THE ARCHITECTURAL FORUM
IN TWO PARTS

PART ONE
ARCHITECTURAL DESIGN
JULY 1929
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More than one hundred thousand pounds of Aluminum was used in the spandrels placed on this building. The same specifications using iron as the material would have weighed in excess of two hundred thousand pounds. The economy in handling and erection, together with the fact that Aluminum is non-corrosive and requires no painting caused the architects to specify Aluminum Spandrels for this job.

ARCHITECTURAL ALUMINUM
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Details and specifications of this spandrel will be found on page 118 of the Architectural Engineering section of this issue.

ARCHITECTURAL ALUMINUM
A Golden Crown on the World's Greatest Skyline

The first great structure in Chicago to use color freely in its exterior design, the new Carbide and Carbon Building, is a most successful example of the modern idea in architecture.

Its sides are tiled in varying shades of green terra cotta, with gold terra cotta crowning its tower, more than 500 feet above the street. Gold is also used to relieve the green on the campanile and about the lower stories where polished black granite forms the building's base.

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UNIVERSITY OF PITTSBURGH

The Cathedral of Learning, now building for the University of Pittsburgh, will house under one roof a complete university. Former work for the University includes the great Pitt Stadium seating 70,000 persons. This client's latest need is a modern hospital—the Falk Clinic—to be built under the supervision of Stone & Webster Engineering Corporation.

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The stately Georgian homes of England, from which came the inspiration for our Colonial architecture, were very frequently roofed with tiles.

Representative of them is the manor house, near Painswick, Gloucestershire, England, which is pictured above. Architects agree that much of its beauty is due to its original tile roof, now mellowed to enchantingly soft grays, reds and greens.

England's charming old tile roofs can now be accurately reproduced in Imperial Crude Shingle Tiles. They are, in fact, actual reproductions of century-weathered tiles taken from Georgian homes.

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"Steel partitions are convenient if you want to make changes or revamp floor space."
"Steel can be put up faster and is more easily changed. It requires less fitting on the job."
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These are the reasons why the popularity of ASHTONE has increased so startlingly, and why it will continue in growing favor among the building profession.

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CIRCLE A FOLDING PARTITIONS
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OF all the different styles of architecture which have been developed in various parts of the United States there is none more distinctive than that based on Spanish influence and found principally in the southern and far western states. The climate and scenic characteristics of these states being somewhat similar to those of southern Europe, it is no more than natural that the architectural ideas introduced by the early Spanish explorers should take firm root in the new soil and undergo a remarkable development. This development naturally has been somewhat different in the widely separated states, such as California and Florida, and each has produced a variation on the Spanish theme distinctly its own. In this respect California has been especially productive of much architectural progress, the so-called "Californian" architecture being quite distinctive and expressive of the conditions and surroundings under which it was developed. It has combined much of the harmony, restfulness and color of its inherited Latin culture with some of the best of that American architecture which in other parts of the country is dominated largely by English precedent.

The rich, luxuriant, semi-tropical vegetation of central and southern California, coupled with the brilliance of the sunlight, makes a delightful setting for buildings whose walls are a sparkling white, relieved by touches of brilliant color and set off by roofs of brightly colored terra cotta tiles. Other characteristics of these houses are the lowness and the flatness of the roofs. Seldom is there a second story, and the roofs rarely ever have a pitch in excess of 30 degrees from the horizontal. This lowness and flatness give the effect of causing the buildings to seem to hug the ground and to nestle picturequely among the brilliant foliage. The lowness of the structures naturally necessitates a greater area in the ground floor plan, which usually is exceedingly irregular and rambling in form, adding greatly to the charm and interest of the exterior as well as to that of the interior. This distinctive type of architecture may be said to have reached the pinnacle of its development at Santa Barbara, where a large number of the leaders of finance and fashion have made their homes, with the result that this city with its surrounding communities has one of the most notable collections of large country places and fine small houses in the United States. Here also the plant life reaches its maximum in luxuriance and variety. There is very little difference between the temperature of winter and summer, and the gardens are filled with a profusion of rare and beautiful flowering trees and shrubs imported from the far corners of the earth to add to the already large variety of native plants and trees. It is said that Santa Barbara has the largest range of ornamental trees and varieties of floral culture to be found outside of botanical gardens anywhere in the United States. This profusion of vegetation provides the right setting for the simple white walled houses so characteristic of the Californian style. As is natural in a community whose residents have come from all sections and climes, there are many discordant notes and badly conceived ideas, but, taken as a whole, the city presents less of the usual jumbled architectural confusion than most other American communities.

A collection of illustrations depicting a large number of the most worthy examples of the purely Californian architecture of Santa Barbara has been made and published by H. Philip Staats, with an introductory article by Charles W. Cheney. This introduction is in the form of an interestingly written historical and descriptive sketch of the town and its architecture, preparing the way for the illustrations that follow. These were made from photographs by a group of six professional photographers of Santa Barbara, and the pictorial quality and architectural interest of the scenes shown leave little to be desired. Illustrations of four different classes of buildings are presented,—historical buildings, such as the Santa Barbara Mission and several old adobe houses; municipal buildings; churches, clubs and theaters; commercial buildings; and residences. The Mission of Santa Barbara is one of the finest in the state, and has had a very marked influence on the development of the so-called "Mission" style in California. This, together with the Casa de la Guerra and the Carillo Adobe, is the outstanding example of the architecture which has come down from the Spanish explorers. They depend for their claim to beauty rather on their romantic charm and the mellow quality resulting from age than on any outstanding architectural worth. On the other hand, the Ludington and Heberton houses, the El Paseo group and the Lobero Theater, though of a considerably later
Period Lighting Fixtures

By far the most complete and authoritative work on this important subject, it is a study of lighting fittings of all the historic styles of architecture and decoration. Carefully written by Mr. and 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.

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

THE ARCHITECTURAL FORUM
521 Fifth Avenue
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SHOP FRONTS

English, American and Continental Examples
Edited by
FREDERICK CHATTERTON

A study of the modern shop front, drawing for inspiration on the fine old fronts which still exist in England, France, and other countries of Europe. The volume includes in many instances plans and details. This is a work of practical value to architects called upon to plan and design the facades to small buildings, making them practical as well as architecturally attractive.

104 pp., 9 1/4 x 12 inch. Price $7.50

THE ARCHITECTURAL FORUM
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period, combine many of the qualities that go to make satisfying architecture. In the Lobero Theater, the dominant note is that of massiveness, while the interior with its odd shaped auditorium, is a welcome exception in a class of buildings whose treatments have been almost consistently bad. Among the most recent additions to the city's skyline is the new court house which is notable for its extravagant bits of design, although the whole is somewhat loosely put together. The group of commercial buildings includes such structures as a railroad roundhouse, a filling station, banks, offices and shops, as well as the magnificent Santa Barbara Biltmore Hotel, combining all the advantages of a great northern hotel with the quaint old world charm so characteristic of the surrounding residential neighborhood. These briefly described examples are but a few of the many interesting and beautiful buildings presented in plan and illustration in this volume. The general type of buildings found in this locality are too well known to the architectural profession to require much description, since a large majority of the examples shown have already been represented in the pages of the leading architectural journals, and those who have seen these isolated presentations will readily realize the value of a work of 125 plates devoted exclusively to the architecture of a town which has the distinction of being one of the few places where a majority of the inhabitants are "architecture" minded.

CALIFORNIAN ARCHITECTURE IN SANTA BARBARA.


The building industry is fortunate in having Col. Starrett to write its saga. One of the most successful of a remarkable family of builders, he brings to his task an all-embracing knowledge of his subject in its many aspects, a graphic style, and above all, an enthusiasm for his chosen calling which goes far to explain his success; for, as Col. Starrett clearly shows, it is no place for the dilettante or the faint hearted.

Forty-five years ago William Le Baron Jenney commenced his designs for the Chicago office of the Home Insurance Company of New York. This was the first of all "skyscrapers." It was only ten stories high, but in it were incorporated the features which led to the towering structures of today. During the previous 25 years, there had occurred the development of the passenger elevator from an impractical novelty to a serviceable (if slightly hazardous) means of vertical transportation. Cast and wrought iron columns and beams had been built into brick and masonry to lighten dead loads and help reduce the massiveness of lower walls, and already the science of foundations was emerging from the traditions of the middle ages. Wherein, then, did the first skyscraper differ from its predecessors? "Jenney went a long and daring step further," Col. Starrett writes. "He actually carried out what no one ever had done in theory and practice before,—took the dead load off his walls and placed it on a skeleton framework of iron concealed inside the masonry." The upper part of this framework consisted of Bessemer steel beams,—among

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CHEER and COLOR
—in the children’s rooms

(Continued from preceding page)

suited to every space, a floor at once practical and attractive in appearance.

Designing floors is only one side of the complete Bonded Floors service. We will give you expert assistance on every phase of your school-floors problem—will put you in touch with an experienced, dependable distributor of Bonded Floors who knows how to install Sealex Linoleums and Sealex Treadlite Tiles correctly. We have specially selected and trained our authorized distributors with the sole idea of delivering satisfactory floors. That we have faith in their workmanship, and in Sealex materials, is evidenced by our Guaranty Bond against repair expense.

We are at your service for any information you may require in connection with resilient floors—no obligation, of course.

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AT RIGHT
Sealex Jasper Linoleum, Tan. This soft, two-toned effect is also obtainable in green, brown, dark gray and light gray.

AT LEFT
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Resilient Floors
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"Facts You Should Know about Resilient Floors in Schools," a booklet prepared by qualified architects. May we send you a copy?
CLUMSY fingers—wandering minds—everyday little accidents—now comes an invention which enables us to say “What of it;” an invention which forces us to revise all our old ideas about floors.

In the past, comfortable and quiet floors were hard to clean. Vice versa, easy-to-clean floors were noisy, cold and fatiguing to walk on.

Then came linoleum—a sound and shock-absorbing floor—a really restful floor. And relatively easy to clean.

For years, the manufacturers have been working and experimenting to turn that relatively into absolutely. In 1927, after many failures, and partial successes, came the Sealex Process.

Floors of Sealex Linoleums and Sealex Treadlite Tiles are practically as easy to clean as glazed tile. Every microscopic pore in the material has been penetrated and sealed. Dirt cannot be ground in. Spilled liquids, even ink and ammonia, won’t soak in or leave disfiguring marks. A light mopping renders the floor immaculately clean.

This Sealex Process comes opportunely—at a time when we are just beginning to recognize the full decorative possibilities of linoleum and other cork-composition materials. Sheets may be cut into separate tiles, long strips for bordering, circles, stars—any shape imaginable. The children’s playroom or kindergarten room and the bordered tile pattern (both illustrated on the next page) are examples of what the Bonded Floors designing staff has done and can do.

Bonded Floors have been used to advantage in schools—old and new—all over the country. Entrance hall, corridor, office, classroom, library, gymnasium—there’s a Bonded Floor perfectly (Continued on next page)
July, 1929

THE ARCHITECTURAL FORUM BOOK DEPARTMENT 33

the first to be rolled in this country. Many things were still to be done, and many discoveries to be made, before buildings of 30, 40 and 50 stories could be planned and erected, but that these things have come about in the span of a lifetime testifies to the courage, perseverance and ingenuity of the pioneers. The capacity of the human mind to marvel is strangely limited. We exclaim at the apparent miracle of the radio one year, and complain the next of the quality of the reception or of the programs. In the same way, the replacement of a group of old buildings by an immense modern skyscraper in the space of a few months is so familiar a sight that the spectator may be forgiven for imagining it to be a matter of simple routine. He has seen the old buildings torn apart and removed,—he knows not where,—in trucks; he has watched with fascination the almost uncanny precision of the steam shovel as it scoops and muzzles its way into the earth; he has heard the sharp staccato of the steam hammers biting into rock; he has marvelled at the skill and daring of the ironworkers as they build up the mighty skeleton tier by tier, and he has regarded with less lively interest the closing in of the building by the bricklayers. Of the foresight and planning that have made it possible for these operations to succeed one another without delay; of the engineering and structural problems that have been overcome; of the ways and means that have been devised to save time and money; of the ceaseless vigilance and the watchful attention over a myriad details,—of these the onlooker can have but a slight idea.

From Col. Starrett one learns all this, and more; the planning, designing, financing and estimating of the future structure; the taking of sub-bids and the letting of sub-contracts; the collection and distribution of information; the correlation of drawings, so that materials fabricated at a score of different points over the country will fit to a fraction of an inch when assembled at the building. He takes us through the steel mills, where the white-hot metal is rolled into a thousand shapes and sizes; through the fabricating shops, with the incessant clamor of riveting, where the structural shapes are built up into columns and girders, every one of which has been specially detailed and in which every rivet has been located weeks before. We are shown how a stone quarry operates and see the processes that ensue before the blocks of granite, limestone or marble are made to fit into their appointed places in the building. We learn the history of cement and the exacting requirements of its manufacture. And so on, through every phase of the construction of the building, we observe with him the romance of industry and the spirit of adventure which actuate the rank and file of a building organization. It is a continual fight,—waged against time, the elements, water, quicksand, and a thousand other difficulties which beset the builder at every stage. The parallel that Col. Starrett draws between the marshaling of the builders’ forces and those of an army in the field, is well founded. No book on building would be complete which did not consider the question of labor and the unions. Col. Starrett’s criticism is constructive. The failure of the unions to attempt a solution of the intermittancy “which stalks as a spectre throughout the building trades mechanic’s life” and reduces his yearly earnings to a little over a half-year’s earning capacity; the absence of efficient machinery to deal with the problems of old age and sickness, and the economic,—and often senseless,—waste caused by the ever-recurring “jurisdictional” disputes, come under his fire. The benefits the unions have wrung from reluctant employers have been at the cost of hard fighting, and they are still hostily arrayed in opposing camps. And yet Col. Starrett is not unsympathetic. His personal experience in the field has brought him into contact with the men as individuals, and he pays high tribute to their courage, their loyalty and resourcefulness in a crisis, and their ready generosity to one another when casualties occur,—as they do frequently.

As an economist, Col. Starrett takes a gloomy view of the present building situation, which he sums up succinctly in these words: “The building industry, disjointed, disorganized, with a clientele suspicious and largely uninformed of its complexity; with an architectural profession almost equally uninformed and clamoring for a recognition of superior knowledge of the problem which it never possessed and cannot maintain; with the banking and lending institutions throughout the country taking no stand for a stabilized industry, but relying on an assumed satisfaction with plans and specifications made in a medium they do not comprehend and written in a technical language that they cannot fully understand; with bonding companies as ready to insure the performance of an inexperienced beginner as an experienced builder, so long as the premium is paid; with importunate novices clamoring that they can build cheaper than any one else; with the sheriff waiting in the treasurer’s office while frantic collections are being garnered in the bank’s office to stave off for another brief period the hand of bankruptcy that overtakes 50 per cent of the kind in every five-year cycle;—is it not a wonder that absolute anarchy in the industry does not completely overwhelm it?” But, on the other hand, his exultation as a builder is contained in his own stirring words: “The thrill is always there, the unexpected is always happening; the satisfaction of planning in the welter of all this activity, and of having the plans come out right, of seeing the beautifully finished building come true and clean out of a complexity of elements that only a trained builder understands,—this is in itself an unparalleled triumph that gives a man the satisfaction of knowing that he is proficient in leadership.”

The book, as Col. Starrett is careful to explain, is no attempt to present a technical treatise on building, but is intended primarily for the layman who desires to know something of the fundamentals that govern the science of modern construction, so that his understanding and appreciation, as a monster project takes form before his eyes, may be quickened. The book should do this, and more; it should give to the prospective owner a clearer understanding of the problems which confront him and of the pitfalls into which inexperience might lead him. To the architect, the frank exposition of the builder’s viewpoint should bring a more intelligent perception of their mutual relationship to the problem in hand,—a relationship which, too often, is distinguished by antagonism and distrust.

