THE ARCHITECTURAL FORUNA IN TWO PARTS



PART ONE ARCHITECTURAL DESIGN NOVEMBER 1928



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BOOK DEPARTMENT

THE FLORIDA ARCHITECTURE OF ADDISON MIZNER

A Review by LEIGH FRENCH, JR.

T HE description of an architect's training for his profession, as found in Miss Tarbell's introduction to "The Florida Architecture of Addison Mizner," carries with it that breezy spirit of energy and vitality which characterized the great adventurers of the sixteenth century, whose accomplishments are still sung. This in-

troduction is of a sort rarely found in books about architecture, and it is more revealing in its commentary on the work illustrated in the succeeding pages than any amount of architectural discussion would probably be.

The amount of work accomplished by Mr. Mizner in the comparatively short time of ten years is in itself amazing. Added to this, the enormous variety of treatments, all generally within one type, is bewildering. The great difficulty of the beginning of this work, where every form of labor and artisanship was conspicuous by its absence from Florida, marks its achievement as a tour de force of the first order. All of these attributes of the building of Mr. Mizner in Florida are rendered explainable and under standable through a knowledge of his pioneer background, his ad-

venturous youth, and his period of studying abroad the handiwork of the great architects and builders of the past. When opportunity came to him he was found superlatively equipped to put into three dimensions the dreams which he had for beautifying and developing a part of America which offered many natural advantages suited to his needs. The type of architecture which he visualized in this setting of sub-tropical vegetation is a modified Spanish, whose original forms show many traces of electicism. His planning is free of the binding pressure of precedent, his houses being built to live in with modern ideas of comfort. His fenestration is arranged to take advantage of the light and air, so great an asset to the Florida coast. The vivid hues of the sea and sky encouraged the use of colorful materials for building and decoration. The brilliant sunlight brought about a skillful studying of the projections of those elements of his buildings which cast the telling shadows.

A comparison of the exterior view of the present Everglades Club with the houses later built, shows the progression from a somewhat complicated to a simplified massing and a greater breadth of design. The invitation to sun and air is seen, as the plans are adapted to the conditions of the locality, in central masses with extended wings or with towers which gain the maximum exposure on at least three sides. Very charming is the street architecture which gives its especial air to localities where the great houses of the ocean front are built. Here there are conscious picturesqueness and variety, fascinating vistas and tiny piazzas. The shops behind

> smell of garlic and fresher vegetables, but no doubt they exhibit to the visitor the richest wares of Fifth Avenue, Bond Street and the Rue de la Paix. The "Villa Mizner," opening from the street of the same name, acquires thereby an especial personality and appropriateness which it would lack as a separate great house on the ocean front. It gains the dramatic quality possessed by many ancient houses abroad, which, opening from unpretentious or even grimy streets, give glimpses of patios massed with flowers or gardens leading from one patio or courtyard to another.

these walls no doubt should

It is very difficult to judge of a great deal of architecture solely from photographs; sometimes they show up defects which are scarcely noticeable in the originals; sometimes they gloss over or

soften points which would strike one in seeing a building in three dimensions. This is particularly so in the case of the illustrations in this book. With very few exceptions, the photographs are extremely well composed, the suggestions of light and shade, of vistas and of contrasting textures are well rendered. There seems to be a very human scale in most of the detail photographs. The only question which arises is how genuine this extensive and picturesque architecture really appears. It is one thing for a house to express its growth over a period of centuries, with its changes of style or its reflection of the fat and lean years of its owners. It is another, and a psychologically erroneous thing, for a building to express all of these qualities when it has all been built within a period of a year or two, and obviously when the ears of wheat were full. To be sure, the whole climatic condition and geographical setting are keyed up to so different a pitch from that of the northern, more temperate climate, that in such an environment the gorgeousness and wealth of this architecture may take its proper place and clothe itself with complete reality.

Of the interiors of these Florida buildings, much should be said. Perhaps nowhere in America,—certainly nowhere along the Atlantic seaboard,—is this consistent

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



A Terrace at Lake Worth, Fla.

Addison Mizner, Architect



By far the most complete and authoritative work on this important subject, it is a study of lighting fitments of all the historic styles of architecture and decoration. Carefully written by Mr. & Mrs. G. Glen Gould and lavishly illustrated, the volume is a dependable guide in the designing of fixtures for the most severely simple or the most elaborate interior of any kind.

> 274 pp., 6 x 9 ins. Price \$3.50

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utilization of Spanish and Italian forms of decoration and furnishing so appropriately made. The palatial scale of many of the houses gives opportunity for interiors really grand. High ceilings and huge expanses of wall and floor provide for the furniture a setting so airy and spacious that its essentially architectural character is given its rightful authority. High beamed ceilings, sumptuous in themselves, are fitting crowns to walls frescoed or hung with tapestries. Plastered or stone walls are pierced effectively with doorways surrounded with carved stone, set with gay tiles or surmounted with lunettes filled with sculpture. The more successful interiors would seem to be those in which the architecture has been kept to its simplest, the detail spotted for its effect of light and color. Less effective are the vaulted interiors, reminiscent of ecclesiastical usage, which, even in modern domestic architecture, have the wan expression of strange guests. Supplying the missing color, of which there is undoubtedly a blaze to these interiors, gives them a reality greater than their especial stylistic quality has achieved in this country before. Certainly in the north the taste for the "Mediterranean" styles has long past. Here it finds itself in a fitting environment. With free imagination are combined tiles in plain colors for floors, with painted patterns for walls; old woodwork and stone, plain and sculptured; stucco ornament and delicate wrought iron. Everywhere the suggestion of the luxurious vegetation of the country is brought into the buildings in the massing of potted trees and flowers in entrances, on stairways and in rooms great or small. In this detail, no doubt quite as important to Mr. Mizner as some of the more purely architectural, we see a characteristic of his work, the consistency between the exteriors and the interiors, which is one of its greatest distinctions and chief charms.

There is little good in describing a book of illustrations. One must see to believe,—even to understand. In this group of plates showing the work of one man there is much to ponder over. But one should first read the introduction. This large volume is one of the most handsomely designed and printed contributions to the architect's library to appear in many a day. The paper is fine, and the page design and typing of a quality seldom met with in the field of architectural publication. Aside from what benefit an architect derives from looking at views of another man's work, this volume holds a great deal of pleasure for professional and layman alike.

THE FLORIDA ARCHITECTURE OF ADDISON MIZNER. With an introduction by Ida M. Tarbell. Illustrated. 184 pp., 12 x 16 inches. Price \$20. William Helburn, Inc., New York.

AMERICAN FURNITURE AND DECORATION, COLONIAL AND FEDERAL. By Edward Stratton Holloway. 191 pp., 6 x 8½ ins. Price \$5. J. B. Lippincott Company, Philadelphia.

THE interest which architects and interior decorators find in furniture is both logical and practical, since use of correct or incorrect furniture may enhance the importance of an interior or may contribute to the marring if not to the ruin of the aims of the architect who designed the building and its interior architecture. The importance of the subject might perhaps be gauged or measured by the number of volumes on furniture which have appeared during the last few years,—popular manuals, in many instances, intended for the laity and so

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ROGERS & MANSON COMPANY 383 Madison Avenue New York written that they lay no unduly heavy tax on either the time or the attention of those who presumably desire merely an outline of a subject with which any reasonably intelligent person wishes to be informed, while in other instances the treatment has been careful to the point of erudition, some of these works in fact having been written wholly or in part by architects and naturally prepared from their point of view.

This particular volume is a recent addition to the number of excellent works dealing with subjects more or less related to architecture which the Lippincott firm has been publishing for several years. The author is a well known writer on the subject which he discusses, and "this volume treats and illustrates the furniture and decoration of each style by itself and in proper chronological order. It shows the features and characteristics of each style so that they are quickly learned. It tells in what respects these styles differ from each other, where they came from and why they came,-in short, how the furniture 'got that way.' It shows wherein American furniture and decoration differ from their sources because of American conditions and the innovations made by American craftsmen. It also traces back to those sources and shows how closely in many other cases we were working to the English and French modes. Much research in this direction has been added to the author's wide knowledge of English and Continental furniture. Special help is given the reader on such points as differentiating between the styles of Hepplewhite and Sheraton, which are so nearly similar as often to be exceedingly puzzling. An entirely new feature is the including in this book of chapters on the interior architecture of the best American houses during the various periods, and the floor coverings, decorative fabrics, mirrors, etc., that properly accompany the furniture. The volume includes the latest discoveries of previously unknown cabinet makers. It is therefore authoritative, easy to use, and completely up-to-date. The delightful style makes the text interesting to read.'

OLD SILVER OF EUROPE AND AMERICA. By E. Alfred Jones. 376 pp., 7½ x 10 ins. Price \$8.50. J. B. Lippincott Company, Philadelphia.

A RCHITECTURE, along with its complement of decoration, takes note of everything which is included in the designing of a structure and its contents. The intrinsic preciousness of silver undoubtedly accounts for much of the care and skill which have always been lavished upon silver's designing and fabrication, and the various periods of architecture and design which during centuries have been following one another across the stage of western Europe and America have left their indelible impress upon the silver made for use ecclesiastical or for use domestic.

Mr. Jones is the author of quite a number of works on silver. He has long studied the silver of England and its simplified counterpart which was produced in America chiefly during the eighteenth century,—silver which was characterized by all the slender and attenuated elegance of the age. But in this massive volume he fares much farther afield and includes in his study the silver of almost all of Europe. For the American, however, the volume's chief interest lies in Mr. Jones' excellent treatment of the work of American silversmiths who flourished not only in New York, Boston and other cen-

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BONDED FLOORS COMPANY INC., CONTract and Service Division of Congoleum-Nairn Inc. General Office: Kearny, N. J. Distributors in principal cities. ters of population but also in Newport and other smaller towns. Then too, much silver was imported from England by wealthy colonists, and various sovereigns, notably Queen Anne,—were pleased to encourage increase of piety in the colonies by presenting to certain parishes silver for altar use, sets consisting usually of chalices, patens and flagons. The work gives every evidence of careful scholarship, and its illustrations abound in interest and value to students no less than to collectors.

THE OLD COTTAGES AND FARM HOUSES OF NORFOLK, By J. W. Messent. 248 pp., 7¹/₂ x 9³/₄ ins. Price \$5. H. W. Hunt, 14 Orford Hill, Norwich, England.

T RAVELERS in various European countries bring back discouraging reports of the decay which is going on in old buildings in the rural districts,—structures which American architects are willing to cross the Atlantic to see,—and the actual destruction by tearing down of buildings in cities which are often of high historical value as well as of architectural interest. Perhaps this destruction is but one manifestation of a restless and impatient age, for indifference to old buildings and ancient landmarks can scarcely be said to be confined to European countries; it has caused the almost complete obliteration of what was once of value in New York and Boston, and has left but little in such more conservative cities as Philadelphia and New Orleans.

"The object of this book is to describe and illustrate the many fine old cottages and farmhouses of Norfolk, some of which are fast falling into decay, and are being replaced by modern and often less picturesque buildings. Some of the cottages are being carefully restored, but others (alas!) are heart-breaking sights to those who remember them in their former glory. Thatched roofs have been stripped and corrugated iron put on, the latter often painted a hideous red in an effort to imitate tiles. Carstone cottages in West Norfolk have sometimes been restored with ugly pink bricks, and many a fine old brick Tudor chimney-stack has been deprived of its caps and shafts, the latter being replaced by ugly square stacks, or else 'tall boy' pots have been placed upon the old moulded bases of the stacks. This dreadful mutilation of old work is by no means confined to Norfolk, as the author, during the last two years, has visited over 30 counties in England and Wales and has seen the same thing going on practically everywhere. It is in the hope that the public may be led more fully to realize what a splendid heritage it has in these fine old cottages and farmhouses that the author has written and illustrated this book. Many of these rural dwellings stand in rather remote and inaccessible parts of the country; some are only reached by traversing a grass track for over a mile. The author has carefully avoided well known examples in choosing subjects for illustration which have often appeared in guide books and histories of the country. This book, besides giving an architectural, historical and individual description of the cottages and farmhouses of Norfolk, has a chapter allotted to a description of farm buildings and the fine old dovecotes or pigeon houses that are to be found mostly in private parks on estates."

"CHURCH BUILDING"—By Ralph Adams Cram (A NEW AND REVISED EDITION)

"HE improvement which Thas accompanied the progress of American architecture during recent years has been no more marked in any department than in that of an ecclesiastical nature. This has been due primarily to the rise of a few architects who by travel and study have acquired much of the point of view from which worked the builders of the beautiful structures which during the fourteenth century and the fifteenth were being built over all of Europe. These architects have

closely studied the churches, chapels, convents and other similar buildings in England, France, Spain and elsewhere, and the result has been a number of American churches of an excellence so marked that they have influenced ecclesiastical architecture in general and have led a distinct advance toward a vastly better standard. This improvement has not been exclusively in the matter of design, for plans of older buildings have been adapted to present-day needs, and old forms have been applied to purposes which are wholly new. which in view of the change which has come over ecclesiastical building of every nature is both significant and helpful.

Illustrations used in this new edition of "Church Building" show the best of recent work—views of churches and chapels large and small, in town and country, buildings rich in material and design and others plain to the point of severity, with the sole ornament in the use of fine proportions and correct lines. Part of the work deals with the accessories of churches and of their worship.

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 $\Gamma_{
m and\ revised\ edition\ of\ a}^{
m HE}$ appearance of a new work which is by far the best in its field records this progress. Mr. Cram, being perhaps the leader among the architects who have led this advance, is himself the one individual best qualified to write regarding the betterment of ecclesiastical architecture. The editions of this work of 1900 and 1914, which have for some time been out of print, have now been considerably revised and much entirely new matter has been added,

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JOSEF HOFFMANN, ARCHITECT AND CRAFTSMAN

By PARKER MORSE HOOPER

I N this issue of THE ARCHITECTURAL FORUM it is our pleasant privilege to present a brief review of some of the recent architecture designed by Josef Hoffmann of Vienna. As one of the outstanding figures in the expression of fresh thought, inspiration and originality in architectural design today, it would seem not unfitting or untimely to acquaint ourselves more fully with his life and work. We therefore quote from an appreciation by Peter Behrens.

"Whenever in Germany or any foreign country the conversation is directed to Austrian art, one's thoughts turn at once to Josef Hoffmann. Now that Otto Wagner, who in the nineties was the inspired leading spirit in Vienna's artistic life, has passed away, it is Josef Hoffmann who inspires and stimulates. In the same way as Wagner in his time was the genius of city building, Josef Hoffmann's true profession is that of architecture. But in spite of this, and perhaps exactly for this reason, he, like Wagner, influences the whole artistic product of his country. Although Josef Hoffmann was a pupil of Otto Wagner, it is not because of this or through this that their encompassing interests are related. but rather because great and true art is only possible by a unity of all the arts. Hoffmann early went other ways. In his early twenties he left the Academy and formed a group of young artists consisting of Josef Olbrich, Koloman Moser, Gustav Klimt, Andri and others, who a little later founded the Vienna 'Secession.' It was a period full of storm and stress, a period of seeking rather than of finding. It was soon over, and everywhere, as with like movements in other countries, one remembers it only with a smile. because today's aims are more serious and of greater importance, due to the fact that everything creative is closely connected with everyday life. But without the 'Secession' it would not have been possible to found the 'Wiener Werkstatte' whose creator was Josef Hoffmann. In the same manner that Austrian taste today is irrevocably bound up with the name of Josef Hoffmann, it is closely allied with the Wiener Werkstatte. The objects made in the Wiener Werkstatte are known, appreciated and valued far beyond the frontiers of Austria. The individuality of their art is unmistakable. Apart from their high qualities, they possess a distinct, determinate character. In foreign countries it is something 'specific Viennese,' in the highest meaning of this term, which unconsciously attracts attention.

"Josef Hoffmann is a native of Moravia. In his

childhood he came to Vienna, where from his earliest youth he imbibed the Austrian spirit and culture. It was, therefore, inevitable that his sensitive, artistic nature should understand and love the essentially Austrian character, and should absorb fully Vienna traditions; traditions not in the old sense, but of the 'Wienerisch' as it lives in our day, in the city of Gluck, Haydn, Mozart, Beethoven, Schubert, Brahms and Mahler. The musical spirit of this city pulsates in all Hoffmann's work,-the musical and the poetic. The first thing that strikes one on entering a Hoffmann house is not its forcibleness but its perfect harmony between form and space, its simplicity and air of comfort which invite one to stay, promising quietude and well-being. These qualities are expressed in all the houses he has built.

"Josef Hoffmann stands in the front line of this generation of architects in Austria. This fame none will venture to contest. The remarkable truth that his talents as an original artist, as a teacher in the Vienna Arts and Crafts School, and as artistic director of the Wiener Werkstatte have resulted in the creation of so many objects of harmonious and artistic charm for domestic use, may be explained by the fact that all his conceptions are based on architectural proportions. Each of his designs, even those for the most simple objects of everyday life, has been conceived as a part of an architectural whole, and in this lies the secret of their lasting value. It is today quite impossible to conceive the applied arts as independent. All objects not trivial and superfluous are connected, dependent and bound up irretrievably with a higher totality. And what we in our time have to thank Josef Hoffmann for is the universality of his artistic output and his teachings. Withal he is the most unassuming of men."

