THE ARCHITECTURAL FORUM

IN TWO PARTS

PART ONE
ARCHITECTURAL DESIGN
AUGUST 1928
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**Line of finished floor - Concrete floor slab**

**Black and Gold border**

Ged 4 to receive rib construction.

**Half Cross Section thru Vaulted Arch (See Photo D) Showing Vaulted Ceiling Which Can Be Installed After Concrete Floor Is In Place**

**Finished Floor Line**

**Concrete floor slab**

**Guastavino McNulty Tile Barrel Vault**

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*This is No. 5 of a series—“Floors of Color—Their Architectural Value.” Write for reprints.

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For architects and for students in architectural schools there are here provided stimulus and abundant suggestions in the analysis of the essential factors and influences that have played a part in reaching the complex result we call modern American architecture. For the general reader, this volume affords a comprehensive and intelligible summary of the story of domestic and public architecture in America, so lucidly and succinctly presented that it compels attention. Furthermore, the author's manner of treating his subject has such a rapid and easy flow of narrative, unobstructed by technicalities, that it is calculated to engender interest even where indifference ordinarily prevails. The logical course of a fascinating development is aptly illustrated by happily chosen specific allusions to mark each phase of progress. As to actual half-tone illustrations, there are 48 of them. They are carefully selected and really illustrate the text,—as far as they go,—but it is a pity, in a volume of this sort, where abundant illustrative material for reference and comparison is not only helpful but expected, that there are not at least three times the number,—and more if possible. The one serious shortcoming of the book is its shortage of illustrations. Nevertheless, those that are given are thoroughly representative and cover as wide a range of subjects as is possible with the limited number. It is interesting, in this connection, to find the old Eastern Penitentiary, in Philadelphia, shown as an example of the early "Gothic Revival" type, as well as several other structures, little known but highly significant as examples of their several kinds of architecture. There is an index and a very useful classified bibliography, bringing the physical compass of the volume to 262 pages. Within that space a really exceptional quantity of valuable material has been compressed.

In the first chapter, "The Beginnings," the initial efforts of the colonists are traced. The second chapter, entitled "The Afterglow of the Middle Ages," points out what comparatively few people realize,—that many medieval survivals, of one sort or another, continued to exert a perceptible influence on this side of the Atlantic until well past the close of the seventeenth century and, indeed, lingered on long after that date in many out-of-the-way and ultra-conservative communities. The author then sketches the bursting into full bloom of the Georgian episode, with its characteristic local variations; and then, immediately following, he summarizes and explains the provincial types of the seaboard, those types that are truly "Colonial" and instinct with vernacular vigor,—English, Welsh, Swedish, Dutch or German in origin, and each evolved in its own distinct way. In this review of traditional trends, modified by local conditions until they have become virtually indigenous, the building of the French and Spanish outposts of early America is not forgotten. With the dawn of the federal era in the infant republic, there is unfolded an impressive program of building, stimulated in great measure by Thomas Jefferson. "Jefferson turned to the ancients, to the Greeks and Romans, whose republics then, in the freshness of modern republicanism, seemed very near. He hoped to secure the respect of foreigners, without copying them,—to be at once novel and correct. The new political order had far reaching consequences. It called into being governmental buildings which were not only more important than those of the colonies hitherto, but were of types radically new in the modern world."

It is matter for some regret that the author has not drawn a sharper distinction between the Greco-Roman or Regency phase of Classic design and the more rigidly archaological Neo-Grec episode that followed it. Of the former, with its consummate grace, the most conspicuous exponent was Latrobe, with the same ideals as those sustained in the mother country by Cockerell and Mylne, Nash and Henry Holland. For the strongest impetus to the more insistent archaology of the Neo-Grec fashion, we must look to traveled and cultivated laymen such as Nicholas Biddle, Samuel Fox, Joseph Fox and, of course, Thomas Jefferson who, however, despite his championship of Greek austerity, time and again showed his hankering after the easier, warmer and more flexible grace of the Greco-Roman blending. That the lay impulse was chiefly responsible for the purely Greek trend, is aptly instanced by the words satirically put into Latrobe's mouth by Thornton:—"The Bank of Pennsylvania I know has been much admired, but it would have been much handsomer if Joseph Fox and the late John Blakely, Esqrs. directors, had not confined me to a copy of the Parthenon at Athens." The author then continues, "the authorities of the bank, who owed much to Latrobe's skill, appear to have been intimately responsible for the essentially American literalness of its classicism." The wave of romanticism and the early "Gothic Revival," in which even Latrobe, Mills and Strickland occasionally indulged, is comprehensively set forth.

In the course of Chapters XI to XVI the whole field of essentially modern American architecture is ably analyzed in historical sequence, but with critical insight and happily constructive attitude. Everything from the genesis of skyscrapers to their latest characteristics, and from the ideals of Louis H. Sullivan and Frank Lloyd Wright to the most recent exploits of the ultra-modernists, is discussed with a broad and tolerant outlook. The never-ending stream of architectural creation is depicted with such lively movement that the reader cannot fail to perceive the vitality of the whole subject. Furthermore, the author has interwoven the narrative with appropriate reference to social and economic conditions,—the only way in which the story of architecture can be really intelligible. The book is a contribution toward the popularizing of architectural consciousness. It should stimulate a wholesome lay point of view.

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

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

236 Pages; 7¼ x 10¼ inches. Price $15

ROGERS & MANSON COMPANY
383 MADISON AVENUE, NEW YORK

MAJORCA is the largest of the Balearic Isles, a group in the Mediterranean which lie off the coast of Spain, due south of Barcelona by one overnight journey, and about the same distance east of Valencia. Lying off the beaten path of commerce, these islands form a little world of their own, a Spanish possession, but not wholly Spanish; other influences are apparent here. In their remoteness and isolation they have seen the rise and fall of many civilizations dating back to Phoenician times,—Greek, Roman, Visigoth, Moorish, Italian, Renaissance on through the florescent Baroque period; and each of them has left its imprint. No small island in the world is richer than Majorca in tradition and romance. The architect has only recently rediscovered it, and he finds in its sun-drenched buildings, its churches and convents, its palaces, its country and city dwellings, a vast treasure house for study. Here is architecture unmistakably Spanish, and yet distinguished by a certain subtle quality found nowhere in Spain proper. Here builders were frankly eclectic, borrowing from all civilizations to make a fusion of Mediterranean types, from which he who would build for sunny climes today, anywhere in the world, may draw many practical suggestions.

This work, "Majorcan Houses and Gardens," is a deluxe volume compiled by Arthur Byne and Mildred Stapley of the Hispanic Society of America. It includes 188 large and beautiful plates produced from photographs made by Mr. Byne of the interiors and exteriors of the most notable country estates on the island, and some of the homes, once palaces, in its principal city, Palma. Some of the most important he has amplified with architectural drawings, a few of which are in color. The text, which is less conspicuous than the illustrations, comprises a brief history of the island, an account of its architectural treasures, and a group of explanatory notes on the more important illustrations. The country houses shown are more numerous than the buildings in towns. Their situations are interesting. Instead of dominating the landscapes, they seem to nestle into them in a fashion suggestive of old buildings in England. The hill-top homes, of which there are many, are not set literally on the mountain tops, but half way up, snuggling under their shadows. This gives them protection from the sun, which shines pitilessly and unhindered on Majorca for six months of the year, and in older days it offered protection from the feudal tribes which fought for supremacy, as well as from the hordes of Barbary pirates which once overran the island. In fact, the defensive character of the buildings is conspicuous. Many have fortified towers with lookout drawbridges and moats, and all entrances are carefully hooded. But no matter how sequestered the site, some vantage point was found to command a view of the Mediterranean. Builders proved themselves artists in the clever way they placed their houses to combine shelter with pleasant outlook.

To build the approaches to these hill-top houses often cost more in time and money than to build the houses themselves. It might be the work of a generation. It meant cutting steps in the mountain sides and reclaiming barren slopes with an untiring patience at which the
FLOORS FOR THE HOSPITALS OF TODAY—AND TOMORROW

Number 3. This illustration is from a booklet entitled "Analyzing the Problem of Resilient Floors in Hospitals"—one of a series of booklets on the subject of polychrome resilient floors.

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modern builder marvels. Steps were corbeled out from the faces of rocks to facilitate quick ascent or descent from level to level. The immediate approaches to the houses are usually marked by broad green terraces, the earth for which often had to be carried from great distances and in sufficient quantities for growing orange or olive trees and tropical vines. On the opposite side of a house the second story would open on a terrace, which led to a formal garden. It was here the family lived and enjoyed the view. The stone walls on the island never fail to impress the visitor. Those about Esporlas, on the west side, are particularly fine. Esporlas has always been famed for its walls, so much so that the word esporlero is synonymous with "mason." Here the reticulated walls by the roadside or up the terraced mountains are laid with consummate skill,—dimensioned units by thousands, laid up dry and fitted with untiring accuracy. Being laid up dry, and porous, they are never succeeded but possess a certain rugged architectural character.

The obtaining of a water supply was always a problem with which the architect must wrestle, for Majorca has no great rivers, and streams or torrentes are all too few. On the hilly side of the island, water is conveyed by great conduits from a high-lying reservoir. On the plains every estate has its cistern. The architect will notice that every house is surrounded by a hallowed platfrom, which is in reality a great water-shed, inclining to the underground cistern, a huge vaulted chamber lined with cement, where water is carefully collected during the wet season, to be stored away against the dry months.

Majorca, like the mainland of Spain, adheres to the hollow square plan of building, with the resultant patio, the keynote of all Mediterranean architecture. But the Majorcan patio has little in common with that of Andalusia. It is not an outdoor living room with chairs and other furniture, nor is it made gay with potted plants. In country houses it serves a strictly utilitarian purpose,—it is the focus of the farm life. Here is the great kitchen chimney, the stone table where the servants eat. In country houses it serves a strictly utilitarian purpose,—it is the focus of the farm life. Here is the great kitchen chimney, the stone table where the servants eat. From here an outdoor stone stairway, made practical by the mild climate, leads to the master's quarters on the second floor at the garden side of the house. In the country this stair is of the claustral type, clinging to one wall of the patio in a single run, supported either on solid masonry or on a light graceful arch, with an iron balustrade. Here it joins the upstairs loggia, whose roof is supported by Gothic pillars, from which open the sleeping and living rooms of the family. In city houses the patio is treated architecturally, concentrating on the stair and its loggia. The moment the architect enters the patio he is impressed with the builder's superior knowledge and technique of vaulting. Arches are of great span and very flat, seeming hardly to have key enough to uphold the weight imposed on them, and the intersections of these flat, elliptical arches in connection with the stairs are treated with consummate skill. In the palaces in Palma one finds the typical low Palma column supporting the built-over portion of the patio. From two to four heavy arches, vaulted in Gothic style with groined edges, may converge on one of these columns,—a huge haunch block cut from a single piece. The entrance to the patio shows the eclectic methods of the builders. A vast wooden door, studded with nails or...
ornamented with iron reminiscent of the Moors, may be set in a portal of rose marble in Baroque design. And inside the patio, vaulted in Gothic arches, one may find a Florentine fountain whose waters cool the floor.

The architect may learn much of uses of polychrome from these old Majorcan masters. The delicate colors which exist today have withstood centuries of exposure to sun and rain. A favorite combination is stucco in ochre wash with faded blue or green shutters. All openings are carefully shaded for protection against the sun, and often they are embellished by "scoring"—the embedding of small stones in the stucco while still wet.


The charm of the English garden has been the result of centuries of growth. So widespread was its fame during the palmy days of the French monarchy that English gardeners were summoned to France to aid in creating the splendid settings with which the great French architects were surrounding the abodes of the Kings of France. In England itself there were laid out during the spacious days of the later Stuarts and all the Georges those vast gardens which even today are found belonging to great country houses and which bear testimony to the architectural triumphs of all of western Europe identified with the development of tapestry have been the result of the development of all of western Europe and with the different periods—accelerated by the Gothic age, which saw what were perhaps the most brilliant of its triumphs, tapestry has been identified with the development of tapestry design, the changes and development of its design in different countries at different times, and it goes at length into descriptions of modern looms where this ancient art has been successfully revived. The illustrations, many in full color, add to the reader's interest. All are from photographs made especially for this work, and many show the student for the first time examples of tapestry weaving of the first importance. The volume is particularly valuable by reason of its accurate documentation and full bibliography and because of its giving the names of places where there are to be seen the most important tapestries now in existence.

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Published Monthly by
ROGERS & MANSON COMPANY
181 Madison Avenue, New York

Howard Myers, Pres.; James A. Rice, Vice-Pres.; Paul W. Hayes, Vice-Pres.; Robert Sweet, Sec. and Treas.
Yearly Subscription, Payable in Advance, U.S.A., Insular Possessions and Cuba, $7.00. Canada, $8.00. Foreign Countries in the Postal Union, $9.00
Single Copies: Quarterly Reference Numbers, $3.00; Regular Issues, $1.00. All Copies Mailed Flat
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THE SULLIVAN MEMORIAL

LOUIS H. SULLIVAN lies in Graceland Cemetery without tombstone or marker of any kind. It has been proposed that the architects of Chicago erect a monument that will suitably mark his grave and be a memorial to his genius. For this purpose a joint committee has been appointed from the North Shore Architects' Association (from which the suggestion came initially), from the Chicago Chapter of the Institute, from the Illinois Society of Architects, from the landscape architects, from the building industry and from the laity. This committee, not knowing the amount available, has made no definite design for the memorial except to determine that it shall be of granite and in the decorative style so expressive of his philosophy and associated with his memory. It will also be carved with some account of Sullivan's life, some brief record of his achievements, and some suggestion of his influence.

In the three years that have passed since Sullivan's death, his fame has constantly grown. Architecture since the World War has entered upon a new era, and has begun to express itself in forms and speak with a language moulded more nearly to the heart of America. To this new destiny Sullivan, with the zeal of the prophet and the courage of the adventurer, pointed the way. By his architectural works, great in scope and power; by his drawings, unsurpassed in beauty and originality; by his writings, rich in poetry and truth; by his teaching, persuasive and eloquent; and by his philosophy, where in three words, "Form follows Function," he summed up all truth in art, Sullivan earned his place as one of the greatest architectural forces in America. Thomas E. Tallmadge, 160 North LaSalle Street, Chicago, is the chairman of the committee.

GOVERNMENT BUILDING IN PARIS

A BUILDING to house the offices of the American government in Paris is to be erected upon the site of the premises occupied by the "Union Artistique" Club, on the Place de la Concorde, the purchase of which is announced in dispatches from the French capital. The new building will house the offices of the 15 American government agencies in Paris, including the embassy and the consular services. The structure is to harmonize architecturally with its surroundings and will be built of French limestone.

The government expects to carry out the original plan for a building on this site prepared by the great French architect, Ange-Jacques Gabriel, who, in the reign of Louis XV was responsible for the monumental symmetry of the construction of the Place de la Concorde as we see it today. Such a building as the government now has in mind would correspond with the architecture of the Hotel Florentine, the present residence of Edward Rothschild, located at the corner of the Rue de Rivoli and the Rue Florentine, and would balance the two larger structures of the Ministry of Marine and the Hotel Crillon, in accordance with the original Gabriel design and plan.

