

THE
ARCHITECTURAL
FORUM

IN TWO PARTS



PART ONE
ARCHITECTURAL DESIGN
AUGUST
1929

Hear ye! Hear ye!

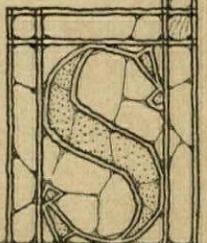
Once a building is worthy of
a slate roof it is worthy of a
Sheldon Slate Roof



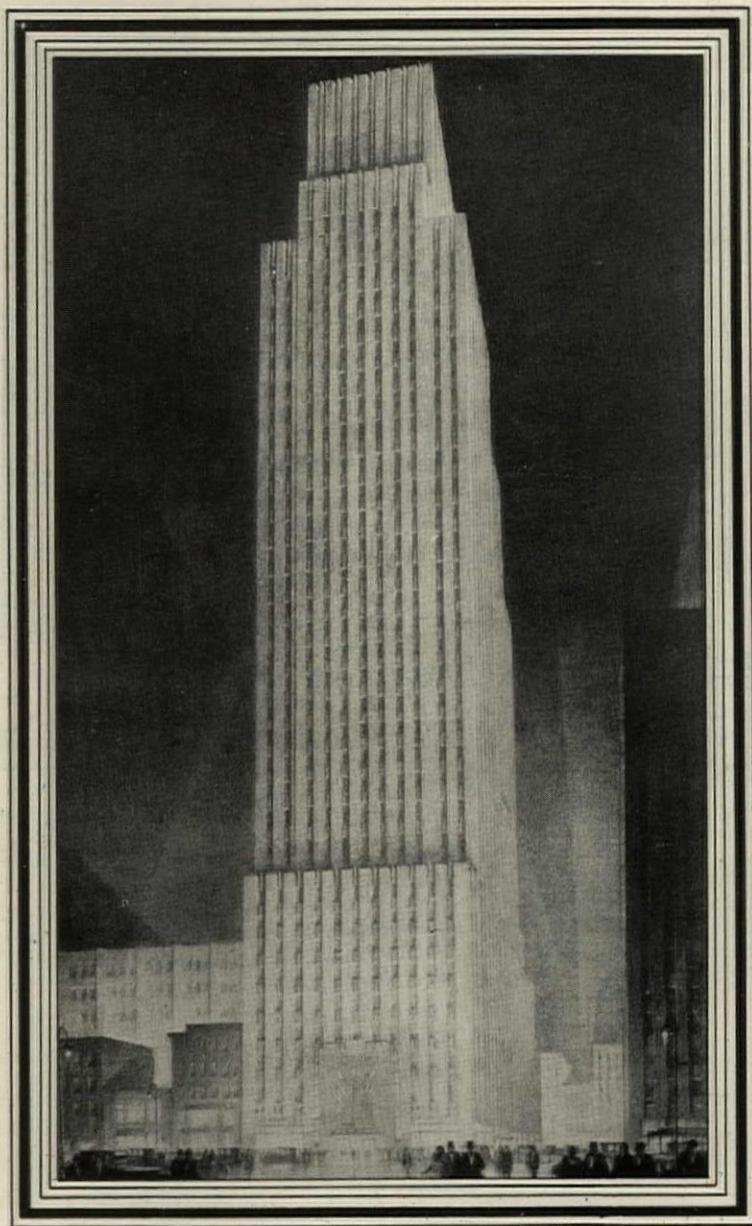
"The Roof of Eternal Beauty"

That costs no more and you are certain to obtain the
Color, Pattern and Texture effect that is supremely
befitting the design, tone and setting of the building.
We respectfully offer you the expert service that has
enabled many Architects to secure the Utmost in
Roof Satisfaction for themselves and their clients.

F.C. SHELDON SLATE CO.
GENERAL OFFICES · GRANVILLE · N.Y.
· BRANCHES IN PRINCIPAL CITIES ·



HANLEY FACE BRICK



*Daily News Building, 41st—42nd Street and 2nd Avenue
 John M. Howells—Raymond M. Hood, Associate Architects
 Hegeman Harris Company, Inc., Contractors*

As a relief to the pure white shaft of Hanley Glazed Brick the spandrels of this building are of rose and black colored brick. The glazed brick are self-cleaning and will accentuate the flood lighting.

Hanley Glazed Brick can be had in whites, mottled tans, greens and blues. Their cost



laid in the wall is only one-third more than face brick and little more than half the cost of stone.

The usage of white glazed brick for high class office buildings is growing rapidly due to the permanent white color obtained and the dignified appearance which keeps these buildings new for a long period of time.

ESTABLISHED 1893

HANLEY COMPANY

Largest Manufacturers and Distributors of Face Brick in the East

BOSTON—260 TREMONT ST.

BRADFORD, PA.

NEW YORK—565 FIFTH AVE.



Yorkshire Shingle

Residence—MRS. G. B. McCORMICK,
Birmingham, Alabama.
Architects—MILLER & MARTIN,
Birmingham, Alabama.

Yorkshire Shingle Tile is of a vitrified shale body with an especially burned patina of slopped color effects in a range from biscuit tans, russets,

beaver browns, violet smoked grays and hundreds of incidental weathered tones of iron rust hues to smut blacks—precluding any bizarre or vibrating effect through repetition of set color mixtures. The haphazard hand battering of the butts and the incidental sanded and granular surfaces add to the architectural charm and informality. Write Dept. F., Daisy, Tennessee.

B. Mifflin Hood Company

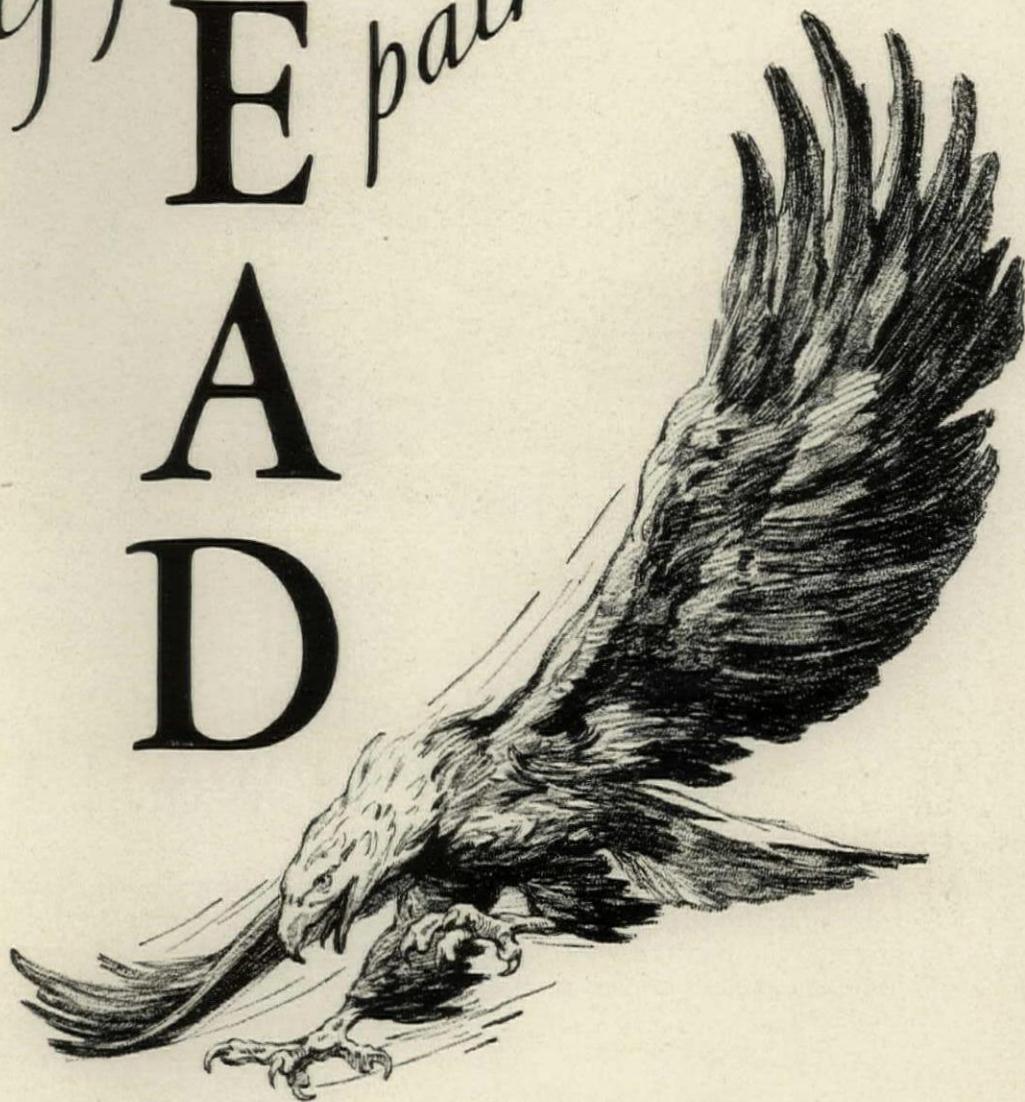
KIL-KRAFT TILES

TRADE MARK

DAISY, TENNESSEE

Above all things use Hood Roofing Tile

Specify **L
E
A
D** *paints*



Save the surface and you save all the rest.

Paints with a high-lead content eliminate trouble all along the line. When a painter works with pure white lead (preferably Eagle), there is no question as to wearing quality or paint satisfaction. You and the homeowner know exactly what is going on the walls, interior or exterior. White lead meets every requirement of good painting easily—and with noticeable economy.

EAGLE White Lead



Reg. U. S. Pat. Off.

made by The Eagle-Picher Lead Company, 134 N. La Salle Street, Chicago. Producers of lead, zinc and allied products.



A View of the Roof on Kirk B. Johnson's Residence, Montecito, California--George Washington Smith, Architect

The Spirit of Cellini In Old World Tile

WHEN the great Cellini undertook a work of art for the nobility, he brooked no rivalry in merit; the job was his, not to be equalled by the mind or hand of another.

And so it is with Heinz craftsmen. They set as their goal a job that can not be equalled and are producing Old World tiles today which in coloring, shape, and texture are so perfect that artists more exacting than "Cellini's Nobility" have judged them as masterpieces.

Note carefully the texture and shape of the tile above--how butts and edges have been skilfully shaped and molded by hand--how the surfaces of each have been carefully washed and sanded. In coloring, these tile were made ex-

pressly for George Washington Smith and are genuine to those found in the Old World--dark greens, blacks, dark and light Burgundies--Tints of Mediterranean blue can be detected here and there--the blending and variety of colors so softly mingled that upon observation one would say they had been painted by the hand of an artist.

Write Heinz today for samples of these Old World Tiles--the "RONDA," as shown above with special Italian pans--or the "PLYMOUTH," used by famous architects in all parts of America. Perhaps you will wish a special tile or a special color, an accomplishment you will find Heinz eager and interested in carrying to a completion for you. Write today.

THE HEINZ ROOFING TILE CO.

DENVER, COLORADO

3659 COUNCIL ST., LOS ANGELES, CALIF.

101 PARK AVE., NEW YORK

New Fronts for Old

Before. Stone City Bank Building, Bedford, Indiana, before remodeling.

After. The same building after refacing with Gray Indiana Limestone. E. E. Dunlap Co., Architects.



Have you any remodeling jobs in view? Let us tell you about how other architects are using Indiana Limestone for this purpose.

THERE is under way, says a leading publication in the business field, one of the most extensive remodeling programs in the country's history.

We feel sure that this fact merits the attention of architects in every locality. When jobs of this kind come into your office, are you trying to do something distinctive and unusual? We have and are assembling for your benefit photographs of interesting examples of such work. Let us send you some of these when you have a remodeling job on the board.

Indiana Limestone certainly is an ideal material for the remodeling of building exteriors. Dark, unattractive exteriors can be transformed "like magic" by

the use of this beautiful, light-colored natural stone.

A new facing of some common material is not enough. The remodeled building needs that little "plus" of the very finest exterior in order to be successful. Natural stone will give it the necessary "class."

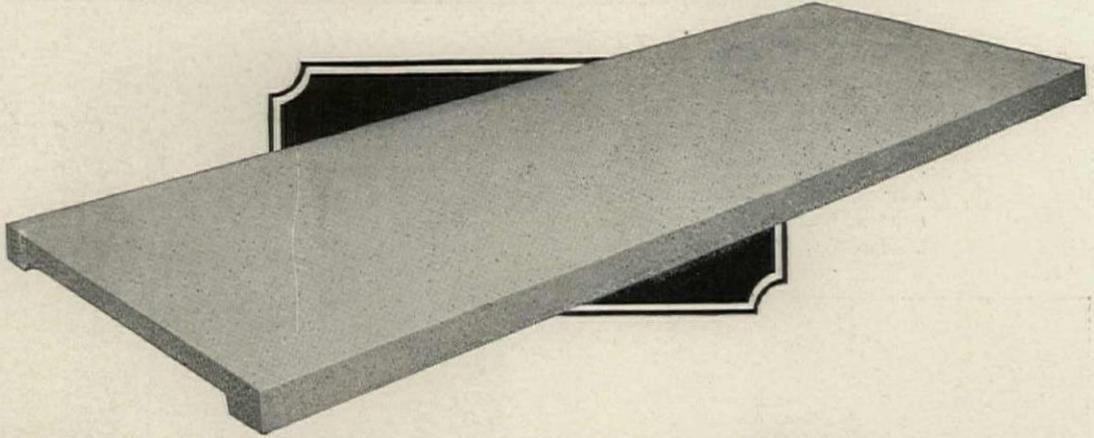
The exceedingly fine results achieved by remodeling old buildings with new fronts of Indiana Limestone are showing the building owner how easy and economical such remodeling is. There is sure to be an increasing demand for this sort of work.

We will gladly co-operate with you in planning new store fronts and other kinds of remodeling jobs in Indiana Limestone. Write us.

INDIANA LIMESTONE COMPANY

General Offices: BEDFORD, INDIANA Executive Offices: TRIBUNE TOWER, CHICAGO

A New Era in Roof Construction



Featherweight Concrete INSULATING ROOF SLABS

TODAY the concrete roof-deck offers greater advantages than ever before—through the advent of the light weight aggregate, Haydite—producing a slab of great strength that weighs but 10 lbs. per sq. ft. and that possesses, in addition, marked insulating value.

This outstanding development, tested under many years of actual service and proven worthy of the Federal reputation, introduces a new era in roof construction—new values heretofore unobtainable — new savings in supporting steel—in fuel and radiation.



NEW BOOK!
NOW READY!

The Federal concrete roof-deck has proven its superiority over a quarter century of permanent, fire-proof, no-maintenance service. American industry has grown up under this roof—prominent railroads have used it extensively—many of the country's finest public buildings are safeguarded by it.

For complete description, illustrations and up-to-date structural details of *Featherweight Concrete Insulating Roof Slabs*, write for new 36-page "Catalog and Roof Standards," now available, without obligation.

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FEDERAL CEMENT TILE COMPANY

608 South Dearborn Street

Chicago

FOR OVER A QUARTER CENTURY



Buffalo Central Terminal
New York Central R. R.
Buffalo, N. Y.

Alfred Fellheimer and
Stewart Wagner
Architects

PASSENGER Concourse of New York Central Station, Buffalo, where ideal acoustic conditions and permanency of construction have been achieved by the installation of AKOUSTOLITH sound absorbing tile as soffit course to tile ceiling vaults.

✠✠✠ **R. Guastavino Company** ✠✠✠

40 COURT ST., BOSTON, MASS.

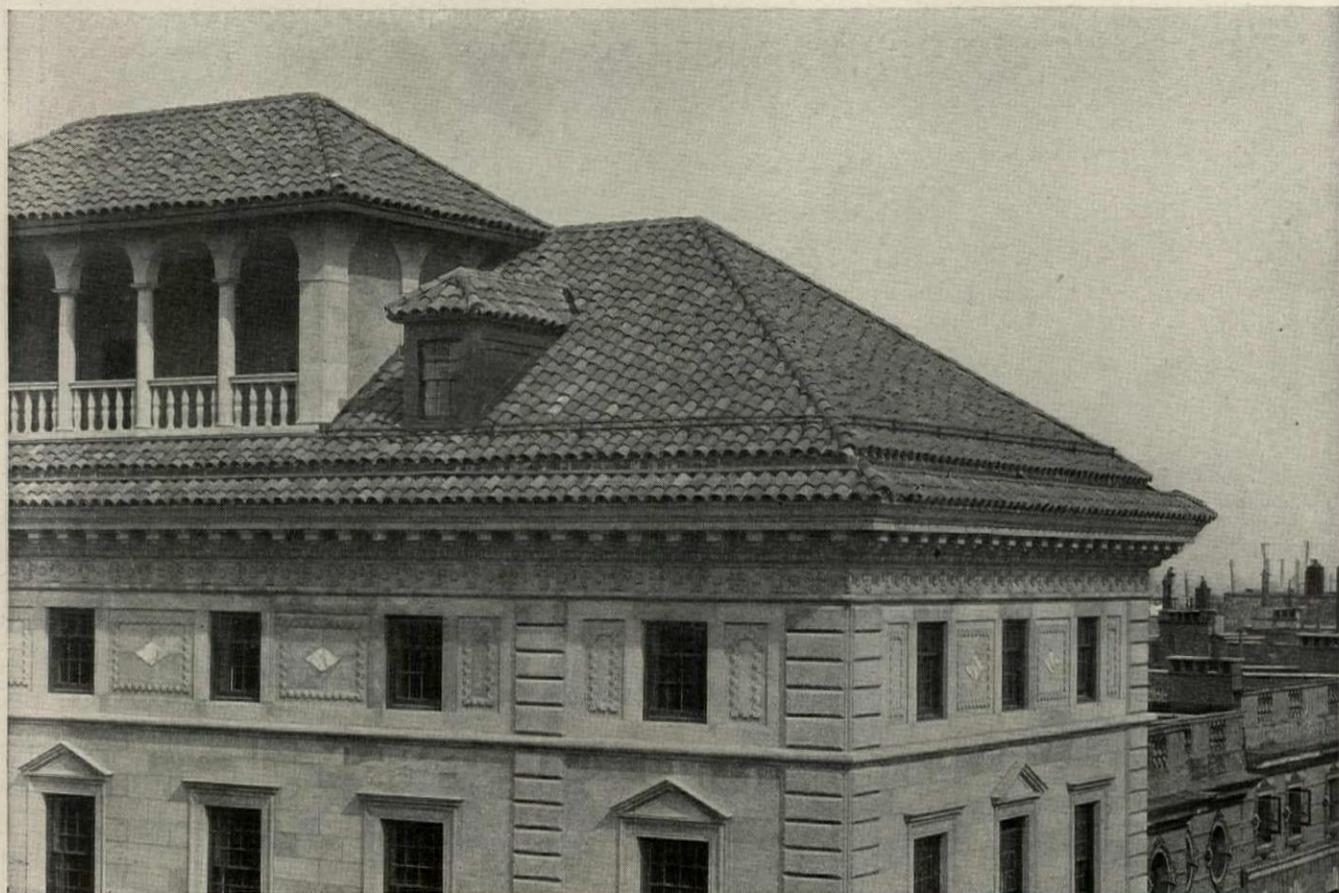
225 WEST 34TH STREET, NEW YORK, N. Y.

R. GUASTAVINO CO. OF CANADA, Ltd.

New Birks Building, Montreal, P. Q.

The Most Appropriate Roof

FOR STRUCTURES OF ITALIAN INFLUENCE
ARE THESE REPLICAS OF OLD ITALIAN TILES



CASA ITALIANA, COLUMBIA UNIVERSITY GROUP, NEW YORK CITY. MCKIM, MEAD & WHITE, ARCHITECTS

MCKIM, MEAD & WHITE chose for their distinguished Casa Italiana a roof of IMPERIAL Tapered Mission Tiles . . . Rough in texture and mellow in color, these tiles are accurate reproductions of those laid centuries ago on the palaces of the Medicis . . . In its lasting qualities the roof of the Casa Italiana should rival the ancient tile roofs of the Old World . . . Rarely if ever will it require repairs, nor will its soft, warm hues ever fade.

LUDOWICI-CELADON COMPANY
Makers of IMPERIAL Roofing Tiles

CHICAGO: 104 SOUTH MICHIGAN AVENUE
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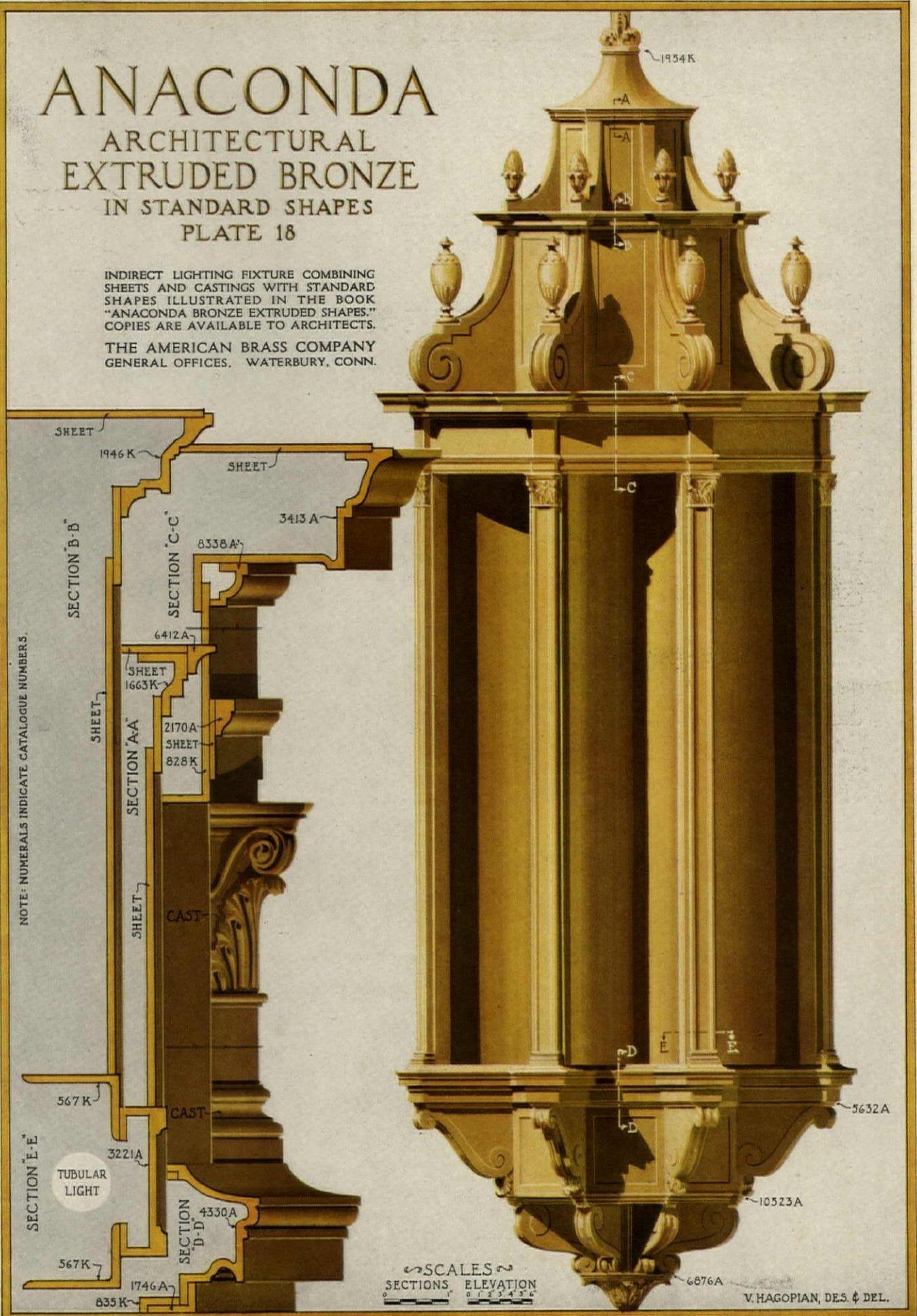
WASHINGTON: 758 FIFTEENTH ST. N. W.

ANACONDA

ARCHITECTURAL EXTRUDED BRONZE IN STANDARD SHAPES PLATE 18

INDIRECT LIGHTING FIXTURE COMBINING SHEETS AND CASTINGS WITH STANDARD SHAPES ILLUSTRATED IN THE BOOK "ANACONDA BRONZE EXTRUDED SHAPES." COPIES ARE AVAILABLE TO ARCHITECTS.

THE AMERICAN BRASS COMPANY
GENERAL OFFICES, WATERBURY, CONN.



Complete sets of these plates may be had for the asking

The Invisible Superintendent at the Mortar Box Makes Possible

IT IS unnecessary to specify special mortars for different kinds of brickwork. The simple BRIXMENT mix—one part BRIXMENT, three parts sand (no lime, no portland cement)—makes a mortar suitable for *all* masonry.

Tested in piers, its strength approaches that of straight 3-to-1 portland cement mortar. This makes it suitable for foundation, load-bearing or parapet walls and even for tall, free-standing stacks.

Since it is hydraulic, water-repellent and used without lime, it is ideal for walls below grade. . . . Since it helps prevent efflorescence and fading of mortar colors, it is especially desirable for use with face-brick. . . . The economy resulting from its low cost and plasticity justifies its use in backing-up and in partition walls. . . . Architect's handbook on request. Louisville Cement Company, Incorporated, Louisville, Ky.

District Sales Offices: 1610 Builders Bldg., Chicago; 301 Rose Bldg., Cleveland; 602 Murphy Bldg., Detroit; 101 Park Ave., New York

BRIXMENT *for Mortar and Stucco*

The unusual plasticity of BRIXMENT mortar makes it especially well suited for setting tile and block because of the long cross-joint used in such work.



One Mortar for all Masonry



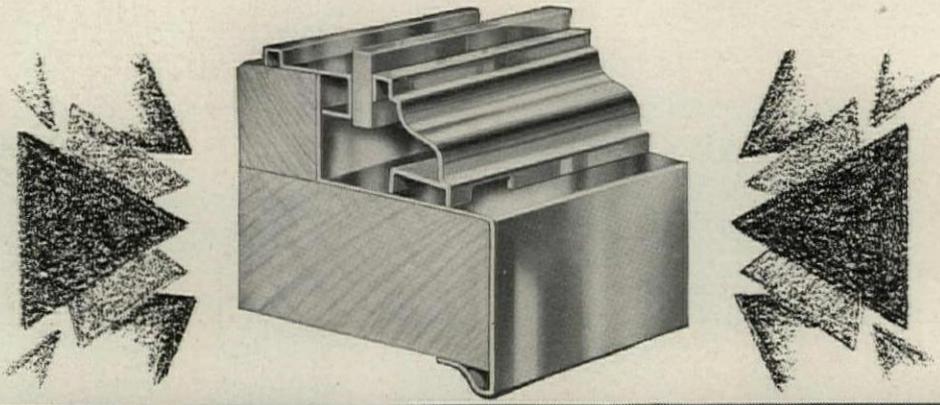
Chambers & Thomas, Buenos Aires, Architects.
York & Sawyer, New York, Consulting Architects.

The interior of The First National Bank of Boston building in Buenos Aires is finished in porphyry and green and yellow Uruguay marble. Its spacious dignity is in keeping with the character of this banking institution.



STONE & WEBSTER
ENGINEERING CORPORATION

Builders



PERMAWITE

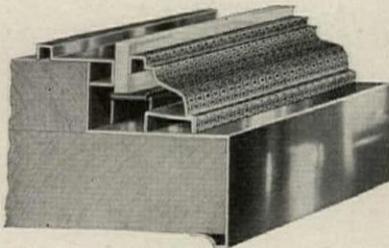
CHROMIUM-LUSTRE *Solid* WHITE METAL

BRASCO'S latest advance in store front construction, catering to the present-day vogue for an all-white metal framing around the brilliant show windows of the modern shop.

This product is of *solid* metal. It retains its flashing chromium-lustre whiteness, because of its remarkable resistance to wear and weather. *And all at a cost actually lower than plated metal.*

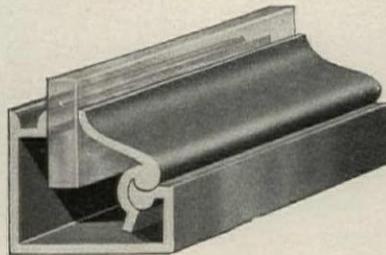
Brasco construction is built solidly of heavy-gauged metals, on time-proven principles of safety to the plate, permanent beauty, ease of installation, adequate ventilation and drainage.

Full-sized details and actual samples of Brasco Series 500 Sash and Bars in PermaWite, Art Bronze, Copper or Bronze, and Davis *Solid* Architectural Bronze, are available on request.



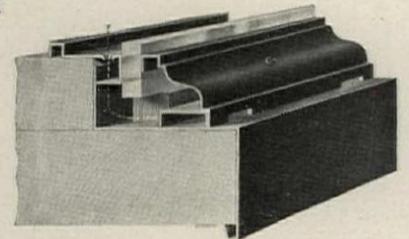
**BRASCO
ART BRONZE**

Offering a distinct contribution to modern store architecture with its striking patterned effects in deep relief.



**DAVIS
SOLID BRONZE**

Without a par today for the finer stores of modern buildings. Built on the fulcrum principle of indirect screw pressure, it assures utmost safety to the largest plates. All glass is set from the outside without need for putty or plastic cement.



**BRASCO
COPPER OR BRONZE**

The metals of proven merit, serving successfully on thousands of Brasco store fronts all over the country.

Brasco

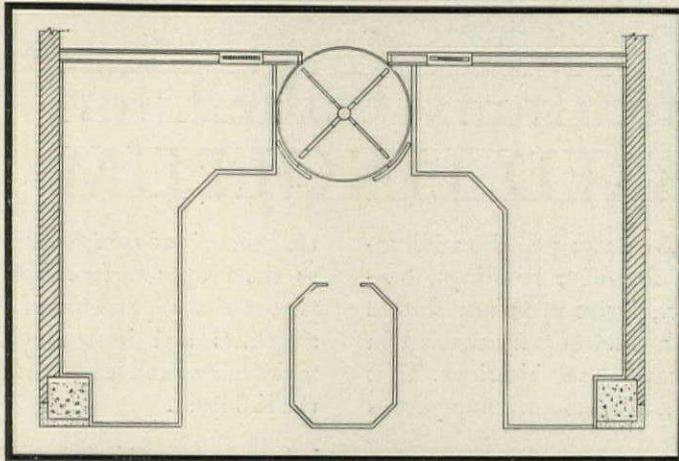


The attractive store of the Illinois Power and Light Co. at Ottawa, Ill., set in Brasco construction. Note how effectively this layout utilizes the space for full, efficient display. Architect: John Hanifan; Brasco by Rugg Glass Co.

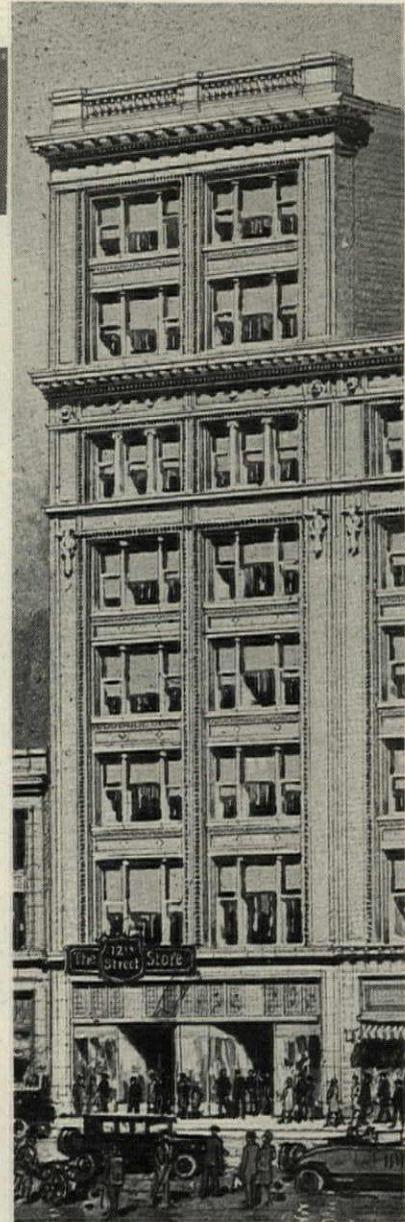
BRASCO MANUFACTURING CO.

5031 WABASH AVENUE, CHICAGO

28-14 WILBUR AVE., LONG ISLAND CITY COMMONWEALTH BUILDING, PHILADELPHIA

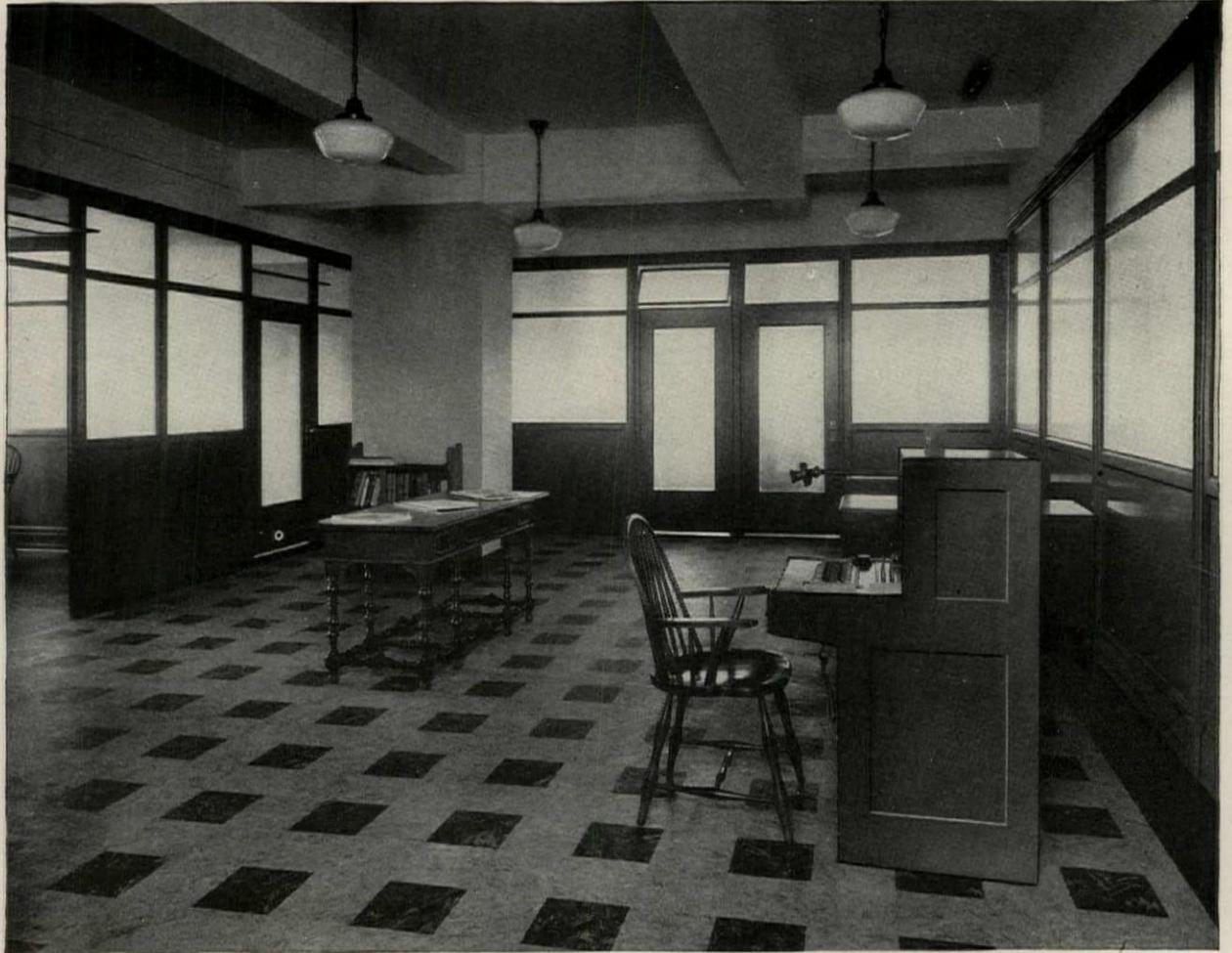


The design of this front for the Twelfth Street Store addition embodies an island show case, flanked by a broad expanse of show windows leading to the concealed doorway. All plate is beautifully framed in Davis Solid Architectural Bronze. Architect and Engineer: A. Epstein; Contractor: L. Balkin.



Addition to the big Twelfth Street Store, Chicago, with store front construction of Davis Solid Architectural Bronze. (Plan at left.)

Store Fronts



Reception room in offices of Anderson, Davis & Hyde, Inc., New York. Double-waxed linoleum, made by W. & J. Sloane, installed by Simon Manges & Co.

Why the Specifications Called for DOUBLE-WAXED LINOLEUM



This Service Free to Architects

We maintain a service department to assist architects in planning or specifying linoleum floors. This service is at your disposal without charge. Write for copy of Architects Data Book and ask for representative to call if you wish advice on specific problems. Address: Architects Service Department, W. & J. Sloane, 577 Fifth Avenue, New York City.

BUYERS of large quantities of linoleum for office buildings, hospitals, etc., insist upon one feature which is not adequately covered in the Government specifications. That feature is a fine, smooth, non-porous finish.

To produce such a finish two things are essential. First, the quality must be built in the goods by finer grinding and mixing of the ingredients and by extra pressure in the calendars. Second, the linoleum must be waxed.

Expert handlers of linoleum agree

that there is no substitute for waxing as the proper surface finish. It improves the appearance of the floor, simplifies and lessens the cost of maintenance and lengthens the life of the linoleum.

When you specify W. & J. Sloane Linoleum you receive linoleum which has been *double-waxed at the plant*. It is easy to handle and lay and ready for use the instant it is laid. Be sure to inspect this fine finish before you write the specifications. We will gladly send you a quality sample.

W. & J. SLOANE
Double-Waxed LINOLEUM

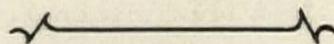
STORE FRONTS

BY

ZOURI

IN

ROLLED BRONZE
ROLLED COPPER
EXTRUDED BRONZE
CHROMIUM PLATE



Electrolytic Finishes
Bronze Doors and Windows
Licensed Chromium Equipment



Zouri Drawn Metals Company

AND ASSOCIATED COMPANIES:

INTERNATIONAL

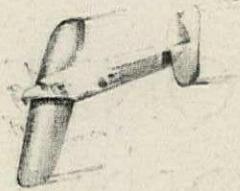
INTERNATIONAL STORE FRONT COMPANY
STANDARD STORE FRONT CONSTRUCTION CO.
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ZOURI COMPANY OF CALIFORNIA
ZOURI DRAWN METALS CO., OF NEW YORK, INC.

DISTRIBUTION

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WRITE FOR
CATALOG

Aeronautics calls for your expert counsel



Through the timely airport competition of the Lehigh Portland Cement Company

The need of more adequate thought to airport expansion plans for today's and tomorrow's air traffic has taken rank as a national emergency. Because of the importance of the problem, we have been privileged to gather together for the Program Committee of the Lehigh Airports Competition what is perhaps the most outstanding body that ever guided a prize competition.

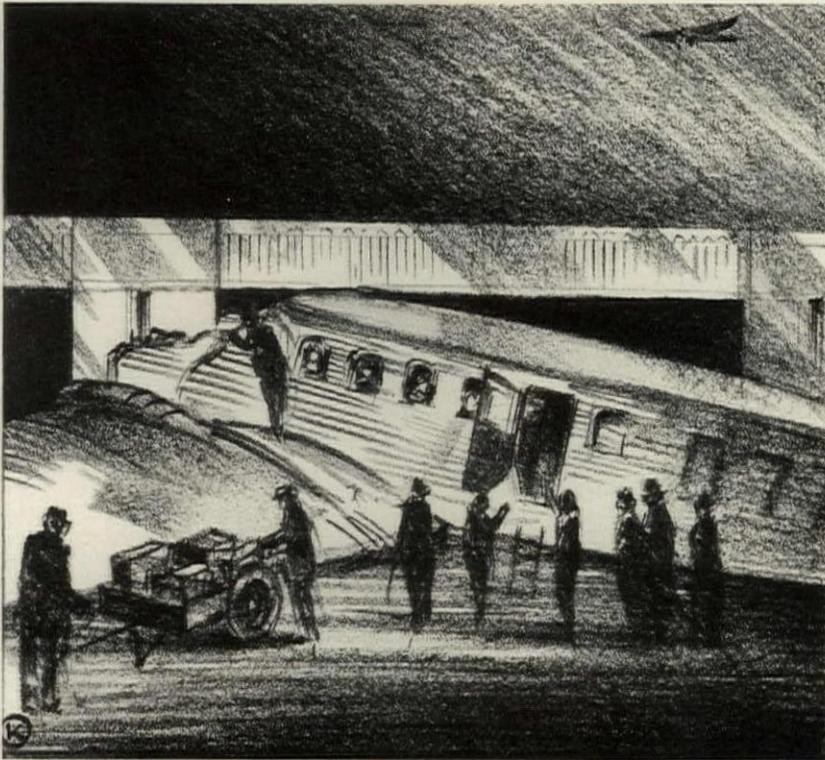
The Committee includes more than 25 recognized authorities in architecture, engineering, civics and city planning, and aeronautics. Every one of these men welcomed the opportunity to serve. Every one of them expects the competition not only to provide new and inspiring airport designs, but also to stimulate professional study of airport problems and arouse public recognition of the necessity for sane airport development.

The terms of the competition have been formulated by the Committee in a manner best to serve the interests of architects, engineers, and the aeronautics in-

dustry. Each entry will consist of two drawings rendered in black and white in any medium. Each drawing will include two principal elements. The four major elements are: a small-scale plot plan of ground area; block plans of the structures needed to house the present and future facilities of a complete airport; an airplane perspective, showing principal structures in relation to flying area and to the traffic arteries serving the port; and an elevation and detail of the major structures at larger scale.

All structural features shall be indicated as constructed of Portland Cement products wherever practicable. Further specifications, including size of ground area and type of accommodations—which are to be designed for airplane rather than lighter-than-air traffic—are listed in the Competition Program. Programs have been mailed to architects and engineers; if you have not received your copy and wish to enter the competition, write or wire the Lehigh Portland Cement Company.

The Jury of Awards, consisting of the Chairmen of the four sections of the Program Committee and other members selected by them, will judge each entry for excellence of design, practicability from an engineering and an aeronautical standpoint, and ingenuity in the development of the principal structures and their disposition with respect to the landing area best to serve the air traffic of today and the immediate future.



The timeliness and public importance of this competition, and the thousands of airports needing competent professional counsel which are to be constructed in the next few years alone, warrant the participation of every architect and engineer in the United States. Upon completion of the contest, the winning designs and those receiving honorable mention will be widely published for the guidance of municipalities and all organizations interested in airport development.

PROGRAM COMMITTEE

Harvey Wiley Corbett, F. A. I. A., *General Chairman*
 Francis Keally, A. I. A., *Professional Adviser*
 C. Stanley Taylor, of Taylor, Rogers & Bliss, Inc., *Manager*

The Program Committee, which also serves as an advisory body during the period of the competition, is divided into four sections—Architecture, Engineering, Civics and City Planning, and Aeronautics, and includes the following men of outstanding prominence.

Architectural Section

Harvey Wiley Corbett, F. A. I. A. and F. R. I. B. A., <i>Chairman</i>	Raymond M. Hood, A. I. A., A. D. P. L. G.
Prof. Wm. A. Boring, F. A. I. A., <i>Dean of the School of Architecture, Columbia University</i>	Parker Morse Hooper, A. I. A., <i>Editor, The Architectural Forum</i>
	Francis Keally, A. I. A., <i>Professional Adviser</i>

Engineering Section

Morris Knowles, C. E., <i>Chairman</i>	Harold M. Lewis, <i>Executive Engineer, Regional Plan of New York and its Environs</i>
Colonel Willard Chevalier, C. E., <i>Publishing Director, Engineering News-Record</i>	Francis Lee Stuart, <i>Consulting Engineer</i>
Gavin Hadden, C. E.	

Civics and City Planning Section

George B. Ford, A. I. A., <i>Chairman; Technical Advisory Corporation, Planning Consultants; Airfield Planner to the War Department</i>	Hon. Frederick C. McLaughlin, <i>Mayor, City of White Plains, N. Y. President, N. Y. State Conference of Mayors. President, Westchester County Federation of Planning Boards</i>
Harold S. Buttenheim, <i>Editor, The American City</i>	
E. P. Goodrich, <i>Consulting Engineer, City Planning Consultant</i>	

Aeronautics Section

Dr. George W. Lewis, <i>Chairman, Director of Research, National Advisory Committee for Aeronautics</i>	L. K. Bell, <i>Secretary, Aeronautical Chamber of Commerce</i>
Porter Adams, <i>Chairman of Executive Committee and past President, National Aeronautic Association</i>	Colonel Paul A. Henderson, <i>Vice-President, Transcontinental Air Transport, Inc., Vice-President, National Air Transport, Inc.</i>
Major John Berry, <i>Manager, Cleveland Municipal Airport</i>	Charles S. Jones, <i>President Curtiss Flying Service</i>
Colonel Harry H. Blee, <i>Chief of the Division of Airports and Aeronautic Information, Department of Commerce</i>	Major Ernest Jones, <i>Aeronautic Expert, Editor Official Bulletin Aeronautics Section, Department of Commerce</i>
	Harry Schwarzschild, <i>Publisher, Airports</i>

Lehigh Portland Cement Company

Allentown, Pa. Chicago, Ill.



MILLS FROM COAST TO COAST

COMPETITION Closes Nov. 18, 1929

\$10,000 in prizes

Fourteen prizes will be awarded to the winning designs

First Prize . . . \$5,000	Fourth Prize . . . \$500
Second Prize . . . 2,500	Ten Honorable Mentions, each . . . 100
Third Prize . . . 1,000	



ROGER H. BULLARD, *Architect*

ELLEN SHIPMAN, *Landscape Architect*

*Indispensable to this
Prize-winning grouping*

It was no mere accident that Dubois was included in the design of this Long Island estate awarded Honorable Mention at the recent Architectural Exposition, New York. Said Mr. Roger H. Bullard, Architect.

// I consider your Dubois Woven Wood Fence absolutely unique in solving difficult problems. It has rare charm and a delightful facility for blending into a landscape. We found it of the greatest service in screening the drying yard at "Rynwood" the Samuel A. Savage estate of Glen Head, Long Island. //

There is only one Dubois; it is made in France of live, split, chestnut saplings closely woven together with heavy, rust-proof Copperweld wire. It comes in 5 ft. sections, ready to erect and in three heights; 6' 6", 4' 11", and 3' 10" with quaint gates to match.

Send for Architects' Album illustrating its wide range of uses, and prices.

DUBOIS

Woven Wood Fence

MADE IN FRANCE

DUBOIS FENCE & GARDEN CO., Inc.

101 Park Avenue > > New York, N. Y.

**DESIGNING SAFE and
ADEQUATE AIRPORTS**

By **HARRY H. BLEE**

Reprinted from *Airports* and now available with your order for July, August and September issues.

Airports

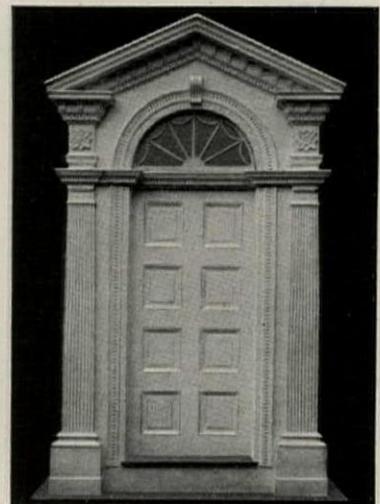
an authority on the ground phases of aviation places before you each month, in text and pictures, world-wide activities in airport design, construction, and equipment—useful information to architects with airports to plan.

Airports, FLUSHING, LONG ISLAND, N. Y.

Send one copy of the book, "Designing Safe and Adequate Airports"; Title-Index of volumes 1 and 2 of *Airports*; an Airport Questionnaire; and *Airports* for July, August and September, 1929. Two dollars, herewith, in payment.

Name.....

Address.....



*The Bristol,
Rhode Island
Entrance*

THE entrance for each home you design can be practically a duplicate of the Bristol, Rhode Island entrance (shown) or one of many other famous doorways. In a new booklet, recently published by Hartmann-Sanders, is illustrated a notable group of such entrances. There are also booklets displaying a complete line of garden equipment, as well as of famous Koll Lock-Joint Columns—the columns which cannot come apart. Write for the booklets. No charge. Hartmann-Sanders Company, Factory and Showroom: 2151 Elston Ave., Chicago. Eastern Office and Showroom: Dept. I, 6 East 39th St., New York City.

HARTMANN - SANDERS

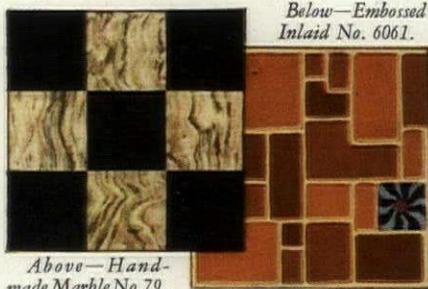
PERGOLAS — COLONIAL ENTRANCES
KOLL COLUMNS — ROSE ARBORS
GARDEN EQUIPMENT

OPEN the DOORS to Beauty

By selecting a colorful permanent floor of Armstrong's Linoleum for the entrance hall you can give your client a bright introduction to that new home . . .

NESTLING under the stairway in the entrance hall . . . an exquisite little powder room. What a delightful welcome for guests! Can the architect more fittingly offer his client something that dares to be different?

No . . . unless you complete the modern note in that different entrance hall with an Armstrong Floor. Then you make it glow with a golden marble effect—one of the new



Above—Handmade Marble No. 79.

Below—Embossed Inlaid No. 6061.



Welcoming warmth in this golden-hued floor—an Armstrong's Handmade Marble Inlaid, No. 65.

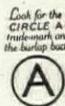
Armstrong designs just introduced this year. Or you give it individuality with a bold black and white block, a subtle-textured flagstone Embossed Inlaid, or one of the modern motifs.

Your selection will be practical, as well as decorative. Every Armstrong's Linoleum Floor is resilient, warm, permanent, and economical. And the new Accolac Process assures a spot-

proof, stain-proof floor—quick to clean, easy to maintain.

We will be pleased to send you colorplates and samples. Write for them. Then you will better understand why Armstrong's Linoleum adds distinctive charm to entrance hall, and to every other room in the house as well.

Armstrong Cork Company, Floor Division, Lancaster, Pennsylvania.

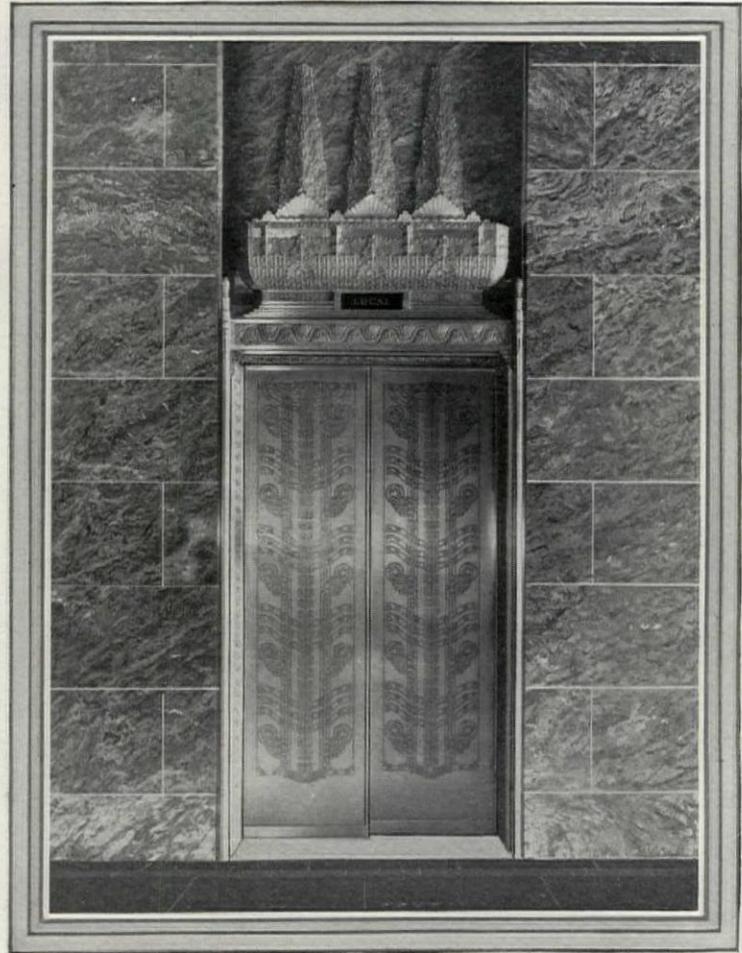


Armstrong's Linoleum Floors

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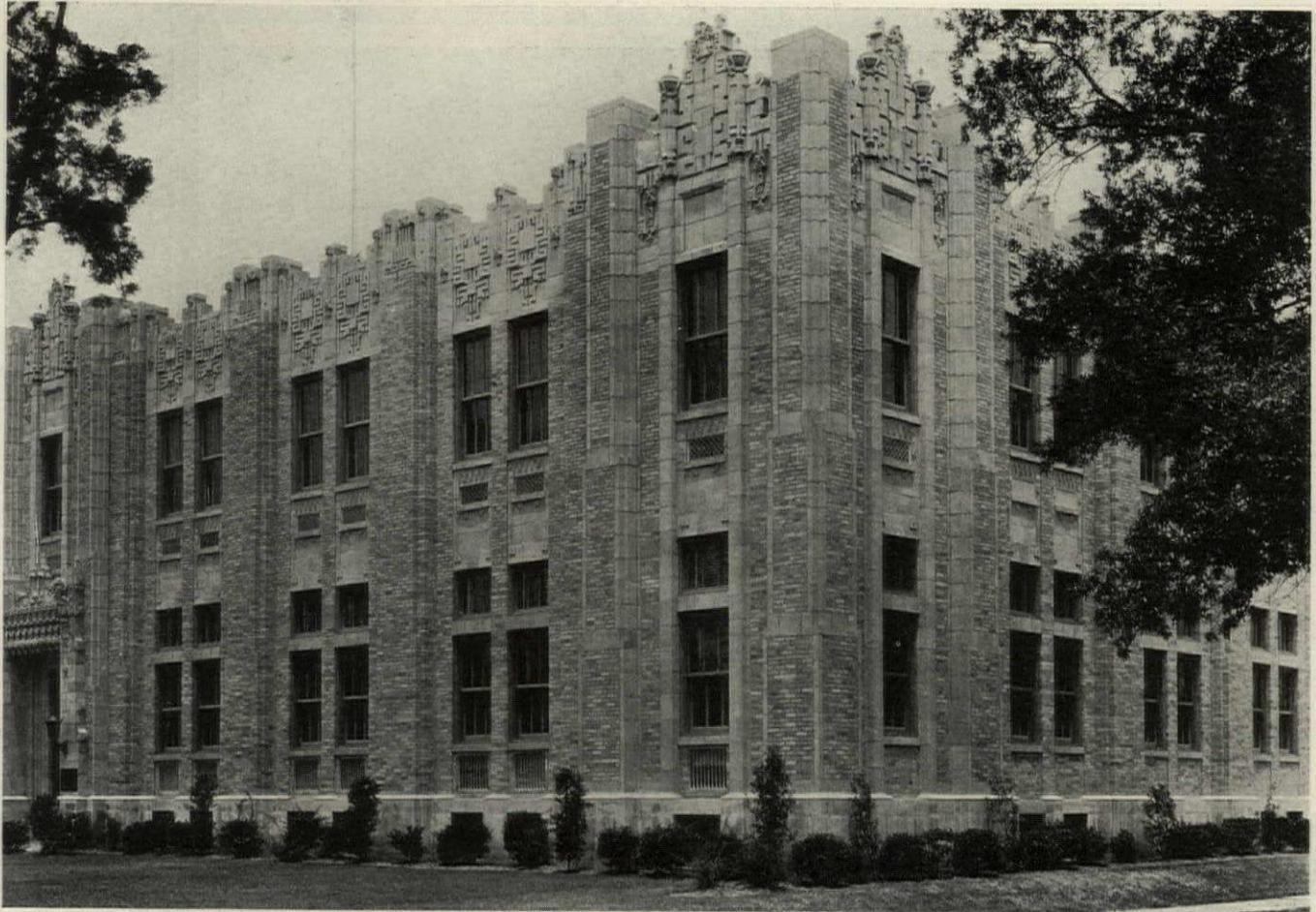
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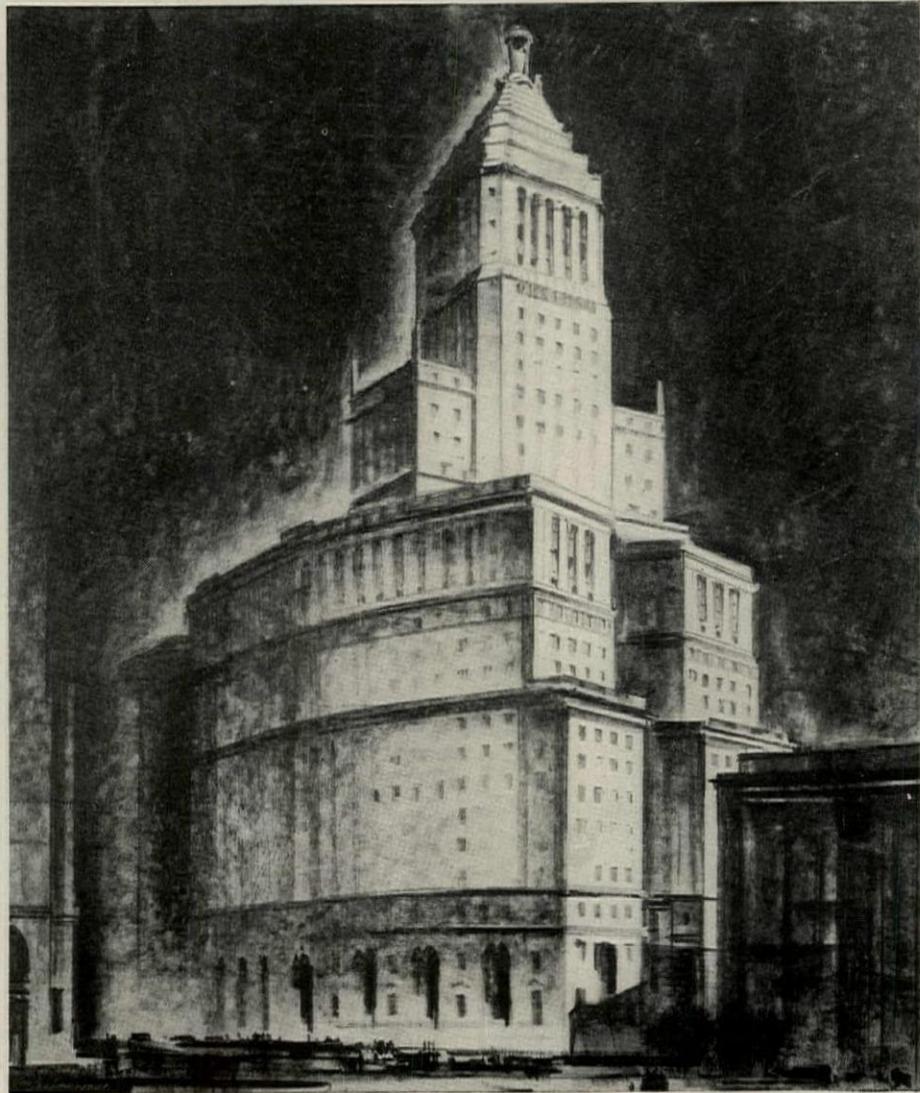
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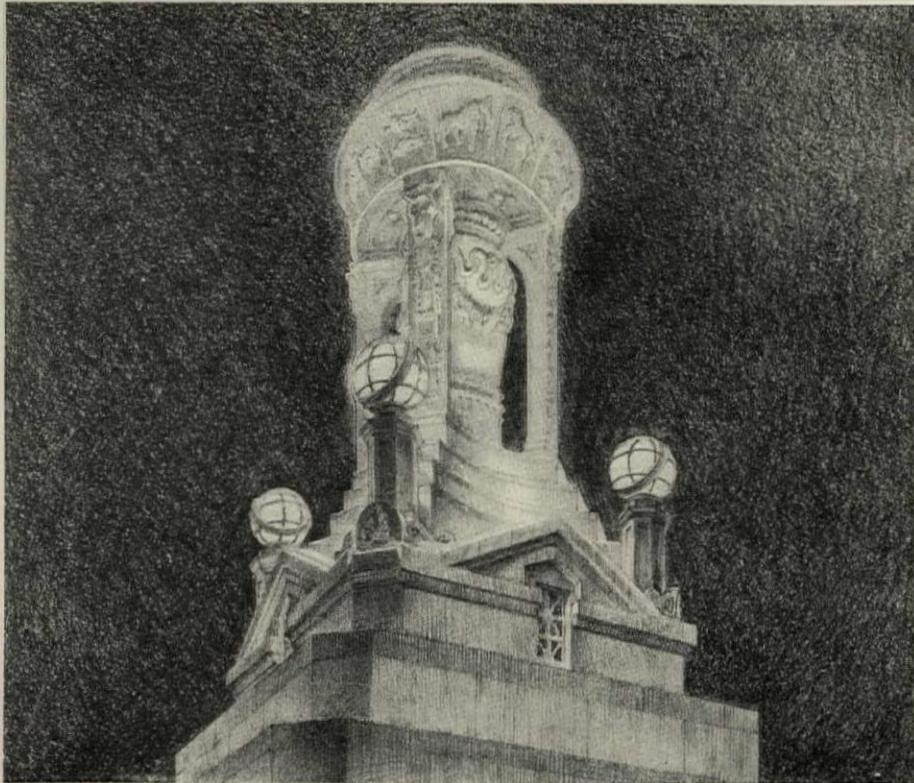
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{ Plan and elevation detail, and specifications for the tower finial will be found on page 120. }

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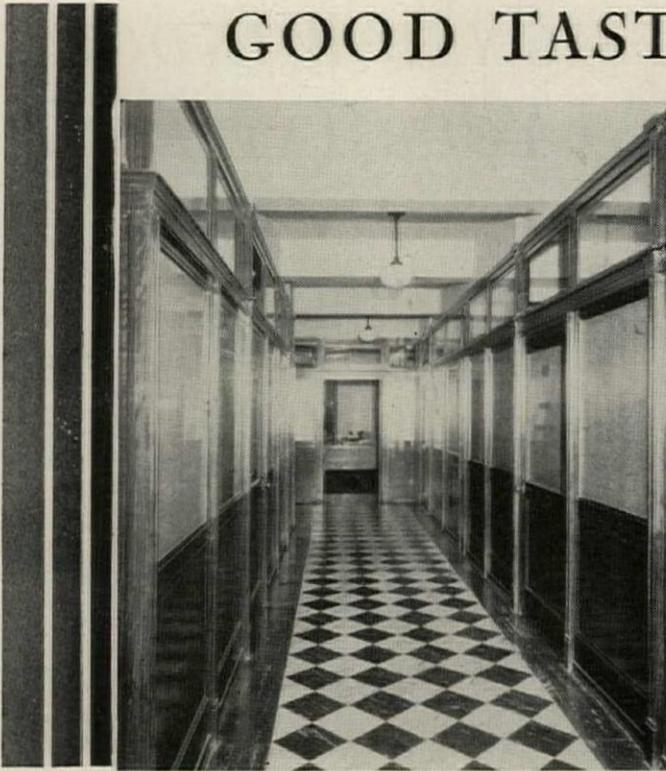
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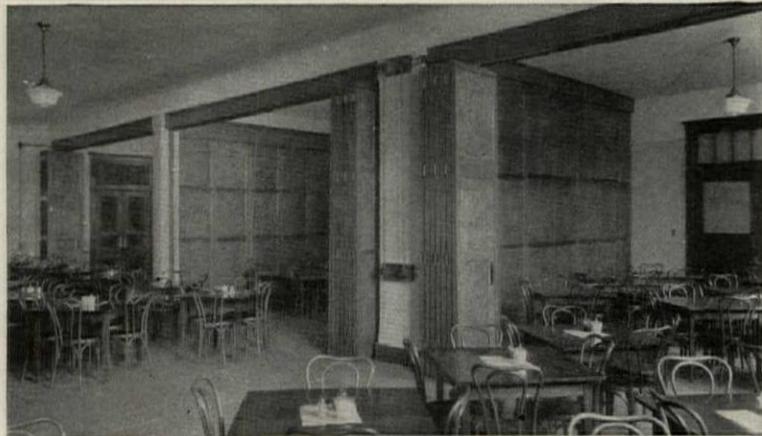
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BOOK DEPARTMENT

COLLEGE ARCHITECTURE IN AMERICA

❁

A REVIEW BY
WALTER KNIGHT COLE

THE authors of this work on "College Architecture in America" give as its *raison d'être* the statement: "There is no art in which this country has made more rapid strides than architecture, and our institutions of learning should exemplify this national progress, especially since it so effectively ministers to all other arts as well as to science and to daily life." Indeed it is not hard to understand that a lasting influence can be brought to bear on the whole future lives of students in institutions of learning by surrounding them with scenes of real natural beauty and architectural character. Such students are usually at an impressionable period of their lives, and it is during this period that much of their taste for art and literature, whether



Music Building, Smith College
Delano & Aldrich, Architects

it be good or bad, will be formed. Added to this are purely practical considerations having to do with the advertising of the institution. The colleges of the country have come to realize that in order to remain popular in the face of so much competition as now exists it is necessary to adopt some of the advertising tactics commonly employed to keep certain commercial products in the public eye, and good architecture does this well.

