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
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

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.
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

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

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


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.

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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.

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ARE THESE REPLICAS OF OLD ITALIAN TILES

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

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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.

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-crop joint used in such work.
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Builders
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.
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 tall, efficient display. Architects: John Haufler; Bronze 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. Architects 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.)

Why the Specifications Called for DOUBLE-WAXED LINOLEUM

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.

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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 industry. 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. H. I. A. S., Chairman
Prof. Wm. A. Boring, F. A. I. A., Dean of the School of Architecture, Columbia University

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Porter Adams, Chairman of Executive Committee and past President, National Aeronautical Association
Major John Berry, Manager, Cleveland Municipal Airport
Colonel Harry H. Bliss, Chief of the Division of Airports and Aeronautical Information, Department of Commerce

Lehigh Portland Cement Company
Allentown, Pa. Chicago, Ill.

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
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.

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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:

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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., New Chicago. Eastern Office and Showroom: Dept. I, 6 East 39th St., New York-City.

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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 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 for every room in the house

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The distinguished list of those who have chosen Elevator Entrances by Dahlstrom includes many who are governed by no consideration save that of QUALITY. It is highly significant that these are among the most enthusiastic advocates of Dahlstrom equipment. Dahlstrom built Elevator Entrances include all general types...the designs being beautifully executed by master craftsmen. Wide variety in finish and appointment is planned to express varying individuality. And the most exacting requirements may be fulfilled in the range of color combinations.


"No building is more fireproof than its doors and trim"

DAHLSTROM METALLIC DOOR CO.
401 BUFFALO STREET (Est. 1904) JAMESTOWN, N. Y.
New York Chicago Los Angeles Detroit Dallas
A Civic Asset...

BIG business institutions are building for beauty as well as utility, for beauty pays. This pleasing Exchange is one of many recent and striking examples showing the progressive spirit of Bell Telephone. It is faced with a blend of mellowed Acme Perla Ivory-Grays and Grayish Buffs in complete harmony with its design.

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Established 1891
General Offices: Fort Worth, Texas
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BUILD FOR THE CENTURIES WITH ACME BRICK

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The base is covered with Aluminum sheet. The balance of the tower finial, with its four navigation globes, consists of one hundred and sixty Aluminum castings, the largest of which weighs eighty-five pounds. Erection was accomplished without the use of derricks or hoists.

An interesting close-up perspective of the tower finial will be found on the opposite page.

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A PARt from the wide range of opportunity offered for ornamentation and design, Aluminum has many qualities of practical economic importance.

It is light, strong, very workable and very durable.

It is non-corrosive. No painting is ever required to protect Aluminum from the action of the elements—a substantial saving in the matter of permanent upkeep, and assurance that repeated paintings will not fill up and obscure design detail.

Many interesting uses for Aluminum in the architectural field are visualized and described in a booklet “Architectural Aluminum.” May we send you your copy?

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Always a Cheery Welcome

Surf green depths. Gleaming beauty in seal brown and old ivory. Distinctive charm always given by Pardee tiles. In this setting a cheery welcome to our new Park Avenue showrooms where the most modern tile exhibits can be inspected in perfect comfort ... delicate pastel colors in the satin finishes from beige to orchid,—the soft mellow beauty of the celebrated Grueby faience,—the exquisite crystallized glazes of the Royal Delft.

Pardee’s special screening and high temperature burning insure an enduring beauty in these real tiles,—making them a constant source of pride and satisfaction to your clients.

If not convenient to visit our showrooms, we will be glad to send you samples or have your tile contractor bring you Pardee tiles,—and in any event take advantage of the coupon below,—now.
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Made of steel, Lupton Casements will not warp or stick. They open to borrow the summer breezes and shut snug against winter storms.

A generation from today, these Lupton Steel Windows will retain their modern character. The windows of tomorrow, they will help keep your jobs up to date. As modern as today's newspaper, they have the ageless charm of all good ornament. You will find the details in your current edition of Sweet's. David Lupton's Sons Co., 2207 E. Allegheny Ave., Phila., Pa.
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HE authors of this work on “College Architecture in America” give as its raison d’etre 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 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 aesthetic 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 important 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
Unless otherwise noted, books reviewed or advertised in The Forum will be supplied at published prices. A remittance must accompany each order. Books so ordered are not returnable.
WHY spend your valuable time accumulating data on the subject of church and community house flooring when this booklet — written by architects and representing many hours of research and analysis — gives you this information in graphic, readily accessible form? For your copy of this useful booklet write: — Architects' Service Department, Congoleum-Nairn Inc., Kearny, New Jersey.

From painting by Elmer Bennett

FACTS YOU SHOULD KNOW ABOUT RESILIENT FLOORS IN CHURCHES

Copyright 1926, Congoleum-Nairn Inc.

(see next page)
A useful BOOK for ARCHITECTS

"FACTS . . . about Resilient Floors in Churches" is the title of a booklet written by architects who have made a survey and study of the special flooring requirements of this type of building. It represents the latest findings on various types of resilient flooring.

And most important of all: it analyzes the relative importance of quietness, comfort, durability, appearance, sanitation, for any given church or community house floor area—chancel, nave, aisles, vestibules, class-rooms, club-rooms, etc. And further—it sums up this information in a "quick-action" chart which makes all of it available to you at a glance.

This up-to-date, accurate and practical presentation of floor facts throws helpful light on the whole problem of church flooring.

Floor facts for other types of buildings are presented in the same impartial, concise fashion in other books of this series, which analyze floor problems in Schools, Hospitals, Stores, Offices, Libraries, Clubs and Hotels.

Other data offered by our Architectural Service Department includes: specifications and detail drawings on linoleum, cork-composition tile and cork carpet, descriptive booklets, etc. Write us for this and any other information you need on resilient floors.

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Here are illustrated just a few of the many color units available to architects using Bonded Floors of Sealex Linoleums and Sealex Trendtile Tiles.

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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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Unless otherwise noted, books reviewed or advertised in The Forum will be supplied at published prices. A remittance must accompany each order. Books so ordered are not returnable.
Of great practical value to the architect about to engage on a commission involving college buildings will be the two final chapters, one on "Sundry Important Considerations," and the other dealing with actual "Building Operations." A complete college plant combines in itself so many diversified functions that the study of their planning covers an extremely broad field of architectural knowledge of which the present carefully prepared volume is a very complete and well considered digest.


