

THE  
ARCHITECTURAL  
FORUM  
IN TWO PARTS



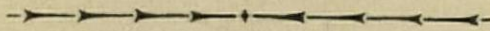
PART ONE  
ARCHITECTURAL DESIGN  
JANUARY  
1929

★

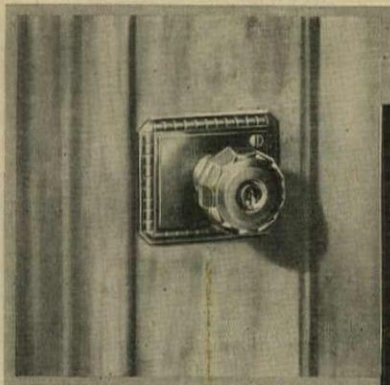
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# The new Sargent Union Lock

with demountable knob and exchangeable cylinder makes an ideal equipment for office buildings

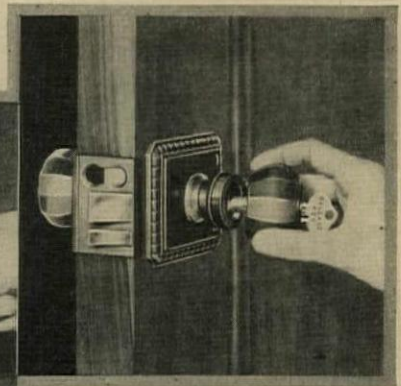
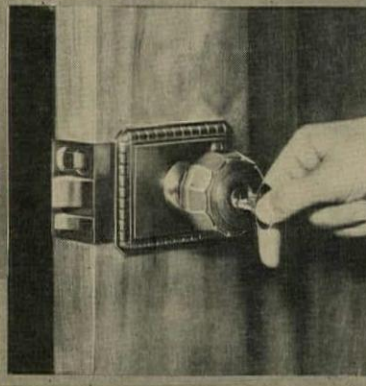


## HOW IT WORKS



The lock on the door—ready for use.

The release key (for exchanging the knob) partly inserted.



Removing or replacing the knob with lock mechanism in it.

The hardware shown is a proprietary design made for the Fisher Building, Detroit

THIS lock is one complete unit. Knobs, escutcheons, lock mechanism—all are clamped solidly together. It is easy to install. Its operation is smooth and sure. And it is made of solid bronze or brass.

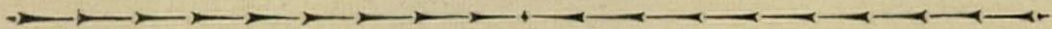
It is a unique lock—designed especially for modern building needs. The outside knob can be removed with the turn of a special key, the cylinder exchanged—and the knob mechanism replaced in a moment. A supply of extra knobs complete with cylinder or a supply of extra cylinders provides new locking for any door at any time.

There can be no "extra" keys to this Sargent Union Lock with demountable knob and exchangeable cylinder. Lost, forgotten or unreturned keys cannot be used. The

building management, at a negligible cost, can offer every new tenant a lock that only his key and the master keys will fit.

This lock is also of immeasurable value in those modern office buildings where the partitioning of the floor space is done according to the particular needs and requirements of each particular tenant. Extra locks, extra knobs and extra cylinders may be kept on hand for use as they are required.

A pamphlet, "Important and Exclusive New Feature in Locks for Office Buildings," which explains this new Sargent Union Lock in detail, will be sent on application. Sargent & Company, New Haven, Conn.; 94 Centre Street, New York; 150 North Wacker Drive (at Randolph), Chicago.



# SARGENT

LOCKS AND HARDWARE

# HANLEY & FACE & BRICK



Sears-Roebuck Plant  
Boston, Mass.

Nimmons, Carr & Wright  
Architects



Hanley Rug White Face Brick  
Shade No. 129

Hegeman-Harris Co., Inc.,  
Contractors

## Another Sears-Roebuck Plant Uses Hanley Brick

Hanley brick and Hanley service, having proved so satisfactory in their Minneapolis building, Sears-Roebuck Company specified their use in their new Boston building. The color selected varies from a white



Established 1893

to a golden grayish cast and is specially well suited to the style of architecture. Because of the fast progress schedule the question of prompt delivery in large quantities was an important factor in awarding the brick contract.

### HANLEY COMPANY

Largest Distributors of Face Brick in the East

Boston—260 Tremont St.

BRADFORD, PA.

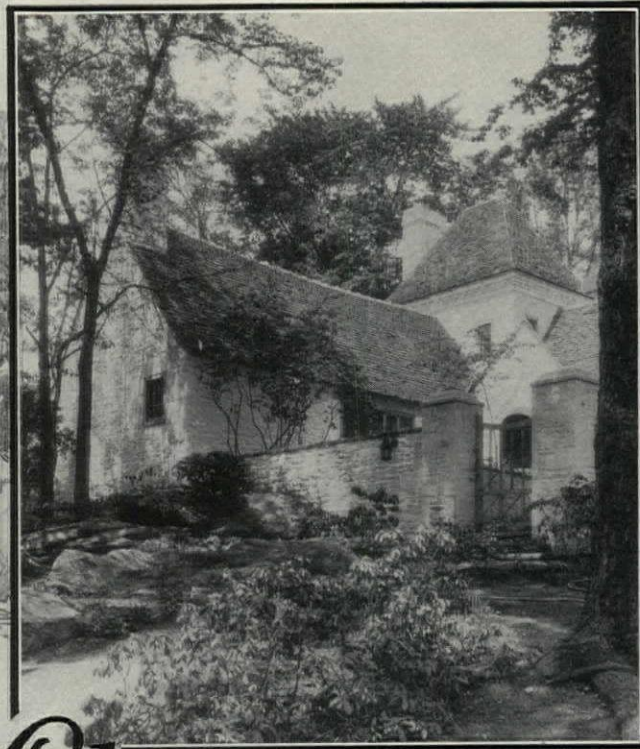
New York—565 Fifth Ave.

VOLUME L

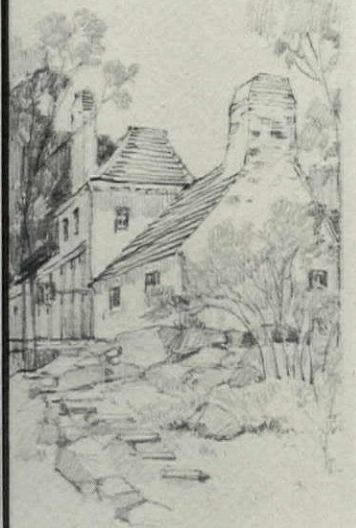
THE ARCHITECTURAL FORUM

Number 1

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The house of James H. Bailey  
at New Canaan, Conn.  
Frank J. Forster, Architect



# The Charm of Old Normandy

## Faithfully Reproduced

in this Heinz Tile Roof

THE Architect who designed this delightful country home wanted a roof that would reflect the romantic spirit of the quaint old houses in Normandy. His search for such a roof brought him in touch with HEINZ PLYMOUTH TILES, and with them he secured a roof as mellow and aged in appearance as those on the venerable old homes from which he had drawn his inspiration.

As a matter-of-fact, HEINZ PLYMOUTH TILES are exact replicas of the tiles which may still be found on the roofs of these same old Normandy homes. Each tile is skillfully wrought by hand and right from the moment it leaves the kiln it has all the rare warmth of color and rich beauty in texture of tiles that are centuries old.

This genuine appearance of age is what gives to HEINZ PLYMOUTH TILE ROOFS an effect that is pleasingly different from anything that can be obtained with the commonplace, modern tiles so frequently used today. Then, too, the wide range of colors in which these tiles are produced, enables the architect to select a roof of the particular tonal quality that is best suited to the needs of each new design.

So sure are we that you will be impressed with the matchless beauty of HEINZ PLYMOUTH TILE that we would like to make it possible, without obligation, for you to inspect a roof that has been installed near you. Or, we would be glad, on request, to send full-sized samples or descriptive literature and color reproductions for your files.

# HEINZ

## ROOFING TILE CO

DENVER, COLORADO

3659 COUNCIL ST., LOS ANGELES, CALIF.

101 PARK AVE., NEW YORK

# EAGLE

## Flattening Oil

### is now ready!

After a long period of research to produce a flattening oil of superior quality for use with Eagle White Lead in all kinds of interior painting, we are glad to announce that Eagle Flattening Oil is now ready. In attractive new packages—quart and 1 gallon cans and 5 gallon drums, each equipped with easily-opened "Upressit" caps.

The combination of the new Eagle Flattening Oil with Eagle White Lead produces interior decoration of the highest artistic beauty. It is used for all types of interior work on walls, ceilings or woodwork, where a flat or eggshell finish is desired—whether plain, tiffany, mottled, etc.

Its advantages are many.\* It dries to a beautiful, glossless finish, pure white in color, shows no brush marks, is enduring and economical, and easily washed.

Try it on your next job.

*The Eagle-Picher Lead Company, 134 North La Salle Street, Chicago.*



*The three sizes are convenient for painters' use. The quart can is useful on small jobs, just about enough to mix a 12½ pound keg of Eagle White Lead into flat paint.*

*The quart cans come 12 to the carton. The gallon cans six to the case. The 5 gallon drums may be shipped without crating.*

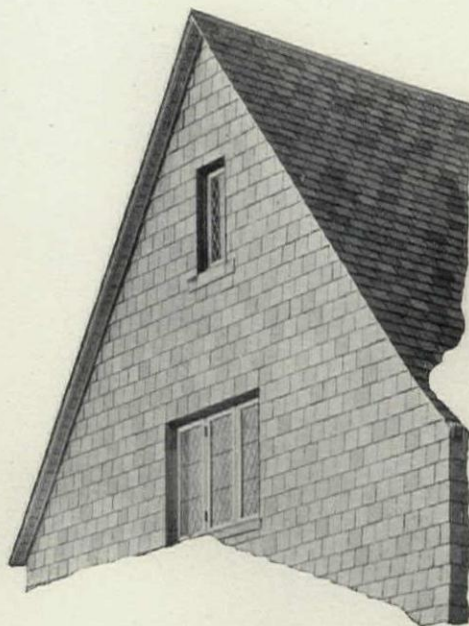
#### \* Its advantages

1. Dries to a beautiful, glossless, flat finish—easily washed. For all types of interior painting of walls, ceilings or woodwork . . . for plain flat or eggshell finishes, tiffany, mottled, etc.
2. Does not show brush marks.
3. Mixed with a little spar varnish it makes an excellent bronzing liquid, either with aluminum or bronze powder.
4. Makes excellent glazing liquid, or blending liquid for tiffany effects—because it does not dry too quickly.
5. Makes a fine undercoating for enamel.
6. Comes in quart and 1 gallon cans and 5 gallon drums. All packages equipped with easily-opened "Upressit" caps.

# It Was BOUND To Come

## And NOW—

—Architects are securing new and better “shingled” effects in the upper portions of residences, by means of Sheldon’s Slates. And thus the “eternal beauty” of these slates is extended to the walls.