TOWN PLANNING IN CANADA

WITHIN the last few weeks two Canadian cities, Quebec and Ottawa, have enacted statutes governing town planning. The Quebec commission is "given full power to replan those parts of the city that have suffered from haphazard development, or from what the Journal of the Town Planning Institute of Canada characterizes as 'building anarchy'; and to create a comprehensive plan for future development with the exercise of necessary zoning powers." Editorializing, the Journal says that the trend of thinking in a city rich in historical tradition, as Quebec is, might naturally be toward extreme conservatism. The development and passage of so progressive a law are attributed to a definite reaction against bad manners in building which have become established practice during the past few years: "It has come to pass because the more public spirited citizens of Quebec have become disgusted with the building anarchy which, on the plea that business is business, denied the right to existence of historic places in their natural setting, and disfigured the whole city with new structures flung up anywhere and everywhere in barbarous disregard of architectural amenity and the rights of the community."

Within two weeks after the passing of the Quebec act, the city of Ottawa, it is reported, applied for and received the right to exercise architectural control over certain proposed new developments. The new Alberta town planning act has clauses authorizing a permanent provincial town planning board, one duty of which shall be to "assist and advise any rural authority in devising ways and means of preserving the natural beauty of the locality and ensuring that new buildings and erections therein shall be so designed and located as not to mar the amenities of the locality." It takes definite cognizance of buildings located on any highway to which the act applies, making regulations as to their design, regulation, and construction. In Great Britain, several cities, notably Edinburgh and Bath, interpreted the clause in the Town Planning Act which gives power to a local authority to prescribe the "character" of buildings, to mean community control over the design of buildings as well as their suitability to their locations.
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THE STORK FOUNTAIN AND PARLIAMENT BUILDING, COPENHAGEN

FROM A PHOTOGRAPH BY SIGURD FISCHER
To properly understand and judge modern Danish architecture, it is necessary to know something of the country's historical background and something of the character of the country. Denmark is a land surrounded by water and made up of rolling hills, which never attain a height of more than 500 feet. The coast line is irregular, cut by deep bays and fjords. It is a land of farms, and its smiling fields are wreathed by woods, which form a living frame for golden corn fields. As early as the year 1000 the country was densely populated, and of some 1600 country churches now existing, no fewer than 1100 are of mediæval origin and bear the impress of Romanesque architecture.

Scattered about the country the great landed proprietors,—the later nobility,—built their manor houses and castles. Altogether, about 1000 of these manor houses are to be found today. They are located in the most beautiful scenic spots, surrounded by moats, and set in splendid parks framed by wreaths of lake and woods. In the decades from 1550 to 1600, the period of the great baronial lords, most of these manors underwent renovation and modernization in accordance with the tastes and requirements of that age. The nobility imported a number of Dutch architects to supervise their building, and manor after manor was made over in the so-called Dutch Renaissance style, with heavy, massive brick walls, and copper-covered roofs. But even though the buildings were constructed under the supervision of Dutch architects, their character is unmistakably Danish. The materials and the craftsmanship were Danish, and the arrangement of the buildings determined by considerations of place and of the needs of the people. This remarkable period of building, which, so to say, transformed the aspect of the whole countryside in the course of a generation, culminated in one of the most beautiful Renaissance buildings in Europe,—Kronborg, Hamlet's castle, which mirrors itself in the waters of Oresund, at Copenhagen's entrance.

When the Danish peasants secured their freedom

Photo. Courtesy American Scandinavian Foundation

Town Hall Square, Copenhagen
COPENHAGEN

OLD ROOFS, COPENHAGEN

Photos: Sigurd Fischer
RURAL DENMARK

COUNTRY HOUSE, COPENHAGEN
TH. HJEJLE & N. ROSENKJAER, ARCHITECTS
LOVENHOLM MANSION, DENMARK

VILLESTRUP MANSION, DENMARK

Photos. Courtesy American Scandinavian Foundation
they moved their homes out from the villages and built them on their own farms. These houses were usually erected in quadrangular groups; opposite the main building stood the barn, and at the center, across from the entrance to the main building, was a large gateway. The main buildings and the barns were connected at both ends by stables, facing the outside of the square yards. These houses were, as a rule, built of half-timber construction, and the roofs were thatched with straw. This attractive building plan has held its own down to the present time, and though the peasants have modernized their farmhouses, and the half-timber has been supplanted by brick and the thatch roofs by tile, they have retained the main features of the original buildings. In the towns the rising middle classes built their homes with the same materials of half-timber and tile, and many of the houses bear traces of motifs borrowed from the castles of the great nobility. Many of these patrician houses are still to be found here and there.

Of all the Danish monarchs, Christian IV was the greatest builder, and to his love for splendid structures we owe an impressive series of castles and public buildings which must be numbered among the finest architectural monuments of their age. We mention here merely the famous Round Tower of Copenhagen, the Copenhagen Exchange, and Rosenborg and Frederiksborg Castles. In 1730 the Royal Academy of Arts was established, and French artists were imported to be its first directors. Among these, the architect Jardin, who came to Denmark directly from Italy, must be accounted the most notable. He supervised the construction of a number of public buildings which compare favorably with the finest examples of architecture elsewhere in Europe. His buildings exemplify the best of eighteenth century French architecture, tempered by Nordic moderation, and without the French Baroque extravagance, they possess a simplicity of line and a quiet strength which mark them as characteristically Scandinavian.
THE MARBLE BRIDGE, COPENHAGEN
ONE OF THE TWO PAVILIONS THAT FORM THE ENTRANCE TO THE ROYAL LIBRARY, COPENHAGEN
BOURSE AND STOCK EXCHANGE, COPENHAGEN
FISH MARKET, THE RECONSTRUCTED NIKOLAJ TOWER AND THE EQUESTRIAN STATUE OF BISHOP ABSALON, FOUNDER OF COPENHAGEN
COLONNADE AT AMALIENBORG CASTLE, COPENHAGEN
DESIGNED BY HARSORFF
TOWN HALL SQUARE, COPENHAGEN
ENTRANCE GATE, KONGENS HAVE, COPENHAGEN
A POPULAR INN SINCE THE BEGINNING OF THE EIGHTEENTH CENTURY. THE ORIGINAL EIGHTEENTH-CENTURY HOUSE WAS BURNED IN 1915 AND REBUILT A YEAR LATER.

Peter Liv's House in Oerthaven, Copenhagen.
To every discerning architect must come the time when he discovers that architecture is not satisfying if it fails to go beyond mere correctness,—correctness, that is, which has to do with the accuracy with which he has transcribed this or that moulding. Scholarly carefulness, no matter how fine, comes to seem inadequate. Imagination is not involved, or good taste,—and of these two all true architecture is found, in the end, to be compounded. Because this is so, imagination and good taste often make up most of the difference between really distinguished architectural performance and that which may be good but quite undistinguished. It may even be unfortunate that good taste is often a gift rather than an acquisition. If it could be easily acquired, we might see more of it,—but as things are, it is in no danger of becoming commonplace. All of which prefaces a few words regarding a recently built house designed by William Lawrence Bottomley, an architect whose work I have always felt to be marked by essentially good taste. The Ziegler town house is definitely American in its major characteristics, with a certain cosmopolitan urbanity in the whole manner of its rendering. Of brick exterior, with paneled shutters and a fine Georgian doorway, the broad entrance foyer at once bespeaks a definite American lineage. The cornice derives from the old Congress Hall cornice of Philadelphia, and two stone Ionic columns suggest something that Jefferson might have done in the Classic manner of Monticello. The built-in paintings are French, of the early eighteenth century, by Forbin, entirely in character with the sort of thing which might have been brought over in Revolutionary times for the adornment of the fine house of a gentleman of taste and means. Beyond the circular stair well, which runs the entire four
OWNER'S BEDROOM

GUEST ROOM BATH ON THIRD FLOOR

HOUSE OF WILLIAM ZIEGLER, JR., ESQ., NEW YORK

WILLIAM LAWRENCE BOTTOMLEY, ARCHITECT
LIVING ROOM TERRACE ON SECOND FLOOR
HOUSE OF WILLIAM ZIEGLER, JR., ESQ., NEW YORK
WILLIAM LAWRENCE BOTTOMLEY, ARCHITECT
flights to the top of the house, there is a beautifully done “powder room,” much in the manner of the Empire without being too insistently stylized. Spacious closets are built behind concealed doors painted by Mrs. Joseph B. Thomas in the manner of old grisaille wallpaper, with a panorama of very early New York. Here the utmost smartness and sophistication have been achieved wholly without affectation.

sur premier etage. The hall gives toward the front of the house into the dining room, and toward the rear into the sitting room. The dining room is long and dignified, faithfully detailed from the old Beekman house. Mr. Bottomley had impressions made of the mouldings and other ornamental details, and these are executed in a manner thoroughly in accord with the feeling of the original work. Here is a dining room that is a serious and significant addition, like Grosvenor Atterbury’s work in the New York City Hall, to the best of our re-creations of Georgian Colonial and early American interiors. In the large sitting room there is a full realization of the opportunity for fine spaciousness that is afforded by the wide city plot on which the house is built. The room is an old deal room from England, an original, astoundingly like, in detail, to the Beekman interior on which the dining room was based, being, in fact, an architectural contemporary. It is a handsome room, a fit setting for its fine paintings, such as a landscape by Gainsborough. Architectural ingenuity has further provided concealed incidents which would surprise the original designer of the room. One door, for instance, conceals a complete lavatory in old Dutch tiles; another reveals a complete radio equipment, and small panels, when opened give access to winches for lowering the great Waterford glass chandeliers, so that they may be cleaned without mounting tall step-ladders. The sitting room windows open upon a pebbled terrace with a fountain, and as this terrace is laid out on an extension of the service quarters below, it looks down, in turn, upon the garden that occupies the remaining portion of the premises and toward the facades of other houses.

The third floor is given over to charmingly furnished guest rooms, with faultlessly appointed baths and dressing rooms, in every detail of which ingenuity is combined with good taste. One realizes at this point, how the good taste that pervades the whole house has kept any one room or any stylistic mannerism from being insistent or over-architectural, and is reminded, perhaps, of the definition of the really well dressed man, of whose apparel every detail is in such good taste that one cannot remember, at first thought, exactly what he was wearing. The fourth floor, by choice, is occupied by the owner’s apartment, with charmingly designed dressing rooms and baths. Concealed closets with trays and hanging space are ample—and are invariably planned with unobtrusive ingenuity. Every comfort or convenience caters to pleasant living in a charming environment. Can any architect, by any possible means, accomplish more?

The details of interior decoration were carried out by Mrs. Cameron Tiffany, in collaboration with Mr. Bottomley. Everyone who is at all familiar with Mr. Bottomley’s work must think of him as, himself, a decorator of peculiarly marked abilities as evidenced in his invariable combination of knowledge and good taste. There is never anything unstudied or unfinished in his work.

Editor’s Note. In these days when so many of the younger architects are spurning and discarding all use of precedent in their designs, it is both gratifying and reassuring to find one of our foremost younger architects using Georgian precedent with such complete success. Although purely English Renaissance in every detail, this house of Mr. Ziegler’s shows unusual originality and inspiration. It is a perfect example of the way architectural precedent should be studied and adapted to modern requirements. Particularly is it true in domestic architecture that designs carried out under the influence of the modernistic school are deplorably lacking in those qualities which make for liveability, charm, satisfaction, and the all-important quality of hospitality, which, for the past two centuries, have been characteristic of the finest domestic architecture in England, France and America. To most of us, the bizarre, grotesque and ascetically rectangular interior architecture and furnishings of the modernistic house are distressing.
HOUSE OF WILLIAM ZIEGLER, JR., ESQ., NEW YORK
WILLIAM LAWRENCE BOTTOMLEY, ARCHITECT
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DETAILS of OWNER'S BED ROOM

FIREPLACE ELEVATION

PLAN

END ELEVATION

SCALE OF FEET

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HOUSE OF WILLIAM ZIEGLER, JR., ESQ., NEW YORK
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The Architectural Forum Details

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HALL ON SECOND FLOOR
HOUSE OF WILLIAM ZIEGLER, JR., ESQ., NEW YORK
WILLIAM LAWRENCE BOTTOMLEY, ARCHITECT
 REGARDLESS of whether it be faith, reason or circumstance that induces man to accept his religion, there is still the subtle matter of setting or “atmosphere” to be reckoned with in his selection, and it is the architect’s privilege, as well as his difficult problem to supply this intangible and evasive thing, usually with forms and materials that are familiar, for in churches, above all else, our art bids us be conservative, using only what might be proper.

Knowing success to be dependent directly neither upon size or proportions nor richness of materials and yet, on the other hand, being uncertain as to its contributing causes, the architect welcomes with joy an opportunity such as was afforded in the case of the First Baptist Church at Plainfield, N. J. With its walled flower garden and willow and pine trees, the plot itself had so much charm that the success of any architectural composition to be placed upon it seemed reasonably assured. The history of this church is so interesting that it is worth recording some of the salient facts. The earliest Baptists of this community worshiped in a meeting house at Scotch Plains, built in 1742. From it came men who in 1792 founded Samptown Church, two miles south of Plainfield, and from this, in turn, sprang the First Baptist Church at Plainfield. At the time of its organization, it had 34 members, and its pastor, the Reverend Jacob Fitz Randolph, drew the munificent salary of $250 per annum. Considering that the town of Plainfield at this time numbered 250 inhabitants, this represented an expenditure of exactly one dollar per person in the cause of religion. It would be interesting to know the cost of building in those days, but unfortunately the record of whatever assessment was made of its 250 citizens is not preserved. The original meeting house was a plain rectangular frame building, without spire or other marks to distinguish it as a place of worship. Later on, however, there were added such elements, first a bay at the rear, in 1837, and then a portico with square columns and a cupola in 1843. As the size and wealth of the congregation increased, the building became too small and modest in appointments and so, in 1868, it was moved to the rear of the lot while a new edifice was erected of local stone. This building endured, without change, until 1923, when a disastrous fire rendered the congregation homeless.

After considerable deliberation and delay, it was decided to move to a new site, and the residence and garden now incorporated into the “plant” were purchased. Furthermore, those in charge of the new building program instituted a competition among a limited number of architects in the belief that this procedure would insure the best results, and the new church represents the winning design of this competition. The program as written called for the incorporation of the residence on the site into the general scheme, which meant, since Colonial was the style employed, refacing it with a veneer of brick and cutting back the projections of all cornices. The
FIRST BAPTIST CHURCH, PLAINFIELD, N. J.