1928 AMERICAN RED CROSS ROLL CALL.

THE architectural profession in New York again this year is coöperating actively with the American Red Cross in its Roll Call membership appeal, which opens annually on Armistice Day for the support of its extensive welfare and relief and public health program. Aid for the ex-service man and his dependents still constitutes a large factor of the Red Cross program in New York. William Harmon Beers, of 333 Fourth Avenue, New York, again heads the activities as volunteer chairman of the special architects' group and will follow essentially the same plan of intensive effort which brought such generous response from the personnel of the field under his chairmanship in the 1927 Roll Call. A committee of prominent architects will coöperate with Mr. Beers to promote the success of the appeal

Part One



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ARCHITECTURAL DESIGN

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The Architectural Forum

VOLUME XLIX

ARCHITECTURAL FORUM NOVEMBER 1928

NUMBER FIVE

1

CONSTANTINOPLE

TEXT AND SKETCHES BY EDWARD JAMES MATTHEWS

EOFFREY of Villehardouin, one of the army G of Crusaders who in 1204 captured the city of Constantinople, thus described the descent of the Frankish and Venetian vessels on the city: "Then might you have seen the straits of St. George as it were in flower with ships and galleys sailing upwards, and the beauty thereof was a great marvel to behold. . . . Now you must know that those who had never before seen Constantinople looked upon it very earnestly, for they never thought there could be in all the world so rich a city; and they marked the high walls about, and the rich palaces and mighty churches,-of which there were so many that no one would have believed it who had not seen it with his own eyes ;---and the height and the length of that city, which above all others was sovereign."

More than seven hundred years later, in 1922, the crusading baron's description remained singularly applicable, and never, perhaps, even in the days of the later Empire, had Constantinople been filled with more widely divergent racial elements than on the brilliant August morning when we came down the Bosphorus from the Black Sea. In place of the Venetian and Genoese trading vessels that would have lain in the same roadstead in the middle ages, of the Frankish and Italian galleys, and the long ships that brought the members of the imperial bodyguard from their native Scandinavia, there were liners, rusty tramps, Greek barquentines, and the battleships of four nations. Huge British men of war lay like thunderclouds under the domed skyline. French and Italian cruisers swung anchored in columns along the Bosphorus, while American destroyers clustered against the shore, black ribbons of smoke rising vertically from their funnels. The inter-allied occupation of the straits was well established, and brisk trade was already under way.

In the city's streets the descendants of Venetian and Genoese traders, Frankish crusaders and English mercenaries were supplemented by Australians, black troops of both France and England, Arabs, Highlanders, little yellow Annamites, American "gobs" and an endless procession of other nationalities. Besides these there was the mixed population of Turks, Levantines, Greeks, Jews, Armenians, Persians, and blacks, each with a distinguishing dress or uniform.

But of all the peoples that thronged the streets, the Russians seemed most numerous. Cossack officers of Wrangel's forces and soldiers of Denikin's defeated army were everywhere, gleaning somehow a sustenance from the crowded city. Their varied uniforms lent further variety to the kaleidoscope of the Grande Rue de Pera. Beautiful Russian girls strolled down the boulevards on the arms of smart British, French or Italian officers, or acted as hostesses and entertainers in the cabarets. "Maxim's." the famous night club run by the colored ex-valet of an American ambassador to Russia, was just beginning its career, and its dusky proprietor was giving employment to his former patrons in the capacities of doormen, hat check girls and hostesses. The city was again the focal point of eastern Europe, after five centuries of Turkish domination. Life in Constantinople at that time was fascinating, and made the study of architecture difficult. . .

On the farther shore of the harbor from Pera, the European colony, Stamboul, lies on seven hills, a jumble of massed houses and white domes, stretching indefinitely to the westward. The clouds that hurry down the Golden Horn cast thin veils of shadow along the hills. Mosques that are momentarily in silhouette, gleam white against the sky when the shadow passes, while the brilliant cadmium and black of the shipping make a foil for the soft colors of the town above. At sunrise a rose colored mist envelops the city, pierced by the gold of the highest minarets and domes, and the city seems to fulfill one's most sanguine expectations; but a sad disillusionment is in store for the traveler who looks more closely, seeking the color of an Oriental town, and a feeling of disappointment is the usual reaction of the architect in the streets of Stamboul. Coming, as most do, from the lovely irregularities of Italian hill towns or of Carcassonne, or from the more sophisticated architecture of Rome, Paris or Florence, there seems to be little at close sight to recommend this sprawling city of frame dwellings. The costumes are picturesque and colorful,-or were in pre-Kemal days, -and the rather saccharine charm of dome and minaret remains a testimony to the accuracy of our cigarette advertisements; but of architectural beauty, little is to be seen. The vision of a white Oriental





Un



November, 1928 THE ARCHITECTURAL FORUM

COURTYARD OF A MOSQUE From a Pencil Sketch by Edward James Matthews



THE TERRACE OF SULEIMAN From a Pencil Sketch by Edward James Matthews



THE KAHRIE DJAMI From a Pencil Sketch by Edward James Matthews



city, serene above a cobalt Golden Horn, is not realized, nor is any expectation of immediately visible Byzantine or classic survivals. Constantinople is neither Oriental nor Occidental, and it lacks the essential picturesqueness of the one without approaching the ordered reasonableness of the other. Its quality is unique and lies so much within the sphere of intellectual rather than that of purely æsthetic appreciation, that discussion of it has small place here. It lies in a kind of arid beauty,-in a sadness of decay, of which one is conscious only in the more remote quarters of the old town or in solitary walks outside the "Land Walls." Here, miles from the bustle of the Galata Bridge and the bazaars, it is especially to be sensed. The old Byzantine fortifications are nearly intact, their tops overgrown with weeds and showing occasional gaps where the stones forming the crenelations have fallen. To the westward from the battlements, the undulating plain, sere and yellow in the dry windless heat, stretches along the Golden Horn to Eyoub. Its mournful expanse is dotted to the horizon with irregularly spaced shafts marking Turkish graves. Dusty, ancient cypresses stand among the tombstones. On the east the roofs of the city start abruptly at the foot of the walls, and, diminishing in the distance, interspersed with the broken and roofless minarets of abandoned mosques, rise gradually to a culmination in the great mass of the Suleimanic mosque. A haze of heat usually subdues the piled dwellings to uniform grays and brown, broken by the harsh yellow of barren. stony ground. The predominating note is one of dilapidation and squalor, impressive only because of its magnitude. A sultry quiet invests the city; a cry from below or the distant clamor of the busy harbor only serves to emphasize the oppressive stillness. Nothing is wholly intact. Bits of wall, broken minarets, dilapidated lattices conspire in creating a sense of hopelessness. Nothing is uniform, nothing rectilinear; the irregularity is so universal as to create an effect of monotony. Yet this unredeemed drabness, having none of the conventional patina that sometimes lends beauty to decay, fails in being wholly hideous. It has a quality of impressiveness,-almost of beauty,-the perception of which is contingent upon a realization of the magnificence of the past, for the surviving monuments of Byzantium are submerged beneath constantly changing masses of frame and stucco buildings. These are pieced together from the remains of previous survivals of fire, siege and decay,-an accumulation that has continued from the early middle ages and has gradually eliminated most vestiges of the Roman city. Historically, Stamboul is filled with associations. The form of the ancient Hippodrome is still traced by streets.

The great cisterns built by Constantine and Justinian still exist, and the passage by boat through their echoing colonnades, with a lantern faintly illuminating the dripping shafts of the columns and the black water, is an extraordinary experience. The Serpent Column from Delphi, the obelisk erected by Theo-

dosius, the Colonne Brulee and the Tower of Galata, built by the Genoese, are all survivals of a history filled with traces of widely differing nationalities and of the racial conflicts that were incessant for 14 centuries. One finds in the stony, winding streets occasional bits of wall that consist of single courses of dressed stone, separated by three or four courses of flat Roman bricks or tiles. These usually indicate the sites of ancient structures, but a building externally wholly Byzantine is rare, and the outline of a cupola, a moulded window reveal, or a fragment of vine pattern in a wall is usually the sole indication of the existence of a historic monument. A number of interiors, however, have been preserved. Those accessible are without exception churches, the Byzantine residences having been occupied and adapted by Turkish owners to their own mode of living. But, thanks to the fact that the Mohammedan ritual could be carried out in Christian edifices without radical changes to their plan and structure, a number of religious monuments dating from the sixth to the fifteenth century have been preserved almost unaltered as to their interiors. Had the Turks been nature worshipers or believers in some non-ritualistic faith, we should perhaps have had to depend on Venice and other western cities for our knowledge of Byzantine architecture. It is, then, to the churches that one must go to find the carvings, mosaics, and marbles that with certain structural principles comprise the contribution of Byzantium to architecture.

The most important of these are Sancta Sophia, built in the sixth century under Justinian, and its structural predecessor, Sts. Sergius and Bacchus, on the sea of Marmora. Both have been externally submerged by the efforts of the Turks to preserve them from destruction. The interior of Sancta Sophia is too well known to demand description. Sts. Sergius and Bacchus, however, aside from its mosaics and lovely capitals, is interesting as a structural experiment. It bears in some degree the same relationship to later Byzantine and Turkish buildings that the cathedral at Evreux bears to the full blown Gothic of Amiens and Beauvais. It shows a structural transition from the dome placed upon a circular drum, as in Roman precedent, to the dome brought by means of pendentives to the four corners of a square. In this instance the architect, groping for the principle later used in Sancta Sophia, employed columns placed at the angles of an octagon to support his cupola. The effect is unsatisfactory, necessitating as it does a "fudging" of the arch spandrels to effect the transition to the circular form. This dome is remarkable for its scalloped shape. It resembles a halfmelon, the raised sections diminishing toward the apex.

St. Irene, near Sancta Sophia, is one of the few churches which has remained externally Byzantine. It is now a Turkish military museum and is filled with a fearful collection of lethal devices, its walls lined with colossal paintings of Turkish warriors pursuing neatly uniformed unbelievers. The dome of St. Irene is, to my mind, the finest in Stamboul.

A fourth church of interest was at one time the chapel of a Byzantine monastery, just inside the western walls of the city. It is, like the others, now a mosque, the Kahrie Djami, and it follows more nearly the conventional form of the Greek Orthodox churches as found in Athens, Saloniki, throughout the Aegean islands, Macedonia and in the Balkans. Its chief interest lies in the mosaics that cover the walls of the triple porch, and which vary in date from the dawn of the Eastern Empire almost up to the time of the Turkish conquest. The vigor and richness of these mosaics are extraordinary. Fortunately, an enlightened administration has rescued them from under layers of whitewash, and they glow with colors unimpaired in the soft reflected light that streams through the open door. I sat and sketched in the narthex of this church while good natured but unwashed Turkish soldiers watched, breathing heavily in my ear, as I attempted to draw.

Several smaller Byzantine churches are scattered about Stamboul. Each has some claim to the attention of students of architecture, but it cannot be denied that on the whole little remains that would indicate the greatness of Constantinople's past. Sancta Sophia, however, is an exception to this statement, and, epitomizing an epoch as truly as the Parthenon or Chartres, it is itself a sufficient reward for the long journey. Mohammed the Second, conqueror of the Eastern Empire in the fifteenth century, is said to have been responsible for the great buttresses that reinforce the dome. At the time of the Turkish conquest the edifice was much older, relatively, than is the Cathedral of Chartres today, and it is not surprising that the piers that had stood the strain of the two successive domes should have shown signs of weakness. St. Paul's in London has already demanded repairs upon several occasions, although built in comparatively recent times by one of the world's ablest engineers. How remarkable, then, is the achievement of Justinian's architects, Isidorus of Miletus and Anthemois of Tralles, who having evolved a structural form contrived in the first building constructed according to the new principle not only to span an enormous space but to build so well that when, 900 years later, the barbarians crushed the Eastern Empire, they found the great church intact!

The Turks brought little with them, but proceeded in their mosques to adopt the structural principle of the pendentive dome, building up to the present day according to the model left them by Isidorus, and there is little that could be characterized as purely Mohammedan architecture in Constantinople. Sancta Sophia's pendentive dome remained a model for all places of worship. The contemporary European styles influenced architecture in nearly all its phases. First Italy then France became dictator of Turkish taste. Painted ornament was introduced as an inadequate substitute for the mosaics of Byzantium. Tile was used largely for the same purpose and is perhaps the most interesting and beautiful factor of the Turkish style. But there is no evidence of any

creative impulse. The Turks showed only the capacity to adapt existing forms and inventions to their own use, themselves changing not a little in the process. It was perhaps this latter quality of flexibility, this willingness to accept a useful innovation, that enabled them finally to capture the city. At the time of Mohammed the Second the Turks had already made themselves masters of the use of artillery for purposes of siege, an art that had then made little progress in Europe and of which the Byzantines were ignorant. It was the skilled gunners of the Turks and their ability to employ highly organized troops unencumbered by armor that routed the Byzantines. The great Empire that had withstood the batterings of Oriental hordes for centuries, succumbed on the night of May 29, 1453, when Constantine Palæologus, last of the emperors, rallied the remnants of his troops within the tottering walls of the great Hippodrome for a last hopeless stand. The Sultan Mohammed entered the city over the closely packed corpses of the Christian defenders, and according to legend rode his horse through the portal of Sancta Sophia. Thousands of Christians had taken refuge in the church and were crowded in terror under the great dome, beseeching God to preserve them from the barbarians. The story goes that the Sultan rode up to the high altar, and turning raised his hand as a signal that the massacre might begin. That moment marks the end of the Empire of the East. Sancta Sophia has become one of the greatest of Mohammedan places of pilgrimage. Constantinople, because of its situation, has been and must continue to be an important city. But with the Turkish conquest, the art of Greece that had beautified the Roman city came definitely to an end. Having conquered, the Turks settled down to the enjoyment of their prize, abandoned their nomad existence. and became an urban population that contented itself with gleanings of the artistic products of East and West. Sinan, the head architect or Mi'mr Bashi, of Suleiman II who lived in the sixteenth century, is celebrated as much for the versatility of the soldierartist as for his creations. He is a great exception to the Turkish rule of artistic mediocrity.

One leaves Constantinople with an impression that both Byzantines and Turks, however inferior they may have been in some respects to the artists of Periclean Greece and of Rome, understood two things thoroughly,-the use of color in architecture and the use of small scale ornament for the enrichment of surfaces and architectural details. The oriental influence that appears throughout the city's history gave rise to a type or ornamentation that had far more of the abstract and purely decorative character of Asiatic work than even the European Romanesque, which of course derived from it to a great extent. Now that design is coming into its own again, and the day of "Expressionism" and Victorian symbolism seems to be finally drawing to a close, there is much to be learned in the field of decorative art from the lovely ornament of Byzantium.

NOVEMBER, 1928

THE ARCHITECTURAL FORUM

PLATE 105



Photos. Frances Benjamin Johnston

MORRIS PLAN BANK, PROVIDENCE JACKSON, ROBERTSON & ADAMS, ARCHITECTS



NOVEMBER, 1928

THE ARCHITECTURAL FORUM

PLATE 106



ENTRANCE, MORRIS PLAN BANK, PROVIDENCE JACKSON, ROBERTSON & ADAMS, ARCHITECTS Details on Back



NOVEMBER, 1928

THE ARCHITECTURAL FORUM

PLATE 107



Details on Back

MAIN BANKING ROOM MORRIS PLAN BANK, PROVIDENCE JACKSON, ROBERTSON & ADAMS, ARCHITECTS





THE ARCHITECTURAL FORUM

PLATE 108

NOVEMBER, 1928



PLATE 109



CASS GILBERT, ARCHITECT



PLATE 110



BANKING ROOM, WATERBURY NATIONAL BANK, WATERBURY, CONN. CASS GILBERT, ARCHITECT



NOVEMBER, 1928

PLATE 111





PLATE 112



DETAIL OF END OF HOUSE, SHOWING SHINGLED HOODS OVER FIRST STORY WINDOWS OLD INN AT WAKEFIELD, R. I.



SOME GREEK REVIVAL DOORWAYS IN OHIO

BY

THOMAS E. O'DONNELL

 ${f B}^{
m ETWEEN}$ the years 1800 and 1850, the Greek Revival movement made its appearance, gained momentum, ran its course,-and declined. It was during this period that the "more progressive" builders championed the new style. In certain localities and with a certain class of people it became the vogue, just as today the Spanish style has become a fad. What was then prevalent in the east was also reflected in the middle west, particularly in Ohio, which had always been markedly influenced by eastern tradition. It was during this period that the old Colonial type of doorway, like the house itself, gradually began to conform to the new Greek style. The change did not take place all at once, but came about slowly through a process in which modified Greek forms were used here and there in the design of doorways in place of the old, freely interpreted classical forms of the colonial period.

