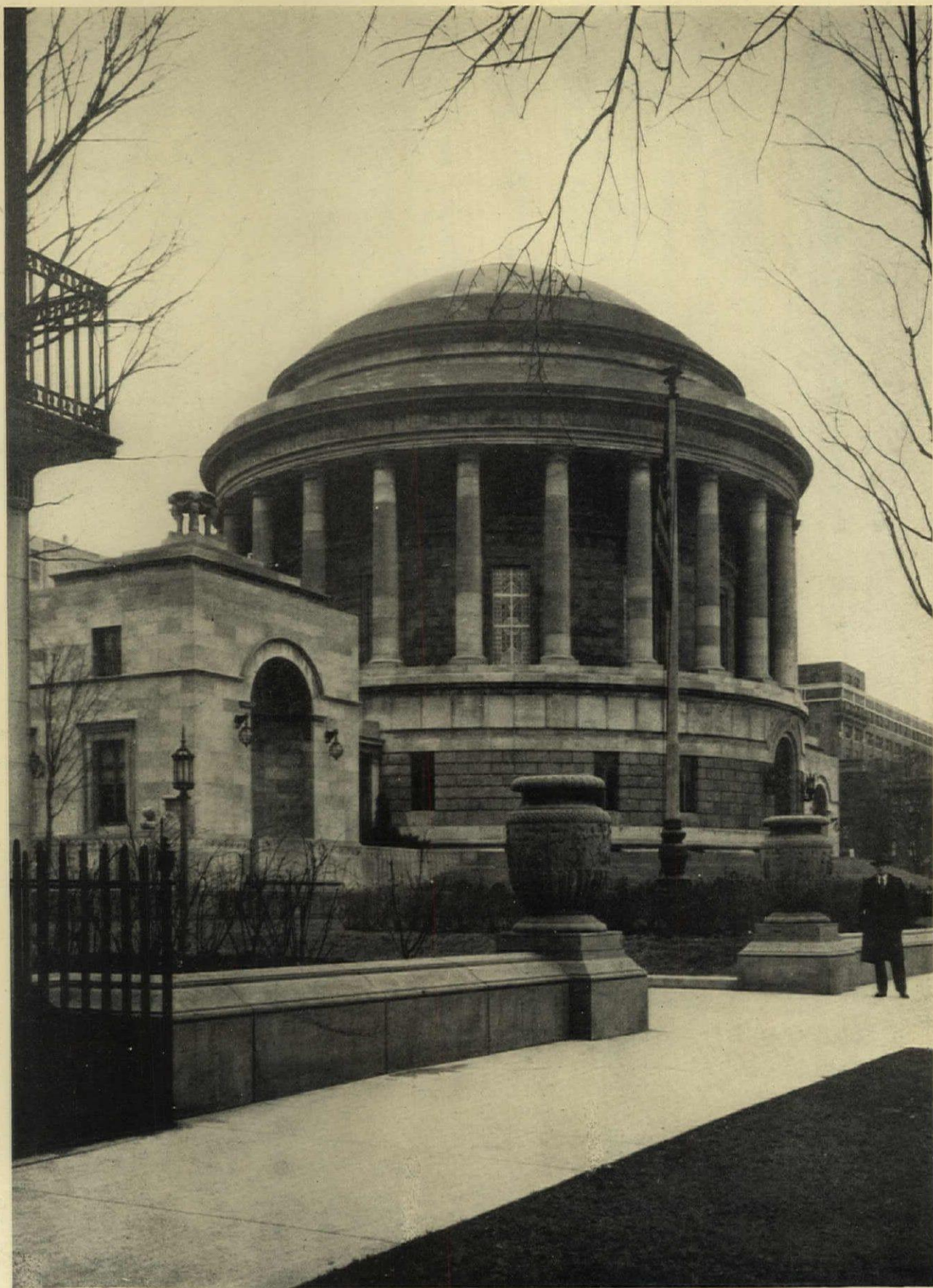
I haven't space to go into any more details, and really it isn't necessary. I can only express my great appreciation of the collaboration of those who contributed so much to the building,—to ex-Governor Tener, and the Hon. J. T. Fanning and the rest of the commission; to my old friend, the late Col. 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.



Side View, Elks' Memorial, Chicago

Egerton Swartwout, Architect



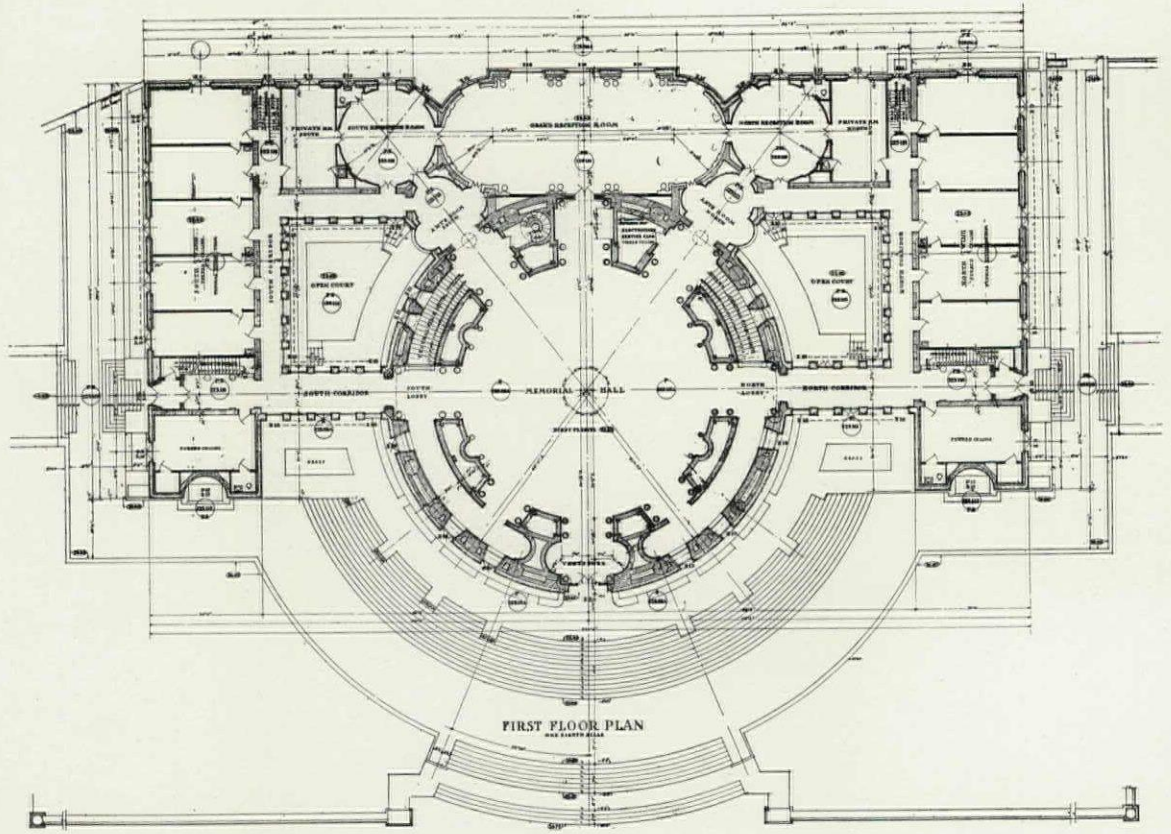


*Photo. Paul J. Weber*

THE ELKS' MEMORIAL, CHICAGO  
EGERTON SWARTWOUT, ARCHITECT

*Plan on Back*





THE ELKS' MEMORIAL, CHICAGO  
EGERTON SWARTWOUT, ARCHITECT



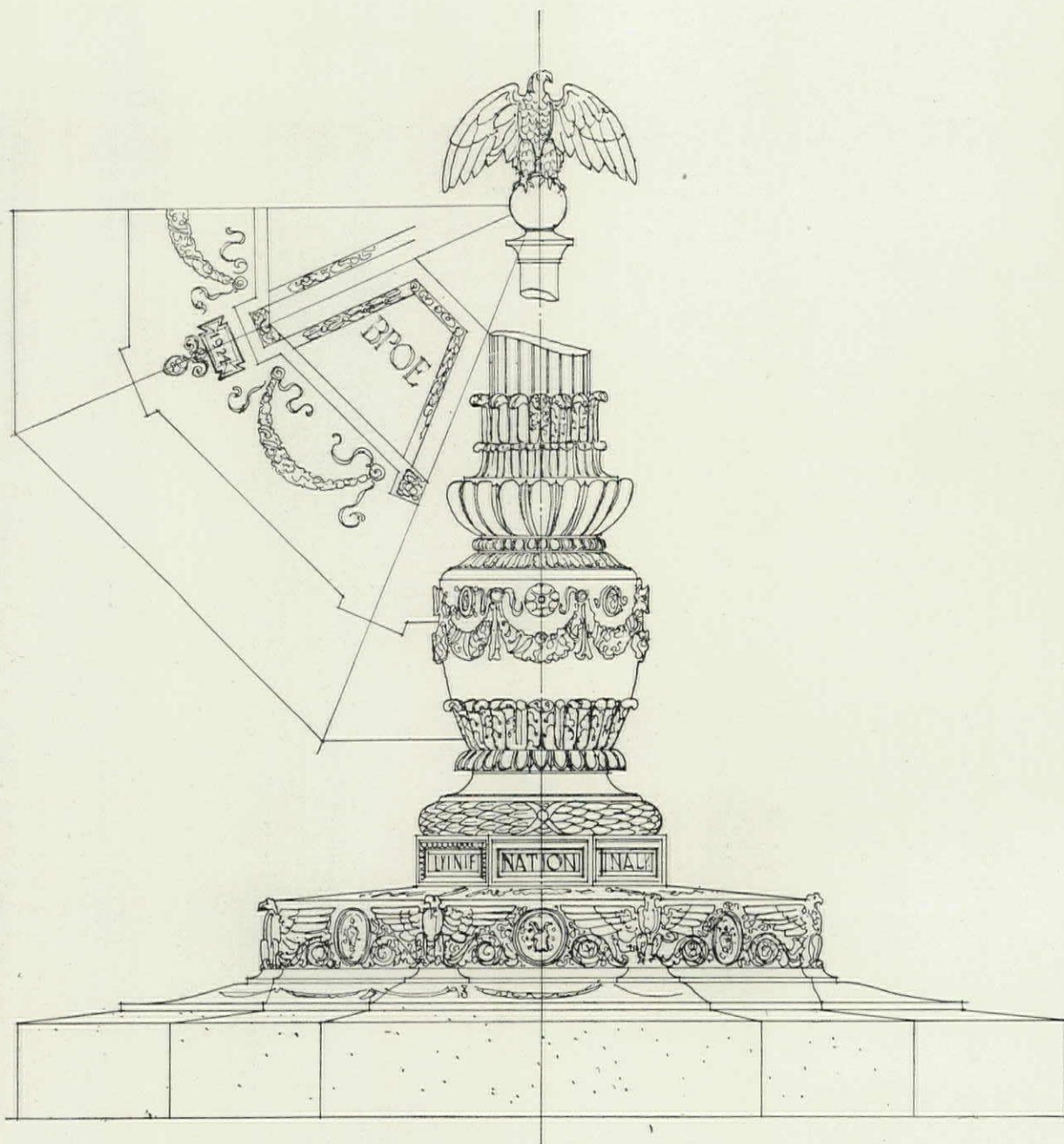


*Photo. Trowbridge*

*Detail on Back*

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





FLAG POLE BASE  
ELKS MEMORIAL

SCALE  
0 1 ft.

FEB.  
1928

NO.  
56

The ARCHITECTURAL FORUM DETAILS

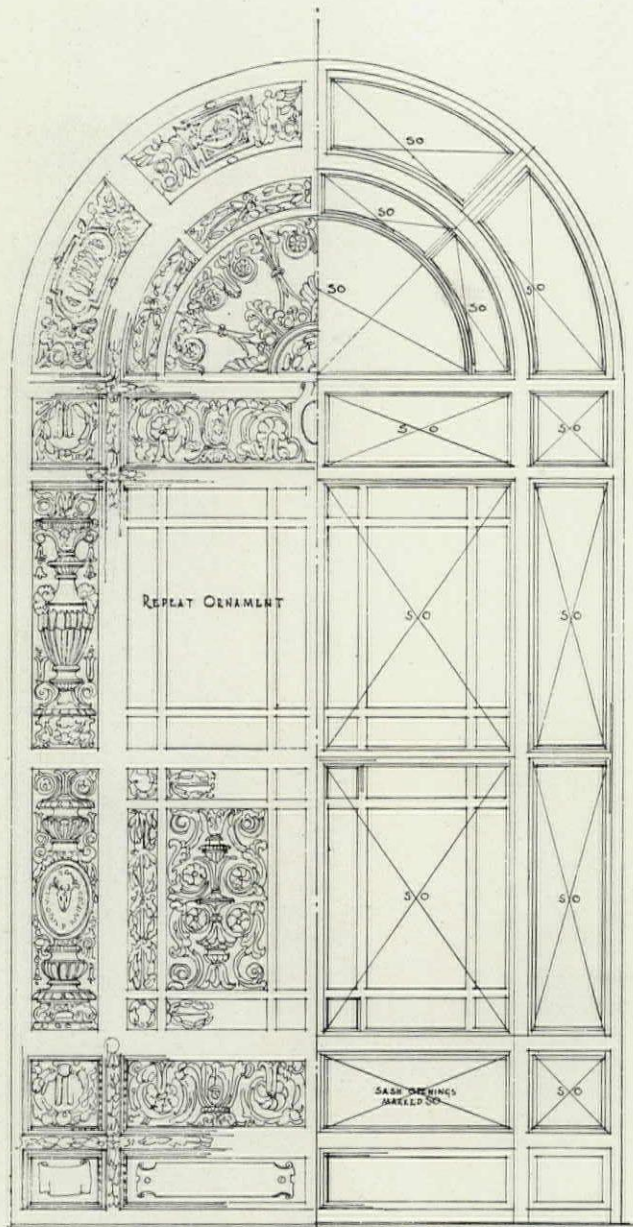




*Detail on Back*

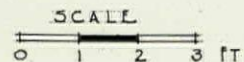
BRONZE ENTRANCE DOORS  
THE ELKS' MEMORIAL, CHICAGO  
EGERTON SWARTWOUT, ARCHITECT





HALF EXTERIOR      HALF INTERIOR

$\frac{3}{4}$ " SCALE DETAILS OF ENTRANCE DOOR  
ELKS MEMORIAL

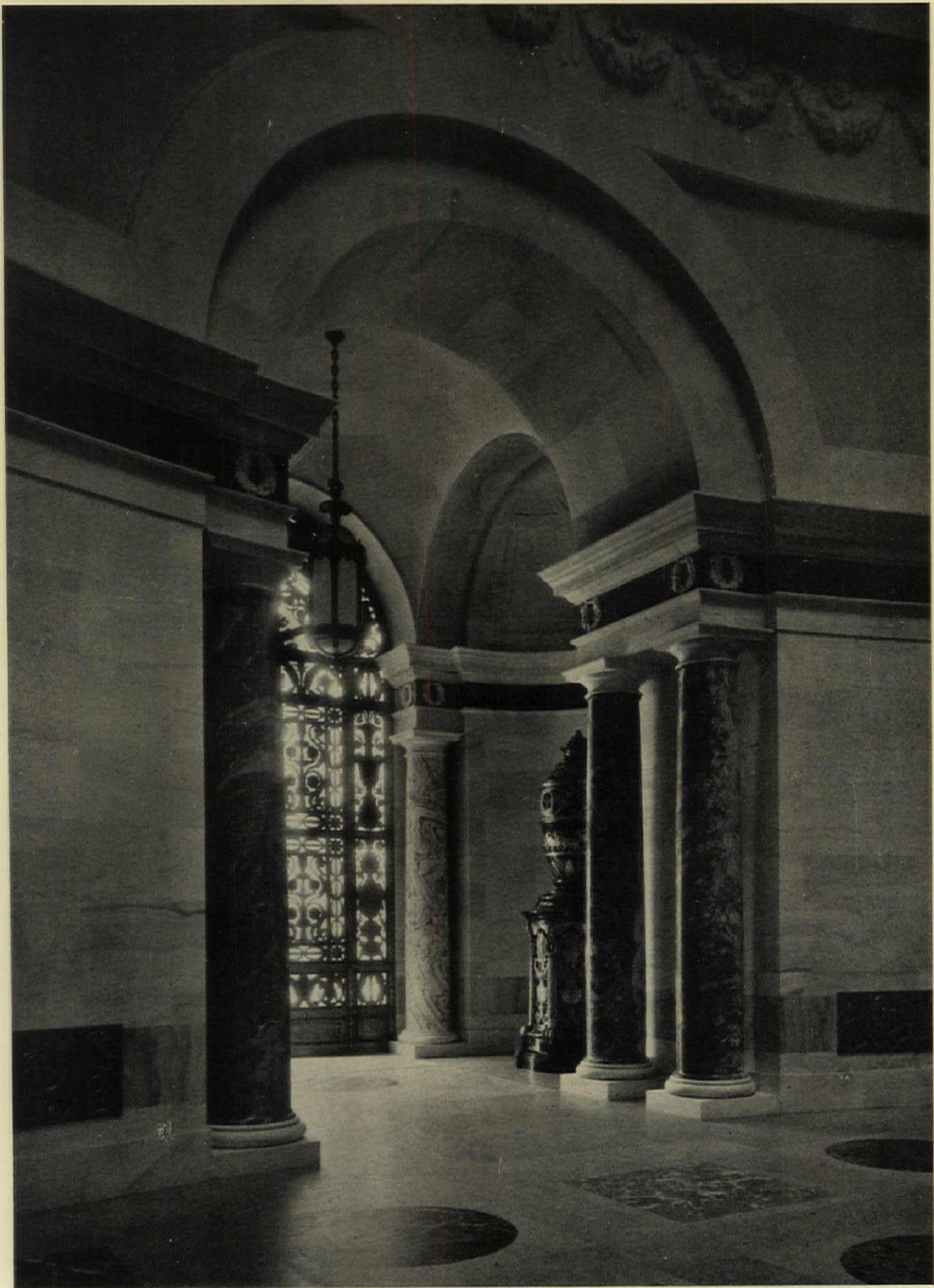


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57

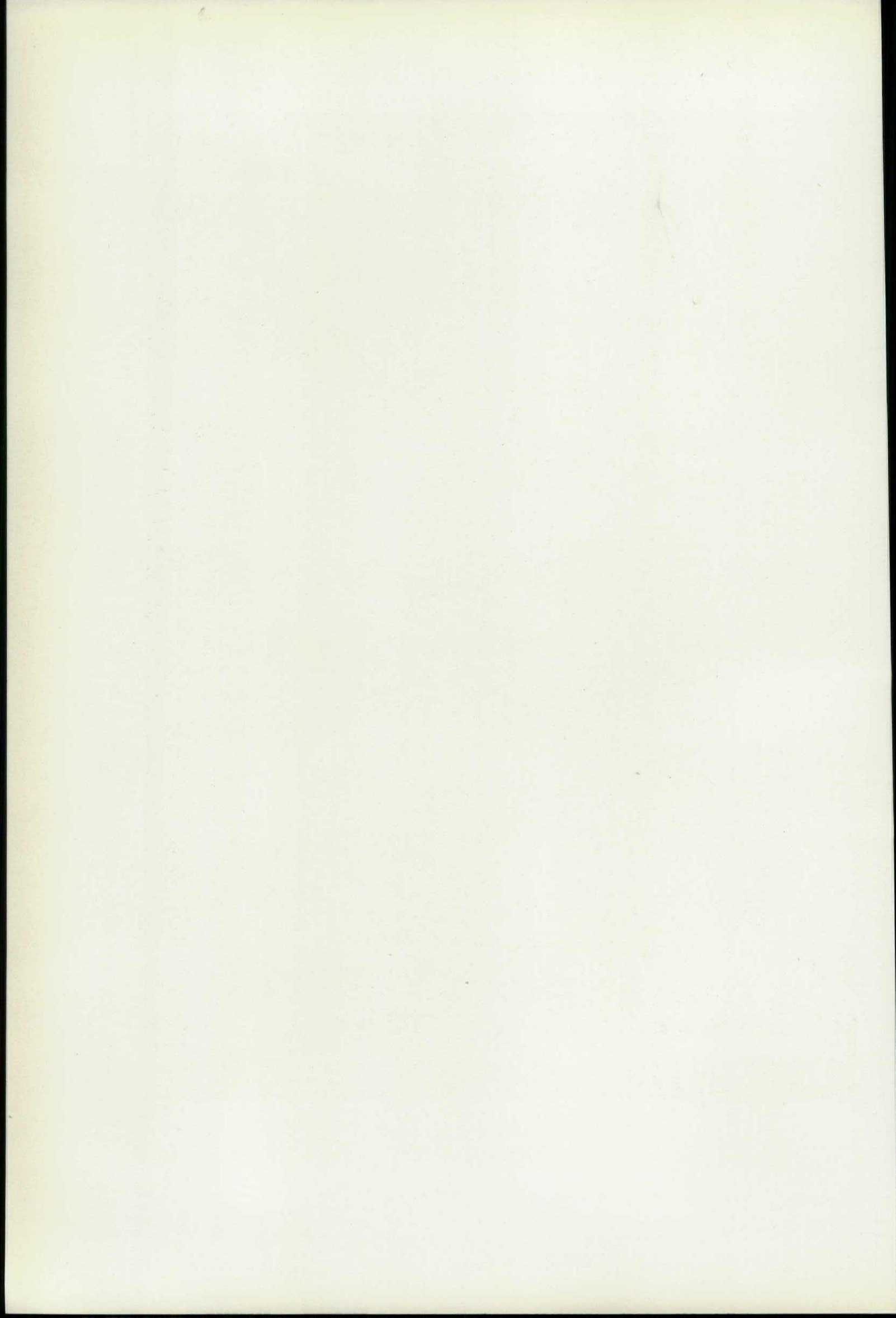
The ARCHITECTURAL FORUM DETAILS



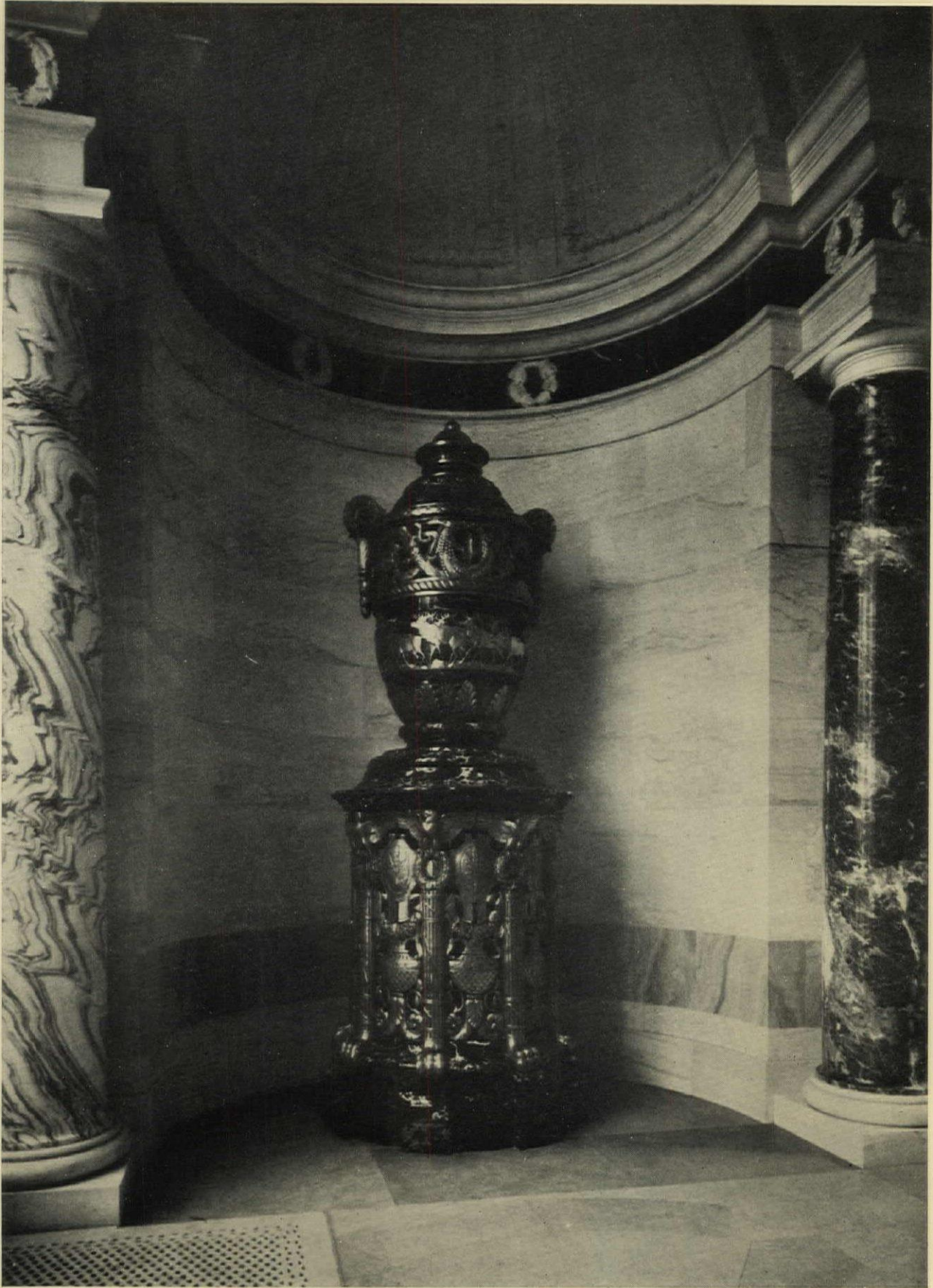


MAIN ENTRANCE  
THE ELKS' MEMORIAL, CHICAGO  
EGERTON SWARTWOUT, ARCHITECT





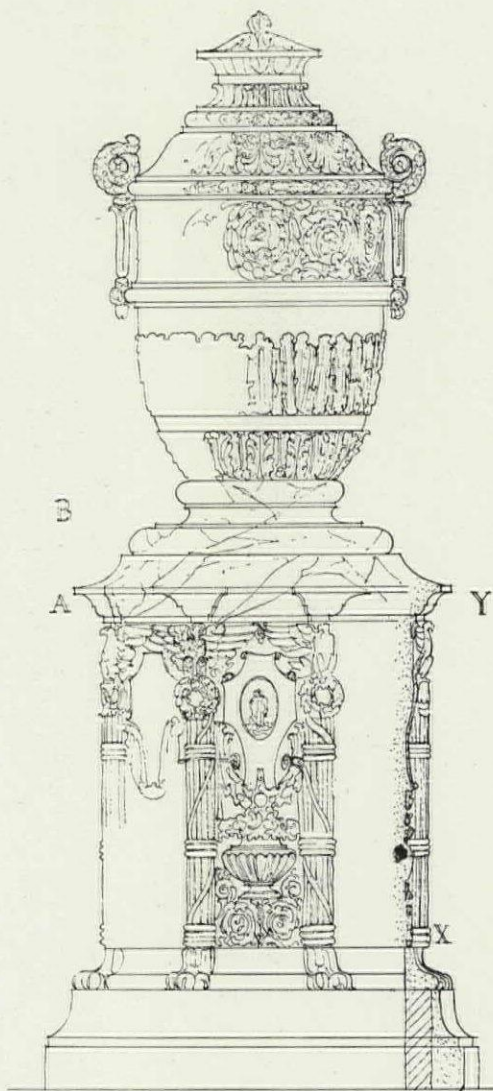




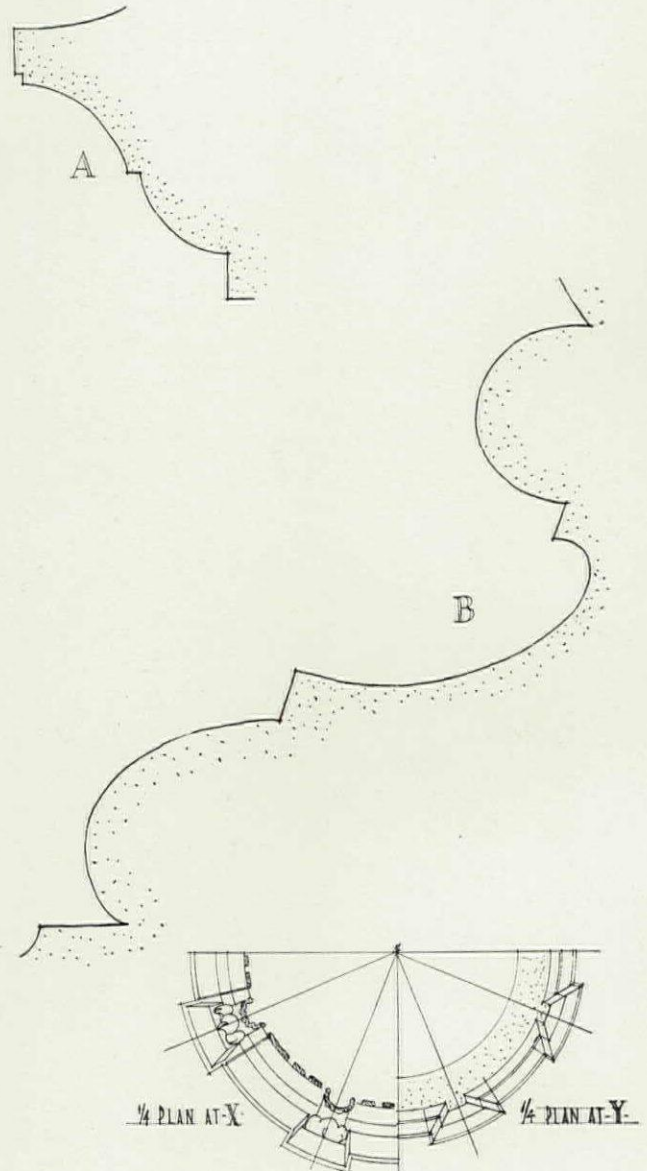
BRONZE RADIATOR ENCLOSURE  
THE ELKS' MEMORIAL, CHICAGO  
EGERTON SWARTWOUT, ARCHITECT

*Detail on Back*





BRONZE RADIATOR ENCLOSURE  
ELKS MEMORIAL



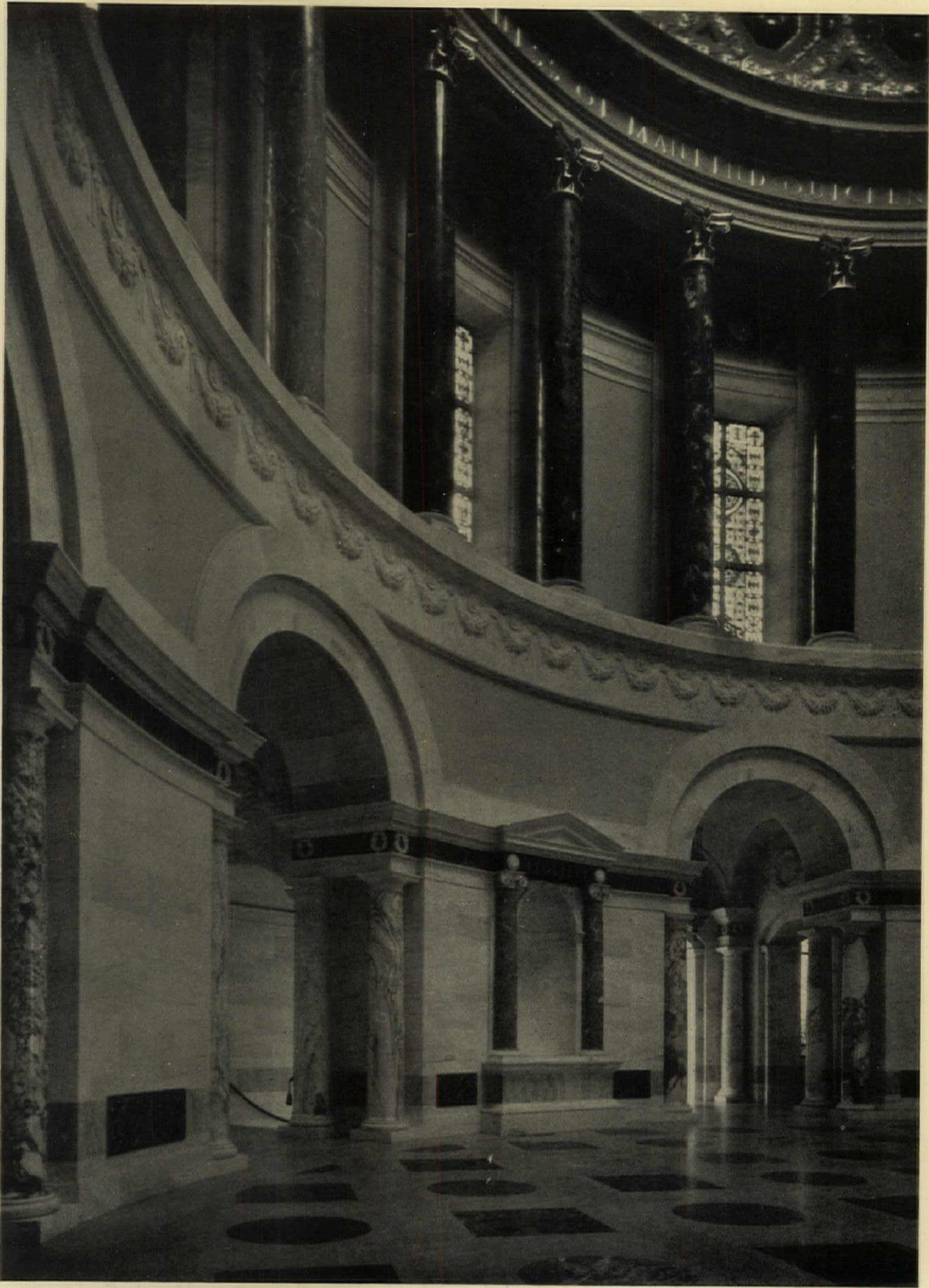
SCALE  
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1928