HOBART B. UPJOHN, ARCHITECT
FIRST BAPTIST CHURCH, PLAINFIELD, N. J.
HOBART B. UPJOHN, ARCHITECT
Parsonage, Sunday School and Close, First Baptist Church, Plainfield, N. J.
Hobart B. Upjohn, Architect

finished building testifies to its complete success. The plan of the group is of U-shape, with the Sunday School at the back, flanked by the church at the right and the church offices at the left. The old encircling brick wall was retained, although it had to be reduced in height so as not to be a menace to traffic. Even in its altered form, however, it contributes to a seclusion that is rare with modern churches. The church, with its slender spire and high nave windows, dominates the design, the Sunday School being low, somewhat in the manner of the dependencies or outbuildings of Colonial residences. The church auditorium is a simple rectangular room, without columns, but with a balcony at the rear and a slightly curved ceiling. The organ is placed on the main axis of the room, in the chancel immediately above the baptistry, while the singers occupy stalls, two on either side of the chancel. The organist is placed in a gallery, behind the choir stalls and within reach of members of the choir to permit the passing of sheet music or notes. By a mandate of the competition, the organ had to be placed back of the pulpit, and it quite dominates the composition with attributary elements of baptistry and chancel furniture. Behind the baptistry are located six robing rooms, to be used at baptismal services, and at the right is a study for the minister for use immediately before and after service. The Sunday School, lying in the wing at right angles to the church, contains the Beginners', Primary, Intermediate, Senior and Young People's departments, consisting of small classrooms and their respective assemblies, and a large room for general assembly called the "Fellowship Hall." Two large fireplaces emphasize the social note of this room, while a stage and projection room allow for dramatic entertainments. A large, well equipped kitchen, capable of preparing meals for 250 people, is adjacent to the Fellowship Hall. The residence formerly on the site has, as was already said, been much altered on the exterior, whereas the interior was only slightly changed to meet the needs of the executive branch of the church organization. The minister's study, women's parlor and various offices, some of which can be also used for meetings of classes on Sunday, are located here, easily accessible from the street; and by virtue of the fact that this was once a residence, the rooms which they occupy are free from any touch of the "institutionalism" which so easily creeps into the design of a regular office building.

As to the decorative color scheme employed throughout the group, this adheres strictly to precedent, in that the woodwork, except for doors of mahogany, is of ivory. The walls, however, are treated in pale colors, varying from blue in the Fellowship Hall to green in the Primary, and from tan in the Beginners' Room to a warm, grayish buff in the church auditorium. Draperies in practically all the rooms, appropriate decorations on the lamp shades, and chairs in the small children's rooms, and the presence of a flower box here and there, together with the light colors of the walls, afford a note of cheerfulness blended with that cleanliness so proverbially akin to Godliness, giving an impression in absolute contrast to that of the gloomy and stuffy churches of an age not so long gone by. Brick, marble and wood are the materials employed in the walls, use being made of a local brick from South River, N. J., closely resembling that used in colonial times. Cornices, pilasters and the spire are of wood.
FIRST BAPTIST CHURCH, PLAINFIELD, N. J.
HOBART B. UPJOHN, ARCHITECT
MAIN FLOOR

PLAN. FIRST BAPTIST CHURCH, PLAINFIELD, N. J.
HOBART B. UPJOHN, ARCHITECT
DETAILS. FIRST BAPTIST CHURCH, PLAINFIELD, N. J.
HOBART B. UPJOHN, ARCHITECT
FIRST BAPTIST CHURCH, PLAINFIELD, N. J.

HOBART B. UPJOHN, ARCHITECT
FIRST BAPTIST CHURCH, PLAINFIELD, N. J.
HOBART B. UPJOHN, ARCHITECT
UNIVERSITY BAPTIST CHURCH, BALTIMORE
OFFICE OF JOHN RUSSELL POPE, ARCHITECT
PLAN. UNIVERSITY BAPTIST CHURCH, BALTIMORE
OFFICE OF JOHN RUSSELL POPE, ARCHITECT
UNIVERSITY BAPTIST CHURCH, BALTIMORE
OFFICE OF JOHN RUSSELL POPE, ARCHITECT
UNIVERSITY BAPTIST CHURCH, BALTIMORE
OFFICE OF JOHN RUSSELL POPE, ARCHITECT
AMONG those who admire modern domestic English architecture of the more picturesque and romantic school, the name of Baillie Scott is indeed well known. Gifted with much originality of thought and with considerable skill in the matter of design, he has built many English homes, large as well as small, which may well be passed on to coming generations of Englishmen as excellent examples of the best in the way of present-day design and craftsmanship. Mr. Scott's design excels, first of all, in the matter of grouping structures. With a high regard for symmetry and usually for balance, he disposes the masses of his buildings in ways which satisfy one's sense of proportion without involving a formal disposition of similar parts upon either side of an axis. Then, too, he has inherited from earlier British architects that almost unerring instinct for the combining of different architectural elements in ways which seem to be logical and the result of carefully thought out planning, even when, as has frequently happened, the combining has been wholly fortuitous. Then there is the highly important matter of roof lines, Mr. Scott's being long, simple and flowing, giving to a structure the harmony and symmetry of a tree with its low and spreading branches close to the ground. His houses are designed with particular reference to their sites, and thus, for one reason, they possess that strong individuality which is one of the distinguishing marks of his work. So too in the matter of chimneys, for whether they be placed singly or grouped into stacks, they add to the buildings' masses and restful roof lines just that degree of accent which well disposed chimneys should supply, but which often they do not.

In an old country such as England, which has been growing for centuries and which is made up of many counties, towns and hamlets inhabited by people possessing widely different social traditions and methods of building, there persist of course countless architectural types and uses of materials, and these types and uses cling to and are suited to their localities in a particular way. A house which might be admirable in Yorkshire would be quite out of place if built in Surrey or Sussex, just as in much the same way a northern New England Colonial house would be entirely unsuitable in Florida or California. The Yorkshire cottages with their thick stone walls and heavy stone roofing slates, the beautiful old Cotswold houses, and the rich and mellow houses of the southern counties with their wonderful old tile roofs, mellowed and weathered by the hand of time, all give inspiration to the architect who is also an artist. The roofing tiles used in England are much more successful than most of the tiles...
"HARLEDOWN," CANTERBURY, KENT
BAILLIE SCOTT, ARCHITECT
we find in America. Hard, smooth tiles always give
a roof a monotonous and stereotyped appearance.

After receiving an invitation from the owner of
“The Tudors,” Gerrards Cross, Bucks, to visit the
place, I was strolling around the district in which
the house is built, trying to pick up some worthwhile
houses to photograph. I found a good many thorns
and only a few roses. Suddenly rounding a corner
in a bend in the road there appeared a mass of roof
lines which at once suggested Baillie Scott, a house
of more than usual distinction, the sort of place one
often thinks about and wants to see but seldom finds
in actual life. A few moments later the whole en­
trance front came into view. I felt like a tired trav­
er arriving at his destination and finding himself
suddenly standing in front of a charming old inn,
with a feast spread before him. In the late after­
noon of a long English summer day, with the grad­
ual approach of twilight and the softening shadows
falling over a rolling countryside, there comes an
atmosphere of peace, quiet and contentment; I had
caught “The Tudors” at its best. In England the
early morning, after sunrise, and the fading twi­
light are the times when the countryside is most
appealing. The house, garden, surrounding scenery,
and occupants of “The Tudors” all seemed to fit in
together and to produce the feeling of a truly old
English home with real atmosphere both inside and
out, while their personal welcome made me feel that
there still exist in England that cordiality and friend­
liness which one often feels lacking nowadays under
more modern ways and methods of living and
more modern ways and methods of living and think­
ing, perhaps more particularly since the World War.

Surrounded by much picturesque country, “The
Tudors” is some 18 miles from London,—by express
train 25 minutes is the time from Paddington to
Gerrards Cross. Two miles away is Old Jordan’s
Meeting House, a delightful spot, well known to
many visitors on this side of the Atlantic, since Wil­
liam Penn is buried there. The entrance porch of
“The Tudors” reminds one of some of the old build­
ings in the southern counties of England, where we
see those wonderful old bits of building that make
our flesh creep when we think of most of the mod­
ern so-called “half-timber effects.” There is only
one way in which half-timber construction can be
successfully carried out, and that is in the good old
fashioned European way,—by using plenty of solid
timbers and lots of hand labor. Pieces of wood
spiked onto a wall, especially on the face of a brick
wall, are at best only a fake. An illustration of the
entrance porch is shown here, enlarged from a small
photograph. The porch is fashioned out of old
English oak, of a beautiful color and texture, all
hand wrought by craftsmen in the village shop ad­
joining Old Jordan’s. At the time this house was
built, there were in the shop where the woodwork
MR. SCOTT'S HOUSE, "OCKHAMS," EDENBRIDGE, KENT
BAILLIE SCOTT & BERESFORD, ARCHITECTS

GROUND FLOOR
"THE TUDORS," GERRARDS CROSS
BAILLIE SCOTT & BERESFORD, ARCHITECTS
DINING ROOM IN MR. SCOTT'S HOUSE, "OCKHAMS," EDENBRIDGE, KENT
BAILLIE SCOTT & BERESFORD, ARCHITECTS

UPPER FLOOR
"THE TUDORS," GERRARDS CROSS
BAILLIE SCOTT & BERESFORD, ARCHITECTS
ELEVATIONS AND PLAN FOR A VILLAGE CLUB, IWERNE MINSTER
BAILLIE SCOTT, ARCHITECT
ELEVATIONS AND PLAN OF A COUNTRY HOUSE AT CHILHAM

BAILLIE SCOTT & BERESFORD, ARCHITECTS
was executed some of the old school type of craftsmen, men accustomed to the use of tools now going out of fashion since the introduction of standardized millwork. This type of man is rapidly dying out, and in most places he is dead already. The entrance to "The Tudors" has the appearance of age, and the gable does not look in any way mechanical. Almost all new houses have a painfully raw look; they remind one of the man who is just about to be married, uncomfortable in his usual stiff and formal new clothes. Defects of this sort can only be toned down by the hand of time and by the work of nature; to be successful, construction of this kind must be wrought by skilled hands or it will only look odd. It is merely due to the difference in handling by the artist who knows and the man who thinks he knows. Baillie Scott has not relied too much on the T-square, and with him the Old World has supplanted the New. Tiles taken from old buildings add very much to the appearance of the roof of the house. Hand-made, sand-faced brick with wide flush mortar joints add to the general effect, and the half-timber work does not have any appearance of having been touched by machine. The spacing of the timbers is in keeping with old traditions,—a most important point in the successful carrying out of this type of work. The master hands of designer and craftsman are apparent everywhere, both outside and in. It is real mortise and tenon construction, with good fat oak pegs in place of the more modern nail and hanger. A solid, substantial, thoroughly livable and modern house, made to last for many a year to come. Most of the walls of the rooms are framed up with solid chunks of oak, with rough plaster in between where there is no wood paneling, all in the old fashioned way, with numerous heavy beams and uprights moulded on the edges and stop-chamfered. The workmanship inside is in oak of a fine color and texture, with heavy oak doors studded with "W. I." nail heads. The doors have old fashioned wooden latches and bars. "The Tudors" gives one the feeling of living in a bygone age,—in the days when machinery was unknown, when people lived more simple lives, and probably got a good deal more out of life than they do now. "Harbledown," near Canterbury, in Kent, is a charming example of a modern English country house with the walls built in a typical Kentish style. Intermixed with the local Kentish stone, brickwork is introduced in a skilful way, with a touch of half-timber work as is so often found in this part of England. The ground floor plan is typically English, while the dining room and kitchen arrangements are quite in keeping with American practice. The grouping together of the three main rooms with pergolas at either end gives an ideal arrangement from the point of view of entertaining. The bathroom accommodations, while not meeting with American demands, could easily be enlarged. Bedroom fireplaces add much to the attractiveness of a house of this type and give that feeling of coziness so often found lacking in the modern American residence. As has already been said, chimneys when well designed and skillfully arranged add very much to the appearance of any house, large or small. Drawn freehand, the elevations of any house are interesting. Mr. Beresford, Baillie Scott's partner, prepared the drawings of their house and garden at Chilham. The elevations are delightfully drawn and give much character to the house. The west elevation is a perfectly charming example of a real country home. The cottages and small houses of Baillie Scott have the same atmosphere and feeling as his larger buildings, and the perspective sketches shown in these pages give the reader a good idea of what he has done to make the small house attractive. If personal environment and the associations of older times can add anything to the abilities of a designer, surely some of the architects' offices in London ought to help greatly in this respect. Lincoln's Inn and Grey's Inn are about as far removed from the modern new Regent Street as are the older villages and towns of New England from the modern atmosphere of Fifth Avenue. In the former case we are taken back into the days of the stage coach, full of much that was picturesque in more ways than one. It was in Grey's Inn Square that I found Baillie Scott's office, amid surroundings it would be impossible to find in any modern and so-called, up-to-date town,—and some of the modern towns are painfully up to date. Looking out on an old square, with fine lawns and great trees, it seemed an ideal situation in which an artist might work, giving one almost the feeling of working in the country. It seems strange these days to think of men having labored for generations in these old and often historic places, where one would naturally suppose that the atmosphere must affect those who work there now. Some day all these buildings will probably be removed, and in their places we shall have more modern structures, lacking much of the charm of the old in the same way in which the new edition of Regent Street fails utterly to inspire one in the way the former buildings did. On the walls of Baillie Scott's own room are fascinating drawings in color, sketches which one thinks must have "sold" the prospective client again and again. Perspective drawings and small scale elevations, in color, pencil and ink, give one a good idea what can be done in the hands of artists like Baillie Scott and his partner. It has been possible to illustrate here only a small selection from the large amount of work done by Baillie Scott,—houses built not only in England but in different parts of the world. A facile and original brain has given many charming and imaginative touches to all of Baillie Scott's houses, to be handed down to future generations and treasured by them, buildings representing the best of present-day work.
THE COMPETITION FOR THE NEW HAVEN CITY HALL

ONE of the most interesting competitions of the past year was that for the New Haven City Hall. Everett V. Meeks, head of the Architectural Department of the Yale School of Fine Arts, who was appointed by the Mayor of New Haven to act as architectural adviser, made all of the arrangements for the competition. In order to give the architects in New Haven an opportunity to compete for this large municipal building and civic auditorium, Mr. Meeks decided to hold preliminary and final competitions. The first competition was open only to architects practicing in New Haven. From this preliminary competition three architects were chosen to be admitted to the final competition, which was open to architects practicing in New Haven. From this preliminary competition three architects were chosen to be admitted to the final competition, which also included three other well-known architectural firms, making six competitors in all. The three New Haven architects selected were Douglas Orr, Harrison Earl Baldwin, and Walter Shiner. With Harrison Earl Baldwin, Paul Philippe Cret, of Philadelphia, was associated; and with Walter Shiner, Dennison & Hiron, of New York, were affiliated. The three outside architects invited to compete in the final competition were Egerton Swartwout, Delano & Aldrich, and Zantzinger, Borie & Medary, of Philadelphia. The architects invited by Mr. Meeks to act as the judges of this competition, were Harvey Wiley Corbett and Charles A. Platt, of New York, and William Emerson, Dean of the Architectural School of the Massachusetts Institute of Technology.

