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<th>Date</th>
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<tr>
<td>OCT. 4:</td>
<td>Raleigh Council of Architects. S&amp;W Cafeteria, Raleigh.</td>
<td>Raleigh</td>
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<td>OCT. 5:</td>
<td>Guilford Council of Architects. Bliss Restaurant, Greensboro.</td>
<td>Greensboro</td>
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<tr>
<td>OCT. 15-19:</td>
<td>American Society of Civil Engineers. Fall Convention. William Penn Hotel, Pittsburgh, Pa.</td>
<td>Pittsburgh</td>
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<td>APRIL 4-6:</td>
<td>South Atlantic Regional Conference. Atlanta, Ga.</td>
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THE AUGUST 1956 SOUTHERN ARCHITECT
Southern Architect

Volume 3 August 1956 Number 4

CONTENTS

- Architectural Calendar 4
- President's Message 8
- Education Building 10
- First Baptist Church 12
- Surgical Clinic 14
- Museum of Art 16
- Residence 18
- Waugh Is Heard By School Group 20
- Book Review 22
- Architects and Builders In The News 24
- New Products 27

COVER PHOTO

Education Building,
Winston-Salem. Lashmit & James, AIA,
Architects. Members of the firm of
Lashmit, James, Brown & Pollock, Winston-Salem.

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THE AUGUST 1956 SOUTHERN ARCHITECT
PRESIDENT’S MESSAGE

A church more than any other type building must demonstrate the fourth dimension of architecture which is the quality of spirit. An architect, in addition to designing a structure that is safe, useful for its purpose and beautiful, must transmit the evidence of inspiration for the greater success of a building.

Eight hundred years ago, a man little known today, re-built his Chapel using materials and methods of his time but with a progressive spirit. Today we still see the evidence of that spirit in the style known as Gothic. All origins and developments have similar beginnings.

It is traditional to be progressive and modern. Those who feel that a successful building must be in historical style do not sense the continuous forward sweep of all human effort. We are not poised or static in space but always on the move. We build on the past, in the present, for the future.

Our adolescent civilization, like the adolescent individual, does not grow in perfectly maintained balance, but does continually grow. Our architecture is the physical record of a civilization growing.

Today, as in some previous times, we see a great resurgence of church building. We seem to feel the need of a new spiritual accent. It may be that we seek to achieve a balance with our technical progress in the physical world.

Materials and methods of construction change with time, but a progressive spirit is of similar character in all ages. A recognition of this is necessary before we can properly use our heritage of tradition. We do not make lasting contributions nor truly revere the past by adapting for today’s needs the evidence of former progressive minds. The use of architectural forms or expressions that may have indicated great spiritual power in times past can never completely meet our own current needs.

Our modern churches today are becoming more human in scale, for we feel the need of a close personal relationship. They are more simple and clean in line and purpose, not over-abundantly decorated. They are again approaching the simplicity of original thought.

The symbols are used as the familiar touch in form or color, but the expression is not spelled out as for a child. Imagination and self-expression is not stimulated by a completeness. Spiritual enlightenment must come from within by individual effort, but it grows and is enhanced by sacred association, liturgy, sacrament and song.

A fresh enunciation of the familiar theme of man with God is a better way to meet our constant and growing need for spiritual expression. Competitive demands are not challenged by old models either commercially or in the religious sense.

To provide merely for physical shelter, is only partial service and can be rendered by many who build. It is the good privilege of an Architect to provide, in the highest sense of his calling, environment for the renewal and growth of the spirit, whether in the home, a school, a commercial building or a church. This is to satisfy a total need of (Continued on page 25)
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CHARLOTTE, NORTH CAROLINA
The Christian education building for St. Paul's Episcopal Church of Winston-Salem represents a break-away from the architecture of the main building which retains its dominance.

Architects for the project were Luther Lashmit, AIA, and William R. James, Jr., AIA, of the firm of Lashmit, James, Brown & Pollock of Winston-Salem.

The architects were faced with the necessity to build an adequate Sunday School facility for approximately $300,000 on a site of extreme slope. It was also desirable that the Ralph Adams Cram original church remain dominant.