While the more sensational method of college advertising consists largely in the assembling and developing of successful athletic teams, a much more lasting and dignified means of attracting public interest is by presenting an exterior appearance of true æsthetic and architectural worth, embodying something of the dignity and character of the institution that occupies the buildings. The fact that good architecture is one of the best advertising media in existence has long been well known to the leaders of industry. It is said that in the period immediately following the erection of the Woolworth Building in New York, the Woolworth organization experienced a tremendous expansion throughout the entire country. Although it is possible for but few to write their names at the topmost point of the Manhattan skyline, many have succeeded in gaining much desirable publicity through housing their offices or plants in buildings having distinguished or unique architectural character, a good example of the latter being the American Radiator Building. The same principle applies in the matter of presenting the merits of a particular institution of learning to public attention. Since the contact

of a vast majority of persons with colleges consists solely of a passing view or an excursion through the buildings, the importance of an attractive exterior is evident. If the institution greets the eye with a medley of dreary,

obsolete structures the impression gained is naturally not at all favorable, whereas, on the other hand, a well ordered college campus with beautiful, dignified academic structures excites popular admiration and gains for the institution a feeling of respect which would be hard to impart in any other manner likely to be adopted.

Another matter contributing to the importance of having good architecture in college buildings is the fact that the buildings form the only really tangible part of the institution and are most impor-

tant in maintaining contacts between the graduates and their alma mater. The personnel of a college changes rapidly, and new faces replace the old, but beautiful old buildings remain throughout the years to greet the returning alumni and bring back memories of bygone days. For all these reasons it is important that the problem of laying out a new college or adding new buildings to the plant of an old institution should be given a great amount of study. The buildings differ from those used for commercial purposes in that they will in all probability be in use for several centuries, whereas the average life of a commercial structure extends only over a few decades at the most. Therefore college buildings must be planned with a view to great permanence and as far as possible to meet the changing needs and conditions that are likely to arise throughout years to come. Their planning must take into consideration a vast number of controlling factors, such as the traditions of the school and the type and topography of the site as well as the kind of instruction to be given; as already said, provision should always be made for future growth and changing needs, and due regard be paid to the character of the student body which is to use the buildings.

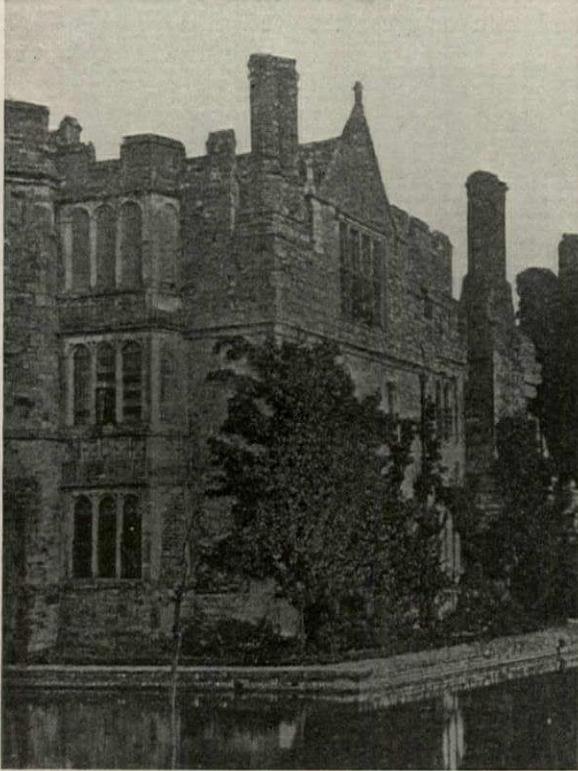
The present era has been marked by a greatly increased tendency on the part of large numbers of young people to seek higher education, so that there has been an unprecedented rush of students to colleges and universities throughout the country. The older institutions have had to add greatly to their physical equipment, and an unbelievable number of brand new colleges have been

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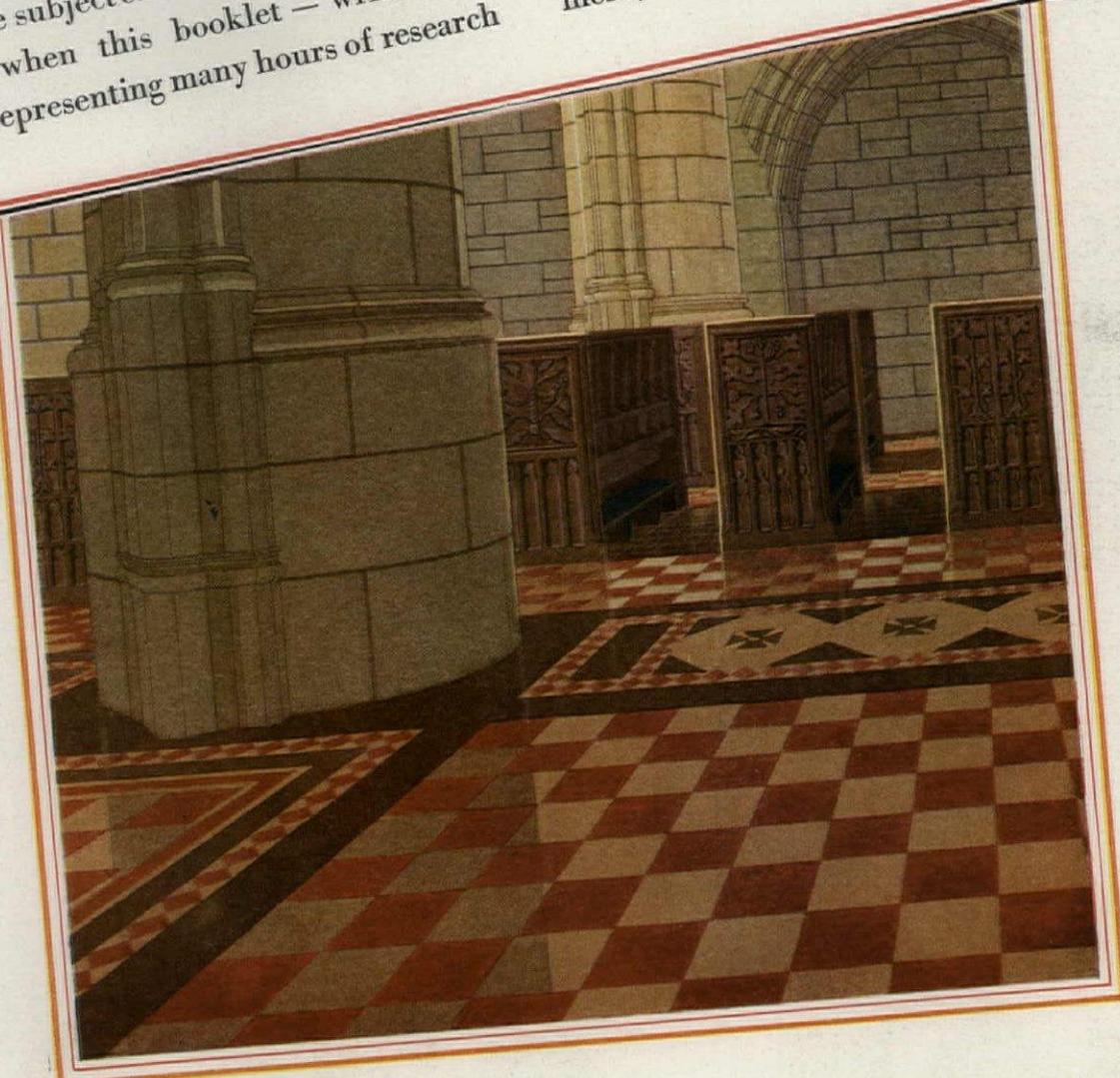
springing up. In the past it has been too often the case in the construction of college buildings that the money spent has been wasted on structures which are not only unsightly but impractical and poorly suited to the requirements of utility, with the result that our campuses are dotted with buildings which the authors of the present work describe as a "blot upon the scene that evokes the unholy impulse in some secret breast to pray for a fire." Most of these buildings, it is true, were constructed during the dark ages of American architecture. Many of the early college buildings were extremely fine examples and include such masterpieces as the structures designed by Thomas Jefferson for the University of Virginia, and Philip Hooker's Hamilton College Chapel, and the earliest college building in America, built at William and Mary College after designs by Wren. At Dickinson College the old West College building was designed by Benjamin Latrobe, and at Rutgers the Queens Building was the work of John McComb, Jr. The way in which these fine old examples have endured to glorify the names of their designers should inspire present-day architects to strive to perpetuate the ideals of present-day architecture in work that is so likely to be enduring and therefore of such great importance.

Since orderliness is the first requisite of all art as well as of education, this is one of the most desirable qualities to be embodied in a group of college buildings, not only for the effect it has upon the developing minds of the students, but for the pleasing appearance it imparts to the general scene. Architectural confusion detracts more from the beauty of American cities than any other single factor and is a phase of architecture that should receive much more serious consideration. In the field of college architecture a great deal has recently been accomplished in the way of preparing preliminary comprehensive plans for the layout and development of college groups. It may be said that Thomas Jefferson was the first to prepare a well ordered general development plan by laying out a complete group of buildings for the University of Virginia. The idea was not generally followed, however, and for a long period colleges were allowed to develop along haphazard lines by adding buildings from time to time as the need was felt. The practice of orderly planning was revived and given new impetus by the complete designs for Stanford University by Shepley, Rutan & Coolidge. Since that time it is likely that practically every college in the country has obtained for itself some sort of prospective plan for the future layout of its buildings. Since it is such a difficult task to foretell accurately what the future needs and conditions will be, these general development plans are adopted in principle only and are subject to change at any future time. They do, however, furnish a definite basis on which to proceed and help greatly in solving the problem of combining the teaching, housing and recreational facilities in one group of buildings. The æsthetic advantages arising from the use of such a general development plan are incalculable, since in this way each structure is made to harmonize with the others, and the entire group is given the quality of orderliness, whether the plan adopted be formal or informal and rambling, according to site and conditions.

The volume entitled "College Architecture in America," by Charles Z. Klauder and Herbert C. Wise treats the subject of college buildings in a most complete manner. It is the result of much study and investigation on

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Church Auditorium—Under Pews	100	100	80	90	80
Alter Space (Sanctuary, etc.)	50	100	90	100	80
Choir Stalls (Chancel, etc.)	100	90	40	70	60
Chapels	100	90	40	70	60
Bellevue	100	90	40	70	60
Sunday School Class Rooms	100	100	70	80	60
Kindergarten Rooms	80	100	90	100	80
Club Rooms for Lay Organizations	70	90	90	100	90
Community Auditorium	100	70	80	60	90
Stage and Dressing Rooms	80	70	100	70	100
Gymnasium	60	70	100	70	100
Kitchens and Pantries	40	50	90	100	90
Library and Reading Rooms	50	60	90	70	100
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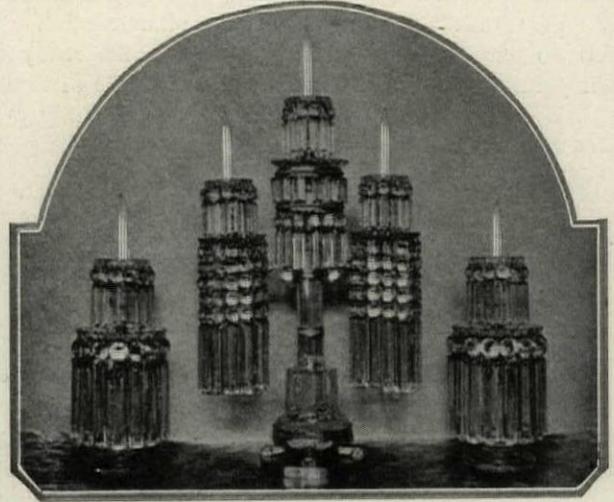
(see preceding page)

the part of the authors, who visited over 70 institutions personally and spent much time in writing for and receiving information from those they were unable to visit personally. Their positions as leading architects of college buildings make them particularly well fitted for the task of bringing together all available information, and it is felt that they have contributed something really worth while to the field of college architecture. There are 217 illustrations from plans and photographs, and the text discussion of the various classes of buildings is very complete. The more notable examples of old college structures are shown, and the story of college architecture from the beginning is well told. The general principles and controlling factors in relation to college buildings are discussed and give an idea as to the way in which the problem of college planning should be approached. The important subject of general development plans is also well covered by illustrations and text descriptions. The various classes of buildings are then treated separately, each in a chapter of its own. Administrative office buildings form the nerve centers about which a college or university functions, and they should be planned so as to centralize all departments in as efficient a manner as possible. The authors, under this heading, discuss the administrative buildings in many colleges, pointing out their advantages and disadvantages by the use of illustrations and floor plans. The structures to be used for academic purposes exclusively form another important class of buildings, and the laying out of classrooms and special departments is of great importance to the proper functioning of the educational department. Here again much careful consideration must be given to probable future conditions and provision be made for possible expansion. A wide variety of such buildings ranging from the skyscraper school of commerce at Northwestern University, to the small building housing the law school at Emory University are shown.

The library is, as the authors describe it, "the intellectual power plant of the college or university; it is related to all departments and it must keep pace with all departments in supplying to each branch of study the books and references needed. Hence it must be sensitive to the expansion of any teaching unit of the university." The designing of libraries is a highly specialized field of architecture, and the examples shown and discussed here present a good idea as to how the library should be adapted to the needs of a school or college. In chapels and auditoriums the inspirational value of fine architecture has perhaps its greatest effect. Such buildings are of a more monumental nature, and in their design the architect is not so rigidly bound by the requirements of utility. In this chapter we find illustrated such noted examples as the Hamilton College Chapel, built in 1828 from a design by Philip Hooker, the chapel at West Point by Cram, Goodhue & Ferguson, and many other beautiful structures. The widely varied types of buildings which go to furnish living and recreational facilities are discussed and illustrated in the several chapters which follow, and include dormitories separated under two headings,—those for men and those for women; dining halls and cafeterias; engineering and central heating plants; art buildings and museums; and structures such as gymnasiums for athletics as well as buildings devoted to all forms of student and faculty welfare.

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COLLEGE ARCHITECTURE IN AMERICA. By Charles Z. Klauder and Herbert C. Wise. 301 pp. 7½ x 10 ins. Price \$5. Special net. Charles Scribner's Sons, 597 Fifth Ave., New York.

THE STEEL SQUARE POCKET BOOK. By Dwight L. Stoddard. 181 pp. 3¾ x 5¾ ins. Price \$1. Scientific Book Corporation, 15 East 26th Street, New York.

THE issuing of a manual in a fourth edition should certainly be convincing proof of its value to those for whom it was prepared. Mr. Stoddard says, to quote the preface to this edition: "More than 30 years ago, to answer a correspondent, I wrote a short article on the square for *Carpentry and Building*, now *The Building Age*. Since then I have been asked to write articles on the subject, and many have been printed by magazines. "Carpenters then requested me to put these articles

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

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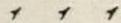
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THE EDITOR'S FORUM

A DISTINCTIVE AMERICAN ARCHITECTURE

CHICAGO'S towers and Manhattan's cliffs of masonry are the forerunners of a distinctive American architecture, Louis La Beume of St. Louis, a director of the American Institute of Architects, declares. America has completed that period of its history when it was not only a melting pot for many races but a museum of the architecture of many lands. Mr. La Beume predicts that our architects will lay aside historical patterns for buildings and will develop a style of architecture corresponding to the swift tempo of our existence.

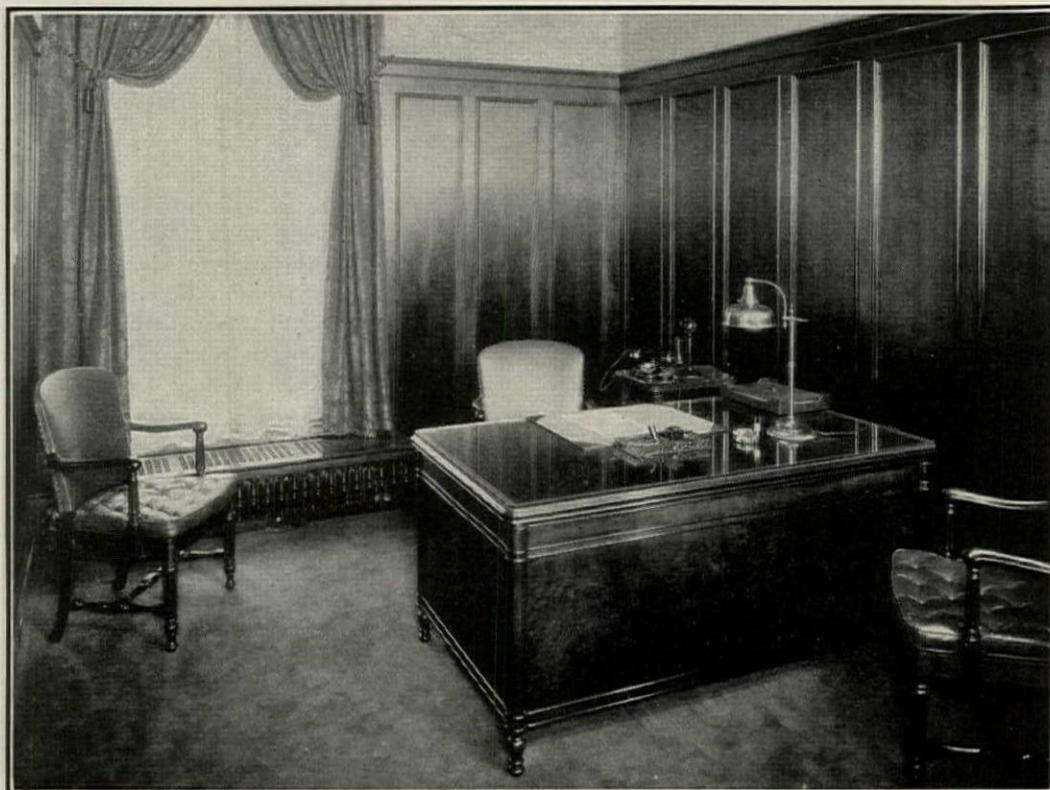
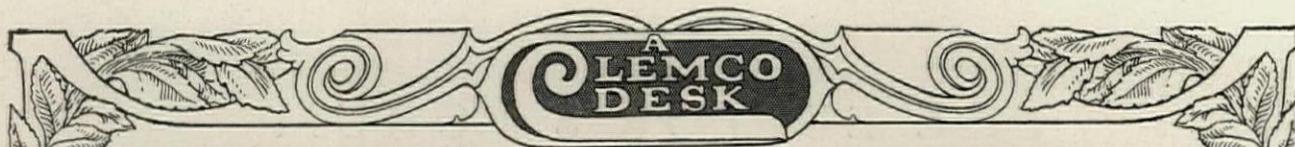
"If many races have been fused in the making of America, the architecture of many races has been transplanted, if not fused, to safeguard the American citizen against homesickness for the scenes of his ancestors. Greece, Rome, the Italy of the Medicis, the France of every dynasty from Charlemagne to Poincaire, the England of 800 years from William the Conqueror to George V, the Spain of the Moors, of Ferdinand and Isabella, and the four Philips, have been copied. A diligent student may make the equivalent of the grand tour of Europe and familiarize himself with the culture of a dozen races throughout a period 2,000 years without a passport,—without even a twinge of seasickness. This is the architecture of America, but what of American architecture? What do our flattering critics mean when they proclaim that we lead the world in this most vital of all the arts? Do they mean that our Georgian houses are better than Georgian houses ever were, that our Normandy manors are more redolent of Normandy, our Cotswold cottages more utterly charming, or our Spanish farmhouses more typically Spanish than their prototypes? No, they cannot mean this. They must mean something else. Our Gothic churches cannot be better than the Gothic of the Ile de France, our temples, or rather our templed memorials, or counting houses, cannot exceed the perfection of the Parthenon. They must see in our factories, in our skyscrapers, something they have never seen before; something must have suffered a sea change.

"We know that vastness and bulk, volume and height are attributes to conjure with. We know that those things cause the beholder to draw his breath,—almost make his reason totter. We have had some practice in managing them, which less prosperous, less dauntless people have not enjoyed. And yet in the very handling of these American masses are we not still straining our eyes toward Europe for suggestion? We talk now of modernism, we speak with disdain of the past of yesterday, and there is health in this, but let us be humble for a while,

until we can be quite sure that the modernism we strive for is inherent in our own character. To borrow it from Sweden, from Germany, from Holland or from France would be but to continue our incorrigible habits of plagiarism. As moderns, we need offer no apology for being modern. It may be our misfortune, but it can hardly be said to be our fault. We were born too late to be anything else, and it is really to our credit that we are more willing each day to admit the dreadful fact. We share our modernism, too, with our contemporaries the world over. If our old stodgy habits are changing, if we are beginning to detect a new crispness and terseness, a new simplicity and directness in the design of our small as well as of our large buildings, we may seek for the cause in two factors. First, we are living in a crisper, speedier, smarter time; and, second, client and architect are more nearly one and the same than they ever were before.

"The young architect of today feels and reflects the tempo of his generation. As in dress, for instance, and feminine dress particularly, yards and yards of hampering fabric which an outworn tradition had sanctified, have been stripped off; as manners and music, and even morals, are tending more to the point each decade,—each year almost,—so our architecture is stripping itself of much of the historic impedimenta which clog and hamper its natural purpose. Climate and war and the worship of God, trade and the lust of gold, the struggle for power, the struggle for liberty, and fire, these things have all affected the architectural panorama. Which, most of all, it is difficult to say. The mediævalists might say the love of God; the classicists the love of liberty. War opened the path of the Renaissance into France; the great fire of London cleared the way for it in England. The love of gold, and again the love of liberty, lured men across the ocean. Perhaps in some cities of the United States fire has done more for civilization and architecture than any other single force. Fire can of course be a great blessing.

"Architecture is an art which, above all others, is founded on realism, on sincerity. Our past history might indicate that we have been rather flippant in our attitude toward it. Art is something more than the feather in an Alpine hat or the gold braid of an admiral's sleeve. If we are to regard modernism as just another fashion to be played with, as something that is going to be the rage like all the other rages, we will continue to be fashion mongers rather than architects, false to our opportunities and our obligations. As a plagiarist with a bad conscience but at the same time with an earnest desire to reform, I would say that the American architect should have full faith in the essential virtues of the American character, and that he should 'be himself.'"



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PARKER MORSE HOOPER, A.I.A., Editor
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FLOOD IN BANK

*...rips linoleum from floor
tears veneer from table....*

TELESCO PARTITION PRACTICALLY UNSCATHED

A FEW weeks ago, on a Sunday, a bursting water main precipitated tons of water into the Director's Room in the Bank of Yorktown, New York City. For practically an entire day the room stood in 2 feet of water. After the water was pumped out, here is what they found:

1. *The linoleum had been ripped clear off the floor and had been floating in the room.*
2. *On the expensive Director's Table in the center of the room, the veneer had been torn away.*
3. *On a coupon booth just outside the room, the finish of the wood was utterly ruined.*

With such havoc around it, you would expect the partition to be a total loss. You might expect it to collapse from the water pressure. Certainly its finish must be destroyed. But as a matter of fact the partition was practically unscathed. For it was Telesco Partition. Its beautiful walnut finish was unharmed, thanks to the exclusive lacquer used. The partition was as rigid as ever except at one point where shelves of stationery stored behind it came tumbling down against it! "We were amazed," writes Mr. J. O'Brien, vice-president of the bank, "at the remarkably fine appearance of the Telesco Partition in contrast to the other equipment in the room!"

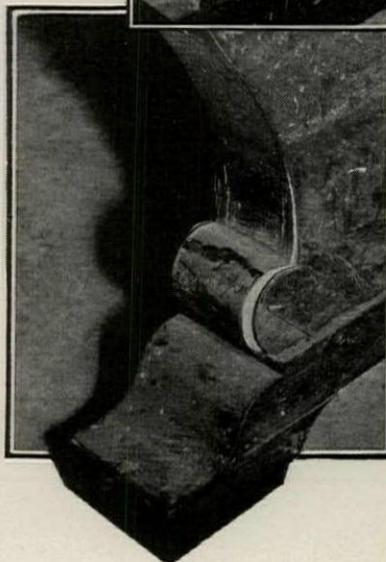
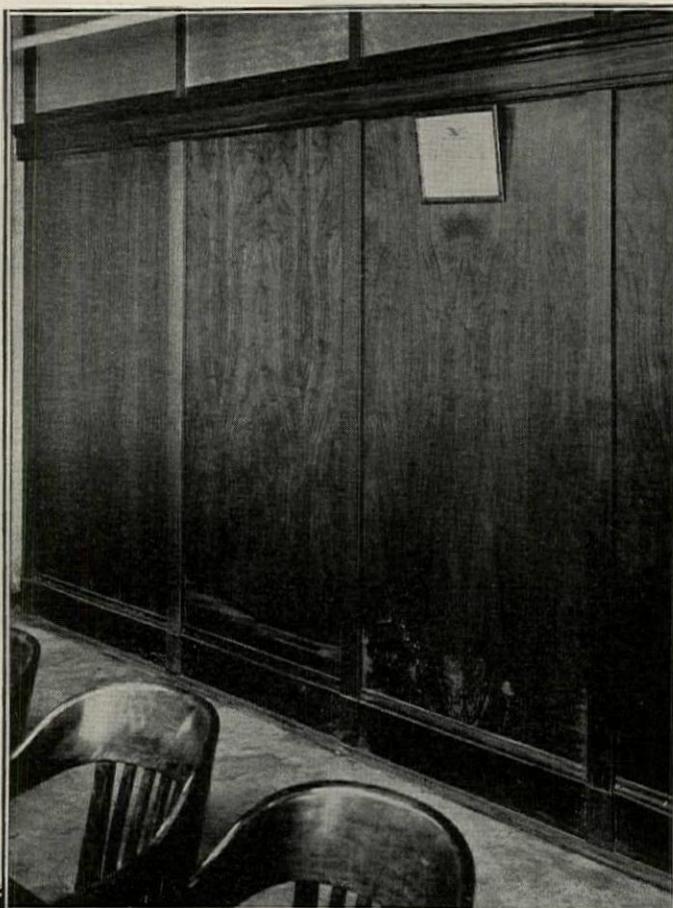
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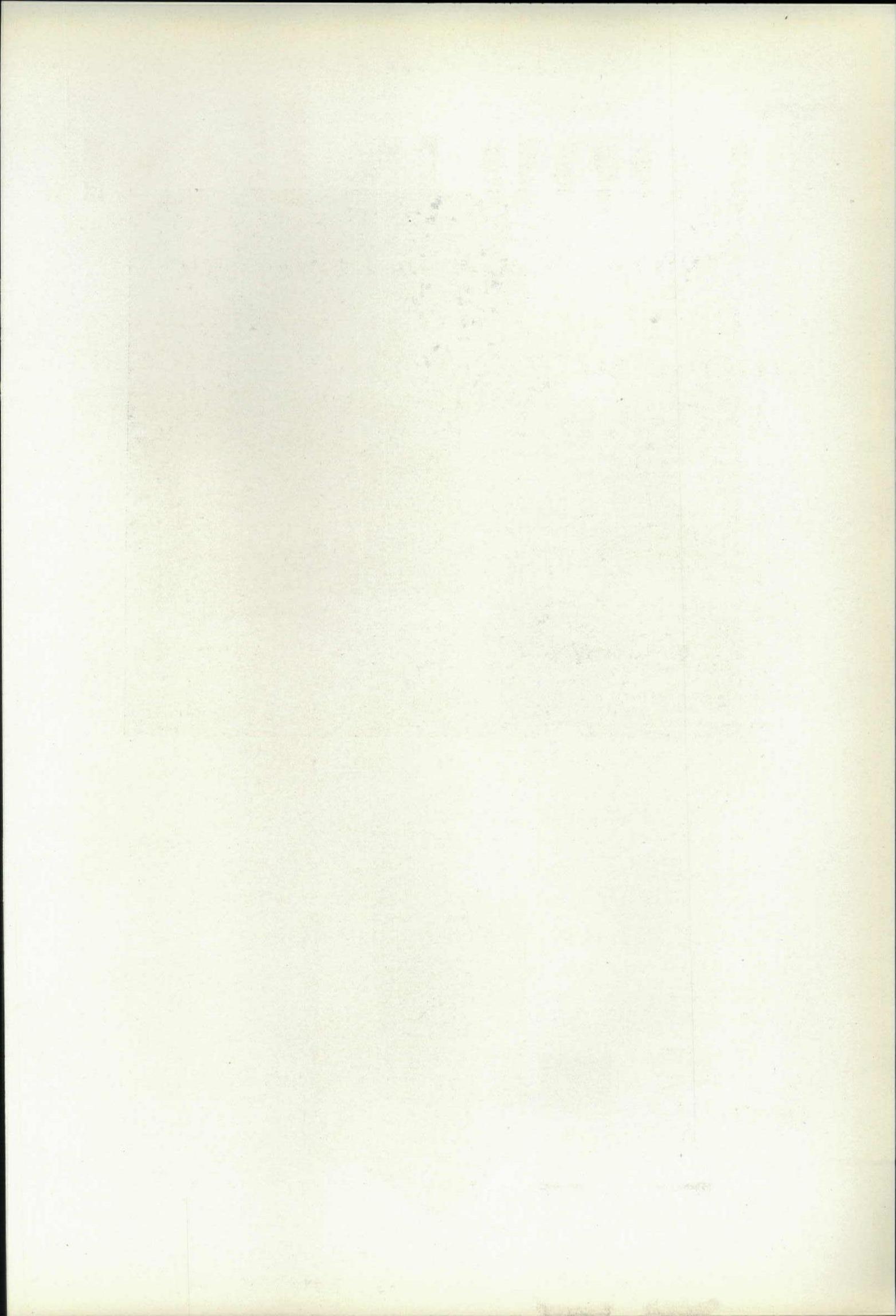


AFTER THE FLOOD

(Photos shown were not retouched)
Above: Telesco Partition, unharmed.
At left: Leg of Director's Table, showing how veneer had been ripped away.

An Invitation

Just off Fifth Avenue, at 40-46 West 23rd St., Henry Klein & Co., Inc. has opened a huge store. Here you will find beautiful examples of paneled rooms for office and home... as well as model offices displaying the use of various types of Telesco Partition. We invite you to come in... for it is a veritable architectural exposition of craftsmanship in wood.





"BLOCK HOUSE," STANWICH, CONN.

From an Oil Sketch by Frank A. Wallis

THE ARCHITECTURAL FORUM

VOLUME LI

NUMBER TWO

AUGUST 1929

THE "BLOCK HOUSE," STANWICH, CONN.

TEXT BY

STEPHEN HAWEIS

DRAWINGS BY

FRANK A. WALLIS

A CERTAIN woman was once talking to the Chinese ambassador at a distinguished gathering in Washington. "My passion," said she, "is American antiques. I collect them." And a slow, irrepressible smile overspread the face of the oriental diplomat. To one who habitually thinks of antiquity in terms of thousands of years, the very phrase, "American antiques" seems to be a contradiction in terms,—almost an "Irish bull." But we have a few things, already as obsolete as the astrolabe, which are both historic and antique. There are certain things and places which should never be forgotten and which should be most carefully preserved. Every memento of Washington and Lincoln is eagerly sought for. Tom Paine's house at New Rochelle, the old train in the Grand Central Station, and a host of other historical remains are already under watchful care. It is to be hoped that Robert Fulton's steamboat at Kingston will be rescued from decay before it falls to pieces. But if there is one thing of more interest than another to the millions who now find their chief joys in the possession of automobiles, it should be,—one would think,—the birthplace of the first American-made machine.

In 1858, one Simon Ingersoll, cousin of the great American freethinker, constructed a steam car at his home in the parish of Stanwich, near Greenwich, Conn., and drove it proudly into Stamford, a distance of about eight miles. The horrified sheriff of that day arrested his progress there and would, no doubt, have arrested Simon, too, if anybody else had known how to drive his infernal machine. As it was, there was nothing to do but order him to take it off the road as quickly as might be, on the score of its being a public menace,—probably a very just suspicion. Simon Ingersoll performed a right-about turn and drove the car home without accident. It did 16 miles over poor roads in safety,—that alone should not escape the recording stylus of Clio, the muse of history. The machine was then scrapped, and the inventor turned his hand to other things. Simon Ingersoll was not a man of one idea, nor were all

his inventions interesting only because they were novel. He was a genius whose labors gave us the Ingersoll rock drill and the Ingersoll thrust bearing, both of which, with very little alteration if any, are in use today. Devices which make holes in rocks, and the details of the intricate machinery which carries us to Europe, are not very conspicuous in everyday life, but most of us are old enough to remember the days when "He had to get under, get out and get under, to fix up his automobile," had an intimate appeal which is almost dead today. Think what the emotions of a man must have been when he made, with his own hands, a car which necessitated no such thing, but was successful from the first.

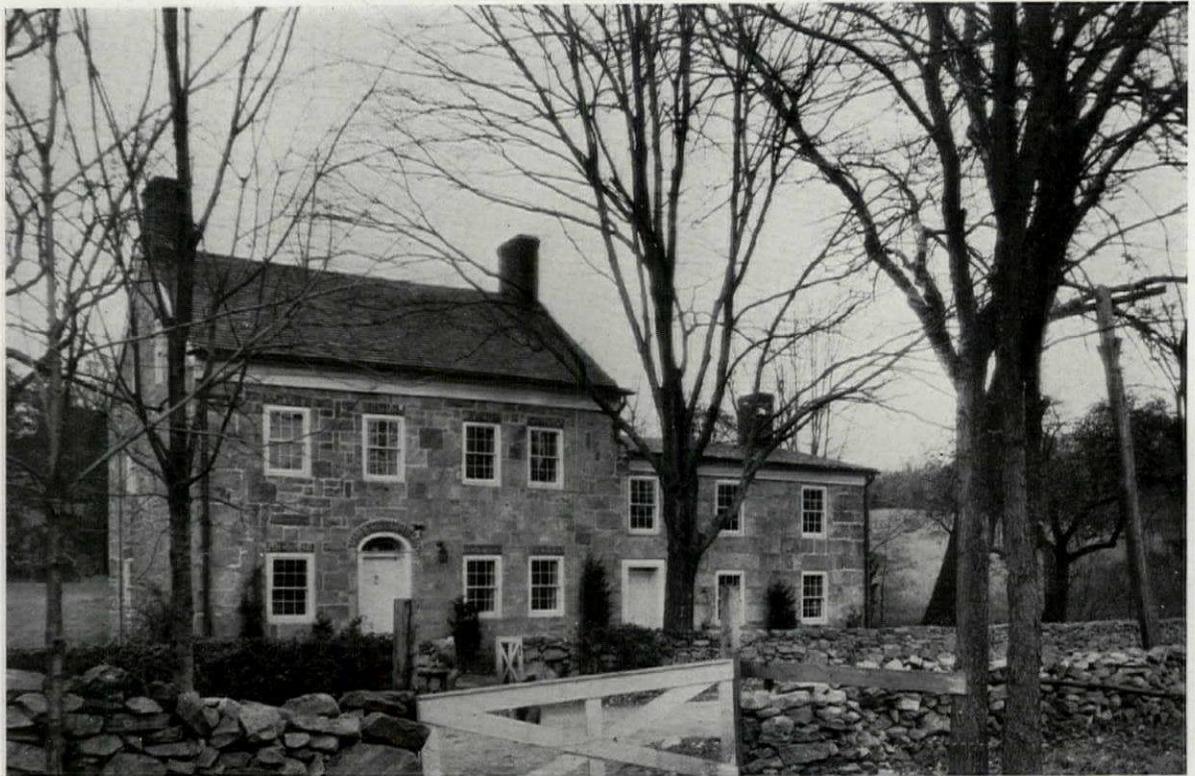
The birth chamber of the first American motor car is situated about 50 yards behind the old "Block House" of Stanwich. It is a stone ruin now, but some day it will be restored, and it may even become a national monument. Odd that the "Block House" is of stone! It is not of Dutch origin, but a typical English west country house quite unlike the many stone houses of Ulster County, N. Y. New England was not healthy for the Dutch when the "Block House" was built, in 1721. Old country houses of that date are very rare indeed, if this be not the only one left. It was originally almost square in plan, to which a smaller wing was added in the same style about a hundred years later. Simon Ingersoll, who died poor, as is the traditional privilege of most of the world's benefactors, left the house to his widow, who was the last of the Ingersolls to own it. Here is a veritable American antique which should appeal to a variety of American interests,—a stone house in New England, long known and admired by architects, the birthplace of the American motor car, and the ancestral home of the Ingersolls. Both the father and grandfather of Robert G. Ingersoll lived here, so it is probable that Robert spent much of his time here, though he was not born in the house. Lovers of the past will be glad to know that the "Block House" is now the home of Huntington Adams, who has had it admirably



"BLOCK HOUSE," RESIDENCE OF HUNTINGTON ADAMS, ESQ., STANWICH, CONN.



Photos. George H. Van Anda
"BLOCK HOUSE," RESIDENCE OF HUNTINGTON ADAMS, ESQ., STANWICH, CONN.



MAIN FACADE

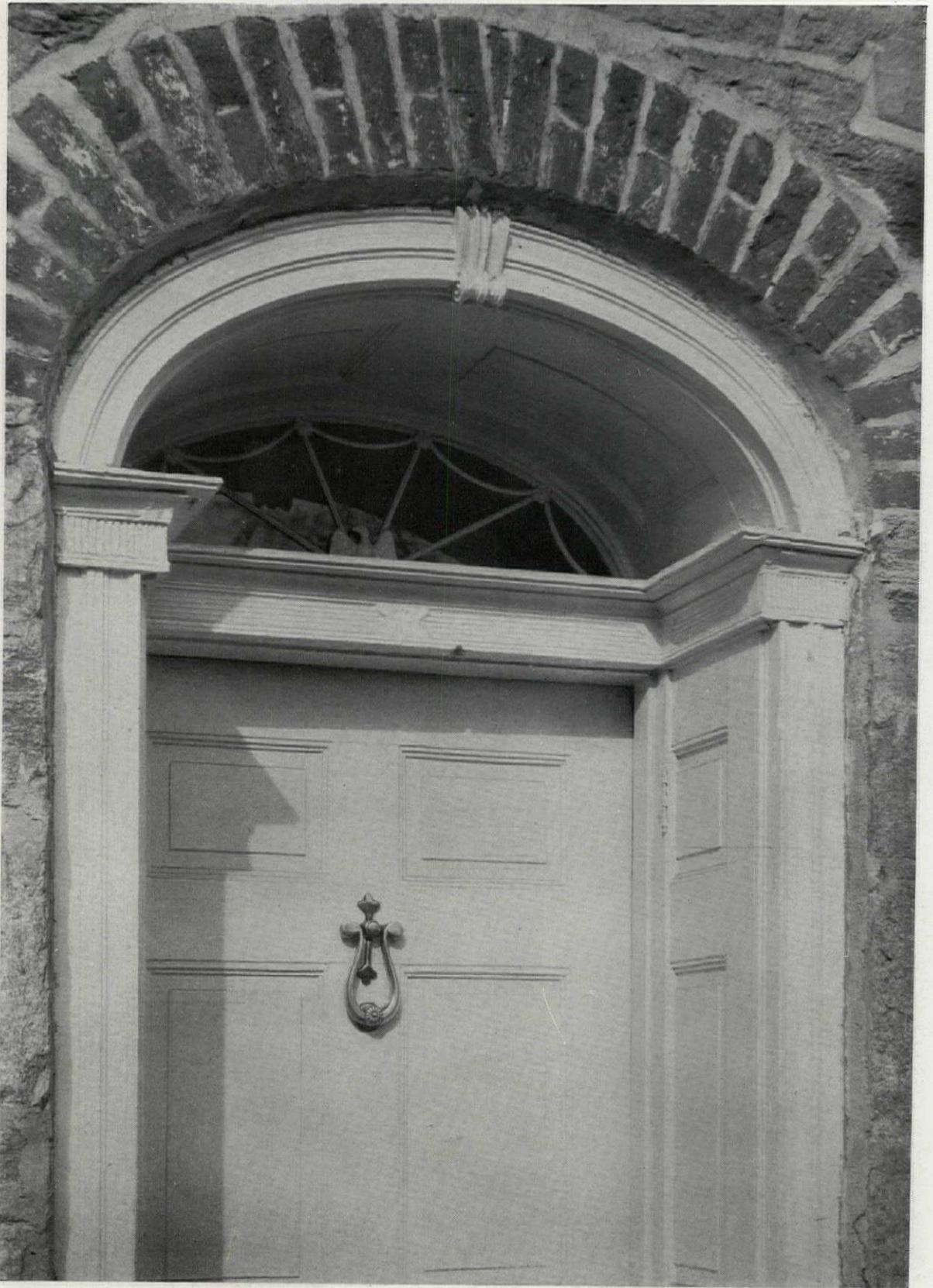


GARDEN FACADE

"BLOCK HOUSE," RESIDENCE OF HUNTINGTON ADAMS, ESQ., STANWICH, CONN.



MAIN DOORWAY
"BLOCK HOUSE," RESIDENCE OF HUNTINGTON ADAMS, ESQ., STANWICH, CONN.

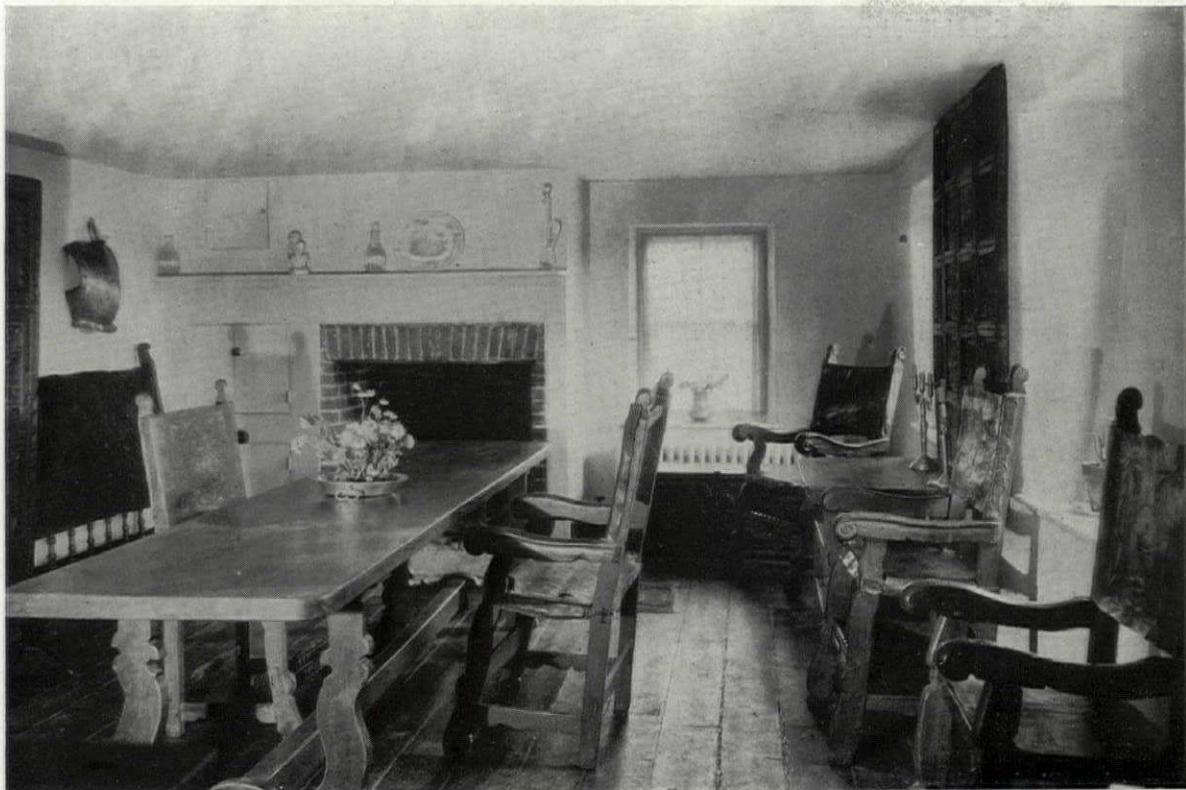


MAIN DOORWAY

"BLOCK HOUSE," RESIDENCE OF HUNTINGTON ADAMS, ESQ., STANWICH, CONN.



LIVING ROOM

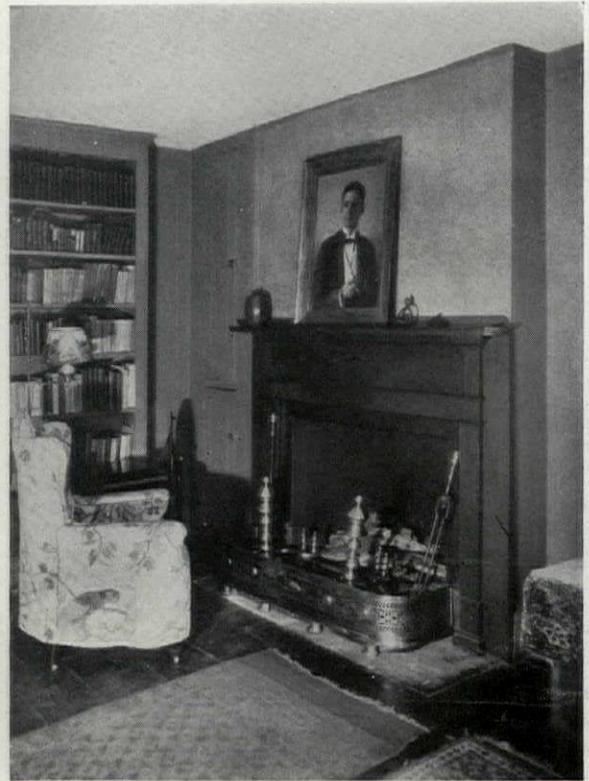


DINING ROOM

"BLOCK HOUSE," RESIDENCE OF HUNTINGTON ADAMS, ESQ., STANWICH, CONN.



Bedroom



Library

"Block House," Residence of Huntington Adams, Esq., Stanwich, Conn.

restored under the skillful supervision of Parker Morse Hooper, the architect. Shaded by huge trees, of which at least one must be fully as old as the house, it stands close beside the road. Its walls are 20 inches thick, and the plaster, on the inside, where it has not been removed to show the beauty of the hand-faced stone, is applied directly to them. Another curious feature in the building is the brickwork over the windows, curious since there were practically no brick made in this country at that date. The Fraunces Tavern in Broad Street, New York, has similar brick arches, and it may be that the few used in the "Block House" were part of the consignment imported from Swansea for the other building. Brick were made in a factory in the Delaware valley at a very early date, but they must have been rare in Connecticut.

Perhaps these details are of less interest to the average citizen than they are to specialists. More poignant historical associations are not wanting, though particulars may never be found and proved. It is certain that this house was built so strongly to repel the attacks of the Myano Indians who had their forts throughout the wooded hills behind the house. The valley of the Mianus River is still the wildest and least visited section of the country within 50 miles of New York. Women who were our great great grandmothers were hurried to safety within these walls, while great great grandfathers, armed with flintlocks

and blunderbusses, stepped warily from the shelter of a rock to that of a covering tree, hoping for a shot at the Indians. There is romance a plenty in American annals which was not recorded by our forefathers because the tragic events of daily life were so common as to cease to be remarkable. If Uncle were late for supper, it was not his club which was the cause of his default, but someone else's club! It was more than likely that the body would be found with a neat circle of skin skillfully removed from the scalp!

Coming down to Revolutionary times,—the days of yesterday by comparison,—the old "Block House" played its part nobly. Half a dozen or more of the defeated soldiery made their way to it after the Battle of White Plains. They could not hide in a conspicuous house by a public road, but the old stone house concealed behind it in the woods, which long afterwards became Simon Ingersoll's workshop, was an ideal retreat. The Ingersoll family kept them hidden and fed them for weeks until it was possible for them to escape.

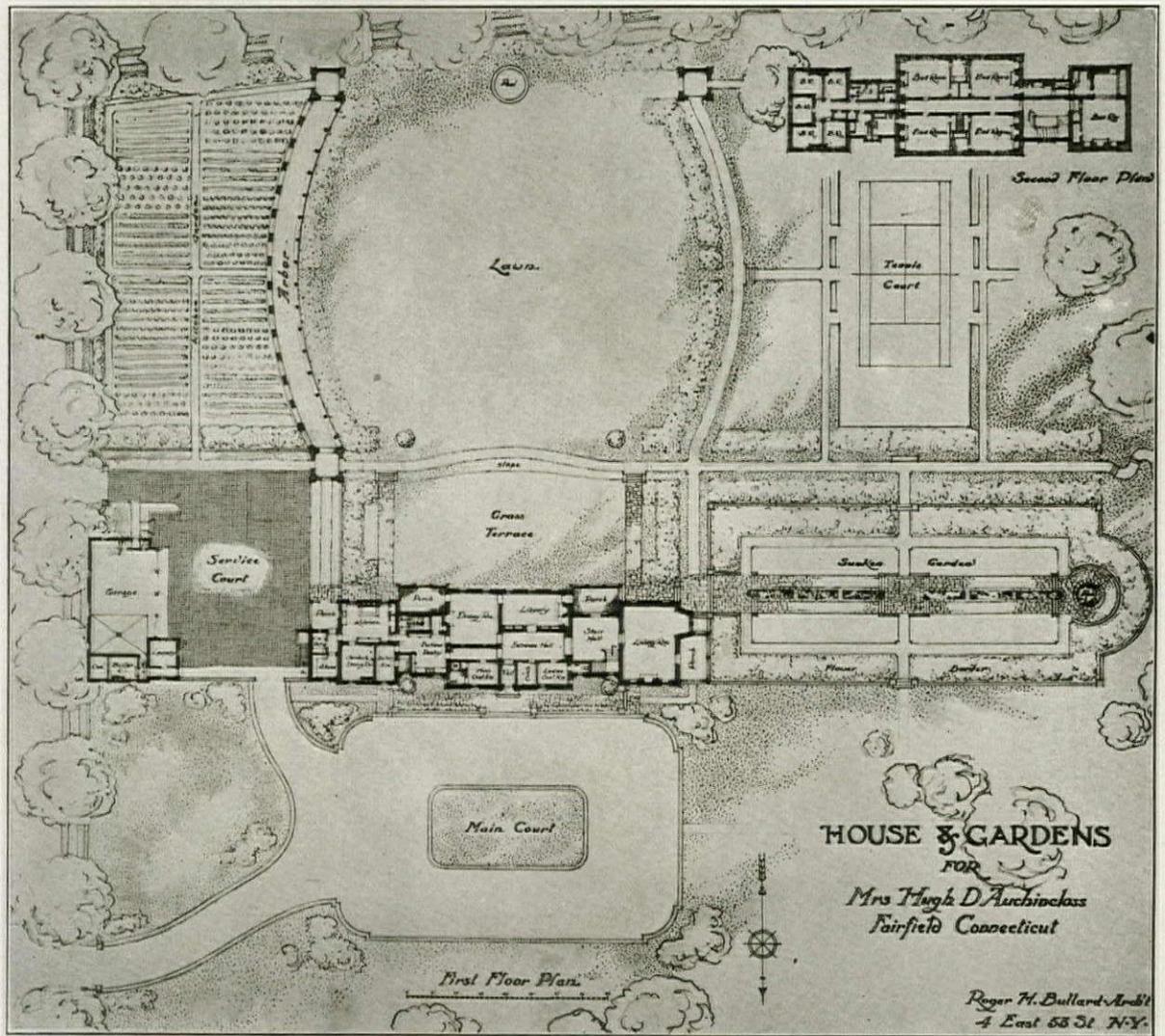
In imagination I can see an endless procession of cars and trucks, cultivators and business wagons, reverently visiting the first factory and garage, the place from which the great great grandfather of millions of Fords and Packards, Buicks and Cadillacs ran his first Marathon of 16 miles,—a building deserted and broken up in the prime of life, to be utterly forgotten until the year 1924.



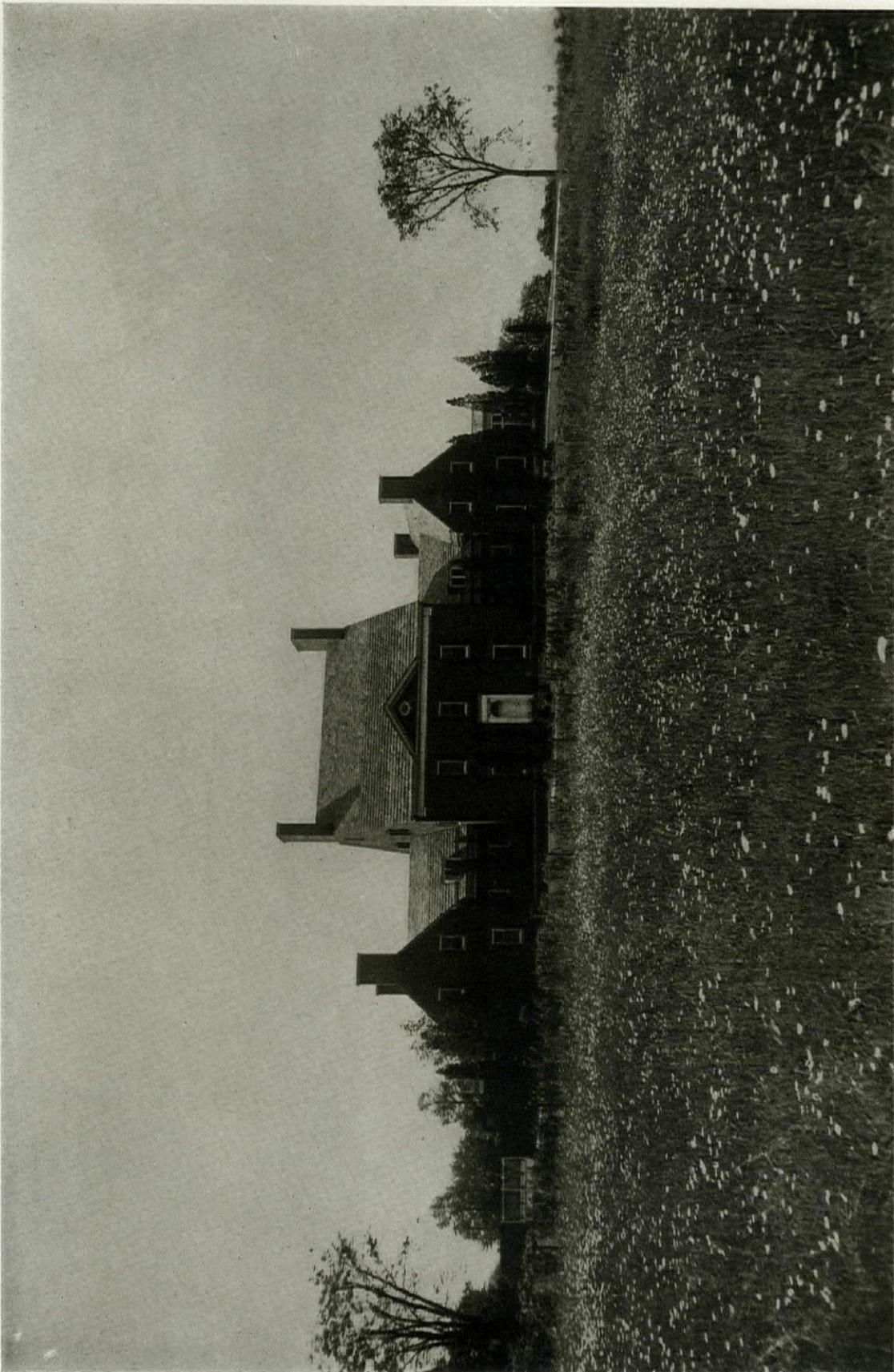
Photos. George H. Van Anda

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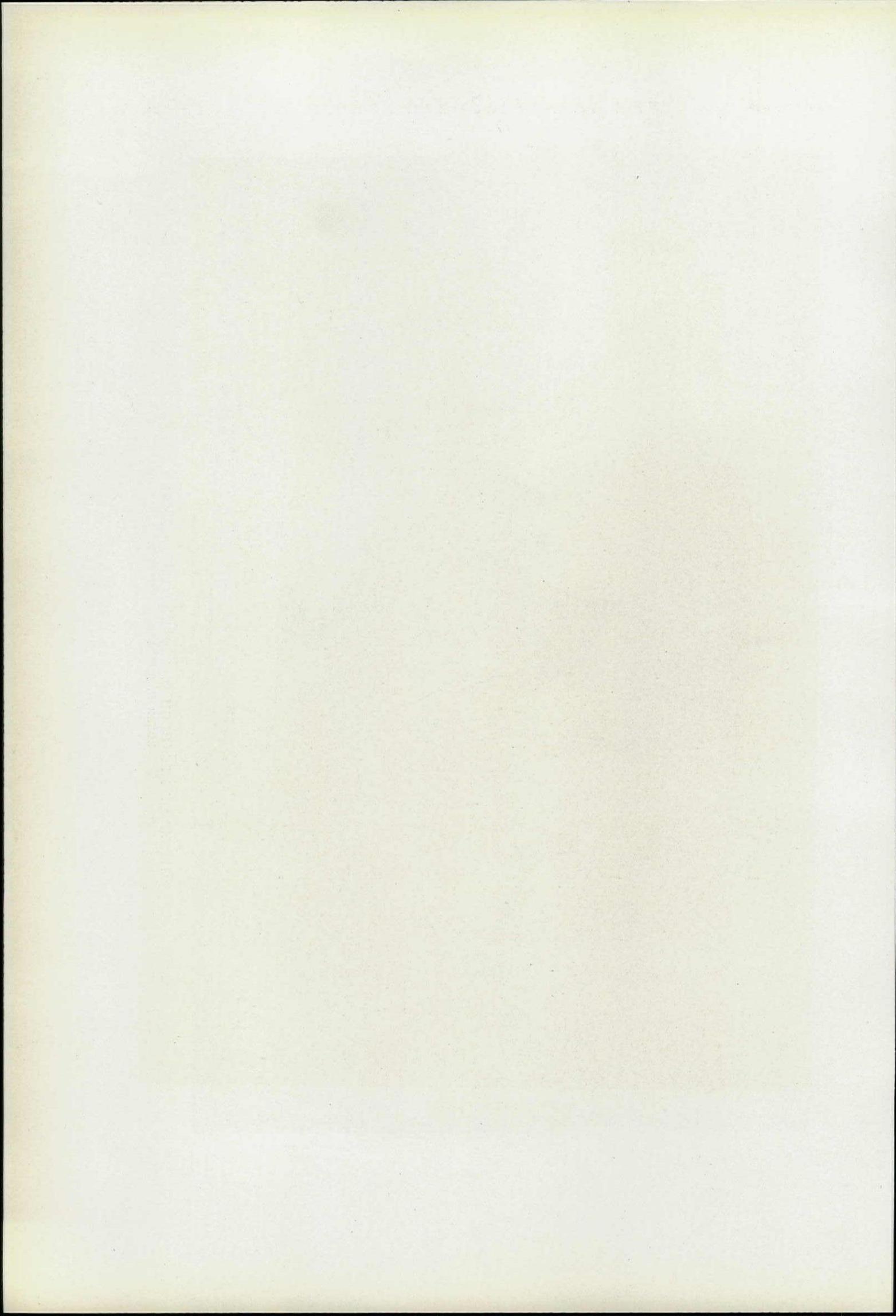
HOUSE OF MRS. HUGH D. AUCHINCLOSS, FAIRFIELD, CONN.
ROGER H. BULLARD, ARCHITECT



PLAN. HOUSE OF MRS. HUGH D. AUCHINCLOSS, FAIRFIELD, CONN.
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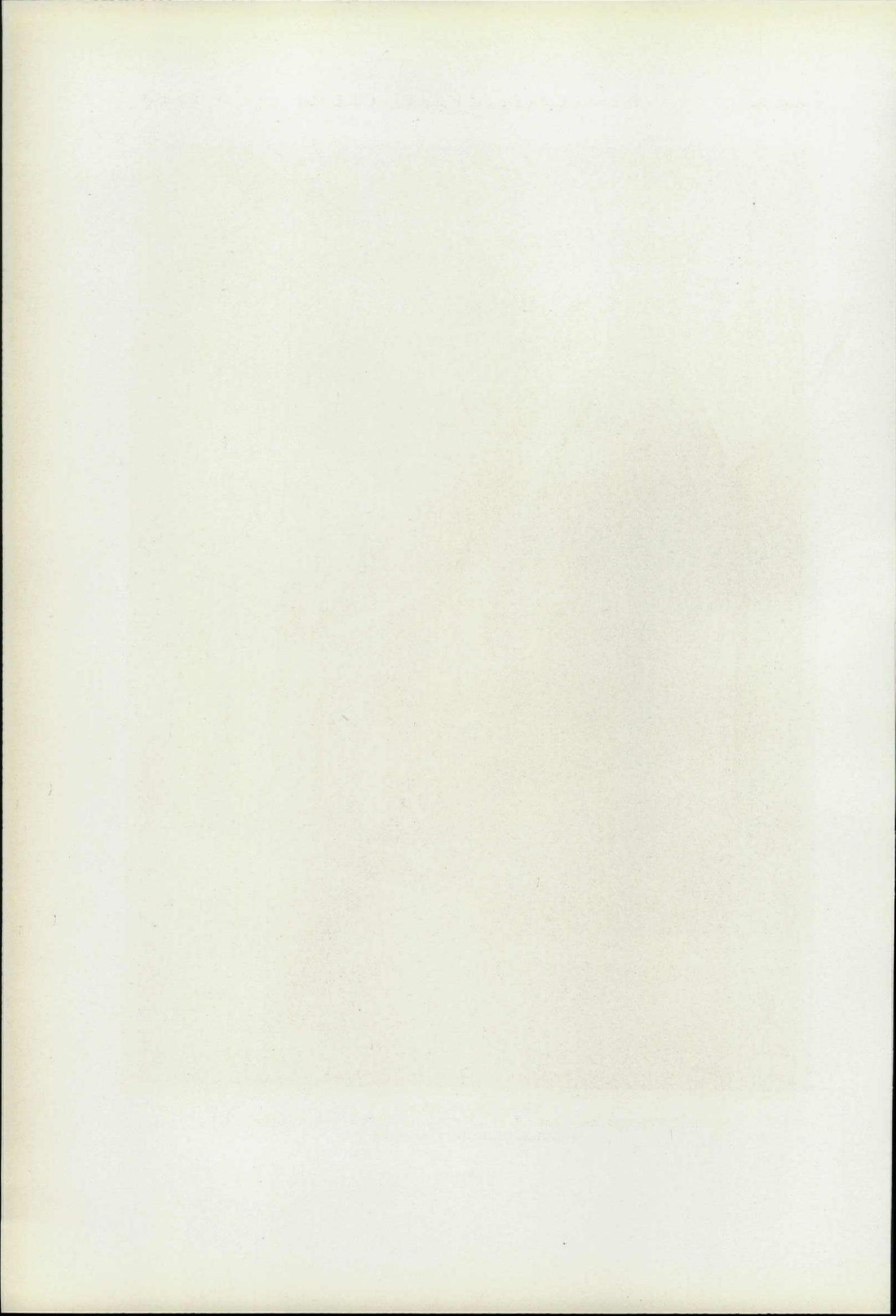