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58

# The ARCHITECTURAL FORUM DETAILS





MEMORIAL HALL  
THE ELKS' MEMORIAL, CHICAGO  
EGERTON SWARTWOUT, ARCHITECT



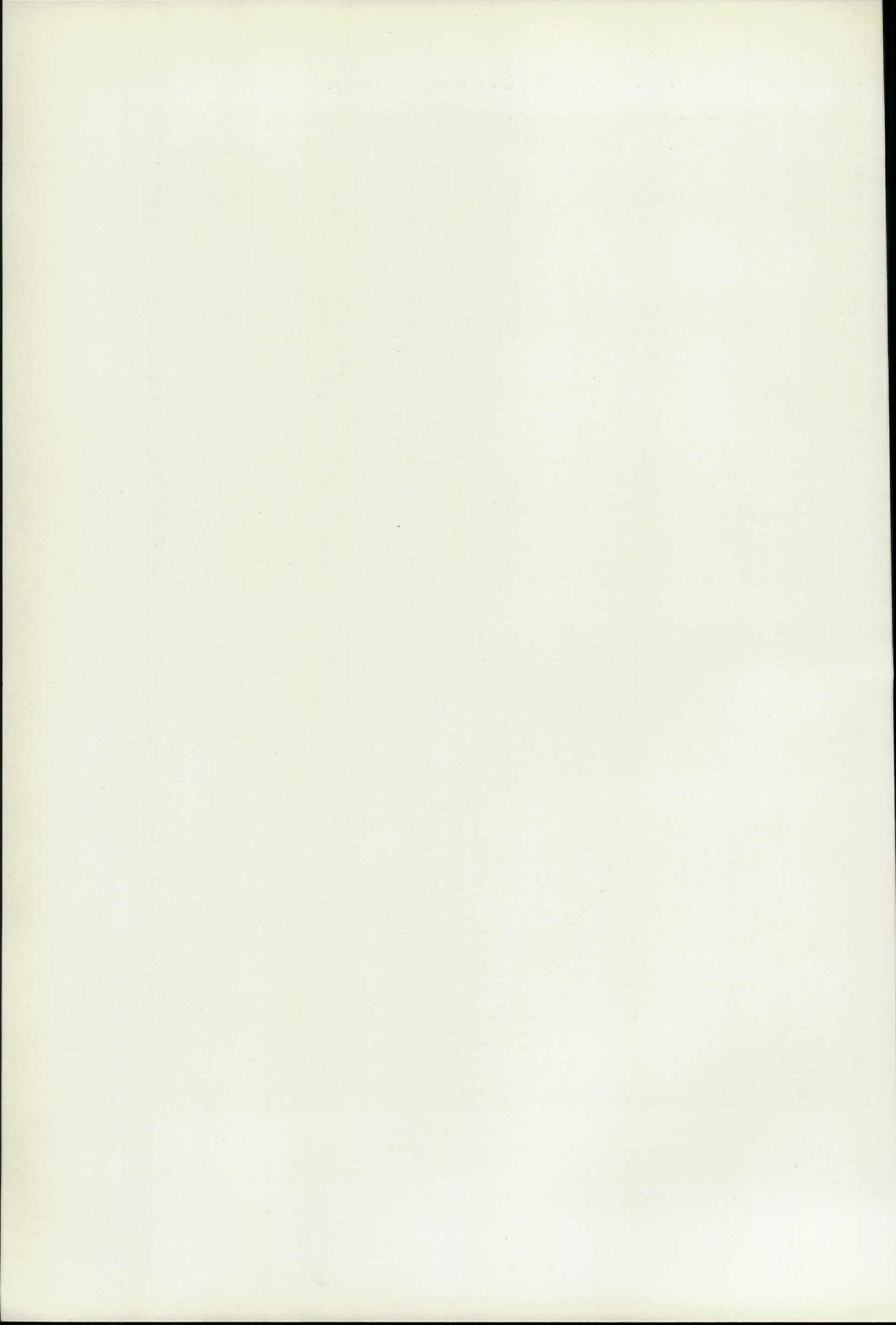






GRAND RECEPTION ROOM  
THE ELKS' MEMORIAL, CHICAGO  
EGERTON SWARTWOUT, ARCHITECT







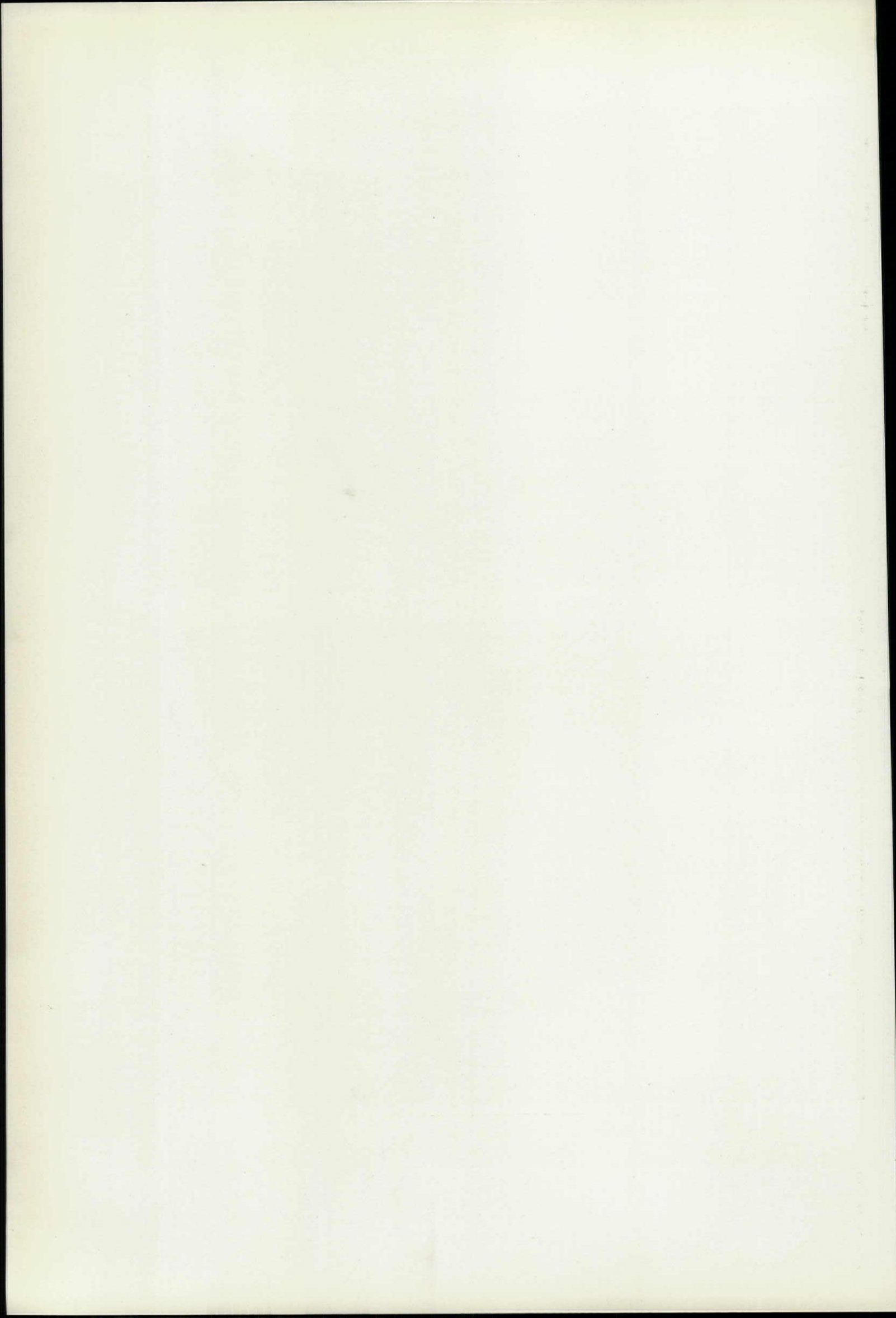


WINDOWS IN GRAND RECEPTION ROOM



NORTH RECEPTION ROOM  
THE ELKS' MEMORIAL, CHICAGO  
EGERTON SWARTWOUT, ARCHITECT







## GUANAJUATO, THE MOST MEXICAN CITY

TEXT AND SKETCHES BY  
WILLIAM P. SPATLING

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 washed 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 allusion 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, beyond any doubt it must be.

Since Guanajuato has the further advantage of three dimensions instead of New Orleans' geographical two, as an artist I found it a constant strain not to miss some angle of the scene, everything being constantly different and of absorbing interest,—including the vertical. Furthermore, there was not the slightest danger, I discovered almost immediately, of going in a wrong direction toward dull or uninteresting territory. The plan for Guanajuato would probably reveal no squares at all, or anything that might be called "blocks." It seems to be an arrangement of triangles and hexagons instead,—never with two sides equal,—frequently with curves and, counting the almost vertical hills, sometimes spherical. Therefore, as there is no one continuous direction, the absence of street names does not cause trouble. It is a very pleasant and "intriguing" arrangement.

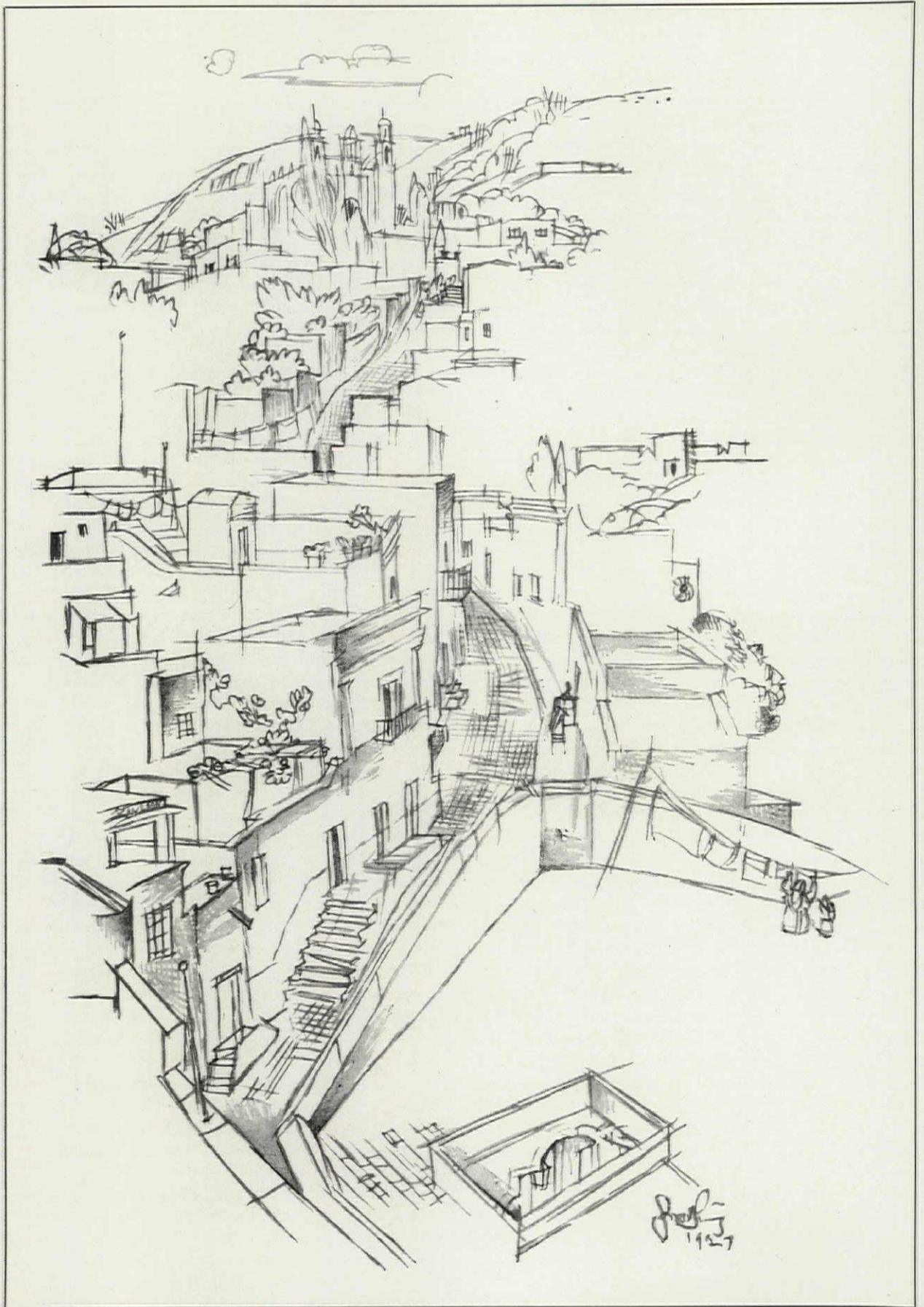
With the exception, perhaps, of the pretentious and grandiose *Teatro Juarez*, with a sort of Baptist church effect, and the vast city market (apparently designed after the *Petit Palais*), there is nothing extraneous about this architecturally unique city. Harmony like this is almost impossible in our United States, where building codes, materials of construction and a moving scale of building costs undergo perpetual change. Guanajuato today is still in perfect accord with the traditions of her early Spanish Colonial period,—and has been for the past four

centuries. Even use of such a logical innovation as reinforced concrete has had little effect over the simple and beautiful forms of stone construction which are universal there. It is a city of stone, adobe, and enameled tile,—not of brick and pretentious marble. The unusual variety of simple stone texture becomes, for the architect, something worth noting in itself,—white stones and pink stones and a beautiful banded green,—so delicate in its beautiful lined tints that I found myself examining one or two columns merely to see if they were not painted! The adobe, of course, is, in the more elegant streets, stuccoed and colored. Guanajuato has more color,—more paintable color,—than any city in Mexico. Naturally, our discreetly gray cities of the north would not bear mentioning in comparison. Pinks succeed greens, and pale yellow buildings may have corners banded in a sienna red. The walls of blue when in shadow match the sky above. A turn in a winding, cobbled passageway may reveal all these colors and more, and with a single shaft of sunlight the tunnel-like alleyways become as luminous and as full of pure color as a painting by Sorolla.

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 opening onto the street. All nine were identical,—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.

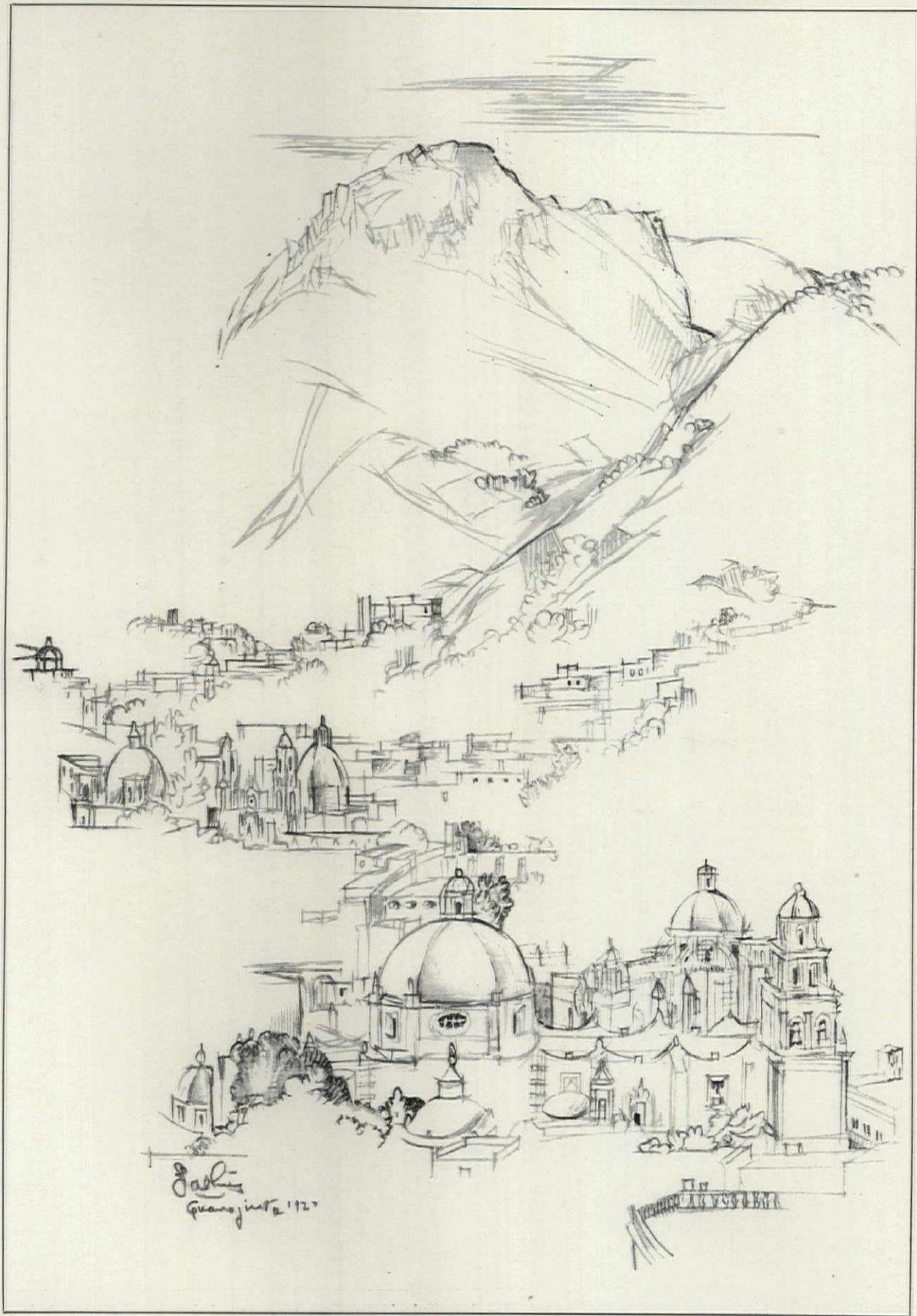
The cemetery in Guanajuato, as one can diagnose with sufficient satisfaction from colored post cards, is a show place, but not beautiful. Incidentally, there is a splendid view of the city far below from the terrace. Within the cemetery's building there is a patio from which one is led into another world, 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,





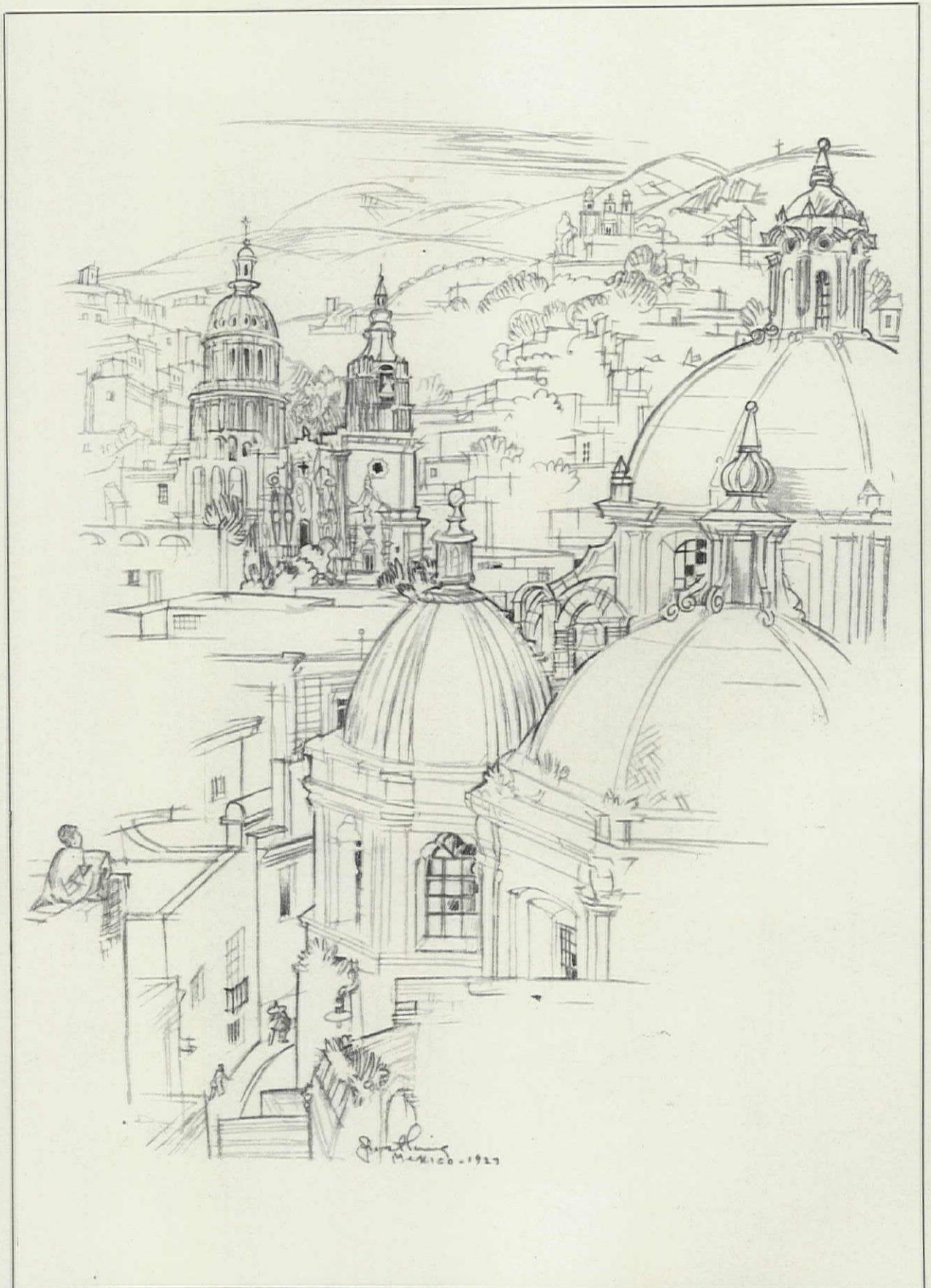
The Streets of Guanajuato Are Steep and Tortuous, and There Is an Infinity of Steps  
From a Pencil Sketch by William P. Spratling





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

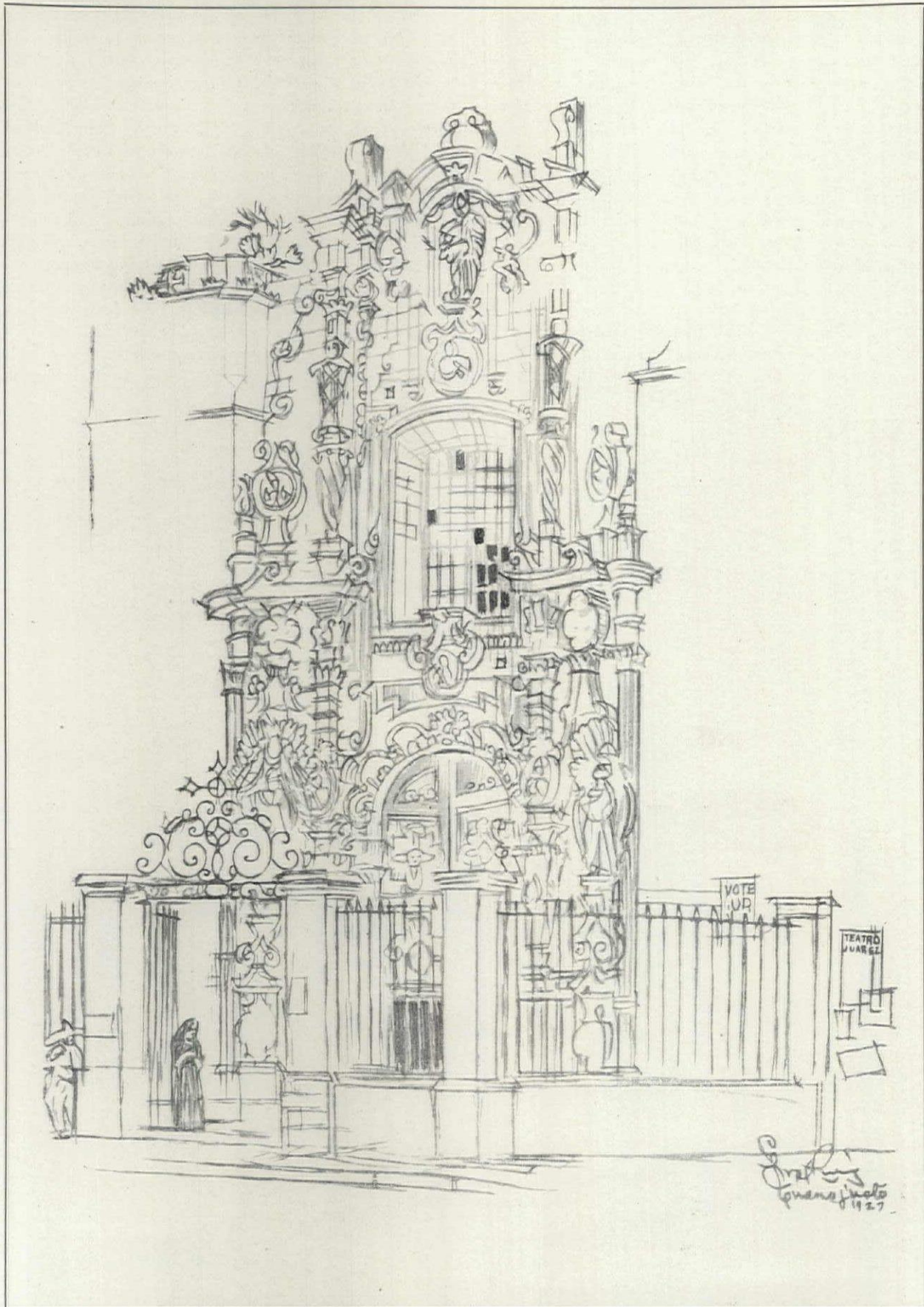




Editor's Note: Looking down upon an accumulation of beautiful old buildings with glazed domes and towers, it is a constant strain not to miss some angle of the scene, everything being constantly different and of such absorbing interest. There is nothing jarring, inharmonious or artistically offensive 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-Baroco 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 fleshless 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.



High Domes and Vaulted Roofs Tower Above Fortress-like Walls and Parapets



## 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 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 distinguish 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 "*Escuela 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 chiaroscuro, 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 *ondulant* 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 æsthetic 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 a 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.



High Walls Are Dominated by the Magnificence of a Cupola or Dome, as in This Church at Chihuahua





### THREE HOUSES IN THE "MEDITERRANEAN" STYLE—NO. 1

House of O. N. Gabriel, Esq., San Marino, Calif.

Roland E. Coate, Architect

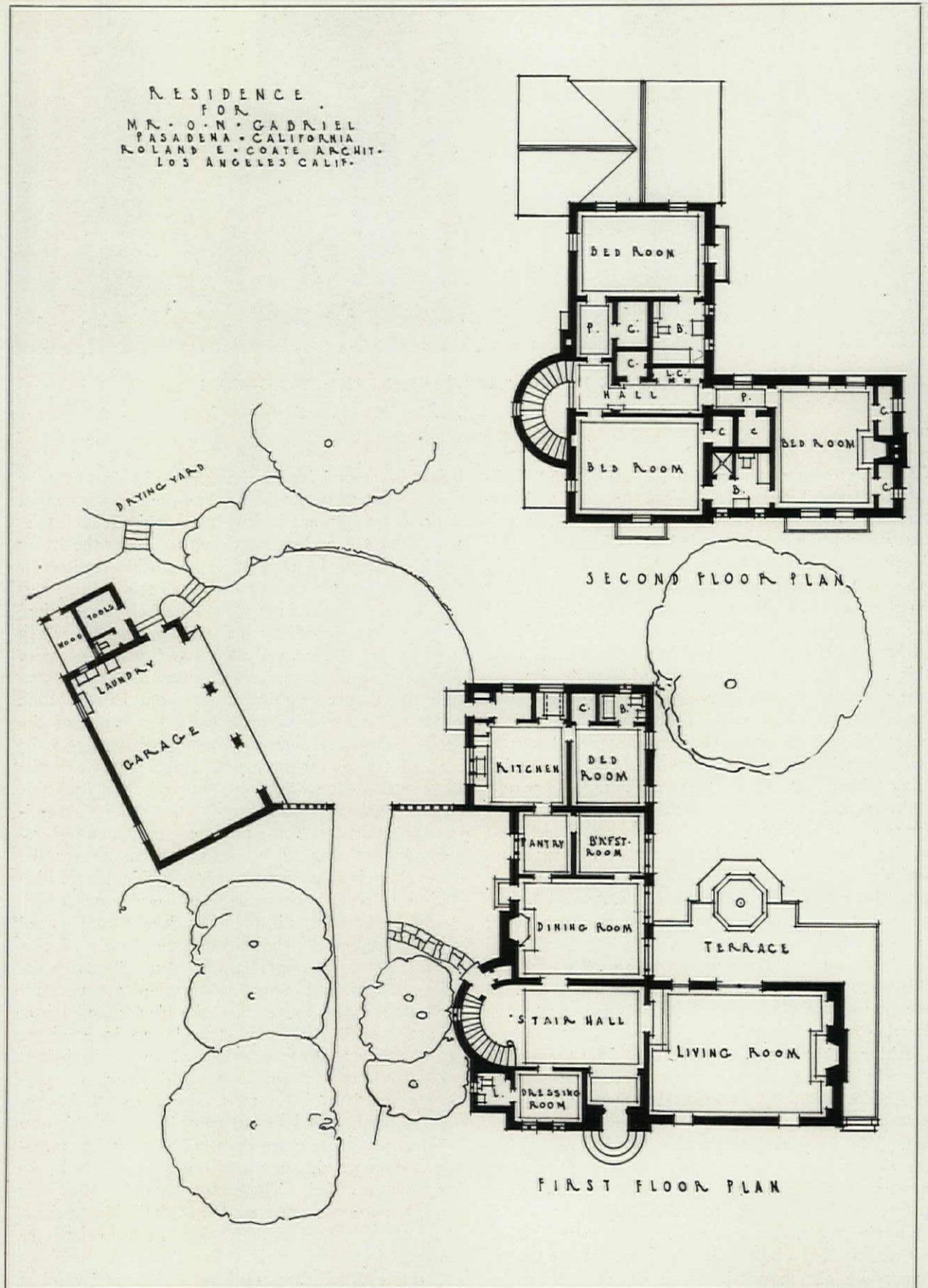
THE consistent and successful use of the "Mediterranean" style in American domestic architecture is nowhere seen to better advantage than in this unusually artistic house of Mr. Gabriel's in San Marino, Calif. The house, which is remarkable in plan, is so located that many of the original trees on the 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





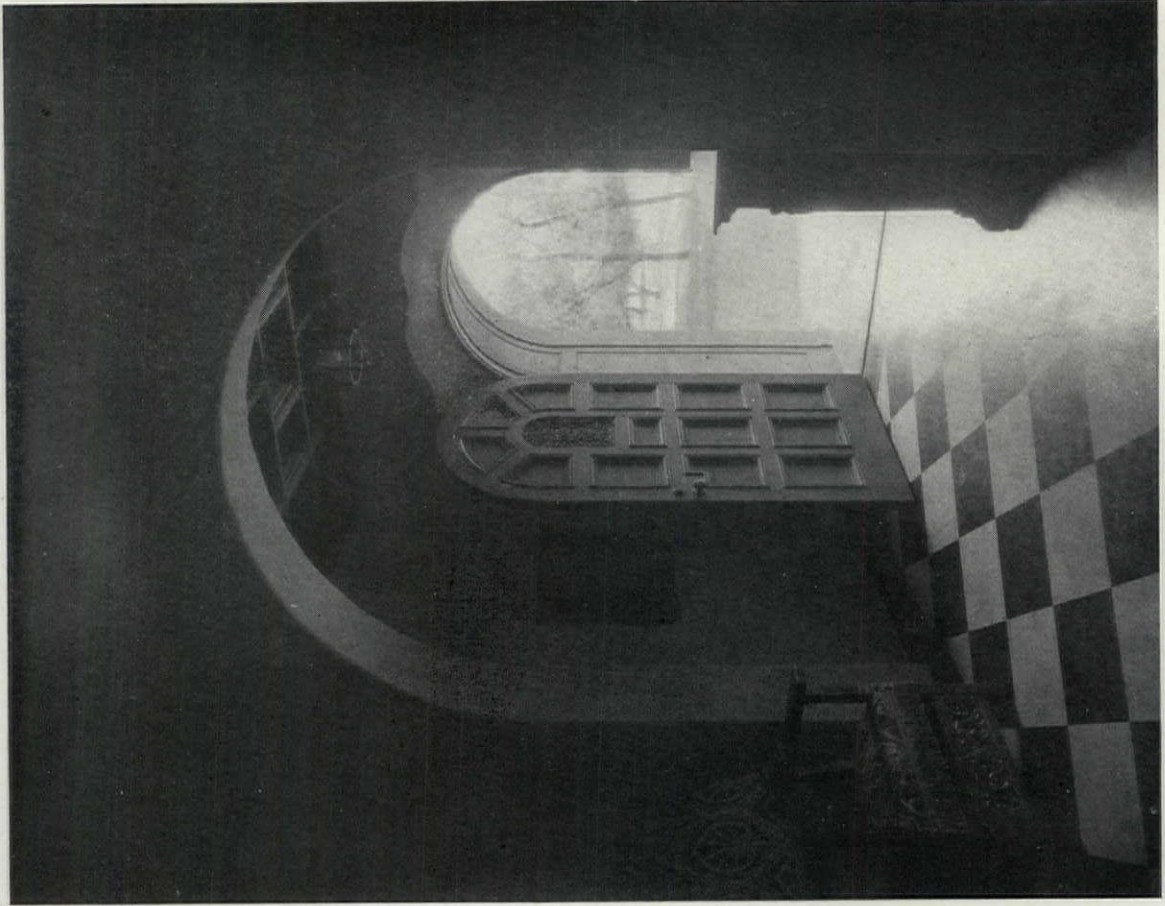
A CORNER OF THE GARDEN TERRACE, WITH SPANISH FOUNTAIN AS THE CENTRAL FEATURE  
HOUSE OF O. N. GABRIEL, ESQ., SAN MARINO, CALIF.  
ROLAND E. COATE, ARCHITECT



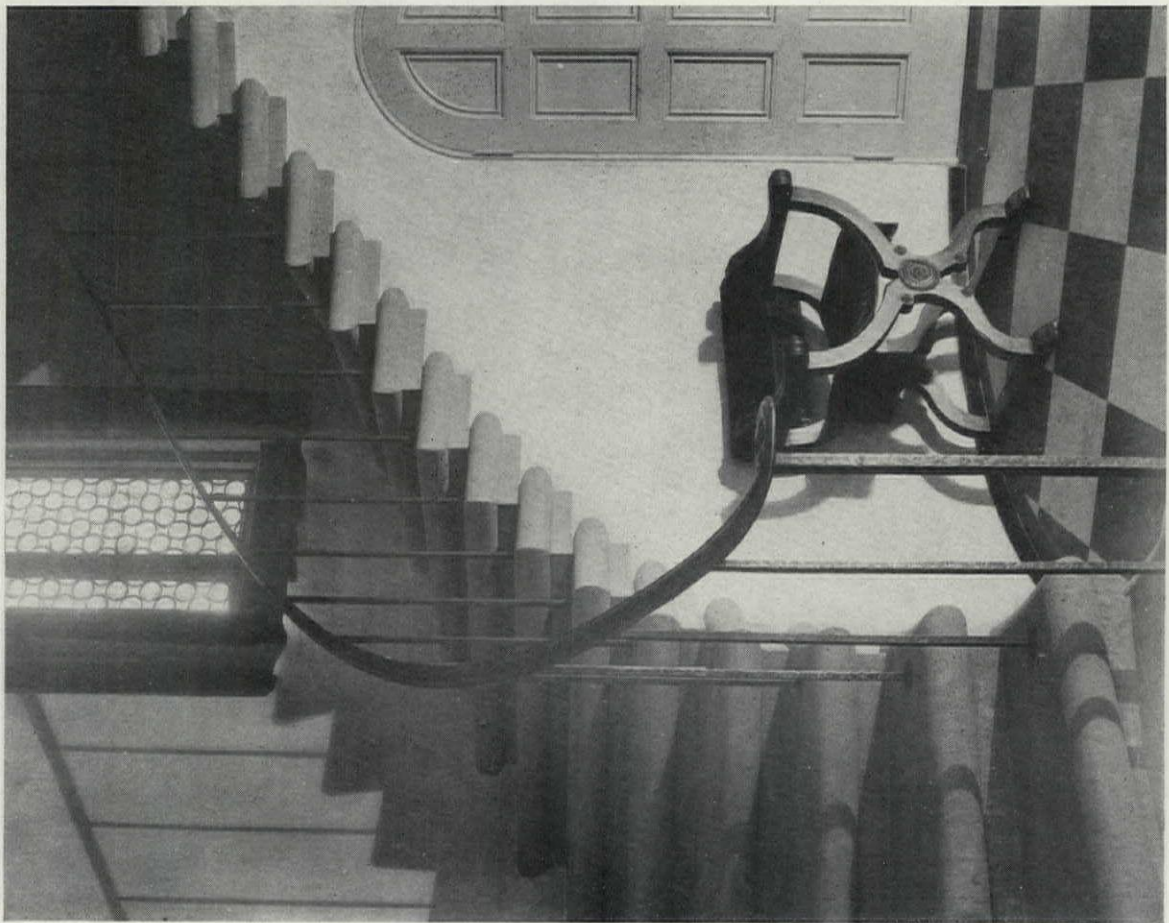


GATEWAY AND WALL BETWEEN THE HOUSE AND SERVICE COURTYARD  
HOUSE OF O. N. GABRIEL, ESQ., SAN MARINO, CALIF.  
ROLAND E. COATE, ARCHITECT