The apprenticeship problem receives careful consideration. The European system of long periods of training for a thorough understanding of all phases of a craft has given way to the modern trend of specialization, and the “all-round” mechanic is a thing of the past. Instead

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we have carpenters specializing in the erection of concrete forms, others in the hanging of doors, others in the laying of floors, others in the installation of "trim," and so on. It is only in recent years that concerted action has been taken to raise the standards of workmanship and insure an adequate supply of newcomers to replace those incapacitated by years or injuries. This has been due to the efforts of the late Burt L. Fenner, of the firm of McKim, Mead & White, who devoted a great deal of his time to this important question and sponsored the plan leading to the formation of the Apprenticeship Commission by the New York Building Congress, whose scope is ever widening. The plan, in outline, consists of the training over a period of from three to four years of a certain number of boys as agreed upon between a committee of employers and representatives of the union. The curriculum is divided between work at the trade during the day and class work, usually conducted at night. The wages and scope of the training are determined by the committee, and a careful record is kept of the attendance and progress.


ARCHITECTS and engineers have much need of a working knowledge of law, particularly in its application to contracting and building. In these days when the activities of both professions seem to be undergoing radical change or rather to be extending their spheres of action, an architect (and presumably an engineer) is often compelled, even against his wishes, to become more or less of a promoter to bring new capital into an enterprise or else to further the development of some sort of a project; and most architects and many engineers know that they are at times called upon to act as arbitrators, referees or umpires between contractors.

This volume represents the third edition of a work already well known to those for whom it was written. Its author is a member of the Massachusetts Bar, of the American Society of Civil Engineers, and was formerly a professor at the Massachusetts Institute of Technology. "The purpose of this book is not to make 'every man his own lawyer,' but rather to give the engineer a sufficient understanding of important fundamental features of law, so that he may have some idea of when or how to act himself and when to seek expert advice, as well as to enlarge his horizon and perhaps encourage him to further study of law. Many engineers will find that there is some chapter which covers ground concerning which they are better informed than the author or even than most practicing lawyers. They will, nevertheless, probably find other chapters with which they are less familiar, and which may prove interesting." The work is divided into two parts, the first entitled "Elements of Law for Engineers," dealing with such subjects as Evidence, Contracts, Equity, Real Property, Agency, Sales, and Negotiable Instruments, while the second discusses Information for Bidders, Proposals, Uniform Contract Forms, Cost Plus Contracts, Bonds, and Specifications. The usefulness which has brought two editions into service should guarantee the favorable reception of a third by architects and engineers.

"Hotel Planning and Outfitting"
EDITED BY
C. STANLEY TAYLOR and VINCENT R. BLISS

Here is a volume which for the first time adequately reviews the entire subject of the modern hotel,—its planning, designing, equipping, decorating and furnishing. It covers every detail, from the beginning of sketch plans to the registration of guests when the house has been completed and opened. All the different types of hotels are dealt with,—the Modern Commercial Hotel, the Residential or Apartment Hotel, the Resort Hotel, and the Bachelor Hotel. The volume is replete with views of hotels in different parts of the country; their exteriors and interiors, and in many instances their plans are included and fully analyzed.

The editors have been assisted in the preparation of the work by widely known hotel architects and interior decorators and by actual operators of hotels,—practical men, experienced in the management of the "back" as well as the "front" of a hotel. The volume's treatment of hotel furnishing and equipping constitutes the final word on this important subject. There are included views of hotel restaurants, cafeterias, kitchens, pantries, "serving pantries," refrigerating plants and all the departments which are necessary in a modern hotel of any type. The work is of inestimable value to architects and engineers, as well as to practical hotel men.

438 pages, 81⁄2 x 111⁄2 inches—Price $10

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CONTEMPORA EXPOSITION OF ART AND INDUSTRY

It is now several months since record crowds attended the first Exhibition of Contemporary American Industrial Art at the Metropolitan Museum. The single large gallery in which this exhibition was arranged was totally inadequate to accommodate the enormous number of people who visited the exhibition every day. If any were in doubt as to the growing popularity of and the increasing interest in contemporary furniture and interior decoration, the great number of visitors should have convinced them. The spring exhibition of the American Designers' Gallery also elicited great interest on the part of the general public, and now within a period of six months a third exhibition of modern art in industry has been arranged by Contempora, Inc., in the galleries of the Art Center in New York. Of particular interest in the exhibition, arranged by members of this firm, all of whom are designers of international prestige, are the ensemble rooms which may be bought complete. Each room will be available in any one of six color combinations to suit the individual taste of the purchaser. The rooms are to be sold as units, thus obviating the arduous task of shopping for harmonious accessories. It is planned to create about 12 types of rooms, which will be commercially procurable at moderate prices. This exposition comprises seven harmonized rooms by Bruno Paul, Lucian Bernhard, Paul Poiret and Rockwell Kent, as well as textiles, lighting fixtures, ceramics, and an exhibition of architectural designs by Eric Mendelsohn.

COLUMBUS MEMORIAL LIGHTHOUSE ARCHITECTURAL COMPETITION

ANNOUNCEMENT was made lately by the Pan American Union of the names of the authors of the ten designs which were placed first in the architectural competition for the Columbus Memorial Lighthouse. The names of the winners are:

- Rice Amon, New York.
- Helme, Corbett & Harrison, and W. K. Oltar-Jevsky and Rogers & Poor.
- Douglas D. Ellington, Asheville, N. C.
- Joaquin Vaguero Palacios, Madrid.
- Josef Wentzler, Dortmund, Germany.
- Filippo Medori, Rome.
- Donald Nelson, Paris.
- J. L. Gleave, Nottingham, England.

The selections were made by an international jury, selected by the competing architects, who met at Madrid and consisted of Raymond Hood for North America, Eliel Saarinen for Europe, and Horacio Acosta y Lara for South America. The authors of the ten designs placed first by the international jury will now recompete in the second stage of the competition for the final selection of the design for the Lighthouse. Mr. Acosta y Lara, the South American member of the jury, is the president of the Uruguayan Society of Architects, Professor of Architecture at the University of Montevideo, and a member of the Central University Council. Mr. Hood, of New York, is a member of the American Institute of Architects and Architectural League of New York. He was associated with John Mead Howells in designing and erecting the Tribune Tower Building, in Chicago, and he also designed and built the American Radiator Building in New York. Mr. Saarinen has served on several international juries, including the architectural competition at the Olympiad in 1924; on the competition for a Parliament House at Canberra, Australia; and as a member of the City Planning Competition at Bergen, Norway. He is Vice-president of the International City Planning Conferences and a member of many architectural associations.

The members of the jury were selected by the more than 1,900 architects in all the nations of the world who registered for the competition which is being conducted by the Pan American Union according to the terms of a resolution adopted at the Fifth Pan American Conference. The Lighthouse will be erected on the coast of the Dominican Republic, the scene of the first permanent settlement in America, and will commemorate in an appropriate manner the discovery of the New World by Columbus.

THE GEORGE G. BOOTH TRAVELING FELLOWSHIP

The George G. Booth Traveling Fellowship in Architecture at the University of Michigan has been awarded to Frederick J. B. Sevald (1929), of Detroit. The second place was awarded to Jonathan A. Taylor (1929), of Ann Arbor; honorable mention to Livingstone H. Elder (1928), Billings, Mont. There were 12 competitors. The problem this year was "A Municipal Boat House," involving, in addition to facilities for boats, a ball room, lounge, refreshment and service rooms, a roof garden and lookout. Only 11 days were allowed for the competition, the students preparing drawings without criticism.
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The New York Life chooses Telesco Partition

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The Architectural Forum
THE
ARCHITECTURAL
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VOLUME LI

JULY 1929

THE CHASE NATIONAL BANK BUILDING, NEW YORK

BY

ALFRED SHAW

The Chase National Bank Building, recently completed in New York, fulfills every essential requirement of the modern American commercial problem. It was erected at the foot of Manhattan Island, which has produced the amazing pile of steel and stone that symbolizes America to most Europeans. It was restricted by the new zoning laws of New York; planned on an irregular L-shaped piece of property, in which there was but one square corner, every square inch of which was needed for use by the owner. It was studied as to its economic possibilities during the period of real estate negotiations; and it was erected under the terrific pressure of mounting interest rates and demands for space and use. The engineering difficulties involved the problem of excavating to bed rock on the very toes of ponderous buildings, and of building foundations and basement floors while the bracing necessary to hold adjacent walls was still in place. It was also necessary to make every part of the building easily accessible by elevators, well warmed in winter, well ventilated in summer, and well lighted both by daylight and by electricity. The telephone exchange, large enough to make it possible for any person at any point in the building to talk with any part of the United States and some parts of Europe, is as large as the exchange in Hartford.

The venerable tradition and the present dignity of the Chase National Bank demanded an exterior design of fine architectural character. The officers of the bank as well as the architects realized the significance of creating a building which would not only be expressive of this dignity, but also individual and highly indicative of the new American architecture. As the studies progressed, the pyramidal mass suggested some of the characteristics of the architecture of Egypt, and in this direction the architectural scheme developed. Both the exterior and the interior have been designed with a feeling for the simplicity of Egyptian detail, and the color which is used in the more important rooms was selected from the same source. The five and one half stories below the street level contain the safe deposit department, the currency departments, and the great vaults which run through three stories, resting on the rock 85 feet below the street. On the first floor are the main banking room and the loan and discount department, which extend through two stories. On the third floor is the credit department, and on the fourth floor are the offices of the chairman of the board, the president, and the chief executives, as well as an extremely interesting board room which is in the form of half an ellipse.

The trust department occupies the fifth and sixth floors, the Chase Securities Corporation the eighth and ninth floors, and the working forces of the bank occupy space extending through seven stories to the 13th floor, from which point up the building is occupied by offices of a general commercial nature. At the very top of the building, on the floors which give magnificent glimpses across and over Manhattan and its rivers and environs, are the club rooms and dining rooms of the executive and junior officers of the bank. The building was first considered in November, 1926, and the property was purchased then; drawings were made; engineering difficulties and architectural problems were solved; plans for workings of the bank down to its most humble employe were completed; contracts were let, furnishings purchased, and the bank was occupied on August 28, 1928. This was due to the realization of all concerned of the extent of the task before them and the whole hearted cooperation of the officers of the bank, the chairman of the building committee, and the entire organization, with the architects and the engineers. Great enterprises of this sort require the thought, enthusiasm and determined courage of many people. Into this structure have been built the ardor and spirit of all of them.
MAIN ENTRANCE ON PINE STREET
CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS
NASSAU STREET ELEVATION
CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS

Photo. Tebb & Knoll, Inc.
AN ELEVATOR DOOR
CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS
INTERIOR OF ENTRANCE DOORS
CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS
AN APPRECIATION

BY

MATLACK PRICE

FOR all that the attention of New York's island citizens is momentarily focused on the intensive building of great towers in the midtown region, towers of finance and commerce continue to rise shoulder to shoulder in the downtown section. About these acres of the island's lower end a great volume should be written, which might be an architectural book or might be an epic poem in blank verse. "Laid out by Euclid, built by Titans, furnished by Edison" someone wrote 25 years ago. Much has happened since, among other things the set-back requirement in designing tall buildings, first seen as a restriction, but now as an opportunity, and as the point of departure of an entirely new vision of architecture.

One of the newest additions to the now almost solid phalanx of great buildings in lower New York is the Chase National Bank, rising 38 stories to a height of 478 feet behind the old Sub-treasury Building,—classic relic of another age. This is an old Doric temple, symbol of everything that once epitomized architecture. It is still a symbol, but architecture has mounted skyward since the Sub-treasury was built, and has become at once more complex and more simple,—more complex in its aims, requirements and accomplishments; more simple in its means of providing modern, efficient, urbane housing for vast and intricately ramified organizations such as the Chase National Bank, which is one of this country's greatest banking organizations. The site of the new Chase National Bank Building was not architecturally, easy to deal with, but it would have presented a much more difficult problem to the architect of 20 years ago than it presented to the architect of today. There is frontage on Nassau and Pine Streets, with a narrow L giving a frontage and entrance on Cedar Street, and only one square corner in the whole plan. In the architecture of yesterday, an architecture having to do mainly with facades, this would have been a desperately unlandy site. Under the terms of our architecture of today, which has to do mainly with masses, the matter finds a more natural solution. A building now can be piled up with all the rugged informality of a natural rock formation. Its diminishing masses may be set at angles oblique with the substructure,—which would have
played havoc with a formal or conventional façade.

With the essential masses of his building determined, the modern architect has now only to concern himself with a manner of treatment, and this, it has been found, is best when it is simplest, and when it abandons, largely, the old "stock" architectural embellishments that have, after years of faithful service, earned a rest in quiet retirement. As was said in these pages last month about the Chanin Building, architects have wisely come to the conclusion that the copings of the great massive shoulders of the new buildings are not good places to set little urns and obelisks. So strong was the habit of using detail for detail's sake that it was first believed that set-backs needed some kind of extraneous embellishment in order not to look bleak or "unfinished." Fortunately, the immutable laws of scale asserted themselves, and demonstrated that no embellishment of set-backs can be trivial or unrelated, and that if any detailed treatment of the great masses is to be attempted, it must be of such heroic mould as that on the New York Telephone Building, the Shelton Hotel or the Chanin tower. Thus, on the corners of the parapet of the first set-back on the Chase National Bank Building, there is a great winged sphinx head, with the wings modeled into the coping, and in lesser set-backs above this these are repeated, an interesting motif, and one in conformity with the Egyptian detail used elsewhere.

The main entrance is on Pine Street, a monumental portal to the bank proper and a less architectural entrance for the office tenants. The whole design of the main entrance is unusually interesting,—an elaborate Egyptian design in finely wrought bronze set in a frame of pink Tennessee marble carved with close adaptations of 22 historical coins and an American dollar. These have afforded a decorative motif that is more than symbolical; it is a highly appropriate decoration for a bank entrance, and a reminder that the bank houses the Chase Bank Collection of the Moneys of the World, the famous collection started in 1882 by Farran Zerbe, who is now its curator. The collection is believed to include the greatest number of varieties of exchange media ever collected and displayed, and from this wealth of material many coins were chosen as bas-relief decorations for the enframement of the bank's entrance. Beginning at bottom, left: Roman sesterterius, stater of Metapontum, early Greek coin of Poseidonia, Spartan coin of Tarentum, the Hebrew shekel, the aureus of Augustus, sixteenth century Dutch coin, testone of Francis I. Spanish milled dollar, the American Peace Dollar, the Joachimthaler, Elizabethan gold pound, New York cent, Japanese yen, Russian two-kopeck piece, the florin, Ptolemaic coin, early Greek tetradrachm of Alexander the Great, stater of Corinth, decadrachm of Syracuse. The coins represented were selected with the help of the American Numismatic Society, and from plaster casts the enlargements for the marble cutter were made by the sculptor, M. H. Kock, who also modeled most of the Egyptian detail.

This portal of historic coins opens to a landing from which a few steps lead up to the mezzanine floor and down to the banking space, where the tellers are found. The great mezzanine office floor consists mainly of one large room, with private offices in alcoves. The walls, unelaborated, are of Roman travertine, and the ceiling is of dull gold and polychrome, in Egyptian motifs. The whole effect is that of quiet restfulness and dignity,—a perfect environment for the transaction of important business. The bank occupies 13 floors of the building, with a reservation covering five more, and in basements and sub-basements there are vaults as far down as five stories below grade. From the banking space and mezzanine, elevators serve the bank exclusively, while other elevators, local and express, are found in the public lobby that serves the building as a whole.

Architecturally, the most interesting of the bank's floors above the main floor is the fourth, where are located the reception room, directors' room, law library, and offices of the senior executives. The whole atmosphere here is that of dignified repose,—walnut paneling, carpeted floors, the feeling of a distinguished club as opposed to a commercial office environment. Portraits of the principal officers are framed architecturally in simple mouldings that match the woodwork, instead of in heavy gold. A generation ago these interiors would have been pompous and ornate, heavy with grandiose impressiveness; here they are gracious, quietly well bred, admirably expressive of the essential spirit of the organization. The directors' room is patterned very closely after the room of the Supreme Court in Washington. A Georgian ceiling, fan-ribbed in the Adam manner, pilasters of a specially sought green marble, and a great semi-circular table, following the semi-circular shape of the room, with the chairman's seat at the center of the straight wall. A room that is serious without being solemn and suggesting efficiency without ignoring graciousness.

