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October, 1929

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PUBLIC
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INDUSTRIAL
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The success of this latest advance in roof construction is striking evidence of the value of its new advantages. Light weight—insulating qualities—added to the acknowledged permanence and fire-proofness of concrete, have created a new standard of economy and safety that the building world has been quick to grasp.

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New BIRKS Building, Montreal, P. Q.
What's wrong with this picture?

Mr. Corbett hadn't yet taken possession, hence the absence of curtains, drapes, etc.

What's right with this picture?

For one thing, it represents one of the outstanding projects of its kind, in recent years, on the Coast. But, as you might expect, we like to emphasize the “rightness” of crowning this magnificent residence with “the Roof of Eternal Beauty,” than which there could be no more worthy, no more fitting.

To particularize: This roof is a combination of Sheldon's Mottled Grays, Vermont Blacks, and Antiques, in sizes ranging from 20 to 10 inches in length, random widths (15,000 square feet in all) and in thicknesses from \( \frac{1}{2} \) inch to \( \frac{3}{16} \) inch.

Owner, Hamilton F. Corbett  
Architects, A. E. Doyle & Associate  
Portland, Oregon
ANACONDA
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IN STANDARD SHAPES
PLATE 20

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ONE of the most distinctive pieces of new architecture in New York is this building of individual shops. It stands at the center of the city's smartest shopping district, where 57th Street crosses 5th Avenue . . . The roof is a very essential part of the design, thus the color and character of the roofing material was an important consideration. Buchman and Kahn, the architects, chose to use IMPERIAL Closed Shingle Roofing Tiles in shades of green.

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... is a review of the essential design and engineering data as compiled between the covers of this book. It contains in data sheet form the best thought evolved in our engineers’ decade of specialized study.

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DAVIS
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The McCrory Store on State Street, Chicago, with all display plates framed in permanent Davis Solid Bronze. Lechenko and Easer, Architects. This is but one of many chain stores around the country beautified by Davis and Brasco.
In planning the comparatively small house pictured here, both owner and architect sought a design that would allow of spacious rooms, convenient arrangement, and good looks. The result is this very livable home in Dutch Colonial style, distinguished for such interesting details as panels of hand-blocked wall papers decorating the interior walls of plaster.

Having a wide range of designs as well as a known reputation for trouble-free service and enduring wear, Russwin Hardware was a natural choice for this residence as well as for the new Hotel Heidelberg, pictured in the insert.
This catalogue is now being distributed and deals at length with

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THREE thousand years ago, 184,600 men labored for seven years, expended over four billion dollars, and completed King Solomon’s Temple. Needless to say this magnificent edifice, a tribute to the Grand Architect of the Universe, must have been a good building.

Down through the ages other fine temples and cathedrals owe their conception and construction to the Masonic Order. Today the newest and finest of these Cathedrals has just been completed at Indianapolis.

Like Solomon’s Temple, this Cathedral is a good building. And so it is natural to expect, and to find, that beautiful doors have been made more beautiful by Good Hardware—Corbin. For throughout this fine example of Gothic architecture, all the hardware is Good Hardware—Corbin.
The ENGLISH COTTAGE in MODERN COLOR

Austerity is relieved by color and design in the Embossed Armstrong’s Linoleum Floor.

Plain walls with ceilings structurally simple characterize the English cottage. Interesting, the effect, but lacking in vitality if based upon a plain floor—lacking in what this color-conscious day calls zest, pep, verve! First visualize the appearance of the room on this page with a plain monotone floor. Then compare with that picture, this other. Put a modern floor of colorful Armstrong’s Linoleum in this room and notice the effect. No loss of the essential air of quaint countryside quiet—rather the emphasis of contrast.

No matter what interior effect you create, no matter what color scheme you carry out, you will find an Armstrong pattern admirably suited to your purpose. And your selection will be practical as well as decorative, for every Armstrong Floor is foot-easy, permanent, simple to care for—made spot-proof, stain-proof, worry-proof by the new Accolac Process, which produces a satin-smooth surface sealed against dirt with a tough nitro cellulose lacquer.

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Armstrong’s Linoleum Floors for every room in the house

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There is yet time to enter this National Airport Competition

Closing
November 18, 1929
Help solve the nation's air traffic problem by entering the Lehigh Airports Competition.

To the 25,000 planes traversing the country's air lanes, 10,000 will be added this year. The need of adequate airport facilities to care for this amazing traffic presents a problem of vast importance to America's industrial and civic development—and offers a unique opportunity to America's architects and engineers.

Authorities name $850,000,000 as a conservative estimate of the cost of airport development during the past 12 months, and prophesy that more than double that amount will be expended for this purpose during the next two years. Wise employment of this enormous capital depends in the last analysis upon trained creative minds, with technical knowledge and experience competent to grasp and solve this modern problem.

As a first step, the Lehigh Portland Cement Company announced last April a competition for the design of a modern airport. This competition is open to every architect and engineer in the United States. The widespread and enthusiastic response received indicates that technical experts welcome this stimulus to sound thinking and to broader public interest in airport development.

And perhaps no competition has ever carried such important collateral value to the competitors. It will introduce to the aeronautics industry a general recognition of the importance of architects, engineers, and city planners in solving the essential ground problems of the world's newest mode of transportation.

Immediately upon the completion of the competition the Jury of Awards, consisting of the chairman 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 aeronautical standpoint, and ingenuity in developing the various structures and their disposition with respect to the landing area best to handle the air traffic of today and the immediate future.

Winning designs and those receiving honorable mention will be widely published for the guidance of national and local organizations interested in airport development.

All entries remain the property of the competitors and will be returned within at least one year after the completion of the competition.

There is yet time for you to prepare a well-considered contribution. Programs containing full details of the simple requirements of the competition have been widely mailed. If you have not received your copy, a wire to the Lehigh Portland Cement Company, Allentown, Pa., or Chicago, Ill., will bring you one by return mail.

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**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:

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**Competition Closes**

November 18, 1929

$10,000 in Prizes

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650 South 25th Street, Newcastle, Indiana

New York Office: Farmers Loan and Trust Bldg., 475 Fifth Avenue, New York, N. Y.
ONE of the most encouraging details of modern building practice is the careful attention that is being given to the matter of choosing and designing hardware and metal fittings. It may be said, in fact, that in this respect we are in the midst of a renaissance of good taste in use of metalwork. In colonial times the instinctive striving for beauty, coupled with use of primitive methods of manufacture, was instrumental in producing a class of work characterized by a simple, rugged beauty that has never been surpassed. But as time went on anvils and hammers used by skilled artisans gave way to machinery and quantity production methods, so that hand wrought iron was largely superseded by the cheaper cast iron, and simple purity of design developed into over-elaborate, florid motifs of no artistic value whatever. Recently, however, due to the revival of interest shown in many such things, there have been springing up about the country, studios and forges operated by earnest and skilled craftsmen to supply the demand for authentic reproductions as well as for original work in wrought iron. The greatness of the demand for such articles is most encouraging and leads one to hope that there will follow a very real and important development. From the standpoint of the architectural designer, too much care cannot be given to the use of hardware as ornamental and decorative features. The metalwork furnishes strong, contrasting notes that serve to lend snap and vividness to the subject, and its use may make or mar the effect sought.

The sources of reference on which to base a study of the early work in wrought iron are limited largely to the pieces themselves which because of their rugged construction and lasting qualities are still to be found in old buildings scattered here and there about America, as well as in private collections and public museums. As to the lives or even the identities of the early smiths who created these pieces, very little has come down to us, either in written and printed records or from any other source. Some slight idea of the way in which they worked can be gained from the old shops with their anvils and forges, a few of which are still in existence, but as to the sources of design and the men themselves, nearly everything is left to conjecture and imagination.

Iron work began very early in the American colonies. Almost immediately, deposits of iron were discovered in bogs and swamps, and it was this "bog iron," together with some imported metal, that was used largely during the early period. At first, of course, only the simplest and most necessary objects were made, and the design was governed almost entirely by utilitarian considerations. As living conditions became less severe and there was more leisure, ornamental work began to appear, and various degrees of refinement in design were reached. Although this development was quite general in character, it is easy now to discover regional and national influences on the work found in the various sections. In the northern region the rigor of the climate and the struggle for existence permitted only use of the most simple and useful household fixtures and hardware. On the other hand, in the southern colonies where life was more tranquil and where the social and economic system gave rise to greater concentration of wealth, the life of the times is reflected in the design of elaborate wrought iron balconies, fences and entrance gates. The nationality of the colonists also had a marked effect on the design motifs, the predominating style being of course English, due to the predominance of English settlers. Other important national styles are the Dutch in New York and New Jersey; the French in New Orleans, and the German in Pennsylvania, while the Swedish influence is strong in Delaware and Maryland, as is the Spanish in some of the southern states.

In a general way, it may be said that the four most important sources of material of this sort are New England, especially Connecticut; Pennsylvania; New Orleans; and Charleston.

The rapidity with which good examples of early wrought iron are disappearing, due largely to lack of
appreciation and care on the part of their owners, has led Albert H. Sonn to spend several years in conducting an investigation of the subject and in making sketches of meritorious examples wherever they might be found, whether in museums, private collections, or in their original positions in old houses. In the latter case, Mr. Sonn has made much original investigation and has conducted something of a house-to-house canvas in search of interesting bits of early ironwork to be sketched and included in his three-volume work on the subject, entitled “Early American Wrought Iron.” These volumes have recently been published and are very impressive in their physical proportions. Each volume is 10 by 13 inches and contains an average of about 240 pages, including very interesting introductory discussions and a complete bibliography. The main and most striking feature of the work is, of course, the plates, of which there are in all 320, taken from pencil drawings by the author. It is this reviewer’s opinion that no more effective means could have been found for presenting the subject of wrought iron than that of pencil drawings, especially when they are as well made as these. Certainly, Mr. Sonn is a master of pencil technique, and his ability to express the distinctive character and ruggedness of wrought iron is positively uncanny. Another pleasing feature of these plates is the scale of the drawings. The large size of the pages permits many of the objects to be presented at almost full size, and all are of such generous proportions that none of the effectiveness of the wrought iron texture is lost. The plates in most instances contain drawings of several objects each, and it may be imagined what a wealth of material is presented in this way on the 320 plates. Opposite each plate is a printed description of each article shown, giving, wherever possible, its approximate date, the place where it was found, its size, and other important details. In many cases the author points out important features of the designs and discusses interesting incidents or facts.

Volume I is devoted almost entirely to early American door hardware, with particular reference to door latches and their development from the crude wooden latches, through the various styles of wrought iron latches to the latch-lock combinations, several examples of which are presented for the purpose of showing how latches developed into the more modern locks. The wooden forerunners of wrought iron door knockers developed into the interesting (though quite rare) combination known as the “knocker latch.” There are also some sketches of the ingenious escutcheon lift latches, a few examples of which have been found in this country. Then there are innumerable examples of Suffolk and Norfolk latches in all the variations of the popular arrowhead, ball and spear, bean, swordfish, tulip and heart designs which were so popular in early times.

Volume II is also concerned with door hardware, with special reference to such pieces as hinges and bolts and with many sketches of the doors themselves, showing the hardware in place. Here again a wide variety of designs are shown, the most important being cockshead, H and H L hinges, butterfly, serpentine and strap hinges. Several plates devoted to fittings taken from the quaint Conestoga wagons of the early German settlers in Pennsylvania and catches, hinges and straps from old chests and sea chests, contain much interesting

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The quaint, old world charm of both these places is due in no small measure to the effect of their elaborate iron balconies, fences and gates, and the author presents sketches of well chosen examples from both cities as well as of some very beautiful gates and balconies from Virginia, New England, Philadelphia and other places. They afford a wealth of material of the greatest interest.

Weather vanes, perhaps the most conspicuous of all ornamental metalwork, present an insistent demand for careful design. Many amusing as well as beautiful vanes were fashioned by the early craftsmen, the design motifs being often taken from familiar objects of everyday life. Thus we have vanes portraying ships, Indians, cockerels, arrows, quills and fishes as well as the dated and pennant types. Wall stays and numerals were often used in early buildings, both for structural and ornamental purposes, and the practice is still continued where it is felt that some contrasting touch is needed to break up the monotony of a broad wall surface. The stays and numerals sketched in plates devoted to that type of object afford some very good precedent for this kind of work. The lowly foot scraper has been deemed worthy of consideration by the author, and with good reason, for a scraper adapted from one of the many quaint and graceful designs shown here might very well add a pleasing touch of welcome to the entrance of any modern house. Again the author has made a good and varied selection, and presents sketches of a number of shutter catchs found on old houses. Fireplaces, which form such an important feature in all interior schemes, afford a good background for the use of ornamental metalwork, of which andirons are the most effective and decorative features. These, together with the other fittings and accessories usually found about fireplaces, form the subject of several very interesting plate pages.

**EARLY AMERICAN WROUGHT IRON.** By Albert H. Sonn. 3 Volumes, 730 pp., including plates. 10x15 inches. Price, $35. Charles Scribner's Sons, 597 Fifth Avenue, New York.

