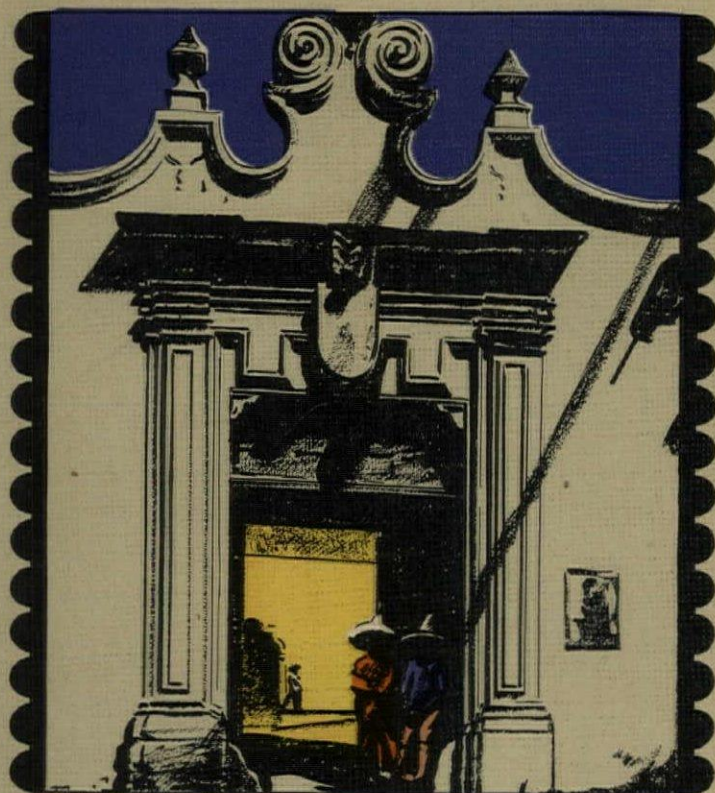
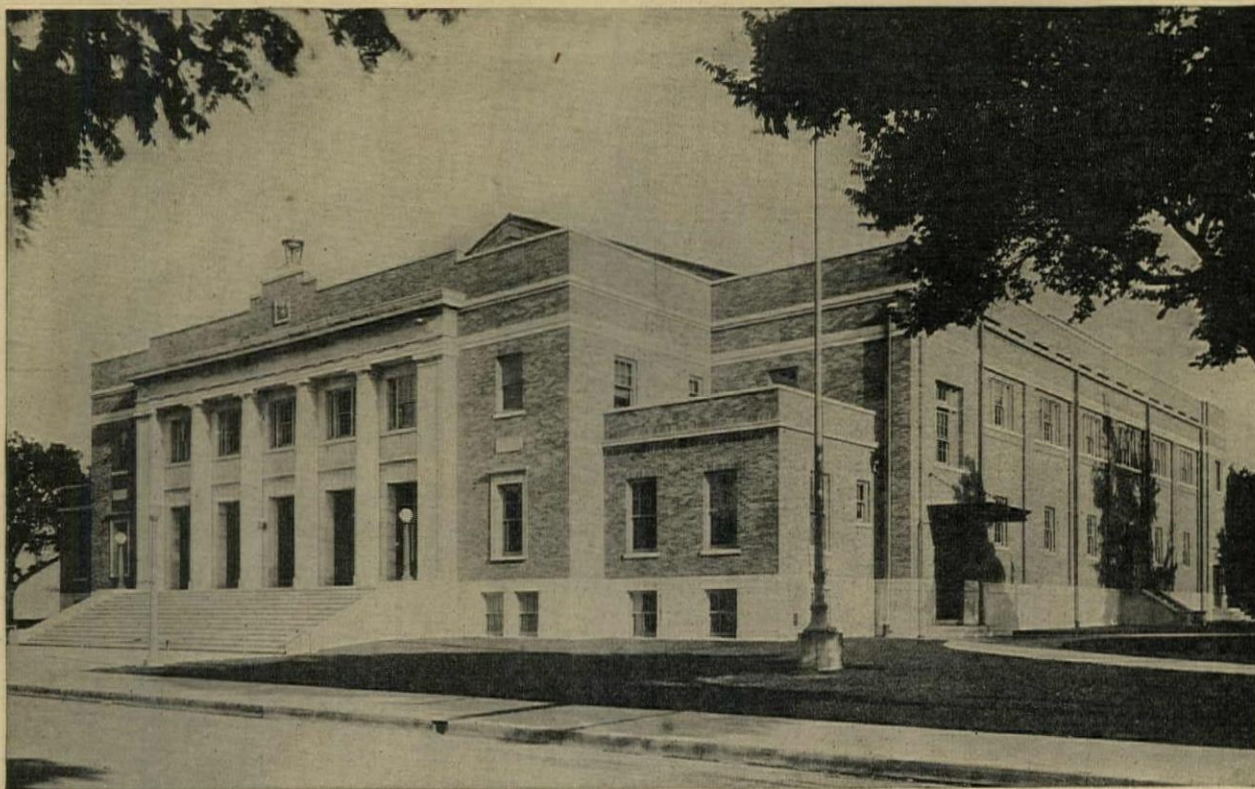


THE
ARCHITECTURAL
FORUM

IN TWO PARTS



PART ONE
ARCHITECTURAL DESIGN
JULY
1928



A. C. Michaelis
Architect

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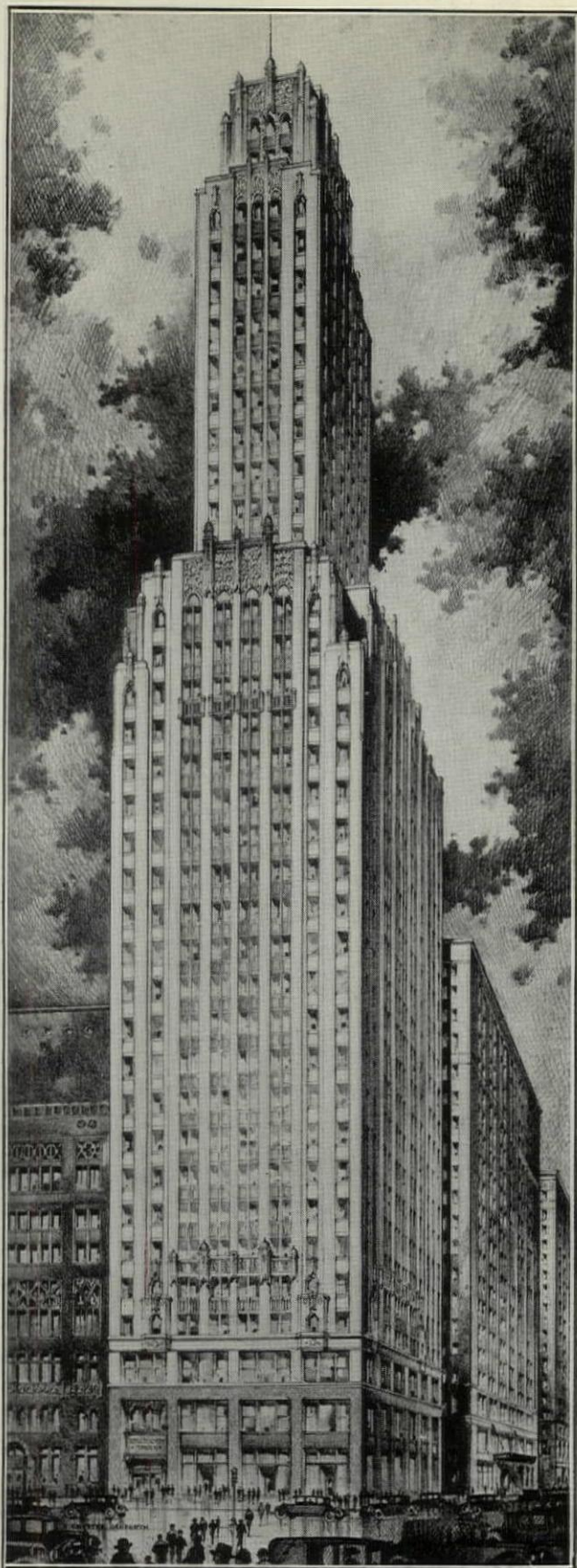
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VOLUME XLIX

THE ARCHITECTURAL FORUM

Number 1

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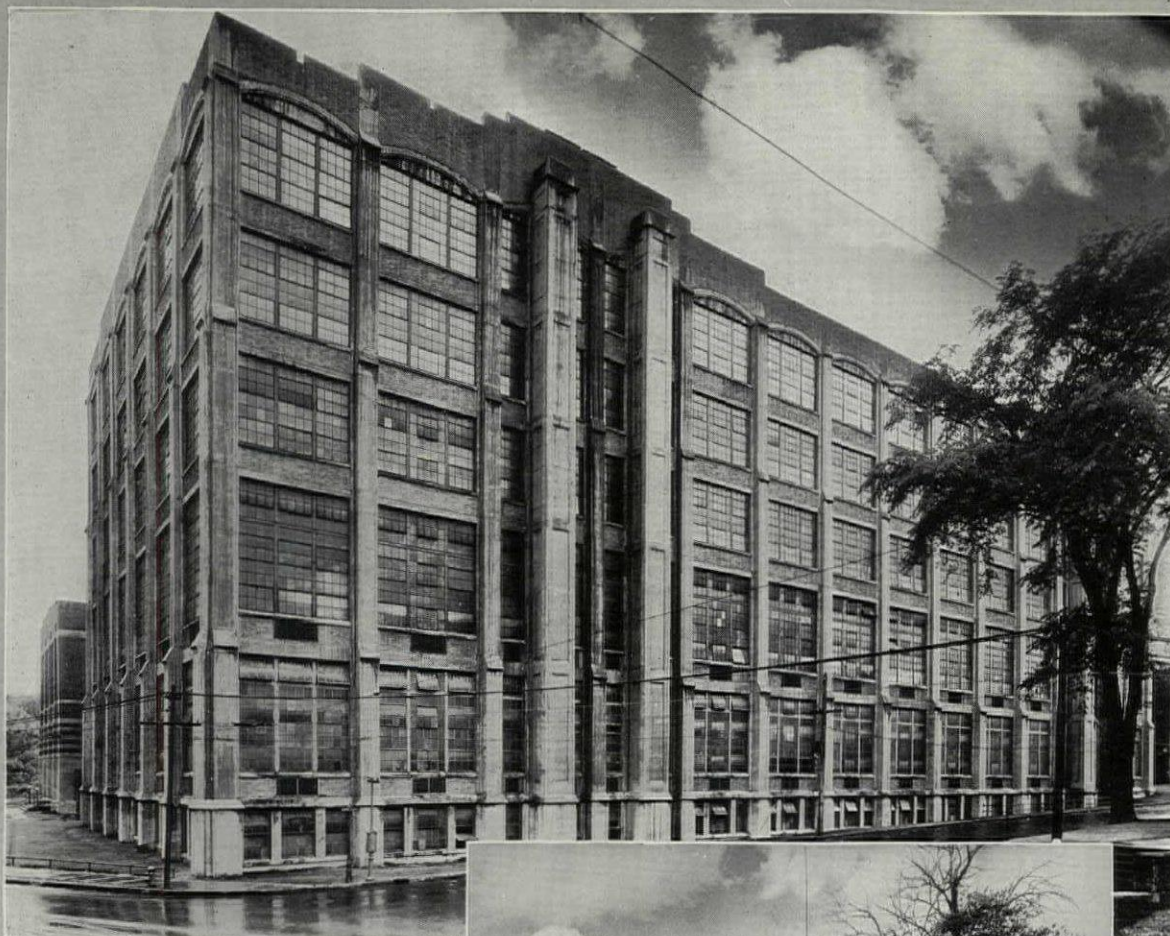
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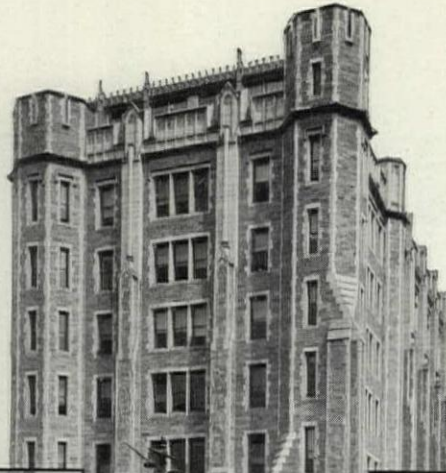
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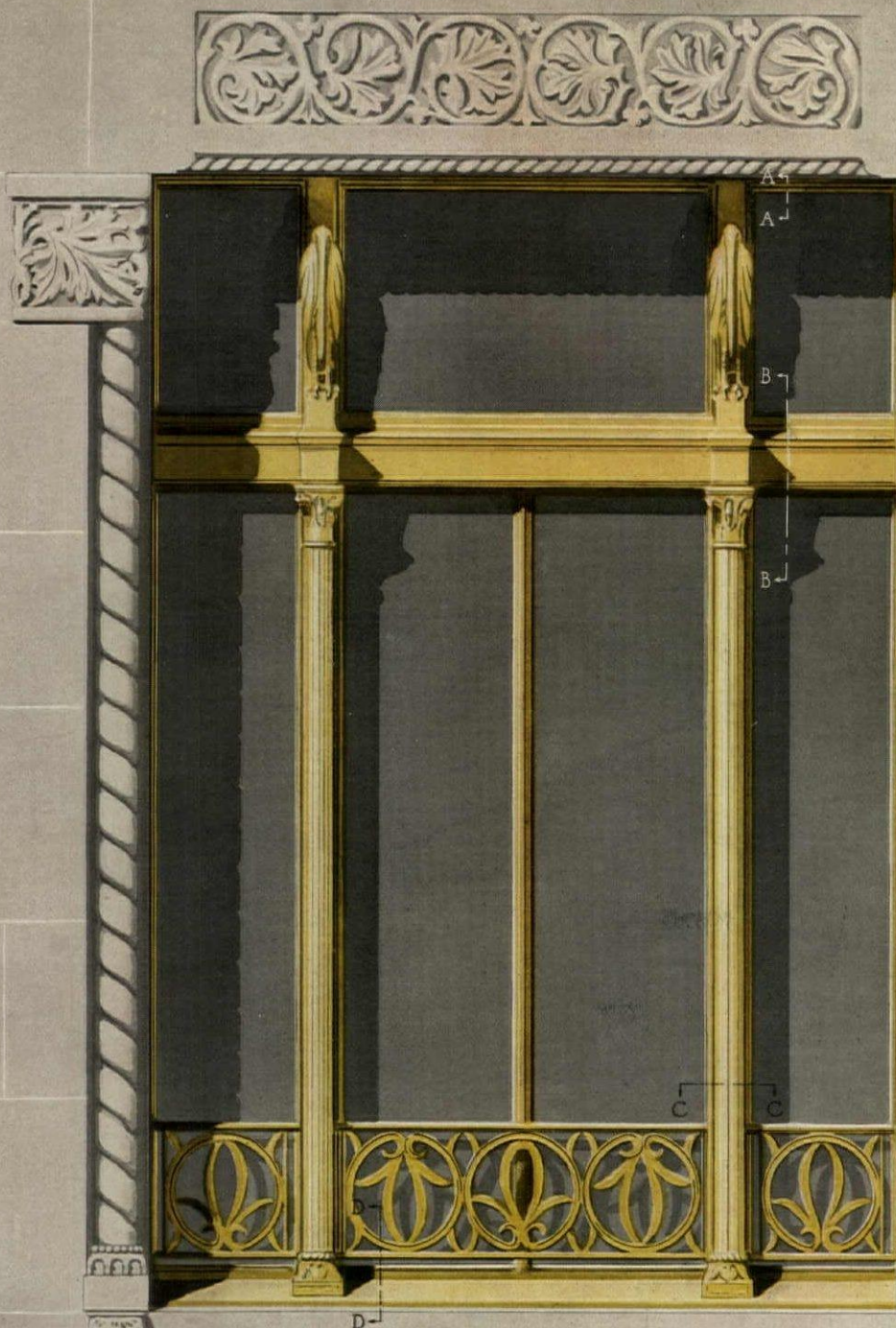
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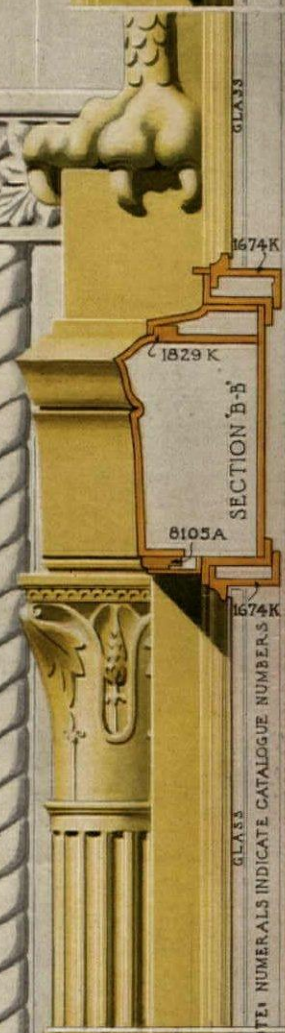
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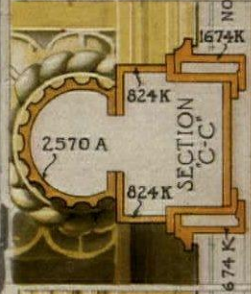
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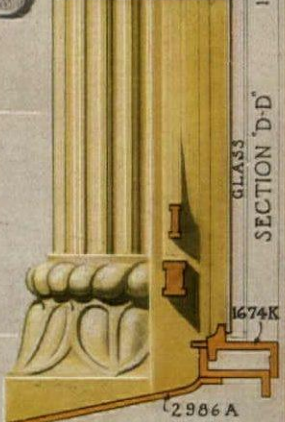
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SECTION 'B-B'



SECTION 'C-C'



SECTION 'D-D'

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ARCHITECTURAL

EXTRUDED BRONZE

PLATE 6

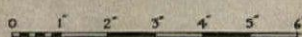
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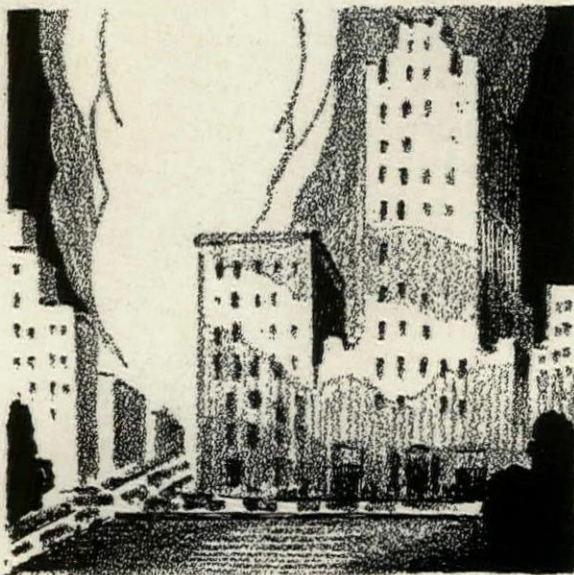
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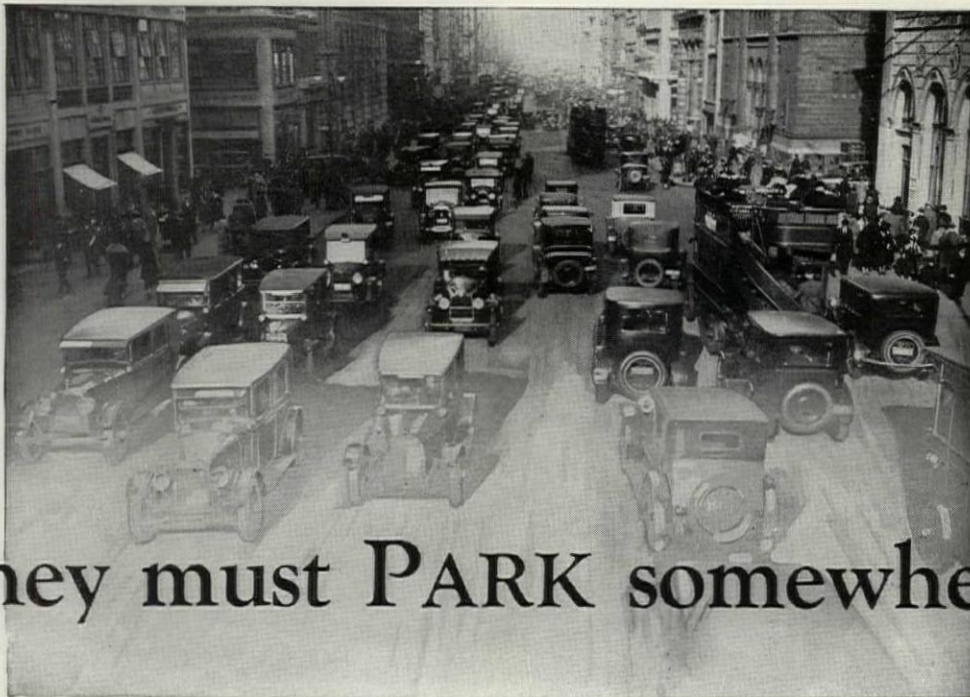
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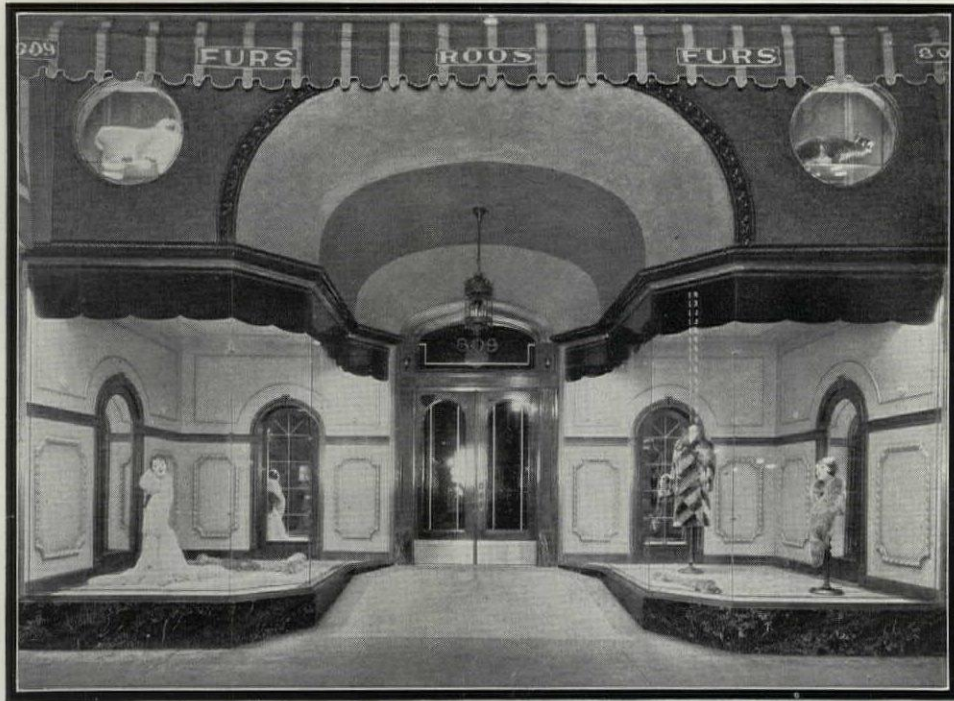
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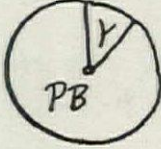
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Architect: "Why not handle this work with a job-mixed stucco, the cement, sand, color and water-proofing to be mixed at the job?"

Specification Writer: "Two very good reasons. First, our experience shows it is impossible to mix separate batches and maintain uniformity of color. Secondly, we want correct proportions of material. You could hardly expect from the average workman the same accuracy that obtains in the mill."

Architect: "I think you are right on the question of mill-mixed stucco. Now—there are several kinds of mill-mixed stuccos. Why did you specify Oriental Stucco?"

Specification Writer: "If I understand our policy correctly, we don't need to argue about that. You have often reminded me that we have our own reputation to maintain. When we specify standard materials, we not only protect the interest of our client, we also protect our own good name."

The Architect: "Go ahead, I'll approve Oriental Stucco. In the event that our client should raise the question, I should like to be able to tell him more specifically just why this was done."

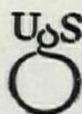
Specification Writer: "Here goes. First, a stucco job, as you know, is not better than its base coat. I have visited some of the United States Gypsum plants, I

know that Oriental Base Coat is mixed with clean, sharp, washed sand, plus other superior ingredients, to insure strength, easy workability, weather resistance and permanence. You will agree that such a base coat is the foundation of a real job."

Architect: "Are the reasons for the Oriental Finish Coat equally good?"

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Bring it quickly to perfection with these modern pattern floors

OF late the architect is frequently commissioned to decorate completely the rooms he plans. To his many other cares are added those of developing color schemes, room ensembles. Often these new decorative duties demand much study and time . . . time that few architects can afford to give.

WHILE THE FLOOR above is colored largely in shades of blue, certain subordinate elements in the decorative scheme are treated in orange, the color at the exact opposite side in the spectrum. Each additional color above the floor is keyed by repeating or contrasting the predominant or subordinate colors in the floor. Thus even the most elaborate color scheme can harmonize easily into a pleasing room ensemble. The pattern is Arabesq No. 9300.

The pattern shown on the right is Armstrong's Embossed Inlaid No. 3057.

* This is page No. 4 of a series—"Floors of Color—Their Architectural Value." Reprints of this and the other five pages of the series will be sent you gladly upon request.



Look for the
CIRCLE A
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the burlyp back



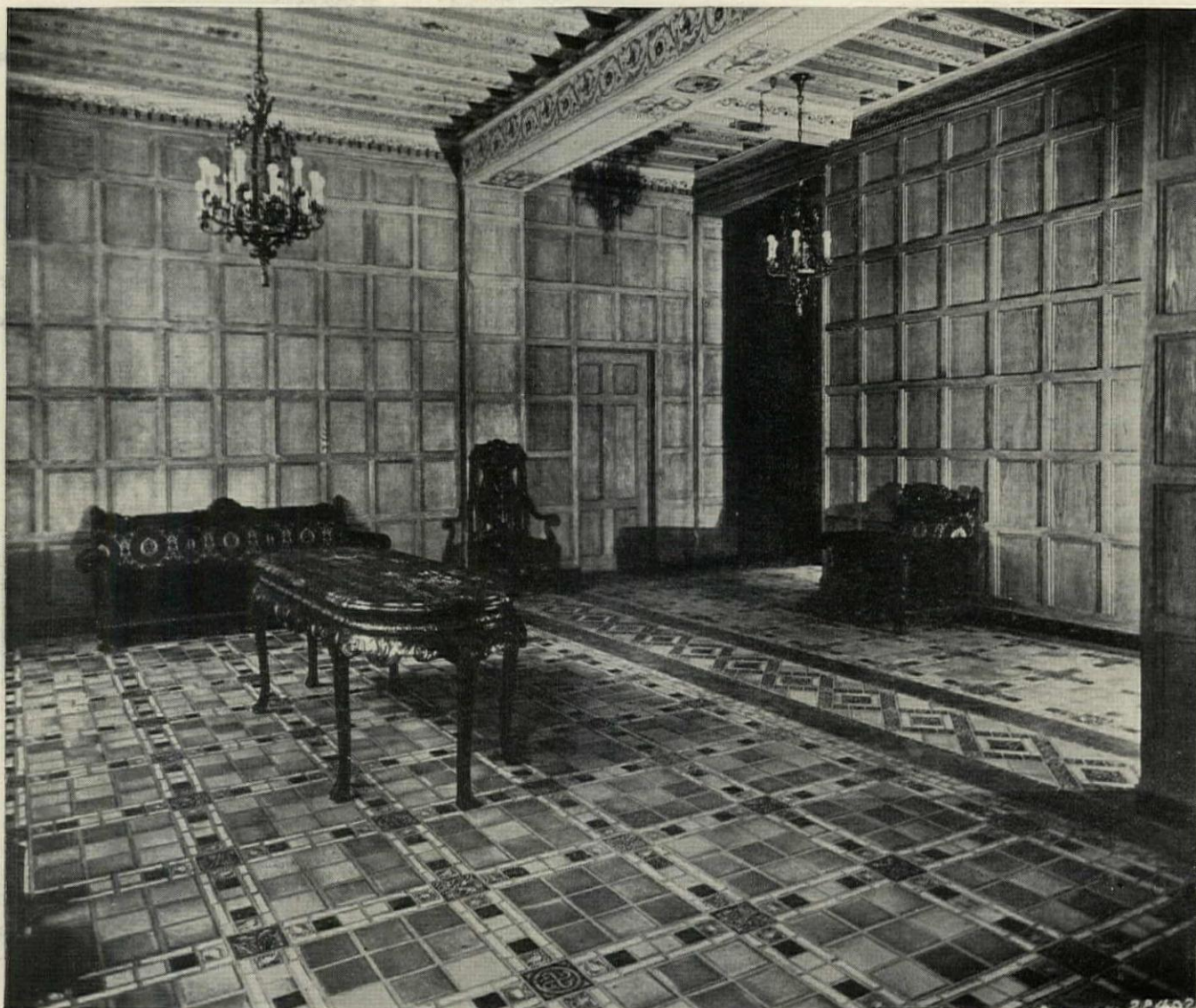
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for every room in the house

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Childs & Smith, Architects

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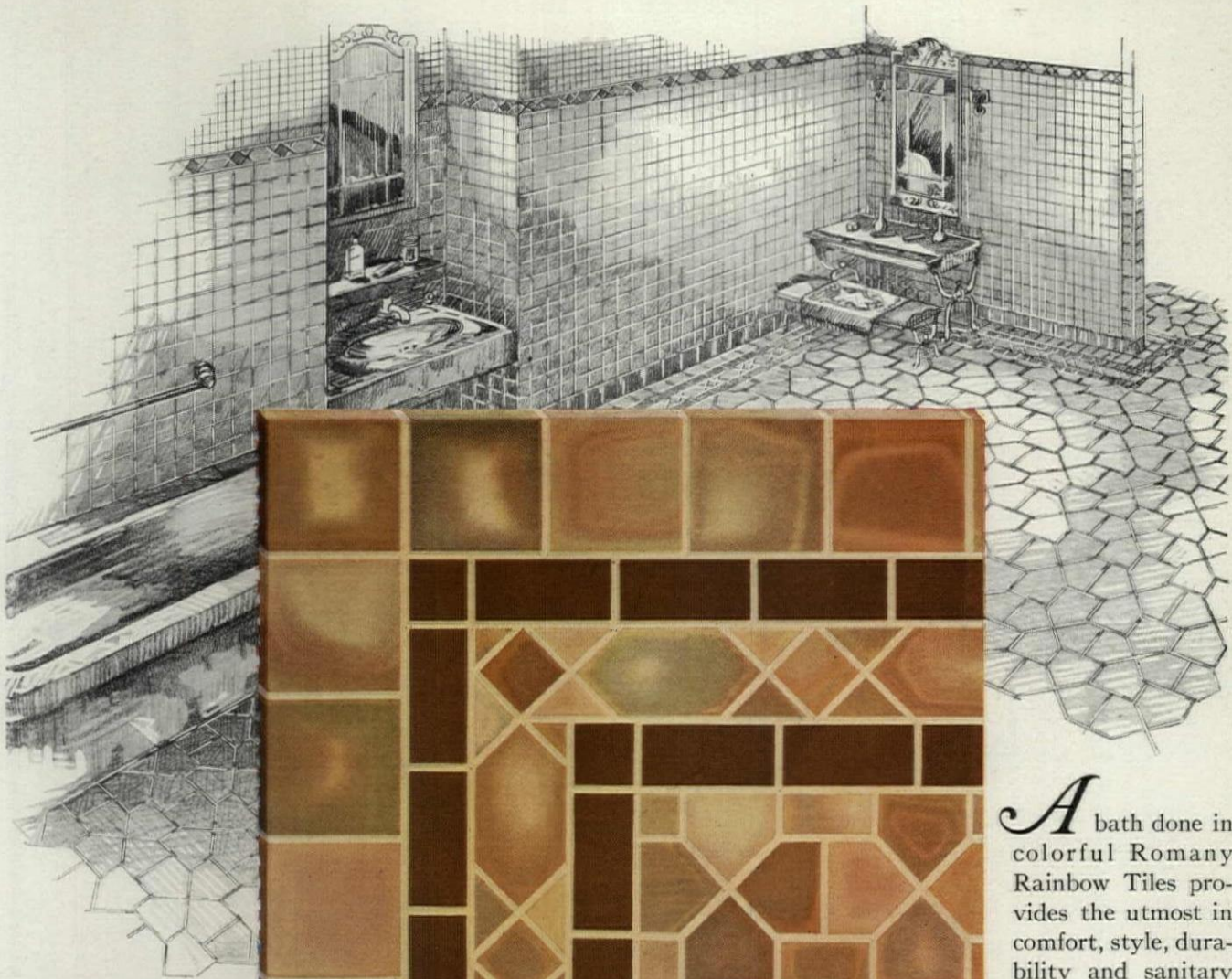
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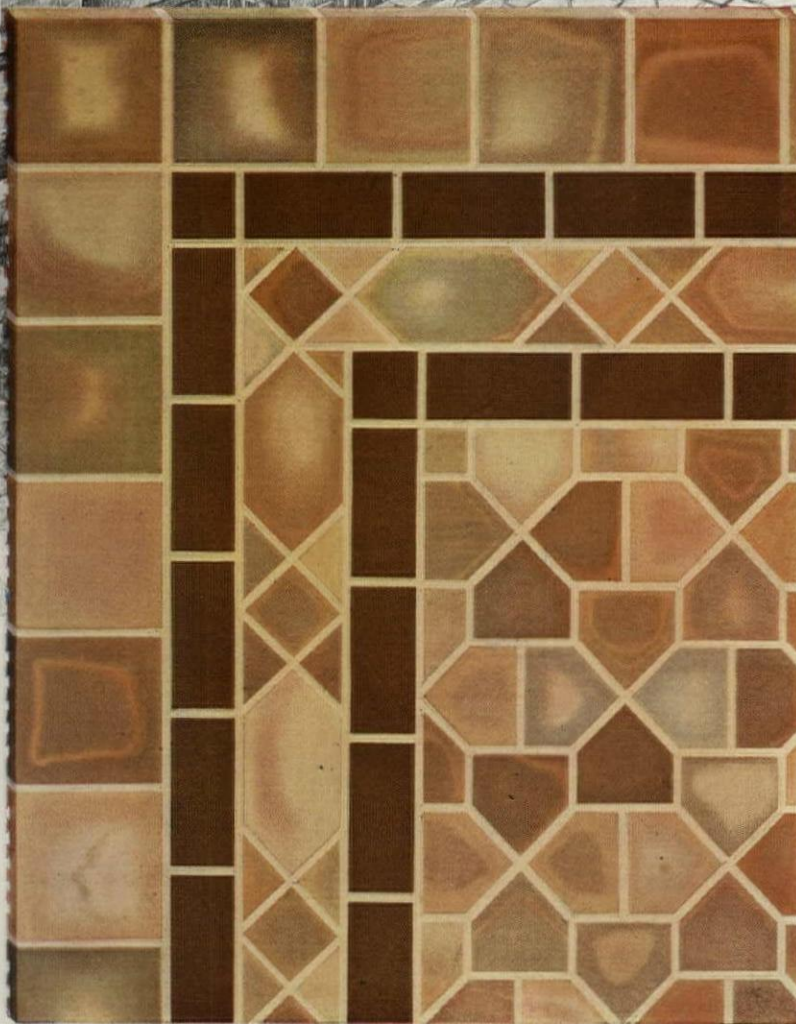


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Russell & Erwin Manufacturing Company

The American Hardware Corporation, Successor

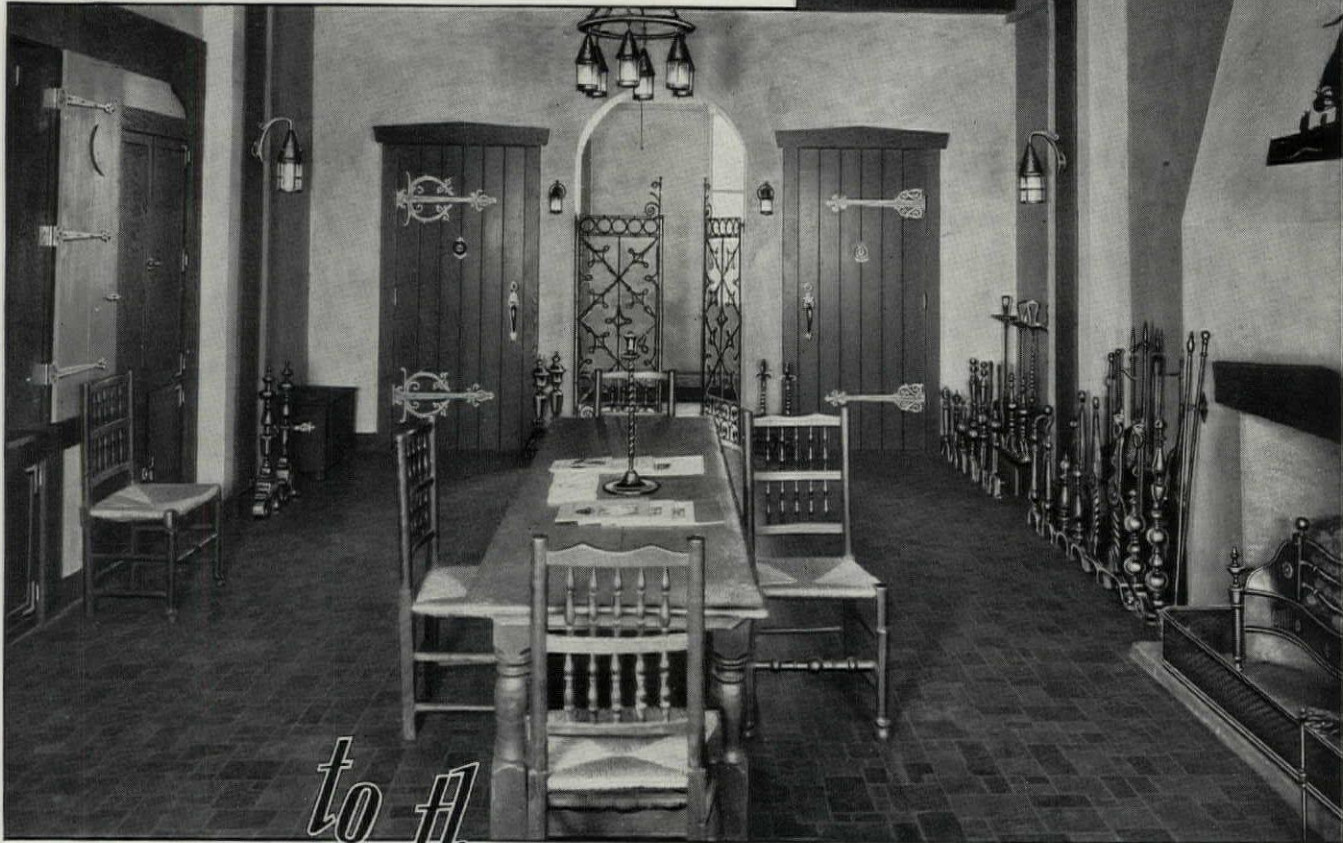
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.... Where, perchance, one may learn much to his advantage concerning that most interesting of subjects, the nature and habits of Forged Iron Hardware under what conditions it may hope to flourish best; how its charm may be enhanced with the proper background; where it, in turn, may lend enchantment to some architectural setting now taking form within your own mind.

.... A place where one may sit at ease, surrounded by beauty, an arm stretched forth across the wide oak boards of a table which, for a hundred and fifty years and more in merry England, prepared itself for its present honored post.

Here you may examine the rugged texture of forged iron hardware by McKinney, turn

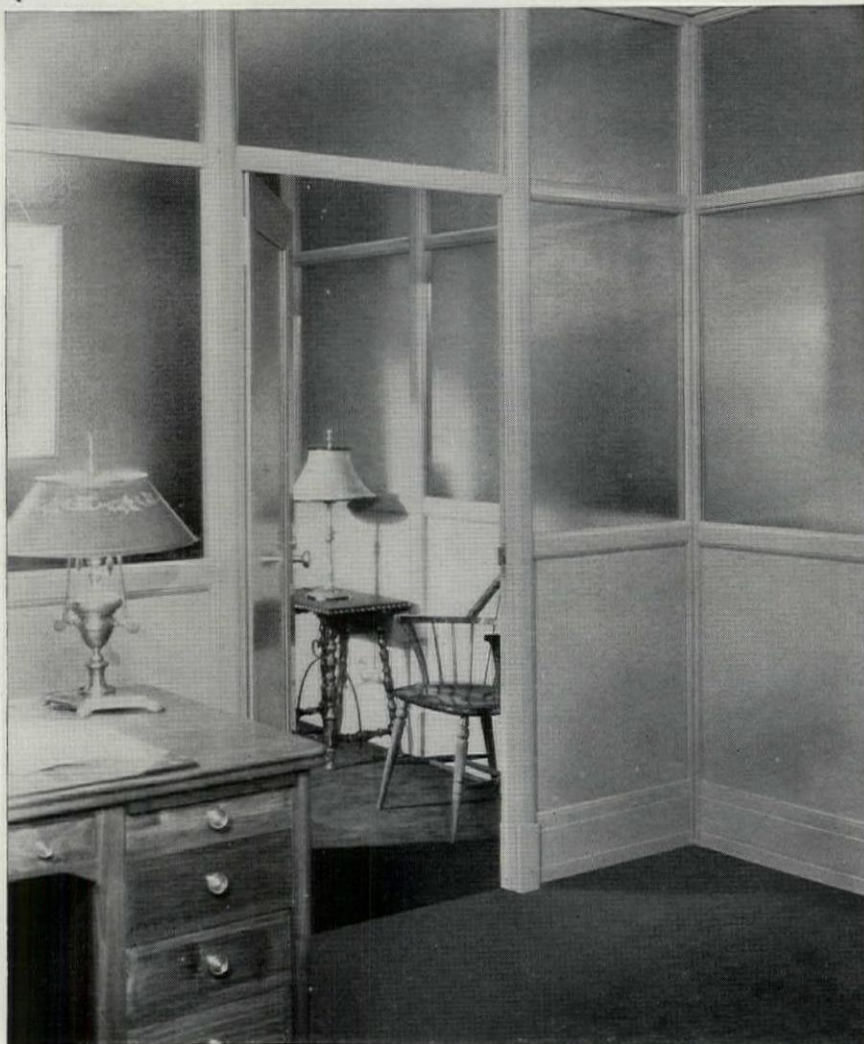
it and view it to your heart's content; note its niceties of design, its adaptability, its virility of form.

You may glance over more than three score designs of andirons in forged iron; and of brass, bearing the unmistakable earmarks of old-world workmanship. Or perchance propound some problem pertaining to Hardware which it will be our pleasure to answer.

In any event, and regardless of whatever may be your humor of the moment, you are welcome to the permanent exhibit of McKinney Products now open at 101 Park Avenue, Room 431. We hope to welcome you here. McKinney Manufacturing Company. Home Office, Pittsburgh, Pa. Branch Offices in Principal Cities.

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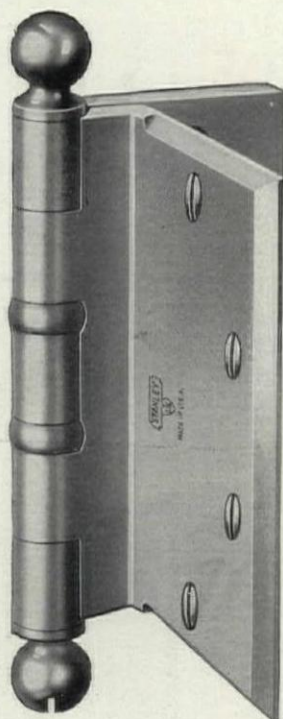
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*"Partitions
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and 'Purse'"*

HAUSERMAN PARTITIONS

4

considerations in selecting Butts for Kalamein Doors



Stanley Half-Surface
Template Ball-Bear-
ing Butt No. BB163.

1 Half-Surface and Full-Surface Butts. The "filler" of a Kalamein door rarely provides sufficient anchorage for the wood screws of a full-mortise butt. The bolts and grommet nuts with which half-surface and full-surface butts are applied fasten through the door, as is shown in the illustration at the right, and will not loosen or pull out.

2 Ball-Bearing Butts. Kalamein doors as a rule are subjected to high-frequency service. To avoid sagging or binding of doors, ball-bearing butts should always be used.

3 Wrought-Steel Butts. Butts made of wrought steel are recommended as the best type to withstand the extreme conditions to which the doors and butts may be subjected in case of fire.

4 Template Butts. Since the majority of jambs for use with Kalamein doors are made of pressed steel, the screw-holes for the butts are drilled at the factory. It is therefore essential that the butts be made to template to guarantee their proper application at the building.

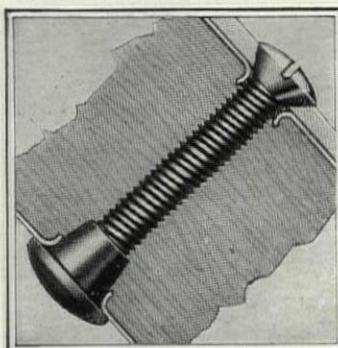
The surface leaves of Stanley Ball-Bearing Half-Surface and Full-Surface Butts are beveled to present a neat appearance when applied. When desired these butts can be furnished for painting. When so furnished, the inner edges of the leaves are milled back so that the paint will not be scraped off the barrel of the butt when the door is operated.

Kalamein doors with Kalamein or Pressed Steel jambs require HALF-Surface Butts.

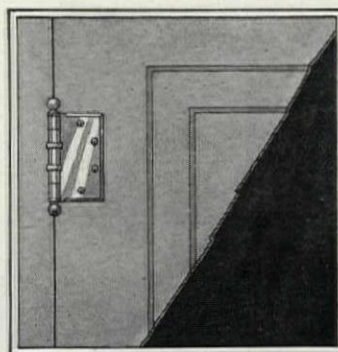
Kalamein doors with Channel Iron jambs require FULL-Surface Butts.

The Stanley Architects' Manual explains fully the proper equipment for all usual and unusual door conditions. It gives standard specifications for applying butts to Kalamein doors. Let us send you a copy.

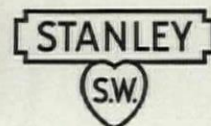
THE STANLEY WORKS · NEW BRITAIN, CONN.



Half-surface and full-surface butts are attached with bolts and grommet nuts which fasten through the door.



Half-surface and full-surface butts are easily applied and present a neat finished appearance.



STANLEY BALL-BEARING BUTTS

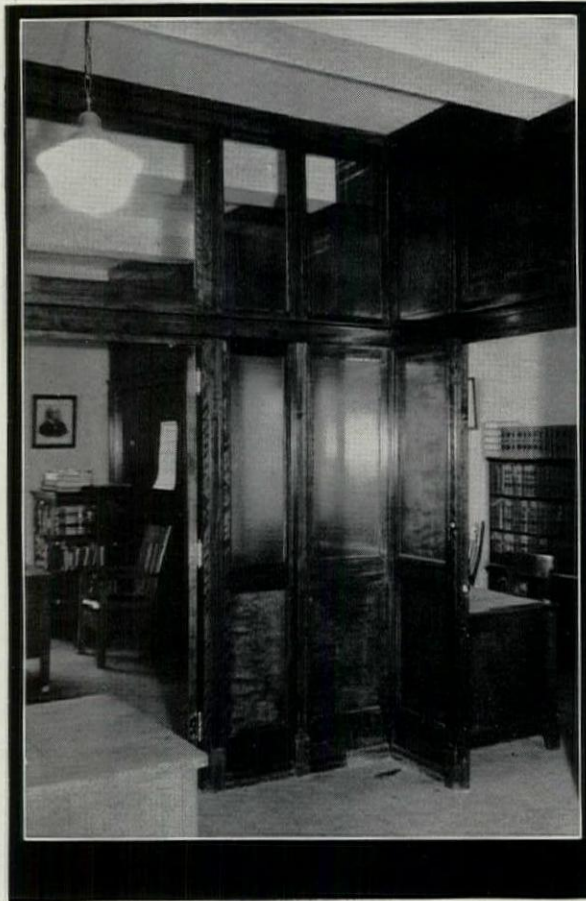
Quiet . . . These Walls *Absorb* Hum and Clatter of Office Machines

No Clanging Doors

CIRCLE A Walls absorb, rather than transmit, the clatter of typewriters, adding machines and the general noise of office work.

And, though a Circle A Door be slammed—there is no harsh clang that startles, and interrupts a train of thought.

With ceiling height Circle A Partitions, individual office privacy and quiet can be maintained.



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Cabinet Design Circle A Partition—Birch.*

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CIRCLE A PARTITIONS

BOOK DEPARTMENT

SOME OLD PLANTATION HOUSES IN LOUISIANA

A Review by

WALTER F. WHEELER

WHAT is left of the architectural heritage of southern Louisiana represents but a small portion of the legacy of a highly colored and richly historical past. "The city," as New Orleans is even yet referred to throughout Louisiana, was after all but the center of this colorful life, for on vast plantations on the "Upper Coast" or the "Lower," on the shores of Lake Ponchartrain or along the languid and sluggish Teche the descendants of the early French and Spanish aristocracy cultivated their broad and fertile acres with the aid of willing blacks and perpetuated in not a few instances the traditions of a much older civilization, sometimes giving their plantations names,—such a name as "Fontainebleau," for example,—which of themselves suggested a certain glamour and exerted a definite appeal. But at the same time there is probably no section of the entire country which has suffered more cruelly from the vicissitudes of time. Storm and tornado have more than once devastated the region, as have disastrous floods without number, and within the past few months the world has watched, with dismay, the work of the most recent flood and the sacrifice of a large part of Louisiana in an attempt to secure the safety of "the city,"—none too secure even behind its supposedly impregnable "levees." The attempt to save New Orleans must have involved the destruction of many an old plantation house, the loss of which leaves American architecture definitely the poorer. Fearful indeed was the devastation wrought by the angry Mississippi as it spread over the richest parishes in Louisiana, working ruin as it swept the land, undoing in days work of centuries.

One opens this interesting work, sympathetically written and illustrated with some 50 or more of Mr. Spratling's spirited sketches, wondering just how much of all this architectural and historical riches still exists. Architecturally the fashions of southern Louisiana have always been derived from French and Spanish sources, the resulting fusion being powerfully influenced by the "Greek Revival," for the high tide of the prosperity of the South came just before the period of the Civil War, the time being also that of the culmination of American interest in this particular type. This architectural style was quickly seen to be well adapted for use in Louisiana, for broad and columned verandas or "galleries," whether one story high or two, made bearable the heat of the warmest days, and the floor plan which generally went with this particular type was such as appealed to local

habit and custom. Louisiana, in fact, perhaps with more fervor than any other part of the South, embraced the teachings of the "Revival," and the results are still to be seen after 60 or more years of ruthless treatment.



"Oak Lawn" on Bayou Teche

In this interesting volume these old plantation homes are presented in their most charming light. One views them as from a public highway, the window of a railroad car, or from the deck of one of the few "steamboats" which still travel the Mississippi,—houses generally low and spreading, of frame or else of brick stuccoed over, generally painted white or whitewashed, and usually having green blinds

or shutters at their windows and often at their doors. Such a house will generally be surrounded by many small accessory buildings, and all this will probably be embowered in a grove of magnolias or live oaks, the oaks likely to be heavily draped with the moss which gives to the gayest setting a somewhat funereal appearance.

