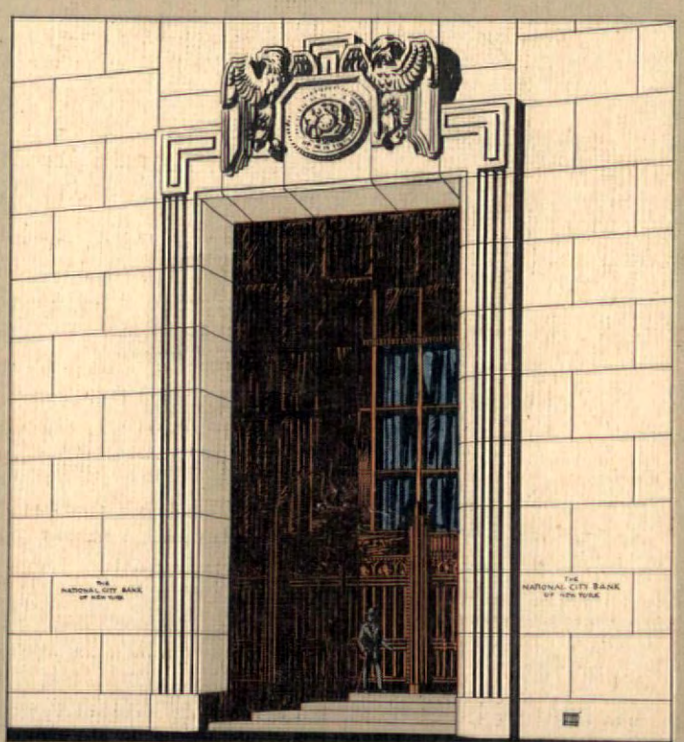
THE ARCHITECTURAL FORUM

IN TWO PARTS



PART ONE
ARCHITECTURAL DESIGN

JUNE

1928

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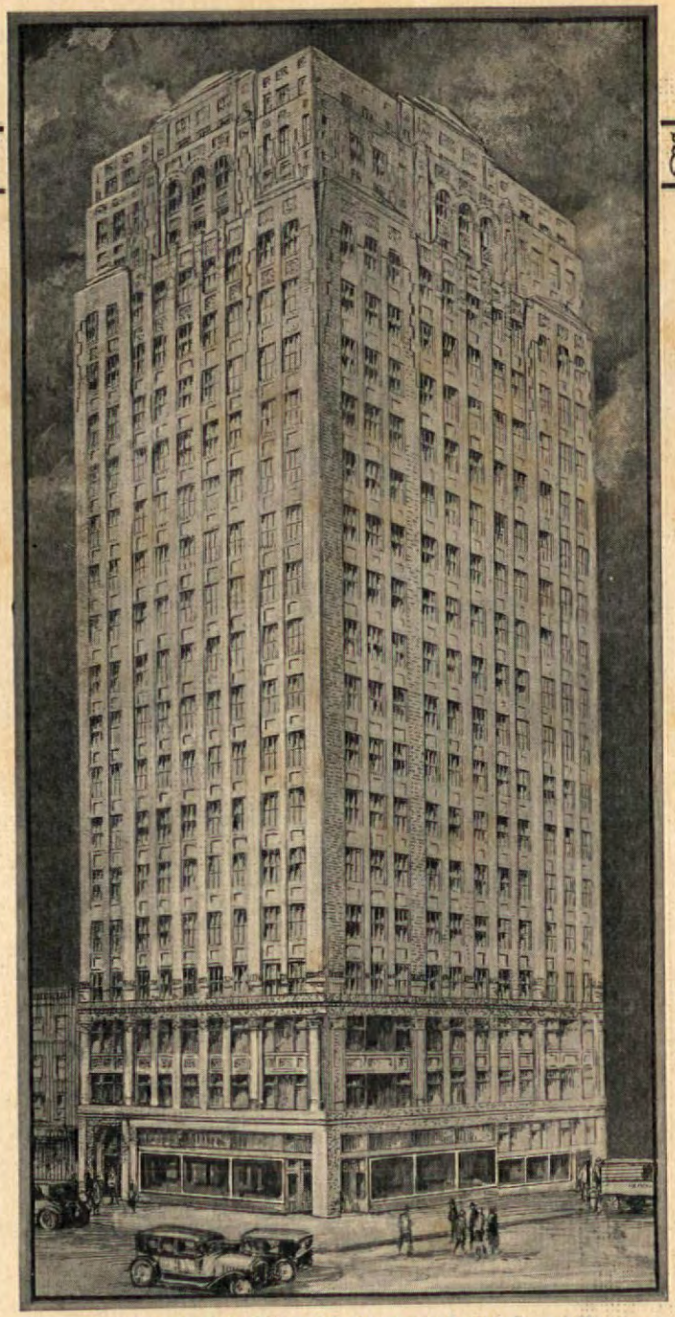

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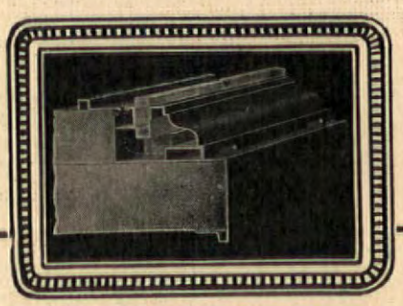

Note the distinctive grip on the glass and the indirect screw pressure method of holding it, in this illustration of Brasco Series 500 All-metal construction. Brasco is unequalled for safety.

VOLUME XLVIII THE ARCHITECTURAL FORUM Number 6
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Detail, Oriole Bay Window, Dormitory, Marygrove College, Detroit, Michigan. D. A. Bohlen & Sons, Architects. Rough sawed VARIEGATED Indiana Limestone Random Ashlar with buff trim

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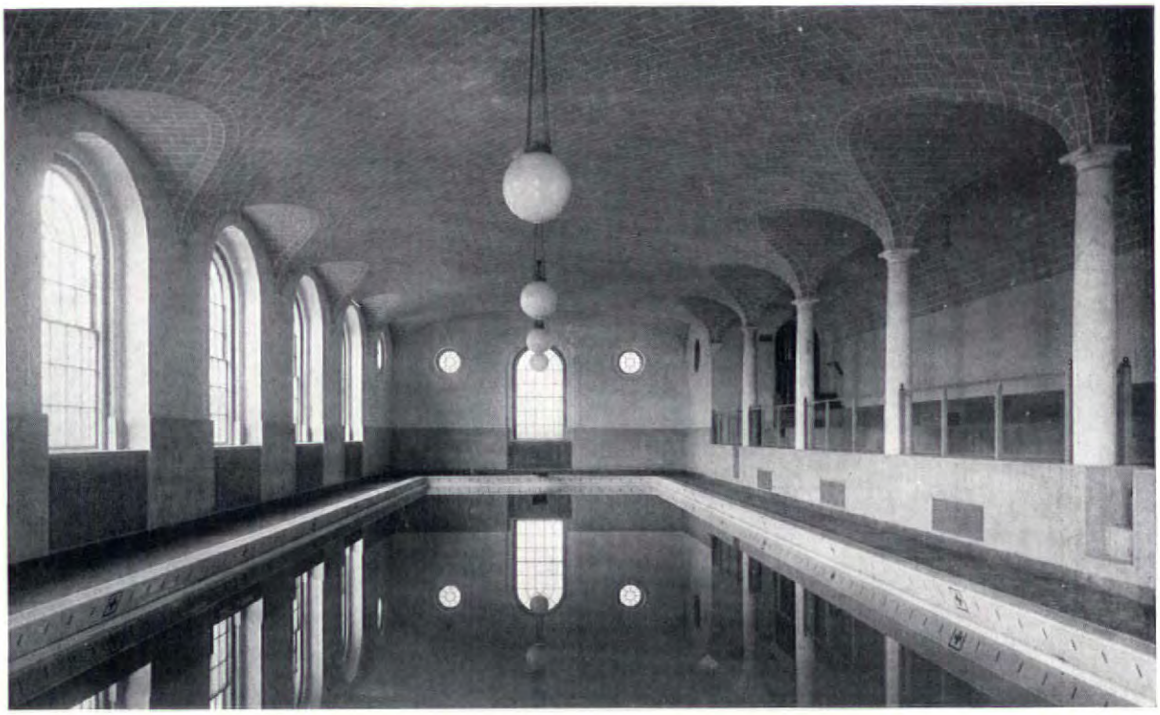

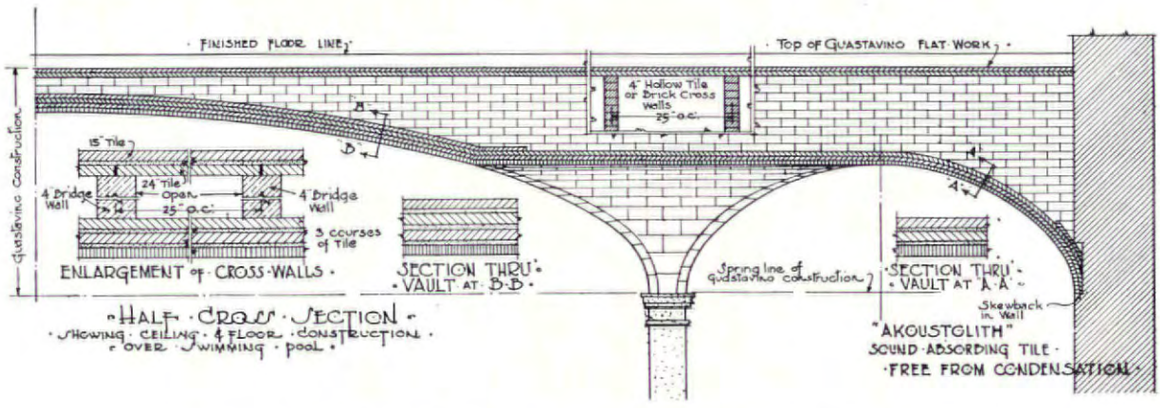

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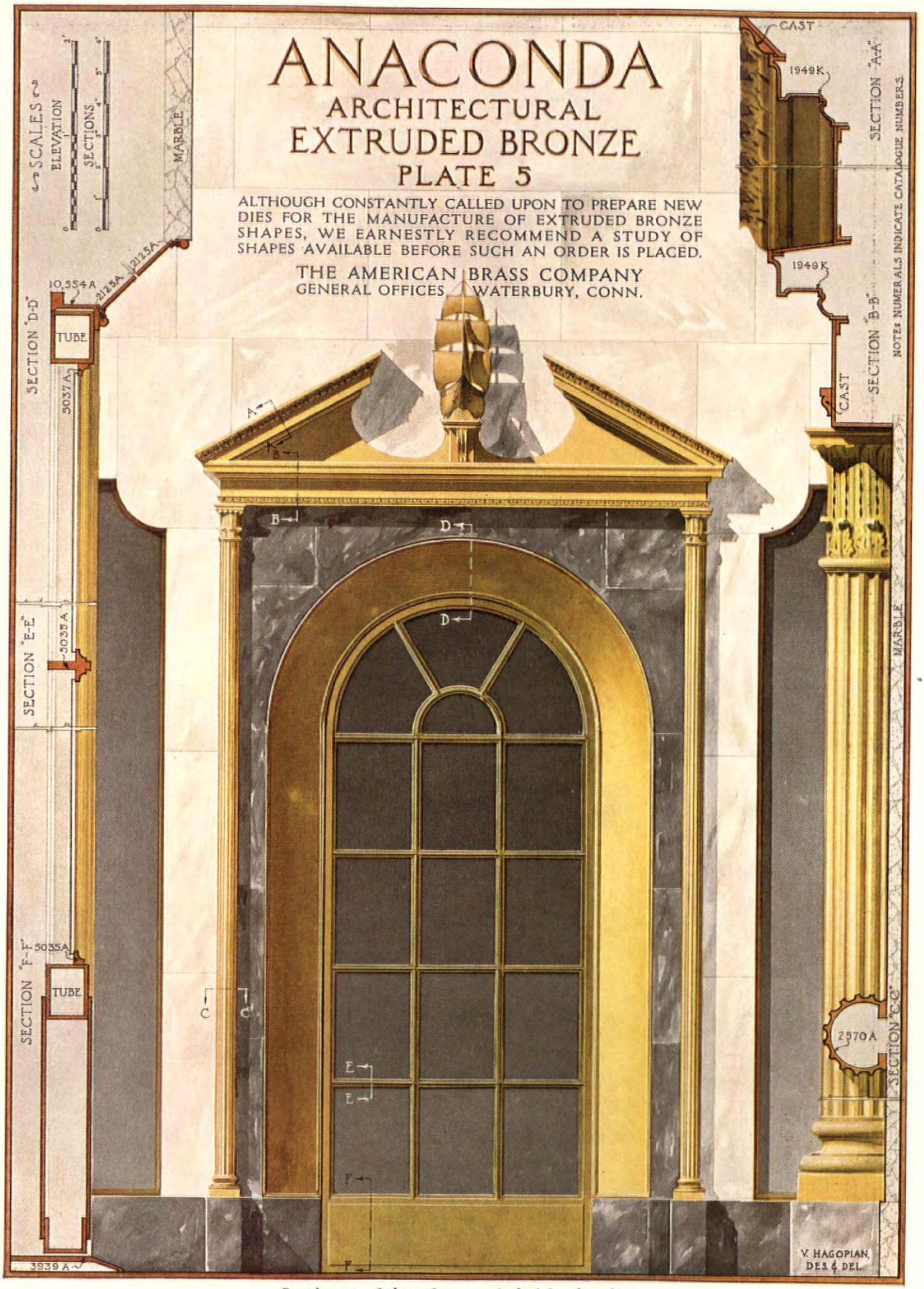

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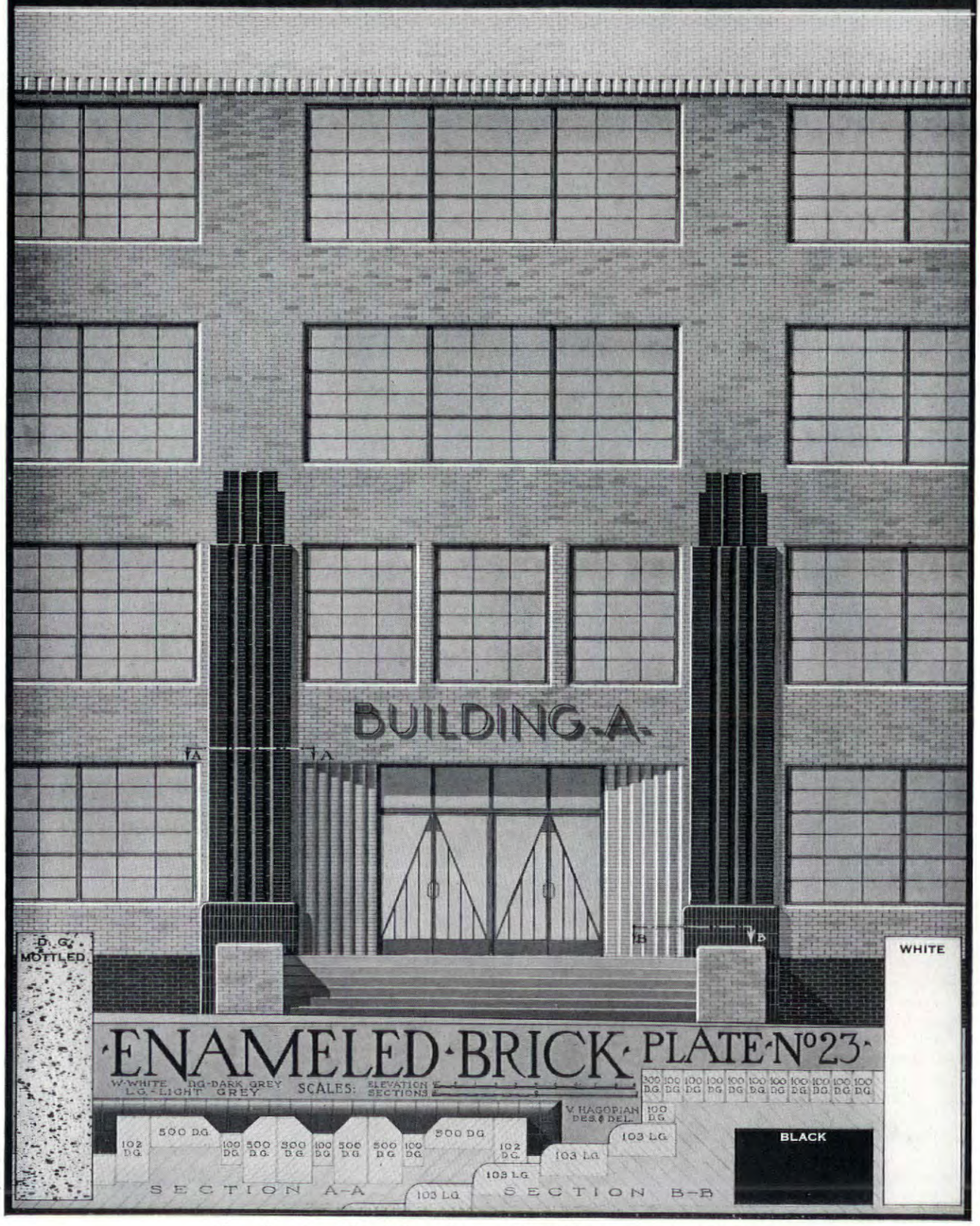

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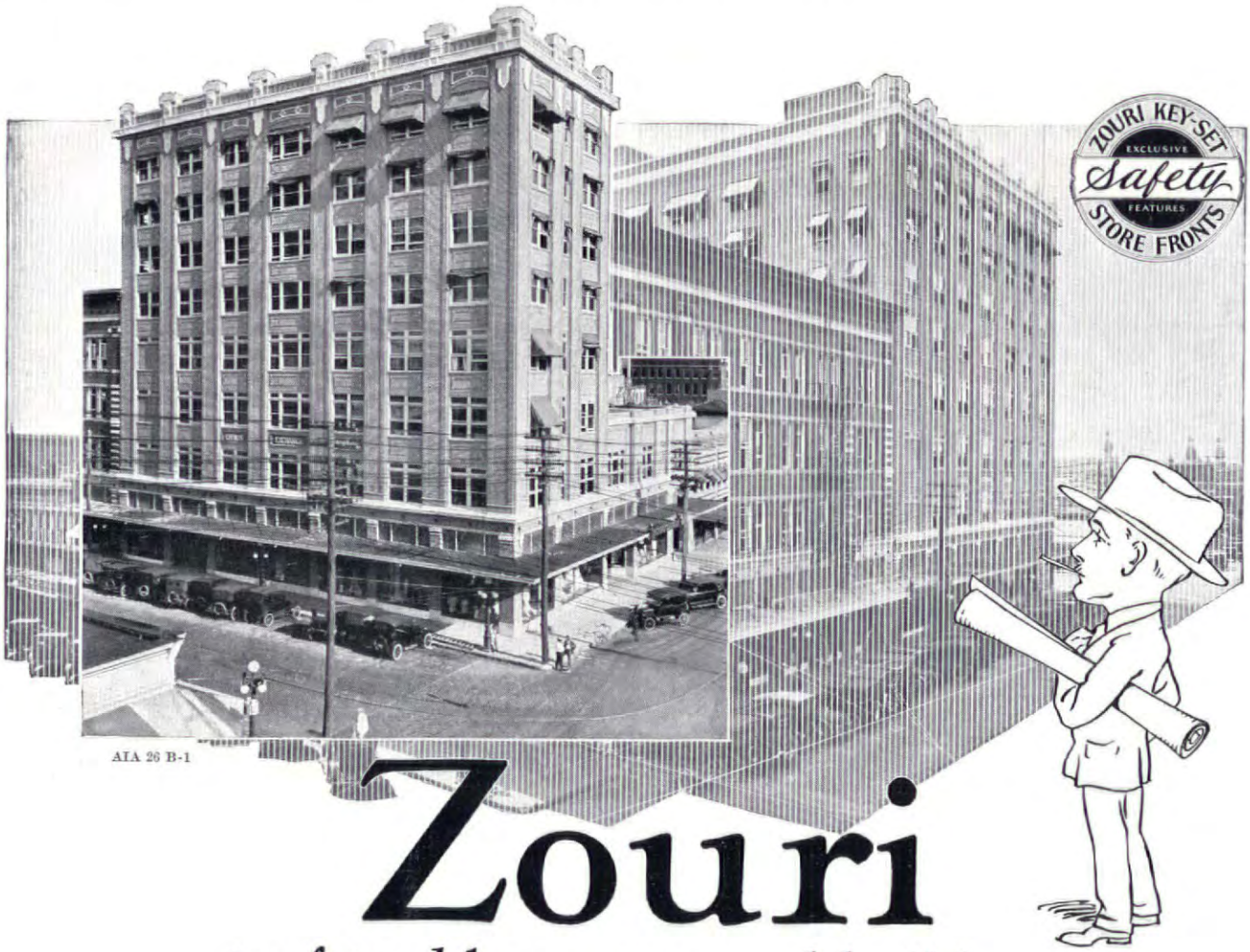

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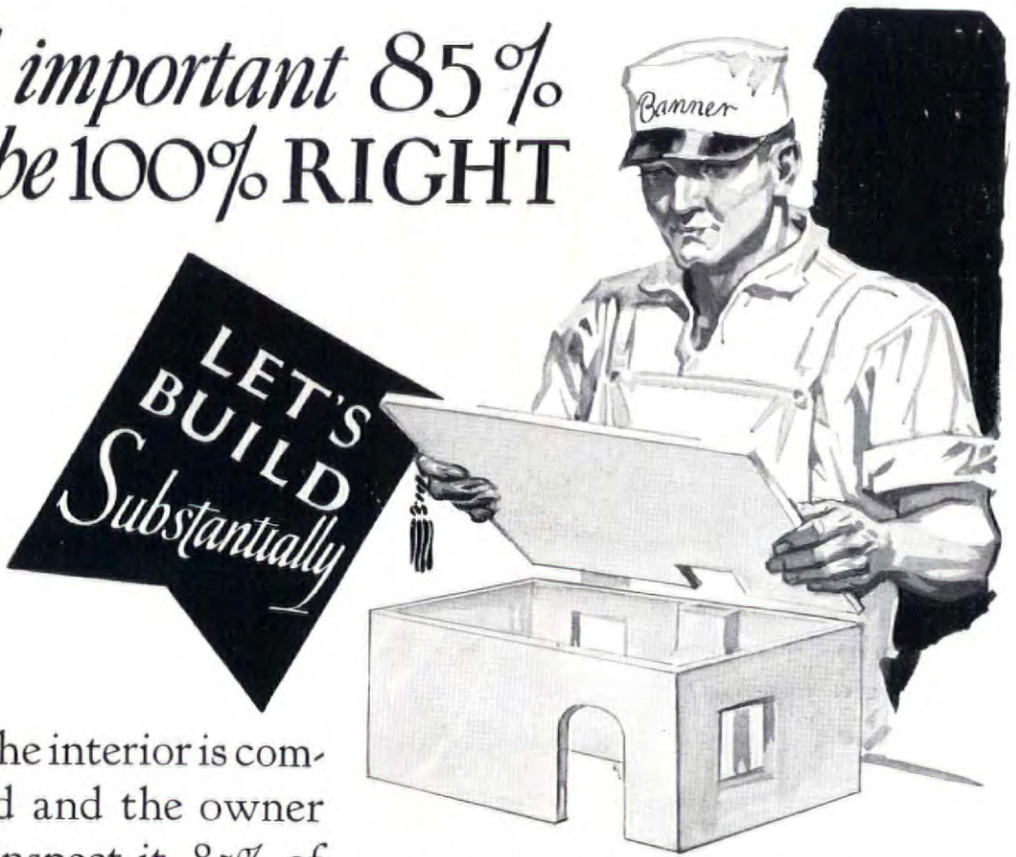

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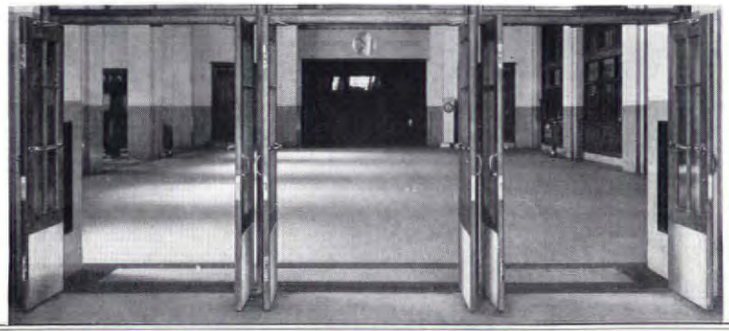

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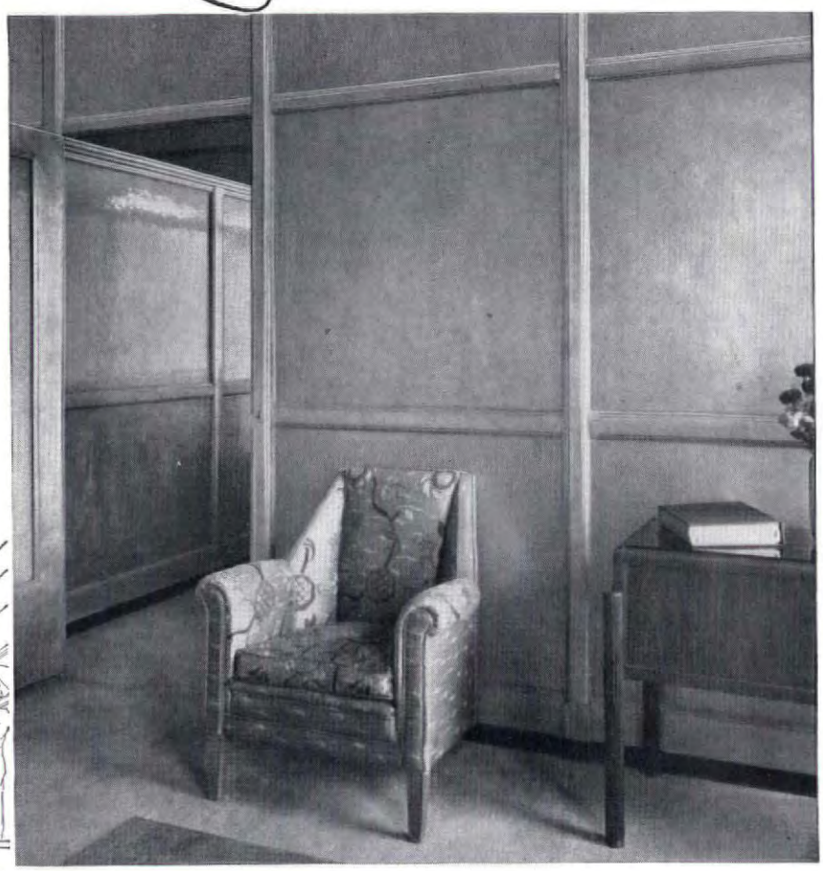

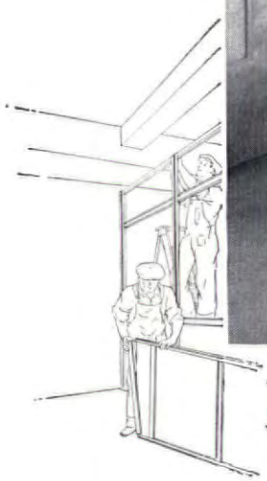

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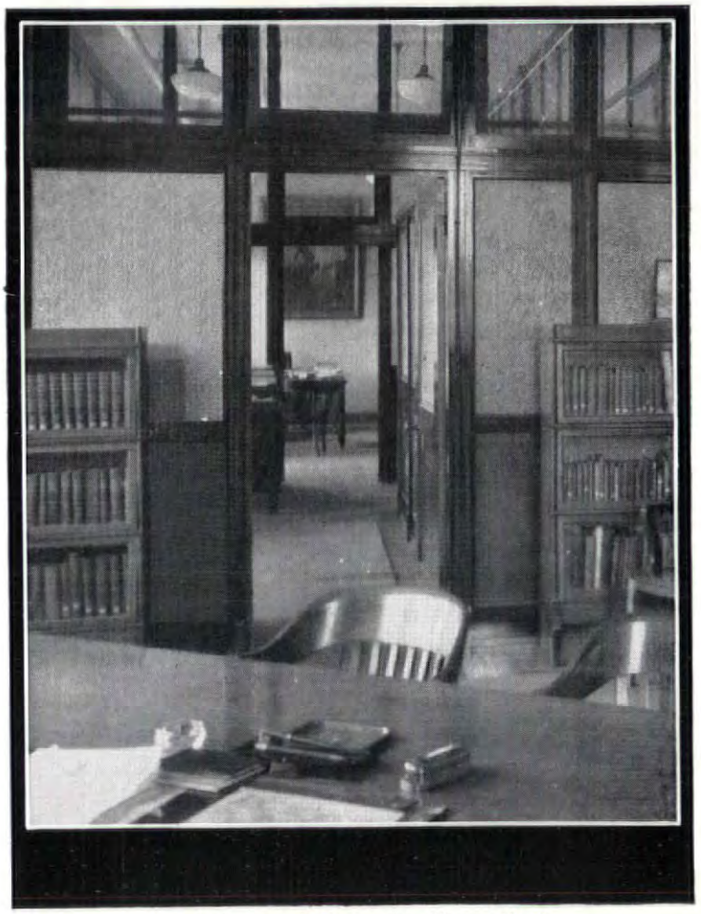

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AMERICAN ARCHITECTURE OF TODAY

THIS volume by Professor Edgell, Dean of the Faculty of Architecture at Harvard, is unquestionably one of the year's most significant architectural works, not only to the practicing architect but also to the layman who takes an intelligent interest in all the phenomena that play a part in modern American life. Let us first glance at the physical make-up of the book and the scope of its utility, and afterward at the character and value of its contents. It is a large volume of 401 pages with 375 half-tone illustrations. There are four chapters,—possibly they might be called sub-divisions,—dealing respectively with "The Development of American Architecture"; "Domestic and Academic Architecture"; "Ecclesiastical and Monumental Architecture"; and "Commercial Architecture." There is also a full and admirably arranged bibliography. Following the list of illustrations, there comes a classified table of buildings under the headings,—banks, bridges, capitols and town halls, churches, libraries, clubs, museums and all the other types of structures that would naturally fall into well defined groups. This detail obviates the necessity of having an index, and it can be referred to with ease.

Of all the arts by which the general public is affected in greater or less degree, architecture is the most inescapable in our daily contacts; it is also the least commonly understood or appreciated. The unfortunately widespread fallacy that architecture is so completely technical in theory and application that it is altogether beyond the ken of the average layman is doubtless responsible for an apparent lack of public interest in or concern with an art that intimately touches one and all. That this attitude should be wholly changed is highly important for the good of the art itself; popular understanding and appreciation of architecture must inevitably redound to the benefit of any art so universally and so necessarily engaged in. Professor Edgell's book marks a distinct step forward toward the realization of this ideal condition, and it provides a substantial means of placing architecture within the range of the average layman's understanding. The volume, as a matter of fact, is primarily intended for the layman. In his preface Professor Edgell writes that the work is "addressed to laymen. Indeed, it is a layman's review for laymen. The writer is not a professional architect, but a student of the history of art. Morevoer, he has no claim to special expertness in the field of modern architecture. As a student of the history of art, a critic and observer of beauty, he was asked to review for laymen some of the tendencies of the fascinating architecture of America today. The book is the result." This "result" is a comprehensive, human and lucidly expressed review of the whole field of American architecture from its hum-

ble beginnings in the early colonial era down to the manifold current developments of the present day. Professor Edgell is not only sound in his conclusions but he has also an apt way of presenting his material in a pleasant manner that engages and sustains the reader's interest.

In the first chapter, "The Development of American Architecture," he traces all the varied influences that affected building in the colonial period and supplied the foundations on which the subsequent growth is based. All the divers racial elements and hereditary preferences are duly explained, with appropriate allusions covering the entire geographical stage from the English heritage of New England and Virginia to the French infusion of New Orleans, and the Spanish legacy of California. In this *resume* one could have wished that a little more specific credit had been given to the evidences of Swedish and Welsh strains in the early architecture of Pennsylvania, but otherwise the attributions of racial influences are remarkably just. Besides reviewing very thoroughly the growth and development of domestic building, the author devotes a full share of consideration to the evolution of church and civil architecture. The discussion is not restricted to a dry record of material occurrences, but the impulses and ideals that actuated each generation are clearly summarized. For example, attention is called to the wave of romanticism that spread over the entire country in the first half of the nineteenth century and that resulted in the building of Trinity Church, New York, by Upjohn, and St. Patrick's Cathedral by Renwick. The Romanesque episode, an offshoot of the romanticist movement, is likewise chronicled, with illuminating comment on the work of H. H. Richardson and those who followed closely in his footsteps. All through this chapter, along with the record of actual structural progress, runs a story of the men whose personal tastes and labors shaped the course of current design. One significant portion of this chapter deals with the types of public architecture called forth by the various world's fairs and expositions that began with the Centennial of 1876, in Philadelphia, and continued through the brilliant achievements that marked the work at Chicago, San Francisco and San Diego. The chapter concludes with the marvelous story of the genesis of the skyscraper, bringing us down to the principles involved in the erection of office buildings of the latest type.

With the same thorough analysis, the same clear perception of all the issues and factors involved, and the same agreeable lucidity of presentation, the review of contemporary domestic and academic architecture is presented to the reader, accompanied by abundant illustrative material that has been chosen with searching discrimination. No less engaging and no less valuable for its critical insight is the third division of the book, devoted to ecclesiastical and monumental architecture. The conclusions inevitably reached, and buttressed by the frequent comparisons which the numerous illustrations make possible, are calculated to inspire a distinctly optimistic outlook for the future of American building. Commercial architecture of all types, from shop fronts to bridges, railway stations and warehouses, to say nothing of manufacturing establishments, takes up considerable space as the last section of the volume.

While, as already said, this book is intended primarily for laymen, and is designed to increase understanding

Painted by A. Magnanti

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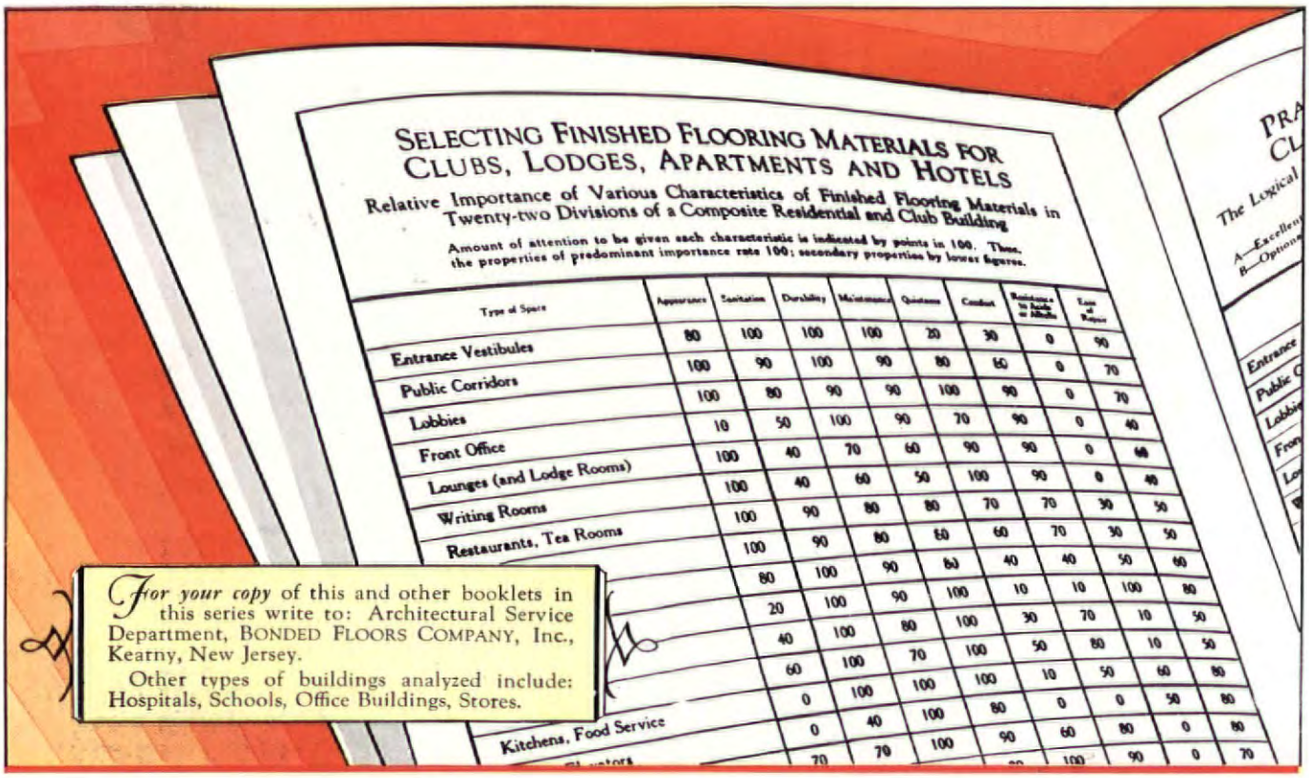

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and appreciation of architecture among the general public, it will be found no less stimulating and valuable to the professional architect. It is, in fact, a summary of architectural practice in America from the seventeenth century to the present day. Such a review cannot fail to prove a mine of useful suggestion for anyone.

AMERICAN ARCHITECTURE OF TODAY. By G. H. Edgell. 401 pp., 8 x 6 ins. Price $6. Charles Scribner's Sons, New York.

COLOR SCHEMES OF ADAM CEILINGS, Portfolio; Introluctory notes by Gerald K. Geerlings. Five plates in color, 9½ x 12½ ins. Price $2. Charles Scribner's Sons, New York.

FOR some reason there seems to have grown up the belief or tradition that an interior to be in character with the type of architecture developed by Robert and James Adam must necessarily be if not rather colorless and pallid at least made to employ chiefly white or tints which are light if not actually pale; creams, grays, buffs, and the lighter tones of other colors. It is true, of course, that examination of interiors which were designed by the Adam brothers and carried out under their direction would prove rather the contrary to be the case, but more than a century has elapsed since the Adam brothers ceased to design and execute, and even in England, where destruction of the old goes on rather less rapidly than in America, interiors by the Adams are by no means numerous, and often, because they are in remote places or in buildings still used as private residences, they are not available for examination by students. It is interesting and helpful, therefore, to have for guidance certain original designs for interiors, executed actually by the Adam brothers or at least under their presumably careful and critical direction, showing the use of colors which are possessed of strength and vitality without sacrificing that delicacy which is one of the chief and certainly one of the most engaging attributes of the Adam manner.

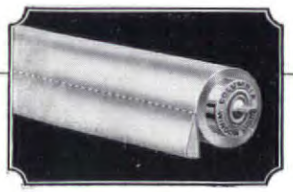
Among the treasures of the Soane Museum, in London, there are 53 ponderous volumes of original drawings from the drafting room of the Adams, purchased for the Museum in 1833 from the niece of William Adam, the youngest of the brothers. "These embrace a vast array of subject matter, from plans, exterior elevations, interior details of walls, ceilings, floors, etc., through the gamut of furniture, mantelpieces, grates fire irons, fenders, trophy cups, candlesticks, and lighting fixtures,—in fact every necessary and decorative item of the aristocratic home of the eighteenth century."

The plates included here present studies in color of ten ceilings sketched from the original Adam drawings. "It is of interest in passing to mention that some of the original drawings are finished with meticulous care, others are obviously hurried sketches to pin down a *parti*, with a color note added. Sometimes the plan is shown in the center of a drawing, with the elevations projected from the respective sides. The ceiling designs are usually drawn in diluted ink, often with the most amazing detail at a minute scale. Curiously enough, all the ceiling drawings are dated 1770-78. Inserts with compositions of the human figure are often of such skill as to suggest the hand of a miniature artist of long experience. Where figures are drawn less carefully there is the sure knowledge present of anatomy, draperies,

rhythm,—done with the facility of a miniaturist. Architectural ornament is no less exquisitely handled, although short cuts are so cleverly managed that the effect is the equivalent to modeling each subdivision, instead of having run a series of flat washes side by side, punctuated by dark accents. From hundreds of drawings equally beautiful and arresting, the difficulty of selecting only a few can be appreciated. The drawings reproduced here were chosen from the group of ceilings because they offered a more complete arrangement of a conception in its entirety than some other groups; as, say, the mantelpieces or furniture, which represent only a part of an entire room. From a cursory examination of the volumes it appears not unlikely that Adam may have studied the color scheme for a room in the ceiling design, as offering more uninterrupted area than would the walls.

"These ten sketches were selected from two viewpoints: first, to attempt to record some of the most characteristic schemes (if that be feasible in a few drawings out of hundreds), and second, to show also as wide a range in color schemes as possible. It was interesting to note the predominance of 'pastel' shades, difficult to approach with a water color palette, since the originals almost always had the appearance of being mixed with Chinese white. Because of the great care taken of the folios we were not permitted to work in close juxtaposition, but would mix a color on the edge of a piece of paper, and when it had thoroughly dried, compare it with the original. It was a matter of repeating this process until exactly the right note had been attained. The originals seem to have been run in thin washes, laid expertly with a very flat effect. A certain number of colors carry through many schemes, as the light green and pink for background colors, and the cerulean-turquoise blue in the small insert panels. In the accompanying drawings where the paper is left white, it is only because the originals were left so, apparently unfinished.

"Profound as was the influence of the Adam brothers in England, it has been almost more marked in America. Hotel and theater architecture has enthusiastically accepted their tradition with a proprietary air, unfortunately in too many instances without an intelligent appreciation of the refinements and scale which it involves. Our methods of buying quantities of stock motifs of varying sizes for the same ornament have popularized a style which should be termed anything rather than 'Adam.' To produce a genuinely Adamesque work entails more than mere reference to, and imitation of, documents on works by the Adam brothers, for theirs has an endless variety, evidenced by an ever-present mental agility to create a fitting treatment of the problem in hand. The modern designer too often feels that the reverse must be true,—that he must discover some occasion to flaunt a motif used by the Adams, rather than go to the sources from which they drew inspiration, and then, guided by a knowledge of Adam solutions, produce a work which is not a patchwork of book photographs. Perhaps no architect was ever less willing to repeat his own motifs without infinite search for better solutions and more fitting refinements, as he continued practicing, than Robert Adam. With what dismay, then, would he regard many American buildings which are attributed to his influence!"



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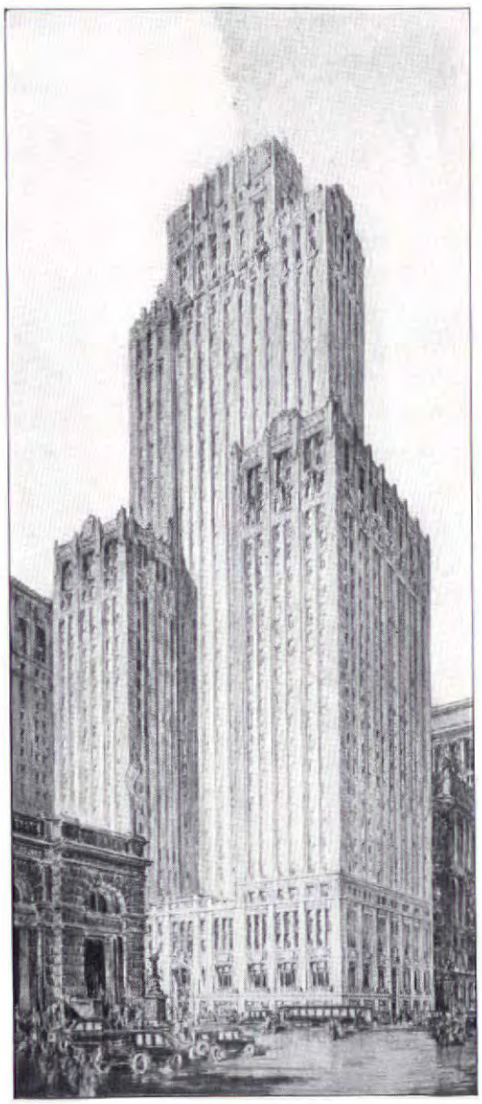

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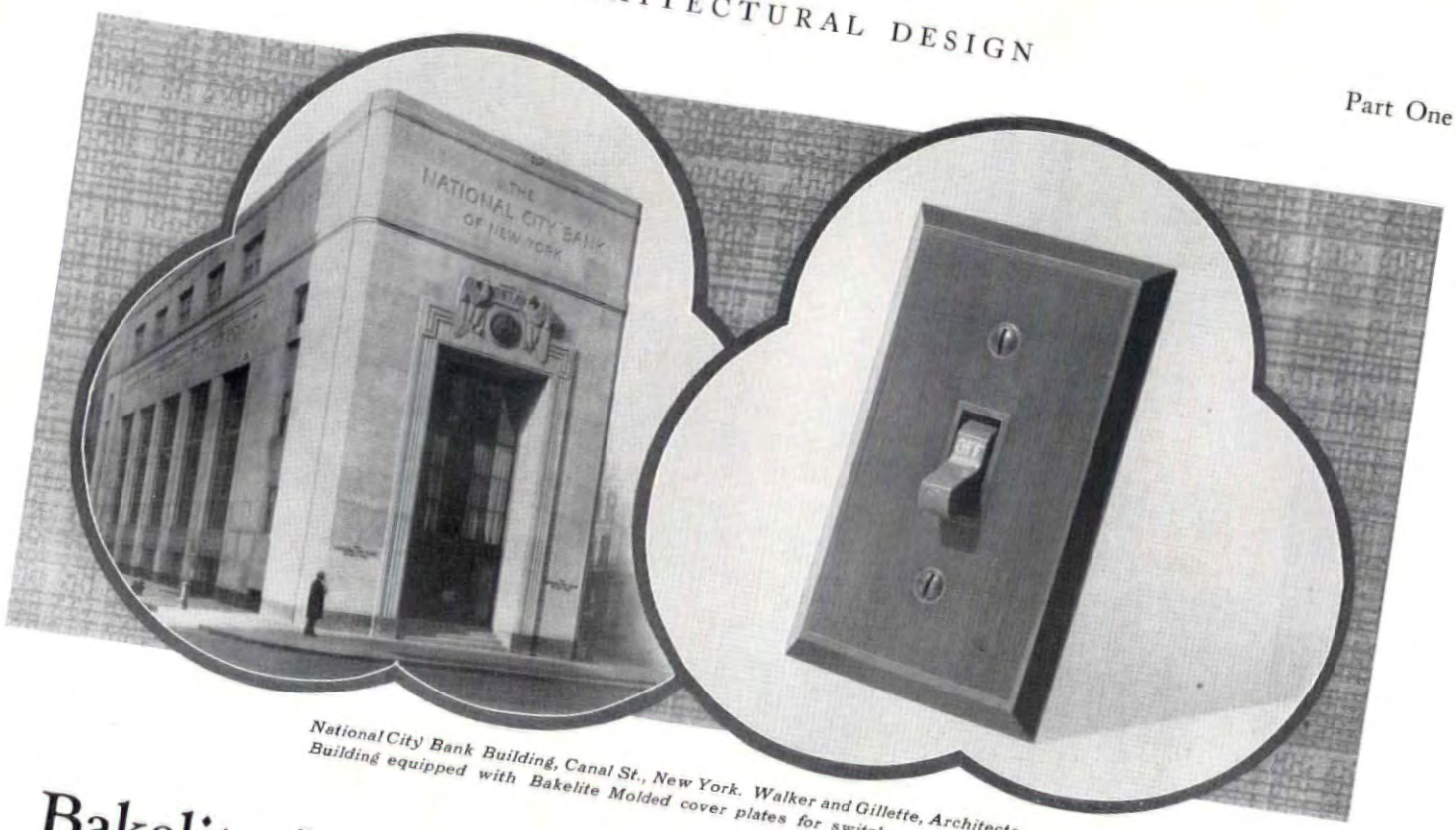

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THE EDITOR'S FORUM

THE A. I. A. CONVENTION

THE MOBILIZATION of the Forces which make for Better Architecture," was the theme of the Sixty-first Convention of the American Institute of Architects, held in St. Louis, May 16, 17 and 18. The program of the convention was so arranged that the report of the Committee on Allied Arts was read by J. Monroe Hewlett, chairman, at the opening session. There were addresses by distinguished men, some of whom were not architects,—Walter S. Brewster, Royal Cortissoz (*in absentia*), Ferruccio Vitale, and Everett V. Meeks. Thereafter, the whole subject was placed before the delegates for the purpose of bringing out all shades of opinion and all points of view to the end that in the not distant future collaboration in the arts of design may be definitely encouraged and supported by the American Institute of Architects and its sister societies as the most important of all their activities. The work of the convention was accomplished with dispatch as all of the delegates were provided with printed copies of the Report of the Board of Directors and the Convention Reports of Standing and Special Committees. Discussions were pertinent and interesting, and prompt action was taken on the resolutions suggested by the Board of Directors accompanying the Report. "The Architect's Budget" was the vital subject of Edwin Bergstrom's address. An interesting address by Harry F. Cunningham officially opened the exhibition of the work of Bertram Grosvenor Goodhue. "Ideal Auditorium Acoustics" were discussed by Dr. F. R. Watson in an illustrated address. At one luncheon, O. C. Harn spoke of the work of the Producers' Council

The results of the elections were announced at the meeting and reception at the City Art Museum, Friday evening, and two medals were awarded,—the Craftsmanship Medal to William D. Gates of Chicago, for work in faience, and the Fine Arts Medal posthumously to H. Siddons Mowbray, painter, after which the new President of the Institute, C. Herrick Hammond, of Chicago, was inducted into office. The officers elected were: *First Vice-president,* J. Monroe Hewlett; *Second Vice-president,* William A. Sayward; *Secretary,* Frank C. Baldwin; *Treasurer,* Edwin Bergstrom; *Directors,* Charles Butler, Charles D. Maginnis, Louis La Beaume.

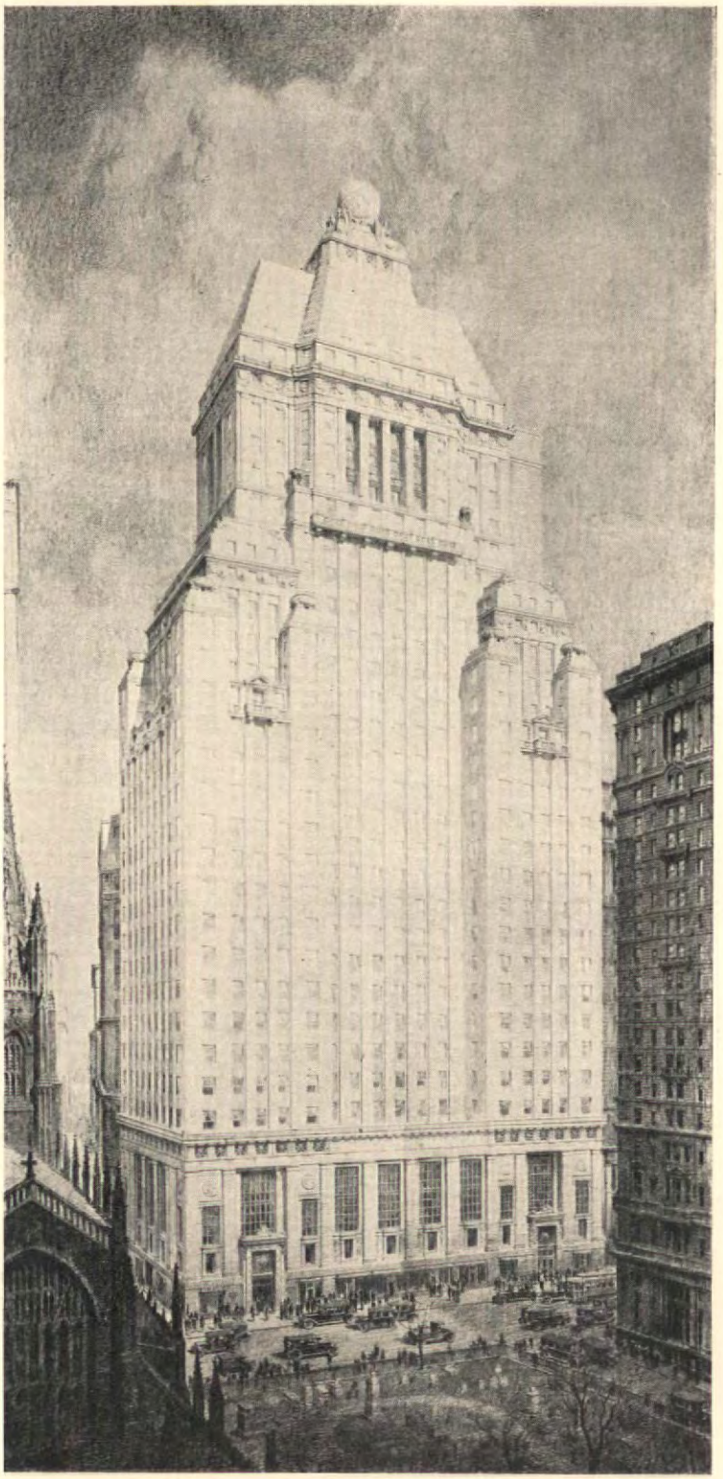
The spirit and interest of the delegates, members and guests were evinced by the large attendance at all the sessions of the convention and each of the more informal gatherings. The gracious hospitality of the St. Louis Chapter contributed immeasurably to the success and enjoyment of the convention.

THE GOODHUE MEMORIAL

IN the past quarter-century no man has contributed as much to the development of American architecture as the late Bertram Grosvenor Goodhue. To perpetuate the memory of his great artistic and architectural genius, which has never before been equaled in this country, a group of his intimate friends are undertaking to erect a monument. To give an opportunity for all who are appreciative of his imperishable contribution to the architecture of this country to participate in creating this memorial, these paragraphs are reprinted from the leaflet which has been recently sent out by the committee in charge of this timely and worthy undertaking:

"In the architectural expansion which has been a peculiarly salient phenomenon in the recent history of the United States, Bertram Grosvenor Goodhue bore a leading part. To its development he brought the precious gifts of imagination and creative power. His genius was from the start imbued with the romantically aspiring beauty of Gothic. Some of his earliest designs were of 'dream fabrics' in which he recovered with extraordinary clairvoyance the distinctive quality of the style. That style was in his blood, and when he turned from dreams to realities he applied it in such buildings as St. Thomas' Church in New York, not as an alien thing, but as the natural expression of a personal ideal. In many beautiful buildings that ideal preserves his name today, and may well preserve it forever.

"When he died on April 23, 1924, a beacon light in American art went out. Also there passed a high minded, generous souled man, blithely valiant in spirit, in whom his friends rejoiced with tender appreciation,—for Goodhue was as lovable as he was admirable. A number of those friends have joined to do him honor, and they offer to others who knew him or his work the opportunity to share in a monumental tribute to his memory. This takes the form of a tomb, with a recumbent portrait statue, set in the east wall of the transept of the Chapel of the Intercession, at Broadway and 155th Street, in New York. The sculpture is the work and gift of Lee Lawrie, long associated with Goodhue in the embellishment of his buildings. The cost of the execution and installation of the monument is to be defrayed by subscriptions from those who, in the architectural profession and outside it, cherish the fame of a noble master builder. Subscriptions should be sent to the Bank of the Manhattan Company, Madison Avenue and 43rd Street, New York, and checks may be drawn to the order of the bank or to that of the Goodhue Memorial Committee."



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THE
ARCHITECTURAL
FORUM

VOLUME XLVIII NUMBER SIX

JUNE 1928

THE PROBLEM OF BUILDING A BANK

BY
PHILIP SAWYER
OF THE FIRM OF YORK & SAWYER, ARCHITECTS

IN 1905 and in 1921 and again in 1923 I attempted to write an article on this subject of banks. During the interval between the first and last of these articles there was, of course, something new to say, as bank architecture in this country had undergone great changes and developments. In the last five years, the problem has remained much the same except that our building units are gradually becoming larger and a bank is more likely than heretofore to occupy a comparatively small proportionate area of the whole structure. An article written now, therefore, from the same point of view,—that is the architect's,—would tend to be a *resume* of the same material. It occurs to me, therefore, that perhaps it might be as well to treat the whole subject from the client's viewpoint. A few years ago there was a story that one man at a club remarked to another: "I don't understand this business of using the earth as a return for radio stations and dispensing with *antennæ*." To which the other replied: "Why it's perfectly simple. Instead of not stringing the wires that they don't need overhead, they don't lay the conduit that they don't have to have underground." The former articles were written for the architects who, of course, never read them. This is written for the clients who are still less likely to develop the slightest interest in the subject, and who seldom see an architectural magazine unless they are loaned a copy by an architect whose work is illustrated therein. The question of who doesn't read the article is therefore academic, but it is understood that pictures must be garnished by a certain amount of letterpress to form a background or a surround for the illustrations, though the illustrations are of paramount importance.

Nowadays an architect is frequently selected not by the banker but by the builder or promoter, or in fact by anyone else who has the idea of relieving the pressure on a certain crowded bank and at the same time cashing in on a valuable site. There are still, however, sporadic instances where a bank itself actually determines to build and goes about the selection of an architect with care and system. Recently such an institution sent one of its officers with its own architect, who takes general care of all its building operations from Paris and London to Bogotá and Vancouver, on a trip through the United States, to look at all the bank buildings which appealed to them and particularly to ascertain from the organizations themselves how accurately the architects had been able to provide for their activities, effect economies in their administration, running expenses and overhead, and particularly to foresee and provide for their development and growth. They went to Boston, to New York, as far south as New Orleans, and as far west as Chicago and Louisville. They returned with a definite recommendation of the firm which seemed to them to have produced the most practical buildings and to have left behind most uniformly satisfied clients. This firm they recommended as "the least worst." Let us suppose that the architect is selected in some such intelligent and thoughtful way and not merely because he has built some prominent buildings which may or may not work, or because he has married our favorite aunt or possibly because he belongs to the same golf club!

The next question is, what does the architect do with the project? A client visiting an office here recently was amazed to find some 30 experienced men, each engaged upon a uniform-sized sheet, 2 feet by 4, and to be told that there would be 104 such sheets in the contract set, each of which would take, merely for the final drafting, after everything in the design and construction had been thoroughly established, about three weeks' time to make. He was also shown the folders of preliminary drawings, innumerable studies and sketches on tracing paper, which preceded this final stage. But it was of course impossible to convey to him any conception of the effort and expense which had gone to produce the final design. Let us begin at the beginning. The architect has, in preparing his contract with the bank, given his client the choice of paying the architect's percentage and of paying separately the fees of the engineers for (1) foundations; (2) heating and ventilating; (3) electrical work,—or of paying the architect an increased percentage covering these items and requiring the architect to employ and pay the engineers himself. In any case, the client has probably seen the wisdom of hiring an equipment engineer to make the preliminary studies of his organization, and of typical working layouts for all his departments, and to design, detail, specify and contract for all special equipment, besides planning the equipment behind the counter screen, including every item of working furniture down to receptacles for ledgers, the style of buses and details of files and cash drawers. The bank has thus relieved itself of the undertaking.

In either case the client will save a proportion and

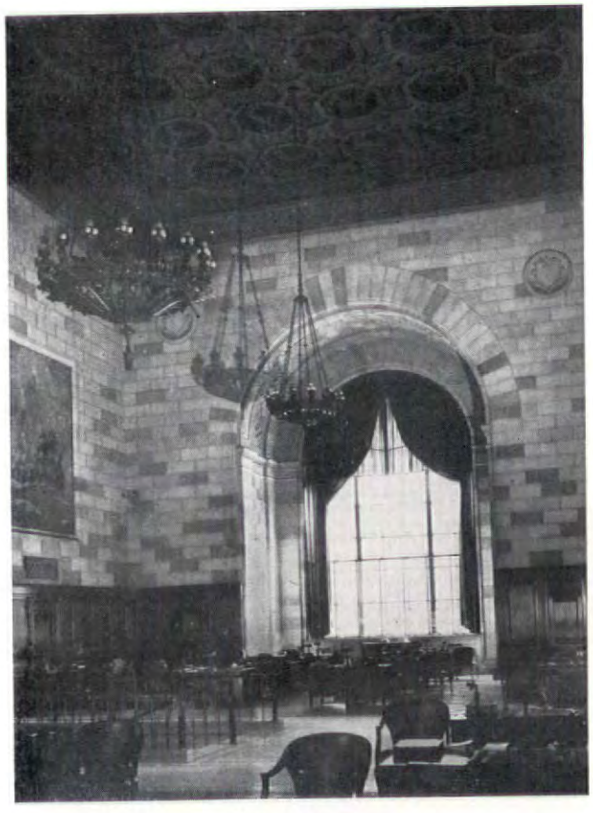
Photos. Richard Southall Grant

General View

Public Lobby

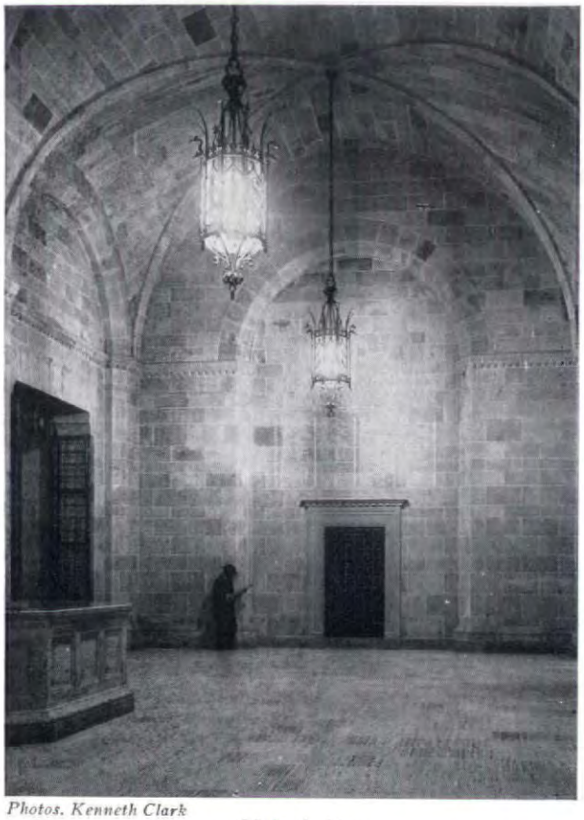
First National Bank, Boston

York & Sawyer, Architects



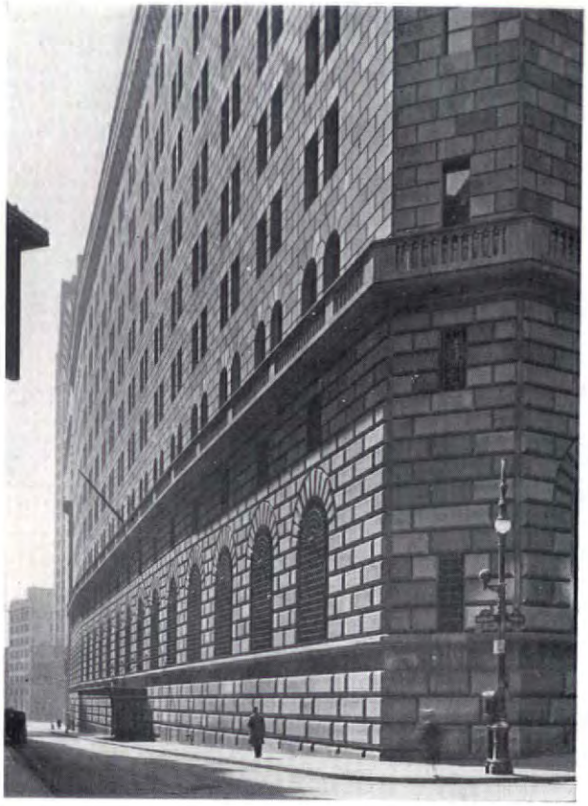
Officers' Space

probably the whole of the fees paid, since he will get bids on uniform drawings and specifications, obtain real competition, and receive comparable figures instead of being obliged to make comparison among a dozen offerings of heterogeneous material, each of a different manufacturer's design, the actual relative value of which it is impossible for him to determine. In either case the architect now recommends to the client the various engineers to be employed, and they are decided upon at once. It may be that the foundations present no difficulty, in which case they are handled by the architect's office. Possibly it is a simple project, and the architect designs the heating and ventilation and electric work. But in an undertaking of importance it is real economy to employ the engineers mentioned, since no architect can afford to have continuously in his employ, or to give such complete, all-round experience to these men as they are able to acquire practicing independently and covering exclusively their own subjects. The architect begins, therefore, by making, with the equipment engineer, a thorough survey of the existing organization of the bank; he studies diagrammatically, without regard to limitations of site, cost, or construction, the problem presented by the housing of the bank's organization; and he endeavors to foresee and to provide for its anticipated growth. This last is, of course, the most difficult item of all, and it is here that the wise architect shows an optimism which the banker, always apparently pessimistic, regards as



Photos. Kenneth Clark

Main Lobby

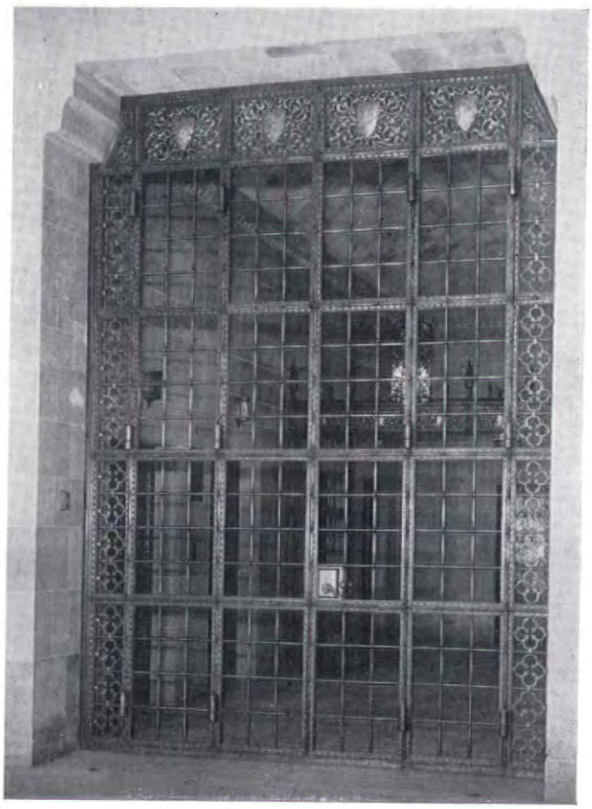


Maiden Lane Facade

Federal Reserve Bank, New York
York & Sawyer, Architects

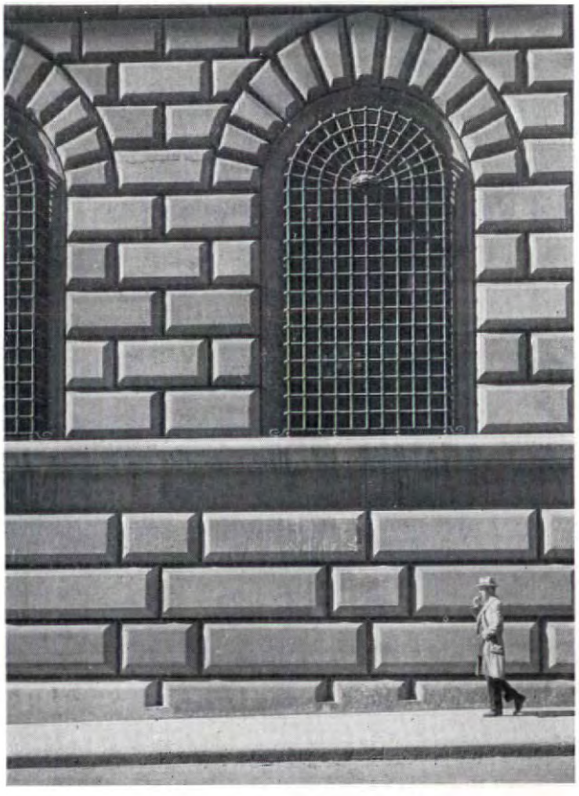
extravagant, but in which, nevertheless, the architect generally proves to be right. In the past 30 years an allowance for growth of as much as 250 per cent has sometimes been provided, the assumption on the part of the bank being that it was taking care of the next 20 years' growth. None of these institutions has failed to expand beyond its anticipated bounds in less than ten years For it is, of course, the active bank which builds, just as it is the active bank that grows.