**RECENT ENGLISH DOMESTIC ARCHITECTURE.** A review by DOUGLAS WILLIAMS

In December, 1928 there appeared an issue of the well known English publication *The Architectural Review*, part of the contents of which attracted such widespread interest and created such an instant demand that within a fortnight the issue was out of print, and it became impossible to obtain a copy of the much coveted number at any price. The continued demand for this issue led the publishers to decide to republish part of the material in the form of a volume, presenting all the plate illustrations exactly as they appeared in the original periodical and omitting only the usual magazine articles. The result of this determination on the part of the publishers to make these valuable plates available to the architectural profession has resulted in a volume which is fittingly entitled "Recent English Domestic Architecture," since it presents examples of houses built more or less recently in a wide variety of styles, ranging from designs in the early Tudor manner to the most extreme modernistic types of which the conservative British are capable, even in this day of advanced designing.

A feature of the work is the orderly manner in which the various examples are arranged in chronological sequence, depending on the historical style which influenced the designing of each. Starting with houses built in the Tudor manner, as one turns the pages one comes successively on the Jacobean and Georgian, and finally to those experiments in modernism reflecting the continental influence. Although the houses are all modern, comparatively few are "modernistic," and the architects of those which do come under this classification have evidently been very slow to take up the new style of architectural design which has become so popular in France and certain other European countries, and there are examples and only a very few isolated experiments in this type of work. The examples shown in the present book occur almost entirely at Silver End, Essex, and are the work of Thomas Stait of the firm of Sir John Burnet & Partners. These houses are designed in a modified version of the work of Le Corbusier, with flat roofs, and blank, white wall spaces relieved here and there by window or door openings of unusual proportions. The plans of these houses are not at all unusual, and the whole treatment is handled in such a way as not to shock too much the easy-going and slow-moving British public.

As is to be expected, the present-day English architects have been most successful in designing buildings in the Tudor, Jacobean and Georgian styles.

In many instances the buildings here shown are additions to old houses, or else a structure is built about a fragment of some old manor house as a nucleus. American architects will profit much from a careful study of the way in which British architects have adapted the ancient native precedents to their modern buildings.

In the matter of plans we might perhaps discover some features which are not entirely satisfactory from the American point of view; for instance, in many of the larger houses it is quite noticeable that dining rooms and kitchens lie in widely separated portions of the buildings; in many cases from 50 to 100 feet of corridors separate the two. While this feature is no doubt desirable from a standpoint of preventing noise and odors, it would hardly be beneficial in helping to solve the American servant problem. There is also a very noticeable scarcity of bathrooms as compared to the number usual in American houses, there seldom being more than two or three even in the largest houses, some of which have as many as 15 or 20 bedrooms. On the other hand, the general practice of placing the water closet in a room separate from the bath has obvious advantages and is worthy of consideration by American architects.

In addition to the consideration set forth above, the author has pointed out the practice of placing the water closet in a room separate from the bath has obvious advantages and is worthy of consideration by American architects. As is highly desirable from the architect's point of view, all the exteriors shown are accompanied by reproductions of plans of the houses illustrated as well as by some data.

**RECENT ENGLISH DOMESTIC ARCHITECTURE.** 104 pp., 11 x 13½ ins. Price 15s Net. The Architectural Press, 9 Queen Anne's Gate, Westminster. Orders to be sent directly to publishers.
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OLD TAPESTRY IN BOSTON MUSEUM

THROUGH the generosity of Robert Treat Paine, 2nd, the Boston Museum of Fine Arts has lately been enriched by a splendid example of late fifteenth century tapestry. While abroad this summer, Mr. Paine purchased the tapestry from Knole House, in Kent, probably the most perfect surviving example of domestic architecture of Tudor England. For more than 400 years the tapestry has hung in the chapel of this famous baronial residence, having been brought to Knole early in the sixteenth century by Archbishop Wareham, then its owner. Like all great houses of early England, Knole House was built in successive stages. Since 1586 it has been in possession of the Sackville family, to whom it passed through gift by Queen Elizabeth to her cousin, Thomas Sackville. According to tradition there are seven courts, 52 staircases, and 365 rooms, the rooms with the exception of the great halls, being small, hospitable, and essentially livable.

The splendid Gothic tapestry, which has after so many centuries left this house for the Boston Museum, measures 29 feet long and 13 feet high. It was woven about 1490, possibly for a cathedral, from which it may have passed into the hands of Archbishop Wareham. This seems possible, since the composition of the tapestry is such as to suggest that the original design included other scenes which may have been cut off at the time the tapestry was installed at Knole between the years of 1503 and 1532, when Archbishop Wareham was in residence there. In the tapestry there are represented six scenes from the Passion depicting the trial and suffering of Christ at the hands of Pilate, Herod, and the populace on the day of the crucifixion. The figures are clad in mediaeval costumes of the closing years of the fifteenth century, and each scene is framed in a contemporary architectural design. The tapestry is from the hand of a very great designer is evident from the drawing and arrangement of the several parts as well from the splendid unified ensemble. While the artist is as yet unidentified, a clue exists in the similarity of the designs of this tapestry and those of the more fragmentary Passion tapestry of St. Maurice, Angers, which is attributed to the much discussed designer, Jean van Roome, and to the no less celebrated Brussels weaver, Pieter van Aelst.

Comparatively few great religious tapestries have survived from so early a date as the Knole tapestry, but many were doubtless woven for cathedrals and chapels, just as many historical and allegorical tapestries were woven for the great halls, and domestic and intimate hangings produced for the retiring rooms of the medieval houses. The Knole tapestry is one of the great hangings surviving from the Gothic period. It comes to the Boston Museum in an unusually fine state of preservation, with no patching and practically no darning. Its beautiful colors, quite characteristic of Gothic weavings of the late fifteenth century, are rich and uniformly faded.

THE INSTITUTE STUDIES PLAYGROUNDS

THE American Institute of Architects, through its City and Regional Planning Committee, announces the formulation of plans for aiding the improvement and maintenance of school playgrounds. Charles H. Cheney, the chairman of the Committee, says: “The cost of maintaining playgrounds is a problem which most cities find difficult. Development of playgrounds might naturally be expected of the school boards, which have the responsibility of training the children's minds, and which, in some states, at least, must also provide them with physical education; but in no city are school budgets sufficient to do the playground work necessary outside of school hours or to keep playgrounds open in summer. Hence it is common practice for cities to have a separate playground department for play activities. Sometimes this department is placed under the park board, and sometimes under a separate playground commission. To carry on its work, the budget of the city council provides as much or even more money than the physical education department of the school budget. “As these play activities of both city department and school department are for children in the same neighborhood, it is decidedly uneconomical to provide separate playgrounds, toilets and field houses for the city department when school buildings, toilets and school grounds already exist. In recent years a cooperative plan between the city council and the school board has been worked out in a considerable number of cities, whereby they join together, each paying half the expense of a good superintendent of playgrounds and physical education combined. He organizes the physical training in the schools, during school hours, and supervises playgrounds outside of school hours, and on holidays, Sundays and vacations throughout the year. “Oakland, California, has developed the most efficient system along this line in the west, and is probably the leader in America. Over 50 school playgrounds are fenced, equipped and supervised for play after school hours, and maintained every day. “The work of the Institute will include the study of enclosing and screening playgrounds and other improvement in ways likely to render them desirable instead of detrimental to their several neighborhoods.”
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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.

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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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Above: Telesco Partition, unharmed.
At left: Leg of Director's Table, showing how veneer had been ripped away.

An Invitation

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From a Water Color Drawing by Norman C. Reeves

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VOLUME LI
OCTOBER 1929

THE AYER BUILDING, PHILADELPHIA
BY
RALPH B. BENCKER, ARCHITECT

W. AYER & SON, INC., had looked forward for several years to the time when they would erect a building to properly house their large advertising organization. They had decided, before they engaged their architect, that the design of this structure should not follow any of the established styles of architecture. In an early discussion with me they expressed a desire for a building with all the beauty and dignity of the Lincoln Memorial, but of a design forward-looking, and of the present day. The problem, then, was not to build a monument, but to create an efficient and appropriate structure of simplicity and beauty as a home for the creation of advertising. Together we undertook this work, realizing fully the great opportunity that the problem offered, and realizing also the great responsibility that was placed upon us.

The building of N. W. Ayer & Son, Inc., faces east and overlooks historic Washington Square which was laid out as a park by William Penn. Diagonally across the way is Independence Square, with the old Pennsylvania State House, home of the Liberty Bell, and directly to the rear is the Morris house, dating from the early days of the country. We endeavored to create a design which, while new, would bring no jarring note to this old section of Philadelphia. The exterior of the building is a simple shaft, 13 stories high, of "shot sawed" buff and variegated Indiana limestone, with the three upper stories set back to give a receding, graceful silhouette. The first ten stories measure on the outer walls 103 by 115 feet, with a floor area each of approximately 9,000 square feet after space is deducted for light wells, elevators and stairways. Starting at the line of the setback, flanking each elevation, are two pylons growing out of the strength of the lower masonry, terminating in figures of "Truth," representing the advertising business distributing information to the four winds. These figures were studied to play by form and light and shade interestingly with the silhouette of the building formed by the corner piers. The spandrels below the uppermost arched windows are carved with figures symbolizing the organization of the advertising agency. The motifs used in the decoration of the interior and exterior of the structure were taken from fundamentals of the advertising business; they are the human figure, symbolizing the creative mind, and the figure of Truth; the open book as the vehicle of advertising; and the winged bird as the messenger, symbolizing the widespread power of advertising.

The main entrance to the building fronts the Square, and is in the center of the facade through a bronze and marble vestibule. In the frieze over the doors are two open books with figures representing Truth. In the center is the Sun, the source of inspiration, illuminating two seated figures representing "Art" and "Writing." At each end are two figures representing "Youth." The doors are formed with panels modeled in low relief, symbolizing the activities of the various departments of the business of the agency. Directly above the entrance, and centering on the large windows facing the east side of the building, are three panels carved to represent interesting features having to do with the history of the N. W. Ayer & Son organization: the first, the plow; the middle panel, the lamp; and the north panel, the future.

The lobby, with its towering height extending through two stories, has its long axis north and south, with walls of unusually interesting rusticated limestone. To the south of the lobby are three galleries for exhibitions of art and other forms
MAIN FACADE

BUILDING FOR N. W. AYER & SON, INC., PHILADELPHIA
RALPH B. BENCKER, ARCHITECT

Photo: W. H. Hodsd
MAIN ENTRANCE DOOR
BUILDING FOR N. W. AYER & SON, INC., PHILADELPHIA
RALPH B. BENCKER, ARCHITECT
DETAIL OF FIGURE FROM TOP OF BUILDING
BUILDING FOR N. W. AYER & SON, INC., PHILADELPHIA
RALPH B. BENCER, ARCHITECT

Photo: Charles Ogle
BUILDING FOR N. W. AYER & SON, INC., PHILADELPHIA
RALPH B. BENCKER, ARCHITECT
of the work which has to do with advertising. The walls are of texture fabric with paneling in walnut. The main gallery has walls of a soft gray-green fabric with three painted horizontal bands of receding black, extending into the dull blue of the curved ceiling lines above. When seen through the stone opening from the lobby, this gallery adds a charming color note to the lobby setting.

On the west side of the main lobby, directly opposite the entrance, is the elevator lobby with its walls of soft colored limestone, topped off with an indirect light cove, in which are used cast glass inserts which produce an interesting effect in that they eliminate the hard, dark line which is usual in indirect lighting coves. The cast glass is below the top line of the cove member, and by its faceted sides it diffuses the light rays directly below and above, and softly blends the light above the cove with the walls below. Between the main entrance hall and elevator lobby there is a pierced limestone grille carved in design which shows rays, as of light, radiating from the emblem of N. W. Ayer & Son to various races of the globe. This grille, when seen from the entrance hall or from the elevator lobby presents an interesting decoration because of the play of light, since one side has indirect light, the other direct light.

The space on the first and second floors not occupied by the entrance and gallery is used for the printing department. This space has been soundproofed, and the presses have been mounted on platforms of cork so that in the lobby or in any other part of the structure there is no indication that huge, pulsating, vibrating machines are operating just on the other side of the lobby walls. The various other departments occupy the typical floors up through the building to the 13th. These floors are all planned with a maximum of light, with flat ceiling underfloor duct system, and a system of artificial light distribution to allow for the greatest possible flexibility in department arrangement and future growth. Throughout the building it has been the aim to provide the most favorable of working conditions, not only in the matter of light, air and elbow room, but also in an arrangement of departments which permits of the close cooperation necessary in a well knit and cohesive organization. Throughout the structure, temperature regulation was installed, controlling the radiators which are all concealed within the walls under the windows, covered with metal plates and painted in colors to match the walls, giving to the various floors an unusually fine appearance and a clear floor span.

On the 12th floor are the executive offices and main conference rooms. The entire 13th floor is used for an assembly hall and cafeteria, in which the organization can be brought together on both business and social occasions. The roof is used for recreation, being paved with tile, and from it there is obtained a wonderful view over the city and the Delaware River with its shipping.