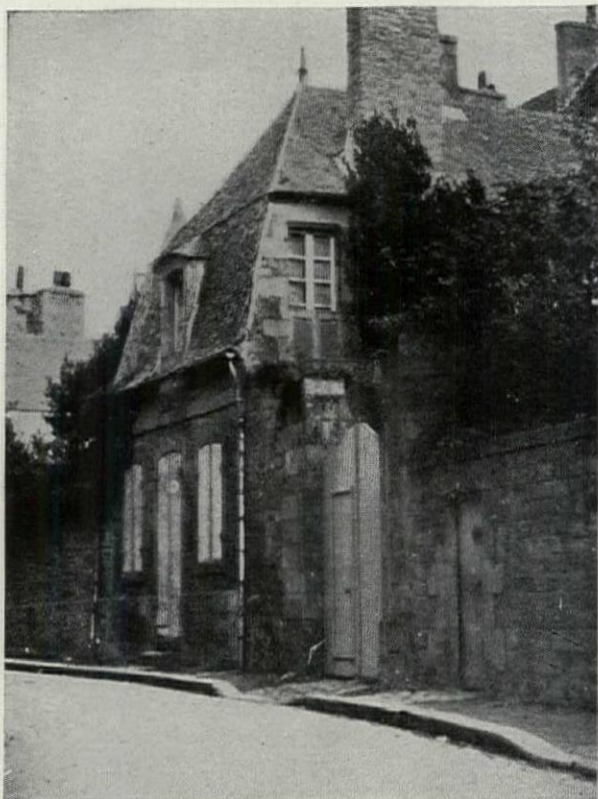
All of this would apply to "Oak Lawn," the old plantation house illustrated on this page. "The romance and gallantries and the large manner of living which is the South of yesterday seem a pleasant, unsubstantial thing. However, places in the manner of Oak Lawn perform a miracle of incarnation, and give form and body and the breath of life to graceful, legendary people. So all the tales often vouched for, but never seeming to have the stuff of truth, acquire a solidity; the banquet with five-dollar bills used as cigar lighters, the wedding gifts of six men slaves and six women slaves, each with a turban full of gold on the head,—to this and all their glittering ilk one is instantly attuned by a view of Oak Lawn as it stands aloof, remote and in picturesque decay.

"A mile or so, with endless stretches of the open fields of cotton and cane, utter calm and hardly a human being in evidence. Then appears an ordered grove of gigantic oaks, and there is the house, massive, beautiful, back in its sheltering trees, proportioned as magnificently as they, its giant white columns gleaming through their gnarled trunks, the immense main house flanked by a wing that is like it but smaller, one of the largest and most important of the old houses in the state, laid out splendidly. Its outbuildings crumble, but the oaks shield them; the Teche lies just beyond. There is an immediate, compelling grandeur about the house itself. One stands in awe of it; instinctively one becomes conscious of a personal smallness before it, almost as before a cathedral. Its dinginess is not apparent from afar, and the im-

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

French Farm Houses, Small Chateaux and Country Churches

By *Antonio di Nardo*
With Preface by Paul P. Cret



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

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

176 pages, 12 x 16 ins.

Price \$18 Net

ROGERS & MANSON COMPANY
383 MADISON AVENUE NEW YORK

pression is superbly imposing, of the great bulk of the house, painted a soft yellow, the openings green, and the rows of white columns gleaming before it, in the jagged revelations of the oaks. Within the line of white columns there is a long, light balcony for the second floor, with its balustrade embroidering the face of the house in heavy wooden patterns. Other little galleries with wrought iron balustrades front the high attic windows of both front and rear gables.

"The wing is a charming building in itself, flanking the house off to the side, and joining to it by a short covered balcony, with steps running down to it from the galleries of the main house. It echoes impeccably the style of the main house, its simple, round, white columns, the type of its openings, its long gallery, with everything on a slightly smaller scale,—and the juxtaposition of the two makes all the more strikingly marked the massively grandiose conception of the place. It is the back of the house that one sees from the road. The front faces the serene tranquility of the bayou, across stretches of lawn, now unkempt, with oaks standing down to the water's edge, and reaching to oaks that are ranged thickly on the other side of the stream. The front is quite like the back. It has a deep main gallery, and lighter balcony and ironwork. There is a fine central door designed with the nobility of scale which the house requires, very wide, with sidelights and fanlights, and in the Greek tradition. Round columns enhance its stateliness. The details of construction are beautiful in every instance. The fanlights particularly are charming; they show an Empire influence in their design, and have little rosettes on the ribs. The broad windows are elliptical at the top, with typical fanlights and heavy shutters.

"Fragments remain of a quaint little old fashioned garden, an oval arc, enclosed in a fence of wrought iron, directly in front of the wide, low central steps, and the garden space is pleasantly rank with cedars, and Japanese plums, crepe myrtle, sweet olive, and roses."

OLD PLANTATION HOUSES IN LOUISIANA. By William P. Spratling and Natalie Scott. 162 pp., 7 x 9½ ins. Price \$5. William Helburn, Inc., 15 East 55th Street, New York.

SHOP FRONTS: A SELECTION OF ENGLISH, AMERICAN AND CONTINENTAL EXAMPLES. Edited by Frederick Chatterton, F. R. I. B. A. 104 pp., 9¼ x 11¼ ins. Price \$7.50. Carl Wendelin Kuehny, 3554 Attica Road, Cleveland.

THE past two or three decades have been characterized by the emphasis that has been placed upon advertising and selling as a part of distribution. In a comparatively short time advertising has developed into an important economic science, and it is only natural that show window display, which is an important part of advertising, should be receiving more attention than formerly. In times past it was thought sufficient to have a fine line of goods in a store, and little or no attention was given to attracting the customer inside. If show windows were provided, it was merely as places to put the goods so that more people might see them, and not much attention was given to making the show window treatment harmonize with the rest of the building or to make it express something of the character and quality of the establishment that lay behind it. The study of merchandising has shown how important it is to surround an establishment or line of merchandise with an atmosphere giving an immediate impression of high

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THE MORRISON HOTEL, CHICAGO, ILL.
HOLABIRD & ROCHE, Architects, CHICAGO JOHN GRIFFITH and SONS, Contractors, CHICAGO

Cattle horns and great hotels 1 1 1

WHEN the first four-story Morrison Hotel was built, brass balls for tipping the horns of oxen were an important item in the Corbin line. So were cabin door hooks, brass handles for tin trunks and stair rod eyes. Chicago was just beginning to take its place as a city.

Today the new Morrison Hotel, with its third section completed, rises 46 stories, 517 feet above the sidewalk. Over 1900 rooms—all equipped with Corbin master-keyed cylinder locks and Corbin door checks—are now in service. When the Morrison's final section is completed there will be 3400 rooms—all Corbin-equipped.



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All good buildings, like the Morrison, deserve what they so often get—Good Hardware—Corbin.

P. & F. CORBIN SINCE 1849 NEW BRITAIN, CONN.
New York Chicago Philadelphia

The American Hardware Corporation, Successor

The Significance of the Fine Arts

*Published under the direction of
the American Institute of Architects*

CLASSICAL ARCHITECTURE. *By C. Howard Walker.*
ARCHITECTURE OF THE MIDDLE AGES. *By Ralph Adams Cram.*

THE RENAISSANCE. *By H. Van Buren Magonigle.*

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CITY PLANNING. *By Edward H. Bennett.*

THE INDUSTRIAL ARTS. *By Huger Elliott.*

MUSIC. *By Thomas Whitney Surette.*

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

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

483 pp., 5¾ x 8½ ins. Fully illustrated, bound in cloth

Price \$3.50

ROGERS & MANSON COMPANY
383 Madison Avenue, New York

quality, stability or other desirable attributes, and in no way can this be accomplished better than by means of a well designed shop front. It is a realization of this fact that has caused the very evident improvement in the shop fronts of the various cities of the world during the past ten years or so. A collection of illustrations of the best and most representative shop fronts of the world has been made by Frederick Chatterton, and published now in book form. These examples include many interesting shops in various cities of England, and also examples of the best modern work in Paris, Rome, Vienna, Berlin and New York. The volume is a fine record of some of the most attractive fronts of modern times. The illustrations are clear and well chosen and are supplemented in most instances by details or measured drawings showing the actual layout and construction of the windows. A wider variety of treatments would be hard to find, and it is interesting to note how various masters of architecture have achieved the ends they sought, and have provided pleasing and artistic fronts for modern merchandising establishments.

WINNING DESIGNS, Paris Prize in Architecture, Society of Beaux Arts Architects. A portfolio containing text and plates. 10 x 15 inches, with an introduction by John F. Harbeson. Price \$6. Pencil Points Press, New York.

PERHAPS no one man has done so much in the interest of American architectural education as the late Lloyd Warren. He was foremost among those who in 1896 established the Society of Beaux Arts Architects in America in order to spread the influence of the Ecole des Beaux Arts of Paris in this country. In the work of organization and development many men gave unsparingly of their time and their effort, but none worked so untiringly as Lloyd Warren. It was he who was responsible for the four achievements which are outstanding in the history of the Society,—the establishment of the Beaux Arts Institute of Design, which included education in mural painting and sculpture as well as in architecture; the organization of the school at Bellevue for men in the American Expeditionary Forces in France through the effort of Mr. Warren and the Beaux Arts Society; and the organization of the summer school at Fontainebleau. The crowning achievement of his career, perhaps, was the establishment of the Paris Prize to be awarded each year, providing study and foreign travel in Europe for its winner. Winning this prize is considered the highest honor that can be attained by any American student; it is most keenly competed for, and its winner is admitted to the Ecole directly to the first class. The success of these competitions has been in a very great measure due to the efforts of Mr. Warren, and it is most fitting that it be carried on as a memorial to him. There have been 20 competitions held for this prize during the period between 1904 and 1927, and their value to the development of American architecture can scarcely be measured. Not only does it furnish the opportunity for broadening travel and study on the part of the student who is clever enough to win the prize but it provides the ultimate goal to be sought by all ambitious students and thus stimulates them to greater effort and in this way has a lasting effect on the work and training of many thousands of American architects. By his keen intelligence, ability for organization and untiring



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effort, Lloyd Warren has been the cause of completely changing the system of architectural education in America and has made it possible for draftsmen and students of talent from all parts of the country to secure the best possible training in architecture, even, as is often the case, where the student is unable to attend a college or architectural school and would otherwise have no opportunity of improving himself in this manner.

The prize-winning designs of the first 20 competitions have been collected and published in portfolio form with a foreword by John F. Harbeson and form a very interesting collection of designs. They are most useful for students of design and architects, as they show the technique of the best draftsmen of all the American students during the past 20 years, and are useful not only for study in connection with competition work but also furnish valuable precedent in actual building. A wide variety of subjects is covered, as is indicated in following the various programs. The first problem was a Colonial Institute, to be located in Washington, where graduate students might study and come in contact with American leaders and institutions. Second competition: a yacht harbor in New York, in connection with headquarters for the three most important yacht clubs. Third competition: a restaurant on the border of a lake. Fourth competition: a school of fine arts to accommodate about 600 students, equally divided between architecture, sculpture and painting. Fifth competition: a theater designed for lyric and dramatic presentation in a large city. Sixth competition: a permanent exposition or institute of American industries, located in Washington, for exhibitions of the products of the various states. Seventh

competition: a municipal interurban trolley station and assembly hall. Eighth competition: an embassy for the United States in Paris. Ninth competition: a government printing, lithographing and engraving establishment, to which is attached a museum of typography. Tenth competition: the monumental treatment of the lower end of Manhattan Island. Eleventh competition: a city hall for a city having the commission form of government. Twelfth competition: the capitol building for the League of Nations. Thirteenth competition: a great war memorial to be erected in New York. Fourteenth competition: an exhibition center with facilities for conventions, assemblies and exhibitions of all kinds. Fifteenth competition: a city hall group composed of two buildings, one for administration and one for the formal reception of distinguished visitors. Sixteenth competition: a structure to be erected near the White House, in Washington, to be used as an office and reception building by the president. Seventeenth competition: a transportation institute combining exhibition halls, etc., with facilities for research and inventions along transportation lines. Eighteenth competition: a group of legislative buildings for the summer capital of the United States. Nineteenth competition: a natatorium in a park in an inland city. Twentieth competition: a radio broadcasting station. Each of these competitions is shown by several plate reproductions of the original drawings, printed on heavy paper, together with a printed copy of the original program for each of the competitions. These pages are enclosed in an attractive loose leaf binder, so that any of the designs may be removed and used independently of the rest, which makes it very practical.

"The Spanish House for America"

By Rexford Newcomb, University of Illinois

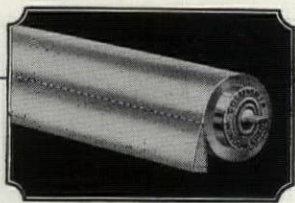
THE undoubted charm of the simpler type of Spanish architecture is due largely to its close relation to the soil. Set close to the ground, and built as a rule of brick, stucco, adobe, or some other material directly of the soil, Spanish domestic buildings have the appearance of belonging in a particular sense to the places where they stand. The simplicity which characterizes their structure is equaled by the simplicity of their design, always given in Spain a direct, naïve quality, which the early Spanish settlers in America secured when they began colonizing and building in Florida, California, and the other regions in America where they were the pioneers. The simple grace and charm of their buildings are being equaled today, and some of the most strikingly successful of recent domestic work owes its excellence to this following.



IN this volume an architect and professor of architecture deals with the most successful adaptation of Spanish domestic architecture in the sunny parts of America where its use is most appropriate. Disregarding the extremely ornate work, where the simplicity of the type is ruined by over-elaboration, he presents the American following of the early Spanish style in its most charming aspect. The work deals with the design of the house; its patio and general plan; its construction, decoration and furnishing; and one of the most helpful parts of the volume discusses the various forms of craftsmanship which aid in giving the strong character upon which such buildings largely depend. The volume is also helpful because of its including illustrations of the exteriors and interiors of houses built by the architects who are leaders among those successful in use of the Spanish style.

Profusely Illustrated; 164 Pages; 6¾ x 10 inches; Price \$3.50

ROGERS & MANSON COMPANY, 383 MADISON AVENUE, NEW YORK



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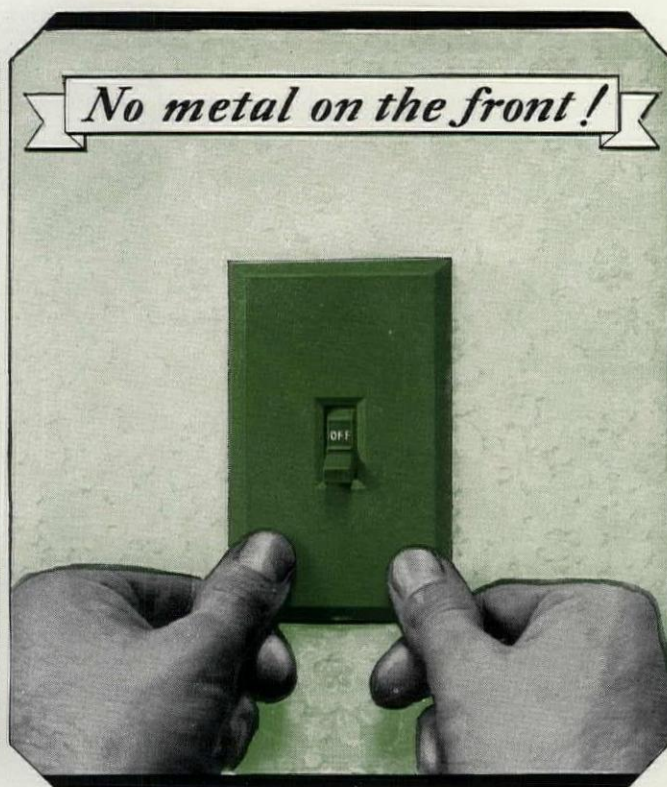
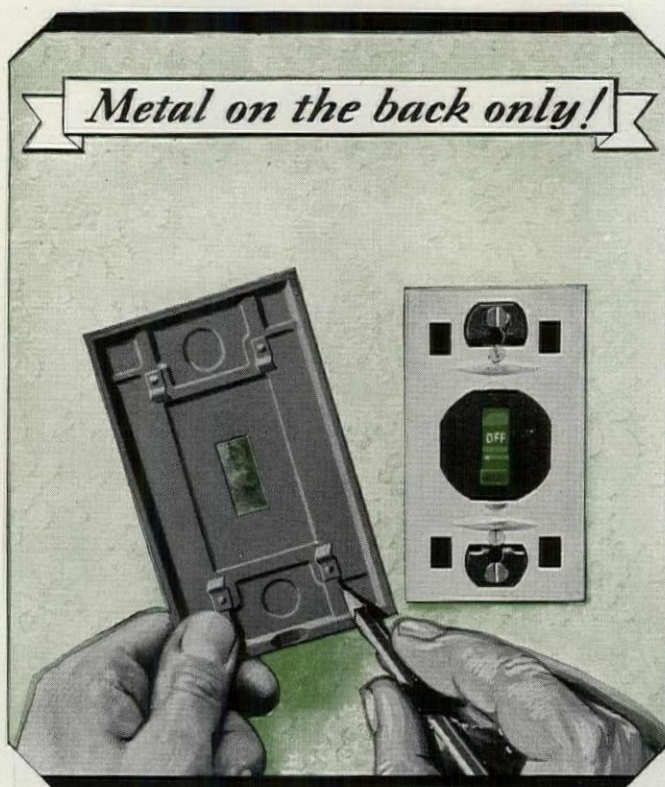


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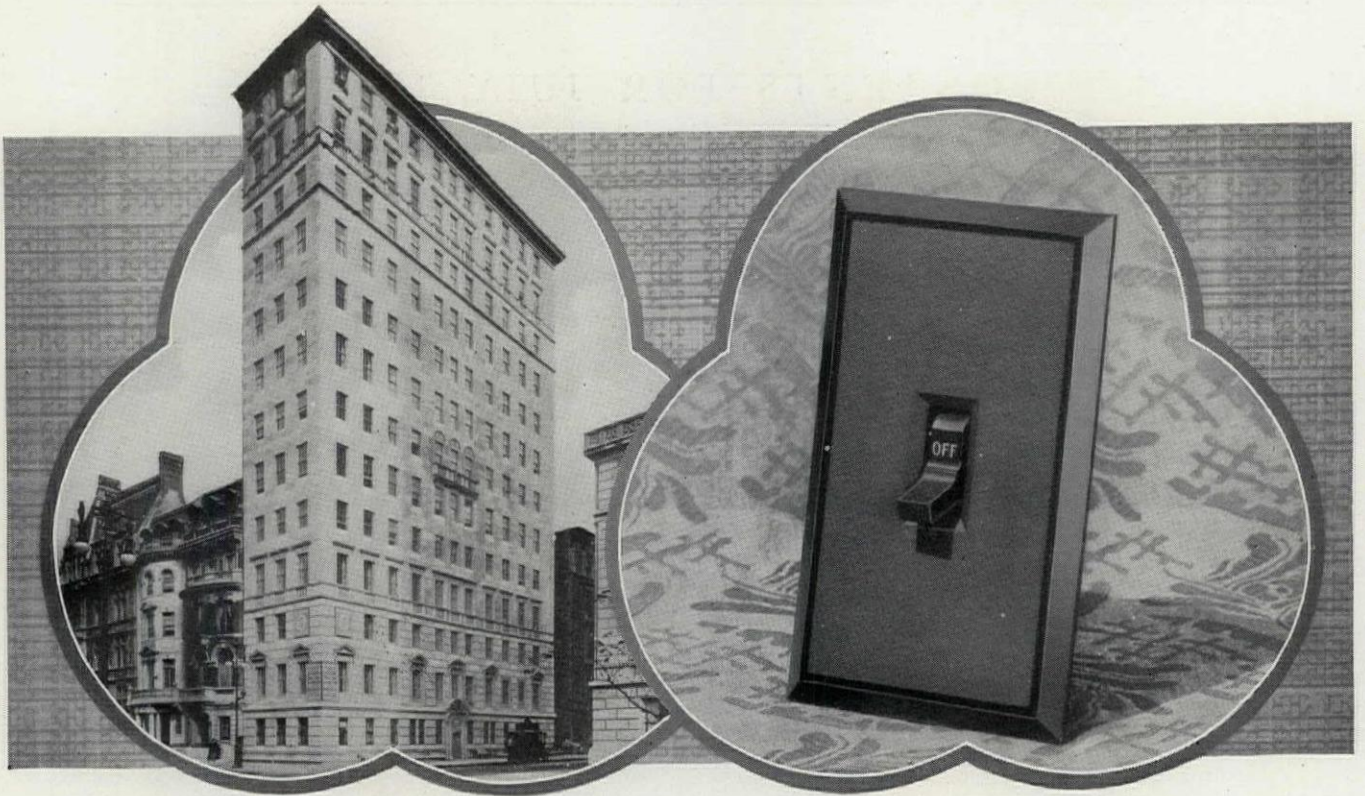
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THE EDITOR'S FORUM

THE DEATH OF MR. MEAD

ANNOUNCEMENT is made of the death in Paris, on June 20, of William Rutherford Mead, the last surviving original member of the firm of McKim, Mead and White. The son of Larkin Goldsmith and Mary Jane Noyes Mead, William Rutherford Mead, was born in Brattleboro, Vt., on August 20, 1846. He was graduated from the Brattleboro High School and entered Norwich University in 1861 remaining there until 1863. In 1909 that University gave him the degree of Master of Sciences. In the fall of 1863 he entered Amherst College being graduated with the degree of A. B. in 1867. He received the honorary degree of LL.D. from Amherst in 1902. After leaving college, Mr. Mead began the study of architecture in the New York office of the late Russell Sturgis in 1868. In 1871 he went to Florence and continued his studies in architecture there for a year, afterward spending six months in travel in other European countries. In 1872 Mr. Mead began the practice of his profession here with the late Charles F. McKim. Stanford White became associated with them in 1878.

Since the deaths of Mr. McKim and Mr. White, Mr. Mead had continued to practice under the old firm name in association with partners who grew up with the firm and were admitted to partnership while Mr. McKim and Mr. White were still living. The firm has designed many of the most notable structures in the country, among them being the Agricultural and New York State Buildings at the World's Columbian Exposition at Chicago in 1893; the Boston Public Library; Rhode Island State Capitol; the old Madison Square Garden; and the Columbia Library and other buildings of that university; also the library and other structures at the College of the City of New York; the University of Virginia, the University, Century, Metropolitan, Harvard, and Racquet and Tennis Club of New York; the War College at Washington and the reconstruction of the White House; the General Post Office in New York; the Municipal Building; the Pennsylvania Station; Bellevue Hospital; Brooklyn Institute of Arts and Sciences; additions to the Metropolitan Museum of Art; Madison Square Presbyterian Church; Bank of Montreal; Knickerbocker Trust Company; and the National City Bank.

NEW YORKER ON FINE ARTS BOARD

Ezra Winter, of New York, was recently appointed by President Coolidge to be a member of the Commission of Fine Arts. This Commission determines upon art of federal buildings in Washington.

RESTORATIONS AT SULGRAVE

WHEN American visitors to Sulgrave Manor this year inspect the ancestral home of George Washington, they will find that an entire wing, known to have been pulled down in the eighteenth century, has been reconstructed. Thus Sulgrave Manor has progressed one step further in the restoration of its former condition, and the ancient house, which carries the history of the Washington family back to the days of King Henry VIII, is beginning to look as it did when the Washingtons moved to Virginia, according to *The New York Times*.

"With the partial restoration at the hands of the Sulgrave Institution several years ago, the fine old sixteenth century mansion seemed architecturally incomplete. Last year it was decided that the missing wing should be rebuilt in scrupulous harmony with the rest of the building. The architect chosen was Sir Reginald Blomfield, whose reconstruction of Regent Street in London has helped to stamp him as a leader of his profession. In preparing the plans for Sulgrave Manor, Sir Reginald tried to visualize the building as the Washington family left it. The result is that externally the new wing is so in keeping with the opposite wing of the house that it has the appearance of sturdy old age.

"The stone for the wing was cut in the neighborhood of Sulgrave, weather-worn rock being selected wherever possible. The roof is of stone slates, which have the picturesque, dulled color of age. Creeping plants and vines grow up over the new wing, concealing any difference between the parts.

"But it is the surrounding country-side even more than the house itself which breathes the placid, gentle beauty of old England. Behind the south garden stretches an orchard with apple trees all in the glorious bloom of an English Spring. If one looks across the yew hedge-row and smooth green lawn with its border of flowers which will soon be blooming, one can see the gracious old mansion standing in the plain dignity in which it stood centuries ago. A modern blue-slatted barn which sprawled across the picture until a few weeks ago has been torn down, so there is now nothing to spoil the illusion or to mar the simple, old world setting.

"The expense of the restoration has been collected from individual members of the Colonial Dames of America, supplemented by admission fees to the manor house. Last year more than 10,000 persons, mostly Americans, visited the historic house. It is hoped that from the same sources money will come to complete the restoration of the seventeenth century rooms, until recently used by the caretaker."



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THE PHILADELPHIA MUSEUM OF ART

CHARLES L. BORIE, JR., CLARENCE C. ZANTZINGER
AND HORACE TRUMBAUER, ARCHITECTS

From a Litho-Pencil Rendering by Herbert Pullinger

The Architectural Forum

THE ARCHITECTURAL FORUM

VOLUME XLIX

NUMBER ONE

JULY 1928



THE PHILADELPHIA MUSEUM OF ART

CHARLES L. BORIE, JR., CLARENCE C. ZANTZINGER and
HORACE TRUMBauer, ASSOCIATED ARCHITECTS

BY

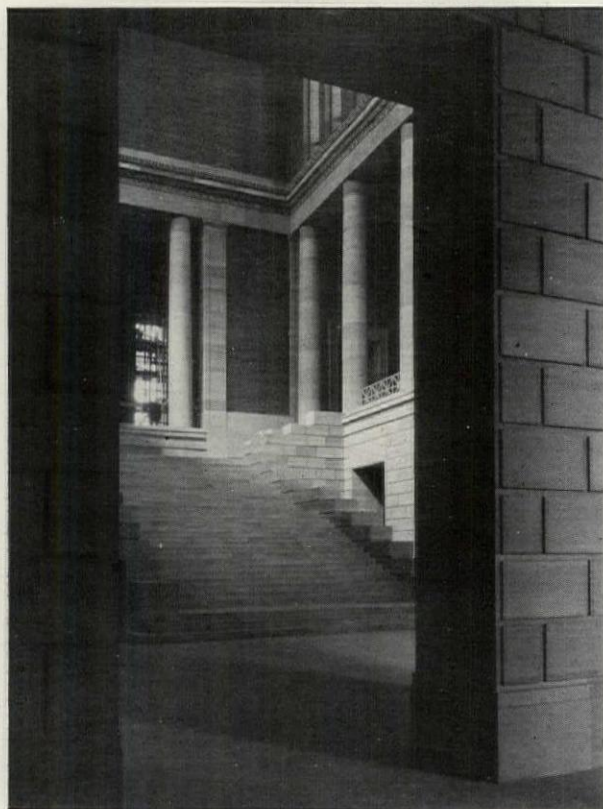
HAROLD D. EBERLEIN

THE Philadelphia Museum of Art, in Fairmount Park, must be considered from three points of view if we wish to understand it in its true significance. These three points of view, though distinct in themselves, are all closely related each to the others. In the first place, the building invites examination as a work of architecture. Next, it claims our regard as an important and indeed a pivotal factor in a remarkable program of regenerative city planning. Finally, representing as it does the last word in museum arrangement, it requires more than merely passing notice on the score of convenience.

As an architectural achievement, it should be plainly said at the outset that the three associated architects,—Charles L. Borie, Jr., Clarence C. Zantzinger, and Horace Trumbauer—make no claim whatever to originality in either the conception or the realization of what has been performed. And, if we seek for evidence of that quality, we shall not find it. After all, it is quite possible to question whether any great degree of originality is especially to be desired in a building of this sort. The absolute fundamentality of Greek classicism for a museum has something to be said in its favor. In some way we have come to associate with it a certain universal propriety, just as French is recognized as the common language of diplomacy. The Greek mode is safe, dignified and restful, whatever else it may or may not be. In employing it one is saved the risk of experimental uncertainty. It is altogether a known quantity. Thanks to its general acceptance as the embodiment of quiet simplicity and perennial decorum, a Greek building affords a setting for the diversity of exhibits brought together within its walls,—a setting if not warmly sympathetic, at least charitable and unobtrusive. Again, for a building whose structure and purpose constitute a source of æsthetic and financial concern to an enormous community with inevitably divergent tastes, it may be questioned whether a type of design less generally accepted as a standard of fitness would have been altogether justifiable. Furthermore, in a case where three associated architects were involved, a classic Greek expression was the only form upon which they could unanimously agree as the proper style.

The ideal that actuated the architects in this instance finds its explanation in a passage from J. D. Beazley's translation of Ernst Pfuhr's "Masterpieces of Greek Drawing and Painting". From the west coast of Asia Minor, the land of Homer, to the Golden Gate of San Francisco, and away to Sydney and Wellington; from the immigration of the Greeks into their historical homes to the present day, four thousand years of history and a single culture unite the peoples of the West. The roots of their thought and their motion are in Hellas, where European humanity manifested itself for the first time, and with incomparable clarity, purity, and beauty, in home and state, in art and poetry, in thought and science. Wherever Europeans have settled and great communities have expressed themselves in monumental buildings, there we find Greek columns and pediments, Greek orders and mouldings. These are something more than a historical symbol; for even where the architect has been but partially conscious of the forms which he has employed, something of the magic of Hellas lingers in these late descendants of Greek architecture. In architecture and the figurative arts, as in philosophy and poetry, the Greeks turned all they touched into forms of crystalline clearness, whose beauty was the natural expression of their intrinsic necessity. Their works of architecture and of political and philosophical thought, no less than their poetical and artistic creations, are permeated with organic life. . . . Greek humanity and Greek mastery of form laid the foundation of a luster which no subsequent period, however great its achievements, has equaled; for the luster is the light of pure youth."

Profound respect for our legacy of Greek culture, and recognition of Greek forms as a part of our common heritage, need no apology for their expression in tangible form. Though the building of the Philadelphia Museum of Art be denied the appeal of originality, it is an outstanding example of archaeological achievement. The propriety of an archaeological presentation once determined, the architects spared no effort to make their work as archaeologically perfect as possible, regardless of the labor and research entailed. In the matter of refinements and



Photos. Courtesy of the Pennsylvania Museum

Entrance Door into Main Stair Hall

subtleties practiced by the Greek builders for the purpose of correcting optical illusions and mitigating the starkness of absolutely straight lines and right angles, the greatest care was exercised to conform to the best traditions of antiquity. This adherence to Greek precedent is one of the most unusual features of the building. It was a labor of love with Professor Goodyear to check the drawings for the Museum, with the aim of making it agree in its refinements with the refinements of the Parthenon as recorded by him. Subtleties and variations from absolutely linear rectitude, which it was often impossible to indicate even on large scale drawings, were taken care of in the course of actual superintendence. The walls of the pedimented ends for the central pavilion and wings are slightly convex, and the column centers of their porticoes, along with the entablatures, follow the same nearly imperceptible curve; the intermediate walls of the wings are concaved and given a slight batter; the roof peaks are convex, as are likewise the steps of both approach and main entrance; the long horizontal lines of the stylobate and cornice are slightly convexed upward, while there is a comparable convexity in the horizontal across the base of the pediment; and endless similar corrections were made so that the finished structure might realize that ideal of "elasticity and vigor of aspect,—an elusive and surprising beauty impossible to describe and not to be explained by



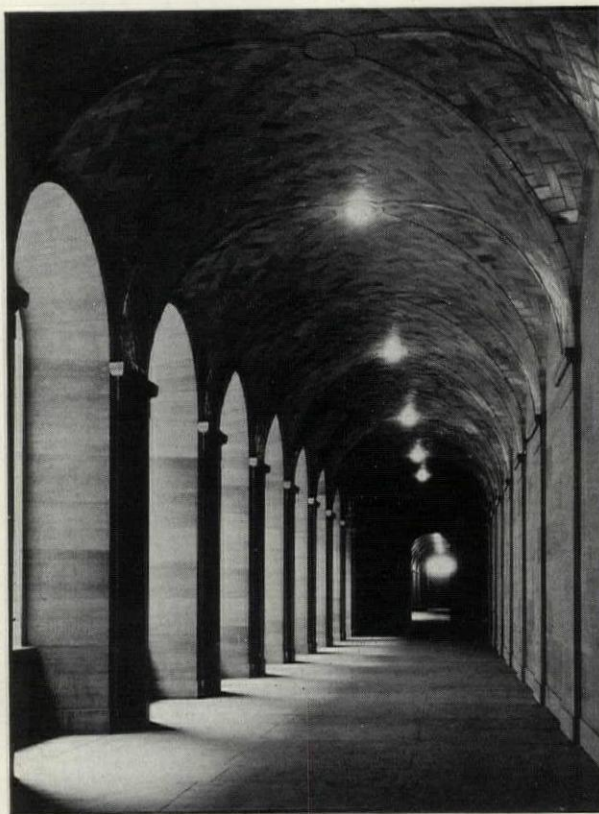
From a Rendering by Hugh Ferriss

The Philadelphia Museum of Art

Charles L. Borie, Jr., Clarence C. Zantzinger and Horace Trumbauer, Associated, Architects

the mere composition and general proportions, yet manifest to every cultivated eye." It is only fair to add that the solicitude shown during the course of erection has been justified in the outcome.

The one feature of the Museum most likely to excite widespread interest and comment is the use of color on the outside. The Minnesota Mankato and Kasota stone, of which the Museum is built, has itself a warm, glowing, tawny hue of a very distinct character, approximating a ground color often used by the Greeks to cover the whole exterior of a marble or stuccoed building. The glazed roof tiles give a varied mass of blue ranging from turquoise to indigo. Many would let it go at that. The mere mention of exterior architectural polychromy is usually enough to send off the disapproving into a volley of prejudiced deprecation. Tradition, almost unbroken since the Renaissance, so they say, has been against it. If the truth be known, there has really been more post-Renaissance external polychromy than they care to recall. The alleged weight of tradition creates a handicap to start with. Claiming the authority of time-honored usage, the anti-colorists are wont to rail at the use of polychrome adornment as a spectacular effort to galvanize dry classicism into the semblance of a living interest fundamentally alien to it. It is a ruse to divert the public eye from poverty-stricken platitudes by dangling before it a bright-hued toy. Dubious neutrals, taking refuge

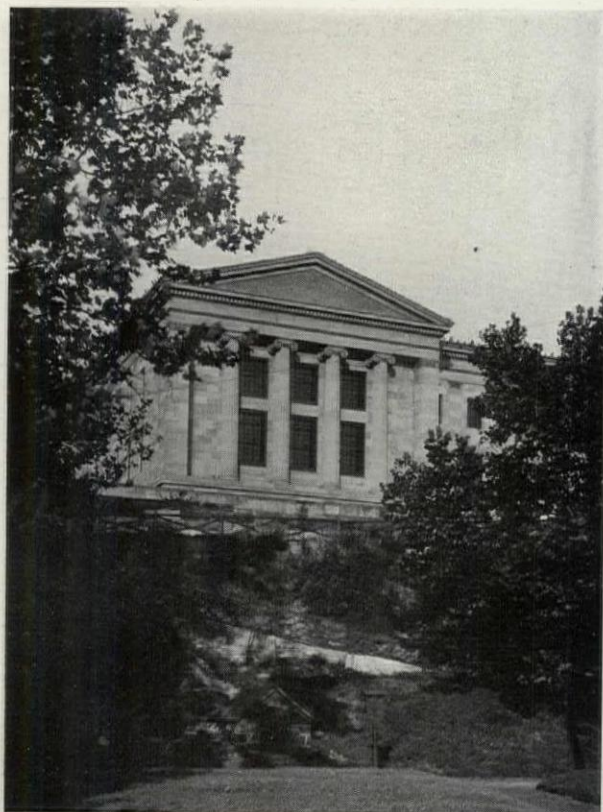


Vaulted Corridor in the Basement



South Front of The Philadelphia Museum of Art from the Parkway

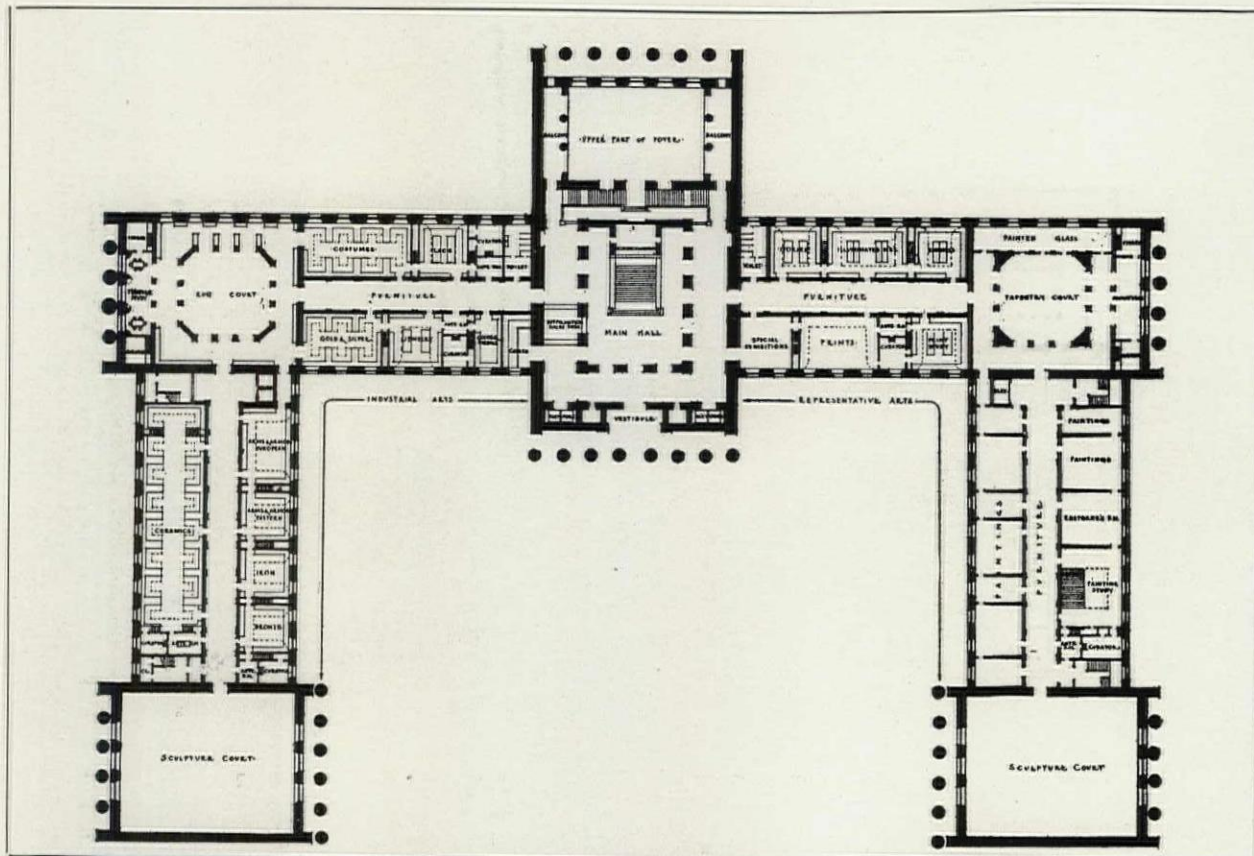
Charles L. Borie, Jr., Clarence C. Zantzinger and Horace Trumbauer, Associated, Architects



Pedimented Motif of Front of the Southwest Pavilion
from the Parkway

in a non-committal stand, query the manner of polychrome performance and intimate that most of the modern attempts are ill-conceived. As a matter of fact, use of external polychromy of a very vivid sort was a recognized and effective factor in the aspect of Greek buildings. The relations of color to composition and the proportions of both structural members and incident details constituted a carefully reasoned code. When the architects of the Museum committed themselves to a program of archæology, they very properly included accuracy of color treatment as well as accuracy of form.

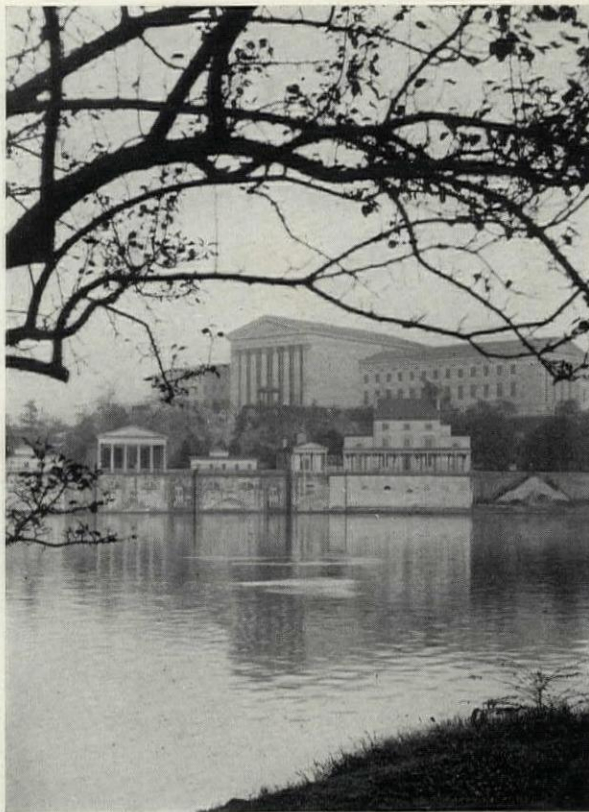
Too much credit cannot be given for the thorough research brought to bear in the accomplishment of this task and for the scrupulous fidelity to classic precedent shown throughout. The constant collaboration of Leon V. Solon, who has made the field of exterior polychromy peculiarly his own, has been invaluable; likewise must acknowledgment be made for the whole-hearted coöperation of the sculptors, John Gregory and C. P. Jennewein, who are responsible for the groups in the polychromed portions of the exterior,—the groups in the pediments, the cresting of the roof, the capitals of the columns and pilasters, and sundry other details,—all executed in lustrous glazed terra cotta. Incidentally, it should be mentioned that the physical requirements of the occasion have called forth an entirely new development in manufacturing technique. Brilliant colors were employed, "adaptable to conditions of visibility



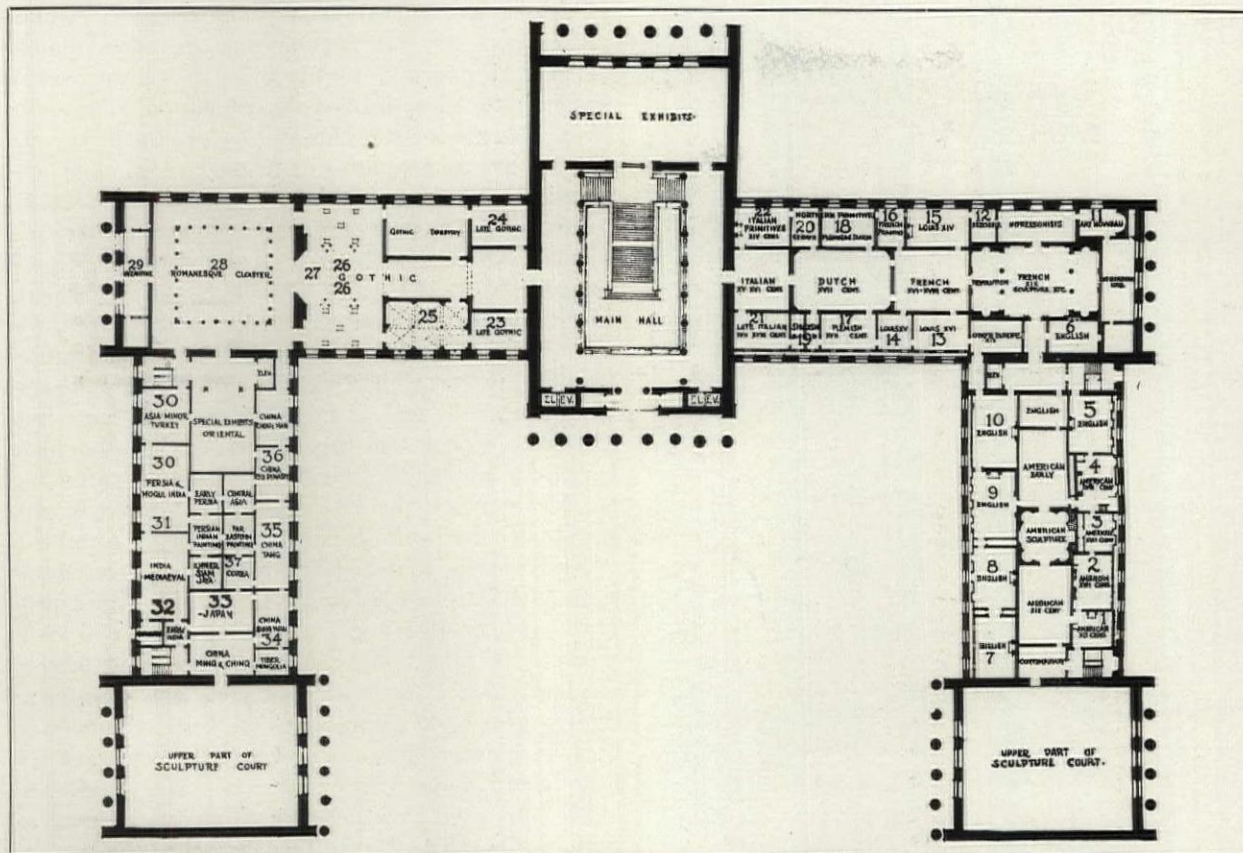
Plan of the First or Study Collection Floor, The Philadelphia Museum of Art
Charles L. Borie, Jr., Clarence C. Zantinger and Horace Trumbauer, Associated, Architects

at long range,"—scarlet, vermilion, gold, black, buff, blue and green. Many problems in the distribution of color had to be solved. As Mr. Solon writes, "when each group had finally reached a state of development which appeared to leave detail in doubt, it was cast in plaster and shellacked ready for coloring." When the groups were colored they "became as sensitive as a musical instrument, and color was in actuality a dynamic force which could link together or completely separate features in composition." The effects of color were no less pronounced when applied to mouldings, dentils, triglyphs, foliage and other details. The chromatic balance with regard to articulation and accent had to be delicately adjusted. Hearty commendation is due the architects and those who labored with them in realizing an exterior polychrome scheme for a building of classic character more comprehensive than anything that has been attempted since the golden age in Greece. This venture in polychromy marks a signal achievement in the realm of American architecture and is bound to exert a far-reaching influence. It will unquestionably disturb the equanimity of that type of classicists who have cultivated a sense of form only and an obsession for icy, drab austerity.

It is too soon, perhaps, for the general public to arrive at a stable estimate of the value of the Museum. Architectural ideals are in a state of flux and conflict; æsthetic perception is likely to be abnormally sensitive and irritable. Critics, with whose



The Museum and Buildings of the Old Water Works from Across the River

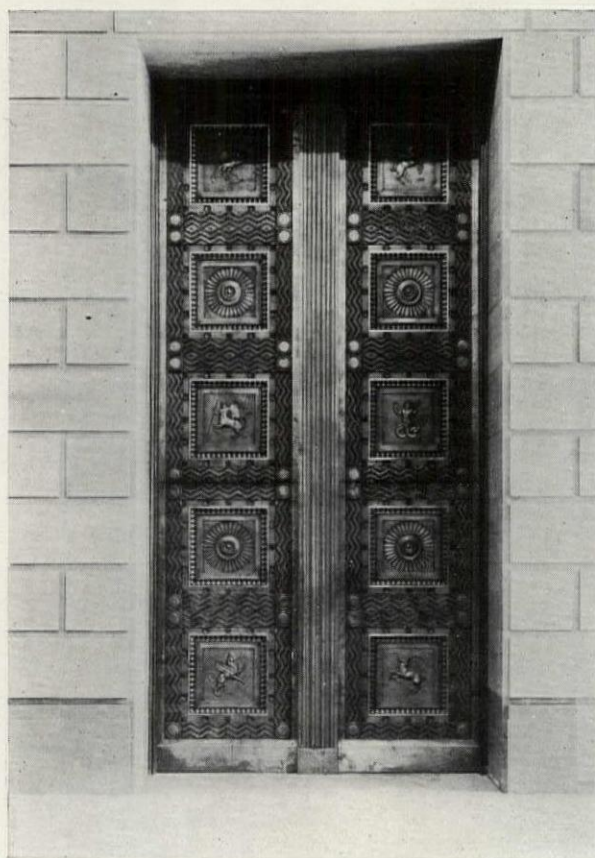


Plan of the Second or Principal Exhibition Floor, The Philadelphia Museum of Art

Charles L. Borie, Jr., Clarence C. Zantzing and Horace Trumbauer, Associated, Architects



One of the Georgian Rooms in The Philadelphia Museum of Art



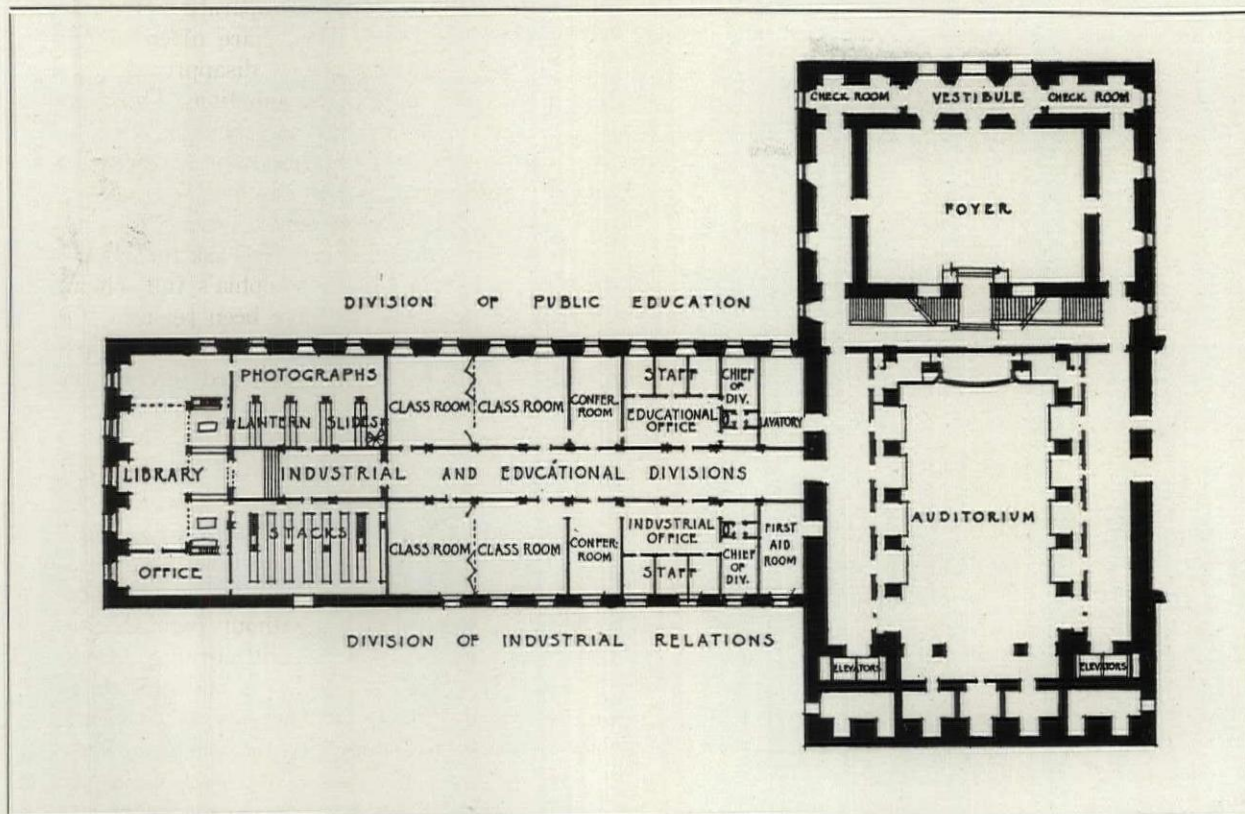
Detail of Bronze Elevator Doors

particular preference some comparatively minor matter does not exactly coincide, are often unduly harsh and disposed to magnify disapproval of a single feature into blanket condemnation. Those opposed to exterior polychromy, by prejudice or conviction, are sometimes so intemperate in their expression of dislike that one is disposed to quote to them in rejoinder Hoffenstein's lines: "There's something wrong with all of us; let's ask the Hippopotamus." At last, when Philadelphia's full scheme of civic reconstruction shall have been realized, the scheme of which the Museum is the pivotal feature, the structure crowning with its ordered serenity the eminence at the end of the Parkway will come into its own. When that day comes, those who have borne the burden of decision in all matters affecting the Museum and the entire program connected with it will have the justification to which they are entitled.

