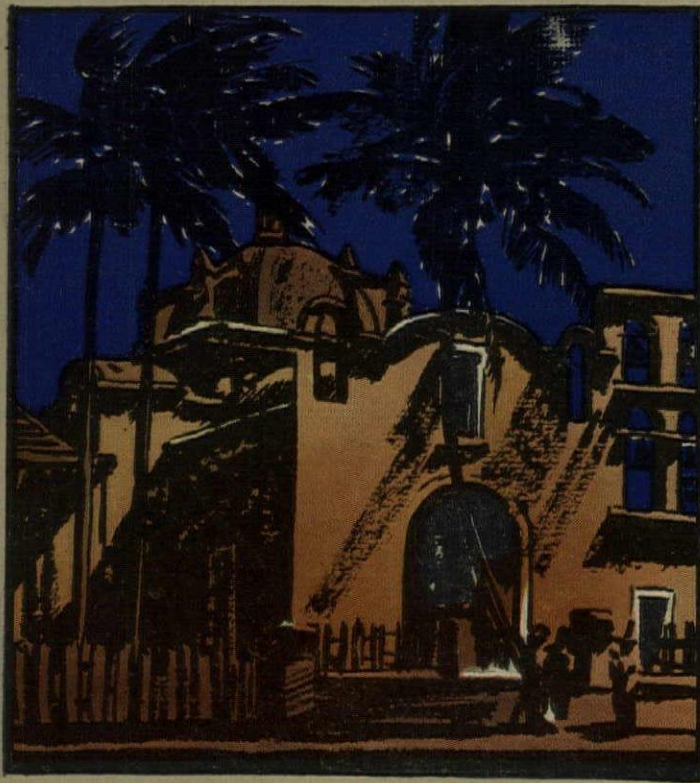


THE
ARCHITECTURAL
FORUM

IN TWO PARTS



PART ONE
ARCHITECTURAL DESIGN

APRIL
1928



Gate designed for
 V. Sinclair Estate,
 Rye, N. Y.
 by
 J. W. Fiske Iron Works

*from Architect's Sketch
 to Finished Product —*

IN IRON, BRASS OR BRONZE

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for WALLS



The beautiful plaster job in the new Lima Trust Company Building, Lima, Ohio, was done with 124 tons of Beaver Crystal Rock, Sunflower Moulding and Satin Spar Plasters.

Plastering Contractors: GREER & HYNES Denver, Colo.

Architects: WEARY and ALFORD Chicago

A fitting tribute , , ,

Plaster Specification Simplified

Basic specification No. 1, Interior Lathing and Gypsum Plastering, comes in single sheet form for specification writers and in bound form for filing. Gives complete specifications for plastering on wood, metal and gypsum lath in moderate sized buildings. Contains an appendix of plaster information. Send for file copy and any number of specification forms attached.

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

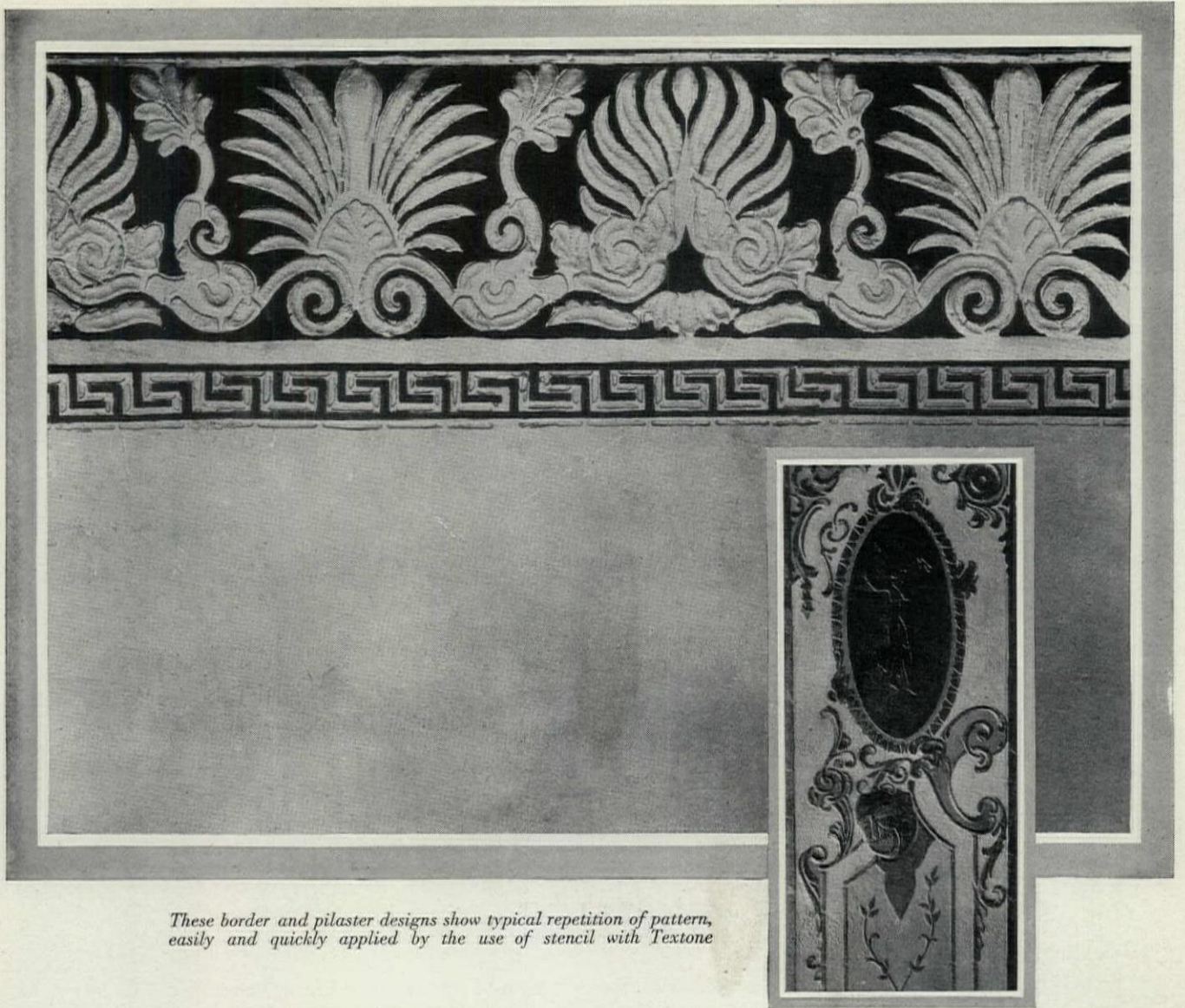
Because Beaver American is uniform, smooth spreading, accurately "timed" to the season and section, the man on the job can work to best advantage . . . That is why each year prominent architects are specifying Beaver American Plaster—only Beaver American Plaster for fine buildings.

May we send you our simplified Plaster Specification form? Address Dept. 1816

THE BEAVER PRODUCTS CO., Inc., Buffalo, N. Y.

BEAVER AMERICAN PLASTER

Bound Campbell-Segaran 2/11/72 \$6.75



These border and pilaster designs show typical repetition of pattern, easily and quickly applied by the use of stencil with Textone

RELIEF ORNAMENT

at your command

TO add relief ornament to plain walls is a costly process. Now it is brought within easy reach by using stencils with *Textone*, the plastic paint.

Just think of the added richness and variety given by a third dimension in any wall decoration. Think of the widened field for effective use of color.

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THE PLASTIC PAINT
Made by the United States Gypsum Company

EAGLE *Soft Paste* PURE WHITE LEAD

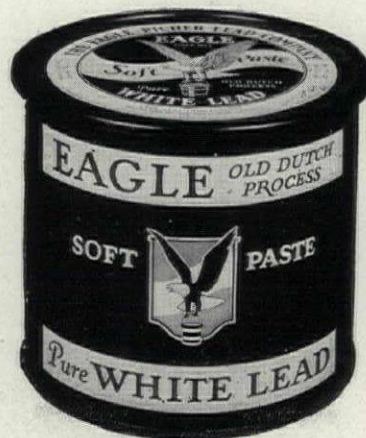
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Eagle Soft Paste Pure White Lead comes already broken-up to shop-lead consistency. It is taken on the job unopened and thinned and tinted as needed — thereby saving the time of breaking it up in the shop.

Soft Paste is pure Old Dutch Process White Lead with more linseed oil ground in—15% instead of 8%. Packed in 100, 50, 25, 12½ pound steel containers. The Eagle-Picher Lead Company, 134 North La Salle Street, Chicago.



*Send for these
Soft Paste
mixing formulae*

Send for your free copy of these new Soft Paste mixing formulae. They explain the mixing of pure lead paint for all types of surfaces, taking into consideration the greater amount of linseed oil in Soft Paste.

Detail of main entrance to Administration Building, continued from Plate 20, indicating the adaptability of stock shapes and colors of Enameled Brick to modern architecture.

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



ENAMELED BRICK PLATE N° 21

V. HAGOPIAN DES. & DEL. SCALES SECTIONS ELEVATION

L.G. LIGHT GREY W. WHITE D.G. DARK GREY **WHITE**

500 DG 100 DG 500 DG 102 DG 103 LG 102 W 100 W 102 DG 103 LG 102 W SECTION B-B

BLACK

SECTION AA

Complete folio of these plates sent on request

A WORD TO THE WISE ARCHITECT ON SAMPLES

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

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

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

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

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

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

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



Los Angeles Gas & Electric Corporation Bldg., Los Angeles, Calif.
J. B. & Donald Parkinson, Architects.

Washington Cathedral	Washington
Bell Telephone Building	St. Louis
Federal Reserve Bank	" "
Masonic Temple	" "
Nebraska State Capitol	Lincoln, Neb.
Oklahoma State Capitol	Oklahoma City

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



General Offices: Bedford, Indiana

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**Goodhue
Modern, Fireproof
Office Building
Beaumont, Texas**

A Building typical of the modern and progressive spirit of the cities of the Great Southwest.

Architects
Tisdale & Stone
W. W. Pinson Jr.,
Associate Architect

Contractors
Nichol & Sneed,
General Contractors
Fred Webber,
Masonry Contractor
Christy Dolph Con-
struction Company,
Concrete Work

The Exterior of this Building is Faced in Acme Ivory White Face Brick from our Perla Kilns

A Jewel in Beaumont's Skyline

THE dream of the owner, visualized by the architect, and fashioned into reality by the contractor-builder—such is the Goodhue Building, a jewel in the skyline of Beaumont, Texas.

The exterior treatment of this splendid example of Modern American Architecture is in Acme Ivory White Face Brick. Time will only mellow and enhance the beauty of these walls—it can never mar the colorful charm of brick, the material that needs no "cover-up."

From the Great Lakes to the Gulf, leading architects are employing face brick as the logical medium for colorful expression, permanently achieved.

Let us help you solve your color problems. Thirty-seven years in the art of brickmaking and ten Acme owned-and-operated plants enable us to offer you brick of correct color and texture for monumental office structures down to the cozy cottage home.

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Denton, Wichita Falls,
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ACME BRICK

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"Manufacturers of the Products We Sell"

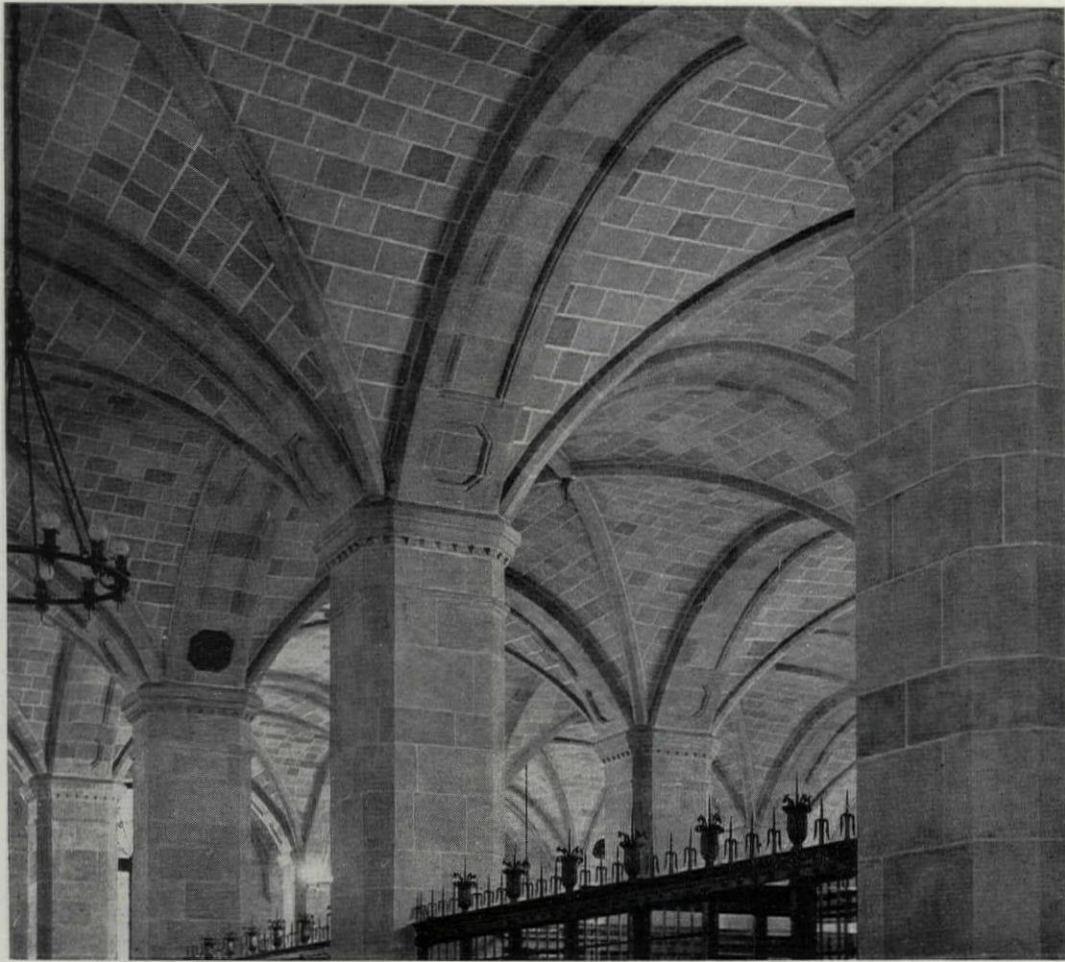
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Every Type—A
Color for Every
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York & Sawyer, Architects.

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EXTERIOR STUCCO

Made by the United States Gypsum Company

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Gentlemen:

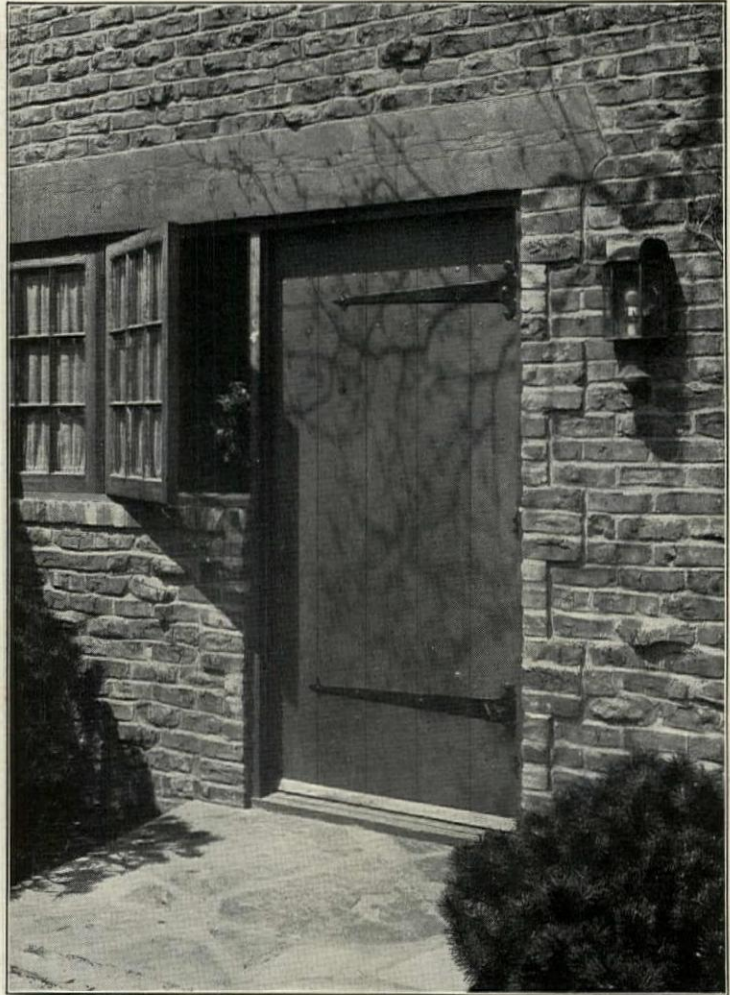
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An entrance to a house of common brick, owned by Miss Grace M. Burnham, Great Neck, Long Island. Architecture by Forster



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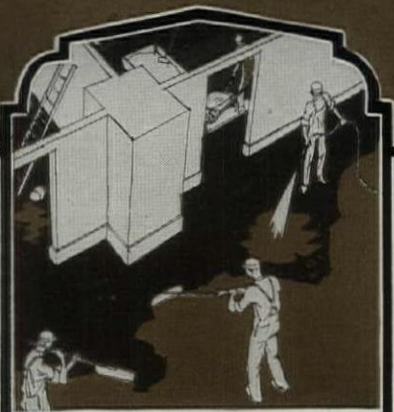
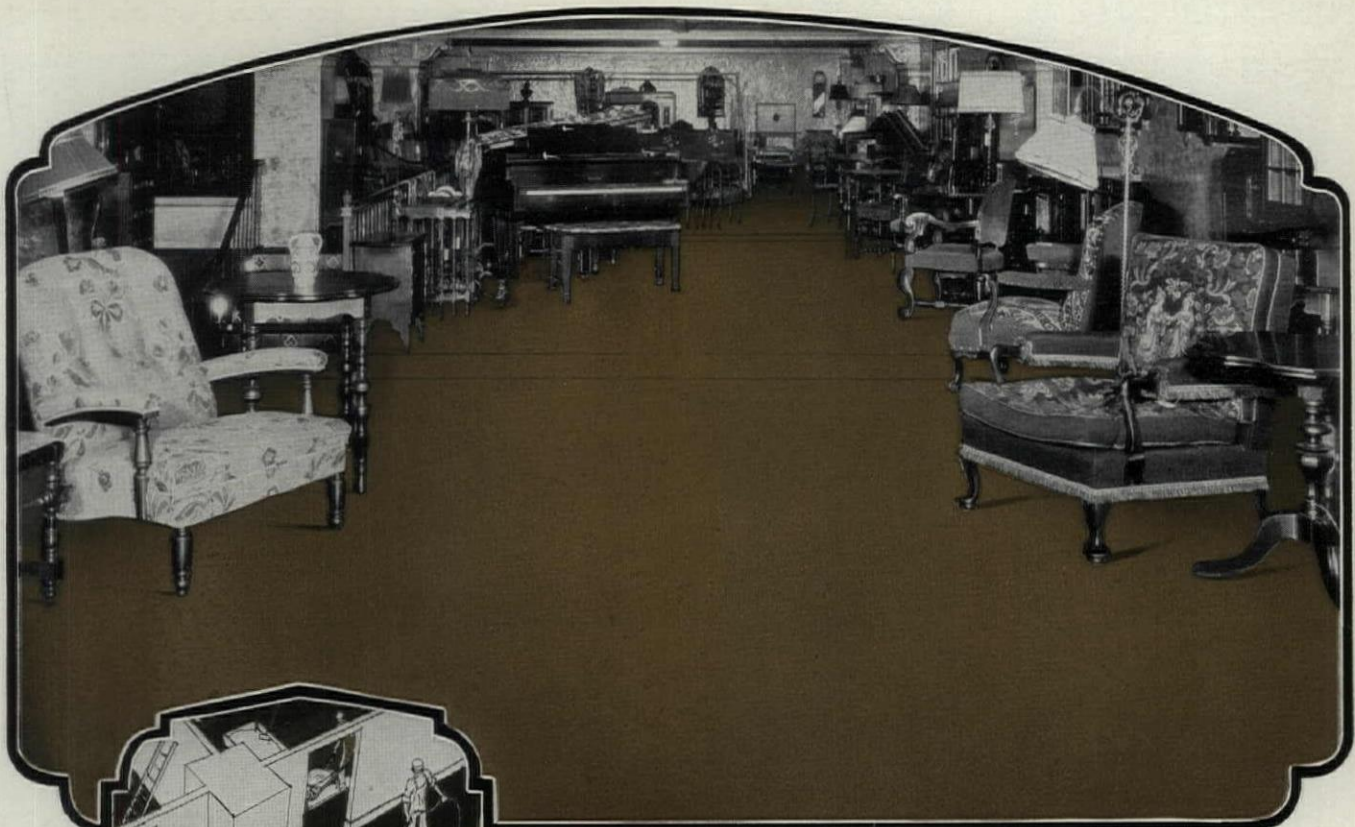


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Behind common brick is an organized service to aid you in your work with it. You are invited to send for the books below that can be of service to you.

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 "Skintled Brickwork"—15c
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The Modern Curing and Protecting Film

Applied over the surface 36 hours after troweling Stainproof dries to a tough, air-proof film that prevents staining and marring and insures perfect curing of the concrete.

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*The Edmund Clark Furniture Company of Detroit, say of these Brown Colormix Floors—
"They were selected in place of carpet because they are not dust and moth shelters. Their brown mahogany finish is an ideal background for our furniture."*

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HERE in this exclusive decorator's shop Colormix Floors are used alongside of Faience Tile and Random Slate Flagging as display floors for costly rugs and fine furniture.

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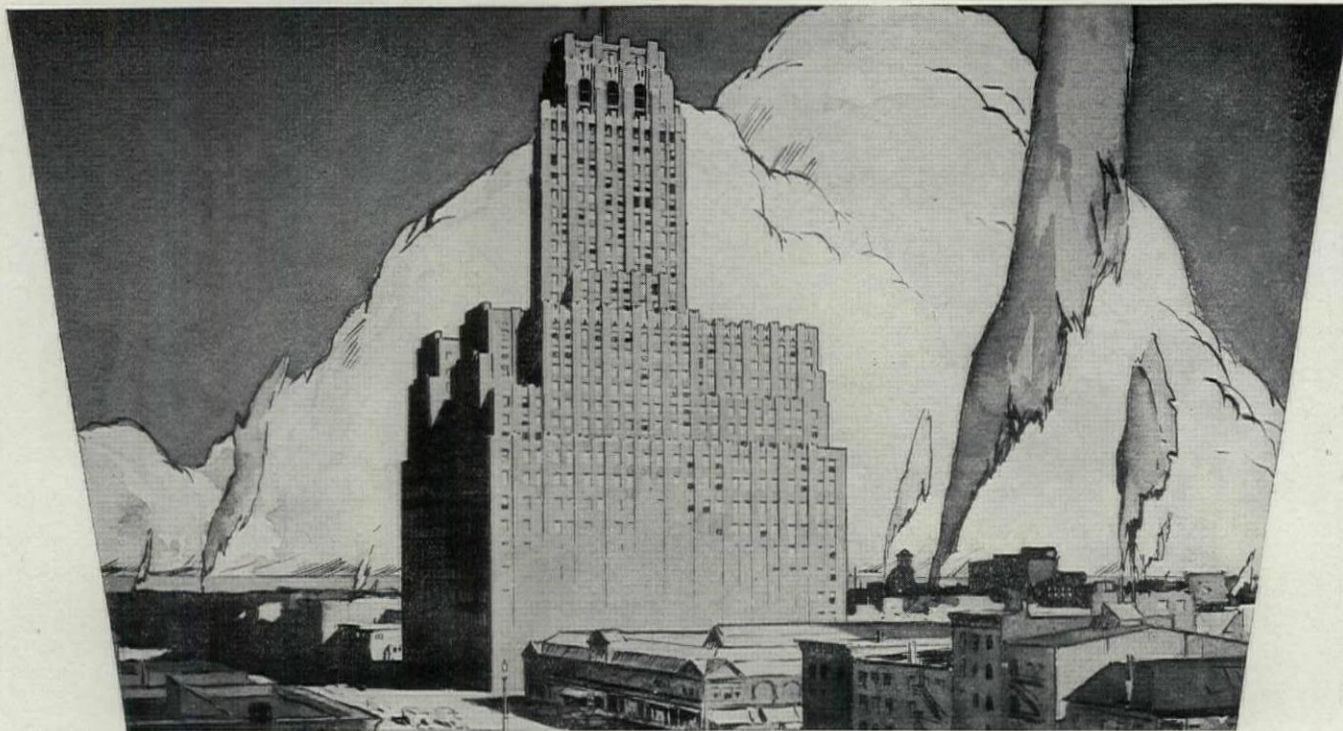
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DEPENDABILITY and PERMANENCE • • The True Measure of Quality in Portland Cement



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planning to build a bank or a bungalow, a stucco house or a soaring skyscraper, may with security specify Atlas Portland Cement — "The standard by which all other makes are measured."

In brilliant and arresting color, the illustrations here shown in black and white, will be seen in the great national magazines by many millions of potential and present builders. Practically the same simple, direct copy will tell them the convincing story of proved Atlas quality. Naturally, as the result of this consistent, regular Atlas publicity, clients recognize the reasons that prompted the architect to specify Atlas. Watch for Atlas national advertising in the magazines. The Atlas Portland Cement Company, 25 Broadway, New York.

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A great organization dedicated to the spirit of communication that bids them, "Get the message through," twice used Atlas. In 1926 in the New York Telephone Building (above) and in 1914 in the American Telephone and Telegraph Building (at right).



A vastly enlarged range of artistic possibilities is given to concrete by Atlas WHITE, perfected by The Atlas Portland Cement Company. A true portland cement, it has all the famed qualities of Atlas GRAY Portland Cement—high tensile strength, permanence, economy. In addition, it invites architects to plan varieties of color, to choose from unlimited and widely varied surface textures, to specify even decorative sculpture of concrete.

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our bulletin
"Storage
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Banner Finishing Lime contributes to the beauty and permanence of the magnificent new Stanley Theater, Pittsburgh. Banner used exclusively for all finishing coats.

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BUILD
Substantially

Costs no more -- makes a better job of plastering

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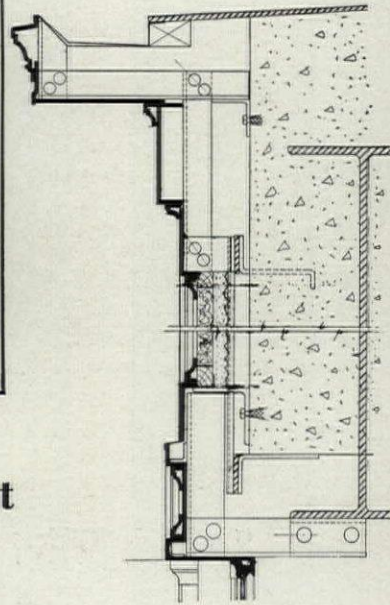
IT'S ★SOUNDPROOF

★ 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.

I.A.A.—26 B-1



Side elevation—MARCUS CO. STORE, WORCESTER, MASS.
CUTTING, CARLETON & CUTTING, Architects



Another example of exterior treatment with Extruded Bronze



A rather unusual treatment is shown in the side elevation of this store. Extruded mouldings were used from the cornice down to the sidewalk and include the mouldings that retain the marble in place. The sections shown here are typical of stock shapes for immediate delivery and are priced on a basis that allows for general use.

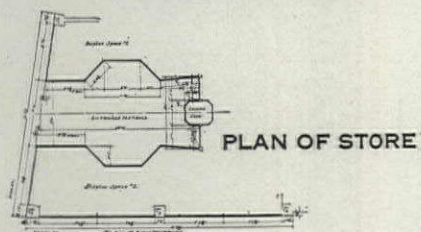
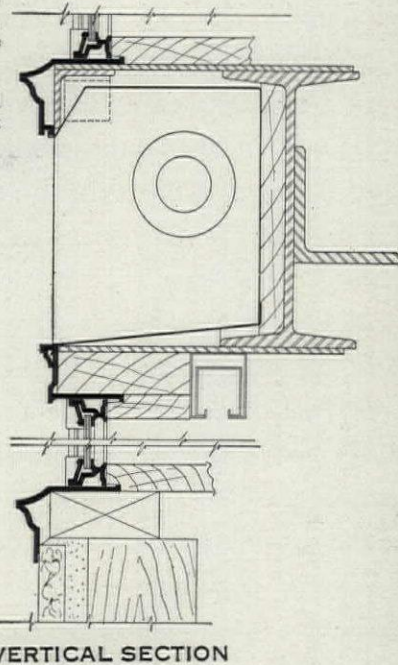
Where decorative effects are required, sections such as ornamental cresting, enrichments, caps and bases, et cetera, are available in cast bronze and are used direct in relation with the Extruded sections.

We welcome the opportunity of submitting drawings and details.

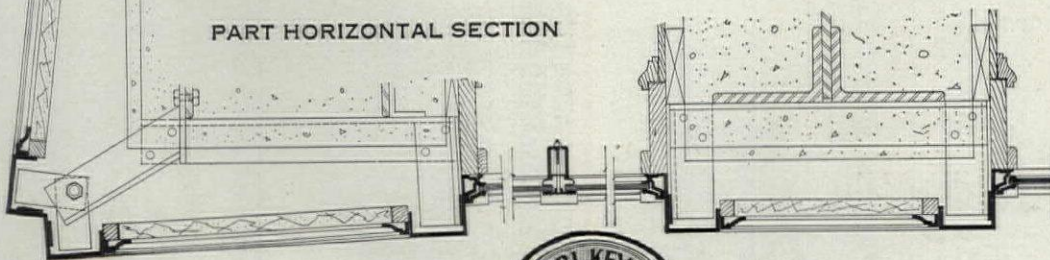
Modern Bronze Store Front Co.

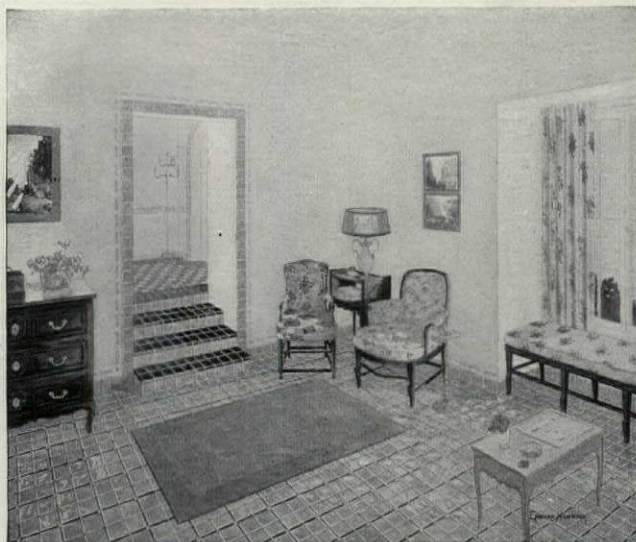
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International Distribution		Zouri Drawn Metals Company International Store Front Company Standard Store Front Construction Co. Zouri Company of California Zouri Drawn Metals Co. of New York, Inc. Factory and General Offices: Chicago Heights, Illinois		Names on Request
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Books that give you ideas

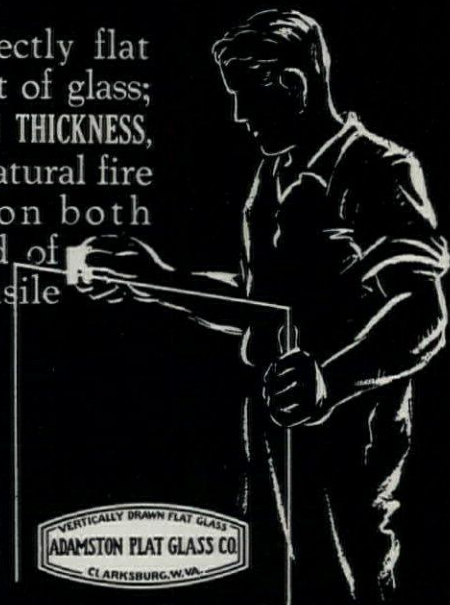
"Brickwork in Italy"—Delves into the splendid monuments of the past, revealing in great detail their wealth of ornament and construction. An attractive and useful volume on the history and use of brick from ancient to modern times, illustrated with twenty four-color plates, three hundred half-tone illustrations and sixty-nine drawings. Price \$6, postpaid, bound in linen. Half morocco, \$7. A credit to any reference library.

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Series 25 Operators come in all standard hardware finishes or can be painted to match trim. Several types of handles available. Fully concealed installations are readily effected

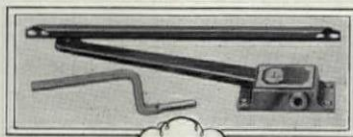
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CASEMENT HARDWARE HEADQUARTERS

Walls That Absorb Sound Waves

The Shell Building ST. LOUIS

Architect:—James P. Jamieson and
George Spearl.

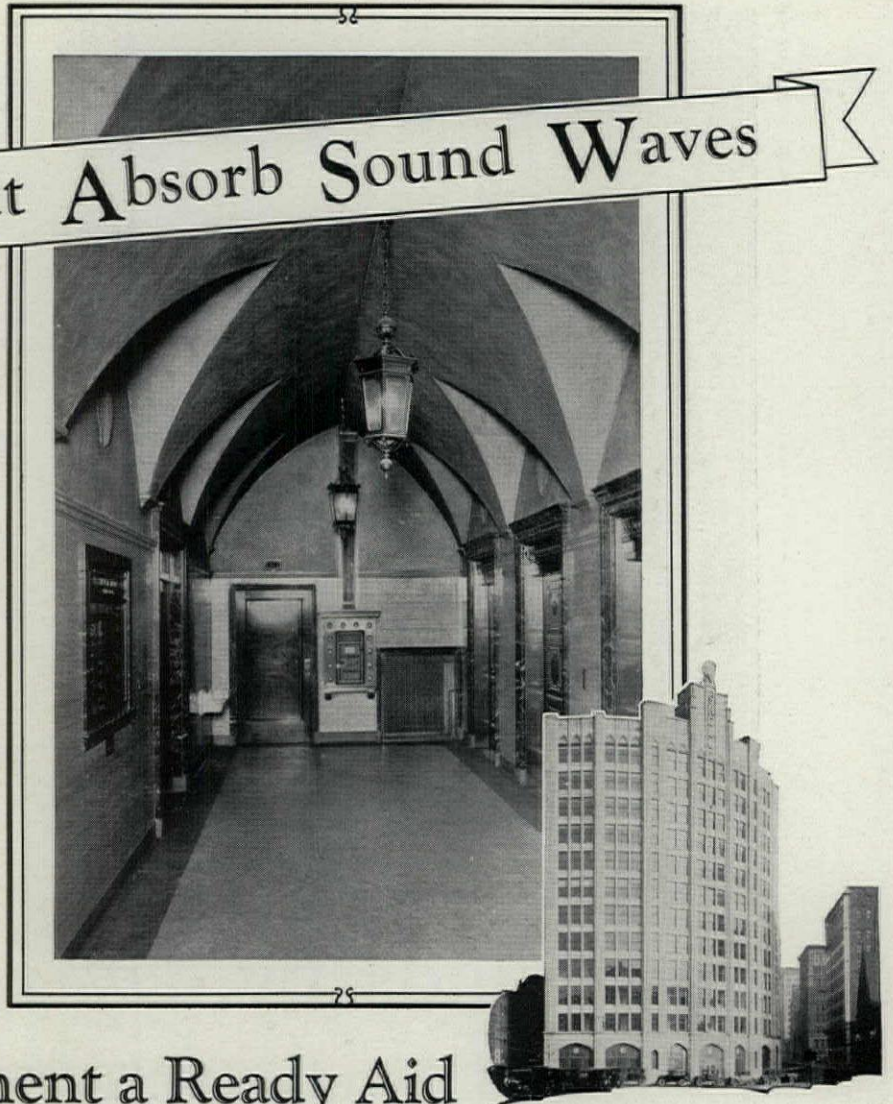
Plastering Contractor:—John Brenner
Plastering Co.

Mr. Spearl says:

"We wished to obtain the greatest possible freedom from noise and echo in the large offices of the Shell Building and at the same time give the owner a first class plastering job. We therefore specified and used lime mortar gauged with BEST BROS. Keene's Cement. The Roxana Petroleum Corporation, owner, is pleased with the result."

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"We find lime plaster gauged with BEST BROS. Keene's Cement produces a mortar which is thoroughly plastic, permits retempering, and can be rodged easily to a true and even surface. The use of this plaster in the Shell Building pleased all concerned."



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IN all types of buildings . . . from bungalow to skyscraper . . . BEST BROS. Keene's Cement is a dependable ally in constructing sound-proof walls. Its sound-absorbing qualities eliminate echoes in large interiors; bring quiet to offices, hospitals, banks and homes; assure better acoustics in halls and auditoriums. And withal there is beauty and endurance.

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BEST BROS. is the original American-made Keene's Cement. It is made by an independent company of 39 years' experience which specializes on this one product and selects its gypsum from the world's richest deposits. The name "BEST BROS." on the sack is your assurance of highest quality.

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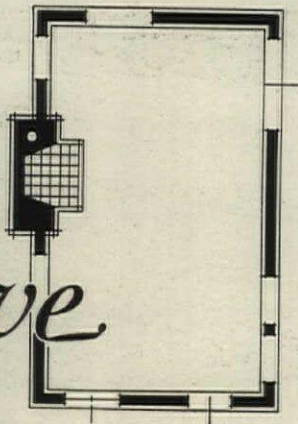
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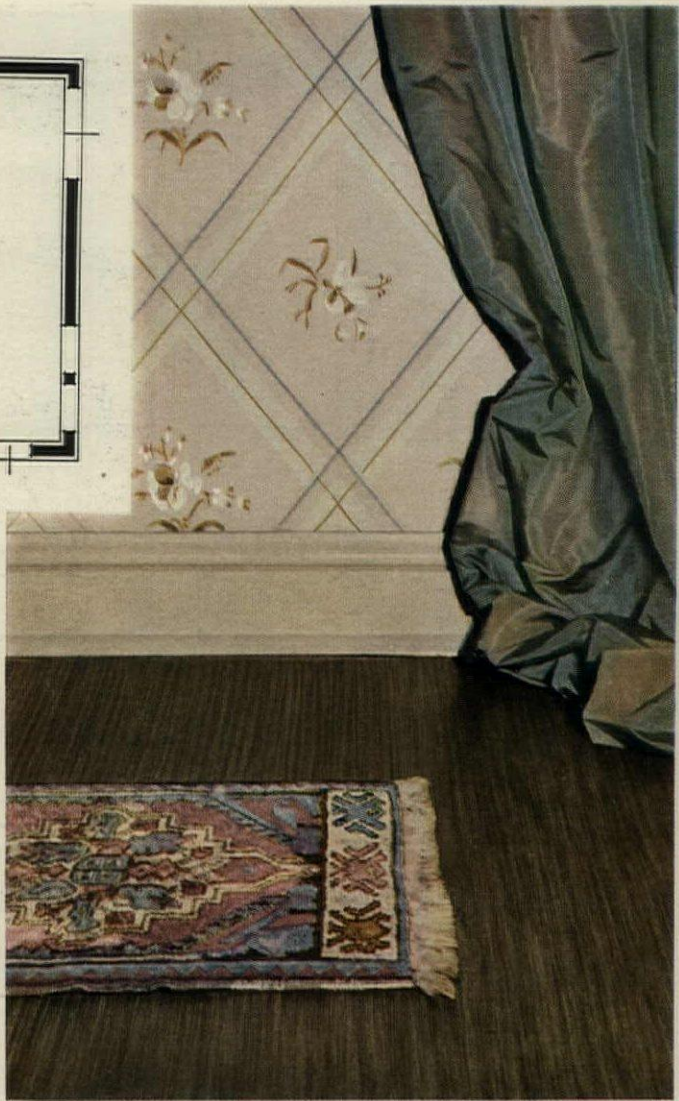
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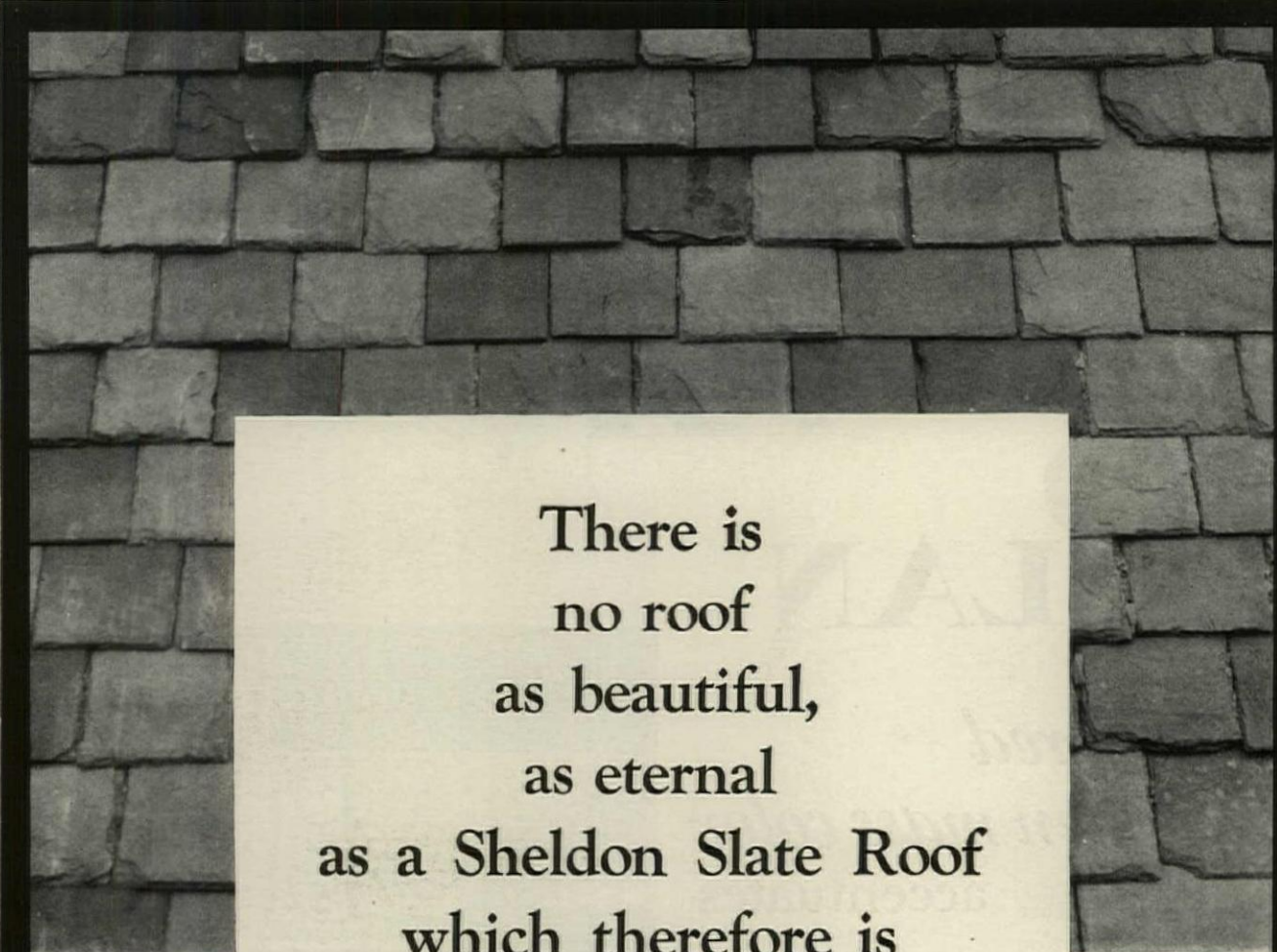
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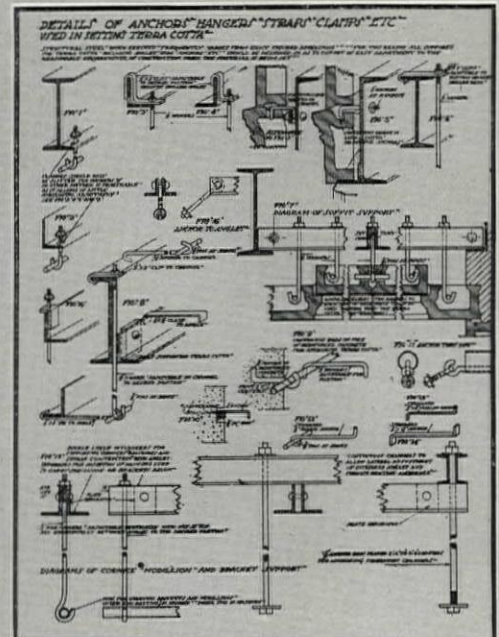
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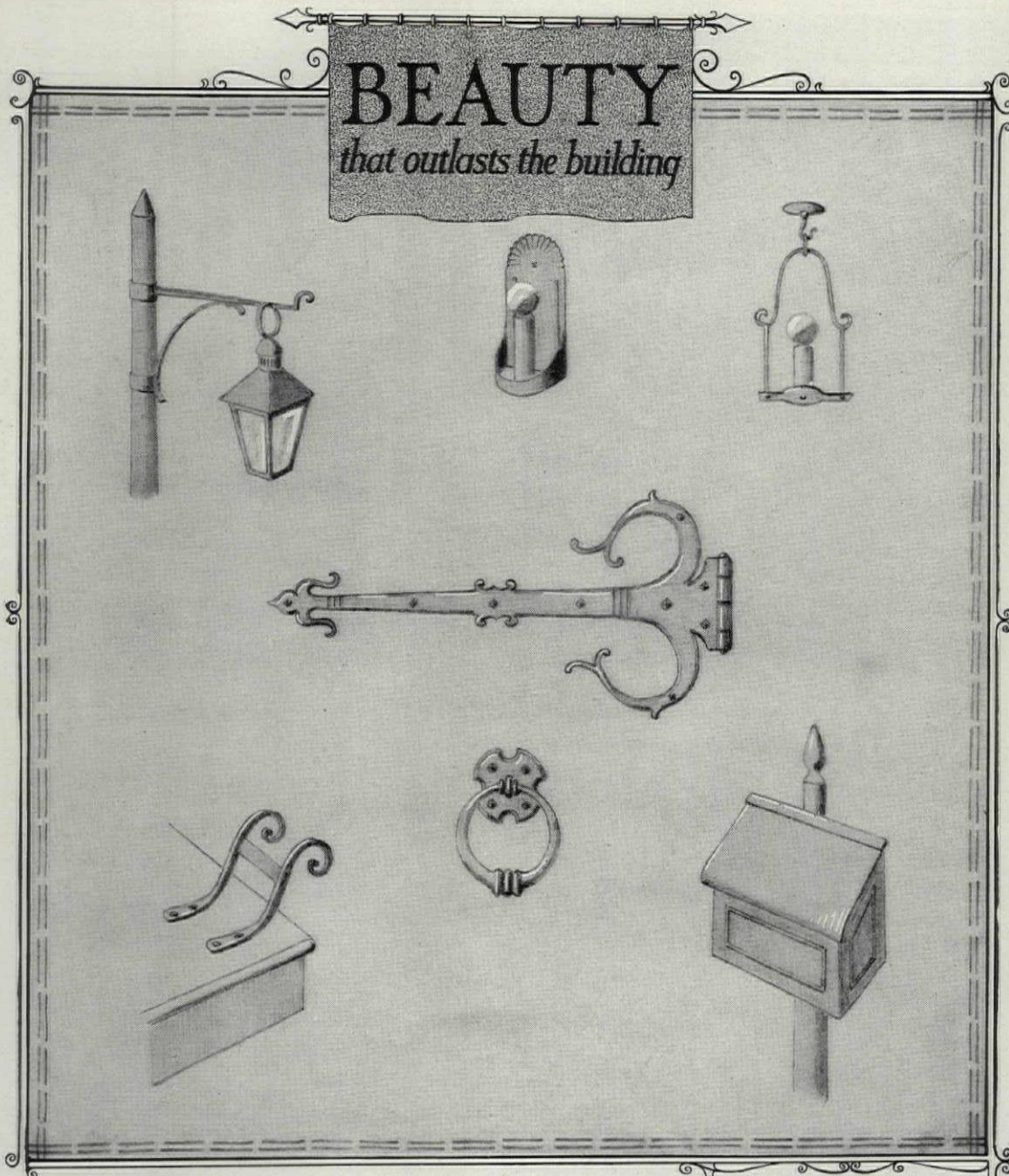
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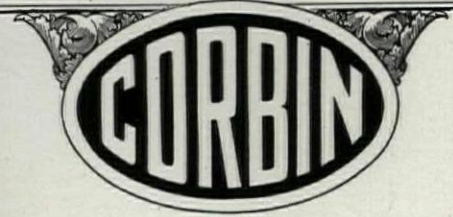
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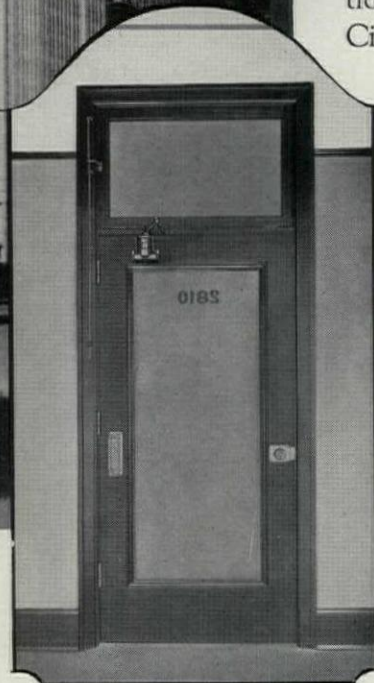
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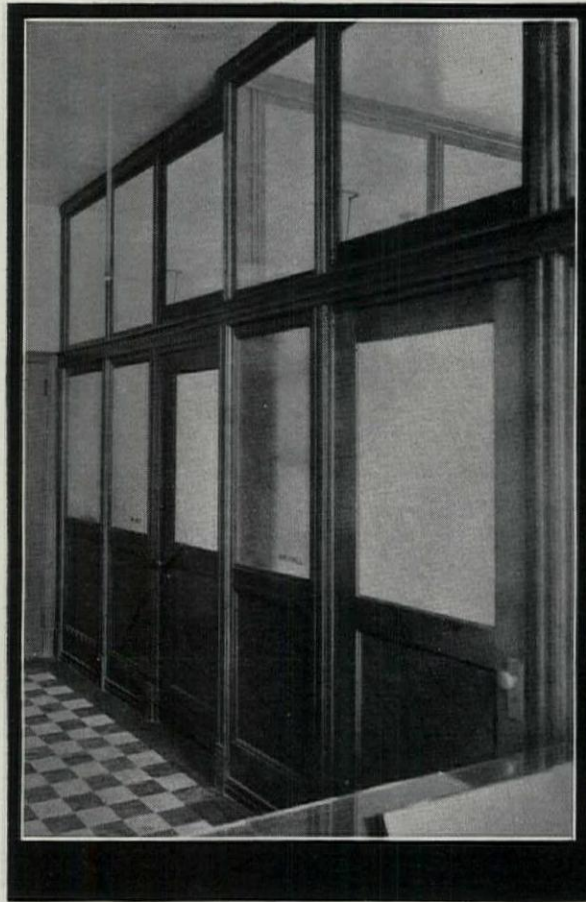
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BOOK DEPARTMENT

A NEW EDITION OF A WORK ON GREEK ARCHITECTURE

THIS work, which was first published in 1902, is based upon a course of lectures by William J. Anderson before the School of Art, of Glasgow. Mr. Anderson intended to publish this course of lectures, but he died before his aim was accomplished, and the material was placed in the hands of R. Phene Spiers, who produced the original edition of the work. The present edition, to all intent and purpose, is new. It has been entirely rewritten and revised by Mr. Dinsmore, and it is related to the previous editions chiefly by the fact that it has retained to as great an extent as was possible the arrangement and language of the edition of 1907. The great merit of this scholarly history consists in its embodying the latest results of excavations and research, since to keep abreast of the vast amount of research accomplished by various nationalities one must be in touch with the latest publications upon archaeology. For some years we have learned of new excavations of Grecian architecture. We gather an idea of their importance in direct ratio to the amount of publicity they receive. This publicity, however, is no index to their

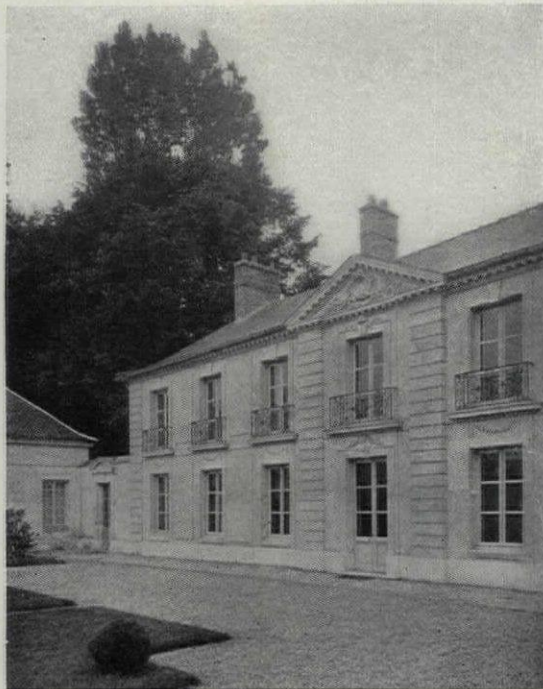
importance; it may have been caused by any number of reasons. We cannot properly correlate or place in order of their importance these new discoveries in research without accurate knowledge and considerable study. This, however, has been done for us by Mr. Dinsmore in this publication. Here is a work intended primarily for students of architecture. The story, necessarily a mass of details, is simply and concisely told. Furthermore it is told in an interesting manner. The subject might easily become monotonous, but Mr. Dinsmore has avoided such a pitfall, and it holds the reader's interest until the end. True, at times, since all such histories involve long descriptions, the mind is likely to wander, but this is only momentarily. For others it is an excellent review, not only in refreshing one's knowledge but in placing before the reader additional information of exceptionally wide value concerning this important period.

As the introduction says, "our business is to present the lessons of architectural history in a new light, to give the architectural student a clear apprehension of the historic significance of the style." The subject is treated

The Smaller Houses and Gardens of Versailles

By Leigh French, Jr. and Harold D. Eberlein

FOR the moderate-sized American suburban or country house there is nothing to follow in the way of a type at once more beautiful and more practical than the seventeenth and eighteenth century French houses of the same kind. The type possesses that graceful balance in the way of exterior design and that slight degree of formality of interior which is being expressed in current domestic work of the same character; and from all the domestic buildings of seventeenth and eighteenth century France there is nothing which offers a more fruitful basis for study than the smaller villas built near Versailles for the attendants of the French court. These buildings possess in an unusual degree just those qualities in the matter of design now most sought for in America.



THIS volume, prepared by two students of French and American architecture, is a practical study into the adaptation of the simpler French forms to American conditions. There is not one of the many villas illustrated which does not afford abundant suggestion in the way of exteriors to present-day architects, and the interiors with their simple and graceful disposition of wall paneling, mantels, and stairways abound with suggestions for working out interiors to accord with the expression given by the buildings' exteriors. Plans in many instances are easily adapted for use today, and the arrangements of the gardens and other outdoor areas offer suggestions for making these important adjuncts to American suburban or country houses heighten the character and interest of the buildings themselves.

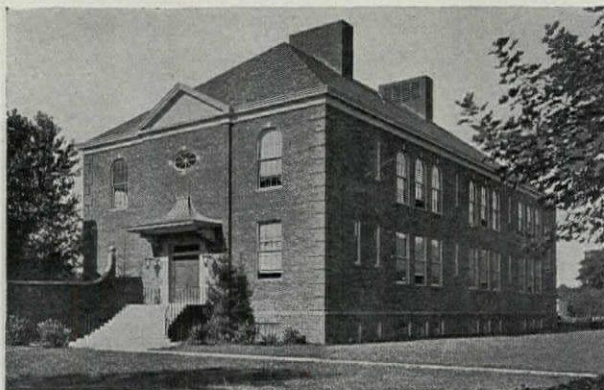
202 Pages, 9 $\frac{1}{4}$ x 11 $\frac{3}{4}$ Inches. Price \$6

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GRADE SCHOOL BUILDINGS; BOOK II

IN no department of architecture have the last ten years seen quite the progress which has been made with schoolhouses, a class of buildings of the first importance, since they exert a strong influence upon their communities, and by their architectural excellence or the lack of excellence they elevate or lower the architectural standards of entire districts. Study of school structures, particularly at the hands of a group of well known architects, has resulted in their being given a high degree of architectural distinction and dignity in the way of design, while study directed toward their planning and equipment has led to their being practical and convenient far beyond what was regarded as an advanced standard of efficiency anywhere in America even a few years ago.



Kensington Schoolhouse, Great Neck, N. Y.
Wesley Sherwood Bessell, *Architect*

THIS volume, a companion to another published in 1914, records the results of endless study and experiment in different parts of the country, summed up and presented. By illustrations of exteriors and interiors, by floor plans and carefully written descriptions and articles by well known architects and educators, the present high standard of schoolhouse design is made plain, and these results which have been achieved by a few architects and school boards are thus made possible to all architects who are interested in schoolhouse design. The compiler has selected from almost 1000 exteriors and floor plans the school buildings to be illustrated, and the volume records "a process of innovation and elimination, namely, the introduction from time to time of features which have been deemed desirable and practical, and the elimination of things which, owing to changed school methods, are no longer required."

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in a historical rather than an analytical manner; a chronological treatment has been adopted dividing the field into successive epochs, examining the general characteristics of the civilization of each period and the ways in which these characteristics gradually modified the ideals and forms of architectural expression, "unlike Bowmann, Choisy, Durm, Marguad, Stevens and Beirrot, who treated the subject in an analytical manner."

The text is divided into several parts. First, the archaic period, the beginning of Greek political power and art. Second, the culmination or central period of from 460 to 400 B. C. Third, the decline. Then there are the beginning of the culminative period and the aftermath of the decline, to 300 A. D. The first chapter, in view of the remarkable discoveries concerning the archaic period made in the past 25 years, throws much new light upon the origin of Greek building. "It enables us to fill in the hazy background of the primitive period of Greek architecture." In the beginning of the present century Sir Arthur Evans threw new light upon the primitive period by his researches on the island of Crete and his discovery of the remains of a palace at Cnossus of the sixteenth century B. C. Of extraordinary interest in this palace is the preservation of the great staircase. The discovery of this staircase, as Sir Arthur remarks, "is probably unparalleled in the history of excavation, flights of stairs one above another being unknown even in Pompeii." Its existence had been entirely unknown.

The publication has a wealth of splendid illustrations from photographs and drawings, also an excellent collection of carefully studied restorations from most varied sources. It is regrettable, however, in such an important work, that many of the illustrations are too small for study; in fact, they sometimes defy even the magnifying glass. The book brings it out, contrary to previous belief, that the Doric and Ionic orders were developed simultaneously; that one did not replace the other, but that use of both flourished side by side. The earliest discoveries, from the time of Stuart and Revett in the middle of the eighteenth century to about 50 years ago, confined research to isolated temples irrespective of their surroundings. The most important temples were invariably surrounded by walls forming sacred enclosures in which shrines, treasuries and other subsidiary buildings existed. It is due to the great change made in methods of research during the past 50 years that these accessory buildings and enclosures have been discovered. "In fact the discoveries of the treasuries alone may be said to have added a new chapter to the history of architecture."

We are inclined to lose track of the fact that the Greeks frequently used the circular plan,—that they developed beautiful circular buildings, such as the rotunda at Epidaurus, the tholos at Delphi and the Philippeum at Olympia and the famous choragic monument of Lysicrates,—also that they were conversant with and utilized the arch and vault. Many such interesting facts are brought out by Mr. Dinsmore in this excellent volume. Study of Greek architecture is of course one of the fundamentals of architectural study, and the issuing of this work is important, particularly since it records results of the most recent research by students of several nations.

THE ARCHITECTURE OF ANCIENT GREECE. By William J. Anderson and R. Phene Spiers, and William Bell Dinsmore. 200 pp., 5x7 ins. Price \$7.50. Charles Scribner's Sons, New York.



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Bertram Grosvenor Goodhue

Architect and Master of Many Arts

PERHAPS no architect who ever lived in America built up more of a personal following than Bertram G. Goodhue. His was one of the two or three names which came instantly to mind when Gothic ecclesiastical architecture was mentioned, and his churches, many and prominent, have exerted their influence upon ecclesiastical architecture all over the world. But Mr. Goodhue was equally talented in other and quite different ways. He well knew how to handle architecture of entirely other kinds, and his drawings, book plates, illustrations and type faces were of such note that they all but compete with his work as an architect of Gothic churches.



THIS volume constitutes a record or review of Mr. Goodhue's achievements in many fields. Those who collaborated or worked with him have contributed to its text, and its illustrations set forth the excellence of his work in all the arts of which he was an acknowledged master. It is a magnificent and authoritative work, issued by the Press of the American Institute of Architects.

Text and 273 Plates, 11 x 14 inches

Price, \$30

ROGERS & MANSON COMPANY
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THE ORDERS OF ARCHITECTURE. By Frank Halstead. 139 pp., 7¼ x 11 ins. \$3 Net. John Wiley & Sons, Inc., New York.

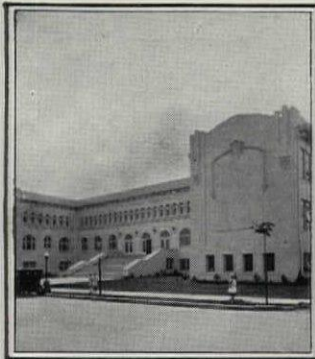
SO many are the innovations which during the past decade have been made in building, and so numerous are the details which must be mastered by students of architecture and architectural drafting, that it might well seem that students are in danger of slighting, in favor of something apparently of more immediate and practical importance, the very things which from time immemorial have formed the very foundation stones of architecture. Study of the "orders" is by no means a hit-or-miss proposition. In design and proportion, to their most minute detail, they are the result of study and practice which has extended through countless centuries; and as we study the buildings or the ruins of antiquity it is easily to be seen that all great architects,—those whose names are written in gold in architectural history,—are just those whose work shows ample knowledge of all the small details, the fine points of design and proportion, the accurate and discriminating use of which makes architecture one thing and building quite another.

In this volume, one of a recently published series of three, Mr. Halstead, who is an architect as well as a teacher of architectural drawing, deals with the "orders": The countless small illustrations which make up some 44 plates are from drawings which have been carefully made, many of them studied from the ruins of classical antiquity. Too much could hardly be said in praise of the thoughtfully prepared text, and one finds with satisfaction a complete glossary of the terms used by architects, ancient and modern in connection with the orders.

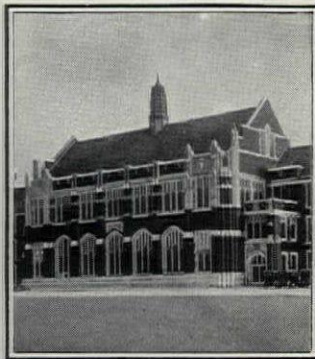
ENGLISH GOTHIC CHURCHES; The Story of Their Architecture. By Charles W. Budden. 145 pp., 5 x 7¼ ins. Price \$2.75. Charles Scribner's Sons, New York.

STUDENTS of architecture find in England a rich opportunity of studying buildings early, middle and late, and often in the same locality there exist structures which represent with few if any gaps all the different types which have followed one another from Tudor days to the Victorian period. With ecclesiastical architecture, in fact, the opportunity for study is even more broadly extended, since there are still in England churches dating from Norman times. An English church, when once built, was likely to endure for ages, often added to and remodeled, to be sure, but their very remodelings and alterations add to their value and interest to architectural students as illustrating the long succession of types and showing the facility with which one type could be used along with another. Some old churches, such as Canterbury Cathedral, show use of almost all the types, from early to late, in which this development may be studied.

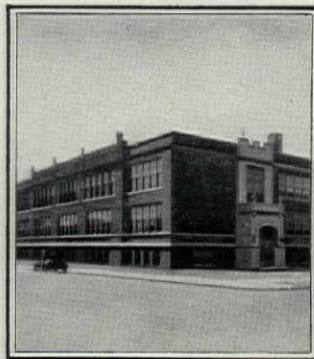
In this volume Mr. Budden presents a study into certain phases of English Gothic as applied to ecclesiastical buildings, and more particularly to parish churches. He dwells upon the characteristics of various parts of a church,—its walls, tower or spire, its porch, entrance doorways, windows, arcades, vaulting and floors, the text made more interesting by the inclusion of countless well chosen illustrations and a sort of "itinerary," which gives by shires or counties the locations of the most interesting examples of English Gothic architecture. The work would be invaluable to a traveler, particularly if he be architecturally inclined and given to exploring.



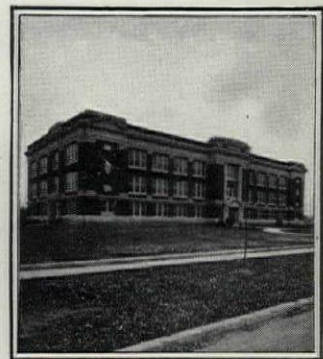
Alameda, Cal. — Lincoln School



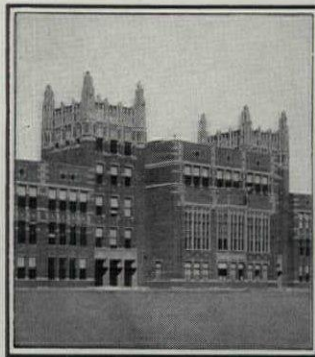
Detroit, Mich.—Central High School



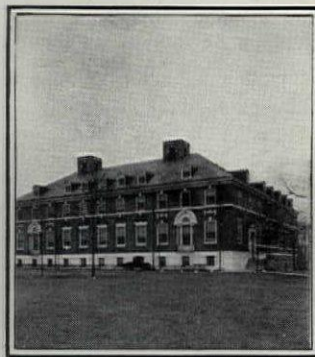
Freeport, N.Y.—Freeport High School



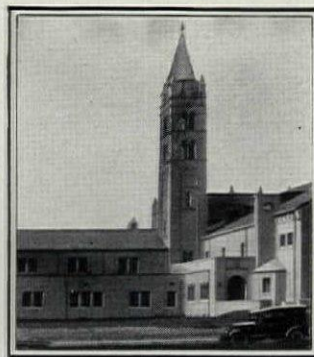
Norfolk, Neb.—Senior High School



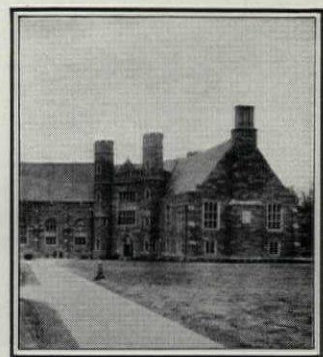
Evanston, Ill.—Evanston High School



Baltimore, Md. — Johns Hopkins University



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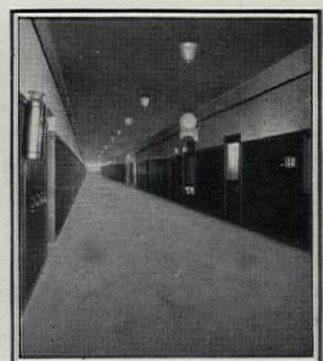
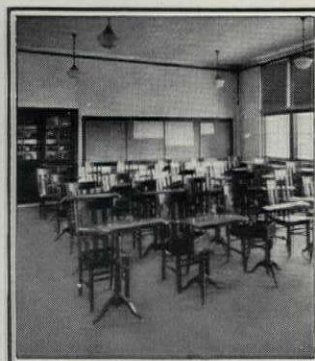
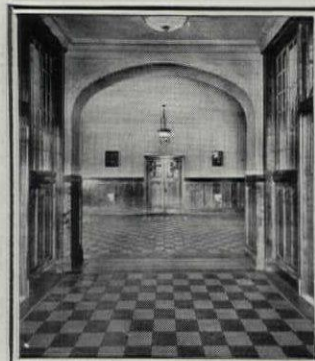
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MODERNE ARCHITECTUUR. By J. G. Wattjes, Uitgevers-Maatschappij "Kosmos," Amsterdam.