On the occasion of the laying of the corner stone of the new building, February 4, 1928, the 80th anniversary of the birth of the founder of the firm, F. Wayland Ayer, the president of the corporation, Wilfred W. Fry, outlined in brief manner the general scheme on which the structure was erected. "In preparing for this new building," he said, "we took ample time for planning, we have sought to let purpose and material control design, mould form to decoration rather than decoration to form, and to approach architecture through logical, structural channels. We believe this new home will fulfill in completeness, efficiency, comfort and simple dignity all that we can hope for in this modern structure of steel and stone. It is safe to assume that with such a building, planned, arranged and equipped to meet our particular needs, with facilities coordinated by many years of experience, in the light of modern practice and with the help of modern mechanical devices, our service to our clients should be measurably quickened and broadened."

The pride which every individual in the Ayer organization feels in its new business home, is summarized in the words of one of them: "There are some in the advertising business, outside of our organization, who have seen in this new building a significance beyond its immediate importance to us. They have said, graciously, that it is a symbol of the stable state to which the advertising business has been brought, as an accepted force in modern industry and commerce. It is natural that we should like to feel that this is true, because ever since this business was founded by Mr. F. Wayland Ayer in 1869 it has been the earnest purpose of him and the organization to conduct an advertising business that would command the respect and confidence of the public."
WASHINGTON SQUARE FACADE
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FRONT ELEVATION
BUILDING FOR N. W. AYER & SON, INC., PHILADELPHIA
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MAIN ENTRANCE
BUILDING FOR N. W. AYER & SON, INC., PHILADELPHIA
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GENERAL VIEW
ROCKLAND COUNTY COURT HOUSE, NEW CITY, N. Y.
DENNISON & HIRONS, ARCHITECTS
MAIN STAIRWAY
ROCKLAND COUNTY COURT HOUSE, NEW CITY, N.Y.
DENNISON & HIRONS, ARCHITECTS
ARCHITECTURAL DESIGN

Part One

COURT ROOMS 1st FLOOR PLAN
SECOND FLOOR
FIRST FLOOR
GROUND FLOOR

PLANS. ROCKLAND COUNTY COURT HOUSE, NEW CITY, N. Y.
DENNISON & HIRONS, ARCHITECTS
SOME PRIORIES OF THE ELEVENTH AND TWELFTH CENTURIES
BY
MILTON D. LOWENSTEIN

ARCHÉOLOGY includes the history of a craft as well as that of an art. We can see in architectural forms a picture of an age's actual civilization. The history of other arts is often a story of unrealized aspirations. Religion, literature, painting, sculpture and music anticipate a culture. They shun the mundane and present an ideal which often guides architecture but which is not its unique raison d'être. Broken walls that have withstood the ages are remains of important ethical, social or political institutions. The physical environment of the time, the mental attitude of the people and their leaders, their rituals, --not to mention their building traditions,—are all inherently a part of architecture. The modern architect who stopped to concern himself with all the influences which contributed to the building he is designing would hopelessly destroy his genius. He may, however, analyze the intricacies of another age and bring to his own time, through his art, valuable correctives. There are a few architects who understand their age intuitively, his art, valuable correctives. There are a few architects who understand their age intuitively, but most artists feel at some time in their careers the need of identifying themselves with a tradition and a philosophy to which they can turn for guidance and inspiration.

Through fathoming the spirit that motivated medieval architecture, I had hoped to learn not so much that which is scholastically known as "Gothic" style as to grasp the significance of self-expression. All medieval ruins held me enthralled when I first went to Europe. It made little difference whether it were a castle in England or a church in France,—anything which had been built between the eleventh and fifteenth centuries was a subject for study. It seemed that during this period there was fostered in all men the desire for artistic creation. In attempting to follow the example of the Creator, men in their small but nevertheless exquisite way endowed material with rare beauty. Eventually my attention narrowed down to small priories or isolated monasteries. Unlike a blatant feudal castle or a gaudy cathedral, the priory seemed to me then as the offspring of an omniparent basilica impregnated with oriental philosophy. The priory had less interest for me as a building than as an expression of ideals common to pagan, Jew and Christian, expressions which transient forces may obscure but which they can never obliterate.

While the Semitic tribes were wanderers, a portable Tabernacle served as a rallying place where personal succor was sought through collective intervention. When the fertile river valleys tempted the tribes to settle and build cities, there was need of law courts, houses of assembly and fortresses. The Tabernacle took over these secular functions, since it was the only place where community life had ever existed for the tribe. Similarly, the secluded citadel of pre-Christian times developed into the pagan temple when organized war for communal rights took the place of spasmodic marauding for selfish gain. The temple served as a symbol of union and as a common treasury for the more gregarious tribes against a barbaric enemy. The offerings made by individuals added to the community's benefits. The beginnings of the priory cannot be dissociated from these influences. To the idea of external propitiation of one kind or another, Christianity, through the examples of the Fathers, had suggested the possibilities of self-abnegation as a corrective for the ills besetting a sedentary civilization. But incessant warfare prevented any common endeavor or spiritual coherence. Wherever the conqueror destroyed, he rebuilt according to his own habits, as heedless of the work he demolished as he was of the brotherhood of man. Until the crusades each community interpreted St. Paul according to provincial contingencies, and church architecture was a local problem with local traditions. Still, in each priory the original, common Christian ideal was maintained unaltered.

Did the disappearance of monastic institutions imply the loss of the culture we associate with them? Or do its peculiarities form a fundamental part of human nature which has found architectural expression in other organizations?

The priory at Moret-sur-Loing had long ago been abandoned as a tannery storeroom when I first saw a corner of its well knit rubble stone wall projecting into the road. I had been sketching in the town cathedral, when a priest showed me an old print of Moret. He told me the story of its ancient glory and sad decline, and among other monuments which he said had disappeared was the Prieure de Pontloup. As I pushed open the battered wooden door, I realized that I was standing amid the ruins of the old church. After weeks of measuring and study, I completed the
The Priory at Konradsburg, from an Old Print

drawings for the restored building. This study led me into an investigation of asceticism and particularly of the lives of such men as Simeon Stylites and Benedict of Nursia. They were not the first to lift themselves above the senseless turmoil of the time. A thousand years before them Pythagoras adopted the same attitude. Then there had been the Essenes in Judæa and the Therapeutæ of Egypt.

With the founding of the Order of St. Benedict, asceticism became comprehensible to people who had regarded it with superstition or covert ridicule. A new plane of existence was revealed, an encompassing world where citizenship was based not upon tribe, nation or religion but upon a transcendent quality peculiar to the vigorous and the young. It took all of Benedict’s genius to perpetuate this quality. Until his time there was no established “rule;” each group of ascetics had lived according to what seemed proper to the conditions of the time and place, but by the end of the eighth century St. Benedict’s rule was known over all of western Europe. A code of 73 chapters described minutely and yet briefly the Order’s life of silence, humility and obedience.

St. Benedict sought to keep the energies of his organization confined to purposes exalted enough to encompass everything worth while in life, and yet so limited as to prevent its being racked by the struggle of internecine forces. When Pope Urban II directed the eyes of Christendom to the Holy Land, many petty strifes were absorbed by the imminent single struggle. While the fiery zeal of men like St. Bernard, representatives of the one stable traditional element in Christianity, awakened the multitudes, the monasteries supplied a neutral meeting place for the allies. A fragmented society learned to appreciate the company of its neighbors in assembly and at prayers,—not to mention in times of war.

The monk took three vows. 1. Stability; he bound himself forever to the monastic family. 2. Conversion; he renounced the three concupiscences. 3. Obedience; the monk subjected his will to the command of a superior. Unceasing prayer kept the monk reminded of his vows and offset the temptations of self-indulgence by the refreshing experience of shared lofty emotions. People of the surrounding country joined in the more simple and obvious forms. Mass, sometimes held out of doors, like Grace dignified the day of crude physical activity and self-emolument. Monastic
labor included all the activities that took place in a small city of the time, without the arrogance which usually accompanies individual accomplishment. The monks tilled the soil, learned trades, engaged in commerce and took part in the controversies that developed from all this work. The joy of labor, having replaced the pride of achievement, demanded a form of expression. "The laborer holding the handle of the plow shall chant alleluia; the reaper drenched in sweat shall walk along singing psalms; and while the vine-dresser prunes the backbent vinestock with his sickle, he shall mumble King David's psalms." (Dom Martene, De antiquis monachorum ritibus). Whether rendered in set old phrases, in stone or with paint, the melody transmuted the crude material into a complement of the moment's joy.

The priories, built in many instances by the monks themselves, are the most eloquent examples of this abandonment to the pleasure of workmanship and also monuments to worthy construction. The capitals and balcony carvings in the priory of Serabonne are incomparable examples of monastic art. I came upon this little church while studying the work at St. Michael de Cuxa in the Pyrenees mountains. Accessible only by way of a mountain path, the priory is hardly known. I thought at first I would make only a few sketches of the sculpture, but I became so fascinated with this marvelous gem, set amid the bleak ranges, that I decided to make a study of the entire building. "If it should happen that a brother is enjoined with a difficult or even an impossible task, he must receive the command given him in all meekness and obedience." (Reg, S. Bened. clvii). As there was no hotel within several miles, I lived in the priory, using an old coffin filled with straw as a bed. A kitchen was constructed in one of the subterranean vaults which had partially fallen through. I was reminded that food and drink supplied a sensual attraction to the novice which the monotonous tone of the "reader" in the refectory could not always succeed in overcoming when a young monk's appetite was sharpened in the keen mountain air! Benedict believed that punishment deprives the erring one of dominion over his own worldly life; that it wrests from man the noble dignity which comes from a consciousness that his soul, which he identifies with his Creator, is sole arbiter of his fate. But the compensatory nature of a man's acts, and in the case of evil their retributary character, also thwart this dominion. Through submission to a superior and through confession, the monk
sought to preserve the best part of himself and to continue in that state of grace necessary for a happy earthly existence.

The following year, accompanied by my father, I sought another example of a priory, in Germany. Near the town of Ermsleben, in the Harz mountains, we found the remains of a twelfth century church built into an old feudal estate known as Konradsburg. The tenants seemed to be living under conditions far worse than those said to have been prevalent seven centuries ago. As we measured and sketched the ruins we obtained an unusually good picture of peasant life, and we heard those strange stories which often make the past seem far away, but which in our situation made the ancient plots live again.

Refining the technique of living is reserved for sensitive natures, who, possessing many resources, will exploit them only for a transcendent purpose. In general this means a renunciation of the greatest portion of life and, to the ordinary man, annihilation itself. Then there comes a Paul, a Bernard, or a Joan, who, by thwarting their own hidden nature, change the contemporary tendencies and bring to a focus within themselves the surging inchoate forces of a new existence for men.

In the twelfth and thirteenth centuries that part of Spain not subjected to the Moors thrived under a form of monastic leadership which depended upon the ideals of the Christian Fathers for its authority. But an institution, unlike an individual, may persist a long time after its usefulness is accomplished. When the little communities no longer needed the lesson of contented living through restraint and craftsmanship, monasticism waned but did not wholly disappear. The priory became the community church, and the prior the curate. Near the town of Reinosa there is a small mountain village called Retortillo. At the time of the year I found the priory, the peasants were cutting their winter hay. Every­body, from small tots perched atop of the loaded ox-carts and preventing the wind's blowing the hay away, to leather hided, wizened grandfathers and grandmothers who gathered the grass together as it was cut by the younger generation, took part.

I first saw the rotund figure of the curate, swathed in his long black soutane, swinging a scythe with the others. It was near the hour of lunch, and he invited me to share his meal in the shade of the loaded cart while we discussed the possibility of making drawings of his little church. We finally arranged that his niece, who rode to Reinosa every morning with the milk, would stop at my hotel and carry my instruments up the mountain to Retortillo. He wanted me to ride on the little donkey too, and seemed surprised when I told him I preferred to let his niece ride!

These brief accounts of the four priories,—Pont-loup (Moret), Serabonne, Konradsburg and Retortillo,—are attempts to explain, through the measured drawings and archaeological facts, the significance of the priory and its historical and sociological implications. Although the ascetic’s most eloquent passages were the living moments of his life, archaeology may make his ideals accessible to contemporary man. The aspirations of the Greek artist and the Hebrew prophet may be found again in them and reinterpreted by the discerning architect!

Editor's Note. This introduction to "Studies of Certain Priories of the Eleventh and Twelfth Centuries" serves to give a slight idea of the sympathetic and understanding treatment Mr. Lowenstein has given to the subject, a subject seldom studied or appreciated by the modern architect, and yet one which should be of inspiration and value to church builders of today. It was in the monasteries and priories of medieval Europe that the fundamental principles of the early Christian faith, as well as the remnants of the intellectual culture of the Roman Empire were preserved, after the barbarians swept down over the land and destroyed the decadent civilization of southern Europe. It was here that the literary relics of the past, including early versions of the Bible, were safeguarded, translated and rewritten. It was here that the Catholic faith was enshrined until it burst forth with renewed strength and vigor, to find visual and architectural expression in the churches and cathedrals of England, France, Spain and Italy toward the end of the middle ages. What more natural, then, that the church builders of today should be powerfully influenced by the architecture of the monasteries and priories, in which the Church itself had been preserved, and which had been given new strength, new meaning and new architectural expression? It is for this reason that The Architectural Forum has availed itself of the opportunity to publish Mr. Lowenstein’s valuable discussions on four of the oldest European priories, Pont-loup (Moret), Serabonne, Konradsburg and Retortillo. The introduction to these discussions, published here, clearly indicates the several spiritual and religious influences which, in Mr. Lowenstein’s opinion, gave to these old priory buildings such archaeological and architectural value.