ENTRANCE VESTIBULE

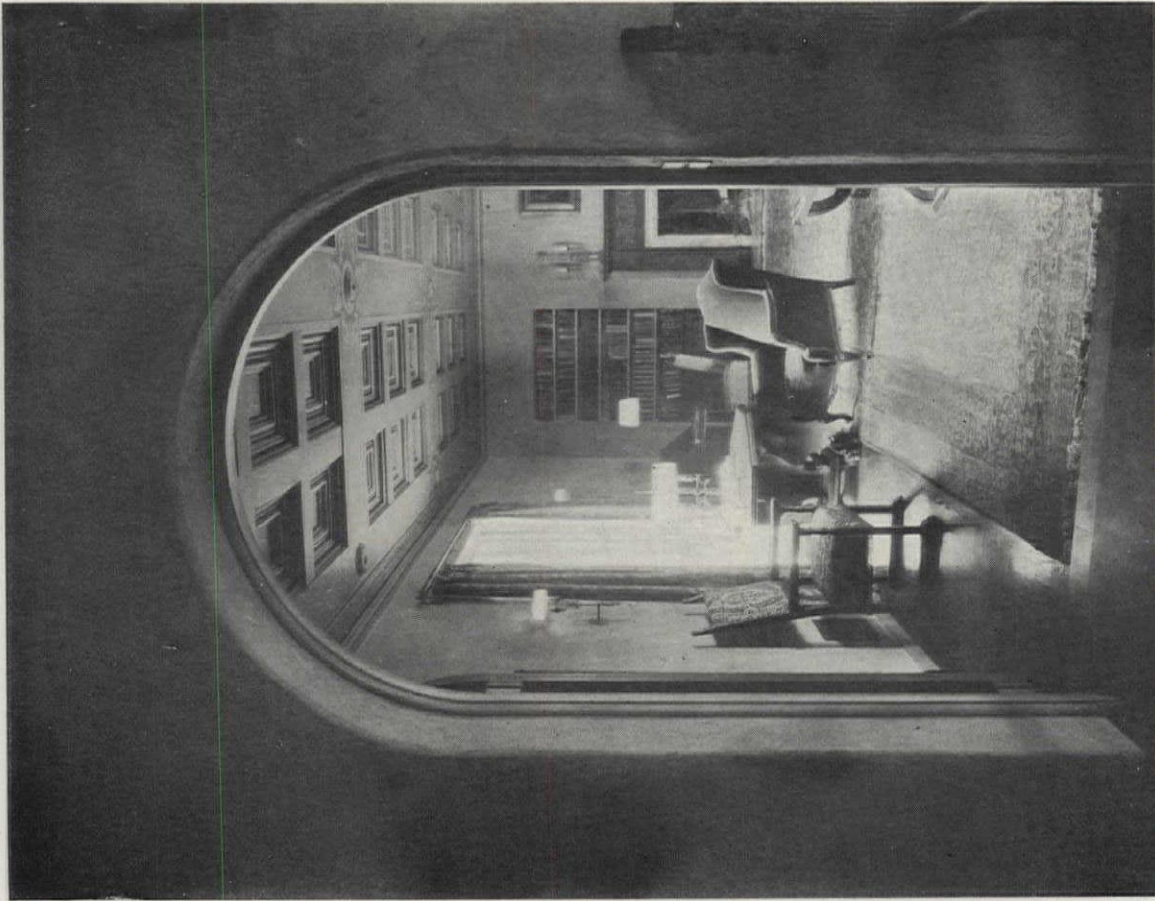


MAIN STAIRWAY

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

ROLAND E. COATE, ARCHITECT





LOOKING INTO LIVING ROOM  
HOUSE OF O. N. GABRIEL, ESQ., SAN MARINO, CALIF.  
ROLAND E. COATE, ARCHITECT



STAIR HALL FROM LIVING ROOM



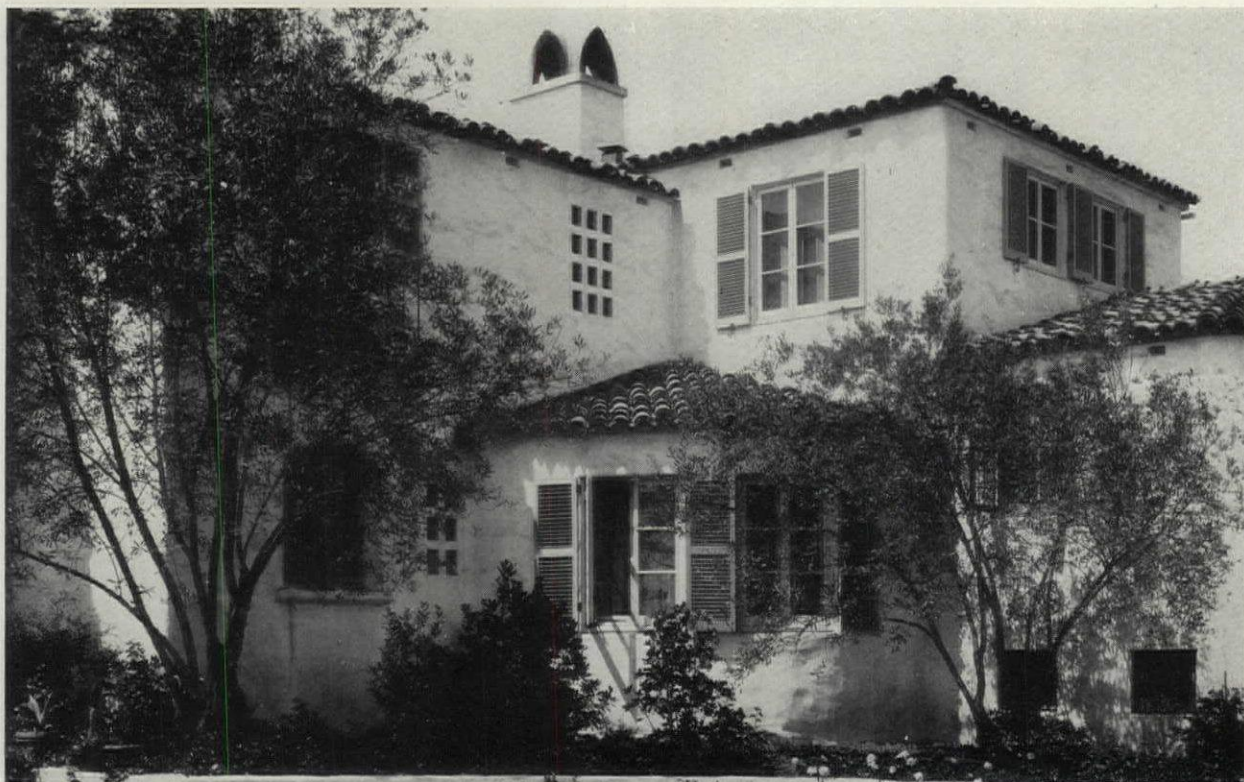


THE GARDEN TERRACE



GARAGE AND GATEWAY TO SERVICE COURT  
HOUSE OF O. N. GABRIEL, ESQ., SAN MARINO, CALIF.  
ROLAND E. COATE, ARCHITECT



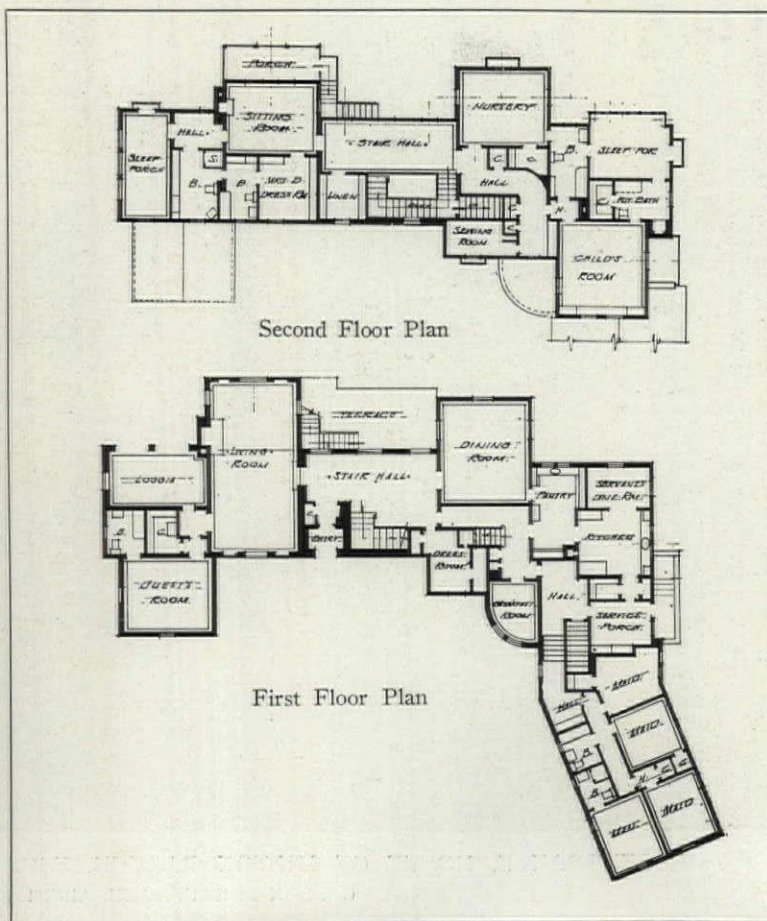


THREE HOUSES IN THE "MEDITERRANEAN STYLE" — No. 2

House of Milton Baruch, Esq., Holmby Hills, Calif.

Gordon B. Kaufmann, 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

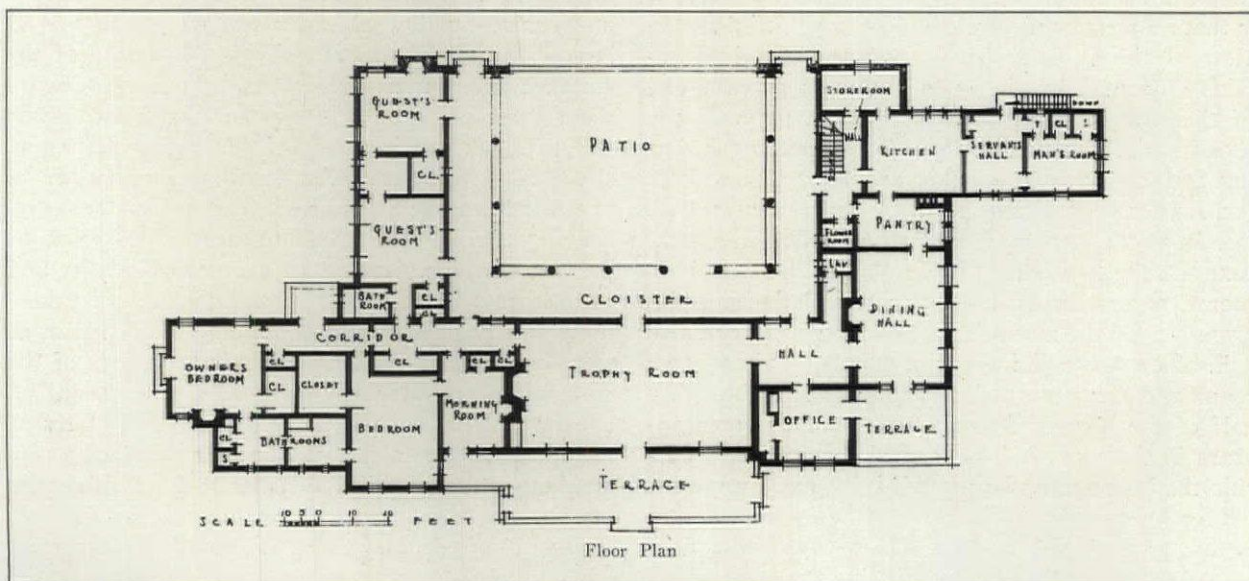




THREE HOUSES IN THE "MEDITERRANEAN STYLE" — No. 3

House of Max Fleischman, Esq., Montecito

Johnson, Kaufmann & Coate, Architects







Corner of Patio and Cloister



Steps at End of Patio Cloister

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 bareness 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.



# INTERIOR ARCHITECTURE

## SALLE PERRIN, MUSEE DES ARTS DECORATIFS, PARIS

TEXT AND MEASURED DRAWINGS BY  
C. HAMILTON PRESTON

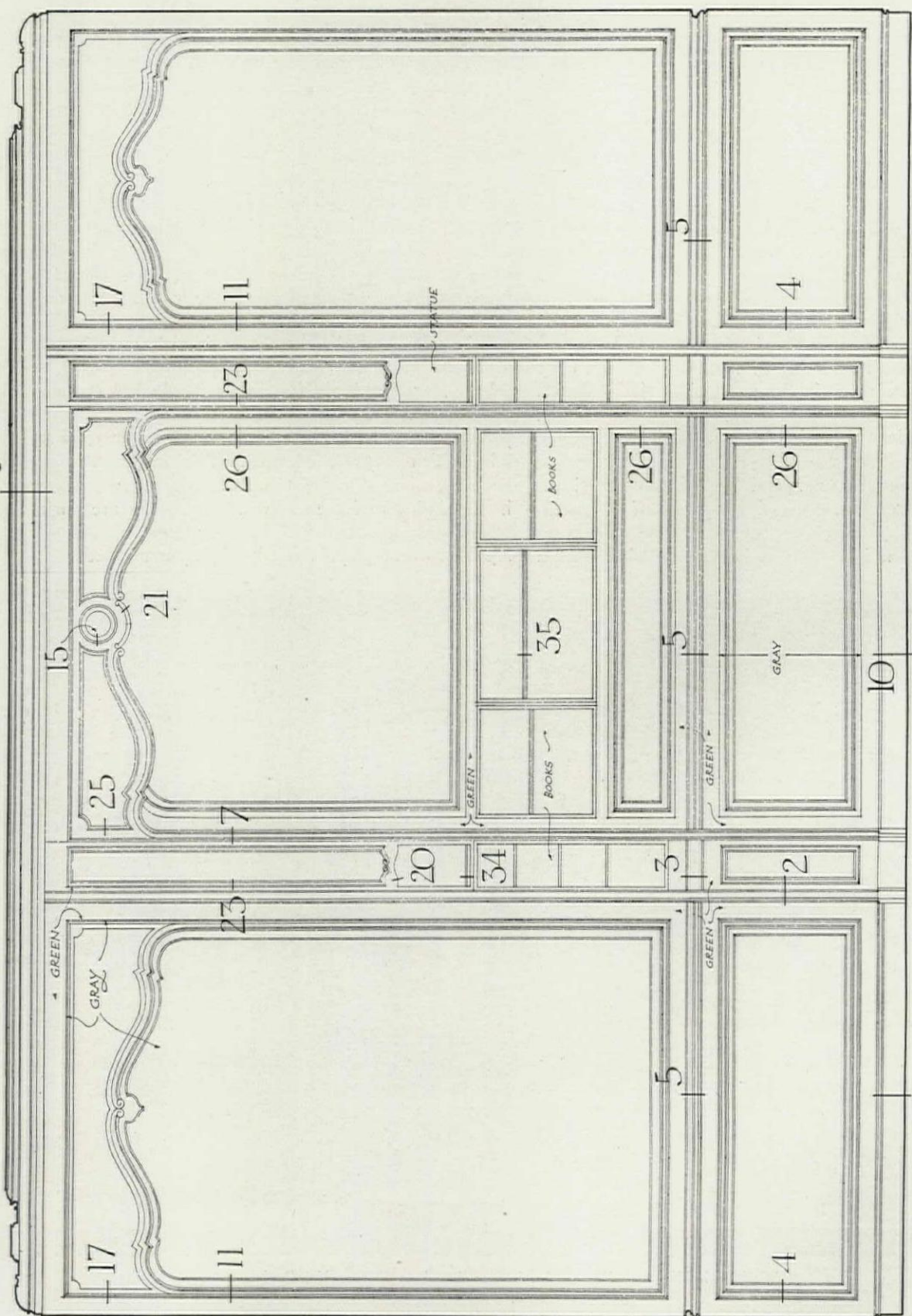
IN the extreme western part of the Louvre one finds a huge wing devoted entirely to the history of the development of interior architecture and decoration from the earliest times to the present day. This wing is known as the Musée des Arts Décoratifs. The subject of these measured drawings is found in 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 mouldings are of a warm gray, which is slightly marbled.



Wall with Niche, Salle Perrin, Musée des Arts Décoratifs, Paris

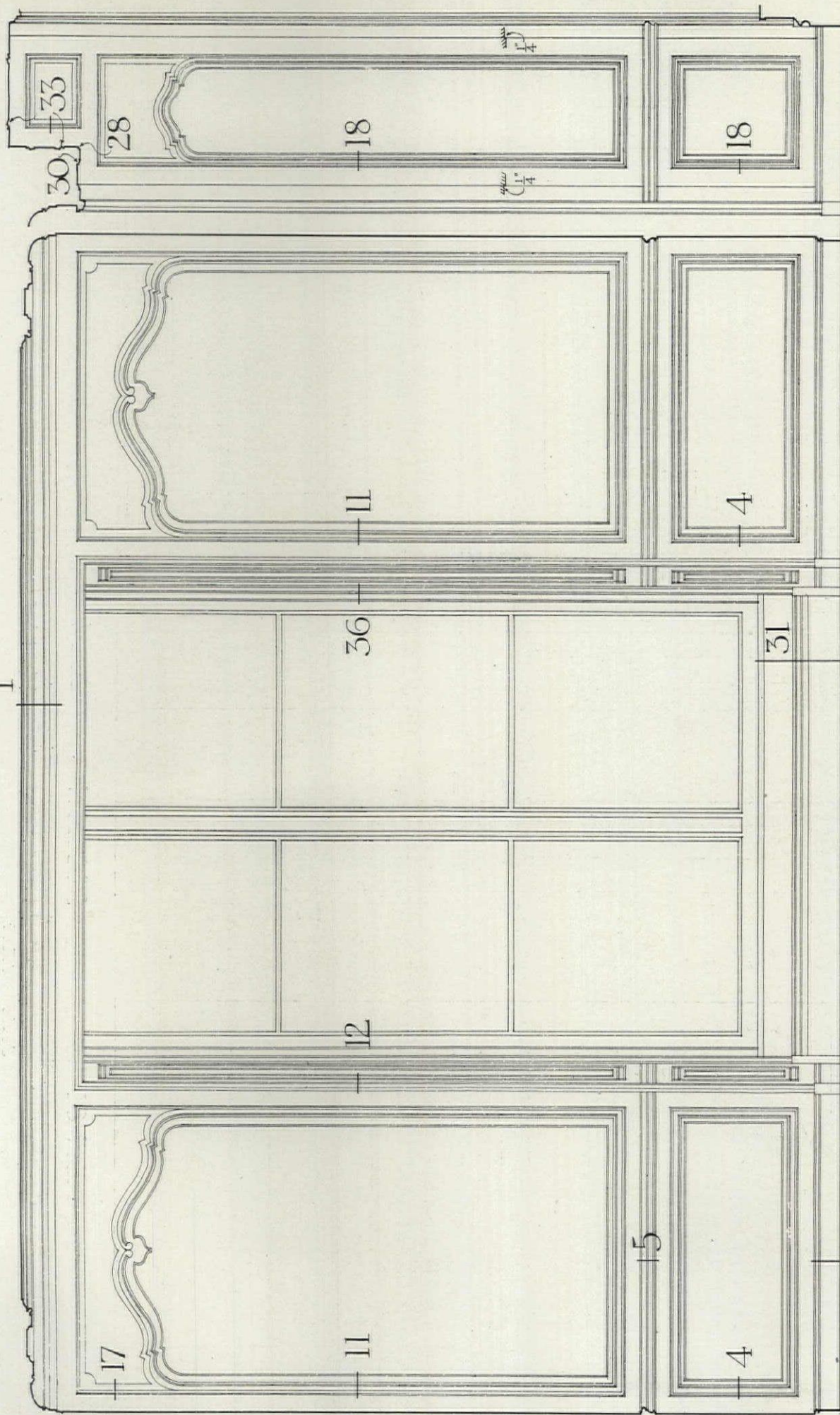




ELEVATION A~A  
 SALLE PERRIN  
 MUSEE DES ARTS DECORATIFS  
 PARIS  
 Scale 1/8" = 1 Foot



1



SECTION THRU WINDOW

ELEVATION C~C  
 SALLE PERRIN  
 MUSEE DES ARTS DECORATIFS  
 PARIS  
 Scale 1/2" = 1 Foot

17

11

12

36

11

28

18

4

15

4

18

9

31

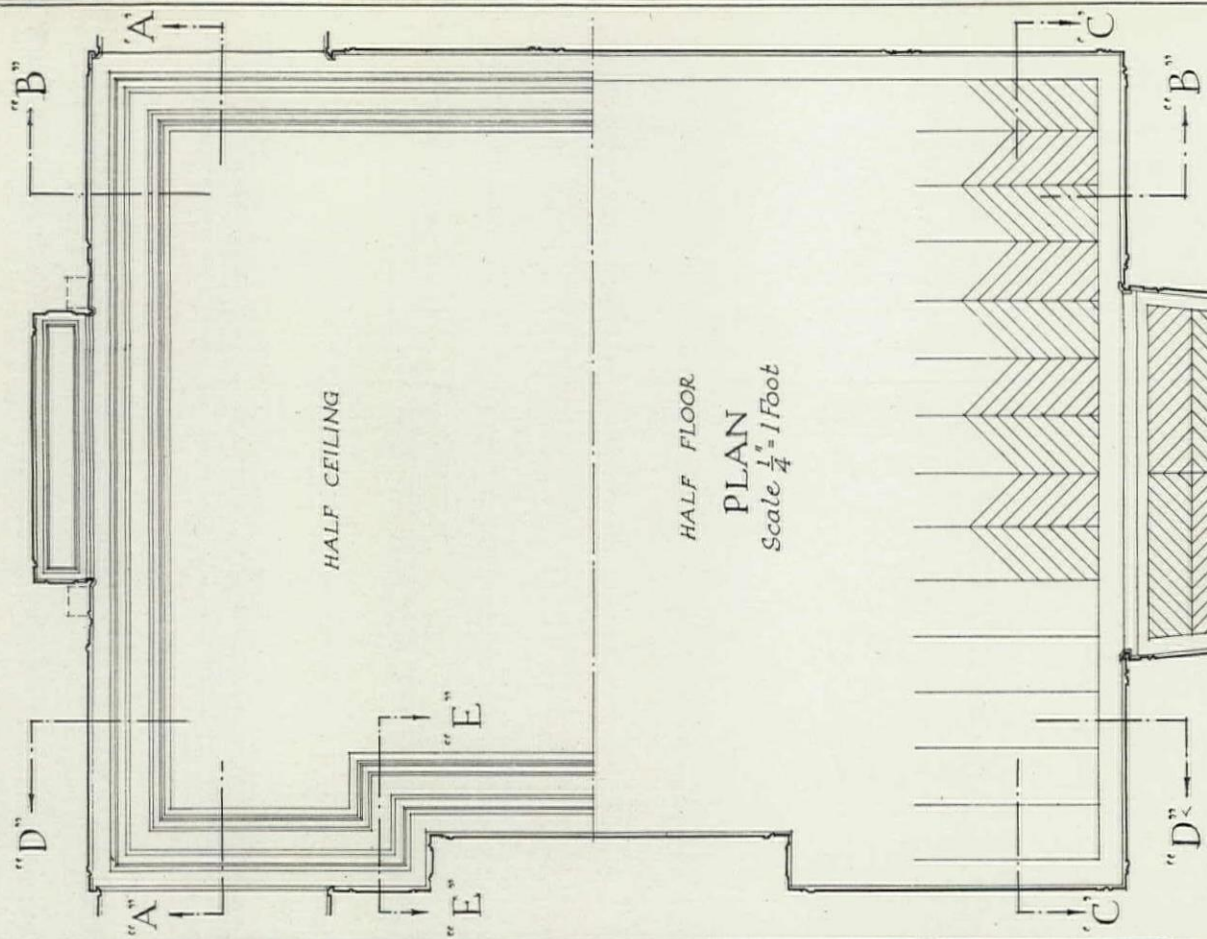
33

30

1/4

1/4

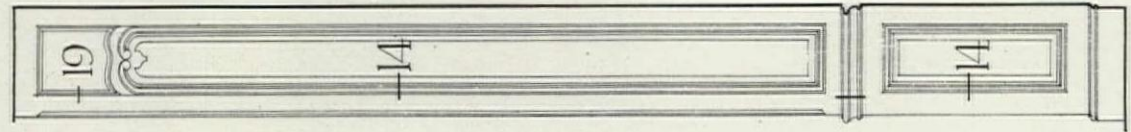




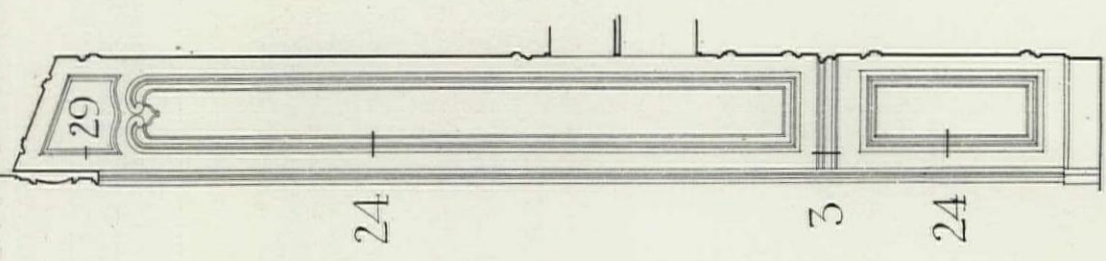
HALF FLOOR PLAN  
Scale  $\frac{1}{4} = 1 \text{ Foot}$

HALF CEILING

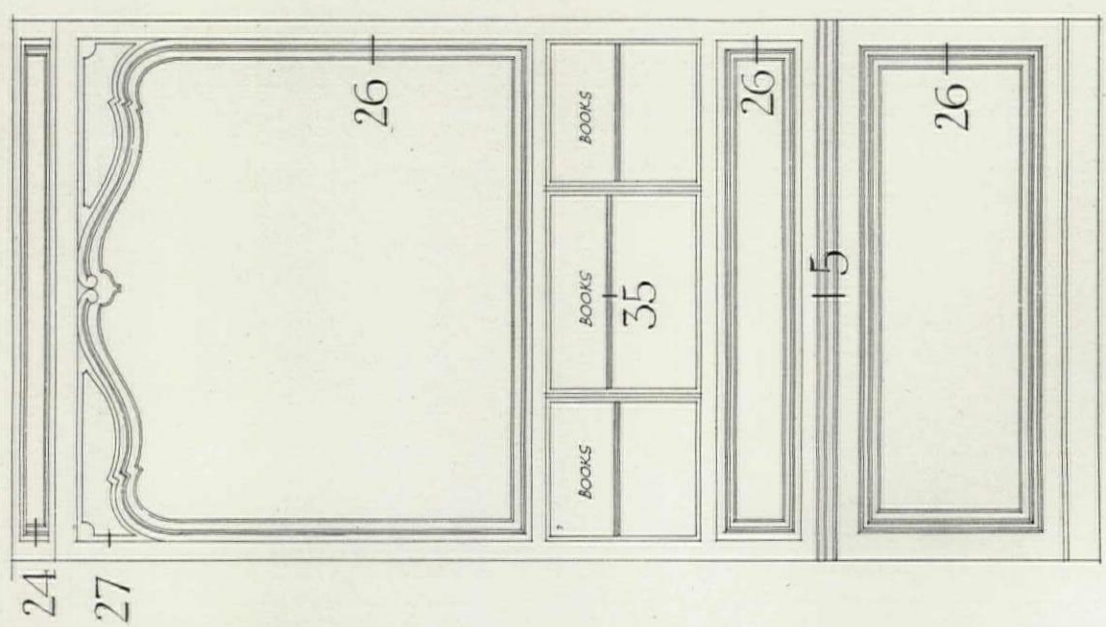
SALLE PERRIN  
MUSEE DES ARTS DECORATIFS  
PARIS



ELEV. "E~E"



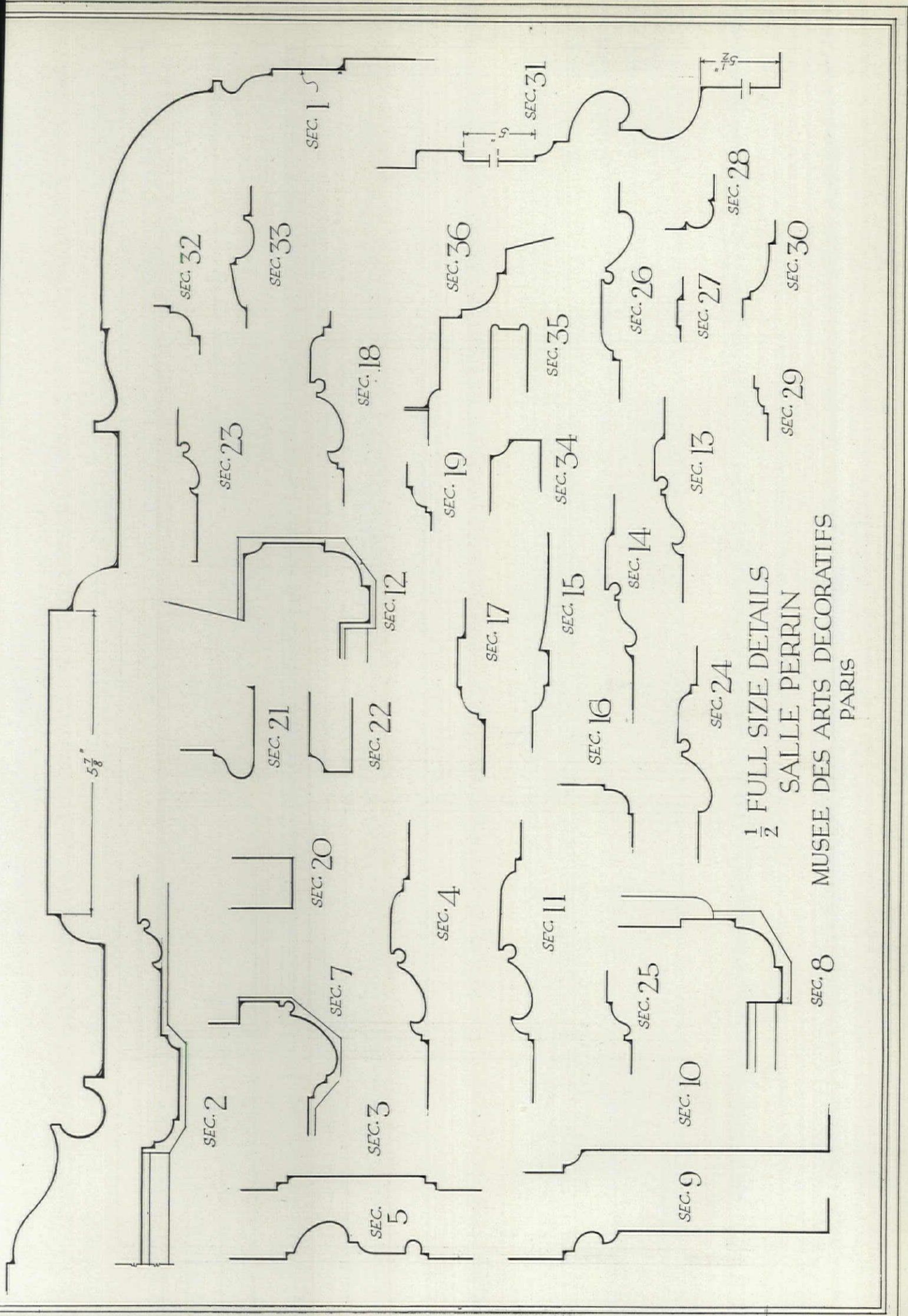
SECTION THRU NICHE



ELEVATION OF BACK OF NICHE

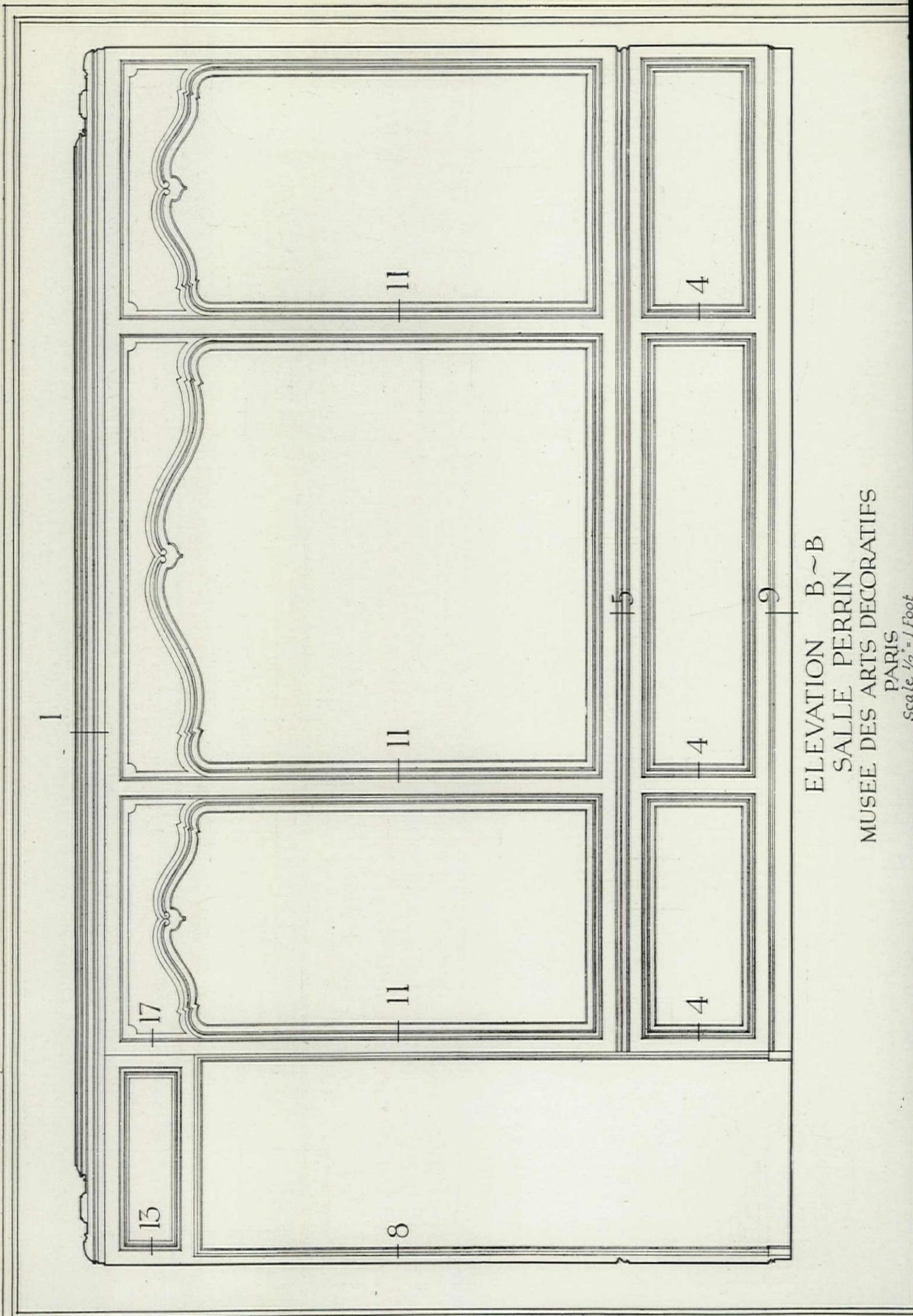
Scale  $\frac{1}{2} = 1 \text{ Foot}$





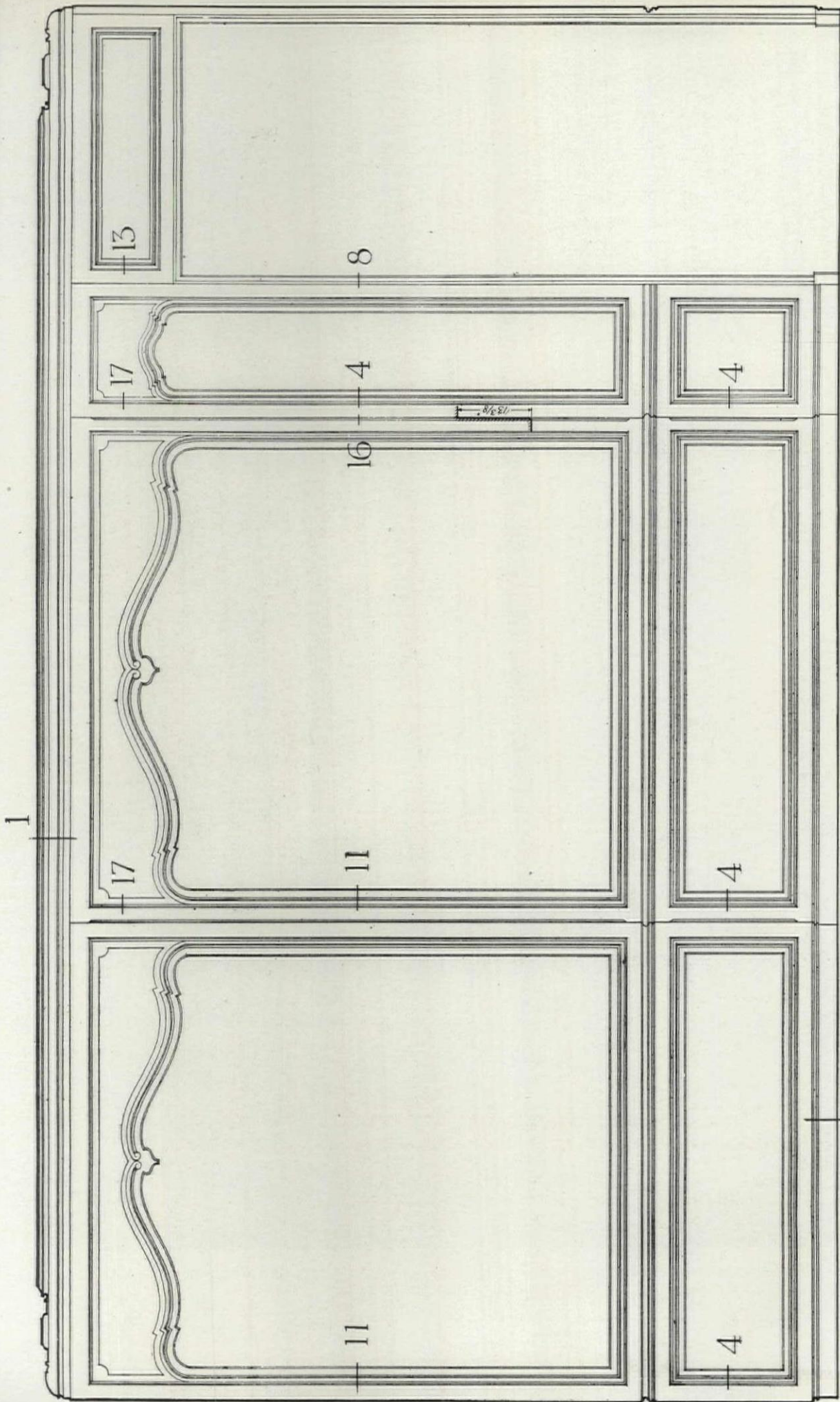
1/2 FULL SIZE DETAILS  
 SALLE PERRIN  
 MUSEE DES ARTS DECORATIFS  
 PARIS





ELEVATION B~B  
 SALLE PERRIN  
 MUSEE DES ARTS DECORATIFS  
 PARIS  
 Scale  $\frac{1}{2} = 1$  Foot





ELEVATION D~D  
 SALLE PERRIN  
 MUSEE DES ARTS DECORATIFS  
 PARIS  
 Scale  $\frac{1}{2}'' = 1 \text{ Foot}$