For the above-mentioned use and for roofs, bear in mind that there is a new Sheldon Combination particularly adapted to residences of modest price. It is Sheldon’s Heather Combination; and we respectfully suggest that you turn to Pages A-493, 494 and 495 of Sweet’s for 1929 and see this and three other Sheldon Roofs in natural colors. To which we need hardly add that we are anxious to be of service to you.

## F. C. SHELDON SLATE Co.

### General Offices, Granville, N.Y.

Chicago, Ill.  
2654 Ward St.

Detroit, Mich.  
1115 Francis Palms Bldg.

New York City  
101 Park Ave., Room 514

Atlanta, Ga.  
311 Bona Allen Bldg.

Cincinnati, Ohio  
35 Poinciana Apt.

Seattle, Wash.  
1107 West Idaho St.





Royal York Hotel, Toronto. Ross & MacDonald, Architects. VARIEGATED Indiana Limestone

## Distance no Obstacle to the Use of Indiana Limestone

IT is a decided tribute to the superiority of Indiana Limestone as a building material that many of the finest buildings in Canada are being or have been erected of it. This despite the fact that there are abundant supplies of certain kinds of stone in various parts of the Dominion.

Indiana Limestone for Canadian buildings is shipped to Canada in the block, there to be cut and fabricated by Canadian workmen, thus constituting a "Canadian-made" product. The use made of this stone in Canada, where freight is paid on the rough stock, including waste, should show you, in your efforts to serve your clients' best interests, that there is no obstacle in distance that need deter you from specifying and using it.

No matter where you are located, we can lay down stone

for your projects at prices that will compare favorably with any local stone and even with less desirable materials.

The location of the quarries in southern Indiana, coupled with the modern production methods used by Indiana Limestone Company, makes this beautiful, light-colored natural stone both structurally and economically practicable for any sort of building project no matter where located.

We particularly invite architects in localities which may be considered remote from our quarries, to let us submit comparative estimates on limestone. These figures may reveal to you surprising information about the low cost of this fine building stone. Write Box 766 Architects' Service Bureau, Bedford, Indiana, U. S. A.

**INDIANA LIMESTONE COMPANY**

Toronto Office: Builders' Exchange

General Offices: Bedford, Indiana



CLARENCE GALLAGHER RESIDENCE  
BRYN MAWR, PENNA.

EUGENE V. BARTHMAIER  
ARCHITECT

*Mr. Barthaier chose IMPERIAL Hand Roughened Closed Shingle Tiles for this roof*

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· Roofing Tiles ·

LUDOWICI · CELADON · COMPANY  
CHICAGO 104 S. MICHIGAN AVENUE · NEW YORK 565 FIFTH AVENUE



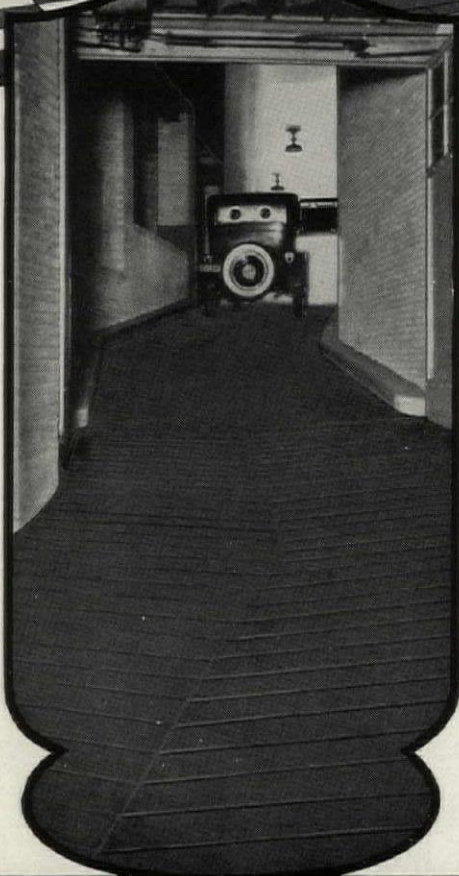


# COLORMIX FLOORS

COLORED HARDENED CONCRETE



Black and White  
Colormix pavement—  
Roosevelt Hotel, Hollywood, Cal.



## *Broadening the Color Horizon*

WITH the present generation color has come back into its own. Colormix contributes materially to the architect's freedom in the use of colors by making concrete beautiful without risking the deterioration which formerly followed attempts to bring concrete into the color scheme. The use of Colormix pavements at the Hollywood Roosevelt and the Lake Shore Apartments is typical of the modern trend.

*Colormix is produced in nine colors*

**THE MASTER BUILDERS COMPANY**  
Cleveland, Ohio

Factories in Cleveland, Ohio  
Buffalo, N. Y. and Irvington, N. J.

Sales Offices  
in 110 Cities



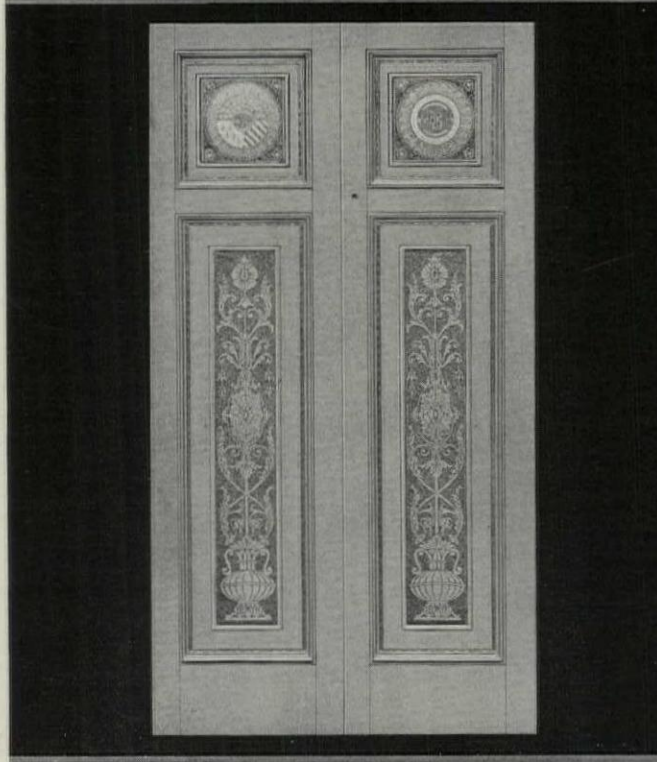
*Battleship Gray Colormix Driveway at Lake Shore  
Apartments, 209 Lake Shore Drive, Chicago, Ill.  
Benjamin H. Marshall, Architect*

*... No building is more fireproof than its doors and trim . . . . . DAHLSTROM*



*\* In the Waterboard Building, Detroit, all elevator entrances are by Dahlstrom. In the lobby, bronze doors with colored etched panels and mouldings were used.*

ARCHITECT  
LOUIS KAMPER, INC.  
DETROIT, MICH.



**D**OORS BY DAHLSTROM

... more than just a mere specification . . . rather, an indication of the increasingly recognized fact that Dahlstrom has always set the standards of Style for the industry it pioneered.  
\* Bronze doors . . . with etched bronze panels . . . colored in soft tones of blended enamel . . . add a richness reflecting the artistry of modern design. There are others too. May we send you a number of examples for your files?

**Dahlstrom Metallic Door Co.**

Jamestown, New York

Established 1904

New York • Chicago • Los Angeles • Detroit • Dallas

■ ■ DAHLSTROM ■ ■

# ANACONDA

## ARCHITECTURAL EXTRUDED BRONZE IN STANDARD SHAPES

### PLATE II

IN THIS SUGGESTION FOR AN ELEVATOR CAB ARE INDICATED BOTH THE ARTISTIC AND ECONOMIC POSSIBILITIES OF THE USE OF AVAILABLE SHAPES SHOWN IN OUR BOOK "ANACONDA ARCHITECTURAL BRONZE EXTRUDED SHAPES."

THE AMERICAN BRASS COMPANY  
GENERAL OFFICES WATERBURY, CONNECTICUT

445 K

7593 A

SECTION  
"C-C"

7593 A

NOTE: NUMERALS INDICATE CATALOGUE NUMBERS.

1313 K

1313 K

1313 K

V. HAGOPIAN, DES. & DEL.

8656 A

SECTION  
"A-A"

5688 A

7354 A

CAST

7344 A

SECTION  
"B-B"

1989 K

2478 A

SCALES  
ELEVATION  
SECTIONS

Complete sets of these plates may be had for the asking

# R. A. LONG, *Nationally Known Lumberman* Says of **BEST BROS. Keene's Cement**



R. A. Long Residence, Kansas City, Mo.  
Architect—H. F. Holt  
Plasterer—A. Flood


**T**HE R. A. Long home in Kansas City, widely known for its stately beauty, is another example of lasting satisfaction gained through the use of BEST BROS. Keene's Cement in walls and ceilings.

Through 40 years' use, BEST BROS. Keene's Cement has proved its uniform quality and wide utility in structures of every type.

If you have a plastering problem, this fine gypsum cement will solve it. Write us for more detailed information.

**BEST BROS. KEENE'S CEMENT CO.**  
1050 W. Second Ave., MEDICINE LODGE, KANS.  
Sales Offices in: New York, Chicago, San Francisco,  
St. Louis, Detroit, Atlanta

(21)



**The Long-Bell Lumber Company**

Kansas City, Mo.      Sept - 27 th,  
1928

Mr. John C. Best  
President  
Best Bros. Keene's Cement Co.  
Medicine Lodge, Kansas

Dear Mr. Best:

This to acknowledge receipt of your favor of the 24th and to say I find that Mr. Flood who took the contract of plastering the walls and doing the fine cornice work in connection with my city home in the year 1910 used your cement.

Only a few days ago Mrs. Long and myself were talking about the very few cracks of any size throughout our building and of how fortunate we had been in having our plastering stand up so fine and satisfactorily in every particular.

I am pleased to give you this information and to advise that you have my permission to use it in any manner you may think best.

Yours very truly,  
*R. A. Long*  
R. A. Long Chairman

RAL RWE



## BEST BROS. KEENE'S CEMENT



*Always 'BEST' for Plastering*

— AMERICA NEEDS MORE GARAGES IN HER CITIES —

# The Fundamental Value

of consultation with our garage engineers and the negotiation of a d'Humy Motoramp license agreement lies in the fact that it best

*Protects the Owner's Investment*

YOU may consult us in the preliminaries of any project, entirely without cost or obligation.



WILLIAM PENN GARAGE  
Pittsburgh, Pa.

*400 Cars Capacity*

d'Humy Motoramps extend the street to the top of this 10-story building.