Milton D. Lowenstein, who was graduated from the architectural school of Columbia University, is now in Europe engaged in special research work for the Institute of International Education. A portion of the results of this work will be published next year in The Forum, particularly Mr. Lowenstein’s studies of the “housing problem,” as solved in Europe.
THREE NORWEGIAN LOG HOUSES

"SKI" CABIN FOR "SKI" CLUB, NORDMARKEN, NORWAY
HENRIK NISSEN, ARCHITECT

FIRST FLOOR PLAN
FIRST FLOOR PLAN

MOUNTAIN HOUSE FOR EMIL STRAY, ESQ., SATERDAL, NORWAY
MAGNUS POULSSON, ARCHITECT
PLAN. THIRD CHURCH OF CHRIST, SCIENTIST, DETROIT
GEORGE D. MASON & CO., ARCHITECTS
MAIN FAÇADE
THIRD CHURCH OF CHRIST, SCIENTIST, DETROIT
GEORGE D. MASON & CO., ARCHITECTS

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GENERAL VIEW
PRESBYTERIAN CHURCH OF THE REDEEMER, DETROIT
GEORGE D. MASON & CO., ARCHITECTS

Photos: Thomas Ellison

Plan on Back
FIRST FLOOR

PLAN. PRESBYTERIAN CHURCH OF THE REDEEMER, DETROIT
GEORGE D. MASON & CO., ARCHITECTS
WEST FRONT
PRESBYTERIAN CHURCH OF THE REDEEMER, DETROIT
GEORGE D. MASON & CO., ARCHITECTS
LINCOLN SCHOOL FOR NURSES, NEW YORK
PENNINGTON & LEWIS, INC., ARCHITECTS

Photos: S. H. Cottacho

Plans on Back

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PLANS, LINCOLN SCHOOL FOR NURSES, NEW YORK
PENNINGTON & LEWIS, INC., ARCHITECTS
OCTOBER, 1929

THE ARCHITECTURAL FORUM

PLATE 119

VIEW FROM 141st STREET
LINCOLN SCHOOL FOR NURSES, NEW YORK
PENNINGTON & LEWIS, INC., ARCHITECTS

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AUDITORIUM

LOBBY
LINCOLN SCHOOL FOR NURSES, NEW YORK
PENNINGTON & LEWIS, INC., ARCHITECTS

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THREE GARDENS AT GROSSE POINTE, MICH.

RUTH DEAN, LANDSCAPE ARCHITECT

AWARDED The Architectural League’s 1929 Medal of Honor in Landscape Architecture, Ruth Dean is the first woman to achieve this distinction. Although the award was made for three Grosse Pointe, Mich., gardens, it may be assumed that the background and professional prestige of the contestant were duly considered along with the specific gardens for designing which the medal was bestowed. The precedent established by this recognition of a woman landscape architect no doubt lends encouragement to the increasing number of women engaged in that profession. Sixteen years of independent practice, following her training at the University of Chicago and varied experience in both architecture and landscape work here and abroad, have given Miss Dean every type of landscape problem to solve. Her commissions have included developing tiny plots as well as small and large estates in various parts of the country, and the results have earned for her a name for successful work in the planning and planting of gardens. Due to her knowledge of architecture, this landscape architect has also acquired a habit of thinking in terms of architecture, of working with the two-fold purpose of creating a garden that is not only beautiful in itself but that affords a proper setting for the specific house to which it belongs.

The medal-winning Grosse Pointe gardens exemplify the diversity of Miss Dean’s landscaping. Two of the three gardens,—those of Mrs. Howard Bonbright and Ledyard Mitchell,—are somewhat architectural in plan although informal in feeling, whereas the third,—that of Hiram Walker,—is distinctly naturalistic. The former two, each consisting of an acre or a bit less, illustrate the possibilities of this popular sized plot. So designed that they afford considerable privacy and adequately meet the needs of their owners, these gardens are examples of securing the maximum utilization of comparatively small areas. Restfulness has been achieved by means of a well balanced relationship between open stretches of lawn and luxuriant planting in the one case, and in the other between large, old trees and beds of perennials. Grass paths, pools and effective brick walls are features of both gardens.

Somewhat unusual in plan is the Bonbright garden. The fan-shaped arrangement met the client’s desire to have the garden afford an effect

Photos. Tobbs & Knell, Inc.

Careful Planting of Perennials, With Grass Paths, Produces Interesting Effects in the Hiram Walker Garden

Ruth Dean, Landscape Architect
VIEW OF THE HOUSE OF HIRAM WALKER, ESQ., SHOWING TERRACE AND PLANTING IN COURTYARD
RUTH DEAN, LANDSCAPE ARCHITECT
VIEW FROM THE HOUSE OF HIRAM WALKER, ESQ., SHOWING THE PRIVACY OF THE GARDEN

RUTH DEAN, LANDSCAPE ARCHITECT
Although the Illustration Shows the Concrete Rim of the Pool, Which Was Not Entirely Filled, It Was So Built That Grass Could Be Grown to Meet the Water Line Without Showing Concrete Limestone Slabs Give the Pool a Picturesque Effect with Water Spilling Over Stones from an Upper Level to Give the Effect of a Natural Spring-fed Pond

Garden of Hiram Walker, Esq.
Ruth Dean, Landscape Architect

of spaciousness and at the same time seem intimately related to the terrace. This was accomplished by keeping the main axis open and by using side paths that radiate from the terrace. To lend an effect of distance, hawthorn trees were placed in front of the pool, one on each side of a path wide enough to permit a view and give depth. Due to the square-shaped plot, the landscape architect found it necessary to secure an effect of depth entirely by means of planting. There was

Ruth Dean, Landscape Architect
Flower Beds in the Garden of Hiram Walker, Esq.

Ruth Dean, Landscape Architect

little or nothing available in the way of trees to begin with. To block out a rather high brick house on the adjoining property, it was necessary to depend upon heavy planting to give seclusion.

In the Mitchell garden, the red brick wall, built with piers and capped with flagstones, serves as a background for vines, primroses, ferns, Canada lilies, plantain lilies, Solomon seal, snakeroot and violets, these plants having been used because of the amount of shade thrown by the splendid, old large maples and because of the fact that they take so much nourishment from the soil.

The Walker garden,—which shows the most ingenious planning and is perhaps the most interesting of the three,—comprises about four acres. With a frontage of only 250 feet and a depth of 500 feet on one side and 800 feet on the other, the plot presented something of a problem. The existence of number of large elms and native hawthorns suggested adopting the naturalistic style of treatment. So successfully was it carried out that the visitor is inclined to give to nature the credit which really belongs to the landscape architect. Referring to this garden, Miss Dean spoke of it as an ideal operation on which to work. The beauty of the piece of land, a sympathetic client and a most cooperative architect combined to make it so. From the time the first sketches for the house were drawn, Miss Dean worked with the architect. Together they decided upon the location of the house. Making a detailed survey of the land, they experimented with a small, scaled model of the house to determine the most desirable building site,—a location which would assure privacy from neighboring houses and the most advantageous outlook from the principal rooms. Besides accomplishing those objectives, they so placed the house among the trees that they appear to enfold it. The plan included here shows the effective arrangement of the vegetable, herb and flower gardens, the latter with irregularly shaped beds and grass paths. There is a wide grass lane through the vegetable garden, which was carefully planned with cut flower borders to edge the paths and with a grape arbor at the far end to help frame it. A large, irregularly shaped swimming pool set among the trees at the rear of the plot is one detail of the Walker garden. In its successful naturalistic effect, there is no hint of the conscientious effort that was made to have it appear that the pool was the work of nature. Excavation for the concrete tank provided earth for a rise in the land at one end, the level of which is 4 feet higher than the pool level. By lining that end of the pool with slabs of mellow-toned limestone, only the weathered edges of which are exposed, and by piping the water to the top of the rise so that it spills over the stones into the pool, the effect is that of a natural spring's being the source of supply. This naturalistic effect was further heightened by building the concrete tank so that earth could be
VIEW OF GARDEN FROM THE TERRACE, SHOWING LARGE OPEN SPACE IN CENTER WITH PATHS AT THE SIDES

A PLAYGROUND IS LOCATED AT ONE END OF THE PLOT; GARDEN OF MRS. HOWARD BONBRIGHT

RUTH DEAN, LANDSCAPE ARCHITECT
A LONG GRASS PATH BETWEEN BEDS OF PERENNIALS LEADS TO THE POOL IN THE GARDEN OF LEDYARD MITCHELL, ESQ.
RUTH DEAN, LANDSCAPE ARCHITECT
placed over the receding rim in order that grass might be grown to the edge of the water line. Due to the fact that the tank had not been entirely filled when the pool was photographed, the rim is visible in the two illustrations shown on page 508.

Wild prairie roses and wild grape, banked behind the pool so that their branches fall naturally over the stones, add to the effectiveness of the setting. The springboard is placed between beds of mint. Locust logs form the steps leading to the rise, where a rustic seat placed amid luxuriant foliage affords a secluded spot. The planting there includes shadbush, black alder, arrow-wood, hawthorns, ironwood, and some bittersweet. Elders, white birches, beeches, elms and oaks are to be found among the trees behind the pool. To approach the swimming pool from the house, one may take either of the two paths leading from the paved area outside the dining terrace. The narrow grass path separates beds of perennials, luxuriant with bloom throughout the seasons, from tulips to chrysanthemums. Skirting a clump of trees, including large existing sycamores, lindens and a hawthorn, this path rambles through a delightfully wild retreat, where plant life native to that region is allowed to grow in profusion amid numerous trees that make the spot a woodland nook. The planting there includes snakeroot, baneberry, wild asters, bee-balm, Solomon seal, wild columbine, lady slipper and several varieties of native ferns. There are witch-hazel, high bush cranberry and ninebark shrubs, and the trees include the white pine, bird cherry, elder and Judas. The other path is a broad grass lane that runs past the rose garden to the large, beautifully kept lawn, across it and through the trees to the pool. Both paths were planned to lend pleasant vistas from the dining terrace. Several large elms are so situated on the property that shadow effects on the lawn are lacy and interesting, the landscape architect having made an effort to avoid too much solid black in the shadows. Proper placing of trees will produce shadows to break a plain stretch of lawn, and that was kept in mind.

Among its other charms, the Walker garden has the effect of spaciousness and the privacy achieved by the planning as foremost factors. Because of the shape of the property, this accomplishment is especially noteworthy. Work on this estate was begun in 1925, some of the planting having been done before the house was commenced. Since its completion the next year, Miss Dean has been called in to make an inspection and submit a report on the condition of the garden each spring and fall, her recommendations being carried out by the gardener. This may be another reason why the landscape architect refers to the Walker garden as “an ideal commission,” —another reason, perhaps, why it helped win the Medal of Honor awarded to Miss Dean by The Architectural League at the Architectural and Allied Arts Exposition held in New York in April.
WHEN the management of the Baldwin Locomotive Works decided to transfer its entire plant and general offices from an intensely developed 20-acre location in central Philadelphia to a new 600-acre site in Eddystone, the housing of the executive, administrative, engineering and clerical departments presented a special problem. In order that the solution might be made with the benefit of thorough study and professional knowledge, this problem was turned over to an architectural and engineering organization. After research in the subject, the architects drew up a program for the project.

The unusual form which the building assumed in the solution of this program can be best explained through a summary of the preliminary study. From the clients the architects obtained statistics from which graphs were prepared showing the sales and volume of the company’s manufacture as well as the number of its employees over a period of years. An analysis was made of the present organization, beginning with an organization chart and ending with a study of areas and personnel by departments. A questionnaire designed to determine the future activity of departments was submitted to the management, and its findings were tabulated and compared with a similar estimate made by the architects, their study being based on present maximum, and probable future criteria for each department. From these it was possible to determine the area necessary for the personnel to be accommodated and the spacial requirements for each department. The ideal department location was considered in relation to the building and also to other departments, including the manufacturing plant. From the inter-departmental studies the subjects of entrances and circulation areas were given consideration.

As the land was of only moderate value, it followed that the building might take whatever shape or area its program required. Block plans of different shapes were analyzed with reference to ratio of net to gross areas, maximum travel across the building and the length of enclosing walls. The Greek cross plan selected showed a gross area of 25,500 square feet of which 85 per cent was net usable area as compared with 28,600 square feet with 68 per cent net for a hollow square plan and 27,500 square feet with 80 per cent net for an “H” plan. The maximum travel across the building for the three schemes was 256 feet for the cross, 272 feet for the hollow square, and 360 feet for
PLANS, BALDWIN LOCOMOTIVE WORKS, EDDYSTONE, PA.
SIMON & SIMON, ARCHITECTS
PLANS, BALDWIN LOCOMOTIVE WORKS, EDDYSTONE, PA.
SIMON & SIMON, ARCHITECTS
ARCHITECTURAL DESIGN

Part One

EIGHTH FLOOR AND ROOF

FIFTH, SIXTH AND SEVENTH FLOORS

PLANS. BALDWIN LOCOMOTIVE WORKS, EDDYSTONE, PA.
SIMON & SIMON, ARCHITECTS
the "H" plan. The advantages of natural light and ventilation given by the cross plan presented additional points in its favor. It also affords the desirable relationships of departments, supplies centralized access and communication by a convenient grouping of elevators, and gives a positive control of traffic throughout the building.