The problem of providing for future growth is a stumper. We used to be told that national banks grew at the rate of 6 per cent a year, which means that a bank should double its resources in, say, 12 years. In 15 years from 1910 to 1925 national bank resources increased 146 per cent, an actual rate of growth of 6.2 per cent a year, or, flat, of 9.7 per cent a year, doubling in 10 or 11 years. Resources of trust companies during the same period increased 174 per cent, and those of savings banks 123 per cent. During the previous 15 years, from the depression of 1895 on, including the drop in 1898, the average rate of increase for all banks was 7.5 per cent. In a chart showing such growth, there is a dip between 1875 and '80, the rise is fairly constant until the acceleration between 1915 and '20, and then a decided drop, followed by the present recovery. The rate now is about the same as before the war. These figures are given to emphasize the fact that when a banker says largely, and it is the natural thing: "We'll provide for double our present

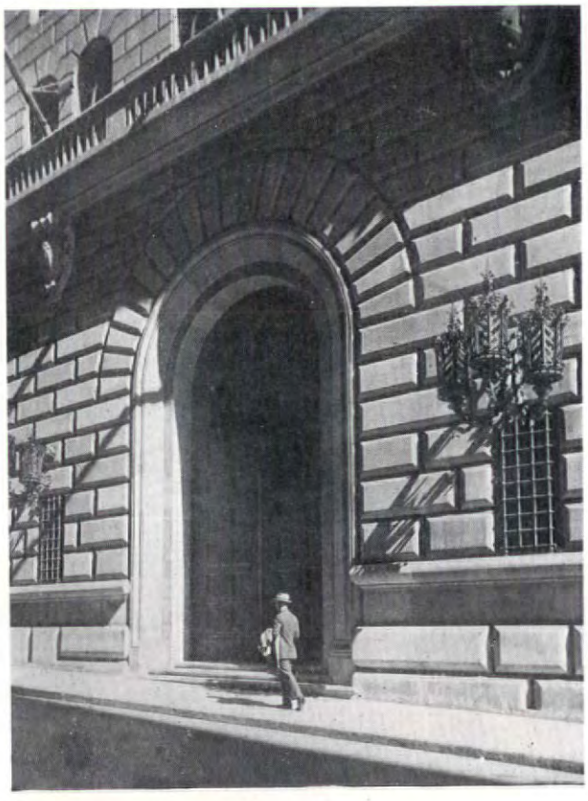


Screen in Entrance Lobby

PUBLIC SPACE



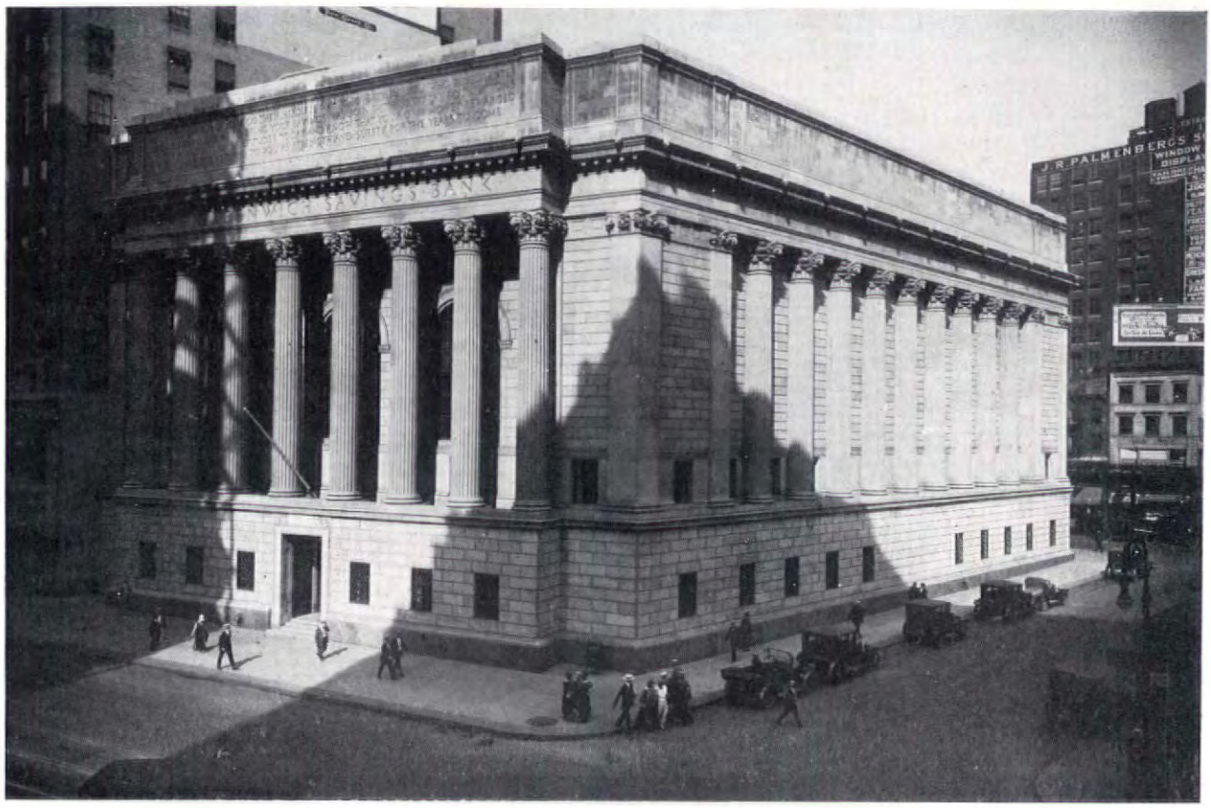
WINDOW DETAIL



ENTRANCE DETAIL

FEDERAL RESERVE BANK, NEW YORK

YORK & SAWYER, ARCHITECTS



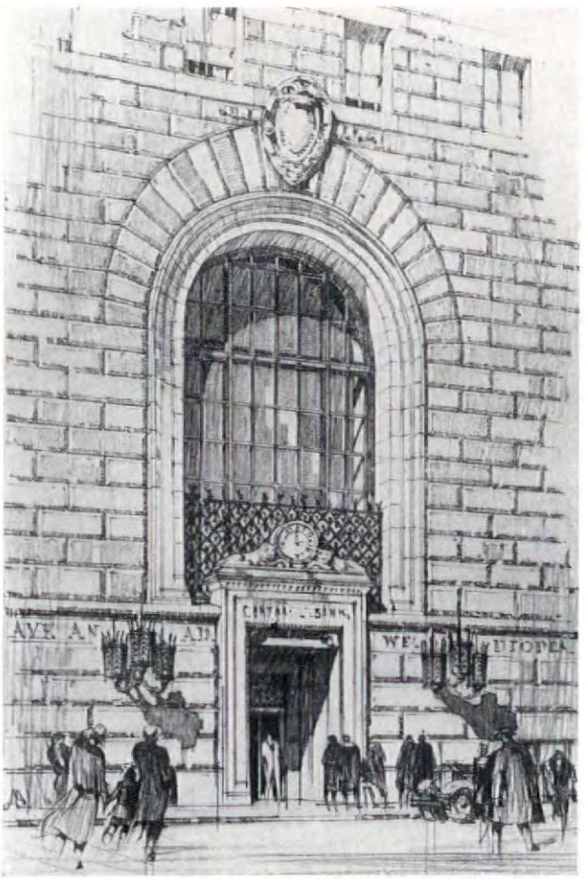
GENERAL VIEW

BANKING ROOM

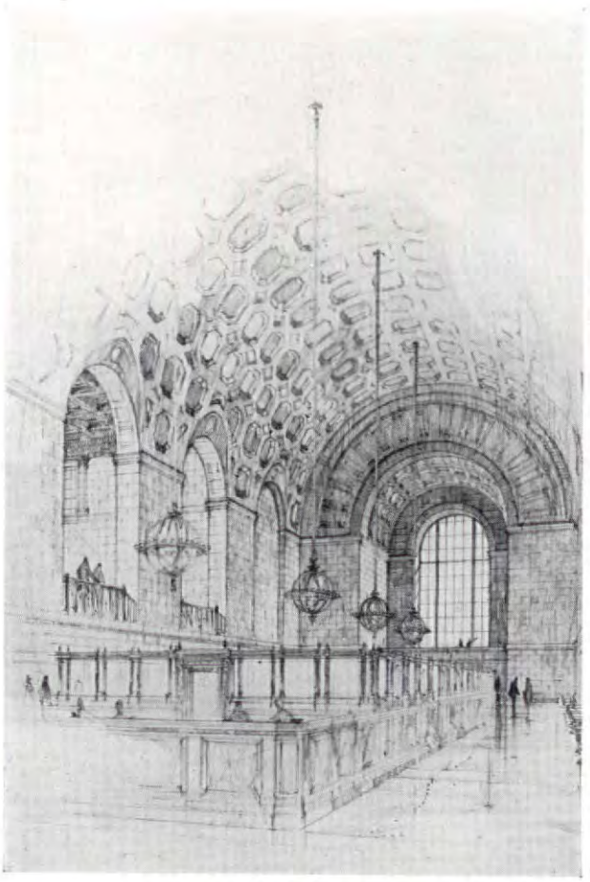
ENTRANCE DETAIL

Photos. Mattie Edwards Hewitt

THE GREENWICH SAVINGS BANK, NEW YORK
YORK & SAWYER, ARCHITECTS



Entrance Detail

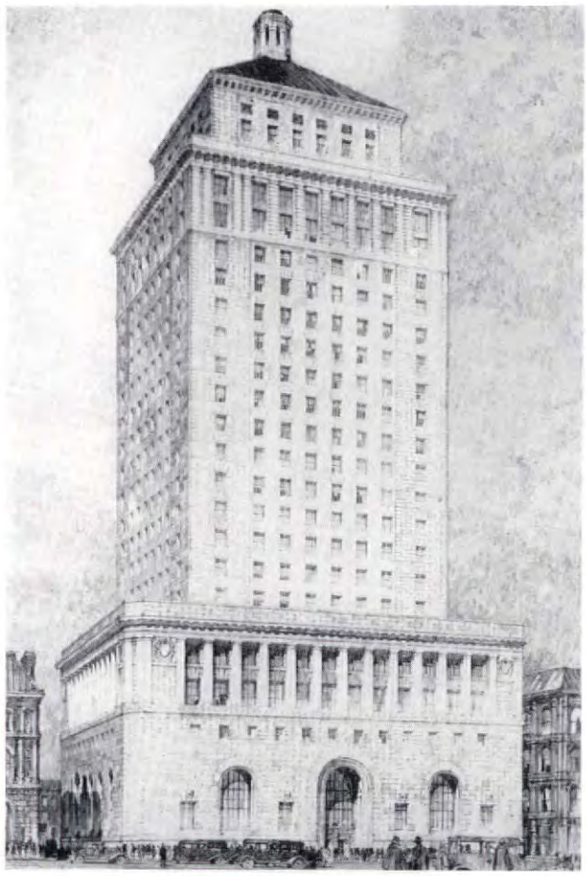


Banking Room

Central Savings Bank, New York
York & Sawyer, Architects

capacity;—we don't want to make another shift for 25 years," he is not being so gorgeously liberal as he imagines, because he is probably not providing for quite half that period. Nor is he anticipating a possible merger or consolidation which may tax his building to its utmost, and which, alas, often occurs just too late to make proper plans for expansion!

Rent is, after all, a very small proportion of the total expense of a bank, and simplifications effected in operation and administration by a compact and logical working plan may often reflect economies which make any differences in rent negligible. Having made a thorough study of the organization of the bank, the space requirements of its units, its personnel, and the inter-relation of its departments, and having adopted an assumption of the growth to be provided for, actual counts are made, over a sufficient period of time to establish an average, of the number of public contacts made by each division and to determine the frequency, importance and character of their inter-communications. This material is digested, reams of small scale sketches are prepared in the attempt to fix upon paper all this data, first without regard to physical limitations and later to meet the specific requirements of the lot, the volume of the building under the zoning law,—if there is one,—and the limitations of construction and of cost. When a workable scheme, represented in diagrammatic plans, sketches and block elevations, proves itself feasible, an accurate financial statement is prepared showing, (1) the total investment, including rent, building fees and not omitting taxes and carrying charges during the period of construction; (2) annual expenses, including all interest charges, amortization, taxes and ground rent, if any; (3), annual income from any portion of the building rented to tenants, and as a result, the amount which remains to be charged against the bank as rent. If several schemes are under consideration, such statements as I have outlined are prepared for each one, together with a careful mathematical analysis of the proportion of "light" rentable area,—that is area not more than 25 feet deep and directly opposite an outside lighted wall, all other floor space being assumed to be "dark,"—in proportion to the total cube of the building, enabling a wise decision to be made upon actual facts instead of on vague assumptions. In the most economical types of office buildings, competently planned, there should be not more than 16 cubic feet to be paid for by the owner originally in order to obtain one square foot of "light rentable area." Of course this will not apply to that portion of the building occupied by a banking room say 50 feet in height, and in a monumental building



General View

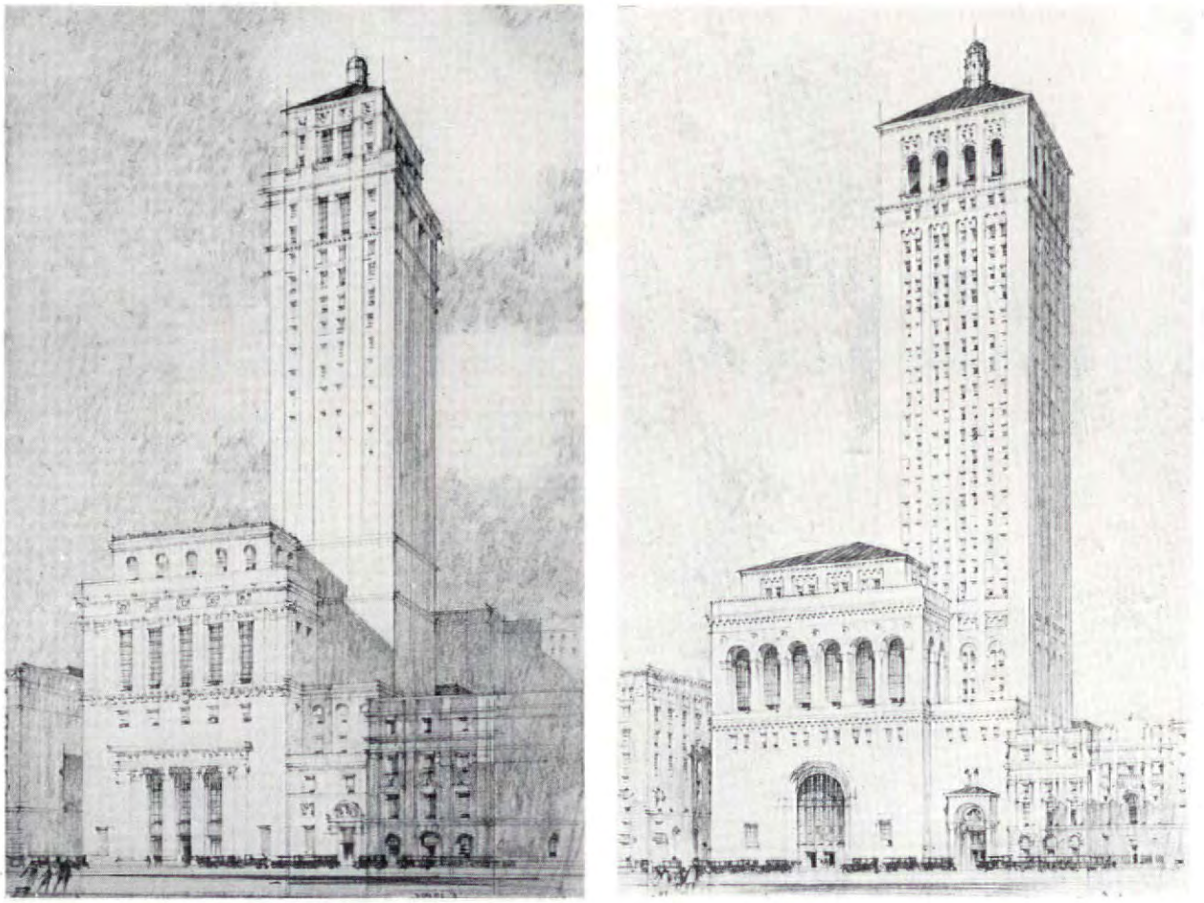
Washington Trust Co., Westerly, R. I.
York & Sawyer, Architects

Entrance Lobby

The Royal Bank of Canada, Montreal
York & Sawyer, Architects

it may be necessary to increase this proportion to some slight extent even on the typical office floors. But the proportion of 1:16 should be adhered to as closely as possible, since if, for example, it should work out 1:20 it is obvious that this building is operating under a 20 per cent handicap in competition with an ideally efficient neighbor and must therefore have sufficient advantage in location, character or prestige to charge 20 per cent more rent or, at the same rent, to suffer a corresponding diminution in its return on the investment, and this has to be considered.

Much depends during this preliminary work upon the coöperation of the client. The bigger and busier the man at the head of the bank, the more likely he is to appreciate the importance of this fundamental work and either to give it his personal attention or to depute for that purpose competent representatives. The closer the connection between the bank and its architect during this period, the quicker the matter will proceed and the more satisfactory the final results. Where weekly meetings are held at the architect's office and the whole work reviewed constantly, it is impossible to go far wrong and, with the least lost motion a scheme is reported to the building committee with all the data necessary to enable it to arrive at a wise decision. Upon the approval of these preliminary drawings by the bank, the architect proceeds to study at small scale with the structural and mechanical engineers the steel, heating and ventilating, plumbing and lighting. It is at this point that he determines the type of floor construction to be used; locates his vent shafts and pipe chases, and works out the elevators, which present nowadays a complicated problem in any city where zoning laws are in force. Not long ago one could take the area of a uniform floor and, assuming a density of occupancy, tell at once the number of elevators to be provided. Now, where each setback proportionately reduces the area, where buildings are of great height and are served by a number of "banks" of cars stopping at different levels, it is not so simple. But the net result must be that a man entering the building and just missing an elevator shall not wait for the next car longer than a certain interval, which in New York is usually assumed to be 25 seconds. The considerations just mentioned may modify to a certain extent the original drawings, but if the conditions have been properly foreseen, these differences will be unimportant. The bank now authorizes working drawings. These are prepared at a larger scale, on cloth, and are accompanied by all the details, at still larger scale, which it is desirable to have in the

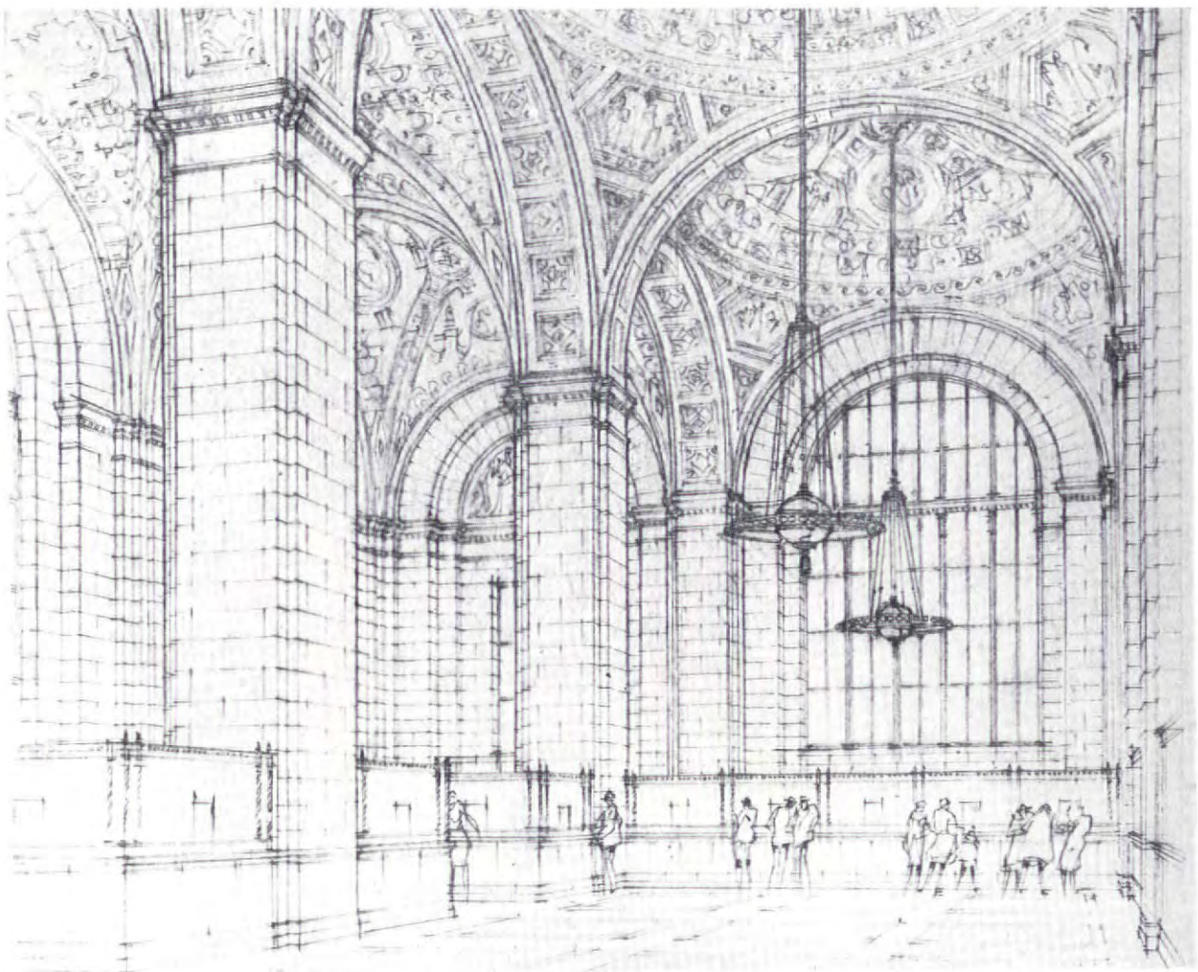


Preliminary Studies, Canadian Bank of Commerce, Toronto
Darling & Pearson, Architects; York & Sawyer, Consulting Architects

hands of the contractors in order to obtain the closest estimates. At the same time specifications are outlined by the architect himself as regards fundamental uses of materials, and as the working drawings and specifications are developed, the same weekly meetings of the bank representatives and architect determine in detail all questions which may come up regarding the extent to which mechanical ventilation shall be used, for example; the character of the vault work; the materials to be employed and the finish of the various parts of the structure.

There are, in general, two ways of engaging a contractor. Nowadays the bank frequently chooses a firm in which it has confidence and agrees to pay it the actual cost of the work, plus either a percentage fee or a fixed sum which will cover its own office costs and profit. It is often argued that this method precludes competition. In reality it means that the general contractor is paid his actual cost on that portion of the work which he performs himself (usually the masonry), but that the excavation, foundations, steel, elevators, and in fact contracts of all other trades are let in competition upon bids obtained by the general contractor and submitted to the building committee and to the architect. This arrangement has the great advantage that the builder is acting professionally as the adviser of the owner, that his interests are identical with the bank's, and particularly that he may be appointed at the inception of the project and called upon for advice and for preliminary estimates during its early stages. The second method is to wait some months until the architect has had time to complete working drawings and specifications, and then to obtain competitive bids from a number of general contractors, selecting the one whose bid seems most desirable in consideration of his ability and reputation. In this case such bids are opened at a meeting of the building committee, the general figures, as well as any alternates, being listed on bid sheets prepared by the architects, consideration also being given to the character of the sub-contractors listed by the firms bidding as those whom they propose to use.

A number of men are assigned to the checking of contractors' drawings. One of the first details is to check each piece of steel that goes into the supporting frame. At the same time the stone contractor's details for each block of stone in the exterior wall are checked, as are also the windows, spandrels, and any other work to be built into the masonry during construction. The care taken in the architect's office to lay this stonework so that estimates upon it



Preliminary Study, Canadian Bank of Commerce, Toronto
Darling & Pearson, Architects; York & Sawyer, Consulting Architects

may be accurate, errors avoided, and each block come to the building ready for its appointed place, would probably seem to the client excessive. Each block of stone, which has already been indicated many times in preliminary drawings, is shown in the contract drawings, in plan, elevation, and section. It is again shown in its three dimensions on the ¾-inch scale drawings. If it has any mouldings on it, these are drawn full size. If these mouldings are important or if they are ornamented, there is a full-sized model of them. The stone contractor also draws each stone in plan, elevation and section on his setting plans, and usually there is an isometric perspective on a card which goes to the cutter. Each stone has therefore been drawn from a dozen to 20 times, and checked between the architect's drawings and the setting plans before it arrives at the building. There should be very little cutting on the site unless some slight error has occurred between the checking of the steel and stone. During this initial period of construction, plaster models have been prepared, sometimes, first, at small scale and later usually at full size for all ornamental work. This includes carved stone, exterior ornamental iron, interior plaster, the bronze work of doors, cages, check desks, screens,—in short for all elements in building which are sufficiently important and where it is impossible to determine them satisfactorily on paper. If it is possible to have all these models made by a single firm, the best results should be obtained. The moment that the construction is out of the way and the details of the shell of the building established, the banking room, board room and all spaces requiring special treatment, are drawn out at larger scale, full-sized details are made, and the scheme of decoration, furniture, rugs and lighting fixtures determined, the architect in many cases preparing detailed drawings for important furniture, and cartoons for the design of the rugs. Sketches for the lighting fixtures are carried forward far enough to enable competitive bids to be taken on them.

The architect's inspection of the building begins with the demolition of any structures on the property, follows through the excavation, foundation work, and the construction of the steel and the masonry. No matter how careful and accurate the drawings and specifications may be, questions are bound to come up which he has to settle "in the

Entrance Detail

General View

First National Bank of Boston, Buenos Aires
Chambers & Thomas, Architects; York & Sawyer, Consulting Architects

Photo. Sigurd Fischer

Washington Trust Co., Westerly, R. I.
York & Sawyer, Architects

field." Although all the work of the mechanical trades, pipe chases, ventilating ducts, and plumbing pipes, have been checked with the architectural drawings, minor adjustments are likely to prove necessary. The architect now begins his visits to the quarry where he selects the stone; the sheds where it is cut and carved; the foundries where the bronze is cast; the shops where wrought iron is prepared and where the vault work, furniture and equipment are being built. In the case of one bank, the builder in going over the quarries in Indiana was enabled to select the "grout," the refuse, good stone being discarded because of varieties in color outside of the old fashioned classification,—and by accepting any sound stone without regard to texture, color, or any imperfection not impairing its soundness, it was possible to obtain for a charge little more than the freight a quantity of stone already quarried which made not only the cheapest but one of the most effective stone walls imaginable. Since that visit the 35 per cent of "discards" has vanished; there is no waste in Indiana, and the material formerly discarded has become "our antique Gothic" and commands a higher price than perfect stone. "Fine," said one old Scotch quarryman to his partner; "this is the archytect we've been lookin' for for 20 years. I'd like to kiss him." And returning from this visit, the working drawings for the bank's walls, nearly 1000 feet in length, were redrawn, some 70,000 cubic feet of stone eliminated, and over

Photos, Sigurd Fischer

Exterior View

Banking Room

First Bank and Trust Co., Utica
York & Sawyer, Architects

$300,000 saved to the bank,—at an additional drafting expense to the architect, it is fair to add, of some thousands of dollars.

Following the financial statement already spoken of, the architect will have prepared, with the contractor, a detailed budget of the general contractor's work, and that of the hundred or more sub-contractors who are nowadays required to make a completed building. He will have added to these items the allowance made for miscellaneous material such as equipment, furniture, rugs and hangings, and in a complete statement he will include the last items down to waste baskets, blotting pads, match holders, paper cutters and calendars. These may all be specially designed, if required, and decorated with the seal or insignia of the bank. It is impossible to indicate every detail of the work necessary on the part of the architect to produce a satisfactory result. For instance, suppose there is over a window a keystone surmounted by a head such as those in the University Club of New York or The Royal Bank of Canada. This will have been drawn a number of times in the preliminary drawings until its proper weight and scale have been satisfactorily determined. It will then be incorporated in the small scale elevations, studied at three-quarter scale, which is three times that size, and then full-sized drawings will be made, rendered in soft pencil or charcoal. From these drawings the stone in the cutting shed will be "boasted,"—that is, roughly cut to allow sufficient

Dime Savings Bank, Waterbury, Conn.
York & Sawyer, Architects

volume,—and a model will be made at full size for the carver. A particularly competent carver will be selected from among men working on the building, and the architect will follow closely the actual work. Endless care is necessary from start to finish if the result is to be acceptable. Take such an item as the board room. It has been studied at small scale and shown on the contract drawings. Larger details are then made at three times this size, and color studies are prepared in collaboration with the decorator. Full-sized details are drawn of every moulding in the woodwork, of the floor, if it involves marble borders or mosaic, and of the ceiling if it is ornamented. Shop drawings for this woodwork and for the stone or marble floor are checked. Rugs are cartooned, "tufts" selected for color, and samples are manufactured. Curtain stuff is decided upon, and the hangings are designed. Lighting fixtures are drawn or selected, and samples are approved for the finish of the woodwork. The ceiling tones and all the elements of the color scheme are assembled for final determination at the building. This wearisome list is a fragmentary indication of the care and drudgery necessary to turn out acceptable work. In doing it the wise architect will disregard his own costs, since his success depends not upon the percentage of profit upon any single structure, but upon producing continuously a series of buildings each of which will demonstrate annually the convenience of its arrangement, economy of its upkeep and, last, its artistic merit which may appeal to the bank's clients.

Henry Wotton, Knight, writing in 1624, follows his dedication to Charles, Prince of Wales, with this opening: "In architecture as in all other Operative Arts, the end must direct the Operation. The end is to build well. Well building hath three Conditions: Commoditie, Firmenes and Delight!" And Isaac Ware, Esquire, of His Majesty's Board of Works, 1756, says in his preface: ". . . nor shall we fear to say that the art of building cannot be more grand than it is useful; nor its dignity a greater praise than its convenience."

Photo. Sigurd Fischer

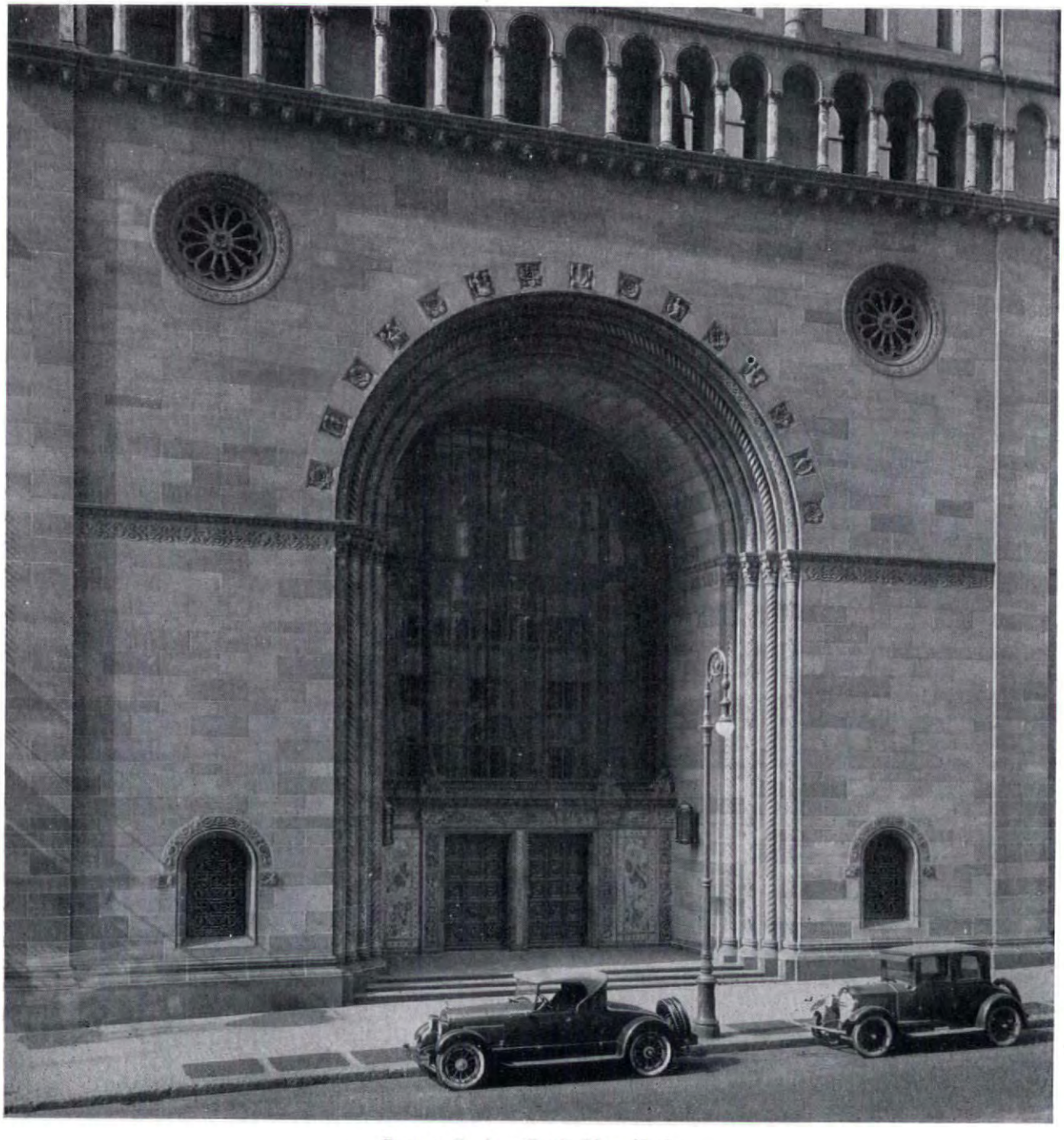
Dime Savings Bank, Waterbury, Conn.
York & Sawyer, Architects

THE BOWERY SAVINGS BANK

BY

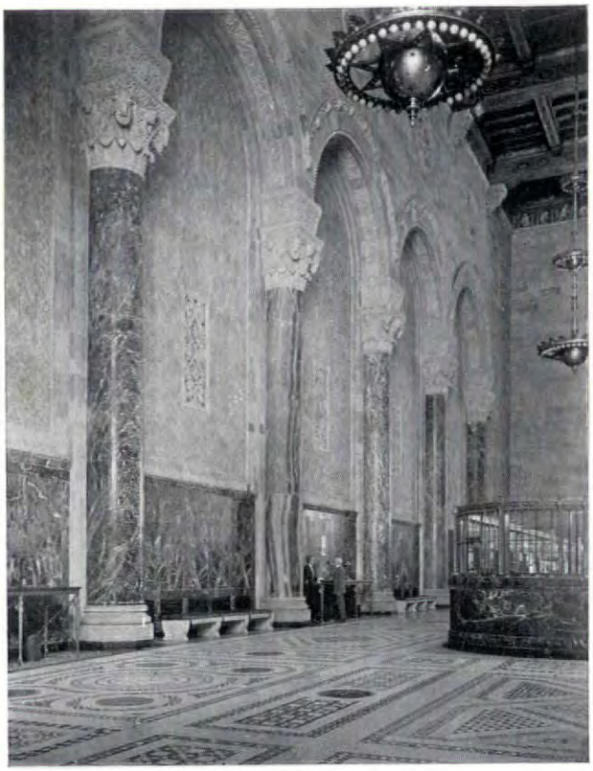
CHARLES G. LORING

THE differences real or imaginary, or rather the differences in reality and imagination, between New York and Boston are expressed in their bank buildings. A score of years ago the metropolitan banks expressed wealth and those of New England security,—an imperial, Roman wealth and a puritanical security. Both motives were appropriate, and each motive was a bona fide visualization of the banking ideals of the community. When architectural orders were used, the Corinthian typified luxury, and the Greek Doric typified solidity. What happened a score of years ago is out of date now; progress or acceleration, imagination or eclecticism, demands "something different," and the nineteen twenties are landmarked by the Bowery Savings Bank in New York and the Old Colony Trust Company in Boston. The first proclaims the beauties of wealth, the second commends the romance of traffic. Each is a step away from the conventional banking house, and each has pronounced individuality.



Bowery Savings Bank, New York

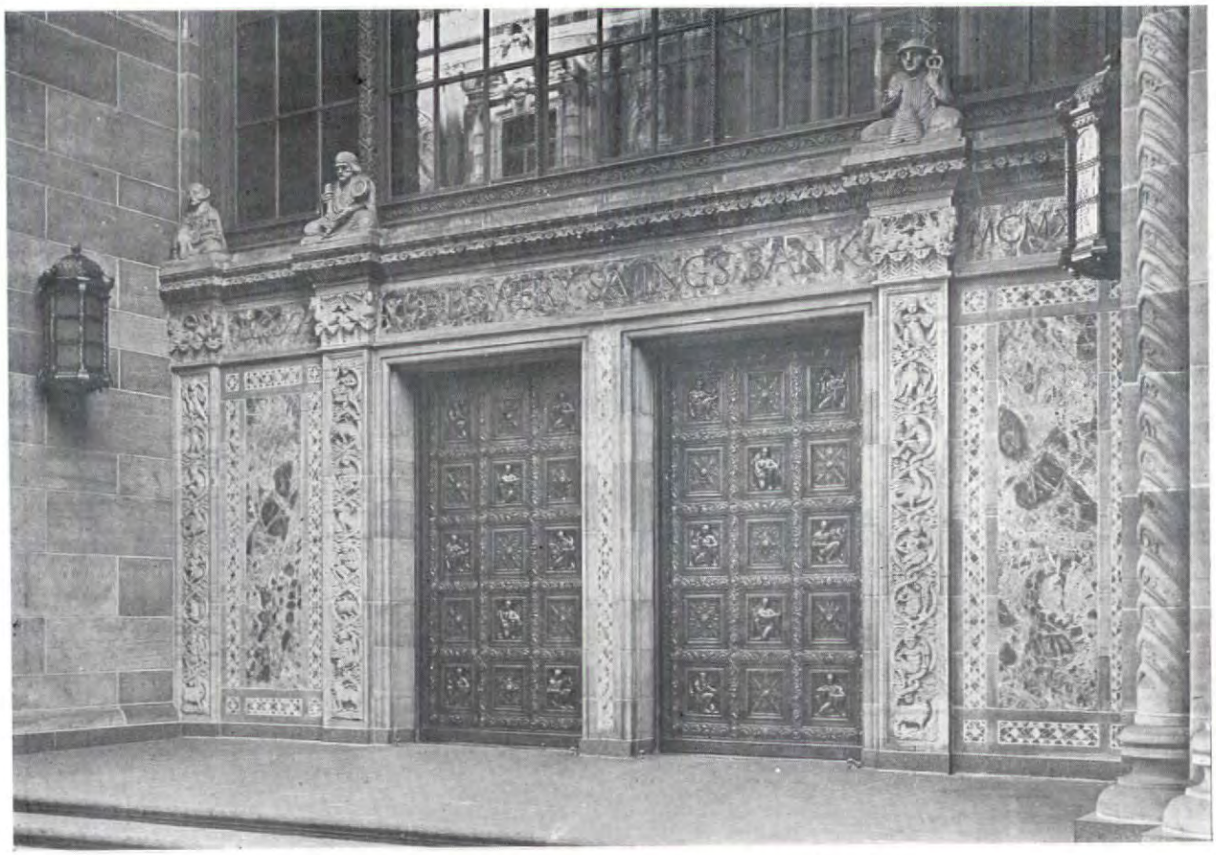
York & Sawyer, Architects



Portion of Main Banking Room

What happened a score of years ago in design is as out of date now as are the architectural criticisms of that time. The H. H. Richardsonian Romanesque was in dire disrepute; the proclamations of the preceding generation that it was the first real embodiment of the American style were forgotten. Such translations of Romanesque were abandoned because deep window reveals were impractical in an office building, since the expression of massive stone construction belied the age of steel, because it was a one-man style and would never reappear. Today there must be laughter in Parnassus when the architectural journals arrive;—but for a change in handwriting, a slight attenuation in detail, a softening of the color scheme, the exterior of the Bowery Savings Bank might have been evolved by the elder Richardson! Twenty years from now will this basilica under a hive of offices represent post-war New York? Will it represent a savings bank? Not to many, but to quote from "Hill's Rhetoric," it has unity, mass and coherence, and it is deemed so original that already it is being widely copied.

The 42nd Street home of the Bowery Savings Bank is not on the old, downtown highway, where "they do such things and they say such things"; in fact it will "never go there any more," nor does it recall the Knickerbocker Dutch of the Bouwerie. Instead it is a superb and tessellated hall, an Italian Romanesque temple to the god of money, set at the



Exterior of Main Entrance, Bowery Savings Bank, New York

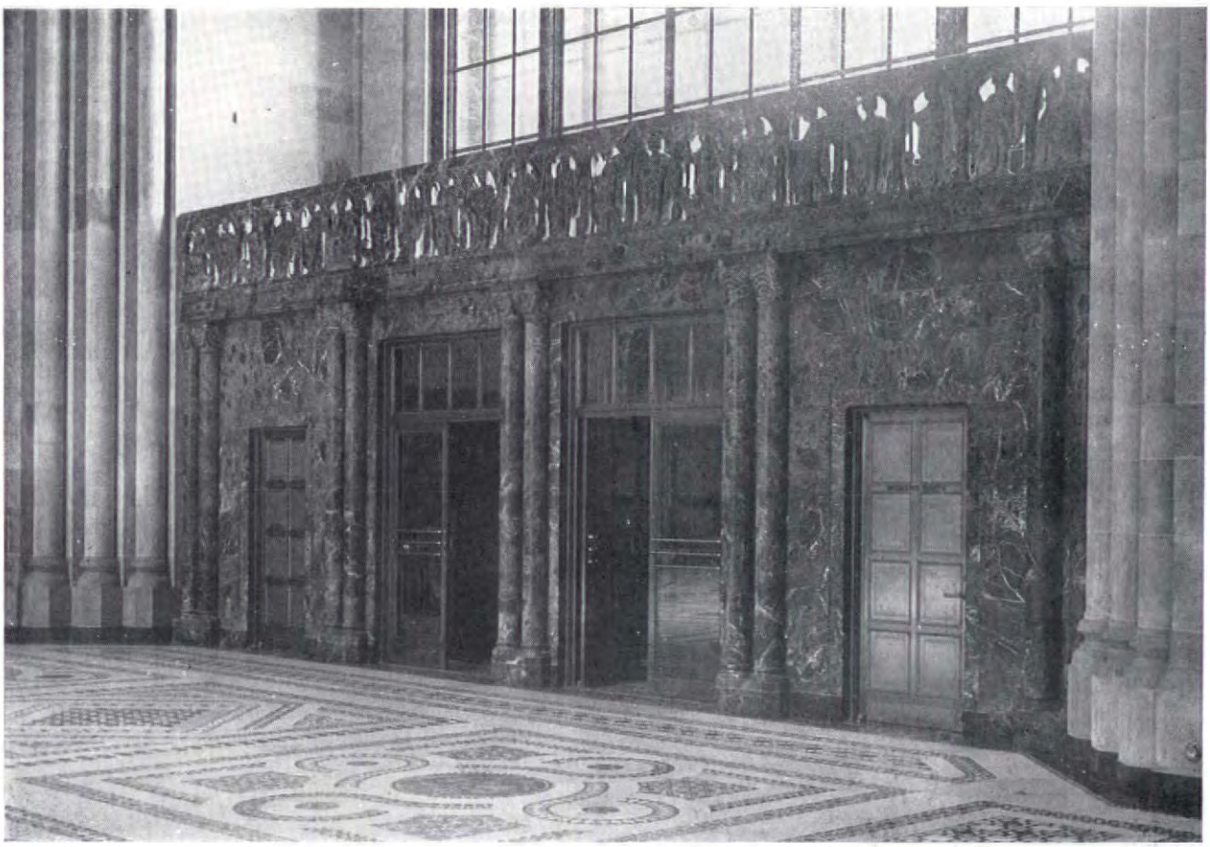
York & Sawyer, Architects

focal point where more varied lines of traffic converge at more super-imposed levels than anywhere else on this spinning globe. It does not recall the corporation's past,—it bespeaks the bank's future.

The god who is served in this hall is a deity austere, omnipresent and grown great by watchfulness of little things. The enormous height, the bituminous dimness, the exquisitely aloof beauty, the minute doorways beside and below the triumphal arch of the two windows, half a hundred feet high, echo the solemn chant of "Every little bit added to what you've got makes just a little bit more." There are nearly two hundred thousand depositors in this mutual bank, and each one as he enters can say: "This was built for me; herein am I privileged." As he pauses before the little leather-covered chest, the original depository of 1834, now arked in crystal and set like a shrine with its saint's ossuary, he repeats to himself the ritual: "Behold what a great oak has grown from this little acorn!" Here is a temple in which to meditate on beauty, coöperation, and the insignificance of the individual.

The scale of the interior visualizes the dreams of the statisticians. "If all the nickels deposited in this bank were piled one upon the other, they would form a shaft reaching from the subway to Olympia. Each fragment of mosaic, each block of polished marble, each slab of travertine, represents a stone not left unturned by a depositor in this bank."

Detail in Main Banking Room

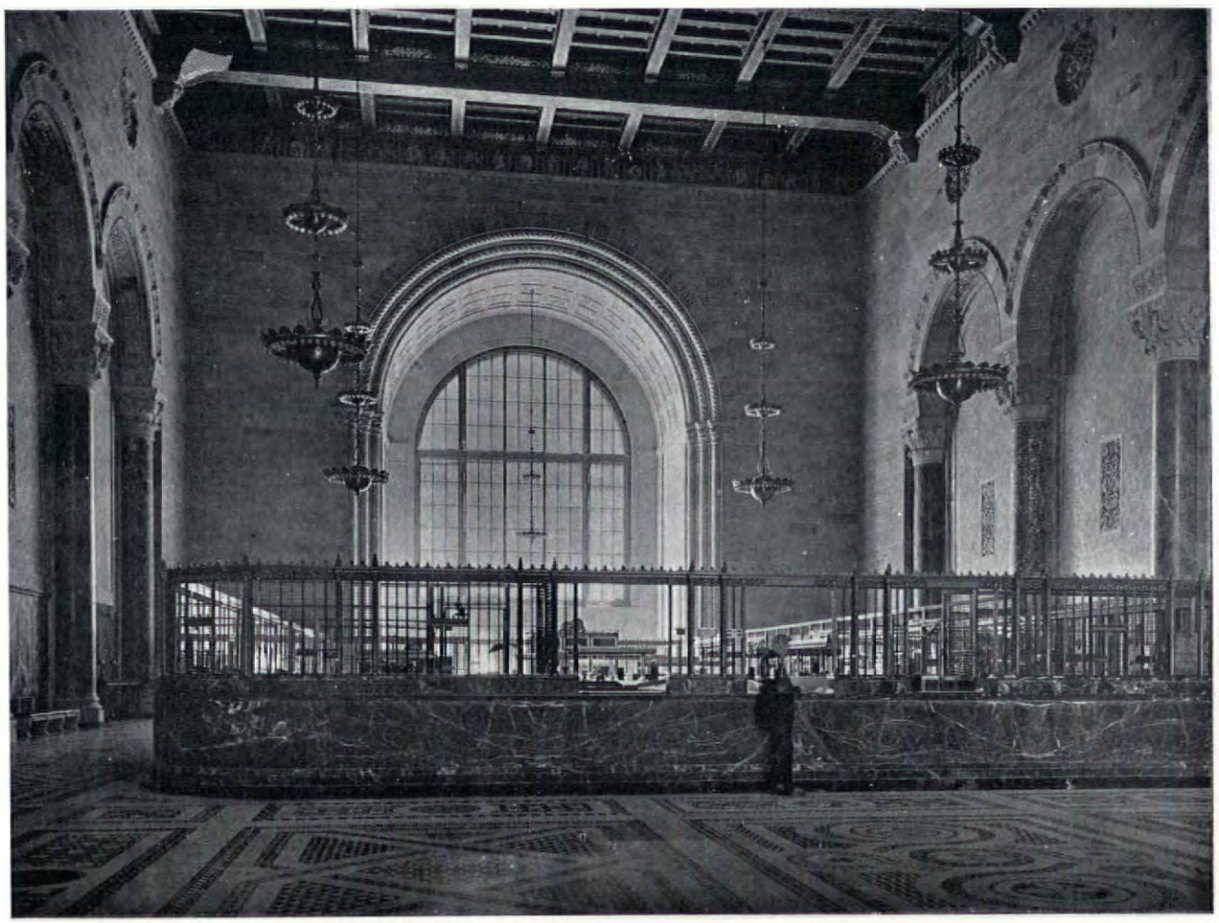


Interior of Entrance Vestibule, Bowery Savings Bank, New York
York & Sawyer, Architects

Around the exterior portals there is symbolism to encourage the true believer. Messrs. York & Sawyer and Mr. Ricci have boldly composed figures of Industry and Security attended by the nut-gathering squirrel, the wise owl, the watchful dog, the self-sacrificing pelican, the busy bee, the crafty fox and, —unless the execution is not legible—the boar or pig. Among the Byzantine foliage nestle coins, cog wheels, hour glasses, treasure chests, scrolls of accounts, and a highly conventionalized "%." Within the bronze gates, raised at a respectful distance, is the triforium screen with a hierarchy of 21 squat immortal penny-savers in pierced levanto. The very material suggests the skill of the Levantine Greeks, and it is supposed that the group of patrons includes Ben Franklin gaining a penny, Midas touching gold, Peter Stuyvesant real-estating with the Indians, Dame Opportunity knocking at the door, and Hetty Green.

The architects were given full command; theirs not to worry about cost per cubic foot nor the introduction of a mezzanine floor for clerical space; they were welcome to determine the height of the banking room best suited to the floor area, and behold they merit well from the public! They could choose what style they pleased, and any illuminated debater on the arts could, with equal logic, condemn or praise their choice. They had an ample budget and, presto, signed a cost-plus contract on a falling market. Fortune allowed them to mullion the Titan windows in bronze at the original estimated cost of iron, and the saving in paint and replacement will, so it is said, pay for the bronze in a score of years; and a stone interior of course requires no upkeep,—it typifies economy. No wonder the happy authors sang the song of savings in the walls and floors and counters, using the richest of all conceivably rich marbles. It is all so elegantly superlative that symbolism finds its last expressive bit in the reveals of the interior arches, where the toiling depositor can gaze on centaurs, hippogriffs, Pegasus and gleesome lions with foliated tails. Here is a castle in the clouds brought to earth, and the ticket of admission is only a stiff little deposit book.

Some small-towners, some conservatives have carped at the building's grandiloquence and extravagance, but on authority it is reported that the architects are satisfied, and the board of governors is satisfied; they have their building and they have their free advertising, and the depositors are satisfied; they get their interest both in cash and in beauty, and even the man in the street (there is usually one man in the street with a *flair* for architecture) is satisfied. "And that," said John, "is that."



Interior, Bowery Savings Bank, New York
York & Sawyer, Architects

GENERAL VIEW

Photos. Miles Berne

BANKING ROOM

Plan on Back

BRANCH OF SECURITY TRUST AND SAVINGS BANK, COMPTON, CAL.
A. C. ZIMMERMAN AND RUDOLPH MEIER, ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction. Steel frame; brick exterior walls; partitions of wood, metal lath, and plaster.

Exterior Material. Indiana limestone.

Windows. Wood.

Counter Screens. Marble and bronze.

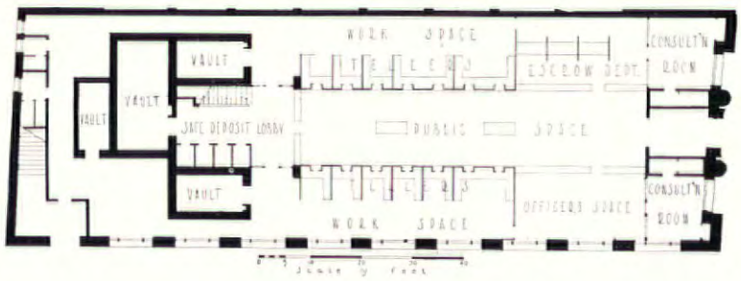
Type of Lighting. Direct.

Heating. Gas, steam radiation.

Date of Contract. July 9, 1923.

Total Cost of Building. $131,000.

Cubic Foot Cost. 42.5 cents.



PLAN, BRANCH OF SECURITY TRUST AND SAVINGS BANK, COMPTON, CAL.
A. C. ZIMMERMAN AND RUDOLPH MEIER, ARCHITECTS

ENTRANCE FACADE

Plans on Back

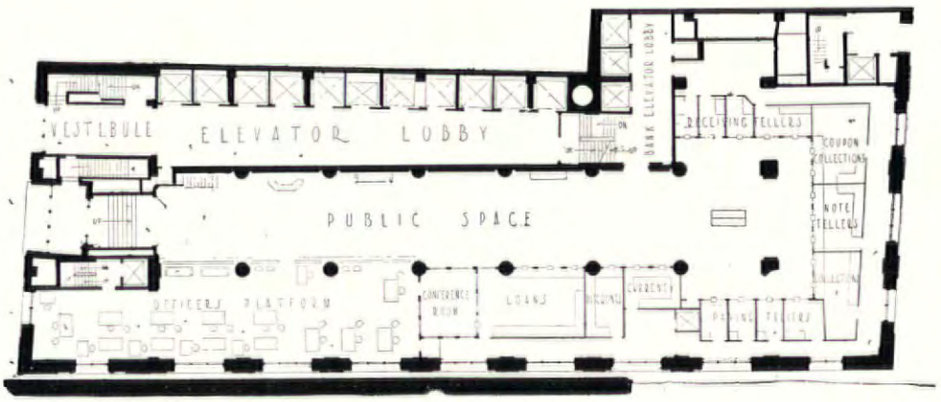
PUBLIC LOBBY

BANK OF AMERICA, NEW YORK

TROWBRIDGE & LIVINGSTON, ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction. Fireproof.
Exterior Materials. Limestone and brick.
Interior Materials. Marble in banking quarters.
Windows. Steel.
Counter Screens. Marble, bronze and iron.
Vault and Safe Deposit Provision. Two-story vault.
Type of Lighting. Direct.
Year of Contract. 1924.
Cubic Foot Cost. 67 cents, including bank equipment.

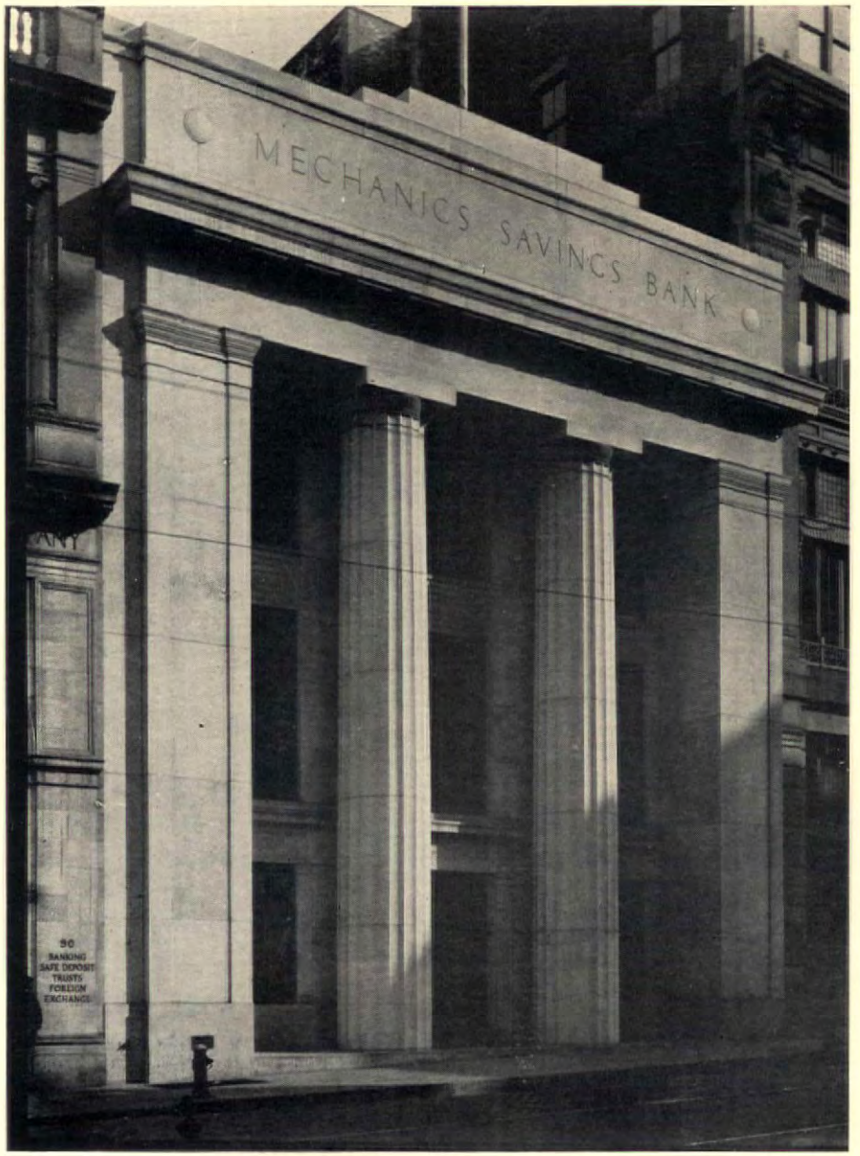


FIRST FLOOR

BASEMENT

PLANS, BANK OF AMERICA, NEW YORK

TROWBRIDGE & LIVINGSTON, ARCHITECTS



FRONT ELEVATON

BANKING ROOM

Plan on Back

MECHANICS SAVINGS BANK, HARTFORD
BENJAMIN WISTAR MORRIS, ARCHITECT

COST AND CONSTRUCTION DATA

Type of Construction: Reinforced concrete,—"tin pan" type.

Exterior Materials: Granite facade.

Interior Materials: Marble, bronze, plaster, wood.
Windows: Steel.

Counter Screens: Marble and bronze.

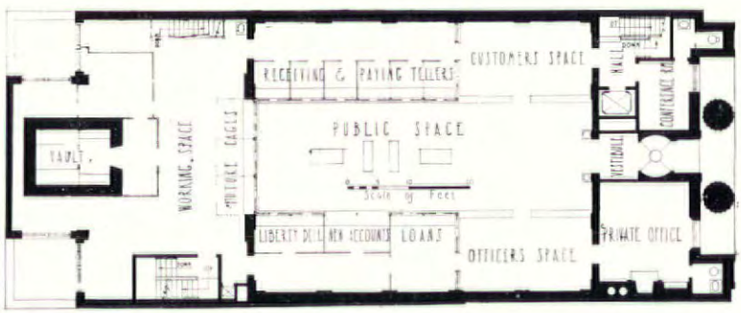
Vault and Safe Deposit Provision: Bank vault only.

Type of Lighting: Direct and semi-indirect.

Heating and Ventilating: Steam heat. Forced ventilation, supply and exhaust system.

Date of Contract: November, 1923.

Cubic Foot Cost: $1.18.



PLAN, MECHANICS SAVINGS BANK, HARTFORD
BENJAMIN WISTAR MORRIS, ARCHITECT

Photos. Tebbs & Knell, Inc. *Plan on Back*

GENERAL VIEW CORNER OF BANKING ROOM

BRANCH, FEDERAL RESERVE BANK OF ATLANTA, BIRMINGHAM

WARREN, KNIGHT & DAVIS, ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction. Reinforced concrete; steel roof.

Exterior Materials. Brick and granite.

Interior Materials. Marble, bronze, plaster.

Windows. Steel.

Counter Screens. Bronze and marble.

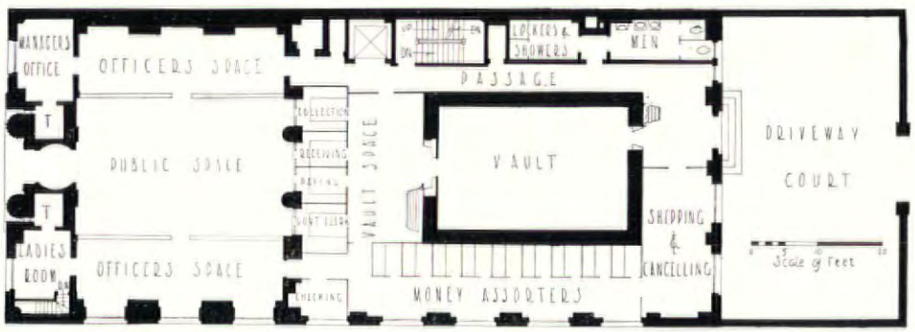
Type of Lighting. Main banking room, indirect lighting; office and work space, direct light units.

Heating and Ventilating. Mechanical ventilation and direct radiators.

Year of Contract. 1925.

Total Building Cost. $340,000.

Cubic Foot Cost. $1.



PLAN, BIRMINGHAM BRANCH, FEDERAL RESERVE BANK
WARREN, KNIGHT & DAVIS, ARCHITECTS

Photos, Pringle & Booth

BANKING ROOM

Plan on Back

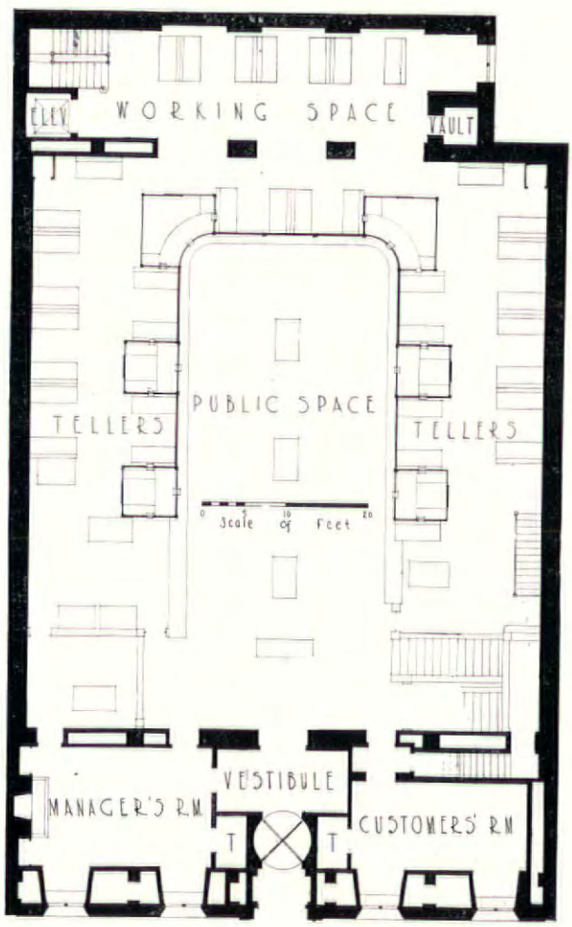
FRONT ELEVATION

THE BANK OF NOVA SCOTIA, OTTAWA

JOHN M. LYLE, ARCHITECT

COST AND CONSTRUCTION DATA

Type of Construction. Steel frame; reinforced concrete floors.
Exterior Material. Indiana limestone.
Interior Materials. Marble walls and trim, and pink marble floors. Upper walls of cast Caen stone, with plaster ceiling.
Windows. Bronze.
Counter Screens. Marble and bronze.
Vault and Safe Deposit Provision. Island type vault of heavily armored concrete lined with special steel linings in several thicknesses.
Type of Lighting. Direct.
Heating and Ventilating. Low-pressure steam: direct radiation, with supply and exhaust ventilation.
Date of Contract. September, 1923.
Total Building Cost. $332,286.39.
Cubic Foot Cost. 73 cents.



PLAN, THE BANK OF NOVA SCOTIA, OTTAWA
JOHN M. LYLE, ARCHITECT

GENERAL VIEW

Plan on Back

BANKING ROOM

THE PUTNAM TRUST COMPANY, GREENWICH, CONN.
MORGAN, FRENCH & CO., INC., ARCHITECTS

Photos. J. C. Maugans

COST AND CONSTRUCTION DATA

Type of Construction. Fireproof, excepting roof.

Exterior Materials. Granite base; remainder buff Indiana limestone.

Interior Materials. Plastered walls and ornamental ceilings. Walls in imitation of Caen stone. Mahogany cabinet work. Tavernelle marble wainscoting for officers' space railings, etc. Travertine floor in public space.

Windows. Steel casement sash.

Counter Screens. Tavernelle marble.

Vault and Safe Deposit Provision. Combination fund and safe deposit vault in basement, with 16-inch emergency door; refrigerated fur storage vault with capacity for 4,000 garments; large storage vault for silver and other bulky materials.

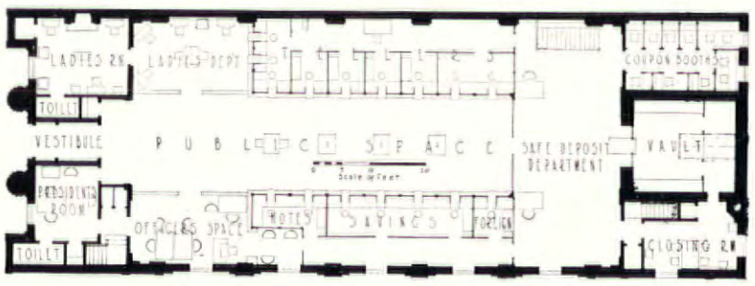
Type of Lighting. Direct.

Heating. Two-pipe, low-pressure steam.

Date of Contract. July 2, 1925.