Rubin and Ve Shancey, Arch'ts



G A R A G E  
CONSULTANTS ON PROMOTION

E N G I N E E R S  
AND GARAGE MANAGEMENT

## RAMP BUILDINGS CORPORATION

21 East 40th Street New York, N. Y.

# TERRA COTTA

for

## NIGHT DISPLAY

**E**MPHASIZE the beauty of your buildings by floodlighting at night.

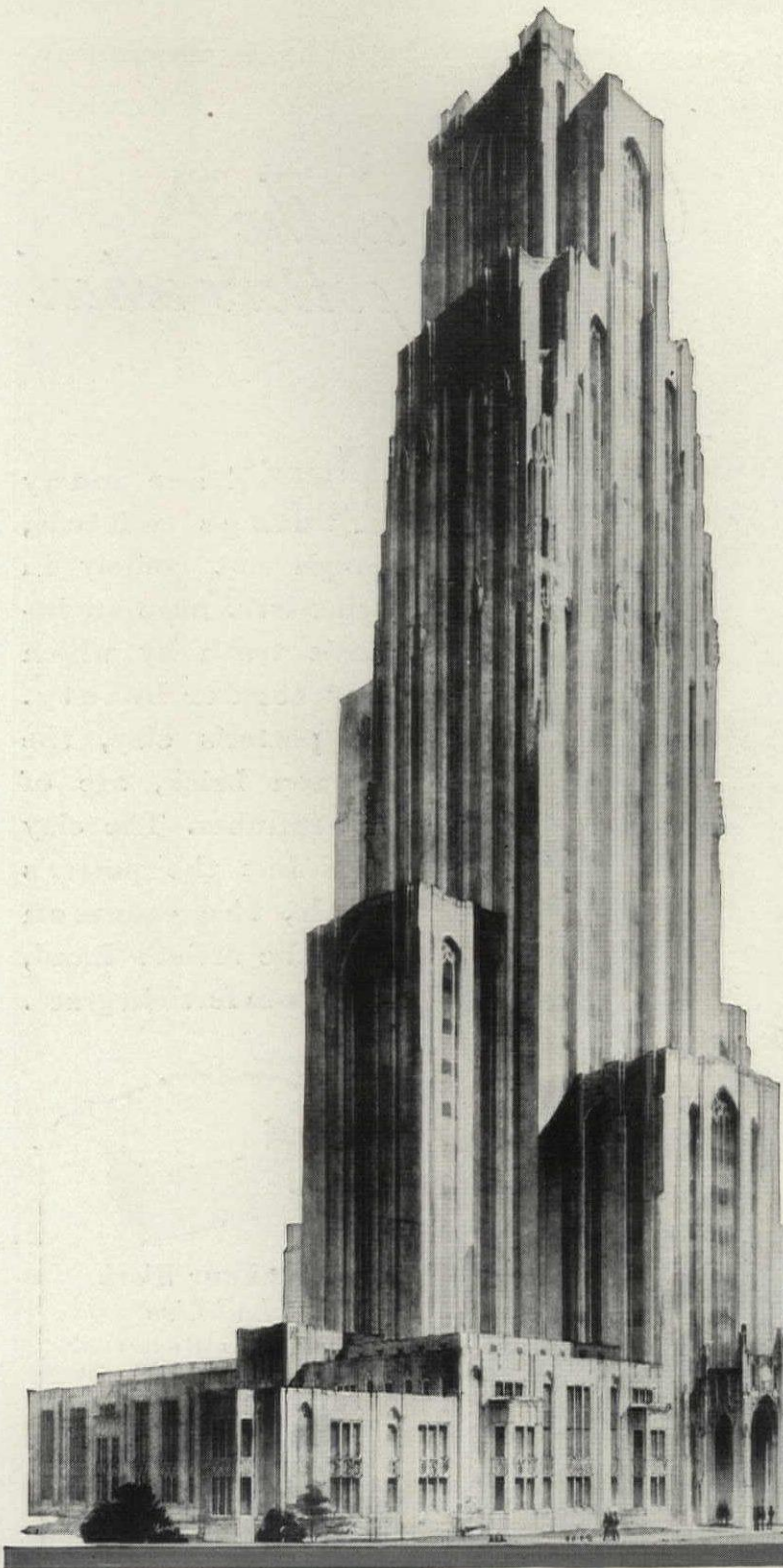
Terra Cotta offers greater possibility for creation of night display than any other building material.

Without limitation as to color, texture or design it assures permanent beauty for exterior and interior treatments.

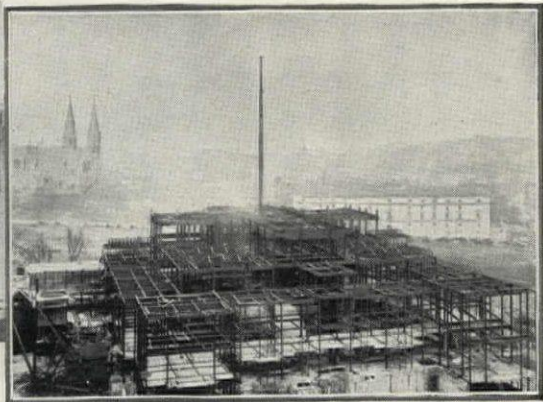
Write for booklet on Building Floodlighting and its possibilities with Terra Cotta.

**NATIONAL TERRA COTTA SOCIETY**  
19 WEST 44TH STREET  
NEW YORK, N. Y.

*(On behalf of the Terra Cotta manufacturers throughout the United States)*



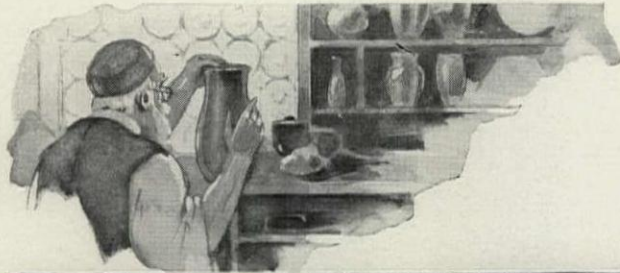
*I*n the words of Chancellor Bowman, "The aim of the University of Pittsburgh, as expressed in the Cathedral of Learning, is to train students to see the elements of a problem, to unify those elements, to come to a decision and to have the courage to stick to it."



Charles Z. Klauder, Architect. Stone & Webster, Inc.,  
Builders

The Cathedral of Learning, for the University of Pittsburgh,  
will express in its architecture individualism and freedom.

**STONE & WEBSTER**  
INCORPORATED  
BUILDERS



*As clay on the  
potter's wheel*



*Door detail of house by John P. Thomas, Portland, Me., Architect*

**T**HERE are many things which, though not comely in themselves, have an intrinsic truth by which they render beauty. The potter's clay, the common brick, are of that number. The clay needs but the potter's touch, the common brick the artist's hand, to burgeon forth in grace.



*That Your Work  
Shall Live*

The bronze illustrated above is issued by the C. B. M. A. through the various district offices. It is given for installation in masonry walls whose materials and workmanship pass an Association inspection. It is at once a cornerstone and a hallmark of sound brick construction. The furtherance of better building is its sole aim and purpose. Your co-operation will assist its success.

**COMMON BRICK MANUFACTURERS ASSOCIATION OF AMERICA**  
Ja2134 GUARANTEE TITLE BUILDING, CLEVELAND, OHIO

*These District Association Offices and Brick Manufacturers Everywhere Are at Your Service:*

Boston - - - - -	11 Beacon Street	New Orleans, La. - -	727 Canal Bank Bldg.
Chicago - - - - -	228 No. La Salle St.	Norfolk - - - - -	112 West Plume Street
Cleveland—Ohio Assoc.,	2124 Guar. Title Bldg.	Philadelphia - - -	1420 Walnut Street
Denver - - - - -	1735 Stout Street	Pittsburgh - - - -	524 Fourth Avenue
Detroit - - - - -	400 U. S. Mortgage Trust Bldg.	Raleigh, N. C. -	508 Com. National Bank Bldg.
Hartford - - - - -	226 Pearl Street	Rochester P. O. Box	773 (N. Y. State District)
Los Angeles, Calif.,	634 Chamber of Commerce	Salt Lake City - - -	301 Atlas Block
New York City - - -	1716 Grand Cent. Term.	Seattle, Wash. - - -	913 Arctic Building
San Francisco - - -	- - - - -	- - - - -	461 Market St.

**BRICK**  
*beauty forever*

A new book, "The Technology of Brick and Brickwork," has just been completed. It presents all the data of design. Write for a copy. It is free.





Messrs. Smithy & Tardy, Architects, Roanoke, Virginia.

## Store Front Effectiveness

The metal making up the effective exterior decoration of this shop front consists of rolled, stamped and extruded bronze in an arrangement strictly in accordance with the Architect's rendering.

This illustration shows what can be readily accomplished with standard sections of our bronze members. We welcome the opportunity of submitting drawings and details—without obligation.

# Zouri Drawn Metals Company

ASSOCIATED COMPANIES:

INTERNATIONAL	ZOURI DRAWN METALS COMPANY INTERNATIONAL STORE FRONT COMPANY STANDARD STORE FRONT CONSTRUCTION CO. MODERN BRONZE STORE FRONT CO. ZOURI COMPANY OF CALIFORNIA ZOURI DRAWN METALS CO., OF NEW YORK, INC.	DISTRIBUTION
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Factory and General Offices: Chicago Heights, Illinois





The \*CELLized 9-inch Oak Floor Block



A complete unit of four flooring strips, splined together



Dipping bottom side in Everbond, a plastic cement



Everbond adheres to bottom, enough for perfect bond



Driving in the wooden slip tongue



Slight tapping quickly fixes the block in position

TO make certain that the advantages of \*CELLized unit blocks will be reflected to the fullest extent in the finished floor,

## Approved Flooring Contractors

have been licensed in each territory. After being laid by authorized contractors, the floor is guaranteed by \*CELLized Oak Flooring Inc., Memphis, Tenn. See partial list below.

Specifications should read: "These floors shall be laid by a flooring contractor licensed by \*CELLized Oak Flooring Inc., Memphis."



The names of those licensed to use this label, in addition to this partial list, will be furnished on request.