MANY are the useful and excellent volumes now appearing dealing with architecture of different types which has been left by the ancient to the modern world,—the chateaux or small wayside churches of France, the village churches of England, or the Romanesque remains in Spain or the south of France,—or else dealing with the modern "small house," just now popular everywhere. Now there comes from Holland a volume devoted not to the architecture of ages past but to that of the present, and of various types,—individual residences and large structures containing apartments; churches; office buildings; manufacturing structures, etc., and not work of one country alone but that lately done in Holland, Norway, Sweden, Belgium, England, and elsewhere, with one section devoted to the achievements of certain well known architects in the United States.

American architects are frequently accused of radicalism, perhaps because architects in America invented the use of steel construction, which has made possible the skyscraper. Even so, our radicalism seems to be confined to the sphere of structure, since everywhere in America architects have learned or are rapidly learning to adapt to the requirements of the skyscraper the most conservative forms of design; little of startling radicalism in design is to be seen in the Shelton Hotel, New York, or in the towering but nevertheless graceful structures which are being built throughout the country. On the other hand, the radicalism of the architects of north-

ern Europe, whose work is here illustrated, seems to be confined to design,—radicalism in design pushed to its extreme; not that all these illustrations are of buildings in the extreme modern style, for some there are which indicate possession of a strong hold upon architectural tradition and successful efforts made to adapt well tried architectural forms to uses which are wholly new.

On the whole, one examines this interesting volume with a feeling of gratitude that America's representation is as good as it is. The section devoted to America's achievements compares favorably in the matter of design with the sections devoted to other countries,—and one notes with satisfaction that the few illustrations of radical design are of structures that were never built!

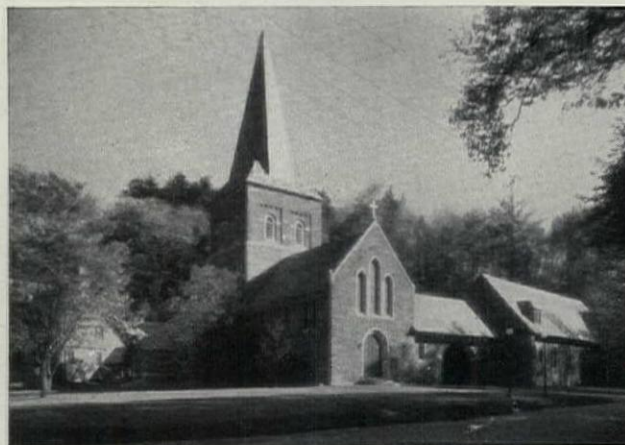
THE PAGEANT OF AMERICA. Volume 4, *The March of Commerce*, by Malcolm Keir. 361 pp., 7½ x 10 ins. Price \$5. Volume 6, *The Winning of Freedom*, by William Wood and Ralph Henry Gabriel. 366 pp., 7½ x 10 ins. Price \$5. Yale University Press, New Haven.

HISTORICAL research, which is likely to precede the actual recording of history, has during the last few years produced quite a number of notable volumes. One such work, a series of volumes which records the history of America and which lays considerable stress on the country's achievements, is this extensive series being issued by one of the departments of Yale. The titles of both the volumes noted here convey an excellent idea of their scope, their chief importance and interest to architects being their illustrations of old buildings of interest which have in many instances ceased to exist.

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

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

These architects have closely studied the churches, chapels, convents and other similar buildings in England, France, Spain and elsewhere, and the result has been a number of American churches of an excellence so marked that they have influenced ecclesiastical architecture in general and have led a distinct advance toward a vastly better standard. This improvement has not been exclusively in the matter of design, for plans of older buildings have been adapted to present-day needs, and old forms have been applied to purposes which are wholly new.



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

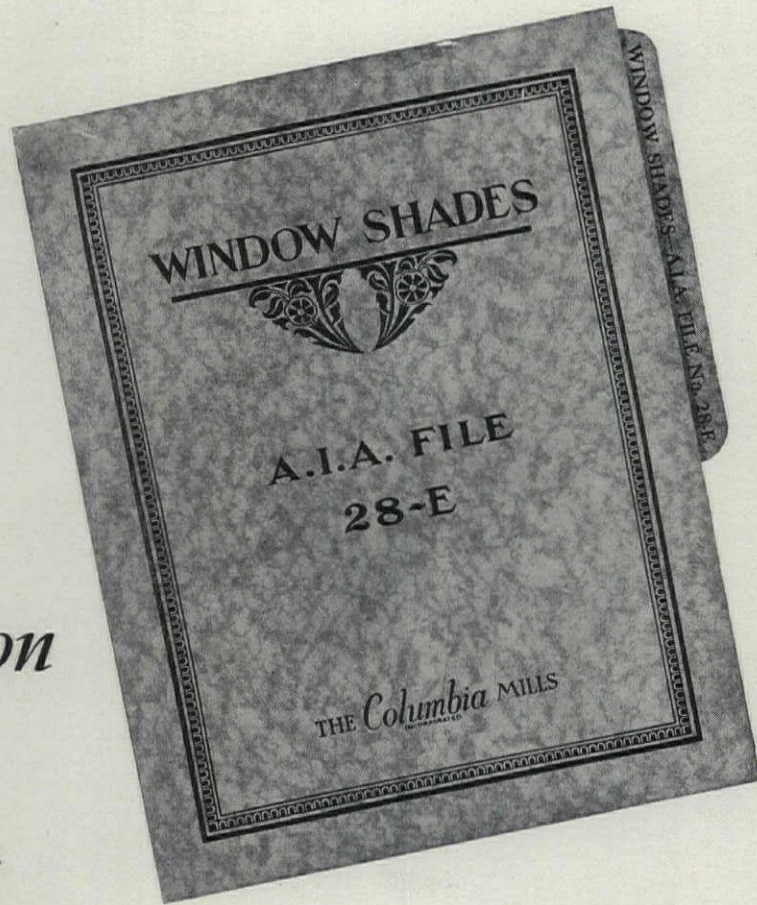
which in view of the change which has come over ecclesiastical building of every nature is both significant and helpful.

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

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THE EDITOR'S FORUM

A DETROIT COMPETITION

DESIRING to promote and stimulate interest in the artistic development of residential districts in Detroit and its vicinity, *The Detroit Free Press* has instituted a competition open to architects and architectural draftsmen for designs and plans of residences of types suited to local requirements. The designs must be suitable for level lots from 35 to 50 feet in width, the lots to be from 125 to 150 feet in depth and not on corners. Entrance to a one- or two-car garage is to be from the street. It is to be optional with the designer whether the garage be attached to the house or not, but the cubage of the garage is not to be included in the limit of cubage for the house. Material and design must conform to local requirements, and all drawings submitted are to become the property of *The Free Press*. Due credit will be given the designers of any drawings published. The jury of award, consisting of three members, will be selected from the active membership of the Detroit chapter of the American Institute of Architects, no member of which will have participated in the competition, nor any member having employes who have submitted drawings.

The Free Press will award five cash prizes of \$500 each for the five best designs of single dwellings, and one cash prize of \$500 for the best design of an income type or duplex, should one be found eligible by the jury. In the event that no solution of the income type or duplex shall be found, then six cash prizes will be awarded for single dwellings. In addition to the cash prizes there will be six honorable mentions. No preference will be shown by the jury for any specific cubage. The prize money will be considered part of the fee should working drawings be desired. A competitor may submit more than one set of drawings. Drawings must be delivered to *The Detroit Free Press* on or before noon, May 1, 1928. Awards to be made May 7.

GIFT FOR COOPER UNION

ANNOUNCEMENT was recently made of the presentation to Cooper Union, New York, by his widow of the large collection of water colors and architectural drawings of the late Arnold W. Brunner, the architectural department of the Union having been selected by Mrs. Brunner as, on the whole, the most fitting place in which to preserve for posterity records of the contribution to American development in the way of architecture and city planning for which Mr. Brunner was widely known. Plans of leading cities throughout the United States and drawings of nationally known buildings and

institutions are included in the exhibit to be housed in the old brownstone edifice which stands at the corner of Astor Place looking down the Bowery, the building in which Abraham Lincoln, in 1860, made an address that gave him the nomination.

TRAVEL COURSES FOR WOMEN STUDENTS

THERE are announced by the Cambridge School of Domestic Architecture and Landscape Architecture two summer travel courses for women students. One of these courses covers travel and study in Europe (England, France and Italy), the party being scheduled to sail from Boston on the "Laconia" on June 10, and to reach Montreal on the "Ascania" on September 22. The second tour covers Oxford and the district within about 40 miles, which includes Windsor, Winchester, Salisbury, Bath, Gloucester, Stratford-on-Avon, Cambridge, and part of the Cotswolds, scheduled for the period from July 9 to September 1. Communications concerning the summer school should be addressed to Henry Atherton Frost, Harvard Square, Cambridge, Mass.

HONORS FOR MR. CROCKER

WILLIAM H. CROCKER, editor of *The American Architect*, has recently been elected an honorary associate member of the New York Chapter of the American Institute of Architects. This honor was conferred "in recognition of distinguished services that have been rendered to the American Institute of Architects and the profession."

AN ANNUAL SUMMER SCHOOL

ANNOUNCEMENT is made of the organization of the 1928 session of a summer school for American students, a session such as have been conducted for several years by Professor Paul Valenti, of Washington University. As heretofore, the session will include travel as well as study, and as the school's headquarters there has been secured the Villa Plinius, at Bellagio, on Lake Como, the most beautiful of the Italian lakes, from which short trips to neighboring towns will be made by motor boat. These tours and classes, which are arranged with the needs of architectural students chiefly in mind, are conducted under the auspices of the Italian Government, and students given every facility for study and research. The itinerary begins on July 2, when the party will leave New York for Palermo on the "Columbo," and will end September 17, when the party will be due in New York on the return trip.



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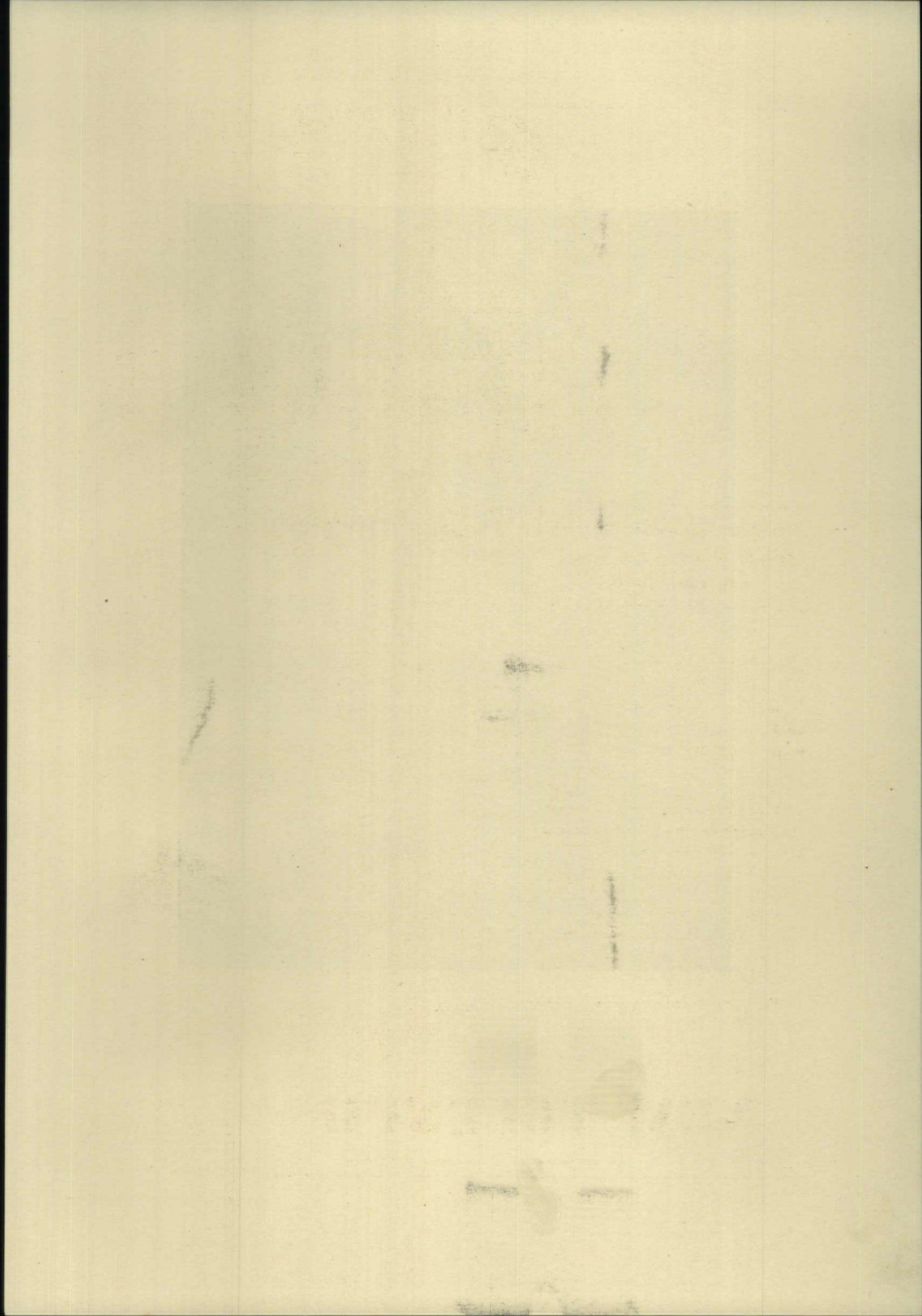
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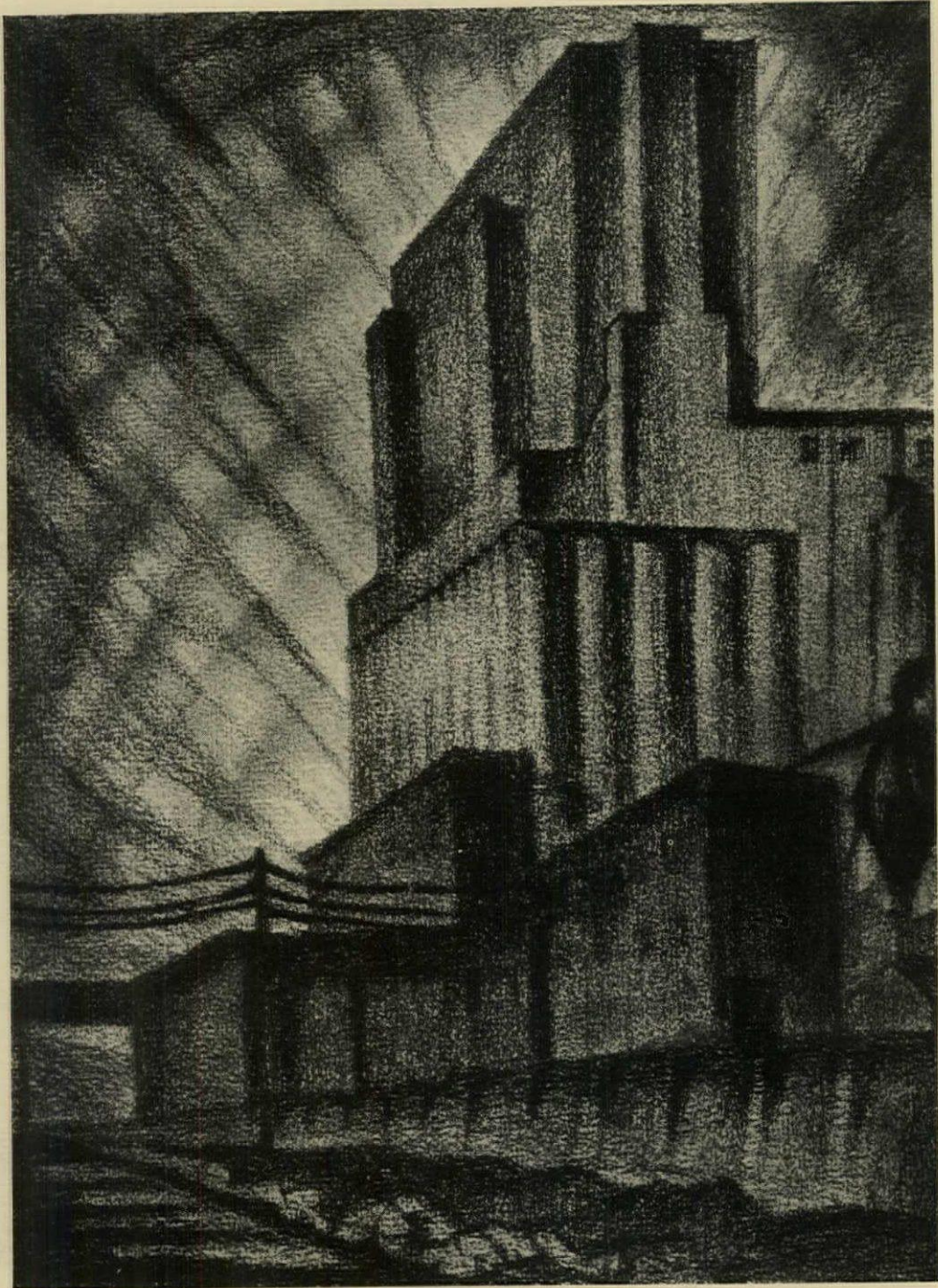
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From a Charcoal Sketch by Alan Devereux, A.R.I.B.A.

THE ARCHITECTURAL FORUM

VOLUME XLVIII

NUMBER FOUR

APRIL 1928



ON THE PHILOSOPHY OF MODERN ART

BY

ALAN DEVEREUX, A. R. I. B. A.

WHAT is art? That is a question which many have asked and many have answered,—in as many different ways. It seems to me, however, that there can be only one definition of art in its broadest sense,—“creation through inspiration.” From this one postulates that a true work of art contains beauty,—though not necessarily the accepted standard of beauty. Perception and subsequent appreciation of beauty are essentially relative and consequently dependent on the varying human viewpoint. As an instance of this, we can now perceive beauty in the subtle moods of Japanese and Chinese art, primitive peasant art, and negro sculpture, where our forefathers could perceive none, or at best only a sort of meretricious “quaintness”; a further instance of this is the recent growth of appreciation of the art of the European primitives of the middle ages, and of the paintings of El Greco and William Blake. As a development of the definition already given, one may add that inspiration is the quality that creates from the inner appreciation of the beauty of things perceived, and, being thus conceived, gives birth to art. For beauty may be perceived everywhere and in many ways, proportionate to one’s powers of perception. A trained mind can perceive beauty obviously, where a clod will remain unmoved.

There has never been and there never will be any true significant beauty in the merely picturesque, which appeals only by means of the falsely sentimental values attributed to it by the untutored mind. True beauty is the sympathetic aid, essentially relative, æsthetic quality acknowledged by the intellect to be inherent in certain things of which we are conscious, so that it reacts on the imagination of the individual, suggesting in varying degrees the spiritual perfection of the unattainable. When some natural object or mental concept of anything at all is filtered through the artist’s power of inspiration, and is translated into stone or paint or sounds or words, it should acquire a subjective or spiritual quality,—or soul, if you like,—that causes the result to live as a true work of art. Stripped of its clothing this elusive, subjective quality is what modern artists of recent years have been looking for, and their researches have had some surprising and inter-

esting results. This modern art does not seem to care at all for appearances. The reason is, of course, that art has turned its boudoir into a laboratory, to many people’s deep disgust, and is now in its working clothes, testing, experimenting, exploring, seeking to regain that creative spirit that it has lost. It has discovered that it has something to say, and says it with no uncertain voice,—“creation, not imitation.” It has found out that a purely faithful imitation of anything in nature can never be art, however skillful that imitation may be; it can be only something second-hand, like a photograph or a player piano record. In speaking thus of the experimental tendencies of modern art, I am of course not referring to art in Australia, where I have been practicing architecture for the past five years. There is, practically speaking, no artistic research work of this nature going on there, excepting possibly in the work of John Moore, Norman Lindsay, Kenneth McQueen and one or two other lone explorers. The country is as yet too young, and too preoccupied with its material struggles to bother with metaphysical experiments in art, and Australian artists, brilliant as many undoubtedly are, are too cut off from the rest of the world, and too busy seeking a pathetically insecure livelihood to go much further than to cover the existing ground, and consequently cannot afford to ignore the inhibitions of popular taste.

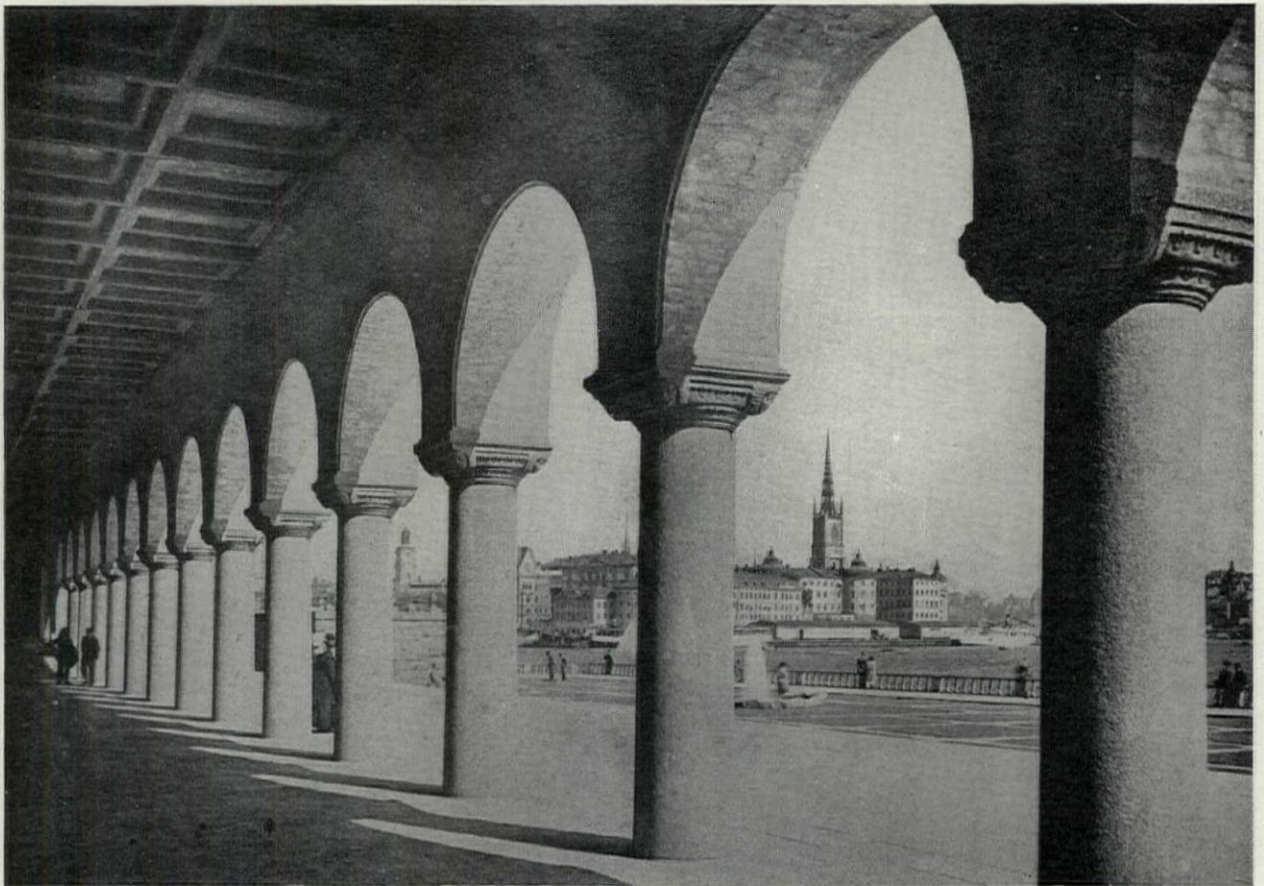
But it is not of art in Australia that I write, but rather of this new modern art that has sprung up in Europe and America of recent years, which seems so puzzling to many people, and possibly I may help to straighten out a few misconceptions that may exist on the subject. In social contacts I find that it is the rule rather than the exception, even in the most cultured circles, when the subject of modern art is brought up, to dismiss it as being queer, distorted stuff, crazy cubism, or futuristic foolishness, apparently perpetrated by absinthe-soaked madmen during attacks of delirium tremens. It is, of course, just as easy to thus airily dismiss in a summary manner any other subject about which one happens to be in ignorance, such as higher mathematics as a lot of dry figures, or Einstein’s theory of relativity as a proof that straight lines are really crooked; but if

they really cared to look, they would find modernism all about them; they forget that the world still goes forward, ever seeking, ever finding new things and enlarging the scope of human consciousness, entirely irrespective of those who will not keep up with it, and who consequently are left behind.

Art, with a few exceptions, had fallen steadily back during the last three hundred years, until in the final part of the nineteenth century it had reached such a low ebb that it had practically ceased to be true art at all; but it is now again moving forward on the path of evolution, as all things must. The timely invention of photography eventually barred the way to any further depths of imitative naturalism in painting and sculpture. The setback to the progress of artistic evolution, due, perhaps chiefly to economic reasons and to the industrialization of the world which was rapidly changing human society, was, fortunately, only temporary. The world is by degrees getting used to the effects of the industrial system, and everywhere one notices a revival of interest in creative rather than imitative art. It is generally understood that there is far more spiritual freedom nowadays, compared with the cramping conservatism of the last century, and that this generation is far more concerned with the things of the spirit than were former generations. There is abundant evidence of this in the fact that art is once again moving forward, and in order to keep up with it one must understand what it is all about,—one must

learn the language. If art were to continue to appeal only to the simplest and least sophisticated minds of the community, it would never go forward, and the fact that it is going forward is sufficient evidence to show that already there is a large section of the public in other countries which has taken the trouble to carry artistic education a little further than the "twice times" table and words of one syllable.

Of course we all understand that there are certain individuals among the forward-moving group, as there are in every field of endeavor, whose work moves in a circle, and consequently never succeed in getting anywhere. If they do succeed in fooling the public, it is largely because their misplaced enthusiasm has caused them to fool themselves. But they seldom succeed in deceiving their fellow artists. Their efforts are similar to those of the Italian futurists some 14 years ago under the leadership of Marinetti, which although of significance in discovering a rather mathematical method for the portrayal of abstract qualities, such as motion and sound, did not succeed in achieving any relative success. Thus after giving birth to a few fresh and original ideas not altogether without a certain amount of influence on modern art, the movement was diverted into other channels and died a natural death. But to return to the close of the nineteenth century and the "twilight of the arts" which culminated in the invention of photography. By this discovery art was naturally diverted into the further



Illustrations from "Swedish Architecture of the Twentieth Century"

Loggia Overlooking Malar Lake, Town Hall, Stockholm
Ragnar Ostberg, Architect

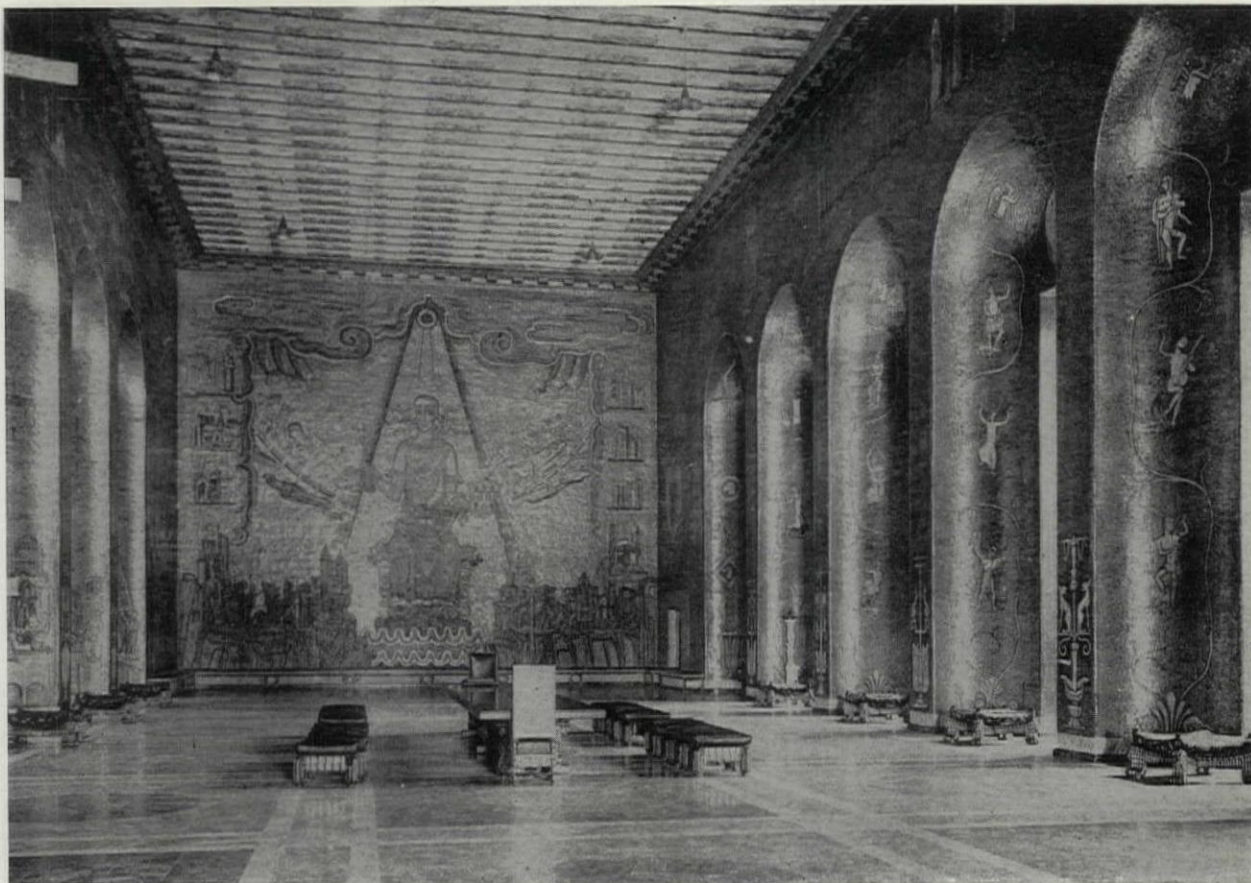
Courtesy of Charles Scribner's Sons

cul-de-sac of impressionism, which may be defined as the recording of instantaneous impressions of color from the point of view of the human eye as a camera, involving what amounted to the scientific analysis of light, so that presently artists were ceasing to paint objects themselves, but their color impressions instead.

There were three great painters who appeared on the scene about this time. Cezanne, Gauguin and Van Gogh,—old masters now, who like most "old masters" were bitterly reviled in their time. These men saw their way out of this *cul-de-sac*, or at any rate saw clearly enough to be dissatisfied with it. Their dissatisfaction, however, as Sheldon Cheney puts it, was only part of the general dissatisfaction which the Victorian age was beginning to feel with itself. This feeling of unrest and dissatisfaction, which was so noticeable in the paintings of Cezanne and his post-impressionist followers, and which is so noticeable in the work of many of the younger artists of Europe and America today, was but a reflection in art of a change that was, and still is, coming over the world in its attitude toward life and the universe. Apart from its relation to art, materialism as a philosophy had begun to lose credit among thinking people, one of the reasons for this being, perhaps, the discovery that materialism would not completely explain the mystery of existence. Every period hitherto has found it necessary to hold certain postulations as being absolute and axiom-

atic. The last century accepted as absolute the facts of "laws" of nature,—that is to say, if one had facts, one therefore had the ultimate reality. Recent scientific research, however, into the constitution of the universe and of the human mind, has revealed that what we call facts, are, after all, only convenient explanations for dealing with the unexplainable in its relation to ourselves,—convenient pegs, in fact, on which to hang our philosophies. But although the pegs may seem real enough, we are beginning to realize that there is no solid wall to stick them into. Einstein has shown us that. Without any fixed datum point in the whole universe upon which to base our assumptions, we find that all our conceptions become purely relative rather than absolute. This Einstein theory of relativity may be considered as the culminating factor in the disillusion of nineteenth century materialism, and would seem, as far as a layman may judge, scientific thought to reduce all our axioms to the First Principle, or, as the Eastern mystics have it, "All is Brahma."

Art, therefore, has had to seek new forms and new outlets, and to do this it was necessary to discard many false ideas and misconceptions. It had to go back to fundamental principles, such as are found in the art of primitive times, when art was inspired entirely by the creative spirit, before it had been cramped and stifled by materialism, and when it still had the childlike naïvete of the savage,—such principles as are found in the abstract purity of the



Interior of Guild Hall, Town Hall, Stockholm
Ragnar Ostberg, Architect

Greeks, the form and humanity of the European primitives, and the mystic quality of Gothic art. Upon these foundations it was necessary to build with an entirely different end in view,—the creation of subjective truth rather than of objective truth. It was the realization of this that led Cezanne and the post-impressionists who followed after him to restore the third dimension as a quality of their design, while avoiding it as a means of portraying realistic illusion, and to make as their aim the solidity of form, not to the eye, but to the mind. This re-discovery of the third dimension in art resulted in the frequently misunderstood but extremely interesting and significant form of artistic research known as cubism, first conceived by a Franco-Spanish painter, Pablo Picasso. The fundamental idea of this cubism, I think, was that of disassociating the planes and also the perspective of an object seen, and of rearranging them in a picture in such a way that they will give a truer emotional or structural sense than appeared in reality. After all, as one sees an object from one side only, it is therefore an incomplete

viewpoint. A complete vision would show it not only from all sides and aspects, but also from within. Possibly some day there may be discovered a scientific equivalent for such a viewpoint. In painting, anyway, the idea seems to be to so reorganize the planes of an object as to express the painter's æsthetic emotion of it, rather than his visual impression of it. It is an interesting fact, in parenthesis, that Picasso and his followers are extremely sensitive and capable draftsmen and colorists from the more classic point of view. Some, indeed, were already famous, which goes to show that they have at least earned the right to experiment, and that there is method in their madness.

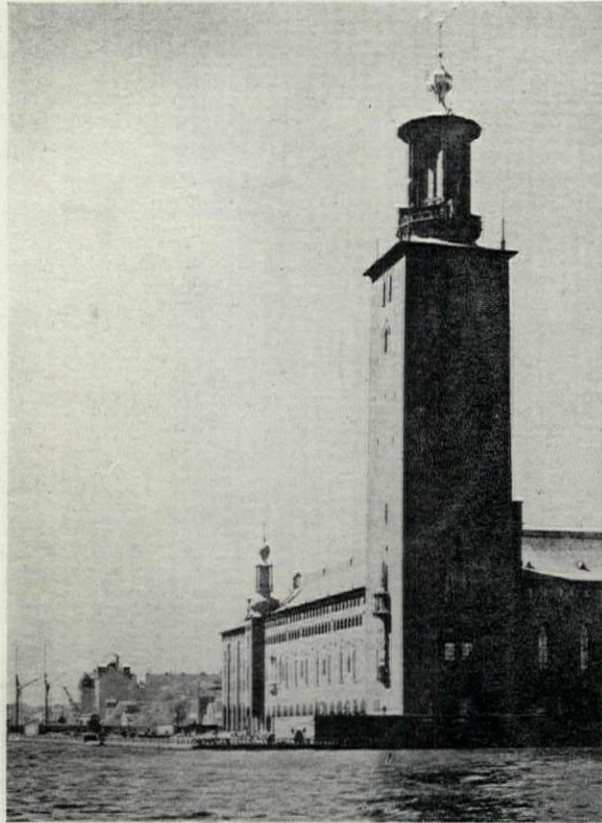
Cezanne, before he died, said: "I am the primitive of the way I have discovered." In turning to that aspect of modern thought known as "expressionism," we come to the full current of Cezanne's influence. This does not necessarily mean that expressionism was the "way" that Cezanne discovered, but it is certain that no other movement has since had so much influence on the art world as expressionism.

This movement seems to rise above the limitations of other more doctrinaire movements, such as cubism, futurism, vorticism, etc., while embracing all of them. It approaches art from an entirely different standpoint, and is only opposed to art that is merely imitational. It has invaded the field of literature and the drama. Expressionistic playwrights are already

widely known in Europe and America. Expressionistic architecture is now commonplace on the continent of Europe and in the larger cities of America. Expressionism is found even here in America in the graceful lines of a racing motor car or of an aeroplane or sailing yacht, in the hum of a dynamo, or the majesty of a locomotive, and in many other ways as yet unrecognized as such by the general public. Expressionism is, in fact, really a summary of all that is characteristic of the twentieth century, and is not merely a passing phase. The quality about it that is perhaps most indisputably modern is its intensity. Human consciousness has broadened, the rhythm of life has quickened, fast transport has reduced space and given us new sensations, lights are

brighter, and noises are louder than ever before. Art cannot remain as quiet as it has been in the past. It must not slip into being a mere refuge from life. Its value must be intensified. It must live up to the age.

And the new age is giving expression to the new art. Buildings are now being built higher than ever before, glorying in their height, reflecting power and intensity. Painting finds new values in purer color and purer form upon more subjective and abstract lines. Sculpture is being composed again in simple and more plastic form arrangements. Dramatists are beginning to forsake the old hokum and the old formulæ, and to pile up emotional climaxes, with little regard for naturalistic atmosphere, as in the works of O'Neill and Pirandello, who succeed in portraying life more directly almost than life itself can do. Directness and intensification have now become the order of the day, and it seems to me that only by use of some such process can art keep up with life. It can never be satisfied with an anæmic sentimentalism or mere prettiness,—and the proof is all around us, whether we like to recognize it or not.



Tower and Lake Front, Town Hall, Stockholm
Ragnar Ostberg, Architect

THE NEW YORK ACADEMY OF MEDICINE

BY

MATLACK PRICE

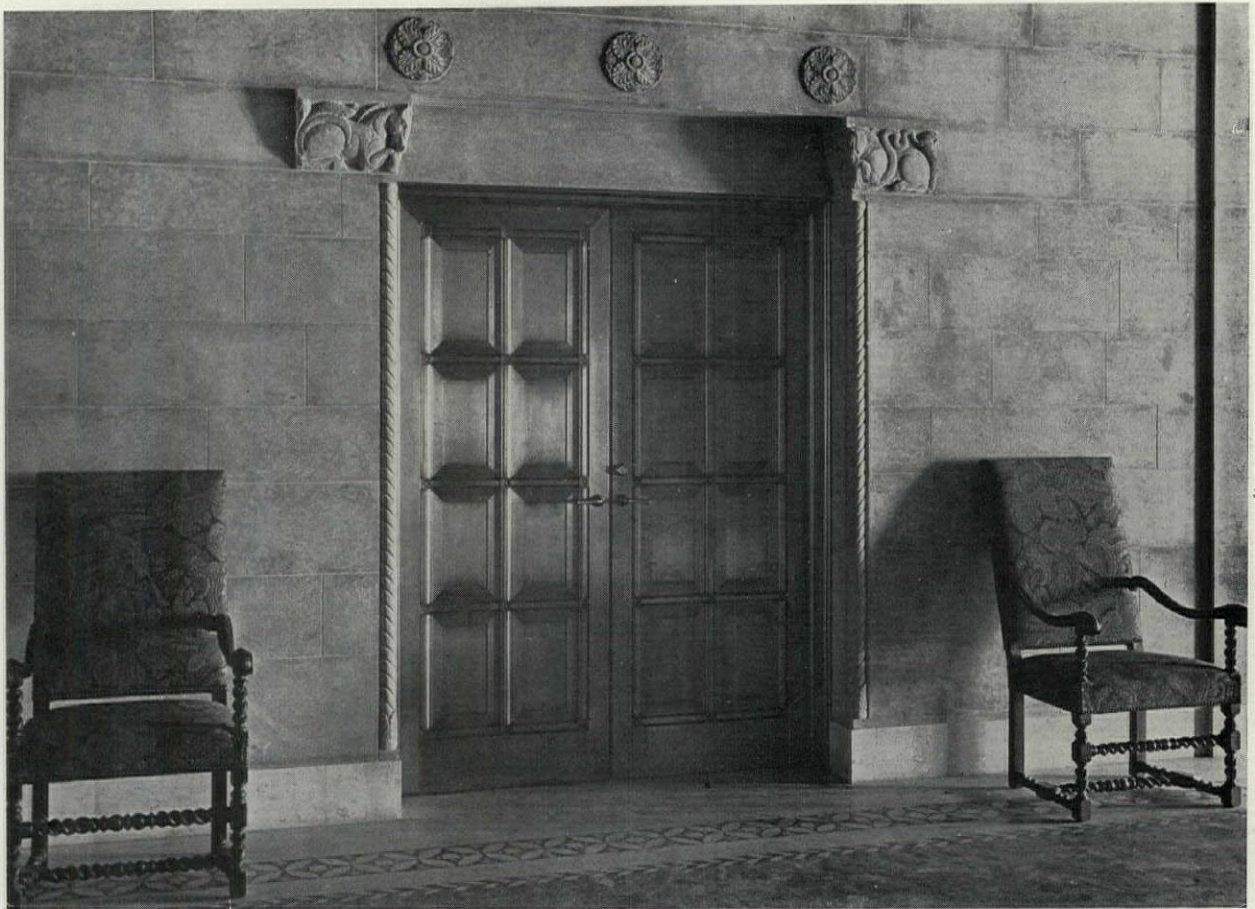
YORK & SAWYER, ARCHITECTS

IT is not at all in the realm of over-statement to say that in the new building for the New York Academy of Medicine these architects have not only added another distinguished piece of work to their already long list of achievements, but have also shown us that amid the exciting æsthetic experiments of the 1890's we too quickly skimmed over a particularly rich chapter in the picture book of architecture,—the chapter of Byzantine and Romanesque. There may even be some younger architects to whom Richardson's great Romanesque revival does not mean anything very real or definite, and

who suppose that if it had really amounted to much it would not have been so soon abandoned in the pursuit of more exciting architectural adventures. Montgomery Schuyler hailed Richardson's Romanesque revival as the logical solution of all the problems involved in modern building, and gave thoroughly sound reasons for his conclusion. And Richardson, who was not without followers or without admirable convictions of his own, backed by the best critical acceptance of his time, might indeed have more permanently influenced architectural style in this country if it had not been for the purely fortui-



New York Academy of Medicine
York & Sawyer, Architects



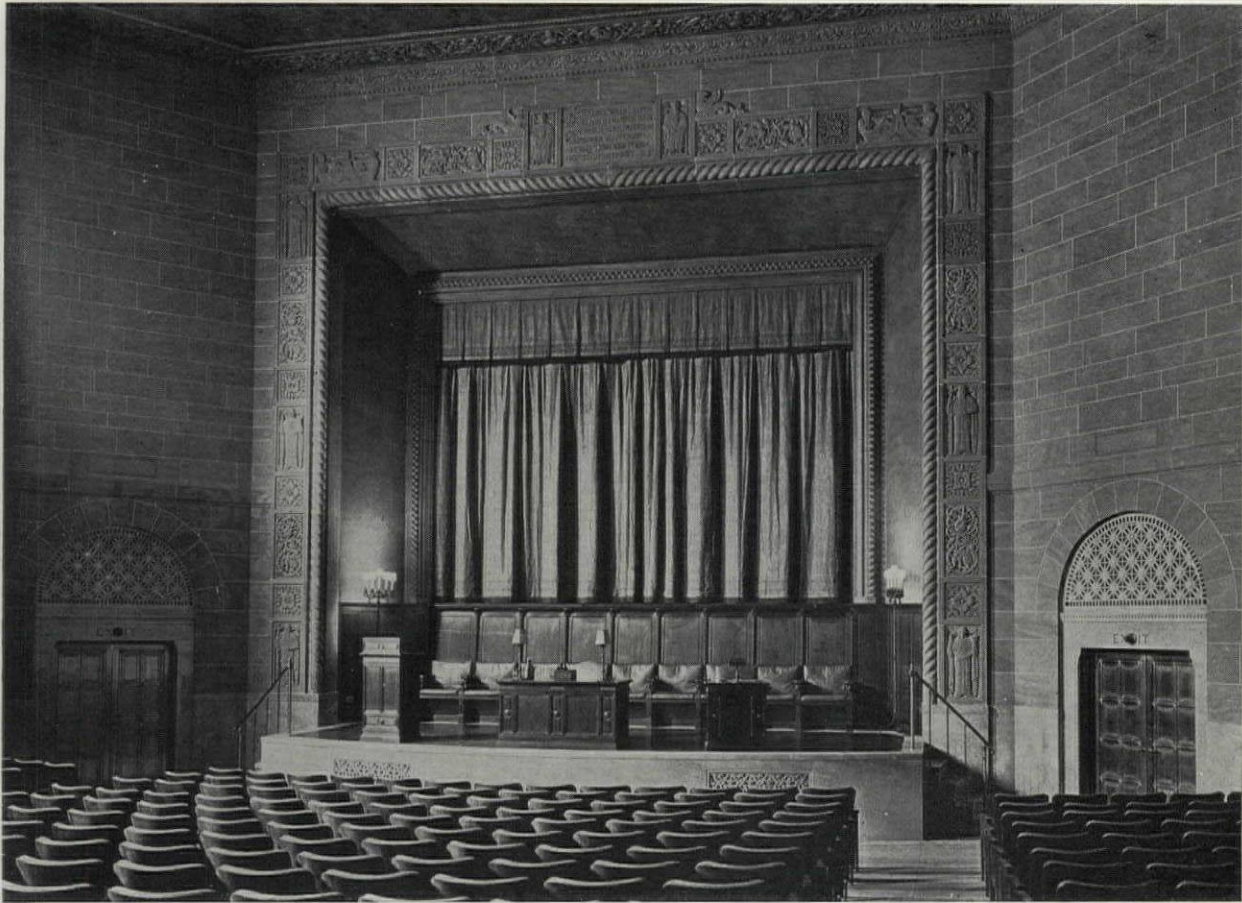
Doors in Main Entrance Hall

tous advent of the World's Columbian Exposition at Chicago and McKim, Mead & White's introduction there of an adapted Italian Renaissance. Certainly, after all that has happened in the half-century since Richardson's great adventure in Romanesque, it is intensely interesting to see the firm of York & Sawyer, themselves among the most able and brilliant offshoots of the old firm of McKim, Mead & White, turn back to that chapter of Byzantine and Romanesque and bring forth from it a version of these styles so new, so fresh, so vital as to seem almost the same stuff as the modernistic trend of today, the difference being that this new revival of Byzantine and Romanesque is far better than most of the modernistic work is, or is likely to be. This structure is among the most interesting of recent buildings.

The New York Academy of Medicine has shown, among other things, that the Bowery Savings Bank on 42d Street, by the same architects, was not at all an accidental or isolated success. The Academy of Medicine is of the same sort, and it is only reasonable to hope that these architects will go on with the development of this manner until its widespread influence is felt. The simple fact is, that it is good architecture. And it is good architecture because it satisfies not only the larger conditions of a building, but effects a nice relationship between wall surface and detail, and with detail which, in itself, is adaptable to a curiously modern manner of handling. The

exterior of the New York Academy of Medicine affords a good demonstration, as practical as it is æsthetic. There is plenty of latitude in the treatment of cornices (and the fashion nowadays is to minimize them); here also is used the infinitely adaptable *motif* of rows of small round arches, which may be scaled to frame windows or to serve as an enriched frieze; here too is used an adaptable method of window and door treatment, which may be as simple or as elaborate as the nature of the building requires. If a feature is needed, there is the balcony, which, as in the Fifth Avenue elevation of the Academy, may be supported on grotesque brackets, which like the corbels and capitals that abound in Byzantine and Romanesque may be as playfully grotesque as one likes and as may be appropriate.

As an important exterior detail, the design and execution of the incised lettering, both in the large inscription and in the window heads, must take its place among examples of the finest architectural lettering that has been done so far in this country. The various functions and purposes of the New York Academy of Medicine are succinctly outlined here by the director, Linsly R. Williams, M. D., so I shall comment only on the architectural aspect of certain of the interiors. These all have a quiet dignity befitting the building, and a manner thoroughly consistent with its whole character. The hall is broad and gracious, without being at all severe; there is



Stage and Proscenium Arch in the Auditorium

subdued color in the painted wooden ceiling, color in a fine large tapestry and incident in the door-heads.

To the right of the hall is the large "collation room," where meals may be served, and a smaller room in quiet green, also used at times for dinners. Between these two rooms (characteristically of York & Sawyer's always able planning) there is a very complete and very modern kitchen. To the left of the hall is the great auditorium, designed with exactly enough detail to be interesting and to escape bleakness, and with exactly enough plainness and simplicity to avoid distraction from the serious matters that are here discussed. The detail, of course, is again in this emancipated Byzantine-Romanesque

manner, applied with the restraint of true art; the lighting fixtures are admirable, and the rostrum and other stage furnishings are of great dignity. There is interesting design,—and excellent restraint,—in the walnut seats across the back of the stage, suggesting and yet not at all simulating choir stalls.

Architecture, and in this case the firm which designed this thoroughly modern building in such a blythe revival of a style that evolved in the sixth century, have served architecture's purpose extremely well in the planning and designing of a building which is not only practical and efficient, but of a dignified and gracious manner consistently expressed by the essential good taste of its skilled designers.

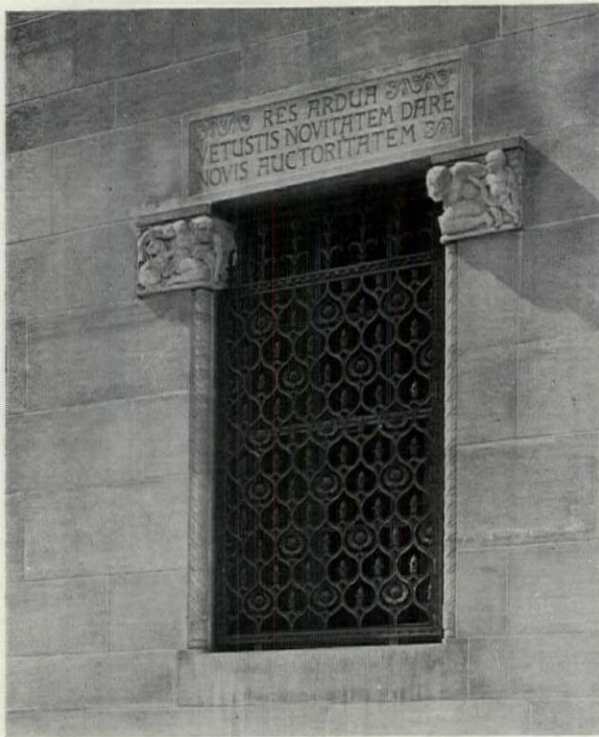
HISTORY AND PURPOSE OF NEW YORK ACADEMY OF MEDICINE

BY

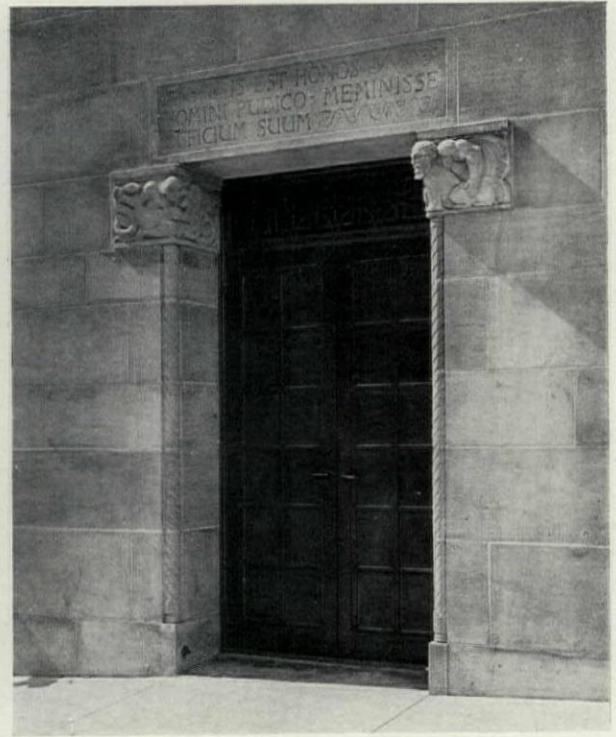
LINSLY R. WILLIAMS, M.D.

HUNDREDS of years ago physicians understood that they learned by experience, just as did the members of other professions, and appreciated that, as their services were for the relief of suffering and the prevention of disease, if their experiences were exchanged, the advancement of knowledge would take place more rapidly and thoroughly. This attitude of mind was expressed in New York over a hundred years ago by the organization of a number of societies. As time went on

a group of prominent physicians felt that at least one society should be permanent, and that this society should have as an accessory a library where all physicians could have access to the most recent contributions of medical science. Thus in 1847 a medical association was organized and four years later incorporated under the name of "The New York Academy of Medicine." The new Academy passed many years in search of a permanent home and finally purchased an old house at 12 West 31st



Window on Fifth Avenue Facade



Side Door on East 103rd Street

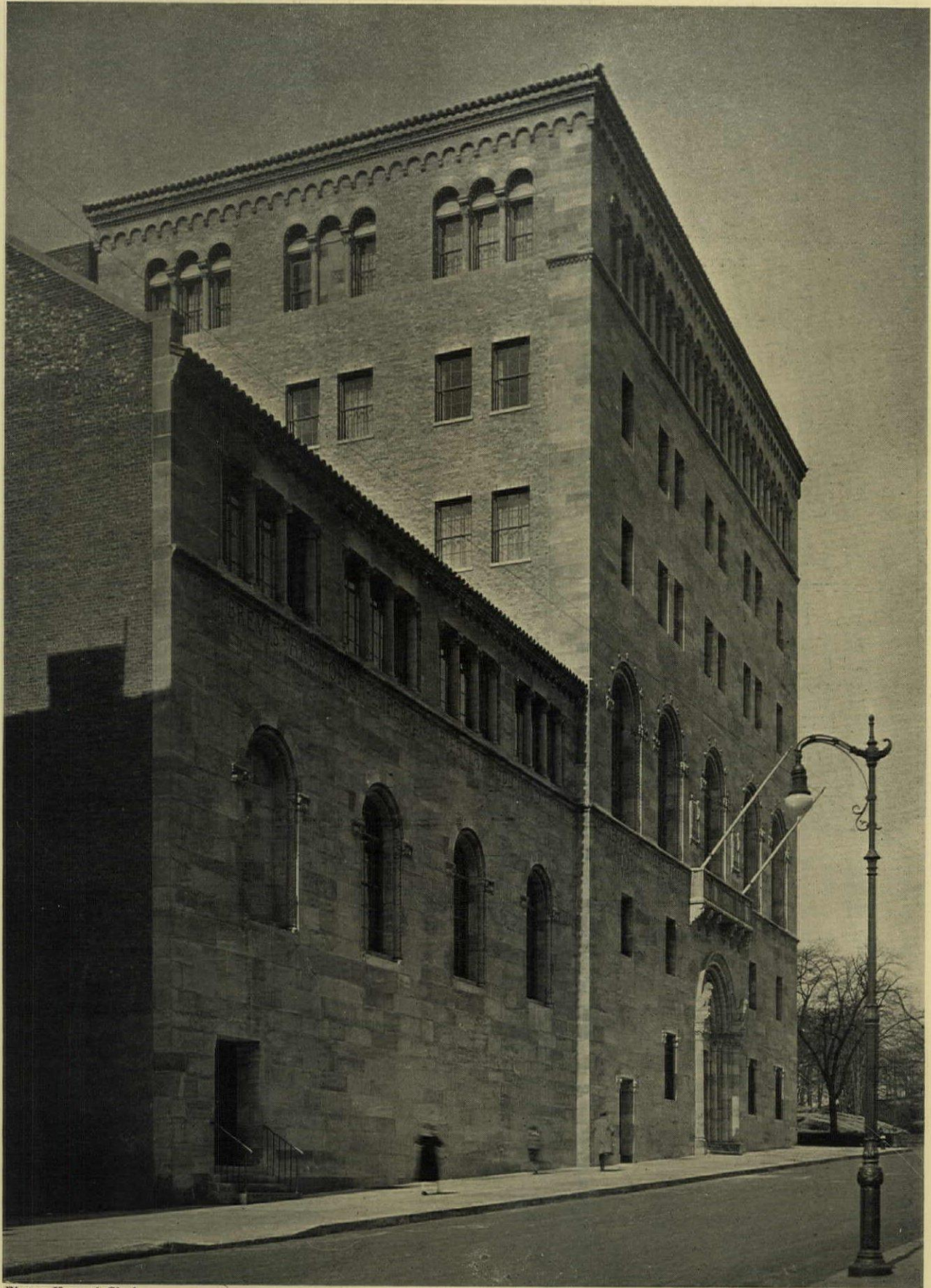
Street, and in 1889 moved into a new building at 17 West 43rd Street. Shortly after its opening there was an interesting note in one of the annual reports: "The opening of our new home and the development of its facilities, which are unsurpassed, have been attended, not alone with pleasure to its fellows and friends, but with that which this department has been compelled to recognize,—increase in expense."

Just as its facilities at 31st Street were outgrown, within 20 years its facilities at 43rd Street became inadequate on account of the rapid growth of the library and the limitations of stack space, to provide which was one of the primary purposes for which the Academy was founded. Who could have foreseen in the 80's that within 30 years the Academy would be adding 5,000 volumes a year to its library as well as many thousands of pamphlets? Appreciating the importance of books and the library, open to all medical men and to the public, the new building at Fifth Avenue and 103rd Street was conceived with the idea that stack space should be provided for an almost indefinite number of years. As the library is perhaps the most important part of the Academy, the plans provided for the new building a very large, beautiful and comfortable reading room; an additional reading room for journals; a quiet, comfortable and charming small library, reserved for the fellows or members of the Academy; and a book stack which would house 150,000 volumes and over 100,000 pamphlets,—enough space for at least the next 20 years. For future enlargement of the stack and building, the stack is so planned that it can be extended upward and laterally, so that space will finally be available to house nearly 1,000,000 books.

The Academy has functions other than that of maintaining a library, and supplies a most important meeting place for physicians from all parts of the city. The fellows of the Academy, who number nearly 2,000, are divided into 12 different sections of specialists on diseases of children, diseases of women, nose and throat, ear, etc., and these different sections hold monthly meetings at the Academy building. On the various floors of the six-story building are smaller rooms of differing sizes for committee meetings and offices of the different medical societies, as well as the offices of the Academy itself.

The Academy maintains a bureau of information on facilities for medical education for physicians not only in the city but for physicians who come from the rest of the United States and abroad. About 500 physicians from out of town visit this bureau annually, seeking advice in regard to post-graduate work and the various hospital clinics which are being held in this city. Further information is available for physicians who desire post-graduate courses in Europe or in the United States outside of New York.

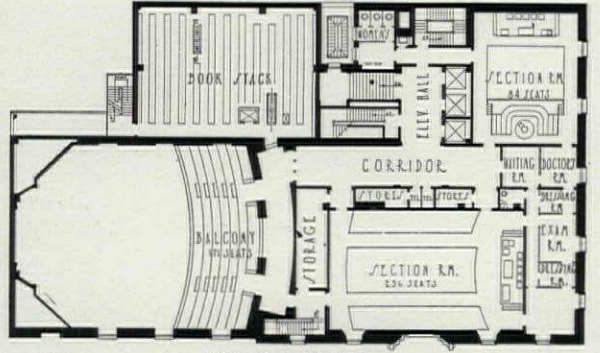
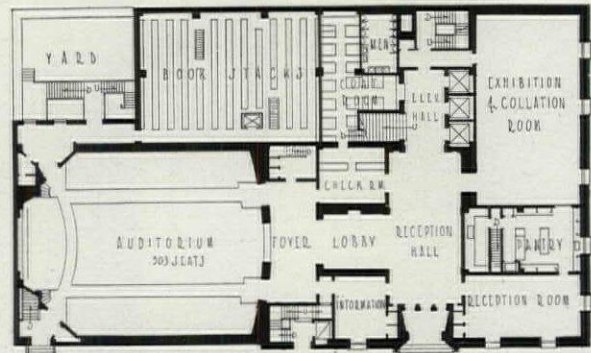
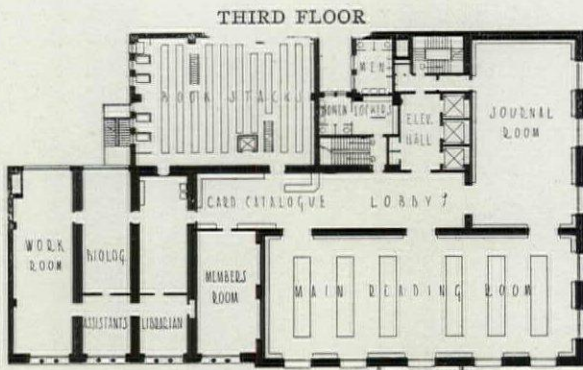
The New York Academy of Medicine is a limited-membership association and is governed by a council which consists of the ten elected trustees, the six officers, and the chairmen of four standing committees. The ten elected trustees are required by law to hold and supervise the property and investments of the Academy. The present building of the Academy was donated by the Carnegie Foundation of New York. The endowment of the Academy amounts to a little over two and one-half million dollars, nearly one and one-quarter million of which has been donated by the Rockefeller Foundation of New York.