The transition step from the Colonial to the more developed type of the Greek Revival was through the classical of the Roman variety. The classical details of the colonial period were very free interpretations of the Roman. During the classical revival period, which immediately preceded the Greek Revival, there was a conscious attempt on the part of the designers and builders to go back to and copy, exactly, the old Roman forms. Upon the advent of the Greek Revival, the process was one of substituting the Greek forms for the previously used Roman forms. By the time the Greek Revival was established in Ohio, the builders had, for their assistance, many carpenters' handbooks, such as those by Asher Benjamin. By the aid of these the builders were able to draw and execute Greek elements of architecture with some degree of understanding and accuracy. The Greek Revival doorways in Ohio are not lacking in variety. They range all the way from the very simple enframement to elaborate twostory "frontispiece" effects,-from where the doorway proper is a simply treated opening in a curtain wall, to where its architectural embellishments become so elaborate, extended and semi-detached, that it is difficult to tell, in some instances, whether the architectural features about the doorway belong to it, or to the body of the house. Again, in other types, it is difficult to differentiate between the ornamental decorative features of the doorway and those of the porch or shelter which accompanies it. The simplest of these is of the type represented by the side doorway of the Joseph Swift house (page 652). which once stood near Vermilion, a sketch of which is included here. It consists of a simple enframing of the door opening with battered jambs and simple architrave lintel, joined so as to give the effect of projections or "ears" at each side. The prototype for this is of course the frame of the windows in

the Erechtheion, which was known to the builders through the measured drawings published by Stuart and Revett and which had been made available to them through copies in the carpenter handbooks.

A more typical treatment for a small Greek Revival doorway is that of simple pilasters and crowning entablature. Variety was obtained in these by varying the details and proportions, by means of which a surprising number of different designs were obtained. In the simpler types only the door proper was enframed. The next step was to include side lights. In some instances the pilasters were left very plain, while in others ornaments of Greek origin were used, as in the doorway of the old house on Buckeye Street in Wooster (page 650). This particular ornament, the honeysuckle, seems to have been a favorite with the Greek revivalists in Ohio, for it occurs frequently. This pilastered type of doorway was varied in still other ways. The simplest were those in which the pilasters had a very slight projection from the wall, thus giving a flat effect. In some cases a marked projection was given, thus imparting to the doorway a feeling of massiveness, and in others, columns were set in front of the pilasters, carrying a projecting entablature and a flat roof or pediment, thus forming a porch over the doorway. Many examples of this type are to be found in Ohio, especially in the larger town houses.

A characteristic doorway of the Greek Revival period is the recessed type. Here again there is a great variety, ranging from the simple recessed opening to the two-story recessed "frontispieces," features of the larger houses. The simple doorway of an old house in Delaware exhibits an opening filled with a door flanked by two sturdy Greek Doric columns, and supporting a simple lintel. In other and better examples this simple lintel is replaced by a full entabature, set with the architrave and frieze flush with the wall. All three of the Greek orders are found used in doorways of this type. In some of the finer doorways, the door proper is flanked by both columns and pilasters, the pilasters serving as a finish to the edges of the wall openings. In some cases the pilasters were set out at some distance, thus adding depth and massiveness to the doorways. The doors of the Allen (page 650) and the Wilson-King (page 651) houses, Chillicothe, are examples.

Recessed doorways were not invariably of the single-story type. For very large and more elaborate houses, the wall areas above the doorways seemed too heavy and blank for the single openings below. There was a desire to lighten the upper portion, also to give emphasis to the entrance. This was done very effectively by making the recessed portion carry through two stories. A whole series of these are to be seen in certain large towns in

ARCHITECTURAL DESIGN

Part One



A more elaborate type of recessed doorway, worked out in stone. From the Allen house, Chillicothe, O. Here the entablature is carried upon two columns that are flanked by pilasters, all of which are set flush



A typical Greek Revival entrance porch in the "Ionic" style. From the Wallace house, Chillicothe, O. The architectural features frame the doorway, as in the pilastered treatment, but project to form a porch



A typical treatment of the simpler Greek Revival doorway, especially those of small frame houses, is exemplified by this doorway from an old house on Buckeye Street, Wooster, O. It consists of flat pilasters and a well defined entablature

A massive type of Greek Revival doorway, found in larger houses, showing more of the real spirit of the period than those often seen. The proportions are those that one would expect to find in stone. From an old residence in Warren, O.

November, 1928



The doorway of the Andrews-Case house, Delaware, O. An example of the very late, over-massive Greek Revival doorway of the twostory type



The doorway of the Atwood house, Chillicothe, is representative of the later two-story type. The lower portion was usually of the same design as the one-story type.



Recessed doorway of the Wilson-King house, in Chillicothe. A larger and more formal type of Greek Revival doorway, built entirely of stone. In this case the whole feature is set slightly forward.



An old doorway in Chillicothe that is typical of the massive Greek Revival recessed doorway. The opening is here embellished by a wooden entablature, which is carried by two wooden columns.

Ohio. In Chillicothe there are some particularly fine examples, such as the old Joseph S. Atwood house (page 651). These are especially graceful and pleasing in design. The Andrews-Case (page 651) house, in Delaware, is typical of the heavy, massive examples, and is lacking in that refinement and delicacy of line which are expected in residential work. In all of these the Greek spirit and the use of certain Greek forms are evident, and the builders are to be commended in that they were not content with imitating Greek buildings, but tried to get at the spirit of Greek work and to adapt the forms to their own necessities. Houses built in this manner were common in Ohio in the 'forties and mark the climax of the Greek Revival movement there.

Although lacking in much of the grace and refinement characteristic of the Colonial, the Greek Revival doorways in Ohio are not without interest and charm. Unlike the Colonial types in Ohio, they passed through a real development, and many new and original designs were worked out. It is because of this great diversity of design that these old Greek Revival doorways offer much in the way of suggestion and inspiration for modern work in the middle west, where they may justly be considered native regional types possessing particular interest.



The Greek Revival doorway in its simplest form as found in the Joseph Swift house, which once stood near Vermilion, O.

PLATE 113



ENTRANCE OR MAIN ELEVATION



Photos. George H. Van Anda

Plans on Back

GARDEN ELEVATION HOUSE OF E. H. BAKER, ESQ., GREENWICH, CONN. PHELPS BARNUM, ARCHITECT


THE ARCHITECTURAL FORUM

PLATE 114



ENTRANCE DOOR HOUSE OF E. H. BAKER, ESQ., GREENWICH, CONN. PHELPS BARNUM, ARCHITECT



THE ARCHITECTURAL FORUM

PLATE 115



LIVING PORCH AND GARDEN HOUSE OF E. H. BAKER, ESQ., GREENWICH, CONN. PHELPS BARNUM, ARCHITECT



THE ARCHITECTURAL FORUM

PLATE 116



CORNER OF ENTRANCE HALL BAY HOUSE OF E. H. BAKER, ESQ., GREENWICH, CONN. PHELPS BARNUM, ARCHITECT

Details on Back





THE ARCHITECTURAL FORUM

PLATE 117



PLATE 118



Photos. Paul J. Weber

WILLIAM B. IRVINE AUDITORIUM UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA HORACE TRUMBAUER, ARCHITECT Plans on Back



THE ARCHITECTURAL FORUM

PLATE 119



ENTRANCE, WILLIAM B. IRVINE AUDITORIUM UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA HORACE TRUMBAUER, ARCHITECT



THE ARCHITECTURAL FORUM

PLATE 120



INTERIOR, WILLIAM B. IRVINE AUDITORIUM UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA HORACE TRUMBAUER, ARCHITECT



THE ARCHITECTURE OF DENMARK

PART II

BY

DR. TYGE HVASS

BY decree of Frederick V, Amalienborg Palace was erected in Copenhagen in the decade from 1750 to 1760, under the supervision of the Danish architect Eigtved. This palace consists of four identical Rococo buildings, arranged around an octagonal plaza. On command of the king, these four palaces were erected by four of the great noble families, and the king insisted, although reciprocating with certain tax exemptions, that they should be constructed in accordance with the architectural plans of Eigtved which had received his approval. About 1770 the architect Harsdorff, influenced by the dawning classicism, connected two of the palaces with a colonnade, in simple classical style, with Ionic columns. By this device the palace plaza was more completely enclosed, its octagonal shape was further emphasized, and the impression of spaciousness greatly accentuated. Amalienborg is still the residence of the Danish kings, and it is conceded that the palace buildings form one of the most striking groups in Europe.

The story of modern architecture begins about 1830, with the ebbing of the influence of the Empire period, with Soane in England, Schinkel in Germany, and Bindesboll in Denmark feeling their way toward

use of new styles outside the outworn Empire. This attempt constituted in itself a new style. It indicated a break with the orthodox, an identification with earlier forms, and a subjection to the experience and genius of others. Archaeology came to be recognized as a science, and it laid a cold hand on architectural experiments or originality. The academies and schools taught use of certain conventional styles, and assigned tasks and problems which had to be worked out in accordance with the dictates of those styles and within the artistic limits of a given century. These theoretical problems to a large degree did violence to the artistic actualities they were supposed to reproduce. Architects not only submit to the motifs taught in the schools and guide books, but seek them everywhere. They try their hand at Renaissance, Baroque, Rococo, Romanesque and Gothic styles, and from all sides they are deluged with illustrative material in the form of books of plans and of photographs, prints, and even post cards.

We have noted Bindesboll as one of the first who sought to break away from the use of the conventional Empire style. Around 1840 the influence of classicism was ebbing away, but under the genius



Church at Lyndelse, Denmark 669 of such architects as Hansen it had meant immeasurably much to Denmark. To Hansen we owe such great architectural monuments as Christiansborg Palace, Our Lady's Church, the Copenhagen Court House, and many other public buildings. His edifices were correct, dignified,-and academic. The possibilities of this Neo-classical style soon appeared to be exhausted, and architects turned hopefully to new experiments. In 1838 Thorwaldsen's Museum was erected after the plans of Bindesboll. It was the last major effort of the Empire period, an original and splendid conclusion to that classicism which erected so many proud memorials to itself in Danish architectural history. Thorwaldsen's Museum, however, was a unique effort of Bindesboll, and it stands quite apart from his other and later buildings which were quite styleless and characterized by a strict economy of line and by the extent to which proportions and construction determined the form. Bindesboll can scarcely be said to have established a school, for he was professor at the academy for but one year; but it was his pupil, Herholdt (1818-1902) who, under the inspiration of Bindesboll's personality and genius, directed Danish architecture into new



Church at Horne, Denmark

and independent channels. Herholdt gave to Danish architecture new points of departure and the possibility of more healthful and natural development. The old springs had dried up, but he knew the way to fresh springs where many generations might drink of the waters of inspiration. The springs to which he turned flowed bountifully from the Danish soil; it was back to the old Danish domestic architecture that he led the way. His most important achievements,-the library of the University of Copenhagen and the Copenhagen railroad station, now no longer standing, were in many respects path-breaking for Danish architectural development. For even though these buildings show the influence of north Italian architecture, both in conception and in fulfillment, they show a rare freedom and independence, which have exerted a profound influence on the course of Danish architecture. Here for the first time we can discover a positive national note in Danish architecture. And yet, synchronously with this development of national traditions, there was a constant influence from Italy, still the goal and training place for Danish artists. It was always the north Italian Romanesque and Renaissance art which they sought to re-



Old Gate Tower, Stege, Denmark

produce and to interpret; not Classical or Baroque.

The most representative and incomparably the best work of this school is the famous Copenhagen Town Hall of Marton Nyrop. Work upon this magnificent building was begun in 1893 and concluded ten years later. Despite the Italian detail work, and the Veronese assembly room, the building is unmistakably national in character, and due to its democratic intimacy and simplicity it has remained one of the most popular buildings in the country. This Town Hall crystallizes a generation of devoted study of old Danish domestic architecture. All that is most characteristic and national in the great Renaissance palaces, the old churches, and the memorial houses, is reincarnated in this architectural masterpiece. The same genius is also evident in the use and combination of the different building materials. Each material has been used in accordance with individual demands and possibilities, and as a result the building is an example of a technical mastery of material unparalleled in any other work of the entire modern period. Nvrop's masterpiece has become a point of departure and a model for a new school of architecture in recent years. The

Town Hall has proved a source of inspiration for Danish craftsmanship, and will continue to do so.

More recent architectural developments, however, have taken quite another direction. Influenced by the work of Morris in England and Schultze-Naumburg in Germany, Danish architects became aware of the significance of the building as a whole, as a living and unified organism, of the character of the building in relation to its environment, and of the logic of the use of materials and plan in relation to function. Once again the architects turned back to the older Danish buildings, not, however, to the splendid castles or elegant manor houses, but to the individual burgher homes. In the beginning, as was quite natural, architects attempted to borrow and to copy motifs from the older buildings, but it was not long before a more independent attitude was developed, and there came a realization that it was possible to fit the individual house into the Danish landscape or the old Danish towns without resorting to a blind imitation of old styles. This attitude obtains at the present time and is the characteristic note in present-day Danish domestic architecture. In 1906 the eminent art critic, Wilhelm Wanscher, published



Roskilde Cathedral, Denmark



Arreskov Mansion, Denmark

his "Æsthetic Interpretation of Art," and his volume communicates a lively understanding of what art actually is. Through his books and lectures Wanscher has influenced a group of architects of his own age,-the so-called "free" architects, who withdrew from the Academy of Art, then under the leadership of Kampmann and Nyrop, as a protest against it. The leading spirits of this young group were P. V. Jensen-Klint, Carl Petersen, Baumann and Ivar Bentsen. Jensen-Klint, the oldest of the "free" architects, has made a signal contribution by his zeal in encouraging the old craftsmanship through his numerous writings and lectures. But it is in his architecture, itself independent and original, that he has given best expression to his principles. This is especially noteworthy in his adaptation of the old country church architecture to modern uses, the most distinguished example of which is the magnificent Grundtvig Church of Copenhagen, not yet completed.

For a number of years the ideals of the "free" architects dominated the shifting currents of Danish architecture, and though they had at first repudiated the Academy, they eventually captured it. When Carl Petersen died he was a professor at the Academy, and Ivar Bentsen occupies this position today, and it was Carl Petersen, himself not remarkably productive, who came to exert the greatest influence on the direction of contemporary Danish architecture. A direct product of his influence is the new Police Headquarters in Copenhagen. To Kampmann was assigned the task of carrying this great piece of work to conclusion, but swept away by his enthusiasm for the ideas of the modernists, he allowed the younger group a free hand here. The artistic work on this monumental building is that of Aage Rafn; the building itself is a reproduction of classical models,—part of a general European movement which seems already to have run its course.

Despite all of these changing interpretations and shifting currents, Denmark has fortunately escaped, during these hectic years, most of the architectural eccentricities and abnormalities which have appeared in other countries. The explanation of this good fortune is not easy to discover, but it is probably to be found in the sober, conservative and democratic character of the Danish people and in the fact that Denmark is so small that each individual artist is subject to an alert and highly penetrating criticism.



Cathedral at Ribe, Denmark

NOVEMBER, 1928 THE ARCHITECTURAL FORUM PLATE 121



CHURCH OF THE UNITARIAN SOCIETY OF GERMANTOWN, PA. EDMUND B. GILCHRIST, ARCHITECT



NOVEMBER, 1928 THE ARCHITECTURAL FORUM

PLATE 122



Details on Back

MAIN ENTRANCE AND STEPS CHURCH OF THE UNITARIAN SOCIETY OF GERMANTOWN, PA. EDMUND B. GILCHRIST, ARCHITECT





NORTH TRANSEPT CHURCH OF THE UNITARIAN SOCIETY OF GERMANTOWN, PA. EDMUND B. GILCHRIST, ARCHITECT



FLATE 124



ENTRANCE TO NORTH TRANSEPT CHURCH OF THE UNITARIAN SOCIETY OF GERMANTOWN, PA. EDMUND B. GILCHRIST, ARCHITECT



PLATE 125



ENTRANCE TO THE PARISH BUILDING CHURCH OF THE UNITARIAN SOCIETY OF GERMANTOWN, PA. EDMUND B. GILCHRIST, ARCHITECT



THE ARCHITECTURAL FORUM

PLATE 126



NAVE, FROM THE CHANCEL CHURCH OF THE UNITARIAN SOCIETY OF GERMANTOWN, PA. EDMUND B. GILCHRIST, ARCHITECT

Details of Door on Back



THE ARCHITECTURAL FORUM

PLATE 127



INTERIOR OF THE NORTH TRANSEPT DOOR CHURCH OF THE UNITARIAN SOCIETY OF GERMANTOWN, PA. EDMUND B. GILCHRIST, ARCHITECT



NOVEMBER, 1928 THE ARCHITECTURAL FORUM

PLATE 128



LECTERN, RAIL AND CHOIR STALLS CHURCH OF THE UNITARIAN SOCIETY OF GERMANTOWN, PA. EDMUND B. GILCHRIST, ARCHITECT



CHURCH OF THE UNITARIAN SOCIETY OF GERMANTOWN, PA.