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 the preface to this edition: "More than 30 years ago, to answer a correspondent, I wrote a short article on the square for the preface to this edition: "More than 30 years ago, to answer a correspondent, I wrote a short article on the square, 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 into book form, but as so much had been written on the subject, I doubted the need for a new book. However, I found that little was available in plain and practical language, with illustrations to suit, for the carpenter and mechanic. It is 24 years since the first edition of this work appeared. The demand has been so satisfactory that three revisions and enlargements were justified. The original idea, that of a convenient and handy reference on the use of the square, has been adhered to throughout. It is not possible in this small book to tell of all of the possibilities of the square, but a great deal will be found on the use of this tool or calculating appliance which answers almost at once nearly every problem that comes before the practical carpenter.

"An important feature of the illustrations is the absence of reference letters. Instead, an exact engraving is given of the square itself laid on the work and showing all points, lengths, and quantities sought. This eliminates the reading of long descriptions, because in many cases the illustration shows the solution of the problem. This feature should commend itself to all carpenters. The numbers that appear at the beginning of the paragraphs throughout the book indicate the number of the problem of which the paragraph treats and corresponds with the illustration bearing the same number."

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(A NEW AND REVISED EDITION)

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

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

Illustrations used in this new edition of "Church Building" show the best of recent work—views of churches and chapels large and small, in town and country, buildings rich in material and design and others plain to the point of severity, with the sole ornament in the use of fine proportions and correct lines. Part of the work deals with the accessories of the churches and their worship.
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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 Beaume 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 Beaume 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 many lands. We talk now of modernism, we speak the very handling of these American masses are we less dauntless people have not enjoyed. And yet in practice in managing them, which less prosperous, 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 tradi-

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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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"BLOCK HOUSE." STANWICH, CONN.

From an Oil Sketch by Frank A. Wallis

The Architectural Forum
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.
"BLOCK HOUSE," RESIDENCE OF HUNTINGTON ADAMS, ESQ., STANWICH, Conn.

Photos: George H. Van Aarde
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.
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.
HOUSE OF MRS. HUGH D. Auchincloss, Fairfield, Conn.
Roger H. Bullard, Architect
PLAN. HOUSE OF MRS. HUGH D. AUCHINCLOSS, FAIRFIELD, CONN.

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

GENERAL VIEW
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.

ROGER H. BULLARD, ARCHITECT
LIBRARY

HOUSE OF MRS. HUGH D. Auchincloss, Fairfield, Conn.
Roger H. Bullard, Architect
TWO BEDROOMS
HOUSE OF MRS. HUGH D. AUCHINCLOSS, FAIRFIELD, CONN.
ROGER H. BULLARD, ARCHITECT
FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA

SIMON & SIMON, ARCHITECTS

Photos, Richard T. Dooner

Plan on Back

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

BASEMENT FLOOR
PLAN. FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA
SIMON & SIMON, ARCHITECTS
MAIN ENTRANCE TO BANK
FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA
SIMON & SIMON, ARCHITECTS
THIRTEENTH FLOOR

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

Photos, Richard T. Dummer
TRUST DEPARTMENT
FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA
SIMON & SIMON, ARCHITECTS
TRUST DEPARTMENT
FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA
SIMON & SIMON, ARCHITECTS
INFORMATION DESK, OFFICE BUILDING LOBBY
FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA
SIMON & SIMON, ARCHITECTS

DOORWAY, BANK EMPLOYEES' DINING ROOM
BOARD ROOM

LOBBY, SAFE DEPOSIT DEPARTMENT
FIDELITY-PHILADELPHIA TRUST BUILDING, PHILADELPHIA
SIMON & SIMON, ARCHITECTS
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...
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 "Masathu­sets" 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, commemorative of the triumph of the American forces over Burgoyne in the Revolutionary battles at Saratoga, October 17, 1777, and over Cornwallis,
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 3/4 inches wide, and 46 feet, 9 3/4 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 employees, 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
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 girder 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 employees 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 anteroom 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 employees 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.
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 aeroplane 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-
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 Hochst-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-Lahn river, 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.

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 Hakenkreuzer 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
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 Goetheanum 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 Bischofshiem 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 Bischofshiem 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
DETAIL OF APSE
CHURCH OF NOTRE DAME, LE RAINCY
A. & G. PERRET, ARCHITECTS
FERRO CONCRETE CHURCH OF ST. LOUIS, VILLEMONBLE
PAUL TOURNON, ARCHITECT
SARREBEOLLES, SCULPTOR
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 ferroconcrete 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 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.
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.
MAIN ENTRANCE

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

The ARCHITECTURAL FORUM DETAILS
VIEW FROM DINING ROOM THROUGH LOGGIA INTO DRAWING ROOM

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

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

"MERIDIAN HOUSE:"
RESIDENCE OF
N. LAUGHLIN, ESQ., WASHINGTON

OFFICE OF JOHN RUSSELL, POPE, ARCHITECT

PLATE 53
LOGGIA
"MERIDIAN HOUSE," RESIDENCE OF IRWIN LAUGHLIN, ESQ., WASHINGTON
OFFICE OF JOHN RUSSELL POPE, ARCHITECT
MAIN STAIRWAY

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

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

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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
OFFICE OF JOHN RUSSELL POPE, ARCHITECT
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
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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
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

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

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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 aesthetically 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...
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, has 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
planned plaster panels, its mantel very, very styled, 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 penmanican, compounds 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 considerable 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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Never bizarre, never garish, American Walnut is the ideal medium for walls—backgrounds— which have distinctive character of their own, but never force themselves crudely upon attention.

American Walnut Manufacturers Association
Room 1428, 616 S. Michigan Avenue, Chicago, Illinois
Please send me "The Story of American Walnut" and "Walnut for Paneling and Interior Trim"
An Open Letter Regarding the Purpose of the New Kittinger Showrooms

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

KITTINGER
Distinctive Furniture

SHOWROOMS

Buffalo
At Factory, 1893 N. Elmwood Ave.
New York City
205 E. 42d St.

Los Angeles
At Factory, 1300 S. Goodrich Blvd.

Chicago
427-435 East Erie St.