This digest of the program, and the final reports of the findings of the judges in the preliminary and final competitions, give an excellent idea of the character and result of this interesting competition. The plot is of irregular shape and level grade. The main frontage, 229 feet long, is on Church Street facing the New Haven Green, which is well covered with large elms. Some 300 feet south, on the same street, and also facing the Green, is the new post office of Tennessee marble with a large 10-column portico. Facing the site and the portico are two fine old Colonial brick churches on the Green, each with a good sized wooden portico. Facing the Green, to the north are the New Haven Library and the County Court House. The scheme is divided into three units; the first a departmental building on Orange Street, to be built before the other units, containing 600,000 cubic feet. The third is an auditorium on Court Street, with a cubage of 666,666 feet and a seating capacity of 3000. Vehicular access, in addition to that in Court Street was desired. The second, the final complete building, minus units one and three, has a cubage of 1,536,842 feet. This unit contains the aldermanic chamber and two ante-rooms; the mayor's offices; two city court rooms, civil and criminal; judges' chambers and consultation rooms for each, with prisoners' pen on the criminal side with connection by stairs with the police lockup; probate court and dependencies; city attorney, clerk of courts, jury room, stenographers' room, etc., the court room dependencies to be so located that direct access to the court rooms can be had without crossing public thoroughfares; quarters, 26,750 square feet, for the police department, with access by driveway to the street; space for the health department, 19,000 square feet, on or near the ground floor, with separate entrance facilities; three hearing rooms and anterooms, 7,500 square feet each; rooms for the board of education, fire department, etc.

Drawings required:
Three elevations at 1/16 scale.
Two plans, main and second floor, of entire scheme at 1/32.
Complete plans of first unit at 1/16.
Two sections at 1/16.

First Report of Competition. "The Architectural Jury of Selection for the Competition for the Proposed City Hall for New Haven met on April 19, 1928, and made first a thorough examination of the site, studying the relation of the plot to the Green and to the adjacent streets. The Jury then began a careful study and comparison of the designs submitted, starting by assembling all the general plans, analyzing each with reference to such considerations as light and circulation, distribution of departments, etc. As a result of this study a preliminary rating was determined. Then the facades and typical floor plan and section of each competitor were brought back and compared with his general plan layout. All the plans showed a high grade of excellence in scheme and presentation, but there were features in each which afforded a decided basis of comparison; and a final rating, after exhaustive study from all angles, was unanimously agreed upon by the Jury. From this rating, the Jury selected the makers of three designs in the order rated, as those competitors to be chosen to enter the second and final stage of the competition."

Final Report of Competition. "As a result of study, one plan seemed to comply more fully than the others with all the essential factors of the problem and was given a preliminary rating, but before final decision the facades and typical floor plan and section of each competitor were brought back and compared with his general plan layout. After continued study of all the plans, it was finally decided unanimously that the Jury recommend to the New Haven City Hall Building Commission that the design marked No. 1, which was submitted by Egerton Swartwout of New York, be the premiated design." The efficient and eminently satisfactory manner in which this competition was handled by Mr. Meeks, of the Yale Architectural School, emphasizes anew the advisability of placing charge of any important competition in the hands of an experienced architect who shall act as architectural adviser.
PLANS AND ELEVATIONS OF THE WINNING DESIGN, NEW HAVEN CITY HALL COMPETITION
NEW HAVEN CITY HALL COMPETITION
DOUGLAS ORR, ARCHITECT
NEW HAVEN CITY HALL COMPETITION
HARRISON EARL BALDWIN AND PAUL PHILIPPE CRET, ASSOCIATED, ARCHITECTS
ELEVATION OF AUDITORIUM, ON COURT STREET

ELEVATION OF FIRST UNIT, ON ORANGE STREET
NEW HAVEN CITY HALL COMPETITION
WALTER SHINER AND DENNISON & HIRONS, ASSOCIATED, ARCHITECTS
NEW HAVEN CITY HALL COMPETITION
ZANTZINGER, BORIE & MEDARY, ARCHITECTS
ARCHITECTURAL DESIGN

FIRST FLOOR  SECOND FLOOR

NEW HAVEN CITY HALL COMPETITION
DELANO & ALDRICH, ARCHITECTS
THE little Regency house at Farnhurst-by-New Castle, in Delaware, shown in the accompanying half-tone illustrations and plates of measured drawings, is one of those documents of American architectural history that deserve to be cherished and preserved with the utmost care and studied with close attention. It was built between 1815 and 1820, and is as perfect an expression of small domestic architecture in the Regency manner as anything to be found in America. Indeed, it would be difficult to find in England any better small example of this phase of design, which reached its ripest development during the first quarter of the nineteenth century. For subtle elegance of composition, delicacy of detail and reticent simplicity it can compare favorably with any of its like-sized peers, on either side of the Atlantic, cast in the mould of that tradition begun by Henry Holland and carried on by Nash and Papworth, Cockerell and Mylne, in England, and by Latrobe, Robert Mills and Graff, in America.

This small but once perfectly appointed "gentleman's seat," near the banks of the Delaware River, has now fallen into a sorry state of decay, not so far advanced, however, that it could not be arrested and the fabric restored to sound condition without serious difficulty. Much as this decay is to be deplored, it has nevertheless made it possible to examine the structure, so to speak, in certain particulars far more readily and with far more certitude of results than could have been expected had the building been in perfect repair. To illustrate, unless the thin wood ceiling of the little semi-elliptical portico of the west front had been rotten and partly gone, it would have been hard to determine what was the exact original contour of its roof,—whether it was a true half-saucer dome, as it should have been according to the best usage of the period, or whether its now somewhat lumpish contour was merely the result of repeated and clumsy patchings with odd pieces of tin,—which seemed by no means impossible. Taking advantage of the holes in the decayed wood ceiling, however, with the precarious aid of a rickety ladder that threatened to collapse every minute, and by thrusting arms and heads through the holes in the boarding, the exact contour of the original oak forms could be determined. The roof was unquestionably a half-saucer dome, with a slight outward flare at the eaves. Again, the uncared-for condition of the exterior made possible the settling beyond all peradventure of several questions about the belt course and the joinery of the shutters. The method of joinery appears in the plates of measured drawings, so that further comment on that score is unnecessary. In the matter of the belt course, however, it should be noted that the decoration of Greek key frets is made of cast iron. The units are small, and each unit is held in place by three screws at the angles. These screws are fastened into wooden wedges that had first been driven into the mortar joints between the bricks, the stucco being applied afterwards. No trace of color or of paint of any sort now remains on the iron frets. Their surfaces

Photos. Frances B. Johnston and Harold D. Eberlein

South End

West Portico
The East or River Front

East Elevation
Regency House at Farahurst near Newcastle
Scale  ——  1 — 8

ARCHITECTURAL DESIGN
Part One
The West or Garden Front

West Elevation
Regency House at Farnhurst—near-Newcastle
Scale 1:100
North Elevation
Regency House at Farnhurst—near—Newcastle
Scale

South Elevation
Regency House at Farnhurst—near—Newcastle
Scale
STAIRWAY, REGENCY HOUSE AT FARNHURST-BY-NEW CASTLE, DEL.
Second Floor Plan

Regency House at Jarrowst—near-Newcastle

First Floor Plan

Regency House at Jarrowst—near-Newcastle
projected from the face of the stucco and, in all likelihood, they were originally painted black or, less probably, of a color to correspond with the stucco.

The main entrance seems to have been originally on the east front, facing the river, access being through the veranda and the wide door into the hall. What was the layout of the surrounding grounds, it is now impossible to determine. There are still traces visible here and there of what seems to have been a regularly plotted garden with definite form to the south of the house and immediately before the south window of the drawing room, but they are only the merest traces and not sufficient to make possible the reconstructing of a plan. The only feature of which enough vestiges remain to conjecture fairly accurately its lines, is the drive. This appears to have come in from the west and then to have made a circling course around to the river front of the house, whence it continued its curve to the coach house on the north. It also seems likely, so far as one can judge from the remnants of the planting, that there was once a broad vista from the east front of the house toward the river, the straight lines of the trees diverging from the house wedge-wise with the head of the wedge at the farther ends of the groves. For the rest, there is only one lone box tree beside the west portico as a reminder of its symmetrically placed fellows, some of which the present occupants say were still living when they came to the place 14 years ago.

One exceedingly interesting and subtle feature of the composition is the way in which the corner pylons of the west and east fronts immediately at the angle become flush parts of the north and south walls, while these walls break forward across the center in the portion containing the windows. It is also worth noting how the height of the belt course increases the scale of the house. The rather exceptional measurements of the glazing are worth observing; the panes in the south casement of the drawing room are 12 inches by 22. These in the east casements are the same in height, but narrower to accord with the narrower window opening. The muntins are uniformly ¾ of an inch in thickness. This was the usual width prevalent at the period. The paving of the west portico is of brick, that of the east veranda of squares of white and gray marble laid chequerwise. The portico and veranda columns stand on white marble plinths.

It is a curious fact that the detail of the woodwork inside the house does not correspond in refinement with the exterior detail; this includes the inner detail of the casements, which is of the same character as the exterior work. In fact, the interior detail is much coarser, less studied and rather dull. The explanation seems to be that the outside of the house was finished at the period of erection while, for some cause now unknown, the finishing of the interior was postponed to a later date when the heavier influence of the purely Greek Revival began to make itself very perceptibly felt. It seems impossible to believe that the exterior and interior details could have been designed by the same hand or, at least, designed at the same time. Whether the stuccoed surface of the outside walls was ever painted or not, it is now impossible to say. In any event, the surface was smoothed with care, and the structure always displayed an aspect of extreme suavity. In these days of exaggerated plaster textures, very obviously and laboriously smeared and dented in order to produce meretricious "artistic effects" for exteriors, it is a relief to find the dignified, restful placidity of a wall surface such as that of this little Regency house in Delaware. Its reticence and dignity render it acceptable as a model for present-day country house architecture. It possesses a charm which is enduring.
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For American Walnut has proved its long, long life countless times both here and abroad. It endures in beauty because its beauty is in, not on, the wood.

And walnut is timeless in its good taste. For centuries walnut has been the quality wood of all the world, a favorite of the greatest architects and the master craftsmen.

Its use, today, therefore is assurance that today's beauty will endure against the ravages of wear, of the fickleness of passing modes.

American Walnut — the treasure wood of all the world!
Experience proves that when the architect collaborates with a competent decorator in completing an interior, the results fully justify the wisdom of such a course.

The cooperation of this establishment immediately places at the command of the architect a COMPLETE DECORATING SERVICE plus a PRODUCING ORGANIZATION capable of meeting any requirement for specially designed backgrounds and furniture, lighting fixtures and wrought metalwork, hangings and other incidentals. In addition to an extensive collection of antiques, there is constantly on view here a profusion of beautiful furniture made in our shops and not elsewhere obtainable.

Architects are invited to utilize the exhibits in our Galleries, as well as the services of our decorating staff and workshops. If a call in person or by our representative is inconvenient, correspondence is invited.
A conscientious study of each commission is a major factor contributing to the reputation of the Smith organization for quality work.
Plaster ornament? Of course, you say, for clubs, restaurants and public buildings. Yet today ornamental plaster is coming into its widest use in the smaller type home and apartment.

The movement started haphazardly in different parts of the country. In a few instances, architects, seeing the possibilities of ornamental plaster, used it in their own houses.

Today the vogue has spread. In house after house you find it—often only a suggestion—a lovely frieze, an interesting molding or a few medallions repeated over the surface of a wall. Architects are discovering that plaster ornament can create in homes an atmosphere of genuine luxury and distinction.

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, through the medium of such magazines as House and Garden, with the real possibilities of this art-material — with special reference to how it can be used in moderate priced homes with unusually pleasing effect.

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

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

**JOHN MEAD HOWELLS, Architect**

---

**PLASTER ORNAMENT for PERIOD DESIGN**

**Detroit—Detroit Decorative Supply Company**

**New York—Jacobson & Company**

**Philadelphia—Voigt Company**

**Chicago—Architectural Decorating Company**

**Chicago—The Decorators Supply Co**

**Cleveland—The Fischer & Jablech Co**
Distinction Attained in Stamped Grilles

The Ornamental Steel Grilles now offered by Tuttle & Bailey successfully span the breach between inexpensive stamped and elaborate cast grilles. This is accomplished by affixing artistic cast ornaments to the face of a stamped grille, which ornaments are now available in a pleasing variety. Thus combined, the grille and ornament form an ensemble of beauty and quality—a grille adaptable to the most exacting building requirements. Architects, Decorators and Builders are invited to write for illustrations and details of our Ornamental Steel Grilles.

TUTTLE & BAILEY MFG. CO.
Makers of FERROCRAFT Heating and Ventilating Grilles
441 Lexington Avenue - New York City

ORNAMENTAL Steel GRILLES
BACK of the consummate beauty of Furniture by DeLong, back of its fidelity to environment and definiteness of service, are the "hidden value" of long months of painstaking preparation of the wood to perpetuate these qualities, and a spirit of craftsmanship which money alone could not buy.

Write for brochure illustrating De Long-equipped Masonic Temples.

Illustrating the Gothic Room, one of the 47 Rooms of the Masonic Temple, Allentown, Pa., furnished by DeLong.

Schmid & Ryan, Architects.

Address Department F

DE LONG FURNITURE CO.
1505 Race Street, Philadelphia, Pa.
Only this House can offer Mantels in Cretan Stone, as it is an exclusive creation of our laboratories. In our search for a suitable, yet economical, material Cretan Stone was developed. Strong—durable—remarkably light—easy to ship and install.

Cretan Stone Mantels are available in designs that are in harmony with the various architectural periods. Also, Cretan Stone is so easy to work with that we can furnish special mantels from architect's specifications in a relatively short time. Cretan Stone Mantels lend a touch of beauty and dignity wherever installed. Tell us your needs and let us show you how we can help you. May we send you illustrations of various designs?


FOR art museum service—where appearance and utility demands are of equal and vital importance—for office-buildings, churches, libraries and private residences, a well-chosen floor of "U. S." Tile deftly combines decorative design with practicability. This floor of resilient rubber cushions each footfall to a faint whisper. With proper care "U. S." Rubber Tile floors last many years. Easily cleaned and kept in perfect condition at minimum cost. The specification of "U. S." Tile is an assurance of flooring satisfaction. For further information, write to United States Rubber Company, Room 405, 1790 Broadway, New York City—makers of fine rubber floors since 1897.
A West Coast woods design for the suburbs or the country

Wood is particularly suited for the suburban or country home. The above design received fourth mention in the West Coast Woods Architectural Competition, and embodies many pleasing features. Here are the specifications laid down by the architect:

- All framing shall be Douglas Fir or West Coast Hemlock. Door and window frames, interior and exterior, of selected Douglas Fir. The living room and stair hall finish of Douglas Fir, sand etched to bring out the natural grain, acid stained and finished with clear matt varnish. The dining room and kitchen shall be finished in natural Sitka Spruce.
- All bedrooms and the sewing room, West Coast Hemlock, with silver gray acid stain, and flat varnish. All second floor closets lined with Western Red Cedar or Port Orford Cedar. Flooring throughout the first and second floors of West Coast Hemlock or Douglas Fir 1 5/8" x 3 5/8" face laid in short lengths and painted.
- The roof shall be covered with edge grained Western Red Cedar shingles or shakes laid with copper or zinc coated nails. Shingles shall have a thickness of approximately 1" at the weathering end, and be stained in variegated shades.
- The exterior siding, clapboards, strips, dormer finish and exterior wood finish, including hand carved ornament, shall be Western Red Cedar or Douglas Fir stained in a green-gray shade.