BY

HAROLD D. EBERLEIN EDMUND B. GILCHRIST, ARCHITECT

HE new buildings of the Unitarian Society of Germantown, Philadelphia, aptly point the perennial value of good manners. Good manners are always good and always pleasant, no matter what minor differences occur between the expressions of one age and those of another. And architecture, after all, is or ought to be a true embodiment of the behavior and moral standards of the particular epoch to which it belongs. Of these buildings just finished for the Unitarian Society, the church itself, of course, is the chief feature of the group. But, besides the church, the group includes the pastor's study; a parish hall with committee and classrooms, a completely appointed auditorium with an adequate stage, and a fully equipped kitchen with a large pantry adjoining; and, in the farthest member or wing, a chapel and a library, in the latter of which will be placed the books and a number of other articles that once belonged to Joseph Priestley.

When the Society decided to abandon its former buildings on Walnut Lane, and erect on the Lincoln Drive a group more suitable to its needs, there was plainly expressed the desire that the new church edifice, together with its adjunct structures, should not display an emphasis of markedly ecclesiastical character. It preferred rather that there should be, so far as possible, a domestic quality and a general aspect of dignified but cordial hospitality. An explicit requirement of this sort, laid down at the outset, naturally had a distinct bearing on the choice of design. Any phase of Romanesque or Gothic was thereby at once ruled out of the field of consideration. At the same time, certain conservative sentiments had to be taken into account, and the Society was unwilling to commit itself unreservedly to any program of out and out modernism.

Mr. Gilchrist has reached a peculiarly happy solution of the somewhat unusual requirements proposed to him. He has not attempted to effect one of those unconvincing, half-digested compromises that occasionally thrust themselves on the view,compromises that seem to hesitate irresolutely between rigid adherence to tradition and the unfettered license of modernism. In adopting a mode undeniably reminiscent of Sir Christopher Wren's usage of religious building, he has shown due appreciation of a fact, too often ignored,-that tradition rightly understood and employed is always a flexible and accommodating instrument. It might, perhaps, be more correct to say that the architect, in this instance, has used Wren's mode, not as a model to pattern after as far as circumstances would consistently admit, but rather as a point of departure, a robust stock on which to graft adaptations germane

to the occasion, exercising therein a large liberty of interpretation,-and this has, in fact, been well done.

Wren was inherently a classicist by temperament. He was also an eclectic. To whatever extent one may or may not be inclined to designate him a stylist, he was certainly not a narrow purist with an obsession for meticulous observance of traditional proprieties. His eclecticism is clearly evident in his habitual choice and combination of elements drawn from divers sources. Upon a stock of pure classicism, wholly congenial to his natural temperament and mental attitude, he grafted the Baroque characteristics, which he had assimilated through French and Dutch channels, and then graced them with exuberant elegancies in the fashion of Grinling Gibbon. In this process of selection and combination he relied, not upon the sanction of established and approved precedent, but upon his own innate sense of fitness and proportion. It was this independence of action that gave Wren's work much of its freshness and vitality. But Wren, the stylist and eclectic, was conspicuously an embodiment of the Renaissance spirit, the spirit that dominated the age in which he lived. The humanism, the classic love of logic, order and symmetry, and the graceful perspicuity that were part and parcel of the Renaissance spirit, were also part and parcel of Wren's very nature. The mysticism, the spiritual ecstasy, the romantic exaltation, the ecclesiastical symbolism and imagery, that we customarily associate with the middle ages, touched no responsive chord in Wren's mentality. His age was the age of Doctor Harvey, of Sir Isaac Newton, of Galileo, and he marched wholeheartedly with the spirit of his age. How cold and lacking in appreciation was Wren toward all things Gothic and mediæval,-he was temperamentally incapable of understanding them,-may be seen at a glance by his work at St. Mary's, Warwick. He was altogether preoccupied with classicism and the manifestations of its strictly material and visibly human element.

No one would dream of attributing to Wren's churches a shadow of the spirit of ecclesiasticism. St. Stephen's, Walbrook, for example, is instinct with consummate grace, but it contains not a vestige of that mystic spirituality we inevitably feel pervading Westminster or York, Gloucester or Durham, Chartres or Bourges or, for the matter of that, San Zeno at Verona. To quote Wren's own words, he built his churches in what he called "a good Roman style" as distinguished from "the Gothlike rudeness" of the modes in which the mediæval builders worked. Wren's London churches are superb examples of Renaissance architecture and, as such, are worthy

Part One



CHURCH OF THE UNITARIAN SOCIETY OF GERMANTOWN, PA. EDMUND B. GILCHRIST, ARCHITECT


DETAIL OF THE CHANCEL CHURCH OF THE UNITARIAN SOCIETY OF GERMANTOWN, PA. EDMUND B. GILCHRIST, ARCHITECT

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Detail of Tower and North Entrance

of all honor and deserve the most scrupulous preservation,-but ecclesiastical in spirit they are not. Since the Unitarian Society of Germantown expressly desired to eliminate the element of ecclesiasticism in this new building, and to emphasize rather the humanistic quality, what more fitting precedent could be found as a point of departure than the ideals embodied by Wren? Temperamentally they expressed the requirements of the occasion. The event, likewise, shows how congenial was this vein of expression to the architect. But, while accepting the spirit of the prototype, the architect, like Wren before him, has maintained his independence of interpretation. By so doing he has ensured that vital freshness that a too close observance of the letter inevitably destroys.

The exterior walls of the group are built of rubblefaced local gray ledge-stone, laid in thin courses with a horizontal accent; the outer walls of the aisles, the base courses of the parish buildings, and all the trim are fashioned in Indiana limestone. The rubble-faced clerestory walls are divided into bays by simple limestone pilasters whose equally simple caps die into the coved cornice in a very ingenious manner which finds its precedent, if any particular precedent it has, in the supple inventiveness of Baroque practice in seventeenth-century Italy, or the scarcely less adroit manipulations devised by French genius at the time of the Directoire. Were any disapproval to be voiced on the score of material, it would touch the disparity between the homespun quality of the rubble wall surfaces and the silken suavity of the limestone. The quantity of carefully dressed limestone, however, is so preponderant that the total effect carries the tone of complete and polished refinement. As a matter of fact, the rubble work is of exceptional excellence; the only touch of improvement to be suggested is that the rubble portions of the exterior be given a cement wash in accordance with the architect's wish. This would ensure more uniformity of finish without marring the very desirable element of contrast intended. After all, it is well to keep in mind the principle here exemplified in an unobstrusive way,-a principle well understood and acted upon by the old Italian builders, -that wall surfaces of any considerable extent admit great latitude in the diverse sorts and qualities of material used in their construction, so long as all the penetrations and all the edges of the mass are uniformly finished with a superior material and fashioned with decorous precision.

The tower and spire, from whatever point one views them, constitute a peculiarly felicitous and engaging composition. The lattice pattern in the panels of the octagonal drum at the base of the spire, and the vertical ribs of the spire facets, give a pleasant note of articulation that will become increasingly agreeable as the copper with which they, like the roof, are covered assumes its wonted weathering from oxidation. The bell stage, with its surmounting adornment of panels, pediments, carved scrolls November, 1928

and urns, in a very convincing way combines serene, classic dignity with that spirit of blithesomeness which is both legitimate and desirable. The louver "boards," it will be noted, are of stone. Throughout the group, all the doors and the mullions of the square-headed windows are of oak, which is permitted to display its real color and character, undisguised by any of the usual and objectionable stains, fillers or finishes, save for a very slight fuming that merely tempers the newness until time and weather do their work. A narrow black band, next the glass, accentuates the character of the mullions and transom bars and adds sparkle and definition.

The interior of the church is no less arresting in its thoroughgoing distinction than is the exterior. In point of both material and color, the entire composition conveys to an unusual degree an unalloyed sense of satisfaction. All the woodwork is of oak, allowed to remain in its native state except for the slight and practically negligible treatment previously mentioned. To speak of all woodwork really means most of the interior. The walls are completely paneled up to the bases of the clerestory windows; the square piers between nave and aisles are encased in paneling, the pilasters defining the clerestory bays are of oak, and so are the cornice and the beams of the ceiling. Throughout the interior, the detail of the woodwork closely follows the manner of the late seventeenth century in England. As this mode was universal in the houses of that period as well as in Wren's churches, it serves to emphasize the domestic quality of the structure in a quite consistent manner, which was exactly what the clients wished. The same scheme of woodwork, it should be added, is continued through the other buildings of the group. In pleasant harmony with the dominant tone of the oak, the plaster of the clerestory walls is tinted a pale cream. Between the beams of the ceiling the panels are covered with silver paper coated with shellac, the result being a dull gold tone. The carpet and cushions of the pews are of rich red, and the swinging doors at the end of the church are covered with red leather and studded with brass-headed nails.

In harmonious furtherance of the color treatment, we may look to the east window. It is, indeed, with its glowing reds and blues, the very focus and climax of a consistent color plan. This memorial window, a work of great beauty, vindicating the ability of the modern glass craftsman, is an admirable conception designed and executed by Niccolo d'Ascenzo. Its source of inspiration was one of those rarely graceful Renaissance windows in the Certosa at Val d'Ema, just outside of Florence; nothing could be more appropriate or thoroughly in agreement with every feature of a building in which the best late Renaissance tradition is so happily embodied. No one will be disposed to cavil at the presence in the south transept of the painted window with Gothic tracery and stained glass, or the two stained glass lancet windows in the clerestory wall of the same transept. They are memorials brought from the former edifice.



Tower and Entrance from the South



DETAIL OF TOWER CHURCH OF THE UNITARIAN SOCIETY OF GERMANTOWN, PA. EDMUND B. GILCHRIST, ARCHITECT

November, 1928



DETAIL SOUTH ENTRANCE TO NARTHEX CHURCH OF THE UNITARIAN SOCIETY OF GERMANTOWN, PA. EDMUND B. GILCHRIST, ARCHITECT

Besides being filled with very good glass, they carry definite and strong associations, not only for the donors, but for the whole congregation, and it is eminently proper that those associations should be treated with all respect and honor. Though of a mode wholly different from that of the structure, they have been incorporated in a manner to which no one could reasonably take exception.

The one thing that detracts from the otherwise perfect consistency of the interior is to be found in the memorial glass set with unvarying monotony in all the clerestory windows. Such windows, at best, are an anomaly in a structure of this sort where clear glass should unquestionably have been used in all the windows, save in some one such isolated and focal feature as the east window, or the windows in the south transept, whose time-honored associations fully warrant their presence. Furthermore, the evanescent, poverty-stricken quality of these uniform memorials,-only a small portion in each is reserved for individual treatment,-suffers terribly by comparison with the distinguished beauty and excellence of the east window. It is only fair to say that the architect was in no wise responsible for

this ill-advised aberration, and it is to be deplored that the church authorities either devised or countenanced it. It is idle to say that the objection is based solely on too literal a regard for precedent and tradition; it is justified by fundamental considerations of good taste.

A provision of the plan that will commend itself is the mode of entering the church. In good weather the congregation can mount the steps and go in by the main tower door; in bad weather people can enter more quickly the lower door, deposit their wraps and umbrellas in a cloak room, and then go up inside stairs to the lobby into which the tower door directly opens. Not the least agreeable feature of the group is the arrangement of the parish buildings around the cobble-paved courtyard on the north side of the church. Two items of the composition that are especially arresting are the paneled treatment above the windows of the main parish hall and the adaptation of the so-called Palladian motif above the entrance to the north transept. Throughout this part of the group, as well as elsewhere, there can be discovered a reticent and well studied commingling of details from both French and Italian sources.



The Chapel, the Priestley Library and the Parish Hall Church of the Unitarian Society of Germantown, Pa. Edmund B. Gilchrist, Architect

THE WORK OF JOSEF HOFFMANN

BY

SHEPARD VOGELGESANG

HE senses of proportion and of emphasis were unfamiliar. Criticism had been given in the atelier, and as much time as would be given designing a country house or a church had been spent on kindergarten primer illustrations in colored beads. The presence of kindergarten bead work in the same room with architecture, and the interest expended on the problem, illustrate a conception basic with Josef Hoffmann. To him the designing of a chair or a wine glass is a problem as important as the designing of an auditorium. In a sense it is the same problem; the design is to be appreciated in each case in relation to its destined human use, in relation to the material of which it is constructed, in relation to its æsthetic expression,-that is, proportion, rhythm, and color. All this is expressed in his work.

No recent architect has influenced Europe more comprehensively than Hoffmann. He was prominent in the group which in 1898 seceded from the Vienna Academy for the purpose of working, to give each object a logical, harmonious form, exactly adapted to the conditions of present life and expressed by perfect execution. This idea 27 years later was also the inspiration of the French Exposition des Arts Decoratifs,—it is at the heart of the best and the most progressive work in all Europe.

The great Viennese architect, Otto Wagner, drawing upon the principles of the "Secession" as it was called, entered into his most creative period in 1900. Till the time of his death ten years ago he pushed the ideas of functional planning and expression of materials ever further toward the present-day goal. A pupil, then assistant with Wagner, Hoffmann carried these conceptions through architecture to the smallest object of daily use. The efforts of Morris and Ruskin to bring art again into contact with life, to revive craftsmanship, found in Vienna sympathy and intelligent interpretation. Hoffmann and Koloman Moser in 1903 founded the "Wiener Werkstatte" with the aim of providing a laboratory for the reanimation of craftsmanship and the understanding of materials which the machine had done much to destroy. The properties of materials can obviously best be learned by hand. After this knowledge is acquired, then can one design for and execute by machine without doing violence to the nature of the material. It is a precept of Hoffmann's that if one learns to do one craft well, one will know something of all crafts. One begins to understand what he means by "We do not dishonor tradition; we respect it." Europe was not slow in recognizing the work of Hoffmann and his associates. Repeatedly



Austrian Building at the Industrial Exhibition in Cologne, 1914 697

Part One



Entrance to the Palais Stoclet, Brussels (1905-11)

honored in his own country, degrees and decorations were early conferred on him by Germany and Italy, the French named him a "Chevalier de Legion d'Honneur" after the 1925 e x h i b i t i o n, and American architects, presently elected him to membership in their Institute.

With the sanatorium in Purkersdorf, built in 1904-1906, can be placed the Palais Stoclet in

Brussels, 1905-11. Both were epochal buildings. At a time when Europe was scaling down the orders to decorate a villa, when architects began with a colonnade or a chateau to make a house for a clerk, Hoffmann conceived the Stoclet from the living requirements of its owners and created beauty out of proportion and his understanding of materials. It was the first of those houses, yearly increasingly numerous in Europe, where the life within builds its masses outward. Preceding the war, from 1911 to 1914, Hoffmann's building became more monumental, and he allowed his decorative sense greater play. There is in this work a continuous sense of quality,—the materials are understood; what is done is performed



Garden of the Palais Stoclet, Brussels

with largeness. The Austrian building at the Cologne Exposition and the Skywa house are typical of this period.

Primarily a sequestered, luxurious villa, the Skywa house expresses much of the dignified extravagance of pre-war Vienna. The measured rhythms of its mass are an echo of a leisurely, luxurious life. It is not a building destined to make history in architec-

ture, as is the palace of Baron Stoclet. Function is not given the master hand, but it is an original creation, suavely expressing the life of its time. Hoffmann evolved much of the decoration from his earlier influences,—here the archaic Greek is paramount. There is not a motif nor a treatment which can be traced to definite precedent; everything has been transmuted; only the feeling of the originals remains. In the same way that Hoffmann called Klimt from easel painting to mural decorating in the Stoclet house he brought Anton Hanak from the sculptor's studio to the builder's scaffold to decorate the Skywa house. The conceptions of workmanship which began in the "Secession" are continued here.