Grand Rapids
Knecht Bldg.
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.
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.
American Seating Company
14 East Jackson Boulevard, Chicago, Ill.
Branches in All Principal Cities

BOSTON AVENUE M. E. CHURCH, SOUTH—TULSA, OKLAHOMA

The first adaptation of the Modern Art Trend to Houses of Worship. Illustrated above are the Chancel and Choir of Main Auditorium, Chapel Seating, Chapel Chancel, the Pulpit and Detail of Vent Screen, all from the AMERICAN SEATING COMPANY Workrooms.

Rush, Endicott & Rush, Engineering Architects—Miss Adah Robinson, Designing Architect
The decorative wood moulding comes into its own . . . . .

New display rooms in New York exhibit new wall treatments

Within a year, we have visited over 3,000 architects in person, and shown them actual samples of Driwood Period Mouldings in Ornamented Wood.

Probably no other product has ever met a more favorable reception. A few architects doubted at first that the mouldings really were made of wood, but when we cut off a long sliver with a knife, we quickly convinced them. Most of the architects were enthusiastic; in fact already hundreds of them have specified Driwood Mouldings for all kinds of buildings: large homes, small homes, schools, theatres, restaurants, community houses, stores, clubs, banks, etc.

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 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.

Bring in your clients, too, or send them in if you wish. We shall be happy to show them around.

Architects have told us that Driwood Mouldings have created a new style in interior decoration. Certainly they have restored the style, so characteristic of the truly Colonial or Georgian interior, which employs decorative wood mouldings for cornice, wall panel, chair rail, base, etc. For Driwood Mouldings rival the depth and beauty of hand carving... yet are so reasonable in cost that even the small home can afford them. Come in and see them displayed in our new store!

TRADE MARK REG.

PERIOD MOULDINGS
in ornamented wood

HENRY KLEIN & CO., INC.
Display Rooms and General Sales Offices: Dept. D—40-46 West 23rd St., New York
Branch Offices in Philadelphia, Chicago, Pittsburgh
General Office and Plant, Elmhurst, N. Y.
For nearly a hundred years we have specialized in executing architects' designs for decorating and furnishing fine residences, hotels, clubs, theatres and other public buildings.

Extensive permanent exhibit of fine mirrors, picture frames, lamps, chandeliers, furniture and art objects. Genuine antiques, reproductions & original Newcomb creations. English, French, Italian, Spanish.

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St. Paul M. E. Church
Brooklyn, N. Y.
Sunde & Wenner, Philadelphia—Arch’ts

DeLong, all chancel furniture including the wainscoting and organ grille, were executed by DeLong. Worth special mention are the deeply carved baptismal font and lectern, also the triptych (not illustrated) which is polychromed in blue, red and gold to blend with the color tones of the beautiful chancel window.

For complete information on this and other churches furnished by DeLong,
Address Department F.

De Long Furniture Co.,
**COVERT**

Fireplace Construction

There is no surer way to provide for the proper operation of a fireplace than by specifying the Covert Damper and System of Fireplace Construction.

The H.W. Covert Company, 229 E. 37th St., N.Y.
Game Bird Panels

A Masterpiece of Block Printing

From the Solonge district, a little known and seldom traveled corner of France, comes the inspiration for these delightful panels — of rich, clear colors on a deep cream ground. Their creator, himself a nature lover and huntsman, has expressed this inspiration in the lovely technic of hand-blocked printing. These panels are particularly suitable for mural decoration and for draperies. Sold in sets of four only. Size 11' x 4' 2" each.

Decorators are invited to send for samples, to call with their clients, or to send such clients to us with the full assurance that every effort will be made to please them and to protect the sender.

Distributors:
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There is a Warwick Roller, Recess, Pivot or Jamb-type Bed to fit every plan and every type of building!

Architects and building owners prefer a Warwick Bed for its rugged durability and its smooth, trouble-free operation. Once installed, it will give years of satisfactory service without maintenance.

Tenants are delighted with the truly modern design of Warwick Disappearing Beds. There is nothing to indicate that a Warwick is not a piece of permanent bedroom furniture. They enjoy the luxurious sleeping comfort afforded by its finely tempered coil or box springs.

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THE "WHITE" DOOR BED COMPANY
40 East 49th Street, New York City
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The illustrations show the new Warwick Jamb-type Bed installed as a twin-bed unit. Single beds are available, of course.

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At Low Cost ~
New Style Appeal
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Dierks
EARLY AMERICAN
NOTTY PINE PANELING

THE modern architect appreciates the importance of the period influence... new style... in today's established building trends. Now, Dierks fabricators have made it possible to express the charming style of our forefathers in the average home at a low cost of $60 to $75 per room! A product of superior fabrication methods, Dierks Early American NottiPine Paneling comes tongued, grooved, scientifically steam kiln dried and machine sanded... easy to install. And the first cost is the last! ... the rich color and feeling of beautiful grain and sound knots remain a constant expression of the individuality of the homeowner, eliminating the need for future redecorating.

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Unlimited inlay and panel effects are possible with Roddis Flush Doors. The architect is afforded singular door fineness with which to complete interior design. Roddis Flush Doors, because of their 5-ply solidity, assure fire- and sound-resistance and everlasting service. These advantages and comparatively low cost are reasons why Roddis Flush Doors are chosen. Fully explanatory and illustrated literature sent on request.

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New structures most easily attract tenants. The importance of building for permanent newness is therefore obvious. Terra Cotta with its impervious finishes does not absorb dirt. Being largely self-cleaning it is extremely slow to acquire grime. The cleaning process for Terra Cotta—soap and water—in no way injures the surface. A Terra Cotta exterior can accordingly be cleaned just as often as necessary to keep the building in a permanently attractive condition to prospective tenants and always at minimum cost.

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(On behalf of the Terra Cotta Manufacturers throughout the United States)
IN THIS modern day, when human efficiency counts so much, restful sound-deadening floors are a recognized asset. That is one reason why floors of Duraflex Tile are so frequently specified by forward-looking architects, builders and property owners. Duraflex Tile is a mastic tile—resilient, easy on the feet—quiet, easy on the nerves. So shock-absorbent that even hurrying office workers speed over it with the silence of a cat!