The vestry quickly realized that an addition in the Cram manner was impractical economically and as well from the standpoint of providing cheerful and sun-lit interiors. It was decided to break-away architecturally, since the site made possible an unobtrusive one-story facade at street level and connections into the church at the two levels below the nave, one to the assembly and the other to the dining hall. The Arkansas brick pick up the color of the stone church and maintain the dominant position of the original building.

The building is of steel frame, with reinforced concrete floors, precast concrete roof slabs, steel sash, Arkansas face brick, block interiors and asphalt tile floor coverings.
The First Baptist Church of Troy is located on a site which presented the architects, Sloan & Wheatley, AIA, of Charlotte, with the basis for their major design problem.

The building program, as submitted to the architects, provided for the construction of a 20,600 square foot structure on a piece of L-shaped property which contains only 48,000 square feet. In addition, there proved to be a nine-foot rise in elevation from front to rear of the site.

To gain full advantage of the site, it became necessary to attach the sanctuary and chapel to the two-story education building. It was then necessary to utilize the varying floor elevations to permit interior circulation. The sanctuary, with its sloping floor, is on the lowest level of a two-level first floor in the education building, and the chapel is at an intermediate level between floors of the education building.

The exterior of the building is brick, with block back-up. The first floor is concrete slab on grade, while the second floor is concrete slab on bar joist. Composition shingle and wood sheathing is used over steel trusses. The sanctuary and chapel have plaster walls, ornamental cornices, and acoustical plaster ceilings. The education building has exposed masonry block walls. The first floor ceilings are of plaster, while the second floor ceilings are acoustical tile. Floors are asphalt tile.

Mechanical Engineers, Inc., of Charlotte, were heating and air conditioning consultants, while John Bolen, of Charlotte, was the electrical engineer.
Facilities for two surgeons, one neurologist, two obstetricians, and one eye, ear, nose and throat doctor, an emergency surgery, and examining rooms and other clinical facilities are included in the new building designed for the Pinehurst Surgical Clinic by McDowell & Cooler, AIA, of Charlotte.

The new clinic will be located directly across from the Moore County Hospital and the clinic’s surgical facilities will be used for emergencies and when the hospital facilities are not available.

The primary needs of the occupants consist of offices, examination rooms, laboratory rooms, and other small compartmentation requiring continuous corridor servicing. To achieve maximum compartmentation while maintaining continuous corridor service was the chief design problem faced by the architects.

The architects use a double corridor serving two exterior areas, with interior compartmentation where natural light was not desired or absolutely required.

The building will be steel frame modular structure with brick end walls, with fenestra acoustical steel roof panel structure. Steel stud, stucco and plaster curtain and exterior walls will be used. Floors will be slate, vinyl tile and composition tile.

Bryan Associates of Charlotte are heating, air conditioning, and sanitary consultants.
North Carolina's new Museum of Art is now housed in its own completely remodelled building, which was designed by Edward W. R. Waugh, AIA, of Raleigh.

The four-story structure has been completely renovated, air conditioned, fire-proofed, and made suitable for the housing of fine works of art from all parts of the world from what was once a state office building housing the North Carolina State Highway & Public works Commission.

Opened in April, 1956, the structure houses the first major art collection purchased with state appropriated funds. The gallery contains over 200 paintings, valued in excess of $2,000,000.00, and including masterpieces by Rubens, Rembrandt, VanDyke, Andrea del Sarto, Frans Hals, and other masters.
The museum features in its entrance lobby a portrait of Sir Walter Raleigh, whose expeditions resulted in the first English settlement in America—the mysterious "Lost Colony" on Roanoke Island, which was established in 1585.

An outstanding collection of Spanish still life paintings of the 17th and 18th centuries, and notable assemblages of the works of 16th century Italian artists and 17th century Dutch and Flemish paintings are other features of the museum.

One of the four floors of the museum is reserved for an additional gift of art from the Kress Foundation, already pledged at a minimum value of $1,000,000.

An unprecedented feature of the Museum is that the state legislature, in 1947, set aside $1,000,000 for the purchase of works of art to match the Kress Foundation gift. Over the past five years this state fund, together with the Robert F. Phifer and other funds, has been used to acquire a collection of old masters which, with donated art works, place the North Carolina facility in the front rank of art museums.