ENTRANCE FRONT

ALCON MA





IR HALL BEDROOM HOUSE OF BAURAT E. AST, ESQ., VIENNA (1925) JOSEF HOFFMANN, ARCHITECT

Part One



LIVING ROOM-BEDROOM FOR A MUNICIPAL TENEMENT SHOWN AT THE EXPOSITION, "VIENNA AND THE VIENNESE"



NURSERY APARTMENT STOVE AND CHILD'S BED INTERIORS OF BAUER APARTMENT, VIENNA (1927) JOSEF HOFFMANN, ARCHITECT

THE ARCHITECTURAL FORUM





THE CARPET IS BLACK, STREWN WITH COLORFUL LEAVES AND FLOWERS; THE WALL PAINTING IN PALE YELLOWS AND PASTEL COLORS BY FRAU MARIA LIKARZ-STRAUSS BEDROOM-LIVING ROOM, IN THE BAUER APARTMENT, VIENNA (1927) JOSEF HOFFMANN, ARCHITECT





ENTRANCE FRONT



GARDEN TERRACE VILLA KNIPS, VIENNA, (1925) JOSEF HOFFMANN, ARCHITECT

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GARDEN FRONT



VILLA KNIPS, VIENNA (1925) JOSEF HOFFMANN, ARCHITECT



DETAIL OF THE TERRACE, VILLA KNIPS, VIENNA JOSEF HOFFMANN, ARCHITECT



STEPS AND TERRACE WALL, VILLA KNIPS, VIENNA JOSEF HOFFMANN, ARCHITECT



THE WALNUT PANELED BEDROOM



BLACK AND WHITE ENTRANCE HALL



MME. KNIPS' BLUE BOUDOIR



ENTRANCE FRONT AND DRIVEWAY, VILLA SKYWA, VIENNA JOSEF HOFFMANN, ARCHITECT



BEDROOM IN A COUNTRY HOUSE



STAIR HALL IN MODERN STYLE



Forecourt of Villa Skywa, Vienna (1914)

The value which sound craftmanship can contribute to architecture is readily seen in this house. If there is a somewhat "bravado" permanence in its monumental quality, that assurance of permanence was also part of life in Vienna before the war. Since 1918 the Viennese have experienced the hardest realities of life. Building, where there has been opportunity to build, as well as life, has been forced away from luxury back to the primarily practical. More of Hoffmann's earlier reliance on function is to be found in his post-war work. In the Ast country house built in 1925, there is free expression of the interior arrangement. The house possesses quiet dignity with its informality of plan. The perfection of execution within is carried even into the tea service on the pantry table, the hooks on the wall,

and the hardware on the doors. These things, when the finishing of a house is reached, are of importance.

To Americans the Villa Knips (1925-6) seems vaguely familiar. As with the Greek feeling of the Skywa house, so again with the Knips house one feels an influence rather than sees it. The plan is such a personal conception of the owner's needs that there is nothing one knows definitely like it. The guest rooms off the main entrance hall; the master's library accessible from his bedroom on the second floor, because he is a late reader; his wife's suite adjoining, and the attic nursery, are all distinctly an outgrowth of one family's mode of living, which would not suit other individuals. The living room and dining room are separated by a glass partition, thus giving to a small house the maximum sense of



Garden Front, Villa Skywa, Vienna

interior space. The "T" shape of the living room provides relief from the boxed-in feeling given by four walls. There is place for one's various moods all in the same room ;- the sunny window end overlooking the garden, the retirement of the fireplace at the other extremity of the "T" branch, and the more formal portion represented by the stem of the "T" where one can receive acquaintances without entirely admitting them to the intimacies of hearth and garden. It is odd to find a feature in this house very typical of an arrangement much used in our most northern older states but seldom repeated in presentday design,-namely, the inclusion of the garage in the service portion of the house joined to the main part of the house by a corridor. Just such an arrangement was customary in New Hampshire and Vermont less than a century ago, where stables almost invariably connected indoors with the house. So little used is this feature at present that the probability that Hoffmann reached this solution entirely independently is almost a certainty.

The apartment which Hoffmann executed for Bauer is a product of the post-war economic condition of Vienna. The state is doing much to give the laboring class inexpensive housing; other classes make difficult shift for themselves. Room was limited; it was desirable to maintain a sense of quality throughout. The number of objects was kept to the essential, and the materials used were of the best,—nut wood for the furniture, and the walls and curtains are fine hand work. The use of folding beds, which economize space, is frank, and provision is made for



TENNIS BUILDING, GARDENS OF THE VILLA SKYWA, VIENNA



GARDEN HOUSE AND TERRACE, VILLA SKYWA, VIENNA



TERRACE AND TOWER, PALAIS STOCLET, BRUSSELS (1905) VENEERED IN WHITE SWEDISH MARBLE, BOUND AT THE CORNERS WITH BRONZE JOSEF HOFFMANN, ARCHITECT

ventilating them, when closed. A pull of the curtain does much to bring the needed change in a room where one both sleeps and lives. The baseboards and ceiling moulds are designed to facilitate cleaning, and the rounded character of the nursery furniture offers a buffer to the wear and tear of a rough-house and softens the bumps for the child. Too much emphasis may have been given the physical, human needs ;- there are besides psychological considerations. Designing the paper for the wall of a bedroom is a problem different from the decoration of a dining room or a hall. In a Catholic church one can afford to suppress the structural emphasis. The cross and statues of the saints are there, and the question of their support in the structure is of small interest to the beholder; all is less a matter of logic than of faith. If one designs for children, it should be remembered that repetition is just that to a child. A design for a child's dress material repeating a bunny and a carrot, is just so many spots, and might

as well be polka dots for him. Older people can concentrate on the maze, pick out the bunny and the carrot, and conceive of the phenomenon of a child completely covered with bunnies and carrots.

A plan of the auditorium, a recent competition design, is unfortunately not available. The perspective, however, gives a sense of what Hoffmann means by simplicity, by the sufficiency of doing one thing once. Here the one thing is rhythm, the sort of design which was architecture before a building was tied in a knot about a cartouche. Hoffmann's æsthetic teaching is almost summed up in the ideas of proportion and rhythm. Artistic expression is to be found within these limits, and it is guided toward simplicity and clarity. America is beginning to feel the influence of the modern spirit. There is a great deal of talk about the "modernism" of the world. The best that can be done, if one is given the chance, is to be keenly and clearly contemporary,-but it requires real genius if the result is to be successful.



Perspective Sketch for Concert Auditorium (1927) Josef Hoffmann, Architect

INTERIOR ARCHITECTURE EXHIBITION MODERNISM VERSUS HOME MODERNISM

BY

LUCIAN BERNHARD

M OST people know the so-called "modernistic" interior only from exhibitions or perhaps from the *mis en scene* of a night club. Whenever one happens to listen to the comments of visitors at such an exhibition, one hears: "Quite interesting, but I could not live in such a room."

In countries where the modern style has already been adopted and developed in many private houses, one will always find a great difference between the appearance of a home where people actually live and an exhibition room designed by the same artist. The necessity for this difference is quite obvious. An exhibition of interiors to be interesting must be radical and dramatic. It has to emphasize the departure from tradition rather than the relationship to past precedent. It must be stunning; it has to show up a new idea in full strength and without compromise. As no one lives there, no consideration in regard to restfulness is necessary, and none to com-

fort, subdued colors, wear and tear and practicability of the furniture. It is a demonstration of an idea and nothing else. Not even the designer himself, according to my experience, would care to live in such rooms. These characteristics hold true not only for exhibitions but for the decoration of night clubs, foyers of theaters, interiors of steamers, hotels, show rooms and beauty parlors. Here people do not actually live. They need endure these surroundings for only a short period of time. People who frequent night clubs want to be exhilarated. They are seeking stimulation and exciting atmosphere. Nothing can serve them better than the many possibilities offered by the abandonment and extreme of some modern creations. All the wild exaggerations and brain storms of the turned-loose copyists contribute fantastically to the punch one is hoping to find in such places. We do not need to look at this too critically. It serves its purpose. The homes

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Photos. Tebbs & Knell, Inc.

Living Rooms, Apartment at 791 Park Avenue, New York Lucian Bernhard, Designer

APARTMENT IN MODERN STYLE, 791 PARK AVENUE, NEW YORK LUCIAN BERNHARD, DESIGNER



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THE DINING ROOM HAS DEEP IVORY PAINTED WOODWORK, BLACK FRIEZE, GOLD CORNICE AND CEILING



EXTRA CHAIRS WHEN NOT IN USE FORM DECORATIVE BASE TO BUILT-IN SIDEBOARD APARTMENT IN MODERN STYLE, 791 PARK AVENUE, NEW YORK LUCIAN BERNHARD, DESIGNER

THE ARCHITECTURAL FORUM





OLD GOLD, BLUE AND DEEP ROSE ARE SOME OF THE COLORS USED FOR THE CURTAINS AND UPHOLSTERY



BUILT-IN SEATS HAVE DRAWERS AT EACH END FOR PLAYING CARDS AND SCORE PADS APARTMENT IN MODERN STYLE, 791 PARK AVENUE, NEW YORK LUCIAN BERNHARD, DESIGNER

Part One



SPACE IS SAVED BY BUILDING IN THE BEDS AND BOOKCASES APARTMENT IN MODERN STYLE, 791 PARK AVENUE, NEW YORK LUCIAN BERNHARD, DESIGNER

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SIMPLICITY IN DETAIL AND BEAUTY OF COLOR CHARACTERIZE EVERY ROOM APARTMENT IN MODERN STYLE, 791 PARK AVENUE, NEW YORK LUCIAN BERNHARD, DESIGNER

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where people live with their families, in contrast with exhibition, night clubs or show rooms, must be looked at from quite a different angle. A good interior cannot be the self expression of the artist; it must be a compromise between the self expression of the artist and the self expression of the owner. First, it is designed to please for a comparatively long time; second, it has to suit not only the gay hours but the sad moments; third; it has to be restful, intimate and comfortable; fourth, it has to please not only one member of the family, but all of them with their usual very different views of life. It must be remembered that comfort here is more important than style, and practicability more than effect. A less smart looking member of the family must not look ridiculous and be made to feel uncomfortable and out of place, as he certainly would in an ultra-modern exhibition setting. The rooms should not be exciting. We do not want them to cry out: "Look, how modern and clever we are." We want them to form an unobtrusive background for the average modern personality. Our presentday life is exciting enough. We want homes to have a quiet and restful atmosphere in which to relax.

While we do not want to live in masquerades of the past periods, while we do not want to imitate a Tudor library in a modern skyscraper apartment, while we do not want to use imitation candlesticks for our electric light fixtures, or sentimental bell ropes instead of push buttons any more than we want to imitate old carriages for our automobile bodies, and while we do not want to copy in our machine-made furniture non-essential lines, ornaments and peculiarities of past periods, such as early

Renaissance chests with imitation worm holes to house our latest model radio, on the other hand we do not want to deny the perfection of a genuine old masterpiece or the æsthetic value of a beautiful room of the past based on human proportions which never change. The more we become sure of ourselves the more we will be unafraid and unashamed to acknowledge the great heritage bequeathed us by the masters of the past. We should be able to merge their best with our own and adapt it to our modern needs, mediums and methods without copying them thoughtlessly and slavishly. The more we feel sure of ourselves the more we will keep friends with tradition and extend hospitality to such fine old pieces as we may have inherited or collected or enjoyed. We want to be proud of our day and its achievements, but nevertheless we want to acknowledge all the wisdom and art of older generations as far as it still holds good for us and logically influences the art and architecture of our civilization. With all our achievements of modern form and color creations, the world would be very poor and empty if the work of the architects, painters and sculptors of the past should be blotted out forever.

Many of the European creative designers who started the revolution about 1900 have already outlived their radicalism for the sake of evolution. They are not afraid to incorporate with the essentials of the modern idea all the inspiration they can derive from admiring and understanding, not imitating, the masters of the past. The houses, steamers, clubs and shops designed by these artists may not yet be appreciated by the masses, but they are thoroughly liveable, well bred, a product of our times.



Reminiscent of the French Style is the Alcove Arrangement of the Beds in the Principal Bedrooms Apartment in the Modern Style, 791 Park Avenue, New York Lucian Bernhard, Designer

November, 1928



THE exhibition at the Metropolitan Museum shows how the walls and ceilings of Colonial interiors were enriched by the use of hand-carved mouldings. Cornices, door heads, chair rails, wall panels, all were embellished by the carver's art.

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Part One



November, 1928



To the Left: Detail of Carved Panel in Wainscoting of Chancel



"... THE ARTIST NEVER SEEKS TO REPRESENT POSITIVE TRUTH, BUT THE IDEALIZED IMAGE OF TRUTH."-Bulwer

Artists, in the finest sense of the word, "American" craftsmen in wood-with the highest measure of understanding of religious subjects — idealize the truth but never lose sight of it. Thus, while the Architect's design and detail are executed with exacting accuracy "American" craftsmen in wood breathe into the subject life, warmth, and reality. In "American" hands the Architect will find certain fulfillment of his loftiest vision.

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DWIGHT JAMES BAUM, Architect

Reproduction of Moray House Ceiling, Edinburgh, Circa 1620

THE castle known as Moray House was situated at Canongate, Edinburgh, named after Moray, who was Regent from 1618 to 1628. This ceiling, found in the drawing and dining rooms, was vaulted in its original form. The panel enrichments are exceptionally fine in design and full of contrasting strength of relief. The figure modeling suggests the spirit and detail of that at Pinkie House, and others of the same date.

Infinite care has been exercised to make sure that the designs in the Jacobson catalogues are authentic in their reproduction. A supplementary catalogue, "Second Book of Old English Designs," is ready for distribution to recognized architects and decorators. Please write to make sure that you receive your copy, as there are only a limited number available.

JACOBSON & COMPANY 239-241 East 44th Street , New York November, 1928



A home-like group in the Hotel Baker, St. Charles, Illinois Rert C. Norris. Decorator Wolf, Sexton, Harper & Trueax, Architects

45

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George Conable, Architect

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UNITED · STATES ·

ARCHITECTURAL DESIGN

Part One



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New York Galleries

Madison Avenue, 48th and 49th Streets CABINETMAKERS DECORATORS ANTIQUARIANS ARCHITECTURAL REMODELING

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51

Today these six firms, in the interest of a wider appreciation of plaster ornament, are acquainting the most discriminating section of the public, through the medium of such magazines as *House and Garden*, with the real possibilities of this art-material—with special reference to how it can be used in medium-priced homes with unusually pleasing effect.

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ARCHITECTURAL DESIGN

Part One



54

A choice collection of finely carved antique marble mantels and equipment personally collected by Mr. Todhunter in England. 119 East 57th Street, New York <image><image><text><text><text><text>



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LOUIS GEIB ARTHUR P. WINDOLPH

November, 1928



ARCHITECTURAL DESIGN

Part One

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facture is to *penetrate and seal* the tiny pores of the material against dust, dirt, grime and other spilled things which so often damage ordinary linoleum. It Samples of any of the EMBOSSED designs shown here as well as the other types of *Sealex Linoleums* will gladly be sent upon request.

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is more than a mere surface-finish.

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ARCHITECTURAL DESIGN

Part One



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November, 1928



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Selected List of Manufacturers' Publications

FOR THE SERVICE OF ARCHITECTS, ENGINEERS, DECORATORS, AND CONTRACTORS The publications listed in these columns are the most important of those issued by leading manufacturers identified with the

building industry. They may be had without charge, unless otherwise noted, by applying on your business stationery to The Architectural Forum, 383 Madison Ave., New York, or the manufacturer direct, in which case kindly mention this publication.

ACOUSTICS

- R. Guastavino Co., 40 Court St., Boston. Akoustolith Plaster. Brochure, 6 pp., 8½ x 11 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.

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., 3½ 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., 4½ x 9½ ins. Illustrated. Paper Towel System and Cabinets.
 Cabinets and Fixtures. Booklet, 31 pp., 534 x 434 ins. Illustrated. Catalog and price list of fixtures and cabinets.

BRICK

- 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).
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- Cleveland. 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. Illus-trated. Price 25 cents. Deals with construction of fireplaces The
- 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 20 pp., a material

- 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.
 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-film handbook, 8½ x 11 ins. 16 pp. Illustrated. Contains complete technical description of BRIXMENT for brick, tile and stone masonry, specifications, data and tests.
 Missouri Portland Cement Company, St. Louis, Kansas City, Memphis.
 Twenty-four Hour Cement. Booklet, 15 pp., 8½ x 11 ins. Illustrated.
- Missouri Portand Cement Company, St. Louis, Kansas City, Memphis.
 Twenty-four Hour Cement. Booklet, 15 pp., 8½ x 11 ins. Illustrated. Precautions for Concrete Paving Construction in Cold Weather.
 Folder, 4 pp. 6 x 9 ins.
 Design and Control of Concrete Mixtures. Booklet, 32 pp. 8½ x 11 ins. Illustrated.
 Concrete Paving Construction in Hot Weather. Booklet. 11 pp. 6 x 9 ins. Illustrated.
 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, 45% x 2½ ins. Useful for securing accurate computations of aggregates and cement; also for measuring lumber of different sizes.

CEMENT—Continued

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

CONCRETE BUILDING MATERIALS

- CONCRETE BUILDING MATERIALS
 Celite Products Company, Chicago, New York, Los Angeles. Designing Concrete for Workability as Well as Strength. Brochure. 8 pp. Illustrated. Data on how improved workability in concrete is secured without excessive quantities of water.
 Better Concrete; Engineering Service Bulletin X.325. Booklet. 10 pp., 8½ x 11 ins. Illustrated. On use of Celite to secure workability in concrete, to prevent segregation and to secure water-tightness.
 Economic Value of Admixtures. Booklet, 32 pp., 6½ x 9½ ins. Reprint of papers by J. C. Pearson and Frank A. Hitchcock before 1924 American Concrete Institute.
 Concrete Surface Corporation, 342 Madison Ave., New York. Bonding Surface on Concrete. Booklet, 12 pp., 8 x 11 ins. Illustrated. Deals with an important detail of building.
 Kosmos Portland Cement Company, Louisville, Ky.
 High Early Strength Concrete in short time.

CONCRETE COLORINGS

- The Master Builders Co., 7016 Euclid Ave., Cleveland. Color Mix, Colored Hardened Concrete Floors (integral), Bro-chure. 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.