As for long wear, Duraflex challenges the entire resilient tiling field. This tile will hold up under years of pounding feet and is impervious to acids, alkalies, fire or water. It is made of the same resilient and wear-resistant ingredients as Duraflex-A—the well known ductile flooring material that has won wide-spread approval because of its unusual durability.

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For floors in schools, hospitals, office buildings, apartment houses, churches, institutions, etc., Duraflex Tile is especially recommended. On request, we shall gladly send you Color Chart of different patterns, with other detailed information. For a solid, seamless, one-piece floor surface, ask also for data on Duraflex-A. The Duraflex Company, Inc., Baltimore, Md. Offices in principal cities.

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Writing "Pondosa" into specifications is underwriting client satisfaction.

PONDOSA PINE is the logical wood to use. First because its trade-mark insures constant quality and guards against substitutes. Secondly, because there are few places where this remarkable wood cannot be used. When you write "Pondosa" into your specifications you underwrite the satisfaction that can only accrue to satiny-surfaced, lasting woodwork that stays as flat and snug as on the day it went in.

Every single stick of trade-marked Pondosa Pine is thoroughly seasoned, rigidly graded and carefully milled. It comes ready for the plane, saw and hammer. It is easy to work. It takes paint beautifully and holds on to it—so that repainting is less frequently required. It is so highly thought of by foremost wood-working plants that they use it for most of their intricate "built-ins" and all kinds of inside and outside trim, sash and doors.

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A NEW epoch in the history of Opera in Chicago starts with the opening of the new Civic Opera Building this Fall.

Every known method of construction best adapted to facilitate its successful operation has been used. With a background of experience in the old Auditorium, which 40 years ago was the best that the engineers and architects of the day could design, the new home of Chicago Opera, undoubtedly, has no equal.

Where sound waves could become a nuisance, isolation precautions have been accomplished by the use of

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Write for full particulars and prices

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Guth-Lite gives such wide light distribution that fewer units are needed to light a given area. Beauty of design and remarkable lighting efficiency are available at a surprisingly low price.

Guth-Lite eliminates all ceiling shadows and the adjustable reflector controls the direction of the light vertically and horizontally. These features make it ideal for office, factory, store, hotel or school.

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Flooring Achievements

The ideal floor for style, beauty, cleanliness, and durability...

*CELLized Oak Floor Blocks now adorn every type of building from modest home to imposing skyscraper. In apartments, hotels, offices, display rooms, hospitals, schools, churches, clubs, this exquisite flooring adds distinction and charm at a cost no more than perishable floor coverings.

Each block is a complete square unit of three or more oak flooring strips, 1/4-in. thick, splined together. Laid in EVERBOND, a plastic cement, directly over concrete, without nails. The blocks are *CELLized to reduce the tendency to change in size, and to guard against insect attacks and decay. Comfortable under foot; sound-deadening. Write for specification data and full information.

*CELLized Oak Flooring Inc. are guaranteed by *CELLized Oak Flooring Inc. when laid by Licensed Flooring Contractors. The names of those licensed to use this label in your locality will be supplied upon request.
Did They Stop At This Point?

Nobly conceived, ably planned, painstakingly constructed—what a pity if work on the Baltimore City College had come to a halt just when its magnificent possibilities were actually visible!

Fortunately Baltimore does not do things by halves. Every detail of this structure, which is one of the most beautiful in their extensive system of educational buildings, was calculated to make it perfect and was carried out with exactness. Conforming to the most modern standards, all joints in projecting members of stone work, roof copings, belt courses, and between door frames and surrounding masonry were calked to a depth of $\frac{1}{2}$ inches with Pecora Calking Compound. The occupants are protected from wind, dust, and cold drafts. The building itself is protected from deterioration. It is complete.

Pecora Calking Compound is made by the makers of Pecora Mortar Stains—the pulp mortar colors.

* A remarkably complete educational building. All materials used were subjected to most exacting tests. Pecora Calking Compound installed by the Ev-Air-Tight Calking Co., Philadelphia, Pa.

This Plastic Paint offers wide scope in textural finishes

WHITE-LEAD and oil plastic paint is a decorative medium that allows the architect full expression of his individuality in creating distinctive low-relief textural effects.

With it he can obtain the precise tints desired, no matter how delicate... single-color as well as multi-color finishes... beautiful glazed effects... no end of interesting textures ranging from simple stippling to elaborate figuration.

Of importance too is the fact that this plastic paint possesses the high degree of durability which is characteristic of white-lead finishes.

Just adding whiting, flattening oil and drier to the well-known Dutch Boy white-lead gives white-lead and oil plastic paint. Booklet, giving full details, on request.

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SMOOTH outside, dirt-tight luminaires—glareless—highly efficient—wide-spread, even reading light. Auxiliary lamps diffuse twilight over ward for night inspections.

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Please tell me why a building isn't completed until it is calked.
And give me full information on Pecora Calking Compound.
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DUTCH BOY WHITE-LEAD

LIGHT HOSPITAL WARDS

WITH

HOLOPHANE
Modern Art Globes 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.

Occasionally a building is sufficiently unique in character to deserve a special and exclusive design for the enclosing globes. Macbeth engineers and designers are always glad to work with the architect, building manager or interior decorator to meet such special requirements. Macbeth-Evans Glass Company, Department J, Charleroi, Pa.

1880 of these globes, Cremax Modern No. 5649, were installed in the Woman's Association Building, New York City.

for Better Lighting
Correct lighting with Sollux in the Fisher Building

The Fisher Building in Detroit has been called "the office building of the future"—because of its architectural beauty, its modern grouping of business and special facilities, its advanced engineering design and equipment.

For correct lighting in this finest of structures, Sollux Luminaires have been chosen—a new tribute to the quality of Sollux illumination, the beauty of Sollux design. To harmonize with the architectural requirements of the Fisher Building a special semi-rigid hanger with hexagonal ornaments and tubing was developed.

Glareless, shadowless light from a globe that utilizes a maximum percentage of the light generated—easiness 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.

Westinghouse Electric & Manufacturing Company
Commercial Lighting Section
South Bend, Indiana
Because of sympathetic cooperation between the office of Albert Kahn, Architect, and our engineers, the difficult illumination in the Fisher Building resulted in complete success.