See Illustration on Next Page





EMPHASIS IS GIVEN BY THE SLIGHT PROJECTION OF THE CENTER PANELING ON ONE WALL OF THE SALLE PERRIN, MUSEE DES ARTS DECORATIFS, PARIS



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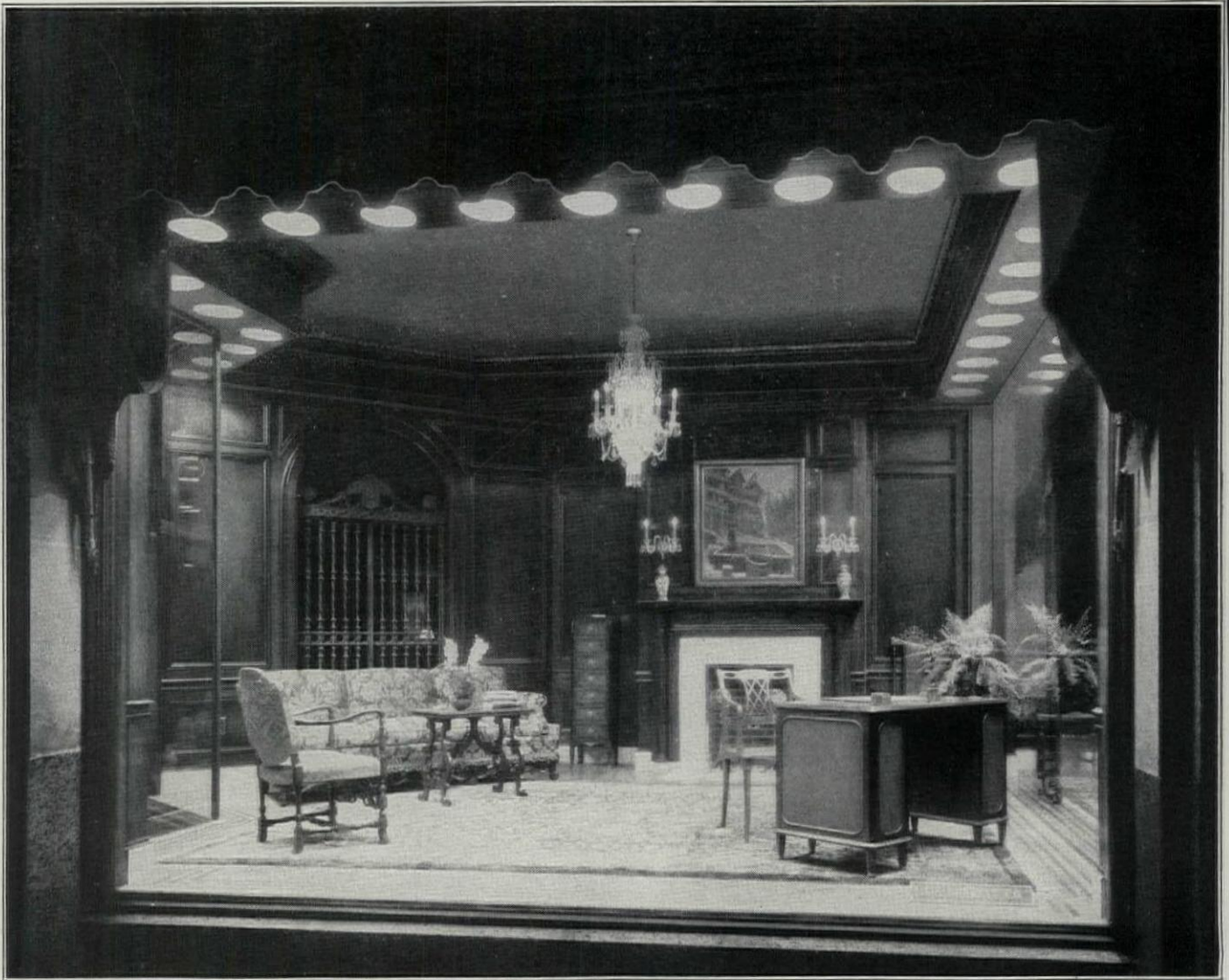
*Illustrated Booklet F sent on request*

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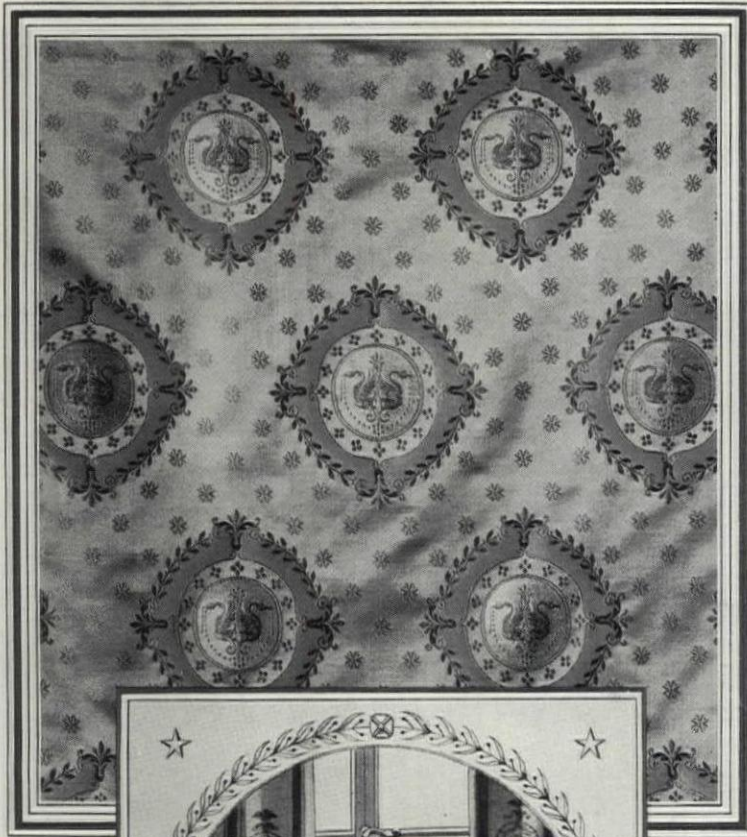
Address .....

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WALNUT**



# AN EMPIRE BROCADE OF FAMOUS DESIGN

*The original belonged to the Empress Josephine*



**T**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-sown 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.



*The Swan Brocade shown on a chair of Empire design. Of the same period are the draperies of striped damask, in colors to match the brocade.*

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*Mauve swans in wreathed medallion form the principal motif of this lovely Empire brocade, reproduced by F. Schumacher & Co.*

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## 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."

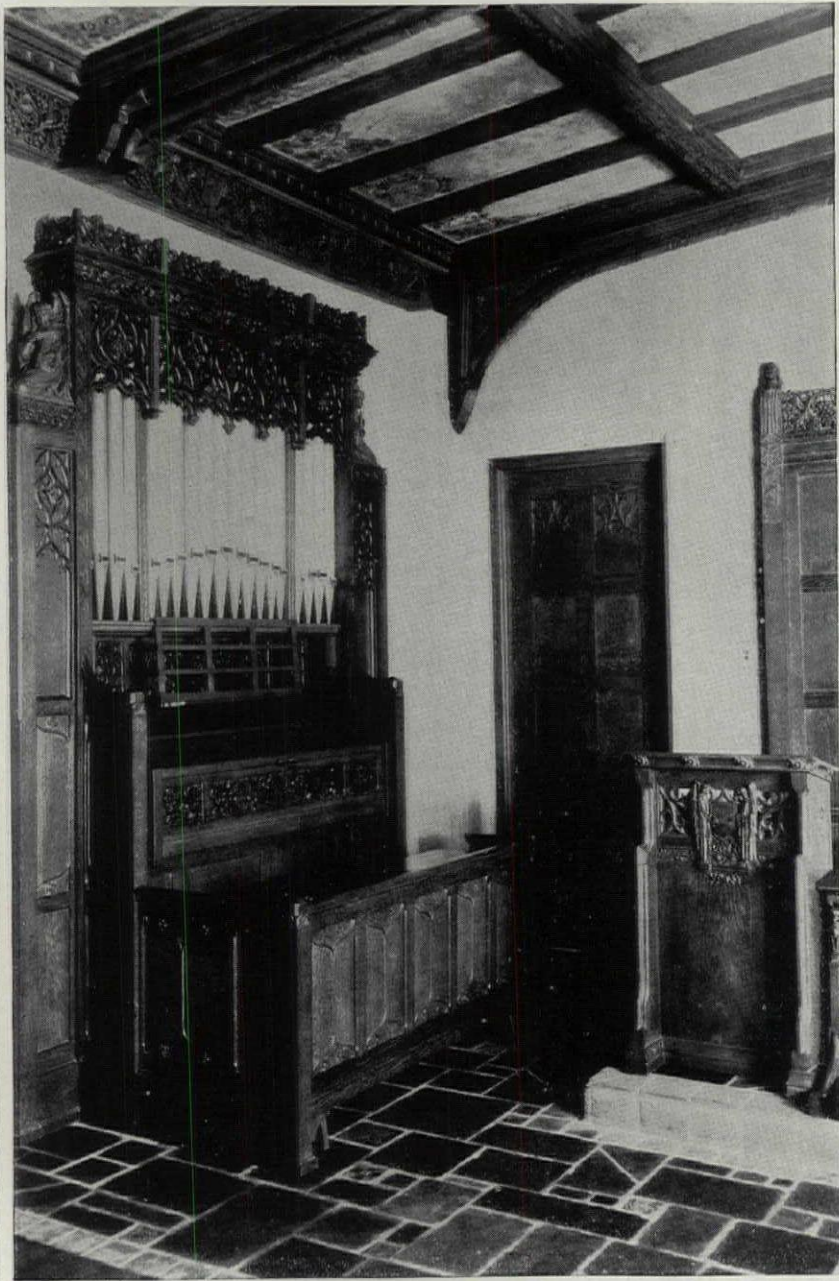
*But we are just beginning to feel our youth.* The 50 years just passed has brought us many friends among the architects. We are justly proud of our accomplishments while working with them. But—

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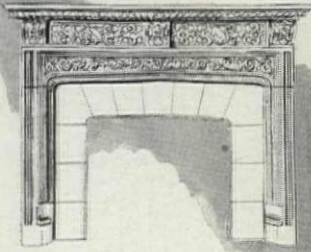
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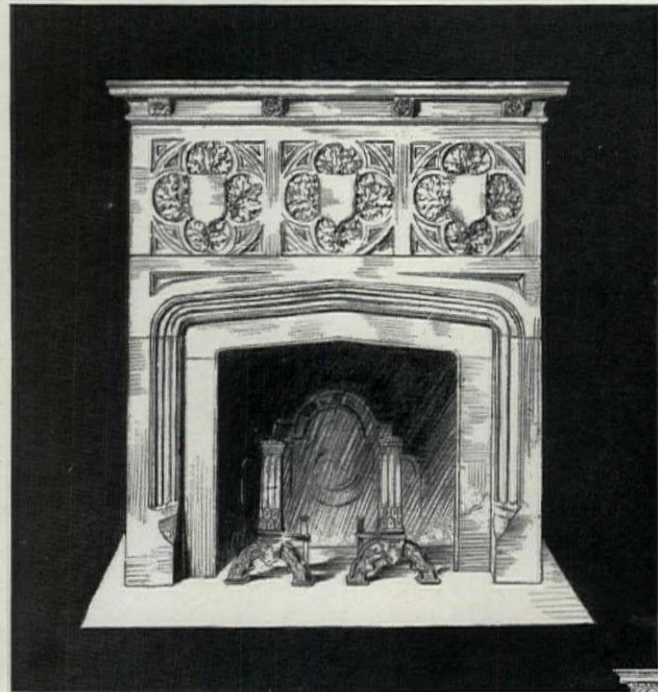


# CRETAN STONE

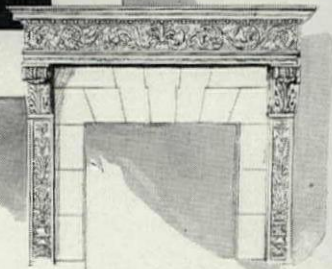
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 BERNHARDT MULLER, Architect. Furniture by DE LONG

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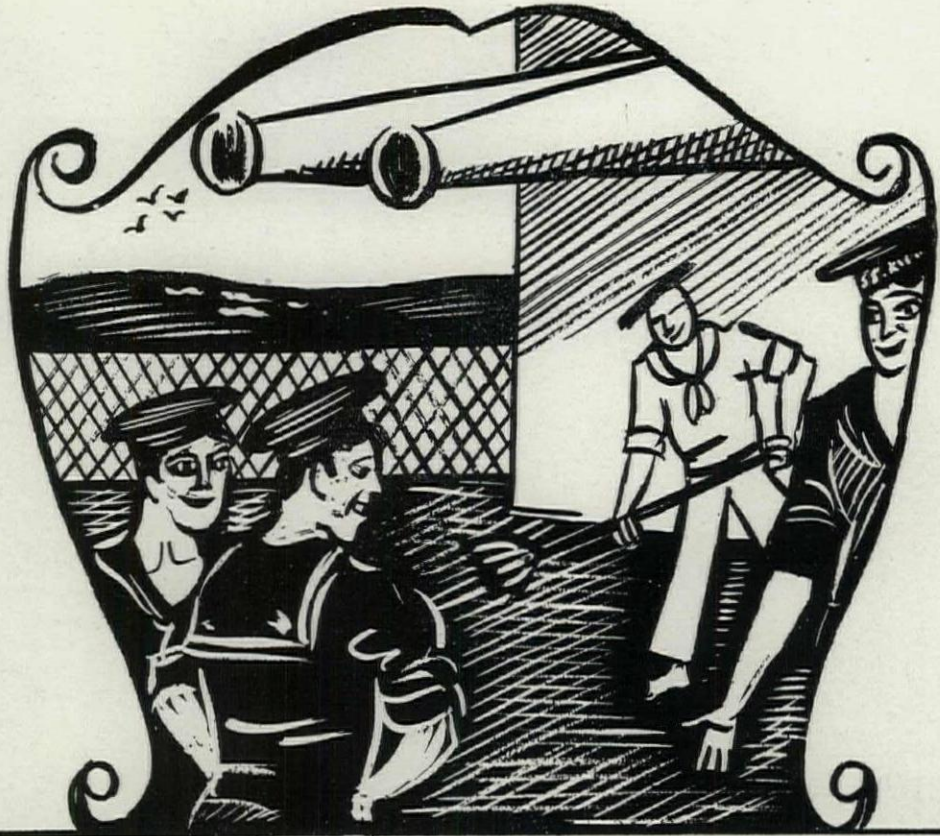
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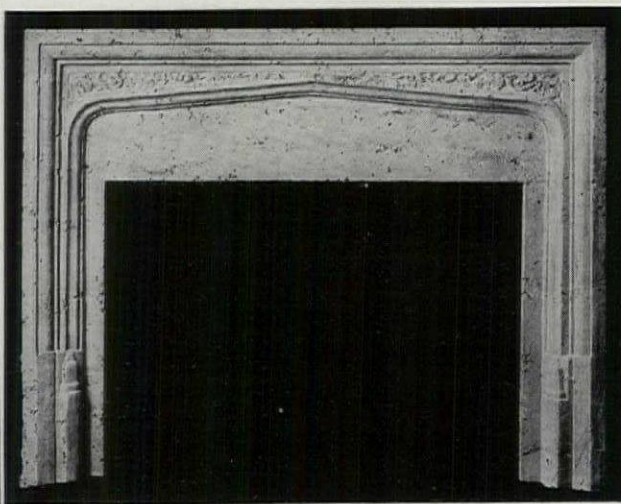
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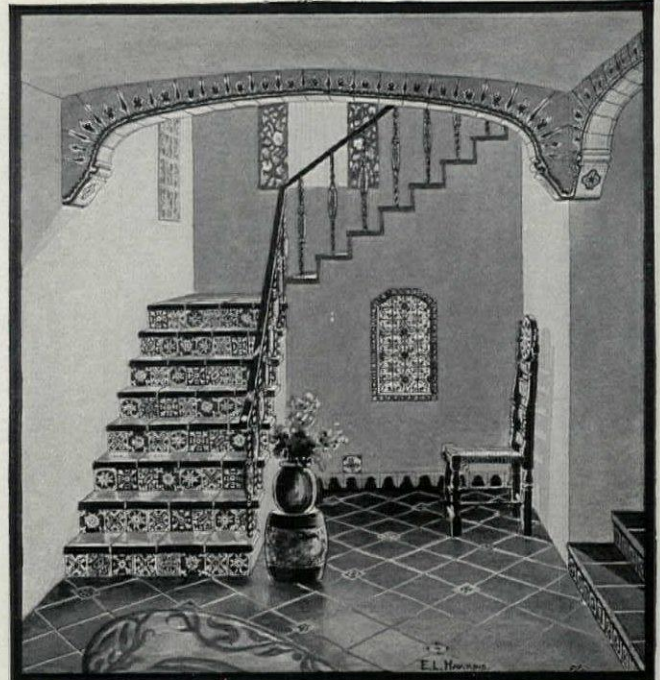


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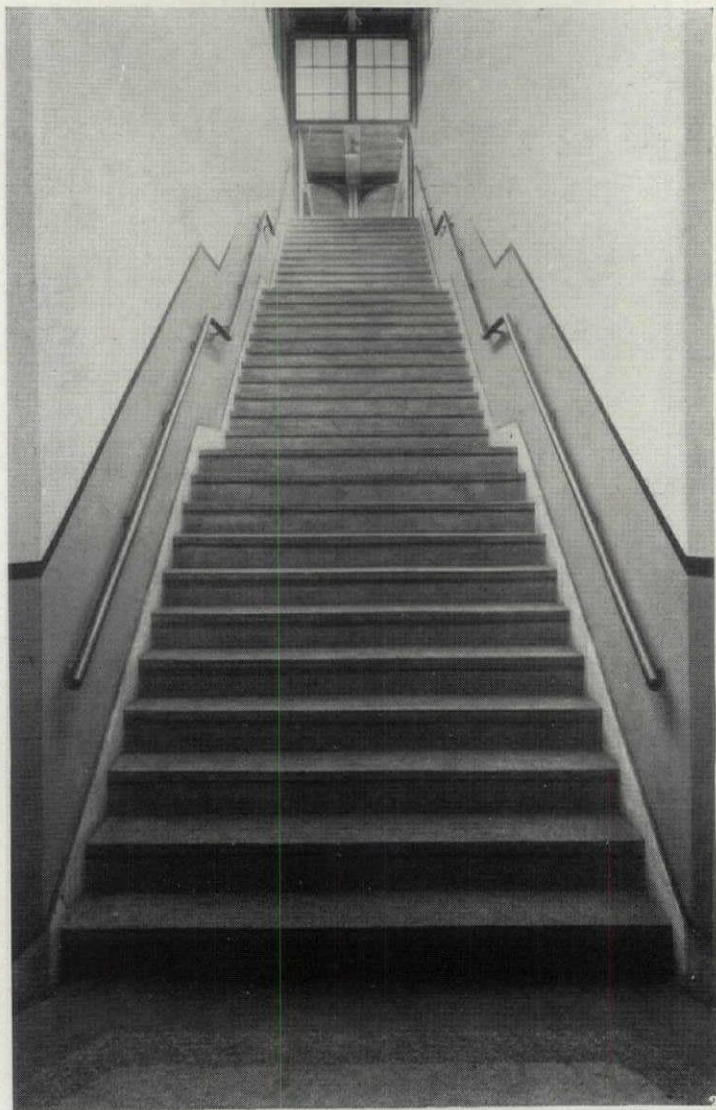


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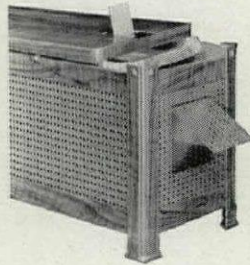
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**... Flooring Color  
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The cost of Moulstone is surprisingly low, yet it has the smartness of appearance that is so desirable a flooring quality for stores, lobbies, theatres and hotels.

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

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Thick

## Hard Maple Flooring

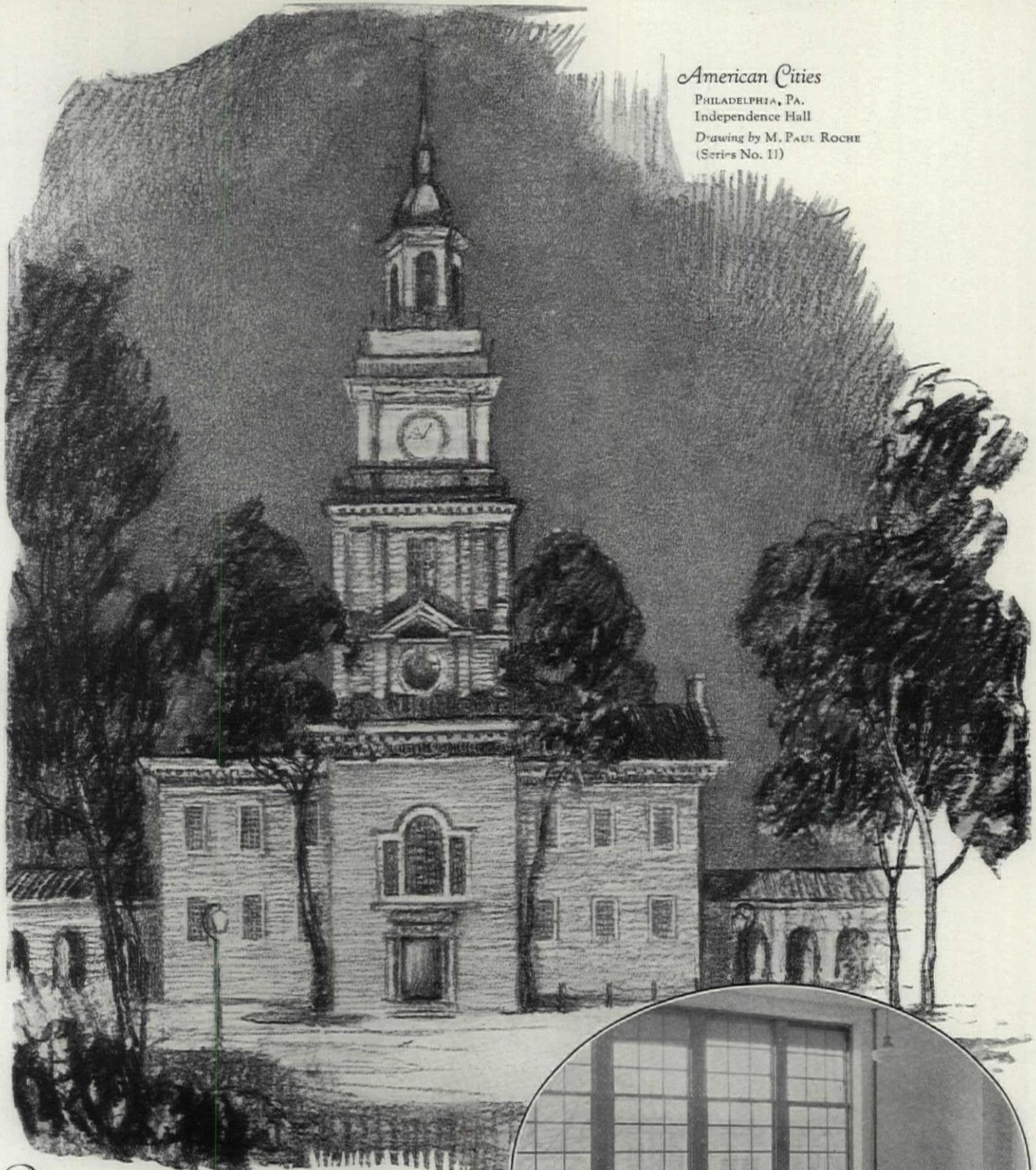
Investigate its merits and you will find it to have no equal for wearing qualities.

When specifying 1 $\frac{1}{32}$ " and 1 $\frac{25}{32}$ " thicknesses of Maple Flooring for warehouses and industrial buildings, you are assured of a floor that will outwear concrete or any composition.

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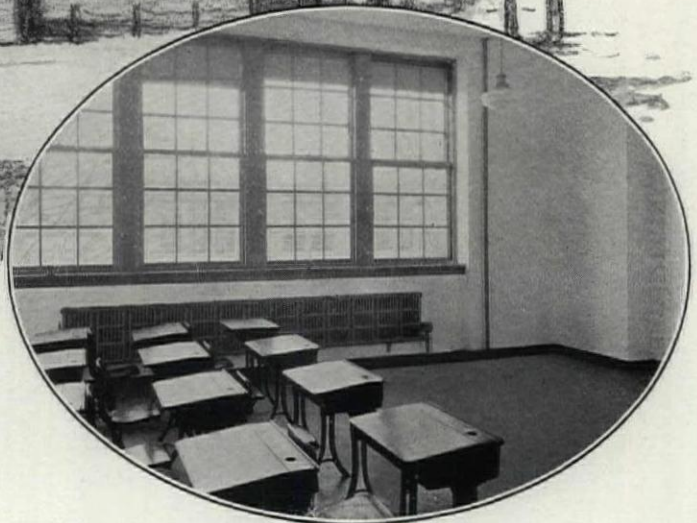
Independence Hall

Drawing by M. PAUL ROCHE  
(Series No. 11)

*Q*UALITY 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.

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BALTIMORE, MARYLAND  
OFFICES IN PRINCIPAL CITIES

# DURAFLEX-A FLOORING



A Duraflex-A Installation in the Philadelphia Area  
CLASS ROOM, ABINGTON HIGH SCHOOL, ABINGTON, PA.

HEACOCK and HOKANSEN, Architects

Harry Murphy, Builder



*Saves painting time*



*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*

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*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.

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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.

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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.

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*That its beauty shall be preserved,  
all woodwork is finished with*

**"38"**

**PRESERVATIVE  
VARNISH**

**A**LL 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



*Walker & Eisen, Architects.*

*Zelinski & Sons, Painters.*

EL CORTEZ, APARTMENT HOTEL, SAN DIEGO, CALIF.

Frank Cummings, Jr., Manager

*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.

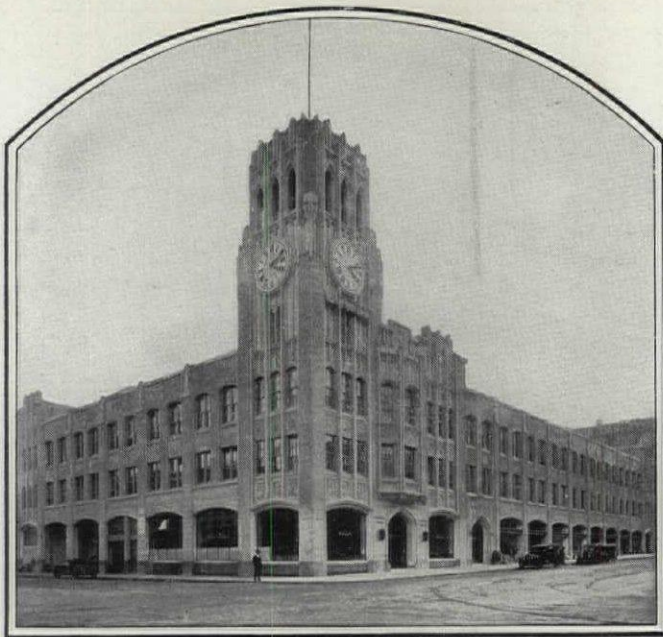
*Save the surface and you save all! Pratt & Lambert Varnish*

## PRATT & LAMBERT VARNISH PRODUCTS

**Vitralite** *The Long-Life Enamel*

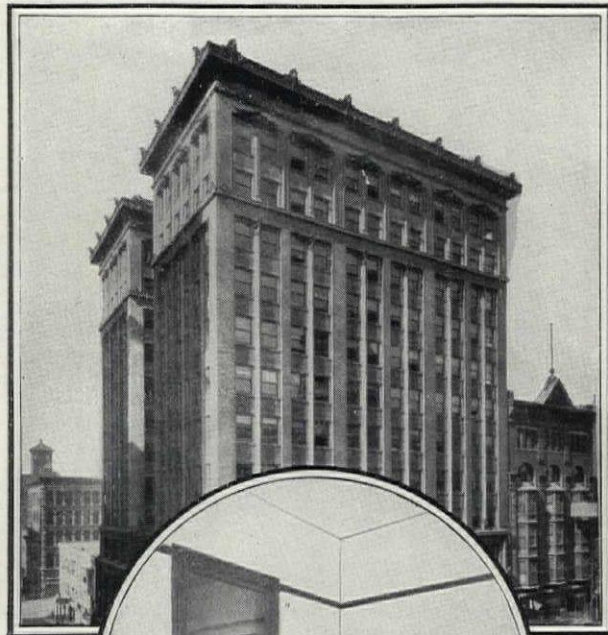
*Available in gloss and eggshell finish, in white and six attractive tints. It produces a porcelain-like finish of rare beauty and is so durable that it is guaranteed for three years inside or outside. It is specified by architects on modest homes and large city buildings.*





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

The Scarritt Building in Kansas City, Mo., houses thousands of business people who work in light, sanitary quarters—made so in large degree by painting with Barreled Sunlight



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

# 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.

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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.

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Guaranteed to remain white longest.

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Barreled Sunlight Semi-Gloss strikes a happy medium.

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

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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.

# Barreled Sunlight

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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—

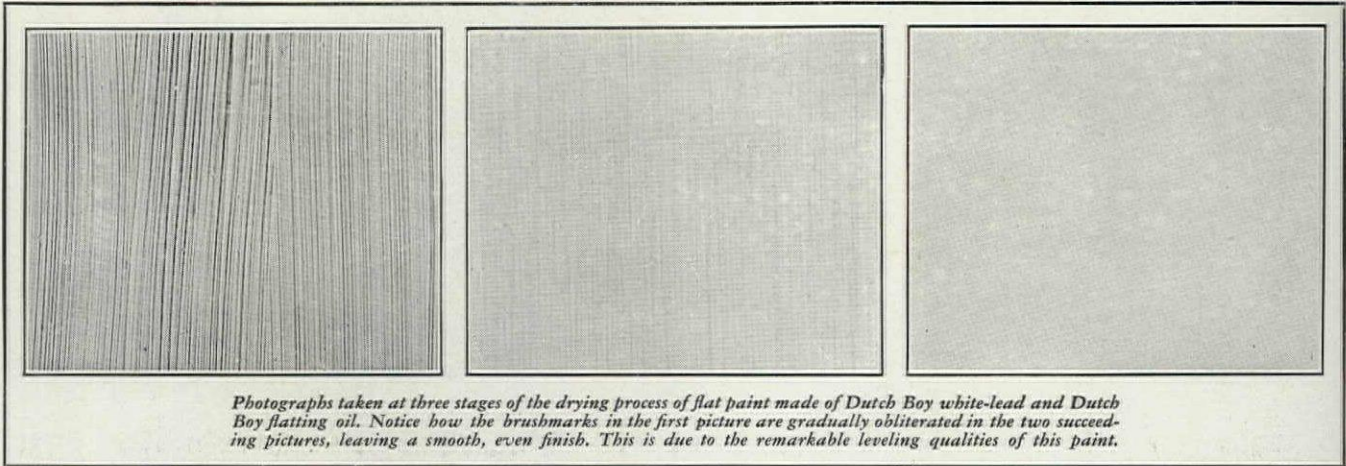
Gloss ( )      Semi-Gloss ( )      Flat ( )

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 set-up 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 set-



ting 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

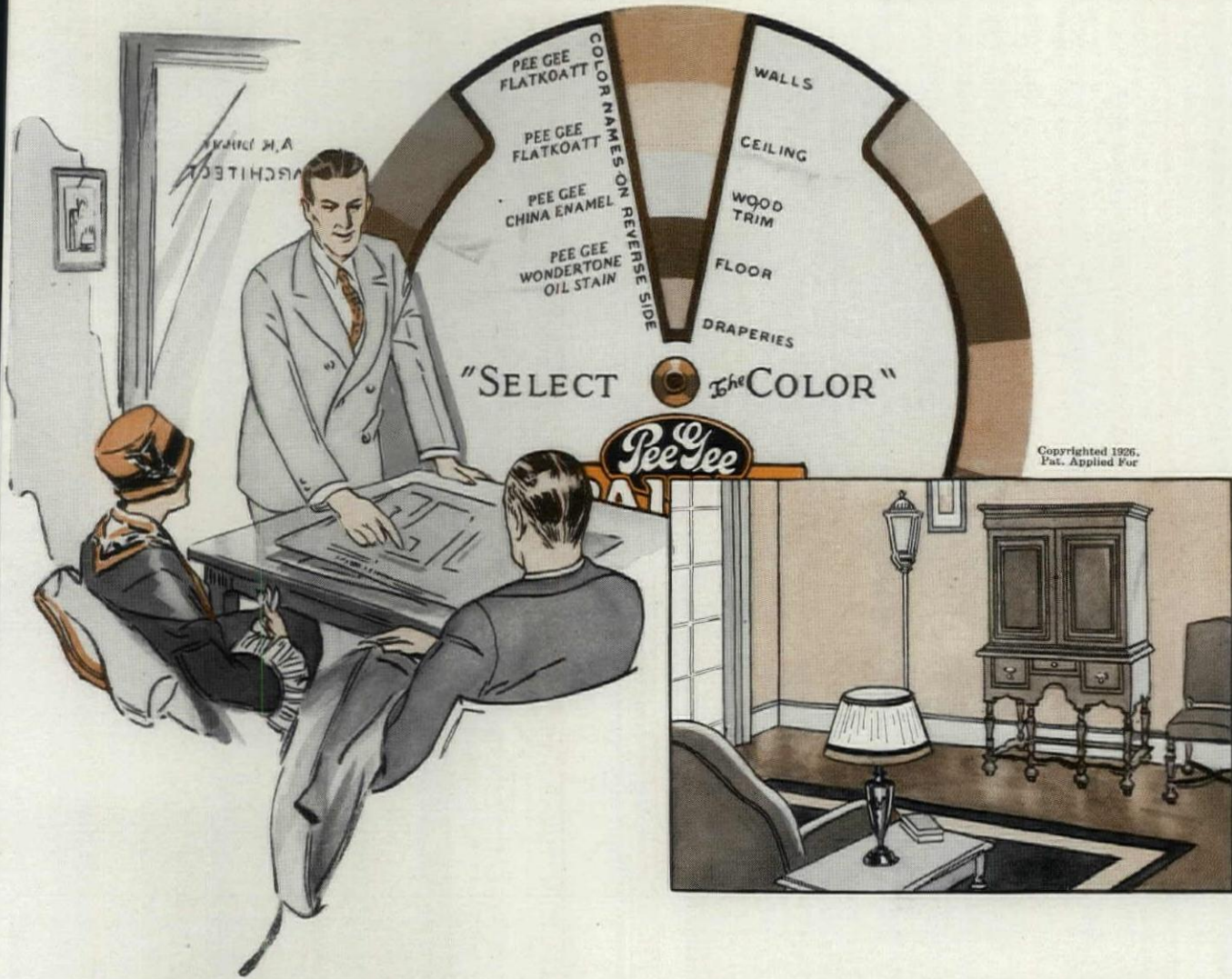
be mixed to give a flat finish but "egg-shell" finishes also can be had. And if figuration is desired the architect has access to such interesting treatments as the crumpled roll and sponge mottle effects, not to mention blended and glazed finishes—the Tiffany, for example.