- trated. A treatise on hreproof noor constructions.
 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 regard-ing their use.

CONSTRUCTION, STONE AND TERRA COTTA

Cowing Pressure Relieving Joint Company, 100 North Wells St., Chicago, Ill. Pressure Relieving Joint for Buildings of stone, terra cotta or marble. Booklet. 16 pp., 8½ x 11 ins. Illustrated. Deals with preventing cracks, spalls and breaks.

DAMPPROOFING

- DAMPPROOFING
 Genfire Steel Company, Youngstown, Ohio.
 Waterproofing Handbook. Booklet. 8½ x 11 ins. 80 pp. A. I. A. File No. 7. Illustrated. Thoroughly covers subject of waterproofing concrete, wood and steel preservatives, dusting and hardening concrete floors and accelerating the setting of concrete. Free distribution.
 The Master Builders Co., 7016 Euclid Ave., Cleveland.
 Waterproofing and Dampproofing Specification Manual. Booklet. 18 pp., 8½ x 11 ins. Deals with methods and materials used.
 Waterproofing and Dampproofing. File. 36 pp. Complete descriptions and detailed specifications for materials used in building and concrete.
 Sonneborn Sons, Inc., L., 116 Fifth Ave., New York.
 Specification Sheet, 8½ x 11 ins. Descriptions and specifications of compounds for dampproofing interior and exterior surfaces.
 The Vortex Mig. Co., Cleveland, Ohio.
 Par-Lock Specification "Forms A and B" for dampproofing and plaster key over concrete and masonry surfaces.
 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 71

DOORS AND TRIM, METAL

- The American Brass Company, Waterbury, Conn. Anaconda Architectural Bronze Extruded Shapes. Brochure, 180 pp., 85/2 x 11 ins., illustrating and describing more than 2,000 standard bronze shapes of cornices, jamb casings, mould-
- 2,000 standard bronze shapes of cornices, jamb casings, mould-ings, etc. Richards-Wilcox Mfg. Co., Aurora, III. Fire-Doors and Hardware. Booklet. 8% x 11 ins. 64 pp. Illus-trated. 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. 8% x 11 ins. Illustrated.

DOORS, SOUNDPROOF

Irving Hamlin, Evanston, Ill. The Evanston Soundproof Door. Folder, 8 pp., 83/2 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. 4½ x 8½ 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."
 - ment." Benjamin-Starrett Panelboards and Steel Cabinets. Booklet, 80 pp. 8½ x 10½ ins. Full data on these details for light and

Benjamin-Starrett Fanchounte and the education of the 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

- trated. Data on an excellent line of ranges for apartment house use.
 General Electric Co., Merchandise Dept., Bridgeport, Conn.
 Wiring System Specification Data for Apartment Houses and Apartment Houses and Apartment Hotels. Booklet, 20 pp. 8 x 10 ins. Illustrated.
 "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 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 Eleva.

- 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. This is "Motor Application Circular 7379."
 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. Valuable information 31 G-4). Booklet, 24 pp., 8½ x 11 ins. Illustrated.
 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

- CLEVATORS
 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. De-scriptive 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 Mig. Co., Aurora, III.
 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. Illust.

ELEVATORS—Continued

trated. Descriptive pamphlets on hand power freight elevators, sidewalk elevators, automobile elevators, etc. Catalog and pamphlets. 8/2 x 11 ins. Illustrated. Important data on different types of elevators.

ESCALATORS

Otis Elevator Company, 260 Eleventh Ave., New York, N. Y. Escalators. Booklet, 32 pp. 8½ x 11 ins. Illustrated. A valua-ble work on an important item of equipment.

FIREPROOFING

- IRLPROOFING
 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.
- 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 regard-
- ing 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)

- LOOR HARDENERS (CHEMICAL)
 Master Builders Co., Cleveland, Ohio. Concrete Floor Treatment. File, 50 pp. Data on Securing hard-ened dustproof concrete.
 Concrete Floor Treatments—Specification Manual. Booklet, 23 pp., 8½ x 11 ins. Illustrated. Valuable work on an important subject.
 Sonneborn Sons, Inc., L., 116 Fifth Ave., New York, N. Y. Lapidolith, the liquid chemical hardener. Complete sets of speci-fications 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 Fireprof Floors. Booklet, 36 pp., 8½ x 11 ins. Illustrated. Data on flooring.

FLOORING

- 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 lino-

- 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 ins. 272 pp. Color Plates. Reproduction in color of all patterns of linoleum and cork carpet in the Armstrong line. Quality Sample Book. 3½ x 5¼ ins. Showing all gauges and thicknesses in the Armstrong line of linoleums.
 Linoleum Layer's Handbook. 5 x 7 ins. 32 pp. Instructions for linoleum layer's Handbook. 5 x 7 ins. 32 pp. Instructions for linoleum layer's Handbook. 5 x 7 ins. 32 pp. Instructions for linoleum layer's Handbook. 5 x 7 ins. 32 pp. Instructions for linoleum layer's Handbook. 5 x 7 ins. 32 pp. Instructions for linoleum layer's Handbook. 5 x 7 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 actual samples of "Battleship Linoleum," cork carpet, "Feltex," etc. Blabon's Linoleum. Booklet illustrated in color; 24 pp., 3½ x 8½ ins. Blabon's Plain Linoleum and Cork Carpet. Gives quality samples, 3 x 6 ins. of various types of floor coverings.
 Bonde 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 matele-ized tile and many artistic effects obtainable with it.
 Treadilte (Cork Composition) Tile. Shows a variety of colors and patterns of this adaptable cork composition floorin Resilient Floors in Schools. 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. Practical working specifications for installing battleship linoleum, cork composition tile and cork tile.
 - tile.
- Carter Bloxonend Flooring Co., Keith & Perry Bldg., Kansas City, Mo.
- Mo. Bloxonend Flooring. Booklet. 3¼ x 6¼ ins. 20 pp. Illustrated. Describes uses and adaptability of Bloxonend Flooring to con-crete, wood or steel construction, and advantages over loose wood blocks.



Messrs. La Beaume & Klein are consistent users of Carney Cement

THE strongest endorsement any product can have is its consistent use by men who know its qualities.

The men who once specify or use Carney Cement for the mortar on a project, as a rule continue year after year. They find in Carney a material of exceptional bonding quality—and one that lends itself to speedy, efficient handling.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS-Continued from page 72

FLOORING-Continued

- SELECTED LIST OF MANUFACTURERS'
 SIOORING-Continued
 File Folder. 3% x 11% ins. For use in connection with A. I. A. system of filing. Contains detailed information on Bloxoned foring in condensed loose-leaf form for specification writer and drafting room. Literature embodied in folder includes standard Specification Sheet covering the use of Bloxoned in general industrial service and Supplementary Specification Sheet overing the use of Bloxoned 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., 89 x 11 ins. Data on a valuable form of flooring. Folder, 4 pp., 81 x 11 ins. Data on a valuable form of flooring. Folder, 4 pp., 114 x 134 ins. Illustrated. Floors for office, administration and numicipal buildings.
 Better Floors, Folder, 4 pp., 114 x 134 ins. Illustrated. Characteristics, Specifications and Uses. Brochure. 16 pp. 1114 x 134 ins. Illustrated. Deals with fine assortment of floor coverings.
 Linoleum Patterns. Brochure, 10 pp., 81 x 11 ins. Illustrated in color. Valuable data, particularly on flooring.
 Linoleum Data and Specifications for Architects. Booklet, 40 pp., 41 x 11 st. Illustrated in color. Valuable data, particularly on flooring.
 Medword, Greene & Co.'s Engineer, January, 1928. One issue of a monthly magazine, this issue containing data on use of inoleum.
 We solane-Architectural Data Bulletins published every two months, dealing with the installations of flooring.
 We for the of Floor floor. Booklet, 8 pp., 9 x 12 ins. Illustrated in color. Valuable data, particularly on flooring.
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- FURNITURE

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

- theater chairs. Boartet of X 9 ins. 46 pp. Hustrations of theater chairs.
 Kittinger Co., 1893 Elinwood Ave., Buffalo, N. Y.
 Kittinger Club & Hotel Furniture. Booklet. 20 pp. 61/4 x 91/2 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 Mig. Co., Pittsburgh.
 Forethought Furniture Plans. Sheets, 61/4 x 9 ins., drawn to 1/4-inch scale. An ingenious device for determining furniture arrangement.
- arrangement. New York Galleries, Madison Avenue and 48th Street, New York. A group of Distinguished Interiors. Brochure, 4 pp., 834 x 1134 ins. Filled with valuable illustrations.

GARAGES

ARAGES
 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 'szes, 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. Illus-trated. Data in the company's product.
 Libbey-Owens Sheet Glass Co., Toledo, Ohio. Flat Glass. Brochure, 11 pp., 5½ x 75% ins. Illustrated. History of manufacture of flat, clear, sheet glass.
 Mississippi Wire Glass Co., 220 Fith Ave., New York. Mississippi Wire Glass. Catalog. 3½ x 8½ ins. 32 pp. Illus-trated. Covers the complete line.

GREENHOUSES

William H. Lutton Company, 267 Kearney Ave., Jersey City, N. J. Greenhouses of Quality. Booklet, 50 pp., 8% x 11 ins. Illus-trated. Conservatories making use of Lutton Patented Gal-vanized 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.

HARDWARE-Continued

- Locks and Builders' Hardware. Bound Volume, 486 pp., 8½ x 11 ins. An exhaustive, splendidly prepared volume. Colonial and Early English Hardware. Booklet, 48 pp. 8½ x 11 ins. Illustrated. Data on hardware for houses in these styles. **Cutler Mail Chute Company**, Rochester, N. Y. Cutler Mail Chute Model F. Booklet. 4 x 9¼ ins. 8 pp. Illus-trated. McKinney Mir. Co. Pittsburgh

- trated.
 McKinney Mg. 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 assortiment of lanterns for various uses.
 Richards-Wilcox Mg. Co., Aurora, Ill.
 Distinctive Garage Door Hardware. Booklet, 8½ x 11 ins. 65 pp. Illustrated. Complete information accompanied by data and illustrated. Complete information accompanied by data and illustrated.
 Distinctive Elevator Door Hardware. Booklet, 89 pp., 16 x 10½ ins. Illustrated.
 Russell & Erwin Mfr. Co., New Britain, Conn.
- Distinctive Elevator Door Haruware. Booklet, or product the product of t

HEATING EQUIPMENT

- HEATING EQUIPMENT
 American Blower Co., 6004 Russell St., Detroit.
 Heating and Ventilating Utilities. A binder containing a large number of valuable publications, each 8½ x 11 ins., on these important subjects.
 American Radiator Company, The, 40 West 40th St., N. Y. C. Ideal Boilers for Oil Burning. Catalog 5½ x 8½ ins. 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 ins. 16 pp. Illustrated. A brochure on a space-saving radiator of beauty and high efficiency.
 Ideal Arcola Radiator Warmth. Brochure, 6¼ x 9½ ins. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.
 How Shall I Heat My Home Brochure, 16 pp., 5¼ x 8½ ins. Illustrated. Full data on heating and hot water supply. New American Radiator Products. Booklet, 44 pp., 5 x 734 ins. Illustrated. Complete line of heating products.
 A New Heating Problem. Brilliantly Solved. Broadside. 4 pp. 10/4 x 15 ins. Illustrated. Data on the IN-AIRID invisible air valve.
- A New Heating Analysis and the investment of the

- The 999 ARCO Packless Radiator Valve. Folder. 8 pp. 3½ x 6 ins. Illustrated.
 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 ins. 12 pp. Illustrated. Explains working of this detail of heating apparatus. Dunham Packless Radiator Valves. Bulletin 104, 8 x 11 ins.
 B 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 Uacuum Heating System. Bulletin 110. 8 x 11 ins.
 I2 pp. Illustrated.
 The Dunham Differential Vacuum Heating System. Bulletin 114. Brochure. 12 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 1 lins. 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 ins. Illustrated. Deastribing the new Excelso method of generating domestic hot water in connection with heating boilers. (Firepot Coil eliminated.)

hot water in connection with heating DOMERS. (FIFEPOT Con-eliminated.)
The Fulton Sylphon Company, Knoxville, Tenn. Sylphon Temperature Regulators. Illustrated brochures, 8½ x 11 ins., dealing with general architectural and industrial appli-cations; also specifically with applications of special instruments. Sylphon Heating Specialities. Catalog No. 200. 192 pp. 3½ x 6¾ ins. Important data on heating.
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, radi-ators, etc.

- ators, etc. atalog No. 78.
- ators, etc. Catalog No. 78. 6 x 9 ins. Illustrated. Describes Kewanee Fire-box Boilers with specifications and setting plans. Catalog No. 79. 6 x 9 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.

- bolters and smokeless tubular boilers with specifications.
 May Oil Burner Corp., Baltimore, Md.
 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.
 McQuay Radiator Corporation, 35 East Wacker Drive, Chicago, Ill.
 McQuay Visible Type Cabinet Heater. Booklet. 3 pp. 8½ x 11 ins. Illustrated. Cabinets and radiators adaptable to decora-tive schemes.

Quality-Control of Concrete Assures Strength and Safety



(Above) One of the two great towers of the Hudson River Bridge.
(Center) Cofferdams for New Jersey tower footings. Silas Mason, Inc., N. Y., Contractors.
(Below) As bridge will look when completed.

Total length, including approaches, 9,000 feet.

Total cost, about \$75,000,000. Built under jurisdiction of Port of New York Authority. Othmar H. Ammann, Bridge Engineer Cass Gilbert, New York, Architect Work Started, May, 1927 Anticipated Completion, 1932

Sketches by courtesy Cass Gilbert, Inc.

-for the World's Largest Bridge

75

The Hudson River Bridge, to connect New York City with New Jersey will have a central span 3500 feet in length supported by two towers 650 feet high.

The cofferdams for the tower footings the largest ever built—are 89 feet by 98 feet, and are located in pairs. The footings of portland cement concrete go down to solid rock 85 feet below the river's surface. The footings and towers will constitute the greatest masses ever created on areas so limited in size.

The strength of the concrete supporting this massive structure is predetermined by watercement ratio specifications, which provide complete quality-control, and which have permitted economies unknown until the development of the water-ratio law.

PORTLAND CEMENT ASSOCIATION CHICAGO Concrete for Permanence

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS-Continued from page 74

HEATING EQUIPMENT-Continued

- HEATING EQUIPMENT-Continued
 McQuay Concealed Radiators. Brochure. 3 pp. 8½ x 11 ins. Illustrated.
 McQuay Unit Heater. Booklet. 8 pp. 8½ x 11 ins. Illustrated. Gives specifications and radiator capacities.
 Milwaukee, Valve Co., Milwaukee, Wis.
 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.
 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. 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, 12 pp. 8½ x 113/4 ins. Illustrating.

- 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.
 Oil Heating Institute, 420 Madison Ave., New York.
 What about the Supply of Oil Fuel? Booklet, 16 pp., 5½ x 8 ins. Illustrated.
 Petroleum Heat & Power Co., 511 Fifth Avenue, New York.
 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.
 Sarco Company, Inc., 183 Madison Ave., New York City, N. Y. Steam Heating Specialties. Booklet, 6 pp., 6 x 9 ins. Illustrated. Deals with Sarco Steam Traps for vacuum and vapor heating systems.
 Equipment Steam Traps and Temperature Regulations. Booklet, 6 pp., 6 x 9 ins. Illustrated Deals with Sarco Steam Traps for hospital, laundry and kitchen fixtures and the Sarco Selicontained Temperature Regulation for hot water service tanks.
 B. F. Sturtevant Company, Hyde Park, Boston, Mas.
 Tempervane Heating Units, Catalog 363. Booklet, 44 pp., 8½ x 11 ins. Illustrated. Data on "Heating Every Corner with Maximum Economy."
 Trane Co., The, La Crosse, Wis.
 Bulletin 14. 16 pp. 8½ x 105½ ins. Covers the complete line of Trane Heating Specialties, including Trane Bellows Traps, and Trane Bellows Packless Valves.
 Bulletin 20. 24 pp. 8½ x 105½ ins. Explains in detail the operation and construction of Trane Co

HOSPITAL EQUIPMENT

- HOBPITAL 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 pho-tographs 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 par-ticular 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. Book-let, 21 pp., 7½ x 9½ ins. Valuable data on an important subject.
 Wilmot Castle Company, Rochester, N. Y.
 Sterilizer Equipment for Hospitals. Book, 76 pp., 8½ x 11 ins. Illustrated. Gives important and complete data on steriliza-tion of utensils and water, information on dressings, etc.
 Sterilizer Specifications for use of architects and contractors.
 Architects' Data Sheets. Booklet, 16 pp., 8½ x 11 ins. Flus-trated. Information on piping, venting, valving and wiring for hospital sterilizer installations.
 Hospital Sterilizer Terkenique, 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 in Data on complete outfitting of hotels.