Photos. Kenneth Clark

Plans on Back

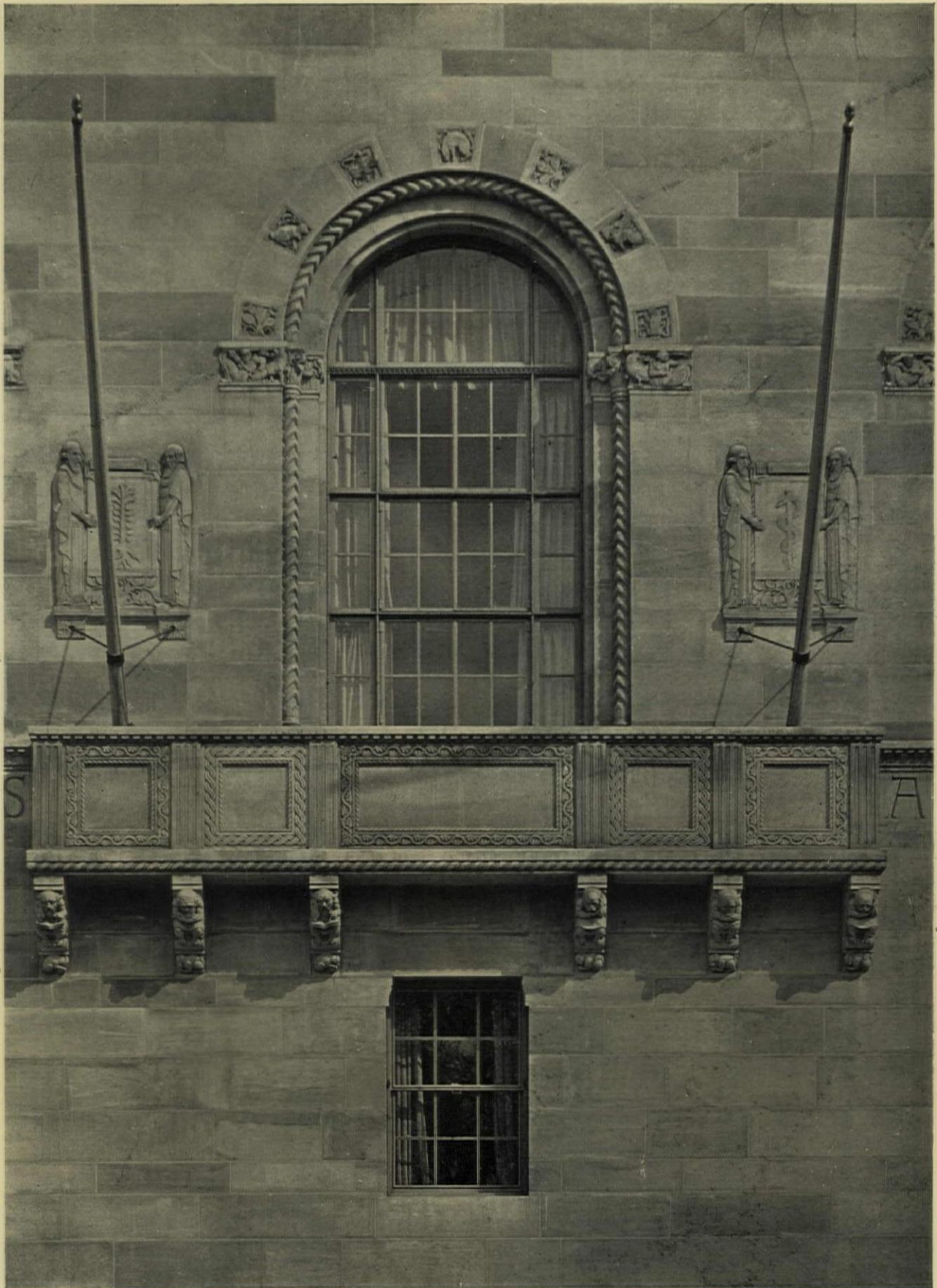
NEW YORK ACADEMY OF MEDICINE
YORK & SAWYER, ARCHITECTS



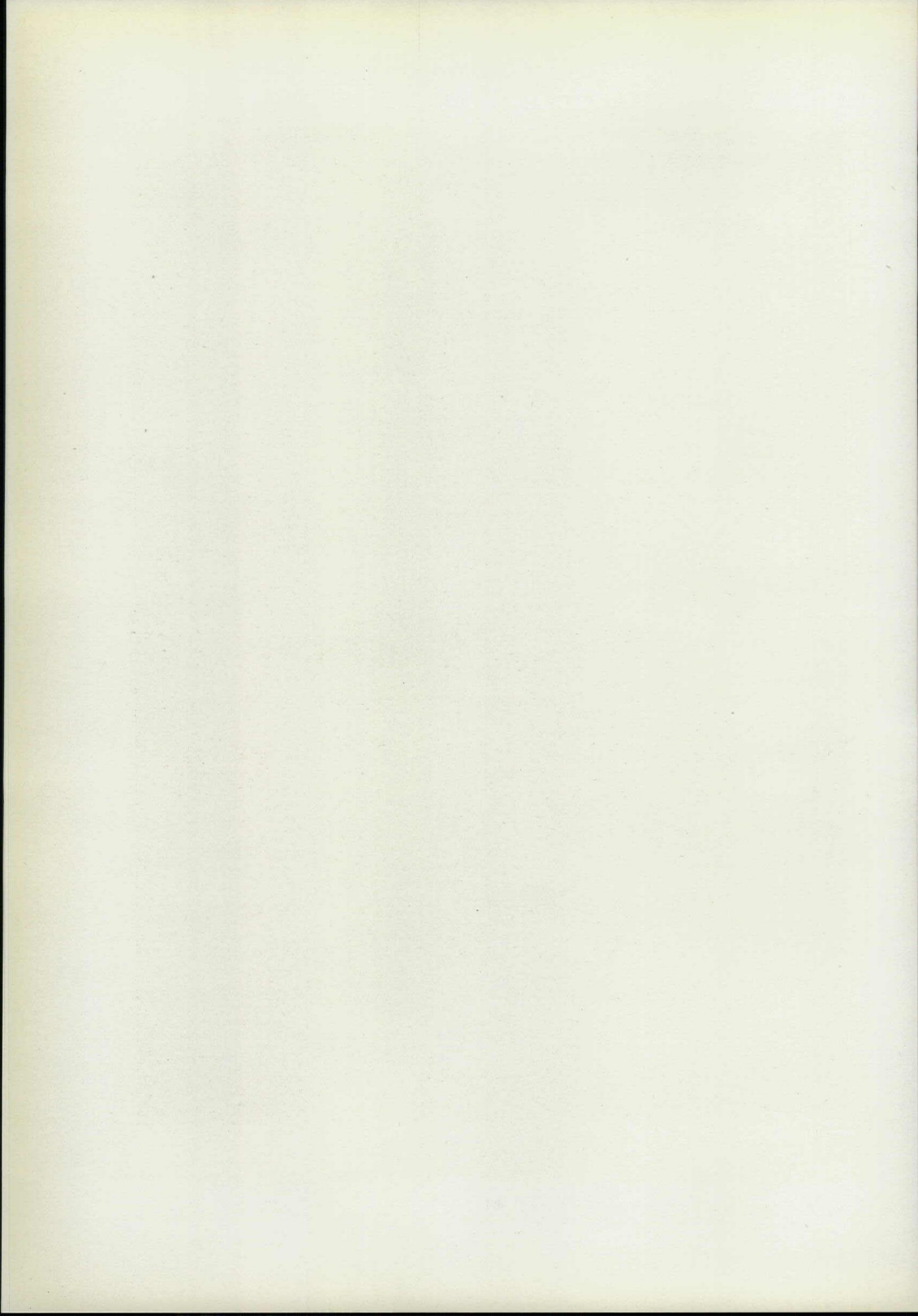
Scale of Feet
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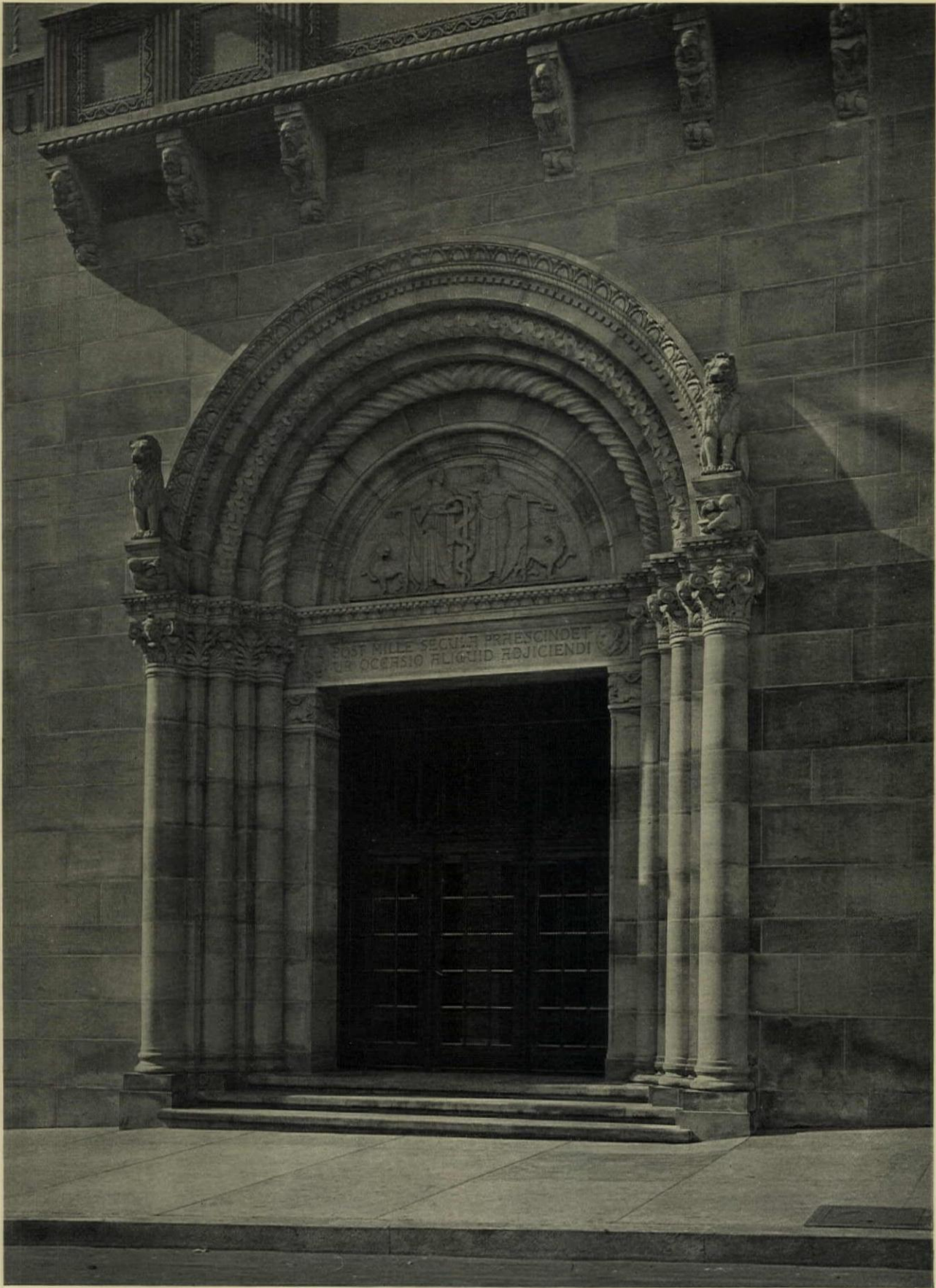
PLANS, NEW YORK ACADEMY OF MEDICINE
YORK & SAWYER, ARCHITECTS

Editor's Note. Measured Details Will Be Published in THE ARCHITECTURAL FORUM for May

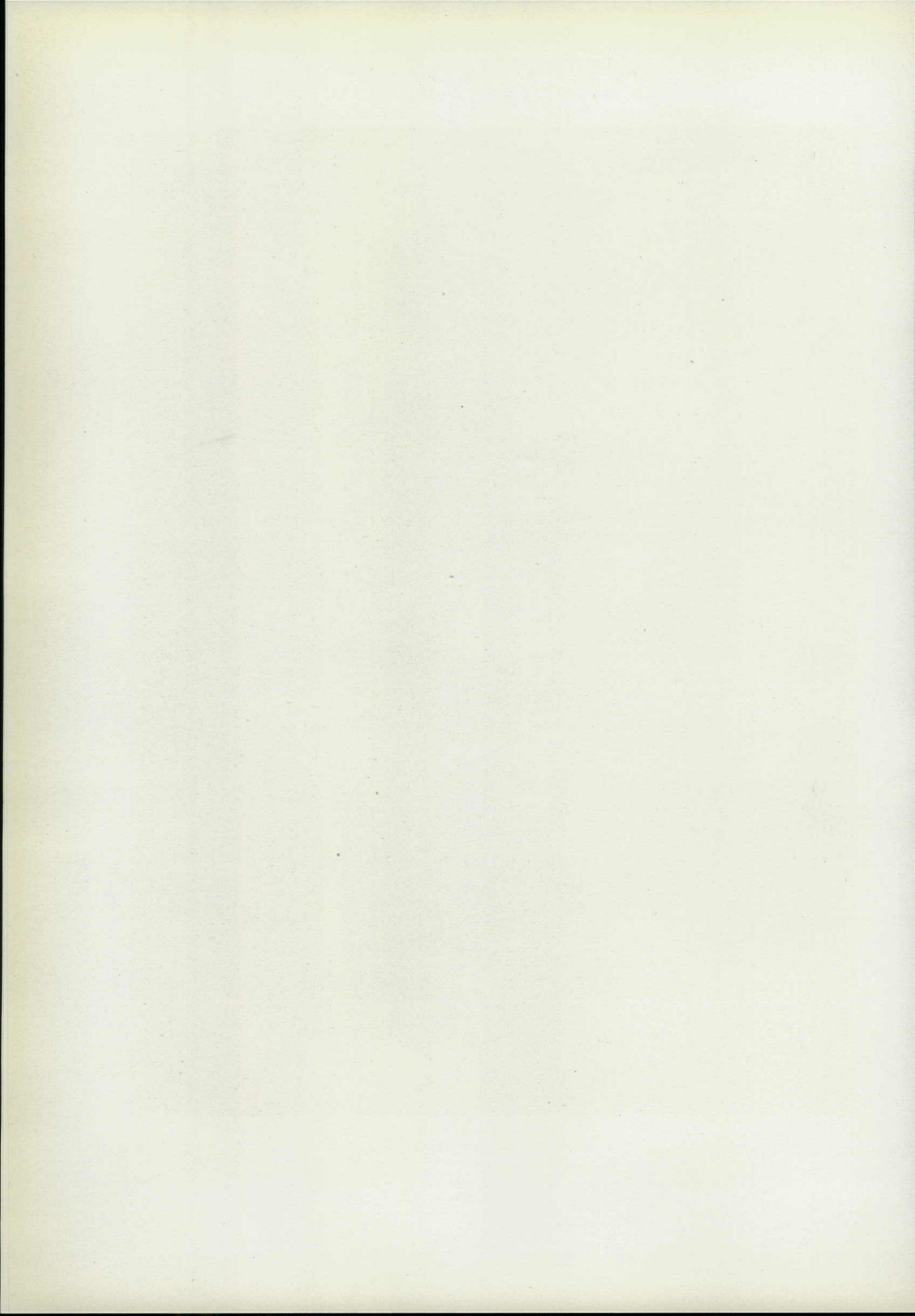


WINDOW ON FIFTH AVENUE FACADE
NEW YORK ACADEMY OF MEDICINE
YORK & SAWYER, ARCHITECTS



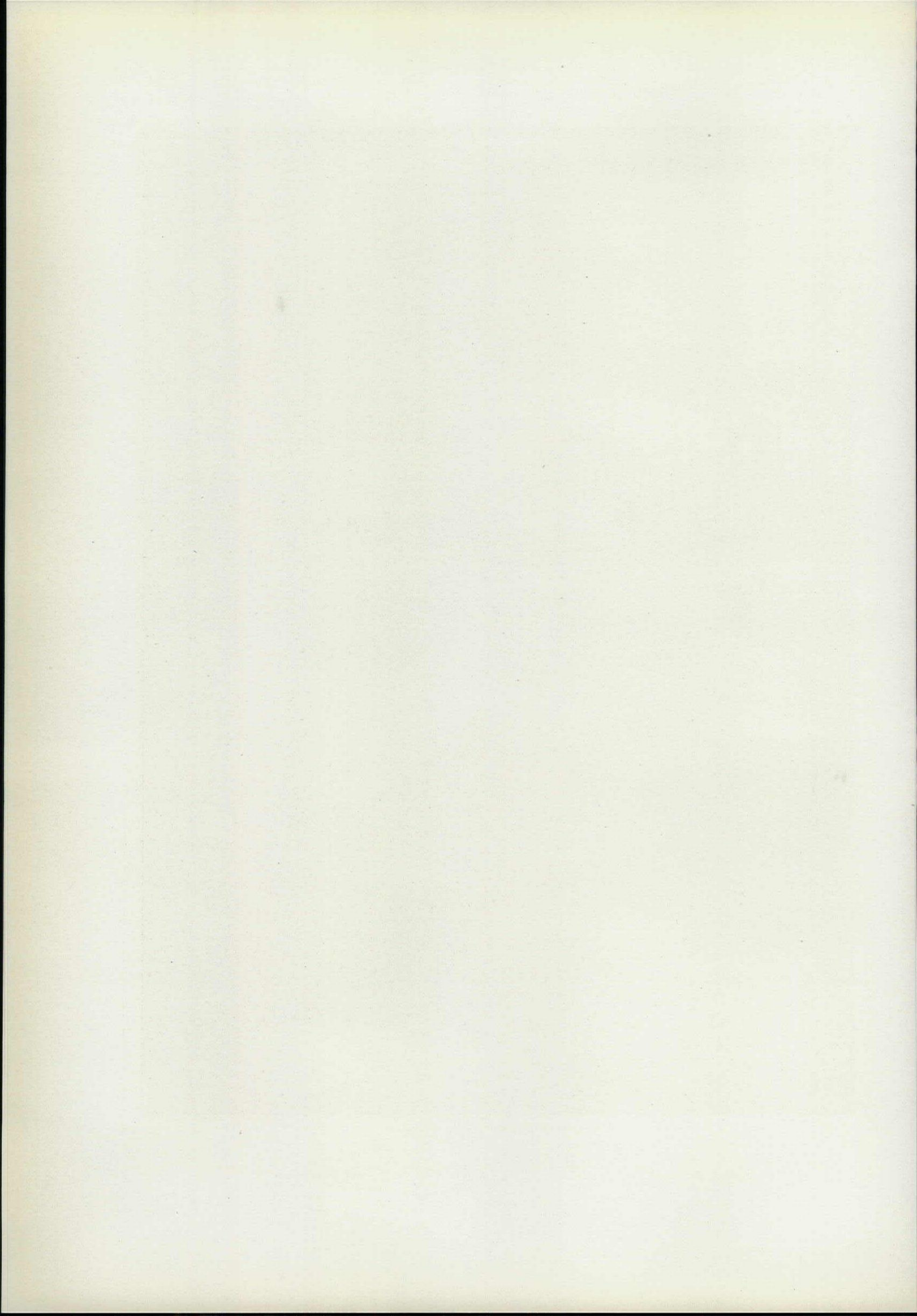


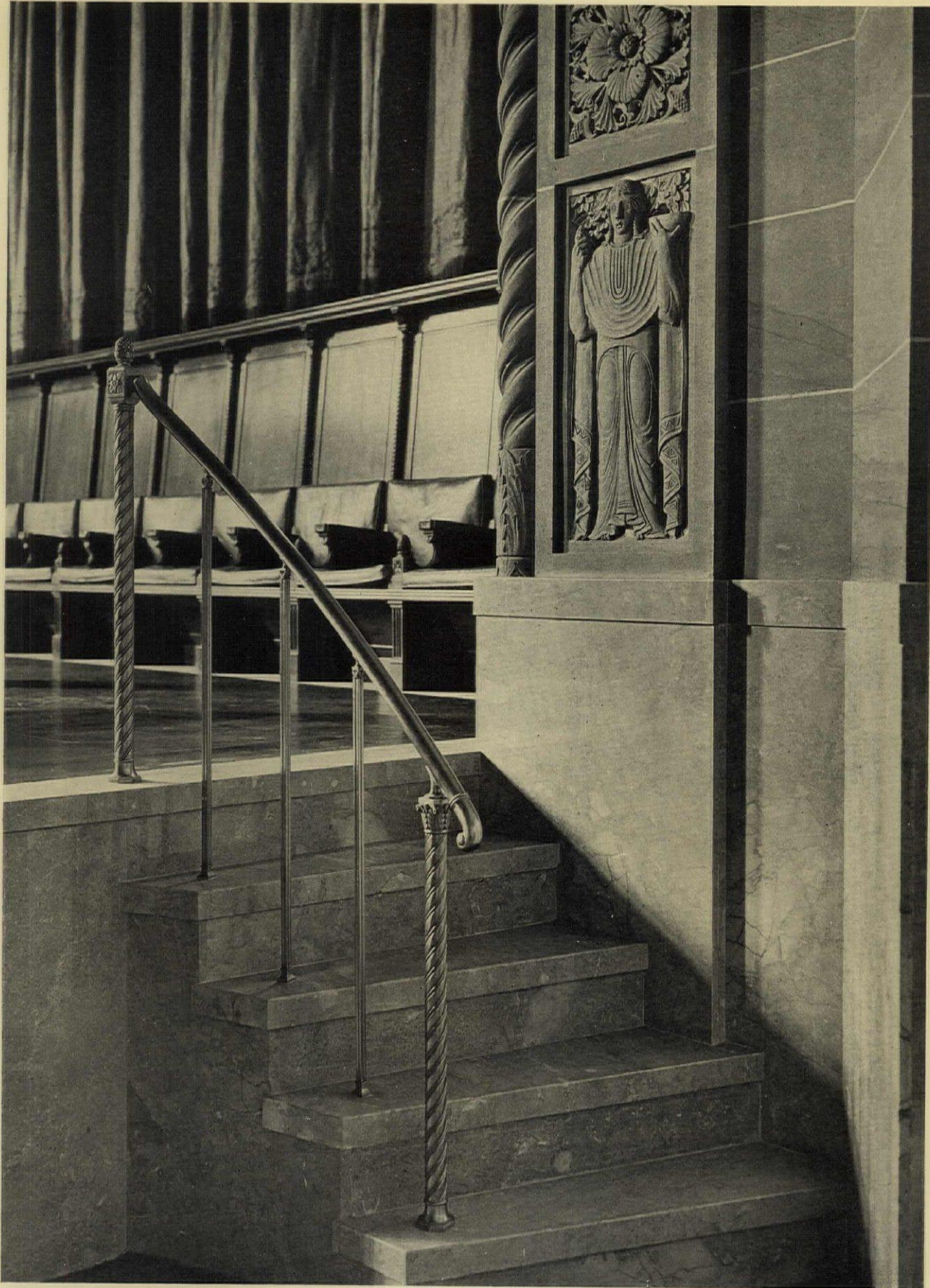
MAIN ENTRANCE
NEW YORK ACADEMY OF MEDICINE
YORK & SAWYER, ARCHITECTS



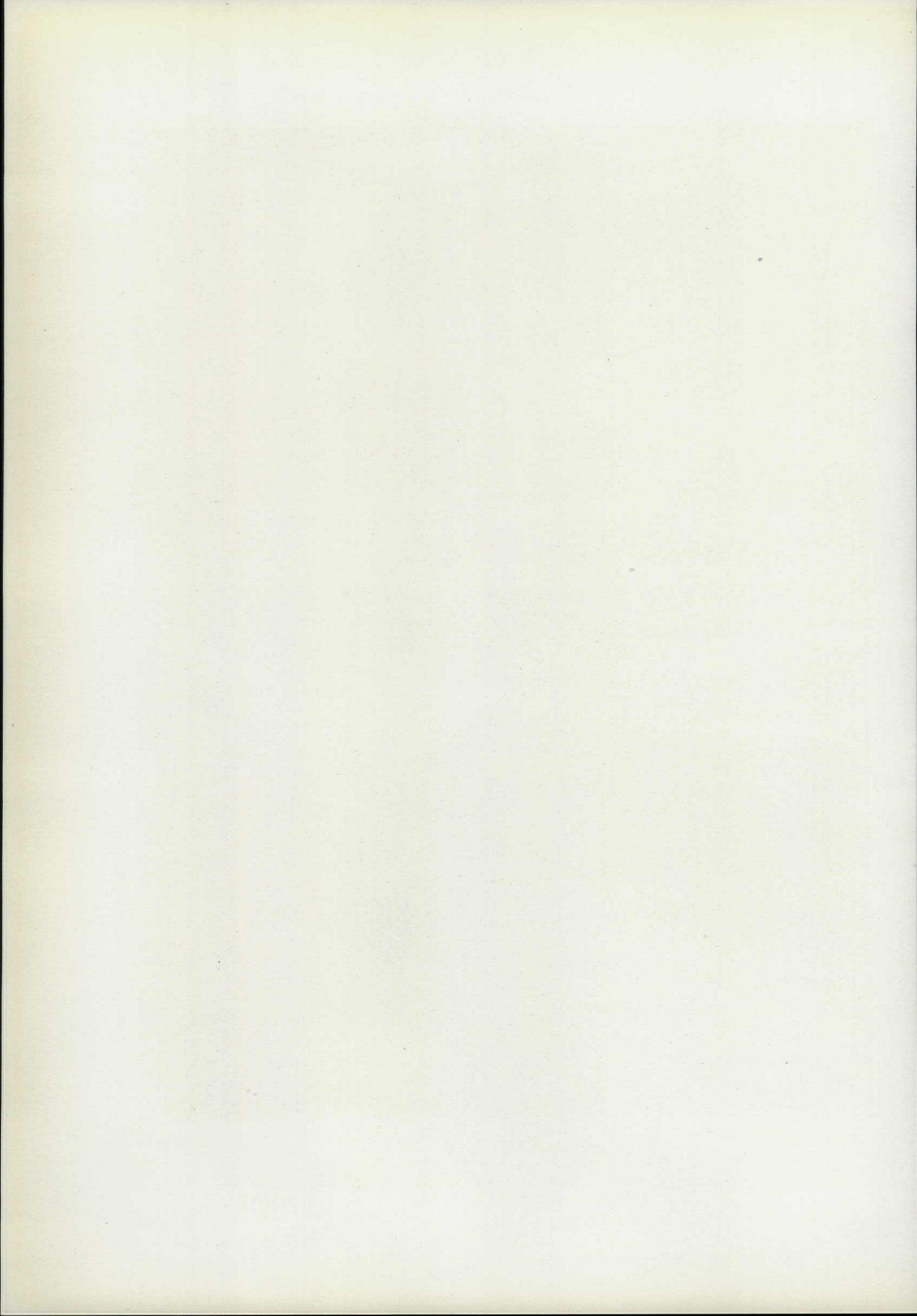


CORNER OF STAGE IN AUDITORIUM
NEW YORK ACADEMY OF MEDICINE
YORK & SAWYER, ARCHITECTS



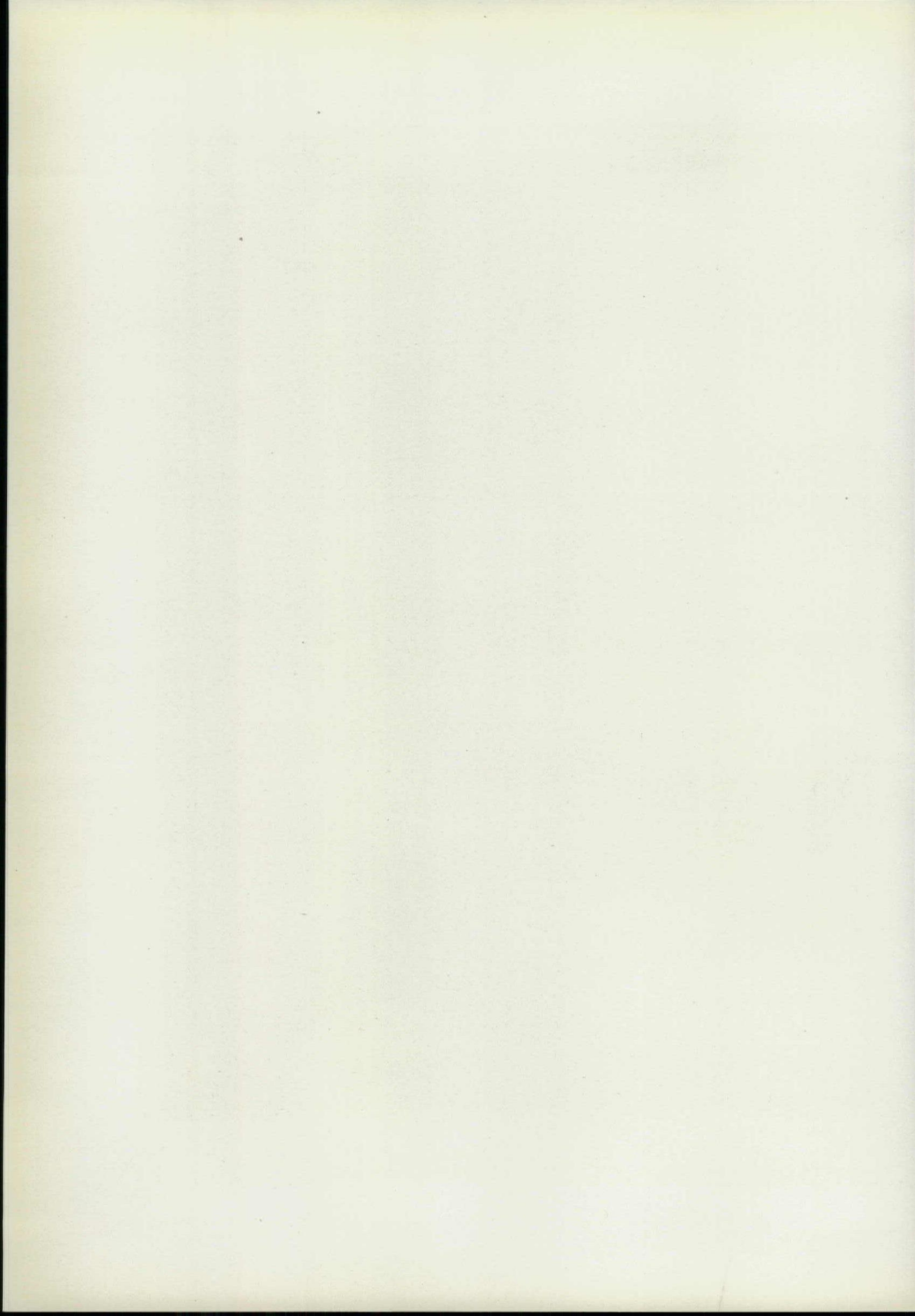


STEPS TO STAGE IN AUDITORIUM
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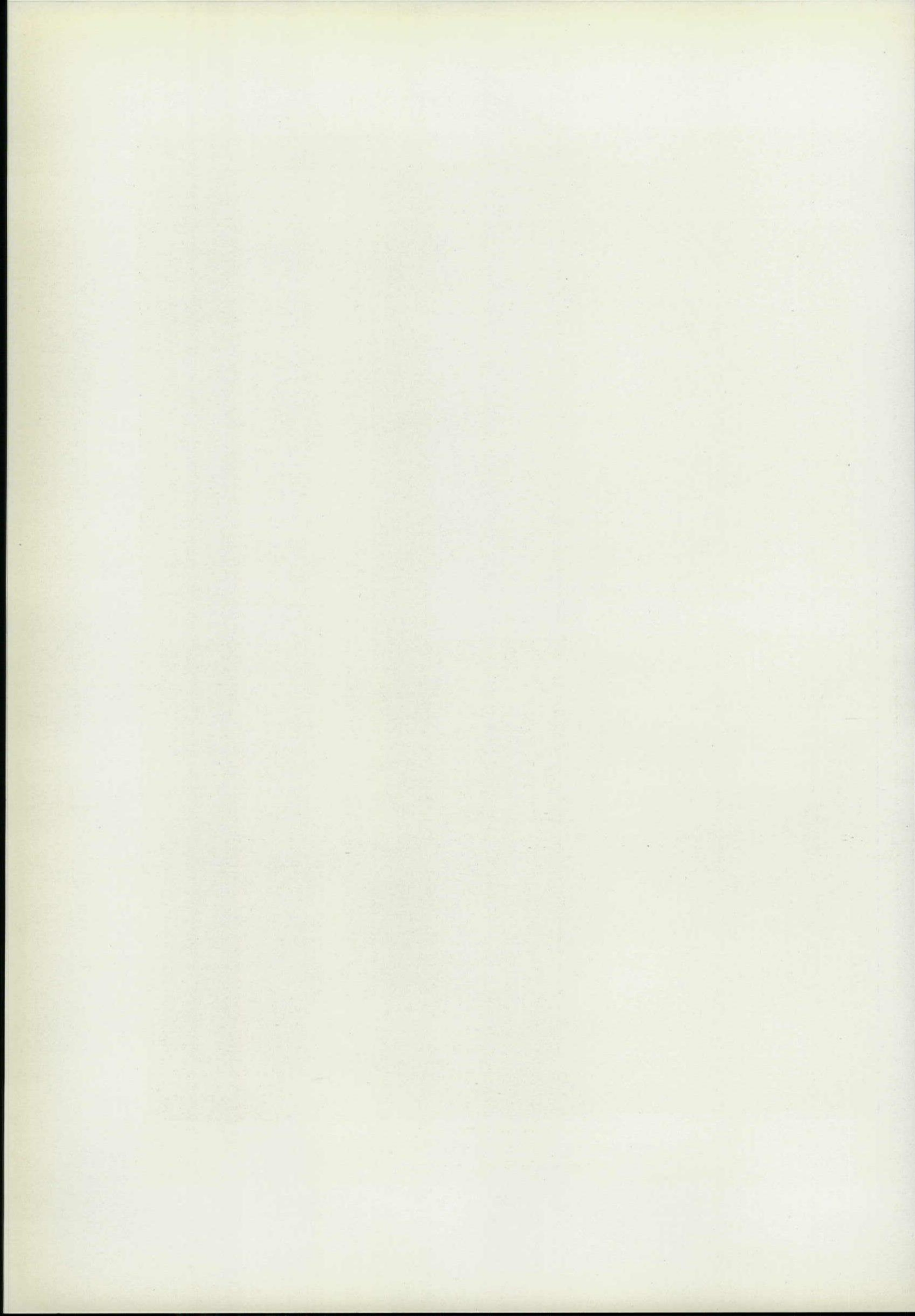


FALSE WINDOW IN AUDITORIUM
NEW YORK ACADEMY OF MEDICINE
YORK & SAWYER, ARCHITECTS





MAIN LIBRARY
NEW YORK ACADEMY OF MEDICINE
YORK & SAWYER, ARCHITECTS

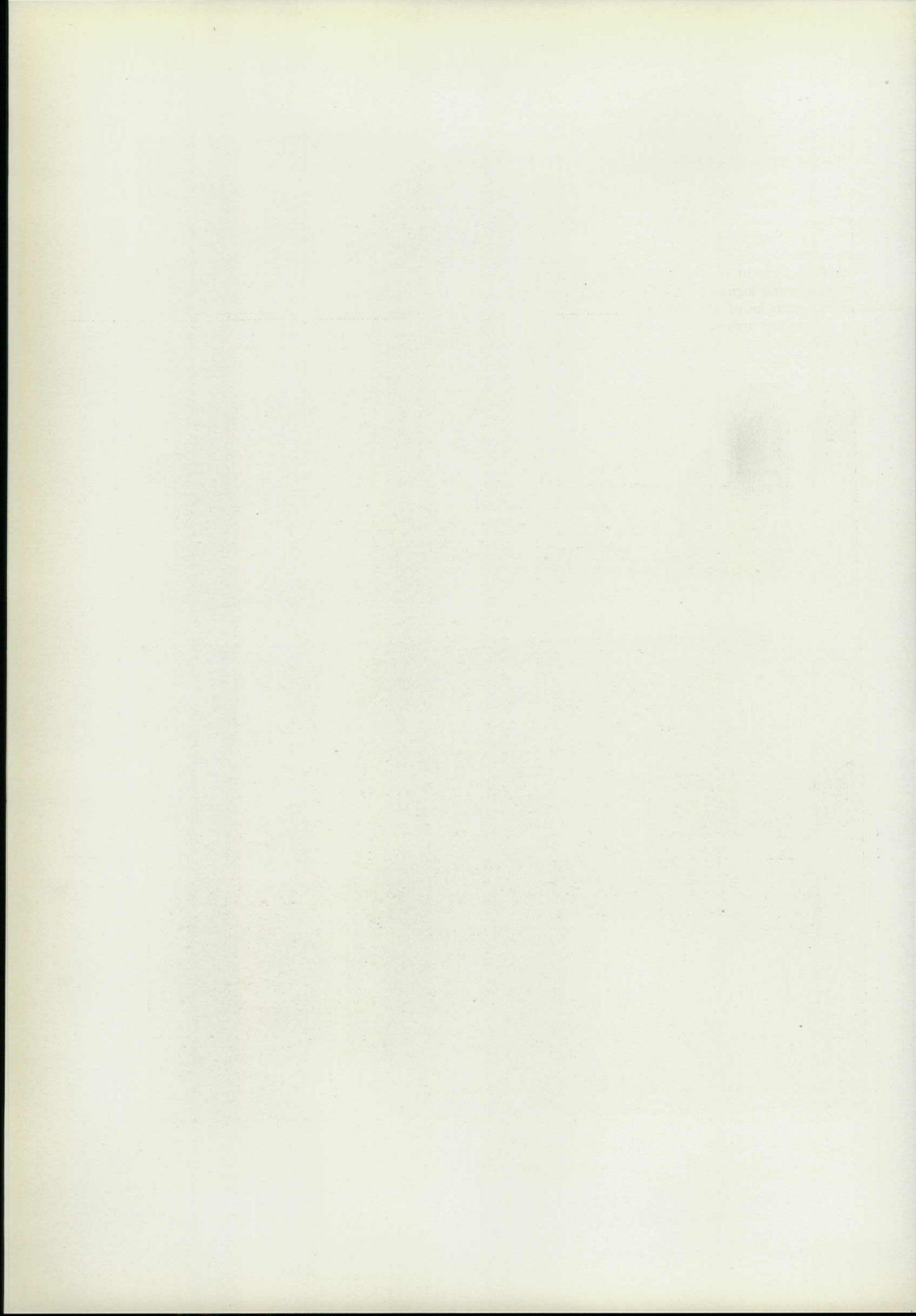




MAIN HALL, TOWARD ENTRANCE DOORS



MAIN HALL, TOWARD ELEVATOR LOBBY
NEW YORK ACADEMY OF MEDICINE
YORK & SAWYER, ARCHITECTS



THE RUE MALLET-STEVENSON, PARIS

BY
PARKER MORSE HOOPER

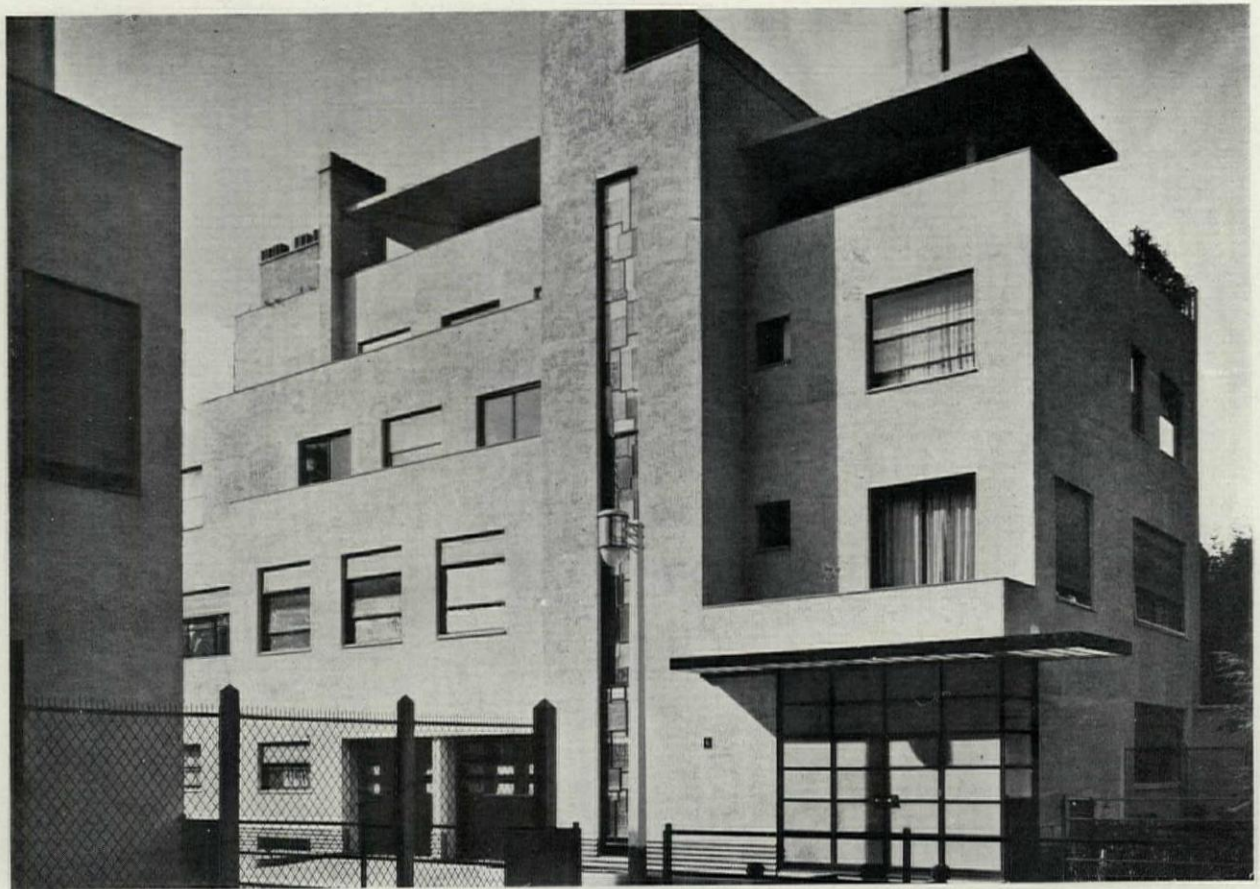
SOME call it "futurist," some "cubist" and some "ultra-modern," the style used in the design of the group of houses recently erected on one of the streets in the gay Quartier d'Auteuil by the well known French architect, Mallet-Stevens. The street carries the name of this intrepid designer, who has consistently and logically produced a group of outstanding examples of ultra-modern houses. It is as true of modern architecture as of modern decoration that to be properly appreciated and understood it must stand by itself in its own setting and environ-

ment. The flat, angular house, whose only claim to architectural design is in its proportioning and the spacing of its solids and voids, appears at a great disadvantage when surrounded by buildings whose design is based on architectural precedent. The same is true of modern furniture and decoration. They do not mix with the accepted styles of the past. So it was a clever idea of this disciple of ultra-modern architecture to build a street of houses entirely in the modern manner. Don't expect to find in this amazing thoroughfare any of the architectural styles

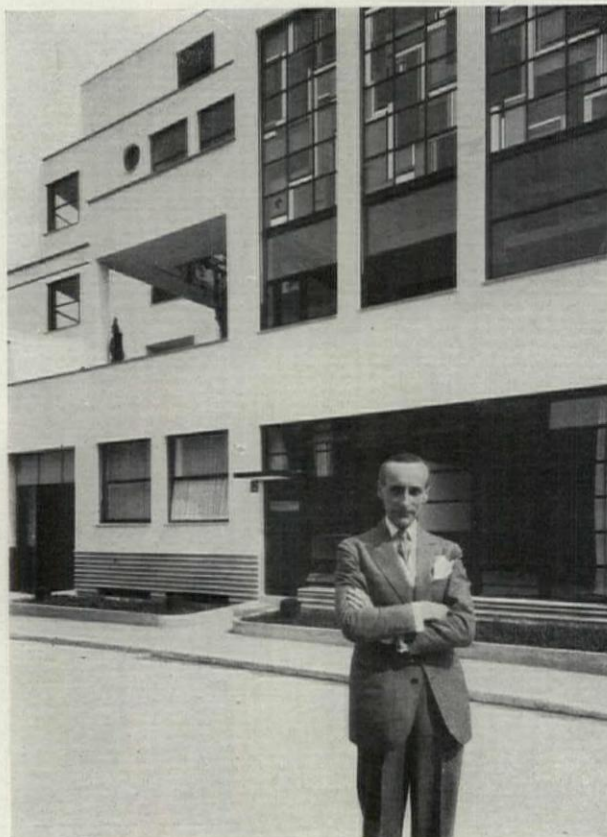


Photos. Bouney

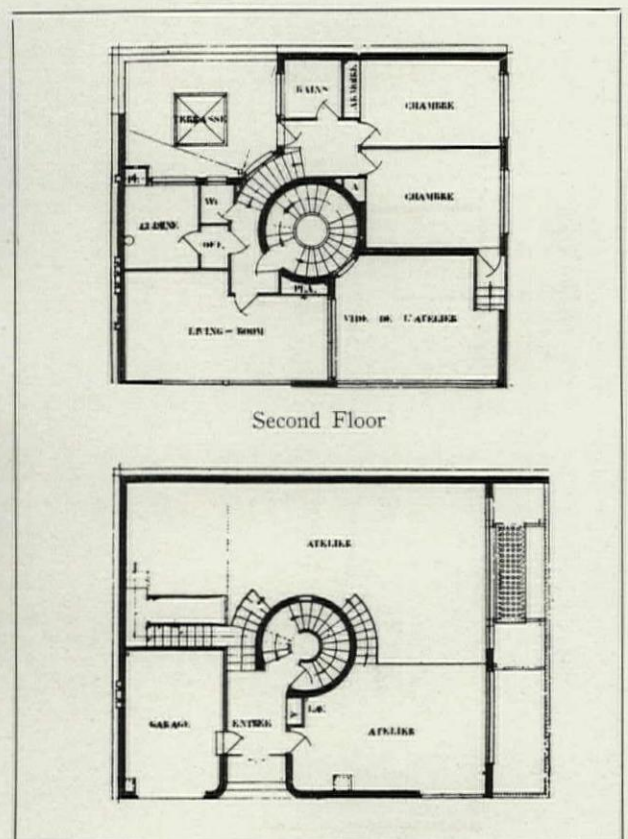
White Cement and Black Iron Railings Give a Nautical Effect to This Two Story Entrance Porch, Rue Mallet-Stevens



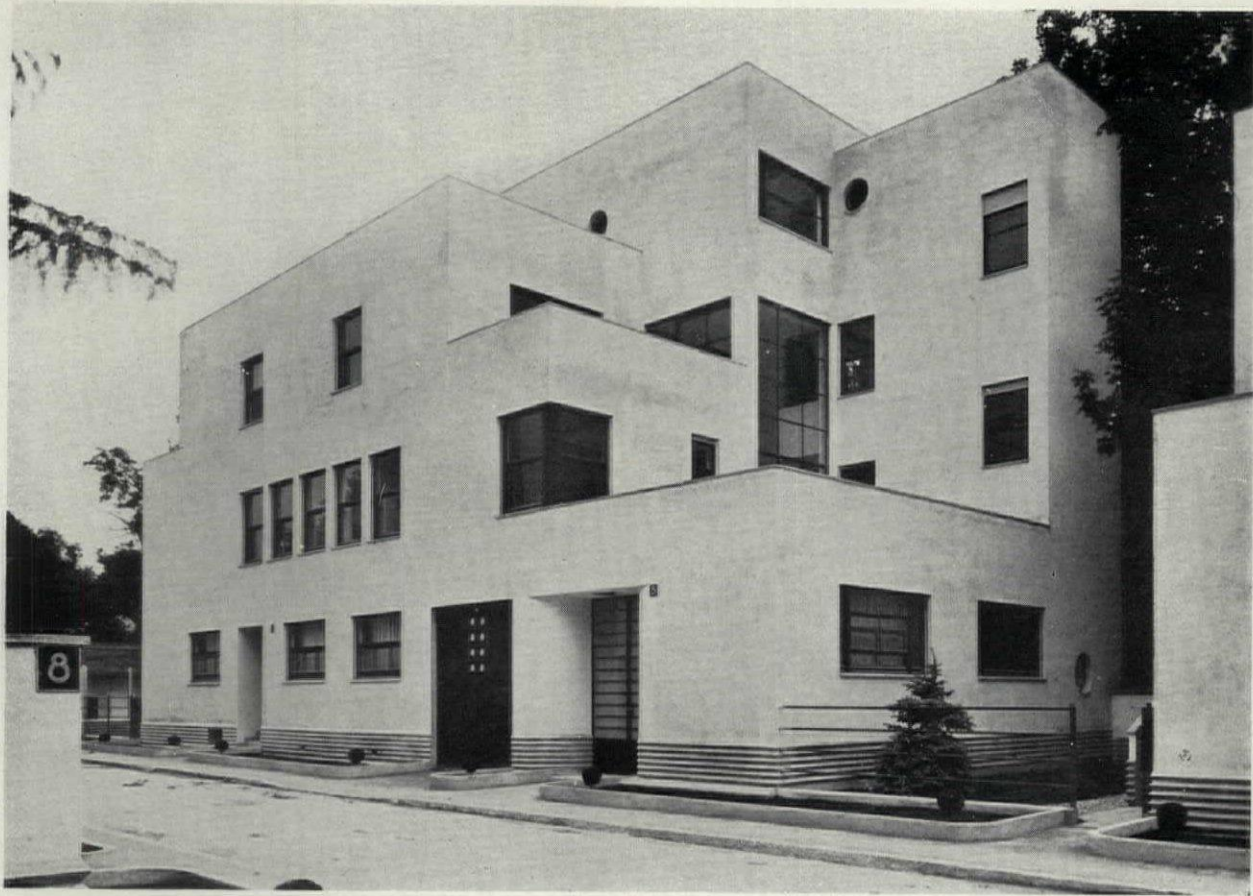
Emphasis on Horizontal and Vertical Lines, and Single Paned, Double Hung Windows Characterize the Design of this Modernist House, Paris, by Mallet-Stevens, Architect



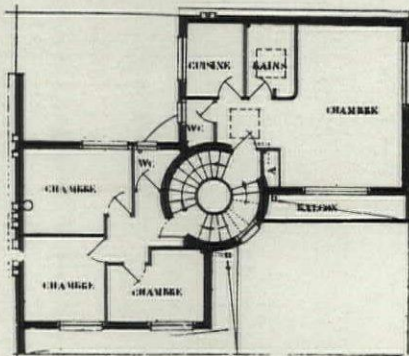
Mallet-Stevens Stands for His Portrait in Front of One of His Modernist Houses



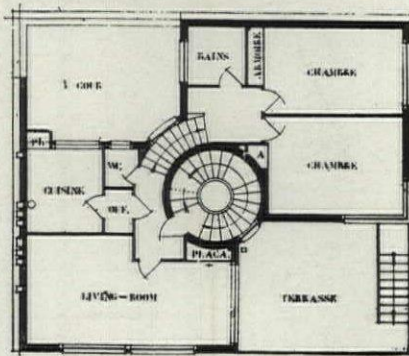
Plans of a Typical House
First Floor



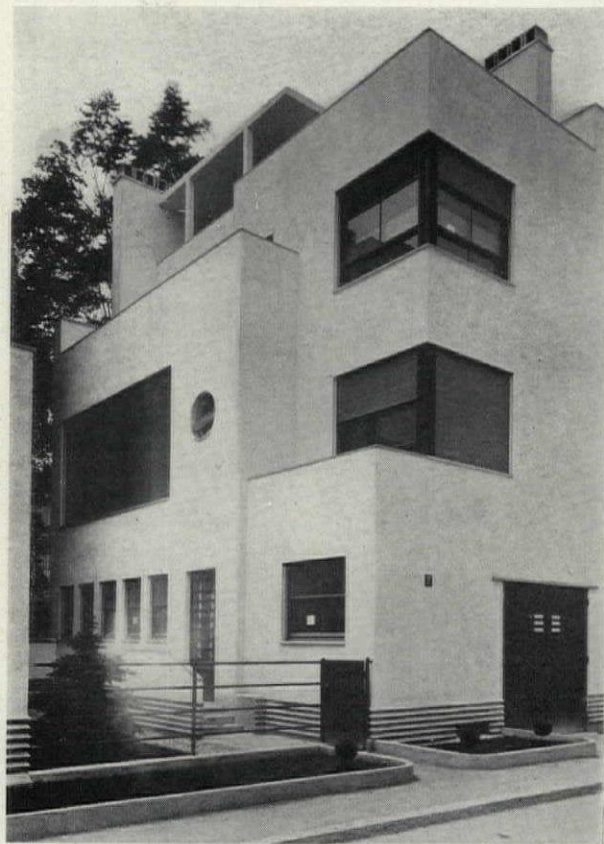
Rear of Typical Right Angle Corner House, Rue Mallet-Stevens, Built by and Named After this Modernist French Architect



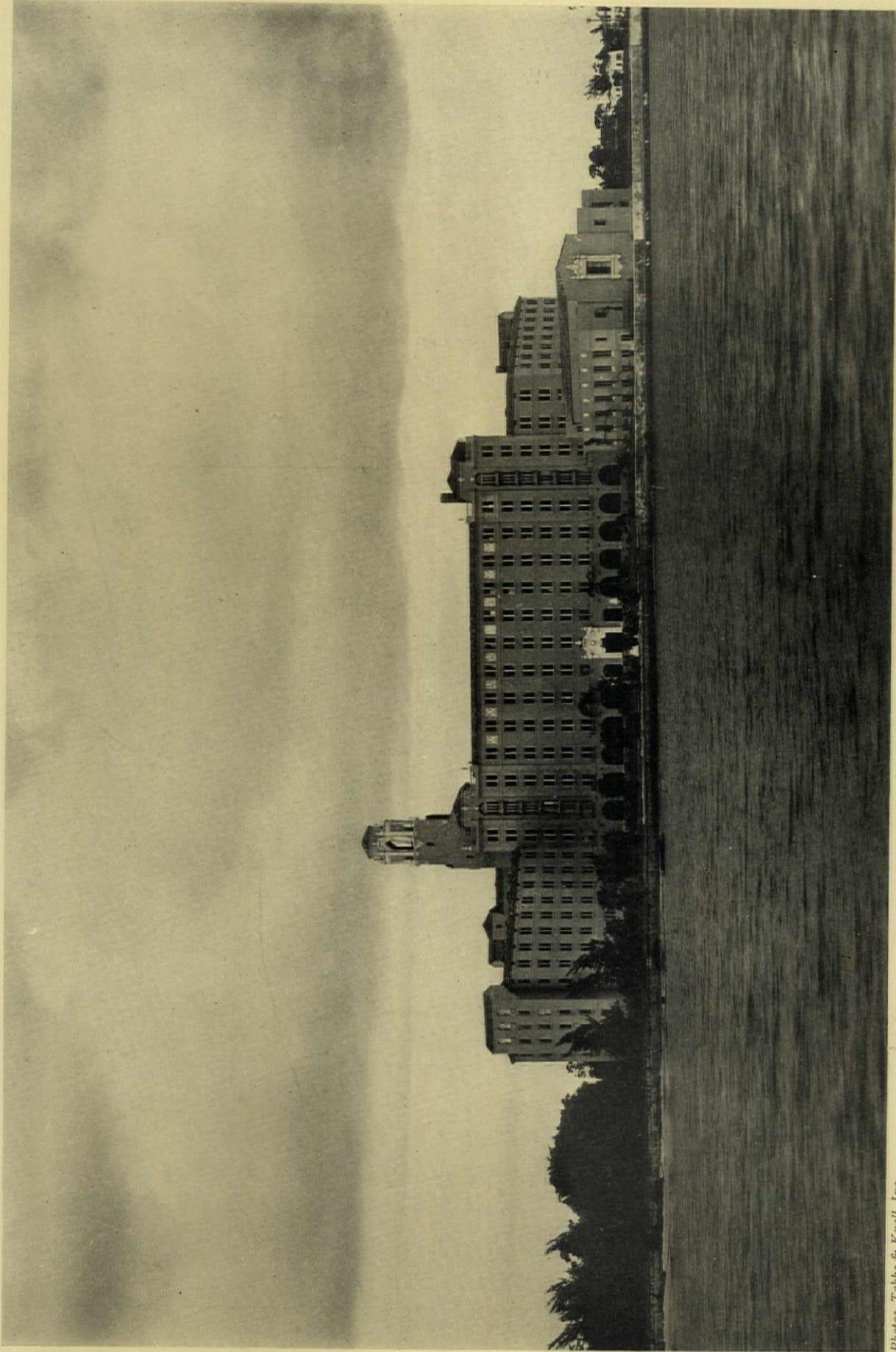
Second Floor



Plans of a Typical House
First Floor



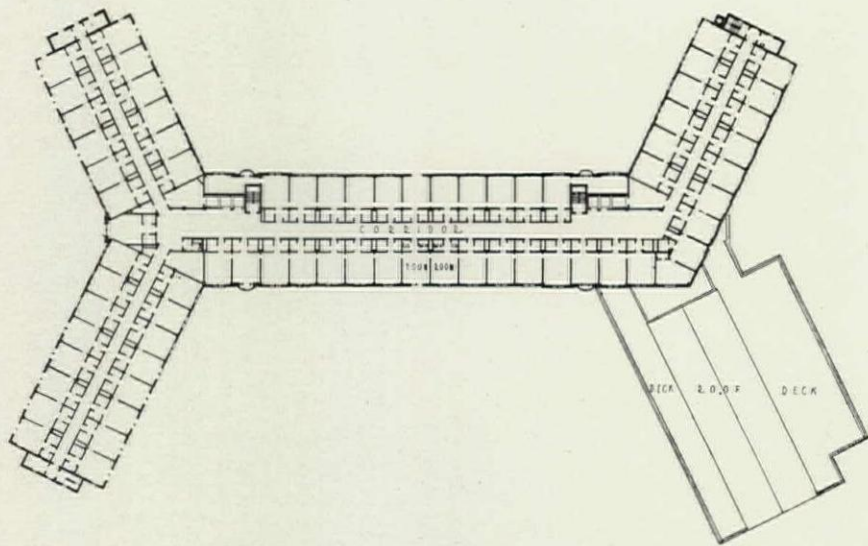
Port Holes and Glassed-in Porches Give the Prevalent Nautical Note to this Modernist House by Mallet-Stevens



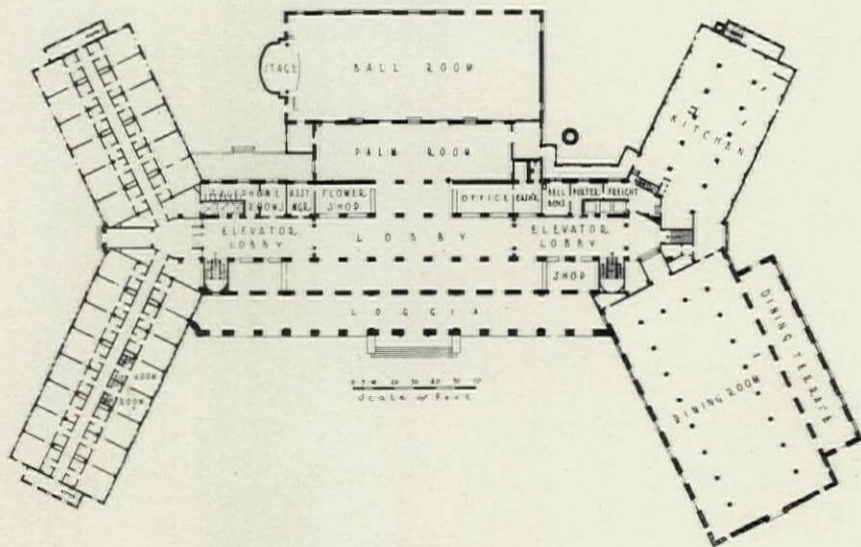
Plans on Back

VINOY PARK HOTEL, ST. PETERSBURG, FLA.
HENRY L. TAYLOR, ARCHITECT

Photos. Tebbs & Kneil, Inc.