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

Address West Coast Lumber Bureau, 215 Mt. Hood Building, Longview, Washington.
ONE of the most charming Colonial interiors exhibited in the American Wing of the Metropolitan Museum is the drawing room from Almodington Manor, Somerset County, Maryland, panelled in wood from floor to ceiling. The classic simplicity of treatment and modest fluting of mantel and china cupboard rendered it all the more livable to the gentle folk to whom it was so dear.

Unconsciously one feels the gracious hospitality expressed in such a room greatly enhanced by the presence of the painted panels of wood—wood, the material so grateful to the talents of both architect and artisan.

Friendly, and warm to the touch, wood offers a depth of tone and harmony of color making possible the achievement of many delightful effects.

Just as in the days when an inspired architect created Almodington Manor and used wood so judiciously in the working out of his designs, so many architects today are turning to wood for help in their problems of decoration, as well as of structure. "Wood is coming back to its own."

A right wood for every purpose is available to you and to posterity. Wood is the only building material that is spontaneously renewed.

NATIONAL LUMBER MANUFACTURERS ASSOCIATION
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This pine tree makes you an expert judge of good lumber

Pine lumber, one of the most important materials that goes into the building of a home, has come out of the shadowland of the indefinite and questionable to take its place among the certain and known products of industry.

Now, through the invention of a machine by which the pine tree trade-mark is imprinted on Pondosa, this good wood comes to market clearly and positively identified.

Through this species-mark, Pondosa Pine takes its place as reliable merchandise beside trade-marked and advertised hardware; electric fixtures marked with names that mean responsibility; plumbing fixtures on which world-known names appear; heating plants, the names on which are guarantees of quality.

For sheathing, siding, window frames, sash and doors, for roofing boards and sub-flooring, for all interior and exterior finish and trim—for all work where a light, even-grained, durable wood is wanted, specify Pondosa Pine by the mark of the pine tree from your retail lumber dealer. Western Pine Manufacturers Association of Portland, Oregon.

From carefully selected trees from the forests of the Northwest—cut, seasoned and graded right—this lumber is available at the better yards, the country over.

On the doorway’s snug fit depends much of the charm of the front entrance. Doors and sash of Pondosa Pine will stay straight and true against all time and weather.

Pondosa Pine
The Pick o’ the Pines

Every well-posted architect knows that in Radiator Furniture the name is TRICO. Sooner or later you will want our complete file folder.* Two lines and a two-cent stamp will bring it to you.

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The Makers of Art Metal Radiator Furniture
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In all periods

Individuality and grace of the master designers are retained in our Art Stone reproductions. Built to individual specifications or from stock designs, period or modern.

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A Reproduction of a Colonial Mantel
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trimmed square at both ends... packaged... ready to use...

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NOW you can successfully specify lumber by make, species and grade and know that you get what you specify. Weyerhaeuser's new 4-Square Lumber is the finest lumber modern methods can produce. It is thoroughly seasoned. Cut to exact lengths, with both ends perfectly squared to save labor and make better workmanship certain. And it is packaged!

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RODDIS FLUSH DOORS are built on a solid core of softwood. On each side of the core are two layers of veneer. At top, bottom and sides are hardwood edge-strips to keep moisture from the core.

Ability to prevent the passage of noise and fire is secured to an unusually satisfactory degree. Permanence, too, is assured by such substantial construction.

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Branches in all Principal Cities

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WORLD'S LARGEST PRODUCER OF FLUSH DOORS

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Half a century ago, the first window sash ever successfully marketed with the glass in place, left the Curtis plants. Ten years ago, the priceless quality of architectural beauty was added to the excellence of Curtis materials and workmanship.

For the first time in the history of the woodworking industry, leading members of the architectural profession were employed to design woodwork for the moderate-priced house.

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Forward-looking architects are making use of Curtis Woodwork with great profit to themselves. May we tell you how?

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Made by the
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Zook and McCaughey, Architects

Years of specialization enable Hartmann-Sanders designers and craftsmen to create not only beautiful entrances and columns, but many other exterior and interior features of unusual artistic and mechanical excellence. Catalog 1-47 of Columns or Catalog 1-53 of Model Entrances 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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Pergolas
Rose Arbors

Colonial Entrances
Garden Equipment

Koll
Columns
WE tell you straight from the shoulder that these finishes do not skin over and we mean it.

Specify these remarkable varnishes in your next paint contract and test their real economy. They afford greater coverage per gallon than any other speed varnish. Notwithstanding their fast drying, they do not skin over in the can nor gum up in the brush.

After many long months of painstaking research, we have perfected three fast drying finishes of the usual high Valentine quality. *Four Hour* Floor Varnish, *Four Hour* Interior Varnish and *Four Hour* Architectural Enamel (white, ivory, gray in Satin gloss or flat finish). They are oil type finishes, of full body, and actually dry hard in four hours or less. They are unsurpassed for all interior jobs where speed and durability are required.
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HERE is a wall treatment, secured with Dutch Boy white-lead, that gives finishes of surprising charm.

The architect may specify white-lead and oil plastic paint with perfect assurance that the resulting modified or low-relief textures will be in keeping with the highest decorative standards.

This paint can be manipulated with paint brush, sponge, whiskbroom or any other means, making possible an unlimited number of textured treatments.

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A booklet about this new use for Dutch Boy white-lead will be sent upon request. Address your inquiry to the Department of Color Research and Decoration, care of our nearest branch.

DUTCH BOY WHITE-LEAD

Texture obtained with paint brush.
This texture produced with cloth brush.
Texture produced with whiskbroom.
Unusual effect obtained with whiskbroom.
The interior of the Argyle Building in Kansas City, Mo., is notably cheerful and sanitary because ceilings and walls throughout are painted with Barreled Sunlight

Very striking in design and construction is the San Francisco Chronicle Building. Here one of the West’s leading newspapers is produced under excellent working conditions toward which Barreled Sunlight has made valuable contributions.

They both chose Barreled Sunlight for interior painting

Two splendid buildings—typical of many which have recently sprung up throughout the new West. Handsome, efficient structures where nothing but the very best materials have been used. Barreled Sunlight was specified for interior painting.

Not only in office buildings, but in hundreds of hotels, hospitals, schools and fine homes, Barreled Sunlight is replacing both paint and enamel today. Handsome as the finest enamel, it costs less and completes a job with fewer coats.

The satin-smooth finish of Barreled Sunlight Gloss washes like tile, and repeated washings will not injure it.

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For places where a flat finish is preferred, nothing is more suitable than Barreled Sunlight Flat. Extremely handsome and uniform.

Barreled Sunlight Semi-Gloss strikes a happy medium.

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

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

Note coupon below.


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

The interior of the Argyle Building in Kansas City, Mo., is notably cheerful and sanitary because ceilings and walls throughout are painted with Barreled Sunlight.
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Serviceable, Comfortable, Economical, Clean

The distinctive velvety, rubber-like texture of T-M-B offers unusual comfort. Time does not affect the “feel.” The floor never wears gritty or rough.

The material will not rot, buckle, warp or loosen. It is extremely durable, and can be invisibly repaired.

T-M-B costs less than other types of approved material. Trowelled on, it is entirely seamless and therefore easy to keep clean.

Several attractive colors are available. We supervise installations anywhere in the country.

We will gladly furnish detailed information on request.

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3033—“Neptune”—a colorful Karnean Marbled pattern.

Floors enter the decorative scheme

ARCHITECTS pave the way to decorative harmony when they write “Sealex Linoleums” into the specification. For these modern linoleums make possible a new unity in the color scheme of any interior. Moreover, they supply interest to one of the largest expanses in the room—the floor.

Sealex Linoleums possess an exclusive feature which wins the enthusiastic approval of the client. For the remarkable Sealex Process assures a permanent linoleum floor that is easy to keep free from spots, stains and ground-in dirt. Moderate in first cost, Sealex Linoleums save money in upkeep expense every year of their long life, for they never need expensive refinishing. (See next page.)

SealexLinoleums
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The beauty of marble—
the comfort of linoleum!

With Karnean Marbled designs the architect can give an interior the luxurious effect of a real marble floor—at the moderate price of linoleum. For every pattern in this group of Sealex Linoleums has the delicate veinings and the lovely colorings of rare and costly marble.

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Three of the many Karnean Marbled designs are shown above. There are many other equally attractive patterns in the complete line of Sealex Linoleums.

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The Sealex Process also increases the flexibility and lengthens the life of Sealex Linoleums. And—it gives extra depth and richness to the colors.

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Stain-proof - Spot-proof - Easily cleaned
Attaining eminent heights as a surface-saving, beautifying finish —

"38"

PRESERVATIVE VARNISH

The Roanoke Building, Chicago, is of interest because on the top of the tower of this 37-story structure has been erected the first aerial beacon located in Chicago’s Loop.

The steel frame rises 45 feet from the roof to an elevation of 520 feet above the sidewalk. The two rotating beacon searchlights of 8,000,000 beam candle-power each, will be visible to aviators for a distance of 100 miles.

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"38" was used on the wood trim of the Roanoke Building and so, literally, can be looked up to as an outstanding mark to guide others in the selection of an interior finish.

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The P&L Architectural Service Department renders prompt, practical aid on every type of finishing problem.

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

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The Sandura Company, Inc., manufacturers of Sandura Rugs and Yard Goods, has acquired the property, business, good will and all other assets of the American Linoleum Mfg. Co.—makers of the celebrated line of Wild's Linoleum.

This important acquisition consolidates America's oldest manufacturer of linoleum with one of the youngest and most progressive manufacturers of high-grade felt base floor covering. This now enables Sandura Company, Inc., to manufacture, in addition to their popular Sandura Products, all grades of plain, inlaid and printed linoleum.

In the Linoleum field, Wild has always set the standard of quality. Sandura's Lacquer Surfaced Floor Coverings have already established a dominant position in the industry. And now to these full lines of Felt Base Goods and Linoleums has just been added a new series of patterns in a special Household Grade of Inlaid Linoleum with the same Sanduralac (Lacquer) Surface that has made Sandura Products so appealing to the housewife.

The progressive policy which has won for Sandura Products their widespread popularity, will continue to be reflected in all manufacturing, merchandising and sales activities.

SANDURA COMPANY, INC.
FINANCE BUILDING
PHILADELPHIA
The Aeolian Building was finished with Murphy Univernish

This beautiful building, which won the 1926 prize of the Fifth Avenue Association, was designed by Messrs. Warren & Wetmore and decorated by Messrs. Mack, Jenny & Tyler of New York.

For the varnished surfaces Murphy Univernish, a fine all-purpose varnish, was used. It was also used to give an extra finish and extra protection to the painted wood-work; and in a large part of this work it was used instead of oil to produce a fine, durable white paint that would not turn yellow.

No pains nor expense were spared to make the interior of this fine building as beautiful and enduring as the exterior.
CARNEY CEMENT IN THE

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<thead>
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<th>Building</th>
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<tr>
<td>1 St. Clair Hotel</td>
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<td>2 American Furniture Mart</td>
<td>N. Max Dunning</td>
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<td>3 Wrigley Annex</td>
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<td>4 Wrigley Tower</td>
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<td>10 Lake-Michigan Office Building</td>
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The above photograph offers a beautiful tribute to Carney Cement. Here within a stone's throw, in the heart of Chicago, are ten tremendous projects—one, the largest building in the world, and all laid up with Carney Cement mortar. We are particularly proud of this exhibit because it represents not the attitude of one man toward our product, but that of several who are prominent in the profession.

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CARNEY CEMENT
For Brick and Tile Mortar

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1 part Carney Cement to 3 or 4 parts sand depending upon quality of sand.
ROOFS TO MATCH ANY COLOR SCHEME

You can achieve any effect with Johns-Manville Asbestos Shingles, yet give your client a Permanent, Fireproof Roof

The day of somber, colorless houses is gone. Gay stucco, brilliant paint, colorful roofs are not only accepted, but demanded. At last the architect has freedom to work out a color scheme which will really wed his house to its setting.

The difficult problem so often is the roof. Shall color be limited to the narrow, trite range of natural slate for the sake of its fire resistance? Shall inflammable wood be used for the sake of color? Johns-Manville Asbestos Shingles meet this situation squarely and sanely. Their wide range of tints offers the architect every color or color combination he could ask for. Their combination of asbestos fibre and cement provides a roof everlasting and fireproof.

We welcome inquiries from architects and maintain a department which will be glad to discuss your roofing problems without any obligation on your part. Address: Johns-Manville Corporation, 292 Madison Avenue, New York City.
To help your client
Select the Color

The first few announcements on Pee Gee Color Selectors have resulted in a deluge of requests for them. Conservative estimates place our eventual distribution figures at not less than a quarter of a million.

The public has found the solution to the old trying problem "What colors will go well together when I decorate?"

When discussing a decorative plan for the home of your client a Pee Gee Color Selector will save considerable lost motion and eliminate argument. This remarkable device (small enough to slip into your coat pocket) offers a choice between fifteen complete groups of harmonious colors. Each group is a complete color scheme in itself. There are two Selectors, one for exteriors, the other for interiors. They are yours for the asking.

A home that is worth painting deserves good paint. There are a number of manufacturers making good paint—but you can rest assured that you will never find better quality than that which bears the Pee Gee trade mark. The service it renders has proved this during the past sixty years.

Peaslee-Gaulbert Company
Incorporated
Louisville, Kentucky
During the construction of the Moffat Tunnel, extending six and a half miles through the Rocky Mountains, a point was reached midway between the portals where unprecedented pressures were encountered from 1500 feet of soft rock above. Here was a problem which defied ordinary construction methods and materials.

Concrete made with "INCOR" Cement solved the problem. The high early strength and all-around satisfaction given by "INCOR" Cement under most trying conditions is striking proof of its dependability.

Much is being said these days about high early strength cement. Instead of claims about "INCOR", we present the plain facts in the following specification:

**Specification for "Incor" Cement**

"INCOR" Cement is a perfected high-early-strength Portland cement and is guaranteed to conform with all requirements of the Standard Specifications and Tests for Portland Cement of the United States Government and the American Society for Testing Materials. In addition, "INCOR" Cement is guaranteed to exceed the standard specifications in the following items:

- **Finess:** The residue on a standard 200 sieve shall not exceed 10% by weight.
- **Tensile Strength:** The average tensile strength in pounds per square inch of not less than three standard mortar briquets composed of one part of cement and three parts of standard sand, by weight, shall be equal to or higher than the following:

<table>
<thead>
<tr>
<th>Age at Test</th>
<th>Storage of Briquets</th>
<th>Tensile Strength lb. per sq. in.</th>
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<tr>
<td>24 hr.</td>
<td>In molds in moist air for 24 hr.</td>
<td>250</td>
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<tr>
<td>48 hr.</td>
<td>(1 day in moist air)</td>
<td>350</td>
</tr>
</tbody>
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The average tensile strength of standard mortar at 48 hours shall be higher than the strength at 24 hours.

