THE ARCHITECTURAL FORUM IN TWO PARTS

PART ONE
ARCHITECTURAL DESIGN
MAY 1928
ENTRANCE HALL OF THE BARCELONA APARTMENTS, FIVE HILLS, N. Y.

Boris W. Dorfman, Architect

GOLDEN brown tile steps and a golden brown tile floor contrast with plain plaster walls to give this Spanish entrance hall a colorful grandeur. The floor is of 6 x 6 unglazed Faience tiles in golden brown combined with smaller units of 1/2 glazed Faience tile in emerald green, deep blue, crimson and canary yellow. The base repeats the same colors in glazed Faience. The risers of the steps are decorated Faience tile in blue and yellow—the treads repeat the golden brown of the floor.

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A Blabon floor of quality linoleum, with soft agreeable tones beautifully "poured" into place, and with harmonious borders, completes a perfect ensemble.

The illustration on this page shows the beautiful Manursing Lodge Apartments, Manursing Island, Rye, N. Y. An attractive pattern of Blabon's Linoleum is installed in the up-to-date kitchens in these apartments.

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A REVIEW OF RECENT AMERICAN ARCHITECTURE

American Architecture of the Twentieth Century" is a portfolio of illustrations and measured drawings of some of the most notable modern buildings. In his interesting preface, Louis Mumford explains that American architecture presents a series of paradoxes. It has sought the antique, but achieved the modern. In the days when an architect was free to work with an eye for beauty alone, the result in many cases was failure. When, on the other hand, the architect is hampered by many utilitarian needs, such as questions of access, light, air, transportation, and so forth, the result, in many instances, is magnificent. The characteristic setback skyscrapers came about not by experimentations of the architect, but because of the intent of the New York building code to provide a modicum of light and air to surrounding buildings. Our architecture has achieved a modern style, in contrast to that of the Europeans, without any definite program of modernism. The buildings are modern in spite of themselves. It arises from a straightforward facing of the problems of function. During the nineteenth century, architecture developed slowly, because we interposed between function and expression an unrelated set of rules, having to do with the five orders, symmetry, historic style, and so forth. If we are moving toward coherent design, it is because of the mechanical complications of the modern building; function becomes insistent. This keeps the architect from designing obsolete imitations. A modern building must be mechanically adequate, and this by a paradox has helped the architect rather than hindered him in the creating of new forms. Another paradox is that our ornament has become more playful as our mechanical requirements have become more rigid. In our buildings the plans, which were originally laid down by the architect himself, are now almost wholly outside his scope; the amount of floor space, number of floors, and other details, are determined by the financier and engineer before the architect gets to work. Aside from the problem of working the mechanical requirements into an interesting mass, the architect is limited to what was formerly the weakest department in modern architecture,—designing the ornamental detail. Our emphasis on mechanical utilities has caused ornament to come back. Just as the depressing routine of office and factory has its counterpoise in jazz, our mechanical forms, in terms of cubic feet of air, square feet of rentable space, etc., have their off-set in the gay forms of decoration which have appeared on the best of our office buildings. There are enough fine examples to show us we have made a start on a road worth following.

The first building dealt with in this portfolio is the Shelton Hotel, New York, Arthur Loomis Harmon, architect, thought by many to be one of the finest ex-

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, 9½x11½ Inches. Price $6

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THE buildings of no country offer more in the way of inspiration for present-day architects than those of France. French towns and villages are filled with fine old houses and shop buildings, and the countryside abounds in farmhouses, farm structures singly or in groups, manor houses large or small, and the rural churches and wayside shrines which are among the most beautiful buildings of their kind in the world. All these structures by reason of their direct and practical designing supply the best possible precedent for modern work.

This volume contains more than 300 half-tone illustrations of buildings of this character, and in many instances illustrations of details are given, with drawings showing the bonding of brick or the arrangement of half-timber construction. The work would be worth many times its cost to any architect interested in the design of domestic buildings and small churches.

176 pages, 12 x 16 ins.
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FLOORS FOR THE SCHOOLS OF TODAY — AND TOMORROW

_**Number 1.**_ This illustration is from a booklet entitled "Analyzing the Problem of Finished Floors in Schools"—one of a series of booklets on the subject of polychrome resilient floors.

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—see preceding page
MODERN FRENCH SHOP FRONTS. By Rene Herbst, with a Foreword by James Burford. 54 plates, 10 x 12½ ins. John Tiranti & Company, Tottenham Court Road, London, W. 1.

ARCHITECTS who keep abreast of the century and its peculiar architectural developments should buy and send copies of "Modern Shop Fronts and Their Interiors" by Rene Herbst to all the more enterprising civic fathers in America. It is a book which should make them take notice of the possibilities latent in intelligent cooperation between manufacturers and skilled designers. One hears considerable talk in this country, and particularly in New York, about "art nouveau," modern architecture, modern furniture and the like. One part, judge of it only by the taste of the window decorators who conceal stockings as fruit in an "art nouveau" tree, or pile French handbags in pyramids and cylinders. Recently the outlook has become somewhat more hopeful, for the more forward-looking department stores are beginning to develop their embryonic and bizarre ideas. In order to see where this development can lead, they have only to turn the pages of his book, "Modern French Shop Fronts," which shows how far ahead of them the designers and merchants of France and Belgium are at present.

Why would this book stimulate American architects, and shop owners? Because it shows that "opportunities of advertisement and display" (to quote the foreword) can be successfully combined with good design on modern lines, these lines involving elimination, simplicity, and significance. What better opportunity for successful collaboration could there be than in the designs of shop fronts? In what country are there more shops than in America? What country is more pitifully lacking in accomplished "modern" collaboration, save in a few much talked of and over-emphasized buildings? The book under consideration shows by means of adequate illustrations what some of our European contemporaries have accomplished and shows not only the high standard of excellence of their achievements, but also the soundness of their aesthetic and business senses.

A book of illustrations needs little reviewing; it speaks for itself, and even the least bookish, once having turned the top cover, would continue turning the pages of this volume to the end, for the book is of convenient size, printed on light weight paper, and (what is more important) it holds the reader by its contents. The designs chosen are not all equally commendable,—who would want them to be?—and it is difficult to find out if they are truly representative; but they do at least supply a good basis from which to judge, and they are consistent in certain respects. The designs keep well within the limits set by the solution of the particular problem in hand. The foreword by James Burford says that this problem is a series of bald precepts, and that to retail it would mean transcribing the whole preface; but on the whole the French designers are successful in making the business of shopping a charming and almost irresistible affair. The success of this achievement is due as much (and perhaps more) to the designer as to the merchant and his display, for the designing of the facade as a whole is the chief matter, and once that satisfies, the rest follows logically. The qualities of the best modern work,—simplicity almost to starkness, economy of space, and

An Authoritative Work on
"THE GREEK REVIVAL"
By HOWARD MAJOR

THE search for effective types of architecture for domestic use led logically to the re-discovery of the style known as the "Greek Revival." In the hands of a few particularly skillful architects it is being used with marked success, their use being based largely upon study of such examples as have survived the period, just prior to the Civil War, when use of the type was widespread throughout the United States. It is an entirely American style, founded not upon a following of current English architecture but upon a study by Americans of classic types adapted to domestic uses.

Mr. Major's excellent work is the result of a careful study of the style as it was interpreted in the North and East, and particularly in the South. The illustrations of exteriors and interiors are full of suggestions for anyone seeking a variety of architecture bold, simple and effective, which supplies a fitting background for life in America. The book is richly illustrated, and shows existing work, large as well as small, in both city and country.

236 Pages; 7½x10½ inches. Price $15

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By T. P. Bennett, F. R. I. B. A.

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THE MATERIAL OF A THOUSAND USES
BElATED efforts are being made to save the few towns in America not ruined by improvement, and to rescue and preserve in towns already spoiled the few good old buildings which still exist. Williamsburg, in Virginia, is about to undergo restoration on a considerable scale, those in charge of the project having acquired possession of almost the entire town and being now about to remove all buildings not in keeping with Williamsburg's pleasant, old fashioned architectural character, restoring the town to as nearly as possible what it was during its palmy days when it was the capital of Virginia. "In Annapolis several old buildings have been acquired by St. John's College and are presently to be restored and saved for posterity, the Brice house, and, among several others, the Hammond-Harwood house, and the Peggy Stewart house, built by the owner of the vessel that caused the Peggy Stewart Tea Party, the Annapolis counterpart of the Boston Tea Party. The Hammond-Harwood house, which will be maintained as a colonial museum, is recognized by architects as one of the finer examples of Georgian building. It is one of the few houses having semi-octagonal wings. There is no explanation for the shape of the wings, but according to tradition, they were added to take the place of an extra story, provided for in the original plan, as a concession to the owner of the Hammond-Harwood house, a notable man of his day. There is no explanation for the octagonal wings, but according to tradition, they were added to take the place of an extra story, provided for in the original plan, as a concession to the owner of the Hammond-Harwood house, a notable man of his day. There is no explanation for the octagonal shape of the wings, but according to tradition, they were added to take the place of an extra story, provided for in the original plan, as a concession to the owner of the Hammond-Harwood house, a notable man of his day.

"Unlike the celebrated Southern Colonial homes built from designs by Christopher Wren, Inigo Jones or Robert Chambers, the Hammond-Harwood house has the distinction of being a product of the native-born architect, Matthew Buckland. He followed patterns then in vogue, and doubtless consulted Swan's 'British Architect' for some of his models, but his own genius is apparent in his vigorous treatment of the designs he used. The lumber is supposed to have been cut on one of the farms of the first owner; the brick to have been made by workmen in Annapolis."

A TEXTILE COMPETITION

THE ART ALLIANCE of America makes announcement of its 12th annual Textile Design Competition and Exhibition to be held June 6-16, 1928. Prizes are offered for designs of costume fabrics, Jacquard upholstery fabrics, and printed decorative fabrics of silk, linen or cotton, and special prizes are offered by a number of well known manufacturing firms. Information regarding the competition and exhibition may be had of the Secretary of the Art Alliance of America, Mrs. Harriet E. Brewer, 65 East 56th Street, New York, who is in active charge of the arrangements for holding the competition.

ANNOUNCEMENT is made of a conference dealing with the subjects of housing and town planning to be held in Paris July 2-8, 1928. Under the direction of Sir Ebenezer Howard, President of the International Federation for Housing and Town Planning, assisted by architects from the United States and almost every country in Europe, there will be discussed various phases of planning towns and regional developments and different aspects of the housing problem. Meetings of the Federation have been held for many years,—in Paris in 1913 and 1922; in London in 1914, 1920 and 1922; in Brussels in 1919; in Gothenburg in 1923; in Amsterdam in 1924; in Vienna in 1926; and in New York in 1925. Data regarding the conference may be had of the Organizing Secretary of the Federation, who may be addressed at 25 Bedford Row, London, W. C.

ERRATA

IN the March, 1928 issue of THE ARCHITECTURAL FORUM several errors were made in crediting the designing of buildings and the preparation of articles. The designing of the Senior High School-Junior College building at Muskegon, Mich., illustrated on page 317, should have been credited to Turner & Theband, with William B. Ittner, Inc. as consultants, and the article entitled "The One-Story Schoolhouse," beginning on page 409, was prepared by Ernest Sibley, of Palisades, N. J., and should have been credited to him. Credit for the designing of the Orange High School, illustrated on pages 327, 328 and 411, should have been given to Ernest Sibley, Architect, Lawrence C. Licht and Glenn A. Hacker, Associated; the building was designed by them.

ENROLLMENT IN ARCHITECTURAL SCHOOLS

EDUCATION in the field of architecture is undergoing unprecedented expansion throughout the country, according to a statement recently made by Professor William A. Boring of the School of Architecture of Columbia University. Public appreciation is increasing, and student enrollment has reached record figures. At Columbia last year, qualified applicants for admission to the School of Architecture were so numerous that the registration was permitted to exceed the number fixed as a proper limit of enrollment in this department in the interests of both faculty and students.

"The University must train architects who fearlessly accept the modern problem, solve it in the modern way, but always conform to those elemental truths which have ever expressed that beauty and good taste which distinguish all true art and which have come down to us as our priceless inheritance."
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The Architectural Forum
The volume XI. Vill Architectural Forum number five May 1928

Nazareth Hall, St. Paul
Maginnis & Walsh, Architects

By Maurice Lavanoux

In its main lines the building of a theological seminary is certainly not a novel problem. Its aim is to provide adequate facilities for the training of candidates for the priesthood. Usually it is located amid quiet surroundings, since such an institution is eminently a place for peaceful and scholarly pursuits, well calculated to train the students for their future mission. If we admit that a well designed fabric allied with judicious planning is as necessary as a suitable location, we shall realize that the buildings here illustrated excellently exemplify this two-fold requirement, beautiful buildings in a beautiful setting.

Nazareth Hall, the preparatory seminary for the Archdiocese of St. Paul, is an institution where boys, ranging approximately from 14 to 18 years of age, receive their preliminary training before entering the major diocesan seminary. This period of training consists of a six years' course,—four of high school and two of college work. It must not be supposed that a seminary, and particularly a preparatory seminary, is a place where a boy finds a vocation. It is rather a training ground for those who feel called by God to the priesthood, and who may continue their studies in the major seminary with a consciousness of definite vocation. Nazareth Hall is situated on the shores of Lake Johanna, about seven miles from the center of St. Paul. Its possessing this ideal location is largely due to the foresight of Bishop Cretin, the first incumbent of the see of St. Paul. Bishop Cretin, along with the other pioneer members of the American hierarchy, realized the need of seminaries for the training of a native clergy, attuned to the customs and institutions of the new republic. He secured 40 of the present 90 acres. On the deed to the property Bishop Cretin wrote these words: "This property will, at some time, be used for a diocesan institution." The present seminary is the realization of the bishop's hopes.

The style of this group of buildings might be termed Northern Italian Romanesque. The strong lines of the square tower express the pivotal element of the design, connecting the chapel with the classrooms and living quarters of the faculty and the seminarians. Customarily buildings of this nature follow a traditional expression of plan,—the long central unit with an axial entrance and two flanking pavilions with the chapel behind. The architectural weakness of this plan consists in its relegating the most interesting element of the group to the rear. This location of an important unit as an integral part of the mass detracts from its deserved importance and individuality. It was because of this fact that the picturesqueness of the Lake Johanna site determined the location of the chapel in a more symbolic and central position, so that it would dominate the entire composition. The wisdom of this solution would not be vindicated did it not at the same time permit a logical internal relation of the chapel to the rest of the group, so that it lends itself to easy circulation. Nazareth Chapel, however, is no less correctly situated with reference to the interior life of the college than it is to the external architectural interest of the entire group of buildings. An interesting principle of the plan is the relation of the convent unit to the chapel through a direct approach, and the complete seclusion of the sisters, who have their own chapel, garden and quadrangle. A study of the plan as a whole will explain the relation of the other major elements.