The arrangement of the floors follows the requirements of the program. The first floor is devoted to those departments which the shopmen have most occasion to use,—the inspection, transportation, time and pay departments. The second floor houses the officials and staffs which have supervision of manufacturing and plant maintenance. On the third floor are located foreign and domestic sales, the purchasing, financial and accounting departments. From the fourth to the seventh floors inclusive are housed the engineering department and drafting rooms, with the engineering executive offices and the sections for estimating, specifications, blueprinting and engineering clerical work on the fourth. The general executive suite, on the eighth floor, contains the Eddystone offices of the president, secretary and treasurer, with their clerical staffs.

Foundations rest on concrete caissons carried down to rock. The structure is of fireproofed steel, the exterior veneer being of brick and terra cotta with the entrance detail of granite. The depth of the wings of the building is 52 feet, 11 1/2 inches, and the length from extremity of wing to extremity of opposite wing is 315 feet, 6 inches. The total usable or office floor area exceeds 154,000 square feet, and the gross floor area, including building utilities, stairways, corridors, lobbies and elevator shafts, is slightly in excess of 200,000 square feet. The principal entrances are two in number, in the northeast and southwest re-entrants between wings of the building. Additional access for emergency use is provided by four stairways, with outside exits.

The mass of the structure developed in an interesting manner, as departments were superimposed one upon another. From the first floor, accommodating the general shop departments, up through the other departments to the executive offices in the top of the central tower, the allotment of the required space has led to floors of diminishing areas, which results in use of the pyramidal or "set back" form of composition.
RESTORATION OF "KENWOOD," A REGENCY HOUSE
LEIGH FRENCH, JR., ARCHITECT; HAROLD D. EBERLEIN, ASSOCIATED

At Bethayres in the Huntingdon Valley just outside of Philadelphia, "Kenwood," is a country house recently remodeled and added to for the fourth time within a century and a quarter. In its present form it is also a restoration to the manner indicated at the first remodeling about 1810, a manner more or less in accordance with which the two next changes and enlargements were carried out about 1830 and 1840. This manner, in spite of the debased form of a waning tradition in vogue at the date of the last named structural change, and in spite of sundry later Victorian mutilations, was still evident enough to suggest the course for the work recently completed. It is of interest to note that wherever demolition became necessary in the process of reconstruction, traces were constantly coming to light of good things that had been obliterated and forgotten or else built over and hidden from sight.

The original house, incorporated in a part of the present servants' wing, was built about 1708. Just what its aspect may have been, we can now only conjecture. It was a small, staunchly built stone structure, and in all likelihood was much the same as any other little Pennsylvania stone farmhouse of the period. All its pristine character disappeared at the time of the first remodeling and addition, about 1810, when the exterior, it seems, was first coated with stucco, and when the mantelpieces, doors, shutters and all other interior and exterior woodwork were changed to conform with the prevailing mode of the time. The manner of the time, of course, was the Regency or Graeco-Roman manner of the early nineteenth century, of which Latrobe, Robert Mills, Strickland and the rest of the coterie who followed in Latrobe's wake were the apostles,—a manner of neo-Classical interpretation that had begun in England somewhat earlier with Henry Holland, was carried on by Nash, Papworth, Cockerell, Mylne, Foulston and others, and reached its full maturity during the regency and

The appearance of the building before the recent remodeling

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SOUTH FRONT AND SERVICE WING

EAST FRONT AND SERVICE WING

"KENWOOD," BETHAYRES, PA.
LEIGH FRENCH, JR., ARCHITECT; HAROLD D. EBERLEIN, ASSOCIATED
NORTH AND WEST FRONTS FROM DRIVEWAY

WEST FRONT
"KENWOOD," BETHAYRES, PA.
LEIG\ H FRENCH, JR., ARCHITECT; HAROLD D. EBERLEIN, ASSOCIATED
"GAZEBO," TERRACE AND FISH POOL
"KENWOOD," BETHAYRES, PA.
LEIGH FRENCH, JR., ARCHITECT; HAROLD D. EBERLEIN, ASSOCIATED
NORTH DOORWAY
"KENWOOD," BETHAYRES, PA.
LEIGH FRENCH, JR., ARCHITECT; HAROLD D. EBERLEIN, ASSOCIATED
The dining room at Kenwood, occupying most of the area of the present dining room, was built at the time of the first remodeling. The next addition took in the library, with its semi-hexagon end, and the space between the library and dining room now taken up by the stair hall. The final addition completed the outward structure of the main body of the house as it stands today. At this time the verandas were built and equipped with cast iron fretwork supports. The oldest part of the house and the dining room addition of the early nineteenth century were all on the same level. The second and third additions had a ground floor level 3 feet higher. These levels have been retained. Upstairs, the floor levels after the third enlargement did all sorts of strange things, and to go from one part of the house to another was like following the course of a roller coaster. All changes subsequent to the third enlargement were interior alterations of little consequence so far as the structure was concerned.

Several of the accompanying illustrations give some idea of the outside of the house as it appeared after it had been unoccupied for 20 years and just before the recent remodeling was undertaken. At this stage, inside there was a splendidly proportioned drawing room, 36 feet long by 17 feet wide, with a ceiling slightly more than 13
feet high; there were five full length windows, nearly 11 feet high, with triple-hung sash, three on the long east side, and one each at the north and south ends. There was also a long hall, 36 feet long and 12 feet wide, running through the house from the north door to the south door. In both the drawing room and the long hall the plaster decorations were of excellent character and in good condition. The library, to the west of the long hall, was 27 feet long to the extremity of the half-hexagon bay, and in width a little more than the width of the bay.

The exterior changes were more radical in appearance than in actual fact. The eaves were sheared off, and a parapet was substituted in such a manner that the low part of the gutter is only a few inches below the coping, so that there is no difficulty with snow lodging in a deep pocket; the veranda was removed from the east side, and a flag-paved terrace was built in its stead, corresponding with the flag-paved terrace added on the west side, which never had a veranda; and the north and south verandas were slightly narrowed and re-roofed with tin with standing seams.

Inside the house, the stair hall is paved with black slate, and the stairs,—of one continuous run, which ascends in an elongated oval,—are also of black slate, polished. The balustrade is of wrought iron with a polished brass handrail.
STAIR HALL

"KENWOOD," BETHAYRES, PA.
LEIGH FRENCH, JR., ARCHITECT; HAROLD D. EBERLEIN, ASSOCIATED

MAIN HALL
and the newel post has a polished brass cap sur-
mounted by a crystal ball. In the stair hall the
landing of the upper floor is likewise paved with
black slate. The base is of black slate, and the
walls are painted a cool sea-green, the window
reveals and the jambs and soffits of the arches
being white; the ceiling is white, and the cornice
is gilded with black fillets.

The dining room, 3 feet lower than the stair
hall, is paved with black terrazzo, and there is a
4-inch base of black marble lined with gold. The
walls are painted apricot color, and the woodwork
is a rather light peacock green-blue lined with jade
green, a lighter tone of the same peacock green-
blue being used for the ceiling, which is studded
with small gold stars. The cornice is composed
of rope, first saturated with black paint and then
put in place; the frieze consists of Greek key-frets
and roundels painted in gold. There is no wood
trim around the central doorway or the arches
of the two flanking china cupboards; the heavy
unpaneled doors are hung flush with the plaster
surface of the wall, and the straps of the stout
iron hinges are incorporated in the scheme of the
painted decoration of the doors. These decora-
tions are in light jade green, white, gold, black
and old rose on the peacock green-blue of the
groundwork. The same scheme is continued in
the painted cornices from which the curtains
hang, and the curtains themselves are of old
Italian rose damask brocaded in silver, with green-
blue fringes. The Venetian blinds are white.
In the library the walls are painted a light yel-
low, with all the woodwork a deeper tone of
yellow lined with gold, and the Venetian blinds
are the yellow of the walls. The curtains are of
scarlet damask brocaded with a small gold pattern
and fringed with apple-green matching the apple-
green ground of the cornices, which are lozenge-
hatched with black lines, with gold quatrefoils at
the intersections. In the drawing room the wood-
work is painted a dark gray-blue; the walls are of
Chinese pink, affording an appropriate back-
ground for early nineteenth century portraits, and
the curtains are of brilliant yellow damask hang-
ing from black cornices with classic gold orna-
ment in relief. Here, as elsewhere, the cornices
are of simple carpenter’s make painted, with the
compo ornaments applied and gilded. The mantel
is likewise an unpretentious piece of millwork.
The passing of the Baroque and Rococo styles, by which the Renaissance movement was submerged, was marked in England by a return to the classic under the influence of the architects, the Brothers Adam, shortly after the middle of the 18th Century. The early work of this period is exemplified by the magnificent group in our illustration, which the Chippendale chairs complete most effectively in the atmosphere of an old English room of the Georgian period.

In every detail of design and execution this furniture represents the highest expression of present day craftsmanship and may be compared only with the work of the 18th Century English masters when the art of cabinet-making reached its apogee. In it are perfectly reflected the dignity and quiet elegance of the Georgian style that make it pre-eminently the choice for the important dining room.

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*CELLized oak floor blocks 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.

*CELLized oak floor blocks and strip flooring are obtainable through licensees of "CELLized Oak Flooring Inc."
It's Hand Selected! This Beautifully Matched Parquetry Flooring!

Every block perfect - every room presenting a rich unblemished beauty - that's the important advantage Ritter Parquetry Flooring brings you!

Made exclusively of Appalachian oak, each piece is in itself fine-grained and velvet-like in texture. There's but little likelihood of an "ugly duckling" appearing to mar the ensemble for every block of Ritter Parquetry is hand-selected by thoroughly trained specialists. The color must be uniform - the match must be perfect before it receives the inspector's final okay.

This method of personal inspection and re-inspection of every piece is an invaluable Ritter procedure. Therefore to insure utmost satisfaction always specify "Ritter" brand, whether your plans call for block or herringbone patterns or plain strip flooring.

W. M. RITTER LUMBER CO., Columbus, O.

The World's Finest Club

This handsome structure is entirely occupied by the Medinah Athletic Club of Chicago. It is pronounced by many who have a right to pass judgment as the finest club in existence.

HAMLIN'S Sound-proof doors play an important part in making every floor and room usable and quiet, regardless of proximity to all rooms for physical exercise, elevators, or other places which should be sound isolated.

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Manufacturers of
Sound-Proof Doors
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WALTER W. AHLSCHLAGER
Architect
Beautiful
KOLL LOCK-JOINT COLUMNS
excel in these 8 ways

Far in advance of ordinary conceptions, Hartmann-Sanders Koll Columns not only meet the discriminating requirements of America's leading architects and builders, but have won a notable place among the fine creations for building construction. Fashioned by trained and long-experienced craftsmen, these better columns excel in the eight important features listed at the left.

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4. Also made to architect's detail.
5. Asphaltum paint waterproofing inside all large columns.
6. Ventilated plinths, wood or cast iron, the latter recommended.
7. Staves same thickness full length of shaft, for maximum carrying strength.
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The choice of Georgia Marble by prominent sculptors serves as a reminder that in addition to being durable and beautiful, Georgia Marble is workable.

The Pasteur Monument stands at the end of the Field Museum, (Graham, Anderson, Probst & White, Architects) the largest marble building in the world ... The museum is white Georgia Marble, and the monument silver grey Georgia Marble.
For his "Best New Design for a Commercial Building"

Mr. Wallace F. Yerkes

...was inspired by the ribbon grain of lovely Philippine Laminex

Ten years from now you might find this door gracing the foyer of a great new library...or executive offices in a hundred-story building. In producing this design for the Philippine Laminex competition, Mr. Yerkes kept a prophetic eye on the future. Even the wood that inspired him was the wood of tomorrow, Philippine Laminex.

There is, in the grain of Philippine Laminex, a quality remarkably well suited to door construction. It has the graceful slender ribbons that you associate with mahogany, although Philippine Laminex doors, in the 23 stock designs in which they're now available, cost only half as much as most mahogany doors.

These Philippine Laminex doors may be stained in the rich dark red that mahogany usually is stained or just as strikingly in lustrous walnut or in any of the intermediate shades...much as teak! And like all Laminex doors, they won't shrink, swell, or warp.

You must see this remarkable new series at your first opportunity. For the local dealer's name, and the new Philippine Laminex catalog, write your name and address in the margin, tear it off and send it to:


PHILIPPINE LAMINEX DOORS

Will not shrink, swell, or warp.