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.

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New York, 111 Broadway . Boston, 800 Albany Street . Buffalo, 116 Oak Street . Chicago, 900 West 18th Street . Cincinnati, 659 Freeman Avenue . Cleveland, 820 West Superior Avenue St. Louis, 722 Chestnut Street . San Francisco, 235 Montgomery Street . Pittsburgh, National Lead & Oil Co. of Pa., 316 Fourth Avenue . Philadelphia, John T. Lewis & Bros. Co., 437 Chestnut Street

# DUTCH BOY WHITE-LEAD FLATTING OIL





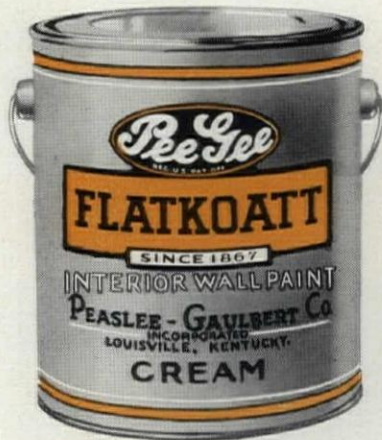
# To help your client Select *the* Color

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.

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### Pee Gee Mastic Paint

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### Pee Gee China Enamel

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

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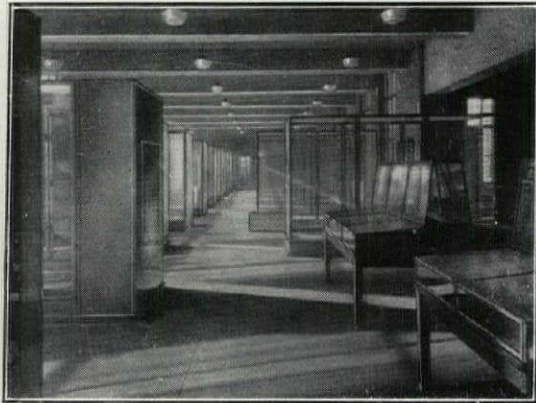
Beautifies the walls and ceilings of the home. Made in a rich range of shades to match any decorative scheme. Durable and sanitary, this oil paint dries with a flat, smooth, velvety finish. Various decorative effects are easily produced. Easily and quickly cleaned.

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OF AMERICA

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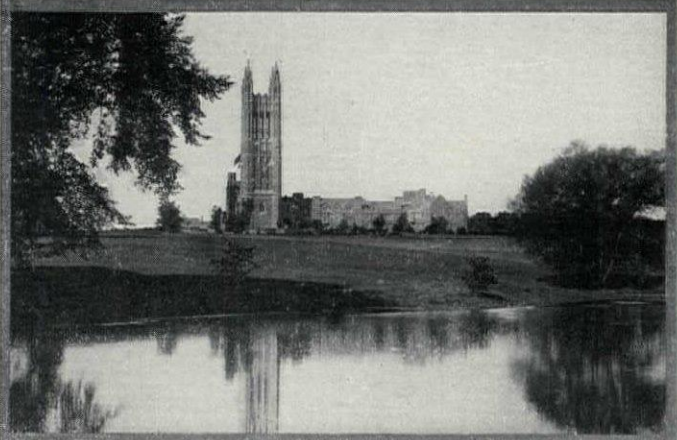
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*Famous for 63 years among architects, master painters, and makers of products requiring a fine finish*



### Hotel Saskatchewan and Murphy Finishes

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 Murotic 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.

# Murphy Varnish Company

Newark

Chicago

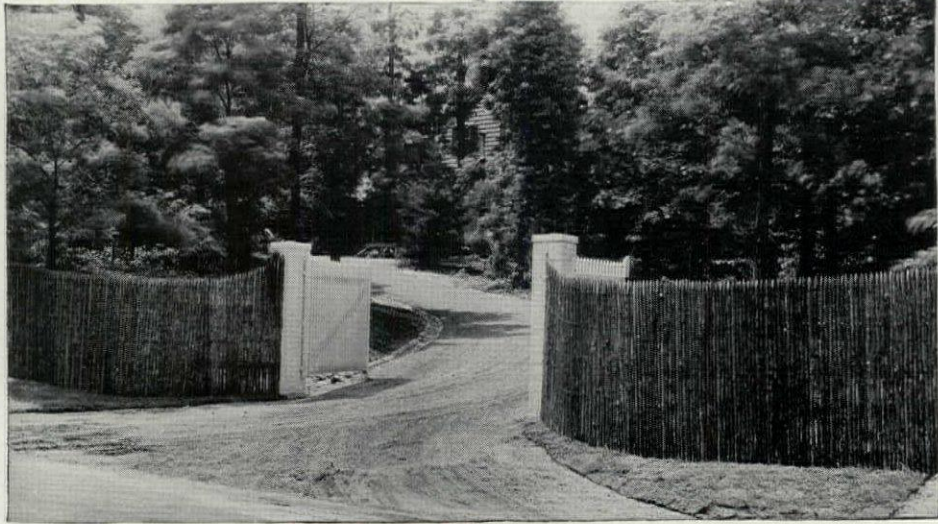
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Montreal





*How gracefully DUBOIS ushers you into this Estate!*



**Have You  
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*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.*

**N**OTHING 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.

Made in France of split, live chestnut saplings closely woven together and bound to horizontal braces with heavy, rust-proof Copperweld wire.

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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.

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Pondosa Pine   
*The Pick o' the Pines*



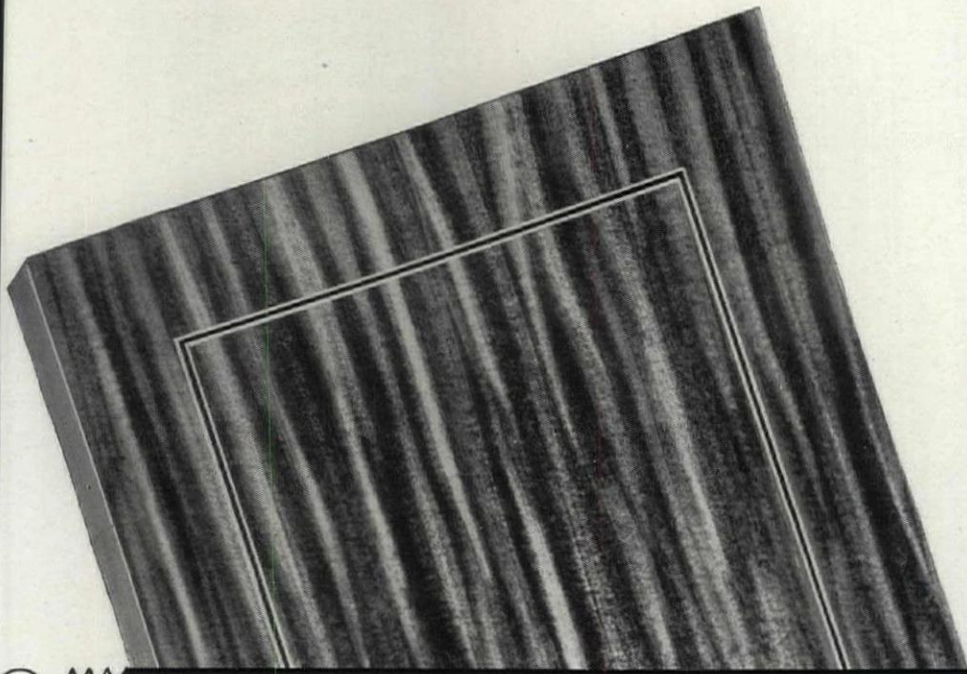
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CROSS & CROSS, ARCHITECTS

**CASSIDY COMPANY**  
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*Designers and Manufacturers of  
Lighting Fixtures  
Since 1867*

101 PARK AVENUE AT FORTIETH STREET  
NEW YORK CITY

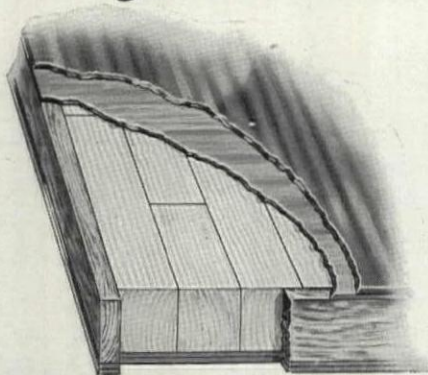




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Five solid layers of well-seasoned woods are built into Roddis Flush Doors — cores of narrow strips



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*Branches in all Principal Cities*

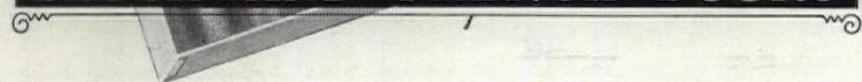
*Have You the Roddis Catalog?*

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.

# RODDIS DOORS

*Made by the World's Largest Producer of*

**FLUSH AND FRENCH DOORS**







\$1.00 per doz

12 colors

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 blue prints, tracings and specifications; as well as for checking, underscoring making notations, etc.

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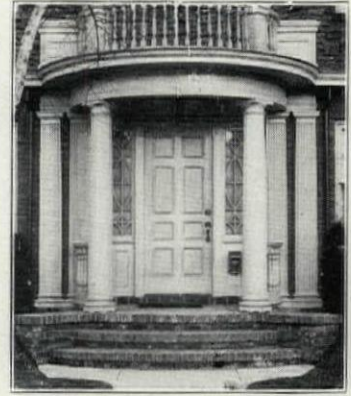
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## OAK FLOORING



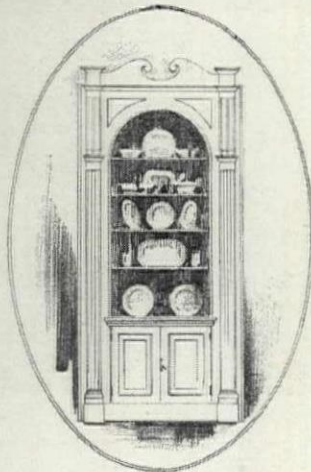
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*As such, it is within the province of the architect, and with it architects can obtain effects that have unusual popular appeal . . .*

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.

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A corner cupboard (Design C-6501) true in every detail to the best Colonial and Georgian interior. Priced in white pine as low as \$39.53.

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

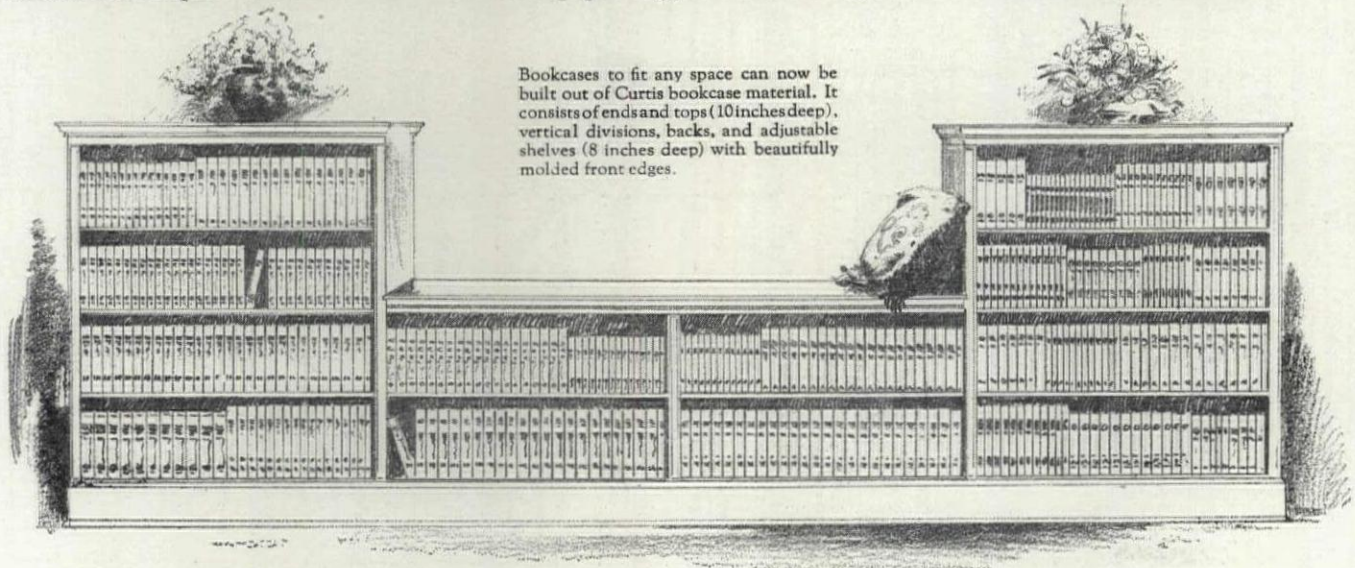
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Curtis Woodwork Inc., Display Rooms and Sales Office, Room 201, 9 E. 41st Street, New York City

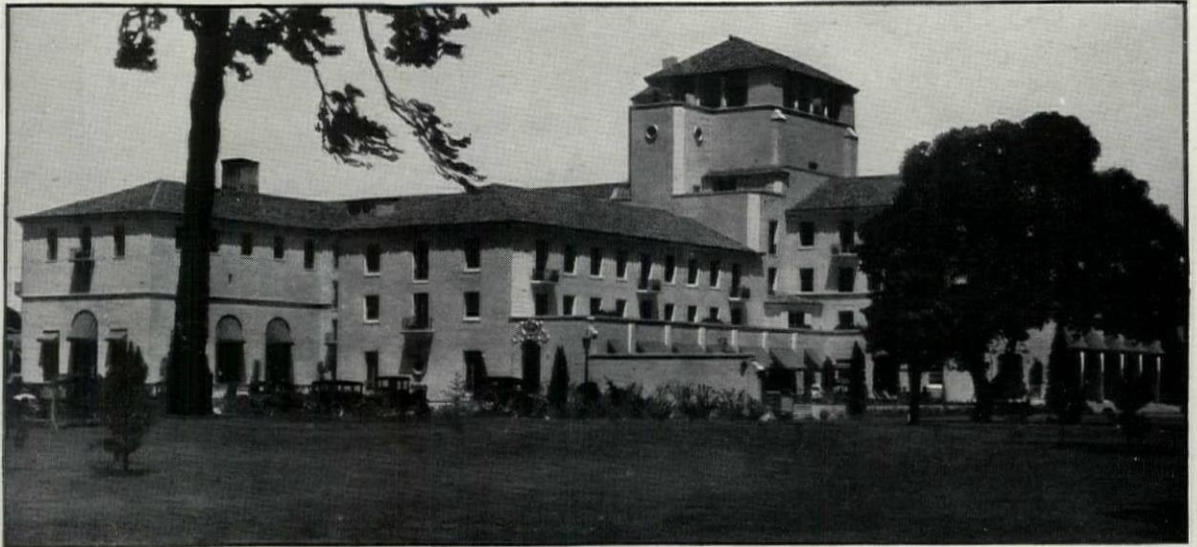
1866  
**CURTIS**  
**WOODWORK**

Bookcases to fit any space can now be built out of Curtis bookcase material. It consists of ends and tops (10 inches deep), vertical divisions, backs, and adjustable shelves (8 inches deep) with beautifully molded front edges.





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

Inquiries are cordially invited.

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# TONTINE

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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

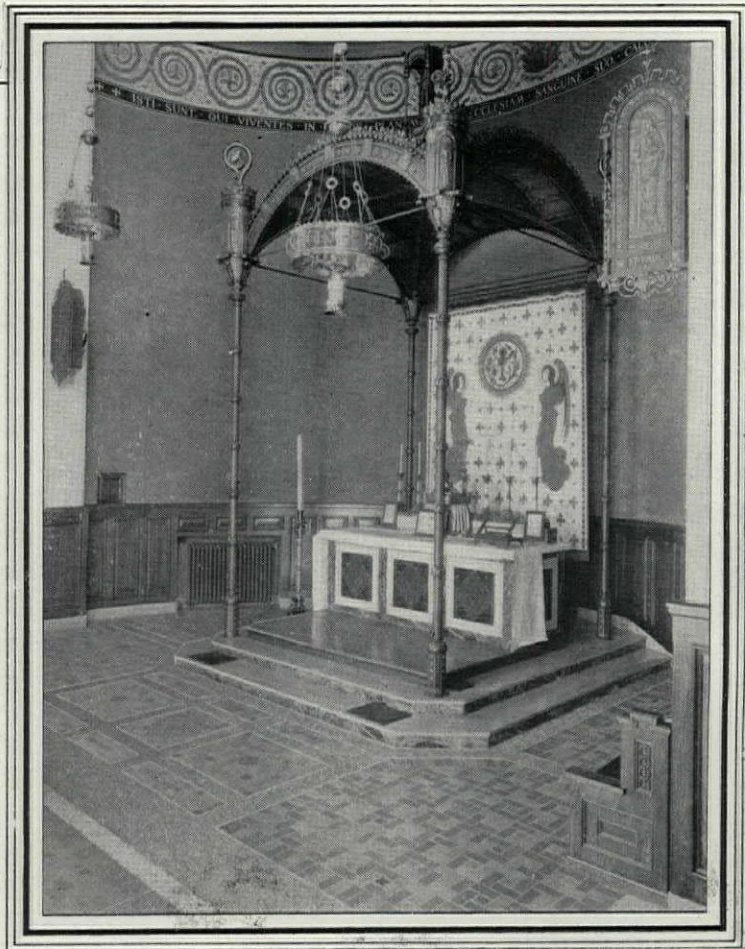
*Otis Building, Philadelphia*

*New York Office, 17 E. 49th Street*

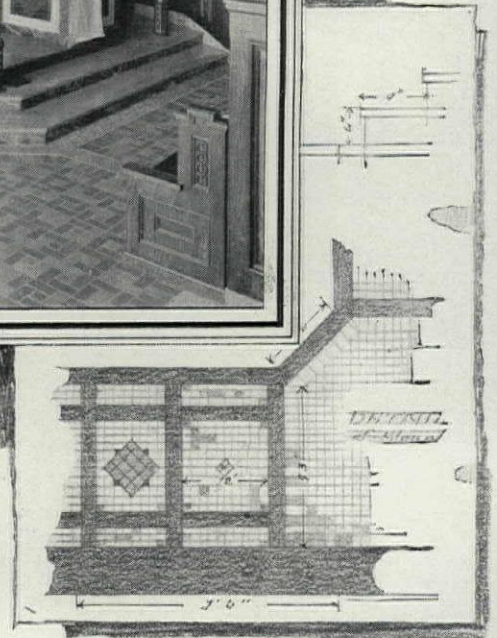


ST. BONIFACE CHURCH  
PITTSBURGH, PA.

Carlton Strong,  
Architect



## COLORFUL ~ YET RESTRAINED



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.

# ALBERENE STONE

▲ A NATURAL STONE OF DIVERSIFIED ARCHITECTURAL UTILITY ▲



# GEORGIA MARBLE



HENRY BACON, ARCHITECT

DANIEL CHESTER FRENCH, SCULPTOR

LINCOLN MEMORIAL, WASHINGTON, D. C.

## NATIONAL MEMORIALS

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.

THE GEORGIA MARBLE COMPANY · TATE · GEORGIA

New York, 1328 Broadway

Atlanta, 511 Bona Allen Bldg.

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## By their SIGNS Shall ye know them . . .

*The Gentry dine at the "King's Head"  
The Nobles at the "Croune"  
The Usurers to the "Devill" will go  
And the Ploughmen to the "Clowne."  
—Roxburgh Ballads*

COFFEE 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.

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Cincinnati, Ohio



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**HESS** CABINETS  
*and MIRRORS*  
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**VENETIAN STYLE**

**A** De Luxe Cabinet, entirely concealed by the beautiful etched mirror. The last word in bath room furnishing. Made in three sizes. See Sweet's Index; or write for illustrated booklet.

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MADE IN U. S. A.



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*The Chalfonte, 200 West 70th St.,  
New York City  
Owners—Sherman Square-70th St. Corp.  
Arch.—Geo. Fred Pelham, New York City*



*26 East 10th St., New York City  
Owners—Greenwich Village Development Corp.  
Arch.—Sugarman & Berger,  
New York City*



*100 West 58th St., New York City  
Owners—Park Ave. Leasing Corp.  
Arch.—Rosario Candela, New York City*



All of the buildings here shown have kitchens equipped with McDougall Domestic Science Kitchen Units. They were sold and installed by the Built-in Products Company, 19 West 44th Street, New York City, New York

## Plus absolutely correct installation

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.

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rect 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.

MCDUGALL COMPANY

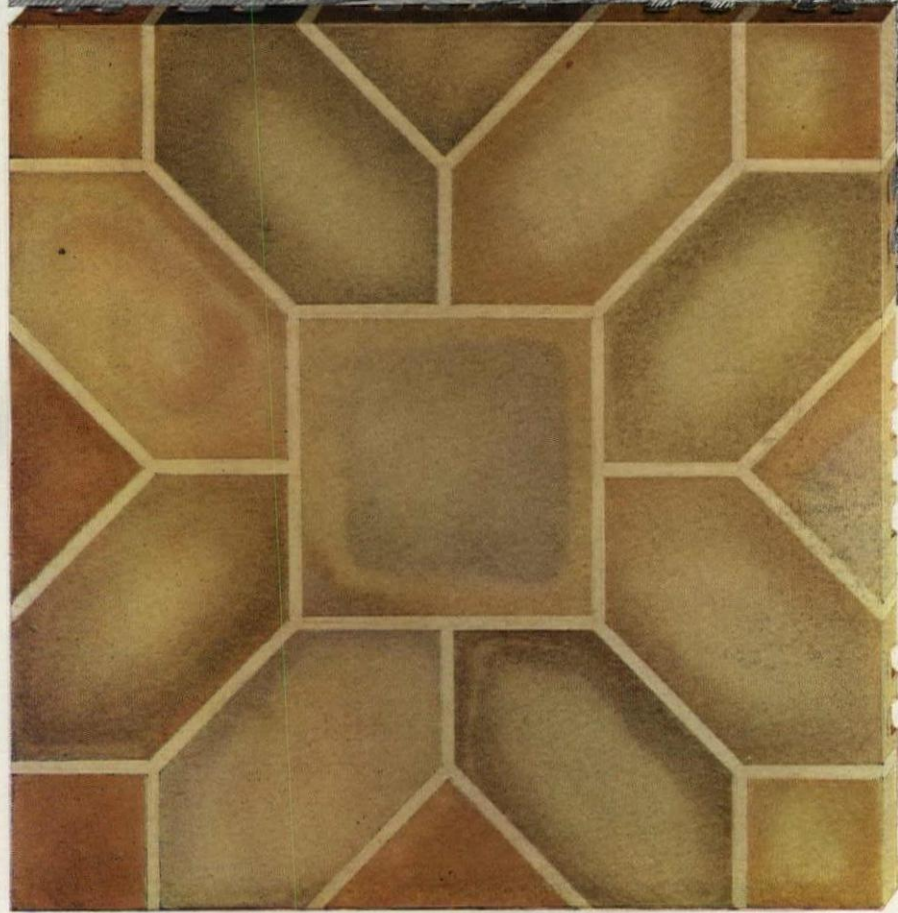
Frankfort, Indiana

*Chicago*  
McDougall Company, 180 N. Michigan  
*Pittsburgh*  
Built-in Equipment Co., 614 Bessemer Bldg.  
*Indianapolis*  
Neeses & Company, 906 Odd Fellow Bldg.  
*Milwaukee*  
E. A. Kuolt, 312 Colby Abbot Bldg.

*New York*  
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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.

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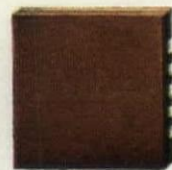
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Romany Red



Romany Grey



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ROMANY QUARRY TILES  
are an American product

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



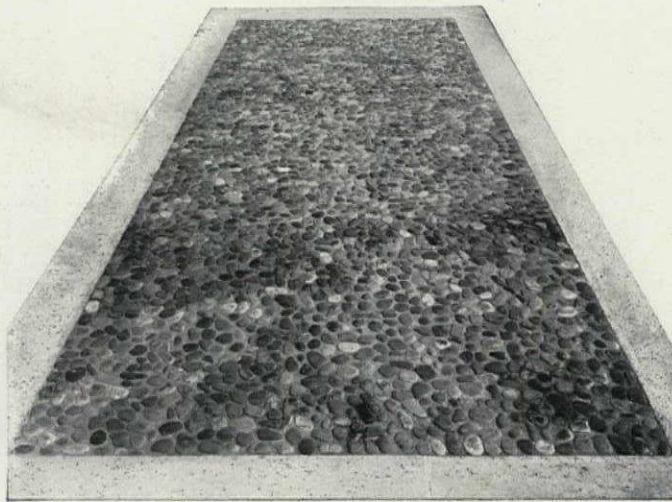
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# ROMANY QUARRY TILES





*Plaza of Surfaced Concrete and Granite, Meade Memorial—Washington, D. C.*



*Detail of Con-Tex Surfaced Concrete.*

*Raymond H. Burrows, Constructor, Washington  
Simon and Simon, Architects, Philadelphia  
Charles Grafty, Designer, Philadelphia*

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.*

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342 MADISON AVE.



NEW YORK, N. Y.

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# Selected List of Manufacturers' Publications

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

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

## ACOUSTICS

- The Celotex Co., Chicago.**  
Acousti-Celotex. 16 pp., 8½ x 11 in. Illustrated brochure on a valuable material for facing walls and ceilings.  
Specifications and Details for application and decoration of Acousti-Celotex, 11 pp., 8½ x 11 in.
- R. Guastavino Co., 40 Court St., Boston.**  
Akoustolith Plaster. Brochure, 6 pp., 10 x 12½ ins. Important data on a valuable material.
- U. S. Gypsum Co., 205 W. Monroe St., Chicago, Ill.**  
A Scientific Solution of an Old Architectural Problem. Folder 6 pp., 8½ x 11 in. Describes Sabinite Acoustical Plaster.

## ASH HOISTS—ELECTRIC AND HAND POWER

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

## BASEMENT WINDOWS

- Genfire Steel Company, Youngstown, Ohio.**  
Architectural Details. Booklet, 62 pp., 8½ x 11 ins. Details on steel windows.
- Truscon Steel Co., Youngstown, Ohio.**  
Truscon Copper-Steel Basement Windows. Booklet, 8 pp., 8½ x 11 in. Illustrated with installation details. Specifications and construction details.

## BATHROOM FITTINGS

- A. P. W. Paper Co., Albany, N. Y.**  
Onliwon for Fine Buildings. Folder, 8 pp., 3¼ x 6 in. Illustrated. Deals with toilet paper fittings of metal and porcelain. Architects' File Card, 8½ x 11 in. Illustrated. Filing card on toilet paper and paper towel cabinets.
- A Towel Built for Its Job, Booklet, 8 pp., 4¼ x 9½ in. Illustrated.**  
Paper Towel System and Cabinets.  
Cabinets and Fixtures. Booklet, 31 pp., 5¼ x 4¼ in. Illustrated. Catalog and price list of fixtures and cabinets.
- Morton Mfg. Co., 5163 West Lake St., Chicago.**  
Bathroom Cabinets for Homes, Apartments, etc. General Catalog, 20 pp., 8 x 10¼ ins. Illustrated. Specifications, installation details, etc.
- Booklet, 12 pp., 3¼ x 6¼ ins. Illustrated. Deals with four models of bathroom cabinets.

## BRICK

- American Face Brick Association, 1751 Peoples Life Building, Chicago, Ill.**  
Brickwork in Italy. 298 pages, size 7½ x 10½ in., an attractive and useful volume on the history and use of brick in Italy from ancient to modern times, profusely illustrated with 69 line drawings, 300 half-tones, and 20 colored plates with a map of modern and XII century Italy. Bound in linen, will be sent postpaid upon receipt of \$6.00. Half Morocco, \$7.00.
- Industrial Buildings and Housing, Bound Volume, 112 pp., 8½ x 11 in. Profusely illustrated.** Deals with the planning of factories and employees' housing in detail. Suggestions are given for interior arrangements, including restaurants and rest rooms. Price \$2.
- Common Brick Mfrs. Assn. of America, 2134 Guarantee Title Bldg., Cleveland.**  
Brick; How to Build and Estimate. Brochure, 96 pp., 8½ x 11 ins. Illustrated. Complete data on use of brick.
- The Heart of the Home, Booklet, 24 pp., 8½ x 11 ins. Illustrated.** Price 25 cents. Deals with construction of fireplaces and chimneys.
- Skintled Brickwork, Brochure, 15 pp., 8½ x 11 ins. Illustrated.** Tells how to secure interesting effects with common brick.
- Building Economy, Monthly magazine, 22 pp., 8½ x 11 ins. Illustrated.** \$1 per year, 10 cents a copy. For architects, builders and contractors.

## BUILDING, STEEL PRODUCTS FOR

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

## CEMENT

- Carney Company, The, Mankato, Minn.**  
What Twelve Men Said About Carney. Booklet, 8½ x 11 ins., illustrated. Opinions of well known architects and builders of Carney Cement used for mortar.
- Cement Gun Company, Inc., Allentown, Pa.**  
Gunite Bulletins. Sheet 6 x 9 in. Illustrated. Bulletins on adaptability of "Gunite," a sand and cement product, to construction work.
- Kosmos Portland Cement Company, Louisville, Ky.**  
Kosmortar for Enduring Masonry. Folder, 6 pp., 3½ x 6½ in. Data on strength and working qualities of Kosmortar.
- Kosmortar, the Mortar for Cold Weather, Folder, 4 pp., 3½ x 6½ in.** Tells why Kosmortar should be used in cold weather.

## CEMENT—Continued

- Louisville Cement Co., 315 Guthrie St., Louisville, Ky.**  
BRIXMENT for Perfect Mortar. Self-filing handbook 8½ x 11 inches. 16 pp. Illustrated. Contains complete technical description of BRIXMENT for brick, tile and stone masonry, specifications, data and tests.
- Pennsylvania-Dixie Cement Corp'n., 131 East 46th St., New York.**  
Celluloid Computing Scale for Concrete and Lumber, 4½ x 2½ ins. Useful for securing accurate computations of aggregates and cement; also for measuring lumber of different sizes.

## CONCRETE BUILDING MATERIALS

- Celite Products Co., 1320 South Hope St., Los Angeles.**  
Better Concrete; Engineering Service Bulletin X-325. Booklet, 16 pp., 8½ x 11 ins. Illustrated. On use of Celite to secure workability in concrete, to prevent segregation and to secure water-tightness.
- Economic Value of Admixtures, Booklet, 32 pp., 6½ x 9½ ins.**  
Reprint of papers by J. C. Pearson and Frank A. Hitchcock before 1924 American Concrete Institute.
- Concrete Surface Corporation, 342 Madison Ave., New York.**  
Bonding Surfaces on Concrete. Booklet, 12 pp., 8 x 11 in., illustrated. Deals with an important detail of building.
- Dovetail Anchor Slot Co., 149 West Ohio St., Chicago.**  
Dovetail Masonry Anchoring System. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on a system of anchoring masonry to concrete.
- National Building Units Corporation, 1600 Arch St., Philadelphia.**  
Durability and Utility of Straub Cinder Building Blocks. Brochure, 14 pp., 8 x 11 ins. Report on this material by Pittsburgh Testing Laboratories.
- Sound Absorption of Cinder Concrete Building Units, Booklet, 8 pp., 8 x 11 ins. Illustrated.** Results of tests of absorption and transmission of sound through Straub building blocks.
- Philadelphia, Cinder Concrete Building Units, Brochure, 36 pp., 8½ x 10¼ ins. Illustrated.** Full data on an important building material.
- Kosmos Portland Cement Company, Louisville, Ky.**  
High Early Strength Concrete, Using Standard Kosmos Portland Cement. Folder, 1 p., 8½ x 11 in. Complete data on securing high strength concrete in short time.

## CONCRETE COLORINGS

- A. C. Horn Company, Long Island City, N. Y.**  
Ceramic Catalog. Booklet, 8½ x 11 in. 26 pp. A magnificent brochure, illustrated in color, describing a valuable line of specialties for use with concrete floors—colorings, hardeners, waterproofing, etc.
- The Master Builders Co., 7016 Euclid Ave., Cleveland.**  
Color Mix, Colored Hardened Concrete Floors (Integral). Brochure, 16 pp., 8½ x 11 in. Illustrated. Data on coloring for floors.
- Dychrome, Concrete Surface Hardener in Colors, Folder, 4 pp., 8 x 11 in. Illustrated.** Data on a new treatment.