A TYPICAL FLOOR

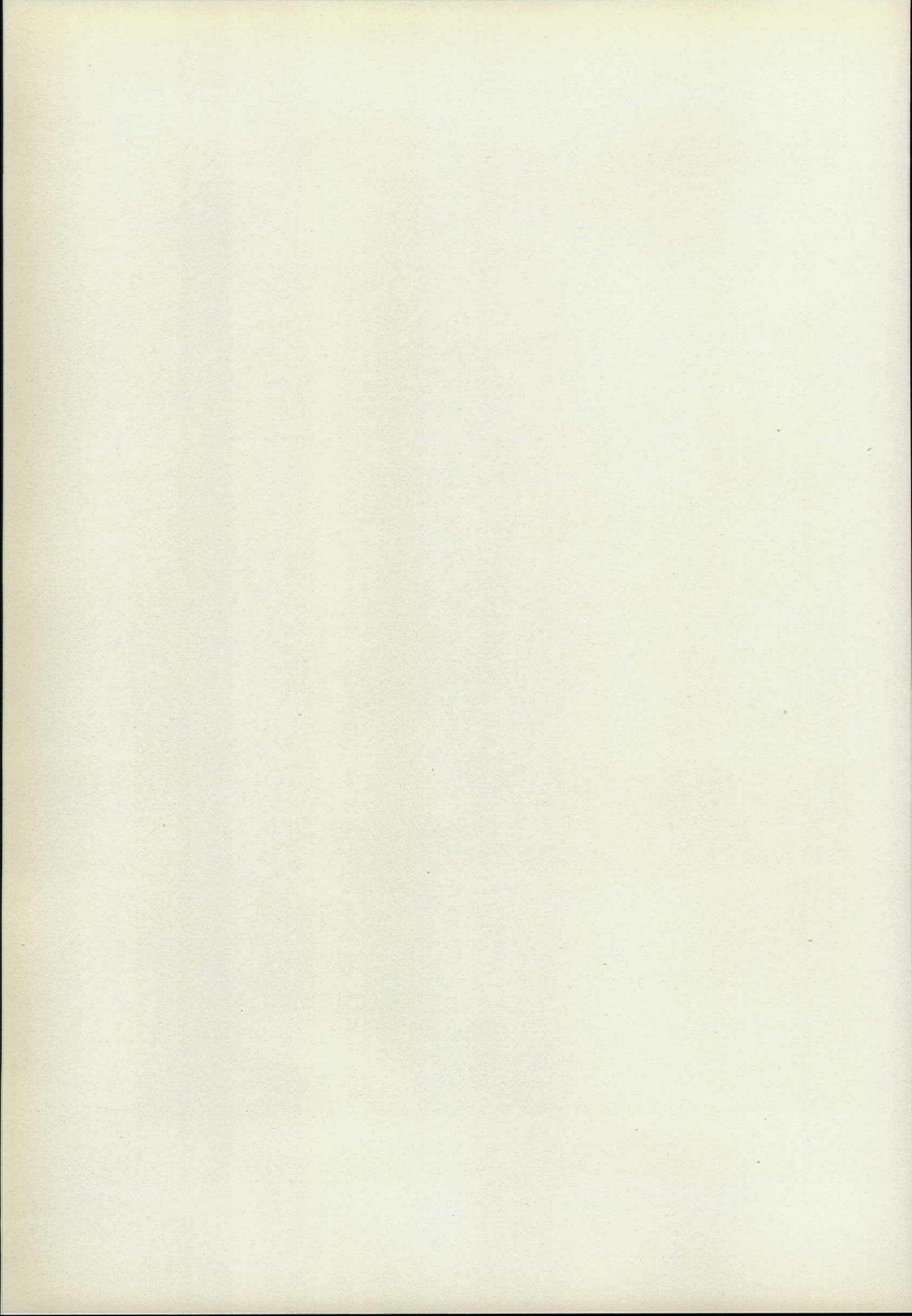


FIRST FLOOR

PLANS, VINOY PARK HOTEL, ST. PETERSBURG, FLA.
HENRY L. TAYLOR, ARCHITECT

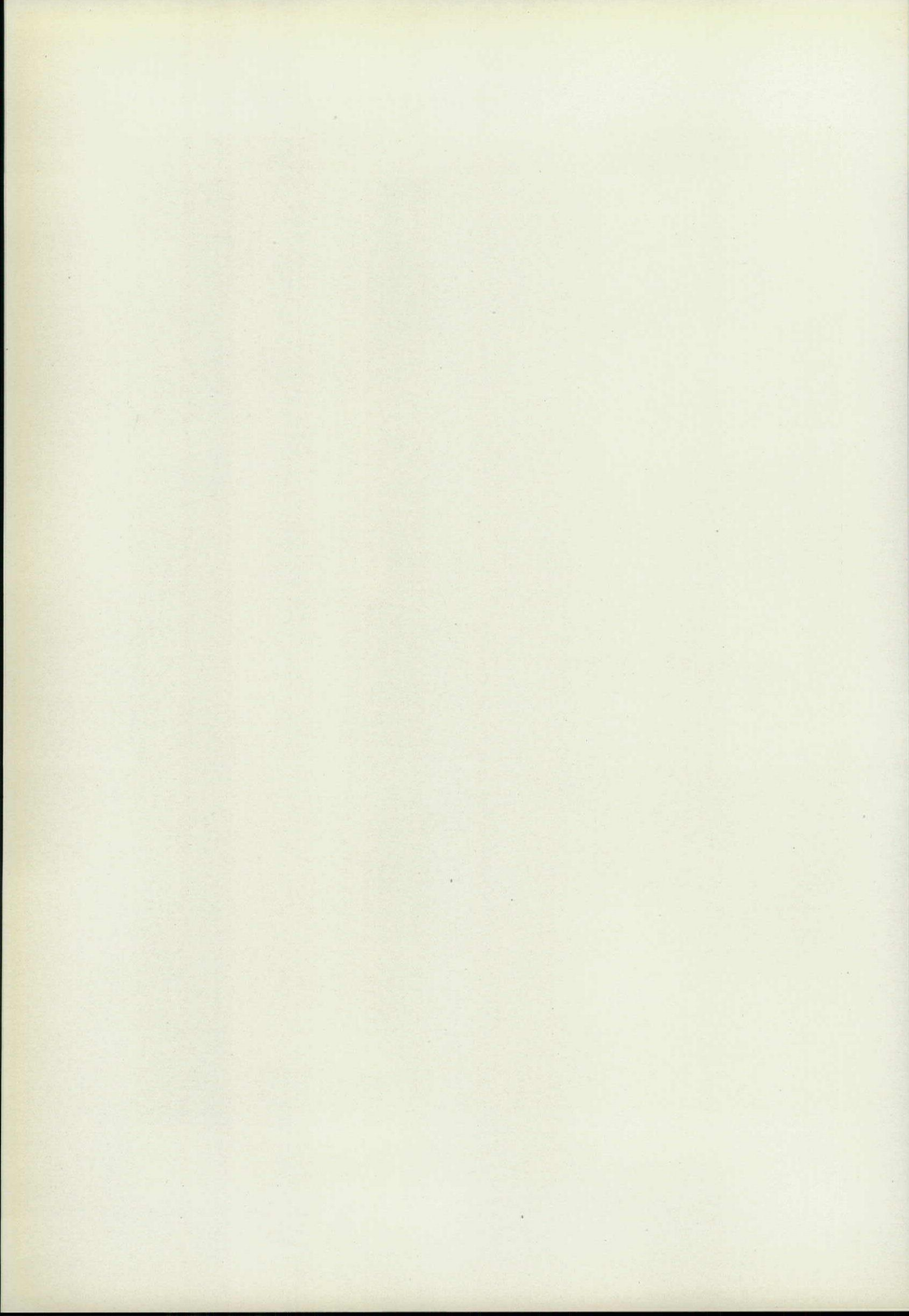


SOUTHERN WING
VINOY PARK HOTEL, ST. PETERSBURG, FLA.
HENRY L. TAYLOR, ARCHITECT



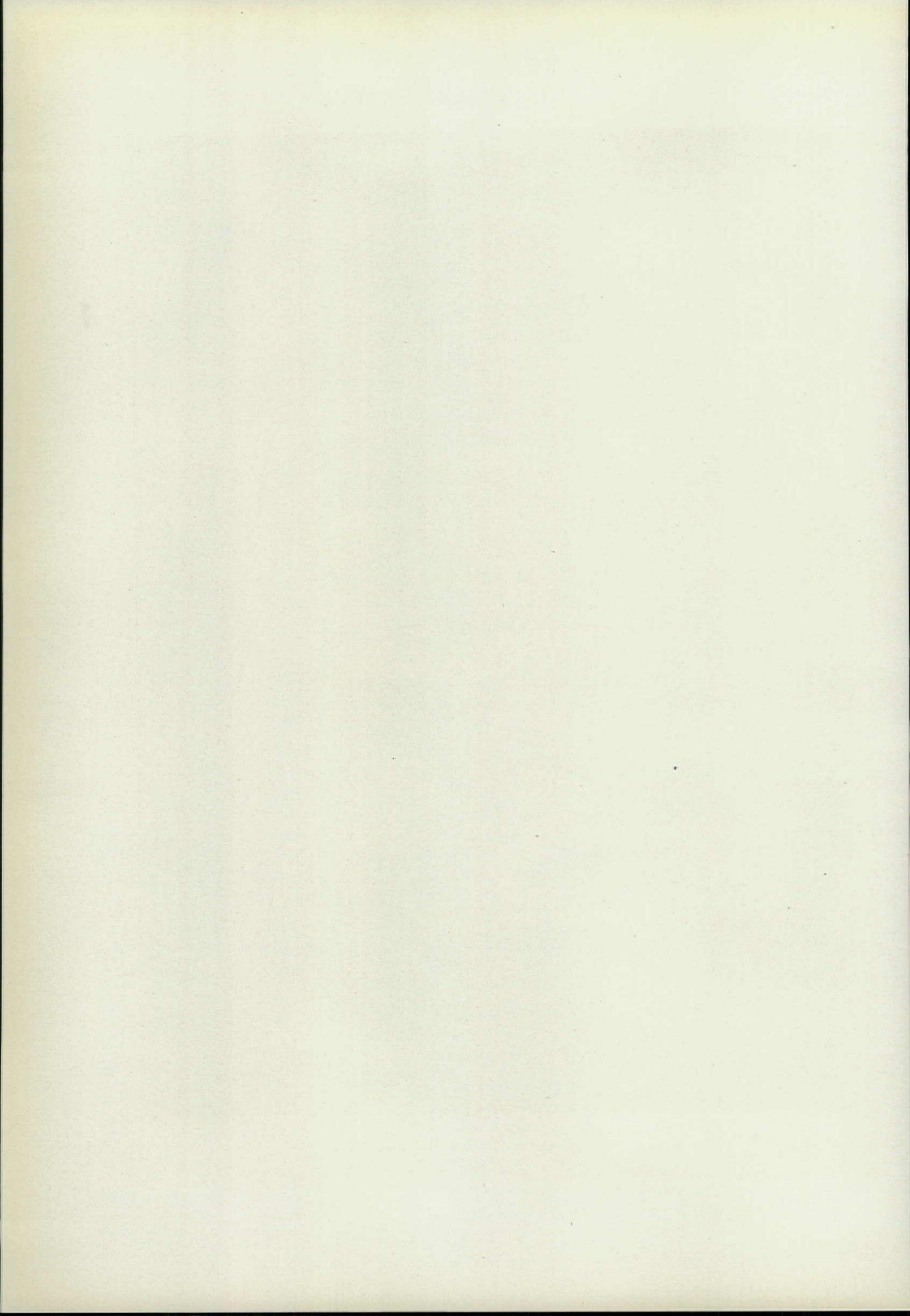


MAIN ENTRANCE
VINOY PARK HOTEL, ST. PETERSBURG, FLA.
HENRY L. TAYLOR, ARCHITECT



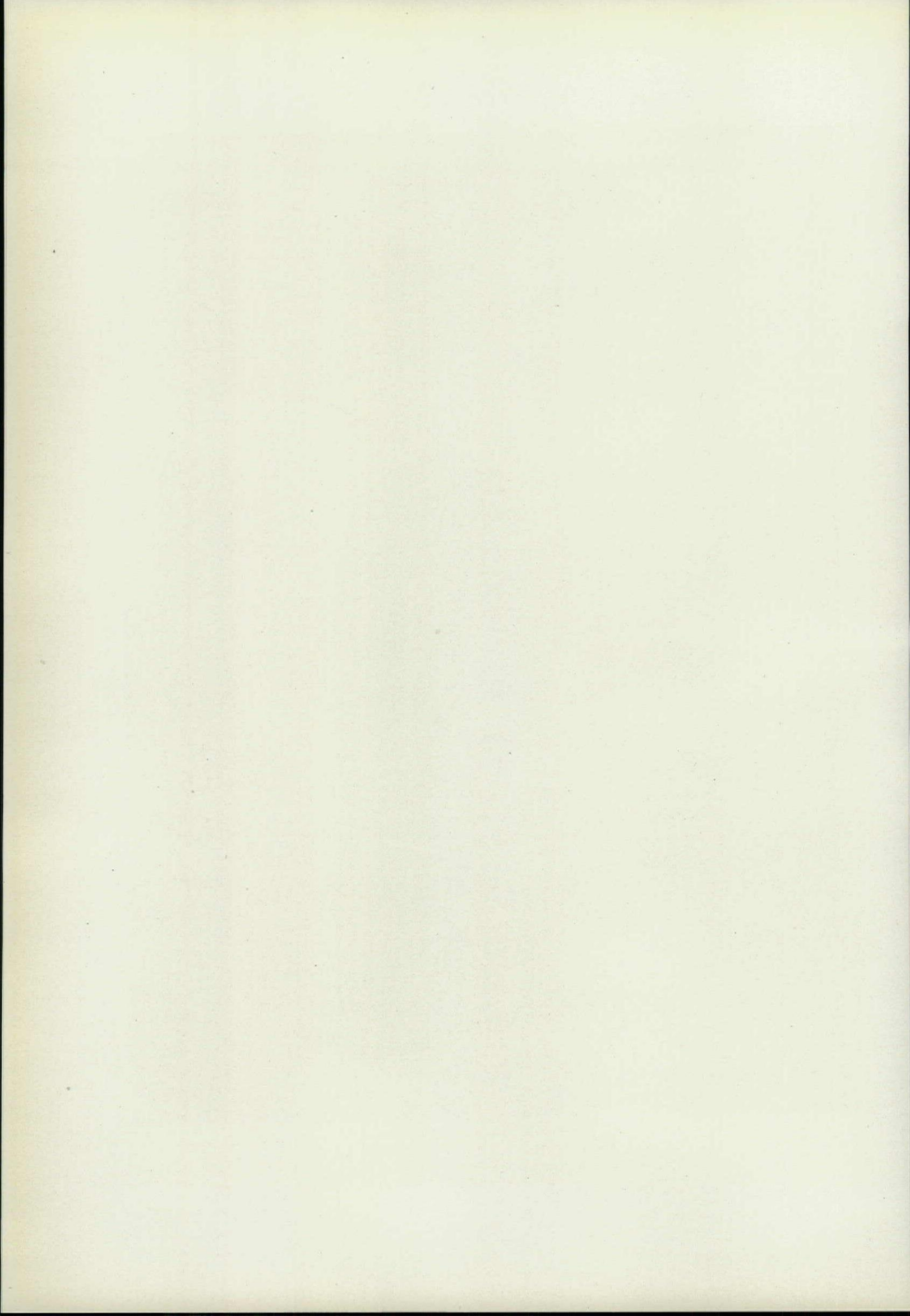


MAIN LOBBY
VINOY PARK HOTEL, ST. PETERSBURG, FLA.
HENRY L. TAYLOR, ARCHITECT



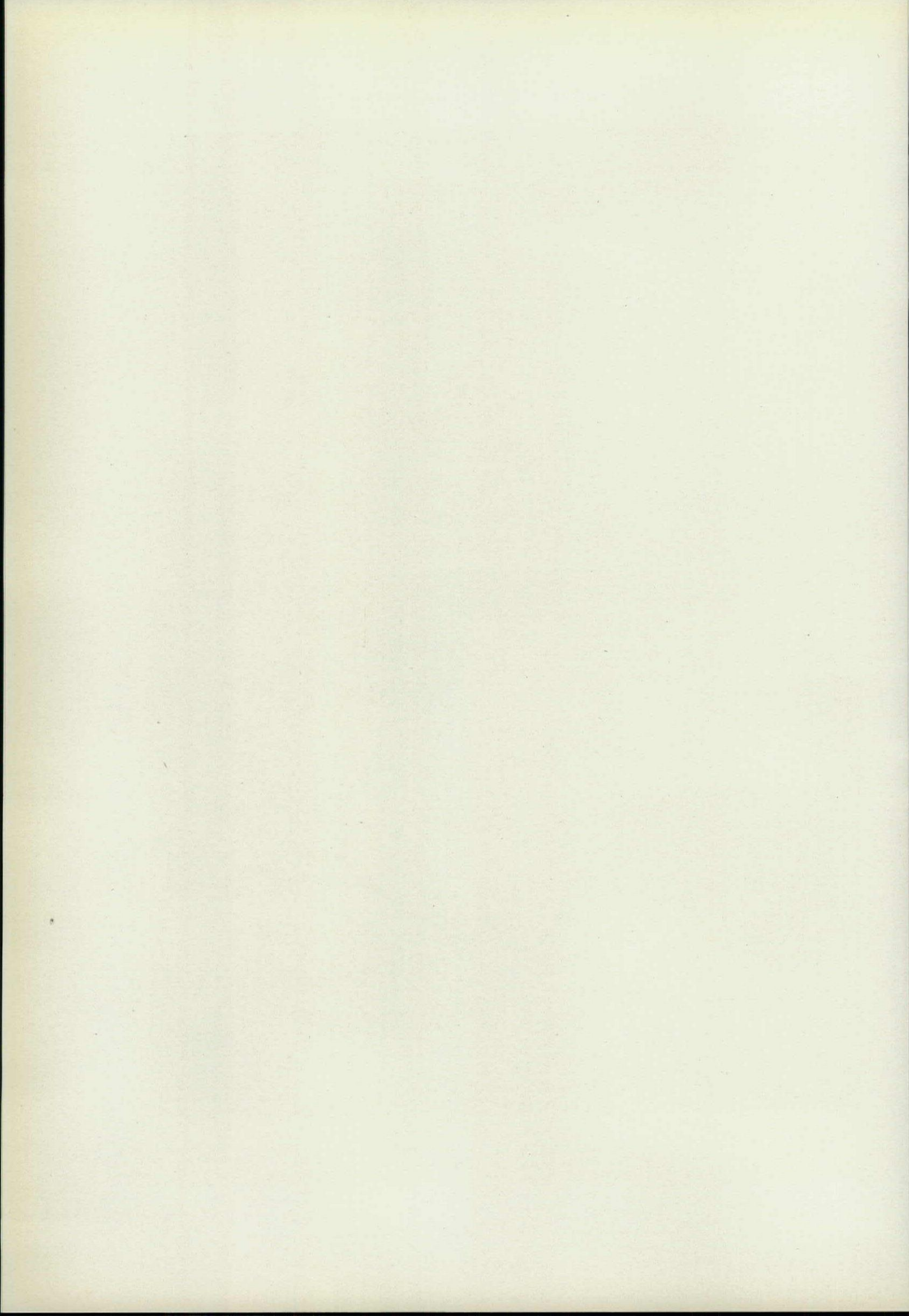


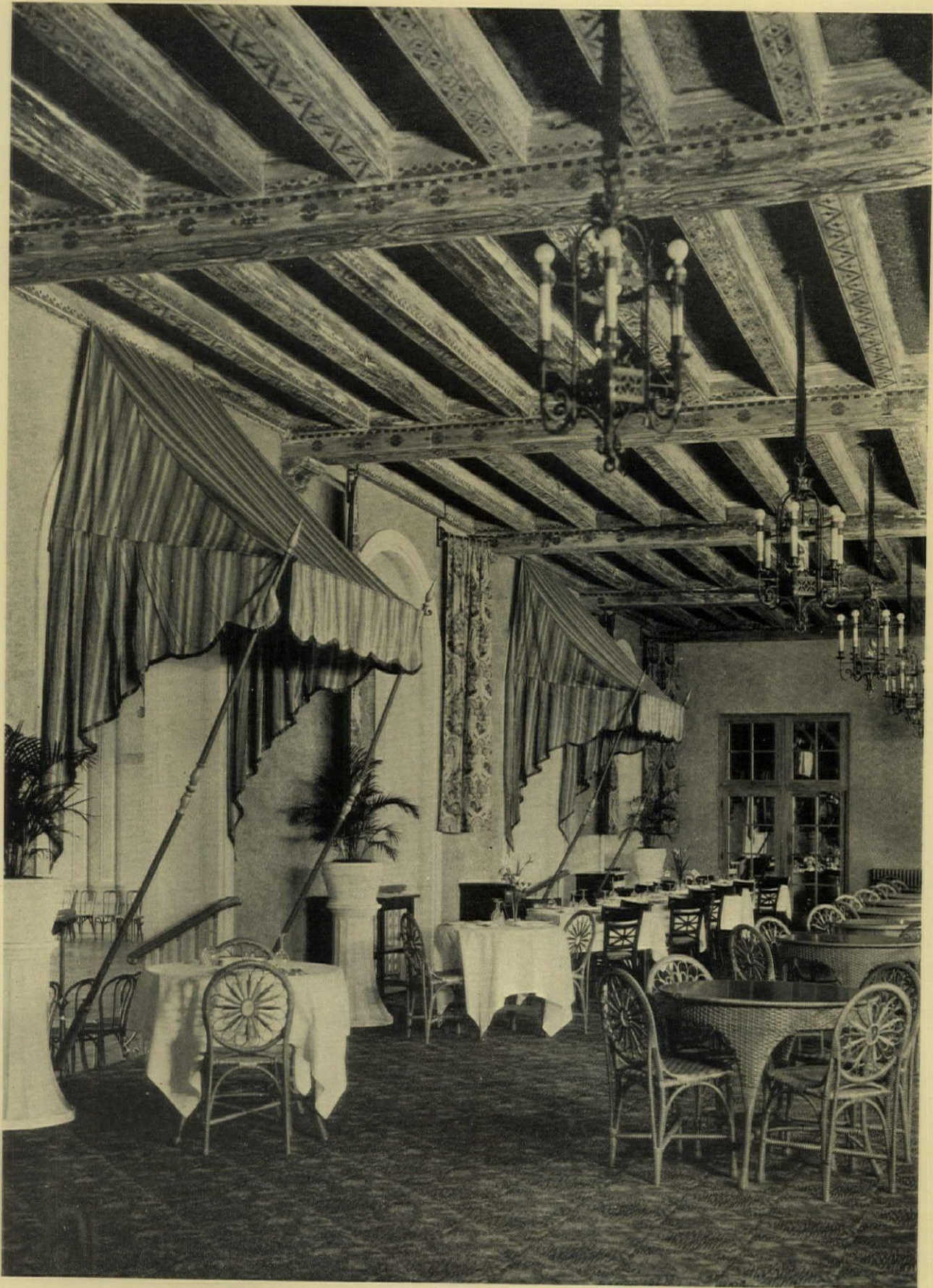
ENTRANCE TO BALL ROOM
VINOY PARK HOTEL, ST. PETERSBURG, FLA.
HENRY L. TAYLOR, ARCHITECT



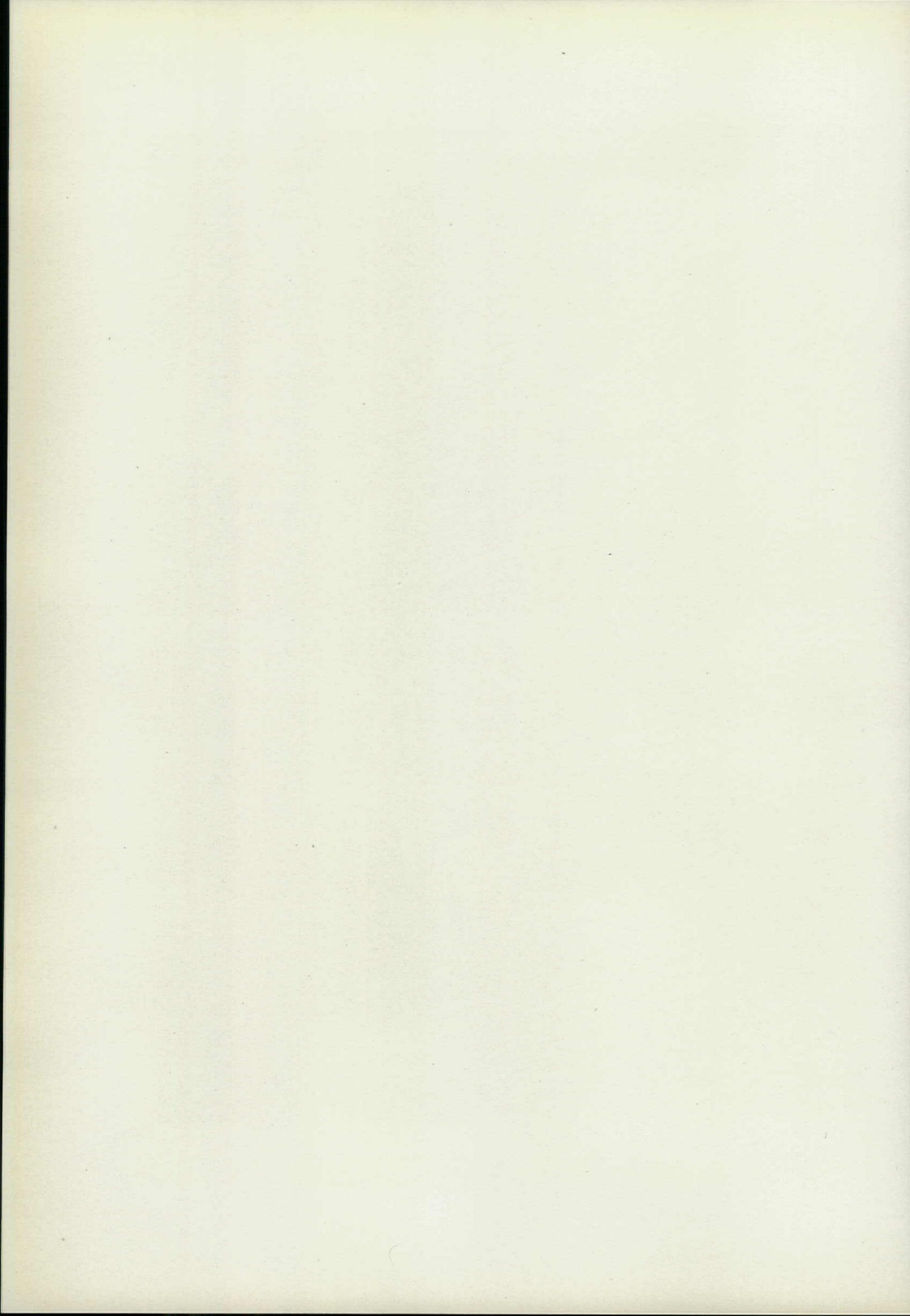


DINING ROOM
VINOY PARK HOTEL, ST. PETERSBURG, FLA.
HENRY L. TAYLOR, ARCHITECT



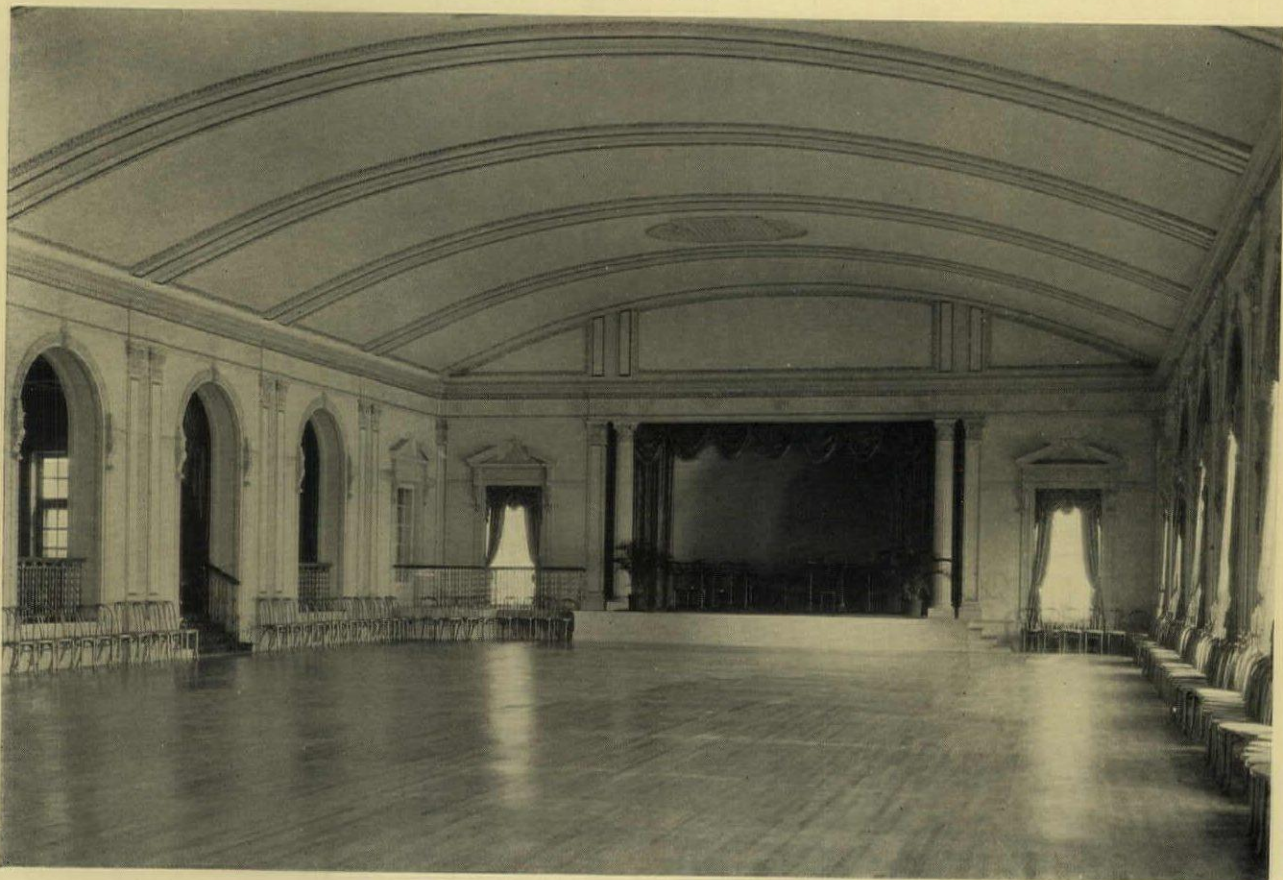


PALM ROOM
VINOY PARK HOTEL, ST. PETERSBURG, FLA.
HENRY L. TAYLOR, ARCHITECT





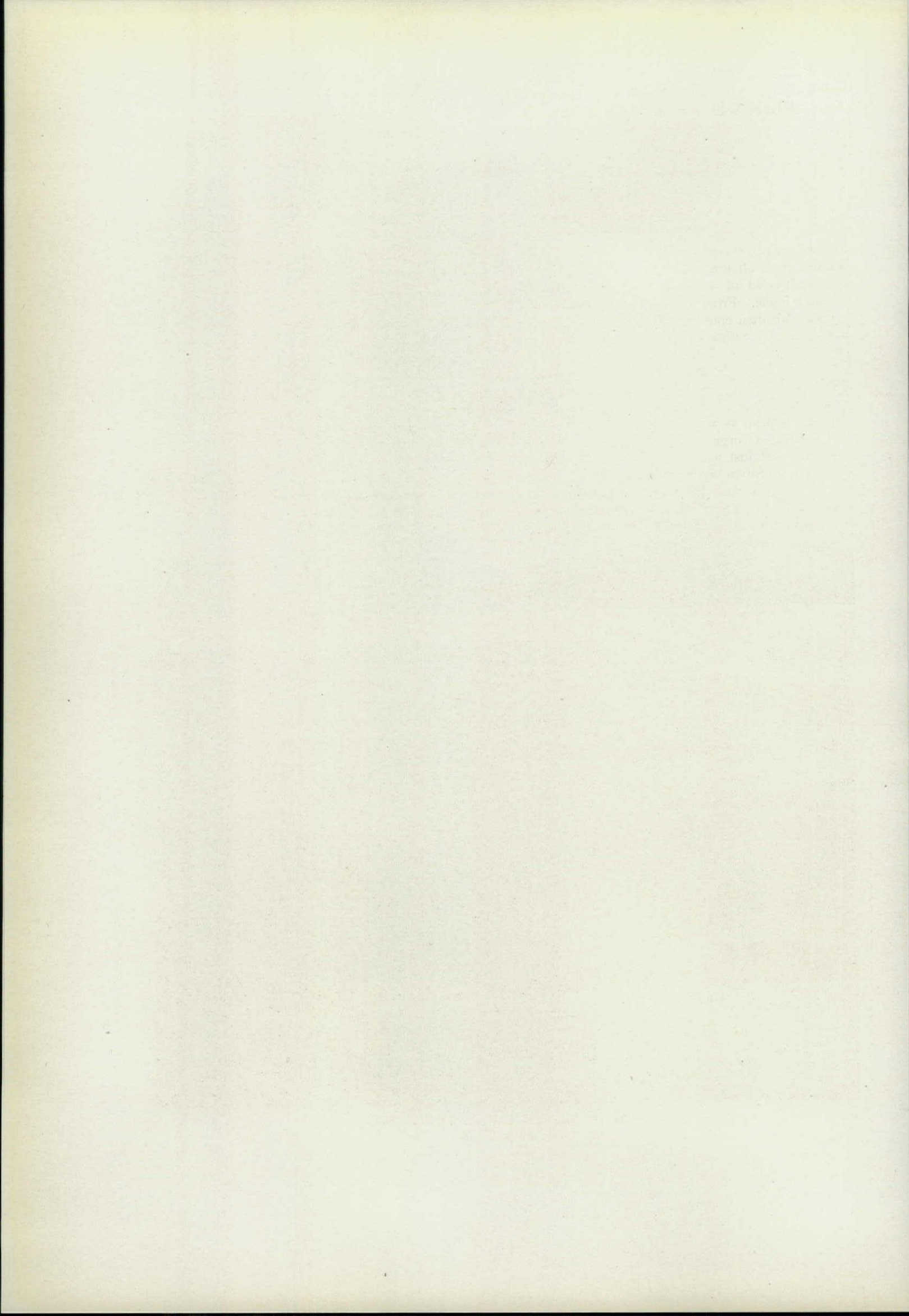
DINING ROOM



BALL ROOM

VINOY PARK HOTEL, ST. PETERSBURG, FLA.

HENRY L. TAYLOR, ARCHITECT



PROPRIETY AND VARIETY IN THE GEORGIAN MANNER

A HOUSE AT HARTFORD

PHILIP L. GOODWIN, ARCHITECT

ONE of the most amazing things about Georgian architecture is the almost limitless scope of interpretation it permits both in the matter of composition and in respect of detail. If ever a mode has suffered from attempts to shackle it and confine it in a straitjacket of arbitrary conventions, it is the Georgian mode. From the time of Lord Burlington and his Palladian coterie right down to the present day, restrictive influence has been at work in one way or another. And yet the vitality of the Classic manner is not to be downed; it always re-asserts itself and gives fresh evidence of its inherent elasticity and fitness for clothing fresh conceptions.

There is just as much latent possibility in the Classic field,—Georgian and pre-Georgian,—as there ever was, and just as much scope for the play of ingenious invention without transgressing the proprieties. What man has done, man can do; and what the architects of the seventeenth, eighteenth and early nineteenth centuries did in the way of

creating varied interest of composition and treatment of detail, the architects of the present generation may do again if they choose to approach the subject with the same readiness of enthusiasm and the same spontaneity of imagination as did their predecessors. The way lies open; the will alone is needed to follow it to success. If the architect is thoroughly imbued with the Classic spirit and loyal to its doctrines, he may reserve to himself the liberty of blazoning the letters in a justifiably human and non-pedantic manner. So long as he recognizes and adheres to the fundamental *principles* of the mode in which he is working, he is free to heed the promptings of a vigorous though disciplined imagination in working on those principles, in brick and stone and wood. He will then discover that the mode supplies him with a plentiful repertoire of forms and precedents which he can adapt and combine and modify as fancy and occasion may dictate, so long as he does not contravene the principles upon which the mode is



House of James L. Goodwin, Esq., Hartford
Philip L. Goodwin, Architect



Detail in Main Hall

based. He will realize, too, that composition and detailing in the Classic mode need never be a poverty-stricken performance of fossilized conventions.

While a due recognition of the foregoing truths is of general pertinence to the employment of the Georgian mode anywhere, it is of particular importance to any architect using that mode in Connecticut. In no part of America is local Georgian tradition more firmly entrenched amid time-honored sanctions than in Connecticut. Nowhere is it more jealously regarded with deep respect; and it is right that this should be so, for the Connecticut version of the Georgian domestic manner is notably good. Any least departure from local precedent has therefore to be managed with considerable tact to avoid the risk of bringing in an element discordant with what is already in the field. It is not like going into a fresh territory, where one can, so to speak, create usage and establish precedent. There is always peril in putting "new wine into old bottles." Connecticut local Georgian tradition is so good, so strongly characteristic, and so prevalent that any noticeable departure therefrom, however excellent it be *per se*, is likely to be out of place. Nearly every old Connecticut village, in fact, is so deeply stamped with the hallmarks of local tradition that its homogeneous Colonial and Georgian atmosphere is not seriously to



Dining Room, House of James L. Goodwin, Esq., Hartford
Philip L. Goodwin, Architect

be disturbed even by the mid-Victorian crudities that once managed to edge themselves in as parvenus among their architectural betters. These present, at least, a certain uniformity of materials and color with the traditional types that helps to mitigate the discordance of their design; time has mellowed them, and the kindly growth of trees and shrubbery has further served to soften the harshness of their lines and in a measure to reconcile the eye to their presence.

Under the circumstances, then, this house at Hartford acquires a new angle of interest. As a piece of Georgian design it adheres sufficiently closely to Connecticut usage to satisfy rather exacting sanctions, and yet at the same time it embodies features that carry a completely fresh accent. The most noteworthy of these features are to be found in the extension from the main block of the dwelling comprising the service wing and garage, the sleeping porch contrived immediately above a half-hexagon bay on the ground floor, and the treatment of certain decorative details in the main hall and in the woodwork of the dining room. The service wing and garage are distinctly suggestive of Regency methods in the general proportions of their masses, in their stuccoed walls, and in much of the detail that marks their character. At the same time, they exhibit a flavor of French precedent that is happily combined with



Detail of Terrace Entrance

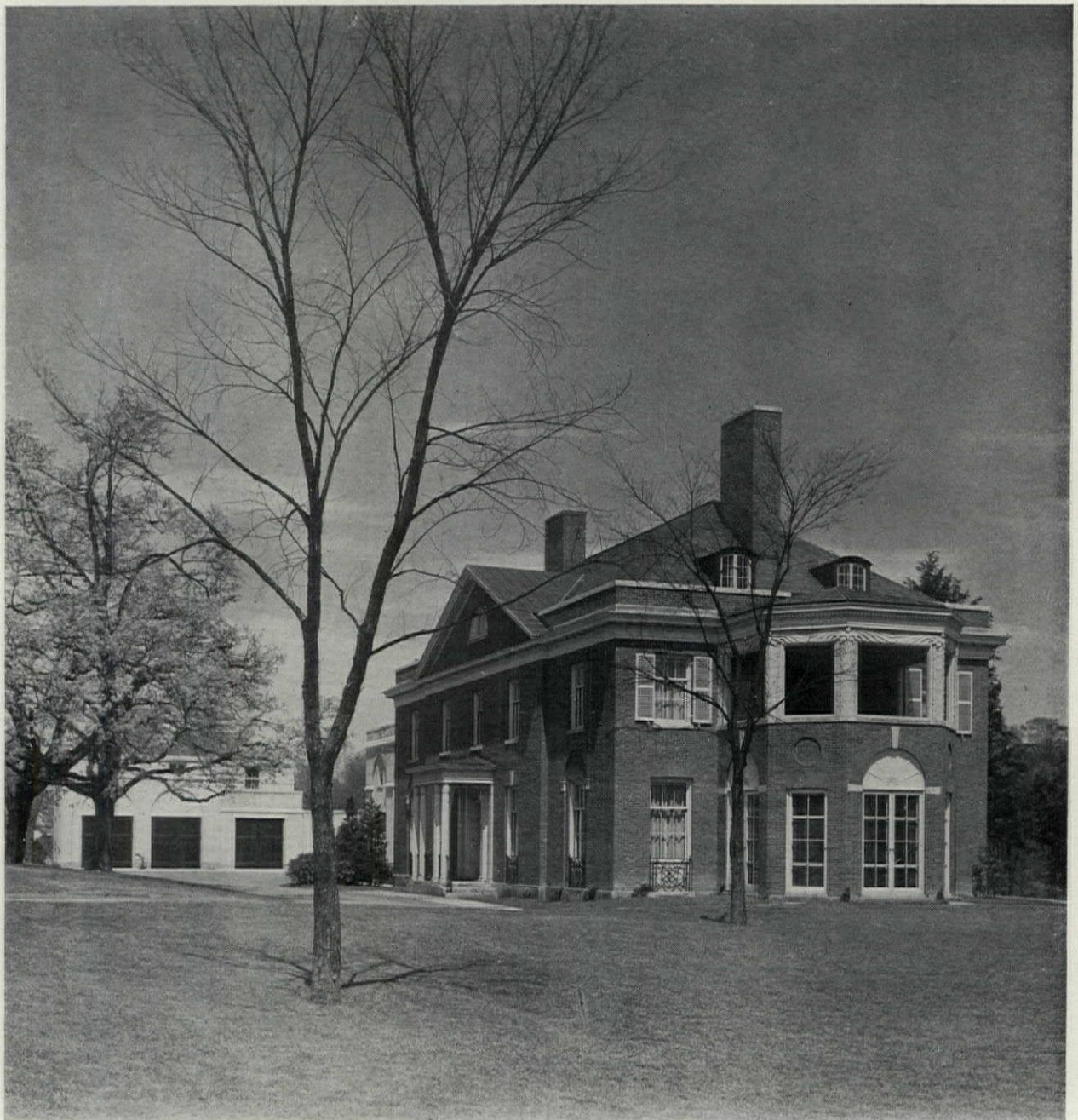


Dining Room, House of James L. Goodwin, Esq., Hartford
Philip L. Goodwin, Architect

their otherwise early nineteenth century British and American quality, a combination seen in certain old houses and always possessing elements of interest.

A sleeping porch, especially when it is obtruded on a Georgian design, is generally a *bete noir* and an eyesore as well; and it is nearly always an ultimately needless source of distress to the architect and the public eye, because a client rarely makes continued use of this deformity after he gets it. Nevertheless, Mr. Goodwin has contrived to make the sleeping porch in this instance not only as unobjectionable as possible but he has also managed to invest it with an appreciably individual interest. The very original method of ornamenting the piers will go far to divert mind and eye from the structural void behind. The arrowhead *motif* on a colored ground that appears in

the pilaster panels of the dining room doors, the pattern of the paneled dado with its triple sinkages, design of the dining room cornice, and the late neo-Classic quality of the woodwork and plaster ornament in the entrance hallway are all items of interior decorative architecture that exhibit original characteristics and may be examined with both interest and profit. The whole composition creates a pleasant sense of fitness to environment. This fact is perfectly patent from the illustrations, but, further than that, it is marked by considerate regard for regional sensibilities without surrendering liberty of action in either the major elements of design or in detail. The character of the house is considerably strengthened by thoughtful decorating and careful furnishing, which of course add much to its interest.



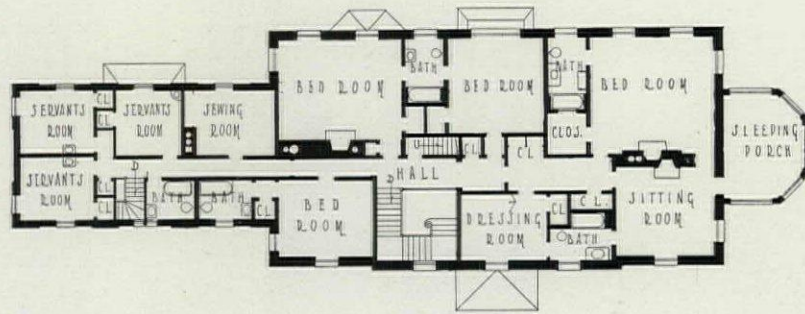
General View, House of James L. Goodwin, Esq., Hartford
Philip L. Goodwin, Architect



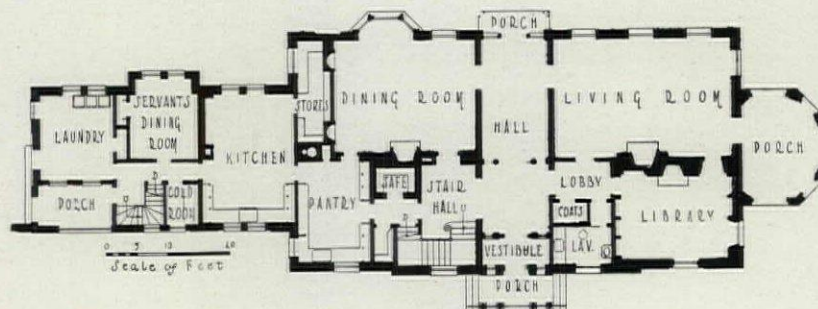
Photos. Amemya

Plans on Back

ENTRANCE PORCH
HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD
PHILIP L. GOODWIN, ARCHITECT



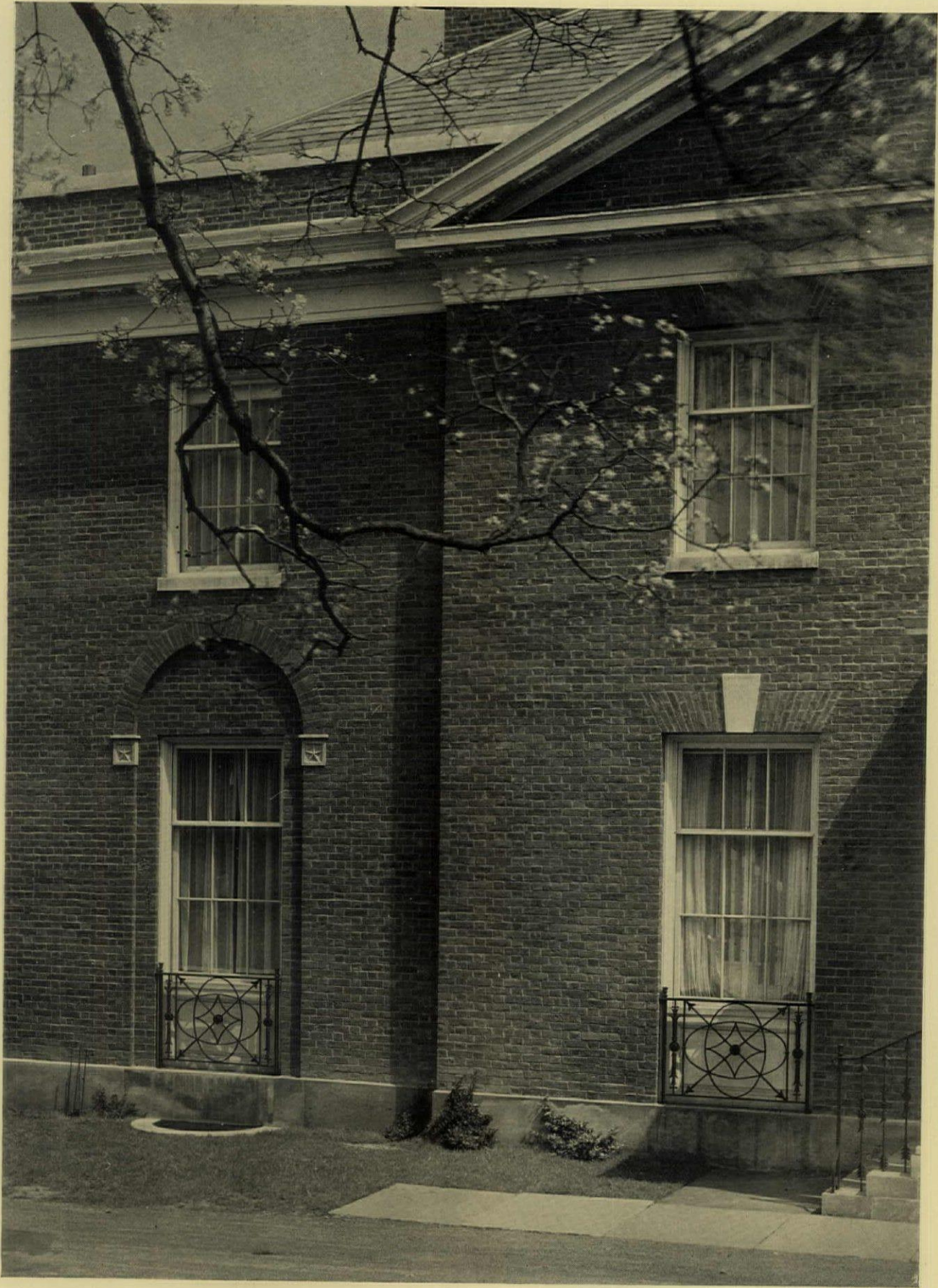
SECOND FLOOR



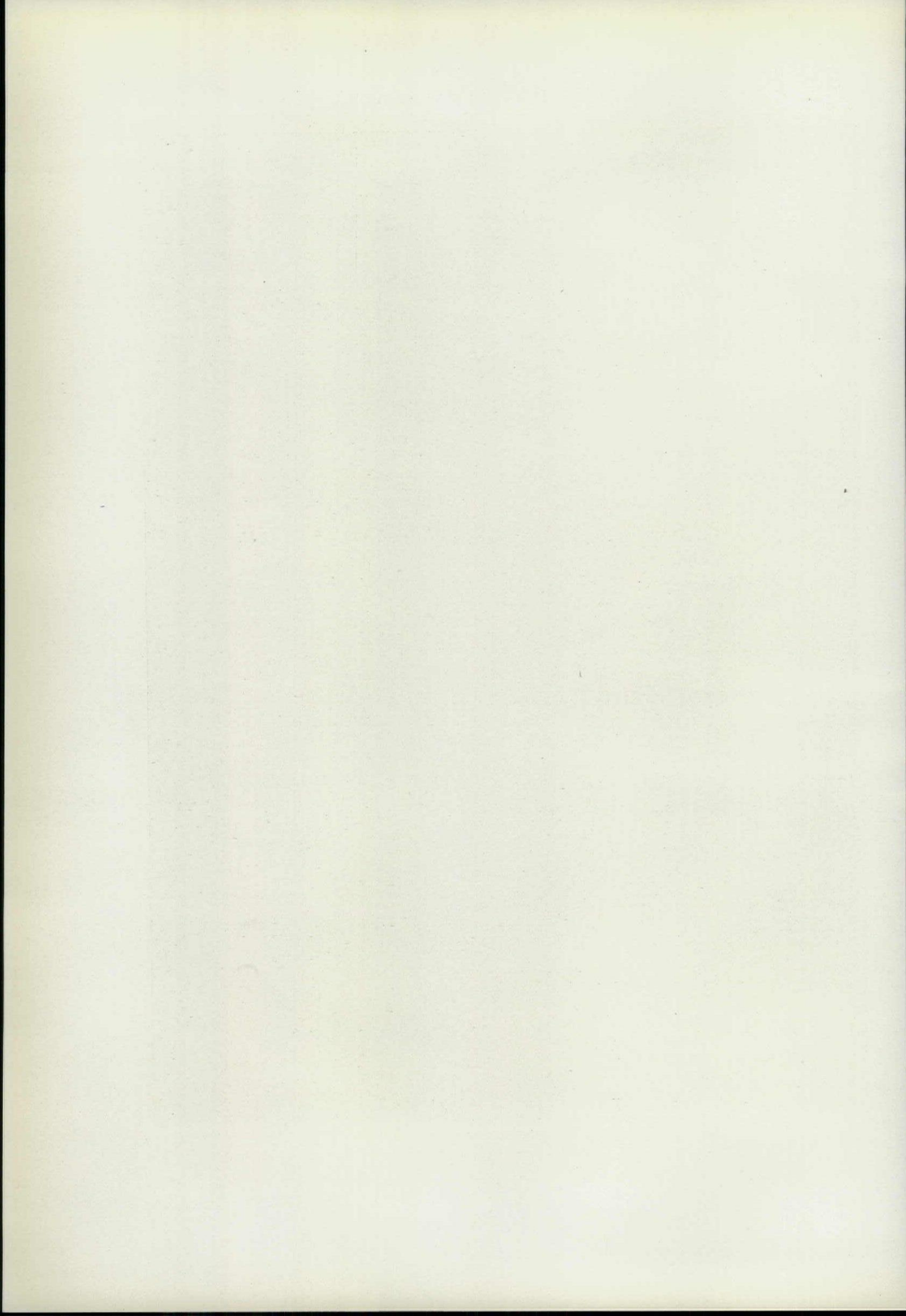
FIRST FLOOR

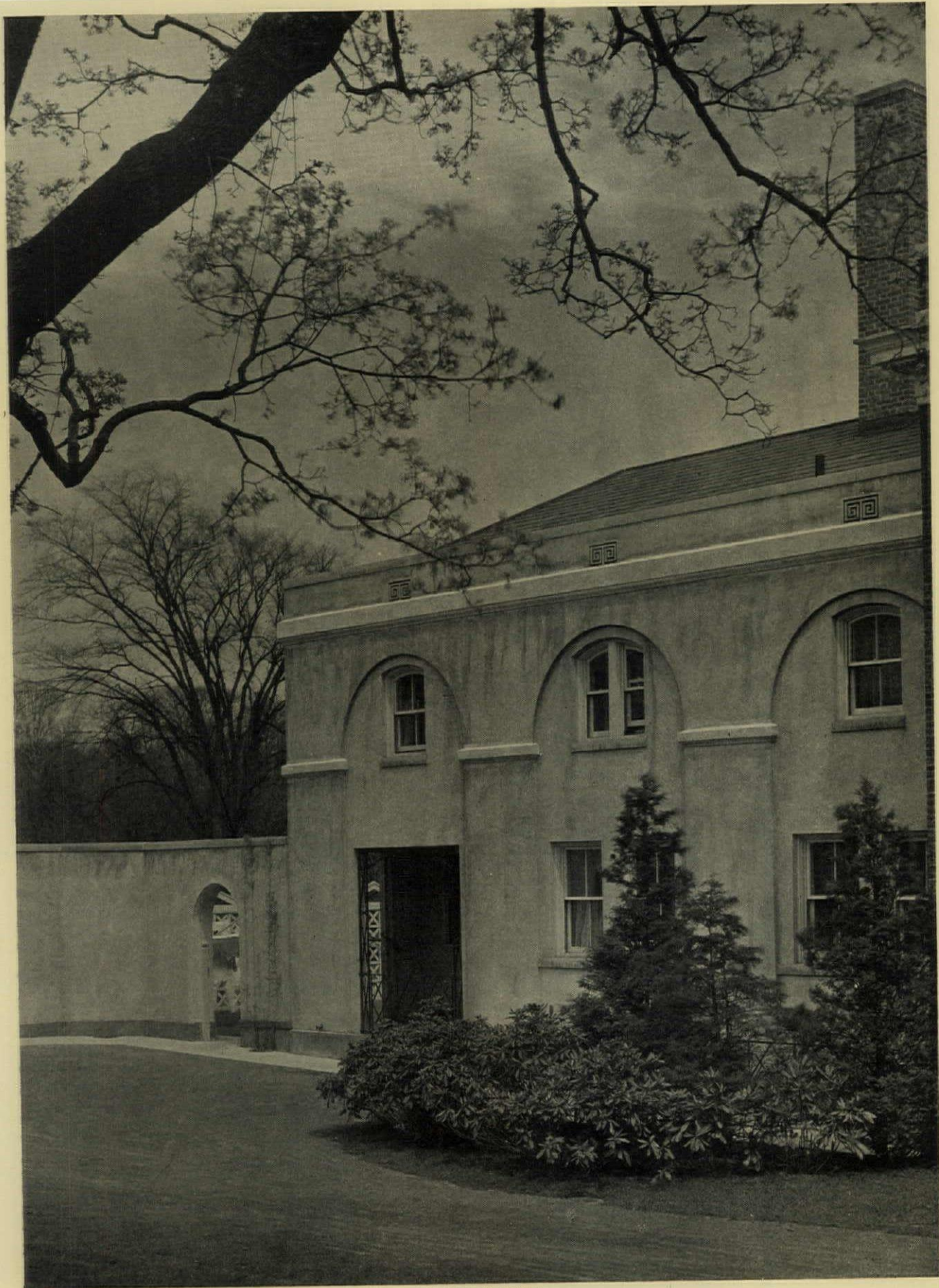
PLANS, HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD
 PHILIP L. GOODWIN, ARCHITECT

Editor's Note. Measured Details Will Be Published in THE ARCHITECTURAL FORUM for May

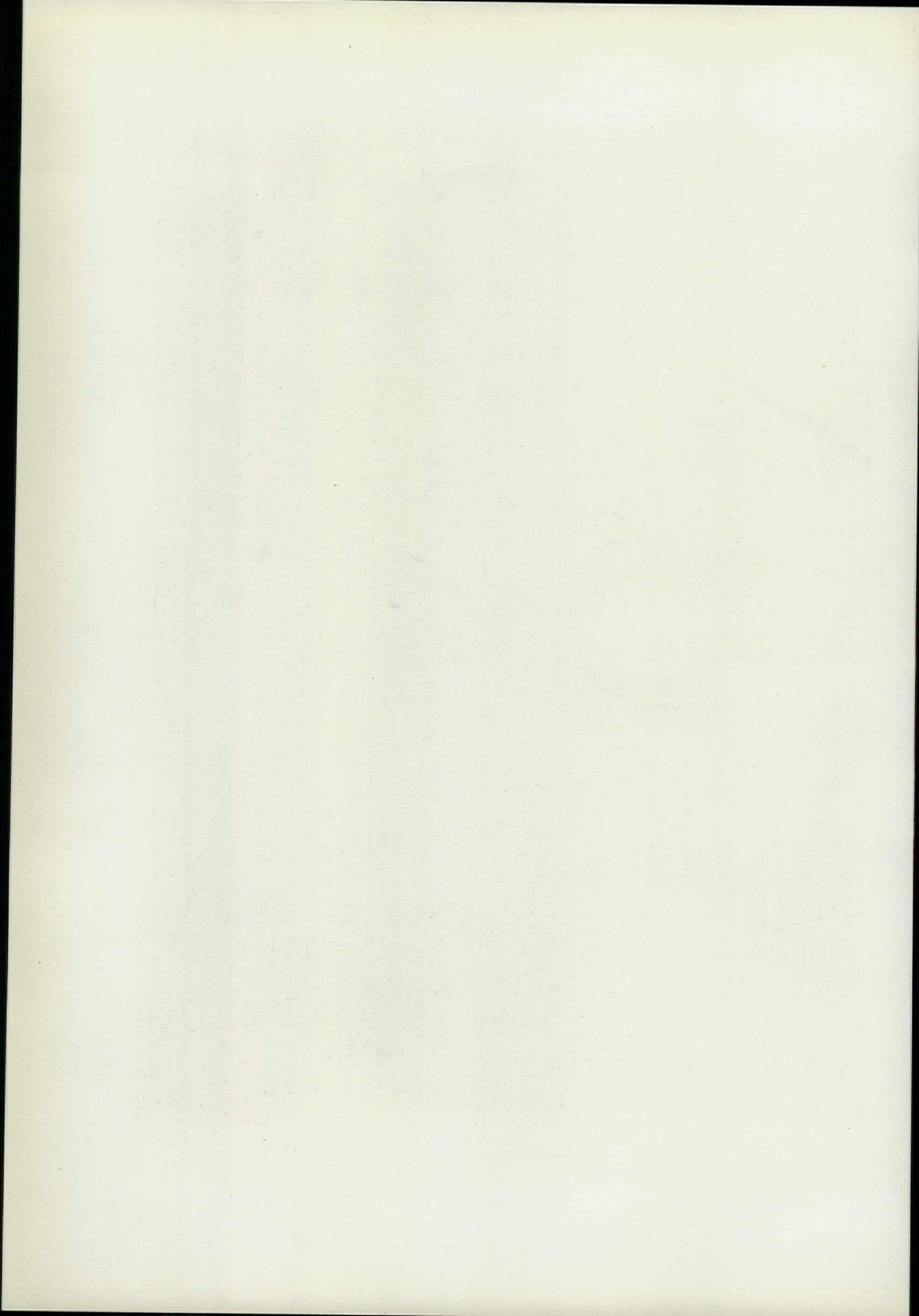


MAIN FACADE
HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD
PHILIP L. GOODWIN, ARCHITECT



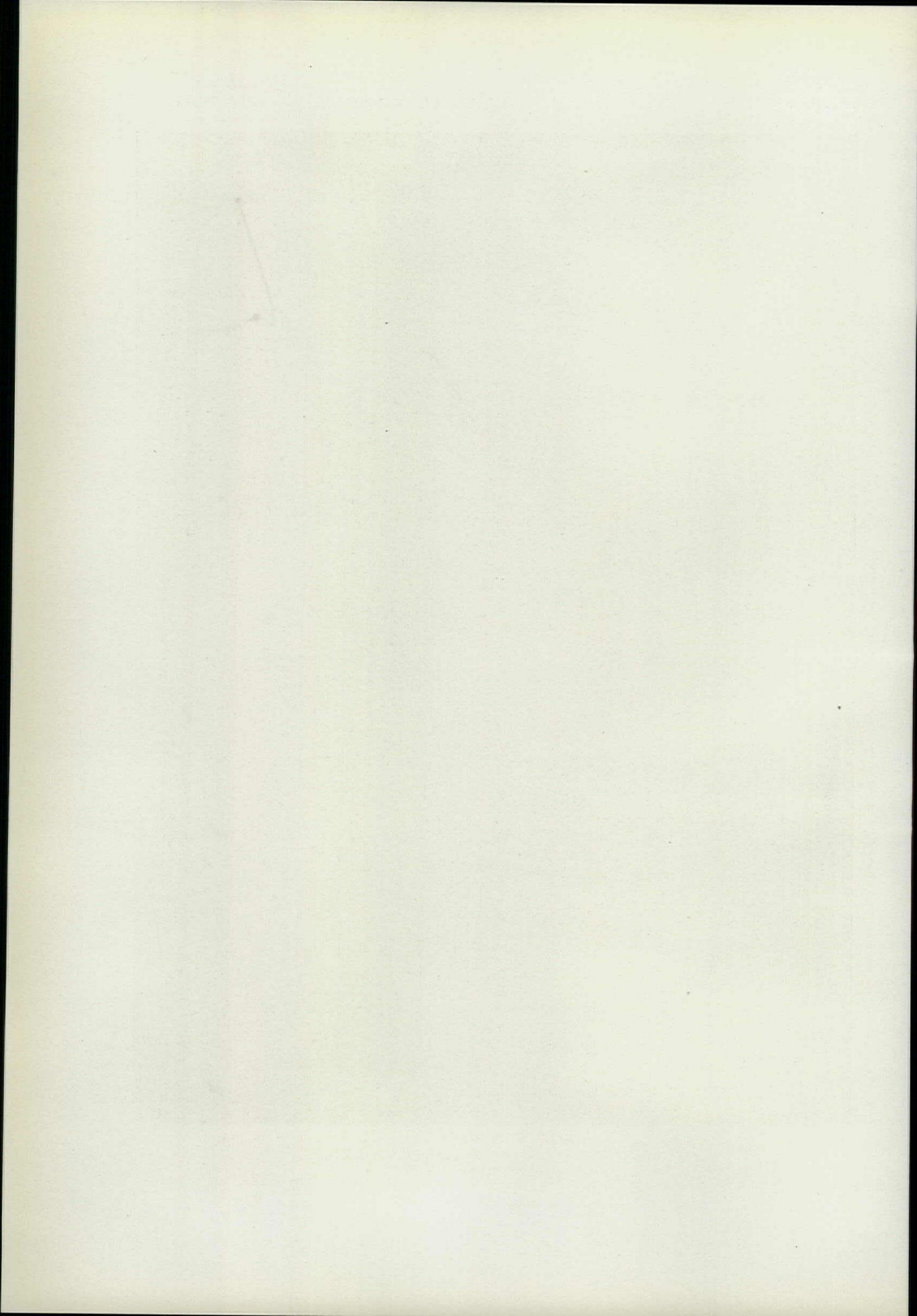


SERVICE WING
HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD
PHILIP L. GOODWIN, ARCHITECT



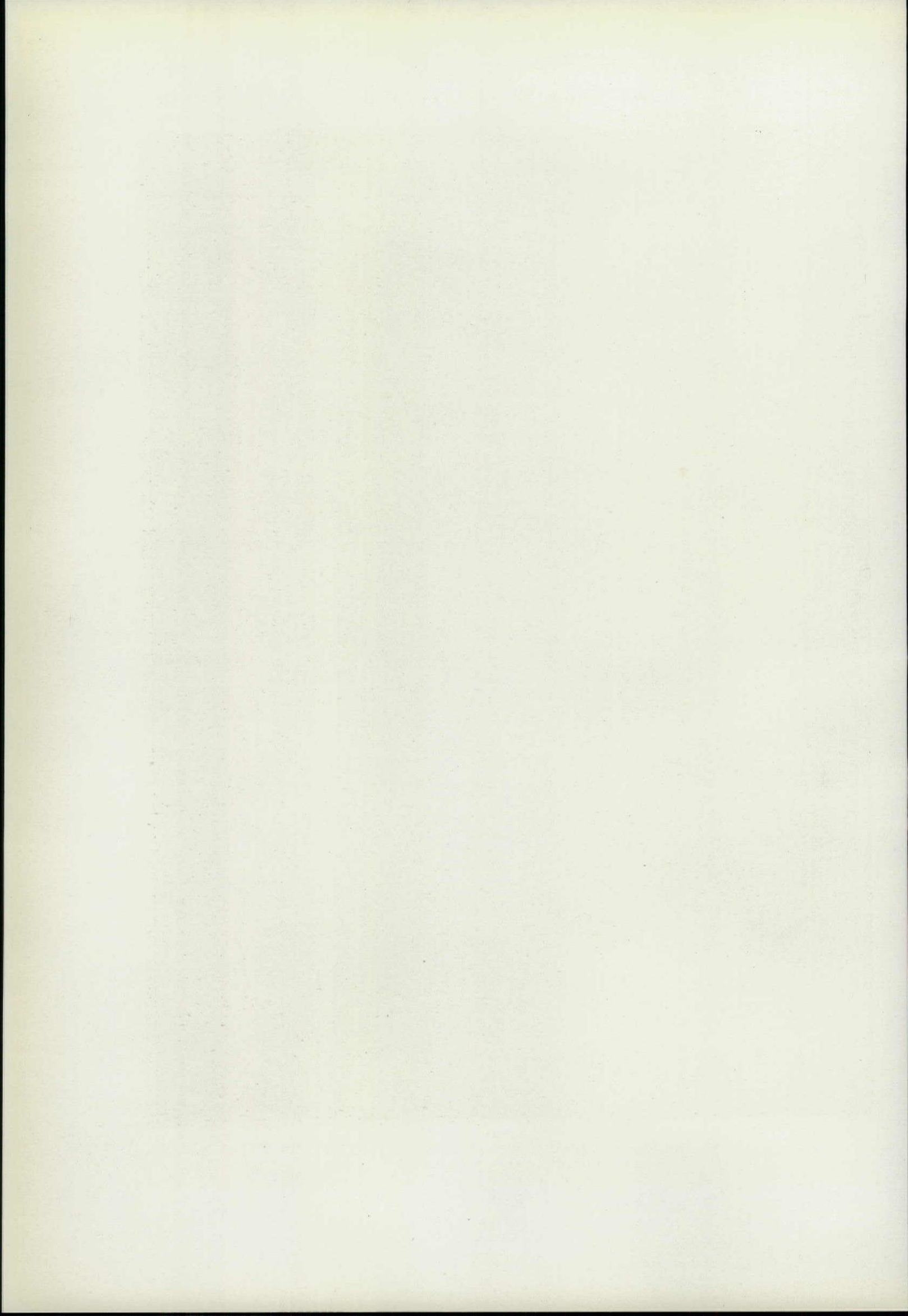


ENTRANCE HALL
HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD
PHILIP L. GOODWIN, ARCHITECT



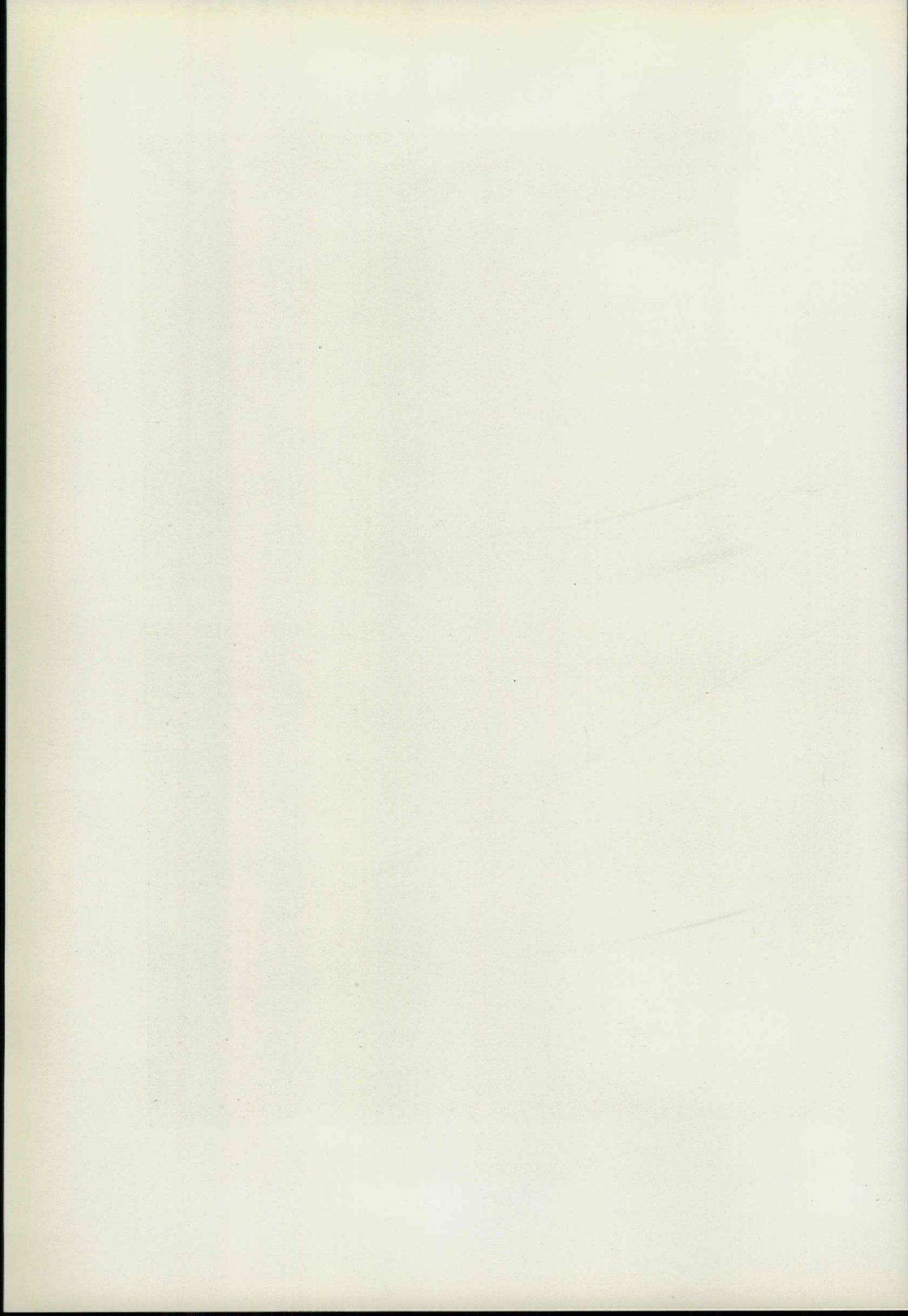


LIVING ROOM DOOR
HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD
PHILIP L. GOODWIN, ARCHITECT





DINING ROOM DOOR
HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD
PHILIP L. GOODWIN, ARCHITECT





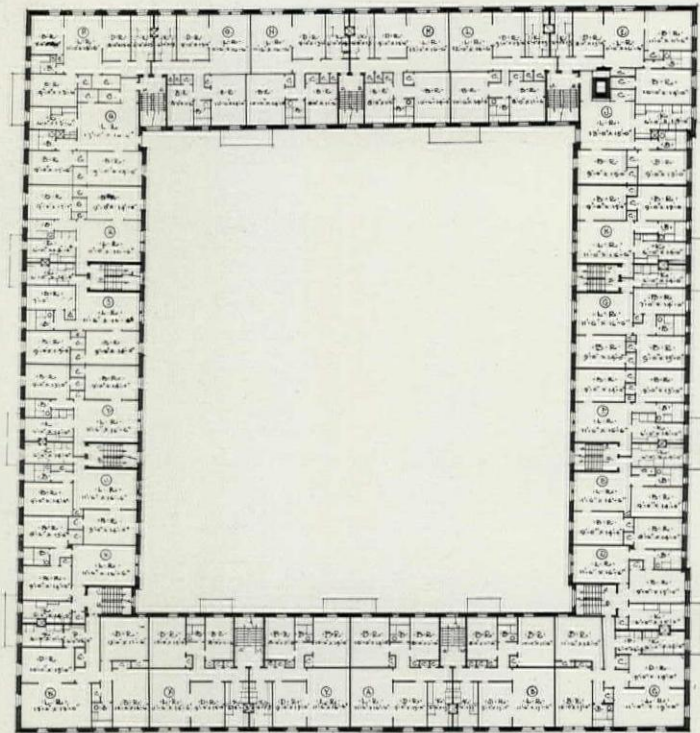
CONCOURSE FACADE



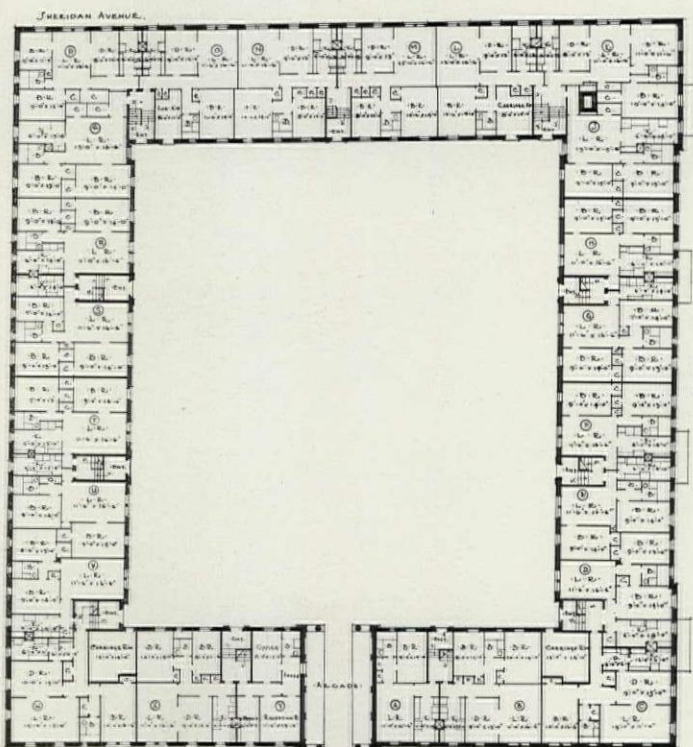
Photos. Kenneth Clark

Plans on Back

COURT FROM ENTRANCE DRIVEWAY
 ASTOR CONCOURSE APARTMENTS, NEW YORK
 AYMAR EMBURY II. ARCHITECT



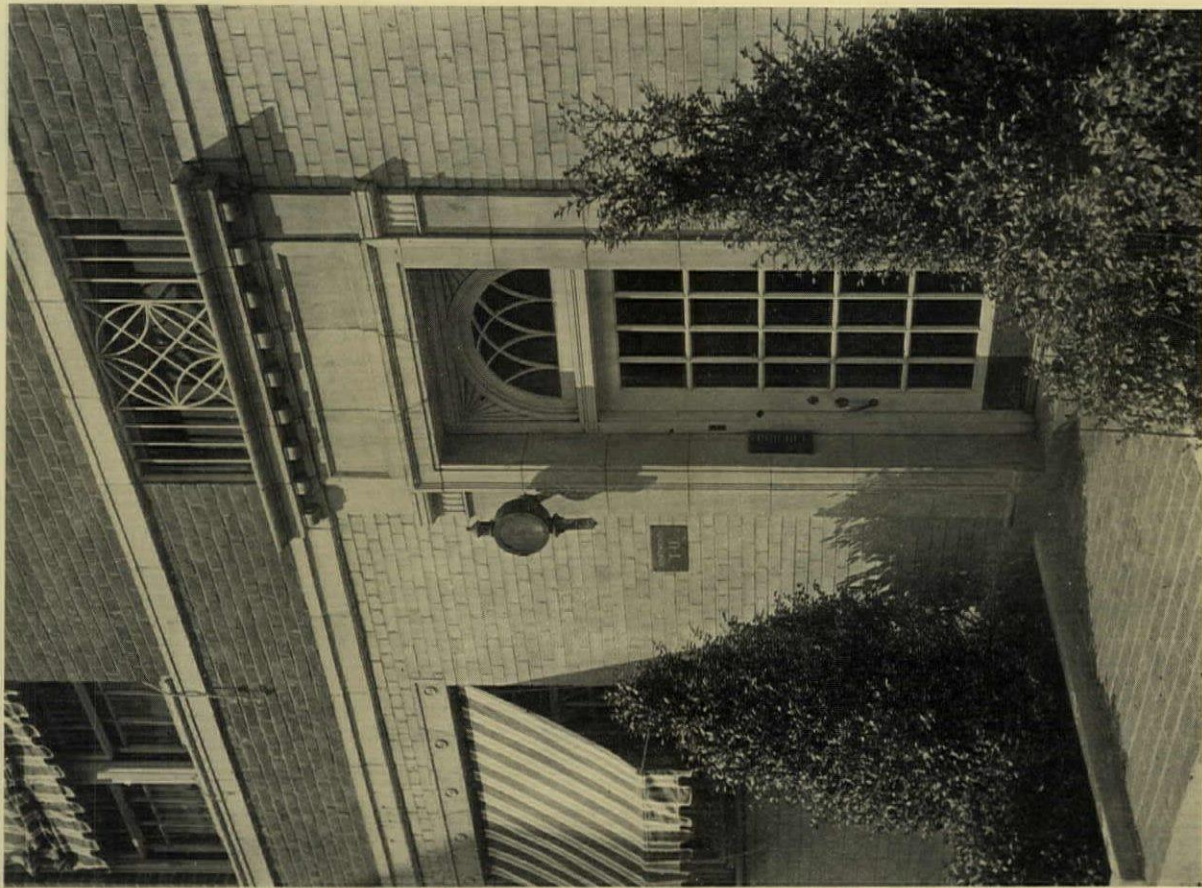
A TYPICAL FLOOR



FIRST FLOOR

PLANS, ASTOR CONCOURSE APARTMENTS, NEW YORK
 AYMAR EMBURY II, ARCHITECT

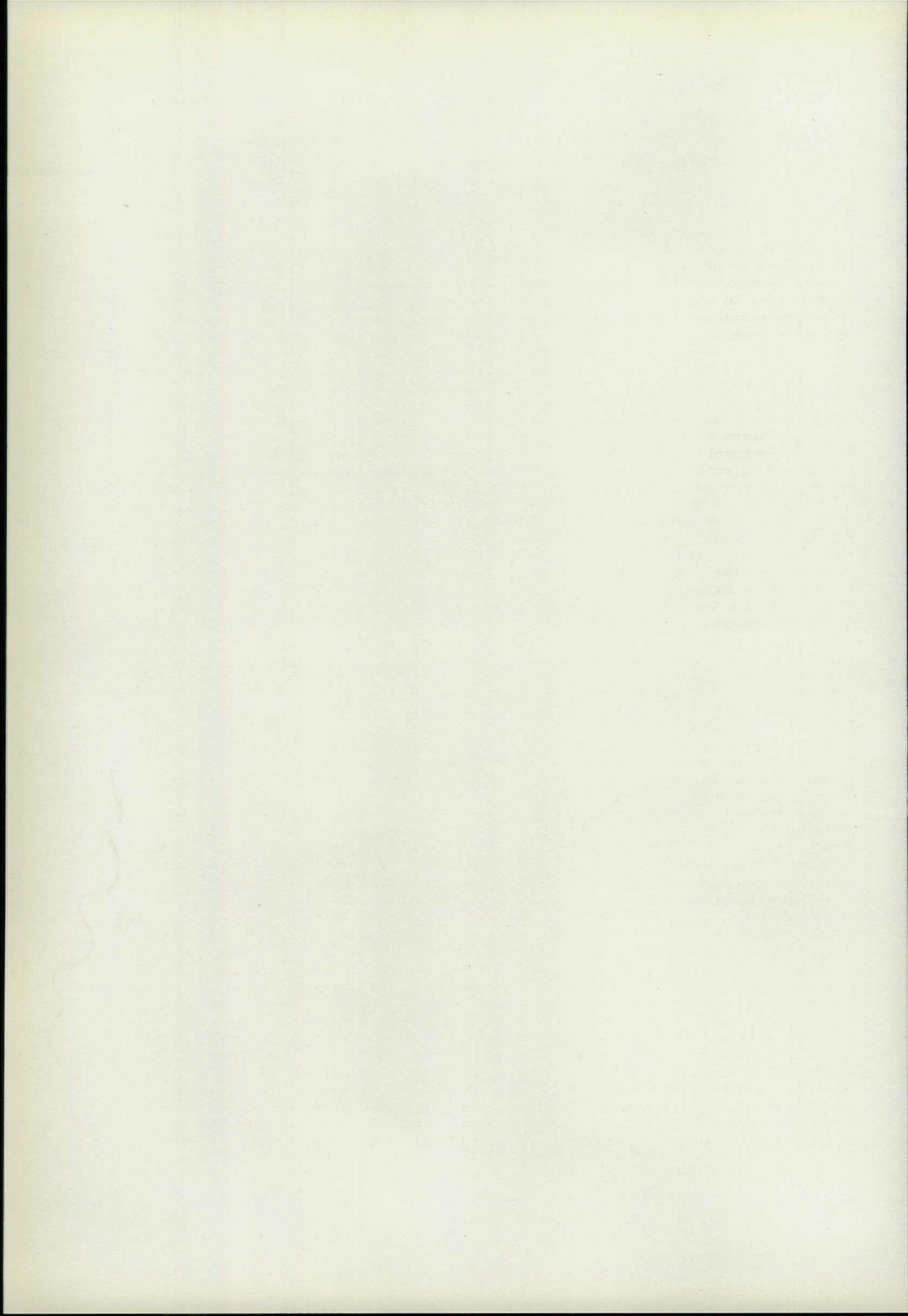
EDITOR'S NOTE. Awarded Honorable Mention, in the Six Story Apartment House Class at the Recent Annual Meeting of the New York Chapter of the American Institute of Architects



DOOR TO APARTMENTS IN COURT
 ASTOR CONCOURSE APARTMENTS, NEW YORK
 AYMAR EMBURY II, ARCHITECT



STREET ENTRANCE TO COURT



AN ARCHITECT IN MOROCCO, PART I

BY

EUGENE F. KENNEDY, JR.
ROTCH TRAVELING SCHOLAR

FEW corners of the old world remain unknown to the American architect and architectural student. In traveling abroad they have visited the most obscure places in their indefatigable search for romance, adventure, new ideas or inspiration. Their infinite curiosity has taken them to lands strange to the everyday tourist, and to towns and hamlets unheard of in countries that are comparatively well known. They have long ago ventured into northern Africa. Tunis and Algeria, as well as Egypt, are rarely omitted from their itinerary.