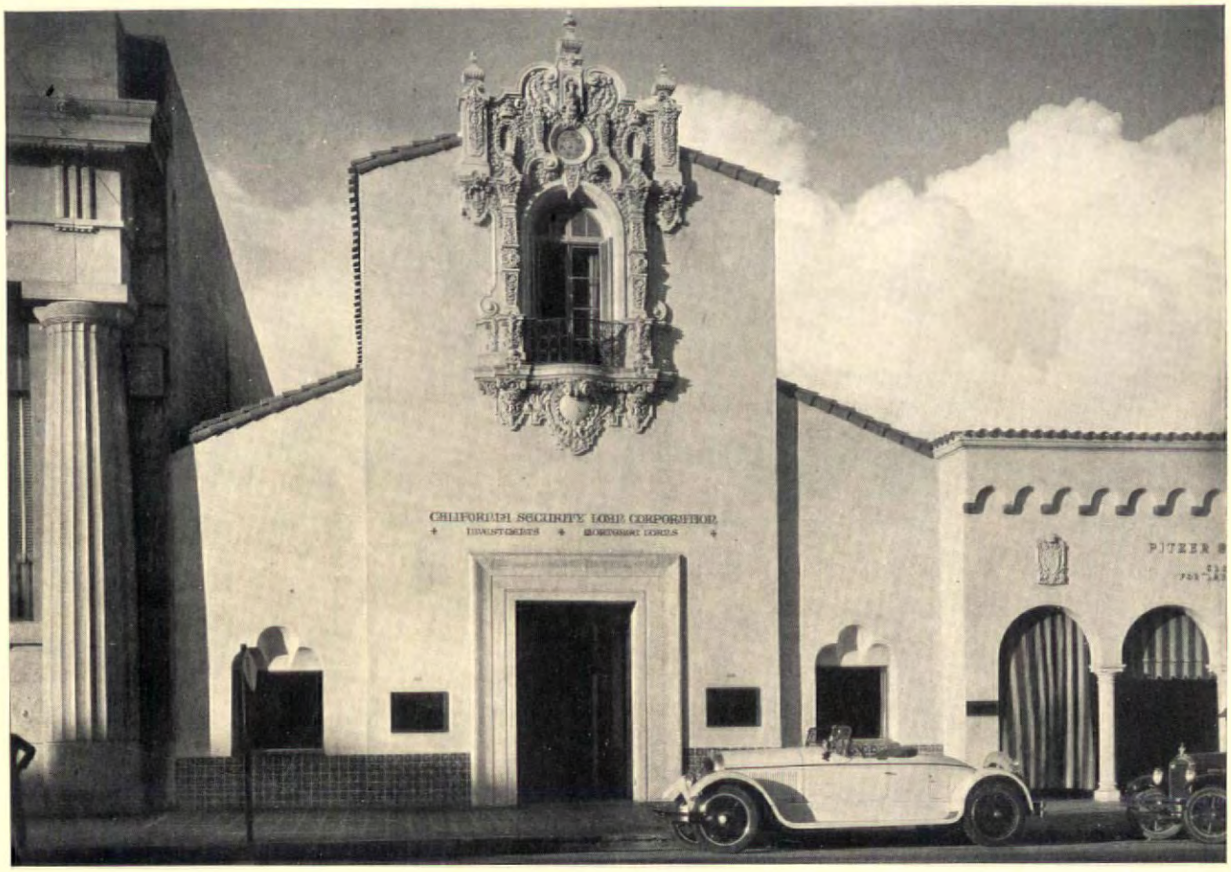
Total Building Cost. $278,570 for building and equipment.

Cubic Foot Cost. 42.5 cents, based on construction cost of $168,370.



PLAN, THE PUTNAM TRUST COMPANY, GREENWICH, CONN.

MORGAN FRENCH & CO., INC., ARCHITECTS



STREET FACADE

Photos. Padilla Co.

Plan on Back

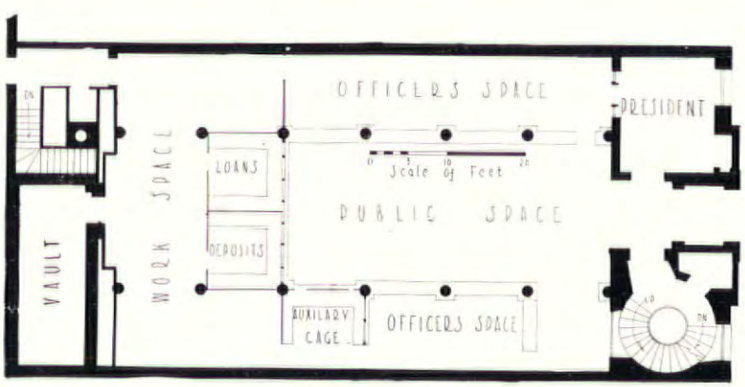
GENERAL BANKING ROOM

CALIFORNIA SECURITY LOAN CORPORATION, PASADENA

WALLACE NEFF, ARCHITECT

COST AND CONSTRUCTION DATA

Type of Construction. Reinforced concrete, with tile roof.
Exterior Materials. Stucco with handmade tile.
Interior Materials. Plaster, with colored tile and woodwork of pine with walnut finish.
Windows. Wire glass in metal sash and frames, and plate glass in wood sash and frames.
Counter Screens. Black marble counters, with wrought iron screens.
Heating and Ventilating. Steam heat and air-washed cooling type ventilation.
Type of Lighting. Direct.
Date of Contract. September, 1925.
Total Cost of Building. $73,000.
Cubic Foot Cost. 51.5 cents.



PLAN, CALIFORNIA SECURITY LOAN CORPORATION, PASADENA

WALLACE NEFF, ARCHITECT

ENTRANCE FACADE

Photos. Caufield & Shook

Plan on Back

BANKING ROOM

FEDERAL LAND BANK, LOUISVILLE

D. X. MURPHY & BRO., ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction. Fireproof, with steel frame and reinforced concrete slabs.

Exterior Materials. Limestone and brick.

Interior Materials. Marble and plaster; linoleum and cork flooring.

Windows. Steel and hollow metal.

Vault and Safe Deposit Provision. Fireproof vaults with steel reinforcement.

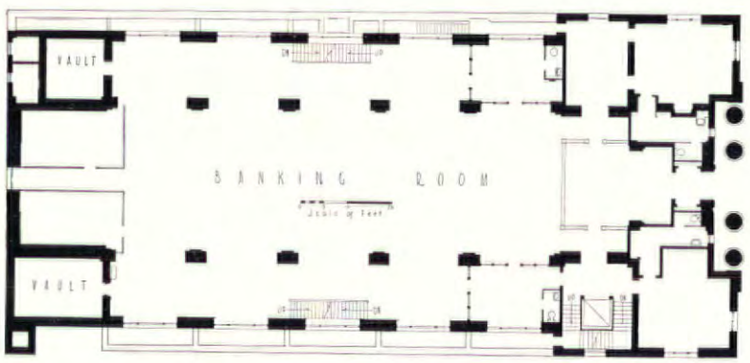
Type of Lighting. Direct.

Heating and Ventilating. Split system.

Year of Contract. 1925.

Total Building Cost. $376,389.

Cubic Foot Cost. 49.75 cents.



PLAN, FEDERAL LAND BANK, LOUISVILLE

D. X. MURPHY & BRO., ARCHITECTS

GENERAL VIEW

ENTRANCE DETAIL

BANKING ROOM

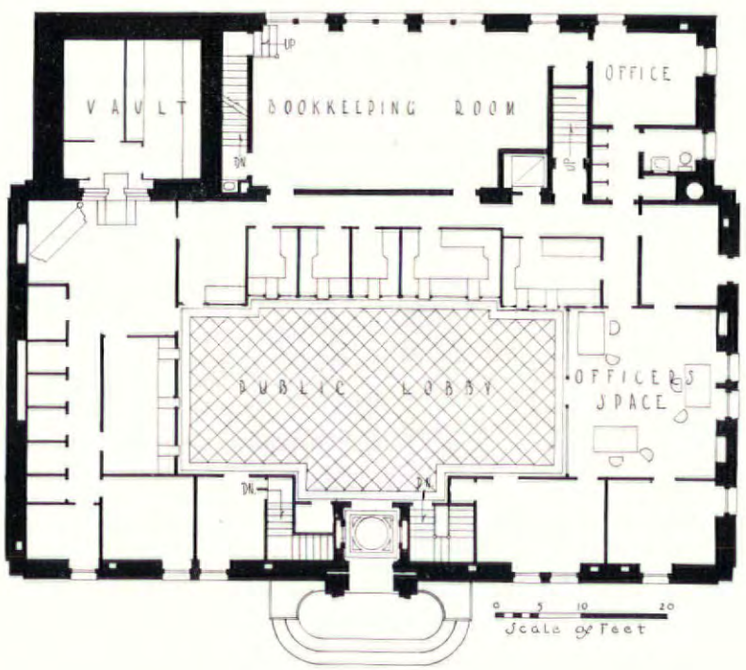
Plan on Back

DANBURY NATIONAL BANK, DANBURY, CONN.

PHILIP SUNDERLAND & EDMUND WATSON, ARCHITECTS; JOHN MEAD HOWELLS, CONSULTING ARCHITECT

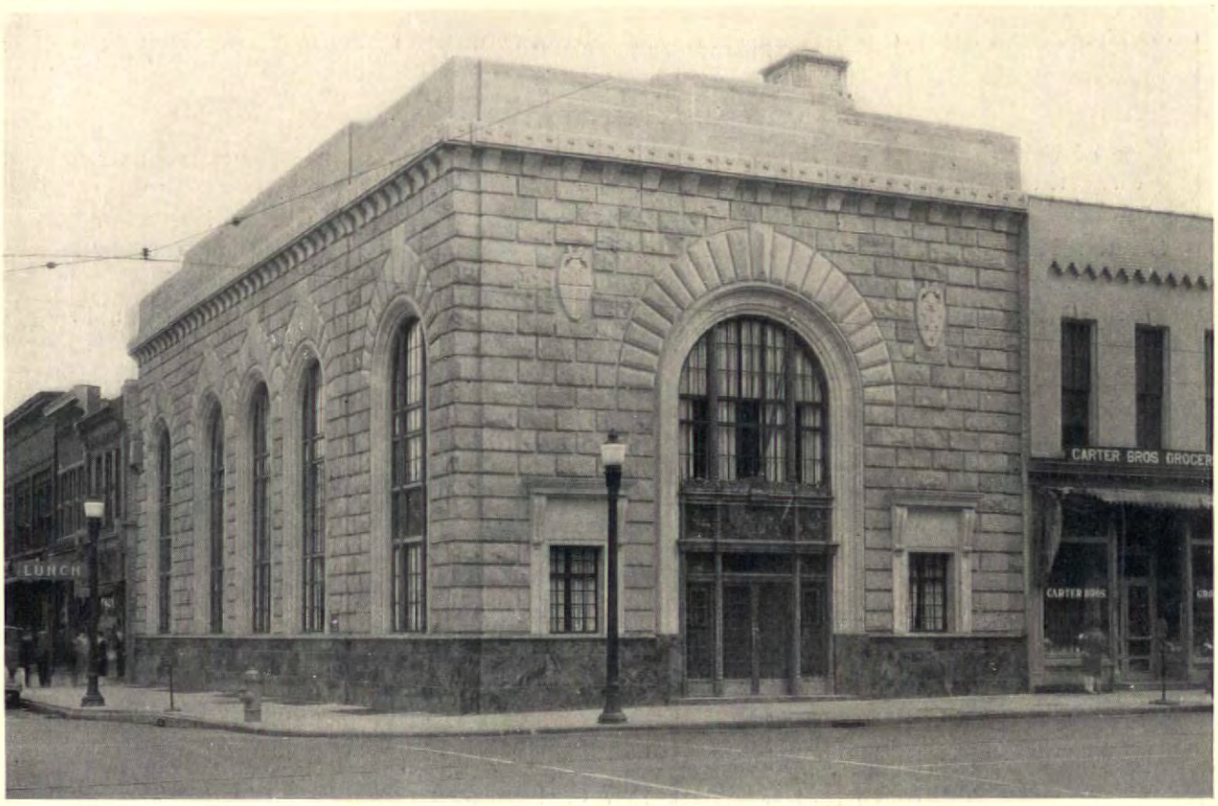
CONSTRUCTION DATA

Type of Construction. Fireproof.
Exterior Materials. Indiana limestone.
Interior Materials. Marble and bronze.
Windows. Metal sash of special design.
Counter Screens. Solid marble and bronze.

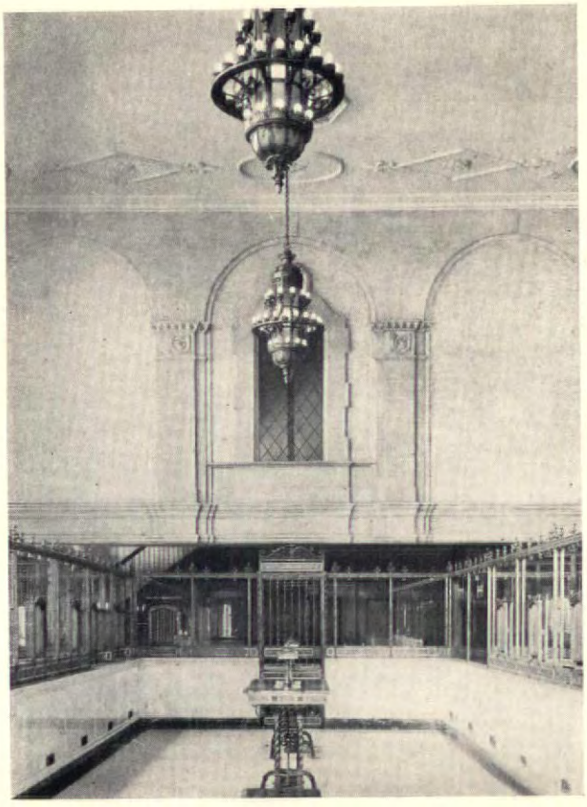


DANBURY NATIONAL BANK, DANBURY, CONN.

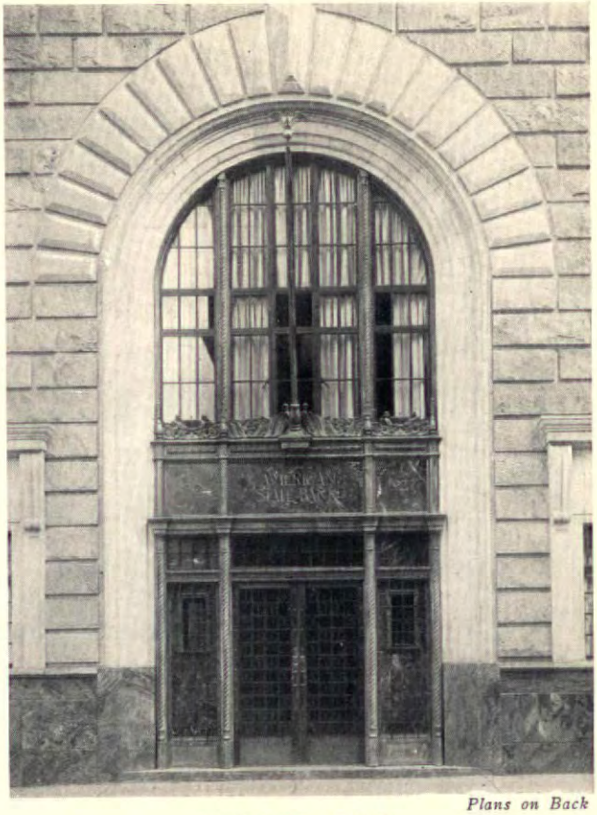
PHILIP SUNDERLAND & EDMUND WATSON, ARCHITECTS; JOHN MEAD HOWELLS, CONSULTING ARCHITECT



GENERAL VIEW



BANKING ROOM



ENTRANCE DETAIL

Plans on Back

AMERICAN STATE BANK, SAGINAW, MICH.

ROBERT B. FRANTZ & JAMES A. SPENCE, ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction. Steel frame designed to carry ten additional stories. Concrete floor slabs.

Exterior Materials. Sandstone; polished granite base.

Interior Materials. Marble floors and wainscot; rubber tile in safe deposit section, and oak floors in offices. Plaster walls and ceilings.

Windows. Steel; lower vents casement; upper vents crank-operated.

Counter Screens. Marble counter with wrought iron, bronze and glass screens.

Vault and Safety Deposit Provision. Combined trunk and silver storage on basement floor.

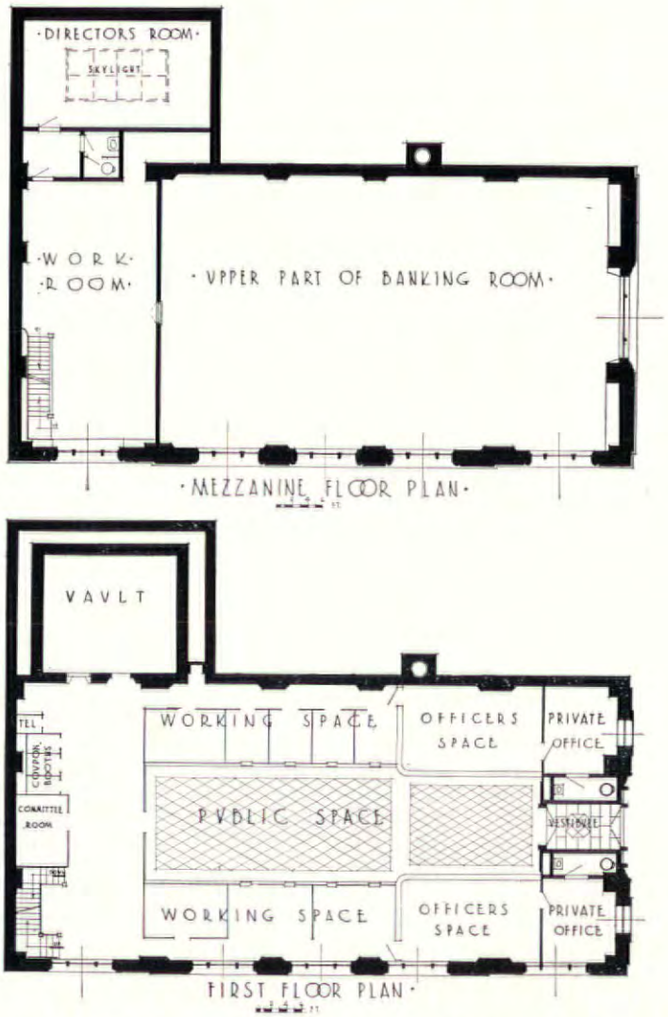
Lighting. Direct and indirect.

Heating and Ventilating. Vacuum system, direct and indirect, with thermostatic control.

Date of Contract. September 16, 1926.

Total Building Cost. $200,000.

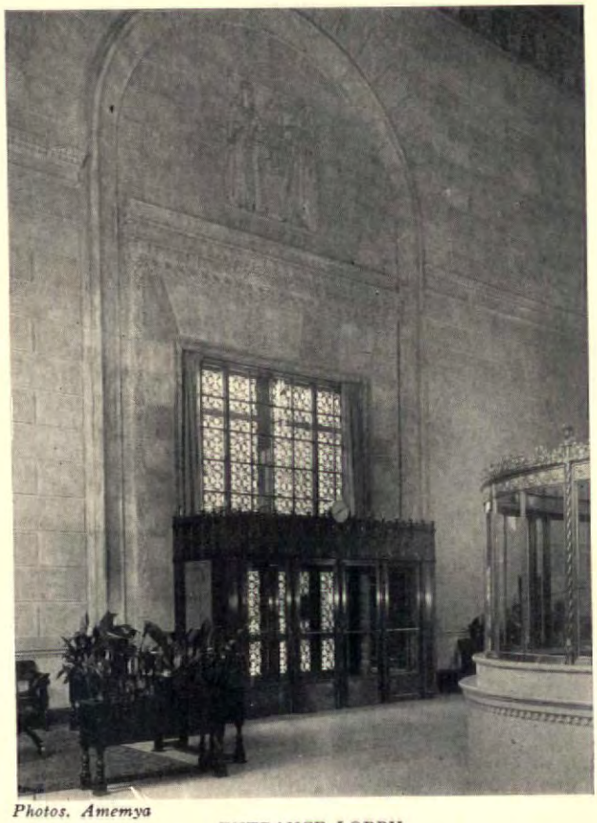
Cubic Foot Cost. $1.05.



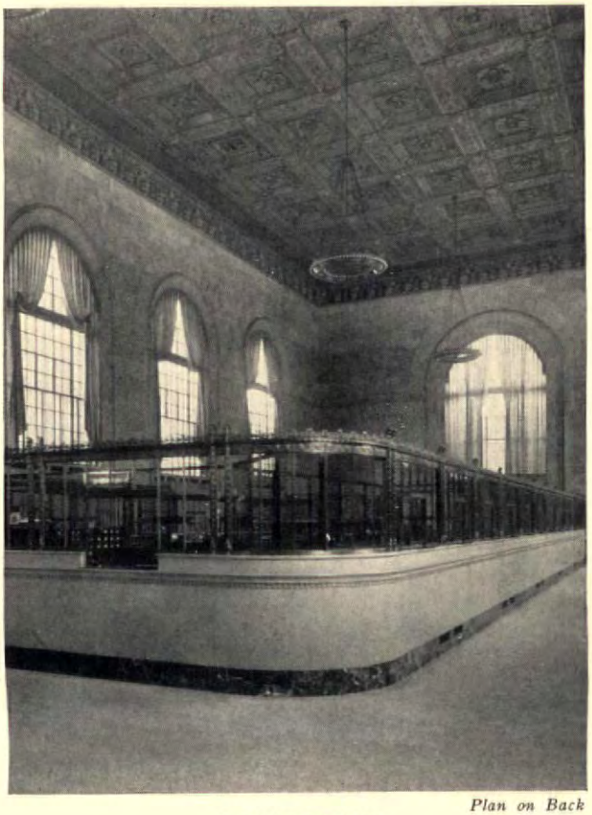
PLANS, AMERICAN STATE BANK, SAGINAW, MICH.

ROBERT B. FRANTZ & JAMES A. SPENCE, ARCHITECTS

GENERAL VIEW



ENTRANCE LOBBY



BANKING ROOM

Photos. Amemya

Plan on Back

SOUTH BROOKLYN SAVINGS BANK, BROOKLYN

McKENZIE, VOORHEES & GMELIN, ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction: Fireproof throughout.

Exterior Materials: Granite base; limestone facade.

Interior Materials: Marble floors and wainscot; imitation stone walls.

Windows. Iron.

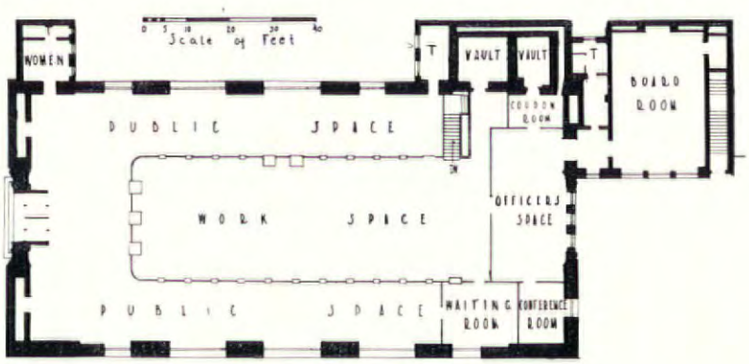
Counter Screens: Marble and bronze.

Type of Lighting: Direct.

Heating: Steam.

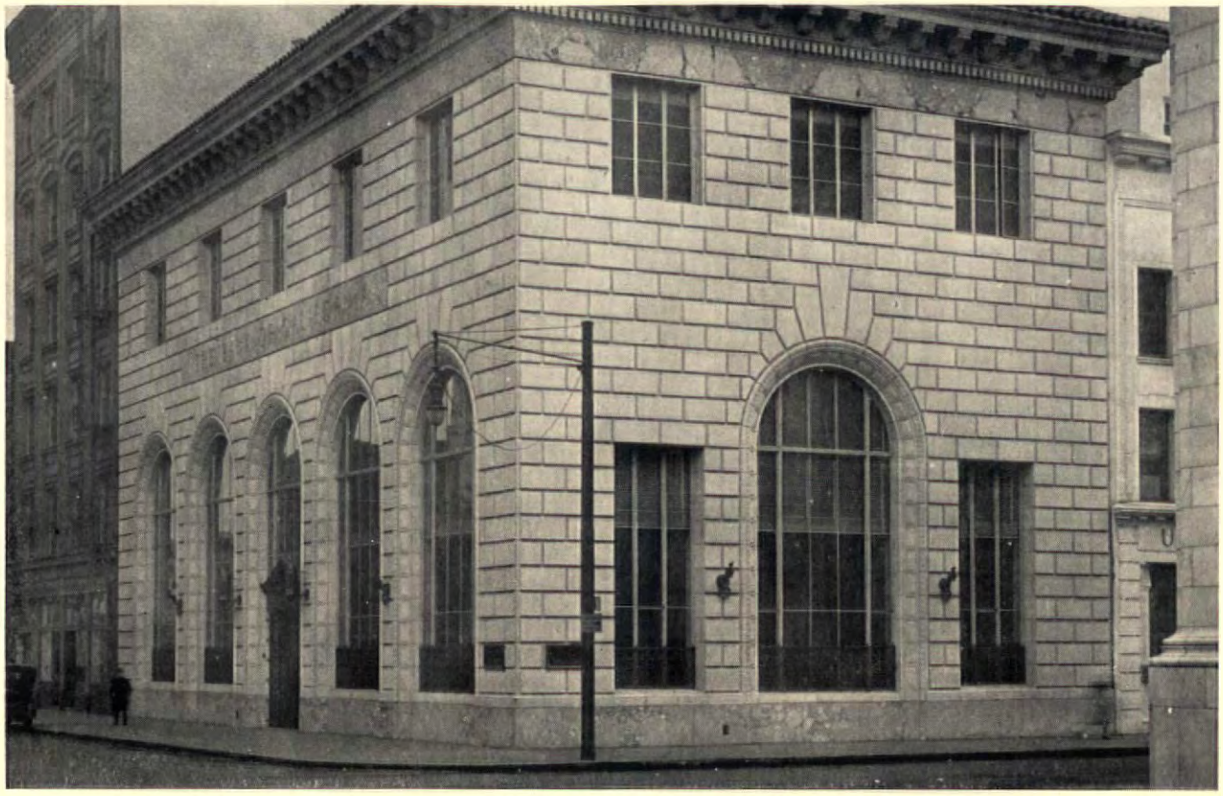
Date of Contract: November 17, 1922.

Total Cost: $650,000, including furniture and fixtures.



PLAN, SOUTH BROOKLYN SAVINGS BANK

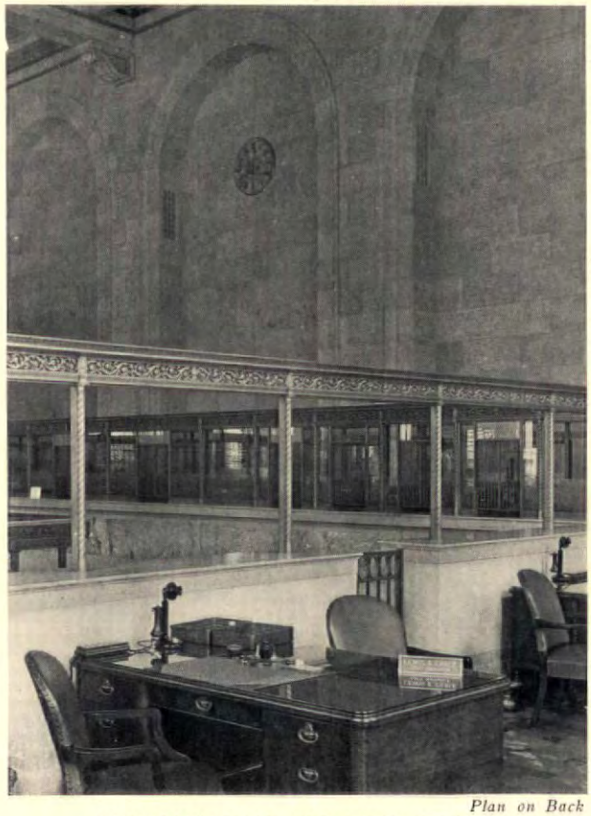
McKENZIE, VOORHEES & GMELIN, ARCHITECTS



GENERAL VIEW

Photos. Peasley-Jordan

ENTRANCE VESTIBULE



Plan on Back

OFFICERS' SPACE AND BANK SCREEN

BRANCH OF BANK OF CALIFORNIA, PORTLAND, ORE.

A. E. DOYLE & ASSOCIATE, ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction. Steel and concrete.

Exterior Materials. Marble, terra cotta, and tile roof.

Interior Materials. Marble, plaster and bronze.

Windows. Metal frames.

Counter Screens. Marble and bronze.

Vault and Safe Deposit Provision. 18-inch reinforced concrete.

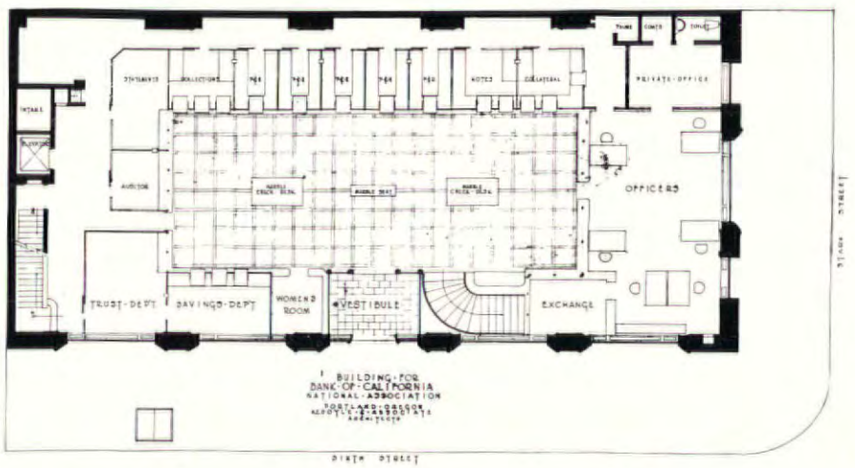
Type of Lighting. Banking room, X-ray indirect; remainder of building, direct.

Heating and Ventilating. Direct radiation and fan system.

Year of Contract. 1924.

Total Building Cost. Approximately $414,000.

Cubic Foot Cost $1.03, based on complete cost, including furniture, fixtures and architects' fees.



PLAN, BRANCH OF BANK OF CALIFORNIA, PORTLAND, ORE.

A. E. DOYLE & ASSOCIATE, ARCHITECTS

GENERAL VIEW

Photos. Paul J. Weber

ENTRANCE DETAIL

Plans on Back

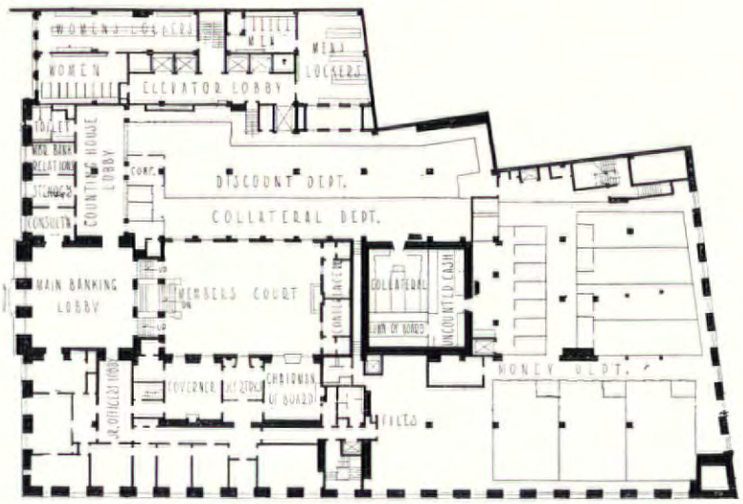
MEMBERS' COURT

FEDERAL RESERVE BANK, BOSTON

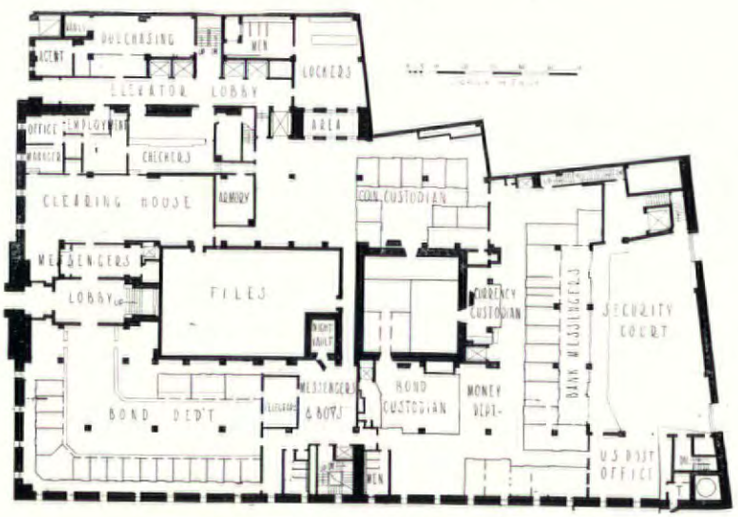
R. CLIPSTON STURGIS, ARCHITECT

COST AND CONSTRUCTION DATA

Type of Construction. Fire resistant (first class).
Exterior Material. Limestone.
Windows. Bronze.
Counter Screens. Cast iron and glass.
Vault and Safe Deposit Provision. Special.
Type of Lighting. Direct.
Heating and Ventilating. Direct heat. Forced circulation of outside air in whole or in part.
Date of Contract. January 1 ,1920.
Cubic Foot Cost. $1.05.



FIRST FLOOR



GROUND FLOOR

PLANS, FEDERAL RESERVE BANK, BOSTON
R. CLIPSTON STURGIS, ARCHITECT

PUBLIC SPACE

Plan on Back

FRONT ELEVATION

Photos, A. E. Arnold

THE CENTRAL NATIONAL BANK OF PASADENA
CYRIL BENNETT & FITCH H. HASKELL, ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction. Garage in basement under whole area. Fireproof to first floor. Semi-fireproof above. Steel columns; brick; metal lath.

Exterior Materials. Cast stone; wrought and cast iron

Interior Materials. Marble floor and base. Plaster walls and ceilings.

Windows. Steel sash.

Counter Screens. Marble, wood, iron and glass.

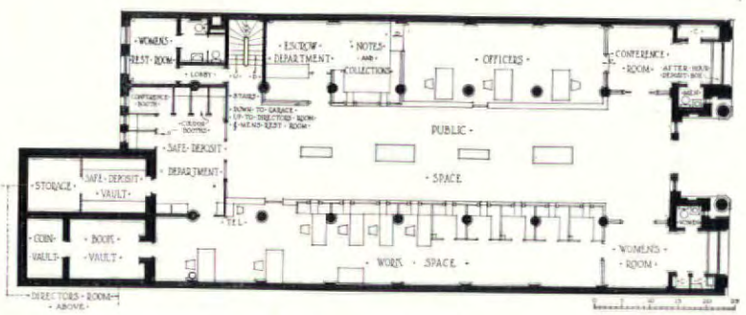
Type of lighting. Direct.

Heating. Hot air.

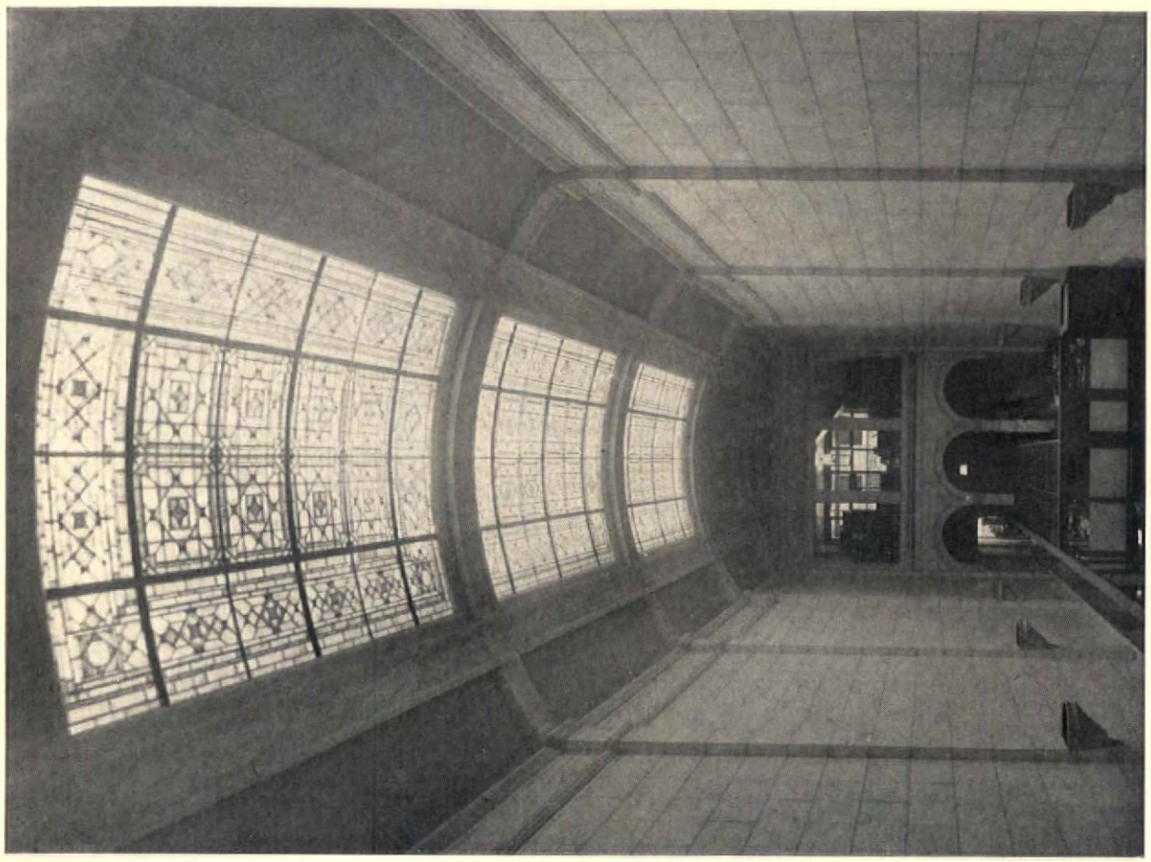
Year of Contract. 1924.

Total Cost. (Building and fixtures, not including vault doors), $90,000.

Cubic Foot Cost, including garage. 35.5 cents.

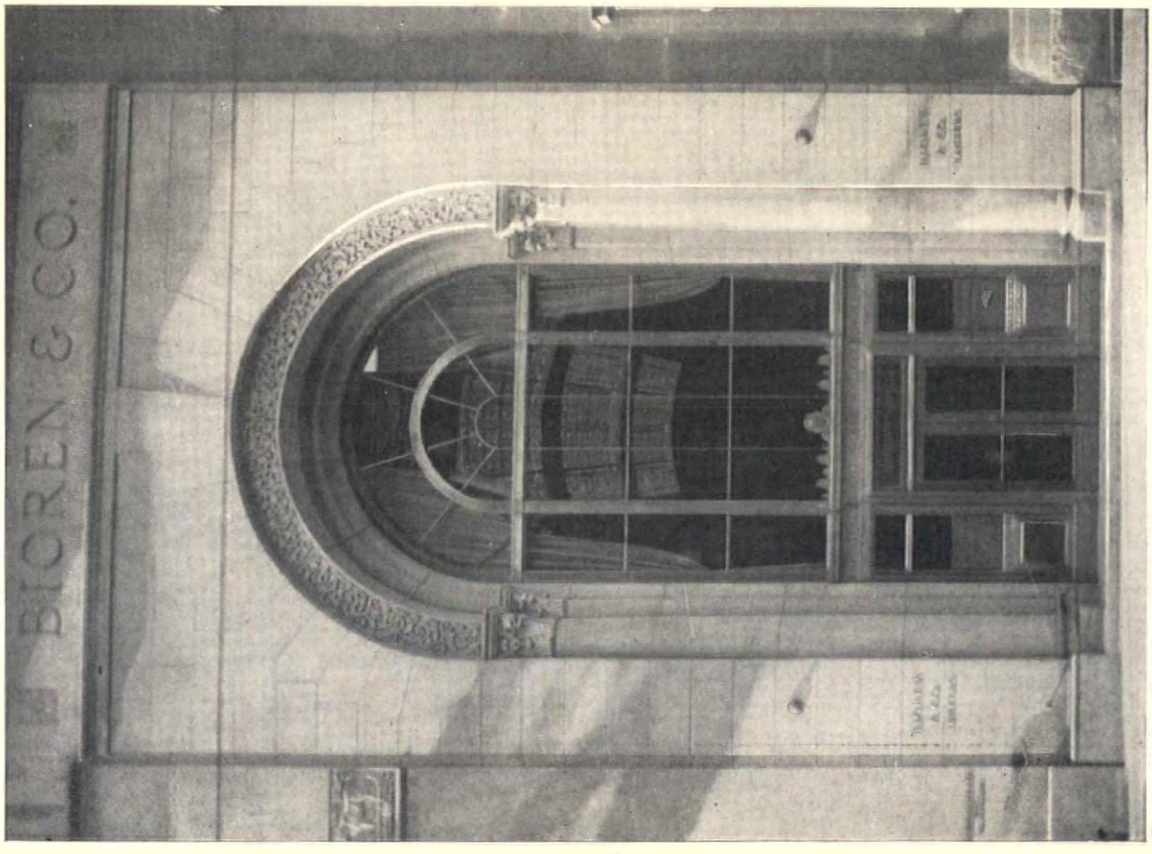


PLAN, THE CENTRAL NATIONAL BANK OF PASADENA
CYRIL BENNETT & FITCH H. HASKELL, ARCHITECTS



Plan on Back

BANKING ROOM



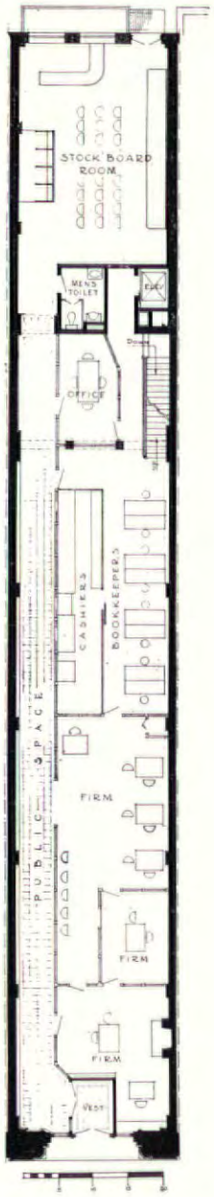
FRONT ENTRANCE

BIOREN & CO., BANK, PHILADELPHIA
ARTHUR H. BROCKIE, ARCHITECT

Photos. William H. Rittase

COST AND CONSTRUCTION DATA

Type of Construction. Fireproof. Steel and concrete.
Exterior Materials. Sandstone and bronze.
Interior Materials. Marble floors and wainscot; rubber floors in working spaces. Plaster walls and ceiling.
Windows. Projecting type steel sash.
Counter Screens. American walnut.
Vault Provision. Concrete.
Type of Lighting. Concealed X-ray reflectors.
Heating and Ventilating. Vapor heat; oil burner. Forced exhaust ventilating.
Date of Contract. June 28, 1927.
Cubic Foot Cost. 69 cents.



PLAN, BIOREN & CO. BANK, PHILADELPHIA

ARTHUR H. BROCKIE, ARCHITECT

Photos. E. L. Fowler

GENERAL VIEW

ENTRANCE LOBBY

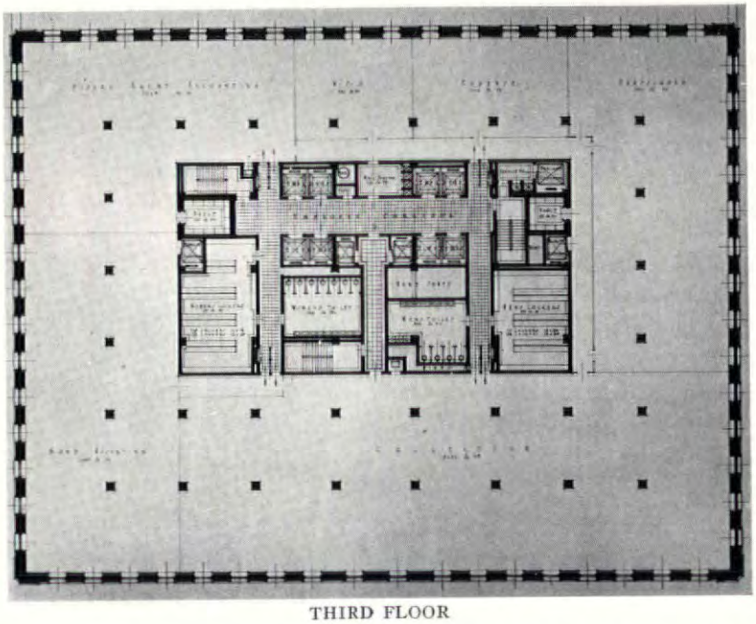
Plans on Back

FEDERAL RESERVE BANK, CLEVELAND

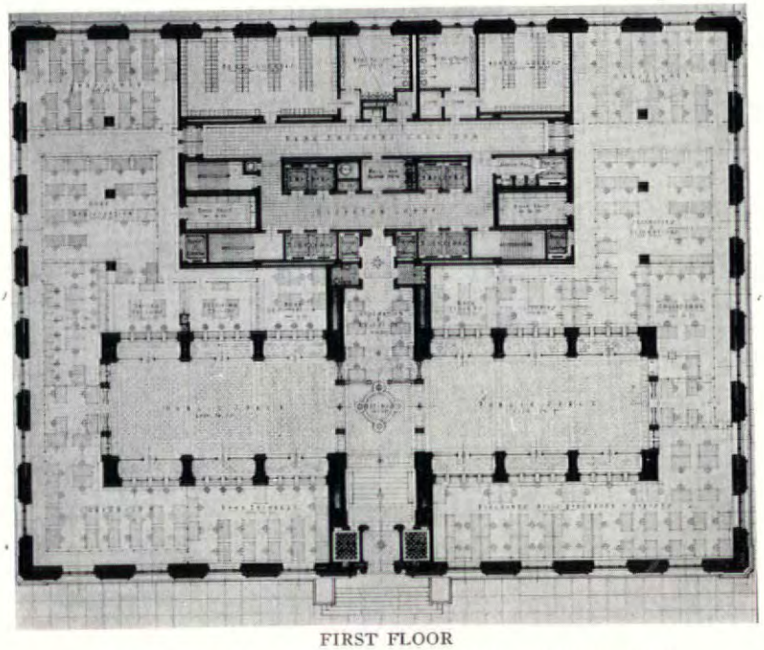
WALKER & WEEKS, ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction. Steel and concrete.
Exterior Materials. Granite base and marble walls.
Interior Materials. Tennessee marble floors. Marble walls and piers.
Windows. Covered with Swedish iron grilles.
Counter Screens. Marble counters with Swedish iron screens.
Vault and Safe Deposit Provision. Two-story vault of specially reinforced concrete.
Lighting. Furnished by independent power plant within the building.
Heating and Ventilating. Steam heat. A washed air, forced ventilation system changes the air from 6 to 15 times per hour.



THIRD FLOOR



FIRST FLOOR

PLANS, FEDERAL RESERVE BANK, CLEVELAND

WALKER & WEEKS, ARCHITECTS

THE ARCHITECTURE OF BANKS

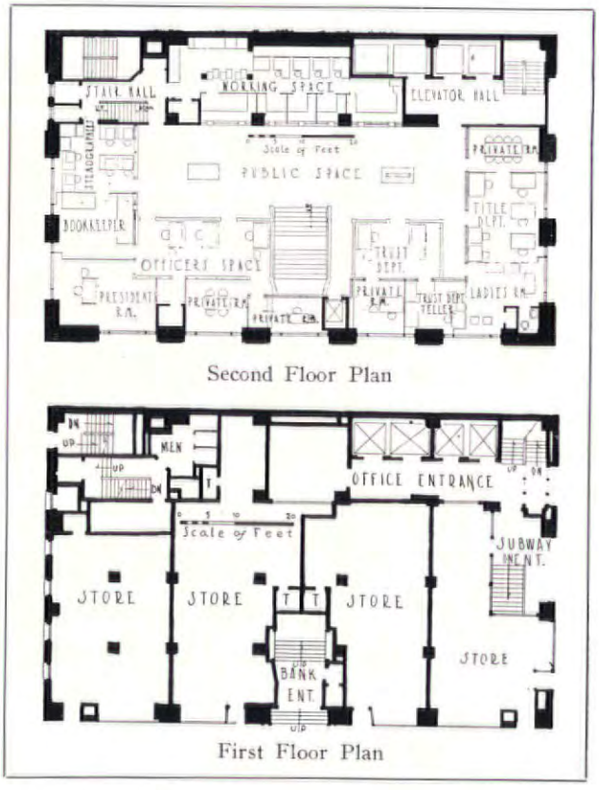
BY
FREDERIC C. HIRONS
OF THE FIRM OF DENNISON & HIRONS, ARCHITECTS

THE designing of a banking institution in no way differs in principle from the designing of any other building. One must first of all get complete information from the operating officers concerning their needs and requirements, possible future growth, and the very vital point as to how much they wish to spend. To start the studies for a bank plan or layout, the architect should have this information, which should be supplied by the bank:

1. A survey with angles, dimensions and grades.
2. Number of the bank's employes.
3. Number of officers in public officers' space.
4. Number of private offices adjacent to officers' space.
5. Number of tellers' wickets desired for paying and receiving, and data as to whether tellers are both paying and receiving, or work separately.
6. Loans, discounts, notes, new business departments, etc., and number of tellers in each.
7. Number of bookkeepers.
8. Safe deposit department accommodations:
   (a) Number of boxes and sizes.
   (b) Number of coupon booths.
   (c) Number of committee rooms and sizes.

With this information at hand, the architect can study the plan, always keeping in mind the fact that the building is first of all to house a banking business, and that the practical needs and the architectural effect must be considered simultaneously. It will be a case of give and take in any problem, because the architect will naturally wish the building to be as architecturally attractive as possible, but he should realize that if a banker raises any objections to the design and gives excellent reasons from an administrative point of view for these objections, the artistic must give way to the practical. Keeping this important viewpoint in mind, he must endeavor to obtain the best architectural solution possible, because, for a building to be really fine, it should first of all answer every requirement for which it is built, which is obviously true of every utilitarian type of structure. A great deal of worry on the part of the bank officials and the architect could be avoided if, when they decide they are going to build, they would select their architect before they buy the property on which they wish to build, thus taking advantage of the architect's knowledge and training as to which piece of property would give them the best building. He could then study their problem

Photo. William E. Fitzpatrick

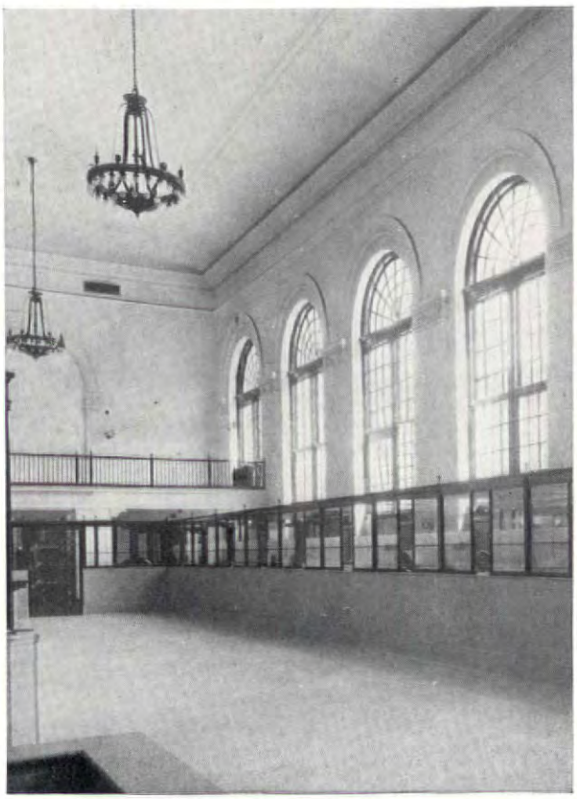


Second Floor Plan

First Floor Plan

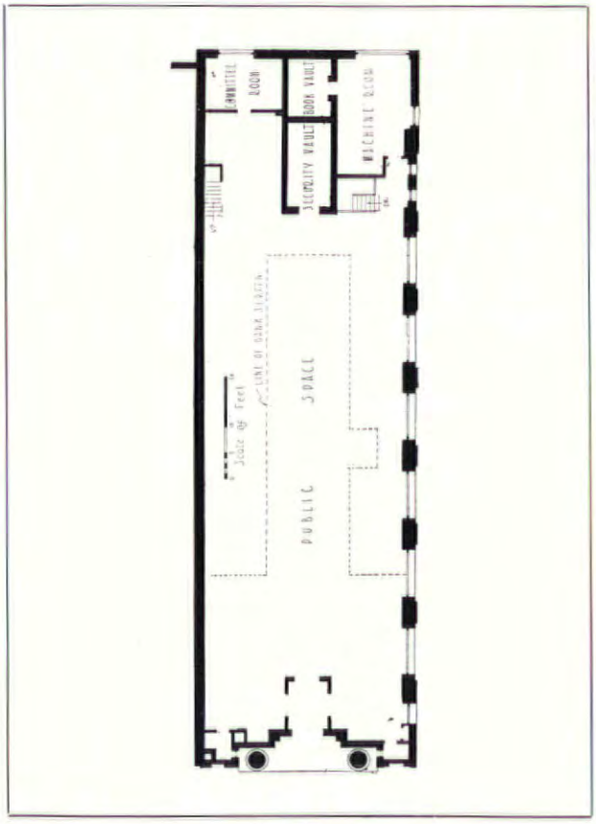
Liberty Title and Trust Co., Philadelphia
Dennison & Hirons, Architects

Front Elevation



Banking Room

Bethlehem National Bank, Bethlehem, Pa.
Dennison & Hirons, Architects



Main Floor

and be thoroughly familiar with their needs and possible future expansion, and could advise his clients as to which piece of land was more desirable for their purpose; but, unfortunately, this is seldom the case. The writer has in mind a banking institution that bought a piece of property and then selected an architect to design the building. When he had progressed to a certain point with his studies, he realized that the lot was only large enough for the bankers' immediate needs, so he advised them to buy, or at least to get options on some of the adjacent property. Unfortunately, this was not possible, and as a result this bank will within the next year or so have to get another lot and put up another and larger building. This short-sighted and expensive course could easily have been avoided.

No two problems are alike. There are numerous types of plans which will be suggested to the architect, but the four principal types one has to consider in planning any banking structure are:

1. Individual building on an interior lot.
2. Individual building on a corner lot.
3. Office building over bank, on an interior lot.
4. Office building over bank, on a corner lot.

In many intances any one of these conditions may be complicated by having to adapt the building to an irregular-shaped lot. In some cases, especially in large cities where land is very valuable, it is more economical to put stores on the ground floor, and the bank on the second floor above the street, which

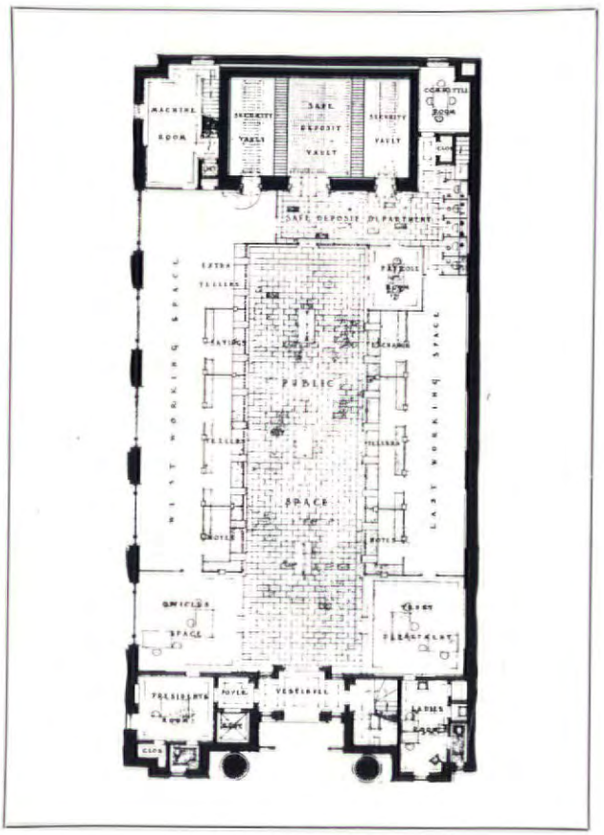
Public Space

Front Elevation

The First National Bank, Blairsville, Pa.
Dennison & Hirons, Architects

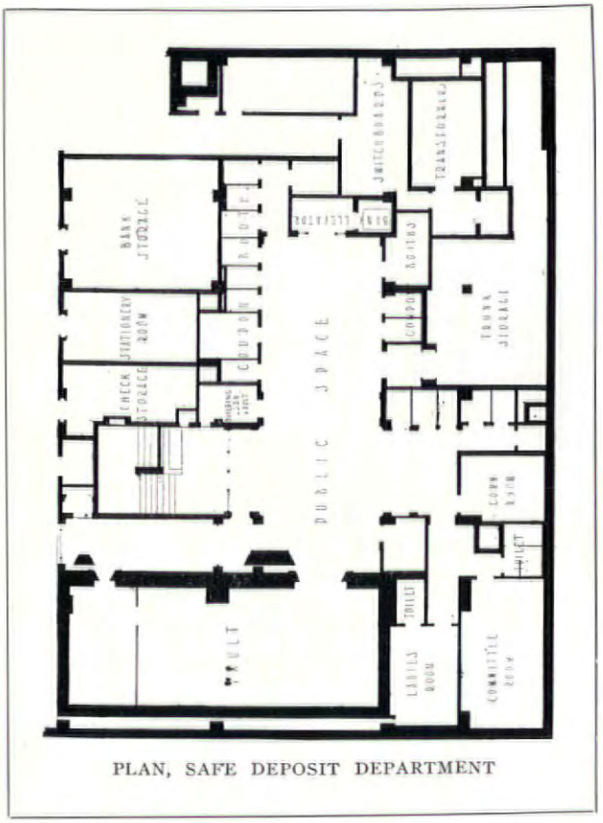
makes it necessary to provide a spacious and monumental entrance and stairway to lead to the banking room. This plan insures an appreciable source of revenue from the ground floor stores. In New York there are many examples of this arrangement. Good examples are the Bankers Trust Company, 42nd Street and Fifth Avenue, Montague Flagg, architect; the State Bank, 43rd Street and Eighth Avenue, Dennison & Hirons, architects; and the American Exchange Bank, Pershing Square Building, 42nd and Park Avenue, York & Sawyer, architects.

The designing of the Federal Trust Company in Newark involved the problem of placing a bank in an office building on an interior lot. This bank is on the ground floor with the main entrance to the bank opening from the entrance of the office building. Here the space for the officers' desks is located along the front wall. There is one decided advantage in this layout, inasmuch as it gives every officer, from his desk, an unobstructed view of the public space and every teller's wicket, so that if any special department is greatly rushed with business, it can readily be remedied by putting another teller in the department. In the study of this plan, the question of future expansion was of paramount importance, and the bank, having control of the building in the rear of the property, which extended through to another street, wished to secure a plan which would enable it to double its capacity at some future date. In Plan B on page 840, the present portion of the

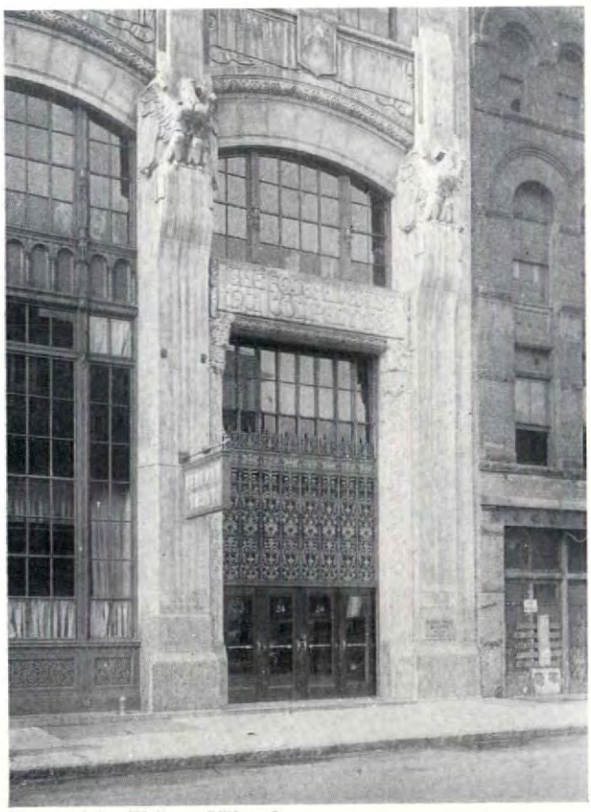


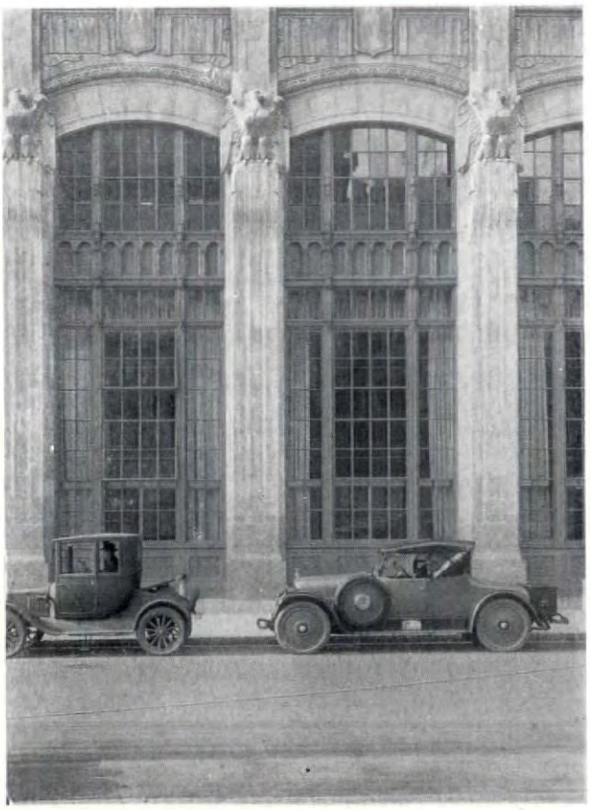
Main Floor Plan

GENERAL VIEW



PLAN, SAFE DEPOSIT DEPARTMENT





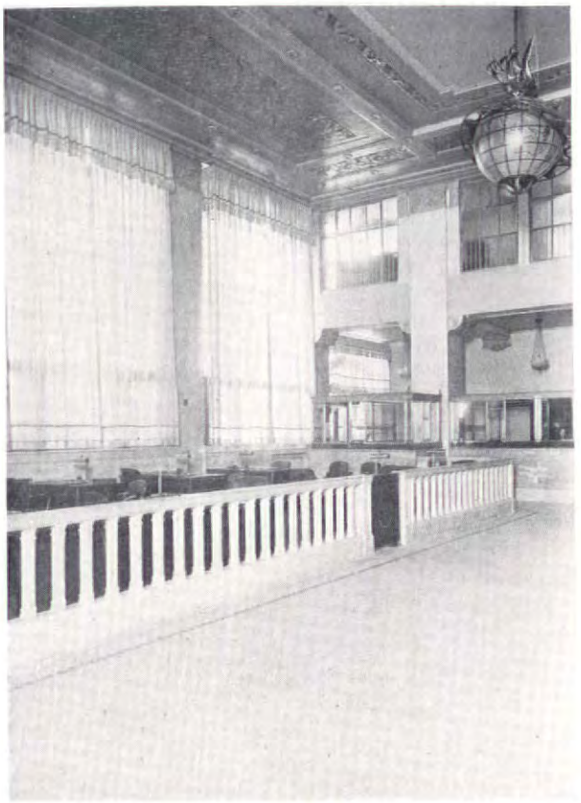
Photos. John Wallace Gillies, Inc.