"Incor" Cement saves time—the biggest item of expense in modern industry. And, while saving the owner several times its cost by making possible earlier use and by avoiding costly delays, "Incor" assures dependable 24-hour concrete. "Incor" contains no admixtures—it is a perfected high early strength Portland cement.

"**INCOR**" Perfected High Early Strength PORTLAND CEMENT

Made and guaranteed by the Manufacturers of Lone Star Cement

International Cement Corporation

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One of the world's largest cement producers—13 mills... total annual capacity 20,000,000 barrels

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<td>Pennsylvania</td>
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</table>

| LOUISIANA PORTLAND CEMENT CO. | New Orleans | Louisiana |
| ARGENTINE PORTLAND CEMENT CO. | Buenos Aires | Argentina |
| TEXAS PORTLAND CEMENT CO. | Dallas and Houston | Texas |
| URUGUAY PORTLAND CEMENT CO. | Montevideo | Uruguay |
CELLizing has made style in Oak Floors available for every home.

We maintain our own chemical, technological and engineering departments which have definitely proved every point through exhaustive tests and which are at your service without obligation.

The commonly used strip flooring, as well as Oak Floor Blocks are obtainable *CELLized.

Just what the architect has long searched for—a true Colonial floor of SOLID oak planks—that will not cup or shrink, and that can be laid and finished as easily and economically as strip flooring.

Possible only because Bruce planks are *CELLized, a remarkable chemical treat which prevents distortion by moisture. Wide boards are specially susceptible to moisture and till now expensive laminating or veneering has been necessary to avoid the usual cupping. *CELLizing permits the use of solid oak planks—and being solid, the cost is greatly reduced.

Blind nailed like strip flooring.

*CELLizing has the highest moisture-proofing efficiency of any treat for wood which permits the usual finishing process. As a matter of fact, *CELLizing improves the finished appearance of the floor. Also proof against wood-boring insects.

Colonial plank floors may now be figured into any flooring estimate. The modest home, as well as club houses and build-

ings where limiting the expense is a factor, may thus be made more interesting and attractive at moderate cost.

E.L. Bruce Co.
MEMPHIS, TENNESSEE
Largest manufacturers of oak flooring in the world

Bruce *CELLized Oak Floor Planks

Write for this book
How *CELLizing solves the plank floor problem is fully explained in this booklet—"Colonial Distinction in Plank Floors." It is free.
To the public buildings of great American cities the new Cook County Criminal Court and Jail unit at Chicago is an illustrious addition. Kosmortar furnished the mortar for all masonry in the buildings, including the laying up of 6,000 cubic feet of Indiana limestone. "We find," state Hall, Lawrence and Ratcliffe, Inc., Chicago, architects of the buildings, "that mortar made from Kosmortar is of uniform consistency gives a pleasing appearance in its natural color, and is so hard and firm when set that, when necessary to cut or drill into the masonry, the brick or tile will split before the mortar will break." In setting the stone, the Great Lakes Construction Co., Chicago, contractors, found Kosmortar to be absolutely non-staining, agreeing with recent tests made by Robert W. Hunt Co., engineers, in which samples of limestone set with Kosmortar, after three months of exposure to all weather conditions, showed no staining whatever. Write for information further describing the qualities and usage of Kosmortar, The Ideal Cement for Masonry. Kosmos Portland Cement Co., Incorporated, Mill, Kosmosdale, Kentucky; Sales Offices, Louisville, Kentucky.
The new Santa Fe Office Building at Topeka, Kansas, offers another example of how well BEST BROS. Keene's Cement dovetails with modern building requirements. It provides strong, good looking, durable walls which minimize disturbing noises.

Not only in office buildings, but on every job—large and small—BEST BROS. Keene's Cement serves long and well. It enhances the solemn grace of church interiors. In schools and hospitals, its walls prove sanitary and sound-absorbing. It is adaptable to every room in the home, whether cottage or mansion. To all interiors—from joyous theater lobbies to period hotel halls—it lends lasting beauty.

In BEST BROS. Keene's Cement you get natural gypsum testing over 99% pure, refined by special process into a product of utmost plasticity and great cementing power. Specializing in Keene's Cement only, the BEST BROS. Company has set the standard for Keene's Cement in America.

Write for Further Facts—Literature containing more detailed information about BEST BROS. Keene's Cement will be promptly sent upon request. Write us.
CITY BUILDING OF ASHVILLE, N. C.
DOUGLAS D. ELLINGTON, ARCHITECT

FOR BASE AND TRIM
The entire first story and trim of all lower windows are Pink Georgia Marble. A variety of colored Georgia Marble is also used in the foyer and other public space in this building.

THE GEORGIA MARBLE COMPANY • TATE • GEORGIA
The 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.
Architectural Acoustics, Booklet, 6 pp., 10 x 12¾ ins. Important data on a valuable material.

S. Gyspem Co., 20 W. Monroe St., Chicago, Ill.

AIR FILTERS
Staynew Filter Corporation, Rochester, N. Y.

BANK VAULTS
Macomber Steel Co., Canton, Ohio.

BASEMENT WINDOWS
Genfire Steel Company, Youngstown, Ohio.
Architect's File Card. 8½ x 11 ins. Illustrated. Filing card on Celluloid Computing Scale for Concrete and Lumber, 4½ x 2½ ins.

BATHROOM FITTINGS
A. P. W. Paper Co., Albany, N. Y.
Cambridge Toilet Equipment, Folder, 8 pp., 8½ x 6 ins. Illustrated. Deals with toilet paper fittings of metal and porcelain.


Cabinets and Fixtures. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Catalog and price list of fixtures and cabinets.

CEMENT—Continued
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 Fireproof 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
Cellie 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 Services Bulletin C-1. Illustrated. Important data on valuable detail of building.

Concrete Surface Corporation, 342 Madison Ave., New York.
Bonding Surfaces on Concrete. Booklet, 8½ x 11 ins. Illustrated. Deals with an important detail of building.

Devnet Architect Co., 119 West Ohio St., Chicago.

Kossom Portland Cement Company, Louisville, Ky.
High Early Strength Concrete, Using Standard Cosmos Portland Cement. Folder, 6 pp., 8½ x 11 ins. Complete data on securing high strength concrete in short time.

CONCRETE COLORINGS
The Master Builders Co., 7016 Euclid Ave., Cleveland.


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.


Northwestern Expanded Metal Co., 1204 Old Colony Building, Chicago, Ill.
Northwestern Expanded Metal Products. Booklet. 8½ x 10¾ ins. 16 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated, Plastic-Sawn and Longspan sections, etc.

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

DAMPPROOFING
Philip Carey Co., Lackland, 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 building of a number of different kinds and the roofing materials adapted for each.

Genfire Steel Company, Youngstown, Ohio.

The Master Builders Co., 2016 Euclid Ave., Cleveland.


Specification Sheet, 8½ x 11 ins. Describing specifications of compounds for dampproofing interior and exterior surfaces.

The Vortec 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 F" for dampproofing tile wall surfaces that are to be plastered.

SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 73

ARCHITECTURAL DESIGN Part One

DOORS AND TRIM, METAL

The American Brass Company, Waterbury, Conn.

Amana Architectural Bronze Extruded Shapes. Brochure, 18 pp., 854 x 11 ins. Illustrated. Describes architectural bronze products and describing more than 2,000 standard bronze shapes of cornices, jamb casings, moldings, etc.


Fire doors. Brochure, 854 x 11 ins. 64 pp. Illustrated. Describes entire line of tin-clad and corrugated fire doors. Also describes complete line of automatic doors, truck-handles, and all the latest equipment—all approved and labeled by Underwriters’ Laboratories.

Truscon Steel Company, Youngstown, Ohio.

All-steel entrance doors. Catalog, 10 pp., 854 x 11 ins. Illustrated. Describes complete line of entrance doors.

Copper Alloy Steel Doors. Catalog 110. Booklet, 48 pp., 854 x 11 ins. Illustrated. Describes complete line of entrance doors.

DOORS, SOUNDPROOF

Irving Hamlin, Evanston, Ill.

Soundproof Door. Folder, 8 pp., 854 x 11 ins. Illustrated. Deals with a valuable type of door.

DUMBWAITERS

Segregator Machine Works, 151 West 15th St., New York.


ELECTRICAL EQUIPMENT

Baldor Electric Co., 4358 Duncan Avenue, St. Louis.


Benjamin-Starrett Panelboards and Steel Cabinets. Brochure, 80 pp., 854 x 1094 ins. Full data on these details for electricians and engineers.

General Electric Co., Schenectady, N. Y.


"Wall Chart." 854 x 1094 ins. "Enables one to select at a glance the right type of the thousands of lighting equipment.

Benjamin-Starrett Panelboards and Steel Cabinets. Brochure, 80 pp., 854 x 1094 ins. Full data on these details for light and power customers.


Benjamin Electric Ranges. Brochure, 8 pp., 854 x 11 ins. Illustrated. Data on an excellent line of ranges for apartment house use.

J. G. Robinson, 6202 Germantown Avenue, Philadelphia.

"Robinson Flagstones." Catalog and pamphlets, 854 x 11 ins. Illustrated. Descriptive pamphlets on hand power freight elevators, complete line of “Ideal” elevator door hardware and checking laboratories.

Elevator Engineers. Brochure, 13 pp., 854 x 11 ins. Illustrated. Deals with an important detail of elevator mechanism.


Armstrong’s Linoleum. Catalog, 854 x 11 ins. 32 pp., 854 x 1094 ins. 27 pp. and colored mezzures of floor installations.

Armstrong Cork Co. (Linoleum Division), Lancaster, Pa.


Armstrong’s Linoleum. 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.


Blabon’s Plain Linoleum and Cork Carpet. Booklet, 854 x 11 ins. Illustrated. Describes Blabon’s Plain Linoleum and Cork Carpet. Gives quality samples, 3 x 6 ins. of various types of floor coverings.


A series of booklets, with full color inserts showing standard colors and designs. Each booklet describes a resilient floor material as follows: Battlement Linoleum. Explains the advantages and uses of this durable, economical material.


Treadlite (Cork Composition) Tile. Shows a variety of colors and designs of this adaptable cork composition flooring. Natural Cork Tile. Description and color plates of this super-quiet, resilient floor.


Baldor’s Linoleum. Booklet illustrated in color; 128 pp., 854 x 854 ins. Illustrated. Data on 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.

BONDING FLOORING. Booklet, 854 x 11 ins. 20 pp. Illustrated. Describes uses and adaptability of Bonded Flooring to concrete, wood or steel construction, and advantages over loose wood blocks.

Sedgwick Machine Works, 151 West 15th St., New York, N. Y.

Catalog and descriptive pamphlets, 854 x 854 ins. 70 pp. Illustrated. Descriptive pamphlets on hand power freight elevators, sidewalk elevators, automobile elevators, etc.
Like a stone wall around every room—

“Out of the rock—back into stone” —that’s the story of Banner Lime walls and ceilings. For Banner comes from enduring limestone—the finest deposit the world has ever known—and once built into the plastering of a home, it reverts again to limestone!

No wonder Soundproof Banner Lime plastering is substantial! It’s like a stone wall around every room. No wonder it outlives architect and owner alike. It is trouble-free, and satisfying. Hard... dry... insulating... Soundproof! That’s Banner.

For substantial walls and ceilings in homes, apartments, hospitals, offices, churches—for full partition-protection—for improved acoustics—specify Banner Finishing Lime. Use it three coats deep.

National Mortar & Supply Company
FEDERAL RESERVE BUILDING PITTSBURGH, PA.
Charter Member Finishing Lime Association of Ohio

Banner Lime
IT'S SOUNDPROOF

*For permanent economical wall and ceiling construction, Banner Lime plastering possesses sound-absorbing qualities to an unusual degree. Banner Hydrated Lime, due to its individual process, controls sound in proportion to the extent it is used.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 74

FLOORING—Continued


United States Gypsum Co., Chicago. Four Adaptations for Modern Floors. Brochure. 3 x 8 ins. 8 pp. Illustrated. The use of rubber tile for flooring in interiors of different historic styles.

FURNITURE
American Seating Co., 14 E. Jackson Blvd., Chicago, Ill. Are Ecclesiastes Booklet. 6 x 9 in. 48 pp. Illustrations of ecclesiastical furniture.


Kewanee Boiler Corporation, Kewanee, Ill. Kewanee on the Job. Catalog. 94 x 11 ins. 80 pp. Illustrated. Shows installations of Kewanee boilers, water heaters, radiators, etc.

Brevettato Water Heater. Catalog No. 42, 8 x 10 ins. 65 pp. Illustrated. Describes Kewanee power boilers and smokeless tabular boilers with specifications.


Kewanee Boiler Corporation, Kewanee, Ill. Kewanee on the Job. Catalog. 94 x 11 ins. 80 pp. Illustrated. Shows installations of Kewanee boilers, water heaters, radiators, etc.

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Brevettato Water Heater. Catalog No. 42, 8 x 10 ins. 65 pp. Illustrated. Describes Kewanee power boilers and smokeless tabular boilers with specifications.
TIGHT must be restful to the eyes and nerves, plentiful, efficient, economical." So specified the architectural department of the Missouri-Pacific Railroad for that railroad's new general office building in St. Louis. As the Missouri-Pacific was to be its own tenant, it chose with care, and 3,500 Monax Globes were installed.

There is much night work in a railroad office, and employees appreciated the gentle yet abundant flood of light shed by Monax Globes. They appreciated, too, the absence of glare—even when a Monax Globe comes directly in the line of vision, there is no eye strain. Sharp shadows, too, are lacking, because of the thorough diffusion of light by Monax Glass.

Monax Globes are economical to maintain—dust will not cling. They are economical of wattage as they absorb scarcely any light.

Architects are urged to submit their lighting problems to the Macbeth Illuminating Engineers. Valuable help in designing and installing lighting systems is gladly given without cost to architects and building managers. Macbeth-Evans Glass Co., Department J, Charleroi, Pa.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 76

HEATING EQUIPMENT—Continued


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

Nash Engineering Company, South Norwalk, Conn.
No. 3, with Jennings Hydric Air Line Vacuum Heating Pumps, electrically driven, and applied in standard sizes to 3,000 square feet equivalent direct radiation. No. 16, ministering with Jennings Hydric Air Line Heating Pumps. No. 21 with Jennings Hydric Hot Water Heating Pumps. Sizes up to 70,000 square feet equivalent direct radiation.

No. 5, ministering with Jennings Retum Line Vacuum Heating Pumps, Sizes M, for equivalent direct radiation up to 5,000 square feet.

National Radiator Corporation, Johnstown, Pa.

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

The Frink Co., Inc., 24th St. and Tenth Ave., New York City.


Pick & Company, Albert, 208 W. Randolph St., Chicago, Ill.

The Pick-Barth Companies, Chicago and New York.

Northern Insulating Co., Chicago, Ill.

The Fisk Co., Inc., 20th St. and Tenth Ave., New York City.

Catalog 60, 156 pp. Illustrated. A booklet illustrated with photographs and drawings, showing the types of light for use in hospitals, as operating table reflectors, linoleum and multilite concentrators, ward reflectors, hot lights and microscopic reflectors, giving sizes and dimensions, explaining their particular fitness for special uses.