A GENERAL VIEW
HOUSE OF MRS. HUGH D. AUCHINCLOSS, FAIRFIELD, CONN.
ROGER H. BULLARD, ARCHITECT



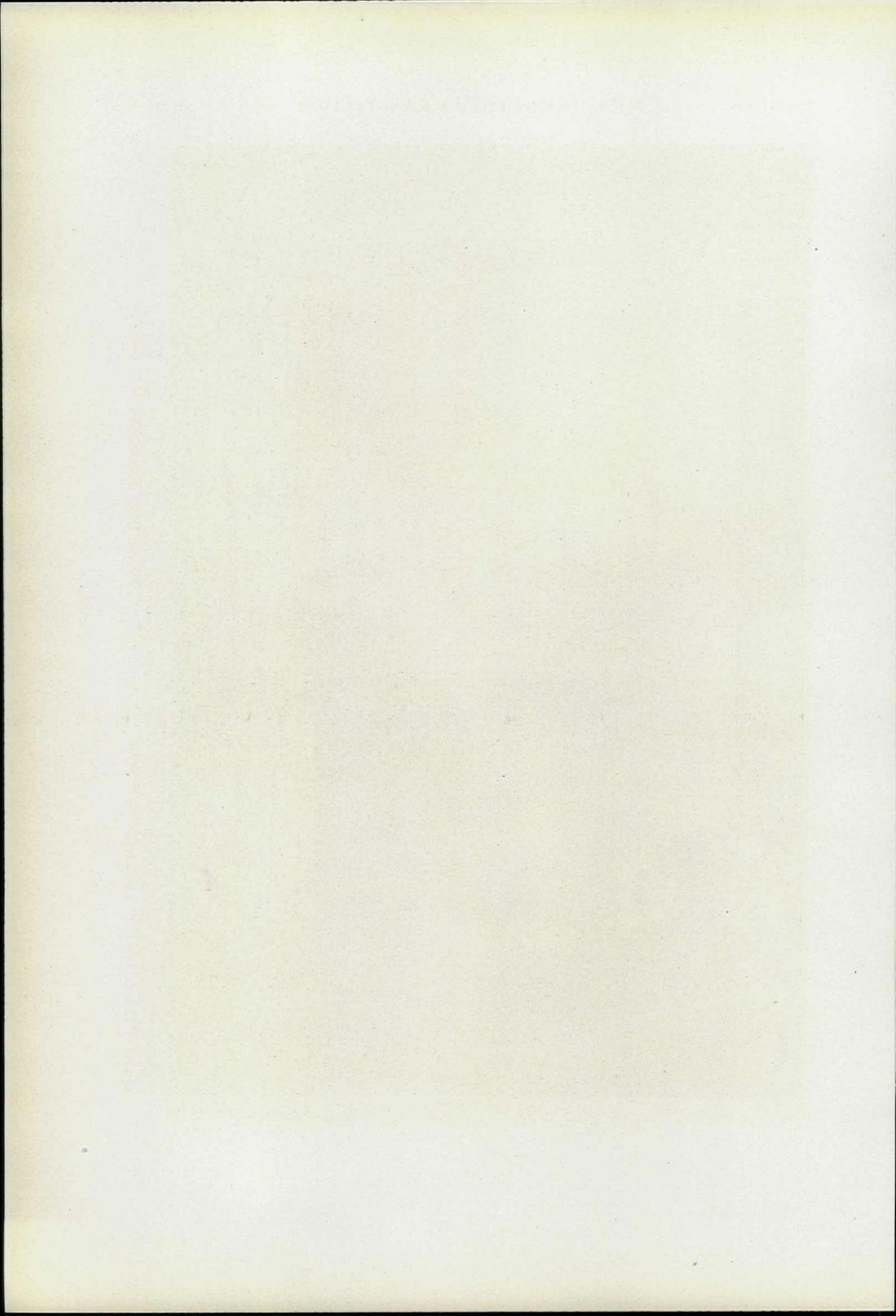


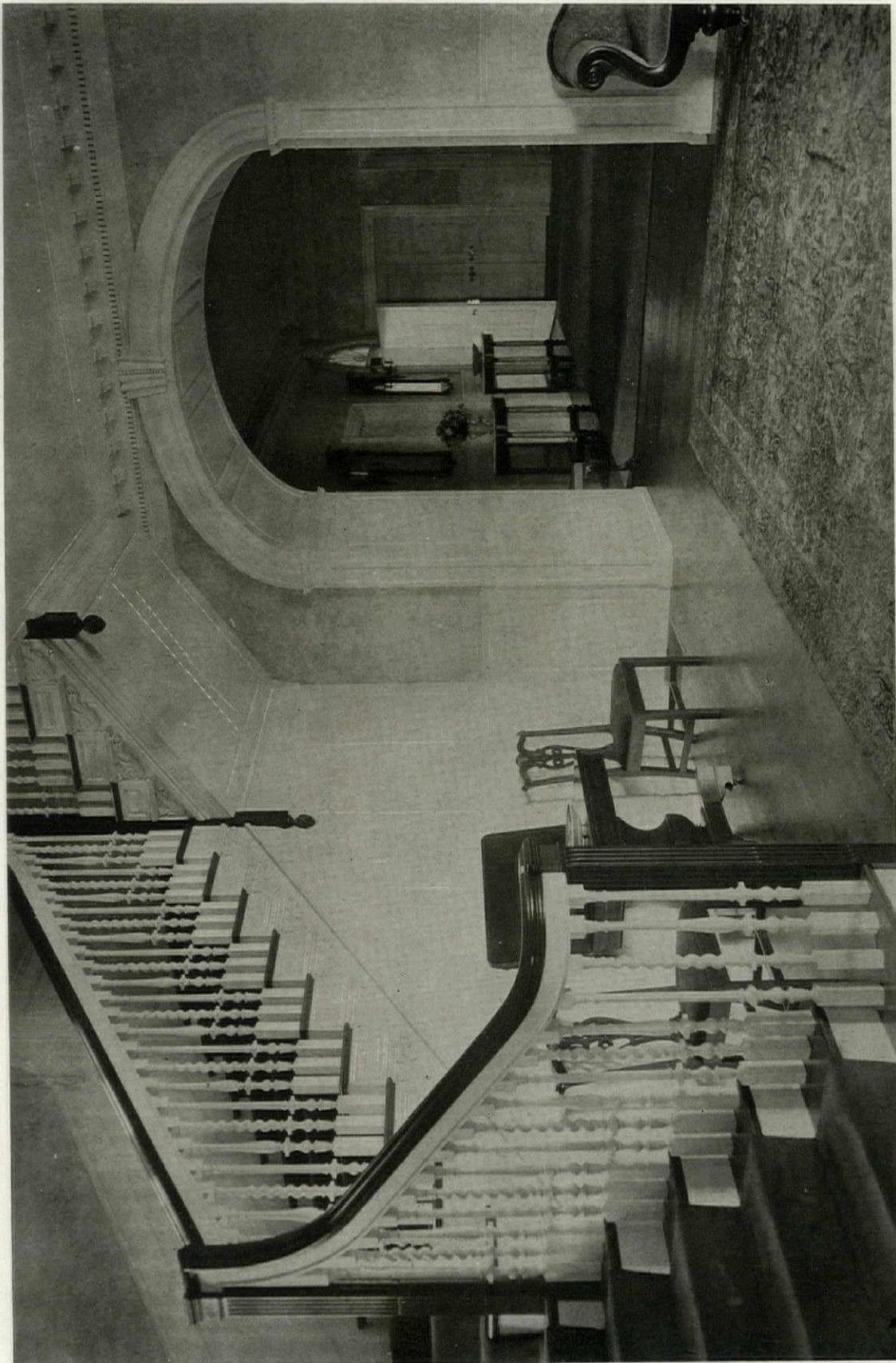
ENTRANCE FACADE
HOUSE OF MRS. HUGH D. AUCHINCLOSS, FAIRFIELD, CONN.
ROGER H. BULLARD, ARCHITECT



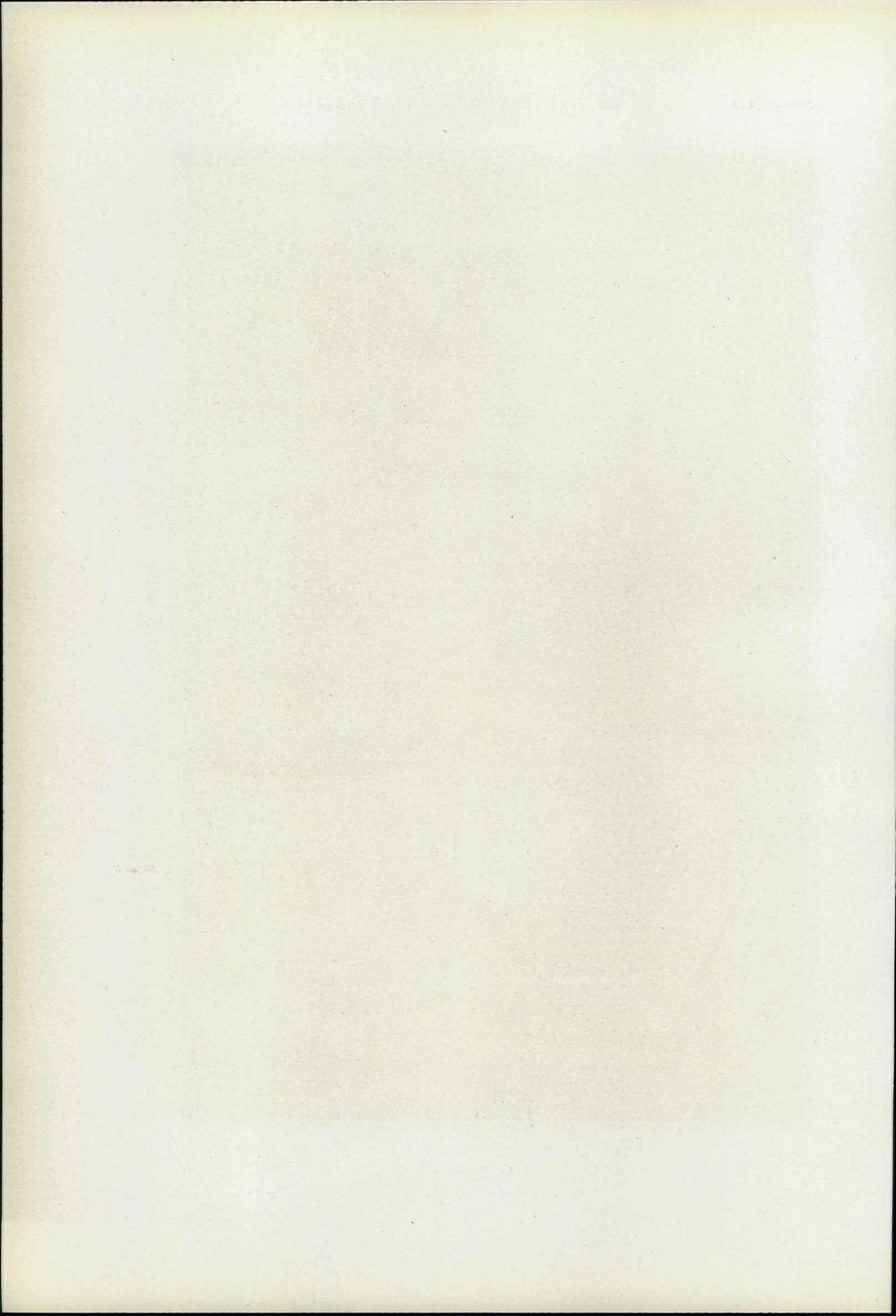


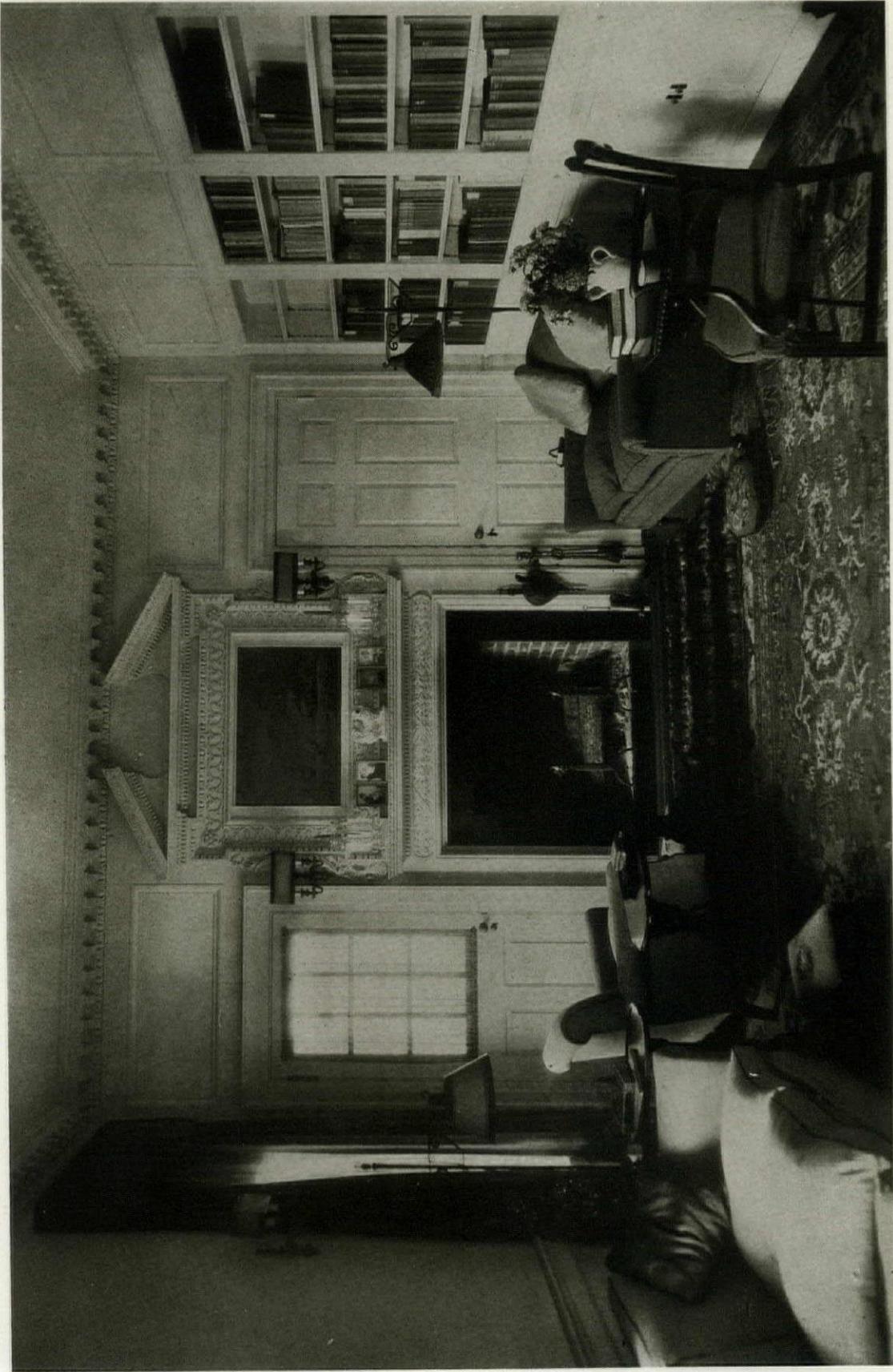
LIVING ROOM FIREPLACE
HOUSE OF MRS. HUGH D. AUCHINCLOSS, FAIRFIELD, CONN.
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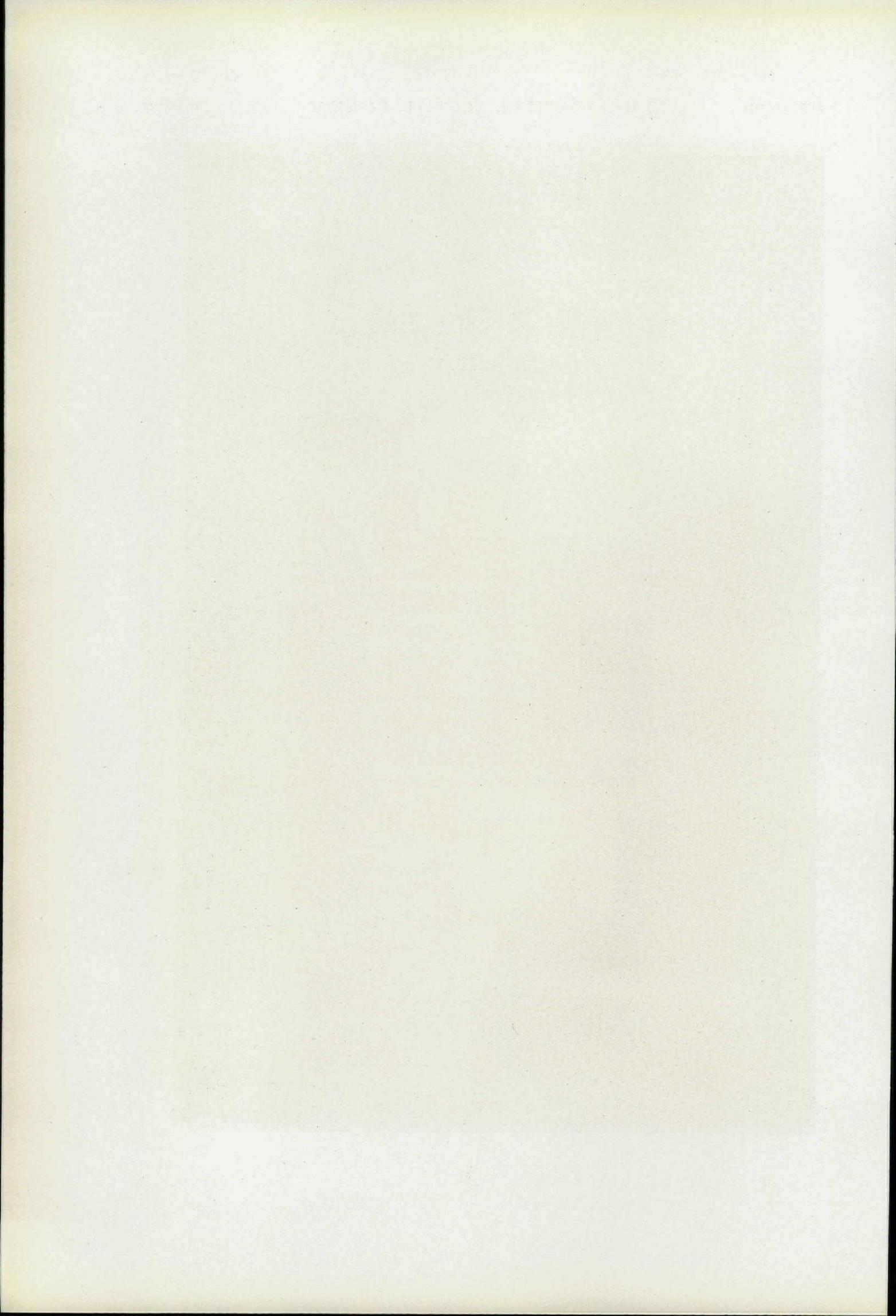


ENTRANCE HALL
HOUSE OF MRS. HUGH D. AUCHINCLOSS, FAIRFIELD, CONN.
ROGER H. BULLARD, ARCHITECT



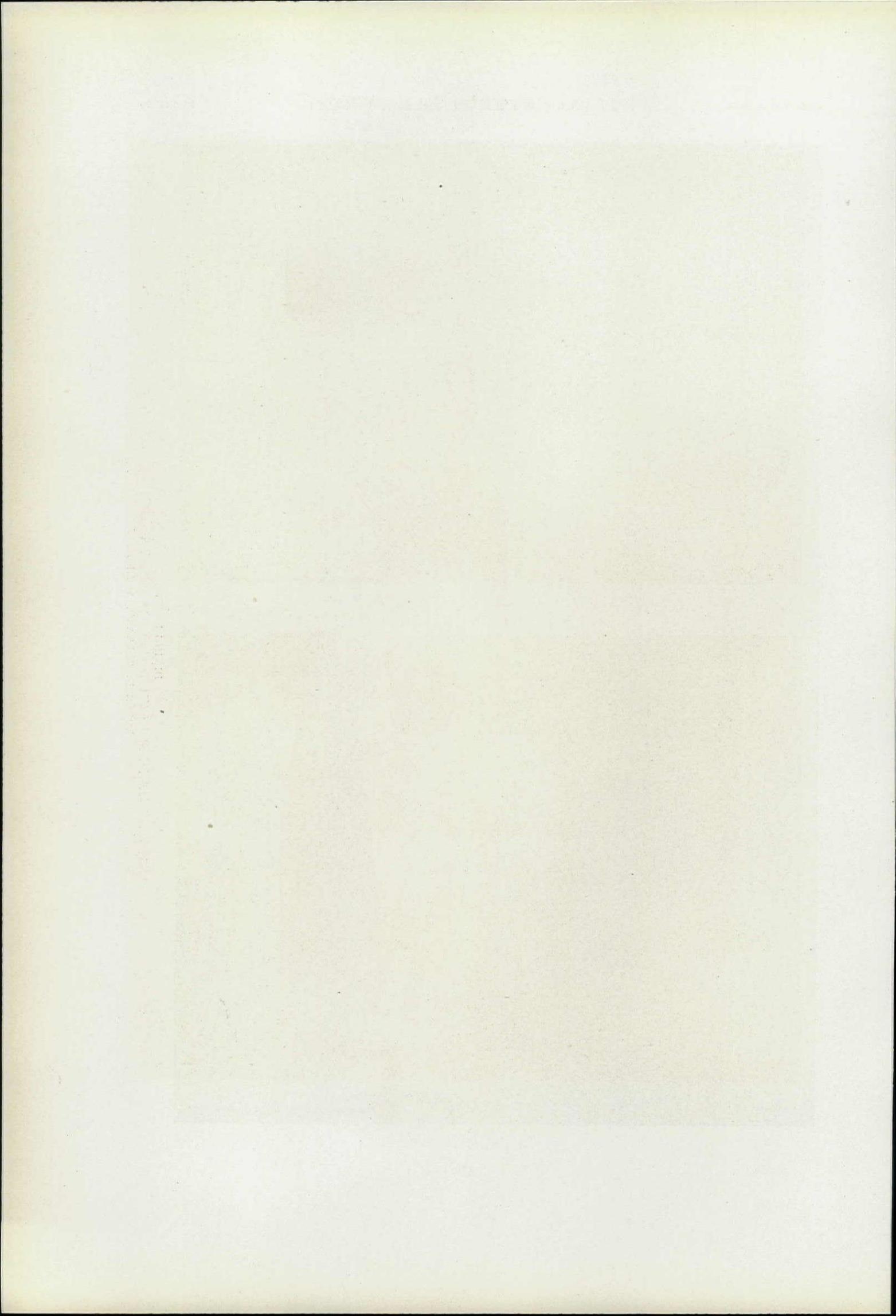


LIBRARY
HOUSE OF MRS. HUGH D. AUCHINCLOSS, FAIRFIELD, CONN.
ROGER H. BULLARD, ARCHITECT



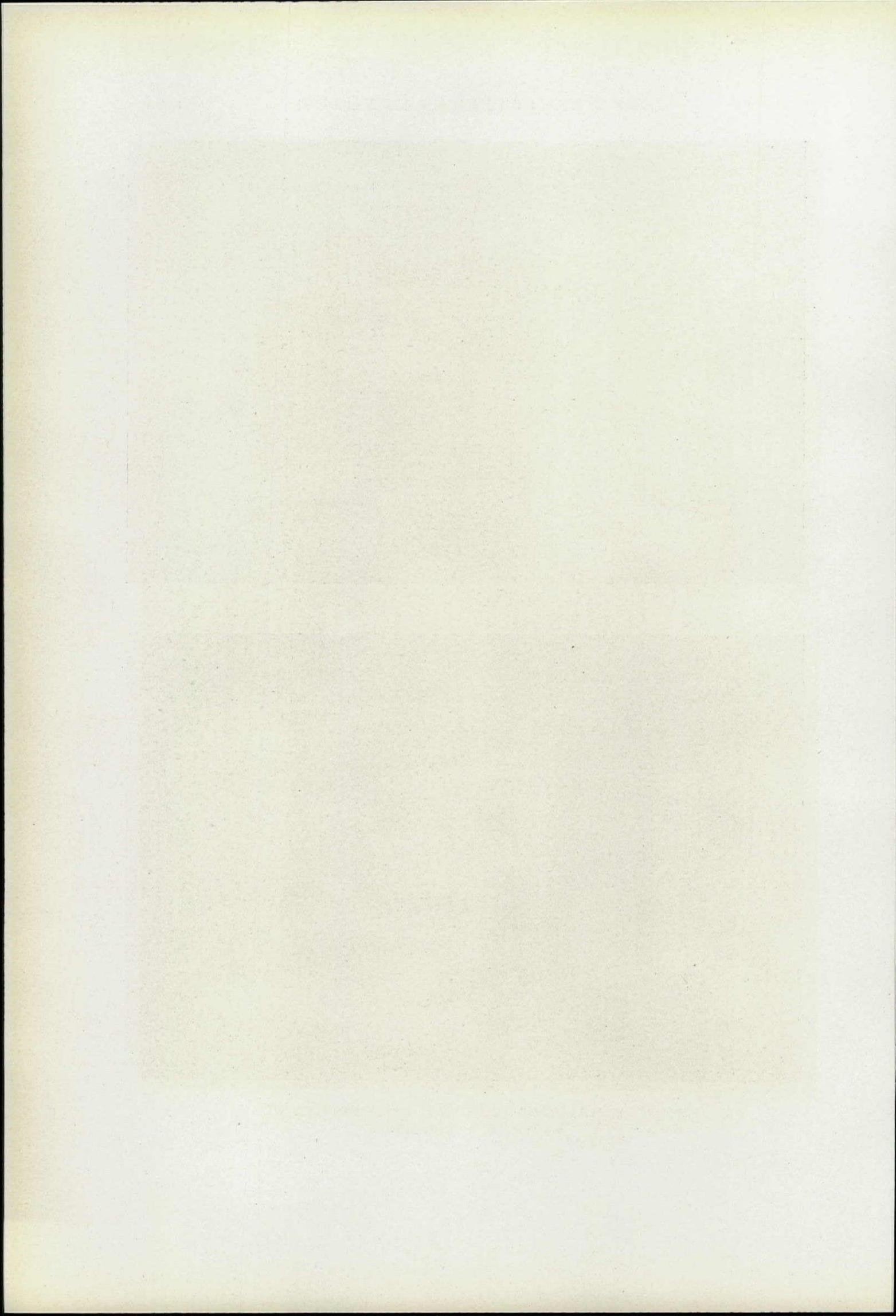


DINING ROOM
HOUSE OF MRS. HUGH D. AUCHINCLOSS, FAIRFIELD, CONN.
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TWO BEDROOMS
HOUSE OF MRS. HUGH D. AUCHINCLOSS, FAIRFIELD, CONN.
ROGER H. BULLARD, ARCHITECT

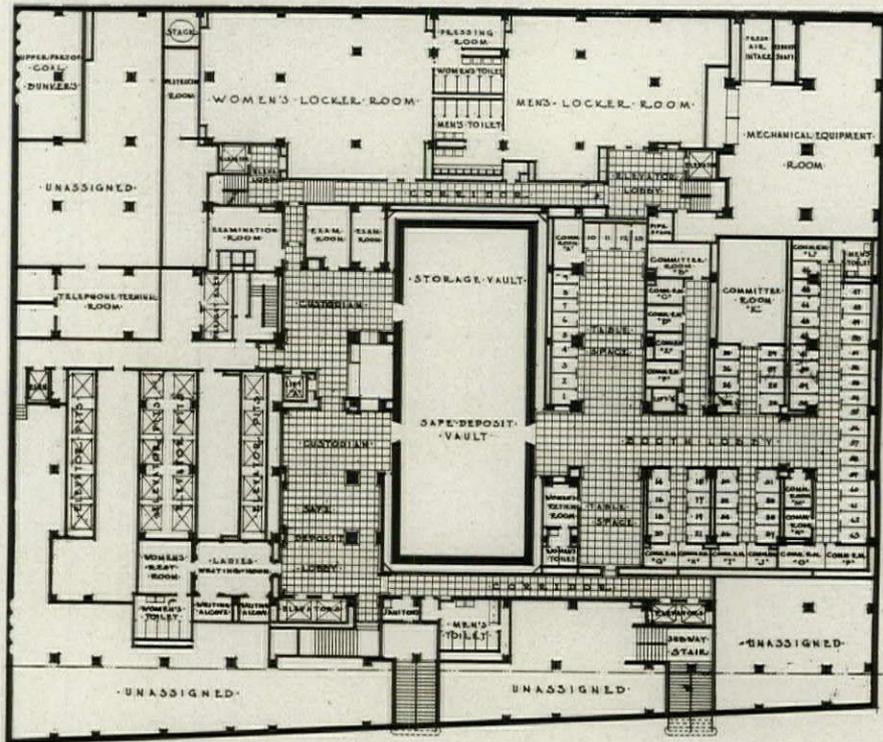




Photos. Richard T. Dooner

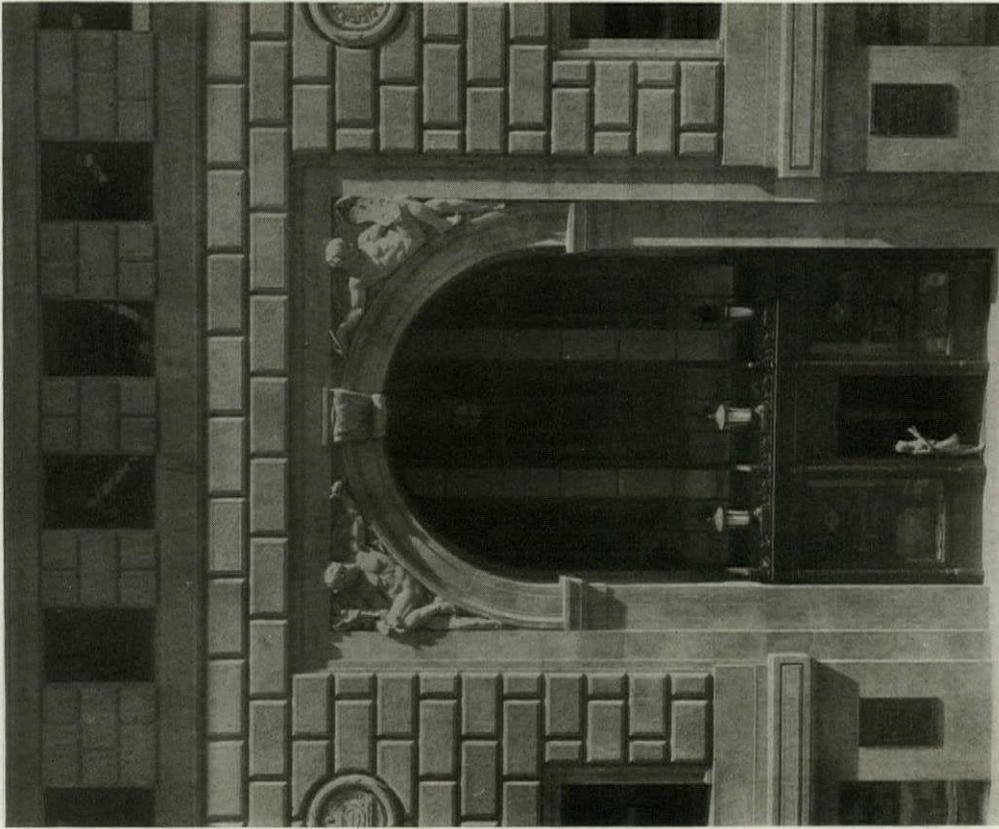
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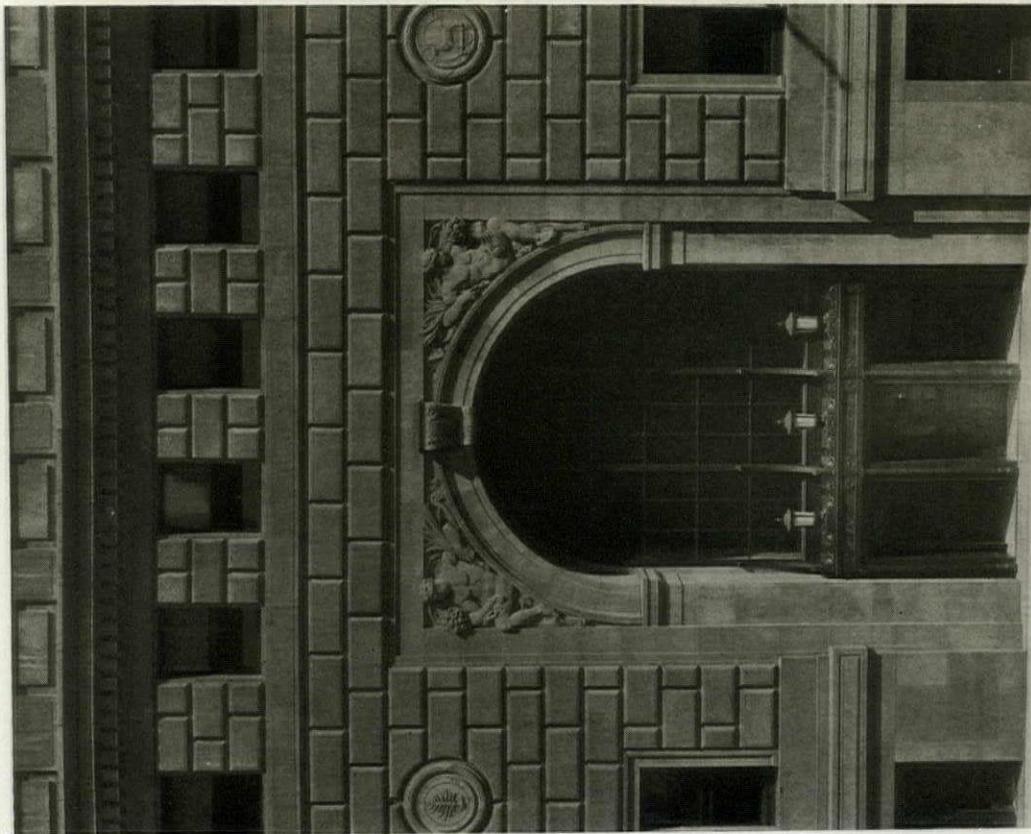
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PLAN. FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA
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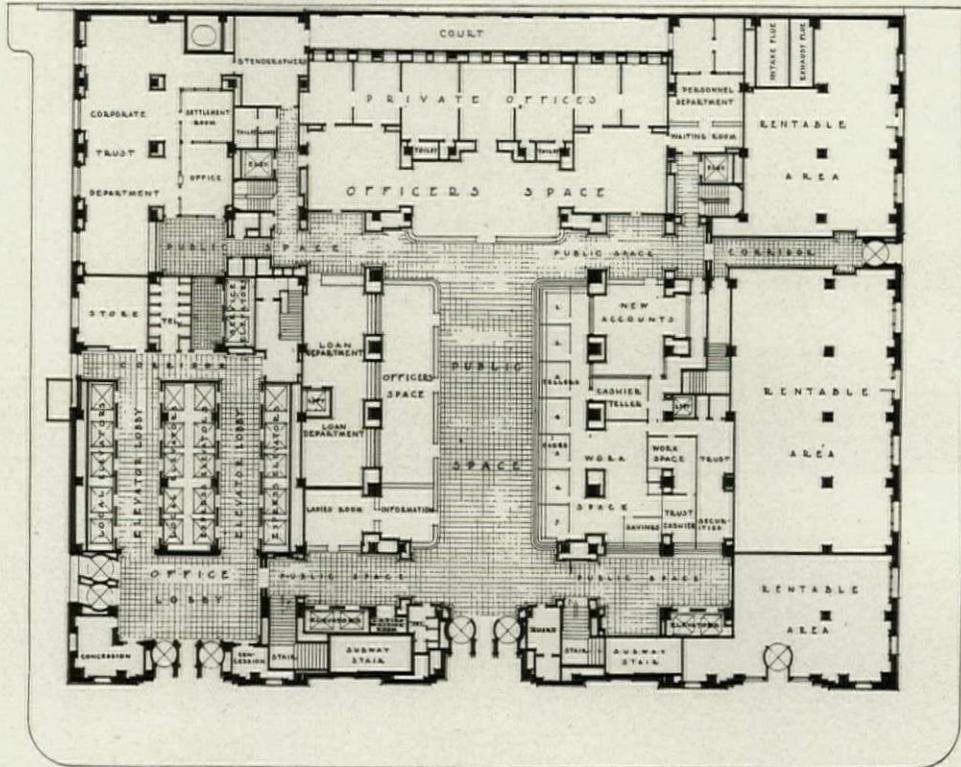
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FIRST FLOOR

PLAN, FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA
SIMON & SIMON, ARCHITECTS



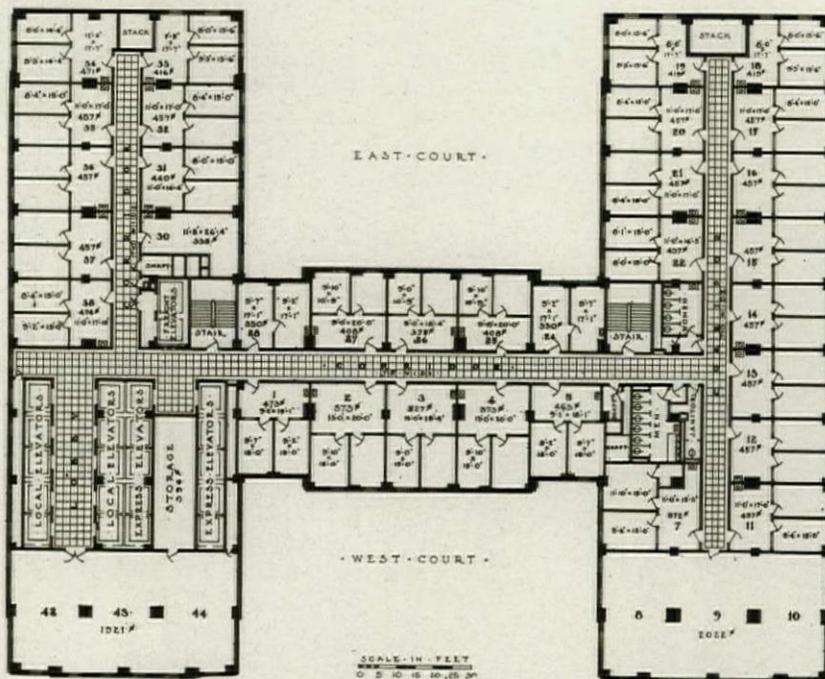
Photo. William N. Rittase

Plan on Back

MAIN ENTRANCE TO BANK
FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA
SIMON & SIMON, ARCHITECTS

JANSON STREET

WALNUT STREET



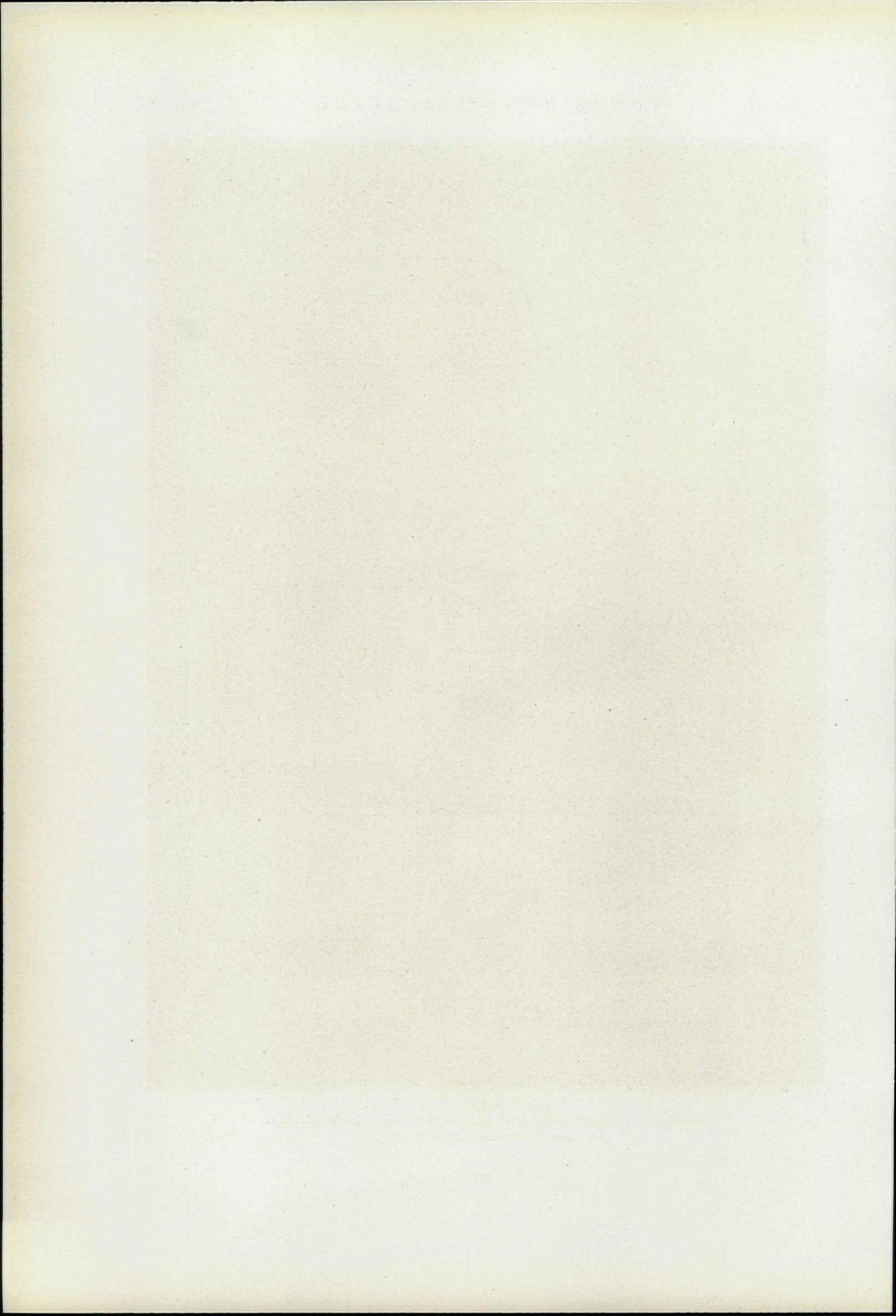
THIRTEENTH FLOOR

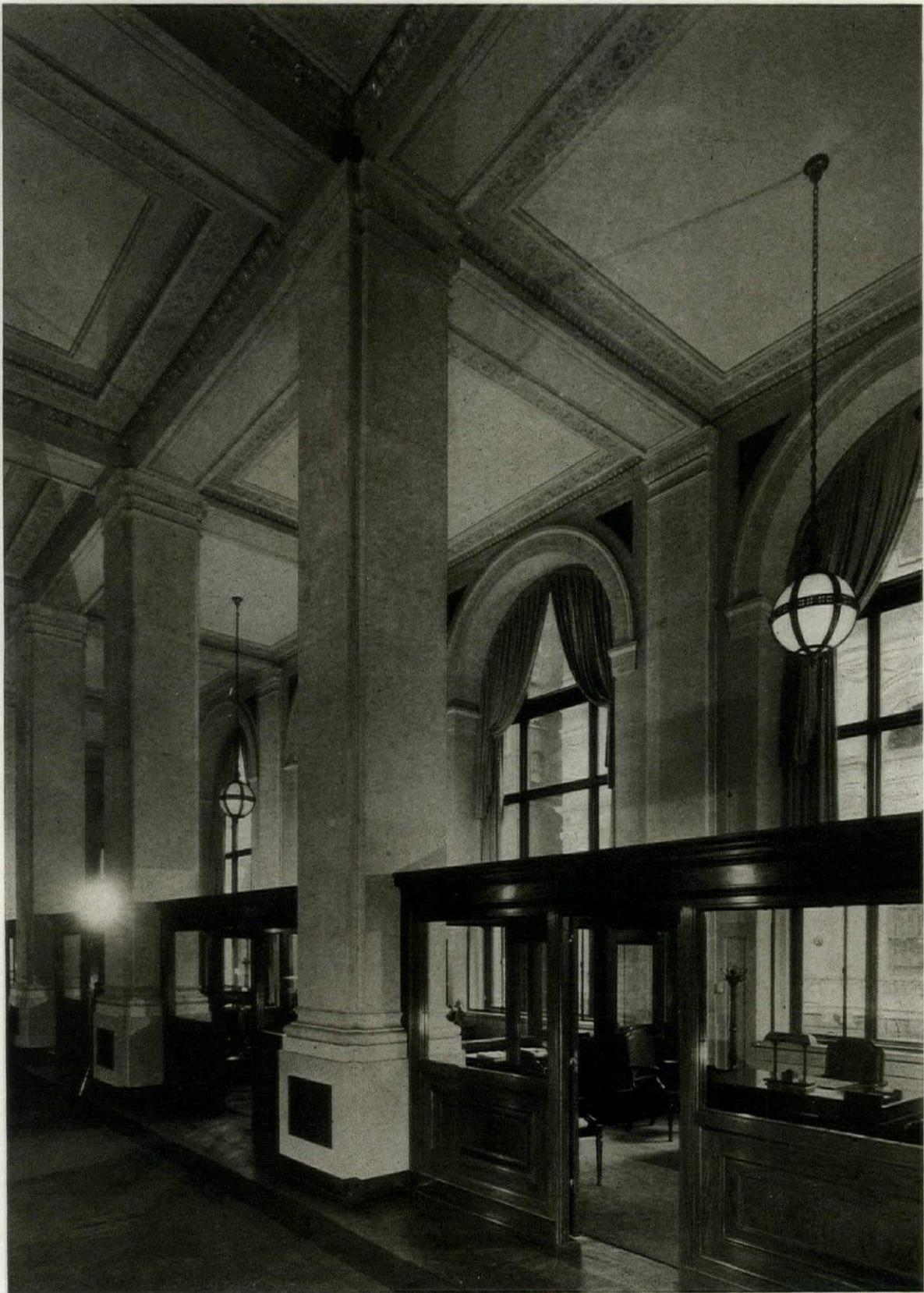
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SIMON & SIMON, ARCHITECTS



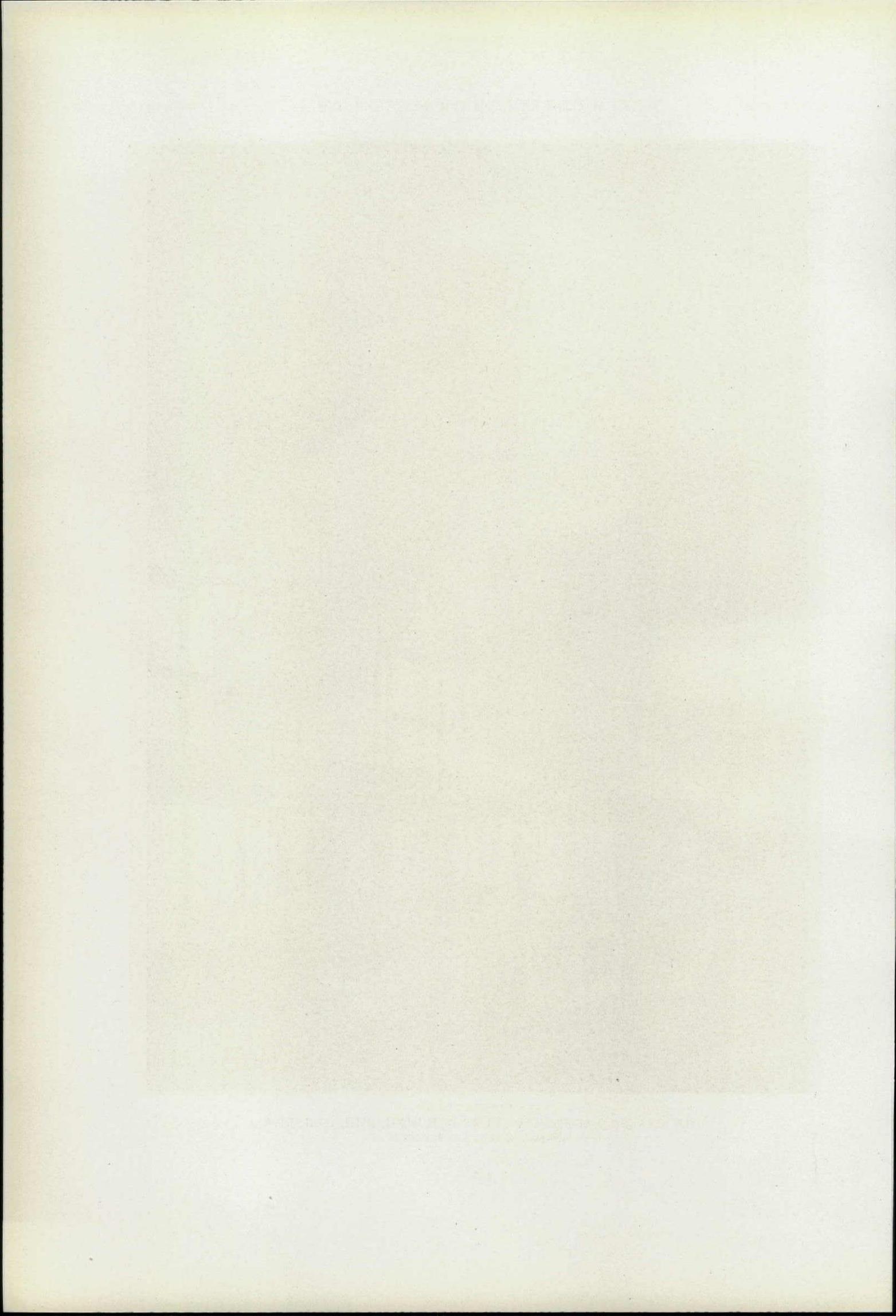
Photos. Richard T. Dooner

END OF MAIN BANKING ROOM
FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA
SIMON & SIMON, ARCHITECTS



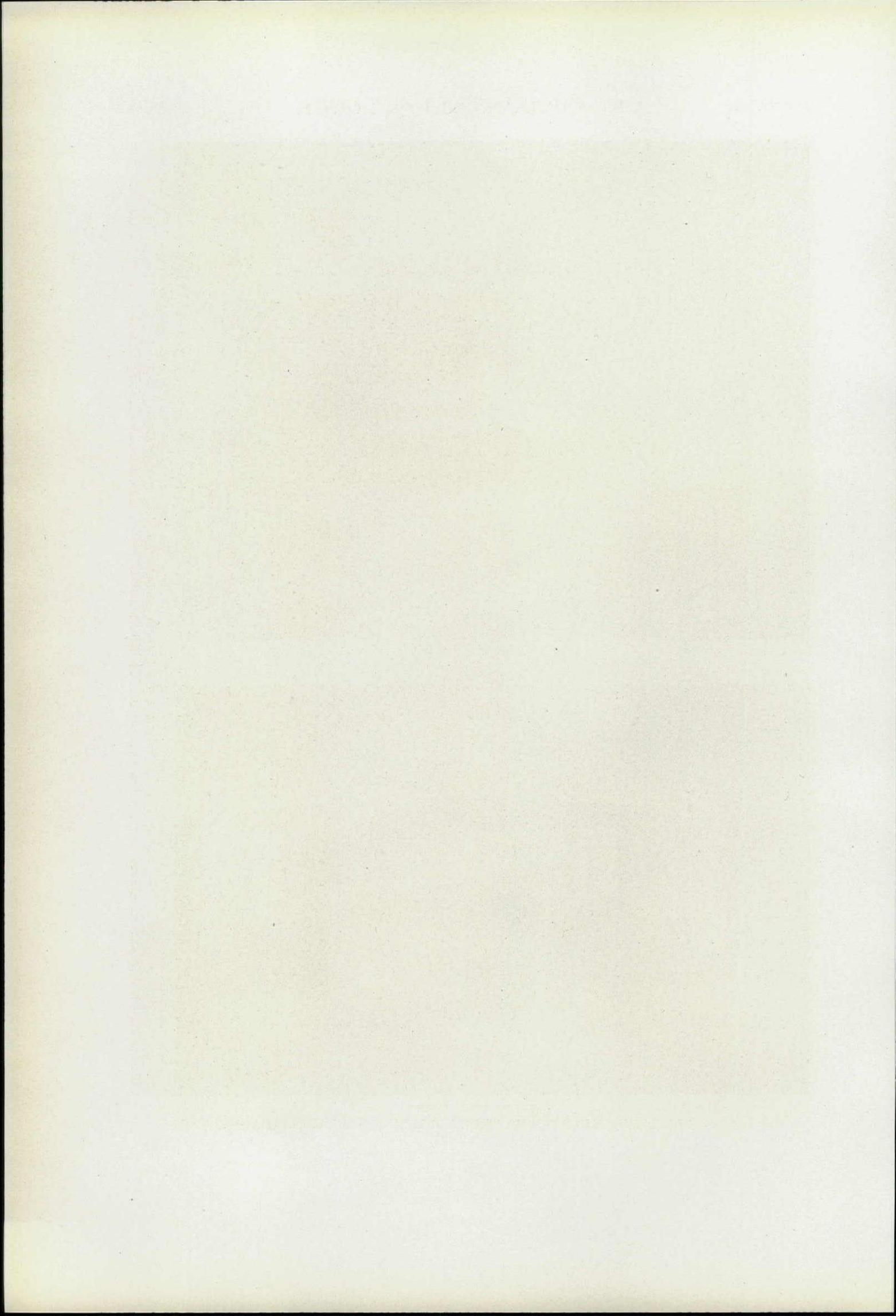


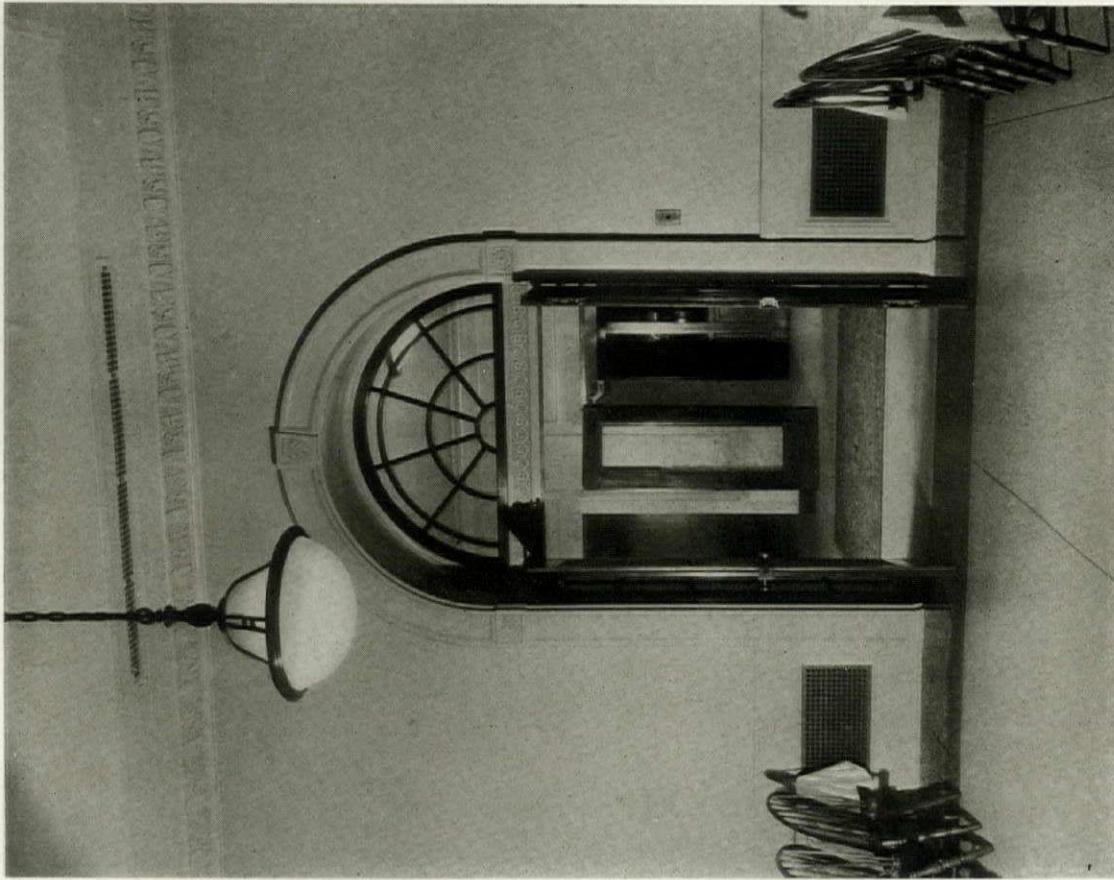
TRUST DEPARTMENT
FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA
SIMON & SIMON, ARCHITECTS



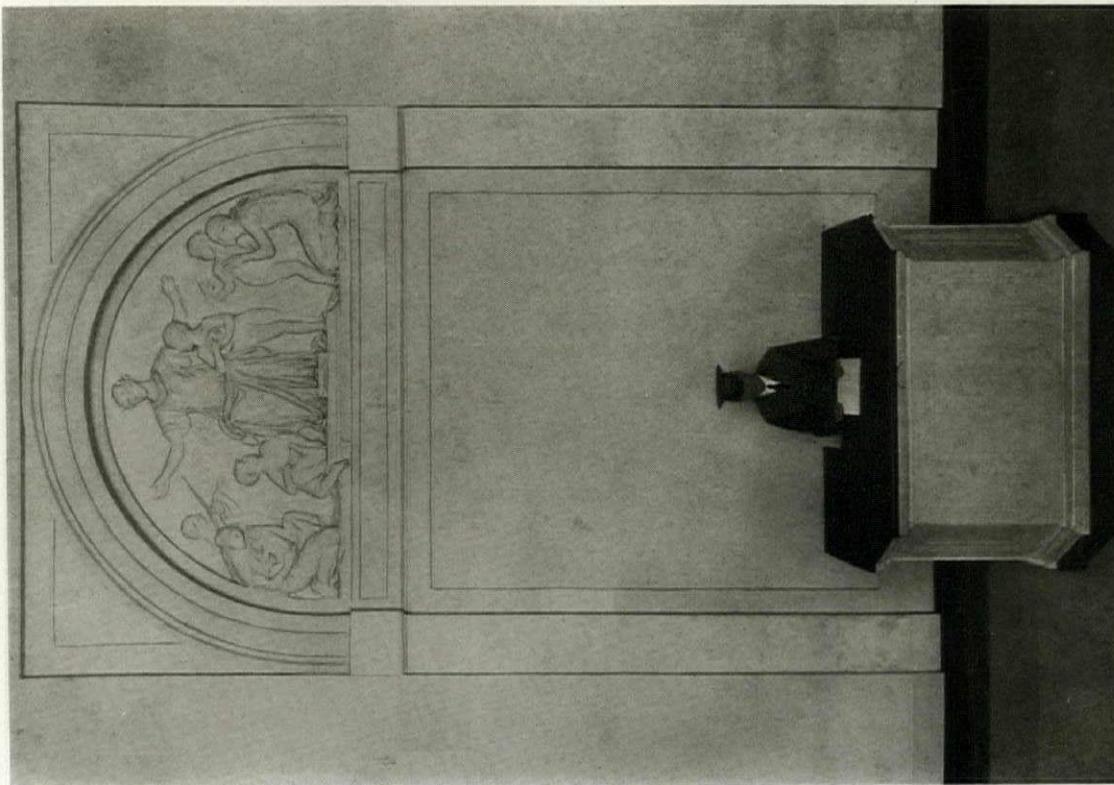


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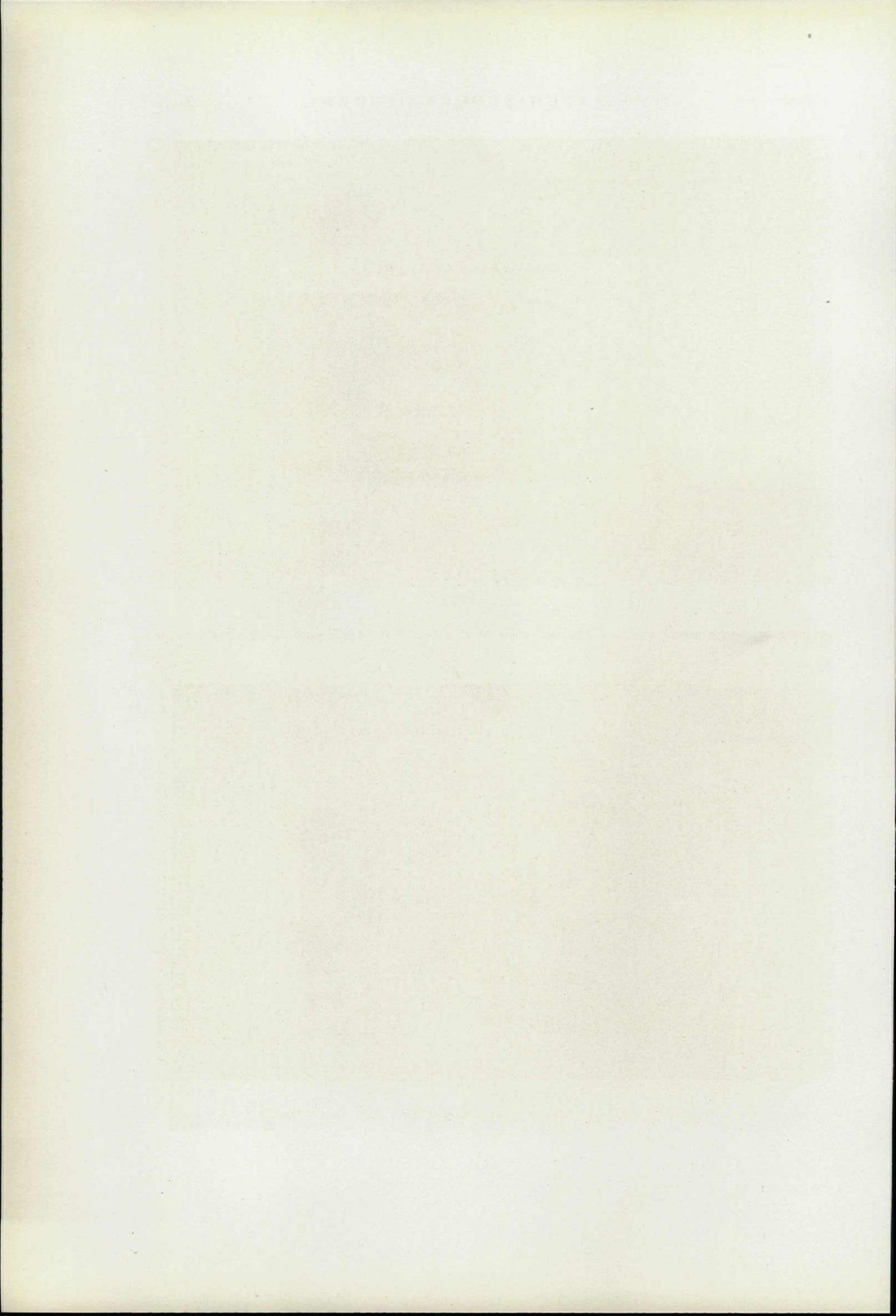




DOORWAY, BANK EMPLOYEES' DINING ROOM
FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA
SIMON & SIMON, ARCHITECTS

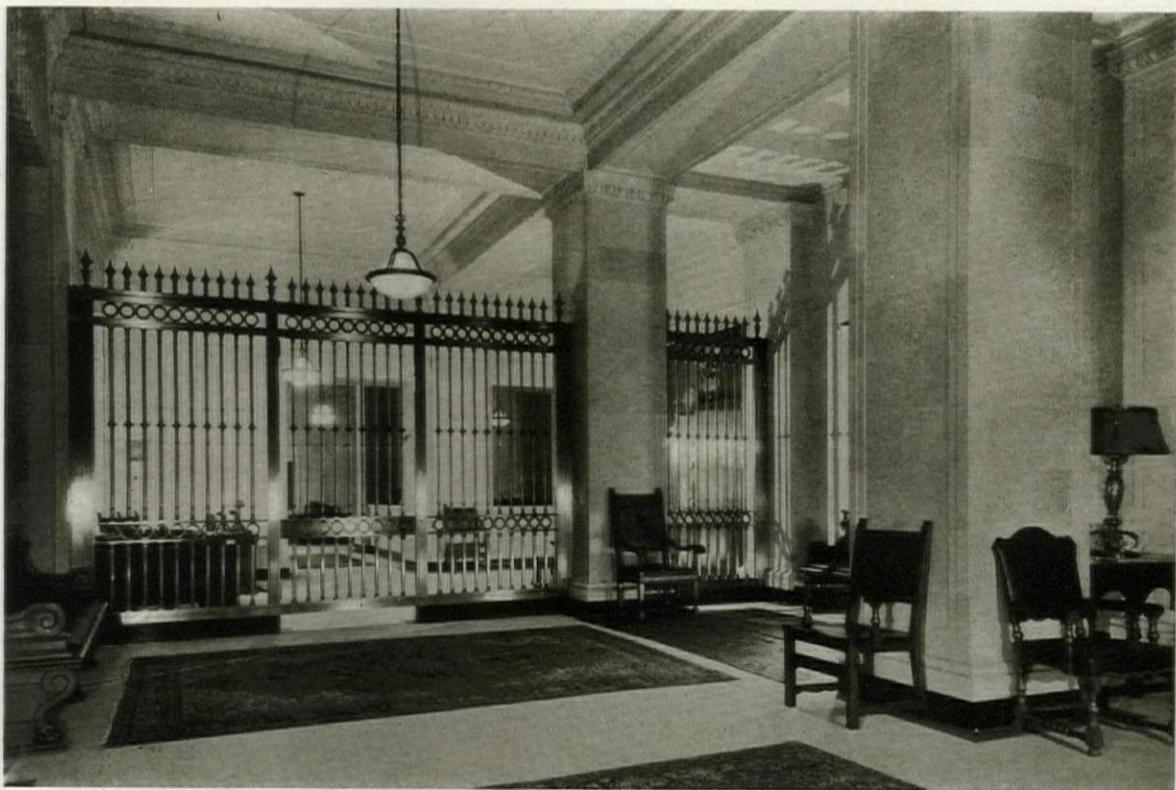


INFORMATION DESK, OFFICE BUILDING LOBBY
FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA
SIMON & SIMON, ARCHITECTS

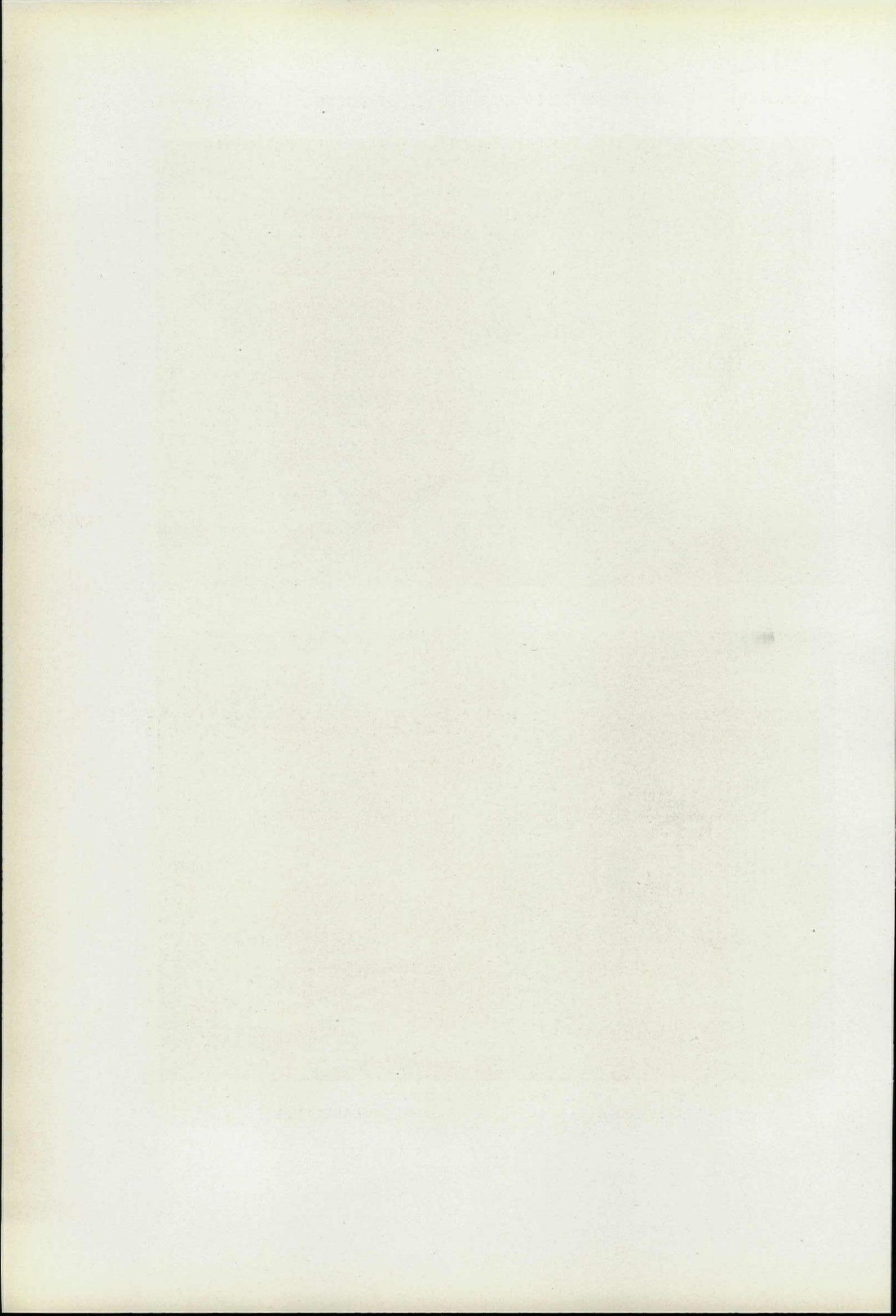




BOARD ROOM



LOBBY, SAFE DEPOSIT DEPARTMENT
FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA
SIMON & SIMON, ARCHITECTS



THE FIDELITY-PHILADELPHIA TRUST BUILDING

SIMON & SIMON, ARCHITECTS AND ENGINEERS

BY

EDWARD P. SIMON

THE recently completed 32-story Fidelity-Philadelphia Trust Building, Philadelphia's largest office structure, stands in South Broad Street, occupying a block frontage of 221 feet, 6½ inches on that street and extending along Walnut and Sansom Streets to a depth of 175 feet, 11 inches. The major portions of the ground and basement floors and all of the first five office floors are used as a banking house for the Fidelity-Philadelphia Trust Company, which institution, through a subsidiary real estate company, financed and owns the building. Twenty-four floors are given over to leased office space, while the top floors are occupied by a luncheon club.

