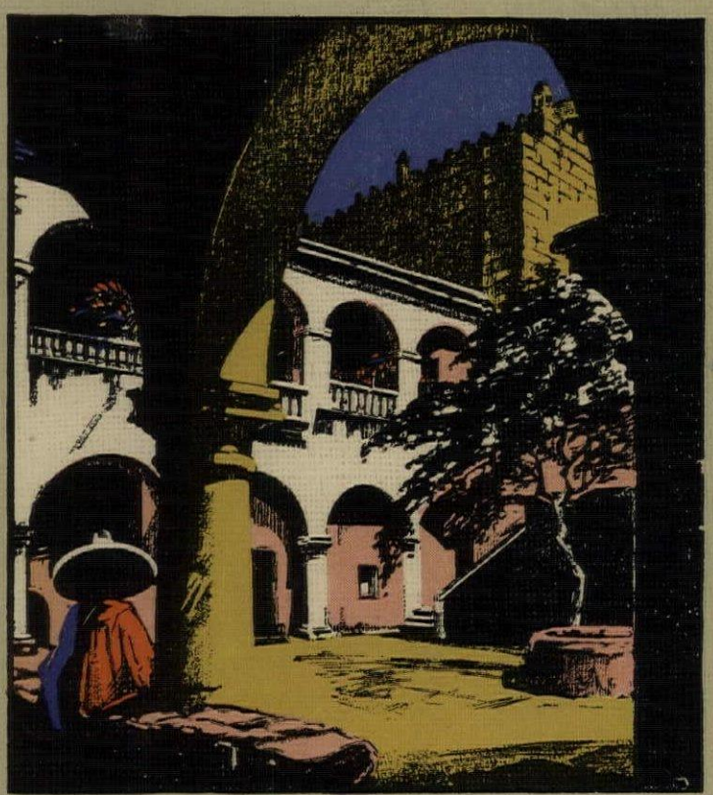
THE ARCHITECTURAL FORUM

IN TWO PARTS



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1928

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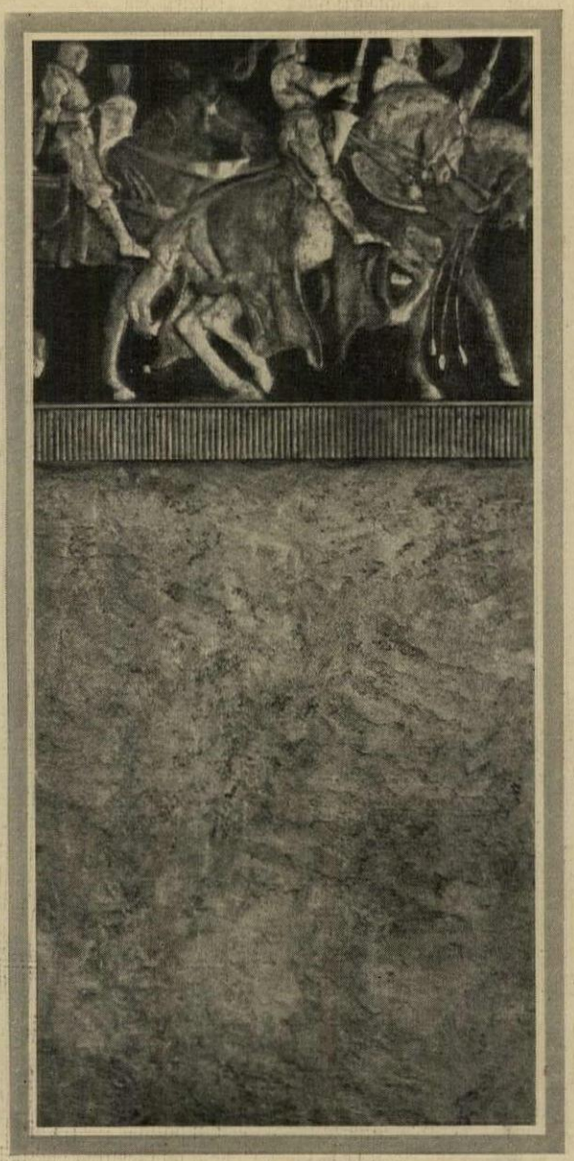

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VOLUME XLIX THE ARCHITECTURAL FORUM Number 3

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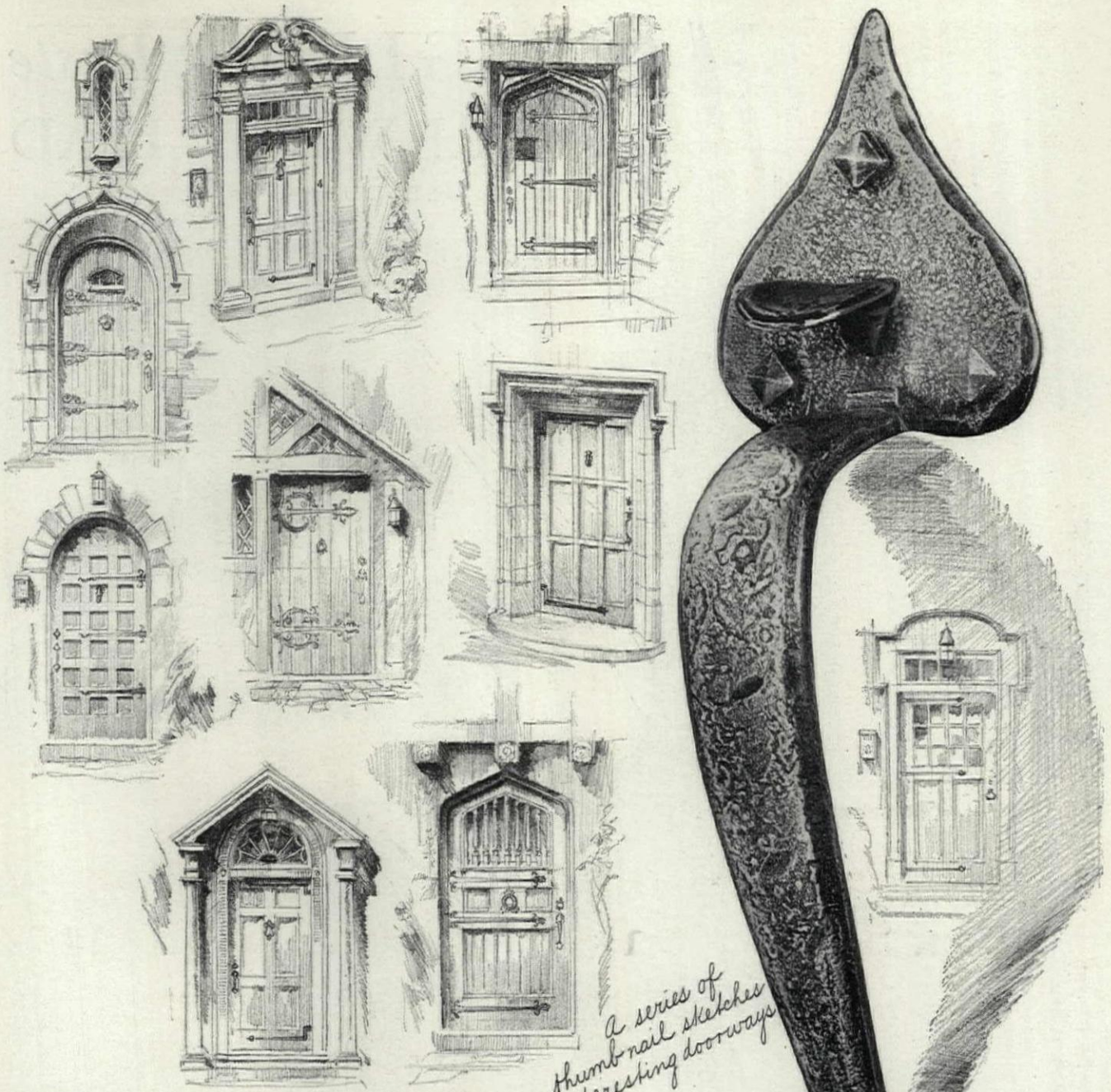

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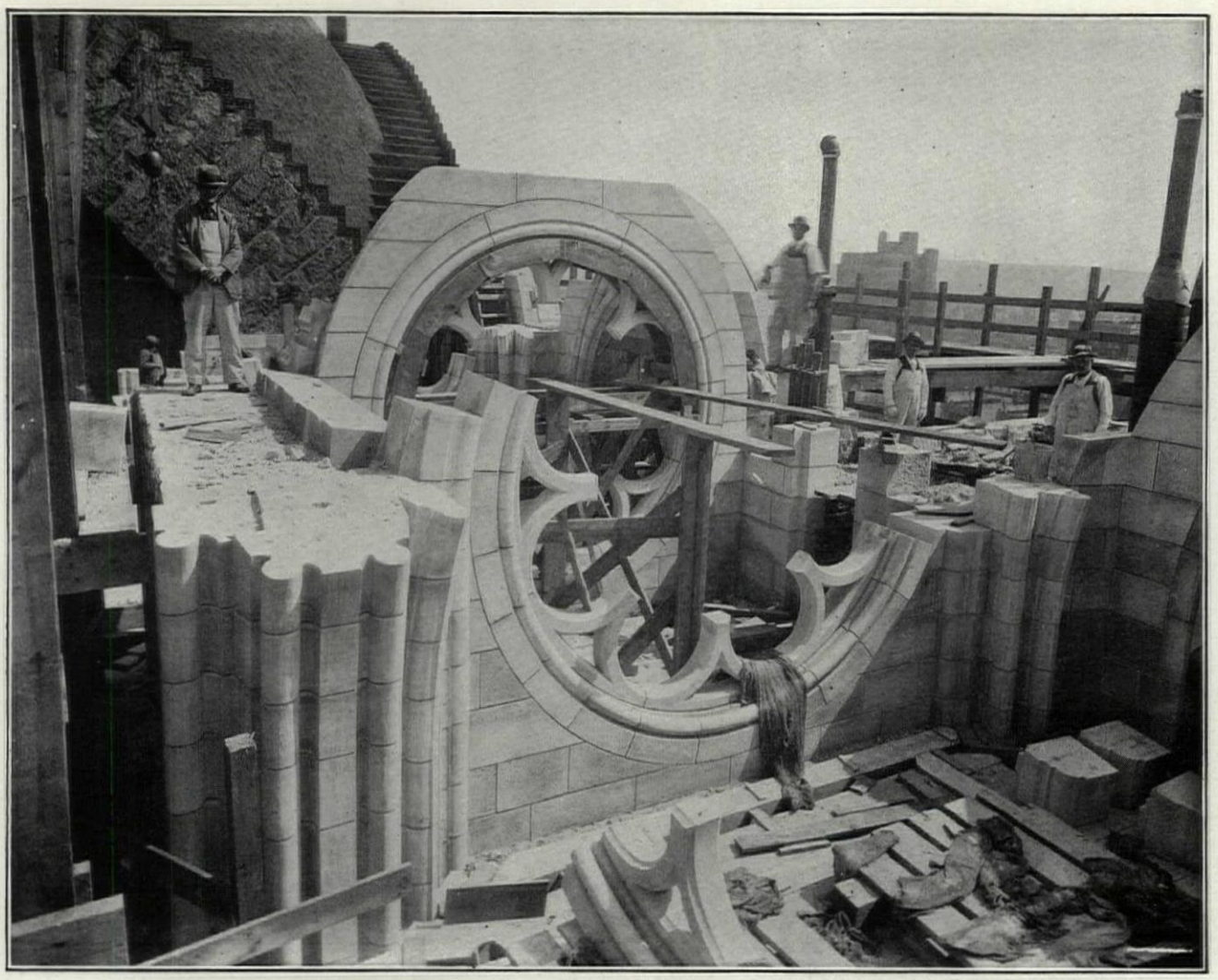

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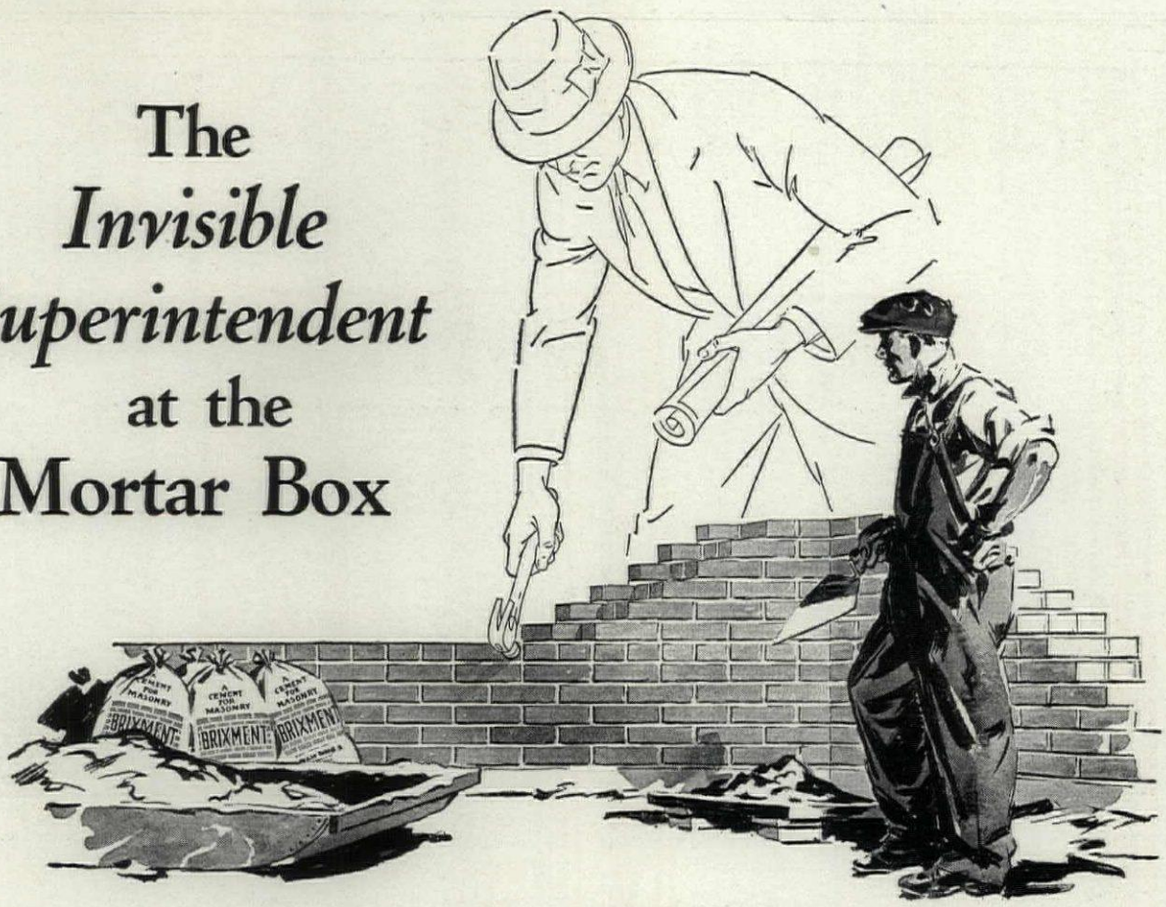

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TO SPECIFY the strength of a mortar is one thing; to get it is another. When portland cement and lime are used, the proper strength can be assured only by constant supervision at the mortar box.

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Mortar made with one part BRIXMENT and three parts sand has greater strength than that required by the building code of any city for the heaviest load-bearing walls. Its final strength is greater than that of the brick itself. *Handbook on request.* Louisville Cement Co., *Incorporated,* Louisville, Kentucky.

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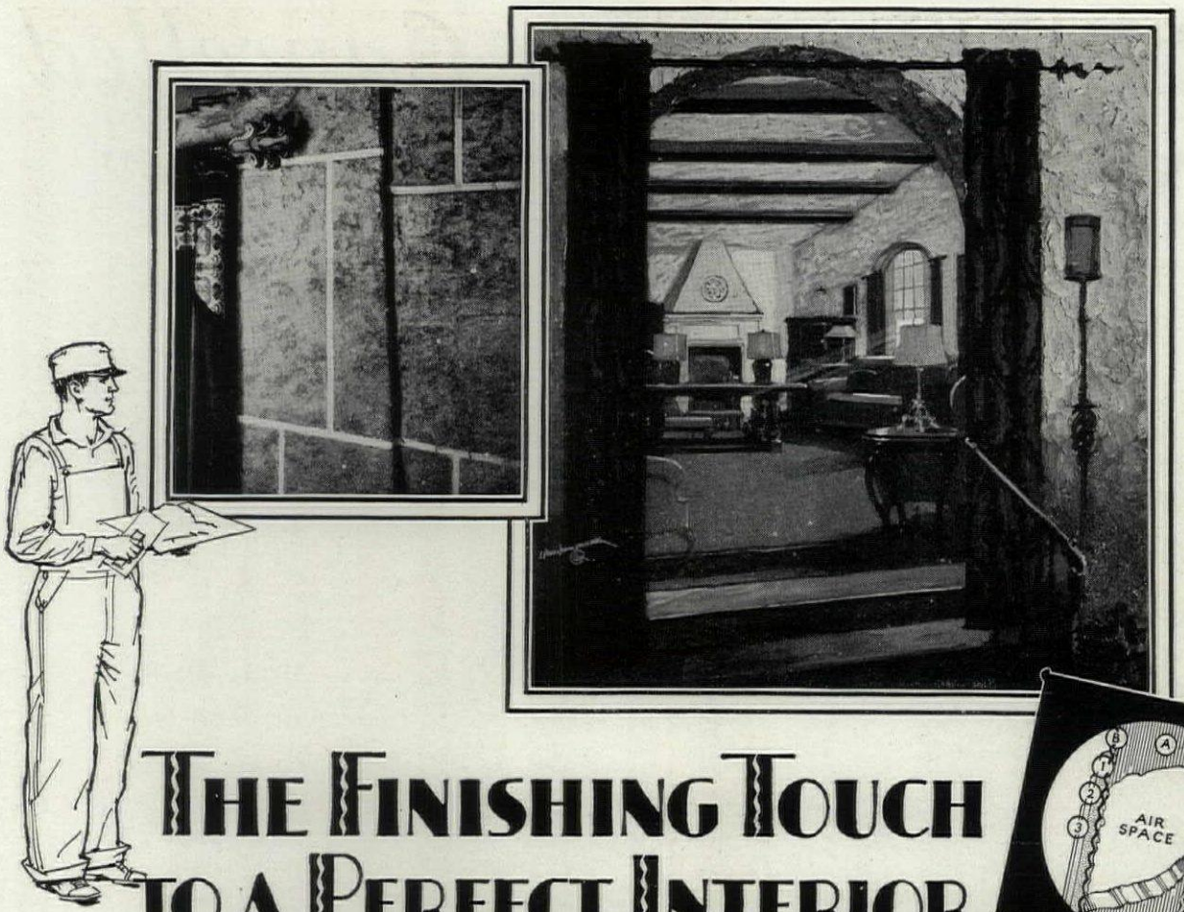
for Mortar  *and Stucco*



THE FINISHING TOUCH TO A PERFECT INTERIOR

OVER and above and beyond every other detail of the room, one salient feature calls for notice—the plastering. Floors and woodwork and furnishings play their parts—but eighty-five per cent of the interior is plastering! "Finished with Banner Lime" .... that's the final touch of the craftsman .... the last and most important task of the home-builders.

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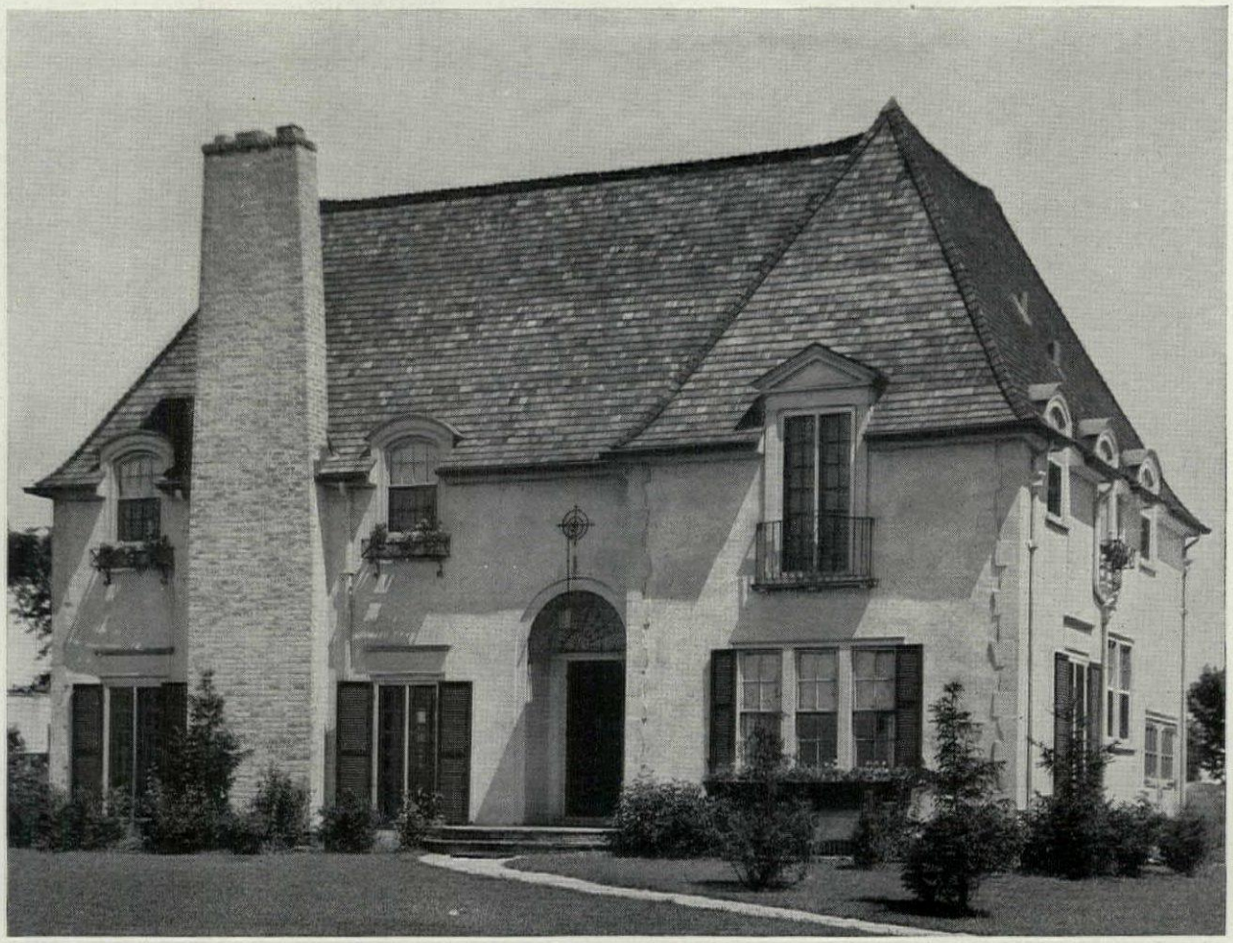

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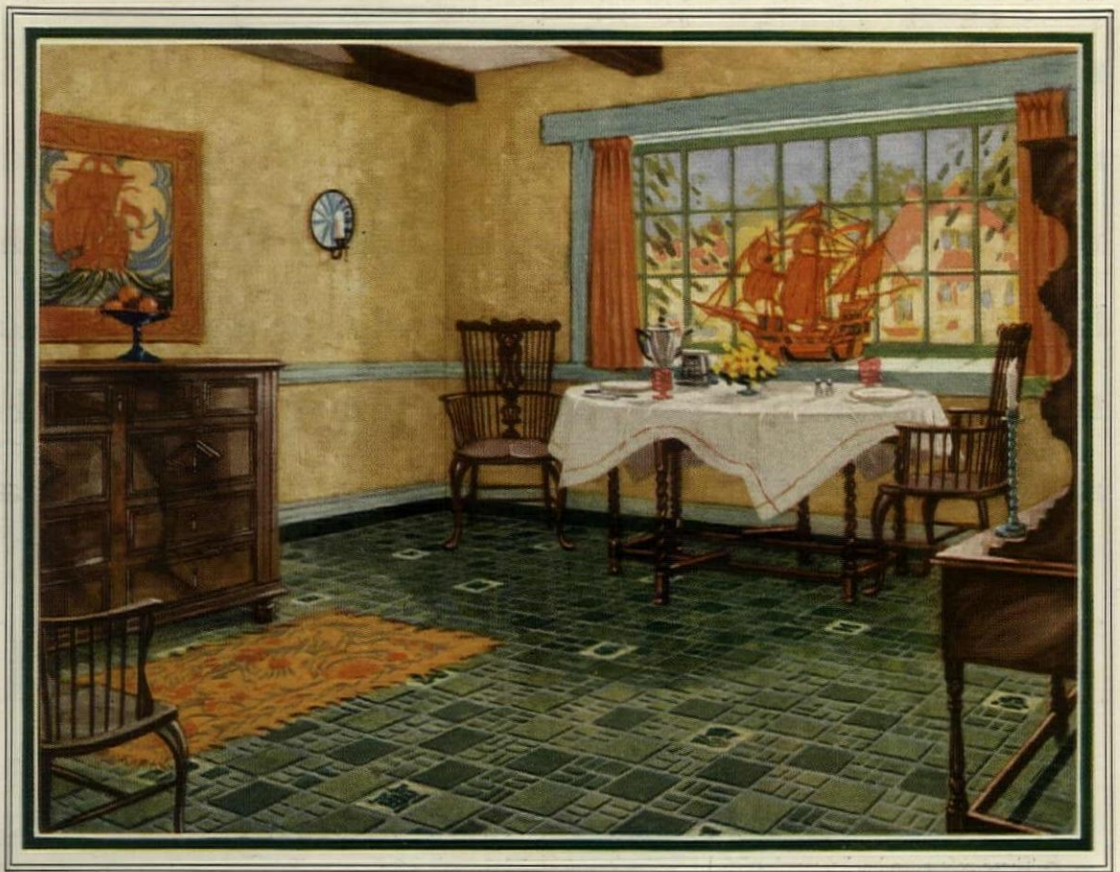

In this attractive living-room of English inspiration, green, the predominant color of the floor, is the basis of the color scheme. The woodwork repeats this color in a lighter hue, and the walls are done in yellow—an analogous color. For contrast, the curtains are red, the contrasting color to green. Red serves the same purpose in the rug.

The Plan... *The* Color scheme *The* ROOM ENSEMBLE

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THINK of an architectural formula that practically assures pleasing interior effects! Think of the quick, sure achievement of an architectural trinity . . . the merging of the plan, the color scheme, and the decorations into a single beautiful effect.

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Look for the CIRCLE A trade-mark on the burlap back

* *This is the sixth and last page of a series—"Floors of Color —Their Architectural Value." Reprints of this and the other five pages of the series should prove interesting additions to your files. Send for the series today.*

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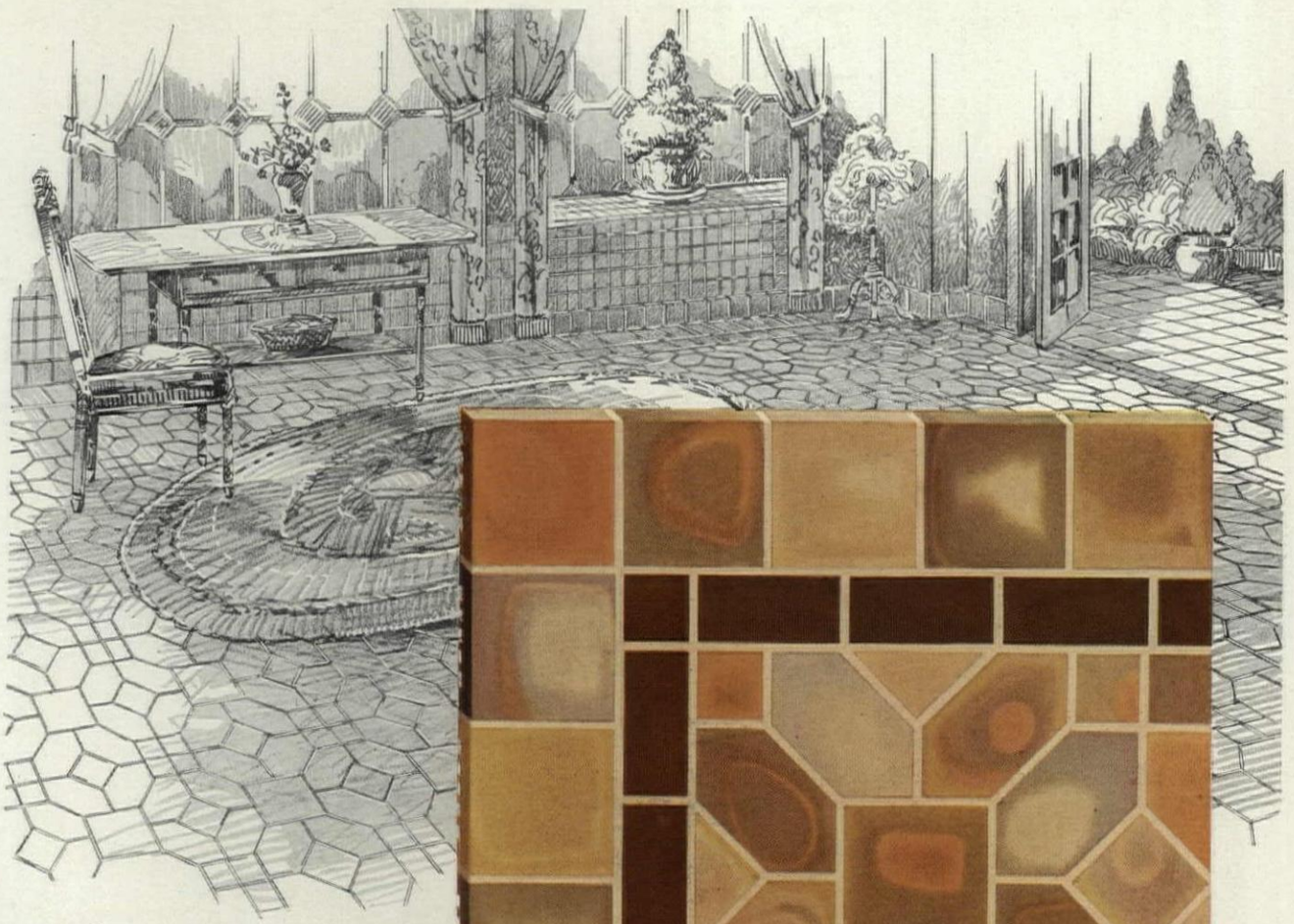

THE sun room is always one of the most popular rooms in the home. But when Romany Rainbow Tiles are used for the floor and wainscot, the rich medley of their golden shades sheds a colorful warmth and cheerfulness throughout the room which makes it far more friendly, inviting, beautiful and attractive.

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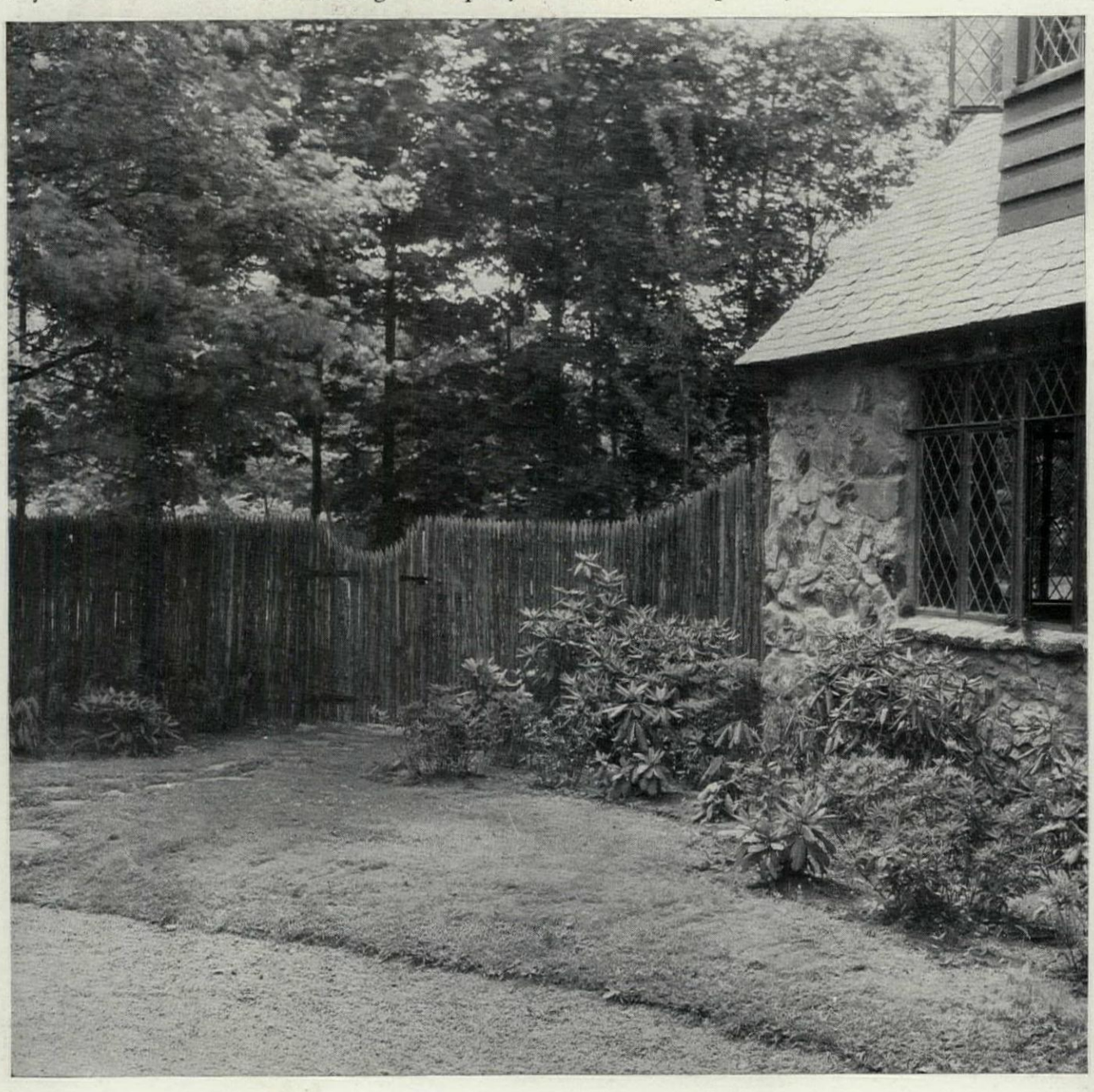

A garage equipped with Stanley Ball-Bearing Garage Hinge No. BBZ1460. Note the distinctive appearance.

Stanley Ball-Bearing Garage Hinge No. BBZ1460: A particularly artistic garage hinge that will set off any garage door. Ball-bearing, strong and durable.

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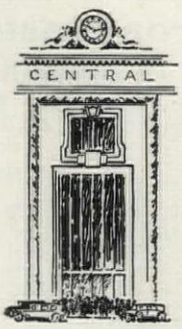

At the Gateway to a Continent

UNDER its arches the motor traffic of a metropolis flows. Below this stream great trains each day carry thousands through the Gateway to a Continent.

And above it all towers a huge office building, housing as many workers as a small city.

Here, then, is a center of busyness, of business—a landmark of the new New York. Everything possible has been done to prevent interruptions to speed, to the speed of a modern New York business day. And it has all been done with an eye to beauty.

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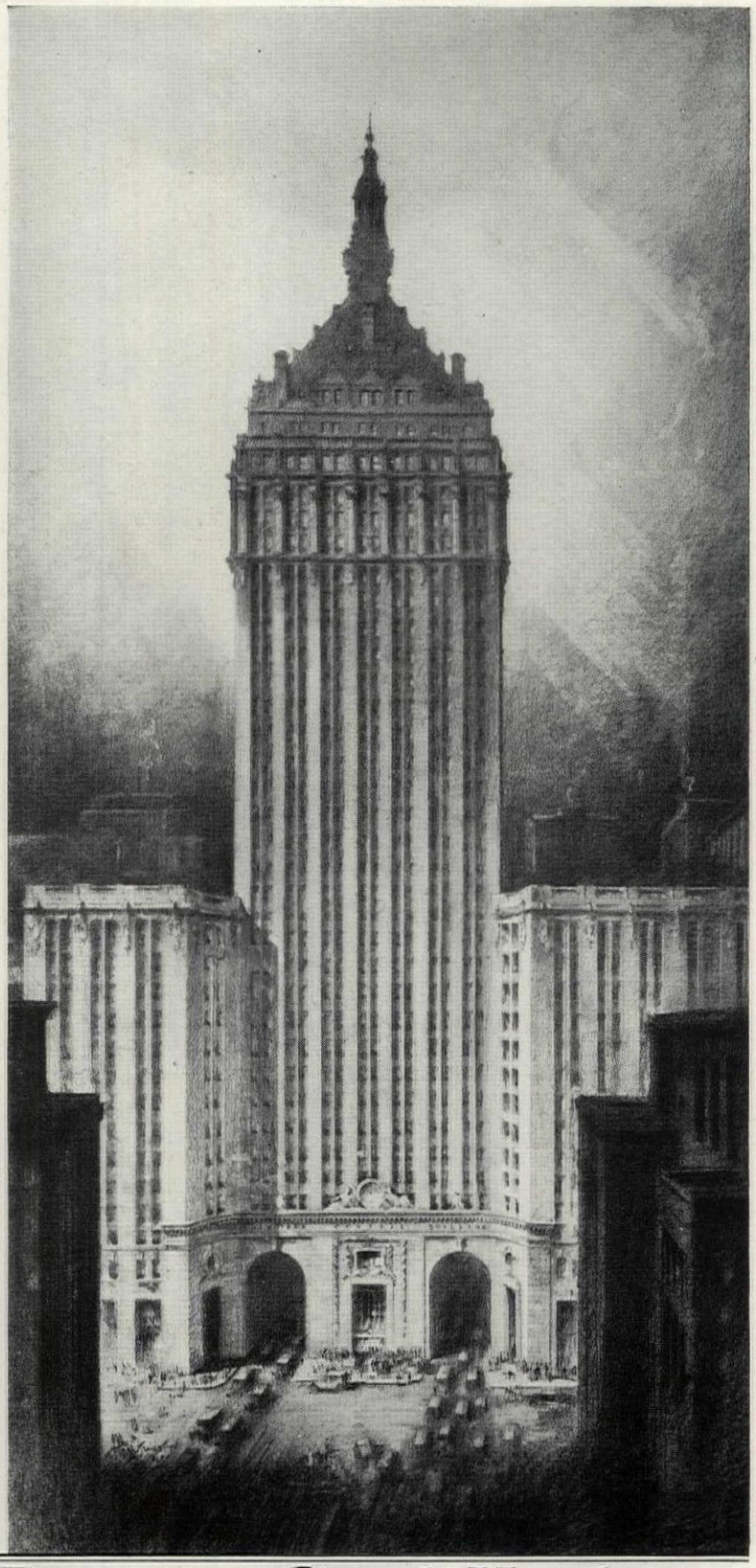

Good Buildings Deserve Good Hardware

CORBIN

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THE NEW YORK CENTRAL BUILDING—*From a drawing by Hugh Ferriss*
Courtesy of James Stewart and Company, Inc.
Architects: Warren and Wetmore *Contractors:* James Stewart and Co., Inc.

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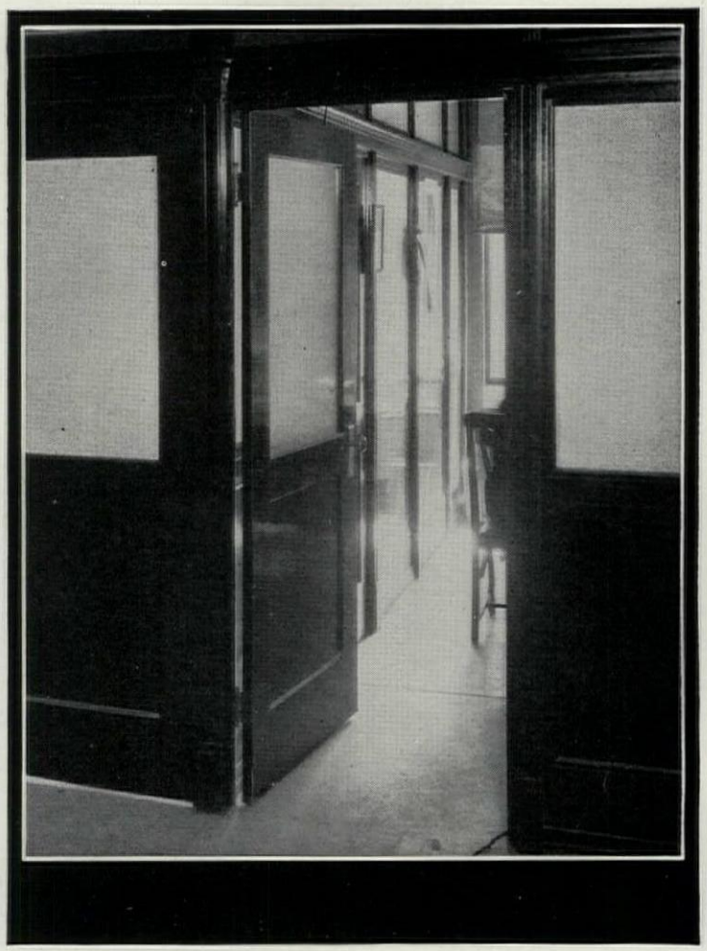

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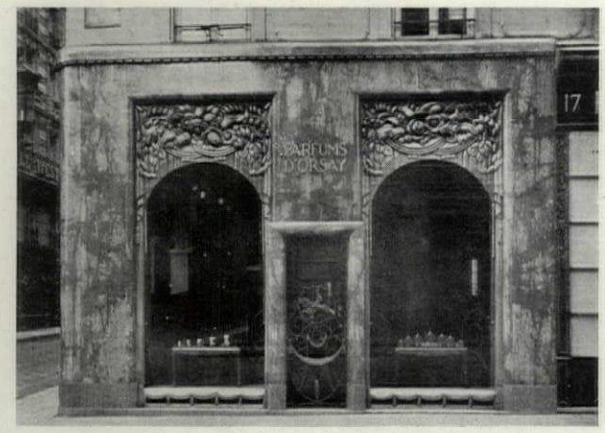
BOOK DEPARTMENT

SOME EXAMPLES OF THE MODERN FRENCH ARCHITECTURAL TYPE

A Review by
WALTER F. WHEELER

THOSE students of architecture who are accustomed to seeing in one type a definite relationship to what has gone before, find that a study of distinctly "modernistic" architecture involves something of a shock. The merging of Tudor forms into Jacobean and later Stuart is of course readily accounted for; so is the easy and graceful transition from Queen Anne into Georgian and from Georgian into Adam. Architecture like nature demands time if she is to bring forth perfect work; she refuses to be rushed or hurried, and therefore her work possesses qualities which because they are enduring or lasting have been used and re-used, adapted and re-adapted, and the end of their vogue is far from being in sight. Now, however, there is being offered to an astonished world an architectural type which we are told is modern, present-day, and representative of the spirit of the age,—a type which disclaims inheritance of any kind from the past, and which implies if it does not express contempt for the past and all that it represents,—a type formulated almost literally overnight, and depending for its popularity apparently upon its novelty,—its being wholly and completely "different," and the equivalent probably in the realm of architectural design of the modern system of steel construction in the realm of building. Will its vogue last? Who can tell! But already its most extreme manifestations are condemned, or to be more exact, in America at least, they have never been tolerated, and even the least discerning can already read the hand writing on the wall which foretells its waning,—the time when much if not all of what has already been done will have to be discarded or re-modeled out of all recognition, a course which has already been found necessary with buildings of some of our earlier American radicals, when their work, after ceasing to astonish (and therefore to please) finally became too wearisome to be borne.



This work on modern French architecture has been edited and prepared by two well known British architects, and they have evidently selected from a wide field merely the examples calculated to offend as little as possible the English and Americans to whom the volume is presumably directed and who refuse to either acknowledge or follow the leadership of the French. A large proportion of the 100 plates show the fronts of shops or the facades of business structures, which depend for effectiveness upon use of the bold and often striking treatment which this particular type of architecture affords.

The editors say: "The forms of architecture, through their essential character of permanence, have always been somewhat slow to reflect the intellectual and emotional tendencies of any epoch. And yet today, largely perhaps because we realize that our buildings of the present may no longer be suitable for the needs of tomorrow, we find a tendency for passing fashions in design to be reflected readily enough in buildings. But it is only in buildings of certain categories, those which make no claim to a character of permanence or grave significance. It is not in great public structures, which must support the judgment of successive generations, which stand as an expression of a social idea rather than as that of a modern suitability to purpose, that we find exemplified the latest developments in modern proportions,—dictated perhaps by the latest experiments in structural methods,—and the detail reflecting what we may call the trend of the moment, that mysterious urge toward design of a certain type which affects alike the painter, the sculptor, the dressmaker, and the architect.

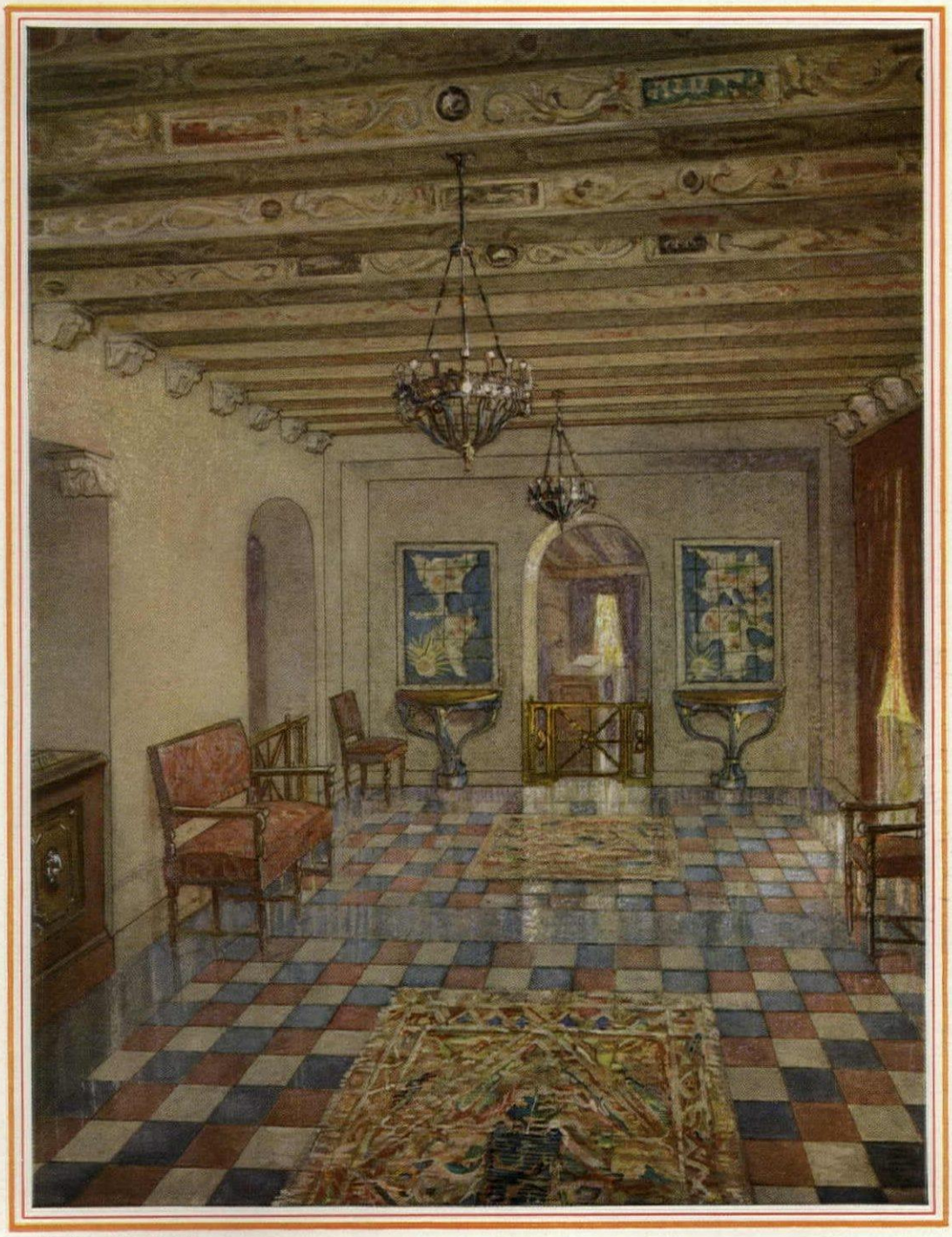
"On the contrary, it is in the smaller, and to this extent the less important, examples of building and craftsmanship that can be detected those signs of change and of experiments,—some of which latter may bear no fruit,—but which in their aggregate may eventually contribute to form an architecture worthy some day to be designated as "the modern style." It is in the shops, the homes, the hotels, the cafes, the buildings sheltering activities which lie at the door of everyday existence, that we find the reflection of a desire for new expression. These buildings make no claims as regards posterity; they are buildings of today, for modern people. They reflect what many modern people think, and do, and want. Hence in this volume the paucity of large important work in the modern manner. Little of it exists as yet, except on the drawing board; and what we show today, work by no means picked at random, but chosen because of its intrinsic interest, may serve as the *hors d'œuvre* to some future architectural dish. The work is valuable to architects in illustrating what are probably the most pleasing and satisfying examples of the type,—examples which may perhaps continue to please when the vogue of the style has waned and when popular taste has been directed toward use of conservative architectural types.

EXAMPLES OF MODERN FRENCH ARCHITECTURE. Edited by Howard Robertson nad F. R. Yerbury. Text and 100 plates, 8½ x 11 ins. Price $10. Charles Scribner's Sons, New York.

THE FORUM AND THE PALATINE. By Christian Huelsen. Translated into English by Helen H. Tanzer. 164 pp., 7½ x 10 ins. Price $3.50. H. Bruderhausen, New York.

THIS volume is a new edition of Professor Heulsen's *"Forum and Palatin,"* published in 1926, with extensive changes, and containing 100 pages of text, 66 plates, and a large plan of the Forum and Palatine. It is interesting to note how the Forum received its name. Below the Palatine lay an open market place into which peasants would bring their wares to sell. The old Roman scholars explained the derivation of the word Forum from *ferre,* to bring or carry. This open space was also used for processions, celebrations and funeral games, and was bordered on two sides by stalls or booths. In Imperial times, the Forum was an important part of a network of streets. In the manner of a guide book, the reader of this volume is taken through the streets, pausing at each place of interest, where a detailed description is given, sometimes including an elevation, detail or floor plan, which has significance. The temple of Vesta was one of the oldest in Rome. It was a circular building, reminiscent of the oldest peasant huts of straw and waddles. The foundation of concrete *tuffa* blocks supported 20 Corinthian columns. The *cella* had walls of solid marble, probably without windows, and received its light through the door and an opening in the summit of the roof. In the center of the *cella* was a hearth where the virgins were required to keep the sacred fire burning forever. Men, with the exception of the *pontifex maximus,* were forbidden to enter the temple, and women were admitted only during the festival of Vesta in June. The tent-like roof, as we learn from representations on coins, had a sort of chimney, probably of bronze, in the shape of a flower, which protected the interior and the hearth from rain. The dwelling of the six vestal virgins was called *atrium vestal,* from a large courtyard in the house, embellished with gardens. The *tablinum* had three single cells on each side, supposedly for the sacred vessels of the priestesses. The living quarters were in the upper stories, as the house had at least three or four floors.

The first building dedicated to the Christian religion, was built between 526 and 530, and not much later, the Church of S. Maria Antiqua was established in the library of the Temple of Augustus. During the tenth and eleventh centuries, the destruction and burial of the Forum went steadily on, and by the middle of the twelfth, it was a pathless waste. The barons of the day built their towers largely from materials quarried from the ruins. In the fourteenth century, when the seat of the papacy was removed to France, Rome suffered annihilation and destruction. With the return of the pope, toward the end of the century, great activity began in the building of churches, with one unfortunate result,—that the Forum was among the ruins that served as a quarry. This continued through the fifteenth and sixteenth centuries. Cattle grazed above historic spots, and the common name was *"Campo Vaccina"*. The name *"Forumn Romanum"* was forgotten for centuries,—indeed it was believed to be in an entirely different locality. At the end of the eighteenth century, a revival in the study of archæology brought about methodical excavation. After 1870 the new Kingdom of Italy uncovered



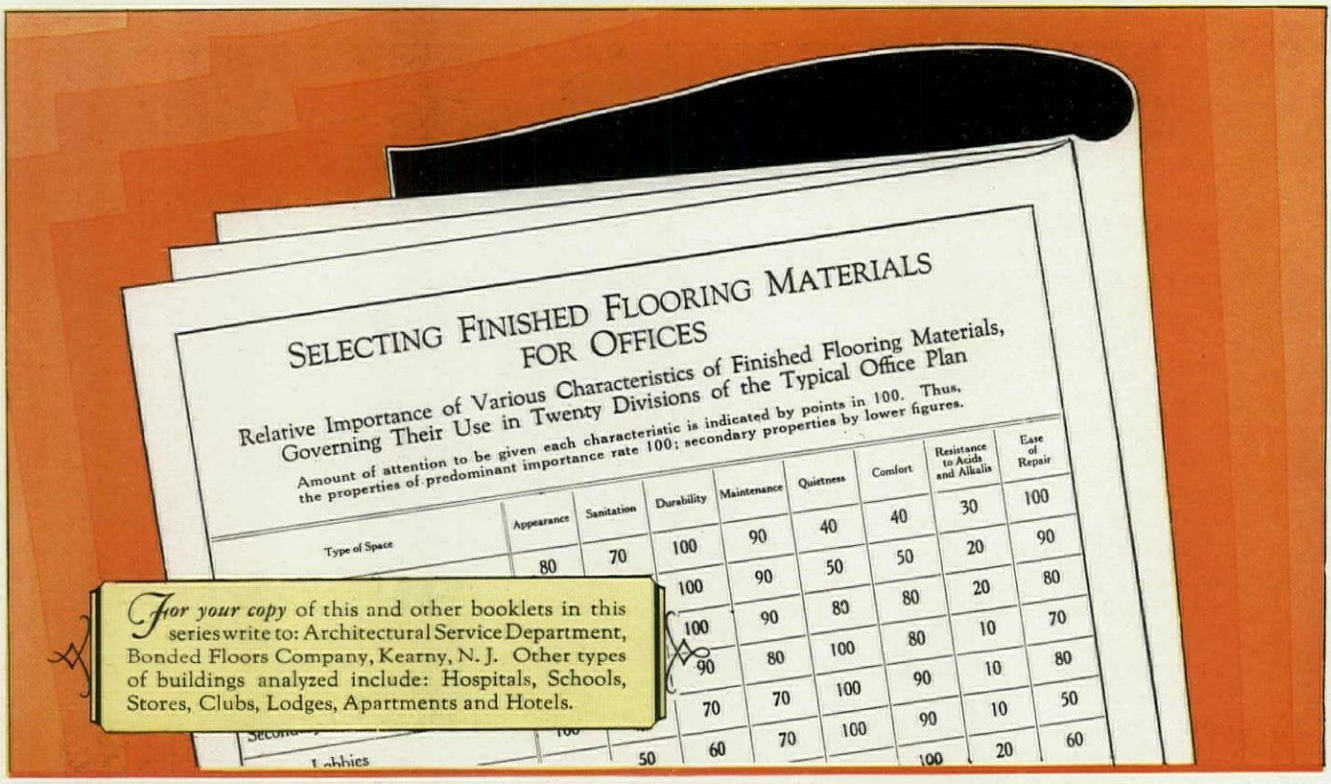
Painted by A. Magnanti

AN ARCHITECTURAL HANDLING OF A MODERN OFFICE INTERIOR

Number 4. This illustration is from a booklet entitled "Analyzing the Problem of Resilient Floors in Offices"—one of a series of booklets on the subject of polychrome resilient floors.

Each booklet gives suggestions for the proper use of resilient floors in a different type of building. A complete set of the booklets is yours for the asking.