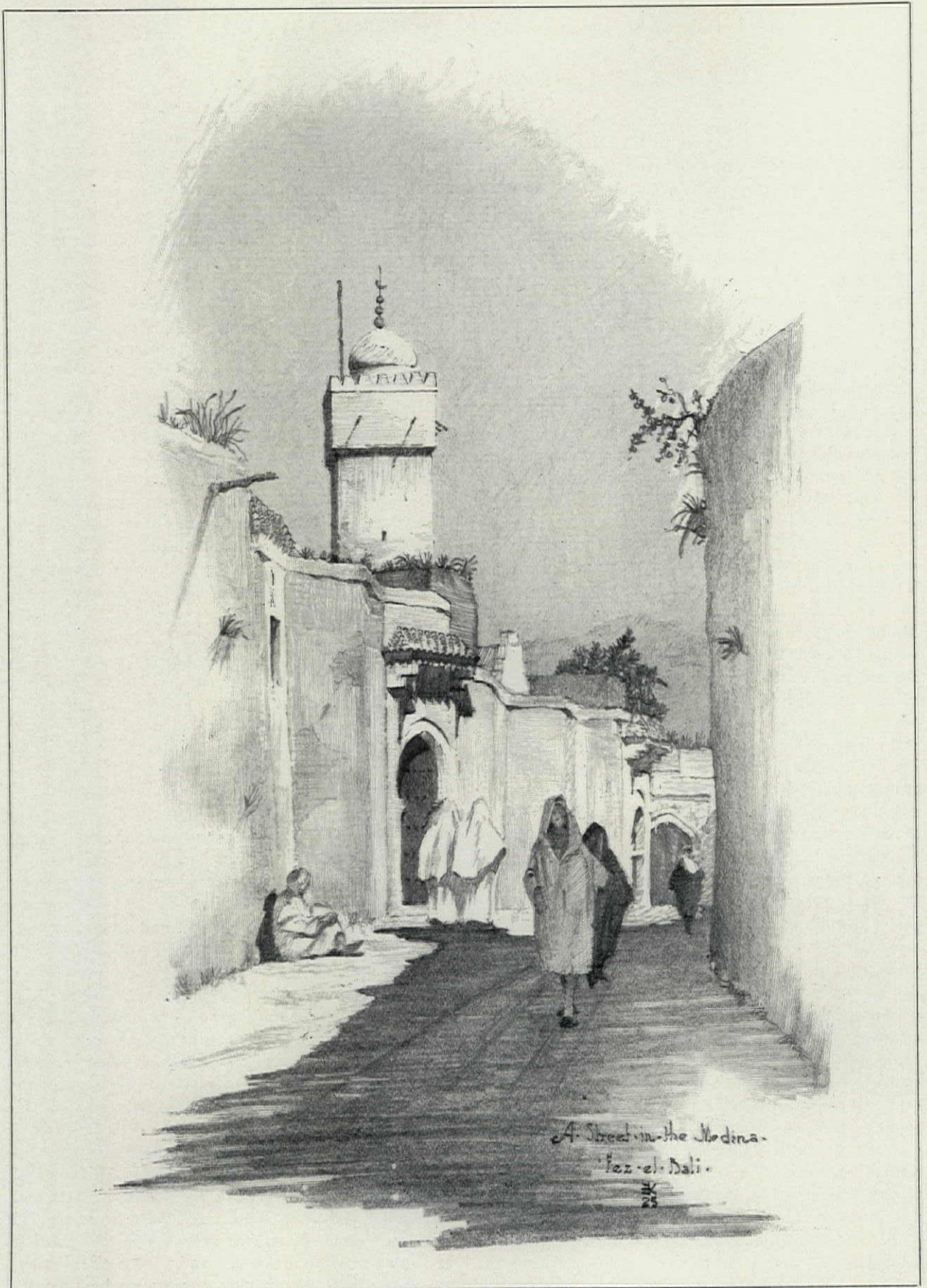
There remains, however, a new land, strange and fascinating, that lies but few miles south of Gibraltar and adjoins Algeria on the east,—Morocco, which but few have ventured to visit. Perhaps this is not to be wondered at; certainly the traveling conditions, even of today, leave much to be desired, especially to one traveling a *letudiant*, when one's pockets are not overlined with gold, and the practice of economy does not permit the best obtainable in hotels. Then again, this land has only recently been opened to the tourist, although it was conquered by the French in the not distant past of 1912. The advent of the World War left no room for thoughts of architectural exploration, nor did a certain Mr. Abdel-Krim make it a safe place for the peaceful brush wielder, when he decided it was about time for another war. However, now that Mr. Krim is safely but a romantic memory, I venture to suggest it as a fitting addition to the itinerary of those who are planning a tour of the old world and who wish to wander from the beaten track of the Cook's tourist.

In rendering an account of its strange people, fascinating customs, and exotic architecture, it may be well to start not at the very borders of Morocco, but a few leagues eastward,—in Algeria, where my trip started, and where it is likely any trip may start. Oran, in Algeria, is the French Mediterranean port of Morocco, though in itself it has nothing of uncommon interest to offer those who have visited the cities of Tunis and Algiers,—more magnificent and quite as picturesque,—but it is from here that we embark westward for Tlemcen, on the first lap of our trip to the land of the Moors.

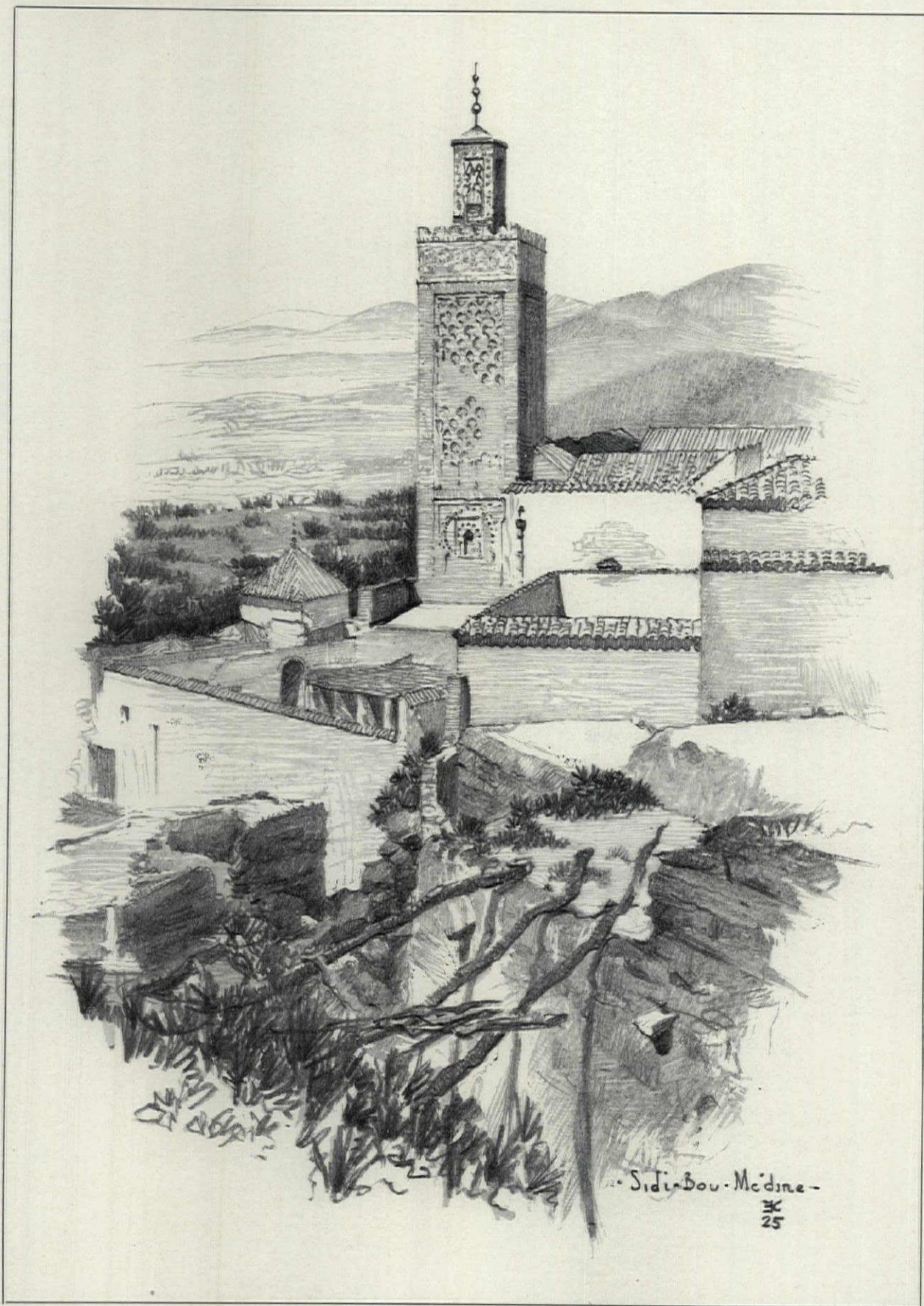
The train carries us through a stern, rugged country, strangely unlike the calm, voluptuous Africa of our imagination, and comparable in severity only to the Andalusian mountain districts of Spain. Here we cross a barren plain, there we slowly climb the slope of a steep mountain. We skirt perilous cliffs, and gaze in rapt admiration at some deep ravine, until our view is obliterated by an inopportune tunnel. Emerging, we zigzag down the mountainous descent to find ourselves once more in the lap of a plain as barren as the first. The barbarian character of the

earth is appalling,—a sterile, blood-red soil, and siena colored rocks, interspersed with a few scraggly low bushes, or tiny clumps of stunted olive trees, warped and twisted as though in anguish at the cruel fate that set them there. Rarely do we see any signs of humanity, and then only in the form of strolling bands of Bedouins, or here and there a lonely herdsman watching over a herd of grazing camels. Upon a hilltop, silhouetted against the setting sun, a solitary horseman dismounts, and prostrates himself at his evening prayers. The fierce grinding of brakes, followed by a sudden, savage jerk of the train, warns us that our destination has been reached. Out we tumble, bag and baggage, to be assailed by hordes of dirty Arab porters, fighting to gain possession of our luggage. Breathlessly we escape from the melee by tumbling into a waiting hotel van,—an antiquated flivver with a rheumatic appearance and an asthmatic cough. No matter. Amid squeals of brakes and springs, the deafening clatter of loose windows and fenders, it plows its way through the crowded streets and stops before the door of our hotel. The less said about the hotel the better. I would not allow my bitterest enemy to spend a night there. Since, I have learned that there is a good hotel in Tlemcen;—it certainly is not the house I chose.

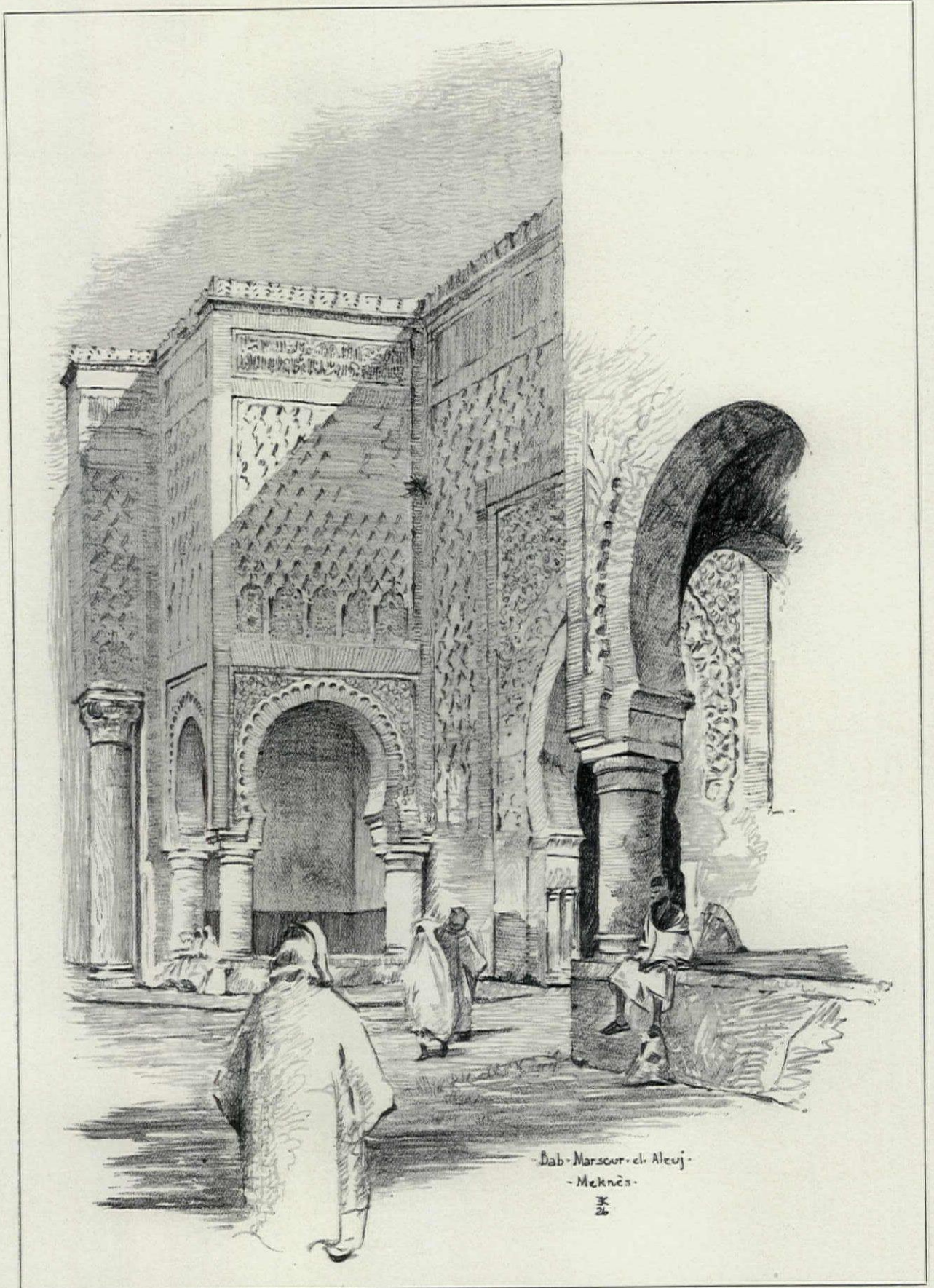
While we are still in Algeria, Tlemcen is distinctly unlike other Algerian towns. To be sure, some few European inhabitants have taken up their residence within its walls, but it is so far beyond the reach of a wide European civilization as to be almost wholly oriental in character. We spend some time exploring the city, peering into strange corners, wondering at the surging crowds of swathed natives, and visiting the mosques and the *medersas*. The mosques in and about Tlemcen are the last we are permitted to enter, for once the borders of Morocco are crossed, we must be satisfied with a hurried glance through the doorways. Let us enter the grand mosque. An attendant comes to the door at our bidding, slips a pair of enormous heelless slippers over our shoes and suffers us to enter. With difficulty and extreme good fortune we manage to keep them from slipping off to lose themselves on the matted floor of the interior. We find ourselves in a huge arcaded hall, supported by a forest of piers. The floors are covered with a woven matting, and the whitewashed walls are encrusted with delicate carving. Here and there a lamp of brass and colored glass sends a weird glow into some obscure corner, or over a squatting Mussulman, who prays or reads from the Koran, unaware of the picturesque appearance he presents with his shoes placed neatly beside him. The inevitable courtyard is a large rectangular affair, surrounded by horseshoe arches, and paved with tiles.



A STREET IN THE MEDINA, FEZ-EL-BALI
FROM A PENCIL SKETCH BY EUGENE F. KENNEDY, JR.

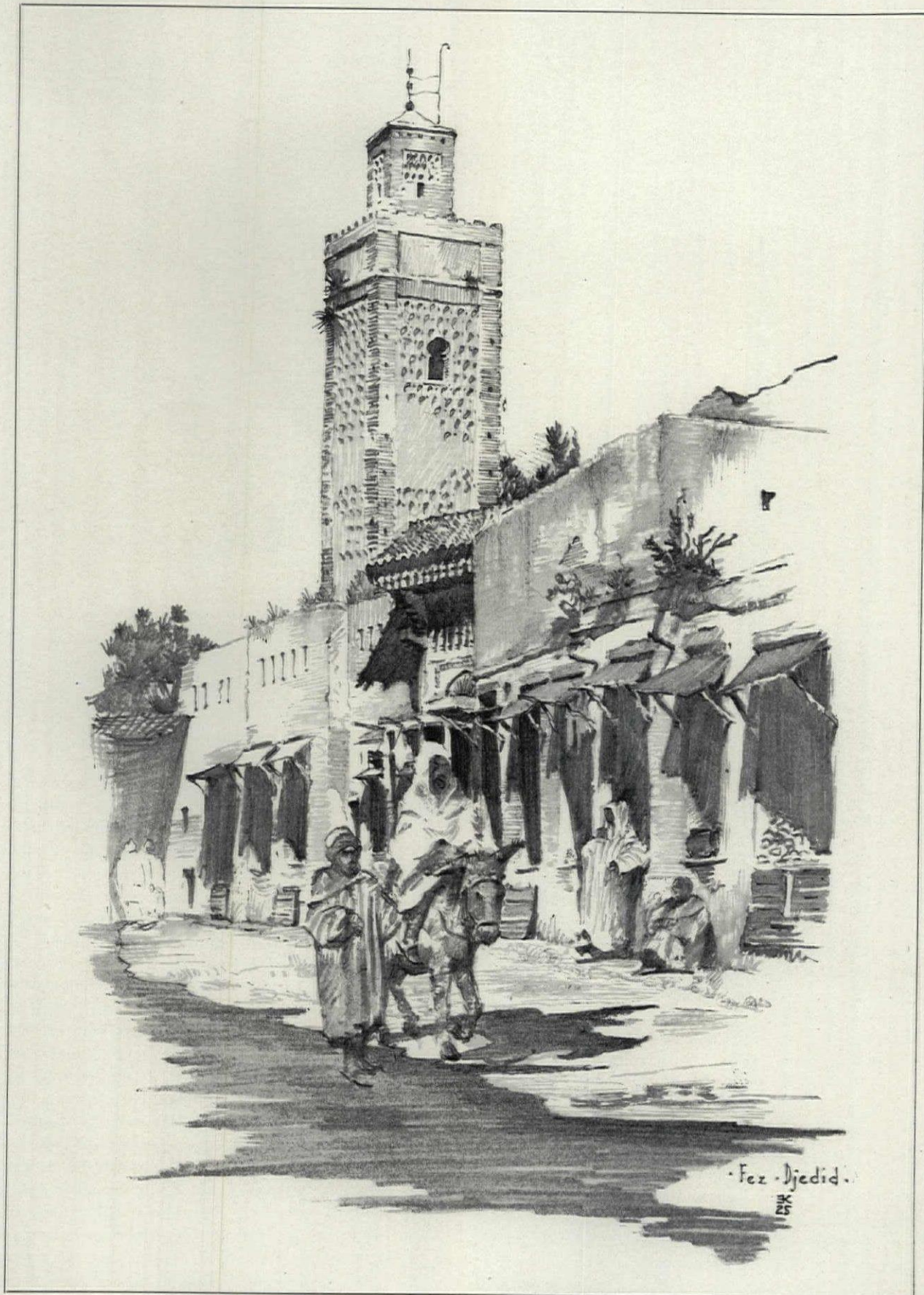


RUINED PALACE AND MINARET, SIDI-BOU-MEDINE
FROM A PENCIL SKETCH BY EUGENE F. KENNEDY, JR.

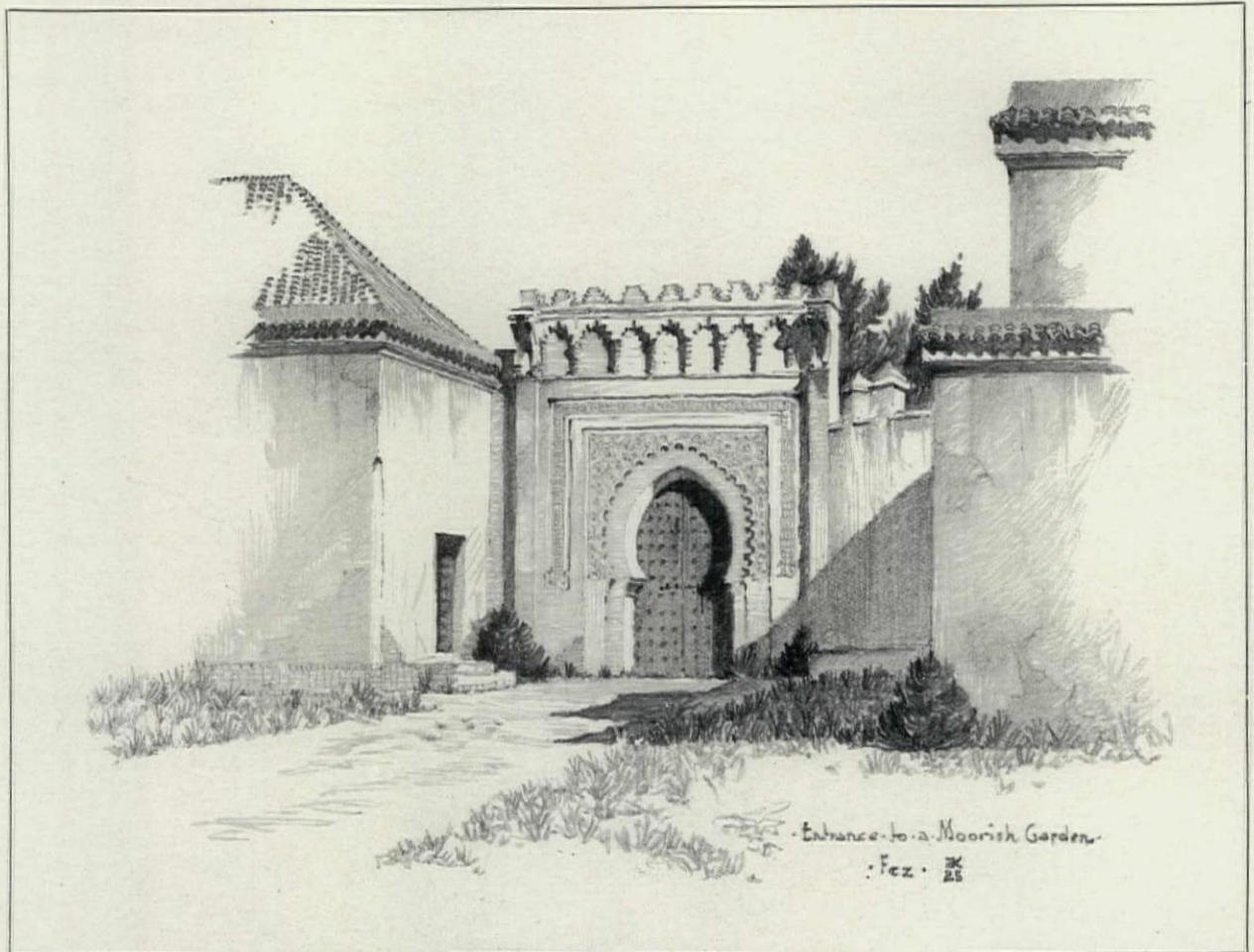


Bab Marsour el Aleuj
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BAB MARSOUR EL ALEJ, MEKNES
FROM A PENCIL SKETCH BY EUGENE F. KENNEDY, JR.



STREET SCENE, FEZ-DJEDID
FROM A PENCIL SKETCH BY EUGENE F. KENNEDY, JR.



Entrance to a Moorish Garden, Fez

From a Pencil Sketch by Eugene F. Kennedy, Jr.

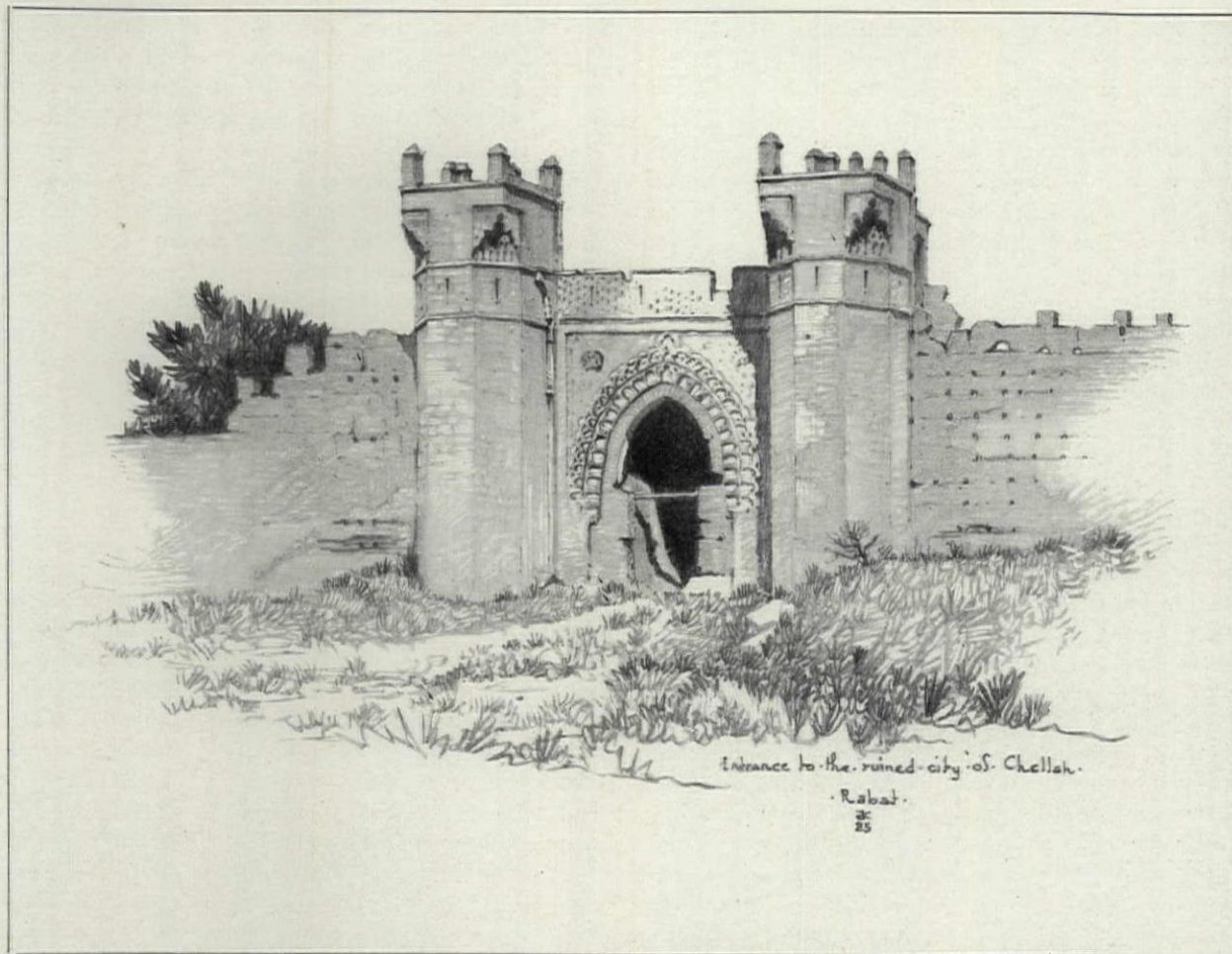
From the center of the courtyard there rises a ceramic fountain, sending heavenward a thin jet of sparkling water, which falls noisily into a rectangular basin.

Without a doubt, the most interesting of the sights one sees at Tlemcen is the tiny village of Sidi-Bou-Medine, perched upon a hilltop, not more than a mile distant from the walls of the larger town below it. Nothing could be more oriental than this tiny village. It is entirely Mohammedan, and the vast ruins of an ancient palace and an exquisite minaret attest to its departed glory and importance. We leave Tlemcen with a sigh. We could easily have gone on exploring its charming mysteries, but the pleasant taste it has given us makes us the more eager to push onward to enjoy presently the far-famed beauty of Fez.

The train takes us as far west as Oudjda, where we are at last within the borders of Morocco,—and what a disappointment our first view of it is! The dust of the streets arises to choke us, and the incomparable filth and squalor of the native quarters send us back nauseated to the more habitable if less picturesque European section.

It is without regret, therefore, that we are awakened at 3 o'clock upon an icily cold morning to take the bus for Fez. Our tickets had been purchased the previous day, when the attendant who sold them

assured us that there were none better at any price. Despite this, we find ourselves sandwiched in among a motley but picturesque gathering. The Arab who occupies the space to our right and on the outside is to be strongly suspected of naïve innocence of soap and water beyond the bare requirements of his religion, that requires him to wash his feet every Friday. On Thursday, however, it is difficult to associate the idea of cleanliness with the Mohammedan faith. The two live chickens he holds by their feet on his knees squawk in unison throughout the journey, and periodically flap their wings either in a futile attempt to escape or in complaint of their discomfort. On our left sits a huge negress, not only bulging beyond the limits of her clothing, but over her immediate companions as well. A pleasant soul she is,—every askance glance at her is rewarded by a broad grin, that stretches from one ear to the other, exposing a flawless set of snow-white teeth. What a ride! It is frightfully cold in this part of Africa until sun-up, and the cold wind nearly freezes us. The combined odor of man and fowl, from which there is no escape, spread as it is by the strong wind, is anything but pleasant. The overlapping portions of the female are nowise comfortable, while the undeniable presence of fleas, with no scratching



Entrance to the Ruined City of Chellah, Rabat
From a Pencil Sketch by Eugene F. Kennedy, Jr.

room, gives us much to think about during the seven hours we spend in traveling between Oudjda and Fez.

As far as Taza we drive over vast wastelands, the nearest approach to a real, honest-to-goodness desert we see. An occasional roving band of natives, and a French fort, garrisoned by coal-black Senegalese troops, are the only evidence we see of human habitation. Beyond Taza the prospect becomes more pleasing. Soon we reach the rings of hills that separate us from Fez. Climbing, descending, skirting a deep ravine in serpentine fashion, we are in constant fear that the least slip will send us tumbling down the steep inclines. Not so the driver; he carries on a nonchalant conversation, his eyes resting more often on the young woman by his side than upon the tortuous road before him! After reaching the height of the last range of hills, we round a corner to get our first glimpse of Fez. What a sight to behold! The sparkling white city, nestling in a cup of land, is spread like a map at our feet, many meters below us. The nearer hills are covered with the silver green of the olive trees and cactus. The more distant hills to the north have a barren, burnt air, while away to the south, the lofty Atlas mountains lift snow-clad summits which seem to extend to the sapphire heavens.

It is quite impossible to put the beauty of Fez into

an expression of words. To use the superlatives really necessary to describe its exotic atmosphere would only create the suspicion that I am a real estate promoter! It is even less possible to capture its beauties with the aid of a pencil, for that medium portrays only a tiny, insignificant corner here and there, whereas every inch of the remarkable city is as fascinating as can be imagined. The subjects too, are a riotous mass of color, impossible to indicate in black and white. Our first glimpse of its busy street crowds, for the moment, all thoughts of architecture from our minds. Our attention is undividedly claimed by interest of the humanity that surrounds us. The first impression is one of extreme bewilderment; we know not which way to turn or what to do. In vain do we spend precious moments in consultation with Mr. Baedeker's maps. They tell us nothing,—we are engulfed within a maze where everyone but ourselves knows exactly where he is going. A little shamefacedly we accept the services of a guide, a handsome youth, arrayed in a long sapphire *burnoose* and coiffured by a red fez with a long black tassel. His services, until we form some idea of the orientation of this labyrinth, are most necessary, as one glance at the complicated twisted mass of *cul-de-sacs* shown on the map will prove. To begin with, Fez is divided

into three different and distinct sections. The largest portion, called "Fez-el-Bali" or "Old Fez," is separated by a distance of some 500 yards from "Fez-Djedid" or "New Fez," which was founded in the thirteenth century. The real new Fez or European city is situated about half a mile southeast of Fez-Djedid. Incidentally, this newest Fez, which in plan is the only part that seems to have any rhyme or reason, enters not at all into our present description.

Starting from the new port of Bou-Jeloud on the outskirts of Fez-el-Bali, the handsome youth of the sapphire *burnoose* conducts us to what appears to be the only main street of the city,—Rue du Tala. It is not more than 15 feet wide—if that—and resembles only a surging sea of colorful humanity, illuminated by dazzling, animated spots of sunlight that creep through the crevices of the trellis covering above. We are carried by the surging crowds back to the days of Aladdin and his magic lamp. Unfolded before our eyes are all the tales of the Thousand and One Nights rolled into one. We pass from a patch of brilliant sunlight into the blinding obscurity of the shadows. We are pressed against leprous walls, which like the blind beggars who squat at them are largely innocent of windows, but are here and there pierced by some haughty portal of a mosque or *medersa* or the more humble windows of some dwelling. Now we come to a section of the street lined with tiny, cell-like shops, called *souks*, and here it seems the confusion is more intense than elsewhere. Our ears are humming with the mighty din of a thousand voices. Merchants sitting crosslegged amid their wares bargain lustily with a group of prospective buyers, each trying to outdo the other in vocal fervor, while porters loudly berate their lagging donkeys. Everyone seems occupied in yelling at the top of his lungs, and above all this din comes the shrill clanging of the water bearer's bell. Our nostrils are assailed by the odor of burning grease, intermingled with the aromatic odors of spices. The odor of man is no less predominant than the odor of animal; in fact, no one odor predominates. Each is as potent as the other, and together they form the odor of Fez. May a like odor never assail my long-suffering nostrils this side of its unique source!

Now and again, some haughty cavalier, arrayed in his fine, immaculate *burnoose*, rides through the fevered crowd astride a richly caparisoned mule, his eyes flashing above a trim beard. Immediate passage is made at his stern cries of "Balek-Balek," but, as water fills the place occupied by a withdrawn object, so does the crowd surge in upon him as he goes by. Half-naked negroes, beggars in rags, jostle us. Indescribably filthy children, and veiled, white-clothed women, wend their way through the tide of restless

humanity. Black men, brown men, men almost white; clean men, dirty men, pleasant odors, nauseating odors, mules, donkeys, dogs, strange sounds, shrill yells,—all these serve to make up the street life of Fez. A constantly varying mob, of no rhyme nor reason, scurrying here and there, afoot, or astride—as far astern as nature permits—of shaggy donkeys! As the day grows old, the steady roar of the street diminishes, and from the tops of the minarets comes the *muezzin's* call, repeated by the rabble below.

An excursion through this maze of twisted alleyways is a succession of surprises. We are greeted at the turn of this corner by a ceramic wall fountain, in the most fantastic and beautiful design. We issue forth from under an archway, to be confronted by a stately minaret of brick and tile, that rears itself from out the squalid buildings at its feet, while a bud-shaped dome beside it is strongly silhouetted against the azure sky. Here we come upon a magnificent portal of a mosque, or a *medersa*. If it be of the former, we must content ourselves with a hasty glance through it, but this happens to be that of a *medersa*, and our Christian feet are suffered to enter. Before doing this, it might be wise to mention that a *medersa* is a college to which the young men of the Empire come, to learn the Koran; in other words, it is a theological school of Morocco. Passing through a superb bronze doorway and up a few steps of faience and marble, we find ourselves in a tile-paved, rectangular court. The dado is composed of innumerable tiles of many colors, arranged in a most intricate diaper pattern, and capped—at about eye-height—by an Arabic inscription of black and white tile. Above this chiseled plaster walls recall to our minds a piece of ancient Brussels lace. Can this possibly be the work of man? Some time ago, we marveled at the delicacy of the plasterwork of the Alhambra in Spain, but that is coarse and heavy in comparison to these cobwebby walls of Morocco. The windows of the upper stories, admitting light and air to the cells of the students living there, are covered with lattices of spun wood, resembling thousands of spools joined together in criss-cross designs. Crowning all this, and enframing the cloudless blue of the heavens, is a heavy cedar cornice, supported on huge brackets and stalactites, delicately carved—as though in rivalry with the plasterwork below—and once covered with brilliant colors, long since departed with the weather of yesteryears. Our gaze descends to rest upon the placid waters of the rectangular pool in which all this minute beauty is reflected. This is a description of all the *medersas* in Fez, yet it is a description of no one in particular. They are all varied, one from another, in a wide array of designs and *motifs*, wherein lies much of their charm.

SMALL BUILDINGS

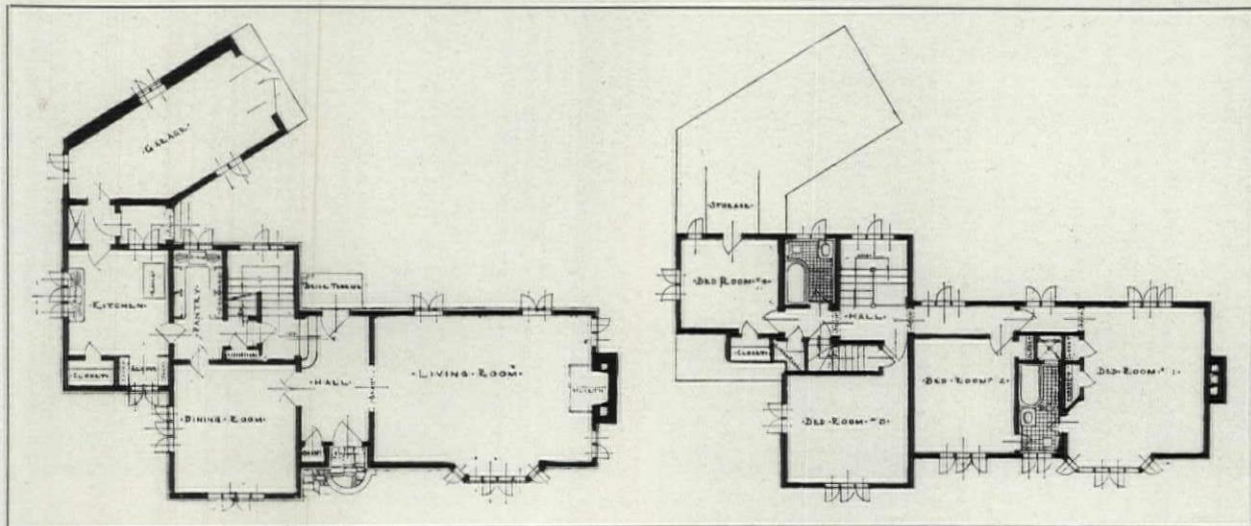


Photos. John Wallace Gillies

HOUSE OF FRANK HARWOOD, ESQ., BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT

ON a rocky and wooded hillside in one of the popular residential districts of Westchester County, among the many attractive houses recently designed and built by Lewis Bowman, architect, the house of Frank Harwood, Esq., has many interesting and artistic features. A combination of wood

vener and stucco on wire lath and wood frame, there is an undeniable charm about this simple, straightforward English design. The metal casement windows are well proportioned and properly spaced, giving wide wall surfaces to catch the filtered shadows of the foliage surrounding the house. The

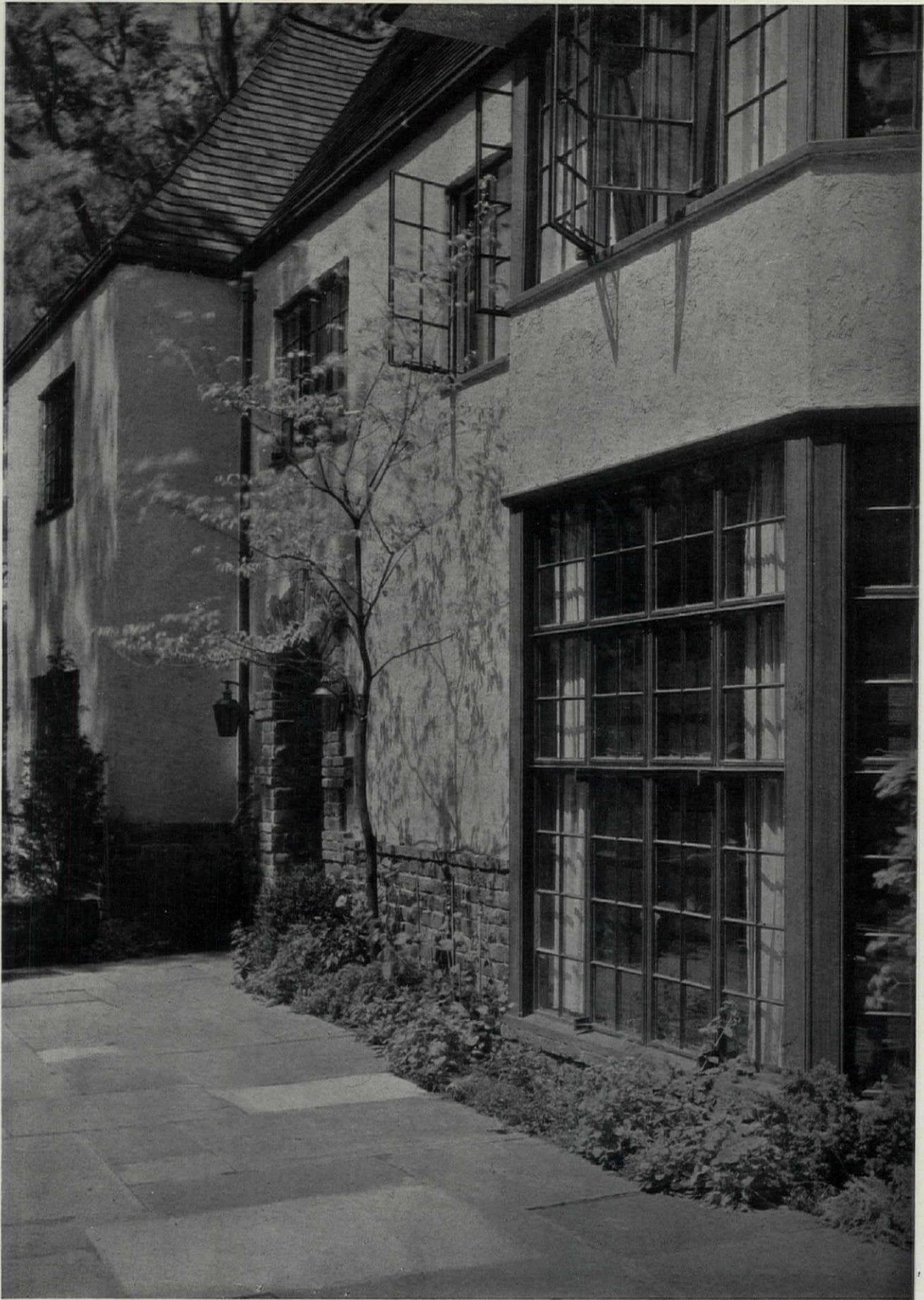


FIRST FLOOR

SECOND FLOOR



STEPS LEADING FROM THE ROCK GARDEN UP TO THE ENTRANCE TERRACE
HOUSE OF FRANK HARWOOD, ESQ., BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT



ENTRANCE TERRACE
HOUSE OF FRANK HARWOOD, ESQ., BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT



LIVING ROOM

HOUSE OF FRANK HARWOOD, ESQ., BRONXVILLE, N. Y.

LEWIS BOWMAN, ARCHITECT

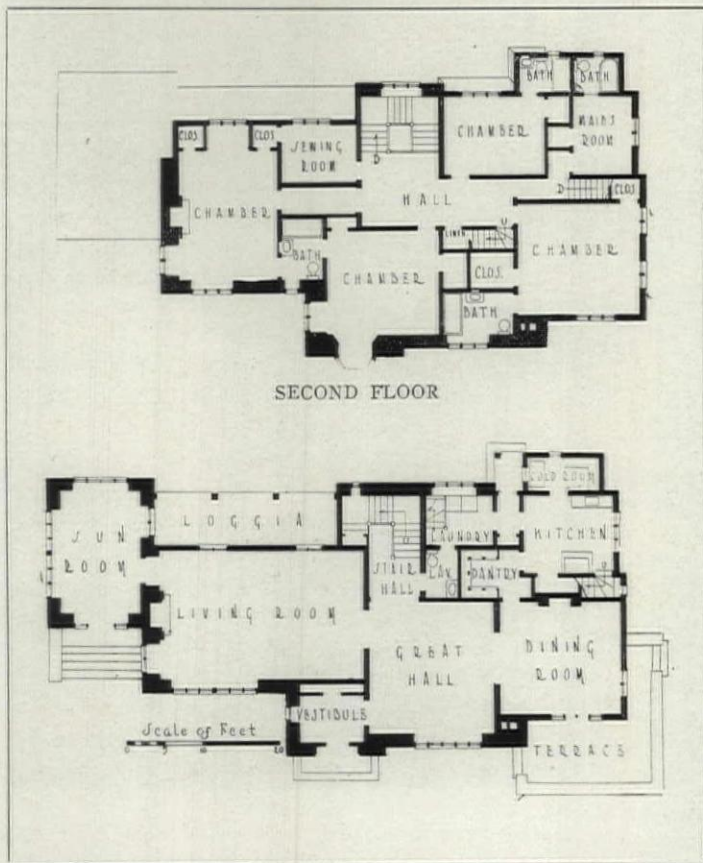


ENTRANCE DOOR

roof has a height and a pitch sufficiently steep to add character to the design and to permit comfortable rooms on the third floor. The dormers which light and ventilate these rooms do not appear on the front elevation. Rich greens and dull browns and reds are the color stains of the shingles used to produce a marked contrast between the high roof and the severely plain stucco walls. The texture of the stucco itself is exactly right, being neither too rough nor too smooth. In the illustrations the excellent texture of the stucco can be studied and appreciated. In its total lack of ornamental detail, such as door and window trim and cornices, this house suggests the best type of modern English domestic architecture. It might well have been designed by such a master as Sir Edwin Lutyens. The shallow bay window with its overhanging roof pleasingly breaks the long sweep of the front facade. The projection of this bay is repeated with greater emphasis in the dining room wing, which makes a strong terminal feature at one end of this facade. The flagstone entrance terrace is successfully separated from the wilderness of outcropping ledges and underbrush by a low fieldstone wall. Rough stone steps lead from this terrace to a rock garden, appropriately located in the midst of the woods. Regarding the equipment of this house, the architect reports that an oil-burning hot water system was used for heating. Paint instead of wallpapers was used on the interior walls for decorative purposes. The design of this house could hardly have been more successful.



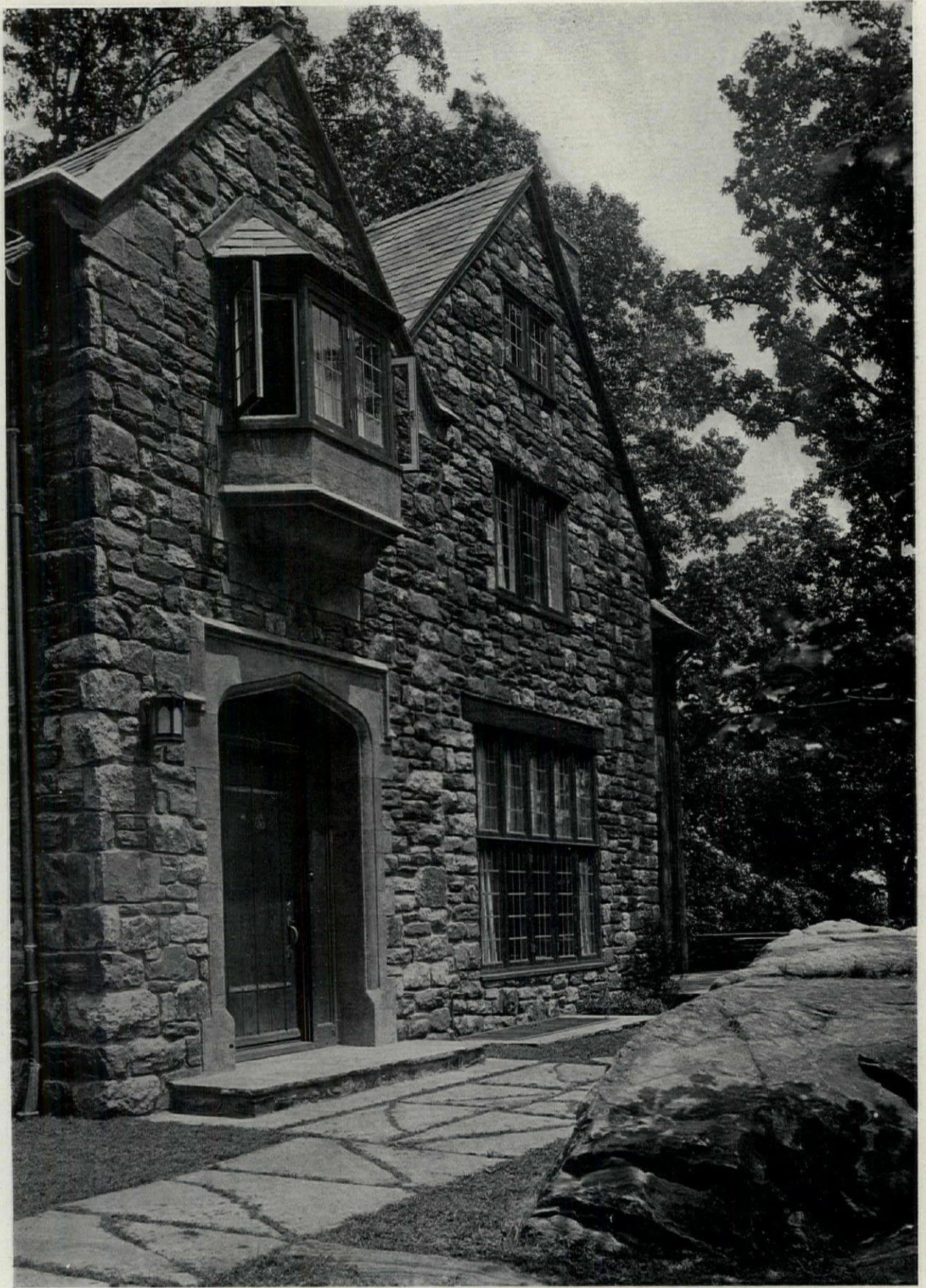
HOUSE OF DR. ARTHUR H. MERRITT, FIELDSTON, N. Y.
W. STANWOOD PHILLIPS, ARCHITECT



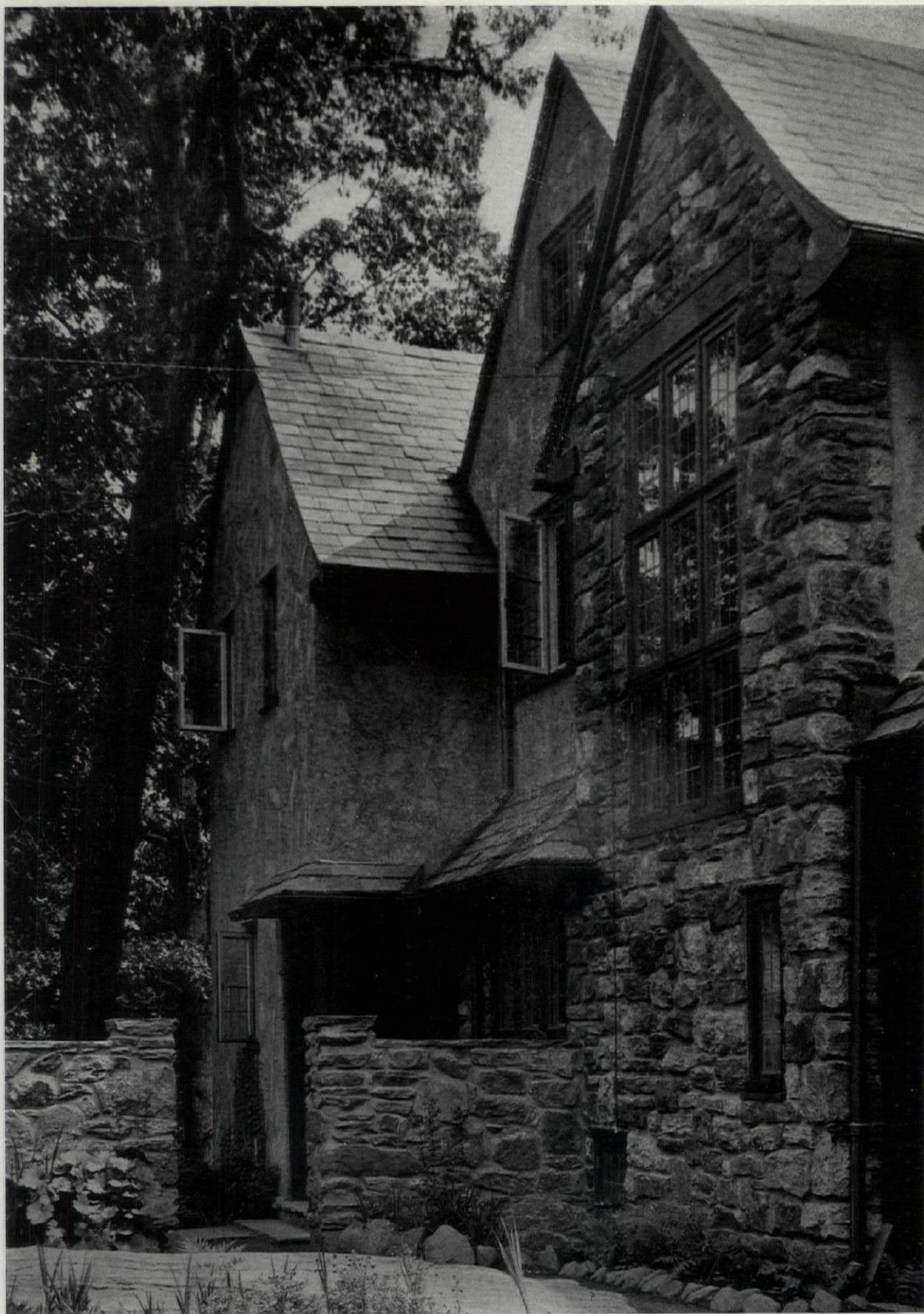
SECOND FLOOR

FIRST FLOOR

THIS typical English stone house was designed with the idea that when finished it should appear to belong on its site, and that it should give the impression of having been designed for the picturesque location where it stands. To achieve this purpose, the Cotswold type of English manor house was chosen as being particularly appropriate for use in a rugged and well wooded type of country. The materials used were rough fieldstone, laid up to a fairly flat surface, and rough-finished stucco. The stone used was taken from the site and broken up so as to lay to fairly horizontal joints. There is undoubtedly more variety of color and greater textural charm in this type of stonework than is found in the carefully laid, smooth-finished stonework of the Cotswold cottages. In regard to the construction of this unusually picturesque and artistic house, the architect says that rough-textured slate was used for the roof, white wood detailed in the early Georgian style for the interior finish, oak in antique finish for the floors, and a vapor system for the heating. The house was completed in July, 1921 at the cost of approximately 65 cents per cubic foot.



MAIN ENTRANCE
HOUSE OF DR. ARTHUR H. MERRITT, FIELDSTON, N. Y.
W. STANWOOD PHILLIPS, ARCHITECT



GARDEN ENTRANCE
HOUSE OF DR. ARTHUR H. MERRITT, FIELDSTON, N. Y.
W. STANWOOD PHILLIPS, ARCHITECT



WILD GARDEN ADJOINING HOUSE
HOUSE OF DR. ARTHUR H. MERRITT, FIELDSTON, N. Y.
W. STANWOOD PHILLIPS, ARCHITECT

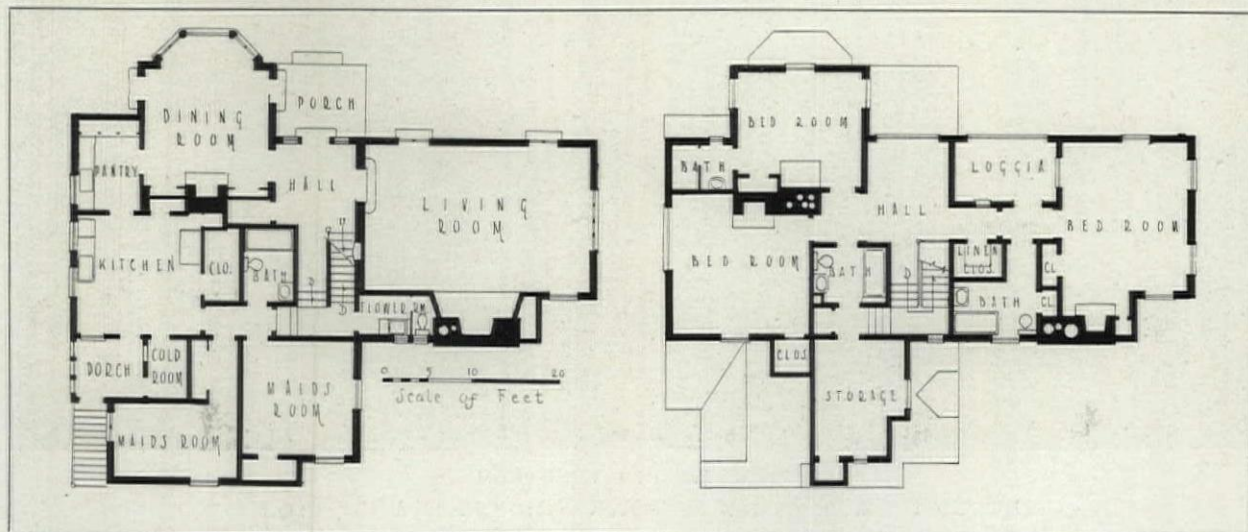


Photos. Frances Benjamin Johnston

HOUSE OF MRS. JAMES M. TOWNSEND, GREENWICH, CONN.
EDWARD CLARENCE DEAN, ARCHITECT

ON a rocky knoll near the end of Mead's Point, looking out over Long Island Sound through trees a century old, stands this simple and homelike English house. The many casement windows, the tiny covered porch, the hospitable looking brick-based bay window and the recessed loggia on the second floor are the salient features which give

charm and individuality. The general construction was stucco on wood lathing above stone and brick foundations. The roof is covered with black slate, metal casements were used, the floors are oak and composition, and heating is by hot water. Completed in April, 1926, the cost of the house was approximately 75 cents per cubic foot, or about \$32,000.

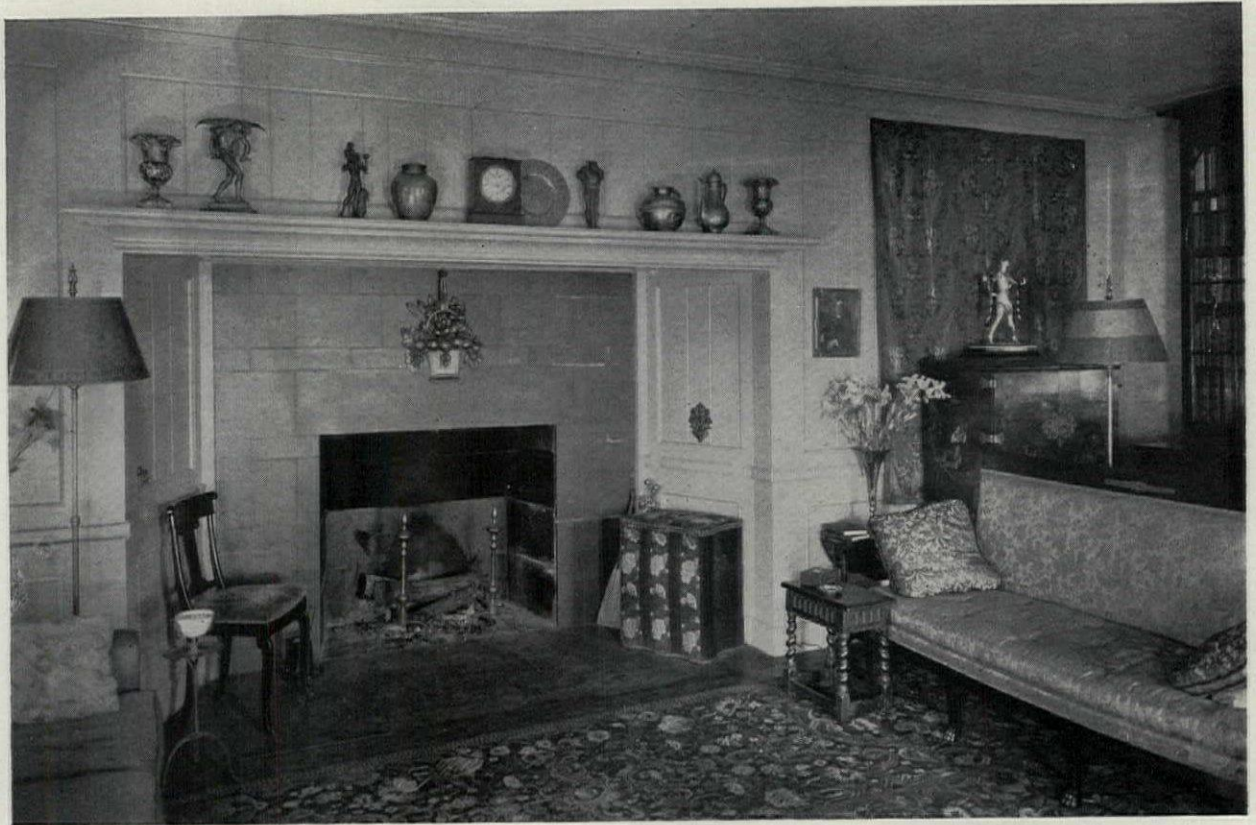


FIRST FLOOR

SECOND FLOOR



SERVICE ENTRANCE AND GARAGE



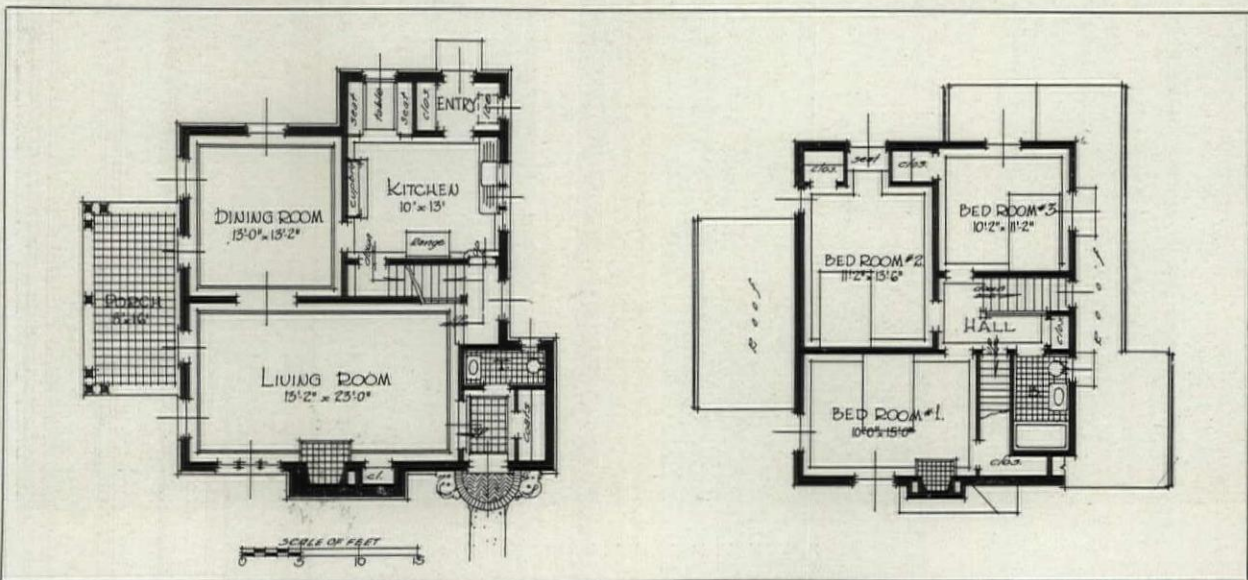
FIREPLACE IN LIVING ROOM
HOUSE OF MRS. JAMES M. TOWNSEND, GREENWICH, CONN.
EDWARD CLARENCE DEAN, ARCHITECT



HOUSE IN STUCCO AND HALF TIMBER, BAYSIDE, N. Y.
R. C. HUNTER & BRO., ARCHITECTS

HERE is another interesting example of an unusually picturesque house in the English style. Characteristic of English and French farmhouses, the windows are small and few. One of the successful and artistic features of the design is the closed-in living porch, the roof of which is a continuation of the steep pitched roof of the house it-

self. Constructed of hollow tile covered with stucco, with wood shingles used for the roof and wood casements for the windows, chestnut for the interior millwork and rough plaster for the interior wall finish, it was possible to build this house at a cost of 50 cents per cubic foot, or about \$13,900 in 1927. The cubic contents are 27,800 feet.