Access to the office building lobby and the elevators is through the entrances at the corner of Broad and Sansom Streets, since this corner of the building lies nearest to the avenues of approach from the most populous parts of the city. The 24 floors of rented offices have a usable floor area of 402,507 square feet or about nine acres. The building has a total usable floor area of 618,249 square feet or more than 14 acres. Considerable study was given to the provision for such expansion of the banking house as might come through future mergers or from the natural growth of business. It is interesting to note that such a merger actually occurred and at a time

when the architects' drawings were still in process and might easily have been altered, but due to the provision which had already been made, it was found necessary to only slightly change the design. Another problem considered by the architects was that of securing the ideal dimensions for office bays and depths. In an endeavor to get expert opinion on this question, the owners and the architects invited a conference of the Building Planning Service of the National Association of Building Owners and Managers. This meeting took place in Philadelphia with delegates arriving from points as far distant as the Pacific coast. After several days of open discussion, a ballot was taken which resulted in the establishment of these proportions as the ideal for an office building of this size: The width of the units to be nearly constant at from 17 feet to 17 feet, 6 inches. The depths, measured on a line parallel to the direction of the light, to be allotted in this way: 45 per cent of the units to be 20 feet deep, 45 per cent of the units to be 25 feet deep, and 10 per cent of all the units to be 28 feet deep.

Two factors determined the choice of the architectural treatment. The problem was to design a building in keeping with neighboring structures and in accord with Philadelphia's conservative traditions and at the same time afford a dignified



Main Banking Room

style of decoration suited to the character of the banking institution which occupies the dominant position in the structure. Classic design was clearly indicated. As the study in this style of decoration progressed, opportunities were presented for the introduction of a number of sculptural features, notably the spandrel reliefs over the entrance arches, the cornice and spandrels over the board room windows, the coins in relief along the lower facades, the lunette in the office building lobby, and the two figures in the round which support the clock at the end of the banking room's interior. These sculptural contributions as well as the ornamental bronze entrance doors and their frames are the work of Piccirilli Brothers, sculptors, of New York.

The early American coins and medals, represented in a series of medallions above the second floor level on the three facades, seem worthy of a detailed description. Beginning at the west end of the Sansom Street facade, there is a representation of the obverse side of a coin authorized by the legislature of Vermont and minted at Rupert, Vt., by Reuben Harmon, Jr., showing the inscription "*Vermontis Res Publica, 1785*," with a plough in the foreground and the sun rising from behind mountains. At the north end of the Broad Street facade is a representation of an

American pine tree three-pence piece with a pine tree in a field under the inscription "Masachusetts" and the date, 1653. The next medallion, proceeding south along the Broad Street facade, is a reproduction of the Granby copper with a standing deer and the inscription "Value Me as You Please," dated 1737. These coppers and other coins were struck off by one Highley, a blacksmith, at Granby, Conn. The next coin is the first authorized United States cent. It shows a dial with three hours and the word "*Fugio*" as well as the inscription, "Mind Your Business." On the face of the coin are 13 circles linked to form a large circle. The minting of this coin was ordered by Congress, July 6, 1787. Another Vermont coin is carved at the south end of the Broad Street facade. It shows the "All-seeing Eye" directing its rays upon 13 six-pointed stars and bearing the inscription, "*Nova Constellatio*," 1783. Two of these coins in silver were found near Newark, Del., in a secret drawer of an old desk that had belonged to Charles Thomson, a close friend of Benjamin Franklin. Turning the corner and at the west end of the Walnut Street facade is the face of the Lafayette medal, commemorating the triumph of the American forces over Burgoyne in the Revolutionary battles at Saratoga, October 17, 1777, and over Cornwallis,



Trust Department
Fidelity-Philadelphia Trust Building, Philadelphia
Simon & Simon, Architects

at Yorktown, October 18, 1781. The reverse of this medal is at the east end of the Walnut Street facade. All these medallions are highly decorative.

Approach to the banking room, through the main entrance from Broad Street, is on the street level. This room is 119 feet long, 54 feet, 11 $\frac{3}{4}$ inches wide, and 46 feet, 9 $\frac{1}{2}$ inches high. The illumination of the room is carried out with the view to giving an even radiation of light to all parts of the working area and customers' spaces and with the further stipulation that the light originate from sources which will be instinctively sensed as natural. To prevent on the east wall the glare that must have resulted from the dependence on or accentuating of the daylight coming from the Broad Street windows, it was thought advisable to include an apparent source of light in this wall, which was accomplished by use of a stained glass window. This records historic incidents of Philadelphia and contains as well medallion portraits of famous Philadelphians. It is one of the best in the city and one of the few in the country devoted exclusively to the portrayal of secular history. This window and the leaded window over the main entrances were created by the D'Ascenzo Studios, Philadelphia.

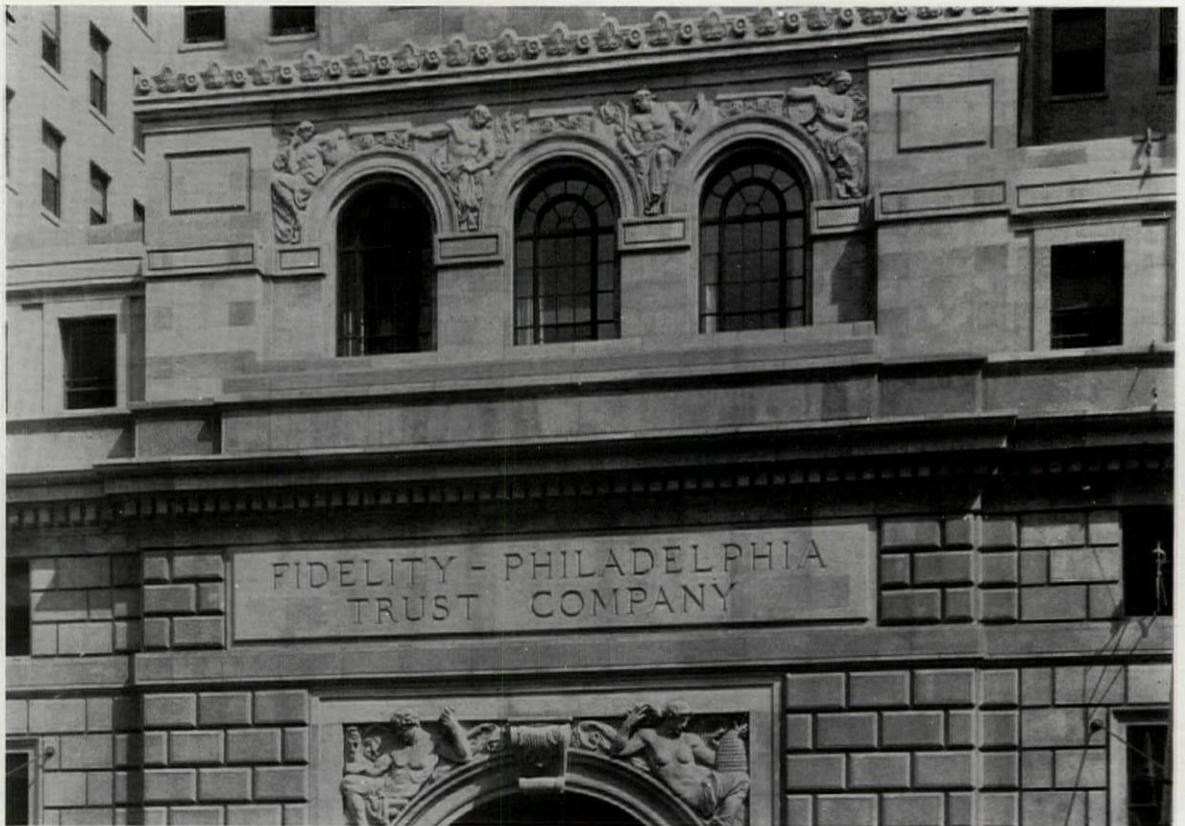
Direct illumination, falling at a natural angle from side brackets, fills the banking room with a soft, even glow of light. Incidentally, it may be

interesting to note that this is believed to be the largest banking room in America to be lighted solely by side brackets. Honed Tavernelle Claire marble forms the walls and wainscoting of the room. There were imported from the Chiampo quarries, near Verona, for the interior facings of the building, 20,000 cubic feet of this marble. The coffered ceiling of the room is modeled in plaster and decorated in soft coloring in key with the marble walls. An ingenious system allows the ceiling to receive its occasional cleaning from scaffolds to be suspended from invisible attachments in the ceiling itself. Along the south side of the banking room is the tellers' space. Polished marble counters surmounted with screens of bronze and glass of the low type eliminate the familiar tellers' cages. Along the north side and at the east end of the public space are marble railed divisions for officers.

Six private bank elevators, four for customers and two for employes, as well as stairs, give access to the trust department on the second floor. Here, as on the first floor, the public area is in the center with rooms for officers along each side, and as elsewhere in the bank's quarters, the wood used in the trim is prima vera (white mahogany). From this second floor, balconies overlook the main banking space. The north and east portions of this floor are occupied by the



Lobby, Safe Deposit Department
Fidelity-Philadelphia Trust Building, Philadelphia
Simon & Simon, Architects



Detail, Main Entrance to Bank
 Fidelity-Philadelphia Trust Building, Philadelphia
 Simon & Simon, Architects

tax departments and the library. Facilities for the trust accounting department are provided on the third floor, and here also is the income tax department available for service to clients in the preparation of returns and other tax matters. On the fourth floor are the photostat department, the mimeograph and duplicator, general ledger, bank bookkeeping, transit, mail, addressograph, general index and files departments. Girders at the fourth floor level spanning a distance of 60 feet support the entire central part of the 27 stories, form the ceiling of the main banking room below, and eliminate all vertical obstructions from the most important space in the building. As the girders are nearly 10 feet in depth, the space between them is utilized for the general files. A first aid dispensary and infirmary are on this floor, intended for the service not only of the bank and its patrons, but also for building tenants, their employes and visitors. The board room, which forms a dominant feature of the main facade, is reached by private elevators. This room is finished in *prima vera*, its deep texture and warm color accentuated by touches of dull gilding and a gold clock on the wall. The board room has as dependencies an

ante room and a small committee room, with interiors to harmonize. On this same floor, the fifth, are the officers' dining rooms and the dining room for employes where three hundred persons can be served at one sitting. A kitchen with ample equipment provides for the preparation of meals. The real estate department, with its many activities and sub-divisions, is located on the sixth floor. For the safeguarding of thousands of important documents, a large vault is provided immediately adjacent.

In addition to its size, this building is noteworthy on account of the exceptional quality of materials employed and the remarkable speed with which it was erected. The outer veneer above the base of pink granite is of selected buff Indiana limestone, while all the door and window frames are of bronze. From the time wreckers began clearing the site until the Baltimore & Ohio Railroad ticket office was open for business on the ground floor of the new building, there had elapsed a few hours less than one year. Within four months more the structure had been completed and turned over to its owners and their tenants. To a time-sensitive people this achievement is not lacking in a certain dramatic quality.

THE CHURCH OF INFINITY

BY

FRANCIS S. ONDERDONK

INSTRUCTOR IN THE COLLEGE OF ARCHITECTURE, UNIVERSITY OF MICHIGAN

PROFESSOR H. E. BARNES called man a "temporary chemical episode on a celestial juvenile and cosmic dwarf." Orthodox priests who had ignored astronomical discoveries were shocked, and freethinkers rejoiced. But progressive friends of religion who derive no income by propagating an ancient creed will say in accord with H. G. Wells, Sir Oliver Lodge and L. N. Tolstoy: "Yes, we are weak primates on a cosmic dwarf, but yet part of an infinite universe, at least one so vast that the term infinite best describes it; we are transitory and stand with one foot in our graves; but with our arms we touch infinity, and eternity is our background. This is our tragedy but likewise our opportunity. We cannot rest content at the fireplace but must seek to explore the Antarctic or try to fly across the Atlantic; a slow train makes us feverish, and races thrill us into a higher state of being. Yet these are substitutes used by moderns who do not know how to scale infinity by the aëroplane of the soul,—faith; who have lost

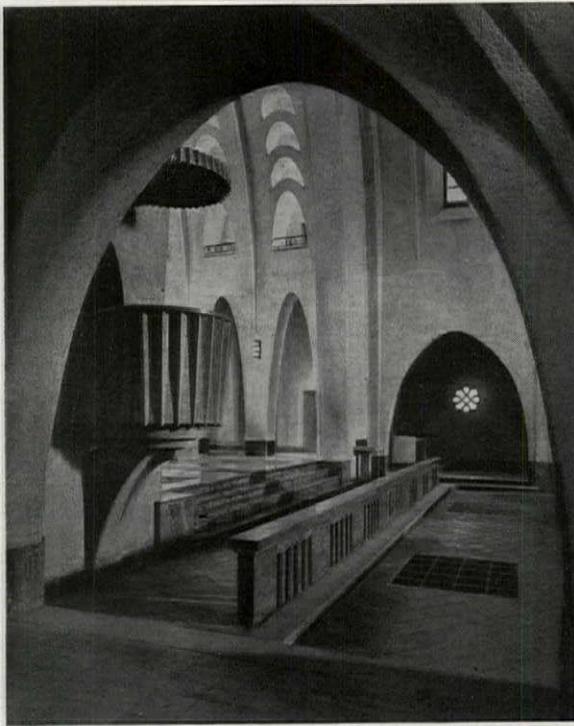
the knowledge of quenching their thirst for the eternal by developing an inner fountain."

Architecture symbolizes the thoughts and longings of an age unless it hypocritically masquerades in the symbols of a past generation. That the parabola is the geometrical expression of the "half finite, half infinite" consciousness of our age was discussed in an article in Part II of THE ARCHITECTURAL FORUM for November; that its structural virtues were discovered by the engineers and that the liquid quality of concrete makes possible the introduction of such a subtle arch with ever-changing curvature were likewise pointed out. New examples of the application of parabolic or elliptical arches are to be seen in the gymnasium of the school in Suresnes, France, in the hall of the Royal Horticultural Society in London, and in the main halls of the Czechoslovak Exposition at Brunn, Moravia. In the latter instance the upper part of the vault consists of a network of concrete ribs framing glass panels; it proves that the para-

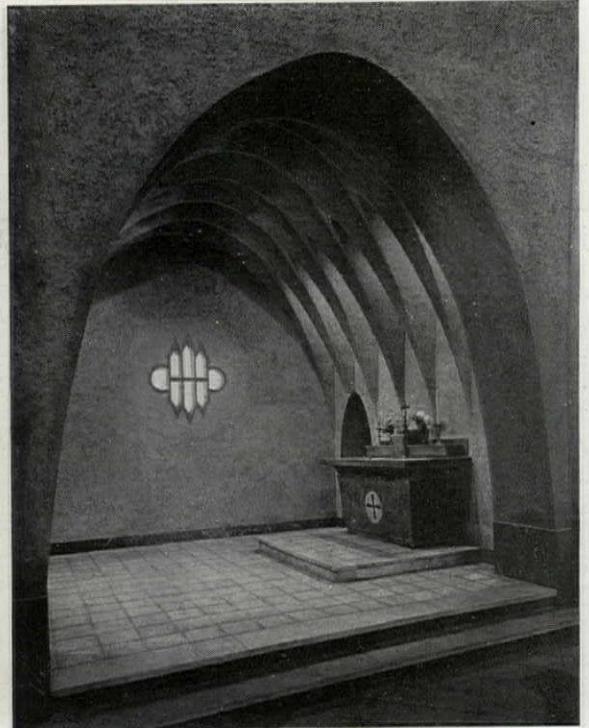


Pallotiner Church, Limburg

J. H. Pinand, Architect



PULPIT AND APSE



SIDE CHAPEL

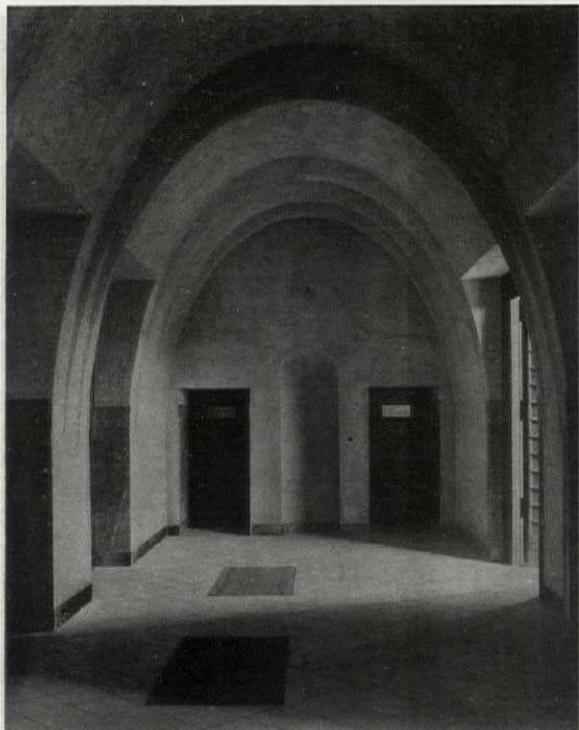
Pallotiner Church, Limburg
J. H. Pinand, Architect

bolic churches of Professors Bohm and Pinand could have been as light as those of Perret had they chosen to use this type. The administration building of the J. G. Farbenindustrie, in Höchst-on-the-Main, Germany, is connected with the rest of the plant by a parabolic street bridge; this arch is echoed in the tower windows as well as in the third story fenestration which shows that Professor Peter Behrens appreciates the value of the parabola. The most remarkable recent use of a parabolic vault is shown in the Pallotiner church in Limburg-on-the-Lahnriver, Germany. That this modern structure is a church for orthodox, conservative Catholics is one of the anomalies of which our present age possesses so many. It marks its designer, J. H. Pinand as one of the foremost architects of our generation.

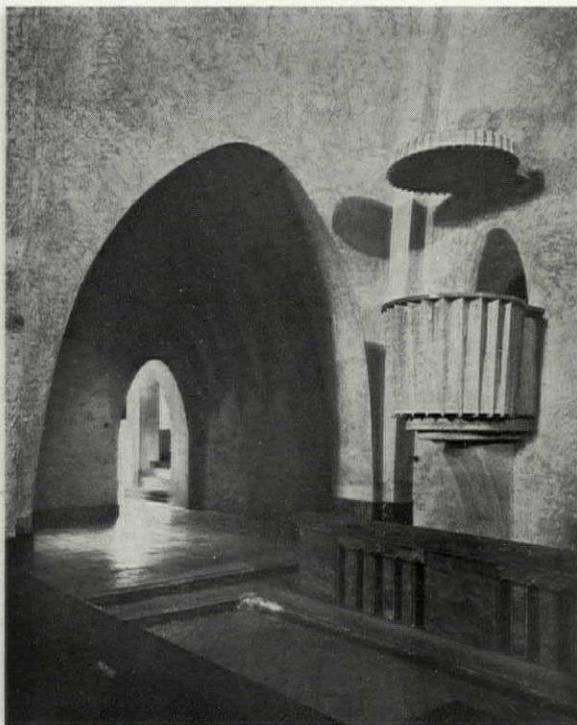
Maybe the reader resents the word "modern" when used by architects as much as does the writer. Mr. Cram, with partly justified abhorrence, lashed modernism in the September issue of the *Journal of the A.I.A.* and gave ferro-concrete a few blows which the author of "The Ferro Concrete Style" cannot leave unanswered. There exist as many modern styles as there exist modern architects, and all the excitement is caused by the fatal habit of generalizing. In politics the same mistake is often made; one says: "The French do this and that, the Germans are so and so," which prompts the question, "Do you mean the royalist, Daudet, or the socialist, Jean Jaures, or Mr. Coue, when you speak of the French?"

So before discussing modernistic architecture, one must first agree on which variety of modernism is being debated. Just as the progressive, republican Germans and the reactionary, war-loving German *Hakenkreuzler* hate one another much more than the Germans ever hated the French, so among modern architects there are wider chasms than there are between certain types of modern design and historical precedent. The churches of Professor Bohm and J. H. Pinand may be considered more closely related to Gothic tradition than to some of the angular barns considered modern churches by many contemporary architects.

One can divide modern art into two distinct groups. One group is decadent, with "artists" who mock the public by purposely disobeying all laws of beauty, hoping to win publicity and money by their monstrosities; some of this decadent group may be sincere, but mentally diseased. This decadent group is more represented in painting than in architecture, since architecture is protected by the laws of statics, building codes and the demands of people who intend to use the buildings. The distorted features of some "modern" portraits and the convulsions into which their painters torture the human form prove that these paintings are the product of insanity. Actually, inmates of insane asylums have defiled canvases in so similar a manner that they could be exhibited in a salon of "modernists." Modernists of the second group are full of the artistic expression of a new age and a new religion; they too are no longer



LOBBY



PULPIT

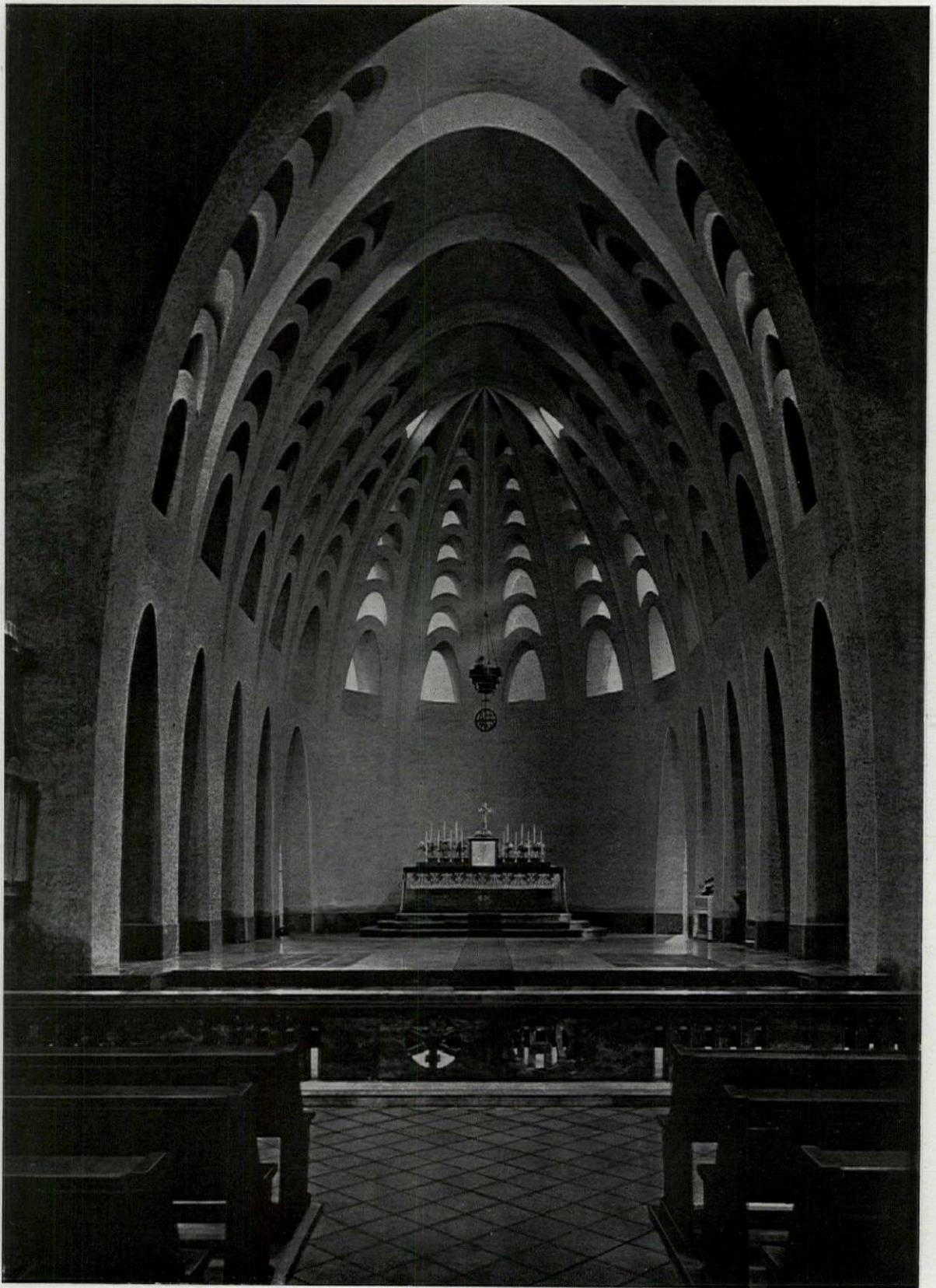
Pallotiner Church, Limburg
J. H. Pinand, Architect

using traditional forms, but they are putting their best logic and sentiment into their creations. These have sometimes a primitive, crude expression, for naturally pioneers err from the right trail at times. Striving to find new symbols for their new messages, their utterings may sometimes be mistaken for those of decadent bluffers and lunatics. But as a rule health and truth are discernible in the embryo of the New Age style and distinguish it very definitely from the stench of the corpse of a decadent, immoral, aimless culture. Mr. Cram has made the mistake of throwing these two very different kinds of modern style on one pile, inviting us to burn the whole as rubbish. Let us rather remember Christ's parable of the wheat and the tares, which is full of significance.

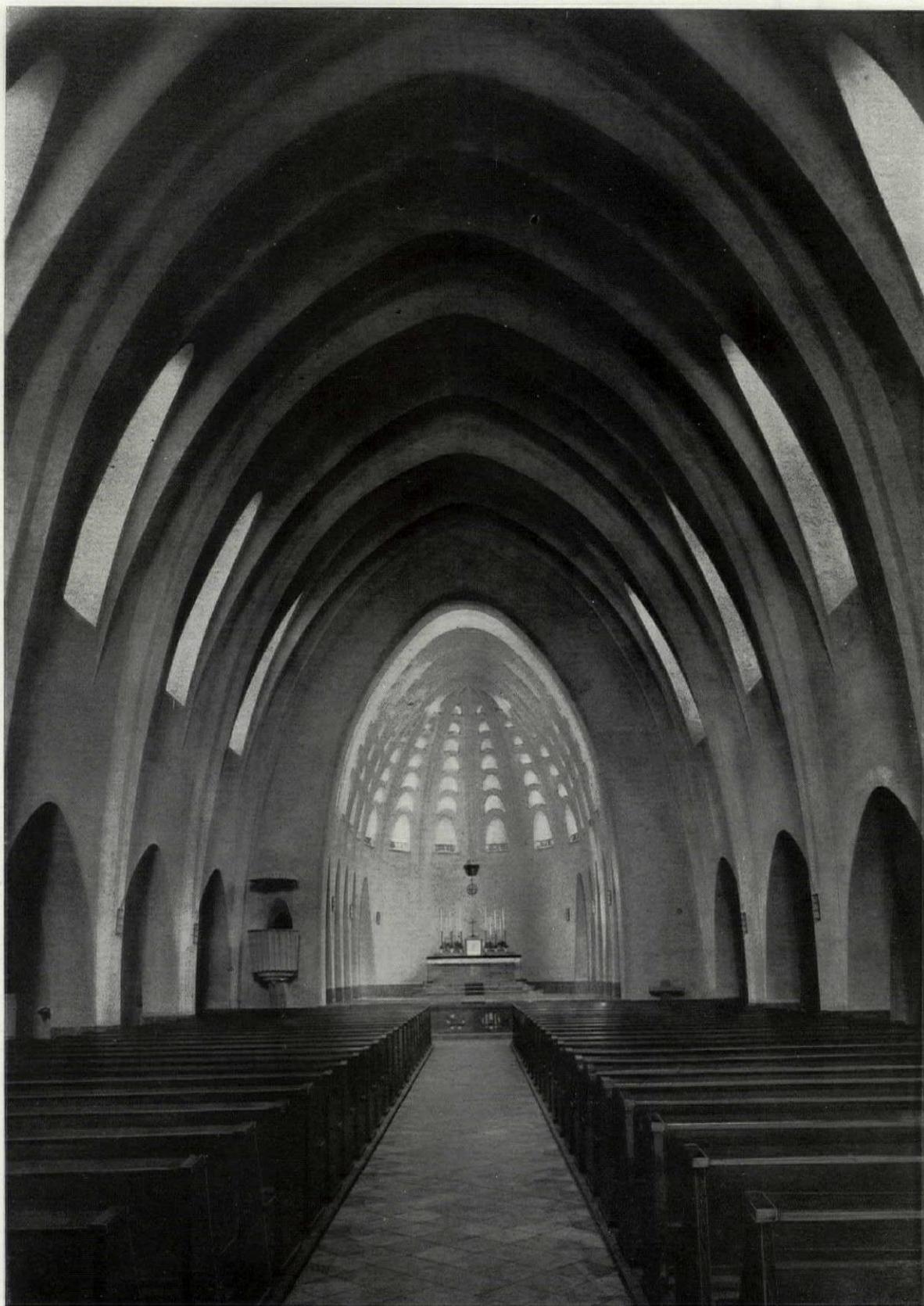
Mr. Cram amplified his article "On Decadence in the Arts of France" with some illustrations, among which were the Le Raincy and Montmagny churches of the Perret brothers. Yet they belong to the second, healthy class of modern architecture and develop the Gothic tradition of making the church a colored lantern by having the entire walls grilles framing pieces of colored glass. How then can Mr. Cram claim that the designers "ignored all considerations of the Catholic religion as such . . . rejected all the canons of beauty as these had existed for three thousand years . . ."? What would Mr. Cram have done with only \$30,000,—the price of Le Raincy,—at his disposal? Perret's churches are crude and bear the stamp of hasty construction,—but they have the

beauty which intelligence dominating dull matter always produces. An example of the decadent school in modern architecture is the barn-like *Goethaneum* in Dornach, Switzerland, which deserves all the disdain which Mr. Cram heaps on the ferro-concrete style as a whole (whereby he denies its very existence).

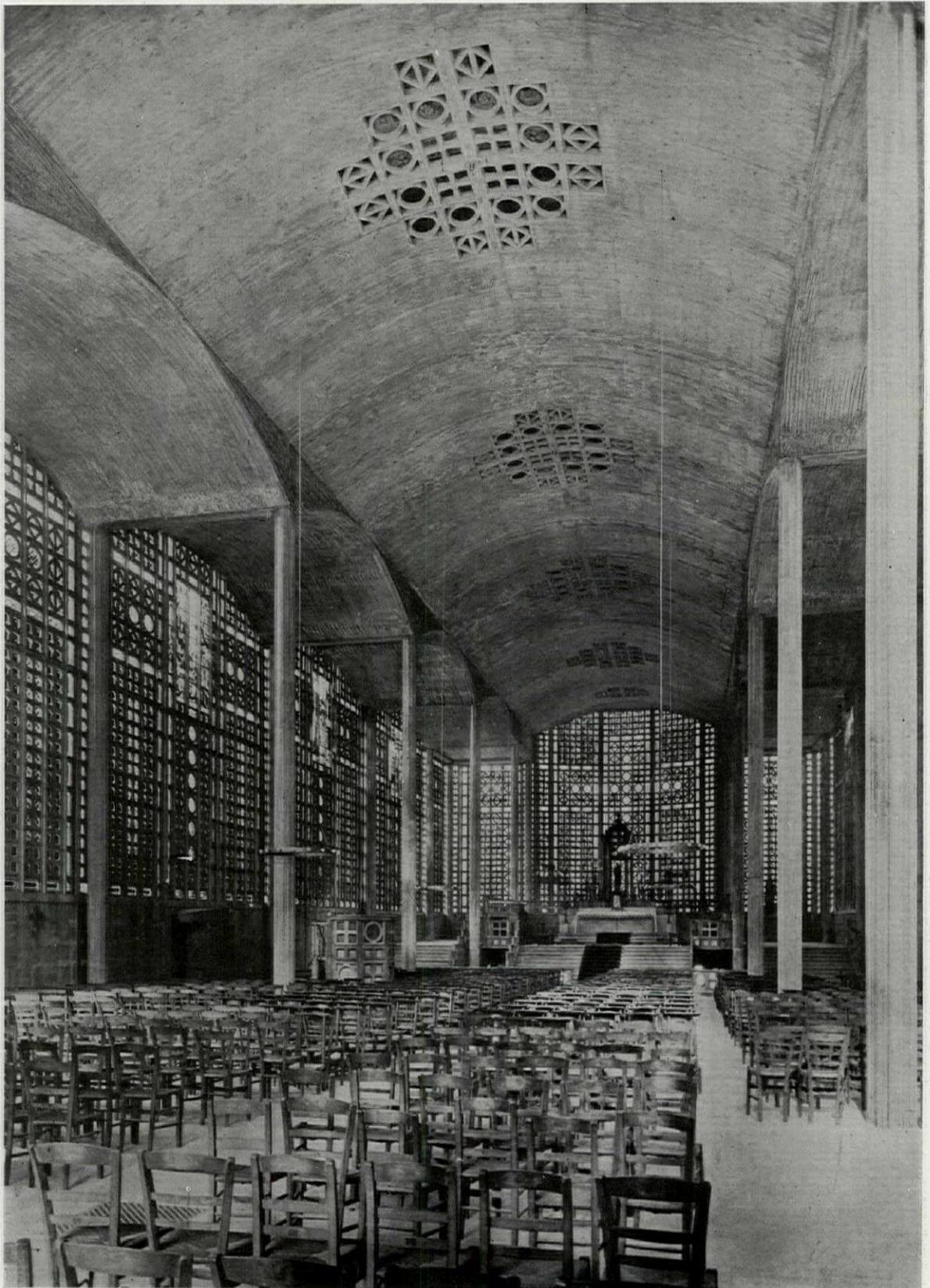
Professor Bohm's parabolically vaulted Bischofsheim church possesses the advantage over the Perret type in that it made the curved form supreme. The angularity which conservatives dislike characterizes the "wood-centering style," the earliest, most primitive stage of ferro-concrete building, in which the wooden forms but not the liquid contents were expressed. "Liquid stone," as the name implies, is better suited to curved forms than any other structural material, and as soon as the designer realizes that concrete can be formed with self-centering metal lath, with curved metal forms or with very thin, bendable wooden boards, he will rid himself of the now prevailing idea that concrete demands angular shapes and straight planes. Unquestionably, Perret's designs are too much dominated by angularity; but they stress concrete tracery, use of which is one of the main characteristics of the perfected ferro-concrete style; the large amount of light introduced into Perret's churches, and the wonderful display of color they permit, present advantages which the Catholic church in Bischofsheim lacks; the latter has a crypt-like aspect due to its narrow windows, which belong in the Romanesque period.



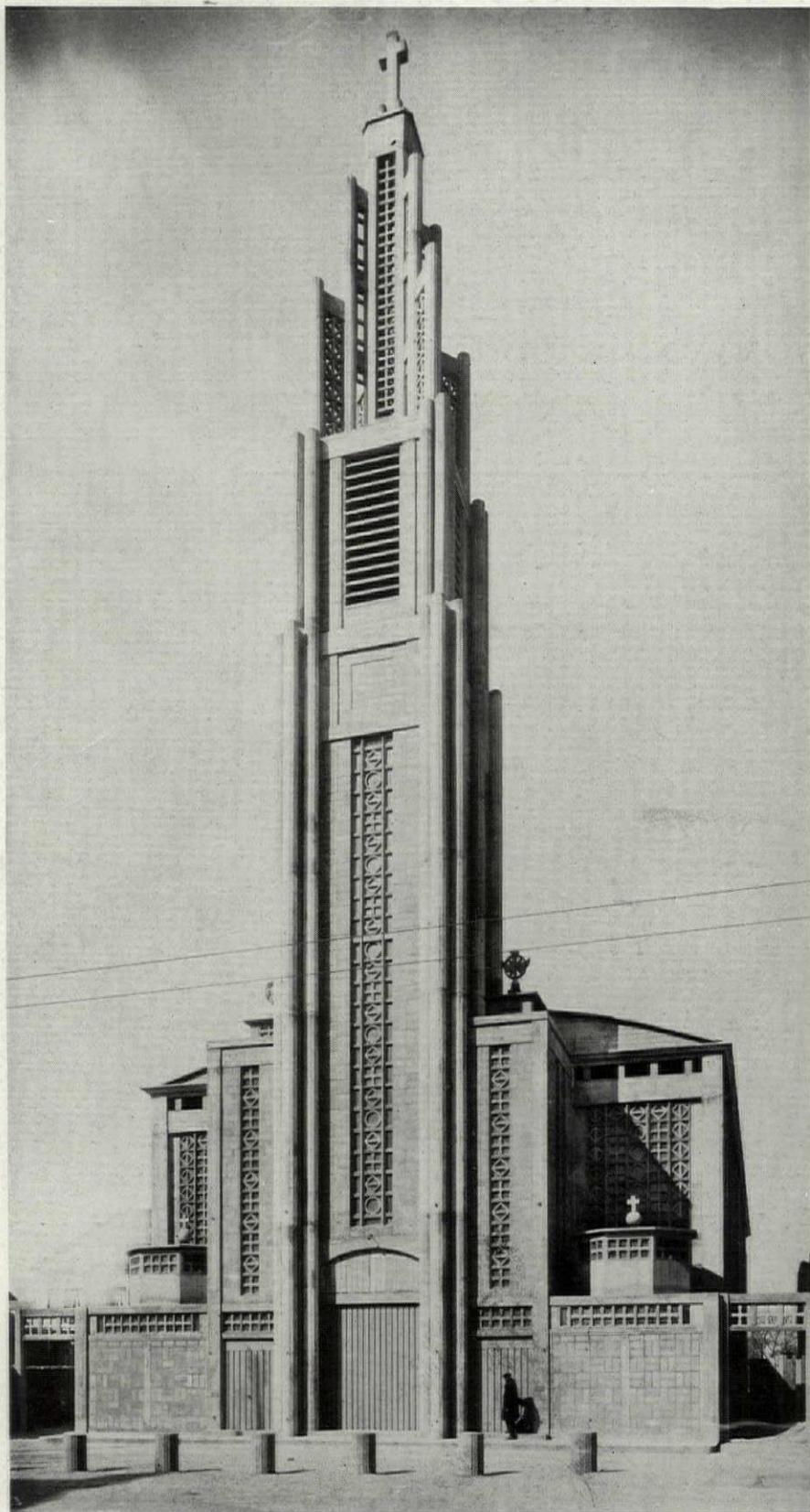
CHANCEL
PALLOTINER CHURCH, LIMBURG
J. H. PINAND, ARCHITECT



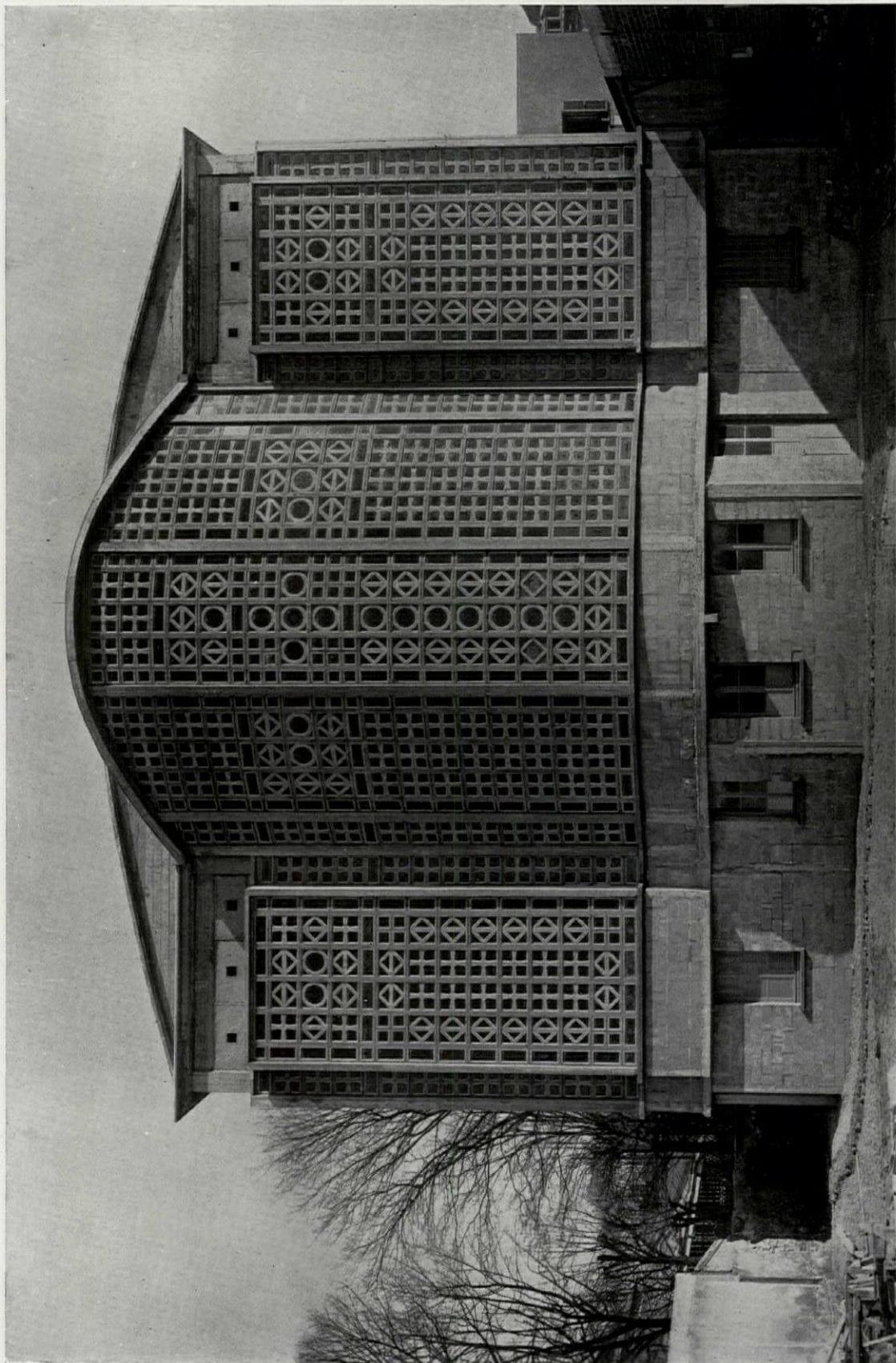
GENERAL VIEW OF INTERIOR
PALLOTINER CHURCH, LIMBURG
J. H. PINAND, ARCHITECT



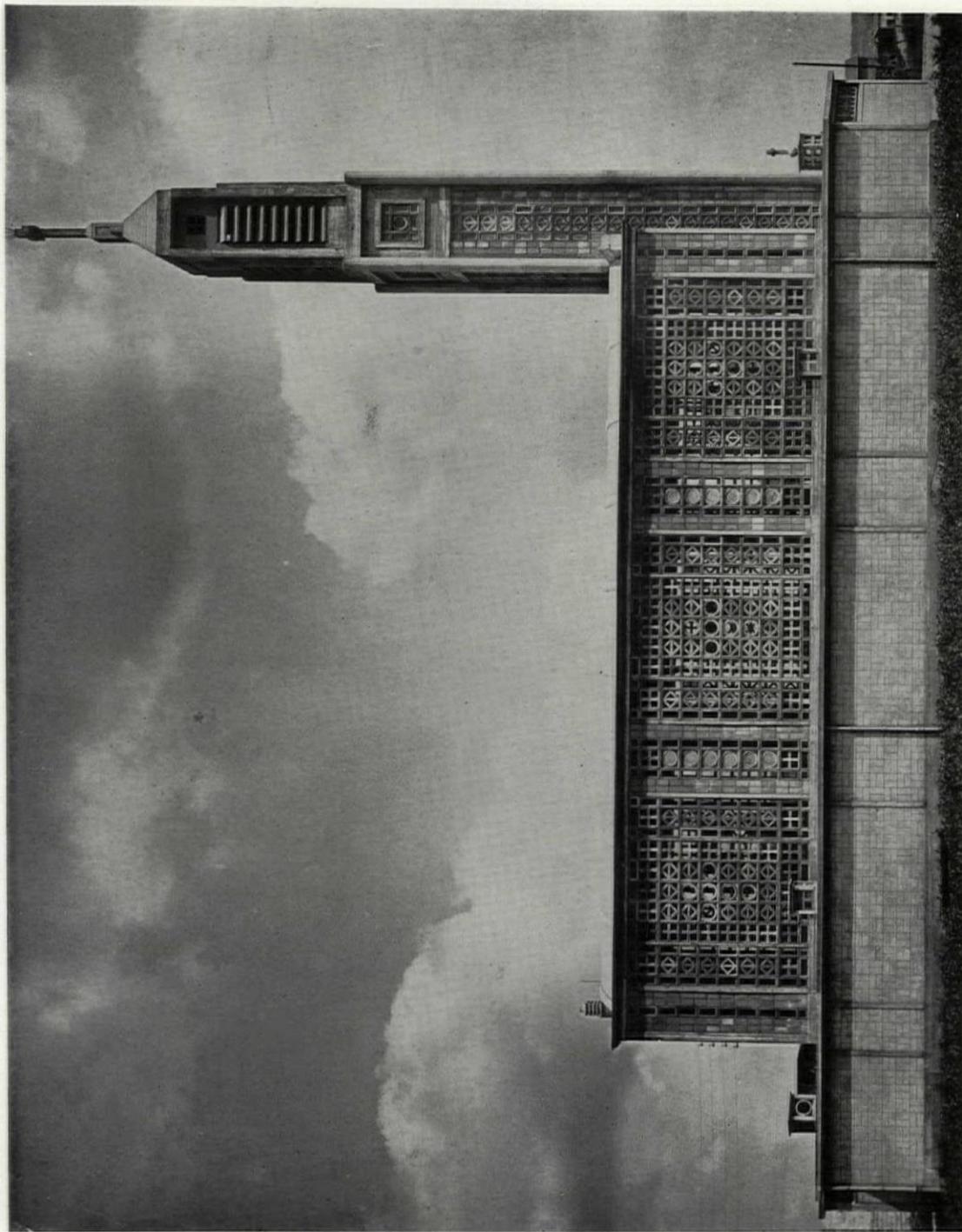
INTERIOR
CHURCH OF NOTRE DAME, LE RAINCY
A. & G. PERRET, ARCHITECTS



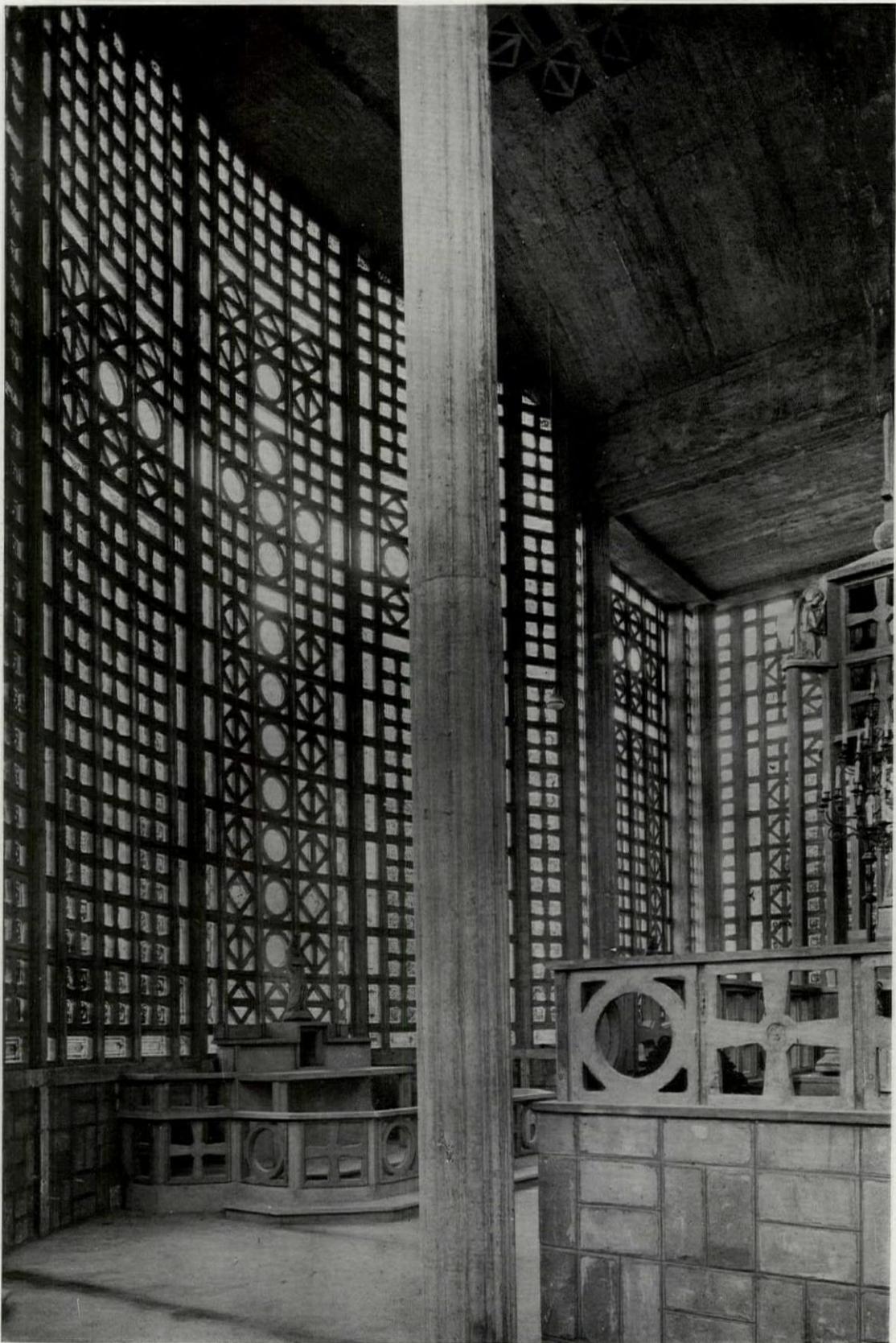
EXTERIOR
CHURCH OF NOTRE DAME, LE RAINCY
A. & G. PERRET, ARCHITECTS



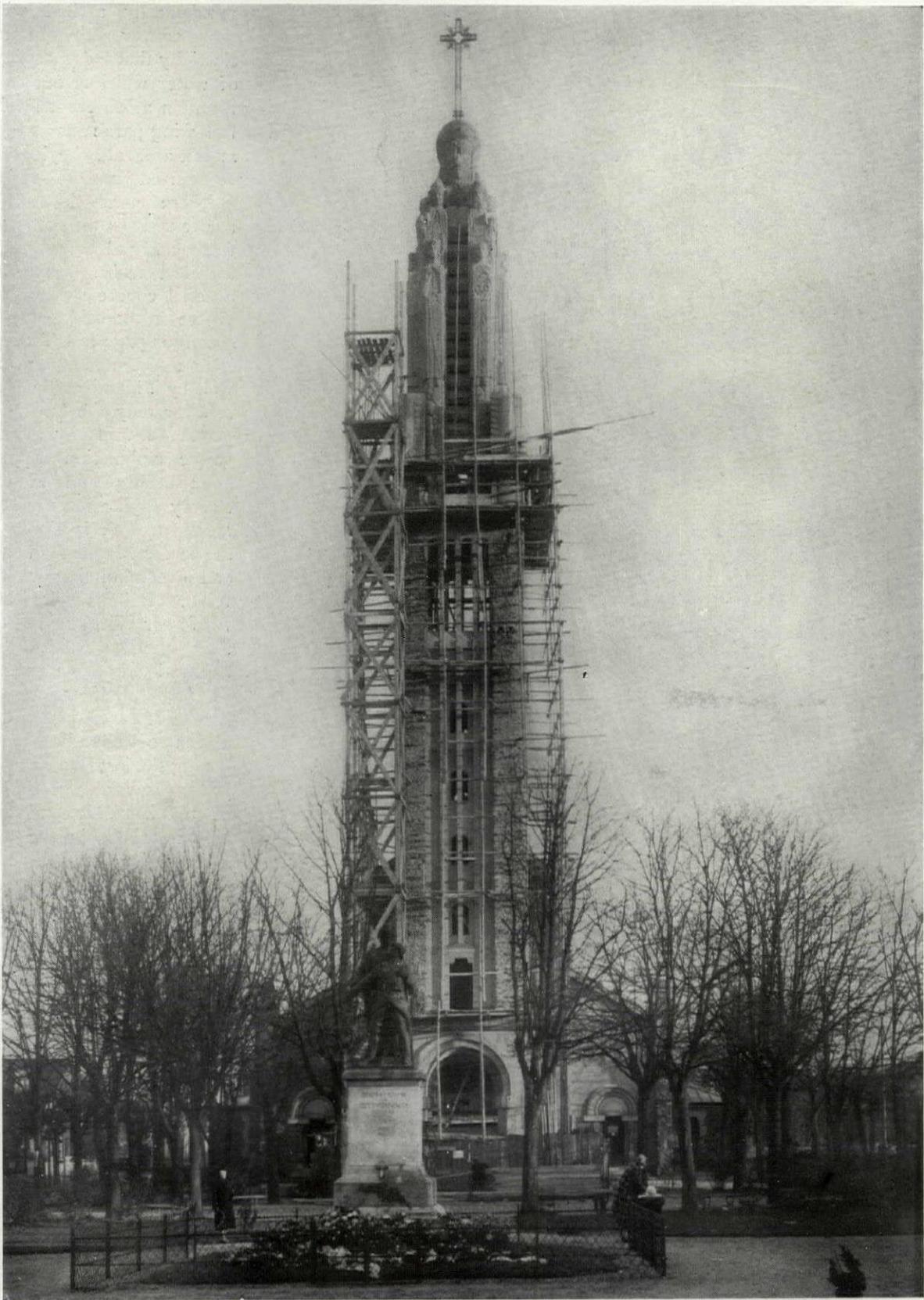
VIEW FROM EAST, CHURCH OF NOTRE DAME, LE RAINCY
A. & G. PERRET, ARCHITECTS



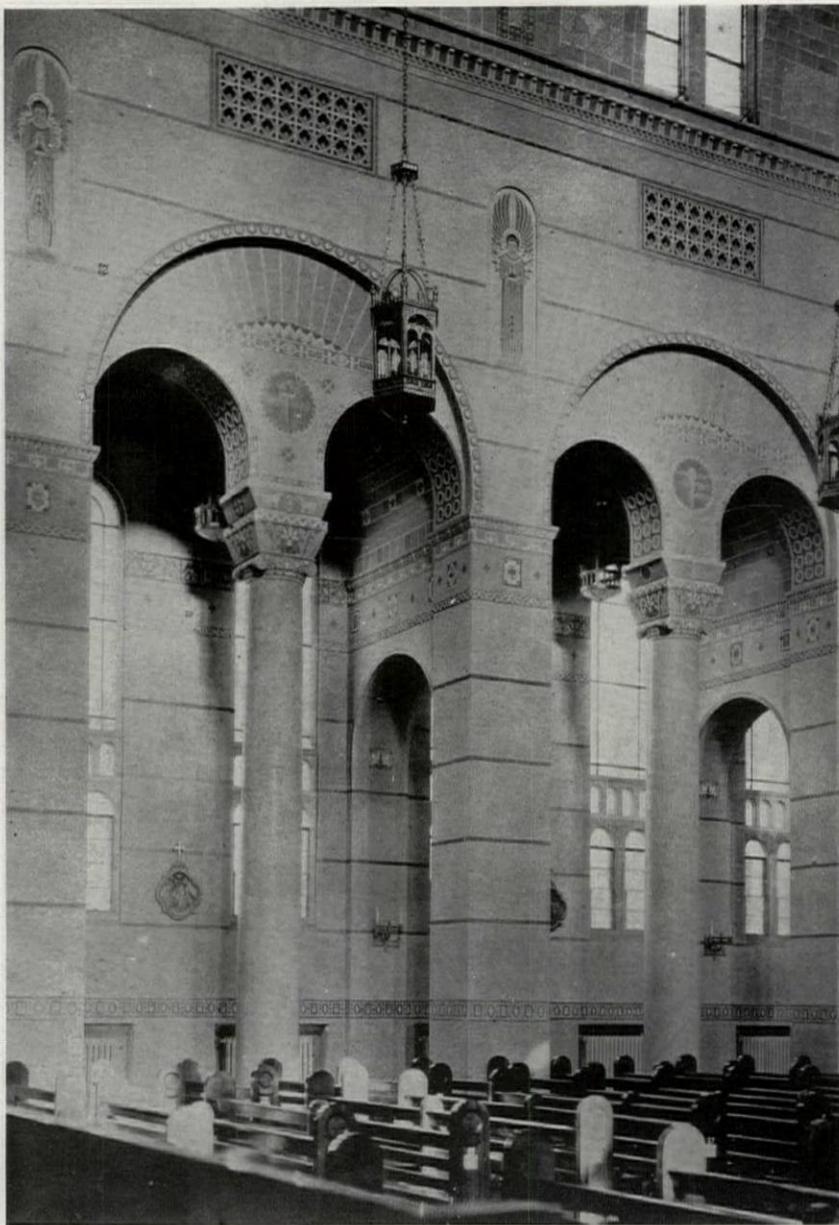
NORTH ELEVATION
CHURCH OF ST. THERESE, MONTMAGNY
A. & G. PERRET, ARCHITECTS



DETAIL OF APSE
CHURCH OF NOTRE DAME, LE RAINCY
A. & G. PERRET, ARCHITECTS



FERRO CONCRETE CHURCH OF ST. LOUIS, VILLEMONTBLE
PAUL TOURNON, ARCHITECT
SARREBEOLLES, SCULPTOR



Interior, Church of the Sacred Heart, Washington

Yet we must be grateful to both of these designers, for each has materialized one outstanding feature distinguishing the ferro-concrete style.

J. H. Pinand's church better illustrates use of the perfected ferro-concrete type than does Professor Bohm's in that not only is the nave a parabolic vault but also the windows and the arches supporting the cloister roof are parabolic. It admits more light and is not as oppressive as the Bischofsheim church, due to its parabolic clerestory windows. It is to be regretted that each church masks a novel interior in a more or less Romanesque exterior in which a few pointed arches occur. The most delightful part is the choir, a "lantern" in which successive tiers of

parabolically arched windows convey a rhythm and elasticity that suggest sprays of water whirling out of a fountain at different levels, following parabolas as they mount and fall, obeying the recognized laws of gravity.