See next page—



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—*see preceding page*

the palaces of the Cæsars on the Palatine, and other important monuments were excavated until 1904, when excavations ceased. The Palatine before imperial times was the primitive center of Rome. The legend runs that when the swampy valley of the Velabrum was flooded, a little chest containing the twins Romulus and Remus drifted to land at the fostering fig tree. It was in the wolf's den at the foot of the hill that the twins were nourished by the she wolf, and later rescued by Faustulus. On the summit of the hill, was the hut of Faustulus, where Romulus is supposed to have lived. All these spots were maintained and venerated up to Christian times, but no vestiges of their remains are to be seen today.

An excellent idea of the arrangement of a well-appointed Roman house of the middle of the first century B.C., may be gathered from the excavated house, thought to be the birth place of the Emperor Tiberius. The house faced east, and we can still recognize an *atrium* of the usual shape, with rooms surrounding it. The vestibule was covered over in the first century A.D. by the foundations of the Flavian Palace. There are several well preserved rooms adjoining a second court toward the rear, which are approached by a passage leading down. The rooms are decorated in the architectural style of Pompeii of the first century B.C. Wall paintings represent statues, and frescoes imitate a facing of colored marble. In the middle room on the court, a large painted window with a pediment, gives a landscape view, and on the mouldings there are paintings of sacrificial scenes, and of women at their toilet. According to ancient usage they were protected by shutters. Of the imperial buildings of the Palatine, the general arrangement of the Palace of Tiberius is of interest. The buildings were grouped around three right-angle courts, the center area being an oblong of 100 by 80 meters. The facade of the Palace of Augustus, or Flavian Palace as it was called, because it was restored and enlarged by three Flavian emperors, may have had a colonnade of moderate height, above which rose the walls of the side and center rooms. From the portico, three doors led into large halls, the center hall being the throne room, 52 meters wide, and the barrel vaultings covering it were 10 meters wider than the nave of St. Peter's.

With the transfer of the imperial residence from Rome to Byzantium, there began the slow decay of the Palatine. From the eighth century up to the present time this work traces interesting discoveries and excavations. For the student of classical architecture and history, the volume gives excellent detailed information.

SKETCHES ON THE OLD ROAD THROUGH FRANCE TO FLORENCE. By A. H. Hallam Murray, accompanied by Henry W. Nevinson and Montgomery Carmichael. 328 pp., 6 x 9 ins. Price $5. E. P. Dutton & Company, New York.

THREE Englishmen, an artist and two writers (who know architecture), set forth on the time-honored route that leads from Normandy through France to Florence. Wisely, they do not travel by the "*rapides,*" the de luxe expresses that whirl the traveler through space at a speed that makes the milestones seem like telegraph poles. Well aware that their route is one of the richest in art treasures of any in the world, they make the journey far more leisurely,—by the motor that follows the byways, by the barge that slips noiselessly down river or canal, or by the jerking little railway train that stops at

every way station, permitting the traveler to alight, stretch his legs, refresh his mind and observe the people who live there. Independent of time tables and Baedekers, they follow where fancy and interest lead, aware that if they miss the last train today, there is always another tomorrow. The artist is A. H. Hallam Murray, who sketches along the way in the vivid colors the landscape dictates, these to appear in this volume in handsome, full page color prints; or in demure sketches tucked away at the bottom of the pages with delightful unexpectedness. The writers are Henry W. Nevinson, who tells the story of the journey through France, and Montgomery Carmichael, who picks up the tale at the Italian Riviera and carries it on through Florence, the city that is all things to all travelers.

Just as the artist adds something to the picture which the camera alone does not record, so the authors have written into this book more than a mere record of their journey or a description of cathedrals, churches and castles they visited along the way. In these artistic monuments they see the living story of the people who built them, how they lived, what they thought, and the traditions which prompted their work. The writer turns philosopher in a pleasantly whimsical way. As he passes through Avignon where lived Laura when Petrarch sang of her, he pauses long enough to wonder why Petrarch did not love his own song less and the beautiful, pining Laura more, that she might have lived for him. And why do Frenchmen, the most skilled on earth in the art of conversation, turn suddenly stolid and silent when they sit down to their table d'hote? At Arles and Nimes, in the country which Caesar snatched from the Gauls, he does not reconstruct for the reader the old Roman ruins that stand there. Instead he talks of the self-confidence of an ancient people who could impose their peace on the earth and mark their conquests by memorials which neither time nor kings have been able to duplicate or destroy. In what remains of the amphitheaters, the people still witness bloody games between man and beast. How could the Romans know "the immortality of cruelty or see mankind's perennial joy ir drawing blood?" In the church which the Romans built to the nymphs at Nimes, he explains "we are not much interested in the sizes of the stones, which are large, nor the decoration, which is said to be good; but we would give much to know what the builders really thought about the nymphs, what was thought by the priests who were paid for their services, and what was thought by the people who came to worship them." As our travelers pass the Riviera, they avoid the modern road which leads past the luxurious hotels, the palatial homes of the English turned invalids ("as comfortable as any pig sty"), to follow the higher mountainous road and glimpse the ancient city as it was built among the hills.

The co-author, Mr. Carmichael carries this spirit through the journey in Italy, to prove that he is interested in the people who made the art as well as in the art itself. One learns more of a country, he explains, by studying its industries than its museums. He tells of the marble quarries at Cararra where the great blocks of marble are moved up and down without a derrick, without a steam crane in sight, by ropes, slowly and painfully, a distance of 6 inches at a time, by men who work with a wild enthusiasm and chant in rhythm as they pull, to make the task thrilling, not drudgery.

At Genoa and Pisa he turns architect again. There is the lighthouse at Genoa, 250 feet high, visible to the mariner on the Ligurian sea for a distance of 40 miles. Sorrowfully his guide admits that the light at New York is taller, but he is consoled when the stranger explains that the light at New York was built with modern appliances and is new, whereas that at Genoa has stood since the fifteenth century, and therefore is the work of the mightier brain. Tradition has a two-headed legend that the architect threw himself from the top of the tower that he might never have to build another *lanterna* for any other nation,—or else he was so thrown for the same reason! When he sees the leaning tower of Pisa he declares with Leigh Hunt, "I do not know whether my first sensation was admiration of its extreme beauty or astonishment at its posture." But the ideal traveler will tarry long enough to get the posture out of his mind and dwell on the beauty alone. A campanile 179 feet high, it is 14 feet out of perpendicular. Did the architect build it at that angle or did the foundation slip? Long have been the disputes on that subject, but since there are no contemporary documents in proof, the student must form his own conclusions. The author adds a word of common sense to the argument. "The aim of Italian art was simple and direct; it nowhere reveals a crooked notion; of its very nature it abhors a freak. Its present posture jars with its sense of beauty. But if it did not lean, it would be merely an exquisite white marble tower,—not one of the wonders of the world."

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THE EDITOR'S FORUM

TREND OF COUNTRY HOUSE DESIGN

By PARKER MORSE HOOPER

AFTER a period of five years since THE ARCHITECTURAL FORUM published its first Reference Number on Country Houses, it is again its privilege to take up for consideration this type of architecture so close to the hearts of all architects. Although five years does not seem long in the passing and is only half a decade, it is surprising to note the changes which have taken place in country house design in these few years. So rapid is the speed at which this country is progressing and growing and developing, not only in commercial fields but also in literary and artistic spheres, that even in so short a space of time as five years, changes and improvement can be noted.

It seems appropriate to include in this Country House Reference Number a brief survey of what has happened in the field of domestic architecture. During the two years in which the United States was an actual participant in the World War, practically all the creative arts were at a standstill. Such houses as were built between the years of 1916 and 1920 were with few exceptions of no great size or importance. The red brick or white painted shingle and clapboard house in the Colonial style was the type most frequently built during the war period. The Spanish and Italian were still largely confined to southern California and Florida. Houses in the French farmhouse and small chateau styles were infrequently used as precedent. Houses following the Tudor and the later types of Elizabethan England were declining in popularity. Already ten years had elapsed since John Russell Pope built his masterpiece at Newport for Stuart Duncan. So when THE ARCHITECTURAL FORUM reviewed in its first Reference Number in 1923 the development of country house architecture during the five years previous, it was able to show little that was new, original or outstanding in this particular field of architecture. Today the situation is quite different. Five years of amazing national prosperity, such as no country in the world has ever experienced, has stimulated and made possible a real development in country house design. American architects have enjoyed opportunities of exercising their creative ability, good taste and architectural sense to a degree before unheard of. Great mansions have arisen in the country, at seaside resorts and in suburban districts which equal and even surpass in size, beauty and magnificence the best work of the past. It is only necessary to mention such great houses as have been built for Otto Kahn, Richard Crane, and Marshall Field and hundreds of other leaders in the social and financial circles of today. At no time in the entire history of civilization has the architectural profession experienced such a tremendous opportunity for designing and building great and outstanding examples of creative architecture. The members of the profession should appreciate the privilege of living in this age and of taking parts either large or small in this far-reaching development of American architecture. So great is this opportunity that it should stimulate as never before the creative instinct of the profession. In the field of American architecture today the country house leads not only in numerical, but also in popular importance. Examples of recently completed country houses in many different styles, scattered throughout the United States from coast to coast are shown in this issue of THE ARCHITECTURAL FORUM. From a general survey of these illustrations one will be immediately impressed by the variety and freedom in design which are evident. Houses indirectly derived or closely following Georgian and Colonial precedent are in a growing minority. Except for regional and climatic reasons, houses more or less influenced by Spanish and Italian precedent are declining in popularity. The work of the modern English architects, such as Baillie Scott, Guy Dawber and Sir Edwin Lutyens has considerably influenced the trend of American country house design in the past five years. Also greater familiarity with the cottage and farmhouse architecture of northwestern Europe has made possible the splendid work in these particular styles of many leading younger architects. Such names as Frank J. Forster, Lewis Bowman, Edmund B. Gilchrist, Robert R. McGoodwin and George Howe immediately call to mind delightful houses suggesting Normandy, Brittany, the Cotswolds and other rural districts of France and England. There are too few American architects today who have either the desire or the determination to do really individual and outstanding work, too few men who are neither passive followers of precedent nor clever copyists of current work. It is indeed a pity that we have not developed in this country more architects of ability, perfection of taste and individualism of style, such as Harrie T. Lindeberg and Edward Clarence Dean. The expenditure of no amount of time and thought and inspiration is too great, in the opinion of these men, to produce the subtle charm, artistic quality and original conception which characterize their work.

To what extent the modernists' expression, already evident in our modern commercial architecture and in many cases consistently and satisfactorily expressed, will influence the design of the future American country house, is a question. Domestic architecture cannot be separated from precedent.

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FROM A PENCIL SKETCH, BY FRANK A. WALLIS

THE
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VOLUME XLIX NUMBER THREE

SEPTEMBER 1928

THE COUNTRY HOUSE

BY
AYMAR EMBURY II, ARCHITECT

COMING only once in six years, publication of the Country House Reference Number of THE ARCHITECTURAL FORUM affords an opportunity for stock-taking, for a brief breathing space in the hurry of trying to design country houses, in which one may consider what has been accomplished, and in which one may examine the current trend in domestic architecture and may speculate as to what the future may hold. It is of course true that in so brief a period no marked difference will appear between the work of this year and that of six years ago, but at least one can discover whether one's opinion of five years ago was based upon a correct understanding of general tendencies, or whether it was the unconscious expression of a hope, perhaps reinforced by observation of some happy examples which were sprouts rather than true growths upon the tree of architecture.

Of one thing we may be sure,—that the general public understanding and appreciation of good architecture are growing by leaps and bounds. People are demanding today, as they have never consciously demanded in all the history of the world, beautiful buildings (or what they believe to be beautiful) for their offices, for their civic structures, and above all for their homes. So widespread is this demand that architects instead of leading their clients are in many cases led by them, and while this great mass of unformed and to some extent ignorant desire for beautiful things is in the long run sure to be of great public benefit, it is not only possible that it does occasional and temporary harm to the development of sound architecture, but it is from time to time evident that it actually does work in a harmful way. That this half educated mass of public interest and opinion in architecture is really of great numerical strength is evident by the astonishing circulation of the untechnical magazines which specialize in the field of home building and home making, and by the space which the general magazines of enormous circulation, such as for example *The Saturday Evening Post* and the *Delineator*, give to articles about house building, garden planning and interior decoration. Why, they have even begun to make the collecting of antiques a popular hobby!

As has already been said, this enormous general interest in dwelling houses will in the end have an excellent effect. It must always be borne in mind that the appearance of our towns and cities is dependent not upon the few fine buildings they possess, but upon the average of all of them; and we shall never again have in the United States, towns, cities, and villages of such lovely and unspoiled beauty and perfect consistency as those of colonial times, until the average of all our houses is as good as the average was then. It is doubtful if such a time will ever come, but at least we are tending toward an approximation to it; for one good country house of 30 years ago there are a thousand today, and for one layman who was then really appreciative of good design, there are five thousand today. It was not that three decades ago our architects were incapable of good design, but rather that the public taste was so unformed that the good house passed unrecognized. It is over 30 years ago that McKim, Mead & White built the Breese house at Southampton; in 1903 Charles Barton Keen built the Chauncey Olcott house at Saratoga, and in 1897 Cope & Stewardson were the architects of the Fine house at Princeton; and to those who remember these three lovely houses and compare them with the best of the current work, it will seem that domestic architecture has not advanced a great deal; none of the recent houses of Colonial precedent shows more complete understanding of the principles of Colonial design and a finer hand in their adaptation to modern needs than the Breese house; the Olcott house might, had it not already become almost the foundation of a country house school, have been an example from which one could demonstrate how a new architecture may be developed from old precedent; and of all our careful current copies of seventeenth century English country houses, none has expressed the spirit of that delightful time more beautifully and more simply than the Fine house. It is obvious that it is to the mass of work and not to the exception that we look for progress,—and there we find it.

In certain ways, a survey of the field is discouraging; there is in American architecture as a whole, and especially in domestic work, a great deal of "know how," but an almost total absence of what, for want of a better word, may be described as "inspiration." It is of course an arguable point as to

House of James L. Breese, Esq., Southampton, N. Y.
Built in 1898 by McKim, Mead & White, Architects

whether there is in architecture any such thing as inspiration; there may be or there may not be, but there is certainly far too much downright copying. To take an example of the domestic field, York & Sawyer, apparently tired of the endless repetition of four engaged columns which they and their imitators have taught the public spell BANK, designed by what seems a genuine effort of the imagination and consummate genius that extraordinarily interesting and beautiful Bowery Savings Bank; and behold!—as if fertilized by a magician's wand, the land sprouts bastards thereof from coast to coast. And one could not complain if these conscious imitations of a fine piece of architecture showed any knowledge or appreciation of design as an expression of structure; on the contrary, the principal motif, the deep arched portal, as well as the Romanesque detail, and even the yellow stone, are plastered against facades where they have little meaning; and even when the copies are as accurate as good photographs, measured drawings and excellent modelers can make them, they still are second rate.

Truly, "the letter killeth, but the spirit giveth life." So in our country houses, every little new trick in design, every little charming detail, every tendency toward growth produces a host of debauched imitations; and every new book that contains work of real quality, be it French, Spanish, English or Colonial, brings a new crop of country houses, often the frankest copies of picturesque exteriors, with plans tortured into shapes which by some effort will permit some faint, far-away agreement with these exteriors. For this architects are primarily to blame; we should know how to use our books as mines in which to delve for inspiration, but not as sources of models to copy, a thing of which we are likely to be guilty.

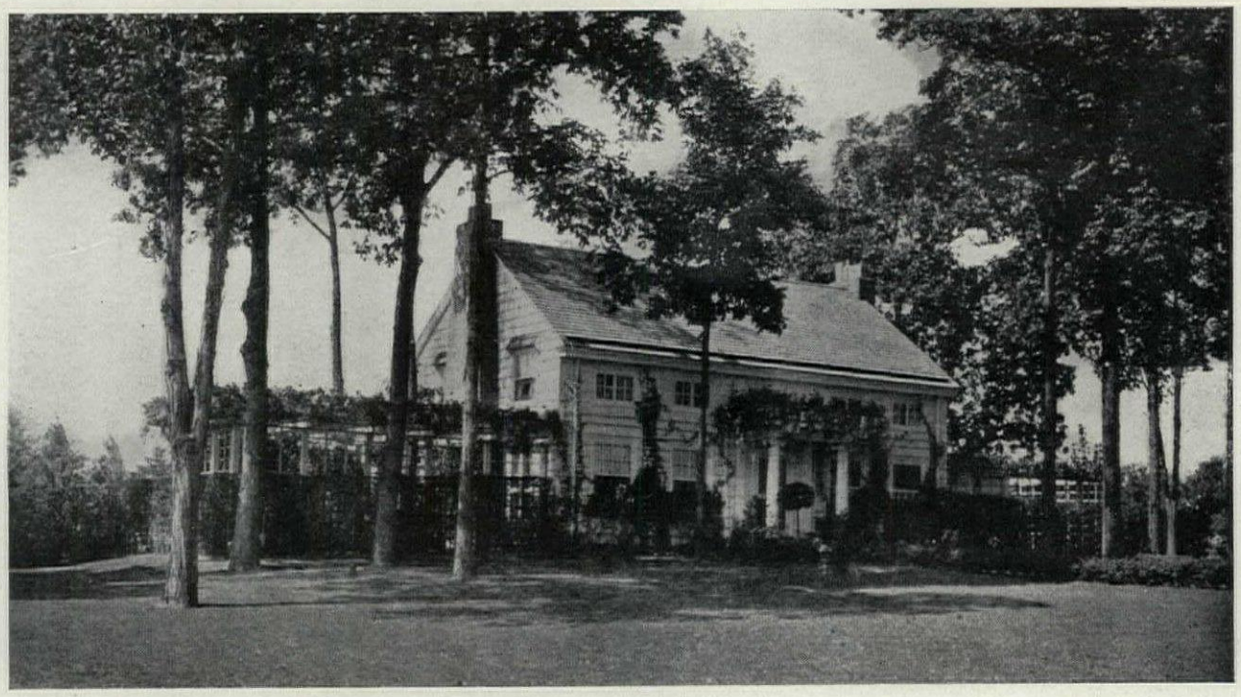
On the other hand, the poor devil of an architect has often been put into a miserably unhappy position by the very magazines which have done so much to help him. The public has been taught to demand labels on everything, and people have also been taught to distinguish pretty accurately between the various sorts of labels, and to demand only the genuine. It is very nearly impossible to design for the average American woman just a "house." It must be "true Colonial," or "Mediterranean" (a terrible word), or in some other style which has been stamped with the approval of the editor of *House & Garden* or of *The House Beautiful* before the architect is permitted to build it. The really cultivated client not only requires a general type but a particular sub-species thereof, as for example a "XVI century Cotswold cottage," or an "early XIX century Pennsylvania farmhouse." Very often the clients' desires result in charming examples of domestic architecture, but more often the badgered architect pulls out, or buys, or borrows a book on a style about which he knows nothing and for which he has no sympathy, and falls to copying. Under these circumstances an art can hardly be advanced very steadily in any given direction; it is driven to diverse quarters by contrary and baffling winds of fashion which change so frequently that no architect can keep up with them. To design in the spirit of any style, even of so simple a style as our own Colonial, requires a deep and genuine knowledge of an archæological kind, plus an ability, the style once learned, to forget its results and only remember its processes. Better, far better, to begin with a plan and on that plan to erect walls high enough to provide head room, with windows that

House of Henry B. Fine, Esq., Princeton, N. J.
Built in 1897 by Cope & Stewardson, Architects

give light and air, decorated with any traditional motifs that fit the mass, and call it a "house," rather than to start with a formula, and try to compress within its limitations a mode of living.

Partly, of course, the varying fashions are due to the enormous number of houses that are being erected, and to the fact that in many cases they are the result of mass production. Lovely as we may think the old colonial towns like Stonington or Milford, and much as we may regret the fact that our modern real estate "developments" lack the charm of these old villages, it is obvious that if the twenty thousand little houses built during the last ten years between the edge of Brooklyn and the beginning of Jamaica had all of Colonial precedent, the dreary monotony of these square miles of small white boxes set on a treeless plain would have been at least as depressing as the featureless varieties of ugliness which have actually been built. Mass production may be economically necessary, but too constant repetition of any architectural motif, no matter how good, becomes a weariness to the flesh. The University of Virginia depends for its exquisite loveliness upon the classic column; but the effect of its repetition upon the student body is shown by the fact that the young initiate into its architectural society is required to count them and name the orders; there are 2284 columns (not orders) without counting pilasters!

If, therefore, we cannot repeat motifs constantly, and preserve in them any freshness, we must change the motif. So far in this country we have acquired a sort of false vitality by seeking out unused sources of precedent. We have had our Colonial revival, our English farmhouse spasm, our "Mediterranean" obsession, and may be said to be fairly in the throes of the "minor French *manoir*" period. In Europe they have tried all these things in the past, and are sick to death of them; hence the determined and largely unfruitful effort to create a new architectural style, the so-called "modernist" movement. One must admire the attitude of mind that has the courage to determine to be bound by no tradition, without being able to sympathize with the attempt to throw away the accumulated knowledge of thousands of years; nor does one seem to be the necessary concomitant of the other. Just as Charles Barton Keen, 30 years ago, produced a logical, beautiful, and entirely novel type of country house, by a new and skillful (I had almost said inspired) combination of old motifs, so it would seem today that the determination to break loose from tradition does not imply the discarding of all traditional forms of ornament. With the announced principles of the European (and American) architects practicing in the new school, one cannot quarrel. It is axiomatic that a building should be expressive of its purpose; that ornament should be derived from the spirit of the times; that there should be no sham, no striving for effect for the sake of effect. But these are not new principles; they have been taught at the Ecole des Beaux Arts for a century, and Asher Benjamin wrote them in the early days of our republic in one of his humble handbooks for the country builder. But when the results obtained by the new school are compared with those obtained by the old, we find that architects will be architects, and that the new, like the old, are utterly unable to forget that a picturesque mass is a pleasing thing, whether it be reducible to essentials or not. To take an oftquoted sample, compare the Pennsylvania Station in New York with the Central Station



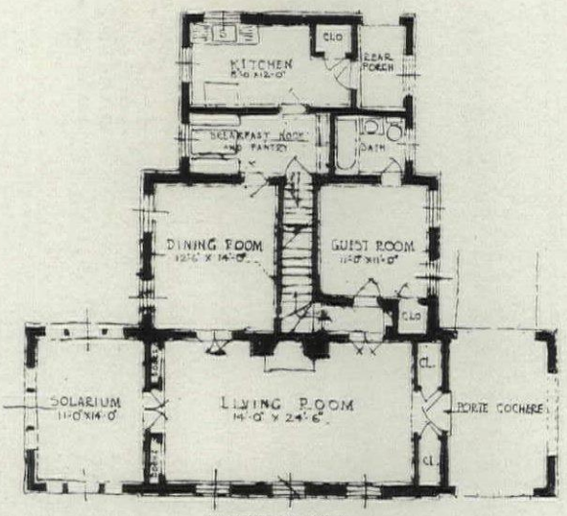
The House of Chauncey Olcott, Esq.
Built in 1903 at Saratoga, N. Y., by James Barton Keen, Architect

Helsingfors, Finland, designed by that brilliant architect, Saarinen. The protagonists of the new school abhor the Doric colonnade of the Pennsylvania as unnecessary and therefore ridiculous, while in the Helsingfors station they fail to see any anachronism in the tower, presumably for the signals on an underground railroad.

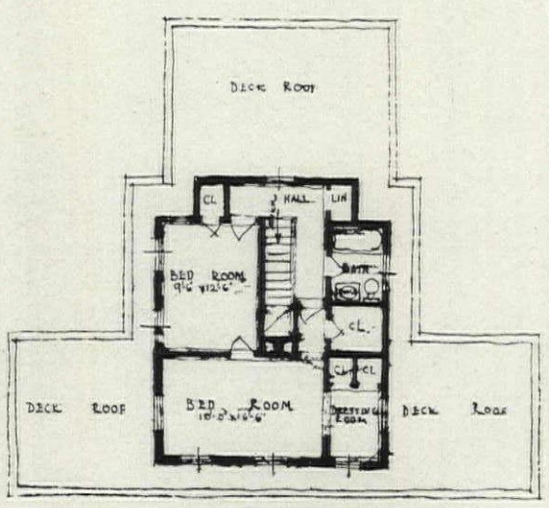
Yet if these apostles of the new have produced little that is of intrinsic value and enduring worth, they have at least pointed to the way out of our present unhappy dilemma. It is true, that with the exception of certain houses by Frank Lloyd Wright, to which the hide-bound conservative must render somewhat grudging praise for their power and sheer creative ability, there are no country houses in the new school here or in Europe which thrill us by their loveliness as do many of the older works both of Europe and our own colonial times, or even as do many of our modern houses founded upon and closely following well known precedents. Yet it is perhaps much due to the fact that these new houses err in the same way as the older buildings, in the desire of their designers to achieve certain results rather than to let these results grow naturally from expression of plan and the normal needs of life. Our materials and our ways of life are changing; our design will change with them unless it is consciously held within narrow and specified channels by preconceived notions of architectural dress. Take, for example, so simple a thing as steel casement sash. Here is an article developed to fill the need of a commercial product which would be consistent and in keeping with our copies of the English country house, and we find it economical, convenient, and rational. Today use is being made of these casements in houses derived from all sorts of precedents, and since fenestration is, next to mass, the most important element in country house design, a profound change automatically takes place. If the designer has a plan which naturally brings to mind the simple, square, box-like Colonial house, and has the skill to adapt to this mass the fenestration required by the steel sash of stock design, he produces not a bastard but a hybrid product; and if the hybrid has a real flavor of its own, he has by so much advanced the design of country houses, and will not be without copyists and imitators. And in that lies the saving grace of our architecture today (that evidently we know what to copy), even though done in too great haste, often without thought, often straight copying. No longer are the bad old precedents regarded as of equal value with the good. We have learned to know good architecture when we see it,—architects and public alike,—and the day may be not far distant when we may be able to do, on the average, really good architecture ourselves!

Very truly and heartily do I include myself among the vast number of architects, who today, due to the high tension under which we live and the terrific speed at which we are forced to work, have little time or incentive to secure ideas and inspiration from the careful study of precedent either old or new. We are all too likely to work along the lines of least resistance, to follow the accepted styles and tastes of the clients whom we serve. In case by chance any of the readers of THE ARCHITECTURAL FORUM should really have time or opportunity and should read this article with the rather iconoclastic opinions set forth, I wish to make it clear that I take full responsibility for the various opinions expressed.

FRONT ELEVATION



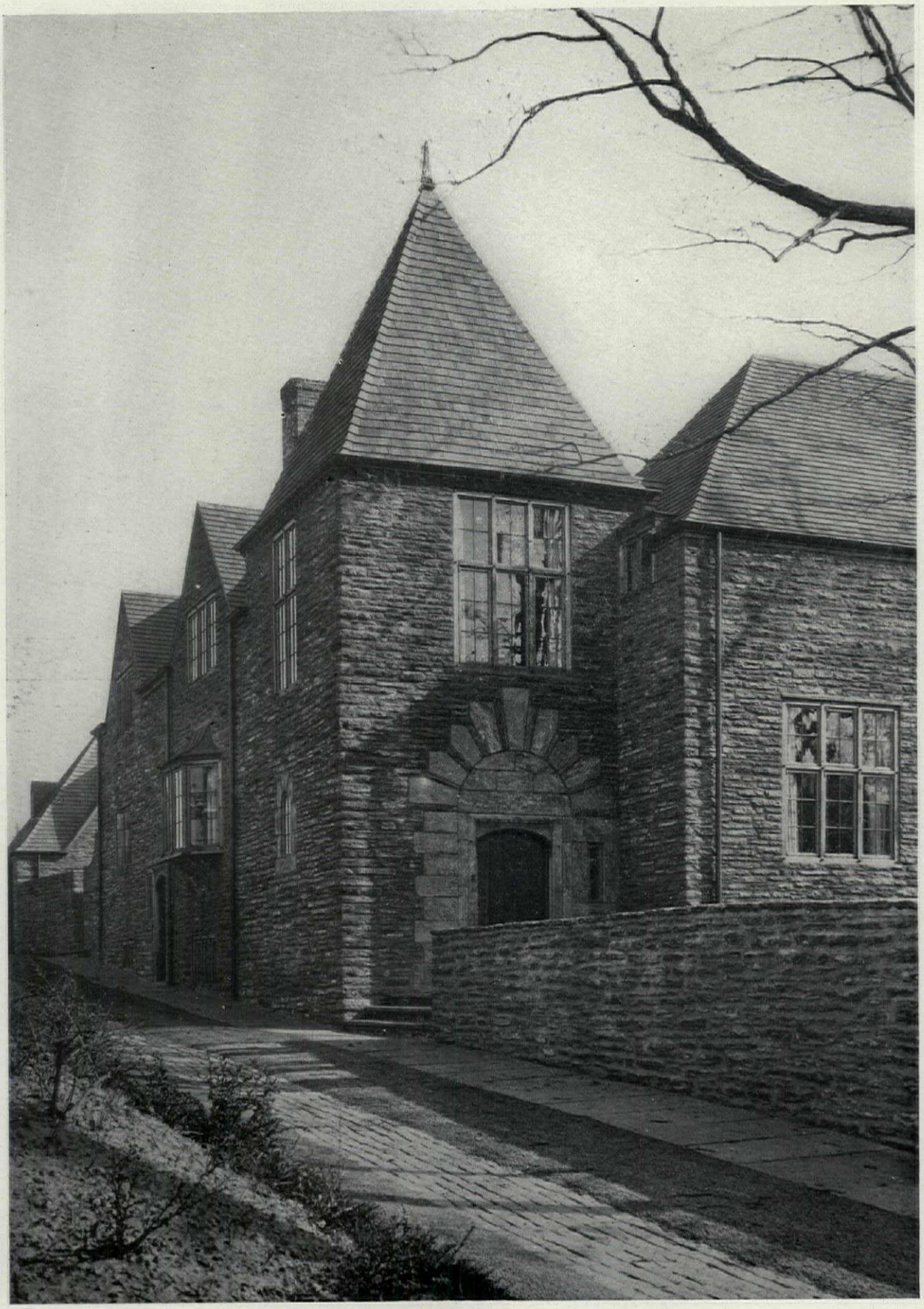
FIRST FLOOR



SECOND FLOOR

A HOUSE IN THE MODERN STYLE, BUILT IN 1927 AT AMARILLO, TEX.

FRANCIS KEALLY, ARCHITECT



ENTRANCE FRONT

A HOUSE IN THE FRENCH STYLE, BUILT IN 1927 AT GERMANTOWN, PA.

EDMUND B. GILCHRIST, ARCHITECT

Photo. S. H. Gottscho

A HOUSE IN THE ENGLISH STYLE, BUILT IN 1926 AT SAUGERTIES, N. Y.
BUTLER & CORSE, ARCHITECTS

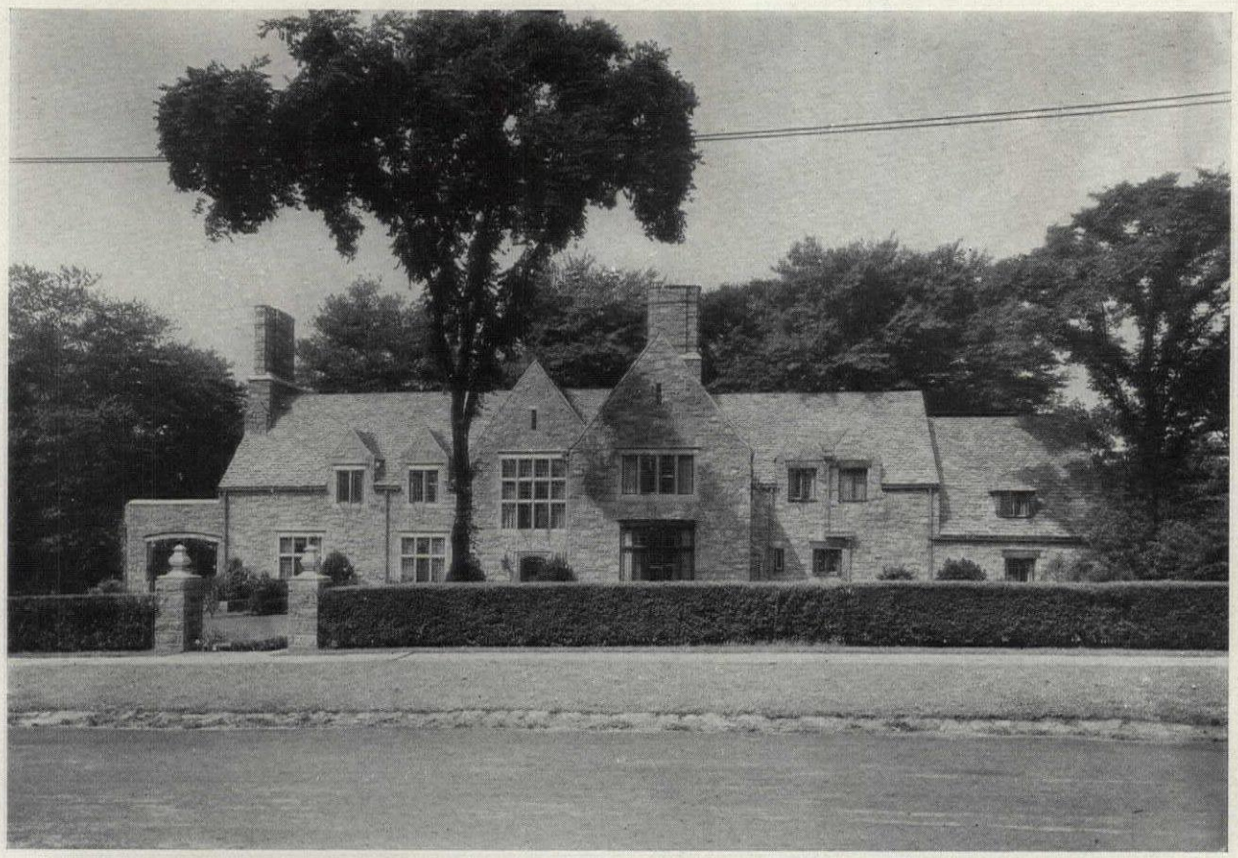
HOUSE OF J. LEVY, ESQ., NEW ORLEANS

Photos. Tebbs & Knell, Inc.

HOUSE OF A. M. WEST, ESQ., NEW ORLEANS

TWO HOUSES BUILT IN THE SOUTH IN 1926

MOISE GOLDSTEIN, ARCHITECT



GARDEN FRONT

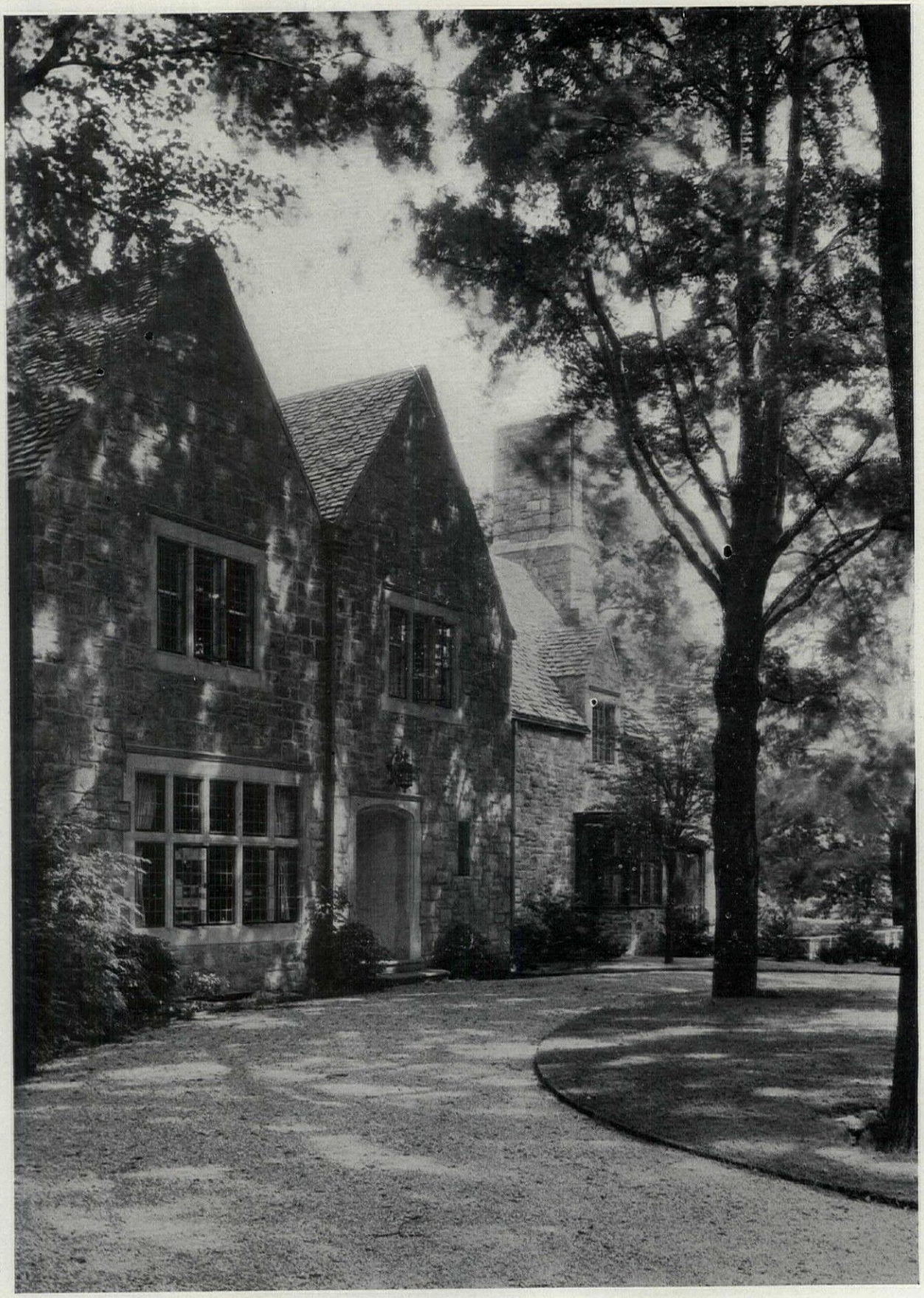
Photos. John Wallace Gillies, Inc.

Plans on Page 320

ENTRANCE FRONT

HOUSE OF C. T. WEIHMAN, ESQ., BRONXVILLE, N. Y.

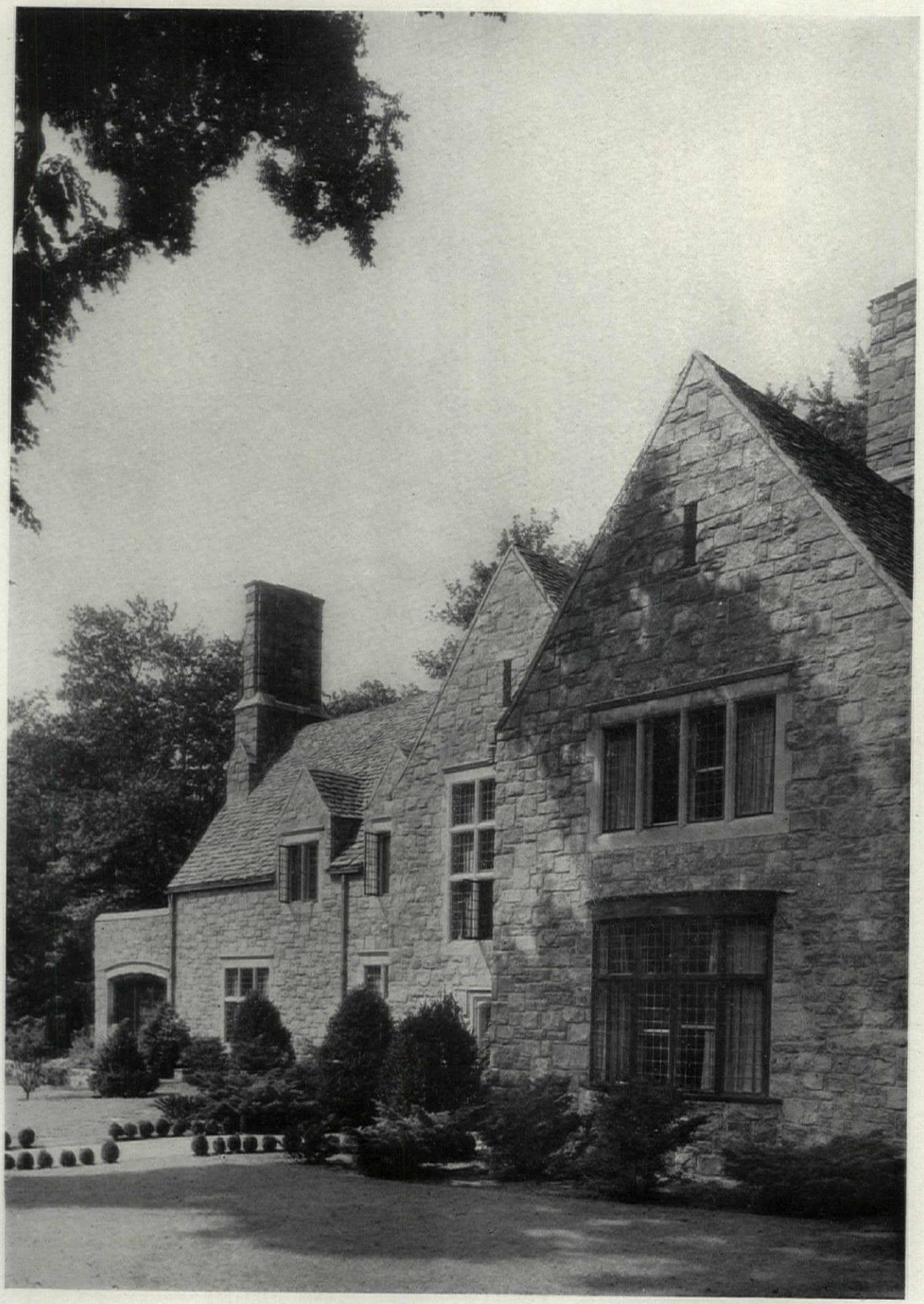
LEWIS BOWMAN, ARCHITECT



MAIN ENTRANCE
HOUSE OF C. T. WEIHMAN, ESQ., BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT

SERVICE AND GARAGE ENTRANCES
HOUSE OF C. T. WEIHMAN, ESQ., BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT

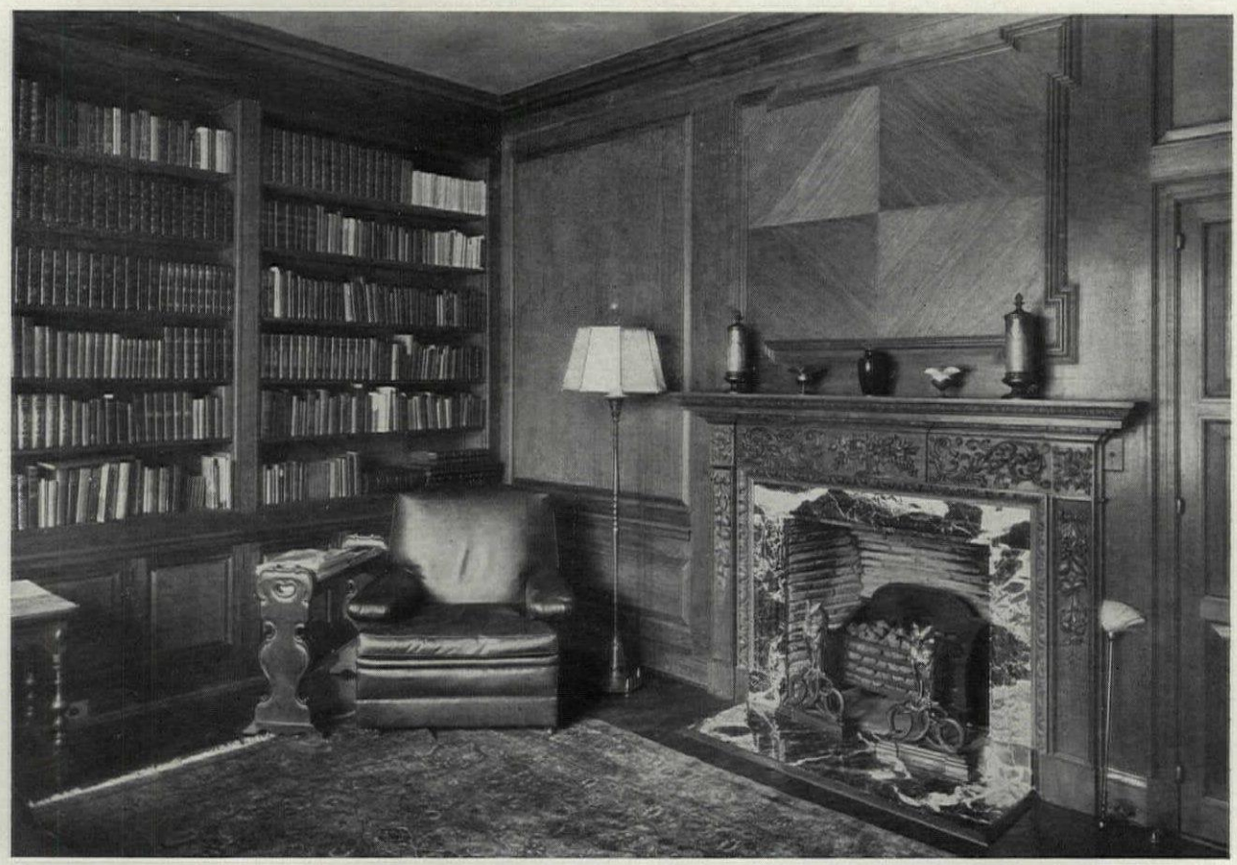
GARDEN ENTRANCE TO MAIN HALL
HOUSE OF C. T. WEIHMAN, ESQ., BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT



DETAIL OF DINING ROOM BAY AND GARDEN FRONT
HOUSE OF C. T. WEIHMAN, ESQ., BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT

STAIRWAY AND GARDEN DOOR
HOUSE OF C. T. WEIHMAN, ESQ., BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT

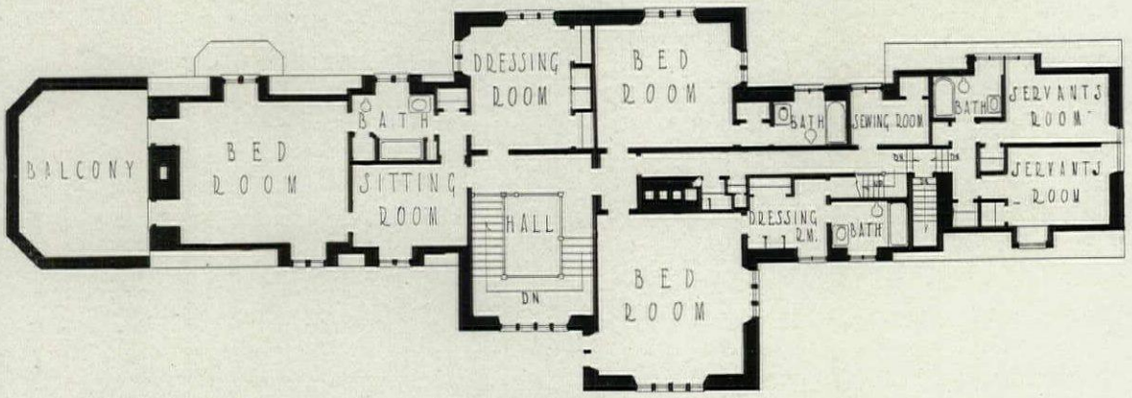
LIVING ROOM



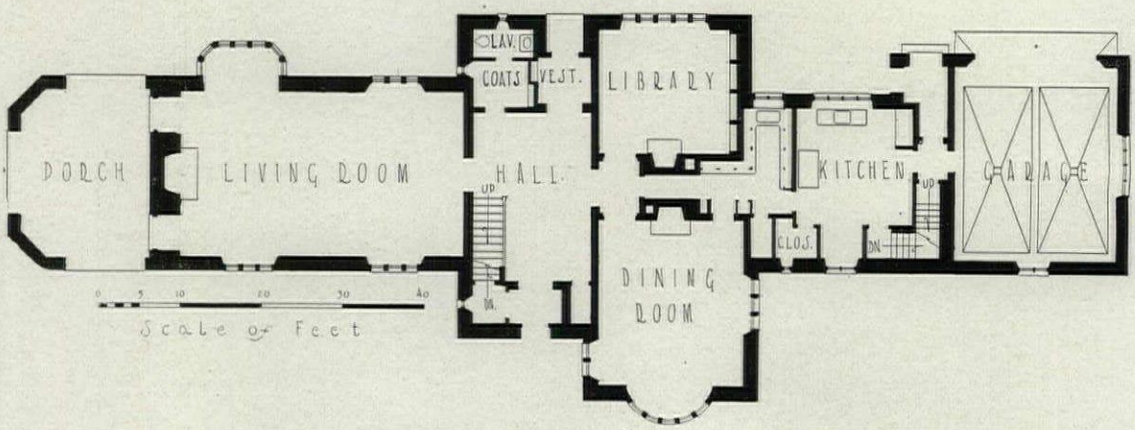
LIBRARY

HOUSE OF C. T. WEIHMAN, ESQ., BRONXVILLE, N. Y.

LEWIS BOWMAN, ARCHITECT



SECOND FLOOR



FIRST FLOOR

PLANS: HOUSE OF C. T. WEIHMAN, ESQ., BRONXVILLE, N. Y.

LEWIS BOWMAN, ARCHITECT

Photo. Tebbs & Knell, Inc.

Plans on Back

HOUSE OF A. M. WEST, ESQ., NEW ORLEANS

MOISE H. GOLDSTEIN, ARCHITECT

CONSTRUCTION DATA

General Type of Construction: Masonry and frame.

Exterior Materials: Hollow terra cotta tile, stuccoed.

Roof: Iron-flashed brown English tile.

Floors: Oak.

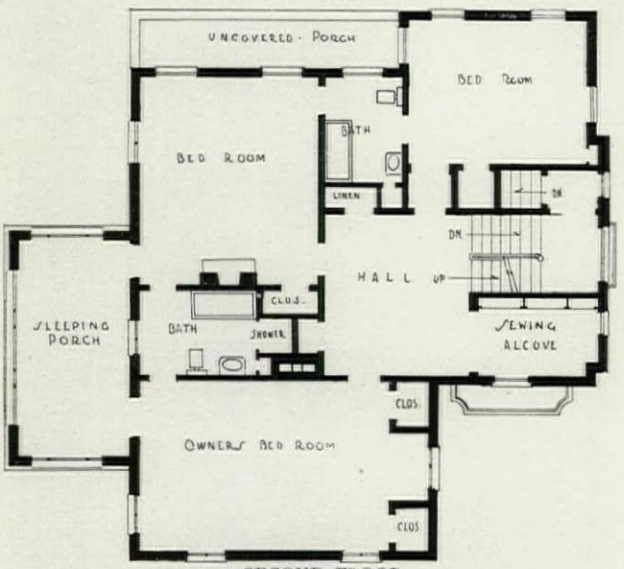
Heating: Warm air.

Interior Woodwork: Cypress.

Interior Wall Finish: Plastered and painted.

Interior Decorative Treatment: Caen stone and painted plaster.

Approximate Cubic Footage: 62,200, including attic and basement.



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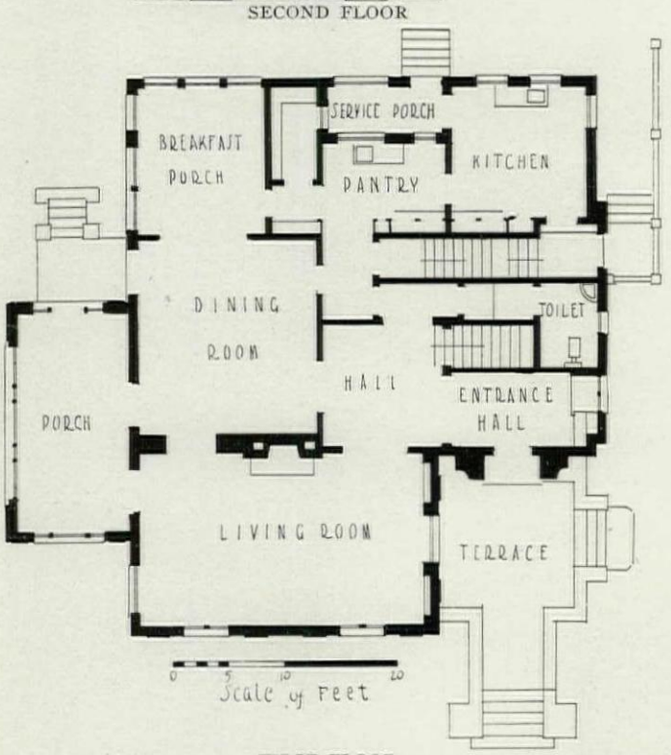


FIRST FLOOR

PLANS: HOUSE OF A. M. WEST, ESQ., NEW ORLEANS
MOISE H. GOLDSTEIN, ARCHITECT

GARDEN FRONT

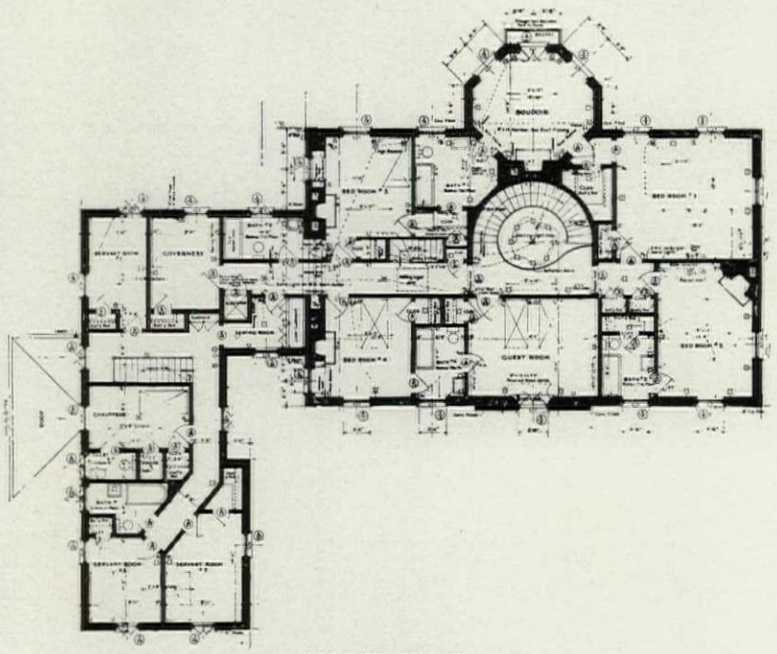
Photos. Mattie Edwards Hewitt *Plans on Back*

HOUSE OF NORMAN MACKIE, ESQ., PRINCETON, N. J.

MARION SIMS WYETH AND FREDERICK RHINELANDER KING, ASSOCIATED, ARCHITECTS

COST AND CONSTRUCTION DATA

Date of Completion: June, 1927
General Type of Construction: Brick and tile.
Exterior Materials: Brick and limestone.
Roof: Slate.
Floors: Marble and oak.
Heating: Oil.
Interior Woodwork: Pine.
Interior Wall Finish: Plaster.
Interior Decorative Treatment: Georgian.
Approximate Cubic Footage: 100,000.
Total Cost, $87,940.