Paintings and tapestries together with decorative furnishings and sculpture are arranged in chronological sequence according to period and the nationality of the artists.

Donors of works of art include Doris Duke, Mrs. Frank LaForge, Walter Chrysler, Jr., Cornelius Vanderbilt Whitney, John Hay Whitney, Mrs. James Forrestal, Lady Marcia Cunliffe-Owen, Chauncey McCormick, Mr. and Mrs. Jack Linsky, and several Carolinians: Mr. and Mrs. Aubrey Lee Brooks of Greensboro, Dr. and Mrs. Lunsford Long of Warrenton. Three gigantic Flemish tapestries of the Gothic period are the gift of Doris Duke.

The nucleus of reference works for the Museum's art library was purchased with a gift from the North Carolina Federation of Woman's Clubs.

One of the major problems faced by the architect in developing his plans for the remodelled building was providing heat and air conditioning in keeping with the recommendations of the American Association of Museums, which recommends a constant temperature of 76 degrees Farenheit, with a relative humidity of 50 per cent. This is considered necessary for the proper preservation of the many fine paintings hanging in the gallery. In order to maintain this condition constantly, the air conditioning system has summer and winter humidity controls. The heating and air conditioning systems are in reality one year-round system. The one air handling unit on each of the four floors contains heating and cooling coils with separate temperature and humidity controls. Warm and cool air are delivered through a common duct system and in some cases through the area of the hung plaster ceilings. The compressor is located in the basement and the cooling tower is on the museum roof.
RESIDENCE

DURHAM

James M. Webb, AIA & Associates

CHAPEL HILL

A 30-foot cut and embankment at the street and an additional deep cut for the house on the adjoining lot to the West were important siting problems which faced James H. Webb, AIA, and Associates in designing the Durham residence of Dr. and Mrs. Philip Handler. In addition, it was required that direct driveway access and car parking be provided.

A flexible plan, providing for privacy for the adults and ease of access from the boys' quarters to the main living areas and the outdoors was necessary since the family consists of two lively small boys and their parents, who lead active social and professional lives in addition to their closely-knit family life.

The basic design consists of a central entry stairway element at ground floor level with direct access to the quarters of the boys. A half-flight leads to the main living element—living room and screened porch, dining room, study, and kitchen. The bedroom wing is a two-story element in split level relation to the living room element. Outdoor relations are provided with separate outdoor terraces from the dining room and also the living room. In addition, the living room opens into the screened porch, which carries the living room space out into the center of the rear garden terrace.

The house is wood frame, with exposed structural wood beams and two-inch by six-inch plank ceiling and rigid roof insulation with mineral surfaced asphalt shingles.

The exterior finish is resawn cypress siding with weathering stain, Roman brick masonry, and wood transom type windows. The interior has three-eighths inch birch plywood walls, oak floors, painted trim, and flush wood doors.
Waugh Is Heard By School Group

School planning in North Carolina was described to the Sixth Annual School Planning Conference of Stanford University by Edward W. Waugh, AIA, of Raleigh, who spoke before the group at the invitation of Dr. James MacConnell, Assistant Dean of the School of Education and Professor of the School Planning Laboratory of Stanford University.

The conference was held at Stanford University July 30 to August 3 for the benefit of school administrators, school board officials, superintendents, and architects interested in school building design. The conference has become an integral part of school planning on the west coast and draws delegates from all parts of the Western United States from as far as Washington to Texas.

In planning the program for this year’s conference, Dr. MacConnell felt that western school planners would be interested in hearing about school planning in the Eastern United States and invited the Raleigh architect to participate in the program.

Mr. Waugh briefly described the reorganization of the Division of School House Planning in North Carolina and how it was expanded in 1949 to take care of the new $50,000,000 school bond issue. He also described how design standards were set up as a guide to architects and school superintendents with the idea that there would not be a rigid code of requirements but rather stimulating suggestions to help develop contemporary design in schools. He also described the two institutes of school planning which were organized with his help at State College and put on under the joint auspices of the State Department of Public Instruction and North Carolina State College School of Design. These conferences were held in 1949 and 1950 and leading architects were brought from all over the country to help stimulate thinking in the design of contemporary schools.