INCINERATORS

Home Incinerator Co., Milwaukee, Wis. The Decent Way. Burn it with Gas. Brochure, 30 pp., 51/4 x 71/4 ins. inside. Illustrated. Incinerator sanitation equipment for residence use.

INCINERATORS-Continued

- NCINERATORS-Continued
 A. I. A. File. 12 pp., 834 x 1034 ins. inside. Suggestions for architect on incineration, showing installation and equipment. Specialized Home Comforts Service Plan Book. 40 pp., 836 x 11 ins. inside, illustrated. A complete outline of the many advantages of incineration.
 Blue Star Standards in Home Building. 16 pp., 536 x 836 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 836 x 11 ins. 16 pp. Illustrated. Describes principles and design of Kernerator Chimmey-fed Incinerator 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, 836 x 11 ins. 16 pp. Illustrated. Gives is principle and design of Kernerator 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 swhere installed.
 The Kernerator (Chimney-fed) Booklet. Catalog No. 17. 20 pp. 836 x 11 ins. Illustrated. Data on a valuable detail of equipment.
 NSULATING LUMBER

INSULATING LUMBER

Masonite Corporation, 111 West Washington St., Chicago, Ill. Booklet, 12 pp., 8½ x 11 ins. Illustrated. Gives complete speci-fications for use of insulating lumber and details of construction involving its use. INSULATION

- 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 ins. 32 pp. Illustrated.
 Armstrong's Corkboard. Insulation for Walls and Roofs of Buildings. Booklet, 66 pp., 9½ x 11¼ ins. Illustrates and describes use of 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 valitation.
 Sil-O-Cel Insulation Materials and Allied Products. Brochure, 16 pp., 8½ x 11 ins. Illustrated. Important data on insulation.
 Heat Insulation Specifications and Blue Prints. Booklet, 20 pp.,

Sil-O-Cel Insulation
16 pp., 8½ x 11 ins. Illustrated. Important
sulation.
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 specificaions
- 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 EOUIPMENT

- CITCHEN 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 in-stallation and plans for standardized outfits.

LABORATORY EQUIPMENT

- Alberene Stone Co., 153 West 23rd Street, New York City. Booklet 844 x 11/4 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.
 ANTERNS LANTERNS
- ANTERNS Todhunter, Arthur, 119 E. 57th St., New York." Hand Wrought Lanterns. Booklet, 5½ x 634 ins. 20 pp. Illus-trated in Black and White. With price list. Lanterns appro-priate for exterior and interior use, designed from old models and meeting the requirements of modern lighting.

November, 1928



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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS-Continued from page 76

LATH, METAL AND REINFORCING

- LATH, METAL AND REINFORCING
 Genfre Steel Company, Youngstown, Ohio.
 Herringbone Metal Lath Handbook. 8% 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. 734 x 1034 ins. Illustrated. Metal lath, particularly for residences.
 Steeltex for Floors. Booklet. 24 pp. 854 x 11 ins. Illustrated. Combined reinforcing and form for concrete or gypsum floors and roofs.
 Steeltex Data Sheet No. 1. Folder. 8 pp. 854 x 11 ins. Illustrated. Steeltex for floors on steel joists with round top chords.
 Steeltex Data Sheet No. 2. Folder. 8 pp. 854 x 11 ins. Illustrated. Steeltex for floors on steel joists with round top chords.
 Steeltex Data Sheet No. 3. Folder. 8 pp. 854 x 11 ins. Illustrated. Steeltex for floors on steel joists with flat top flanges.
 Steeltex Data Sheet No. 3. Folder. 8 pp. 854 x 11 ins. Illustrated. Steeltex for floors on steel joists.
 Northwestern Expanded Metal Co., 1234 Old Colony Building, Chicago, Ill.
 Northwestern Expanded Metal Products. Booklet, 8% x 1034 ins., 20 pp. Fully illustrated, and longspan lath channels, etc.
 Longspan 34-inch Rib Lath. Folder 4 pp., 8% x 11 ins. Illustrated. Deals with a new type of V.Rib expanded metal.
 A. A. Sample Book. Bound volume, 8% x 11 ins. Contains actual samples of several materials and complete data regarding their use.
 Nortwest Company, Youngstown, Ohio.
 Tuscon Steel Company, Youngstown, Ohio.
 Tuscon Steel Company, Youngstown, Ohio.
 Tuscon Steel Company, Suda se of typical construction. Progressive steps of construction. Specification and load tables.

LAUNDRY CHUTES

AUNDRY CHUTES The Pfaudler Company, 217 Cutler Building, Rochester, N. Y. Pfaudler Glass-Lined Steel Laundry Chutes. Booklet, 5½ x 7½ ins. 16 pp. Illustrated. A beautifully printed brochure de-scribing in detail with architects' specifications THE PFAUD-LER 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., 81/4 x 11 ins. Valuable data regarding an important subject.

LIBRARY EOUIPMENT

- 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

- IGHTING EQUIPMENT
 The Frink Co., Inc., 24th St. and 10th Ave., New York City. Catalog 415, 83 × 11 ins. 46 pp. Photographs and scaled cross-sections. Specialized bank lighting, screen and partition re-flectors, double and single desk reflectors and Polaralite Signs.
 Holophane Company, Inc., 342 Madison Ave., New York. The Lighting of Schools; A Guide to Good Practice. Booklet, 24 pp. 83 × 11 ins. Illustrated.
 Lighting Specifications for Hospitals. Brochure, 30 pp. 83 × 11 ins. Ulmstrated.

- The Lighting of Schools; A Guide to Guod Fractice. Booker, 24 pp. 8½ x 11 ins. Illustrated.
 Lighting Specifications for Hospitals. Brochure, 30 pp. 8½ x 11 ins. Illustrated.
 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.
 Todhunter, 119 East 57th St., New York.
 Lighting Fixtures, Lamps and Candlesticks. 24 pp. 8½ x 11 ins. Illustrated. Fine assortment of lighting accessories.

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, Rorchester, N. Y. Cutler Mail Chute Model F. Booklet. 4 x 91/4 ins. 8 pp. Illustrated.

MANTELS

Arthur Todhunter, 119 E. 57th St., New York, N. Y. Georgian Mantels. New Booklet. 24 pp., 534 x 634 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
 - Che Georgia Marble Company, late, Ga., New York Onice, 128 Broadway.
 Why Georgia Marble is Better. Booklet. 33% x 6 ins. Gives analysis, physical qualities, comparison of absorption with granite, opinions of authorities, etc.
 Convincing Proof. 33% x 6 ins. 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, 634 x 3 ins. 166 pp. Illus-trated. Monel Metal-its qualities, use and commercial forms, briefly described. 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 de-signed by Trowbridge & Ackerman. Contains many color
- Edition of the complete catalog of Curtis Woodwork, as uesigned 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 ins. 48 pp. Illustrated. Contains prices on 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 for Hospitals. Brochure, 15 pp., 8½ x 11 ins. Illustrated work on hospital doors.
 Roddis Doors for Hospitals. Brochure, 15 pp., 8½ x 11 ins. Illustrated work on doors for hotel and apartment buildings.
 MORTAR AND CEMENT COLORS

- MORTAR AND CEMENT COLORS

- MORTAR AND CEMENT COLORS
 Clinton Metallic Paint Co., Clinton, N. Y.
 Clinton Mortar Colors. Folder. 8½ x 11 ins. 4 pp. Illustrated in colors, 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

- DRNAMENTAL PLASTER
 A. C. Horn Company, Art Craft Division, 101 Park Ave., New York, N. Y.
 Tex-Crete, for One-Operation Fixturing. Booklet, 24 pp. 8½ x 11 ins. Illustrated. A work on decorative plastering.
 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 81/2 ins. 16 pp. Illus-trated.

- 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 3½ ins. 160 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 ins. 16 pp. Illus-trated. Directions and formulae for painting metals. Came Lead. Booklet, 8¼ x 6 ins. 12 pp. Illustrated. Describes various styles of lead cames.
 Pratt & Lambert, Inc., Buffalo, N. Y.
 Specification Manual for Paint, Varnishing and Enameling. Booklet, 38 pp., 7½ x 10% 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. 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 ins. 12 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 ins. 12 pp. Illustrated. A highly technical subject treated in a simple, understandable manner.
 Sonneborn Sons, Inc., L., Dept. 4, 116 Fifth Avenue, New York. Paint Specifications for its use.
 Valentine & Co., 456 Fourth Ave., New York.
 How to Use Valspar. Illustrated booklet, 32 pp., 334 x 8 ins. Deals with d

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS-Continued from page 78

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. Illus-trated. 8½ x 11¼ ins. 32 pp. Full data regarding an im-portant 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 parti-tions, together with details, elevations and specifications.
- tions, 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. Fartitions. 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.
- S. Gypsum Co., Chicago. Pyrobar Partition and Furring Tile. Booklet. 8½ x 11 ins. 24 pp. Illustrated. Describes use and advantages of hollow tile pp. Illustrated. in for inner partitions.

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.
- effect of water on iron, steel and orass 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 Pipe Handbook. Booklet, 40 pp., 5 x 7½ ins. Data on ohoes Pipe Handbo wrought iron pipe.
- Cohoes Pipe Handbook. Booklet, 40 pp., 5 x 7½ ins. Data on wrought iron pipe.
 Duriron Company, Inc., Dayton, Ohio.
 Duriron Acid, Alkali, Rust-proof Drain Pipe and Fittings. 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.

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., 74 x 10½ ins. Illustrated. Data on Sani-White and Sani-Black toilet seats.
 Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill. Catalog "M." 9¼ x 12 ins. 184 pp. Illustrated. Shows complete line of plumbing fixtures for Schools, Railroads and Industrial Plants.

- Crane Company, 836 S. Michigan Ave., Chicago, Ill.
 Plumbing Suggestions for Home Builders. Catalog. 3 x 6 ins. 80 pp. Illustrated.
 Plumbing Suggestions for Industrial Plants. Catalog. 4 x 6^{1/2}
 ins. 34 pp. Illustrated.
 Planning the Small Bathroom. Booklet. 5 x 8 ins. Discusses planning bathrooms of small dimensions.

PLUMBING EQUIPMENT-Continued

- PLUMBING EQUIPMENT-Continued
 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.
 Imperial Brass Mig. 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." 10% x 71% ins. 242 pp. Illustrated. Complete data on vitreous china plumbing fixtures with brief history of Sanitary Pottery.
- tary Pottery
- Speakman Company, Wilmington, Del. Catalog K. Booklet, 150 pp., 8½ x 10% ins. Illustrated. Data on showers and equipment details.

PUMPS

- 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, condensa-tion, circulating, house, boiler feed and fire pumps.
 Kewanee Private Utilities Co., 442 Franklin St., Kewanee, Ill.
 Bulletin E. 7½ x 10½ ins. 32 pp. Illustrated. Catalog. Com-plete 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.
 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 fea-tures 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.

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.
- 12
- 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 rein-forced concrete construction. Longspan ¾-inch Rib Lath. Folder 4 pp., 8½ x 11 ins. Illus-trated. Deals with a new type of V-Rib expanded metal.

ROOFING

- Barber Asphalt Co., Philadelphia, Pa.
 Barber Asphalt Co., Philadelphia, Pa.
 Specifications, Genasco Standard Trinidad Lake Asphalt Built-up Roofing. Booklet. 8 x 10½ ins. Gives specifications for used several valuable roofing and waterproofing materials.
 The Barrett Company, 40 Rector St., New York City.
 The Barrett Company, 40 Rector St., New York City.
 Mits Gives complete data and specifications for many details of roofing.
 Bird & Son, Inc., E. Walpole, Mass.
 Bird & Son, Inc., E. Walpole, Mass.
 Pint Carey Co., Lockland, Cincinnati, Ohio.
 Architects Specifications for Carey Built-up Roofing. Booklet. 8 x 10½ ins. 24 pp. Illustrated. Complete data to aid in speci-fying 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 104½ ins. 32 pp. Illustrated. A study of school buildings of a number of different kinds and the roofing materials adapted ior eac.
 Heim Roofing Tile with Sprocket Hips. Leaflet, 8½ x 11 ins. Illustrated. Shows use of English shingle tile with special hips. Itaian Promenade Floor Tile. Folder, 2 pp. 8½ x 11 ins. Illust-trated. Floor tile adapted from that of Davanzati Palace.
 Mitain Promenade Floor Tile. Folder, 2 pp. 8½ x 11 ins. Illust-rated. Floor tiling adapted from that of Davanzati Palace.
 Mitain Promenade Floor Tile. Folder, 2 pp. 8½ x 11 ins. Illust-rated. Floor tiling adapted from that of Davanzati Palace.
 Mitain Promenade Floor Tile. Folder, 2 pp. 8½ x 11 ins. Illust-rated. Floor tiling adapted from that of Davanzati Palace.
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Art Institute, Dayton, Ohio. From an original drawing by Hugh Ferris. 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.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 80

ROOFING—Continued

- 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.

- 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., 834 x 11 ins. Important data on the subject.
 Gypsteel Pre-cast Fireproof Roofs. Booklet, 48 pp., 834 x 11 ins. Illustrated. Information regarding a valuable type of roofing.
 U. S. Gypsum Co., Chicago, Ill. Pyrobar Roof Construction. Booklet. 8 x 11 ins. 48 pp. Illus-trated. Gives valuable data on the use of tile in roof con-struction. SI
 - incuition. ineetrock Pyrofill Roof Construction. Folder. 83/ x 11 ins. Illustrated. Covers use of roof surfacing which is poured in place.

SEWAGE DISPOSAL

Kewance Private Utilities, 442 Franklin St., Kewance, Ill. Specification Sheets. 7¼ x 10¼ ins. 40 pp. Illustrated. Detailed drawings and specifications covering water supply and sewage disposal systems.

SCREENS

- American Brass Co., The, Waterbury, Conn. Facts for Architects About Screening. Illustrated folder, 9½ x 11¾ ins., giving actual samples of metal screen cloth and data on fly screens and screen doors.
- on fly screens and screen doors. Athey Company, 6015 West 65th St., Chicago, Ill. The Athey Perennial Window Shade. An accordion pleated win-dow 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. Illus-trated.

SHELVING-STEEL

- David Lupton's Sons Company, Philadelphia, Pa. Lupton Steel Shelving. Catalog E. Illustrated brochure, 40 pp., 83% 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. Illus-trated. 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. Illus-trated. Gives complete data regarding a well-known protec-tion regionst cound tion 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 63/4 ins. Data for steel for dwellings, apartment houses, etc.
 Genfire Steel Company, Youngstown, Ohio. Herringbone Metal Lath Handbook. 83/4 x 11 ins. 32 pp. Illus-trated. Standard specifications for Cement Stucco on Herring-bone.
- bone. Rigid Metal Lath and interior plastering. Fireproofing Handbook. 8½ x 11 ins. 32 pp. Illustrated. De-scribes the full line of products manufactured by the Genfire Steel Company.
- 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, $8\% \times 11$ ins. 56 pp. Containing specifications and supplementary data relating to the best methods of speci-fying and using this stone for all building purposes.

STONE, BUILDING-Continued

- ONE, BUILDING-Continued
 Vol. 1. Series B. Indiana Limestone Library. 6 x 9 ins. 36 pp. Illustrated. Giving general information regarding Indiana Limestone, its physical characteristics, etc.
 Vol. 4. Series B. Booklet. New Edition. 8½ x 11 ins. 64 pp. Illustrated. Indiana Limestone as used in Banks.
 Volume 5. Series B. Indiana Limestone Library. Portfolio. 11½ x 8¾ ins. Illustrated. Describes and illustrates the use of stone for small houses with floor plans of each.
 Volume 6, Series B-Indiana Limestone School and College Buildings. 8½ x 11 ins., 80 pages, illustrated.
 Volume 12, Series B-Dintinctive Homes of Indiana Limestone. 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,

- III. 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. Davis Solid Architectural Bronze Sash. Set of five sheets, printed on tracing paper, giving full sized details and suggestions for the size store front designing of special bronze store front construction, enclosed in envelope suitable for filing. Folds to 8½ x 11 ins. Fe Kawneer Company. Niles, Mich.
- The Kawneer Company, Niles, Mich. Store Front Suggestions. Booklet, 96 pp., 6 x 83/2 ins. Illus-trated. Shows different types of Kawneer Solid Copper Store
- Fronts.
 Catalog K. 1927 Editon. 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. 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' file.
- sheets and instantion instruction. Catalog. 8½ x 10 ins. 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. $8j_2$ x 11 ins. 12 pp. Com-plete Specification, Glossary of Terras Relating to Terra Cotta and Short Form Specification for incorporating in Architects' Specification.
- Color in Architecture. Revised. Edition. Permanently bound volume, 9¼ x 12¼ ins., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustra-tions in color.
- Present Day Schools. 8½ x 11 ins. 32 pp. Illustrating 42 ex-amples 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. tion.
- Natco Double Shell Load Bearing Tile Bulletin. 81/2 x 11 ins.
- Natco Double Snell Load Bearing The Bulletin. 8½ x 11 ms. 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. Illus-trated. Natcoffor 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.
 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.
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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS-Continued from page 82

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.
- C. A. Dunham Co., 430 East Onto 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.
- Jonkins 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. De-scribes the "Burlington" Venetian blinds, method of operation, advantages of installation to obtain perfect control of light in the room.