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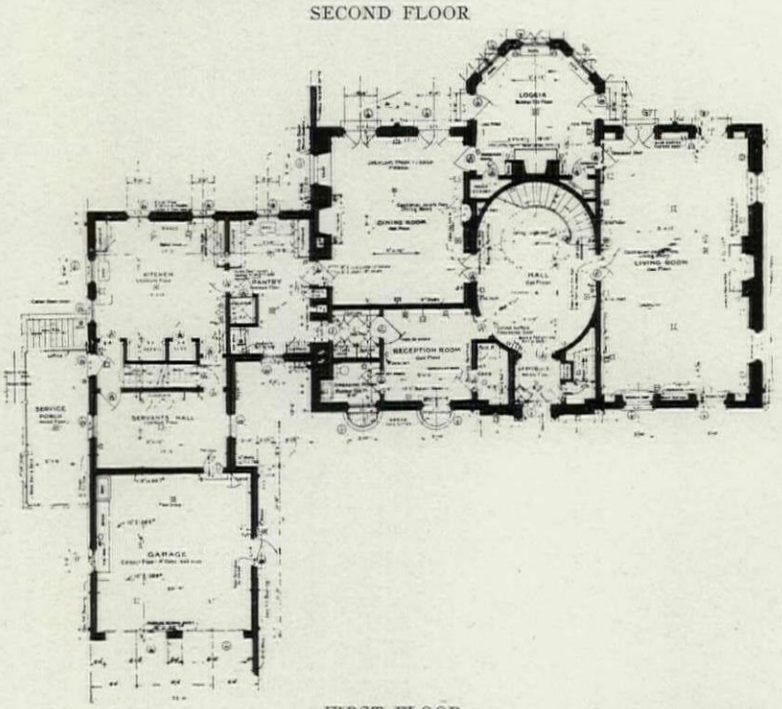
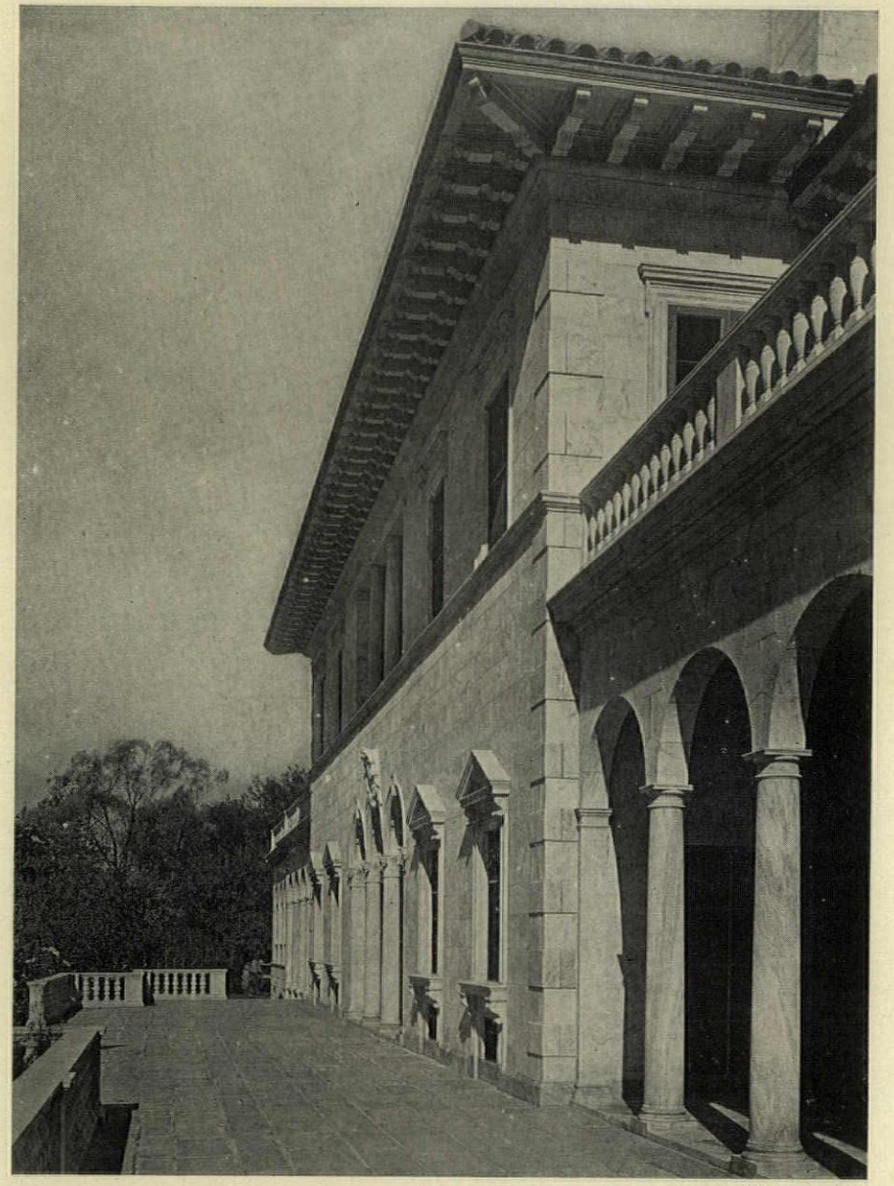


FIRST FLOOR

PLANS: HOUSE OF NORMAN MACKIE, ESQ., PRINCETON, N. J.
MARION SIMS WYETH AND FREDERICK RHINELANDER KING, ASSOCIATED, ARCHITECTS



Photos. Kenneth Clark

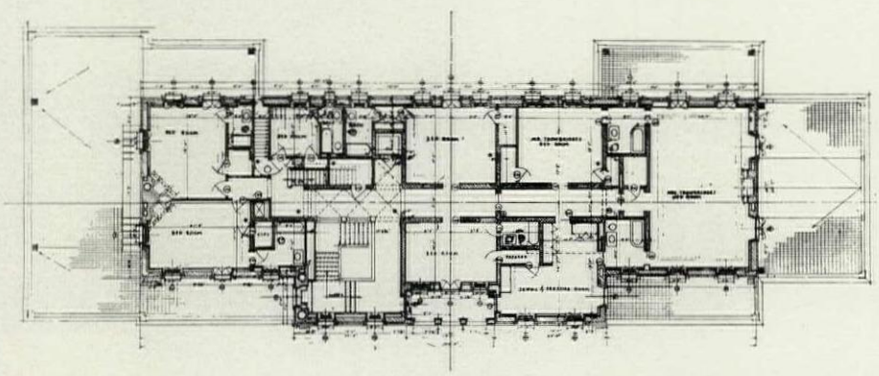
Plans on Back

HOUSE OF JAMES A. TROWBRIDGE, ESQ., NOROTON, CONN.

ELECTUS D. LITCHFIELD, ARCHITECT

COST AND CONSTRUCTION DATA

Date of Completion: November 3, 1924.
General Type of Construction: Fireproof throughout.
Exterior Materials: Pink marble.
Roof: Tile.
Floors: Black terrazzo, granite and composition.
Heating: Indirect steam.
Interior Woodwork: Birch.
Interior Wall Finish: Sand-finished plaster.
Interior Decorative Treatment: Decorative ceilings and doors.
Approximate Cubic Footage: 354,479.
Total Cost: $482,482.16.



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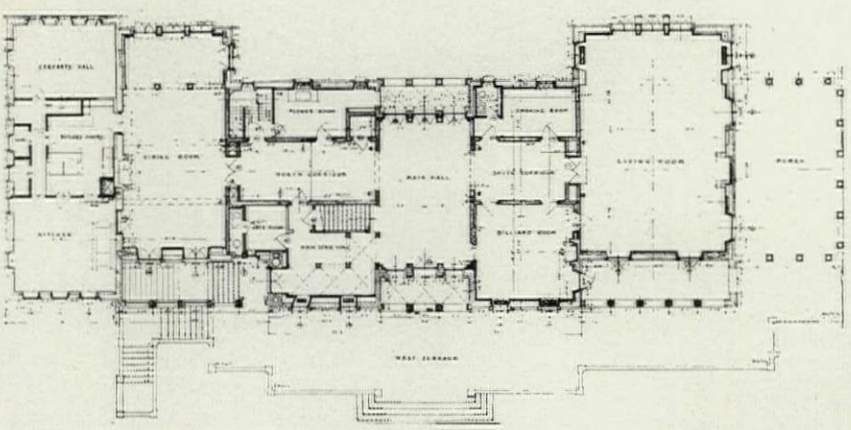
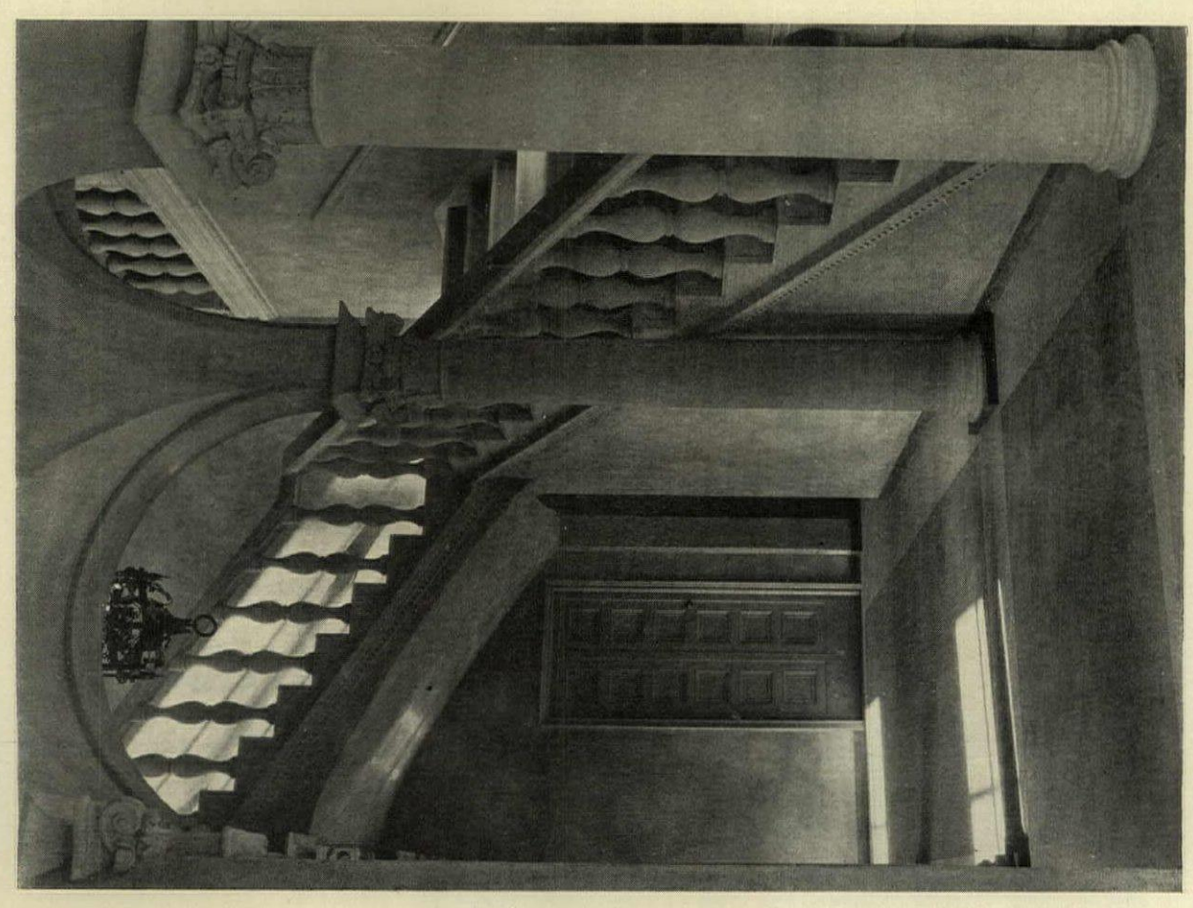
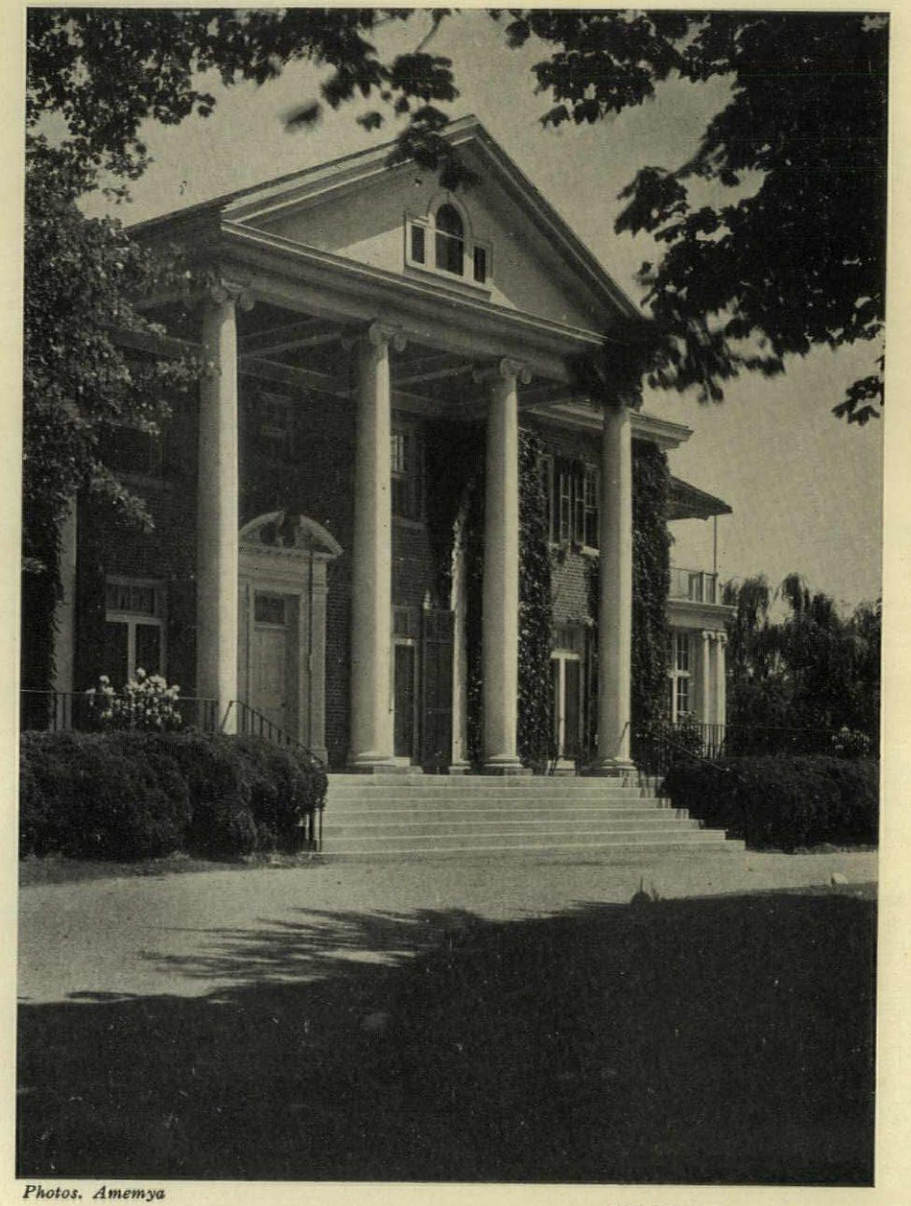


FIRST FLOOR

PLANS: HOUSE OF JAMES A. TROWBRIDGE, ESQ., NOROTON, CONN.
ELECTUS D. LITCHFIELD, ARCHITECT



INTERIORS: HOUSE OF JAMES A. TROWBRIDGE, ESQ., NOROTON, CONN.
ELECTUS D. LITCHFIELD, ARCHITECT



Photos. Amemya

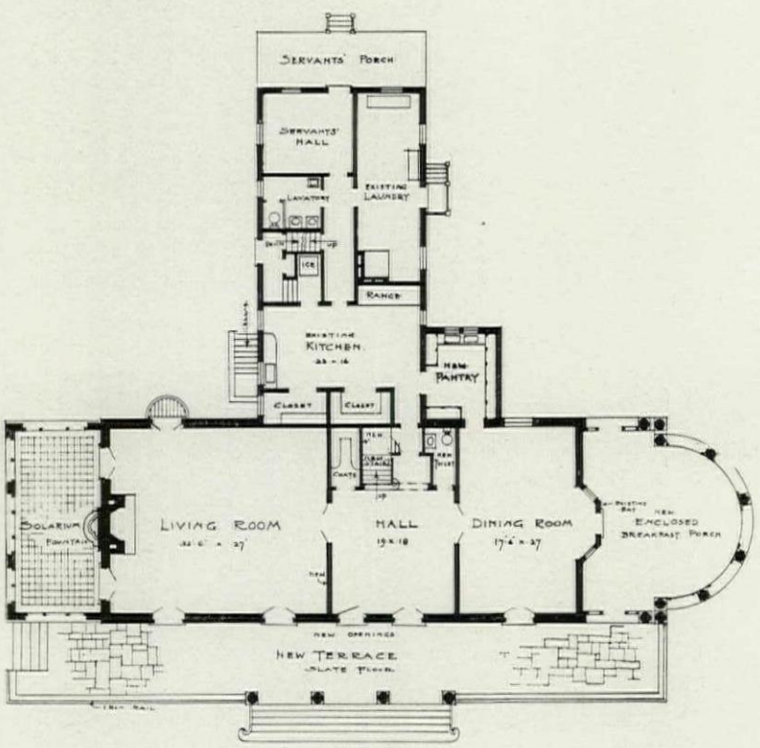
Plan on Back

HOUSE OF J. N. MILLER, ESQ., GLEN COVE, N. Y.

BRADLEY DELEHANTY, ARCHITECT

CONSTRUCTION DATA

General Type of Construction: Brick and wood.
Exterior Material: Brick (common).
Roof: Slate.
Floors: Oak.
Heating: Hot water.
Interior Woodwork: White pine.
Interior Wall Finish: Plaster and pine.
Interior Decorative Treatment: Painted; living room paneled in white pine.



FIRST FLOOR

PLAN: HOUSE OF J. N. MILLER, ESQ., GLEN COVE, N. Y.
BRADLEY DELEHANTY, ARCHITECT

LIVING ROOM

DINING ROOM

HOUSE OF J. N. MILLER, ESQ., GLEN COVE, N. Y.

BRADLEY DELEHANTY, ARCHITECT

GARDEN FRONT

Photos. F. E. Geisler

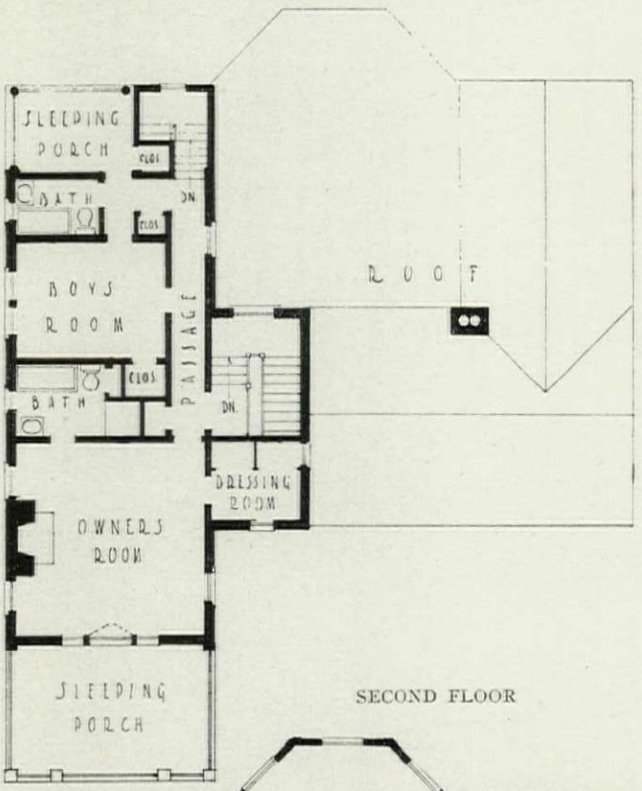
Plans on Back

HOUSE OF WALTER BARRET, ESQ., SOUTH TAMPA, FLA.

DWIGHT JAMES BAUM, ARCHITECT

COST AND CONSTRUCTION DATA

Year of Completion: 1926.
General Type of Construction: 8-inch brick walls, main portion; wings, frame.
Exterior Material: Brick, painted with white cement coating. Other walls of Southern cypress.
Roof: Variegated colored slate.
Floors: Oak and tile.
Interior Woodwork: Whitewood, painted and enameled.
Interior Wall Finish: Walls painted and glazed in oil; some rooms papered.
Approximate Cubic Footage: 48,000.
Total Cost: $30,000.



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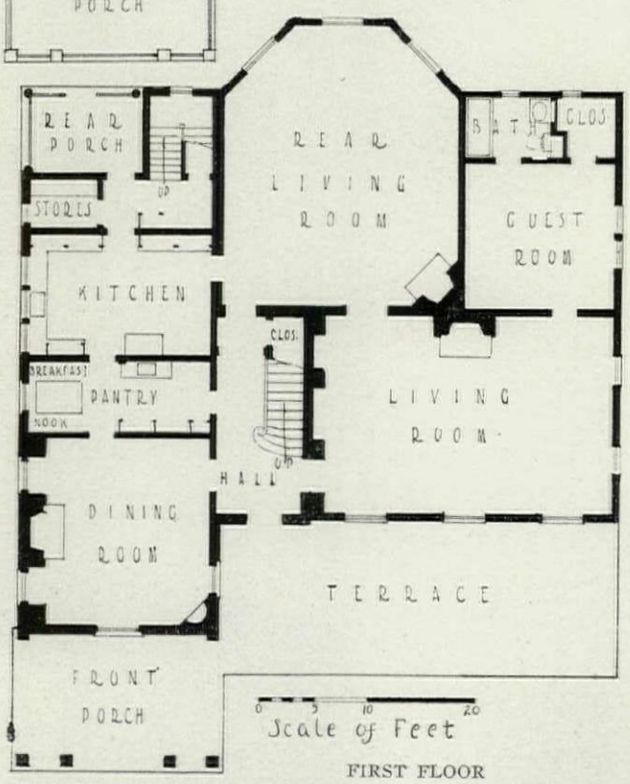


FIRST FLOOR

PLANS: HOUSE OF WALTER BARRET, ESQ., SOUTH TAMPA, FLA.
DWIGHT JAMES BAUM, ARCHITECT

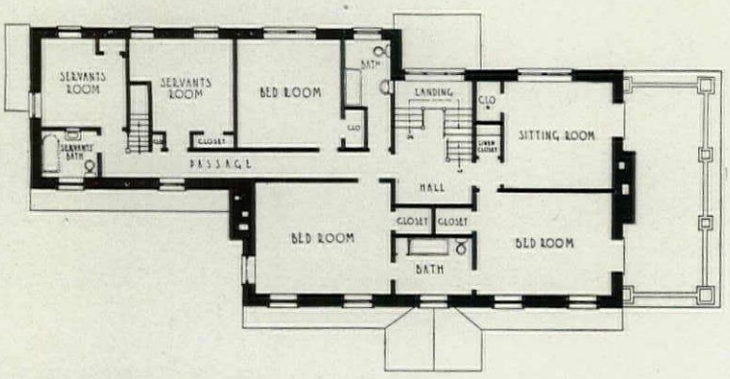
GARDEN FRONT

Plans on Back

HOUSE OF MRS. JAMES HASTINGS, ALTOONA, PA.
CARL A. ZIEGLER, ARCHITECT

COST AND CONSTRUCTION DATA

Year of Completion: 1923.
General Type of Construction: Stone walls; wooden joists and floors.
Exterior Materials: Local stone laid random; rubble.
Roof: Split cypress shingles.
Floors: Quartered white oak.
Heating: Hot water.
Interior Woodwork: White pine, painted.
Interior Wall Finish: Wallpaper.
Cost: 40 cents per cubic foot.



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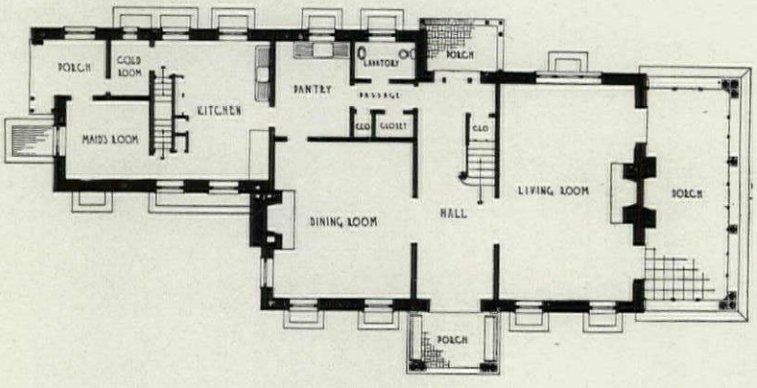
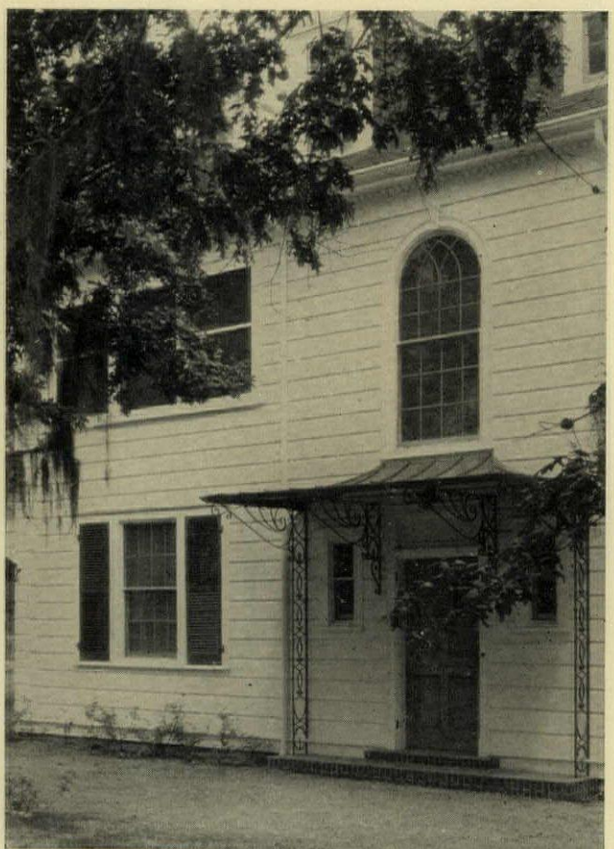


FIRST FLOOR

PLANS: HOUSE OF MRS. JAMES HASTINGS, ALTOONA, PA.
CARL A. ZIEGLER, ARCHITECT

ENTRANCE FRONT



Photos. Tebbs & Knell, Inc.

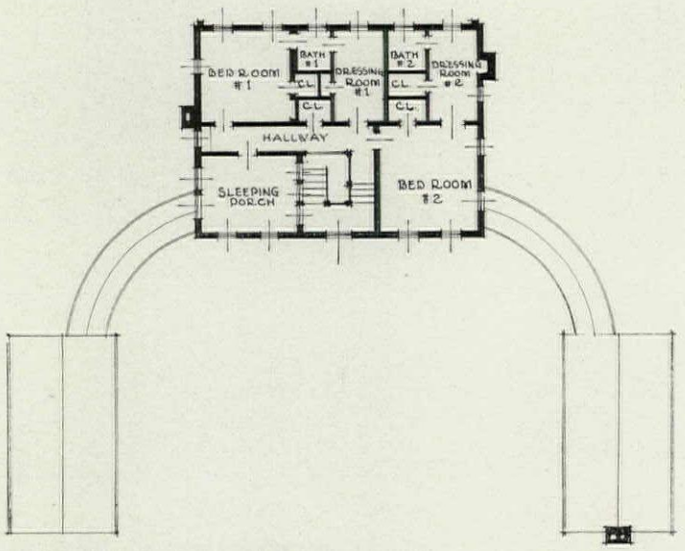
Plans on Back

HOUSE OF W. L. CLAYTON, ESQ., HOUSTON, TEX.

BIRDSALL P. BRISCOE, ARCHITECT

COST AND CONSTRUCTION DATA

Year of Completion: 1924.
General Type of Construction: Frame.
Exterior Materials: Clapboards and painted brick.
Roof: Shingles.
Floors: Oak; tile; pine.
Heating: Hot water.
Interior Woodwork: Pine, enameled.
Interior Wall Finish: Wallpaper.
Interior Decorative Treatment: Simple Georgian.
Total Cost: House, garage and pool, about $45,000.



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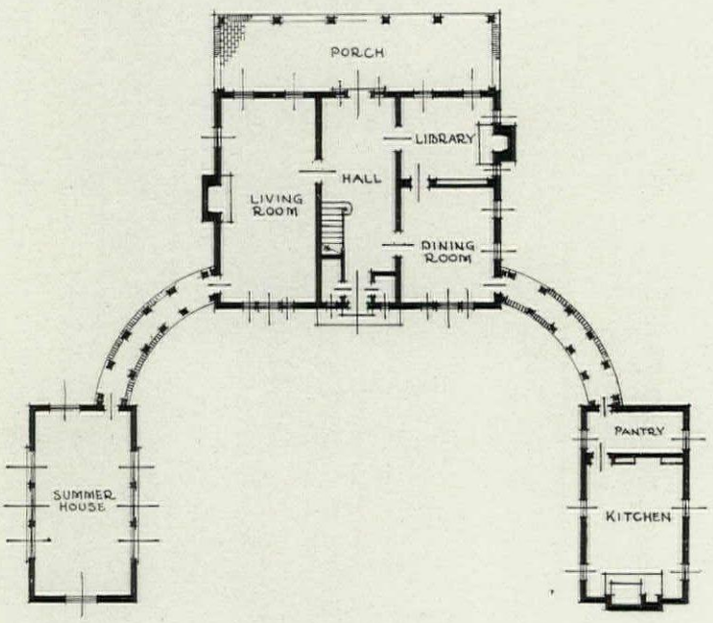


FIRST FLOOR

PLANS: HOUSE OF W. L. CLAYTON, ESQ., HOUSTON, TEX.
BIRDSALL P. BRISCOE, ARCHITECT

GARDEN FRONT

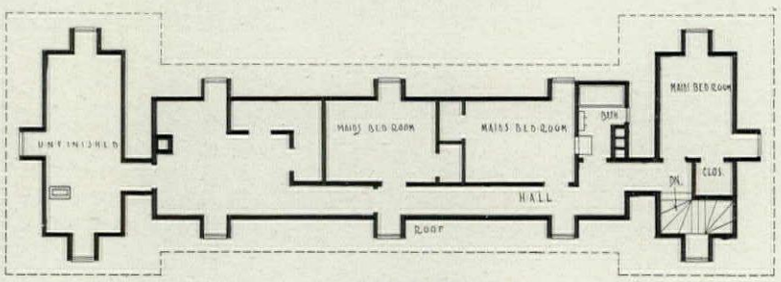
Photos. Charles Trefts *Plans on Back*

HOUSE OF VIRGIL A. LEWIS, ESQ., ST. LOUIS

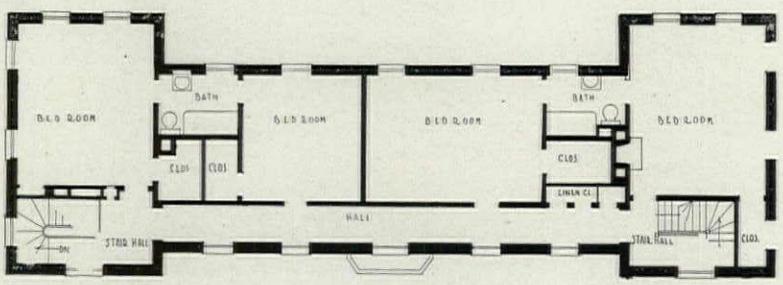
BEVERLEY T. NELSON, ARCHITECT

COST AND CONSTRUCTION DATA

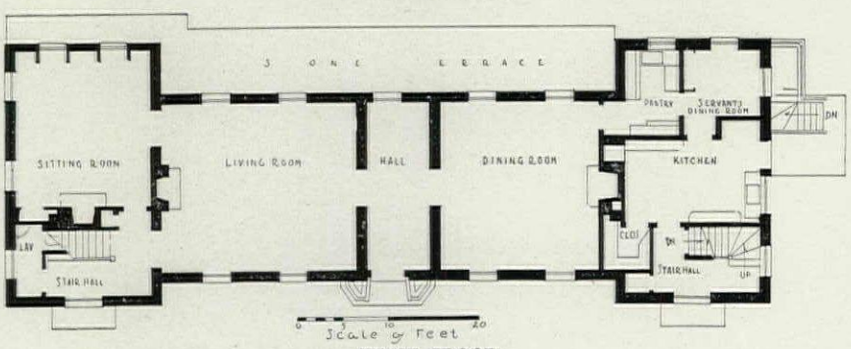
Year of Completion: 1927.
General Type of Construction: Fireproof masonry.
Exterior Materials: Stucco with stone trim.
Roof: Slate.
Floors: Reinforced concrete and gypsum, covered with marble. Parquet, walnut and oak flooring.
Heating: Vapor system; oil burner.
Interior Wall Finish: Hall, composition Caen stone. Living room, canvas painted. Sitting room, canvas papered. Dining room, plaster. Second floor bedrooms, papered.
Approximate Cubic Footage: 66,239.
Total Cost: $70,000.



THIRD FLOOR



SECOND FLOOR



FIRST FLOOR

PLANS: HOUSE OF VIRGIL A. LEWIS, ESQ., ST. LOUIS
BEVERLEY T. NELSON, ARCHITECT

HOUSE OF C. L. DINKLER, ESQ., ATLANTA
OWEN J. SOUTHWELL, ARCHITECT

Plans on Back

Photos. Tebbs & Knell, Inc.

COST AND CONSTRUCTION DATA

Date of Completion: September 15, 1928.

General Type of Construction: Masonry walls; wood stud and metal lath partitions, wood floor and roof framing, except basement and garage.

Exterior Materials: Stucco on concrete tile.

Roof: Fading green slate.

Floors: Oak, stained walnut.

Heating: Blast system indirect steam.

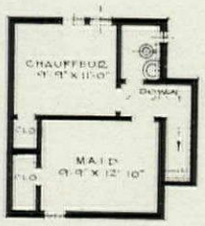
Interior Woodwork: White pine painted, except library, which is poplar stained.

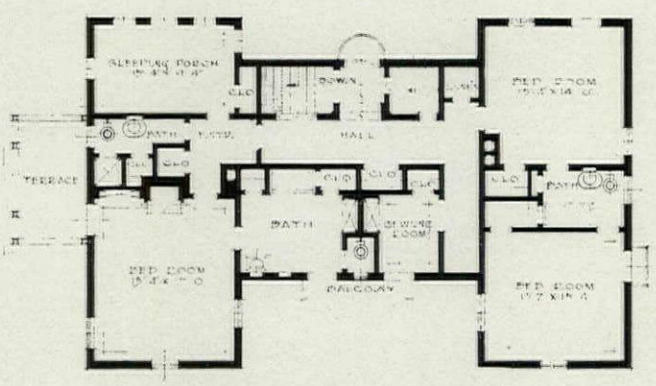
Interior Wall Finish: Hard-finished plaster, painted and papered.

Interior Decorative Treatment: Ornamental plaster cornices and ceilings; pilasters in living room, with wood dado; papered panels. Dining room, papered walls; ornamental cornice and base. Library, poplar stained brown, marble mantel. "Powder room," hand-blocked linen wall panels. All baths tiled to ceiling, one in sea green and turquoise.

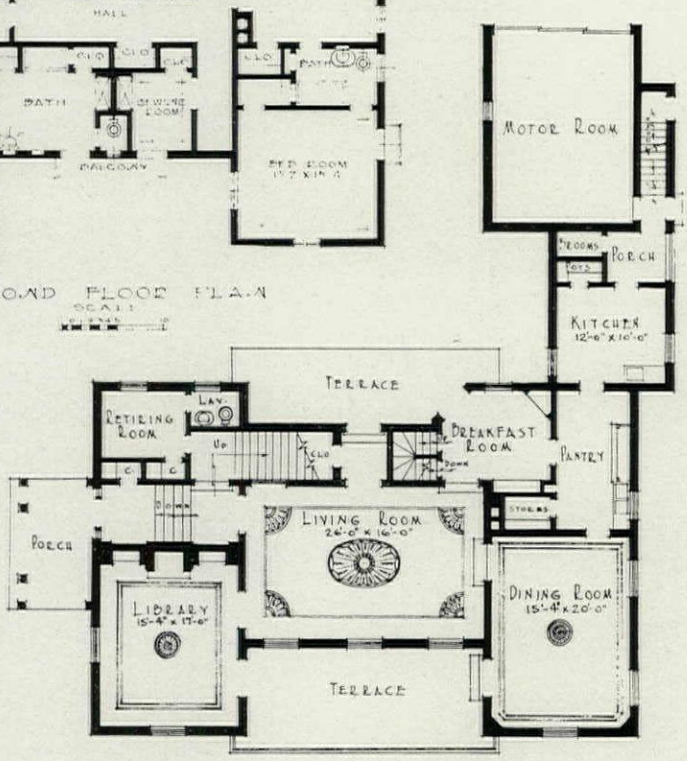
Approximate Cubic Footage: 47,600.

Total Cost: $45,696, including drives and architect's fees.





SECOND FLOOR PLAN

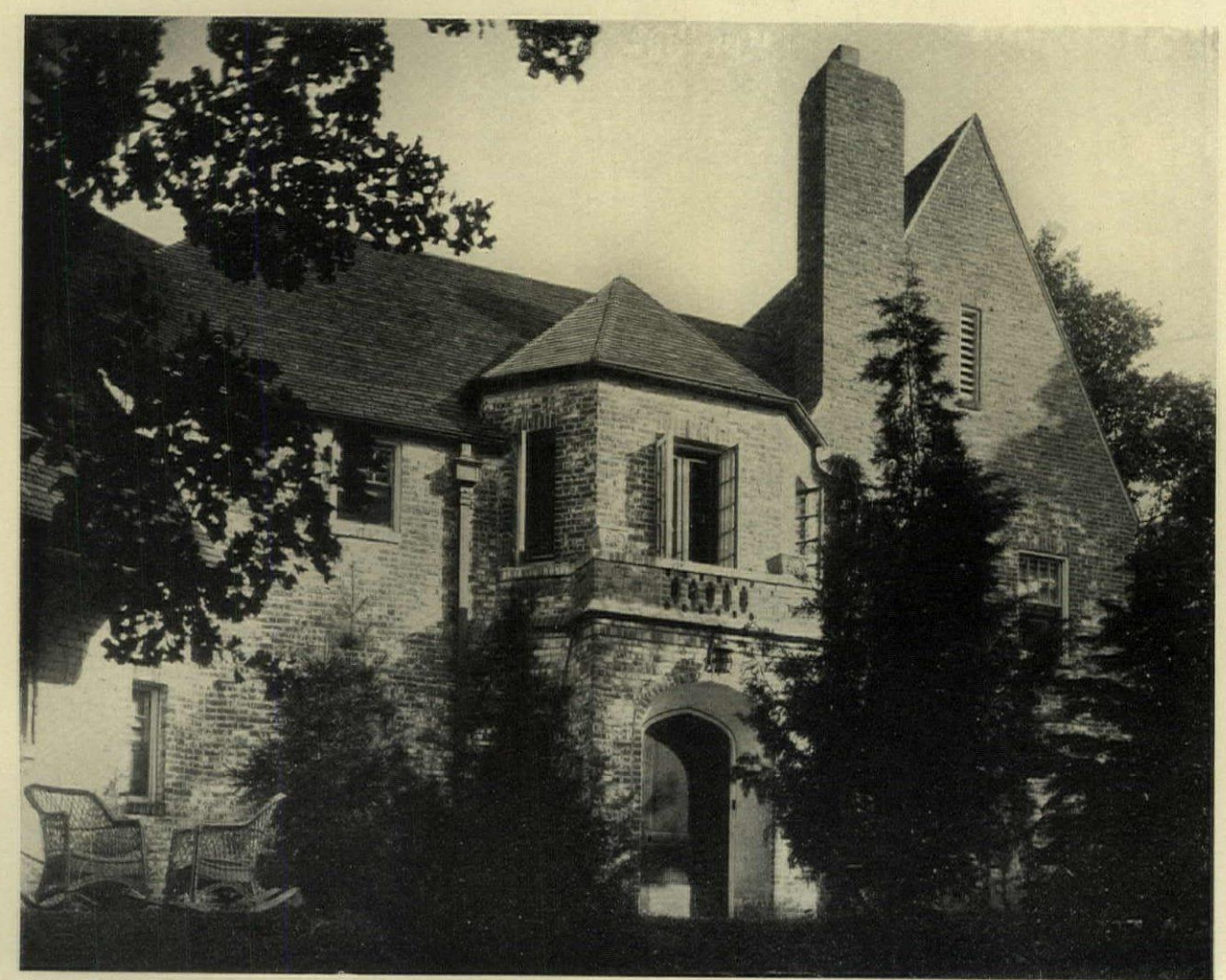


FIRST FLOOR PLAN

PLANS: HOUSE OF C. L. DINKLER, ESQ., ATLANTA
OWEN J. SOUTHWELL, ARCHITECT

HOUSE OF C. L. DINKLER, ESQ., ATLANTA
OWEN J. SOUTHWELL, ARCHITECT

ENTRANCE FRONT



Photos. Charles Trefts

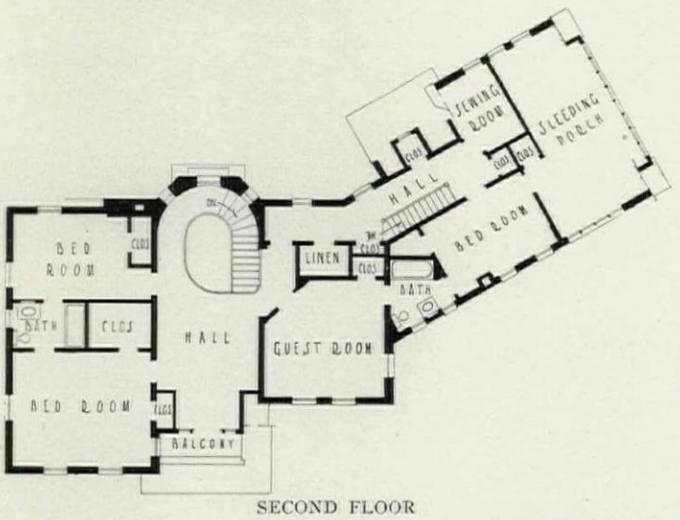
Plans on Back

HOUSE OF GUY W. OLIVER, ESQ., ST. LOUIS

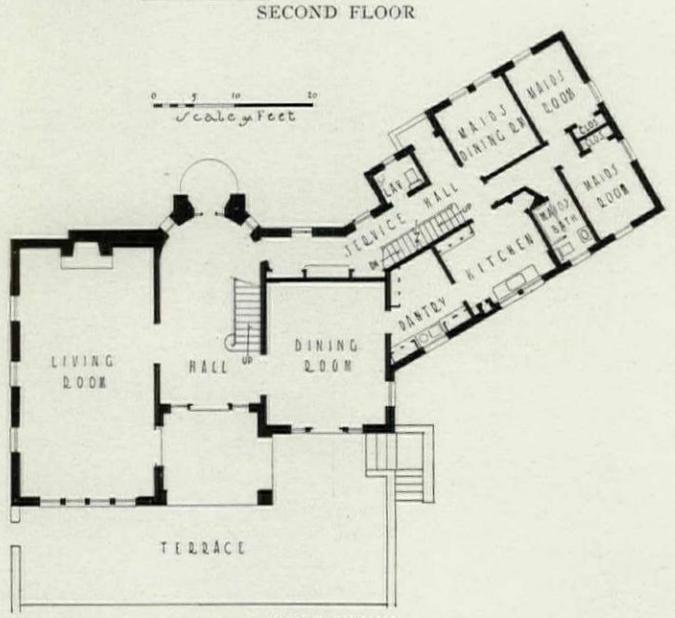
WILBUR T. TRUEBLOOD AND HUGO K. GRAF, ARCHITECTS

COST AND CONSTRUCTION DATA

Year of Completion: 1924.
General Type of Construction: Brick walls; wood joists.
Exterior Materials: Brick facing, backed with heavy duty clay tile.
Roof: Wood shingles.
Floors: Oak.
Heating: Vapor or modified steam; oil burner.
Interior Woodwork: Oak.
Interior Wall Finish: Plaster; oak paneling in living room.
Approximate Cubic Footage: 68,000.
Total Cost: $24,000.



SECOND FLOOR



FIRST FLOOR

PLANS: HOUSE OF GUY W. OLIVER, ESQ., ST. LOUIS
WILBUR T. TRUEBLOOD AND HUGO K. GRAF, ARCHITECTS

GARDEN FRONT

HOUSE OF E. E. CRANE, ESQ., INDIANAPOLIS
GEORGE & ZIMMERMAN, ARCHITECTS

ENTRANCE AND TERRACE

Photos. Tebbs & Knell, Inc.

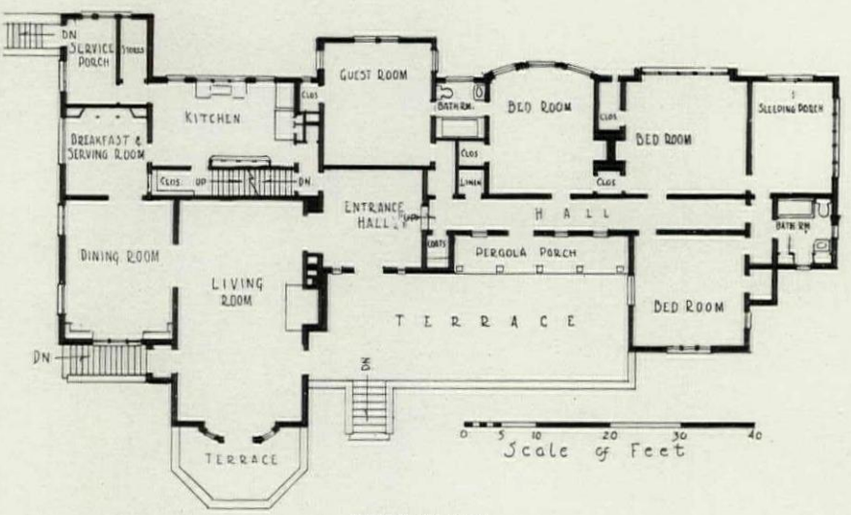
Plan on Back

HOUSE OF THOMAS H. BENNERS, ESQ., BIRMINGHAM, ALA.

WARREN, KNIGHT & DAVIS, ARCHITECTS

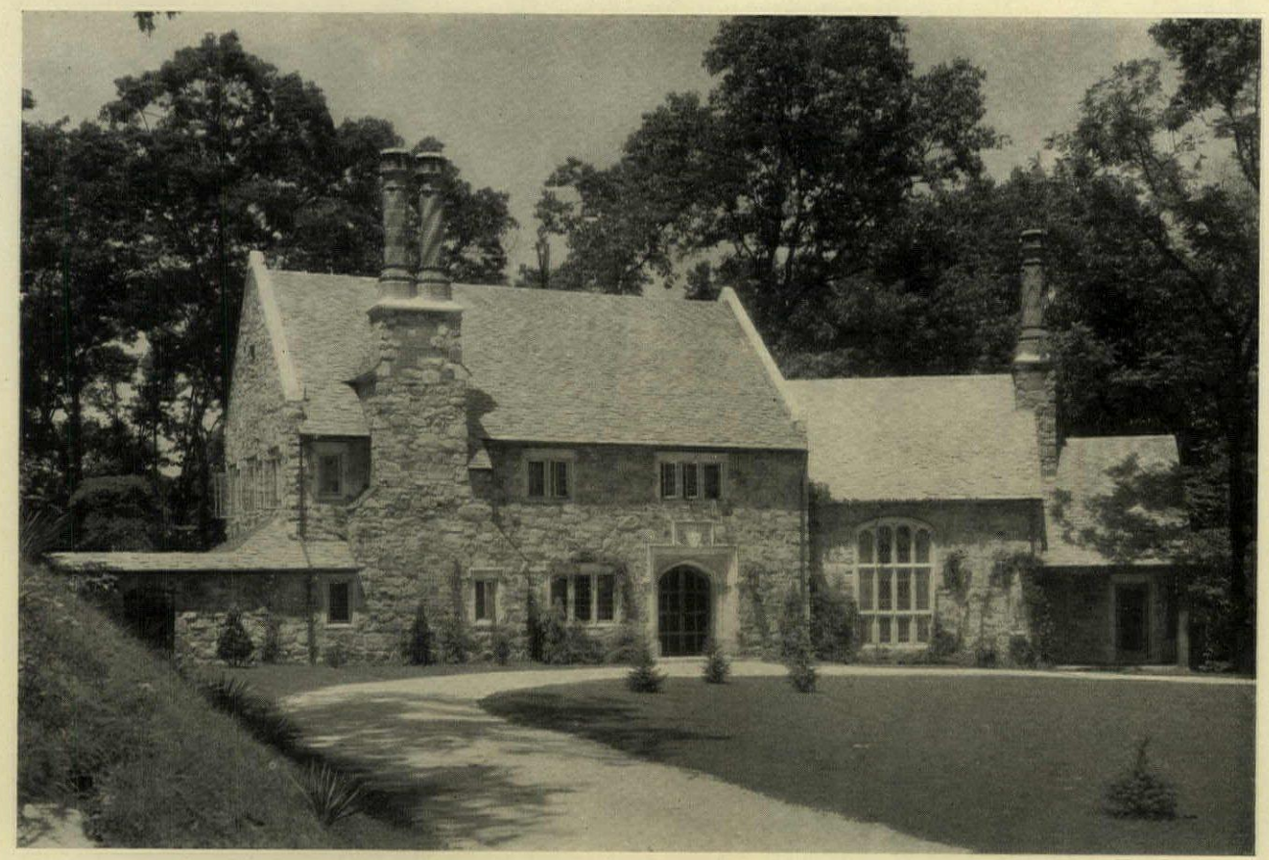
CONSTRUCTION DATA

General Type of Construction: Frame.
Exterior Materials: Brick veneer; stone trim.
Roof: Slate.
Floors: Oak, slate, linoleum, rubber tile.
Heating: Vapor steam.
Interior Woodwork: Oak and pine.
Interior Wall Finish: Canvas; wood paneling of oak.

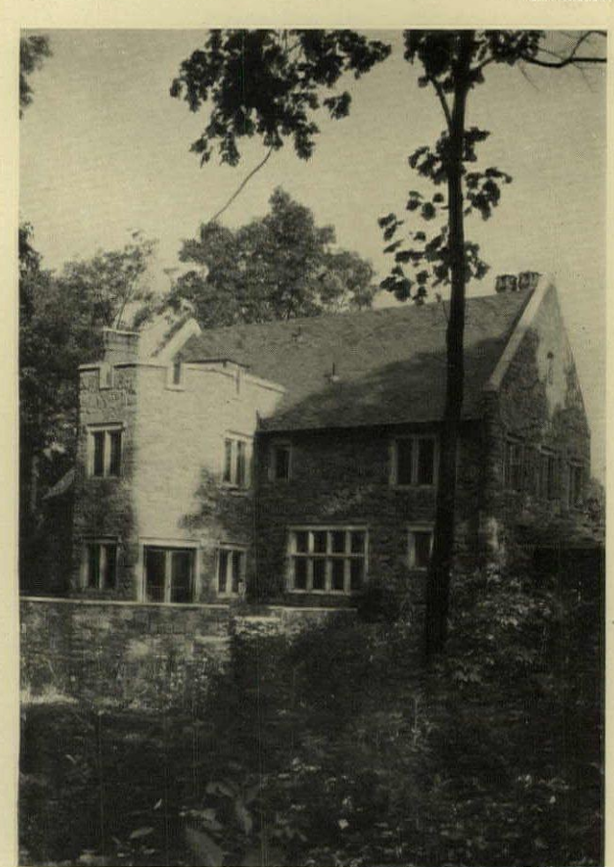


MAIN FLOOR

PLAN: HOUSE OF THOMAS H. BENNERS, ESQ., BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS



ENTRANCE FRONT



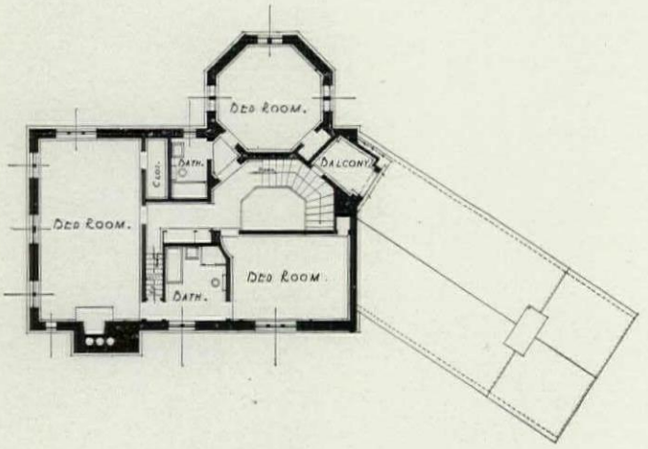
Photos. Tebbs & Knell, Inc. *Plans on Back*

HOUSE OF EARL WORSHAM, ESQ., KNOXVILLE, TENN.

BARBER & McMURRAY, ARCHITECTS

COST AND CONSTRUCTION DATA

Year of Completion: 1926.
General Type of Construction: Masonry.
Exterior Material: Field stone; brick; cast-stone trim.
Heating: Vacuum vapor.
Total Cost: $40,000.



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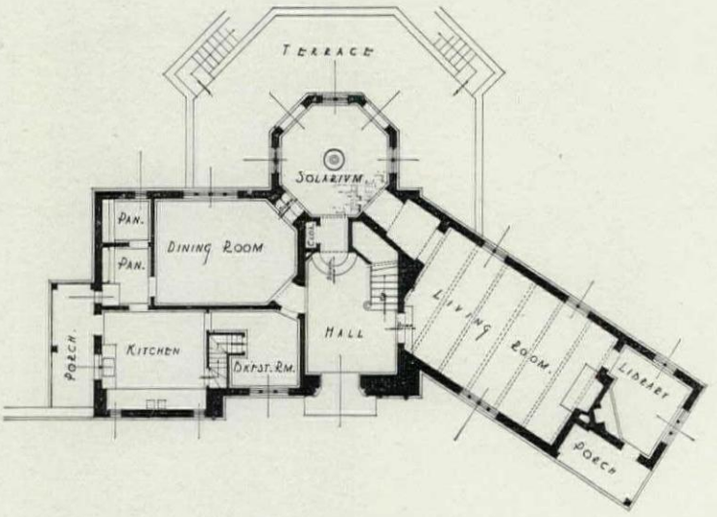


FIRST FLOOR

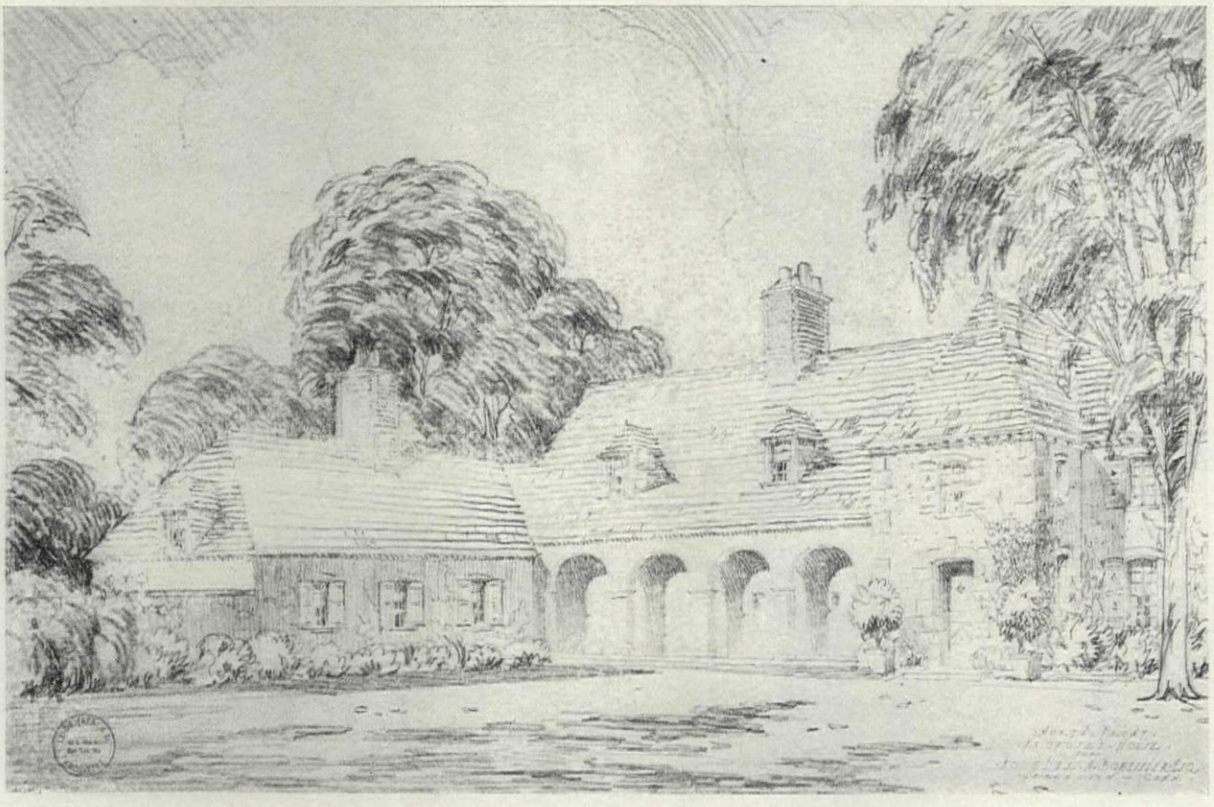
PLANS: HOUSE OF EARL WORSHAM, ESQ., KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS

THE AMERICAN COUNTRY HOUSE IN THE FRENCH PROVINCIAL STYLE

BY
LEIGH FRENCH, JR.