Mr. Waugh completed his talk by showing about 100 slides of outstanding schools built in North Carolina in the last seven years.

The people at the California conference seemed to be impressed with the caliber of our North Carolina schools, and Dr. Burch, who until 1955 was director of the Division of School House Planning in California, came up and congratulated him on showing such fine slides. Mr. Waugh praised the architects, school superintendents, and school boards of North Carolina for doing a magnificent job in bringing about untold improvements in school design in the last seven years.

One of the features of the conference was the description of educational specifications which are now becoming standard practice in California. In a school district which is to build a new school or schools, the school board often retains the services of educators well versed in the problems of school planning. These educators work out a complete curriculum and school program suitable to the community in which the school is to be built. These educational specifications de-

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scribe the philosophy of education to be applied in the school and describe the type of faculty required to implement the program as well as describing the building requirements and equipment in detail. They even go so far as to describe the amount of space required and the type of circulation between different areas of the school—also some discussion of suitable school sites. These educational specifications are made up for each individual school and in this way the architect, who is finally chosen to design the school, has a wonderful guide to follow in designing a functional school. In talking with several school architects, Mr. Waugh found them to be enthusiastic about the value of good educational specifications.

On Thursday, August 17, Mr. Waugh gave a talk to the Raleigh Council of Architects in which he described his trip to California and emphasized the idea of educational specifications. He suggested that perhaps the council might study further the value of such specifications being considered in North Carolina. Mr. Waugh emphasized that educational specifications should be prepared by professional educators who are well trained in the problems of schoolhouse planning. In California, such consultants work directly with and for the school board concerned.

**Named To Council**

C. P. Street of Charlotte, Secretary of the McDevitt & Street Company and a former National President of AGC, has been named to membership on the National Council of the National Planning Association. This organization is a national non-profit organization of 1,000 leaders of business, agriculture, labor and the professions from throughout the United States.

**IN HOSPITAL**

Roy L. Goode, Charlotte contractor, and Treasurer of the Carolinas Branch of the Associated General Contractors of America, is expected to return to his office in the near future. Mr. Goode has been confined to Presbyterian Hospital in Charlotte for an extended rest.
BOOK REVIEW
SUN and SHADOW

By Marcel Breuer
Dodd, Mead & Company
New York, N. Y.
206 pages—$7.50

By Henry L. Kamphoefner, AIA

SUN AND SHADOW is a simplified three-word statement of the Breuer philosophy of architecture. The term, Sol Y Sombra, is what the Spaniards express so lucidly in the proverb they use for their bull fights; sol y sombra, meaning sun and shadow. Half the seats around the bull ring face the sun and the other half are in shadow. For the Spaniards, their life is expressed by this most spectacular of all the great contrasts of nature. The contrasts of their life of tensions and relaxations, the excitement of a dynamic life, the siesta; the ugly and the beautiful, are all stated in this simple proverb, sol y sombra.

For Marcel Breuer, one of the most distinguished of an increasing number of fine modern architects and designers practicing in the world today, SUN AND SHADOW, or an architecture of contrasts, is the underlying dynamic of his design philosophy.

Breuer has rejected the organic architecture of Frank Lloyd Wright, which he believes imitates nature, for an architecture that contrasts and complements the natural forms of nature and the site. He believes that the real impact of any work of architecture as a work of art depends on the extent to which it unifies contrasting or opposite points of view. By his architecture he states, unification of contrasting elements between nature and man-made or architectonic forms must be accomplished by contrasts, else compromise is the inevitable result. He thinks the easy method of meeting contrasting problems is compromise, that the inevitable solution for combining black and white is to achieve gray. That is the easy way.

Breuer’s architecture as opposed to the organic architecture of Wright is classic in its concept; and because of the influence of the machine on his forms, he can be justly typed as an exponent of the international style. From this position, he has made lasting contributions to the modern movement.