Far above this floor,—on the 33rd and 34th floors,—are dining rooms, with a fully equipped kitchen on the 35th. On the 34th floor are officers' dining rooms, several private dining rooms and a lounge, with furniture not too particularly stylized,—American Chippendale, perhaps, commendably simple, and old with even more of the atmosphere of the most distinguished sort of club than the fourth floor. On the 33rd floor are other
ARCHITECTURAL DESIGN

Part One

Corner Detail. Chase National Bank Building, New York
Graham, Anderson, Probst & White, Architects

officers’ dining rooms, the larger room pleasantly chintz-curtained, and here, too, is a private dining room in oak, and another entirely papered with old maps, antiques mellowed with shellac.

In this kind of a building there are architectural qualities more or less pictorial,—incidents, details, interiors that lend themselves to description, and there are other qualities, no less architectural and far more important, that cannot well be visualized. Here is an organization of 3,000 people in this one building, engaged in work so important and exacting that much of it must be pursued on a 24-hour daily basis. When a bank clears daily checks aggregating at times $250,000,-000, efficiency needs to be more than the mere catchword of some office martinet. It must be a very real thing, and in the planning of this structure the architects worked in close cooperation with certain of the bank’s officials, three vice-presidents—Messrs. Reeve Schley, James T. Lee, and William H. Moorhead. With the architects these men planned those essentials of the practical relationships of the different working departments, not only as of today, but with a view to inevitable future growth. There could be no lost motion in the contacts of one department with another, in the location of files and records. The problem departed from architecture, academically considered, and demanded that architecture make an intensive and practical study of bank management in all its varied phases and requirements. Both architects and bankers needed one another’s most intelligent and expert cooperation, and to this partnership the Chase National Bank Building stands as a significant monument. The architects and bankers must feel a joint as well as an individual pride of achievement,—a sense that together they have created an intricately articulated whole,—a modern building designed for a modern bank. The structure as it stands adds a new note to New York’s financial district, and striking as showing the change to the new from the old is the structure of the Chase Building beyond the Doric porticoes of the old Sub-treasury.
CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS
BASEMENT "A"

PLANS. CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS
ENTRANCE ON PINE STREET
CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS
FIRST FLOOR MEZZANINE

UPPER PART OF BANKING ROOM

FIRST FLOOR

PLANS: CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS
MAIN ENTRANCE TO BANKING ROOM
CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS
MAIN BANKING ROOM
CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS
PLASTER CORNICE
IMITATION MARBLE GRILLES AT VENTS. FALSE GRILLES WHERE NO VENTS OCCUR.

CENTER LINE OF WINDOW

MARBLE

CARVING
IMITATION MARBLE GRILLES AT VENTS. FALSE GRILLES WHERE NO VENTS OCCUR.

MARBLE

MARBLE

North Wall of Banking Room

DETAIL, CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS

The Architectural Forum Details

JULY 1929
No. 2
MAIN BANKING ROOM
CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS
DETAIL IN BOARD ROOM
CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS
BOARD ROOM
CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS
RECEPTION ROOM
CHASE NATIONAL BANK BUILDING, NEW YORK
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS
SMITH-YOUNG TOWER BUILDING, SAN ANTONIO
ATLEE B. & ROBERT M. AYRES, ARCHITECTS
A TYPICAL OFFICE FLOOR

FIRST FLOOR

PLANS, SMITH-YOUNG TOWER, SAN ANTONIO
ATLEE B. & ROBERT M. AYRES, ARCHITECTS
ENTRANCE. SMITH-YOUNG TOWER BUILDING, SAN ANTONIO
ATLEE B. & ROBERT M. AYRES, ARCHITECTS
ENTRANCE LOBBY. SMITH-YOUNG TOWER BUILDING, SAN ANTONIO
ATLEE B. & ROBERT M. AYRES, ARCHITECTS
ENTRANCE, UNIVERSITY CLUB, MILWAUKEE
OFFICE OF JOHN RUSSELL POPE, ARCHITECT
LIVING ROOM, UNIVERSITY CLUB, MILWAUKEE
OFFICE OF JOHN RUSSELL POPE, ARCHITECT
FOYER, UNIVERSITY CLUB, MILWAUKEE
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

39
MODERN ARCHITECTURE IN GERMANY

TEXT BY
EDWIN A. HORNER

PHOTOGRAPHS BY
SIGURD FISCHER

Upon crossing the border from Holland into Germany, one immediately realizes that there is a decided contrast in the prosperity of the two countries, as evidenced in the sudden change in the condition of the roads and the general aspect of disrepair prevailing in Germany. However, after proceeding farther into the country and visiting such cities as Hanover, Magdeburg, Berlin and Hamburg, this first impression gives way to a feeling of admiration for the manner in which the German people with their characteristic thoroughness and directness of purpose have been rehabilitating their country along modern lines, inspired by American methods of efficiency.

While the volume of new building in Germany is small in comparison to that of Holland, the same ideas of logic and simplicity are the underlying influences in the design, coupled with a necessary third,—economy. The results in many instances, where there has not been an extreme attempt to express the machine age in which we live, have been very good. We find also extremists who maintain that architecture is purely functional, that into it should be incorporated only the barest elements necessary to its functional purpose, and that it will eventually through a process of public education come to be regarded as beautiful for its simple truthfulness. While this theory of simple truthfulness may indicate a fundamental step in the evolution of a modern style of architecture, our own personal feeling is that such residences as those in Dessau by Walter Gropius are devoid of any element of charm which will cause them to endure as monuments of our age. The little residence of Carl Fieger, architect, in Dessau has somewhat the same ideas of logic and simplicity but when one observes the interior features which literally express this machine age of ours, one sees a logically efficient plan which is commendable. The built-in buffet-closet between the kitchen and the living-dining room, so arranged that it eliminates the necessity of having a serving pantry and saves many steps for the housewife, is a feature that might well be adapted to our small house problem. The living room furniture is of tubular steel frames, the easy chairs having canvas seats and backs, as designed by Marcel Breuer of Dessau.

However, our chief interest is not in the residential architecture of Germany, for we Americans require something more than mere efficiency in a home. Among the best of the commercial buildings that we found is the Anzeiger Hochhaus in Hanover, home of the Hanover Anzeiger publications. The architect, Fritz Hoger of Hamburg, who is also architect of the Chilehaus in Hamburg, with which many of us are familiar, has used his favorite medium,—brick pattern work,—as the only form of ornamentation on the exterior. While the building is only ten stories high, with a “planetorium” dome superimposed, it has a decided vertical feeling, which is the essential point of emphasis in a tall building. There is current an opinion that tall structures framed with steel or reinforced concrete should be so designed as to express externally the actual methods of their construction, a theory which if exercised would produce as a result tiers of rectangular units laid horizontally, due to the fact that structural beams are longer than the story heights. This is the theory behind the design of Eric Mendelsohn’s Deutzon Haus, his alterations to the Rudolph Mosse Company’s building, and his building for the C. A. Herpich Sohne department stores, all in Berlin. Personally, we are inclined to feel that the results thus achieved are not as pleasing as they might be, when one allows the mass and height of a structure to express the fact that it is made possible only by the use of steel or reinforced concrete, with the resultant height emphasized in the design by vertical lines as has been done with the Anzeiger Hochhaus. The interiors of this building are carried out in the same spirit of simplicity that we find throughout Dutch and German architecture. The directors’ room is done in plain oak surfaces in alternating dark and light bands, with very few moldings, such as there are being square in contour and in scale with the plainness of the room. A simple beamed ceiling, lighting fixtures treated in straight lines, and floor and table tops done in parquetry carry out the spirit of the room. On the roof is the “planetorium,” a large hemispherical dome under which is a projecting machine to reproduce the various constellations of the heavens on the white “sky,” used for public lectures on astronomy.

Another very good Hochhaus, or high building, is the Ballinhaus in Hamburg by Hans Oskar Gerson. The elevations are very plain with the exception of a few sculptured figures, the chief interest being in the handling of corners and offsets. In Dessau we find another example of extreme modernism in the Bauhaus by Walter Gropius. The Bauhaus is a school of architecture, or “architect factory,” as it were. Although well planned and excellently lighted, we hesitate to predict the future of architecture inspired by such
academic surroundings. Contrasted to this is the Stadthalle in Magdeburg by Johannes Goederitz, together with its adjacent group of exposition buildings by Albin Muller. Here we have good creative design, simply and economically done, and with excellent effect. Here again we have an interesting use of brick and terra cotta forming the only exterior ornamentation, with a result that is not spotty and which for that reason is more effective than the Anzeiger Hochhaus. The interior of the great assembly hall is treated with alternating dark and light bands above the balcony, with a herringbone pattern executed in beaded wainscot stock below and on the rail of the balcony. The lighting fixtures are extremely simple, consisting of three plain white globes suspended at varying heights, each from a single conduit cord, the three being linked together to form a unit. The exposition buildings, in all their plainness, are most excellent in their proportions. One experiences a thrill of delight upon seeing the whole ensemble illuminated at night by the strangely grotesque lighting fixtures which flank the great central paved court of the group.

In Berlin we find another very good example of effective lighting in the Titania motion picture theater. Schoeller, Schonbach & Jacoby are the architects. The alternating dark and light bands which treat the exterior of what perhaps may be a ventilating shaft are illuminated in a way that is not at all unpleasant. We might say, without intending a pun, that the design is quite theatrical, but excellent advertising. The little Kirche auf dem Tempelhauer Feld in Berlin, designed by Stadtbaurat Brauning, now dead, illustrations of which appeared in the April issue of The Forum, is a charming example of modern German ecclesiastical architecture. Externally there is no attempt at ornamentation with the exception of the metal-covered bell cupola which is done in delicate simplicity. The church is circular in plan, a fact which accounts for its peculiarly interesting interior. Around the perimeter of the auditorium is a single row of columns which serve the double function of supporting the balcony and also the ceiling of the auditorium. These columns are plain ten-sided shafts with neither caps nor bases, the corners of
the shafts merging into the channels between the ribs of the intricate system of plaster vaulting. The ceiling is not unusual in its treatment, the ribs of the intricate design springing from the faces of the column shafts, flowing in graceful curves to converge at the center into a flower of many petals. The entire ceiling is white, depending for its interest on the play of light and shade in diamond-shaped coffers covering the surface.

Two buildings somewhat similar in purpose but very unlike in their design are the structure for the Verband der Deutschen Buchdrucker (German Bookprinters Labor Union) and that for the Ullstein Druckhaus, both in Berlin. The former was designed by Max Taut, the latter by E. G. Schmohl. The Verband der Deutschen Buchdrucker building is of interest chiefly for its interiors which, though quite plain, are at the same time unusual. The assembly hall on the top floor has a wall treatment of flush woodwork, a herringbone effect being worked out by varying the direction of the grain in the veneer. The only interruptions in the plain wall surfaces are the window reveals and the ventilating louvers over doors and closets. Ceiling beams framing a hip roof are exposed as part of the design. The lighting fixtures, which are a bit restless in a room of such otherwise simple treatment, give the only disturbing element. The principal stair hall is treated with tile wainscoting to the ceiling, the colors being those of the new German Republic,—black, red and yellow. On the ground floor, as one approaches the stairway, one is confronted with a modernistic conception of the official coat of arms of the society executed in metal in high relief. The elevator enclosure is of glass set in a bronze framework, and the elevator itself is automatic, operated without an attendant. This type of elevator is commonly used in business and hotel buildings on the continent in cases where the volume of traffic does not warrant having an operator. Occasionally also one finds a type of continuously moving elevator operating in such a way that a chain of cars goes up one shaft, over a system of rollers, and down an adjacent shaft, each shaft opening into the corridor, so that a passenger need only step into the car of his choice. In spite of the use of carefully arranged
BAUHAUS, SCHOOL OF ARCHITECTURE, DESSAU
WALTER GROPIUS, ARCHITECT
AN APARTMENT HOUSE, HAMBURG
The safety devices, however, it is at best hazardous. The Ullstein Druckhaus, already mentioned, is one of the best of the new buildings in Berlin. It houses the activities of a very large publishing company, and within its walls are carried on all the processes required by the printing industry. We were cordially received and conducted through the entire building, from basement to roof. Entering the great lobby one is immediately impressed by its simple grandeur. The reader may tire of the reoccurrence here of the word “simple”; nevertheless, simplicity is the keynote of all the best continental European architecture of today. There is no need to continue the application of antedated forms because of their historic excellence, when a straightforward use of the materials best adapted to solving the problem can produce such pleasing results as we have seen throughout Holland and Germany. However, lest we be misunderstood, let us repeat the statement made in a previous article, that in Denmark and Sweden we find a modernism based on classicism, but not by rote or formula.

Other architectural features of interest in the interior of the Ullstein Druckhaus are the heavy wrought iron covered doors leading from the principal corridors to all rooms of importance, and the unusual method of lighting the main stair shaft with a heavy wrought iron fixture suspended from the topmost ceiling with globes, or rather with lanterns, interspersed at each story.

In the basement there is a restaurant with an outdoor arcade and terrace where employees may obtain lunch if they wish and where they may enjoy their occasional glasses of beer during working hours. It might be noted that the more attractive portion of the dining room facing the arcade, and the arcade itself, are reserved for the laboring employees rather than for executives. One is impressed by the excellent scale and taste used throughout this building and is inclined to wish for more of both in architecture as a happy medium between extreme modernism and ultra-conservatism.

In subsequent articles of this series we shall deal with modern Danish and Swedish architecture. In both countries one finds a modernism based on classic precedent, but a classicism which is used with structural logic. And here again one finds logic, simplicity and restraint in the creation of new forms with classic feeling playing important roles in the creation of architecture that is refreshing and inspiring without being freakish.

EDITOR'S NOTE: This is the second article in the series on modern European architecture which were written for The Architectural Forum by Edwin A. Horner during his trip abroad a year ago this summer. On this trip Mr. Horner accompanied Sigurd Fischer, the well known architectural photographer, who took for special publication in The Forum a series of remarkable photographs of some of the best examples of modern architecture in Europe.
ARCADES AT ENTRANCE, HANOVER ANZEIGER BUILDING
FRITZ HOGER, ARCHITECT
BALLINHAUS; CHILEHAUS IN BACKGROUND, HAMBURG
HANS OSKAR GERSON, ARCHITECT
DOORWAY. BALLINHAUS, HAMBURG
HANS OSKAR GERSON, ARCHITECT
FRONT ELEVATION. STADTHALLE, MAGDEBURG
JOHANNES GOEDERITZ, ARCHITECT

Plan on Back
PLAN. STADTHALLE, MAGDEBURG
JOHANNES GOEDERITZ, ARCHITECT
AUDITORIUM. STADTHALLE, MAGDEBURG
JOHANNES GOEDERITZ, ARCHITECT
EXHIBITION PAVILION. STADTHALLE, MAGDEBURG
ALBIN MULLER, ARCHITECT
RUDOLF MOSSE BUILDING, BERLIN
ERIC MENDELSOHN, ARCHITECT
AN INTERIOR. GERMAN BOOKPRINTERS' LABOR UNION BUILDING, BERLIN
MAX TAUT, ARCHITECT
BOARD ROOM, BOOKPRINTERS' LABOR UNION
MAX TAUT, ARCHITECT
DETAIL. ULLSTEIN DRUCKHAUS, BERLIN
E. G. SCHMOHL, ARCHITECT
MAIN STAIRWAY. ULLSTEIN DRUCKHAUS
E. G. SCHMOHL, ARCHITECT
When William Hood Dunwoody, a leading business man of the northwest, died, in 1914, he left the greater portion of his large fortune to found a new industrial and trade school. Upon her death, which soon followed, his wife, Kate L. Dunwoody, created a separate trust for the benefit of the new educational institution that bore her husband's name. Those who have studied it, regard his will creating an educational foundation for the William Hood Dunwoody Industrial Institute as a model instrument, particularly in its provisions for the organization and support of the school. Mr. Dunwoody instituted a self-perpetuating board of trustees, composed entirely of leading business men of Minneapolis with whom he had been closely associated, and he placed in their hands, subject only to a very few conditions, the full power to develop the school as they saw fit and as changing conditions might require. While the Institute was to be located in Minneapolis, training was to be free to residents of Minnesota and given without “distinction on account of race, color or religion.”