In buildings of such a religious nature, it is well that careful study be given to the design of the altar and the chapel. The altar is truly the soul of the entire conception of it; the thoughts of the seminarians are unceasingly directed to the consciousness of their high prerogative and privilege. The simplicity of the altar in Nazareth Chapel is its chief merit. It is liturgically ideal, and should its design influence the minds of future builders of parishes, it will prove to have been a bulwark raised against further production of those dubious "works of art" that disfigure so many of our churches. The main entrance motif strikes an interesting note. The sculptural treatment above the door is based on the thought of Nazareth. The guardians of the doorway are the Blessed Virgin and St. Joseph. In the tympanum is a figure of the Boy Christ with arms outstretched. Above the caps are the symbols of the evangelists. A distinguished note of decorative interest is found in a tympanum.
THE LIBRARY FIREPLACE

THE CHAPEL AND NORTH SIDE OF DORMITORY

NAZARETH HALL, ST. PAUL
MAGINNIS & WALSH, ARCHITECTS
ENTRANCE TO THE CHAPEL

DORMITORY WING AND CENTRAL TOWER

NAZARETH HALL, ST. PAUL
MAGINNIS & WALSH, ARCHITECTS
May, 1928

THE ARCHITECTURAL FORUM

THE BOY CHRIST, BY SIDNEY WOOLETT

THE ADORATION OF THE PEASANTS, BY FRANK H. SCHWARZ, IN THE LITTLE GOTHIC CHAPEL ON THE ISLAND

MOSAIC PANEL, BY CHARLES J. CONNICK, ABOVE ENTRANCE TO THE LITTLE CHAPEL.

THE VIRGIN AND CHILD, BY A. H. ATKINS
THE LITTLE GOTHIC CHAPEL ON THE ISLAND
NAZARETH HALL, ST. PAUL
MAGINNIS & WALSH, ARCHITECTS
THE GREAT TOWER AND CHAPEL FROM THE EAST
NAZARETH HALL, ST. PAUL
MAGINNIS & WALSH, ARCHITECTS
over the inner main tower doorway, where Mr. Rubins of Minneapolis has painted a mural in a rarely rich and sonorous color scheme.

Both A. H. Atkins and Sidney Woollett of Boston have enriched the interior with figures of exceptional merit. The Virgin and Child by Mr. Atkins would satisfy a rational exponent of modern sculpture, and yet it closely adheres to tradition in the folds of the draperies and the Oriental exactness of the head dress. The figure of the Boy Christ by Mr. Woollett is a charming example of intelligent realism. The ironwork was done by that most genial and talented craftsman, Frank L. Koralewsky, whose work is well known to all connoisseurs. Surely it is futile to mourn the passing of mediaeval workers when the force of their traditions is in evidence today, as shown by Mr. Koralewsky's work. We have but to seek and encourage good, honest craftsmen and they will not be found wanting,—and conversely we must discourage cheap, showy imitations by commercial firms whose one thought is the quantity and not the quality of their work.

A memorial shrine—of limestone, both exterior and interior,—is set like a jewel upon an island woodland at the tip of the property and accessible by means of a rustic bridge. His Grace, Archbishop Dowling, of St. Paul, was pleased to call this shrine "a bijou Gothic chapel." In this little building there is a triptych which contains a painting by Frank Schwarz, of New York, a young and rising painter of distinction. The subject is "the Adoration of the Peasants" and the types used by Mr. Schwarz were found by him among the inhabitants of an Italian mountain village whither he had retired to study the customs and habits of the simple and faithful country folk. The windows and faculty instructs in the history of architecture. A knowledge of the various great epochs in the history of art will be an asset to those who will, some day, undertake the building of churches and parish groups. Would it be too sanguine to hope that the study of architecture in these seminaries may direct the attention of the students to a rational understanding of styles and to a realization that no style can claim to be exclusively "religious?"—and that the necessities of the times and the materials at hand should dictate whatever style a building should have? Nazareth Hall may well be taken as such an example.

Two of the Windows by Charles J. Connick in the Seminary Chapel, Nazareth Hall

the mosaic panel above the entrance of the shrine were executed by Charles J. Connick, of Boston. Mr. Connick also designed and executed the windows in the seminary chapel. These windows are of the medallion type, so fully developed by the old masters of the twelfth and thirteenth centuries. The same spirit and ideals which actuated those craftsmen obtain throughout this series. Design is the predominant consideration and second only to the jewel-like radiance of pure color. The figures are not archaeological, but, as in the ancient medallions, the entire figure rather than the features alone is made to express the idea. These windows are in groups of two each and have alternating background designs,—a foliated scroll motif contrasting with a more formal rectangular scheme. In the latter case large standing figures are represented in the upper portions of the windows. The subjects were chosen for their appropriateness to a preparatory seminary. Incidents from the lives of youthful Biblical characters predominate, and the stories are told in a direct and forceful manner.

Perhaps the reader of this review will be interested in knowing that a member of the seminary
THE GREAT TOWER AND THE CHAPEL
NAZARETH HALL, ST. PAUL
MAGINNIS & WALSH, ARCHITECTS
PLANS, NAZARETH HALL, ST. PAUL
MAGINNIS & WALSH, ARCHITECTS
THE SANCTUARY, FROM THE ENTRANCE OF THE CHAPEL
NAZARETH HALL, ST. PAUL
MAGINNIS & WALSH, ARCHITECTS
THE MAIN ENTRANCE
NAZARETH HALL, ST. PAUL
MAGINNIS & WALSH, ARCHITECTS
NAZARETH HALL. ST. PAUL

MAYA MACIV

W. WAXSK, ARCHITECTS

DETAILED OF ENTRANCE PORCH

SCAL.

INSCRIPTION

TYPANUM LAT. E.

INSCRIPTION TO BE INCISED

ELEVATION

SECTION

NAZARETH HALL, ST. PAUL
MAGINNIS & WALSH, ARCHITECTS

MAY 1928

No. 67

The Architectural Forum Details

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ENTRANCE AT THE WEST END OF THE CHAPEL
NAZARETH HALL, ST. PAUL
MAGINNIS & WALSH, ARCHITECTS
ALTAR AND BALDACCHINO IN SANCTUARY OF THE CHAPEL
NAZARETH HALL, ST. PAUL
MAGINNIS & WALSH, ARCHITECTS
ONE OF THE CHAPEL BAYS
NAZARETH HALL, ST. PAUL
MAGINNIS & WALSH, ARCHITECTS
ENTRANCE TO THE WEST COURT
NAZARETH HALL, ST. PAUL
MAGINNIS & WALSH, ARCHITECTS
ELEVATION OF CENTRAL GATEWAY, 9 ft. WALL OF MAIN COURT

SCALE
0 1 2 3 FT.

SECTION, THUR GATE, LOOKING DOWN

ARCHITECTURAL FORUM DETAILS

MAY 1928

No. 69

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ENTRANCE TO THE SACRISTY FROM THE EAST COURT
NAZARETH HALL, ST. PAUL
MAGINNIS & WALSH, ARCHITECTS
THE DETROIT MASONIC TEMPLE

GEORGE D. MASON & COMPANY, ARCHITECTS

THE fact that the Detroit Masonic Temple has attracted the attention of architects and laymen throughout the country is primarily due to its having solved a most complicated problem; a result has been achieved which has architectural merit of a high order. To the fraternity it is a matter of interest that for the first time all Masonic bodies are housed in one building, requiring a structure containing 12,000,000 cubic feet, making it the largest and most complete structure of its kind in the world. Some idea of the complex nature of the problem may be gathered from the fact that there are 28 units in the building, providing for 50 Masonic bodies which must operate independently, and that in the aggregate a capacity crowd in each of these units amounts to 16,000 people. The large auditorium seats 5,000, the Consistory Cathedral 1,700, the Commandery Asylum 500, the Third Degree Auditorium 750; 6,000 people can sit down at one time in the various banquet and dining rooms and be served in 45 minutes, and the service varies from grill room a la carte to that of formal banquets. The divisional feature, which was imperative, was made to apply not only to the strictly Masonic portions but to rooms for club and social activities as well. Furthermore, it was necessary to correlate these various divisions that free and easy access may be had from one to another, should their joint use be found necessary on occasions when the attendance is unusually large.

The large general divisions comprise, at the left, the tall portion, the Ritual Building, 14 stories in height, housing 26 Blue Lodge bodies; the Consistory; two Commanderies and five Chapters. In the center is the large auditorium, over which are the drill hall and armory; and on the right the Shrine Club, a building containing generous lounges, billiard rooms, natatorium, gymnasium, 100 guest rooms and a dormitory. It will be noted that there are two entrances to the Ritual Building, one for the Scottish Rite and the large entrance for the York Rite and Blue Lodge bodies. The majority of the Blue Lodge rooms have not been planned for large seating capacity, as it is found that for the first two degrees the attendance is seldom more than 100, but for the third degree the attendance would tax even those lodge rooms with a large seating capacity. A unique room, therefore, was prepared for this work on the top floor, having a seating capacity of 750. It is as if the south wall of a lodge room were removed and the spectators were outside looking in. The north wall of this lodge room opens on a stage where the dramatization of the third degree takes place. The interior of this room has not as yet been completed, although there will be need for it, as the memberships of the large lodges increase. It should make a very fine setting for the work. As the Consistory required a separate entrance to the building, so also it was required that its quarters be isolated from the rest of the structure during reunions; but it will be noted that at those times the banquet and ball
room immediately below with parlors, etc., are accessible from their rooms by way of two stairways leading directly from the lounge and parlor of their quarters. Again, the Consistory lounge and parlor with their check rooms, etc. are available, with direct access to the large auditorium when this auditorium is being used for reunions and special gatherings. The Commandery Asylum has been planned with a church setting in mind, and due to its excellent proportions and stone treatment it forms an admirable background for the work of the Knights Templars. The Red Cross room and the Commandery parlor adjoin the Asylum and, easily accessible by means of ramps, are the armories and drill hall which are housed in the spans over the large auditorium. In connection with the armories are the dressing rooms and showers, which again give access to the natatorium. This pool, with all its accessory features, serves also the gymnasium in the Shrine Club and is approached from the building on the same level.

An interesting feature of the large auditorium is due to the fact that the sight lines were determined by the proposed 70-foot apron extension to the stage, which when in use covers the permanent seating, as in a pit. This extension was to have been used during Shrine ceremonials. While this apron has not as yet been used, this sight line layout has given a quality of intimacy to the room which in itself is widely commented upon, and is indeed exceptional in a theater of this size. Two-thirds of the audience is visible to each spectator without turning around. This auditorium was planned primarily for the ceremonials of the Moslem Shrine, and the various rooms adjoining had reference to its needs, and these needs encroached considerably upon the lobby space which for an auditorium of this size may appear inadequate. Yet the crowds are well handled, and the entire auditorium can be emptied in seven minutes. The stage is 55 x 110 feet in size, with a 65-foot proscenium. The Chicago Civic Opera Company gave Detroit a week of grand opera in this auditorium in February. Due in some measure to the form of the room, the low ceiling and the balcony arrangement, together with the use of acoustic material in some parts of the ceiling, the acoustics are perfect. It will be noticed that the rooms for social activities and the majority of the club features are, for obvious reasons, below the first floor level. The two large divisions are the two banquet and ball rooms, with their separate kitchens and serving rooms. The supper rooms in the basement are used for lodge banquets and may be thrown together to give any desired seating up to 1,200, and are served from the main kitchen. These rooms are accessible from the Shrine Club, which has no separate dining room or kitchen service. These basement rooms are in constant demand by the public as well as by different Masonic bodies, and the facilities for catering are such that it is now being planned to convert the trophy room into a cafeteria grill accessible from the elevator lobby. This feature, together with the grill room in the basement, will offer the casual diner a choice of service such as may be obtained only in a first class hotel. It may be mentioned that the two ball rooms are frequently used together, one being set up for banquets and the other for dancing, there being access from one to the other by two corridors.

The name "Temple" as applied to a Masonic building seems to stick, and has its origin possibly in the original tradition regarding King Solomon's Temple.
However, in this case tradition was broken with, and the Detroit "Temple" would more appropriately be called the "Masonic Cathedral." The precedents for fraternal buildings are all in Greek or Egyptian. Nothing of the sort had been done in Gothic, yet the architects felt that this style best expressed the traditions of Masonry,—Solomon's Temple and the beautiful Scottish Rite Cathedral in Washington to the contrary notwithstanding. Certainly the spirit and tradition of the Knights Templars and the historical settings of the Scottish Rite are Gothic, and operative Masonry, having its origin in the guilds of Europe, has the tradition of the great cathedrals of which they were the builders. It was fortunate that this feeling was shared by the building committee, for to have attempted to clothe the complicated plan evolved after some three years of study with a classic facade, would have led to compromise and a result to be plainly labeled a fake. The flexibility of the Gothic is here very apparent, and certainly the result has justified the selection of this style.

The building, on a site 190 x 400 feet, crowds the lot lines, but fortunately it faces a beautiful park from which a general view is obtained. It dominates its surroundings, due more to its massiveness and general vertical feeling than to its size or height, which at the highest parapet is 210 feet. This massive effect has been obtained by the bold treatment of the stair towers, the deep reveals, and a silhouette of great interest and variety. The Gothic character has been carried out in the interior generally, although in the various lodge rooms the usual variation of styles has been observed. The small lodge room in decorated plaster is Romanesque. There is an Egyptian room, a Greek Doric, two in Greek Ionic, a Corinthian, Italian Renaissance, Byzantine and Gothic. There being but ten lodge rooms, the orders were soon exhausted, although apparently for some reason the Composite was never considered.

The large auditorium has considerable detail adapted from the Venetian Gothic, and in the handling of the color decoration its character has been consistently carried out. While the general tone is gold, this has been enlivened with red and blue to produce a quiet richness of color seldom attempted in this type of work. Twenty-six rooms in all have been carefully studied, having in mind color decoration, which while never attempting the unusual has produced in every case results which are pleasing in their general richness and in harmony with the general character. The crystal ball room ceiling and the treatment of the concrete beams in the main entrance lobby are among the details which are interesting.

In the early stages of the development of the working drawings a carefully studied model at 3/16-inch scale was prepared. This was very helpful in the study of details, as slight modifications of moulded work and ornament were found advisable as the model was prepared. There are many sculptured figures on the exterior; eight at the top of the building measure 14 feet in height and represent guards and knights in armor. Those below over the main entrance, about 7 feet in height, were modeled by Friedlander and represent the three characters involved in the dramatization of the third degree. All of these figures were modeled at one-half full size. The symbolism of the order was introduced in the carving in the lower portions of the building and carries 40 or more different motifs. It is interesting to note that the lighting fixture contract called for
the greatest number of special fixtures of any building in the country. There is a great variety of styles, all well studied and in perfect scale. The two 8-foot diameter fixtures in the main auditorium are unusual in design and are relied upon to break up a flat ceiling. They have a jeweled effect, and with red, blue and amber on dimmers, a great variety of interesting lighting effects is possible. These fixtures were the work of the late Mr. Kinsman's organization, and its cooperation with the architects in every phase of work left nothing to be desired.

The selection of materials was governed to a large extent by considerations of economy and durability. Marble has been used extensively for floors, bases and stair treads, but limited to travertine, American verde antique and a Vermont gray. The woodwork generally throughout is of white oak, and the sand-finish plaster is glazed. An imitation stone having remarkable properties of hardness was relied upon for textural effect in a great number of the rooms, and that the result is satisfactory is due entirely to the expert and painstaking work of the plasterer.