FIRST FLOOR

SECOND FLOOR



SOUTH END AND ENTRANCE DOOR
STUCCO HOUSE IN THE FRENCH STYLE, BAYSIDE, N. Y.
R. C. HUNTER & BRO., ARCHITECTS

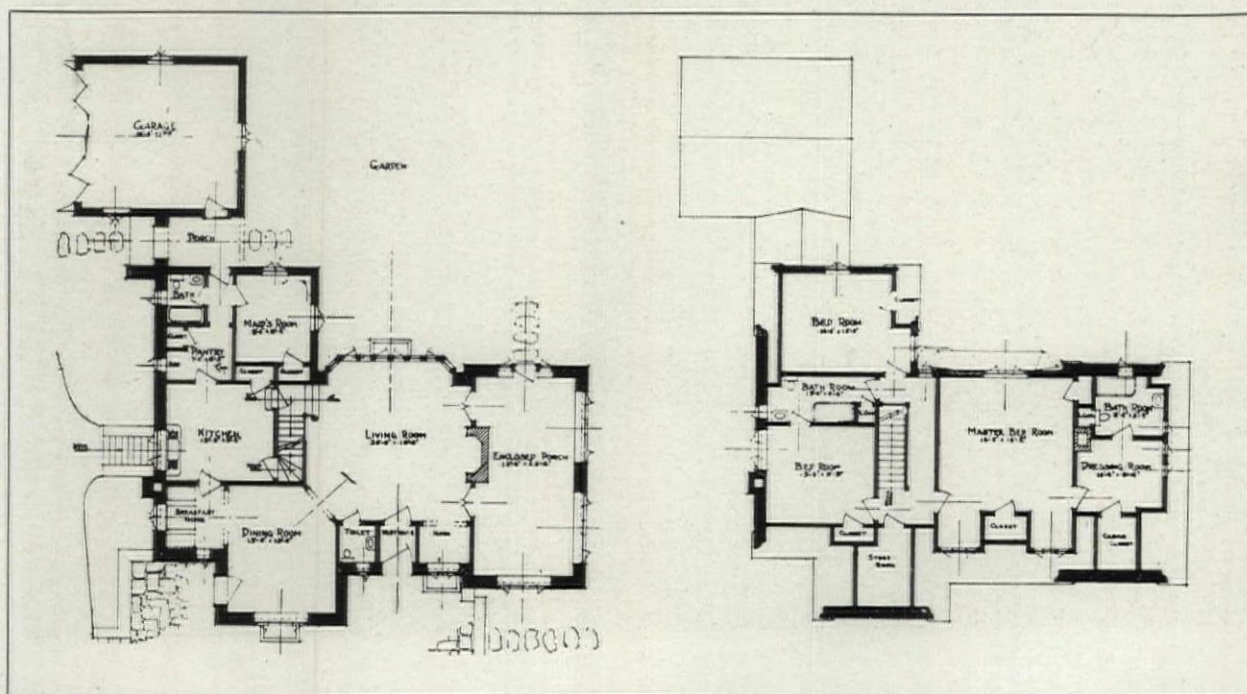


Photos. George H. Van Anda

HOUSE OF W. H. DEWAR, ESQ., JENKINTOWN, PA.
HENRY L. REINHOLD JR., ARCHITECT

THE many gables of this low and homelike stone house suggest the Cotswold cottages, but the character of the stonework and the large casement and dormer windows are more American in appearance than English. The house and garage, which are connected by a small loggia or porch, are well grouped as regards both the utility of the plan and the beauty of the general proportions of the whole group. It is well designed in relation to its sur-

roundings, and seems to spring naturally from the meadow in which it stands, this effect being secured partly by the use of an informal rock garden surrounding the house. For the most part, the exterior walls are of local quarry stone, with green, purple and brown slate roof. The interior trim is of yellow poplar, with special English oak trim in the living room. The building was completed in 1927 at a cost of \$24,971, or about 45 cents per cubic foot.



FIRST FLOOR

SECOND FLOOR

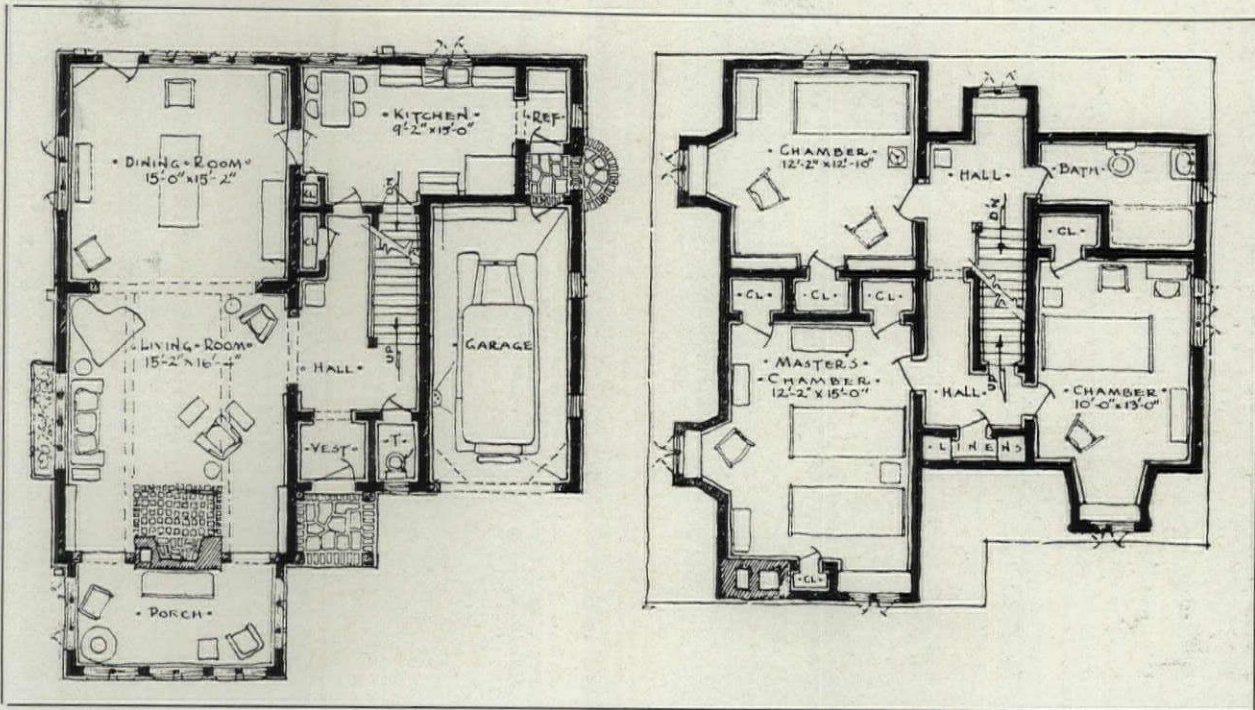


ENTRANCE TERRACE
HOUSE OF W. H. DEWAR, ESQ., JENKINTOWN, PA.
HENRY L. REINHOLD, JR., ARCHITECT



Photos. George H. Van Ande

HOUSE OF ANTON WALDEIER, ESQ., BELLEROSE, N. Y.
ANTHONY J. C. WALDEIER, ARCHITECT



FIRST FLOOR

SECOND FLOOR

THE first thing that will strike one on examination of this illustration is the unusual treatment of the chimney, where the bricks of varying sizes are laid in haphazard fashion. The effect produced is rather bizarre. The details of the rest of the house are fairly conservative and in keeping with good English precedent. Although the dormers are pleasantly generous in size, the windows in them are sufficiently small to give the proper English note. In designing small houses in the English style,

American architects should remember that in the English prototypes the windows are usually small. In a climate blessed with sunshine only a few days out of the year, small windows are practical, since the smaller they are the more cold and dampness they keep out. One of the advantages of using the English country house style for American small houses is that it is convenient and appropriate to use casement windows, which provide the maximum of fresh air when opened, as well as maximum light.



ENTRANCE TERRACE
HOUSE OF ANTON WALDEIER, ESQ., BELLEROSE, N. Y.
ANTHONY J. C. WALDEIER, ARCHITECT

INTERIOR ARCHITECTURE

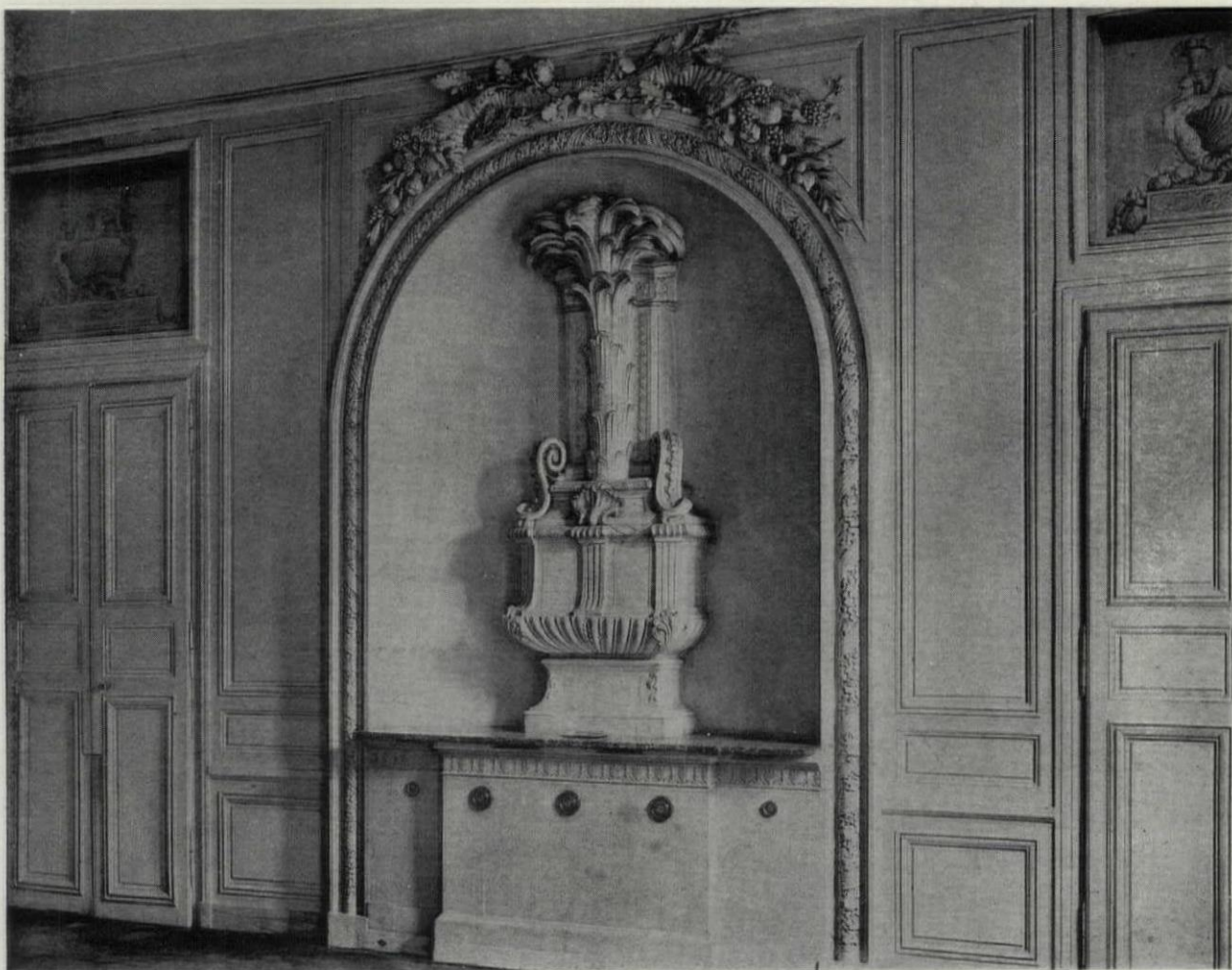
HOTEL GOUFFIER DE THOIX, PARIS

TEXT AND MEASURED DRAWINGS BY C. HAMILTON PRESTON

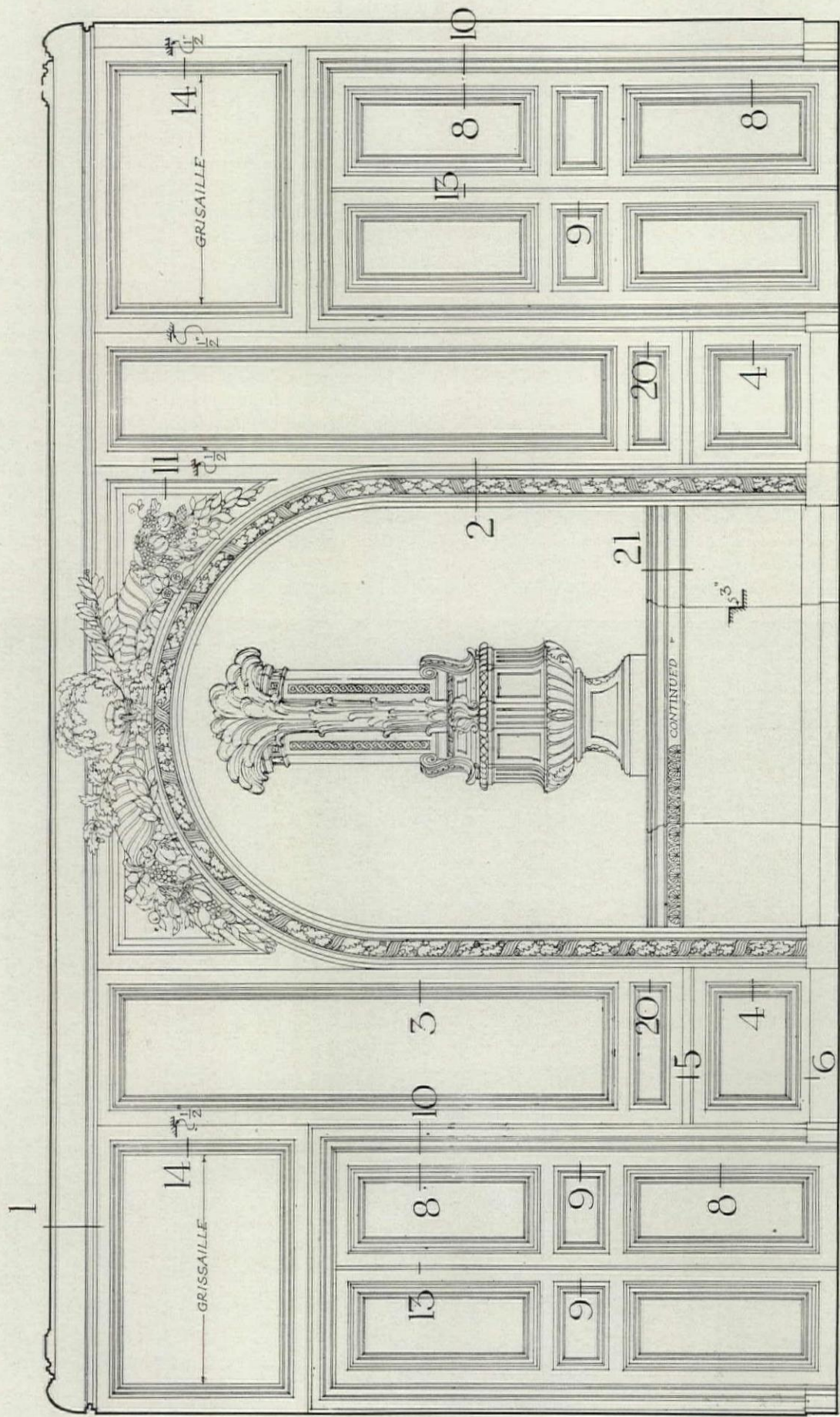
HOTEL GOUFFIER DE THOIX, 56 Rue de Varenne, was built about 1746 by Gouffier, Marquis de Thoix, a man of great fortune, which he had inherited and to which he added greatly by a very advantageous marriage. Like so many of the hotels in the grand manner of the Faubourg St. Germain, the Hotel Gouffier de Thoix is very imposing, grandly planned, and distinguished in design. Although the interiors throughout are most sumptuous, the subject of our sketch stands out from all the others by its almost severe plainness and the boldness of its conception. One can with difficulty judge from the illustration the scale of the room, with its niches; hence the value of scale drawings and details.

The paneling, mouldings and cornice are simple and vigorous, and the design symmetrical and balanced. Over the doors occur simple designs in *grisaille*, and nowhere in the room, except in the niches, is there any attempt at decoration. But the niches are remarkable for their size, boldness and

vigor. The large architrave mould is richly ornamented in its middle member with an oak leaf *motif*, while over the arch is a most extraordinary decoration, a composition of cornucopias, wreaths and sprays of laurel and oak leaves. The whole design is tremendous in scale and assertive to the last degree. In one of the niches is placed a very decorative porcelain stove, beautiful in design, while in the other is a huge fountain vase of rare design and ornamentation. Both these niches are painted unusual pastel shades of light red, yellow, green and blue, while the walls of the room are gray. The marble floor in black and white with an octagon and square design, is very elegant. Another feature is the built-in portions of the niches with marble tops which serve as a base in either case for the stove and the fountain vase. There is probably no Louis XVI interior in all France so commanding in scale and so vigorous. At the same time it is restrained, and creates an impression of quiet taste and dignity.



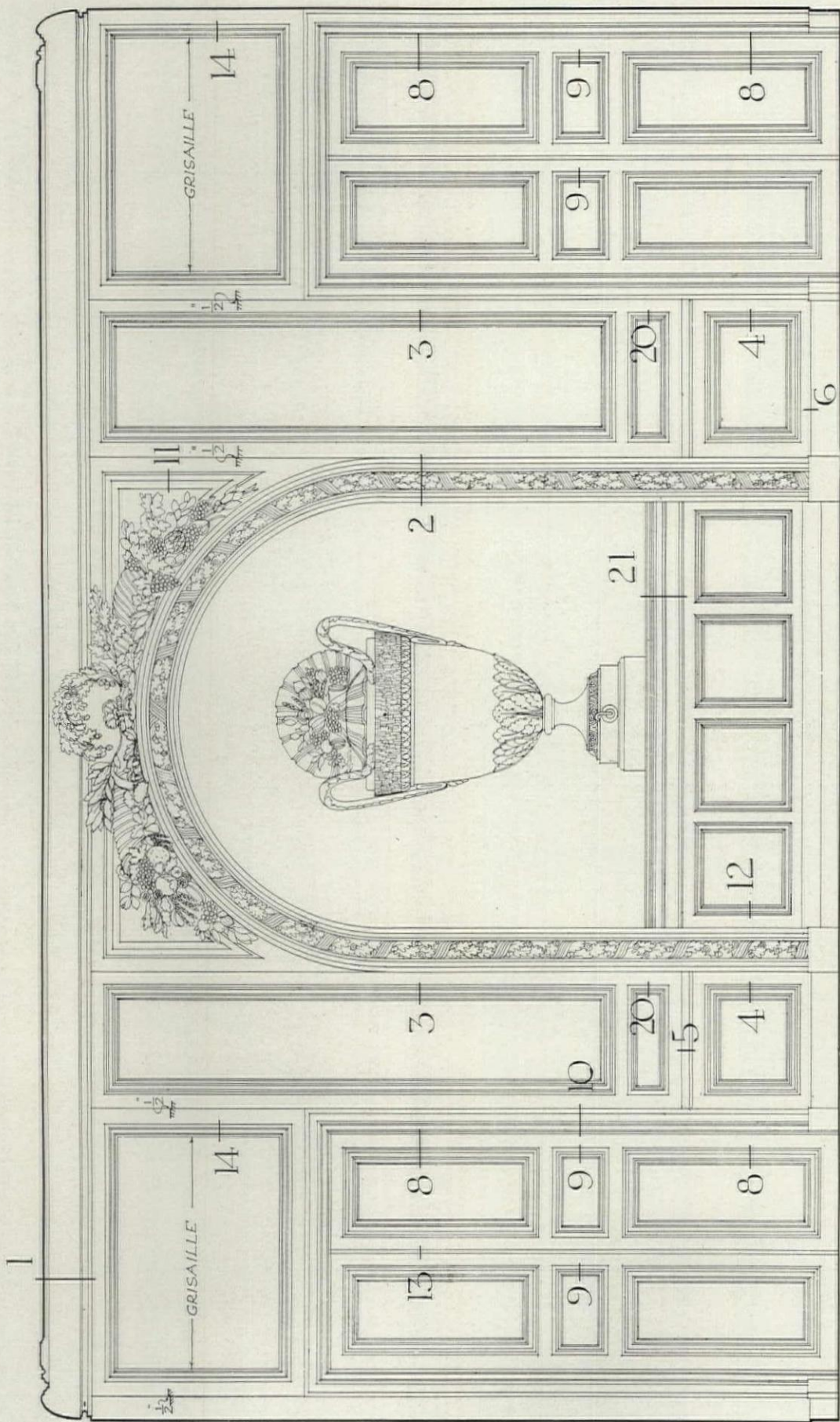
Niche Containing Decorative Porcelain Stove; Room in Hotel Gouffier de Thoix, Paris



ELEVATION C~C
HOTEL GOUFFILR DE THOIX

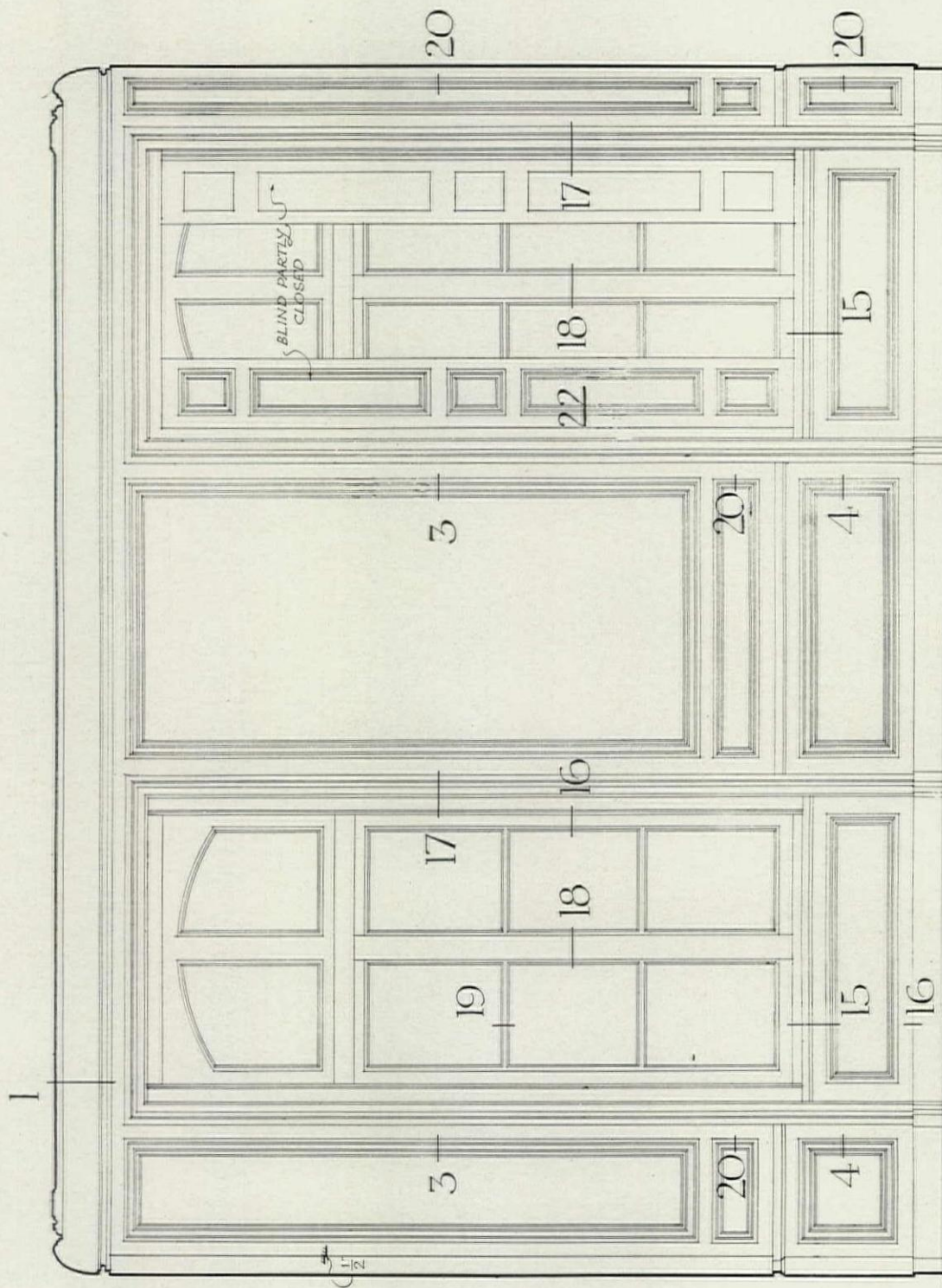
PARIS

Scale $\frac{3}{8}$ " = 1 Foot



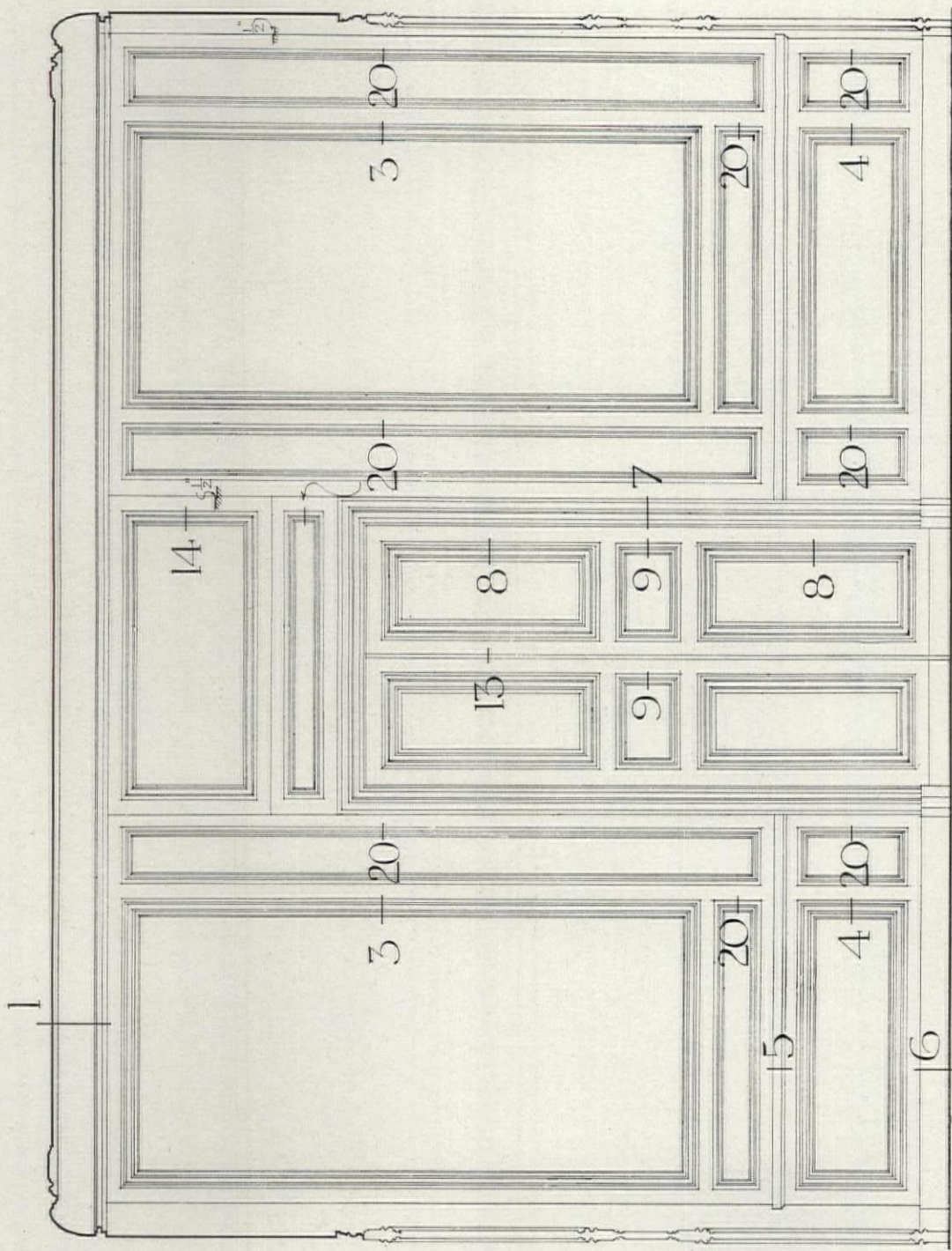
ELEVATION A~A
HOTEL GOUFFIER DE THOIX
PARIS

Scale $\frac{3}{8}$ " = 1 Foot



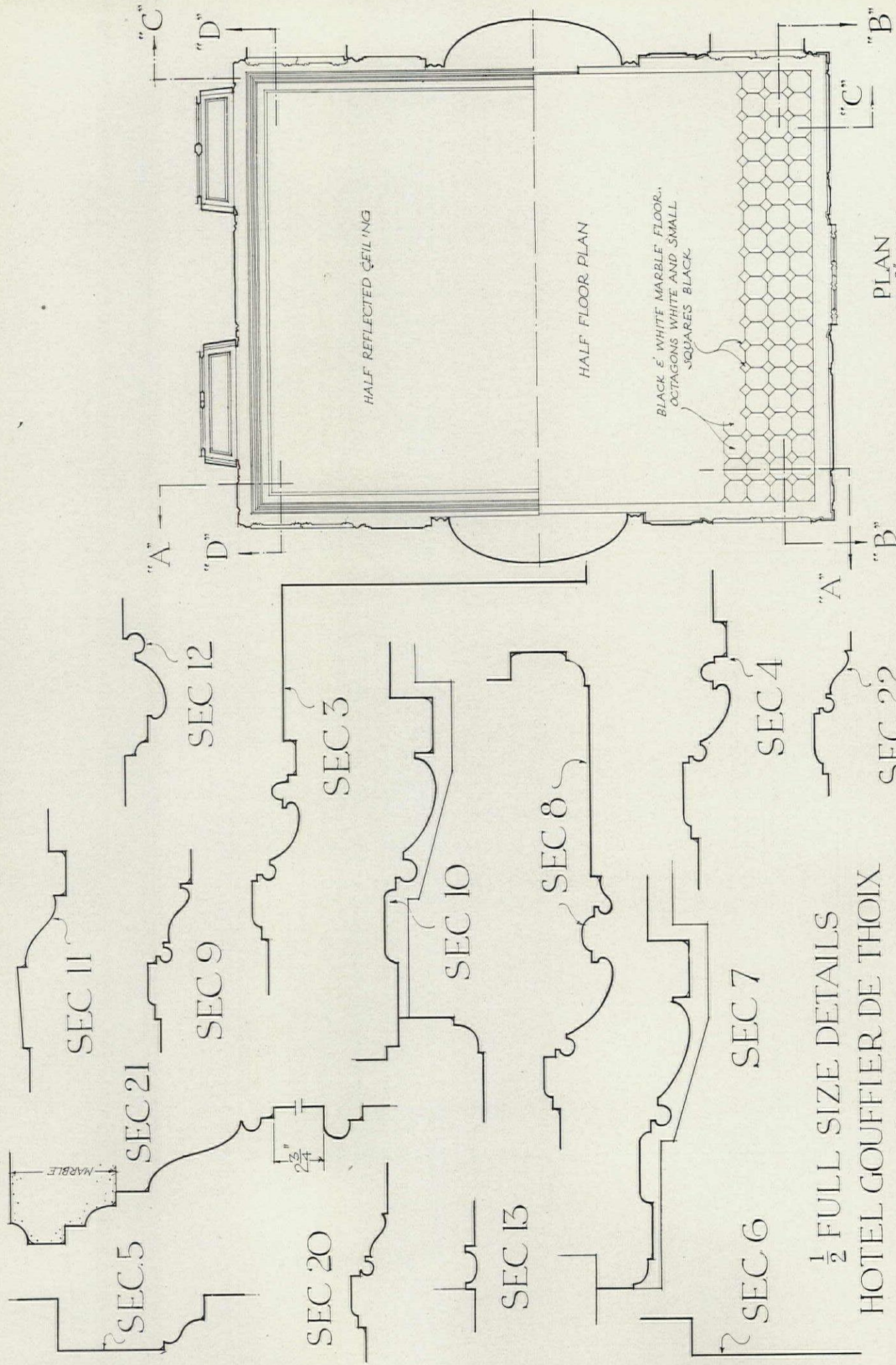
ELEVATION D~D
HOTEL GOUFFIER DE THOIX
PARIS

Scale $\frac{3}{8}$ " = 1 Foot



ELEVATION B~B
HOTEL GOUFFIER, DE THOIX
PARIS

Scale $\frac{3}{8}$ " = 1 Foot



PLAN
Scale $\frac{3}{16}$ " = 1 Foot

$\frac{1}{2}$ FULL SIZE DETAILS
HOTEL GOUFFIER DE THOIX
PARIS

SEC 1

SEC 15

SEC 16

SEC 17

SEC 14

1'-3"
1'-2"
1'-4"

FACE OF STOOL

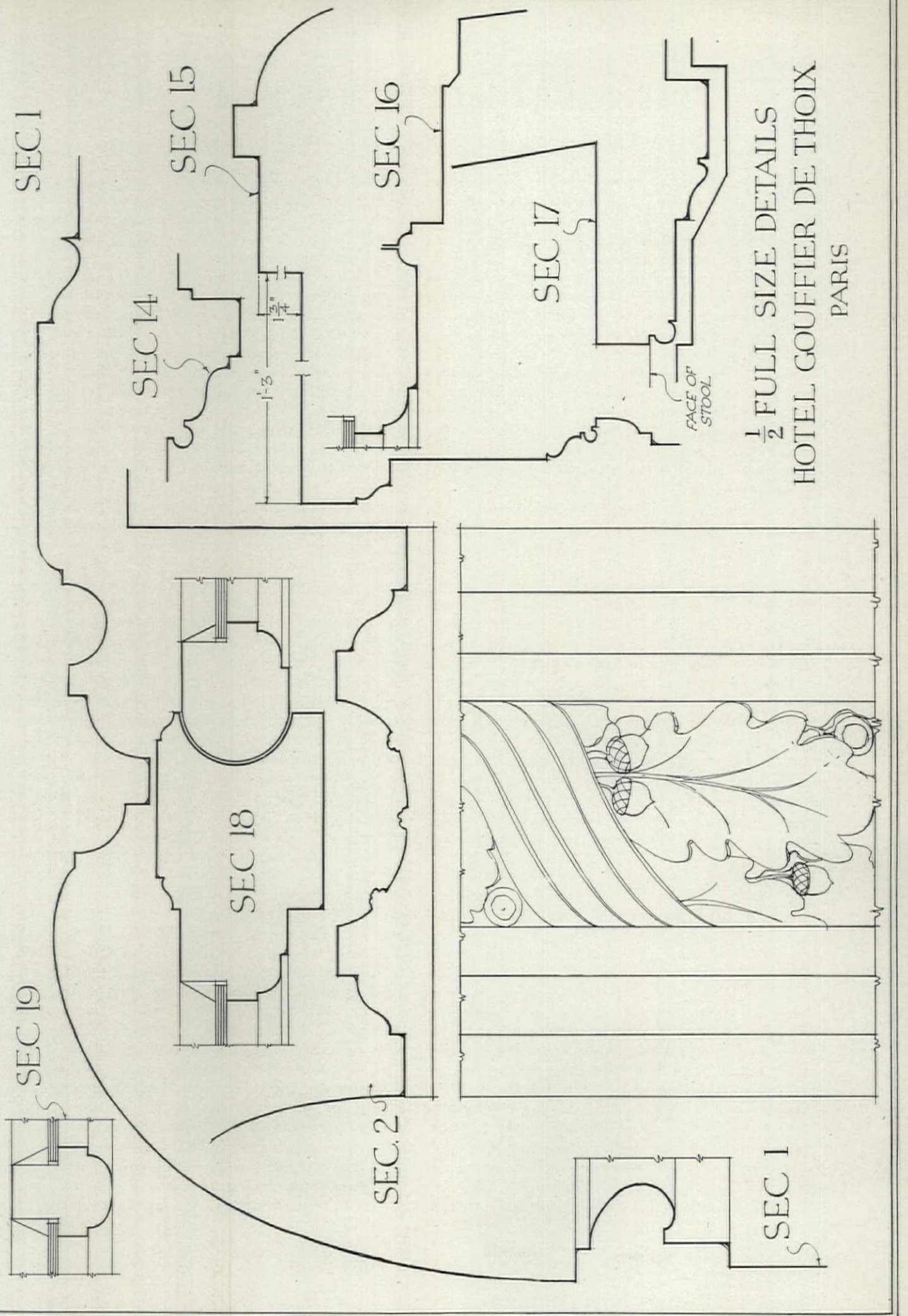
1/2 FULL SIZE DETAILS
HOTEL GOUFFIER DE THOIX
PARIS

SEC 19

SEC 18

SEC. 2

SEC 1



THE ARCHITECTS' FORUM

A PLEA FOR CONSTRUCTIVE MODERNISM

WE still have with us many horrors of our past,—that epidemic of Victorian Gothic and Queen Anne, done both in imitation stone and in wood; Mansard attempts; then heavy, brutal Romanesque; cast iron monstrosities, etc. Now comes the question: Are we entering upon another period that will be looked at askance 20 years from now? Always we of the present think we are different from those of the past. It is like "The king can do no wrong." It is always the past generation that made the mistakes. Therefore, no one is popular who questions the motives of the present. Men are now coming forward willing to throw away all of the good accomplished since early colonial days, each believing himself above making the mistakes of the past, and able to accomplish stylistic originality without considering precedent. I do not believe that we have to copy religiously the Classical or Renaissance styles, but I do claim that we cannot, as some modernists are trying to do, throw away all teachings of the past. Although we should not be mere copyists, we can still consider the past, even if we are at the threshold of the development of a distinctly American architecture, an event which we all desire to happen if possible in our own lifetimes. At the same time, we do not want to look back years from now and consider the work of the 1930 era as just another attempt, such as was the *Art Nouveau* of France of 1900. They thought, as we do today, that they were progressing. Now even they can look back and must admit that they did not create a lasting style.

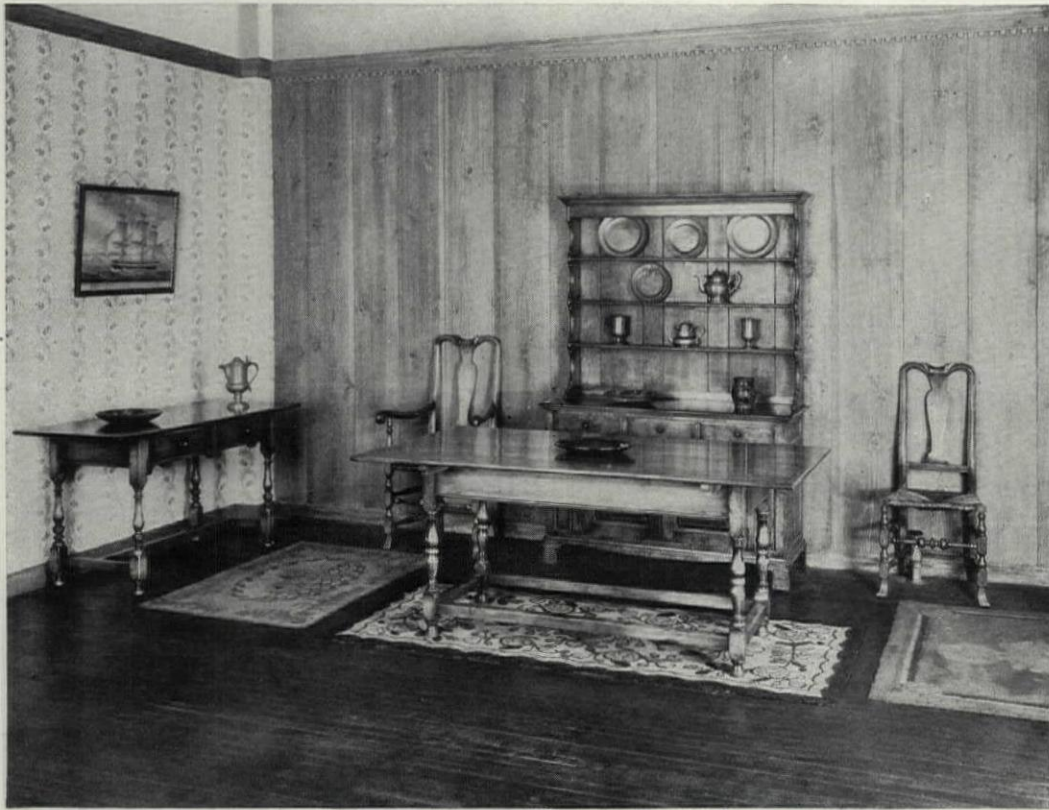
We have begun to study the commercial and domestic phases of our problems, and have in many cases developed a style practical and expressive for our factories and warehouses, for our large office structures, and for our newer public buildings. In these buildings to which I refer all precedent has not been thrown away but adapted to modern conditions. It is true that in the past the Romanesque style was used in types of structures for which it was fitted, especially before the age of steel construction, when the combination of massive walls and details provided dark interiors. The same objections apply to buildings screened by deep classical colonnades with slit-like windows between the columns, which create deep shaded reveals and make impossible working space within. This does not mean, however, that we are not to use these styles. Any problem must be analyzed and studied to obtain satisfactory results. As an example to illustrate the point, take Richardson's Pittsburgh City Hall, considered a great example of modern architecture when it was built, and then the new New York Academy of Medicine by York & Sawyer. This latter is not just a stylistic

crib but a building designed with understanding and feeling for both its function and appearance. The motifs of both were derived from the same source, yet the newer example is both practical and attractive, while the older is not.

We have other notable examples of a modern handling of architectural design that are original in conception and yet not freakish through the use of cubist methods. It does not seem necessary to go through in architecture what Europe, and even we, experienced for a time in painting and sculpture. Our architecture has progressed further than any of our other arts, and it is conceded by foreign critics to lead the world today. We all want to feel that we will continue to lead, and in some recent work our architects have shown an able handling of new problems. We are, however, greatly indebted to the past, and that does not mean only as copyists. It would be ridiculous to agree with certain radicals who have unfortunately carried out large commissions recently, that McKim or White did not add to our artistic wealth and progress. When one criticizes, one must consider the work of the greatest and most noted of our architects and what they designed and accomplished through a free and intelligent adaptation of precedent. The *Chicago Tribune* building is modern and new, an able handling of the problem, yet based on precedent, while some of the buildings of nearly the same size in the New York midtown section are equally modern and new as to mass and color but are failures as far as exemplifying the principles of good design. There seem to be two classes of modernists who have in common only one trait,—their anxiety to get on the band wagon. The able, thinking men are striving to express modern ideas in a manner that will live, while those of the radical element are thinking only of cleverness in arranging mass, form and materials, forgetting everything else in their struggle for effect. This is the group which feels that the past is endeavoring to shackle the present. Instead, it is only showing and paving the way for greater achievement and progress. It has been a gradual up-building through centuries, first in one country and then in another, keeping alight and carrying on the lamp of architecture, until it now seems as though we have reached the greatest opportunity of all time. According to some, we ought to go back to the kindergarten and start over, instead of continuing our education. But I for one hope that we are on the road to discovering a distinctive American architecture, that our approach will be gentlemanly, and that American genius will evolve a style of scholarly and lasting merit instead of one based on transient and transparent cleverness. *Dwight James Baum*

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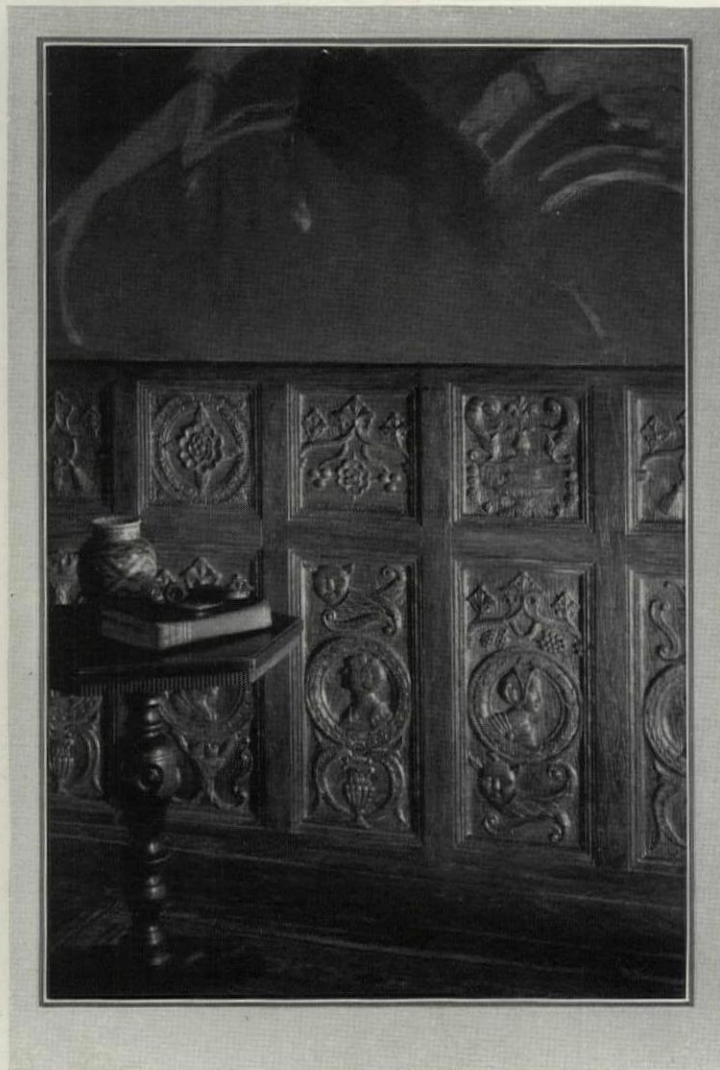
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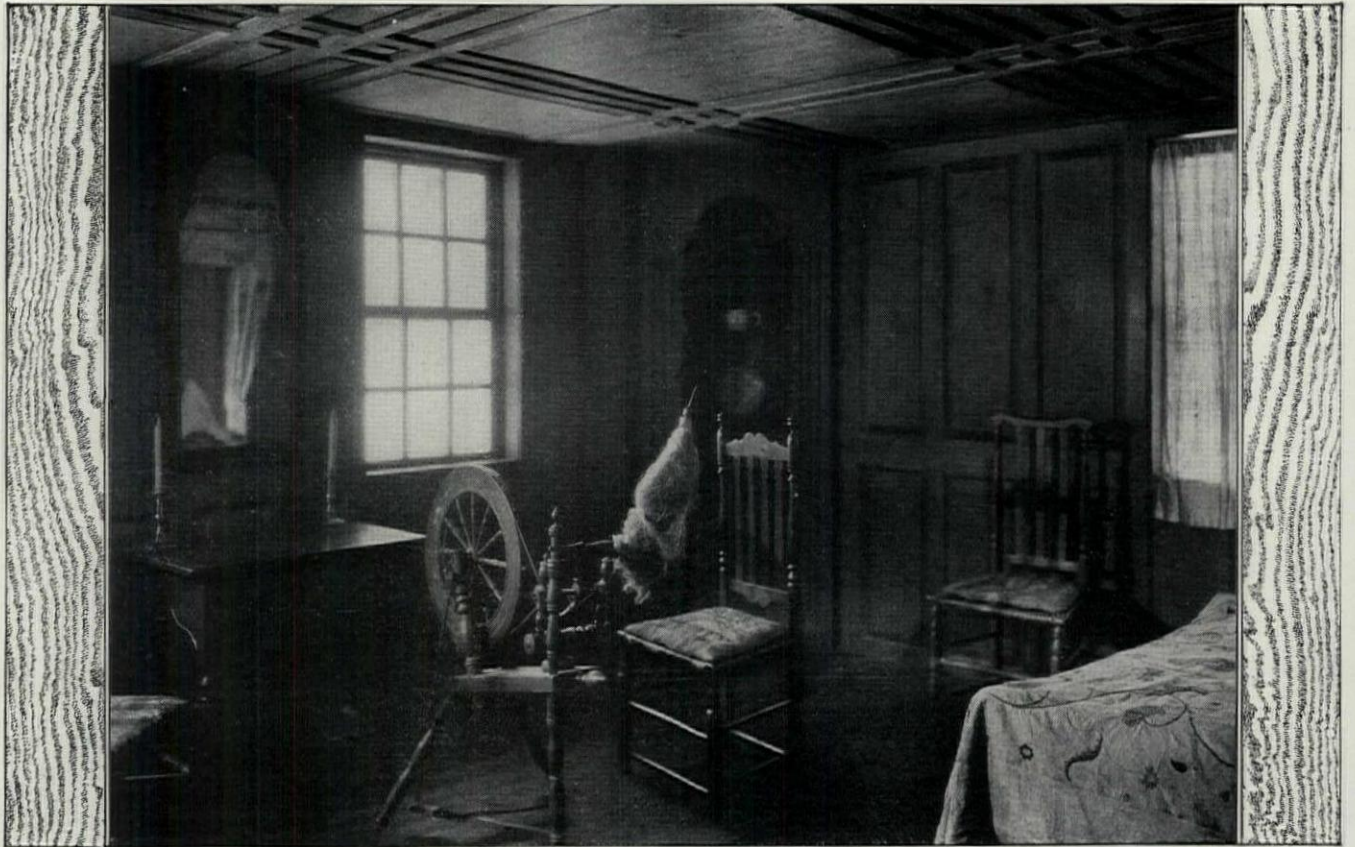
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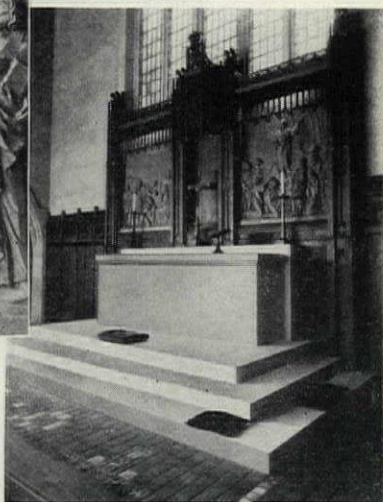
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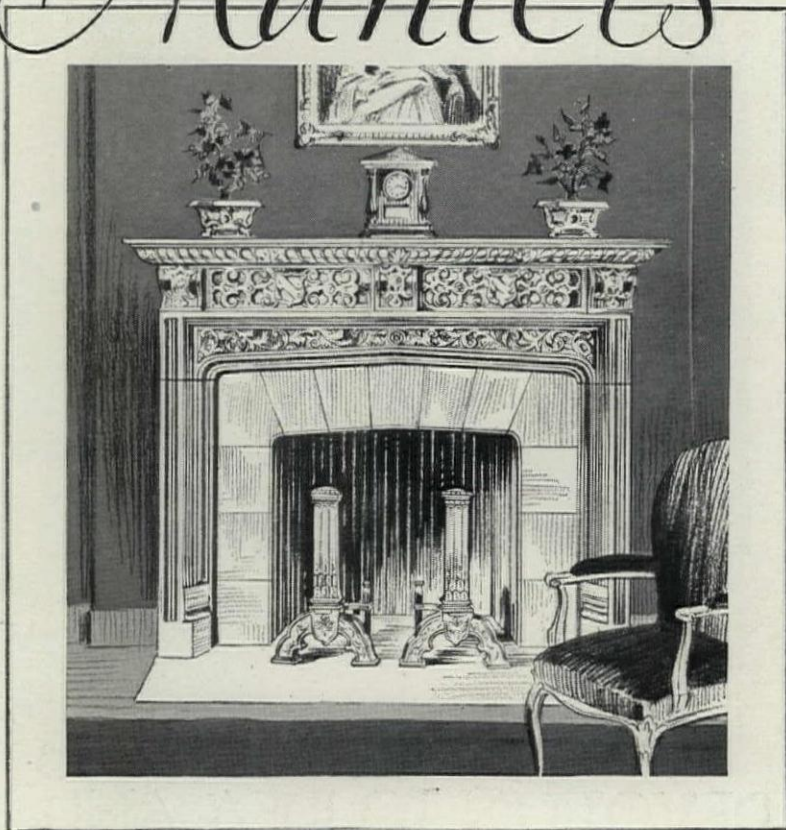
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A TUDOR ceiling, a Georgian molding, perhaps a Classic pediment over an important doorway—how often in the past would the conscientious architect have suggested this rich detail—had it not been for the lack of understanding of his client!

For the public has not until recently realized that plaster ornament, perhaps just a few touches of it, but well chosen and in good taste, can often multiply many fold the effectiveness of even the simplest interior.

Today home builders are beginning to understand, and plaster ornament is at last coming into its own.

Interpreting this new interest in ornamental plaster to the public, the firms listed below are, through advertisements in such periodicals as *House and Garden*, spreading a knowledge and appreciation of "plaster" to a most important group.

Pre-eminent in the field stand these six firms, through whose catalogues correct plaster ornament is quickly available at moderate cost in all parts of the country. Models for thousands of designs, ranging in period from Classic to Modern, are always on hand—a wealth of ornamental material from which to choose. Each of the firms, too, employs draftsmen trained in the use of ornamental plaster, and always ready to cooperate in developing new designs and adaptations, and indicate costs.

PLASTER ORNAMENT for PERIOD DESIGN

Chicago—ARCHITECTURAL DECORATING COMPANY 1600-12 South Jefferson Street

Chicago—THE DECORATORS SUPPLY CO. Archer Avenue and Leo Street

Cleveland—THE FISCHER & JIROUCH CO. 4821 Superior Avenue

Detroit—DETROIT DECORATIVE SUPPLY COMPANY 4240 14th Ave.

New York—JACOBSON & COMPANY, 241 East 44th Street

Philadelphia—VOIGT COMPANY 1743-49 N. Twelfth Street

Architects and Decorators

Are invited to write to each of the six firms listed, for their individual catalogues.

OWEN JAMES SOUTHWELL
Architect





**MATTHEWS
BROTHERS
... FINE ...
WOODWORK**

bespeaks its own quality of material and workmanship and finish everywhere seen — in places noted for supreme fineness, beauty and extreme value

*Picturing Corner Of Lounge,
Stevens Hotel, Chicago. Hol-
abird & Roche, Architects.*

MATTHEWS BROS. MFG. CO., INC.
MILWAUKEE, WISCONSIN
New York Office Chicago Office
110 Park Avenue Straus Building



Kubinyi

A Public Exhibition of the
FIRST KNOTTED RUG BY WHITTALL
IN THE MODERN SPIRIT

THE celebrated artist, Victor de Kubinyi, has created a rug design that is a picture of *today*—a decorative motif that mirrors the present period as faithfully as museum masterpieces reflect the feeling of ancient times.

Kubinyi's design has been immortalized in Knotted Rugs by Whittall; woven in this almost deathless fabric which was born in the dim centuries and has now become a modern art.

Those who have a flair for the bizarre; the truly modern, (and who instinctively stay within the bounds of good taste) will find inspiration in this amazing exhibition of modernity.

New adaptations of the modern trend in solid colors are also being shown. The flexibility of this new art is interesting, for any design of any nationality or period may be employed.

The only place in the world where Knotted Rugs by Whittall are exhibited is the new Whittall Salon, 5 East 57th St., New York City

KNOTTED RUGS
by WHITTALL

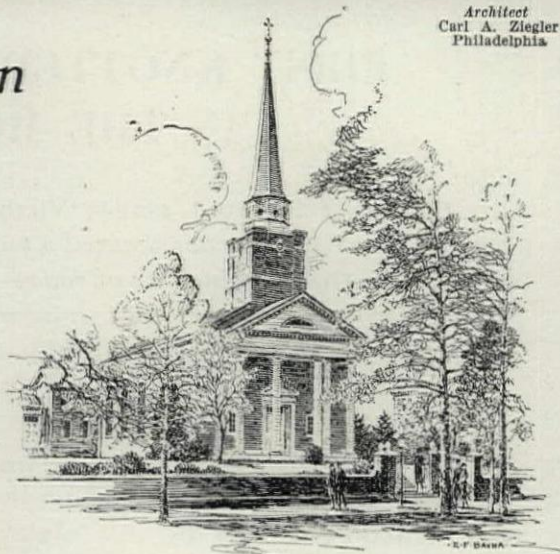


Architect
Carl A. Ziegler
Philadelphia

The Architectural Conception Accurately Interpreted

On jobs such as the one pictured above the result is largely dependent upon a faithful and sympathetic interpretation of the architect's original conception through the medium of wood.

Architects have found the Smith Organization competent to handle the wood-working detail of their more important jobs—with all work completed on contract time. A list of Smith installations is a roll call of many of America's better known jobs.



Memorial Church of the Good Shepherd, Germantown, Pa.

GEORGE W. SMITH WOODWORKING CO.
(INC.)
Architectural Woodwork

51 ST AND GRAYS AVE.,

PHILADELPHIA., PA.

*And in the Lounge of the
HOTEL LAFAYETTE - Atlantic City*



© 1928, Kittinger Company

The main lounge of the beautiful new Hotel Lafayette, Atlantic City.

KITTINGER
DISTINCTIVE FURNITURE

TESTIMONY to the growing popularity of Kittinger Furniture is given by the number of new hotels and clubs in which Kittinger pieces have been used generously in furnishing their most important rooms. In the main lounge of the new Hotel Lafayette, for instance, . . . period furniture in solid woods by Kittinger was alone selected to express the beauty, luxury and gracious hospitality which are the keynotes of this delightful building.

Kittinger Distinctive Furniture includes occasional pieces and suites for lobby and lounge, dining room, bedroom, library and hall, as well as for important executive offices. Executed from authentic period designs in solid woods throughout . . . principally American Walnut and Honduras Mahogany. Substi-

tute woods are never used, even in hidden or minor parts. Kittinger pieces, because of the superlative quality of their workmanship, materials and design, possess an heirloom value to be compared only with the original works of a Chippendale, Sheraton or Duncan Phyfe.

And there is real economy in selecting this exquisite furniture. For Kittinger pieces retain their beauty, comfort, and style long after furniture of inferior construction has been outworn.

Our Service Staff will be glad to help you with appropriate layouts with photographic suggestions and samples of upholstery. Let us send you a copy of our latest booklet, "Distinctive Furniture for Club and Hotel Interiors." Kittinger Company, 1918 Elmwood Avenue, Buffalo, N. Y.



*. . . of modern Spanish architecture . . .
the new Hotel Lafayette at Atlantic City.*



Medieval Craftsmanship at the Service of the Modern Architect

SIXTEENTH Century craftsmanship in church furniture and interior work still lives in Cleveland, at the plant of the Theodor Kundtz Company.

Designers capable of developing harmonious motifs for the entire interior wood are able and ready to work with you. Craftsmen experienced in reproducing unusual effects in decorative detail—masters of hand carving, faithfully transferring religious subjects to wood—all are at your service.

You can depend upon the Theodor Kundtz Company for both practical and creative assistance as well as for the strict adherence to *instructions in manufacture and installation.*

Specifications for Kundtz church furniture and interior
woodwork will be sent upon application.

The Theodor Kundtz Company
Cleveland, Ohio.

CHURCH, AUDITORIUM AND ECLIPSE SCHOOL FURNITURE

FURNITURE BY DE LONG

FOR CHURCHES • LODGE BUILDINGS • PUBLIC BUILDINGS



The Ionic Room, looking East. Seating and furnishings were designed only after a careful study of the architect's sketch of the room.

The New Masonic Temple New Haven, Connecticut

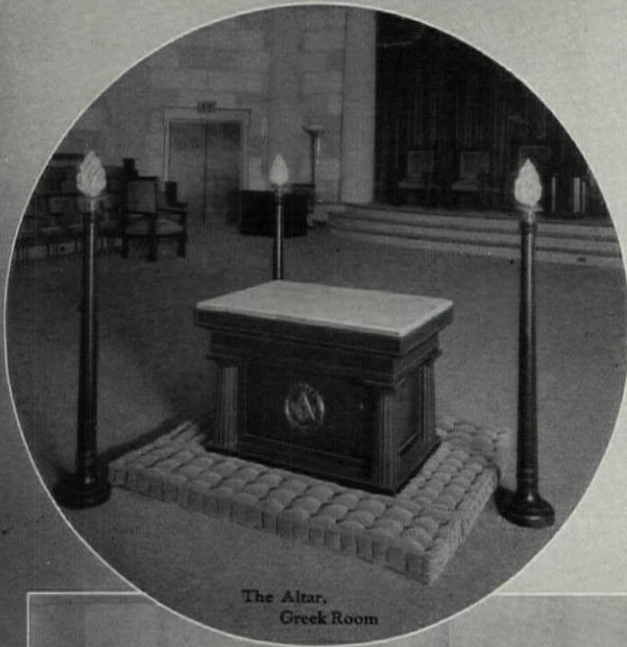
Norton & Townsend, New Haven, Architects

AN experienced appreciation of the requirements of the Masonic Temple enabled us to create and execute the requisite furniture for the eighteen rooms in the New Haven Temple, conforming to the architectural features of each room.

Of special note is the Cathedral-type individual seating in the lodge rooms, originated by DeLong for Masonic Temples.

The new Temples at Trenton and Elizabeth, N. J., are also being equipped by DeLong. For information address Department F.

DE LONG FURNITURE CO.
1505 Race Street Philadelphia, Pa.



The Altar,
Greek Room



Detail of Egyptian Room

TODHUNTER INC. MANTELPieces

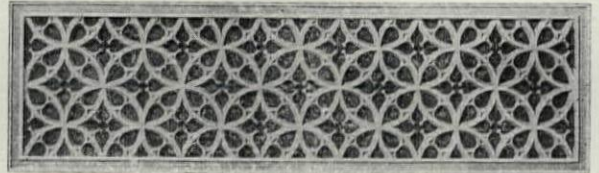


Antiques and Reproductions
in stone, marble and wood

Illustrations with full descriptions, upon request

119 East 57th Street, New York

FERROCRAFT GRILLES CAST



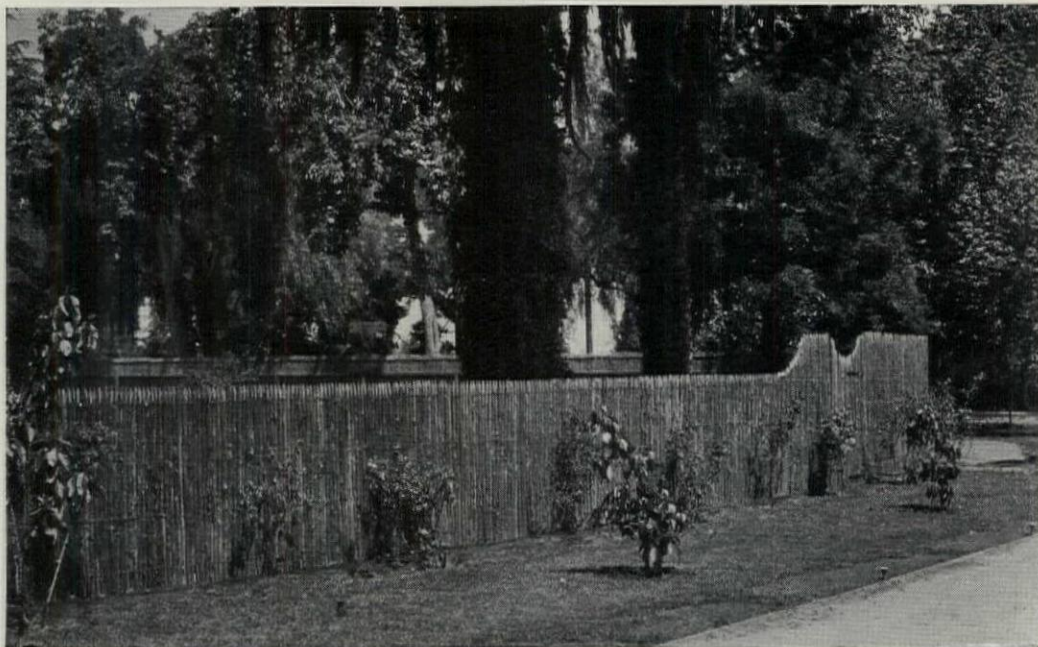
THE large and varied collection of Special Designs available in Ferrocraft Cast Grilles is a real aid to Architects and Decorators. For it contains designs adaptable to the Periods and motifs most frequently demanded. All of them are obtainable in cast iron, brass or bronze Ferrocraft without the inconvenience of having special patterns made. Send for catalog of The Ferrocraft Line.

TUTTLE & BAILEY MFG CO.

Makers of Registers and Grilles
for 82 years

441 Lexington Ave.

New York City



And in
California
*it finds
itself as much
at home as
in France*

Photo by Martin, Pasadena

SO natural in appearance is Dubois that it can fit into practically any setting, or blend with any period or design of architecture.

Its use here amid the heavy foliage of Pasadena, over 6000 miles from its home, illustrates the point and shows how widely the vogue for this remarkable fence has spread.

New applications for Dubois are being constantly discovered. Its great strength, its long life, its talent for

screening unsightly views, its unique beauty combine to fit it for a wider range of service than any other fence.