By an understanding with the Minneapolis Board of Education, the vocational training of girls and women for industrial occupations was taken over by the public schools. As a result, Dunwoody Institute has, from the start, confined its service to males. In the exercise of their discretionary powers, the trustees construed the language of the will so as to serve men as well as youths. For three years the school was housed, through the generous cooperation of the Minneapolis Board of Education, in an old high school building which had been abandoned for regular school purposes. During this period, a site was purchased and two of the three buildings now occupied by the Institute were built. Starting in 1914 with 40 students and provision for training in four occupations, the school now serves about 5,000 students annually and gives instruction through full-time, part-time and evening classes in some 65 different kinds of employment, chief among which are the occupations required
PLANS. WILLIAM HOOD DUNWOODY INDUSTRIAL INSTITUTE, MINNEAPOLIS
HEWITT & BROWN, ARCHITECTS
DETAILS. WILLIAM HOOD DUNWOODY INDUSTRIAL INSTITUTE, MINNEAPOLIS
HEWITT & BROWN, ARCHITECTS
GENERAL VIEW

FRONT ELEVATION

WILLIAM HOOD DUNWOODY INDUSTRIAL INSTITUTE, MINNEAPOLIS
HEWITT & BROWN, ARCHITECTS
in such lines as automobile repair and operation, baking, building construction, architectural and mechanical drafting, printing, electrical work, machine shop work, sheet metal working, highway construction, farm mechanics, tile laying, railway mechanics, operation of tractors, and the duties of foremanship. In the 14 years since it has been established, the school has enrolled more than 48,000 civilians in its various classes, most of which are conducted in its own buildings, but many of which have been held in the manufacturing plants of cooperating concerns in the Twin Cities. In addition to this, more than 7,000 enlisted men were trained during the World War for special occupations in the army and the navy, making a total of more than 55,000 persons who have thus far been reached and helped by Mr. Dunwoody's benefaction. While the great bulk of this registration came from residents of Minnesota to whom tuition is free, an increasing number of non-resident students, who pay the actual cost of instruction, come from all parts of the United States and from many foreign countries to the schools which the Institute operates in the three lines of baking, printing and tile laying. So rapid has been the growth of the student body that the Institute reached five years ago the maximum attendance which the income from the endowment could be expected to provide for.

Shortly after the site was purchased, the trustees selected the firm of Hewitt & Brown as architects, and a year was spent by these architects, working in close contact with the officials of the Institute, in the development of plans for the buildings. In the purchase of the site, certain considerations were carefully safeguarded. Since the Institute was to be virtually the one center of industrial education for the community, it must be easy of access from every section. Accordingly selection was made of ground in the heart of the city, less than ten blocks from the loop district, less than three blocks from the main traveled car line, and facing a main traveled boulevard which separates it from the city's largest recreation park. Since ample space for known needs and for possible expansion must be provided, six plotted but unoccupied city blocks were purchased, the intersecting streets and alleys being closed by city ordinance and added to the tract. While this tract serves most admirably the purpose of the school, its nature was such as to make it poorly adapted for most uses; hence it was acquired at a low figure. Because the site was in some earlier period an old bed of the Mississippi River, a subterranean stream still flowing through, construction required considerable piling, the additional cost of which was more than offset by the advantages of the location and the unexpectedly small cost of the ground thus rendered available.

During this period, the architects and the di-
AUTO ELECTRIC SHOP

SHEET METAL SHOP
WILLIAM HOOD DUNWOODY INDUSTRIAL INSTITUTE, MINNEAPOLIS
HEWITT & BROWN, ARCHITECTS
rector and assistant director of the school visited virtually all of the larger of the industrial and trade schools which at that time had been established in this country, as well as the shops of a number of engineering and technical schools. From this visit a number of valuable ideas were gained, but they were confirmed in their belief that the plant for the Institute could not be modeled after that of any existing institution. Rather must it be adapted to the ideas of the authorities of the school regarding the kind of training which should be provided and the conditions under which the work must be done. Before any plan could be sketched it was necessary that the Dunwoody authorities should arrive at a meeting of minds regarding certain matters. In this they were helped to some extent by an industrial educational survey for Minneapolis which had been made in 1915 by the National Society for the Promotion of Industrial Education in cooperation with the Minneapolis Board of Education and the trustees of Dunwoody Institute. On the findings and recommendations of this survey the first work of the school was based. To this help should be added the experience gained in working with the problems while the school was housed in temporary quarters. Constantly the remarkable group of business men who composed the board of trustees brought to bear their ripened business experience. They had a deep interest in the task, were determined to make the school and keep the school true to the declared aims of its founder, and were soon “sold” on the ideas of national leaders as to what constituted real industrial training, which have since gained such widespread acceptance.

From all these conditions, there resulted certain very clear cut decisions on the basis of which the plans and specifications were drawn:

1. Although only two units were to be constructed, a comprehensive layout must be made which would fit them into the complete plan.

2. As the core of instruction in industrial education is the shop work where practice is given in the use of knowledge to get things done, these two building units should be primarily shop units, leaving to the future the problem of constructing a separate building for administrative offices and additional classrooms and other facilities. Seven years later this step was taken, but only after the growth of the school made it necessary. The trustees were then in a position to profit by experience and were provided with funds acquired by careful savings in their reserves to aid in financing the new construction.

3. Since industrial habits are best formed by actual practice on the kinds of problems on which the learner must use them in occupation, and in the kind of environment in which he is to use them for wage earning, these shops must in every
Electric Department. William Hood Dunwoody Industrial Institute, Minneapolis
Hewitt & Brown, Architects

respect be made as nearly like those of commercial plants as they can be made under a school roof. Accordingly these two building units are entirely of factory construction. On the day they were completed they consisted virtually of two substantial shells, each having a 9-foot basement and two stories, the floors being 285 feet long and 75 feet wide, with a height in the clear of 18 feet between beams and floor and lighted by large and almost continuous windows. On the interior they are precisely the kind of modern factory buildings to be found in any prosperous industrial district, and indeed they could readily be sold today and used for actual manufacturing purposes.

4. Since the effective training of anyone in doing anything requires a close tie-up between practice and theory, between knowledge and the use of that knowledge to get something done, the classroom work of the school should teach mathematics, drawing, science and trade practice as applied to the trade. In order to do this properly these classes should be held either in the shop itself or in rooms close by. Because each trade has its own body of facts and ideas which pertain specially to that trade, each trade taught by the Institute should be a unit designed to serve those engaged in learning something about some occupation in that trade. Accordingly, the building units are so constructed as to give each trade a distinct home where all the forms of shop and class work bearing on that trade are centered. By the simple policy of erecting movable partitions instead of immovable walls, there were set up within the space classrooms for each trade, opposite the shop floor, and these partitions have been shifted many times to meet changing conditions.

5. Since the instruction was to be practical fitting for bread winning, such buildings should be simple and not ornate, and should be kept so. Construction should be substantial and meet every demand for use. Equipment should be such as would give real trade experience and should not be allowed to become obsolete. On these two requirements emphasis must be laid in the expenditure of the funds of such an institution. The resources of any endowment must be husbanded because of the application to them of the adage “you cannot eat your cake and then have it.” Not only did considerations of rational economy forbid elaboration in these buildings, for it was due to considering the eternal fitness of things as well. Training mechanics to work in marble halls violates reason and good taste. All these buildings, as a result, show from the exterior precisely what they are. They are places of service to those who desire to fit themselves for doing the kinds of things they must do all the days of their lives. Careful attention has been given to perspective and balance. Straight lines are employed instead of curves. Inexpensive but carefully kept lawns
and shrubbery give an attractive setting. On the interior, plain tables and stout chairs take the place of the traditional school room equipment, while the shops are but little more furnished than those of an enterprising commercial concern. Only the entrance to the new administration building provides anything in the nature of what might be called special decoration. There an attractive arch suggests by symbolic figures the principal trades which the school serves, and suggests the necessity that the successful mechanic should combine in his work both knowledge and skill. Any passer-by can see at a glance that here is a shop which is not all shop,—a school which is not all school in the ordinary sense of that word.

6. If the school is to be efficient and is to realize its full possibilities, it must be free to deal with its problems as they arise. Among other considerations, it must not be hampered by physical conditions. The plant, to illustrate, must be of ready access from main traveled thoroughfares and yet be so set within the grounds as to be protected on every side from outside noise, and from interference with light and air from any source. Not only must the grounds be extensive enough for these ends but they must also provide for the future expansion of the Institute as well as afford facilities for athletics, for adequate parking areas to accommodate the maximum number of cars used by instructors and by students, particularly by evening school men. And a spur track through the grounds to oil tank and stock room must facilitate shipments and reduce the cost of the extensive supplies which a school must use when it operates productive shops in order to insure actual trade training.

7. Without doubt, the greatest attention was paid to the need for flexibility. Industrial conditions change frequently, and if the Institute is to meet the real needs of workmen, it must be free constantly to adapt and re-adapt itself to the changing situation. New trades and occupations are continually arising and older trades disappearing, while others are being profoundly modified in their processes. The plant of the school must therefore facilitate and not hamper the effort to adjust itself continually to demands.

It will be impossible to point out here more than a few illustrations of the extent to which this necessity was safeguarded. By making the load-carrying power between beams practically the same at all points on all floors, it is possible to provide for use of almost any kind of equipment at any place, thus making all parts of the building equally available for any kind of training and making it possible to shift any trade to new quarters when conditions require. By installing at the time the building was erected and at regular intervals of about 20 feet facilities for using gas, electricity, water, compressed air and drainage, these services are ready to be tapped and used at convenient points for every conceivable kind of training the Institute might see fit to undertake.

8. By placing at accurate intervals in all ceiling ceilings stout rings which are readily uncovered and easily utilized, it is no trouble to hang overhead shafting in new places and to supply for any purpose overhead support for anything desired. Attention has already been called to the use of movable partitions. Separated from one another down the long stretch of open floor only by wire fencing easily moved, the shops of the various trades can readily be collapsed or expanded according to the demands which the enrollment makes upon them, and so readily that this is often done on Saturdays so as to present on Monday morning quite a different allocation of floor space.

Many of the features described here contributed to the comparatively low cost at which the plant was constructed. For the shop units erected in 1916-17, this cost was roughly 19 cents per cubic foot when the cost of construction for similar purposes by other institutions with which the writer is familiar ranged during the same period around 27 cents. This statement is not made in any boasting spirit. Mistakes have been made, and doubtless there are others of which those in charge should be aware. Taken as a whole, however, these are of comparatively small importance contrasted with advantages which have been gained.

From the standpoint of the school man, there are certain convictions which may be worth expressing in closing,—convictions at which the writer has arrived regarding sound procedures to be followed in the construction of any building for any educational purpose, particularly if it be some special purpose such as industrial or trade education. Among these convictions, to mention a few:

1. The responsible school authorities should first arrive at a meeting of minds concerning the kind of service they desire to render in the proposed building.

2. All the helpful experience of others should be collected and brought to bear in planning the service to be performed and the building in which it is to be rendered.

3. The building should be looked upon simply as a device,—a tool to be used in rendering this service efficiently.

4. Every feature of the structure should be planned from the standpoint of the purpose for which the building is to be used.

5. There should be recognition of the changing conditions to which the service must constantly be adapted.

6. Since these changes cannot be forecasted or anticipated, the building should be originally constructed to give the greatest possible flexibility.
MODERN FURNITURE AND DECORATION
DESIGNED BY HERBERT LIPPMANN, ARCHITECT
BY PARKER MORSE HOOPER

FOR three months during the late winter and early spring of this year record crowds visited the First Exhibition of Contemporary American Industrial Art at the Metropolitan Museum. From the point of view of design, the outstanding fact about this exhibition was that all of the several rooms were conceived and designed by and executed under the supervision of several of the leading younger architects who are particularly interested in modern design. Had the space devoted to this exhibition at the Metropolitan Museum been greater, there is no doubt but that Herbert Lippmann, another one of the younger architects interested in modern design, would have been represented.

The Architectural Forum considers it a privilege to publish the accompanying illustrations which clearly show Mr. Lippmann's ability in designing and arranging modern furniture in an attractive and homelike manner. It has often been said that the rather angular and sometimes austere character of modern furniture does not adapt itself well to domestic interiors. After studying these illustrations of modern furniture and decorations by Mr. Lippmann, it is possible to appreciate the fact that contemporary furniture, if designed with a thought for comfort and convenience as well as simplicity and style, can be successfully used in American homes. Just as the modern style of architectural decoration seems particularly fitting for shops, stores, clubs, restaurants, theaters and hotels,—in other words, for many types of places used by or pertaining to the public,—so also it may be successfully used in city homes, either apartments or houses. The rather severe and formal character of most modern furniture makes it perhaps more appropriate and suitable for urban than for country homes.

Photo, Ayala

This comfortable couch, designed on simple lines in the modern style, has sides of American walnut and patterned woodwork of old Japanese maple and dark Thuya veneers, and upholstery in a Rodier fabric, "Disc," of silver grays and greens. The side table has satinwood veneered drawer fronts, amaranth case, legs and book holders, silver sycamore trim moulding, and dull steel hardware. The other furniture is elsewhere described.
The writing desk chair has a semi-hexagonal back of amaranth veneer. The seat cover is a Mercier damask designed by Duffy. The writing desk has solid American walnut legs and sides, including the drawer fronts, with French walnut back and top and veneered front. The desk is of the tip-table variety with drawers of standard typewriter paper size. This piece was designed to fit the smallest possible space and yet serve its purpose as a writing desk which will safely support a portable typewriter. The standing chest seen at the right of the illustration has drawer fronts veneered with satinwood, the case veneered with amaranth, ornamental fluting and trim mouldings of silver sycamore, and hardware of dull steel. This piece was designed to fit the corner where it stands, but is paneled on the hidden sides so that it may be used in any location.
The drawers and door fronts of this dressing table are veneered with satinwood. The case itself is veneered with amaranth, with ornamental fluting and trim mouldings of silver sycamore and bands of dull steel. The triangular tray is of plate glass with mirror pattern and German silver edge moulding. The lamps are of Lalique glass with shades of silk. The small chair has a solid French walnut frame, back and legs, with amaranth strips veneered alternately on the legs and a triangular ornament of amaranth and satinwood around the frame. The seat is upholstered in a Mercier damask designed by Dufy. This chair is one of a set of six which can be used for a dining table suite. The upholstered chair is a stock design by Hammond Krobl; the frame and legs are of natural birch, and upholstery is Rowena fabric; the seat in henna and the rest in scarlet.
This box chair is an unusual piece of American walnut veneer with the effect of a forest or group of skyscrapers in profile portrayed by the heart wood with lighter cloud effects in the annual rings of the sap wood. The upholstery is of apricot silk velvet. The waste basket is papered in blue, yellow and green. The iron coffee table with black and clear glass shelves was designed by Jules Buoy. The shade on the lamp is of blue tracing linen with silver brocade borders.
Here is a table of French walnut, the top veneered with amaranth and steps veneered with satinwood. The legs are alternately veneered with amaranth, and the triangular ornament on the apron of the table is of alternate veneers of satinwood and amaranth. This is a convenient living room and dining room table. It has a drop leaf at the back, which may be supported on slides so that it can be used as a dining table for four people. In the dining alcove is a small table for the use of two people, so designed with a drop leaf that it may be joined to this table for the use of as many as eight people. The rear legs have been set back from the side edges so that two or more people can be comfortably seated on the sides when the two tables are joined together. The side chair with arms, which is of amaranth veneer, may be used as a dining room chair when occasion requires. This is the third type of chair shown in these illustrations, chairs which, when grouped together, make a set of six for dining purposes.
This small writing desk has already been described on page 92. It is here shown with the drop leaf raised.
The steel-finished lamp has a parchment shade in green and yellow.
The Quaint Charm of the Old English Farmhouse Interior—
Eloquently Expressed in its Sturdy and Practical Furniture

The quaint charm of the old English farmhouse interior is in great measure due to the fact that the old oak furniture expresses so eloquently the homely Anglo-Saxon virtues—love of home, sturdy simplicity, warm hospitality. The dresser with plate-racks, the draw-top table, the hutch and cupboard, the staunch woodseat chairs, all testify that utility, convenience and endurance in service were the prime considerations in their design and construction, yet the individuality and distinctiveness of the Jacobean style give them remarkable decorative quality.

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Concrete Masonry Construction. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Deals with various forms of construction.