Aside from immediately architectural considerations, the Museum holds the key position in a program of city rearrangement without parallel elsewhere. Years ago, one chilly April morning, Mayor Reyburn took a party of politicians and officials to the top of the old Fairmount reservoir hill and bade them look from there to the City Hall tower. They looked, and saw a mile or more of closely built city blocks traversed by a network of streets running at right angles. The Mayor then broached the project of a museum and art gallery to crown the reservoir hill, and a broad parkway lined with civic buildings



GEORGIAN ROOM FROM TREATY HOUSE, UPMINSTER, NEAR LONDON



Basement Plan, Showing Facilities for Group Discussions, Specialized Services and Public Lectures
THE PHILADELPHIA MUSEUM OF ART

Charles L. Borie, Jr., Clarence C. Zantzing and Horace Trumbauer, Associated, Architects

running straight as a die from the foot of the hill to the City Hall. This was the initial public step towards realizing the city's hitherto neglected opportunities. The Mayor's proposal dismayed his companions, who could see nothing ahead but utter impossibility: it "wrung shouts of anger and derision from people who presented themselves as spokesmen for the 'unfortunate taxpayers.'" Nevertheless, year by year the dream envisioned by Mayor Reyburn has gradually been coming true. The completion of the Museum, the Parkway, and an appreciable showing of its flanking buildings will inevitably hasten the ultimate rounding out of the entire scheme with its extended boulevards on both banks of the Schuylkill. The torrents of complaint, hostile criticism and narrow-minded spite poured for years upon those who have stood at the forefront of this tremendous project have not changed the steadfast purpose of the program adopted. The President of the Park Commission, roundly abused and charged with "czarism," has been happily oblivious to the maledictions constantly showered upon him and has vindicated the "autocracy," of which he has been accused, by its intelligence and the accomplishment of tasks, confronted with which a more theoretically appropriate democratic course would have proved utterly futile. Thanks to the combination of circumstances, the Museum, now a *fait accompli*, appears as a visible and convincing warrant of what has been done, stands forth as a fitting and dignified terminus of the Parkway vista, and renders imperative the southern extension of the east and west

boulevards along the Schuylkill. Its bearing as a central feature in a great civic composition must not be overlooked in the estimate of its significance.

In the arrangement of the Museum's plan, the primary objects were the greatest possible measure of educational utility, and the opportunity for future growth in accordance with a unified, coherent scheme. Since "a living museum has two distinct functions to perform,—to maintain an exhibition gallery and to conduct a school with research laboratories,"—the building "is divided into two main floors,—an exhibition floor and a study collection floor." Below the main exhibition floor is the study collection floor where, by a cross classification with the exhibits on the principal floor above and by unusual facilities for study, the educational usefulness of the Museum is increased; below the study floor, again, there is a floor for the educational departments and for the research laboratories. The arrangement of the main exhibition floor provides for central galleries flanked on each side by a series of period rooms, true in every detail to the times and places from which they have come. In these rooms are exhibited the finest of the contemporary paintings, furniture, and all the appropriate decorative accessories. Among such rooms already installed are a room from the Treaty House, Upminster, near London; eighteenth century rooms from Sutton-Scarsdale and Wrightington Hall, in Derbyshire; the great parlor of the Powel House, Philadelphia; a room from the early nineteenth century Derby House, in Salem; and two early Pennsylvania-German rooms from the Millbach house.



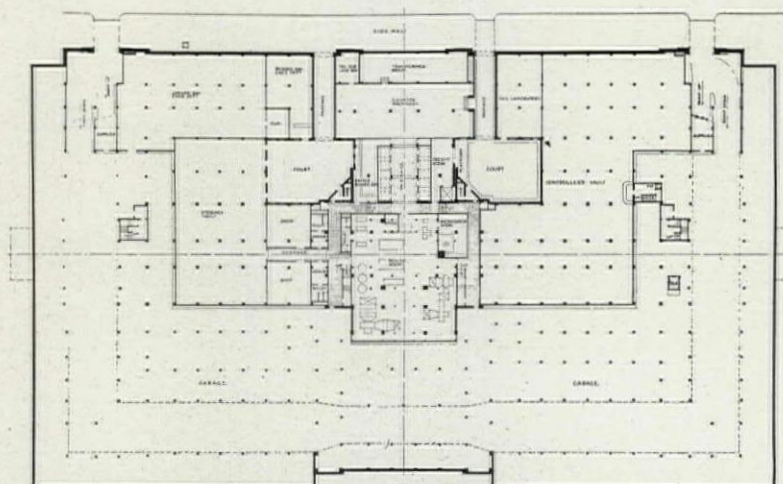
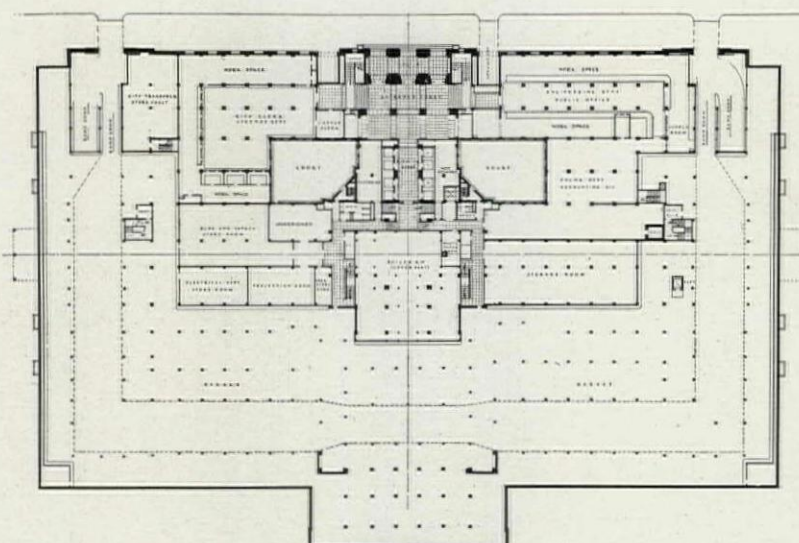
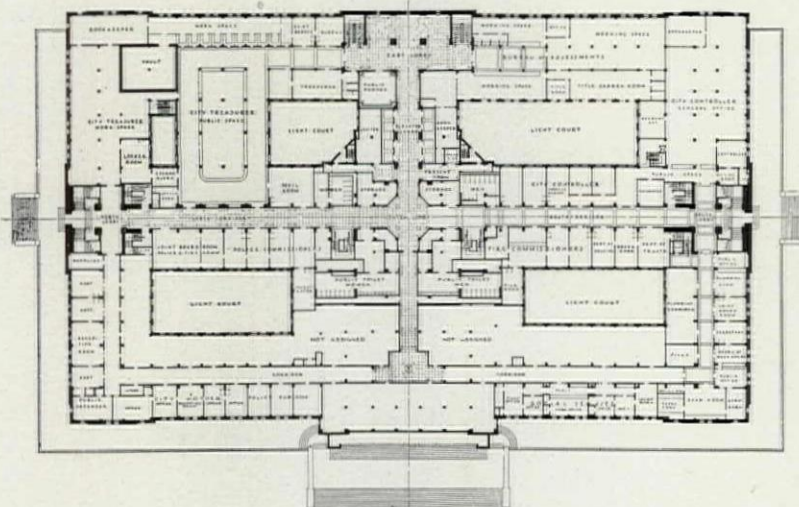
One of the Exhibition Galleries, The Philadelphia Museum of Art



Photos. Miles Berne

Plans on Back

LOS ANGELES CITY HALL
JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED, ARCHITECTS

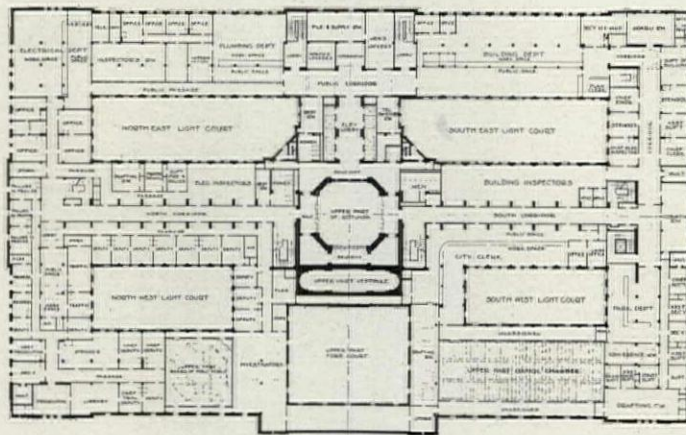


PLANS: LOS ANGELES CITY HALL

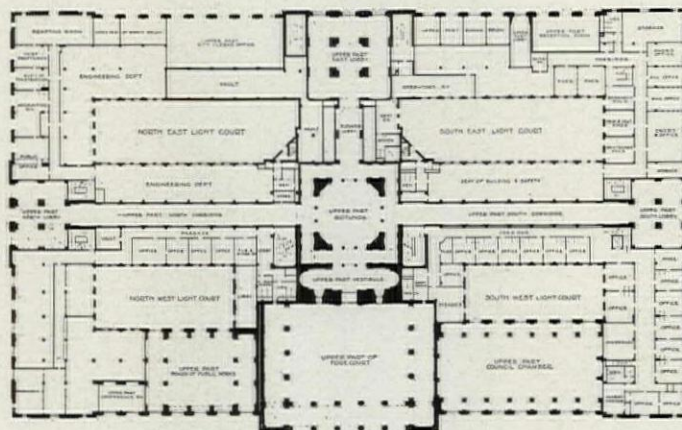


Plans on Back

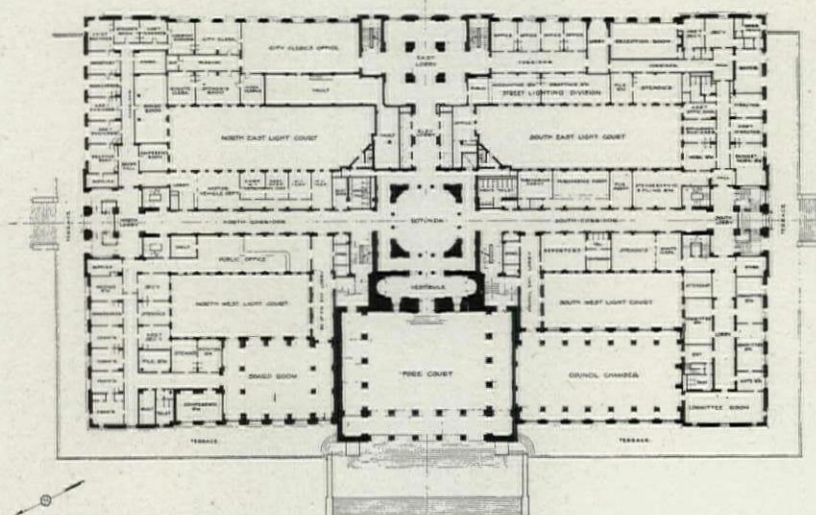
MAIN ENTRANCE TO FORECOURT, LOS ANGELES CITY HALL
JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED, ARCHITECTS



SECOND FLOOR



MEZZANINE FLOOR



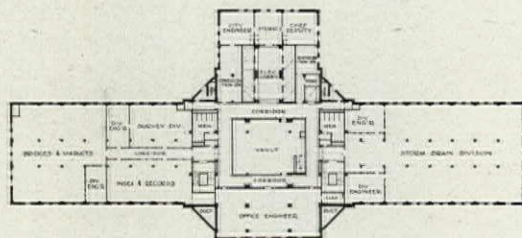
FIRST FLOOR

PLANS: LOS ANGELES CITY HALL
JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED, ARCHITECTS

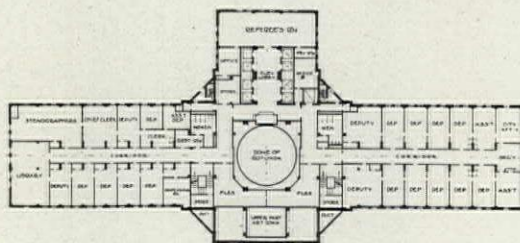
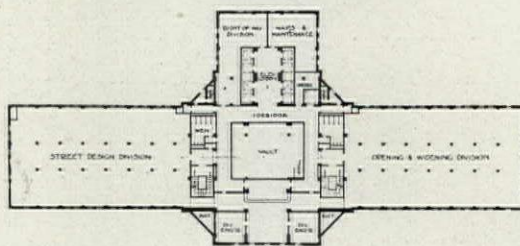


Plans on Back

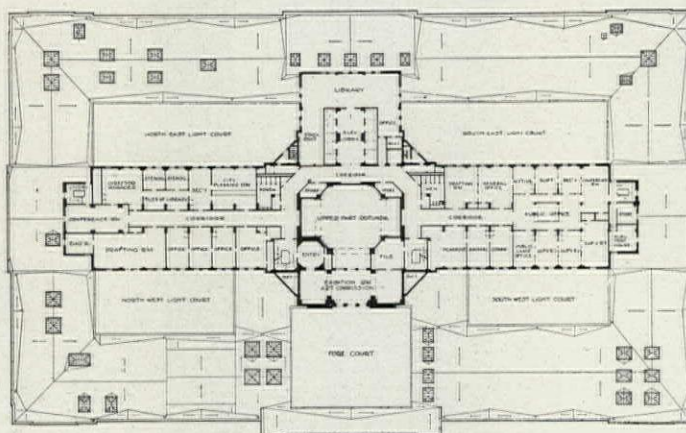
ARCADE IN FORECOURT, LOS ANGELES CITY HALL
JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED, ARCHITECTS



SIXTH AND SEVENTH FLOORS



FOURTH AND FIFTH FLOORS



THIRD FLOOR

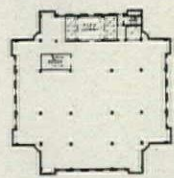
PLANS: LOS ANGELES CITY HALL

JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED, ARCHITECTS



Plans on Back

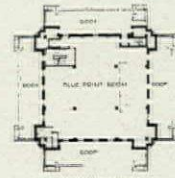
ENTRANCE FROM ELEVATOR LOBBY INTO ROTUNDA, LOS ANGELES CITY HALL
JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED, ARCHITECTS



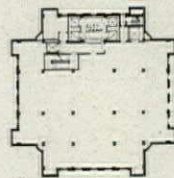
FOURTEENTH & EIGHTEENTH FLD. INCL.



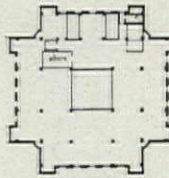
TWENTY-SECOND FLOOR PL.



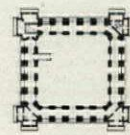
TWENTY-THIRD FLOOR PL.



TWENTIETH FLOOR PL.

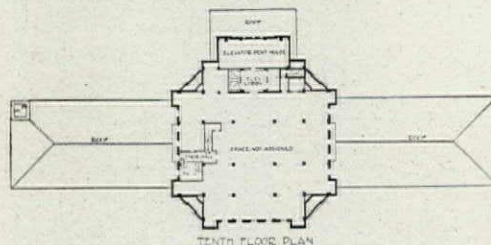


TWENTY-FIRST FLOOR PL.



TWENTY-FIFTH FLOOR PL.

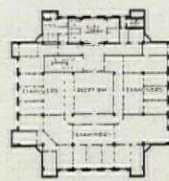
UPPER FLOORS IN TOWER



TENTH FLOOR PLAN



ELEVENTH FLOOR PLAN

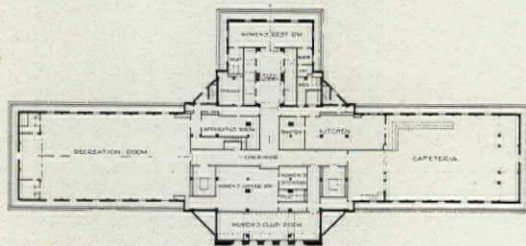
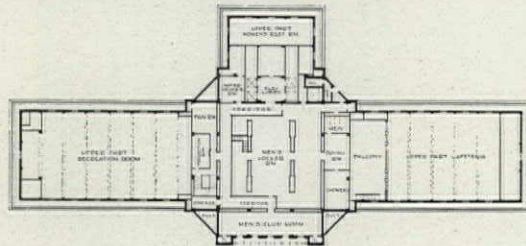


TWELFTH FLOOR PLAN



THIRTEENTH FLOOR PLAN

LOWER FLOORS IN TOWER



EIGHTH AND NINTH FLOORS

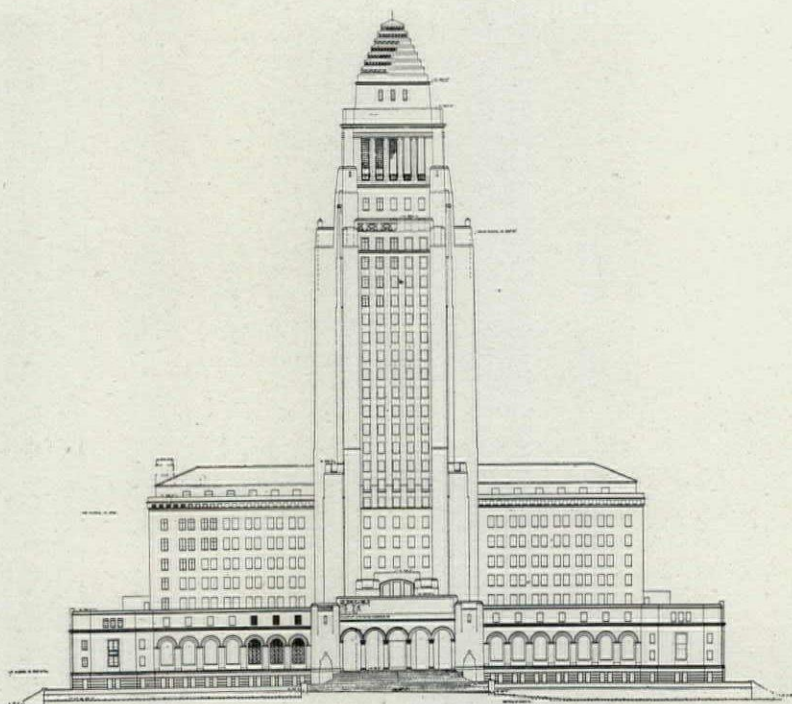
PLANS: LOS ANGELES CITY HALL

JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED, ARCHITECTS

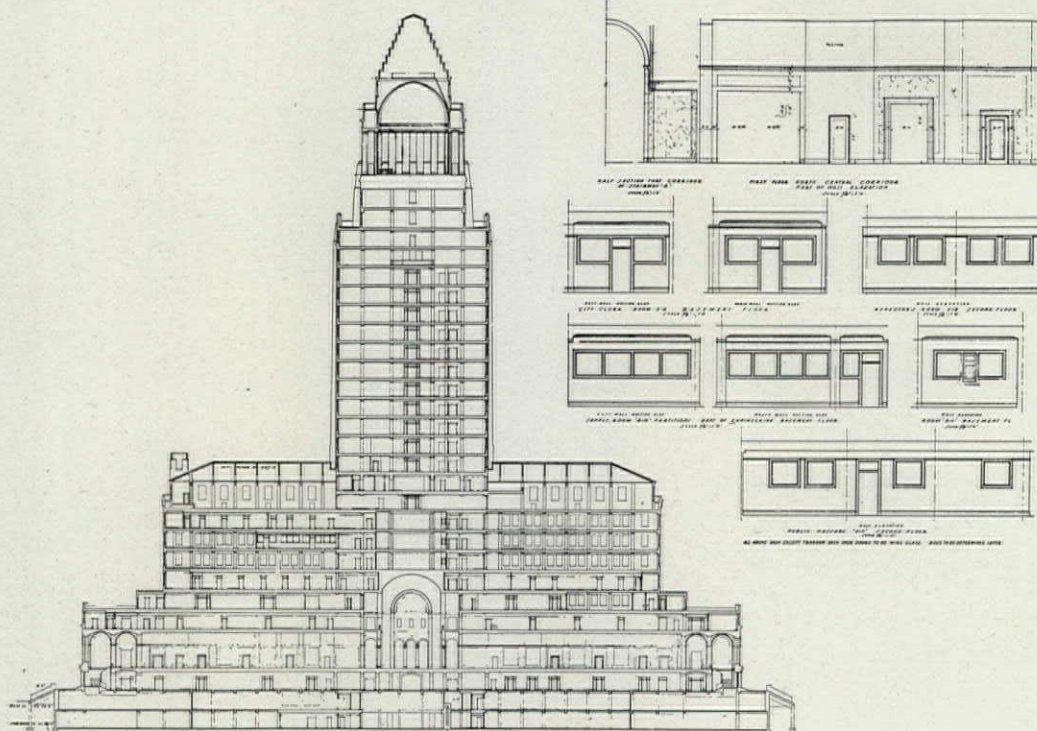


Elevations on Back

ELEVATOR LOBBY, FIRST FLOOR, LOS ANGELES CITY HALL
JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED, ARCHITECTS

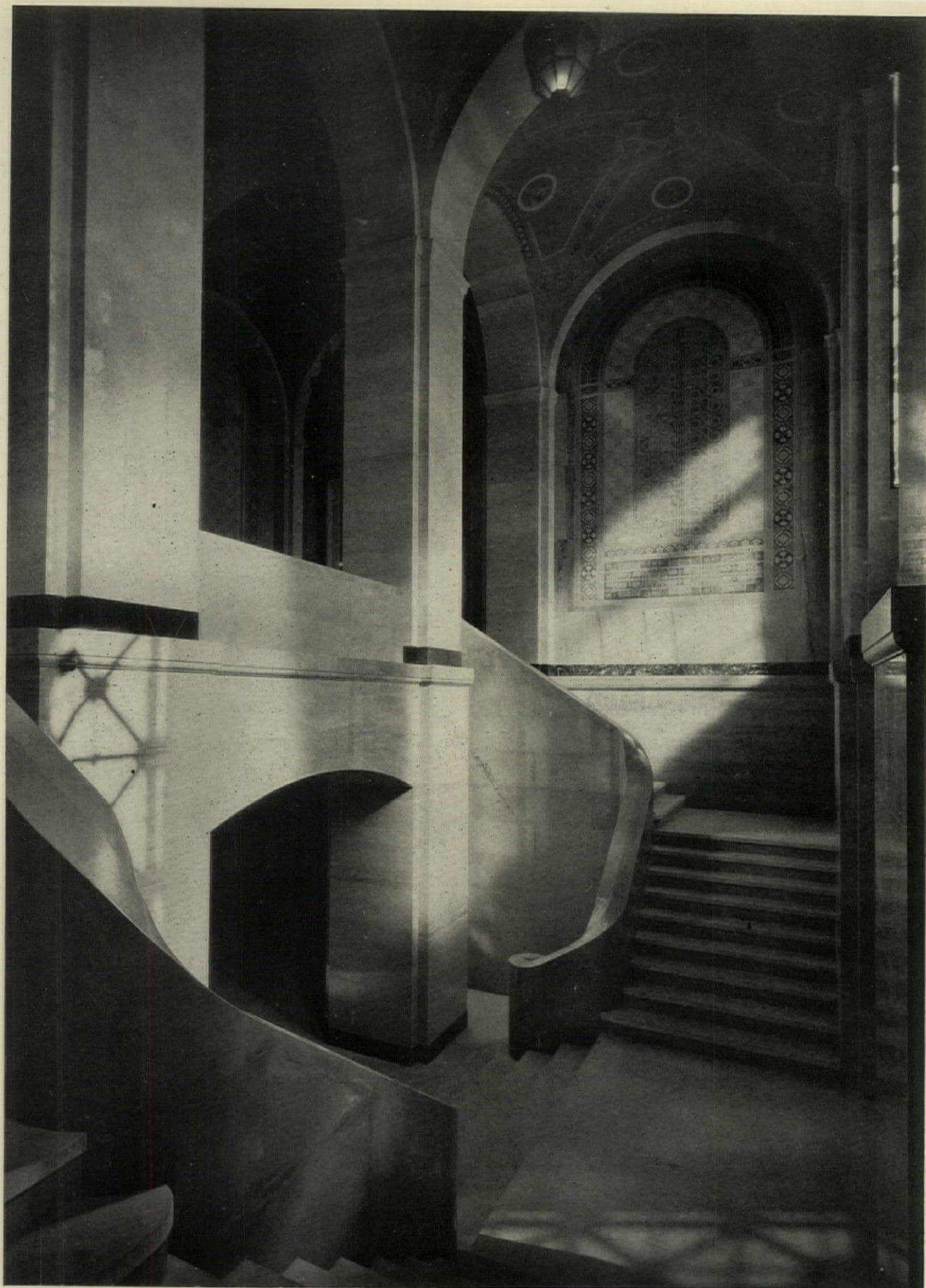


WEST ELEVATION



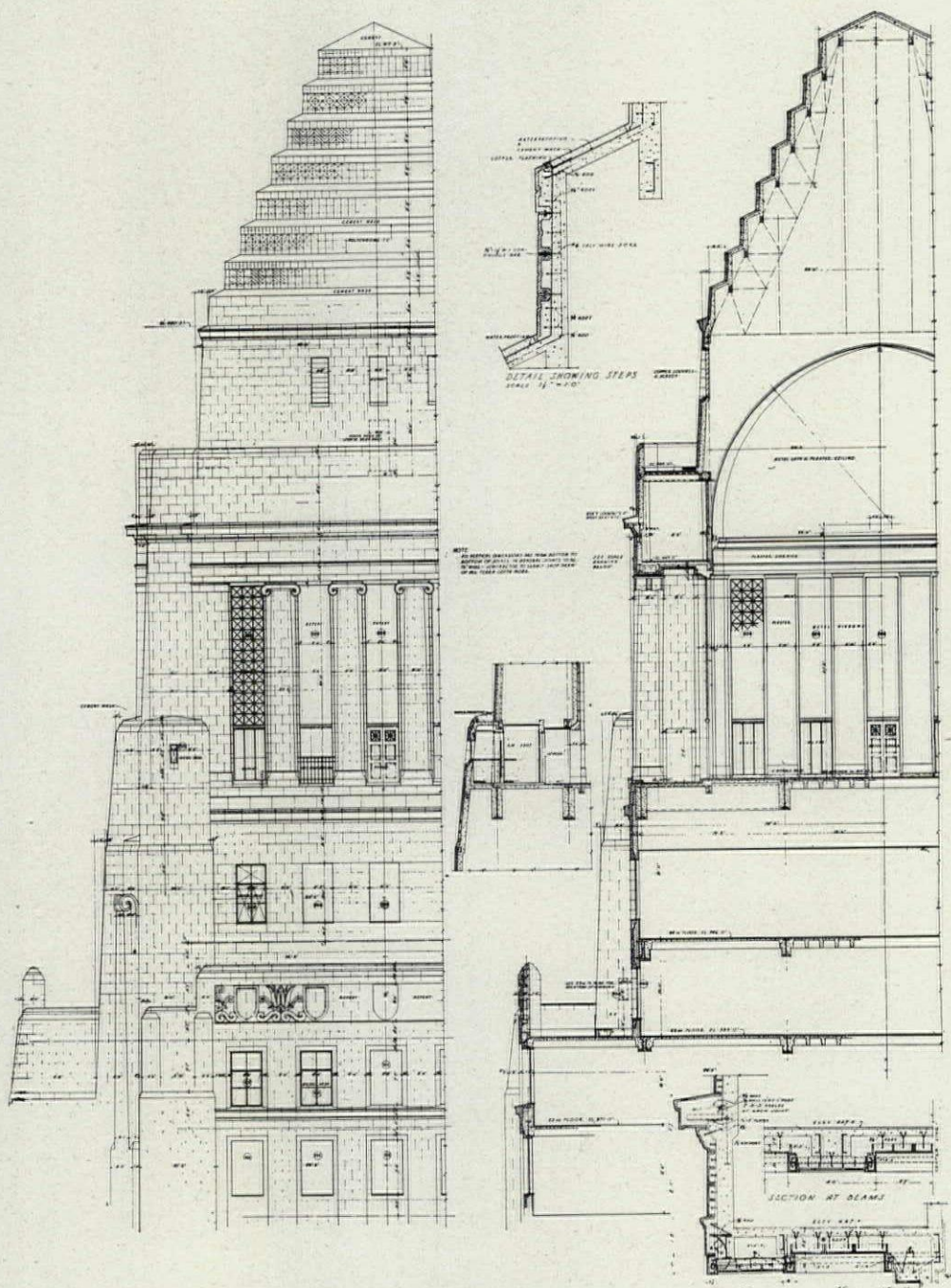
SECTION ON NORTH-SOUTH AXIS LOOKING EAST
LONGITUDINAL SECTION

ELEVATION AND SECTION. LOS ANGELES CITY HALL
JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED, ARCHITECTS



Details on Back

STAIRWAY, EAST LOBBY, LOS ANGELES CITY HALL
JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED, ARCHITECTS

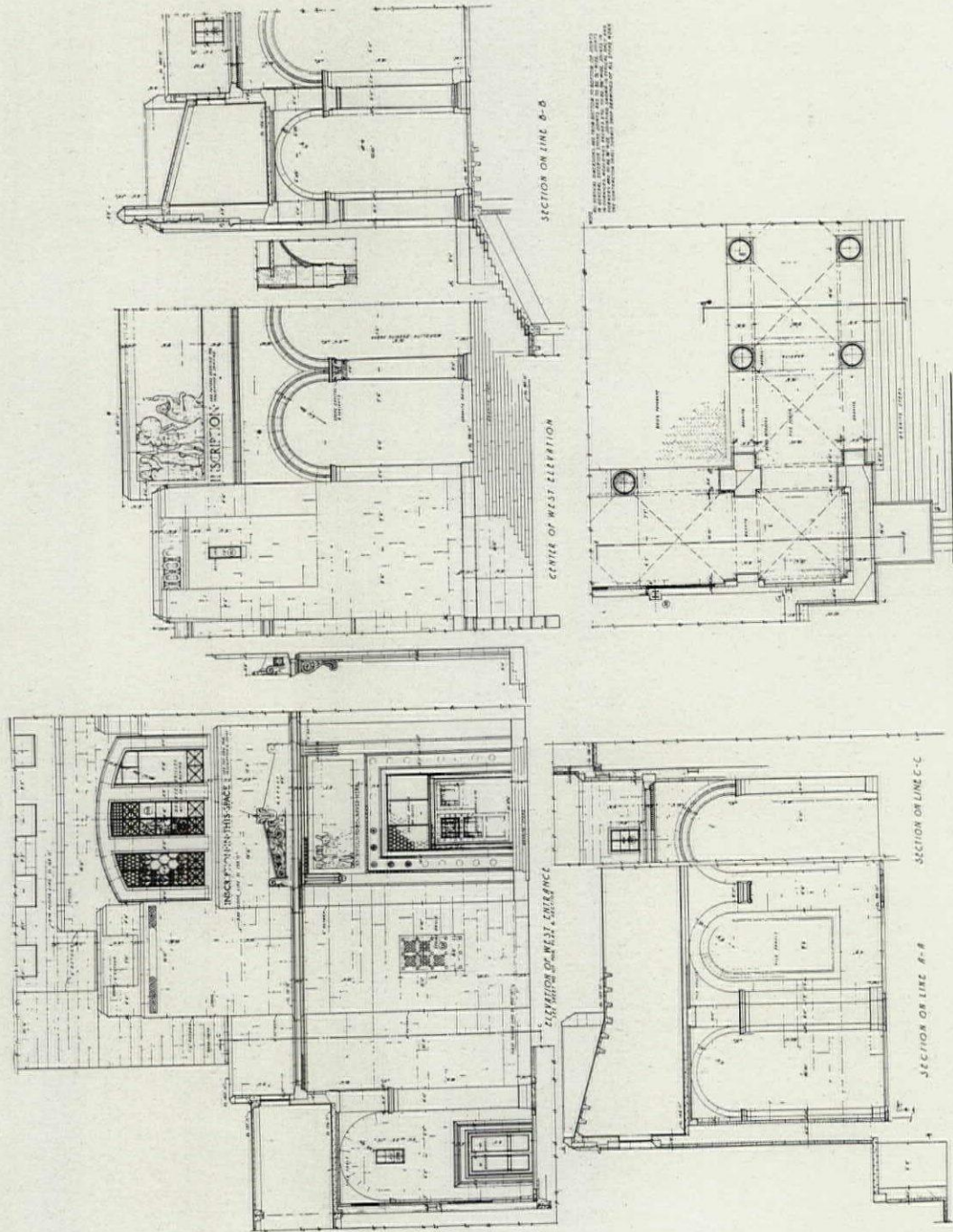


DETAILS: UPPER PORTION OF TOWER
 LOS ANGELES CITY HALL
 JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED, ARCHITECTS



Details on Back

COUNCIL CHAMBER. LOS ANGELES CITY HALL
JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED ARCHITECTS



DETAILS: WEST ENTRANCE AND FORECOURT
 LOS ANGELES CITY HALL
 JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED, ARCHITECTS



Details on Back

SESSION ROOM, BOARD OF PUBLIC WORKS, LOS ANGELES CITY HALL
JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED, ARCHITECTS

THE LOS ANGELES CITY HALL

JOHN C. AUSTIN, JOHN PARKINSON, ALBERT C. MARTIN, ASSOCIATED, ARCHITECTS

BY

JOHN C. AUSTIN

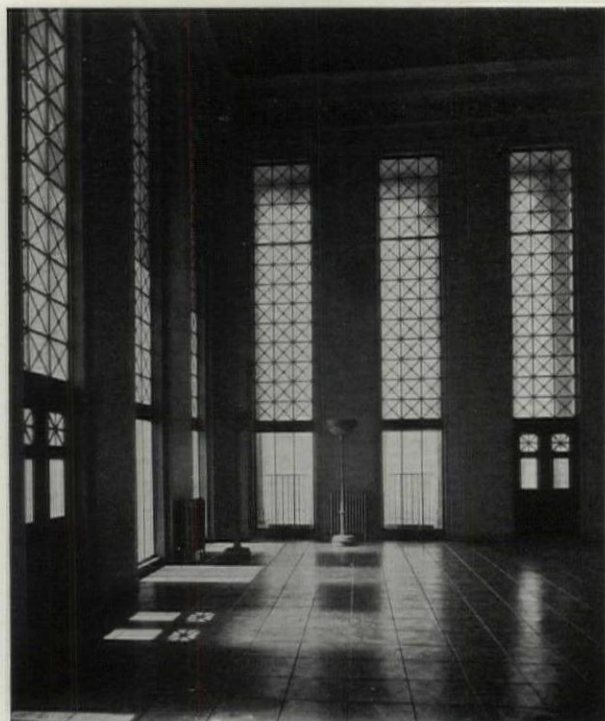
LOCATED in a section of the city in which, up to a generation ago, its commercial and social activities were largely centered, the new City Hall is a conspicuous landmark in the area about to be transformed into a civic center, comprising practically all important city, county, state and federal buildings. It is more noticeable owing to the fact that the height limit of all privately constructed buildings is 150 feet, and special legislation had to be enacted to enable the city to exceed this height. The legislation referred to developed a point interesting to all architects,—that a municipality is not governed by its own ordinances; therefore, public buildings can be built to any height, while privately owned buildings cannot exceed the height established.

In their preliminary consideration of the problem, the architects determined not to confine themselves to any particular style of architecture in the general design of the building, and the completed structure shows that this determination was carried into effect. Grecian detail was adopted for the main entrance, while Romanesque was used in the arcades of the forecourt, rotunda, council chamber and the Board of Public Works room. The tower and the flanking wings may be regarded as "modern American", influenced by the present-day setback style so widely adopted in other parts of the country.

The building consists of three apparently separate and distinct units, the first of which may properly

be termed the sub-structure, extending from the street grade to and including the second story; the second is the central tower, and the third the wings flanking it on the north and south. Native California light gray granite has been used for the facing of all exterior walls of the sub-structure from the sidewalk grades to the tops of the parapet walls surrounding its flat roof. It extends through the forecourt and on that portion of the tower fronting the court to the top of the large central window in the third story. All columns in the court are monolithic with richly carved capitals. All other exterior walls, to the very apex of the pyramid roof of the tower, are faced with dull or matt glazed terra cotta, harmonizing with the granite so perfectly that the difference between them is scarcely discernible. The walls of the four interior light courts are faced with a delicate buff brick laid in white mortar. The roof of the sub-structure is of composition, while the flanking wings of the tower are roofed with clay tile of varicolor,—fire-flashed reds, browns, and old golds.

The front arcade is flanked by plain, massive pylons, which will serve as a substantial background for the statuary proposed to be placed on the large granite buttresses at some time in the future. The large panel over the arcade is intended to be sculptured by an internationally known sculptor to represent local historical events or celebrated personages, whenever the necessary funds become available. Spe-



Photos. Niles Berne

Observation Room, Twenty-fifth Floor

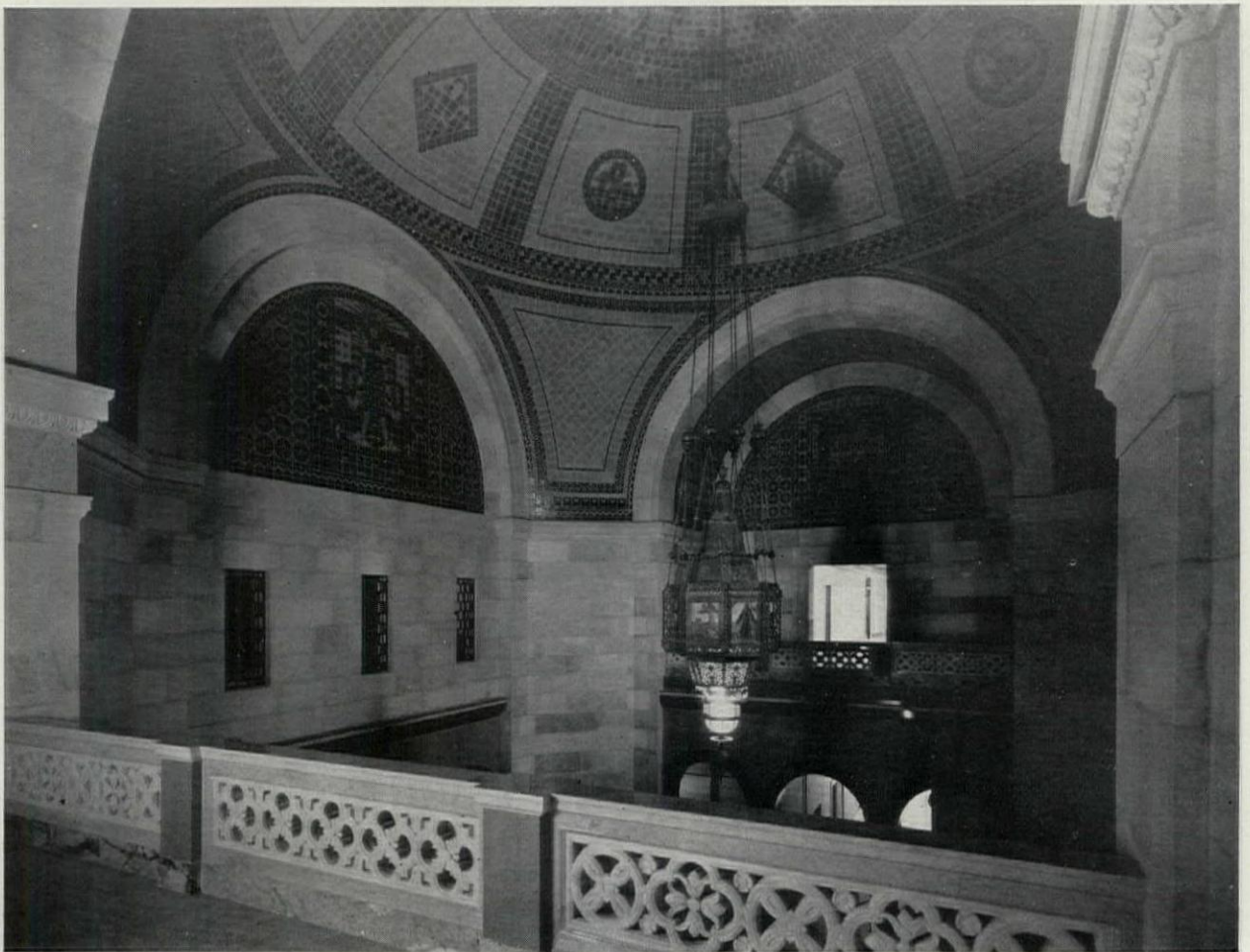


Arcade Around the Rotunda

cial attention is directed to the main entrance, which is monumental in character and Grecian in detail, with broad moulded and carved architrave and moulded cornice supported on carved consoles. The pediment is rich in carved ornament, and directly below it the frieze is intended to be sculptured in low relief in harmony with the large panel over the front of the "forecourt" arcade just mentioned. The doors are cast bronze of verde antique finish. Each door has three panels of equal size containing bas-reliefs by Henry Lion, a local sculptor, depicting notable events in connection with the early history and settlement of southern California, and, more particularly, of Los Angeles. These doors open into a spacious vestibule with a high vaulted ceiling and walls faced with a cream colored French limestone to the spring line of the vault. Niches provided in the walls are large enough to receive statuary of heroic size. The floor is of marble in pleasing colors and geometrical designs, while the paneled and coffered ceiling is suitably decorated. The vestibule communicates, through arched openings, with the rotunda, the chief interior feature of the building, which extends up through three stories and is surmounted by a domed ceiling.

In plan the rotunda is square, except for the splayed internal angles, and is completely surrounded

by generous passages connecting with the main longitudinal corridors, the elevator lobby, and secondary passages to the angle stairways and adjacent light courts. The floor is laid with colored marbles forming geometrical patterns of great variety. The central circle contains a "caravel" of cast bronze inserted in the marble, which is made to represent the sky and the ocean. The modeling is beautifully and artistically executed. All openings are triple-arched, and the supports are monolithic marble columns of different kinds, generally of dark colors, with carved capitals of light colored marble. The archivolt, also of dark marble, support the second floor galleries, which are protected with balustrades of perforated marble tracery elaborately carved. The large arched openings on four sides with the pendentives growing out of, or emerging from the splayed angles, develop naturally into the dome itself, the surface of which is decorated with highly colored glazed tile, forming geometrical patterns, on a background of acoustical tile of harmonizing tan color. The main corridors have barrel-vaulted ceilings 24 feet high to the crown, and the walls are wainscoted to the spring line of the vault with St. Genevieve marble framed in Napoleon Gray between Botticino pilasters directly below plain projecting ribs of the ceiling. The floor is of pink Tennessee marble and the base of Belgian black.



Dome of Rotunda from the Second Floor, Los Angeles City Hall
John C. Austin, John Parkinson, Albert C. Martin, Associated, Architects

From the main corridor on the south a wide passage connects directly with the council chamber fronting on Spring Street and abutting the southwest court and is well lighted by the 13 large windows and the small clerestory windows above. The council chamber has wide aisles formed by the arcades paralleling the sides. The arcades are supported by highly polished imported marble columns, of which there are six on either side, and each one is of a different variety, yet they harmonize perfectly. They are monoliths resting on solid single-piece moulded green marble bases and surmounted by carved capitals of Champville marble in typical Romanesque designs. Each of the four faces of every cap contains an emblem characteristic of one of the states of the Union. For instance, California is represented by the grizzly bear, Texas by the star, and Massachusetts by the codfish. The ventilation is thermostatically controlled, so that fresh air is kept constantly in circulation without the necessity of opening the windows. The latter are of the inward-opening casement type, constructed of rolled steel sections, and are protected with permanent heavy steel and iron grilles of conventional design painted a deep green to relieve the whiteness of the granite exterior. All glass is obscured and of amber color. Artificial lighting is effected by two lines of seven lanterns

suspended from the ceiling at points several feet distant from and opposite the centers of the arcade openings. They are enclosed with amber colored glass, producing a soft, subdued glow. The furniture, which was designed by the architects, is conservatively modern and substantially constructed.

Next in importance, from the standpoint of architectural treatment, is the mayor's suite at the southeast corner of the first floor. This consists of a large reception room off a public lobby or ante-room, approached directly from a wide corridor extending southward from the east lobby. From this ante-room another corridor extends southward to an outer hall, which connects directly with the private office. Adjoining this is the retiring room, then a toilet room, equipped with shower, and beyond are the offices of the mayor's secretary and assistant secretary. The selection of the location of the mayor's office was influenced by the attractive outlook over the park or garden, on the south, the exposure to many hours of sunshine and to cooling summer breezes rendering its occupancy pleasant and comfortable at all seasons of the year.

The landings, treads and risers of the main stairways are of pink Tennessee marble with solid balustrades of a deep pink Kasota stone, while the adjacent walls are wainscoted with French and Pink



Marble Mosaic Floor of the Rotunda, Los Angeles City Hall
John C. Austin, John Parkinson, Albert C. Martin, Associated, Architects

Tennessee marble to the level of the first floor and finished with a moulded cap. Adjacent piers and pilasters are of Botticino marble. The main corridor extends through the building, on the longitudinal axis, from street to street, with secondary corridors along the north, south and west sides, parallel with those walls and a connecting corridor, on the transverse axis extending, at right angles, from the westerly corridor to the east lobby, to provide direct access to the elevators and stairways. The latter run from the basement to the third floor. These corridors have a segmental vaulted ceiling, the floors are tiled with marble, and walls are wainscoted with the same material to a height of 3 feet. The only other room treated more or less pretentiously from an architectural standpoint, is that occupying the entire area on the 25th floor where, by means of well protected balconies, reached through double doorways on each of the four sides, one can enjoy an unobstructed panoramic view of the city and surroundings, reaching from the Sierra Madre range of mountains to Santa Catalina Island and the sea, and to Mt. San Jacinto on the east.

Here are a few interesting facts connected with the building of the Los Angeles City Hall:

Bond issue of \$7,500,000 was authorized June 5, 1923.

Architects commissioned August 17, 1925.

Preliminary sketches approved September 16, 1925.

Ground broken March 4, 1926.

Foundations started May 7, 1926.

Tower foundation poured June 14 and June 15, 1926.

Erection of steel framework commenced July 24, 1926.

General Contractors' operations started July 2, 1926:

Cornerstone laid June 22, 1927.

Building first occupied (by Superior Court of Los Angeles County) January 2, 1928.

Building dedicated by Los Angeles April 26, 1928.

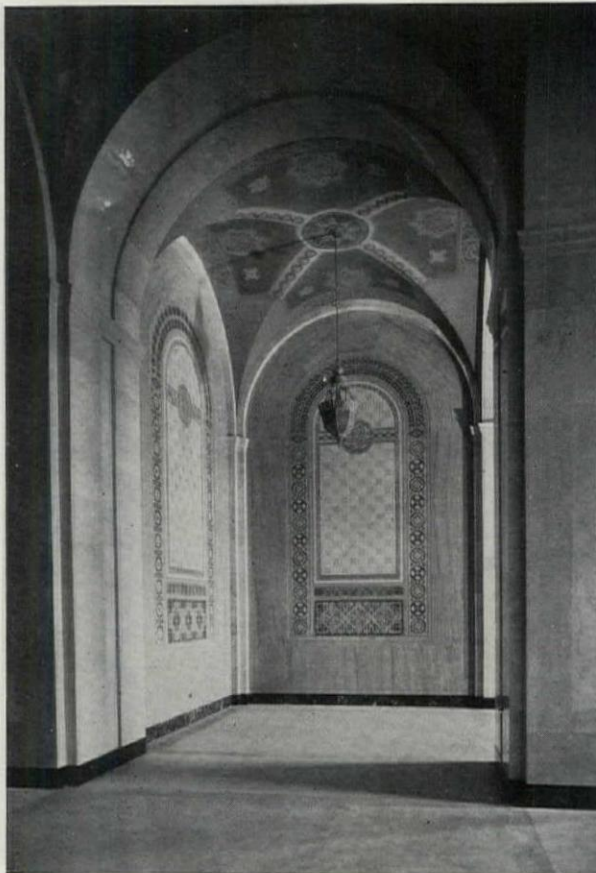
Floor space, 20 acres; volume 12,000,000 cubic feet; dead weight, 95,000 tons.

Structural steel, 8,167 tons; 900,000 rivets; 400 columns; total length of drilled holes, 12 miles.

Eleven elevators; 5-ton ice machine; 129 miles of wire; largest lighting and power switchboard on the Pacific coast; telephone switchboard with ultimate capacity of 2,000 telephones.

Total investment, \$9,000,000, of which the building cost \$5,000,000; the site \$3,500,000; the decorations, equipment and furnishings \$500,000.

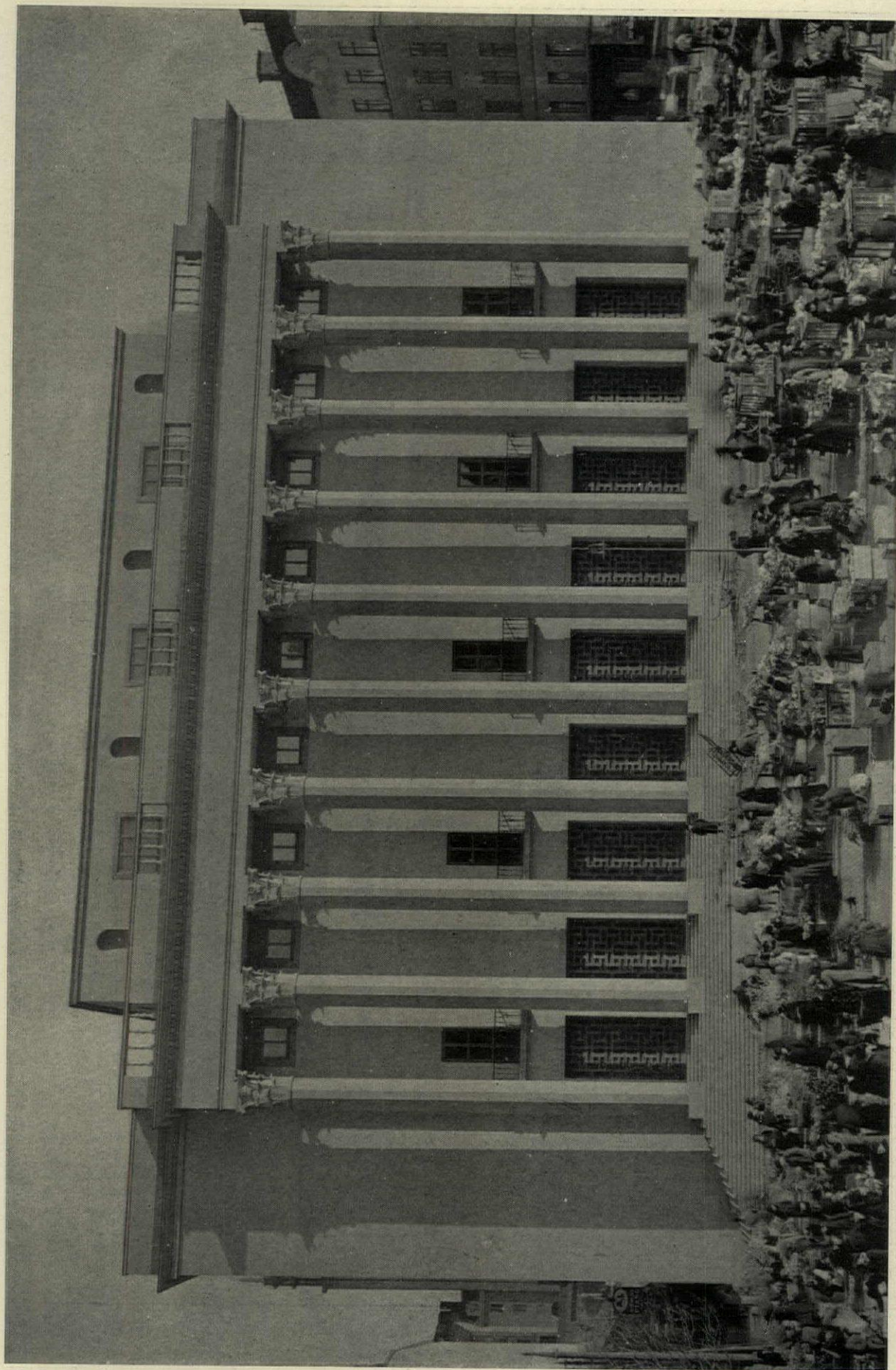
Editor's Note. From these statistics it can easily be appreciated what remarkable efficiency in management and superintendence was furnished by the architects of this great building. The handling of this undertaking quite as much as the design of the structure and the working out of all the intricate and interesting details in construction and design reflects great credit upon the architects, who planned it.