THE FRINK CORPORATION
369 LEXINGTON AVE., NEW YORK
Branches in Principal Cities

Complete folio of these drawings sent on request
Trusses and Beams of Reinforced Concrete

Now used in decorative schemes

OLD and accepted ideas in finishing and decorating large rooms may be carried out—completely and distinctively—in reinforced concrete.

Concrete trusses and beams permit the architect to use the structural elements of the building as a part of his decorative scheme. No other materials need be applied. Painting and stencilling of the concrete itself produces rich and harmonious effects—enhances the fundamental

CONCRETE FOR PERMANENCE and Firesafety
the Deauville Beach Club at Santa Monica, California, is famed for its unique interior design and decoration. Here painted reinforced concrete beams play an important part in a well-conceived scheme.

In the auditorium of the Wilshire Boulevard Christian Church at Los Angeles, reinforced concrete trusses are simply colored and stencilled to impart additional beauty and dignity to an imposing interior.

beauty of design. Important structural economies are achieved. Complete fire safety is assured.

These possibilities have challenged the interest of those charged with the financing and planning of buildings for clubs, libraries, theatres, hotels, churches, and public edifices. An invitation is extended to directors, trustees, building committees, and their architects, to request further information.

PORTLAND CEMENT ASSOCIATION - Chicago
Hotel Planning and Outfitting

EDITED BY
C. STANLEY TAYLOR and VINCENT R. BLISS

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R. Gustaviano Co., 40 Court St., Boston.
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Asphalt
Barber Asphalt Company, New York, Philadelphia, Chicago, Pittsburgh, Kansas City, St. Louis, San Francisco.
Specifications for Applying Genasco Asphalt Mastic. Booklet, 16 pp., $0.10 each. Illustrated.
Genaco Trinidad Lake Asphalt Mastic. Brochure, 32 pp., 6 pp. each. Illustrated.

Brick
American Face Brick Association, 1271 Peoples Life Building, Chicago, Ill.
Brickmaking in Italy. 256 pp., size 750 x 1050 ins., an attractive and useful volume on the history and use of brick in Italy from earliest times, profusely illustrated with 99 line drawings, 200 half-tones, and 30 colored plates, with a map of Italy and 1500-year history of bricks. Price now $3.00, postpaid (formerly $6.00). Half Morocco, $7.00.

Carney Company, The, Mankato, Minn.
Common Brick Mfrs. Assn. of America, 2134 Guarantee Title Bldg., Louisville, Ky.

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Concrete Building Materials
Concrete Steel Company, 42 Broadway, New York.
Modern Concrete Reinforcement. Booklet, 32 pp., $0.15 each. Illustrated. Data on sound concrete in short time.

Kosmos Portland Cement Company, Louisville, Ky.
High Early Strength Concrete, Using Standard Kosmos Portland Cement. Folder, 1 page, 85 x 11 ins. Complete data on securing high strength concrete in short time.

Concrete Coloring
The Master Builders Co., 7016 Euclid Ave., Cleveland.
Color Mix. Booklet, 28 pp., $0.15 each. Illustrated. Valuable data on concrete hardener, waterproofer and dustproofer in permanent colors.


North Western Expanded Metal Co., 1234 Old Colony Building, Baltimore, Ill.
North Western Expanded Metal Products. Booklet, 85 x 104 ins., 16 pp. Fully illustrated. Describes different products of this company, such as Ako-burn metal lath, 20th Century Corrugated, Plaster-Sava and Longspan lath channels, etc. Price $3.00 each. Half Morocco, $7.00.

Concrete Reinforcement
The American Brass Company, Waterbury, Conn.
A. L. A. Sample Book. Bound volume, 85 x 11 ins., contains actual samples of several materials and complete data regarding their use.

Construction, Fireproof
Master Builders Co., Cleveland, Ohio.
Color Mix. Booklet, 28 pp., $0.15 each. Illustrated. Valuable data on concrete hardener, waterproofer and dustproofer in permanent colors.

Constitution, Stone and Terra Cotta
Covering Pressure Relieving Joint Company, 100 North Wells St., Chicago, Ill.

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

Dampproofing
The Master Builders Co., 7016 Euclid Ave., Cleveland.

Dymax. Concrete Surface Hardener in Colors. Folder, 4 pp., 32 x 6 ins. Illustrated. Data on strength and working qualities of Kosmortar.


Cement—continued
Concrete in Architecture. Bound Volume, 60 pp., 85 x 11 ins. Illustrated. An excellent work, giving views of exteriors and interiors.

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Concrete Coloring
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SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS — Continued from page 81

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Fire-Doors and Hardware. Booklet, 85% x 11 ins., 64 pp. Illustrated. A valuable reference on fire doors, complete with automatic closers, track hangers and all essential apparatus and labeled by Underwriters’ Laboratories.

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Copper-Doors. Catalog 154. Booklet, 48 pp., 85% x 11 ins. Illustrated.

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Sedgwick Machine Works, 131 West 15th St., New York, N. Y.
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Concrete Engineering Co., Omaha, Neb.
Handbook of Concrete Construction. Booklet, 54 pp., 85% x 11 ins. Illustrated. Work on methods of fireproofing.

Concrete Steel Company, 42 Broadway, New York.
Economical Fireproof Floors for Suburban Buildings. Folder, 4 pp., 85% x 11 ins. Illustrated.

North Western Expanded Metal Co., 427 South Dearborn Street, Chicago, Ill.
A. I. A. Sample Book. Bound volume, 85% x 11 ins. Contains actual samples of several materials and complete data regarding their use.

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Minwax Company, 11 West 50th Street, New York, N. Y.
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Lapidolith, the liquid chemical hardener. Complete sets of specifi- cations for every building type in which concrete floors are used, with descriptions and results of tests.

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Concrete Steel Company, 42 Broadway, New York.
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Truscot Steel Company, Youngstown, Ohio.

Structural Gypsum Corporation, Linden, N. J.
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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 82

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Colonial and Early English Hardware. Booklet. 44 pp. Illustrated. Data on hardware for houses in these styles.

Cutler Mail Chute Company, Rochester, N. Y. Cutler Mail Chute Model F. Brochure, 4 x 51/4 ins., 8 pp. Illustrated.


Distinctive Elevator Door Hardware. Booklet, 30 pp., 105/8 x 16 ins. Illustrated.