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| ATLANTA, GA.<br>Caldwell Flooring Co. . . . . 206 Bona Allen Building   | LACKAWANNA, N. Y.<br>John Griffiths . . . . . 131 Cleveland Avenue   |
| ATLANTIC CITY, N. J.<br>Atlantic Floor Company . . . . . 2 N. Main Street   | LINCOLN, NEBR.<br>Baker & Holder . . . . . 2500 "W" Street   |
| AUSTIN, TEXAS<br>*CELLized Application Co., care of Calcasieu Lumber Co.  | LITTLE ROCK, ARK.<br>Ed Bybee . . . . . 900 N. Polk Street   |
| BEAUMONT, TEXAS<br>King-Huff Construction Co. . . . . Beaumont Street   | LOS ANGELES, CALIF.<br>Southern California *CELLized Co.   |
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| BUFFALO, N. Y.<br>Harwick Engineers . . . . . 505 Delaware Street<br>Lamkin & Birch Floor Co. . . . . 43 W. Balcom Street               | MT. VERNON, N. Y.<br>Oakwood Flooring Co. . . . . 3rd Street at Fulton Avenue  |
| CEDAR RAPIDS, IOWA<br>Hugh E. Rick . . . . . 649 N. 34th Street   | NASHVILLE, TENN.<br>Nashville Floor Laying Co. . . . . 1110 N. First Street  |
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| DETROIT, MICH.<br>*CELLized Floor Laying Corp. . . . . 4391 Seebaldt Avenue<br>McDonald *CELLized Corp. . . . . 12717 Indiana Avenue    | ROCHESTER, N. Y.<br>Genesee Hardwood Flooring Co. . . . . 178 Ellicott Street  |
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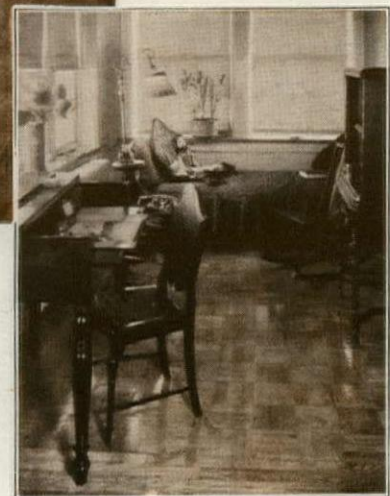
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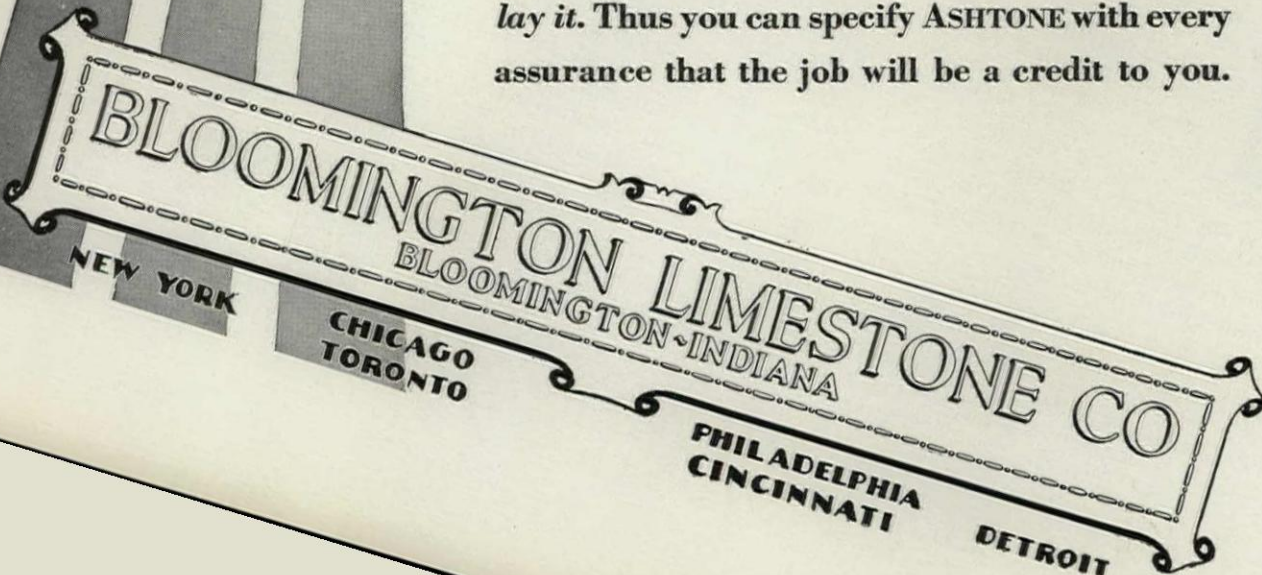
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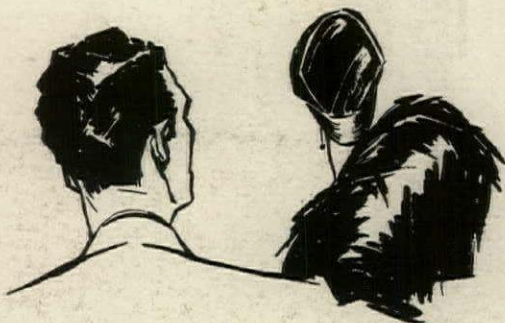
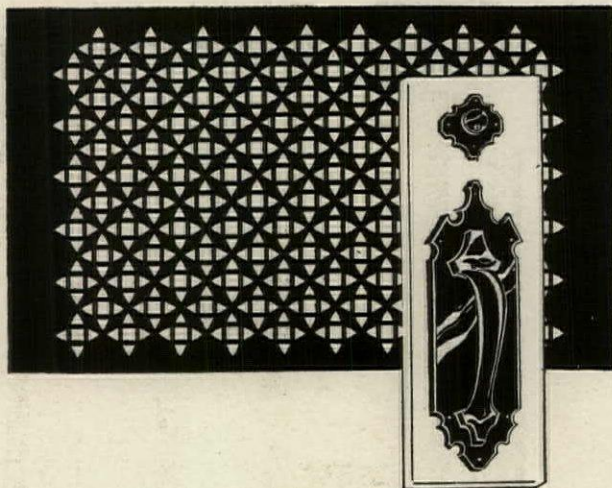
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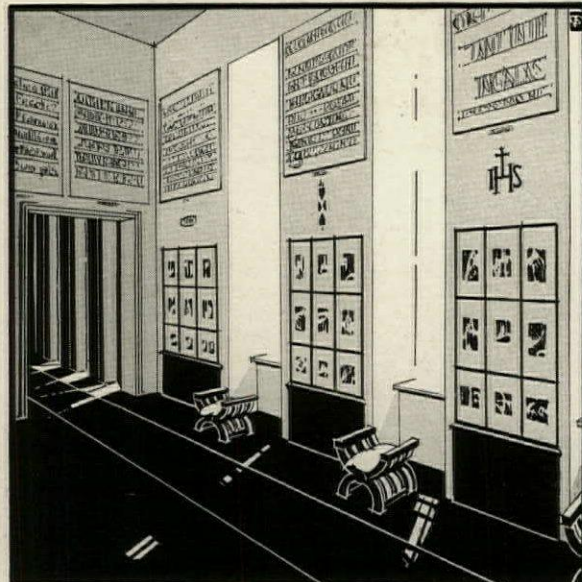
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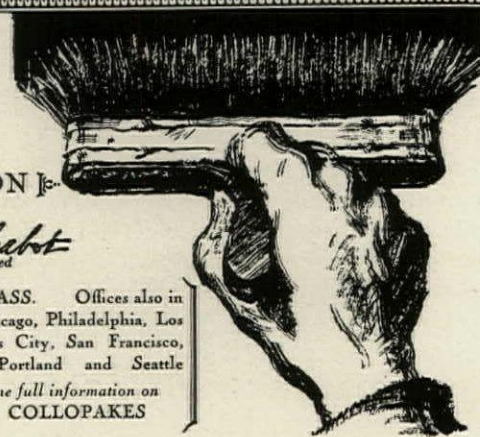
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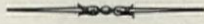
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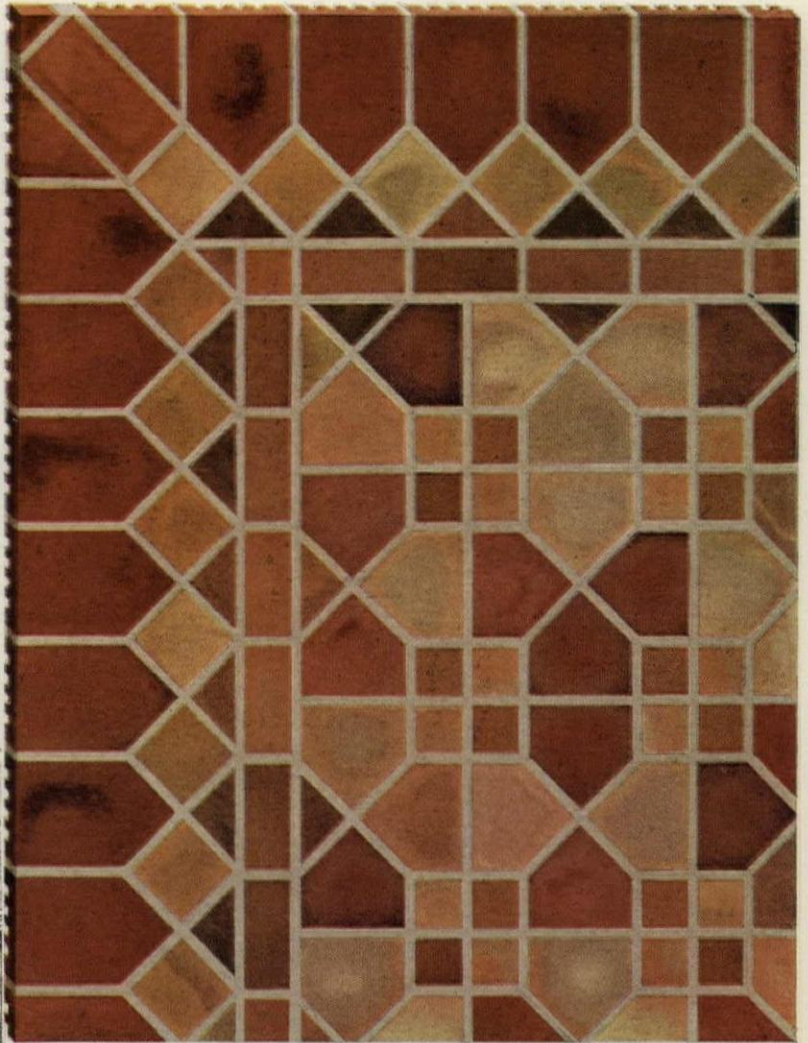