South Lobby, First Floor

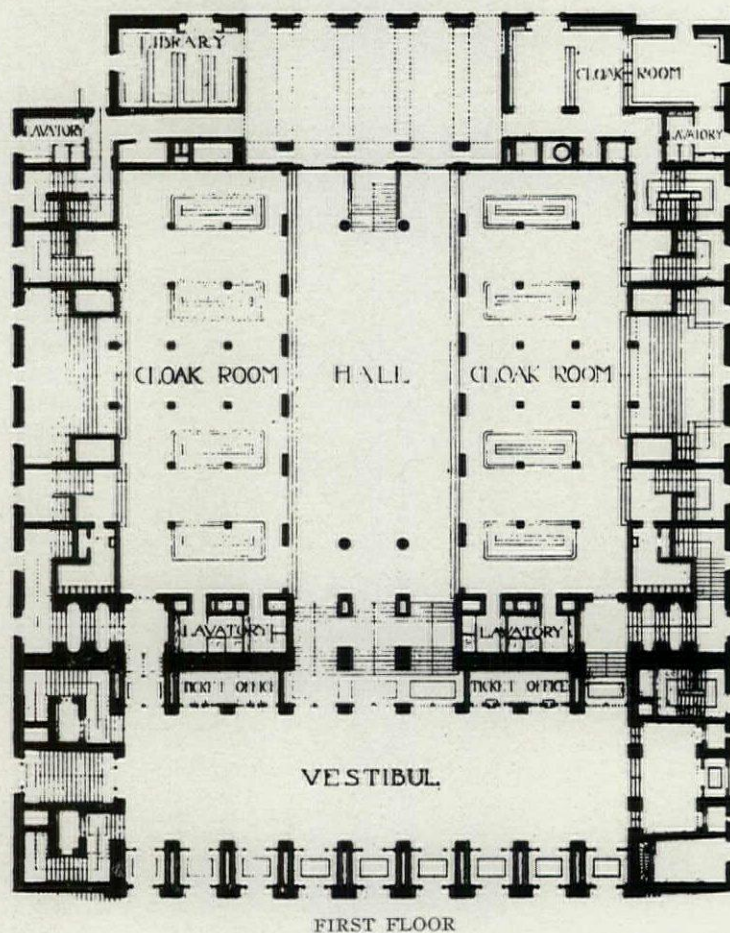


North Lobby, First Floor



Plan on Back

CONCERT HALL, STOCKHOLM
IVAR JUSTUS TENGBOM, ARCHITECT



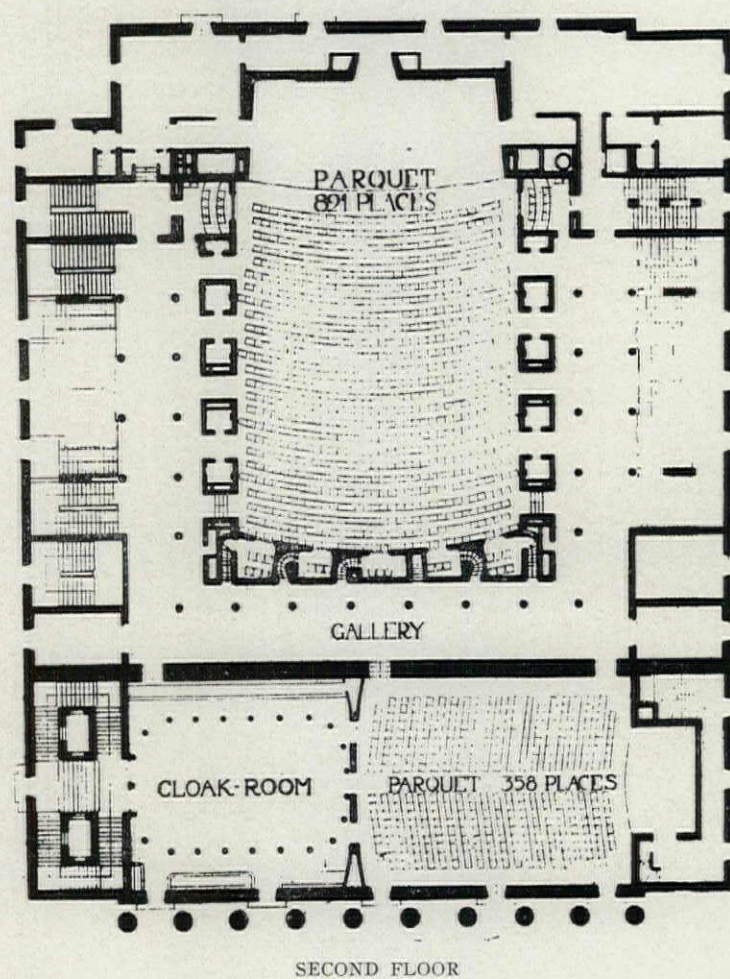
PLAN: CONCERT HALL, STOCKHOLM
IVAR JUSTUS TENGBOM, ARCHITECT

Plans Taken from "Modern Swedish Architecture"
Charles Scribner's Sons, New York



ENTRANCE PORTICO, CONCERT HALL, STOCKHOLM
IVAR JUSTUS TENGBOM, ARCHITECT

Plan on Back

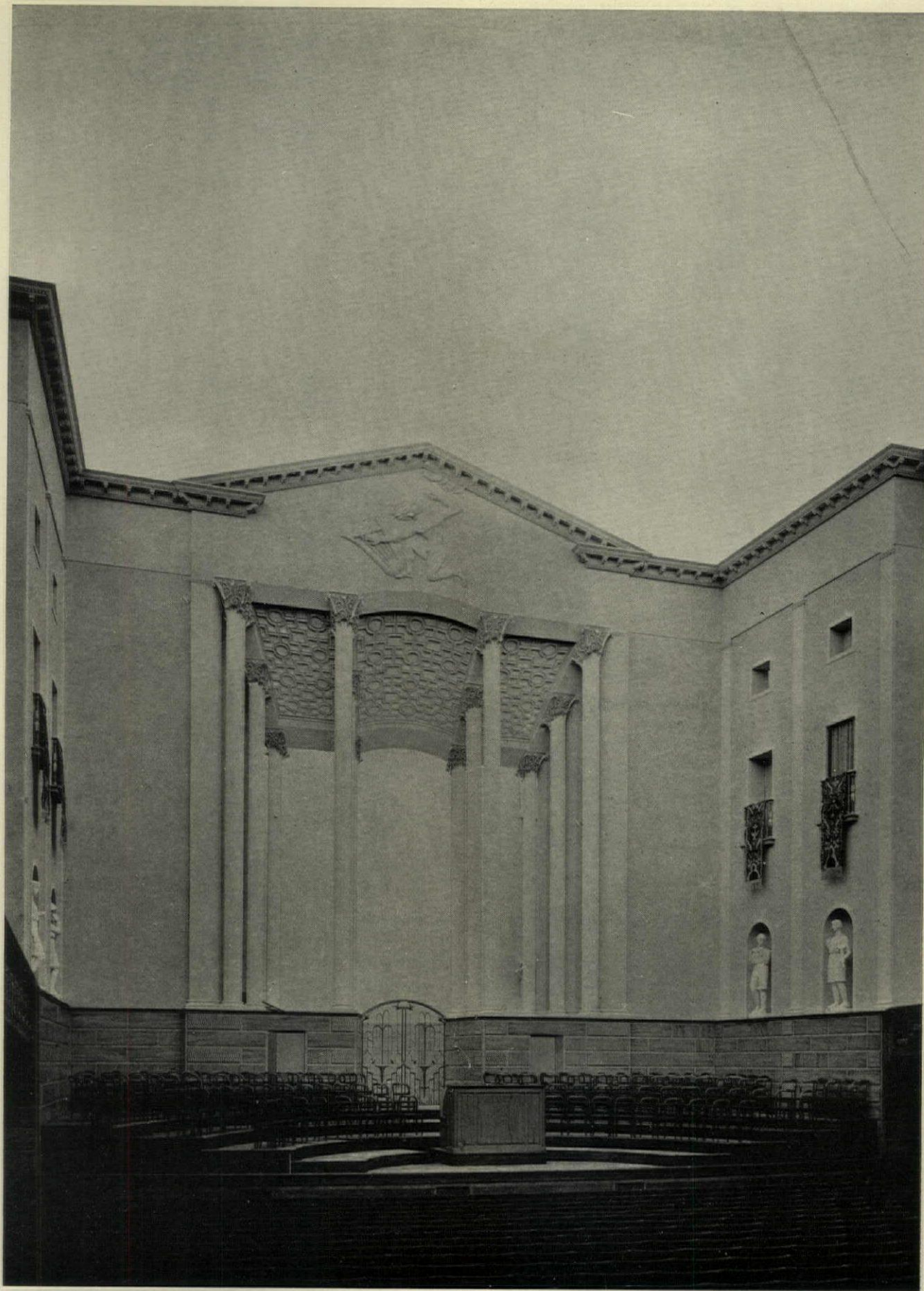


SECOND FLOOR

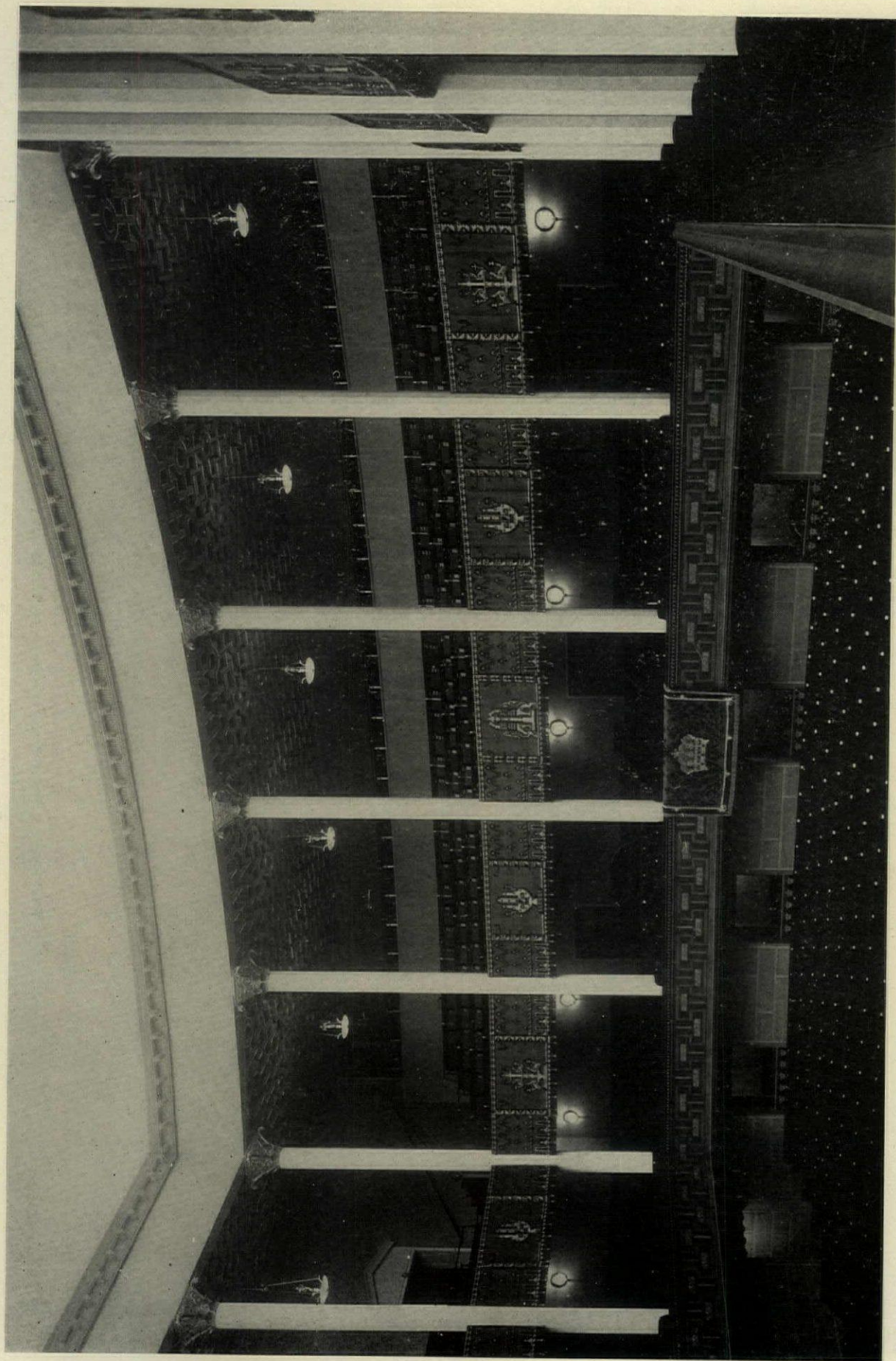
PLAN: CONCERT HALL, STOCKHOLM
IVAR JUSTUS TENGBOM, ARCHITECT



ENTRANCE FOYER, CONCERT HALL, STOCKHOLM
IVAR JUSTUS TENGBOM, ARCHITECT



ORCHESTRA PLATFORM, LARGE AUDITORIUM, CONCERT HALL, STOCKHOLM
IVAR JUSTUS TENGBOM, ARCHITECT



LARGE AUDITORIUM, CONCERT HALL, STOCKHOLM
IVAR JUSTUS TENGROBOM, ARCHITECT



SMALL AUDITORIUM, CONCERT HALL, STOCKHOLM
IVAR JUSTUS TENGBOM, ARCHITECT



BUILDING FOR CHARLES H. BEAN & CO., PHILADELPHIA
TILDEN, REGISTER & PEPPER, ARCHITECTS

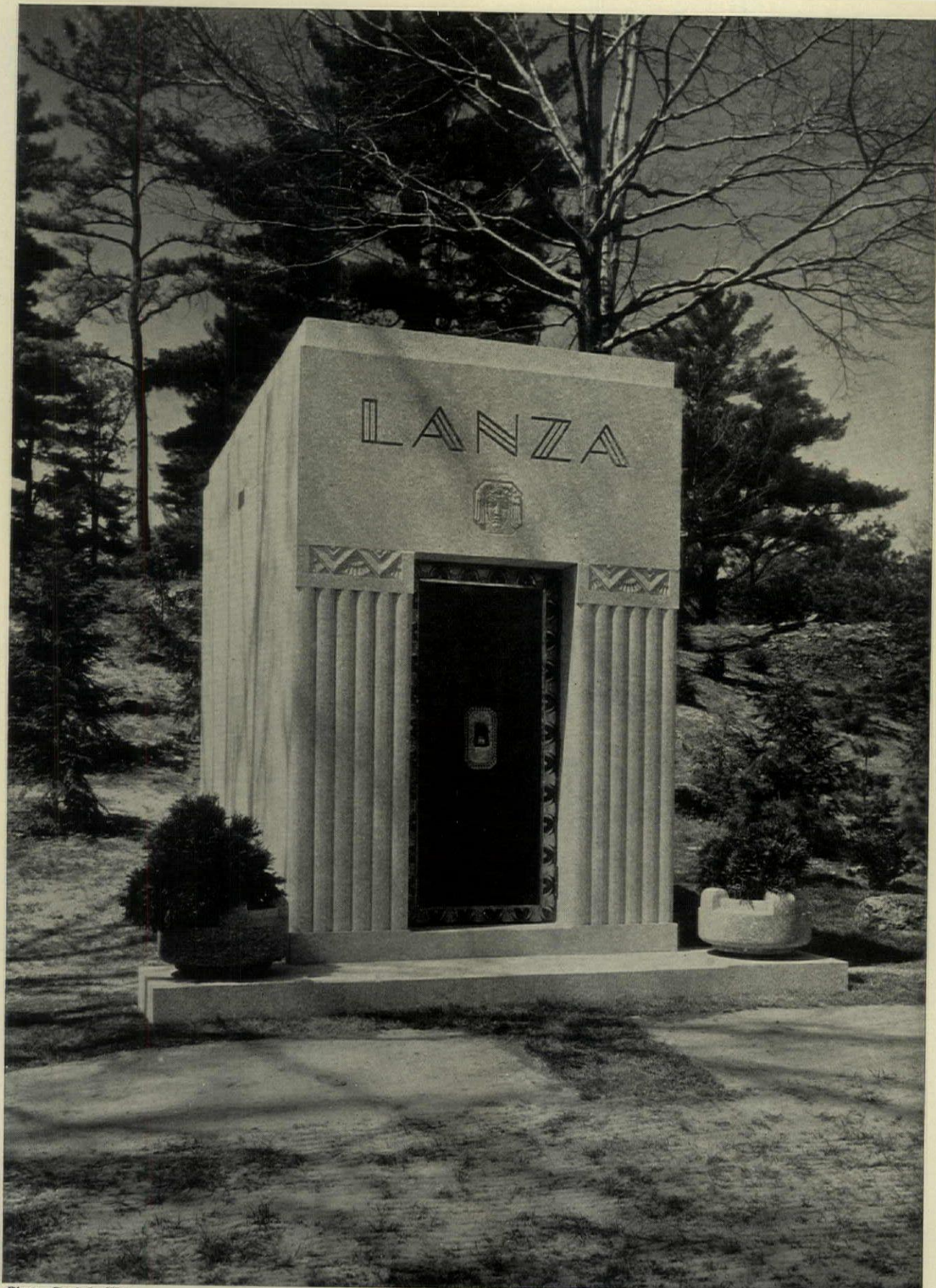
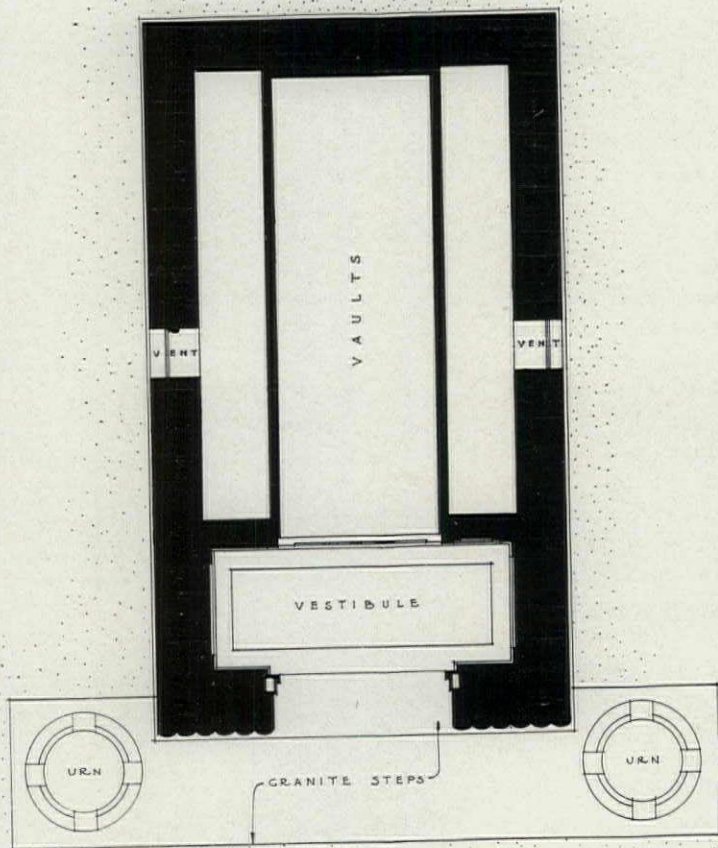


Photo. Paul J. Weber

Plan on Back

MAUSOLEUM FOR C. C. LANZA, ESQ., FOREST HILLS CEMETERY, BOSTON
EDWARD F. ALLODI, ARCHITECT



PLAN: MAUSOLEUM FOR C. C. LANZA, ESQ., FOREST HILLS CEMETERY, BOSTON
EDWARD F. ALLODI, ARCHITECT

AN ARCHITECT IN MOROCCO, PART II

BY

EUGENE F. KENNEDY, JR.
ROTCH TRAVELING SCHOLAR

HOW unfortunate we are in not being able to enter the courtyard of the Grand Mosque of *El Kairouine*! The hasty glimpses we steal, through any number of its 14 doorways, give us but a vague idea of the magnificence of those spouting fountains, under the lacy pavilions at the narrow ends. Alas! the hordes of contaminated beggars, who haunt the doorways, form an impassable barrier, so continuously do they guard the temple of worship in their efforts to keep unbelievers at bay!

From the restless surging of the noisy streets, an occasional palace garden offers the peaceful contentment of a jasmine-scented oasis. Multitudes of flowers greet our eyes, while orange and lemon trees tempt us with their luscious fruit. Sparkling fountains send cooling jets of water high into the fetid air, and tiny murmuring rivulets run in ceramic channels bordering each path. This surely is the Garden of Paradise,—even the white *burnoosed* gardeners bear a striking resemblance to angels, who have, in some way, mislaid their wings.

Resolutely turning our backs to this scene of sensuous serenity, we climb the steep hill which leads to the cemetery of *Bab Fetouh*. If it be on a Friday that we make this excursion, an interesting experience lies in store for us, as this is the one day of the week when the women visit the graves of their departed husbands. At first we see nothing but indistinguishable mounds of white, until finally some of these take the form of scattered grave stones, while others—more numerous—are the squatting figures of voluminously clothed women who are—to all appearances—rapt in devout prayer, but incidentally—I don't doubt—enjoying this opportunity to gossip. Groups of children, guided by their austere teachers, pay visits to the *marabouts* of the holy men, giving the impression of a flock of chickens following the mother hens, as they waddle from tomb to tomb. Fez completely captivates us. We can never know it, never become tired of it, or bored with it. Weeks roll by, leaving us as ignorant of all its strange beauties and mysteries hidden away in the labyrinth of streets, as we were upon first entering it. Its indescribable filth and contamination, its sickening odors and nauseating sights detract no whit from its picturesqueness. On the contrary, they serve to magnify the beauty and intensify the fascination of this "Pearl of Morocco," as it is called.

Meknes, a few hours west of Fez, is no less beautiful, nor less interesting than Fez. Here again we see the same throngs, and like odors and sounds assail our nostrils and ears. Minarets, similar in design to those we have seen, rear themselves above the housetops. We are continually discovering the same fountains that we remarked at Fez. Despite

these resemblances, Meknes has an air different from that of the capital city. It has been called the Versailles of Fez and, like the true Versailles, it is vast and unrestrained. The crampedness of Fez has been left behind, and here we find that the streets are wider, more comfortable, and that large open squares are not uncommon. The principal square is an enormous affair, over 200 yards long, and more than half as wide, surrounded on all sides by high blind walls, and pierced only by a few huge portals. On the east end are two, and one of these, that of *Mansour el Aleuj*, is undoubtedly the most beautiful and perhaps the most monumental and imposing piece of architecture in all Morocco. The high archway, through which there surges a constant stream of people, is guarded by two square bastions supported on arcades. It is resplendent with tiles of blue and green arranged in panels between the brickwork designs, or into colorful friezes and bands. Opposite it on the west side of the square is a long fountain built against the wall. Like the other smaller fountains, it is composed of innumerable pieces of small tiles of various colors, arranged in the most intricate of designs. This is shielded from the weather and the scorching rays of the sun by a wooden canopy delicately chiseled and showing scarcely any trace of the brilliant colors with which—at one time—it was covered. To this most gorgeous of fountains come the most disreputable of men and beasts to partake of the cool waters which it offers, affording a refuge from the stifling heat.

Perhaps we shall be fortunate enough to see the square on a market day when it is overflowing with boisterous merchants and wrangling buyers. The snake charmers squat against the long walls, surrounded by a semicircle of intent bronze and black faces, and blow shrill tunes through reed pipes to the evident delight of a wicked-looking but harmless serpent. Still another silent, interested group squats around an old white-bearded native who reads to them from the Koran, or recounts some of the oft-repeated tales of Scheherazade. These silent groups are strikingly like uncanny calm spots in the midst of a restless, roaring sea. Many are the beauties of Meknes, many unique to her only; many we have remarked at other places, but I hesitate to go any further in describing them for fear of repeating what I have already said,—and because as we have by no means seen all of Morocco, we must push onward, for there are still other treasures beyond.

Rabat is the seat of the Cherifien Empire. It is here that the sultan holds his court, and here also that the governor-general, who is the veritable ruler of Morocco, has his residence. The extensive European renovations have almost entirely ruined the



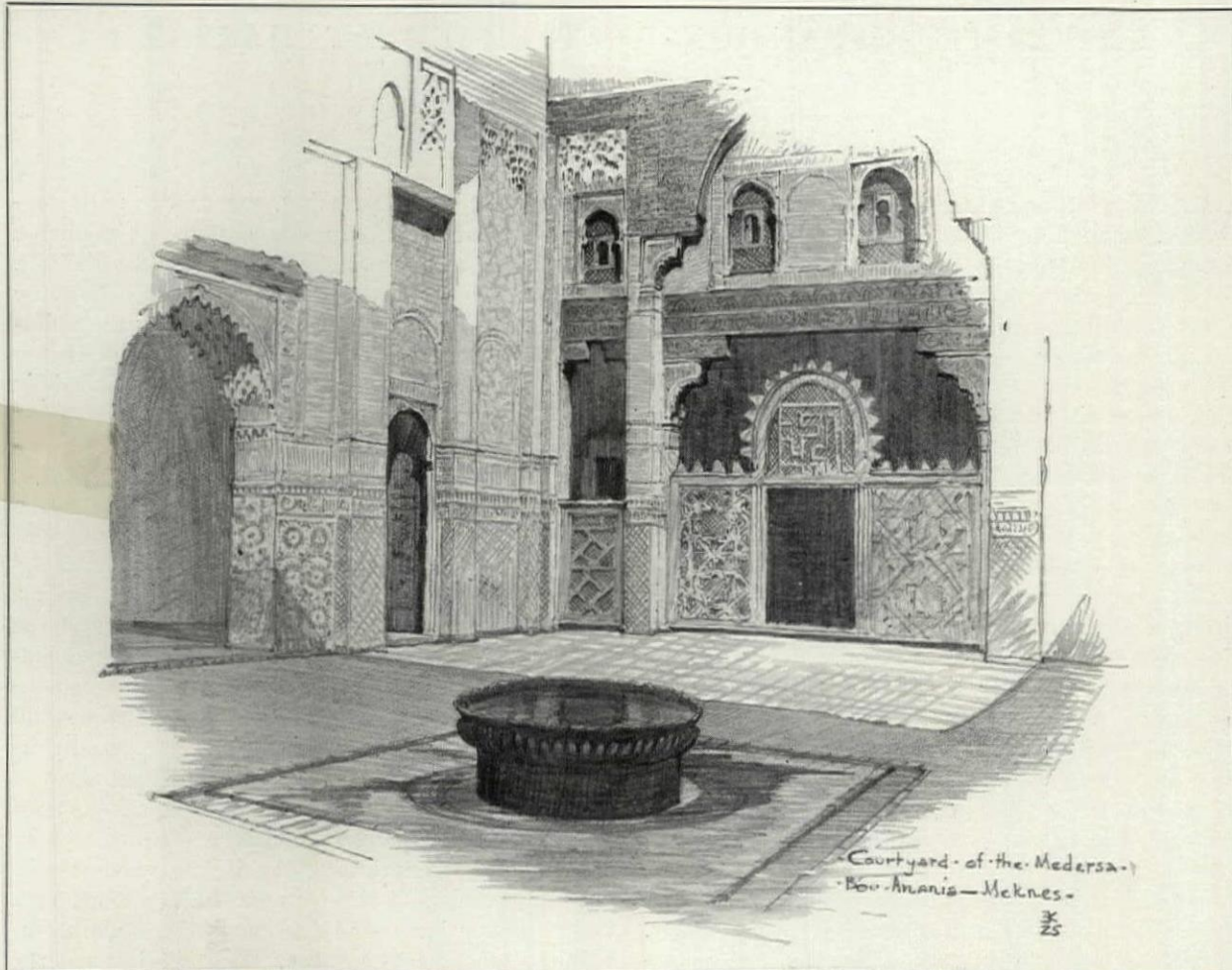
Fountain at Nejjarine, Fez-el-Bali

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

oriental flavor of the place, even within the native quarters, where we find but little to interest us save perhaps the ancient *Kasba*, a fort which presents to the sea a stern, forbidding front, but which in reality protects nothing more than a delightful Moorish garden and museum. Not distant, however, from the edge of the European town, rise the lonely, austere walls of the ancient city of Chellah. The walls are nearly intact and of a gorgeous reddish hue that is dazzling to the eye when seen in the strong sunlight. It is pierced by a wondrous solitary portal of a similar stone, flanked by two hexagonal turrets and carved and decorated, after the fashion of the Moors. Here, however, the carving is much coarser than that of the inland cities, due perhaps to the use of stone rather than of brick and tile, and perhaps because the natives of the famed Barbary coast were a hardier race than their less piratical brethren of the interior. The desolate air of the place fills us with awe. No trickling stream of colorfully clothed natives comes through the archway. There is not a sign of any life except for one lonely shepherd who leans upon his long staff, seemingly oblivious to the wanderings of his scattered herd. We enter, half expecting to see the usual busy street scene, but there

is none of that, not even the inevitable beggars who, squatting in the cool shade of the archway, beg pennies in exchange for the bounteous blessings of the most potent Allah. Nothing! Nothing but a riotous mass of trees, unkempt shrubbery and rolling grassy hills, until we suddenly discover the shaft of a graceful minaret away to the right, hardly visible through the maze of foliage. Only when we come directly upon it do we find any signs of human habitation, and then only a few hovels clustered about the minaret, the tiny mosque, and a deep, wide well. The city, if ever there was one enclosed within these ruddy walls, has completely disappeared as if swallowed up by the earth. There are not even the usual piles of rubbish, generally associated with ruins of any sort, to permit any fanciful—or somewhat idle—speculation as to what might have been.

Directly across the mouth of the river from Rabat lies its twin sister, Sale, twin sisters only because they are side by side, for in appearance they are widely different. Sale was never blessed (or cursed) by an inroad of infidel Christians, and has consequently preserved its oriental character. I am not going to make any attempt to describe Sale, though it is not uninteresting and boasts an occasional beau-



Courtyard of the Medersa, Bon Anania, Meknes

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

ty spot in the shape of a *medersa*, mosque or portal. If for nothing else, it has lost much of its beauty by the zeal of its inhabitants in keeping it a spotless white. So many coats of whitewash have been applied to its walls, that now, I don't doubt, the town is larger by some feet, though its streets are narrower by a few inches. In itself this is no sin, and the white city is certainly most quaint, but in many cases the whitewash has filled in the crevices of the carvings, and made of the crisp mouldings blunt, undulating bands, with little architectural character.

No Moroccan trip begins to be complete until Marrakesh has been visited and studied. Here is a city that rivals in size and splendor the magnificent Fez and Meknes of the north. Primarily it has a different atmosphere from either of its northern sisters, and presents an ensemble that more closely agrees with our imaginative pictures of what a Moroccan city should resemble. Numerous palm trees (missing in the north) give it that air of tropical voluptuousness one finds in a verdant oasis in the middle of the Sahara. The masses of people are as varied and as interesting as elsewhere,—perhaps more so,—for here we find the men of the desert. Trains of camels enter and leave its many portals,

carrying with them romance and adventure to remote parts of this desolate world. Its palaces are unsurpassed in beauty and magnificence, while its gardens seem to be more exotic than elsewhere. *Medersas* of sparkling splendor are scattered here and there. Beautiful doorways and tall minarets continue to attract our attention in our journeys through its streets. In fact, nothing is missing that we found at Fez or Meknes. There is, as a matter of fact, more apparent,—not requiring discovery.

Taken altogether I know of no spot in the old world where the interest is so intense as in Morocco. As soon as we have first entered its borders, we are transported into a new sphere; we are carried back to bygone years not as at Carcassonne by our imagination in viewing its hoary walls of the middle ages, but by the very life and customs of its inhabitants, as well as its monuments; one feels as out of place amid these *reliques* of a distant century as undoubtedly Gulliver felt in the land of the Lilliputians, and strangely enough we are wont to associate Washington Irving's "Tales of the Alhambra" more with Fez or Meknes than with the empty halls of the "Ambassadors" or the Court of the Lions in Granada. It is one of the homes of romance left to the world.

UNIVERSITY EXPANSION AS TYPIFIED AT HARVARD

BY

CHARLES G. LORING

MANY educators question the wisdom of rapidly expanding our school and college plants, claiming that the buildings overshadow the importance of the teaching staffs, that the cost of bricks and stones means curtailing salaries, and that the vital, human essence is diffused,—not strengthened. The acceleration in the output of “bigger and better” public schools, private academies, state colleges and endowed universities is universal from coast to coast, and the evolution of pedagogic theories and of architectural styles is correspondingly speeded up. There is no private school or college but has alumni boosting for new buildings or exhausted by a successful drive!

THE ARCHITECTURAL FORUM in the October and December issues published monographs on the new Graduate School of Business Administration and on the new Fogg Museum at Harvard, two costly symbols of the expansive tendencies of the times. In terms of square feet of area and in the number of buildings, the plant in Cambridge has more than doubled in the last 25 years. The ground built over since the end of the nineteenth century is 133 per cent of that covered during the nineteenth century, and these figures do not include structures, like the Medical School, built at a distance from the center.

Unlike Yale and Princeton, where the transformation has also been rapid, Harvard has not “gone Gothic”; there are no dream towers against the sky, like those of Harkness or the Graduate School. Perhaps the near-Gothic “remains” left standing from the Civil War period, that false dawn heralded by Ruskin, are reason enough to cling to the earlier, indigenous traditions! The Colonial, the “Cambridge Georgian,” the red brick and white trim, are the accepted mode along the Charles River, and year by year they offer new combinations of a familiar alphabet. The corporation has of recent years commissioned but one firm of architects for all its designing, except where a munificent donor has imposed his own wishes. The excellence of the new Fogg Museum and of the recent groups of freshmen and yard dormitories has shown the wisdom of the choice, while the domineering lack of scale of the Widener Library emphasizes the exception.

The small scale of Colonial, its domestic quality, is admirably suited for dormitories; witness Massachusetts Hall, two centuries old, or McKinlock, opened last autumn. The style is sufficiently elastic to be varied and yet kept harmonious, as in the freshmen dormitories. The easy freedom of this group, strung along the north bank of the Charles, is in strong contrast to the tight and monotonous repetition in the students’ quarters of the business school facing the parkway on the southerly shore. In mass and texture, in charm and dignity, in every-

thing except group planning, the college units outrank those of the Baker Foundation. It might be claimed that allowances should be made for the lack of trees shown in the entrancing perspectives by Steffins, for the proposed arcades linking the buildings, or for the cupolas on Hamilton and Mellon Halls, called for by the architects but excluded by the budget; yet the fact remains that the business school is today being judged by its present appearance and not by what it may be in the future. Viewed from the Cambridge shore, there is just a suggestion of “quantity production” in the two, 300-foot long facades which face the river, and on closer inspection the stiff, vertical lines of the quoins, where concrete is painted a flat white, suggest the factory rather than academic shades. Elements contrasting in mass and color, the smaller stucco halls, flanked by arched gateways, and the proportions and variety in the administration building, especially its rear elevation, are the most successful features.

The business school library is the focal point of the composition and has a straightforward dignity and functional expression, but in the windows the shallow reveals and slender muntins, combined with the necessary but over-large expanses of glass, impair the monumental quality. This building and the Museum are contemporary, very similar in the sizes and shapes of the plots covered, and each has 16 openings on the main floor facade. It is therefore natural to contrast these divergent interpretations of the same historical period. In the Museum, where there is overhead lighting, on the second story there are only eight relatively small windows, and the openings on the main floor have not only less area than those in the library but have smaller lights of glass heavily framed in white. In the Museum all the subordinate details, whether the iron handrails, the central fanlight, or the carved ornament are more robust and vigorous. The library of the business school is frankly the central workroom of its group. The college Museum is withdrawn a bit from the university; its facade bespeaks the safeguarding of beautiful objects; the very brick and stone and wood are combined in a quality of restrained opulence. The rear of the library has conspicuously temporary segments of wall for future expansion; it is ready for a bigger business school, but the back of the Museum is much more surprising. The front facade is two stories in height, with a basement masked by a grassy terrace, while the rear wing is five flights high,—a finished and studied university building, with almost the air of a refined apartment house.

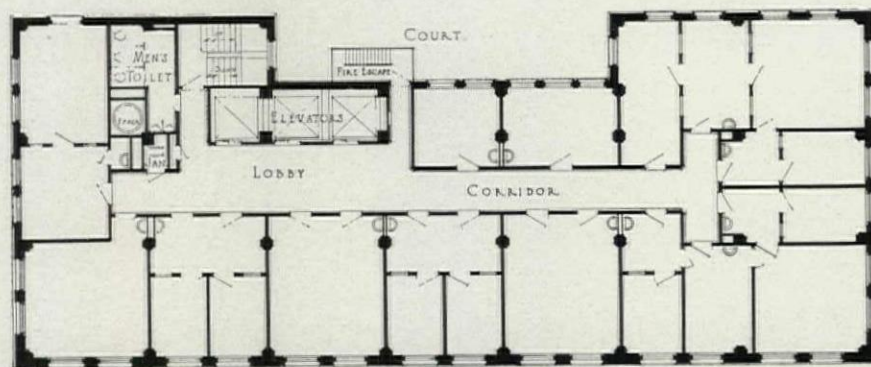
Truly, John Harvard and the puritanical forefathers of the college would be astounded at its growth and could never have conceived its extent.



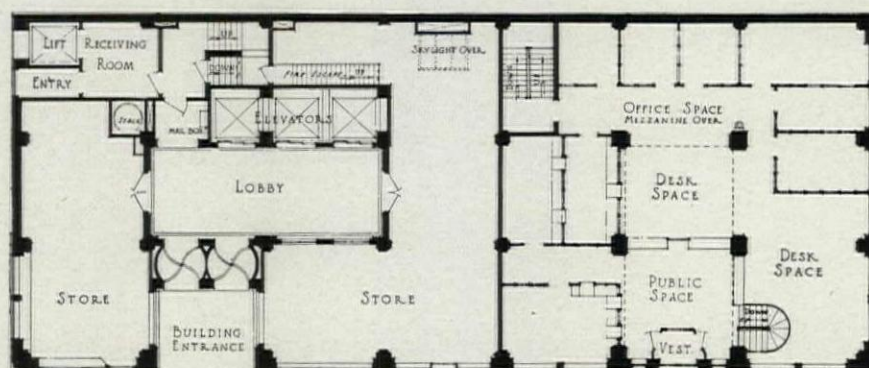
Photos. Laura Gilpin

Plans on Back

SECURITY BUILDING, DENVER
W. E. & A. A. FISHER, ARCHITECTS



A TYPICAL FLOOR



STREET FLOOR

PLANS: SECURITY BUILDING, DENVER

W. E. & A. A. FISHER, ARCHITECTS



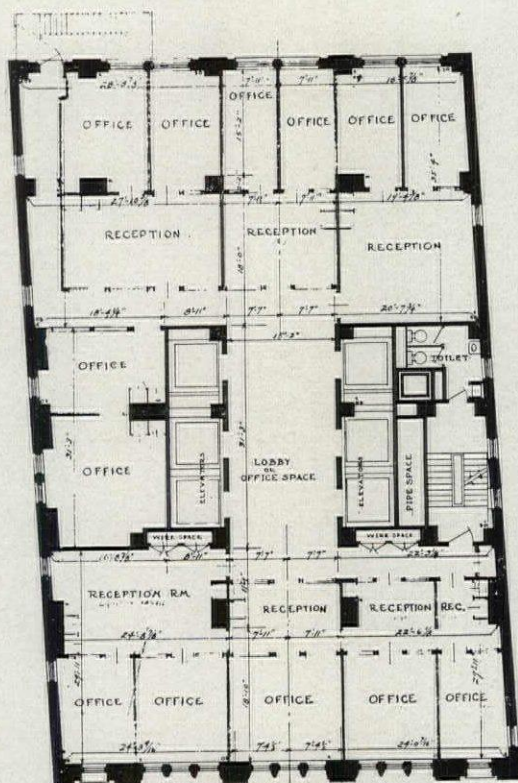
DETAIL, UPPER STORIES, SECURITY BUILDING, DENVER
W. E. & A. A. FISHER, ARCHITECTS



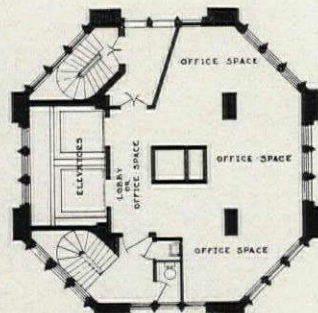
Photo. E. L. Fowler

THE MATHER TOWER, CHICAGO
HERBERT HUGH RIDDLE, ARCHITECT

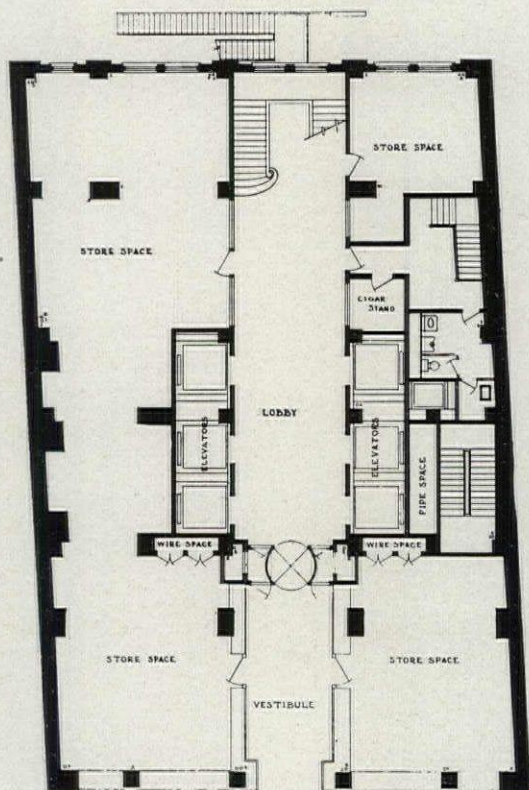
Plans on Back



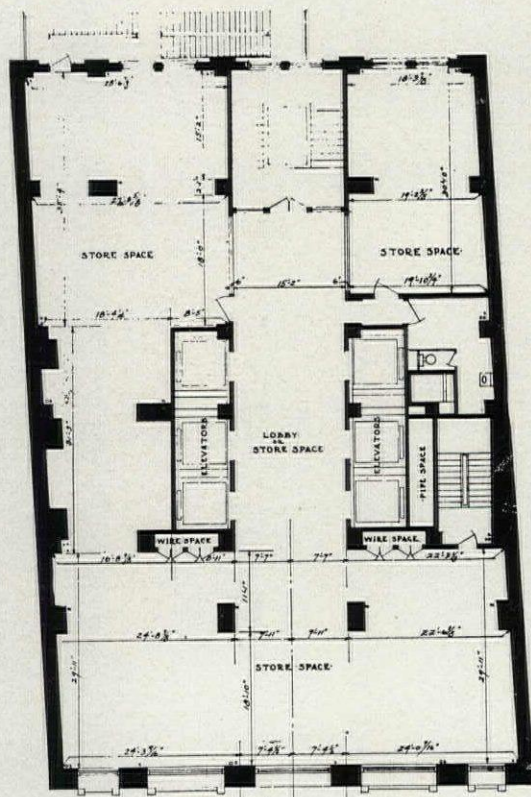
SEVENTH FLOOR



THIRTY-THIRD FLOOR

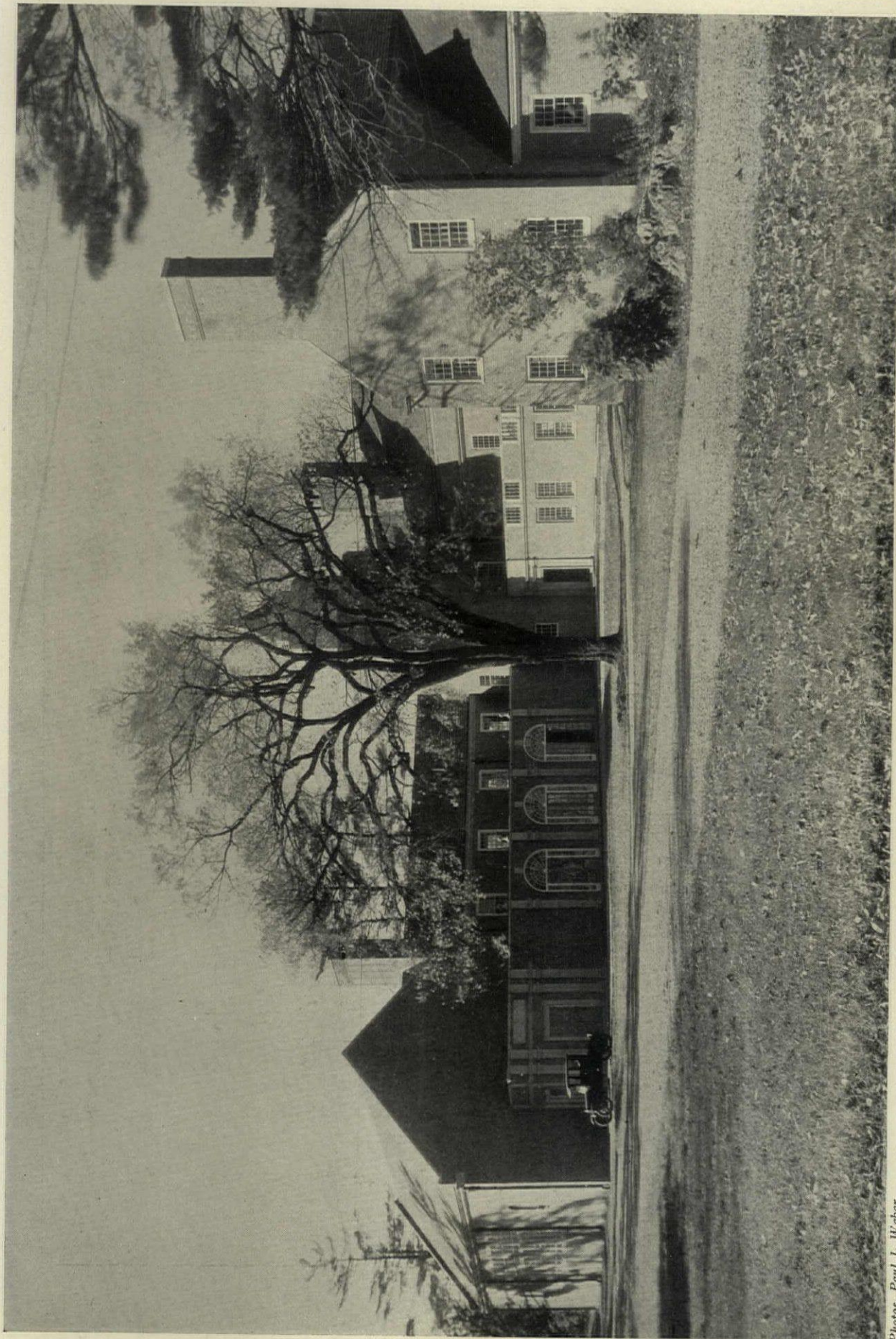


FIRST FLOOR



SECOND FLOOR

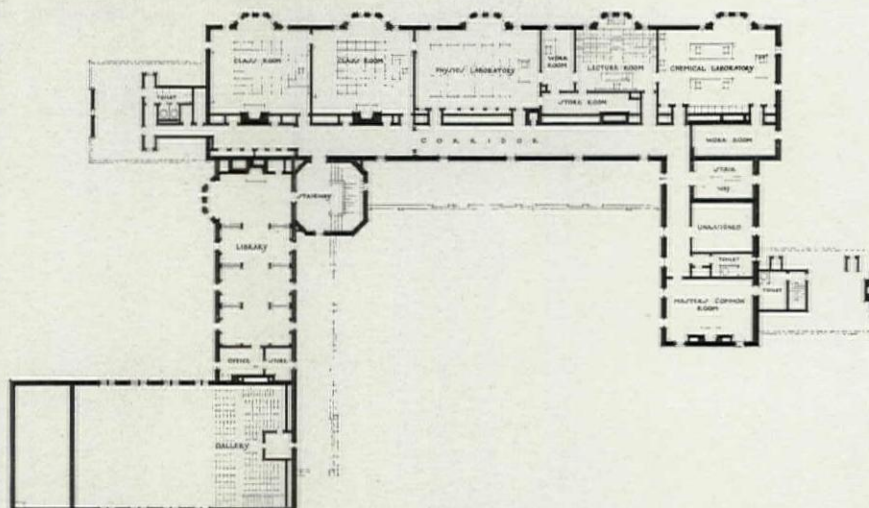
PLANS: THE MATHER TOWER, CHICAGO
HERBERT HUGH RIDDLE, ARCHITECT



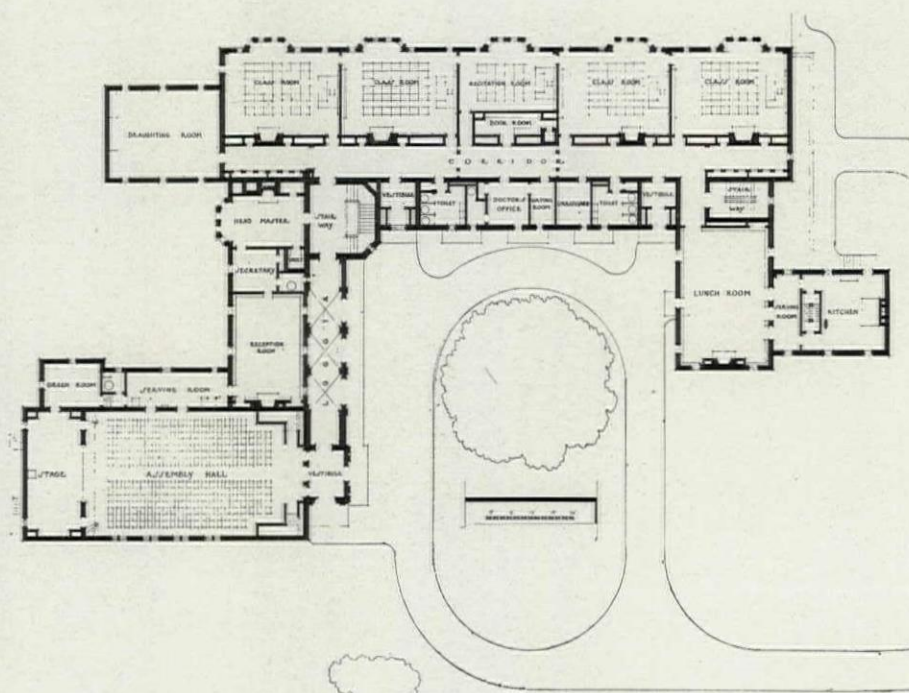
Plans on Back

ROXBURY LATIN SCHOOL, DEDHAM, MASS.
PERRY, SHAW & HEPBURN, ARCHITECTS

Photos. Paul J. Weber



SECOND FLOOR



FIRST FLOOR

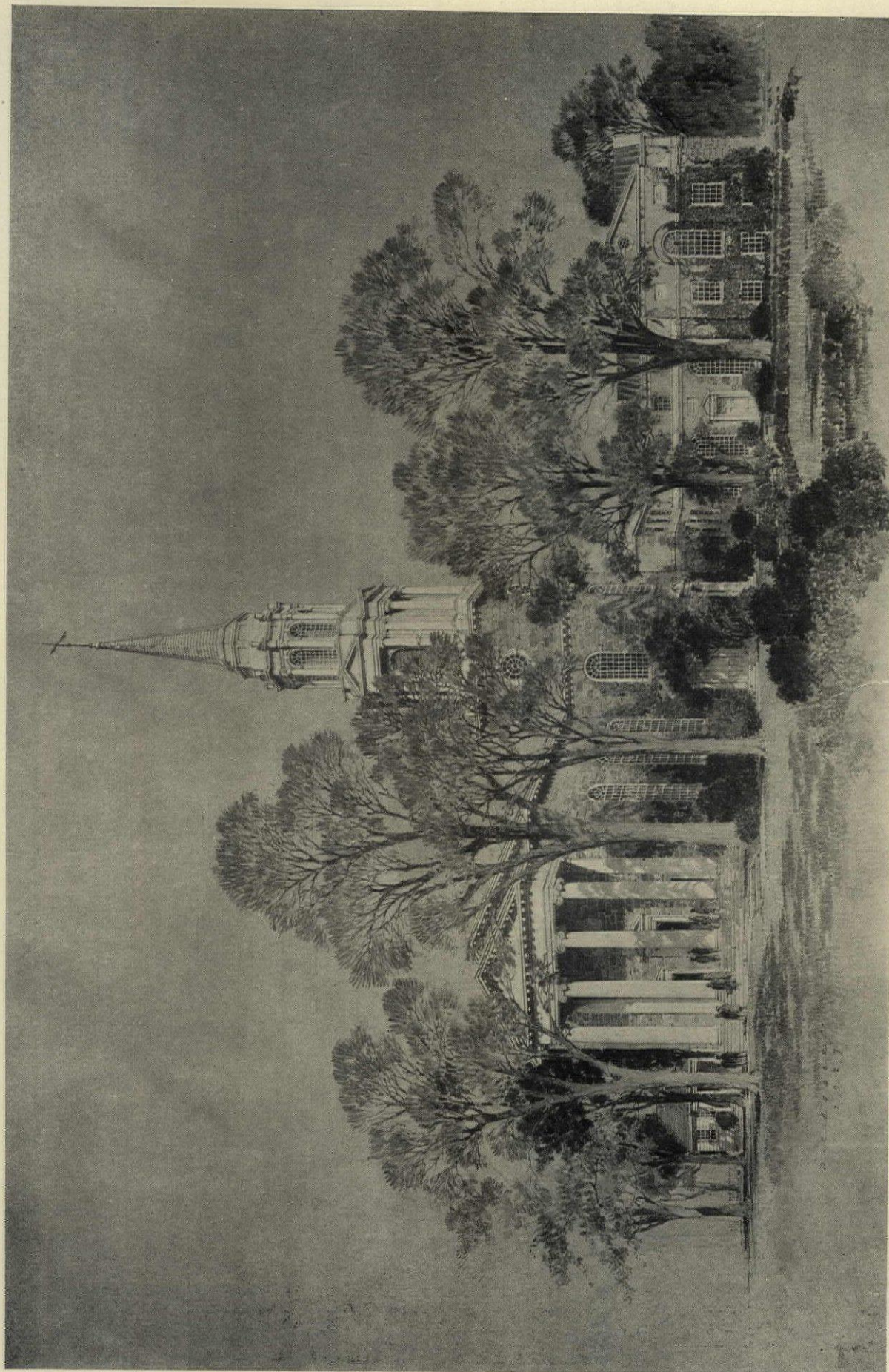
PLANS: ROXBURY LATIN SCHOOL, DEDHAM, MASS.
PERRY, SHAW & HEPBURN, ARCHITECTS



DETAIL, ROXBURY LATIN SCHOOL, DEDHAM, MASS.
PERRY, SHAW & HEPBURN, ARCHITECTS



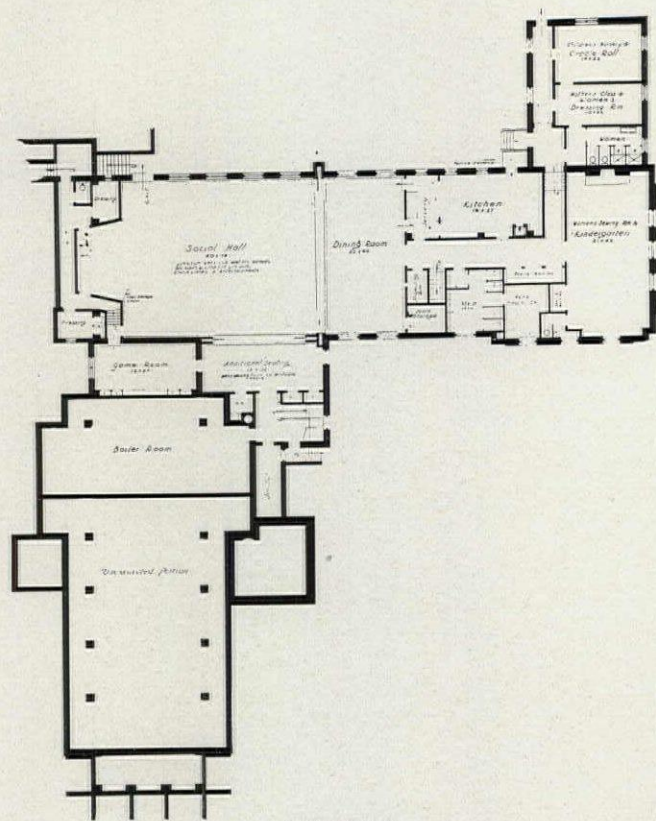
ENTRANCE DOOR, ROXBURY LATIN SCHOOL, DEDHAM, MASS.
PERRY, SHAW & HEPBURN, ARCHITECTS