ENTRANCE DETAILS

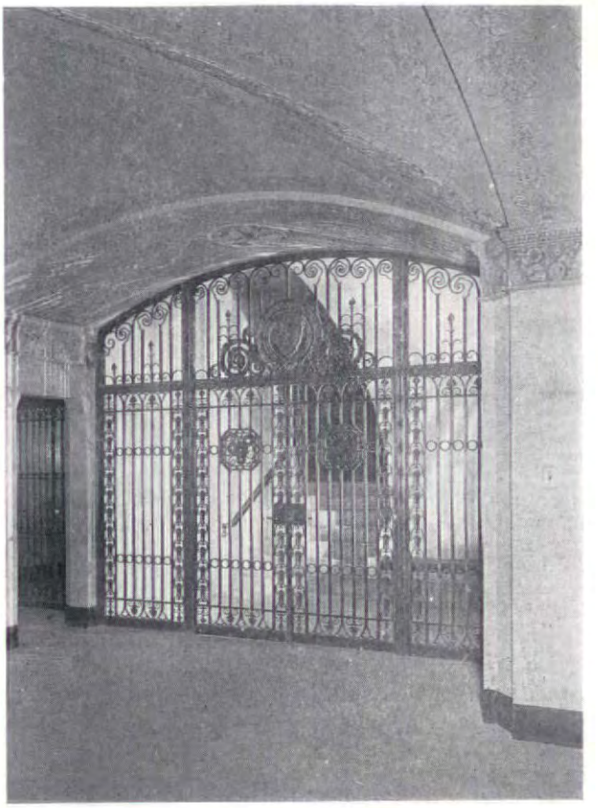
DETAIL OF WINDOWS

THE FEDERAL TRUST CO., NEWARK

DENNISON & HIRONS, ARCHITECTS



CORNER OF BANKING ROOM



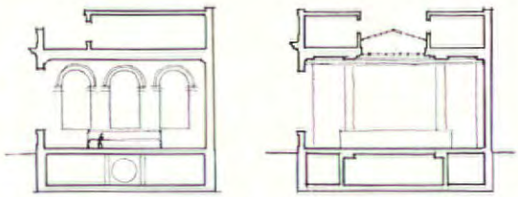
ENTRANCE TO SAFE DEPOSIT DEPARTMENT

WROUGHT IRON GATE IN SAFE DEPOSIT DEPARTMENT

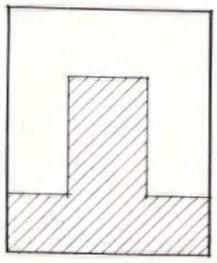
WROUGHT IRON GRILLE IN ENTRANCE LOBBY

THE FEDERAL TRUST CO., NEWARK

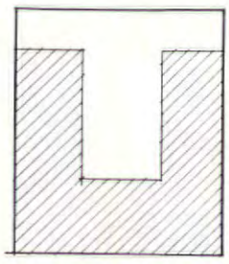
DENNISON & HIRONS, ARCHITECTS



Two Schemes for the Location of Special Departments Above the Main Banking Room



Horseshoe Type



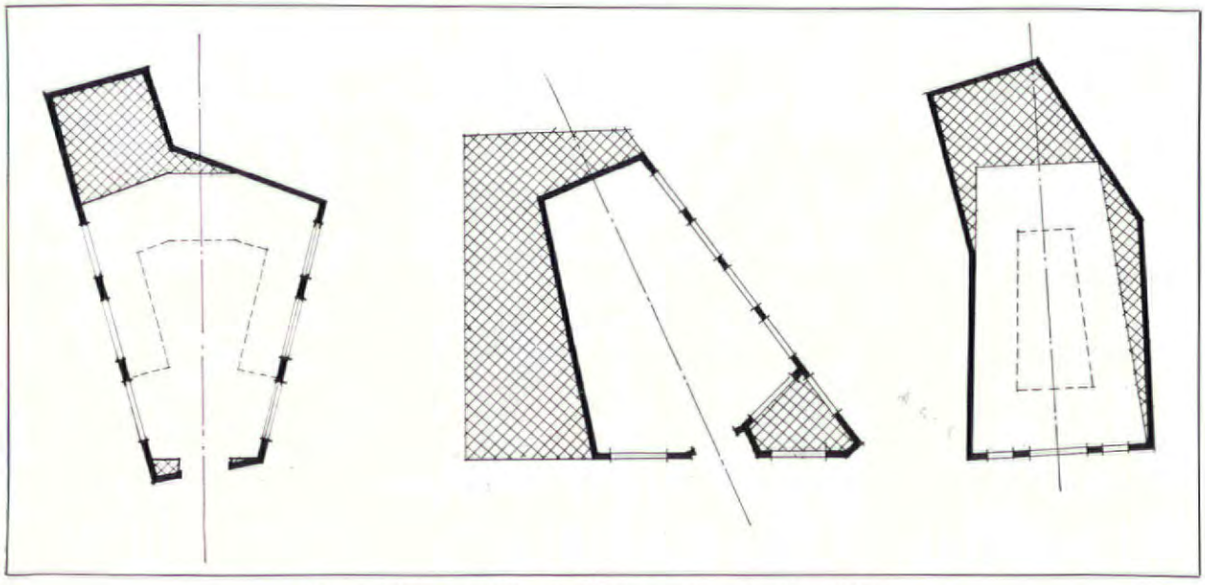
Island Type

building is shown in solid black, and the hatched portion of the future development. Plans A, B, and C on page 840 show the various schemes that were presented to and considered by the officers of the bank. In this instance the number of officers in the officers' space and the 26 or 30 tellers' wickets that were required, made it necessary to place the safe deposit department in the basement. This is generally true of all large metropolitan bank buildings, because the ground floor is decidedly too valuable to use for safe deposit business. Numerous schemes were tried for the layout of this department, but it was finally decided to place the stairs leading to it at the center of the public space, so that every officer from his desk can see who is going down. The plan of the safe deposit department is shown on page 836, and is a practical and simple layout for the banking business of this department. The plan makes possible excellent supervision, which is always highly desirable.

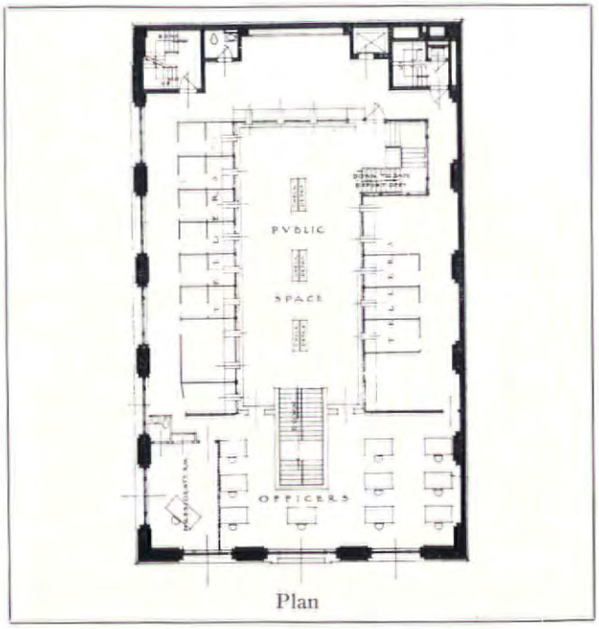
The Liberty Title and Trust Building, in Philadelphia, shown on page 833, is an example of an office building with the bank raised one floor above the level of the street, the ground floor being used for stores, which naturally yields considerable revenue and shows a better return on the money invested.

It is true that the architect must first thoroughly familiarize himself with the various requirements and needs of his clients, and then study the various possible schemes so that he will finally achieve a plan which is not only practical in the use of space and economical from an administrative point, but which will almost invariably give the best looking building from an architectural point of view. It is unfortunate that there are many concerns which go under the name of equipment engineers and architects, or bank engineers and architects. Such organizations usually have an experienced corps of salesmen whose business it is to secure contracts; when these are closed, the projects are turned into the office, where some draftsman is placed in charge of the plan and architectural design. It is regrettable that in 75 per cent of the smaller banks throughout the country, architects are chosen more on their ability as salesmen than on their ability as artists or master builders. The result being reflected in their work, which generally leaves much to be desired.

There are numerous details that must be borne in mind in designing the plan of the interior of a bank, and one of the most important is the shape of the



Three Schemes of Plan for Banks on Irregular Shaped Lots

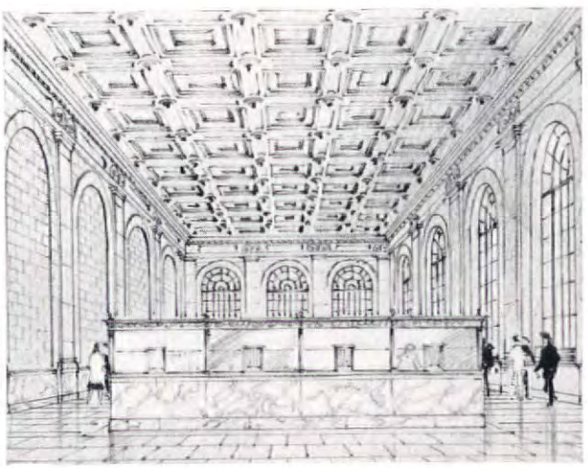


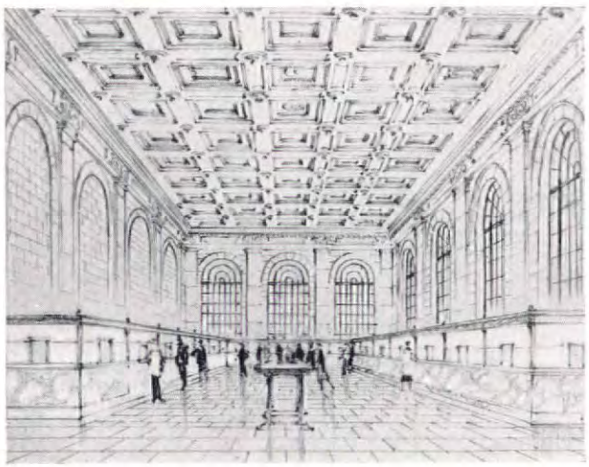
Plan

The State Bank & Trust Co., New York
Dennison & Hirons, Architects

public space,—whether it is to be of the "island" or the "horseshoe" type. National banks and trust companies are most partial to the horseshoe type, but savings banks will usually prefer the island type, because the working force is then more closely related, which is a vital point in the business of a savings bank. In the horseshoe plan, the various departments are much more flexible, and this plan more readily lends itself to expansion when the need arrives. As for the architectural effect, the horseshoe will give much finer results, as illustrated by two sketches shown on this page. The horseshoe plan gives a clear, unobstructed view of the room, whereas the island plan not only blocks a good view but, furthermore, has the disadvantage of splitting the public space in two parts. Another principle that the architect should be careful to consider, especially in medium-sized banks, is the question of acoustics. Circular, vaulted or domical ceilings are quite likely to act as sounding boards; this fact applies particularly to banking rooms of 30 feet or under in height. The architect, in designing and planning his building, must realize that he can go just so far in the general scheme and design, because the technical expert will have to consult with him many times after his sketches are finished, and there are always many structural details that affect the plan of a building and the method of its construction.

Sometimes an architect will find a banker who has very definite ideas as to what he wants, and the arrangements of his needs. This may make it difficult to obtain an architecturally successful bank. The best thing to do in a case of this kind is to make sketches of the scheme the client wishes, and to then make sketches of other schemes giving more possibilities from an architectural point of view, but at





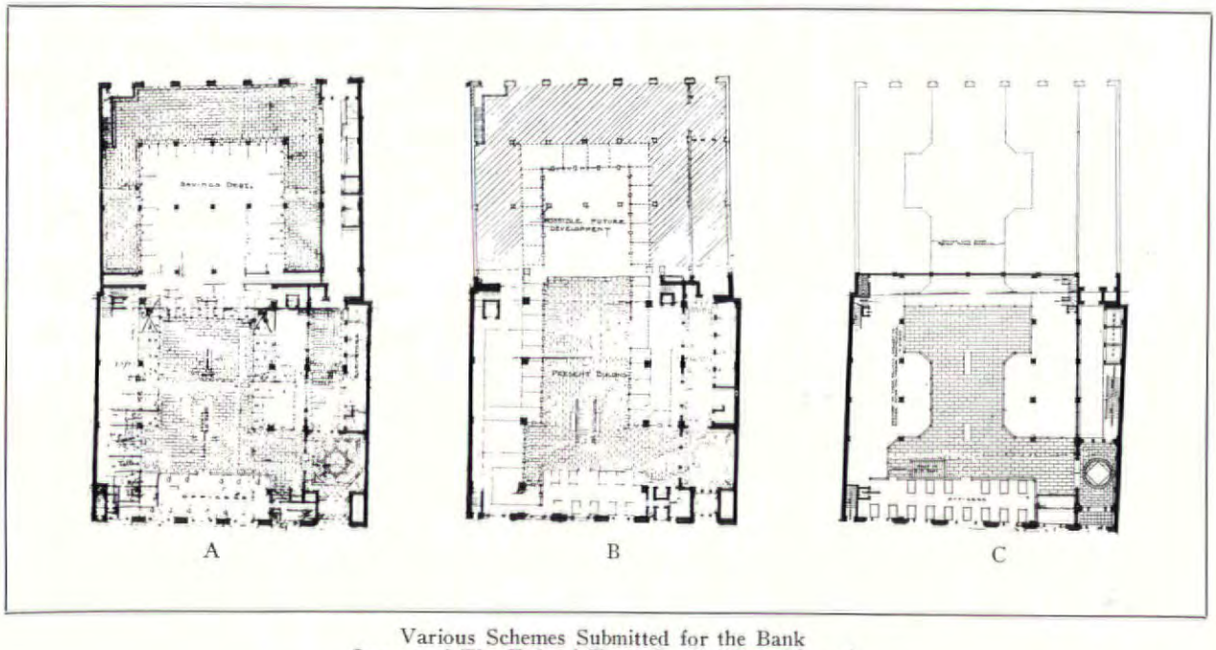
Island Type Horseshoe Type

Sketches Showing Two Types of Bank Layout

the same time embodying the requirements of the bank. The client will almost invariably realize the difference and be perfectly willing to be guided by the architect's ability to visualize his room and lay-out. In many cases where architects are called upon to design individual bank buildings, after the main banking room has been laid out with everything the banker demands on the ground floor, and with the safe deposit department, vaults, books and box storage, mechanical equipment, etc., taken care of in the basement, there still remain the bookkeeping, transit and mailing departments, clerks' locker rooms, toilets, etc., to be located somewhere. But the bank officials insist that the building shall have the appearance on the outside of a fine, large banking room. The writer recalls two instances of this, and the problem was solved as shown by two sketches which are shown at the top of page 838.

In the successful arrangement of all these necessary details and departments, great ingenuity is required on the architect's part. So the purpose of this article is to endeavor to show how the general plan and layout of the building may be determined by making sketches to a point where they shall receive the approval of the building committee, that the architects can make a close approximation as to what the costs, time of completion and materials are going to be. When the general plans and design of the building are approved, the next step is to prepare the working drawings, and if the building is the first bank structure the architect has designed, he will save himself much worry and many mistakes if he will confer with some of the engineers who make a specialty of banking equipment, vaults, electrical protection, etc. The day has gone by when the banker wants his building to look like a fortress, and as if it were impossible to get into, or to get out if one were in it. The modern building must be inviting and cheerful, and the evidences of strength and security must be shown where the securities are kept and in the safe deposit department. The officers' space should be out in the open part of the banking room, preferably adjacent to the main entrance, and in close proximity to at least the note and discount tellers. In country and smaller banks, the bookkeeping department is generally put in the rear of the tellers' cages; but where every square foot of area is valuable, as in the larger institutions, this can be placed on a floor or mezzanine above the main banking room. This causes no inconvenience whatever if there is an adequate installation of telautographs, intercommunicating telephones or pneumatic tubes, so there may be instant communication between the various departments. Mr. Sawyer, of the firm of York & Sawyer, in a most able article on the planning of banks in THE ARCHITECTURAL FORUM in June, 1923, illustrated a number of the largest banks in the country.

In addition to the conditions here briefly enumerated, there are numerous others which are bound to present themselves, especially in some of the smaller bank plans. The American banker demands the most efficient, up-to-date layout and equipment possible, and he certainly has every right to expect it. The American banking methods and system of doing business are without doubt the most efficient in the world. The primary purpose of a bank building is to properly house and take care of the existing work and requirements and provide for development in the future. Today, with the constant and various consolidations of banking institutions, it is more imperative than ever before to be sure that adequate provision is made to take care of this vital matter of future growth, certain to come to any vigorous bank.



Various Schemes Submitted for the Bank
Layout of The Federal Trust Co. Building, Newark
Dennison & Hirons, Architects

THE FUNDAMENTALS OF BANK PLANNING

BY
ALFRED HOPKINS
OF THE FIRM OF HOPKINS & DENTZ, ARCHITECTS

BANKERS do not erect buildings without the advice of those whose business it is to prepare plans and specifications for them, but they do buy lots on which to build without the slightest knowledge of even the rudiments of bank planning. When the lot is purchased, certainly the limits of such important items as floor areas, light and ventilation, and the vital possibilities of expansion have been fixed. The architect cannot go beyond the confines established by that important individual, the city surveyor, who puts down his little arrows and makes his little markings and says: "Thus far shalt thou go, but no farther;" and here shall that great idea be stayed. In order to give some idea of the value and importance of lot areas, and some idea as to what sizes lend themselves best to bank buildings, it will be necessary to set forth a few elemental principles of bank planning. Indeed, all the details of the bank's requirements could well be determined by the lot's bounds and limits,—every one of them.

Now as to actual areas, I shall commence with minimums,—and how I hate them! They have no place in broad, consequential building. I believe more errors of judgment, business judgment and building judgment, result from the conservatism which hesitates to depart too far from the minimum than from any other one human frailty. If a man starts out to build a million-dollar building, he will be wise if he builds it in a million-dollar way. If he builds a hundred-thousand-dollar building, let him do it in a hundred-thousand-dollar way, but he should not proceed upon either adventure except upon the broad basis of the legitimate need of the structure involved. I remember a story told me by an old friend who was very fond of playing poker. But he always played for small limits. One day he got into a game with a high limit, found he was playing timidly and losing regularly. He said to himself: "I am not playing my game. I am thinking each time of the amount of every ante and what it costs me to draw cards. I'll forget all this and play the game as I am accustomed to play it." He did, and he won. And that is just the attitude to have toward building.

But to get back to our minimum again, no lot should be narrower than 40 feet for the type of bank shown in Fig. 8. This width allows a central public space of 18 feet, a width of 9 feet, 6 inches from the face of the counter to the back of the wall, and 3 feet for the thickness of the outside walls. But every additional foot in excess of this miserable minimum will be acclaimed by the bank's architect and its personnel. The wide lot has many advantages. Having for the moment established its minimum width, I shall refer to an important phase of bank design. This is the value and location of mezzanine floors. Their value in providing additional area is great, but they belong at the rear of the building and not at the front,—where the commercial architects have always put them. At the rear they are not only useful but they are indispensable, for work rooms, cloak rooms, file rooms, directors' rooms and the like. And the rear placement of the mezzanine leaves the front unobstructed, a vital requirement for modern banking. Consequently, every lot should have depth enough for well lighted mezzanine floors at the back. And interior lots, because they are more difficult to light, should be deeper than corner plots. The bank illustrated in Fig. 9, for instance, a normal example, required a depth of not less than 100 feet. This allows 12 feet for the width of the light court between the main banking room and the mezzanines at the back. A corner lot would permit mezzanines to be lighted on the side, so the space occupied by the light court required at the back of an interior lot is not so necessary. On this theory an interior lot, to provide the same relative floor area for mezzanines, should be at least 12 feet longer than a corner lot. One may think this an inconsequential point. It is not. It represents a difference of perhaps 12 to 15 per cent in the average lot length. Percentages are understood and appreciated by bankers. A 12 per cent yield, more or less, on a security is not inconsequential. An inch is not much, but put it on the end of a man's nose, and he will tell you it is a whole lot. It is the consideration of these seemingly inconsequential things which many times spells the difference between a partial and a pronounced success. From the foregoing, the minimum or miserly dimensions for interior lots would be 40 feet for width and 85 feet in depth.

But there is every advantage in having an increased width. Every foot added means another foot in the public space. Banks meet their certain growth by increasing the extent of their contact with the public. To do this, adequate area for the public is the first need. That is why width is important. The increased width at the front is advantageous; increased width at the back is sometimes equally so. Any possible broadening out of the lot area at the rear is extremely valuable. Assuming that there are three mezzanines, not an unusual number, rear lot areas may be doubled three times. The bank at Monessen, shown in Figs. 3 and 3A, has an extension at the rear which makes clear the value of additional width at that point. It must be possible to get light and ventilation, however, to make such areas useful, and it is the architect's function to plan for this. To emphasize the value of width of lot, let me briefly draw attention to another type of plan shown in

Commercial Trust Co., New Britain, Conn.

Fig. 1. Bank on a Steep, Sloping Site

Fig. 2 (New Britain). Both these plans provide an area at the side, which gives space for a low work room, or machine room at the main banking floor level, and allows both light and ventilation for the main banking room. This is interesting and convenient bank construction, but it requires a lot at least 50 feet wide. This is a minimum and a mean minimum; from 55 to 60 feet it should be. Every foot added to the width of this type of plan is doubly important, since it may be used to increase either the public space or the working area.

Another interesting possibility of a wide lot is that of future expansion. In Fig. 8, showing the minimum width of 40 feet, the only way the screened area can be increased is by extending it back, sometimes an awkward alternative. If the lot were 18 feet wider (58 feet), the screen could be extended as shown in Fig. 10. This is called a "single expansion of the screen." If the lot were 35 feet wider (75 feet), a double expansion could be made, as in the bank at Trenton (Fig. 11). This rearrangement is very easily accomplished if the screen is built for it at the start. The difficulty of future expansion is never in constructing a screen so that it may be easily changed; it is always in the lack of floor area in which to expand it. All the foregoing has been written with the plan shown in Fig. 8 as a basis; that is, a central public space with the screen running down each side;—the "horseshoe" or "U" plan, so called. In lots narrower than 40 feet, particularly where fewer wickets will be required, the single screen is the only possible solution. This arrangement is particularly adapted to the smaller bank, and when carried out in connection with the machine room as shown in the bank at Homestead (Fig. 4), it is eminently satisfactory.

So much for confines; now for contours. The level site is usual and, as a general thing, it makes comfortable designing for the architect and simplifies this problem for the banker and his clients; but sometimes there is a stiff difference in levels which has to be reckoned with. My memories of the great Keystone state, also a great bank building state, are very vivid as to levels. Here the flat site is so rare that I think it is almost safe to say that one does not exist. When the lot, rising sharply toward the back, pushes the building into a hill, it creates perhaps, the most awkward condition possible. But being an optimist, I can see good even in this, for the gradual elevation of the sidewalk permits the man in the street to get a better view of the bank's interior, which all bankers want. The rise of the sidewalk against the outside wall, therefore, provides a practical advertising advantage, but the difficulty is to take full advantage of it without sacrificing the architecture. Many designers frankly give the problem up and declare it to be impossible. But, personally, I have always been unwilling to admit defeat, for I think the architect should, and can, meet every practical requirement and still create a fine architectural effect. Fig 1 shows a solution of such a problem, which I believe to be successful, and, as I recall it, there was a difference between front and rear levels of some 10 or 12 feet. Where the lot falls away at the back, the architectural problem is much simpler. In fact to such a site there are distinct advantages, since a basement entirely or even half above ground secures better light and ventilation to the several departments which are frequently better below than on the main floor. A drop in the rear of the lot once made it possible to gain easy access to the basement of a large bank and office building. A garage for the storage of 100 cars was put there, and this convenience did more than any other one thing to rent quickly, in a city already overbuilt in office space, the hundred odd offices above. The garage paid for itself many times over.

But as I have already observed, architects are not often consulted in the selection of sites, though the importance of the site is paramount. I may say, that seldom does an important real estate transaction go through in one of the great cities until the prospective owner knows exactly what kind of a building he can put upon the property he proposes to buy;—

Commercial Trust Co., New Britain, Conn.

Fig. 3. First National Bank & Trust Co., Monessen, Pa.

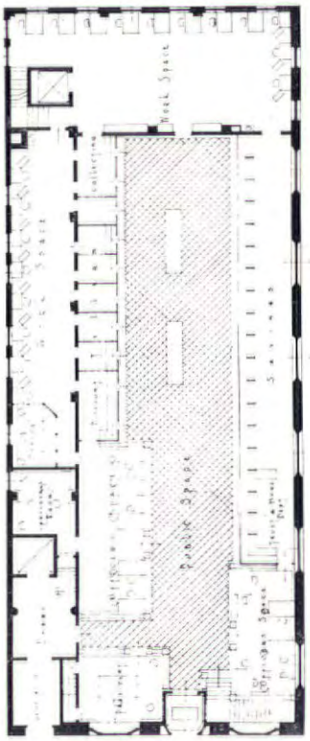


Fig. 2. Commercial Trust Co., New Britain, Conn.

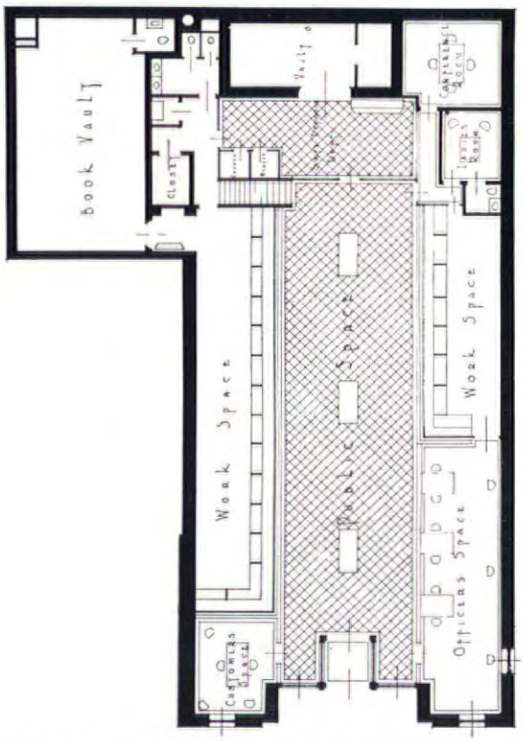
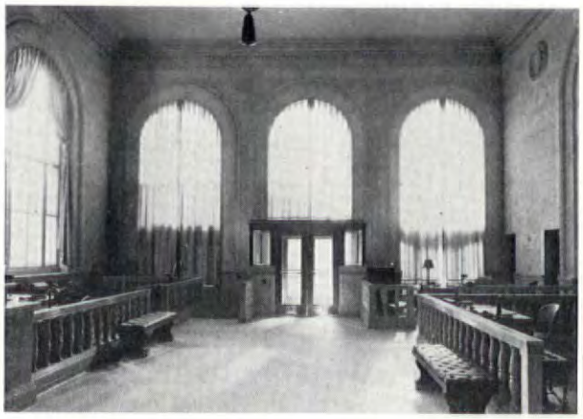


Fig. 3A. Plan, First National Bank & Trust Co., Monessen, Pa.



Interior Facing Entrance

Banking Room

Commercial Trust Co., New Britain, Conn.

and he wants this information *before* his purchase and not *after* it. If two sites are available and under consideration, then is the time to select one's architect and try out the advantages or disadvantages of each by the comparison of careful planning; in this way only will it be possible to determine definitely their relative values. It sometimes happens that the main consideration in a choice between two properties has to do with the cost involved, rather than with their respective suitability as building sites. Here is the story of a banker whom I found in just such a dilemma. Several years ago I called on him with respect to a new building. I found him huddled up in his old quarters, in great confusion, and with everybody on top of everybody else. He had taken over an old store as an annex, and a screen knocked together out of sheathing and window glass housed his trust and savings departments. He wanted to build, but of two sites available he could not tell which he preferred or could better afford. Though I wanted very much to do so, I did not tell him the story of the celebrated jackass that died of starvation between two bundles of hay because he did not know which one to eat. Nor did I undertake to tell him which was the better site, because he intimated that that was a matter no one but himself could decide. So I departed, leaving him to formulate his own conclusion. Not so long ago, but two years after my first visit, I was passing through his town (in western Pennsylvania) and stopped off to see him. Same old place, same old confusion, same old system of everybody on top of everybody else. But he remembered my previous call pleasantly, greeted me cheerily, and when I wanted to know how the new bank building was getting on, he said it wasn't getting on at all. He still had to decide where he was going to build; whether he would stay on his present corner or move across the street. Again, I wanted to tell him the story of the jackass, and came to the very verge of it, but refrained. We were soon out

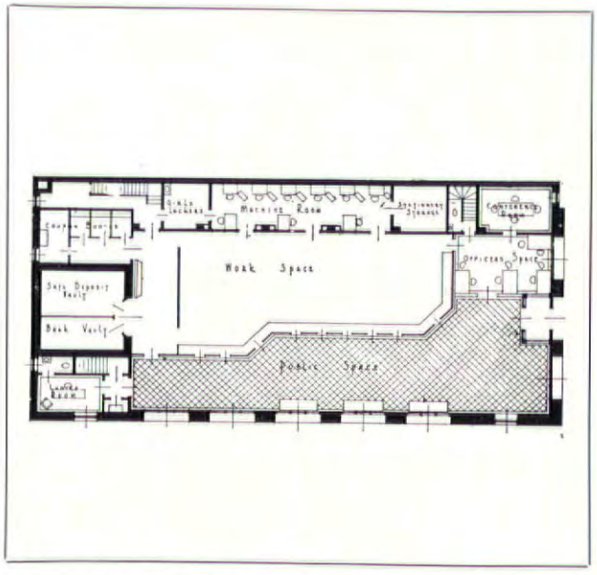


Fig. 4. Plan, First National Bank, Homestead, Pa.

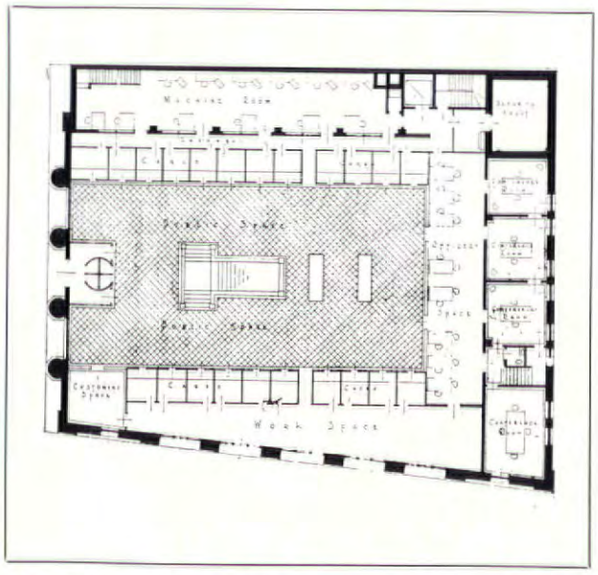
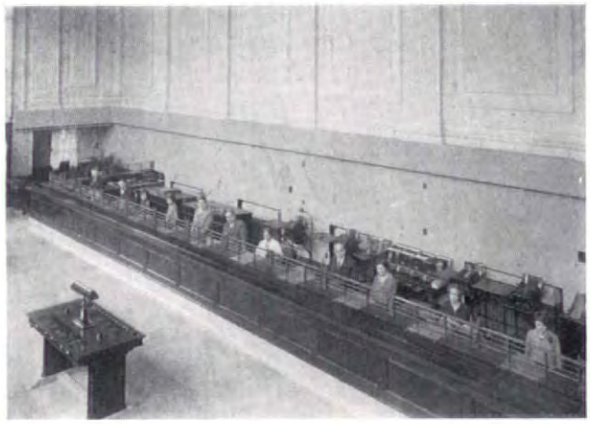


Fig. 5. Plan, Monongahela Trust Co., Homestead, Pa.

Dime Savings Bank, Akron, O.



First National Bank, Monessen, Pa.

upon the street, however, going over the two properties. There was no doubt as to which was the better, nor was there any doubt as to which would cost the more. So I said to him, "The crux of this whole matter is, how much more you are willing to pay for the best place to have a bank." I thereupon ventured the opinion that $50,000 would not be too great a sum. "Is not a bank on this corner worth $3,000 a year to you?" I asked, for by this time we were standing before it. He replied instantly, "It seems to me $3,000 a year is very little to pay to have a big billboard on the best corner in town. A bank is only a billboard, isn't it?" "That's just what it is," I replied. "A bank building is advertising,—the best kind of advertising. And speaking of advertising," I said, "how much do you spend?" "$12,000 a year." "How?" "Billboards and newspapers." "Well," said I, "here's another point of view. If you wanted to concentrate half your present advertising budget on the 'best corner in town,' you could pay $100,000 more for that corner, and not have your advertising cost more than it does now, and would not advertising on the best corner in town, as you propose to do it by a new building, be worth a good half of all the advertising you are now doing?" Bankers being conservative, he did not commit himself. So I went on. "I know by spending $100,000 more, you are mortgaged for $6,000 interest a year forever. But! You have already been on this corner for 20 years, and you are going to be here for 20 years more. Please think how much smaller a similar $6,000 expended 20 years ago would look to you now than it did then. During 20 years this same $6,000 we are now discussing will dwindle with each passing year. I can promise you that when you see a real bank building on that corner and find yourself doing business in it, you will feel this $6,000 to be the best advertising you have ever done." Bankers being conservative, we did not then decide the matter. But after I had drawn a

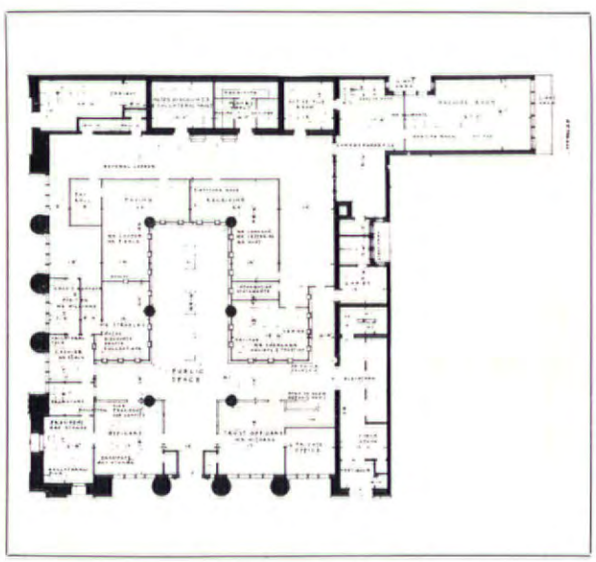


Fig. 6. Plan "A"; 27 Wickets

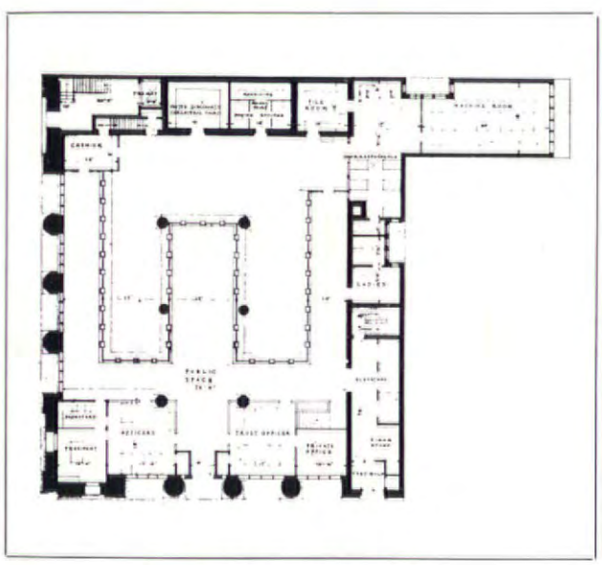


Fig. 7. Plan "B"; 42 Wickets

Plans of an Actual Project, Plan "A," to Be Built at Present, and Plan "B," Providing 15 Wickets for Future Expansion

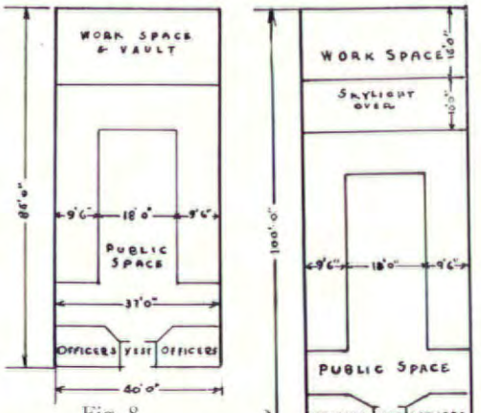


Fig. 8 Fig. 9

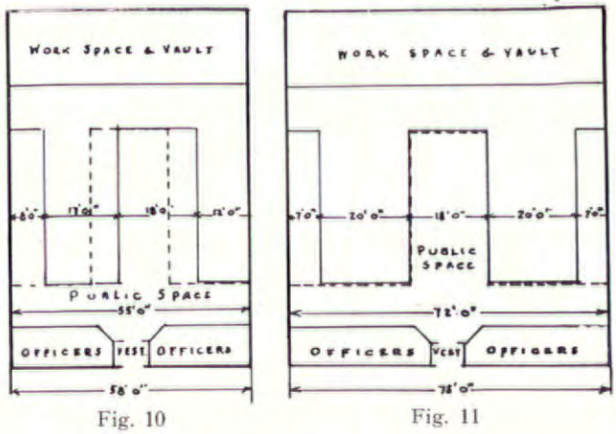


Fig. 10 Fig. 11

Plans Showing Minimum Sizes of Banks on Interior Lots Solid Lines Show Future Expansion of Screens

further picture of what might be built "on the best corner in town," we went to look once more at the other corner, and we found it looking like nothing at all. But we had made progress toward a real decision, my banker friend and I. And I know exactly how the matter is coming out and said so; but he, being a banker, and more conservative, did not commit himself. In the meantime I am wondering just how and when and where I am going to tell him that story about the jackass!

And right here I want to say how very important a good location for a bank is. I am sure every banker realizes that quite as much as I do, but every once in a while I see a bank in an out of the way place, struggling along on a poorly situated corner, and my heart goes out to those who are working so conscientiously under a needless handicap,—having no happy place in the sun. So I am stressing how vital is that place, and how necessary it is for the banker to screw his courage up to the sticking point and pay the price to get it. A successful banker exclaimed to me once: "What has a bank to sell except service!" A convenient location for its clientele is just as much "service" as any other accommodation, which the bank is glad to provide. The bank long ago found out the value of the golden rule as a means of securing business; that the best location for its customers is the best location for itself. In fact, with respect to location, I have never heard higher optimism expressed or a keener appreciation of what a good site will do in the way of increasing business than that uttered by my recent friend with his breezy phrase: "A big billboard on the best corner in town."

Selecting the type of plan best suited for individual requirements is always interesting, and it becomes more and more so to those who have studied and continue to study the problem of bank design. Over a long period of years I have watched with keen interest the banker's approach and criticism of the various forms of bank plan the architect has devised for him. For, after all, it is to the opinions of those who use what he has planned that the architect must look for a final judgment.

Bankers are now entirely conversant with the "island" plan and the "horseshoe" or "U" plan—(both illustrated on page 838). The latter plan has stood the test of time and stood it well;—the screen on each side, and the great vault door in the center, where everyone can see it. This arrangement has the advantage of symmetry, certainly. But the vault is found very much in the way when it comes time to enlarge it, and its location here interrupts the communication between departments behind the screen. But the U-plan has many advantages. It focuses the attention of the bank's personnel upon the public when it may better direct it and serve it. In the U-plan there is not only a certain sense of safety but a practical advantage in security, for anyone attempting a holdup would have to start that precarious performance in a position which would permit the bank's force to take him upon both flanks at once. I have no doubt that this fact has deterred many a holdup man from practicing his trade in banks with the U-plan. With these practical advantages to its credit, the U-plan has also a fair edge over every other variety of plan in its sightliness. It obstructs the view less;—in fact it obstructs it not at all. Patrons, on entering, see at once the entire length of the bank's interior.

I remember once talking with members of a building committee who were plying me with questions at

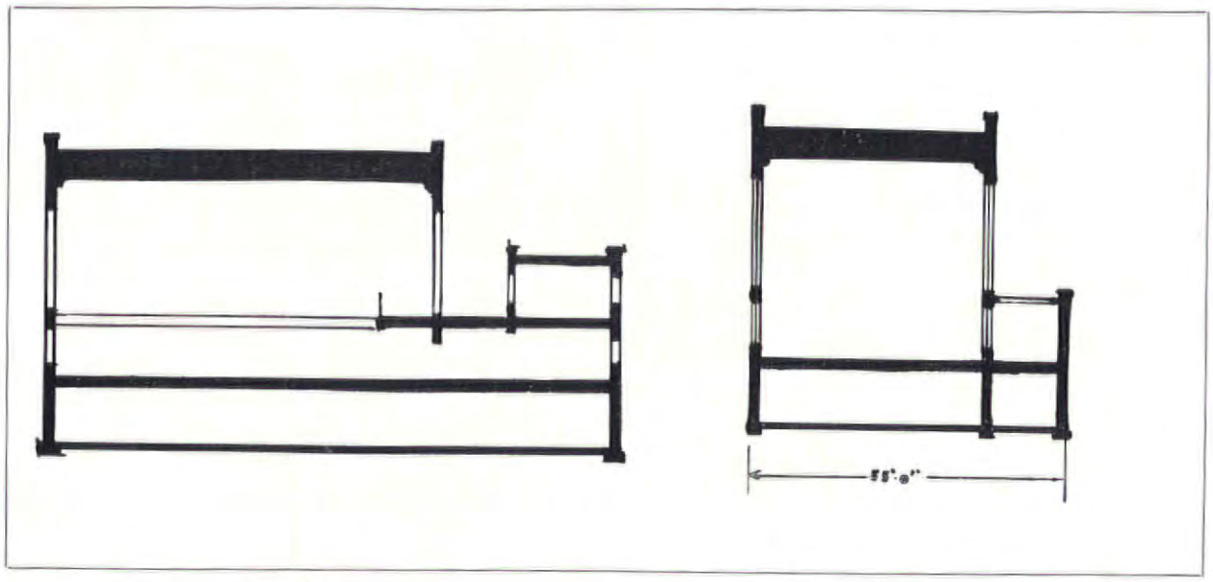


Fig. 9A
Longitudinal Section Through Plan Shown in Fig. 9 with Light Court at Rear

Fig. 2A
Cross Section Showing Light Court at Side Next to Adjoining Property. For Plan See Fig. 2

a great rate. I was negotiating for the work, and they were giving me every kind of a test but a blood test. There came a lull in the examination, which had been severe, and which had left me dazed and breathless. Quite unexpectedly, the chairman came suddenly to life and, gathering himself up, he looked me squarely in the eye and said, with an "I've-got-you-now" tone in his voice: "Mr. Hopkins! How wide should a public space be?" "18 feet is a very decent minimum; 20 feet is comfortable; 22 feet is excellent; and 24 feet perfect," I replied. And I said it with such promptness and decision that the utterance surprised both of us. It was a good enough answer, and he never forgot it,—for it came up to pester me at many subsequent meetings. But I stuck to my rule, which resulted finally in the purchase of the next lot, when we were able to have a public space of 26 feet in width. The public space shown in the fine room of the Monongahela Trust Co., Homestead, Pa. (Fig. 5) is 40 feet in width. There is nothing like a broad public area, especially for a large bank.

The width occupied by the counter and the cages all depends upon circumstances, principally the circumstance of the width of the lot and how much the banker wants to bank. I have given 9 feet, 6 inches as a minimum. This allows 2 feet, 6 inches for the counter, 4 feet for the depth of the cage, and 3 feet for the passage behind it. If rear counters are desired, then 2 feet must be added to the depth of the cage, making it 11 feet, 6 inches from the front of the counter to the wall. In Fig. 2, the passageway behind the tellers' cages has been omitted. The cages enter directly into the work room, a system of planning which adds 3 feet of usable public space the entire length of the screen;—no inconsiderable amount, as every banker and architect well know.

But I will let the details of planning go until a later chapter, and we will leave the U-plan at this point and turn to another variety,—the "island" plan. The island plan is certainly convenient for the bank, —there is no question about that,—but it is inconvenient for the public. Customers are obliged to wander around a circumference looking for various holes in the screen through which they may do business; and incidentally, we are told that when the human mind has lost the sense of direction it causes the body to travel in circles. Why start the body on a circuit, which if persisted in may very soon affect the mind? The island plan was devised during that lamented period, now long since past, in which the "public-be-damned" spirit crept a little way into even the staid, conciliatory soul of the banker, and made him think more of his own convenience than of that of his clientele. That type of plan seems now to have gone with the spirit of its day, and the "half-island" plan (Fig. 4) has taken its place. For the smaller institution, especially, and in many cases the larger bank as well, this type has a great advantage. There is no interruption in the communication between departments on the bank's side, and there is no difficulty either in the convenience or in the control of the public on the public's side. With qualifications, it has none of the disadvantages of either the U-plan or the island plan, and it possesses the advantages of both.

There is still another type,—or arrangement,—that one sometimes finds in the larger institutions, and that is an island space for the officers, the screen being placed around them on all sides. I have always felt that this herding of the officers into a central bull pen was undignified, and is certainly lacking not only in actual privacy, but in every seeming indication of it. And this brings up an im-

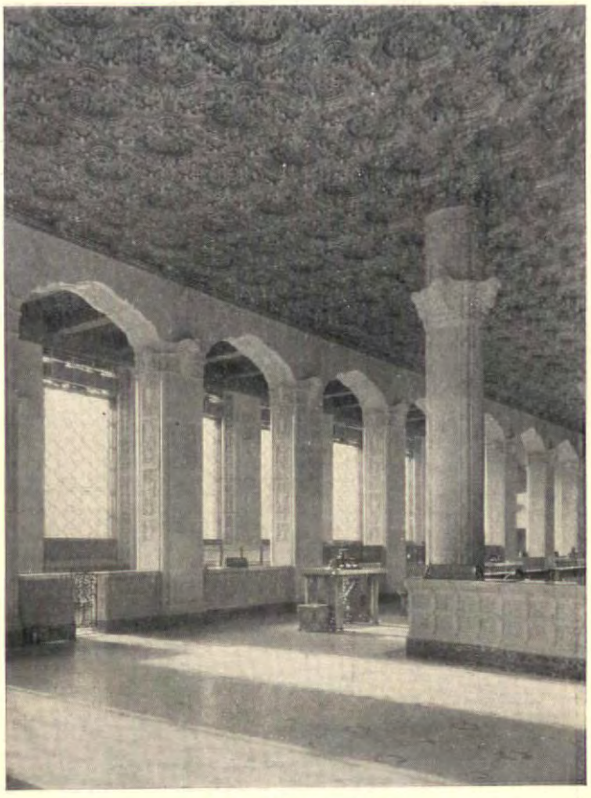
portant and a frequently debated detail,—where should the officers be located? It is interesting to note the change in attitude of those estimable gentlemen as to just where is the most suitable and convenient place for having their contacts with the public. In the old days, the bank president received his callers in seclusion at a remote corner in his institution. Latterly, the thought has been to give him and the other officers a position of the utmost prominence, actually as near the front door as is possible. I have even heard the president of a near-billion-dollar institution say that he could get through more work in a day out in the open than he ever could in his old private office. And he gave several very convincing reasons just why this was so. This opinion has been generally held throughout the last decade. But putting the officers at the front entrance, while "humanizing the bank," as we used to say, makes the officers sometimes entirely too accessible. It is true that here they may greet the old customer and welcome the new, but these hospitable and agreeable civilities, and others incident thereto, frequently take more time and cause more interruption to actual business than they are worth.

Let us commence by considering the convenience of the greatest number of the bank's clients. Do more consult the officers, or do more deal directly with the tellers? Certainly the latter condition obtains in every instance. Then put the screen to the very front, so that the bulk of the traffic may come in, transact its business as speedily as may be, and go out. Keep the in-and-out customers as near the entrance as possible. This is sound logic and good banking. The plan shown in Fig. 5 was designed upon this theory. With the front taken up by routine business, the best place left for the officers is at the end of the public space, certainly a convenient and dignified position. Well lighted private offices adjoin. And one great advantage of putting the officers at the back is the ease and convenience with which private offices may be provided for them, though only where there is natural light at this point. The private office is always difficult to manage if placed forward. Either a front window has to be taken for it, or else it must be incorporated in the screen. This can be done conveniently enough with the present high screen, but if I can foretell the future in bank design with any degree of accuracy, the high screen will eventually be discarded in favor of the low counter. Then the already difficult task of providing suitable private offices at the front of the banking room will be made more difficult still.

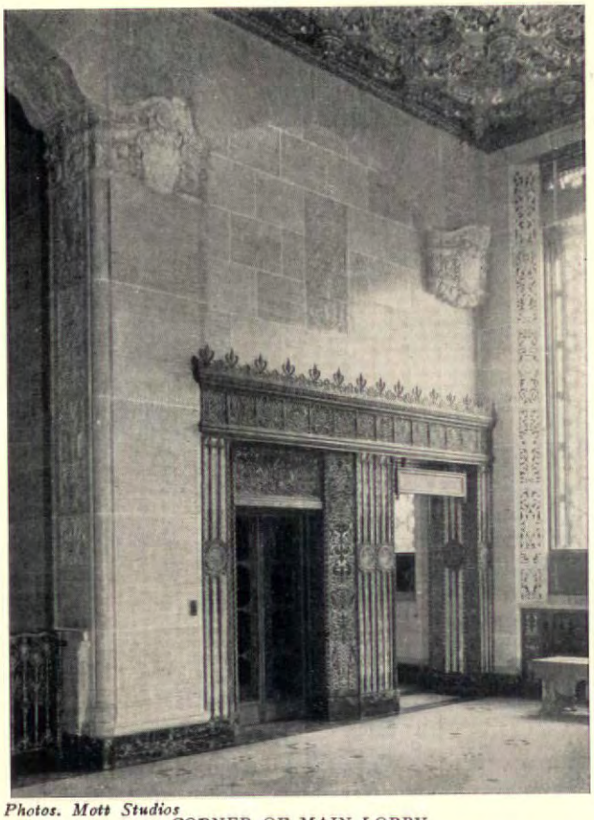
A type of structure which gives naturally a place for private offices at the front is that shown in Fig. 2. I have already referred to this elsewhere, but I do so again because it is a type which I have developed, and every parent is entitled to be a little foolish about his favorite child. A bank building constructed upon this plan has distinct advantages. It gives light and ventilation at a usually dark, unventilated side; it provides an enclosed machine room at the most convenient point, directly behind the tellers; it leaves a natural place for a private office at the front, and it does all this without losing a foot of the lot's area. Then it does something else. It provides an area outside of the main banking room which may be divided into low mezzanines, very suitable for additional private offices or consultation rooms. Or, if these are not wanted, the space may be used for storing inactive files or for any of the purposes which the basement is usually put to. The cellarage is always the least desirable floor area, and one of the first requisites of bank building is the development of mezzanine floors which will take out of it the locker rooms, file rooms, etc. formerly put there. But this system of planning decreases the width of the main banking room, and I occasionally have someone overrule me on this account. But it is unwise judgment. Narrow rooms are always dignified, and there is no reason to object to such proportions on æsthetic grounds. Besides, there is less cubic content to heat and to pay for; less wall to construct, to decorate and to clean; and these are all tangible economies.

And now with several varieties of plans set forth, which should be chosen? That choice is not always left to the architect. The banker generally has a pretty clear idea of the kind of bank he wants to do business in. The old adage which declares that what is one man's meat is another man's poison is applicable to many things besides his food! It is even applicable to bank plans. I was once greeted with the positive assertion, by a highly respected and irascible banking brother, that he could plan a better bank than any architect, and he did,—and I built it;—which is another story, and a good one. But when I have my way, I suggest for the smaller institution, a plan on the lines of Fig. 4,—the half-island plan. It provides the maximum convenience for the bank and everything necessary for the public. It does not lend itself to expansion, to be sure, and so it must be conceived at the start on an adequate scale. But for every other requirement it is excellent, and for the smaller bank I doubt whether it is possible to develop the structure further except in detail. For the large, growing and important institution, Fig. 2 shows an excellent type. It provides every present convenience and every possibility of future expansion within a given lot area. The value of the form of its structure I have already noted. Its suitability for the busy bank I shall now briefly recapitulate. The double screen gives the maximum opportunity of contact with the public,—the savings bank on one side, with the commercial bank, adjoining the machine room, on the other. With two mezzanines at the rear there is an excellent floor area provided for future expansion;—floor area that may be utilized either for additional officers' space or for the clerical force. But this plan should be developed upon a corner lot at least 55 feet wide and 115 feet deep. With this lot area, here is the perfect plan for the active, constructive, expanding institution.

GENERAL VIEW



MAIN BANKING ROOM



Photos. Mott Studios

CORNER OF MAIN LOBBY

Plans on Back

PRESIDENT'S OFFICE

THE PACIFIC NATIONAL BANK, LOS ANGELES

MORGAN, WALLS & CLEMENTS, ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction: Skeleton steel and concrete slab construction; hollow tile partitions.

Exterior Materials: Brick and terra cotta, with granite base.

Interior Materials: Marble floors; imitation travertine walls.

Windows: Double; plate glass.

Counter Screens: Cast travertine.

Vault and Safe Deposit Provision: Reinforced concrete vaults.

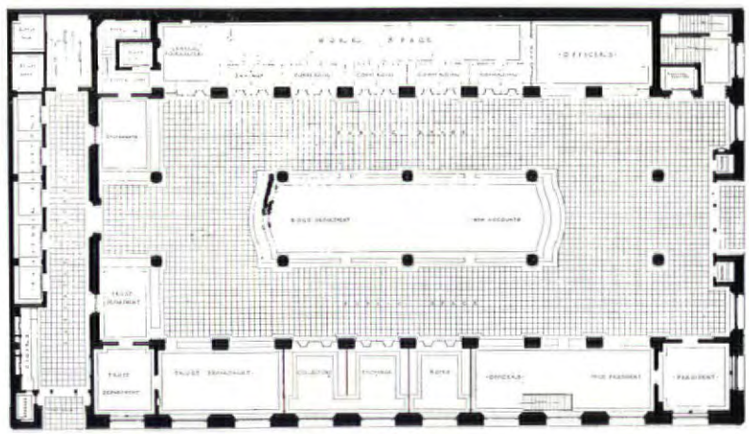
Type of Lighting: Indirect.

Heating and Ventilating: Steam heat and washed air ventilation.

Date of Contract: April, 1925.

Total Cost of Building: $1,445,000.

Cubic Foot Cost: 58 cents.



FIRST FLOOR

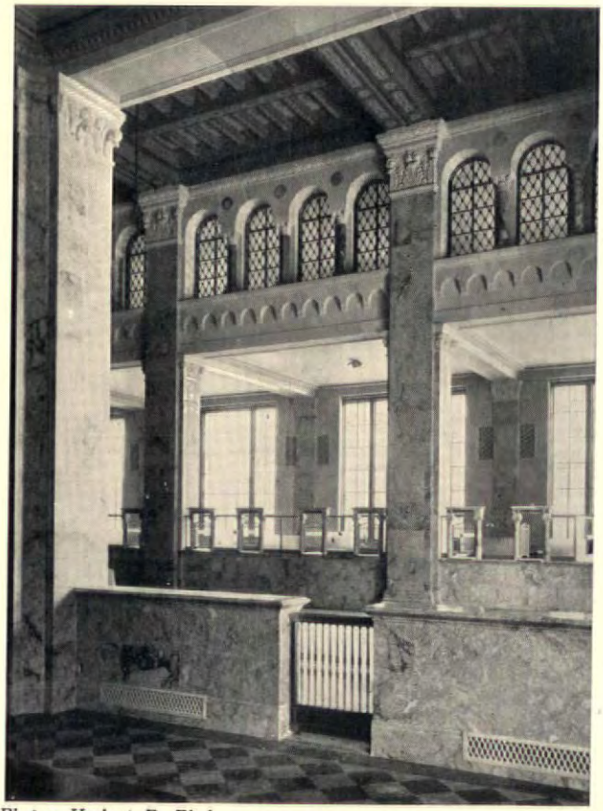
BASEMENT

PLANS, THE PACIFIC NATIONAL BANK, LOS ANGELES

MORGAN, WALLS & CLEMENTS, ARCHITECTS

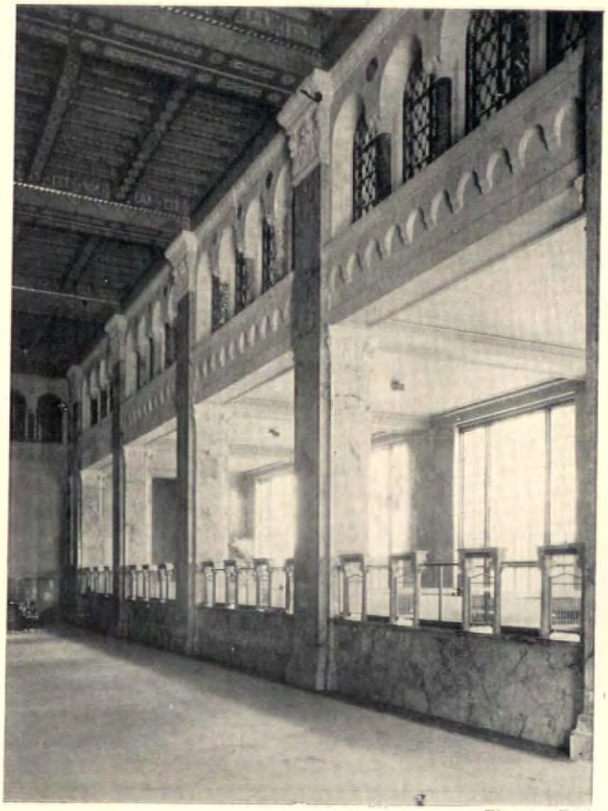
ELEVATOR LOBBY

GENERAL VIEW



Photos. Herbert R. Fitch

BANKING ROOM



PUBLIC SPACE

Plan on Back

SAN DIEGO TRUST & SAVINGS BANK

WILLIAM TEMPLETON JOHNSON, ARCHITECT

COST AND CONSTRUCTION DATA

Type of Construction: Steel frame.

Exterior Materials: First two stories sandstone; remainder, terra cotta.

Interior Materials. Marble, bronze, cast stone and iron.

Windows: Plate glass with metal frames and sash.

Counter Screens: Marble, with bronze and plate glass.

Vault and Safe Deposit Provision: Security and storage vaults with up-to-date standard equipment.

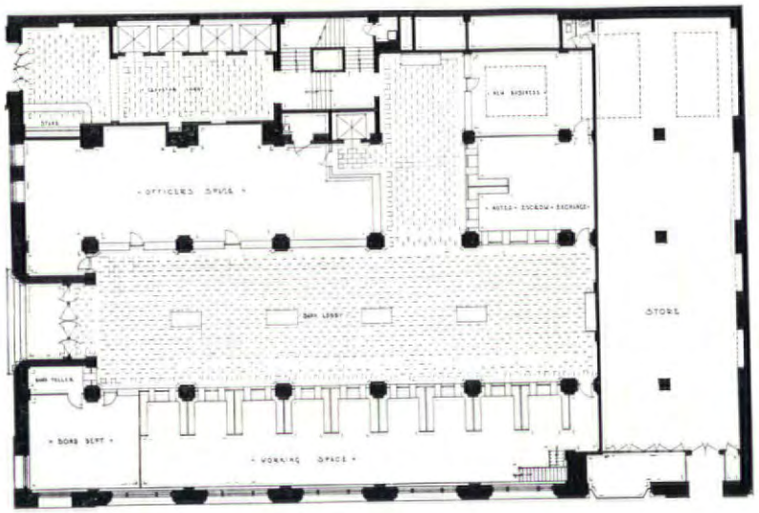
Type of Lighting: Especially designed.

Heating and Ventilating: Direct steam heat, with a complete system of ventilation.

Date of Contract: March, 1927.

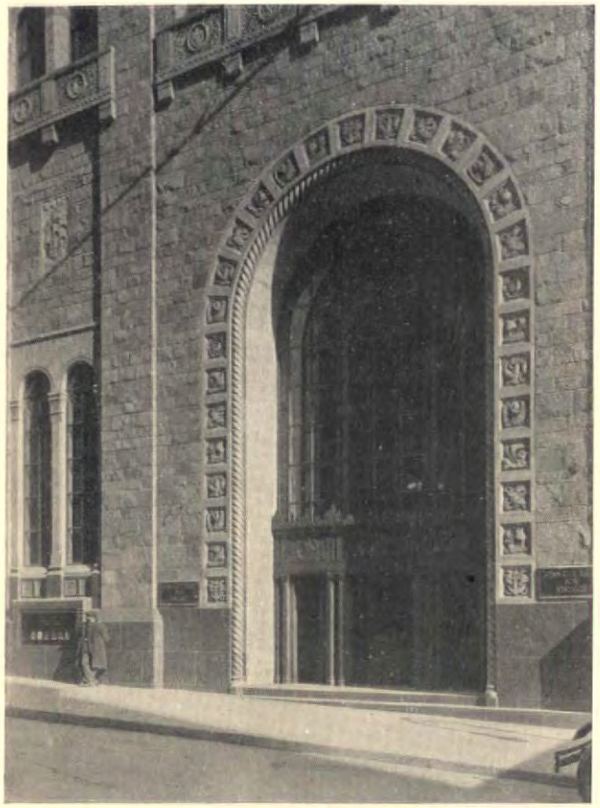
Total Building Cost: $1,400,000, exclusive of banking equipment.

Cubic Foot Cost: 59.4 cents.



PLAN, SAN DIEGO TRUST & SAVINGS BANK

WILLIAM TEMPLETON JOHNSON, ARCHITECT



MAIN ENTRANCE

PERSPECTIVE

PUBLIC SPACE AND SCREEN

PART OF BANKING ROOM

Plan on Back

SEAMEN'S BANK FOR SAVINGS, NEW YORK

BENJAMIN WISTAR MORRIS, ARCHITECT

COST AND CONSTRUCTION DATA

Type of Construction: Steel; short-span cinder concrete arches.

Interior Materials: Stone, marble, wrought iron; bronze; plaster and wood.

Exterior Materials: Granite; cast stone; marble and brick.

Windows: Steel.

Counter Screen: Marble and wrought iron.

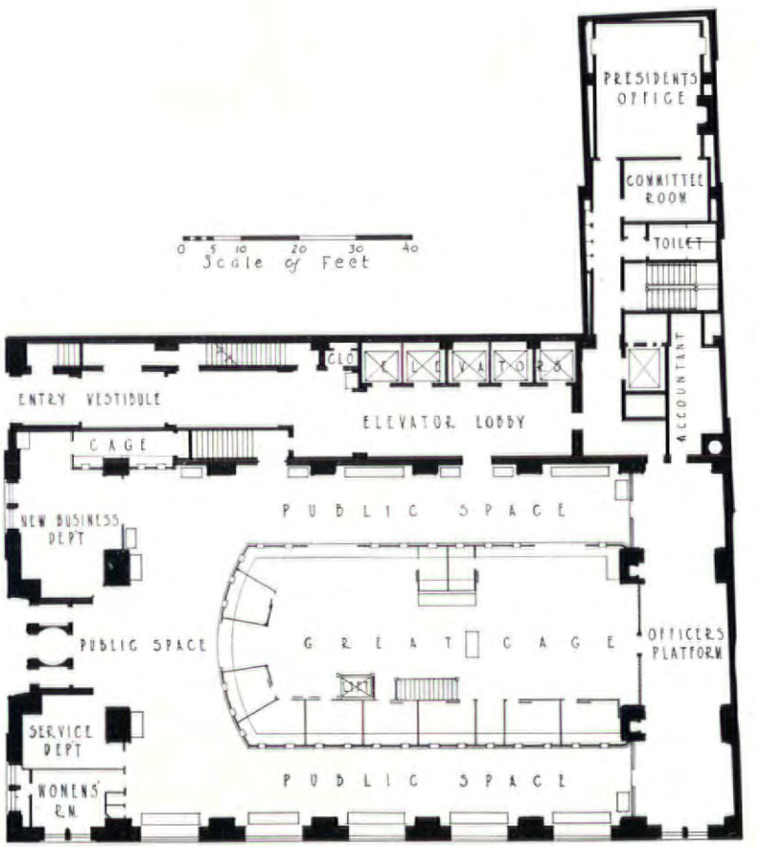
Vault and Safe Deposit Provision: Security and safe deposit vaults.

Type of Lighting: Direct and semi-direct.

Heating and Ventilating: Steam heat; exhaust ventilation.

Date of Contract: December 21, 1925.

Cubic Foot Cost: 89.5 cents, based on cost including vaults, but exclusive of tenant alterations and architect's and engineer's fees.



PLAN, SEAMEN'S BANK FOR SAVINGS, NEW YORK
BENJAMIN WISTAR MORRIS, ARCHITECT

GENERAL VIEW

MAIN FACADE

Photos. Thomas Ellison

Plan on Back

BANKING ROOM

SECOND NATIONAL BANK, SAGINAW, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

CONSTRUCTION DATA

Type of Construction: Concrete foundations; steel frame; concrete fireproofing and floor slabs; brick curtain walls.

Exterior Materials: Granite base; lower stories limestone; upper stories face brick; terra cotta trimming.

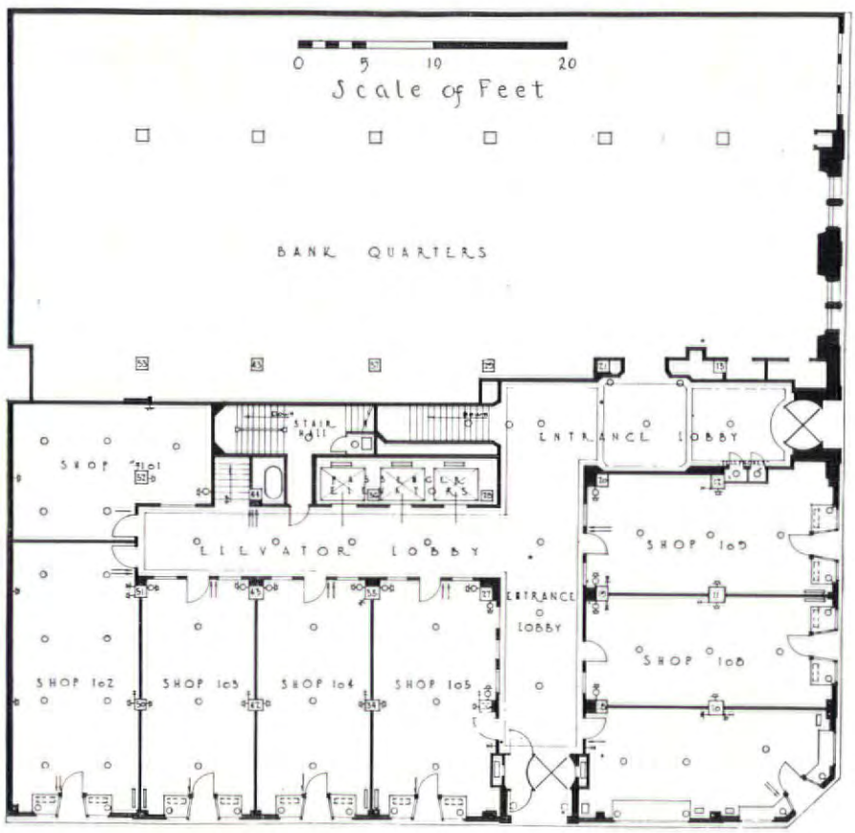
Interior Materials: Marble floors and wainscots.

Windows: Ornamental cast iron in street fronts.

Counter Screens: Marble, wrought iron and glass.

Vault and Safe Deposit Provision: Money, safe deposit and book vaults.

Heating and Ventilating: Direct radiation steam heat; reversible system of ventilation.



PLAN, SECOND NATIONAL BANK, SAGINAW, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

ENTRANCE DETAIL

GENERAL VIEW

Photos. Tebbs & Knell, Inc.

GENERAL INTERIOR

Plan on Back

OFFICERS' SPACE

CANAL BANK & TRUST CO., NEW ORLEANS

EMILE WEIL, INC., ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction: Steel frame; hollow tile floor arches.

Exterior Materials: Indiana limestone front; pressed brick and stone trim elsewhere.

Interior Materials: Marble wainscot and floors; mahogany trim.

Windows: Steel frames and sash.

Counter Screens: Marble and bronze.

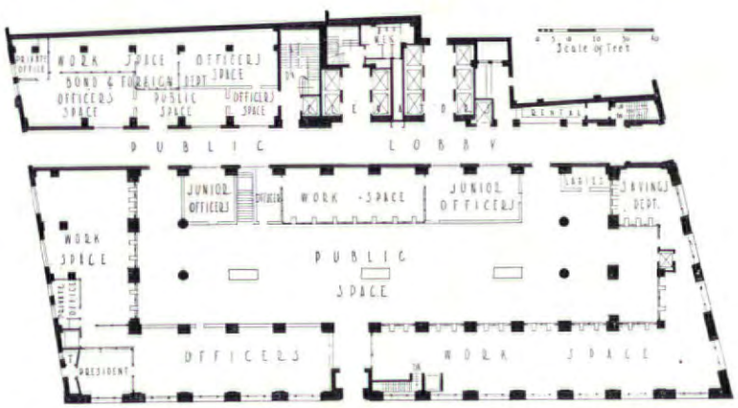
Type of Lighting: Direct.

Heating and Ventilating: Steam heat; forced ventilation.

Date of Contract: March 3, 1926.