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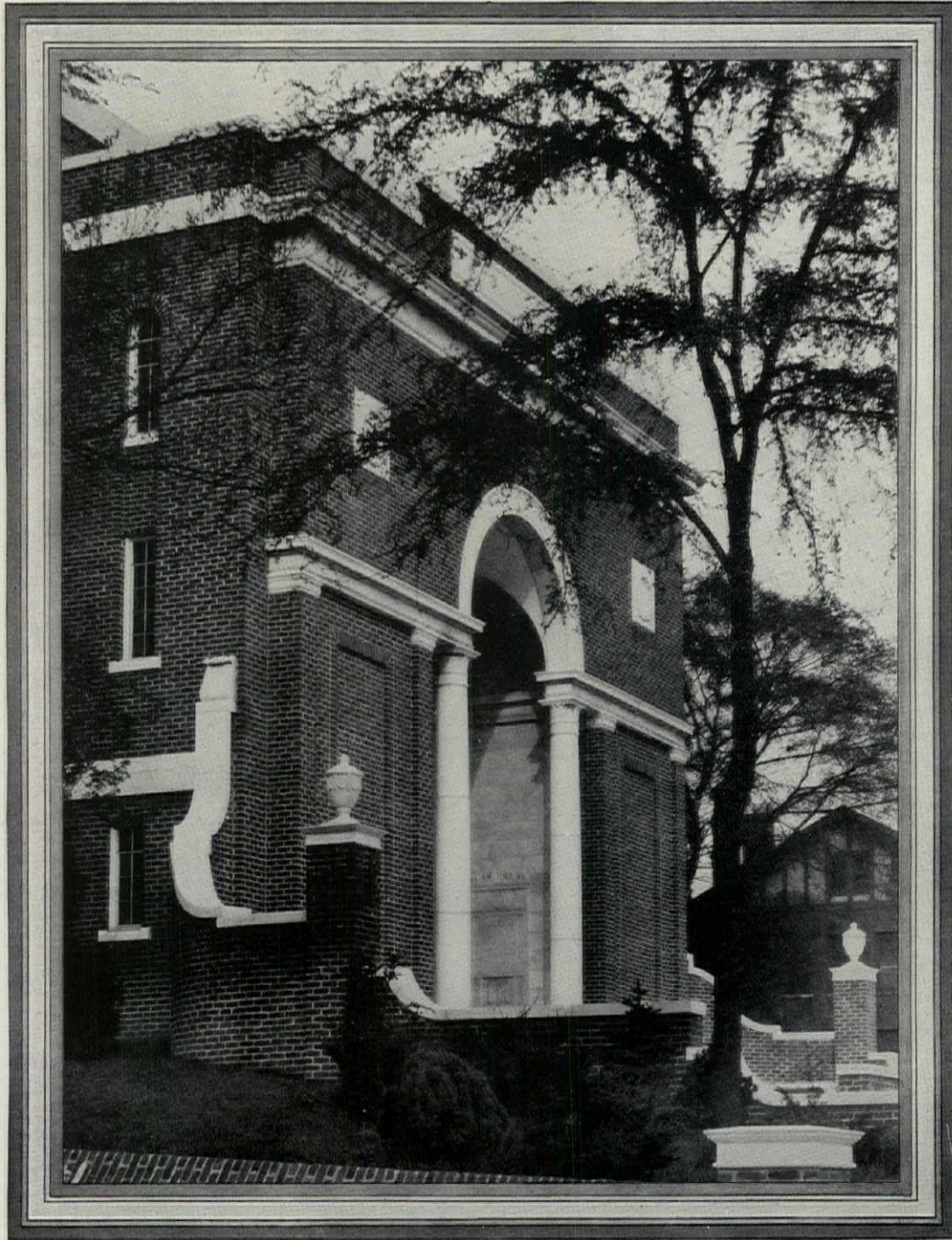
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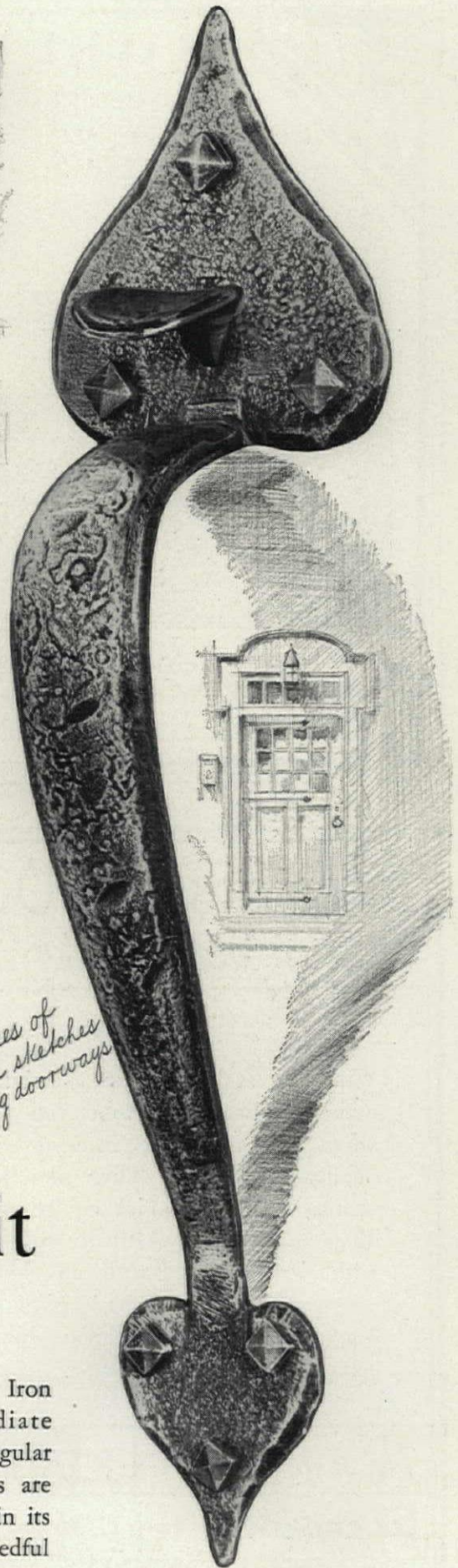
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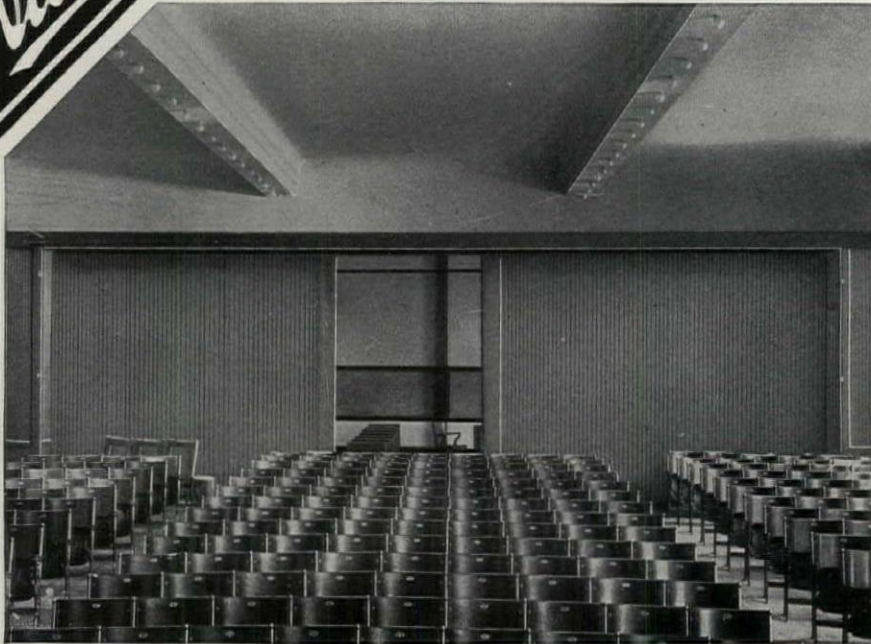
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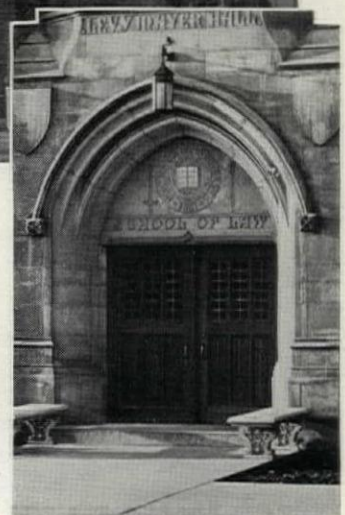
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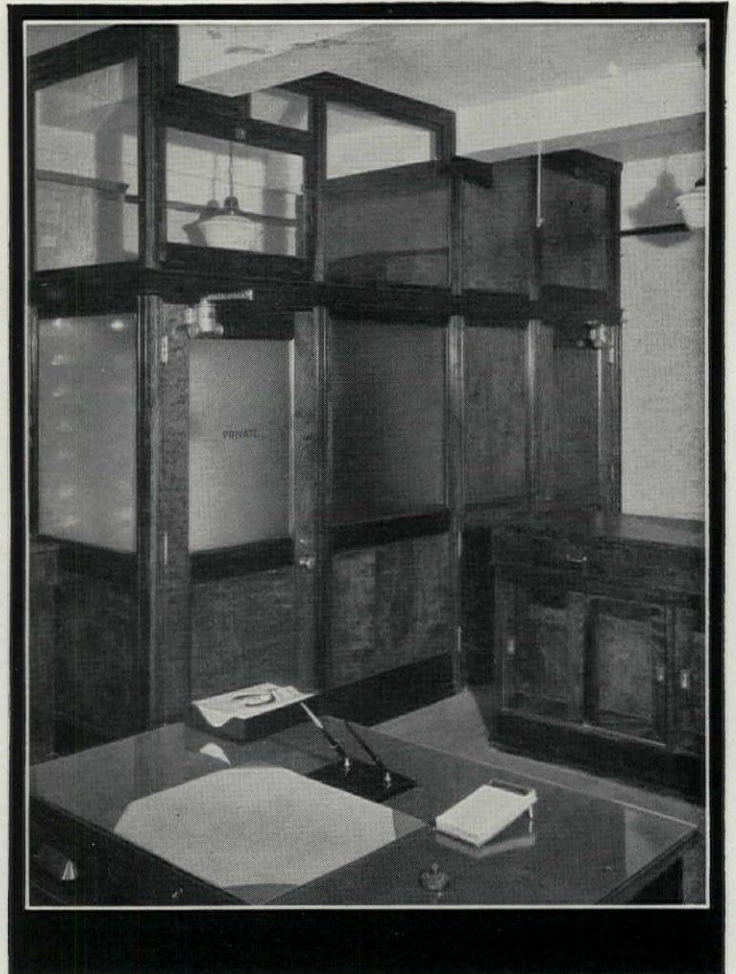
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# BOOK DEPARTMENT

## WOODWORK IN ENGLISH CATHEDRALS AND CHURCHES

### A GLANCE AT ITS MEDIÆVAL SPLENDOR

**D**URING the mediæval era and the Gothic period the parish churches, cathedrals, and conventual structures of England became vast treasure houses of art in every imaginable form. Beauty and religion were inseparable to the minds of mediæval Englishmen, and the wealth along with the piety of the English laid under contribution every resource of art in the way of architecture; carving in alabaster, stone, and wood; glass, stained and painted; metalwork; fabrics, and particularly embroidery and other forms of needlework, this last indeed of such splendor that even today what is known as *opus Anglicanum* is needlework of the highest order. It was an age during which Art served literally as the handmaid of Religion. Much if not all of this matchless legacy might easily have been left to the present-day world. War has worked but little havoc in England, but ruin was wrought when during the sixteenth century the dissolution of the monastic foundations and the spoliation of religion in general brought about the destruction of what generations had created during centuries. The most priceless fabrics were scattered far and wide, often to be used as household ornaments or for personal, secular adornments; carved altars or tomb slabs were utilized as troughs or pavements; what woodwork escaped destruction was used for domestic buildings, and many an old country house in England even today has in its windows glass which was intended not for such use but for religious purposes.

In this volume there is produced a new edition of a work which appeared originally in 1917. It covers the period from about 1250 to about 1550, and it consists of a closely detailed study of such woodwork as has been spared by time and vicissitude. The vast extent of the wealth of this kind which once existed may be imagined when, notwithstanding the riches illustrated here, the authors tell us that it represents scarcely one tenth of what was once to be found in the English churches. In the face of widespread destruction, it is marvelous that so much is left for the delight of those who care to seek for it, not only in those well known architectural districts, the West country, and in East

Anglia, but in practically every shire. There are few parts of the country which do not possess interesting and beautiful local types of mediæval woodwork. The lively group of timber porches in the south-eastern

counties, the grand roofs of Cheshire, the stately screens of Yorkshire, are examples, and the enthusiastic student will find similar remains or beautiful and strongly constructed woodwork almost everywhere. Nevertheless, until recent years it has passed almost unnoticed. The astounding richness of the Devonshire churches in elaborately carved woodwork appears to be known to comparatively few. Vast numbers of visitors see the magnificent screen at Dartmouth, but they are left with the impression that it is an isolated phenomenon, or a relic of some monastery, whereas, beautiful as it is, practically every West country church once had a screen rivaling, or even surpassing it in beauty, and several hundred churches still retain them. Again, thousands of visitors to the East coast are entirely unaware that they are in a district where scores of fine churches are still glorious with mediæval carving and painting, and that this work is among the highest achievements in art that the English race has attained. In Wales the churches are humble and certainly



A "Jesse Tree" in Wood Carving. Bench End in Chester Cathedral

not calculated to catch the eye of the tourist. Very few visitors even enter them, but if by chance they do, they cannot fail to be impressed with the skill and devotion of those mediæval wood carvers who could make even these mean structures glorious and of marvelous charm.