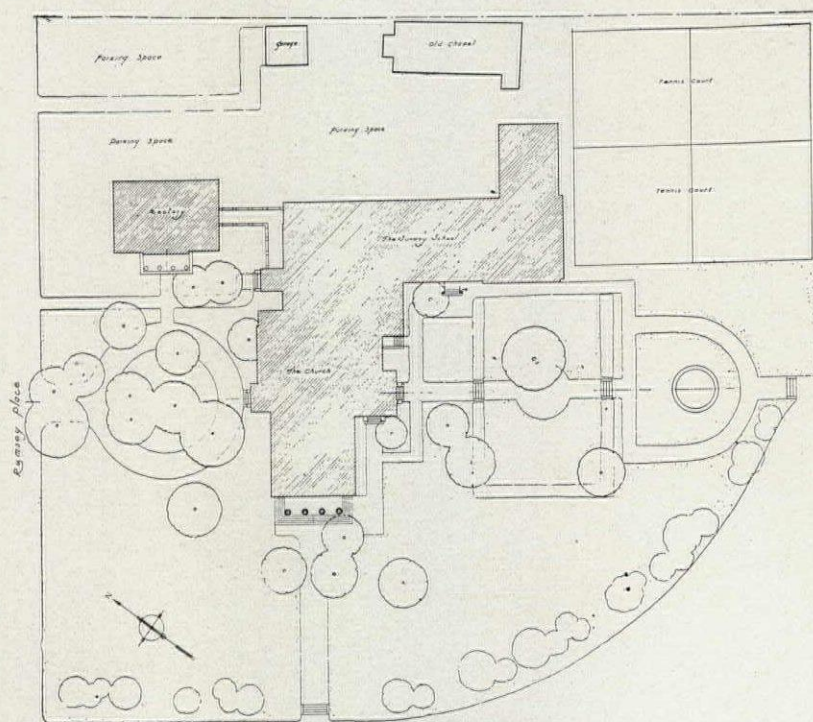
From a Rendering by Otto R. Eggers

FIRST PRESBYTERIAN CHURCH, NEW ROCHELLE, N. Y.
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

Plans on Back

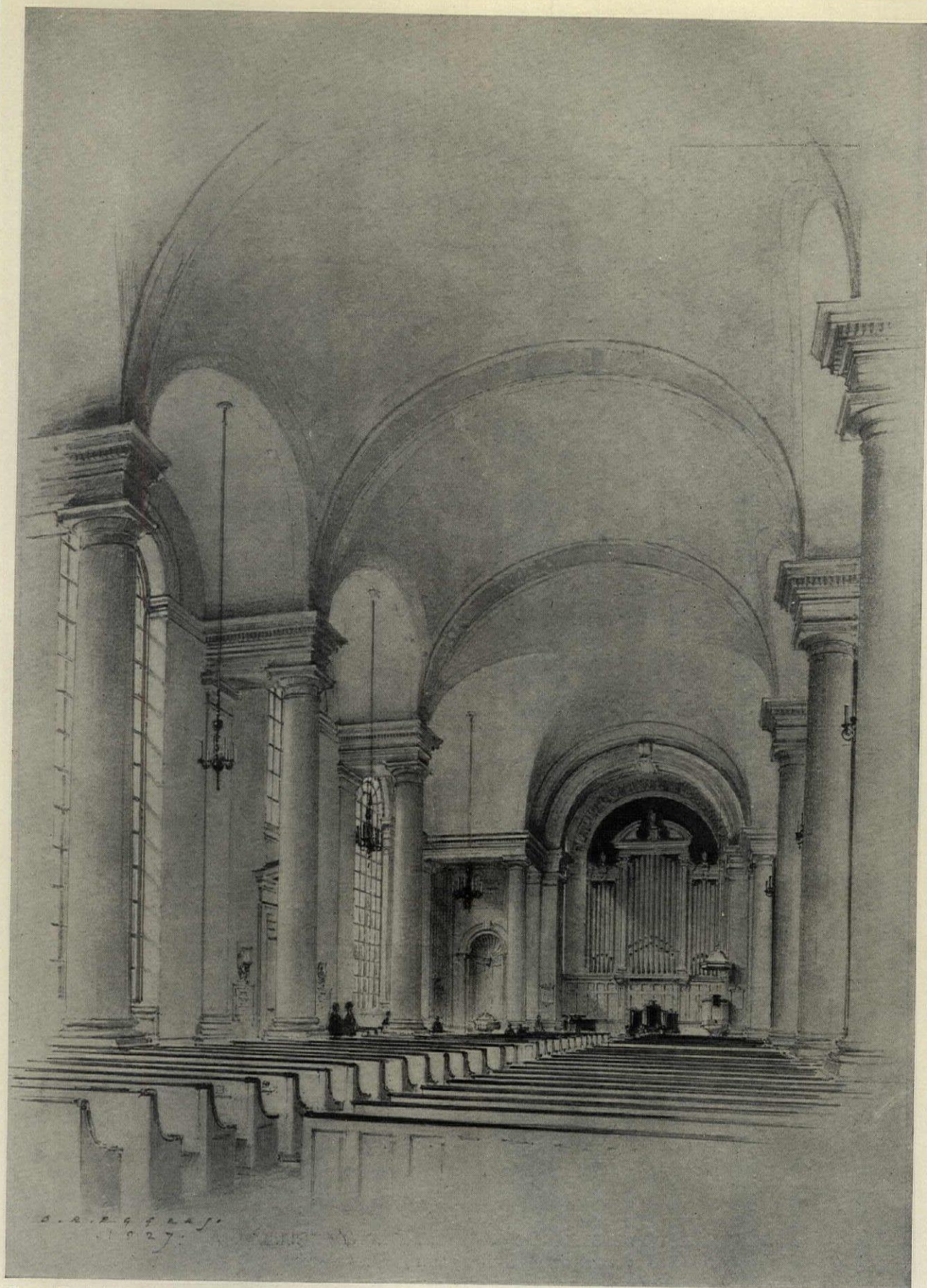


BASEMENT



GROUND LAYOUT

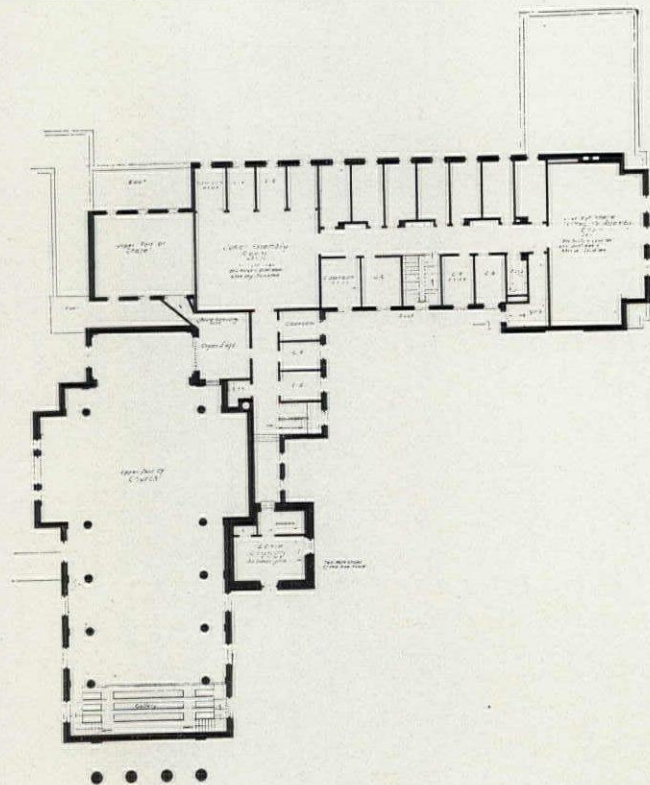
PLANS: FIRST PRESBYTERIAN CHURCH, NEW ROCHELLE, N. Y.
OFFICE OF JOHN RUSSELL POPE, ARCHITECT



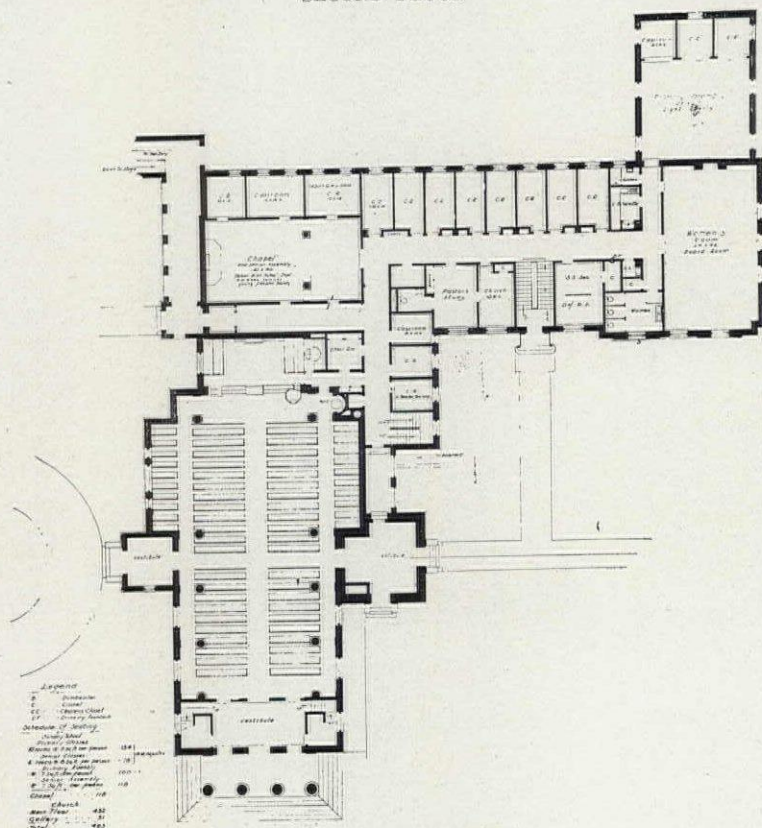
From a Rendering by Otto R. Eggers

FIRST PRESBYTERIAN CHURCH, NEW ROCHELLE, N. Y.
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

Plans on Back



SECOND FLOOR



FIRST FLOOR

FIRST PRESBYTERIAN CHURCH, NEW ROCHELLE, N. Y.
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

OUTPOSTS OF ARCHITECTURE

MONUMENTS MARKING HISTORIC SPOTS ON THE GREAT NORTHERN RAILWAY

ELECTUS D. LITCHFIELD, ARCHITECT

BY

MATLACK PRICE

POINTS of historic interest have been marked, generally, in a very sporadic manner,—here and there and now and then. To carry out a consecutive program of marking a series of historic spots has been the unique and highly commendable plan of the Great Northern Railway. This railroad's president, Ralph Budd, sponsored the organization, in 1925, of the Upper Missouri River Historical Expedition, a tour of historians, writers and officials to historic spots where commemorative monuments were to be dedicated. And these monuments have not only been the means of paying a tribute to the hardihood of these early pathfinders who opened up the Pacific northwest, but also that of directing public interest

to the historic background of the territory traversed by the railroad, extending through several states.

Much comment, certainly, was brought forth from northwestern newspapers. The *Spokesman-Review*, of Spokane, recognizing the practical aspect of the Great Northern's memorial building, said: "Getting away from the altruistic idea of bestowing honor where honor is due, there is a distinct advertising value in monuments and markers that actually recalls the scenes and facts of historical events. These make a peculiar appeal to the tourist. He is attracted by publicity concerning them, and the interest of his visit is enhanced by their perusal upon his arrival. It is good business to create and maintain shrines of



Monument to the Lewis and Clark Expedition at Meriwether, Mont.

Electus D. Litchfield, Architect

patriotism and historic significance," in which paragraph this newspaper made a very definite point, and showed itself to be more practical and less sentimental than most newspapers are when any kind of a memorial is being discussed. The *Minneapolis Journal* said: "Patriotism has no firmer foundation than a proper appreciation of the achievements of our predecessors." And the *Anaconda Standard* gives another angle of the thought conveyed by the

paper in Spokane: "Sentiment has indeed come to be an integral part of the modern business structure. Sentimental considerations observed by many business institutions bring to them a measure of respect and sympathy,—a comradeship from the public,—that mere success and fair dealing cannot engender. Recent action of the Great Northern Railway Company in leading the way to a more general dissemination of knowledge of the early history of Montana



The Travel and Trade Route Monument at Bonner's Ferry, Idaho

Electus D. Litchfield, Architect

and the northwest is a sentimental business activity which is bound largely and vitally to benefit this commonwealth while redounding to the credit and increasing the respect for the railway company."

Considering the simplicity of pioneer ideals, of the lives of the men whose deeds are commemorated by the Great Northern's monuments, the architect, Electus D. Litchfield displayed admirable taste in the simplicity which is the keynote of his various de-

signs. Nothing could be more appropriate than the sandstone shaft at Meriwether, Mont., marking the most northerly point reached by the Lewis and Clark Expedition in Lewis' detour to explore the Marias River. Although that famous expedition is much a matter of history, a paragraph or two here will be valuable. It was in April, 1805, that the expedition set out from St. Louis into really wild country, westward. Today, leaving Williston a traveler on the



Monument to the Pioneers, Lewis, Clark and Thompson, at Wishram, Wash.

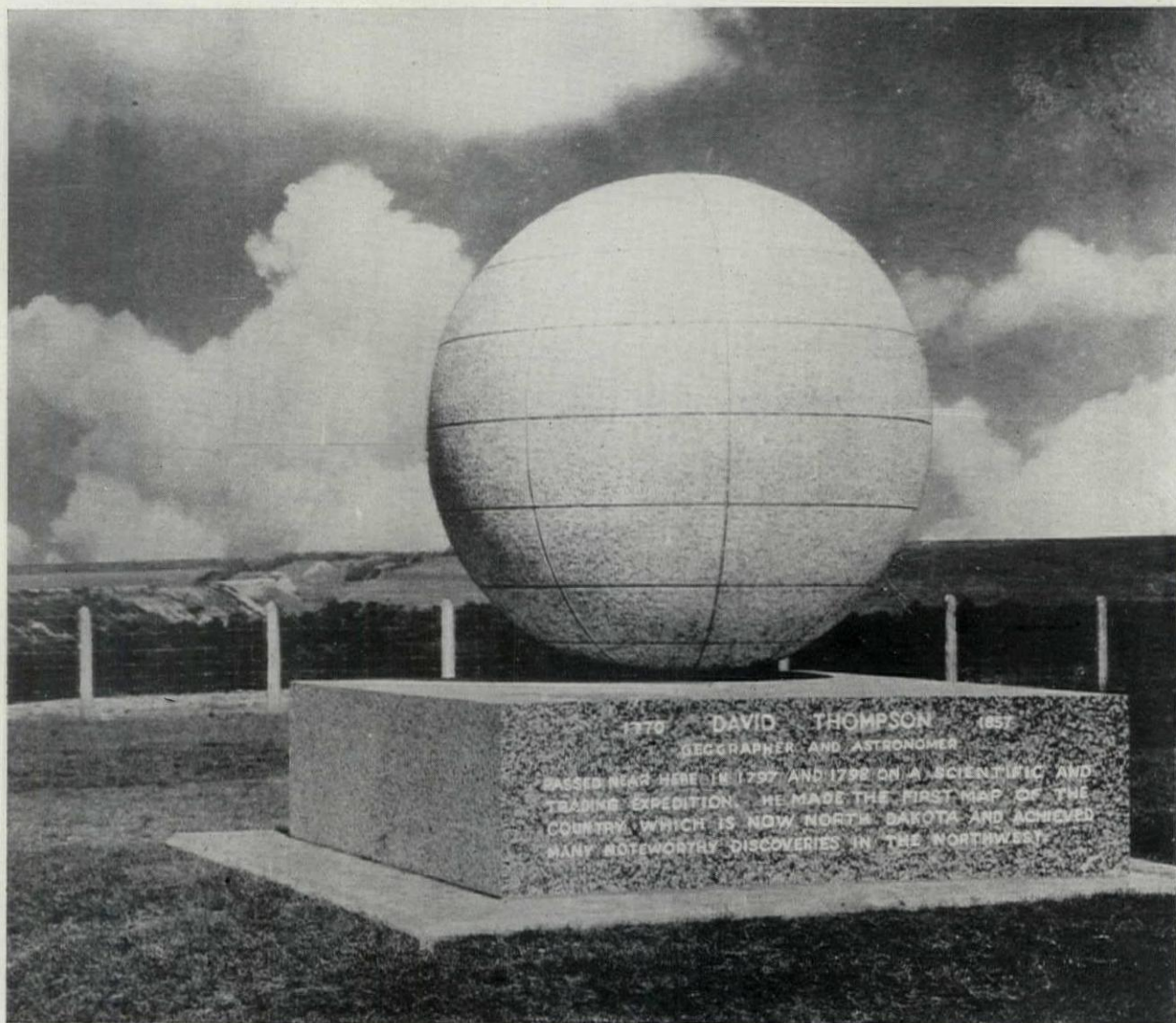
Electus D. Litchfield, Architect

Great Northern Railway follows very nearly the same route blazed by Lewis and Clark,—600 miles to Butte, one of the southern terminals of the railway,—but he covers the distance in 20 hours where the pathfinders spent four months of toil and privation to make it. But they were also making history. "This was the first official exploring expedition sent out by the American government. Its significance in our national history cannot be over-emphasized; where Lewis and Clark led, the population of an empire has followed." Returning from the Pacific coast, the party split into two separate exploring ventures. Lewis undertook to follow up the Marias River, which he believed to be an important tributary to the Missouri. When he reached a point where the Marias bent toward the southwest, he made camp. It was the most northerly point reached by the expedition, and about two miles west of the present station of Meriwether on the Great Northern Railway, which has marked it with a pink sandstone obelisk. The monument is characterized by simple, rugged dignity. On the base is inscribed: "Lewis and Clark Expedition, and on the shaft is carved:

July 26, 1806
Farthest Point West
on Capt. Lewis' Trip
Up The
Marias River

There is a fine dignity in this simple monument. In so vast an expanse of country the more ornamental aspects of architecture become trivial, and the architect does well to exercise the utmost restraint in design. This Mr. Litchfield certainly has done, and once more affirmed the axiom that good architecture must, necessarily, mean good taste and simplicity.

Somewhat in the same manner is the unusual monument at Wishram, in the state of Washington, near Glacier National Park, and on the Columbia River. On a plain base is mounted a dual column of natural formation, taken from a nearby cliff where these shafts break from the rock as though hewn by hand. Mr. Litchfield has relieved the severity of the natural rock with "lashings" as of rope, in bronze, and a bronze tablet with a list of 42 names is dedicated "To the Memory of those Dauntless Pathfinders and Pioneers Who Followed the Great Thoroughfare of



Monument to David Thompson at Verendrye, N. D.

Electus D. Litchfield, Architect

the Columbia at This Place." The first two names are those of Lewis and Clark, and the third that of David Thompson, that hardy cartographer and trader to whom a special monument stands at Verendrye, N. D.,—one of the most interesting of the series.

Much more conventional is the monument at Bonner's Ferry, Idaho, on the Kootenay. This spot, too, was visited by David Thompson, whose name heads a list of nine, below the inscription, which reads:

1808 1926

To Commemorate The
First Route of Travel
And Trade Across What
Is Now The State of Idaho

The bas-reliefs, modeled by Gaetano Cecere, are elaborately symbolical,—a modern version of "attributes typifying the Indian and the pioneer,—most interesting in design and satisfying in scale and relationship. The whole idea of the monument is so simple that it easily carries this detail without being in any danger of seeming sophisticated or over-designed. Standing closer to the haunts of men than some of the other memorials, the spirit of the

"great open spaces" is not felt as an essential in its character, as in the case of certain other monuments.

In a very different setting, however, is the monument to John F. Stevens at Marias Pass, which is the lowest northern pass over the Rockies. Here, at Summit, on the southern boundary of Glacier National Park, there stands a bronze figure of heroic size, commemorating a feat of personal hardihood not excelled by any of the great exploits of earlier pioneers which are recorded in these memorials.

On the base a simple inscription reads:

John Frank Stevens
December 11, 1889

Between those lines there is a story to read. In 1853 Marias Pass was sought by Isaac L. Stevens (not related to the subsequent discoverer), but he failed to locate it because a subordinate, to whom the venture had been assigned, returned unsuccessful, daunted by the superstitious refusal of the Black-foot Indians to furnish a guide. This tribe had long believed Marias Pass to be infested with evil spirits, a belief still active when John F. Stevens came on the scene in 1889, destined to frustrate much effort.



Monument to John F. Stevens at Summit, Marias Pass, Wash.

Electus D. Litchfield, Architect

The Great Northern, then known as the St. Paul, Minnesota & Manitoba, had got as far as Helena, Mont. and sought a pass of grade as favorable as possible to cross the Rockies and push on westward. John F. Stevens became principal assistant engineer in 1889, and soon chief engineer and general manager. And it was in midwinter, 1889, that he set out in search of Marias Pass, starting from Fort Assiniboine, seven miles southwest of the present city of Havre, on the Great Northern Railway. Unable to get a Blackfoot Indian guide who would brave the spirits. Stevens found a Flathead Indian who was willing, but within striking distance of the goal this man, too, refused to go on,—and Stevens went on alone. Some idea of the nature of the country may be had from the fact that Marias Pass had remained undiscovered by white men for more than a quarter of a century,—and now Stevens was able to lead his railroad across the mountains by a route which, from the engineer's viewpoint, is the lowest and best of all the passes in the northern states. The courage, the sheer hardihood of the man's achievement is expressed in the great bronze figure, facing resolutely forward on the trail,—a monument of inspiration, through the largeness and simplicity of its treatment.

At Verendrye, N. D. there is another monument. It consists of a large stone sphere, mounted on a plain plinth. The sphere is marked off with latitude

and longitude, and its original design called for an applique of continents in bronze. On the base is set this inscription, which records these achievements:

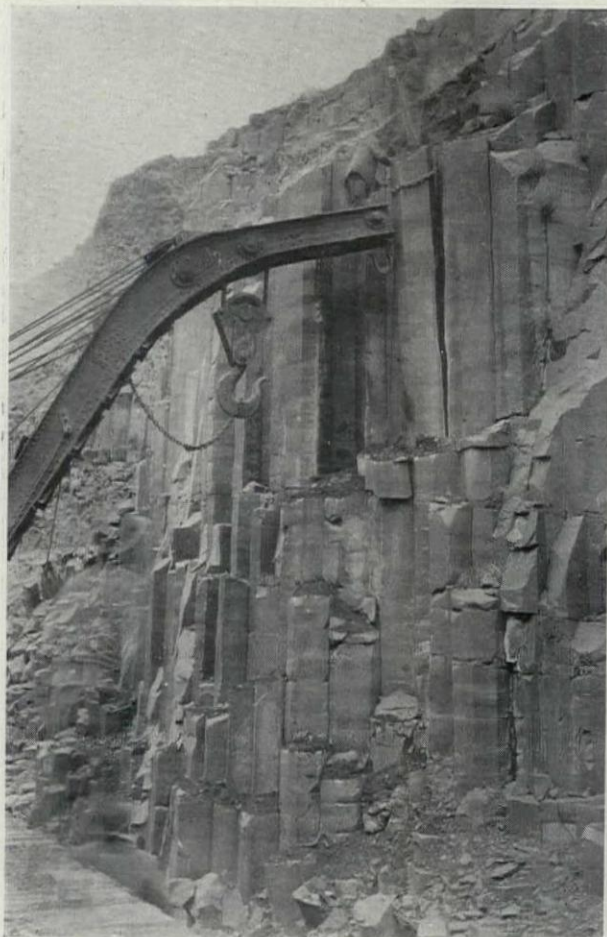
1770 David Thompson 1857

Geographer and Astronomer

Passed here in 1797 and 1798 on a Scientific and Trading Expedition. He made the First Map of the Country which is now North Dakota, and

Achieved many Noteworthy Discoveries in the Northwest.

It is a monument to a young lad from England, who went out at the age of 14 as an apprentice to the Hudson Bay Company. To a degree difficult for us to realize today, this lad roughed it in the fur trade, learning all he could about it while he was studying surveying. The greater part of his knowledge of surveying and the use of astronomical instruments he gained from an unambitious cartographer sent out by the Company. Unappreciated by the Hudson Bay Company, which, in this instance, seems not to have known when it had a valuable and highly talented man, Thompson quit and joined the great northwest in 1797. It was in that year the 49th parallel had been definitely agreed on as the boundary between Canada and the United States, and David Thompson at once went out to locate it. His exploits now stand commemorated in enduring stone,—another chapter in the history of the northwest.



Detaching the Twin Basalt Columns from a Cliff Near Wishram, Wash.



Preparing to Load the Twin Basalt Columns Onto the Flat Car

THE HOME OF THE GREEK REVIVALIST

ITHIEL TOWN AT NEW HAVEN, CONNECTICUT

BY

THOMAS E. O'DONNELL

THE home that an architect designs and builds for himself generally commands more than usual attention. Because of the qualities and training an architect possesses,—or is supposed to possess,—we expect to see displayed in the design of his own home the real personal ideals of the man couched in the terms which he considers the proper expression of a man of taste. The architect who has made real progress has, as a rule, arrived at the place where he has a definite architectural philosophy, and he puts something of his own personality into his work. This personal vein may be apparent through the fact that he works in some purely personal style, or in some historic style through the variations and adaptations in which he finds it easiest to express himself. To the architect this becomes a real and serious matter, but to those about him this personal style is likely

to appear as his hobby. It depends upon point of view.

It is now generally supposed that during the Greek Revival period in America,—that period between 1800 and 1850 when the popular architectural style was a revival of Greek forms carried out to the letter according to exact proportions and measurements,—all Greek Revival architects and builders were cold copyists and that they had but one ultimate ideal,—the Greek temple,—which it was their aim to adapt to all purposes. From this it has often been inferred that the supreme delight of a Greek Revivalist would be to live in a replica of a Greek temple of superb proportions and beauty, regardless of its utility as a private house. But we are not sure that such was the case. Little or nothing is known of the houses in which the Greek Revivalists, Latrobe, Strickland, Mills, Davis, Thompson, or Rogers, lived. However,



House in the Greek Revival Style Built at New Haven about 1835

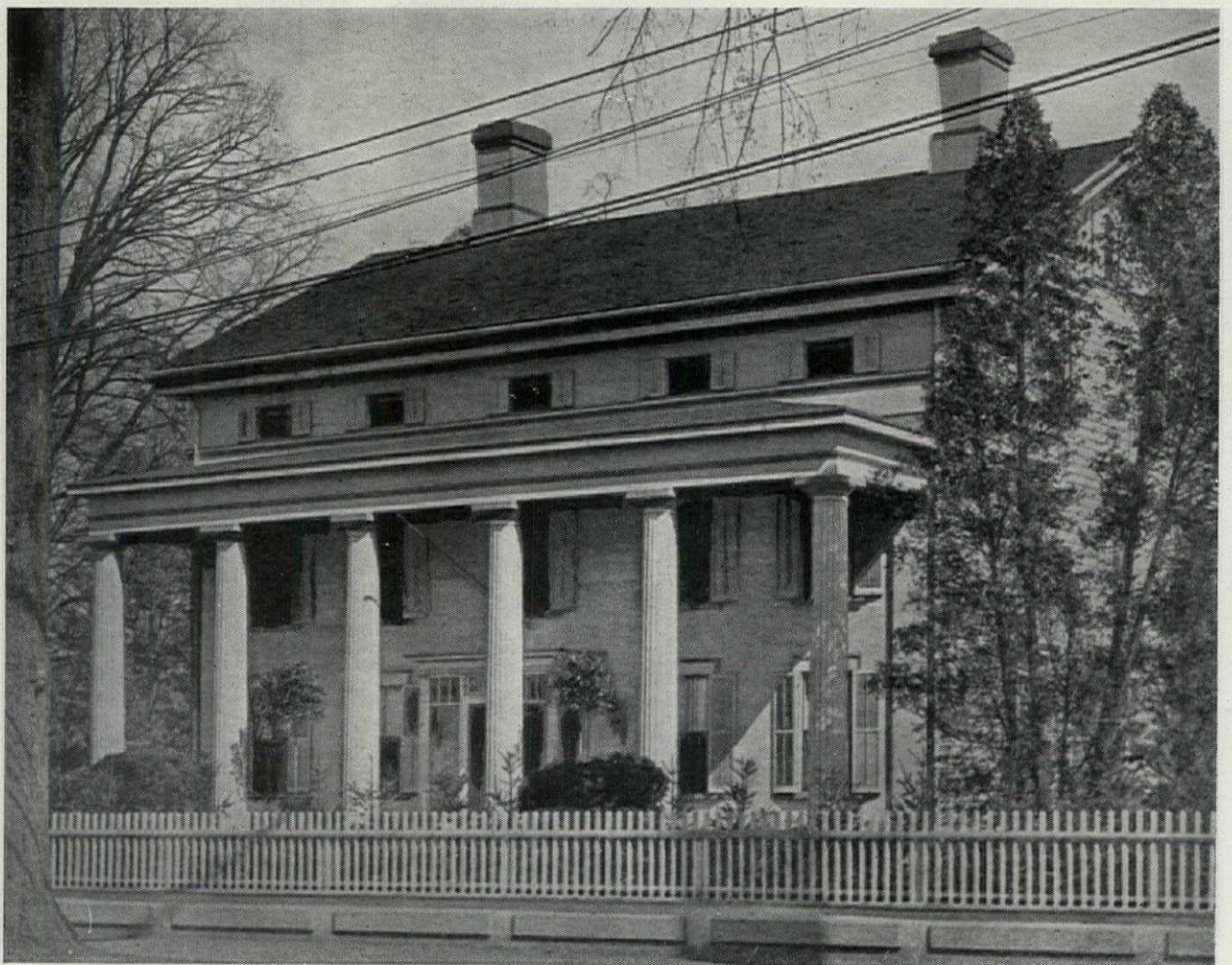
From an Old Wood Cut Published in 1839

we are fortunate in having an old print, published in 1839, of the house which Ithiel Town built for his own home, in New Haven, a cut of which accompanies this article. This seems to clearly indicate that this Revivalist, at least, was not content to live in an adapted temple type but that instead built his house in the refined spirit of Greek work and not in a copied Greek form, and also that he was able to write into a stiff, formal style something of the domestic quality that is expected in a place of residence.

Ithiel Town began his architectural career, it seems, in the Connecticut Valley; at least it is recorded that he moved, in 1810, from Hartford to New Haven and was the first architect to reside there. What his architectural training and experience had been previous to this, we have no record. Whatever his training or ability, it was evidently sufficient to justify the people of his community in employing him as an architect for a number of prominent houses and churches there. Later he was the architect for the old state house, built about 1829, in Hartford, which is of a Greek temple type. In this same year we find his name appearing as one of the members of the firm, "Davis, Town & Thompson," with offices in the then new Merchants' Exchange building in New York. Whatever his connection with this very early and very prominent firm of

architects, it seems that he still carried on work under his own name, for he alone is credited as being the architect for the old Indiana state house, at Indianapolis, which was under construction in 1834. During this same period, 1833 and 1834, he was also the architect of the North Carolina state house.

It seems evident that Town's practice carried him into widely separated fields, but his exact relationship to the New York firm and his place of residence are not so clear. Although he maintained some connection in New York with either Davis or Thompson, or both, from 1829 to 1844, it seems that he must have retained New Haven as his home, for as late as 1844 the New York Business Directory shows him to be associated with A. J. Davis with offices at "93 Merchants' Exchange," while we now know that he had built his Greek Revival home in New Haven in 1839, and that it is also recorded that he died in New Haven in 1844. From the few facts obtainable, it is evident that Ithiel Town's practice greatly resembled the modern architect's in the far separated location of work. Town must have been an architect of unusual ability to have been known from New Haven to Indianapolis. The primitive and slow methods of communication undoubtedly made the practice of architecture in those early times even more difficult and more trying than it is today.



Thaddeus Burr House, Fairfield, Conn., 1790. An Early Example of the Greek Revival

SMALL BUILDINGS

RECENT SMALL SHOPS

BY

KENNETH KINGSLEY STOWELL

THE measure of value in the architecture of small shops and stores is attractiveness. By this it is judged by the public, and attractiveness is interpreted in terms of dollars and cents by merchants. The latter, above all, are most directly concerned with the attribute of attractiveness which the architects can give to the premises; they must be able to attract people to their stores. Although the retailer may not be conscious of it, he probably carries in his mind an obsolete definition of the verb "attract," which Webster gives first, as "to draw or drawn in, as by suction." That does express his wish. He surely would use the word in the sense "to draw by influence of a moral or emotional kind; to engage or fix, as the mind, attention and so forth; to invite, to lure, as to attract admirers." Without such attractiveness his business cannot hope to prosper. There is ample evidence to support this, and

such evidence may be seen on all our city streets from Maine to California and from Florida to Oregon. Certainly the illustrations reproduced herewith will bear this out.

Attractiveness in retail stores is not confined to any time or place or to any period or style. There has been a recent renaissance of good design in buildings of this character throughout the United States. One of the chief features, perhaps, in this development has been the successful effort to design buildings which are appropriate to the purposes of the stores and which, in some way, reflect the character of the merchandise for sale therein. All styles and all periods of architecture have contributed their share to the inspiration of the architects of the present. We find the greatest latitude in the use of precedent, as architects are not fettered with tradition but use it freely and with imagination to pro-



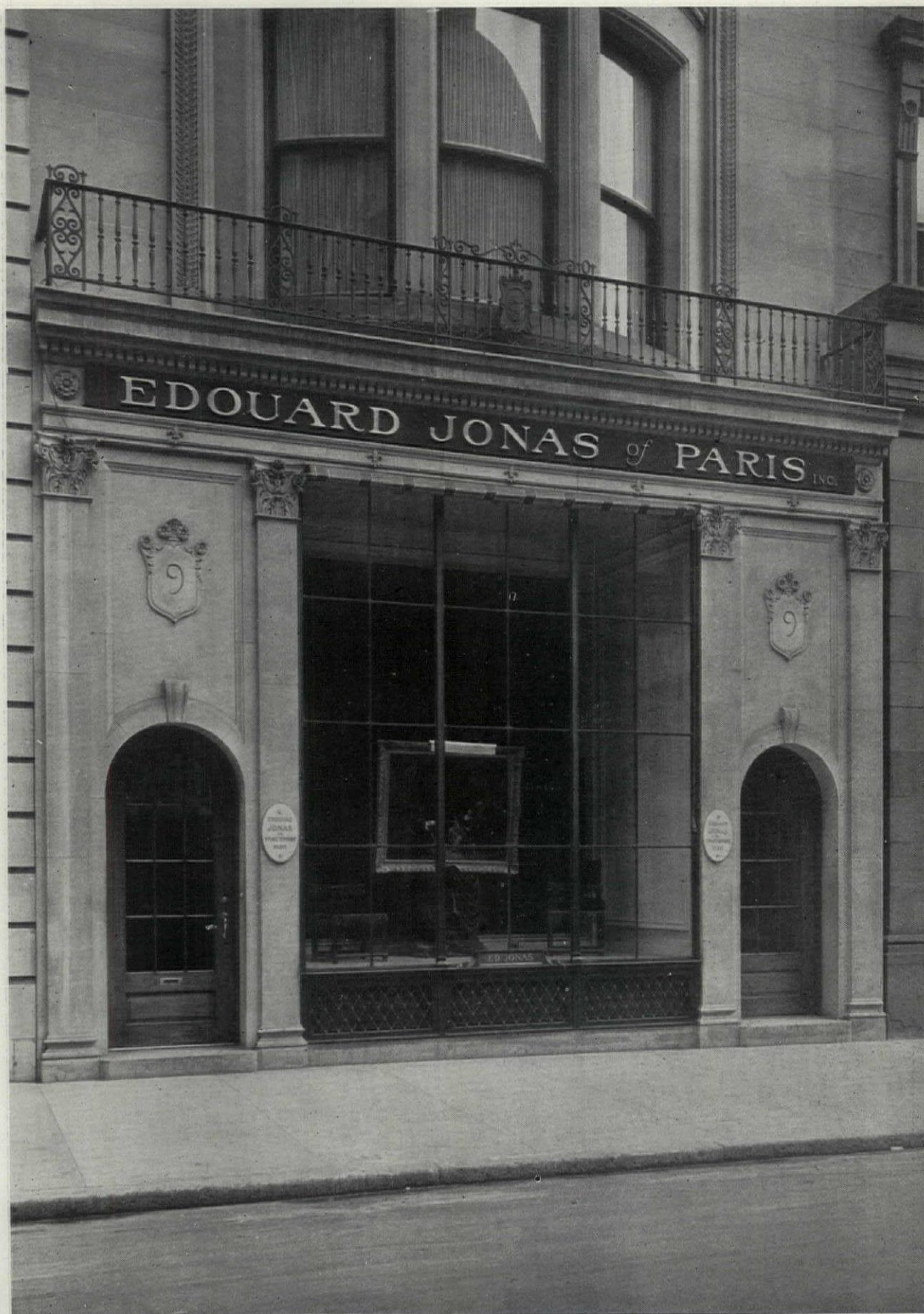
Photos. Tebbs & Knell, Inc.

Tutwiler Stores, Birmingham, Ala.

Warren, Knight & Davis, Architects



DETAIL, TUTWILER STORES, BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS ARCHITECTS



Photos. Paul J. Weber

RECENT SHOP FRONT AT 9 EAST 56TH STREET, NEW YORK
GREVILLE RICKARD, ARCHITECT



SHOP FRONT AT 23 WEST 51ST STREET, NEW YORK
FRANK A. GOODWILLIE, ARCHITECT



Photos. George H. Van Anda

THE JOHN WARD SHOE SHOP, FIFTH AVENUE, NEW YORK
RICHARD H. SMYTHE, ARCHITECT



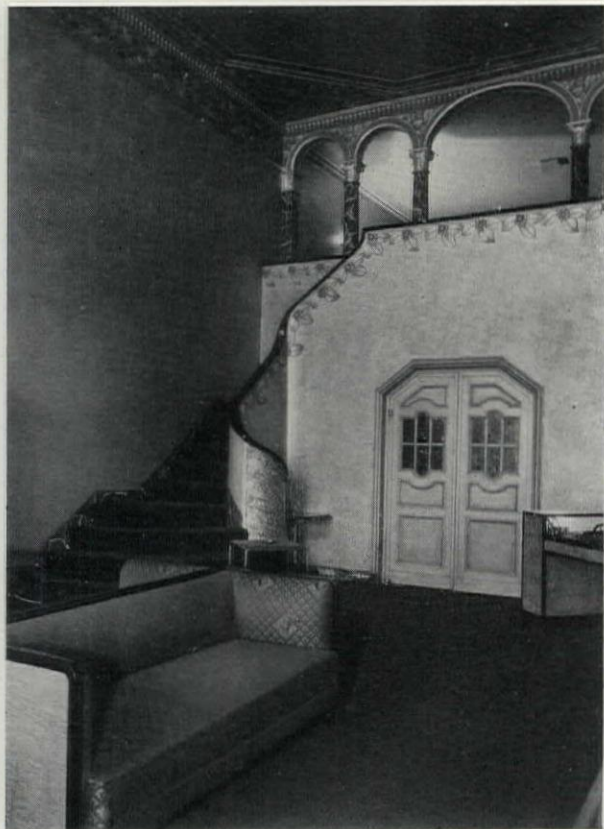
INTERIOR OF THE JOHN WARD SHOE SHOP, FIFTH AVENUE, NEW YORK
RICHARD H. SMYTHE, ARCHITECT



PERFUME SHOP IN THE MODERN FRENCH STYLE, FIFTH AVENUE, NEW YORK
JOHN FREDERICK CONAN, ARCHITECT



Front of the Interior of the Delettrez Shop



Rear of the Delettrez Shop, Fifth Avenue, New York

duce the desired result,—attractiveness. In order to attract, it is felt that a shop must be different from its neighbors; it must be easily distinguishable from the others around it. This accounts for the great diversity in style and material to be found in the shop fronts on every street. Fifth Avenue is lined with shops, each differing from the others, each striving to appeal to those who pass and to attract them not only to their windows but inside. Every town or city has its Fifth Avenue, be it called Michigan Boulevard or Main Street, where small shops vie with one another to lure the prospective purchaser.

The attractiveness of the exterior is carried consistently throughout the interior in the modern shop. The "false front" is no longer enough to attract and hold the buying public. The appointments of the interior must continue to enhance the attractive impression given by the shop's exterior. That architects have been able to accomplish results which not only satisfy their own æsthetic taste but which contribute a determining factor in successful merchandising, is evinced by the ever-growing number of architecturally designed shops and stores. The appeal to the æsthetic is being recognized more and more wherever merchandise is bought and sold. More articles are being sold on their design appeal than ever before, and it is important that they be given their proper setting. The show window should be designed primarily to be the proper setting for

the articles for sale within. The best of window dressers cannot succeed in displaying his wares without the proper architectural enframement, which the architect alone can give. Another element in the attractiveness of the small store is the appropriateness of the design to the character of the business, and we find this element is seldom, if ever, lost sight of by the architect. There are several good examples of this among the illustrations chosen. Certain classes of shops demand a more or less formal style of architecture; others demand a more intimate setting and surroundings. We have chosen examples of both kinds from many places. They show shops designed for the sale of many different articles, from cosmetics to clothing, from rugs to music.

The first example is of a building which by its refinement of detail and carefully selected materials bespeaks the character of the shops which it houses. It is essentially a building for shops that might be termed by the trade "high class specialty shops." If such a shop had merely one great glass front, it would have far less character and be far less effective in attracting patrons. The chaste and dignified arches make enframements for the display of show windows that add immeasurably to the interest of the articles exhibited. The architecture is formal and dignified without being cold. This is largely due to excellence in proportions and to careful consideration given to the profiles and the mouldings. The slight



STREET FRONT OF MRS. FRANKLIN'S SHOP

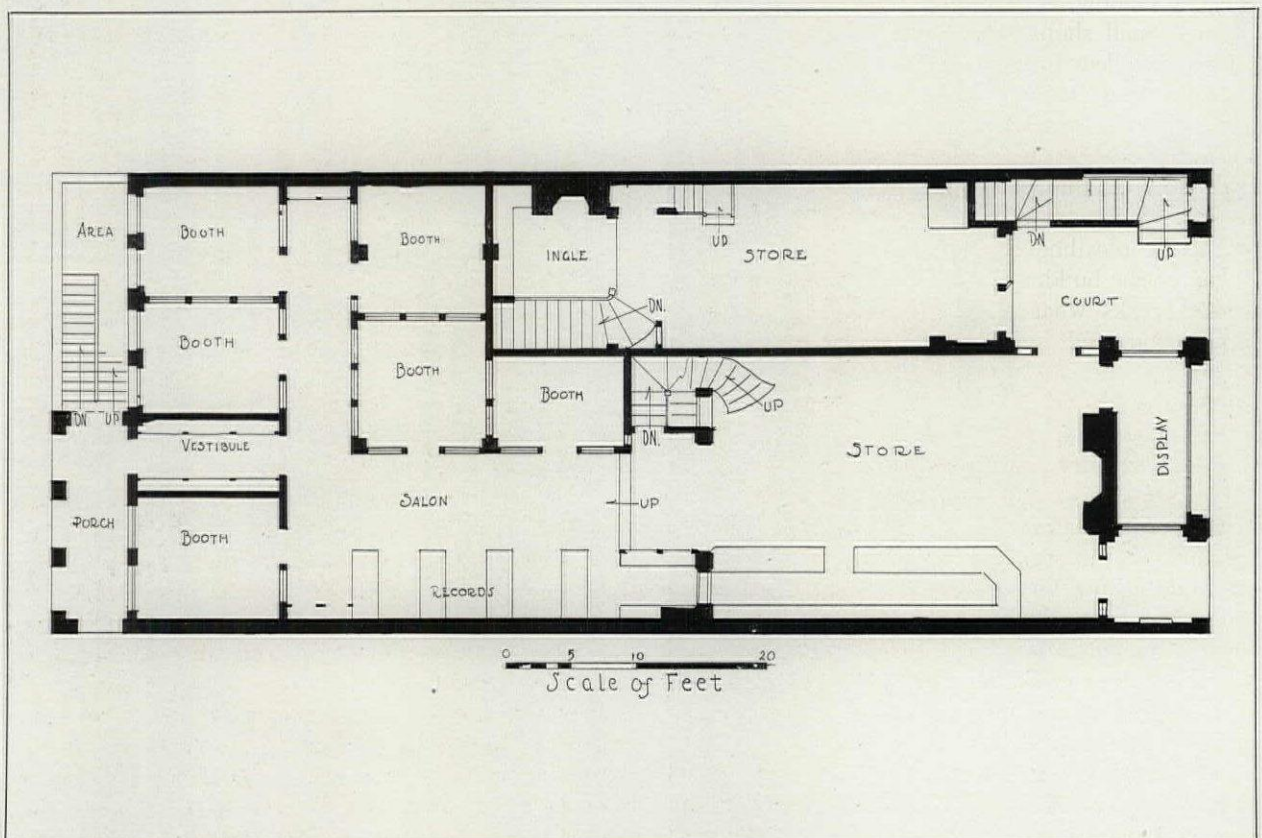


SHOP FOR MRS. FRANKLIN, INC., PHILADELPHIA
TILDEN, REGISTER & PEPPER, ARCHITECTS



Photos. Trowbridge

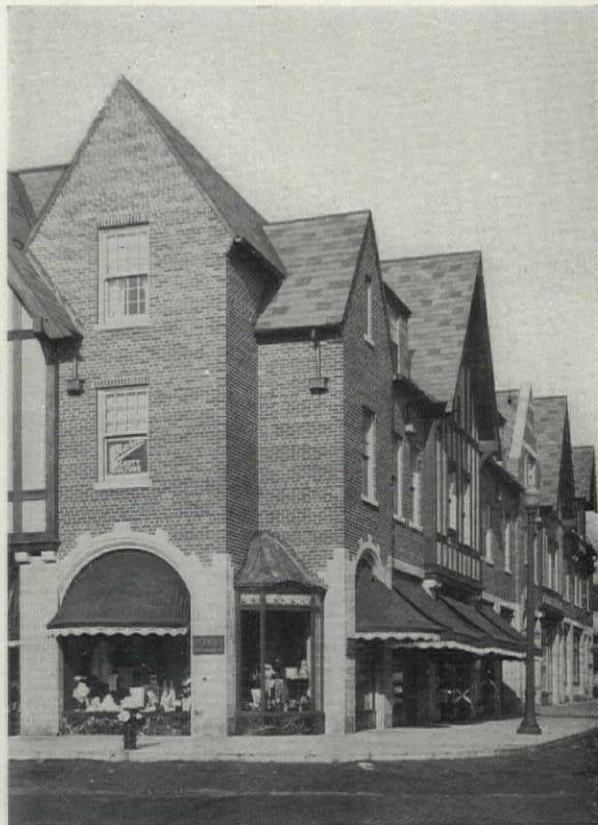
MERCANTILE AND APARTMENT BUILDING, WINNETKA, ILL.
HAMILTON, FELLOWS & WILKINSON, ARCHITECTS



PLAN OF A SHOP IN THE CENTER OF THE BLOCK



Center Detail of the Mercantile and Apartment Building at Winnetka, Ill.



Corner Detail of the Mercantile and Apartment Building, at Winnetka, Ill.

projection of the keystone, which gives just enough relieving shadow, is especially noteworthy.

Many small shops have invaded residence streets and have called for alterations in older buildings. An interesting example of a successful alteration is shown in the illustration of the shop of Edouard Jonas, of Paris. The material chosen for the shop front is the same as that of the rest of the building, and the shop window has been placed in the center of the facade, recalling the large windows in the older portion of the building above. The railing above the cornice breaks what might be too sharp a line of demarcation, and forms a pleasing transition from the new to the old. The use of two symmetrical doorways might be criticized as confusing to a possible purchaser, since one door probably leads to the store and the other to the floors above.

An excellent example of the appropriateness of architectural treatment and ornamentation to the character of the store is shown in the imaginative little building for Tupper & Reed, of California. The trumpeter on the chimney seems to announce that music is the commodity on sale. A harp adorns the chimney farther down, and one almost expects birds to be singing in the little dovecote at the point of the roof. The plaque from Della Robbia's "Singing Boys" heightens this musical character. It will be noted in one of the smaller details illustrated, that even the name of the little restaurant, "The Piper," has been chosen to harmonize with the setting. In

striking contrast are the unattractive stores at either side. Although this may seem to be carrying appropriateness to the *n*th degree, one must acknowledge the gain in attractiveness.