Chosen, "Best new design for a commercial building" in the Philippine Laminex competition. It is the work of the successful young Chicagoan, Mr. Wallace F. Yerkes. His door, a vigorous expression of modern tendencies, reveals, too, a fine appreciation of the cabinet maker's art. Fundamental in the design is the matched grain, an effect admirably achieved by the use of Philippine Laminex. The lovely close-paralleled ribbons of this wood, although reminiscent of mahogany, are much more uniform than in the grain of most mahogany.
Terra Cotta Texture


In the matter of surface texture the designer in terra cotta is as free from the restrictions imposed by less facile materials as he is in the use of color and ornament.

National Terra Cotta Society
230 Park Avenue
New York, N. Y.

(On behalf of the Terra Cotta Manufacturers throughout the United States)
Perplexed...he consulted his architect

THIS shrewd far-seeing client knew that business changed—changed constantly—grew and expanded. Today’s needs were apparent. But... what of tomorrow’s?

The architect held the solution. He suggested for the new building an interior construction of movable steel—so that changes could be made quickly, economically... as needed. He recommended Hauserman Movable Steel Partitions... for they satisfied this requirement and more:

They offered variety from which to choose... five types—all architecturally correct... many colors and finishes—all of them sturdy, fire-safe and sound resisting. And due to large scale production of standardized units they provided outstanding value.

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DECORATIVE spandrels made of Aluminum—and shown in close-up on the opposite page—were used on the building pictured above. Aluminum was chosen because it resists corrosion and does not form colored salts that would streak the adjacent surfaces.

ARCHITECTURAL ALUMINUM
The design rendering on the spandrels shown above adds its evidence to the importance of Aluminum as an architectural metal. Frequent painting, necessary to protect other metal spandrels from the action of the elements, is not only a constant item of maintenance expense, but fills up and finally obscures ornamentation detail. The original design will always remain a permanent part of Aluminum Spandrels, because Aluminum is non-corrosive, and requires no protective paint covering. The lightness and ductility of Aluminum effect economy in erection. It lends itself to the most elaborate character of ornamentation — and its silvery gray color blends beautifully with a wide variety of decorative schemes. A booklet, "Architectural Aluminum," describes and visualizes many uses for Aluminum in that field. May we send you a copy? ALUMINUM COMPANY OF AMERICA 24993 Oliver Bldg., Pittsburgh, Pa. Offices in 19 Principal American Cities

ARCHITECTURAL ALUMINUM
Clinton Grilles
- always fit evenly

MEASUREMENTS for grille openings is last minute information and grilles themselves are often the last item to be installed. When grilles do not fit perfectly the final completion of the building is delayed while they are being adjusted.

When an architect orders a thirty-secondth of an inch in a dimension he gets it in Clinton Perforated Metal Grilles. There is never a spread, a warpage or buckle to consider. Clinton Grilles lie flat.

Finish too is controlled. Wissco Bronze made to match the hardware or to harmonize with the surroundings is always true to sample. Clinton Perforated Metal Grilles are satisfactory Grilles for the architect to specify.

The full list of stock dies and designs showing the possibilities of combination designs using stock dies are shown in our catalogue. We will be glad to send you this catalogue and have our local representative call.

See Sweet's Architectural and Engineering Catalog for Specifications.

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See Sweet's Architectural and Engineering Catalog for Specifications.

The value of Northern Hard Maple as a flooring material for industrial, commercial and public buildings has long been recognized. It has no superior from the standpoint of comfort. And it is so durable that it actually outwears stone.

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Modern Beauty in Enduring Copper

MILCOR Copper American Tile is made with the famous "Tite-Lock" edge. This feature... an exclusive Milcor patent... eliminates all possibility of leakage throughout the entire life of the roof. It is simple and yet infallible in its action. This Milcor Tite-Lock edge is largely responsible for the unlimited confidence shown by architects in Milcor Metal Tile.

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Whenever the opportunity presents itself specify Milcor Copper American Tile. It is so designed that it produces the much desired play of light and shadow over the roof. It is lasting and dignified. Ask for a copy of our Architectural Sheet Metal Guide for your files.

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Milcor Metal American Tile is, in addition to pure Anaconda Copper, furnished in Copper Alloy Roof Terne or Armco Ingot Iron painted red or green. However, any color scheme desired can be easily achieved. Also double coated galvanized (hand dipped after-formed). All Milcor Metal Tile has the famous Milcor "Tite-Lock" edge, which seals the roof against leakage.

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Eastern Plant: THE ELLER MANUFACTURING CO., Canton, Ohio
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Warwick achieves an in disappearing

A Warwick twin-bed installation as it will appear in the Beaux-Arts Apartments of New York. The bed closet is concealed behind sliding doors. The beds move forward—out of the closet—and are lowered by a gentle touch of the hand. They are so perfectly balanced, that they remain suspended at any angle.

WARWICK Disappearing Beds are real beds. Their modern designs give them all the beauty of permanent bedroom furniture. Their sturdy construction and smooth mechanical performance insure years of trouble-free service. And—they provide the luxurious sleeping comfort you’d expect in the finest stationary beds.

The Warwick line of Disappearing Beds includes Roller, Recess, Pivot and Jamb-Type Beds suitable for practically every plan. May we send you our new catalog, to be off the press soon?

A living room with the twin beds concealed in the bed closet. Note how perfectly this type of installation harmonizes with a modern interior.

Warwick
entirely new principle bed installation

WARWICK announces the first major improvement in disappearing beds in recent years! A new type of bed that permits a sliding door installation, concealing the bed when not in use... concealing the closet when the bed is down! Now disappearing beds can be used for the finest buildings... are adaptable to the most modern interiors!

The new Warwick Bed was selected for the magnificent Beaux-Arts Apartments of New York. Note the prominent architects associated with the project, who selected the Warwick after careful analysis and comparison. There is nothing else like the new Warwick!

No doubt you will want full details of this innovation which is revolutionizing the planning of apartment and residential buildings. You will want to know how it affects your plans and the interests of your clients. A request will bring full information for immediate use or for your files... without obligation, of course.

THE "WHITE" DOOR BED COMPANY
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Architectural approval of the new Warwick bed installation is amply demonstrated by its use in the $5,000,000 Beaux-Arts Apartments at 307 and 310 East 44th Street, New York City. This outstanding project is sponsored by the following group of prominent architects:

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The buildings, which are a source of great interest to architects everywhere, provide for 630 apartments of the most modern type. They are the first of a series of such buildings to be erected in New York and other metropolitan centers.

Architects: The Firm of Kenneth M. Murchison
Associate Architects: Raymond Hood, Godley and Fouldoux
Contractors and Builders: G. O. Fuller Company

DISAPPEARING BEDS
Perhaps you have seen the handsome Monel Metal interior of the Union Trust Building in Detroit. But you will gain a new and different idea of Monel Metal's suitability for ornamental work from the new Wall and Hanover Building in New York.

In this monumental structure Monel Metal has been used for elevator doors, mail box, cigar stand, telephone booths. Employed against a contrasting background of black marble, the silvery lustre of Monel Metal shows up to excellent advantage. But of prime importance is the fact that the silvery beauty of Monel Metal is permanent. It will not rust. It resists corrosion. It demands very little attention to preserve its original silvery lustre. And Monel Metal has no coating to chip, crack or wear off. It will last indefinitely under the very severest conditions.

Send us more information concerning the architectural uses of Monel Metal.

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"Techniques", an exhaustive, exquisitely-printed treatise upon the subject of rendering in ink, contains the examples of many noteworthy exponents of this medium. Copies will be sent gratis to architects and all others mentioning this magazine.

CHAS. M. HIGGINS & CO., 271 Ninth St., Brooklyn, N. Y.

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ST. LOUIS, MISSOURI

Architects: Laurence O. SCHOPP and Edwin J. BAUMAN
Associated Architects, Saint Louis, Missouri

PARK PLAZA CO., OWNERS AND BUILDERS
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The door panels, top and bottom in the cabinets at the right are Formica as are also the shelving in the cabinets.

Formica is being widely used in building for kitchen cabinet tops, tops of dinette tables, for window stools and wainscoting.

The material is not spotted by liquids or burned by lighted cigars and cigarettes. It is offered in a dozen color effects, marble markings, wood grains, solid colors, and art moderne patterns.

If you do not know Formica, write for samples and complete information.

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FORMICA
for BUILDING PURPOSES
Appreciation of concrete and its advantages, both from the structural and artistic standpoints, is rapidly growing. New examples of the wide latitude of design permitted by this plastic material constantly demonstrate its possibilities.

The entrance to the Arcady Apartments in Los Angeles, is a striking example of the ornamental beauty attainable in monolithic concrete. Walker and Eisen, Architects, Los Angeles.

Classic in inspiration but modern in conception, the approach to this Swimming Pool at Green Hill Farms Hotel, Overbrook, Philadelphia, is a tribute to the monolithic technique. Solid concrete construction gave the architects ample scope for the creation of a beautiful and original setting for the pool proper. Harry Sternfeld, Philadelphia, and John Irwin Bright, Ardmore, Pa., Architects.
Achieved in Solid Concrete
-decorations cast integrally with the structure

This modern factory building, the plant of the Southern Biscuit Works at Richmond, Va., demonstrates the combination of true beauty with the purely practical in reinforced concrete construction. The picture at the left shows also how splendidly a concrete exterior lends itself to flood lighting. Francisco and Jacobus, Architects, New York City.

**Monolithic** concrete construction—the placing of concrete to form an edifice which is, in effect, a single stone—today offers possibilities undreamed of a few short years ago.

Wide latitude, both in design and embellishment, is permitted by the monolithic technique. Ornamentation is cast as a part of the structure. Colors and wall textures may be simply controlled. The new elements of design associated with modern architectural thought are easily executed.

The structures pictured here—from swimming pool to factory—show the possibilities of monolithic concrete. The main walls and the exterior decorations were moulded in place. Harmonized beauty results.

Modern concrete architecture—beautiful, economical and firesafe—is an interesting study. We will gladly assist those who desire to go further into it. Complete data and references await your request.

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Hartshorn Shade Rollers help to create and preserve the quiet and peace so infallibly associated with an apartment hotel of this type. For shades mounted on Hartshorn Rollers never balk or stick, and are instantly and surely responsive to the slightest touch of the hand upon the shade cord.

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Gentlemen:—

You will perhaps be glad to know that through the weather-stripping job handled by your people at the City Sanitarium recently, we were able to discontinue the use of one 350 horse-power boiler, a saving to the City of about $1500.00 a month in coal. We were also able to cancel an order for about $2000.00 worth of blankets, which had been requisitioned for use during the present winter.

Feeling that this information would be of interest to you, we gladly submit it.

Yours very truly,

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Director of Public Welfare.

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Greenhouse garage unit on the estate of Mr. S. P. Hall, Cleveland, Ohio. Corbusier’ Lenski & Foster, Architects’

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Macbeth Laboratories will be glad to furnish any data you may require in the solution of your lighting problems. Macbeth-Evans Glass Company, Dept. J, Charleroi, Pa.

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Selected List of Manufacturers’ Publications

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

October, 1929

THE ARCHITECTURAL FORUM

521 Fifth Ave., New York, or the manufacturer direct, in which case kindly mention this publication.

ACOUSTICS

R. Guastavino Co., 40 Court St., Boston.

Acoustich Plaster. Brochure, 6 pp., 8% x 11 ins. Important data on a valuable material.

Johns-Manville Corporation, New York.

Sound-Absorbing Treatment in Banks and Offices. Booklet, 18 pp., 8% x 11 ins. Illustrated.


ASPHALT

Barber Asphalt Company, New York, Philadelphia, Chicago, Pittsburgh, Kansas City, St. Louis, San Francisco.

Specifications for Applying Genaco Asphalt Mastic. Booklet, 32 pp., 8% x 11 ins. Illustrated.

Genaco Trinidad Lake Asphalt Mastic. Brochure, 32 pp., 6 x 9 ins.

Specifications for Applying Genaco. Booklet, 16 pp., 8 x 10% ins.

BRICK

Allison Face Brick Association, 1751 Peoples Life Building, Chicago, Ill.

Brickwork in Italy. 288 pp., size 7½ x 10½ ins., an attractive and useful work on the history and use of brick in Italy from ancient to modern times, profusely illustrated with 69 line drawings, 300 half-tones, and 20 colored plates, with a map of modern and XII century Italy. Bound in linen. Price now $5.00 (formerly 6.00). Kosmos Portland Cement Company, Louisville, Ky.

Industrial Buildings and Housing. Bound Volume, 112 pp., 8% x 11 ins. Illustrated. Deals in the planning of factories and employers' housing in detail. Suggestions are given for interior arrangements, including restaurants and rest rooms. Price now 25 cents (formerly 2.00).

Common Brick Mfrs. Assn. of America, 2134 Guarantee Title Bldg., Cleveland, Ohio.

Concrete in Architecture. Bound Volume, 60 pp., 8% x 11 ins. Illustrated. Complete data on a valuable material.


General Catalog. 36 pp., 8% x 11 ins. Illustrated. Bradford Reds. Folder, 8 pp., 3 x 5 ins. Illustrated.

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A Remarkable Combination of Quality and Economy. Booklet, 8% x 11 ins. Illustrated. Important data on valuable material.