These parabolic arches are examples of concrete tracery as understood in the broadest sense. Semi-traditional concrete tracery is visible in the side chapels shown on page 178. Tracery is not yet understood as well by Pinand as by Perret, for only the latter replaces all walls by grilles. In the combination of parabolic arches and modest tracery application the Pallotiner church is closer to the perfected type than either Perret's building or Professor Bohm's churches. Professor Wienkoop, director of the Darmstadt Architectural School, in writing of the Pallotiner church, speaks of revelations in the design of churches made during the last two or three years (especially of Catholic churches). He condemns churches built in the new style of Le Corbusier and approves of those which, like the Pallotiner church, show the architect's understanding of religion, ". . . his having grasped cosmic universality as a completed

whole . . . primeval-eternal experiencing of the harmony of all visible and invisible . . . it is more than an attempt; I consider it an epochal step in the evolution of modern church design . . . ; nowhere is there a harshness which forces the eye to halt. Thus it vibrates in spiral lines toward the center and is captivated, bodily and spiritually, by the vision point of the altar. The church is connected with a monastery, and hence the ten chapel-like niches which replace the customary aisles. . . . Courage was needed to arrange the lighting of the nave by narrow windows which are hidden from view on the interior by very deep reveals."

The highest type of church of the ferro-concrete style will combine two features. Space will

be enclosed by a parabolic vault in which walls and roof will merge into each other. All apertures will be covered by parabolic arches. Concrete tracery will make up all surfaces, but it will not consist of the simple geometrical shapes employed by Perret; rather it will have pictorial content produced by the silhouette effect of the concrete backed by interstices. A variation of this type will maybe have a parabolic plan, with the pulpit placed at the focus. Designs of this type of auditorium were submitted for the League of Nations Palace competition. The ramped floor of Notre Dame, Le Raincy presages that the future type may have a curved floor.

As the significance of the parabolic arch was described in a former article, pictorial concrete tracery will now be defined. Frank Lloyd Wright has built several residences in California, some of which are so adorned. These ornamental voids give a decorative effect from without as well as from within. Since the ancient days in which the first true arch was constructed, nothing more revolutionary than the tracery walls of Perret and the pierced tapestry walls of Frank Lloyd

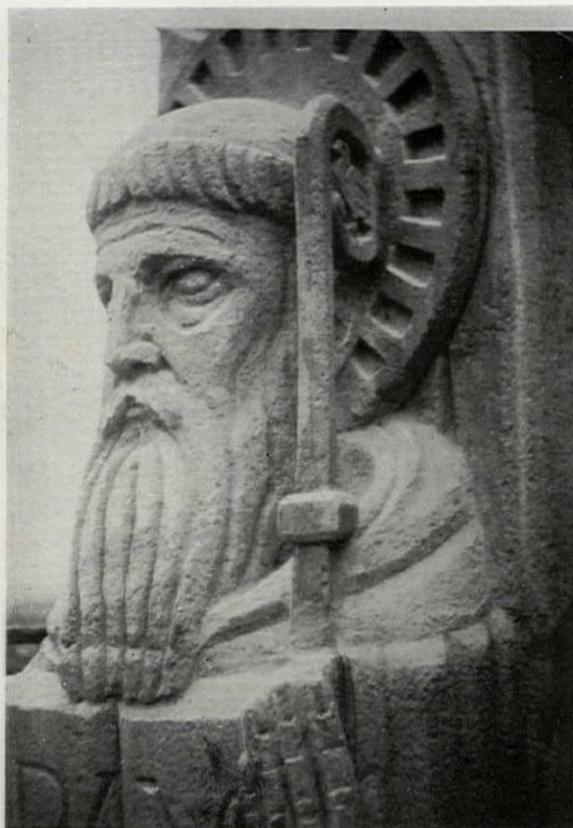
Wright has been created. And yet these are mere beginnings; the surfaces of the perfected ferro-concrete church will represent the parables of Christ, and symbolic figures in concrete will be silhouetted against stained glass. The term "tracery" may be misleading for this new type of wall treatment, as it will in no way resemble the tracery of historic styles. The concrete framework of arches (piers) and girders which form the skeleton will become veritable frames for pictures and ornaments wrought in concrete tracery. Gothic tracery bars were limited in thinness; reinforcement by aluminum wire will make possible creation of very thin rods in concrete tracery. Gothic tracery partly served to strengthen the



Figures on Church of St. Louis, Villemonble

window panes; in concrete tracery this will be of only secondary importance since the new tracery will act as bracing for the bearing members. The reinforcement will tie concrete tracery and structural frame into one,—will make the entire wall a rigid unit pierced by holes,—holes that tell a story.

The modern architect must take the psychology of our present-day life into account. Hundreds of impressions, electric signs and glaring displays enter our vision, and motion pictures bring our nerves to a tense pitch. The ornament and the bas-relief sculpture of traditional type cast too pale shadows and remain unnoticed. John Ruskin's contention that the power of architecture depends on the quantity of its shadow is very true.



Figures on Church of St. Louis, Villemonble

Concrete tracery will cut out the shadows and provide the high lights which we need in our temperate zone. We need so much window area to admit sufficient light that, in order to provide some restful wall space, the architect must leave the remaining areas undecorated and use the window with its deep shadow and clear outline as a motif. The curvilinear windows in the church at Ulm are a step in the direction of this development. As concrete will harden into any form into which it is poured, it is no longer natural or necessary to have vertical contours for all openings. Bricks, wood, and steel beams are straight elements, and therefore it has been natural to have windows and doors as well as other parts of design rectangular, since introduction of curves necessitated extra cost. In concrete design, curvilinear outlines must become usual, as they are more beautiful. These curtain walls resemble in their function the tympanum of the classical temple and the metopes of Doric friezes; we therefore would be following tradition in covering our concrete wall panels with pictorial tracery. Only a few of the glass panes need be made movable.

As Goethe recognized, evolution follows a spiral curve, returning after a cycle to the starting point, but on a higher level. Use of concrete tracery harks back to the Egyptian tradition of scratching pictures on the early mud or plastered

walls. Concrete walls have two points in common with the ancient mud walls of Egypt,—plasticity before setting and the possibility of avoiding projections,—with concrete, a matter of economical centering. On the other hand, ferro-concrete is hard and can carry tension; therefore it can be pierced, and it permits the creation of pictorial silhouettes which are more effective than the incised outlines of wall sculpture as known to Egypt.

Use of concrete tracery will help the architect to fulfill once more his supreme duty,—to create poetry and tell stories in stone,—and to be heard. Concrete tracery with its black and white, eventually even with color, will convey the architect's message, and in a way to compete successfully for attention with the advertisements which are the most conspicuous features of our streets. The true artist always has a message, and concrete tracery will be an effective medium for proclaiming it. The thoughtful architect will have to agree with Ruskin in affirming that the rudest work telling a story or recording a fact is preferable to the richest without meaning.

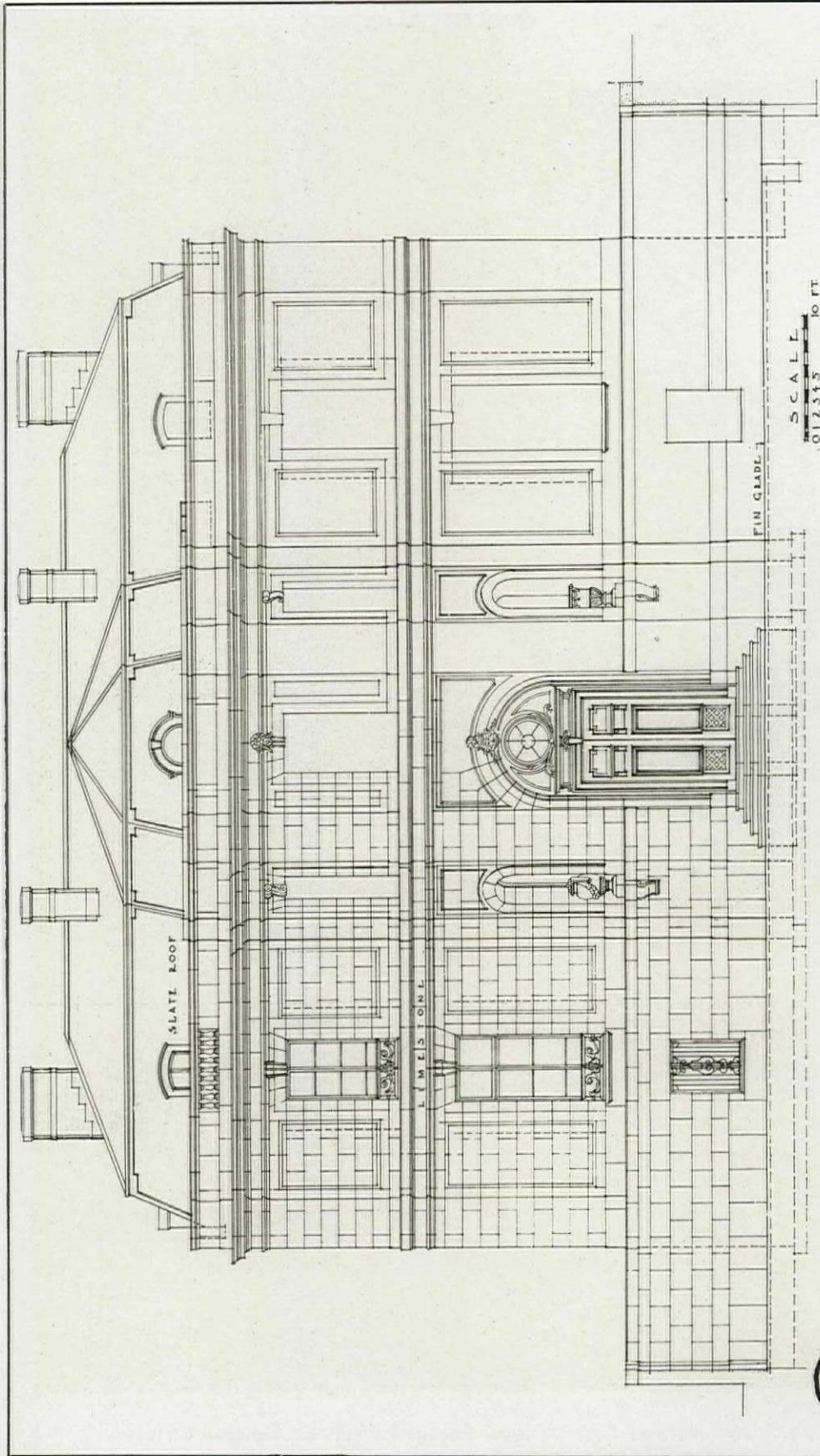
In case bas-relief as an addition to the simple silhouette effect,—light concrete on dark window glass by day, dark concrete on lit-up window glass at night,—is desired, the sculptor could chisel before the concrete is hard, or without difficulty moulds could be inserted in the main centering.



Photos. Dix Duryea

"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

Details on Back



No. 4

FRONT ELEVATION

DETAIL, "MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

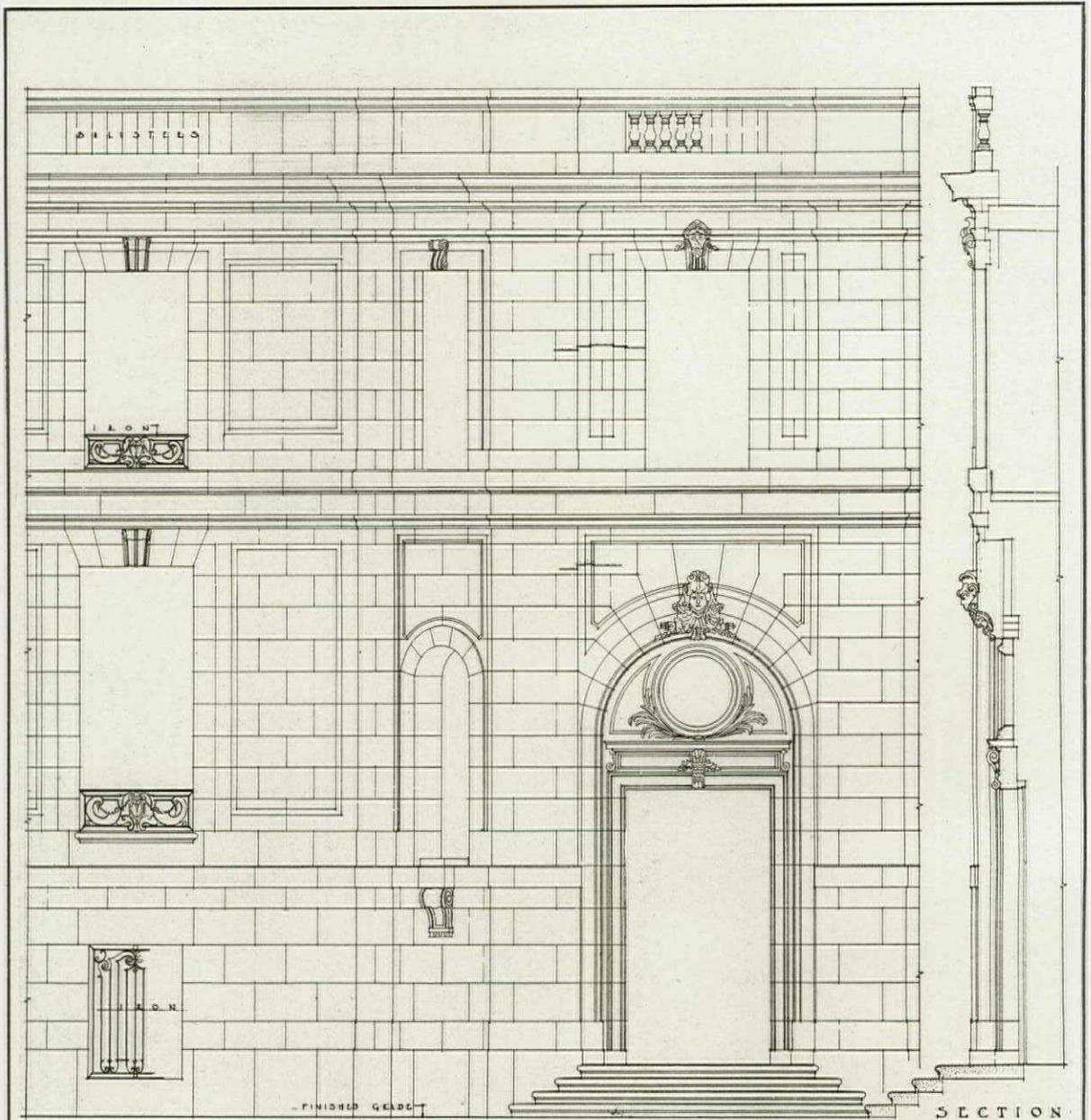
AUG. 1929

The ARCHITECTURAL FORUM DETAILS



MAIN ENTRANCE
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

Detail on Back



EXTERIOR STONE DETAIL

AUG.
1929

SCALE
0 1 2 3 4 5 FT.

No.
5

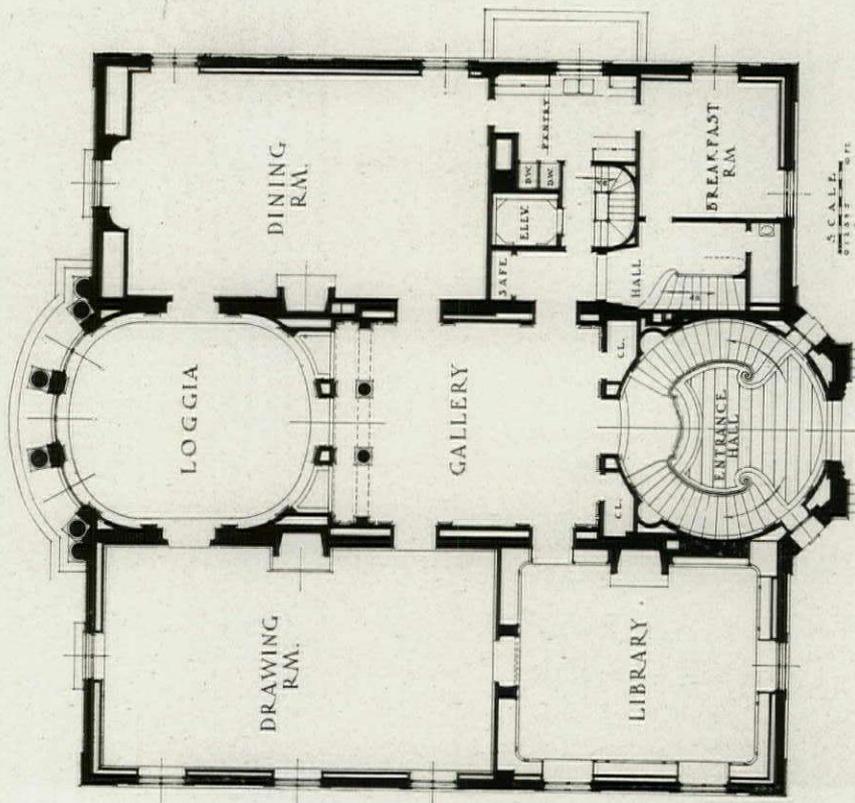
DETAIL, "MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
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The ARCHITECTURAL FORUM DETAILS

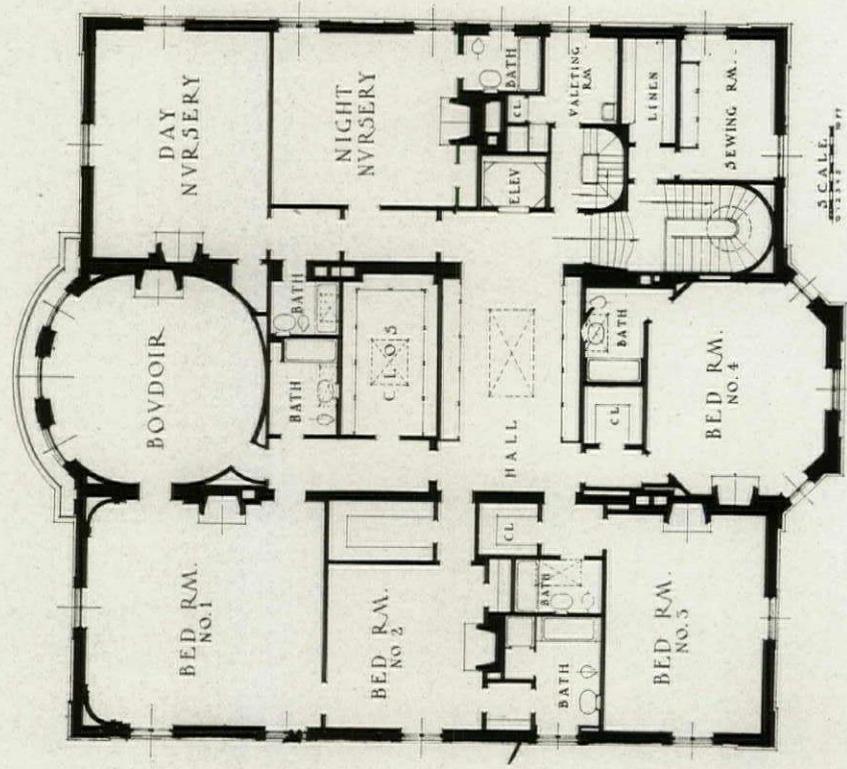


Plans on Back

VIEW FROM DINING ROOM THROUGH LOGGIA INTO DRAWING ROOM
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

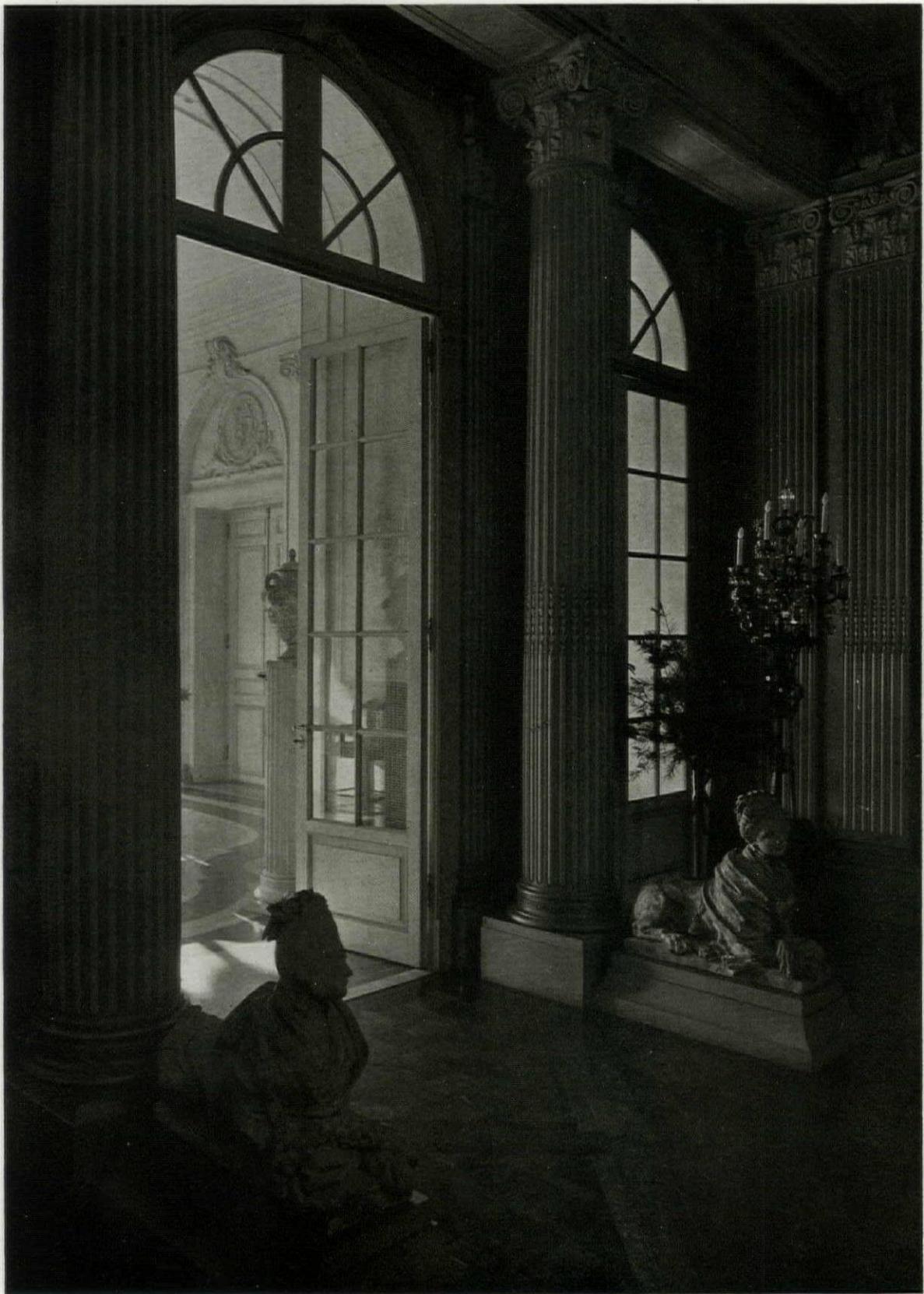


FIRST FLOOR PLAN.

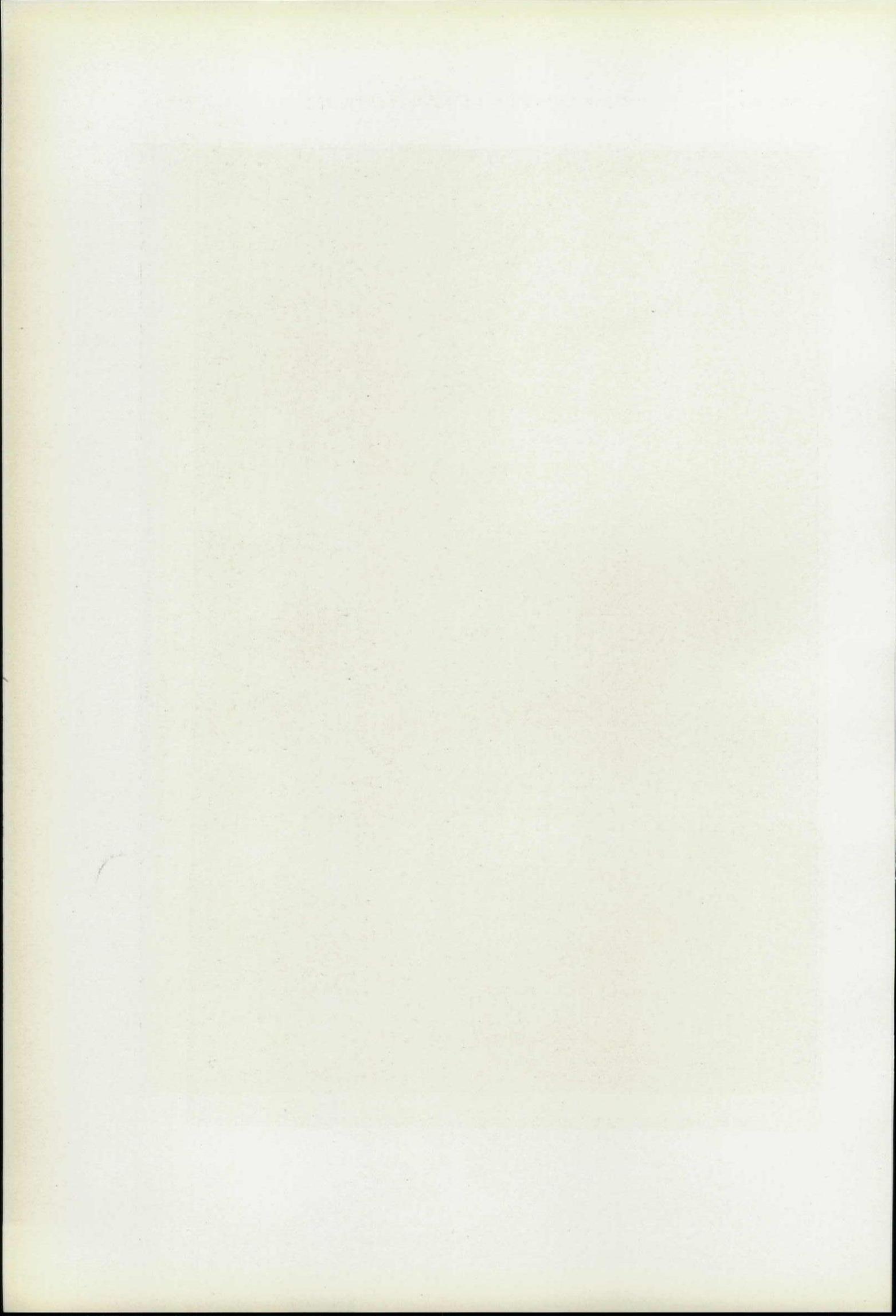


SECOND FLOOR PLAN.

PLANS. "MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT



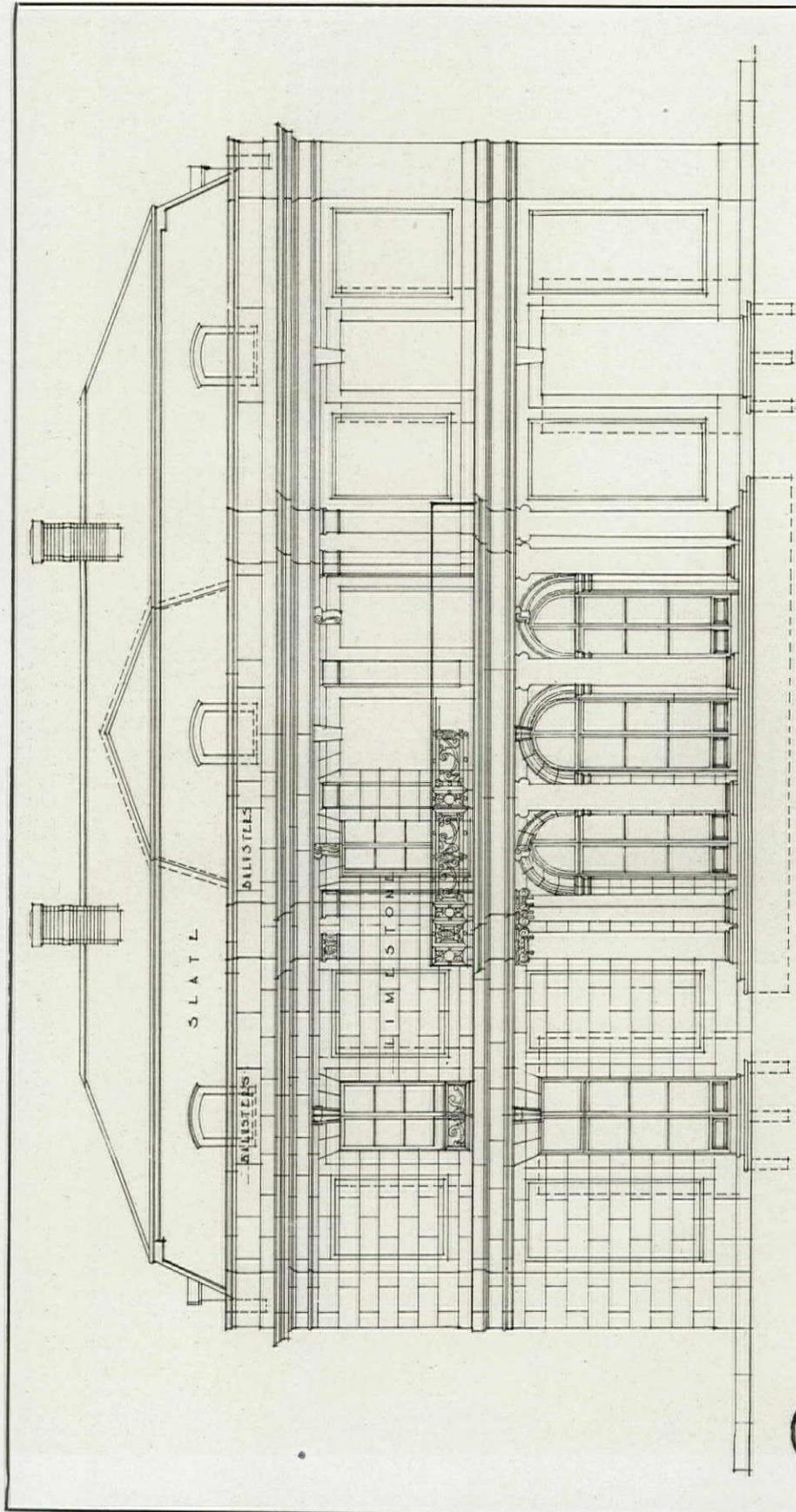
VIEW FROM GALLERY INTO LOGGIA
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT





Details on Back

LOGGIA
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT



No.
6

SCALE
0 1 2 3 4 5 10 FT

GARDEN ELEVATION

DETAIL, "MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

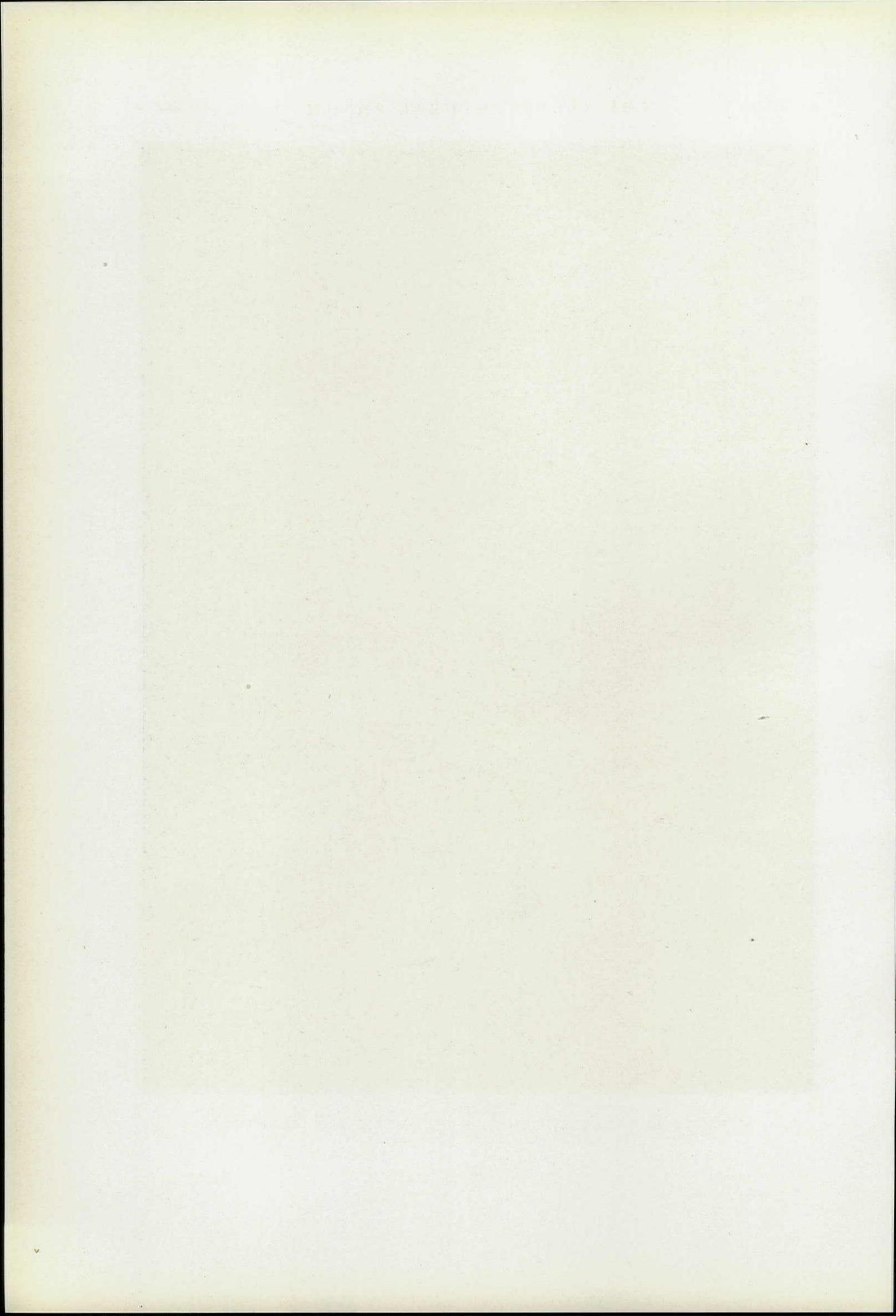
AUG.
1929

The ARCHITECTURAL FORUM DETAILS



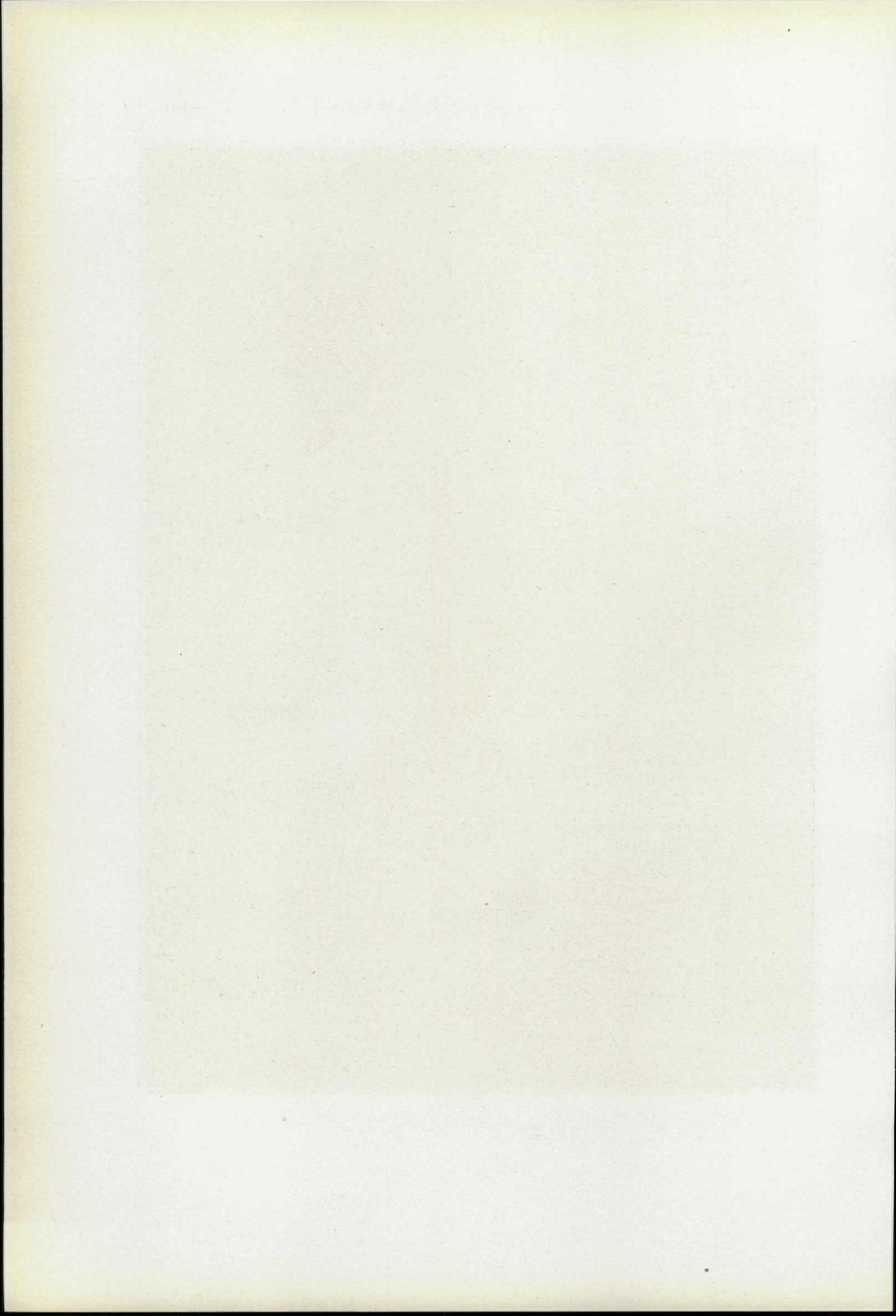
LOGGIA

"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
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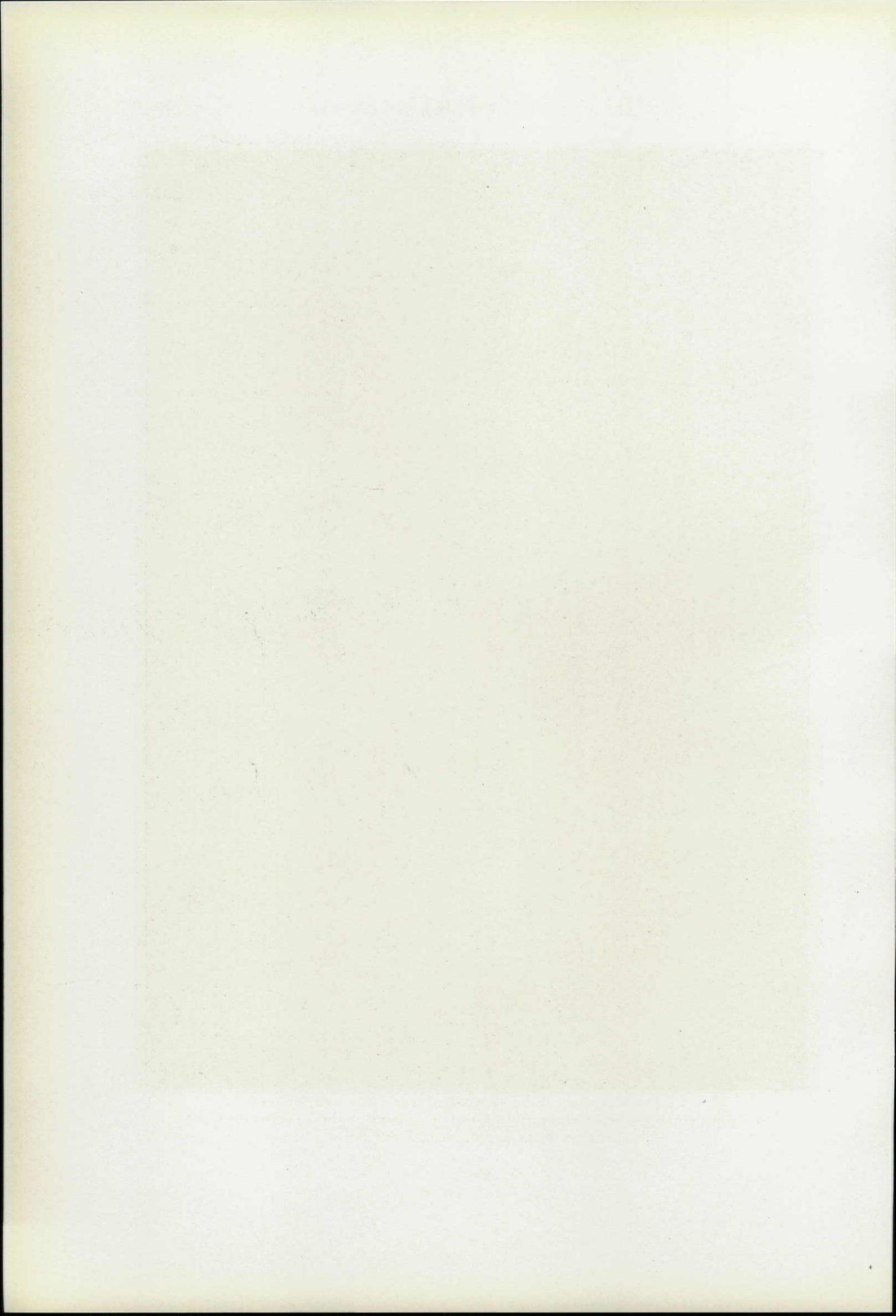


MAIN STAIRWAY
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
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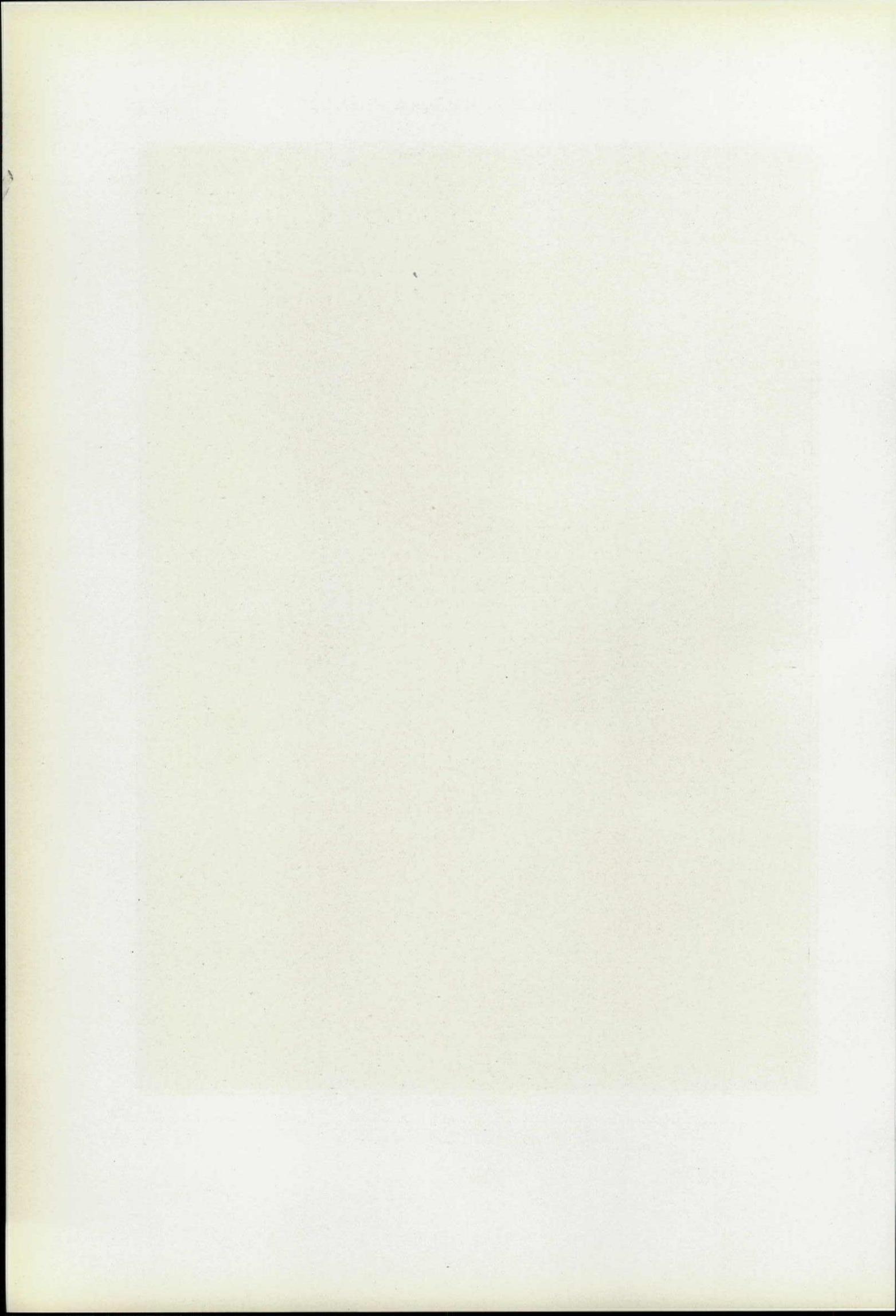


MAIN STAIRWAY LANDING
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
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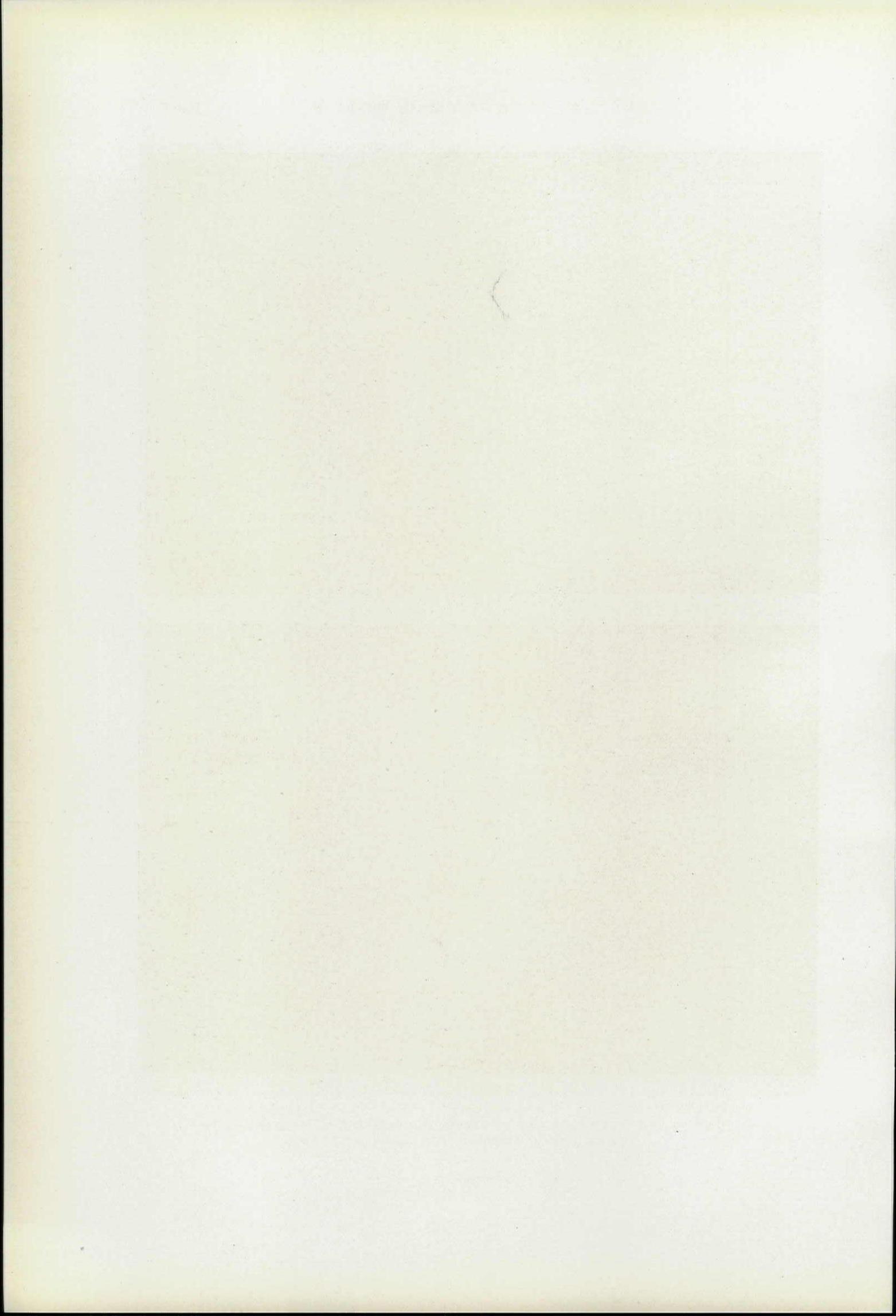


VIEW FROM DINING ROOM THROUGH GALLERY INTO DRAWING ROOM
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT



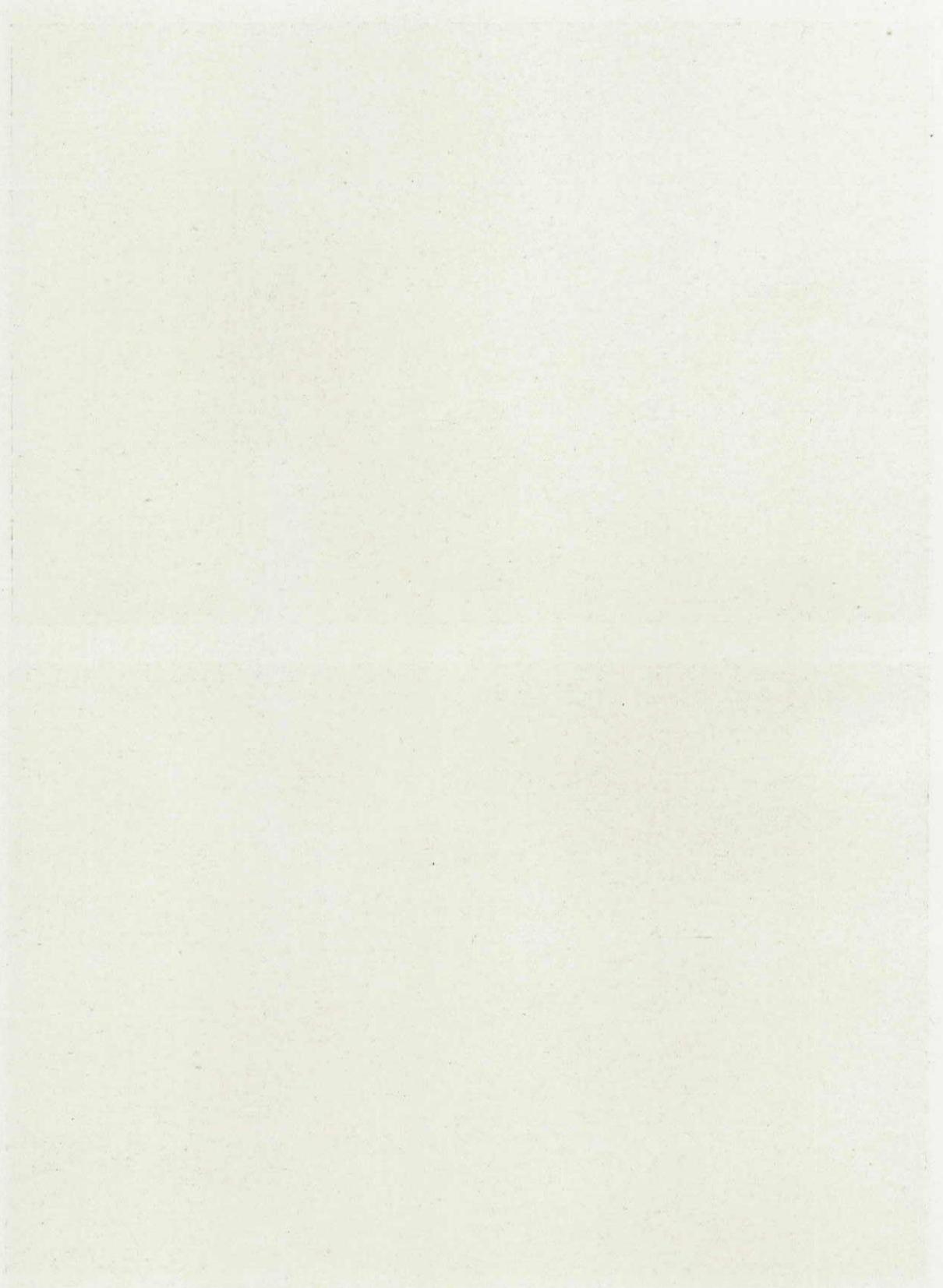


GALLERY
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
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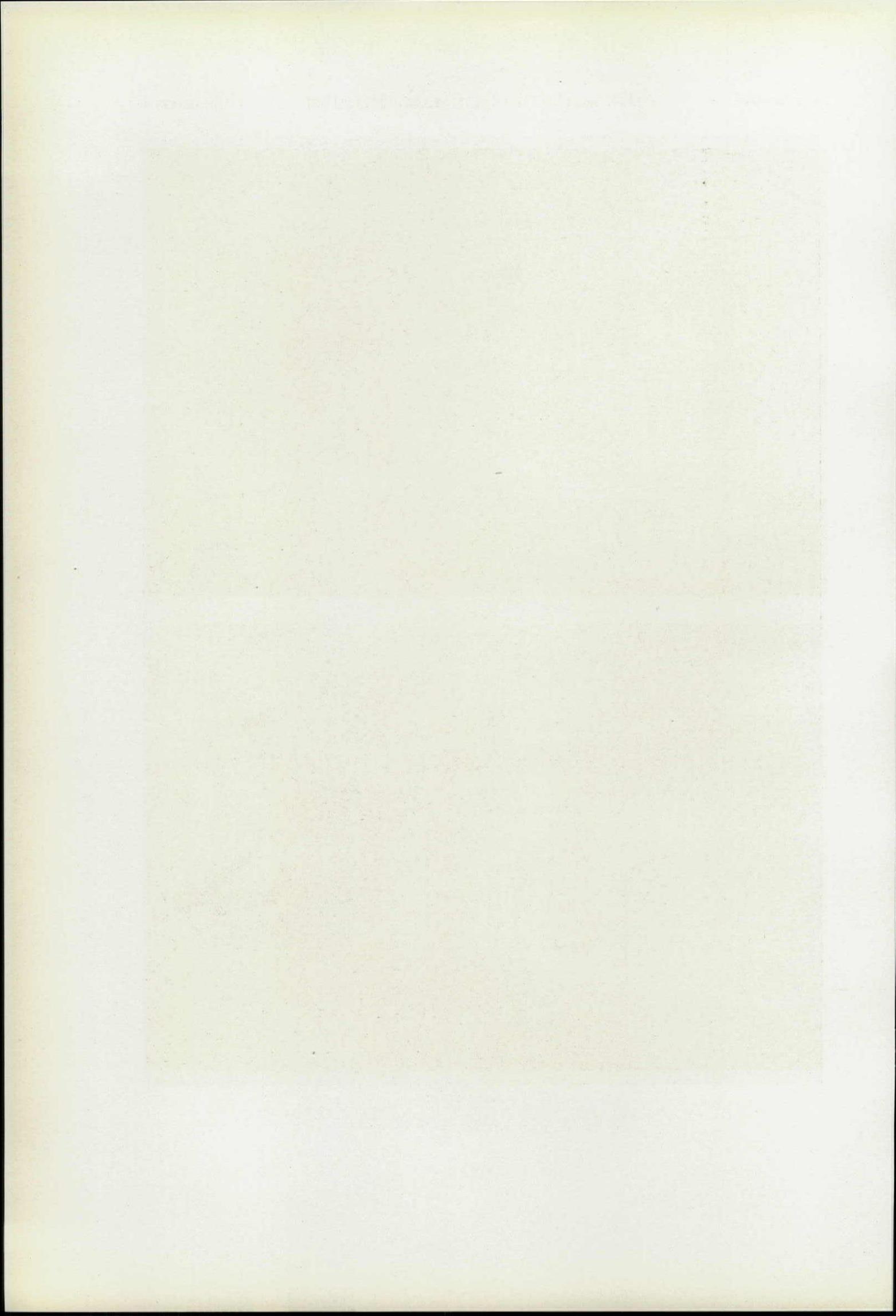


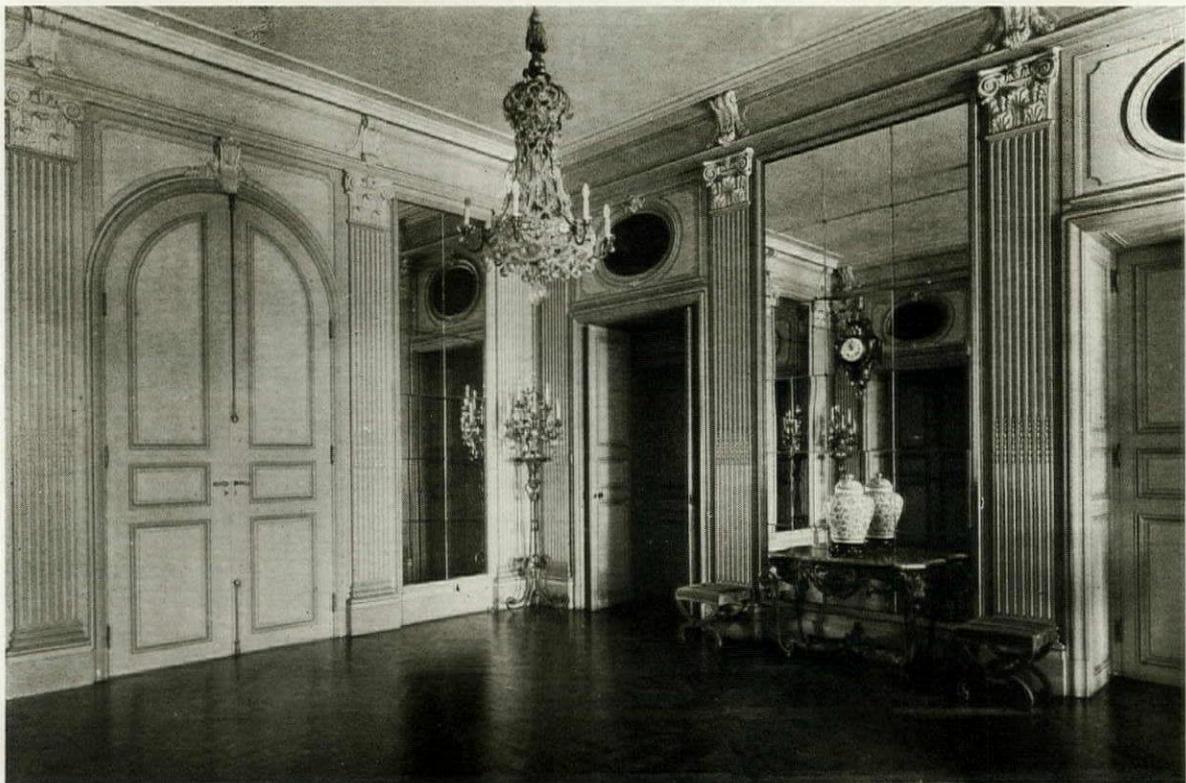
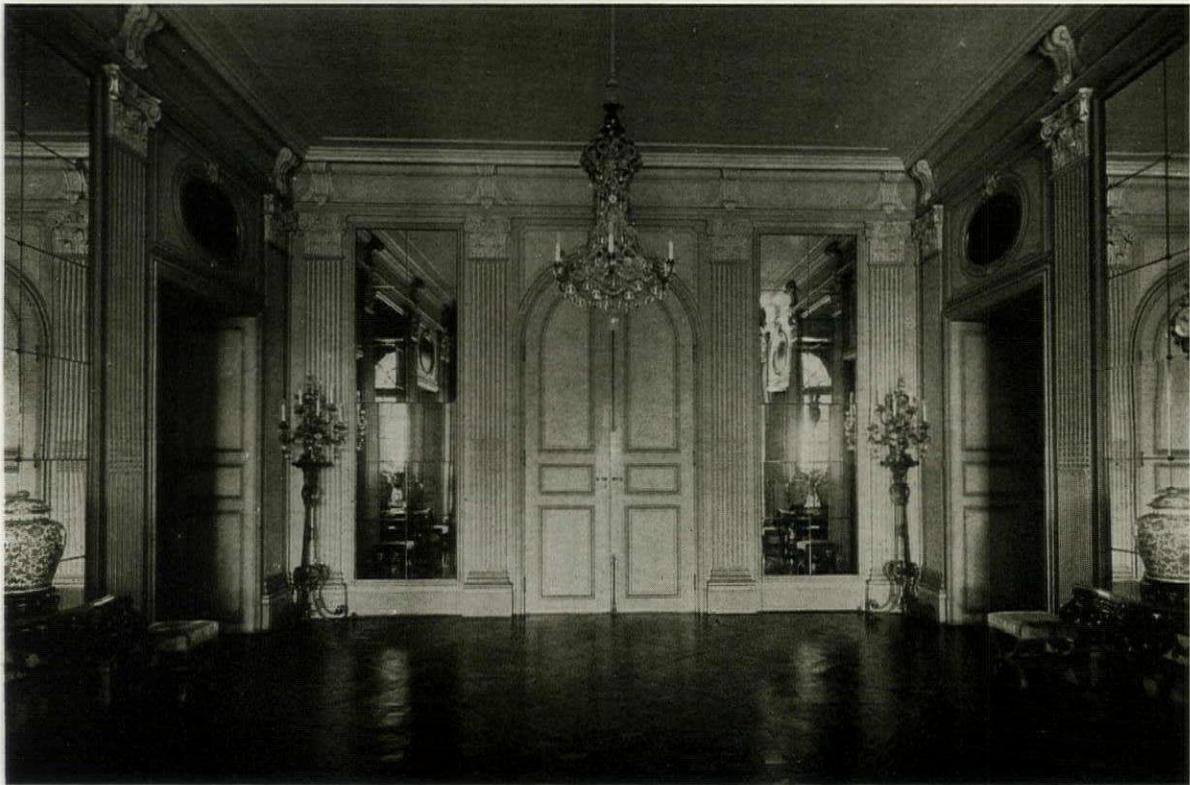
TWO VIEWS OF THE DRAWING ROOM
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT



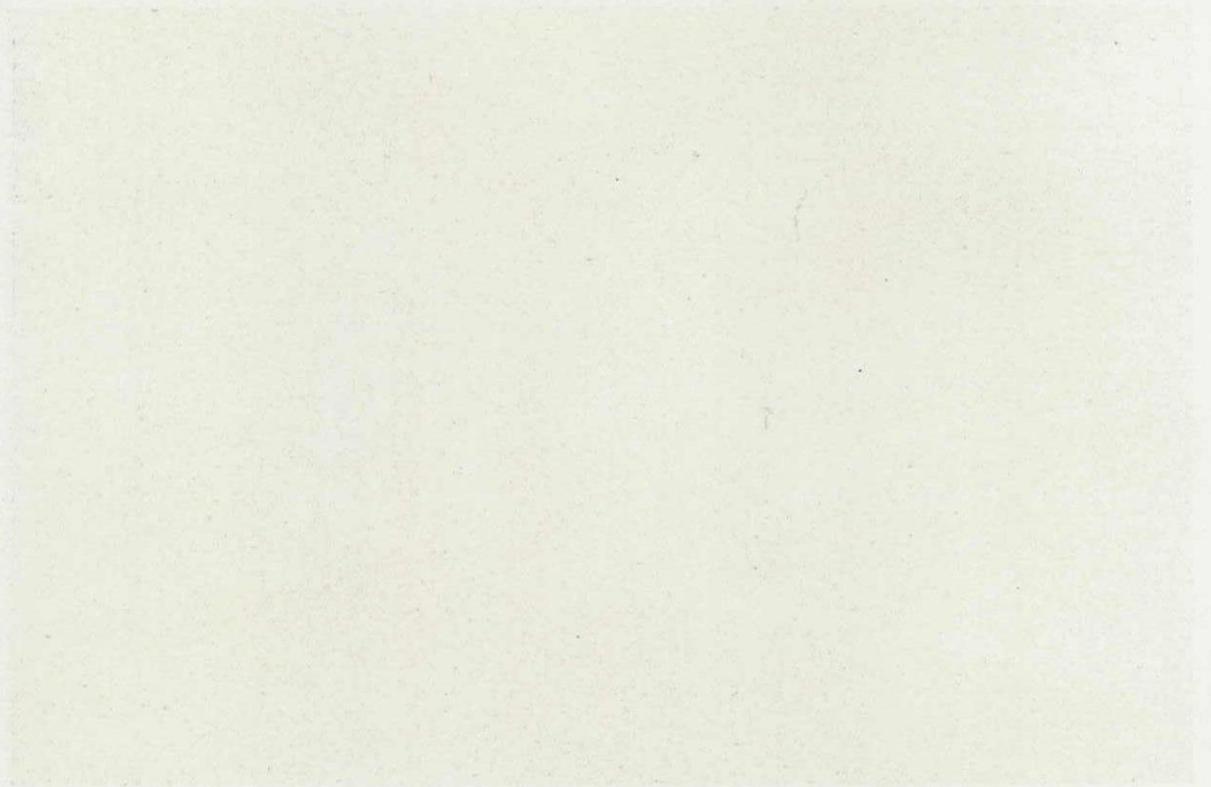
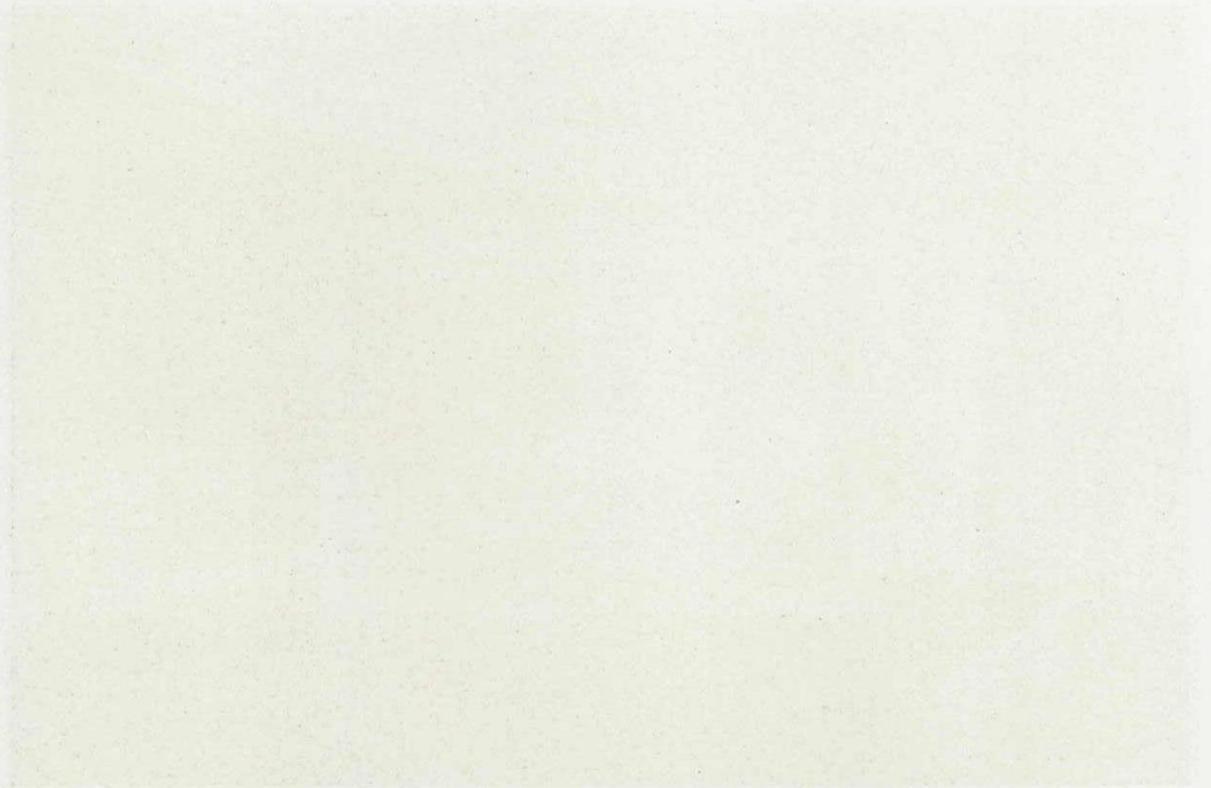


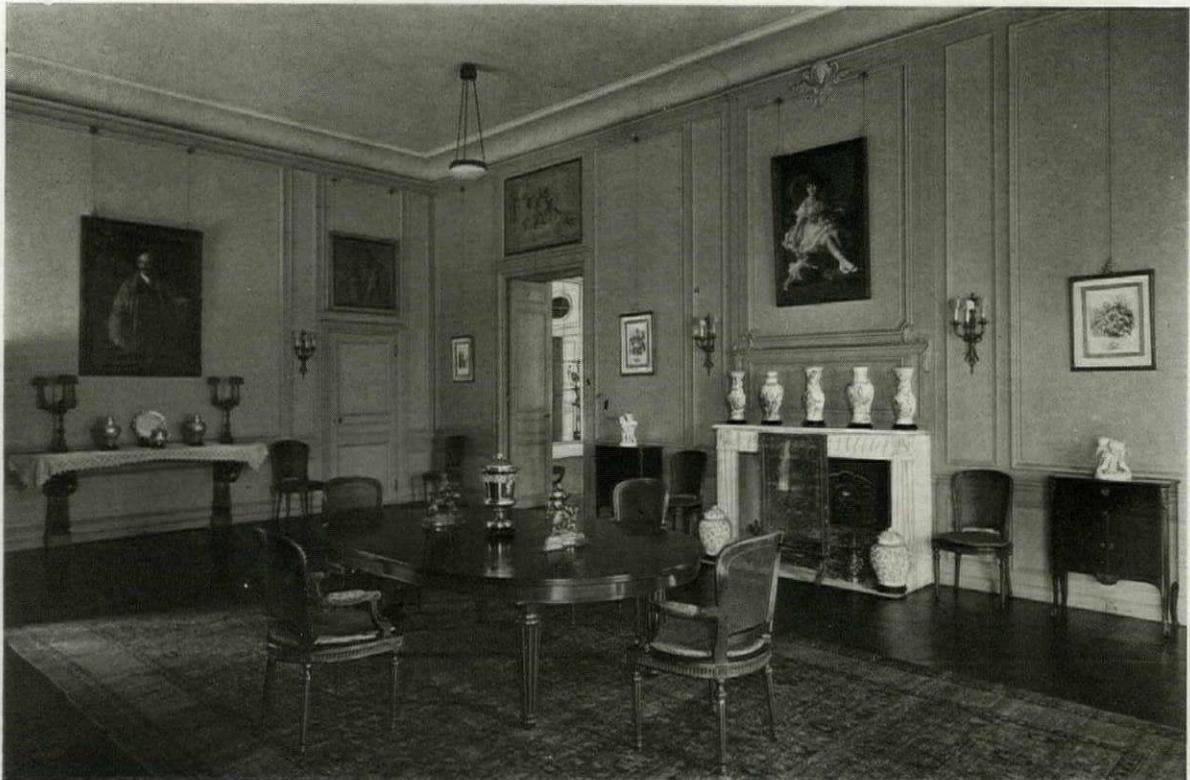
DRAWING ROOM
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT



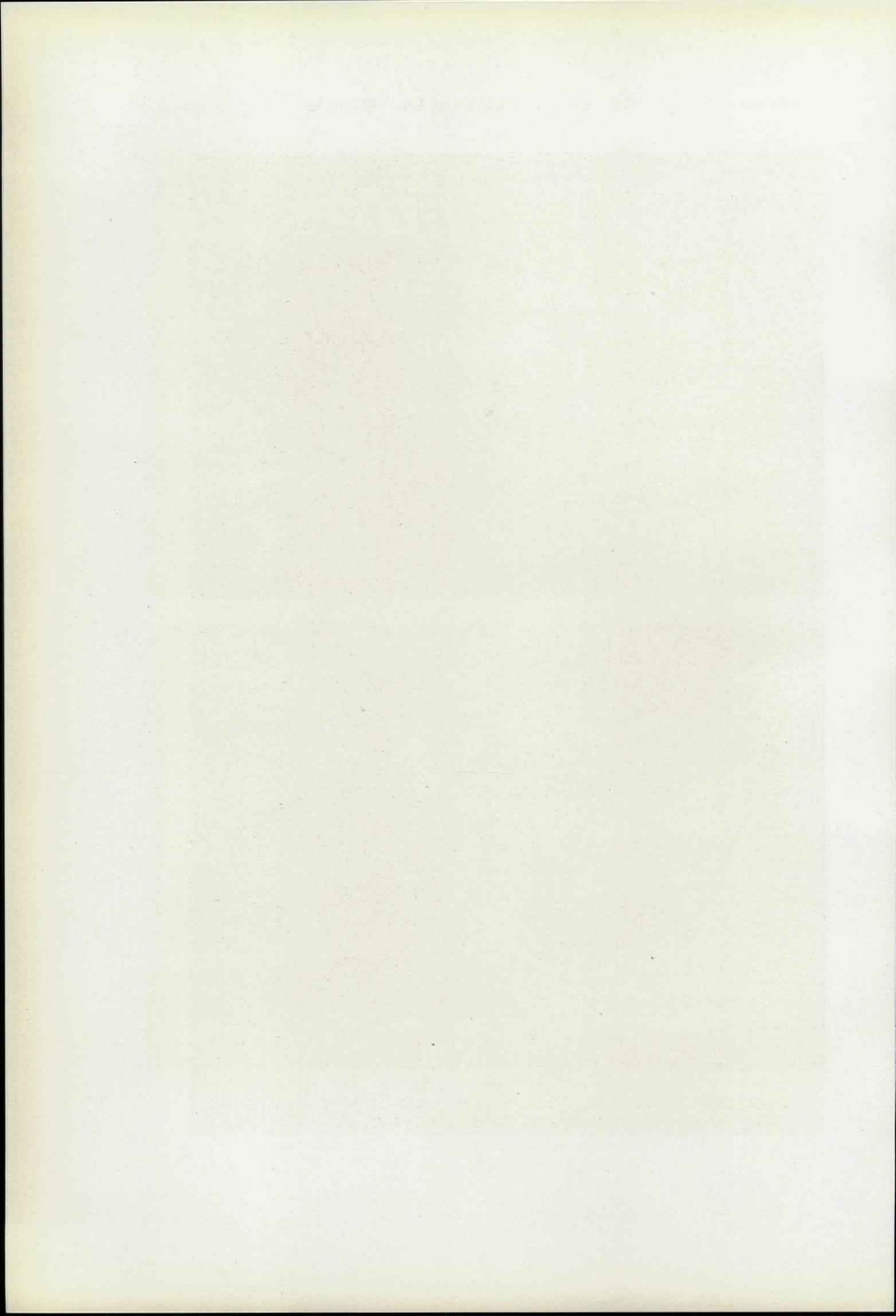


TWO VIEWS OF THE GALLERY
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT



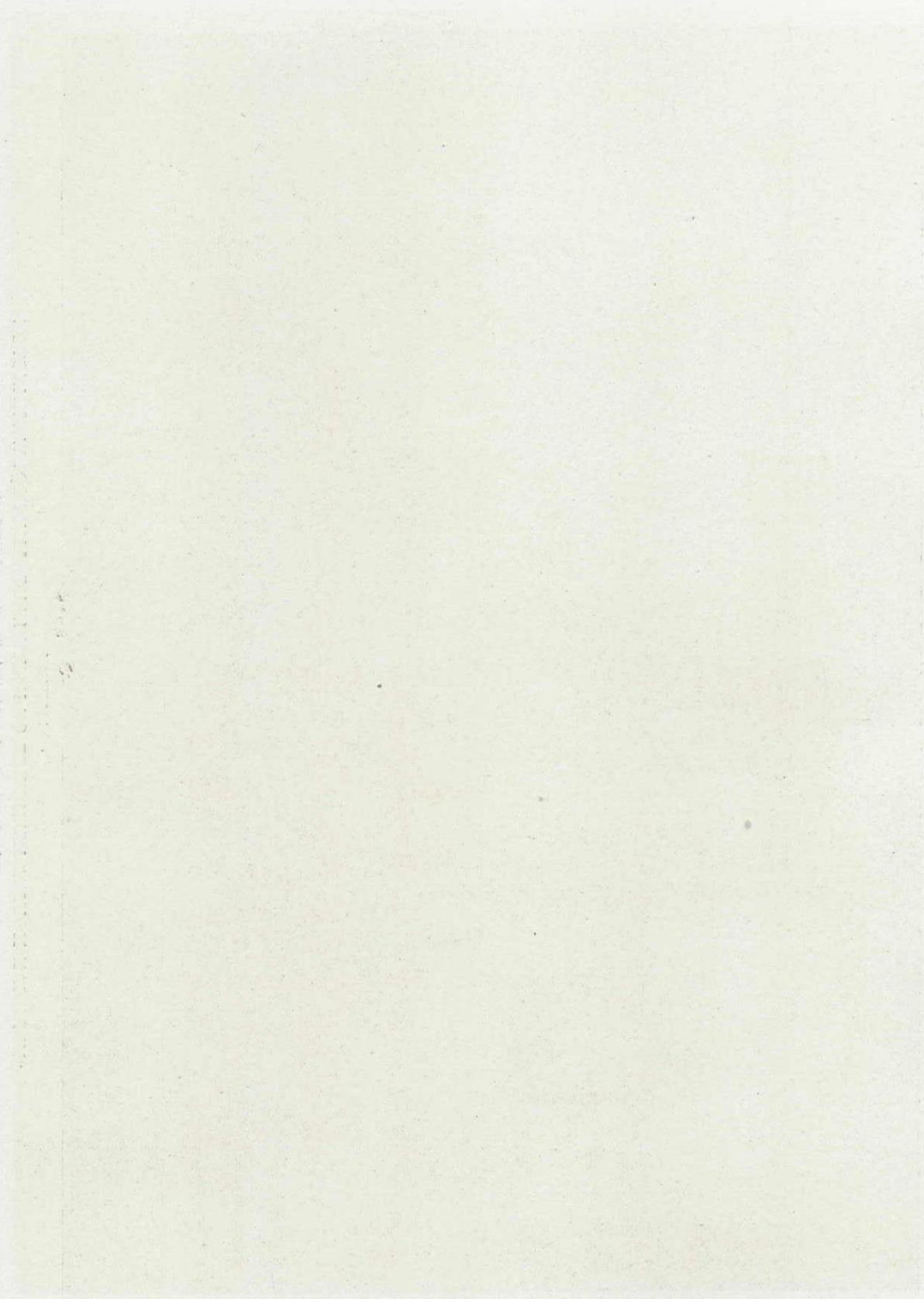


TWO VIEWS OF DINING ROOM
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
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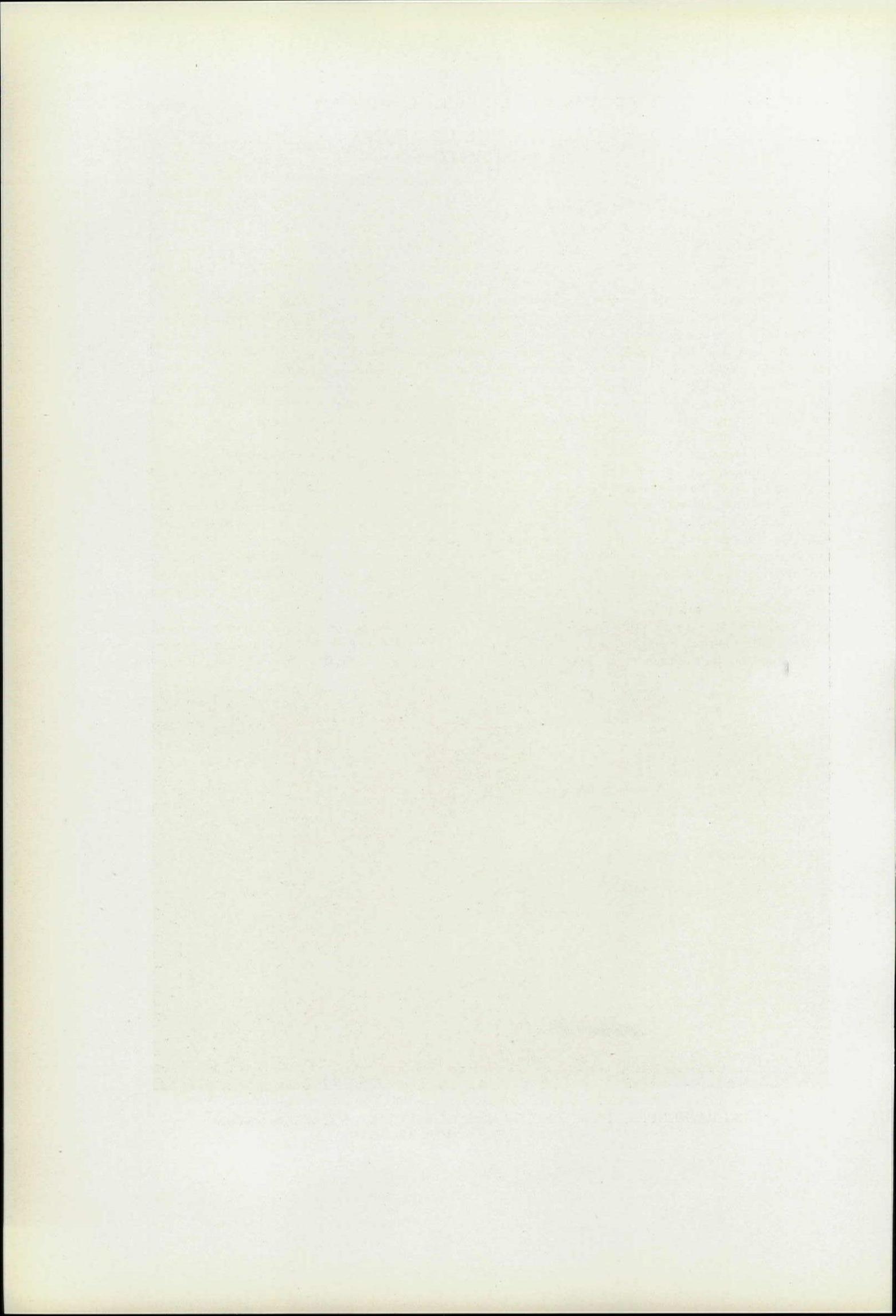
LIBRARY
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
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Vertical text or markings on the left side of the page, possibly bleed-through from the reverse side. The text is extremely faint and difficult to decipher, but appears to be arranged in a list or columnar format.



LIBRARY
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
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"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON

BY
MATLACK PRICE

NOW that much of the architectural thought of this country is preoccupied with new architectural ideas, with expressions variously called "modern" or twentieth century, it may well be that we shall set up new standards in our renderings of historic styles. Such new standards would, necessarily, have to do with degrees of perfection. Ever since it became the architectural fashion to adapt European styles, this has been done very thoroughly, and in a complete range not only of origins but of merit. American architects have adapted historic styles as badly and as well as it is imaginably possible for adaptation to go,—but if we are to suppose this era to be nearing its close, have we not so come of age æsthetically that we can demand only the very finest work? It has always seemed to me a futile business to work in a borrowed style without interpreting it at least as well as those who originated it. Our task is not, inherently, so difficult. We have the best things they did to serve us as models and standards.

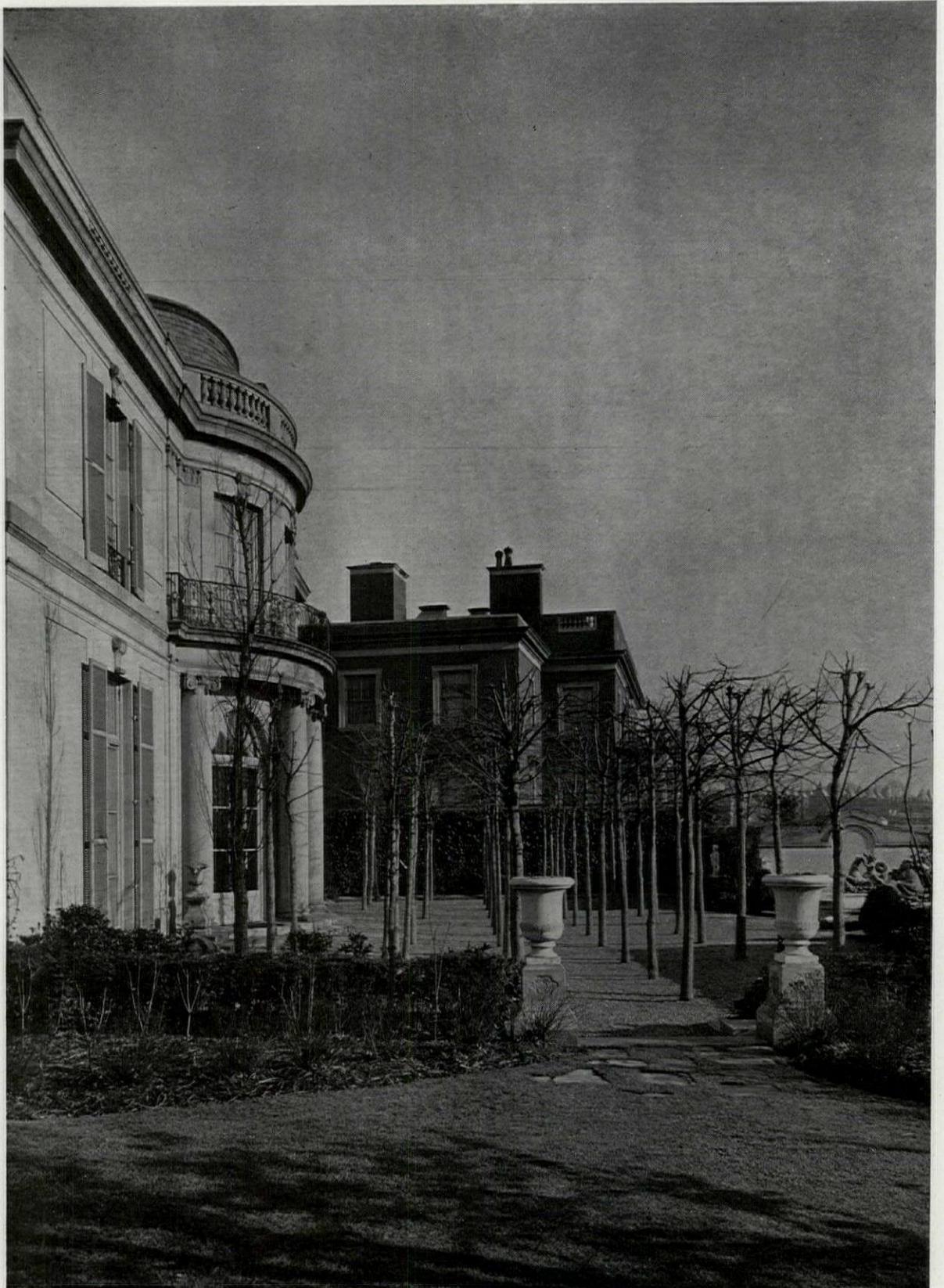
It would not be wise to say that any one style of the historic periods is more easy or more difficult to adapt, today, than any other. Or that

the flair of any architect for adapting one style surpasses, necessarily his flair for adapting another. This concerns itself more vitally with good taste, which is not to be had from books. It is true that many architects have become known, and justly, for their achievements in one historic style. As thoroughgoing an architect as John Russell Pope does a Georgian Adam house as finely as the Hitt house in Washington, a Tudor house as well as the Duncan house in Newport, and an eighteenth century French house as finely as the Laughlin house in Washington. But there are not many such architects; if there were, there would be more really distinguished houses designed in the historic styles.

Certainly our architecture has reached the point where the period adaptation needs to be thoroughly done or let alone. We cannot, indefinitely, have much patience with pretentious houses, whether they are English, French or Italian, unless they show a high degree of good taste on the part of the architect. There have been plenty of French houses in this country, but not many which have been really fine. This house for Irwin Laughlin, from the office of John Russell



Belmont Place Facade
223



THE TERRACE GARDEN
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT



ENTRANCE HALL
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

Pope, is perhaps as fine a piece of work of its kind as this country can show. The French manner here has worn several period costumes,—especially in town houses. And there have been more chateaux in the way of country houses, or houses detached, than houses such as this by Mr. Pope. “Biltmore,” in North Carolina, is still a fine thing of its kind, and two of the Vanderbilt houses in New York, Francis I in manner, will always be missed. It is a pity that Fifth Avenue was so in need of improvement that these had to be demolished. Most other French houses in New York were done in what was, at the time of their building, “modern” French architecture, that is, the profusely detailed and over-detailed manner that was being taught at the Beaux Arts. The recently demolished residence of the late Senator Clark was a not too unfair example.

More nearly in character with the house here illustrated are such houses as the Gambrill and Berwind houses in Newport, though even these have not the restraint of the Laughlin house. And such examples as the Stotesbury house outside Philadelphia have been effective mainly in their reenacting the Grand Manner. To re-create the

really chaste phase of the Style Louis XVI is quite another matter, and one comparable in difficulty only with an authentic rendering of the style of the brothers Adam. Even to an eye architecturally untrained there must be, in the Laughlin house, a feeling of authority, of an inescapable finesse in its very corners,—so finely sharp in its every moulding, so incredibly restrained. A high wall partly masks its entrance, with a very stylized sphinx flanking the terrace balustrade at its abutment to the right of the shallow forecourt. Even in mass the house has a delicate nicety, to the slate mansard behind its balustraded parapet. The chimneys are as finely proportioned as a French mantel clock, and every exterior moulding is so perfectly scaled to the whole building as to suggest the nicety of a piece of furniture of the period. It seems to be an exterior (and how rare they are!) free from architectural regrets. Here is an exemplar of good taste,—an achievement not only in architectural manner but manners so sure that even the possibility of a *faux pas* is not to be conceded; faultless architectural diction; an architectural *beau geste* even in a style of which the essence was the



South Facade

“Meridian House,” Residence of Irwin Laughlin, Esq., Washington

Office of John Russell Pope, Architect

gesture that reflected a graceful scheme of life.

On the terrace elevation there are tall windows with tall shutters, a curved bay with composite columns, ironwork that can only be called, in spite of its material, charming. For some reason, perhaps because of half-forgotten memories of an autumnal Versailles, one thinks of this terrace as on a late October afternoon, with a few yellow leaves fallen in the gravel walks,—a warm, distant haze, and the curious sadness that there is in places very beautiful and perfect. The outer elevation of the terrace shows to the street only a high wall, with a rail partly solid and partly balustraded, and garage doors opening at the street level. It is a proper rear elevation for such a house,—dignified to the point of urbanity; exclusive as a chateau was exclusive when peasantry peered through its tall iron gates. Undemocratic? That was an architecture that did not even pretend to be democratic, and could not have been democratic even if it had considered the pretense worth making, and which it most assuredly did not.

The approach to the interior is a sweeping stair, up from a foyer. There is the scale of the Grand Manner in the array of tall columns, and

there is an incredible perfection of scale in every moulding and in the gracefully cursive ironwork of railings and consoles. *Au premier etage* the foyer looks through three arched openings into a sitting room,—it might be called an *entre salle*,—exquisitely done, the walls in the architectural manner so essentially of Louis XVI, with Ionic pilasters, bas reliefs over the doors, and classic busts on console brackets. In this room there is the bow window which we have already seen from the terrace, and to enter, from the foyer, one passes between two sphinxes, a delightful fancy of the period, strictly classical as to their bodies, and with the high coiffed heads and coquettish realism of eighteenth century courtesans.

The ball room, as might well be supposed, is an affair of Corinthian pilasters and crystal chandeliers, of sectional mirrors and beautiful ironwork,—highly stylized, gracious, ultra-formal, with a formalism that is not cold. In the creation of this kind of a room the Style Louis XVI excelled,—and its re-creation here achieves the old illusions without being, even remotely, antiquarian. The dining room is, as might be expected, chaste to a degree. It is a room of finely



West Facade

"Meridian House," Residence of Irwin Laughlin, Esq., Washington
Office of John Russell Pope, Architect

planned plaster panels, its mantel very, very stylized, and its only other conspicuous feature a fine French tapestry. The whole manner of this house, deriving so definitely from the eighteenth century France of Louis XVI, is grand without being grandiose; impressive without being pompous; rich without being ornate. The library is more *intime*, and properly so. There would need to be, in this kind of a house, something to serve as a living room. Here the possessions of the people who live in the house become more important than the architecture. From the nature of things this would have to be so, and an intelligent architect is the first to recognize it. No matter how much a house is designed for a formal scheme of life, and for formal entertaining, there is much of life to be lived otherwise than in this manner, and of this account must be taken.

Certainly the manner of this house has not, in this country, been better done, not only in terms of stylistic authenticity but in terms of pure architecture, meaning good taste in selectivity, in elimination, in execution. It cannot, from its nature, do otherwise than set a standard which should endure permanently,—a standard which should be seriously considered whenever a prospective builder decides he must have this or that type of house from the historic pages of our great picture book of European precedent.

There is, in this distinguished house, more than mere stylization. There is an unusual degree of good taste with refinement of scale in mouldings and other profiles carried out with far more fidelity to the very essence of the style than is observable in most contemporary work of the period in France. There are, in fact, plenty of very poor examples of the style of Louis XVI in France, and few that could so well be presented as an exemplar if a student were to ask for a consistently fine example. The grandiose heaviness of Mansart and Oppenord, plus the fantasy of the Rococo, were not transformed either suddenly or completely into the chaste delicacy of Louis XVI.

W. H. Ward, a very thorough English authority on the whole evolution of eighteenth century French architecture, is valuable to quote if one would refresh one's memory of the circumstances that brought about the French classic revival that culminated in the ultra-classic styles of the Directoire and the Empire. "This period," writes Mr. Ward, "is marked architecturally by a reaction toward antiquity and simplicity; and though the reign of Louis XVI covers but a small portion of it, the style which resulted from this reaction has by common consent received his name. Its beginnings may be traced to the second quarter of the century when the Palladian Rococo compromise was generally accepted in France, and Baroque and Rococo held undivided

sway in Germany, Belgium and Spain." New discoveries in Pompeii and Herculaneum stimulated a first hand appreciation of antiquity, and the didactic Palladian doctrines, together with the dictates of Vitruvius, began to lose their authority. "Antiquity began to appear in an entirely new light, and architectural thinkers realized that they had hitherto been accepting a mere fragment of the performance of Rome as fully representative of the whole architecture of the classical ages. They now saw that the departures from Vitruvius' canons already observed were not isolated aberrations,—that the ancient architects, and especially the Greeks, had been wholly unconscious of the existence of such canons. Instead of handing down to posterity the vivifying principle which had brought the whole glorious art of antiquity into being, Vitruvius was seen to have nothing to offer but a sort of pemmican, compounded out of a few specimens, and those not all of the first quality. . . . The whole edifice of rules and orders, proportions and modules, so laboriously built up by a long line of writers, stretching from far-away Albert to Briseaux in their midst, was seen to be raised on phantom foundations, and down it came about the ears of the architectural world like a house of cards. . . . These revelations, far from discouraging the study of antiquity, only convinced men that much more might be learned from ancient monuments than the academic school had supposed. More than this, it was the opinion of many thoughtful persons that the restoration of a simple and noble style could be attained only by such study. . . . Architects exhibited an increasing submission to the guidance of antiquity, with whose monuments there was now a wider and closer acquaintance. Yet the old academic methods, though shaken, on the whole maintained their sway, and the new ideas influenced detail and ornament more than composition. . . . The resultant style is characterized as regards the main architectural lines by a four-square sobriety; as regards decoration by refinement; and generally by classical purity."

This would fairly describe the Laughlin house, in which it seems as though the architect had taken the style of Louis XVI, with all its defects, and converted every defect into a perfectly stylized virtue. Outside a few superficial writings, and an unexamined tradition, this style seldom attained the classic perfection at which it aimed. For this reason, among others, Mr. Pope had no inconsiderable advantage over the architects of the time of Louis XVI. He could examine their works, get an idea of the thing they were trying to do,—and then do it better. Certainly there is nothing experimental in the technique of the Laughlin house inside or out, for here are fine forms rendered with the utmost finesse of manner.

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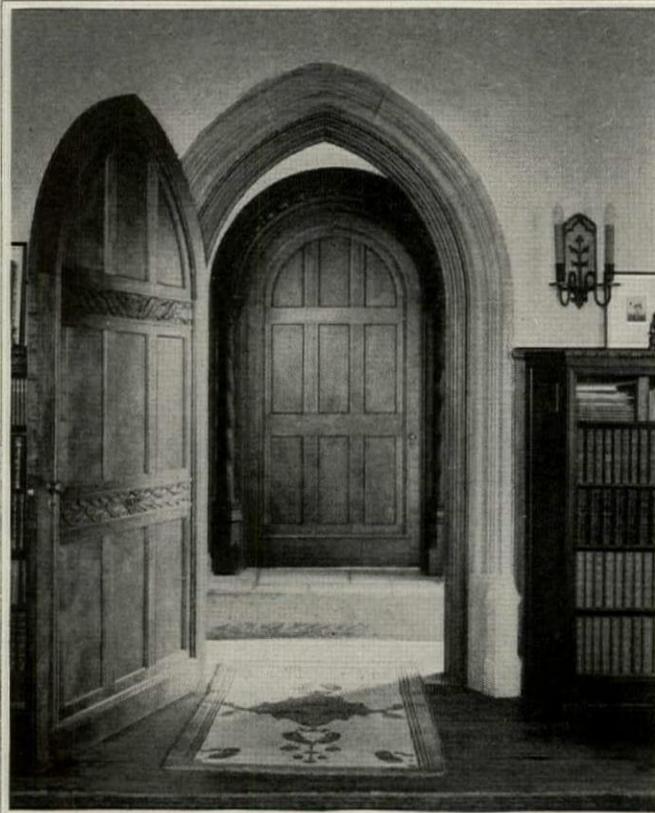
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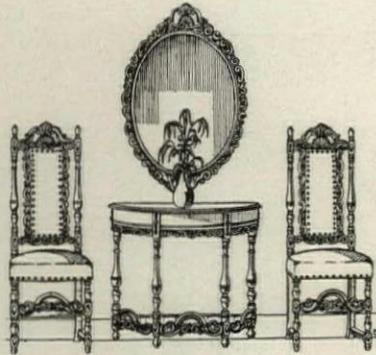
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WITH the successive announcements this year of Kittinger Showrooms, opened in New York March 1st in Los Angeles May 1st and in Chicago about Aug. 15th, we have been asked by many of our friends in the trade whether or not this meant a change in the Kittinger policy of distribution and sales effort.

While Kittinger Company has always appreciated the generous stocks carried by many dealers throughout the country, it has long been evident that with the increase in the Kittinger line, no retail dealer could carry an adequate display in his own showrooms. In fact, this chain of comprehensive wholesale displays is a logical answer to an increasing demand for more efficient service to decorators, architects and furniture dealers.

While frequently our national magazine advertising brings prospects to our showrooms, an ever-increasing number of prospects is being sent to these showrooms by dealers who realize that such service is to their advantage and for the better satisfaction of their patrons. In all instances, prospects who do come into the showrooms without trade introduction are referred to those recognized furniture dealers who carry the most representative displays of Kittinger Furniture and are, consequently, entitled to the benefits of our

national magazine advertising and showroom displays.

Our representatives in these showrooms are carefully trained to a full appreciation of decorators' and dealers' problems. In all cases list prices only are quoted to consumer-prospects and in all cases prevailing trade discounts are quoted to dealers.

The steadily increasing appreciation of authentic period furniture with the values established in the Kittinger methods of production and distribution is now augmented by this complete chain of showroom displays to enable the furniture trade and the buying public to realize a better quality of service with better values in solid cabinetwoods and fine upholstery.

A cordial invitation is extended to the Trade to use these displays and our showroom representatives there as they would use their own display rooms and sales organizations.

(Signed)

President

SHOWROOMS

Buffalo
At Factory, 1895 N. Elmwood Ave.
New York City
205 E. 42d St.

Chicago
427-435 East Erie St.

Los Angeles
At Factory, 1300 S. Goodrich Blvd.

Grand Rapids
Keeler Bldg.



KITTINGER

Distinctive Furniture

Authentic Plaster Ornament



Interiors of John David Store—Grand Rapids Store Equipment Corporation, Designers.

BACKGROUNDS — *a word about interior store design*

One after another, successful merchants in widely diverse lines are learning that the atmosphere surrounding their merchandise has a tremendous influence on sales and profits. The conventional showcases of years ago are giving way to charming interiors, suggestive of the drawing rooms and libraries of homes in good taste. Today the advice of the store's architect is eagerly sought on questions of attractive design, as well as efficient arrangement of space.

The two illustrations above are views of the interior of the new Fifth Avenue store of John David, one of America's most successful retail clothiers. In this new store the efforts of designers, woodworkers, plasterers and interior decorators

have been combined to produce an Early English background that has been enthusiastically approved by a most discriminating clientele.

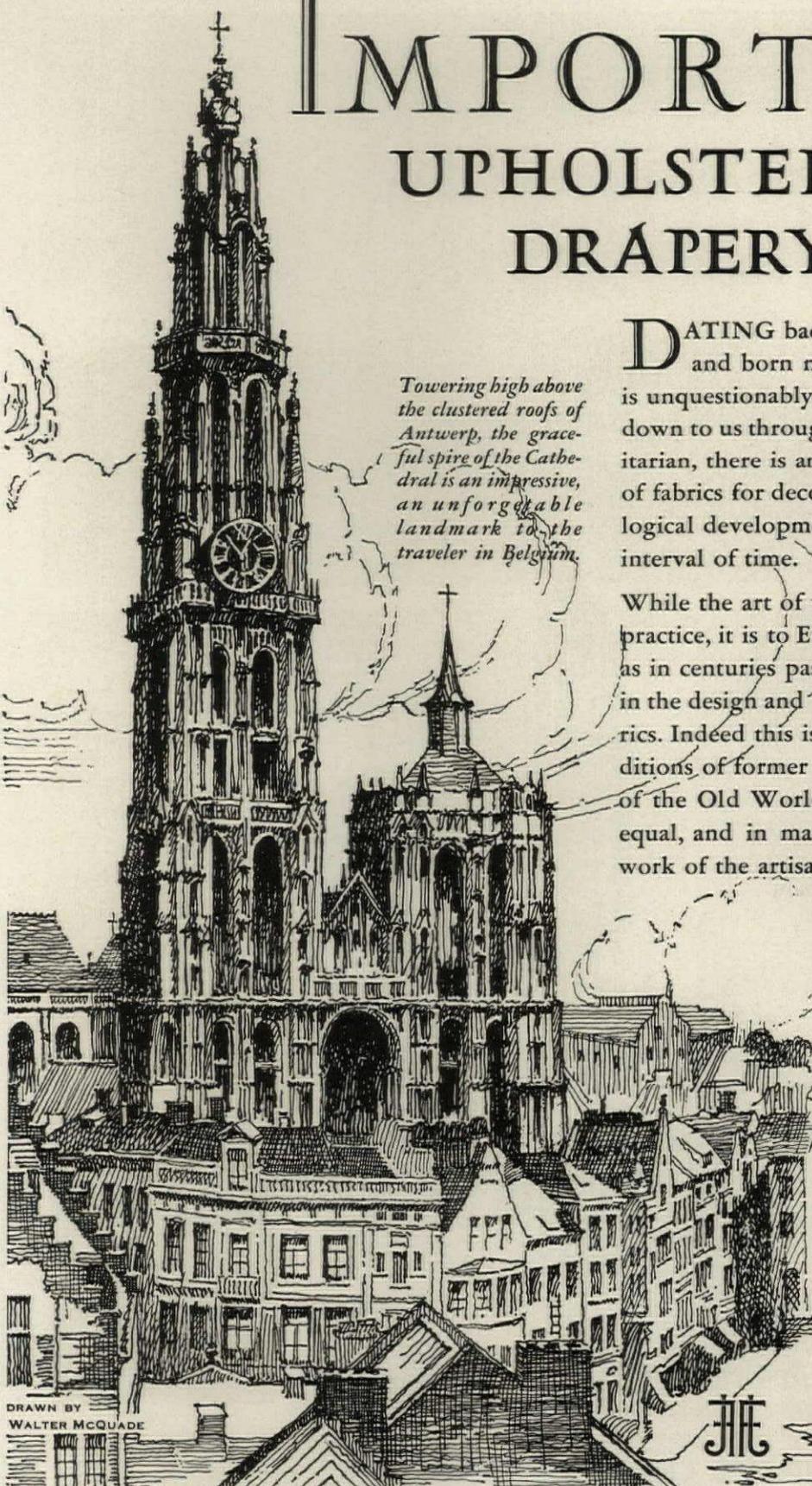
The plaster effects throughout were designed and executed by Jacobson & Company. The ceiling in the overcoat room illustrated above is a faithful reproduction of the ceiling in Hardwick Hall, England, Circa 1620. The medallion over the crystal chandelier in the second floor oval reception hall, is Georgian in feeling. Both are *motifs* from the new Jacobson catalogue of authentic Plaster Ornament.

JACOBSON & COMPANY

239-241 East 44th Street

New York, N. Y.

IMPORTED UPHOLSTERY and DRAPERY FABRICS



Towering high above the clustered roofs of Antwerp, the graceful spire of the Cathedral is an impressive, an unforgettable landmark to the traveler in Belgium.

DATING back before the dawn of history, and born no doubt of necessity, weaving is unquestionably one of the oldest arts to come down to us through the ages. At first strictly utilitarian, there is ample evidence that the making of fabrics for decorative purposes followed as a logical development after a comparatively brief interval of time.

While the art of weaving is of almost universal practice, it is to Europe that we must turn today, as in centuries past, for the highest achievement in the design and manufacture of decorative fabrics. Indeed this is but natural, for the noble traditions of former days are ever in the thoughts of the Old World craftsman, inspiring him to equal, and in many cases to surpass the finest work of the artisans of bygone times.

Established more than a century ago Johnson & Faulkner for generations have been importing Old World fabrics to meet the most exacting requirements of the decorative trade. From France, England, Belgium, Germany, and Italy come tapestries, brocaded silks, velours, damasks, embroideries, friezes, velvets, chintzes, printed linens—indeed, every fabric used in home decoration. Whatever material may be desired, Johnson & Faulkner can supply in a wide range of choice.

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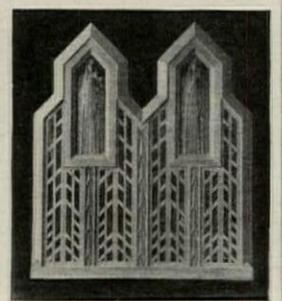
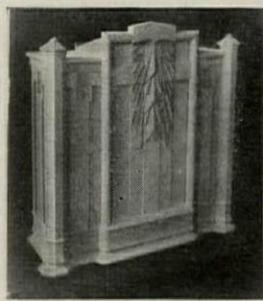
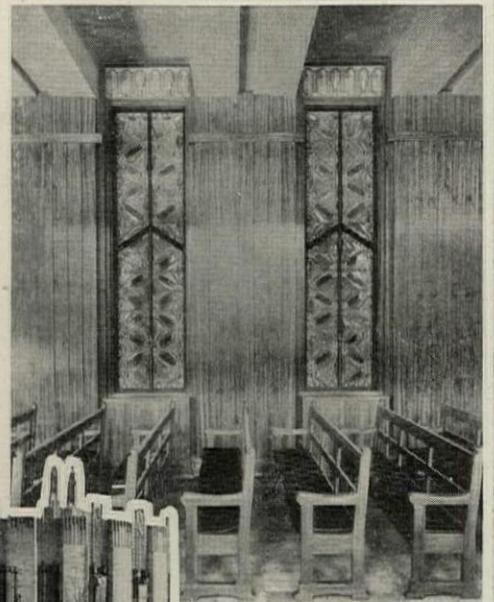
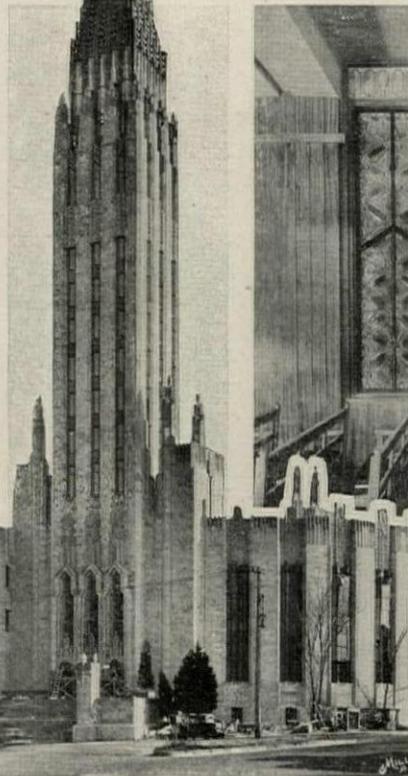
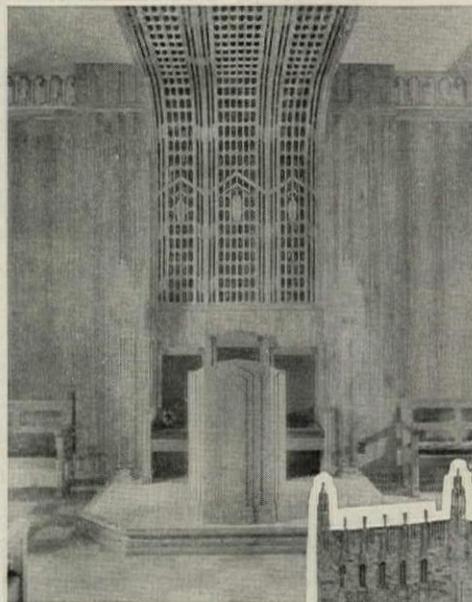
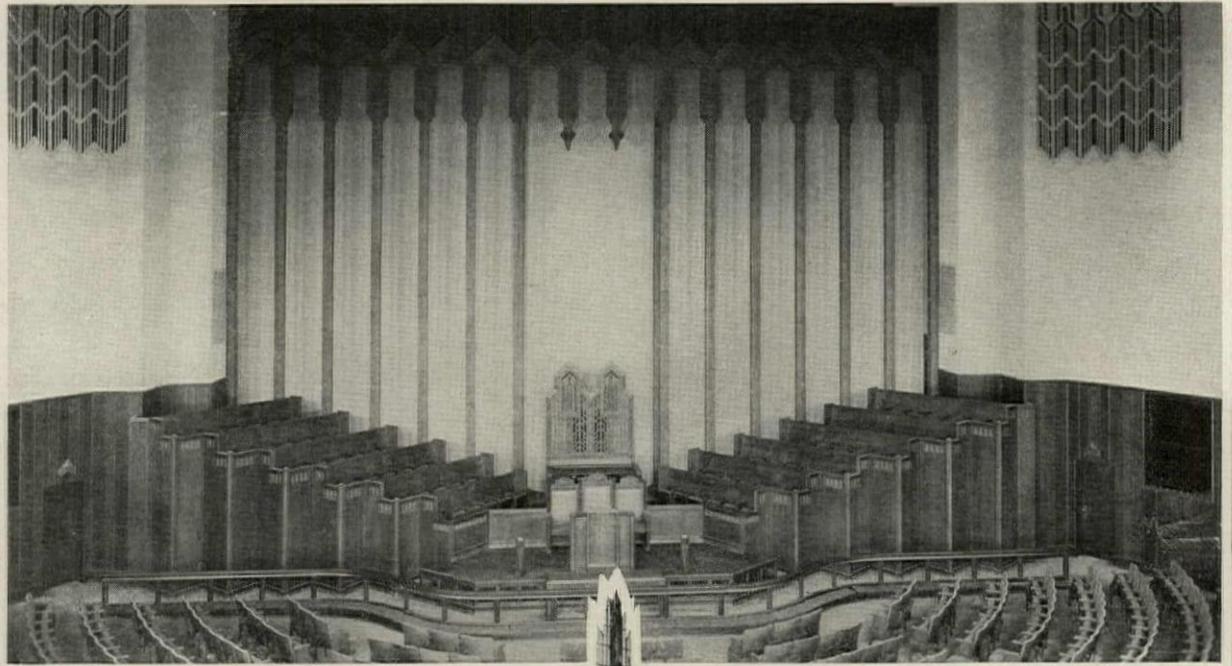
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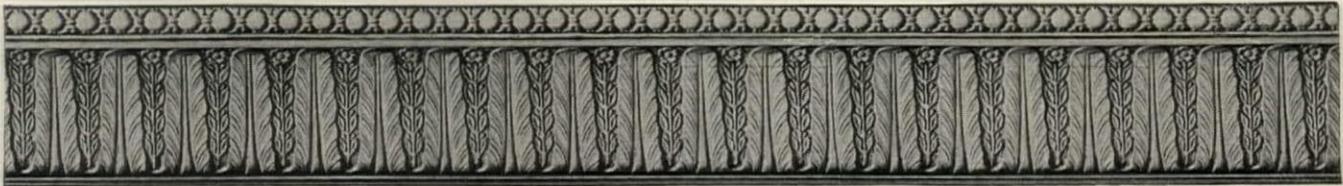
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And now, to help the architect in the application of Driwood Mouldings, we have opened a great new display room at 40-46 West 23rd Street, New York, nearly 100 feet on 23rd Street and running clear back to 22nd Street.

Come here yourself... for among the series of completely furnished



Close-ups of Driwood Mouldings Nos. 2049 and 2102, assembled for cornice of this charming room, are shown at the top of this advertisement.

model rooms you will find many new ideas for treating walls, ceilings, windows, doors. You will see displayed the new Driwood Mantels... each in its individual setting with suggested wall treatments, fireplace equipment, etc.

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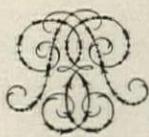
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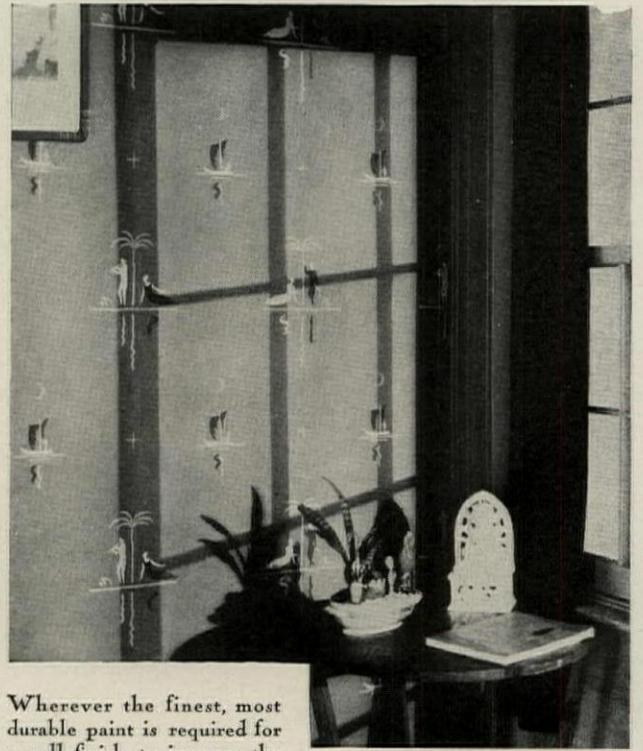
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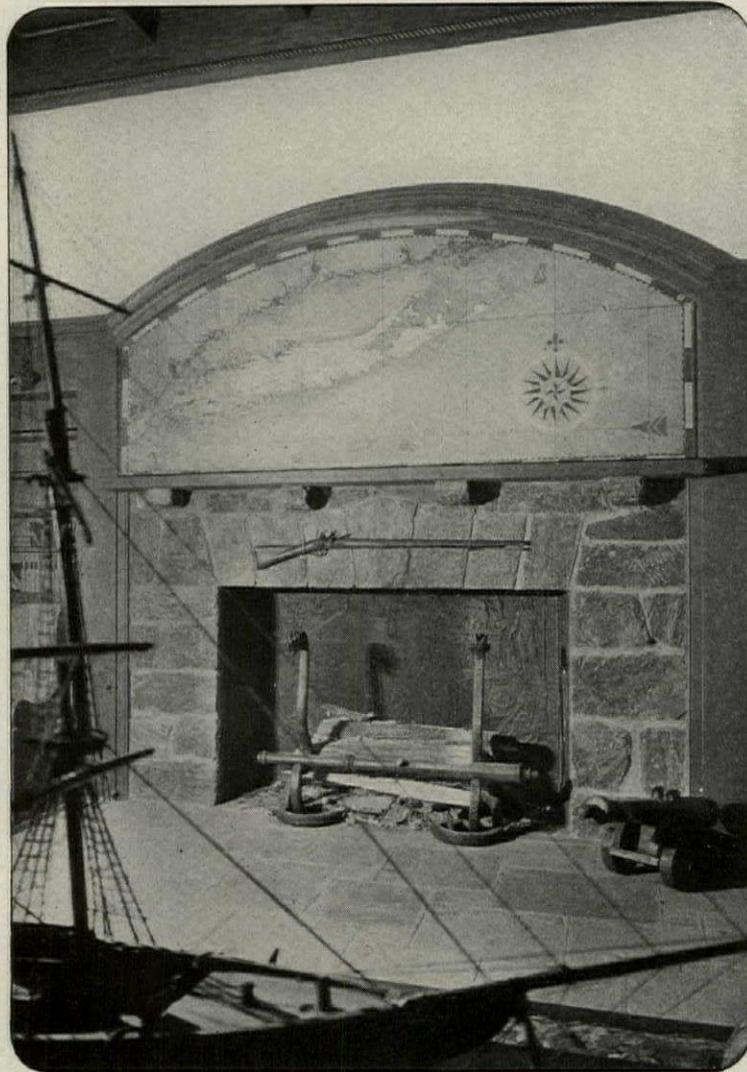
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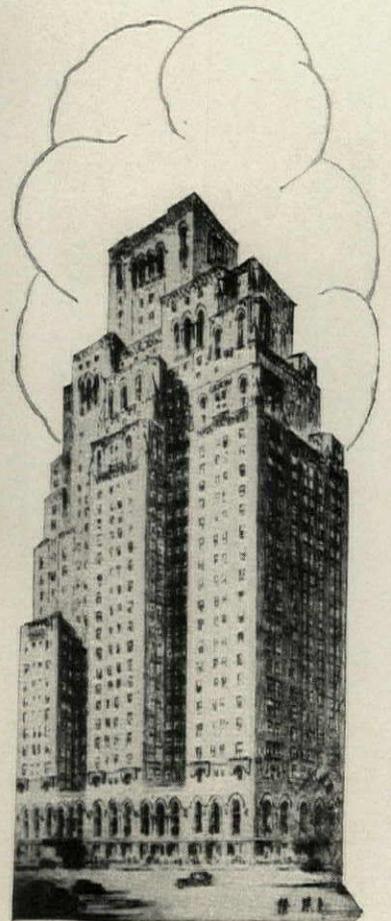
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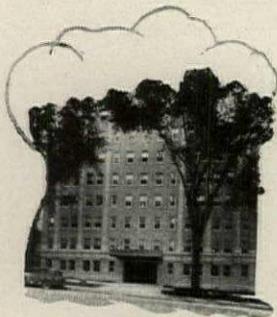


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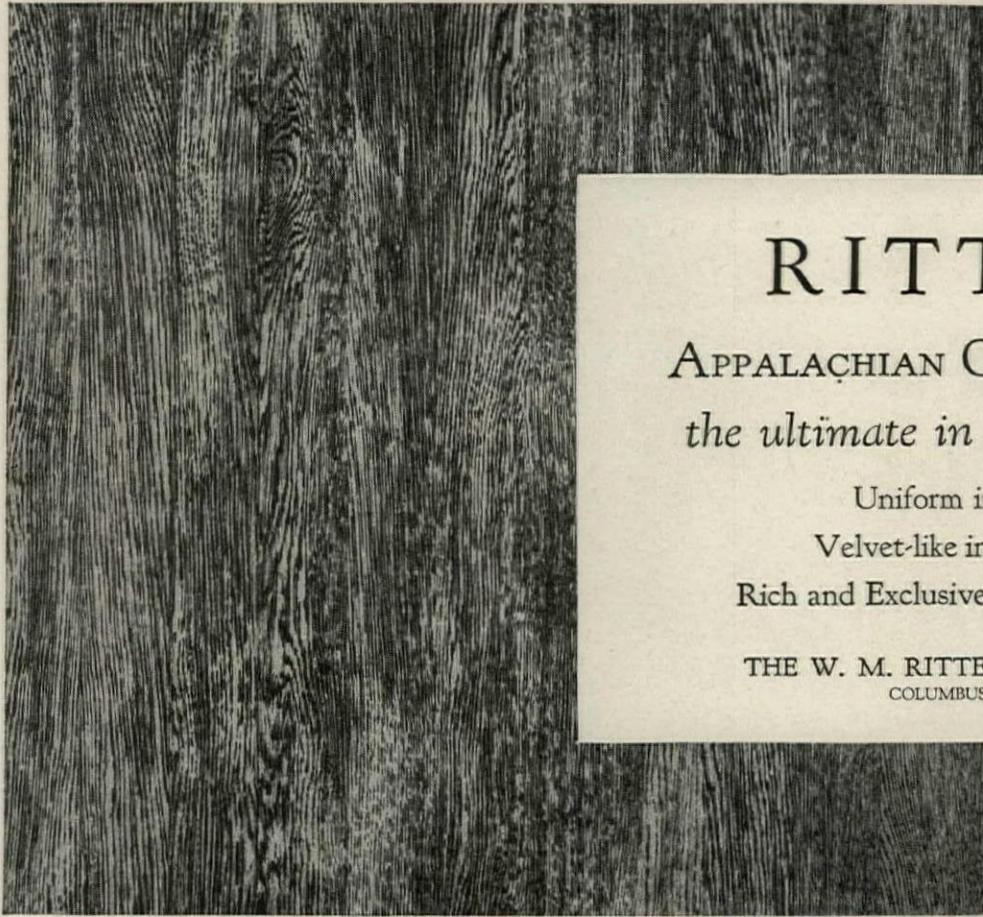
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It's no end of fun! Let your client place just the units she wants where she wants them for her greatest kitchen convenience — actually build up a complete kitchen in miniature!

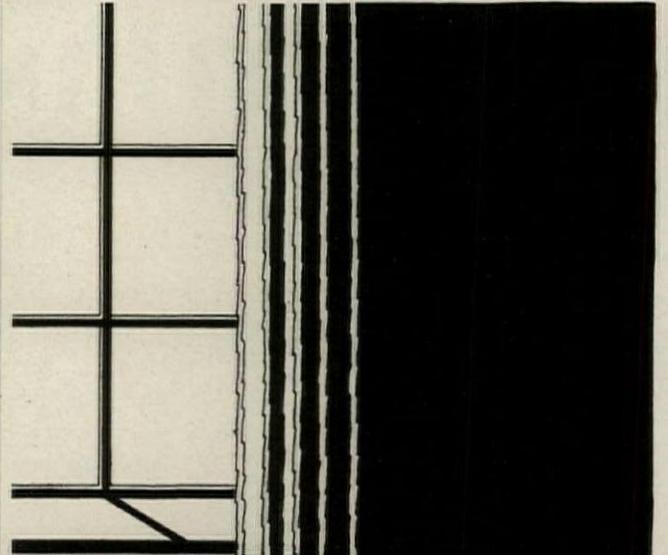
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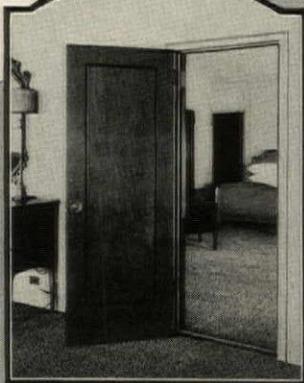
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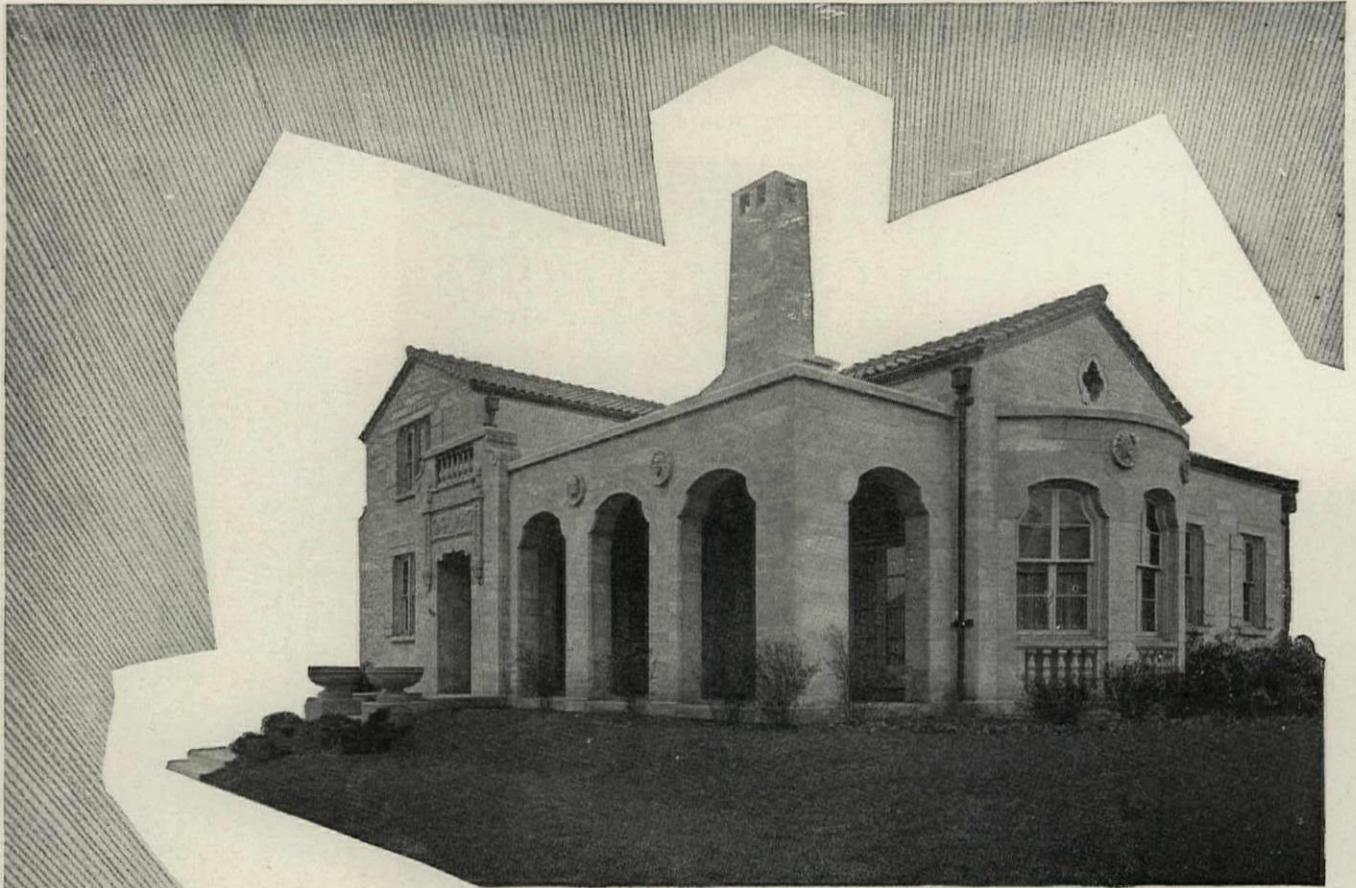
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A Duraflex Tile installation in the Liverpool High School, Liverpool, N. Y. Earl Hallenbeck, Architect, Syracuse, N. Y.