Door Closer Brochure. Booklet, 16 pp., 81/2 x 6 ins. Data on a valuable detail.

Garage Hardware. Booklet, 12 pp., 81/2 x 6 ins. Hardware intended for garage use.

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American Blower Co., 6004 Russell St., Detroit, Mich. Heating and Ventilating Utilities. Describing a large number of valuable publications, each 81/2 x 11 ins., on these important subjects.


Ideal Arco Radiator Warmth. Brochure, 6 x 91/2 ins. Illustrated. Describes a central all-on-on-floor heating plant with radiators for small residences, stores, and offices.

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Ideal Boilers for Oil Burning. Catalog 14 x 81/2 ins., 56 pp. Illustrated. A line of Heating Boilers especially designed to use with Oil Burners.


Dunham Radiator Traps. Bulletin 102, 8 x 11 ins. Illustrated. A valuable brochure on valves.

Dunham Vacuum Heating System. Bulletin 103, 8 x 11 ins. Illustrated. Covers the use of heating apparatus of this kind.


The Fulton Syphon Company, Knoxville, Tenn.

Syphon Temperature Regulators. Illustrated brochures, 81/2 x 11 ins., dealing with general architectural and industrial applications; also specifically with applications of special instruments.

Syphon Heating Specialties. Catalog No. 200, 152 pp., 81/2 x 11 ins. Important data on heating.


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dence, R. I. Branches: New
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cities.
RISING head and shoulders above its neighbors, the thirty-seven story Palmolive Building, Chicago, is one more of an impressive group of modern structures in which Pratt & Lambert Varnish Products were used to beautify and preserve the interior surfaces.

"61" Spraying Lacquer in both the Clear Gloss and Dull Finish, dries almost instantly—a big factor which architects, contractors and owners appreciate. This rich, durable, waterproof, nitrocellulose lacquer finish is ideal for large commercial buildings.

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Complete information on nitrocellulose lacquer and other architectural finishes will be sent you on request. Telephone or write the nearest Pratt & Lambert Architectural Service Department, as shown here.

PRATT & LAMBERT-Inc., 122 Tonawanda St., Buffalo, N.Y. (Phone Delaware 6000); 3301 33rd Ave., Long Island City, N.Y. (Phone Stillwell 5100); 320 West 26th St., Chicago, Ill., (Phone Victory 1800). Canada: 34 Courtwright St., Bridgeburg, Ontario.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 86

LAUNDRY MACHINERY—Continued

LIBRARY EQUIPMENT
Art Metal Construction Co., Jamestown, N. Y. Planning the Library for Protection and Service. Brochure, 52 pp., 8'4 x 11 ins. Illustrated. Deals with library fittings of different kinds.

LIGHTING EQUIPMENT
Pass & Seymour, Inc., Syracuse, N. Y. Lighting Your Home with Alabam. Folder, 6 pp., 3 x 6 ins.
Smyth-Royer Co., 1700 Walnut Street, Philadelphia, Pa. Catalog 507 on Exterior Lighting Fixtures. Booklet, 30 pp., 8'4 x 11 ins. Illustrated, giving data on over 300 designs of standards, lanterns and brackets of bronze or cast aluminum.

LUMBER

MAIL CHUTES
Cutler Mail Chute Company, Rochester, N. Y. Cutler Mail Chute Model F. Booklet, 4 x 9'/4 ins., 8 pp. Illustrated.

MANTELS

MARBLE
The Georgia Marble Company, Tate, Ga.; New York Office, 1328 Broadway. Why Georgia Marble Is Better. Booklet, 34 pp., 6 ins. Gives analysis, physical qualities, comparison of absorption with granite, opinions of authorities, etc. Convinging Proof. 34 x 6 ins, 8 pp. Classified list of buildings and memorials in which Georgia Marble has been used, with names of Architects and Sculptors.

METALS

The International Nickel Company, 67 Wall St., New York, N. Y. Monel Metal Primer. 8 folders, 4 pp., 8'4 x 11 ins. Illustrated. Valuable data on use of monel in kitchens, laundries, etc.

MILL WORK—See also Wood
Curtis Companies Service Bureau, Clinton, Iowa. Architectural Interior and Exterior Woodwork. Standardized Book, 9 x 11 ins., 240 pp. Illustrated. This is an Architects' Edition of the complete catalog of Curtis Woodwork, as designed by Frohwein & Adisman. Contains many color plates.

REQUEST FOR CATALOGS
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The Stamford Hospital... and Murphy Finishes

A well designed building deserves a fine finish for its woodwork, to reveal the inner beauties of the wood.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS

MILL WORK—See also Wood—Continued
Better Built Homes, Vol. XV—XVIII, incl. Booklet, 9 x 12 ins., 40 pp., Illustrated. Designs for houses of five to eight rooms.
Complete details of all items of construction, including several authentic types, by Trowbridge & Ackerman, architects for the Curtis Companies.
Curtis Cabinet and Stair Work. Booklet, 48 pp., 7 x 10 1/2 ins. Illustrated.
Curtis Cabinet and Stair Work. Booklet, 48 pp., 7 x 10 1/2 ins. Illustrated.
Hartmann-Sanders Company, 2155 Eleventh Avenue, Chicago, III. Column Catalog, 7 x 10 ins., 48 pp. Illustrated. Contains prices on columns 6 to 26 ins., various designs and types of columns and installations.
The Perigee Catalog. 7 1/4 x 10 ins., 64 pp. Illustrated. Contains illustrations of pergola lattices, garden furniture in wood and cement, garden accessories.
A New Style in Interior Decoration. Folder, 4 pp., 6 x 9 ins. Illustrated. Deals with interior work.
Roodlis Doors. Catalogue, 16 pp., 8 x 11 ins. Illustrated. Describes a simple, understandable manner.

Driwood Period Mouldings in Ornamented Wood. Booklet, 28 pp., 8 1/2 x 11 ins. Illustrated. Directions for painting various surfaces of wood, plaster, metals, etc., both interior and exterior.

MORTAR AND CEMENT COLORS
Clinton Metallic Paint Co., Clinton, N. Y. Clinton Mortar Colors. Folder, 8 1/2 x 11 ins., 4 pp. Illustrated in earth tones, gives full information concerning Clinton Mortar Colors with special instructions for using them.