Hospital Applications of Monel Metal. Booklet. 85 x 11 ins. 16 pp. Illustrated. Gives detailed information on the use of Monel Metal in the construction of hospital equipment.

Trane Co., The, La Crosse, Wis.

Bulletin 54, 16 pp., 8½ x 10½ ins. Describes the complete line of Trane Heating Specialties, including Trane Bellows Traps, and Trane Bellows Packless Valves.

Bridgeport. Complete data on T-Bar and Plate-Girder joists. Explains in detail the operation and construction of Trane Condensation. Vacuum, Booster, and steam heating systems.

How to Cut Heating Costs. Booklet. 28 pp., 8½ x 11 ins. Illustrated.

HOSPITAL EQUIPMENT

The French Co., Inc., 20th St. and Tenth Ave., New York City.

Catalog 60, 156 pp. Illustrated. A booklet illustrated with photographs and drawings, showing the types of light for use in hospitals, as operating table reflectors, linoleum and multilite concentrators, ward reflectors, hot lights and microscopic reflectors, giving sizes and dimensions, explaining their particular fitness for special uses.

Willard Castle Company, Rochester, N. Y.

Sterilizer Equipment for Hospitals. Booklet. 76 x 9½ ins. 16 pp. Illustrated. Gives important and complete data on sterilization equipment, information on dressing, etc.


Hospital Applications of Monel Metal. Booklet. 85 x 11½ ins. 16 pp., 8½ x 11 ins. Illustrated. Complete data on T-Bar and Plate-Girder joists.

Hand Wrought Lanterns. Booklet, 5½ x 6½ ins. 20 pp. Illustrated. Lanterns appropriate for exterior and interior use, designed from old models and meeting the requirements of modern lighting.

LATH, METAL AND REINFORCING

Gemfire Steel Company, Youngstown, Ohio.


National Steel Fabric Co., Pittsburgh.


Steeltech Data Sheet No. 1. Folder, 8 pp., 8½ x 11 ins. Illustrated. For floors on steel joists with round top chords.

Steeltech Data Sheet No. 2. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steeltech for steel joists, flat top flanges.

Steeltech Data Sheet No. 3. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steeltech for floors on steel joists, flat top flanges.

Steeltech Data Sheet No. 4. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steeltech for floors on wood joists.

Northwestern Expanded Metal Co., 124 Old Colby Building, Chicago, Ill.

Expanded Metal Products. Booklet. 85 x 10½ ins. 20 pp. Fully illustrated, and describes different products of this company, such as : Ken-burn Heat-resisting Corrugated. Plaster-avery and lopusan lath channels, etc. Leslie D. Lind. Lath, Foldes. Illustrated. Deals with a new type of V-Rib expanded metal.

A. I. A. File. 12 pp. Illustrated. Gives complete specifications of several insulation materials and complete data regarding their use.
EVERY architect has experienced the disappointment of seeing the exterior lighting fixtures, which looked so fine on the newly completed job, quickly rust and fade away.

In many cases the replacements were not in harmony with the original scheme and their glaring newness gave a blatant note of discord. The exterior fixtures should grow old with the building and fade as gracefully. For that reason Smyser-Royer builds into all their exterior lighting fixtures a rugged durability that sets up the detail beauty as a permanent tribute to the architect's genius and Smyser-Royer craftsmanship.

**Lamp Posts • Lanterns • Brackets**

SMYSER-ROYER COMPANY

Main Office and Works: YORK, PA.

PHILADELPHIA OFFICE: 1700 WALNUT ST.
It was the oft-repeated story of "ancient lights" darkened by modern walls—church windows shadowed by great business buildings.

The exquisitely elaborated altar and reredos in Christ Church Cathedral, St. Louis, were but dimly visible on the brightest day. Their glory was gone.

The problem was to light the sanctuary effectually but without glare—to give proper effect to its artistic and architectural values but to preserve the fine spirit of reverence, the dignity and the religious appeal.

This result was obtained only when electric floodlights were installed—four projectors concealed within the sanctuary arch. Under the even, soft illumination diffused through stippled glass, the altar and reredos have been restored to their proper office in the church as a devout and visible expression of its worship.

Lighting specialists of the General Electric Company recommended the floodlighting installation in Christ Church Cathedral.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 80

PIE


Kewanee Private Utilities Co., 442 Franklin St., Kewanee, 111. "National" Bulletin No. 2. Corrosion of Hot Water Pipe. 85 x 11 ins. 20 pp. Illustrated. Discusses various causes of corrosion, and details are given on the deactivating and degrading systems for eliminating or retarding corrosion in hot water supply lines.

North Western Expanded Metal Company, Chicago, Ill. "National" Bulletin No. 25. "National" Pipe in Large Buildings. 85 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.

Imperial Brass Mfg. Co., 1200 W. Harrison St., Chicago. 111. Catalog Tube 094 x 11 ins. 184 pp. Illustrated. Shows complete line of plumbing fixtures for Schools, Railroads and Industrial Plants.

Eljer Company, Elkhart, Ind. Complete Catalog. 240 pp. 8 1/2 x 11 ins. Illustrated. Complete data on an important type of pump.

Clow & Sons, James B., 534 S. Franklin St., Chicago, 111. Catalog Tube 094 x 11 ins. 4 pp. Illustrated.


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

ARCHITECTURAL DESIGN Part One

PUMPS—Continued

Well Pump Co., 215 W. Superior St., Chicago.

Pumps. Booklet. 8 3/4 x 11 ins. Illustrated. Individual bulletins with data on hillage, sewage, condensation, circulating, house, boiler feed and fire pumps.


The Trane Co., LaCrosse, Wis.

Trane Small Centrifugal Pumps. Booklet. 36 x 8 1/2 ins. 36 pp. Complete data on an important type of pump.

SEWAGE DISPOSAL

Kansas Private Utilities Co., 440 Franklin St., Kansas, Ill. Specification Sheets. 730 x 10 1/2 ins. 40 pp. Illustrated. Detailed drawings and specifications covering water supply and sewage disposal systems.

SASH CHAIN


RAMPs

Ramp Buildings Corporation, 21 East 42nd St., New York. Building Garages for Profitable Operation. Booklet. 85 x 11 ins. 16 pp. Illustrated. Discusses the need for modern mid-city parking garages, and describes the d'Hum Motorator pump system of building engineers, on the basis of its superior space economy and features of operating convenience. Gives cost analyses of garages of different sizes, and calculates probable savings.


REFRIGERATION

The Fulton Synpax Company, Knoxville, Tenn. Temperature Control of Refrigeration Systems. Booklet. 8 pp. 8 1/2 x 11 ins. Illustrated. Data on cold storage, chilling of water, etc.

REFRIGERATORS


REINFORCED CONCRETE—See also Construction, Concrete


ROOFING


Platt Engineers' Bulletin. 8 3/4 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.

Chicago Pump Company, 2300 Wolfram St., Chicago, Ill. "Ancient" Tapered Mission Tiles, hand-made with full corners, this leaflet has been prepared. Describes briefly the various types of different kinds and the roofing materials are used in Italy and southern California.

Shretrock Pyroflex Roof Construction. Folder. 8 1/2 x 11 ins. Illustrated. Gives valuable data on the use of tile in roof construction to be covered.

Duro-Built-up Roofing for Modern School Buildings. Bulletin. 8 x 10 1/2 ins. 22 pp. Illustrated. Complete data on number of types of built-up roofing to suit the kind of roof construction to be covered.

Ludowici-Celadon Company, 104 So. Michigan Ave., Chicago, 111. "Ancient" Tapered Mission Tiles. Leaflet. 8 1/2 x 11 ins. Illustrated. Shows use of English shingle tile with special hips, Italian Premade Floor Tile. Folder, 8 x 10 1/2 ins. Illustrated. Floor tiling adapted from that of Davenporti Palace, Mission Tile. Leaflet. 8 1/2 x 11 ins. Illustrated. Tile such as are used in Italy and southern California.

Architects' Specifications for Carey Built-up Roofing. Booklet. 8 x 10 1/2 ins. 22 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.

Architects' and Engineers' Built-up Roofing Reference Series; Volume IV Roof Drainage System. Brochure. 8 1/2 x 11 ins. Illustrated. Gives complete data and specifications for many details of roofing.

Architects' and Engineers' Built-up Roofing Reference Series; Volume V Lock-on Roofing. Brochure. 8 1/2 x 11 ins. Illustrated. Covers use of tile in roof construction to be covered.

Strong Gypsum Corporation, Linden, N. J. Effective Use of Various Types of Roofing Construction in Preventing Condensation of the Under Surface. Folder. 4 pp. 8 1/2 x 11 ins. Important data on the subject.

Self-Centering Handbook. 8 1/2 x 11 ins. 36 pp. Illustrated. Methods and specifications on reinforced concrete floors, roofs and slabs, with a combined form and reinforced material.


Longspan 34-inch Rib Lath. Folder. 8 x 11 ins. 8 pp. Illustrated. Deals with a new type of V-Rib expanded metal.


Imperial Brass Mfg. Co., 1200 W. Harrison St., Chicago, Ill. Water Works Patent Flank Valves, Douxet Water Closets, Liquid Soap Fixtures, etc. 85 x 11 ins. 136 pp., house-lea leaf catalog, giving roughing-in measurements, etc.


Architects Specifications for Carey Built-up Roofing. Booklet. 8 x 10 1/2 ins. 22 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.

Maddux Sons Co., Owings Mills, Md. Longspan *4-inch Rib Lath. Folder 4 pp.. 8 1/2 x 11 ins. Illustrated. Covers use of tile in roof construction to be covered.

Architects Specifications for Carey Built-up Roofing. Booklet. 8 x 10 1/2 ins. 22 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.


Ludowici-Celadon Company, 104 So. Michigan Ave., Chicago, Ill. "Ancient" Tapered Mission Tiles. Leaflet. 8 1/2 x 11 ins. 4 pp. Illustrated. For architects who desire something out of the ordinary, this leaflet has been prepared. Describes brie ly the "Ancient" Tapered Mission Tiles, hard-made with full corners and designed to be applied with irregular exposures.


Imperial Brass Mfg. Co., 1200 W. Harrison St., Chicago, Ill. Water Works Patent Flank Valves, Douxet Water Closets, Liquid Soap Fixtures, etc. 85 x 11 ins. 136 pp., house-lea leaf catalog, giving roughing-in measurements, etc.
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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 82

SCREENS
American Brass Co., Thos., Waterbury, Conn.
Facts for Architects About Screening. Illustrated folder, 9½ x 11 ins. Contains actual samples of special bronze screen cloth and data on fly screens and screen doors.

Athens Company, 1015 West 6th St., Chicago, Ill.
The Athen Ferrohedral Window Shade. An accordion pleated window shade, made from translucent Herringbone screen Canton cloth, woven 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.
Orange Screens and Other Products. Brochure, 20 pp., 8 x 11 ins. Illustrated. Door and window screens and other hardware.

SHELVING—STEEL
Brasco Manufacturing Co., 5025-35 South Wabash Avenue, Chicago.


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

Detail Sheets, Set of seven sheets; printed on tracing paper, giving full sized details and suggestions for store front construction. Enclosed in envelope suitable for filing. Folds to 8½ x 11 ins.

SHELVING—STEEL

Brochure, 8½ x 11 ins. Deals with steel cabinets, shelving, racking, partitions, etc.

SKYLIGHTS
Albert Grauer & Co., 1408 Seventeenth St., Detroit, Mich.
Grauer Wire Glass Skylights. Folder, 4 pp., 8½ x 11 ins. Illustrated. Describes the full line of wire glass skylights.

The Effectiveness of Sidewalk Lights. Folder, 4 pp., 8½ x 11 ins. Illustrated. Side-walk 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
Cabet, Inc., Samuel, Boston, Mass.

Cabet's Deadening Quilt. Brochure. 7½ x 10¾ ins., 28 pp. Illustrated. Describes the full line of products manufactured by the Genfire Steel Company.

The Kawneer Company, Niles, Mich.


Rigid Metal Lath and interior plastering.

Herringbone Metal Lath Handbook. 8½ x 11 ins. 32 pp. Illustrated. Gives complete data regarding a well-known protection against sound.

STAIRWAYS
Woodbridge Ornamental Iron Co., 1237 High St., Chicago.

Presto-Tested for Strength—stairs—catalog, 92 pp., 8½ x 11 ins. Illustrated. Important data on stairways.

STEEL PRODUCTS FOR BUILDING
Brasco Steel Company, Racine, Wis.

Steel Joint and Stanchions. Booklet, 72 pp., 4 x 6½ ins. Data for steel dwellings, apartments, houses, etc.

Genfire Steel Company, Youngstown, Ohio.


Rigid Metal Lath and interior plastering.

Fireproofing brochure, 8½ x 11 ins. 32 pp. Illustrated. Describes the full line of products manufactured by the Genfire Steel Company.

Campbell Limestone Company, Birmingham, Ala.

Construction Details. Booklet, 16 pp., 9½ x 11 ins. Illustrated. Important data on building with stone.

Ingersoll Steel Products Co., Birmingham, Ala.


Ingersoll Trusses. Booklet, 32 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.


The Wolf Steel of Structural Steel. Brochure, 20 pp., 8½ x 11 ins. Illustrated. Deals with an important structural process.

STONE, BUILDING
Indiana Limestone Company, Bedford, Ind.


Vol. 1, Series B. Indiana Limestone Library. 6 x 9 ins. 36 pp. Illustrated. General giving information regarding Indiana Limestone, its physical characteristics, etc.


Volume 5, Series B. Indiana Limestone Library. Portfolio. 127 pp. Contains information describing and illustrating the use of stone for small houses with floor plans of each.

Volume 6, Series B—Indiana Limestone and College Buildings. 8½ x 11 ins., 81 pages, illustrated.

Volume 12, Series B—Distinctive Homes of Indiana Limestone. 8½ x 11 ins., 68 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 590, All-Copper Construction. Illustrated brochure. 20 pp., 8½ x 11 ins. Deals with store fronts and doors.

Brasco Copper Store Fronts, Catalog No. 32, Series 202.

Brasco Standard Construction, Illustrated brochure. 20 pp., 8½ x 11 ins. Complete data on an important type of building.

Detail Sheets. Set of seven sheets; printed on tracing paper, containing full details and suggestions for store front design, enclosed in envelope suitable for filing. Folds to 8½ x 11 ins.

STOREFRONTS—Continued
Davis Solid Architectural Bronze Sash. Set of five sheets, printed on tracing paper, giving full sized details and suggestions for store fronts. Enclosed in envelope suitable for filing. Folds to 8½ x 11 ins.

The Kawneer Company, Niles, Mich.


Detail Sheets for Use in Tracing. Full-sized details on sheets 117 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.


Zourii Drawn Metals Company, Chicago Heights, Ill.

Zourii Safety Key-Set Store Front Construction. Catalog, 8½ x 10½ ins. 60 pp. Illustrated. Contains complete information with detailed sheets and installation instructions convenient for architects' files.

International Store Front Construction. Catalog, 8½ x 10½ ins. 70 pp. Presents valuable information with detailed sheets and installation instructions convenient for architects' files.