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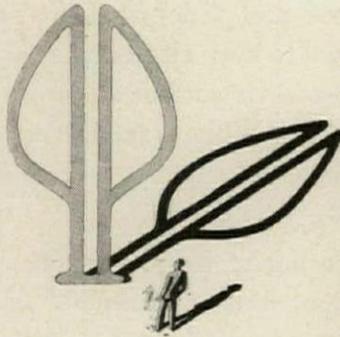
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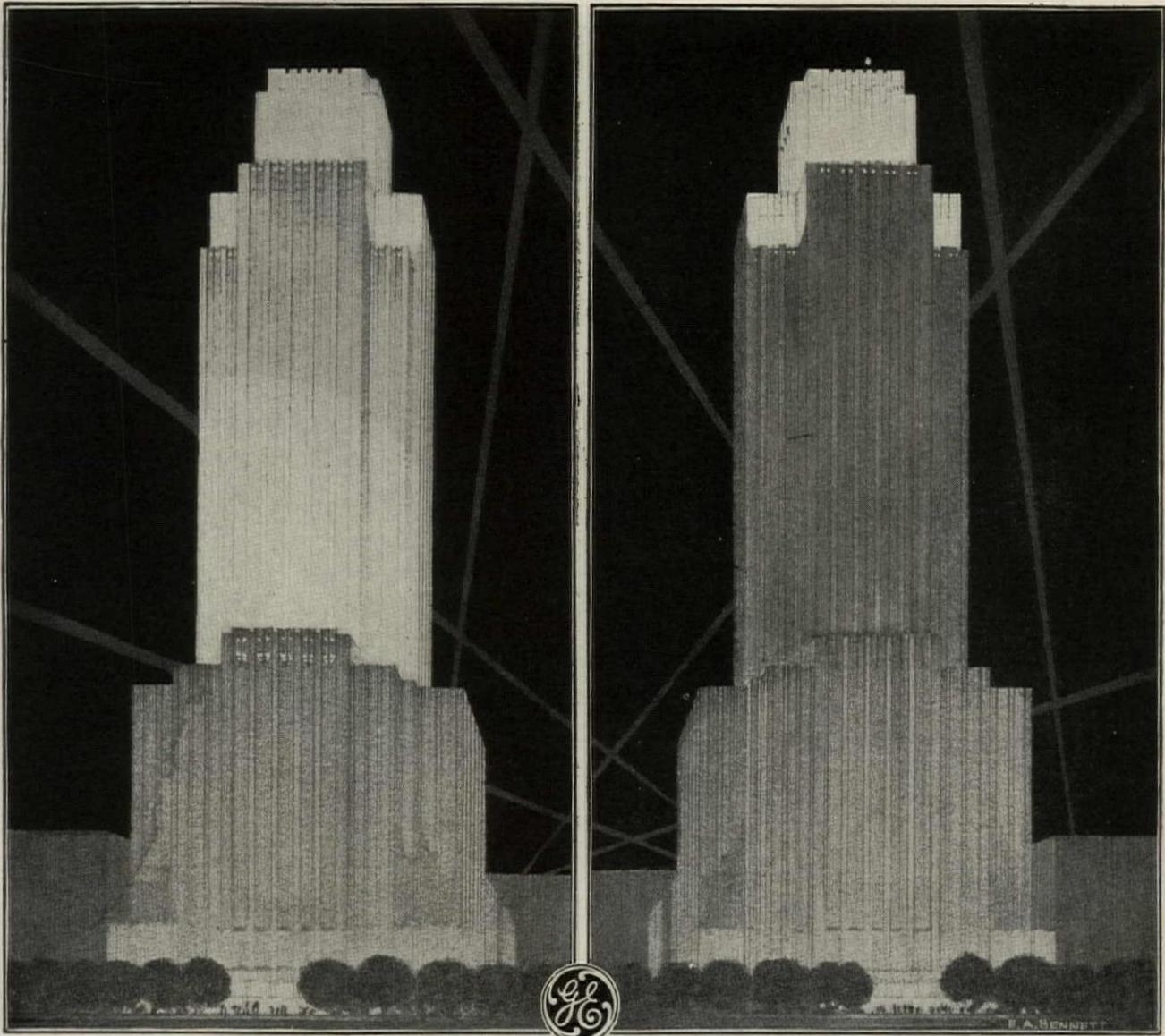
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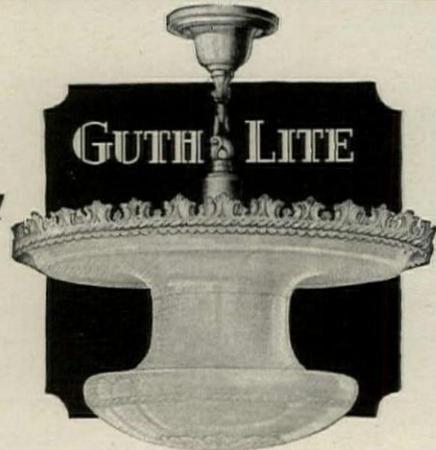


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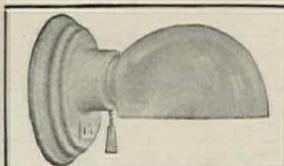
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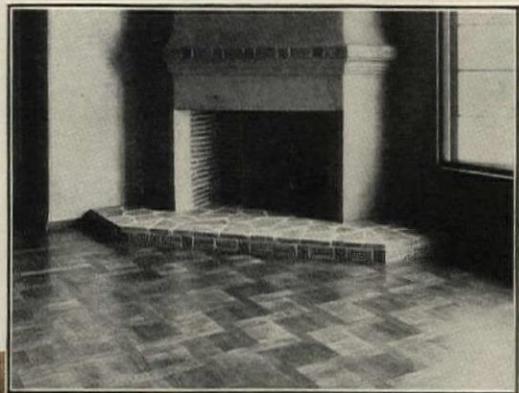
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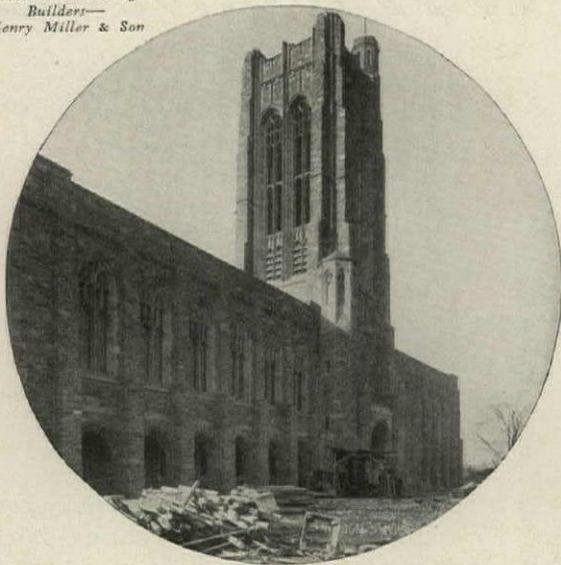


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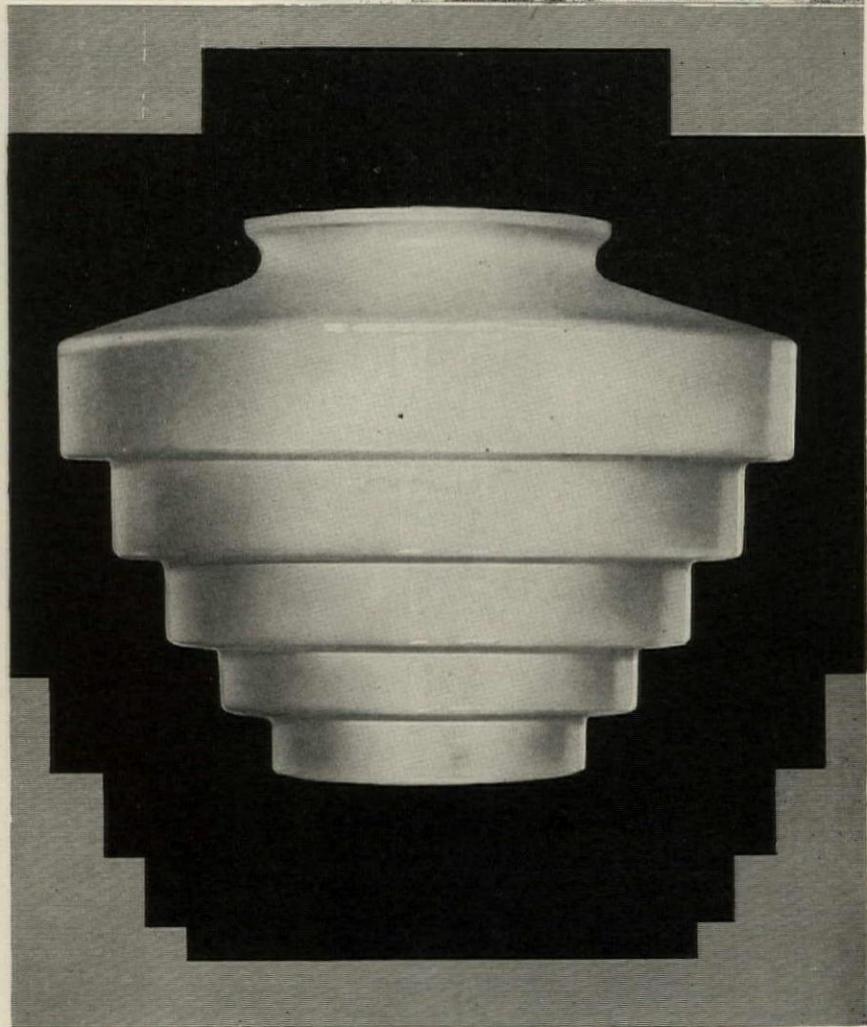
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CREMAX Globe No. 5649 . . . Designed by Miss Maud Terrell, actress, musician and dealer in lighting fixtures . . . Designed for the American Woman's Association Building, New York City . . . Approved by the Lighting Committee of which Mrs. W. K. Vanderbilt and Miss Anne Morgan were members, by Benjamin W. Morris, the architect, Marc Eidlitz & Sons, the contractors, and Burnett Clark, the interior decorator.

Miss Terrell specified that her Modern Art globes should be made of Cremax Glass, because she knew they must be *efficient* as well as *decorative*. Her design was inspired by the modern setback type of architecture intended to increase light.

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1280 of these globes, Cremax Modern No. 5649, were installed in the Woman's Association Building, New York City.



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Globes

for Better

Lighting



Architect, Albert Kahn, Detroit. Builders, H. G. Christman-Burke Co., Detroit.

Ceiling type Sollux luminaires in a corridor, and decorated Sollux luminaires with semi-rigid hangers in an office, of the new Fisher Building.

Correct lighting *with Sollux* in the Fisher Building

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with hexagonal ornaments and tubing was developed.

Glareless, shadowless light from a globe that utilizes a maximum percentage of the light generated—ease of installation—economy of maintenance—these are a few of the basic reasons for the selection of Sollux in modern buildings. Special and distinctive features, such as the tilt-out cap, the dust-proof and bug-proof globe, add further evidence that turns the trend of preference toward Sollux.

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EDITED BY

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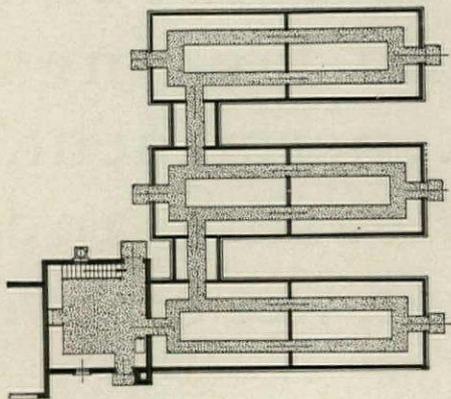
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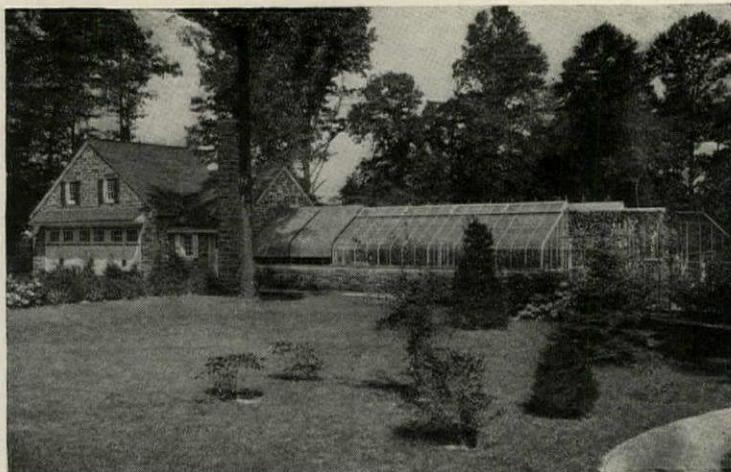
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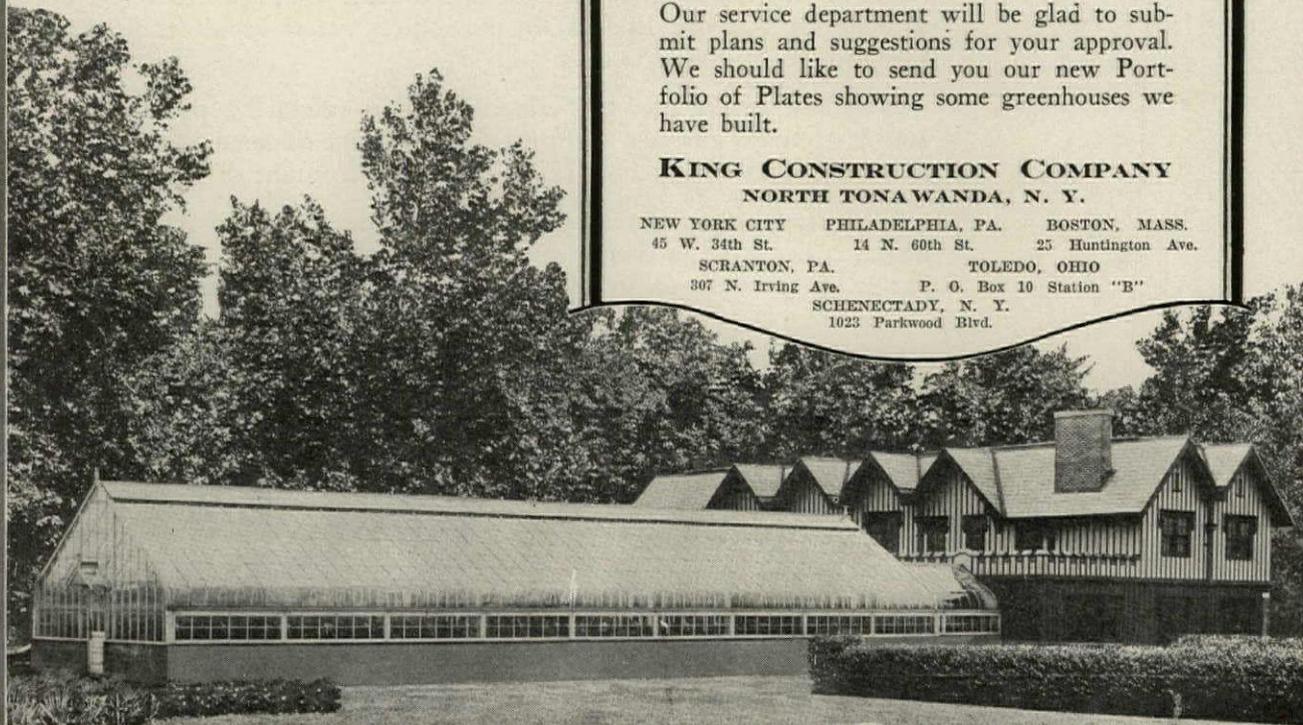
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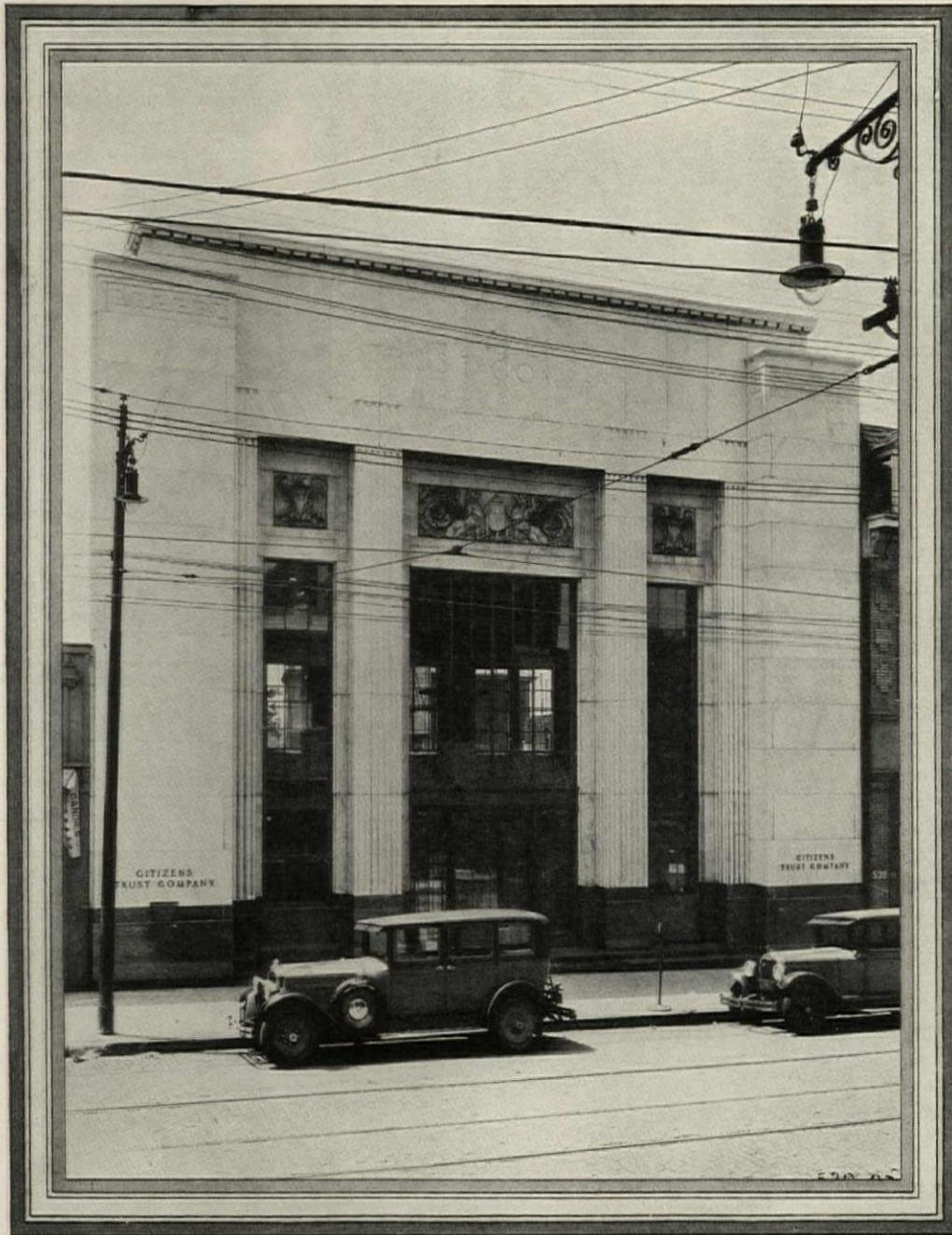
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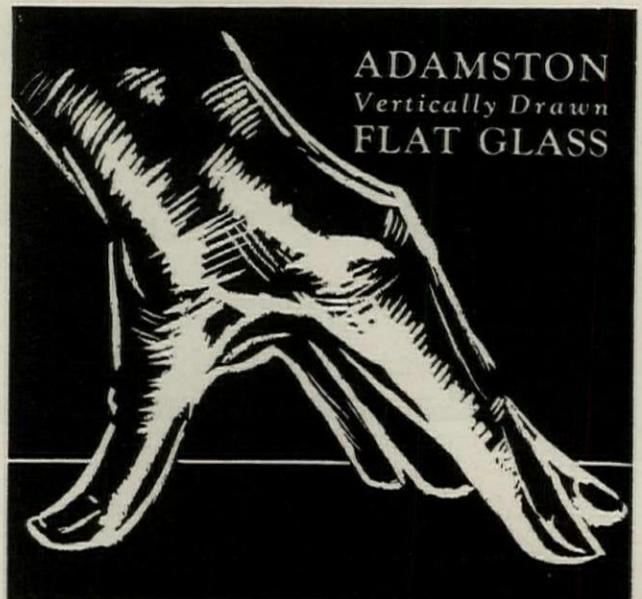
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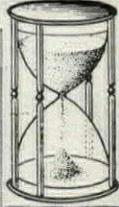
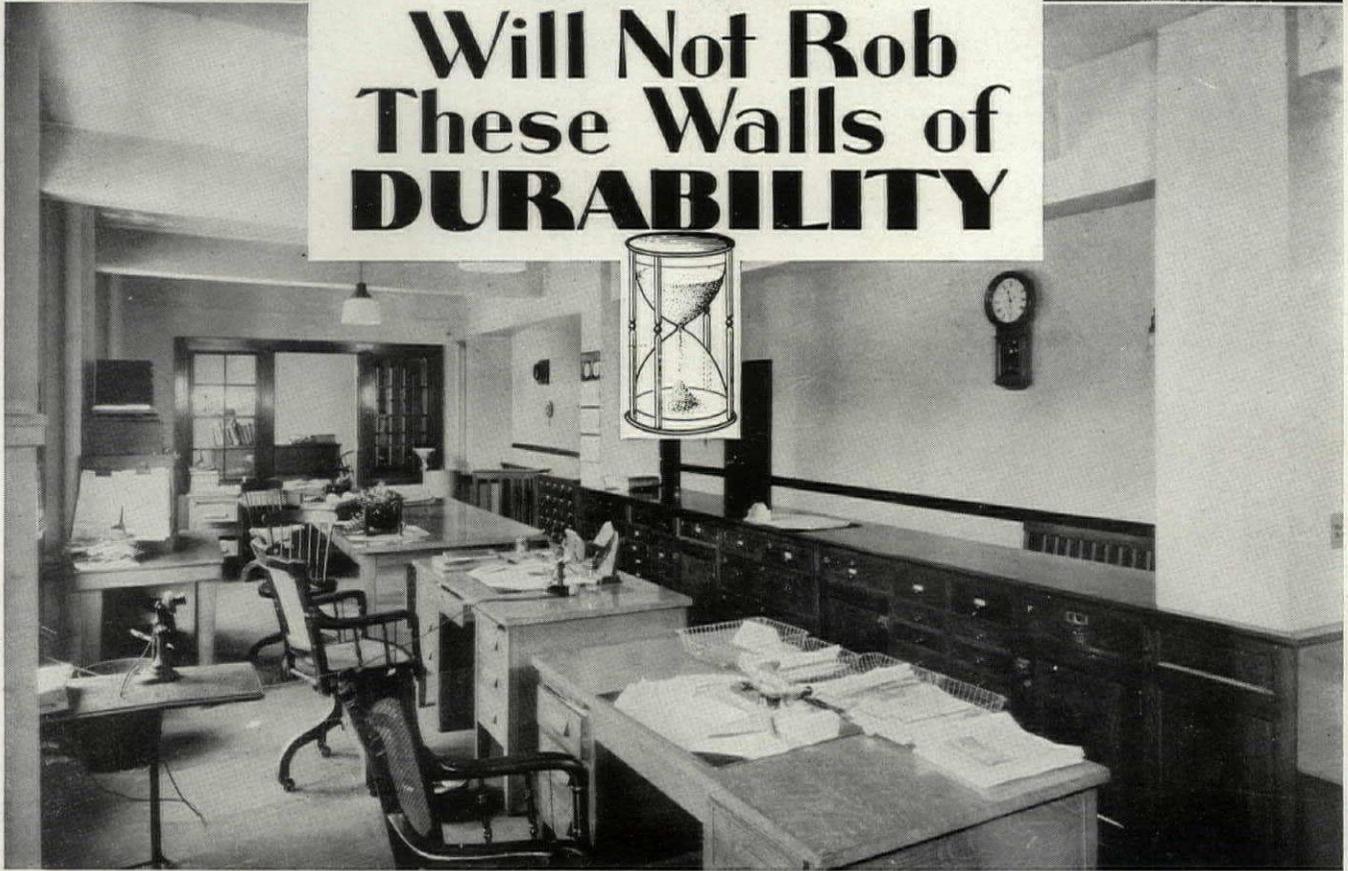
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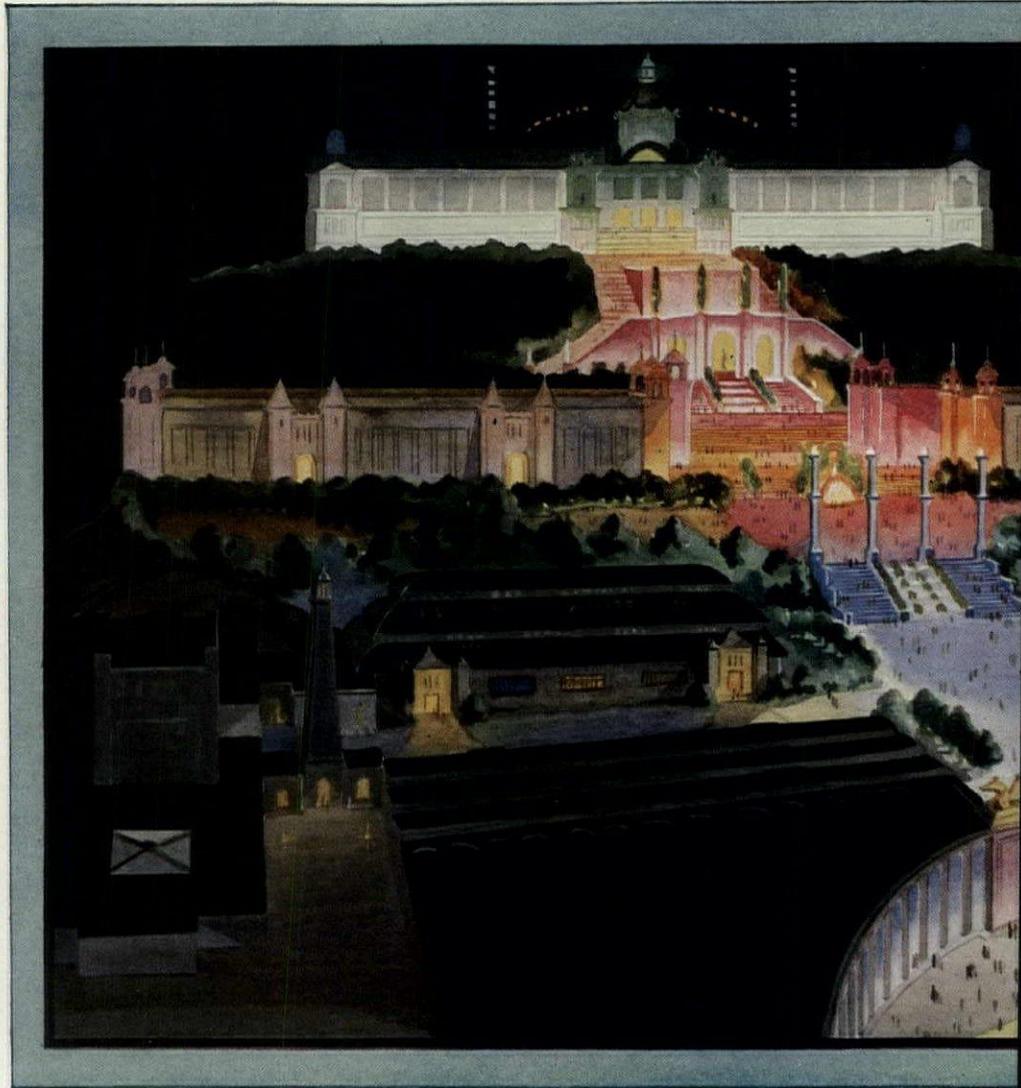
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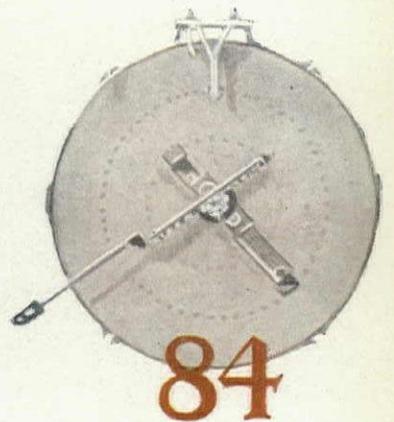
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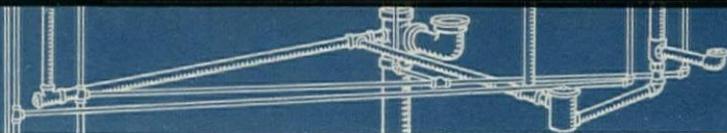
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The publications listed in these columns are the most important of those issued by leading manufacturers identified with the building industry. They may be had without charge unless otherwise noted, by applying on your business stationery to *The Architectural Forum*, 521 Fifth Ave., New York, or the manufacturer direct, in which case kindly mention this publication.

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- R. Guastavino Co.**, 40 Court St., Boston.
Akoustolith Plaster. Brochure, 6 pp., 8½ x 11 ins. Important data on a valuable material.
- Johns-Manville Corporation**, New York.
Sound-Absorbing Treatment in Banks and Offices, Booklet, 18 pp., 8½ x 11 ins. Illustrated.
- Sound-Absorbing Treatment in Churches and Religious Institutions. Brochure, 22 pp., 8½ x 11 ins. Illustrated.
- U. S. Gypsum Co.**, 205 W. Monroe St., Chicago, Ill.
A Scientific Solution of an Old Architectural Problem. Folder, 6 pp., 8½ x 11 ins. Describes Sabinite Acoustical Plaster.

ASPHALT

- Barber Asphalt Company**, New York, Philadelphia, Chicago, Pittsburgh, Kansas City, St. Louis, San Francisco.
Specifications for Applying Genasco Asphalt Mastic. Booklet, 16 pp., 8 x 9 ins.
- Genasco Trinidad Lake Asphalt Mastic. Brochure, 32 pp., 6 x 9 ins.
- Specifications for Applying Genasco. Booklet, 16 pp., 8 x 10½ ins.

BRICK

- American Face Brick Association**, 1751 Peoples Life Building, Chicago, Ill.
Brickwork in Italy. 298 pp., size 7½ x 10½ ins., an attractive and useful volume on the history and use of brick in Italy from ancient to modern times, profusely illustrated with 69 line drawings, 300 half-tones, and 20 colored plates, with a map of modern and XII century Italy. Bound in linen. Price now \$3.00, postpaid (formerly \$6.00). Half Morocco, \$7.00.
- Industrial Buildings and Housing. Bound Volume, 112 pp., 8½ x 11 ins. Profusely illustrated. Deals with the planning of factories and employes' housing in detail. Suggestions are given for interior arrangements, including restaurants and rest rooms. Price now \$1.00 postpaid (formerly \$2.00).
- Common Brick Mfrs. Assn. of America**, 2134 Guarantee Title Bldg., Cleveland.
Brick; How to Build and Estimate. Brochure, 96 pp., 8½ x 11 ins. Illustrated. Complete data on use of brick.
- The Heart of the Home. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Price 25 cents. Deals with construction of fireplaces and chimneys.
- Skintiled Brickwork. Brochure, 16 pp., 8½ x 11 ins. Illustrated. Tells how to secure interesting effects with common brick.
- Building Economy. Monthly magazine, 22 pp., 8½ x 11 ins. Illustrated. \$1 per year, 10 cents a copy. For architects, builders and contractors.
- Hanley Company**, Bradford, Pa.
General Catalog. 16 pp., 8½ x 11 ins. Illustrated.
Bradford Reds. Folder, 8 pp., 3 x 8 ins. Illustrated.

CEMENT

- Carney Company, The**, Mankato, Minn.
A Remarkable Combination of Quality and Economy. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Important data on valuable material.
- Kosmos Portland Cement Company**, Louisville, Ky.
Kosmortar for Enduring Masonry. Folder, 6 pp., 3½ x 6½ ins. Data on strength and working qualities of Kosmortar.
- Kosmortar, the Mortar for Cold Weather. Folder, 4 pp., 3½ x 6½ ins. Tells why Kosmortar should be used in cold weather.
- Louisville Cement Co.**, 315 Guthrie St., Louisville, Ky.
BRIXMENT for Perfect Mortar. Self-filing handbook, 8½ x 11 ins. 16 pp. Illustrated. Contains complete technical description of BRIXMENT for brick, tile and stone masonry, specifications, data and tests.
- Portland Cement Association**, Chicago, Ill.
Concrete Masonry Construction. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Deals with various forms of construction.
- Town and Country Houses of Concrete Masonry. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
- Facts About Concrete Building Tile. Brochure, 16 pp., 8½ x 11 ins. Illustrated.
- The Key to Firesafe Homes. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
- Design and Control of Concrete Mixers. Brochure, 32 pp., 8½ x 11 ins. Illustrated.
- Portland Cement Stucco. Booklet, 64 pp., 8½ x 11 ins. Illustrated.

CEMENT—Continued

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

CONCRETE COLORINGS

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

CONSTRUCTION, FIREPROOF

- Master Builders Co.**, Cleveland, Ohio.
Color Mix. Booklet, 18 pp., 8½ x 11 ins. Illustrated. Valuable data on concrete hardener, waterproofer and dustproofer in permanent colors.
- National Fire Proofing Co.**, 250 Federal St., Pittsburgh, Pa.
Standard Fire Proofing Bulletin 171. 8½ x 11 ins., 32 pp. Illustrated. A treatise on fireproof floor construction.
- North Western Expanded Metal Co.**, 1234 Old Colony Building, Chicago, Ill.
North Western Expanded Metal Products. Booklet, 8½ x 10½ ins. 16 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated, Plaster-Sava and Longspan lath channels, etc.
- A. I. A. Sample Book. Bound volume, 8½ x 11 ins., contains actual samples of several materials and complete data regarding their use.

CONSTRUCTION, STONE AND TERRA COTTA

- Cowling 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.

CORNICES, 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.

DAMP-PROOFING

- The Master Builders Co.**, 7016 Euclid Ave., Cleveland.
Waterproofing and Dampproofing Specification Manual. Booklet, 18 pp., 8½ x 11 ins. Deals with methods and materials used.
- Waterproofing and Dampproofing. File. 36 pp. Complete descriptions and detailed specifications for materials used in building and concrete.
- Minwax Company, Inc.**, 11 West 42nd St., New York.
Complete Index of all Minwax Products. Folder, 6 pp., 8½ x 11 ins. Illustrated. Complete description and detailed specifications.
- Sonneborn Sons, Inc., L.**, 116 Fifth Ave., New York.
Specification Sheet, 8½ x 11 ins. Descriptions and specifications of compounds for dampproofing interior and exterior surfaces.
- Toch Brothers**, New York, Chicago, Los Angeles.
Handbook of R. I. W. Protective Products. Booklet, 40 pp., 4½ x 7½ ins.
- The Vortex Mfg. Co.**, Cleveland, Ohio.
Par-Lock Specifications "Forms A and B" for dampproofing and plaster key over concrete and masonry surfaces.
- Par-Lock Specification "Form J" for dampproofing the wall surfaces that are to be plastered.
- Par-Lock Dampproofing. Specification Forms C, F, I, and J. Sheets 8½ x 11 ins. Data on gun-applied asphalt dampproofing for floors and walls.

DOORS AND TRIM, METAL

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

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 81

DOORS AND TRIM, METAL—Continued

- Richards-Wilcox Mfg. Co.,** Aurora, Ill.
Fire-Doors and Hardware. Booklet, 8½ x 11 ins., 64 pp. Illustrated. Describes entire line of tin-clad and corrugated fire doors, complete with automatic closers, track hangers and all the latest equipment—all approved and labeled by Underwriters' Laboratories.
- 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 110. Booklet, 48 pp., 8½ x 11 ins. Illustrated.

DOORS, SOUNDPROOF

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

DRAINAGE FITTINGS

- Josam Mfg. Co.,** Michigan City, Ind.
Josam Products. Booklet, 73 pp., 8½ x 11 ins. Illustrated. A valuable line of accessories.
Josam-Marsh Grease, Plaster, Sediment and Hair Interceptors. Brochure. 7 pp., 8½ x 11 ins. Illustrated.
Josam New Saw Tooth-Roof Drain. Folder, 4 pp., 8½ x 11 ins. Illustrated.

DUMBWAITERS

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

ELECTRICAL EQUIPMENT

- Baldor Electric Co.,** 4358 Duncan Avenue, St. Louis, Mo.
Baldor Electric Motors. Booklet, 14 pp., 8 x 10½ ins. Illustrated. Data regarding motors.
- Bryant Electric Company,** Bridgeport, Conn.
HooKeX Plug and Receptacle. Folder, 6 pp., 3½ x 6¼ ins. Illustrated.
KeNeX Plug and Receptacle. Folder, 6 pp., 3½ x 6¼ ins. Illustrated.
Three-wire Polarized Caps and Receptacles. Leaflet, 8½ x 10 ins. Illustrated.
Three-wire Polarized Caps and Receptacles for Heavy Duty. Leaflet, 8½ x 10 ins. Illustrated.
- General Electric Co.,** Merchandise Dept., Bridgeport, Conn.
Wiring System Specification Data for Apartment Houses and Apartment Hotels. Booklet, 20 pp., 8 x 10 ins. Illustrated.
Electrical Specification Data for Architects. Brochure, 36 pp., 8 x 10½ ins. Illustrated. Data regarding G. E. wiring materials and their use.
The House of a Hundred Comforts. Booklet, 40 pp., 8 x 10½ ins. Illustrated. Dwells on importance of adequate wiring.
- Harvey Hubbell, Inc.,** Bridgeport, Conn.
Electrical Specialties. Catalog No. 19. 52 pp., 8½ x 10 ins. Illustrated.
- Pick-Barth Company, Inc.,** Albert, 1200 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 installation and plans for standardized outfits.
- Westinghouse Electric & Mfg. Co.,** East Pittsburgh, Pa.
Electric Power for Buildings. Brochure, 14 pp., 8½ x 11 ins. Illustrated. A publication important to architects and engineers.
Variable-Voltage Central Systems as Applied to Electric Elevators. Booklet, 12 pp., 8½ x 11 ins. Illustrated. Deals with an important detail of elevator mechanism.
Modern Electrical Equipment for Buildings. Booklet, 8½ x 11 ins. Illustrated. Lists many useful appliances.
Electrical Equipment for Heating and Ventilating Systems. Booklet, 24 pp., 8½ x 11 ins. Illustrated. This is "Motor Application Circular 7379."
Westinghouse Panelboards and Cabinets (Catalog 42-A). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Important data on these details of equipment.
Beauty; Power; Silence; Westinghouse Fans. (Dealer Catalog 45.) Brochure, 16 pp., 8½ x 11 ins. Illustrated. Valuable information on fans and their uses.
Electric Range Book for Architects (A. I. A. Standard Classification 31 G-4). Booklet, 24 pp., 8½ x 11 ins. Illustrated. Cooking apparatus for buildings of various types.
Westinghouse Commercial Cooking Equipment (Catalog 280). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Equipment for cooking on a large scale.
Electric Appliances (Catalog 44-A). 32 pp., 8½ x 11 ins. Deals with accessories for home use.

ELEVATORS

- Otis Elevator Company,** 260 Eleventh Ave., New York, N. Y.
Otis Push Button Controlled Elevators. Descriptive leaflets, 8½ x 11 ins. Illustrated. Full details of machines, motors and controllers for these types.
Otis Geared and Gearless Traction. Elevators of All Types. Descriptive leaflets, 8½ x 11 ins. Illustrated. Full details of machines, motors and controllers for these types.
Escalators. Booklet, 8½ x 11 ins., 22 pp. Illustrated. Describes use of escalators in subways, department stores, theaters and industrial buildings. Also includes elevators and dock elevators.
- Richards-Wilcox Mfg. Co.,** Aurora, Ill.
Elevators. Booklet, 8½ x 11 ins., 24 pp. Illustrated. Describes complete line of "Ideal" elevator door hardware and checking devices, also automatic safety devices.
- Sedgwick Machine Works,** 151 West 15th St., New York, N. Y.
Catalog and descriptive pamphlets, 4¼ x 8¼ ins., 70 pp. Illustrated. Descriptive pamphlets on hand power freight elevators, sidewalk elevators, automobile elevators, etc.
Catalog and pamphlets, 8½ x 11 ins. Illustrated. Important data on different types of elevators.

ESCALATORS

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

FIREPLACE CONSTRUCTION

- H. W. Covert Company,** 243 East 44th Street, New York, N. Y.
Covert Fireplace Construction. Booklet, 12 pp., 8½ x 11 ins. Illustrated. Valuable data on an important topic.

FIREPROOFING

- Concrete Engineering Co.,** Omaha, Neb.
Handbook of Fireproof Construction. Booklet, 54 pp., 8½ x 11 ins. Valuable work on methods of fireproofing.
- Concrete Steel Company,** 42 Broadway, New York.
Economical Fireproof Floors for Suburban Buildings. Folder. 4 pp., 8½ x 11 ins. Illustrated.
- North Western Expanded Metal Co.,** 407 South Dearborn Street, Chicago, Ill.
A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.

FLOOR HARDENERS (CHEMICAL)

- Master Builders Co.,** Cleveland, Ohio.
Concrete Floor Treatment. File, 50 pp. Data on securing hardened dustproof concrete.
Concrete Floor Treatments—Specification Manual. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Valuable work on an important subject.
- Minwax Company,** 11 West 42nd Street, New York, N. Y.
Concrete Floor Treatments. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Sonneborn Sons, Inc.,** L., 116 Fifth Ave., New York, N. Y.
Lapidolith, the liquid chemical hardener. Complete sets of specifications for every building type in which concrete floors are used, with descriptions and results of tests.
- Toch Brothers,** New York, Chicago, Los Angeles.
Handbook of R. I. W. Protective Products. Booklet, 40 pp., 4½ x 7½ ins.

FLOORS—STRUCTURAL

- Concrete Steel Company,** 42 Broadway, New York.
Structural Economies for Concrete Floors and Roofs. Brochure, 32 pp., 8½ x 11 ins. Illustrated.
- Truscon Steel Co.,** Youngstown, Ohio.
Truscon Floretype Construction. Booklet, 8½ x 11 ins., 16 pp. Illustrations of actual jobs under construction. Lists of properties and information on proper construction. Proper method of handling and tables of safe loads.
- Structural Gypsum Corporation,** Linden, N. J.
Gypsteel Pre-cast Fireproof Floors. Booklet, 36 pp., 8½ x 11 ins. Illustrated. Data on flooring.

FLOORING

- Armstrong Cork Co. (Linoleum Division),** Lancaster, Pa.
Armstrong's Linoleum Floors. Catalog, 8½ x 11 ins., 44 pp. Color plates. A technical treatise on linoleum, including table of gauges and weights and specifications for installing linoleum floors. Newly revised, February, 1929.
- Armstrong's Linoleum Pattern Book, 1929. Catalog, 9 x 12 ins., 44 pp. Color plates. Reproduction in color of all patterns of linoleum and cork carpet in the Armstrong line.
- Linoleum Layer's Handbook. 5 x 7 ins., 36 pp. Instructions for linoleum layers and others interested in learning most satisfactory methods of laying and taking care of linoleum.
- Enduring Floors of Good Taste. Booklet, 6 x 9 ins., 48 pp. Illustrated in color. Explains use of linoleum for offices, stores, etc., with reproductions in color of suitable patterns, also specifications and instructions for laying.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 82

FLOORING—Continued

- Blabon Company, Geo. W.**, Nicetown, Philadelphia, Pa.
Planning the Color Schemes for Your Home. Brochure, illustrated in color; 36 pp., 7½ x 10½ ins. Gives excellent suggestions for use of color in flooring for houses and apartments.
- Handy Quality Sample Folder of Linoleums. Gives actual samples of "Battleship Linoleum," cork carpet, "Feltex," etc.
- Blabon's Linoleum. Booklet, illustrated in color; 128 pp., 3½ x 8½ ins. Gives patterns of a large number of linoleums.
- Blabon's Plain Linoleum and Cork Carpet. Gives quality samples, 3 x 6 ins. of various types of floor coverings.
- Carter Bloxonend Flooring Co.**, Keith & Perry Bldg., Kansas City, Missouri.
Bloxonend Flooring. Booklet, 3¼ x 6¼ ins., 20 pp. Illustrated. Describes uses and adaptability of Bloxonend Flooring to concrete, wood or steel construction, and advantages over loose wood blocks.
- File Folder. 9¾ x 11¼ ins. For use in connection with A. I. A. system of filing. Contains detailed information on Bloxonend Flooring in condensed loose-leaf form for specification writer and drafting room. Literature embodied in folder includes standard Specification Sheet covering the use of Bloxonend in general industrial service and Supplementary Specification Sheet No. 1, which gives detailed description and explanation of an approved method for installing Bloxonend in gymnasiums, armories, drill rooms and similar locations where maximum resiliency is required.
- Cellized Oak Flooring**, Memphis, Tenn.
Style in Oak Floors. Booklet, 16 pp., 6 x 9 ins. Illustrated.
- Congoleum-Nairn, Inc.**, 195 Belgrove Drive, Kearny, N. J.
Facts you should know about Resilient Floors. A series of booklets on floors for (1) schools, (2) hospitals, (3) offices, (4) stores, (5) libraries, (6) churches, (7) Clubs and Lodges, (8) apartments and hotels. Illustrated.
- Specifications for Resilient Floors. Booklet, 12 pp. A reprint from Sweet's.
- A New Kind of Floor Service. Brochure, 8 pp. Data on Bonded Floors.
- Sealex Battleship Linoleum. Booklet, 12 pp. Illustrated. Shows typical installations.
- Sealex Treadlite Tiles. Two booklets, 8 and 16 pp. Illustrated.
- Colonial Planks. Brochure, 8 pp. Illustrated.
- Thomas Moulding Floor Co.**, 165 W. Wacker Drive, Chicago, Ill.
Better Floors. Folder, 4 pp., 11¼ x 13¼ ins. Illustrated. Floors for office, administration and municipal buildings.
- Better School Floors. Folder, 4 pp., 11¼ x 13¼ ins. Illustrated. Characteristics, Specifications and Uses. Brochure, 16 pp., 11¼ x 13¼ ins. Illustrated. Data on floors.
- C. Pardee Works**, 9 East 45th St., New York, N. Y., and 1600 Walnut St., Philadelphia, Pa.
Pardee Tiles. Bound Volume, 48 pp., 8½ x 11 ins. Illustrated.
- Structural Gypsum Corporation**, Linden, N. J.
Gypsteel Pre-cast Fireproof Floors. Booklet, 36 pp., 8½ x 11 ins. Illustrated. Data on floorings.
- U. S. Gypsum Co.**, Chicago.
Pyrobar Floor Tile. Folder, 8½ x 11 ins. Illustrated. Data on building floors of hollow tile and tables on floor loading.
- U. S. Rubber Co.**, 1790 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.
Art Ecclesiastical Booklet, 6 x 9 ins., 48 pp. Illustrations of church fitments in carved wood.
- Theatre Chairs. Booklet, 6 x 9 ins., 48 pp. Illustrations of theatre chairs.
- Kittinger Co.**, 1893 Elmwood Ave., Buffalo, N. Y.
Kittinger Club & Hotel Furniture. Booklet, 20 pp., 6¼ x 9½ ins. Illustrated. Deals with fine line of furniture for hotels, clubs, institutions, schools, etc.
- Kittinger Club and Hotel Furniture. Booklet, 20 pp., 6 x 9 ins. Illustrated. Data on furniture for hotels and clubs.
- A Catalog of Kittinger Furniture. Booklet, 78 pp., 11 x 14 ins. Illustrated. General Catalog.
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- Libbey-Owens Sheet Glass Co.**, Toledo, Ohio.
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- King Construction Company**, North Tonawanda, N. Y.
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GREENHOUSES—Continued

- William H. Lutton Company**, 267 Kearney Ave., Jersey City, N. J.
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- P. & F. Corbin**, New Britain, Conn.
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- Locks and Builders' Hardware. Bound Volume, 486 pp., 8½ x 11 ins. An exhaustive, splendidly prepared volume.
- Colonial and Early English Hardware. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Data on hardware for houses in these styles.
- Cutler Mail Chute Company**, Rochester, N. Y.
Cutler Mail Chute Model F. Booklet, 4 x 9¼ ins., 8 pp. Illustrated.
- Richards-Wilcox Mfg. Co.**, Aurora, Ill.
Distinctive Garage Door Hardware. Booklet, 8½ x 11 ins., 66 pp. Illustrated. Complete information accompanied by data and illustrations on different kinds of garage door hardware.
- Distinctive Elevator Door Hardware. Booklet, 90 pp., 10½ x 16 ins. Illustrated.
- Russell & Erwin Mfg. Co.**, New Britain, Conn.
Hardware for the Home. Booklet, 24 pp., 3½ x 6 ins. Deals with residence hardware.
- Door Closer Booklet. Brochure, 16 pp., 3½ x 6 ins. Data on a valuable detail.
- Garage Hardware. Booklet, 12 pp., 3½ x 6 ins. Hardware intended for garage use.
- Famous Homes of New England. Series of folders on old homes and hardware in style of each.

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- American Blower Co.**, 6004 Russell St., Detroit, Mich.
Heating and Ventilating Utilities. A binder containing a large number of valuable publications, each 8½ x 11 ins., on these important subjects.
- American Radiator Company, The**, 40 West 40th St., N. Y. C.
Ideal Boilers for Oil Burning. Catalog 5½ x 8½ ins., 36 pp. Illustrated in 4 colors. Describing a line of Heating Boilers especially adapted to use with Oil Burners.
- Corto—The Radiator Classic. Brochure, 5½ x 8½ ins., 16 pp. Illustrated. A brochure on a space-saving radiator of beauty and high efficiency.
- Ideal Arcola Radiator Warmth. Brochure, 6¼ x 9½ ins. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.
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- New American Radiator Products. Booklet, 44 pp., 5 x 7¾ ins. Illustrated. Complete line of heating products.
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- James B. Clow & Sons**, 534 S. Franklin St., Chicago, Ill.
Clow Gasteam Vented Heating System. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Deals with a valuable form of heating equipment for using gas.
- C. A. Dunham Company**, 450 East Ohio St., Chicago, Ill.
Dunham Radiator Trap. Bulletin 101, 8 x 11 ins., 12 pp. Illustrated. Explains working of this detail of heating apparatus.
- Dunham Packless Radiator Valves. Bulletin 104, 8 x 11 ins., 8 pp. Illustrated. A valuable brochure on valves.
- Dunham Return Heating System. Bulletin 109, 8 x 11 ins. Illustrated. Covers the use of heating apparatus of this kind.
- Dunham Vacuum Heating System. Bulletin 110, 8 x 11 ins., 12 pp. Illustrated.
- The Dunham Differential Vacuum Heating System. Bulletin 114. Brochure, 12 pp., 8 x 11 ins. Illustrated. Deals with heating for small buildings.
- The Dunham Differential Vacuum Heating System. Bulletin 115. Brochure, 12 pp., 8 x 11 ins. Illustrated. Deals with heating for large buildings.
- The Fulton Syphon Company**, Knoxville, Tenn.
Syphon Temperature Regulators. Illustrated brochures, 8½ x 11 ins., dealing with general architectural and industrial applications; also specifically with applications of special instruments.
- Syphon Heating Specialties. Catalog No. 200, 192 pp., 3½ x 6¼ ins. Important data on heating.
- Hoffman Specialty Company, Inc.**, 25 West 45th St., New York, N. Y.
Heat Controlled With the Touch of a Finger. Booklet, 46 pp., 5¼ x 8¼ ins. Illustrated.
- How to Lock Out Air, the Heat Thief. Brochure, 48 pp., 5 x 7¼ ins. Illustrated.
- Janette Manufacturing Company**, 556 West Monroe Street, Chicago.
More Heat from Any Hot Water System on Less Fuel. Folder. 4 pp., 8½ x 11 ins. Illustrated. Deals with use of the "Hydro-lator."

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 84

HEATING EQUIPMENT—Continued

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Johnson Oil Burners. Booklet, 9 pp., 8½ x 11 ins. Illustrated.
Bulletin No. 4A. Brochure, 8 pp., 8½ x 11 ins. Illustrated.
Data on different kinds of oil-burning apparatus.
Bulletin No. 31. Brochure, 8 pp., 8½ x 11 ins. Illustrated.
Deals with Johnson Rotary Burner with Full Automatic Control.
- Kewanee Boiler Corporation**, Kewanee, Ill.
Kewanee on the Job. Catalog, 8½ x 11 ins., 80 pp. Illustrated.
Showing installations of Kewanee boilers, water heaters, radiators, etc.
Catalog No. 78, 6 x 9 ins. Illustrated. Describes Kewanee Fire-box Boilers with specifications and setting plans.
Catalog No. 79, 6 x 9 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.
- May Oil Burner Corp.**, Baltimore, Md.
Adventures in Comfort. Booklet, 24 pp., 6 x 9 ins. Illustrated.
Non-technical data on oil as fuel.
Taking the Quest Out of the Question. Brochure, 16 pp., 6 x 9 ins. Illustrated. For home owners interested in oil as fuel.
- McQuay Radiator Corporation**, 35 East Wacker Drive, Chicago, Ill.
McQuay Visible Type Cabinet Heater. Booklet, 4 pp., 8½ x 11 ins. Illustrated. Cabinets and radiators adaptable to decorative schemes.
McQuay Concealed Radiators. Brochure, 4 pp., 8½ x 11 ins. Illustrated.
McQuay Unit Heater. Booklet, 8 pp., 8½ x 11 ins. Illustrated. Gives specifications and radiator capacities.
- Modine Mfg. Co.**, Racine, Wisc.
Modine Copper Radiation. Booklet, 28 pp., 8½ x 11 ins. Illustrated. Deals with industrial, commercial and domestic heating.
A Few Short Years. Folder, 4 pp., 8½ x 11 ins. Illustrated. Heating for garages.
Dairy Plant Heating. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Nash Engineering Company**, South Norwalk, Conn.
No. 37. Devoted to Jennings Hytor Return Line Vacuum Heating Pumps, electrically driven, and supplied in standard sizes up to 300,000 square feet equivalent direct radiation.
No. 16. Dealing with Jennings Hytor Air Line Heating Pumps.
No. 17. Describing Jennings Hytor Condensation Pumps, sizes up to 70,000 square feet equivalent direct radiation.
No. 25. Illustrating Jennings Return Line Vacuum Heating Pumps. Size M, for equivalent direct radiation up to 5,000 square feet.
- National Radiator Corporation**, Johnstown, Pa.
Aero Radiators; Beauty and Worth. Catalog 34. Booklet, 6 x 9 ins., 20 pp., describing and illustrating radiators and accessories.
Six Great Companies Unite to Form a Great Corporation. Booklet, 28 pp., 8½ x 10½ ins. Illustrated. Valuable data on heating.
- Oil Heating Institute**, 420 Madison Ave., New York, N. Y.
What About the Supply of Oil Fuel? Booklet, 16 pp., 5½ x 8 ins. Illustrated.
- Petroleum Heat & Power Co.**, 511 Fifth Avenue, New York, N. Y.
Heating Homes the Modern Way. Booklet, 8½ x 11¼ ins. Illustrated. Data on the Petro Burner.
Residence Oil Burning Equipment. Brochure, 6 pp., 8½ x 11 ins. Illustrated. Data regarding Petro Burner in a bulletin approved by Investigating Committee of Architects and Engineers.
Petro Mechanical Oil Burner & Air Register. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Data on industrial installations of Petro Burners.
Present Accepted Practice in Domestic Oil Burners. Folder, 4 pp., 8½ x 11 ins. Illustrated. A reprint from Heating and Ventilating Magazine.
- Sarco Company, Inc.**, 183 Madison Ave., New York City, N. Y.
Steam Heating Specialties. Booklet, 6 pp., 6 x 9 ins. Illustrated. Data on Sarco Packless Supply Valves and Radiator Traps for vacuum and vapor heating systems.
Equipment Steam Traps and Temperature Regulations. Booklet, 6 pp., 6 x 9 ins. Illustrated. Deals with Sarco Steam Traps for hospital, laundry and kitchen fixtures and the Sarco Self-contained Temperature Regulation for hot water service tanks.
- Spencer Heater Co.**, Williamsport, Pa.
Catalog. Booklet, 20 pp., 6½ x 9 ins. Illustrated. Complete line of magazine feed cast iron sectional and steel tubular heaters.
The Fire that Burns Uphill. Brochure, 24 pp., 6½ x 9¼ ins. Illustrated in color. Magazine feed heaters for steam, vapor and hot water heating.
- B. F. Sturtevant Company**, Hyde Park, Boston, Mass.
Tempervane Heating Units. Catalog 363. Booklet, 44 pp., 8½ x 11 ins. Illustrated. Data on "Heating Every Corner with Maximum Economy."
- Trane Co., The**, La Crosse, Wis.
Bulletin 14, 16 pp., 8½ x 10½ ins. Covers the complete line of Trane Heating Specialties, including Trane Bellows Traps, and Trane Bellows Packless Valves.
Bulletin 20, 24 pp., 8½ x 10½ ins. Explains in detail the operation and construction of Trane Condensation. Vacuum, Booster, Circulating, and similar pumps.
How to Cut Heating Costs. Booklet, 18 pp., 8½ x 11 ins. Illustrated.

HOSPITAL EQUIPMENT

- The Frink Co., Inc.**, 369 Lexington Ave., New York City.
Catalog 426. 7 x 10 ins., 16 pp. A booklet illustrated with photographs and drawings, showing the types of light for use in hospitals, as operating table reflectors, linolite and multilite concentrators, ward reflectors, bed lights and microscopic reflectors, giving sizes and dimensions, explaining their particular fitness for special uses.
- Holophane Company**, 342 Madison Avenue, New York.
Lighting Specific for Hospitals. Booklet, 30 pp., 8½ x 11 ins. Illustrated.
- The International Nickel Company**, 67 Wall St., New York, N. Y.
Hospital Applications of Monel Metal. Booklet, 8½ x 11½ ins., 16 pp. Illustrated. Gives types of equipment in which Monel Metal is used, reasons for its adoption, with sources of such equipment.
- Pick-Barth Company, Inc., Albert**, 1200 West 35th St., Chicago, and Cooper Square, New York.
Some Thoughts About Hospital Food Service Equipment. Booklet, 22 pp., 7½ x 9¼ 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.

INCINERATORS

- Home Incinerator Co.**, Milwaukee, Wis.
The Decent Way. Burn it with Gas. Brochure, 30 pp., 5¼ x 7¼ ins., inside. Illustrated. Incinerator sanitation equipment for residence use.
A. I. A. File, 12 pp., 8¼ x 10¼ ins., inside. Suggestions for architect on incineration, showing installation and equipment.
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Blue Star Standards in Home Building. 16 pp., 5½ x 8½ ins., inside. Illustrated. Explaining fully the Blue Star principles, covering heat, incineration, refrigeration, etc.
- Josam Mfg. Co.**, Michigan City, Ind.
Josam-Graver Incinerators. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Kerner Incinerator Company**, 715 E. Water St., Milwaukee, Wis.
Incinerators (Chimney-fed). Catalog No. 15 (Architect and Builders' Edition). Size 8½ x 11 ins., 16 pp. Illustrated. Describes principles and design of Kernerator Chimney-fed Incinerators for residences, apartments, hospitals, schools, apartment hotels, clubs and other buildings. Shows all standard models and gives general information and working data.
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Garbage and Waste Disposal for Apartment Buildings. Folder, 8½ x 11 ins., 16 pp. Illustrated. Describes principle and design of Kernerator Chimney-fed Incinerator for apartments and gives list of buildings where it has been installed.
Sanitary Disposal of Waste in Hospitals. Booklet, 4 x 9 ins., 12 pp. Illustrated. Shows how this necessary part of hospital service is taken care of with the Kernerator. Gives list of hospitals where installed.
The Kernerator (Chimney-fed) Booklet. Catalog No. 17, 20 pp., 8½ x 11 ins. Illustrated. Data on a valuable detail of equipment.

INSULATION

- Armstrong Cork & Insulation Co.**, Pittsburgh, Pa.
The Insulation of Roofs with Armstrong's Corkboard. Booklet. Illustrated. 7½ x 10½ ins., 32 pp. Discusses means of insulating roofs of manufacturing or commercial structures.
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Armstrong's Corkboard. Insulation for Walls and Roofs of Buildings. Booklet, 66 pp., 9½ x 11¼ ins. Illustrates and describes use of insulation for structural purposes.
- Cabot, Inc., Samuel**, Boston, Mass.
Cabot's Insulating Quilt. Booklet, 7½ x 10½ ins., 24 pp. Illustrated. Deals with a valuable type of insulation.
- Structural Gypsum Corporation**, Linden, N. J.
Heat Insulation Value of Gypsteel. Folder, 4 pp., 8½ x 11 ins. Brochure, by Charles L. Norton, of M. I. T.

JOISTS

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

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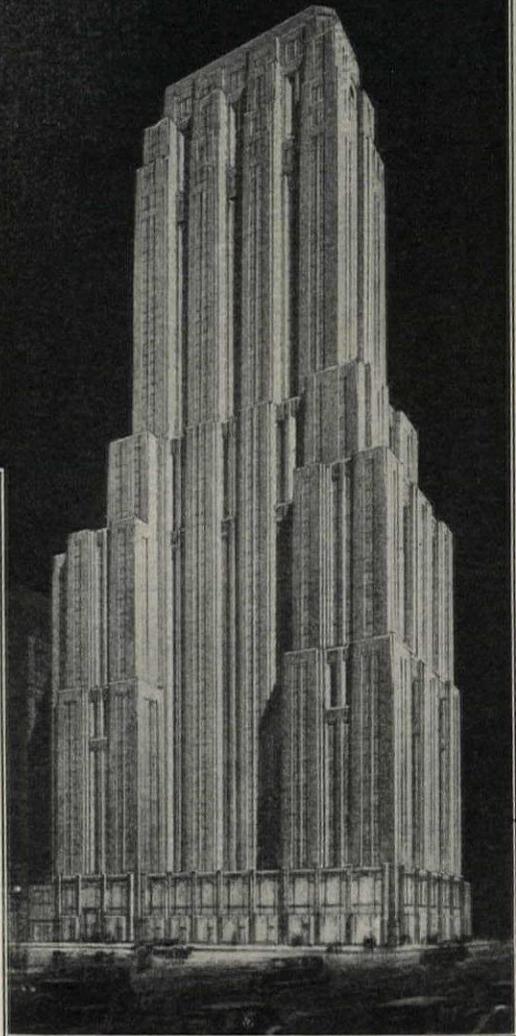
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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 86

JOISTS—Continued

- Concrete Steel Company**, 42 Broadway, New York, N. Y.
Structural Economies for Concrete Floors and Roofs. Booklet, 32 pp., 8½ x 11 ins. Illustrated.
Modern Concrete Reinforcement. Brochure, 32 pp., 8½ x 11 ins. Illustrated.
Construction Details for Installing Havemeyer Trusses. Data sheets, 8½ x 11 ins. Illustrated.
Standard Practice for Placing Havemeyer Reinforcement in Columns, Beams and Slabs. Data sheets, 8½ x 11 ins. Illustrated.

KITCHEN EQUIPMENT

- The International Nickel Company**, 67 Wall St., New York, N. Y.
Hotels, Restaurants and Cafeteria Applications of Monel Metal. Booklet, 8½ x 11 ins., 32 pp. Illustrated. Gives types of equipment in which Monel Metal is used, with service data and sources of equipment.
Pick-Barth Company, Inc., Albert, 1200 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 installation and plans for standardized outfits.

LABORATORY EQUIPMENT

- Alberene Stone Co.**, 153 West 23rd Street, New York City.
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Duriron Company, Dayton, Ohio.
Duriron Acid, Alkali and Rust-proof Drain Pipe and Fittings. Booklet, 8½ x 11 ins., 20 pp. Full details regarding a valuable form of piping.

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

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- Milwaukee Corrugating Co.**, Milwaukee.
The Milcor Manual. Booklet, 96 pp., 8½ x 11 ins. Illustrated. Data on metal lath and similar materials.
Milcor Metal Ceiling Catalog. Booklet, 288 pp., 8½ x 11 ins. Illustrated. Data on metal ceiling and wall construction.
National Steel Fabric Co., Pittsburgh, Pa.
Better Walls for Better Homes. Brochure, 16 pp., 7¾ x 11¼ ins. Illustrated. Metal lath, particularly for residences.
Steeltex for Floors. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Combined reinforcing and form for concrete or gypsum floors and roofs.
Steeltex Data Sheet No. 1. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with round top chords.
Steeltex Data Sheet No. 2. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with flat top flanges.
Steeltex Data Sheet No. 3. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steeltex for folders on wood joists.
North Western Expanded Metal Co., 1234 Old Colony Building, Chicago, Ill.
North Western Expanded Metal Products. Booklet, 8½ x 10¼ ins., 20 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated, Plasta-saver and longspan lath channels, etc.
Longspan ¾-inch Rib Lath. Folder, 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-Rib expanded metal.
A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.
Norwest Metal Lath. Folder, 8½ x 11 ins. Illustrated. Data on Flat Rib Lath.
Truscon Steel Company, Youngstown, Ohio.
Truscon ¾-inch Hy-Rib for Roofs, Floors and Walls. Booklet, 8½ x 11 ins., illustrating Truscon ¾-inch Hy-Rib as used in industrial buildings. Plates of typical construction. Progressive steps of construction. Specification and load tables.

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- The Pfaudler Company**, 217 Cutler Building, Rochester, N. Y.
Pfaudler Glass-Lined Steel Laundry Chutes. Booklet, 5¼ x 7¾ ins., 16 pp. Illustrated. A beautifully printed brochure describing in detail with architects' specifications THE PFAUDLER GLASS-LINED STEEL LAUNDRY CHUTES. Contains views of installations and list of representative examples.