The final preliminary drawings for the building were approved in June, 1920. The first sod was turned on Thanksgiving Day, 1920, the cornerstone laid exactly two years later with 30,000 people witnessing the ceremony, and the building was finally dedicated on Thanksgiving Day, 1926. The long period of building was due to the policy of the committee of taking advantage of fluctuations in building costs and, insofar as possible, letting contracts only when the financial resources were sufficient for the period. This delay saved the association something more than $1,000,000 over the original estimates.
DETROIT MASONIC TEMPLE FROM CASS PARK
GEORGE D. MASON & CO., ARCHITECTS
FIRST FLOOR MEZZANINE

FIRST FLOOR

BASEMENT MEZZANINE

PLANS, DETROIT MASONIC TEMPLE
GEORGE D. MASON & CO., ARCHITECTS

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PART OF AVENUE FRONT, DETROIT MASONIC TEMPLE
GEORGE D. MASON & CO., ARCHITECTS
ONE ENTRANCE TO AUDITORIUM, DETROIT MASONIC TEMPLE
GEORGE D. MASON & CO., ARCHITECTS
SEVENTH FLOOR

FIFTH AND EIGHTH FLOORS

PLANS, DETROIT MASONIC TEMPLE
GEORGE D. MASON & CO., ARCHITECTS
ENTRANCE, MOSLEM SHRINE CLUB, DETROIT MASONIC TEMPLE
GEORGE D. MASON & CO., ARCHITECTS
ENTRANCE TO SCOTTISH RITE CATHEDRAL, DETROIT MASONIC TEMPLE
GEORGE D. MASON & CO., ARCHITECTS
UPPER PART OF STAIR TOWER, DETROIT MASONIC TEMPLE
GEORGE D. MASON & CO., ARCHITECTS
COMMANDERY ASYLUM, DETROIT MASONIC TEMPLE
GEORGE D. MASON & CO., ARCHITECTS
NORTH AND SOUTH SECTION, DETROIT MASONIC TEMPLE
GEORGE D. MASON & CO., ARCHITECTS
ONE OF THE LODGE ROOMS

ROMANESQUE LODGE ROOM, DETROIT MASONIC TEMPLE
GEORGE D. MASON & CO., ARCHITECTS
EAST AND WEST SECTION, DETROIT MASONIC TEMPLE

GEORGE D. MASON & CO., ARCHITECTS
MIDTOWN New York is now so definitely a geographical location, and its vast building activity is spreading so rapidly that we may soon find it necessary to locate a given building in upper or lower midtown. Thus, with 42nd Street as the center, 63rd Street might represent at least the fringe of upper midtown New York, where at Lexington Avenue, is The Barbizon, a new towering club-hotel designed by Murgatroyd & Ogden. Its difference, socially, from hotels in general will be taken up later. Our primary interest, in any case, has to do with the architectural aspect of The Barbizon.

Seen from any point of view, it piles up well; its masses are vigorously and competently handled. The effect of four massive square towers at the corners, running well up the great central block of the building, gives the same strong, effective, vertical shadows that make The Shelton, farther down Lexington Avenue, one of the best buildings of its kind that our new architecture has achieved. The manner of The Barbizon, however, is a little different. Though The Shelton is Romanesque in detail, its total effect is that of an unusually rugged sort of medievalism; and though The Barbizon is mainly Gothic in detail, its total effect is of a very Romanesque sort of Gothic. The utilization of large Gothic windows is ingenious as applied to this type of building, not only scaling well with the great masses and heights involved, but lending as well some feeling that might be called romantic,—romantic, certainly, as opposed to the mechanistic effect which some have seen as a possible aesthetic danger in the new architecture. The detail of The Barbizon has been managed economically yet adequately. Though The Shelton is Romanesque in detail, its total effect is that of an unusually rugged sort of medievalism; and though The Barbizon is mainly Gothic in detail, its total effect is of a very Romanesque sort of Gothic. The utilization of large Gothic windows is ingenious as applied to this type of building, not only scaling well with the great masses and heights involved, but lending as well some feeling that might be called romantic,—romantic, certainly, as opposed to the mechanistic effect which some have seen as a possible aesthetic danger in the new architecture. The detail of The Barbizon has been managed economically yet adequately. Where incident was needed, it was provided, and with a simplicity of manner and an accuracy of scale revealing a careful and intelligent study of the whole project. In color and technique the brickwork is pleasing,—a range of salmon to light red, laid up with considerable diversity and trimmed with a neutral-toned limestone,—in all, a definitely worthwhile contribution to the number of great new towers which now distinguish midtown New York.

As a “club residence for business and professional women and students of art, drama and music,” one anticipates some expression of this within, some expression of the atmosphere of such a place,—and one finds that this has been secured in terms of excellent good taste. The only effect that could be called at all elaborate, (and it is not at all overdone) is the Italianate treatment of the lobby and mezzanine,—the kind of transitional Gothic-to-Renaissance that came to France from Italy in the period of Francis I. Yet there is a quiet restraint in the handling of it here, in a manner befitting the entrance of an important building. From the northwest corner of the mezzanine, two steps lead down into a pleasant library, done with charm and simplicity. The dining room, which opens from the main floor of the lobby, is done in an Adam treatment and proportioned and scaled, one would say, to provide quiet and intimacy for the guests rather than to inspire the “delusions of grandeur” that constitute the chief attraction of those hotel dining rooms that are carried out “in the grand manner.” A large solarium or lounge, furnished in admirable taste, is located on the west side of the nineteenth floor, and above this there are attractive rooms for a number of the college clubs.

A study of The Barbizon cannot but remind one of the extraordinary advance in good taste represented today by buildings of its type. Architectural design per se, a more intelligent use of materials, ever-increasing efficiency in fixtures and equipment, quiet good taste in furnishings,—all contribute to the creation of a new type. It is seen not only in the newest hotels and apartment houses, but in office buildings, and even in railroad stations. Unlike the Bourbons, who have been said to “learn nothing and forget nothing,” architects have learned a vast amount, even during the past ten years, and have forgotten, happily, much that merely cluttered up buildings and made against good taste and utility alike. The Barbizon seems to give evidence of a new understanding of civilization, wholly convincing
ROOF GARDEN ARCADE, THE BARBIZON, NEW YORK
MURGATROYD & OGDEN, ARCHITECTS
ARCHES AND BALCONIES, EIGHTEENTH FLOOR, THE BARBIZON, NEW YORK
MURGATROYD & OGDEN, ARCHITECTS
DETAIL OF LOWER STORIES
THE BARBIZON, NEW YORK
MURGATROYD & OGDEN, ARCHITECTS
EIGHTEENTH FLOOR

TWENTIETH FLOOR

PLANS, THE BARBIZON, NEW YORK
MURGATROYD & OGDEN, ARCHITECTS
DETAIL OF UPPER STORIES
THE BARBIZON, NEW YORK
MURGATROYD & OGDEN, ARCHITECTS
The Architectural Forum Details
LOUNGE AND EXHIBITION ROOM

MAIN LOBBY
THE BARBIZON, NEW YORK
MURGATROYD & OGDEN, ARCHITECTS
ESSEX CLUB, NEWARK
GUILBERT & BETELLE, ARCHITECTS
PLANS, ESSEX CLUB, NEWARK
GUILBERT & BETELLE, ARCHITECTS
THE LOUNGE

MAIN DINING ROOM
ESSEX CLUB, NEWARK
GUILBERT & BETELLE, ARCHITECTS
THIRD FLOOR  
FOURTH FLOOR  
FIFTH FLOOR
PLANS, ESSEX CLUB, NEWARK
GUILBERT & BETELLE, ARCHITECTS
THE pleasant dinner may be—much food and little speaking, the successful game—many plays and little argument, the enjoyable article—many pictures and little writing. If so, this presentation of Vermont Alpha's new house is doomed. The architect has been asked to describe it. He would like to make a matter-of-fact statement that it contains 25 rooms, all of course arranged in the most practical manner of construction in the most economical fashion, but he feels that the important feature of the new house is not to be found within its own walls, but that it comes, rather, from the atmosphere of the beautiful town and country which are spread about it.

Burlington, in Vermont, should be known rather than seen, yet outwardly it could scarcely be a more appealing place, overlooking Lake Champlain, with stately mountain ranges on each side,—the Adirondacks and the Green Mountains,—and over all the glittering northern air and sunlight. One feels in Burlington the beauty of its long New England history. It bears the marks of early war and of early peace and culture. It has the battery of queer, ancient guns; the University whose cornerstone was laid by Lafayette; and its elmed streets of fine old houses. When Edward Everett Hale visited the place he said: "Those of you who have been in Burlington will know that I was in a city of palaces."

But everything typical in Burlington has the simplicity, dignity and integrity of Vermont, qualities well symbolized by the marble and granite for which the state is famous. These "palaces" of Dr Hale's were the old homes built during the first half of the nineteenth century by the prosperous New Englanders who were the product of the old town. Like all buildings of real architecture, these homes were typical of their owners. They were built in the mannered dignity of the Greek Revival, a style eloquent of simplicity, dignity and classic culture. From the subtlety of this period come beauty and attraction even beyond the appeal of the more obvious styles which more often command attention. Such, then, is the atmosphere of the locality in which a twentieth century fraternity wished to build a chapter house, a structure to accord with its surroundings.

The committee which directed the building of the house at the University of Vermont from the beginning had in mind a simple, substantial house rather than one more spectacular. They were also desirous of following a further propriety; wherever possible they wished to use native materials and articles of local craftsmanship. So it is that the exterior walls are constructed of beautiful crystalline marble, which was freighted to Burlington from the Vermont quarries at Proctor. This stone is bril-
DINING ROOM

PHI DELTA THETA FRATERNITY HOUSE, BURLINGTON, VT.
WILLIAM McLEISH DUNBAR, ARCHITECT
SMOKING ROOM

PHI DELTA THETA FRATERNITY HOUSE, BURLINGTON, VT.

WILLIAM McLEISH DUNBAR, ARCHITECT
Architectural Design

Part One

Niche in Chapter Room

White in the sun, but is relieved from glare by a delicate veining of green. The blocks are laid in the wall in an irregular bond and with joints of varying widths, so that there is not an impression of too great formality. It is often amusing to use an exquisite material carelessly. For trimming, white marble was used with a sanded surface, and in certain places it was carved in Greek design. The roof is of Vermont green slate, and together with the window blinds and white walls it carries out the old fashioned color scheme of green and white.

The site is at the head of College Street, which makes a gradual ascent of 300 feet from Lake Champlain to the University. Under the continuous arch of lofty elms, there is almost the air of a dim cathedral nave. The new house stands slightly above the curb level, facing north. Because of this orientation most of the windows were put at the rear, and those rooms which do not require sunlight were placed fronting the street. In the center portion is the music room; in the wings, the two-storied entrance hall and the domed chapter room, both lighted from above. This arrangement makes possible the use of very large doors and windows, which increases the effect of simplicity, but, however, makes the house look smaller in the accompanying illustrations than it really is. Although not actually large, an indication of its size may be had.

Phi Delta Theta Fraternity House, Burlington, Vt.
William McLeish Dunbar, Architect
Entrance at the East End

from the lower windows and door, which are 12 feet high. A further individuality is due to the unusual material. Aside from the federal building, there are no marble structures in Burlington. The entrance door is in the east wing and bears above it a tablet inscribed “1848.” The tall leaves of the outer door are pivoted and fold back into the thickness of the wall without showing unsightly hinges. The hall is a circular, severely simple room, dimly lighted by a high skylight. The solidity of the building is noticeable here. The walls and conical ceiling are gray plaster, the self-supporting stairway is of marble of a warm tan color, and the floor is rough tile of the same shade. The border around the base of the wall and up the stairs is of blue faience. The moulded door casings are painted white, and the openings are filled with quaint blinds. The principal feature of the hall is the stair rail, which rises in an unbroken spiral. It was wrought by hand, the work of an old time craftsman. At the left of the hall are coatroom and lavatory, and directly beyond is the library. The finish of this room is of wide planks of varying widths laid horizontally on the walls from floor to ceiling, being a less formal treatment than wood paneling. The walls are painted an antique green, and the mouldings, trim and cornice are dull carmine. The high ceiling is old gold. All these colors tone together in such a way as to form a restful background enlivened only by the curtains and chair covers of gay English chintz. The chimneypiece is also of English origin, at it was taken from an old London house. Its carving has the charm for which the eighteenth century craftsmen are noted. A secret door leads from this library to the guest bedroom, beyond which is a tiled bath. The entrance to the large room of the house is also from the circular hall. Here also the paneled doors fold back on each side, giving the impression of there being a very thick wall. This room is a general lounge. Its dimensions are 44 feet by 22 feet. The walls and ceiling are gray plaster with a classic cornice in pure white. At the base of the wall is a mosaic dado in a Greek pattern in black, gray and blue. The principal decorations of this room are the long curtains patterned in a Directoire design in blue, gray and apricot. The floor is left bare of rugs and is of selected Vermont birch divided into squares by inlays of black wood. As yet the fireplace wall is undecorated. A specially modeled plaque of the fraternity’s goddess from the classic model, “the
ARCHITECTURAL DESIGN

THE ENTRANCE

A TYPICAL DOORWAY

PHI DELTA THETA FRATERNITY HOUSE, BURLINGTON, VT.