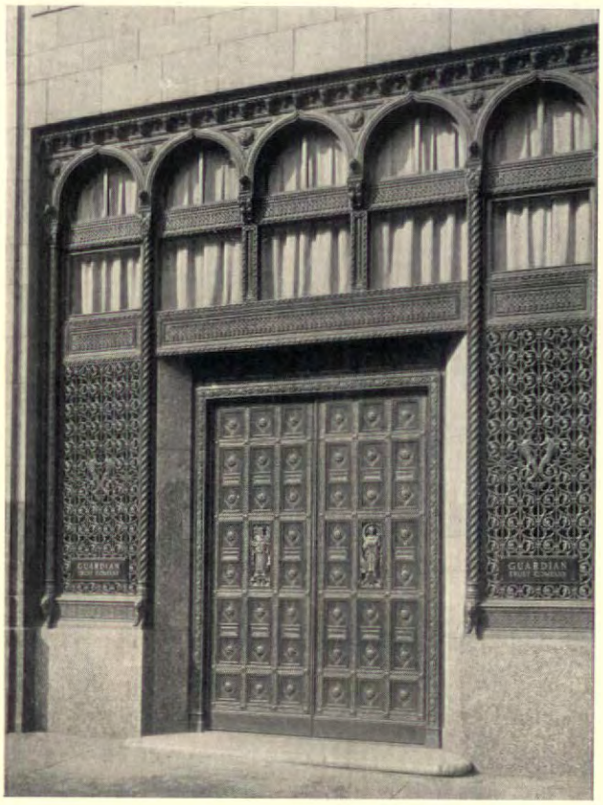
Total Building Cost: Approximately $5,000,000.

Cubic Foot Cost: About 75 cents.



PLAN, CANAL BANK & TRUST CO., NEW ORLEANS
EMILE WEIL, INC., ARCHITECTS

BUHL BUILDING



BANK ENTRANCE

Photos. Thomas Ellison

Plan on Back

BANKING QUARTERS
GUARDIAN TRUST CO., DETROIT
SMITH, HINCHMAN & GRYLLS, ARCHITECTS

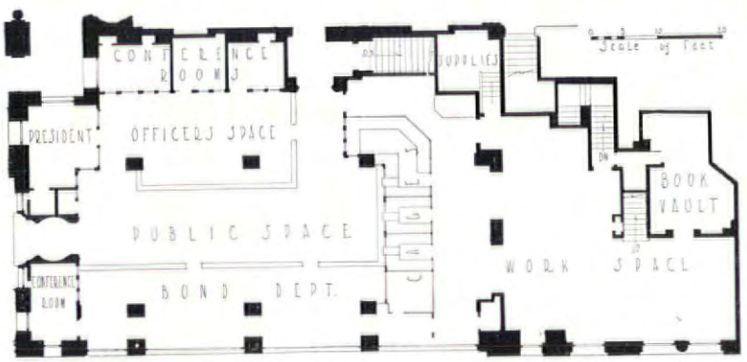
CONSTRUCTION DATA

Interior Materials: Marble floor; wood and marble wainscots; ornamented plaster ceiling.

Windows: Ornamental steel.

Counter Screens: Wood and marble.

Vault and Safe Deposit Provision: Safe deposit, security and archive vaults.



PLAN, GUARDIAN TRUST CO., DETROIT

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

GENERAL VIEW

ELEVATOR LOBBY

Photos. Thomas Ellison

BANKING ROOM

Plan on Back

GRAND RAPIDS TRUST CO.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

CONSTRUCTION DATA

Type of Construction: Concrete foundations; steel frame, concrete fireproofing and floors; brick curtain walls.

Exterior Materials: Granite base; terra cotta facings.

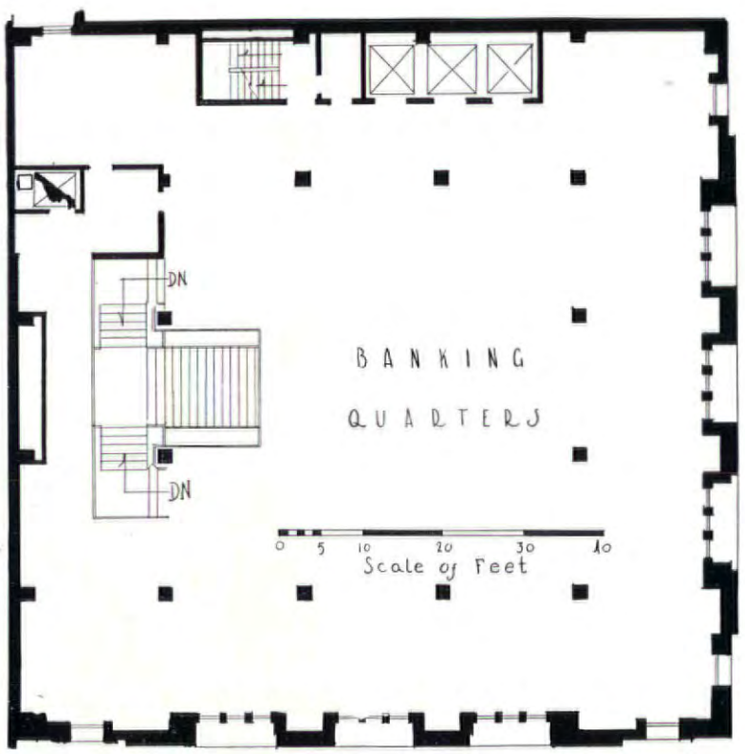
Interior Materials: Marble floor and base; plaster walls and ceiling.

Windows: Cast iron and bronze.

Counter Screens: Marble and bronze.

Vault and Safe Deposit Provision: Security, archive and safe deposit vaults.

Heating: Direct steam.



PLAN, GRAND RAPIDS TRUST CO.
SMITH, HINCHMAN & GRYLLS, ARCHITECTS

GENERAL VIEW

INTERIOR

Photos. George W. Van Anda

BANK ENTRANCE

SIDE ENTRANCE

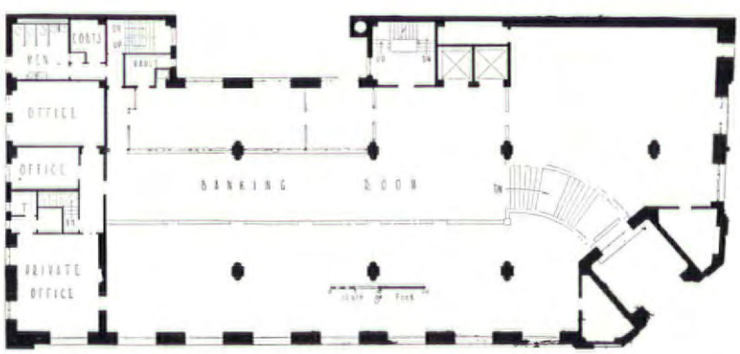
Plan on Back

LAWYERS TITLE & GUARANTY COMPANY, WHITE PLAINS, N. Y.

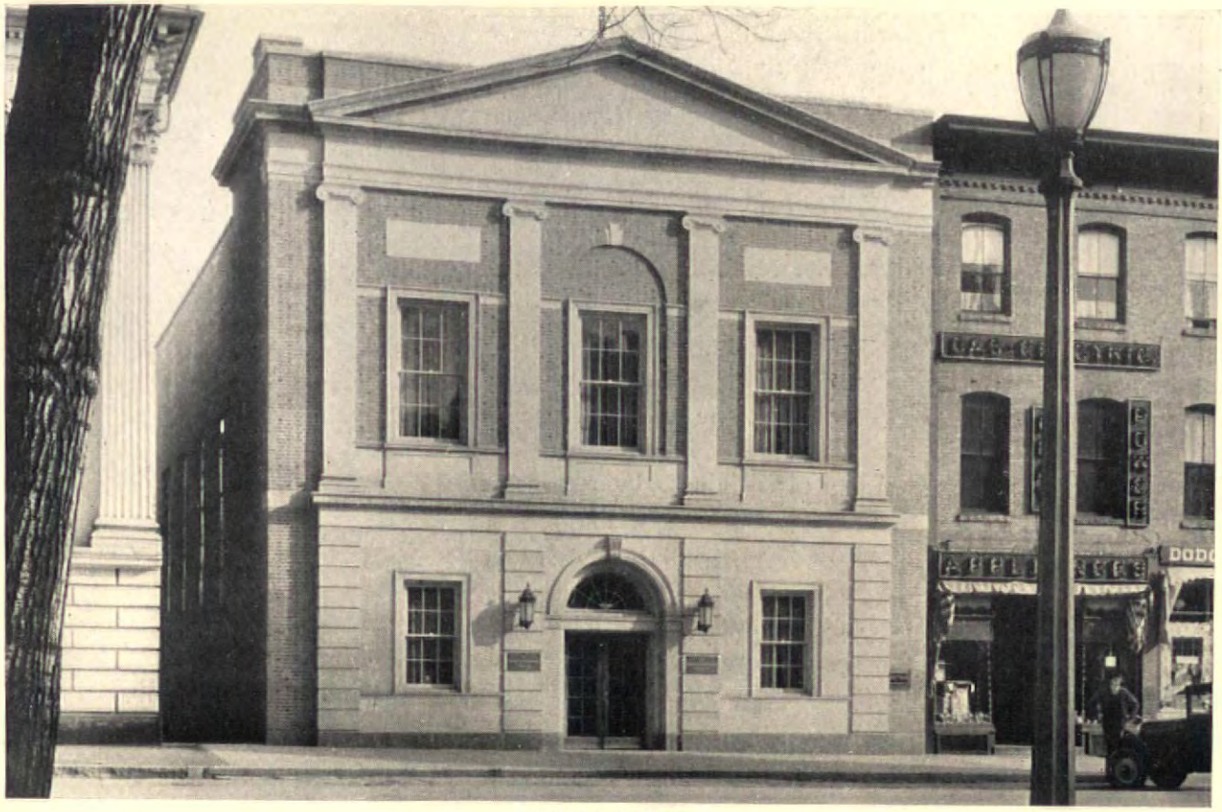
ANDREW J. THOMAS, ARCHITECT

COST AND CONSTRUCTION DATA

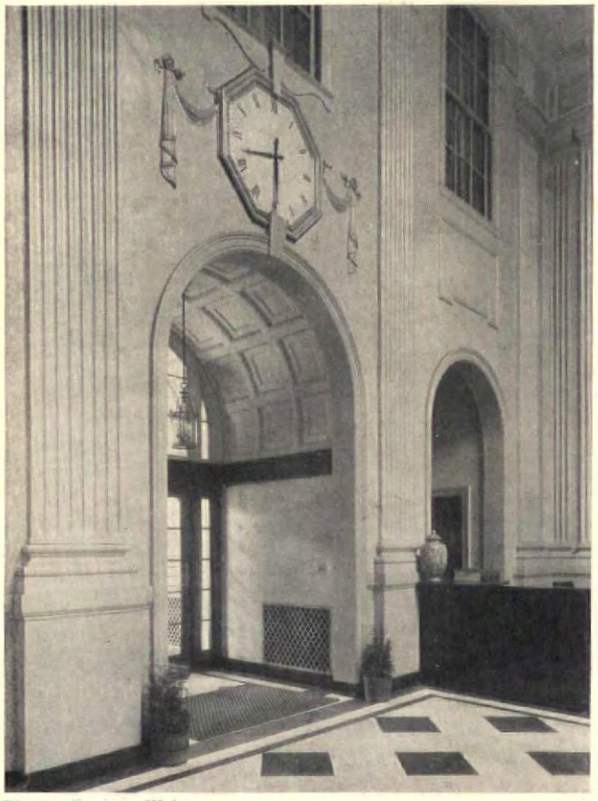
Type of Construction: Fireproof.
Exterior Materials: Cast stone and face brick.
Interior Materials: Wood doors and trim; remainder fireproof.
Windows: Metal frames and sash.
Counter Screens: Marble and wrought iron.
Type of Lighting: Direct.
Heating and Ventilating: Vacuum system.
Year of Contract: 1926.
Total Building Cost: $600,000.



LAWYERS TITLE & GUARANTY TRUST CO., WHITE PLAINS, N. Y.
ANDREW J. THOMAS, ARCHITECT



STREET FACADE



ENTRANCE VESTIBULE

BANKING QUARTERS

Photos. Paul J. Weber *Plan on Back*

KEENE NATIONAL BANK, KEENE, N. H.

HUTCHINS & FRENCH, ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction: Fireproof.

Exterior Materials: Face brick and limestone trim.

Interior Materials: Marble and wood.

Windows: Solid rolled steel sections.

Counter Screens: Marble and painted iron.

Vault and Safe Deposit Provision: Electrically-protected safe deposit, security, book and storage vaults.

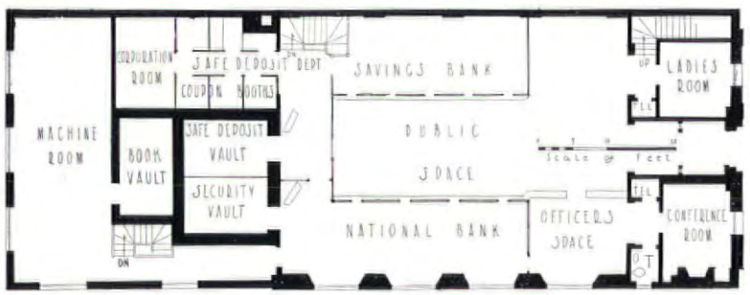
Type of Lighting: Indirect electric.

Heating: Vapor system.

Date of Contract: July 30, 1926.

Total Building Cost: $150,000.

Cubic Foot Cost: 95 cents



PLAN, KEENE NATIONAL BANK, KEENE, N. H.
HUTCHINS & FRENCH, ARCHITECTS

GENERAL VIEW

Plan on Back

BANKING ROOM

HUBBARD WOODS TRUST CO., HUBBARD WOODS, ILL.

WILLIAM SPENCER CROSBY, ARCHITECT

CONSTRUCTION DATA

Type of Construction: Steel and concrete.

Exterior Materials: Stone and brick.

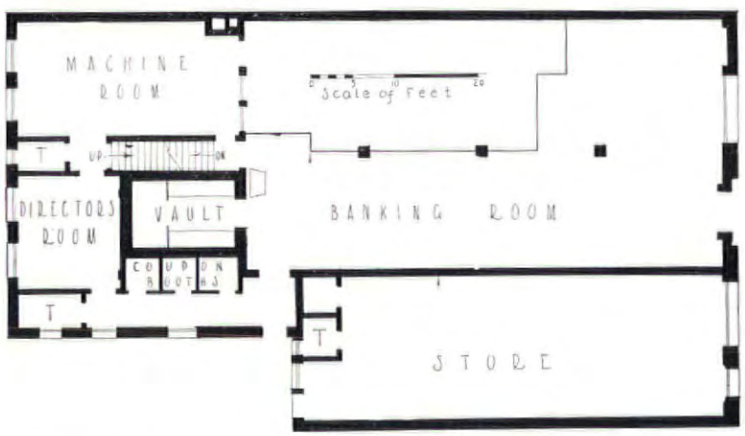
Interior Materials: Wood trim; plaster walls and ceiling; marble floors.

Windows: Wood and metal.

Counter Screens: Marble.

Type of Lighting: Direct electric.

Heating and Ventilating: Hot water heat; exhaust ventilation.



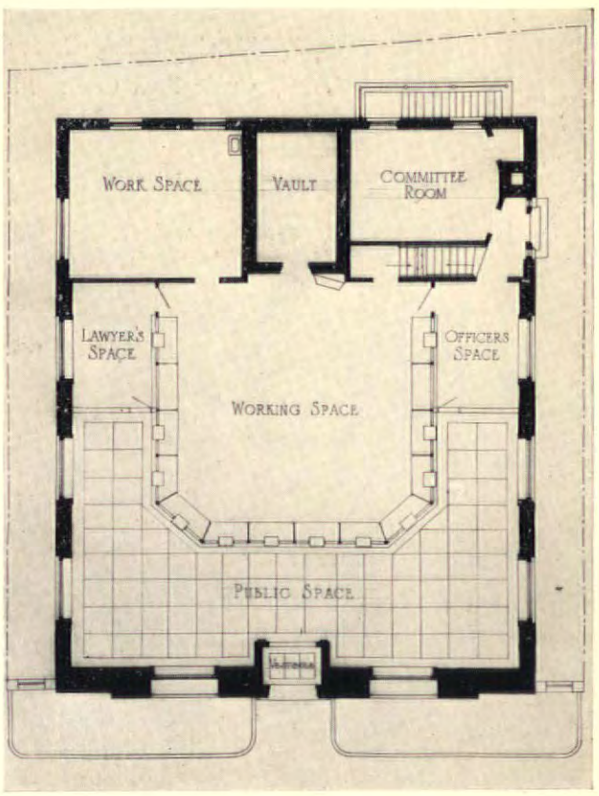
PLAN, HUBBARD WOODS TRUST CO., HUBBARD WOODS, ILL.

WILLIAM SPENCER CROSBY, ARCHITECT

GENERAL VIEW

Photos. Paul J. Weber

ENTRANCE



PLAN

WOBURN CO-OPERATIVE BANK, WOBURN, MASS.

JOSEPH D. LELAND & COMPANY, ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction: Semi-fireproof.

Exterior Materials: Brick and limestone.

Interior Materials: Terrazzo floor; plaster walls and ceilings; wood trim.

Windows: Wood, double-hung.

Counter Screens: Wood, glass and wrought iron.

Vault and Safe Deposit Provision: Security and bank vaults.

Type of Lighting: Direct electric lighting.

Heating and Ventilating: Vapor steam.

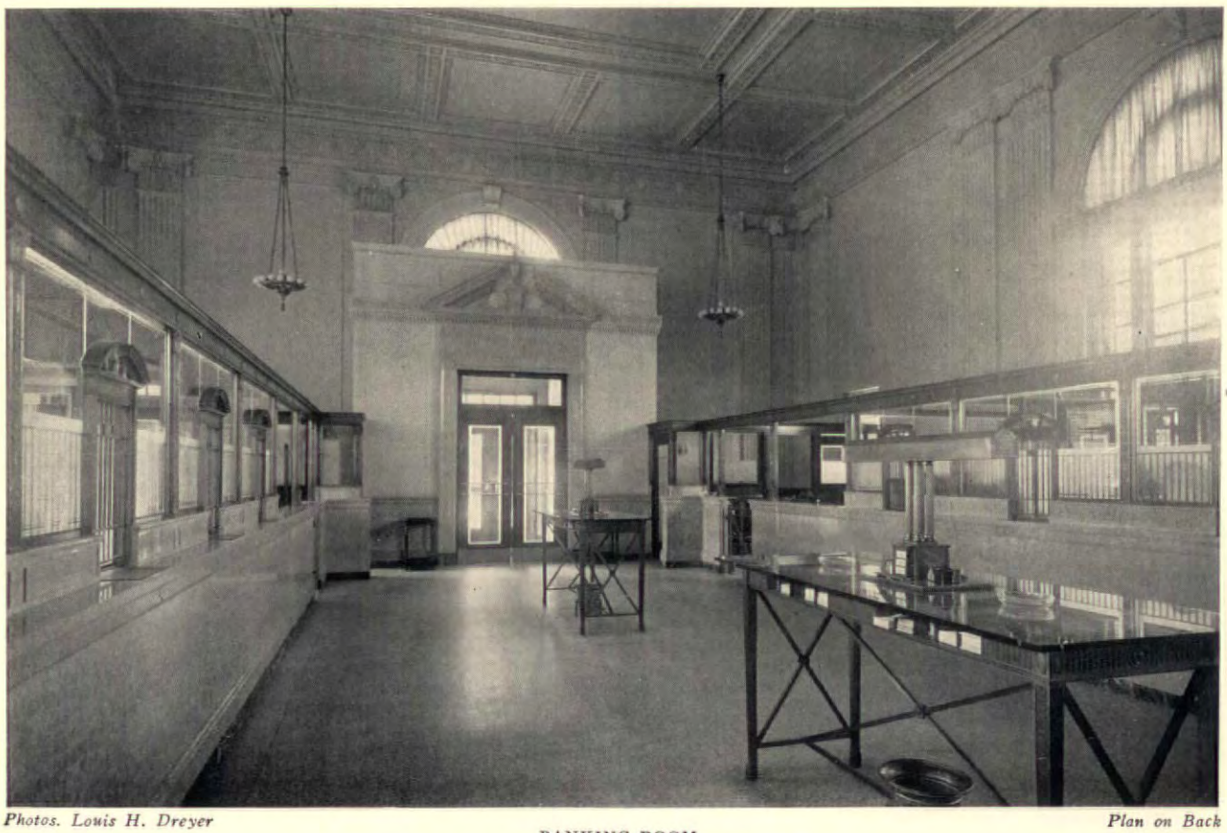
Date of Contract: September, 1926.

Total Building Cost: $57,600.

Cubic Foot Cost: 51.7 cents.

WOBURN CO-OPERATIVE BANK, WOBURN, MASS.
JOSEPH D. LELAND & COMPANY, ARCHITECTS

GENERAL VIEW



Photos. Louis H. Dreyer

Plan on Back

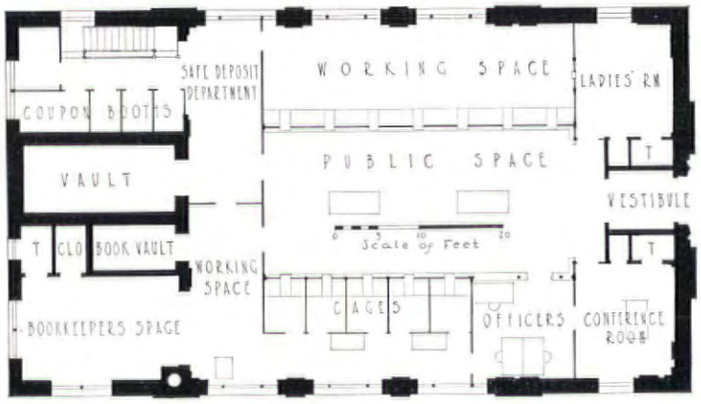
BANKING ROOM

BANK OF NUTLEY, NUTLEY, N. J.

HOLMES & WINSLOW, ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction: Fireproof.
Exterior Materials: Face brick and limestone.
Interior Materials: Marble, bronze, and terrazzo.
Windows: Steel.
Counter Screens: Marble, bronze and mahogany.
Type of Lighting: Direct electric.
Heating: Vapor vacuum heat.
Date of Contract: August 19, 1925.
Total Building Cost: $147,500.
Cubic Foot Cost: 93 cents.



BANK OF NUTLEY, NUTLEY, N. J.
HOLMES & WINSLOW, ARCHITECTS

ENTRANCE DETAIL

Photos. Frances Benjamin Johnston

Plans on Back

GENERAL VIEW

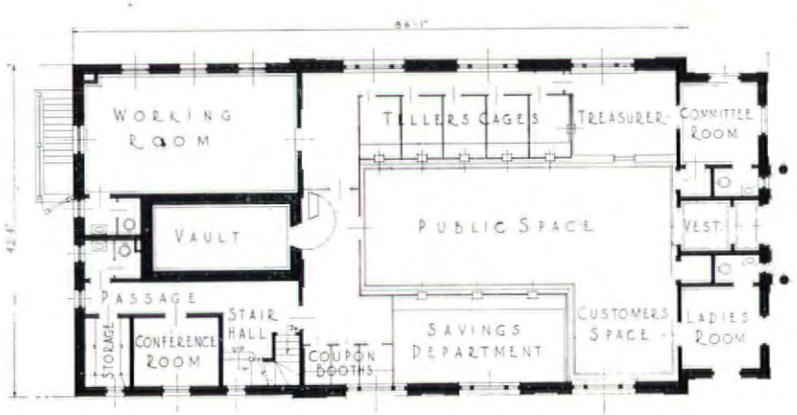
HYANNIS TRUST CO., HYANNIS, MASS.

J. WILLIAMS BEAL SONS, ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction: Masonry walls; concrete floor slabs; wood roof construction.
Exterior Materials: Granite base course; brick walls with limestone trim.
Interior Materials: Gypsum block partitions; plaster walls; mahogany trim; marble and linoleum floors.
Windows: Double-hung wood in banking room; steel casements elsewhere.
Counter Screens: Mahogany, with bronze grilles.
Vault and Safe Deposit Provision: Security door and day gate; safe deposit boxes.
Heating: Two-pipe direct steam.
Date of Contract: March 26, 1923.
Total Building Cost: $98,859.
Cubic Foot Cost: 82 cents.

MEZZANINE FLOOR
SCALE OF FEET



FIRST FLOOR
SCALE OF FEET

PLANS, HYANNIS TRUST CO., HYANNIS, MASS.
J. WILLIAMS BEAL SONS, ARCHITECTS

GENERAL VIEW

Photos. W. H. Goldenblum

Plans on Back

BANKING ROOM

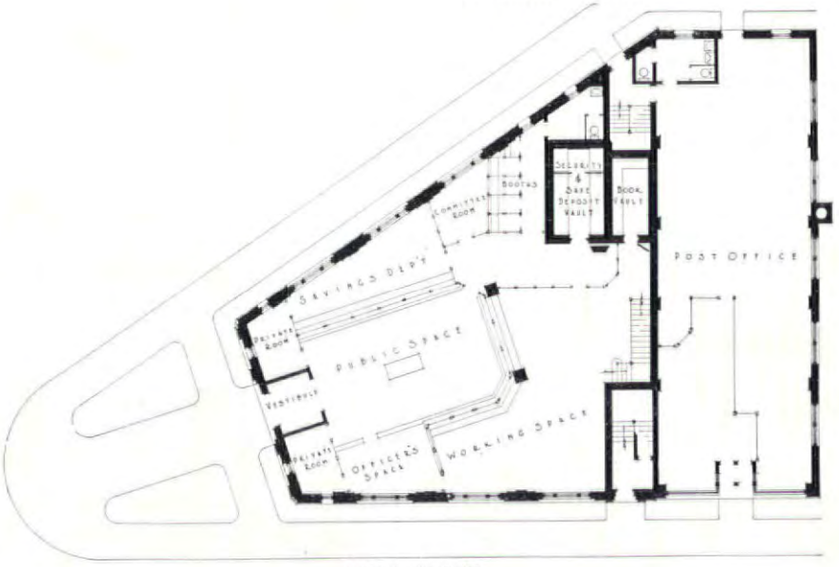
HAMDEN BANK AND TRUST CO., HAMDEN, CONN.

NORTON & TOWNSEND, ARCHITECTS

COST AND CONSTRUCTION DATA

Type of Construction: Masonry walls and concrete floor, with wood roof timbers.
Exterior Materials: Cast stone.
Interior Materials: Rubber tile floor; walnut trim.
Counter Screen: Marble; composition panel; glass top and bronze grille.
Vault and Safe Deposit Provision: Steel-lined, electrically-protected vault.
Total Cost of Building: $78,000, equipped.

MEZZANINE FLOOR



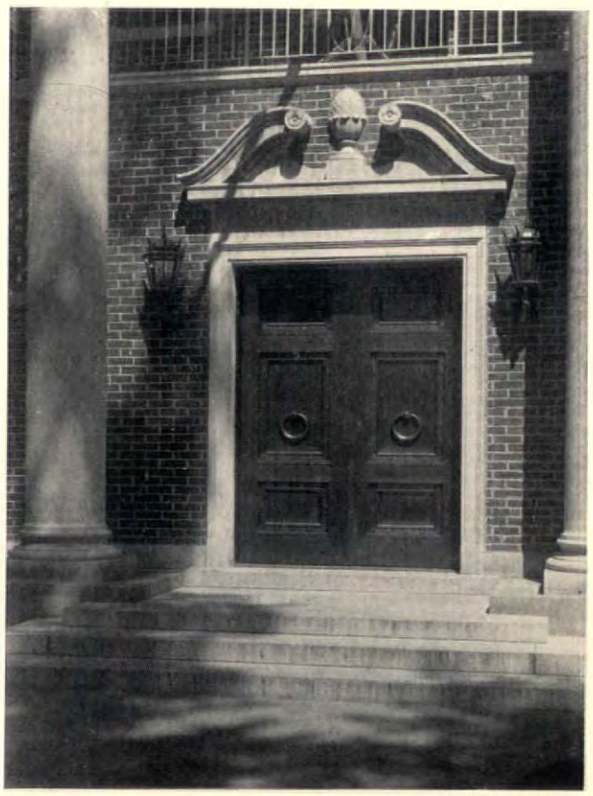
FIRST FLOOR

PLANS, HAMDEN BANK AND TRUST CO., HAMDEN, CONN.
NORTON & TOWNSEND, ARCHITECTS

GENERAL VIEW

Photos. Amemya

BANKING ROOM



Plans on Back

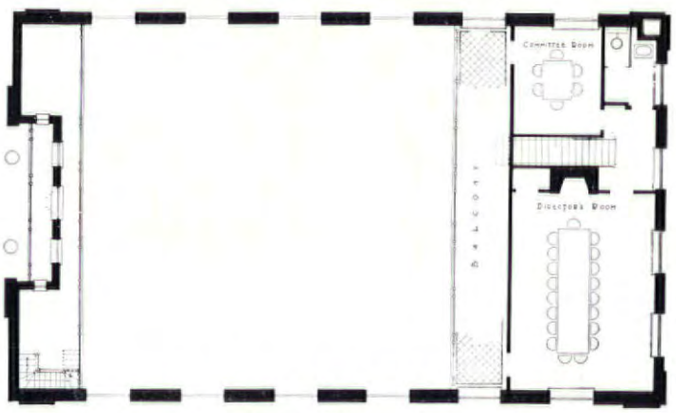
ENTRANCE DETAIL

SOUTHOLD SAVINGS BANK, SOUTHOLD, N. Y.

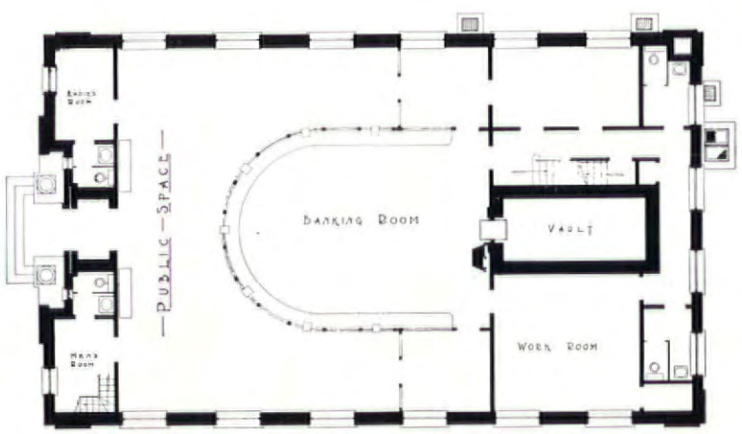
FRANCISCO & JACOBUS, ARCHITECTS

CONSTRUTION DATA

Type of Construction: Brick and steel.
Exterior Materials: Brick and limestone.
Interior Materials: Travertine.
Windows: Bronze.
Counter Screens: Marble and bronze.
Type of Lighting: Direct.
Heating: Semi-indirect hot water.



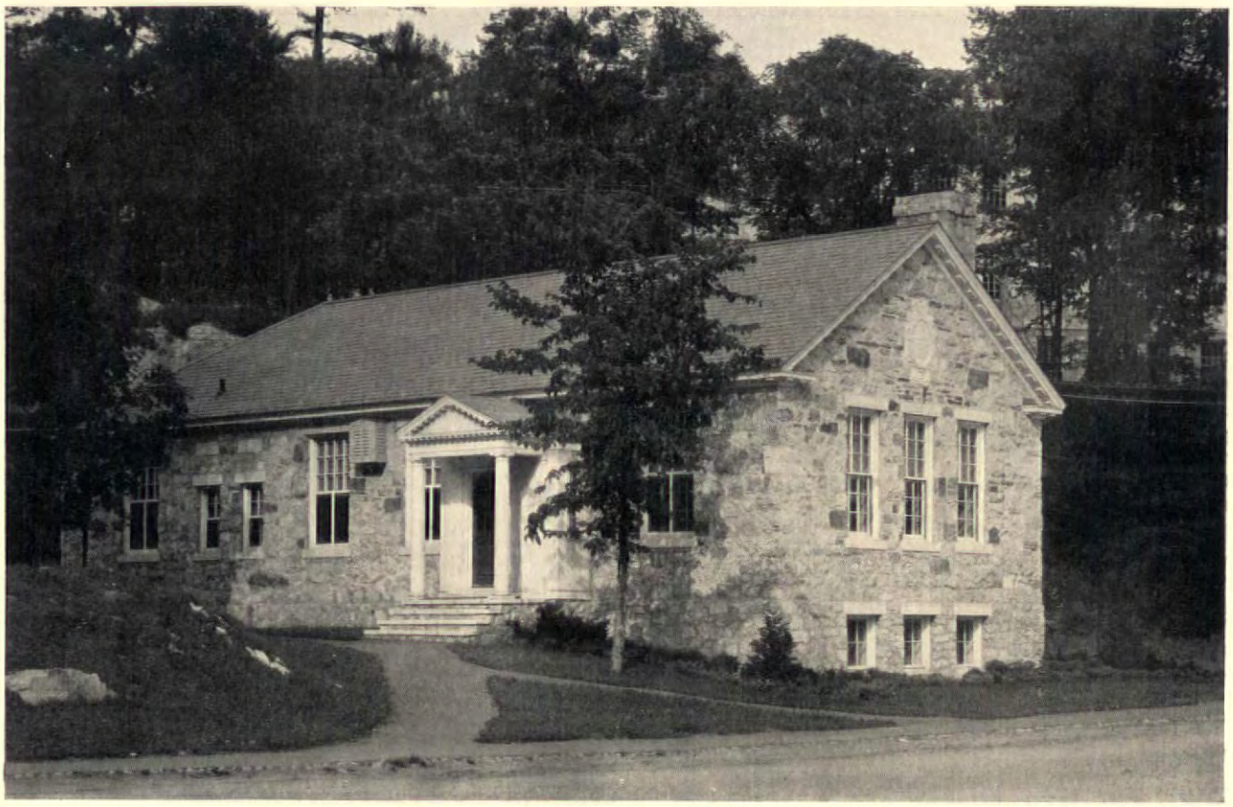
MEZZANINE FLOOR



FIRST FLOOR

PLANS, SOUTHOLD SAVINGS BANK, SOUTHOLD, N. Y.

FRANCISCO & JACOBUS, ARCHITECTS



GENERAL VIEW

BANK SCREEN

Plan on Back

PROCTOR TRUST CO., PROCTOR, VT.

R. CLIPSTON STURGIS, ARCHITECT

COST AND CONSTRUCTION DATA

Type of Construction: Concrete floor slabs; wood roof frame; masonry walls.

Exterior Materials: Rock-faced marble.

Interior Materials: Plaster, and wood trim.

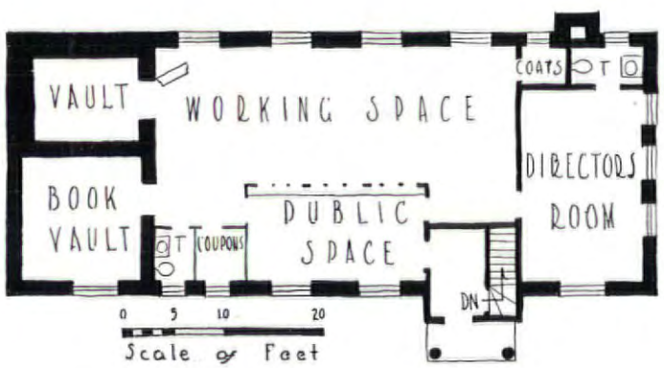
Windows: Wood.

Counter Screens: Wood and glass.

Type of Lighting: Direct.

Date of Contract: January 15, 1923.

Cubic Foot Cost: 64.5 cents.



PLAN, PROCTOR TRUST CO., PROCTOR, VT.

R. CLIPSTON STURGIS, ARCHITECT

THE PHILADELPHIA SAVING FUND SOCIETY BRANCH OFFICES

BY
GEORGE HOWE, ARCHITECT

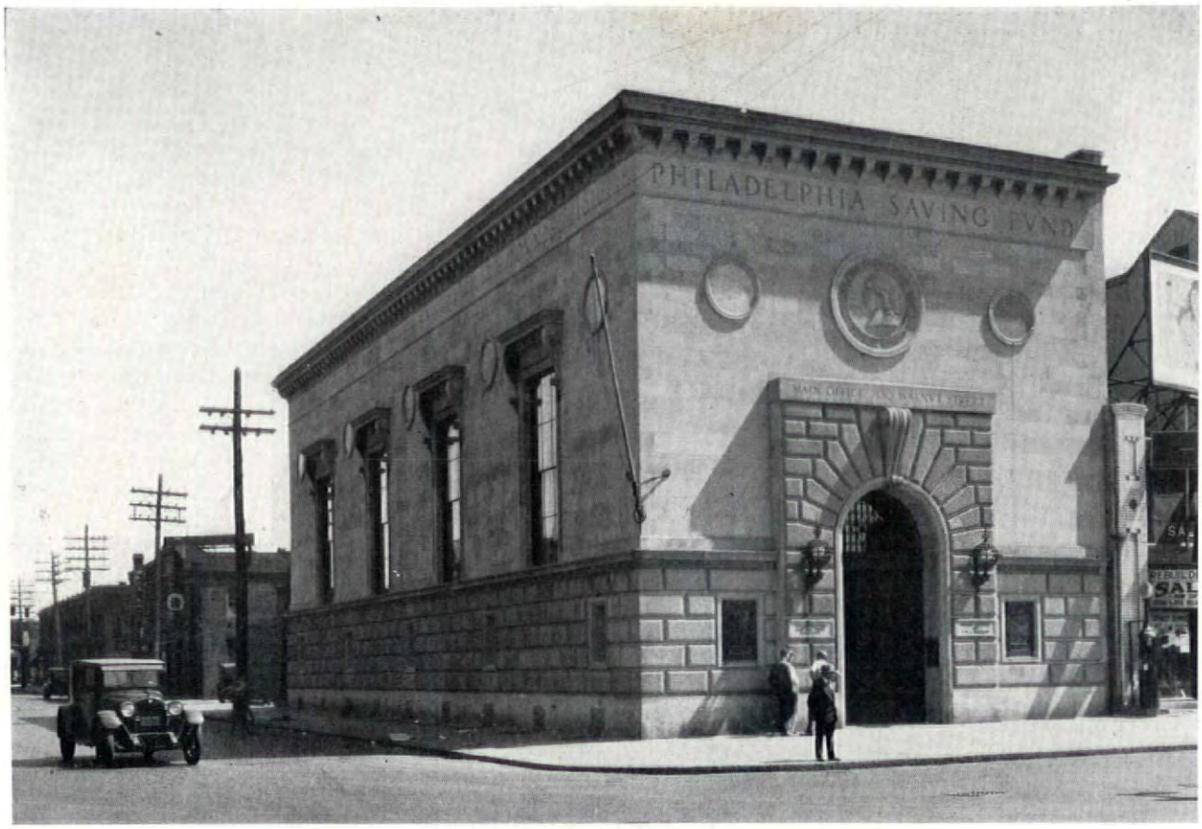
SOME years ago the Philadelphia Saving Fund Society adopted a policy of opening branch banks in various sections of the city, primarily to accommodate its depositors who, in the modern development of the city, had gradually been moving their homes farther away from its center, and secondly and incidentally to meet the competition of other institutions which were and are prosecuting a vigorous campaign for savings bank depositors. The first building erected under this policy was the South Office, at Broad and McKean Streets. At the same time another branch of exactly the same type was erected at 11th Street and Lehigh Avenue, in the northern section of the city. Two years later followed the building of the branch office in West Philadelphia, at 52nd and Ludlow Streets, which took the place of a temporary office which had been established in an old building at the same location some years before. At the same time another new office of similar type was established at Broad and Ruscomb Streets, some distance farther north than the Lehigh Avenue Office. A year later there followed the building of a Central City Office on 12th Street just below Market Street. This last is a temporary building, established to give immediate service to test the requirements of a much more important office to be erected at the corner of these two streets upon the expiration of existing leases.

All these offices are branches and are connected by every modern means of electrical communication with the Main Office at 7th and Walnut Streets, where the chief administrative work is done. The plans of these buildings are therefore of the simplest nature, consisting only of working spaces, public spaces, and small rooms for the managers. In the second type of branch office, at 52nd and Ludlow Streets and at Broad and Ruscomb Streets, safe deposit vaults have been added for the convenience of depositors. This feature has proved popular.

Since, then, the plans of these branch banks are so simple, their chief interest lies in their design. In each of the types a different idea underlies the composition. In the first building erected the architect conceived the double function of the savings bank building, first as a magnified strong box, and second as a working space. Following this conception, the lower part of the building was encased in a strong band of rusticated stone, with deep, narrow windows and a door of heavy oak studded with large iron nails. This lower band expresses the idea of the strong box. Above this band was placed a lofty expanse of plain wall pierced by large windows to furnish ample light. These windows suggest the working area. Apart from this expression of the dual function of a savings bank building, the exterior design is planned in accord with accepted tradition.

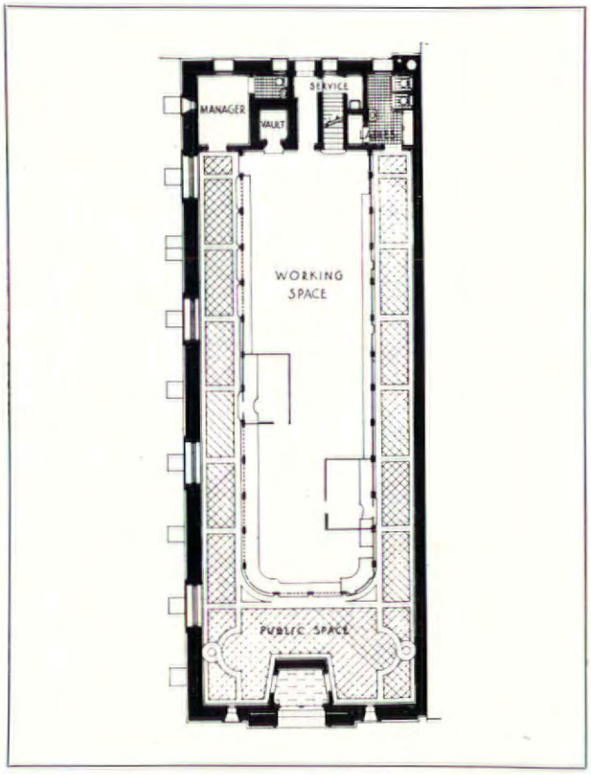
After building the first two branch offices, the architect decided that in conformity with modern commercial practice the old idea of the strong box, as expressed in the building itself, should be given less emphasis, though the general solidity of aspect should be preserved. Freed from emphasis of its fortified base, the building was thought to be more inviting to a timid public. Furthermore, it was decided to employ illumination as a publicity device. The whole building was therefore designed around this double conception,—the large, hospitable entrance door, closed only at the bottom by a richly ornamented grille, and the illuminated inscriptions, which necessitated, or rather suggested, the service balconies and the multiple reflectors of wrought iron which form the chief features of the elevations. This system of illumination has proved very successful in competition with the illuminated letter signs which fill the street of an evening. The great block of stone, flooded in strong white light, dominates the illumination, while at the same time the building preserves its dignity. The walls are again of limestone with a granite base, surmounted by a slag roof behind a parapet. The cornice, having become superfluous with such a system of roof construction, has been eliminated. The interior is again traditional, with a vaulted ceiling and a high banking screen. Wood was abandoned as a material for the screen, however, as it was found to twist and crack, even though constructed with great care, and stone with verde-antique inlay was substituted. The floor is of the same materials. The suspended lights in the form of celestial and terrestrial globes can be seen from the street at night through the large opening in the front of the building and form a very striking ornamental element in the composition, as well as being an excellent advertisement. The admirable ironwork was designed and executed by Samuel Yellin, in coöperation with the architect. On the exterior, as will be seen from the illustrations, two illuminated transparencies have been provided under the wall lamps, one on each side of the main entrance. The frames are movable, and special colored transparencies for displaying educational suggestions and seasonable and other services may be introduced. As this is the only office of the five under discussion which replaced a structure already existing, it is interesting from the architect's point of view to note that a phenomenal increase of business followed the erection of the new building.

The problem presented by the Central City Office at 12th and Market Streets was entirely different. The Philadelphia Saving Fund Society had acquired at this location for the erection of a general office a much larger tract than that covered by the present building, but what functions exactly this office was



Photos. Ph. B. Wallace

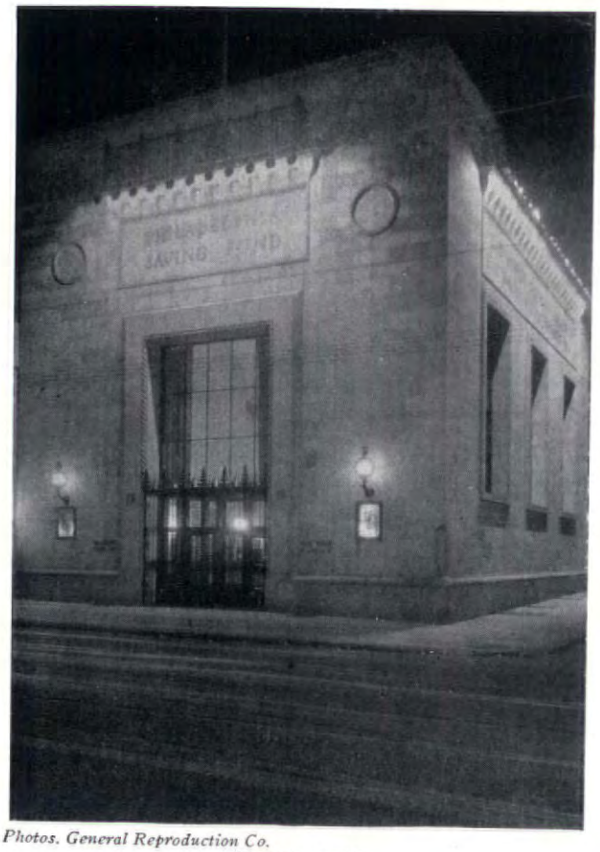
GENERAL VIEW



PLAN

BANKING ROOM

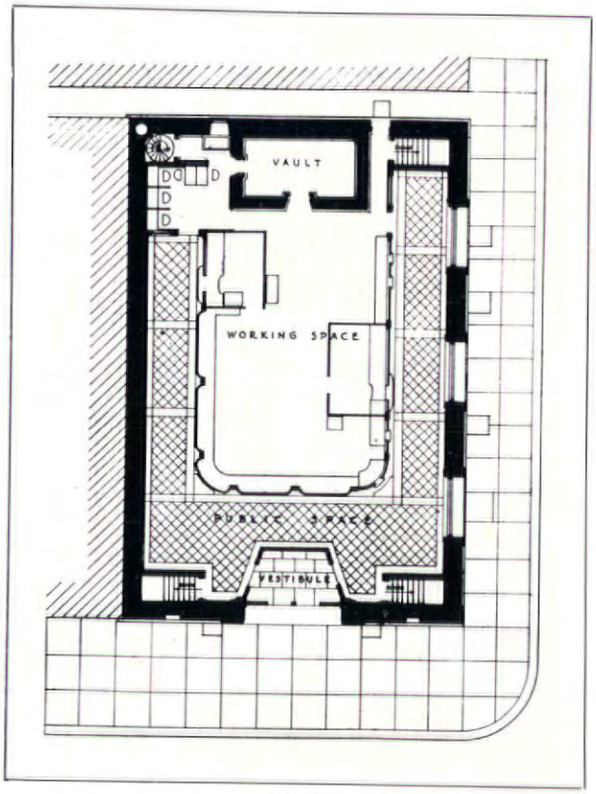
SOUTH BRANCH, PHILADELPHIA SAVING FUND SOCIETY
GEORGE HOWE, ARCHITECT



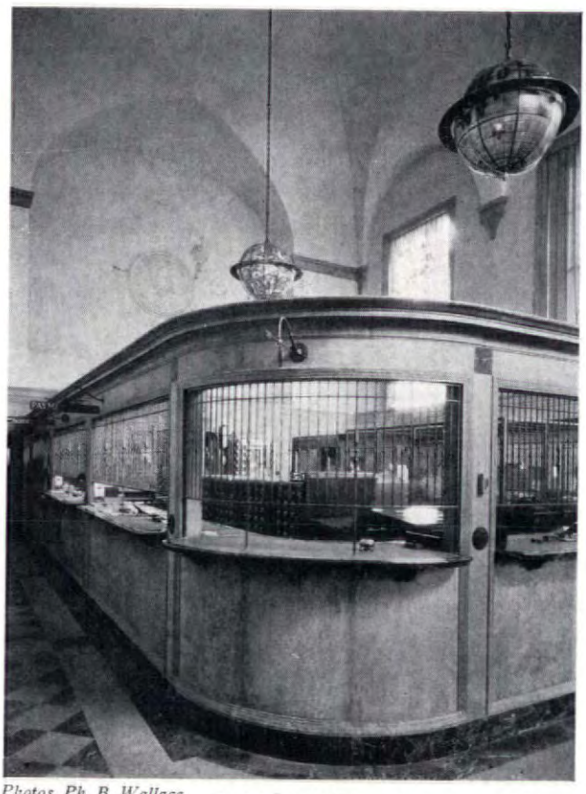
Photos. General Reproduction Co.

NIGHT VIEW

EXTERIOR VIEW



PLAN

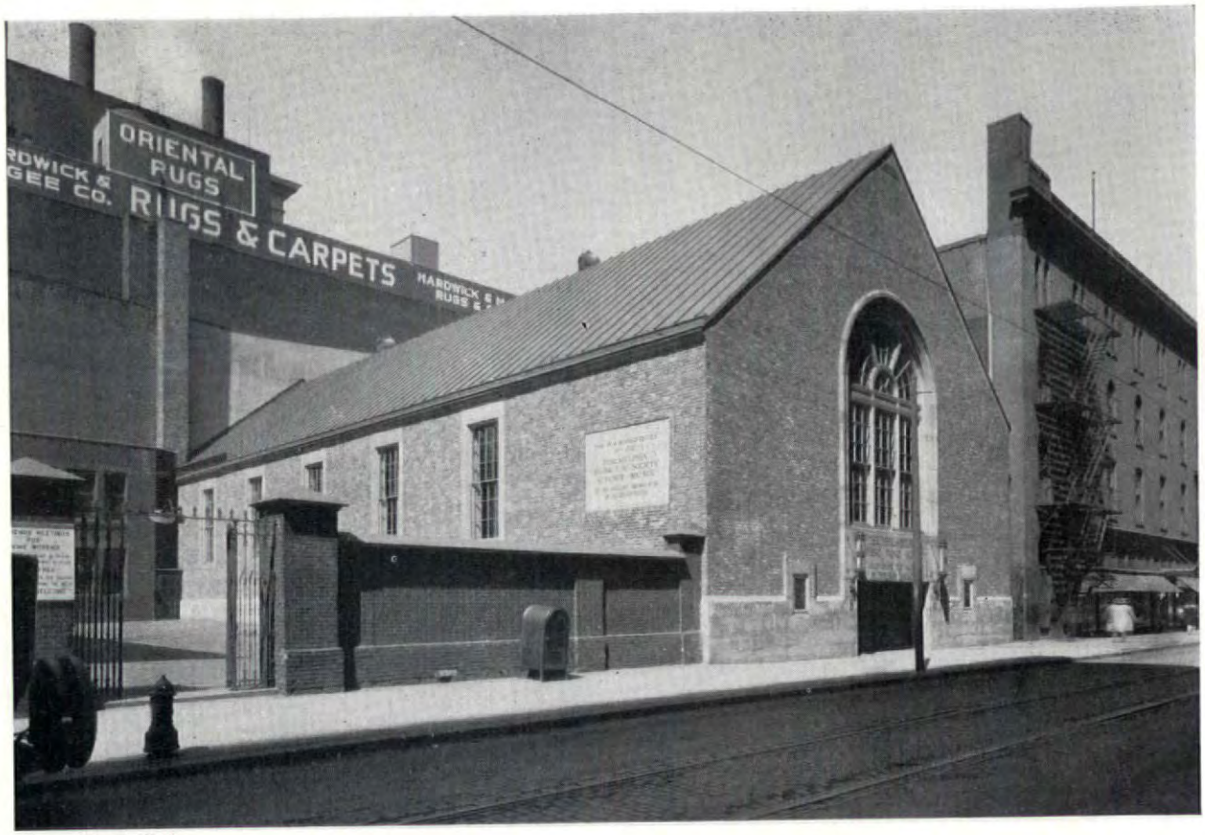


Photos. Ph. B. Wallace

BANK SCREEN

WEST BRANCH, PHILADELPHIA SAVING FUND SOCIETY

GEORGE HOWE, ARCHITECT

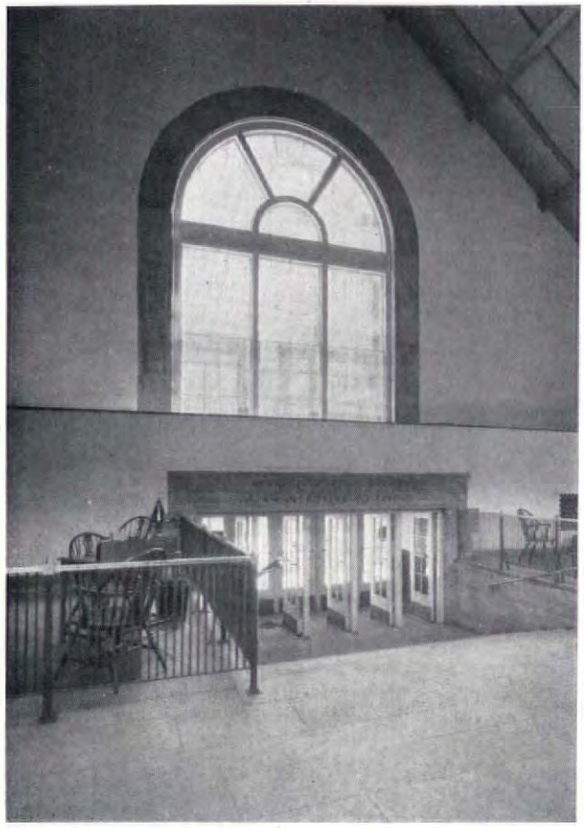


Photos. Ph. B. Wallace

Central City Office, Philadelphia Saving Fund Society
George Howe, Architect

Entrance Detail

to take over from the already existing downtown office remained to be determined. The problem then consisted in erecting a temporary office on a portion of the property which was immediately available for construction purposes. The operation of this office was to determine the number of depositors, both present and future, it would be reasonable to provide for at the location. The architect therefore approached the problem in an entirely different spirit from that in which he had designed the four permanent offices previously built, as it would have been folly to construct a temporary office otherwise than economically. The use of the most straightforward, modern materials, both for construction and ornament, seemed the only reasonable proceeding. The building therefore assumed the shape of a large shed, spanned by iron trusses exposed on the interior. The walls were built of second-hand brick and all the architectural features were made of rough-cast concrete. The roof was made of tin, and the sash were made of wood as an exceptional enrichment; the main entrance door was made of calamite bronze ornamented with cast bronze studs, and the lanterns and lettering over the door were made of bronze also. Everything was designed in the simplest and most inexpensive way, yet with sufficient generosity of scale to lend dignity to the plain materials. The building was furthermore designed to accord with the old Quaker Meeting



Photos, Ph. B. Wallace

Entrance Lobby

Banking Room

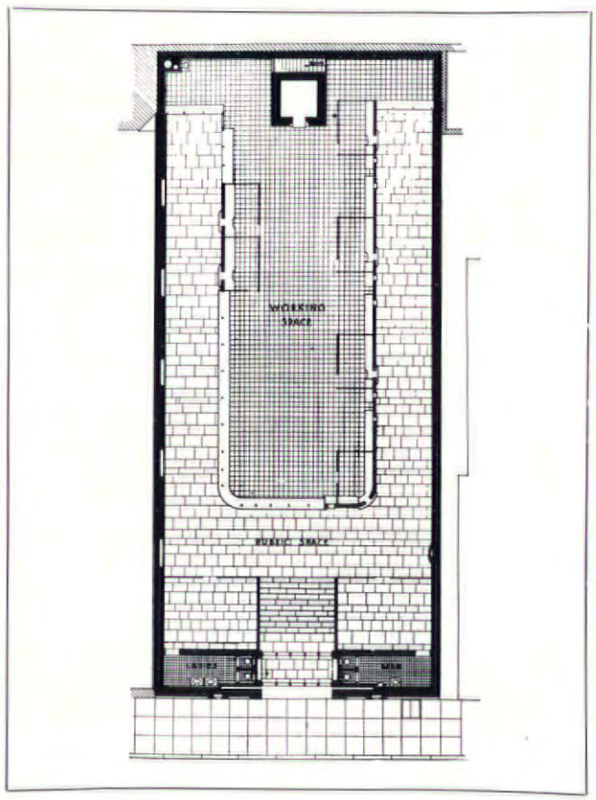
Central City Office, Philadelphia Saving Fund Society

George Howe, Architect

House which stands next to it, as the enclosure wall and gate indicate in one illustration of the exterior. It is also to be noted that had the building been permanent, it would have been unwise to light it from the open space provided by the yard, which belongs to the Meeting House, and may be built upon. As a measure of economy, which was important, and in order that there might be no conflict between the metal furniture inside the counter and the ornamental treatment of the building, it was decided to have the electric fixtures, both the standards on the counter and the brackets on the wall, built by the metal furniture manufacturer, as also the enclosure rails on either side of the entrance. These elements were designed especially for economical sheet metal construction. Furthermore, in order to hold the design together by its color, the floor was paved with green slate, to harmonize with the green metal furniture; the front of the screen was painted a pale green, and the trusses in the roof a darker green.

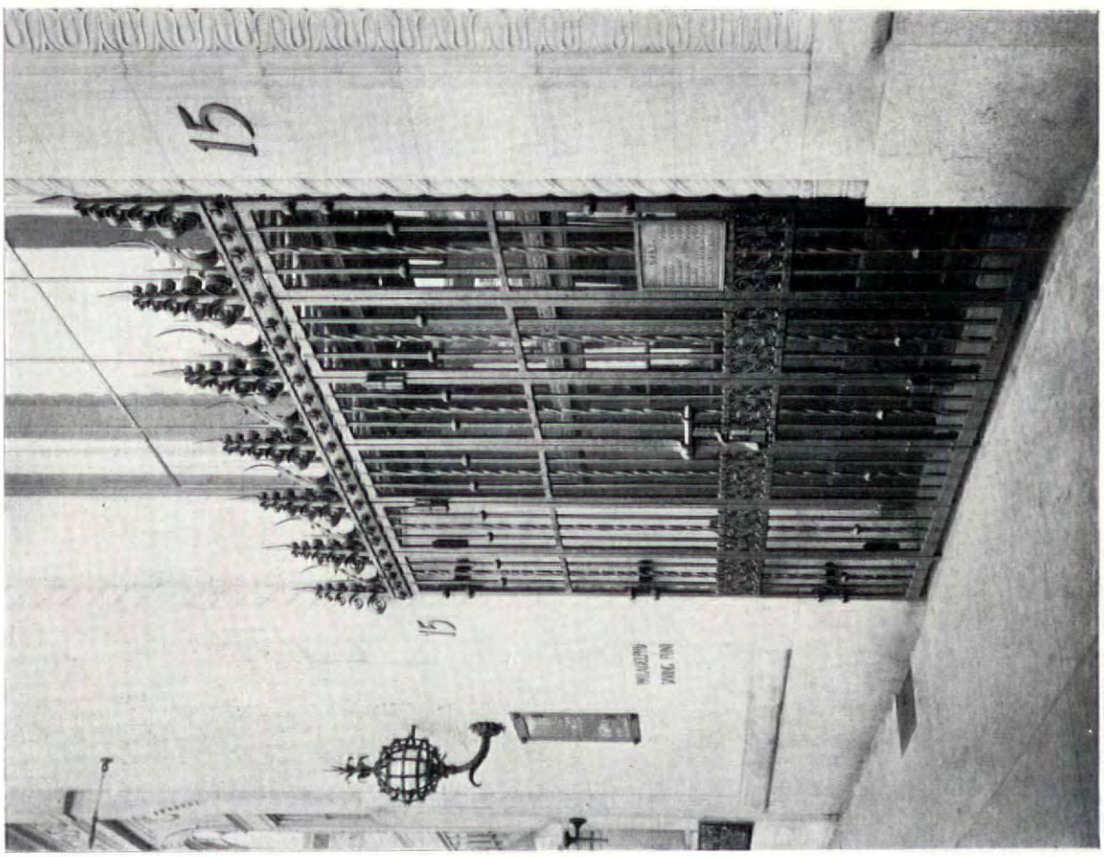
The success of this experiment in the use of modern mechanical elements and methods in the design of utilitarian and ornamental features, suggested in large measure by the fact that the building was temporary, seems to indicate a field of design rich in possibilities even for permanent buildings.

Editor's Note: These banks were designed by Mr. Howe during the period when he was a member of the firm of Mellor, Meigs & Howe, of Philadelphia.