EVERY year more and more American country houses are being designed and built for which some type of provincial French house has unmistakably supplied the initial source of inspiration. This patterning of American country houses after French regional prototypes has not only become a widespread practice, but there is also every indication that it will increase. As an accomplished fact, this practice is either justifiable or not justifiable. It is either desirable to adapt the building styles of different parts of provincial France to the requirements of American clients and environment, or else it is not defensible. There are those who stoutly maintain that the practice is inconsistent, and there are others who just as vigorously take up the cudgels to defend Gallic adaptations and champion every move to derive and apply inspiration from the domestic architecture of Normandy or Picardy, of Touraine or Burgundy, or of any of the other parts of France where the local modes of building in the past offer qualities and characteristics that seem convertible to good purpose in the plan and design and furnishing of the American country house of today.

The opponents of using French adaptations are of two sorts,—first, those who object on the ground that basing adaptations on acknowledged models of any kind tends to stifle originality and inclination to an individual quality of utterance; and, second, the rigid traditionalists who insist that the only legitimate style for an American country house must be based on some phase of the "American tradition," which they usually describe under the loose and misleading blanket term, "Colonial." The former anti-archæological camp would take away from the architect legitimate food for his imagination to work upon, sterilize his inventive faculties before beginning a project, so that no contaminating germs of recollected style may vitiate his work, and then, from an arid outlook, divested of all the natural accumulations of an active and well stored mind, set him to evolving from his own inner consciousness a design to clothe with a three-dimensional structure the plan indicated by the bald, utilitarian requirements of the occasion. Their attitude is not unlike that of some of the ultra-modernists who take as an insult any intimation that their work exhibits the least trace of precedent, though the precedent may come from nothing nearer than the remotest antiquity; their policy puts a premium on ignorance, nullifies the value of architectural education, requires of the architect merely ability to handle instruments and draft with reasonable decency, and would turn him



Proposed House for Douglas M. Bomeisler, Esq., Greenwich, Conn.
From a Pencil Sketch by Leigh French, Jr., Architect

House for John R. Munn, Esq., Princeton, N. J.
From a Pencil Sketch by Leigh French, Jr., Architect

loose to design with the mental equipment of a child.

The "American tradition" protagonists usually ignore the fact that within the compass of the original thirteen colonies there were in use five or six distinct types of *real* Colonial expression, evolved from widely different inherited modes, which the settlers had brought across the Atlantic with them and which they tried to perpetuate unchanged as far as they could. Besides these diverse Colonial modes, there was the Georgian manner, which was Georgian pure and simple, and in neither character nor origin to be confounded with Colonial; it was deliberately imported from England in its entirety, and it reflected in America all the successive changes it experienced in England. True, restriction to a mode of style derived from some episode of the "American tradition" leaves considerable range of choice, but why should latitude of choice stop short with the so-called "American tradition"? The Colonial elements of the "American tradition" were themselves imported to American soil in the seventeenth century; before their importation they had a history of miscellaneous and partially exotic origins. The Georgian part of the "American tradition" came here intact from England; in England it was an imported exotic of Italian origin, with sundry contributions and additions from Dutch and French sources, and with further modifications and adaptations dictated by local needs and tastes at the hands of the English.

To my mind the whole situation in a nutshell is just this. The history of architecture is a record of the borrowing and assimilation of styles and modes of structure, continued without interruption since the dawn of civilization. Borrowing, experimentation and assimilation are the factors that have kept architecture fresh and vital, and that have made possible the process of healthy evolution. Nobody invented the Romanesque style; it was the result of evolution. Nobody invented the Gothic style; it, too, was the result of evolution. Furthermore, it is often possible to trace the very steps, with geographical and chronological accuracy, by which the evolution proceeded. The cathedral builders of the middle ages cribbed from one another, and there is enough documentary evidence to show that they did so and how they did it. The story of architecture and architectural style is a story of cribbing, either admitted or tacit. Cribbing, indeed, is and always has been a most useful ally to originality. Every style, as a matter of fact, is the product of cribbing and coördination in the light of local requirement. It is absurd, then, to take exception to the use of any French style on the ground that it is exotic or "foreign." The real test of its propriety in America is, first, whether it suits the conditions for which it is employed, and, second, whether the adaptation is well or badly done. This and nothing else is the test.

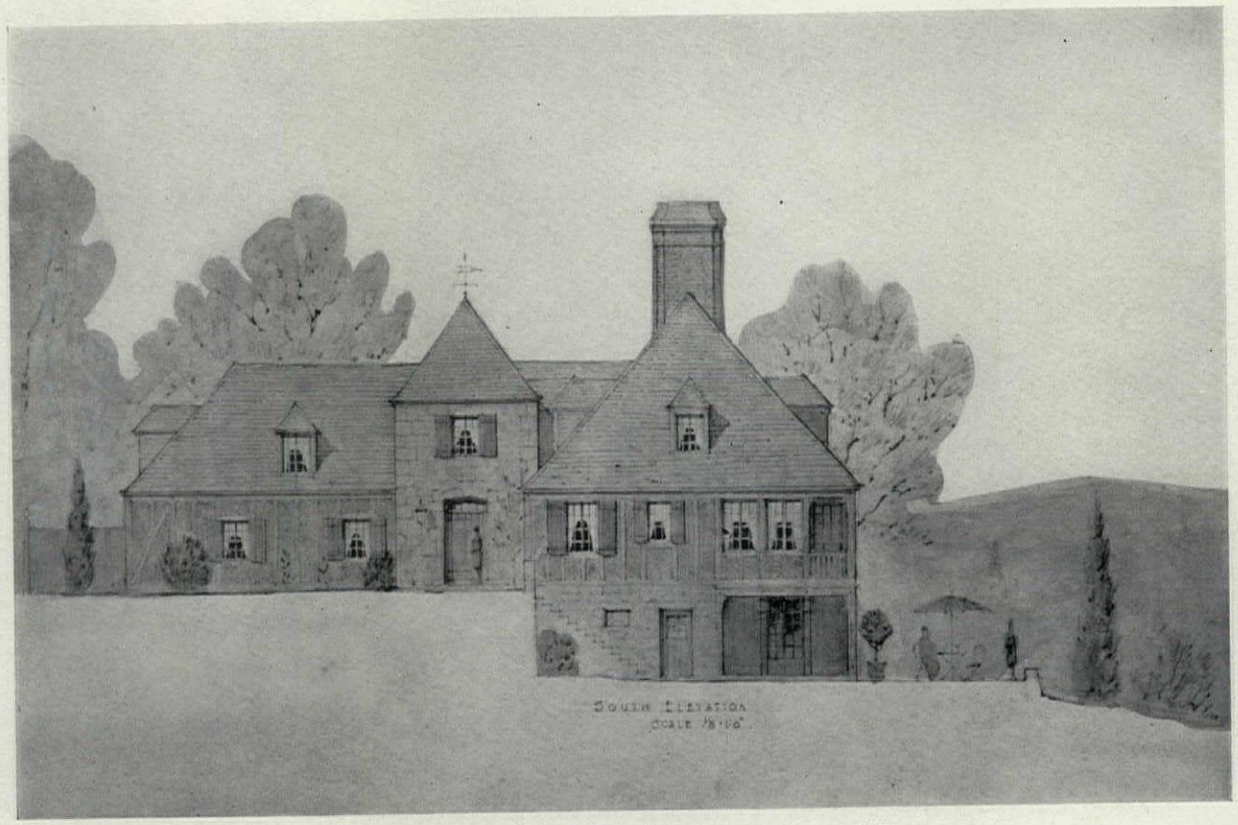
Hitherto various French provincial styles have proved suited to the needs for which they were used, and it is to the credit of the American domestic architect's acumen that he has been quick to grasp and turn to good account the opportunities offered. In other words, French domestic architecture of the provincial types afforded material of unusual sug-

Design for a House in the French Styie
From a Water Color Sketch by Leslie I. Nichols, Architect

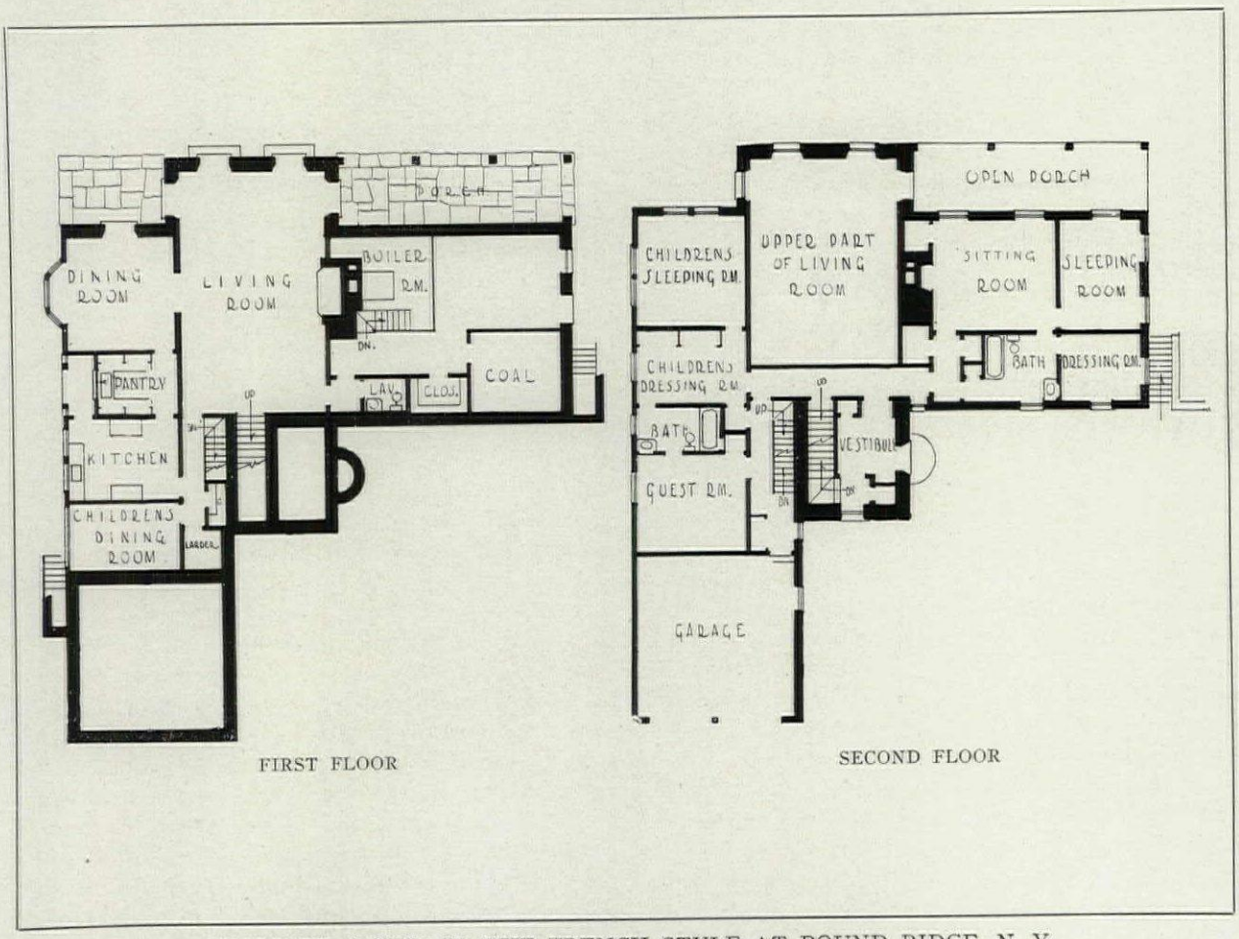
gestive value. Why the types of French regional domestic architecture have fitted so well the wants of American country dwellers can be understood if we summarize the characteristics common to them all, irrespective of particular locality. In the first place, topographically and climatically the greater part of France is closely akin to America, and a manner of building that has approved itself in France is not likely, other things being equal, to present physical difficulties in America. There is none of the exotic flavor often incident to modes that have been adapted from countries whose climates are semi-tropical. Moreover, since climatic conditions, local materials and the general lay of the land,—three factors that inevitably affect architectural style,—exhibit numerous similarities to the same factors in America, there is bound to be much that we can consistently adapt to great advantage.

A second characteristic shown by country houses throughout provincial France is their privacy from the gaze of the passing world, a quality insistently required by their occupants. Though there may be wide divergences between the different modes of French domestic building, there are certain features that might be called *national* characteristics, which all of them almost invariably display. And not the least significant of these is that privacy which the Latin demands in his home. It may be secured in various ways, such as by building garden walls, by the arrangement of hedges and other planting, or perhaps by the choice and management of the site, but it is never absent. The French may have a racial preference for living in or near villages and small towns, rather than in the open country, but proximity of neighbors never minimizes their privacy, which they always take sufficient steps to preserve. For that reason this aspect of plan and design has a pertinent bearing, in view of the perceptibly growing inclination in America to keep outside surroundings at their proper distance; its importance increases measurably for those living in a more or less suburban neighborhood rather than in the complete seclusion of the deep country.

A third common characteristic is to be found in the coherence of plan that prevails in the arrangement of the house together with all of its dependencies so as to constitute a fully organized *group*. "All the subsidiary buildings, as well as the dwelling of the master, are considered as integral and essential parts of the total scheme, a scheme in which each part is looked upon as an individual unit. It would be futile to think of any one of these houses without taking into account at the same time the relation that each and every one of the dependencies, from the coach-house to the pig-sty, bears to it. In other words, we must regard the house as the chief unit of a *group*, a unit, however, that would lose most of its significance if we attempted to disassociate it from the other component parts of that group, no matter whether the group be composed of many units or of few." It is this well defined inter-relation of all the units that conveys the satisfying air of completeness so generally observable, even in establishments of very limited extent. The garden, of course, always

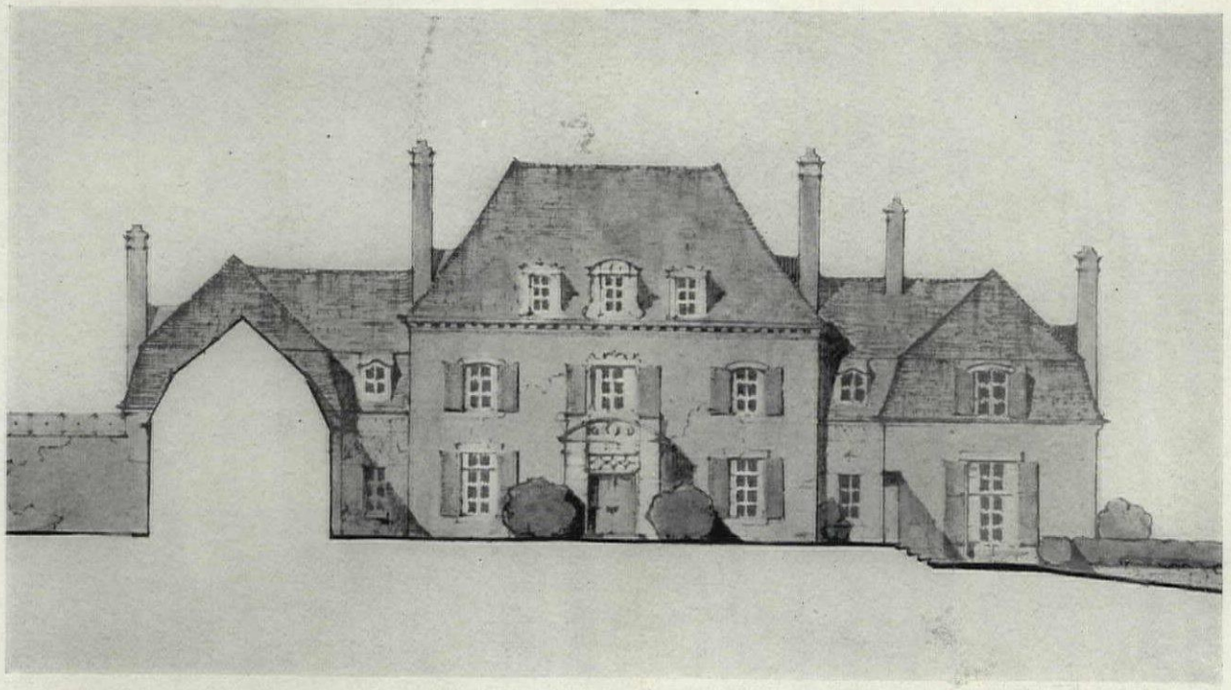


FRONT ELEVATION AND SECTION THROUGH GRADE

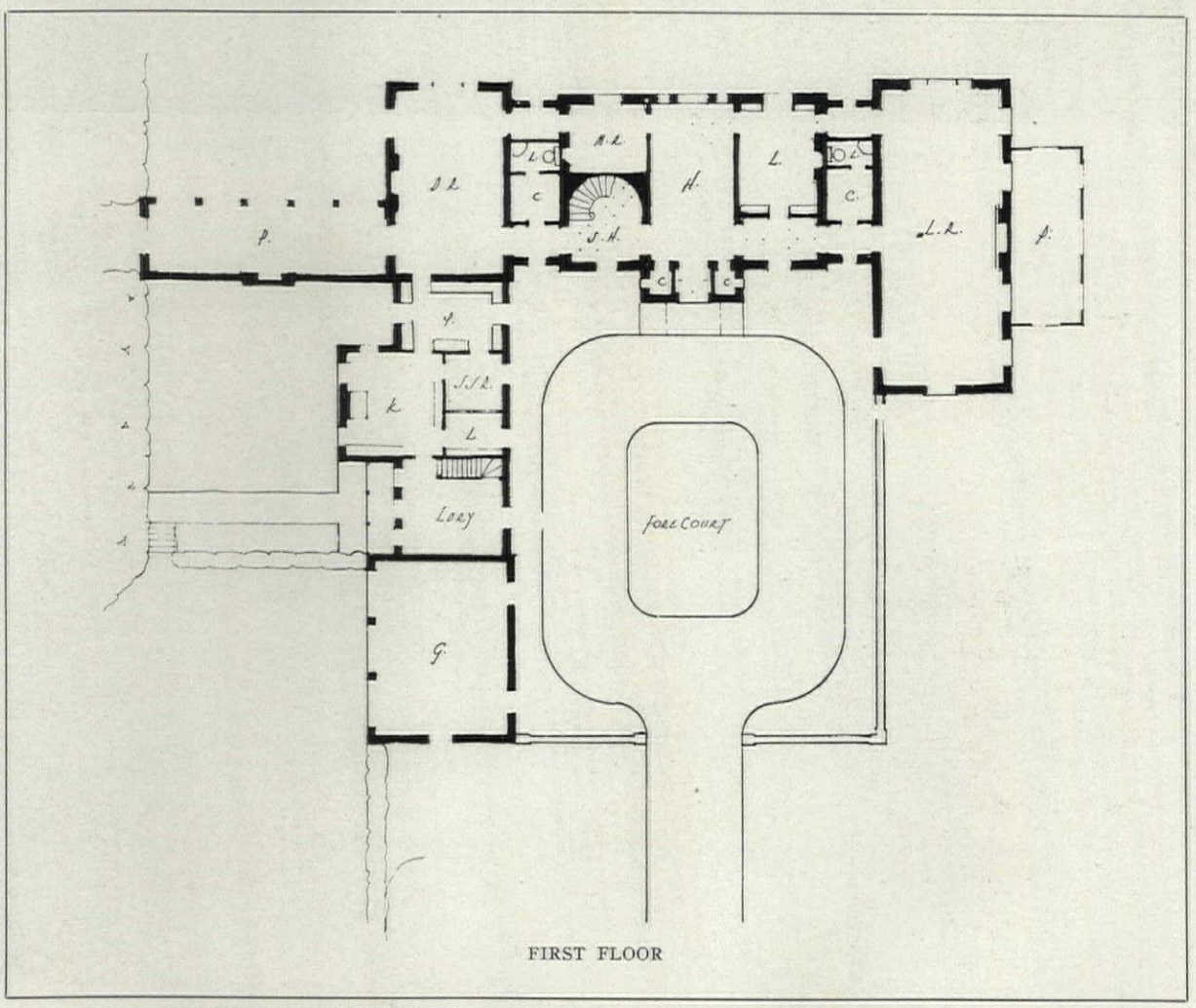


FIRST FLOOR SECOND FLOOR

PROPOSED HOUSE IN THE FRENCH STYLE AT POUND RIDGE, N. Y.
DONALD G. TARPLEY, ARCHITECT



FRONT ELEVATION AND SECTION THROUGH GRADE



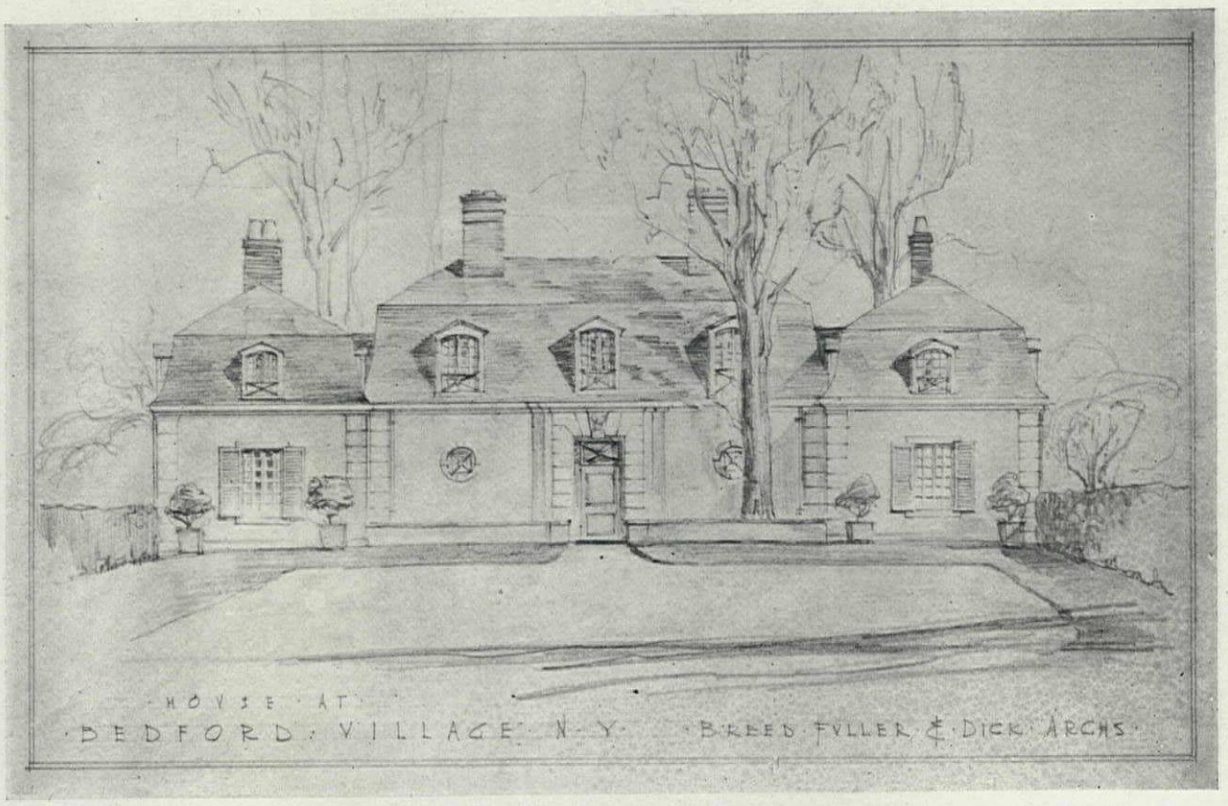
FIRST FLOOR

PROPOSED HOUSE IN THE FRENCH STYLE AT CHESTNUT HILL, PA.

EDMUND B. GILCHRIST, ARCHITECT

See Plate 58

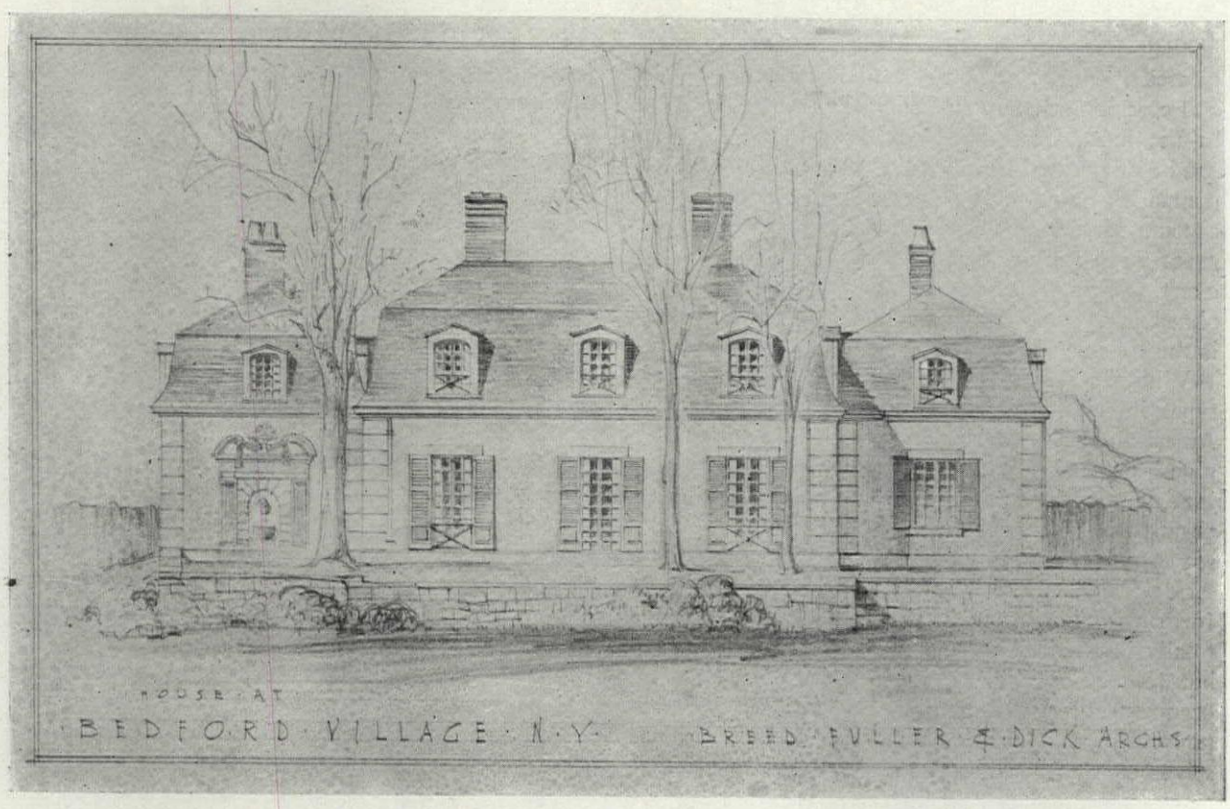
ENTRANCE FRONT, HOUSE OF VIRGIL A. LEWIS, ESQ., ST. LOUIS
BEVERLEY T. NELSON, ARCHITECT



FROM A PENCIL SKETCH, FRONT ELEVATION OF A FRENCH COUNTRY HOUSE
BREED, FULLER & DICK, ARCHITECTS

GATE LODGE, HOUSE OF VIRGIL A. LEWIS, ESQ., ST. LOUIS
BEVERLEY T. NELSON, ARCHITECT

See Plate 58



FROM A PENCIL SKETCH, REAR ELEVATION OF A FRENCH COUNTRY HOUSE
BREED, FULLER & DICK, ARCHITECTS

forms an inseparable and intimate part of the scheme.

A further characteristic of the French provincial house occurs really as a corollary to the practice of grouping just referred to. It is the *"intimacy of relationship in utilitarian functions"* that exists between the master's dwelling and all the subsidiary buildings on the place. Every structure in the group indicates a necessary connection of functions with the dwelling itself and the life of the people who occupy it. The poultry houses and the rabbitry are not only items in the group composition; they are also necessary and inevitable adjuncts to the house itself, for the poultry houses shelter what is destined for the use of the owner, either as a part of his direct food supply or as an immediately contributory to his profit, while the rabbitry ministers to domestic needs in exactly the same way. The master is vitally interested in the welfare of his sheep and swine, so why should not the sheepfold and pig-sties be where he can most readily see and care for them? All the farming operations, in short, are vital parts in the master's scheme of existence, so why should not the individual buildings that accommodate them have undisguised and visible representation in the group of which the master's own dwelling is the chief unit?

It was eminently logical that things should be so ordered. And the logic of the situation appealed to the practical-minded Frenchman. Without academic polish or sophistication, as most of the French provincial houses are, they possess in abundant measure an intensely human and domestic quality that strongly commends itself to American ideals of the country residence. The pictorial values so often exhibited in their composition are neither intentional nor calculated; they are attributable to straightforwardness and common sense in achieving the purpose intended in the most direct and logical manner. To their candid adaptation to individual needs and the special demands of environment, and likewise to their frank accommodation to utilitarian ends, can be traced a great measure of the fascination they invariably exert. Their directness in arriving at the purpose aimed at is thoroughly refreshing. And directness is the essence of style.

With the foregoing qualities of French provincial types in mind, we may examine the way in which American architects have approached the task of applying Gallic inspiration to the design of the American country house. It would be utterly futile and absurd to think of copying or reproducing exactly any given example of French regional architecture. Aside from the ridiculous affectation of such a performance, the result in most instances would be totally impracticable and not only look out of place but also be entirely unsuited to its purpose. The occupants would be nothing but the tenants of an unusual piece of stage setting and would find themselves constantly embarrassed in trying to act their parts becomingly. But very few such copies are perpetrated. In the main, the process of adaptation is carried out with good judgment and sincerity, and hence with no small degree of success, even when gauged by exacting standards established by taste.

A review of some of the work designed by a number of different architects, and now in course of construction, quite fully justifies the wisdom of deriving a body of style expression from French regional prototypes. It likewise demonstrates the ability of the American country house architect to invest his adaptations with a fresh vitality and to perform his task in a manner that is wholly original. What the architect has done in this field is exactly comparable to what the musician does when he takes an old motif or theme as the base of a musical composition and then builds up from it an altogether new symphony or concerto.

The plans, elevations and renderings here shown speak sufficiently for themselves to make any extended comment on the subject of their style unnecessary. Style, however, they all have;—style, that is, in its truest sense, the accomplishment of the end proposed in the most direct and the simplest manner, without affectations, whimsicalities or any fruitless turning aside for irrelevant incidents. All of them display certain preëminent characteristics that cannot fail to command approval and convey a sense of reassurance by the complete sanity with which every situation presented has been solved. There is nowhere to be found the least suggestion of that copyism which agonizes over the literal reproduction of non-essential "prettinesses,"—and generally gets them wrong,—while it overlooks fundamental principles. There is no trace of the cramping influence of being too archæological. If anyone obsessed with the passion for tagging and tabulating were to try to label them with arbitrary classifications, he would find that many of them he could scarcely assign to any one period or wholly to any one region. These houses, indeed, present a well digested composite drawn from a wide range of dates and places, so far as the bases of inspiration are concerned; in their ultimate manifestation, they are essentially modern, in the best sense, and thoroughly fitted to their purpose.

Like their French prototypes, they show no striving for effect; they derive their convincing interest from their plans, their just proportions, a sane and pleasant use of materials, and the simplicity, directness, genial dignity and serenity of their composition. The qualities displayed by country houses of this type augur well for the future of domestic architecture in America. The fresh tone infused by their presence is a valuable contribution toward the enrichment of the body of American architectural tradition, and it aids in maintaining the high standards of excellence that our architecture has achieved.

USE OF ENGLISH AND FRENCH TYPES FOR AMERICAN COUNTRY HOUSES

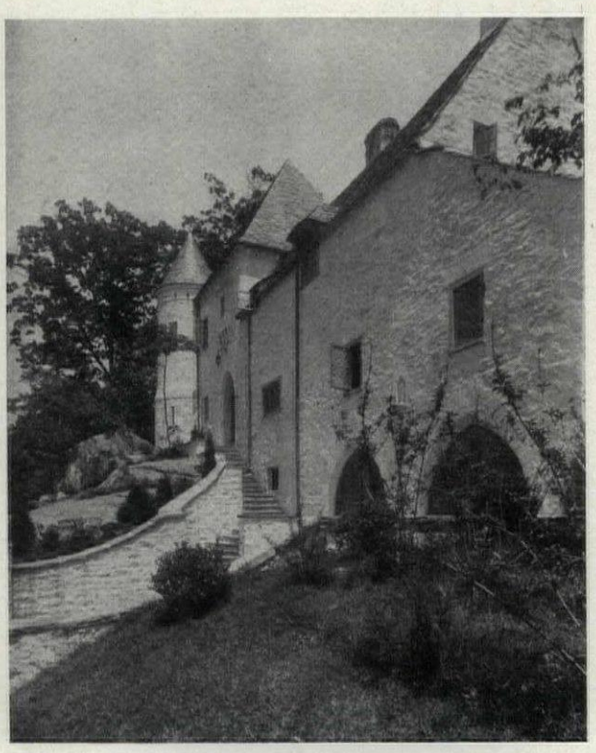
BY
FRANK J. FORSTER, ARCHITECT

OF all the types of architecture imported into this country, perhaps the English and French country house types have been the most successful. This is a logical and natural result, since our climate, except in the semi-tropical sections of the country, is quite similar to that of England and northern France, and our building materials are the same. The varied topography of the land furnishes sites for both the simply composed mass for a level site and for the more rugged, picturesque type of house suited to a rocky hillside. Racially and culturally we are more closely related to England and France than to any other European countries. For an understanding of these two types of houses, we should know something of their history. It is almost impossible to assign any definite dates for the development of the Norman country house in France, because this growth was so gradual and because there is very little documentary evidence concerning it. We can only guess, from the parallel development of the great churches, castles and public buildings which were the flower of the Gothic impulse, that the earliest beginnings of the Norman and Breton types of small houses go back as far, perhaps, as the ninth or tenth century. There are still many houses in France that are known to have been built as early as the fourteenth or fifteenth century. Even at that time the architecture had taken on definite characteristics of mass, uses of material and modes of construction which persisted down to the last century and were influenced only mildly by the Renaissance or any other upheaval in social and cultural life. The inherent stability of the country people precluded the possibility of their being influenced greatly by the Renaissance. Then, too, the cost of the elaborate over-ornamentation of the Renaissance was fortunately beyond their means. So today we find in the minor chateaux, the farm buildings and the peasant cottages of France a much truer representation of the Gothic than can be seen in many of the large and famous chateaux and public buildings. The castles and dwellings of the wealthy, the public buildings of the cities, and even some of the cathedrals are so be-daubed with Renaissance detail as to have lost much of their original Gothic character.

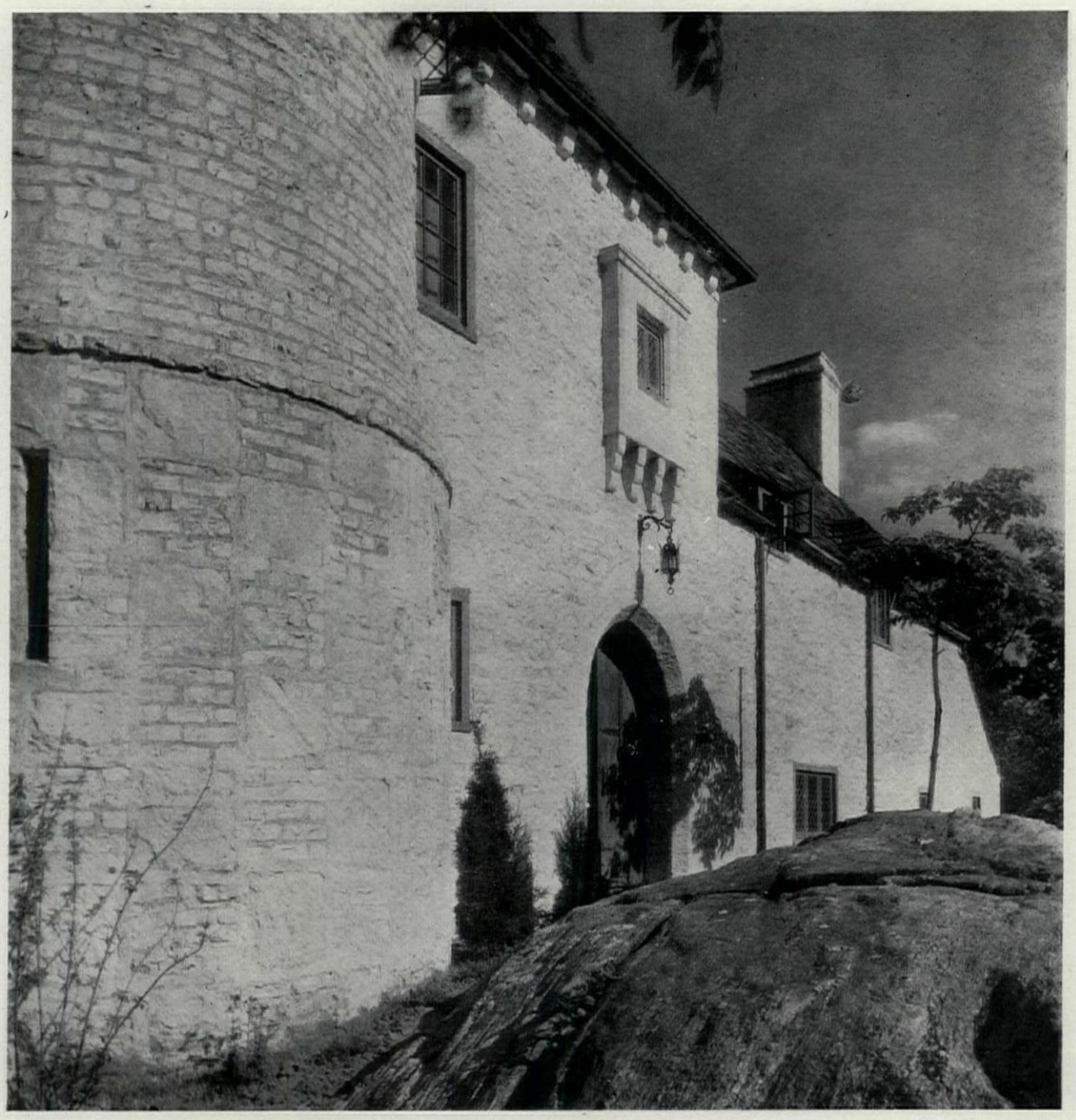
In England, the introduction of French ideas in architecture began of course with the Norman Conquest. Gradually the Saxon and the Norman types mingled, and the true English style was evolved. The English type differs from the Norman in that the roof pitch is not so steep, and cornices are heavier. Certain minor details in the English are perhaps not so graceful or romantic as in the Norman, but the two are similar in thought, in mode of construction and in materials employed, and in picturesqueness of mass. In my opinion, no other countries have developed architecture so vigorous and honest in idea and execution and at the same time so homelike and livable. The two styles, at their best, are a perfect representation of the taste

Photos. John Wallace Gillies, Inc.

A Garden Courtyard



An Entrance Approach



Brick and Stone Detail, House of Guiseppe Cosulich, Esq., Riverdale-on-Hudson, N. Y.
Frank J. Forster, Architect

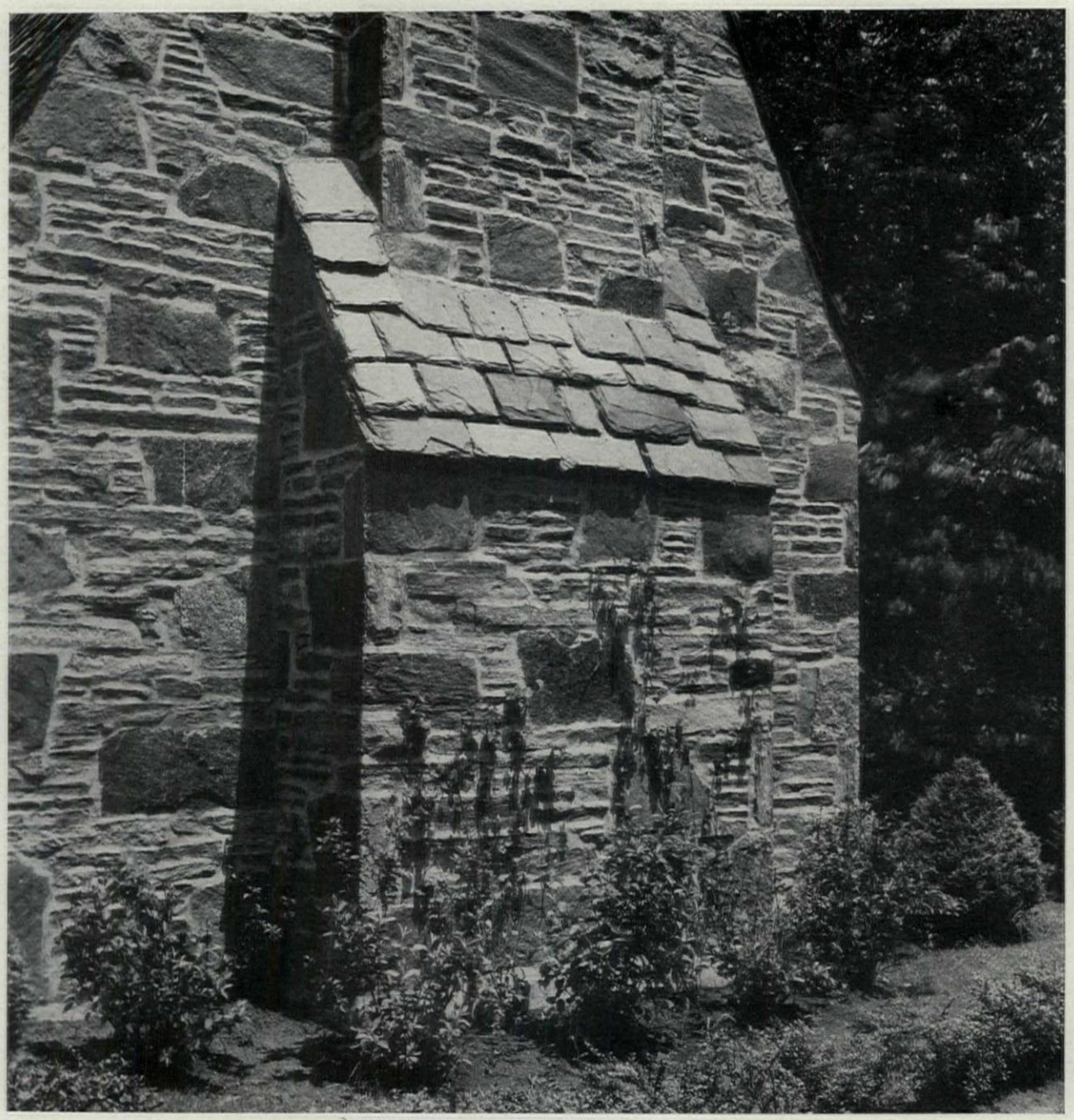
of two similar races of people, culturally sure of themselves and not readily changed by passing fashions in architecture. In England, much of the finest country house architecture can be found in the Cotswolds, and in the counties of Sussex, Kent and Suffolk. In France, the regions around Rouen in Normandy and Coutances in Brittany, yield some of the best examples of domestic architecture. Here it would be well to go into the differences of materials dependent upon the geology of the various localities. In regions where there is plenty of clay, brick and half-timber construction is the usual thing, with tile roofs. In the heavily wooded sections of England the timbers are placed close together, with the spaces between filled in with stucco on brick, and in traveling to more sparsely wooded regions one notes that the timbers are more widely spaced. Buildings entirely of wood are rare in England and almost unknown in France, but wherever wood is used, for half-timber, structural timbers, or for window and door frames, the wood is solid and sturdy; we find none of the flimsy, inch-thick veneer of wood so common in America. In regions of abundant stone supply the use of solid stone construction is the rule. Limestone and chalk and chert are found in northern Normandy, sometimes combined with brick. Slate is often used for roofing, a heavy, light colored variety in Normandy, and a thin, darker kind in Brittany. A buff or grayish stone, often used for the entire building in Brittany, is so hard that it

Brick Detail, House of Edwin C. Duble, Esq., Forest Hills, N. Y.
Frank J. Forster, Architect

cannot easily be carved, and the resulting architecture is somewhat more severe than that of Normandy.

The Worcestershire region of England, particularly near Broadway, abounds in fine examples of limestone construction. The quoin stones, window and door frames, and copings are of smoothly dressed stones, while the rest of the walls are of irregular sized and rougher faced stones. Interesting houses of a warm, buff colored limestone can be found in Chipping Campden, Stanton, and Bilbury, in Gloucestershire. Even the roofs of these houses are often of thick slabs of limestone. Warwickshire has many fine examples of half-timber construction. Kent and Surrey excel in half-timber and brick construction. I know of no more interesting or instructive method of studying architecture than by traveling in rural England or France. One finds the same idea worked out many times, a similarity of mass and design running through all the architecture, but details and decorative motifs differ with use of dissimilar materials and ways of using them.

The greater part of the beauty found in this Old World architecture lies in the materials used and the way in which they are handled. The stone selected is rich and warm in color and texture, and it is laid with all joints filled in flush with the stone. Often the stone itself is partially or wholly parged over with cement, which gives a very pleasing surface. Large quoin stones are used at the corners of the structures, around doors and windows, and when-



Detail of Large and Small Stonework, House of Milton Hatfield, Esq., Montclair, N. J.
Frank J. Forster, Architect

ever an appearance of extra strength is needed. The carving may be elaborate or very simple, according to the fancy or means of the builder. Patterned brickwork affords another means of enriching plain wall surfaces, often employed in the peasant architecture of both France and England. Much of the brick is quite old and is longer and thinner than modern brick. Its texture and color are more variegated than those of modern brick, because of impurities in the clay and unequal baking in the kiln. The brick are laid up in any number of simple patterns, such as herringbone, checkerboard and variations of the cross motive. Often brick and stone and chert will be found together in one wall, laid in checkered designs or in belt courses, and always showing great skill in manipulation and imagination in the use of designs. Where half-timber construction is used, the timbers are always solid, sturdy pieces, generous in proportions. They are hand-adzed and hand-carved, which adds infinitely to the richness of their texture. The material used for filling in between the timbers, brick or stucco is brought flush with the wood. All timbers are mortised and tenoned together with strong wooden pins.

When the pitch of the roof is steep, as in the architecture of northern France and much of that of England, the roof masses play an important part in the design of the structure as a whole. In some French dwellings the roof is more important in appearance than are the perpendicular walls. Quite

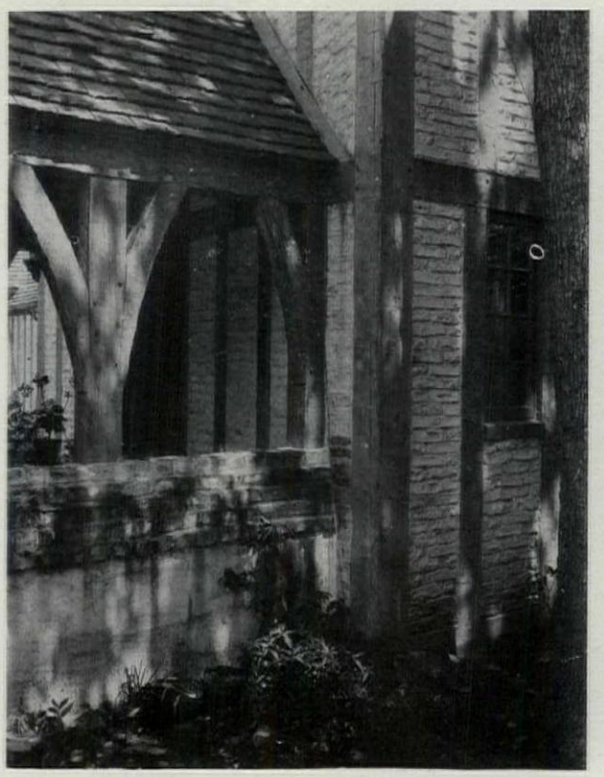
Brickwork Laid Up in Squares, House of Karl Kuffer, Esq., Scarsdale, N. Y.
Frank J. Forster, Architect

naturally, then, the texture of the roof influences, to a considerable extent, the architectural success of the building. The beauty of the roof likewise depends on materials and workmanship. In Normandy, tile is the usual roofing material, hand-made and of several tones of red in color. Much of it is worked and twisted in the process of firing, and these irregularities add greatly to the richness of the surface. The tile are laid with a very slight exposure to the weather, perhaps not over 4 or 5 inches; the irregularities of the tile are emphasized by an unevenness in laying, and the result is as delightful a roof surface as can be imagined. The slates used in roofing, in both England and Normandy, are quite heavy, and irregular in size. They vary in color from dark grays and greenish grays to deep purplish browns, depending on the locality. These slates also are laid in uneven courses and with very narrow weather exposure. In Brittany the slate is almost all of a dark color, and quite thin, and the beauty of the roofs is almost wholly dependent upon the skill with which the slates are laid. All of the roofs, of no matter what material, are laid with a skill which, so far as I am aware, is not surpassed, a skill which has its source in a deep, instinctive love of beauty and reverence for honest native materials honestly used.

The subject of dormers is important enough to deserve a paragraph for itself. Perhaps in no other one feature is there so clearly displayed the sense of balance and proportion of the native workmen.

The Norman dormers excel in variety and picturesqueness. They are of numerous shapes and sizes,—flat roofed, peaked, or hooded. Some are set directly up from the side walls, while others are perched up on the roof away from the cornice and serve to break up the plain stretch of roof surfaces in the most engaging way. Great skill is shown in their sizes and spacing. The dormers of Brittany and England are usually of a simpler type, peaked or flat, set directly above the vertical walls and forming parts of these walls. All dormers are small in scale in proportion to the size of the whole structure, and are thus kept in their proper subordinate position, a matter too often overlooked in America. The window openings are small compared to the sizes of the dormers themselves, thus preserving in the dormer a feeling of structural sturdiness. It is quite apparent that in this country the problem of the dormer is not understood, or at least is not given sufficient study. Many a good house is ruined, architecturally, by oversized and poorly placed dormers as observation almost anywhere will prove.

There is, to my mind, no type of European architecture so adaptable to our uses in America as the English or Norman country house. It is appropriate climatically, and so far as use of materials is concerned, we have at our command all of the natural products found in the old buildings. The style is informal, and hence appropriate to our modern way of living. The interiors of the buildings must necessarily be modified to conform with our American ideas of comfort and practicability, but American architects are masters in the art of planning convenient and livable interiors. Because of its plastic, informal qualities, the English and French architecture can be made to conform to any conceivable interior arrangement. Though we excel in the planning of practical and healthful houses, we often fail in designing houses which are harmonious and beautiful, and this, in my opinion, is an equally important matter. If architecture is to be an art, rather than a trade, it must satisfy the spirit as well as the body. Both the æsthetic and the physical needs of human beings must be considered. In our efforts to reproduce in this country the English or Norman type of dwelling, we can be successful only if we absorb the spirit and vitality of the old work. We cannot make a line-for-line copy of an old building, and then expect to inject into our copy anything of the real essence of the original if we use our modern machine-made and artificial building products indiscriminately. Fine as this old architecture is in design, the greater part of its charm is due to a sympathy for and understanding of honest, natural materials, skillfully and appropriately employed. We must use, whenever possible, old hand-wrought materials, or at least the best of the modern. We must teach workmen to use these materials with imagination and a feeling for their intrinsic beauty. The workmanship and materials throughout a structure must be the finest obtainable. Above all, architects must constantly strive for a better understanding of the spirit behind this ancient European architecture. Only by such means can we ever hope to bring into being in this country an architecture comparable in beauty with that of the best in England and France.

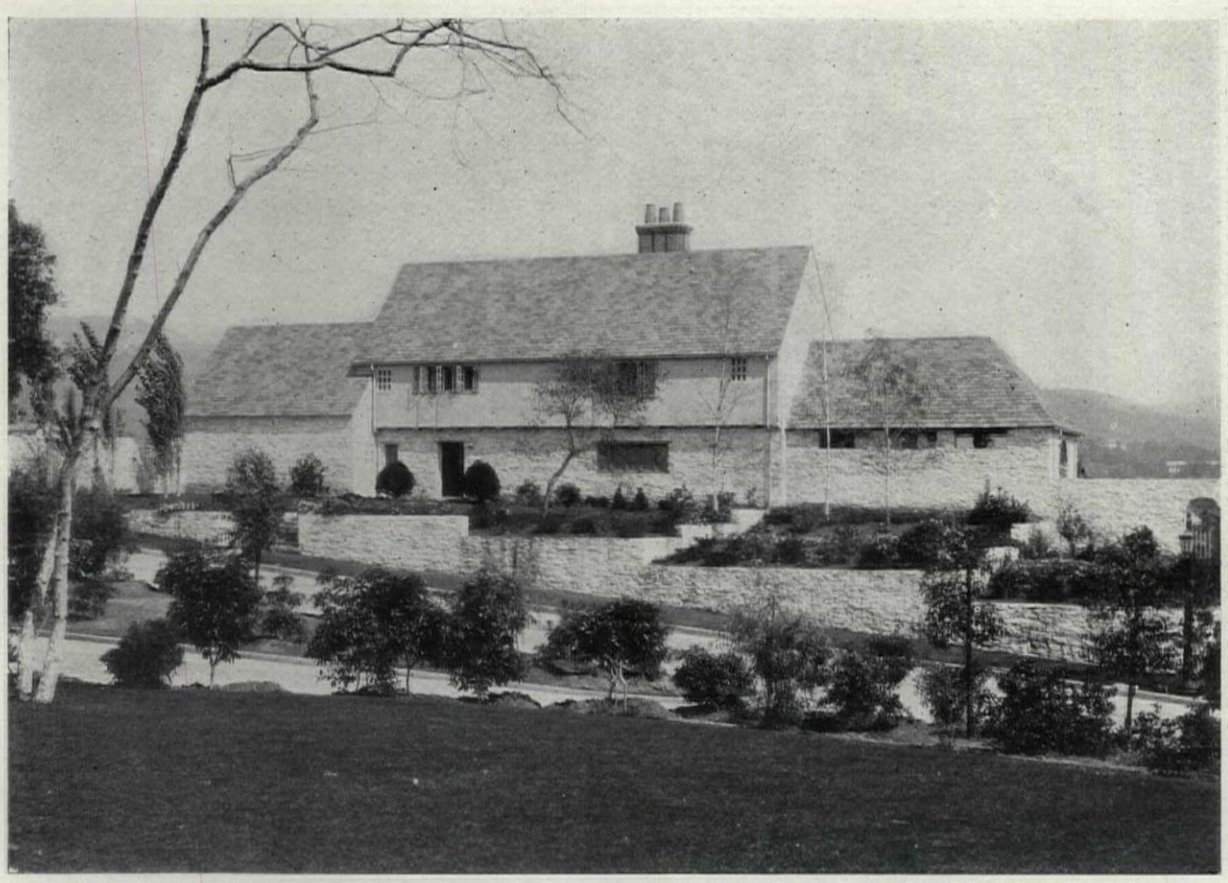


Half Timber and Brickwork

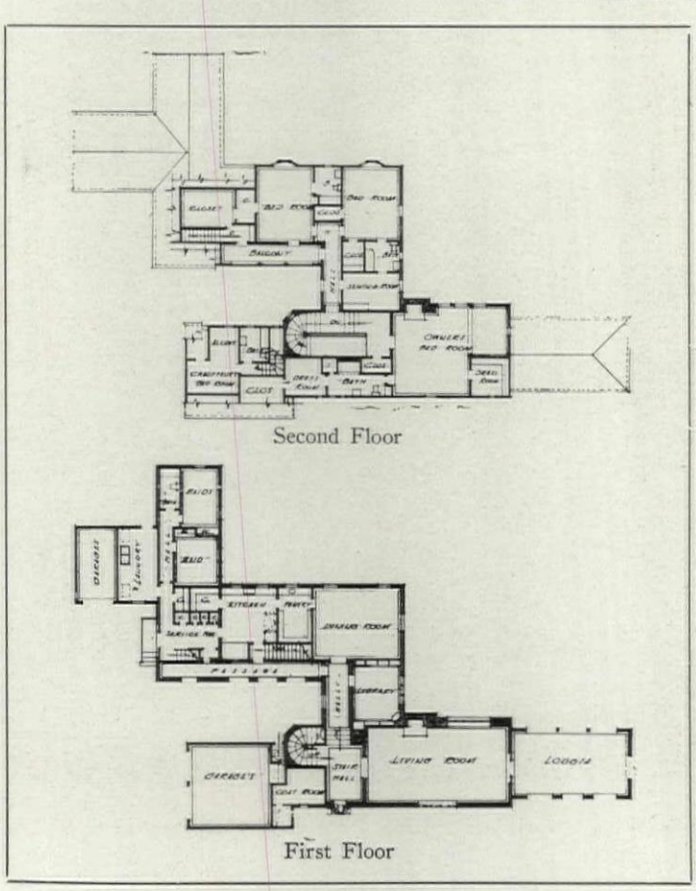
Porch in French Peasant Style

Details from the House of Edwin C. Duble, Esq., Forest Hills, N. Y.