Kosmos Portland Cement Company, Louisville, Ky.

Kosmortar, the Mortar for Cold Weather. Folder, 4 pp., 3½ x 6½ ins. Illustrated. Complete technical description of BRIXMENT for brick, tile and stone masonry, specifications for applying Genesco. This committee will send upon request full data published by this company, such as Kno-burn metal lath, 20th Century Corrugated, plaster-Sava and Longspan lath channels, etc.

The Kawneer Company,Milwaukee, Wis.


The American Brass Company, Waterbury, Conn.

Marble. Booklet, 16 pp., 8% x 11 ins. Illustrated. Deals with construction of fireplaces and chimneys.

The Master Builders Co., 1254 Old Colony Building, Chicago, Ill.

North Western Expanded Metal Co. 356 North Wells St., Chicago, Ill.

Kosmos Portland Cement Company, Louisville, Ky.

Concrete Masonry Construction. Booklet, 48 pp., 8% x 11 ins. Illustrated. Deals with various forms of construction.

Town and Country Houses of Concrete Masonry. Booklet, 20 pp., 8% x 11 ins. Illustrated.

Facts About Concrete Building Tile. Booklet, 16 pp., 8% x 11 ins. Illustrated.

The Key to Firesafe Homes. Booklet, 20 pp., 8% x 11 ins. Illustrated. Complete data on securing high strength concrete in short time.

Concrete in Architecture. Bound Volume, 60 pp., 8% x 11 ins. Illustrated. Complete data on securing high strength concrete in short time.

Concrete Building Materials

Concrete Steel Company, 42 Broadway, New York.

Modern Concrete Reinforcement. Booklet, 32 pp., 8% x 11 ins. Illustrated.

Kosmos Portland Cement Company, Louisville, Ky.

High Early Strength Concrete. Using Standard Kosmos Portland Cement. Folder, 1 page, 8% x 11 ins. Complete data on securing high strength concrete in short time.

CONCRETE COLORINGS

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Color Mix. Booklet, 18 pp., 8% x 11 ins. Illustrated. Valuable data on concrete hardener, waterproofing and dampproofing in permanent colors.


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North Western Expanded Metal Products. Booklet, 8% x 10½ ins., 16 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated, plaster-Sava and Longspan lath channels, etc.

A. I. A. Sample Book. Bound volume, 8% x 11 ins., contains actual samples of several materials and complete data regarding their use.

CONSTRUCTION, STONE AND TERRA COTTA

Cowing Pressure Relieving Joint Company, 100 North Wells St., Chicago, Ill.

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CORNICES, METAL

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

DAMPPROOFING

The Master Builders Co., 7061 Euclid Ave., Cleveland.


Minwax Company, Inc., 11 West 42nd St., New York.

Complete Index of all Minwax Products. Folder, 8% x 11 ins. Illustrated. Contains complete technical description of BRIXMENT for brick, tile and stone masonry, specifications for applying Genesco. This committee will send upon request full data published by this company, such as Kno-burn metal lath, 20th Century Corrugated, plaster-Sava and Longspan lath channels, etc.

Tech Brothers, New York, Chicago, Los Angeles.

Handbook of R. L. W. Protective Products. Booklet, 40 pp., 8% x 7½ ins. Illustrated.

Welded Bronze Doors. 32 pp., 8% x 11 ins. Illustrated. Dealing with building and concrete.

DOORS AND TRIM, METAL

The American Brass Company, Waterbury, Conn.

Anaconda Architectural Bronze Extruded Shapes. Brochure, 180 pp., 8% x 11 ins. Illustrated and describing more than 2,000 standard bronze shapes of cornices, jamb casings, mouldings, etc.

The Kawneer Company, Niles, Michigan.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS — Continued from page 87

DOORS AND TRIM, METAL.—Continued
Fire-Doors and Hardware. Booklet, 85 x 11 ins., 64 pp., Illustrated. Describes various types of doors, complete with automatic closers, track hangers and all the latest equipment—all approved and labeled by Underwriters' Laboratories.

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

Truscon Company, Youngstown, Ohio.
Copper Alloy Steel Doors. Catalog 130. Booklet, 48 pp., 85 x 11 ins. Illustrated.

DOORS, SOUNDPROOF
Irving Hazlin, Evanston, Ill.
The Evanston Soundproof Door. Folder, 8 pp., 85 x 11 ins. Illustrated. Deals with a valuable type of door.

DRAINAGE FITTINGS

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Josam New Saw Tooth-Roof Drain. Folder, 4 pp., 85 x 11 ins. Illustrated.

DUMBWAITERS
Sedgwick Machine Works, 211 West 15th St., New York, N. Y.
Catalog and Service Sheets. Standard specifications, plans and prices, etc. 45 x 85 ins., 60 pp. Illustrated. Catalog and pamphlets, 85 x 11 ins. Illustrated. Valuable data on dumbwaiters.

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Balder Electric Co., 4338 Duncan Avenue, St. Louis, Mo.
Balder Electric Motors. Booklet, 14 pp., 8 x 10½ ins. Illustrated.

Bryant Electric Company, Bridgeport, Conn.
HooX Plug and Receptacle. Folder, 6 pp., 7½ x 6¼ ins. Illustrated.

EXEX Plug and Receptacle. Folder, 6 pp., 3½ x 6¼ ins. Illustrated.

Three-wire Polarisized Caps and Receptacles. Leaflet, 8 x 10 ins. Illustrated.

Three-wire Polarisized Caps and Receptacles for Heavy Duty. Leaflet, 8 x 10 ins. Illustrated.

General Electric Co., Merchandise Dept., Bridgeport, Conn.


The House of a Hundred Comforts. Booklet, 40 pp., 8 x 10½ ins. Illustrated. Dwells on importance of adequate wiring.

Harvey Hubbell, Inc., Bridgeport, Conn.
Electrical Speciess. Catalog No. 19. 52 pp., 8½ x 11 ins. Illustrated.

Pile-Barr Company, Inc., Albert, 1200 West 50th St., Chicago, and Cooper Square, New York.
School Cafeteria. Booklet, 6 x 9 ins. Illustrated. The design of industrial food centers with photographs of installation and plans for standardized outfits.

Promotion Electric Corporation, 300 West 13th St., New York.
Electric Heating Specialties. Booklet, 24 pages. 85 x 11 ins. Illustrated. Specialties for heating, cooking, hospitals, organ lofts, etc.

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Westinghouse Commercial Cooking Equipment (Catalog 280). Booklet, 32 pp., 85 x 11 ins. Illustrated. Equipment for cooking on a large scale.

Electric Appliances (Catalog 44-A). 32 pp., 85 x 11 ins. Deals with accessories for home use.

ELEVATORS
Otis Elevator Company, 260 Eleventh Ave., New York, N. Y.
Otis Push Button Controlled Elevators. Descriptive leaflets, 85 x 11 ins. Illustrated. Standard and car-guided fire elevators and controllers for these types.

Otis 4- and 5-Door Elevators. Descriptive leaflets, 85 x 11 ins. Illustrated. Full details of machines, motors and controllers for these types.

Elevators. Booklet, 24 pp., 85 x 11 ins. Illustrated. Describes use of elevators in subways, department stores, theaters and industrial buildings. Also includes elevators and dock elevators.

Elevators. Booklet, 85 x 11 ins., 24 pp. Illustrated. Describes complete line of "ideal" elevator door hardware and checking devices, also automatic safety devices.

Shepard Machine Works, 153 West 15th St., New York, N. Y.
Catalog and descriptive pamphlets, 84½ x 8½ ins., 30 pp. Illustrated. Descriptive pamphlets on hand power freight elevators, sidewalk elevators, automobile elevators, etc.

Catalog and pamphlets, 85 x 11 ins. Illustrated. Important data on different types of elevators.

ESCALATORS
Otis Elevator Company, 260 Eleventh Ave., New York, N. Y.
Escalators. Booklet, 25 pp., 8½ x 11 ins. Illustrated. A valuable work on an important item of equipment.

FIREPLACE CONSTRUCTION
H. W. Corvet Company, 242 East 46th Street, New York, N. Y.

Concrete Steel Company, 62 Broadway, New York.
Economical Fireproof Floors for Suburban Buildings. Folder, 4 pp., 85 x 11 ins. Illustrated.

North Western Expanded Metal Co., 407 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.

FLOOR HARDENERS (CHEMICAL)
Master Builders Co., Cleveland, Ohio.
Concrete Floor Treatment. Folder, 20 pp. Data on securing hardened dustproof concrete.


Minwax Company, 11 West 43rd Street, New York, N. Y.
Concrete Floor Treatments Folder, 4 pp., 85 x 11 ins. Illustrated.

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Lapidolith, the liquid chemical hardener. Complete sets of specifications for every building type in which concrete floors are used, with descriptions and results of tests.

Tech Brothers, New York, Chicago, Los Angeles.
Handbook of R. I. W. Protective Products. Booklet, 40 pp., 4½ x 7½ ins.

FLOORS—STRUCTURAL
Concrete Steel Company, 6 Broadway, New York.
Structural Economies for Concrete Floors and Roofs. Brochure, 32 pp., 8½ x 11 ins. Illustrated.

Truscon Steel Co., Youngstown, Ohio.

Structural Gypsum Corporation, Linden, N. J.

FLOORING
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Pine Floors. Booklet, 135 x 1154 ins. For use in connection with A. L. A. System of filing. Contains detailed information on Bloomfield Flooring in condensed form for specification writer and project-room. Literature embodied in folder includes standard Specification Sheet covering the use of Bloomfield in general industrial service and Supplementary Specification Sheet No. 1, which gives detailed description and explanation of the approved method for installing Bloomfield in gymnasiums, armories, drill rooms and similar locations where maximum traction is needed.

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Style in Oak Flooring, Brochure, 16 pp., 8 x 9 ins. Illustrated. Describes particular types of installation.

Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J.


Seales Treadlite Tiles. Two booklets, and 16 pp. Illustrated.


Thomas Floor Co., 165 W. Wacker Drive, Chicago, Ill.

Better Floors. Folder, 4 pp., 135 x 534 ins. Illustrated. Folder containing the specifications and office designs for a series of office and municipal buildings.

Better School Floors. Folder, 4 pp., 135 x 1354 ins. Illustrated.


C. Pardee Works, 9 East 6th St., New York, N. Y., and 1600 Wal-

Pardie Tides. Bound Volume, 48 pp., 854 x 11 ins. Illustrated.

Brookfield-Corning Corporation, Linden, N. J.


U. S. Rubber Co., 1790 Broadway, New York, N. Y.


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American Seating Co., 14 K. Jackson Blvd., Chicago, Ill.

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Bourns Electric Co., 212 W. Madison St., Chicago, Ill.

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Modine Mfg. Co., Racine, Wis.

Spencer Heater Co., Williamsport, Pa.

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

Prometheus Electric Corporation, 360 West 13th St., New York.

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McQuay Radiator Corporation, 31 East Wagner Drive, Chicago, Ill.

McQuay Viable Type Cabinet Heater. Booklet, 4 pp., 85 x 11 ins. Illustrated. Describes Kewanee power boilers and stainless steel boilers with specifications.

May Oil Burner Corp., Baltimore, Md.


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Prometheus Electric Corporation, 360 West 13th St., New York.


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Trane Co., The, La Crosse, Wis.

Trane Heating Units. Catalog 363. Booklet, 44 pp., 85 x 11 ins. Illustrated.

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The Frink Co., Inc., 369 Lexington Ave., New York City.

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McQuay Convection Radiators. Booklet, 16 pp., 85 x 11 ins. Illustrated.

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Johnson Oil Burners. Booklet, 9 pp., 85 x 11 ins. Illustrated.

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

Hospital Applications of Monel Metal. Booklet, 4 pp., 85 x 11 ins. Illustrated. Gives types of equipment in which Monel Metal is used, reasons for its adoption, with sources of such equipment.

Pick-Bartch Company, Inc., Albert, 130 West 35th St., Chicago, and Cooper Square, New York.

Prometheus Electric Corporation, 360 West 13th St., New York.


Specialties for heating, cooking, hospitals, organ lofts, etc.

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Some Thoughts on Furnishing a Hotel. Booklet, 7/4 x 9 ins. Data on complete outfitting of hotels.

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Home Incinerator Co., Milwaukee, Wis.


A. L. A. Fire, 12 pp., 85 x 10 1/4 ins., inside. Specifications for architects on incineration, showing installation and equipment.

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Blue Star Standards in Home Building. 16 pp., 85 x 11 ins., inside. Illustrated. Explaining fully the Blue Star principles, covering heat, incineration, refrigeration, etc.


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


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Sanitary Disposal of Waste in Hospitals. Booklet, 4 x 9 ins., 12 pp. Illustrated. Shows how this necessary part of hospital service is taken care of with the Kernorator. Gives list of hospitals where installed.

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Architectural Design Part One

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 92

JOISTS—Continued


KITCHEN EQUIPMENT


LABORATORY EQUIPMENT

Alchene Stone Co., 153 West 22nd Street, New York City. Booklet, 50 pp., 8½ x 11 ins. Illustrated. For laboratory equipment, shower enclosures, stair rails, etc.