Plan

SOUTH BRANCH, PHILADELPHIA SAVING FUND SOCIETY
GEORGE HOWE, ARCHITECT



Photos. Ph. B. Wallace

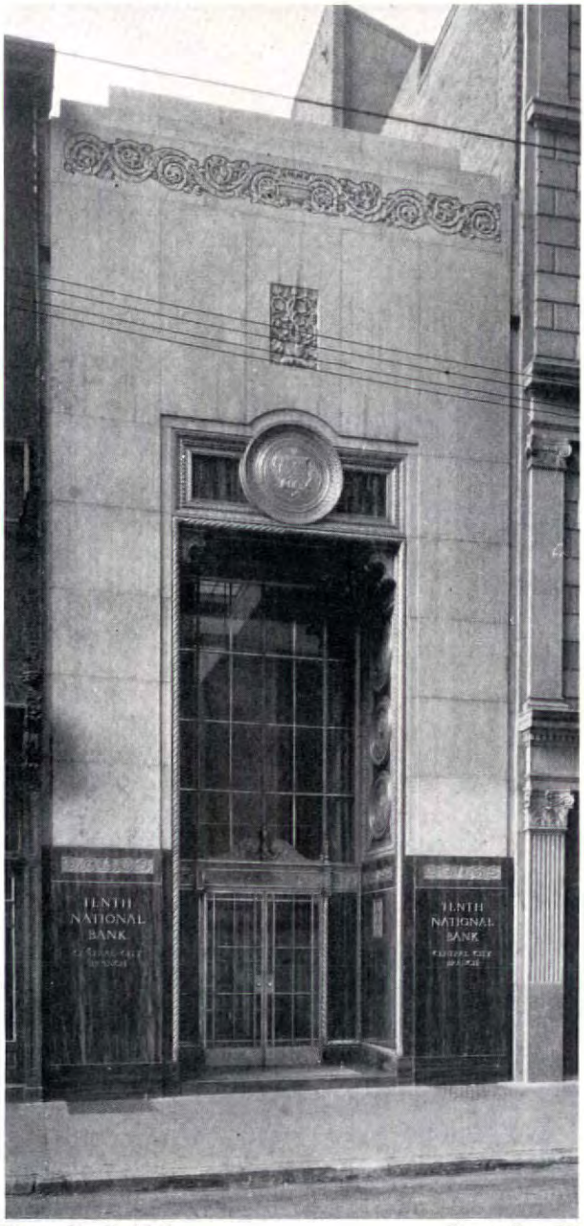
WEST BRANCH, PHILADELPHIA SAVING FUND SOCIETY
GEORGE HOWE, ARCHITECT

RECENT BANKS BY DAVIS, DUNLAP & BARNEY

BY

PARKER MORSE HOOPER

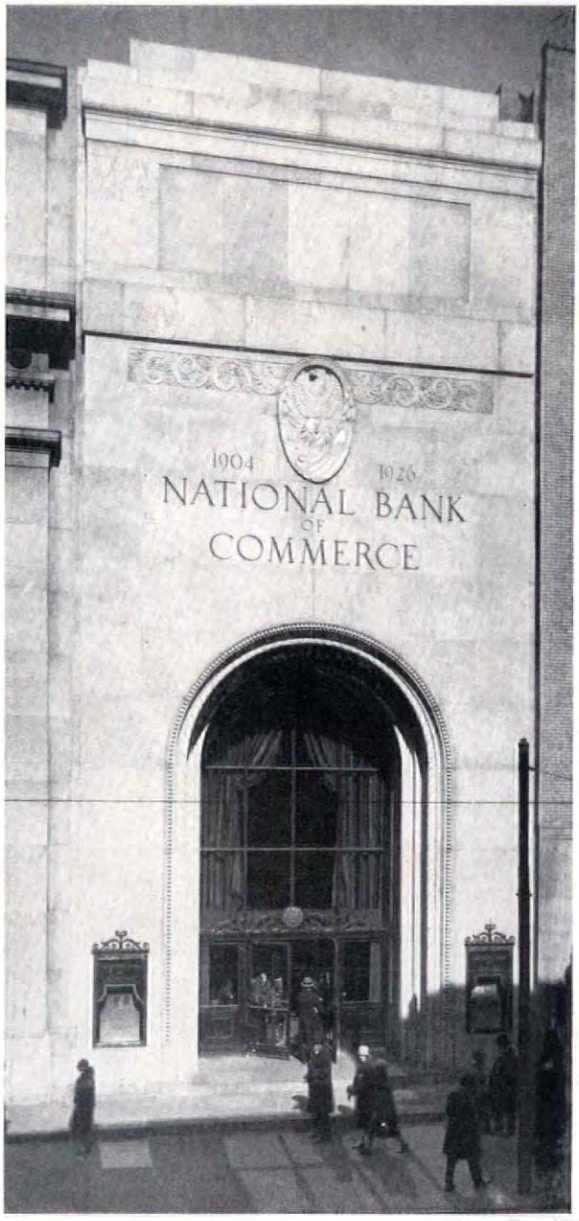
A NEW expression has come into the designing of bank buildings. Not only in New York and Philadelphia is this noticeable but also in the middle west and on the Pacific coast. This new note is largely one of simplicity in treatment and concentration of architectural detail to relieve and contrast with the severity of plain and unbroken wall surfaces. In the east this tendency toward simplification in bank design is particularly noticeable in the work of some of the younger architects. The use of columns, free standing and engaged, pilasters and heavy entablatures, following academically or freely the several classic orders, entirely disappears in the work of these younger architects. The Greek and Roman temples, the triumphal arch motif and the Italian Renaissance palazzo as architectural precedents for bank designs are fortunately giving way to simple elevations with plain wall surfaces of smooth finished stone and marble, broken up by large and well proportioned openings. The jail- and fortress-like type of bank is fast disappearing, to be replaced by a more consistent and



Photos. Ph. B. Wallace *Plan on Page 888*

Tenth National Bank, Philadelphia

Davis, Dunlap & Barney, Architects



Plan on Page 888

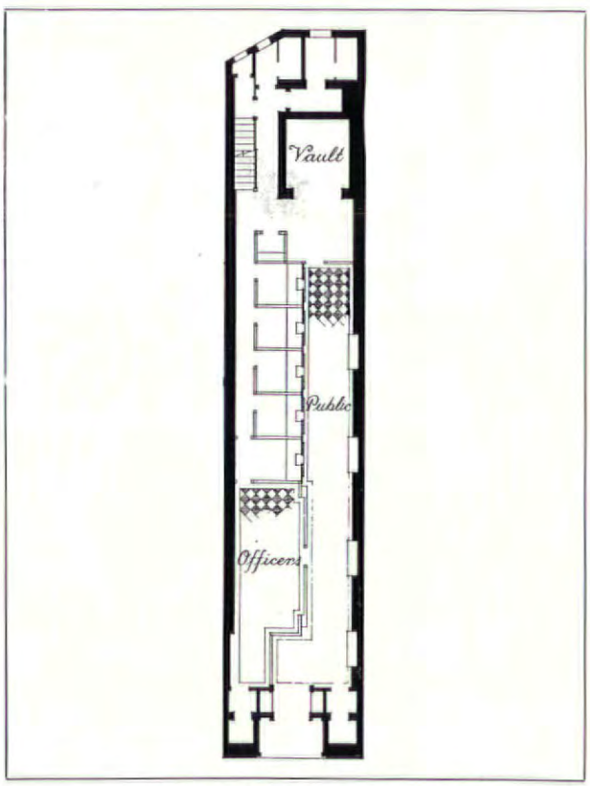
National Bank of Commerce, Philadelphia

Davis, Dunlap & Barney, Architects

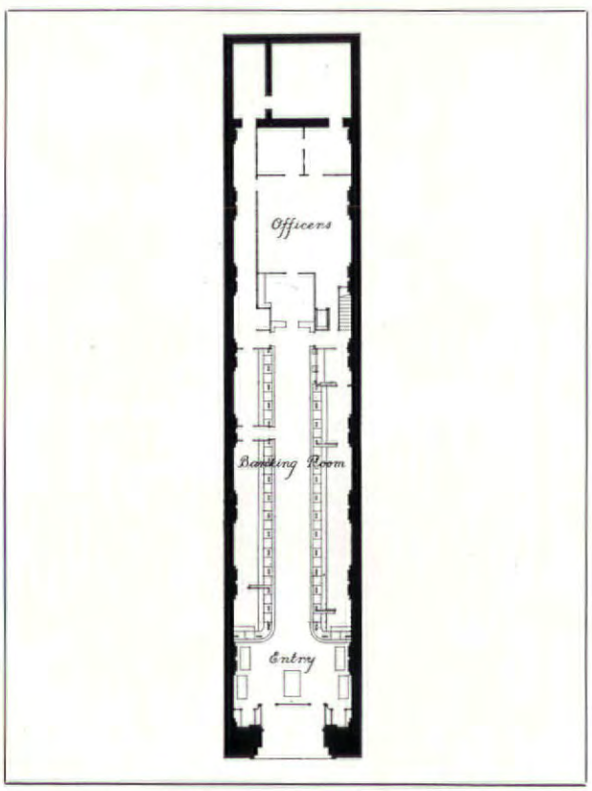
TENTH NATIONAL BANK, PHILADELPHIA
DAVIS, DUNLAP & BARNEY, ARCHITECTS

Photo. The Photo-Illustrators *Plan on Page 889*

FAIRHILL TRUST CO., PHILADELPHIA
DAVIS, DUNLAP & BARNEY, ARCHITECTS



PLAN, TENTH NATIONAL BANK



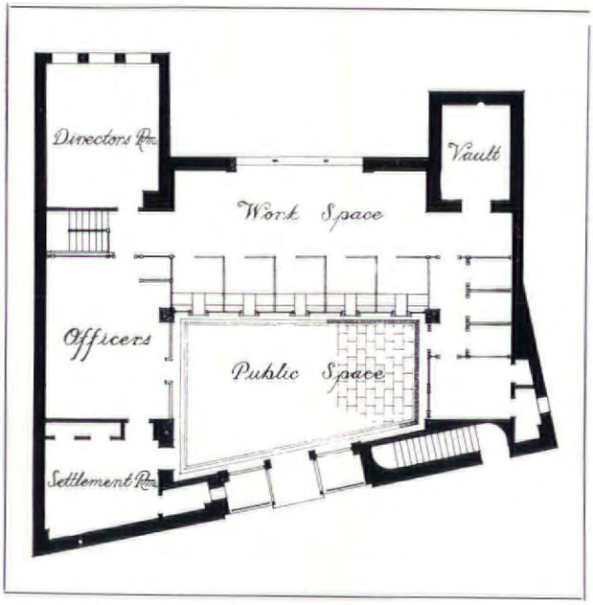
PLAN, NATIONAL BANK OF COMMERCE

Photos, William M. Rittase

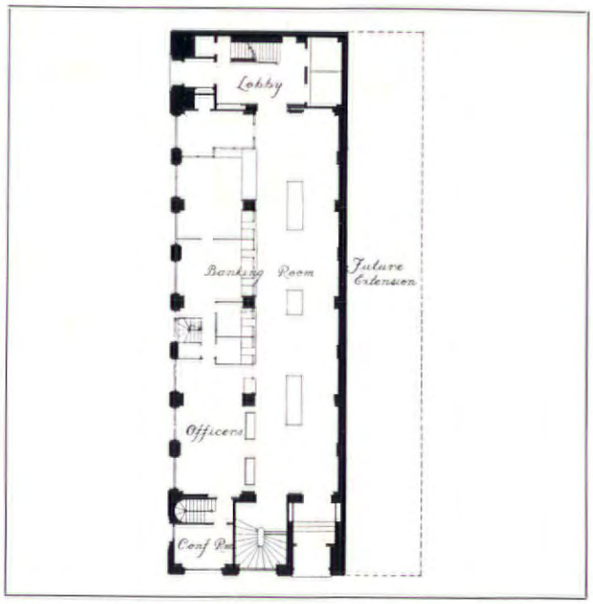
GENERAL VIEW ENTRANCE FACADE

WEST PHILADELPHIA TITLE & TRUST CO.

DAVIS, DUNLAP & BARNEY, ARCHITECTS



PLAN, FAIRHILL TRUST COMPANY



PLAN, WEST PHILADELPHIA TITLE & TRUST CO.

Photo. William M. Rittase

The Fairhill Trust Company, Philadelphia
Davis, Dunlap & Barney, Architects

Plan on Page 889

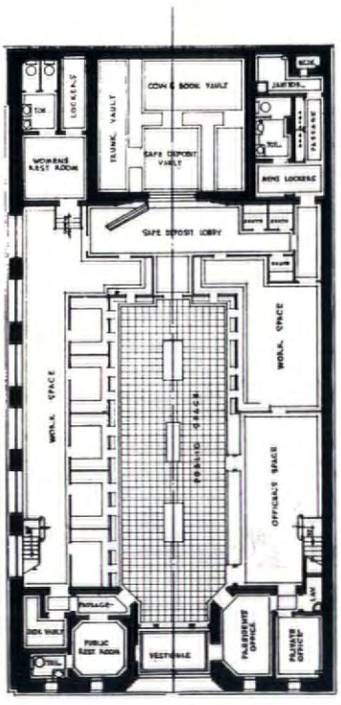
intelligent design, one more practical and more appropriate for this specialized type of commercialized architecture. The very nature of the banking business demands large, well lighted enclosures.

In some of the banks recently designed by Davis, Dunlap & Barney, of Philadelphia, this freshly appreciated consistency in bank architecture is shown in a splendid and satisfactory manner. There is no indication in any of their designs of the influence of so-called "modernistic" architecture. There is, instead, a renewed appreciation and interpretation of Greek and Roman architectural ornament. In the West Philadelphia Title & Trust Company, a six-story bank building on a corner plot, there is found an original use of freely adapted Greek and Roman classic ornament. This ornament is logically placed on the lower portion of the building, where it may be seen and appreciated by the passerby. The four upper stories are severely plain, terminating in a high parapet at the roof line. The Tenth National Bank building occupies a narrow plot at the middle of a block. The chief feature of the design is a high, rectangular opening in perfect scale and proportion with the height and width of the simple facade. Tall slabs of black and white marble are effectively used as the base course of this original design, which possesses unusual individuality and charm. This black marble is effectively used again in the decorative panel placed as a crowning feature of the entrance to the building. Incised decorations, reminiscent of Roman ornament successfully relieve what might otherwise be the severity of the design.

The design of the National Bank of Commerce, although less original, perhaps, than the two banks just described, shows the same appreciation of scale and simplicity. A single arched opening of excellent proportions serves as the entrance to this bank. The doors themselves are sufficiently plain in design to appear as a part of the window treatment of this great opening. No high and massive iron grille or gate shuts the public out. The effect of the entrance as a whole is hospitable and inviting, giving the impression of an open and unobstructed archway. As will be seen from the plan, the depth of this bank is many times its width, so that there is no particular reason or purpose in having a higher or wider opening at the street end. The shape of the lot necessitated that the lighting be obtained from the skylights and not from windows. The Fairhill Trust Company building is even more individual in design. The main banking room is indicated on the exterior by one great rectangular opening flanked by broad piers or pylons, crowned with a high panel bearing the name of the bank. A low cornice of simple moulding caps the whole design. The working space and private offices are also indicated in the exterior design by the low wings, which flank the main part of the building. This unusual treatment is distinctly Roman in effect, as is also the design of the bronze work of the entrance grilles and the detail of the pilaster capitals and architrave above. It is refreshing and encouraging to find such delightful architectural feeling and good taste as are shown in the design of this interesting building.

Photo. Mott Studios

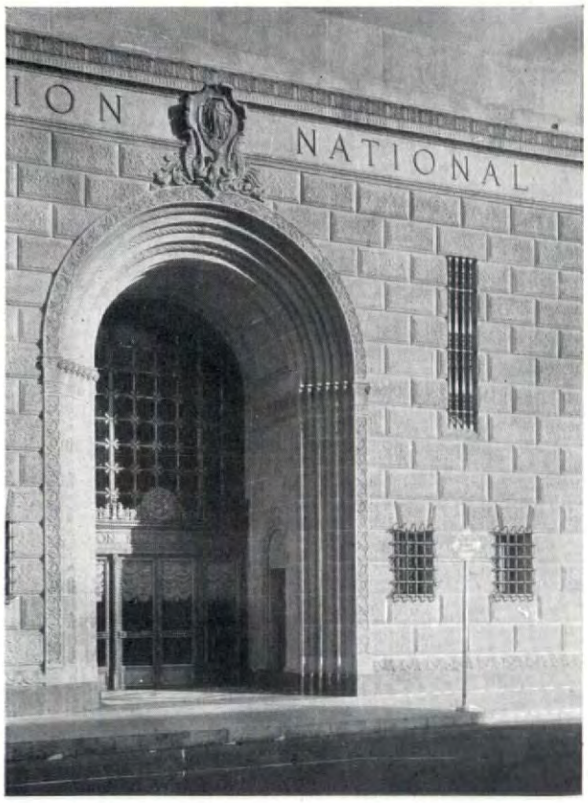
GENERAL VIEW



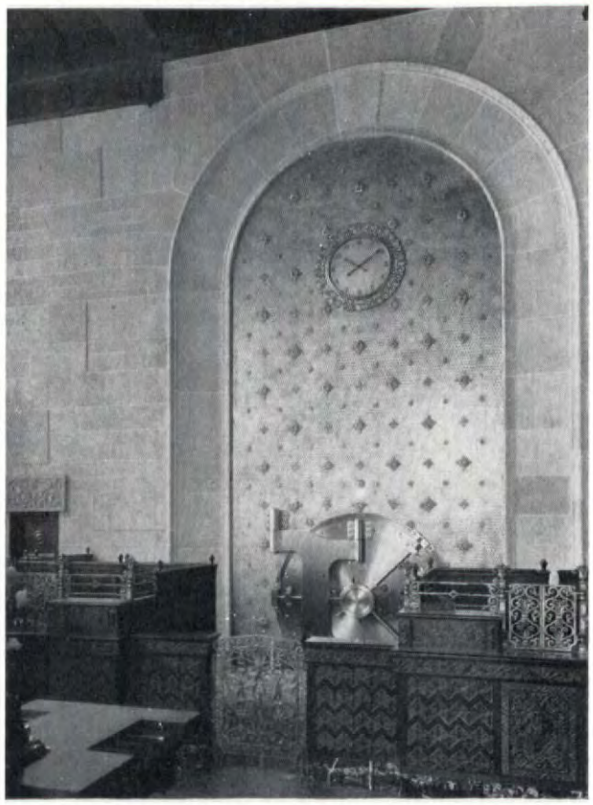
FIRST FLOOR

MEZZANINE

UNION NATIONAL BANK, VENTURA, CAL.
MORGAN, WALLS & CLEMENTS, ARCHITECTS



ENTRANCE DETAIL

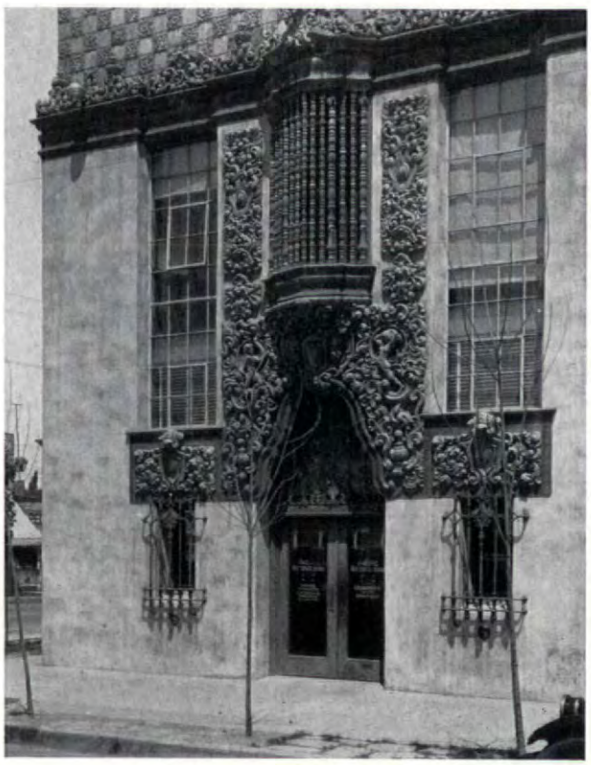


SAFE DEPOSIT LOBBY

UNION NATIONAL BANK, VENTURA, CAL.
MORGAN, WALLS & CLEMENTS, ARCHITECTS

Photos. Mott Studios

PERSPECTIVE VIEW



FRONT ELEVATION

BRANCH OF PACIFIC NATIONAL BANK, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS

THREE BANKS BY WALKER & GILLETTE

THE designing of buildings for banks has long been met by architects with a frankly classical formula. Dignity and a certain quality of impressiveness that is always aided by marble columns have constituted a dual ideal, whether the specific rendering has been Doric, Ionic or Corinthian. The manner or technique has varied far more than the formula or objective, giving us banks of classic architecture, with (more recently) a few in Italian Renaissance, carried out with merit ranging from the finesse of McKim, Mead & White down to the crudities that can result from a total failure to understand the exacting nature of classical design.

Among the foremost designers of bank buildings, Walker & Gillette have long occupied a conspicuous place, and in their new building for the National City Bank at Broadway and Canal Street they have made skillful use of the new mode of architectural expression. On examining the exterior there is, first the unmistakable expression of dignity befitting a bank, and on closer study there is the discovery that a new kind of classicism has been achieved without having recourse to mouldings, to columns, or even to a cornice. Nor is there any expression of the bizarre which such a departure might imply.

If there is any secret underlying the success of this unusual design for a bank building, it will be found in the excellence of all its proportions, in the fenestration and skillful handling of scale throughout. If this be "modernism" in architecture, any but prejudiced critics must see in it the solution of much of the design of our modern commercial buildings, and must see, also, evidence of that escape from over-used conventions, from outworn architectural forms so long predicted but so many years in coming. There were those, years ago, who looked forward to a day when the too-familiar elements of architectural design might be jettisoned, —but no architect came forward to show how this might be done with more gain than loss. Louis Sullivan did what he could, and, after him, Frank Lloyd Wright, but neither achieved a real substitute, and the Europeans, mostly, were too radical.

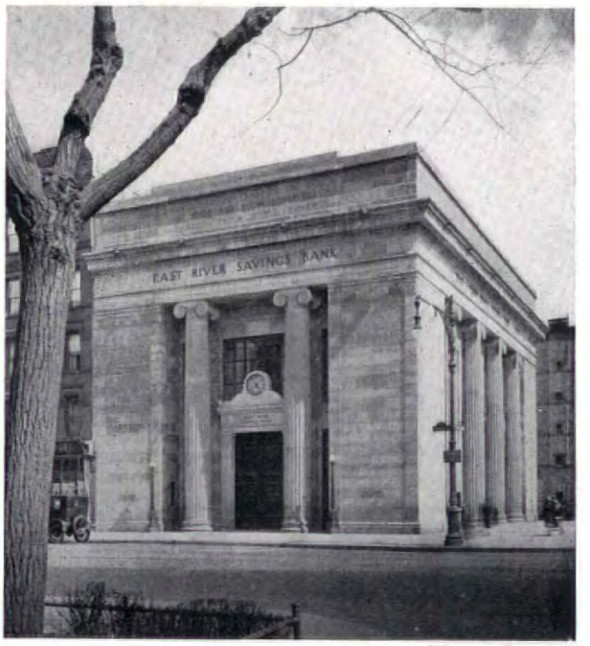
It is the excellent sanity of this new bank building by Walker & Gillette that makes it definitely one of the most significant buildings of the year,—sanity and dignity expressed by means essentially novel. It has been awarded Second Prize among buildings of the year by the Downtown League, and is likely to grow in importance as our urban architecture develops toward new expressions. It stands at the turn of an era, and is one of those buildings, forerunners of a wide change, from which later work is dated. Writing in 1940, critics may say: "The prototype of much of our present architectural design, one of the first well defined examples in which a successful departure was made from the classic, is seen in the building done by Walker & Gillette for the National City Bank in 1928."

This building, within, is no less unusual. The conventional treatments of walls or ceiling have been followed. Instead of pilasters, wall intervals are marked by vertical grooves, without base or cap, and with no projection from the wall surface, These perform the same function as pilasters without in any way being pilasters, and illustrate again

Photos. Sigurd Fischer *Plan on Page 894*

Branch of National City Bank, New York

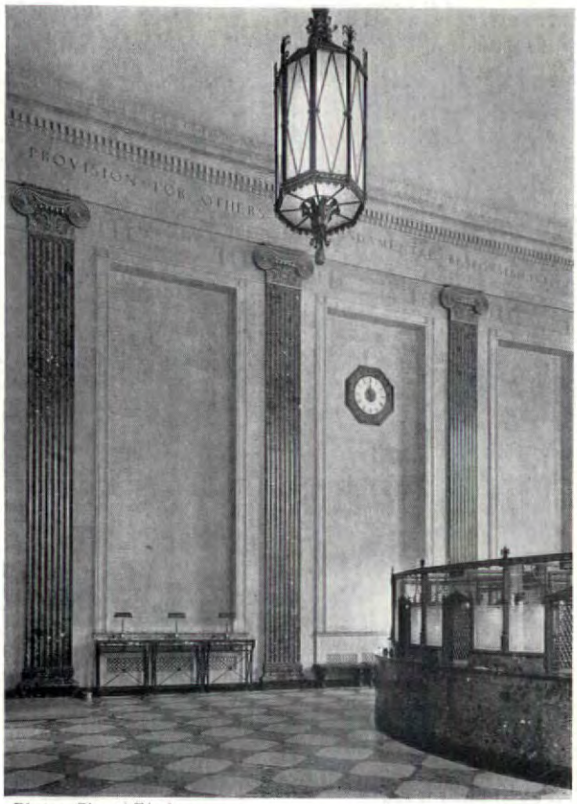
Walker & Gillette, Architects



Plan on Page 894

East River Savings Bank, New York

Walker & Gillette, Architects



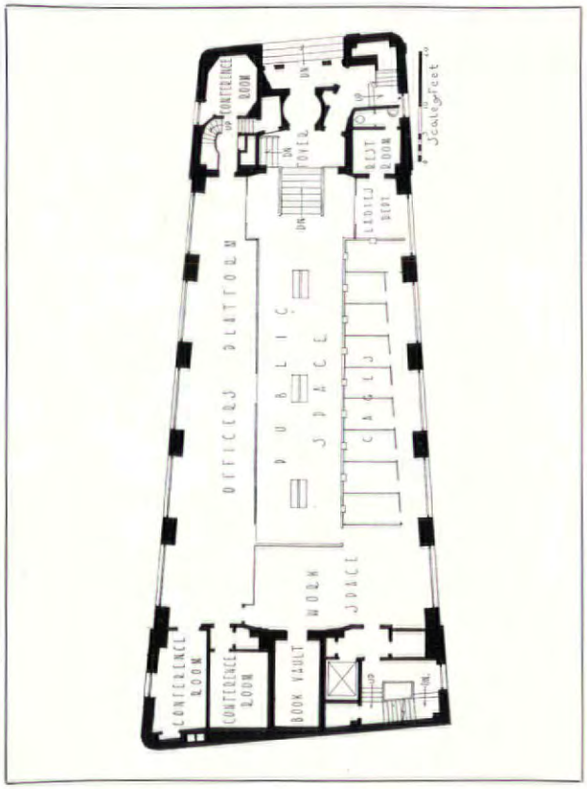
Photos. Sigurd Fischer

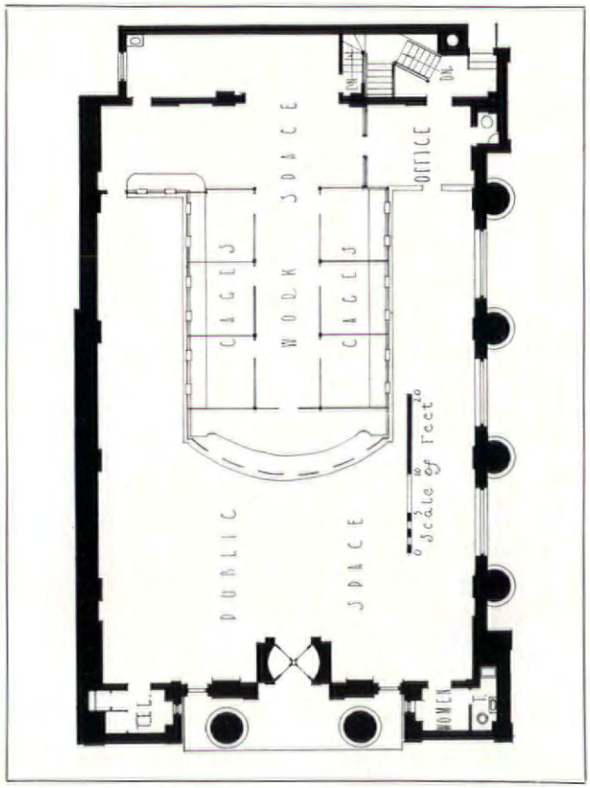
BANKING ROOM

INTERIOR, TOWARD ENTRANCE

EAST RIVER SAVINGS BANK, NEW YORK

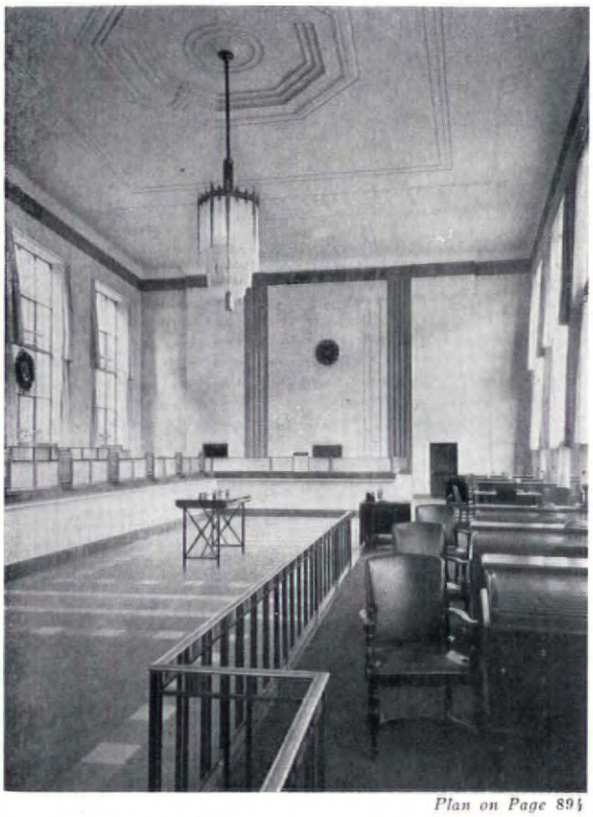
WALKER & GILLETTE, ARCHITECTS





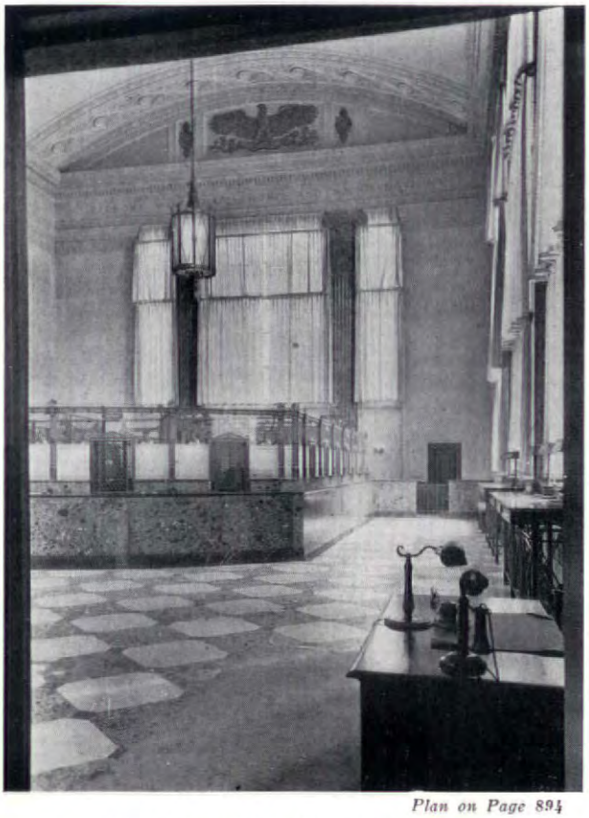
PLAN, BRANCH OF NATIONAL CITY BANK

PLAN, EAST RIVER SAVINGS BANK



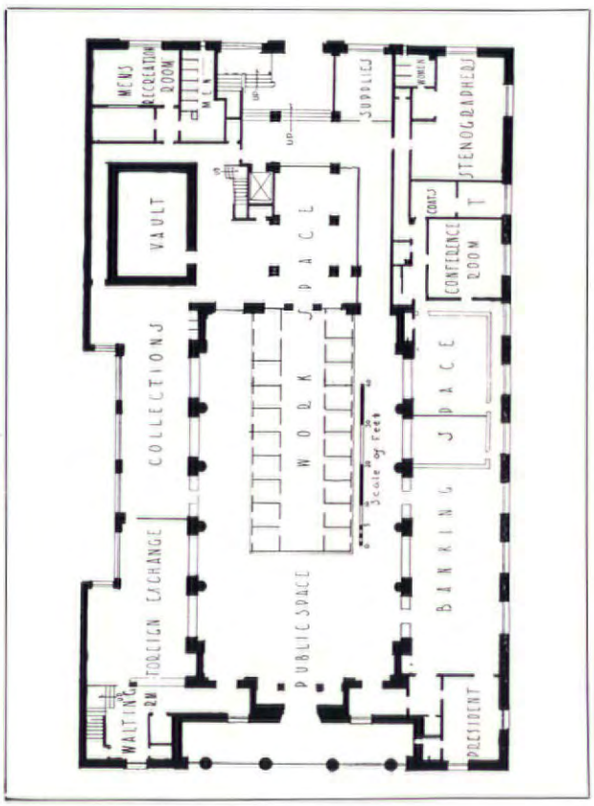
Plan on Page 894

BRANCH OF NATIONAL CITY BANK
WALKER & GILLETTE, ARCHITECTS



Plan on Page 894

EAST RIVER SAVINGS BANK
WALKER & GILLETTE, ARCHITECTS



PLAN, BRANCH OF NATIONAL CITY BANK, HAVANA

BRANCH OF NATIONAL CITY BANK, HAVANA
WALKER & GILLETTE, ARCHITECTS

Photos. American Photo Studios

Banking Room

Plan on Page 895

General View

Branch, National City Bank of New York, Havana

a remarkably successful departure from use of conventional forms. The ceiling decoration is in very flat relief, developing a pattern strikingly unlike that of the usual ceiling. The fittings are of silver and gun metal, and the entire effect of the great banking room is as restfully dignified as it is thoroughly unusual. An interesting aspect of this design for the National City Bank is found in the studied adaptability of the type for branch bank buildings in all parts of the world. The architects definitely intended to create a type for a bank building that would accord with the local architecture of varied lands and at the same time be recognized at a glance as of the National City.

Walker & Gillette's treatment of their design for the East River Savings Bank is of another sort, and at first glance seems to be another addition to our already numerous classic versions. It is not, however, of such obvious derivation, but is carefully designed in the manner of the Classic Revival of 1840 or thereabout. That period made the most of all the conventional classic forms,—columns, pilasters, Greek frets and anthemions. It was more classic than the architecture of Greece itself. It is curious that the manner of the Classic Revival has not been seen more often in current adaptations, especially in buildings of this sort. It lends itself well to the expression of dignity,—many stately residences of the period looking, indeed, more like banks than dwellings. Its adaptability in scale also commends it, for it can be made to assume bold or monumental proportions for the exterior and any degree of reduction for the interior.

In the East River Savings Bank the architects have shown due appreciation of this adaptability, and have achieved an interior excellently in accord with the best traditions of the old New York architecture of the Classic Revival. A conspicuous detail is the design of the tall pilasters of verde antique marble, and it is interesting to compare these with the non-stylistic grooves in the interior of the National City Bank. It may well be that the modern trend in design is coming to put all historic precedent in the discard; it will be interesting to watch its course. Meanwhile, for those who still look to historic derivations, this East River Savings Bank cannot but afford a valuable suggestion for the revival of the proud old style of the Early Republic.

Before the development of this international, non-stylistic kind of design for National City banks throughout the world, a bank building for Havana was planned by Walker & Gillette. The manner they chose was a version of Spanish Renaissance, rather bold in scale, the building being a large rectangular mass with the entrance in a loggia treatment of four Renaissance Corinthian columns. This entrance is the feature of the exterior, and was appropriately designed with a screen of wrought iron in the Spanish manner. Iron grilles protect the lower windows, and the roofing of Spanish tile gives further "local color." One interesting observation on the choice of style is the notation that when local architects, especially in Latin America, design an important building they generally turn to the French type of the Beaux Arts of the 1890's. In other words, they depart from their own logical local precedents, whereas when architects from, for example, the United States, are commissioned to build an important building in any foreign country, their first thought is to design in a manner locally appropriate. The interior of the National City Bank in Havana consists of one large banking room, with high clerestory windows and an interesting ceiling. The various private offices are disposed in a mezzanine and on the main floor, clear of the banking space, in a way not to detract at all from its sense of spaciousness. The architects have combined a practical and effective plan with a well mannered architectural treatment.

The New York architect is frequently called upon to design banking premises which are to occupy some portion of the street level floor of a large general office building. Denied the opportunity to achieve a large effect, our architects wisely, and for the most part ably, direct their efforts towards nicety of detail. They design a good looking entrance, with as much window treatment as the bank frontage allows, and concentrate as much effect as possible in the interior.

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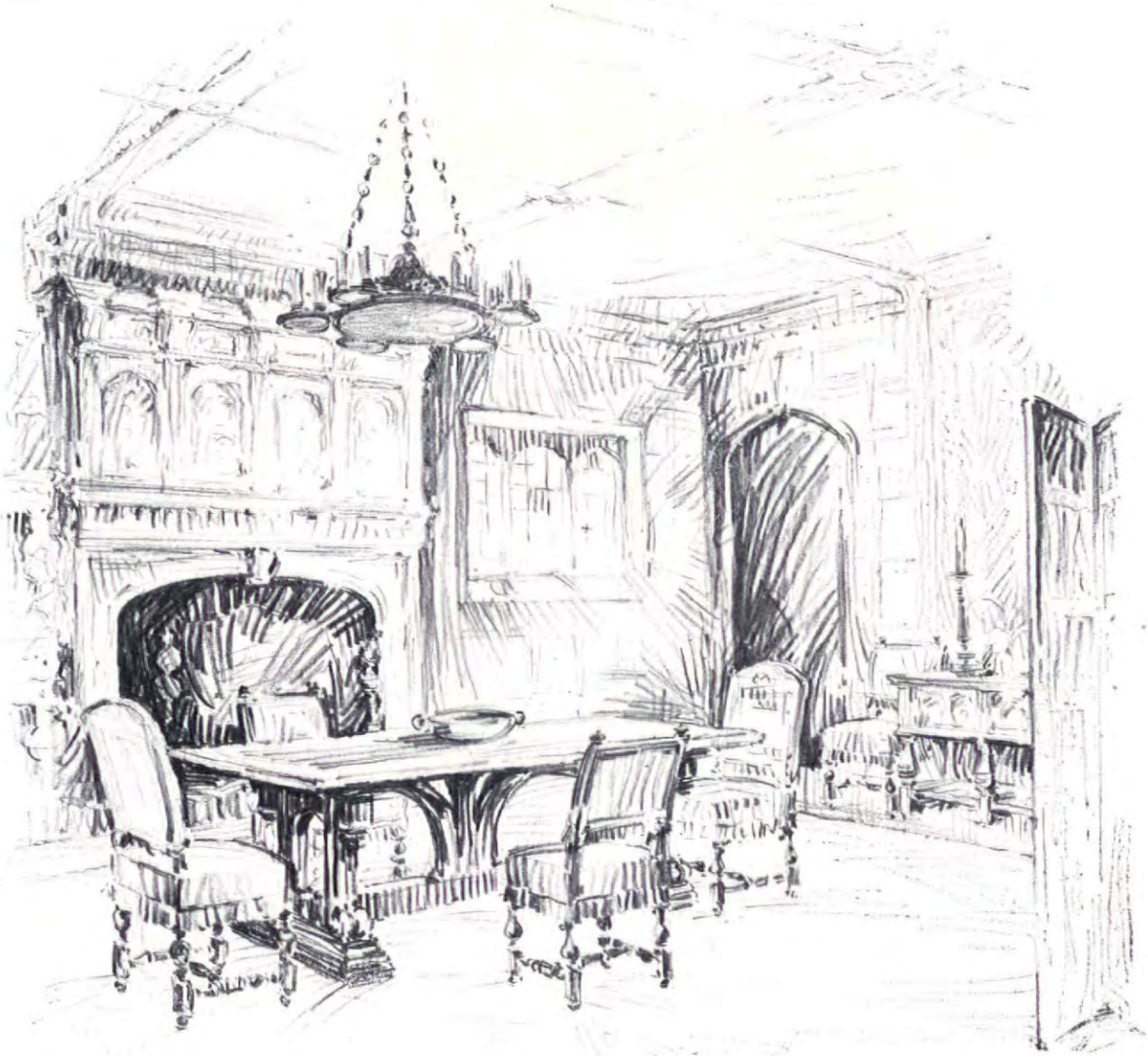

FURNITURE BEFITTING ITS ARCHITECTURAL BACKGROUND

New York Galleries, Inc., Decorators

WITH its dusky oaken walls and broadly arched fireplace, this interior seems to echo the convivial spirit so intimately associated with Tudor days.

¶ For the frankly plain and rugged furniture of hand-hewn timbers, the odd bits of crudely fashioned pewter and similar details—all bespeak the open-handed hospitality dispensed in the great manor houses of XVI Century England.

¶ Should one's pursuit of such things lead to these Galleries the truth will reveal itself that there still remain artists as well as artisans who refuse to be hurried in their faithful interpretation of that leisurely age when each craftsman strove for *perfection* rather than "production."

¶ Architects are invited to utilize the exhibits here, as well as the services of our decorating staff and workshops. If a call in person or by our representative is inconvenient, correspondence is suggested.

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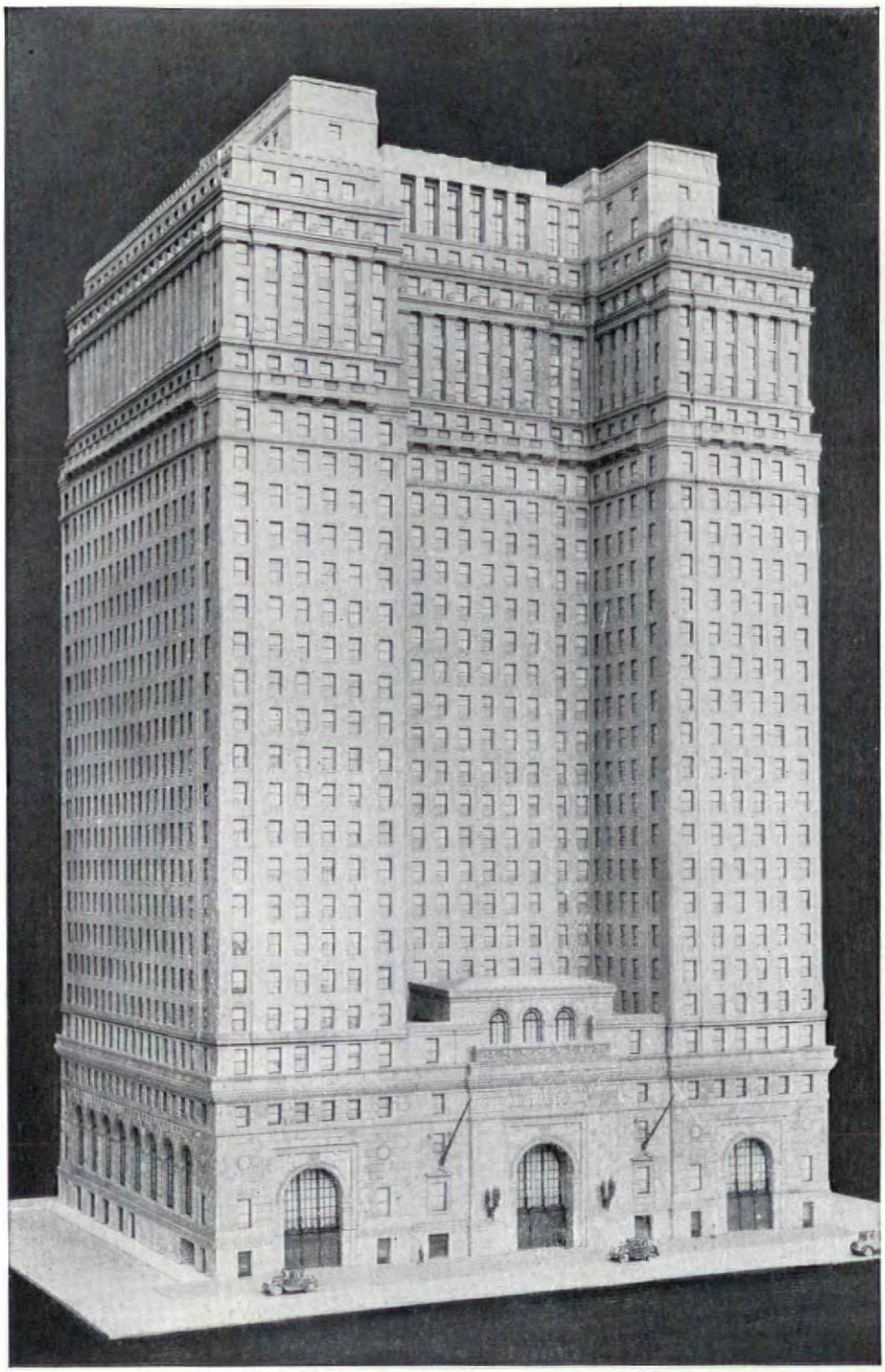

ONE of America's finest banking houses and office buildings is the new Fidelity-Philadelphia Trust Building. The George W. Smith Woodworking Company points with pride to the fact that it was selected to execute the cabinetwork for this remarkable building.

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Plaster Ornament! Just a Detail, but—

a detail that has transformed into a distinctive home many an otherwise ordinary house.

WHY this steady drift toward plaster ornament? Pick up any of the architectural magazines or such periodicals as *House and Garden*, and notice how, in interior after interior, plaster ornament is being used with amazing effect in all types of dwellings—small as well as large.

In some cases, there is just a suggestion — perhaps a pediment over a doorway, a tiny medallion repeated in the walls of one or two rooms, perhaps an interesting cornice or molding. Often it is an entire ceiling in rich period design.

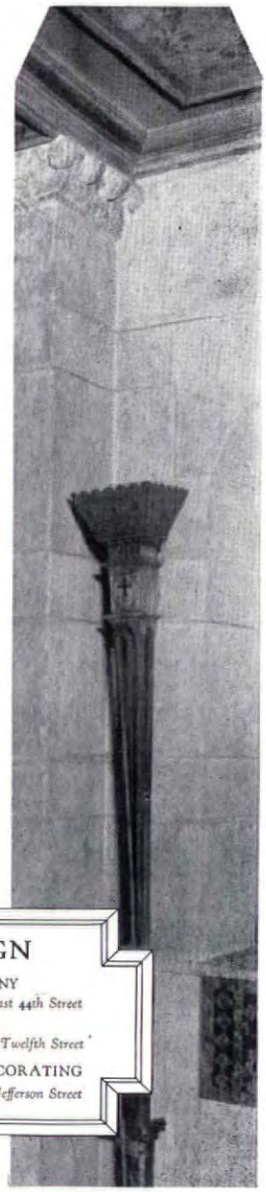
Of course there is nothing new in plaster as a decorative medium. The real reason for its present popularity lies in the marvelous effects it can create at only slight additional expense.

Today the six firms listed below, in the interest of creating a wider appreciation of plaster ornament, are acquainting the most discriminating section of the public with the real possibilities of this art material. Pre-eminent in the field stand these six firms, through whose catalogues correct plaster ornament is quickly available at moderate cost in all parts of the country.

Models for thousands of designs, ranging in period from Classic to Modern, are always on hand —a wealth of ornamental material from which to choose. Each of the firms, too, employs draftsmen trained in the use of ornamental plaster, and always ready to cooperate in developing new designs and adaptations, and indicate costs.

* * * *

Architects and Decorators are invited to write to each of the six firms listed below for their individual catalogues.



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Detroit—DETROIT DECORATIVE SUPPLY COMPANY *4240 14th Ave.*

New York—JACOBSON & COMPANY *239-241 East 44th Street*

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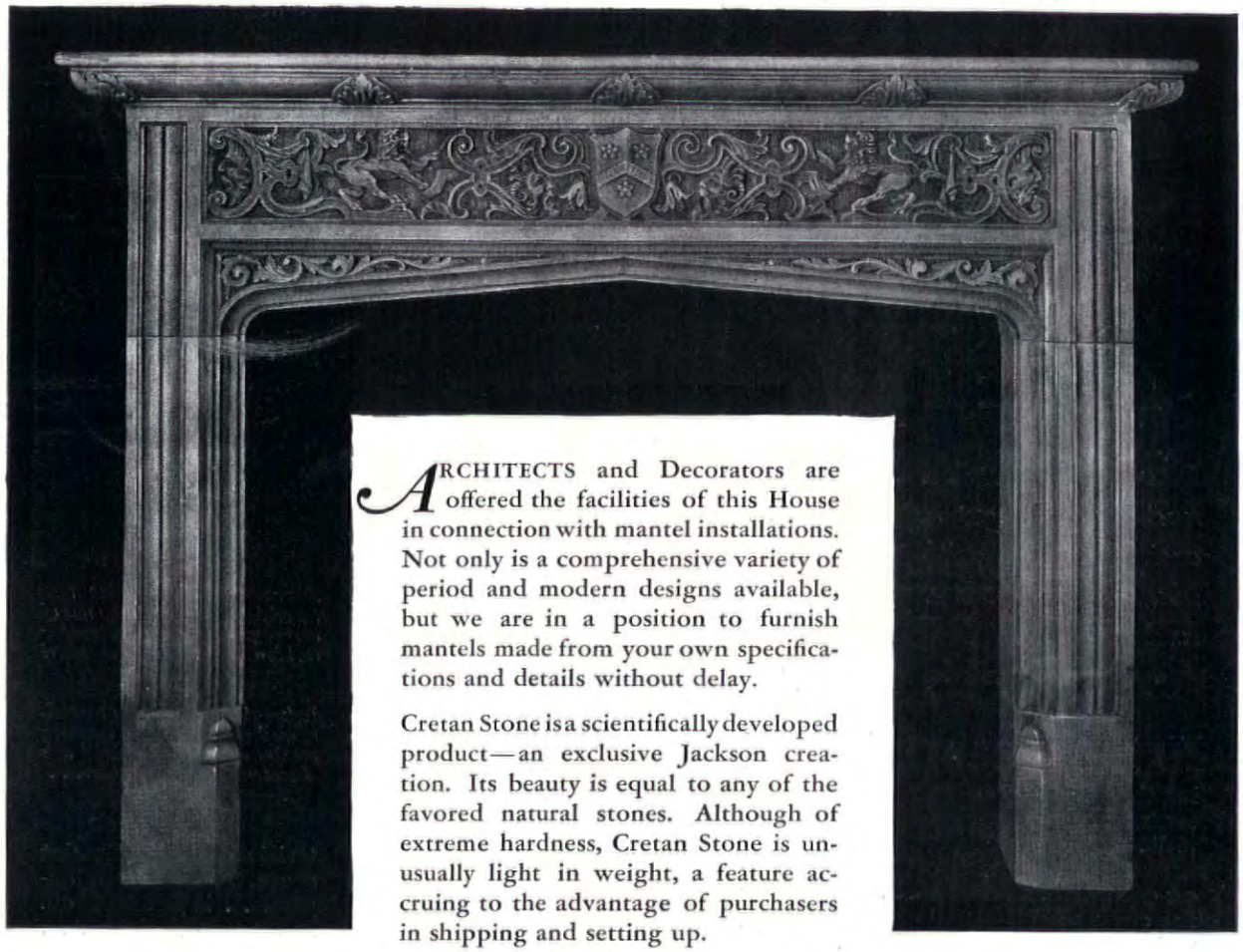

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Above—A plastic paint textured finish achieved by use of a sponge moved in a circular fashion to produce a swirl design . . .

Left—A straight-edge trowel, moved with a simple twisting motion of the wrist—and this handsome design results . . .

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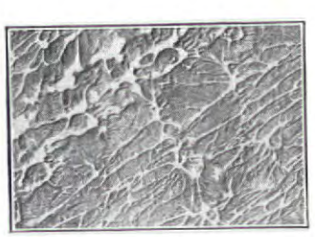
The illustrations show but a few of the almost endless variety of designs that the architect may secure. If you are interested in this new use for Dutch Boy white-lead, write us. We shall be glad to send further information. Please address your inquiry to the Department of Color Research and Decoration,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



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Saves valuable time—and permits earlier occupation by owner or tenant.

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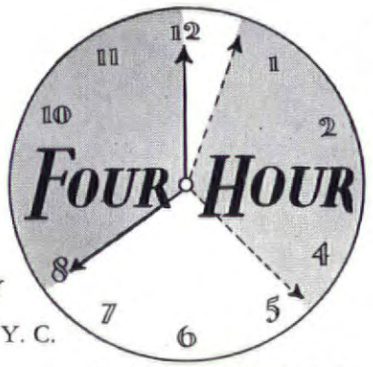

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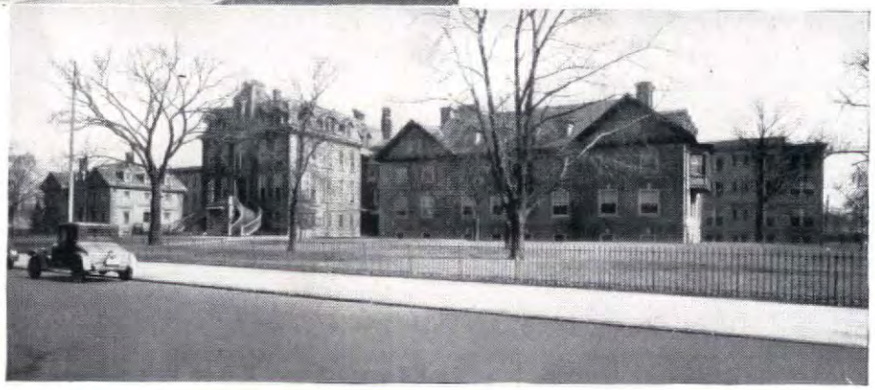
Left—The West Jersey Homeopathic Hospital at Camden, New Jersey. Here 800 gallons of Barreled Sunlight have been used for interior painting—in pure white and buff tint.

Below—The Cooper Hospital, at Camden, New Jersey—a satisfied user of Barreled Sunlight for the past several years.



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Barreled Sunlight Gloss gives a rich enamel finish with a "depth" peculiar to itself. It reflects adequate light free from glare. Its surface is so smooth and unbroken it can't hold dirt embedded and washes like tile—without wearing away.

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Containing no varnish, Barreled Sunlight flows with remarkable freedom, whether applied by brush or spray. And it possesses unusual opacity.

Guaranteed to remain white longer than any gloss paint or enamel, domestic or foreign, applied under the same conditions.

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

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U. S. Gutta Percha Paint Co., 3-F Dudley Street, Providence, R. I. Branches: New York, Chicago, San Francisco. Distributors in all principal cities.

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

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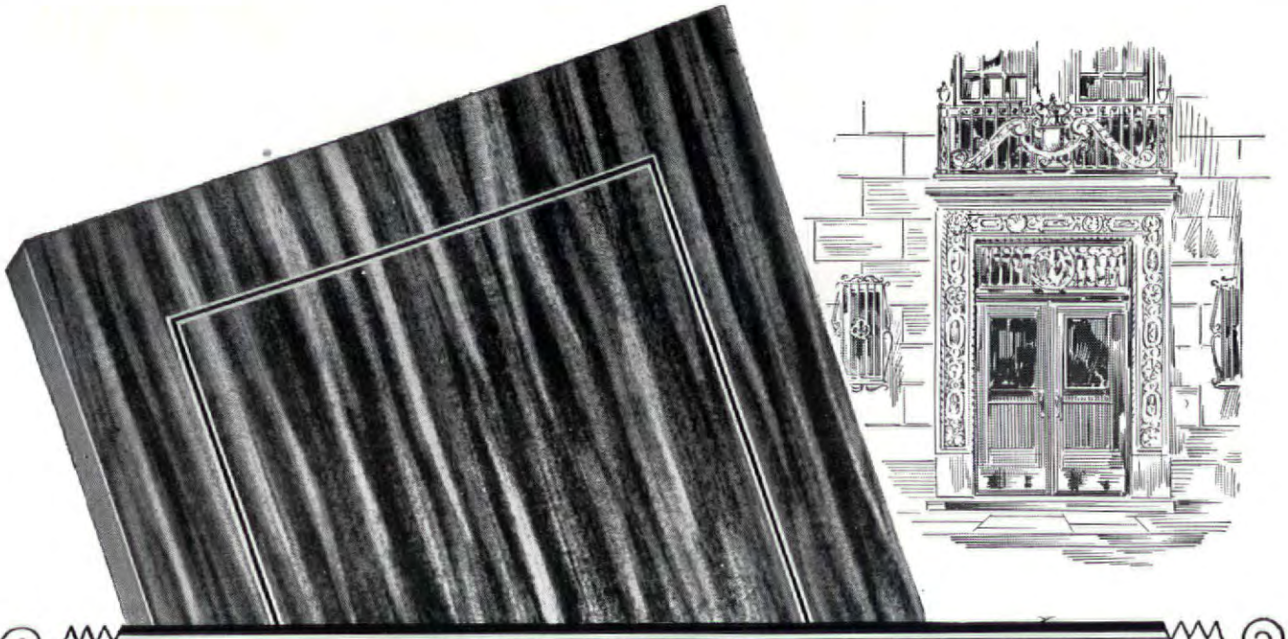
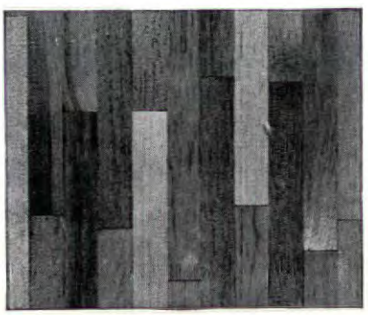
Street.....

City..... *State*.....



The Importance of the Door Core



THE CORE is to a door what the steel work is to a building. The strength of the core determines the strength of the door. Upon the solidity of the core depends the sound-resisting qualities of the door.

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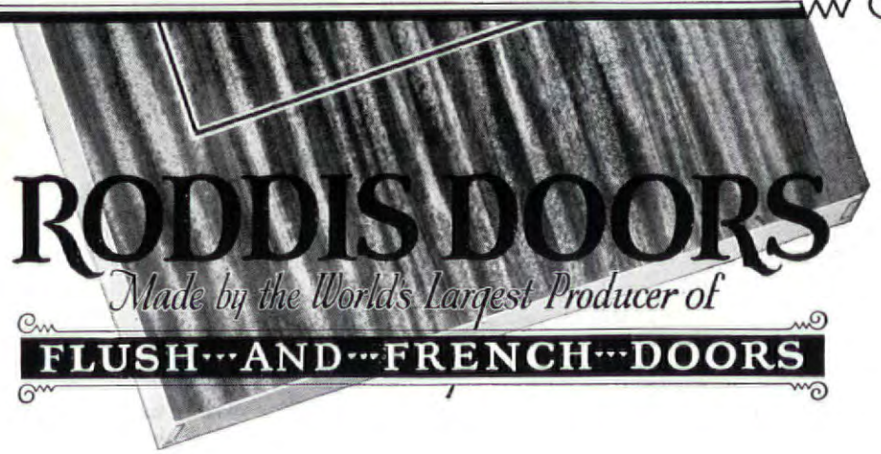

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PRESERVATIVE VARNISH

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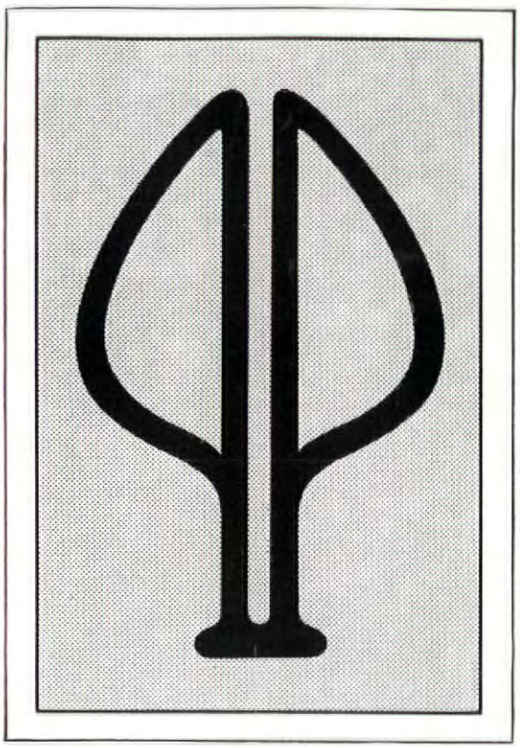
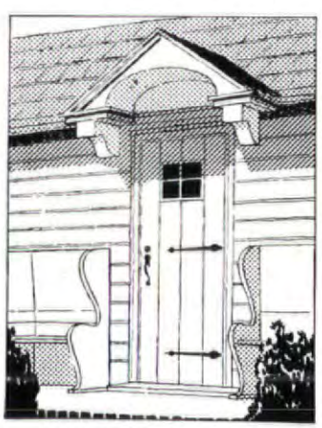


There may be a new *architecture,* but Pondosa Pine remains the same useful wood

America is evolving its own architecture. Architects are no longer satisfied to restate the ideas of their predecessors. New forms are being created; details and designs improved. Yet with all this change, nothing can replace good wood for finishing purposes.

Wherever a soft-wood finish is required, you can trust your reputation to Pondosa Pine. Doors and sash of this good wood stay snug and true. Sidings and baseboard remain firm and tight. Used for stairways, mouldings, built-in features, and all interior trim, Pondosa gives years of splendid service. The finish keeps smooth and even; few repaintings will be necessary. Continual use will have little effect on Pondosa.

There is an abundant supply of Pondosa Pine, trade-marked at the mills to protect the user. Western Pine Manufacturers Association, Portland. Oregon.



Pondosa Pine

The Pick o'the Pines

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THE first thought to impress upon your client's mind is that a home worth painting deserves good paint. The thrifty Dutch have a proverb which reads, "Good Paint Costs Nothing"—the protection which it affords is greater than its cost; quite true.

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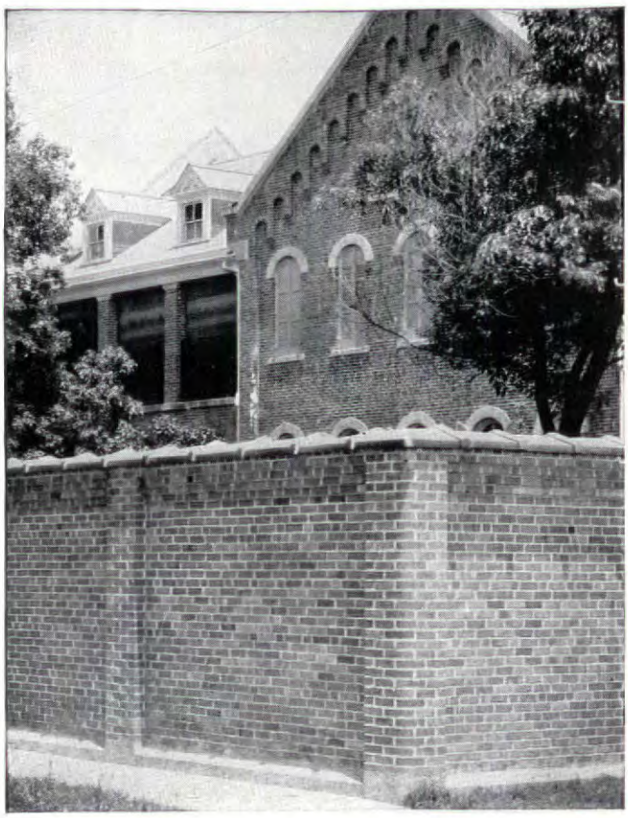

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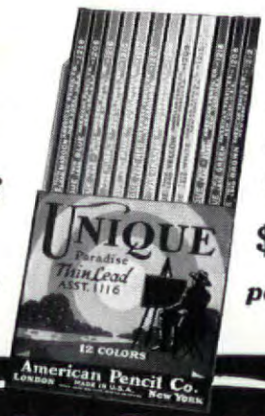

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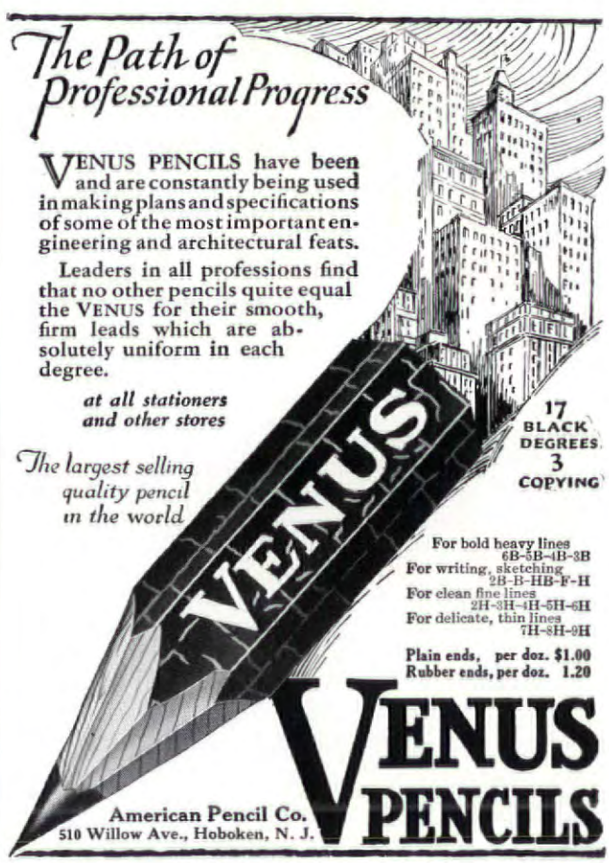

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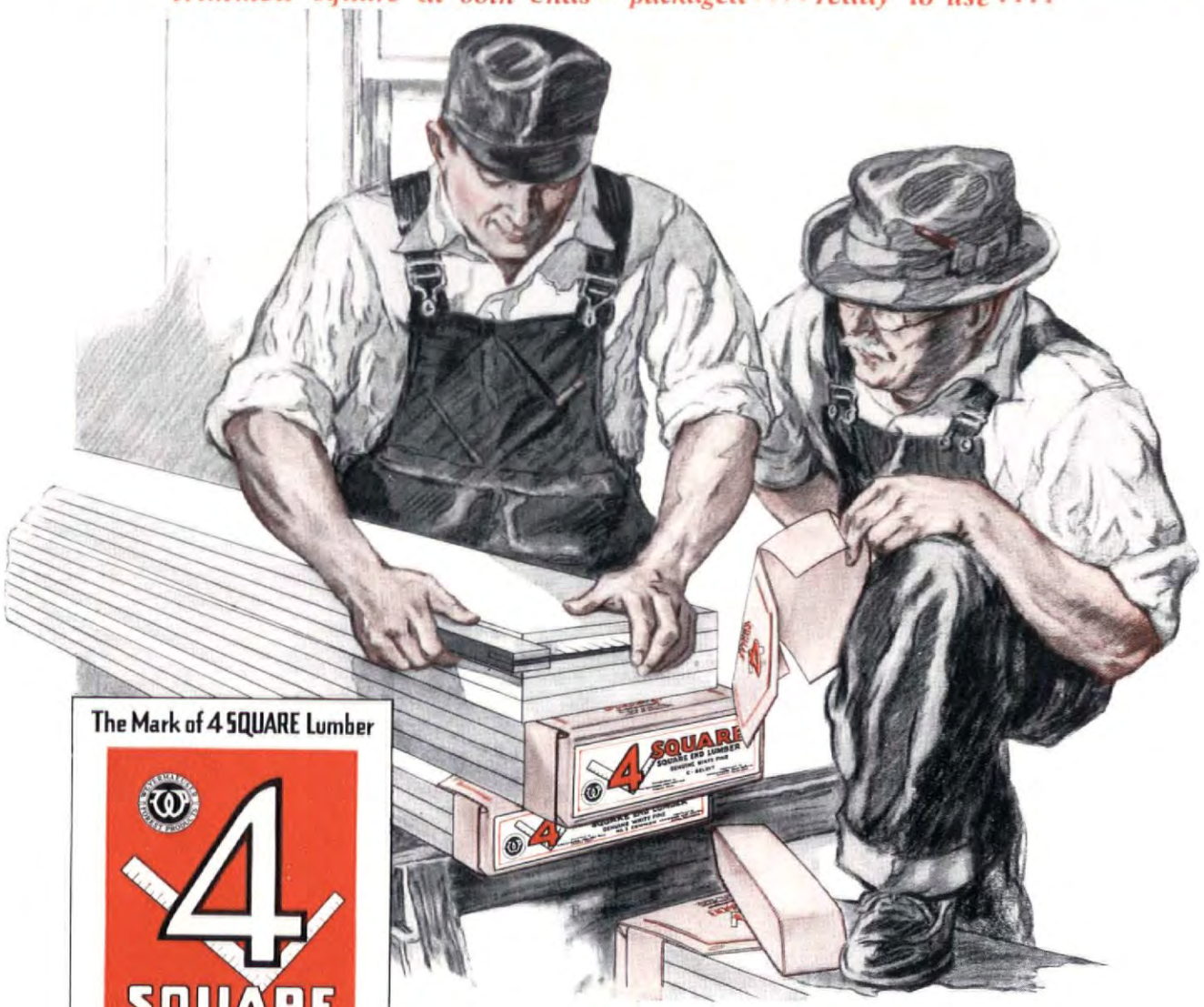

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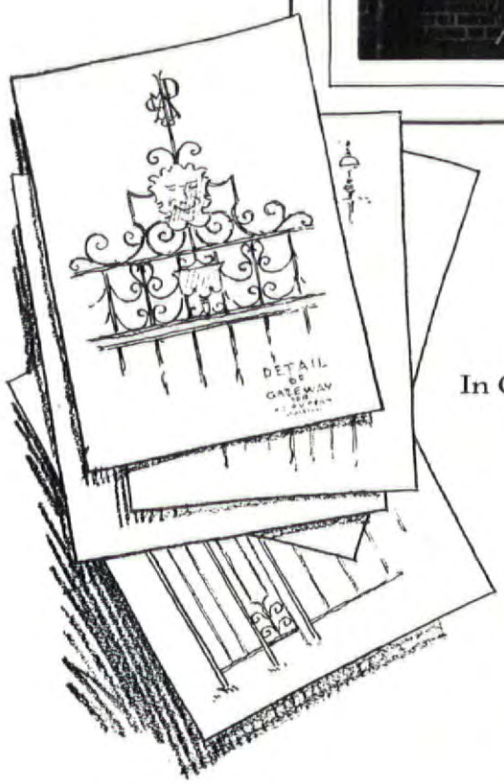

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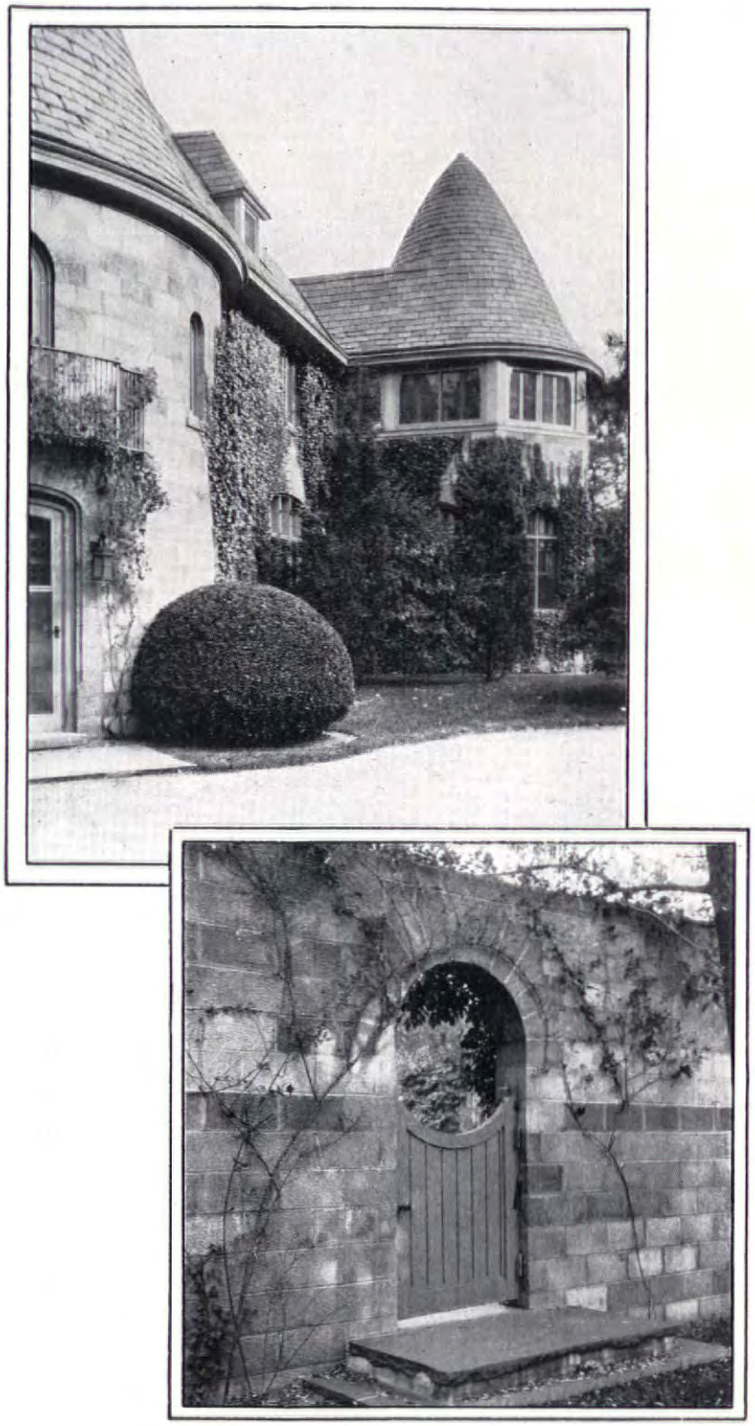

Residence of Mr. Harold Weeks, Islip, New York. Mr. Grosvenor Atterbury, Architect, New York City. Built of concrete masonry units, with stippled stucco surface.