The Key to Firesafe Homes. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
Prints about Concrete Building Tile. Brochure, 16 pp., 8½ x 11 ins. Illustrated.

Design and Control of Concrete Mixers. Brochure, 32 pp., 8½ x 11 ins. Illustrated.

Concrete in Architecture. Bound Volume, 60 pp., 8½ x 11 ins. Illustrated. An excellent work, giving views of exteriors and interiors.

CONCRETE BUILDING MATERIALS
Concrete Steel Company, 42 Broadway, New York. Modern Concrete Reinforcement. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

Concrete Colorings
The Master Builders Co., 7065 Euclid Ave., Cleveland.
Color Mix, Colored Hardened Concrete Floors (integral). Brochure, 16 pp., 8½ x 11 ins. Illustrated. Contains data on coloring for floors.


Construction, Fireproof
Master Builders Co., Cleveland, Ohio. Dychrome, Concrete Surface Hardener in Colors. Folder, 4 pp., 8½ x 11 ins. Illustrated. Contains data on coloring for floors.

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.

Cornsice, Metal
Sheet Steel Trade Extension Committee. Terminal Tower, Cleveland. This committee will send upon request full data published by its members on sheet steel cornices and specifications for their use.

Dampproofing
The Master Builders Co., 7065 Euclid Ave., Cleveland.

Brick; How to Build and Estimate. Brochure, 96 pp., 8½ x 11 ins. Illustrated. Tells how to secure interesting effects with common brick.

The Protectomotor Industrial Air Filter. Folder, 6 pp., 4 x 9 ins. Illustrated.
Protectomotor High Efficiency Industrial Air Filters. Booklet.

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

Bathroom Fittings
A. P. W. Paper Co., Albany, N. Y.

Cement—Continued
Kosmos Portland Cement Company, Louisville, Ky.
Kosmortar for Enduring Masonry. Folder, 6 pp., 8½ x 11 ins. Illustrated. Data on strength and working qualities of Kosmortar.
Kosmortar, the Mortar for Cold Weather. Folder, 4 pp., 8½ x 11 ins. Tells why Kosmortar should be used in cold weather.
Louisville Cement Co., 215 Catharine St., Louisville, Ky.

BRIXMIX

Portland Cement Association, Chicago, Ill.
Concrete Masonry Construction. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Deals with various forms of construction.

The Key to Firesafe Homes. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
Prints about Concrete Building Tile. Brochure, 16 pp., 8½ x 11 ins. Illustrated.

Design and Control of Concrete Mixers. Brochure, 32 pp., 8½ x 11 ins. Illustrated.

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Concrete Building Materials
Concrete Steel Company, 42 Broadway, New York. Modern Concrete Reinforcement. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

Concrete Colorings
The Master Builders Co., 7065 Euclid Ave., Cleveland.
Color Mix, Colored Hardened Concrete Floors (integral). Brochure, 16 pp., 8½ x 11 ins. Illustrated. Contains data on coloring for floors.


Construction, Fireproof
Master Builders Co., Cleveland, Ohio. Dychrome, Concrete Surface Hardener in Colors. Folder, 4 pp., 8½ x 11 ins. Illustrated. Contains data on coloring for floors.

Concrete Building Materials
Concrete Steel Company, 42 Broadway, New York. Modern Concrete Reinforcement. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

Concrete Colorings
The Master Builders Co., 7065 Euclid Ave., Cleveland.
Color Mix, Colored Hardened Concrete Floors (integral). Brochure, 16 pp., 8½ x 11 ins. Illustrated. Contains data on coloring for floors.

Concrete Mfrs. Assn. of America, 2134 Guarantee Title Bldg., Cleveland, Ohio. Building Economy. Monthly magazine, 22 pp., 8½ x 11 ins. Illustrated. Contains descriptive products of this company, such as Kno-burn metal bath, 20th Century Corrugated, Plastic-Sava and Longspan lath channels, etc.
A. I. A. Sample Book. Bound volume, 8½ x 11 ins. contains actual samples of several materials and complete data regarding their use.

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.

Cornsice, Metal
Sheet Steel Trade Extension Committee. Terminal Tower, Cleveland. This committee will send upon request full data published by its members on sheet steel cornices and specifications for their use.

Dampproofing
The Master Builders Co., 7065 Euclid Ave., Cleveland.

Brick; How to Build and Estimate. Brochure, 96 pp., 8½ x 11 ins. Illustrated. Tells how to secure interesting effects with common brick.

The Protectomotor Industrial Air Filter. Folder, 6 pp., 4 x 9 ins. Illustrated.
Protectomotor High Efficiency Industrial Air Filters. Booklet.

A Remarkable Combination of Quality and Economy. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Important data on valuable material.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 61

Dampproofing—Continued
The Vector Mfg. Co., Cleveland, Ohio. Par-Lock Specifications "Forms A and B" for dampproofing and encasing concrete and masonry surfaces. Par-LOCK Specification "Form J" for dampproofing the wall surfaces that are to be plastered.

DOORS AND TRIM, METAL
The American Brass Company, Waterbury, Conn.
Anconda Architectural Bronze Extruded Shapes. Brochure, 150 pp., 8% x 11 ins., illustrating and describing more than 2,000 bronze extruded shapes for fenestration and embellishment, etc.
Fire-Doors and Hardware. Booklet, 85% x 11 ins., 64 pp. Illustrated. Describes entire line of fire-door and corrugated fire doors, complete with automatic closers, track hangers and all the latest equipment—all approved and labeled by Underwriters' Laboratories.
Sheet Steel Trade Extension Committee, Terminal Tower, Cleveland.
This committee will send upon request full data published by its members on metal doors and trim and specifications for their use.
Truscon Steel Company, Youngstown, Ohio.
Copper Alloy Steel Doors. Catalog 115. Booklet, 44 pp., 8% x 11 ins. Illustrated.

DOORS, SOUNDPROOF
Irving Hamlin, Evanston, Ill.
The Evanston Soundproof Door. Folder, 3 pp., 8% x 11 ins. Illustrated. Deals with a valuable type of door.

DRAINAGE FITTINGS

DUMBWAITERS
Sedwick Machine Works, 151 West 15th St., New York, N. Y.
Structural Gypsum Corporation, Linden, N. J.
Concrete Steel Company, 42 Broadway, New York.
H. W. Covert Company, 243 East 44th Street, New York, N. Y.
Armstrong's Linoleum Floors. Catalog, 32 pp., 8% x 11 ins. Illustrated. A technical treatise on linoleum, including table of compositions, uses, with descriptions and results of tests.

ELEVATORS
Otis Elevator Company, 260 Eleventh Ave., New York, N. Y.
Otis Push Button Controlled Elevators. Descriptive leaflets, 85% x 11 ins. Illustrated. Full details of machines, motors and controllers for these types.
Otis Geared and Gearless Traction. Elevators of All Types. Descriptive leaflets, 85% x 11 ins. Illustrated. Full details of machines, motors and controllers for these types.
Elevators. Booklet, 85% x 11 ins., 24 pp. Illustrated. Describes complete line of "Ideal" elevator elevators, freight elevators, sidewalk elevators, automobile elevators, etc. Catalog and pamphlets, 85% 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., 8% x 11 ins. Illustrated. A valuable work on an important item of equipment.

FIREPLACE CONSTRUCTION
H. W. Covert Company, 240 East 44th Street, New York, N. Y.
Covert Fireplace Construction. Booklet, 12 pp., 8% x 11 ins. Illustrated. Valuable data on an important topic.

FIREPROOFING
Concrete Engineering Co., Omaha, Neb.
Handbook of Fireproof Construction. Catalog, 54 pp., 8% x 11 ins. Illustrated. Work on methods of fireproofing.
Concrete Steel Company, 42 Broadway, New York.
Economical Fireproof Floors for Suburban Buildings. Folder, 4 pp., 8% x 11 ins. Illustrated.

FLOOR HARDENERS (CHEMICAL)
Master Builders Co., Cleveland, Ohio.

FLOORING
Armstrong Cork Co. (Linoleum Division), Lancaster, Pa.
Armstrong's Linoleum Floors. Catalog, 70 pp., 8% x 11 ins. Illustrated. A technical treatise on linoleum, including tables of gauges and weights and specifications for installing linoleum floors. Newly revised, February, 1929.

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To get any of the catalogs described in this section, put down the title of the catalog desired, the name of the manufacturer and send coupon to THE ARCHITECTURAL FORUM, 521 Fifth Avenue, New York.
For 46 years Carney Cement has rendered faithful service to architects.

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Cement Makers Since 1883

CARNEY CEMENT
for Brick and Tile Mortar

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1 part Carney Cement to 3 parts sand.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 62

FLOORING—Continued
Armstrong's Linoleum Pattern Book, 1929, Catalog, 9 x 12 ins., 44 pp. Illustrates a color of all patterns of linoleum and cork carpet in the Armstrong line.
Linoleum Lay-er's Handbook, 5 x 7 ins., 30 pp. Instructions for linoleum layers and others interested in learning most satisfactory methods of laying and taking care of linoleum.
Endura Lino. Booklet, 6 x 9 ins., 48 pp. Illustrated in color. Explains use of linoleum for offices, stores, banks, etc., in color of various patterns, also specifications and instructions for laying.
Planning the Color Schemes for Your Home. Brochure, illustrated in color; 36 pp., 7% x 101/2 ins. Gives insight in the use of color in flooring for houses and apartments.
Handy Quality Sample Folder of Linoleums. Gives actual samples of "Battleship Linoleum," cork carpet, "Felte" etc.
Blaisdell's Linoleum. Booklet, Illustrated in color; 128 pp., 35% x 81/4 ins. Gives patterns of a large number of Linoleums.
Blain's Plain Linoleum and Cork Carpet. Gives quality samples, 3 x 6 ins. of various types of floor coverings.
Carter Bricklawn Flooring Co., Keich & Perry/Bldg., Kansas City, Missouri.
Bloomed Flooring. Booklet, 35% x 64% ins., 20 pp. Illustrated. Describes uses and adaptability of Bloomed Flooring to concrete, wood or steel construction, and advantages over loose wood blocks.
File Folder, 9% x 113/4 ins. For use in connection with A. I. A. system of filing. Contains detailed information on Bloomed Flooring in condensed loose-leaf form for specification writers and architects. The folder includes a standard Specification Sheet covering the use of Bloomed in general, a Service and Supplementary Specification Sheet No. 1, which gives detailed description and explanation of an approved method for installing Bloomed in gymnasiums, auditoriums, drill rooms and similar locations where maximum resiliency is required.
Colonial Oak Flooring, Memphis, Tenn.
Style in Oak Floors. Booklet, 15 pp., 6 x 9 ins. Illustrated.
Congoleum-Nairn., Inc., 351 Belgrave Drive, Kearny, N. J.
Sealex Treadlite Tiles. Two booklets, 8 and 16 pp. Illustrated.
Thomas Moulding Floor Co., 165 W. Wacker Drive, Chicago, Ill.
Better Floor. Folder, 4 pp., 113/4 x 131/4 ins. Illustrated. Floors for offices, clubs, schools, hospitals, theaters and private homes.
Better School Floors. Folder, 4 pp., 113/4 x 131/4 ins. Illustrated.
Evaporated Floor, Round Volume, 48 pp., 8 1/4 x 11 ins. Illustrated.
Stodman Products Company, South Braintree, Mass.
Structural Gypsum Corporation, Linden, N. J.
Copper Pre-Cast Flagged Floors. Booklet, 35% x 11 ins. Illustrated. Data on flooring.
U. S. Rubber Co., Chicago.
Plyvoral Floor Tile. Folder, 85% x 11 ins. Illustrated. Data on the use of rubber tile for flooring in interiors of different historic styles.
Quarry Tiles for Floors. Booklet, 120 pp., 8 1/2 x 11 ins. Illustrated. General Catalog. Details of patterns and trim for floors.
Art Portfolio of Floor Designs. 96% x 12 1/4 ins. Illustrated in colors. Patterns of quarry tiles for floors.
U. S. Rubber Co., 1590 Broadway, New York, N. Y.
Period Adaptations for Modern Floors. Brochure, 8 x 11 ins., 60 pp. Richly Illustrated. A valuable work on the use of rubber tile for flooring in interiors of different historic styles.
FURNITURE
American Seating Co., 14 E. Jackson Blvd., Chicago, Ill.
American Table Chair Manufacturing Co., 5 x 9 ins. 46 pp. Illustrations of church pews in carved wood.
Kittinger Co., 1893 Elmwood Ave., Buffalo, N. Y.
Furniture & Hardware Catalog. Booklet, 30 pp., 64% x 9% ins.
FURNITURE—Continued
ins. Illustrated. Deals with fine line of furniture for hotels, clubs, inns, etc. Contains color of all patterns of linoleum and cork carpet in the Armstrong line.
A Group of Distinguished Interiors. Brochure, 4 pp., 8% x 13 1/4 ins. Filled with valuable illustrations.

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Name — 
Business — 
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GARAGES
Ramp Buildings Corporation, 21 East 40th St., New York, N. Y.
Building Garages for Profitable Operation. Booklet, 85% x 11 ins. 16 pp. Illustrated. Discusses the need for modern mid-city parking garages, and describes the Hunk Motomamp system of design, on the basis of its superior space economy and features of operating convenience. Gives cost analyses of garages of different sizes, with comparative advantages.

NEW YORK GALLERIES, Madison Avenue and 43rd Street, New York.

GREENHOUSES
King Construction Company, North Tonawanda, N. Y.
King Greenhouses for Home or Estate. Portfolio of half-tone prints, varnishes, 8% x 11 3/4 ins. Illustrated. History of manufacture of flat, clear, sheet glass.
William H. Lutton Company, 201 Kearney Ave., Jersey City, N. J.

HARDWARE
P. Y. Corbin, New Britain, Conn.
Early Colonial and Colonial Hardware. Booklet, 85% x 11 ins. An important illustrated work on this type of hardware.
Locks and Builders' Hardware. Bound Volume, 486 pp., 85% x 11 ins. An exhaustive, splendidly prepared volume.
Colonial and Early English Hardware. Folder, 20 pp., 85% 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 9% ins., 8 pp. Illustrated.

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


Hardware for the Home. Booklet, 24 pp., 3% x 6 ins. Deals with residence hardware.
Door Closer Booklet. Brochure, 16 pp., 3% x 6 ins. Data on a valuable detail.

Garage Hardware. Booklet, 12 pp., 3% x 6 ins. Hardware intended for garage use. Furnishes Models for old homes. Series of folders on old homes and hardware in style of each.

HEATING EQUIPMENT
American Blower Co., 6004 Russell St., Detroit, Mich.
Heating and Ventilating Utilities. A binder containing a large number of valuable publications, each 85% x 11 ins., on these important subjects.

American Radiator Company, The, 40 West 40th St., N. Y. C.
Ideal Boilers for Oil Burning. Catalog 35% x 8 1/4 ins., 36 pp. Illustrated in 4 colors. Describes a line of Heating Boilers especially adapted to use with Oil Burners.
Ideal Arcola Radiator Warmth. Brochure, 64% x 9% ins. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.

American Radiator Products. Booklet, 44 pp., 5% x 7% ins. Complete line of heating products.
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—Forty years of successful manufacture of BEST BROS. Keene's Cement, made possible through strict attention to quality, and the generous patronage and good-will of builders everywhere.

—Forty years devoted to the making of one product exclusively—and making it well.

To have contributed this unexcelled gypsum-cement plaster to the development of better building interiors has been a privilege of which the original manufacturers of Keene's Cement in America are indeed proud.

A product of the purest gypsum deposits, BEST BROS. Keene's Cement differs from ordinary plasters. It retempers. It is easily and quickly applied. Dropped plaster and leftover mixes can be re-mixed and used again. And it hardens slowly—develops a tensile strength of over 500 pounds to the square inch in 14 days. Never goes "dead." Always dependable. There’s a place for it on every job.

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Inset: BEST BROS. original plant 40 years ago. (Main Illustration) BEST BROS. plant as it is today.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS

HEATING EQUIPMENT—Continued


In-Airid, the Invisible Air Valve. Folder, 8 pp., 354 x 6 ins. Illustrated. A valuable data form of heating apparatus.