There are other examples of the more intimate types of small shops,—one a restaurant, "The Cloisters"; another a smart clothing shop in Philadelphia. In both of these shops the design is based on English precedent, and the results are achieved by the simplest means. Both use comparatively small panes of glass in the windows, divided by muntins that give scale to what otherwise might be an "aching void." Too often large sheets of plain, clear glass give such an effect. One can easily visualize the entire lack of character and the irreparable loss in attractiveness that would result if the present windows were replaced with single large sheets of glass. All distinction and all "scale" would be lost. The same would be true in the case of the shop of Henry V. Weil. In the latter, of course, the muntins are a practical as well as an æsthetic consideration, because a single curved sheet of glass would probably have had to be made to order at considerable expense, and would be difficult to replace.

The difficulties just mentioned are not deterrents where the use of curved glass is absolutely necessary in obtaining the desired effect. Modernist designers will make their materials fit their needs. One of the most recent examples is the Ward shop on Fifth Avenue, New York. Here glass is used in a multi-

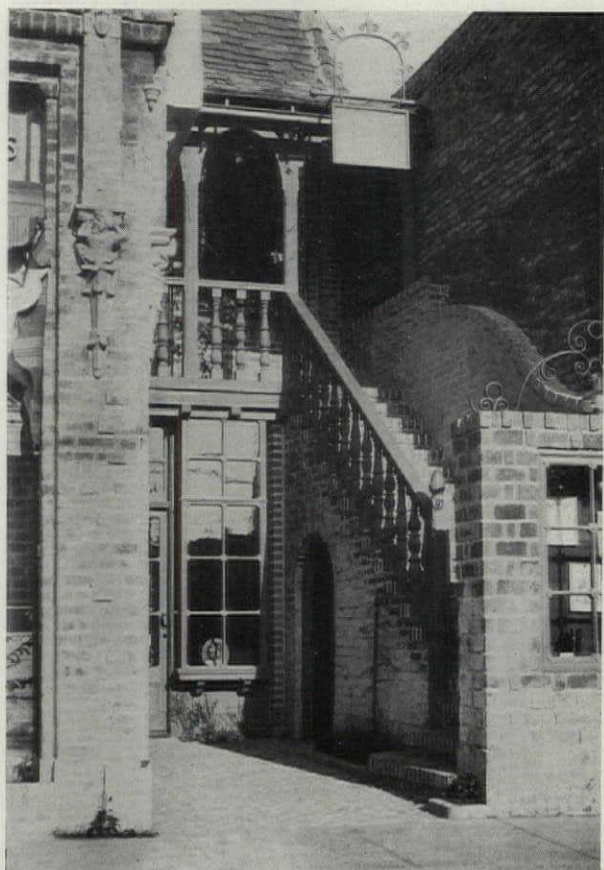


Photos. Ford E. Samuel

TUPPER & REED MUSIC STORE, OAKLAND, CAL.
W. R. YELLAND, ARCHITECT



INTERIOR OF THE TUPPER & REED MUSIC STORE



STAIRWAY TO THE UPPER RESTAURANT



ENTRANCE DOOR IN SIDE COURTYARD



Photos. Dix Duryea

INTERIOR OF WHITTALL'S RUG SHOP, NEW YORK
OFFICE OF JOHN RUSSELL POPE, ARCHITECT



ALCOVE IN WHITTALL'S RUG SHOP



ANTIQUES USED TO SET OFF RARE OLD RUGS



RUGS DISPLAYED IN AN ARTISTIC SETTING

tude of interesting forms. The central case is cylindrical, so that one may view the display from all sides. The semi-circular dome above is of gold and silver mosaic glass, and there is a brilliant background of silvered glass mosaic that makes a myriad-faceted mirror of all the surfaces behind the central horizontal band of the design. Even the "drapes" suspended from this band are strips of glass of an interesting texture. The medallions are of cut sheet bronze and show a shoe-fitting scene. The interior is supplied with individual chairs designed along modern lines, and the sweep of the chair arms is in keeping with the roundness of the exterior design. On the walls of the customers' portion of the shop are some most interesting bizarre decorations in flat tones, very modern and exceedingly clever. Certainly such decorations are more attractive than the usual tiers of monotonous shoe boxes.

The shop of Delettrez is an admirable example of modern French design. It is characteristic of the distinctive shops found along the Rue de la Paix. Dark veined marble is one of the favored materials for such shops, embellished with bronze, silver and gilt bas-reliefs. The restrained richness and the refinement of these designs are intended to suggest

superior wares and undoubtedly are assets of no mean value to the shopkeepers. The small scale of the show windows adds to the effectiveness of the display of the exotic little jars and bottles.

The interior of the shop which is known as "Whittall's Salon" is admirably designed to set forth the beauty of the rugs. The rugs demand accessories such as furniture and lamps to give an idea of their proper setting, approximating their proper use in the home. They have been admirably chosen. The textured walls make a fitting background for the soft richness of the rugs hung against them, and the tile floors are in pleasing contrast with the fabrics that cover them. Here again we find the architecture in scale with the product for sale. The larger rooms provide the proper settings for the rugs of ample sizes, and a most pleasing paneled alcove shows the use of the smaller rugs to advantage.

Very often an architect is called upon to design a building containing a row of stores that will be rented. Naturally in this case his problem is to design the shop fronts so that they will be attractive yet adaptable to the display of various kinds of merchandise. A successful solution of this problem is shown in the illustrations of the group at Winnetka.

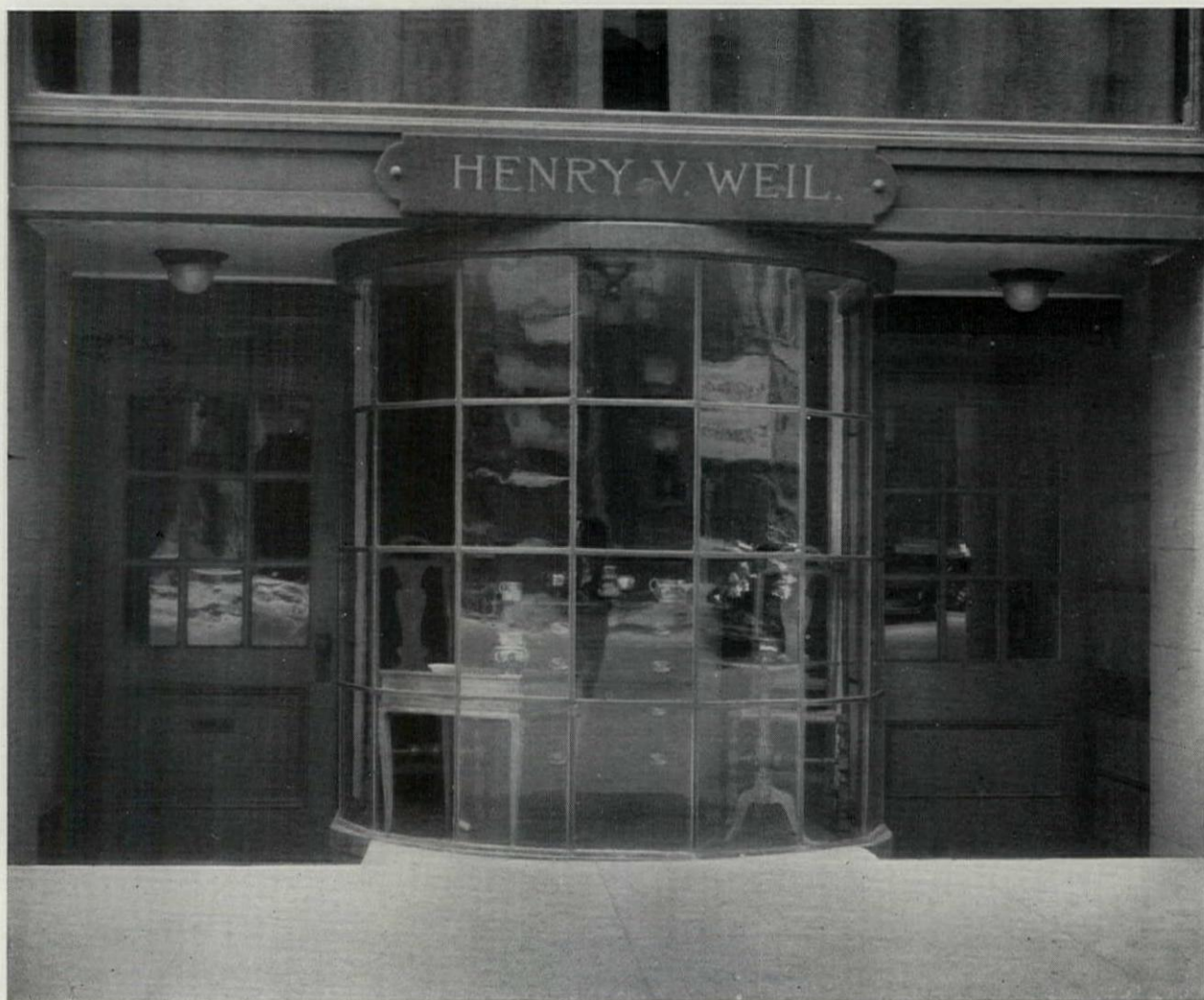


Photo. Paul J. Weber

Georgian Precedent Used for Modern Shop Front

INTERIOR ARCHITECTURE

DETAILS FROM THE FRENCH CHATEAUX

MEASURED AND DRAWN BY

ALBERT A. CHADWICK

TEXT BY

PARKER MORSE HOOPER

THE unusual interest shown in the series of measured details from some of the lesser known French city houses by C. Hamilton Preston prompted THE ARCHITECTURAL FORUM to commission Albert A. Chadwick to procure and prepare for it a similar series of measured details from the French chateaux. Although the beautiful examples of Francis I and Henry IV architecture in Touraine have been constantly photographed and frequently described, there seems to be no English publication presenting illustrations and measured details of some of the more important examples of these interesting and fascinating examples of French architecture. It is hoped that architects in this country will find this series of chateau details not only of interest and inspiration but also of service for adaptation in their free expression of modern architecture, which use is splendidly illustrated in the ornamentation of the New York Life Insurance Building, by Cass Gilbert.

Because architectural design all over the world is undergoing a great change and because a new and freer expression, more individual and more original than has been known in several centuries, characterizes modern work in all the arts, there is no reason why precedent should be completely abandoned. By

far the best and most conservative and satisfying examples of modern architectural design in Europe today are those in which architectural precedent is at least suggested, if not actually and accurately followed, in the architectural forms and details. Such buildings as the Town Hall and the Concert Auditorium at Stockholm are excellent examples of this new and freer use of the architectural styles of the past. In the Town Hall there is distinct evidence of the influence of Byzantine and Romanesque architecture. In the Concert Auditorium a new and original use of Greek architectural forms is evidenced. In the best of recent architectural design in this country a suggestion of one or another of the periods of the past is seen at least in the architectural ornamentation. Greek, Assyrian, Phœnician and Egyptian ornament and devices are used in new arrangements and fresh forms.

To the appreciative and conscientious student of architectural history the fact is undeniable that each new period of architectural development is a natural outgrowth from the period preceding. In character each period may be quite different from its predecessor, but certain characteristics follow through, though they may appear in a somewhat changed form.



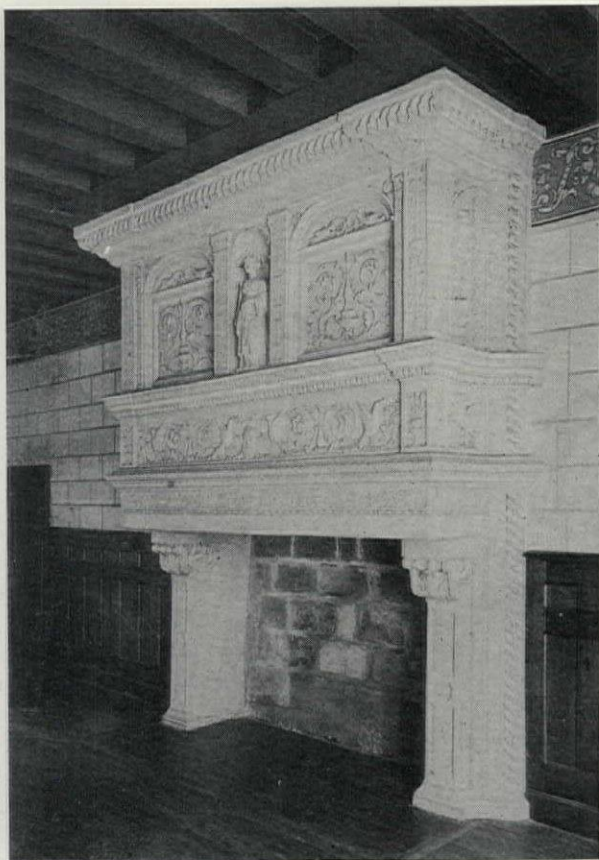
Chimneypiece, Chateau de Blois, Francis I. Period



Chimneypiece, Chateau de Blois, Francis I. Period



DOORWAY, CHATEAU DE BLOIS



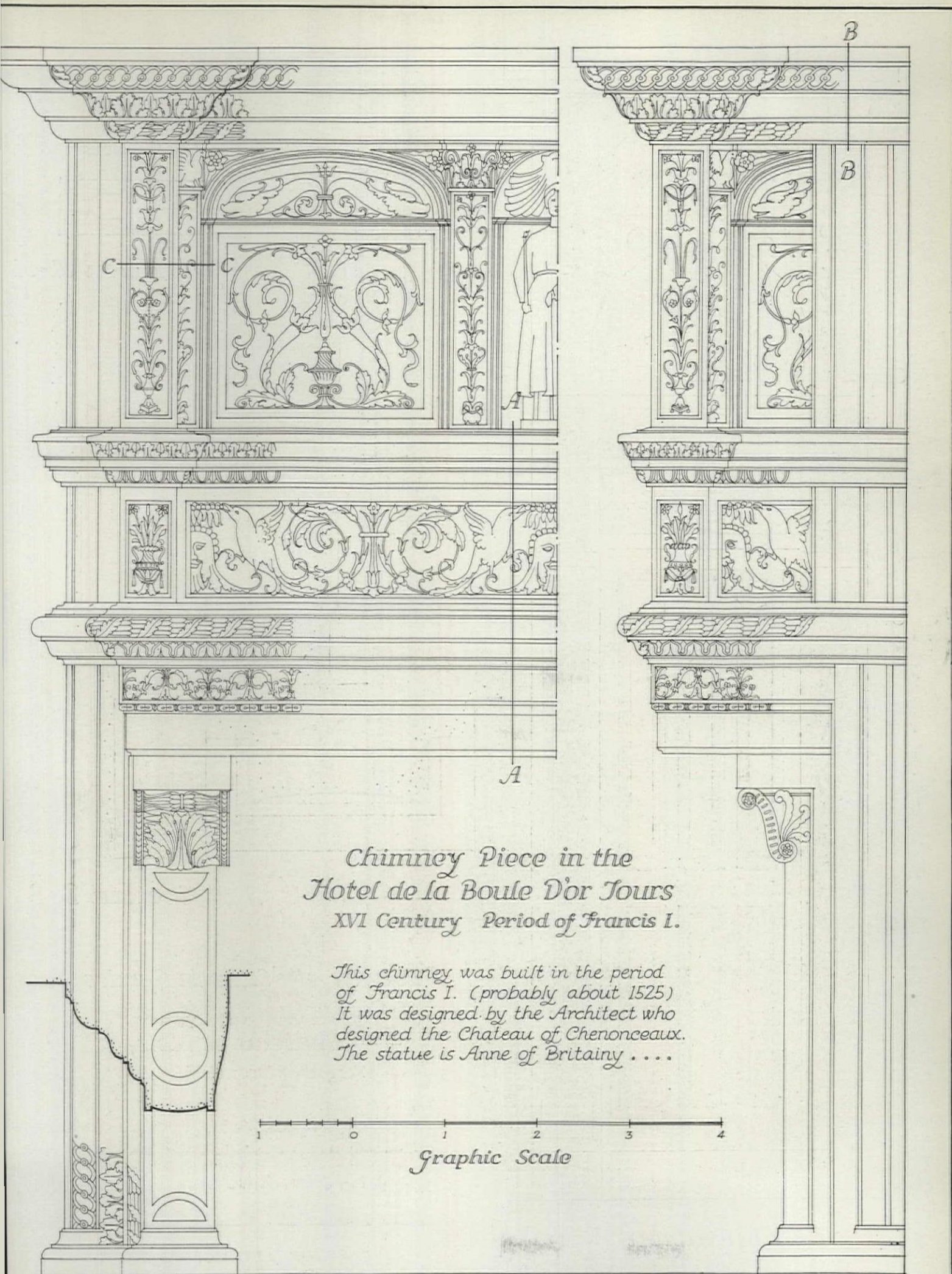
CHIMNEYPiece, HOTEL DE LA BOULE D'OR

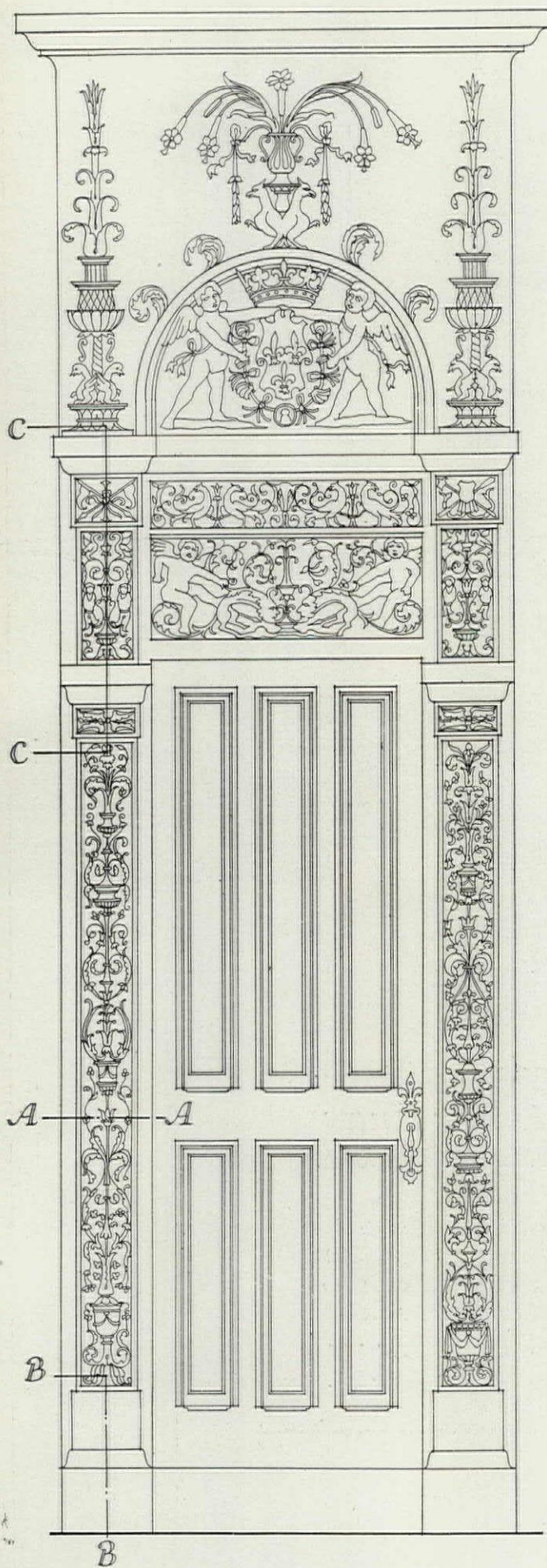


DOORWAY, SALLE DES GARDES, CHATEAU DE BLOIS



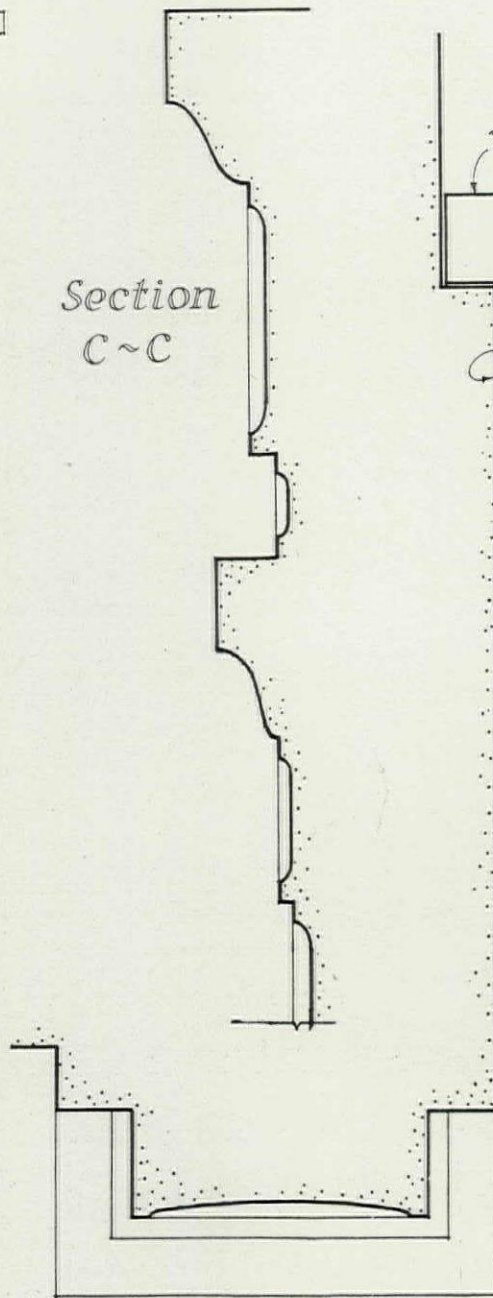
DOORWAY, CHAMBRE DES GARDES, CHATEAU DE BLOIS





Elevation

*Section
C~C*



Wood Doors

Section A~A

Section B~B

*Doorway in the Salle de Gardes
of Catherine de Medicis
at the Chateau at Blois
Period of Francis I*

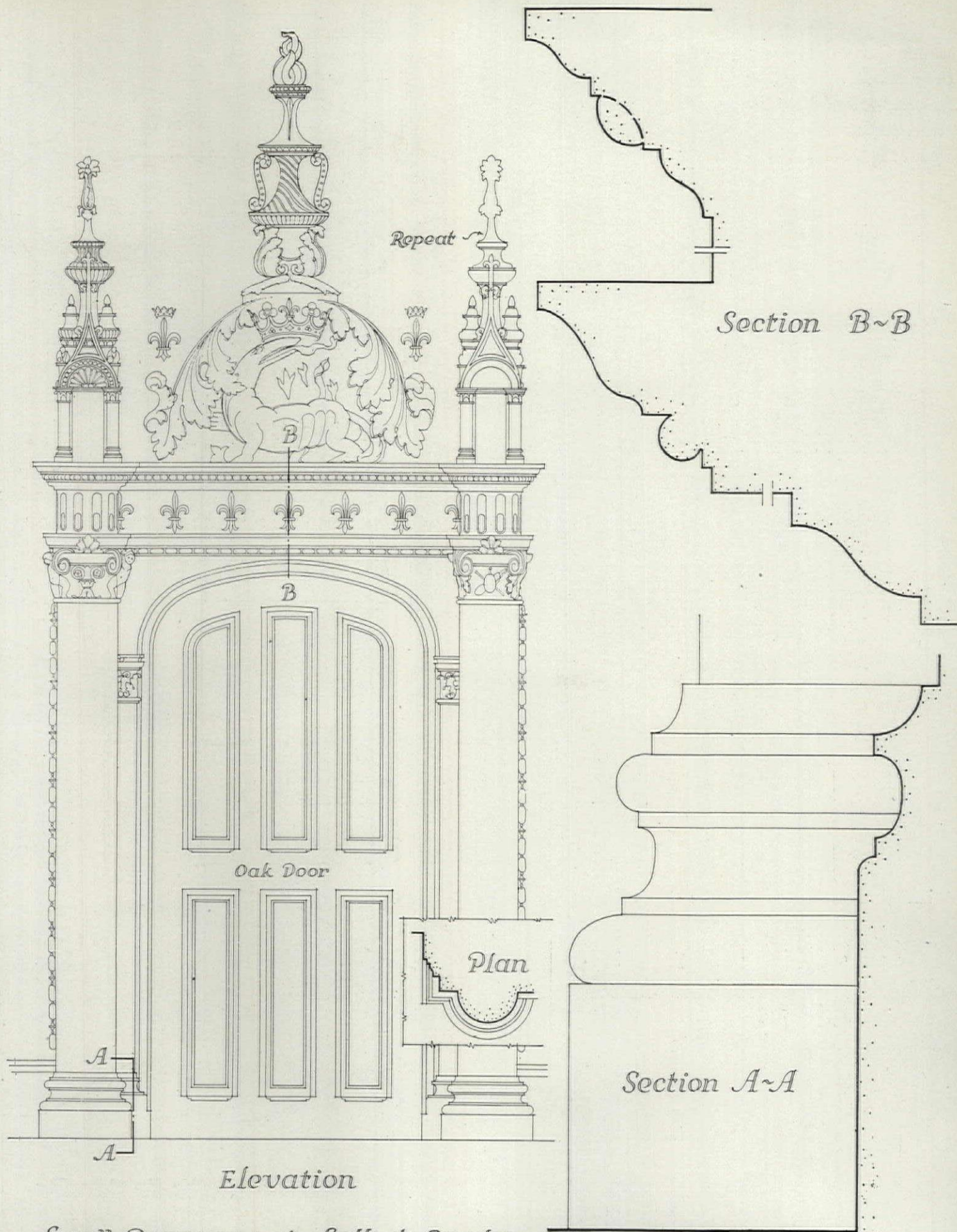
Graphic Scale

0 1 2 3 4 *Feet*

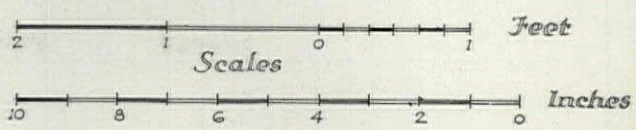
For Elevation

0 2 4 6 8 10 12 *Inches*

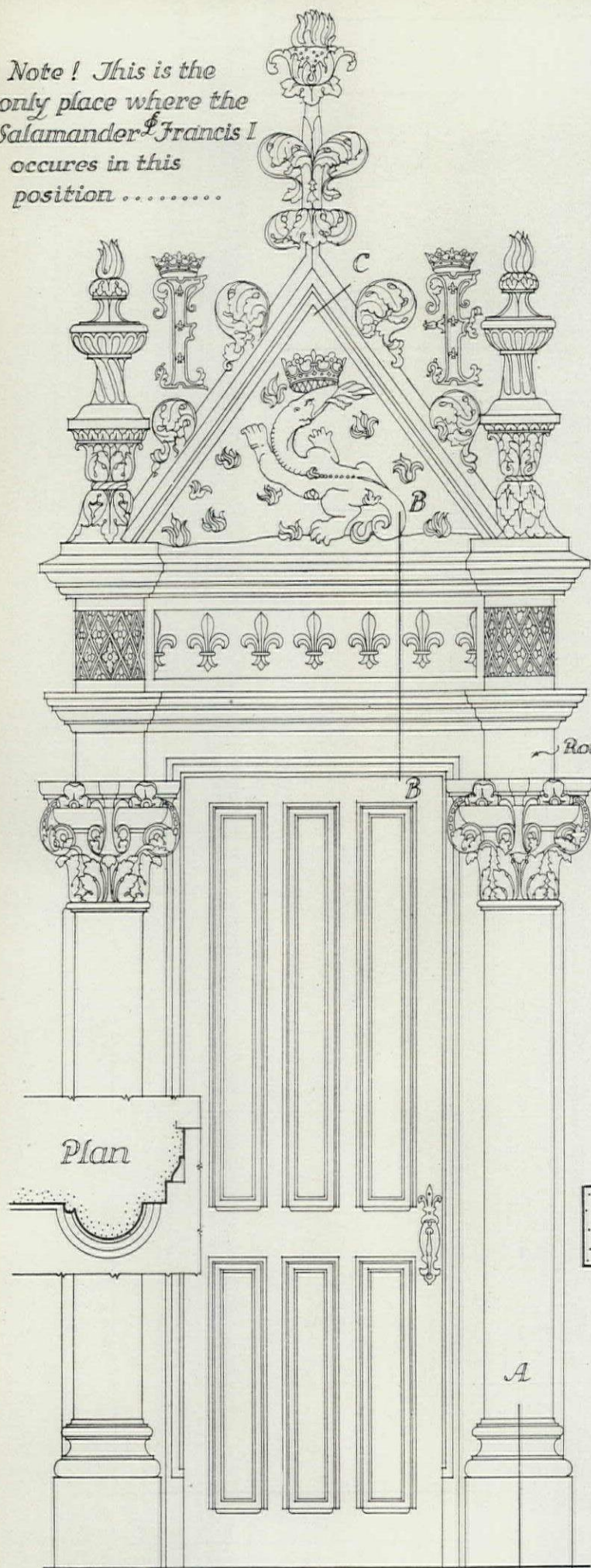
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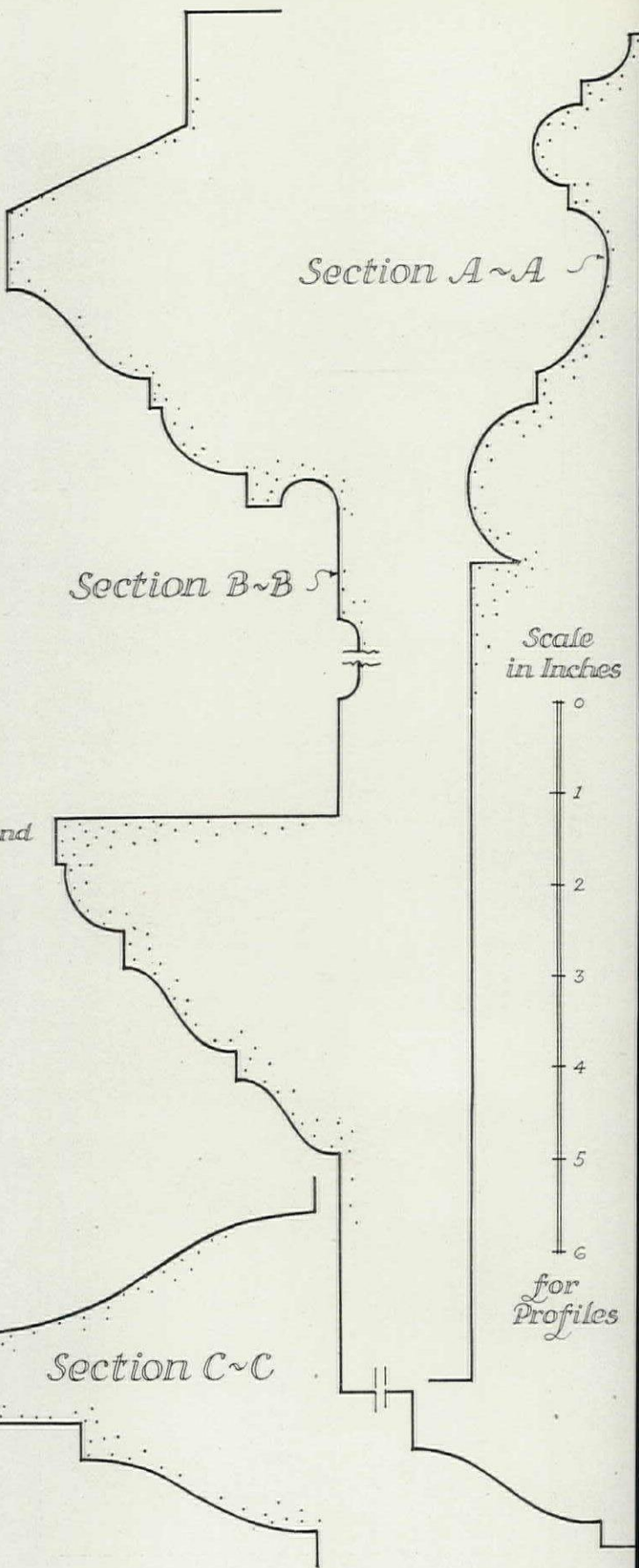
Small Doorway in the Salle de Gardes
Chateau at Blois
Period of Francis I.



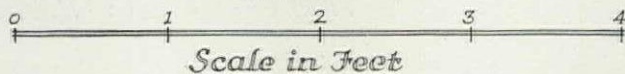
Note ! This is the only place where the Salamander of Francis I occurs in this position

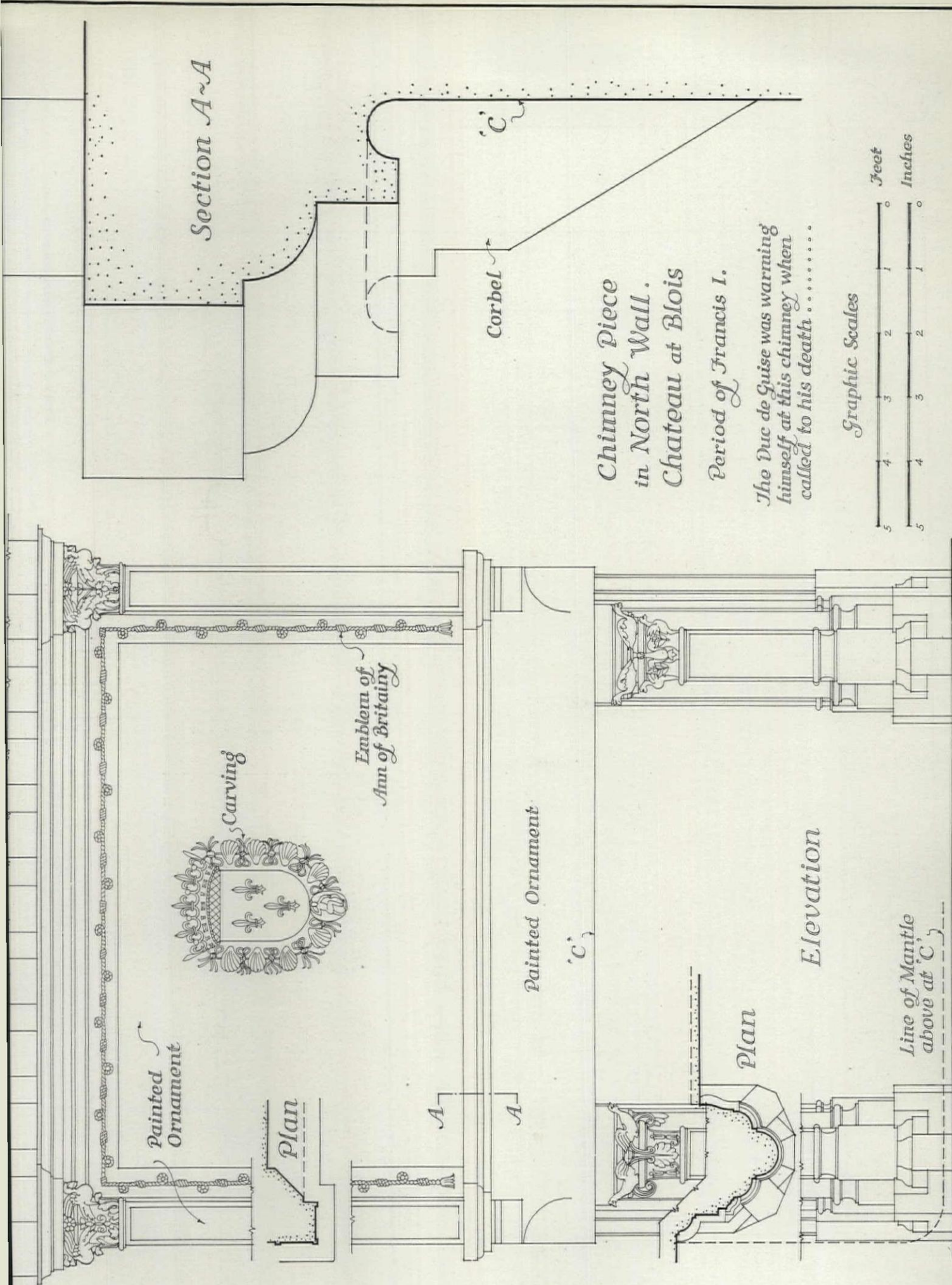


Elevation



*Doorway in the Salle de Gardes
of Catherine de Medicis
at the Chateau at Blois
Period of Francis I*



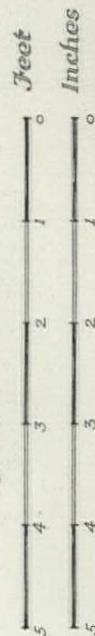


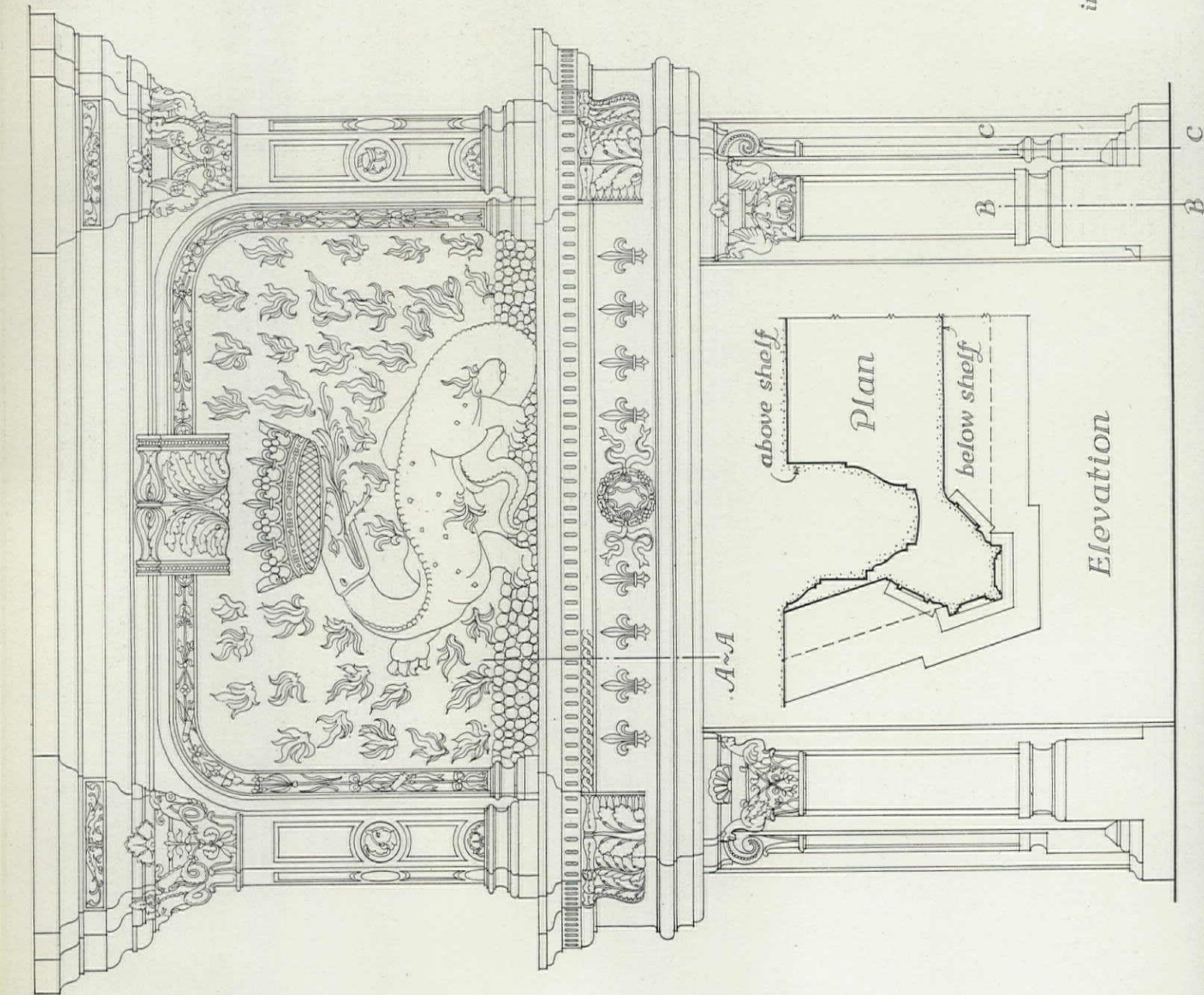
*Chimney Piece
in North Wall.
Chateau at Blois*

Period of Francis I.

*The Duc de Guise was warming
himself at this chimney when
called to his death*

Graphic Scales





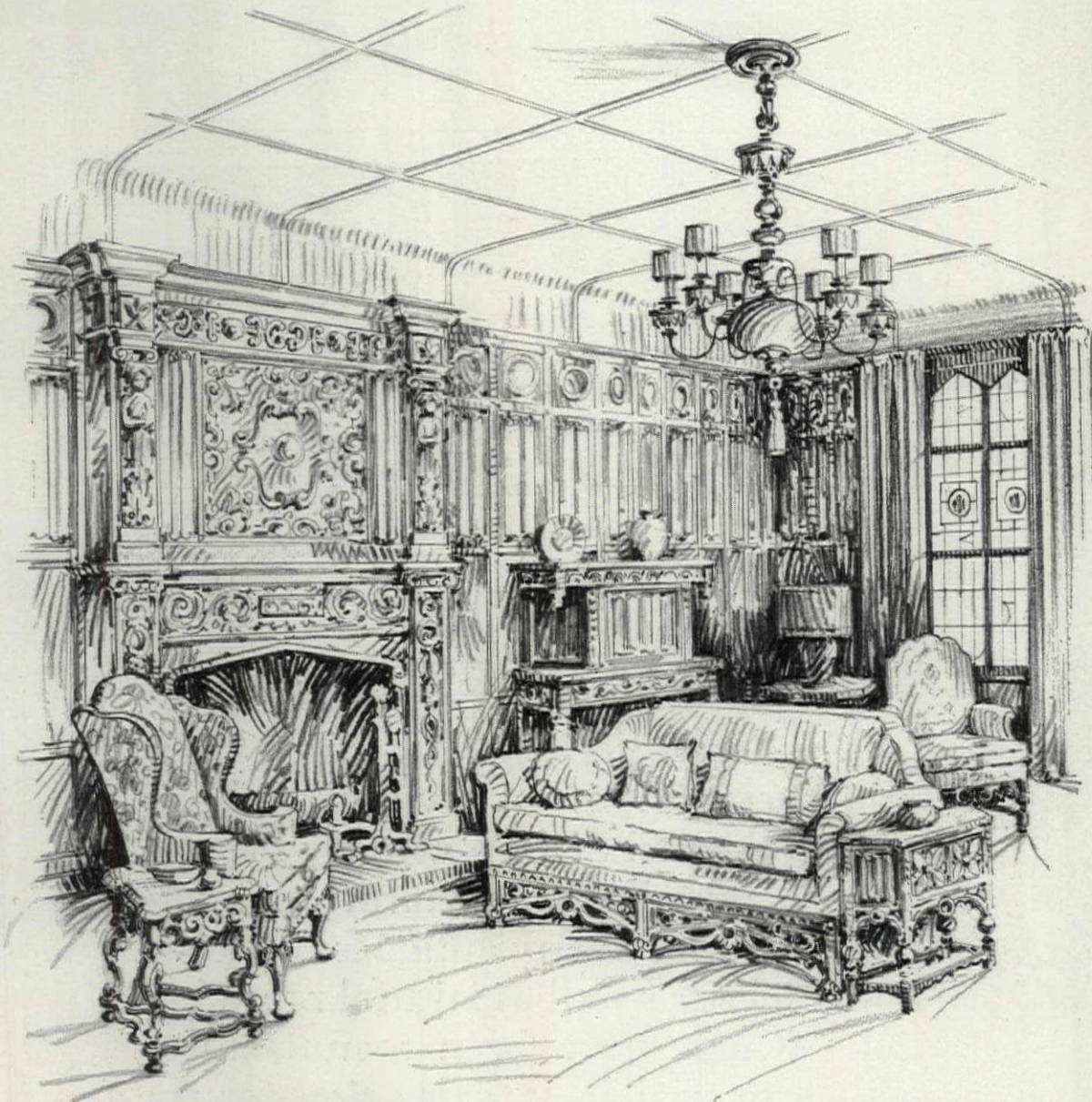
Graphic Scales
 Feet 5 4 3 2 1 0
 Inches 10 9 8 7 6 5 4 3 2 1 0

Section A~A

Section B~B

Section C~C

Chimney Piece
 in the Salle de Gardes of Henry III
 Chateau at Blois
 Period of Francis I.



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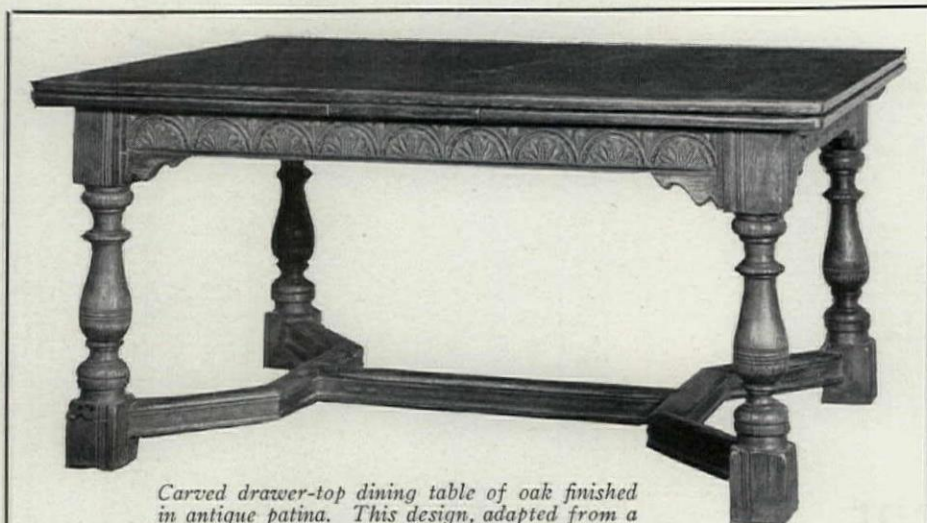
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—WARREN, KNIGHT & DAVIS, Architects

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This ceiling, in the dining hall of the old house, is delightful, and the modeling unusual because of

its softness and charm. The conventional detail and treatment of the birds, as a modeler sees them, is especially happy.

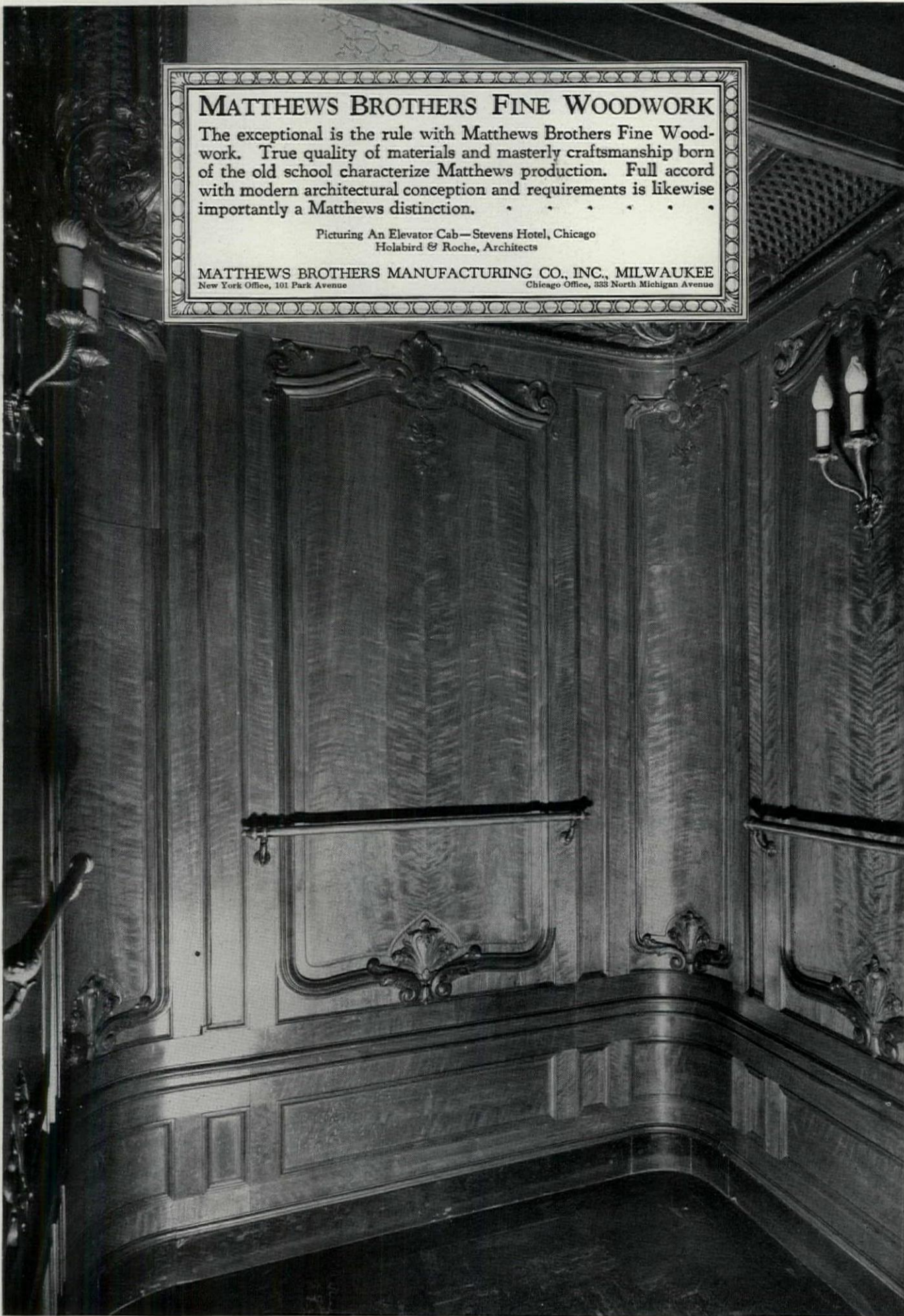
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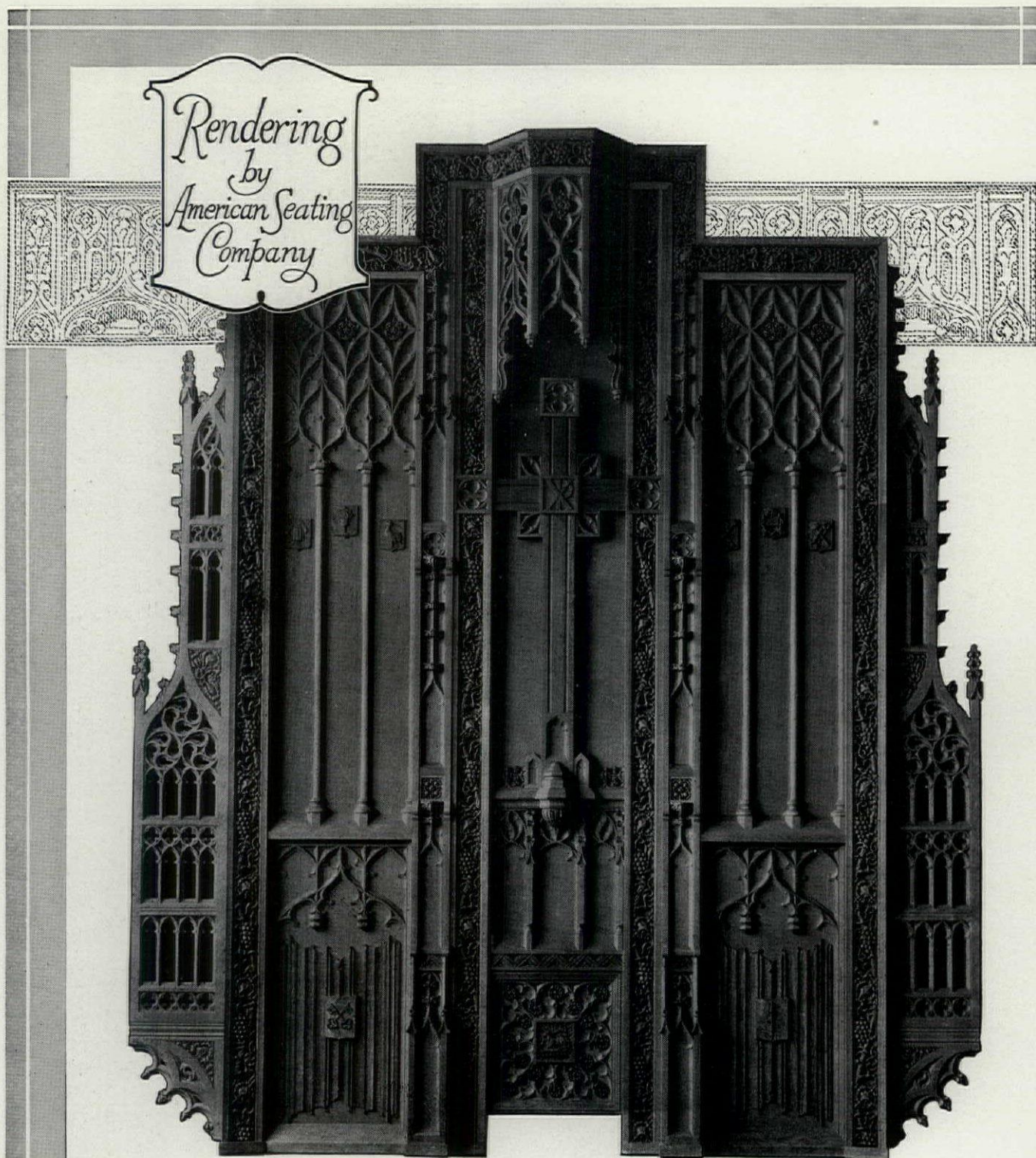
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*Illustrating the Tabernacle Lutheran Church
of Philadelphia, Edgar J. Willing, Architect.
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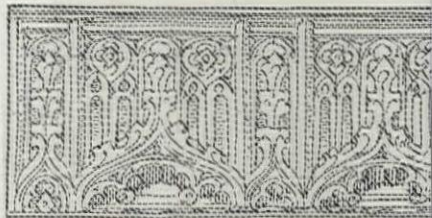
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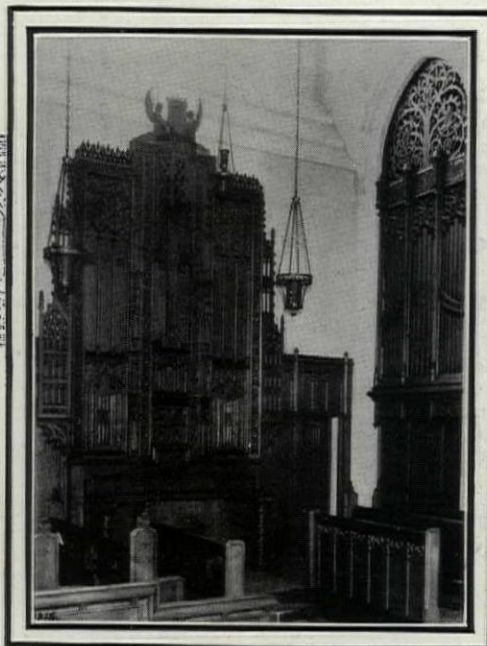
Enlargement of detail from illustration on opposite page

American Seating Company





Reredos showing
wood carving detail



Chancel and Sanctuary
Hyde Park M. E. Church
Cincinnati, Ohio
Granger and Bollenbacker, Architects

"THE HIGHEST PROBLEM OF ART IS, BY
MEANS OF APPEARANCE, TO PRODUCE
THE ILLUSION OF A LOFTIER REALITY"

—Goethe

Interpretation of the architect's idea and ideal is but part of the service of "American" craftsmen in wood. Knowledge and sympathy for religious subjects adds inspiration to experience—gives birth to an artistry that many find akin to genius. For more than fifty years "American" craftsmen have translated the architect's vision to loftier reality.