WILLIAM McLEISH DUNBAR, ARCHITECT

WINDOW IN SMOKING ROOM

DOOR IN COMMON ROOM
Pensive Athene," is to be set into the wall and bordered by scarlet and gold tiles, and the whole wall decorated by hand after the manner of the Direc­toire period. Beyond the large room or lounge is the smoking room with the house manager's office and filing closet adjoining. Next and at the rear, over­looking lawn and tennis court, is the dining room. This is a high-ceilinged room modeled after an old hall at Harvard. The planked walls are painted pale green and are relieved by fluted wood pilasters painted antique white. The huge windows are cur­tained in a violet colored material, and the specially designed furniture is the golden color of old maple. Twenty men eat at one long table, and there are ad­ditional tables which may be joined to this to make an H-shape. The service department is at the rear. The most obviously attractive room is the card room in the basement. Here it was decided to leave sub­tlety behind and make a "rough house" room. The walls are crudely half-timbered, with the rough plaster peeling off in places and so showing the brick beneath. The ceiling is beamed with adzed timbers, these being over a century old. They are a relic from the last chapter house. The fireplace is of rough red sandstone with a high hearth. The floor is cement. The color of the room is rather harsh,—dark brown timbering, cream colored plaster, orange shutters; and the oak doors, 2½ inches thick, are stained in orange, emphasizing the grain of the wood. Students at the University of Vermont must either have their homes in the state or be descend­ants of alumni. Consequently the registration is but 1100, and the fraternity chapters are small. On the second floor of the house there are ten studies, each for two men only. There is also a segregated room for the house matron. The hall of this floor is more than a passage in that it is ample and symmetrically arranged, with the room doors set in deep recesses. The studies are designed and furnished as carefully as the rest of the building, for they are the most important element in any fraternity house. These rooms are divided into three sections and are cut off from the main hall, this is to insure quiet. The walls are finished in rough gray plaster of very pleasing texture. The elaborately moulded door casings with their pedimented tops serve as relief to the plain plaster. The doors themselves are of beaut­ifully matched gunwood. Old fashioned box-locks of polished brass are mounted on the faces of the "lockrails." Each man has a wardrobe or dresser, with a conveniently located electric light, all built into the wall and shut off from the study by a door. The desks are modeled after the old fashioned slant­top type, and the study chairs are comfortable Winds­ors. In addition there are upholstered chairs cov­ered in bright cretonne matching the long window curtains. There are no desk lamps, the lighting being by iron floor lamps with parchment shades. The rugs are of the same material throughout, but of different colors. At each end of the second floor are stairs leading to the dormitory above, and nearby are tiled bathrooms. One of these connects with an octagonal shower room, completely waterproofed. There is always something particularly appropriate in the use of the Greek Revival type of architecture for a fraternity house, and here use of the type brings the building into close accord with its surroundings,—with other houses of the same general character.
HOUSE OF WINTHROP BROWN, ESQ., CAMBRIDGE, MASS.
J. ROBERTSON WARD, ARCHITECT

FIRST FLOOR
SECOND FLOOR
A PLAN more unsymmetrical and ingenious could hardly be imagined. Grouped about a center octagonal stair hall, the various rooms are so placed that they form an irregular Maltese cross. No particular balance or definite arrangement seems to have governed the layout of the plan. One advantage of this peculiar form is that the principal rooms can have windows on three sides, although this opportunity was not taken advantage of, probably for the reason that too many windows cut up wall areas and detract from the sense of privacy and seclusion which the principal rooms in a small country house should always possess. The fact that three of the corners of the living room are cut off adds to rather than detracts from the architectural effect. The paneled chimney breast, devoid of any mantel­piece or shelf, with the built-in book cases on either side, is an attractive and well designed feature of the living room. A little library or office opens off one end of the living room, making a convenient and comfortable place for quiet and privacy. The dining room is considerably smaller than the living room, and with the exception of the small bay window on one side is symmetrical in plan, as the fireplace at the center of one end of the room is balanced by doors on each side. The many angles of this plan produce strange shaped spaces which are occupied by the pantry, coat closet, lavatory, and passageways. The kitchen, which is most irregular in shape, has, however, sufficient floor area to accommodate its requirements. Although the garage is definitely set into one angle of the house, it is reached only through a door opening onto the entrance porch. The octagonal stair hall, which is shown in an accompanying illustration, with its white painted walls and the black painted newels and hand rails, has almost the effect of a modernistic French design. On the second floor there are two good sized master bedrooms, two master baths, a sewing room, small guest room, and two maids' rooms and a bath. Necessarily, these rooms are similar in their irregularity of shape to the rooms on the first floor.

This house, which was completed in 1925, contains about 54,000 cubic feet, costing a little over 46 cents per cubic foot, or approximately $25,000. The roof is covered with 1/4-inch green slate, and for the gutters, conductors and flashing copper was used; 24-inch shingles laid 10 inches to the weather cover the outside walls. All of the floors are of oak, except in the kitchen and baths, where rubber tile was used. Brass pipe was used throughout all the plumbing, and white wood for the trim and paneling.
DINING ROOM
HOUSE OF WINTHROP BROWN, ESQ., CAMBRIDGE, MASS.
J. ROBERTSON WARD, ARCHITECT
OCTAGONAL STAIR HALL, HOUSE OF WINTHROP BROWN, ESQ., CAMBRIDGE, MASS.
J. ROBERTSON WARD, ARCHITECT
The chief characteristic of this symmetrical small house is its unusually large and monumental entrance door, which opens upon a landing of the main stairway, midway between the first and second floors. This peculiar location of the entrance door, due to the sharp drop in grade of the lot on which the house is built, makes it possible to keep the front elevation of the house attractively low in height and simple in design. Four well placed windows balance this entrance door at a sufficient distance from it to allow the door to completely dominate the design of the main facade. The rear elevation has a pleasingly homelike quality, due largely to use of the large bay and several grouped windows. The usual wood frame construction was used, wood clapboards for the walls, and 1/4-inch green slate for the roof. Containing 38,000 cubic feet at 45 cents, this house cost completed, 1926, about $17,000.
HOUSE OF GEORGE MACOMBER, ESQ., CAMBRIDGE, MASS.

J. ROBERTSON WARD, ARCHITECT
HOUSE OF DR. WILLIAM M. SHEDDEN, CHESTNUT HILL, MASS.
J. ROBERTSON WARD, ARCHITECT

This is a variation of the New England farmhouse type. 24-inch shingles, laid 10 inches to the weather and stained gray, cover the walls, and ¾-inch green slate is used on the roof. The two-car garage is conveniently located in the service wing, under the two maids' rooms and bath. Off of the large entrance vestibule a coat closet and lavatory are conveniently located. The center stair hall connects the dining room with the living room. Four master bedrooms and two baths are located on the second floor. The two-story bay window on the front of the house adds to its homelike and cheerful character. Two-story bay windows give distinction and quality. They are as appropriate on houses of old English design as on those in Colonial and the later Georgian styles.
ENTRANCE. HOUSE OF DR. WILLIAM M. SHEDDEN, CHESTNUT HILL, MASS.

J. ROBERTSON WARD, ARCHITECT
This house is rather more sophisticated but no less attractive than the three simple New England houses preceding. A combination of common brick, stucco and half-timber gives this house an English quality, which is very popular with home builders today,—also it is a style particularly appropriate for wooded locations, such as are found in Westchester County and eastern New Jersey. Although the square footage of this house is not large, the height of the steep pitched roof gives additional space for servants' rooms on the third floor. There is more regularity to the plan than the picturesque and unsymmetrical exterior would suggest. A spacious stair hall separates the living room and dining room. Back of the latter is a good sized pantry and excellent kitchen, the kitchen having windows on two sides, which is a desirable arrangement whenever possible. The materials used in constructing this house include brick and stucco on wood frames, slate for the roof, steel casements for the windows, oak for the floors and interior trim, steam for the heating, and sand-finished plaster for the interior walls. The cubic footage is 50,301, and it was built in 1926 for about $27,926.
ENTRANCE FRONT, HOUSE OF A. E. BETTERIDGE, ESQ., MONTCLAIR, N. J.
C. C. WENDEHACK, ARCHITECT
THE HOUSE OF J. R. WILDMAN, ESQ., MONTCLAIR, N. J.
C. C. WENDEHACK, ARCHITECT

This cheerful, picturesque house derives much of its charm from the excellent and colorful stonework combined with brick which is used for most of the first story. Stucco and half-timber and vari-colored slate give originality to the upper stories and gables. There is freedom as well as originality in both the design and plan of this house. A terrace and covered porch extend across the front, back of which are located the entrance, stair hall and living room. The splendid height of the roof, which successfully and pleasingly dominates the entire design, makes possible the location of three servants’ rooms and baths on the third floor. The construction of this house includes the use of brick, stone, stucco and wood frame for the walls, slate for the roof, steel casements for the windows, oak for the floors and interior finish, and sand plaster for the interior walls. Built in October, 1925, at a cost of $26,000.
HOUSE OF J. R. WILDMAN, ESQ., MONTCLAIR, N. J.
C. C. WENDEHACK, ARCHITECT
LOCATED on one of Montclair's beautiful hillsides, this picturesque modern version of an English cottage fits well into the landscape. The whole effect of the house is long and low, partly on account of the one-story service wing and garage on the north end of the house. Another detail which adds to the low effect of the design is the characteristically French treatment of the overhanging eaves which are broken by the high dormer windows. The height of these windows is cleverly accentuated by the use of half-timber on either side. Color is given to the design through the use of variegated stone and brick in the entrance bay, main chimney and porch piers. To further carry out this characteristic of color and texture, a heavy rough finish has been given to the
stucco which covers the wall surfaces. It is sometimes felt that rough and colorful masonry composed of vari-colored stone and brick is better set off when contrasted by a smoother texture stucco, but the prevailing desire of home owners today seems to be to get as much boldness and roughness of texture as possible in the stucco walls of their houses. The variegated colors of the slate roof add still another note of gaiety to this unusually cheerful house.

In passing, it is interesting to note how much personality some houses possess. Dignity, integrity, austerity and severity are some of the qualities which characterize houses. Many houses possess dignity and integrity, this being particularly noticeable in houses of the French and English Renaissance styles. Austerity and severity are constantly found in the stone houses of England and France and the United States, houses built between 1720 and 1820. Integrity in domestic architecture implies a straightforwardness of purpose and intent evidenced in both the plan and elevations. Many of the plantation houses of the South possess this quality combined with those of hospitality and cheerfulness. Some architects unconsciously put real character into their houses. Especially is this true when the joy of creative inspiration is strongest. This is just the difference which always exists between a house designed by a builder and one designed by an architect. The builder, no matter how conscientious and thorough he may be in the construction of his house, is only building a shelter from the elements, a roof and four walls to support it. On the other hand, the architect sees in this roofed-in, four-walled piece of construction much more than a mere shelter. In his mind it becomes a home, an expression of the life which goes on within it. In his creative imagination, interest and, if possible, beauty must be given to the shell which encloses and protects so priceless and indispensable a place as a home.

This plan is convenient and well arranged. An entrance vestibule with a coat closet on either side leads into a long center stair hall, which separates the living room on the left from the dining room on the right. Beyond the living room is a covered porch, and back of the dining room are a pantry, kitchen and one servant’s bedroom and bath, beyond which is a single-car garage, accessible through the service porch. On the second floor there are three master bedrooms and two baths. As may be seen from the illustrations, the roof is not of sufficient height to permit a third story, although under the ridge pole there is a long open attic reached by a small flight of stairs off the second floor hall. Brick, stucco, half-timber and wood frame are used. Containing 41,116 cubic feet at 62 cents per cubic foot, this house cost when completed in 1925, approximately $25,000.
In sharp contrast to the English types of houses shown on the preceding pages is this simple farmhouse, which with its brick ends reminds one of some of the old houses found in Connecticut. The Colonial spirit is suggested in this design by the well proportioned, small-paned windows, the gray stained shingles, and the entrance porch. The small wing containing the "den" and porch is excellently carried out with brick walls and a high gable end roof, similar in pitch to that of the main house. The specifications called for wood frame, shingles and brick veneer for the walls, cedar shingles for the roof, oak for the floors, steam for the heating, and white pine for the interior trim. Completed in 1926, this house, with an approximate cubic footage of 35,290, cost 46 cents per cubic foot, or about $17,500.
HOUSE OF STANLEY M. BARSON, ESQ., ORANGE, N. J.

C. C. WENDEHACK, ARCHITECT
Editor's Note. Illustrations and Plans of the New York Academy of Medicine Were Published in the April Issue of The Architectural Forum.

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Window Detail on Main Floor
The New York Academy of Medicine

Sawyer, Architects, New York City

Elevation of Grille over Window

The Architectural Forum Details
DETAIL OF STAGE
THE NEW YORK ACADEMY OF MEDICINE
NEW YORK CITY

MAY 1928

No. 62

The Architectural Forum Details
ENTRANCE PORCH

HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD

PHILIP L. GOODWIN, ARCHITECT

Editor's Note. Illustrations and Plans of the House of James L. Goodwin, Esq., Were Published in the April Issue of THE ARCHITECTURAL FORUM
DETAILS OF DINING RM.

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

The Architectural Forum Details
HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD
PHILIP L. GOODWIN, ARCHITECT

The Architectural Forum Details
DETAILS OF STAIR HALL

HOUSE OF JAMES L. GOODWIN, ESQ., HARTFORD

PHILIP L. GOODWIN, ARCHITECT

The ARCHITECTURAL FORUM DETAILS

728
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ALTHOUGH Ferrocraft Grilles are used commercially on an extensive scale, they are not confined to this alone. Their application covers an even wider field — that of serving within the confines of the home. They possess the qualities that make it so. Each grille for heating or ventilating that is cast in Ferrocraft is a task well done. The special formula of Ferrocraft iron, brass and bronze was perfected solely to meet the demands of quality. The faultless workmanship in executing design and finish is but an indispensable function in upholding a reputation. Architects and Decorators are invited to write for reproductions of the Special Designs available in Ferrocraft, or to communicate with us concerning their special needs.
Where the Woodworking Detail is of Primary Importance

In residences of the better class the architect relies, to a large extent, upon the woodworking detail for the successful interpretation of his original conception. The importance of this phase of the contract should not be under-estimated—an unsympathetic or inaccurate treatment will completely ruin the most skilful design.

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Architectural Woodwork

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JUST as the finished structure which the architect creates must be a unity, a finely conceived blending of design and purpose, so, too, each raw material the architect uses must be in itself a finished structure possessing a finely controlled unity of fabrication and behavior. Du Pont achieves this highly desirable result in the making of paints as a result of a century-old understanding of how harmoniously the processes of manufacturing and chemical research can be made to function.

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ARCHITECTS everywhere made this demand.

Slow drying varnishes retarded occupancy. The ordinary speed varnish was a liability — uncertain — unsatisfactory.

Valentine produced speed varnishes of quality. Two years of research were needed to perfect speed varnishes to the degree required by Valentine’s reputation for quality and dependability. Then they were tried and proved by professional painters themselves before putting them on the market.

Although comparatively new to architects, they are — literally — time-tested products. Speed varnishes of known superior quality. Two coats can be applied in a single working day.

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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.

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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.

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Chicago: 2500 Prairie Ave.

W. P. FULLER & CO., Pacific Coast

Boston: 49 Purchase St.
A straight-edge trowel, moved with a simple twisting motion of the wrist—and this handsome design results...

A beautiful and interesting plastic paint textured finish achieved by use of a sponge moved in a circular fashion to produce a swirl design...

The

RESTRAINT of a Painted Wall

The DISTINCTION of Hand-worked Plaster

...with this white-lead and oil plastic paint!

Another example of the adaptability of Dutch Boy white-lead and Dutch Boy flattening oil—now in plastic paint finishes of modified texture...

The architect knows about paint finishes made with Dutch Boy white-lead... how adaptable white-lead is... the many effects in color... design... finish that may be obtained.

But here is a new use. For now you may specify white-lead and oil for plastic paints also. The same reliable white-lead and oil architects have always specified—mixed to a new formula that will result in a heavier body suitable for producing textured walls.

The new trend

Today there is a noticeable trend away from the extremely rough-textured treatment to the modified forms. And with this plastic paint the architect may now answer popular demand.

For this new medium meets the needs of fashion in decoration.

Furthermore, it allows him the fullest expression of his individuality in the subdued yet beautiful modern effects... having the restraint of the painted wall with the distinction of hand-worked plaster.

This new type of plastic paint produces, when manipulated, a modified type of texture that makes it universally applicable for use in side wall decoration. It is in keeping with the desire for a type of effect midway between the smooth plaster and very rough textured finishes.

The formula for mixing white-lead and oil plastic paint is: 100 lbs. Dutch Boy white-lead; 22 lbs. dry whiting; 1 1/2 gals. Dutch Boy flattening oil; 1 gill drier. Break up the paste white-lead and dry whiting separately by mixing each with 1/4 gal. flattening oil. Pour both into same container, add drier. The plastic paint is then ready for application.

Advantages

Plastic paint made with Dutch Boy white-lead and oil is inexpensive.

It is easy to prepare, on the job, from materials the painter now has in his shop. It is easy to apply, brushing out smoothly. It sets rapidly—overnight. It may be tinted with regular colors-in-oil. The finish is thoroughly washable, being fairly smooth and made from an oil paint. When textured the paint is complete as a finish, without an additional glaze coat. It is a beautiful and unique treatment.