"It cannot be too strongly emphasized that fine woodwork, though now found in comparatively few churches, was one possessed by all. Every church had its pews, its rood loft, its font cover; and there is no reason to suppose that those which have survived have escaped destruction because of their exceptional beauty. Indeed the reverse is far more likely. What is the secret of the charm of mediæval woodwork? In the first place, the ancient craftsmen were gifted with an eye for proportion and a sense of scale which can be properly appreciated only by comparing a work of the middle ages with some effort of a modern craftsman, whose artistic

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senses are blunted by the countless hideous things he sees daily, while his brain is jaded with the conflicting teaching of dozens of false prophets. In the second place, the elements with which they had to deal,—shafts, pinnacles, tracery, canopies, and crestings,—were exceedingly beautiful in themselves. Then again the methods of the mediæval craftsman were human, full of energy, and so devoid of effort. Never having seen the results of slave or machine labor, he had no desire to emulate it. Minute accuracy and exact symmetry were not esteemed as virtues, nor were smoothness and regularity of surface regarded as an end in themselves. If one cares to examine a bit of mediæval tracery, one will generally find the remains of the setting out lines deeply scored into the wood, and a glimpse will be obtained into the actual processes employed. The carving is a true product of the chisel and the gouge, not a reproduction in wood of a clay original model.

"Though the woodworker of the fifteenth century appreciated the value of repetition and was aware of the rich effects which can be produced by the reduplication of the same element, his duplicates are scarcely ever exact. Here he has run against a bad knot, around which the moulding is made to curve; there his tool has slipped, and he has been obliged to modify the design to hide the defect. Where variety is the motive of the design, as in some of the Welsh rood lofts or the later bench ends of Somerset or Suffolk, the fertility of the design is astonishing. The effect is very rarely restless or incongruous, nor does it give the impression that the craftsman is trying to make a display of his skill. Though figure sculpture was not a strong point of the English woodworker, he excelled in the comic element, without which much mediæval carving would be almost too pretty. The value of the grotesque can be appreciated fully only when one contemplates examples of Victorian restorations in which mediæval grotesques, thought by those supersensitive souls to be too coarse for a place of worship, have been superseded by innocuous angels. There is no contrast, and just as it appears to take good and bad men to make a world, so the beautiful and the grotesque must be combined to produce woodwork with the charm of that of the middle ages. Not that mediæval grotesques symbolize evil. Many of them are the most engaging beasties and devils, possessing in a high degree the beauty of extreme ugliness, while many of the most hideous were employed to teach the most moral stories."

The value of this work to architects and designers concerned with church work is great. No one age or period can be said to possess a monopoly on design, but the period dealt with here was a time of veritable flowering of art, and such of its glories as yet exist possess a value in that they establish a sort of mark or standard.

**ENGLISH CHURCH WOODWORK.** By F. E. Howard and F. H. Crossley. Second Edition, 370 pp., 7 x 10¼ ins. Price \$13.50. Charles Scribner's Sons, New York.

**PERIOD LIGHTING FIXTURES.** By Mr. and Mrs. G. Glen Gould. 274 pp., 6 x 9 ins. Price \$3.50. Dodd, Mead & Co., New York.

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through Italy and Spain from the Renaissance; through France and England from the seventeenth to the nineteenth century, and to America of the colonies and the early republic. But one looks in vain for mention of the oil lamps of the mid-eighteenth century which were used so widely in England and America. So far no one seems to have really explained what these lamps were like.

Students of architecture well know the decorative value given to interiors of all periods by appropriate lighting fittings, accessories which are perhaps of greater architectural importance than those of any other nature. Designers, in fact, of all ages since architecture had its first beginnings have lavished what taste and skill they possessed upon the utensils used for providing light; few details of the old Roman palaces or of the villas which have been unearthed at Pompeii are more charming than their tripods and other standards used for just this purpose. Even the little Roman lamps, now to be seen in any museum, made of clay and intended for use of the very poor, are generally given a touch of design which might be regarded as evidence of the potter's appreciation of the lamp's dignity. Architects and their designers have been quick to find for lighting fixtures forms which would agree with and even considerably heighten the effect of the architecture being used,—witness, for example, the richly splendid severity of the Pompeian bronzes already mentioned, and equally characteristic are the gorgeous creations of brilliantly colored glass which the Venetian architects used to light the palaces along their city's canals or the sumptuous chandeliers of ormolu and crystal which somewhat later lighted the splendid palaces of the French kings and nobles.

This volume is the result of considerable study and much research on the part of two students of design and decoration. Added to an intimate knowledge of the demands which architecture makes upon the designers of accessories, there have been exercised rare taste and discrimination in choosing between what might be regarded as degrees of perfection along with knowledge of where the best of its kind is to be found today, and much skill and taste in dealing with the subject matter. The division of the work is first according to countries and then according to periods. Thus in dealing with the succession of architectural styles which followed one another in England, the authors deal with the rather simple, not to say primitive, fittings which obtained in England during the Tudor and Elizabethan days, through with what followed until during the reigns of William and Mary and Queen Anne lighting fixtures (influenced not a little from Holland) reached a high point of excellence which culminated in the great beauty of the fixtures used in the homes of England's rich during the opulent Georgian period, involving much use of the same ormolu and crystal which were being used with such telling effect across the English Channel. The restraint of the Adam era and the fact that its architecture was so largely influenced by discoveries in Italy, led quite naturally to restraint in the matter of accessories.

The illustrations in the book are well chosen and interesting. With a few exceptions they show things which are or have been recently in the hands of dealers. This gives an idea of the variety of old fixtures which are on the market. The reproduction of many of these fittings would be prohibitive in cost today, even if work



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of equal quality were procurable. An outstanding idea which comes to one in the study of this book is the lack of any proper solution in modern times of the problem of electric lighting. In these old fixtures there is generally seen an expression in their design of the means of illumination. Their basic form comes from a frank employment of the illuminating medium, but this basic form is usually contradicted by the adaptation to electricity.

**BEYOND ARCHITECTURE.** By A. Kingsley Porter. Second Edition, 84 pp., 5½ x 8 ins. Price \$1.50. Marshall Jones Company, Boston.

**M**ANY an author finds that when the time has come for a reprinting of his earlier work, there are many alterations necessitated by changes in his point of view, or perhaps because with the passing of considerable time research has developed data which involve considerable change in the formation of premises upon which earlier conclusions were based. Thus, when Professor Porter of Harvard issued a new edition of his well known work, "Beyond Architecture," he wrote in its preface, "When a second edition of this book was called for, I found little which I cared to reprint beyond the title and the first essay. It is partly, no doubt, that I have myself changed; but even more that during a decade much water has flowed under the bridges. What it amused me to say when it was heresy, seems almost commonplace now.

"In place of the omitted portions I have added two new essays. One, 'Stars and Telescopes,' was originally written in French to be delivered as a lecture at the Sorbonne in 1923. However, on second thought I decided it was

hardly adapted for that public, so I published it in German. I am indebted to Herr Meiner for permission to reprint it here in English translated from *Kunstwissenschaft der Gegenwart*. I fear no improvement has resulted from this polyglot experience, and the mood now seems far away from me. However the thought is fundamental for the last essay, that has never before appeared, and which I am glad to print. I am therefore offering some new cider, some middling hard, and some turned to vinegar, under a dusty label. I have debated whether it might not be more honest to give the book a new title; but in that case the retention of old matter would not have been understood or forgiven. Moreover, however great the superficial changes, the underlying thought of the first and second editions remains unaltered,—and will probably be as little liked now as it was 12 years ago."

The work is, as ever, a valuable contribution to what might be called the history, philosophy and theory of architecture, and in its new form it presents the views and opinions which added years have brought about.

The subject matter in this new edition of "Beyond Architecture" has been discussed from the scholarly and discriminating point of view which one associates with all of Mr. Porter's writings upon architecture and subjects which are more or less closely related thereto. Architecture all over the world has changed and is changing, and a study of its forms during past centuries and a survey of what is and of what probably will be, gives one an excellent view of the changes which are rapidly taking place in every sphere of life here and abroad.

## "The Spanish House for America"

By Rexford Newcomb, University of Illinois

**T**HE undoubted charm of the simpler type of Spanish architecture is due largely to its close relation to the soil. Set close to the ground, and built as a rule of brick, stucco, adobe, or some other material directly of the soil, Spanish domestic buildings have the appearance of belonging in a particular sense to the places where they stand. The simplicity which characterizes their structure is equaled by the simplicity of their design, always given in Spain a direct, naïve quality, which the early Spanish settlers in America secured when they began colonizing and building in Florida, California, and the other regions in America where they were the pioneers. The simple grace and charm of their buildings are being equaled today, and some of the most strikingly successful of recent domestic work owes its excellence to this following.



various forms of craftsmanship which aid in giving the strong character upon which such buildings largely depend. The volume is also helpful because of its including illustrations of the exteriors and interiors of houses built by the architects who are leaders among those successful in use of the Spanish style.

**I**N this volume an architect and professor of architecture deals with the most successful adaptation of Spanish domestic architecture in the sunny parts of America where its use is most appropriate. Disregarding the extremely ornate work, where the simplicity of the type is ruined by over-elaboration, he presents the American following of the early Spanish style in its most charming aspect. The work deals with the design of the house; its *patio* and general plan; its construction, decoration and furnishing; and one of the most helpful parts of the volume discusses the

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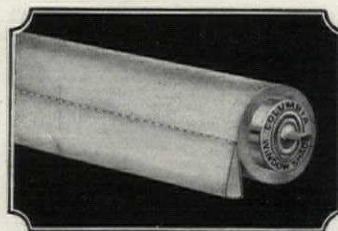
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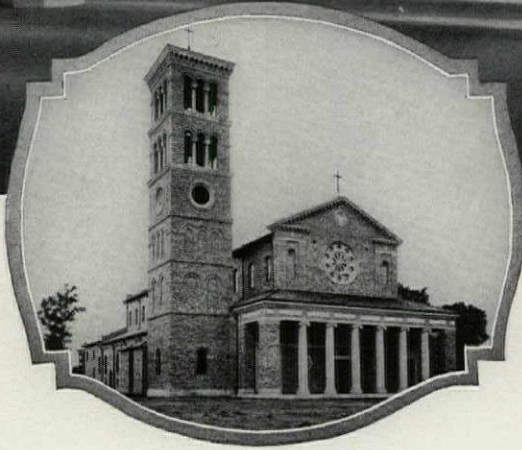
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## THE EDITOR'S FORUM

### COMPETITION FOR AIRPORT DESIGNS

WITH each great advance in modern methods of transportation there develops gradually a call for the services of the architectural profession to create, in attractive and efficient forms, the structural facilities which are required. The greatest development of this kind is now taking place in the field of aeronautics. Civic and commercial aeronautics must depend for their further development upon the provision of adequate facilities adjoining every important community throughout the nation.