Frank J. Forster, Architect



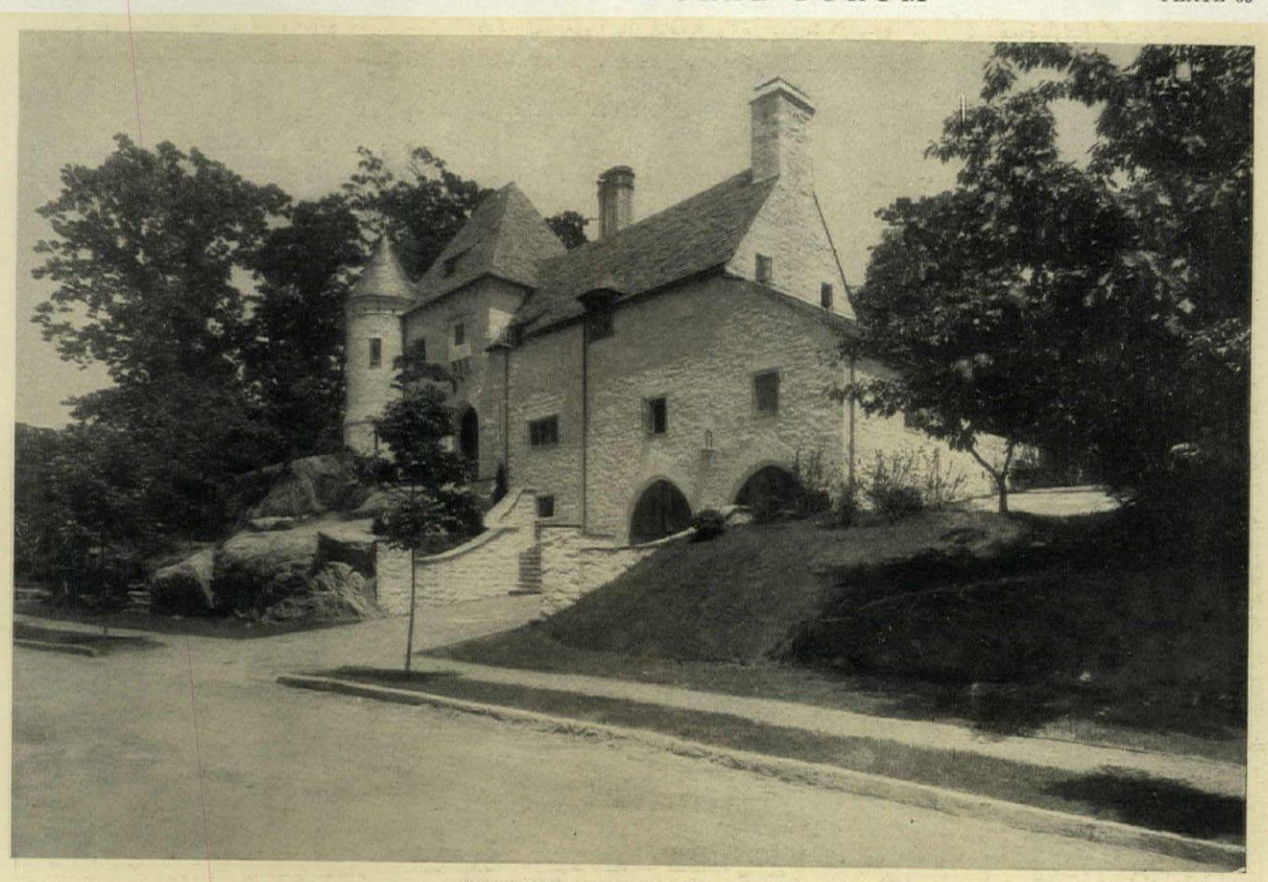
Plans and Elevation, House of Jack Huber, Esq., Los Angeles
Gordon B. Kaufmann, Architect



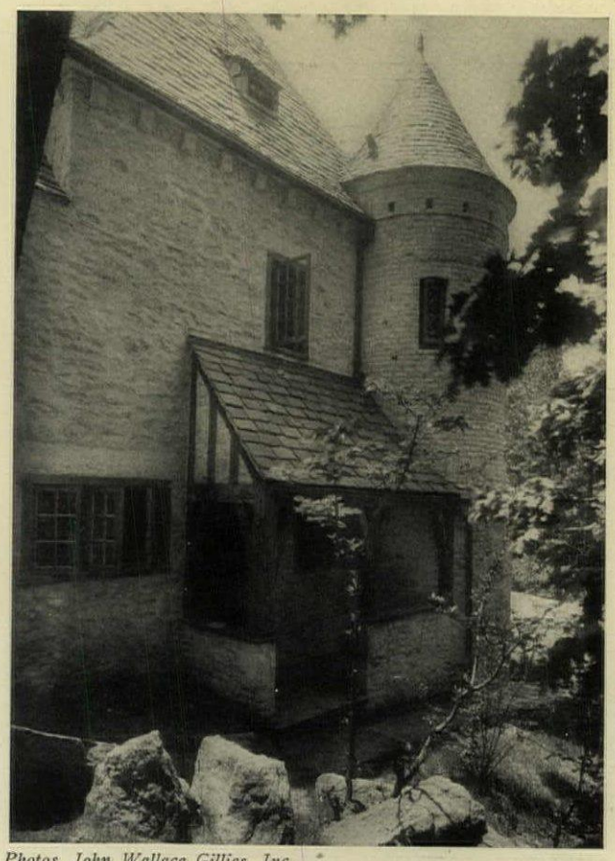
THERE have been many adaptations in recent years of the farmhouses of Normandy and Brittany. Roofs of varied slopes and materials have been used in combinations with stone, brick, stucco and half-timber for the walls. The majority of these adaptations have definitely attempted to produce a picturesque and artistic effect. Too often, however, simplicity and dignity, which are definite characteristics of these farmhouses of France and England, have been lost. Much of the charm of this house of Mr. Huber's outside of Los Angeles, is due to the long, simple roof lines. Whitewashed stonework of the first story and the overhang and smooth plaster of the second make a pleasant contrast and obviate the possibility of there being monotony in the unbroken wall surfaces. A spacious living porch, which forms the east wing, has long openings in the wall just below the eave line which permit cross ventilation through the porch and relieve the austerity of the otherwise unbroken wall. From the two illustrations shown on these pages it is impossible to appreciate the size of this house. The plan is as interesting as it is unusual. It is practically two houses joined by a middle section, in which are located hall and library.

Photos. W. M. Clarke

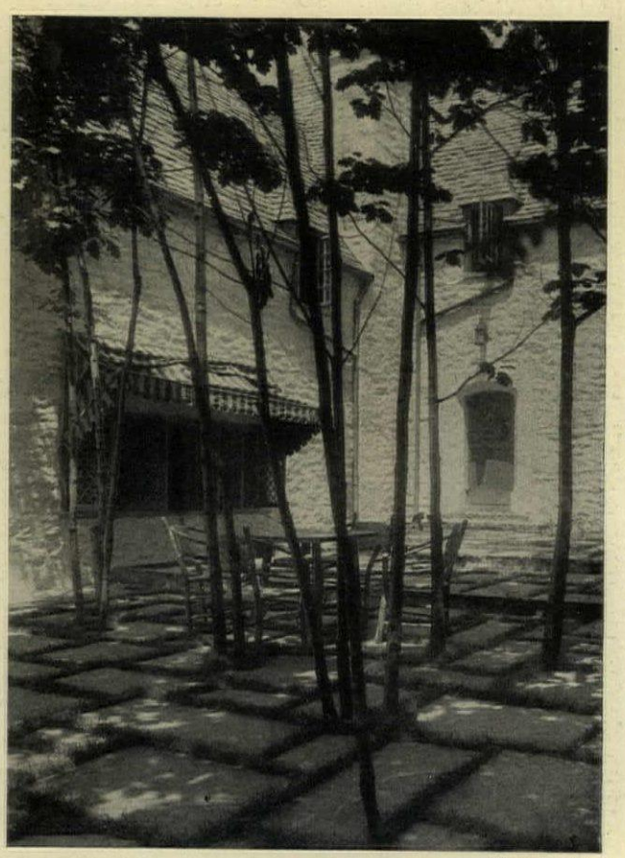
ENTRANCE TERRACES, HOUSE OF JACK HUBER, ESQ., LOS ANGELES
GORDON B. KAUFMANN, ARCHITECT



ENTRANCE FRONT AND GARAGE



SERVICE PORCH



COURTYARD

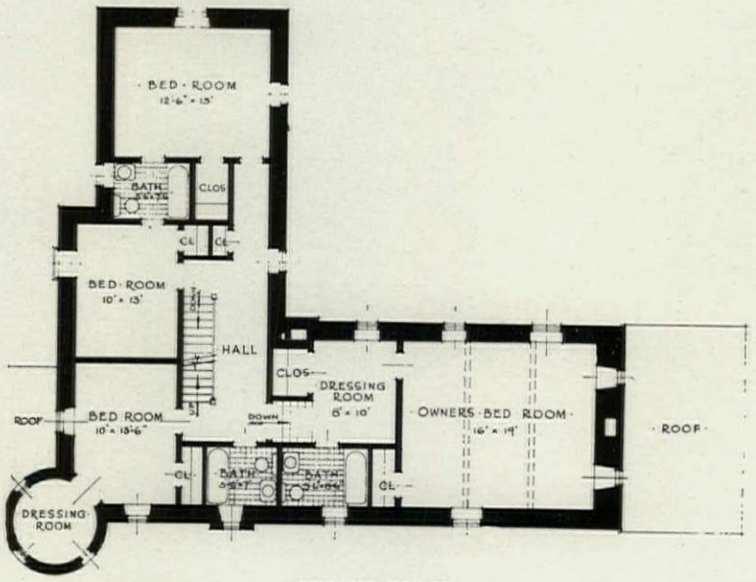
Photos. John Wallace Gillies, Inc. *Plans on Back*

HOUSE OF GUISEPPE COSULICH, ESQ., RIVERDALE-ON-HUDSON, N. Y.

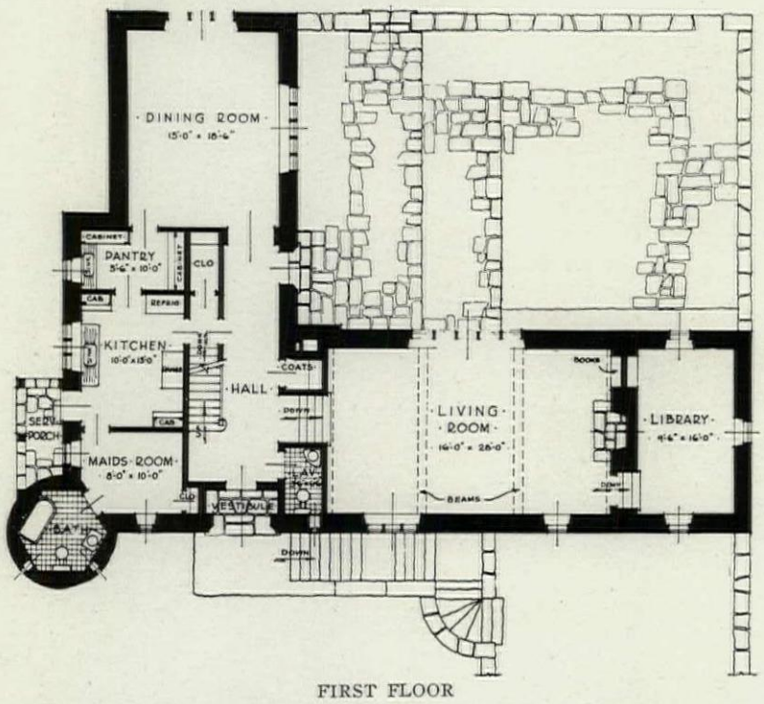
FRANK J. FORSTER, ARCHITECT

COST AND CONSTRUCTION DATA

Date of Completion: September 1, 1927.
General Type of Construction: Masonry.
Exterior Materials: Random rubble stone.
Roof: Heavy graduated slate.
Floors: Wide oak boards in main rooms; narrow in service.
Heating: Hot water.
Interior Woodwork: Stained oak.
Interior Wall Finish: Natural plaster finish; white coat finish in service and bathrooms.
Interior Decorative Treatment: Stained woodwork; painted baths and service rooms.
Approximate Cubic Footage: 54,711.
Cost: $1.20 per cubic foot.



SECOND FLOOR



FIRST FLOOR

PLANS: HOUSE OF GUISEPPE COSULICH, ESQ., RIVERDALE-ON-HUDSON, N. Y.
FRANK J. FORSTER, ARCHITECT

ENTRANCE FRONT

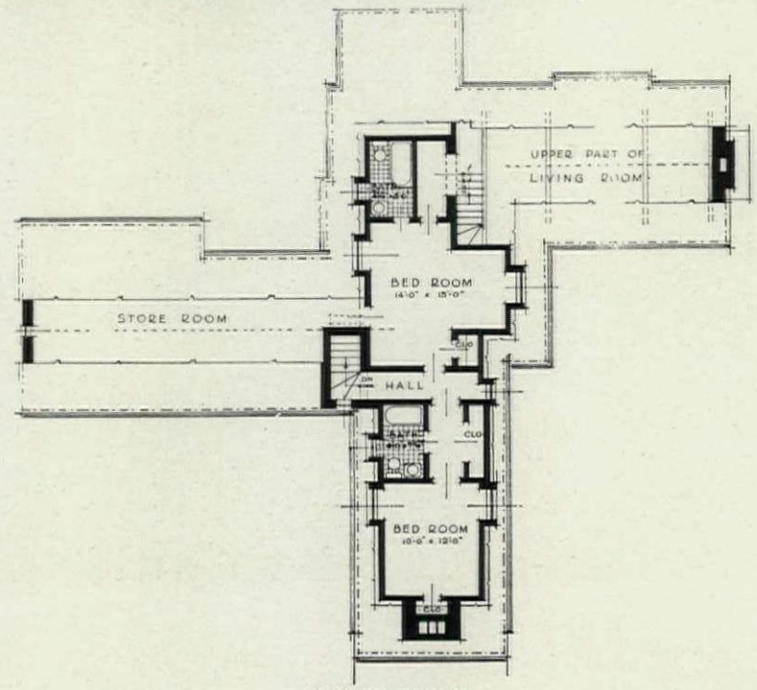
Photos. John Wallace Gillies, Inc. *Plans on Back*

HOUSE OF MILTON E. HATFIELD, ESQ., MONTCLAIR, N. J.

FRANK J. FORSTER, ARCHITECT

COST AND CONSTRUCTION DATA

Date of Completion: January, 1926.
General Type of Construction: Frame.
Exterior Materials: Stucco; brick; stone.
Roof: Heavy graduated slate.
Floors: Wide oak boards in main rooms; tile in bathrooms; linoleum in service rooms.
Heating: Hot water.
Interior Woodwork: Stained oak in master rooms; painted whitewood in service and bathrooms.
Interior Wall Finish: Natural plaster finish; white coat in service and bathrooms.
Interior Decorative Treatment: Stained woodwork; painted service and bathrooms.
Approximate Cubic Footage: 36,717.
Cost: 87 cents per cubic foot.



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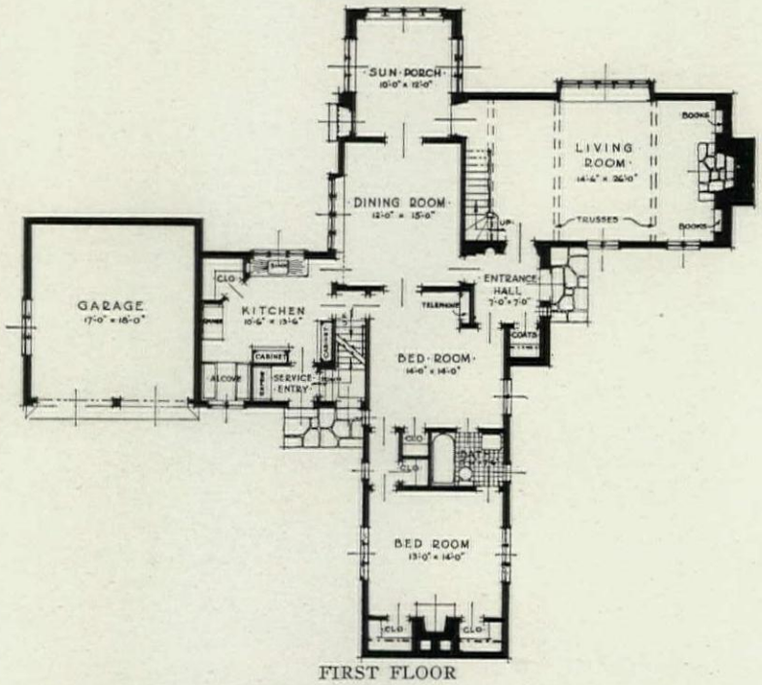


FIRST FLOOR

PLANS: HOUSE OF MILTON E. HATFIELD, ESQ., MONTCLAIR, N. J.
FRANK J. FORSTER, ARCHITECT

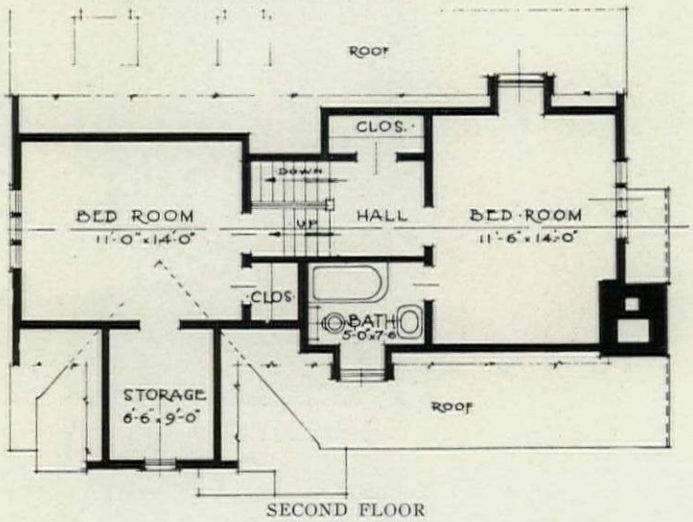
ENTRANCE FRONT

Photos. John Wallace Gillies, Inc. *Plans on Back*

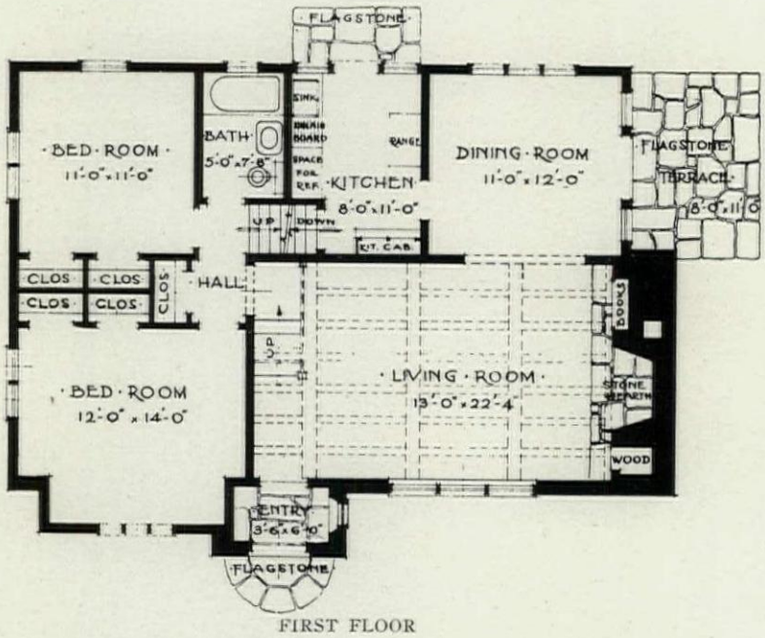
HOUSE OF KARL KEFFER, ESQ., SCARSDALE, N. Y.
FRANK J. FORSTER, ARCHITECT

COST AND CONSTRUCTION DATA

Date of Completion: April, 1926.
General Type of Construction: Frame.
Exterior Materials: Stucco and brick.
Roof: Shingle.
Floors: Oak.
Heating: Hot water.
Interior Woodwork: Stained oak.
Interior Wall Finish: Natural plaster unfinished; stained woodwork; service and bathrooms, painted.
Approximate Cubic Footage: 23,600.
Cost: 82 cents per cubic foot.



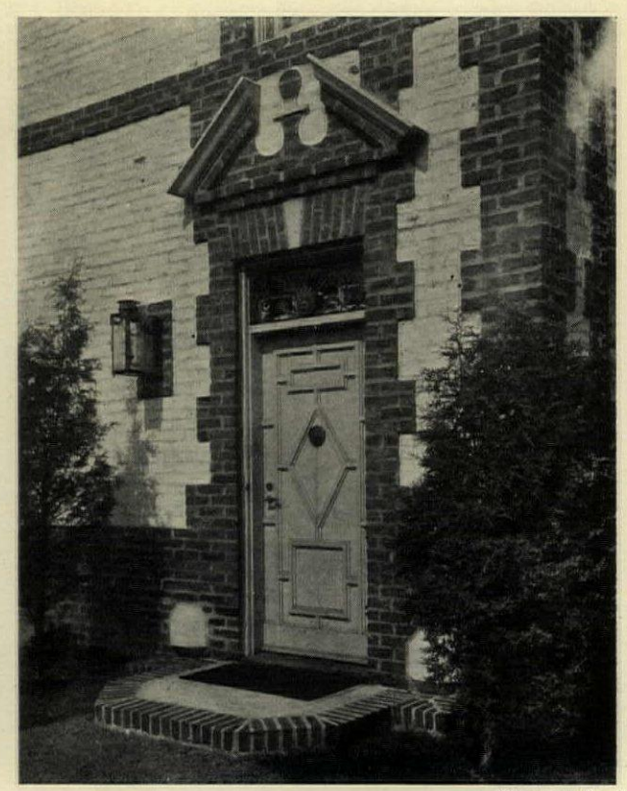
SECOND FLOOR



FIRST FLOOR

PLANS: HOUSE OF KARL KEFFER, ESQ., SCARSDALE, N. Y.
FRANK J. FORSTER, ARCHITECT

ENTRANCE FRONT



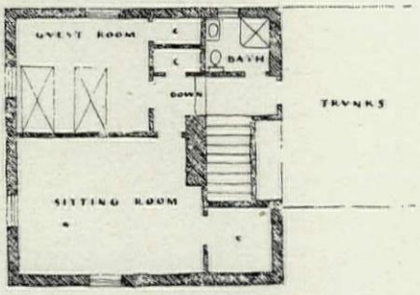
Photos. Harold D. Eberlein *Plans on Back*

HOUSE OF MRS. BENJAMIN S. COMSTOCK, PRINCETON, N. J.

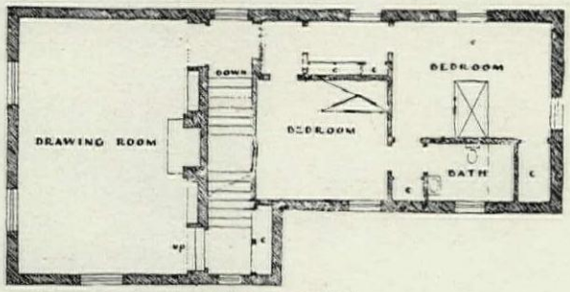
FRANCIS ADAMS COMSTOCK, ARCHITECT

COST AND CONSTRUCTION DATA

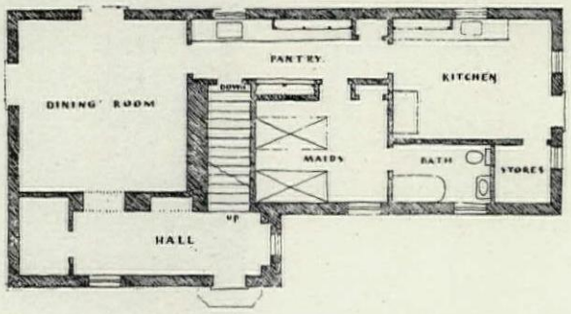
Year of Completion: 1926.
General Type of Construction: Frame.
Exterior Materials: 4-inch brick veneer.
Roof: Blue-black slate 3/16 inch thick, 4 inches to weather.
Floors: Oak, except in service rooms.
Heating: Vapor vacuum system.
Interior Woodwork: Whitewood.
Interior Wall Finish: Painted throughout.
Approximate Cubic Footage: 48,000.
Total cost: $24,800, exclusive of grading, etc.



THIRD FLOOR



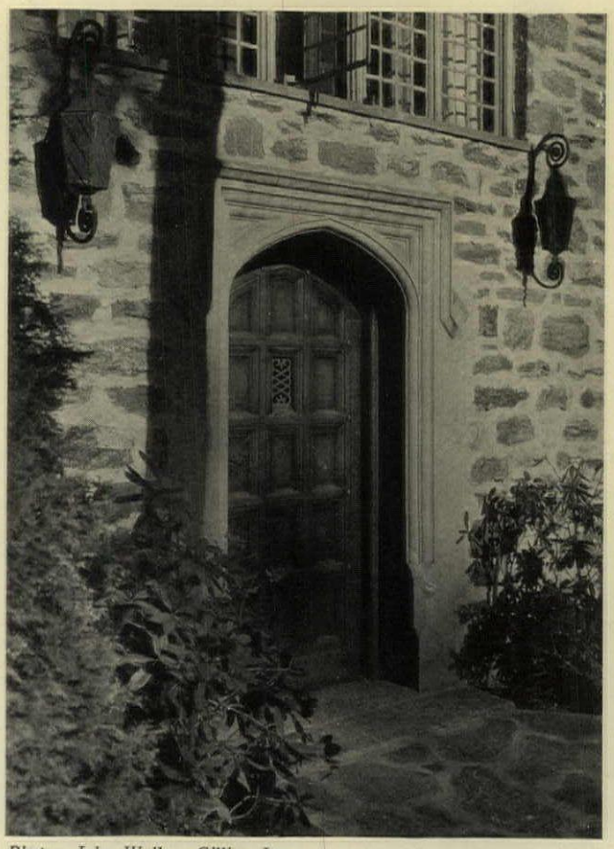
SECOND FLOOR



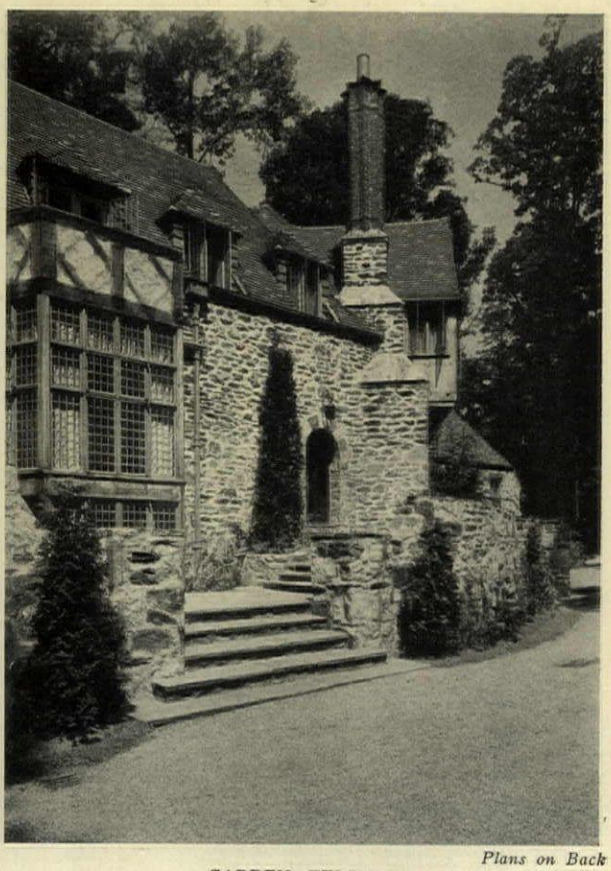
FIRST FLOOR

PLANS: HOUSE OF MRS. BENJAMIN S. COMSTOCK, PRINCETON, N. J.
FRANCIS ADAMS COMSTOCK, ARCHITECT

ENTRANCE FRONT



MAIN ENTRANCE



GARDEN TERRACE

Photos. John Wallace Gillies, Inc.

Plans on Back

HOUSE OF F. A. SCHAFF, ESQ., BRONXVILLE, N. Y.

LEWIS BOWMAN, ARCHITECT

CONSTRUCTION DATA

General Type of Construction: English.

Exterior Materials: Stone, half-timber and stucco.

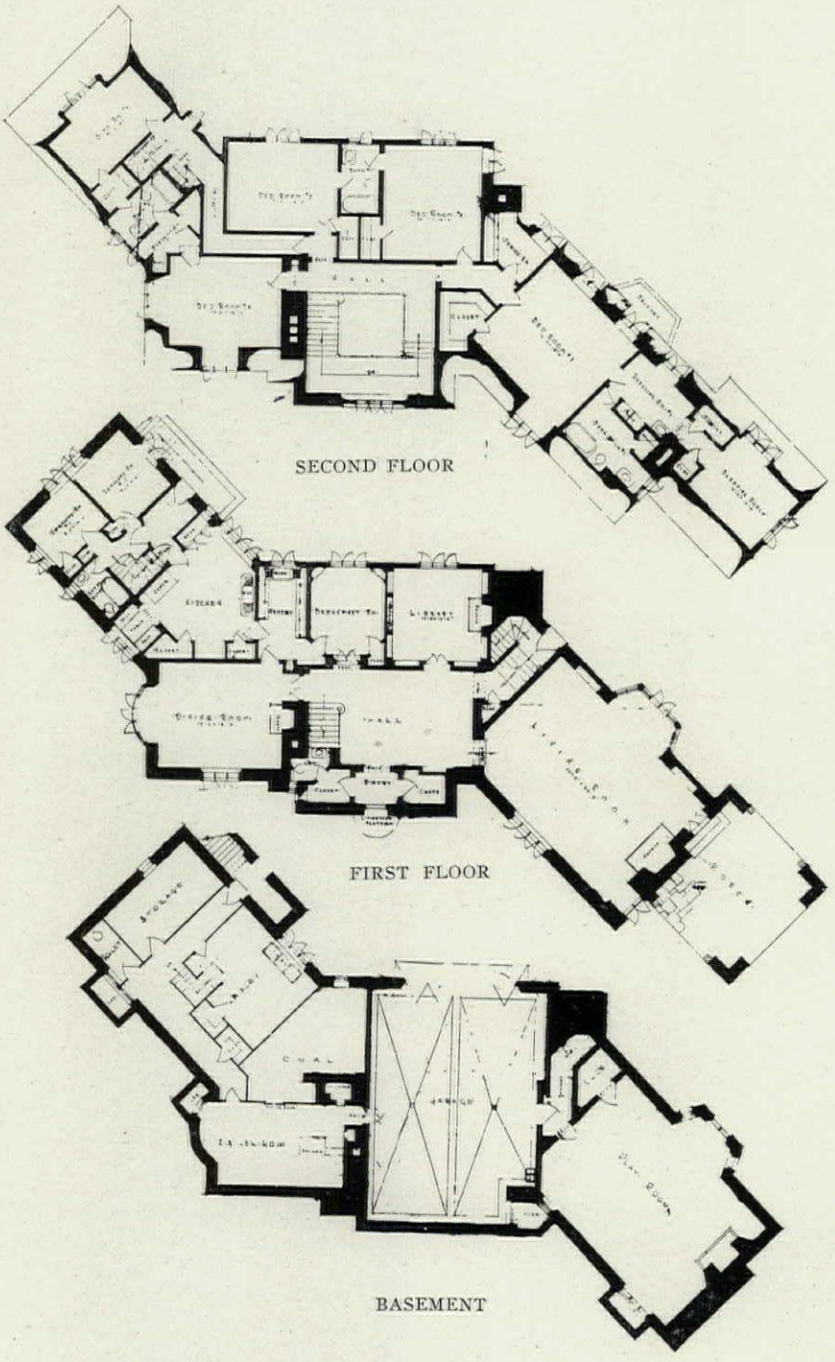
Roof: Tile.

Floors: Oak.

Heating: Vapor.

Interior Woodwork: Living room and dining room of oak panels; library of country pine panels; remainder of house of whitewood painted.

Approximate Cubic Footage: 90,500.



PLANS: HOUSE OF F. A. SCHAFF, ESQ., BRONXVILLE, N. Y.
LEWIS BOWMAN, ARCHITECT

MAIN HALL

LIVING ROOM

HOUSE OF F. A. SCHAFF, ESQ., BRONXVILLE, N. Y.

LEWIS BOWMAN, ARCHITECT

ENTRANCE FRONT

LIVING ROOM

Plans on Back

HOUSE OF G. HAYWARD NIEDRINGHAUS, ESQ., ST. LOUIS

BEVERLEY T. NELSON, ARCHITECT

COST AND CONSTRUCTION DATA

Year of Completion: 1927.

General Type of Construction: Masonry, semi-fireproof.

Exterior Materials: Brick and concrete.

Roof: Slate.

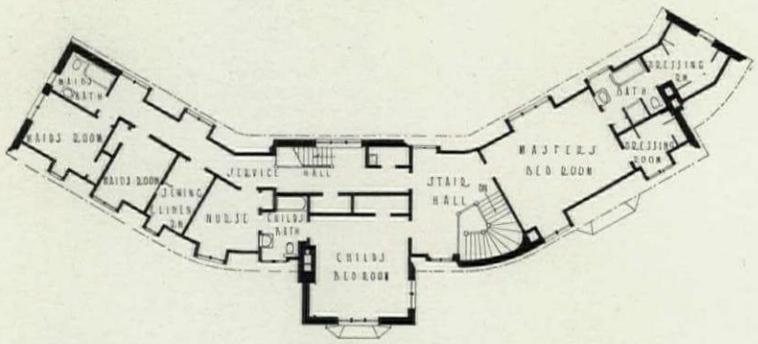
Heating: Vapor system.

Interior Woodwork: Living room paneled in pine.

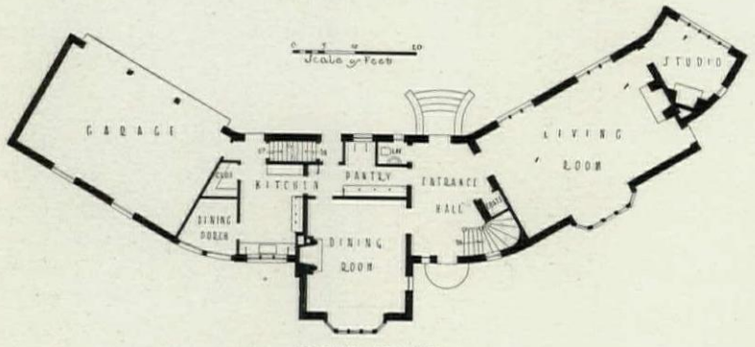
Interior Wall Finish: Halls and dining room in colored stucco; bedroom papered.

Approximate Cubic Footage: 58,125.

Total Cost: $45,000.



SECOND FLOOR



FIRST FLOOR

PLANS: HOUSE OF G. HAYWARD NIEDRINGHAUS, ESQ., ST. LOUIS
BEVERLEY T. NELSON, ARCHITECT

ENTRANCE FRONT

Photos. Harold D. Eberlein

SERVICE WING

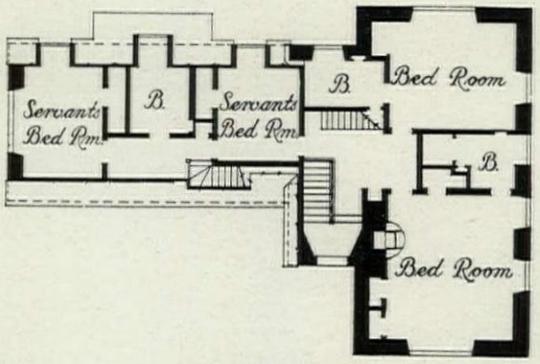
Plans on Back

HOUSE OF J. T. LAZARUS, ESQ., ITHAN, PA.

DAVIS, DUNLAP & BARNEY, ARCHITECTS

COST AND CONSTRUCTION DATA

Date of Completion: September 1926.
General Type of Construction: Non-fireproof.
Exterior Materials: Local stone.
Roof: Wood shingles.
Floors: Rift pine.
Heating: Hot water.
Interior Woodwork: White pine.
Interior Wall Finish: White plaster and sand plaster.
Interior Decorative Treatment: Wall paper and paint.
Approximate Cubic Footage: 42,000.
Total Cost: $25,000.



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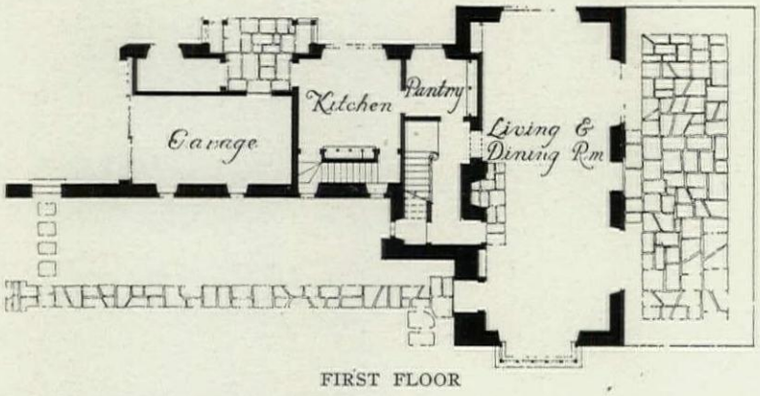


FIRST FLOOR

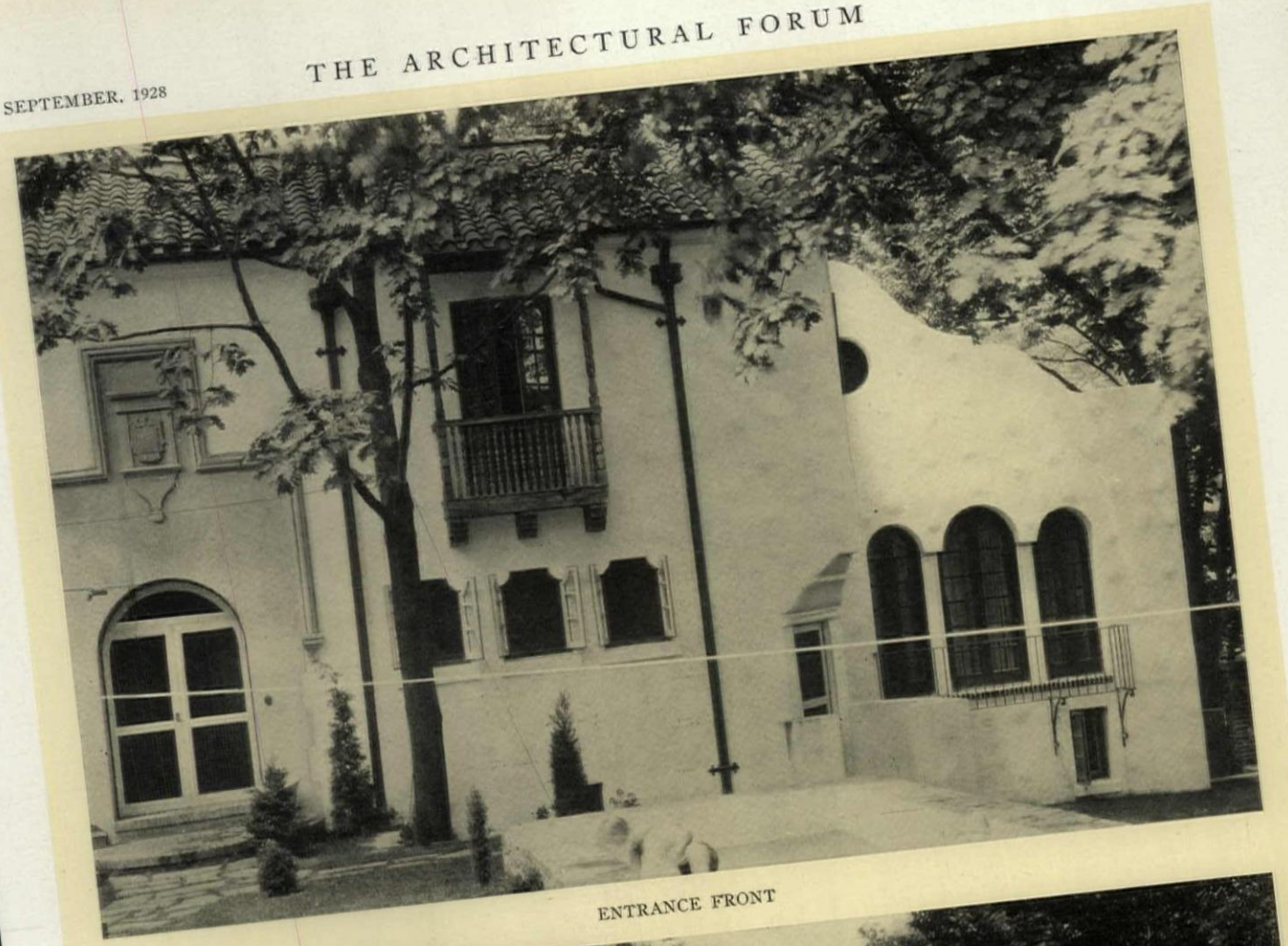
PLANS: HOUSE OF J. T. LAZARUS, ESQ., ITHAN, PA.
DAVIS, DUNLAP & BARNEY, ARCHITECTS

GARDEN TERRACE

ENTRANCE DOOR

HOUSE OF J. T. LAZARUS, ESQ., ITHAN, PA.

DAVIS, DUNLAP & BARNEY, ARCHITECTS



ENTRANCE FRONT

GARAGE WING

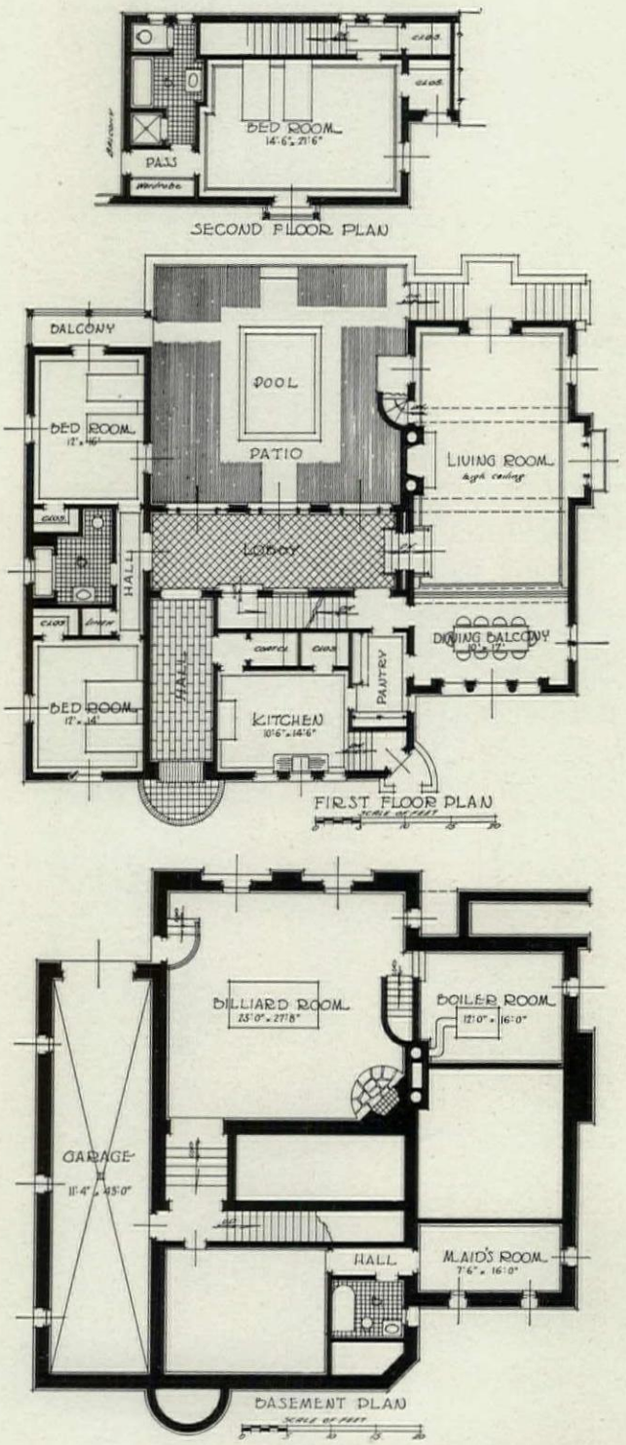
HOUSE IN THE ITALIAN STYLE AT SCARSDALE, N. Y.

R. C. HUNTER & BRO., ARCHITECTS

Plans on Back

COST AND CONSTRUCTION DATA

Date of Completion: October, 1927.
General Type of Construction: Exterior walls, hollow tile; wood floor beams.
Exterior Materials: Stucco.
Roof: Hand-made Spanish tile.
Floors: Composition and wood.
Heating: Hot water.
Interior Woodwork: Pecky cypress.
Interior Wall Finish: Rough-cast plaster; main rooms have timbered ceilings.
Interior Decorative Treatment: Early Spanish.
Approximate Cubic Footage: 49,500.
Total Cost: $29,700.



PLANS: HOUSE IN THE ITALIAN STYLE AT SCARSDALE, N. Y.
R. C. HUNTER & BRO., ARCHITECTS

BILLIARD ROOM WINDOWS

ENTRANCE DOOR

HOUSE IN THE ITALIAN STYLE AT SCARSDALE, N. Y.

R. C. HUNTER & BRO., ARCHITECTS

LIVING ROOM FROM THE GARDEN

Photos. Padilla Company

Plan on Back

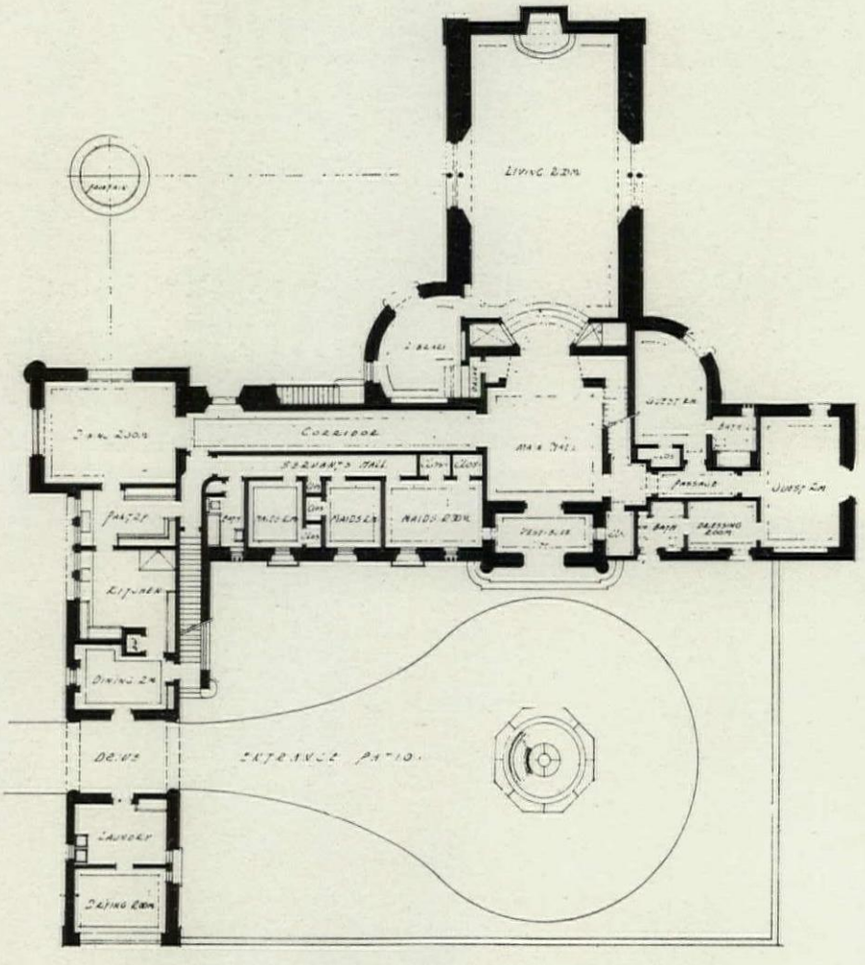
FOUNTAIN IN THE ENTRANCE PATIO

HOUSE OF FRANCIS MARION THOMPSON, ESQ., BEVERLY HILLS, CAL.

WALLACE NEFF, ARCHITECT

COST AND CONSTRUCTION DATA

Date of Completion: September, 1925.
General Type of Construction: Frame.
Exterior Materials: Stucco.
Roof: Hand-made tile.
Floors: Hand-made tile.
Heating: Hot air; Gas furnace.
Interior Woodwork: Spanish cedar.
Interior Wall Finish: Textured plaster.
Approximate Cubic Footage: 123,000.
Total cost: $100,000.



PLAN OF HOUSE AND GROUNDS

HOUSE OF FRANCIS MARION THOMPSON, ESQ., BEVERLY HILLS, CAL.
WALLACE NEFF, ARCHITECT

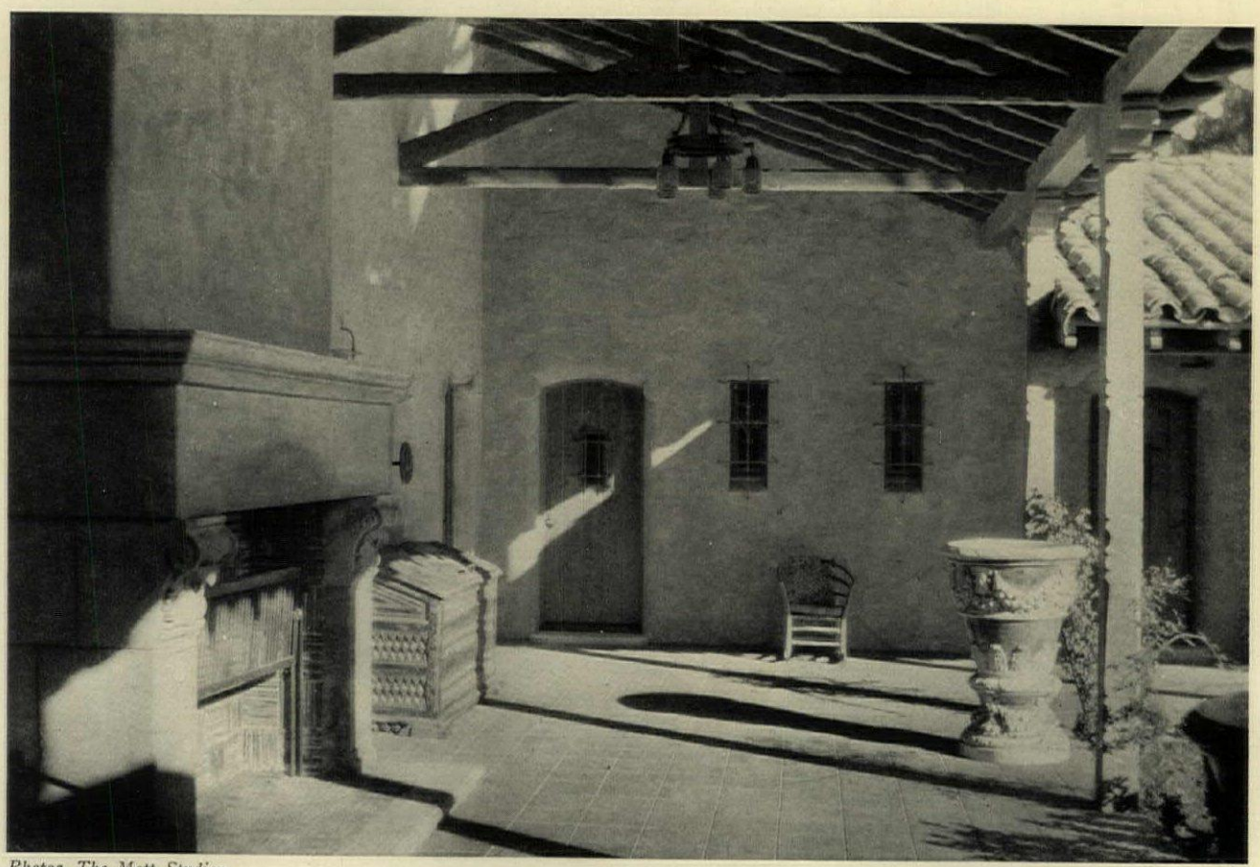
DINING ROOM FROM THE GARDEN

STAIRWAY FROM THE ENTRANCE PATIO

HOUSE OF FRANCIS MARION THOMPSON, ESQ., BEVERLY HILLS, CAL.

WALLACE NEFF, ARCHITECT

ENTRANCE LOGGIA



Photos. The Mott Studios

Plan on Back

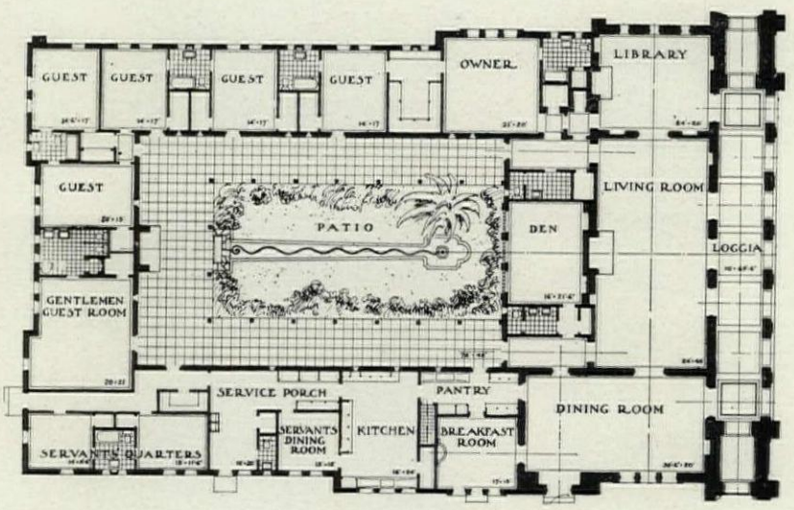
LOGGIA AT END OF PATIO

EXECUTIVE RESIDENCE OF SECONDO GUASTI, ESQ., GUASTI, CAL.