## CONSTRUCTION, FIREPROOF

- Master Builders Co., Cleveland, Ohio.**  
Color Mix. Booklet, 18 pp., 8½ x 11 ins. Illustrated. Valuable data on concrete hardener, waterproofer and dustproofer in permanent colors.
- National Fire Proofing Co., 250 Federal St., Pittsburgh, Pa.**  
Standard Fire Proofing Bulletin 171. 8½ x 11 in. 32 pp. Illustrated. A treatise on fireproof floor construction.
- Northwestern Expanded Metal Co., 1234 Old Colony Building, Chicago, Ill.**  
Northwestern Expanded Metal Products. Booklet, 8½ x 10¼ in. 16 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated, Plaster-Sava and Longspan lath channels, etc.
- A. I. A. Sample Book, Bound volume, 8½ x 11 ins., contains actual samples of several materials and complete data regarding their use.**

## DAMPPOOFING

- Philip Carey Co., Lockland, Cincinnati, Ohio.**  
Architects' Specifications for Carey Built-Up Roofing. Booklet, 8 x 10¼ in. 24 pp. Illustrated. Complete data to aid in specifying the different types of built-up roofing to suit the kind of roof construction to be covered.
- Carey Built-Up Roofing for Modern School Buildings, Booklet, 8 x 10¼ in. 32 pp. Illustrated.** A study of school buildings of a number of different kinds and the roofing materials adapted for each.
- Genfire Steel Company, Youngstown, Ohio.**  
Waterproofing Handbook. Booklet, 8½ x 11 in. 72 pp. Illustrated. Thoroughly covers subject of waterproofing concrete, wood and steel preservatives, dusting and hardening concrete floors, and accelerating the setting of concrete. Free distribution.
- A. C. Horn Company, Long Island City, N. Y.**  
Waterproofing. 9½ x 11½ in. Folder. Contains folders giving data on excellent waterproofing and dampproofing materials.
- The Master Builders Co., 7016 Euclid Ave., Cleveland.**  
Waterproofing and Damp Proofing Specification Manual. Booklet, 18 pp., 8½ x 11 in. Deals with methods and materials used.
- Waterproofing and Damp Proofing, File, 36 pp. Complete descriptions and detailed specifications for materials used in building with concrete.**



## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 79

## DAMP-PROOFING—Continued

- Sonneborn Sons, Inc., L.**, 116 Fifth Ave., New York.  
Specification Sheet, 8½ x 11 in. Descriptions and specifications of compounds for dampproofing interior and exterior surfaces.
- The Vortex Mfg. Co.**, Cleveland, Ohio.  
Par-Lock Specification "Forms A and B" for dampproofing and plaster key over concrete and masonry surfaces.
- Par-Lock Specification "Form J" for dampproofing tile wall surfaces that are to be plastered.
- Par-Lock Dampproofing. Specification Forms C, F, I and J. Sheets 8½ x 11 ins. Data on gun-applied asphalt dampproofing for floors and walls.

## DOORS AND TRIM, METAL

- The American Brass Company**, Waterbury, Conn.  
Anaconda Architectural Bronze Extruded Shapes. Brochure, 180 pp., 8½ x 11 in., illustrating and describing more than 2,000 standard bronze shapes of cornices, jamb casings, mouldings, etc.
- The Compound & Pyrono Door Company**, St. Joseph, Mich.  
Pyrono Handbook for Architects and Contractors. 8½ x 11 in. 16 pp. Contains full information regarding Pyrono Fireproof Veneered Doors and Trim, with complete details and specifications.
- Pyrono details in sheet form for tracing.
- Richards-Wilcox Mfg. Co.**, Aurora, Ill.  
Fire-Doors and Hardware. Booklet. 8½ x 11 in. 64 pp. Illustrated. Describes entire line of tin-clad and corrugated fire doors, complete with automatic closers, track hangers and all the latest equipment—all approved and labeled by Underwriters' Laboratories.

## DUMBWAITERS

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

## ELECTRICAL EQUIPMENT

- Frank Adam Electric Company**, St. Louis, Mo.  
Catalog No. 35—1925. Panelboards—Steel Cabinets. 7¾ x 10½ in. 64 pp. Illustrates and describes sectionally built panelboards, an important line of steel cabinets, and the fittings which go with them.
- Benjamin Electric Mfg. Co.**, New York, Chicago and San Francisco.  
Benjamin-Starrett Panelboards and Steel Cabinets. Booklet, 80 pp., 8½ x 10½ ins. Full data on these details for light and power.
- Benjamin-Starrett Panelboards for Light and Power. Booklet, 80 pp., 8½ x 11 in. Illustrated. Full data on company's line of panelboards, steel cabinets, etc.
- General Electric Co.**, Schenectady, N. Y.  
"Electrical Specification Data for Architects. Brochure, 36 pp., 8 x 10½ ins., illustrated. Data regarding G. E. wiring materials and their use.
- "The House of a Hundred Comforts." Booklet, 40 pp., 8 x 10½ ins. Illustrated. Dwells on importance of adequate wiring.
- Pick & Company, Albert**, 208 West Randolph St., Chicago, Ill.  
School Cafeterias. Booklet. 9 x 6 in. Illustrated. The design and equipment of school cafeterias with photographs of installation and plans for standardized outfits.
- Westinghouse Electric & Mfg. Co.**, East Pittsburgh, Pa.  
Electric Power for Buildings. Brochure, 14 pp., 8½ x 11 in. Illustrated. A publication important to architects and engineers.
- Variable-Voltage Central Systems as applied to Electric Elevators. Booklet, 13 pp., 8½ x 11 in. Illustrated. Deals with an important detail of elevator mechanism.
- Modern Electrical Equipment for Buildings. Booklet, 8½ x 11 in. Illustrated. Lists many useful appliances.
- Electrical Equipment for Heating and Ventilating Systems. Booklet, 24 pp., 8½ x 11 in. Illustrated. This is "Motor Application Circular 7379."
- Westinghouse Panelboards and Cabinets (Catalog 42-A). Booklet, 32 pp., 8½ x 11 in. Illustrated. Important data on these details of equipment.
- Beauty; Power; Silence; Westinghouse Fans (Dealer Catalog 45). Brochure, 16 pp., 8½ x 11 in. Illustrated. Valuable information on fans and their uses.
- Electric Range Book for Architects (A. I. A. Standard Classification 31 G-4). Booklet, 24 pp., 8½ x 11 in. Illustrated. Cooking apparatus for buildings of various types.
- Westinghouse Commercial Cooking Equipment (Catalog 280). Booklet, 32 pp., 8½ x 11 in. Illustrated. Equipment for cooking on a large scale.
- Electric Appliances (Catalog 44-A). 32 pp., 8½ x 11 in. Deals with accessories for home use.

## ELEVATORS

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

## FIREPROOFING—See also Construction, Fireproof

- Concrete Engineering Co.**, Omaha, Nebr.  
"Handbook of Fireproof Construction." Booklet, 53 pp., 8½ x 11 in. Valuable work on methods of fireproofing.
- Genfire Steel Company**, Youngstown, Ohio.  
Fireproofing Handbook, 8½ x 11 in. 64 pp. Illustrated. Gives methods of construction, specifications, data on Herringbone metal lath, steel tile, Trussit solid partitions, steel, lumber, self-centering formless concrete construction.
- North Western Expanded Metal Co.**, 407 South Dearborn St., Chicago.  
A. I. A. Sample Book. Bound volume, 8½ x 11 in. Contains actual samples of several materials and complete data regarding their use.

## FLOOR HARDENERS (CHEMICAL)

- Master Builders Co.**, Cleveland Ohio.  
Concrete Floor Treatment. File, 50 pp. Data on Securing hardened dustproof concrete.
- Concrete Floor Treatments—Specification Manual. Booklet. 23 pp., 8½ x 11 in. Illustrated. Valuable work on an important subject.
- Sonneborn Sons, Inc., L.**, 116 Fifth Ave., New York, N. Y.  
Lapidolith, the liquid chemical hardener. Complete sets of specifications for every building type in which concrete floors are used, with descriptions and results of tests.

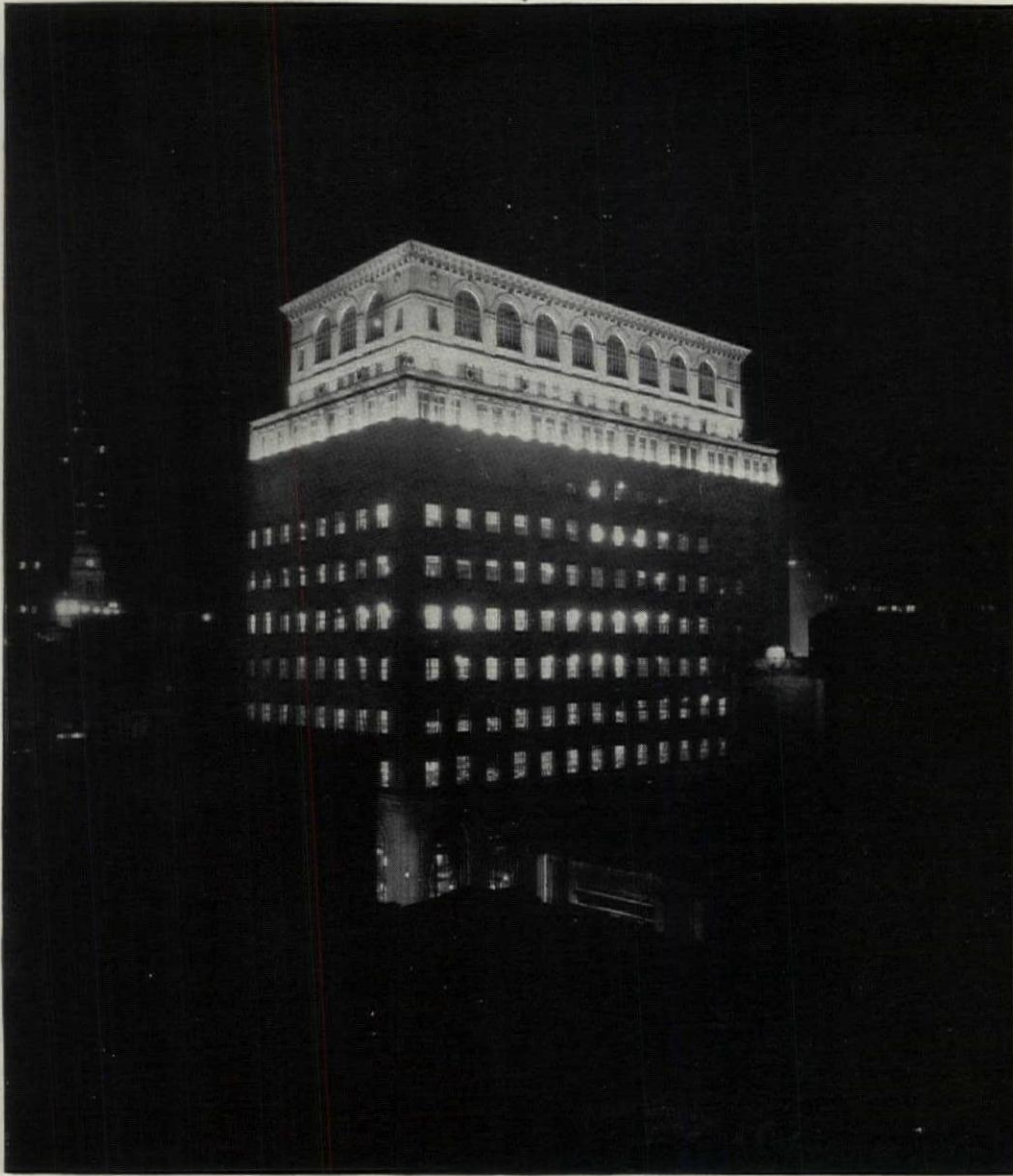
## FLOORS—STRUCTURAL

- Truscon Steel Co.**, Youngstown, Ohio.  
Truscon Locktyle. Booklet, 8½ x 11 in., 8 pp. Illustrations of material and showing methods of application.
- Truscon Floretyle Construction. Booklet, 8½ x 11 in., 16 pp. Illustrations of actual jobs under construction. Lists of properties and information on proper construction. Proper method of handling and tables of safe loads.

## FLOORING

- Armstrong Cork & Insulation Co.**, Pittsburgh, Pa.  
Armstrong's Cork Tile Floors. Booklet, 7¾ x 10½ in. 30 pp. An illustrated work on cork flooring.
- Limotile for Home Floors. Brochure. 7½ x 10½ ins. 27 pp. and colored enclosures of floor installations.
- Armstrong Cork Co. (Linoleum Division)**, Lancaster, Pa.  
Armstrong's Linoleum Floors. Catalog. 8½ x 11 in. 40 pp. Color plates. A technical treatise on linoleum, including table of gauges and weights and specifications for installing linoleum floors.
- Armstrong's Linoleum Pattern Book, 1927. Catalog. 3½ x 6 in. 272 pp. Color Plates. Reproduction in color of all patterns of linoleum and cork carpet in the Armstrong line.
- Quality Sample Book. 3½ x 5¼ in. Showing all gauges and thicknesses in the Armstrong line of linoleums.
- Linoleum Layer's Handbook. 5 x 7 in. 32 pp. Instructions for linoleum layers and others interested in learning most satisfactory methods of laying and taking care of linoleum.
- Enduring Floors of Good Taste. Booklet. 6 x 9 in. 48 pp. Illustrated in color. Explains use of linoleum for offices, stores, etc., with reproductions in color of suitable patterns, also specifications and instructions for laying.
- Barber Asphalt Co.**, Philadelphia.  
Specifications for Applying Genasco Asphalt Mastic. Booklet. 8 x 10½ in. Directions for using Asphalt Mastic for flooring.
- Blabon Company, Geo. W.**, Nicetown, Philadelphia, Pa.  
Planning the Color Schemes for Your Home. Brochure illustrated in color; 36 pp., 7½ x 10½ in. Gives excellent suggestions for use of color in flooring for houses and apartments.
- Handy Quality Sample Folder of Linoleums. Gives actual samples of "Battleship Linoleum," cork carpet, "Feltex," etc.
- Blabon's Linoleum. Booklet illustrated in color; 128 pp., 3½ x 8½ in. Gives patterns of a large number of linoleums.
- Blabon's Plain Linoleum and Cork Carpet. Gives quality samples, 3 x 6 in. of various types of floor coverings.
- Bonded Floors Company, Inc.**, 1421 Chestnut St., Philadelphia, Pa.  
A series of booklets, with full color inserts showing standard colors and designs. Each booklet describes a resilient floor material as follows:
- Battleship Linoleum. Explains the advantages and uses of this durable, economical material.
- Marble-ized (Cork Composition) Tile. Complete information on cork-composition marble-ized tile and the many artistic effects obtainable with it.
- Treadlite (Cork Composition) Tile. Shows a variety of colors and patterns of this adaptable cork composition flooring.
- Natural Cork Tile. Description and color plates of this super-quiet, resilient floor.
- Practical working specifications for installing battleship linoleum, cork composition tile and cork tile.
- Carter Bloxonend Flooring Co.**, Keith & Perry Bldg., Kansas City, Mo.  
Bloxonend Flooring. Booklet 3¼ x 6¼ in. 20 pp. Illustrated. Describes uses and adaptability of Bloxonend Flooring to concrete, wood or steel construction, and advantages over loose wood blocks.
- File Folder, 9¾ x 11¾ in. For use in connection with A. I. A. system of filing. Contains detailed information on Bloxonend Flooring in condensed, loose-leaf form for specification writer and drafting room. Literature embodied in folder includes standard Specification Sheet covering the use of Bloxonend in general industrial service and Supplementary Specification Sheet No. 1, which gives detailed description and explanation of an approved method for installing Bloxonend in gymnasiums, armories, drill rooms and similar locations where maximum resiliency is required.
- Albert Grauer & Co.**, 1408 Seventeenth St., Detroit, Mich.  
Grauer-Watkins Red Asphalt Flooring. Folder, 4 pp., 8½ x 11 in. Data on a valuable form of flooring.





Floodlighting of Brooklyn Edison Company Building—  
McKenzie, Voorhees & Gmelin, Architects—  
Caldwell-Wingate Company, Contractors

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



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.

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.

**GENERAL ELECTRIC** <sup>710-12</sup>

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN PRINCIPAL CITIES



## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 80

### FLOORING—Continued

- Norton Company**, Worcester, Mass.  
Filing Folder.  $8\frac{1}{2} \times 11\frac{1}{4}$  in. 27 pp. Illustrated with drawings. Specification data for architects.  
Large illustrated folder on modern flooring.
- U. S. Gypsum Co.**, Chicago.  
Pyrobar Floor Tile. Folder.  $8\frac{1}{2} \times 11$  in. Illustrated. Data on building floors of hollow tile and tables on floor loading.
- United States Quarry Tile Co.**, Parkersburg, W. Va.  
Quarry Tiles for Floors. Booklet, 119 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. General catalog. Details of patterns and trim for floors.
- Art Portfolio of Floor Designs.**  $9\frac{1}{4} \times 12\frac{3}{4}$  ins. Illustrated in colors. Patterns of quarry tiles for floors.
- U. S. Rubber Co.**, 1790 Broadway, New York.  
Period Adaptations for Modern Floors. Brochure.  $8 \times 11$  in. 60 pp. Richly illustrated. A valuable work on the use of rubber tile for flooring in interiors of different historic styles.
- Zenitherm Co., Inc.**, 390 Frelinghuysen Avenue, Newark, N. J.  
Zenitherm Floors. Booklet, 14 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. Floors for interior and semi-interior use.  
Contractors' Handbook. Brochure, 10 pp.,  $4\frac{1}{2} \times 6$  ins. Complete data for using Zenitherm.

### FURNITURE

- American Seating Co.**, 14 E. Jackson Blvd., Chicago, Ill.  
Ars Ecclesiastica Booklet.  $6 \times 9$  in. 48 pp. Illustrations of church fittings in carved wood.  
Theatre Chairs. Booklet.  $6 \times 9$  in. 48 pp. Illustrations of theater chairs.
- Concealed Bed Corporation**, 58 East Washington St., Chicago.  
Eight-Room Convenience at Six-Room Price. Booklet, 16 pp.  $3\frac{1}{4} \times 5$  in. Illustrated. Data on concealed beds for home owners.  
Save Floor Space. Brochure, 36 pp.  $4 \times 8\frac{1}{4}$  in. Illustrated. Describes Holmes beds, giving measurement data.
- Kensington Mfg. Company**, Showrooms, 41 West 45th St., New York.  
Illustrated booklet indicative of the scope, character and decorative quality of Kensington Furniture, with plan of co-operation with architects, sent on request.  
Photographs and full description of hand-made furniture in all the period styles, furnished in response to a specific inquiry.
- McKinney Mfg. Co.**, Pittsburgh.  
Forethought Furniture Plans. Sheets,  $6\frac{1}{4} \times 9$  ins., drawn to  $\frac{1}{4}$ -inch scale. An ingenious device for determining furniture arrangement.
- White Door Bed Company**, The, 130 North Wells Street, Chicago, Ill.  
Booklet.  $8\frac{1}{2} \times 11$  in. 20 pp. Illustrated. Describes and illustrates the use of "White" Door Bed and other space-saving devices.

### GARAGES

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

### GLASS CONSTRUCTION

- Adamson Flat Glass Co.**, Clarksburg, W. Va.  
Quality and Dependability. Folder, 2 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. Data in the company's product.
- Libbey-Owens Sheet Glass Co.**, Toledo, O.  
Flat Glass. Brochure, 11 pp.,  $5\frac{1}{2} \times 7\frac{1}{2}$  ins. Illustrated. History of manufacture of flat, clear, sheet glass.
- Mississippi Wire Glass Co.**, 220 Fifth Ave., New York.  
Mississippi Wire Glass. Catalog.  $3\frac{1}{2} \times 8\frac{1}{2}$  in. 32 pp. Illustrated. Covers the complete line.

### GRILLES

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

### HARDWARE

- P. & F. Corbin**, New Britain, Conn.  
Early English and Colonial Hardware. Brochure,  $8\frac{1}{2} \times 11$  in. An important illustrated work on this type of hardware.  
Locks and Builders' Hardware. Bound Volume, 486 pp.,  $8\frac{1}{2} \times 11$  ins. An exhaustive, splendidly prepared volume.
- Cutler Mail Chute Company**, Rochester, N. Y.  
Cutler Mail Chute Model F. Booklet.  $4 \times 9\frac{1}{4}$  in. 8 pp. Illustrated.
- McKinney Mfg. Co.**, Pittsburgh.  
Forged Iron by McKinney. Booklet,  $6 \times 9$  ins. Illustrated. Deals with an excellent line of builders' hardware.  
Forged Lanterns by McKinney. Brochure,  $6 \times 9$  ins. Illustrated. Describes a fine assortment of lanterns for various uses.
- Richard-Wilcox Mfg. Co.**, Aurora, Ill.  
Distinctive Garage Door Hardware. Booklet.  $8\frac{1}{2} \times 11$  in. 65 pp. Illustrated. Complete information accompanied by data and illustrations on different kinds of garage door hardware.
- Russell & Erwin Mfg. Co.**, New Britain, Conn.  
Hardware for the Home. Booklet, 24 pp.,  $3\frac{1}{2} \times 6$  ins. Deals with residence hardware.  
Door Closer Booklet. Brochure, 16 pp.,  $3\frac{1}{2} \times 6$  ins. Data on a valuable detail. Garage Hardware Booklet, 12 pp.,  $3\frac{1}{2} \times 6$  in. Hardware intended for garage use.  
Famous Homes of New England. Series of folders on old homes and hardware in style of each.
- Sargent & Company**, New Haven, Conn.  
Details to Which Standard Hardware Can Be Applied. Booklet. 6 pp.  $9 \times 12$  in. Illustrated. Treats with diagrams, portions of doors and windows to which hardware can be applied.  
Sargent Locks and Hardware. Bound volume, 534 pp.,  $9 \times 12$  in., illustrated. Complete catalog of Sargent line of hardware.

### HEATING EQUIPMENT

- American Blower Co.**, 6004 Russell Street, Detroit.  
Heating and Ventilating Utilities. A binder containing a large number of valuable publications, each  $8\frac{1}{2} \times 11$  in., on these important subjects.
- American Radiator Company, The**, 40 West 40th St., N. Y. C.  
Ideal Type "A" Heat Machine. Catalog  $7\frac{3}{4} \times 10\frac{1}{2}$  in. 32 pp. Illustrated in 4 colors. A brochure of high-efficiency heating apparatus for residences and commercial buildings.  
Ideal Water Tube Boilers. Catalog  $7\frac{3}{4} \times 10\frac{1}{2}$  in. 32 pp. Illustrated in 4 colors. Data on a complete line of Heating Boilers of the Water Tube type.  
Ideal Smokeless Boilers. Catalog  $7\frac{3}{4} \times 10\frac{1}{2}$  in. 32 pp. Illustrated in 4 colors. Fully explains a boiler free from the objection of causing smoke.  
Ideal Boilers for Oil Burning. Catalog  $5\frac{1}{2} \times 8\frac{1}{2}$  in. 36 pp. Illustrated in 4 colors. Describing a line of Heating Boilers especially adapted to use with Oil Burners.  
Corto—The Radiator Classic. Brochure  $5\frac{1}{2} \times 8\frac{1}{2}$  in. 16 pp. Illustrated. A brochure on a space-saving radiator of beauty and high efficiency.  
Ideal Arcola Radiator Warmth. Brochure  $6\frac{1}{4} \times 9\frac{1}{4}$  in. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.
- James B. Clow & Sons**, 534 S. Franklin St., Chicago.  
Clow Gasteam Vented Heating System. Brochure, 24 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. Deals with a valuable form of heating equipment for using gas.
- C. A. Dunham Company**, 450 East Ohio Street, Chicago, Ill.  
Dunham Radiator Trap. Bulletin 101.  $8 \times 11$  in. 12 pp. Illustrated. Explains working of this detail of heating apparatus.  
Dunham Packless Radiator Valves. Bulletin 104.  $8 \times 11$  in. 8 pp. Illustrated. A valuable brochure on valves.  
Dunham Return Heating System. Bulletin 109.  $8 \times 11$  in. Illustrated. Covers the use of heating apparatus of this kind.  
Dunham Vacuum Heating System. Bulletin 110.  $8 \times 11$  in. 12 pp. Illustrated.  
The Dunham Differential Vacuum Heating System. Bulletin 114. Brochure, 8 pp.,  $8 \times 11$  ins. Illustrated. Deals with heating for small buildings.  
The Dunham Differential Vacuum Heating System. Bulletin 115. Brochure, 12 pp.,  $8 \times 11$  ins. Illustrated. Deals with heating for large buildings.
- Excelsco Products Corporation**, 119 Clinton St., Buffalo, N. Y.  
Excelsco Water Heater. Booklet. 12 pp.  $3 \times 6$  in. Illustrated. Describing the new Excelsco method of generating domestic hot water in connection with heating boilers. (Firepot Coil eliminated.)
- The Fulton Siphon Company**, Knoxville, Tenn.  
Siphon Temperature Regulators. Illustrated brochures,  $8\frac{1}{2} \times 11$  ins., dealing with general architectural and industrial applications; also specifically with applications of special instruments. Siphon Heating Specialties. Catalog No. 200, 192 pp.,  $3\frac{1}{2} \times 6\frac{1}{4}$  ins. Important data on heating.
- Illinois Engineering Co.**, Racine Ave., at 21st St., Chicago, Ill.  
Vapor Heat Bulletin 21.  $8\frac{1}{2} \times 11$  in. 32 pp. Illustrated. Contains new and original data on Vapor Heating. Rules for computing radiation, pipe sizes, radiator tappings. Steam table showing temperature of steam and vapor at various pressures, also description of Illinois Vapor Specialties.
- S. T. Johnson Co.**, Oakland, Calif.  
Bulletin No. 4A. Brochure, 8 pp.,  $8\frac{1}{2} \times 11$  in. Illustrated. Data on different kinds of oil-burning apparatus.  
Bulletin No. 31. Brochure, 8 pp.,  $8\frac{1}{2} \times 11$  in. Illustrated. Deals with Johnson Rotary Burner With Full Automatic Control.
- Kewanee Boiler Co.**, Kewanee, Ill.  
Kewanee on the Job. Catalog.  $8\frac{1}{2} \times 11$  in. 80 pp. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, etc.  
Catalog No. 78.  $6 \times 9$  in. Illustrated. Describes Kewanee Fire-box Boilers with specifications and setting plans.  
Catalog No. 79.  $6 \times 9$  in. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.
- May Oil Burner Corp.**, Baltimore.  
Adventures in Comfort. Booklet, 24 pp.,  $6 \times 9$  ins. Illustrated. Non-technical data on oil as fuel.  
Taking the Quest out of the Question. Brochure, 16 pp.,  $6 \times 9$  ins. Illustrated. For home owners interested in oil as fuel.
- Milwaukee Valve Co.**, Milwaukee.  
MILVACO Vacuum & Vapor Heating System. Nine 4-p. bulletins,  $8\frac{1}{2} \times 11$  ins. Illustrated. Important data on heating.  
MILVACO Vacuum & Vapor Heating Specialties. Nine 4-p. bulletins,  $8\frac{1}{2} \times 11$  ins. Illustrated. Deal with a valuable line of specialties used in heating.
- Nash Engineering Company**, South Norwalk, Conn.  
No. 37. Devoted to Jennings Hytor Return Line Vacuum Heating Pumps, electrically driven, and supplied in standard sizes up to 300,000 square feet equivalent direct radiation.  
No. 16. Dealing with Jennings Hytor Air Line Heating Pumps.  
No. 17. Describing Jennings Hytor Condensation Pumps, sizes up to 70,000 square feet equivalent direct radiation.  
No. 25. Illustrating Jennings Return Line Vacuum Heating Pumps. Size M, for equivalent direct radiation up to 5,000 square feet.
- National Radiator Company**, Johnstown, Pa.  
Aero Radiators; Beauty and Worth. Catalog 34. Booklet  $6 \times 9$  in., 20 pp., describing and illustrating radiators and accessories.
- Petroleum Heat & Power Co.**, 511 Fifth Avenue, New York.  
Heating Homes the Modern Way. Booklet,  $8\frac{1}{2} \times 11\frac{1}{4}$  ins. Illustrated. Data on the Petro Burner.  
Residence Oil Burning Equipment. Brochure, 6 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. Data regarding Petro Burner in a bulletin approved by Investigating Committee of Architects and Engineers.





*If you've ever balanced on  
a wobbly stepladder —*

**I**F 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.

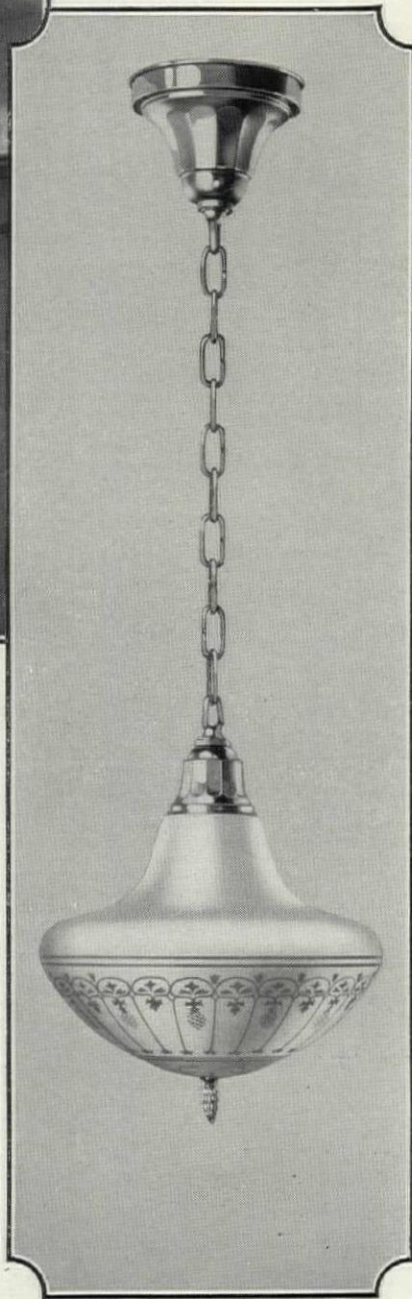
With Sol-Lux all you do is tilt out the cap in the bottom of the globe, unscrew the dead lamp, put in a new one, tilt the cap back in again and you're done.

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.

**Westinghouse**





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

### HEATING EQUIPMENT—Continued

- Petro Mechanical Oil Burner & Air Register. Booklet, 23 pp., 8½ x 11 ins. Illustrated. Data on industrial installations of Petro Burners.
- Present Accepted Practice in Domestic Oil Burners. Folder, 4 pp., 8½ x 11 ins. Illustrated. A reprint from Heating and Ventilating Magazine.
- The Thatcher Company, 39 St. Francis Street, Newark, N. J.  
Helpful Hints on Choosing Your Heater. Booklet, 20 pp., 3½ x 6¼ ins. Illustrated. Valuable data on types of heating. Economical Warmth. Brochure, 8 pp., 3½ x 6¼ ins. Illustrated. Deals with economical heating.
- Rome Brass Radiator Corp., 1 East 42nd Street, New York.  
Steam Heat by Wire. Folder, 8 pp., 4 x 6 ins. Illustrated. Data on an improved electric heater.
- Robras Electric Steam Radiator. Folder, 4 pp., 8½ x 11 ins. Illustrated. A means of obtaining supplementary or emergency heating.
- Trane Co., The, La Crosse, Wis.  
Bulletin 14. 16 pp., 8½ x 10½ in. Covers the complete line of Trane Heating Specialties, including Trane Bellows Traps, and Trane Bellows Packless Valves.
- Bulletin 20. 24 pp., 8½ x 10½ in. Explains in detail the operation and construction of Trane Condensation. Vacuum, Booster, Circulating, and similar pumps.
- Williams Oil-O-Matic Heating Corp., Bloomington, Ill.  
Oil Heating at Its Best. Brochure, 24 pp., 5 x 8 inches. Illustrated. Non-technical description of the advantages of using oil for heating.
- Oil Heating and What It Means to the Architect. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Use of oil from an architect's point of view.

### HOSPITAL EQUIPMENT

- The Frink Co., Inc., 24th St. and Tenth Ave., New York City.  
Catalog 426. 7 x 10 in., 16 pp. A booklet illustrated with photographs and drawings, showing the types of light for use in hospitals, as operating table reflectors, linolite and multilite concentrators, ward reflectors, bed lights and microscopic reflectors, giving sizes and dimensions, explaining their particular fitness for special uses.
- The International Nickel Company, 67 Wall St., New York, N. Y.  
Hospital Applications of Monel Metal. Booklet, 8½ x 11½ in. 16 pp. Illustrated. Gives types of equipment in which Monel Metal is used, reasons for its adoption, with sources of such equipment.
- The Kny-Scheerer Corporation of America, 119 Seventh Ave., New York.  
Hospital Equipment, 16th Edition. 7¼ x 10½ in. 232 pp. Illustrated. Complete description of Hospital and Surgical Furniture, Hospital Appliances including Operating Tables, Cabinets, Sterilizers for Water, Dressing and Instruments, also Hydrotherapeutic Apparatus.
- Surgical Sundries. Second Edition. Booklet, 7¾ x 10½ in. 48 pp. Illustrated. A complete line of glassware, enamelware, rubber goods, restraint apparatus, instrument sterilizers, sputum cups, wheel chairs and sick room comforts.
- Electro Medical. 25th Edition. Booklet, 7¼ x 10½ in. 160 pp. Illustrated. A complete line of Albee Bone Sets. Apparatus for AC and DC Cystoscopes, Heat Magnets, Vibrators, Compressors, Electric Light Baths, High Frequency Apparatus and X-Ray Apparatus and Accessories.
- The Pick-Barth Companies, Chicago and New York.  
Some Thoughts About Hospital Food Service Equipment. Booklet, 21 pp., 7½ x 9¼ ins. Valuable data on an important subject.
- Wilmot Castle Company, Rochester, N. Y.  
Sterilizer Equipment for Hospitals. Book, 76 pp., 8½ x 11 in. Illustrated. Gives important and complete data on sterilization of utensils and water, information on dressings, etc.
- Sterilizer Specifications. Brochure, 12 pp., 8½ x 11 in. Practical specifications for use of architects and contractors.
- Architects' Data Sheets. Booklet, 16 pp., 8½ x 11 in. Illustrated. Information on piping, venting, valving and wiring for hospital sterilizer installations.
- Hospital Sterilizing Technique. Five booklets, 8 to 16 pp., 6 x 9 in. Illustrated. Deals specifically with sterilizing instruments, dressings, utensils, water, and rubber gloves.

### HOTEL EQUIPMENT

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

### INSULATING LUMBER

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

### INSULATION

- Armstrong Cork & Insulation Co., Pittsburgh, Pa.  
The Insulation of Roofs with Armstrong's Corkboard. Booklet. Illustrated. 7½ x 10½ in. 32 pp. Discusses means of insulating roofs of manufacturing or commercial structures.
- Insulation of Roofs to Prevent Condensation. Illustrated booklet. 7½ x 10½ in. 36 pp. Gives full data on valuable line of roof insulation.
- Filing Folder for Pipe Covering Data. Made in accordance with A. I. A. rules.
- "The Cork Lined House Makes a Comfortable Home." 5 x 7 in. 32 pp. Illustrated.
- Armstrong's Corkboard. Insulation for Walls and Roofs of Buildings. Booklet, 66 pp., 9½ x 11¼ ins. Illustrates and describes use of insulation for structural purposes.
- Cabot, Inc., Samuel, Boston, Mass.  
Cabot's Insulating Quilt. Booklet, 7½ x 10½ ins., 24 pp. Illustrated. Deals with a valuable type of insulation.

### INSULATION—Continued

- Celite Products Co., 1320 South Hope St., Los Angeles.  
The Insulation of Boilers. Booklet. 8 pp., 8½ x 11 ins. Illustrated. On insulating boiler walls, breechings, and stacks to reduce amount of radiation.
- Heat Insulation Specifications and Blue Prints. Booklet, 20 pp., 8½ x 11 ins. Illustrated. On approved types of insulation.
- Flax-li-num Insulating Company, St. Paul, Minn.  
"Heat Insulation for Houses." Booklet, 64 pp., 9¼ x 11¼ ins. Illustrated. Authoritative information on thermal insulation with complete specifications for all types of buildings.
- Philip Carey Co., The, Cincinnati, Ohio.  
Carey Asbestos and Magnesia Products. Catalog. 6 x 9 in. 72 pp. Illustrated.
- Celotex Company, The, 645 N. Michigan Ave., Chicago, Ill.  
The Hidden Comfort of Costly Homes. Booklet 8½ x 11 in. Celotex Specifications. Booklet 8½ x 11 in.

### JOISTS

- Bates Expanded Steel Truss Co., East Chicago, Ind.  
Catalog No. 4. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Gives details of truss construction with loading tables and specifications.
- Truscon Steel Co., Youngstown, Ohio  
Truscon Steel Joists. Booklet, 8½ x 11 in., 16 pp. Illustrated with typical buildings and showing details of construction. Tables of sizes and safe loads.
- Truscon Steel Joist Buildings. Illustrated 32-page brochure, attractively illustrated, showing types of buildings equipped with Truscon Steel Joist.
- Strip Steel Joist Construction. 14-page booklet, with illustrations. Reprint of paper presented to Building Officials' Conference, Madison, Wis., 1925, by J. J. Calvin, Secretary, Strip Steel Joist Association.