The 999 ARCO Packless Radiator Valve. Folder, 8 pp., 354 x 6 ins. Illustrated.

James B. Clow & Sons, 534 S. Franklin St., Chicago, Ill.


C. A. Dunham Company, 450 East Ohio St., Chicago, Ill.


Dunham Packless Radiator Valves. Bulletin 104, 8 x 11 ins., 8 pp. Illustrated. A valuable brochure on valves, water heaters, radiators, etc.

Dunham Return Heating System. Bulletin 109, 8 x 11 ins. Illustrated. Covers the use of heating apparatus of this kind.


The Fulton Sylphon Company, Knoxville, Tenn.

Sylphon Temperature Regulators. Illustrated brochures, 85 x 11 ins. A complete catalog of heating, architectural and industrial applications; also specifically with application to special instruments.

Sylphon Heating Specialties. Catalog No. 300, 192 pp., 354 x 6 ins. Illustrated. A valuable brochure on oil burners, water heaters, radiators, etc.

McQuay Radiator Corporation, 35 East Wacker Drive, Chicago, Ill.

McQuay Unit Heater. Booklet, 8 pp., 85 x 11 ins. Illustrated. Taking the quest out of the question.

Modine Mfg. Co., Racine, Wis.

Modine Mfg. Co., The, La Crosse, Wis.

Trane Co., The, La Crosse, Wis.

Sarnco Company, Inc., 183 Madison Ave., New York City, N. Y.


Spencer Heater Co., Williamspur, Pa.

Catalog. Booklet, 20 pp., 64 x 9 ins. Illustrated. Complete line of magazine feed cast iron sectional and steel tubular heaters.


Dairy Plant Heating. Folder, 4 pp., 85 x 11 ins. Illustrated.

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


The Architectural Forum, 521 Fifth Avenue, New York.

Part One

HEATING EQUIPMENT—Continued

Oil Heating Institute, 420 Madison Ave., New York, N. Y.

What About the Supply of Oil Fuel in the Future? Booklet, 8 pp., 85 x 11 ins. Illustrated.

Petroleum Heat & Power Co., 511 Fifth Avenue, New York, N. Y.


Present Accepted Practice in Domestic Oil Burners. Folder, 4 pp., 85 x 11 ins. Illustrated.


Sarnco Company, Inc., 183 Madison Ave., New York City, N. Y.


The Fulton Sylphon Company, Knoxville, Tenn.

Sylphon Temperature Regulators. Illustrated brochures, 85 x 11 ins. A complete catalog of heating, architectural and industrial applications; also specifically with application to special instruments.

Sylphon Heating Specialties. Catalog No. 300, 192 pp., 354 x 6 ins. Illustrated. A valuable brochure on oil burners, water heaters, radiators, etc.

McQuay Specialty Company, Inc., 25 West 45th St., New York, N. Y.

McQuay Specialty Company, Inc., 25 West 45th St., New York, N. Y.

How to Lock Out Air, the Heat Thief. Brochure, 48 pp., 85 x 11 ins. Illustrated.

Heat Controlled With the Touch of a Finger. Booklet, 46 pp., 85 x 11 ins. Illustrated.

For hospitals, schools, apartments, Authoritative data on the many advantages of incineration. Blue Star Standards in Home Building. 16 pp., 85 x 11 ins., inside. Illustrated. Explaining fully the Blue Star principles, covering heating, hot water, electrical, lighting, plumbing, ventilating, and hot water service tanks.

Pick-Barth Company, Inc., Albert, 1200 West 35th St., Chicago, Ill.

Data on different kinds of oil-burning apparatus.

Some Thoughts on Furnishing a Hotel. Booklet, 16 pp., 85 x 11 ins. Illustrated.

The Decent Way. Burn it with Gas. Brochure, 30 pp., 85 x 11 ins. Illustrated.

Josam-1 li aver Incinerators. Folder, 4 pp., 85 x 11 ins. Illustrated. Deals with Josam 1-lia ver Incinerators, for residences, apartments, hospitals, as operating table reflectors, linoleum and multilite concentrators, ward reflectors, bed lights and microscopic reflectors, giving sizes and dimensions, explaining their particular fitness for hospital equipment.

Trane Co., The, La Crosse, Wis.

Bulletin 14, 16 pp., 85 x 10½ ins. Covers the complete line of Trane Heating Specialties, including the Trane Mol characteristics, operating table reflectors, linoleum and multilite concentrators, ward reflectors, bed lights and microscopic reflectors, giving sizes and dimensions, explaining their particular fitness for hospital equipment.

Valuable data on heat-

HOSPITAL EQUIPMENT

The Frisk Corporation, 19 Lenoxing Ave., New York City.

Catalog 436. 7 x 10 ins., 16 pp. A booklet illustrated with photographs and drawings, showing the many types of light for use in hospitals, as operating table reflectors, linoleum and multilite concentrators, ward reflectors, bed lights and microscopic reflectors, giving sizes and dimensions, explaining their particular fitness for hospital equipment.

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

Hospital Applications of Monel Metal. Booklet, 16 pp., 85 x 11 ins. Illustrated. Gives types of equipment in which Monel Metal is used, reasons for its adoption, with sources of such equipment.

Pick-Barth Company, Inc., Albert, 1200 West 35th St., Chicago, Ill.

Some Thoughts About Hospital Food Service Equipment. Booklet, 22 pp., 7½ x 5½ ins. Valuable data on an important subject.

Hotel Equipment

Pick-Barth Company, Inc., Albert, 1200 West 35th St., Chicago, and Cooper Square, New York.

Some Thoughts on Furnishing a Hotel. Booklet, 7½ x 9 ins. Data on complete outfitting of hotels.

INCIOMITORS

Name Incinerator Co., Milwaukee, Wis.


Blue Star Standards in Home Building. 16 pp., 85 x 11 ins., inside. Illustrated. Explaining fully the Blue Star principles, covering heating, hot water, electrical, lighting, plumbing, ventilating, and hot water service tanks.


Joan-Graver Incinerators. Folder, 4 pp., 85 x 11 ins. Illustrated.

Kerrner Incinerator Company, 715 E. Water St., Milwaukee, Wis.


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About 185 or 200 gallons of Barreled Sunlight were used and the result has caused favorable comments from everyone who has seen the job. Barreled Sunlight is sure a wonderful product for use on any interior where a durable, washable finish is desired. I have tried numerous products which have been represented to be of a similar construction but have found that Barreled Sunlight beats them all.

The covering and working properties are far superior to competitive brands; it flows freely under the brush, it tints beautifully and the finish has a distinctive appearance that is always acceptable to owner and architect alike.

Yours very truly,

[Signature]

WALTER J. DALY
SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 66

INCINERATORS—Continued
Garbage and Waste Disposal for Apartment Buildings. Folder, 8% x 11 ins., 16 pp. Illustrated. Describes principle and de­ sign of Kermeyer-Chimney-fed Incinerator for apartments and gives full data on buildings where it has been installed.
Sanitary Disposal of Waste in Hospitals. Booklet, 4 x 9 ins., 12 pp. Illustrated. Shows how the necessary part of Kermeyer service is taken care of with the Kermeyer. Gives list of hospital where installed.
The Kermeyer (Chimney-fed) Booklet. Catalog No. 17, 20 pp., 8% x 11 ins. Illustrated. Data on a valuable detail of equip­ ment.

INSULATION
The Insulation of Roofs to Prevent Condensation. Illustrated booklet, 16 pp., 4% x 9% ins. Gives full data on valuable line of roof insulation.
Filing Folder for Pipe Covering Data. Made in accordance with A. J. A. rules.
The Colesville Truss Company makes a Comfortable Home. 5 x 7 ins. 32 pp. Illustrated.
Armstrong Insulation for Walls and Roofs of Buildings. Booklet, 66 pp., 9% x 15% ins. Illustrates and describes insulating for structural purposes.
Cobalt’s Insulating Quilt. Booklet, 7% x 10% ins., 24 pp. Illustrated. Describes a valuable type of wall and roof insulation.
Structural Gypsum Corporation, Linden, N. J.
Heat Insulation of Roofs. Data Sheet No. 3. Folder, 8 pp., 8% x 11% ins. Illustrated. Describes properties of valuable line of roof insulation.

JOISTS
Bates Expanded Steel Truss Co., East Chicago, Ind.
Catalog No. 4. Booklet, 32 pp., 8% x 11 ins. Illustrated. Gives full data on modern joist construction with loading tables and specifi­ cations.
Concrete Steel Company, 42 Broadway, New York, N. Y.
Structural Economies for Concrete Floors and Roofs. Booklet, 32 pp., 8% x 11 ins. Illustrated. Modern Concrete Reinforcement. Brochure, 32 pp., 8% x 11 ins. Illustrated.
Construction Details for Installing Havemeyer Trusses. Data sheets, 8% x 11 ins. Illustrated.
Sanitary Disposal of Waste in Hospitals. Booklet, 12 pp., 8% x 11 ins. Illustrated. Shows how this necessary part of hospital service is taken care of with the Kermeyer. Gives list of hospitals where installed.

KITCHEN EQUIPMENT
The Insulation of Roofs by the National Insulation Company, 67 Wall St., New York, N. Y.
Hotels, Restaurants and Cafetaria Applications of Monel Metal. Booklet, 8% x 11 ins., 32 pp. Illustrated. Gives types of equipment in which Monel Metal is used, with service data and sources of equipment.
Pick-Barth Company, Inc., Albert, 1300 West 35th St., Chicago, and Cooper Square, New York.
School Cafeteria. Booklet, 6 x 9 ins. Illustrated. The design and equipment of school cafeterias with photographs of in­ stallation and plans for standardization and quick construction.
LABORATORY EQUIPMENT
Alberene Stone Co., 153 West 23rd Street, New York City.
Booklet, 30% x 10% ins., 20 pp. Stone for laboratory equipment, shower partitions, stair treads, etc.
Durham Company, Dayton, Ohio.
Brochure, 7% x 8% ins. Illustrated. Data on metal lath and similar materials.
LANSFORD Carving Co., Milwaukee.

LATH, METAL AND REINFORCING—Continued
Steeltec Data Sheet No. 2. Folder, 8 pp., 8% x 11 ins. Illustrated. Steeltec for shores on steel joists with flat top flanges.
Steeltec Data Sheet No. 3. Folder, 8 pp., 8% x 11 ins. Illustrated. Steeltec for fenders on wood joists.
North Western Expanded Metal Co., 1254 Old Colony Building, Chicago, Ill.
North Western Expanded Metal Products. Booklet, 85% x 10% ins., 20 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated. Plastic-saver and longspan lath channels, etc. Longspan 14-inch Rib Lath. Folder, 8% x 11 ins. Illustrated. Deals with a new type of V-Rib expanded metal. A. L. A. Sample Book, Blown volume, 8% x 11% ins. Contains actual samples of several materials and complete data regarding their use.
Norwest Metal Lath. Folder, 8% x 11 ins. Illustrated. Data on Flat Rib Lath.

LAUNCH CHUTES
The Pfaudler Company, 237 Cutler Building, Rochester, N. Y.

LAUNDRY MACHINERY
American Laundry Machinery Co., Norwood Station, Cincinnati, O.
Inspection of the Hotel and Hospital Laundry. Brochure, 8 pp., 8% x 11 ins. Illustrated. Data on important subject.
Troy Laundry Machinery Co., Inc., 9 Park Place, New York City.
Laundry Machinery for Large Institutions. Loose-leaf booklet, 30 pp., 8% x 11 ins. Illustrated.
Laundry Machinery for Small Institutions. Loose-leaf brochure, 30 pp., 8% x 11 ins. Illustrated.
Accessory Equipment for Institutional Launderies. Leather bound book, 50 pp., 8% x 11 ins. Illustrated.
Dry Cleaning Equipment for Institutional Purposes. Brochure, 30 pp., 8% x 11 ins. Illustrated.

LIBRARY EQUIPMENT
Art Metal Construction Co., Jamestown, N. Y.
Planning the Library for Protection and Service. Brochure, 16 pp., 8% x 11 ins. Illustrated. Deals with library fittings of different kinds.

LIGHTING EQUIPMENT
The Franklin Co., 369 Lexington Ave., New York, N. Y.
Catalog 415, 8% x 11 ins., 46 pp. Photographs and scaled cross­ sections. Specialized blank lighting screens and partition to suit for sectors, double and single deck reflectors and Polarilight Signs.
Holophane Company, Inc., 342 Madison Ave., New York, N. Y.
Lighting Specifications for Hospitals. Brochure, 30 pp., 8% x 11 ins. Illustrated.
Holophane Catalog. Booklet, 48 pp., 8% x 11 ins. Combination catalog and engineering data book.

MAIL CHUTES
Cutler Mail Chute Co., Rochester, N. Y.
Cutler Mail Chute Model F. Booklet, 8 pp., 4% x 9% ins. Illustrated.
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The formula for white-lead and oil plastic paint is: 100 lbs. Dutch Boy White-Lead (heavy paste), 22 lbs. dry whiting, ½ gal. Dutch Boy flatting oil, ¼ pint drier. Break up the whiting with the flatting oil and drier. Stir this mixture into the white-lead. The "plastic lead" is now ready for application.

The rugged texture shown here, made with an ordinary paint brush, is particularly suited to rooms designed in the Old English mode. Plastic is complete as a finish, though it may be glazed if desired.

For further information about white-lead and oil plastic paint and illustrations of various textures, write to our Department of Color Research and Decoration for the booklet "White-Lead and Oil Plastic Finishes." Address your inquiry to our nearest branch.

NATIONAL LEAD COMPANY

New York, 111 Broadway

Chicago, 900 West 18th St.

Cincinnati, 659 Freeman Ave.

St. Louis, 722 Chestnut St.

Boston, National-Boston Lead Co., 800 Albany St.

Pittsburgh, National Lead & Oil Co. of Pa., 316 Fourth Ave.


DUTCH BOY WHITE-LEAD
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 68

MANTELS
Arthur Todhunter, 119 E. 57th St., New York, N. Y.

MARBLE
The Georgia Marble Company, Tate, Ga.; New York Office, 1328 Arthur Todhunter, 119 E. 57th St., New York, N. Y.

THE INTERNATIONAL NICKEL COMPANY, Jacobson & Co., 241 East 44th St., New York, N. Y.

Hartmann-Sanders Company, 2155 Elston Ave., Chicago, Ill.

Hartmann-Sanders Company, 2155 Elston Ave., Chicago, Ill.

Central Allier Steel Corporation, Massillon, Ohio.

Central Allier Steel Corporation, Massillon, Ohio.

Wilton Mills, Vols. XV—XVIII, incl. Booklet, 9 x 12 ins., 40 pp. Illustrated. Designs for houses of five to eight rooms, reproduced in several authentic types, by Trowbridge & Ackerman, architects for the Curtis Companies.

MILL WORK—See also Wood
Curtis Companies Service Bureau, Clinton, Iowa.

Circle A. Products Corporation, New Castle, Ind.

Handy Book on Painting. Book, 8½ x 11 ins., 20 pp. Illustrated. An excellent reference book on Flat Wall Finish, including texture effects, which are taking the country by great leaps and bounds. Every amateur should have one. 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.

Pyrobar Partition and Furring Tile. Booklet, 38 pp., 4½ x 7 ins. Complete specifications for painting, varnishing and enameling exteriors, and for partitions of three different types.

Parshall-Win史on Company, 601 Canal Rd., Cleveland, Ohio.

Techo Partitions. Booklet, 32 pp., 4½ x 7 ins. Deals with domestic uses for Valspar.

Hauserman Company, E. F., Cleveland, Ohio.

ARCHITECTURAL DESIGN — Continued


RECEIVED DELIVERY DEVICES

Architects, Portes, Booklet, 12 pp., ¾ x 9 ins. Illustrated. Dealing with delivery problems and their solution.

PARTITIONS
Circle A. Products Corporation, New Castle, Ind.

Architects' Portfolio, Booklet, 12 pp., ¾ x 9 ins. Illustrated. Dealing with delivery problems and their solution.

CABOT'S CREOSOTE STAINS. Booklet, 4 x 11 ins. Illustrated.

CLINTON METAL MORTARS. Booklet, 8¼ x 11 ins., 24 pp. Illustrated.

CHROMOSOGEN INC., Inc., 111 Broadway, New York, N. Y.