Duravit Company, Dayton, Ohio. Duricon Acid, Alkali and Rust-proof Drain Pipe and Fittings. Booklet, 11 ins., 20 pp. Illustrated. Steeltex Data Sheet No. 3. Folder, 8 pp., 8¼ x 11 ins. Illustrated. Specialties for heating, cooking, hospitals, organ cases, etc.

LANTERNS


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Milor Metal Building Division. Catalog, 32 pp., 8½ x 11 ins. Illustrated. Data on metal roofing and wall construction.


Steelco for Floors, Booklet, 24 pp., 8½ x 11 ins. Illustrated. Combined reinforcing and form for concrete or gypsum floors and roofs.

Steelco Data Sheet No. 1. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steelco for floors on steel joists with round top channels.

Steelco Data Sheet No. 2. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steelco for floors on steel joists with flat top flanges.

Norvin Expanded Metal Co., 1251 Old Colony Building, Chicago, Ill. Norvin Expanded Metal Products. Booklet, 8½ x 10½ ins., 36 pp., 8½ x 11 ins. Illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Ceiling and longspan lath channels, etc. Longspan ½-inch Rib Lath. Folder, 4 pp., 8½ x 11 ins. Illustrated. An edition of a new type of V-Rib expanded metal.

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Truscon Steel Company, Youngstown, Ohio. Truscon ¾-inch Hy-Rib for Roofs, Floors and Walls. Booklet, 8½ x 11 ins., illustrating Truscon ¾-inch Hy-Rib as used in industrial buildings.

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The International Nickel Company, 67 Wall St., New York, N. Y. Metal Metal Primer. 8 folders, 4 pp., 8½ x 11 ins. Illustrated. Valuable data on use of metal in kitchens, laundries, etc.

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Curtis Windows. Brochure, 7x4 x 10S ins. Illustrated.
Curtis Interior Doors. Brochure, 7x4 x 10S ins. Illustrated.
Curtis Entrances and Exterior Doors. Brochure, 7x4 x 10S ins. Illustrated.

Hartmann-Sanders Company, 2155 Elston Ave., Chicago, Ill.
Column Catalog. 7x6 x 10 ins, 68 pp. Illustrated. Contains pictures of columns, 36 in diameter. Various designs and illustrations of columns and installations.
The Pergola Catalog. 7x6 x 10 ins, 64 pp. Illustrated. Contains pictures of pencial lattices, garden furniture in wood and cement, garden accessories.
Klein & Co., Inc. Henry, 11 East 37th St., New York, N. Y.
Two Drivow Interiors. Folder, 4 pp., 6x9 1/2 ins. Illustrated.
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A New Style in Interior Decoration. Folder, 4 pp., 6x9 1/2 ins. Illustrated. Deals with interior woodworking.

Drivow Interior. Brochure, 7x4 x 10S ins. Illustrated.

Drywood Interior. Booklet, 28 pp., 8x11 ins. Illustrated. Containing complete specifications for securing the most satisfactory enamel finish on interior and exterior walls and trim.

Roddis Lumber and Veneer Co., Marshfield, Wis.

Roddis Doors. Brochure, 24 pp., 5x8 1/2 ins. Illustrated price list of different types of building materials.
Roddis Doors for Hotels. Brochure, 16 pp., 8x11 ins. Illustrated.
Roddis Doors. Brochure, 16 pp., 8x11 ins. Illustrated.

MORTAR AND CEMENT COLORS

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

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

Roddis Lumber and Veneer Co., Marshfield, Wis.

Klein & Co., Inc., Henry, 11 East 37th St., New York, N. Y.

Hartmann-Sanders Company, 2155 Elston Ave., Chicago, 111.

Minwax Company, Inc., 11 West 40th St., New York.

Building Stone. Booklet, 8x11 ins. Data on "Barreled Sunlight." Complete specifications for securing the most satisfactory enamel finish on interior and exterior walls and trim.


Duriron Company, Dayton, Ohio.

Cohoes Rolling Mill Company, Cohoes, N. Y.

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


Architects' Portfolio. Booklet, 12 pp., 8x11 ins. Illustrated. Complete specifications on doors for various types of buildings.

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

Tie-Bolt (Division of W. W. Co.) Milwaukee, Wis.

Dahlstrom Metallic Door Company, Jamestown, N. Y.

Dahlstrom Steel Partitions. Booklet, 24 pp., 8x11 ins. Illustrated.

Hofman-Murphy Co., E. F., Cleveland, Ohio.

Hollow Steel Standard Partitions. Various folders, 8x11 ins. Illustrated. Give full data on different types of steel partitions, together with details, elevations and specifications.

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

Telesco Pipe. Catalog, 8x11 ins, 14 pp. Illustrated. Shows typical offices laid out with Telesco partitions, cuts of plaster partition units in various sizes and cuts of buildings using Telesco. Detailed instructions for erecting Telesco Partitions. Booklet, 24 pp., 8x11 ins. Illustrated. Complete instructions with cuts and dimensions, showing easily Telesco Partition can be created.

Ride-Out Mfg. Co., Aurora, III.

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


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American Brass Company, Waterbury, Conn.


American Rolling Mill Company, Middletown, Ohio.


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

Catalog A. 4 x 7x1/2 ins., 700 pp. Illustrated. Shows a full line of structural iron and water works supplies.

Cohoes Rolling Mill Company, Cohoes, N. Y.

Cohoes Pipes and Controls. Booklet, 40 pp., 5 x 7 1/2 ins. Data on wrought iron pipe.

Duriron Company, Dayton, Ohio.


National Tube Co., Frick Building, Pittsburgh, Pa.

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National* Bulletin No. 3. The Protection of Pipe Against Internal Corrosion, 8x11 ins., 20 pp. Illustrated. Discusses various causes of corrosion, and details are given of the deactivating and deaerating systems for eliminating or retarding corrosion in hot water supply lines.

National* Bulletin No. 25. "National" Pipe in Large Buildings, 8x11 ins, 38 pp. This bulletin contains 254 illustrations of prominent buildings of all types, containing "National" Pipe, and considerable engineering data of value to architects, engineers, etc.

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Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill. Catalog M, 1964 x 12 ins., 144 pp. Illustrated. Describes complete line of products and services. Covers complete piping systems for sanitary, heating, and industrial services.


Crane Company, 836 S. Michigan Ave., Chicago, 111. Catalog, 4 x 5½ ins., 34 pp. Illustrated. Describes plumbing fixtures and supplies for industrial use.

Planning the Small Bathroom. Booklet, 5 x 8 ins. Discusses planning plumbing bathrooms of small dimensions.


Maddock’s Sons Company, Thomas, Trenton, N. J. Catalog M, 9 x 11½ ins., 32 pp. Illustrated. Describes complete data on vitreous china plumbing fixtures with brief history of sanitary pottery.


Architects’ and Engineers’ Built-up Roofing Reference Series; Volume IV Roof Drainage System. Brochure, 16 pp., 8½ x 11½ ins. Gives complete data and specifications for many details of roofing.

Federal Cement Tile Co., 608 S. Dearborn Street, Chicago. Catalog, 8½ x 11½ ins. Illustrated. Describes Featherweight Concrete Insulating Roof Slabs, including complete data, weights and dimensions, specifications and detail drawings. Also includes complete information on Featherweight Concrete Roof Slabs for use with ornamented slate or copper covering. The catalog is profusely illustrated and contains also a partial list of users.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 100

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JENKINS BROTHERS, New York, Boston, Philadelphia, Chicago. "Office Buildings Yesterday and Today." Although its life as yet may seem to be short, so quickly moves the modern world, the American skyscraper is already something more than 40 years old. Many who read these lines will remember the erection of the Tacoma Building, in Chicago, which startled the world with its introduction (now hold at the time) of an entirely new principle of construction. This folder or leaflet, one of a series which Jenkins Brothers are expecting to issue "from time to time," deals with the genesis and development of the lofty buildings and with the manner in which the well known "Jenkins valve" has been developed to keep pace with the ever-growing demands of these towering structures. The folder gives views of the three-step (so-called) skyscraper Tacoma Building, just mentioned, the widely known Pulitzer Building in New York, and the "old" Monadnock Building in Chicago, and then illustrations of such recent achievements as the Palombe Building in Chicago and the Fisher Building in Detroit, all of which, the text says, are equipped with Jenkins valves. "A rising phoenix-like from the ashes of a burned city, the skyscraper first appeared in Chicago. There it was that the first steel-skeleton structure, the Tacoma Building, was built in 1887 from the plans of Holabird & Roche. Of 14 stories in height, this building and the one here illustrated, is adapted to the nearby third great step in fundamental building design (the post and lintel construction of the Greeks was the first; the mansard roof the second). The street walls of the Tacoma Building were designed on the true skyscraper principle, being mere curtains of brick and terra cotta suspended at each floor on spandrel beams affixed to columns of cast iron. The foundations were steel members on isolated footings. Although the skyscraper was now a reality, it is noteworthy that five years later, in 1892, the tallest office structure with load-bearing masonry walls was constructed. This was the 16-story north half of the Monadnock Building, Chicago, designed by Burnham & Root. The walls were built 16 feet thick at the base. The south half, added in 1894, was designed by Holabird & Roche, and modified skeleton construction was employed. This departure from the true skyscraper was made because the building owners did not approve of the new principles as incorporated in the Tacoma Building. Records seem to indicate that the New York Buildings Bureau also had some doubt about the "great Chicago experiment" before it was completed in 1888; it first appears in plans for steel skeleton buildings to be erected on Manhattan Island. In the following year the Pulitizer Building, projected to the height of 300 feet, the record in New York. Designed by George B. Post, the Pulitzer Building embodied both the steel skeleton and the load-bearing masonry principles. Steel work supports the floors and walls, while the outer walls—11 feet thick at the foundation—are self-supporting. From 1889 to the present day, the fundamentals of skyscraper design were to remain unchanged. Construction was to resolve itself mainly into a struggle for altitude supremacy, which is continued."
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The amazing growth of the use of automobiles has brought with it a corresponding growth in the number of buildings in which they may be kept. Few houses are being built in country or suburbs without garage facilities, and even in city residences they are sometimes incorporated, and at times with considerable ingenuity. Many apartment houses are so planned that parts of their basement areas may be used for garage purposes. Wholly apart from this, however, there are the large commercial garages, chiefly in cities and not too far from active business districts, for parking during the daytime the cars which bring their owners to business in the morning and in the afternoon return them to their homes. Sometimes such garages are used for keeping and "grooming" cars whose owners cannot do it themselves. This demand has led to the development of vast buildings provided with every device which ingenuity could suggest for convenience in rapidly handling the business which the wide use of motors in business, of course, widely used for taking cars from floor to floor, their use being found to be preferable to the use of elevators. This brochure deals with a solution of this problem and describes a large garage lately built in Richmond, Va., of which Lee, Smith & Vandervoort are architects and engineers. Views are given of its exterior, which possesses an unusual degree of architectural character, and a plan of one of the floors shows the arrangement of the cars and the very interesting ramp at the center of the building. This ramp is best described as being a double-thread screw of very coarse pitch and large diameter. One thread is used for cars going up and the other thread for cars coming down, each roadway having an opening at each floor, so that cars can go up or down from any floor, always using one thread for up and the other for down traffic. The first condition was satisfied by this double-spiral ramp, because it occupies a relatively small area of the floor and leaves the building with continuous level floors, with provision so that the ramp structure can be removed easily at some future time, and the cylindrical shaft left as an open court, or the floor slabs continued over the opening, which would, of course, leave the building available for any other use. After a car enters the ramp, and the steering wheel is adjusted, the car climbs on a continuous and uniform grade, and as it turns continuously in a uniform circle, the steering wheel does not have to be changed, regardless of how many stories the car ascends. In descending, the car is placed in second gear, and the resistance of friction of the motor is just enough to let the car come down at the proper speed. The average of a number of tests shows a capacity of over 1,500 cars per hour for each ramp, and a vertical speed of 240 feet per minute, which is equivalent to 24 stories in less than two minutes. The speed requirement of an average of 24 stories is met, because the up and down traffic are entirely separated, and it is easy to keep the car in the center of the roadway because the steering wheel is only needed to make minor adjustments, as the car is constantly turning in a large circle. One of the greatest objections to most of the other ramp systems is that cars have to pass up and down the aisles on each floor. With the double-spiral ramp, there are no cars using the aisles except the cars that are parked on this floor, as all the inter-floor traffic is confined to ramp structure. This feature also provides a very effective means of fire stopping, for by use of suitable automatic fire doors at the entrance and exit to the ramp structure at each floor, a fire originating on any floor can be confined to that floor and cars above can pass by the floor in safety. By having continuous level floors, control on the parking floors is much easier than when the control is de-centralized by staggering or breaking, for which reason the special brown paint showing a typical central tube room. It explains the preliminary information necessary for the architect and the client. A table of carrier capacities enables one to quickly decide the sizes to be used. Diagrams and illustrations show the two types of twin tube layouts. The text tells what to show on plans and the amount of space required. Because it is so important to be well informed of the subject and issued by a reliable manufacturer, it is a desirable reference work and well deserves a wide circulation.
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Plate No. 15

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