LAUNDRY MACHINERY

- American Laundry Machinery Co.**, Norwood Station, Cincinnati, O.
Functions of the Hotel and Hospital Laundry. Brochure, 8 pp., 8½ x 11 ins. Valuable data regarding an important subject.
Troy Laundry Machinery Co., Inc., 9 Park Place, New York City.
Laundry Machinery for Large Institutions. Loose-leaf booklet, 50 pp., 8½ x 11 ins. Illustrated.

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- Art Metal Construction Co.**, Jamestown, N. Y.
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- The Frink Co., Inc.**, 369 Lexington Ave., New York, N. Y.
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Holophane Company, Inc., 342 Madison Ave., New York, N. Y.
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Lighting Specifications for Hospitals. Brochure, 30 pp., 8½ x 11 ins. Illustrated.
Industrial Lighting. Bulletin 448A. Booklet, 24 pp., 8½ x 11 ins. Illustrated.
Holophane Catalog. Booklet, 48 pp., 8½ x 11 ins. Combination catalog and engineering data book.
The Lighting of Schools. A Guide to Good Practice. Booklet, 24 pp., 8½ x 11 ins. Illustrated.
Pass & Seymour, Inc., Syracuse, N. Y.
Lighting Your Home with Alabox. Folder, 6 pp., 3 x 6 ins.
Smyser-Royer Co., 1700 Walnut Street, Philadelphia, Pa.
Catalog "J" on Exterior Lighting Fixtures. Brochure, illustrated, giving data on over 300 designs of standards, lanterns and brackets of bronze or cast iron.
Todhunter, 119 East 57th St., New York, N. Y.
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Airport and Floodlighting Equipment. Booklet, 20 pp., 8½ x 11 ins. Illustrated.

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

MAIL CHUTES

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

MANTELS

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

MARBLE

- The Georgia Marble Company**, Tate, Ga.; New York Office, 1328 Broadway.
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- Aluminum Company of America**, Pittsburgh.
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The International Nickel Company, 67 Wall St., New York, N. Y.
Monel Metal Primer. 8 folders, 4 pp., 8½ x 11 ins. Illustrated. Valuable data on use of monel in kitchens, laundries, etc.

MILL WORK—See also Wood

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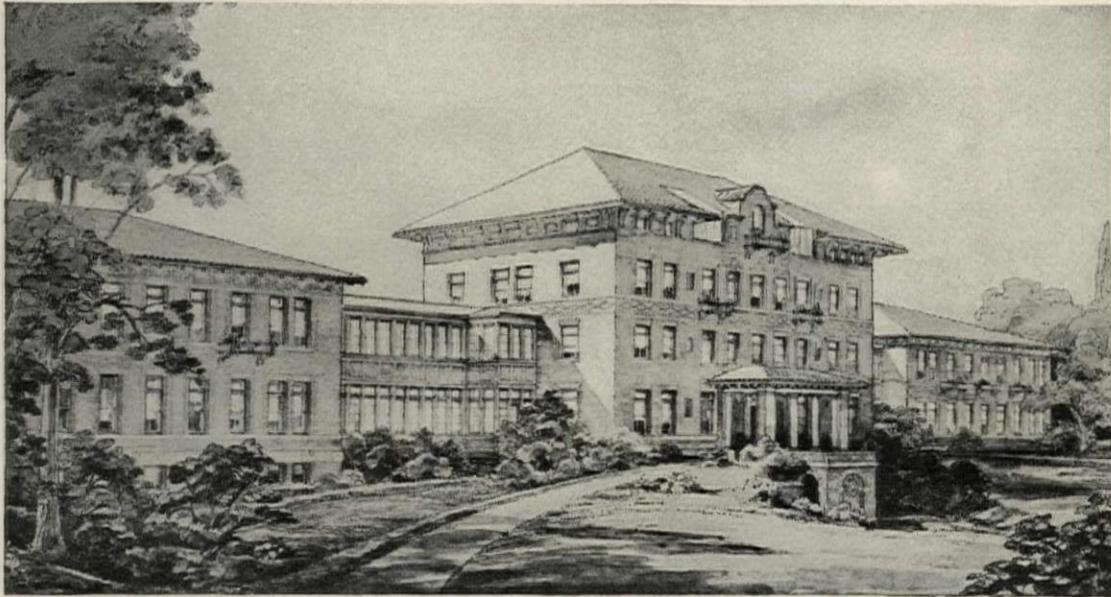
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- Curtis Interior Doors. Booklet, 7¾ x 10½ ins. Illustrated.
- Curtis Entrances and Exterior Doors. Brochure, 7¾ x 10½ ins. Illustrated.
- Hartmann-Sanders Company**, 2155 Elston Ave., Chicago, Ill.
Column Catalog, 7½ x 10 ins., 48 pp. Illustrated. Contains prices on columns 6 to 36 ins. diameter, various designs and illustrations of columns and installations.
- The Pergola Catalog. 7½ x 10 ins., 64 pp. Illustrated. Contains illustrations of pergola lattices, garden furniture in wood and cement, garden accessories.
- Klein & Co., Inc., Henry**, 11 East 37th St., New York, N. Y.
Two Driwood Interiors. Folder, 4 pp., 6¼ x 9 ins. Illustrated. Use of moulding for paneling walls.
A New Style in Interior Decoration. Folder, 4 pp., 6¼ x 9 ins. Illustrated. Deals with interior woodwork.
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- Roddis Lumber and Veneer Co.**, Marshfield, Wis.
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- Clinton Metallic Paint Co.**, Clinton, N. Y.
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- Jacobson & Co.**, 241 East 44th St., New York, N. Y.
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- Cabot, Inc., Samuel**, Boston, Mass.
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- Minwax Company, Inc.**, 11 West 42nd St., New York.
Color Card and Specifications for Minwax Brick and Cement Coating. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- National Lead Company**, 111 Broadway, New York, N. Y.
Handy Book on Painting. Book, 5½ x 3¼ ins., 100 pp. Gives directions and formulae for painting various surfaces of wood, plaster, metals, etc., both interior and exterior.
Red Lead in Paste Form. Booklet, 6¼ x 3½ ins., 16 pp. Illustrated. Directions and formulae for painting metals.
Came Lead. Booklet, 6 x 8¾ ins., 12 pp. Illustrated. Describes various styles of lead comes.
- Pratt & Lambert, Inc.**, Buffalo, N. Y.
Specification Manual for Paint, Varnishing and Enameling. Booklet, 38 pp., 7½ x 10½ ins. Complete specifications for painting, varnishing and enameling interior and exterior wood, plaster, and metal work.
- Sherwin-Williams Company**, 601 Canal Rd., Cleveland, Ohio.
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Enamel Finish for Interior and Exterior Surfaces. Bulletin No. 2. 8½ x 11 ins., 12 pp. Illustrated. Thorough discussion, including complete specifications for securing the most satisfactory enamel finish on interior and exterior walls and trim.
Painting and Decorating of Interior Walls. Bulletin No. 3. 8½ x 11 ins., 20 pp. Illustrated. An excellent reference book on Flat Wall Finish, including texture effects, which are taking the country by storm. Every architect should have one on file.

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- Protective Paints for Metal Surfaces. Bulletin No. 4. 8½ x 11 ins., 12 pp. Illustrated. A highly technical subject treated in a simple, understandable manner.
- Sonneborn Sons, Inc., L.**, Dept. 4, 116 Fifth Ave., New York, N. Y.
Paint Specifications. Booklet, 8½ x 10¾ ins., 4 pp.
- Toch Brothers**, New York, Chicago, Los Angeles.
Architects' Specification Data. Sheets in loose leaf binder, 8½ x 11 ins., dealing with an important line of materials.
- U. S. Gutta Percha Paint Co.**, Providence, R. I.
Barreled Sunlight. Booklet, 8½ x 11 ins. Data on "Barreled Sunlight" with specifications for its use.
- Valentine & Co.**, 456 Fourth Ave., New York, N. Y.
How to Use Valspar. Illustrated booklet, 32 pp., 3¾ x 8 ins. Deals with domestic uses for Valspar.
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- Receivador Sales Company**, Grand Rapids, Mich.
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PARTITIONS

- Circle A. Products Corporation**, New Castle, Ind.
Circle A. Partitions Sectional and Movable. Brochure. Illustrated. 8½ x 11¾ ins., 32 pp. Full data regarding an important line of partitions, along with Erection Instructions for partitions of three different types.
- Dahlstrom Metallic Door Company**, Jamestown, N. Y.
Dahlstrom Standard Steel Partitions. Booklet, 24 pp., 8½ x 11 ins. Illustrated.
- Hauserman Company, E. F.**, Cleveland, Ohio.
Hollow Steel Standard Partitions. Various folders, 8½ x 11 ins. Illustrated. Give full data on different types of steel partitions, together with details, elevations and specifications.
- Improved Office Partition Company**, 25 Grand St., Elmhurst, L. I.
Telesco Partition. Catalog, 8½ x 11 ins., 14 pp. Illustrated. Shows typical offices laid out with Telesco partitions, cuts of finished partition units in various woods. Gives specifications and cuts of buildings using Telesco.
Detailed Instructions for Erecting Telesco Partitions. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Complete instructions, with cuts and drawings, showing how easily Telesco Partition can be erected.
- Richards-Wilcox Mfg. Co.**, Aurora, Ill.
Partitions. Booklet, 7 x 10 ins., 32 pp. Illustrated. Describes complete line of track and hangers for all styles of sliding parallel, accordion and flush-door partitions.
- U. S. Gypsum Co.**, Chicago, Ill.
Pyrobar Partition and Furring Tile. Booklet, 8½ x 11 ins., 24 pp. Illustrated. Describes use and advantages of hollow tile for inner partitions.

PIPE

- American Brass Company**, Waterbury, Conn.
Bulletin B-1. Brass Pipe for Water Service. 8½ x 11 ins., 28 pp. Illustrated. Gives schedule of weights and sizes (I.P.S.) of seamless brass and copper pipe, shows typical installations of brass pipe, and gives general discussion of the corrosive effect of water on iron, steel and brass pipe.
- American Rolling Mill Company**, Middletown, Ohio.
How ARMCO Dredging Products Cut Costs. Booklet, 16 pp., 6 x 9 ins. Data on dredging pipe.
- Clow & Sons, James B.**, 534 S. Franklin St., Chicago, Ill.
Catalog A. 4 x 16½ ins., 700 pp. Illustrated. Shows a full line of steam, gas and water works supplies.
- Cohoes Rolling Mill Company**, Cohoes, N. Y.
Cohoes Pipe Handbook. Booklet, 40 pp., 5 x 7½ ins. Data on wrought iron pipe.
- Duriron Company**, Dayton, Ohio.
Duriron Acid, Alkali, Rust-proof Drain Pipe and Fittings. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Important data on a valuable line of pipe.
- National Tube Co.**, Frick Building, Pittsburgh, Pa.
"National" Bulletin No. 2. Corrosion of Hot Water Pipe, 8½ x 11 ins., 24 pp. Illustrated. In this bulletin is summed up the most important research dealing with hot water systems. The text matter consists of seven investigations by authorities on this subject.
"National" Bulletin No. 3. The Protection of Pipe Against Internal Corrosion, 8½ x 11 ins., 20 pp. Illustrated. Discusses various causes of corrosion, and details are given of the deactivating and deaerating systems for eliminating or retarding corrosion in hot water supply lines.
"National" Bulletin No. 25. "National" Pipe in Large Buildings. 8½ x 11 ins., 88 pp. This bulletin contains 254 illustrations of prominent buildings of all types, containing "National" Pipe, and considerable engineering data of value to architects, engineers, etc.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 90

PIPE—Continued

Modern Welded Pipe. Book of 88 pp., 8½ x 11 ins., profusely illustrated with halftone and line engravings of the important operations in the manufacture of pipe.

PLASTER

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

PLUMBING EQUIPMENT

Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalog M. 9¼ x 12 ins., 184 pp. Illustrated. Shows complete line of plumbing fixtures for Schools, Railroads and Industrial Plants.
Crane Company, 836 S. Michigan Ave., Chicago, Ill.
Plumbing Suggestions for Home Builders. Catalog, 3 x 6 ins., 80 pp. Illustrated.
Plumbing Suggestions for Industrial Plants. Catalog, 4 x 6½ ins., 34 pp. Illustrated.
Planning the Small Bathroom. Booklet, 5 x 8 ins. Discusses planning bathrooms of small dimensions.
John Douglas Co., Cincinnati, Ohio.
Douglas Plumbing Fixtures. Bound volume, 200 pp., 8½ x 11 ins. Illustrated. General catalog.
Another Douglas Achievement. Folder, 4 pp., 8½ x 11 ins. Illustrated. Data on new type of stall.
Hospital. Brochure, 60 pp., 8½ x 11 ins. Illustrated. Deals with fixtures for hospitals.
Duriron Company, Dayton, Ohio.
Duriron Acid, Alkali and Rust-Proof Drain Pipe and Fittings. Booklet, 8½ x 11 ins., 20 pp. Full details regarding a valuable form of piping.
Imperial Brass Mfg. Co., 1200 W. Harrison St., Chicago, Ill.
Watrous Patent Flush Valves, Duojet Water Closets, Liquid Soap Fixtures, etc. 8½ x 11 ins., 136 pp., loose-leaf catalog, showing roughing-in measurements, etc.
Maddock's Sons Company, Thomas, Trenton, N. J.
Catalog K. 7¼ x 10½ ins., 242 pp. Illustrated. Complete data on vitreous china plumbing fixtures with brief history of Sanitary Pottery.
Speakman Company, Wilmington, Del.
Catalog K. Booklet, 150 pp., 8½ x 10½ ins. Illustrated. Data on showers and equipment details.
Trenton Potteries Company, Trenton, N. J.
The Blue Book of Plumbing. Bound volume, 182 pp., 8½ x 10½ ins. Illustrated.

PUMPS

Kewanee Private Utilities Co., 442 Franklin St., Kewanee, Ill.
Bulletin E. 7¼ x 10½ ins., 32 pp. Illustrated. Catalog. Complete descriptions, with all necessary data, on Standard Service Pumps, Indian Brand Pneumatic Tanks, and Complete Water Systems, as installed by Kewanee Private Utilities Co.
The Trane Co., La Crosse, Wis.
Trane Small Centrifugal Pumps. Booklet, 3¼ x 8 ins., 16 pp. Complete data on an important type of pump.

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.
R. C. A. Centralized Radio Receiving Equipment. Brochure, 8 pp., 9 x 11 ins. Illustrated. Radio equipment for hotels, hospitals, etc.

RAMPS

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

REFRIGERATION

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

REINFORCED CONCRETE—See also Construction, Concrete

North Western Expanded Metal Company, Chicago, Ill.
Designing Data. Book, 6 x 9 ins., 96 pp. Illustrated. Covers the use of Econo Expanded Metal for various types of reinforced concrete construction.
Longspan ¾-inch Rib Lath. Folder, 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-Rib expanded metal.
Truscon Steel Company, Youngstown, Ohio.
Shearing Stresses in Reinforced Concrete Beams. Booklet, 8½ x 11 ins., 12 pp.

RESTAURANT EQUIPMENT

John Van Range Company, Cincinnati.
Planning Restaurants That Make Money. Booklet, 78 pp., 8½ x 11 ins. Illustrated. Excellent work on equipment.

ROOFING

The Barrett Company, 40 Rector St., New York City.
Architects' and Engineers' Built-up Roofing Reference Series; Volume IV Roof Drainage 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.
Federal Nailing Concrete Roof Slabs. Folder, 4 pp., 8½ x 11 ins. Illustrated.
Roof Standards. Booklet, 30 pp., 8½ x 11 ins. Illustrated.
Federal Interlocking Tile and Glass Tile. Folder, 4 pp., 8½ x 11 ins. Illustrated.
Federal Long-Span Roof Slab. Folder, 4 pp., 8½ x 11 ins. Illustrated.
New Federal Light Six Roof Slab. Folder, 4 pp., 8½ x 11 ins. Illustrated.
Heinz Roofing Tile Co., 1925 West Third Avenue, Denver, Colo.
Plymouth-Shingle Tile with Sprocket Hips. Leaflet, 8½ x 11 ins. Illustrated. Shows use of English shingle tile with special hips.
Italian Promenade Floor Tile. Folder, 2 pp., 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 Southern California.
Georgian Tile. Leaflet, 8½ x 11 ins. Illustrated. Tiling as used in old English and French farmhouses.
Johns-Manville Corporation, New York.
The New Book of Roofs. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Roofing from the Architect's point of view.
Ludowici-Celadon Company, 104 So. Michigan Ave., Chicago, Ill.
"Ancient" Tapered Mission Tiles. Leaflet, 8½ x 11 ins., 4 pp. Illustrated. For architects who desire something out of the ordinary this leaflet has been prepared. Describes briefly the "Ancient" Tapered Mission Tiles, hand-made with full corners and designed to be applied with irregular exposures.
Milwaukee Corrugating Co., Milwaukee.
Milor Architectural Sheet Metal Guide. Booklet, 72 pp., 8½ x 11 ins. Illustrated. Metal tile roofing, skylights, ventilators, etc.
Milor Sheet Metal Handbook. Brochure, 128 pp., 8½ x 11 ins. Illustrated. Deals with rain-carrying equipment, etc.
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.
Relative Effectiveness of Various Types of Roofing Construction in Preventing Condensation of the Under Surface. Folder, 4 pp., 8¼ x 11 ins. Important data on the subject.
Gypsteel Pre-cast Fireproof Roofs. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Information regarding a valuable type of roofing.
U. S. Gypsum Co., Chicago, Ill.
Pyrobar Roof Construction. Booklet, 8 x 11 ins., 48 pp. Illustrated. Gives valuable data on the use of tile in roof construction.
Sheetrock Pyrofill Roof Construction. Folder, 8½ x 11 ins. Illustrated. Covers use of roof surfacing which is poured in place.

SEWAGE DISPOSAL

Kewanee Private Utilities, 442 Franklin St., Kewanee, Ill.
Specification Sheets. 7¼ x 10½ ins., 40 pp. Illustrated. Detailed drawings and specifications covering water supply and sewage disposal systems.

SCREENS

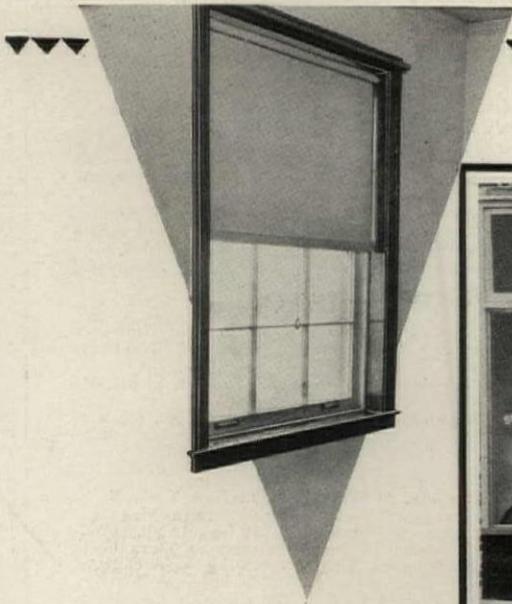
American Brass Co., The, Waterbury, Conn.
Facts for Architects About Screening. Illustrated folder, 9½ x 11¼ ins., giving actual samples of metal screen cloth and data on fly screens and screen doors.
Athey Company, 6015 West 65th St., Chicago, Ill.
The Athey Perennial Window Shade. An accordion pleated window shade, made from translucent Herringbone woven Coutil cloth, which raises from the bottom and lowers from the top. It eliminates awnings, affords ventilation, can be dry-cleaned and will wear indefinitely.
Orange Screen Co., Maplewood, N. J.
Orsco Aluminum Screens. Booklet, 8 pp., 8 x 11 ins. Illustrated. Data on a valuable line of screens.
Orsco Screens and Other Products. Brochure, 20 pp., 8 x 11 ins. Illustrated. Door and window screens and other hardware.

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SHADE CLOTH AND ROLLERS

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

SHELVING-STEEL

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

SOUND DEADENER

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

STEEL PRODUCTS FOR BUILDING

Bethlehem Steel Company, Bethlehem, Pa.
Steel Joists and Stanchions. Booklet, 72 pp., 4 x 6¼ 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 House Company, Pittsburgh, Pa. (Subsidiary of McClintic-Marshall Corp.)
Steel Framing for Dwellings. Booklet, 16 pp., 8½ x 11 ins. Illustrated.

Steel Framing for Gasoline Service Stations. Brochure, 8 pp., 8½ x 11 ins. Illustrated.

Steel Frame Standard Gasoline Service Stations. Booklet, 8 pp., 8½ x 11 ins. Illustrated. Three standard designs of stations.

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

STONE, BUILDING

Indiana Limestone Company, Bedford, Ind.
Volume 3, Series A-3. Standard Specifications for Cut Indiana Limestone work, 8½ x 11 ins., 56 pp. Containing specifications and supplementary data relating to the best methods of specifying and using this stone for all building purposes.

Volume 1, Series B. Indiana Limestone Library, 6 x 9 ins., 36 pp. Illustrated. Giving general information regarding Indiana Limestone, its physical characteristics, etc.

Volume 4, Series B. Booklet. New Edition, 8½ x 11 ins., 64 pp. Illustrated. Indiana Limestone as used in Banks.

Volume 5, Series B. Indiana Limestone Library. Portfolio, 11½ x 8¼ ins. Illustrated. Describes and illustrates the use of stone for small houses with floor plans of each.

Volume 6, Series B. Indiana Limestone School and College Buildings. 8½ x 11 ins., 80 pp. Illustrated.

Volume 12, Series B. Distinctive Homes of Indiana Limestone. 8½ x 11 ins., 48 pp. Illustrated.

Old Gothic Random Ashlar. 8½ x 11 ins., 16 pp. Illustrated.

STORE FRONTS

Brasco Manufacturing Co., 5025-35 South Wabash Ave., Chicago, Ill.
Catalog No. 33. Series 500. All-Metal Construction. Brochure, 20 pp., 8½ x 11 ins. Illustrated. Deals with store fronts of a high class.

Catalog No. 34. Series 202. Standard construction. Booklet, 16 pp., 8½ x 11 ins. Illustrated, complete data on an important type of building.

Detail Sheets. Set of seven sheets, 8½ x 11 ins., printed on tracing paper, giving full-sized details and suggestions for store front designs.

Davis Solid Architectural Bronze Sash. Set of six sheets, 8½ x 11 ins., printed on tracing paper. Full-sized details and suggestions for designs of special bronze store front construction.

The Kawneer Company, Niles, Mich.
Store Front Suggestions. Booklet, 96 pp., 6 x 8½ ins. Illustrated. Shows different types of Kawneer Solid Copper Store Fronts.

Catalog K. 1927 Edition. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Details of Kawneer Copper Store Fronts.

Detail Sheets for Use in Tracing. Full-sized details on sheets 17 x 22 ins.

Kawneer Construction in Solid Bronze or Copper. Booklet, 64 pp., 8½ x 11 ins. Illustrated. Complete data on the subject.

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

STORE FRONTS—Continued

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

International Store Front Construction. Catalog, 8½ x 10 ins., 70 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.

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

TELEPHONE SERVICE ARRANGEMENTS

All Bell Telephone Companies. Apply nearest Business Office, or American Telephone and Telegraph Company, 195 Broadway, New York.

Planning for Home Telephone Conveniences. Booklet, 52 pp., 8½ x 11 ins. Illustrated.

Planning for Telephones in Building. Brochure, 74 pp., 8½ x 11 ins. Illustrated.

TERRA COTTA

National Terra Cotta Society, 19 West 44th St., New York, N. Y.
Standard Specifications for the Manufacture, Furnishing and Setting of Terra Cotta. Brochure, 8½ x 11 ins., 12 pp. Complete Specification, Glossary of Terms Relating to Terra Cotta and Short Form Specification for incorporating in Architects' Specification.

Color in Architecture. Revised Edition. Permanently bound volume, 9½ x 12¼ ins., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustrations in color.

Present Day Schools. 8½ x 11 ins., 32 pp. Illustrating 42 examples of school architecture with article upon school building design by James O. Betelle, A. I. A.

Better Banks. 8½ x 11 ins., 32 pp. Illustrating many banking buildings in terra cotta with an article on its use in bank design by Alfred C. Bossom, Architect.

TILE, HOLLOW

National Fire Proofing Co., 250 Federal St., Pittsburgh, Pa.
Standard Wall Construction Bulletin 174. 8½ x 11 ins., 32 pp. Illustrated. A treatise on the subject of hollow tile wall construction.

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

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

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

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

Natcofloor Bulletin. 8½ x 11 ins., 6 pp. Illustrated.

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

TILES

Hanley Company, Bradford, Pa.
Hanley Quarry Tile. Folder. 4 pp., 5 x 8 ins. Illustrated.

C. Pardee Works, 9 East 45th St., New York, N. Y., and 1600 Walnut St., Philadelphia, Pa.
Pardee Tiles. Bound volume, 48 pp., 8½ x 11 ins. Illustrated.

United States Quarry Tile Co., Parkersburg, W. Va.
Quarry Tiles for Floors. Booklet, 120 pp., 8½ x 11 ins. Illustrated. General catalog. Details of patterns and trim for floors.

Art Portfolio of Floor Designs. 9¼ x 12¼ ins. Illustrated in colors. Patterns of quarry tiles for floors.

VALVES

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

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

Jenkins Brothers, 80 White Street, New York.
Office Buildings Yesterday and Today. Folder, 8½ x 11 ins. Illustrated. Valves for use in office buildings.

The Valve Behind a Good Heating System. Booklet, 4½ x 7¼ ins., 16 pp. Color plates. Description of Jenkins Radiator Valves for steam and hot water, and brass valves used as boiler connections.

Jenkins Valves for Plumbing Service. Booklet, 4½ x 7¼ ins., 16 pp. Illustrated. Description of Jenkins Brass Globe, Angle Check and Gate Valves commonly used in home plumbing, and Iron Body Valves used for larger plumbing installations.

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

VENTILATION

American Blower Co., Detroit, Mich.
American H. S. Fans. Brochure, 28 pp., 8½ x 11 ins. Data on an important line of blowers.
Duriron Company, Dayton, Ohio.
Acid-proof Exhaust Fans. Folder, 8 x 10½ ins., 8 pp. Data regarding fans for ventilation of laboratory fume hoods.
Specification Form for Acid-proof Exhaust Fans. Folder, 8 x 10½ ins.
Staynew Filter Corporation, Rochester, N. Y.
Protectomotor High Efficiency Industrial Air Filters. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Data on valuable detail of apparatus.

WATERPROOFING

Master Builders Company, Cleveland, Ohio.
Waterproofing and Dampproofing and Allied Products. Sheets in loose index file, 9 x 12 ins. Valuable data on different types of materials for protection against dampness.
Waterproofing and Dampproofing File. 36 pp. Complete descriptions and detailed specifications for materials used in building with concrete.
Minwax Company, Inc., 11 West 42nd St., New York.
Waterproofing Stadia. Folder, 4 pp., 8½ x 11 ins. Illustrated.
Transparent Waterproofings for All Masonry Walls and Surfaces. Folder, 4 pp., 8½ x 11 ins. Illustrated.
Data Sheet on Membrane Waterproofing. Folder, 4 pp., 8½ x 11 ins. Illustrated.
Sommers & Co., Ltd., 342 Madison Ave., New York, N. Y.
"Permantile Liquid Waterproofing" for making concrete and cement mortar permanently impervious to water. Also circulars on floor treatments and cement colors. Complete data and specifications. Sent upon request to architects using business stationery. Circular size, 8½ x 11 ins.
Sonneborn Sons, Inc., L., 116 Fifth Ave., New York, N. Y.
Pamphlet, 3¼ x 8¼ ins., 8 pp. Explanation of waterproofing principles. Specifications for waterproofing walls, floors, swimming pools and treatment of concrete, stucco and mortar.
Toch Brothers, New York, Chicago, Los Angeles.
Architects' Specification Data. Sheets in loose leaf binder, 8½ x 11 ins., dealing with an important line of materials.
The Vortex Mfg. Co., 1978 West 77th St., Cleveland, Ohio.
Par-Lock Specification "Form D" for waterproofing surfaces to be finished with Portland cement or tile.
Par-Lock Specification "Forms E and G" membrane waterproofing of basements, tunnels, swimming pools, tanks to resist hydrostatic pressure.
Par-Lock Waterproofing. Specification Forms D, E, F and G. Sheets, 8½ x 11 ins. Data on combinations of gun-applied asphalt and cotton or felt membrane, built up to suit requirements.
Par-Lock Method of Bonding Plaster to Structural Surfaces. Folder, 6 pp., 8½ x 11 ins. Official Bulletin of Approved Products—Investigating Committees of Architects and Engineers.

WEATHER STRIPS

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

WINDOWS

Detroit Steel Products Co., 2250 E. Grand Boulevard, Detroit.
Fenestra Blue Book. Brochure, 75 pp., 8½ x 11 ins. Illustrated. Data on steel windows.
The Kawneer Company, Niles, Mich.
Kawneer Solid Nickel Silver Windows. In casement and weight-hung types and in drop-down transom type. Portfolio, 12 pp., 9 x 11½ ins. Illustrated, and with demonstrator.
David Lupton's Sons Company, Philadelphia, Pa.
Lupton Pivoted Sash. Catalog 12-A. Booklet, 48 pp., 8½ x 11 ins. Illustrates and describes windows suitable for manufacturing buildings.

WINDOWS, CASEMENT

Detroit Steel Products Co., 2250 E. Grand Boulevard, Detroit.
Fenestra Casements. Booklet, 14 pp., 8½ x 11 ins. Illustrated. Discusses casements, particularly for residences.
Fenestra Screen Casements. Brochure, 16 pp., 8½ x 11 ins. Illustrated.
Decorating With Casements. Booklet, 18 pp., with inserts in color 6 x 8½ ins. Deals with use of decorations, particularly draperies, with casement windows.

WINDOWS, CASEMENT—Continued

Hope & Sons, Henry, 103 Park Ave., New York, N. Y.
Catalog, 12¼ x 18½ ins., 30 pp. Illustrated. Full-size details of outward and inward opening casements.
The Kawneer Company, Niles, Mich.
Kawneer Solid Nickel Silver Windows. In casement and weight-hung types and in drop-down transom type. Portfolio, 12 pp., 9 x 11½ ins. Illustrated, and with demonstrator.
David Lupton's Sons Company, Philadelphia, Pa.
Lupton Casement of Copper Steel. Catalog C-217. Booklet, 24 pp., 8½ x 11 ins. Illustrated brochure on casements, particularly for residences.
Lupton Heavy Casements. Detail Sheet No. 101, 4 pp., 8½ x 11 ins. Details and specifications only.
Richards-Wilcox Mfg. Co., Aurora, Ill.
Casement Window Hardware. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Shows typical installations, detail drawings, construction details, blue-prints if desired. Describes AIR-way Multifold Window Hardware.
Architectural Details. Booklet, 8½ x 11 ins., 16 pp. Tables of specifications and typical details of different types of construction.
List of Parts for Assembly. Booklet, 8½ x 11 ins., 16 pp. Full lists of parts for different units.

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Detroit Steel Products Co., 2250 E. Grand Boulevard, Detroit.
Fenestra Screen Casements. Brochure, 16 pp., 8½ x 11 ins. Illustrated.
Orange Screen Company, Maplewood, N. J.
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Columbia Mills, Inc., 225 Fifth Avenue, New York, N. Y.
Window Shade Data Book. Folder, 28 pp., 8½ x 11 ins. Illustrated.

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David Lupton's Sons Company, Philadelphia, Pa.
A Rain-shed and Ventilator of Glass and Steel. Pamphlet, 4 pp., 8½ x 11 ins. Deals with Pond Continuous Sash. Sawtooth Roofs, etc.
How Windows Can Make Better Homes. Booklet, 3¾ x 7 ins., 12 pp. An attractive and helpful illustrated publication on use of steel casements for domestic buildings.
Truscon Steel Company, Youngstown, Ohio.
Drafting Room Standards. Book, 8½ x 11 ins., 120 pages of mechanical drawings showing drafting room standards, specifications and construction details of Truscon Steel Windows, Steel Lintels, Steel Doors and Mechanical Operators.
Truscon Solid Steel Double-Hung Windows. 24 pp. Booklet, 8½ x 11 ins. Containing illustrations of buildings using this type of window. Designs and drawings of mechanical details.
Continuous Steel Windows and Mechanical Operators. Catalog 126. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

WOOD—See also Millwork

American Walnut Mfrs. Association, 618 So. Michigan Boulevard, Chicago, Ill.
American Walnut. Booklet, 7 x 9 ins., 46 pp. Illustrated. A very useful and interesting little book on the use of walnut in Fine Furniture with illustrations of pieces by the most notable furniture makers from the time of the Renaissance down to the present.
American Walnut for Interior Woodwork and Paneling. 7 x 9 ins. Illustrated. Discusses interior woodwork, giving costs, specifications of a specimen room, the different figures in Walnut wood, Walnut floors, finishes, comparative tests of physical properties and the advantages of American Walnut for woodwork.
Curtis Companies Service Bureau, Clinton, Iowa.
Curtis Cabinet and Stair Work. Booklet, 47 pp., 7¼ x 10½ ins. Illustrated.
Curtis Windows. Brochure, 7¼ x 10½ ins. Illustrated.
Curtis Interior Doors. Booklet, 7¼ x 10½ ins. Illustrated.
Curtis Entrances and Exterior Doors. Brochure, 7¼ x 10½ ins. Illustrated.
National Lumber Mfrs. Assn., Washington, D. C.
Airplane Hangar Construction. Booklet, 24 pp., 8½ x 11 ins. Use of lumber for hangars.

WOOD FINISH

Minwax Company, 11 West 42nd St., New York.
Color card and specification for Minwax Flat Finish. Folder, 4 pp., 8½ x 11 ins. Illustrated. Deals with a penetrative, preservative stain finish giving stain and soft wax effect.

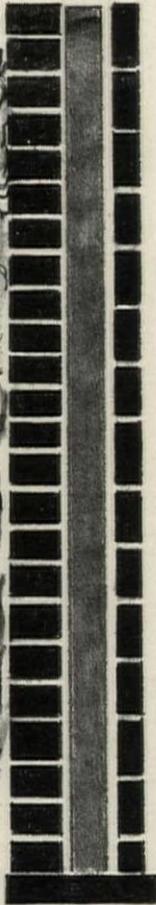
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the mortar joint it will break down the wall..

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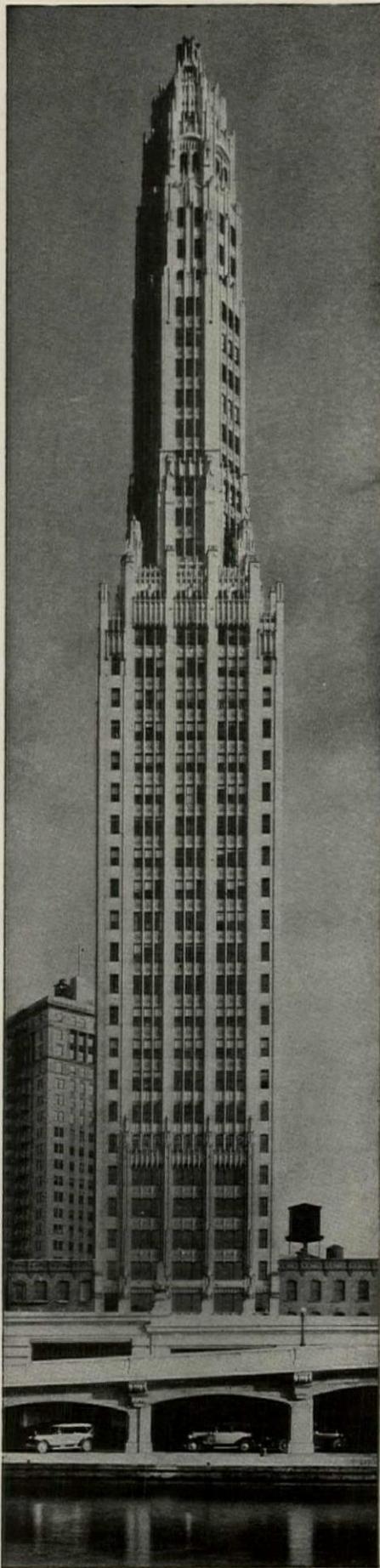
H. V. Johnson of the Bureau of Standards says, "The use of cement and cement lime mortars in masonry walls--increases the fire resistance, for the stronger mortars give the wall greater resistance to lateral strains and to the eroding actions of water from the fire hose than they would have with straight lime mortar."

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If visitors wish to make our offices their business headquarters while in Chicago, they will be furnished a private office for conferences and with stenographic, telegraphic and mail service to suit their requirements. Delivery of telegrams and mail will receive most careful attention.

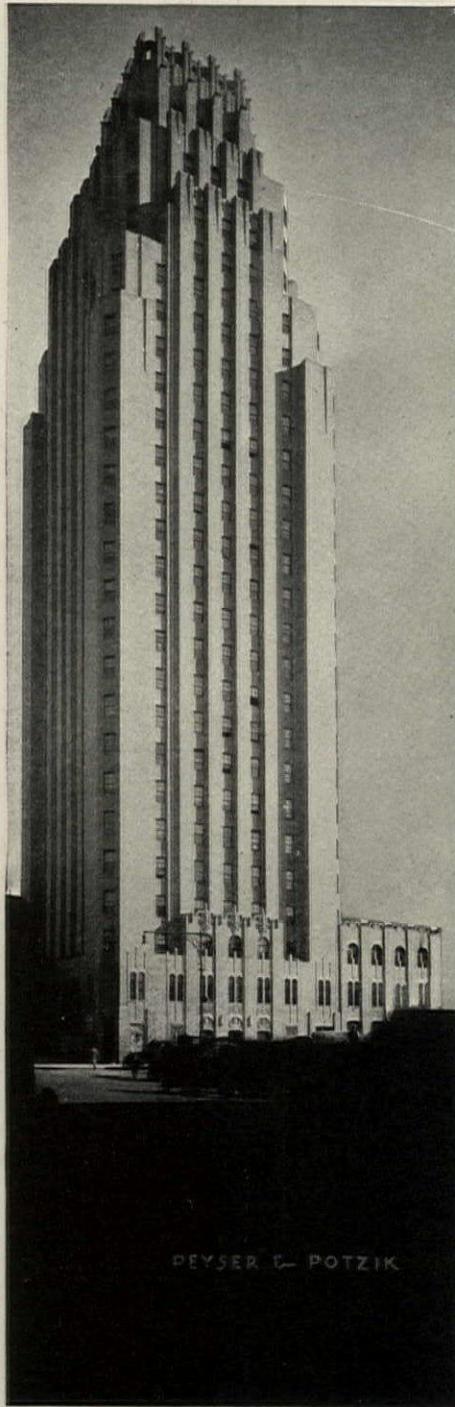
As now organized, there are four groups, and a nucleus for a fifth, making up NATIONAL TRADE JOURNALS, INC., each group having their respective staff in these offices. These groups are: National Building Publications; National Food Products Publications; National Diesel Publications; National Sports Publications; and a National Textile Publication. Specialty Salesman Magazine is also a property of NATIONAL TRADE JOURNALS, INC.

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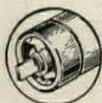


San Francisco has reason to be proud of its beautiful new six hundred-room hotel, the Sir Francis Drake, set in the midst of the downtown shopping and theatrical district. Every detail of its equipment, "from flag pole to basement", is the finest anywhere obtainable . . . consequently, the window shades are of Hartshorn Joanna Cloth, mounted on Hartshorn Rollers . . . Mr. L. S. Huckins, one of the owners, writes: "Your installation of Joanna Window Shade Cloth on Hartshorn Rollers has given us complete satisfaction."

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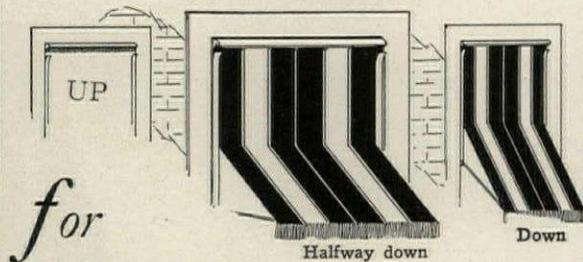
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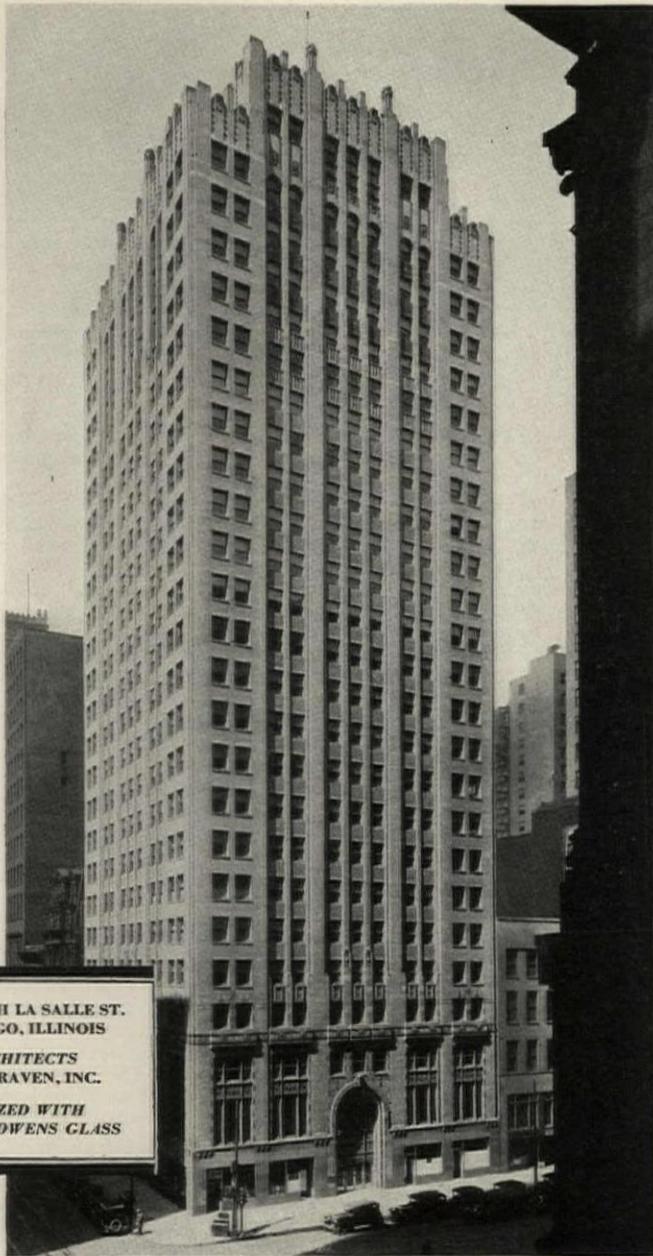


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REVIEWS OF MANUFACTURERS' PUBLICATIONS

GENFIRE STEEL COMPANY, Youngstown, O. "Rigideck for Roofs." An excellent booklet on an important subject.

Architects or engineers concerned with the building of a large structure of any nature will be interested in a brochure on roofing lately issued by the Genfire Steel Company. The booklet deals with "Rigideck," a type of roofing so "formed that each sheet firmly interlocks with the adjoining sheets to form a continuous deck over the entire roof. It is rolled from 18- and 20-gauge Armco Ingot Iron with a finished width of 6 inches, and depths of $1\frac{1}{4}$ inches and $1\frac{3}{4}$ inches. An interlocking rib is formed on the outer edge of one sheet, forming a structural supporting member at 6-inch intervals across the deck, when interlocked with the outside rib of the adjoining sheet. The interlocked section gives a smooth finished roof surface. Rigideck (Armco Ingot Iron) is applied directly to the roof supporting steel and is securely fastened to the structural members with purlin clips that firmly lock the Rigideck section together and clamp over the flanges of the structural roof members, holding the roof securely in place. Purlin clips, capable of securely fastening the Rigideck (Armco Ingot Iron) to the roof supporting steel under maximum loading conditions, insure positive connection to the main roof structure. Each purlin clip, located at 6-inch centers, has sufficient strength, with a factor of safety, to prevent failure under any conditions. Butt clips securely join the ends of Rigideck to present a smooth surface of roof deck to which the insulation and built-up roofing are applied." The importance of the subject and the thorough manner in which it is treated should secure the booklet wide circulation among architects.

W. H. JOHNSON & SON CO., 101 West 31st Street, New York. "Acme Radiator Shields and Enclosures."

While gladly acknowledging the great usefulness of the heating radiator, many architects and all interior decorators have made vigorous protest regarding the radiator's unattractive appearance, which even the long-continued efforts of the manufacturers of radiators have not greatly improved. This has brought about the practice of placing radiators within niches in walls and covering the openings of the niches with metallic grilles where the walls are of sufficient thickness to make this possible. Where this cannot be done, the only possible method of concealing radiators is to install them beneath decorative shields and enclosures sufficiently open to permit the radiation of heat. This is being done with complete success, and this folder illustrates and describes a most attractive and extremely practical assortment of radiator enclosures. A diagram gives a "cross-sectional view of a radiator and enclosure and depicts both details of construction and the course taken by the air. It will be noted that the cold air is drawn in at the bottom of the enclosure, thence moving up around the hot coils of the radiator and out through the front of the enclosure after being heated. A portion of the hot air passes over the surface of the water in a humidifying pan, thus carrying a constant supply of moisture into the atmosphere of the room. The humidifying pan extends the entire length of the radiator to provide maximum evaporation. It is conveniently filled through a hinged filling door. A convenient and inconspicuous door for operating the radiator valve is placed in exactly the right location in each enclosure. The top panel is made of special 14-gauge furniture steel and has a $1\frac{1}{2}$ -inch flange on all four sides. All panel joints are lock-seamed and are fitted and rubbed to a perfectly smooth surface. Corner joints are firmly locked and fitted close. The entire absence of welds, rivets and lap joints gives the perfect finish of the finest cabinet work. The grille-work is locked firmly to the inside of the front panel and provided with adjustable legs to permit entrance of cold air and convenience in cleaning underneath radiators. Solid end and back panels accelerate the flow of heated air out into the room, thus preventing deposits of dust and soot on walls and draperies. Each enclosure is finished in the highest grade baked enamel to harmonize with furniture or interior decorative scheme. In addition to a full range of tinted enamels, they are available in most perfect reproductions of beautiful mahogany, walnut, oak, etc.

TODHUNTER, INC., 119 East 57th Street, New York. "Fenders and Dog Grates." Illustrated data regarding them.

The attractiveness of the open fire, whether the fuel used be logs or coal, depends in a large measure on the fittings which surround it,—fenders, seat fenders, dog grates, andirons, etc. This valuable little folder illustrates quite a number of these fittings selected from the extensive Todhunter line, the folder giving the dimensions of each piece, its price, etc. Architects and interior decorators are quite familiar with the high standard of good taste which is maintained in all the productions of this firm, and the standard is as high in its fireplace fittings as it is in its wares of any other sort.

SPENCER HEATER COMPANY, Williamsport, Pa. "The Fire That Burns Uphill." A valuable brochure on heating.

The most expensive heating system is worthless without a good fire in the cellar. Even the best of heating systems will stagger, limp, and complain through cold days and nights if the heater can't or won't keep up a fire that is hot enough to make steam or vapor, or keep hot water hot. The ordinary flat grates must have firemen to feed them, and usually the space between the bars is too wide and the small sized fuels drop through them, which causes unnecessary expense. The modern "gable grates" are sloped to make a fire burn uphill in its natural way, thereby keeping a steady fire without the waste of fuel. This booklet, supplied by the Spencer Heater Company, offers valuable information for home owners, architects, heating contractors and others.

P. & F. CORBIN, New Britain, Conn. "The Corbin Line of Door Checks." Data on a practical and valuable utility.

While not often used to any great extent in structures of a residence character, use of the door check now seems to be nearly universal in buildings of other kinds,—great office and institutional structures, hospitals, theaters, public libraries, etc.—almost everywhere, in fact, since the slamming or too sudden closing of a door is objectionable. Like the elevator and certain other utilities, the door check has been the object of endless experiment and improvement, until now (again like the elevator) it seems to have reached the utmost limit of its development. The Corbin organization has long been in the foremost rank of firms manufacturing these useful devices, and this brochure deals with the many varieties of door checks which have been developed by the firm's ingenuity. "As with other mechanical devices, changes have been made from time to time in the principles and construction of door checks. The first radical departure from door check construction as originally conceived was the change from air to liquid as a checking medium. This development made possible the correction of many of the faults of air checks, but it also necessitated the formulation of a liquid which would act as a lubricant for the moving parts and at the same time possess the viscosity necessary for a uniform and dependable checking action. Furthermore, to retain its effectiveness under conditions of extreme or varying temperature, this liquid must necessarily be impervious to heat or cold. After considerable experimenting, Corbin has produced a liquid which is meeting these requirements most satisfactorily. The next important step was the introduction of the coil spring in place of the flat band spring. This further eliminated many of the objectionable points which were previously to be found. Since the pressure of the coil spring is divided evenly over its entire length when tensed, the danger of crystallization at any one point was avoided. When released, its power is transmitted in a steady uniform flow. Another important feature of this spring is the fact that it makes possible the reversible check, for either right or left hand doors. Other achievements are the new coil spring and ball type holdback attachment and the three-point holding device designed especially for hospital service. New adjustable brackets for applying checks to arched doors have been added. With these and the various other types of brackets, there is no condition under which a door cannot be equipped with a Corbin door check."

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Over 1,500 Fenestra Casements have not only added to the exterior beauty of this new fourteen-story apartment building at Long Beach; but have contributed to its interior charm as well. One of the most imposing buildings on the Pacific Coast, this has quickly become a popular rendezvous of the elite.

In such a brilliant beach location, nothing but sunny, airy windows could satisfy architect and owners. Because of their narrow muntins and frames, Fenestra Casements admit all possible sunlight. The swing leaves open easily, 100% if desired, to take full advantage of the fresh beach air.

Fenestra Casements are rough-weather windows, too. They close snug-tight without sticking or warping and present a wide, flat, double overlapped weathering against continued storms. Other reasons for specifying Fenestra are: easy washing from within, inside screens that protect draperies, fire resistance. See the Fenestra Blue Book in Sweet's Architectural Catalogue for further details.



NEW! OUTSTANDING! Fenestra Screen Casements, the latest development in steel windows, provide screens that fit **FLAT** against the window frame, thus eliminating the cost of wood trim. Swing leaves may be unlocked and opened or closed and locked without touching the screens in any way. Yet all screens may be removed or replaced in an instant when desired. Provision is made for the attachment of brackets accommodating both glass curtains and drapes. Standard sizes reduce the cost to little, if any, more than ordinary windows. Write for details.

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REVIEWS OF MANUFACTURERS' PUBLICATIONS

THE NAILCRETE CORPORATION, 105 West 40th Street, New York. "Nailcrete for Better Roofs and Floors."

The advantages possessed by concrete have procured its use in building for many centuries, its more extensive use having been long prevented chiefly by the impossibility of driving nails into it or of using screws without splitting, chipping or cracking the material. The production of concrete not open to this objection has of course brought about a wide advance in its use. It can easily be seen that, particularly when concrete is being used for building floors or roofs, it is necessary to attach to the concrete the finished floor or the exterior roofing, and until comparatively lately this has been made possible only by placing in the concrete during fabrication the wooden members necessary to secure the floors or roofs, which of course meant added expense. This brochure is issued to make more widely known the advantages of using "Nailcrete," a material which, as its name suggests, is concrete into which nails can be driven. "Nailcrete is the original nailing concrete. It was developed 20 years ago following extensive laboratory research and tests in the 'Studies in Economic Construction' conducted by Grosvenor Atterbury, for the Russell Sage Foundation. Nailcrete is used extensively and successfully with many types of architectural construction ranging from vast office buildings, hotels, schools, hospitals, public and industrial buildings to small residences. Wherever a light, strong and easily applied fireproof, rot-proof and vermin-proof nailing base for floors or roofing is desired, Nailcrete has proved its value. It holds nails firmly, and will not shrink or swell, as it is not affected by dampness. It is an effective sound-deadener and a poor conductor of heat. Nailcrete is mixed on the site and is poured like ordinary concrete. Nailcrete has the same compressive strength as 1:2:6 cinder concrete, but is fully 20 per cent lighter."

BEARDSLEE CHANDELIER MFG. CO., 216 South Jefferson Street, Chicago. "Commercial Lighting." Catalog 44.

The question of selecting appropriate lighting fixtures for commercial structures, stores, office buildings, schools and other similar structures is receiving much more attention than ever before. Gone are the days when the interiors of such buildings were considered well and sufficiently lighted if only enough electrical current were used in fixtures representing merely the barest of bare utility. Today architects and engineers give proper attention to selecting fixtures which while rarely or never elaborate are both dignified and appropriate. The rise into favor of what is called the "modern" school of design seems to have accelerated the use of well designed lighting fixtures for interiors such as are being dealt with here, and this is particularly suggested by examining this brochure devoted to illustrating and describing an extensive line of fixtures appropriate for such uses. The 40 pages of the booklet deal with an assortment both useful and attractive, the assortment being so varied that there need be no difficulty in selecting fixtures desirable from every point of view. Most of the pages of the brochure carry displayed paragraphs relating to the Beardslee products, which are of particular interest. Thus on page 4: "Sufficient wattage is the first essential to be considered in the layout of a lighting installation. Care must be taken in the selection of the lighting equipment and the correct size lamp used. If larger lamps than the sizes indicated are used, the surface brightness is too intense and glare results." Again on page 5: "Electricity is cheap,—the cheapest commodity we buy,—and year by year higher intensities of illumination are being used. Numerous tests made in offices and factories have conclusively demonstrated that production is increased and errors and spoilage decreased when better lighting is used. Similar tests made in stores have shown that the same goods at the same prices sell much faster when the store in which they are displayed is more brightly illuminated." Page 7 says: "Maintenance of any lighting installation is an important factor in obtaining satisfactory results. Even a thin film of dust will reduce the efficiency of a lighting unit 50 per cent or more. In developing the units here catalogued, careful attention has been given (1) to making them as dust-proof as possible; (2) to making it easy to remove and replace glassware; (3) to making the glassware surface finish easily cleaned."

HOLOPHANE COMPANY, INC., 342 Madison Avenue, New York. "Ornamental Luminaires." Booklet No. 900.

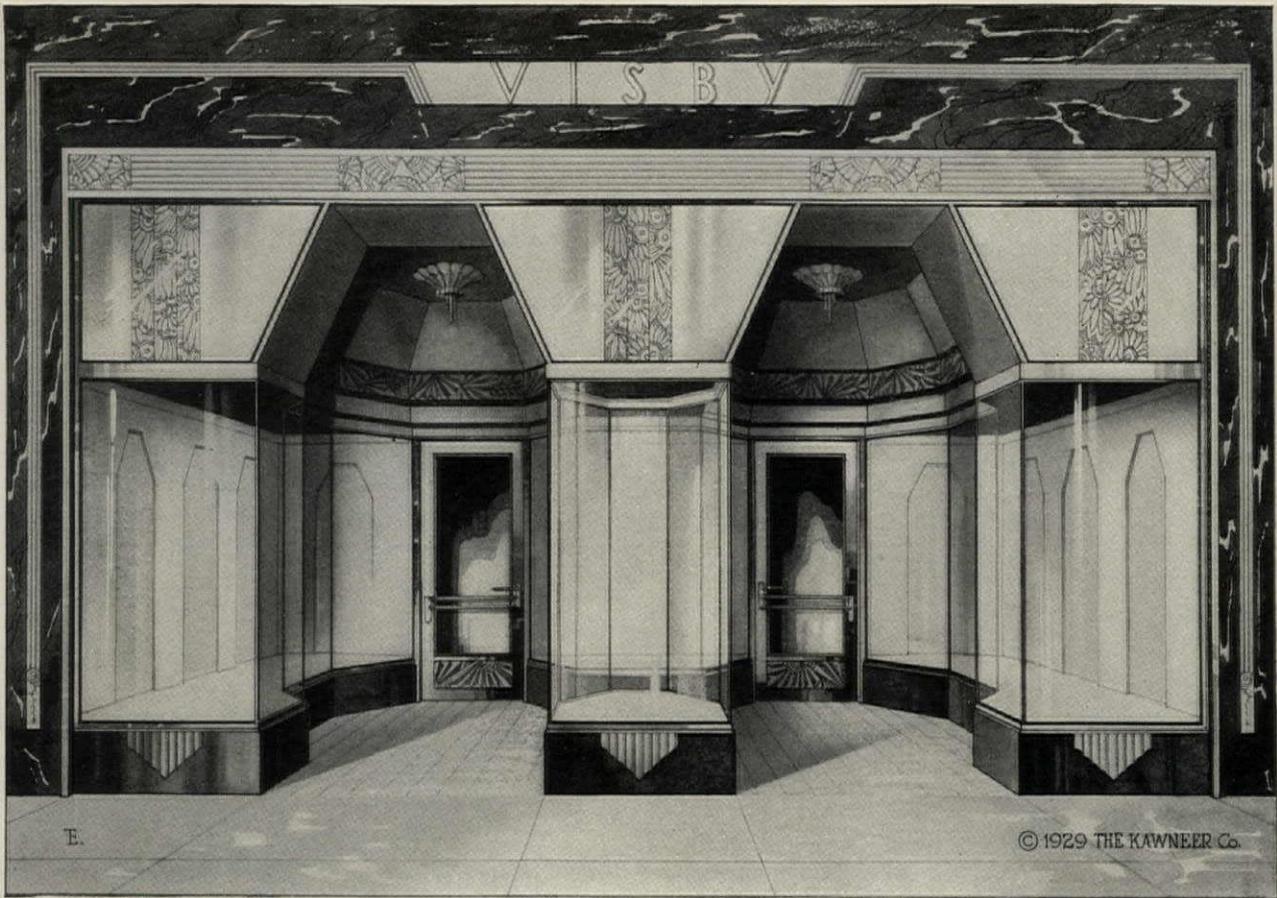
The excellence which characterizes present-day lighting is due largely to the research and study which lighting engineers have given to it. Fully as much effort has been given to the practical side of lighting as has been expended upon the designing of lighting fixtures, and as a result there are at the service of architects many forms of lighting, suitable for use in buildings of different sorts, the fixtures making use of the most advanced type of lighting efficiency. This brochure illustrates quite a number of lighting fixtures manufactured by the Holophane Company, their mechanism of course being in accord with the careful use of light for which the firm is well known, while their design is such that they are suitable for use in shops, showrooms, schools, etc.

MACBETH-EVANS GLASS CO., Charleroi, Pa. "L'Art Moderne. By Macbeth." Attractive Lighting Fixtures.

Architects and interior decorators well know the importance of lighting fixtures as aids to interior architecture, their importance in fact being such that an interior may be either made or marred by their wise or their unwise selection. The coming into prominence of what is just now being called the "modern" style has of course directed the designers and manufacturers toward producing lighting fixtures appropriate for use with architecture of this type, and this brochure describes and illustrates some of the fixtures produced by this well known firm. While of course "modern" in every sense, these fixtures do not suggest the extreme of the type, which has thus far found little favor in America, though highly popular in certain countries of Europe. The influence of the "set-back" style, however, is plainly to be seen.

THE MASTER BUILDERS COMPANY, Cleveland. "The Fifth Ingredient." Valuable data on concrete.

The researches of the chemists, engineers, and others who conduct experiments for large manufacturers or associations of manufacturers produce many results which are interesting and which often bring about marked improvement in the product in behalf of which the researches are made. The manufacturers of cement and similar materials have long been to the fore in studying concrete and in trying to overcome the vulnerability of concrete,—its susceptibility to injury by moisture and even by certain chemicals and liquids, even where these liquids and chemicals are not apparently present. Much valuable information in regard to concrete is given in this booklet issued by the widely known Master Builders Company. "The search for ways to increase the resistance of concrete to compression, tension and abrasion is as old as concrete itself. Of more recent interest is the question of corrosion. Authorities have long realized the harmful effect on concrete of corrosive agents including sea water, alkali water, and strong acid solutions. Only within the last few years, however, has the attention been directed to the serious losses in strength and life of concrete structures caused by the action of these same agents encountered under industrial conditions everywhere, but heretofore considered harmless. That grease, oil, fruit juices, sour milk, sugar, vinegar, and many other commonplace products, by-products, and waste materials ever present on floors in commercial and industrial buildings gradually attack the soluble constituents of the concrete floor and thus prepare the way for untimely wear through abrasion, has now well-nigh universal recognition. To reduce the ratios of these soluble constituents in set cement is to reduce the vulnerable factor of concrete to the minimum, extending the life of the structure proportionately. The four components of concrete,—cement, sand, coarse aggregate, and water,—have now been supplemented by 'Omicron, the Fifth Ingredient,' which combines with the soluble constituent of Portland cement concrete, rendering it insoluble and thereby strengthening and lengthening the life of the structure. This booklet is devoted to the graphic exposition of this new material and its adaptation to the products of The Master Builders Company." The brochure is full of data having to do with the effect upon concrete of time, weather, wear, etc., which are invaluable to architects and engineers, builders and contractors.



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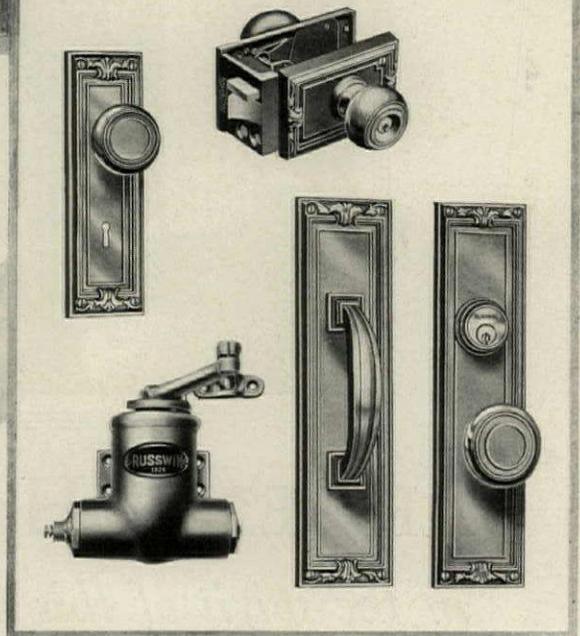


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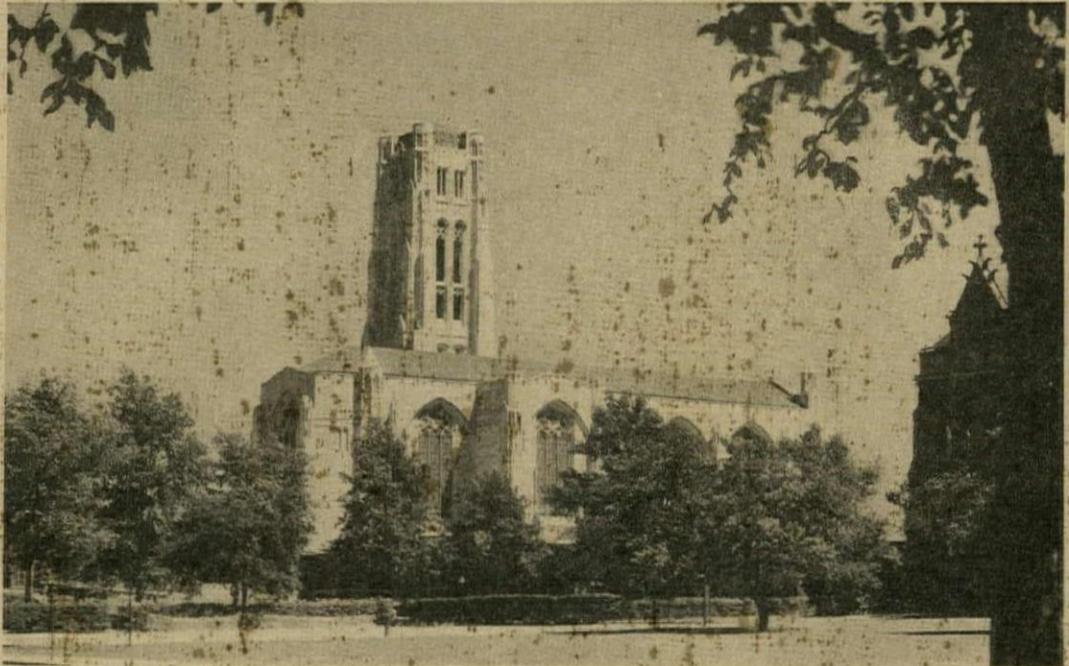
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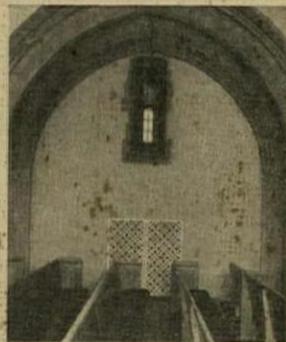
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