Color Card. 3 1/2 x 6 ins. Illustrated. Shows a full range of colors for painting mortar for stucco coated walls.

OVOIDINAL PLASTER


Statistical Specifications of Finishes for Painting and Staining, including interior and exterior wood, plaster, and metal work.

Swério-William Company, 601 Canal Rd., Cleveland, Ohio. Painting Concrete and Stucco Surfaces. Bulletin No. 1, 8 1/2 x 11 ins. Illustrated. A complete treatise with complete specifications on the subject of Painting of Concrete and Stucco Surfaces. Color chips of paint shown in bulletin.

Roodlis Finish for Interior and Exterior Surfaces. Bulletin No. 2, 8 1/2 x 11 ins., 12 pp., Illustrated. Thorough discussion in scientific language for the most satisfactory enamel finish on interior and exterior walls and trim.
Painting and Finishing of Interiors. Bulletin No. 3, 8 1/2 x 11 ins., 20 pp. Illustrated. An excellent reference book on a subject of great interest, including various effects, which are taking the country by storm. Every architect should have one on file.

PAINTS, STAINS, VARNISHES AND WOOD FINISHES—Continued
Toch Brothers, New York, Chicago, Los Angeles. Architectural Specifications. Booklet, on Sheet Metal and Laminated, 8 1/2 x 11 ins., dealing with an important line of materials.
Valentine & Connelly, New York, N. Y. How to Use Valspar. Illustrated booklet, 32 pp., 8 1/2 x 11 ins. deals with domestic uses for Valspar.
How to Keep Your House Young. Illustrated brochure, 34 pp., 7 x 9 1/2 ins. A useful work on the upkeep of residences.
Architectural Four-Hour Varnishes and Enamels. Booklet, 8 pp., 4 1/2 x 6 ins. Data on a useful line of materials.


PARTITIONS
Circle A. Products Corporation, New Castle, Ind.
Circle A. Partitions Sectional and Movable. Brochure. Illustrated. 8 1/2 x 11 ins., 32 pp. Full data regarding an important line of partitions, along with Erection Instructions for partitions of three different types.


Hanszewicz Bros. Co., E. F., Cleveland, Ohio.
Hollow Steel Standard Partitions. Various folders, 8 1/2 x 11 ins. Illustrated. Give full data on different types of asbest partitions, together with details, elevations and specifications.


PIPE


Chow & Sons, James B., 534 Franklin St., Chicago, III. Catalog A, 8 1/2 x 11 ins., 300 pp. Illustrated. Shows a complete line of steam, gas and water works supplies.


National Tube Co., Frick Building, Pittsburgh, Pa.
"National" Bulletin No. 2. Corrosion of Hot Water Pipe, 8 1/2 x 11 ins., 24 pp. Illustrated. In this bulletin is summed up the most important research work 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, 8 1/2 x 11 ins., 20 pp. Illustrated. Discusses various causes of corrosion, and data are given of the deactivating and deaerating systems for eliminating or retarding corrosion in hot water systems.

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TONTINE
WASHABLE WINDOW SHADE

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Which gives shades made of the New and Improved TONTINE more "body" without lessening their flexibility.

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The smooth, glossy surface of the new and improved TONTINE enhances its beauty enormously.

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To which dust and dirt do not cling so readily. Hence shades retain their initial appearance longer, and do not require washing so frequently.

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Because of its smoother surface, the new TONTINE is even more easily washed. An occasional scrubbing with soap, hot water and a brush restores its original appearance.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS
Contined from page 90

REINFORCED CONCRETE—See also Construction, Concrete


RESTAURANT EQUIPMENT

ROOFING


New Federal Light Six Roof Slab. Folder, 4 pp., 8'/x 11 ins. Illustrated.

Rains Roofing Co., 1825 West Third Avenue, Denver, Colo. Plymouth-Shingle STop with Sprocket Hips. Leaflet, 8'/x 11 ins. Illustrated. Shows use of English shingle tile with special hips. Italian Promenade Floor Tile. Folder, 2 pp., 8'/x 11 ins. Illustrated. Floor tiling adapted from that of Davanzati Palace. Mission Tile, Leaflet, 8'/x 11 ins. Illustrated. Beam and trusses as are used in Italy and Southern California.

Georgia Tile, Leaflet, 8'/x 11 ins. Illustrated. Tiling as used in old English and French farmhouses.


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.


Sheetrock Pyrofill Roof Construction. Folder, 8'/x 11 ins. Illustrated. Deals with a new type of V-Rib expanded metal.

SEWAGE DISPOSAL
Kewanee Utilities Co., 442 Franklin St., Kewanee, Ill. Specifications for Grate Sheet. 8'/x 10'/x ins. 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, 96'/x 11'/x ins. Illustrated. Details the need for modern mid-city, parking garages, and describes the d'Homy Motormop 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., 8'/x 11 ins. Illustrated. Deals with cold storage chilling of water, etc.

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Cincinnati, Ohio

Write for samples and information
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 92

STORE FRONTS — Continued
Zouri Drawn Metals Company, Chicago Heights, Ill.
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, 258 Broadway, New York.
Planning for Home Telephone Conveniences. Booklet, 52 pp., 8½ x 11 ins. Illustrated.

TERRA COTTA
Color in Architecture. Revised Edition. Permanently bound volume, 9½ x 12½ ins., containing a treatise upon the basic principles of color in architectural design together with 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. Betro, A. I. A.
Better Banks. 8½ x 11 ins., 22 pp. Illustrating many banking buildings in terra cotta with an article on its use in bank design by Alfred C. Bossom, Architect.

TILE, HOLLOW
Standard Fireproofing Bulletin 171. 8½ x 11 ins., 32 pp. Illustrated. A treatise on the subject of hollow tile as used for floors, girders, column and beam covering, and similar construction.
Natoo Face Tile for the Up-to-Date. Farm Bulletin. 8½ x 11 ins.

TILES
Hanley Quarry Tile. Folder. 4 pp., 5 x 8½ ins. Illustrated.
Pardoe Tile. Bound volume, 48 pp., 8½ x 11 ins. Illustrated.

VALVES
Cranes Co., 836 S. Michigan Ave., Chicago, Ill.
No. 31. 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.
Jenkins Valves for Plumbing Service. Booklet, 4½ x 7½ ins., 36 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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The Davey Company guarantees satisfactory service. You pay only for actual working time, plus the necessary materials and expressage. Your trees are certainly worth this reliable service.