Pratt & Lambert, Inc., Buffalo, N. Y.

Show-Win Walls, New York, N. Y.

Entire Edition of the complete catalog of Curtis Woodwork, as described, priced, in several authentic types, by Trowbridge & Ackerman, architects for the Curtis Companies. Contains many color plates.

Pratt & Lambert, Inc., Buffalo, N. Y.

Valentine & Co., 456 Fourth Ave., New York, N. Y.

Improved Office Partition Company, 25 Grand St., Elmhurst, L. I.


U. S. Gutta Percha Paint Co., Providence, R. I.

U. S. Gutta Percha Paint Co., Providence, R. I.


U. S. Gypsum Co., Chicago, Ill.


Here's a Towel Built for Its Job. Folder, 8 pp., 4 x 9 ins. Dealing with "Gulliver" paper towels.


Sonneborn Sons, Inc., L. Dept. 4, 116 Fifth Ave., New York, N. Y.


Toch Brothers, New York, Chicago, Los Angeles.


U. S. Gutter Paint Co., Providence, R. I.


Valentine & Co., 456 Fourth Ave., New York, N. Y.

How to Use Valspar. Illustrated booklet, 32 pp., x 9 ins. Deals with domestic uses for Valspar.

How to Keep Your House Young. Illustrated brochure, 24 pp., 8½ x 11 ins. A useful tool on the subject.

Valentine & Co., 456 Fourth Ave., New York, N. Y.


PAPER
A. P. W. Paper Co., Albany, N. Y.

Here's a Tower Built for Its Job, Folder, 8 pp., 4 x 9 ins. Deals with "Gulliver" paper towels.

PARCEL DELIVERY DEVICES

Architects, Portes, Booklet, 12 pp., ¾ x 9 ins. Illustrated. Dealing with delivery problems and their solution.

PARTITIONS
Circle A. Products Corporation, New Castle, Ind.

Circle A. Partitions Sectional and Movabie. Brochure. Illustrated, 8½ x 11½ ins., 32 pp. Full data regarding an important line of partitions, along with Erection Instructions for partitions of three different types.

Dahlstrom Metal Door Company, Tontown, N. Y.


Hauserman Company, E. F., Cleveland, Ohio.


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**SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 70**

**PIECE**
American Brass Company, Waterbury, Conn.
Baker & Sons Company, New York, N.Y.
Berk, The, 11 Ivanhoe Ave., 1140 S. San Vicente Blvd., Los Angeles, Calif.
Cleveland Pipe & Foundry, Cleveland, O.
Clark, F. W., 815 E. 7th St., St. Louis, Mo.
Duriron Company, Dayton, Ohio.
Duriron Acid, Alkali, Rust-proof Drain Pipe and Fittings. Booklet, 44 pp., 8½ x 11 ins. Data on wrought iron pipe.
Duriron Acid, Alkali, Rust-proof Drain Pipe and Fittings. Booklet, 20, 8½ x 11 ins. Illustrated. Important data on the operations in the manufacture of the pipe.

**PLASTIC**
Interiors, Wells Everlasting. Brochure, 20 pp., 8½ x 11 ins. Illustrated. Describes origin of Keene’s Cement and buildings in which it is used.

**PLUMBING EQUIPMENT**
Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalog A. 4 x 10½ ins., 700 pp. Illustrated. Shows a full line of steam, gas and water works supplies.
Cohoes Roll Mill Company, Cohoes, N. Y.
Cohoes Plumbing Company, Cohoes, N. Y.
Cohoes Pipe Handbook, 40 pp., 5 x 7½ ins. Data on wrought iron pipe.

**National Tube Co.**
Brick Building, Pittsburgh, Pa.
“Company” 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 preventing systems for eliminating or retarding the effects of corrosion in hot water supply lines.
“National” Bulletin No. 25. “National” Pipe in Large Buildings, 8½ x 11 ins., 88 mo. This booklet contains 224 illustrations of prominent buildings all types, containing “National” Pipe, and details of design and duties to architects, engineers, etc.
Modern Welded Pipe. Book of 88 pp., 8½ x 11 ins., profusely illustrated with halftone and line engravings of the important operations in the manufacture of the pipe.

**PUMPS**
Kewanee Private Utilities Co., 442 Franklin St., Kewanee, Ill.
Bulletin E. 7½ x 10½ ins., 32 pp. Illustrated. Catalog. Complete descriptions, with all necessary data, on Standard Service Pumps, Irrigation, Brine Pumps, and Reaction Water Pumps, as installed by Kewanee Private Utilities Co.
The Trane Co., La Cañada, Calif.
Trane Small Centrifugal Pumps. Booklet, 3½ x 8 ins., 16 pp. Complete data on an important type of pump.
Weil Pump Co., 215 W. Superior St., Chicago, Ill.
Pumps, Booklet, 8½ x 11 ins. Illustrated. Individual bulletins with specifications on sewage special, and blage, house, condesation, booster and booster feed pumps.

**RADIO EQUIPMENT**
Radio Corporation of America, Woolworth Building, New York City, N. Y.
R. C. A. Antenna Distribution System for Multiple Receivers. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Apparatus for apartment houses and similar large buildings.

**RANGES**
Ramp Buildings Corporation, 21 East 40th St., New York, N. Y.
Building Garages for Profitable Operation. Booklet, 8½ x 11 ins., 36 pp. Illustrated. Discusses the need for modern mid-city, parking garages, and describes the Humy Motoramp system of design, on the basis of its superior space economy and features of operating convenience. Gives cost analyses of garages of different sizes, and architectural designs that will make the Garage Design Data. Series of informal bulletins issued in loose-leaf form.

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

**REINFORCED CONCRETE—See also Construction, Concrete**
North Western Expanded Metal Company, Chicago, Ill.
Longspan Steel Beams. Booklet, 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-Rib expanded metal.
Truen Steel Company, Youngstown, Ohio.
Shearing Machines in Reinforced Concrete Beams. Booklet, 8½ x 11 ins., 22 pp.

**RESTAURANT EQUIPMENT**
John Van Rongen Company, Cincinnati.

**ROOFING**
The Barrett Company, 40 Rector St., New York City.
Architects’ and Builders’-Up roof ing Roofing Reference Series; Volume IV Roof Drains System. Brochure, 64 pp., 8½ x 11¼ ins. Gives complete data and specifications for many details of roofing.
Federal Cement Tile Co., 608 S. Dearborn Street, Chicago.

**Rheinz Roofing Tile Co., 1925 West Third Avenue, Denver, Colo.**
Plymouth-Shingle Tile with Sprockett Hips. Leaflet, 8½ x 11 ins. Illustrated. New English shingle tile with special hips. Italian Promenade Floor Tile. Folder, 2 pp., 8½ x 11 ins. Illustrated. Floor tiling adapted from that of Davanzati Palace. Mission Tile. Leaflet, 8½ x 11 ins. Illustrated. Tile such as are used in Italy and used in Southern California. Georgian Tile, Leaflet, 8½ x 11 ins. Illustrated. Tiling as used in old English and French farmhouses.
John-Mavis Corporatio, New York.

**Ludowici-Celadon Company, 104 So. Michigan Ave., Chicago, Ill.**
“Ancient” Tapered Mission Tiles. Leaflet, 8½ x 11 ins., 4 pp. Illustrated. For architects and designers who are interested in the ordinary this leaflet has been prepared. Describes briefly the “Ancient” Tapered Mission Tiles. Illustrated. Full Seville corbel and designed to be applied with irregular exposures.

**Milwaukee Corrugating Co., Milwaukee.**

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SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS — Continued from page 72

ROOFING—Continued
Sheet Steel Trade Extension Committee, Terminal Tower, Cleveland. This committee will send upon request full data published by its members on steel roof decks and specifications for their use.

Structural Gypsum Corporation, Linden, N. J. Booklet on the Uses of Various Types of Roofing Construction in Preventing Condensation of the Under Surface. Folder, 4 8x11 ins., 56 pp. Illustrated.

Gypsum Pre-cast Fireproof Roofs. Booklet, 48 pp., 8 1/2 x 11 ins. Illustrated. Information regarding a valuable type of roofing.


Shelter Grids & Pyro-Grid Roof Construction. Folder, 8 1/2 x 11 ins. Illustrated. Covers use of roof surfacing which is poured in place.

SEWAGE DISPOSAL
Kewanee Privates Utilities, 424 Franklin St., Kewanee, Ill.


SCREENS
American Brass Co., The, Waterbury, Conn. Facts for Architects About Screening. Illustrated folder, 9 1/2 x 11 ins., giving full-sized sample of metal screening cloth and data on fly screens and screen doors.

Athy Company, 6015 West 45th St., Chicago, 111.

The Athey Perennial Window Shade. An accordion pleated window screen. Illustrated. Broadway type. Furnishing woven Cotton cloth, which raises from the bottom and lowers from the top.殘留 does not require cleaning, efforts can be dry-cleaned and will wear indefinitely.

Orsco Company, Maplewood, N. J.

Orsco Aluminum Screens. Booklet, 8 pp., 8 x 11 ins. Illustrated. A complete line of heavy-duty aluminum 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
Columbus Mills, Inc., 225 Fifth Avenue, New York, N. Y.

Window Shade Data Book. Folder, 28 pp., 8 1/2 x 11 ins. Illustrated.

SHIELDING STEEL
David Lupton’s Sons Company, Philadelphia, Pa.

Lupton Steel Sheltering. Catalog E. Illustrated, brochure 40 pp., 8 1/2 x 11 ins. Illustrated. Deals with steel cabinets, shelving, racks, doors, partitions, etc.

SOUND DEADENER
Ceiba, Inc., Samuel, Boston, Mass.

Ceiba’s Deadening Quilt. Brochure, 7 1/2 x 10 1/2 ins., 28 pp. Illustrated. Gives complete data regarding a well-known protective material.

STEEL PRODUCTS FOR BUILDING
Bethlehem Steel Company, Bethlehem, Pa.

Steel Joists and Stanchions. Booklet, 72 pp., 4 x 9 1/2 ins. Data for steel for dwellings, apartment houses, etc.

Sheet Steel Trade Extension Committee, Terminal Tower, Cleveland. This committee will send upon request full data published by its members on steel partitions and specifications for their use.


Steel Frame Construction for Dwellings. Booklet, 16 pp., 8 1/2 x 11 ins. Illustrated.

Steel Frame for Gasoline Service Stations. Brochure, 8 pp., 8 1/2 x 11 ins. Illustrated.


The Arc Welding of Structural Steel. Brochure, 32 pp., 8 1/2 x 11 ins. Illustrated. Deals with an important structural process.

STONE, BUILDING—Continued
Indiana Limestone Company, Bedford, Ind.

Volume 3, Series B. Standard Specifications for Cut Indiana Limestone, 8 1/2 x 11 ins., 56 pp. Containing specifications and supplementary data relating to the best methods of specifying and using this stone for all building purposes.

Volume 5, Series B. Indiana Limestone Library, 6 x 9 ins., 36 pp. Illustrated. Giving general information regarding Indiana Limestone and characteristics, etc.


Volume 5, Series B. Indiana Limestone Library. Portfolio, 11 3/4 x 16 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, 8 1/2 x 11 ins., 80 pp. Illustrated.

STONE, BUILDING—Continued

STORE FRONTS

Catalog No. 34. Series 202. Standard construction. Booklet, 16 pp., 8 1/2 x 11 ins. Illustrated. Complete data on an important type of building.

Detail Sheets. Set of seven sheets, 8 1/2 x 11 ins., printed on tracing paper, giving full-sized details and suggestions for store front designs.

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The Kawanee Company, Niles, Mich.

Store Front Suggestions. Booklet, 96 pp., 6 x 9 1/2 ins. Illustrated. Shows different types of Kawanee Solid Copper Store Fronts.


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Modern Bronze Store Front Co., Chicago Heights, Ill.

Introducing Extruded Bronze Store Front Construction. Folder, 4 pp., 8 1/2 x 11 ins. Illustrated. Complete data on the subject.

International Store Front Construction. Catalog, 8 1/2 x 10 ins., 70 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects and engineers.

Store Fronts by Zouri. Booklet, 30 pp., 9 x 12 ins. Illustrated.

TELEPHONE SERVICE ARRANGEMENTS
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Planning for Home Telephone Conveniences. Booklet, 52 pp., 8 1/2 x 11 ins. Illustrated.

Planning for Telephones in Building. Brochure, 74 pp., 8 1/2 x 11 ins. Illustrated.

TERRA COTTA
National Terra Cotta Society, 29 West 46th St., New York, N. Y.


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TILE, HOLLOW


Standard Fireproofing Bulletin 271, 8 1/2 x 11 ins., 32 pp. Illustrated. A treatise on the subject of hollow tile as used for floors, ceilings and covering and similar construction.

Natco Double Shell Load Bearing Tile Bulletin. 8 1/2 x 11 ins., 6 pp. Illustrated.

Natco Unloadable Tile Bulletin. 8 1/2 x 11 ins., 4 pp. Illustrated.

Natco Header Backer Tile Bulletin. 8 1/2 x 11 ins., 4 pp. Illustrated.

Natco Flor Bulletin. 8 1/2 x 11 ins., 6 pp. Illustrated.

Natco Face Tile for the Up-to-Date. Farm Bulletin. 8 1/2 x 11 ins.

TILES

Hanley Quaint Mosaic Riser Folder, 4 pp., 5 x 8 ins. Illustrated.


Pardee Tiled-Bound volumes, 8 1/2 x 11 ins. Illustrated.

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**GALAX** Globes are ideally suited to offices, stores, shops, hospitals, schools, and any place where light must be plentiful but glareless. Write for complete information, including photometric tests. Macbeth-Evans Glass Company, Department J, Charleroi, Pa.
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A world-wide improvement in window glass quality has paralleled almost exactly the phenomenal growth of the Libbey-Owens Sheet Glass Company during the past twelve years.

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Flat drawn clear sheet glass
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**Clinton Perforated Metal Grilles** offer the architect the widest scope of selection. Grilles are made in various gages of steel, brass, bronze, monel and Wissco Bronze and are available in one piece up to 60 by 156 inches.

Stock designs, combinations of stock designs and special dies provide the architect a means of expressing his ideas in perforated metal at far less expense than with cast grilles.

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Doubly assured by a hand-laid floor of Armstrong's Cork Tile

OYEZ! Oyez! The next case on the docket is "Floors of wood and floors of stone versus floors of quiet Armstrong's Cork Tile—"

Day after day this case is tried in the offices of architects and builders throughout the country, and time after time this decision is handed down:

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Wherever silence and comfort are major considerations, a floor of Armstrong's Cork Tile is without equal. Furthermore, it is easy to install, in new construction or over old floors, and cost is moderate. The natural durability of compressed cork curlings makes satisfactory wear certain, even under heavy traffic.

But Cork Tile is not only a practical floor. As though laid by the hands of Old World master tilers, these floors of mellow brown combine rich beauty with a pleasing dignity. Armstrong's Cork Tile comes in three shades of brown, and a wide variety of sizes, enabling the architect to create floor designs in keeping with any desired interior effect.

Judge for yourself! Send for the 48-page booklet "Custom-Built Floors of Cork." Cork Tile and Linotile designs and installations illustrated in full colors. A wealth of information about these two modern types of resilient floors. Write to the Armstrong Cork Company, Custom Floors Department, Lancaster, Pennsylvania.
At the recent Architectural Exposition, New York, Mr. Roger H. Bullard was awarded Honorable Mention for his design of this Long Island estate, which includes the use of Dubois to screen the laundry yard, as the illustration shows.

The fact that leading architects throughout the country now specify Dubois for a multitude of uses is striking tribute to its artistic merit and versatility.

Full details on request. Ask for Architects' Album, illustrating its wide range of uses, and prices.

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Landscape Architect

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TILE—That Hushes Footsteps and Defeats Wear

Down the corridors they go—hundreds of pounding feet a day. Do they make a noisy clackety clatter or merely a muted pitter patter? Wherever Duraflex Tile is used, it's always the latter. For this tile is resilient—quiet underfoot—restful, a joy to walk on.

Yet unlike ordinary resilient tiling, Duraflex tile withstands the effects of countless pounding feet and is impervious to acids, alkalis, fire or water. It will last for years because of the time-tested Duraflex formula of resilient and wear-resistant materials.