Write for information

The illustrations give but a few of the almost endless variety of designs that the architect may secure. If you are interested in this new use for Dutch Boy white-lead and oil, write us. We will be glad to send further information. Address your inquiry to the Department of Color Research and Decoration, care of our nearest branch.

NATIONAL LEAD COMPANY
New York, 111 Broadway, Boston, 800 Albany Street, Buffalo, 116 Oak Street, Chicago, 909 West 18th Street, Cincinnati, 659 Freeman Avenue, Cleveland, 820 West Superior Avenue, St. Louis, 723 Chestnut Street, San Francisco, 233 Montgomery Street, Pittsburgh, National Lead & Oil Co., of Pa., 314 Fourth Avenue, Philadelphia, John T. Lewis & Bros. Co., 437 Chestnut Street

DUTCH BOY WHITE-LEAD
The splendid Curtis Hotel at Minneapolis, where Barreled Sunlight has proven the most practical for interior painting — as evidenced by the letter at the right.

We are glad of an opportunity to honestly recommend Barreled Sunlight

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Hotels today are more particular about interior painting than ever before.

Scores of the finest — like the Curtis at Minneapolis — have expressed their pleasure in the lasting good looks and cleanliness of Barreled Sunlight on walls and woodwork. The same is true of fine hospitals — schools — office buildings — fine homes.

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By simply mixing colors in oil with Barreled Sunlight white, the painter on the job can easily obtain any desired shade. In quantities of five 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.

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Gloss ( ) Semi-Gloss ( ) Flat ( )

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Very truly yours,

[Signature]

President.

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**Note**: Barreled Sunlight is easily 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 five 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.
The preferred wood finish where the surface is to be permanently beautified and preserved

"38"

PRESERVATIVE VARNISH

At 666 Lake Shore Drive, Chicago, stands this 32-story structure — the American Furniture Mart. Originally but 16 stories in height, the increased floor space gained in a substantial addition makes this building one of the largest in the world and provides exhibition facilities on a mammoth scale for the entire furniture industry.

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There is a Pratt & Lambert Varnish Product that specifically meets every finishing requirement. The member of the P&L Architectural Service Department will be glad to help you with any finishing problem.

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

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HEIR HOME is ready for the finishing touches. You are all agreed that only paint of recognized quality should be used—then comes the problem of selecting the colors—much is at stake in this decision.

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Fifteen complete groups of complementary colors are shown, affording perfect harmony from the roof down to the foundation line. The beauty of your work is enhanced.

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

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COLOR, as every architect knows, is hard to visualize. Even experienced colorists find it so. The painter, for instance, mixes and daubs and mixes again, until he achieves perfection for his purpose. In short, he experiments.

Architects imbued with the modern feeling for color and anxious to make effective use of it in their brickwork will find it profitable to follow this trial method of the artist. That they may be able to do so conveniently and successfully, leading architects have come to depend upon the Clinton Mortar Color Experimenter.

This ingenious device allows them to test their color schemes quickly and positively by laying up panels. By changing the color of the mortar joints they are able to study various combinations until satisfied.

If you are using color in your designs — and what architect is not these days? — you too will want the Clinton Mortar Color Experimenter. You may have it free!

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This is the 18-story Nissen Building at Winston-Salem, North Carolina. The architect is Mr. W. L. Stoddart of New York. The painting contractors are George D. Cornell Co. of Winston-Salem, and the interior finish is Murphy Transparent Interior Varnish, that highly transparent enduring varnish of great covering capacity which has been the standard for fine interior varnish for the past half-century. Wood surfaces treated with this superb product retain their beauty almost indefinitely.

Murphy Varnish Company
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An all-timbered half-timbered home
—and it might be in Normandy

Awarded first mention in the West Coast woods architectural competition

The architect designed this very attractive house to reproduce—with West Coast woods—the charm of the cottages of Northern France... with their steep pitched roofs, timbered walls, carved beams and many other pleasing exterior and interior details.

The unusually attractive all-timbered half-timbered effect is obtained by the use of adze-surfaced wide Douglas Fir battens over Douglas Fir plank. Frame of Douglas Fir or West Coast Hemlock. The battens to be stained darker than the panels, with rotten-stone dusted over all.

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Interior paneling of West Coast Hemlock—Beams and posts of Douglas Fir—all to be stained and antiqued. The entrance hall stair rail of Douglas Fir with sand-etched design.

Living room to have exposed trusses of Douglas Fir. Dining room paneled in West Coast Hemlock—ceiling beamed with sand-etched Douglas Fir. Bedrooms in Douglas West Coast Hemlock or Sitka Spruce.

Floors to be of wide Douglas Fir or West Coast Hemlock, pegged and grooved, stained dark brown.

We will be glad to send you, without charge, a brochure of the designers’ sketches and construction suggestions for this and many other of the designs submitted in the West Coast Woods Architectural Competition, together with a book describing the four outstanding woods of the Douglas Fir region.

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Important West Coast Woods—Douglas Fir-West Coast Hemlock—Western Red Cedar—Sitka Spruce.
Curtis Cabinetwork is the connecting link between the structure of the house itself and its interior furnishings... Therefore it comes within the province of the architect.

There is much talk these days about modern art. The magazines are full of it. One of the most interesting features of the new style of architecture is the use it makes of built-in furniture. Sometimes even beds are built-in.

The idea of built-in furniture is not new. On the contrary, it is very old. There were built-in cupboards and chests long before chairs were invented.

But the modernists are doing a great deal toward stressing the fact that cabinetwork is part of furniture and part house. They are showing how charming architectural ensembles can be produced only when the interior fittings as well as the structural members of a house are harmonious in style and character. They distrust the competence of the ordinary interior decorator, who is too often only a graduated paper hanger, or even of Grand Rapids, to carry through on the architectural key in which the house is styled.

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Curtis Cabinetwork offers many opportunities for distinctive effects. Open bookshelves can be built around fireplaces, under windows and across whole walls... quaint corner cupboards strike the keynote for the furnishings of the dining room... charming dining alcove sets, like old-time highback settles, bring livability to the service part of the house... and spacious kitchen cupboards, handsomely proportioned and beautifully molded, turn the workshop of the home into a pleasant living room.

Every piece of Curtis Cabinetwork is constructed of as sound materials and with as painstaking workmanship as you usually get in only fine furniture. The designs are detailed expressly for manufacture by Curtis in the office of Frederick Lee Ackerman, architect, New York City.

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Curtis Woodwork—Display and Sales Office, Room 201, 9 East 41st Street, New York City
Down through the years to the present day, stately columns have added a classic note to many of the world's outstanding works of architecture.

The Municipal Building at Niles, Illinois, a suburb of Chicago, is a notable example not only of the happy use of beautiful columns, but also of fine cooperation between the architect, the builder and those trained and experienced craftsmen in the Hartmann-Sanders studios.

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In panel doors, Roddis gives you your individual design, in any finish, with almost immediate delivery. In price, the Custom Built Door by Roddis incurs no premium. So completely has Roddis solved the problem that you can have the Custom Built for almost the same price as for standard panel doors.

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THIS announces a new achievement in brick making which will interest every Architect because it brings him a medium never before at his command. Inspired by “the irregular and intimate quality of things made entirely by the human hand” and by the enchantment of noble old English brick walls, we have produced “Handmades”—another Western Brick of character. Although made by the most modern methods, “Handmades” possess perfect naturalness in color tones, textures and shapes. When laid, the wall effect is comparable in every way with that created by age-old, hand-moulded brick. May we send you a brochure containing the complete story of “Handmades,” brick of distinction? Address, Western Brick Company, 1604 Builders’ Building, Chicago, Illinois.
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
The publications listed in these columns are the most important of those issued by leading manufacturers identified with the building industry. They may be had without charge, unless otherwise noted, by applying on your business stationery to:

**The Architectural Forum, 383 Madison Ave., New York, or the manufacturer direct, in which case kindly mention this publication.**

**ACOUSTICS**

- **R. Guarattino Co., 40 Court St., Boston.** Acoustical Blaster. Brochure, 6 pp., 20 x 12½ ins. Important data on a valuable material.

**ASH HOISTS—ELECTRIC AND HAND POWER**

- **Gilgo & Grebehan, 535 West Broadway, New York, N. Y.** Specifications in two forms (with manufacturers' name and type in inc. for each telescopic model and special material-handling section).
- **Gray Electric Hoists.** Brochure, 24 pp., 8½ x 11 ins. Illustrated. Electric and hand power models; watertight sidewalk doors; automatic opening, closing, and locking devices.

**BASEMENT WINDOWS**

- **Genful Steel Company, Youngstown, Ohio.** Architectural Details. Booklet, 28 pp., 8½ x 11 ins. Details on basement windows for interior arrangements, including restaurants and rest rooms. Price, $0.75.

**BATHROOM FITTINGS**


**CEMENT—Continued**

- **American Face Brick Association, 2134 Guarantee Title Bldg., Cleveland, Ohio.** House to Build and Estimate. Brochure, 96 pp., 8½ x 11 ins. Illustrated. Complete data on use of brick. Price $2.00.

**CONCRETE BUILDING MATERIALS**

- **Callie 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 drycrete concrete.
- **Concrete Service Corporation, 802 Madison Ave., New York.** Bonding Surfaces on Floors and Walls for Drycrete concrete. Sound Absorption of Cinder Concrete Building Units. Booklet, 8 pp., 8 x 11 ins. Illustrated. Data on results of absorption and transmission of sound through Structa Cinder Building Units, 28 pp., 8½ x 11 ins. Complete data on securing important building material.

**CONSTRUCTION, FIREPROOF**

- **Master Builders Co., 2706 Euclid Ave., Cleveland.** Color Mix. Colored Hardened Concrete Floors (Integral). Brochure, 16 pp., 8½ x 11 ins. Illustrated. Data on coloring for floors.
- **Dychoke.** Concrete Surface Hardener in Colors. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on securing high strength concrete in short time.

**COURTYARD**

- **Carney Company, The, Mankato, Minn.** Architects’ File Card. Bound volume, containing specifications, data and tests. Price. $1 per year, 10 cents a copy. For architects, engineers, builders, and contractors.

**Cement**

- **Carney Company, The, Mankato, Minn.** Architects’ File Card. Bound volume, containing specifications, data and tests. Price. $1 per year, 10 cents a copy. For architects, engineers, builders, and contractors.


**Northwestern Expanded Metal Co., 1234 Old Colony Building, Chicago, III.** NorthWestern Expanded Metal Products. Booklet, 854 x 10½ ins. 36 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Curbage, Plaster-Sav, Longguard, etc. Price $2.00.


**CONCRETE**

- **Phil Carley Co., Lockland, Cincinnati, Ohio.** Architects’ Specifications for Carley Built-Up Roofing. Booklet, 8 x 10½ ins. 34 pp. Illustrated. Complete data to aid in specifying the different types of built-up roofing to suit the kind of roof construction to be covered. Price $1.00.

**DAMPPROOFING**

- **Carley Carley Building for Modern School Buildings. Booklet, 8 x 10½ ins. 32 pp. Illustrated. A study of school buildings of a number of different kinds and the roofing materials adapted for each.**


**Portland Concrete Company, Boston.** Portland Concrete Construction. Brochure, 47 pp., 8½ x 11 ins. Illustrated. Deals with various forms of construction. Thoroughly covers subject of aggregate and cement; also for measuring number of different sizes.

**Portland Gypsum Company, Chicago.** Designing Concrete for Workability as Well as Strength. Brochure, 8 pp. Illustrated. Data on an important material for drycrete concrete.

**Soudron Sons, Inc., 116 Fifth Ave., New York.** Specification Sheet, 8½ x 11 ins. Descriptions and specifications of compounds for damping for interior and exterior surfaces.

**The Vortex Mfg. Co., Cleveland, Ohio.** Par-Lock Specification “Forms A and B” for dampproofing and plaster key over concrete. Full data on specifications.

**Soudron Sons, Inc., 116 Fifth Ave., New York.** Specification Sheet, 8½ x 11 ins. Descriptions and specifications of compounds for damping for interior and exterior surfaces.
SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 83

DOORS AND TRIM, METAL

The ChicagoBrass Company, Waterbury, Conn.
Anaconda Architectural Bronze Extruded Shapes. Brochure, 1927, 80 pp., illustrated and describing more than 2,000 standard bronze shapes of cornices, jambs, casings, mouldings.
Fire-Doors and Hardware. Booklet, 854 x 11 ins. 64 pp. Illustrated.

DUMBWAITERS

Irvng Hamlin, Evanston, Ill.
The Evanston Soundproof Door. Folder, 8 pt., 854 x 11 ins. Illustrated. Deals with a valuable type of door.

ELECTRICAL EQUIPMENT

Benjamin-Starratt Panelboards. 130 So. Saratoga St., Chicago. Reference Wall Chart, 22 x 29 ins. Enables one to select at a glance a style and type of reflector or other lighting equipment.
Benjamin-Starratt Panelboards and Steel Cabinets. Booklet, 80 pp., 854 x 10 1/2 ins. Full data on these details for light and power.
Benjamin-Starratt Panelboards for Light and Power. Booklet, 36 pp., 854 x 11 ins. Illustrated. Data on company’s line of panelboards, steel cabinets, etc.

General Electric Co., Schenectady, N. Y.

PICK & COMPANY, Albert, 268 West Randolph St., Chicago, Ill.
Selecting and Specifying Electrical Equipment. Booklet, 8 x 6 ins. Illustrated. The design and equipment of school cafeterias with photographs of installation and details for standardized outfits.

Signal Engineering & Mfg. Co., 154 W. 14th St., New York, N. Y.


Power Electric for Buildings. Brochure, 14 pp., 854 x 11 ins. Illustrated. A publication important to architects and engineers.

Variable Voltage Central Systems as applied to Electric Elevators. Booklet, 13 pp., 854 x 11 ins. Illustrated. Deals with an important detail of elevator mechanism.


Westinghouse Pareiboards and Cabintes (Catalog 4-A). Booklet, 31 pp., 854 x 11 ins. Illustrated. Important data on these details of equipment.


Electric Range Book for Architects (A. I. A. Standard Classification 3111). Catalog, 16 pp., 854 x 11 ins. Illustrated. Catalog for builders of various types of equipment.


Electric Appliance Catalog (Catalog 44-A). 32 pp., 854 x 11 ins. Deals with accessories for home use.

ELEVATORS

Otis Elevator Company, 260 Eleventh Ave., New York, N. Y.
Otis Push Button Controlled Elevators. Descriptive leaflet, 854 x 11 ins. Illustrated. Full details of machines, motors and controllers for these types.

Otis Geared and Gearless Traction. Elevators of All Types. Descriptive leaflet, 854 x 11 ins. Illustrated. Full details of machines, motors and controllers for these types.

Eccalator. Booklet, 854 x 11 ins. 22 pp. Illustrated. Describes the escalator in subways, department stores, theaters and industrial buildings. Also includes elevators and dock elevators.

Elevators. Booklet, 854 x 11 ins. 24 pp. Illustrated. Describes complete line of "ideal" elevator door hardware and checking devices also automatic safety devices.