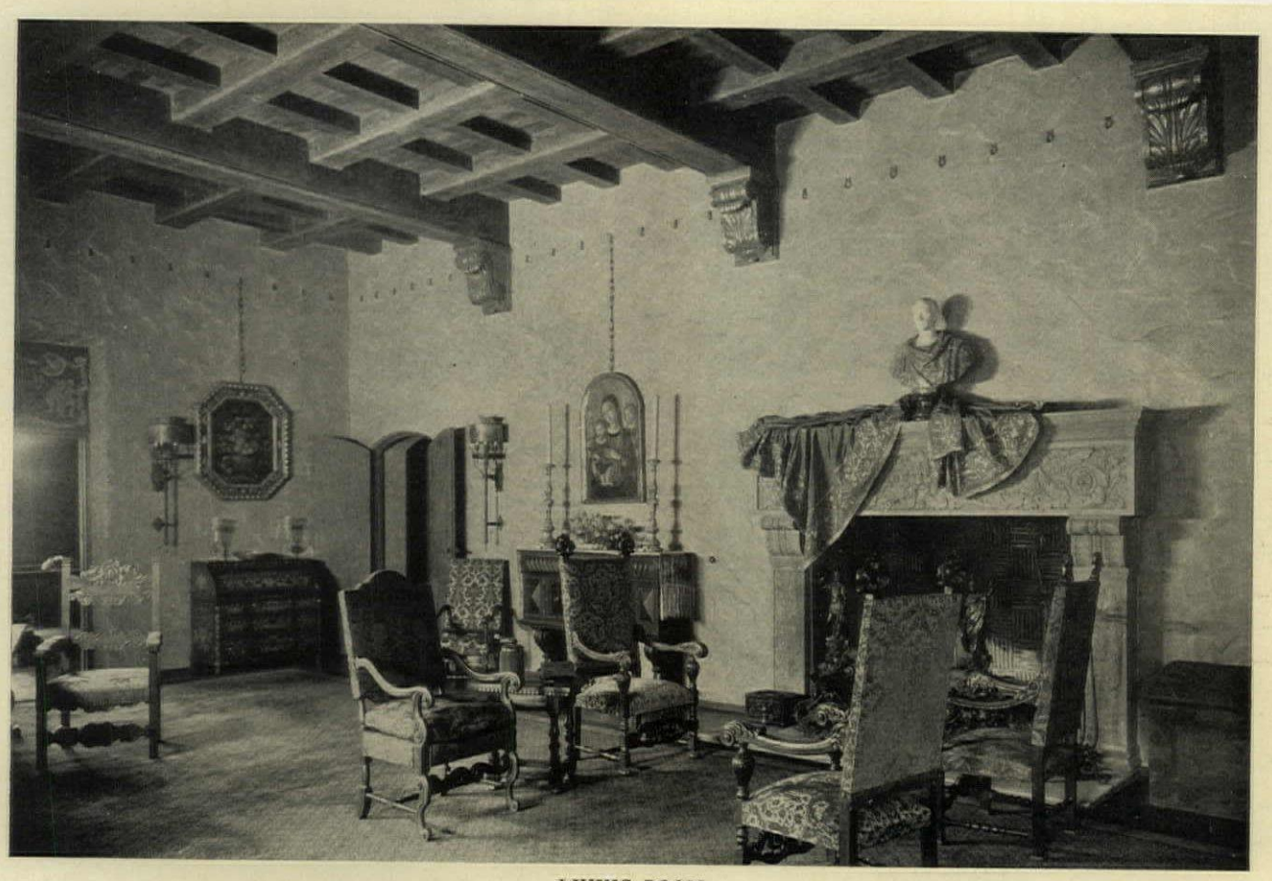
MORGAN, WALLS & CLEMENTS, ARCHITECTS

COST AND CONSTRUCTION DATA

Year of Completion: 1924.
General Type of Construction: Brick.
Exterior Materials: Brick, stuccoed.
Roof: Tile.
Floors: Oak; tile in bathrooms.
Heating: Unit system; hot air.
Interior Woodwork: Cedar and Oregon pine.
Interior Wall Finish: Textured plaster, decorated.
Interior Decorative Treatment: Wood beamed ceilings in living room, porches, club room; vaulted ceilings in dining room, and library; vaulted ceilings in main bed rooms.
Approximate Cubic Footage: 221,000.
Cost: 38.8 cents per cubic foot.



PLAN: EXECUTIVE RESIDENCE OF SECONDO GUASTI, ESQ., GUASTI, CAL.
MORGAN, WALLS & CLEMENTS, ARCHITECTS



LIVING ROOM

BREAKFAST ROOM

EXECUTIVE RESIDENCE OF SECONDO GUASTI, ESQ., GUASTI, CAL.

MORGAN, WALLS & CLEMENTS, ARCHITECTS

ENTRANCE COURT AND TERRACE

Photos. Padilla Company

Plan on Back

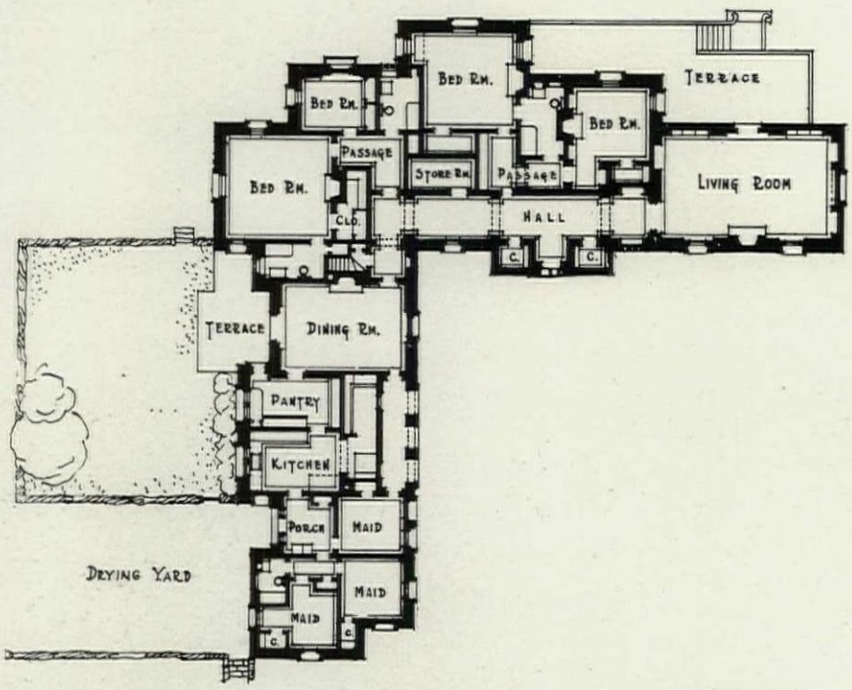
LIVING ROOM

HOUSE OF CURTIS W. CATE, ESQ., CARPINTERIA, CAL.

REGINALD D. JOHNSON, ARCHITECT

CONSTRUCTION DATA

General Type of Construction: Concrete foundation; brick walls.
Roof: Shingle roof.
Floors: Hardwood and tile.
Heating: Electrical and fireplaces.
Interior Woodwork: Oak and pine.
Interior Wall Finish: Plaster; oak paneling.
Interior Decorative Treatment: Early American and English.
Approximate Cubic Footage: 71,254.



PLAN: HOUSE OF CURTIS W. CATE, ESQ., CARPINTERIA, CAL.
REGINALD D. JOHNSON, ARCHITECT

A SMALL-TOWN HOUSE

ROBERT H. SHERLOCK, ARCHITECT

BY

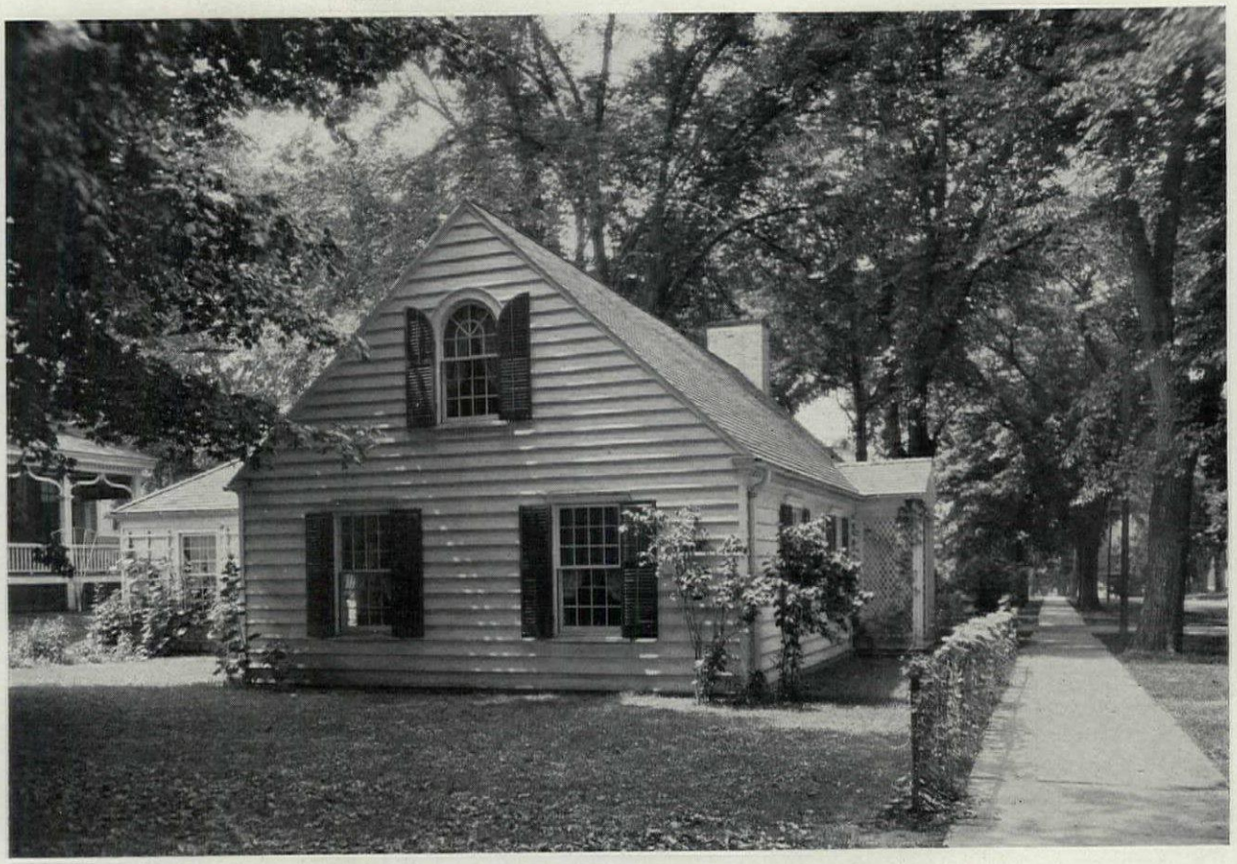
PARKER MORSE HOOPER

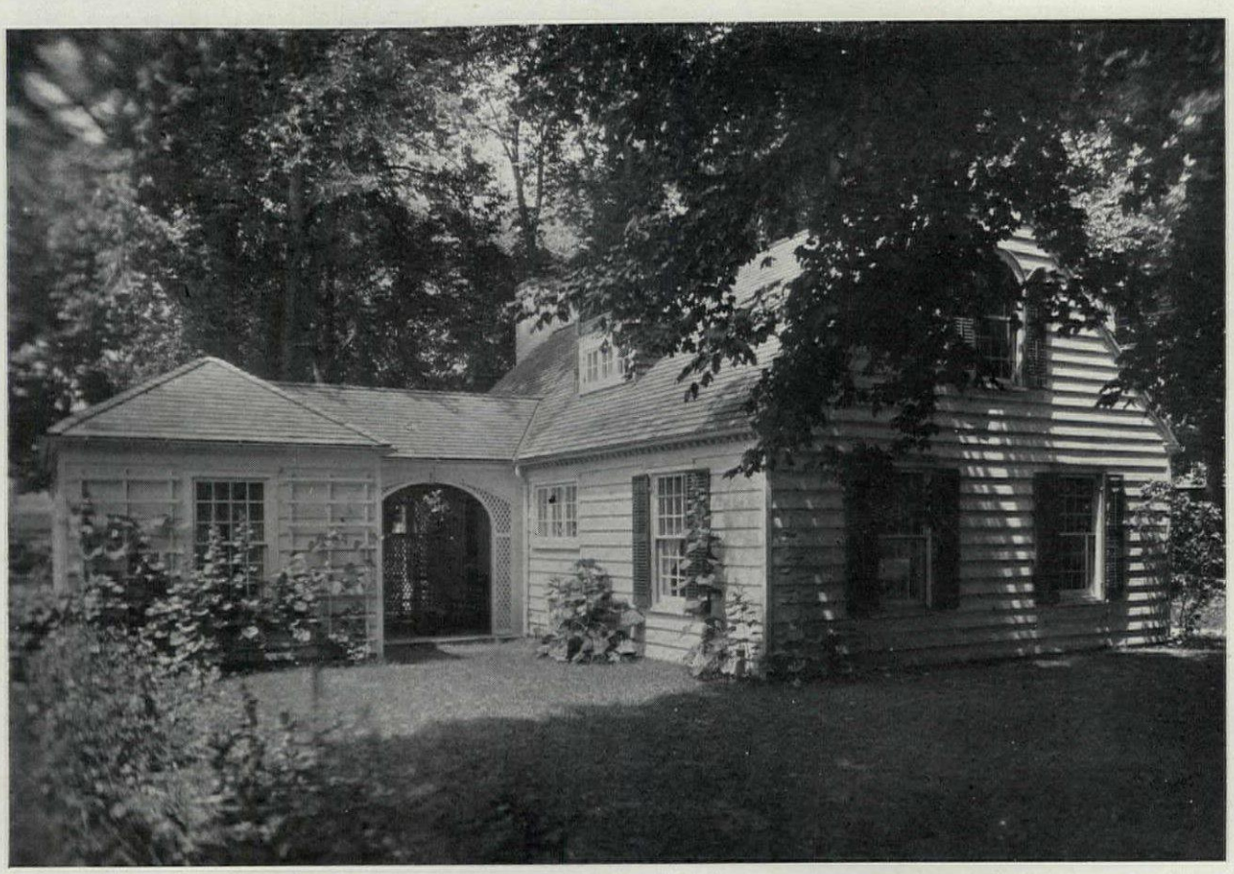
THERE is no more interesting type of architectural design than that pertaining to the home, and in no field of American architecture has such tremendous progress been made during the past quarter-century as in that of the country house. Whether large or small, costly or inexpensive, pretentious or simple, tremendous improvement has been accomplished. This is due partly to the growing good taste of the public in general, and partly to the increased skill of the profession itself. In the problem of designing a commercial building, which is distinctly typical of our present civilization, it seems logical and permissible to break away from precedent, as none exists for our modern skyscrapers, and design something distinctly new and different,—new, because the problem is new, and different because no precedent exists. Possibly the modern feeling expressed in our commercial architecture may eventually creep into our city domestic architecture. It does not, however, seem likely or reasonable that any marked degree of the modern expression should or can evince itself in our country house architecture.

At our very doors on every side there exist splendid examples of early American domestic architecture which should be and are very largely used as precedent for modern work in this particular field. The Colonial houses of Boston, Philadelphia, Newburyport, Salem and Portsmouth give us numerous suggestions and inspiration for the large and small-town houses of today. Particularly in New England do we find countless examples of the story-and-a-half, or cottage type of country house, so common on Cape Cod and the coast of Maine. There are such charming examples to inspire us, that it is hard to believe that the angular, box-like modernistic style of house being built in France and Germany today will ever gain a permanent foothold in this country.

When one sees such delightful examples of the modern small-town house as the three shown on these pages, it is difficult to understand why any homebuilder should desire a house of the modern, flat-roofed, angular, bleak and forbidding type. In one of these houses, which faces one of the elm-lined streets of Geneseo, N. Y., there is found all of the charm of carefully studied proportions, graceful roof lines, and refined and delicate detail characteristic of the homes of our New England ancestors. The relation of the height to the width of this house is particularly fortunate. The short wing at the rear, which connects the garage with the house itself, is unusually well designed and adds to rather than detracts from the charm and dominance of the main house. The windows are well proportioned, with 12 panes to each sash. The louver shutters also add distinction and charm to the design. The entrance porch is kept suitably small and is consistently tied into the house itself. It is to be earnestly hoped and desired that more people building small and inexpensive homes should employ the services of real architects or those of an organization made up of architects, such as the Small House Service Bureau of the American Institute of Architects.

House of Miss Elinor McBride, Geneseo, N. Y.



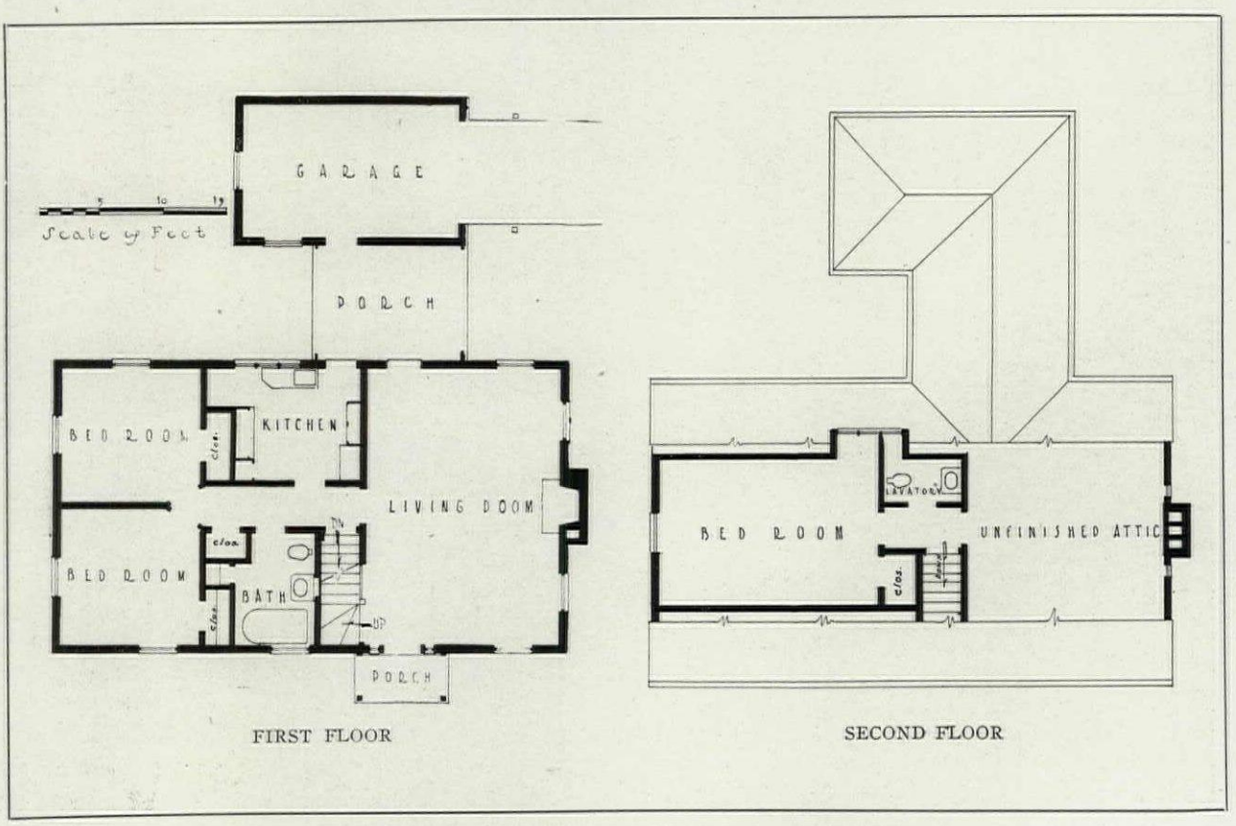


HOUSE OF MISS ELINOR McBRIDE, GENESEO, N. Y.
ROBERT H. SHERLOCK, ARCHITECT

LIVING ROOM

HOUSE OF MISS ELINOR McBRIDE, GENESEO, N. Y.
ROBERT H. SHERLOCK, ARCHITECT

LIVING ROOM END, PORCH AND GARAGE



FIRST FLOOR

SECOND FLOOR

HOUSE OF MISS ELINOR McBRIDE, GENESEO, N. Y.
ROBERT H. SHERLOCK, ARCHITECT

A COUNTRY HOUSE OF CONCRETE

BY

HERBERT LIPPMANN, ARCHITECT

THE owners of this house expressed dislike of the appearance of wood-framed buildings, whether finished in siding or stucco. They were averse, too, to the use of brick as a building material. They had seen and admired rubble stone walls and rubble-faced concrete. Use of the latter materials was unreasonable in cost because there was no stone in the immediate vicinity, and because of the union wage scale for stone masons in their section. Under these circumstances a simple system of hollow reinforced concrete wall construction was recommended. The clients were shown barns and silos built according to this method, were readily interested in its appearance, and were convinced of its practicability for residential purposes. The requirements, otherwise, were that a house to cost $20,000 must contain four master bedrooms, two bedrooms for servants, three bathrooms, a playroom, a guest room and wash room, a kitchen, and a spacious room which could be used as living and dining room combined. The cellar is used for laundry and boiler room, and the grade of the site makes possible use of a portion under the kitchen as a garage. The living room is 31 feet by 17 feet, 6 inches, planned so that the living portion can be used separately from the dining portion. The combination playroom and guest room is located conveniently to the kitchen, so that children can be served there when their elders are entertaining. This room is provided with patented folding beds which stand in special closets, and cupboards have been built to contain children's toys. It is in this way that the playroom is converted into the guest room, the transformation being quickly made.

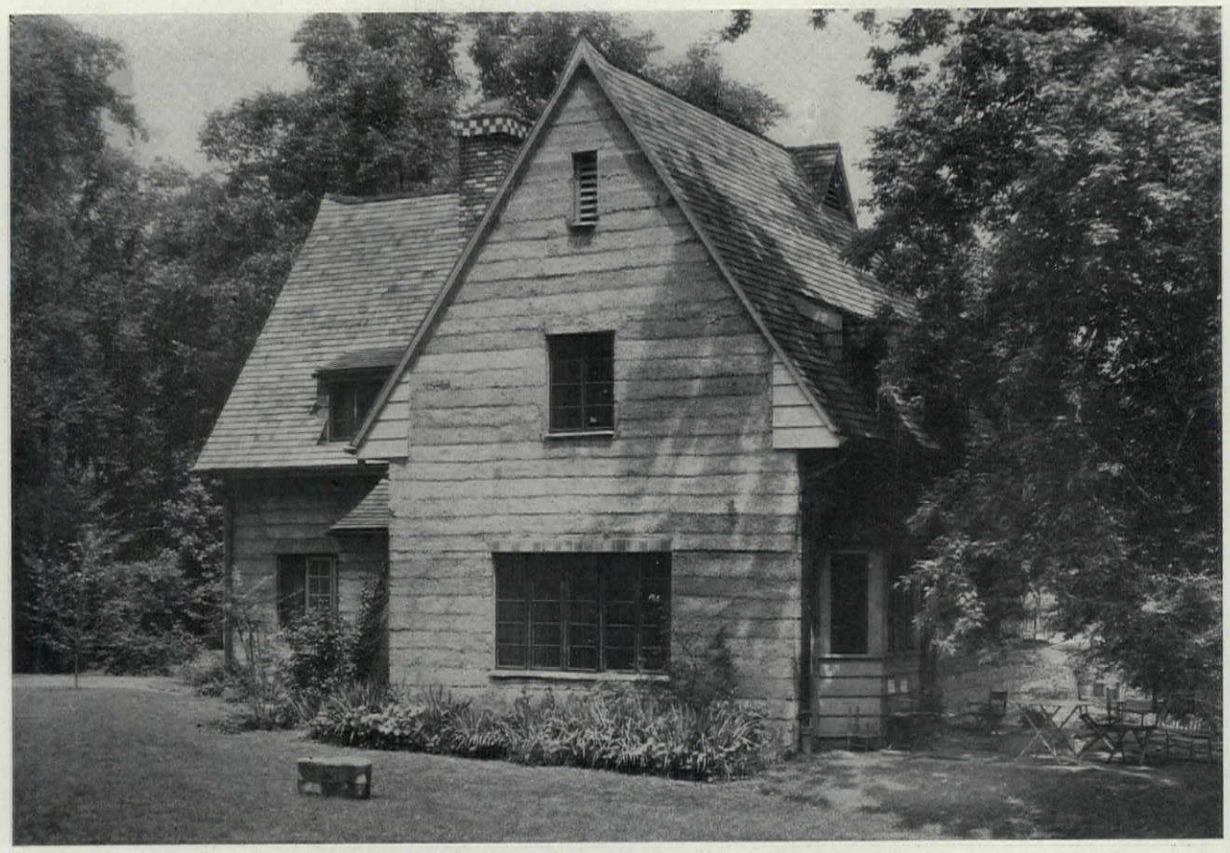
A hollow concrete type wall system was specified, but for comparison, alternate estimates were taken on brick walls and on stud walls, sheathed and with brick veneer. These proved to be more costly, despite the fact that only two of the bidders had had any previous experience with the first specified method of construction. No wooden forms or centering, other than for openings, and no scaffolding, were required. The walls were actually constructed by one intelligent mason, assisted sometimes by one and sometimes by two laborers. The laborers had had no experience as masons, and the mason, acting as foreman, had had no previous experience with the particular system, which was to him quite new.

In this system steel forms are used, the forms being 9 feet high and 2 feet or 5 feet long. Use of them was begun at the footings and carried the entire masonry wall height. Below grade, the walls were specified as two 6-inch shells, separated by a 2½-inch air space. A half-round land tile was laid to drain, open and upward, in the concrete footing directly below this air space; this takes the place of the customary girdle drain. The upper walls were built

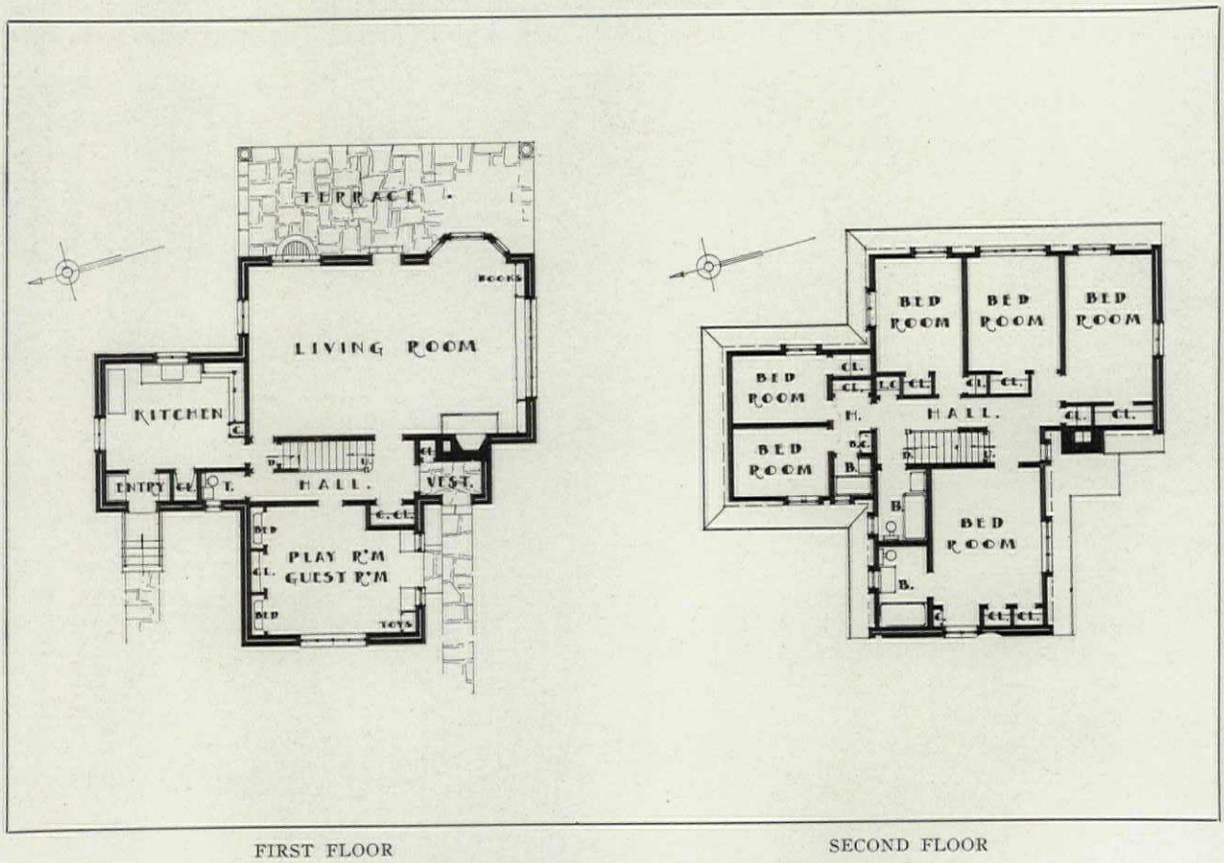
Photos. George H. Van Anda

House of A. Harris, Esq., White Plains, N. Y.

Herbert Lippmann, Architect



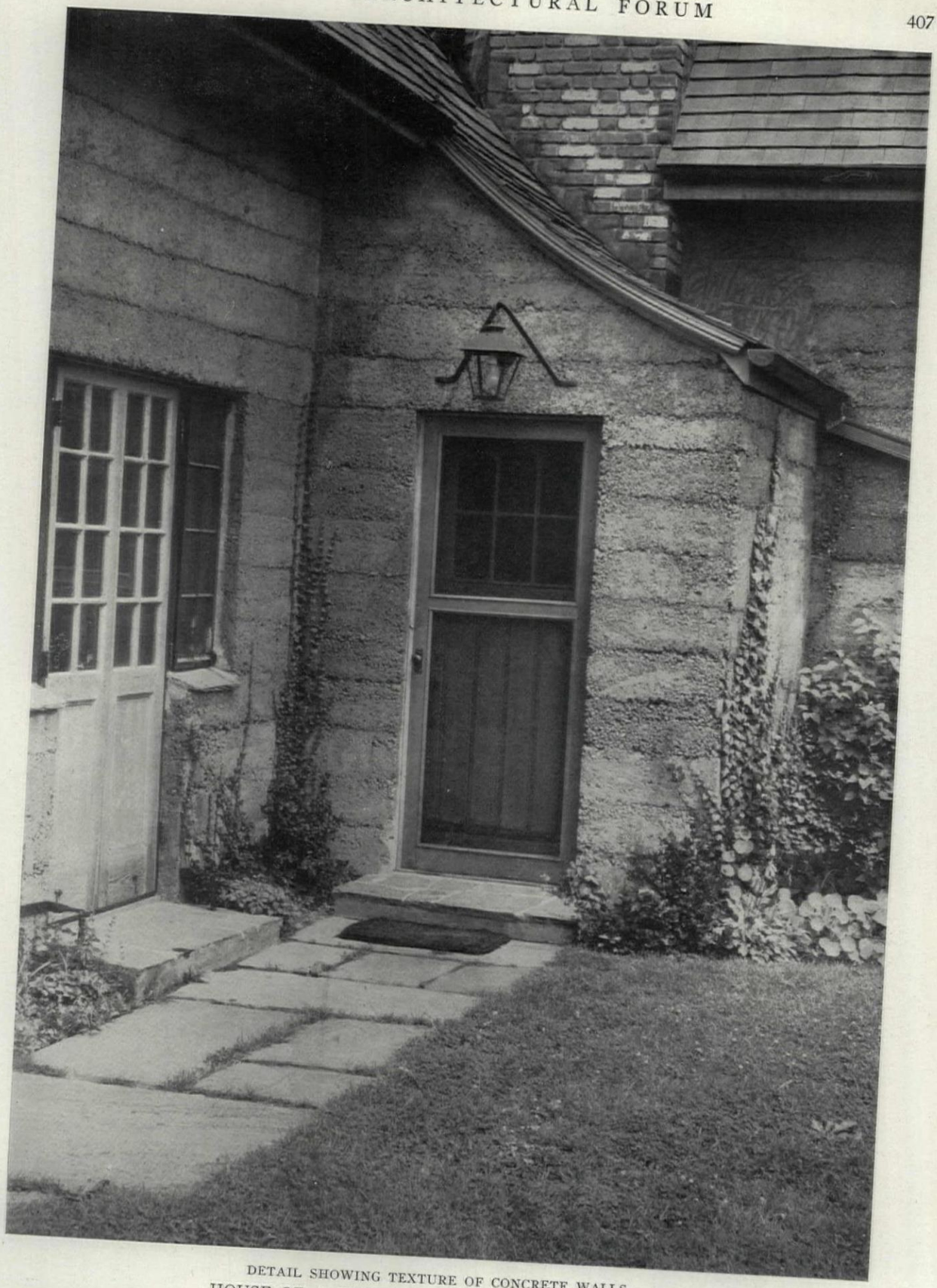
LIVING ROOM WINDOWS AND TERRACE



FIRST FLOOR SECOND FLOOR

HOUSE OF A. HARRIS, ESQ., WHITE PLAINS, N. Y.

HERBERT LIPPMANN, ARCHITECT



DETAIL SHOWING TEXTURE OF CONCRETE WALLS
HOUSE OF A. HARRIS, ESQ., WHITE PLAINS, N. Y.
HERBERT LIPPMANN, ARCHITECT

of two 4-inch shells, separated by a 2½-inch air space. The air space is continuous around corners and is sealed around openings by placing a 2 by 2½-inch timber in the air space, top, bottom and sides of openings; galvanized 10-penny nails are driven into these timbers to combine with the concrete. The concrete itself, a 1:2:4: gravel mix, had no more water than would make it possible to remove the forms immediately after tamping. General reinforcement consisted of two No. 2 galvanized wires, one top and one bottom, in each 9-inch course. Two ⅜-inch rods are used in lower foundation courses, gable or top courses, and in courses under window openings. Openings have additional rod reinforcement determined by the span. Cross-reinforcing between shells occurs every 2 feet on every course, in the form of galvanized S-anchors 6 inches long with 1-inch hook ends. In the exterior walls the concrete was colored with dry mineral siena, in the proportion of four cups of color to a bag of Portland cement. To this ten cups of white cement were added to reduce the green tendency of the ordinary cement. The walls were left as they came, with the form marks showing. They were neither painted nor stuccoed on the outside. In the vestibule they were left unfinished on the inner side as well. In all rooms they were plastered directly with a scratch leveling coat and a colored sand finish coat. There is no furring on any exterior wall, and none is required. Where stud partitions met concrete walls, the wire lath lapped over the concrete and was fastened to the concrete. This was so successful that no cracks appeared at meeting places, in spite of the fact that the building has settled.

Fireplace in Living Room

To 2 by 2½-inch timbers sealing the air spaces around openings there were nailed the wood frames for steel sash or wood doors. The timber over openings was covered with a copper flashing which runs 3 inches up the outer side of the inner shell and projects beyond the sash and door frames, as a drip for any condensation or moisture which might run down into the air space and wet the plaster over openings. The heads of two windows had a 1-inch recess left in them, in which faience tile were "buttered on" for the width of these openings. Window sills outside were covered with roofing slate laid to wash. Inner sills were made of faience tile, placed directly on the concrete, and serving as a plaster stop below the windows. Door and window frames were designed to accommodate screens. Wood blocks were set in the concrete walls for curtain rod nailing. Joists were set 3 inches into the inner shell by fire-cutting the timbers and installing the triangular sawed-off portions at the proper intervals for use as a form for joist holes.

This type of wall construction has been dwelt upon in this description because of the interest it has occasioned. There are several other features which might, however, be of interest from the point of view of reduction of cost of such buildings. With this intention, the area below the house not needed for laundry, boiler space, or garage, was unexcavated, and the first floor built on grade leveled with tamped cinders. A 4-inch concrete slab was laid and covered with 2-inch thick corkboard in pitch for insulation. This cork was directly covered with a ¾-inch cement (sidewalk mixture) coat, troweled smooth, and on this latter, by preference of the owners, a finished cork composition floor was placed. This portion of the building includes the playroom, on the floor of which the children play with no danger of ground dampness. Another economy was effected by the use of cork composition floor and base in place of bathroom tiling. Still another saving was made by the use of chestnut trim throughout, inasmuch as this was finished by the carpenters with linseed oil and required no paint or stain. Door jambs in stud partitions are 2-inch thick chestnut, 8 inches wide, rabbeted ¾ inch to receive wire lath and plaster on either side, and installed, oiled, with one additional rough stud all around to make the door openings. Doors themselves are of the batten type, of chestnut boards with H and H- and- L hinges and thumb latches. These were specified as alternate to stock two-panel doors with customary hardware, and were found cheaper as well as more in keeping with the simple early American design of this small house. In this building the concrete construction has amply proved its practicability and demonstrated its merits.

AN EARLY AMERICAN HOUSE AT FARMINGTON, CONNECTICUT

LEIGH FRENCH, JR., ARCHITECT

BY

HAROLD D. EBERLEIN

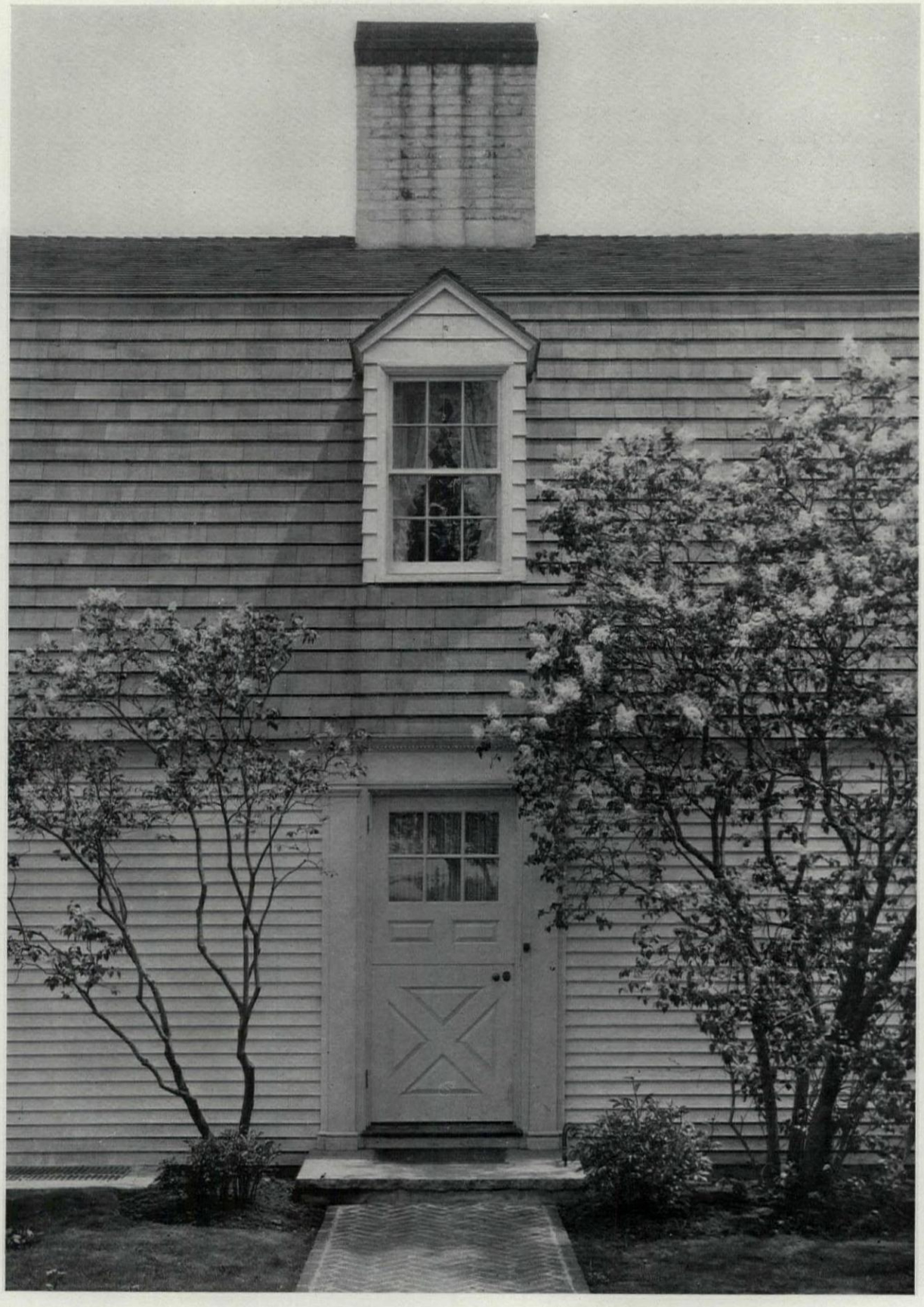
IT is altogether beside the point to dwell at length upon what is plainly to be seen at a glance. It is needless to enter into extended comment on the fact that the small house at Farmington, Conn. illustrated here is designed according to the early Colonial tradition of the neighborhood, with various modifications in plan and adapted interior features in order to make it fulfill satisfactorily the requirements of a modern dwelling, but without disturbing the traditional character of the exterior. To two facts in connection with this house, however, it is distinctly worth while directing attention. In the first place, the house is a small house. Notwithstanding this handicap, it is conspicuously well studied in every particular, both outside and within. It bears every mark of a finished product, not the air of a step-child or changeling, left to shift pretty much for itself.

It cannot be denied that the average small house does suffer a serious handicap architecturally because it *is* a small house. Too often does it "come out at the little end of the horn," especially if it has been designed in a great office with a complex organization or in the office of an architect who specializes in large domestic work. Its unstudied or half-studied details smack of the standardized, and it fails of possessing that individual quality which clients presumably desire when they retain the services of an architect instead of appealing to a building contractor. The architect, to be sure, cannot be held wholly to blame for this unfortunate state of affairs. In order to make a living he must make a reasonable profit on each commission that comes into his office. And the small house, in proportion to the labor, time and thought involved in its design and erection, is relatively not nearly so profitable a subject as a larger commission. In some cases, indeed, it is not at all a source of profit. Quite naturally, then, the architect prefers the larger work, and with good reason he spends upon it his best efforts.

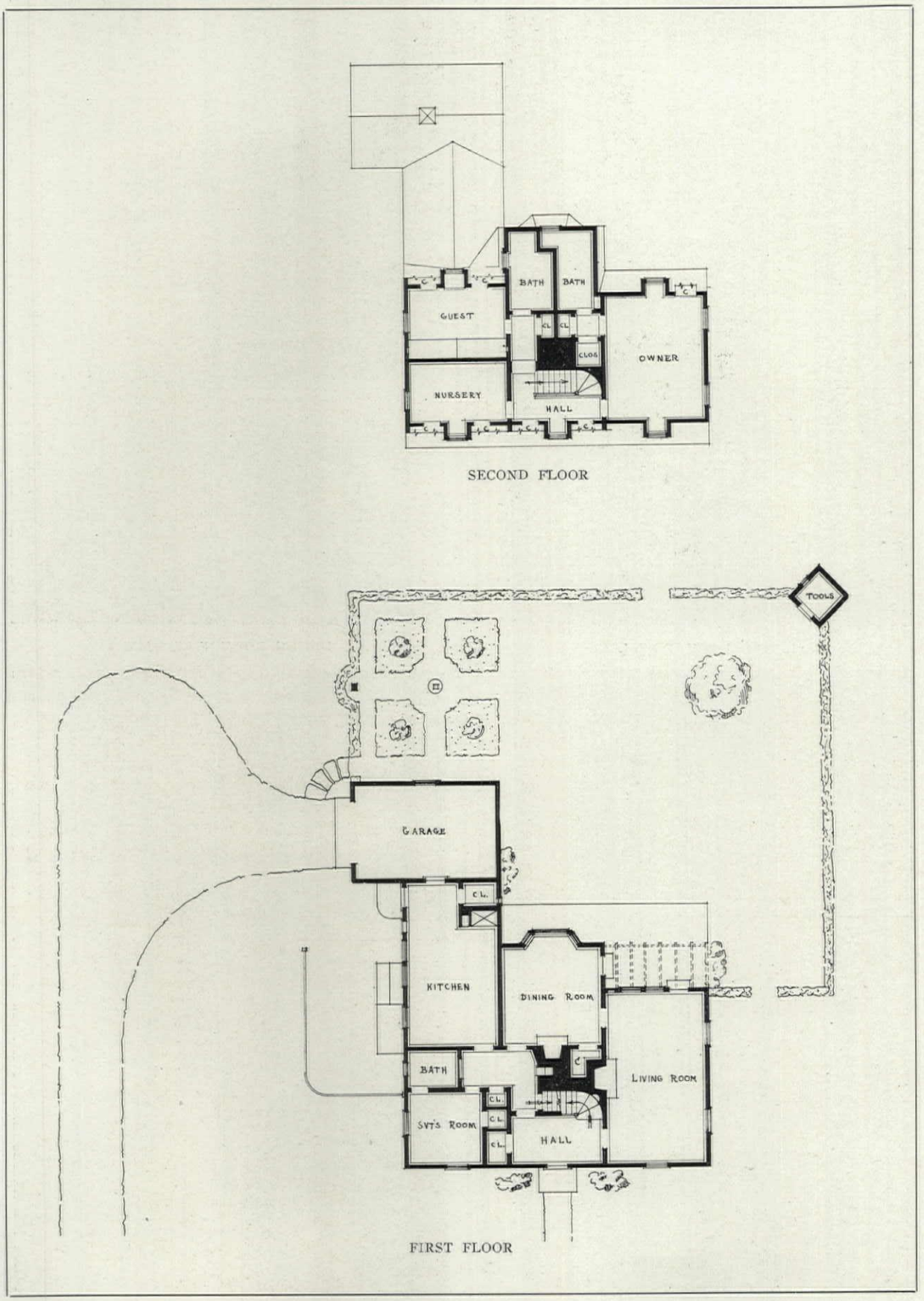
And yet, though a busy architect of prestige may reasonably be chiefly occupied in executing important commissions, is there not something to be said in favor of his giving a little more personal effort and care to the occasional small project? Commensurate profit therefrom, in a pecuniary way, he probably will not get. But the small house is numerically preponderant, and numerical preponderance inevitably imparts the prevailing architectural tone to a neighborhood. Is it not worth while, therefore, to devote a little extra personal interest to the small house in the interests of general architectural betterment? It may seem like "casting one's bread upon the waters," but, in curiously indirect ways, small excellences achieved have a habit of attracting substantial returns in forms that cannot be expressed in figures on the ledgers. At any rate, this Farmington house affords refreshing evidence of studied attention bestowed as freely and conscientiously as though the commission had been five times as large.

The second fact suggested by the Farmington house is that the interior architecture and fixed decoration of a small dwelling exact no less skill and even more mature discrimination than do the same items in the treatment of a large house. Where every least touch assumes a magnified importance, because the field of action is so limited, there is no chance to retrieve or counterbalance any error in judgment. The good has an effect relatively greater.

House of Mrs. Philip Roberts, Farmington, Conn.
Leigh French, Jr., Architect



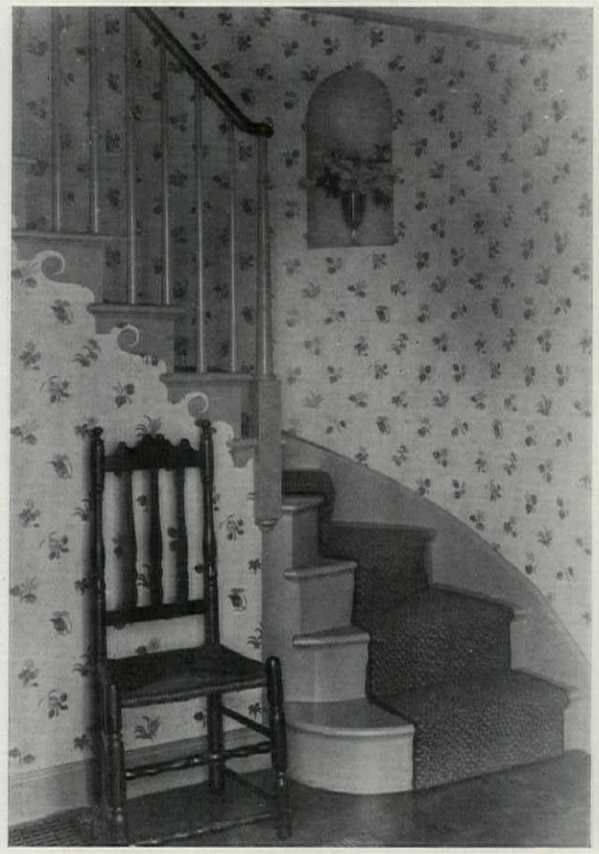
HOUSE OF MRS. PHILIP ROBERTS, FARMINGTON, CONN.
LEIGH FRENCH, JR., ARCHITECT



PLANS: HOUSE OF MRS. PHILIP ROBERTS, FARMINGTON, CONN.
LEIGH FRENCH, JR., ARCHITECT

LIVING ROOM FIREPLACE

DINING ROOM FIREPLACE



STAIRCASE

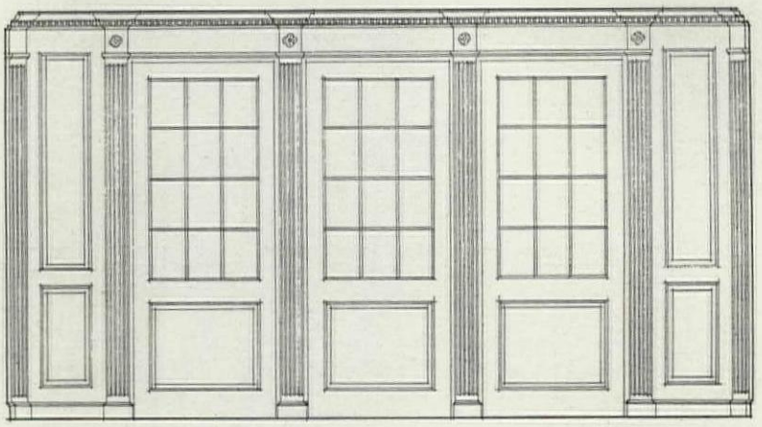
GUEST ROOM

HOUSE OF MRS. PHILIP ROBERTS, FARMINGTON, CONN.

LEIGH FRENCH, JR., ARCHITECT

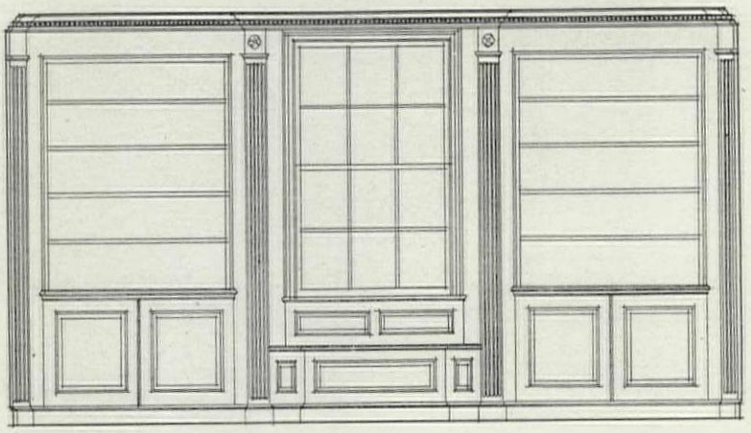
LIVING ROOM, HOUSE OF MRS. PHILIP ROBERTS, FARMINGTON, CONN.
LEIGH FRENCH, JR., ARCHITECT

Details on Pages 414, 415.



ELEVATION OF EAST WALL

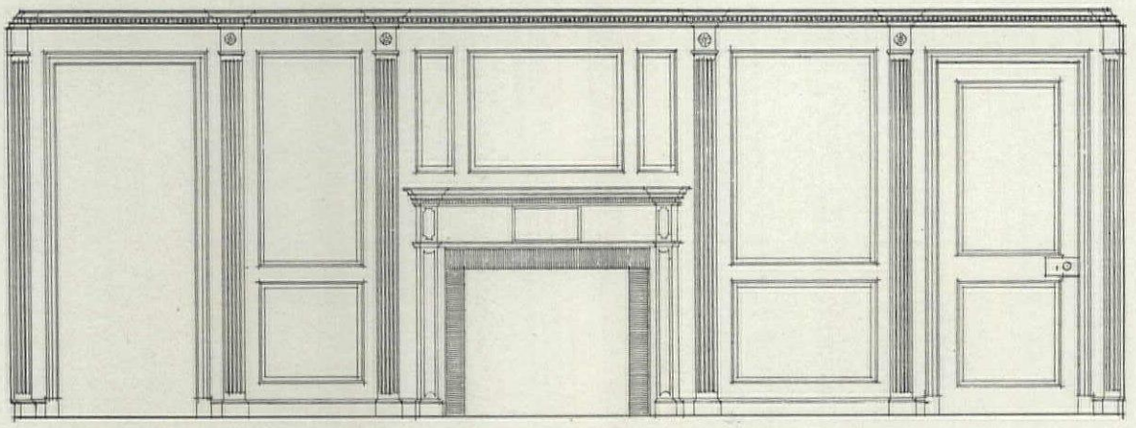
SCALE
0 1 2 3 FT.



ELEVATION OF WEST WALL

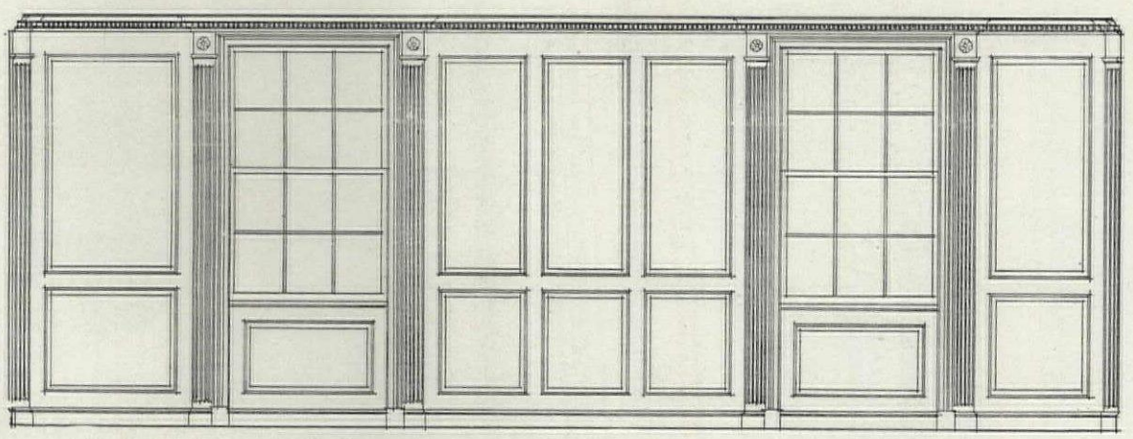
SCALE
0 1 2 3 FT.

MEASURED DETAILS OF THE LIVING ROOM
HOUSE OF MRS. PHILIP ROBERTS, FARMINGTON, CONN.
LEIGH FRENCH, JR., ARCHITECT



ELEVATION OF NORTH WALL

SCALE 0 1 2 3 FT.



ELEVATION OF SOUTH WALL

SCALE 0 1 2 3 FT.