Duraflex Tile is a mastic tile made of the same ingredients as Duraflex-A—the permanent, resilient, ductile flooring material that has met the approval of architects, builders and property owners for many years. The principal differences are that the composition has been allowed to set beforehand for cutting into individual tiles; therefore the floors can be used immediately after laying; and decorative patterns are obtained by contrasting colors.

Duraflex Tile is available in soft shades of red, tan, brown, green, blue, gray and black. All colors are absolutely fade-proof and wear-proof because the pigment is in the tile, not merely on the surface. It is easy to keep clean and sanitary because its smooth surface does not absorb foreign matter. Its initial cost is surprisingly moderate and maintenance costs are negligible.

For modern floors in hospitals, schools, office buildings, apartment buildings, churches, institutions, etc., Duraflex Tile is ideal. Let us send you our Color Chart of different designs, with other detailed information. If a solid, seamless, one-piece floor surface is preferable for your need, ask also for data on Duraflex-A. The Duraflex Company, Inc., Baltimore, Md. Offices in principal cities.

DURAFLEX MASTIC TILE and DURAFLEX-A FLOORING

Architects sometimes have considerable difficulty in explaining to their clients the difference between the various forms of heating, and the difficulty is likely to be even greater where, as often happens, the clients are women. This brochure seems to be calculated to aid a client in understanding the nature of heating buildings by the "Unit Heater" system. It deals specifically with the well known Hoffman system, and dwells upon the different points likely to interest a prospective home owner,—the system's being adequate, automatic, dependable, flexible and economical.

Several pages of the brochure are devoted to illustrating and explaining the specialties which contribute so greatly to the Hoffman system's excellence,—adjustable modulating valves, return line valves or radiator traps, vapor vacuum valves,—all devices which seem to be highly mysterious until the intending home owner has them properly explained here.

MODINE MANUFACTURING COMPANY, Racine, Wis.

"Modine, The Unit Heater." A booklet on its advantages.

Until a few years ago there had been comparatively little progress in industrial heating. Deficiencies of the methods often employed were recognized, but there were no alternatives, for nothing better was available. Although great advancement had been made in almost every department of industrial activity, heating had not shown like development. Then came an entirely new method of heating,—use of the "Unit Heater." Heating engineers and factory owners were quick to see that here was equipment far superior to old-fashioned means of heating buildings of certain types, for this new method provided more heat at less cost, wider heat distribution, and greater flexibility in operation. And this great advancement has been most significantly marked by the development of the "Modine Unit Heater." In this catalog are found numerous illustrations of the "Modine Unit Heater" and its installation in a building such as a theater, office, church, department store, show room, factory and so on. Capacity and characteristic data, and diagrams of the "Modine Unit Heater" are given in this brochure.

FEDERAL CEMENT TILE COMPANY, 608 South Dearborn Street, Chicago. "Federal Nailing Concrete Roof Slabs."

The useful material described in this folder, as the term implies, is a slab made of concrete which is of a character to permit nails to be driven into it. These slabs are quickly laid in place on the steel purlins at any time of the year and are ready to receive the weatherproof roofing felt and ornamental covering. No time need be lost waiting until the nailing surface is in suitable condition. The slabs are of standard Federal design precut under ideal factory conditions. The bottom portion is of high quality concrete, adequately reinforced to give the necessary strength to support the load. The top section is of nailing concrete, 1/2 inches thick, cast integrally with the bottom section. It is a true nailing concrete, of such structure as to talk: "the booklet—yet to hold them as firmly as wood. At the same time, being concrete, it is fireproof,—will never deteriorate, never loosen its hold upon the nails. The ornamental covering, therefore, is securely laid in place, of what added cost of repair and replacement, but preserving the original beauty of the entire roof. The value of the material is evident.


Modern flooring materials owe much of their popularity and consequent wide use to their "resilience," a word which might be defined as "elasticity." This means that such floors are easy and pleasant to walk upon and have a tendency to absorb or at least to deaden noise, and when to these desirable qualities there are added their beautiful and distinguished appearance, their lasting qualities, and the ease and moderate cost with which they are kept clean and in good repair, the wonder is not that they are being widely used but that their use is not universal. "The Problem of Resilient Floors" is a series of five brochures. They are prepared for the guidance of architects, builders, decorators and owners on the use of resilient floors in all important types of buildings: Analyzing the Problem of Resilient Floors in Schools. Analyzing the Problem of Resilient Floors in Offices. Analyzing the Problem of Resilient Floors in Stores and Shops. Analyzing the Problem of Resilient Floors in Hospitals. This preliminary discussion answers many questions relating to Bonded Floors. Other information such as technical data, of particular interest to architects, and publications such as color charts showing special designs and patterns obtainable in Bonded Floors, illustrations of the new and efficient window and door installations, etc., are available upon request. These five booklets, beautifully produced and full of extremely valuable and useful data, should be widely circulated among architects, engineers and interior decorators and among owners of large buildings or others who are concerned with use of flooring.

U. S. GUTTA PERCHA PAINT COMPANY, Providence. "Interiors of Lasting Whiteness." The way to secure them.

It can be easily understood that certain qualities desirable in paint can be secured by care in the paint's manufacture. Among the chief of these qualities is that of luminoquility, which makes a paint walk upon and have with which a painted surface appears to the eye. This brochure dealing with the well known "Barreled Sunlight" discusses the use of paint for walls or woodwork which are to be white or some light color. What makes white paint look white and enamel in so many buildings go off color? Usually it is due to the yellowing tendency of the liquid or vehicle which forms the base of these ordinary white finishes. In Barreled Sunlight, this undesirable tendency has been largely overcome through a specially and exclusive method of manufacture,—the "Rice" process,—whose remarkable success has made possible this guarantee: We guarantee that Barreled Sunlight will remain white longer than any gloss paint or enamel, domestic or foreign, applied under the same conditions.

One page of the brochure deals with use of the "undercoat" or "primer" used where the nature of a surface to be painted requires more than one coat of Barreled Sunlight. It is especially prepared for this purpose, and containing more oil than ordinary priming paints, the undercoat leaves a film that holds out the luster of the finishing coat and allows it to spread easily and evenly, without streaking or spotting. The interest to the decorator is that the surface which we advertise and claim for Barreled Sunlight. No other primer or flat can be depended upon for this result. Due to the more substantial body and greater opacity of this special primer to the light that would otherwise pass through a film of ordinary white paints or enamels can be done with one."
Now, $10 to $15 Per Room
Brings Distinctive COLOR... To Modern Floors

WORK out your own design to harmonize with your client's decorative taste.

Then, your builder lays red oak and black walnut blocks side by side, and adds the black walnut strip border. That's Bloxtrip Borders. Distinctive, so-much-more-practical, easy to lay... today's colorful style for modern floors.

Bloxtrip comes in dust-proof cartons, containing 20 black walnut blocks, 10 quarter sawed red oak blocks and 100 linear feet of black walnut strips, tongued, grooved and machined to match the superior Dierks oak flooring (2 1/4" face by 13/16" thick).

Here's Color appeal—style appeal—variety appeal, in this Dierks Exclusive 1929 innovation — practical alike for offices, homes, apartments and clubs.

FREE:
The Dierks thermometer, mounted on a specimen of Dierks superior pine flooring. Send 10 cents for packing and mailing.

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Please send "Bloxtrip Borders" showing many of the new designs for floors. Also your elaborate brochure, "Early American Notty Pine Paneling," showing many distinctive treatments of modern walls.

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Extremely high costs of building during the past few years have had at least one highly desirable result,—they have led to the close study of building materials and to study of the best methods of using them. Likewise, manufacturers of building materials of many kinds have organized "associations" which maintain staffs of experience for manufacturers and engineers or specialists of one sort or another whose duties are to analyze, experiment, and conduct research of different kinds, and the results of all this costly effort are to improve the quality of the manufacturers' output, and to publish data likely to increase understanding of the materials by architects and their specification writers and to improve their use by contractors and builders. This brochure contains a study by Lester Kirschbraun, a member of many organizations of technical workers, into the subject of roofing. "What constitutes roofing quality?" Is it in the sole possession of unique raw materials, expensive rags, mineral grits or asphalts of occult properties? The answer is of course no, for practically every manufacturer has access to the same sources of supply of raw materials. Determination in the selection of raw materials is fundamentally important, but no manufacturer has any particular advantage over others as to access to the basic raw material. This brings the question; what, then, are differences of quality in roofings predicated? 1. Upon the scientific and practical knowledge of the behavior of raw materials entering the roofing product, and upon the intelligent assemblage of these materials. 2. Upon the design and operation of modern machinery with which the predetermined assemblage can be effectively carried out. 3. By the uniformity of quality (standard) which is actually delivered day in and day out by controlled machinery operating under intelligent supervision. These elements make up the difference between roofing of average or passable quality and roofing which delivers most value to the consumer. Then follows a description of the processes used in the manufacture of the valuable roofing materials made by the Flintkote Company. The booklet is illustrated.

DOMESTIC STOKER COMPANY, 7 Dey Street, New York. "The Electric Furnace Man Automatic Coal Burner."

The improvement of heating equipment has been gradual. Use of the open fireplace gave way in time to the use of the stove, which in its primitive stage yielded to use of the "base burner," which in fact introduced use of a wholly new principle,—a principle which afforded a basis for considerable development. This booklet deals with the Electric Furnace Man Automatic Coal Burner. "Anthracite of the buckwheat or rice sizes is fed from a hopper (hold­ ing 300 to 500 pounds, depending upon the size of the stove) to a scientifically designed fire pot by means of a simple screw. This is the principle utilized in the household food chopper, and is familiar to all. The screw delivers the coal to the bottom of the fire pot. By thus underfeeding, the valuable gases are distillated beneath the burning coal on the upper surface of the fire. Properly mixed with air, supplied in just the right quantity by a fan, the gases are forced upward through the fire and burned, giving the full heat value from the coal. Only by underfeeding and forced draft can all the combustible gases of anthracite be converted into heat. The upward pressure of the incoming coal gradually pushes the air upward and outward, until it finally falls from the edge of the fire pot in the form of ashes. There is no waste. The ashes are removed to a dust-proof container inside the fire pot. When they reach this they are cold,—there is absolutely no fire hazard. Temperature control may be either automatic or manual. If automatic, the well known thermostat principle is employed. Manual control may be obtained in one of two ways: (1) Installation of a so-called 'Distant Manual Control' which enables the householder to obtain any desired degree of heat by simple turning of a indicator conveniently located in any room or hallway. (2) If upstairs control is not wanted, regulation can be made very easily by the move­ ment of one little lever at the stoker. The booklet would be a valuable item in the files of any architect or engineer.


It would certainly seem to be obvious that if an architect expects of a material the value and advantages claimed for it by the manufacturer, the use of the material shall be in strict accordance with the manufacturer's directions. And yet many specification writers persist in directing the use of some materials in their own way, and then blame the manufacturers if the materials fail to do the service looked for. In view of this, Toch Brothers issue, in what seems to be a highly acceptable form, the plainest and most explicit specifications for using the great variety of waterproofing compounds, technical paints, etc., which they manufacture and sell. In each instance the specification proper is preceded by a few paragraphs describing the material and enumerating the purposes for which it is intended. The firm offers to its clients the services of its engineering department, prepared as it is to give advice where unusual conditions are met.


Study of American architecture during the last few decades shows a steadily increasing use of Indiana limestone in material not only of large public buildings but of single houses. In New York more than this, the latest examples without and within to the value of Indiana limestone, and (to mention but one instance) the beautiful group of French Renaissance dwellings at 52nd Street and Fifth Avenue, lately torn down to make way for a business structure, exemplified the value of limestone as a building material. This brochure deals with the use of Indiana limestone for but a single building,—the Detroit Masonic Temple,—a structure which by reason of its architectural excellence has attracted wide attention. Excellent illustrations show its beautiful exterior designed in Gothic forms, with a wealth of carving to distinguish the entrances and some other important parts.

P. & F. CORBIN, New Britain, Conn. "Corbin Automatic Exit Fixtures and Hardware." Valuable booklet on their use.

Architects and builders interested in constructing theaters, auditoriums, assembly halls, schools, or other buildings in which large numbers of people congregate, should give careful study to this booklet, one of many issued by the Corbin firm. "The principal purpose of Corbin Automatic Exit Fixtures is to provide for buildings where people assemble, a safe and ready means of releasing the exit doors in time of emergency, to eliminate the possibility of panic which inevitably follows upon the failure of an exit door to swing wide enough. In the past, there have been regrettable demonstrations of the horrors of panic, disasters in which destruction and mutilation of life and limb were caused by the jamming of a door under the tremendous pressure of a frenzied mob seeking quick exit. We cannot hope to control the course of human reasoning in times of panic. We can merely strive to eliminate the conditions which might ignite the tragic flame of disaster by means of a mechanism which would instantly and automatically operate under any condition of panic. Corbin has constantly kept in view the problems which would naturally arise in their application, the necessity of easy and assured operation from the inside at all times, and the need for absolute security from without. The assortment of hardware includes fixtures for single doors, for single doors, some to operate from the outside by handle, some by knob, others to be inoperable from the outside, for schoolhouses, where precautions must be taken to safeguard the active little attendants against injury on projecting corners. For dealers' stocks there will be found fixtures which can be readily adapted to any size of door, right or left hand. For hollow metal or fire doors there are brackets, with bolting features to prevent warping under intense heat. The locks and latches offered for use with exit push bars are of the regular Corbin cylinder and bitted-key types, but with the various functions to suit many exit door requirements."

94
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Wilson Sectionfold Partitions are the product of the pioneers in the manufacture of partitions. Experiments, conducted over half a century have resulted in exclusive patented features which give you the utmost in durability, ease of operation and freedom from trouble.

Other outstanding advantages are as follows:

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2. Avoid necessity for permanent hand ball and squash courts. Space for such courts can be sectioned off at will and then made part of the main gymnasium when desired.
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8. Woodwork and hardware all products of our Factory and all of best quality obtainable.
9. Five year guarantee with each installation.

Get full details and illustrations showing how SECTIONFOLDS are increasing the gymnasium and classroom facilities of modern schools.

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SEALAIR WINDOWS
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The PROBLEM Solved

The architects of the White Plains, N.Y. and Norwalk, Conn. Y. M. C. A.'s, solved this floor problem with Zenitherm. They used it in the lobbies, game rooms and social rooms. All floors harmonized with the decoration of the room in which they were laid, and with each other. That is because the textured, tri-toned colors of Zenitherm, blend so naturally with other colors and with each other.

Zenitherm is entirely practical in that it can be hosed or washed without fear of warping. Even when wet, it is not slippery. Its resiliency is greatly appreciated in the game rooms where players can stand around the tables for long periods without tiring.

Zenitherm is fire resistant and exceedingly resistant to wear. Once installed, there are no maintenance costs. Zenitherm is usually cut at the factory to fit the desired pattern. There are nineteen colors available. Special colors can be made up to architects' orders. Page A-337 of Sweet's Catalogue gives full information for specifying.
The acknowledged durability of Georgia Marble accounts for its extensive use for fine private mausoleums . . . Because Georgia Marble stands for permanence, it was chosen to perpetuate the memory of three of the presidents of the United States.
Sherwin-Williams finishes proved economical here

Over 2,500 gallons of Sherwin-Williams Paint Products were used in beautifying this fine new apartment hotel at 5000 East End Avenue, Chicago. These famous old "quality" products impart a richness and depth that cannot be found in ordinary finishes—that help to rent exclusive apartments like these.

The superior working qualities of these Sherwin-Williams Paint Products enable painters to do economical work. The "wet edge," the flow, and ability to hide the surface make it easy to do dependable work in shorter time.

Moreover, Sherwin-Williams "Paints" have a long life of beauty and protection that will mean a decided saving in upkeep costs. Scores of prominent architects specify Sherwin-Williams Paints, Varnishes, Lacquers and Enamels for the buildings and homes they plan—for these same two important reasons, greater beauty and economy.

See Sweet's Catalog for Sherwin-Williams complete specifications. When especially difficult problems arise, get in touch with members of our technical staff. They will be glad to assist you.

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Largest Paint and Varnish Makers in the World

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