Sawgicbc Machine Works, 153 West 15th St., New York, N. Y.
Cupola and Smelter Molds. Catalog, 46 pp., 854 x 70 ins. Illustrated. Descriptive pamphlets on hand power freight elevators, automatic elevators, and adaptability of elevators etc. Catalog and pamphlets. 854 x 13 ins. Illustrated. Important data on these details of equipment.

Concrete Engineering Co., Omaha, Neb.

FIREPROOFING

General Electric Co., Youngstown, Ohio.

FIREPROOFING—Continued

Norton Architectural Expansion Metal Co., 407 South Dearborn St., Chicago.
A. R. 30 sample Book. Round volume, 854 x 11 ins. Contains actual samples of several materials and complete data regarding their use.

FLAGSTONES

J. H. Rosenzos, 630 Germantown Avenue, Philadelphia.

FLOOR HARDENERS (CHEMICAL)

Master Builders Co., Cleveland, Ohio.

Sonsbom Sons, Inc., 116 Fifth Ave., New York, N. Y.
Laydipoloid, 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.

Structural Gypsum Corporation, Lincoln, N. J.

FLOORING


An illustrated work on cork flooring.

Linoleum’s Home Floor. Booklet, 36 pp., 854 x 10 1/2 ins. and colored enclosures of floor installations.

Armstrong Cork Co. (Linoleum Division), Lancaster, Pa.
Linoleum's Pattern Book, 854 x 11 ins. 40 pp. Illustrated.

Color plates. A technical treatise on linoleum, including table of sizes, weights and specifications for installing linoleum floors.


Quality Sample Book, 854 x 8 1/2 ins. Showing a wide range and thicknesses in the Armstrong line of linoleums.

Linoleum Layer's Handbook. 5 x 7 ins. 32 pp. Instructions for application and laying of linoleum with photographs of installation.

Bloxonend Flooring. Booklet, 36 x 8 1/2 ins. Illustrated. Important data on these details for light and heavy traffic areas.

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

Barber Asphalt Co., Philadelphia.
Specifying Applying Gecas Asphalt Mastic Booklet 8 x 10 1/2 ins. Directions for using Asphalt Mastic for flooring.

Planning the Color Schemes for Your Home. Booklet illustrated in color; 36 pp., 7 x 10 1/2 ins. Gives excellent suggestions for use of color in flooring for houses and apartments.

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

Blacon's Linoleum. Booklet illustrated in color; 36 x 8 1/2 ins. Illustrated. Patterns of a large number of linoleums.

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

A series of booklets, with full color inserts showing standard colors and designs. Each booklet describes a resilient material as follows:

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

Marble-ied (Cork Composition) Tile. Complete information on this unique marble-ied tile and many artistic effects obtainable with it.

Treadline (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 superb, quiet, resilient floor.

Treadline specifications for installing battleship linoleum, cork composition tile and cork tile.

Carter Blioskron Flooring Co., Keith & Perry Bldgs., Kansas City, Mo.

Blioskron Cork Tile. Describes the cork tiles of this popular, quiet, resilient floor.

Treadline specifications for installing battleship linoleum, cork composition tile and cork tile.

Carter Blioskron Flooring Co., Keith & Perry Bldgs., Kansas City, Mo.

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Treadline specifications for installing battleship linoleum, cork composition tile and cork tile.
Successful Handling of The Architect's Conception

Success in carrying out the details of any important job such as the exterior lighting fixtures, comes not so much from sheer mechanical excellence as from a sympathetic grasp of the original conception. Without this appreciation, there can be no harmony of detail.

For almost 90 years Smyser-Royer has been working hand in hand with the country's foremost architects, interpreting their ideas faithfully and accurately. We are very proud of the fact that every job we have undertaken has been completed to the expressed satisfaction of all parties.

Lamp Posts Lanterns Brackets

SMYSER-ROYER CO.
Main Office and Works: YORK, PA.
PHILADELPHIA OFFICE: 1700 WALNUT STREET

No. 433
Scale: \( \frac{3}{4}'' = 1'0'' \)
8' high overall

No. 399
Scale: \( \frac{3}{4}'' = 1'0'' \)
12'6" high overall
Base, 12" square
FLOORING—Continued

Albert Grauer & Co., 1408 Seventeenth St., Detroit, Mich.


U. S. Gypsum Co., Chicago.

Portico Tile Floor, Folder, 8 x 11 ins. Illustrated. Data on building floors of hollow tile and tables on floor loading.

Unistrong Manufacturing Co., Jersey City, N. J.


LUTTON—Continued

William H. Lutton Company, 267 Kearney Ave., Jersey City, N. J.


Libbey-Owens Sheet Glass Co., Toledo, Ohio.


A group of Distinguished Interiors. Brochure, 4 pp., 8 x 11 ins. Illustrated.

Ars Ecclesiastica Booklet. 6 x 9 ins. 48 pp. Illustrations of church fittings in carved wood.

Theatre Chairs. Booklet. 6 x 9 ins. 48 pp. Illustrations of theater chairs.

Kensington Mfg. Company, Showrooms, 41 West 45th St., New York.

Kewanee Boiler Co., Kewanee, Ill.

Kewanee Boilers. Catalog No. 200, 192 pp., 3 x 6 ins. Illustrated. Covers the complete line. Showing installations of Kewanee boilers, water heaters, radiators, etc.


Ideal Arcola Radiator Warmth. Brochure 6 x 9 ins. Illustrated. Describes central all-on-one and oil-fired systems, for buildings of all sizes.

Jennings, Chow & Sons, 209 Franklin St., Chicago.


C. A. Dunham Company, 450 East Ohio St., Chicago, Ill.


Excelsior Products Corporation, 139 Clinton St., Buffalo, N. Y.

Excelsior Water Heater. Booklet, 12 pp., 8 x 11 ins. Illustrated. Describes the method of using a new domestic hot water in connection with heating boilers. (Fireproof coil devices.)

The Fulton Syphon Company, Knoxville, Tenn.

Syphon Temperature Regulators. Illustrated brochures, 5 x 7 1/2 ins. Deals with general architectural and industrial applications; also specifically with applications of special instruments. Syphon Heating Specialties. Catalog No. 200, 192 pp., 5 x 7 1/2 ins. Important data on heating.

Illinois Engineering Co., Racine Ave., at 21st St., Chicago, Ill.

Vapor Heat Bulletin 21, 8 x 11 ins. 32 pp. Illustrated. Contains new original data on Vapor Heating. Rules for computing radiation, pipe sizes, radiator tapings. Steam table giving temperature of steam and vapor at various pressures, also description of Illinois Vapor Specialties.

T. J. Johnson Co., Oakland, Calif.

Molby Heating Boiler. Booklet, 24 pp., 4 x 9 ins. Illustrated. Deals with well known line of boilers for small residences, stores, and offices.

Milvaco Vacuum & Vapor Heating Specialties. Nine 4-p. bulletins, 8 x 11 ins. 36 pp. Illustrated. Important data on heating.

Modine Mfg. Co., Racine, Wis.

Chinney Construction. Booklet, 26 pp., 6 x 9 ins. Illustrated. Data recommended by National Board of Fire Underwriters.

Nash Heating Company, North Norwalk, Conn.

DeVroom Cabinet Boiler, New York. Bulletin No. 27, 8 x 11 ins. 36 pp. Illustrated. Describes the use of heating apparatus of this kind.

May Oil Burner Corp., Baltimore.


Milwaukee Valve Co., Milwaukee.

Milvaco Vacuum & Vapor Heating System. Nine 4-p. bulletins, 8 x 11 ins. Illustrated. Important data on heating.

Milvaco Vacuum & Vapor Heating Specialties. Nine 4-p. bulletins, 8 x 11 ins. Illustrated. Deal with a valuable line of heating apparatus.

Modine Mfg. Co., Racine, Wis.


Molby Cabinet Boiler. Booklet, 24 pp., 6 x 9 ins. Illustrated. Describes the use of boilers for heating.

Chinney Construction. Booklet, 26 pp., 6 x 9 ins. Data recommended by National Board of Fire Underwriters.

ARCHITECTURAL DESIGN

Part C

SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 84

HEATING EQUIPMENT

American Blower Co., 6004 Russell St., Detroit.

Heating and Ventilating Utilities. A brochure containing a large number of valuable publications, each 8 x 11 ins. on these important subjects.

American Radiator Company, The, 40 West 40th St., N. Y. C.

Ideal Type “A” Heat Machine Catalogue. Illustrated in color. A brochure of high-efficiency heating apparatus for residences and commercial buildings.


Ideal Boilers for Oil Burning. Catalogue 596 x 85 ins. 36 pp. Illustrated in 4 colors. Describing a line of Heating Boilers especially adapted to use with Oil Burners.


Ideal Arcola Radiator Warmth. Brochure 6 x 9 ins. Illustrated. Describes central all-on-one and oil-fired systems, for buildings of all sizes, residences, stores, and offices.

Jennings, Chow & Sons, 209 Franklin St., Chicago.


C. A. Dunham Company, 450 East Ohio St., Chicago, Ill.


Excelsior Products Corporation, 139 Clinton St., Buffalo, N. Y.

Excelsior Water Heater. Booklet, 12 pp., 8 x 11 ins. Illustrated. Describes the method of using a new domestic hot water in connection with heating boilers. (Fireproof coil devices.)

The Fulton Syphon Company, Knoxville, Tenn.

Syphon Temperature Regulators. Illustrated brochures, 5 x 7 1/2 ins. Deals with general architectural and industrial applications; also specifically with applications of special instruments. Syphon Heating Specialties. Catalog No. 200, 192 pp., 5 x 7 1/2 ins. Important data on heating.

Illinois Engineering Co., Racine Ave., at 21st St., Chicago, Ill.

Vapor Heat Bulletin 21, 8 x 11 ins. 32 pp. Illustrated. Contains new original data on Vapor Heating. Rules for computing radiation, pipe sizes, radiator tapings. Steam table giving temperature of steam and vapor at various pressures, also description of Illinois Vapor Specialties.

T. J. Johnson Co., Oakland, Calif.

Molby Heating Boiler. Booklet, 24 pp., 4 x 9 ins. Illustrated. Deals with well known line of boilers for small residences, stores, and offices.

Milwaukee Valve Co., Milwaukee.

Milvaco Vacuum & Vapor Heating System. Nine 4-p. bulletins, 8 x 11 ins. Illustrated. Important data on heating.

Milvaco Vacuum & Vapor Heating Specialties. Nine 4-p. bulletins, 8 x 11 ins. Illustrated. Deal with a valuable line of heating apparatus.

Modine Mfg. Co., Racine, Wis.


Molby Cabinet Boiler. Booklet, 24 pp., 6 x 9 ins. Illustrated. Describes the use of boilers for heating.

Chinney Construction. Booklet, 26 pp., 6 x 9 ins. Data recommended by National Board of Fire Underwriters.

Nash Heating Company, North Norwalk, Conn.

DeVroom Cabinet Boiler, New York. Bulletin No. 27, 8 x 11 ins. 36 pp. Illustrated. Describes the use of heating apparatus of this kind.

May Oil Burner Corp., Baltimore.


Milwaukee Valve Co., Milwaukee.

Milvaco Vacuum & Vapor Heating System. Nine 4-p. bulletins, 8 x 11 ins. Illustrated. Important data on heating.


Molby Cabinet Boiler. Booklet, 24 pp., 6 x 9 ins. Illustrated. Describes the use of boilers for heating.

Chinney Construction. Booklet, 26 pp., 6 x 9 ins. Data recommended by National Board of Fire Underwriters.
For store illumination we create light that is practical, that is beautiful or bizarre. Our studies of the modern trend in illumination are at your immediate disposal.

The FRINK CO., Inc.
10th AVE. AT 24th ST., NEW YORK
Branches in Principal Cities

Complete folio of these drawings sent on request
SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 86

HEATING EQUIPMENT—Continued

Residential Oven for Residential Builders. Brochure, 6 pp., 85$ x 11 ins. Illustrated. Data regarding Petro Burner in a bulletin appraising the services of Architects and Engineers.
Present Accepted Practice in Domestic Oil Burners, Folder,ims. Illustrated. A reprint from Heating and Ventilating Magazine.
Trane Heating and Cooling Co., Win... Bulletin 14, 16 ins., 89$ x 10%/ in. Covers the complete line of Trane Heating Specialties, including Trane Bello... Trane Bello's Plain Vents. Bulletin 20, 24 pp., 89$ x 10'/ ins. Explains in detail the operation and construction of Trane Condensation. Vacuum, Booster, Circulating, and similar pumps.

HOSPITAL EQUIPMENT

The Frink Bros., Inc., 25th 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, isoloid 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, 89$ x 11 ins. 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., 75$ x 9'/ ins. Valuable data on an important subject.
Wright & Ditson, Boston, N. Y. Sterilizer Equipment for Hospitals. Book, 26 pp., 89$ x 11 ins. Illustrated. Contains complete data on sterilization of utensils and water, information on dressings,etc.
Sterilizer Specifications, Brochure, 12 pp., 85$ x 11 ins. Practical specifications for use of architects and contractors.
Architect's Data Sheets. Booklet, 36 pp., 89$ x 11 ins. Illustrated. Information on piping, venting, walling and wiring for flexible line of sterilizer installations.
Hosptal Sterilizing Technique. Five booklets. 8 to 16 pp. Illustrated. Deals with a new type of V-rid expanded metal.
Pipe & Company, Albert, 208 W. Randolph St., Chicago, Ill. Data on complete outfitting of hospitals.

INCINERATORS

Sanitary Evaporation of Household Waste. Booklet, 4 x 9 ins. 16 pp. Illustrated. Gives complete information on the Ker... Garbage and Waste Disposal for Apartment Buildings, folder, 89$ x 11 ins. Illustrated. Data on complete equipment where it has been installed.

INSULATING LUMBER

Mason Fibre Co., 111 West Washington St., Chicago, Ill. Booklet, 12 pp., 89$ x 11 ins. Illustrated. Gives complete specifications for use of insulating lumber and details of construction involving its use.

INSULATION

Insulation of Roofs to Prevent Condensation. Illustrated. Booklet, 75'/ ins. 16 pp. Gives full data on valuable line of roof insulation.
The Cork Lined House Makes a Comfortable Home. 5 x 7 ins. 6 pp. Illustrated. Data on insulating cork board.
Celtie Products Co., 1230 South Hope St., Los Angeles, Calif. Tactile Products. Booklet, 89$ x 11 ins. Illustrated. On insulating boiler walls, breechings, and stacks to reduce amount of radiation.

INSULATION—Continued


JOISTS


Geotile Company, Youngstown, Ohio. Steeltex. Catalog, 8'/ ins. 32 pp. A. A. File Number 15G. Illustrated. Complete data on T-Bar and Plate-Girders joists, and gives general information and working data.

KITCHEN EQUIPMENT

The International Nickel Company, 67 Wall St., New York, N. Y. Hotels, Restaurants and Cafeterias Applications of Monel Metal. Booklet, 89$ x 11 ins. 32 pp. Illustrated. Types of equipment in which Monel Metal is used, with service data and sources of equipment.

McDougall Company, Franklin, Ind. Data on complete outfitting of hotels.