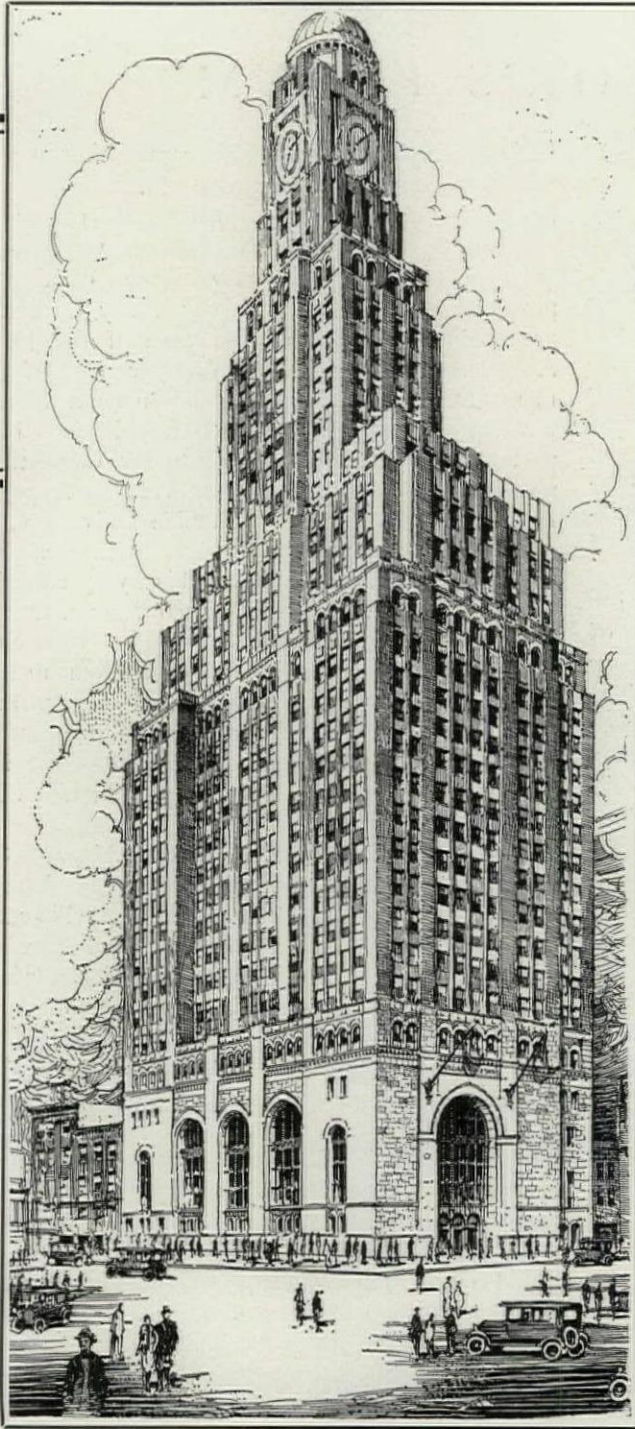
The time has very definitely arrived when attention must be given, not only to the development of landing fields, but to their equipment with permanent, dignified, and efficient structures which are commensurate with the ever-growing importance of civil and commercial aviation as an auxiliary to our present modes of passenger transportation. The architectural profession has had little opportunity to enter this new field in America. Here again a similarity may be noted to the development of railroad terminals, in which the first work was done by pioneer contractors and railroad engineers. Architecture entered the railway field only after the inadequacies of the early terminals and stations had compelled the removal of obsolete structures and their replacement with buildings of vastly greater beauty, dignity, and utility. Unless architecture in its broadest sense is accepted as a factor in the development of modern airports, the costly experience of our railroads will be repeated.

An announcement of great significance to architects was made in the meeting of the Aeronautical Chamber of Commerce in a convention at Chicago during the International Aircrafts Exposition week (December 1 to December 8). This announcement was to the effect that the Lehigh Portland Cement Company is sponsoring a competition among architects and engineers for the designing of permanent airports. This competition has already received the support of leading aeronautical organizations and individuals importantly connected with this field, both in governmental and commercial activities. The purpose of the competition is to focus the attention of the public, city officials, and architects and engineers on the need of well designed airports and their buildings appropriate for these modern transportation gateways to our American cities. THE ARCHITECTURAL FORUM has been asked to represent the interests of the architectural profession in the formulation of the competition program and in the dissemination of information concerning the competition requirements. Well known architects have

indicated their interest in this competition and their willingness to cooperate in making certain that it will be conducted in a proper professional manner and one which will provide the greatest value in contributing to the scientific development of air transportation of all kinds. Harvey Wiley Corbett has accepted the position of chairman of the Jury of Awards. This jury will probably consist of seven members, three of whom are chosen from the architectural profession because of their interest in this particular subject. In addition to Mr. Corbett, Raymond M. Hood and Professor William A. Boring, Dean of Architecture of Columbia University, have signified their willingness to serve as jurors. Francis Keally, who, in addition to his flying experience during the war, has just returned from a thorough investigation of European airports, has been chosen as architectural adviser. The other four members of the jury will include a leading engineer, a leading expert on city planning and civic development, a representative of the government aeronautic interests, and a nationally known representative of the general aeronautics field.

The manner in which the Lehigh Airports Competition is being organized indicates that its sponsors appreciate its importance, both to architects and engineers, and to the aeronautical industry. The program of the competition is being formulated by a committee of nationally known experts in architectural, engineering, civic and aeronautical fields. The program committee has been charged with the responsibility of establishing requirements which will result in designs of practical and inspirational value to municipalities and air transport companies in the creation and development of airports. The prizes to be offered by the Lehigh Portland Cement Company will be larger than any ever offered in an educational competition and adequate to engage the interest and participation of the leading architectural offices, as well as of all designers and students. The announcement made at Chicago on December 7 was preliminary in its nature, and a period of time has been allowed the program committee for its work before the details of the competition will be announced to architects and engineers early in 1929. It is planned to allow the competition to extend until in the fall.

The Lehigh Airports competition is a timely and significant crystallization of the rapidly growing need for skilled architectural design, coordinated with engineering considerations, in the development of airports. It is felt that the architectural profession will welcome this opportunity to give serious study to the problems arising from the adaptation of aviation to American transportation and travel problems.



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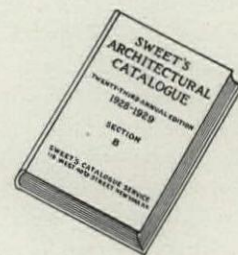
London

## Brooklyn's Tallest Building

THE Williamsburgh Savings Bank Building, with its 42 stories, reaches 513 feet above the street. It is located at the hub of Brooklyn and the gateway of Long Island. Its tower, visible at a distance of 40 to 50 miles, contains the largest four-faced clock in the world.

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See pages 2519-2598  
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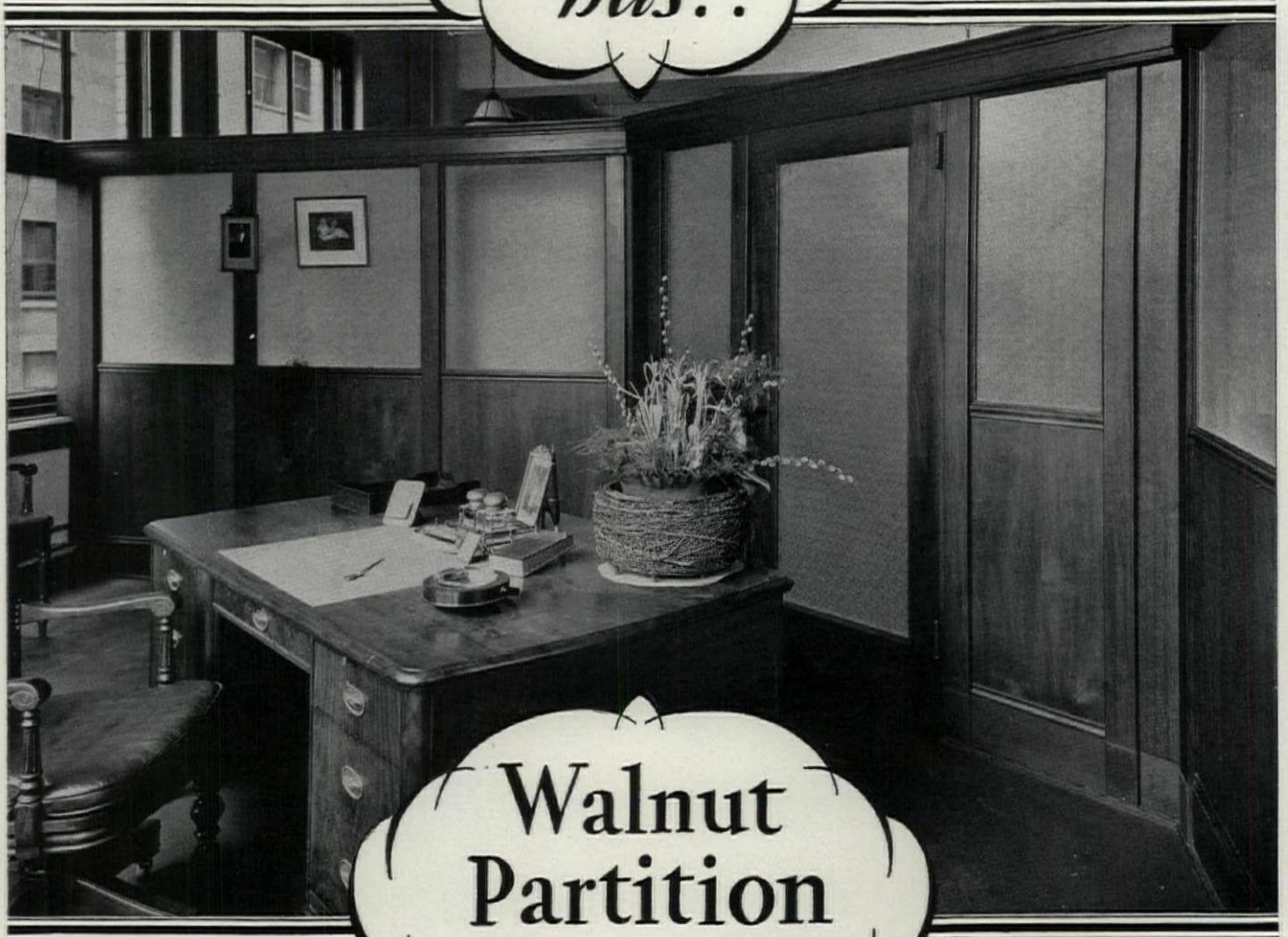
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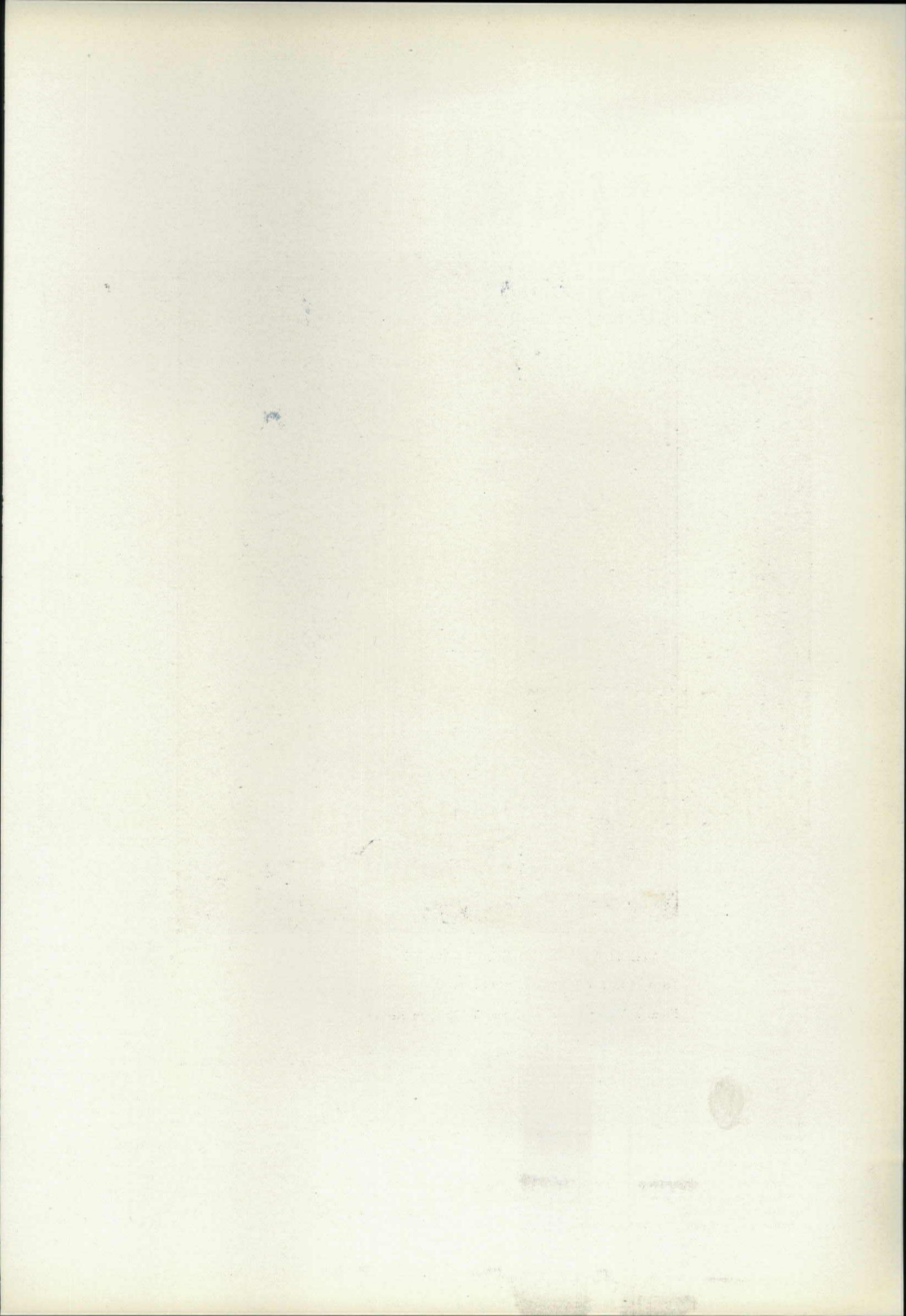
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STATE TOWER BUILDING, SYRACUSE