### KITCHEN EQUIPMENT

- The International Nickel Company, 67 Wall St., New York, N. Y.  
Hotels, Restaurants and Cafeteria Applications of Monel Metal. Booklet. 8½ x 11 in. 32 pp. Illustrated. Gives types of equipment in which Monel Metal is used, with service data and sources of equipment.
- McDougall Company, Frankfort, Ind.  
Kitchens for Homes and Apartments. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Views and plans of conveniently equipped kitchens.
- File Folder. Service sheets and specifications useful in preparing kitchen layouts.
- Domestic Science Kitchen Units. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Deals with flexible line of kitchen equipment.
- Pick & Company, Albert, 208 W. Randolph St., Chicago, Ill.  
School Cafeteria. Portfolio. 17 x 11 in. 44 pp. Illustrated. An exhaustive study of the problems of school feeding, with copious illustrations and blue prints. Very valuable to the architect.
- School Cafeterias. Booklet. 9 x 6 in. Illustrated. The design and equipment of school cafeterias with photographs of installation and plans for standardized outfits.

### LABORATORY EQUIPMENT

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

### LANTERNS

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

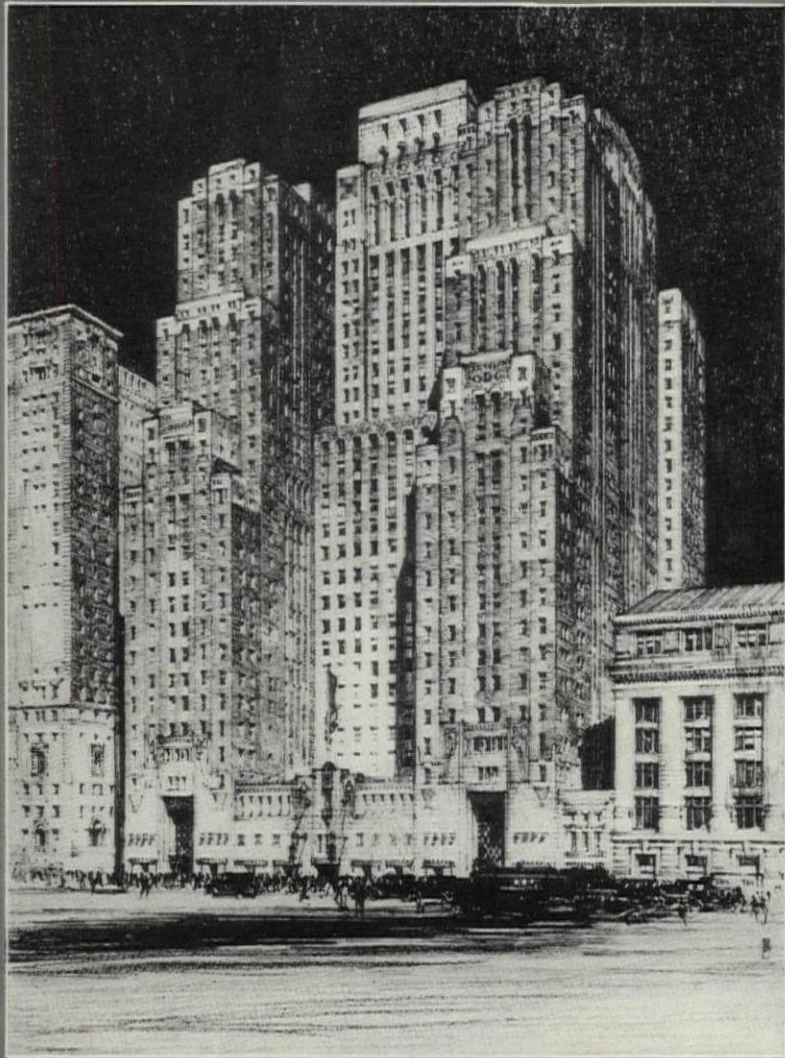
### LATH, METAL AND REINFORCING

- Gonfire Steel Company, Youngstown, Ohio.  
Herringbone Metal Lath Handbook. 8½ x 11 in. 32 pp. Illustrated. Standard specifications for Cement Stucco on Herringbone. Rigid Metal Lath and interior plastering.
- Milwaukee Corrugating Co., Milwaukee, Wis.  
The Milcor Manual. Booklet, 8½ x 11 in. 64 pp. Illustrated. Covers Milcor methods and materials, metal lath, corner beads, steel domes, channels, etc.
- Northwestern Expanded Metal Co., 1234 Old Colony Building, Chicago, Ill.  
Northwestern Expanded Metal Products. Booklet, 8½ x 10½ in., 20 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated. Plasta-saver and Longspan lath channels, etc.
- Longspan ¾-inch Rib Lath. Folder 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-rib expanded metal.
- A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.
- Wickwire Spencer Steel Co., Inc., 41 East 42nd St., New York.  
Clinton Wire Lath. Brochure, 9 x 11 in. 51 pp. A valuable booklet on metal lathing and the proper method of using it.
- Truscon Steel Company, Youngstown, Ohio.  
Truscon 1-A Metal Lath. 12-page booklet, 8½ x 11 in., beautifully printed, with illustrations of details of lath and method of application.
- Truscon ¾-inch Hy-Rib for Roofs, Floors and Walls. Booklet, ½ x 11 in., illustrating Truscon ¾-inch Hy-Rib as used in industrial buildings. Plates of typical construction. Progressive steps of construction. Specification and load tables.



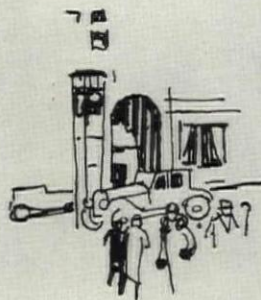


Graybar Building  
Frink Cove Lighting  
Sloan & Robertson, Archts.



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*



**FRINK**



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

### LAUNDRY CHUTES

**The Pfaudler Company**, 217 Cutler Building, Rochester, N. Y.  
Pfaudler Glass-Lined Steel Laundry Chutes. Booklet, 5½ x 7¾ in. 16 pp. Illustrated. A beautifully printed brochure describing in detail with architects' specifications THE PFAUDLER GLASS LINED STEEL LAUNDRY CHUTES. Contains views of installations and list of representative examples.

### LAUNDRY MACHINERY

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

### LIBRARY EQUIPMENT

**Art Metal Construction Co.**, Jamestown, N. Y.  
Planning the Library for Protection and Service. Brochure, 52 pp., 8½ x 11 in. Illustrated. Deals with library fittings of different kinds.  
**Library Bureau Division**, Remington Rand, N. Tonawanda, N. Y.  
Like Stepping into a Story Book. Booklet, 24 pp., 9 x 12 in. Deals with equipment of Los Angeles Public Library.

### LIGHTING EQUIPMENT

**The Frink Co., Inc.**, 24th St. and 10th Ave., New York City.  
Catalog 415. 8½ x 11 in. 46 pp. Photographs and scaled cross-sections. Specialized bank lighting, screen and partition reflectors, double and single desk reflectors and Polaralite Signs.  
**Gleason-Tiebout Glass Co. (Celestialite Division)**, 200 Fifth Avenue, New York.  
Next to Daylight Brochure, 19 pp., 4 x 8½ ins. Illustrated. Deals with a valuable type of lighting fixture.  
Celestialite Circular No. 40. Folder, 4 pp., 3½ x 6 ins. "What Nature does to the Sun, Celestialite does to the Mazda lamp." Attractive Units in Celestialite. Folder, 12 pp., 3¼ x 6½ ins. Illustrates Decorated Celestialite Units.  
It Has Been Imitated. Folder, 4 pp., 10 x 13 ins. Data in an important detail of lighting equipment.  
**Smyser-Royer Co.**, 1700 Walnut Street, Philadelphia.  
Catalog "J" on Exterior Lighting Fixtures. Brochure, illustrated, giving data on over 300 designs of standards, lanterns and brackets of bronze or cast iron.

### MAIL CHUTES

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

### MANTELS

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

### MARBLE

**The Georgia Marble Company**, Tate, Ga. New York Office, 1328 Broadway.  
Why Georgia Marble is Better. Booklet, 3¾ x 6 in. Gives analysis, physical qualities, comparison of absorption with granite, opinions of authorities, etc.  
Convincing Proof. 3¾ x 6 in. 8 pp. Classified list of buildings and memorials in which Georgia Marble has been used, with names of Architects and Sculptors.

### METALS

**American Sheet & Tin Plate Co.**, Frick Building, Pittsburgh, Pa.  
Reference Book. Pocket Ed. 2½ x 4½ in. 168 pp. Illustrated.  
Covers the complete line of Sheet and Tin Mill Products.  
Apollo and Apollo-Keystone Galvanized Sheets. Catalog, 8½ x 11 in. 20 pp. Illustrated.  
Research on the Corrosion Resistance of Copper Steel. Booklet, 8½ x 11 in. 24 pp. Illustrated. Technical information on results of atmospheric corrosion tests of various sheets under actual weather conditions.  
**The International Nickel Company**, 67 Wall St., New York, N. Y.  
The Choice of a Metal. Booklet, 6¼ x 3 in. 166 pp. Illustrated. Monel Metal—its qualities, use and commercial forms, briefly described.

### MILL WORK—See also Wood

**Curtis Companies Service Bureau**, Clinton, Iowa.  
Architectural Interior and Exterior Woodwork. Standardized Book. 9 x 11½ in. 240 pp. Illustrated. This is an Architects' Edition of the complete catalog of Curtis Woodwork, as designed by Trowbridge & Ackerman. Contains many color plates.  
Better Built Homes. Vols. XV-XVIII incl. Booklet, 9 x 12 in. 40 pp. Illustrated. Designs for houses of five to eight rooms, respectively, in several authentic types, by Trowbridge & Ackerman, architects for the Curtis Companies.  
Curtis Details. Booklet, 19½ x 23½ in. 20 pp. Illustrated. Complete details of all items of Curtis woodwork, for the use of architects.  
**Hartmann-Sanders Company**, 2155 Elston Ave., Chicago, Ill.  
Column Catalog, 7½ x 10 in. 48 pp. Illustrated. Contains prices on columns 6 to 36 in. diameter, various designs and illustrations of columns and installations.  
The Pergola Catalog, 7½ x 10 in. 64 pp. Illustrated. Contains illustrations of pergola lattices, garden furniture in wood and cement, garden accessories.  
**Roddis Lumber and Veneer Co.**, Marshfield, Wis.  
Roddis Doors. Brochure, 24 pp., 5¼ x 8½ in. Illustrated price list of doors for various types of buildings.  
Roddis Doors, Catalog G. Booklet, 183 pp., 8½ x 11 in. Completely covers the subject of doors for interior use.  
Roddis Doors for Hospitals. Brochure, 15 pp., 8½ x 11 in. Illustrated work on hospital doors.  
Roddis Doors for Hotels. Brochure, 15 pp., 8½ x 11 in. Illustrated work on doors for hotel and apartment buildings.

### MORTAR COLORS

**Clinton Metallic Paint Co.**, Clinton, N. Y.  
Clinton Mortar Colors. Folder, 8½ x 11 in. 4 pp. Illustrated in color, gives full information concerning Clinton Mortar Colors with specific instructions for using them.  
Color Card. 6½ x 3¼ in. Illustrates in color the ten shades in which Clinton Mortar Colors are manufactured.  
Something new in Stucco. Folder, 3½ x 6 ins. An interesting folder on the use of coloring matter for stucco-coated walls.

### PAINTS, STAINS, VARNISHES AND WOOD FINISHES

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

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

**National Lead Company**, 111 Broadway, New York, N. Y.  
Handy Book on Painting. Book, 5½ x 3¼ in. 100 pp. Gives directions and formulae for painting various surfaces of wood, plaster, metals, etc., both interior and exterior.  
Red Lead in Paste Form. Booklet, 6¼ x 3½ in. 16 pp. Illustrated. Directions and formulae for painting metals.  
Came Lead. Booklet, 8¼ x 6 in. 12 pp. Illustrated. Describes various styles of lead comes.  
Cinch Anchoring Specialties. Booklet, 6 x 3½ in. 20 pp. Illustrated. Describes complete line of expansion bolts.

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

**Sherwin-Williams Company**, 601 Canal Rd., Cleveland, Ohio.  
Painting Concrete and Stucco Surfaces. Bulletin No. 1. 8½ x 11 in. 8 pp. Illustrated. A complete treatise with complete specifications on the subject of Painting of Concrete and Stucco Surfaces. Color chips of paint shown in bulletin.  
Enamel Finish for Interior and Exterior Surfaces. Bulletin No. 2. 8½ x 11 in. 12 p. Illustrated. Thorough discussion, including complete specifications for securing the most satisfactory enamel finish on interior and exterior walls and trim.  
Painting and Decorating of Interior Walls. Bulletin No. 3. 8½ x 11 in. 20 pp. Illustrated. An excellent reference book on Flat Wall Finish, including texture effects, which are taking the country by storm. Every architect should have one on file.  
Protective Paints for Metal Surfaces. Bulletin No. 4. 8½ x 11 in. 12 pp. Illustrated. A highly technical subject treated in a simple, understandable manner.

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

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

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

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

### PAPER

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

### PARTITIONS

**Circle A Products Corporations**, New Castle, Ind.  
Circle A Partitions Sectional and Movable. Brochure. Illustrated. 8½ x 11¼ in. 32 pp. Full data regarding an important line of partitions, along with Erection Instructions for partitions of three different types.

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

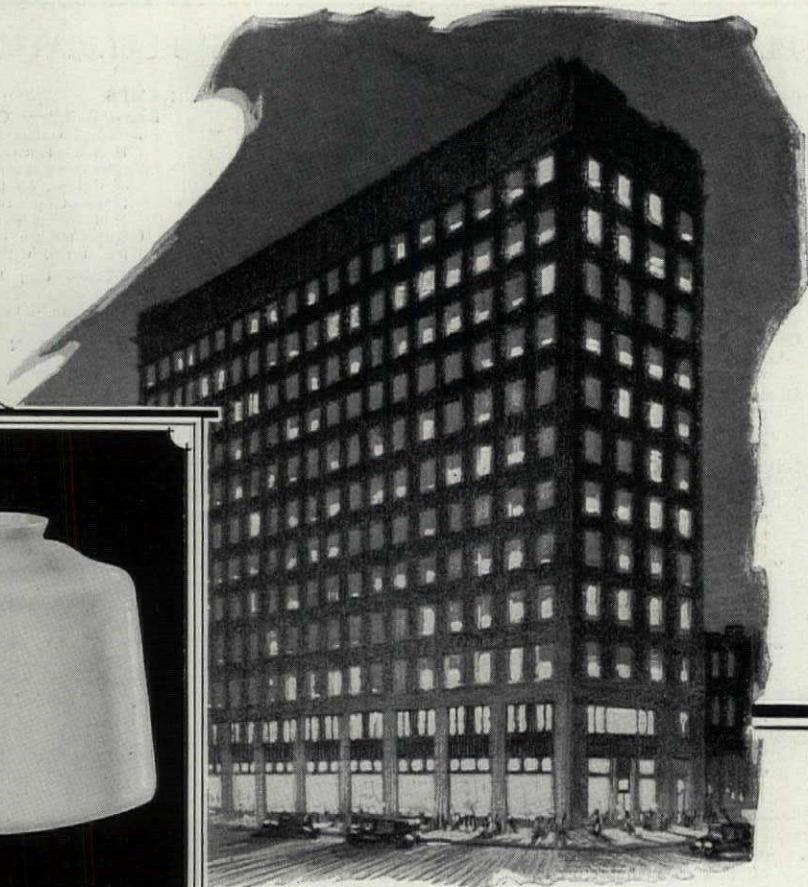
**Improved Office Partition Company**, 25 Grand St., Elmhurst, L. I.  
Telesco Partition. Catalog, 8¼ x 11 in. 14 pp. Illustrated. Shows typical offices laid out with Telesco partitions, cuts of finished partition units in various woods. Gives specifications and cuts of buildings using Telesco.  
Detailed Instructions for erecting Telesco Partitions. Booklet, 24 pp. 8½ x 11 in. Illustrated. Complete instructions, with cuts and drawings, showing how easily Telesco Partition can be erected.

**Richards-Wilcox Mfg. Co.**, Aurora, Ill.  
Partitions. Booklet, 7 x 10 in. 32 pp. Illustrated. Describes complete line of track and hangers for all styles of sliding, parallel, accordion and flush door partitions.

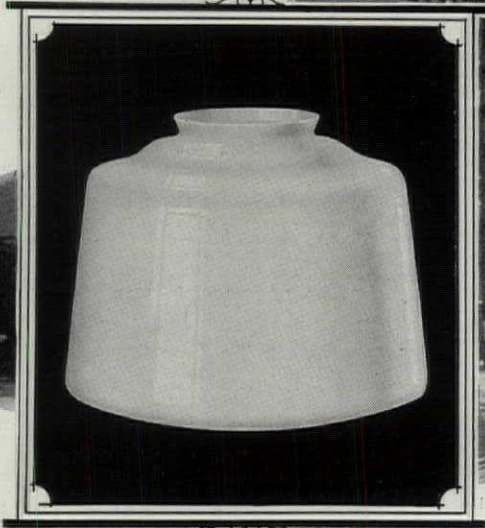
**U. S. Gypsum Co.**, Chicago.  
Pyrobar Partition and Furring Tile. Booklet, 8½ x 11 in. 24 pp. Illustrated. Describes use and advantages of hollow tile for inner partitions.



# The Shadow Chasers in Philadelphia



Building at 1700 Walnut St., Philadelphia. Leroy B. Rothschild, Architect.



"Eyerest" Unit, an enclosing globe made of Monax glass expressly for N. E. Henderson & Sons, Inc. The "Eyerest" was used in the building at 1700 Walnut St., Philadelphia.

## 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.



**MONAX GLOBES**  
for Better Lighting



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

## PIPE

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

## PLASTER

- Best Bros. Keene's Cement Co.**, Medicine Lodge, Kans.  
Information Book. Brochure, 24 pp., 5 x 9 ins. Lists grades of plaster manufactured; gives specifications and uses for plaster.  
Plasterers' Handbook. Booklet, 16 pp.,  $3\frac{1}{2}$  x  $5\frac{1}{2}$  ins. A small manual for use of plasterers.  
Interior Walls Everlasting. Brochure, 20 pp.,  $6\frac{1}{4}$  x  $9\frac{1}{4}$  ins. Illustrated. Describes origin of Keene's Cement and views of buildings in which it is used.

## PLUMBING EQUIPMENT

- C. F. Church Mfg. Co.**, Holyoke, Mass.  
Catalog S. W.-3. Booklet, 95 pp.,  $7\frac{3}{4}$  x  $10\frac{1}{2}$  in. Illustrated. Data on Sani-White and Sani-Black toilet seats.
- Clow & Sons, James B.**, 534 S. Franklin St., Chicago, Ill.  
Catalog "M."  $9\frac{1}{4}$  x 12 in. 184 pp. Illustrated. Shows complete line of plumbing fixtures for Schools, Railroads and Industrial Plants.
- Crane Company**, 836 S. Michigan Ave., Chicago, Ill.  
Plumbing Suggestions for Home Builders. Catalog. 3 x 6 in. 80 pp. Illustrated.  
Plumbing Suggestions for Industrial Plants. Catalog. 4 x  $6\frac{1}{2}$  in. 34 pp. Illustrated.  
Planning the Small Bathroom. Booklet. 5 x 8 in. Discusses planning bathrooms of small dimensions.
- Duriron Company**, Dayton, Ohio.  
Duriron Acid, Alkali and Rust-Proof Drain Pipe and Fittings. Booklet,  $8\frac{1}{2}$  x 11 ins., 20 pp. Full details regarding a valuable form of piping.
- Eljer Company**, Fort City, Pa.  
Complete Catalog.  $3\frac{3}{4}$  x  $6\frac{1}{4}$  in. 104 pp. Illustrated. Describes fully the complete Eljer line of standardized vitreous china plumbing fixtures, with diagrams, weights and measurements. Standardized Sixteen Circular.  $3\frac{3}{4}$  x  $6\frac{1}{4}$  in. 18 pp. Illustrated.
- Imperial Brass Mfg. Co.**, 1200 W. Harrison St., Chicago, Ill.  
Watrous Patent Flush Valves, Duojet Water Closets, Liquid Soap Fixtures, etc.  $8\frac{1}{2}$  x 11 ins., 136 pp., loose-leaf catalog, showing roughing-in measurements, etc.
- Maddock's Sons Company**, Thonfas, Trenton, N. J.  
Catalog K.  $10\frac{1}{2}$  x  $7\frac{1}{2}$  in. 242 pp. Illustrated. Complete data on vitreous china plumbing fixtures with brief history of Sanitary Pottery.
- Speakman Company**, Wilmington, Del.  
Speakman Showers and Fixtures. Catalog.  $4\frac{1}{2}$  x  $7\frac{1}{2}$  in. 250 pp. Illustrated. Catalog of Modern Showers and Brass Plumbing Fixtures, with drawings showing layouts, measurements, etc. Toned Up in Ten Minutes. Booklet.  $7\frac{1}{2}$  x  $10\frac{1}{2}$  in. 16 pp. Illustrated. Modern Showers and Washups for Industrial Plants, showing the sanitary method of washing in running water.

## PUMPS

- Chicago Pump Company**, 2300 Wolfram St., Chicago, Ill.  
The Correct Pump to Use. Portfolio containing handy data. Individual bulletins,  $8\frac{1}{2}$  x 11 ins., on bilge, sewage, condensation, circulating, house, boiler feed and fire pumps.
- Kewanee Private Utilities Co.**, 442 Franklin St., Kewanee, Ill.  
Bulletin E.  $7\frac{3}{4}$  x  $10\frac{1}{4}$  in. 32 pp. Illustrated. Catalog. Complete descriptions, with all necessary data, on Standard Service Pumps, Indian Brand Pneumatic Tanks, and Complete Water Systems, as installed by Kewanee Private Utilities Co.

## RAMPS

- Ramp Buildings Corporation**, 21 East 40th St., New York.  
Building Garages for Profitable Operation. Booklet.  $8\frac{1}{2}$  x 11 in. 16 pp. Illustrated. Discusses the need for modern mid-city parking garages, and describes the d'Humy Motoramp system of design, on the basis of its superior space economy and features of operating convenience. Gives cost analyses of garages of different sizes, and calculates probable earnings.  
Garage Design Data. Series of informal bulletins issued in loose-leaf form, with monthly supplements.
- The Trane Co.**, LaCrosse, Wis.  
Trane Small Centrifugal Pumps. Booklet.  $3\frac{3}{4}$  x 8 in., 16 pp. Complete data on an important type of pump.

## REFRIGERATION

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

## REINFORCED CONCRETE—See also Construction, Concrete

- Genfire Steel Company**, Youngstown, Ohio.  
Self-Sentering Handbook.  $8\frac{1}{2}$  x 11 in. 36 pp. Illustrated. Methods and specifications on reinforced concrete floors, roofs and floors with a combined form and reinforced material.
- Truscon Steel Company**, Youngstown, Ohio.  
Shearing Stresses in Reinforced Concrete Beams. Booklet,  $8\frac{1}{2}$  x 11 in. 12 pp.
- North Western Expanded Metal Company**, Chicago, Ill.  
Designing Data. Book. 6 x 9 in. 96 pp. Illustrated. Covers the use of Econo Expanded Metal for various types of reinforced concrete construction.  
Longspan  $\frac{3}{4}$ -inch Rib Lath. Folder 4 pp.,  $8\frac{1}{2}$  x 11 in. Illustrated. Deals with a new type of V-rit expanded metal.

## ROOFING

- American Sheet & Tin Plate Co.**, Frick Bldg., Pittsburgh, Pa.  
Better Buildings. Catalog.  $8\frac{1}{2}$  x 11 in. 32 pp. Describes Corrugated and Formed Sheet Steel Roofing and Siding Products, black, painted and galvanized, with directions for application of various patterns of Sheet Steel Roofing in various types of construction.  
Copper—Its Effect Upon Steel for Roofing Tin. Catalog.  $8\frac{1}{2}$  x 11 in. 28 pp. Illustrated. Describes the merits of high-grade roofing tin plates and the advantages of the copper-steel alloy. The Testimony of a Decade. Booklet.  $8\frac{1}{2}$  x 11 in. 16 pp., with Graphic Chart and illustrations showing losses to various Iron and Steel Sheets for roofing, from atmosphere corrosion.
- Barber Asphalt Co.**, Philadelphia, Pa.  
Specifications, Genasco Standard Trinidad Lake Asphalt Built-up Roofing. Booklet. 8 x  $10\frac{1}{2}$  in. Gives specifications for use of several valuable roofing and waterproofing materials.
- The Barrett Company**, 40 Rector St., New York City.  
Architects' and Engineers' Built-up Roofing Reference Series; Volume IV Roof Drainage System. Brochure. 63 pp.  $8\frac{1}{2}$  x  $11\frac{1}{4}$  ins. Gives complete data and specifications for many details of roofing.
- Philip Carey Co.**, Lockland, Cincinnati, Ohio.  
Architects Specifications for Carey Built-up Roofing. Booklet. 8 x  $10\frac{1}{4}$  in. 24 pp. Illustrated. Complete data to aid in specifying the different types of built-up roofing to suit the kind of roof construction to be covered.  
Carey Built-up Roofing for Modern School Buildings. Booklet. 8 x  $10\frac{1}{4}$  in. 32 pp. Illustrated. A study of school buildings of a number of different kinds and the roofing materials adapted for each.
- Heinz Roofing Tile Co.**, 1750 Champa St., Denver.  
Plymouth-Shingle Tile with Sprocket Hips. Leaflet,  $8\frac{1}{2}$  x 11 ins. Illustrated. Shows use of English shingle tile with special hips.  
Italian Promenade Floor Tile. Folder, 2 pp.,  $8\frac{1}{2}$  x 11 in. Illustrated. Floor tiling adapted from that of Davanzati Palace.  
Mission Tile. Leaflet,  $8\frac{1}{2}$  x 11 ins. Illustrated. Tile such as are used in Italy and southern California.  
Georgian Tile. Leaflet,  $8\frac{1}{2}$  x 11 ins. Illustrated. Tiling as used in old English and French farmhouses.
- Ludowici-Celadon Company**, 104 So. Michigan Ave., Chicago, Ill.  
"Ancient" Tapered Mission Tiles. Leaflet.  $8\frac{1}{2}$  x 11 in. 4 pp. Illustrated. For architects who desire something out of the ordinary, this leaflet has been prepared. Describes briefly the "Ancient" Tapered Mission Tiles, hand-made with full corners and designed to be applied with irregular exposures.
- Milwaukee Corrugating Co.**, Milwaukee, Wis.  
The Milcor Architectural Sheet Metal Guide. Booklet.  $8\frac{1}{2}$  x 11 in. 64 pp. Illustrated. Gives valuable technical sheet metal data.
- U. S. Gypsum Co.**, Chicago.  
Pyrobar Roof Construction. Booklet. 8 x 11 in. 48 pp. Illustrated. Gives valuable data on the use of tile in roof construction.  
Sheetrock Pyrofill Roof Construction. Folder.  $8\frac{1}{2}$  x 11 in. Illustrated. Covers use of roof surfacing which is poured in place.

## SASH CHAIN

- Smith & Egge Mfg. Co., The**, Bridgeport, Conn.  
Chain Catalog. 6 x  $8\frac{1}{2}$  in. 24 pp. Illustrated. Covers complete line of chains.

## SEWAGE DISPOSAL

- Kewanee Private Utilities**, 442 Franklin St., Kewanee, Ill.  
Specification Sheets.  $7\frac{3}{4}$  x  $10\frac{1}{4}$  in. 40 pp. Illustrated. Detailed drawings and specifications covering water supply and sewage disposal systems.



# Exterior Lighting Fixtures that Blend with the "Artistic"



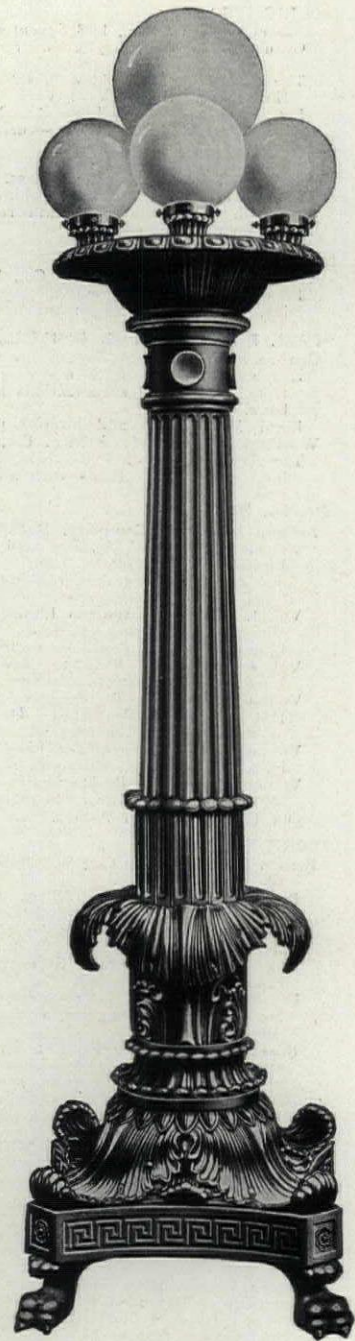
No matter how skillful and accurate the original architectural conception, if important details, such as lighting fixtures, do not harmonize perfectly, a large part of the architect's work goes for naught—and his ability and good taste are criticised severely.

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.



No. 308-A  
Scale,  $\frac{3}{4}$ " = 1'0"  
7'0  $\frac{1}{4}$ " high to bottom of  
upper globe  
Base, 2'4" x 2'4"

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

## SCREENS

- American Brass Co., The,** Waterbury, Conn.  
Facts for Architects About Screening. Illustrated folder,  $9\frac{1}{2} \times 11\frac{3}{4}$  in., giving actual samples of metal screen cloth and data on fly screens and screen doors.
- Athey Company,** 6015 West 65th St., Chicago, Ill.  
The Athey Perennial Window Shade. An accordion pleated window shade, made from translucent Herringbone woven Coutil cloth, which raises from the bottom and lowers from the top. It eliminates awnings, affords ventilation, can be dry-cleaned and will wear indefinitely.
- The Higgin Manufacturing Co.,** Newport, Ky.  
Your Home Screened the Higgin Way. Booklet,  $8\frac{1}{2} \times 11\frac{1}{2}$  in. 13 pp. Illustrated in colors. Complete description of Higgin Screens, designed to meet every need.

## SHELVING-STEEL

- David Lupton's Sons Company,** Philadelphia, Pa.  
Lupton Steel Shelving. Catalog D. Illustrated brochure, 40 pp.,  $8\frac{1}{2} \times 11$  in. Deals with steel cabinets, shelving, racks, doors, partitions, etc.

## SKYLIGHTS

- Albert Grauer & Co.,** 1408 Seventeenth St., Detroit, Mich.  
Grauer Wire Glass Skylights. Folder, 4 pp.,  $8\frac{1}{2} \times 11$  in. Illustrated. Data on an important line of wire glass lights.
- The Effectiveness of Sidewalk Lights. Folder, 4 pp.,  $8\frac{1}{2} \times 11$  in. Illustrated. Sidewalk or vault lights.
- Let in the Light—The Light That's Free. Folder, 4 pp.,  $8\frac{1}{2} \times 11$  in. Illustrated. Data on securing good lighting.

## SOUND DEADENER

- Cabot, Inc.,** Samuel, Boston, Mass.  
Cabot's Deadening Quilt. Brochure  $7\frac{1}{2} \times 10\frac{1}{2}$  ins., 28 pp. Illustrated. Gives complete data regarding a well-known protection against sound.

## STAIRWAYS

- Woodbridge Ornamental Iron Co.,** 1515 Altgeld St., Chicago.  
Presteel Tested for Strength—stairways, catalog, 92 pp.,  $8\frac{1}{2} \times 11$  in. Illustrated. Important data on stairways.

## STEEL PRODUCTS FOR BUILDING

- Gemfire Steel Company,** Youngstown, Ohio.  
Herringbone Metal Lath Handbook.  $8\frac{1}{2} \times 11$  in. 32 pp. Illustrated. Standard specifications for Cement Stucco on Herringbone.
- Rigid Metal Lath and interior plastering.
- Westinghouse Electric & Mfg. Co.,** East Pittsburgh, Pa.  
The Arc Welding of Structural Steel. Brochure, 32 pp.,  $8\frac{1}{2} \times 11$  in. Illustrated. Deals with an important structural process.

## STONE, BUILDING

- Indiana Limestone Company,** Bedford, Ind.  
Volume 3, Series A-3. Standard Specifications for Cut Indiana Limestone work,  $8\frac{1}{2} \times 11$  in. 56 pp. Containing specifications and supplementary data relating to the best methods of specifying and using this stone for all building purposes.
- Vol. 1. Series B. Indiana Limestone Library. 6 x 9 in. 36 pp. Illustrated. Giving general information regarding Indiana Limestone, its physical characteristics, etc.
- Vol. 4. Series B. Booklet. New Edition.  $8\frac{1}{2} \times 11$  in. 64 pp. Illustrated. Indiana Limestone as used in Banks.
- Volume 5. Series B. Indiana Limestone Library. Portfolio.  $11\frac{1}{4} \times 8\frac{1}{4}$  in. Illustrated. Describes and illustrates the use of stone for small houses with floor plans of each.
- Volume 6. Series B—Indiana Limestone School and College Buildings.  $8\frac{1}{2} \times 11$  in., 80 pages, illustrated.
- Volume 12, Series B—Distinctive Homes of Indiana Limestone.  $8\frac{1}{2} \times 11$  in., 48 pages, illustrated.
- Old Gothic Random Ashlar.  $8\frac{1}{2} \times 11$  in., 16 pages, illustrated.

## STORE FRONTS

- Brasco Manufacturing Co.,** 5025-35 South Wabash Avenue, Chicago, Ill.  
Portfolio.  $8\frac{1}{2} \times 11$  in. 32 pp. Illustrated. Selected examples of Brasco Copper Store Fronts suitable for different businesses and varying conditions of locations.
- Catalog 28.  $8\frac{1}{2} \times 10\frac{1}{4}$  in. 20 pp. Illustrated with plates. Details of Brasco Copper Store front construction. Also show-cases, ventilator sashes.
- Detail Sheets. Set of five sheets giving details and suggestions for store front designing enclosed in envelope convenient for filing.
- Brasco Copper Store Fronts; Series 202, Brasco Standard Construction. Illustrated brochure. 16 pp.  $8\frac{1}{4} \times 11$  ins. Complete data on an important type of building.
- Brasco Copper Store Fronts; Series 500, All-copper Construction. Illustrated brochure. 20 pp.  $8\frac{1}{2} \times 11$  ins. Deals with store fronts of a high class.
- The Kawneer Company,** Niles, Mich.  
Store Front Suggestions. Booklet, 96 pp., 6 x  $8\frac{1}{2}$  ins. Illustrated. Shows different types of Kawneer Solid Copper Store Fronts.
- Catalog K, 1927 Edition. Booklet, 32 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. Details of Kawneer Copper Store Fronts.
- Detail Sheets for Use in Tracing. Full-sized details on sheets 17 x 22 ins.
- Modern Bronze Store Front Co.,** Chicago Heights, Ill.  
Introducing Extruded Bronze Store Front Construction. Folder. 4 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. Contains full sized details of metal store fronts.
- Zouri Drawn Metals Company,** Chicago Heights, Ill.  
Zouri Safety Key-Set Store Front Construction. Catalog.  $8\frac{1}{2} \times 10\frac{1}{2}$  in. 60 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.
- International Store Front Construction. Catalog.  $8\frac{1}{2} \times 10$  in. 70 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.