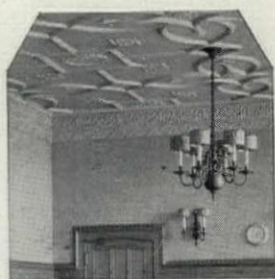
American Seating Company

1094 Lytton Bldg., Chicago

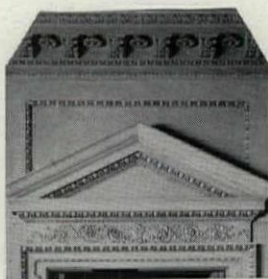
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ZANTZINGER, BORIE,
& MEDARY,
Architects



HENTZ, ADLER &
SHUTZE,
Architects



JOHN
RUSSELL
POPE,
Architect

This Wealth of Decorative Material —Architecturally Correct in Detail

AMERICA owes a great debt to its architects. It is they who have entirely revolutionized the public taste in buildings.

And today it is the architects who have revived a great public interest in plaster decoration. Of course plaster has always been used in public buildings and the more imposing residences. Now the vogue of plaster ornament is swinging to the *smaller* homes—houses and apartments of seven, eight and nine rooms.

For the effects that plaster makes possible are really amazing. Often just a touch here and there—a plaque over a fireplace, perhaps a whole ceiling or two in period design, sometimes just an attractive molding or cornice. In many cases such simple details are enough to lift a

from which architects can select, to carry out any scheme of interior design

whole house out of the commonplace and give it a definite character and charm.

Today the six firms listed below, in the interest of 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 decorative 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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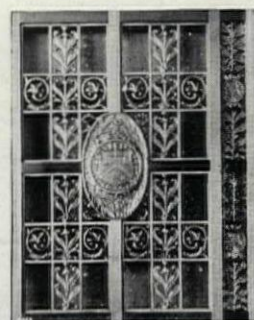
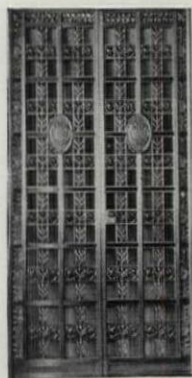
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from front to back

For Art Metal could satisfy the requirements in every

detail. The striking bronze door transom (pictured above)—the bronze door and door detail (below)—are but part of the contract. Inside the room itself are Art Metal counter screens, cagework, and complete system of light and call bells.

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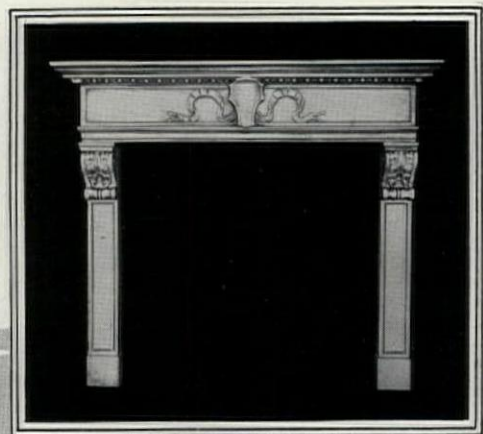


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This group of buildings, including the Presbyterian Hospital, the College of Physicians and Surgeons, the Harkness Private Patient Pavilion, and the Babies' Hospital (shown at the right)

when finished will cost \$16,000,000; and the painting contract is said to be the largest that has ever been let.

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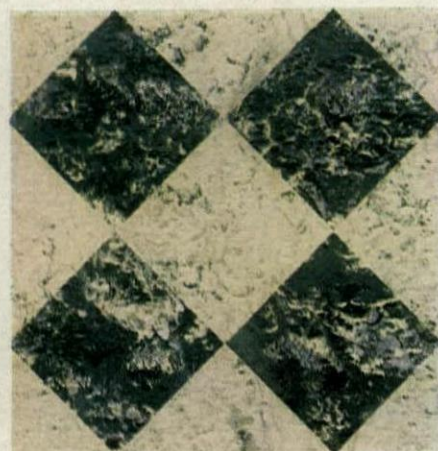
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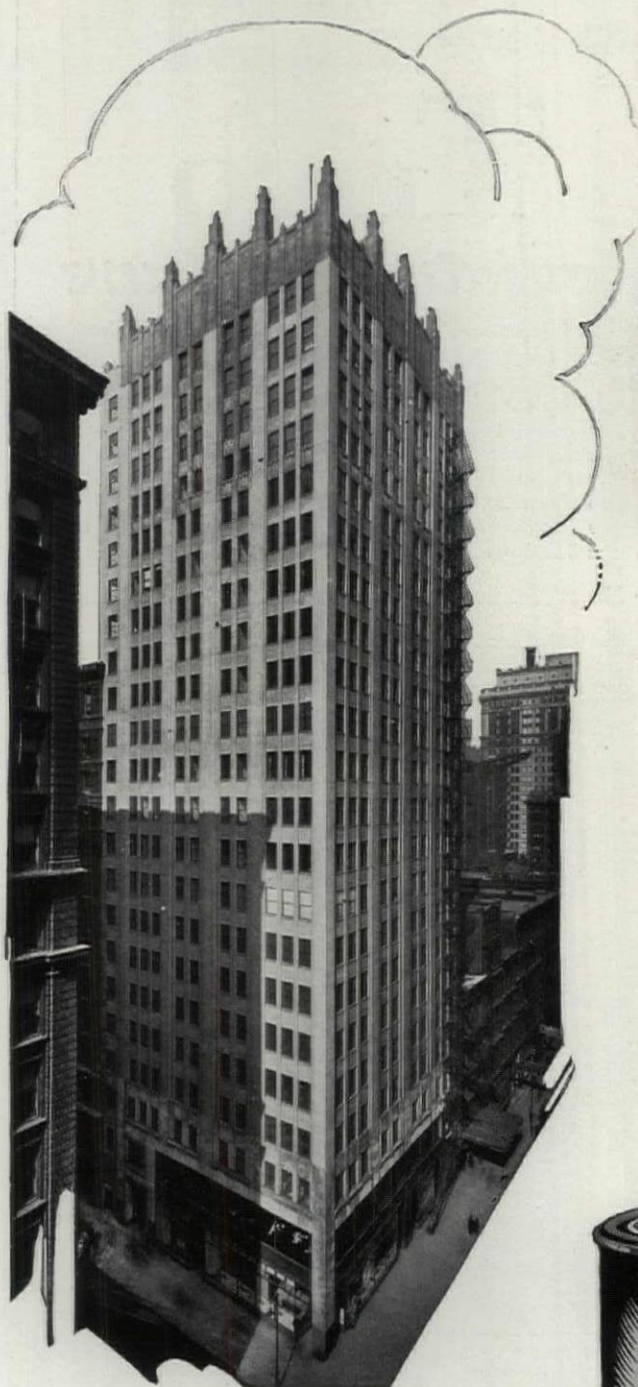


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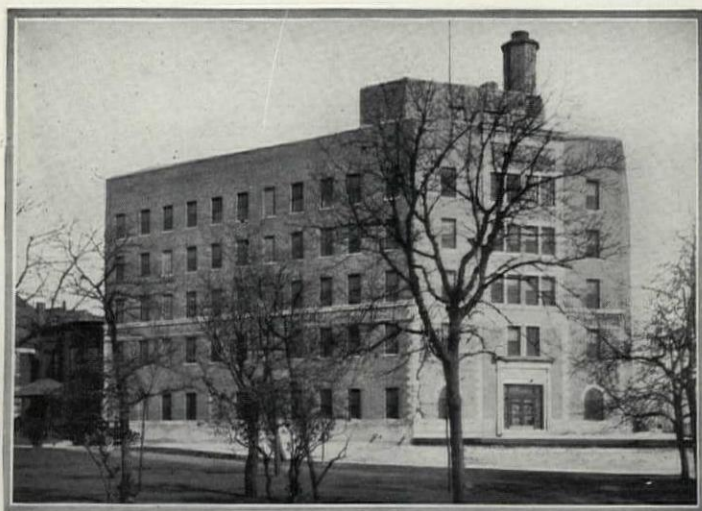
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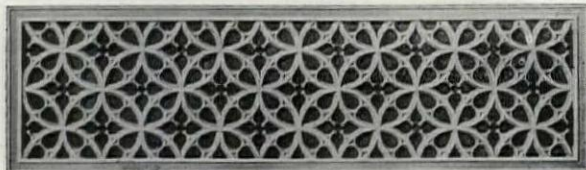
J. S. Holcomb, W. K. Kellogg, F. L. Maytag, Walter W. Ahlschlager, many other well-known individuals and institutions have helped to compile a brochure on Trico Radiator Furniture in which your clients will be interested. Copies on request. Send also for new Trico Architects' & Builders' Specification Folder A1A 30C41. In Sweet's, C-2741. Trico, Inc., (Subsidiary to Art Metal Radiator Co.) 1726 N. Kolmar Ave., Chicago, Ill.



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The Long-Life Enamel



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J. Frank Jones, Painting Contractor

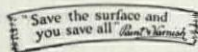
IN and around Richmond, Va., occurred many of the most stirring and memorable events in the political life of the nation. Throughout the city are points of unusual interest for the student of history. The state capitol building is a fine example of Southern Colonial architecture and is situated in the center of the city. It was designed by Thomas Jefferson, in 1787, new wings being added in 1902.

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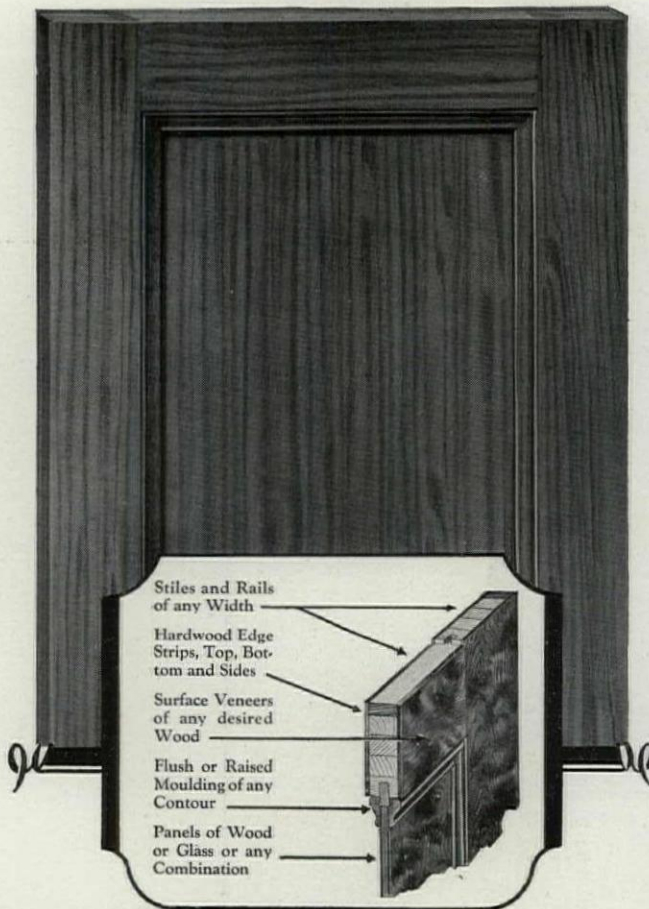
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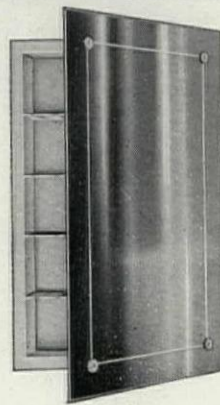
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moulding above the fireplace and the "beaufatt" with crudely carved shell, so characteristic of the mid-XVIII Century period.

The architects of the day were the skilled craftsmen. Only such could have conceived this room, for only in wood could a design of such simple and appealing beauty have been expressed.

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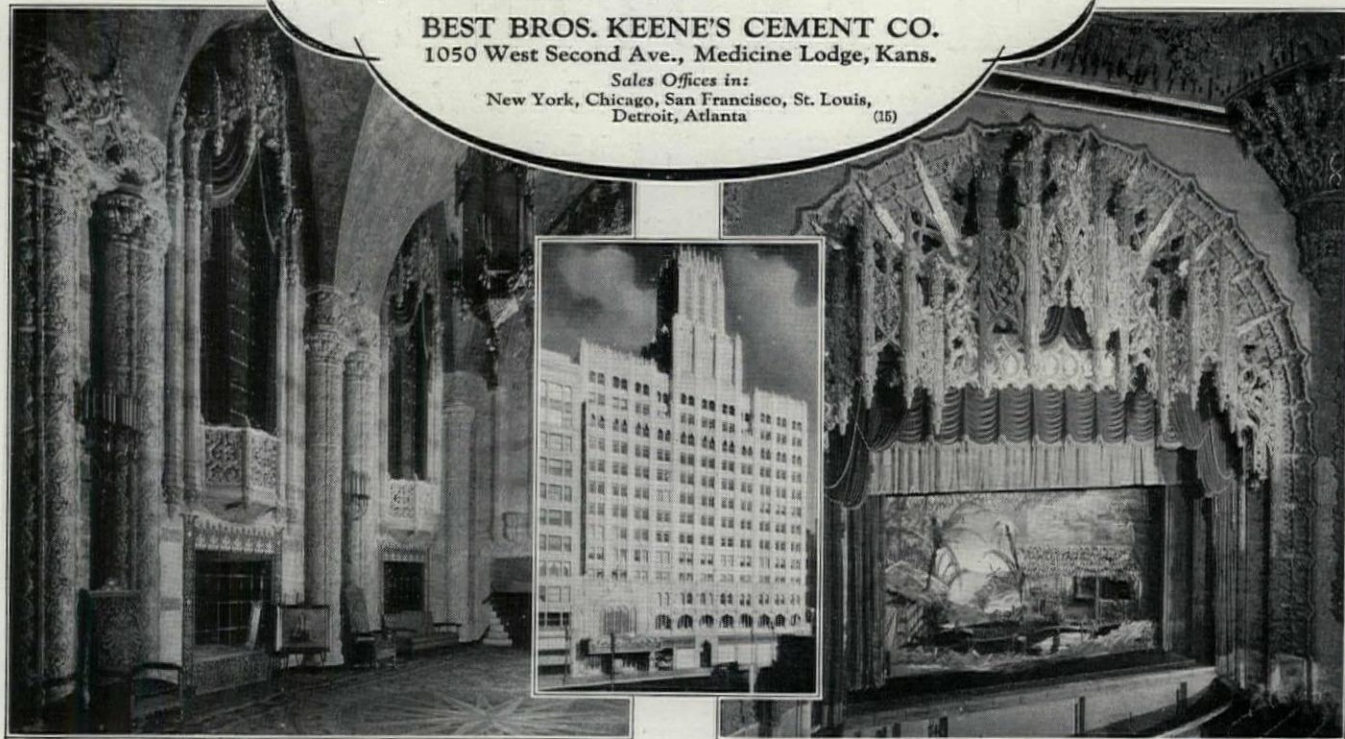
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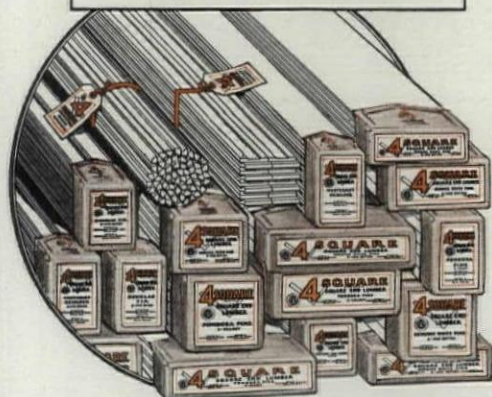
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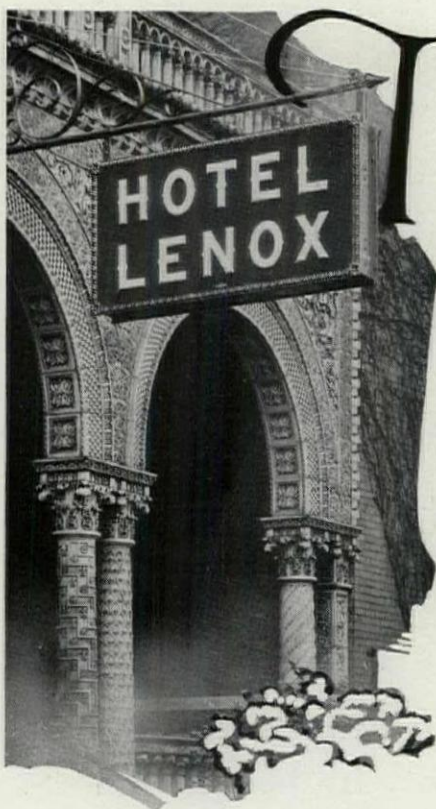
MINNEAPOLIS
Builders Exchange

CARNEY CEMENT
for Brick and Tile Mortar

Specifications

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





The sign strikes the keynote!

WHAT is the first thing a man generally notices about a building as he walks down the street? *Its sign!*

What is it he remembers a building by? What leaves the most vivid impression of the building in his mind? Generally, *its sign!*

How important, then, that the sign strike the keynote of the building; that it produce a harmonious, pleasing effect!

Flexlume signs do this. Let our Department of Architectural Design work with you in the creation of effective and artistic electrical displays, whether for incorporation in the plans of a new building, or for adaptation to an older one.

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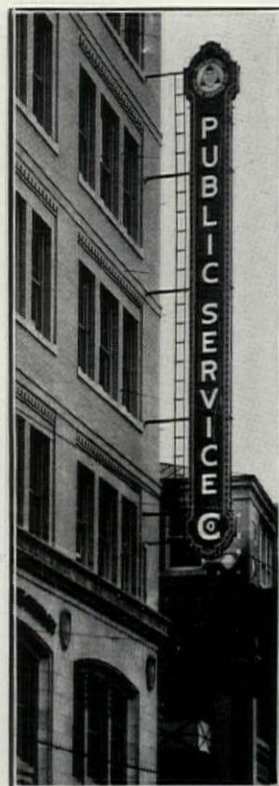
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FLEXLUME

ELECTRIC DISPLAYS



Planned Lighting with HOLOPHANE



The best way to insure the greatest utility of artificial lighting for your clients, is to design a system for specific application to their requirements.

Holophane engineers will consult with you and give you the benefit of their long experience in every field of lighting without charge or obligation to you or your clients.

Holophane engineering specifications recommend the use of Holophane lighting specifics, i. e., lighting units designed for specific application.

This service is called Holophane planned lighting. For further particulars write to

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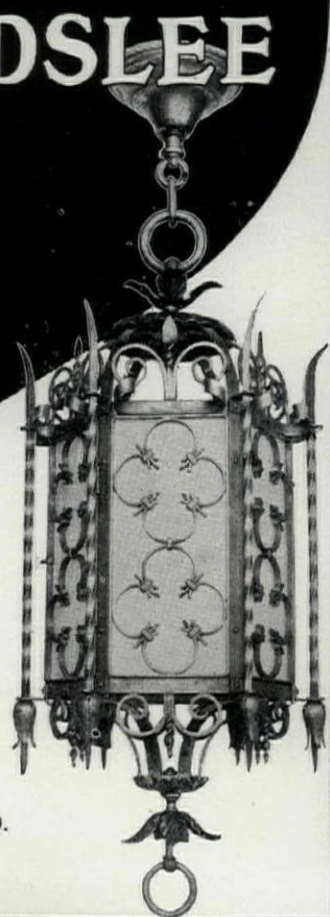
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BEARDSLEE

The NAME TO
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LIGHTING
EQUIPMENT



Design
No. K27-47



BEARDSLEE
CHANDELIER MFG. CO.
210 South Jefferson St.
CHICAGO-ILLINOIS



The ARCHITECT

"To prevent mortar from varying in *strength* and *quality*, I specify *Kosmortar*"

REALIZING that his major problem is getting his specifications carried out, the architect says, "Let us eliminate all chance; let us do away with the human element; let us specify a mason's cement which we *know* has the strength, beauty and working qualities we want" . . . and he specifies Kosmortar.

Men who know building and its requirements realize the value of uniformity. They know that if they rely on the cement mixer to prepare mortar it generally will not be uniform. Workmen are not created so dependable. As one architect has put it: "If I were to specify a mortar of 90% cement with a 10% admixture of lime, I'd just as likely get a mortar having 10% cement and 90% lime. When I specify Kosmortar I know the proper cement content will be in the mortar; the mixer has only to put in the right proportions of sand and water."

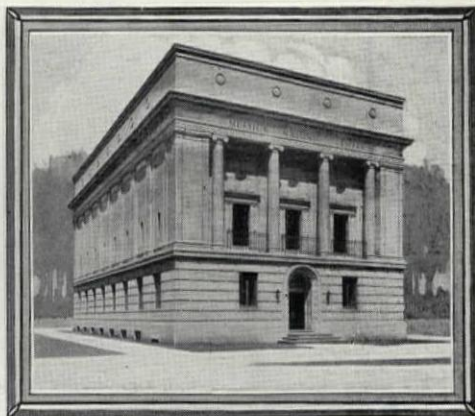
Kosmortar guarantees a uniformly strong and secure bond. It is a saver of time, a speedier-up of the mason's task, a source of money-saving for every building job. It is unsurpassed for workability; virtually *pushes* the trowel on its path; cuts clean; never works short and can be used in the narrowest joints. It is a soft-toned buff color—appearing as though it were colored—blending beautifully with any brickwork and mixing with all mortar colors.

For detailed information write Kosmos Portland Cement Company, Incorporated, Kosmosdale, Ky., Sales Office, Louisville, Ky. Also Makers of Kosmos Portland Cement.

Messick Masonic Temple, Shelbyville, Ind.; Donald Graham, Arch.; Indianapolis, Ind.; Leslie Colvin, Contr., Indianapolis, Ind.

KOSMORTAR

A MASON'S CEMENT—EASY TO SPREAD





FLEXIBILITY

EXCESSIVE breakage is an unnecessary evil. "A·W·G" Clear-Vision Window Glass is wonderfully flexible. Its high percentage of pure silica and the perfect process of annealing under which it is made gives it elasticity—resistance to wind pressure, shock and sudden change of temperature—a quality that means satisfaction for the user.

In actual test "A·W·G" Clear-Vision Window Glass exhibits a higher modulus of rupture and greater tensile strength than plate glass, rolled glass or other window glass. Our interesting book *Window Glass in the Making* and a complete specification sheet will be sent you free on request. Write today.

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A clear, beautiful ultra-violet ray transmission glass that makes every window a source of health. Write for Booklet and Specification Sheet.

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World's Largest Producer and Pioneer Manufacturer of Machine-made Window Glass of the finest quality—"The BEST Glass"

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Selected List of Manufacturers' Publications

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

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

ACOUSTICS

- 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.

AIR FILTERS

- Staynew Filter Corporation**, Rochester, N. Y.
Protectomotor High Efficiency Industrial Air Filters. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Data on valuable detail of apparatus.

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 9½ ins. Illustrated. Paper Towel System and Cabinets.
- Cabinets and Fixtures. Booklet, 31 pp., 5¼ x 4¼ ins. Illustrated. Catalog and price list of fixtures and cabinets.

BRICK

- American Face Brick Association**, 1751 Peoples Life Building, Chicago, Ill.
Brickwork in Italy. 298 pages, size 7½ x 10½ ins., an attractive and useful volume on the history and use of brick in Italy from ancient to modern times, profusely illustrated with 69 line drawings, 300 half-tones, and 20 colored plates with a map of modern and XII century Italy. Bound in linen, will be sent postpaid upon receipt of \$6.00. Half Morocco, \$7.00.
- Industrial Buildings and Housing. Bound Volume, 112 pp., 8½ x 11 ins. Profusely illustrated. Deals with the planning of factories and employees' 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.
- Skintiled 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.
- International Cement Corporation**, New York.
Incor Cement. Brochure, 12 pp., 8½ x 11 ins. Illustrated. Data on a perfected, early strength Portland cement.
- 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., 3½ 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, 4¼ 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 how improved workability in concrete is secured without excessive quantities of water.
- Better Concrete; Engineering Service Bulletin X-325. Booklet, 10 pp., 8½ x 11 ins. Illustrated. On use of Celite to secure workability in concrete, to prevent segregation and to secure water-tightness.
- Economic Value of Admixtures. Booklet, 32 pp., 6½ x 9½ ins. Reprint of papers by J. C. Pearson and Frank A. Hitchcock before 1924 American Concrete Institute.
- Concrete Surface Corporation**, 342 Madison Ave., New York.
Bonding Surfaces on Concrete. Booklet, 12 pp., 8 x 11 ins. Illustrated. Deals with an important detail of building.
- Dovetail Anchor Slot Co.**, 149 West Ohio St., Chicago.
Dovetail Masonry Anchoring System. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on a system of anchoring masonry to concrete.
- 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 10½ 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.

DAMP-PROOFING

- Philip Carey Co.**, Lockland, Cincinnati, Ohio.
Architects' Specifications for Carey Built-Up Roofing. Booklet. 8 x 10¼ ins. 24 pp. Illustrated. Complete data to aid in specifying the different types of built-up roofing to suit the kind of roof construction to be covered.
- Carey Built-Up Roofing for Modern School Buildings. Booklet. 8 x 10¼ ins. 32 pp. Illustrated. A study of school buildings of a number of different kinds and the roofing materials adapted for each.
- Genfire Steel Company**, Youngstown, Ohio.
Waterproofing Handbook. Booklet. 8½ x 11 ins. 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.**, 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 73

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, Evanston, 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. Sangamon 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.

Benjamin Electric Ranges. Booklet, 8 pp., 8½ x 11 ins. Illustrated. Data on an excellent line of ranges for apartment house use.

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 Treatments—Specification Manual. Booklet, 23 pp., 8½ x 11 ins. Illustrated. Valuable work on an important subject.

Sonneborn Sons, Inc., L., 116 Fifth Ave., New York, N. Y.

Lapidolith, the liquid chemical hardener. Complete sets of specifications for every building type in which concrete floors are used, with descriptions and results of tests.

FLOORS—STRUCTURAL

Truscon Steel Co., Youngstown, Ohio.

Truscon 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, 7¾ 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, 3¼ 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, 3¼ x 5¼ in. Showing all gauges and thicknesses in the Armstrong line of linoleums.

Linoleum Layer's Handbook, 5 x 7 in. 32 pp. Instructions for linoleum layers and others interested in learning most satisfactory methods of laying and taking care of linoleum.

Enduring Floors of Good Taste. Booklet, 6 x 9 ins. 48 pp. Illustrated in color. Explains use of linoleum for offices, stores, etc., with reproductions in color of suitable patterns, also specifications and instructions for laying.

Barber Asphalt Co., Philadelphia.

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

Blabon Company, Geo. W., Nicetown, Philadelphia, Pa.

Planning the Color Schemes for Your Home. Brochure illustrated in color; 36 pp., 7¾ 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., 3¼ 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.

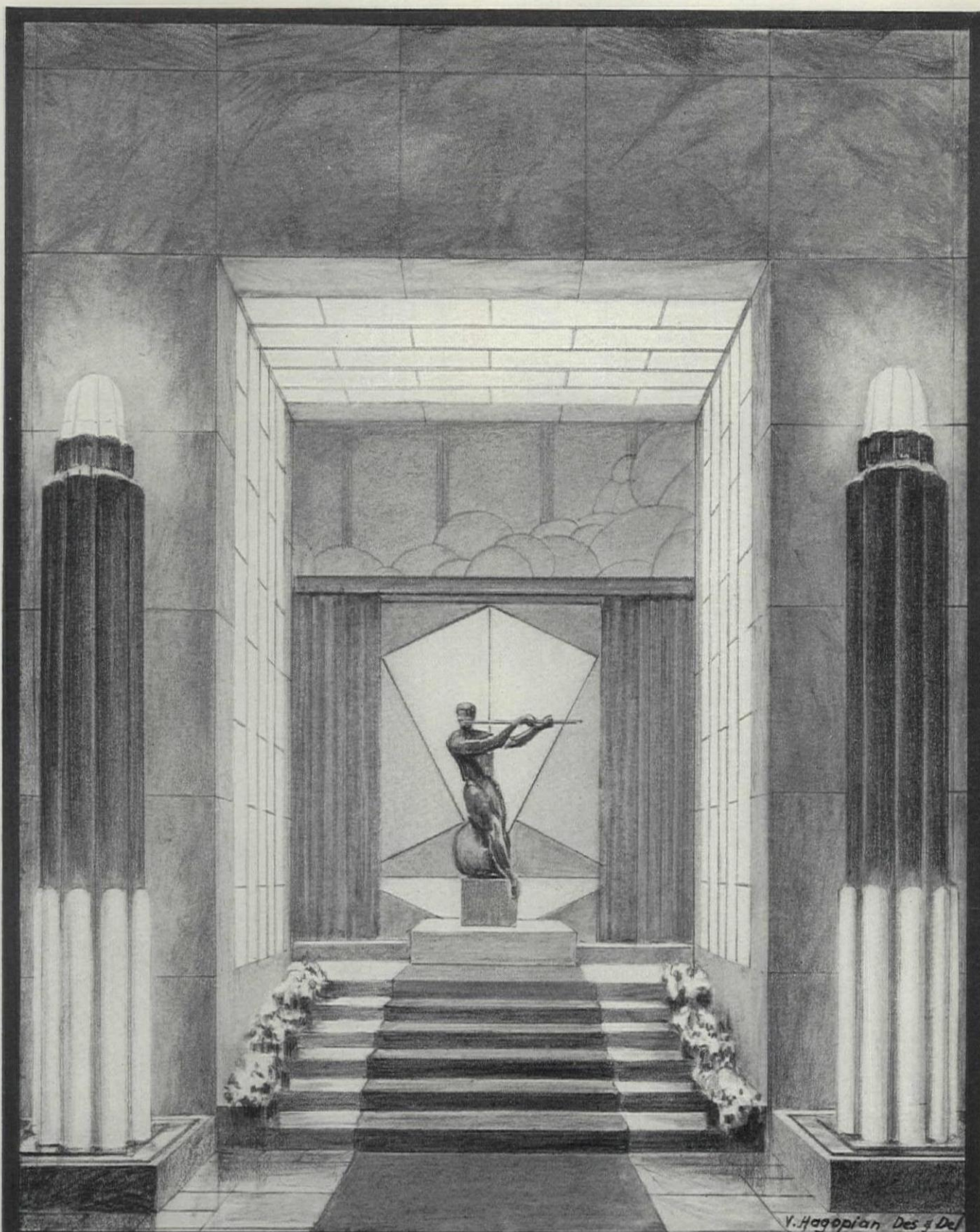
Natural Cork Tile. Description and color plates of this super-quiet, resilient floor.

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, 9¾ 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.



Light for illumination is one thing. For decoration quite another. But whichever your problem our engineers and designers are at your service.

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

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 74

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 13¼ ins. Illustrated. Floors for office, administration and municipal buildings.
Better School Floors. Folder, 4 pp., 11¼ x 13¼ ins. Illustrated. Characteristics, Specifications and Uses. Brochure, 16 pp., 11¼ x 13¼ ins. Illustrated. Data on floors.
- W. & J. Sloane Mfg. Co.**, 577 Fifth Avenue, New York.
Linoleum Patterns. Brochure, 10 pp., 8½ x 11 ins. Illustrated. Deals with fine assortment of floor coverings.
Linoleum Floors. Booklet, 42 pp., 8½ x 11 ins. Illustrated. Linoleum Data and Specifications for Architects.
- Structural Gypsum Corporation**, Linden, N. J.
Gypsteel Pre-cast Fireproof Floors. Booklet, 36 pp., 8½ x 11 ins. Illustrated. Data on floorings.
- U. S. Gypsum Co.**, Chicago.
Pyrobar Floor Tile. Folder, 8½ x 11 ins. Illustrated. Data on building floors of hollow tile and tables on floor loading.
- United States Quarry Tile Co.**, Parkersburg, W. Va.
Quarry Tiles for Floors. Booklet, 119 pp., 8½ x 11 ins. Illustrated. General catalog. Details of patterns and trim for floors.
Art Portfolio of Floor Designs. 9¼ x 12¼ ins. Illustrated in colors. Patterns of quarry tiles for floors.
- U. S. Rubber Co.**, 1790 Broadway, New York.
Period Adaptations for Modern Floors. Brochure, 8 x 11 ins. 60 pp. Richly illustrated. A valuable work on the use of rubber tile for flooring in interiors of different historic styles.

FURNITURE

- American Seating Co.**, 14 E. Jackson Blvd., Chicago, Ill.
Ars Ecclesiastica Booklet. 6 x 9 in. 48 pp. Illustrations of church fittings in carved wood.
Theatre Chairs. Booklet. 6 x 9 in. 48 pp. Illustrations of theater chairs.
- Kensington Mfg. Company**, Showrooms, 41 West 45th St., New York.
Illustrated booklet indicative of the scope, character and decorative quality of Kensington furniture, with plan of co-operation with architects, sent on request.
Photographs and full description of hand-made furniture in all the period styles, furnished in response to a specific inquiry.
- Kittinger Co.**, 1893 Elmwood Ave., Buffalo, N. Y.
Kittinger Club & Hotel Furniture. Booklet. 20 pp., 6¼ x 9½ ins. Illustrated. Deals with fine line of furniture for hotels, clubs, institutions, schools, etc.
Kittinger Club and Hotel Furniture. Booklet. 20 pp., 6 x 9 ins. Illustrated. Data on furniture for hotels and clubs.
A Catalog of Kittinger Furniture. Booklet, 78 pp., 14 x 11 ins. Illustrated. General Catalog.
- McKinney Mfg. Co.**, Pittsburgh.
Forethought Furniture Plans. Sheets, 6¼ x 9 ins., drawn to ¾-in. 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., 8½ x 11¼ 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., 5¼ x 7½ ins. Illustrated. History of manufacture of flat, clear, sheet glass.
- Mississippi Wire Glass Co.**, 220 Fifth Ave., New York.
Mississippi Wire Glass. Catalog, 37 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.
- 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.

HARDWARE—Continued

- 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.
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 x 8½ in. 36 pp. Illustrated in 4 colors. Describing a line of Heating Boilers especially adapted to use with Oil Burners.
Corto—The Radiator Classic. Brochure 5½ x 8½ in. 16 pp. Illustrated. A brochure on a space-saving radiator of beauty and high efficiency.
Ideal Arcola Radiator Warmth. Brochure 6¼ x 9¼. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.
How Shall I Heat My Home? Brochure, 16 pp., 5¼ x 8½ ins. Illustrated. Full data on heating and hot water supply.
New American Radiator Products. Booklet, 44 pp., 5 x 7¼ 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.
- Excelsa Products Corporation**, 119 Clinton St., Buffalo, N. Y.
Excelsa Water Heater. Booklet. 12 pp. 3 x 6 in. Illustrated. Describing the new Excelsa 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 tapings. 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 Fire-box Boilers with specifications and setting plans.
Catalog No. 79, 6 x 9 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.
- May Oil Burner Corp.**, Baltimore.
Adventures in Comfort. Booklet, 24 pp., 6 x 9 ins. Illustrated. Non-technical data on oil as fuel.
Taking the Quest out of the Question. Brochure, 16 pp., 6 x 9 ins. Illustrated. For home owners interested in oil as fuel.
- Milwaukee Valve Co.**, Milwaukee.
MILVACO Vacuum & Vapor Heating System. Nine 4-p. bulletins, 8½ x 11 ins. Illustrated. Important data on heating.
MILVACO Vacuum & Vapor Heating Specialties. Nine 4-p. bulletins, 8½ x 11 ins. Illustrated. Deal with a valuable line of specialties used in heating.
- Modine Mfg. Company**, Racine, Wis.
Thermodyne Unit Heater. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Apparatus for industrial heating and drying.
Thermodyne 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.



*Massachusetts Mutual Life Insurance Company
Springfield, Mass., Kirkham and Parlett, Architects*

The Shadow Chasers in Massachusetts

DESIGNERS of the beautiful new home office building of the Massachusetts Mutual Life Insurance Company have achieved, at Springfield, Mass., what is probably one of the finest modern examples of the Georgian style. For sheer dignity of line and symmetry of mass, the building commends itself to lovers of fine architecture.

Appropriately, the designers of this building chose Monax Globes for lighting its stately rooms and corridors. Monax Globes, carefully placed, shed an abundant flood of light, far into all corners. The light, being thoroughly diffused by Monax Glass, is spread evenly, without harsh glare and without sharp shadow. It is exceptionally restful to the eyes, yet adequate for every purpose.

Monax Globes are economical to maintain because they do not collect and hold dust. They are economical of wattage, too, because they absorb so little light.

Correct lighting is becoming a more and more important factor in the designing of all kinds of buildings. Macbeth Illuminating Engineers are glad to help architects, engineers, and building managers in the actual preparation of plans for lighting systems. There is no charge for this service. Macbeth-Evans Glass Company, Department J, Charleroi, Pa.

*Monax Globe No. 5295.
One thousand of these
were installed in the
Massachusetts Mutual
Building by Charles
Hall, Inc.*



MONAX GLOBES
for Better Lighting

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 76

HEATING EQUIPMENT—Continued

- Nash Engineering Company**, South Norwalk, Conn.
No. 37. Devoted to Jennings Hytor Return Line Vacuum Heating Pumps, electrically driven, and supplied in standard sizes up to 300,000 square feet equivalent direct radiation.
No. 16. Dealing with Jennings Hytor Air Line Heating Pumps.
No. 17. Describing Jennings Hytor Condensation Pumps, sizes up to 70,000 square feet equivalent direct radiation.
No. 25. Illustrating Jennings Return Line Vacuum Heating Pumps. Size M, for equivalent direct radiation up to 5,000 square feet.
- National Radiator Corporation**, Johnstown, Pa.
Aero Radiators; Beauty and Worth. Catalog 34. Booklet 6 x 9 ins., 20 pp., describing and illustrating radiators and accessories.
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 11¼ ins. Illustrated. Data on the Petro Burner.
- Residence Oil Burning Equipment. Brochure, 6 pp., 8½ x 11 ins. Illustrated. Data regarding Petro Burner in a bulletin approved by Investigating Committee of Architects and Engineers.
- 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.
- Reznor Mfg. Co.**, Mercer, Pa.
Heating by the Ultimate Method. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on gas heating.
- Trane Co., The**, La Crosse, Wis.
Bulletin 14. 16 pp., 8½ x 10½ ins. Covers the complete line of Trane Heating Specialties, including Trane Bellows Traps, and Trane Bellows Packless Valves.
Bulletin 20. 24 pp., 8½ x 10½ ins. Explains in detail the operation and construction of Trane Condensation. Vacuum, Booster, Circulating, and similar pumps.
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 9½ 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—Continued

- 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 11¼ ins. Illustrates and describes use of insulation for structural purposes.
- Cabot, Inc., Samuel**, Boston, Mass.
Cabot's Insulating Quilt. Booklet. 7½ x 10½ ins. 24 pp. Illustrated. Deals with a valuable type of insulation.
- 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.
- Sil-O-Cel Insulation Materials and Allied Products. Brochure, 16 pp., 8½ x 11 ins. Illustrated. Important data on insulation.
- 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 10¼ ins. Illustrated. Metal lath, particularly for residences.
- Steelex for Floors. Booklet. 24 pp. 8½ x 11 ins. Illustrated. Combined reinforcing and form for concrete or gypsum floors and roofs.
- Steelex Data Sheet No. 1. Folder. 8 pp. 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with round top chords.
- Steelex Data Sheet No. 2. Folder. 8 pp. 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with flat top flanges.
- Steelex Data Sheet No. 3. Folder. 8 pp. 8½ x 11 ins. Illustrated. Steeltex for folders on wood joists.
- Northwestern Expanded Metal Co.**, 1234 Old Colony Building, Chicago, Ill.
Northwestern Expanded Metal Products. Booklet, 8½ x 10¼ ins., 20 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated. Plasta-saver and longspan lath channels, etc.
- Longspan ¾-inch Rib Lath. Folder 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-Rib expanded metal.
- A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.
- Northwest Metal Lath. Folder. 8½ x 11 ins. Illustrated. Data on Flat Rib Lath.



A New Lighting Globe of unusual beauty CELESTIALITE ANTIQUE

The ideal lighting globe for interiors requiring a ray of sunshine combined with an artistic glass. Retaining all of its qualities for producing soft, pleasing illumination, Celestialite is now available in a special decorated antique glass.

The new and beautiful antique finish creates an impression of carved Italian marble. The background is pure white but the raised decoration is toned in soft gradations of any of the colors listed below. It is specifically made for an atmosphere where the esthetic is desired.

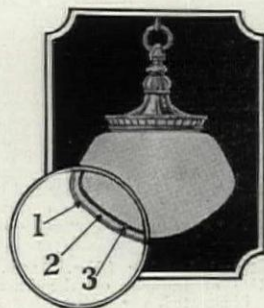
COLORS
Brown
Gray
Blue
Green
Coral

SEND FOR A SAMPLE



GLEASON-TIEBOUT GLASS COMPANY
Celestialite Division, 200 Fifth Avenue, New York, N. Y.

STYLES
Gothic
Spanish
Colonial
Italian
Grecian
Romanesque
Roman



Celestialite's Three Layers:

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

A marvelous soft white light results that safeguards the eyesight

OUR latest and greatest innovation—Celestialite Antique—a decorated lighting globe that will assist the architect in his incessant striving for beauty. Read the above card thoroughly. It will give you an idea of the possibilities of Celestialite Antique.

Celestialite is the only lighting globe of its kind made in three layers. The illustration

above explains the composition of Celestialite which has been acclaimed as giving illumination "Next to Daylight".

Arrange for a demonstration of Celestialite in your own office. Compare with any other lighting globe and you will appreciate the difference...A fragment showing the unusual three layers, will be sent on request.

CELESTIALITE

(PATENTED)

NEXT TO DAYLIGHT

Gleason-Tiebout Glass Co., {Celestialite Division}
200 Fifth Avenue, New York City AF-7

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

Name _____

Position _____

Address _____

City _____

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 78

LATH, METAL AND REINFORCING—Continued

Truscon Steel Company, Youngstown, Ohio.
Truscon $\frac{3}{4}$ -inch Hy-Rib for Roofs, Floors and Walls. Booklet, $\frac{1}{2}$ x 11 ins., illustrating Truscon $\frac{3}{4}$ -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, $\frac{5}{8}$ x $7\frac{1}{2}$ 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.

LAUNDRY MACHINERY

American Laundry Machinery Co., Norwood Station, Cincinnati, Ohio.
Functions of the Hotel and Hospital Laundry. Brochure, 8 pp., $\frac{8}{16}$ 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., $\frac{8}{16}$ 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, $\frac{8}{16}$ x 11 ins., 46 pp. Photographs and scaled cross-sections. Specialized bank lighting, screen and partition reflectors, double and single desk reflectors and Polarite Signs.
Gleason-Tiebout Glass Co. (Celestialite Division), 200 Fifth Avenue, New York.
Next to Daylight Brochure, 19 pp., 4 x $\frac{8}{16}$ ins. Illustrated. Deals with a valuable type of lighting fixture.
Celestialite Circular No. 40. Folder, 4 pp., $\frac{3}{4}$ x 6 ins. "What Nature does to the Sun, Celestialite does to the Mazda lamp."
Attractive Units in Celestialite. Folder, 12 pp., $\frac{3}{4}$ x $\frac{6}{16}$ ins. Illustrates Decorated 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.

LUMBER

National Lumber Mfrs. Assn., Washington, D. C.
Use of Lumber on the Farm. Booklet, 38 pp., $\frac{8}{16}$ x 11 ins. Illustrated.

MAIL CHUTES

Cutler Mail Chute Company, Rochester, N. Y.
Cutler Mail Chute Model F. Booklet, 4 x $\frac{9}{16}$ ins. 8 pp. Illustrated.

MANTELS

Arthur Todhunter, 119 E. 57th St., New York, N. Y.
Georgian Mantels. New Booklet, 24 pp., $\frac{5}{8}$ x $\frac{6}{16}$ 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, $\frac{3}{4}$ x 6 ins. Gives analysis, physical qualities, comparison of absorption with granite, opinions of authorities, etc.
Convincing Proof. $\frac{3}{4}$ 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., $\frac{8}{16}$ x 11 ins. Details.

MEMORIALS

Georgia Marble Company, Tate, Ga. Memorials.
Today for Tomorrow. Bound volume, 77 pp., $\frac{9}{16}$ x $\frac{12}{16}$ ins. Lavishly illustrated.

METALS

The International Nickel Company, 67 Wall St., New York, N. Y.
The Choice of a Metal. Booklet, $\frac{6}{16}$ 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 $\frac{11}{16}$ 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, $\frac{19}{16}$ x $\frac{23}{16}$ 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, $\frac{7}{16}$ 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. $\frac{7}{16}$ x 10 ins. 64 pp. Illustrated. Contains illustrations of pergola lattices, garden furniture in wood and cement, garden accessories.

Roddie Lumber and Veneer Co., Marshfield, Wis.
Roddie Doors. Brochure, 24 pp., $\frac{5}{8}$ x $\frac{8}{16}$ ins. Illustrated price list of doors for various types of buildings.

MILL WORK—Continued

Roddie Doors, Catalog G. Booklet, 183 pp., $\frac{8}{16}$ x 11 ins. Completely covers the subject of doors for interior use.
Roddie Doors for Hospitals. Brochure, 15 pp., $\frac{8}{16}$ x 11 ins. Illustrated work on hospital doors.
Roddie Doors for Hotels. Brochure, 15 pp., $\frac{8}{16}$ x 11 ins. Illustrated work on doors for hotel and apartment buildings.

MORTAR AND CEMENT COLORS

Clinton Metallic Paint Co., Clinton, N. Y.
Clinton Mortar Colors. Folder, $\frac{8}{16}$ x 11 ins. 4 pp. Illustrated in color, gives full information concerning Clinton Mortar Colors with specific instructions for using them.
Color Card. $\frac{6}{16}$ x $\frac{3}{4}$ ins. Illustrates in color the ten shades in which Clinton Mortar Colors are manufactured.
Something new in Stucco. Folder, $\frac{3}{4}$ x 6 ins. An interesting folder on the use of coloring matter for stucco-coated walls.

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 $\frac{8}{16}$ ins. 16 pp. Illustrated.
National Lead Company, 111 Broadway, New York, N. Y.
Handy Book on Painting. Book, $\frac{5}{8}$ x $\frac{3}{4}$ 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, $\frac{6}{16}$ x $\frac{3}{4}$ in. 16 pp. Illustrated. Directions and formulae for painting metals.
Came Lead. Booklet, $\frac{8}{16}$ x 6 in. 12 pp. Illustrated. Describes various styles of lead comes.
Cinch Anchoring Specialties. Booklet, 6 x $\frac{3}{4}$ 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., $\frac{7}{16}$ x $\frac{10}{16}$ 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. $\frac{8}{16}$ 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. $\frac{8}{16}$ 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. $\frac{8}{16}$ 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. $\frac{8}{16}$ 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, $\frac{8}{16}$ x $\frac{10}{16}$ ins. 4 pp.
U. S. Gutta Percha Paint Co., Providence, R. I.
Barreled Sunlight. Booklet, $\frac{8}{16}$ 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., $\frac{3}{4}$ x 8 ins. Deals with domestic uses for Valspar.
How to Keep Your House Young. Illustrated brochure, 23 pp., 7 x $\frac{8}{16}$ ins. A useful work on the upkeep of residences.
Zapon Co., The, 247 Park Ave., New York City.
Zapon Architectural Specifications. Booklet, 28 pp., $\frac{8}{16}$ 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.

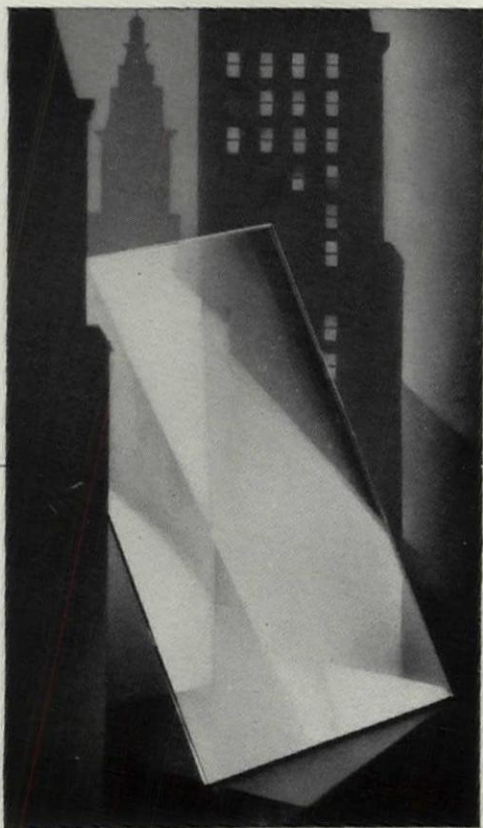
PARTITIONS

Circle A Products Corporation, New Castle, Ind.
Circle A Partitions Sectional and Movable. Brochure. Illustrated. $\frac{8}{16}$ x $\frac{11}{16}$ 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, $\frac{8}{16}$ 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. $\frac{8}{16}$ 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., $\frac{8}{16}$ 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, $\frac{8}{16}$ x 11 ins. 24 pp. Illustrated. Describes use and advantages of hollow tile for inner partitions.