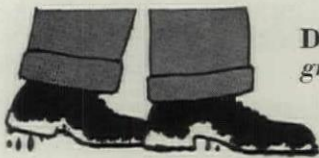
Dubois is made in France of split, live, chestnut saplings woven closely together with heavy, rust-proof Copperweld wire. Comes in 5 ft. sections three heights, 3' 10", 4' 11" and 6' 6". Robert C. Reeves Co., 187 Water St., New York, are the sole importers, from whom prices and erection data may be had upon request.

DUBOIS Woven Wood Fence

Here is

LINOLEUM

that will not "spot"



DIRT cannot grind into it



INK cannot penetrate it



GREASE leaves no mark on it



FRUIT JUICES do not stain it



THESE Gold Seal Linoleums — Inlaid, Jaspé, Romanesq, Plain and Battleship — will be made by our *Sealex Process*.

Originated by Congoleum-Nairn Inc., the *Sealex Process* has the effect of *penetrating and sealing* the tiny pores of the linoleum so that dirt cannot grind into it. A damp mop or cloth wipes off spilled things such as ink, grease and hot fruit juices almost as easily as from glazed tile. Scrubbing and scouring are unnecessary.

Yet the *Sealex Process* actually increases the durability and flexibility of Gold Seal Linoleums. It makes them easier to lay, enhances their beauty and keeps them new-looking for years.

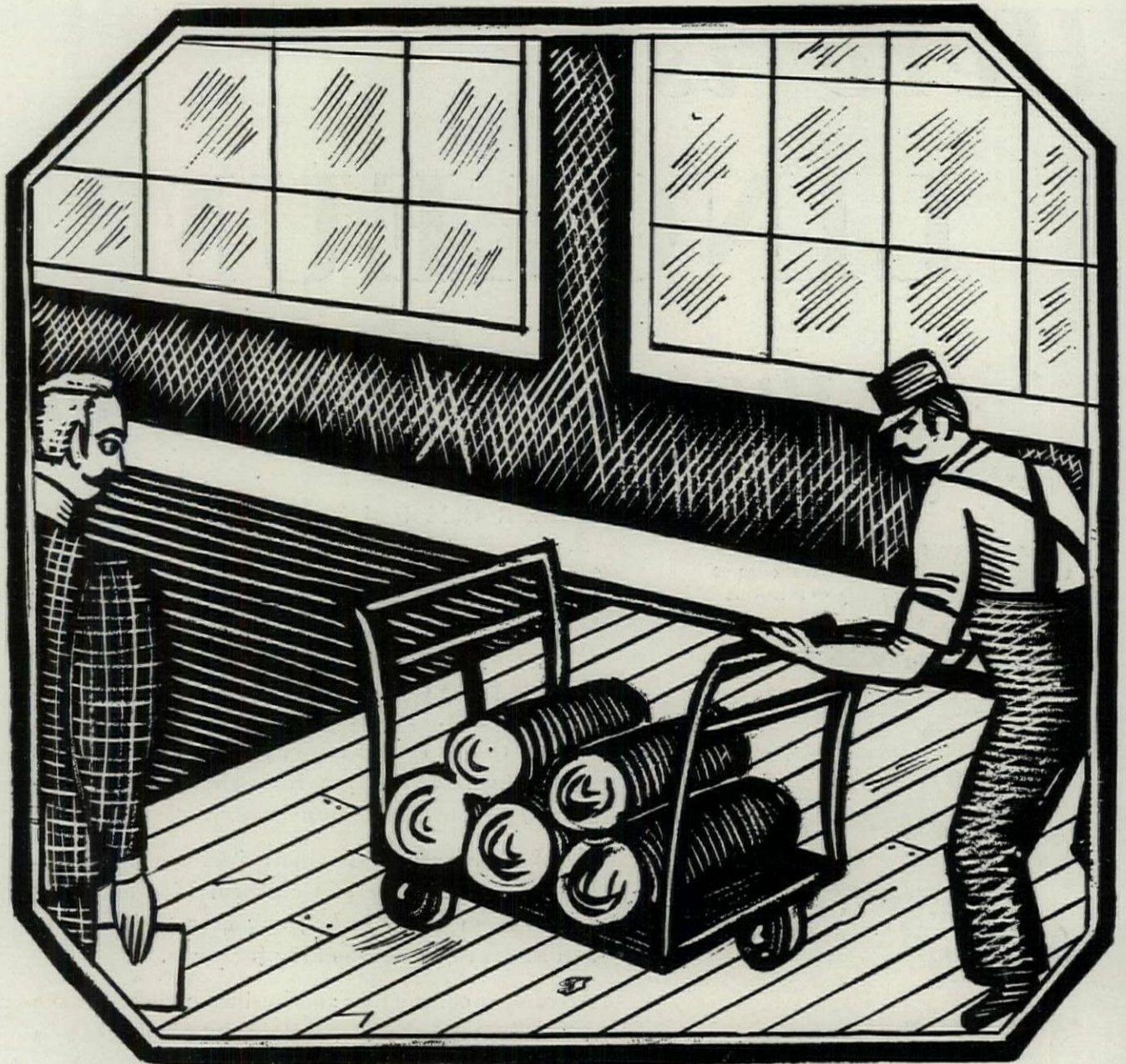
Architects, contractors and business men who have seen this remarkable development regard it as a notable advance in linoleum manufacture.

Being soil-proof and easy to clean, all Gold Seal Linoleums, made by the *Sealex Process*, offer maintenance economies which business men are sure to welcome.

Write today for a sample of these soil-proof goods and catalog showing the many patterns.

CONGOLEUM-NAIRN INC., 1421 Chestnut Street, Philadelphia, Pa., New York, Chicago, Pittsburgh, Boston, Kansas City, San Francisco, Minneapolis, Atlanta, Dallas, New Orleans, Rio de Janeiro.

GOLD SEAL LINOLEUMS



MAPLEWOOD WOULDN'T - BUT - WILD'S WOULD



Do you remember the old showrooms of Joseph Wild & Co. at Thomas and Worth Streets, New York? What an illustrious list of dealers it entertained?

It happened that in one section of these showrooms was a floor of beautiful maple. So beautiful indeed was it, that the company decided to leave it exposed . . . the rest of the office was floored with Wild's Linoleum.

Well, as the years ticked off one by one, the floor got more than usual wear. *Wear*—from scraping, pounding, tramping feet. *Wear*—from the pushing of tables and the pulling of chairs.

Wear, wear, wear—from heavy hand trucks, piled high with rolls of linoleum and carpets, that unmercifully lumbered across the floors day in and day out, year after year.

Would any flooring stand up for long under such treatment? The maplewood floor wouldn't, yet Wild's would!

For within 8 years the maplewood floor was in such wretched condition that it had to be torn up and a new floor laid.

And the Wild's Linoleum in the rest of the office? Inspection

proved it to be in fine condition! It had actually worn longer and better than a floor of maple!

You can *always* depend on "Wild's for Wear", just as you can always depend on "Wild's for Profit". For Wild's Linoleum is sold direct to dealers. As a result the discount on Wild's is the *best* offered by any linoleum manufacturer.

Write for new style book and prices. Joseph Wild & Co., 230 Fifth Avenue, New York, Sole selling agents for American Linoleum Co.



TRADE MARK
THE ORIGINAL
AMERICAN LINOLEUM



Floor in "U. S." Tile types T-4 (field) and T-35 (spot)

THERE is real artistry in the work of the modern floor-builders! In this interesting office interior the richly toned browns, reds, and blacks of the "U. S." Tile Floor deftly complete and enhance the plan of decorative architecture. The colorful beauty of "U. S." Tile finds practical balance in its remarkable durability, resilient quiet,

comfort, and minimum maintenance cost. Here is the ideal floor for office workers—a resiliency that eliminates fatigue and increases efficiency. Made and laid by the United States Rubber Company—famous for fine rubber floors since 1897. Our latest architectural catalog is now on the press. May we send you a copy for your files?

UNITED · STATES ·



· RUBBER · COMPANY ·

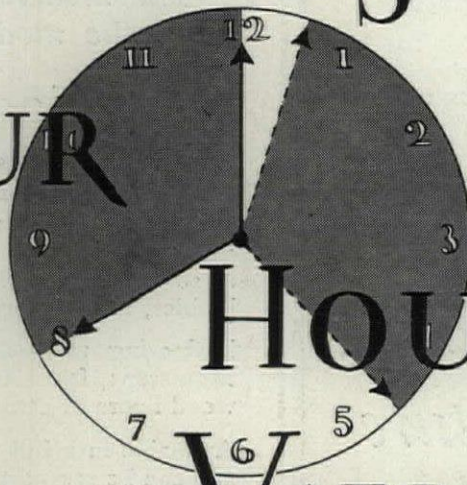
MODERN FLOORS OF AUTHENTIC DESIGN BY SLOANE



With unusual decorative value added to its acknowledged practical advantages, linoleum becomes increasingly popular in homes of good taste. The linoleum used in this sun room was designed and manufactured by Sloane. It is one of a group of patterns made particularly for architectural use. For any information you may wish on linoleum floors, communicate with Architects Service Division, 577 Fifth Avenue, New York. W. & J. Sloane Manufacturing Co., Trenton, N. J.

W. & J. SLOANE LINOLEUM

VALENTINE'S FOUR HOUR VARNISHES



SPEED—two coats in one day

A GAIN Valentine sets a record for speed. Speed—with Valentine's unvarying quality! This time it is two new varnishes—for floors and for interior woodwork—that actually dry *hard* in four hours.

A time and labor saver if there ever was one!

Varnish beauty and durability with speed of Shellac!

Here is *speed* faster than Shellac for the complete job, and cheaper --- two coats of Valentine's Four-Hour Varnish surpasses in "body" 3 and even 4 coats of shellac.

Make your next job a test for these *speed* varnishes.

**FOUR-HOUR
FLOOR VARNISH**

An extremely pale, easy working, free flowing varnish that dries *hard*, ready for use or second coat in 3 to 5 hours. Exceptionally resistant to soap and water.

**FOUR-HOUR
INTERIOR VARNISH**

The very finest varnish obtainable, providing an exceedingly durable finish for interior trim, cabinets, etc. Dries *hard*—ready for second application—in 3 to 5 hours.



VALENTINE & COMPANY, 386 Fourth Avenue, N. Y. C.

Chicago: 2500 Prairie Ave.

Detroit: 10-254 General Motors Bldg.

Boston: 49 Purchase St.



Specifications on
Trico [Art Metal]
Radiator Furniture
for every type job

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

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

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

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

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

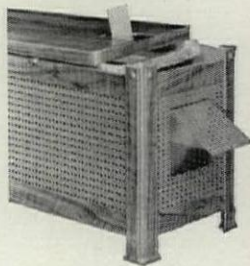
PRIMER COAT: The result of a special process after years of experimenting.

FINISH: De luxe (complete enclosures)—Eight coats of baked on enamel to match any sample of wood, marble, inlay work, or decorative color scheme. Finished by hand.

Artcraft (enclosure or open type cover)—Six coats of baked on enamel. Choice of fourteen wood grain and plain color finishes. Finished by hand.

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



Trico, Inc.

1704 North Kolmar Ave., Chicago

The makers of Trico Art Metal
Radiator Furniture

OLDEST AND LARGEST IN THE FIELD

MOULSTONE

*The moderate priced answer
to the modern demand for*

**... Flooring Color
... and Design**

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

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

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

Write for details of Moulstone Installations.

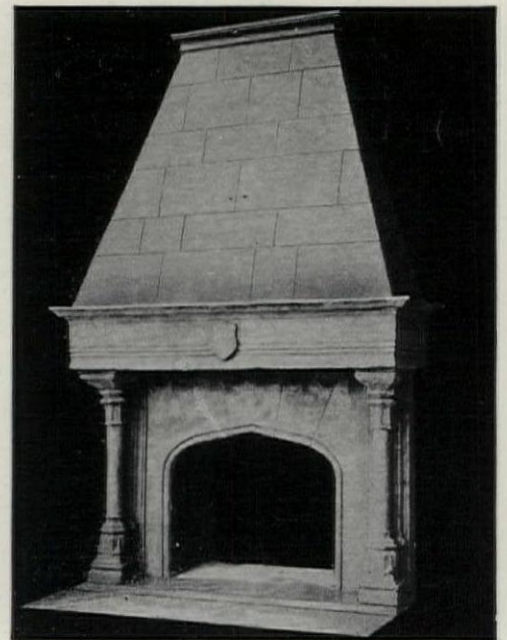
Manufactured and installed by

THOS. MOULDING FLOOR CO.

Flooring Division—Thos. Moulding Brick Co.

165 W. Wacker Drive
Chicago, Ill.

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New York, N. Y.



Art Stone Mantelpieces
in all periods

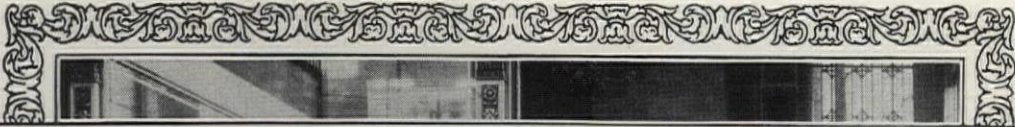
Also compo ornaments applicable to woodwork

JACOBSON MANTEL & ORNAMENT CO.

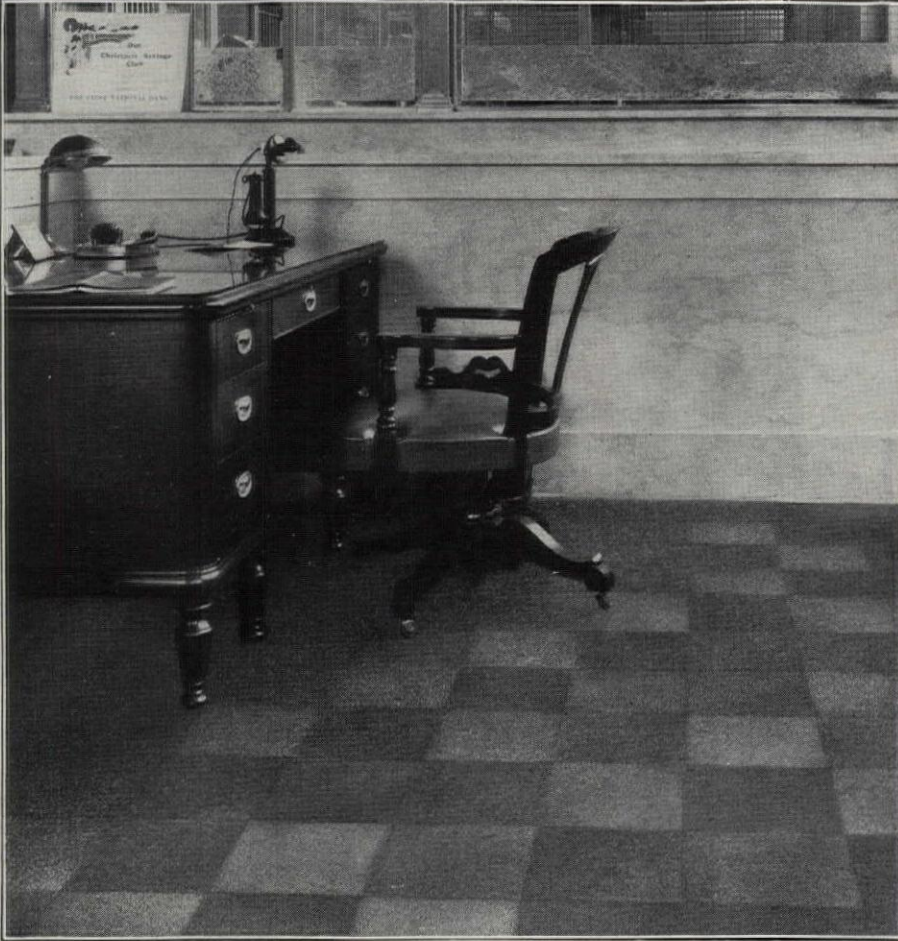
LOUIS GEIB

ARTHUR P. WINDOLPH

322-4 East 44th Street, New York



Quiet, Comfortable Office Floors



*Cashier's Room,
First National Bank,
McKees Rocks, Pa.,
floored with Arm-
strong's Cork Tile in
9 x 9 inch medium
brown tiles and dark
border.*

RESTFUL and noiseless underfoot as a carpet, dignified and distinctive in appearance, Armstrong's Cork Tile is an especially appropriate floor for offices. It lessens fatigue and noise and contributes materially to office comfort and efficiency. The rich brown colors and characteristic surface marking make it an effective decorative feature.

Armstrong's Cork Tile is made of fresh, live curlings of pure cork compressed into half-inch thick tiles which are furnished in a wide range of sizes

and in three shades of brown. A floor of Armstrong's Cork Tile is warm and nonslippery, very resistant to wear, practically nonabsorbent, dustless, easily cleaned, and not readily stained or marred.

The book, "Armstrong's Cork Tile Floors" containing complete data and specifications, along with a sample tile, will be mailed on request. Address, Armstrong Cork & Insulation Company, 132 Twenty-fourth Street, Pittsburgh, Pa.

Armstrong's Cork Tile

Beauty and economy are assured in apartment homes through the use of this master finish

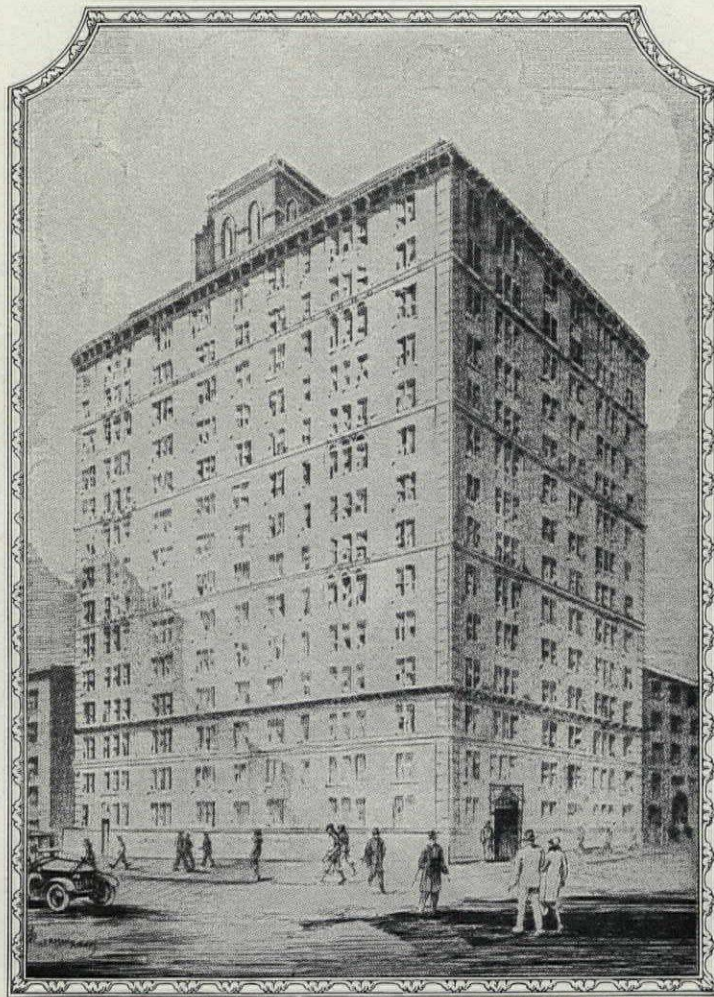
Vitralite

The Long-Life Enamel

OVER a quarter of a century of experience in planning, constructing and managing the better class of apartment buildings is reflected in the character of the Park Avenue Apartments erected by Julius Tishman & Sons, Inc.

The use of Vitralite, the Long-Life Enamel, and other Pratt & Lambert Varnish Products have contributed in a quiet, but definite way, to the refinement and beauty of these apartment homes.

This same porcelain-like enamel in immaculate white or any of the fascinating tints, in gloss or eggshell finish, has been used to beautify fine buildings and homes everywhere.



Schwartz & Gross, Architects

Rosen & Bogorod, Painting Contractors

888 PARK AVENUE, NEW YORK CITY

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Your finishing problems will have the prompt attention of the Pratt & Lambert Architectural Service Department.

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

"Save the surface and you save all" *Pratt & Lambert*

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"61" FLOOR VARNISH

The transparent floor finish in clear and colors, which stands the "hammer test." You may dent the wood but the varnish won't crack. For nearly forty years it has withstood the utmost in foot traffic on floors. The world walks on "61" Floor Varnish.



The Providence-Biltmore Hotel, Providence, R. I.—a user of Barreled Sunlight.

Below—the Statler, at St. Louis—one of the finest hotels in the Middle West, a user of Barreled Sunlight.



The New Arlington Hotel, Hot Springs, Arkansas—a user of Barreled Sunlight.

Below—the Blackstone Hotel, Omaha, Nebraska—a user of Barreled Sunlight.



Below—The Roslyn Hotel and Roslyn Annex, Los Angeles—users of Barreled Sunlight



Why scores of the most modern hotels now paint walls and woodwork with Barreled Sunlight

IF only an odd hotel here and there used Barreled Sunlight, the fact might have little significance. Every product has *some* users. But today scores of the *finest* hotels prefer Barreled Sunlight to any other interior painting product.

They like the rich enamel finish of Barreled Sunlight Gloss—a finish with a lustrous “depth” peculiar to itself.

They like its flawless, satin-smooth surface, washable as tile.

They like Barreled Sunlight’s stubborn resistance to yellowing—flaking—scaling.

And they are pleased to find that with all its advantages Barreled Sunlight not

only costs less per gallon than most enamels, but effects further economies through its remarkable spreading and covering powers and its labor-saving ease of application.

Barreled Sunlight is made in Semi-Gloss and Flat as well as the full Gloss. Sold in large churn-equipped drums and in cans of all sizes. For priming, use Barreled Sunlight Undercoat.

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

U. S. Gutta Percha Paint Co., Factory and Main Offices, 3-D Dudley Street, Providence, R. I. Branches: New York—Chicago—San Francisco. Distributors in all principal cities.

.... White or Tinted

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

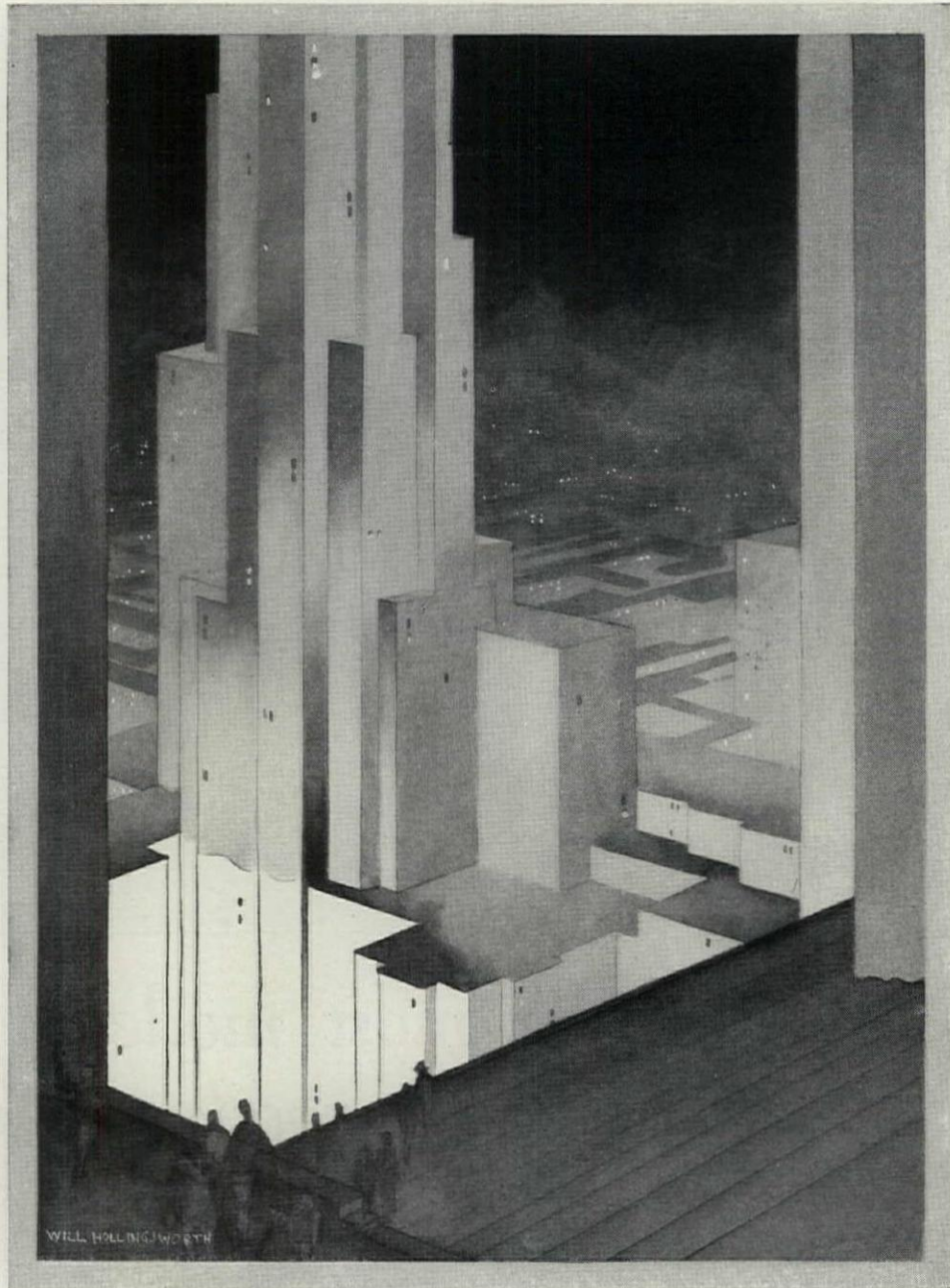


U. S. GUTTA PERCHA PAINT CO.
 3-D Dudley Street, Providence, R. I.
 Please send me your booklet “Information for Architects,” and a panel painted with Barreled Sunlight. I am interested in the finish checked here—Gloss () Semi-Gloss () Flat ()

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Street

City State



THE finished product of the manufacturer is the raw material of the architect; the architect, therefore, who realizes how important is the choice of his own materials, can readily understand the point of view of du Pont toward the raw materials of which paints are made, and the relationship they bear toward a surpassingly good finished product, first in the manufacturer's, and then in the architect's sense. Du Pont have long realized that high uniformity of behavior of a paint product must inevitably be predicated on a complete chemical and technical control of every ingredient, during every stage in fabrication.

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



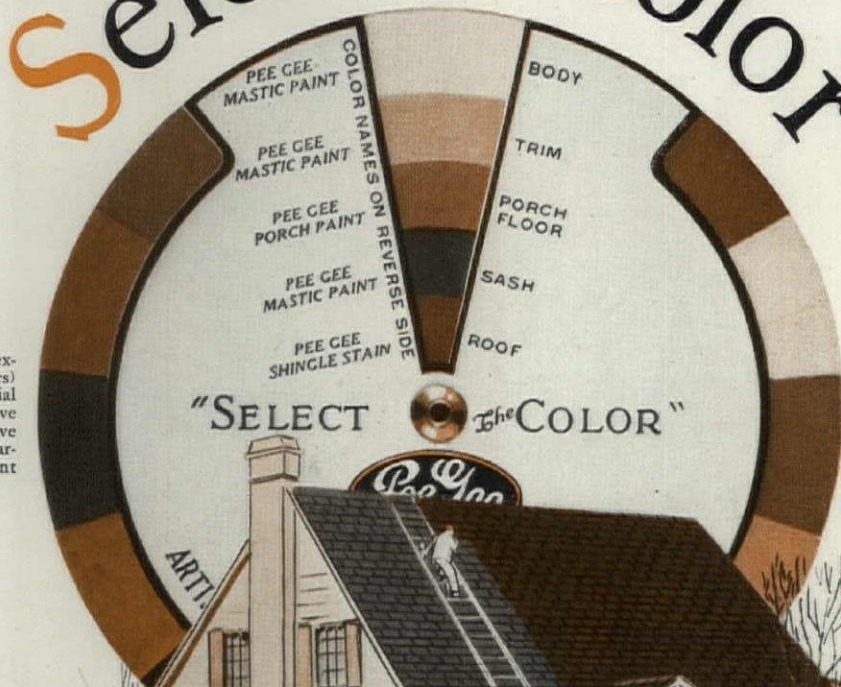
E. I. du Pont de Nemours & Co., Inc., Independence Square, Philadelphia, 2100 Elston Ave., Chicago, Everett Station No. 49, Boston, 569 Mission St., San Francisco. Exhibit at Architects Samples Corp., 101 Park Ave., N. Y. City.

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To help your client Select the Color

PEE GEE Color Selectors

Each Selector (one for exteriors and one for interiors) by a simple turn of the dial brings to view 15 attractive color schemes. They solve the problem of color harmony. Selectors will be sent upon request.



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Pat. Applied For

NO MATTER how attractive a home may be architecturally, if there is discord in its colors, the entire effect is marred.

The Pee Gee Color Selector for your use and the use of your client eliminates any possibility of erring in the selection of a harmonious group of colors.

More than one hundred million people will be told about this remarkable device through the pages of leading national magazines.

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

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

PEASLEE-GAULBERT COMPANY, Incorporated

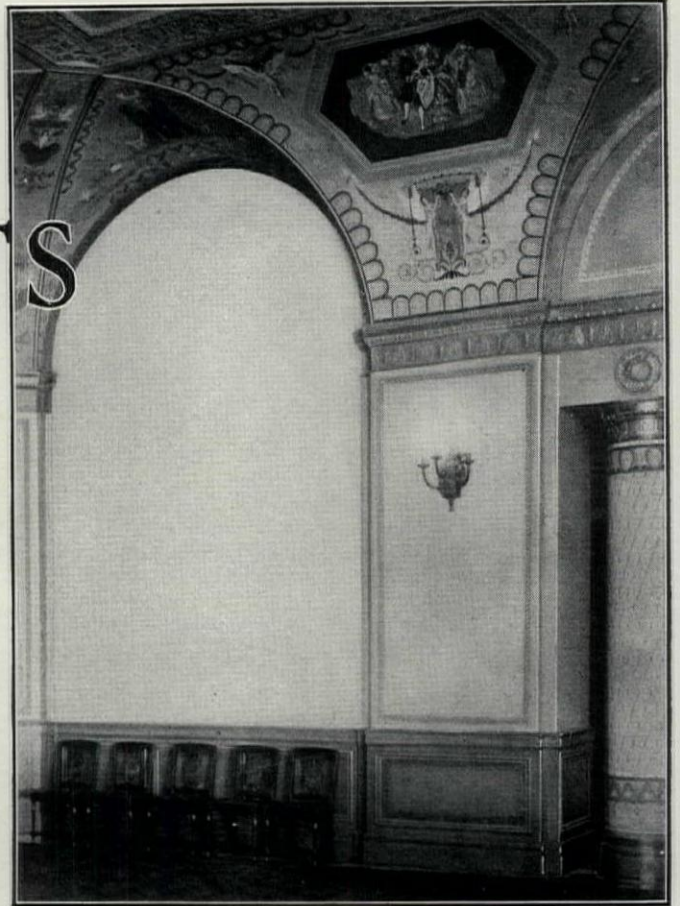
LOUISVILLE



No JOINTS No LAPS

with
this flat paint

It sets slowly enough to permit the painting of large wall areas without laps or joints forming to mar the beauty of the finish



The Grand Ballroom of the Buffalo, N. Y., Consistory decorated with Dutch Boy white-lead and flatting oil. This flat paint produces a finish unmarred by laps, joints or brushmarks and is truly washable.

WHEN a flat paint dries or sets up too quickly, laps or joints are formed and show up at those places in the finish where strip is joined to strip as the painting is carried along the wall.

But you need not fear the development of laps or joints if you specify flat paint made with Dutch Boy white-lead and Dutch Boy flatting oil.

This paint sets up slowly. A painter can finish one section or strip of the wall from top to bottom. Before this paint sets, he has ample time to join the next strip to it.

Leveling quality

Another important quality of flat paint made with Dutch Boy white-lead and flatting oil is its unusual ability to level itself out and, thus, to produce a smooth, even finish

free from brushmarks and other surface irregularities.

Finish unharmed by washing

The resulting beautiful finish is truly washable. Even after long service it can be cleaned safely with soap and water. The pigment—white-lead—stays insoluble in water . . . does not change chemically . . . does not wash off and leave streaks.

Adaptable always

This pure all-lead paint is particularly adaptable because it is mixed to order. It enables the architect to obtain the exact tints necessary to carry out his color specifications. It can be mixed to produce egg-shell as well as flat finishes. It makes possible the use of many interesting treatments, such as the crumpled

roll, the sponge mottle and the Tiffany finishes.

Let us send you a booklet, "Decorative Possibilities of Paint," which describes several of these finishes. We shall also be glad to send any architect a complete specification book containing formulas for all coats and all finishes. Address the branch office nearest you.

NATIONAL LEAD COMPANY
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

MURPHY FINE FINISHES

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



THE interior finish used in the new home of the Equitable Life Assurance Society in New York is Murphy Transparent Interior Varnish, for over half a century the standard fine interior varnish.

This varnish is so extremely durable and of such transparency that surfaces finished with it many

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The architects of this building are Messrs. Starrett & Van Vleck and the painting contractors are W. P. Nelson Company, both of New York.

Murphy Varnish Company

Newark

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San Francisco

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Reproduction from a painting made on the estate of the Hon. Nicholas Longworth, Cincinnati, Ohio, by Frank Swift Chase

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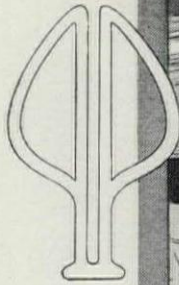
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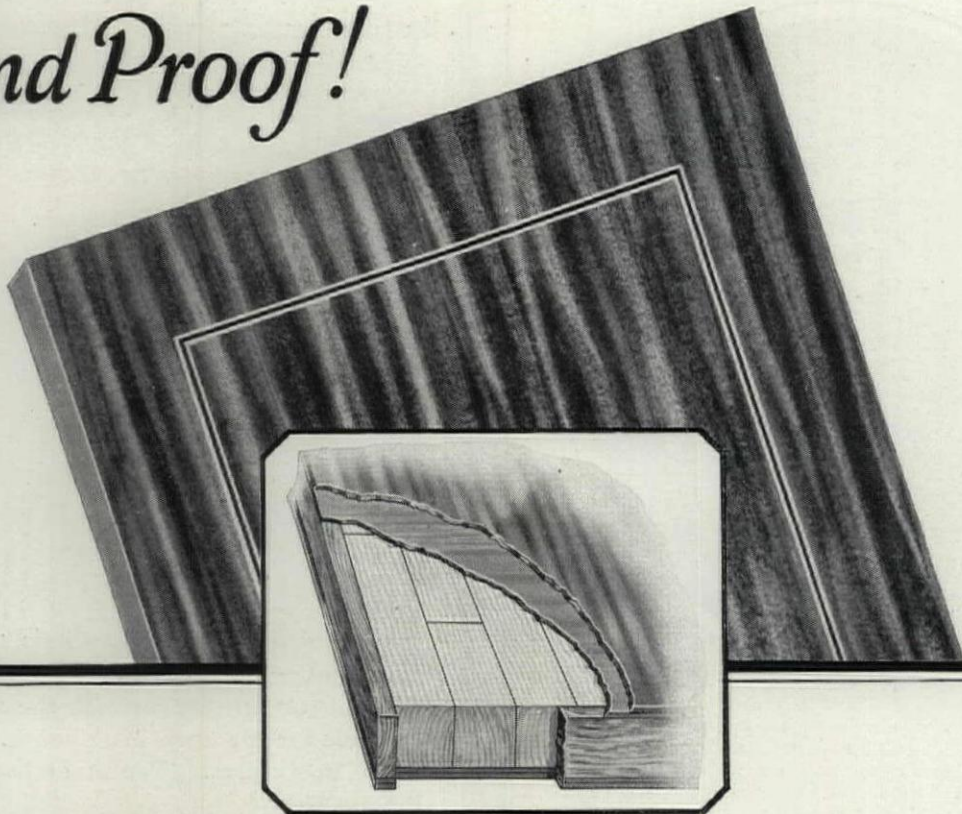
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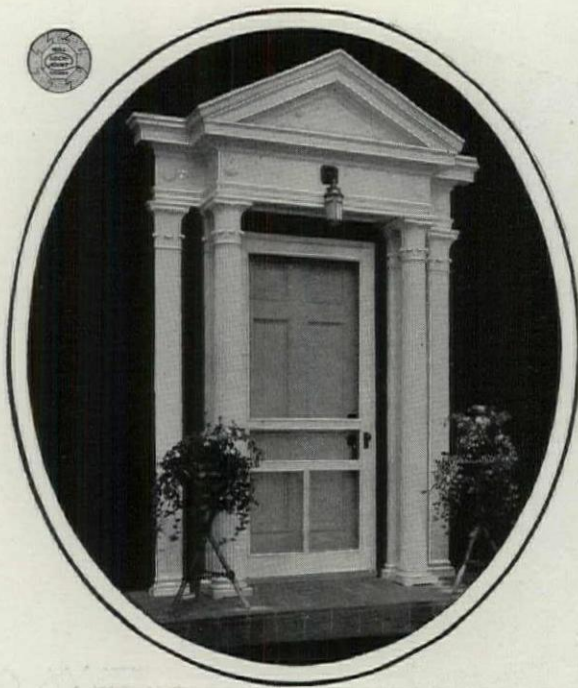
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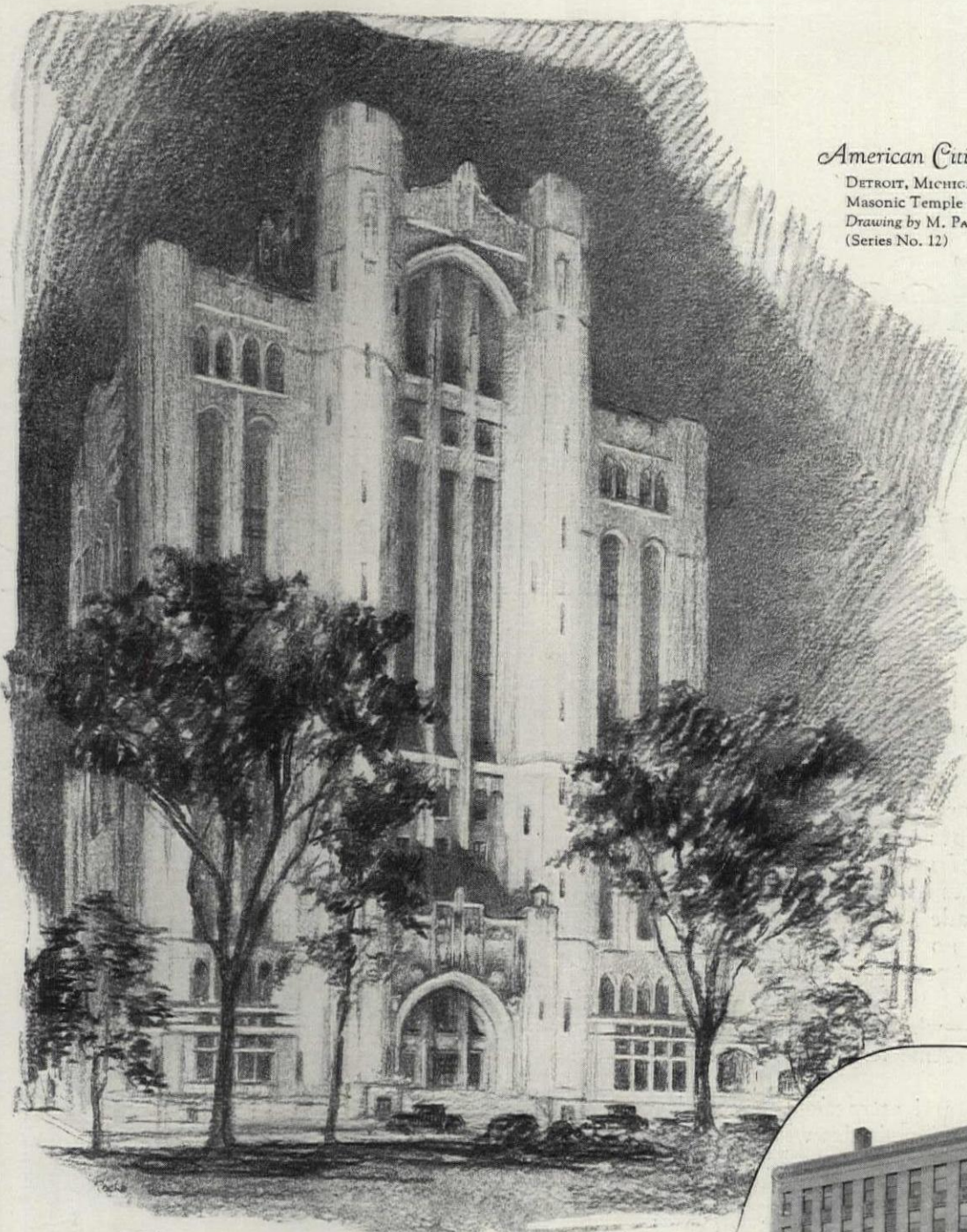
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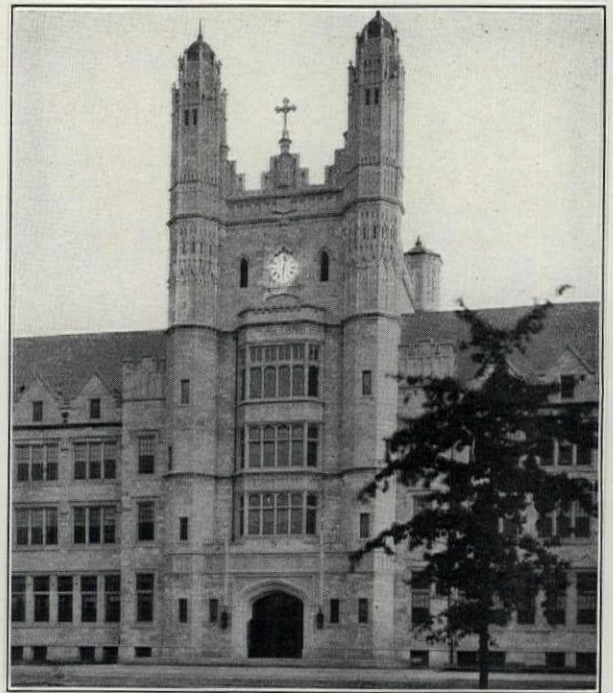
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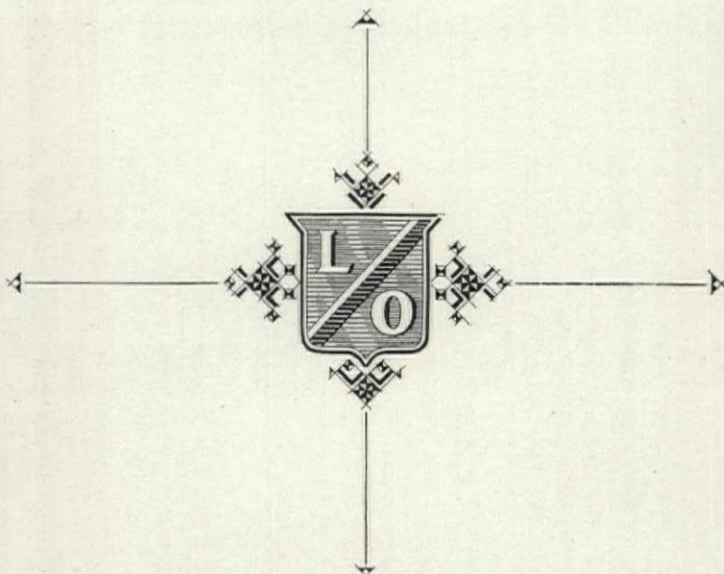
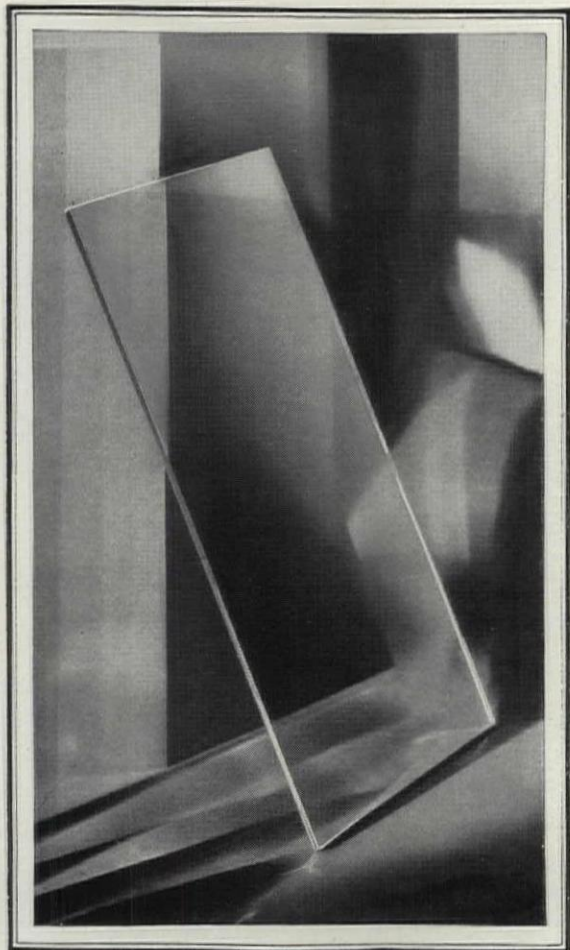
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Here is the beautiful new Hotel Ambassador East, in Chicago. It is but one of many Vitaglazed structures. Read below the enthusiastic comment of its president on Vita Glass.



man and the splendid new Hotel Ambassador East in Chicago, a Vitaglazed structure, writes. . . "I am convinced that the ultra violet feature of Vita Glass has been a real factor in drawing attention to the varied merits of this hotel. The many inquiries at the Sherman and the Ambassador prove beyond doubt . . . that Vita Glass . . . attracts very considerable attention, and has thus supplied us with the service and rental features which we anticipated."

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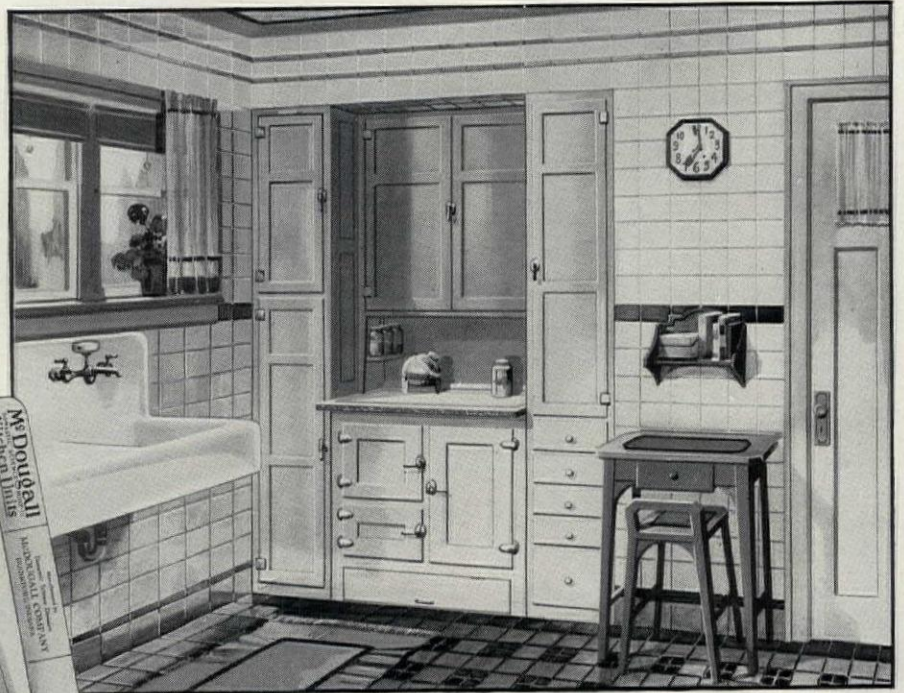
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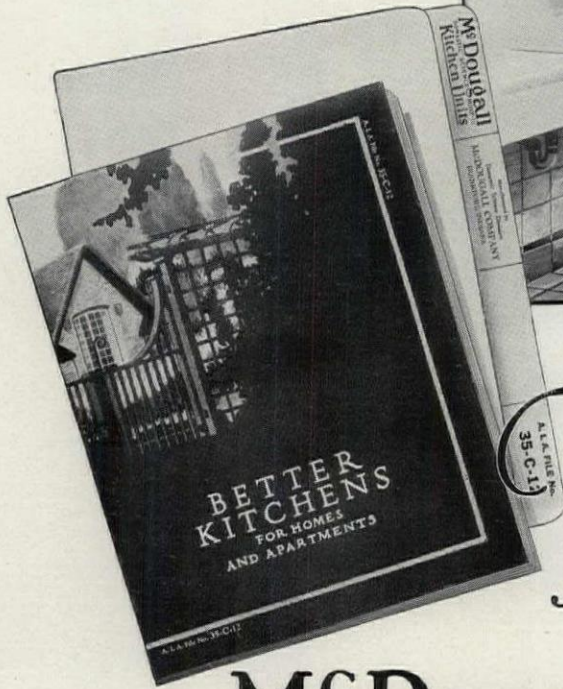
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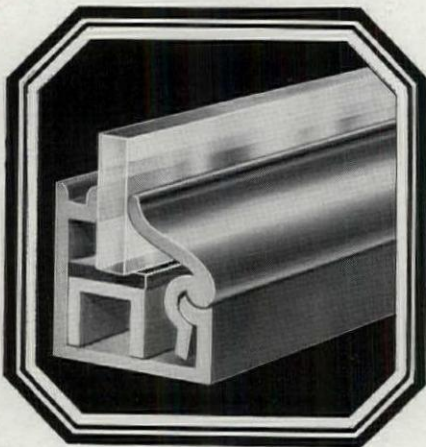
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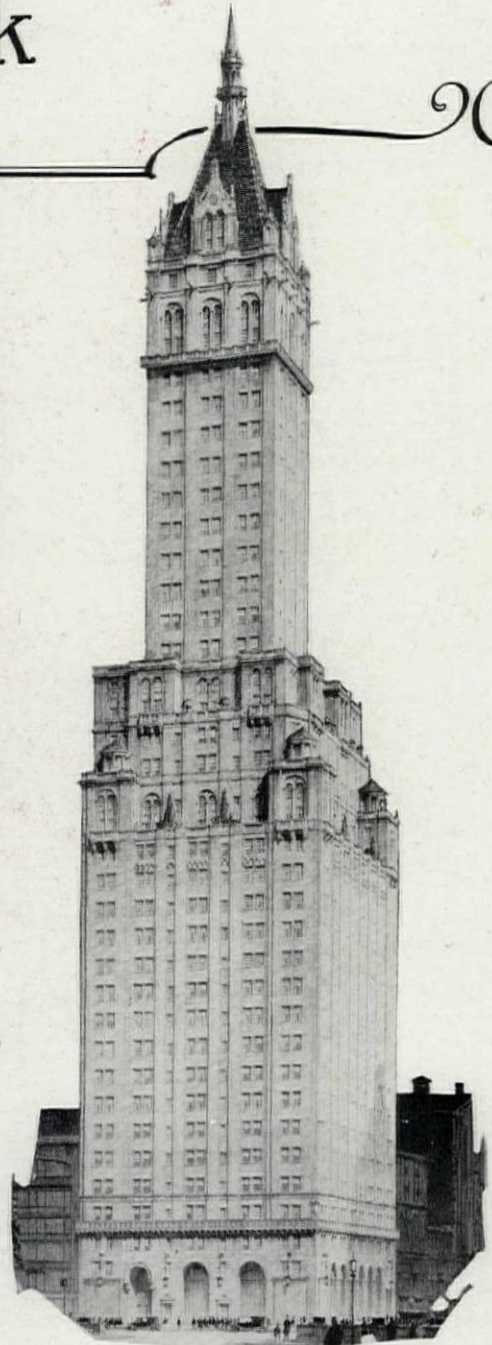
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ACOUSTICS

- 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 ins. Describes Sabinite Acoustical Plaster.

ASH HOISTS—ELECTRIC AND HAND POWER

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

BASEMENT WINDOWS

- Genfire Steel Company**, Youngstown, Ohio.
Architectural Details. Booklet, 62 pp., 8½ x 11 ins. Details on steel windows.
- Trusco Steel Co.**, Youngstown, Ohio.
Trusco Copper-Steel Basement Windows. Booklet, 8 pp., 8½ x 11 ins. 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 ins. Illustrated. Deals with toilet paper fittings of metal and porcelain. Architects' File Card. 8½ x 11 ins. Illustrated. Filing card on toilet paper and paper towel cabinets.
- A Towel Built for Its Job. Booklet, 8 pp., 4¼ x 9½ ins. Illustrated. Paper Towel System and Cabinets.
- Cabinets and Fixtures. Booklet, 31 pp., 5¼ x 4¼ ins. Illustrated. Catalog and price list of fixtures and cabinets.

BRICK

- American Face Brick Association**, 1751 Peoples Life Building, Chicago, Ill.
Brickwork in Italy. 298 pages, size 7½ x 10½ ins., 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 ins. Profusely illustrated. Deals with the planning of factories and employes' housing in detail. Suggestions are given for interior arrangements, including restaurants and rest rooms. Price, \$2.00.
- 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

- Trusco Steel Company**, Youngstown, Ohio.
Trusco Data Book. Catalog. 3½ x 6 in. 128 pp. Illustrated. Contains complete information with illustrations on Trusco 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 ins. 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 ins. Data on strength and working qualities of Kosmortar.
- Kosmortar, the Mortar for Cold Weather. Folder, 4 pp., 3¼ x 6½ ins. Tells why Kosmortar should be used in cold weather.
- Lawrence Cement Co.**, New York, Boston and Philadelphia.
Dragon Super Cement. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Data on a valuable waterproof material.
- Louisville Cement Co.**, 315 Guthrie St., Louisville, Ky.
BRIXMENT for Perfect Mortar. Self-filing handbook, 8½ x 11 ins. 16 pp. Illustrated. Contains complete technical description of BRIXMENT for brick, tile and stone masonry, specifications, data and tests.
- North American Cement Corporation**, 285 Madison Ave., New York.
The Cal Boon. Brochure. 32 pp. 6 x 9 ins. Illustrated. Use of Cal in Portland Cement mixtures.

CEMENT—Continued

- 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 Company**, Chicago, New York, Los Angeles.
Designing Concrete for Workability as Well as Strength. Brochure. 8 pp. Illustrated. Data on an important material for drying concrete.
- Better Concrete; Engineering Service Bulletin X-325. Booklet, 10 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 ins. Illustrated. Deals with an important detail of building.
- Dovetail Anchor Slot Co.**, 149 West Ohio St., Chicago.
Dovetail Masonry Anchoring System. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on a system of anchoring masonry to concrete.
- National Building Units Corporation**, 1600 Arch St., Philadelphia.
Durability and Utility of Straub Cinder Building Blocks. Brochure, 14 pp., 8 x 11 ins. Report on this material by Pittsburgh Testing Laboratories.
- Sound Absorption of Cinder Concrete Building Units. Booklet, 8 pp., 8 x 11 ins. Illustrated. Results of tests of absorption and transmission of sound through Straub building blocks.
- Philadelphia. Cinder Concrete Building Units. Brochure, 36 pp., 8¼ x 10¾ ins. Illustrated. Full data on an important building material.
- Kosmos Portland Cement Company**, Louisville, Ky.
High Early Strength Concrete, Using Standard Cosmos Portland Cement. Folder, 1 p., 8½ x 11 ins. Complete data on securing high strength concrete in short time.

CONCRETE COLORINGS

- The Master Builders Co.**, 7016 Euclid Ave., Cleveland.
Color Mix, Colored Hardened Concrete Floors (Integral). Brochure. 16 pp. 8½ x 11 ins. Illustrated. Data on coloring for floors.
- Dychrome. Concrete Surface Hardener in Colors. Folder. 4 pp. 8 x 11 ins. Illustrated. Data on a new treatment.

CONSTRUCTION, FIREPROOF

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

DAMPPOOFING

- Philip Carey Co.**, Lockland, Cincinnati, Ohio.
Architects' Specifications for Carey Built-Up Roofing. Booklet. 8 x 10¼ ins. 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 ins. 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 ins. 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.
- The Master Builders Co.**, 7016 Euclid Ave., Cleveland.
Waterproofing and Dampproofing Specification Manual. Booklet. 18 pp., 8½ x 11 ins. Deals with methods and materials used. Waterproofing and Dampproofing. File. 36 pp. Complete descriptions and detailed specifications for materials used in building and concrete.
- Sonneborn Sons, Inc., L.**, 116 Fifth Ave., New York.
Specification Sheet, 8½ x 11 ins. Descriptions and specifications of compounds for dampproofing interior and exterior surfaces.
- 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.

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 83

DOORS AND TRIM, METAL

The American Brass Company, Waterbury, Conn.
Anaconda Architectural Bronze Extruded Shapes. Brochure, 180 pp., 8½ x 11 ins., illustrating and describing more than 2,000 standard bronze shapes of cornices, jamb casings, mouldings, etc.

Richards-Wilcox Mfg. Co., Aurora, Ill.
Fire-Doors and Hardware. Booklet, 8½ x 11 ins. 64 pp. Illustrated. Describes entire line of tin-clad and corrugated fire doors, complete with automatic closers, track hangers and all the latest equipment—all approved and labeled by Underwriters' Laboratories.

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 ins. 60 pp. Illustrated. Catalog and pamphlets, 8½ x 11 ins. Illustrated. Valuable data on dumbwaiters.

ELECTRICAL EQUIPMENT

Benjamin Electric Mfg. Co., 120 So. Sarigamore St., Chicago.
Reference Wall Chart, 22 x 28½ ins. "Enables one to select at a glance the right type of reflector or other lighting equipment."

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 ins. 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 ins. Illustrated. The design and equipment of school cafeterias with photographs of installation and plans for standardized outfits.

Signal Engineering & Mfg. Co., 154 W. 14th St., New York.
Signal Call Code System. Booklet, 16 pp., 8½ x 10 ins. Illustrated. Important telephone accessories.
Fire Alarm Systems.—Bulletin A-35, 12 pp., 8½ x 9½ ins. Illustrated. Data on fire alarm equipment.

Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
Electric Power for Buildings. Brochure, 14 pp., 8½ x 11 ins. Illustrated. A publication important to architects and engineers.

Variable-Voltage Central Systems as applied to Electric Elevators. Booklet, 13 pp., 8½ x 11 ins. Illustrated. Deals with an important detail of elevator mechanism.

Modern Electrical Equipment for Buildings. Booklet, 8½ x 11 ins. Illustrated. Lists many useful appliances.

Electrical Equipment for Heating and Ventilating Systems. Booklet, 24 pp., 8½ x 11 ins. Illustrated. This is "Motor Application Circular 7379."

Westinghouse Panelboards and Cabinets (Catalog 42-A). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Important data on these details of equipment.

Beauty; Power; Silence; Westinghouse Fans (Dealer Catalog 45). Brochure, 16 pp., 8½ x 11 ins. Illustrated. Valuable information on fans and their uses.

Electric Range Book for Architects (A. I. A. Standard Classification 31 G-4). Booklet, 24 pp., 8½ x 11 ins. Illustrated. Cooking apparatus for buildings of various types.

Westinghouse Commercial Cooking Equipment (Catalog 280). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Equipment for cooking on a large scale.

Electric Appliances (Catalog 44-A). 32 pp., 8½ x 11 ins. Deals with accessories for home use.

ELEVATORS

Otis Elevator Company, 260 Eleventh Ave., New York, N. Y.
Otis Push Button Controlled Elevators. Describe leaflets, 8½ x 11 ins. 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 ins. Illustrated. Full details of machines, motors and controllers for these types.

Escalators. Booklet, 8½ x 11 ins. 22 pp. Illustrated. Describes use of escalators in subways, department stores, theaters and industrial buildings. Also includes elevators and dock elevators.

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

Sedgwick Machine Works, 151 West 15th St., New York, N. Y.
Catalog and descriptive pamphlets, 4¼ x 8¼ ins. 70 pp. Illustrated. Descriptive pamphlets on hand power freight elevators, sidewalk elevators, automobile elevators, etc.
Catalog and pamphlets, 8½ x 11 ins. Illustrated. Important data on different types of elevators.

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

FIREPROOFING—See also Construction, Fireproof

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

North Western Expanded Metal Co., 407 South Dearborn St., Chicago.

A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.

FLOOR HARDENERS (CHEMICAL)

Master Builders Co., Cleveland, Ohio.
Concrete Floor Treatment. File, 50 pp. Data on Securing hardened dustproof concrete.

Concrete Floor Treatments—Specification Manual. Booklet, 23 pp., 8½ x 11 ins. 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 Locktile. Booklet, 8½ x 11 ins. 8 pp. Illustrations of material and showing methods of application.

Truscon Floretyle Construction. Booklet, 8½ x 11 ins. 16 pp. Illustrations of actual jobs under construction. Lists of properties and information on proper construction. Proper method of handling and tables of safe loads.

FLOORING

Armstrong Cork & Insulation Co., Pittsburgh, Pa.
Armstrong's Cork Tile Floors. Booklet, 7¼ x 10½ ins. 30 pp. An illustrated work on cork flooring.

Linotile 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 ins. 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 ins. 48 pp. Illustrated in color. Explains use of linoleum for offices, stores, etc., with reproductions in color of suitable patterns, also specifications and instructions for laying.

Barber Asphalt Co., Philadelphia.
Specifications for Applying Genasco Asphalt Mastic. Booklet, 8 x 10½ ins. 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 ins. Gives excellent suggestions for use of color in flooring for houses and apartments.

Handy Quality Sample Folder of Linoleums. Gives actual samples of "Battleship Linoleum," cork carpet, "Feltex," etc.

Blabon's Linoleum. Booklet illustrated in color; 128 pp., 3½ x 8½ ins. Gives patterns of a large number of linoleums.

Blabon's Plain Linoleum and Cork Carpet. Gives quality samples, 3 x 6 ins. of various types of floor coverings.

Bonded Floors Company, Inc., 1421 Chestnut St., Philadelphia, Pa.
A series of booklets, with full color inserts showing standard colors and designs. Each booklet describes a resilient floor material as follows:

Battleship Linoleum. Explains the advantages and uses of this durable, economical material.

Marble-ized (Cork Composition) Tile. Complete information on cork-composition marble-ized tile and many artistic effects obtainable with it.

Treadlite (Cork Composition) Tile. Shows a variety of colors and patterns of this adaptable cork composition flooring.

Natural Cork Tile. Description and color plates of this super-quiet, resilient floor.

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 ins. 20 pp. Illustrated. Describes uses and adaptability of Bloxonend Flooring to concrete, wood or steel construction, and advantages over loose wood blocks.

File Folder, 9½ x 11¼ ins. For use in connection with A. I. A. system of filing. Contains detailed information on Bloxonend Flooring in condensed, loose-leaf form for specification writer and drafting room. Literature embodied in folder includes standard Specification Sheet covering the use of Bloxonend in general industrial service and Supplementary Specification Sheet No. 1, which gives detailed description and explanation of an approved method for installing Bloxonend in gymnasiums, armories, drill rooms and similar locations where maximum resiliency is required.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 84

FLOORING—Continued

- Albert Grauer & Co.**, 1408 Seventeenth St., Detroit, Mich.
Grauer-Watkins Red Asphalt Flooring. Folder, 4 pp., 8½ x 11 ins. Data on a valuable form of flooring.
- U. S. Gypsum Co.**, Chicago.
Pyrobar Floor Tile. Folder. 8½ x 11 ins. Illustrated. Data on building floors of hollow tile and tables on floor loading.
- United States Quarry Tile Co.**, Parkersburg, W. Va.
Quarry Tiles for Floors. Booklet, 119 pp., 8½ x 11 ins. Illustrated. General catalog. Details of patterns and trim for floors.
- Art Portfolio of Floor Designs.** 9¼ x 12¼ ins. Illustrated in colors. Patterns of quarry tiles for floors.
- U. S. Rubber Co.**, 1790 Broadway, New York.
Period Adaptations for Modern Floors. Brochure. 8 x 11 ins. 60 pp. Richly illustrated. A valuable work on the use of rubber tile for flooring in interiors of different historic styles.

FURNITURE

- American Seating Co.**, 14 E. Jackson Blvd., Chicago, Ill.
Ars Ecclesiastica Booklet. 6 x 9 in. 48 pp. Illustrations of church fittings in carved wood.
- Theatre Chairs. Booklet. 6 x 9 in. 48 pp. Illustrations of theater chairs.
- 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.
- Kittinger Co.**, 1893 Elmwood Ave., Buffalo, N. Y.
Kittinger Club & Hotel Furniture. Booklet. 20 pp. 6¼ x 9½ ins. Illustrated. Deals with fine line of furniture for hotels, clubs, institutions, schools, etc.
- Kittinger Club and Hotel Furniture. Booklet. 20 pp. 6 x 9 ins. Illustrated. Data on furniture for hotels and clubs.
- McKinney Mfg. Co.**, Pittsburgh.
Forethought Furniture Plans. Sheets, 6¼ x 9 ins., drawn to ¼-inch scale. An ingenious device for determining furniture arrangement.
- White Door Bed Company, The**, 130 North Wells St., Chicago, Ill.
Booklet. 8½ x 11 in. 20 pp. Illustrated. Describes and illustrates the use of "White" Door Bed and other space-saving devices.

GARAGES

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

GLASS CONSTRUCTION

- Adamson Flat Glass Co.**, Clarksburg, W. Va.
Quality and Dependability. Folder. 2 pp., 8½ x 11 ins. Illustrated. Data in the company's product.
- Libbey-Owens Sheet Glass Co.**, Toledo, Ohio.
Flat Glass. Brochure. 11 pp., 5¼ x 7½ ins. Illustrated. History of manufacture of flat, clear, sheet glass.
- Mississippi Wire Glass Co.**, 220 Fifth Ave., New York.
Mississippi Wire Glass. Catalog. 3¾ x 8½ ins. 32 pp. Illustrated. Covers the complete line.

HARDWARE

- P. & F. Corbin**, New Britain, Conn.
Early English and Colonial Hardware. Brochure. 8½ x 11 ins. An important illustrated work on this type of hardware.
- Locks and Builders' Hardware. Bound Volume, 486 pp., 8½ x 11 ins. An exhaustive, splendidly prepared volume.
- Brochure, 61 plates, 8½ x 11 ins. Illustrated. Locks and builders' hardware as presented in 22nd edition of Sweet's.
- Cutler Mail Chute Company**, Rochester, N. Y.
Cutler Mail Chute Model F. Booklet. 4 x 9¼ in. 8 pp. Illustrated.
- McKinney Mfg. Co.**, Pittsburgh.
Forged Iron by McKinney. Booklet, 6 x 9 ins. Illustrated. Deals with an excellent line of builders' hardware.
- Forged Lanterns by McKinney. Brochure, 6 x 9 ins. Illustrated. Describes a fine assortment of lanterns for various uses.
- Richard-Wilcox Mfg. Co.**, Aurora, Ill.
Distinctive Garage Door Hardware. Booklet. 8½ x 11 ins. 65 pp. Illustrated. Complete information accompanied by data and illustrations on different kinds of garage door hardware.
- Russell & Erwin Mfg. Co.**, New Britain, Conn.
Hardware for the Home. Booklet, 24 pp., 3½ x 6 ins. Deals with residence hardware.
- Door Closer Booklet. Brochure, 16 pp., 3½ x 6 ins. Data on a valuable detail. Garage Hardware Booklet, 12 pp., 3½ x 6 ins. Hardware intended for garage use.
- Famous Homes of New England. Series of folders on old homes and hardware in style of each.