VENTILATION

- American Blower Co., Detroit, Mich. American H. S. Fans. Brochure, 28 pp., 8½ x 11 ins. Data on an important line of blowers.
- Duriron Company, Dayton, Ohio.
- Acid-proof Exhaust Fans. Folder. 8 x 101/2 ins. 8 pp. Data regarding fans for ventilation of laboratory fume hoods. Specification Form for Acid-proof Exhaust Fans. Folder, 8 x 101/2
- Globe Ventilator Company, 205 River St., Troy, N. Y.
- 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.
- 20 pp., 81/ 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 ins. Valuable data on different types of materials for protection against dampness. Waterproofing and Dampproofing File. 36 pp. Complete descrip-tions and detailed specifications for materials used in building with concrete.
- Sommers & Co., Ltd., 342 Madison Ave., New York City.
- 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. 334 x 834 ins. 8 pp. Explanation of waterproofing principles. Specifications for waterproofing walls, floors, swimming pools and treatment of concrete, stucco and mortar.
 The Yortex Mfe. Co., 1978 West 77th St., Cleveland, Ohio.

- 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. B. and C.
 - 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., 85% x 11 ins. Illustrates and describes windows suitable for manufacturing buildings.

WINDOWS, CASEMENT

- Crittall Casement Window Co., 10951 Hearn Ave., Detroit, Mich. Catalog No. 22, 9 x 12 ins. 76 pp. Illustrated. Photographs of actual work accompanied by scale details for casements and composite steel windows for banks, office buildings, hospitals and residences.
- Genfire Steel Company, Youngstown, Ohio. Architectural Details, Casement Windows and Doors. 8½ x 11 ins. 28 pp. A. I. A. File No. 16e. Specifications and con-struction details.
- Hope & Sons, Henry, 103 Park Ave., New York, N. Y. Catalog, 12/4 x 18/2 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. Iupton Casement of Copper Steel. Catalog C-217. Booklet, 20 pp. 85% 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.

- 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, con-struction details; blue-prints if desired. Describes AIR-way Multifold Window Hardware.
 Architectural Details. Booklet. 8½ x 11 ins. 16 pp. Tables of specifications and typical details of different types of construc-tion.

tion. List of Parts for Assembly. Booklet. 81/2 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. Illus-trated.

WINDOWS, STEEL AND BRONZE

Genfire Steel Company, Youngstown, Ohio.

- Architectural Details, Steel Pivoted, Commercial and Architec-tural 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., 856 x 11 ins. Deals with Pond Continuous Sash. Sawtooth 85/8 x 11 i Roofs, etc.
- How Windows Can Make Better Homes. Booklet. 37% x 7 ins. 12 pp. An attractive and helpful illustrated publication on use of steel casements for domestic buildings.

Truscon Steel Company, Youngstown, Ohio.

- **Fruscon Steel Company**, Youngstown, Ohio. Drafting Room Standards. Book. 8½ x 11 ins. 120 pages of mechanical drawings showing drafting room standards, speci-fications and construction details of Truscon Steel Windows, Steel Lintels, Steel Doors and Mechanical Operators. Truscon Solid Steel Double-Hung Windows. 24 pp. Booklet. 8½ x 11 ins. Containing illustrations of buildings using this type of window. Designs and drawings of mechanical details. Continuous Steel windows and Mechanical Operators. Catalog
- 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. American Walnut. Booklet. 7 x 9 ins. 45 pp. Illustrated. A very useful and interesting little book on the use of Walnut in Fine Furniture with illustrations of pieces by the most notable furniture makers from the time of the Renaissance down to the present.
- down to the present. "American Walnut for Interior Woodwork and Paneling." 7 x 9 ins. Pages illustrated. Discusses interior woodwork, giving costs, specifications of a specimen room, the different figures in Walnut wood, Walnut floors, finishes, comparative tests of physical properties and the advantages of American Walnut for woodwork.

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



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AMERICAN WINDOW GLASS COMPANY

1640 Farmers Bank Building PITTSBURGH, PA.

Part One

MATHER TOWER CHICAGO HERBERT H. RIDDLE Architect This building glazed with Libbey-Owens Flat-Drawn Clear Sheet Glass



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The book contains text and 190 plates 12 1/2 x16 inches, and is bound in cloth. Price \$30, postpaid.

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88

Part One



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Weary & Alford Co., Chicago; James A. Wetmore, Acting Supervising Architect of the Treasury, Washington, D. C.; Horace Trumbaur, Philadelphia.

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THE SPEAKMAN CO., Wilmington, Del. "The Health Value of the Shower." A booklet on its increasing use.

The value of the shower form of bath has brought about its use in residences, hotels and clubs,—everywhere in fact, until to some extent it has already displaced even the "porcelain bath tub," particularly in hotels. Mr. Bernarr Macfadden, who should certainly speak with authority, says: "The warm shower cleanses, and the cold shower acts as a tonic. The breaking up of the water into fine streams stimulates the nerve endings in the skin, and also makes it possible to take both hotter and colder water than by other methods, thus increasing the therapeutic effect." This booklet deals with the excellent equipment made by this concern,—needle and overhead showers, the "Mixometer" for regulating the temperature of water, etc., all details with which one should be familiar.

THE MASTER BUILDERS CO., Cleveland. "Mastertex, a Waterproof Decorative Cement Coating."

It should never be necessary to point out to architects and builders the necessity in many instances of waterproofing or protecting certain materials from contact with dampness. Steel itself, useful as it is, must be protected to give lasting service. Many cases have been found where cracking or spalling of concrete has been due to the corrosion of the reinforcing metal. This reinforcing, in order to be most effective, is placed near the surface of the concrete, thus in many instances exposing it to air and moisture which penetrate from the outside. This brochure and other printed matter which comes with it describe a new type of waterproofing paint that contains no oils or other volatile elements and which can be applied to wet, dripping surfaces where it provides a permanent, waterproofing coating in any one of several colors.

NATIONAL LEAD CO., New York. "Rustic and Antique Cames." A brochure on the leading of glass.

Casement windows, as a general thing, depend for a great part of their interest upon the leaded glass with which they are filled, the fragments of glass being held together by the leads or cames at countless slightly varying angles which afford endless play of light and shadow. The cames are strips of lead of an H-form, joined by solder where they meet. A surface so formed,—of glass and cames of lead which are soft and pliable,—would probably be lacking in requisite strength, so steel bars placed horizontally across the casement are likely to be used to give stability, the leaded glass being tied to them with wires. This folder deals with the "Rustic" and "Antique" cames, made by this concern, with which it is possible to obtain the exact effects possible heretofore only with hand-wrought leads in great variety of design.

C. A. DUNHAM CO., Chicago. "Heating Homes the Dunham Way." The importance of heating accessories.

Probably every architect or builder has his own opinion as to the relative value of different heating methods. Whatever be the method adopted, however, it is necessary for the comfort of the occupants of the building that the heating system function smoothly and regularly, and to render the heating service dependable and reliable there have been placed upon the market various accessories which are valuable indeed. One of these is a device for keeping heating radiators free from air and water, since steam cannot enter a radiator if it is obstructed by water or air. This folder deals with the "Dunham Radiator Trap," which keeps every radiator freed from air and water and filled with steam. It also describes and illustrates the workings of the "Dunham Packless Radiator Valve," which occupies a convenient position at the *top* of the radiator for turning the heat either on or off.

RICHARDS-WILCOX MFG. CO., Aurora, Ill. "Sliding and Folding Doors." An important detail in many instances.

In the planning of many kinds of buildings it is desirable to provide all possible "flexibility," by which is meant so planning a room that it may be used equally well for quite a variety of purposes. One example of such flexibility would be found in a large banquet room, perhaps in a hotel or a club, which would be suitable for serving a large banquet or for the holding of a convention or a dance, but when divided into several smaller rooms would be useful for accommodating as many wholly separate and distinct functions. Other instances abound in schools and parish houses of churches and Y. M. C. A. buildings. For such use there is probably nothing as good as folding partitions, and this booklet illustrates and describes the excellent partitions made by this well known and old established firm.

LUDOWICI-CELADON CO., Chicago. "The Roof." A booklet on the use of tile and their importance in building.

Fitness of things, as applied to architecture, demands the use of certain specific materials for the roofs of structures of certain architectural types. Indeed for buildings of some styles a great deal depends upon the covering of the roof, and its importance in the appearance of the structure demands that it receive proper consideration. This brochure dwells upon the use of tiles for roofing, particularly roofing of buildings in the Italian or Spanish styles. Text and excellent illustrations explain the Imperial Vitreous Shale Roofing Tile manufactured by this company, and give the reader an idea of their dignity and beauty when used to cover broad expanses of roof. Architects will be particularly interested in the use of Imperial Ancient Tapered Mission Tile, with which it is possible to simulate the mellowed tones of southern Europe's venerable roofs.

VALENTINE & CO., New York, Chicago and Boston. "How to Use Valspar." An excellent work on using varnish.

The value of a varnish which is not injured by water or moisture is of course apparent, since it is useful in many ways, both indoors and out. This small booklet or folder, one of numerous publications being issued by this concern, is devoted to describing the utility of the widely known "Valspar" and to suggesting the countless ways in which it may be used,—for purposes as widely different as for coating linoleum on a kitchen floor and for varnishing the spars and deck fittings of a ship in the Gulf of Alaska. Perhaps the chief value of the folder is in its giving directions for the use of Valspar inside the home, such for example as for protecting the highly polished wood surfaces of dining tables and buffets,—or for prolonging the life of oil cloth, linoleum and similar floor coverings by protecting them from direct contact with water, which might injure them.

MISSOURI PORTLAND CEMENT COMPANY. "Precautions for Pavement Construction in Cold Weather."

It is not always realized that the durability of concrete construction is often influenced by the condition of the weather at the time the work is done. "Delays beyond the contractor's control or unusually early cold snaps sometimes leave a short stretch of concrete pavement incomplete when freezing weather sets in. If completion is postponed until spring, the public may be greatly inconvenienced, and the contractor suffers loss from capital and equipment tied up as well as from delay in starting the next season's contracts. Under these conditions, if only a small yardage is involved, it may be to the interest of both the contractor and the public to provide means for properly completing the contract at once." This folder is full of suggestions which will be useful when such work must be done in cold weather. The cover of the folder illustrates the method of protecting a concrete pavement during cold weather by straw and canvas.



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HOLOPHANE COMPANY, INC., 342 Madison Avenue, New York. "Lighting Specifications for Hospitals."

It would seem that nothing in the way of equipment could be more complete than that being used in the modern hospital. Added to what seems to approach perfection of design and plan, the contribution of hospital architects, there has been equal achievement in the way of equipment, contributed by manufacturers, aided by their research workers and designers. This booklet deals with the highly important matter of lighting the hospital,—every department, from the ambulance entrance to the department from which patients are dismissed. The brochure is fully illustrated and is replete with diagrams and plans which are full of suggestion to those concerned with hospital equipment, and there is included a "lighting schedule" for suggested incorporation in specifications, the schedule dwelling particularly on surgery lighting specialties of a superior type.

EXCHANGE SAWMILLS SALES CO., Kansas City. "Common Grades of Pine for Interior Finish."

In many departments of effort important discoveries have been made by the merest accident. So too in the arts, and many interesting architectural possibilities have been brought to light by mischance, sometimes by the necessity of using one material because another could not be had, or by having to use some material ordinarily classed as defective. Architects and the owners of brick kilns well know the value of overburned or otherwise imperfect brick when properly used. "Recent developments in the art of interior decorating have shown a decided tendency to capitalize on the natural defects found in the common grades of pine. These defects make readily possible the attainment of the most unusual and beautiful effects, which were in vogue many centuries ago and which are so much desired today. For immediate precedent, one has only to delve into early Colonial architecture to find a rich accumulation of interiors done in 'knotty' pine. Of course, it is well known that all the higher grades of Cal Pine are available in large quantities, and that it is properly called a wood of many uses. However, this brochure deals with only one of its very important uses,—common grades for interior finish. The present trend indicates that the demand for this type of interior treatment is on a decided increase. A few examples of recent installations of 'knotty' pine interiors are presented in this booklet."

SAMUEL CABOT, INC., 141 Milk Street, Boston. "Cabot's Creosote Shingle Stains." Their great desirability.

If a survey covering the roofs of all residence buildings in the United States could be made, it might well be found that the majority are of wood shingles, the wide use of wood shingles being due not only to their being easily had anywhere, but also to their excellent wearing qualities and to the readiness with which they blend with any architectural type likely to be used. Few home builders today are willing to wait for sunshine and rain to mellow a shingled roof to the neutral or silver gray which comes in time; almost anyone would prefer to use a shingle stain to produce at once the effect desired,—weathered gray or some other color. The creosote stains of the Cabot firm are of course far too well known to require description. "Manufactured by the patent Cabot Colloidal Process, termed 'Collopaking,' by which the pigments are reduced to submicroscopic fineness, a negative electrical charge is set up, causing the pigment particles to mutually repel each other, and the collopaked pigment and fixative are held in colloidal solution by means of Cabot's specially prepared creosote. Permanent pigments are selected for the greatest strength and brilliancy. By collopaking, the division of the pigment particle is so much finer than grinding in oil that the product acquires the staining characteristics of a dye. The gray stains, free from painty defects, with the help of the elements, rapidly bleach out the wood itself to a natural silver gray, varying in shade with the tone of stain used. In choosing a color, it must be borne in mind that individual raw shingles have a wide variety of shade, and that Cabot's stains, while of strong tinting power, are transparent and do not mask the natural beauty of the surface."

GENFIRE STEEL CO., Youngstown, O. "The Fireproof Handbook." Important data on fireproof building.

To make a structure fireproof, use must of course be made of building materials which are themselves proof against burning. This publication is the tenth edition of the booklet which deals with the "Genfire" line of the General Fireproofing Building Products. Described in its pages is a wide assortment of building materials for the construction of firesafe buildings. This includes various types of metal lath, channels, stucco reinforcement, steel lintels, corner beads, steel joists, steel tile, steel bridging, casement and basement windows, steel sash, industrial steel doors, concrete reinforcement and a complete line of concrete waterproofing and preservative products. Genfire steel road forms and wire mesh are also included. The foreword of the brochure says that sample sections of metal lath, channels, etc., will be sent architects without charge or obligation.

E. L. BRUCE COMPANY, Memphis. "Colonial Distinction in Plank Oak Floors." How to specify and secure them.

What in common parlance is called the "Colonial" exerts an appeal which is perennial, this appeal being not wholly sentimental or founded on historical consideration, since analysis will prove that whatever the word describes, be it architecture, furniture or anything else, is likely to possess the essential qualities of good taste,—simplicity and utility. This fondness for what is thus designated has meant the study of what was used during the time when the scattered settlements along the Atlantic coast were really colonies, and today a careful and discriminating home builder would probably demand of his architect floors in keeping with the architectural character of the house which, —if the style were Colonial,—would mean floors of oak planks. There is probably no place where what is called the Colonial style,—early, middle and late,—may be as well studied as in the American Wing at the Metropolitan Museum, and as this booklet points out, the floors of these rooms, with one exception, are of oak planks of random widths held in place by wooden pegs. That it is quite possible to have similar floors in new houses being built today is made quite evident by this booklet, issued by a firm noted for furnishing them, and the brochure gives all the data needed by the architect who specifies or the builder who installs them in residences or buildings of any type.

P. & F. CORBIN, New Britain, Conn. "Colonial and Early English Hardware." An excellent brochure on its use.

It is encouraging to those interested in the growth and development of good taste in American domestic archi-tecture to find that the demand for hardware appropriate for use in houses of Colonial and early English types is sufficiently great to interest a large firm of manufacturers, -and not only to interest them but lead them to bring out an extensive line of such hardware and to list and illustrate the assortment in a catalog which is quite evidently costly. This is exactly what the firm of Corbin has done. 'In the production of this class of hardware Corbin has maintained its position of leadership. Many of the de-signs shown on the pages of this booklet are exact repro-ductions of pieces still to be found upon our historical buildings; others have been added to suit discriminating The resemblance in appearance of the finished pieces originals is striking. Toiling slowly and painstaktastes. to the originals is striking. ingly, but under a handicap because of scanty equipment, the early craftsman endowed his product with individuality; here and there a mark of the hammer or a slight irregularity of form marked the piece as a separate work. Corbin has splendidly reproduced the effect of the forge and has achieved for every article produced the mark of individu-ality. Skilled wielders of the hammer treat each piece separately, that it may possess the unique character which will identify it with the work of the early craftsman. the danger of rust and discoloration of woodwork, That often found objectionable in this class of hardware, might be positively eliminated, Corbin has compounded metal called 'Colonium.' It contains nothing which a special It contains nothing which rust can attack, and a piece treated with it has an aged appearance."





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