LABORATORY EQUIPMENT

Alberle Stone Co., 133 West 23rd Street, New York City. Booklet 8'/ x 11'/ ins. 32 pp. Stone for laboratory equipment, etc. Illustrated.


LANternS


LaTH, MEtAL AND REINFORCING

Sterile Data Sheet No. 1. Folder, 8'/ ins. 11'/ ins. Illustrated. Sterile for floors on steel joists with round top chords. Sterile Data Sheet No. 2. Folder, 8'/ ins. 11'/ ins. Illustrated. Sterile for floors on steel joists with flat top flanges. Sterile Data Sheet No. 3. Folder, 8'/ ins. 11'/ ins. Illustrated. Sterile for floors on steel joists.
Norcur Corporation, 12th Street Metal Co., 12th Street Colonial Building, Chicago, Ill. New Expanded Metal Products. Booklet, 8'/ x 10'/ ins. 20 pp. Illustrated. Details and gives complete data regarding their use.
Norwest Metal Lath. Folder, 9'/ ins. 11'/ ins. Illustrated. Data on flat rib lath.

LaUNDRY CHUTES


LaUNDRY MACHINERY

American Laundry Machinery Co., Norwood Station, Cincinnati, Ohio. Specifications of the Hotel and Hospital Laundry. Brochure, 8'/ ins. 11'/ ins. Valuable data regarding an important subject.

LIBRARY EQUIPMENT


Library Bureau Division, Remington Rand, N. Tewaukon, N. Y. Like Stepping into a Story Book. Booklet, 9'/ ins. 12'/ ins. Illustrated. Deals with equipment of Los Angeles Public Library.
Where lighting must be adequate but economical

In the designing and equipping of school and college buildings, economy in both original cost and maintenance expense is an important consideration. But in the lighting of such buildings, beauty and economy can both be employed.

Architects of the University of Detroit chose Cremax Globes to light corridors and rooms of the new Faculty Building. Cremax, the newest development from the Macbeth laboratories, is ideally suited for institutional lighting. It provides adequate and beautiful lighting at economical cost.

Cremax Globes shed an abundant flood of light, diffused in all directions and reaching into the farthest corners. There is no glare, no sharp shadow. The globes are rich-looking, Chrome-tinted, gracefully-shaped. They transmit a warm, cream-colored quality of light, free from tones of green.

In addition to being attractive-looking, they are eminently practical. Cremax Glass does not collect and hold the dust and is easily cleaned.

A helpful consultation service in the designing and installation of lighting systems is offered free to architects and engineers by the Illuminating Engineering Department; Macbeth-Evans Glass Company, Department J, Charleroi, Penna.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 88

LIGHTING EQUIPMENT

Gleason-Celina Glass Co. (Celindale Division), 220 Fifth Avenue, New York. Next to Daylight Catalog, 35 x 8 1/2 ins. Illustrated. Deals with a valuable type of lighting fixture.


Smuyser-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
California Office Company, Roanoke, N. Y.
Cutler Mail Chute Model F. Booklet. 4 x 9 1/4 ins. 8 pp. Illustrated.

MANTELS
Arthur T. Robb, 119 E. 57th St., New York, N. Y.
Hartmann-Sanders Company, 2155 Elston Ave., Chicago, 111.
Odd is Lumber and Veneer Co., Marshfield, Wis.
The International Nickel Company, 67 Wall St., New York, N. Y.
Arthur Todhunter, 119 E. 57th St., New York, N. Y.

Attractive Units in Celestialite. Folder, 12 pp., 354 x 2354 ins. Illustrated. Data on a new kind of flood lighting fixture.

Ozalid Booklet. 16 pp. 4 x 8 1/4 ins. Illustrated. Designed for the use of architects.

Next to Daylight Brochure, 19 pp., 4 x 8 1/4 ins. Illustrated. Deals with “Onliwon” paper.

Curtis Details. Booklet, 6 x 2354 ins. 20 pp. Illustrated


Roddis Doors for Hotels. Brochure, 15 pp., 8 1/2 x 11 ins. Illustrated. Describes use and advantages of hollow tile partitions.

Convincing Proof. 3 1/4 x 6 ins. 8 pp. Classified list of buildings and memorials in which Georgia Marble has been used, with illustrations of Architects and Sculptors.

MEMORIALS

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

The Choice of a Metal. Booklet, 6 x 3 1/2 ins. 166 pp. Illustrated.

Architectural and Decorative Ornaments. Cloth bound volume. 240 pp. Illustrated. This is an Architects’ Manual of Standard Ornaments.

Geometrical ceilings. Booklet. 23 plates. 7 x 9 ins. Deals with a fine line of decorative plaster work.


Clearing House Stains. Booklet. 4 x 9 x 1/4 ins. 16 pp. Illustrated.

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

Handy Book on Painting. Book, 5 1/2 x 3 1/2 ins. 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. 4 x 9 ins. 16 pp. Illustrated. Directions and formulae for painting metals.

Come Lead. Booklet, 6 1/2 x 6 ins. 12 pp. Illustrated. Describes various styles of lead casings.

Cinch Anchoring Specialties. Booklet. 6 x 3 1/2 ins. 20 pp. Illustrated. Describes complete line of expansion bolts.

PARKER
A. A. 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 Moveable. Brochure. Illustrated. 8 1/4 x 11 ins. 12 pp. Full data on important line of partitions, along with Erection Instructions for each type.

Hausenmar Company, E. F., Cleveland, Ohio.

Hausenmar Office Partitions. Bulletin 3. 9 x 11 ins. 8 pp. Illustrated. Gives full data on different types of steel partitions, together with details, elevations and specifications.


Partitions. Booklet. 7 x 10 ins. 12 pp. Illustrated. Describes complete line of track and hangings for all styles of sliding partition, accordion and flush door partitions.

U. S. Gypsum Co., Chicago.

Pyrobar Partition and Furring Tile. Booklet. 8 1/2 x 11 ins. 24 pp. Describes uses and advantages of hollow tile for inner partitions.

PIPE
American Brass Company, Waterbury, Conn.

Bulletin B-1. Brass Pipe for Water Service. 8 1/2 x 11 ins. 28 pp. Illustrated. Gives table of weights and work (L.P.S.) of seamless brass and copper pipe, shows typical installations of installation of 1/2 " pipe, and full data on the corrosive effect of water on iron, steel and brass pipe.

American Rolling Mill Company, Middlebost, Ohio.


Central Foundry Co., Gravelly Building, 1262 Union Sq., 1 pp. 6 x 9 ins. Data on dregging pipe.

Nebraska Rolled Stone Pipe. 1-page folder giving data on soil pipe.

ORNAMENTAL PLASTER


American Architectural Finishes, 115 Broadway, New York, N. Y.

Architectural and Decorative Ornaments. Cloth bound volume. 48 plates. 9 x 12 ins. 18 plates. Price, $1.00 A general catalog of fine plaster ornaments.

Geometric Ornaments. Booklet. 21 plates. 7 x 9 ins. An important work on decorative plaster ceilings.

PAINTS, STAINS, VARNISHES AND WOOD FINISHES
Cahot, Inc., Samuel, Boston, Mass.

Clearing House Stains. Booklet. 4 x 9 x 1/4 ins. 16 pp. Illustrated.

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

Handy Book on Painting. Book, 5 1/2 x 3 1/2 ins. 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. 4 x 9 ins. 16 pp. Illustrated. Directions and formulae for painting metals.

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Circle A Partitions Sectional and Moveable. Brochure. Illustrated. 8 1/4 x 11 ins. 12 pp. Full data on important line of partitions, along with Erection Instructions for each type.

Hausenmar Company, E. F., Cleveland, Ohio.

Hausenmar Office Partitions. Bulletin 3. 9 x 11 ins. 8 pp. Illustrated. Give full data on different types of steel partitions, together with details, elevations and specifications.


Partitions. Booklet. 7 x 10 ins. 12 pp. Illustrated. Describes complete line of track and hangings for all styles of sliding partition, accordion and flush door partitions.

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American Rolling Mill Company, Middlebost, Ohio.


Central Foundry Co., Gravelly Building, 1262 Union Sq., 1 pp. 6 x 9 ins. Data on dregging pipe.

Nebraska Rolled Stone Pipe. 1-page folder giving data on soil pipe.
This Age of Beauty

BEAUTY—beauty—the world craves it. Men adore it. Women envy it. Of our innumerable desires, nothing is higher valued than beauty.

What attracts you to that little home on the roadside... beauty. What appeals in a certain type of automobile... beauty. So does the prestige of an organization increase with the beauty of its offices and factories.

Business men realize this condition. And the alert architect appreciates that good lighting is an invaluable aid in making a building beautiful. CELESTIALITE, the three layer lighting globe, throws a light that can only be the result of three special layers of glass (see illustration on right).

The pure, natural illumination flowing from CELESTIALITE glorifies all of the artistic niceties the architect so carefully specifies.

But, CELESTIALITE does more than beautify. It safeguards. The "next to daylight" light does not glare and tire the eyes; it comforts them. Investigation has proved that people work more efficiently and accomplish more when CELESTIALITE is installed—another feature that attracts the business man.

Try a CELESTIALITE globe in your own office. You'll be amazed at the remarkable difference.

CELESTIALITE

NEXT TO DAYLIGHT

CELESTIALITE's Three Layers:
1—An inner layer of blue whitens sandperfectsthe 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.

CELESTIALITE's Three Layers:
1—An inner layer of blue whitens sandperfectsthe 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.

CELESTIALITE

NEXT TO DAYLIGHT
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 90

PIPE—Continued

Cohee & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalog "A." 4 x 16 Ins. 700 pp. Illustrated. Shows a full line of copper and water supply pipes.

Coboos Rolling Mill Company, Coboos, N. Y.
Concrete Pump Handbook. Booklet. 60 pp., 5 x 7 1/2 ins. Data on worm gear iron pipe.

Duriron Company, Inc., Dayton, Ohio.
Duricid Acid, Alkali, Rust-proof Drain Pipe and Fittings. Booklet, 20 pp., 8 1/2 x 11 ins. Illustrated. Important data on a valuable line of corrosion resisting pipe.

National Tube Co., Bridgeport, Conn.
"National" Bulletin No. 2. Protection of Pipe Against Internal Corrosion. 8 1/2 x 11 ins. 24 pp. Illustrated. Discusses various causes of corrosion, and details are given of the de-activating and dezincizing systems for eliminating or retarding corrosion in hot water supply lines.

"National" Bulletin No. 3. "National" Pipe in Large Buildings. 8 1/2 x 11 ins. 80 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 80 pp. 8 1/2 x 11 ins., profusely illustrated with half-tone and line engravings of the important operations in the manufacture of pipe.

PLASTER

Information Booklet. Catalogue, 24 pp. Shows lists of plaster manufactured; gives specifications and uses for each kind.


Interior Walls Vellakrating. Brochure, 20 pp., 6 1/4 x 9 1/4 ins. Illustrated. Describes origin of Kenee's Cement and views of buildings in which it is used.

PLUMBING EQUIPMENT

Central Foundry Co., Graybar Building, New York, N. Y.
Catalogue. Catalogue, 24 pp. Lists grades of plastic manufactured; gives specifications and uses for each kind.


Cross Company, 836 S. Michigan Ave., Chicago, Ill.

Planning the Small Bathroom. Booklet. 5 x 8 ins. Illustrates plans of bathrooms of small dimensions.

John Douglas Co., Cincinnati, Ohio.

Douglas Plumbing Aceomm. Folder. 4 pp. 8 1/2 x 11 ins. Illustrated. Data on new and improved toilet equipment.

Athey Company, 6015 West 65th St., Chicago, Ill.


Designing Data. Booklet. 4 pp., 8 1/2 x 11 ins. Illustrated. Deals with new and improved toilet equipment.

Eaton Company, James B., 534 S. Franklin St., Chicago, Ill.
Concrete Pump Handbook. Booklet. 60 pp., 5 x 7 1/2 ins. Complete data on worm gear iron pipe.

Plumbing Suggestions for Industrial Plants. Catalogue. 4 x 6 1/4 ins. Illustrated. Complete data on piping systems for factories.


Plymouth-Shingle Tile with Sprocket Hips. Folder, 3 pp., 8 1/2 x 11 ins. Illustrated. Complete data on piping systems for industrial plants.

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

The Gear Company, 40 Rector St., New York City.
Architects' and Engineers' Built-up Roofing Reference Set; Volume IV Roof Drainage System. Brochure. 63 pp., 8 1/2 x 11 1/4 ins. Gives complete data and specifications for many details of roofing.

Phillips Co., Lockport, Ohio.
Architects Specifications for Carey Built-up Roofing. Booklet. 8 x 10 1/2 ins. 34 pp. Illustrated. Complete data in specifications of different types of built-up roofing to suit the kind of roof construction to be covered.

Carlyle Built-up Roofing for Modern School Buildings. Booklet. 8 x 10 1/2 ins. 32 pp. Illustrated. A study of school buildings and the different kinds and the roofing materials adapted for each.


Refrigeration—See also Construction, Concrete

Geenfield Steel Company, Youngstown, Ohio.
Self-Contained Handbook. 8 1/4 x 11 ins. 36 pp. Illustrated. Methods and specifications on reinforced concrete floors, roofs and floors with a combined form and reinforced material.

Tuscan Steel Company, Youngstown, Ohio.

Longspan 1/2-inch Rib Lath. Folder 4 pp., 8 1/2 x 11 ins. Illustrated. Deals with a new type of V-nil expanded metal.

ROOFING

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

The Gear Company, 40 Rector St., New York City.
Architects' and Engineers' Built-up Roofing Reference Set; Volume IV Roof Drainage System. Brochure. 63 pp., 8 1/2 x 11 1/4 ins. Gives complete data and specifications for many details of roofing.

Heine Roofing Tile Co., 1215 West Third Avenue, Denver.
Plymouth-Shingle Tile with Sprocket Hips. Leafelet, 8 x 11 ins. Illustrated. Shows use of English shingle tile with special hips.

Italian Promenade Floor Tile. Folder, 2 pp., 8 1/2 x 11 ins. Illustrated. Floor tiling adapted from that of Davanzati Palace. Mosaic Tile, 8 x 11 ins. Illustrated. Tile such as are used in Italy and southern California.

German Tile. Leafelet, 8 x 11 ins. Illustrated. Tiling as used in old English and French farmhouses.

Ludowici-Cedalon Company, 104 So. Michigan Ave., Chicago, Ill.
"Ancient" Tapered Mission Ties. Leafelet, 8 1/4 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 Ties, hand-made with full corners and designed to be applied with irregular exposures.

Structural Gypsum Corporation, Linden, N. J.
Fiber Panel, Fibreboard. Brochure. 60 pp., 8 1/2 x 11 ins. Illustrated. Important data on the subject.

Forrest Pre-east Fireproof Roofing. Booklet. 48 pp., 8 1/2 x 11 ins. Illustrated. Information regarding a valuable type of roofing.

L. S. Ayres Co., Chicago.

Shetron Pyranil Roof Construction. Folder, 8 x 11 ins. Illustrated. Covers use of roof surface which is poured in place.

SASH CHAIN

Smith & Ege Mfg. Co., The, Bridgeport, Conn.
"Chain Catalog" 6 x 9 ins. 24 pp. Illustrated. Covers complete line of chains.