Three major elements of the book are well organized and edited by Peter Blake, Architectural Editor of HOUSE AND HOME Magazine and by the well-known art director, Alexey Brodovitch, who designed the book. The book is primarily Breuer’s own statement about his architecture and its philosophy. He states his belief that architecture and philosophy have much in common since both deal with the art of living. There is a brief historical review of the architect’s work before 1937, the year he came to America from Europe and a series of essays by Breuer on the dominant principles that guide him. The essays began with taped recordings of a series of conversations between Breuer and Peter Blake. The informal and spontaneous character of the conversations have been consciously preserved. Breuer’s statements with critical analysis and comment by Peter Blake and the large assortment of photographs on nearly all of Breuer’s major

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works are the three well-unified elements of the book. Since Blake's comments appear throughout the book, sometimes between the architect's essays, confusion is eliminated by printing Breuer's words in bold type and the editor's explanatory remarks in light type.

Breuer states in his introduction that the book "is an attempt to divert attention from the generously used slogans, shortcuts, and set dogmas of an established modern architecture and to emphasize rather the philosophical implication underneath." The title of the book is, however, the opening slogan and the personal style of the architect is based on his own personal dogmatism. Breuer does, however, offer no formula or shortcuts. Form is a dominant characteristic of the Breuer architecture, and he sometimes makes major compromises with function in order to achieve greater strength and significance in form.

Two important statements in the introduction can be digested and accepted by all students of modern architecture: "While architecture has very much to do with solutions proved by experience, and while sound construction and economy turn us toward proved solutions, those solutions—we may call them the traditions of building—should constantly be checked against experiments with new developments. We cannot separate the two: Responsibility based on experience and the adventures of progress." An architecture based on such an hypothesis has its roots in the past with its traditions growing and dynamic.

In his comment, "Architecture is not the materialization of a mood. Its objective is general usefulness, including its visual impact. It should not be a self-portrait of the architect or the client, though containing personal elements of both. It should serve generations and while man comes and goes, building and ideas endure," he states the center line, the organic certitude for a fruitful client-architect relationship. Breuer knows, as all good architects know, that a good building is the result of a sympathetic cooperation between an intelligent and understanding client and a talented architect.

The book uses an unusual page-format with four column facings laid horizontally across each page, although the space of the lefthand column is usually left vacant reserved for titles and often a one column photograph. The designer uses this page-format because the major portion of the book is a series of photographs. Since most architectural photographs are horizontal, it seemed reasonable to experiment with the horizontal page-format. The

(Continued on page 25)
Firm Changes Name
Embree-Reed, Inc., is the new name of the Charlotte mechanical contracting firm which formerly operated as Singleton-Embree-Reed. Earl G. Embree remains President and Treasurer of the company, with William H. Reed as Vice-President and Secretary.

Given New Post
J. Stanley Oliver has been appointed engineer in charge of precast prestressed concrete products for the Carolina Concrete Pipe Company of Columbia, S. C. Mr. Oliver will be in charge of the manufacture, engineering and sale of prestressed concrete in South Carolina and surrounding areas for the company. A graduate of the Engineering School of the University of South Carolina, Mr. Oliver has been an engineer with the Portland Cement Association in Atlanta, Ga.

Open Office
William J. G. Lewis, AIA, has opened an office in Gastonia for the practice of architecture. Mr. Lewis was formerly with James L. Beam, Jr., AIA, of Cherryville.

Elect Officers
The Columbia Chapter of the South Carolina Society of Professional Engineers will be headed by Alton T. Riddick as President during the coming year. Other officers elected included Thomas S. Armour, Jr., Vice-President; Adger Lee Blackstone, Jr., Treasurer; William A. Sherratt, Secretary; and Fred G. Franklin, Harry Lee McDowell, Russell B. Maxey, and Marcus R. Durlach, Jr., members of the Board of Governors.

Named To Board
George W. Carter of Kinston has been reappointed to the Board of Examiners for licensing tile contractors for a term expiring April 12, 1961.

Named Manager
E. A. Stroupe, Jr., of Gastonia, has been appointed Manager of the Trane Company, with offices in Greensboro. Mr. Stroupe succeeds William D. Graham, Jr., who has been transferred to the company’s home office in La Crosse, Wis. Mr. Stroupe graduated from North Carolina State College in 1950 with a B.S. Degree in Mechanical Engineering.

Completes Training
Scott Ferebee, AIA, a member of the Charlotte architectural firm of Higgins and Ferebee, AIA, recently returned from Fort Jackson, S. C., where he has been taking training with the United States Army Reserve. Mr. Ferebee holds the rank of Major in the Reserve.