Write or wire Kent, Ohio, for address of nearest representative, who will examine your trees without cost or obligation.

DAVEY TREE SURGEONS

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Send for local representative to examine your trees without cost or obligation.

DAVEY TREE SURGEONS

Martin L. Davey, President and General Manager
SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS

VENETIAN BLINDS

Windsor Stripe Blinds, West 28th St., New York, N. Y. Catalog, 4 pp., 9 x 11 ins. 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.
Continuous Steel Windows and Mechanical Operators. Catalog, 24 pp., 8½ x 11 ins. Illustrated. Describes the “Burlington” Venetian blinds, method of operation, advantages of installation to obtain perfect control of light in the room.

WATERPROOFING

Master Builders Company, Cleveland, Ohio.
Waterproofing and Dampproofing and Allied Products. Sheets in loose index file, 9 x 12 ins. Illustrated. Valuable data on different types of materials for protection against dampness.

Master Builders 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.

WATERPROOFING AND DAMPPROOFING

Detroit Steel Products Co., 2250 E. Grand Boulevard, Detroit.


LIST OF PARTS FOR ASSEMBLY. Booklet, 8½ x 11 ins., 16 pp. Full lists of parts for different units.

WINDOW SCREENS

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

WINDOW SHADIES AND ROLLERS

American Walnut for Interior Woodwork and Paneling. 7x9 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.

Truscon Steel Company, Youngstown, Ohio.

WOOD—See also Millwork

American Walnut. Book, 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., 7x8½ ins. Illustrated.
Curtis Windows. Brochure, 7x8½ ins. Illustrated.
Curtis Interior Doors. Booklet, 7x8½ ins. Illustrated.
Curtis Entrances and Exterior Doors. Brochure, 7x8½ ins. Illustrated.

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. Data with a penetrating, preservative stain finish giving stain and soft wax effect.

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Name
Address

WOODS, CASEMENT—Continued

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

The Kawneer Company, Niles, Mich.

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. Illustrated. Complete data and specifications only.


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

WINDOW SCREENS

Detroit Steel Products Co., 1220 E. Grand Boulevard, Detroit.
Fenestra Screen Casements. Brochure, 16 pp., 8½ x 11 ins. Illustrated.

Orange Screen Company, Maplewood, N. J.
New Vogue Aluminum Frame Screens. Booklet, 12 pp., 3½ x 8½ ins. Illustrated.

WINDOW SHADIES AND ROLLERS

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

WINDOWS, STEEL AND BRONZE

A Rain-shed and Ventilator of Glass and Steel. Pamphlet, 4 pp., 8½ x 11 ins. Deals with Pond Continuous Sash. Sawtooth Roof, Krispin, etc., and with hang types and in drop-down transom type. Portfolio, 12 pp., 9 x 11½ ins. Illustrated, and with demonstrator.


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wood—See also Millwork

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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.

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Curtis Windows. Brochure, 7x8½ ins. Illustrated.
Curtis Interior Doors. Booklet, 7x8½ ins. Illustrated.
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Airplane Hangar Construction. Booklet, 24 pp., 8½ x 11 ins. Use of lumber for hangars.

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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.

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The HOTEL Sir FRANCIS DRAKE
the window shades are of
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mounted on HARTSHORN ROLLERS

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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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. This booklet deals with “Rigideck,” etc., 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 13 1/2 inches and 13 1/4 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 also supplied in a hinged filling door. The supporting steel securely fastened to the structural members with purlin clips that firmly lock the Rigideck section together and 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 pervious to heat or cold. After considerable experimenting, the introduction of the coil spring in place of the flat band spring is the fact that it makes possible the reversible check, varying temperature, this liquid must necessarily be introduced for either right or left hand doors. Other achievements have been 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.


The most expensive heating system is worthless without a good fire in the chimney. It seems to have reached the utmost limit of its development. The Corbin organization has long been in the foremost rank of firms manufacturing door checks. The first radical departure from door check construction as originally conceived was made possible 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 step was to make the door 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.


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, a uniform and dependable checking action. Furthermore, to retain its effectiveness under conditions of extreme or varying temperature, this liquid must necessarily be imperious to heat or cold. After considerable experimenting, Corbin has produced a liquid which meets these requirements points most satisfactorily. The next important step was the introduction of the coil spring, or pleat 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 tensioned, the slacking 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.”

Through the office of

RICHARD D. KING

Fenestra Casements were used in the Casa Riviera Apartments

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.

DETROIT STEEL PRODUCTS COMPANY
2284 East Grand Boulevard, Detroit, Mich.
Factories: Detroit, Mich., and Oakland, Calif.
Convenient Warehouse Stocks

Fenestra casement windows of steel
The advantages possessed by concrete have procured its use in building for many centuries, its more extensive use having been largely 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 and the cheapest concrete." Nailcrete is used extensively and successfully with many types of architectural construction ranging from vast office buildings, hotels, schools, hospitals, public and industrial buildings. Wherever a light, strong, non-easily applied fireproof, rot-proof and vermin-proof nailing base for floors or roofing is desired, Nailcrete has proved its worth and bonds 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, which are of particular interest. 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 was used in fixtures representing merely the latest 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 the brochure devoted to illustrating the graphic exposition of this new material and its adaptations. 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, among others, 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 excellence which characterizes present-day lighting is due largely to the research and study which lighting engineers have 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 both domestic and commercial structures. Many 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.


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 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, among others, 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 a universal recognition. To reduce the ratios of these soluble products, and waste materials ever present on floors in commerce and industrial buildings, a 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 common products, by-products, and waste materials present on floors in commercial and industrial buildings prevent the free passage used, the surface brightness is too intense and glare results." Again: "Electric light—a modern convenience, 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 a light, strong, non-easily applied fireproof, rot-proof and vermin-proof nailing base for floors or roofing is desired, Nailcrete has proved its worth and bonds 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.

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

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STORE FRONTS, DOORS
AND
SEALAIR WINDOWS

are made
by Skilled Craftsmen
to comply with architect’s drawings and specifications regardless of design. The 1929 SWEET’S contains the Kawneer catalog with complete information on all average store front problems.
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