## SWIMMING POOL EQUIPMENT &amp; STERILIZATION

- R. U. V. Company, Inc.,** 383 Madison Ave., New York City.  
Water Sterilization by Means of Ultra Violet Rays. Booklet  $8\frac{1}{2} \times 11$  in. 16 pp. Full data on a system of purifying water.
- Swimming Pool Sterilization. Booklet  $8\frac{1}{2} \times 11$  in. 24 pp. Describes a method of purifying water in bathing pools.
- Wallace & Tiernan Company,** Newark, N. J.  
The W. & T. Chlorometer, Technical Publication, No. 55. Booklet,  $8\frac{1}{2} \times 11$  in. 8 pp. Illustrated. A useful brochure dealing with the value of pure water and the importance of the chlorination process in sterilization.
- W. & T. Chloro-Clock. Folder,  $8\frac{1}{2} \times 11$  ins. Illustrated. Mechanism for feeding small quantities of sterilizing solutions.
- Manual Central Solution Feed Chlorinator, Type M. S. P. Folder,  $8\frac{1}{2} \times 11$  ins. Illustrated. Valuable for swimming pool equipment.

## TERRA COTTA

- National Terra Cotta Society,** 19 West 44th St., New York, N. Y.  
Standard Specifications for the Manufacture, Furnishing and Setting of Terra Cotta. Brochure.  $8\frac{1}{2} \times 11$  in. 12 pp. Complete Specification, Glossary of Terms Relating to Terra Cotta and Short Form Specification for incorporating in Architects' Specification.
- Color in Architecture. Revised Edition. Permanently bound volume  $9\frac{1}{8} \times 12\frac{1}{4}$  in., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustrations in color.
- Present Day Schools.  $8\frac{1}{2} \times 11$  in. 32 pp. Illustrating 42 examples of school architecture with article upon school building design by James O. Betelle, A. I. A.
- Better Banks.  $8\frac{1}{2} \times 11$  in. 32 pp. Illustrating many banking buildings in terra cotta with an article on its use in bank design by Alfred C. Bossom, Architect.

## TILE, HOLLOW

- National Fire Proofing Co.,** 250 Federal St., Pittsburgh, Pa.  
Standard Wall Construction Bulletin 174.  $8\frac{1}{2} \times 11$  in. 32 pp. Illustrated. A treatise on the subject of hollow tile wall construction.
- Standard Fireproofing Bulletin 171.  $8\frac{1}{2} \times 11$  ins., 32 pp. Illustrated. A treatise on the subject of hollow tile as used for floors, girder, column and beam covering and similar construction.
- Natco Double Shell Load Bearing Tile Bulletin,  $8\frac{1}{2} \times 11$  ins., 6 pp. Illustrated.
- Natco Unibacker Tile Bulletin,  $8\frac{1}{2} \times 11$  ins., 4 pp. Illustrated.
- Natco Header Backer Tile Bulletin,  $8\frac{1}{2} \times 11$  ins., 4 pp. Illustrated.
- Natcofor Bulletin,  $8\frac{1}{2} \times 11$  in. 6 pp. Illustrated.
- Natco Face Tile for the Up-to-Date Farm Bulletin,  $8\frac{1}{2} \times 11$  ins.

## TILES

- Unites States Quarry Tile Co.,** Parkersburg, W. Va.  
Quarry Tiles for Floors. Booklet, 119 pp.,  $8\frac{1}{2} \times 11$  ins. Illustrated. General catalog. Details of patterns and trim for floors.
- Art Portfolio of Floor Designs.  $9\frac{1}{4} \times 12\frac{1}{4}$  ins. Illustrated in colors. Patterns of quarry tiles for floors.

## VALVES

- Crane Co.,** 836 S. Michigan Ave., Chicago, Ill.  
No. 51. General Catalog. Illustrated. Describes the complete line of the Crane Co.
- C. A. Dunham Co.,** 450 East Ohio St., Chicago.  
The Dunham Packless Radiator Valve Brochure, 12 pp., 8 x 11. Illustrated. Data on an important type of valve.
- Illinois Engineering Co.,** Racine Ave., at 21st St., Chicago, Ill.  
Catalog.  $8\frac{1}{2} \times 11$  in. 88 pp. Illustrated.
- Jenkins Bros.,** 80 White St., New York.  
The Valve Behind a Good Heating System. Booklet  $4\frac{1}{2} \times 7\frac{1}{4}$  in. 16 pp. Color plates. Description of Jenkins Radiator Valves for steam and hot water, and brass valves used as boiler connections.
- Jenkins Valves for Plumbing Service. Booklet.  $4\frac{1}{2} \times 7\frac{1}{4}$  in. 16 pp. Illustrated. Description of Jenkins Brass Globe, Angle Check and Gate Valves commonly used in home plumbing, and Iron Body Valves used for larger plumbing installations.

## VENETIAN BLINDS

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

## VENTILATION

- American Blower Co.,** Detroit, Mich.  
American H. S. Fans. Brochure, 28 pp.,  $8\frac{1}{2} \times 11$  in. Data on an important line of blowers.
- Duriron Company,** Dayton, Ohio.  
Acid-proof Exhaust Fans. Folder, 8 x  $10\frac{1}{2}$  ins., 8 pp. Data regarding fans for ventilation of laboratory fume hoods.
- Specification Form for Acid-proof Exhaust Fans. Folder, 8 x  $10\frac{1}{2}$  ins.
- Globe Ventilator Company,** 205 River St., Troy, N. Y.  
Globe Ventilators Catalog. 6 x 9 in. 32 pp. Illustrated profusely. Catalog gives complete data on "Globe" ventilators as to sizes, dimensions, gauges of material and table of capacities. It illustrates many different types of buildings on which "Globe" ventilators are in successful service, showing their adaptability to meet varying requirements.
- Van Zile Ventilating Corporation,** 155 East 42nd St., New York, N. Y.  
The Ventador Booklet.  $6\frac{1}{2} \times 3\frac{1}{2}$  in. 16 pp. Illustrated. Describes and illustrates the use of the Ventador for Hotels, Clubs, Offices, etc.



# 11 Seconds to make a sale



## The Architect as Counselor in Store Front Construction

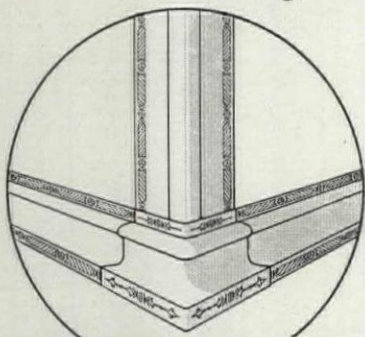
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 Name of Firm \_\_\_\_\_





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

### WALLS, INTERIOR

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

### WATERPROOFING

- Carey Company, The Philip**, Lockland, Cincinnati, Ohio.  
Waterproofing Specification Book. 8½ x 11 in. 52 pp.
- Genfire Steel Company**, Youngstown, Ohio.  
Waterproofing Handbook. Booklet. 8½ x 11 in. 72 pp. Illustrated. Thoroughly covers subject of waterproofing concrete, wood and steel preservatives, dustproofing and hardening concrete floors, and accelerating the setting of concrete. Free distribution.
- A. C. Horn Company**, Long Island City, N. Y.  
Waterproofing. Folder. 9½ x 11½ in. Contains folders giving data on excellent waterproofing and dampproofing materials.
- Master Builders Company**, Cleveland, Ohio.  
Waterproofing and Dampproofing and Allied Products. Sheets in loose index file, 9 x 12 in. Valuable data on different types of materials for protection against dampness.
- Waterproofing and Dampproofing File., 36 pp. Complete descriptions and detailed specifications for materials used in building with concrete.
- Sommers & Co., Ltd.**, 342 Madison Ave., New York City.  
"Permanite Liquid Waterproofing" for making concrete and cement mortar permanently impervious to water. Also circulars on floor treatments and cement colors. Complete data and specifications. Sent upon request to architects using business stationery. Circular size, 8½ x 11 in.
- Sonneborn Sons, Inc., L.**, 116 Fifth Ave., New York, N. Y.  
Pamphlet. 3¼ x 8¼ in. 8 pp. Explanation of waterproofing principles. Specifications for waterproofing walls, floors, swimming pools and treatment of concrete, stucco and mortar.
- Toch Brothers**, 110 East 42nd St., New York City.  
Specifications for Dampproofing, Waterproofing, Enameling and Technical Painting. Complete and authoritative directions for use of an important line of materials.
- The Vortex Mfg. Co.**, 1978 West 77th St., Cleveland, Ohio.  
Par-Lock Specification "Form D" for waterproofing surfaces to be finished with Portland cement or tile.  
Par-Lock Specification "Forms E and G" membrane waterproofing of basements, tunnels, swimming pools, tanks to resist hydrostatic pressure.  
Par-Lock Waterproofing. Specification Forms D, E, F and G. Sheets 8½ x 11 ins. Data on combinations of gun-applied asphalt and cotton or felt membrane, built up to suit requirements.  
Par-Lock Method of Bonding Plaster to Structural Surfaces. Folder, 6 pp., 8½ x 11 ins. Official Bulletin of Approved Products,—Investigating Committees of Architects and Engineers.

### WEATHER STRIPS

- Athey Company**, 6035 West 65th St., Chicago.  
The Only Weatherstrip with a Cloth to Metal Contact. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Data on an important type of weather stripping.
- Chamberlin Metal Weather Strip Company**, 1644 Lafayette Boulevard, Detroit, Mich.  
Chamberlin Metal Weather Strip Details, 1925 edition. Catalog. 8½ x 11 in. 48 pp. Complete specifications and full-sized details. With or without 9 x 11¼ in. folder conforming to A. I. A. filing system. May also be used in loose leaf form. Excluding Cold and Dust with Chamberlin for 32 years. Booklet, 5½ x 7½ in. 16 pp. Illustrated. Completely and interestingly illustrates application of Chamberlin equipment.
- Chamberlin Details for Wood Sash and Doors. 50 pp., 8½ x 11 ins. Data and diagrams relating to weather-tight doors and windows.  
Details and Specifications for Calking with Chamberlin Plaster-Calk. Folder, 4 pp., 8½ x 11 ins.  
How Rain, Dust and Cold Are Kept Out. Folder, 10 pp., 5¼ x 7¼ ins. Weatherstripping for Residences.
- The Higgin Manufacturing Co.**, Newport, Ky.  
Higgin All-Metal Weather Strips. Booklet. 6 x 9 in. 21 pp. Illustrated in colors. Describes various types of Higgin Weather Strips for sealing windows and doors against cold and dust.

### WINDOWS

- Detroit Steel Products Co.**, Detroit, Mich.  
Blue Book of Steel Windows. Booklet, 128 pp., 8½ x 11 ins. Illustrated. Data on solid rolled steel windows for residential and industrial buildings.
- The Kawneer Company**, Niles, Mich.  
Kawneer Solid Nickel Silver Windows. In casement and weight-hung types and in drop-down transom type. Portfolio, 12 pp., 9 x 11½ ins. Illustrated, and with demonstrator.
- David Lupton's Sons Company**, Philadelphia, Pa.  
Lupton Pivoted Sash, Catalog 12-A. Booklet, 48 pp. 8½ x 11 in. Illustrates and describes windows suitable for manufacturing buildings.

### WINDOWS, CASEMENT

- Detroit Steel Products Co.**, Detroit, Mich.  
Fenestra Residential Windows. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Rolled steel windows for residences and apartments.
- Crittall Casement Window Co.**, 10951 Hearn Ave., Detroit, Mich.  
Catalog No. 22. 9 x 12 in. 76 pp. Illustrated. Photographs of actual work accompanied by scale details for casements and composite steel windows for banks, office buildings, hospitals and residences.

### WINDOWS, CASEMENT—Continued

- Genfire Steel Company**, Youngstown, Ohio.  
G F Steel Standard Casement Windows, Booklet, 16 pp., 8½ x 11 ins. Data and architectural details of casements.
- Hope & Sons, Henry**, 103 Park Ave., New York, N. Y.  
Catalog. 12¼ x 18¼ in. 30 pp. Illustrated. Full size details of outward and inward opening casements.
- The Kawneer Company**, Niles, Mich.  
Kawneer Solid Nickel Silver Windows. In casement and weight-hung types and in drop-down transom type. Portfolio, 12 pp., 9 x 11½ ins. Illustrated, and with demonstrator.
- David Lupton's Sons Company**, Philadelphia, Pa.  
Lupton Casement of Copper-Steel. Catalog C-122. Booklet 16 pp. 8½ x 11 in. Illustrated brochure on casements, particularly for residences.
- Richards-Wilcox Mfg. Co.**, Aurora, Ill.  
Casement Window Hardware. Booklet. 24 pp. 8½ x 11 in. Illustrated. Shows typical installations, detail drawings, construction details, blue-prints if desired. Describes AIR-way Multifold Window Hardware.
- Truscon Steel Co.**, Youngstown, Ohio.  
Truscon Steel Casements. Booklet, 8½ x 11 in., 24 pp. Hand-somely printed with illustrations of houses equipped with Truscon Casement Windows. Illustrations of various units and combinations. Specifications, types and sizes and details of construction.  
Architectural Details. Booklet, 8½ x 11 in. 16 pp. Tables of specifications and typical details of different types of construction.  
List of Parts for Assembly. Booklet, 8½ x 11 ins., 16 pp. Full lists of parts for different units.

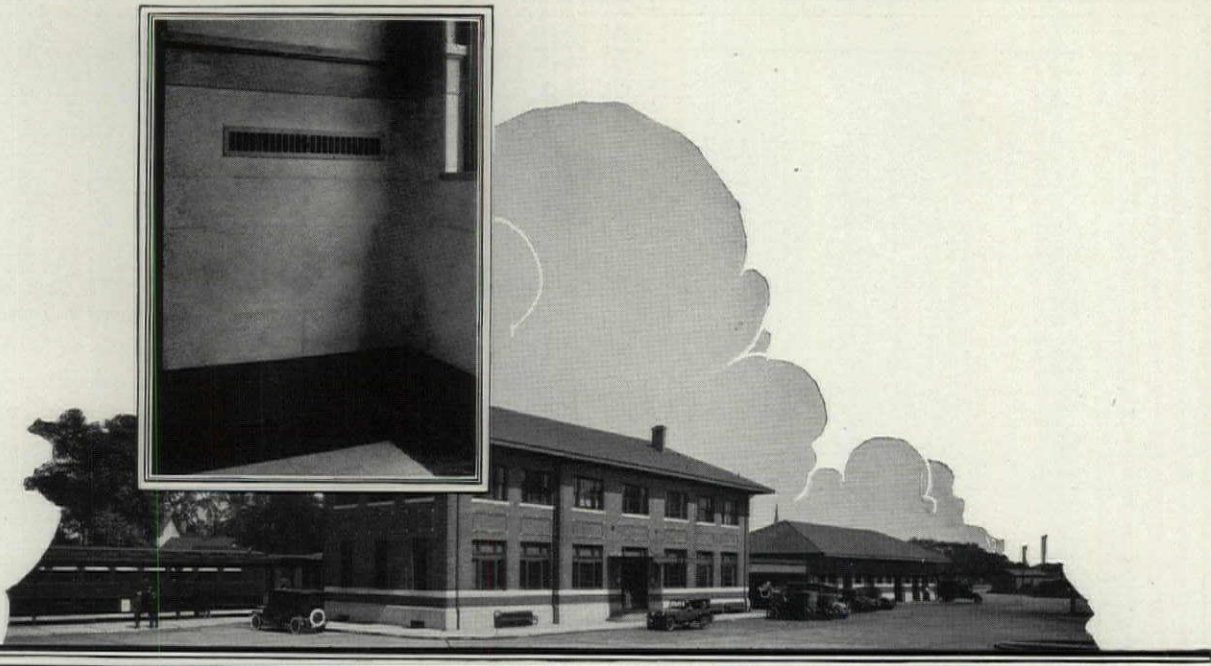
### WINDOWS, STEEL AND BRONZE

- Detroit Steel Products Co.**, Detroit, Mich.  
Blue Book of Steel Windows. Booklet, 128 pp., 8½ x 11 ins. Illustrated. Data on solid rolled steel windows for industrial and residential buildings.
- Fenestra Residential Windows. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Rolled steel windows for residences and apartments.
- Fenestra Architectural Windows. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Data on projected and counter-balanced rolled steel windows.
- David Lupton's Sons Company**, Philadelphia, Pa.  
A Rain-shed and Ventilator of Glass and Steel. Pamphlet, 4 pp. 8½ x 11 in. Deals with Pond Continuous Sash, Sawtooth Roofs, etc.  
How Windows Can Make Better Homes. Booklet. 3½ x 7 in. 12 pp. An attractive and helpful illustrated publication on use of steel casements for domestic buildings.
- Truscon Steel Company**, Youngstown, Ohio.  
Truscon Mechanical Operators for Steel Windows. Brochure, 8½ x 11 in., 65 pp. Complete description of various kinds of installations with drawings of details.  
Drafting Room Standards. Book, 8½ x 11 in., 120 pages of mechanical drawings showing drafting room standards, specifications and construction details of Truscon Steel Windows, Steel Lintels, Steel Doors and Mechanical Operators.  
Daylighting and Ventilating Power Houses. 32-pp. booklet, 8½ x 11 in., illustrating the economical application of Truscon Windows in modern power house design.  
Truscon Solid Steel Double-Hung Windows. 24-pp. booklet, 8½ x 11 in., containing illustrations of buildings using this type of window. Designs and drawings of mechanical details.  
Truscon Donovan Awning Type Steel Windows. 12-pp. booklet, 8½ x 11 in., illustrating typical installation and giving construction details.

### WOOD—See also Millwork

- American Walnut Mfrs. Association**, 618 So. Michigan Blvd., Chicago, Ill.  
American Walnut. Booklet. 7 x 9 in. 45 pp. Illustrated. A very useful and interesting little book on the use of Walnut in Fine Furniture with illustrations of pieces by the most notable furniture makers from the time of the Renaissance down to the present.  
"American Walnut for Interior Woodwork and Paneling." 7 x 9 in. pages, illustrated. Discusses interior woodwork, giving costs, specifications of a specimen room, the different figures in Walnut wood, Walnut floors, finishes, comparative tests of physical properties and the advantages of American Walnut for woodwork.
- Curtis Companies Service Bureau**, Clinton, Iowa.  
Better Built Homes. Vols. XV-XVIII, incl. Booklet. 9 x 12 in. 40 pp. Illustrated. Designs for houses of five to eight rooms, respectively, in several authentic types, by Trowbridge & Ackerman, architects, for the Curtis Companies.
- Long-Bell Lumber Co.**, Kansas City, Mo.  
The Perfect Floor. Booklet 5¼ x 7¼ in. 16 pp. Illustrated. Valuable for the data given on the use of wood for floors.  
Saving Home Construction Costs. Booklet 4¼ x 7½ in. 24 pp. Discusses economy and value in domestic building.  
Experiences in Home Building. Booklet 6 x 9 in. 16 pp. Records the testimony of a number of builders and contractors as to the value of certain materials.  
The Post Everlasting. Booklet 8 x 11 in. 32 pp. Illustrated. Describes the production of posts and their use in various ways.
- West Coast Lumber Trade Extension Bureau**, Seattle, Wash.  
"Durable Douglas Fir; America's Permanent Lumber Supply." Booklet, 32 pp., 7 x 11 ins. Illustrated. Complete data on this valuable wood.  
"Douglas Fir Wall Hanger." Metal-bound hanger, 31 x 32 ins. An attractive advertisement for Douglas fir.  
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Willard G. Rogers, Architect

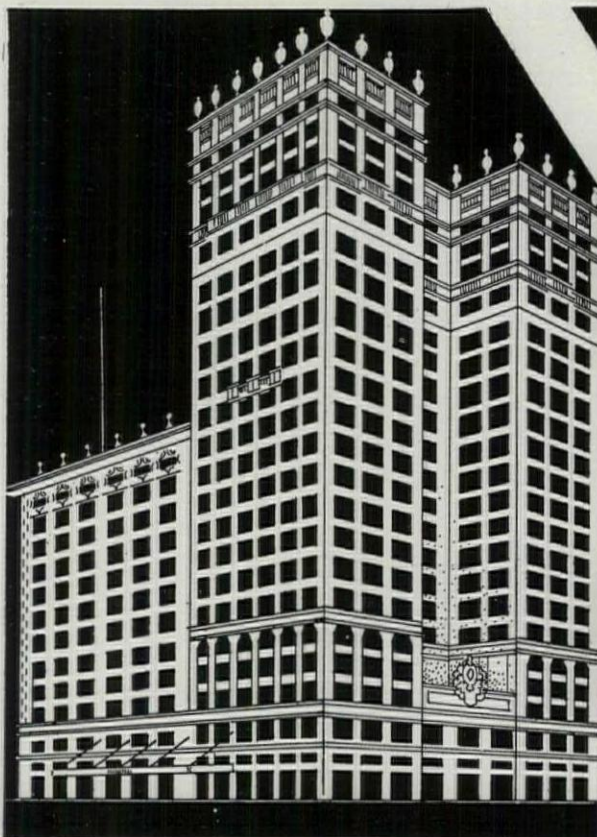
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"BETTER THAN MARBLE"





Reproduction from a painting made on the estate of Mr. Alfred Prichard Sloan, Jr., Great Neck, L. I., by Frank Swift Chase

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# DAVEY TREE SURGEONS



## REVIEWS OF MANUFACTURERS' PUBLICATIONS

**WINTHROP FURNITURE CO.,** Park Square Building, Boston. "Antique Reproductions." A brochure on their use.

The wide interest which is being taken in furniture such as was used in America during the colonial and early federal periods leads logically to the reproducing upon a large scale of such examples of this furniture as are yet in existence. Many of the pieces being made are unfortunately in very questionable taste, marred by use of meaningless and meretricious ornament which the manufacturers suppose purchasers admire, but in other instances the reproductions are all that faithful copies should be. Such, for example, are the pieces illustrated and listed in this catalog, pieces early and extremely simple, and other pieces more luxurious.

**ARMSTRONG CORK CO.,** Linoleum Division, Lancaster, Pa. "Armstrong's Linoleum Floors." An important material.

Few materials entering into building or furnishing 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 form of floor covering, in fact, much superior to many materials which cost far more. The illustrations show beautiful color combinations in a material which possesses all the desirability and dignity of tile or marble plus the noiselessness 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.

**PITTSBURGH REFLECTOR COMPANY,** Pittsburgh. "Artificial Skylight Illumination." An important detail.

In the designing and planning of an art gallery there are two 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 they 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 the structure and especially of the interior, dwelling upon 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, Ill. "Rockford Kitchen, Medicine, Ironing Board Cabinets."

Anyone who has examined the kitchen of a dining car 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."

**McKINNEY MANUFACTURING COMPANY,** Pittsburgh. "Fore-Thought Furniture Plans." An aid to arrangement.

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 scant 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 simple as possible, these manufacturers of builders' hardware issue these little charts. Such details of furniture as davenport, tables, chairs, etc., are outlined at  $\frac{1}{4}$ -inch scale; these sketches are easily cut out and arranged on plans.

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

When one sees a successful installation of tile and notes the architectural value and distinction which it adds to the surroundings, there comes a feeling of surprise that tile are not more frequently used, particularly since their cost is not likely to be great. The dignity which they add to an interior is out of all proportion to their small cost. This brochure covers rather more than the scope indicated by its title, for in addition to illustrating and describing an excellent line of tile for paving floors, it illustrates several successful uses of tile for wainscots or dadoes and for the risers of stairways. When one remembers that in addition to the variety made possible by use of tile of different sizes and shapes, there are different colors, difference of design or pattern and difference in use of glazes; it is easily to be seen that there is almost nothing in the way of decorative effect which careful use of tile will not very readily give.

**ATLANTIC TERRA COTTA COMPANY,** New York. "Colorful Spanish Design." Advantages of use of terra cotta.

Use of color for the exteriors of buildings depends very largely upon use of terra cotta. Much can of course be done by the judicious use of colored marble, but the cost of marble is likely to prevent its wide use, while the moderate cost of even the more elaborate forms of terra cotta places the material within the reach of almost anyone likely to care for it. Then again, the glazing of terra cotta makes possible its being washed off by the simplest of means whenever an accumulation of dust or smoke deposits renders the treatment necessary. One remembers, with regret that it is gone, the beautiful Madison Square Presbyterian Church, but it was not built in vain, since it illustrated, as probably nothing else has ever done, the possibilities of terra cotta for architectural use. This brochure, one of the issues of a monthly publication, dwells upon the exterior use of terra cotta and contains illustrations of many buildings for which it has been employed, largely structures in regions which are tropical or semi-tropical, where Spanish types of architecture are particularly appropriate in quite a number of ways.

**ATLAS PORTLAND CEMENT COMPANY,** New York. "Stucco; Interior Plastering; Sgraffito." Data on their use.

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 tints required. One particularly interesting part of the brochure deals with the use of sgraffito, an ancient form of decoration which is being revived but which should be far more widely used. Illustrations show many instances 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 their variety, and this work deals with methods of securing them.



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## REVIEWS OF MANUFACTURERS' PUBLICATIONS

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

Of particular interest, especially to architects, is the memorial which is now built at Marion, O., the architects of which are Henry Hornbostel and Eric Fisher Wood, with E. P. Mellon acting as professional adviser. A folder, prepared and issued by this large firm of workers of marble gives an illustration of the exterior of the memorial,—a fine circular structure with its parapet supported upon stately Doric columns, while a section of the structure shows within a lower parapet supported upon fluted Ionic columns, the structure, without and within, being of marble.

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

The immense assortment of locks intended for different purposes and of details of builders' hardware offered by the Corbin firm demands their listing not in a booklet or brochure but in a solidly bound volume of nearly 500 pages each  $8\frac{1}{2}$  by 11 inches in size. Every detail of building hardware in which an architect would be likely to be interested is illustrated and its sizes are listed. Those responsible for the matter of design in the Corbin output have an excellent grasp of the importance of design, and the illustrations show hardware for buildings in all the styles which would probably be used. Thus pages 475 to 478 illustrate hardware of the Louis XVI order, a type widely popular because of its simplicity and reserve and the ease with which it can be made to blend with other types of architecture and furnishings. The work is important.

**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 stacks, 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 designing 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 also includes views of the exteriors and interiors of many libraries, large and small, and in some instances their plans are given. Several pages are devoted to listing the libraries in different parts of the country where fittings supplied by this large firm are in use.

**THE SAFETY CAR HEATING & LIGHTING COMPANY,** Fandolier Sales Division. "Fandolier-Chandeliers."

Among the objections which are sometimes made to use of even the best cooling fans, one is that they produce what is practically a draft, and another is that while undoubtedly useful they are rarely or never ornamental. Often indeed, one finds them in restaurants or public dining rooms dexterously concealed by palms or in some other way so hidden that their benefits may be enjoyed without the source of the benefits being visible. This booklet illustrates and describes the "Fandolier" and the "Fandolier-Chandelier," one a device for cooling by diffusing the air, and the other a device for cooling in addition to being a source of illumination. While cooling fans almost always send their air currents in a horizontal direction, the "Fandolier" diffuses the air in a downward or an upward direction according to whether it is hung from a ceiling or stood in the form of a standard upon the floor. In either instance its air-diffusing device is concealed by metalwork which while being decorative does not interfere with the "Fandolier's" practical utility. The "Fandolier-Chandelier" adds its functions of lighting to the "Fandolier's" usefulness, and this brochure illustrates a number of patterns of both, several of the number designed by architects as special installations.

**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 fittings in many forms; radiator and elevator enclosures.

**THE 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 construction, particular attention being given to the use of such Medusa products as waterproofing materials, cement, etc. To make sure that these excellent products are correctly used, the brochure gives actual specifications 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.

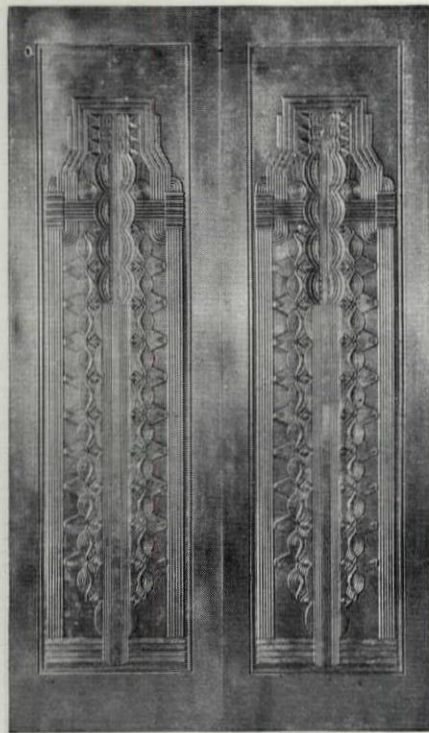
It would be difficult to decide whether the decorating of the interior walls of a house belongs to architecture or to interior decoration. However it may be viewed, these walls are highly important, and both architect and decorator are concerned to provide treatment which will accord with the purpose 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 folders and leaflets which come with it are likely to suggest to the resourceful architect or decorator wall treatments striking and beautiful. Like all the carefully prepared publications of this company, this brochure goes fully into directions for successfully using the material.

**DONLEY BROTHERS COMPANY,** 13,900 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 smokes or refuses to draw, and to remedy such a condition, when possible at all, is likely to be extremely costly. "The Donley Book of Successful Fireplace" 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 note 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 various architects' offices. 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."



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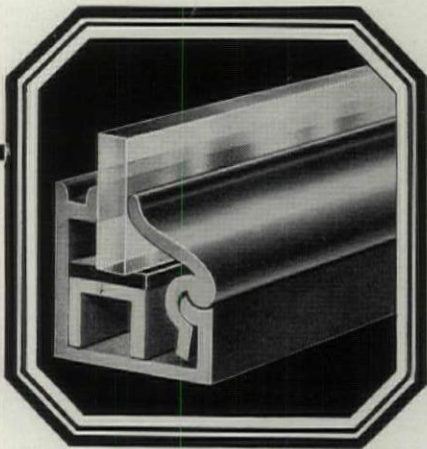
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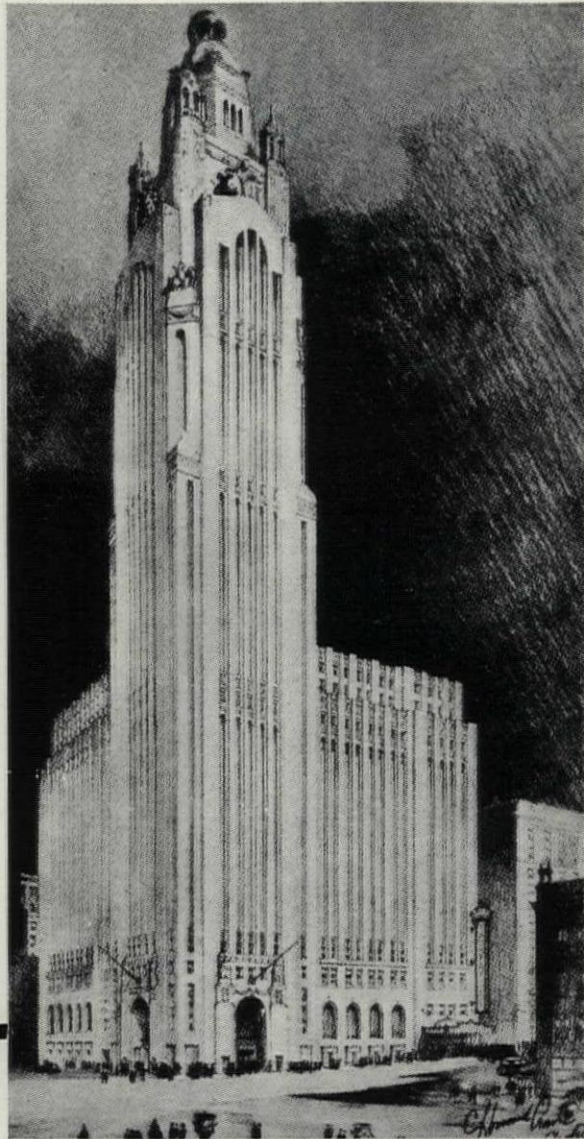


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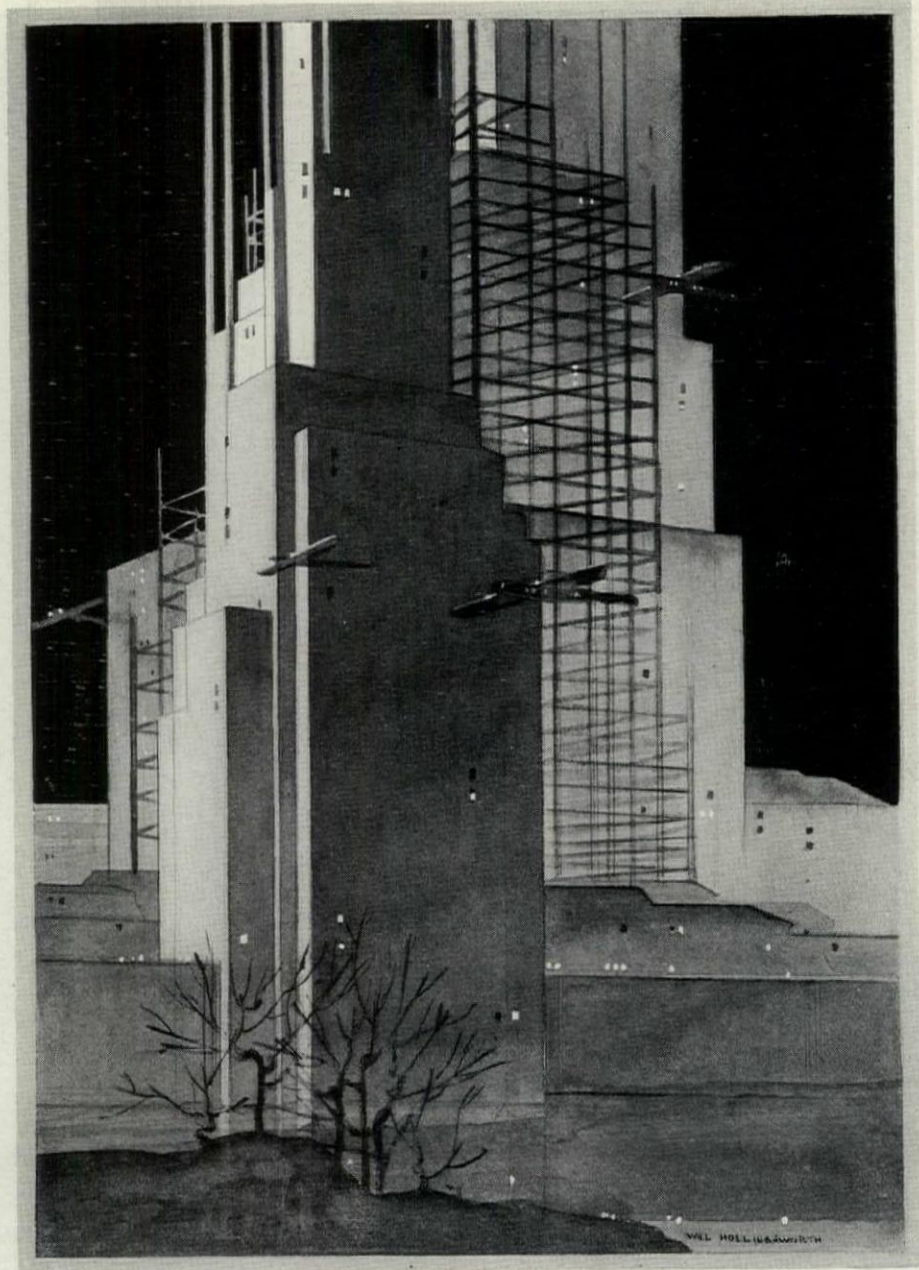
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**PAIN TS...VARNISHES...ENAMELS...DUCO**





V. HINGOPAN, DES. & DEL.

This detail of a Spanish residence shows the use of No. W - M moorish blend Hanley face brick.



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

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*Largest Manufacturers and Distributors of Face Brick in the East*

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*Repeared at the suggestion of a prominent architect*

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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.



### THE ZAPON COMPANY STAMFORD, CONN.

|           |               |             |            |
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**ODORLESS—BRUSHING AND SPRAYING**

# ZAPON

**PYROXYLIN LACQUERS AND ENAMELS**