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Mortar enters this class of materials when it is made with Kosmortar. It forms a strong, enduring, water-tight bond that gives the house, with its occupants, greater security. Its color blends pleasingly with any kind of brick or stonework. As it is uniform, every row of brick is bonded with equal strength and all bonding is alike in color. To build a house, a smaller outlay of money is made for mortar than when lime and cement mortar is used, yet stronger, better masonry is obtained and working time is saved. *The Ideal Cement for Masonry.* Kosmos Portland Cement Co., *Incorporated,* Kosmosdale, Ky., Sales Offices, Louisville, Ky.

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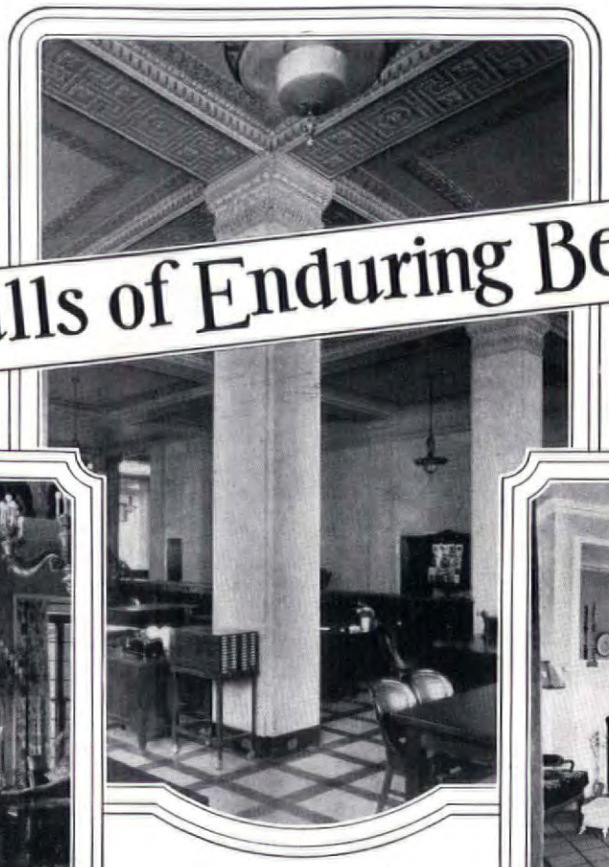
Walls of Enduring Beauty



BEST BROS. Keene's Cement used throughout these buildings.
Left—Matson Navigation Bldg., San Francisco. Bliss & Faville, Architects. MacGruer & Simpson, Plasterers.

Left — South Lounge, Breakers Hotel, Palm Beach, Fla. Schultze & Weaver, New York, Architects. Turner Const. Co., Atlanta, Contractors. MacGruer & Simpson, Plasterers.
Right—Home of Chester I. Long, Wichita, Kans.

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Selected List of Manufacturers' Publications

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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. Guastavino Co., 40 Court St., Boston.
Akoustolith Plaster. Brochure, 6 pp., 10 x 12½ ins. Important data on a valuable material.

U. S. Gypsum Co., 205 W. Monroe St., Chicago, Ill.
A Scientific Solution of an Old Architectural Problem. Folder 6 pp., 8½ x 11 ins. Describes Sabinite Acoustical Plaster.

ASH HOISTS—ELECTRIC AND HAND POWER

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

BANK VAULTS

Macomber Steel Co., Canton, Ohio.
Bank Vault Reinforcing. Folder, 8 pp., 8½ x 11 ins. Designing Data and Insurance Rating.

BASEMENT WINDOWS

Genfire Steel Company, Youngstown, Ohio.
Architectural Details. Booklet, 28 pp., 8½ x 11 ins. Details on steel windows. A. I. A. File No. 16E.

BATHROOM FITTINGS

A. P. W. Paper Co., Albany, N. Y.
Onliwon for Fine Buildings. Folder, 8 pp., 3¼ x 6 ins. Illustrated. Deals with toilet paper fittings of metal and porcelain.
Architects' File Card. 8½ x 11 ins. Illustrated. Filing card on toilet paper and paper towel cabinets.
A Towel Built for Its Job. Booklet, 8 pp., 4¼ x 9⅝ ins. Illustrated. Paper Towel System and Cabinets.
Cabinets and Fixtures. Booklet, 31 pp., 5¾ x 4¼ ins. Illustrated. Catalog and price list of fixtures and cabinets.

BRICK

American Face Brick Association, 1751 Peoples Life Building, Chicago, Ill.
Brickwork in Italy. 298 pages, size 7½ x 10½ ins., an attractive and useful volume on the history and use of brick in Italy from ancient to modern times, profusely illustrated with 69 line drawings, 300 half-tones, and 20 colored plates with a map of modern and XII century Italy. Bound in linen, will be sent postpaid upon receipt of $6.00. Half Morocco, $7.00.
Industrial Buildings and Housing. Bound Volume, 112 pp. 8½ x 11 ins. Profusely illustrated. Deals with the planning of factories and employes' housing in detail. Suggestions are given for interior arrangements, including restaurants and rest rooms. Price, $2.00.

Common Brick Mfrs. Assn. of America, 2134 Guarantee Title Bldg., Cleveland.
Brick; How to Build and Estimate. Brochure, 96 pp., 8½ x 11 ins. Illustrated. Complete data on use of brick.
The Heart of the Home. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Price 25 cents. Deals with construction of fireplaces and chimneys.
Skintled Brickwork. Brochure, 15 pp., 8½ x 11 ins. Illustrated. Tells how to secure interesting effects with common brick.
Building Economy. Monthly magazine, 22 pp., 8½ x 11 ins. Illustrated. $1 per year, 10 cents a copy. For architects, builders and contractors.

CEMENT

Carney Company, The, Mankato, Minn.
A Remarkable Combination of Quality and Economy. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Important data on valuable material.

Cement Gun Company, Inc., Allentown, Pa.
Gunite Bulletins. Sheet 6 x 9 ins. Illustrated. Bulletins on adaptability of "Gunite," a sand and cement product, to construction work.

Kosmos Portland Cement Company, Louisville, Ky.
Kosmortar for Enduring Masonry. Folder, 6 pp., 3½ x 6½ ins. Data on strength and working qualities of Kosmortar.
Kosmortar, the Mortar for Cold Weather. Folder, 4 pp., 3⅜ x 6½ ins. Tells why Kosmortar should be used in cold weather.

Lawrence Cement Co., New York, Boston and Philadelphia.
Dragon Super Cement. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Data on a valuable waterproof material.

Louisville Cement Co., 315 Guthrie St., Louisville, Ky.
BRIXMENT for Perfect Mortar. Self-filing handbook, 8½ x 11 ins. 16 pp. Illustrated. Contains complete technical description of BRIXMENT for brick, tile and stone masonry, specifications, data and tests.

North American Cement Corporation, 285 Madison Ave., New York.
The Cal Boon. Brochure. 32 pp. 6 x 9 ins. Illustrated. Use of Cal in Portland Cement mixtures.

Pennsylvania-Dixie Cement Corp'n, 131 East 46th St., New York.
Celluloid Computing Scale for Concrete and Lumber, 4⅝ x 2½ ins. Useful for securing accurate computations of aggregates and cement; also for measuring lumber of different sizes.

CEMENT—Continued

Portland Cement Association, Chicago.
Concrete Masonry Construction. Booklet, 47 pp., 8½ x 11 ins. Illustrated. Deals with various forms of construction.
Town and Country Houses of Concrete Masonry. Booklet, 19 pp., 8½ x 11 ins. Illustrated.
Facts About Concrete Building Tile. Brochure, 16 pp., 8½ x 11 ins. Illustrated.
The Key to Firesafe Homes. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
Design and control of Concrete Mixtures. Brochure, 32 pp., 8½ x 11 ins. Illustrated.
Portland Cement Stucco. Booklet, 64 pp., 8½ x 11 ins. Illustrated.
Concrete in Architecture. Bound Volume. 60 pp., 8½ x 11 ins., Illustrated. An excellent work, giving views of exteriors and interiors.

CONCRETE BUILDING MATERIALS

Celite Products Company, Chicago, New York, Los Angeles.
Designing Concrete for Workability as Well as Strength. Brochure. 8 pp. Illustrated. Data on an important material for drying concrete.
Better Concrete; Engineering Service Bulletin X-325. Booklet, 10 pp., 8½ x 11 ins. Illustrated. On use of Celite to secure workability in concrete, to prevent segregation and to secure water-tightness.
Economic Value of Admixtures. Booklet, 32 pp., 6⅛ x 9⅛ ins. Reprint of papers by J. C. Pearson and Frank A. Hitchcock before 1924 American Concrete Institute.

Concrete Surface Corporation, 342 Madison Ave., New York.
Bonding Surfaces on Concrete. Booklet, 12 pp., 8 x 11 ins. Illustrated. Deals with an important detail of building.

Dovetail Anchor Slot Co., 149 West Ohio St., Chicago.
Dovetail Masonry Anchoring System. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on a system of anchoring masonry to concrete.

Kosmos Portland Cement Company, Louisville, Ky.
High Early Strength Concrete, Using Standard Cosmos Portland Cement. Folder, 1 p., 8½ x 11 ins. Complete data on securing high strength concrete in short time.

CONCRETE COLORINGS

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

CONSTRUCTION, FIREPROOF

Master Builders Co., Cleveland, Ohio.
Color Mix. Booklet, 18 pp., 8½ x 11 ins. Illustrated. Valuable data on concrete hardener, waterproofer and dustproofer in permanent colors.

National Fire Proofing Co., 250 Federal St., Pittsburgh, Pa.
Standard Fire Proofing Bulletin 171. 8½ x 11 ins. 32 pp. Illustrated. A treatise on fireproof floor construction.

Northwestern Expanded Metal Co., 1234 Old Colony Building, Chicago, Ill.
Northwestern Expanded Metal Products. Booklet. 8½ x 10¾ ins. 16 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated. Plaster-Sava and Longspan lath channels, etc.
A. I. A. Sample Book. Bound volume, 8½ x 11 ins., contains actual samples of several materials and complete data regarding their use.

DAMPPROOFING

Philip Carey Co., Lockland, Cincinnati, Ohio.
Architects' Specifications for Carey Built-Up Roofing. Booklet. 8 x 10¾ ins. 24 pp. Illustrated. Complete data to aid in specifying the different types of built-up roofing to suit the kind of roof construction to be covered.
Carey Built-Up Roofing for Modern School Buildings. Booklet. 8 x 10¾ ins. 32 pp. Illustrated. A study of school buildings of a number of different kinds and the roofing materials adapted for each.

Genfire Steel Company, Youngstown, Ohio.
Waterproofing Handbook. Booklet. 8½ x 11 ins. 80 pp. A. I. A. File No. 7. Illustrated. Thoroughly covers subject of waterproofing concrete, wood and steel preservatives, dusting and hardening concrete floors and accelerating the setting of concrete. Free distribution.

The Master Builders Co., 7016 Euclid Ave., Cleveland.
Waterproofing and Dampproofing Specification Manual. Booklet. 18 pp., 8½ x 11 ins. Deals with methods and materials used.
Waterproofing and Dampproofing. File. 36 pp. Complete descriptions and detailed specifications for materials used in building and concrete.

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

The Vortex Mfg. Co., Cleveland, Ohio.
Par-Lock Specification "Forms A and B" for dampproofing and plaster key over concrete and masonry surfaces.
Par-Lock Specification "Form J" for dampproofing tile wall surfaces that are to be plastered.
Par-Lock Dampproofing. Specification Forms C, F, I and J. Sheets 8½ x 11 ins. Data on gun-applied asphalt dampproofing for floors and walls.

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—*Continued from page 75*

DOORS AND TRIM, METAL

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

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

DOORS, SOUNDPROOF

Irving Hamlin, Evanstone, Ill.
The Evanston Soundproof Door. Folder, 8 pp., 8½ x 11 ins. Illustrated. Deals with a valuable type of door.

DUMBWAITERS

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

ELECTRICAL EQUIPMENT

Baldor Electric Co., 4358 Duncan Avenue, St. Louis.
Baldor Electric Motors. Booklet, 14 pp., 8 x 10½ ins. Illustrated. Data regarding motors.

Benjamin Electric Mfg. Co., 120 So. Sarigamore St., Chicago.
Reference Wall Chart, 22 x 28½ ins. "Enables one to select at a glance the right type of reflector or other lighting equipment.
Benjamin-Starrett Panelboards and Steel Cabinets. Booklet, 80 pp. 8½ x 10½ ins. Full data on these details for light and power.
Benjamin-Starrett Panelboards for Light and Power. Booklet, 80 pp., 8½ x 11 ins. Illustrated. Full data on company's line of panelboards, steel cabinets, etc.

General Electric Co., Schenectady, N. Y.
"Electrical Specification Data for Architects. Brochure, 36 pp., 8 x 10½ ins. Illustrated. Data regarding G. E. wiring materials and their use.
"The House of a Hundred Comforts." Booklet, 40 pp., 8 x 10½ ins. Illustrated. Dwells on importance of adequate wiring.

Pick & Company, Albert, 208 West Randolph St., Chicago, Ill.
School Cafeterias. Booklet. 9 x 6 ins. Illustrated. The design and equipment of school cafeterias with photographs of installation and plans for standardized outfits.

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

Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
Electric Power for Buildings. Brochure, 14 pp., 8½ x 11 ins. Illustrated. A publication important to architects and engineers.
Variable-Voltage Central Systems as applied to Electric Elevators. Booklet, 13 pp., 8½ x 11 ins. Illustrated. Deals with an important detail of elevator mechanism.
Modern Electrical Equipment for Buildings. Booklet, 8½ x 11 ins. Illustrated. Lists many useful appliances.
Electrical Equipment for Heating and Ventilating Systems. Booklet, 24 pp., 8½ x 11 ins. Illustrated. This is "Motor Application Circular 7379."
Westinghouse Panelboards and Cabinets (Catalog 42-A). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Important data on these details of equipment.
Beauty; Power; Silence; Westinghouse Fans (Dealer Catalog 45). Brochure, 16 pp., 8½ x 11 ins. Illustrated. Valuable information on fans and their uses.
Electric Range Book for Architects (A. I. A. Standard Classification 31 G-4). Booklet, 24 pp., 8½ x 11 ins. Illustrated. Cooking apparatus for buildings of various types.
Westinghouse Commercial Cooking Equipment (Catalog 280). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Equipment for cooking on a large scale.
Electric Appliances (Catalog 44-A). 32 pp., 8½ x 11 ins. Deals with accessories for home use.

ELEVATORS

Otis Elevator Company, 260 Eleventh Ave., New York, N. Y.
Otis Push Button Controlled Elevators. Descriptive leaflets. 8½ x 11 ins. Illustrated. Full details of machines, motors and controllers for these types.
Otis Geared and Gearless Traction. Elevators of All Types. Descriptive leaflets. 8½ x 11 ins. Illustrated. Full details of machines, motors and controllers for these types.
Escalators. Booklet. 8½ x 11 ins. 22 pp. Illustrated. Describes use of escalators in subways, department stores, theaters and industrial buildings. Also includes elevators and dock elevators.

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

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

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

FIREPROOFING

Genfire Steel Company, Youngstown, Ohio.
Fireproofing Handbook, 8½ x 11 ins. 32 pp. Illustrated. Gives methods of construction, specifications, data on Herringbone metal lath, steel, tile, Trussit solid partitions, steel joists. Self-Sentering formless concrete construction.

FIREPROOFING—Continued

North Western Expanded Metal Co., 407 South Dearborn St., Chicago.
A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.

FLAGSTONES

J. G. Robinson, 6202 Germantown Avenue, Philadelphia.
Robinson Flagstones. Brochure, 12 pp., 8½ x 11 ins. Illustrated. Data and specification.

FLOOR HARDENERS (CHEMICAL)

Master Builders Co., Cleveland, Ohio.
Concrete Floor Treatment. File, 50 pp. Data on Securing hardened dustproof concrete.
Concrete Floor Treaments—Specification Manual. Booklet, 23 pp. 8½ x 11 ins. Illustrated. Valuable work on an important subject.

Sonneborn Sons, Inc., L., 116 Fifth Ave., New York, N. Y.
Lapidolith, the liquid chemical hardener. Complete sets of specifications for every building type in which concrete floors are used, with descriptions and results of tests.

FLOORS—STRUCTURAL

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

Structural Gypsum Corporation, Linden, N. J.
Gypsteel Pre-cast Fireproof Floors. Booklet, 36 pp., 8½ x 11 ins. Illustrated. Data on flooring.

FLOORING

Armstrong Cork & Insulation Co., Pittsburgh, Pa.
Armstrong's Cork Tile Floors. Booklet. 7¾ x 10½ ins. 30 pp. An illustrated work on cork flooring.
Linotile for Home Floors. Brochure. 7½ x 10½ ins. 27 pp. and colored enclosures of floor installations.

Armstrong Cork Co. (Linoleum Division), Lancaster, Pa.
Armstrong's Linoleum Floors. Catalog. 8½ x 11 ins. 40 pp. Color plates. A technical treatise on linoleum, including table of gauges and weights and specifications for installing linoleum floors.
Armstrong's Linoleum Pattern Book, 1927. Catalog. 3½ x 6 in. 272 pp. Color Plates. Reproduction in color of all patterns of linoleum and cork carpet in the Armstrong line.
Quality Sample Book. 3½ x 5¾ in. Showing all gauges and thicknesses in the Armstrong line of linoleums.
Linoleum Layer's Handbook. 5 x 7 in. 32 pp. Instructions for linoleum layers and others interested in learning most satisfactory methods of laying and taking care of linoleum.
Enduring Floors of Good Taste. Booklet. 6 x 9 ins. 48 pp. Illustrated in color. Explains use of linoleum for offices, stores, etc., with reproductions in color of suitable patterns, also specifications and instructions for laying.

Barber Asphalt Co., Philadelphia.
Specifications for Applying Genasco Asphalt Mastic. Booklet 8 x 10½ ins. Directions for using Asphalt Mastic for flooring.

Blabon Company, Geo. W., Nicetown, Philadelphia, Pa.
Planning the Color Schemes for Your Home. Brochure illustrated in color; 36 pp., 7½ x 10½ ins. Gives excellent suggestions for use of color in flooring for houses and apartments.
Handy Quality Sample Folder of Linoleums. Gives actual samples of "Battleship Linoleum," cork carpet, "Feltex," etc.
Blabon's Linoleum. Booklet illustrated in color; 128 pp., 3½ x 8½ ins. Gives patterns of a large number of linoleums.
Blabon's Plain Linoleum and Cork Carpet. Gives quality samples, 3 x 6 ins. of various types of floor coverings.

Bonded Floors Company, Inc., 1421 Chestnut St., Philadelphia, Pa.
A series of booklets, with full color inserts showing standard colors and designs. Each booklet describes a resilient floor material as follows:
Battleship Linoleum. Explains the advantages and uses of this durable, economical material.
Marble-ized (Cork Composition) Tile. Complete information on cork-composition marble-ized tile and many artistic effects obtainable with it.
Treadlite (Cork Composition) Tile. Shows a variety of colors and patterns of this adaptable cork composition flooring.
Natural Cork Tile. Description and color plates of this super-quiet, resilient floor.
Practical working specifications for installing battleship linoleum, cork composition tile and cork tile.

Carter Bloxonend Flooring Co., Keith & Perry Bldg., Kansas City, Mo.
Bloxonend Flooring. Booklet. 3¼ x 6¼ ins. 20 pp. Illustrated. Describes uses and adaptability of Bloxonend Flooring to concrete, wood or steel construction, and advantages over loose wood blocks.
File Folder. 9⅛ x 11¾ ins. For use in connection with A. I. A. system of filing. Contains detailed information on Bloxonend Flooring in condensed, loose-leaf form for specification writer and drafting room. Literature embodied in folder includes standard Specification Sheet covering the use of Bloxonend in general industrial service and Supplementary Specification Sheet No. 1, which gives detailed description and explanation of an approved method for installing Bloxonend in gymnasiums, armories, drill rooms and similar locations where maximum resiliency is required.

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—*Continued from page 76*

FLOORING—Continued

Albert Grauer & Co., 1408 Seventeenth St., Detroit, Mich.
Grauer-Watkins Red Asphalt Flooring. Folder, 4 pp., 8½ x 11 ins. Data on a valuable form of flooring.

Thomas Moulding Floor Co., 165 W. Wacker Drive, Chicago.
Better Floors. Folder. 4 pp. 11¼ x 13¾ ins. Illustrated. Floors for office, administration and municipal buildings.
Better School Floors. Folder, 4 pp., 11¼ x 13¾ ins. Illustrated. Characteristics, Specifications and Uses. Brochure. 16 pp. 11¼ x 13¾ ins. Illustrated. Data on floors.

U. S. Gypsum Co., Chicago.
Pyrobar Floor Tile. Folder. 8½ x 11 ins. Illustrated. Data on building floors of hollow tile and tables on floor loading.

United States Quarry Tile Co., Parkersburg, W. Va.
Quarry Tiles for Floors. Booklet, 119 pp., 8½ x 11 ins. Illustrated. General catalog. Details of patterns and trim for floors.
Art Portfolio of Floor Designs. 9¼ x 12¼ ins. Illustrated in colors. Patterns of quarry tiles for floors.

U. S. Rubber Co., 1790 Broadway, New York.
Period Adaptations for Modern Floors. Brochure. 8 x 11 ins. 60 pp. Richly illustrated. A valuable work on the use of rubber tile for flooring in interiors of different historic styles.

FURNITURE

American Seating Co., 14 E. Jackson Blvd., Chicago, Ill.
Ars Ecclesiastica Booklet. 6 x 9 in. 48 pp. Illustrations of church fitments in carved wood.
Theatre Chairs. Booklet. 6 x 9 in. 48 pp. Illustrations of theater chairs.

Kensington Mfg. Company, Showrooms, 41 West 45th St., New York.
Illustrated booklet indicative of the scope, character and decorative quality of Kensington furniture, with plan of co-operation with architects, sent on request.
Photographs and full description of hand-made furniture in all the period styles, furnished in response to a specific inquiry.

Kittinger Co., 1893 Elmwood Ave., Buffalo, N. Y.
Kittinger Club & Hotel Furniture. Booklet. 20 pp. 6¼ x 9½ ins. Illustrated. Deals with fine line of furniture for hotels, clubs, institutions, schools, etc.
Kittinger Club and Hotel Furniture. Booklet. 20 pp. 6 x 9 ins. Illustrated. Data on furniture for hotels and clubs.

McKinney Mfg. Co., Pittsburgh.
Forethought Furniture Plans. Sheets, 6¼ x 9 ins., drawn to ¼-inch scale. An ingenious device for determining furniture arrangement.

New York Galleries, Madison Avenue and 48th Street, New York
A group of Distinguished Interiors. Brochure, 4 pp., 8¾ x 11¾ ins. Filled with valuable illustrations.

White Door Bed Company, The, 130 North Wells St., Chicago, Ill.
Booklet. 8½ x 11 in. 20 pp. Illustrated. Describes and illustrates the use of "White" Door Bed and other space-saving devices.

GARAGES

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

GLASS CONSTRUCTION

Adamson Flat Glass Co., Clarksburg, W. Va.
Quality and Dependability. Folder, 2 pp., 8½ x 11 ins. Illustrated. Data in the company's product.

Libbey-Owens Sheet Glass Co., Toledo, Ohio.
Flat Glass. Brochure, 11 pp., 5½ x7⅝ ins. Illustrated. History of manufacture of flat, clear, sheet glass.

Mississippi Wire Glass Co., 220 Fifth Ave., New York.
Mississippi Wire Glass. Catalog. 3⅞ x 8½ ins. 32 pp. Illustrated. Covers the complete line.

GREENHOUSES

William H. Lutton Company, 267 Kearney Ave., Jersey City, N. J.
Greenhouses of Quality. Booklet, 50 pp., 8½ x 11 ins. Illustrated. Conservatories making use of Lutton Patented Galvanized Steel V-Bar.

HARDWARE

P. & F. Corbin, New Britain, Conn.
Early English and Colonial Hardware. Brochure, 8½ x 11 ins. An important illustrated work on this type of hardware.
Locks and Builders' Hardware. Bound Volume, 486 pp., 8½ x 11 ins. An exhaustive, splendidly prepared volume.
Brochure, 61 plates, 8½ x 11 ins. Illustrated. Locks and builders' hardware as presented in 22nd edition of Sweet's.

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

McKinney Mfg. Co., Pittsburgh.
Forged Iron by McKinney. Booklet, 6 x 9 ins. Illustrated. Deals with an excellent line of builders' hardware.
Forged Lanterns by McKinney. Brochure, 6 x 9 ins. Illustrated. Describes a fine assortment of lanterns for various uses.

Richards-Wilcox Mfg. Co., Aurora, Ill.
Distinctive Garage Door Hardware. Booklet. 8½ x 11 ins. 65 pp. Illustrated. Complete information accompanied by data and illustrations on different kinds of garage door hardware.
Distinctive Elevator Door Hardware. Booklet, 89 pp., 16 x 10½ ins. Illustrated.

Russell & Erwin Mfg. Co., New Britain, Conn.
Hardware for the Home. Booklet, 24 pp., 3½ x 6 ins. Deals with residence hardware.

HARDWARE—Continued

Door Closer Booklet. Brochure, 16 pp., 3½ x 6 ins. Data on a valuable detail. Garage Hardware Booklet, 12 pp., 3½ x 6 ins. Hardware intended for garage use.
Famous Homes of New England. Series of folders on old homes and hardware in style of each.

HEATING EQUIPMENT

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

American Radiator Company, The, 40 West 40th St., N. Y. C.
Ideal Boilers for Oil Burning. Catalog 5½ x8¾ in. 36 pp. Illustrated in 4 colors. Describing a line of Heating Boilers especially adapted to use with Oil Burners.
Corto—The Radiator Classic. Brochure 5½ x 8½ in. 16 pp. Illustrated. A brochure on a space-saving radiator of beauty and high efficiency.
Ideal Arcola Radiator Warmth.Brochure 6¼ x 9¼. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.
How Shall I Heat My Home? Brochure, 16 pp., 5¾ x 8½ ins. Illustrated. Full data on heating and hot water supply.
New American Radiator Products. Booklet, 44 pp., 5 x 7¾ ins. Illustrated. Complete line of heating products.

James B. Clow & Sons, 534 S. Franklin St., Chicago.
Clow Gasteam Vented Heating System. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Deals with a valuable form of heating equipment for using gas.

C. A. Dunham Company, 450 East Ohio St., Chicago, Ill.
Dunham Radiator Trap. Bulletin 101, 8 x 11 in. 12 pp. Illustrated. Explains working of this detail of heating apparatus.
Dunham Packless Radiator Valves. Bulletin 104. 8 x 11 in. 8 pp. Illustrated. A valuable brochure on valves.
Dunham Return Heating System. Bulletin 109, 8 x 11 ins. Illustrated. Covers the use of heating apparatus of this kind.
Dunham. Vacuum Heating System. Bulletin 110. 8 x 11 ins. 12 pp. Illustrated.
The Dunham Differential Vacuum Heating System. Bulletin 114. Brochure, 8 pp., 8 x 11 ins. Illustrated. Deals with heating for small buildings.
The Dunham Differential Vacuum Heating System. Bulletin 115. Brochure, 12 pp., 8 x 11 ins. Illustrated. Deals with heating for large buildings.

Excelso Products Corporation, 119 Clinton St., Buffalo, N. Y.
Excelso Water Heater. Booklet. 12 pp. 3 x 6 in. Illustrated. Describing the new Excelso method of generating domestic hot water in connection with heating boilers. (Firepot Coil eliminated.)

The Fulton Sylphon Company, Knoxville, Tenn.
Sylphon Temperature Regulators. Illustrated brochures, 8½ x 11 ins., dealing with general architectural and industrial applications; also specifically with applications of special instruments.
Sylphon Heating Specialties. Catalog No. 200, 192 pp., 3½ x 6¼ ins. Important data on heating.

Illinois Engineering Co., Racine Ave., at 21st St., Chicago, Ill.
Vapor Heat Bulletin 21. 8½ x 11 ins. 32 pp. Illustrated. Contains new and original data on Vapor Heating. Rules for computing radiation, pipe sizes, radiator tappings. Steam table showing temperature of steam and vapor at various pressures, also description of Illinois Vapor Specialties.

S. T. Johnson Co., Oakland, Calif.
Bulletin No. 4A. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Data on different kinds of oil-burning apparatus.
Bulletin No. 31. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Deals with Johnson Rotary Burner With Full Automatic Control.

Kewanee Boiler Corporation, Kewanee, Ill.
Kewanee on the Job. Catalog. 8½ x 11 ins. 80 pp. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, etc.
Catalog No. 78, 6 x 9 ins. Illustrated. Describes Kewanee Firebox Boilers with specifications and setting plans.
Catalog No. 79. 6 x 9 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.

May Oil Burner Corp., Baltimore.
Adventures in Comfort. Booklet, 24 pp., 6 x 9 ins. Illustrated. Non-technical data on oil as fuel.
Taking the Quest out of the Question. Brochure, 16 pp., 6 x 9 ins. Illustrated. For home owners interested in oil as fuel.

Milwaukee Valve Co., Milwaukee.
MILVACO Vacuum & Vapor Heating System. Nine 4-p. bulletins, 8½ x 11 ins. Illustrated. Important data on heating.
MILVACO Vacuum & Vapor Heating Specialties. Nine 4-p. bulletins, 8½ x 11 ins. Illustrated. Deal with a valuable line of specialties used in heating.

Modine Mfg. Company, Racine, Wis.
Thermodine Unit Heater. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Apparatus for industrial heating and drying.
Thermodine Cabinet Heater. Booklet, 12 pp., 8½ x 11 ins. Illustrated. Cabinet heaters to buildings of different kinds.

Molby Boiler Co., Inc., New York and Lansdale, Pa.
Molby Heating Boiler. Booklet, 24 pp., 4 x 9 ins. Illustrated. Deals with well known line of boilers.
Chimney Construction. Booklet, 26 pp., 6 x 9 ins. Data recommended by National Board of Fire Underwriters.

Nash Engineering Company, South Norwalk, Conn.
No. 37. Devoted to Jennings Hytor Return Line Vacuum Heating Pumps, electrically driven, and supplied in standard sizes up to 300,000 square feet equivalent direct radiation.
No. 16. Dealing with Jennings Hytor Air Line Heating Pumps.
No. 17. Describing Jennings Hytor Condensation Pumps, sizes up to 70,000 square feet equivalent direct radiation.
No. 25. Illustrating Jennings Return Line Vacuum Heating Pumps. Size M, for equivalent direct radiation up to 5,000 square feet.

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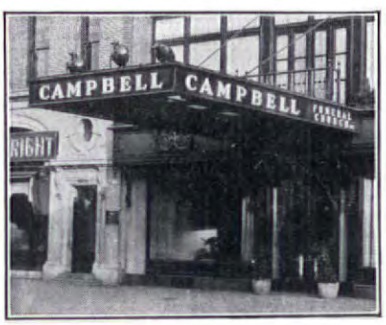

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FLEXLUME ELECTRIC DISPLAYS

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—*Continued from page 78*

HEATING EQUIPMENT—Continued

National Radiator Corporation, Johnstown, Pa.
Aero Radiators; Beauty and Worth. Catalog 34. Booklet 6 x 9 ins., 20 pp., describing and illustrating radiators and accessories.
Six Great Companies Unite to Form a Great Corporation. Booklet, 27 pp., 8½ x 10½ ins. Illustrated. Valuable data on heating.
Heating Homes the Modern Way. Booklet, 8½ x 11¾ ins. Illustrated. Data on the Petro Burner.
Residence Oil Burning Equipment. Brochure, 6 pp., 8½ x 11 ins. Illustrated. Data regarding Petro Burner in a bulletin approved by Investigating Committee of Architects and Engineers.

Petroleum Heat & Power Co., 511 Fifth Avenue, New York.
Petro Mechanical Oil Burner & Air Register. Booklet, 23 pp., 8½ x 11 ins. Illustrated. Data on industrial installations of Petro Burners.
Present Accepted Practice in Domestic Oil Burners. Folder, 4 pp., 8½ x 11 ins. Illustrated. A reprint from Heating and Ventilating Magazine.

Trane Co., The, La Crosse, Wis.
Bulletin 14. 16 pp. 8½ x 10⅝ ins. Covers the complete line of Trane Heating Specialties, including Trane Bellows Traps, and Trane Bellows Packless Valves.
Bulletin 20. 24 pp. 8½ x 10⅝ ins. Explains in detail the operation and construction of Trane Condensation. Vacuum, Booster, Circulating, and similar pumps.
How to Cut Heating Costs. Booklet, 18 pp., 8½ x 11 ins. Illustrated.

HOSPITAL EQUIPMENT

The Frink Co., Inc., 24th St. and Tenth Ave., New York City.
Catalog 426. 7 x 10 ins. 16 pp. A booklet illustrated with photographs and drawings, showing the types of light for use in hospitals, as operating table reflectors, linolite and multilite concentrators, ward reflectors, bed lights and microscopic reflectors, giving sizes and dimensions, explaining their particular fitness for special uses.

The International Nickel Company, 67 Wall St., New York, N. Y.
Hospital Applications of Monel Metal. Booklet. 8½ x 11½ ins. 16 pp. Illustrated. Gives types of equipment in which Monel Metal is used, reasons for its adoption, with sources of such equipment.

The Pick-Barth Companies, Chicago and New York.
Some Thoughts About Hospital Food Service Equipment. Booklet, 21 pp., 7½ x 9¼ ins. Valuable data on an important subject.

Wilmot Castle Company, Rochester, N. Y.
Sterilizer Equipment for Hospitals. Book, 76 pp., 8½ x 11 ins. Illustrated. Gives important and complete data on sterilization of utensils and water, information on dressings, etc.
Sterilizer Specifications. Brochure, 12 pp., 8½ x 11 ins. Practical specifications for use of architects and contractors.
Architects' Data Sheets. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Information on piping, venting, valving and wiring for hospital sterilizer installations.
Hospital Sterilizing Technique. Five booklets. 8 to 16 pp. 6 x 9 ins. Illustrated. Deals specifically with sterilizing instruments, dressings, utensils, water, and rubber gloves.

HOTEL EQUIPMENT

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

INCINERATORS

Home Incinerator Co., Milwaukee, Wis.
The Decent Way. Brochure, 30 pp., 5¼ x 7¼ ins. Illustrated. Equipment for residence use.
A. I. A. File. 12 pp., 8¾ x 10¾ ins. Specifications for incinerators.

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

INSULATING LUMBER

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

INSULATION

Armstrong Cork & Insulation Co., Pittsburgh, Pa.
The Insulation of Roofs with Armstrong's Corkboard. Booklet. Illustrated. 7½ x 10½ ins. 32 pp. Discusses means of insulating roofs of manufacturing or commercial structures.
Insulation of Roofs to Prevent Condensation. Illustrated booklet. 7½ x 10½ ins. 36 pp. Gives full data on valuable line of roof insulation.
Filing Folder for Pipe Covering Data. Made in accordance with A. I. A. rules.
"The Cork Lined House Makes a Comfortable Home." 5 x 7 in. 32 pp. Illustrated.
Armstrong's Corkboard. Insulation for Walls and Roofs of Buildings. Booklet, 66 pp., 9½ x 11¾ ins. Illustrates and describes use of insulation for structural purposes.

INSULATION—Continued

Cabot, Inc., Samuel, Boston, Mass.
Cabot's Insulating Quilt. Booklet. 7½ x 10½ ins. 24 pp. Illustrated. Deals with a valuable type of insulation.

Philip Carey Co., The, Cincinnati, Ohio.
Carey Asbestos and Magnesia Products. Catalog. 6 x 9 ins. 72 pp. Illustrated.

Celite Products Co., 1320 South Hope St., Los Angeles.
The Insulation of Boilers. Booklet, 8 pp., 8½ x 11 ins. Illustrated. On insulating boiler walls, breechings, and stacks to reduce amount of radiation.
Heat Insulating Specifications and Blue Prints. Booklet, 20 pp., 8½ x 11 ins. Illustrated. On approved types of insulation.

Structural Gypsum Corporation, Linden, N. J.
Heat Insulation Value of Gypsteel. Folder, 4 pp., 8½ x 11 ins. Brochure, by Charles L. Norton, of M. I. T.

JOISTS

Bates Expanded Steel Truss Co., East Chicago, Ind.
Catalog No. 4. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Gives details of truss construction with loading tables and specifications.

Genfire Steel Company, Youngstown, Ohio.
Steel Joists. 8½ x 11 ins. 32 pp. A. I. A. File Number 13G. Illustrated. Complete data on T-Bar and Plate-Girder joists, including construction details and specifications.

KITCHEN EQUIPMENT

The International Nickel Company, 67 Wall St., New York, N. Y.
Hotels, Restaurants and Cafeteria Applications of Monel Metal. Booklet. 8½ x 11 ins. 32 pp. Illustrated. Gives types of equipment in which Monel Metal is used, with service data and sources of equipment.

McDougall Company, Frankfort, Ind.
Kitchens for Homes and Apartments. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Views and plans of conveniently equipped kitchens.
File Folder. Service sheets and specifications useful in preparing kitchen layouts.
Domestic Science Kitchen Units. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Deals with flexible line of kitchen equipment.

Pick & Company, Albert, 208 W. Randolph St., Chicago, Ill.
School Cafeteria. Portfolio. 17 x 11 ins. 44 pp. Illustrated. An exhaustive study of the problems of school feeding, with copious illustrations and blue prints. Very valuable to the architect.
School Cafeterias. Booklet. 9 x 6 ins. Illustrated. The design and equipment of school cafeterias with photographs of installation and plans for standardized outfits.

LABORATORY EQUIPMENT

Alberene Stone Co., 153 West 23rd Street, New York City.
Booklet 8¾ x 11¼ ins., 26 pp. Stone for laboratory equipment, shower partitions, stair treads, etc.

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

LANTERNS

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

LATH, METAL AND REINFORCING

Genfire Steel Company, Youngstown, Ohio.
Herringbone Metal Lath Handbook. 8½ x 11 ins. 32 pp. Illustrated. Standard specifications for Cement Stucco on Herringbone. Rigid Metal Lath and interior plastering.

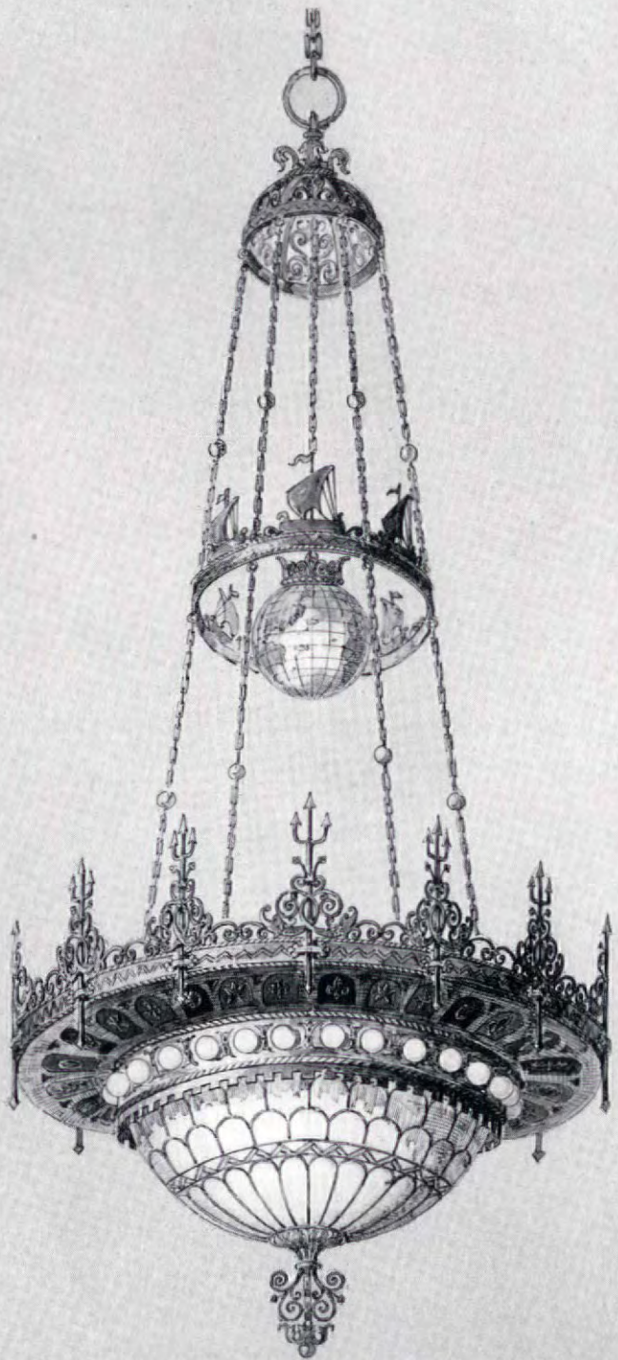
National Steel Fabric Co., Pittsburgh.
Better Walls for Better Homes. Brochure. 16 pp. 7¾ x 10¾ ins. Illustrated. Metal lath, particularly for residences.
Steeltex for Floors. Booklet. 24 pp. 8½ x 11 ins. Illustrated. Combined reinforcing and form for concrete or gypsum floors and roofs.
Steeltex Data Sheet No. 1. Folder. 8 pp. 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with round top chords.
Steeltex Data Sheet No. 2. Folder, 8 pp. 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with flat top flanges.
Steeltex Data Sheet No. 3. Folder. 8 pp. 8½ x 11 ins. Illustrated. Steeltex for folders on wood joists.

Northwestern Expanded Metal Co., 1234 Old Colony Building, Chicago, Ill.
Northwestern Expanded Metal Products. Booklet, 8½ x 10¾ ins., 20 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated. Plasta-saver and longspan lath channels, etc.
Longspan ¾-inch Rib Lath. Folder 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-rit expanded metal.
A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.
Norwest Metal Lath. Folder. 8½ x 11 ins. Illustrated. Data on Flat Rib Lath.

Truscon Steel Company, Youngstown, Ohio.
Truscon ¾-inch Hy-Rib for Roofs, Floors and Walls. Booklet, ½ x 11 ins., illustrating Truscon ¾-inch Hy-Rib as used in industrial buildings. Plates of typical construction. Progressive steps of construction. Specification and load tables.

LAUNDRY CHUTES

The Pfaudler Company, 217 Cutler Building, Rochester, N. Y.
Pfaudler Glass-Lined Steel Laundry Chutes. Booklet, 5⅛ x 7⅜ ins. 16 pp. Illustrated. A beautifully printed brochure describing in detail with architects' specifications THE PFAUDLER GLASS LINED STEEL LAUNDRY CHUTES. Contains views of installations and list of representative examples.



This fixture was designed and made for the Main Banking Room of

Seamen's Bank for Savings, New York

Benjamin W. Morris, *Architect*

MITCHELL VANCE COMPANY, INC.

New York

Boston Chicago

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

LAUNDRY MACHINERY

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

LIBRARY EQUIPMENT

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

LIGHTING EQUIPMENT

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

Gleason-Tiebout Glass Co. (Celestialite Division), 200 Fifth Avenue, New York.
Next to Daylight Brochure, 19 pp., 4 x 8½ ins. Illustrated. Deals with a valuable type of lighting fixture.
Celestialite Circular No. 40. Folder, 4 pp., 3½ x 6 ins. "What Nature does to the Sun, Celestialite does to the Mazda lamp."
Attractive Units in Celestialite. Folder, 12 pp., 3¼ x 6½ ins. Illustrates Decoratd Celestialite Units.
It Has Been Imitated. Folder, 4 pp., 10 x 13 ins. Data on an important detail of lighting equipment.

Smyser-Royer Co., 1700 Walnut Street, Philadelphia.
Catalog "J" on Exterior Lighting Fixtures. Brochure, illustrated, giving data on over 300 designs of standards, lanterns and brackets of bronze or cast iron.

MAIL CHUTES

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

MANTELS

Arthur Todhunter, 119 E. 57th St., New York, N. Y.
Georgian Mantels. New Booklet. 24 pp., 5¼ x 6¾ ins. A fully illustrated brochure on eighteenth century mantels. Folders give prices of mantels and illustrations and prices of fireplace equipment.

MARBLE

The Georgia Marble Company, Tate, Ga. New York Office, 1328 Broadway.
Why Georgia Marble is Better. Booklet. 3⅜ x 6 ins. Gives analysis, physical qualities, comparison of absorption with granite, opinions of authorities, etc.
Convincing Proof. 3⅜ x 6 in. 8 pp. Classified list of buildings and memorials in which Georgia Marble has been used, with names of Architects and Sculptors.
Hurt Building, Atlanta; Senior High School and Junior College, Muskegon, Mich. Folders, 4 pp. 8½ x 11 ins. Details.

MEMORIALS

Georgia Marble Company, Tate, Ga. Memorials.
Today for Tomorrow. Bound volume, 77 pp., 9½ x 12½ ins. Lavishly illustrated.

METALS

The International Nickel Company, 67 Wall St., New York, N. Y.
The Choice of a Metal. Booklet, 6¼ x 3 ins. 166 pp. Illustrated. Monel Metal—its qualities, use and commercial forms, briefly described.

MILL WORK—See also Wood

Curtis Companies Service Bureau, Clinton, Iowa.
Architectural Interior and Exterior Woodwork. Standardized Book. 9 x 11½ ins. 240 pp. Illustrated. This is an Architects' Edition of the complete catalog of Curtis Woodwork, as designed by Trowbridge & Ackerman. Contains many color plates.
Better Built Homes. Vols. XV-XVIII incl. Booklet. 9 x 12 ins. 40 pp. Illustrated. Designs for houses of five to eight rooms, respectively, in several authentic types, by Trowbridge & Ackerman, architects for the Curtis Companies.
Curtis Details. Booklet, 19½ x 23½ ins. 20 pp. Illustrated Complete details of all items of Curtis woodwork, for the use of architects.

Hartmann-Sanders Company, 2155 Elston Ave., Chicago, Ill.
Column Catalog, 7½ x 10 in. 48 pp. Illustrated. Contains prices on columns 6 to 36 ins. diameter, various designs and illustrations of columns and installations.
The Pergola Catalog. 7½ x 10 ins. 64 pp. Illustrated. Contains illustrations of pergola lattices, garden furniture in wood and cement, garden accessories.

Roddis Lumber and Veneer Co., Marshfield, Wis.
Roddis Doors. Brochure, 24 pp., 5¼ x 8½ ins. Illustrated price list of doors for various types of buildings.
Roddis Doors, Catalog G. Booklet, 183 pp., 8½ x 11 ins. Completely covers the subject of doors for interior use.
Roddis Doors for Hospitals. Brochure, 15 pp., 8½ x 11 ins. Illustrated work on hospital doors.
Roddis Doors for Hotels. Brochure, 15 pp., 8½ x 11 ins. Illustrated work on doors for hotel and apartment buildings.

MORTAR COLORS

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

OFFICE SUPPLIES

Eugene Dietzgen Co., 166 W. Monroe St., Chicago.
General Catalog. 500 pp. 6 x 9 ins. Illustrated. Complete line of drafting and surveying supplies.
Use and care of Drawing Instruments. Booklet. 18 pp. 6 x 9 ins. Illustrated. Discusses proper care of equipment.
Sample Book of Drawing and Tracing Papers. Brochure. 23 pp. 3½ x 7 ins. Illustrated. Papers recommended for these uses.
Ozalid Booklet. 16 pp. 4 x 8½ ins. Illustrated. Data on a positive reproduction paper.

ORNAMENTAL PLASTER

Jacobson & Co., 241 East 44th St., New York.
A book of Old English Designs. Brochure. 47 plates. 12 x 9 ins. Deals with a fine line of decorative plaster work.
Architectural and Decorative Ornaments. Cloth bound volume. 183 plates. 9 x 12 ins. 18 plates. Price, $3.00 A general catalog of fine plaster ornaments.
Geometrical ceilings. Booklet. 23 plates. 7 x 9 ins. An important work on decorative plaster ceilings.

PAINTS, STAINS, VARNISHES AND WOOD FINISHES

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

National Lead Company, 111 Broadway, New York, N. Y.
Handy Book on Painting. Book, 5½ x 3¼ in. 100 pp. Gives directions and formulae for painting various surfaces of wood, plaster, metals, etc., both interior and exterior.
Red Lead in Paste Form. Booklet, 6¼ x 3½ in. 16 pp. Illustrated. Directions and formulae for painting metals.
Came Lead. Booklet, 8¾ x 6 in. 12 pp. Illustrated. Describes various styles of lead cames.
Cinch Anchoring Specialties. Booklet. 6 x 3½ ins. 20 pp. Illustrated. Describes complete line of expansion bolts.

Pratt & Lambert, Inc., Buffalo, N. Y.
Specification Manual for Paint, Varnishing and Enameling. Booklet, 38 pp., 7½ x 10⅝ ins. Complete specifications for painting, varnishing and enameling interior and exterior wood, plaster, and metal work.

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

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

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

Valentine & Co., 456 Fourth Ave., New York.
How to Use Valspar. Illustrated booklet, 32 pp., 3¾ x 8 ins. Deals with domestic uses for Valspar.
How to Keep Your House Young. Illustrated brochure, 23 pp., 7 x 8¼ ins. A useful work on the upkeep of residences.

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

PAPER

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

PARTITIONS

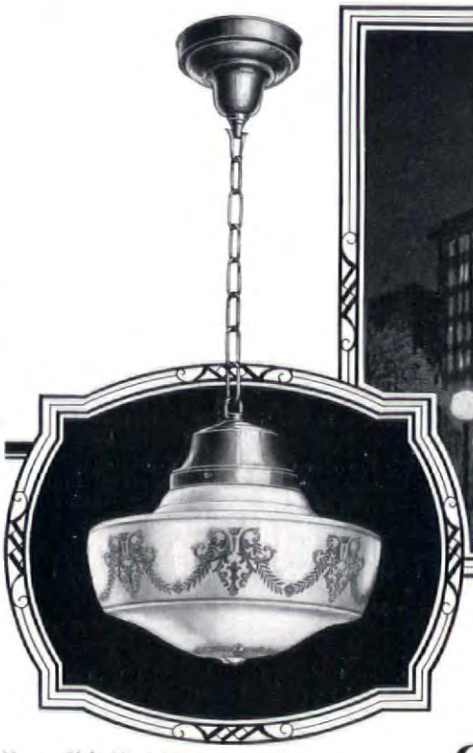
Circle A Products Corporation, New Castle, Ind.
Circle A Partitions Sectional and Movable. Brochure. Illustrated. 8½ x 11¼ ins. 32 pp. Full data regarding an important line of partitions, along with Erection Instructions for partitions of three different types.

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

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

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

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



Monax Globe No. 5130-J60 Decoration, installed in the Washington Building by Catlin, Inc.

Washington Building, Washington, D. C., equipped with Monax Globes throughout. Coolidge, Shipley, Bullfinch and Abbott, Boston, Architects.

The Shadow Chasers

Lighting in the Modern Style

A beautiful, immaculately white building greets the eye of Secretary Mellon when he looks up from his work in the Treasury Building and gazes across Fifteenth Street. When, laboring late at night, he lifts his gaze, he sees the spacious offices of this same beautiful building lighted with a flood of clean, glareless light.

Quite as *modern* in design as the Treasury Building is *classic*, the new Washington Building is becomingly modern in its equipment. Lighting glassware is by Macbeth—Monax Globes are used throughout. Glare is conspicuously absent because Monax Glass diffuses the light perfectly, throws it abundantly in all directions. The soft, even light from Monax Globes reaches all the far corners and eliminates sharp shadow.

Monax Globes are ideal for public building installation because they absorb so little light, hence are economical of wattage. Moreover, they are easily and economically maintained because they do not collect and hold the dust, and because they are easy to clean.

Architects, engineers and building managers are welcome to use the free consulting service maintained by Macbeth Engineers on the design and installation of lighting systems. Address Macbeth-Evans Glass Company, Department J, Charleroi, Pennsylvania.

MONAX GLOBES
for Better Lighting

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

PIPE

American Brass Company, Waterbury, Conn.
Bulletin B-1. Brass Pipe for Water Service. 8½ x 11 ins. 28 pp. Illustrated. Gives schedule of weights and sizes (I.P.S.) of seamless brass and copper pipe, shows typical installations of brass pipe, and gives general discussion of the corrosive effect of water on iron, steel and brass pipe.

American Rolling Mill Company, Middletown, Ohio.
How ARMCO Dredging Products Cut Costs. Booklet, 16 pp., 6 x 9 ins. Data on dredging pipe.

Central Foundry Co., Graybar Building, New York.
Introducing Nuhub Soil Pipe. 1-page folder giving data on soil pipe.

Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalog "A." 4 x 16½ ins. 700 pp. Illustrated. Shows a full line of steam, gas and water works supplies.

Cohoes Rolling Mill Company, Cohoes, N. Y.
Cohoes Pipe Handbook. Booklet, 40 pp., 5 x 7½ ins. Data on wrought iron pipe.

Duriron Company, Inc., Dayton, Ohio.
Duriro Acid, Alkali, Rust-proof Drain Pipe and Fillings. Booklet, 20 pp., 8½ x 11 ins., Illustrated. Important data on a valuable line of pipe.

National Tube Co., Frick Building, Pittsburgh, Pa.
"National" Bulletin No. 2. Corrosion of Hot Water Pipe, 8½ x 11 ins. 24 pp. Illustrated. In this bulletin is summed up the most important research dealing with hot water systems. The text matter consists of seven investigations by authorities on this subject.
"National" Bulletin No. 3. The Protection of Pipe Against Internal Corrosion, 8½ x 11 ins. 20 pp. Illustrated. Discusses various causes of corrosion, and details are given of the deactivating and deaerating systems for eliminating or retarding corrosion in hot water supply lines.
"National" Bulletin No. 25. "National" Pipe in Large Buildings. 8½ x 11 ins. 88 pp. This bulletin contains 254 illustrations of prominent buildings of all types, containing "National" Pipe, and considerable engineering data of value to architects, engineers, etc.
Modern Welded Pipe. Book of 88 pp. 8½ x 11 ins., profusely illustrated with halftone and line engravings of the important operations in the manufacture of pipe.

PLASTER

Best Bros. Keene's Cement Co., Medicine Lodge, Kans.
Information Book. Brochure, 24 pp., 5 x 9 ins. Lists grades of plaster manufactured; gives specifications and uses for plaster.
Plasterers' Handbook. Booklet, 16 pp., 3½ x 5½ ins. A small manual for use of plasterers.
Interior Walls Everlasting. Brochure, 20 pp., 6¼ x 9¼ ins. Illustrated. Describes origin of Keene's Cement and views of buildings in which it is used.

PLUMBING EQUIPMENT

Central Foundry Co., Graybar Building, New York.
F. & W. Revent and Drainage Fittings. Booklet, 164 pp., 4¼ x 6¾ ins.

C. F. Church Mfg. Co., Holyoke, Mass.
Catalog S. W.-3. Booklet, 95 pp., 7¾ x 10½ ins. Illustrated. Data on Sani-White and Sani-Black toilet seats.

Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalog "M." 9¼ x 12 ins. 184 pp. Illustrated. Shows complete line of plumbing fixtures for Schools, Railroads and Industrial Plants.

Crane Company, 836 S. Michigan Ave., Chicago, Ill.
Plumbing Suggestions for Home Builders. Catalog. 3 x 6 ins. 80 pp. Illustrated.
Plumbing Suggestions for Industrial Plants. Catalog. 4 x 6½ ins. 34 pp. Illustrated.
Planning the Small Bathroom. Booklet. 5 x 8 ins. Discusses planning bathrooms of small dimensions.

John Douglas Co., Cincinnati, Ohio.
Douglas Plumbing Fixtures. Bound Volume. 200 pp. 8½ x 11 ins. Illustrated. General catalog.
Another Douglas Achievement. Folder. 4 pp. 8½ x 11 ins. Illustrated. Data on new type of stall.
Hospital, Brochure. 60 pp. 8½ x 11 ins. Illustrated. Deals with fixtures for hospitals.

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

Eljer Company, Ford City, Pa.
Complete Catalog. 3¾ x 6¾ ins. 104 pp. Illustrated. Describes fully the complete Eljer line of standardized vitreous china plumbing fixtures, with diagrams, weights and measurements.

Imperial Brass Mfg. Co., 1200 W. Harrison St., Chicago, Ill.
Watrous Patent Flush Valves, Duojet Water Closets, Liquid Soap Fixtures, etc. 8½ x 11 ins., 136 pp., loose-leaf catalog, showing roughing-in measurements, etc.

Maddock's Sons Company, Thomas, Trenton, N. J.
Catalog "K." 10⅞ x 7⅞ ins. 242 pp. Illustrated. Complete data on vitreous china plumbing fixtures with brief history of Sanitary Pottery.

PUMPS

Chicago Pump Company, 2300 Wolfram St., Chicago, Ill.
The Correct Pump to Use. Portfolio containing handy data. Individual bulletins, 8½ x 11 ins., on bilge, sewage, condensation, circulating, house, boiler feed and fire pumps.

Kewanee Private Utilities Co., 442 Franklin St. Kewanee, Ill.
Bulletin E. 7¾ x 10¼ ins. 32 pp. Illustrated. Catalog. Complete descriptions, with all necessary data, on Standard Service Pumps, Indian Brand Pneumatic Tanks, and Complete Water Systems, as installed by Kewanee Private Utilities Co.

The Trane Co., LaCrosse, Wis.
Trane Small Centrifugal Pumps. Booklet. 3¾ x 8 ins. 16 pp. Complete data on an important type of pump.

RAMPS

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

REFRIGERATION

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

REFRIGERATORS

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

REINFORCED CONCRETE—See also Construction, Concrete

Genfire Steel Company, Youngstown, Ohio.
Self-Centering Handbook. 8½ x 11 ins. 36 pp. Illustrated. Methods and specifications on reinforced concrete floors, roofs and floors with a combined form and reinforced material.

Truscon Steel Company, Youngstown, Ohio.
Shearing Stresses in Reinforced Concrete Beams. Booklet. 8½ x 11 ins. 12 pp.

North Western Expanded Metal Company, Chicago, Ill.
Designing Data. Book. 6 x 9 ins. 96 pp. Illustrated. Covers the use of Econo Expanded Metal for various types of reinforced concrete construction.
Longspan ¾-inch Rib Lath. Folder 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-rit expanded metal.

ROOFING

Barber Asphalt Co., Philadelphia, Pa.
Specifications, Genasco Standard Trinidad Lake Asphalt Built-up Roofing. Booklet. 8 x 10½ ins. Gives specifications for use of several valuable roofing and waterproofing materials.

The Barrett Company, 40 Rector St., New York City.
Architects' and Engineers' Built-up Roofing Reference Series; Volume IV Roof Drainage System. Brochure. 63 pp. 8½ x 11¼ ins. Gives complete data and specifications for many details of roofing.

Bird & Son, Inc., E. Walpole, Mass.
Bird's Roofs. Folder, 16 pp., 3½ x 6 ins. Illustrated. Data of roofing materials.

Philip Carey Co., Lockland, Cincinnati, Ohio.
Architects Specifications for Carey Built-up Roofing. Booklet. 8 x 10¾ ins. 24 pp. Illustrated. Complete data to aid in specifying the different types of built-up roofing to suit the kind of roof construction to be covered.
Carey Built-up Roofing for Modern School Buildings. Booklet. 8 x 10¾ ins. 32 pp. Illustrated. A study of school buildings of a number of different kinds and the roofing materials adapted for each.

Heinz Roofing Tile Co., 1925 West Third Avenue, Denver.
Plymouth-Shingle Tile with Sprocket Hips. Leaflet, 8½ x 11 ins. Illustrated. Shows use of English shingle tile with special hips.
Italian Promenade Floor Tile. Folder, 2 pp., 8 ½ x 11 ins. Illustrated. Floor tiling adapted from that of Davanzati Palace.
Mission Tile. Leaflet, 8½ x 11 ins. Illustrated. Tile such as are used in Italy and southern California.
Georgian Tile. Leaflet, 8½ x 11 ins. Illustrated. Tiling as used in old English and French farmhouses.

Ludowici-Celadon Company, 104 So. Michigan Ave., Chicago, Ill.
"Ancient" Tapered Mission Tiles. Leaflet. 8½ x 11 ins. 4 pp. Illustrated. For architects who desire something out of the ordinary, this leaflet has been prepared. Describes briefly the "Ancient" Tapered Mission Tiles, hand-made with full corners and designed to be applied with irregular exposures.

Structural Gypsum Corporation, Linden, N. J.
Relative Effectiveness of Various Types of Roofing Construction in Preventing Condensation of the Under Surface. Folder, 4 pp., 8¼ x 11 ins. Important data on the subject.
Gypsteel Pre-cast Fireproof Roofs. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Information regarding a valuable type of roofing.

U. S. Gypsum Co., Chicago.
Pyrobar Roof Construction. Booklet. 8 x 11 ins. 48 pp. Illustrated. Gives valuable data on the use of tile in roof construction.
Sheetrock Pyrofill Roof Construction. Folder. 8½ x 11 ins. Illustrated. Covers use of roof surfacing which is poured in place.

SASH CHAIN

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

SEWAGE DISPOSAL

Kewanee Private Utilities, 442 Franklin St., Kewanee, Ill.
Specification Sheets. 7¾ x 10¼ ins. 40 pp. Illustrated. Detailed drawings and specifications covering water supply and sewage disposal systems.

SCREENS

American Brass Co., The., Waterbury, Conn.
Facts for Architects About Screening. Illustrated folder, 9½ x 11¾ ins., giving actual samples of metal screen cloth and data on fly screens and screen doors.

CARNEY CEMENT in the heart of CHICAGO

	Building	Architect
1	St. Clair Hotel	Oman & Lilienthal
2	American Furniture Mart	N. Max Dunning
3	Wrigley Annex	Graham, Anderson, Probst & White
4	Wrigley Tower	Graham, Anderson, Probst & White
5	Hibbard, Spencer Bartlett & Co.	Graham, Anderson, Probst & White
6	London Guarantee Office Building	A. S. Alschuler, Inc.
7	Bell Office Building	Vitzthum & Burns
8	Pure Oil Building	Glaver & Dinkelberg
9	Lake-State Bank Building	Rapp & Rapp
10	Lake-Michigan Office Building	A. S. Alschuler, Inc.

THE above photograph offers a beautiful tribute to Carney Cement. Here within a stone's throw, in the heart of Chicago, are ten tremendous projects---one, the largest building in the world, and all laid up with Carney Cement mortar. We are particularly proud of this exhibit because it represents not the attitude of one man toward our product, but that of several who are prominent in the profession.

THE CARNEY COMPANY

Cement Makers Since 1883

DISTRICT SALES OFFICES

CLEVELAND	CHICAGO	DETROIT	ST. LOUIS	MINNEAPOLIS
Leader Building	Builders Building	Book Tower	Louderman Building	Builders Exchange

CARNEY CEMENT
for Brick and Tile Mortar

Specifications
1 part Carney Cement to 3 or 4 parts sand depending upon quality of sand.

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

SCREENS—Continued

Athey Company, 6015 West 65th St., Chicago, Ill.
The Athey Perennial Window Shade. An accordion pleated window shade, made from translucent Herringbone woven Coutil cloth, which raises from the bottom and lowers from the top. It eliminates awnings, affords ventilation, can be dry-cleaned and will wear indefinitely.

SHELVING-STEEL

David Lupton's Sons Company, Philadelphia, Pa.
Lupton Steel Shelving. Catalog D. Illustrated brochure, 40 pp., 8⅝ x 11 ins. Deals with steel cabinets, shelving, racks, doors, partitions, etc.

SKYLIGHTS

Albert Grauer & Co., 1408 Seventeenth St., Detroit, Mich.
Grauer Wire Glass Skylights. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on an important line of wire glass lights.
The Effectiveness of Sidewalk 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, Inc., Samuel, Boston, Mass.
Cabot's Deadening Quilt. Brochure, 7½ x 10½ ins., 28 pp. Illustrated. Gives complete data regarding a well-known protection against sound.

STAIRWAYS

Woodbridge Ornamental Iron Co., 1515 Altgeld St., Chicago.
Presteel Tested for Strength—stairways, catalog, 92 pp., 8½ x 11 ins. Illustrated. Important data on stairways.

STEEL PRODUCTS FOR BUILDING

Bethlehem Steel Company, Bethlehem, Pa.
Steel Joists and Stanchions. Booklet, 72 pp., 4 x 6¾ ins. Data for steel for dwellings, apartment houses, etc.

Genfire Steel Company, Youngstown, Ohio.
Herringbone Metal Lath Handbook. 8½ x 11 ins. 32 pp. Illustrated. Standard specifications for Cement Stucco on Herringbone.
Rigid Metal Lath and interior plastering.
Fireproofing Handbook. 8½ x 11 ins. 32 pp. Illustrated. Describes the full line of products manufactured by the Genfire Steel Company.