HEATING EQUIPMENT

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

HEATING EQUIPMENT—Continued

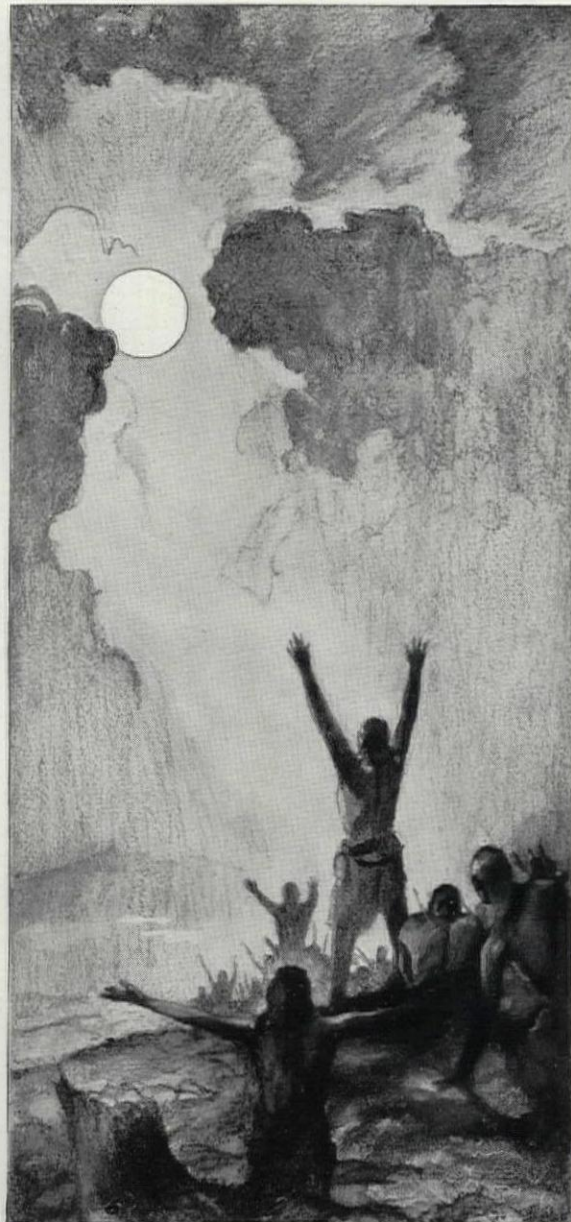
- American Radiator Company, The**, 40 West 40th St., N. Y. C.
Ideal Type "A" Heat Machine. Catalog 7¼ x 10½ ins. 32 pp. Illustrated in 4 colors. A brochure of high-efficiency heating apparatus for residences and commercial buildings.
- Ideal Water Tube Boilers. Catalog 7¼ x 10½. 32 pp. Illustrated in 4 colors. Data on a complete line of Heating Boilers of the Water Tube type.
- Ideal Smokeless Boilers. Catalog 7¼ x 10½ ins. 32 pp. Illustrated in 4 colors. Fully explains a boiler free from the objection of causing smoke.
- Ideal Boilers for Oil Burning. Catalog 5½ x 8½ in. 36 pp. Illustrated in 4 colors. Describing a line of Heating Boilers especially adapted to use with Oil Burners.
- Corto—The Radiator Classic. Brochure 5½ x 8½ in. 16 pp. Illustrated. A brochure on a space-saving radiator of beauty and high efficiency.
- Ideal Arcola Radiator Warmth. Brochure 6¼ x 9¼. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.
- James B. Clow & Sons**, 534 S. Franklin St., Chicago.
Clow Gasteam Vented Heating System. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Deals with a valuable form of heating equipment for using gas.
- C. A. Dunham Company**, 450 East Ohio St., Chicago, Ill.
Dunham Radiator Trap. Bulletin 101, 8 x 11 in. 12 pp. Illustrated. Explains working of this detail of heating apparatus.
- Dunham Packless Radiator Valves. Bulletin 104, 8 x 11 in. 8 pp. Illustrated. A valuable brochure on valves.
- Dunham Return Heating System. Bulletin 109, 8 x 11 ins. Illustrated. Covers the use of heating apparatus of this kind.
- Dunham Vacuum Heating System. Bulletin 110. 8 x 11 ins. 12 pp. Illustrated.
- The Dunham Differential Vacuum Heating System. Bulletin 114. Brochure, 8 pp., 8 x 11 ins. Illustrated. Deals with heating for small buildings.
- The Dunham Differential Vacuum Heating System. Bulletin 115. Brochure, 12 pp., 8 x 11 ins. Illustrated. Deals with heating for large buildings.
- Excelsco Products Corporation**, 119 Clinton St., Buffalo, N. Y.
Excelsco Water Heater. Booklet. 12 pp. 3 x 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, 8½ x 11 ins., dealing with general architectural and industrial applications; also specifically with applications of special instruments.
- Siphon Heating Specialties. Catalog No. 200, 192 pp., 3½ x 6¼ ins. Important data on heating.
- Illinois Engineering Co.**, Racine Ave., at 21st St., Chicago, Ill.
Vapor Heat Bulletin 21. 8½ x 11 ins. 32 pp. Illustrated. Contains new and original data on Vapor Heating. Rules for computing radiation, pipe sizes, radiator tappings. Steam table showing temperature of steam and vapor at various pressures, also description of Illinois Vapor Specialties.
- S. T. Johnson Co.**, Oakland, Calif.
Bulletin No. 4A. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Data on different kinds of oil-burning apparatus.
- Bulletin No. 31. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Deals with Johnson Rotary Burner With Full Automatic Control.
- Kewanee Boiler Co.**, Kewanee, Ill.
Kewanee on the Job. Catalog. 8½ x 11 ins. 80 pp. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, etc.
- Catalog No. 78, 6 x 9 ins. Illustrated. Describes Kewanee Fire-box Boilers with specifications and setting plans.
- Catalog No. 79. 6 x 9 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.
- May Oil Burner Corp.**, Baltimore.
Adventures in Comfort. Booklet, 24 pp., 6 x 9 ins. Illustrated. Non-technical data on oil as fuel.
- Taking the Quest out of the Question. Brochure, 16 pp., 6 x 9 ins. Illustrated. For home owners interested in oil as fuel.
- Milwaukee Valve Co.**, Milwaukee.
MILVACO Vacuum & Vapor Heating System. Nine 4-p. bulletins, 8½ x 11 ins. Illustrated. Important data on heating.
- MILVACO Vacuum & Vapor Heating Specialties. Nine 4-p. bulletins, 8½ x 11 ins. Illustrated. Deal with a valuable line of specialties used in heating.
- Modine Mfg. Company**, Racine, Wis.
Thermodine Unit Heater. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Apparatus for industrial heating and drying.
- Thermodine Cabinet Heater. Booklet, 12 pp., 8½ x 11 ins. Illustrated. Cabinet heaters to buildings of different kinds.
- Nash Engineering Company**, South Norwalk, Conn.
No. 37. Devoted to Jennings Hytor Return Line Vacuum Heating Pumps, electrically driven, and supplied in standard sizes up to 300,000 square feet equivalent direct radiation.
- No. 16. Dealing with Jennings Hytor Air Line Heating Pumps.
- No. 17. Describing Jennings Hytor Condensation Pumps, sizes up to 70,000 square feet equivalent direct radiation.
- No. 25. Illustrating Jennings Return Line Vacuum Heating Pumps. Size M, for equivalent direct radiation up to 5,000 square feet.
- National Radiator Corporation**, Johnstown, Pa.
Aero Radiators; Beauty and Worth. Catalog 34. Booklet 6 x 9 ins., 20 pp., describing and illustrating radiators and accessories.
- Petroleum Heat & Power Co.**, 511 Fifth Avenue, New York.
Heating Homes the Modern Way. Booklet, 8½ x 11¼ ins. Illustrated. Data on the Petro Burner.
- Residence Oil Burning Equipment. Brochure, 6 pp., 8½ x 11 ins. Illustrated. Data regarding Petro Burner in a bulletin approved by Investigating Committee of Architects and Engineers.

The Evolution of CELESTIALITE

EVEN in the dark ages of our earliest ancestors, man cherished the sun as life itself. With each new rising of the celestial radiance fresh hope and new ambition formed—the horrors of darkness had been dispelled for another day.

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It was necessary that a lighting globe be created that would transform the strong, glaring electric rays into soft, natural light that would not hurt the eyes. Years of experimentation bore proof that only three special layers of



glass could produce a perfect light that would rival the beauty of daylight.

Then we proceeded to manufacture CELESTIALITE, the three layer lighting globe (see illustration on right). At all the demonstrations of this new lighting globe, expert and layman alike agreed that CELESTIALITE gives superior illumination.

Clients want Celestialite

Today people demand perfect light. They appreciate the need of better



Celestialite's Three Layers:

- 1—An inner layer of blue whitens and perfects the light.
- 2—A middle layer of white filters out all the glare.
- 3—An outer layer of crystal glass, provides body and strength.

A marvelous soft white light results that safeguards the eyesight

vision. They realize the necessity of safeguarding the eyesight. And the result — CELESTIALITE's popularity is growing

by leaps and bounds.

Glorifying the Architect's Artistry

Architects, too, are appreciating how this light enhances the beauty of an interior. All of the artistic niceties which the architect so carefully plans are accentuated—glorified!

Request a trial demonstration in one of your buildings or your own office. Primeval instinct born of thousands of generations of experience with daylight will make you like CELESTIALITE.

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Position

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 86

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.
- Trane Co., The, La Crosse, Wis.**
Bulletin 14. 16 pp., 8½ x 10½ ins. Covers the complete line of Trane Heating Specialties, including Trane Bellows Traps, and Trane Bellows Packless Valves.
- Bulletin 20. 24 pp., 8½ x 10½ ins. Explains in detail the operation and construction of Trane Condensation. Vacuum, Booster, Circulating, and similar pumps.

HOSPITAL EQUIPMENT

- The Frink Co., Inc., 24th St. and Tenth Ave., New York City.**
Catalog 426. 7 x 10 ins. 16 pp. A booklet illustrated with photographs and drawings, showing the types of light for use in hospitals, as operating table reflectors, linolite and multilite concentrators, ward reflectors, bed lights and microscopic reflectors, giving sizes and dimensions, explaining their particular fitness for special uses.
- The International Nickel Company, 67 Wall St., New York, N. Y.**
Hospital Applications of Monel Metal. Booklet. 8½ x 11½ ins. 16 pp. Illustrated. Gives types of equipment in which Monel Metal is used, reasons for its adoption, with sources of such equipment.
- 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.
- Wilmet Castle Company, Rochester, N. Y.**
Sterilizer Equipment for Hospitals. Book, 76 pp., 8½ x 11 ins. Illustrated. Gives important and complete data on sterilization of utensils and water, information on dressings, etc.
- Sterilizer Specifications. Brochure, 12 pp., 8½ x 11 ins. Practical specifications for use of architects and contractors.
- Architects' Data Sheets. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Information on piping, venting, valving and wiring for hospital sterilizer installations.
- Hospital Sterilizing Technique. Five booklets. 8 to 16 pp. 6 x 9 ins. Illustrated. Deals specifically with sterilizing instruments, dressings, utensils, water, and rubber gloves.

HOTEL EQUIPMENT

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

INCINERATORS

- Kerner Incinerator Company, 715 E. Water St., Milwaukee, Wis.**
Incinerators (Chimney-fed). Catalog No. 15 (Architect and Builders' Edition). Size 8½ x 11 ins. 16 pp. Illustrated. Describes principles and design of Kernerator Chimney-fed Incinerators for residences, apartments, hospitals, schools, apartment hotels, clubs and other buildings. Shows all standard models and gives general information and working data.
- Sanitary Elimination of Household Waste, booklet, 4 x 9 ins. 16 pp. Illustrated. Gives complete information on the Kernerator for residences.
- Garbage and Waste Disposal for Apartment Buildings, folder, 8½ x 11 ins. 8 pp. Illustrated. Describes principle and design of Kernerator-Chimney-fed Incinerator for apartments and gives list of buildings where it has been installed.
- Sanitary Disposal of Waste in Hospitals. Booklet. 4 x 9 ins. 12 pp. Illustrated. Shows how this necessary part of hospital service is taken care of with the Kernerator. Gives list of hospitals where installed.

INSULATING LUMBER

- Mason Fibre Co., 111 West Washington St., Chicago, Ill.**
Booklet, 12 pp., 8½ x 11 ins. 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 ins. 32 pp. Discusses means of insulating roofs of manufacturing or commercial structures.
- Insulation of Roofs to Prevent Condensation. Illustrated booklet. 7½ x 10½ ins. 36 pp. Gives full data on valuable line of roof insulation.
- Filing Folder for Pipe Covering Data. Made in accordance with A. I. A. rules.
- "The Cork Lined House Makes a Comfortable Home." 5 x 7 in. 32 pp. Illustrated.
- Armstrong's Corkboard. Insulation for Walls and Roofs of Buildings. Booklet, 66 pp., 9¼ 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.
- 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 Insulating Specifications and Blue Prints. Booklet, 20 pp., 8½ x 11 ins. Illustrated. On approved types of insulation.
- Philip Carey Co., The, Cincinnati, Ohio.**
Carey Asbestos and Magnesia Products. Catalog. 6 x 9 ins. 72 pp. Illustrated.

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 ins. 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 ins. 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 ins. 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 ins. Illustrated. The design and equipment of school cafeterias with photographs of installation and plans for standardized outfits.

LABORATORY EQUIPMENT

- Alberene Stone Co., 153 West 23rd Street, New York City.**
Booklet 8¾ x 11¼ ins., 26 pp. Stone for laboratory equipment, shower partitions, stair treads, etc.
- Duriron Company, Dayton, Ohio.**
Duriron Acid, Alkali and Rust-proof Drain Pipe and Fittings. Booklet, 8½ x 11 ins., 20 pp. Full details regarding a valuable form of piping.

LANTERNS

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

LATH, METAL AND REINFORCING

- Genfire Steel Company, Youngstown, Ohio.**
Herringbone Metal Lath Handbook. 8½ x 11 ins. 32 pp. Illustrated. Standard specifications for Cement Stucco on Herringbone. Rigid Metal Lath and interior plastering.
- National Steel Fabric Co., Pittsburgh.**
Better Walls for Better Homes. Brochure. 16 pp., 7¼ x 10¼ ins. Illustrated. Metal lath, particularly for residences.
- Steelex for Floors. Booklet. 24 pp., 8½ x 11 ins. Illustrated. Combined reinforcing and form for concrete or gypsum floors and roofs.
- Steelex Data Sheet No. 1. Folder. 8 pp., 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with round top chords.
- Steelex Data Sheet No. 2. Folder. 8 pp., 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with flat top flanges.
- Steelex Data Sheet No. 3. Folder. 8 pp., 8½ x 11 ins. Illustrated. Steeltex for folders on wood joists.
- Northwestern Expanded Metal Co., 1234 Old Colony Building, Chicago, Ill.**
Northwestern Expanded Metal Products. Booklet, 8½ x 10¼ ins., 20 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated. Plasta-saver and longspan lath channels, etc.
- Longspan ¾-inch Rib Lath. Folder 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-rib expanded metal.
- A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.
- Norwest Metal Lath. Folder. 8½ x 11 ins. Illustrated. Data on Flat Rib Lath.
- Truscon Steel Company, Youngstown, Ohio.**
Truscon 1-A Metal Lath. 12-page booklet, 8½ x 11 ins., 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 ins., illustrating Truscon ¾-inch Hy-Rib as used in industrial buildings. Plates of typical construction. Progressive steps of construction. Specification and load tables.

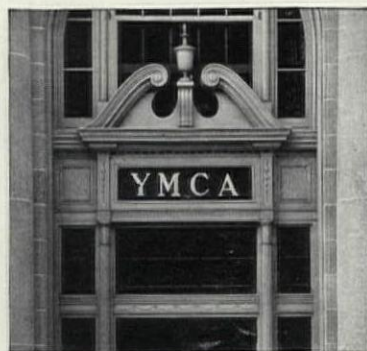
LAUNDRY CHUTES

- The Pfaudler Company, 217 Cutler Building, Rochester, N. Y.**
Pfaudler Glass-Lined Steel Laundry Chutes. Booklet, 5¼ x 7¾ ins. 16 pp. Illustrated. A beautifully printed brochure describing in detail with architects' specifications THE PFAUDLER GLASS LINED STEEL LAUNDRY CHUTES. Contains views of installations and list of representative examples.



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work, must provide for electric displays in his original plans.

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Oakland and Toronto.



FLEXLUME ELECTRIC DISPLAYS

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 88

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 ins. Illustrated. Deals with library fittings of different kinds.

Library Bureau Division, Remington Rand, N. Tonawanda, N. Y. Like Stepping into a Story Book. Booklet, 24 pp., 9 x 12 ins. Deals with equipment of Los Angeles Public Library.

LIGHTING EQUIPMENT

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

It Has Been Limited. Folder, 4 pp., 10 x 13 ins. Data on 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 ins. 8 pp. Illustrated.

MANTELS

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

MARBLE

The Georgia Marble Company, Tate, Ga. New York Office, 1328 Broadway.

Why Georgia Marble is Better. Booklet, 3½ x 6 ins. Gives analysis, physical qualities, comparison of absorption with granite, opinions of authorities, etc.

Convincing Proof. 3½ 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

The International Nickel Company, 67 Wall St., New York, N. Y. The Choice of a Metal. Booklet, 6¼ x 3 ins. 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 ins. 240 pp. Illustrated. This is an Architects' Edition of the complete catalog of Curtis Woodwork, as designed by Trowbridge & Ackerman. Contains many color plates.

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

Curtis Details. Booklet, 19¼ x 23¼ ins. 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 ins. diameter, various designs and illustrations of columns and installations.

The Pergola Catalog. 7½ x 10 ins. 64 pp. Illustrated. Contains illustrations of pergola lattices, garden furniture in wood and cement, garden accessories.

Roddis Lumber and Veneer Co., Marshfield, Wis. Roddis Doors. Brochure, 24 pp., 5¼ x 8½ ins. Illustrated price list of doors for various types of buildings.

Roddis Doors, Catalog G. Booklet, 183 pp., 8½ x 11 ins. Completely covers the subject of doors for interior use.

Roddis Doors for Hospitals. Brochure, 15 pp., 8½ x 11 ins. Illustrated work on hospital doors.

Roddis Doors for Hotels. Brochure, 15 pp., 8½ x 11 ins. 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 ins. 4 pp. Illustrated in color, gives full information concerning Clinton Mortar Colors with specific instructions for using them. Color Card. 6½ x 3¼ ins. Illustrates in color the ten shades in which Clinton Mortar Colors are manufactured. Something new in Stucco. Folder, 3½ x 6 ins. An interesting folder on the use of coloring matter for stucco-coated walls.

OFFICE SUPPLIES

Eugene Dietzgen Co., 166 W. Monroe St., Chicago. General Catalog. 500 pp., 6 x 9 ins. Illustrated. Complete line of drafting and surveying supplies.

Use and care of Drawing Instruments. Booklet, 18 pp., 6 x 9 ins. Illustrated. Discusses proper care of equipment. Sample Book of Drawing and Tracing Papers. Brochure, 23 pp., 3½ x 7 ins. Illustrated. Papers recommended for these uses.

Ozalid Booklet. 16 pp., 4 x 8½ ins. Illustrated. Data on a positive reproduction paper.

ORNAMENTAL PLASTER

Jacobson & Co., 241 East 44th St., New York. A book of Old English Designs. Brochure. 47 plates. 12 x 9 ins. Deals with a fine line of decorative plaster work.

Architectural and Decorative Ornaments. Cloth bound volume. 183 plates. 9 x 12 ins. 18 plates. Price, \$3.00 A general catalog of fine plaster ornaments.

Geometrical ceilings. Booklet, 23 plates. 7 x 9 ins. An important work on decorative plaster ceilings.

PAINTS, STAINS, VARNISHES AND WOOD FINISHES

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

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 ins. 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 ins. 8 pp. Illustrated. A complete treatise with complete specifications on the subject of Painting of Concrete and Stucco Surfaces. Color chips of paint shown in bulletin.

Enamel Finish for Interior and Exterior Surfaces. Bulletin No. 2. 8½ x 11 ins. 12 pp. Illustrated. Thorough discussion, including complete specifications for securing the most satisfactory enamel finish on interior and exterior walls and trim.

Painting and Decorating of Interior Walls. Bulletin No. 3. 8½ x 11 ins. 20 pp. Illustrated. An excellent reference book on Flat Wall Finish, including texture effects, which are taking the country by storm. Every architect should have one on file.

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 10½ ins. 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., 3¼ x 8 ins. Deals with domestic uses for Valspar.

How to Keep Your House Young. Illustrated brochure, 23 pp., 7 x 8½ ins. 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 ins. Describes odorless brushing and spraying lacquers and lacquer enamels.

PAPER

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

PARTITIONS

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

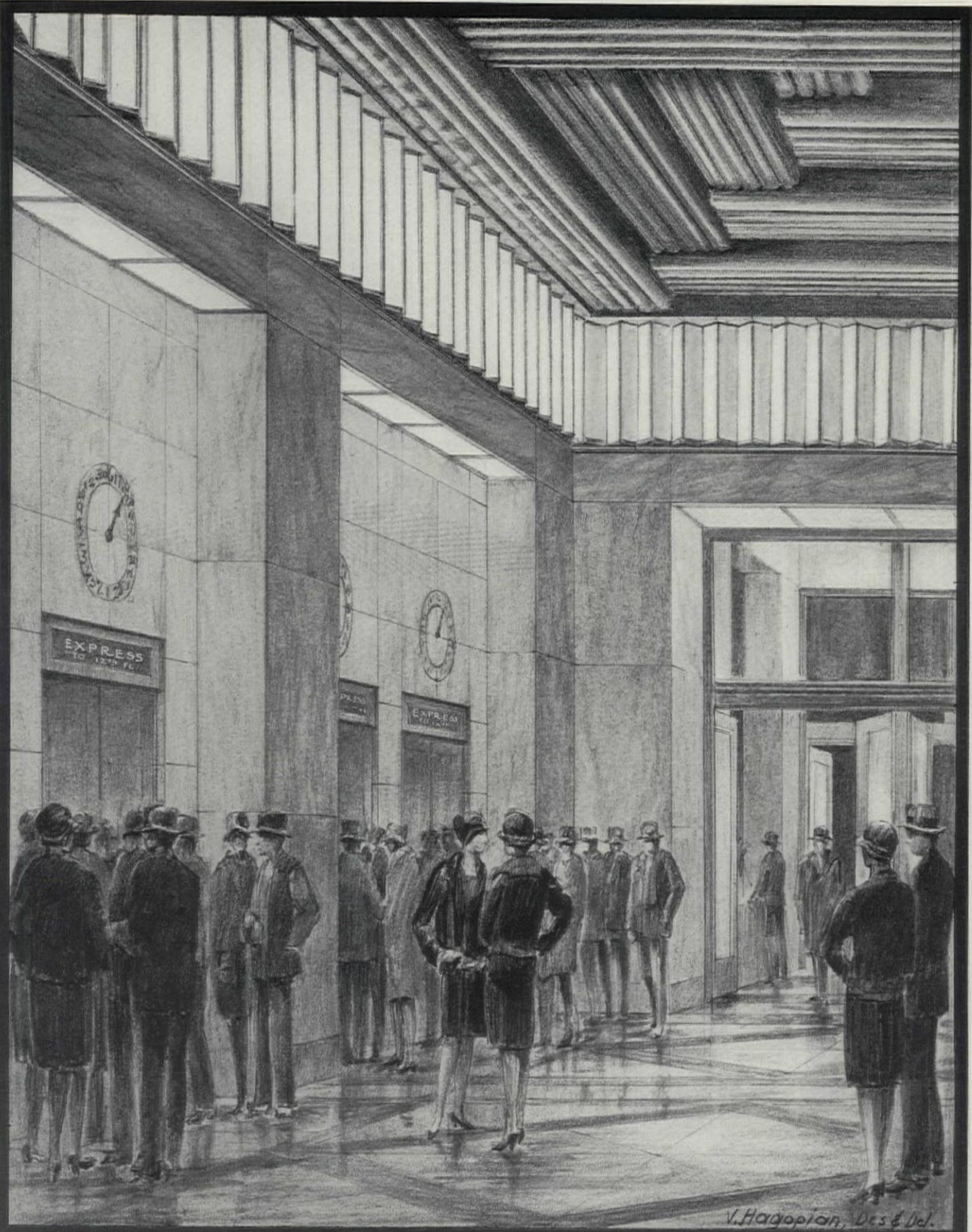
Hauserman Company, E. F., Cleveland, Ohio. Hollow Steel Standard Partitions. Various folders, 8½ x 11 ins. Illustrated. Give full data on different types of steel partitions, together with details, elevations and specifications.

Improved Office Partition Company, 25 Grand St., Elmhurst, L. I. Telesco Partition. Catalog, 8¼ x 11 ins. 14 pp. Illustrated. Shows typical offices laid out with Telesco partitions, cuts of finished partition units in various woods. Gives specifications and cuts of buildings using Telesco.

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

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

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



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Branches in Principal Cities

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 90

PIPE

- American Brass Company**, Waterbury, Conn.
Bulletin B-1. Brass Pipe for Water Service. 8½ x 11 ins. 28 pp. Illustrated. Gives schedule of weights and sizes (I.P.S.) of seamless brass and copper pipe, shows typical installations of brass pipe, and gives general discussion of the corrosive effect of water on iron, steel and brass pipe.
- American Rolling Mill Company**, Middletown, Ohio.
How ARMO Dredging Products Cut Costs. Booklet, 16 pp., 6 x 9 ins. Data on dredging pipe.
- Clow & Sons, James B.**, 534 S. Franklin St., Chicago, Ill.
Catalog "A." 4 x 16½ ins. 700 pp. Illustrated. Shows a full line of steam, gas and water works supplies.
- Cohoes Rolling Mill Company**, Cohoes, N. Y.
Cohoes Pipe Handbook. Booklet, 40 pp., 5 x 7½ ins. Data on wrought iron pipe.
- Duriron Company, Inc.**, Dayton, Ohio.
Duriron Acid, Alkali, Rust-proof Drain Pipe and Fittings. Booklet, 20 pp., 8½ x 11 ins., Illustrated. Important data on a valuable line of pipe.
- National Tube Co.**, Frick Building, Pittsburgh, Pa.
"National" Bulletin No. 2. Corrosion of Hot Water Pipe, 8½ x 11 ins. 24 pp. Illustrated. In this bulletin is summed up the most important research dealing with hot water systems. The text matter consists of seven investigations by authorities on this subject.
- "National" Bulletin No. 3. The Protection of Pipe Against Internal Corrosion, 8½ x 11 ins. 20 pp. Illustrated. Discusses various causes of corrosion, and details are given of the deactivating and deaerating systems for eliminating or retarding corrosion in hot water supply lines.
- "National" Bulletin No. 25. "National" Pipe in Large Buildings, 8½ x 11 ins. 88 pp. This bulletin contains 254 illustrations of prominent buildings of all types, containing "National" Pipe, and considerable engineering data of value to architects, engineers, etc.
- Modern Welded Pipe. Book of 88 pp. 8½ x 11 ins., profusely illustrated with halftone 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., 3½ x 5½ ins. A small manual for use of plasterers.
- Interior Walls Everlasting. Brochure, 20 pp., 6¼ x 9¼ ins. Illustrated. Describes origin of Keene's Cement and views of buildings in which it is used.

PLUMBING EQUIPMENT

- C. F. Church Mfg. Co.**, Holyoke, Mass.
Catalog S. W.-3. Booklet, 95 pp., 7¼ x 10½ ins. Illustrated. Data on Sani-White and Sani-Black toilet seats.
- Clow & Sons, James B.**, 534 S. Franklin St., Chicago, Ill.
Catalog "M." 9¼ x 12 ins. 184 pp. Illustrated. Shows complete line of plumbing fixtures for Schools, Railroads and Industrial Plants.
- Crane Company**, 836 S. Michigan Ave., Chicago, Ill.
Plumbing Suggestions for Home Builders. Catalog. 3 x 6 ins. 80 pp. Illustrated.
- Plumbing Suggestions for Industrial Plants. Catalog. 4 x 6½ ins. 34 pp. Illustrated.
- Planning the Small Bathroom. Booklet. 5 x 8 ins. Discusses planning bathrooms of small dimensions.
- John Douglas Co.**, Cincinnati, Ohio.
Douglas Plumbing Fixtures. Bound Volume. 200 pp. 8½ x 11 ins. Illustrated. General catalog.
- Another Douglas Achievement. Folder. 4 pp. 8½ x 11 ins. Illustrated. Data on new type of stall.
- Hospital, Brochure. 60 pp. 8½ x 11 ins. Illustrated. Deals with fixtures for hospitals.
- Duriron Company, Dayton, Ohio.**
Duriron Acid, Alkali and Rust-Proof Drain Pipe and Fittings. Booklet, 8½ x 11 ins., 20 pp. Full details regarding a valuable form of piping.
- Eljer Company**, Ford City, Pa.
Complete Catalog. 3¼ x 6¼ ins. 104 pp. Illustrated. Describes fully the complete Eljer line of standardized vitreous china plumbing fixtures, with diagrams, weights and measurements.
- Imperial Brass Mfg. Co.**, 1200 W. Harrison St., Chicago, Ill.
Watrous Patent Flush Valves, Duojet Water Closets, Liquid Soap Fixtures, etc. 8½ x 11 ins., 136 pp., loose-leaf catalog, showing roughing-in measurements, etc.
- Maddock's Sons Company**, Thomas, Trenton, N. J.
Catalog "K." 10½ x 7½ ins. 242 pp. Illustrated. Complete data on vitreous china plumbing fixtures with brief history of Sanitary Pottery.

PUMPS

- Chicago Pump Company**, 2300 Wolfram St., Chicago, Ill.
The Correct Pump to Use. Portfolio containing handy data. Individual bulletins, 8½ x 11 ins., on bilge, sewage, condensation, circulating, house, boiler feed and fire pumps.
- Kewanee Private Utilities Co.**, 442 Franklin St. Kewanee, Ill.
Bulletin E. 7¼ x 10¼ ins. 32 pp. Illustrated. Catalog. Complete descriptions, with all necessary data, on Standard Service Pumps, Indian Brand Pneumatic Tanks, and Complete Water Systems, as installed by Kewanee Private Utilities Co.

RAMPS

- Ramp Buildings Corporation**, 21 East 40th St., New York.
Building Garages for Profitable Operation. Booklet. 8½ x 11 ins. 16 pp. Illustrated. Discusses the need for modern mid-city parking garages, and describes the d'Humy Motoramp system of design, on the basis of its superior space economy and features of operating convenience. Gives cost analyses of garages of different sizes, and calculates probable earnings.
- Garage Design Data. Series of informal bulletins issued in loose-leaf form, with monthly supplements.
- The Trane Co.**, LaCrosse, Wis.
Trane Small Centrifugal Pumps. Booklet. 3¼ x 8 ins. 16 pp. Complete data on an important type of pump.

REFRIGERATION

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

REFRIGERATORS

- Lorillard Refrigerator Company**, Kingston, N. Y.
Lorillard Refrigerators, for hotels, restaurants, hospitals and clubs. Brochure, 43 pp. 8 x 10 ins. Illustrated. Data on fine line of refrigerators.

REINFORCED CONCRETE—See also Construction, Concrete

- Genfire Steel Company**, Youngstown, Ohio.
Self-Centering Handbook. 8½ x 11 ins. 36 pp. Illustrated. Methods and specifications on reinforced concrete floors, roofs and floors with a combined form and reinforced material.
- Truscon Steel Company**, Youngstown, Ohio.
Shearing Stresses in Reinforced Concrete Beams. Booklet. 8½ x 11 ins. 12 pp.
- North Western Expanded Metal Company**, Chicago, Ill.
Designing Data. Book. 6 x 9 ins. 96 pp. Illustrated. Covers the use of Econo Expanded Metal for various types of reinforced concrete construction.
- Longspan ¾-inch Rib Lath. Folder 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-rit expanded metal.

ROOFING

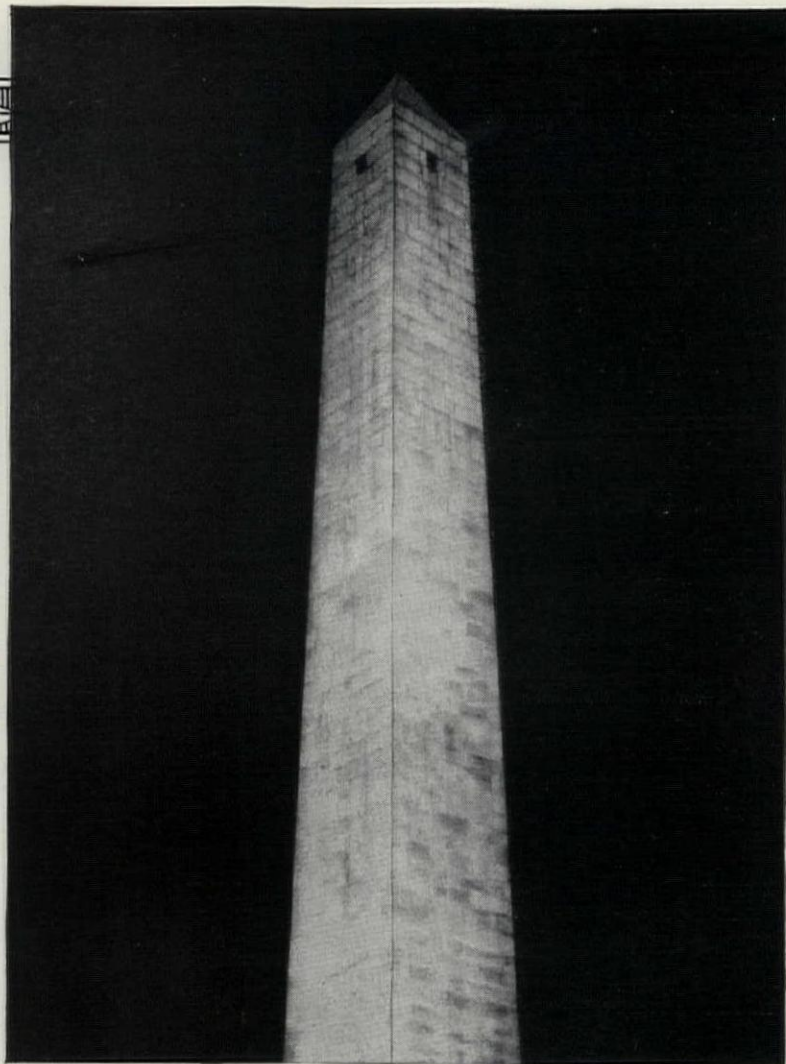
- Barber Asphalt Co.**, Philadelphia, Pa.
Specifications, Genasco Standard Trinidad Lake Asphalt Built-up Roofing. Booklet. 8 x 10½ ins. Gives specifications for use of several valuable roofing and waterproofing materials.
- The Barrett Company**, 40 Rector St., New York City.
Architects' and Engineers' Built-up Roofing Reference Series; Volume IV Roof Drainage System. Brochure. 63 pp. 8½ x 11¼ ins. Gives complete data and specifications for many details of roofing.
- Philip Carey Co.**, Lockland, Cincinnati, Ohio.
Architects Specifications for Carey Built-up Roofing. Booklet. 8 x 10¼ ins. 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 ins. 32 pp. Illustrated. A study of school buildings of a number of different kinds and the roofing materials adapted for each.
- Heinz Roofing Tile Co.**, 1750 Champa St., Denver.
Plymouth-Shingle Tile with Sprocket Hips. Leaflet, 8½ x 11 ins. Illustrated. Shows use of English shingle tile with special hips.
- Italian Promenade Floor Tile. Folder, 2 pp., 8 ½ x 11 ins. Illustrated. Floor tiling adapted from that of Davanzati Palace.
- Mission Tile. Leaflet, 8½ x 11 ins. Illustrated. Tile such as are used in Italy and southern California.
- Georgian Tile. Leaflet, 8½ x 11 ins. Illustrated. Tiling as used in old English and French farmhouses.
- Ludowici-Celadon Company**, 104 So. Michigan Ave., Chicago, Ill.
"Ancient" Tapered Mission Tiles. Leaflet. 8½ x 11 ins. 4 pp. Illustrated. For architects who desire something out of the ordinary, this leaflet has been prepared. Describes briefly the "Ancient" Tapered Mission Tiles, hand-made with full corners and designed to be applied with irregular exposures.
- U. S. Gypsum Co.**, Chicago.
Pyrobar Roof Construction. Booklet. 8 x 11 ins. 48 pp. Illustrated. Gives valuable data on the use of tile in roof construction.
- Sheetrock Pyrofill Roof Construction. Folder. 8½ x 11 ins. Illustrated. Covers use of roof surfacing which is poured in place.

SASH CHAIN

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

SEWAGE DISPOSAL

- Kewanee Private Utilities**, 442 Franklin St., Kewanee, Ill.
Specification Sheets. 7¼ x 10¼ ins. 40 pp. Illustrated. Detailed drawings and specifications covering water supply and sewage disposal systems.



Floodlighting of
Bunker Hill
Monument

“Light more soft than shadow”

Swinburne

THE reverent message of Bunker Hill Monument is written across the night in terms of soft, ineffable light. This illumination, by G-E floodlighting, is nicely adapted to the high, slender lines of the shaft and harmonizes, in its quiet persistence, with the spirit of the memorial and the conception of the designer.



The architect who provides for floodlighting when a building is designed is sure that his thought will be faithfully interpreted at night as well as by day; and he obviates structural changes that a future installation might necessitate. G-E illuminating engineers offer you their services in thus continuing your message, which else would be interrupted at nightfall.

Electric floodlighting is an instrument by which the architect or sculptor can preserve the visibility and values of his work through the night—without flattening glare and without loss of his carefully planned effects. It illuminates, it reveals, but its eloquence is that of the artist himself.

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GENERAL ELECTRIC

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

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 92

SCREENS

- American Brass Co., The.,** Waterbury, Conn.
Facts for Architects About Screening. Illustrated folder, $9\frac{1}{2} \times 11\frac{1}{4}$ ins., giving actual samples of metal screen cloth and data on fly screens and screen doors.
- Athey Company,** 6015 West 65th St., Chicago, Ill.
The Athey Perennial Window Shade. An accordion pleated window shade, made from translucent Herringbone woven Couil 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. $8\frac{1}{2} \times 11\frac{1}{2}$ ins. 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., $8\frac{1}{2} \times 11$ ins. 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., $8\frac{1}{2} \times 11$ ins. Illustrated. Data on an important line of wire glass lights.
- The Effectiveness of Sidewalk Lights. Folder, 4 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Sidewalk or vault lights.
- Let in the Light—The Light That's Free. Folder, 4 pp., $8\frac{1}{2} \times 11$ ins. 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., $8\frac{1}{2} \times 11$ ins. Illustrated. Important data on stairways.

STEEL PRODUCTS FOR BUILDING

- Genfire Steel Company,** Youngstown, Ohio.
Herringbone Metal Lath Handbook. $8\frac{1}{2} \times 11$ ins. 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., $8\frac{1}{2} \times 11$ ins. Illustrated. Deals with an important structural process.

STONE, BUILDING

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

STORE FRONTS

- Brasco Manufacturing Co.,** 5025-35 South Wabash Avenue, Chicago, Ill.
Catalog No. 31. Series 500. All-Copper Construction. Illustrated brochure. 20 pp. $8\frac{1}{2} \times 11$ ins. Deals with store fronts of a high class.
- Brasco Copper Store Fronts. Catalog No. 32. Series 202.
- Brasco Standard Construction. Illustrated brochure. 16 pp. $8\frac{1}{2} \times 11$ ins. Complete data on an important type of building.
- Detail Sheets. Set of seven sheets; printed on tracing paper, showing full sized details and suggestions for store front designing, enclosed in envelope suitable for filing. Folds to $8\frac{1}{2} \times 11$ ins.
- Davis Solid Architectural Bronze Sash. Set of five sheets, printed on tracing paper, giving full sized details and suggestions for designing of special bronze store front construction, enclosed in envelope suitable for filing. Folds to $8\frac{1}{2} \times 11$ ins.

STORE FRONTS—Continued

- 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. $8\frac{1}{2} \times 10\frac{1}{2}$ ins. 60 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.
- International Store Front Construction. Catalog. $8\frac{1}{2} \times 10$ ins. 70 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.

SWIMMING POOL EQUIPMENT & STERILIZATION

- R. U. V. Company, Inc.,** 383 Madison Ave., New York City.
Water Sterilization by Means of Ultra Violet Rays. Booklet. $8\frac{1}{2} \times 11$ ins. 16 pp. Full data on a system of purifying water.
- Swimming Pool Sterilization. Booklet. $8\frac{1}{2} \times 11$ ins. 24 pp. Describes a method of purifying water in bathing pools.

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

TILE, HOLLOW

- National Fire Proofing Co.,** 250 Federal St., Pittsburgh, Pa.
Standard Wall Construction Bulletin 174. $8\frac{1}{2} \times 11$ ins. 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 Uninbacker 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.
- Natcoflor Bulletin. $8\frac{1}{2} \times 11$ ins. 6 pp. Illustrated.
- Natco Face Tile for the Up-to-Date. Farm Bulletin. $8\frac{1}{2} \times 11$ ins.

TILES

- Kraftile Company,** 55 New Montgomery St., San Francisco.
High Fired Faience Tile. Booklet. 32 pp. $8\frac{1}{2} \times 11$ ins. Illustrated. Presents a fine line of tiles for different purposes.
- 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 ins. Illustrated. Data on an important type of valve.
- Illinois Engineering Co.,** Racine Ave., at 21st St., Chicago, Ill.
Catalog. $8\frac{1}{2} \times 11$ ins. 88 pp. Illustrated.
- Jenkins Bros.,** 80 White St., New York.
The Valve Behind a Good Heating System. Booklet. $4\frac{1}{2} \times 7\frac{1}{4}$ ins. 16 pp. Color plates. Description of Jenkins Radiator Valves for steam and hot water, and brass valves used as boiler connections.
- Jenkins Valves for Plumbing Service. Booklet. $4\frac{1}{2} \times 7\frac{1}{4}$ ins. 16 pp. Illustrated. Description of Jenkins Brass Globe, Angle Check and Gate Valves commonly used in home plumbing, and Iron Body Valves used for larger plumbing installations.

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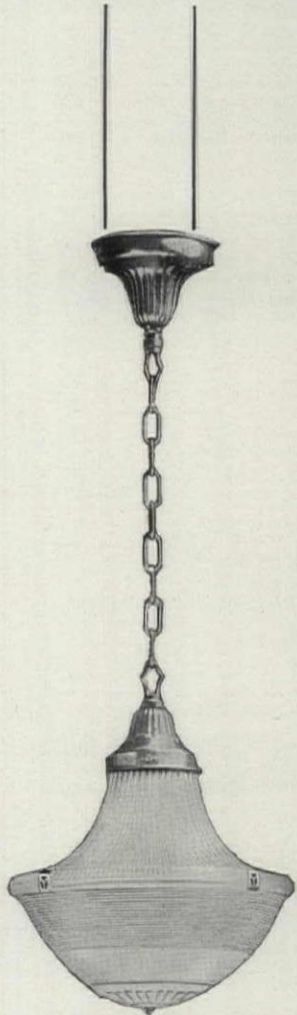
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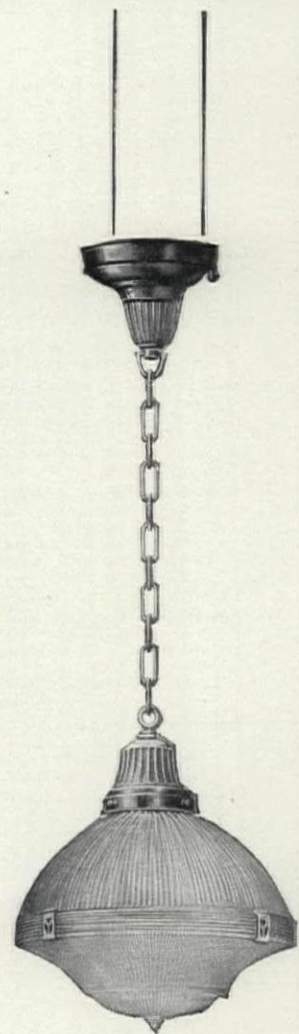
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REFRACTOR—**

the direct lighting unit that gives more light on the work.

HOLOPHANE

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 94

VENETIAN BLINDS

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

VENTILATION

American Blower Co., Detroit, Mich.
American H. S. Fans. Brochure, 28 pp., 8½ x 11 ins. Data on an important line of blowers.

Duriron Company, Dayton, Ohio.
Acid-proof Exhaust Fans. Folder. 8 x 10½ ins. 8 pp. Data regarding fans for ventilation of laboratory fume hoods. Specification Form for Acid-proof Exhaust Fans. Folder, 8 x 10½ ins.

Globe Ventilator Company, 205 River St., Troy, N. Y.
Globe Ventilators Catalog. 6 x 9 ins. 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. 6½ x 3½ ins. 16 pp. Illustrated. Describes and illustrates the use of the Ventador for Hotels, Clubs, Offices, etc.

WATERPROOFING

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

Genfire Steel Company, Youngstown, Ohio.
Waterproofing Handbook. Booklet. 8½ x 11 ins. 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.

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.
"Permantile Liquid Waterproofing" for making concrete and cement mortar permanently impervious to water. Also circulars on floor treatments and cement colors. Complete data and specifications. Sent upon request to architects using business stationery. Circular size, 8½ x 11 ins.

Sonneborn Sons, Inc., L., 116 Fifth Ave., New York, N. Y.
Pamphlet. 3¼ x 8¼ ins. 8 pp. Explanation of waterproofing principles. Specifications for waterproofing walls, floors, swimming pools and treatment of concrete, stucco and mortar.

Toch Brothers, 110 East 42d 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.

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

WINDOWS

The Kawneer Company, Niles, Mich.
Kawneer Solid Nickel Silver Windows. In casement and weight-hung types and in drop-down transom type. Portfolio, 12 pp., 9 x 11½ ins. Illustrated, and with demonstrator.

David Lupton's Sons Company, Philadelphia, Pa.
Lupton Pivoted Sash. Catalog 12-A. Booklet, 48 pp., 8½ x 11 ins. Illustrates and describes windows suitable for manufacturing buildings.

WINDOWS, CASEMENT

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

WINDOWS, CASEMENT—Continued

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

Hope & Sons, Henry, 103 Park Ave., New York, N. Y.
Catalog. 12¼ x 18½ ins. 30 pp. Illustrated. Full size details of outward and inward opening casements.

The Kawneer Company, Niles, Mich.
Kawneer Solid Nickel Silver Windows. In casement and weight-hung types and in drop-down transom type. Portfolio, 12 pp., 9 x 11½ ins. Illustrated, and with demonstrator.

David Lupton's Sons Company, Philadelphia, Pa.
Lupton Casement of CopperSteel. Catalog C-122. Booklet, 16 pp., 8½ x 11 ins. Illustrated brochure on casements, particularly for residences.

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

Truscon Steel Co., Youngstown, Ohio.
Truscon Steel Casements. Booklet. 8½ x 11 ins. 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 ins. 16 pp. Tables of specifications and typical details of different types of construction.

List of Parts for Assembly. Booklet. 8½ x 11 ins. 16 pp. Full lists of parts for different units.

WINDOWS, STEEL AND BRONZE

David Lupton's Sons Company, Philadelphia, Pa.
A Rain-shed and Ventilator of Glass and Steel. Pamphlet, 4 pp., 8½ x 11 ins. Deals with Pond Continuous Sash. Sawtooth Roofs, etc.

How Windows Can Make Better Homes. Booklet. 3¾ x 7 ins. 12 pp. An attractive and helpful illustrated publication on use of steel casements for domestic buildings.

Truscon Steel Company, Youngstown, Ohio.
Truscon Mechanical Operators for Steel Windows. Brochure. 8½ x 11 ins. 65 pp. Complete description of various kinds of installations with drawings of details.

Drafting Room Standards. Book. 8½ x 11 ins. 120 pages of mechanical drawings showing drafting room standards, specifications and construction details of Truscon Steel Windows, Steel Lintels, Steel Doors and Mechanical Operators.

Daylighting and Ventilating Power Houses. 32 pp. Booklet. 8½ x 11 ins. Illustrating the economical application of Truscon Windows in modern power house design.

Truscon Solid Steel Double-Hung Windows. 24 pp. Booklet. 8½ x 11 ins. Containing illustrations of buildings using this type of window. Designs and drawings of mechanical details.

Truscon Donovan Awning Type Steel Windows. 12 pp. Booklet. 8½ x 11 ins. 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 ins. 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 ins. 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, inc. Booklet. 9 x 12 ins. 40 pp. Illustrated. Designs for houses of five to eight rooms, respectively, in several authentic types, by Trowbridge & Ackerman, architects, for the Curtis Companies.

Long-Bell Lumber Co., Kansas City, Mo.
The Perfect Floor. Booklet. 5¼ x 7¼ ins. 16 pp. Illustrated. Valuable for the data given on the use of wood for floors.

Saving Home Construction Costs. Booklet, 4½ x 7½ ins. 24 pp. Discusses economy and value in domestic building.

Experiences in Home Building. Booklet. 6 x 9 ins. 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 ins. 32 pp. Illustrated. Describes the production of posts and their use in various ways.

West Coast Lumber Trade Extension Bureau, Seattle, Wash.
"Durable Douglas Fir; America's Permanent Lumber Supply." Booklet, 32 pp., 7 x 11 ins. Illustrated. Complete data on this valuable wood.

"Douglas Fir Wall Hanger." Metal-bound hanger, 31 x 32 ins. An attractive advertisement for Douglas fir.

"Where to Use Douglas Fir in Your Farm." Brochure, 32 pp., 6 x 9 ins. Data on use of this wood for farm buildings.



Exhibit, Cincinnati Chapter, A. I. A. Providence Bank Building, Cincinnati, Ohio. Inset: Macbeth Cremax Lantern No. 4477 K108.

The Shadow Chasers in Cincinnati

WHEN the Cincinnati Chapter of the American Institute of Architects established its exhibit of building materials and equipment, Macbeth Glassware was chosen for the illuminating scheme.

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OF THICKNESS SHOWN

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REVIEWS OF MANUFACTURERS' PUBLICATIONS

WALLPAPER MANUFACTURERS' ASSOCIATION of the United States. "*Wallpaper*," a monthly magazine.

Architects as well as interior decorators derive considerable profit and interest from the monthly visits of this little magazine which is a "house organ" for this large association of firms manufacturing wallpaper. For some years there has been a decided trend toward the use of wallpaper, probably a reaction from many years' use of plain walls. Wallpaper with its richly decorative qualities affords at prices quite moderate a background which could probably be supplied by no other material at any price. For many years the manufacturers of wallpapers have had the benefit of the services of the most skillful designers, and they have ransacked the design resources of every period and of every country. What can be done, when there exists so lavish an extent of material to draw upon, is suggested in the issues of this little publication, which is edited and prepared with considerable taste, and which offers many suggestions for the advantageous use of wallpapers which it advertises.

NATIONAL STEEL FABRIC CO., Pittsburgh. "Better Walls for Better Homes." A brochure on stucco.

"The popularity of designs for small and large houses in adaptations of early French, Spanish and Italian styles is growing rapidly in every part of this country. These styles almost invariably call for the use of stucco for all or parts of the exteriors. The result of this growing interest in stucco construction is a development of textures and colors paralleling that of plaster interiors. Within recent years a great many improvements have been introduced for stucco work, and this material is now available with colors incorporated directly in the cement, or mineral colors are introduced when the color is mixed on the site. The textures of stucco are more carefully studied now than they were a few years ago, with the result that the average stucco house today is extremely attractive in appearance, and this material plays a most important part in the exterior design." This valuable booklet deals with two wholly different but equally important aspects of stucco,—(1) its surface or texture, and (2) the building methods which must be employed to give stucco requisite strength and lasting qualities. This gives the brochure value and importance to those in an architect's office who are concerned with design as well as to those interested in construction.

PORTLAND CEMENT ASSOCIATION, Chicago. "Concrete in Architecture." Important work on architectural design.

Study of recent architecture,—particularly of architecture upon a large scale,—proves that designers are viewing the matter of using ornament or decoration in a light new and different. Decoration was until lately regarded as something to be applied to a building as though to conceal or cover up the structural parts of which the building is made up. Today the tendency is to so design these structural parts that they themselves possess grace and dignity, and to so handle the use of ornament that it adorns while not concealing structure,—often in fact so that the matter of structure is emphasized. This interesting brochure invites attention to this particular aspect of the use of concrete, illustrating several buildings where by leaving exposed the marks of the forms a certain bold dignity has been secured, and also emphasizing use of certain simple forms of decoration which are being used upon concrete. "Especially prominence has been given to the staining and painting of concrete and also to that exposed aggregate concrete which has been produced through a new technique. By applying stained and painted decoration to load-bearing concrete members, a strength and a dignity are obtained which could never be created by any amount of ornamentation that masks the structural members and robs them of their vigor and vitality. The other new method of decoration has also given remarkable results. Exposed aggregate concrete has proved itself an architectural medium of the highest order, which may be employed for creating surfaces of rare charm and beauty that in color, texture and richness rival the finest marbles and the best mosaic which could be produced."

THE COPPER & BRASS RESEARCH ASSOCIATION, 26 Broadway, New York. A Series of Six Monographs.

This large organization of metal workers issued not long ago a series of monographs on the architectural uses of copper, brass and bronze. Use of these metals is considered under three headings,—uses ornamental, uses ornamental and utilitarian, and uses purely utilitarian. Of particular interest to designers is one of the brochures devoted to use of these metals for purposes which would probably qualify as "ornamental," although in most instances they perform duties which are also "utilitarian." The booklet describes and illustrates in excellent halftones the grilles or screens about entrances and elevators in several very important structures, and also the grilles or shields which conceal heating radiators which are recessed in walls and the screens, very similar, which conceal ventilating apparatus. One of the most interesting of the brochure's illustrations shows a clock face in the hall of an important business structure worked out in a highly decorative design.

ATLAS PORTLAND CEMENT COMPANY, 25 Broadway, New York. "Atlas White Portland Cement for Terrazzo."

Webster's dictionary defines terrazzo as "a kind of cement flooring, including fragments of colored stone, commonly not set in pattern." This brochure dwells upon the advantages when laying floors of terrazzo of using "Atlas White," at a cost only slightly greater than that of gray cement. The strength, durability and wearing qualities of these two products are identical. Both are guaranteed to pass the standard specifications for Portland cement as adopted by the American Society for Testing Materials. "White" Portland cement makes possible an entirely new range of colors in terrazzo, either when used clear or with pigments. Terrazzo floors of Atlas White Portland Cement will not change color, even under the severest conditions. The cost of making terrazzo with white Atlas Portland Cement is but little more than the cost of producing it with gray Portland cement. The booklet is quite fully illustrated, containing views of interiors where terrazzo is used for flooring, some of the illustrations, in color, showing beautiful and striking color combinations had by using fragments of marbles or stone of contrasting colors, the effect being considerably heightened when narrow strips of metal, generally brass, are used to define and strengthen the pattern.

VALENTINE & COMPANY, New York. "How to Keep Your House Young." A booklet on the use of lacquer.

One of the admirable qualities of lacquer, perhaps the quality chiefly responsible for its rapidly growing use, is its quickness in drying. Apropos of this, page 101 of *THE FORUM* for January, 1928, says: "The most distinct advantage of lacquer over other finishes is its quick-drying property. Where speed is necessary, lacquer can be used to great advantage. It is possible to apply several coats of lacquer in one day, a process that would require a week, in all probability, if paint and varnish were used. Speeding up the finishing work by using lacquer may result in the saving of a large amount of money in rentals and interest charges. In hotel work this is particularly true, as a room can be completely refinished in one day and be ready for occupancy the next, which would be obviously impossible with the older types of finishes. The same is true of hospital rooms or wards, as refinishing with lacquer allows the least possible interruption of service. Other advantages are the smoothness on metal surfaces which lacquer naturally assumes, due to its tendency to shrink when drying. It produces a very hard and tough surface that does not mar or scratch easily, and which is readily cleaned with little effort. It does not pick up the dirt or take the "grinding in" that varnish finishes usually do, and it will imitate a wax finish without the dust-collecting tendency of the latter. Lacquer can be made more transparent than any of the usual finishes, and it has a distinct advantage in producing a hard, clear, waterproof film." This interesting brochure deals with the line of brushing lacquers made by Valentine & Co., giving a color card which shows the tints.



The BEAUTY OF NATURAL MATERIALS

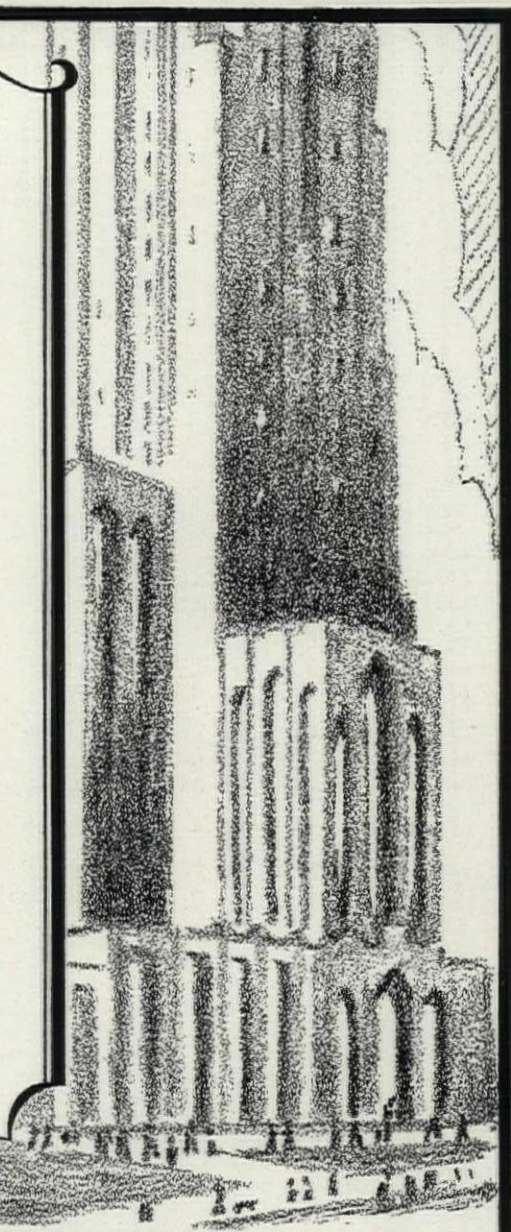
NEVER is natural charm more sharply defined than in stone. Endless attempts are made to produce a synthetic material with the rich, rugged beauty of Indiana Limestone, but never have these attempts succeeded. The soft buff-gray which grows more lovely in tone with each year; the dignity of native rock hewn from the earth— these can never be approximated.

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REVIEWS OF MANUFACTURERS' PUBLICATIONS

UNITED STATES GYPSUM COMPANY, Chicago. "*The Gypsumist, Architects' Edition.*" An excellent house organ.

By no means for the first time do those in charge of this page of THE FORUM call the attention of architects and their designers to this excellent little publication. It is issued, doubtless, in the interest of the United States Gypsum Co., to stimulate the use of its products, but the editors of *The Gypsumist* see the advantage of making such use as attractive as possible, suggesting by means of the printed word, and particularly by excellent illustrations, the advantages of so doing. No. 1, Vol. IV deals with "Old Houses of Normandy," half-timbered, and therefore making much use of plaster, a material of which in present-day use this company's products form an important part. No illustrations could possibly be more beautiful than those which show old facades with their timbers beautifully carved, though the text suggests that these old buildings are rapidly disappearing. One illustration, in fact, shows a supremely beautiful sixteenth century, half-timbered facade, while adjoining it stands a modern and rather ugly commercial garage.

BENJAMIN ELECTRIC MFG. CO., Chicago, New York, San Francisco. "Benjamin Starrett Panelboards and Cabinets."

The now all but universal use everywhere of electrical current for giving light and power,—to say nothing of its use for giving heat,—has of course brought about an equally wide use of the details of equipment which are required for the proper utilization of this most adaptable form of energy. In fact one might scarcely realize the vast extent of the use of such details unless one were to examine the catalogs and other printed matter issued by the firms making such equipment. This particular publication has to do with the lighting panelboards and cabinets, the metering boards and cabinets, the power panelboards and cabinets, and the switchboards made by the Benjamin Electric Mfg. Co. Each of these details is listed, illustrated and described. Each is to be had in many different forms and in a wide range of sizes, in order that a type of the proper kind and of appropriate size may be had for any particular use. The catalog might well be secured for the specification files of every architect, regardless of the kind of work of which his practice consists. These details are being used today in almost every building, and it is important to have proper data.

LIBRARY BUREAU; DIVISION OF REMINGTON RAND, North Tonawanda, N. Y. "Like Stepping into a Story Book."

However skillfully an architect may design such a building as a public library, the appearance of its interior is likely to be made or marred by its decorations and furniture. Architects in fact fully realize the extent to which architecture depends upon accessories, and in most if not in all instances they design the furniture,—not so much the details which because they are necessarily more or less "standardized" might be regarded as "mechanical" equipment, but the tables and chairs of reading and reference rooms, lighting fixtures, grilles and other forms of metal-work, decorations upon walls and ceilings, and in many instances the floor coverings as well, the effort being made to create interiors suitably dignified for the purpose they are meant to serve and in architectural accord with the buildings themselves. This brochure deals with the interior of the Los Angeles Public Library of which Bertram Grosvenor Goodhue and Carleton Monroe Winslow were architects, and furnished to a large extent by the Library Bureau. The booklet says that the installation was definitely planned to add to the charm of the building, and that the Library Bureau is proud of its part in creating an atmosphere in keeping with the ideals which are here realized in such a harmonious whole. The booklet would no doubt be useful to architects engaged in library work large or small, since the furniture as well as the decorations while both dignified and appropriate to the building which they adorn, are apparently of no extravagant or unusual cost.

ARUTEX COMPANY, INC., New York. "The Vogue of the Mantel in Period and Modern Design."

Careful architectural designers invariably give to a fireplace and its mantelpiece a position from which it can architecturally dominate a room. To emphasize the importance of a fireplace much depends, of course, upon the mantel which surrounds and surmounts it, and architects in every age have lavished upon mantels or chimneypieces the effort, taste and skill demanded by anything so important. This brochure illustrates and describes the excellent assortment of mantels and fireplace fittings carried by the Arutex Company, Inc. "Made of Arutex composition, Arutex mantels are fireproof and lower the insurance premium. Amazingly natural is their simulation of grained wood, Caen stone, limestone, and other stones." The designs used are in wide variety,—Gothic, Italian, Spanish, French of several architectural styles, and English of types Tudor, Georgian and Adam. Part of the brochure is devoted to the fittings of iron, brass or other metals which add so much to the interest and architectural character of fireplaces.

ATLANTIC TERRA COTTA COMPANY: *Atlantic Terra Cotta, Vol. IX No. 2. Apartments and Apartment Hotels.*"

Recent architecture in New York and indeed in many other cities shows more interest and vastly more variety than would have been thought possible a few years ago, due of course to use of the "setback," which is likely to relieve the box-like appearance which most large buildings once presented. Use of the setback is likely to involve much use of parapets and sometimes of finials and other architectural details, in the making of which terra cotta is playing an important part. This brochure, one of the numbers of the monthly house organ issued by the Atlantic Terra Cotta Co., deals with just this, particularly as it applies to several recently built apartment houses and apartment hotels. It is pointed out that use of terra cotta makes possible the use of variety of color as well as of variety of form, and the interest which attaches to a number of recently built structures proves what can easily be done by judicious use of this very adaptable material. Several illustrations show doorways and windows of a building in Florida, where relief and color of their architraves are given fine emphasis by surrounding walls of plain stucco which enhance their beauty.

JACOBSON & COMPANY, 241 East 44th Street, New York. "A Few Plates of Geometrical Ceilings."

In the average domestic interior,—certainly in the average American interior,—the ceiling is likely to constitute a decorative liability in that it does nothing to contribute to the room's architectural interest; indeed it is likely, by reason of its bare ugliness, to injure the decorative excellence made possible by appropriate arrangements of well selected furnishings amid well designed architectural surroundings. Architects and decorators are of course well aware that this is not necessarily so, for many types of interior architecture provide for the use of a ceiling not as a liability but as a distinct asset. This brochure, for example, illustrates a valuable line of decorative plaster ceilings of the kind introduced into England about the time of Henry VIII by Italian workmen, ceilings which quickly lose their Italian character to assume characteristics distinctly English. Such ceilings contributed much to the strong character of the interior architecture of the period, and in countless old houses such ceilings are still in existence to testify to the integrity of their workmanship and to hold up to modern plaster workmen a high standard of design. The ceilings supplied by Jacobson & Company are of well-chosen patterns,—chiefly of the simpler sort, which show use of beautifully interlaced all-over designs. Architects know that such ceilings are valuable for supplying character to interiors keyed to the different English periods, and the simplest forms may well heighten the character and the interest of rooms in certain types of early American architecture.



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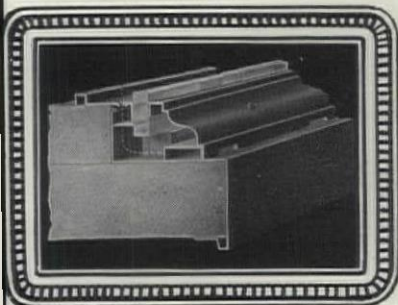
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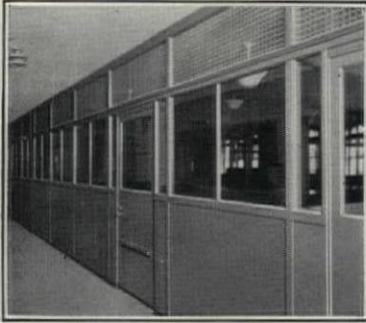
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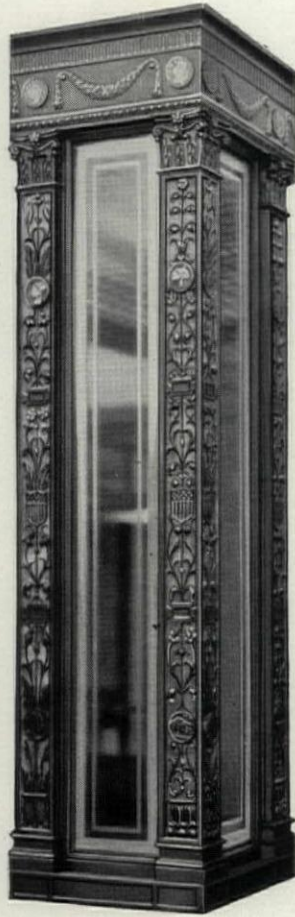
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*Corner of the beautiful counter screen that is part of the Art Metal Equipment in the Boston Federal Reserve Bank.
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