In France
Herschel Walters, an associate member of the North Carolina Chapter, AIA, is now stationed near Paris, France, with the United States Air Force. Mr. Walters was formerly with Higgins and Ferebee, AIA, of Charlotte.

Radio Speaker
Thomas H. Broughton of Charlotte, Publisher of Southern Architect, was the guest speaker.
on the first edition of "Pulse," a new program recently inaugurated over Radio Station WIST in Charlotte. Mr. Broughton spoke on architecture in the Charlotte area.

**IMPROVING**

Louis F. Voorhees, AIA, of High Point is showing remarkable improvement after suffering a stroke several weeks ago. Mr. Voorhees is a member of the High Point architectural firm of Voorhees & Everhart, AIA.

**Promoted To Manager**

Leonidas C. Mayfield has been promoted to Manager of the Columbia, S. C., branch office of the Crane Company. Mr. Mayfield has been Manager of the heating sales department of the Charlotte branch of the Crane Company for the past year. He has been with the Crane Company since 1946. At Columbia, he will succeed G. W. Stradtman, who has been transferred to Jacksonville, Fla.

**BOOK REVIEW**

(Continued from page 8)

idea was, at the beginning of the reading, somewhat perplexing, but the hand seemed to manipulate the turning of the pages in general better with this system than with the conventional vertical page. The horizontal page lends itself to a more adroit handling by the reader who likes to do his reading lying down.

The essay of the ART OF SPACE is particularly revealing of Breuer's fundamental beliefs. STRUCTURES IN SPACE gives conclusive evidence that he understands the true relationship between form and structure in architecture, and the essay on COLORS, TEXTURES, MATERIALS emphasizes his fine aesthetic judgment and good taste.

The book's photographs show some of his smaller one-family houses, schools, college, religious and commercial buildings and, finally, the new UNESCO headquarters buildings in Paris, of which he is the American architect collaborating with the young French architect, Bernard Zehrfuss, and the brilliant structural engineer, Pier Luigi Nervi. This important book should make clear the reasons for Breuer's worldwide reputation as an architect and an artist of rare distinction.

**PRESIDENT'S MESSAGE**

(Continued from page 8)

human kind, and the real measure of an Architect's success is the peace of mind, the spiritual happiness of those who live in his buildings. A complete building must always partake and give of this fourth dimension.

A church is the most demanding and potent of buildings in this realm of inspiration. It is a hopeful sign to observe the evidence of courageous thinking in some of the recent examples. A new beginning is becoming evident.

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THAUGUST 1956 SOUTHERN ARCHITECT
NEW PRODUCTS

A new solution for removing lime and mortar from brick and other masonry work which can be used as a substitute for muriatic acid has just been developed.

In actual tests made on the job by masonry workmen it has the cleaning qualities of strong liquid acids with the advantage of an extremely low corrosion rate. The PH value is 5.2. It is applied with a brush and then flushed with clear water. The cleaning time is comparable to that of muriatic acid.

It does not harm or discolor stainless steel or aluminum doors or windows, nor copper or nickel trim. It furthermore causes no noticeable discoloration nor other harmful effect on sandstone, limestone, glazed brick, common brick, quarry tile, prepared mortar, or lime cement mortar. No strong fumes are generated with its use.

It is also much safer than muriatic acid in that while it has an acid base its dry powder form will not irritate the skin and is readily removed by washing with water. The strength of the solution can be varied according to the surface condition. A pound to 5 gallons of water is ordinarily recommended.

Being in powder form it is more economical than acid; eliminates spillage; and carbey breakdown, deposit and return. Berman Chemical Co., 886 Superior Street, Toledo, Ohio.

A new quart size metal liquid soap dispenser, No. 86 LIKWIDURN is now available. This dispenser, with its king size capacity, cuts excessive maintenance costs by eliminating frequent refilling. Another cost-cutting feature is that each stroke of the valve delivers a measured amount of liquid soap sufficient for a satisfactory hand washing— a continuous flow is impossible. In addition, the dispenser cannot waste soap by leaking or dripping because the stainless steel valve is above the liquid level and pumps soap from the bottom. The chromium plated globe always retains its like new appearance by simply wiping with a damp cloth. The large filler-opening of the globe curtails mishaps in pouring soap when re-filling. A separate wall plate provides secure and easy installation with screw heads concealed. American Dispenser Co., Inc., 115 East 23rd Street, New Yor 10, N. Y.