Ingalls Steel Products Co., Birmingham, Ala.
Construction Details. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Important data on building with steel.
Standard Specifications for Reinforced Concrete and the Ingalls Truss Floor. Brochure, 8 pp., 8½ x 11 ins. Authoritative specifications covering much construction.
Ingalls Truss. Booklet, 12 pp.,8½ x 11 ins. Loading values and details.

Steel Frame House Co., Pittsburgh.
Steel Framing for Dwellings. Booklet, 16 pp., 8½ x 11 ins. Data and details.

Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
The Arc Welding of Structural Steel. Brochure, 32 pp., 8½ x 11 ins. Illustrated. Deals with an important structural process.

STONE, BUILDING

Indiana Limestone Company, Bedford, Ind.
Volume 3, Series A-3. Standard Specifications for Cut Indiana Limestone work, 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. 4. Series B. Booklet. New Edition. 8½ x 11 ins. 64 pp. Illustrated. Indiana Limestone as used in Banks.
Volume 5. Series B. Indiana Limestone Library. Portfolio. 11⅛ x 8¾ ins. Illustrated. Describes and illustrates the use of stone for small houses with floor plans of each.
Volume 6, Series B—Indiana Limestone School and College Buildings. 8½ x 11 ins., 80 pages, illustrated.
Volume 12, Series B—Distinctive Homes of Indiana Limestons. 8½ x 11 ins., 48 pages, illustrated.
Old Gothic Random Ashlar. 8½ x 11 ins., 16 pages, Illustrated.

STORE FRONTS

Brasco Manufacturing Co., 5025-35 South Wabash Avenue, Chicago. Ill.
Catalog No. 31. Series 500. All-Copper Construction. Illustrated brochure. 20 pp. 8½ x 11 ins. Deals with store fronts of a high class.
Brasco Copper Store Fronts. Catalog No. 32. Series 202.
Brasco Standard Construction. Illustrated brochure. 16 pp. 8½ x 11 ins. Complete data on an important type of building.
Detail Sheets. Set of seven sheets; printed on tracing paper, showing full sized details and suggestions for store front designing, enclosed in envelope suitable for filing. Folds to 8½ x 11 ins.

STORE FRONTS—Continued

Davis Solid Architectural Bronze Sash. Set of five sheets, printed on tracing paper, giving full sized details and suggestions for designing of special bronze store front construction, enclosed in envelope suitable for filing. Folds to 8½ x 11 ins.

The Kawneer Company, Niles, Mich.
Store Front Suggestions. Booklet, 96 pp., 6 x 8½ ins. Illustrated. Shows different types of Kawneer Solid Copper Store Fronts.
Catalog K. 1927 Edition. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Details of Kawneer Copper Store Fronts.
Detail Sheets for Use in Tracing. Full-sized details on sheets 17 x 22 ins.
Kawneer Construction in Solid Bronze or Copper. Booklet, 64 pp., 8½ x 11 ins. Illustrated. Complete data on the subject.

Modern Bronze Store Front Co., Chicago Heights, Ill.
Introducing Extruded Bronze Store Front Construction. Folder, 4 pp., 8½ x 11 ins. Illustrated. Contains full sized details of metal store fronts.

Zouri Drawn Metals Company, Chicago Heights, Ill.
Zouri Safety Key-Set Store Front Construction. Catalog. 8½ x 10½ ins. 60 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.
International Store Front Construction. Catalog. 8½ x 10 ins. 70 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.

TERRA COTTA

National Terra Cotta Society, 19 West 44th St., New York, N. Y.
Standard Specifications for the Manufacture, Furnishing and Setting of Terra Cotta. Brochure. 8½ x 11 ins. 12 pp. Complete Specification, Glossary of Terms Relating to Terra Cotta and Short Form Specification for incorporating in Architects' Specification.
Color in Architecture. Revised Edition. Permanently bound volume, 9⅛ x 12¼ ins., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustrations in color.
Present Day Schools. 8½ x 11 ins. 32 pp. Illustrating 42 examples of school architecture with article upon school building design by James O. Betelle, A. I. A.
Better Banks. 8½ x 11 ins. 32 pp. Illustrating many banking buildings in terra cotta with an article on its use in bank design by Alfred C. Bossom, Architect.

TILE, HOLLOW

National Fire Proofing Co., 250 Federal St., Pittsburgh, Pa.
Standard Wall Construction Bulletin 174. 8½ x 11 ins. 32 pp. Illustrated. A treatise on the subject of hollow tile wall construction.
Standard Fireproofing Bulletin 171. 8½ x 11 ins. 32 pp. Illustrated. A treatise on the subject of hollow tile as used for floors, girder, column and beam covering and similar construction.
Natco Double Shell Load Bearing Tile Bulletin. 8½ x 11 ins. 6 pp. Illustrated.
Natco Uninbacker Tile Bulletin. 8½ x 11 ins. 4 pp. Illustrated.
Natco Header Backer Tile Bulletin. 8½ x 11 ins. 4 pp. Illustrated.
Natcoflor Bulletin. 8½ x 11 ins. 6 pp. Illustrated.
Natco Face Tile for the Up-to-Date. Farm Bulletin. 8½ x 11 ins.

TILES

Kraftile Company, 55 New Montgomery St., San Francisco.
High Fired Faience Tile. Booklet. 32 pp. 8½ x 11 ins. Illustrated. Presents a fine line of tiles for different purposes.

Unites States Quarry Tile Co., Parkersburg, W. Va.
Quarry Tiles for Floors. Booklet, 119 pp., 8½ x 11 ins. Illustrated. General catalog. Details of patterns and trim for floors.
Art Portfolio of Floor Designs. 9¼ x 12¼ ins. Illustrated in colors. Patterns of quarry tiles for floors.

VALVES

Crane Co., 836 S. Michigan Ave., Chicago, Ill.
No. 51. General Catalog. Illustrated. Describes the complete line of the Crane Co.

C. A. Dunham Co., 450 East Ohio St., Chicago.
The Dunham Packless Radiator Valve Brochure, 12 pp., 8 x 11 ins. Illustrated. Data on an important type of valve.

Illinois Engineering Co., Racine Ave., at 21st St., Chicago, Ill.
Catalog. 8½ x 11 ins. 88 pp. Illustrated.

Jenkins Bros., 80 White St., New York.
The Valve Behind a Good Heating System. Booklet. 4½ x 7¼ ins. 16 pp. Color plates. Description of Jenkins Radiator Valves for steam and hot water, and brass valves used as boiler connections.
Jenkins Valves for Plumbing Service. Booklet. 4½ x 7¼ ins. 16 pp. Illustrated. Description of Jenkins Brass Globe, Angle Check and Gate Valves commonly used in home plumbing, and Iron Body Valves used for larger plumbing installations.

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

VENETIAN BLINDS

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

VENTILATION

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

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

Globe Ventilator Company, 205 River St., Troy, N. Y.
Globe Ventilators Catalog. 6 x 9 ins. 32 pp. Illustrated profusely. Catalog gives complete data on "Globe" ventilators as to sizes, dimensions, gauges of material and table of capacities. It illustrates many different types of buildings on which "Globe" ventilators are in successful service, showing their adaptability to meet varying requirements.

Van Zile Ventilating Corporation, 155 East 42nd St., New York, N. Y.
The Ventadoor Booklet. 6½ x 3½ ins. 16 pp. Illustrated. Describes and illustrates the use of the Ventadoor for Hotels, Clubs, Offices, etc.

WATERPROOFING

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

Genfire Steel Company, Youngstown, Ohio.
Waterproofing Handbook. Booklet. 8½ x 11 ins. 80 pp. Illustrated. Thoroughly covers subject of waterproofing concrete, wood and steel preservatives, dustproofing and hardening concrete floors, and accelerating the setting of concrete. Free distribution.

Master Builders Company, Cleveland, Ohio.
Waterproofing and Dampproofing and Allied Products. Sheets in loose index file, 9 x 12 in. Valuable data on different types of materials for protection against dampness.
Waterproofing and Dampproofing File, 36 pp. Complete descriptions and detailed specifications for materials used in building with concrete.

Sommers & Co., Ltd., 342 Madison Ave., New York City.
"Permantile Liquid Waterproofing" for making concrete and cement mortar permanently impervious to water. Also circulars on floor treatments and cement colors. Complete data and specifications. Sent upon request to architects using business stationery. Circular size, 8½ x 11 ins.

Sonneborn Sons, Inc., L., 116 Fifth Ave., New York, N. Y.
Pamphlet. 3¾ x 8¼ ins. 8 pp. Explanation of waterproofing principles. Specifications for waterproofing walls, floors, swimming pools and treatment of concrete, stucco and mortar.

Toch Brothers, 110 East 42d St., New York City.
Specifications for Dampproofing, Waterproofing, Enameling and Technical Painting. Complete and authoritative directions for use of an important line of materials.

The Vortex Mfg. Co., 1978 West 77th St., Cleveland, Ohio.
Par-Lock Specification "Form D" for waterproofing surfaces to be finished with Portland cement or tile.
Par-Lock Specification "Forms E and G" membrane waterproofing of basements, tunnels, swimming pools, tanks to resist hydrostatic pressure.
Par-Lock Waterproofing. Specification Forms D, E. F and G. Sheets, 8½ x 11 ins. Data on combinations of gun-applied asphalt and cotton or felt membrane, built up to suit requirements.
Par-Lock Method of Bonding Plaster to Structural Surfaces. Folder, 6 pp., 8½ x 11 ins. Official Bulletin of Approved Products,—Investigating Committees of Architects and Engineers.

WEATHER STRIPS

Athey Company, 6035 West 65th St., Chicago.
The Only Weatherstrip with a Cloth to Metal Contact. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Data on an important type of weather stripping.

WINDOWS

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

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

WINDOWS, CASEMENT

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

Genfire Steel Company, Youngstown, Ohio.
Architectural Details, Casement Windows and Doors. 8½ x 11 ins. 28 pp. A. I. A. File No. 16e. Specifications and construction details.

Hope & Sons, Henry, 103 Park Ave., New York, N. Y.
Catalog. 12¾ x 18½ ins. 30 pp. Illustrated. Full size details of outward and inward opening casements.

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

David Lupton's Sons Company, Philadelphia, Pa.
Lupton Casement of CopperSteel. Catalog C-122. Booklet, 16 pp., 8½ x 11 ins. Illustrated brochure on casements, particularly for residences.
Lupton Heavy Casements. Detail Sheet No. 101, 4 pp., 8½ x 11 ins. Details and specifications only.

Richards-Wilcox Mfg. Co., Aurora, Ill.
Casement Window Hardware. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Shows typical installations, detail drawings, construction details, blue-prints if desired. Describes AIR-way Multifold Window Hardware.
Architectural Details. Booklet. 8½ x 11 ins. 16 pp. Tables of specifications and typical details of different types of construction.
List of Parts for Assembly. Booklet. 8½ x 11 ins. 16 pp. Full lists of parts for different units.

WINDOW SHADES

Columbia Mills, Inc., 225 Fifth Avenue, New York.
Window Shade Data Book. Folder, 28 pp., 8½ x 11 ins. Illustrated.

WINDOWS, STEEL AND BRONZE

Genfire Steel Company, Youngstown, Ohio.
Architectural Details, Steel Pivoted, Commercial and Architectural Projected Windows. 8½ x 11 ins. 24 pp. A. I. A. File No. 16e. Specification and construction details.

David Lupton's Sons Company, Philadelphia, Pa.
A Rain-shed and Ventilator of Glass and Steel. Pamphlet, 4 pp., 8½ x 11 ins. Deals with Pond Continuous Sash. Sawtooth Roofs, etc.
How Windows Can Make Better Homes. Booklet. 3⅞ x 7 ins. 12 pp. An attractive and helpful illustrated publication on use of steel casements for domestic buildings.

Truscon Steel Company, Youngstown, Ohio.
Drafting Room Standards. Book. 8½ x 11 ins. 120 pages of mechanical drawings showing drafting room standards, specifications and construction details of Truscon Steel Windows, Steel Lintels, Steel Doors and Mechanical Operators.
Truscon Solid Steel Double-Hung Windows. 24 pp. Booklet. 8½ x 11 ins. Containing illustrations of buildings using this type of window. Designs and drawings of mechanical details.

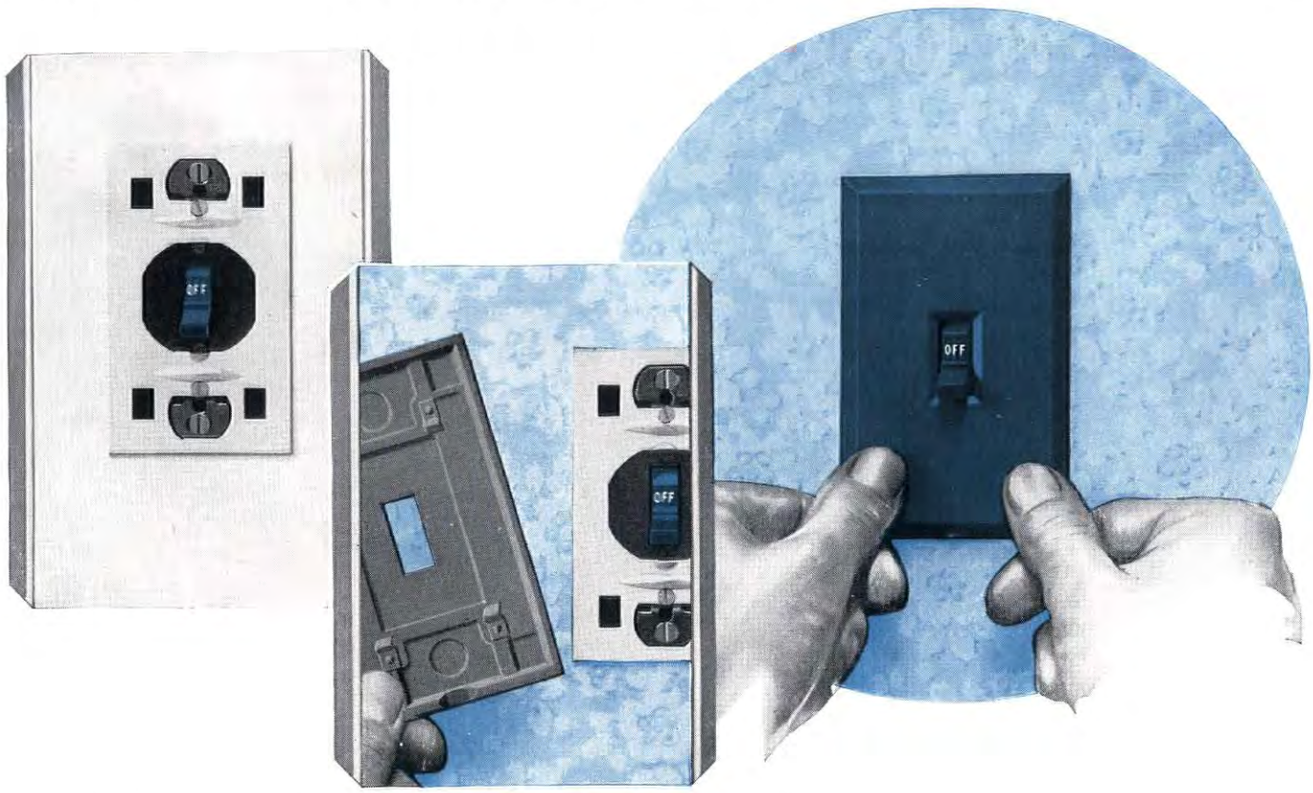
WOOD—See also Millwork

American Walnut Mfrs. Association, 618 So. Michigan Blvd., Chicago, Ill.
American Walnut. Booklet 7 x 9 ins. 45 pp. Illustrated. A very useful and interesting little book on the use of Walnut in Fine Furniture with illustrations of pieces by the most notable furniture makers from the time of the Renaissance down to the present.
"American Walnut for Interior Woodwork and Paneling." 7 x 9 ins. Pages illustrated. Discusses interior woodwork, giving costs, specifications of a specimen room, the different figures in Walnut wood, Walnut floors, finishes, comparative tests of physical properties and the advantages of American Walnut for woodwork.

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

National Lumber Mfrs. Assn., Washington.
Airplane Hangar Construction. Booklet, 24 pp., 8½ x 11 ins. Use of lumber for hangars.

West Coast Lumber Trade Extension Bureau, Seattle, Wash.
"Durable Douglas Fir; America's Permanent Lumber Supply." Booklet, 32 pp., 7 x 11 ins. Illustrated. Complete data on this valuable wood.
"Douglas Fir Wall Hanger." Metal-bound hanger, 31 x 32 ins. An attractive advertisement for Douglas fir.
"Where to Use Douglas Fir in Your Farm." Brochure, 32 pp., 6 x 9 ins. Data on use of this wood for farm buildings.



After the wall is decorated ~ *snap on* the Hubbell Screwless Bakelite Plate!

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Each block is a complete unit, 3 or more oak strips splined together, in all grades. Three sizes, 6¾, 9 and 11¾ inch blocks, adjust the pattern to room area. Laid in half center, regular square, or diagonal pattern, with marginal wing blocks. Takes a superior and more lasting finish. Moisture proof. Insect and rodent proof.

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Are You Specifying Extra Hours of Leisure and Comfort for Them?

That house which you have designed—how will they feel about it a year after they have lived in it?

You have planned it expertly—built it soundly—arranged and decorated it attractively—but a year hence you will stand or fall on the *comfort* that you have *built into it.*

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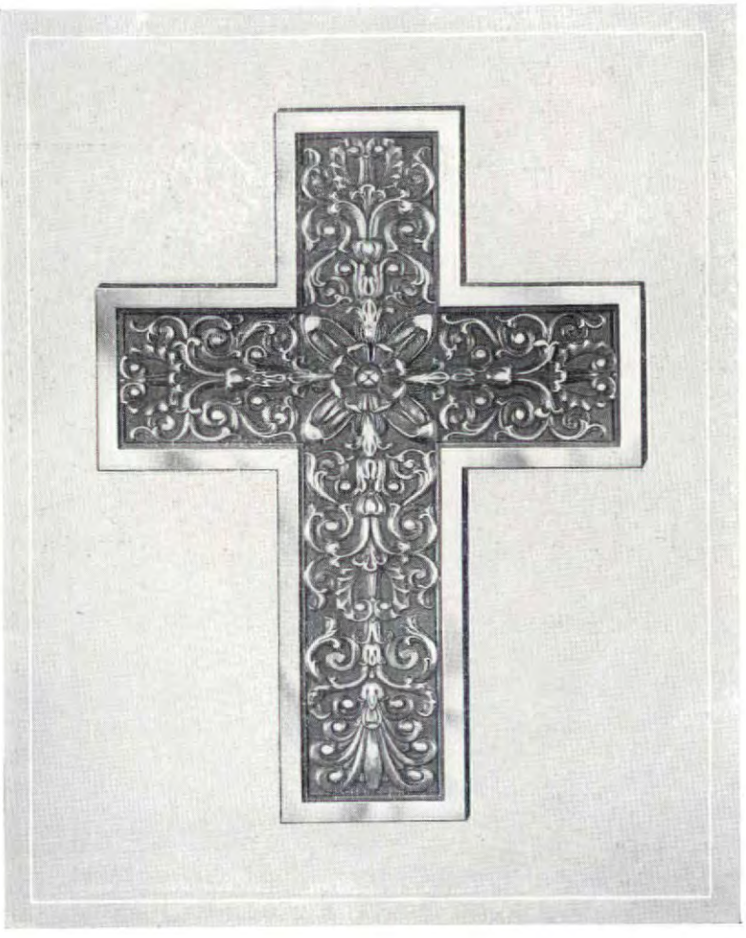
This new building, in the heart of the financial center at Wall and Broad Streets, is the expression of more than a decade of careful planning and engineering research. In it, the Equitable Trust Company has incorporated every modern convenience and device for protecting health and promoting the efficiency of both tenant and employee.

To facilitate clear quick vision, to eliminate glare, eyestrain and to improve visibility, Holophane lighting has been chosen for all office areas. Holophane Corridor Units for the corridors, and Holophane Prismatic Control Lenses for bank tellers' cages.

In banks and trust companies the most critical location for lighting is the tellers' cages where currency and negotiable securities in large denominations are handled. Here, Holophane Prismatic



The Style "08" Ornament, made of cast bronze, is intended for ecclesiastical work. This can be furnished in any desired color or finish, and attached to any style stamped grille.

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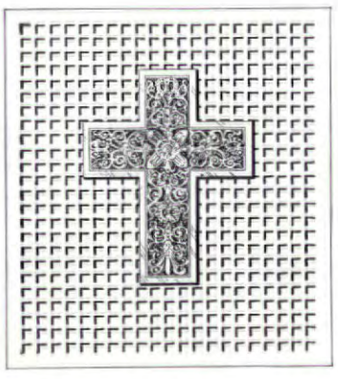

The Style "08" Ornament as it appears when attached to our Style "01" plain lattice grille.

ORNAMENTAL Steel GRILLES

Night view of Carborundum Company Building, Niagara Falls, N. Y.

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It's always daytime where the light that shines from windows comes from Sol-Lux luminaires. Outside, a grey day may change to a black night, but *inside* work goes on in a cheerful, mellow, restful light that equals the best of daytime illumination.

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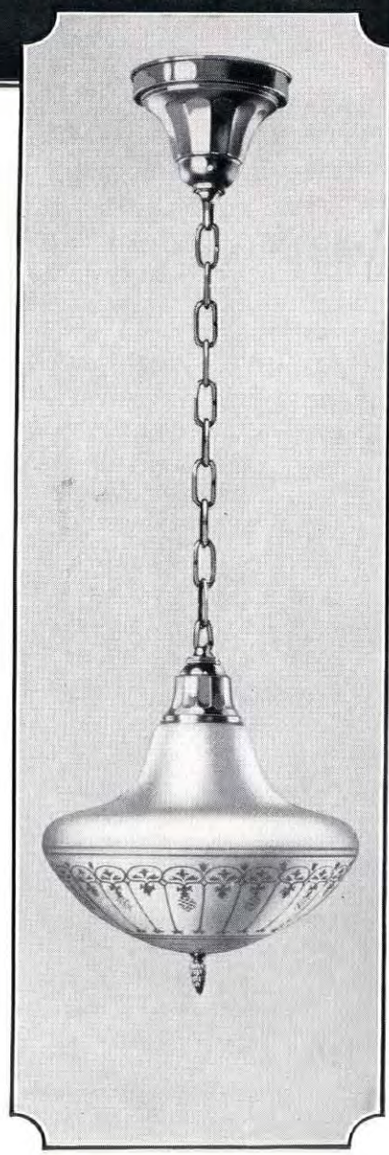

for a name

WE are offering $1000 as a prize for the best name and design to apply to our ⅛" Plate Glass. This, in a few words, is a true polished plate glass ⅛" thick. It fits standard sash and takes standard window weights. It brings the cost of complete plate glass installation down to a point where every one can afford it.

This ⅛" plate glass has all the transparency, true vision, beauty and polish of the heavier plate glass which, up to now, has been enjoyed only by wealthy home owners.

The name should be one that is easy to pronounce, easy to remember, one that suggests the article and one that would appeal to the public. It must be dignified and appropriate for a high grade, polished, plate glass.

The design need be only a rough suggestion of a type of lettering or some distinctive way of using the name in a trade mark form. The crudest pencil sketch will be good enough to show the idea. No importance will be placed on the finished appearance of the sketch.

Only architects and those employed in their offices are eligible but each may send in as many suggestions as he wishes.

$1000 in cash will be paid to the one sending in the name and design selected. If the winning name-sketch is sent in by more than one contestant duplicate prizes will be awarded to each.

Contest Closes July 1st, 1928

Judging and selection will be made as soon as possible after July 1st.

The winning name-sketch will be selected from twenty which appeal to the judges as being the best after submission to the Carnegie Institute of Technology for a psychological test.

This psychological test will be based on association, memory value, descriptive value, distinctiveness and pronunciation.

Announcement of the selection will be made in an early issue of this publication.

Sketch your ideas on your firm's letterhead. Put down everything you think of. The simplest suggestion may win the money.

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This glass is a true plate glass—highly polished.

Clear vision—no distortion.

Light in weight—fits standard sash—uses standard weights.

Costs very little more than ordinary window glass.

Beautifies the home.

Replacements now possible.

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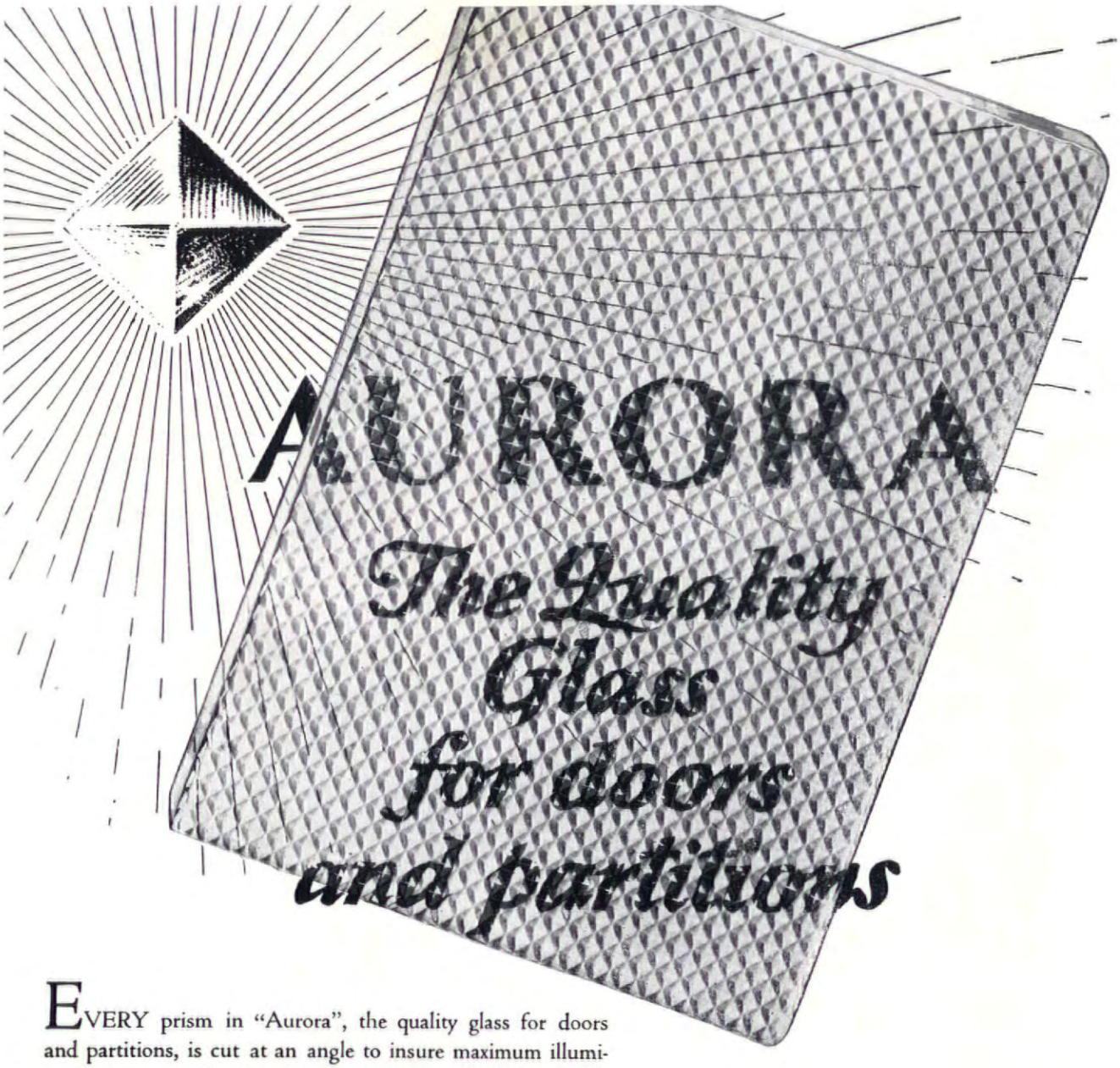
AF

GLASS COMPANY

We have a booklet which describes ⅛" Plate Glass which may help you hit upon a good idea and win the prize. It will be sent upon request.



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It is the most efficient pattern because it is scientifically designed to deflect the light *where it is needed.*

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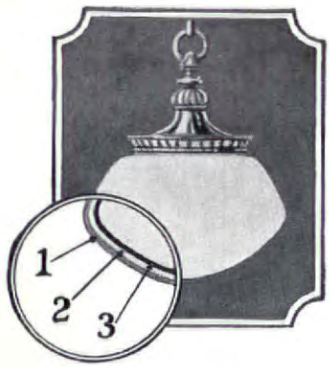

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NATURALLY, it costs more to manufacture a three-layer lighting globe than a single-layer lighting globe.

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Only three layers of glass can produce illumination that rivals the beauty of nature's daylight. And CELESTIALITE'S "next to daylight" illumination results in

Glorified beauty and animation in an interior
Freedom from eyestrain and brain fatigue
Greater activity—larger production
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If you are striving for perfection you should not overlook the advantages of the pure illumination that radiates from CELESTIALITE.

Send for fragment showing unusual three-layer construction; also explanatory catalogue and A.I.A. file.

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(PATENTED)
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Kindly send me free Catalog, A.I.A. file, and fragment of CELESTIALITE showing its three-layer construction

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Position.....
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City.....

Russ Building, San Francisco, used 40,000 square yards of W. & J. Sloane Battleship Linoleum.

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1,211,220 Square Feet of Linoleum in These New Buildings

IN all of these notable buildings—the Russ Building, San Francisco, the Los Angeles City Hall, the Dade County Court House, Miami, the Presbyterian Hospital of New York and the Southwestern Bell Telephone Building of Fort Worth, Texas—W. & J. Sloane Battleship Linoleum was specified for the floors.

If you buy linoleum on a basis of long service you will be interested in the report of tests of W. & J. Sloane Linoleum made by the Pittsburgh Testing Laboratories. A copy will be forwarded to architects on request. Address Architects Service Division, W. & J. Sloane, 579 Fifth Avenue, New York City. W. & J. Sloane Mfg. Co., Trenton, N. J.

W. & J. SLOANE LINOLEUM

born and christened Grey Granite---
JASPÉ IS ITS SOCIETY NAME

AT THE START, the idea (let us give credit where credit is due) came from B. W. Hooker & Co., the well known department store in Barre, Vt. So many years ago that we scarcely recall the date, Joseph Wild & Co. received a curious sample of linoleum from the B. W. Hooker Co.

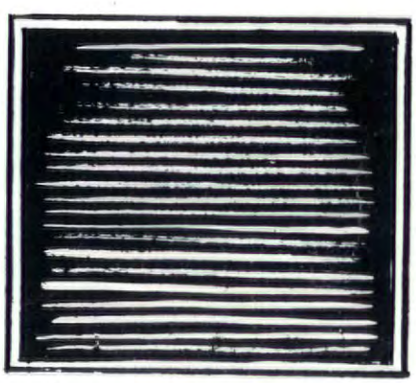
W

It proved to be a piece of German goods, particularly interesting because of its unconventional pattern. It seemed unlike inlaid linoleum, for its design was neither squares, nor flowers, nor ornamental shapes. Yet it was more decorative than plain battleship linoleum, for it had a black and grey grain effect that was as strikingly rich as a piece of fine woodwork.

W

"Can you," queried the B. W. Hooker Co., "produce linoleum as per sample? We are anxious to use it in a new hospital now under construction."

Could we produce it? Indeed we could . . . . and produce it we did, much to the customer's satisfaction. But when it came to billing the goods, we were at a loss to describe it . . . until some one conceived the notion of calling it "grey granite".



"Wild's was the first Jaspé Linoleum made in this country. And today Wild's Jaspé, obtainable in a variety of colors, is used in hospitals, office buildings, public buildings and homes."

W

But "grey granite" wasn't fancy enough for some souls. It remained for a New York department store to reveal its society name—Jaspé—after jasper, a variety of quartz that closely resembles in appearance the linoleum which now bears its name.

So that Wild's was not only the first linoleum made in America . . . not only the first inlaid linoleum . . . not only the first battleship linoleum . . . but also the first Jaspé Linoleum made in this country.

DURABLE SANITARY Wild's LINOLEUM WARRANTED ELASTIC
TRADE MARK
THE ORIGINAL AMERICAN LINOLEUM

And today Wild's Jaspé, obtainable in a variety of colors, is used not only in hospitals, but in office buildings, public buildings and throughout the finest of homes.—Joseph Wild & Co., 230 Fifth Avenue, New York, Selling Agents for American Linoleum Co.

American Cities
NEW YORK
Tower, Metropolitan Life Ins. Co. Building
A Duraflex-A Installation
Drawing by JACK LAMBERT (Series No. 14)

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A recent Duraflex-A Installation
BRENTANO'S INC., NEW YORK CITY
MR. OSWALD C. HERING, *Architect*

Win-Dor Series 61 Casement Stays, like Series 25 Crank-Style Operators, come in all standard hardware finishes including those paintable to match the trim.

Not a chance of damage thanks to positive-automatic locking

Terrific wind storms springing up in the night will never shatter a casement equipped with Win-Dor Automatic Stays.

No matter how thoughtless the hand that swings it open, such a casement is locked instantly, automatically, and positively, the moment it comes to rest.

It can be set in any desired position from full open to tight shut, with the assurance that it will stay just there until human hands move it again.

Handsome in appearance, easy to install on steel or wood, new or old casements, these Win-Dor Stays should be on every job you specify.

They are surprisingly inexpensive, and therefore are being widely used for apartment house, club and hotel installations.

Look for the name Win-Dor stamped on the channel of all genuine Stays and Operators.

If you haven't our new A. I. A. File Catalog, drop us a line.

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CASEMENT HARDWARE

The Casement Hardware Co.

402-P North Wood Street, Chicago

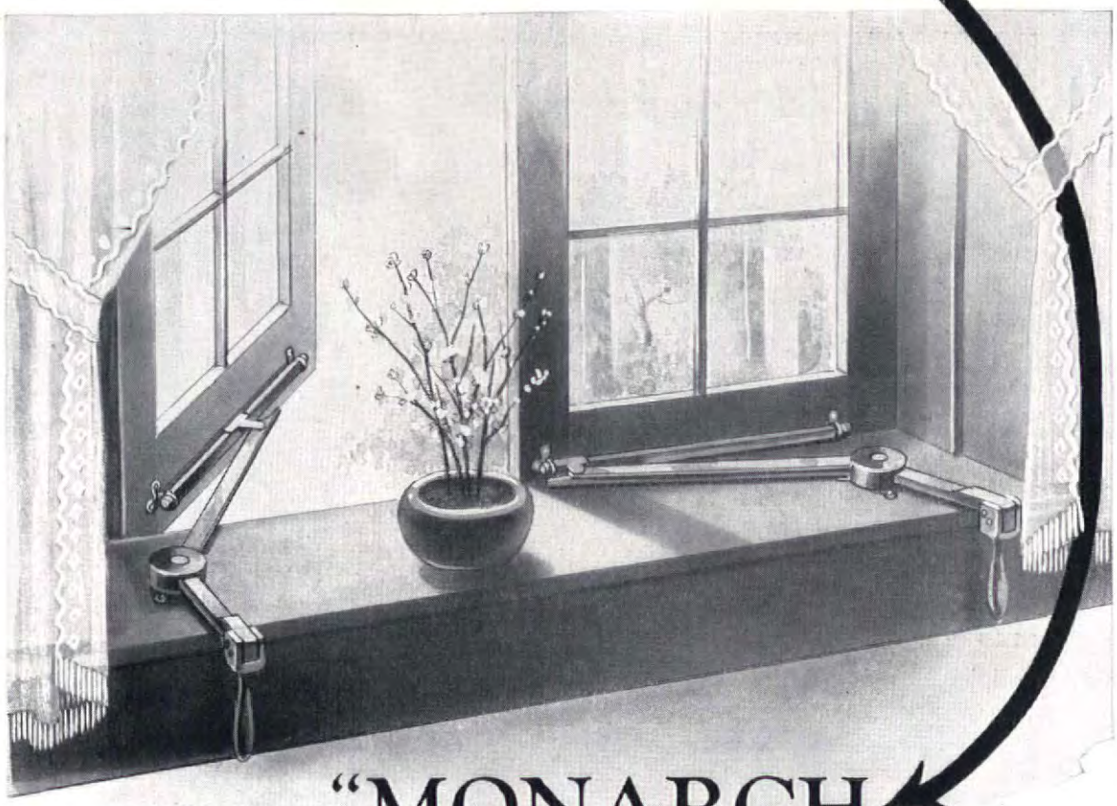
These are Standard Win-Dor punchings.

CASEMENT HARDWARE HEADQUARTERS

Specify them for steel casements.

Win-Dor

This Specification Means *Satisfaction*



"MONARCH Casement Hardware"

MONARCH CONTROL LOCK
(The Installation shown above)

Operates outswinging Casement Windows *from the inside* without raising screens, or disturbing shades or draperies. *No gears, rachets or keys to rattle.* Used on thousands of fine homes.

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Holds swinging Casement Windows or Transoms in any position. Adjusts by merely turning cylinder.

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Not Just the Pride of Appearance but the Virtues of Long WEAR!

To equip a building with Tontine shades is more than the satisfying of a personal pride to the architect. It is a matter of "shading insurance" — of relief from all worry as to how the shades will "hold up."

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MOST of you are acquainted with Lupton Residence Casements, but perhaps you do not realize how thoroughly Lupton has organized to serve you on your residence window requirements.

For instance, there are 53 standard sizes of Lupton Residence Casements. These standard units may be combined or installed singly to fill practically any shape or size of window opening. Each standard unit is tapped to receive the usual accessories, such as shade and curtain brackets, awning fixtures, etc.

The cost of the Lupton Steel Casements used throughout this charming home was $400

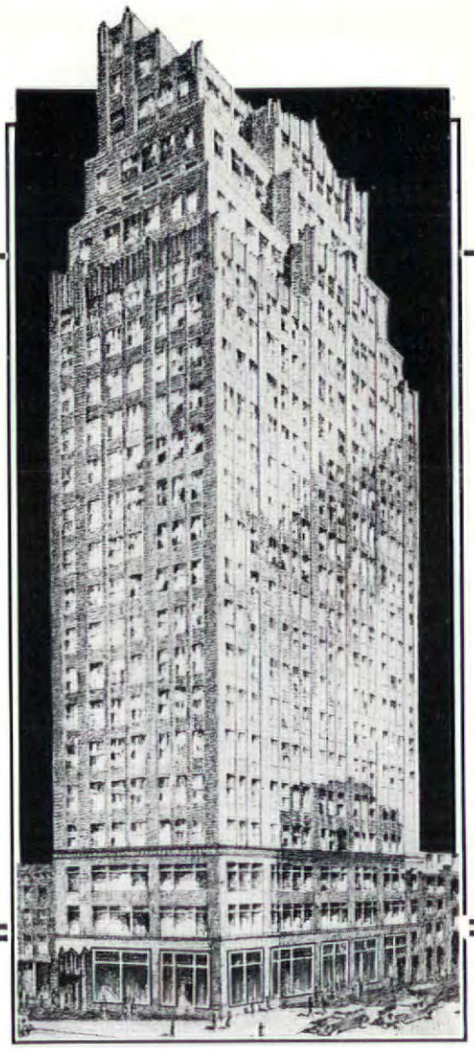
Branch Lupton Offices and Agents in all principal cities are completely equipped to submit detailed information while centrally located Lupton Warehouses ensure prompt delivery of windows to your job. In larger centers the services of skilled erection crews are available.

This modern mid-western home is equipped with Lupton Casements throughout, for only $355

These are a few of the facilities which Lupton has developed to the end that you can use good windows with utmost convenience and the assurance of a satisfactory installation. If the Lupton Catalogue C-217 is not in your files, write for a copy. Or ask for any other window information you need.

DAVID LUPTON'S SONS CO. *2207 E. Allegheny Avenue, Philadelphia*

Lupton STEEL Windows



Broadway-Midtown Building, 8th Avenue and 39th Street, New York City. Charles B. Meyers, Architect; S. S. Roth & Bros., Builders. Davis Solid Bronze used for all shop windows.

DAVIS

—SOLID— Architectural BRONZE

STORE FRONT CONSTRUCTION

"For better buildings"

Section of Davis construction showing how the plate glass is safely held by the patented fulcrum principle, exclusively a Davis feature. The glass is set from the outside without the need for putty or plastic cement. Ventilation and drainage are afforded, if desired.

Watch the Trend Toward DAVIS!

The ability to finish the shop fronts of the modern business building with rich *solid* bronze, in keeping with the general beauty of the structure, is meeting with quick recognition by architects everywhere.

Davis represents a distinct advance in the art of store front construction. Made up, not of unrelated members, but a complete unified system based on precise design, it offers the maximum of advantage—*at moderate cost.*

Strength to outlast the building—beauty unaffected by the elements—glass safety assured by the patented fulcrum principle—ease of installation—and many other factors, combine to make Davis foremost in store front value today.

Full sized details and actual samples, free on request, will demonstrate its worth. Ask for them.

DAVIS EXTRUDED SASH CO., Lincoln, Nebraska

Complete stocks and sales service at New York, Chicago and convenient centers

REVIEWS OF MANUFACTURERS' PUBLICATIONS

NEW YORK GALLERIES, Madison Avenue at 48th Street, New York. "A Group of Distinguished Interiors."

There are several large firms of decorators in the United States which have had unusual success in handling large interiors in the Italian and Spanish styles, types which are unusually difficult to decorate and furnish, since their character demands treatment appropriately severe, thus ruling out use of many small and intimate details of furnishing, while at the same time if such interiors are given a bleak and austere appearance and made forbidding, clients are certain to complain, and in some instances they will insist upon making alterations or additions which will drive architects to despair; it is difficult to know just when and where to stop. That it can be and is being done, however, is demonstrated by this brochure illustrated with a number of such interiors, choice having been made of furnishings which while few in number are fairly bold and vigorous as to scale. In one instance use has been made of a diaper in polychrome which covers the walls, and in several instances use has been made, with happy effect, of wrought iron in grilles and torcheres. The one English interior illustrated is in the Georgian style, its walls paneled in pine, with some use of fabrics in hangings and furniture covers, paneling and fabrics affording a striking combination.

NANCY McCLELLAND, INC., 15 East 57th Street, New York. "Wallpapers Old and New; Exclusive Designs."

A large part of the grace and distinguished dignity which render much present-day decorating and furnishing interesting is due to the skill with which old furniture, fabrics and other accessories are being reproduced. Furniture makers, for example, are now so skillful that their copies of old pieces seem to possess almost all the desirability of the originals, and this without their being "antiqued to death"; manufacturers of fabrics have searched the world for models for their modern looms, and makers of wallpapers, among makers of other things, are highly successful in reproducing old wallpapers,—paper which in many instances was made long before the use of modern machinery came into vogue. This brochure, valuable to architects and interior decorators alike, presents illustrations and data of quite a number of old wallpapers which have been beautifully reproduced,—papers in a wide variety of colors and French, as a rule, though certain patterns are credited to Italian or Spanish sources. The assortment seems to be particularly strong in Directoire designs, many suggesting that graceful adaptation of the antique which renders the style so charming and so popular for present-day use.

ATLANTIC TERRA COTTA COMPANY. "Tower Buildings of Terra Cotta." Use of terra cotta in tall structures.

Due to the zoning laws of the larger cities which require that buildings be set back at various levels in proportion to the width of the streets, there has developed in America a new and distinctive architecture which is so pleasing and satisfactory that buildings are being built in this style even in cities where there are no zoning laws. An important part of such a building is usually a tower rising high above the main portion of the building and requiring considerable decorative material in addition to that at the top of each setback. In working out this decoration in the majority of cases terra cotta ornament has been used with great success. The January issue of *Atlantic Terra Cotta* is devoted entirely to the tower type of building and its decoration with Atlantic terra cotta. There are illustrations from photographs of many of the most recent examples of this type of building both in the large cities and in the smaller communities such as Asheville, N. C., and Miami, Fla. In addition to the illustrations of the buildings themselves, close-ups of the terra cotta detail are shown and some description of the manufacture and delivery of terra cotta is given. This publication is issued every month by the Atlantic Terra Cotta Company for the benefit of architects, and it contains much data helpful for use in the designing of modern buildings where ornament is to be used, which is generally the case.

THE KAWNEER COMPANY, Niles, Mich. "Modern Store Fronts for Better Display." A work useful to designers.

Architectural designers have contributed largely to the success of business by their skillful handling of the show windows that form a highly important part of many mercantile establishments, and this valuable brochure aids the work of designers in that it deals with the structural details which enter into the building of show windows. Anyone who has examined a show window of the modern type knows that it consists chiefly of glass, large sheets of plate glass being held in place by slender members of metal, the entire window being topped by a metal cornice of one type or another, and resting upon a base which is often of metal. All important, therefore, is the part played by metal in these different forms, and this is precisely the subject covered by this booklet, which illustrates a large number of show windows of many kinds, giving their plans as well. The windows illustrated are of many types;—the simple, usual kind; the type "recessed" more or less deeply; the "island" form, and others which while interesting and doubtless valuable do not classify under any particular heading. The brochure, of course, has high value for architects, par-brochure, of course, has high value for architects, particularly for those whose practice is largely in mercantile work.

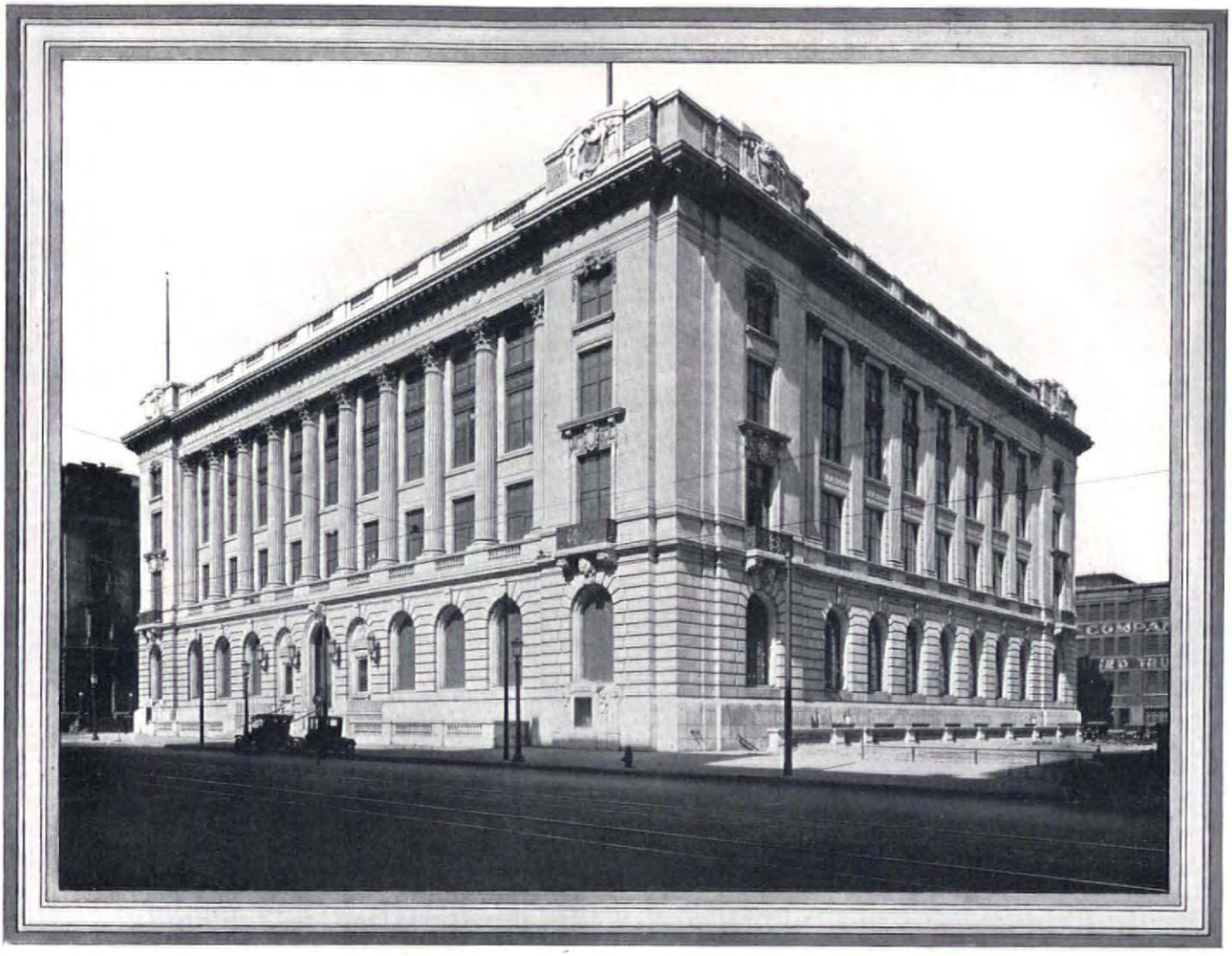
PORTLAND CEMENT ASSOCIATION, Chicago. "The Key to Firesafe Homes." An important work on flooring.

"Personal contact of the occupants of a dwelling with its structural parts is confined almost entirely to the floors." Therefore it is of great importance to the full enjoyment of a home that the floors measure up to the highest standards of safety, cleanliness, endurance and beauty. There is a general impression in the mind of the public and even in the minds of some architects and builders that concrete floors are necessarily like concrete sidewalks and therefore cold, damp and rough. As a matter of fact, nothing could be further from the truth, since concrete and floor tile can be finished and waxed in such a manner as to make very beautiful and satisfactory flooring. Where resilience is desired in floors, concrete makes an admirable base on which to lay linoleum, rubber tile, cork tile and even wood, making permanent fireproof floors without the usual creaking. The decorative possibilities of concrete floors are admirably illustrated in the booklet "The Key to Firesafe Homes." Although this is primarily a discussion of the fire-resisting advantages of concrete floors, there is considerable space devoted to their decorative features, and practically all of the illustrations show concrete floors installed and in use.

THE LONG-BELL LUMBER COMPANY, Kansas City. "Beautiful Floors." A valuable work on the subject.

Few details of a residence are of greater importance than its floors, and yet few details are more frequently neglected, not only by owners but even by architects, to whom owners quite naturally look to see that suitable floors are properly laid and finished. The result of this neglect is often that floors require frequent refinishing,—expensive and troublesome processes must be gone through with,—and rooms are necessarily out of use for days at a time. Much could be done to prevent this were owners and architects fully familiar with this excellent treatise on the subject, issued by an important firm of lumber dealers, the brochure being priced at $1. In the most lucid and careful way possible, the use of wood floors,—in this instance floors of oak,—is gone into, and descriptions are given of the proper laying of floors and the methods of obtaining beautiful finishes of a surprisingly wide variety of colors. The matter of renovating floors is likewise dealt with,—the laying of new floors over old and the methods of refinishing old floors which are structurally sound and which require only surface treatment. Naturally a work so complete and authoritative on a subject so important has much to say on the care proper for floors if frequent repairs are to be avoided. The practical importance of the work, to architects as well as their clients, should secure the brochure wide circulation.

GEORGIA MARBLE



CLEVELAND PUBLIC LIBRARY, CLEVELAND, OHIO
WALKER & WEEKS, ARCHITECTS

PERMANENCE

This library was erected to stand for generations. Georgia Marble, a material of proved durability, was an economical choice for the exterior . . . All Georgia Marble is of compact structure,—tough and practically non-absorbent . . . Yet Georgia marble possesses exceptionally good working qualities,—borne out by the fact that many prominent sculptors use it for their finished work.

THE GEORGIA MARBLE COMPANY · TATE · GEORGIA

New York, 1328 Broadway Atlanta, 511 Bona Allen Bldg. Chicago, 456 Monadnock Bldg.

REVIEWS OF MANUFACTURERS' PUBLICATIONS

THE NORTON COMPANY, Worcester, Mass. "Norton Floors, Safe, Durable, Quiet." An invaluable brochure.

There are several qualities which should be possessed by a desirable flooring material. To mention but a few, it should be durable or wear-resisting; either noiseless or nearly so; "non-slipping"; easy to walk upon; and sufficiently attractive in appearance to entitle it to ready acceptance amid the most architectural surroundings. This folder is one issue of a bi-monthly published by the Norton Company to keep architects and others well informed as to its products. The folder gives data regarding several of the flooring materials supplied by the company along with detailed drawings which show the proper use of the products in building stairways having permanently non-slip and wear-resisting tread nosings. The folder contains a number of illustrations, that on the cover showing the main stairway of St. Francis' Orphanage, Reading, Pa.,—"an attractive all-tile staircase—Alundum stair tile (semi-vitreous) tread nosing, with Mueller Flemish tile risers." The market affords choice from a great number of excellent floor materials, some better adapted to certain uses than others. Study of this valuable brochure would be distinctly worth while to architects, interior decorators, and others interested in floorings, a detail of importance in any building.

THE DAVEY TREE EXPERT CO., Kent, O. "Hungry Enemies of Your Trees; How to Destroy Them."

The many publications issued by the Davey firm have a definite value to architects in that they have to do with the health or welfare of trees, and trees, since they are the most important details of landscape architecture, have much to do with architecture proper. This particular publication deals with the extermination of the insects or the fungous growths which attack and frequently destroy trees, the exterminating being accomplished largely by spraying the trees with liquids containing powerful chemicals which destroy the insect or fungi without injuring the trees. The booklet says that the Davey tree surgeons have a background of more than 25 years' successful experience with tree problems. In that way they have served more than 43,000 clients. These men have been trained in the fundamentals underlying the reasons for spraying. They are intimately acquainted with the different pests and diseases. They know the times at which remedies can be most successfully applied. They know the proper mixtures to use because they understand the different actions of the various chemicals.

KRAFTILE COMPANY, 55 New Montgomery Street, San Francisco. "Kraftile Faience." Valuable data on their use.

In quite a number of illustrations in color this brochure suggests the use of tile for walls, floors, the risers and treads of stairways, etc., showing forms of treatment which are extremely decorative without being of any great cost. One or two paragraphs of the booklet tell of the processes by which these tiles are made. Most tile is made with an encaustic or "dust" body, dry-pressed into shape. This body is fired in the kiln and then withdrawn. After cooling, the glaze is applied, and the tile then receives a second, quicker burning at a lower temperature. The glaze is therefore applied by the veneering method. First of all, to secure a body of great strength the Kraftile manufacturers follow the centuries-old practice of brick makers. A body of plastic fire clay is made,—special high temperature clay that is moulded when wet. After the excess moisture is removed in a dryer, the Kraftile glaze is applied, and the body and the glaze are burned in one long firing at a tremendously high temperature. The result is that the glaze penetrates the thousands of tiny pores in the tile body, and the single firing creates an absolute and unbreakable bond between the glaze and the body. This is the Kraftile monolithic method, responsible for Kraftile's remarkable enduring qualities. Because of this monolithic method of manufacture, Kraftile can be guaranteed against cracking, crazing and spalling, or lifting of the glaze. The glaze cannot lift, because it is literally an integral part of the tile itself.

THE MURALO COMPANY, INC., Staten Island, N. Y. "Mural-Tex." A material for use in securing wall texture.

The plasterers who worked in England, France, Spain or Italy centuries ago hardly guessed of the time when the manufacturers of materials would cross the seas to examine and study their work in the endeavor to produce something similar. The plasterers worked in the only way they knew, and their tools and methods as well as their materials had come down to them from the ancients. How could they have imagined the day when the result of their humble and patient efforts would be simulated by highly skilled and well paid craftsmen using materials which have been carefully patented? And yet this has been and is being done, this brochure illustrating at least some of the results, showing interiors by a number of well known architects, rooms having textured walls of a variety of colors and a wide variety of surfaces. Almost as interesting as the illustrations are the data which accompany them, describing Mural-Tex with which these beautiful effects are secured, and explaining the ease with which Mural-Tex is worked. That this material is useful in securing wall textures and finishes of quite a wide variety becomes evident when the brochure is examined. An architect or interior decorator may easily obtain almost any surface likely to be required.

UNITED STATES ROOFING TILE CO., Parkersburg, W. Va. "Art Portfolio of Floor Designs."

The great extent of variety of types in which tiling is to be had is very nearly equaled by the extent in variety of purposes for which tile are successfully used,—for buildings of all types, without as well as within. No material is more appropriately used for floors, and in fact this is one of the oldest purposes for which tile have been used. This brochure illustrates and describes the excellent line of quarry tiles for flooring made and marketed by the U. S. Roofing Tile Co. Since the booklet is illustrated in color it makes possible the gathering of an excellent idea of the tile's color values,—warm shades of red, gray, brown, and ivory, colors beautiful in themselves and particularly beautiful when perhaps several colors are used in a striking combination. Then, too, there are the possibilities afforded by using in combination tile of different shapes as well as of various colors, with borders in "herring bone" pattern and many interesting geometrical patterns which the ingenious designer can improvise. Architects and interior decorators well know the considerable value of tile flooring.

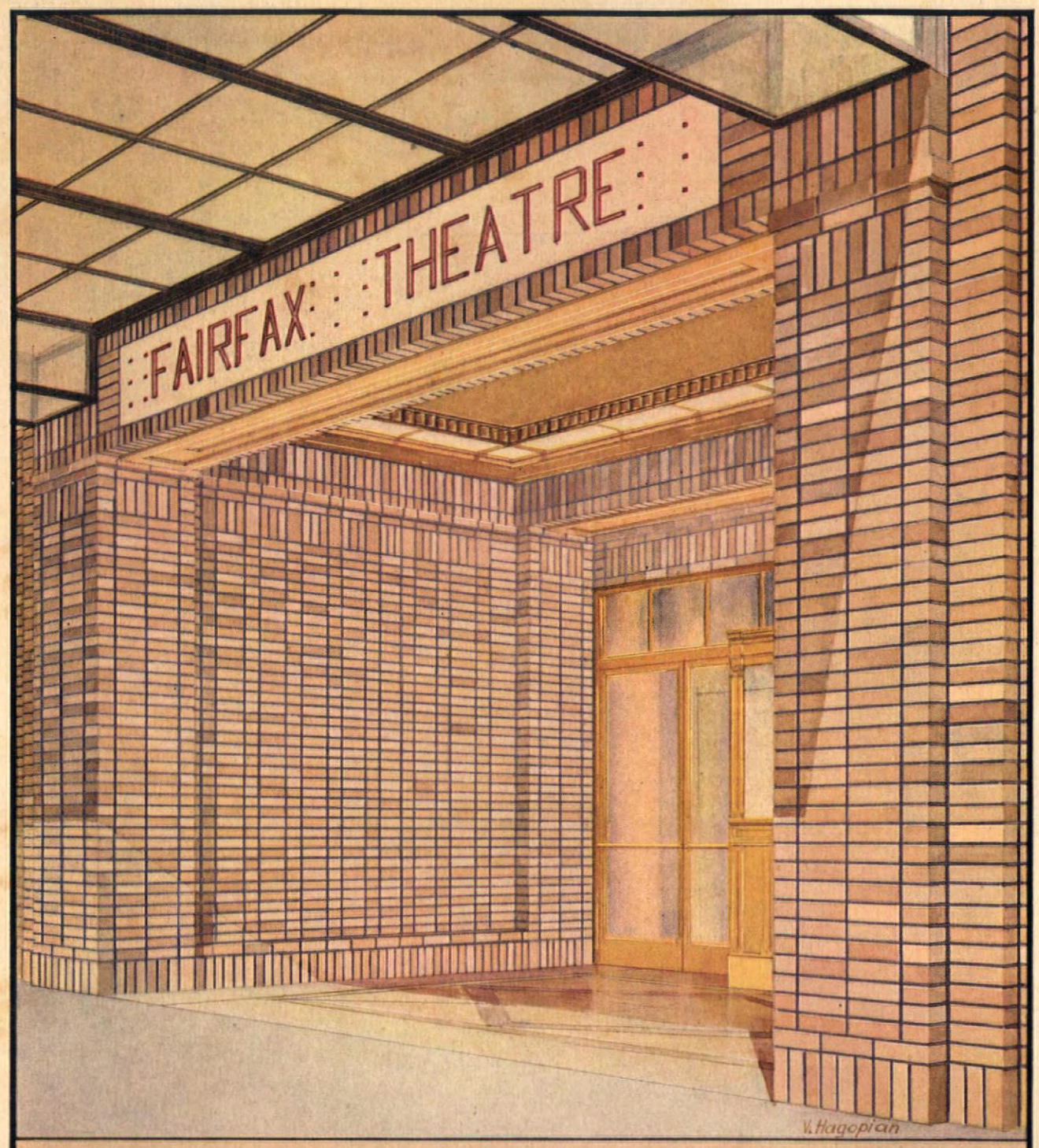
THE GYPSUMIST; ARCHITECTS' EDITION. Published by United States Gypsum Company, Chicago.

These pages of THE FORUM have more than once called the attention of architects and their designers to this carefully prepared publication, presumably to be had for the asking. It maintains an admirably high standard in the matter of design, though each of its issues presents data on the use of the firm's materials which are of value. The importance of its design material might be judged by a recent number which deals with St. Trophisme, Arles, two of the illustrations being half-tones from excellent photographs of the superb cloisters, not as well known as St. Trophisme's famous facade, but probably among the most splendid of cloisters, and interesting, too, as showing difference or gradual change in architectural styles. In the way of practical data, this issue deals with "Structolite Tile," for use in constructing load-bearing walls in fireproof buildings. The value and importance of this material have been for many years fully understood by architects, builders, and engineers, most of whom employ it widely. Each number of *The Gypsumist* deals with the structural use of the company's products to achieve results which might be regarded as architectural rather than strictly structural. The importance of this little publication is two-fold, for its data on the side of actual building or construction are quite as valuable as its discussing and illustrating fine architecture in Europe. A large part of the publication's value is due to its being very carefully edited and the illustrations well chosen.

INDEX TO ADVERTISING ANNOUNCEMENTS

PART 1—ARCHITECTURAL DESIGN

PART 2—ARCHITECTURAL ENGINEERING AND BUSINESS



No. N-M Moorish Blend — Hanley Face Brick

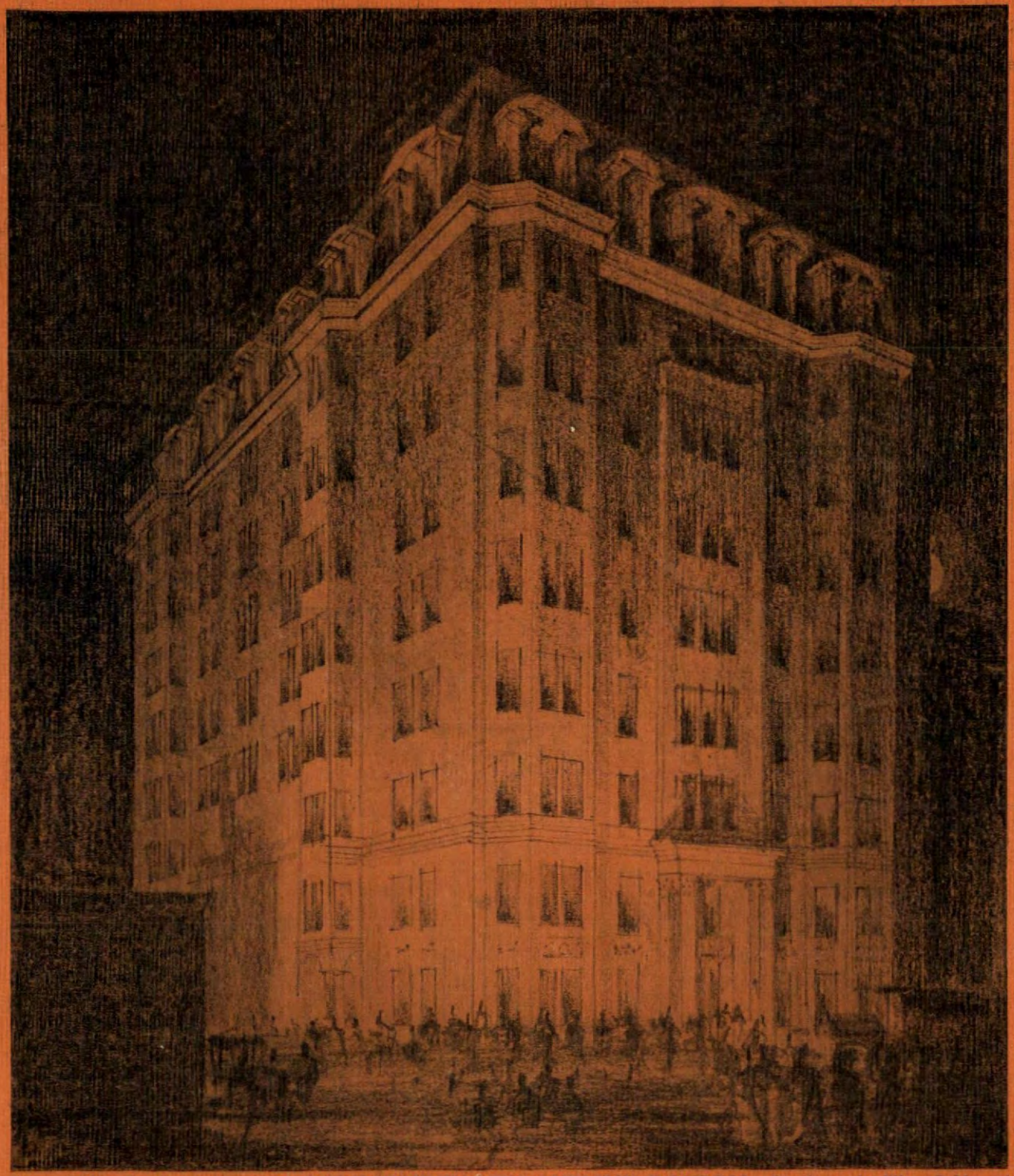
The permanently attractive exteriors so essential to the success of theatres can best be achieved through the use of Hanley Face Brick.

Hanley N-M Blend—a soft grey, blended with a rich golden brick, produces an effect of unusual charm in a wall where large expanses must have a contrast of color to give life to the building.

HANLEY COMPANY, INC.

Largest Manufacturers and Distributors of Face Brick in the East

BOSTON — 260 TREMONT ST. BRADFORD, PA. NEW YORK — 565 FIFTH AVE.



George Nelson Jacobs, *Architect* **50 COMMONWEALTH AVENUE, BOSTON** Rendering by Ellery S. Husted

The Story—The cork tile floors throughout "50 COMMONWEALTH AVENUE" were finished with Zapon Lacquer Floor Finish "C". This product, which is free from any offensive odor, was applied by hand brushing without inconvenience to the workmen or tenants. The finish produced is very tough, sufficiently flexible to withstand the "give" of the resilient cork tile, and is water, battery acid and ammonia proof. It is clear and lustrous, resembling a rubbed wax finish. Write to The Zapon Company, Stamford, Conn., for full information and samples.