MEASURED DETAILS OF THE LIVING ROOM
HOUSE OF MRS. PHILIP ROBERTS, FARMINGTON, CONN.
LEIGH FRENCH, JR., ARCHITECT

DINING ROOM
HOUSE OF MRS. PHILIP ROBERTS, FARMINGTON, CONN.
LEIGH FRENCH, JR., ARCHITECT

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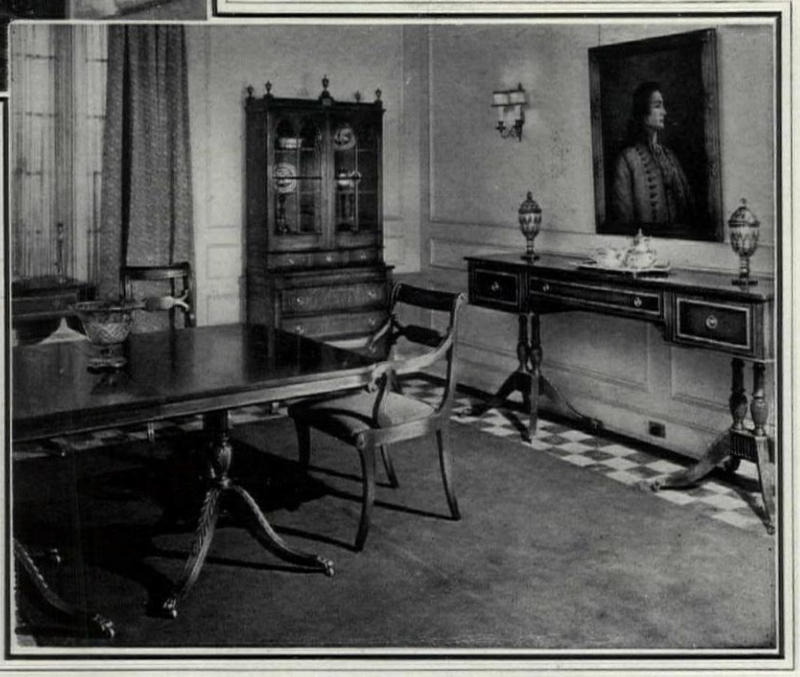

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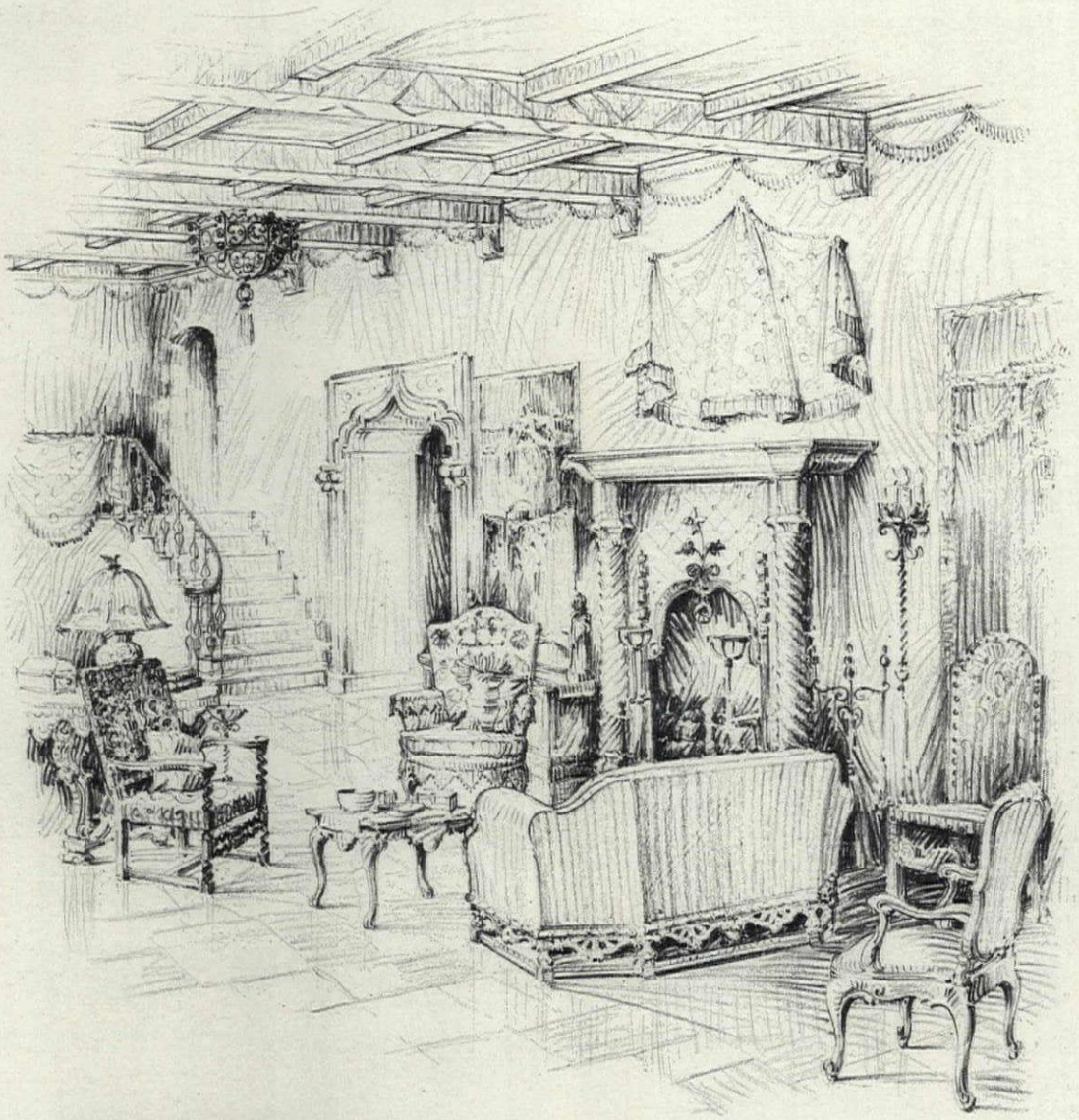

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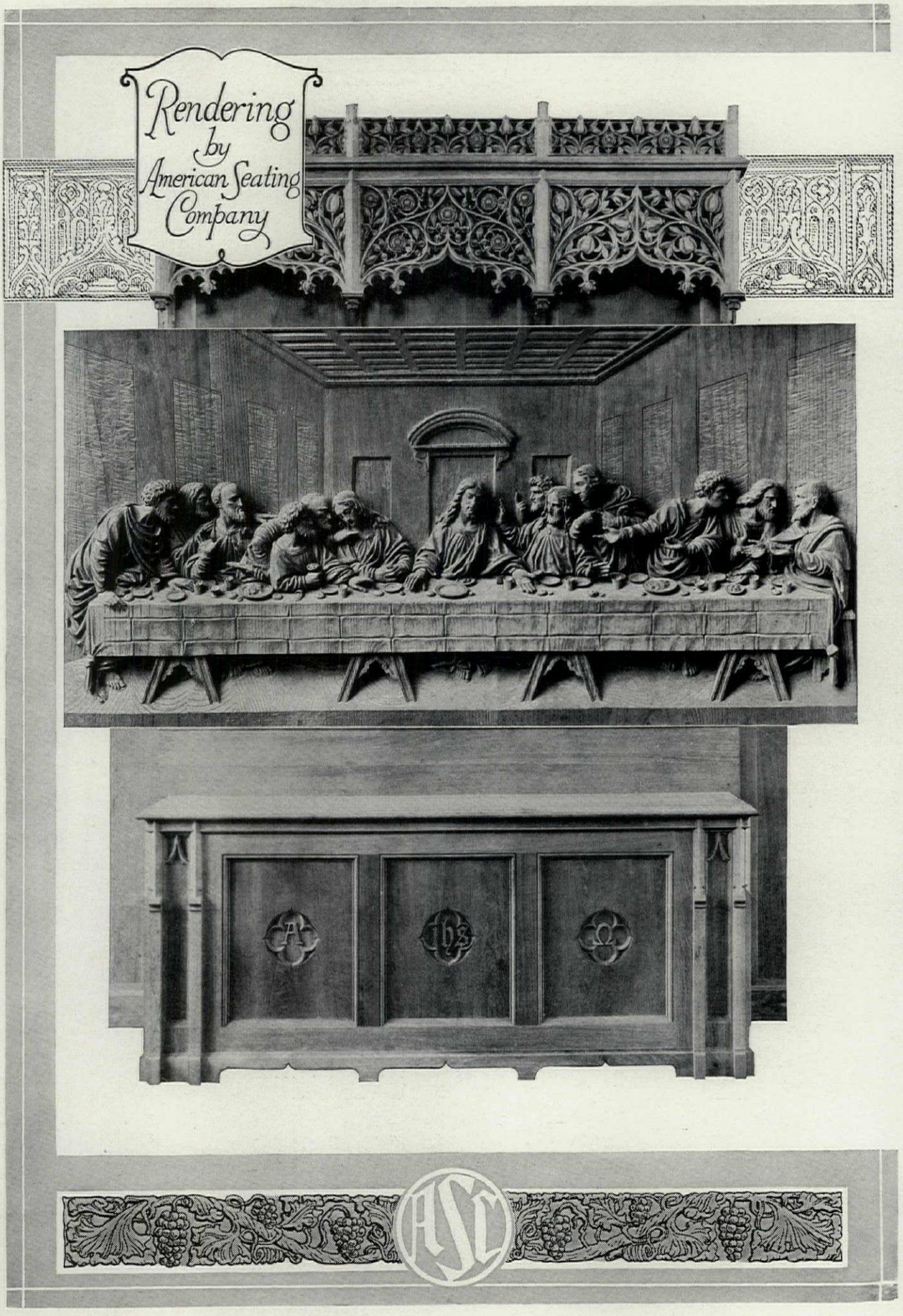
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To the left
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with Last Supper carving

Chancel and Sanctuary
First English Evangelical Lutheran Church
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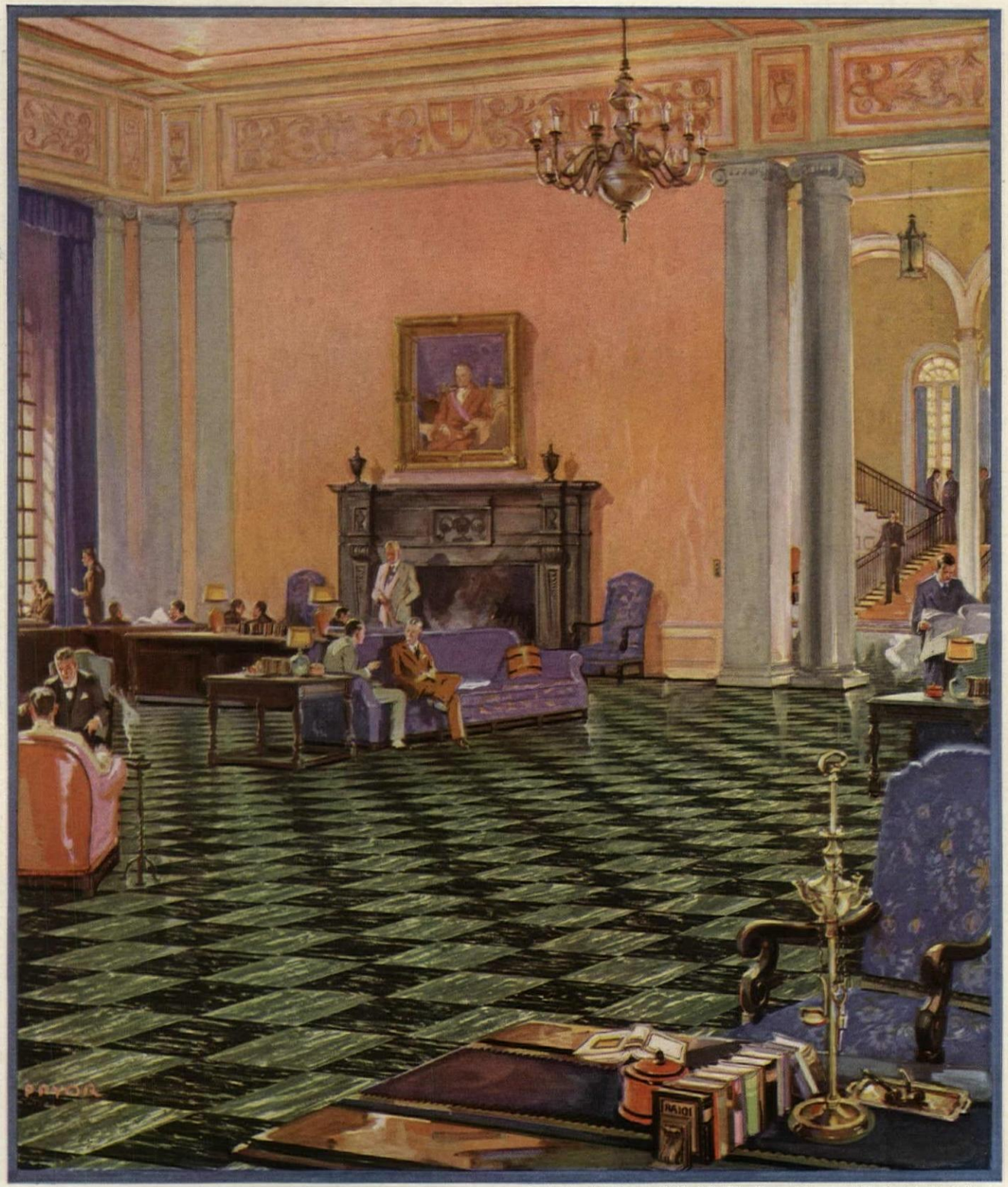

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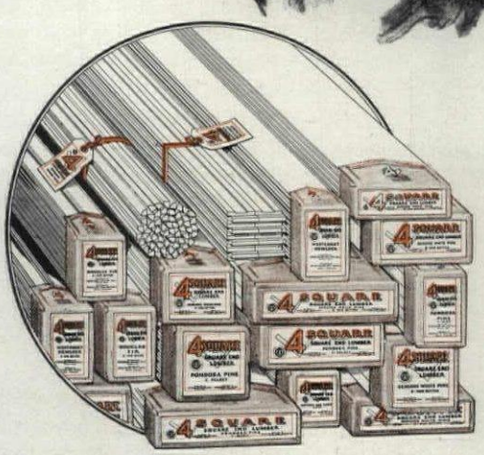

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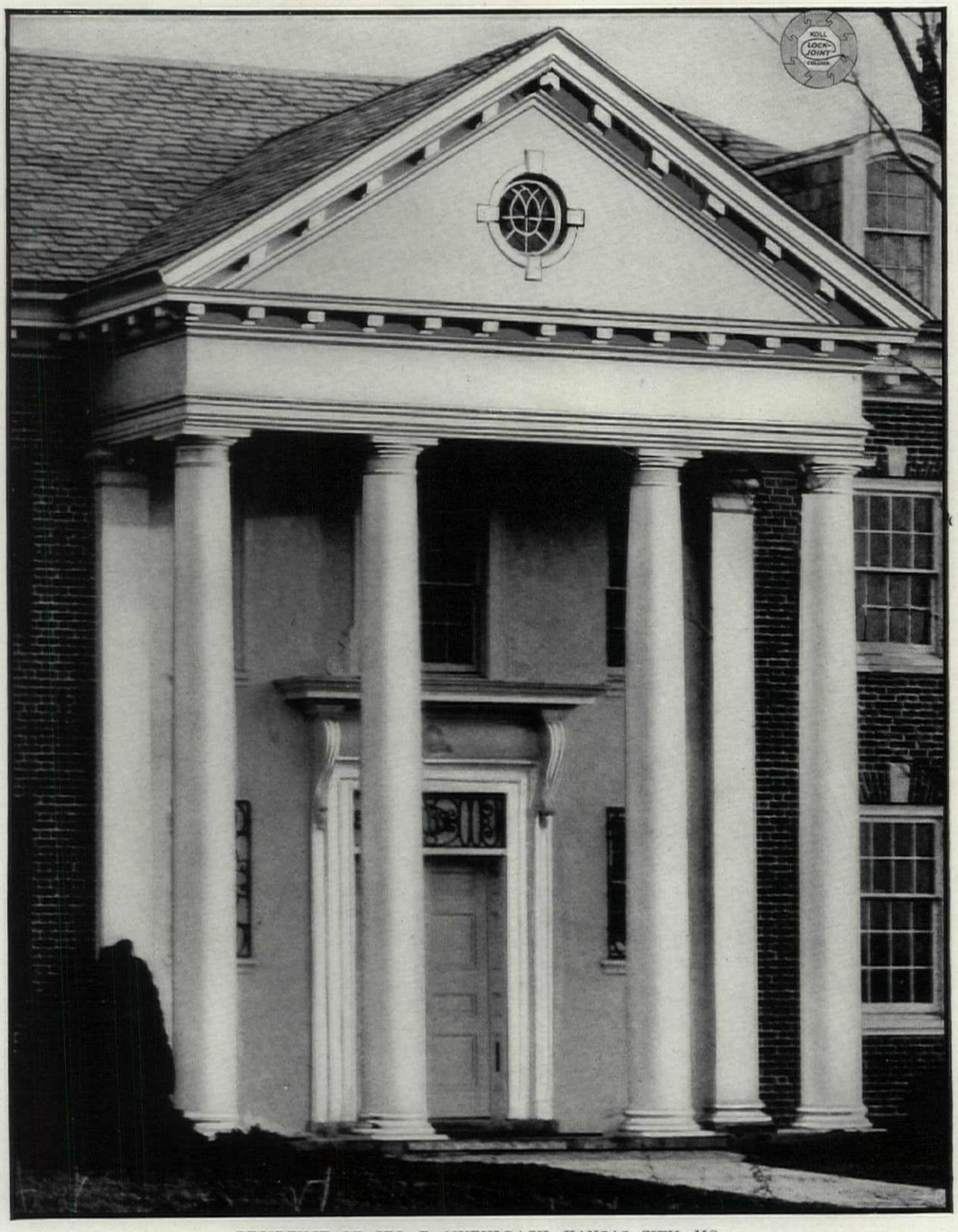

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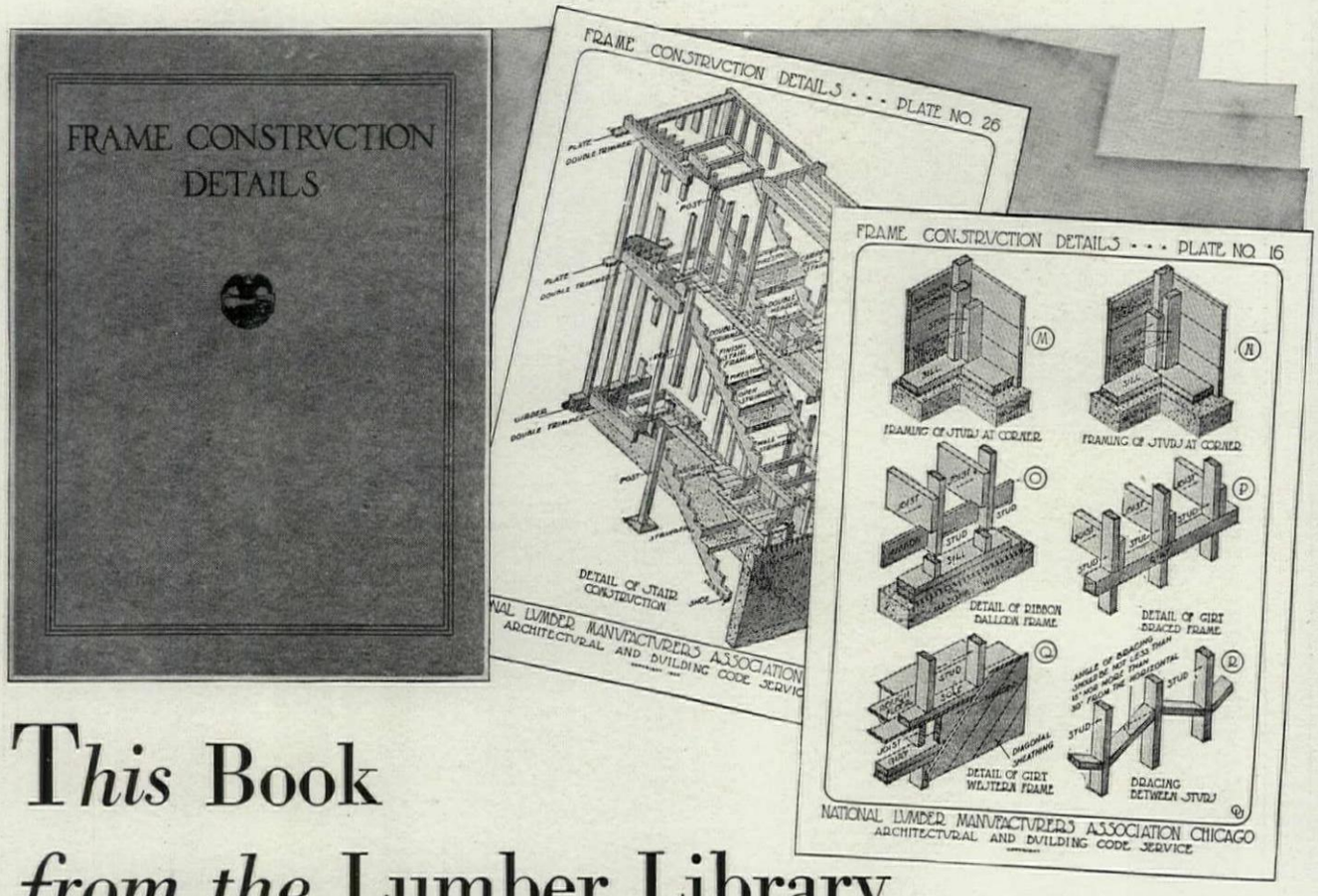

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NL MA

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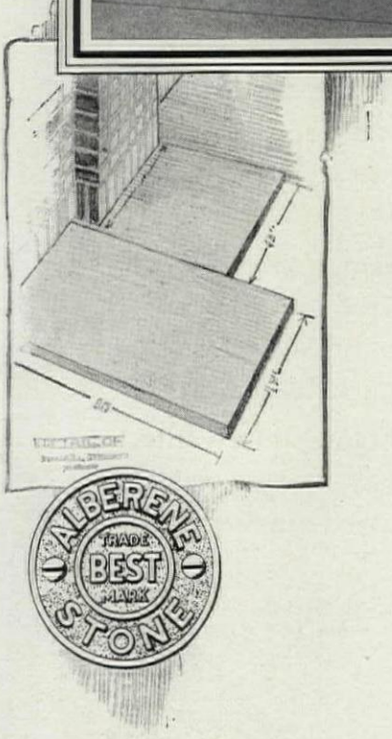
THE National Lumber Manufacturers Association is actively fostering the distribution of lumber manufactured in accordance with American Lumber Standards as endorsed by the United States Departments of Commerce and Agriculture. Bulletins describing the standards followed in the production of this lumber are available from the Association.

from America's BEST MILLS

NATIONAL LUMBER MANUFACTURERS ASSOCIATION
WASHINGTON, D.C.

New York Atlanta Pittsburgh Boston Chicago Indianapolis
Kansas City Dallas, Tex. Minneapolis San Francisco Portland, Ore.



RESTFUL
TO EYE AND FOOT

As a material for floor tiles—either alone, or in combination with other floorings — Alberene Stone has distinctive merit. Its blue gray color is never obtrusive, in any color scheme. Its surface is smooth and even, but never slippery. Because it is non-absorbent, it is also stain-proof and easily cleaned. And the ease with which it can be cut in any shape makes it highly adaptable to various floor patterns.

Samples and data can be had from Alberene Stone Company, 153 West 23rd Street, New York.

The loggia, and the balconies outside the casement windows, are floored with Alberene Stone—in the Penn Athletic Club Building, Philadelphia. Stair treads, and floors beneath the revolving entrance doors, are of this same approved stone.

ALBERENE STONE

A NATURAL STONE OF DIVERSIFIED ARCHITECTURAL UTILITY

The Belvedere Hotel at Baltimore, Md.

. . and just as fine *inside* - *painted with Barreled Sunlight*

THE Belvedere Hotel at Baltimore is widely known to architects for its majestic beauty of design. And the interior fully measures up to the exterior. Appointments and decorations are thoroughly modern.

Barreled Sunlight was chosen for painting the side walls throughout —and in the bathrooms for ceilings as well.

In this choice the Belvedere agrees with scores of other fine hotels.

* *

Barreled Sunlight Gloss gives a rich enamel finish with a depth peculiar to itself. Containing no varnish, it flows with remarkable freedom, whether applied by brush or spray. It has unusual opacity—and its surface is so satin-smooth it can't hold dirt embedded. *Washes like tile.* When used in the pure white, Barreled Sunlight is guaranteed to remain white longer than any gloss paint or enamel, domestic or foreign, applied under the same conditions.

Barreled Sunlight Flat produces a surface extremely handsome and uniform.

Barreled Sunlight Semi-Gloss strikes a happy balance between the Gloss and Flat.

Sold in large drums and in cans. Where more than one coat is required, use Barreled Sunlight Undercoat first.

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

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

White or Easily Tinted

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

U. S. GUTTA PERCHA PAINT CO.
3-I Dudley Street, Providence, R. I.

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

Gloss ( ) Semi-Gloss ( ) Flat ( )

Name.....

Street.....

City..... State.....

To help your client
Select *the* Color

YOUR experience has taught you that the subject of color selection has often resulted in lengthy discussions between yourself and client.

The relative value of various colors when used in a decorative treatment has been something to conjure with.

Today that problem is solved quickly, accurately and satisfactorily with a Pee Gee Color Selector.

This remarkable device presents fifteen complete color schemes in less time than it takes to tell about it.

There is a Pee Gee Color Selector for exteriors and one for interiors. They will be sent upon request.

Specifying Pee Gee paints will meet with the approval of your clients. Purchasing paint of inferior quality is but temporary economy—in reality an experiment which will prove costly.

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

PEASLEE-GAULBERT COMPANY
Incorporated
LOUISVILLE

Save the surface and you save all

Pee Gee Mastic Paint

For home exteriors. Retains its luster long after inferior paints have gone dead. Economical because of its great covering capacity and unusual durability.

Pee Gee China Enamel

With charming effect Pee Gee China Enamel Gloss White is used on doors, stairways, pillars, wainscoting, and all interior or exterior woodwork. It gives a smooth hard, brilliant finish that does not yellow with age. Also made in various tints and eggshell finish.

Pee Gee Flatkoatt

Beautifies the walls and ceilings of the home. Made in a rich range of shades to match any decorative scheme. Durable and sanitary, this oil paint dries with a flat, smooth, velvety finish. Various decorative effects are easily produced. Easily and quickly cleaned.

Another fine interior job in Chicago's skyscraper group called for

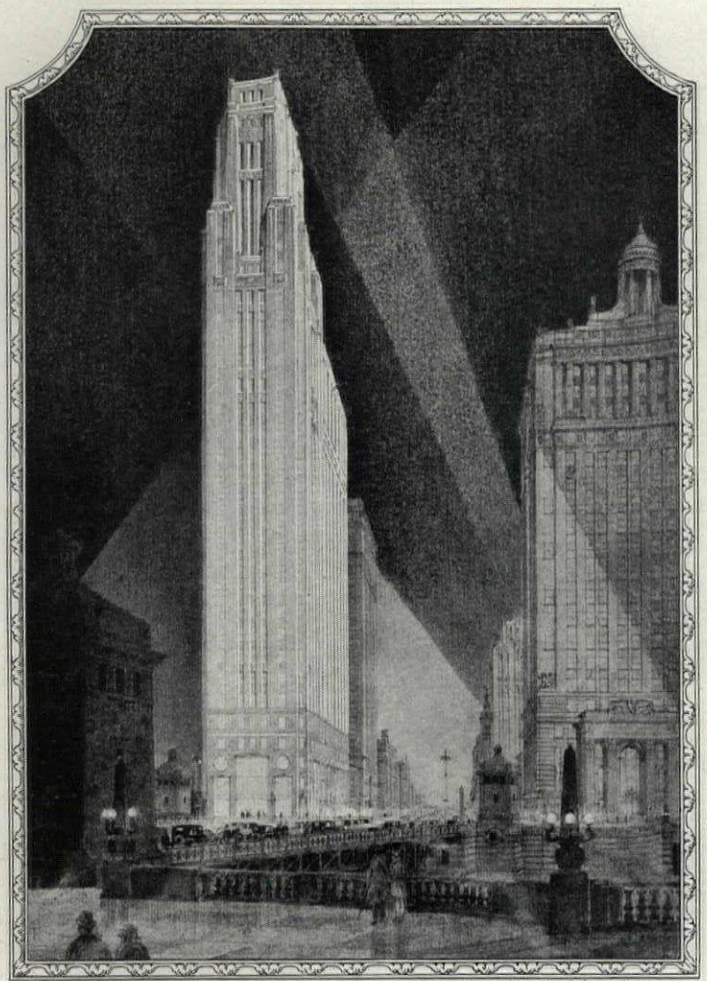
"38"
PRESERVATIVE VARNISH

ANOTHER towering structure has taken its place among the notable group which rises so conspicuously on Chicago's skyline.

This recent addition is the 333 North Michigan Avenue Building. Like other outstanding buildings in this section, the interior wood trim of this 35-story skyscraper is beautified with a protective film of "38" Preservative Varnish.

Such consistent selection of a finishing material by leading architects is significant. "38" Preservative Varnish is a full-bodied, waterproof varnish which satisfies every demand of the architect and painter for an *enduring* interior varnish.

Whether left in its natural high gloss or rubbed to a satiny dull finish, "38" enhances any wood surface over which it is used.



Holabird & Roche, Architects *Matthews Bros. Mfg. Co., Cabinet Contractors*

333 NORTH MICHIGAN AVENUE BUILDING, CHICAGO

Time hardly more than mellows the beautiful surface of "38" Preservative Varnish, as is evidenced by the many private and public structures bearing the original coats of "38" applied fifteen, twenty and even twenty-five years ago!

Upon request, we will be pleased to furnish you with a panel finished with "38" Preservative Varnish or any other P&L product you have in mind.

Write Pratt & Lambert-Inc., 122 Tonawanda St., Buffalo, New York. Canadian Address: 34 Courtwright St., Bridgeburg, Ontario.

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

PRATT & LAMBERT VARNISH PRODUCTS

Vitralite *The Long-Life Enamel*

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.

Selected List of Manufacturers' Publications

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

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

ACOUSTICS

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

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

AIR FILTERS

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

BANK VAULTS

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

BASEMENT WINDOWS

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

BATHROOM FITTINGS

A. P. W. Paper Co., Albany, N. Y.
Onliwon for Fine Buildings. Folder, 8 pp., 3¼ x 6 ins. Illustrated. Deals with toilet paper fittings of metal and porcelain.
Architects' File Card. 8½ x 11 ins. Illustrated. Filing card on toilet paper and paper towel cabinets.
A Towel Built for Its Job. Booklet, 8 pp., 4¼ x 9⅝ ins. Illustrated. Paper Towel System and Cabinets.
Cabinets and Fixtures. Booklet, 31 pp., 5¾ x 4¾ ins. Illustrated. Catalog and price list of fixtures and cabinets.

BRICK

American Face Brick Association, 1751 Peoples Life Building, Chicago, Ill.
Brickwork in Italy. 298 pages, size 7½ x 10½ ins., an attractive and useful volume on the history and use of brick in Italy from ancient to modern times, profusely illustrated with 69 line drawings, 300 half-tones, and 20 colored plates with a map of modern and XII century Italy. Bound in linen. Price now $3.00, postpaid (formerly $6.00). Half Morocco, $7.00.
Industrial Buildings and Housing. Bound Volume, 112 pp. 8½ x 11 ins. Profusely illustrated. Deals with the planning of factories and employes' housing in detail. Suggestions are given for interior arrangements, including restaurants and rest rooms. Price now $1.00, postpaid (formerly $2.00).

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

CEMENT

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

International Cement Corporation, New York.
Incor Cement. Brochure, 12 pp., 8½ x 11 ins. Illustrated. Data on a perfected, early strength Portland cement.

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

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

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

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

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

Portland Cement Association, Chicago.
Concrete Masonry Construction. Booklet, 47 pp., 8½ x 11 ins. Illustrated. Deals with various forms of construction.

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 Firesafe Homes. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
Design and control of Concrete Mixtures. Brochure, 32 pp., 8½ x 11 ins. Illustrated.
Portland Cement Stucco. Booklet, 64 pp., 8½ x 11 ins. Illustrated.
Concrete in Architecture. Bound Volume. 60 pp., 8½ x 11 ins., Illustrated. An excellent work, giving views of exteriors and interiors.

CONCRETE BUILDING MATERIALS

Celite Products Company, Chicago, New York, Los Angeles.
Designing Concrete for Workability as Well as Strength. Brochure. 8 pp. Illustrated. Data on how improved workability in concrete is secured without excessive quantities of water.
Better Concrete; Engineering Service Bulletin X-325. Booklet, 10 pp., 8½ x 11 ins. Illustrated. On use of Celite to secure workability in concrete, to prevent segregation and to secure water-tightness.
Economic Value of Admixtures. Booklet, 32 pp., 6⅛ x 9¼ ins. Reprint of papers by J. C. Pearson and Frank A. Hitchcock before 1924 American Concrete Institute.

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

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

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

CONCRETE COLORINGS

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

CONSTRUCTION, FIREPROOF

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

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

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

DAMPPROOFING

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

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

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

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

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

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

DOORS AND TRIM, METAL

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

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

Truscon Steel Company, Youngstown, Ohio.
Copper Alloy Steel Doors. Catalog 110. Booklet, 48 pp. 8½ x 11 ins. Illustrated.

DOORS, SOUNDPROOF

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

DUMBWAITERS

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

ELECTRICAL EQUIPMENT

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

Benjamin Electric Mfg. Co., 120 So. Sangamon St., Chicago.
Reference Wall Chart, 22 x 28½ ins. "Enables one to select at a glance the right type of reflector or other lighting equipment.
Benjamin-Starrett Panelboards and Steel Cabinets. Booklet, 80 pp. 8½ x 10½ ins. Full data on these details for light and power.
Benjamin-Starrett Panelboards for Light and Power. Booklet, 80 pp., 8½ x 11 ins. Illustrated. Full data on company's line of panelboards, steel cabinets, etc.
Benjamin Electric Ranges. Booklet, 8 pp., 8½ x 11 ins. Illustrated. Data on an excellent line of ranges for apartment house use.

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

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

Signal Engineering & Mfg. Co., 154 W. 14th St., New York.
Signal Call Code System. Booklet. 16 pp., 8½ x 10 ins. Illustrated. Important telephone accessories.
Fire Alarm Systems.—Bulletin A-35. 12 pp., 8½ x 9½ ins. Illustrated Data on fire alarm equipment.
Electrical Signaling Devices and Control Equipment. Booklet, 11 pp., 8½ x 11 ins. Illustrated.

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

ELEVATORS

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

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

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

ELEVATORS—Continued

Catalog and pamphlets. 8½ x 11 ins. Illustrated. Important data on different types of elevators.

FIREPROOFING

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

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

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

FLAGSTONES

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

FLOOR HARDENERS (CHEMICAL)

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

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

FLOORS—STRUCTURAL

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

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

FLOORING

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

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

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

Bonded Floors Company, Inc., 1421 Chestnut St., Philadelphia, Pa.
A series of booklets, with full color inserts showing standard colors and designs. Each booklet describes a resilient floor material as follows:
Battleship Linoleum. Explains the advantages and uses of this durable, economical material.
Marble-ized (Cork Composition) Tile. Complete information on cork-composition marble-ized tile and many artistic effects obtainable with it.
Treadlite (Cork Composition) Tile. Shows a variety of colors and patterns of this adaptable cork composition flooring.
Natural Cork Tile. Description and color plates of this superquiet, resilient floor.
Practical working specifications for installing battleship linoleum, cork composition tile and cork tile. Resilient Floors in Schools. Resilient Floors in Stores. Resilient Floors in Hospitals. Resilient Floors in Offices. Resilient Floors in Apartments and Hotels. Booklets, 8 pp., 8½ x 11 ins. Illustrated.
Specifications for Resilient Floors. Leather bound booklet, 48 pp., 8½ x 11 ins. Illustrated.

Carter Bloxonend Flooring Co., Keith & Perry Bldg., Kansas City, Mo.
Bloxonend Flooring. Booklet. 3¾ x 6¼ ins. 20 pp. Illustrated. Describes uses and adaptability of Bloxonend Flooring to concrete, wood or steel construction, and advantages over loose wood blocks.

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

FLOORING—Continued

File Folder. 9⅜ x 11¾ ins. For use in connection with A. I. A. system of filing. Contains detailed information on Bloxonend Flooring in condensed, loose-leaf form for specification writer and drafting room. Literature embodied in folder includes standard Specification Sheet covering the use of Bloxonend in general industrial service and Supplementary Specification Sheet No. 1, which gives detailed description and explanation of an approved method for installing Bloxonend in gymnasiums, armories, drill rooms and similar locations where maximum resiliency is required.

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

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

W. & J. Sloane Mfg. Co., 577 Fifth Avenue, New York.
Linoleum Patterns. Brochure, 10 pp., 8½ x 11 ins. Illustrated. Deals with fine assortment of floor coverings.
Linoleum Floors. Booklet, 42 pp., 8½ x 11 ins. Illustrated. Linoleum Data and Specifications for Architects.

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

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

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

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

FURNITURE

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

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

Kittinger Co., 1893 Elmwood Ave., Buffalo, N. Y.
Kittinger Club & Hotel Furniture. Booklet. 20 pp. 6¼ x 9¼ ins. Illustrated. Deals with fine line of furniture for hotels, clubs, institutions, schools, etc.
Kittinger Club and Hotel Furniture. Booklet. 20 pp. 6 x 9 ins. Illustrated. Data on furniture for hotels and clubs.
A Catalog of Kittinger Furniture. Booklet, 78 pp., 14 x 11 ins. Illustrated. General Catalog.

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

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

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

GARAGES

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

GLASS CONSTRUCTION

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

Libbey-Owens Sheet Glass Co., Toledo, Ohio.
Flat Glass. Brochure, 11 pp., 5⅛ x7⅝ ins. Illustrated. History of manufacture of flat, clear, sheet glass.

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

GREENHOUSES

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

HARDWARE

P. & F. Corbin, New Britain, Conn.
Early English and Colonial Hardware. Brochure, 8½ x 11 ins. An important illustrated work on this type of hardware.
Locks and Builders' Hardware. Bound Volume, 486 pp., 8½ x 11 ins. An exhaustive, splendidly prepared volume.

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

HARDWARE—Continued

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

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

Russell & Erwin Mfg. Co., New Britain, Conn.
Hardware for the Home. Booklet, 24 pp., 3½ x 6 ins. Deals with residence hardware.
Door Closer Booklet. Brochure, 16 pp., 3½ x 6 ins. Data on a valuable detail. Garage Hardware Booklet, 12 pp., 3½ x 6 ins. Hardware intended for garage use.
Famous Homes of New England. Series of folders on old homes and hardware in style of each.

HEATING EQUIPMENT

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

American Radiator Company, The, 40 West 40th St., N. Y. C.
Ideal Boilers for Oil Burning. Catalog 5½ x8½ in. 36 pp. Illustrated in 4 colors. Describing a line of Heating Boilers especially adapted to use with Oil Burners.
Corto—The Radiator Classic. Brochure 5½ x 8½ in. 16 pp. Illustrated. A brochure on a space-saving radiator of beauty and high efficiency.
Ideal Arcola Radiator Warmth.Brochure 6¼ x 9¼. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.
How Shall I Heat My Home? Brochure, 16 pp., 5¾ x 8½ ins. Illustrated. Full data on heating and hot water supply.
New American Radiator Products. Booklet, 44 pp., 5 x 7¾ ins. Illustrated. Complete line of heating products.

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

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

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

The Fulton Sylphon Company, Knoxville, Tenn.
Sylphon Temperature Regulators. Illustrated brochures, 8½ x 11 ins., dealing with general architectural and industrial applications; also specifically with applications of special instruments.
Sylphon Heating Specialties. Catalog No. 200, 192 pp., 3½ x 6¾ ins. Important data on heating.

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

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

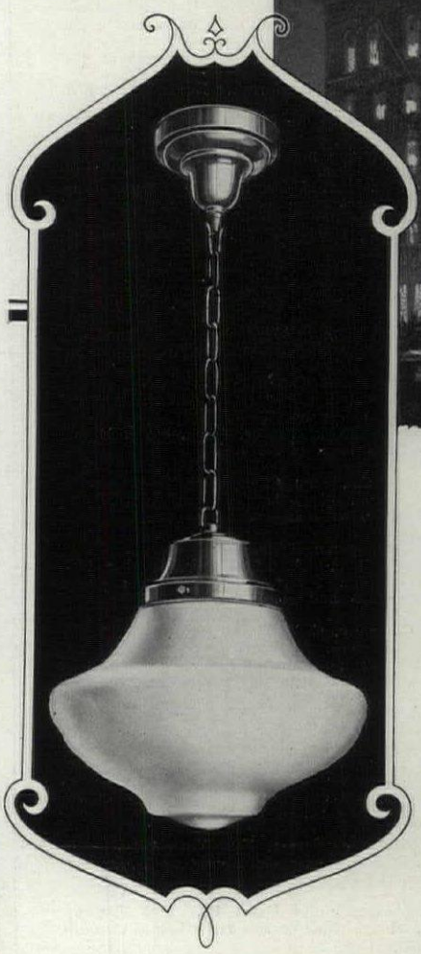
Kewanee Boiler Corporation, Kewanee, Ill.
Kewanee on the Job. Catalog. 8½ x 11 ins. 80 pp. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, etc.
Catalog No. 78, 6 x 9 ins. Illustrated. Describes Kewanee Firebox Boilers with specifications and setting plans.
Catalog No.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

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

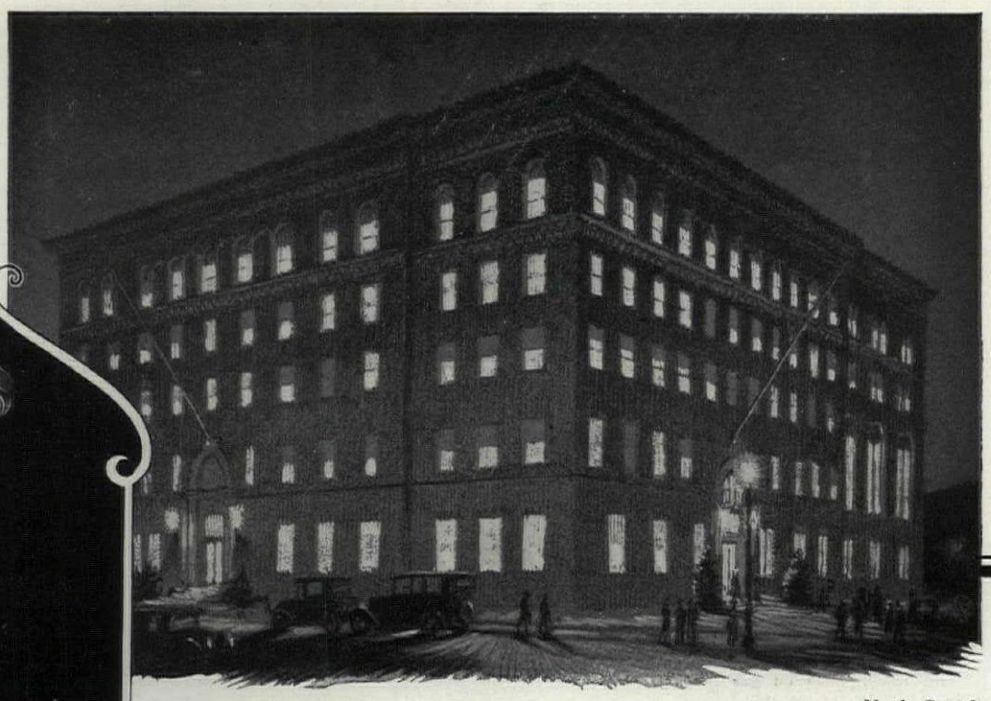
Milwaukee Valve Co., Milwaukee.
MILVACO Vacuum & Vapor Heating System. Nine 4-p. bulletins, 8½ x 11 ins. Illustrated. Important data on heating.
MILVACO Vacuum & Vapor Heating Specialties. Nine 4-p. bulletins, 8½ x 11 ins. Illustrated. Deal with a valuable line of specialties used in heating.

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

The Shadow Chasers



Cremax Globe No. 4309 installed throughout North Branch "Y", Detroit



North Branch, Detroit Y.M.C.A. Burrowes and Enrich, Architects.

Rich, Warm Light for Club and Living Rooms

Y. M. C. A. buildings are maintained to provide young men away from home an inexpensive, comfortable, homelike place to live. Members of the North Branch "Y," Detroit, enjoy an unusual degree of homelike comfort in their new building. The atmosphere of cozy hospitality is heightened by the rich, warm light which comes from Cremax Globes in club and dormitory rooms.

Cremax, the newest development from Macbeth laboratories, transmits a soft, cream-colored quality of light, free from cold tones of green. The light from Cremax Globes is abundant, yet without harsh glare. Because Cremax glass thoroughly diffuses the light, there are no sharp shadows. Cremax Globes are beautiful, Chrome-tinted, gracefully-shaped. They are practical, too. They do not collect and hold the dust, and are easily cleaned.

Macbeth Illuminating Engineers will gladly assist architects and building managers in the design and installation of lighting systems. Macbeth-Evans Glass Company, Department J, Charleroi, Pennsylvania.

FOR BETTER CREMAX Globes LIGHTING

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

HEATING EQUIPMENT—Continued

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

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

National Radiator Corporation, Johnstown, Pa.
Aero Radiators; Beauty and Worth. Catalog 34. Booklet 6 x 9 ins., 20 pp., describing and illustrating radiators and accessories.
Six Great Companies Unite to Form a Great Corporation. Booklet, 27 pp., 8½ x 10½ ins. Illustrated. Valuable data on heating.
Heating Homes the Modern Way. Booklet, 8½ x 11¼ ins. Illustrated. Data on the Petro Burner.
Residence Oil Burning Equipment. Brochure, 6 pp., 8½ x 11 ins. Illustrated. Data regarding Petro Burner in a bulletin approved by Investigating Committee of Architects and Engineers.

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

Reznor Mfg. Co., Mercer, Pa.
Heating by the Ultimate Method. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on gas heating.

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

HOSPITAL EQUIPMENT

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

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

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

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

HOTEL EQUIPMENT

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

INCINERATORS

The Decent Way. Burn it with Gas Brochure, 30 pp., 5¼ x 7¼ ins. inside. Illustrated, incinerator sanitation equipment for residence use.
A. I. A. File. 12 pp., 8¾ x 10¾ ins. inside. Suggestions for architect on incineration, showing installation and equipment.
Specialized Home Comforts Service Plan Book. 40 pp., 8½ x 11 ins. inside, illustrated. A complete outline of the many advantages of incineration.
Blue Star Standards in Home Building. 16 pp., 5½ x 8½ ins. inside. Illustrated, explaining fully the Blue Star principles, covering heat, incineration, refrigeration, etc.

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

INSULATING LUMBER

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

INSULATION

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

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

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

Celite Products Co., 1320 South Hope St., Los Angeles.
The Insulation of Boilers. Booklet, 8 pp., 8½ x 11 ins. Illustrated. On insulating boiler walls, breechings, and stacks to reduce amount of radiation.
Sil-O-Cel Insulation Materials and Allied Products. Brochure, 16 pp., 8½ x 11 ins. Illustrated. Important data on insulation.
Heat Insulating Specifications and Blue Prints. Booklet, 20 pp., 8½ x 11 ins. Illustrated. On approved types of insulation.

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

JOISTS

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

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

KITCHEN EQUIPMENT

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

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

LABORATORY EQUIPMENT

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

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

LANTERNS

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

LATH, METAL AND REINFORCING

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

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

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

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

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

LAUNDRY CHUTES

The Pfaudler Company, 217 Cutler Building, Rochester, N. Y.
Pfaudler Glass-Lined Steel Laundry Chutes. Booklet, 5⅛ x 7⅛ ins. 16 pp. Illustrated. A beautifully printed brochure describing in detail with architects' specifications THE PFAUDLER GLASS LINED STEEL LAUNDRY CHUTES. Contains views of installations and list of representative examples.

LAUNDRY MACHINERY

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

LIBRARY EQUIPMENT

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

LIGHTING EQUIPMENT

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

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

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

LUMBER

National Lumber Mfrs. Assn., Washington, D. C.
Use of Lumber on the Farm. Booklet, 38 pp., 8½ x 11 ins. illustrated.

MAIL CHUTES

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

MANTELS

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

MARBLE

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

METALS

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

MILL WORK—See also Wood

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

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

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

MORTAR AND CEMENT COLORS

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

ORNAMENTAL PLASTER

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

PAINTS, STAINS, VARNISHES AND WOOD FINISHES

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

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

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

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

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

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

Valentine & Co., 456 Fourth Ave., New York.
How to Use Valspar. Illustrated booklet, 32 pp., 3¼ x 8 ins. Deals with domestic uses for Valspar.
How to Keep Your House Young. Illustrated brochure, 23 pp., 7 x 8½ ins. A useful work on the upkeep of residences.
Architectural Four-Hour Varnishes and Enamels. Booklet, 8 pp., 4½ x 6 ins. Data on a useful line of materials.

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

PAPER

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

PARTITIONS

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

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

Improved Office Partition Company, 25 Grand St., Elmhurst, L. I.
Telesco Partition. Catalog. 8¼ x 11 ins. 14 pp. Illustrated. Shows typical offices laid out with Telesco partitions, cuts of finished partition units in various woods. Gives specifications and cuts of buildings using Telesco.
Detailed Instructions for erecting Telesco Partitions. Booklet. 24 pp. 8½ x 11 ins. Illustrated. Complete instructions, with cuts and drawings, showing how easily Telesco Partition can be erected.

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

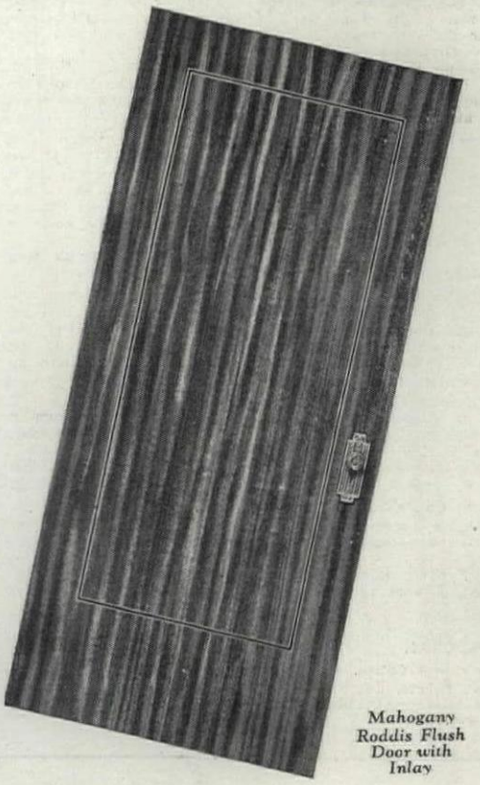
U. S. Gypsum Co., Chicago.
Pyrobar Partition and Furring Tile. Booklet. 8½ x 11 ins. 24 pp. Illustrated. Describes use and advantages of hollow tile for inner partitions.

Elks' Home and Hotel in Philadelphia

Andrew J. Sauer and Co. Architects, Philadelphia, Pennsylvania

RODDIS FLUSH DOORS

in Elks' Home and Hotel, Philadelphia



Mahogany Roddis Flush Door with Inlay

THE selection of Roddis doors for the splendid Elks' Home and Hotel, Philadelphia, is another outstanding triumph for Roddis. It was realized that not a little of the refinement and beauty of the interior of this fine building would rest on the choice of doors. With this in mind, beautiful flush doors were required—and it was inevitable that these doors should be by Roddis.

Roddis Flush Doors offer a wide selection of surface veneers, inlays and fitments. They provide maximum sound and fire-resistive qualities secured by a five-ply construction of solid wood, extending over the entire area of the door.

All Roddis Flush Doors have the solid softwood core, protecting hardwood strips on all four edges, crossband and surface veneers that are standard Roddis construction. *Write for literature and full details*

RODDIS DOORS

RODDIS LUMBER AND VENEER CO.

120 Fourth Street Marshfield, Wisconsin

Manufacturers of Flush, French, Panel and Custom Built Doors as well as a complete line of Quality Plywood Products.

Distributors in All Principal Cities

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

PIPE

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

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

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

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

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

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

PLASTER

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

PLUMBING EQUIPMENT

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

Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalog "M." 9¾ x 12 ins. 184 pp. Illustrated. Shows complete line of plumbing fixtures for Schools, Railroads and Industrial Plants.

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

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

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

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

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

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

Speakman Company, Wilmington, Del.
Catalog K. Booklet, 150 pp., 8½ x 10⅞ ins. Illustrated. Data on showers and equipment details.

PUMPS

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

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

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

PUMPS—Continued

Weil Pump Co., 215 W. Superior St., Chicago.
Pumps. Booklet, 8½ x 11 ins. Illustrated. Individual bulletins with specifications on sewage ejectors, and bilge, house, condensation, booster and boiler feed pumps.

RAMPS

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

REFRIGERATION

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

REFRIGERATORS

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

REINFORCED CONCRETE—See also Construction, Concrete

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

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

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

ROOFING

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

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

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

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

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

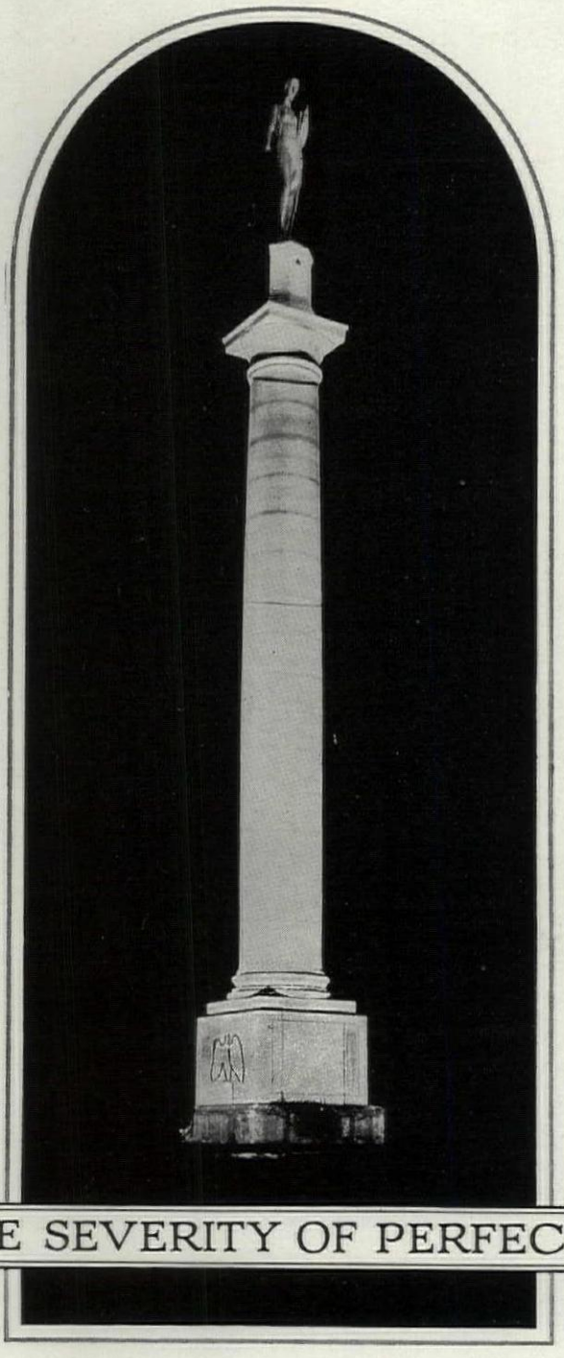
Ludowici-Celadon Company, 104 So. Michigan Ave., Chicago, Ill.
"Ancient" Tapered Mission Tiles. Leaflet. 8½ x 11 ins. 4 pp. Illustrated. For architects who desire something out of the ordinary, this leaflet has been prepared. Describes briefly the "Ancient" Tapered Mission Tiles, hand-made with full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

Structural Gypsum Corporation, Linden, N. J.
Relative Effectiveness of Various Types of Roofing Construction in Preventing Condensation of the Under Surface. Folder, 4 pp., 8¾ x 11 ins. Important data on the subject.
Gypsteel Pre-cast Fireproof Roofs. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Information regarding a valuable type of roofing.