TERRA COTTA
Terra Nova Cotta Society, 19 West 44th St., New York, N. Y.


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. Illustrated. 42 examples of school architecture with article upon school building design by James O. Betelle, A. I. A.

Better Banks. 8½ x 11 ins. 32 pp. Illustrated. Many banking buildings in terra cotta with an article on its use in bank design, illustrated.

C. F. Bosum, Architect.

TILE, HOLLOW


Standard Fireproofing bulletin 171, 8½ x 11 ins. 32 pp. Illustrated. A treatise on the subject of hollow tile as used for floors, girders, column and beam covering and similar construction.

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

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

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

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

Natco Face Tile for the Up-to-Date. Farm Bulletin. 8½ x 11 ins. 6 pp.

TILES
Kraftile Company, 55 New Montgomery St., San Francisco.

High Fired Faience Tile. Booklet, 22 pp., 8½ x 11 ins. Illustrated. Presents a fine line of tiles for different purposes.


Art Portoflio of Floor Designs. 9½ x 12¼ ins. Illustrated. Patterns of quarry tiles for floors.

VALVES
Crane Co., 836 S. Michigan Ave., Chicago, Ill.

No. 31, General Catalog. Illustrated. Describes the complete line as used in banks.

C. A. Dunham Co., 460 East Ohio St., Chicago.

The Dunham Full Line of Radiator Valves. Catalog, 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. 58 pp. Illustrated.

Jenkins Bros., 80 White St., New York.


Jenkins Valves for Plumbing Service. Booklet, 44 p. 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 in larger plumbing installations.

VENETIAN BLINDS
Burlington Venetian Blind Co, Burlington, Vt.

Venetian Blinds. Booklet, 7 x 10 ins., 24 pp. Illustrated. Describes the different types of Venetian blind fittings. Advantages of operation, advantages of installation to obtain perfect control of light in the room.
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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 84

**VENTILATION**

American Blower Co., Detroit, Mich.
Dorrivon Company, Dayton, Ohio.
Acme Exhaust Fans. Folder, 8x10 1/2 ins. 8 pp. Data regarding fans for ventilation of laboratory fume hoods.
Specification Form for Acid-proof Exhaust Fans. Folder, 8x10 1/2 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. Illustrates many different types of buildings on which "Globe" ventilators are in successful service, showing their adaptability to meet varying requirements.

**Starynew Filter Corporation,** Rochester, N. Y.

**WATERPROOFING**

Waterproofing Specification Book. 8x6 1/2 ins. 52 pp.
Genfire Steel Company, Youngstown, Ohio.

**Master Builders Company,** Cleveland, Ohio.
Waterproofing and Dampproofing and Allied Products. Sheets in loose index file, 9 x 12 ins. 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.

"Permantile Liquid Waterproofing" for making concrete and cement permanent impervious to water. Also circulars on floor treatments and cement colors. Complete data and specifications. Sent upon request to architects using business stationery. 8x6 1/2 ins.

Southeastern Sons, Inc., L., 116 Fifth Ave., New York, N. Y.
Pamphlet. 9x6 1/2 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 43rd St., New York City.
Specifications for Dampproofing, Waterproofing, Enameling and Technical Painting. Complete and authoritative directions for use of an important line of materials.

**W.R. TRUSCONE COMPANY,** 379 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, 8x6 1/2 ins. Data on combinations of gun-applied asphalt and tar or cotton or felt membrane, built up to suit requirements.
Par-Lock Method of Bonding Plastic to Structural Surfaces. Folder, 6 pp., 8x6 1/2 ins. Official Bulletin of Approved Products,—Investigating Committees of Architects and Engineers.

**WEATHER STRIPS**

Athey Company, 605 West 65th St., Chicago.
The Only Weatherstrip with a Cloth to Metal Contact. Booklet, 16 pp., 9x6 1/2 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 15 1/2 ins. Illustrated, and with demonstrator.

Lupton Casement of CopperSteel. Catalog C-122. Booklet, 16 pp., 8x6 1/2 ins. Illustrated brochure on casements, particularly for residences.

**WINDOWS, CASEMENT**

Crittall Casement Window Co., 10515 Hearn Ave., Detroit, Mich.
Catalog No. 22, 9 x 12 ins. 76 pp. Illustrated. Photographs of automobiles and buildings accompanied by ample details for casements and composite steel windows for banks, office buildings, hospitals and residences.
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The response to our advertisement asking for suggestions for a name and design for \( \frac{3}{8}'' \) Polished Plate Glass was so far beyond our expectations that we are not able to announce the winning name this month. In fairness to those who sent in the many splendid suggestions ample time must be taken in the careful selection of the names and designs, but we shall announce the winning name in an early issue of this magazine.

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BRONZE AND STEEL INTERIOR EQUIPMENT FOR BANKS, LIBRARIES AND PUBLIC BUILDINGS ... HOLLOW METAL DOORS AND TRIM
The beauty of tile roofs is very well known, but often their cost and weight exclude tile as a possible roofing material. These disadvantages, however, are overcome by the use of "sheet metal tile" which combine the beauty and durability of actual tile with the lightness and economy of sheet metal products. The advantage of sheet metal for many other uses is also well known, and it is widely used by architects in all sorts of work, such as ventilators, siding, skylights, ceilings, and ornamental work of all kinds. The "Milcor Architectural Sheet Metal Guide" illustrates many stock models of sheet metal work made by the Milwaukee Corrugating Company for many uses. Metal tile work is illustrated in colors and black and white, and details of all classes of sheet metal work are shown. In planning buildings and writing specifications, this catalog will be valuable as a ready reference for designs and as a source of information on the subject of sheet metal building products. Another useful feature of the catalog is the chart which shows at a glance what product to specify for every type of construction for fully 16 different classes of buildings.

The advantages resulting from the use of stock doors in the laying out of all types of buildings are not solely economic. Manufacturers of this type of building accessories have made a special study of the best work in this line and have developed their products in such a way as to have available models to suit almost every purpose. So much trouble may result from faulty door construction that it is a great advantage for the architect to be able to specify doors of standard quality, backed by the reputation and experience of a reputable manufacturer. Doors made by the Roddis company are made from five thicknesses of wood cemented together in such a way that they are fire-resistant, sanitary and soundproof and have the further advantage of being proof against swelling or shrinking. A large number of stock designs of both flush and French doors are illustrated in a catalog by the Roddis company, entitled "Roddis Doors." The catalog is attractively gotten up and contains a large variety of stock designs easily adaptable to almost any situation. The construction of the doors is carefully explained, and many buildings of all types in which Roddis doors have been used are shown, in connection with details.

THE PORTLAND CEMENT ASSOCIATION, Chicago. "Concrete in Architecture." A work on its adaptability.

THE KITTINGER COMPANY, Buffalo. "Kittinger Distinctive Furniture." A brochure on furniture for various uses.

In the final analysis, the success of interior decoration depends on a careful selection of the furniture to be used. The furniture should always be in keeping with the quality and standards of the building in which it is installed. To use cheap veneered imitations in the many fine homes, clubs, hotels and office buildings which are being built in this country would be to ruin the effect of the whole and to greatly discount the value of the fine materials and workmanship that have gone into the building itself. The historic styles of furniture design are particularly adaptable to luxurious and beautiful modern interiors, and when executed in solid woods by highly skilled workmen they furnish the correct finish for the highest type of interiors. In the catalog of the Kittinger Company of Buffalo a complete assortment of such designs is illustrated. They are executed by Kittinger workmen in finest textured solid American walnut and figured mahogany. These suggested ways of making the cellar more attractive include the use of a ballroom, a play room, a gymnasium, a work shop, a music hall, and a room for dancing. In all of these interesting sketches, the Thatcher "Eltie" boiler, with its jacket of mandarin red, supplies a pleasing part of the furnishings of the rooms and proves that a furnace need not be unsightly but may have a positive advantage as a source of many valuable ideas for beautifying the basement rooms.

Manufacturers of linoleum have brought their product to a degree of excellence which seems to approach perfection. Artistic merit is given it by skilled designers, this excellence combined with that durability which is but one of the many highly practical and valuable qualities which linoleum possesses. The extent to which this material in one or another of its many forms is used demands that its manufacture be carried on upon a large scale. This is being done, and this well presented brochure sets forth the production of linoleum by the old and well known house of Sloane. A large part of the booklet carries illustrations of color linoleum. The pages describe the manufacture of the material, the ingredients which enter into its making, and still other pages show views of the large plant at Trenton where Sloane linoleums are manufactured. The booklet is, in fact, "A Manual of Information for Architects," and as such it contains all data regarding the installation and upkeep of linoleum which an architect would be likely to require. The value of the data should give the work wide circulation among architects.

THE THATCHER COMPANY, Newark, N. J. "Six Ways to Make the Cellar More Attractive."
These Shades have *extra* years of life

In buildings you design, equipment must look and perform perfectly not only when occupancy begins, but for a long period of time thereafter.

So far as shades are concerned, du Pont Tontine meets these requirements without question. It is a fine, even-textured shade fabric that enhances the beauty of any window. It is designed to properly diffuse sunlight and eliminate glare, as physicians advise. And as Tontine is washable, it can be kept spotless, like new, through years of service. This extra life makes Tontine today’s most economical shade purchase.

Tontine is made by a special du Pont process. It contains no “filler” and cannot crack or pinhole. It is impregnated with pyroxylin, the basic substance of that other famous du Pont product—Duco—which has brought enduring beauty to the American highway and the American home. Investigate the Tontine story now.

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Please send me complete and full information about Tontine, the washable window shade.

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REVIEWS OF MANUFACTURERS' PUBLICATIONS


Use of slate for walks and floors would unquestionably be greatly increased were people more generally familiar with the charm which it adds to places where it is used. This folder or brochure, for example, contains illustrations of slate in actual use,—for walks, terraces, verandas and porches,—and also of its interior use, not only for certain rooms in residences but also in such public or semi-public places as churches, clubs, libraries and large shops, all places to which the use of slate for flooring adds a very great degree of dignity. The folder gives, for the benefit of architects and builders, all the necessary for the correct use of slate—information regarding "color nomenclature," and specifications covering the proper use of slate.


The wide popularity of linoleum as a floor covering is due quite as much to its artistic excellence as to its practical qualities. In this folder, issued by a well known manufacturer of this material, the architect or the decorator is given more than an idea of the great variety of patterns and colors in which linoleums is to be had,—patterns in actual use, and each contains data and titles plus the aforesaid practical qualities which belong to this material as to no other. The folder gives, in addition to illustrations in color of a great variety of linoleum patterns, some data on the manufacture and composition of the material and the proper methods of installing or laying it—important, because unless the floor covering is properly laid it is not likely to give all possible wear or service.

GENERAL FIREPROOFING BUILDING PRODUCTS, Youngstown, Ohio. "GF Standard Steel Casements."

Among the many excellent reasons given for the wide popularity of casement windows, particularly in structures of a residence nature, is that their use makes possible 100 per cent of a window's value as a source of ventilation. Particularly when casements open outward, they possess certain other marked advantages which often procure their use in buildings of other than a residence character. This small folder deals with the merits of the excellent line of Copper Steel Standard Casements manufactured by this large concern. GF Standard Steel Casements cannot burn, warp, shrink, leak or get out of order. Double-contact weathering assures absolute closing. Their ventilation range is also an important feature. GF Casements permit 100 per cent ventilation. These casements are all outward opening. There is no interference with interior drapes and curtains, and they are easily screened. The GF friction stay,—an exclusive feature,—enables one to hold the window open at any angle. These casements are very high in quality.

BONDED FLOORS COMPANY, INC., Kearny, N. J. "Gold Seal Floors for Different Uses."

The use and popularity of many of the modern floor coverings are considerably increased by the excellent booklets and other forms of advertising matter issued by manufacturers. Here, for example, there are five brochures or booklets dealing with the use of the well known "Gold Seal" materials for (1) Stores, (2) Clubs, Apartments and Hotels, (3) Hospitals, (4) Offices, and (5) Schools. Each of the booklets is profusely illustrated with views showing "Gold Seal" in actual use, and each contains data calculated to aid the architect or interior decorator when the important matter of flooring is being considered. "Bonded Floors Co. through its authorized distributors offers a complete responsible installation service wherever its products are specified. The experience gained in many years of manufacturing is thus combined with equally broad experience in installation methods. The result is a scientifically correct floor of great durability, economy and beauty."

METROPOLITAN ENGINEERING CO., Brooklyn, "Murray Radiators." A brochure illustrating their use.

An outstanding feature in the development of modern heating apparatus is the fact that the visible fixtures need no longer be unsightly and unsanitary. Not only are the radiators being hidden from sight by screens and covers, but the design and the radiator itself has been greatly improved, so that they are more efficient and occupy less space. Copper is being used in place of cast iron, and the design is studied so carefully that the utmost efficiency is attained in the least possible amount of space. Some very good suggestions along the lines of making radiators an aesthetic asset rather than a liability are contained in a booklet issued by the Metropolitan Engineering Company, called "Murray Radiators," giving exterior and interior views.

GENERAL ELECTRIC COMPANY, Bridgeport, Conn. "Electrical Specification Data for the Use of Architects."

Home owners do not always realize that the proper and economical use of electrical current depends upon the correct laying out of the wiring system. Architects should realize that the electrical system of a building is much the same as the plumbing system. Their admiration and covering this detail are often slighted by being carelessly written, and the result is that the building is either "over-wired," or "under-wired," so that the lighting and the operating of utility devices do not function properly. To remedy just this there has been issued this comprehensive and authoritative guide to proper wiring, and if those who have in hand the writing of specifications covering wiring and the laying out of the system will but follow its teachings, there will be no fault found when the house has been completed and occupied.


The vast growth in the use of electricity which has come about during the past ten or fifteen years has been due partly to those who by invention, discovery, and the perfecting of manufacturing processes have made the wide use of electricity economically possible, and partly to those who with amazing ingenuity have studied this most flexible and adaptable of all forms of energy and have devised accessories for the economical use of it. With the use of electricity for lighting the Holophane Company has been long identified. This booklet says that it was the pioneer in the field of scientific illumination, and that for more than a quarter-century it has been well known and standard throughout the field. By designing lighting equipment to meet a pre-determined set of conditions, it is possible to realize maximum utilization efficiency. This method of handling lighting problems is to be contrasted with the popular misconception that a so-called standard unit can be made that will fit all lighting conditions. This booklet is full of invaluable data.

OLD COLONY PEWTER MAKERS, 90 Mt. Vernon Street, Boston, and Harvard, Mass. "Old Colony Pewter."

Architects and interior decorators have quite naturally taken keen interest in the revival of different forms of old fashioned craftsmanship which has now been engaging attention for more than a generation. Careful study has been made of about everything worthwhile in the way of old American, French and English pewter and publication made of illustrations and measured drawings render their reproduction possible for all time. Almost everything in pewter that is current is wasted, or "under-wired" so that the lighting and the operating of utility devices do not function properly. To remedy just this there has been issued this comprehensive and authoritative guide to proper wiring, and if those who have in hand the writing of specifications covering wiring and the laying out of the system will but follow its teachings, there will be no fault found when the house has been completed and occupied.

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