A 22-lb. jockey boy Hitching Post in cast aluminum has been added to the line of decorative metal products by Tennessee Fabricating Company.

The 37"-tall figure comes hollow—could be filled with concrete for more permanent lawn installation. The hitching post also can be converted to a yard lamp by hanging an electric lantern on the extended hand of the boy. It comes already wired for customers who desire this. It is available unpainted or painted: white trousers and blouse, red vest and tie, red and white cap, square base pedestal being finished black. The classically-shaped pedestal itself measures 14½" tall, 10" on each side. Tennessee Fabricating Company, 1490 Grimes, Memphis, Tenn.

"RCA Church Sound Systems" is the title of a new booklet just issued by Commercial Electronic Products, Radio Corporation of America, Camden, New Jersey.

This eight-page, attractively designed booklet illustrates and briefly describes the sound systems at Immaculate Conception Cathedral, Kansas City, Mo.; Temple Emanuel, New York City; and Kirkwood Baptist Church, Atlanta, Georgia. Text material describes the importance of sound systems for church services and for church social activities. It also explains in simple terms why a sound system should be engineered or planned to meet specific functional needs. Radio Corporation of America, Sound Equipment, Camden, New Jersey.

The traditional charm and elegance of fine wood finishes are featured in the new Claridge, Clarendon and Canterbury door chimes recently announced by the Edwards Company, Inc. of Norwalk, Connecticut.

Fine wood finishing is provided through the use of hand picked wood laminates for the Claridge and the Claridge model. The wood is selected from the finest species of the world, then hand picked to assure a uniform color and grain pattern. This is a functional feature which makes Claridge and Claridge a popular choice for builders and homeowners.

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endan chimes to assure quality and balanced construction. American black walnut and limed oak veneers are used on the inner and outer surfaces to prevent warping, and the five plys are cross-banded. Honduras mahogany is used for Canterbury chimes.

The deep rich finish of these Chimes is unusually durable. During finishing the wood is carefully stained and filled. Two coats of sealer are applied and rubbed to assure perfect finish. Final steps include the applications of two coats of protective clear lacquer.

Clocks supplied with Claridge, Clarenden and Canterbury door chimes are equipped with Telechron motors. Imported numerals, bezels, hands are used to provide distinctive, authentic styling to harmonize with modern home decor. Edwards Company, Inc., Norwalk, Conn.

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A new and revolutionary swimming pool filter—so modest in cost and easy to operate that owners of the smallest pools can enjoy its advantages—is now being marketed by the Fabro Equipment Corporation, New Brunswick, New Jersey.

Modern in design, the Fabro filter features several innovation which make it unlike any other swimming pool filter on the market. Its unique underdrain eliminates the need for layers of gravel, making it possible to use only sand in the filter—and no sand can ever wash into the pool. Other features of this filter are its oversized leaf strainer, rustproof filter vessels, pre-assembled valves and fittings, and chlorinator.

The Fabro filter can be assembled in less than an hour. Pool owners have proved, in actual operation experience, that it saves hours of drudgery and keeps a pool far healthier than make-shift cleaning methods. Designed by experts in pool maintenance, chemistry and sanitation, the Fabro filter provides scientifically controlled chlorine content and assures pool owners of pure and sparkling water.

Fabro filters are available in six sizes for pools ranging up to 150,000 gallons in capacity. Fabro Equipment Corporation, 21 Goodale Circle, New Brunswick, N. J.

Plan Hold Division of Air Comfort Company, South Gate, California, manufacturers of the popular friction-type 'Plan Hold,' have developed and are now in production of a unique Wall Rack.

Brackets pivoted within a wall plate, support 'Plan Holds' which are equipped with special slide-over clips.

Brackets swing back and forth so reference is readily available to either side of plans.

This construction allows for easy filling of skirted plans.

A rolling steel stand with built-in wall plate is also available, providing a more convenient support for the brackets and 'Plan Holds.' Air Comfort Company, South Gate, Cal.

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