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

SEWAGE DISPOSAL

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



War Memorial, Westfield, N.J. Architect, J. T. Tubby, Westfield. Sculptor, Nathan D. Potter, New York. Floodlighting by General Electric.

"THE PURE SEVERITY OF PERFECT LIGHT"

WESTFIELD's memorial to her sons who died in the Great War is illuminated at night by General Electric floodlights. Against the dark sky, this illumination emphasizes—without distorting—the just proportions of the granite shaft and the artistic excellence of the bronze figure of History which surmounts it.

Correct floodlighting—pure, severe, revealing—gives full effect to every architectural value and decorative detail. It is equally suited to the mass of a great building and to the subtle lines of carving and sculpture. Throughout the country, G-E floodlighting equipment has been selected because of its perfect adaptability to every purpose.

General Electric lighting specialists, masters of their art, are ready at all times to recommend appropriate floodlighting equipment for every type of building, memorial, or statue—whether already erected or as yet only contemplated.

710-41

GENERAL ELECTRIC

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

SCREENS

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

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

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

SHADE CLOTH AND ROLLERS

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

SHELVING-STEEL

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

SKYLIGHTS

Albert Grauer & Co., 1408 Seventeenth St., Detroit, Mich.
Grauer Wire Glass Skylights. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on an important line of wire glass lights.
The Effectiveness of Sidewalk Lights. Folder, 4 pp., 8½ x 11 ins. Illustrated. Sidewalk or vault lights.
Let in the Light—The Light That's Free. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on securing good lighting.

SOUND DEADENER

Cabot, Inc., Samuel, Boston, Mass.
Cabot's Deadening Quilt. Brochure, 7½ x 10½ ins., 28 pp. Illustrated. Gives complete data regarding a well-known protection against sound.

STAIRWAYS

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

STEEL PRODUCTS FOR BUILDING

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

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

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

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

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

STONE, BUILDING

Indiana Limestone Company, Bedford, Ind.
Volume 3, Series A-3. Standard Specifications for Cut Indiana Limestone work, 8½ x 11 ins. 56 pp. Containing specifications and supplementary data relating to the best methods of specifying and using this stone for all building purposes.
Vol. 1. Series B. Indiana Limestone Library. 6 x 9 ins. 36 pp. Illustrated. Giving general information regarding Indiana Limestone, its physical characteristics, etc.
Vol. 4. Series B. Booklet. New Edition. 8½ x 11 ins. 64 pp. Illustrated. Indiana Limestone as used in Banks.
Volume 5. Series B. Indiana Limestone Library. Portfolio. 11⅛ x 8¾ ins. Illustrated. Describes and illustrates the use of stone for small houses with floor plans of each.
Volume 6, Series B—Indiana Limestone School and College Buildings. 8½ x 11 ins., 80 pages, illustrated.
Volume 12, Series B—Distinctive Homes of Indiana Limestons. 8½ x 11 ins., 48 pages, illustrated.
Old Gothic Random Ashlar. 8½ x 11 ins., 16 pages, Illustrated.

STORE FRONTS

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

STORE FRONTS—Continued

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

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

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

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

TERRA COTTA

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

TILE, HOLLOW

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

TILES

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

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

VALVES

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

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

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

VENETIAN BLINDS

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

A HANDSOME town car displayed on the Armstrong's Linotile floor of the Lincoln Showrooms, 54th Street and Broadway, New York City. 6,000 sq. ft. of Jasper and Oyster Marble Linotile used in this installation.

A Super SETTING

...Only a custom-built floor can do justice to the custom-built car

HERE you see a splendid motor car . . . entirely in keeping with its handsome background. Naturally both car and floor are custom-built creations. Both are the work of expert craftsmen. But years after the motor car has finished its long journey, this special floor of Armstrong's Linotile will still maintain its smart appearance.

Linotile is really an exceptional floor. It has the resilience and durability of cork, yet the effectiveness of marble with none of its cold, hard discomfort. In short, Linotile is a quiet, restful floor . . . a comfort-floor that wears for generations and is easily maintained.

Using Linotile, the architect plans special floors . . . individualized, distinctive designs in keeping with any type of home or business interior. With the sixteen plain colors, and fourteen new marble effects in which Linotile is available, any color scheme is easily matched.

Armstrong's Linotile and Armstrong's Cork Tile, familiar to architects through many years of contracting directly with the Armstrong Cork and Insulation Company of Pittsburgh, are now sold and installed by leading handlers of Armstrong's Linoleum all over the United States. A special service has been set up to assist architects in designing individualized floors. Your inquiry is invited. Armstrong Cork Company, Custom Floors Department, Lancaster, Pa.

Armstrong's LINOTILE FLOORS

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

VENTILATION

American Blower Co., Detroit, Mich.

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

Duriron Company, Dayton, Ohio.

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

Globe Ventilator Company, 205 River St., Troy, N. Y.

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

Staynew Filter Corporation, Rochester, N. Y.

Protectomotor High Efficiency Industrial Air Filters. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Data on valuable detail of apparatus.

WATERPROOFING

Carey Company, The Philip, Lockland, Cincinnati, Ohio.

Waterproofing Specification Book. 8½ x 11 ins. 52 pp.

Genfire Steel Company, Youngstown, Ohio.

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

Master Builders Company, Cleveland, Ohio.

Waterproofing and Dampproofing and Allied Products. Sheets in loose index file, 9 x 12 in. Valuable data on different types of materials for protection against dampness.

Waterproofing and Dampproofing File, 36 pp. Complete descriptions and detailed specifications for materials used in building with concrete.

Sommers & Co., Ltd., 342 Madison Ave., New York City.

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

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

Pamphlet. 3¾ x 8¾ ins. 8 pp. Explanation of waterproofing principles. Specifications for waterproofing walls, floors, swimming pools and treatment of concrete, stucco and mortar.

Toch Brothers, 110 East 42d St., New York City.

Specifications for Dampproofing, Waterproofing, Enameling and Technical Painting. Complete and authoritative directions for use of an important line of materials.

The Vortex Mfg. Co., 1978 West 77th St., Cleveland, Ohio.

Par-Lock Specification "Form D" for waterproofing surfaces to be finished with Portland cement or tile.

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

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

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

WEATHER STRIPS

Athey Company, 6035 West 65th St., Chicago.

The Only Weatherstrip with a Cloth to Metal Contact. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Data on an important type of weather stripping.

WINDOWS

The Kawneer Company, Niles, Mich.

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

David Lupton's Sons Company, Philadelphia, Pa.

Lupton Pivoted Sash. Catalog 12-A. Booklet, 48 pp., 8⅝ x 11 ins. Illustrates and describes windows suitable for manufacturing buildings.

WINDOWS, CASEMENT

Crittall Casement Window Co., 10951 Hearn Ave., Detroit, Mich.

Catalog No. 22. 9 x 12 ins. 76 pp. Illustrated. Photographs of actual work accompanied by scale details for casements and composite steel windows for banks, office buildings, hospitals and residences.

WINDOWS, CASEMENT—Continued

Genfire Steel Company, Youngstown, Ohio.

Architectural Details, Casement Windows and Doors. 8½ x 11 ins. 28 pp. A. I. A. File No. 16c. Specifications and construction details.

Hope & Sons, Henry, 103 Park Ave., New York, N. Y.

Catalog. 12¼ x 18½ ins. 30 pp. Illustrated. Full size details of outward and inward opening casements.

The Kawneer Company, Niles, Mich.

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

David Lupton's Sons Company, Philadelphia, Pa.

Lupton Casement of CopperSteel. Catalog C-217. Booklet, 20 pp., 8⅝ x 11 ins. Illustrated brochure on casements, particularly for residences.

Lupton Heavy Casements. Detail Sheet No. 101, 4 pp., 8½ x 11 ins. Details and specifications only.

Richards-Wilcox Mfg. Co., Aurora, Ill.

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

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

WINDOW SHADES AND ROLLERS

Columbia Mills, Inc., 225 Fifth Avenue, New York.

Window Shade Data Book. Folder, 28 pp., 8½ x 11 ins. Illustrated.

WINDOWS, STEEL AND BRONZE

Genfire Steel Company, Youngstown, Ohio.

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

David Lupton's Sons Company, Philadelphia, Pa.

A Rain-shed and Ventilator of Glass and Steel. Pamphlet, 4 pp., 8⅝ x 11 ins. Deals with Pond Continuous Sash. Sawtooth Roofs, etc.

How Windows Can Make Better Homes. Booklet. 3⅞ x 7 ins. 12 pp. An attractive and helpful illustrated publication on use of steel cosements for domestic buildings.

Truscon Steel Company, Youngstown, Ohio.

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

Continuous Steel windows and Mechanical Operators. Catalog 126. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

WOOD—See also Millwork

American Walnut Mfrs. Association, 618 So. Michigan Blvd., Chicago, Ill.

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Curtis Companies Service Bureau, Clinton, Iowa.

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

National Lumber Mfrs. Assn., Washington.

Airplane Hangar Construction. Booklet, 24 pp., 8½ x 11 ins. Use of lumber for hangars.

West Coast Lumber Trade Extension Bureau, Seattle, Wash.

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America's prosperity has been attained by speeding industrial processes. Now Prestolith Velo Cement brings new acceleration to the building industry.

ALL over the world, at any moment, men are waiting for concrete to harden. Often this means the loss of many thousands of dollars in wasted time while overhead goes on. But concrete—the most versatile building material the world has ever known—has still another chapter to write in the progress of construction—a chapter which introduces Prestolith Velo, a high early strength cement that makes concrete you can place today and use tomorrow.

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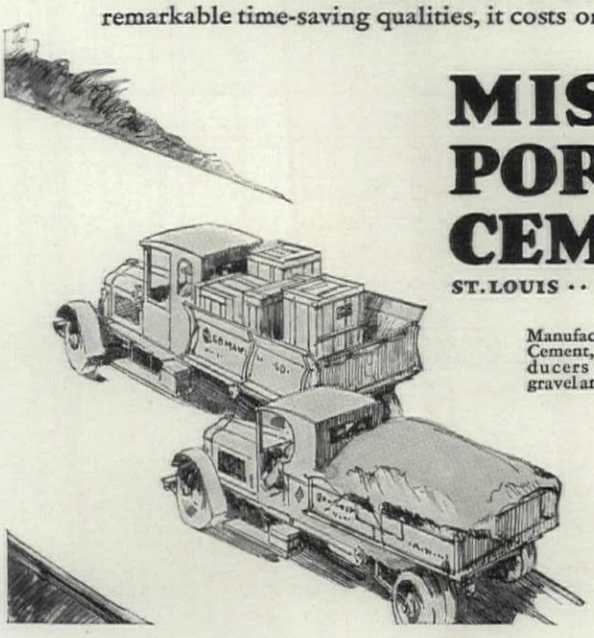

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Manufacturers of Red Ring Portland Cement, Prestolith Velo Cement; producers and distributors of sand, gravel and Bethany Falls crushed stone.

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THE BELCREST APARTMENTS
Detroit, Michigan
Architect—Chas. N. Agree
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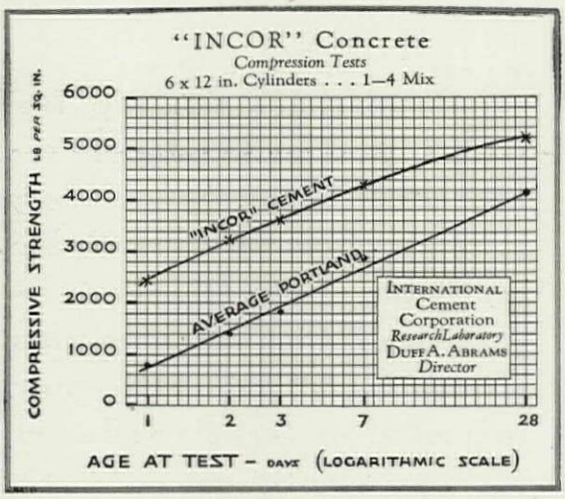
Fire engines can't wait... therefore "INCOR"

IT became necessary recently to put down a new concrete driveway in front of the fire house at Palmyra, N. Y. "What if we have to use the driveway before the concrete hardens?" was the question raised with some anxiety. "INCOR," the perfected high-early-strength Portland Cement, solved the problem. An alarm was turned in 23 hours after the concrete made with "INCOR" Cement was placed. The big five-ton "chemical" charged over the new driveway without the slightest effect upon the concrete.

Concrete made with "INCOR" is ready to use in 24 hours. Yet it has the time-tested permanence of Portland Cement because it is a *perfected Portland Cement* in every sense of the term.



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:

Fineness: 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:

Age at Test	Storage of Briquets	Tensile Strength lb. per sq. in.
24 hr.	In molds in moist air for 24 hr.	250
48 hr.	(1 day in moist air) (1 day in water)	350

The average tensile strength of standard mortar at 48 hours shall be higher than the strength at 24 hours.

"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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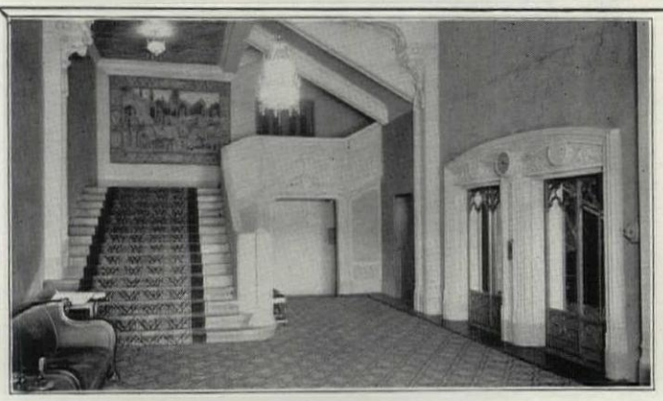
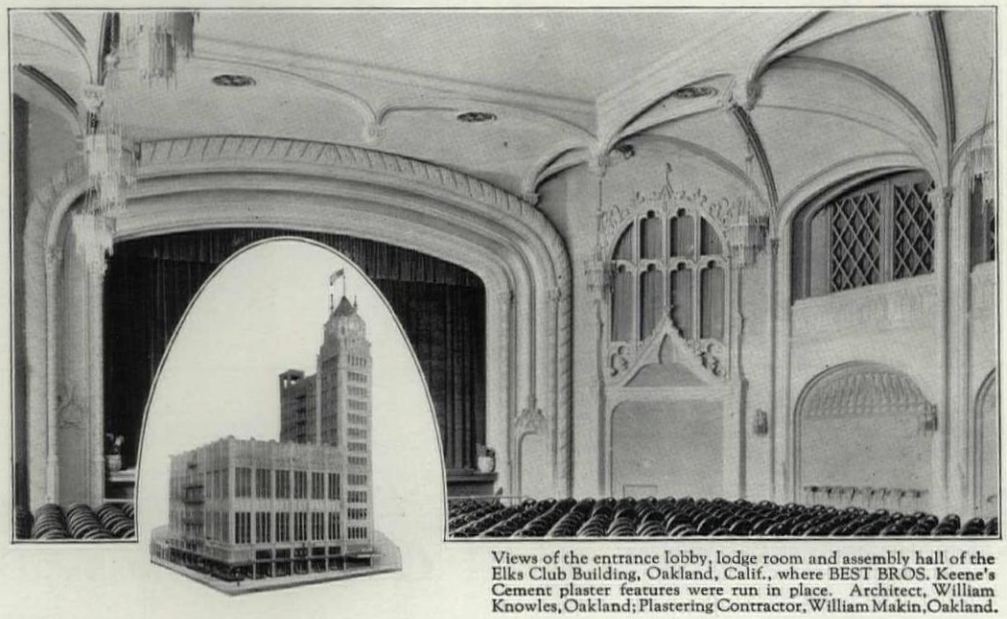
"BEST" for the Elks Club, Oakland, California





Views of the entrance lobby, lodge room and assembly hall of the Elks Club Building, Oakland, Calif., where BEST BROS. Keene's Cement plaster features were run in place. Architect, William Knowles, Oakland; Plastering Contractor, William Makin, Oakland.

WHETHER precast or run in place, the desired charm of good ornamentation is always obtainable with BEST BROS. Keene's Cement. In the Elks Club Building, Oakland, Calif., the plaster features were run in place.

The strength and close texture of BEST BROS. Keene's Cement castings and mouldings is an additional source of gratification. The sharp, clean corners and edges resist the wear that chips or mars ordinary plasters.

Color does not fade when applied to BEST BROS. Keene's Cement—this material contains no acids or free chemicals. All sorts of finishes —plain or texture—are well made. This cement retempers, and can be worked over until the architect's plans are executed to the finest detail.

BEST BROS. Keene's Cement early won recognition by its strength and utility in wainscots and in bathrooms. Now it is also recognized as the one plaster allowing free expression of beauty in modern theatres, churches, homes, business and club buildings.

Write for Complete Information. We will promptly send descriptive literature containing interesting facts about BEST BROS. Keene's Cement.

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BEST BROS.
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Always "BEST" for Plastering

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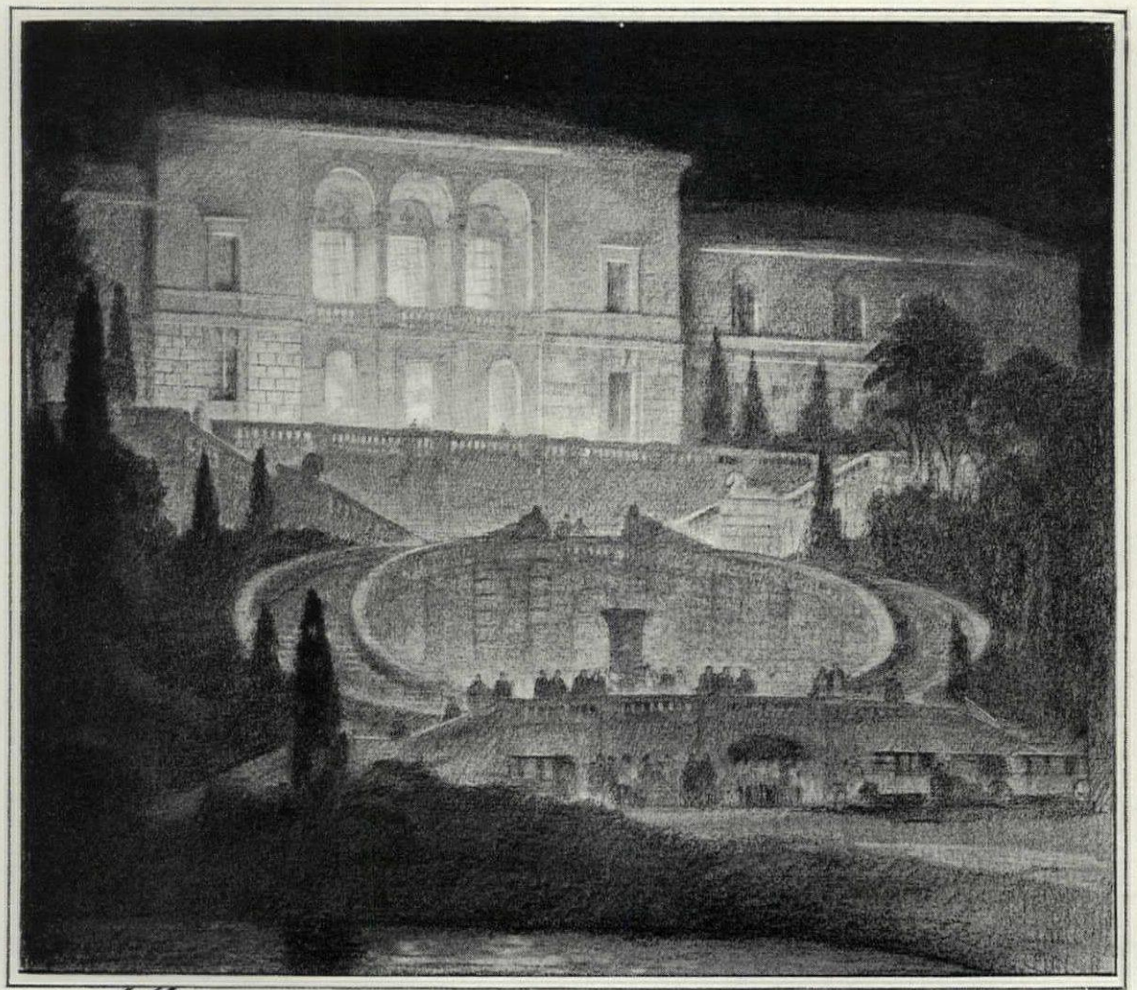
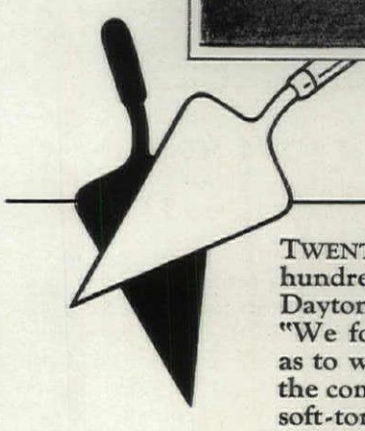


Art Institute, Dayton, Ohio. Edw. B. Green & Sons—Albert Hart Hopkins, Architects, Buffalo, N. Y., Hillsmith & Company, Engineers, Dayton, Ohio.



TWENTY-FIVE THOUSAND cubic feet of Briarhill Stone and one million seven hundred and fifty thousand brick went into the new Art Institute building at Dayton, Ohio. For the setting of this masonry Kosmortar was used exclusively. "We found it very satisfactory", Hillsmith & Company, Engineers, state, "both as to workability and setting quality, as well as the appearance of the mortar in the completed building." Kosmortar is particularly favored for setting stone. Its soft-toned, light-gray color blends pleasingly with any stone- or brickwork, and it mixes with all mortar colors. Kosmortar assures a uniform and permanent bond: it does not, itself, vary, and mixing it is a practically fool-proof operation. Passes the same tests for soundness as portland cement. Plastic, clean-cutting, water-repellent, non-staining. Mixed and used immediately. *The Ideal Cement for Masonry.* Write for further information. KOSMOS PORTLAND CEMENT COMPANY., *Incorporated;* Mill, Kosmosdale, Ky.; Sales Offices, Louisville, Ky.

Made in the same mills as Kosmos Portland Cement, a brand that has been distinguished for high-test, uniform and reliable quality for over twenty years.

KOSMORTAR

THE IDEAL CEMENT FOR MASONRY

*CELLized oak floors take a more beautiful and lasting finish.

Three sizes, 6¾, 9, and 11¼ inch squares, adjust the design to any room area. May be laid in several interesting patterns.

See our catalog in Sweet's 23rd Edition

Style-distinction — each block a unit of 13/16" oak flooring strips: laid in plastic cement, without nails

*CELLized Oak Blocks are not nailed: they are laid in EVERBOND, a sound-deadening plastic cement, directly over wood or concrete as fast as the commonly used strip flooring. The floor is quiet and solid under foot, and as EVERBOND never sets hard, possible movement in the subfloor will not communicate itself to the finished design oak floor.

*CELLizing, a deep-cell chemical treat, protects the blocks from moisture; they do not change in size, and the floor remains permanently tight and level. Also insect and decay proof. Costs but little more than regular strip flooring, and less than many perishable floor coverings.

Write for this free book "Style in Oak Floors"

Ideal for hotels, clubs, apartments, and public buildings.

In big construction, *CELLized oak blocks laid in EVERBOND directly over concrete save the material and labor cost of wood sub-floor, screeds, and cinder fill; also approximately 2½ inches in height per story, without loss of headroom. This combined saving exceeds the entire cost of the *CELLized design oak floor, laid and finished.

***CELLized Oak Floor Blocks**
are sold through lumber dealers everywhere; manufactured by:

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Pine Bluff, Arkansas

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THE LONG-BELL LUMBER CO.
Kansas City, Missouri

*The commonly used narrow face oak flooring, as well as solid Oak Floor Planks, true Colonial, are also obtainable *CELLized.*

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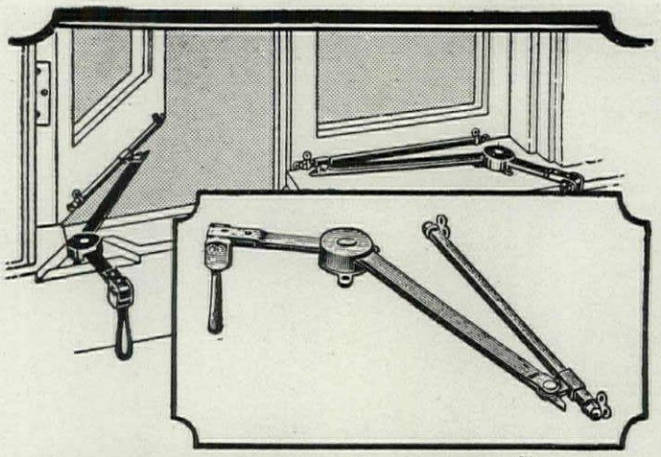

Casement Windows "*stay put*" with

The Monarch Control Lock

This device is one of several high grade Monarch Casement Controls which an architect may specify with confidence.

On the market for many years, practical and efficient, and in use on thousands of buildings, these Specialties provide the most satisfactory Casement Controls available. Many architects are using them as a standard specification.

The Monarch Control Lock (illustrated), is a simple, sturdy fixture that holds outswinging sash securely at any angle up to 90°. Windows are opened and locked without disturbing screens or draperies. There are no gears, ratchets or keys to rattle. May be installed above or below the stool.

The Monarch Automatic Stay can be used on in- or out-swinging casements, transoms or pivoted windows. It is a friction device, adjustable by turning the outer tube, which prevents the sash from slamming and breaking the glass.

The Monarch Casement Check has the same uses as the Automatic Stay, but is lower priced. Used only on chests, windows seats, cabinets, doors, etc.

Monarch A.I.A. Manual 27-c-2 describes these Casement Controls in detail and shows the exact methods of applying. It is based on recommendations of the A.I.A. Committee on Standard Sizes and Specifications. You will find it a reliable guide in making up specifications for casement windows, with devices that give permanent satisfaction.

We will gladly send you a copy of this Manual on request. The Coupon is for your convenience.

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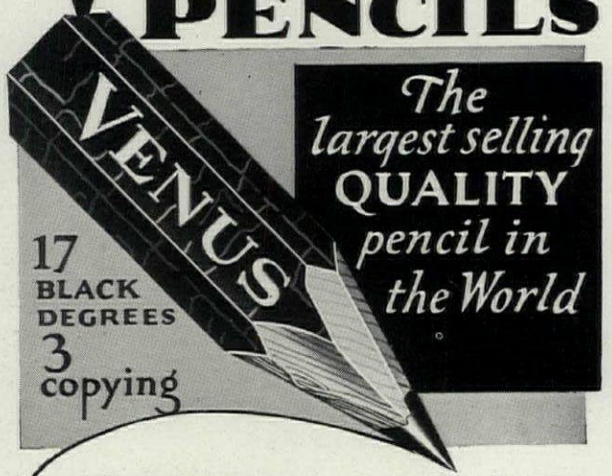

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WHETHER it be the building of a battleship, or the design of a simple household article, the pencil is the *first* requirement—the VENUS the *first pencil.*

Plain Ends $1.00 a doz.
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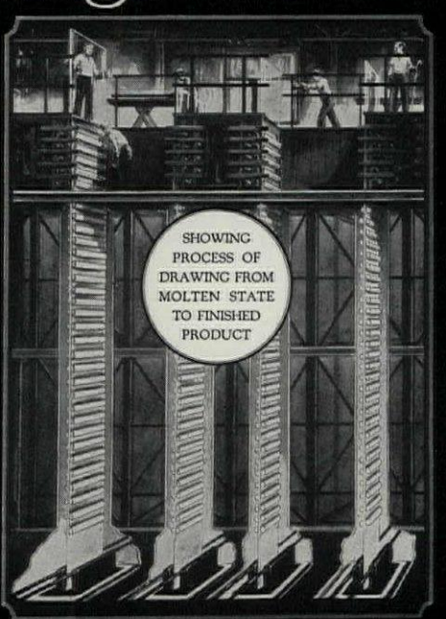


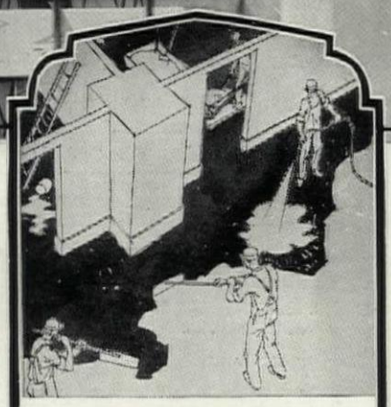
ADAMSTON FLAT GLASS COMPANY
CLARKSBURG, W. VA.

Battleship Gray Colormix Floor in drafting room of Walker & Weeks' office, Cleveland, Ohio. Approximately half their floor area is of exposed cement finish all permanently colored and hardened with Colormix and Dycrome. Walker & Weeks, Architects.

The Modern Way of Doing It

GENERAL office buildings normally have extensive areas of exposed cement floors. The old idea was to keep them painted—an annual inconvenience and an annual expense. And then their appearance was only fair at best.

An increasing proportion of buildings going up today permanently eliminate this heavy upkeep item by installing Colormix or Dycrome Floors. Fine looking floors that stay that way—wear-resisting, dust-proof, expense free for years. They help get and keep tenants.



These Walker & Weeks Colormix Floors were protected and cured with

STAINPROOF

The Modern Curing and Protecting Film

For weeks carpenters, painters, plumbers, electricians, and metal partition fitters worked over the newly laid surfaces—a condition ordinarily counted on to ruin a decorative finish. But when completed and the Stainproof film was removed the floor was found practically spotless of mar and stain and soundly cured.

All new Colormix Floors are protected and cured with Colormix Stainproof.

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THE MASTER BUILDERS COMPANY

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Factories in Cleveland, Ohio
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in 110 Cities

COLORMIX FLOORS

COLORED HARDNED CONCRETE FLOORS

ADMINISTRATION BUILDING, ST. OLAF COLLEGE, NORTHFIELD, MINN.
Coolidge & Hodgdon, *Architects.* 20,000 sq. ft. T-M-B used.

The modern, practical floor is

MASTER MASTIC

T-M-B FLOORING

For many years scores of schools, hospitals, churches, and offices all over the country have used T-M-B floors.

It is significant that a very considerable percentage of our business is represented by additional orders from old users.

The initial cost of T-M-B is lower than other approved materials. Maintenance cost is negligible. Any damaged area can be invisibly resurfaced without complete reflooring.

The smooth, resilient, velvety surface of T-M-B is a characteristic that has won much favorable comment. This does not change with long usage. It never wears gritty or rough.

In accordance with the modern demand for color T-M-B is available in several attractive colors.

The sixty-three year record of responsibility of the Moulding organization gives assurance of satisfaction to every T-M-B user.

May we send detailed description and specification data?

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(Flooring Division—Thos. Moulding Brick Co.)

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RESIDENCE OF MR. N. H. WHITESIDE, HINSDALE, ILLINOIS. ZOOK & MC CAUGHEY, ARCHITECTS

These copper-steel casements encourage *a variety of* interesting treatments

THERE is much more to the appeal of copper-steel casements, as produced by Lupton, than the fact that their prototypes were to be seen in English homes in the time of good Queen Bess. The fact is that, like any element of construction that is eminently right—like a well-proportioned brick, for example—Lupton Casements lend themselves to as many interesting treatments as there are interesting architectural ideas.

If you do residential work, there are doubtless many opportunities for you to combine the slender-lined charm of Lupton Residence Casements with an attractive study in line and texture. And the pleasure of using Lupton Casements freely for their inherent decorativeness is enhanced by the knowledge that these modern, well-finished windows will faithfully fulfill every requirement of weathertightness and operating convenience.

Lupton Residence Casements are fully covered in Catalogue No. C-217. Copies free to architects upon request.

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

Lupton Steel Windows

Make the home a brighter, healthier, and a pleasanter place to live . . . . . *with*

MORE AND LARGER WINDOWS

HOME owners of today need and demand more sunlight indoors. *More and larger windows* is the verdict of architects and builders.

Dreary interiors are now being brightened with a full flood of sunlight. Sun-parlors are being added to old residences and blank walls are being beautified with glass. Everywhere that people live or work or play, the trend is toward more "open" and practical structures.

When you plan an addition or an improvement for an old building . . . when you design a new home, be sure to specify "A-W-G" CLEAR-VISION Window Glass . . . it will enhance the appearance of any building in which it is used. Because of its perfect clearness and uniformly high quality, its tensile strength and freedom from defects and discoloration, "A-W-G" CLEAR-VISION Window Glass has been the preference of architects and builders for more than a quarter of a century.

You will be interested in getting our FREE book, "The Sunny Side of the House." It contains many hints that contribute to the satisfaction of home owners and the contentment of tenants. Write for your copy today—the coupon is for your convenience.

A·W·G

AMERICAN WINDOW GLASS COMPANY

PITTSBURGH, PA.

World's Largest Producer of Window Glass and maker of QUARTZ-LITE, *the Ultra-Violet Ray Glass for Windows*

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1620 Farmers Bank Bldg.
Pittsburgh, Pa.

Gentlemen: Please send me without cost or obligation, my copy of "*The Sunny Side of the House.*"

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Street.....

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REVIEWS OF MANUFACTURERS' PUBLICATIONS

THE UNITED STATES ROOFING TILE CO., Parkersburg, W. Va. "Quarry Tiles for Floors." Their advantages.

The great extent to which tile are used is due to the fact that it is so readily adapted to countless purposes. In one form it is useful for facing wall areas,—perhaps in the form of wainscots or dadoes,—while in another form it provides an admirable flooring For both these and other purposes the tile may be in plain colors and unadorned surfaces or else it may be as highly ornate and elaborate as the architect or decorator may desire. This brochure deals with the use of quarry tile for floors and particularly with the excellent line offered by this company, tile made from shale and burned to vitrification. It contains a great number of illustrations showing interiors of different kinds where the floors are tiled,—terraces, loggias, lobbies, corridors, restaurants, salesrooms, schools, showrooms, hospitals, laundries, etc.,—and several ramps or stairways for which tile are used for risers as well as for treads, and more than 20 pages are devoted to listing buildings of almost every description in which installations of the company's tile for one purpose or another have been made, the list giving likewise the names of the architects who have specified them.

KANTACK & COMPANY, INC., 238 East 40th Street, New York. "Ever Changing Lights, Shades and Forms."

Architects and decorators will agree that there are not many details which have more to do with determining the character of a building then its lighting fixtures,—the interior of course, and often the exterior, since lanterns of one sort or another are frequently used at entrances, in gardens and on terraces, and sometimes at gateways. The importance of lighting fixtures has always been recognized by designers, their recognition having taken the very practical form of extreme care in design and due regard to proportion and scale. The result is that lighting fixtures since time immemorial have been given character which fits them to their surroundings,—severe and even austere at times, while at other times and in certain countries they assume a form elaborate or even gorgeous,—in France, perhaps, during the reign of the Louis, or in Venice when that city was at the height of her glory. Only when architecture and decoration grew apart did the architect cease to concern himself with this detail, and now with the dawning of a more enlightened day his interest has returned. *The Kaleidoscope,* one issue of which is here under review, deals with just this, Kantack & Company being "a guild for the reproduction of ancient and the development of modern art objects conducive to harmony expressed through illumination and ornamentation."

NATIONAL LEAD COMPANY, 111 Broadway, New York. "White Lead and Oil Plastic Finishes." How to use them.

Like many other things which have to do with architecture and decoration, the matter of wall textures has been badly overdone. More or less rough or rugged textures are of course highly appropriate for interiors of certain architectural types,—notably the Italian and Spanish, for which in fact nothing else could be used;—but it is distressing to see an interior in perhaps the "Colonial," Georgian, or Adam style with refined, graceful trim ruined by having its walls jazzed up with a rough and frequently colored surface. Some use of good taste or even of ordinary common sense on somebody's part might have prevented it. This valuable little booklet deals with the reasonable and legitimate use of plastic finishes and explains and illustrates the methods by which they are obtained,—methods which are quite simple and which should not be beyond the skill of any reasonably well trained workman. From the architect's point of view, this new plastic finish has much to recommend it. In the first place, it makes possible desirable low relief effects, restrained and dignified enough for any type of interior. The cost is relatively low, and the paint is easy to mix, from materials that painters use regularly,—Dutch Boy white lead, whiting, flatting, oil and drier. The finish sets up overnight, can be tinted with colors in oil, and may be glazed or left unglazed as desired. No size coat is necessary before glazing. Like all finishes made with white lead and oil, this new textural finish is washable. The low relief makes thorough cleaning very practical and easily performed.

THE KITTINGER COMPANY, 1893 Elmwood Avenue, Buffalo. "Club and Hotel Furniture." Their importance.

The character of a room of any kind is made or marred by its furniture; interior architecture, in fact, important as it is, merely supplies the background. This brochure, one of quite a number being distributed by this well known concern, deals with the furniture which it supplies for large and more or less important interiors, such as hotels, particularly their lobbies, and other public or semi-public rooms; the private offices and executive quarters of banks; lounging rooms in club buildings and fraternity houses,—furniture in excellent taste, scaled to accord with the uses for which it is intended, and developed for the most part in American walnut and Honduras mahogany. The Kittinger Company welcomes coöperation with architects and their decorators. Its contract department will be glad to coöperate by suggesting artistic layouts and appropriate furniture. This decorating service is offered without cost or obligation. The Company is prepared to handle contracts regardless of size anywhere in the United States, and will welcome inquiries whether for a single piece, a suite, or for the furnishings for an entire building in all departments.

TRUSCON STEEL COMPANY, Youngstown, O. "Standard Casements; Windows of Beauty." Their desirability.

"Good taste and individuality express themselves in windows, more perhaps than in any other detail of home appointment, and in turn the windows play an important part in adding beauty to the interior and bringing the breath of out-of-doors within the four walls. This is why casements for all rooms are so popular. Their trim outlines and cheery atmosphere bring to the modern building all the charm and interest of period design. Casements are the true aristocrats of architecture; they conform perfectly to modern styles and present-day requirements. Practical and economical, too, are these sturdy windows which, with all their grace and slenderness of line, never stick or warp. They not only admit air and sunlight—they control ventilation and lighting of all rooms. Drafts and glare are eliminated; draperies and decorations are protected from dust and from the elements." Ths particular booklet deals with casements of several types and gives illustrations of quite a number of houses and apartment buildings in which they are used. It also illustrates and describes the various details which add so much to the interest and value of casements, and it gives some suggestions for designing draperies for casement windows which may well receive the attention of decorators and designers, since it is eminently practical.

ORANGE SCREEN COMPANY, Maplewood, N. J. "Orsco Aluminum Screens." Some of their advantages.

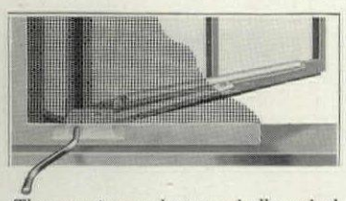
The wire screens for windows and doors which a generation ago were considered a luxury in country or suburban homes are now being used almost everywhere. Wide use and consequent production on a large scale have of course brought about the careful study of the design and manufacture of such screens until now they seem to approach the point of perfection. This brochure deals with screens of a most advanced type. The great strength of aluminum renders possible its use in very slender members. It is one of the strongest non-ferrous alloys; light, with great tensile strength, extreme elasticity, and rigidity that make it unsurpassed for metal screen frame construction. "Orsco" aluminum screens will not rust, corrode nor oxidize. "Aluminum forms no colored salts and therefore will not discolor or stain draperies or other materials that may come into contact with it. These screens are of close grain structure with natural smooth finish that permits engaging parts to slide freely. The surface is excellent for lacquer, enamel, or any finish desired. The metal is formed in long bars by a process known as 'extrusion,' which gives strength equal to steel or bronze with only one-third of the weight. The corners are carefully mitered and welded to form a solid, seamless frame. The wire cloth is held securely in place by an extruded aluminum bar forced into a channel on the back of the frame and locked in by friction. This improved construction eliminates unsightly ridges, irregular corners, and all sorts of uneven or corrugated surfaces."

An architect's home

with Win-Dor equipped casements operated THROUGH *the inside screens*

THIS charming country house, the residence of Edwin H. Clark, Esq., in Winnetka, Illinois, is typical of the many homes which he has designed throughout the North Shore district of Chicago. The use of casements is a typical feature of his work and in his own residence, as in the projects he designs for others, he has used Win-Dor casement operators to make these picturesque windows as convenient as they are beautiful.

Operating *through* the inner screens, Win-Dor operators eliminate the necessity for opening a screen each time it is desired to open or close a casement. Fine curtains remain unsoiled, insects are kept out and instant, convenient operation is assured.



They come in several types and all standard finishes—the most widely endorsed model being Series 25 shown above—a 4-turn bronze-geared operator particularly designed for steel sash.

Always easy to operate, quick acting, automatically and positively locking the casement in any desired position, Win-Dor devices round out and perfect the beauty and utility of casement windows on any structure.

Their design is harmonious and unobtrusive, yet they are ruggedly built for permanent, trouble-free service.

Experienced architects agree, with Mr. Clark, that the convenience and utility of Win-Dor specialized casement hardware merit its inclusion in specifications. No architect, who contemplates using casements of wood or steel, should be without our latest catalog, in A. I. A. File form. A copy will gladly be sent on request.

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CASEMENT HARDWARE HEADQUARTERS

REVIEWS OF MANUFACTURERS' PUBLICATIONS

THE JOHN DOUGLAS CO., Cincinnati. "Hospital Plumbing." A brochure on its use in highly specialized forms.

The modern hospital competes with the modern hotel in its intricacy of planning and arrangement and in the completeness of its equipment. No detail in either a hospital or a hotel must be given more careful attention than its plumbing, since in either instance the plumbing is likely to receive the hardest kind of usage. This highly useful booklet or brochure deals with the very complete line of plumbing fixtures for hospitals carried by the John Douglas Company, —fixtures which in many cases would hardly be used excepting in hospitals or sanitariums, but which are necessary and important in their proper places. In presenting this catalog, the firm acknowledges indebtedness to the medical profession, to architects, and to several sanitary engineers.

WEST COAST LUMBER TRADE EXTENSION BUREAU, Seattle. "Hemlock; Its Qualities and Uses."

This organization is made up of more than 100 loggers and lumber manufacturers, chiefly in the states of Washington and Oregon and in the province of British Columbia; and this brochure is "to present information regarding the properties and qualities of West Coast Hemlock and to set forth some of the principal uses for which it will serve the needs of lumber consumers with great satisfaction. This wood is of light weight when seasoned, strong, stiff, quite durable, moderately soft and very easily worked. In proportion to its weight, West Coast Hemlock is one of the stiffest and strongest woods among the conifers. It has little tendency to warping or raised grain, does not split easily, and holds nails firmly. It is free from pitch and resin, takes and holds stain, paint and varnish excellently, and is a superior wood for enamels. It is odorless and tasteless when dry. West Coast Hemlock is one of the big trees of the Pacific northwest. It is an important part of America's permanent lumber supply, being included in the reforestation plans of the timber holders of this great forest region. A large portion of the West Coast Hemlock timber is owned and controlled by the United States and Canadian governments. The present stand is approximately 155 billion board feet, and the annual output by no means equals the yearly reproduction The volume stands of West Coast Hemlock as yet have not been reached by the loggers, and lumber consumers can be assured of a steadily increasing and fully adequate supply of this highly useful wood."

SCHLANGEN BROS. CO., 2435 Irving Park Blvd., Chicago. "Artistic Builders' Hardware, Catalog No. 10."

For use in structures of countless different types the Schlangen firm manufactures an excellent line of builders' hardware, made of different materials, and this bulky catalog of 157 large pages lists and illustrates the assortment. Every detail of hardware which could be imagined is dealt with between the covers of the catalog, and since the assortment includes hardware of the simplest type as well as of the most elaborate character, an architect or builder would be able to make therefrom a selection adapted to almost any imaginable type of building. The completeness of the assortment may be gathered from a mere enumeration of the finishes in which the hardware is made; Brass Finishes: Polished Brass (buffed); Dull Brass; Dull Brass, oxidized and relieved; Sanded Brass, oxidized and relieved; Sanded Brass, oxidized and relieved, high lights polished; Antique Brass; Hammered Brass. Bronze Finishes: Polished Bronze (buffed); Dull Bronze; Dull Bronze, oxidized and relieved; Sanded Bronze, oxidized and relieved; Sanded Bronze, oxidized and relieved, high lights polished; Dull Statuary Bronze; Dull Dark Statuary Bronze; Light Statuary Bronze; Antique Bronze; Hammered Bronze; Sanded Statuary Bronze. Nickel Silver Finishes: Polished Nickel (buffed); Dull Nickel; Sanded Nickel; Sanded Nickel, high lights polished. Miscellaneous Finishes: Antique Copper (buffed); Sanded Verde Antique; Sanded Dull Black; Sprayed Dead Black; Sprayed Green, high lights polished; Light Hammered Old Iron on Nickel; Dark Hammered Old Iron on Nickel, fully equal to any demands.

ATLAS PORTLAND CEMENT COMPANY, 25 Broadway, New York. "White Portland Cement for Swimming Pools."

The wide and growing popularity of bathing pools renders highly important authoritative data regarding their design and construction. This brochure, one of the many valuable publications issued by the Atlas Portland Cement Company, deals with just this. It describes the general principles upon which such pools,—particularly open-air pools,—are planned: Selecting the Site; Principles of Design; Special Features; Walks and Beaches; Safeguarding the Pool; Special Precautions; Lighting; Sanitation; Cost, etc.; and one valuable detail is the inclusion of many illustrations showing pools in place, process of construction, and also a number of plans, cross sections, longitudinal sections, etc., showing the layouts of pools large and small and of several kinds.

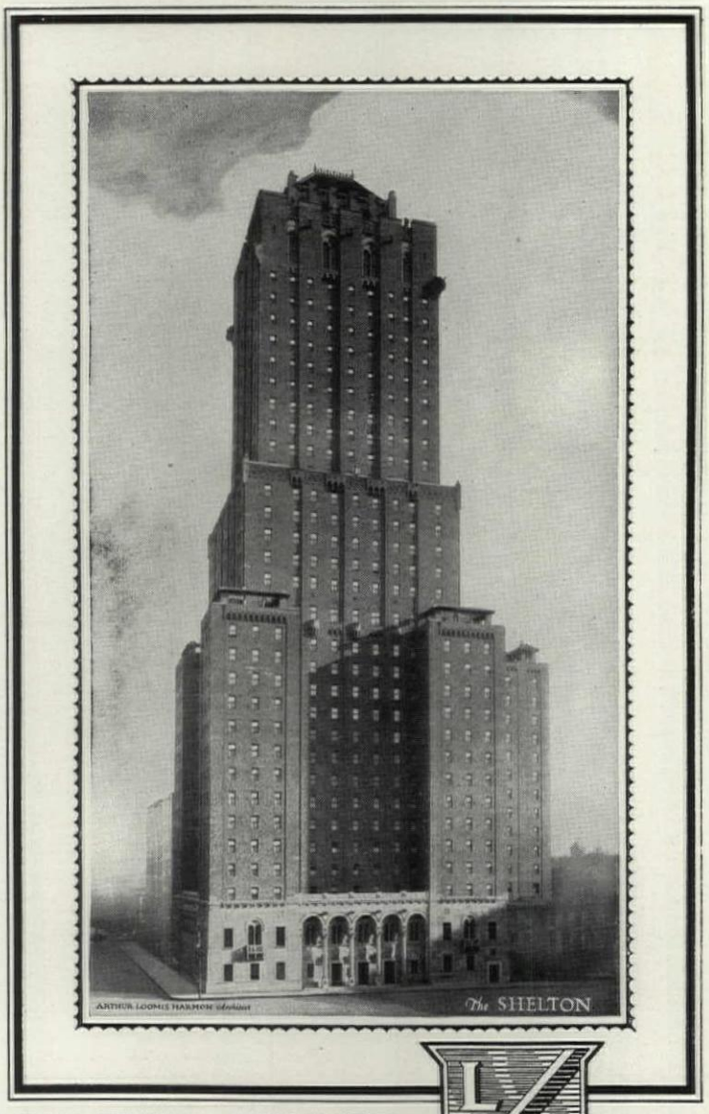
VALENTINE & COMPANY, 396 Fourth Avenue, New York. "Four-Hour Varnishes and Enamels."

Present-day building methods make impossible the use of some materials which have been used by generations of American workmen. For example, there are certain paints and varnishes, several coats of which must be applied one over another, each of which must be quite dry before the next is applied, the drying of each coat often requiring a day if not a longer time. The line of varnishes and enamels dealt with in this booklet has been produced to meet the demand for a material which would dry quickly. "Four-Hour Floor Varnish," the booklet says "can be applied at 8 o'clock, the second coat at noon, and the third at 4 o'clock. Tough and elastic and highly resistant to soap and water, it stands up under long, severe wear after ordinary varnishes have perished. Easy-working, full-bodied, free-flowing, it levels out perfectly, giving a finish of unusual brilliance and depth of luster. A single coat of Four-Hour Floor Varnish is equivalent in 'body' and depth of finish to two coats of the best shellac. Valentine's Four-Hour Enamel is made in white, gray and ivory. It is available and sold in either of two finishes, as desired for the type or class of work to be done, flat or satin-gloss. Similar in body to the Four-Hour Varnishes, it will not wrinkle, bead, or gum up the brush; nor will it show brush strokes when dry, skin-over in can, or discolor with age." The greater part of the cost of painting is for labor,—not for materials,—and it is the part of good practice to use materials which will cut labor costs, which use of quick-drying paints and varnishes does.

CONCRETE SURFACE CORPORATION, 342 Madison Avenue, New York. "Texture and Color in Concrete."

The wide use which is being made of concrete has brought about study, by men in several fields, of methods by which some of its inherently excellent qualities might be improved. Thus one set of men,—engineers probably,—has brought to a high standard the reinforcing of concrete with steel, which of course makes it vastly stronger, while research in another sphere has brought about improvements in its texture and color, since a material so useful could hardly be permitted to appear in the bald and naked ugliness which generally comes to mind when one thinks of concrete. This brochure is issued in the interests of "Con-Tex," a "quick-drying liquid, applied to forms or to the surface of fresh concrete. It prevents the setting of the cement in the surface to a predetermined depth, depending upon the 'grade' or strength used. After the interior of the concrete mass has hardened in the normal manner, this sand-like, un-set surface is readily removed by brushing off, thus exposing the stone either for bond or appearance. 'Con-Tex' has no continuing action; and will not affect old concrete. 'Con-Tex' itself does not color concrete, but it makes possible the use of color materials in great variety and with most artistic effects. For instance, the ornamental possibilities of colored aggregates have long been known but have not heretofore been available in their full value, because bush-hammering or point-tooling destroyed or impaired them. Now, by the 'Con-Tex' process, aggregates of ornamental value can be used and later revealed in all their natural beauty. Or an aggregate can be used for a color which affords contrast."

When the Quality MUST Be Right



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When architects must be sure that buildings they design are glazed with the very best window glass obtainable, they specify LIBBEY-OWENS "A" quality flat-drawn clear sheet glass.

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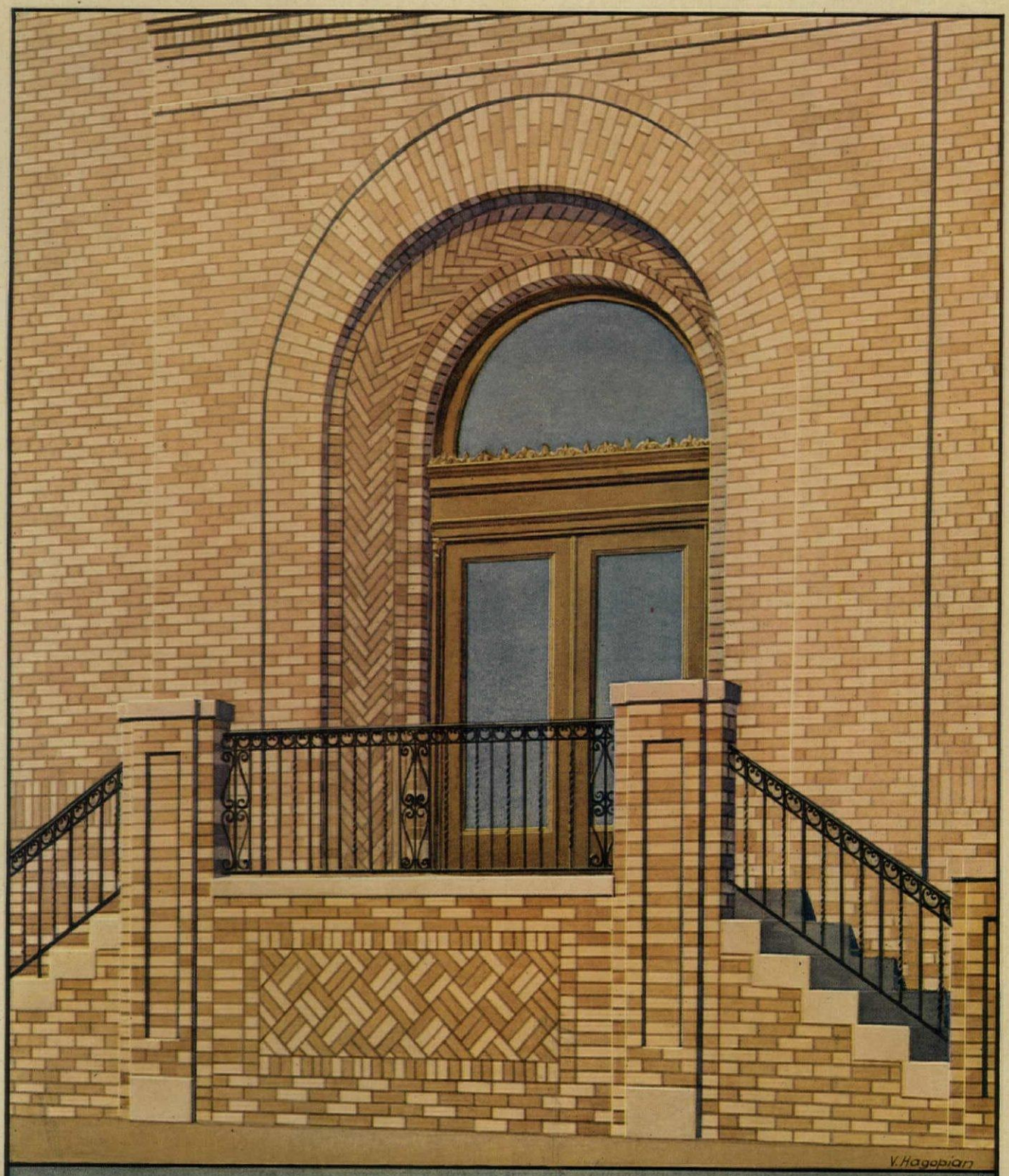

No. Q-M Moorish Blend — Hanley Face Brick

Softly blending colors such as the Hanley Face Brick illustrated are essential to eliminate monotone effects in large massive structures. Also, the individual entrances can be greatly enlivened by the use of these colors laid in a pleasing mosaic, as shown by the herringbone pattern in the door arch and the basket weave in the porch.

HANLEY COMPANY, INC.

Largest Manufacturers and Distributors of Face Brick in the East

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The "Applesauce Twins" make painting a farce

The "Applesauce Twins" are the new bombshell we are setting off in the fall chapter of the powerful "SWP vs. 'cheap' paint" campaign. "Cheap" paint tagged with "cheap" painter . . . together they have cost America's home owners millions of dollars per year by the farce they make of house painting.

Through pages of the most widely read magazines we are laying bare this farce of the Applesauce Twins before paint users of the country. Home owners are approving more than ever when your specifications call for beautiful old SWP House Paint and a master painter. They have learned now what architects and builders have known for years—that the "quality" house paint and "master" job last longer, cost less by the year, *actually save money.* "Cheap" paint and "cheap" painter —far from economical—are the *most expensive combination in the world.*

You will find the same story is true of all "cheap" paint products, whether it's house paint, varnish, lacquer or enamel. It takes "quality" products to cover well, to look rich and to give years of service. *Every product bearing the Sherwin-Williams label is of superior quality.*

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