July, 1928

THE ARCHITECTURAL FORUM

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THE RECOGNIZED higher quality of LIBBEY-OWENS flat-drawn clear sheet glass is giving a decided impetus to the movement among architects and home-builders to make windows everywhere more beautiful.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 80

PIPE

- American Brass Company**, Waterbury, Conn.
Bulletin B-1. Brass Pipe for Water Service. $8\frac{1}{2}$ 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 ARMC Dredging Products Cut Costs. Booklet, 16 pp., 6 x 9 ins. Data on dredging pipe.
- Clow & Sons, James B.**, 534 S. Franklin St., Chicago, Ill.
Catalog "A." 4 x $16\frac{1}{2}$ 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 $7\frac{1}{2}$ ins. Data on wrought iron pipe.
- Duriron Company, Inc.**, Dayton, Ohio.
Duriron Acid, Alkali, Rust-proof Drain Pipe and Fittings. Booklet, 20 pp., $8\frac{1}{2}$ 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. $8\frac{1}{2}$ 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. $8\frac{1}{2}$ 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. $8\frac{1}{2}$ 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. $8\frac{1}{2}$ 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., $3\frac{1}{2}$ x $5\frac{1}{2}$ ins. A small manual for use of plasterers.
- Interior Walls Everlasting**. Brochure, 20 pp., $6\frac{1}{4}$ x $9\frac{1}{4}$ ins. Illustrated. Describes origin of Keene's Cement and views of buildings in which it is used.

PLUMBING EQUIPMENT

- C. F. Church Mfg. Co.**, Holyoke, Mass.
Catalog S. W.-3. Booklet, 95 pp., $7\frac{1}{4}$ x $10\frac{1}{2}$ ins. Illustrated. Data on Sani-White and Sani-Black toilet seats.
- Clow & Sons, James B.**, 534 S. Franklin St., Chicago, Ill.
Catalog "M." $9\frac{1}{4}$ x 12 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 $6\frac{1}{2}$ 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. $8\frac{1}{2}$ x 11 ins. Illustrated. General catalog.
- Another Douglas Achievement. Folder. 4 pp. $8\frac{1}{2}$ x 11 ins. Illustrated. Data on new type of stall.
- Hospital. Brochure. 60 pp. $8\frac{1}{2}$ x 11 ins. Illustrated. Deals with fixtures for hospitals.
- Duriron Company**, Dayton, Ohio.
Duriron Acid, Alkali and Rust-Proof Drain Pipe and Fittings. Booklet, $8\frac{1}{2}$ x 11 ins., 20 pp. Full details regarding a valuable form of piping.
- Eljer Company**, Ford City, Pa.
Complete Catalog. $3\frac{1}{4}$ x $6\frac{1}{4}$ 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. $8\frac{1}{2}$ x 11 ins., 136 pp., loose-leaf catalog, showing roughing-in measurements, etc.
- Maddock's Sons Company**, Thomas, Trenton, N. J.
Catalog "K." $10\frac{1}{2}$ x $7\frac{1}{2}$ ins. 242 pp. Illustrated. Complete data on vitreous china plumbing fixtures with brief history of Sanitary Pottery.
- Speakman Company**, Wilmington, Del.
Catalog K. Booklet, 150 pp., $8\frac{1}{2}$ x $10\frac{1}{2}$ ins. Illustrated. Data on showers and equipment details.

PUMPS

- Chicago Pump Company**, 2300 Wolfram St., Chicago, Ill.
The Correct Pump to Use. Portfolio containing handy data. Individual bulletins, $8\frac{1}{2}$ x 11 ins., on bilge, sewage, condensation, circulating, house, boiler feed and fire pumps.
- Kewanee Private Utilities Co.**, 442 Franklin St. Kewanee, Ill.
Bulletin E. $7\frac{1}{4}$ x $10\frac{1}{4}$ 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. $3\frac{1}{4}$ 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. $8\frac{1}{2}$ 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., $8\frac{1}{2}$ 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. $8\frac{1}{2}$ 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. $8\frac{1}{2}$ 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 $\frac{3}{4}$ -inch Rib Lath. Folder 4 pp., $8\frac{1}{2}$ x 11 ins. Illustrated. Deals with a new type of V-Rib expanded metal.

ROOFING

- Barber Asphalt Co.**, Philadelphia, Pa.
Specifications, Genasco Standard Trinidad Lake Asphalt Built-up Roofing. Booklet. 8 x $10\frac{1}{2}$ 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. $8\frac{1}{2}$ x $11\frac{1}{4}$ ins. Gives complete data and specifications for many details of roofing.
- Bird & Son, Inc.**, E. Walpole, Mass.
Bird's Roofs. Folder, 16 pp., $3\frac{1}{2}$ x 6 ins. Illustrated. Data of roofing materials.
- Philip Carey Co.**, Lockland, Cincinnati, Ohio.
Architect Specifications for Carey Built-up Roofing. Booklet. 8 x $10\frac{1}{4}$ 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 $10\frac{1}{4}$ 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, $8\frac{1}{2}$ x 11 ins. Illustrated. Shows use of English shingle tile with special hips.
- Italian Promenade Floor Tile. Folder, 2 pp., $8\frac{1}{2}$ x 11 ins. Illustrated. Floor tiling adapted from that of Davanzati Palace.
- Mission Tile. Leaflet, $8\frac{1}{2}$ x 11 ins. Illustrated. Tile such as are used in Italy and southern California.
- Georgian Tile. Leaflet, $8\frac{1}{2}$ x 11 ins. Illustrated. Tiling as used in old English and French farmhouses.
- Ludowici-Celadon Company**, 104 So. Michigan Ave., Chicago, Ill.
"Ancient" Tapered Mission Tiles. Leaflet. $8\frac{1}{2}$ x 11 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., $8\frac{1}{4}$ x 11 ins. Important data on the subject.
- Gypsteel Pre-cast Fireproof Roofs. Booklet, 48 pp., $8\frac{1}{2}$ 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. $8\frac{1}{2}$ 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 $8\frac{1}{2}$ ins. 24 pp. Illustrated. Covers complete line of chains.

SEWAGE DISPOSAL

- Kewanee Private Utilities**, 442 Franklin St., Kewanee, Ill.
Specification Sheets. $7\frac{1}{4}$ x $10\frac{1}{4}$ 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, $9\frac{1}{2}$ x $11\frac{1}{4}$ ins., giving actual samples of metal screen cloth and data on fly screens and screen doors.

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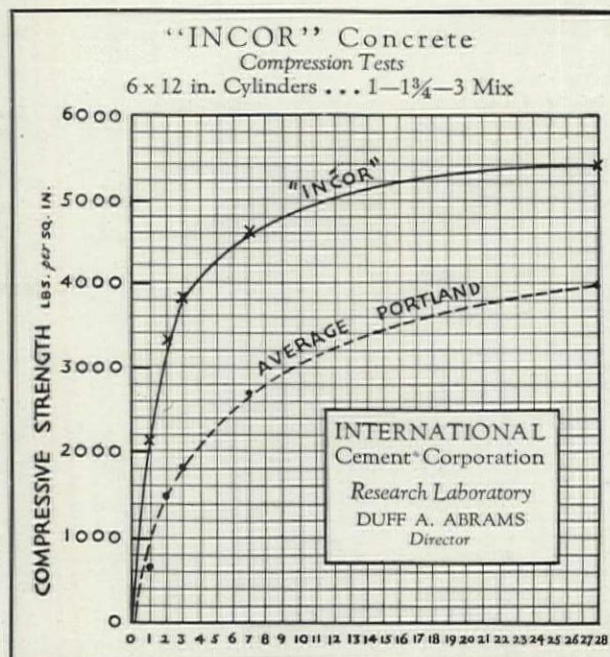
EVERYBODY is talking about high early strength cement. That is a sign of the times—evidence of a rapidly growing realization that time saved is money earned.

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New Orleans Louisiana

VIRGINIA PORTLAND CEMENT CORP.
Norfolk Virginia

THE KANSAS PORTLAND CEMENT COMPANY
Kansas City Missouri

KNICKERBOCKER PORTLAND CEMENT CO., Inc.
Albany New York

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 82

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.
- Orange Screen Co.**, Maplewood, N. J.
Orsco Aluminum Screens. Booklet, 8 pp., 8 x 11 ins. Illustrated.
Data on a valuable line of screens.
Orsco Screens and Other Products. Brochure, 20 pp., 8 x 11 ins. Illustrated. Door and window screens and other hardware.

SHELVING-STEEL

- David Lupton's Sons Company**, Philadelphia, Pa.
Lupton Steel Shelving. Catalog D. Illustrated brochure, 40 pp., 8½ 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 Trusses. 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. 11½ 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 Limestones. 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, 9½ 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. 9½ x 12¼ ins. Illustrated in colors. Patterns of quarry tiles for floors.

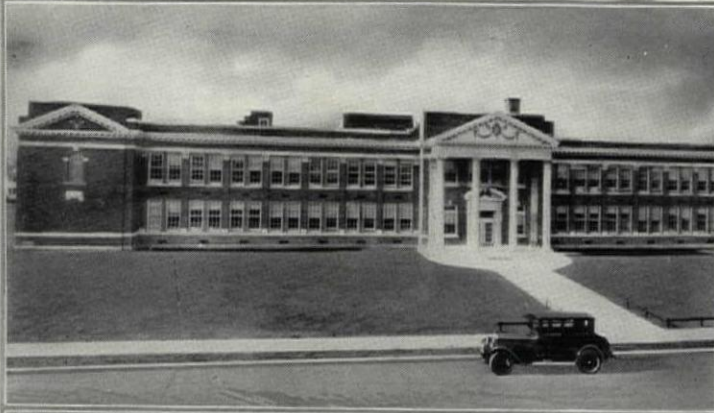
VALVES

- 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.

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—and be easily cleaned.*

*Vance Street High School of
New Britain, Connecticut, used
2500 yards of Sloane's Brown
Battleship Linoleum.*



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*Linoleum must wear
—and be sanitary.*

*Jefferson Barracks, the Gov-
ernment Veteran Hospital at
St. Joseph, Missouri, used
7100 square yards of Sloane's
Gray Battleship Linoleum to
cover the floors of all wards
and private rooms.*

In Public Buildings—

*Linoleum must wear
—and have eye-value*

*Los Angeles City Hall
Barker Bros. of Los Angeles
installed 20,000 yards
of Sloane's Gray Battleship
Linoleum.*



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*Linoleum must wear
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W. & J. SLOANE LINOLEUM

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 84

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.

Staynew Filter Corporation, Rochester, N. Y.
Protectomotor High Efficiency Industrial Air Filters. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Data on valuable detail of apparatus.

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, 3¼ x 8¼ ins. 8 pp. Explanation of waterproofing principles. Specifications for waterproofing walls, floors, swimming pools and treatment of concrete, stucco and mortar.

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

The Vortex Mfg. Co., 1978 West 77th St., Cleveland, Ohio.
Par-Lock Specification "Form D" for waterproofing surfaces to be finished with Portland cement or tile.

Par-Lock Specification "Forms E and G" membrane waterproofing of basements, tunnels, swimming pools, tanks to resist hydrostatic pressure.

Par-Lock Waterproofing. Specification Forms D, E, F and G. Sheets, 8½ x 11 ins. Data on combinations of gun-applied asphalt and cotton or felt membrane, built up to suit requirements.

Par-Lock Method of Bonding Plaster to Structural Surfaces. Folder, 6 pp., 8½ x 11 ins. Official Bulletin of Approved Products.—Investigating Committees of Architects and Engineers.

WEATHER STRIPS

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

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. 16c. Specifications and construction details.

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

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

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

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. 16c. 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, 3¾ x 7 ins. 12 pp. An attractive and helpful illustrated publication on use of steel casements for domestic buildings.

Truscon Steel Company, Youngstown, Ohio.
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.

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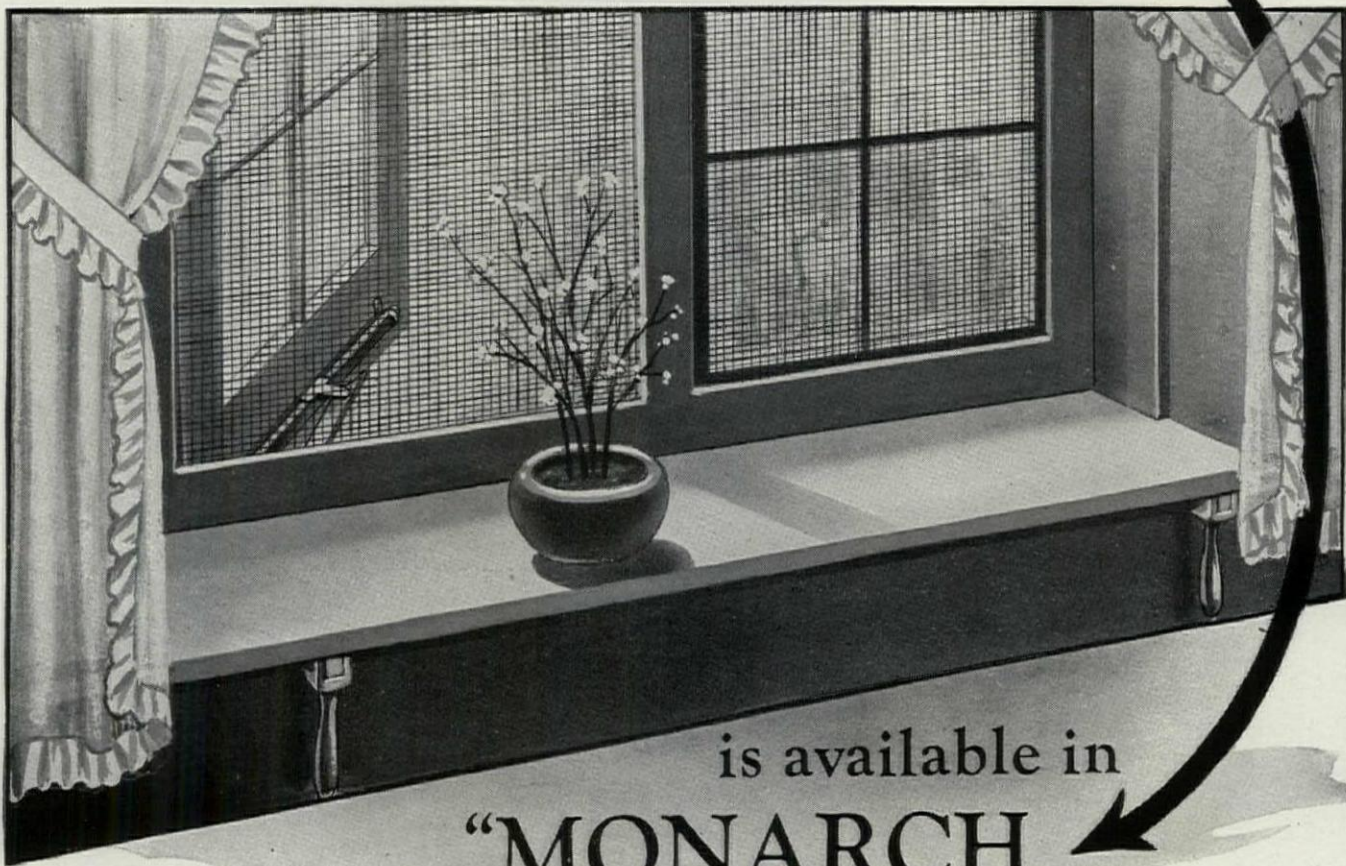
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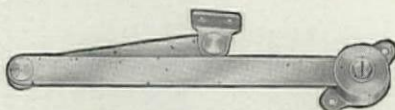
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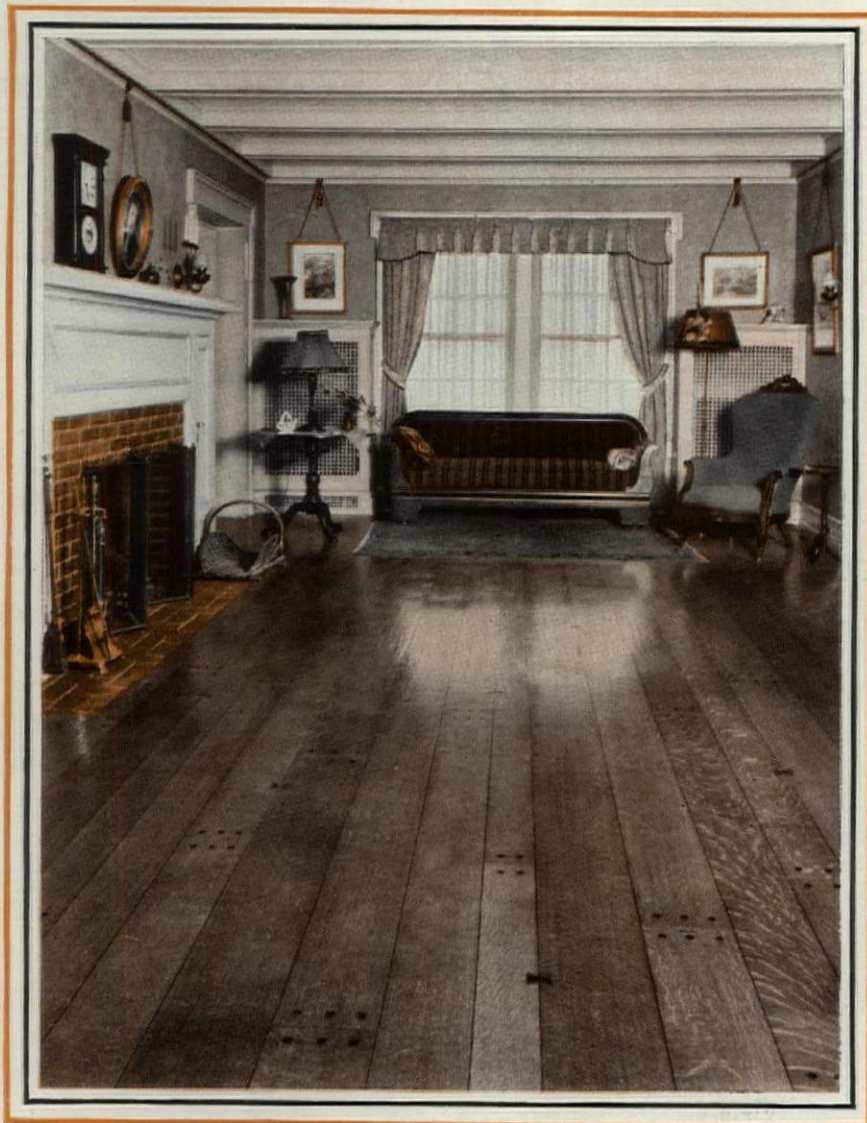
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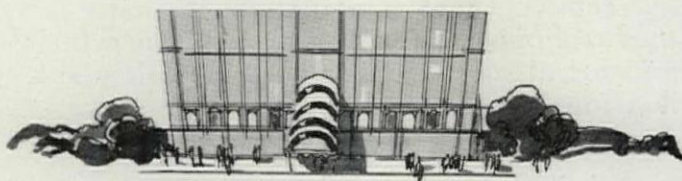


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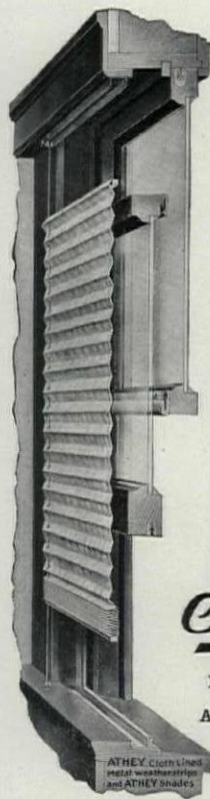
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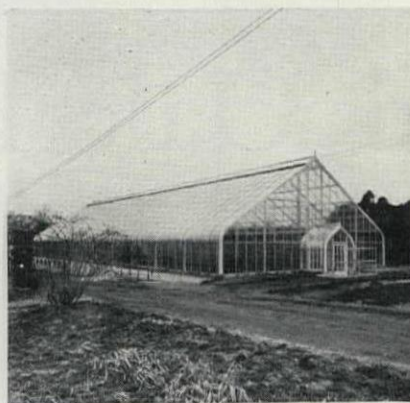
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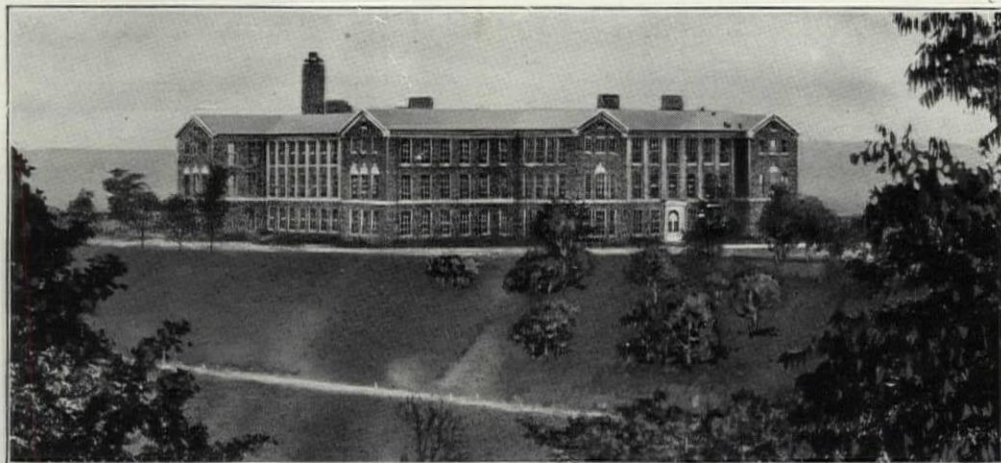
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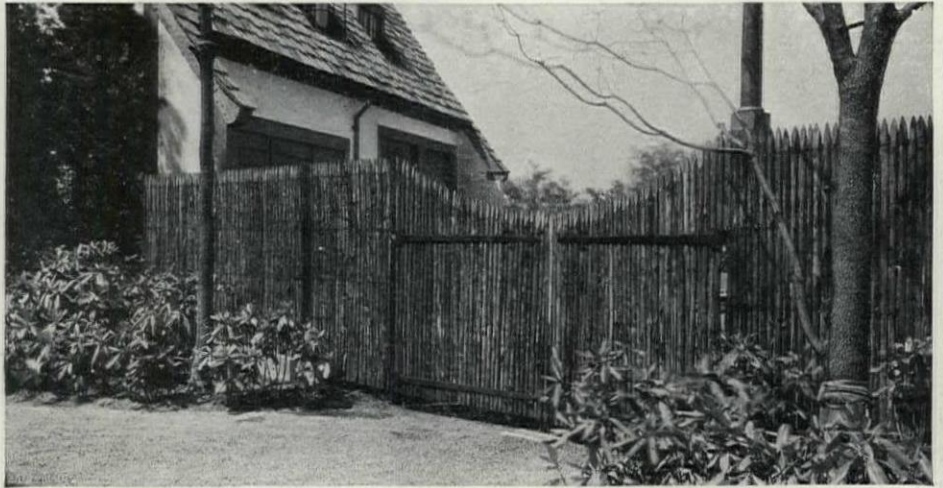
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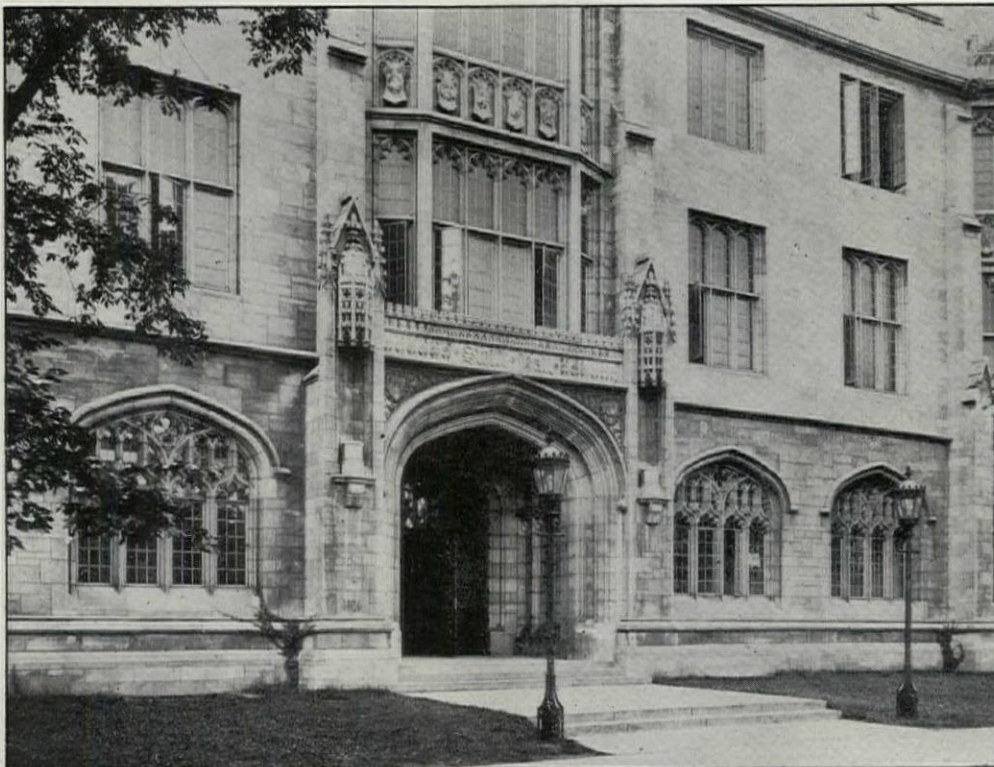
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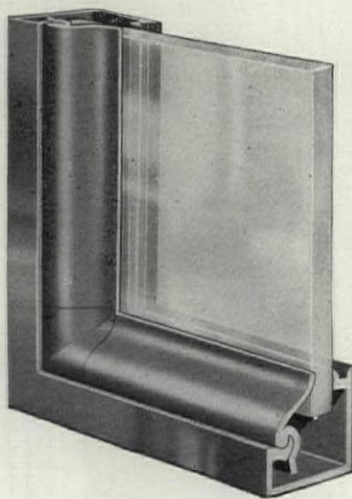
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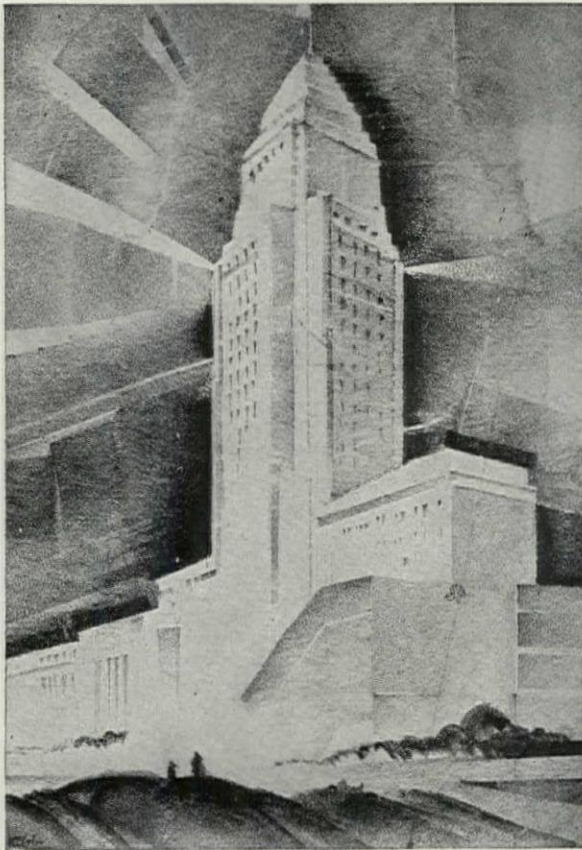
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By making your selection from among the 53 standard Lupton Casement units, you can install these desirable windows in every room of your client's residence for comparatively little money. The house pictured here is one of many Lupton-equipped homes which demonstrate the practicality and economy of Lupton Casements. Other installations and construction details are shown in our catalogue C-217. If you haven't a copy in your files, please let us know and we will send you one.



A generous use of Lupton Casements provides this house with abundant sunlight. The windows cost only **\$376**

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Lupton STEEL Windows

REVIEWS OF MANUFACTURERS' PUBLICATIONS

PORTLAND CEMENT ASSOCIATION, Chicago. "Town and Country Houses of Concrete Masonry."

It is always interesting as well as encouraging to note progress in the successful use of building materials. Some years ago, when the use of concrete in domestic building first became general, the results were frequently disappointing. There seemed to be a certain hardness or rigidity about concrete-built houses which made them bleak, bare and brusque if not almost brutal. These qualities are still found sometimes, but a number of well known architects have learned to handle concrete to produce the most pleasing and graceful of residence structures, as the illustrations in this highly attractive brochure abundantly prove. As one examines the booklet it would seem that this material is particularly successful in buildings of the so-called "Mediterranean" type,—Spanish or Italian,—perhaps because architecture of these styles calls for broad expanses of walls with deep reveals to windows and doors. Some of the most beautiful of the illustrations show houses designed in these styles built in either Florida or southern California.

THE KAWNEER COMPANY, Niles, Mich. "Kawneer Store Front Construction in Bronze or Copper."

Many a shop has taken on new dignity and character by being given a new front or facade facing the world. Lately several volumes and magazine articles have been published dealing with fronts in America and the different countries of Europe, shop fronts old and new, the new suffering, it must be admitted, from comparison with many of the beautiful old facades which illustrations show existed in France during the Louis period or in England during the time of the later Stuarts and the Georges. It is not possible in America, of course, to draw comparisons between the very old and the new, but it is easy enough to compare what was being done a decade or two ago with what is done today, and the comparison is often encouraging. The improvement is due in many instances to the offering by manufacturers of well designed metal parts used in such work, parts which since they are made in quantities are not of prohibitive cost. This work illustrates and describes mouldings, soffits, spandrels, transoms, bulkheads, grilles, and a long list of other details useful to architects and designers.

THE PORTLAND CEMENT ASSOCIATION, Chicago. "The Key to Firesafe Homes." A booklet on the subject.

The progressiveness of America, of which we are so fond of talking, is real enough in many ways, though in other respects it seems to leave much to be desired. It is disheartening, for example, to be informed that each year fire claims a toll of more than 14,000 lives,—more than 30 daily,—that each year the property loss caused by fire amounts to some \$500,000,000, and that every five minutes a building somewhere in the United States bursts into flames, many being residences. Much has been done, of course, in the fireproofing of large structures of many types, and much could be done toward making residence structures fireproof or at least fire-resistant were we to give to our floors the same thought and effort which we devote to walls, building them of brick, tile, concrete or stone, or to roofs, which are often of slate, cement-asbestos shingles, clay or concrete tile. The weak point, the vulnerable spot, seems to be the floor, proved by the fact that many a ruined house is left with walls standing and sometimes with its roof intact, but with its interior entirely gutted, due to the burning out of its floors. This booklet is devoted to the use in building floors of fireproof substances, giving detailed drawings showing the correct methods of using solid slab and ribbed floor construction, tile and joist construction and the like, and giving data which may well afford matter for thought. One interesting detail of the booklet is its quoting letters from a number of widely known architects on the subject of building fireproof floors. One well known architect in Chicago says: "I was very much astonished when, about three years ago, I discovered that concrete floor slabs would increase the cost of a residence so little (about 1½ per cent) that it seemed absurd and shortsighted not to use them instead of wooden joists."

HICKS GALLERY, INC., 16 Fayette Street, Boston. "A Catalog of Metal Window Cornices." Decorative details.

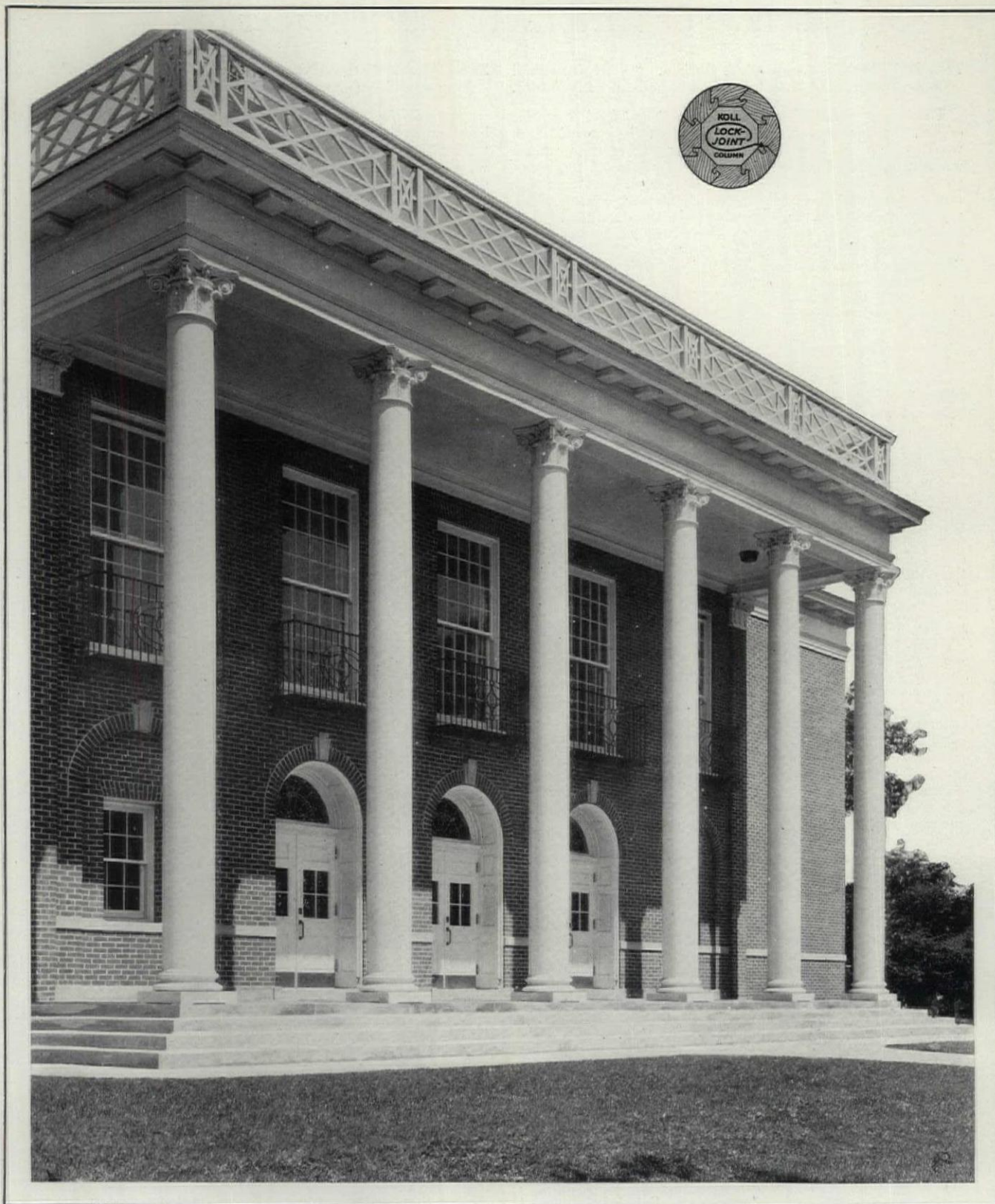
Architects who are interested in the decoration and furnishing of the buildings which they design and plan have had their attention drawn to the reproductions of many old fashioned accessories of furnishing which are now easily to be had. This booklet, for example, illustrates and describes the cornices and "tie-backs" which add greatly to the decorative interest of window draperies, the cornices of course supplying a highly effective heading from which the draperies may be hung, while the tie-backs afford means of holding their folds in alignment. These cornices, which are of metal and worked in relief, are usually gilded or else polychromed and are of varying widths which come in sections of convenient length, several sections being joined and fixed to a wooden backing to form a cornice of any required length. The designs illustrated suggest the different French periods,—Regence, Directoire, or Empire,—and are of a character which would render them acceptable for any interior sufficiently sophisticated to be given this treatment.

MURPHY DOOR BED COMPANY, 22 West Monroe Street, Chicago. "More Home in Less Space."

The advantages arising from being able to use the same space in an apartment or house during the full 24 hours of the day are apparent. In a hotel the bedroom, by the use of "In-a-door" beds, becomes a comfortable sitting room during the day, and in an apartment the sitting room can be converted into a charming bedroom at a moment's notice, while in private residences a sun-room can be combined with a sleeping porch, and the guest room becomes a private sitting room for the use of guests during the day; the maid may have a sitting room to herself, as well as a bedroom; and the children's bedroom becomes a playroom without the addition of more space. The great advantage of the "In-a-door bed," which is made exclusively by the Murphy Door Bed Company, is that during the day there is no suggestion of the room's nocturnal use, it being the only such bed that will swing through a standard 3-foot door opening. The Murphy catalog, "More Home in Less Space," is illustrated in color and shows how Murphy beds may be selected to harmonize with the furnishings of any room in the house.

NATIONAL TERRA COTTA SOCIETY. "Building Flood-lighting and Its Possibilities with Terra Cotta."

Modern building is on such a vast scale that it has given use to many specialized branches of architecture. One of these which is comparatively new and undeveloped is "night architecture." The possibilities in this direction, however, are so great that it is sure to become an important science with most striking results. What has been done with flood-lighting has been done in a rather rudimentary manner by the simple application of the rays of incandescent electric lamps directly to buildings. Yet the importance of a careful study of the subject is apparent, since it is true that the beauty of architectural forms is dependent almost entirely on the relation of light and shadow. Another great field of possibilities in the use of floodlighting is the control of effects by the use of colored light or colored surfaces from which the light is to be reflected. Architecture has been developed through the ages with relation to natural light only, so now that it is necessary to maintain the beauty of buildings during the night as well as during the day, careful study of the problem as regards color, pattern and movement will be necessary. One prominent architect has said: "Eventually the night lighting of buildings will be studied exactly as stage lighting is studied. Every means to obtain an effect will be tried,—color, varying light sources, direction, pattern and movement. In this last case, I cannot see any logical reason why a building should not be made to move and flutter." In the application of floodlighting, the surface to which it is to be applied is of the greatest importance, and there is no building material more adaptable to this purpose than terra cotta. A recent booklet published by the National Terra Cotta Society presents selections from three addresses delivered before a meeting of the society by General Electric engineers covering the subject.



School Auditorium, Glencoe, Illinois. John A. Armstrong, Architect

The school auditorium at Glencoe, Illinois, a beautiful suburb on Chicago's famous north shore, will go down to future generations as a notable example of the appropriate and effective use of stately columns. To be called on to contribute to so outstanding an example of public school design and construction is indeed a tribute to any organization. But to be entrusted with the most conspicuous feature of its exterior appearance implies a degree of confidence which, while not uncommon with us, is never-

theless deeply appreciated. Catalog I-47 of Columns or Catalog I-53 of Model Entrances gladly sent on request. Hartmann-Sanders Co., 2151 Elston Avenue, Chicago; Eastern Office and Showroom 6 East 39th Street, New York City.

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<i>Rose Arbors</i>	<i>Garden Equipment</i>	<i>Columns</i>

REVIEWS OF MANUFACTURERS' PUBLICATIONS

THE KITTINGER COMPANY, Buffalo. "A Distinguished Group for the Bedroom." A valuable booklet on furniture.

The lasting value of furniture, as well as of other works of art, depends entirely on the quality of the material and workmanship that go into its making. It is such things wrought by skilled craftsmen in carefully selected solid material that will be treasured in the future as heirlooms and remembrances of the period in which they were made. It is a group of bedroom furniture made in such a manner that is illustrated in a booklet by The Kittinger Company of Buffalo, called "A Distinguished Group for the Bedroom." The design is derived from the Jacobean style of early English furniture, and it combines the sturdy grace of that period with the best practice of modern furniture design. It is executed throughout in solid American walnut and the graceful cabinet lines, the carefully executed carving, and the harmonized pieces all go to make up a satisfying group which may be treasured in any home for generations to come. It is the first of a series of bedroom suites in period adaptations, all of which will be executed in solid woods besides being in accordance with the best Kittinger standards.

OSLER & FARADAY, Ltd., Lanthorne House, 89-91 New-man Street, London. "The Antique of the Future."

As the antiques of the present are the work of the master craftsmen of the past, so the work of the artisan of today will undoubtedly be treasured as works of art in times to come. Prominent among these present day makers of beautiful things is the firm of Osler & Faraday, Ltd., London, designers and makers of electric lighting fittings. Established in 1807, they have been studying the metal and cut crystal work of Europe for the past 120 years, and their workmen and designers are in a position to offer creations based on the best tradition of artistic lighting. An idea of the quality of their work is given in the list of buildings for which they have furnished lighting fittings, which includes such structures as the Houses of Parliament, Buckingham Palace, and the American Embassy. They are now offering their services to American architects and decorators and are sending "pulls" of their recent advertisements in *The Spur*, showing a few examples of their work in cut crystal and metal chandeliers, candelabra and girandoles. The examples shown are in excellent taste and are suitable for high class interiors in the various English period styles. While the remarkable finish and style of the English manner are strictly adhered to, they also embody sufficient originality to lend interest and appropriateness for modern use.

THE UNITED STATES GYPSUM CO. "The Gypsumist." A publication dealing with design and construction.

The architects' edition of *The Gypsumist* contains an interesting discussion, in serial form, of the various styles of architecture, as well as other interesting articles. As an example, one number deals with the French Renaissance period, including the Directoire, Consulate and Empire styles. The French revolution dealt a serious blow to French architecture, as during that period almost no buildings were built, the patrons of architecture and the architects themselves were dispersed, and many of the buildings were destroyed. However, the schools soon became active again, and archaeology became the leading theme of the new era, which soon gave place to more individualistic work, leading to many changes of style between 1789 and 1830, passing rapidly from the Directoire through the Consulate to the Empire style, with its excessively literal imitation of antiquity, its pretentiousness, and straightness of line. Another interesting feature of this issue is an article following the development of lathed and plastered walls of modern times from the crude building of prehistoric times. Starting with the primitive dwellings fashioned from interwoven sticks smeared over with mud or clay, the process is traced to the Roman and Egyptian custom of plastering over reeds and the old English form called "wattle and dab," then to the more recent wood lath and plaster, and finally to the modern Gypsum lath, which in addition to being fire-resistant forms a perfect bond with its plaster covering.

ZENITHERM COMPANY, Newark. "Zenitherm Walls." A new and important material for facing walls.

One of the most important developments of modern building is the way in which new materials are being introduced to take the place of the traditional stone and wood, materials which combine many of the admirable qualities of the materials they imitate with qualities that were not present in the original materials. Thus "Zenitherm" has all the beauty and durability of stone, but in addition is very light and workable and much more economical. It may be sawed as easily as pine and applied with nails or screws in thin strips over wood framework. It is adaptable for exterior walls and floors as well as for interior work and has remarkable insulating and acoustical properties. It is also impervious to weather conditions and highly fire-resistant. Many fine examples of work in this material by noted architects are shown in the booklet "Zenitherm Walls." These include both exteriors and interiors of private residences as well as large public buildings, such as theaters and chapels. A partial list of installations and of prominent architects who have specified "Zenitherm" is given.

ATLAS PORTLAND CEMENT COMPANY. "Atlas White Portland Cement for Terrazzo." Some of its advantages.

The possibility of securing beautiful floors to be had by the use of terrazzo is practically unlimited. Marble is to be had in such a vast number of different colors, combinations of colors and textures that it offers an opportunity of securing countless delicate and pleasing color schemes. The possibilities of this medium are still further widened by the use of white Portland cement as the binder in place of gray, or in connection with it. It is surprising to note what a great difference in the general effect of the floor is produced by varying the shade of the background in which the bits of colored marble are set. By the principle of "simultaneous contrasts," the color of the marble itself seems to be entirely changed when surrounded by a binder of a different shade of gray. Many color plates illustrating this fact are shown in an A. I. A. file booklet issued by the Atlas Portland Cement Company on "White Portland for Terrazzo." Each plate shows an example of terrazzo work in full colors, one portion of which is made with white cement, and the other part, separated from it by a brass strip, is made with ordinary gray cement, the aggregate in both being identical but appearing different in color by reason of the different shades of gray as a background. Interior illustrations showing terrazzo floors are presented.

WEST COAST LUMBER TRADE EXTENSION BUREAU. "Western Red Cedar." Certain benefits secured by its use.

Cedar was one of the first woods used by man in the construction of buildings, and it has been used extensively for certain purposes ever since. The variety found in the Pacific northwest region is a distinct species, having all the advantages of other varieties and, in addition, many peculiar to itself, the most striking of which is its practical indestructibility, there being a case on record where a log had been partly buried in damp soil for 1400 years, yet most of the wood was still suitable for lumber when found. Indians in the northwest have long used it for canoes, shelters and totem poles. A great proportion of all the shingles used in the United States are now made from Western Red Cedar as well as a large quantity of trim, siding and other building material, where great strength is not required. It is especially useful where it is to be exposed to the weather and is extensively used in boat building and garden pieces. An idea of its many uses is given in the booklet "Western Red Cedar," which contains much valuable information on the use of this remarkable wood. There are illustrations showing Western Red Cedar used in practically every way that it is possible to use wood, and the text matter gives a full description of its properties, uses and manufacture. The booklet contains a fund of valuable information for use in connection with the writing of specifications for practically every type of building work. The brochure covers fully the advantages possessed by cedar.

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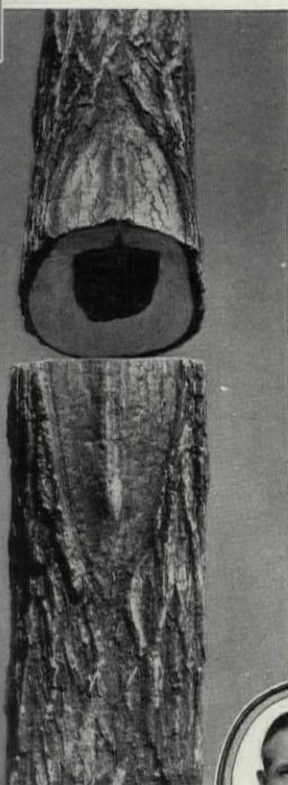
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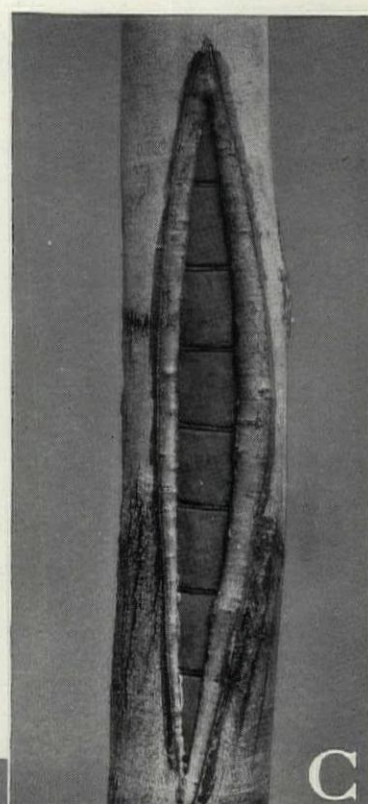
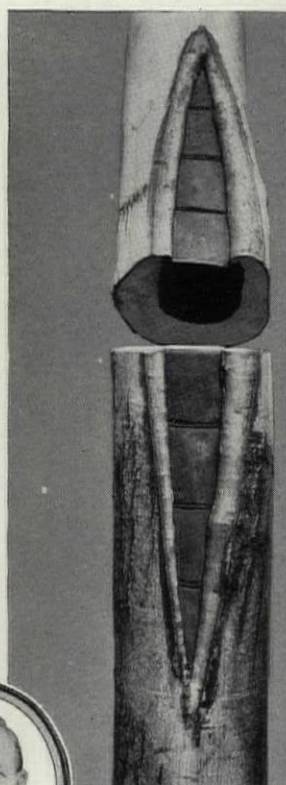
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A. This elm tree five years ago was nearly eaten through with decay in the heart of its trunk. The cavity was excavated, the wound disinfected, waterproofed, and filled with cement by the Davey sectional method. Note how perfectly the bark healed over the wound, completely covering the filling.



B. As a part of its program of constant test and experimenting, the Davey Research Department sawed this elm tree through, as shown, on March 10, 1928, five years after it had been treated by Davey Tree Surgeons. Note what they found—the wood in a perfect state of preservation, just exactly as it was when the filling was made.



C. This maple tree three years ago was seriously weakened by a long, deep cavity on the side of its trunk. The wound was excavated, disinfected, waterproofed and filled with cement. Note the Davey sectional method—the filling resembles the backbone in the human body, allowing for swaying and bend by the wind. There is not a crack or check in the cement.

D. In line with its policy of continuous test and experimentation, the Davey Research Department cut this maple in half on March 10, 1928. As the unretouched photograph shows, they found the tree in perfect condition, the wound hermetically sealed by a flawless bark growth completely over the edge of the cavity, the wood sound and absolutely free from decay.

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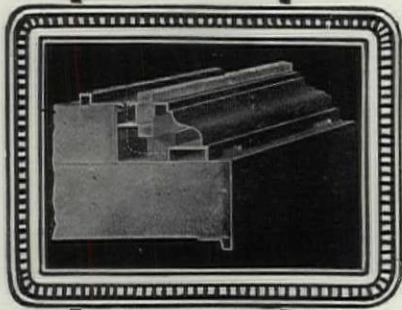
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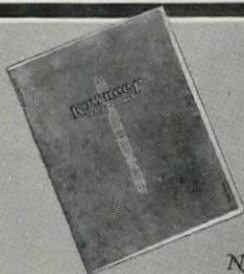
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LAWRENCE M. LOEB, Architect

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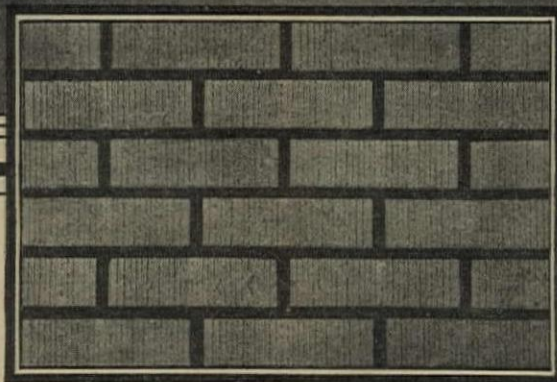
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HANLEY ^{MA}FACE ^{MA}BRICK



Sears Roebuck Plant
Minneapolis, Minn.

Geo. C. Nimmons
Architect



Hanley Rug White Face Brick
Shade No. 129

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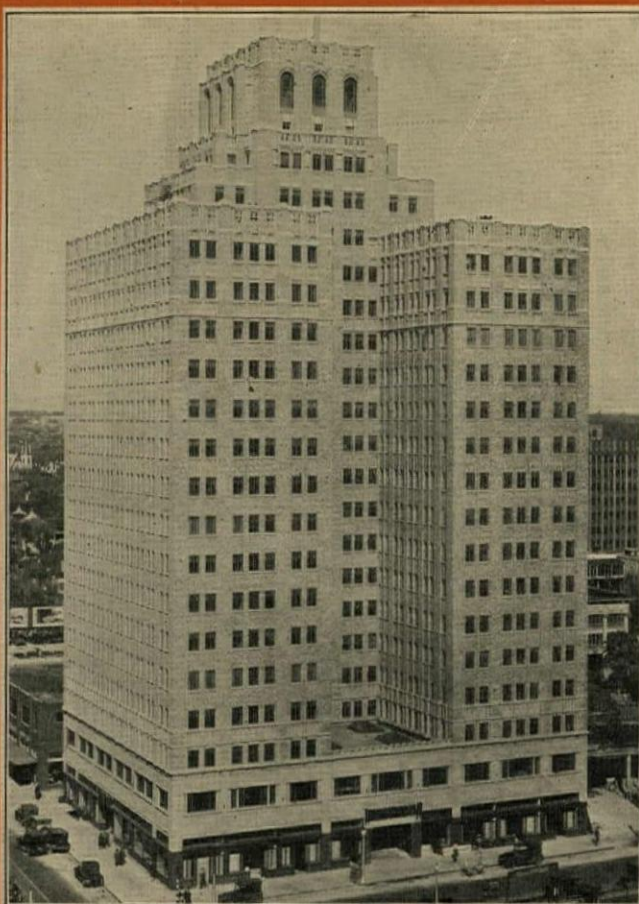
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