SEWAGE DISPOSAL

Kewanee Private Utilities, 442 Franklin St., Kewanee, III.
Specification Sheets. 7 Sheets 10 x 14 ins. 40 pp. Illustrated. Detailed data on specific applications covering water supply and sewage disposal systems.

SCREENS

American Brass Co., The, Waterbury, Conn.
Facts for Architects About Screen. Illustrated folder, 9 x 11/4 ins., giving actual samples of metal screen cloth and data by 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 fiberglass woven Cortile cloth. The need for the bottom of the shade will wear indefinitely.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 92

STORE FRONTS—Continued

Kawneer Construction in Solid Brass or Copper. Booklet, 64 pp. Illustrated. Complete data on the subject.

Modern Bronze Store Front Co., Chicago Heights, Ill.

Zouri Drawn Metals Company, Chicago Heights, Ill.


SWIMMING POOL EQUIPMENT & STERILIZATION


TERRA COTTA

National Terra Cotta Society, 19 West 44th St., New York, N. Y.

Color in Architecture. Revised Edition. Permanently bound volume, 8½ x 12½ ins., containing a treatise upon the basic principles of color in architectural design, illustrating early Egyptian and modern American examples. Excellent illustrations in color.

Presbyterian Day Schools. 8½ x 11 ins. 32 pp. Illustrated 42 examples of school architecture with article upon school building design by James O. Betelle, A. I. A.

Better Banks. 8½ x 11 ins. 32 pp. Illustrated many banking buildings in terra cotta with an article on its use in bank design by Alfred C. Bossom, Architect.

TILE, HOLLOW


Standard Fireproofing Bulletin 371. 8½ x 11 ins. 22 pp. Illustrated. A treatise on the subject of hollow tile as used for floors, girders, columns and beam covering and similar construction.

Natco Double Shell Load Bearing Tile Bulletin. 8½ x 11 ins. 6 pp. Illustrated.

Natco Unibacker Tile Bulletin. 8½ x 11 ins. 4 pp. Illustrated.

Natco Header Backer Tile Bulletin. 8½ x 11 ins. 4 pp. Illustrated.

Natcorbor Bulletin. 8½ x 11 ins. 6 pp. Illustrated.

Natco Face Tile for the Up-to-Date. Farm Bulletin. 8½ x 11 ins.

TILES

Krautle Company, 33 New Montgomery St., San Francisco.
High Fired Faience Tile. Booklet, 12 pp. 8½ x 11 ins. Illustrated. Presents a fine line of tiles for different purposes.


VALVES

Craze Co., 806 S. Michigan Ave., Chicago, Ill.
No. 914, General Catalog. Illustrated. Describes the complete line of the Craze Co.

C. A. Dunham Co., 450 East Ohio St., Chicago.
The Dunham Pickeless Radiator Valve Co. Booklet, 12 pp. 8½ x 11 ins. Illustrated. Data on an important type of valve.

Illinois Engineering Co., Racine Ave., at 22nd St., Chicago, Ill.
Casting 8½ x 11 ins. 80 pp. Illustrated.

Jenkins Bros., 80 White St., New York.
The Valve Behind a Good Heating System. Booklet, 4½ x 7½ ins. 16 pp. Color plates. Description of Jenkins Radiator Valve Co. Briefly states the different types of Kauwe Bronze Copper Store Fronts.

Jenkins Valves for Plumbing Service. Booklet, 8½ x 11½ ins. 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.

STORE FRONTS

David Lupton’s Sons Company, Philadelphia, Pa.
Lupton Steel Shelifng. Catalog, D. Illustrated brochure, 40 pp. 8½ x 11 ins. Deals with steel cabinets, shelving, radio, doors, partitions, etc.

SKYLIGHTS

Albert Grauer & Co., 1408 Seventeenth St., Detroit, Mich.
Grauer’s Wire Glass Skylights. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on an important line of wire glass lights.

The Effectiveness of Sidewall Lights. Folder, 4 pp., 8½ x 11 ins. Illustrated. Sidewalk or vault lights.

Let in the Light—The Light That's Free. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on securing good lighting.

SOUND DEADENER

Cabot’s Deadening Quilt. Brochure, 8½ x 10½ ins. 28 pp. Illustrated. Gives complete data regarding a well-known protective guard against sound.

STAIRWAYS

Woodbridge Ornamental Iron Co., 1315 Altgeld St., Chicago.
Detail Sheets for Use in Tracing. Full-sized details on sheets enclosed in envelope suitable for filing. Folds to 17 x 22 ins. Complete data on stairways.

STEEL PRODUCTS FOR BUILDING

Genfore Steel Company, Youngstown, Ohio.

Ingalls Steel Products Co., Birmingham, Ala.
Construction Details. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Important data on building with steel.

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Fireproofing Handbook. 8½ x 11 ins. 52 pp. Illustrated. Describes the full line of products manufactured by the Genfore Steel Company.

STONE, BUILDING

Indiana Limestone Company, Bedford, Ind.
Volume 8, Series A. Standard Specifications for Cut Indiana Limestone work, 8½ x 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. 6, Series B. Indiana Limestone Library. Portfolio. 15½ x 19¼ ins. Illustrated. Describes and illustrates the use of cut stone with floors plans of each.

Vol. 6, Series B—Indiana Limestone School and College Buildings. 8½ x 11 ins. 80 pages, illustrated.

Volume 12, Series B—Distinctive Homes of Indiana Limestos. 8½ x 11 ins. 48 pages, illustrated.

Old Gothic Random Ashlar. 8½ x 11 ins. 36 pages, illustrated.

STORE FRONTS

Brasco Manufacturing Co., 5025-35 South Wabash Avenue, Chicago.
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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 94

VENETIAN BLINDS

VENTILATION
American Blower Co., Detroit, Mich.
Duriron Company, Dayton, Ohio.
Acid-proof Exhaust Fans, Folder. 8 x 10½ ins. 8 pp. Data regarding fans for ventilation of laboratory furnace 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 Company, 155 East 42nd St., New York, N. Y.
The Ventador Booklet. 6½ x 9½ ins. 16 pp. Illustrated. Describes and illustrates the use of the Ventador for Hotels, Clubs, Offices, etc.

WATERPROOFING
Genfire Steel Company, Youngstown, Ohio.
Master Builders Company, Cleveland, Ohio.
"Permanite Liquid Waterproofing" for making concrete and cement mortar permanently impervious to water. Also circulates on floor treatments and cement colors. Complete data and specifications. Sent upon request to architects using business stationery. Circular size, 8½ x 11 ins.
Stonehson Sons, Inc., L., 156 Fifth Ave., New York, N. Y.
Pamphlet. 8½ x 11¼ 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 42nd St., New York City.
The Vertex Mfg. Co., 1927 West 27th St., Cleveland, Ohio.
Painting Specification "Form D" for waterproofing surfaces to be finished with Portland cement or tile. Par-Lock Painting 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 gum-applied asphalt and cotton or felt membrane, built up to suit requirements.

WEATHER STRIPS
Athey Company, 4025 West 46th 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 strip.
The Higgin Manufacturing Co., Newport, Ky.
Higgin Weatherstrip Hardware. Booklet. 6 x 9½ 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-bung types and in drop-down transom type. Portfolio, 12 pp., 8½ x 11 ins. Illustrated, and with demonstrator.
Lupton Heavy Casements. Detail Sheet No. 101, 4 pp., 8½ x 11 ins. Details and specifications only.
Casement Window Hardware. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Shows typical installations, detail drawings, construction details, blueprints if desired. Describes All-way Moldboard Hardware.
Architectural Details. Booklet. 8½ x 11 ins. 16 pp. Table 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
Genfire Steel Company, Youngstown, Ohio.
Lupton Casement of CopperSteel. Catalog C-122. Booklet, 16 pp., 8½ x 11 ins. Illustrated brochure on casements, particularly for hotels.

WOOD—See also Millwork
American Walnut. Booklet 7 x 9 ins. 45 pp. Illustrated. A very useful and interesting little book on the use of Walnut in Millwork. 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 American Walnut, Walnut doors, finishing, 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 Towbridge & Ackerman, architects, for the Curtis Companies.
Long-Bell Lumber Co., Kansas City, Mo.
The Perfect Floor. Booklet. 5½ x 7½ ins. 16 pp. Illustrated. Valuable for the data given on the use of wood for floors.
Specifications in Home Building. Booklet. 9 x 11½ ins. 16 pp. Records the testimony of a number of builders and contractors regarding 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.
"Douglas Fir for Your Farm." 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 in your farm.
"Where to Use Douglas Fir in Your Farm." Booklet, 32 pp., 6 x 9 ins. Data on use of this wood for farm buildings.

WINDOWS, CASEMENT
Crilltal Casement Window Co., 10931 Hear Ave., Detroit, Mich.
Catalog No. 22. 9 x 12 ins. 76 pp. Illustrated. Photographs of actual work accomplished by scale details for casements and composite steel windows for banks, office buildings, hospitals and residences.
Genfire Steel Company, Youngstown, Ohio.
Architectural Details, Casement Windows and Doors. 8½ x 11 ins. 16 pp. A. I. A. File No. 35c. Specifications and construction details.
Hope & Son, Henry, 103 Park Ave., New York, N. Y.
Casement. 12½ x 18¼ 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-bung types and in drop-down transom type. Portfolio, 12 pp., 9 x 11½ ins. Illustrated, and with demonstrator.
Lupton Casement of CopperSteel. Catalog C-122. Booklet, 16 pp., 8½ x 11 ins. Illustrated brochure on casements, particularly for hotels.
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The widespread interest which during many years has been taken in early American furniture and household accessories has quite naturally caused a wide demand which dealers have been more than willing to supply. Obviously, the demand for reproductions in the period is limited, but it has been found possible to reproduce the old giving the reproduction every detail of value possessed by the old excepting perhaps the sentimental interest, which after all is not half as important as might be supposed. Mr. Nutting's reproductions have long been among the very best. Unlike many manufacturers, he is willing to reproduce without making alterations in design which in more than nine cases out of ten ruin the pieces for the discriminating, and he has been successful in securing as models a large number of pieces of the first order of merit. This booklet, which is priced at $1, is filled with illustrations which could not fail to be of importance to architects and decorators interested in creating an early American setting. Fully as good as the furniture is the appearance of Mr. Nutting's primitive character, and the assortment of "hooked" rugs.

THE PORTLAND CEMENT ASSOCIATION, Chicago. "Facts About Concrete Building Tile." The vast growth in the use of building tile which has come about during recent years has been caused by the material's possessing a number of very practical advantages, among them,—to mention only two,—are its great strength and its resistance to fire. This booklet, one of many issued by the Portland Cement Association, describes and illustrates the various kinds of building tile and the correct methods of using them, dwelling also on the coating of the tile with different kinds of decorative plaster or stucco. Architectural designers are likely to be interested in the brochures' illustrations of structures,—residences, apartment houses, schools, etc,—which have been built of tile, the illustrations proving that architects have mastered the use of the material and are now giving to structures so built all the grace and severity which can be given buildings of other materials. One particularly interesting detail of the booklet is its illustrating on page 15 sections of two concrete tile walls, one faced with stucco and the other veneered with a facing of brick.


The important part played in modern decoration by ornamental metalwork and lighting fixtures is very apparent, as is evidenced by the various exhibitions and actual installations of this metalwork in many of the larger stores and galleries. Modern methods of lighting are especially interesting and show a tendency to break away from the former custom of thinking of all lighting problems in terms of candles, gas jets and globes. Since, however, men and designers are busy developing lighting effects and decorative fixtures which are not based entirely on precedents of bygone days, when facilities were not what they are now, but which make use of the modern incandescent lamp in ways which are new and worthy of the present. The work done in this direction by Kantack & Company, of New York, is notable and is recorded in a periodical, published quarterly, called The Kaleidoscope. The phrase "a quarterly reflection of current good taste in illumination and ornamental metalwork" on the title page of the first issue, as indicated by the subjects covered in the April, 1928 issue. There is an article on lights and lighting, past and present, a description of the recent exhibition of modern decorative art at Lord & Taylor's; some interesting accounts of the development of various metals and finishes; and various other topics of interest to decorators and designers. The illustrations are particularly interesting and consist of reproductions from photographs of examples of modern motifs and compositions, all valuable and notably interesting, though some might be considered more important than others.
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Architects and interior decorators as well as landscape architects know that much depends upon the treatment of the floors of interiors and of the ground or paving of open air areas. The importance of the subject is suggested by an examination of this booklet dealing with an unusually fine quality of flagging, the brochure presenting illustrations showing its use in a number of domestic interiors and in churches, and for the flooring of such out of door areas as loggias, the spaces about bathing pools and the walks of gardens. One particularly interesting illustration shows flagging used in connection with the fine old Romanesque cloister forming part of the museum on Washington Heights, New York, formerly belonging to George Grey Barnard and recently acquired for the Metropolitan by John D. Rockefeller, Jr. The character of the flagging agrees well with that of the archaic cloister of which it forms the floor.

METAL STAMPING COMPANY, INC., Long Island City. "Convecto Radiators and Heat Cabinets."

Many otherwise beautiful interiors have been practically ruined as far as appearance is concerned by the necessity of having large and unsightly radiators to supply the heat. In the past little attention was given to this matter, radiators being considered as a necessary evil, and no attempt was made to remedy it except possibly in the homes of the very wealthy. More recently, however, a great improvement has been made by enclosing the radiators in sheet metal cabinets having some architectural and decorative treatment which fits more readily into the decorative treatment of the house. They may be finished in any color or imitation of wood or marble to suit the requirements of the architect or owner. Still further improvement has been made in the radiator itself by the use of expanded copper tubes and fins, reducing the dimensions of the radiator required to a small fraction of its former size. Such details of heating are manufactured by the Metal Stamping Company, Inc., and are described fully and illustrated in a booklet issued by that company, called "Convecto Radiators and Heat Cabinets." Various types of cabinets are shown, and there are several cuts showing them installed in connection with details of decoration and furnishing, giving one a good idea of their value.

MAPLE FLOORING MANUFACTURING ASSOCIATION, Chicago. "Color Enchantment in Hard Maple Floors."

"Wherever new homes are being planned, architect and interior decorator are placing new emphasis on the use of color. The vogue of color prevails because it is now realized, more than ever before, that color can transform an uninteresting room into a place of beauty and cheer; that color can make a warm room cool or a cool room warm; that color, wisely employed, can give brightness to a hallway that is dark, or modify the effect of sunlight in a room overly exposed. Great care should be taken that in this use of color, perfect harmony should exist between the colors of the various surfaces, objects and fabrics. The color of the floor, which forms such a large portion of the interior composition, should be most carefully studied in its relation to the rest of the room. In fact, the color of the floor should be the foundation on which the color scheme is based. A recently discovered process has now made it possible to stain hard maple floors with a variety of beautiful transparent colors giving an entirely new range of possibilities in interior decoration. A booklet entitled "The New Color Enchantment in Hard Maple Floors," issued by the Maple Flooring Manufacturing Association, describes the use of these color effects showing many brilliantly colored plate illustrations of pleasing color combinations in interior compositions. The value of the brochure is such that it is likely to have an important influence in the use of color in domestic interior architecture. Perhaps it will help to do away with the belief, strongly held in some quarters, that Americans are afraid of color in architecture and decoration.
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