THOMPSON & CHURCHILL, ARCHITECTS

From a Water Color Rendering by Norman Reeves

THE  
ARCHITECTURAL  
FORUM

VOLUME I

NUMBER ONE

JANUARY 1929



THE STATE TOWER BUILDING, SYRACUSE

THOMPSON & CHURCHILL, Architects

BY

HENRY S. CHURCHILL

THE site of the State Tower Building in Syracuse, formerly known as "the old Bastable site," is one of considerable historical interest. Popular tradition has it that here was one of the principal "long houses" of the Onondagas;—that then as now it was at the crossing of the main trails from east to west and from north to south, and the most important meeting place for the councils of the Five Nations. Today it is the site of the tallest building between New York and Buffalo. The State Tower Building has about 130,000 square feet of office space in ten main stories and a 20-story tower, besides a law library, pent house, and observation platform. The decision to erect so large a building in a city the size of Syracuse was made only after a careful survey of the needs and potentialities of the city. With a plot large enough for the required office area in a low building of uniform height, the tower form was chosen because it provided maximum permanent light for all offices, plus a much needed garage, plus advertising value. Results justified the choice, since two months after completion the building was 80 per cent rented, and almost wholly rented a little later.

Located at the intersection of Genessee, Warren and Water Streets, the ten office stories face on Genessee Street, with the tower rising for ten more on Warren Street, facing Clinton Square, the heart of the city. The service entrance and garage are on Water Street. The plan was largely influenced by the desirability of providing entrances from all three streets, and giving the stores additional display space on the arcade so created. The fire passage at the rear of the Genessee Street stores, required by the state mercantile code, has been decoratively developed as a further feature, thus giving access to all stores from inside the building.

Architecturally, the State Tower was conceived simply as a "modern" building deriving directly from the plan and from its function as an office structure. The most available and simplest materials were used. It was felt, however, that there was no reason why a commercial, highly standardized building should be either extravagantly costly or stupidly ugly; nor, with all the colorful ma-

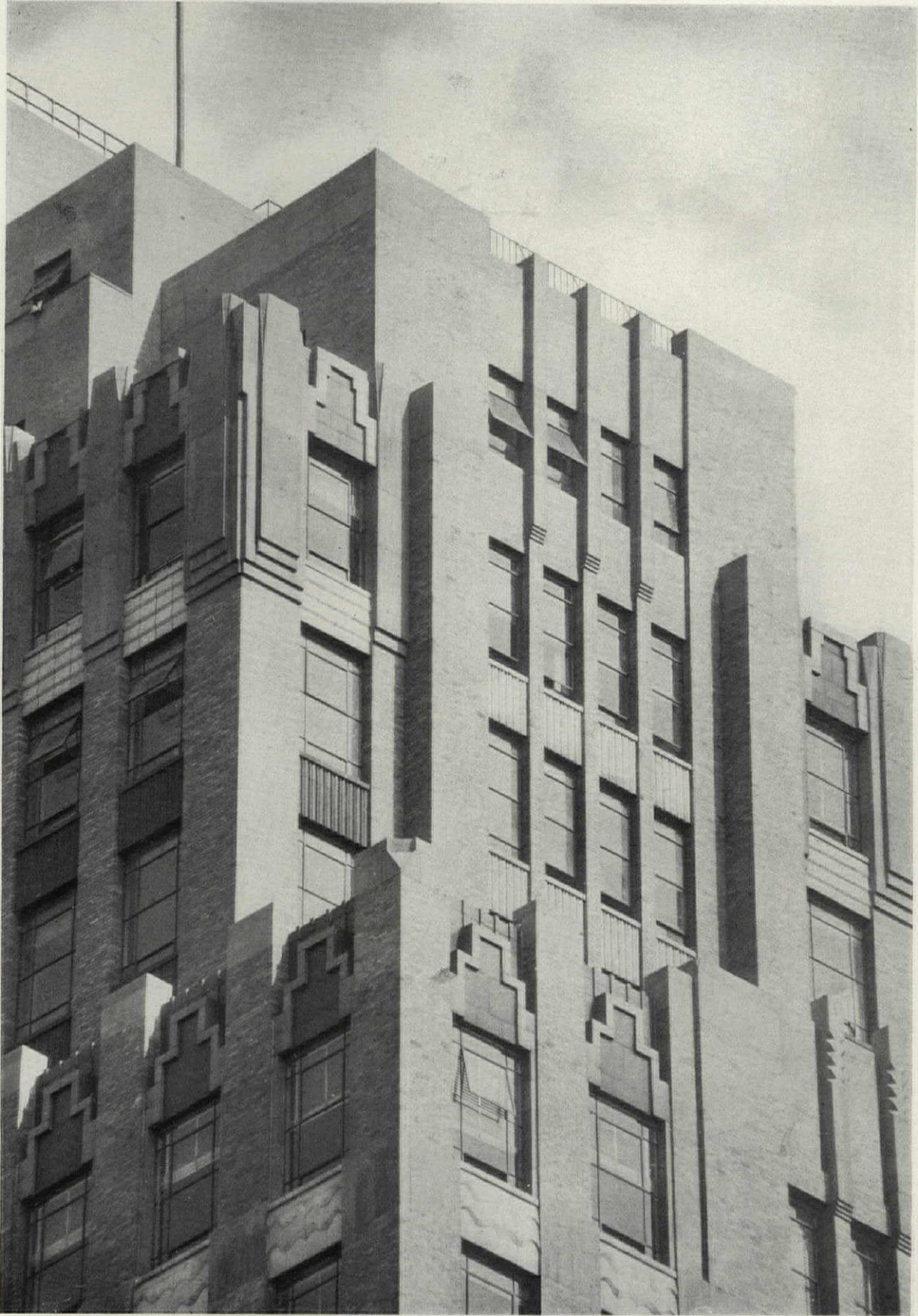
terials now available, why it should be drab. Color is therefore extensively used. Brick, terra cotta, and some cast stone are the principal exterior materials. All windows above the second floor are stock, and only two sizes are used. In an office building the window is the most important element of design, and should serve as the module. In this case a definite rhythmic alternation of windows and piers, conforming to the office divisions, was worked out. Further emphasis was given to this scheme by the dark spandrels, by capping the piers with cast stone, and by stopping alternate piers at different levels. This latter device also provided for the large second floor display windows, and allowed them to be tied in with the store windows below, creating a form that definitely avoids the illusion of "resting on glass" so common to buildings with cantilevered first floor columns. Store and second floor windows are copper kalamein. The store windows are separated by cast iron pilasters that help tie the larger units into the whole design. The basic color scheme is warm tan and brown. The brickwork is graded from dark at the bottom to light at the top, not only because such treatment increases the apparent height, but also because it creates an illusion of sunlight, even on gray days. The spandrels are fluted terra cotta, of a dark chocolate color; sash are painted green. The coping between the piers is a black field with yellow border and orange background. Cast stone is warm limestone color, and was used principally for the sake of its contrasting texture. All colors, except variations of the basic colors, are brilliant and are used in small areas. The result is harmony without dullness.

The main entrances are recessed vestibules. The color scheme is that of the general exterior, but the use of marble and bronze here prepares one for the arcade and the richer treatment of the interior. The entrance frames and portico wainscot are the almost solid red Rosso Antico, with Kasota above the wainscot. The walls of the arcade are also of Kasota to the height of the display windows, and of plaster above. In the elevator lobby the Kasota is carried to the ceiling.

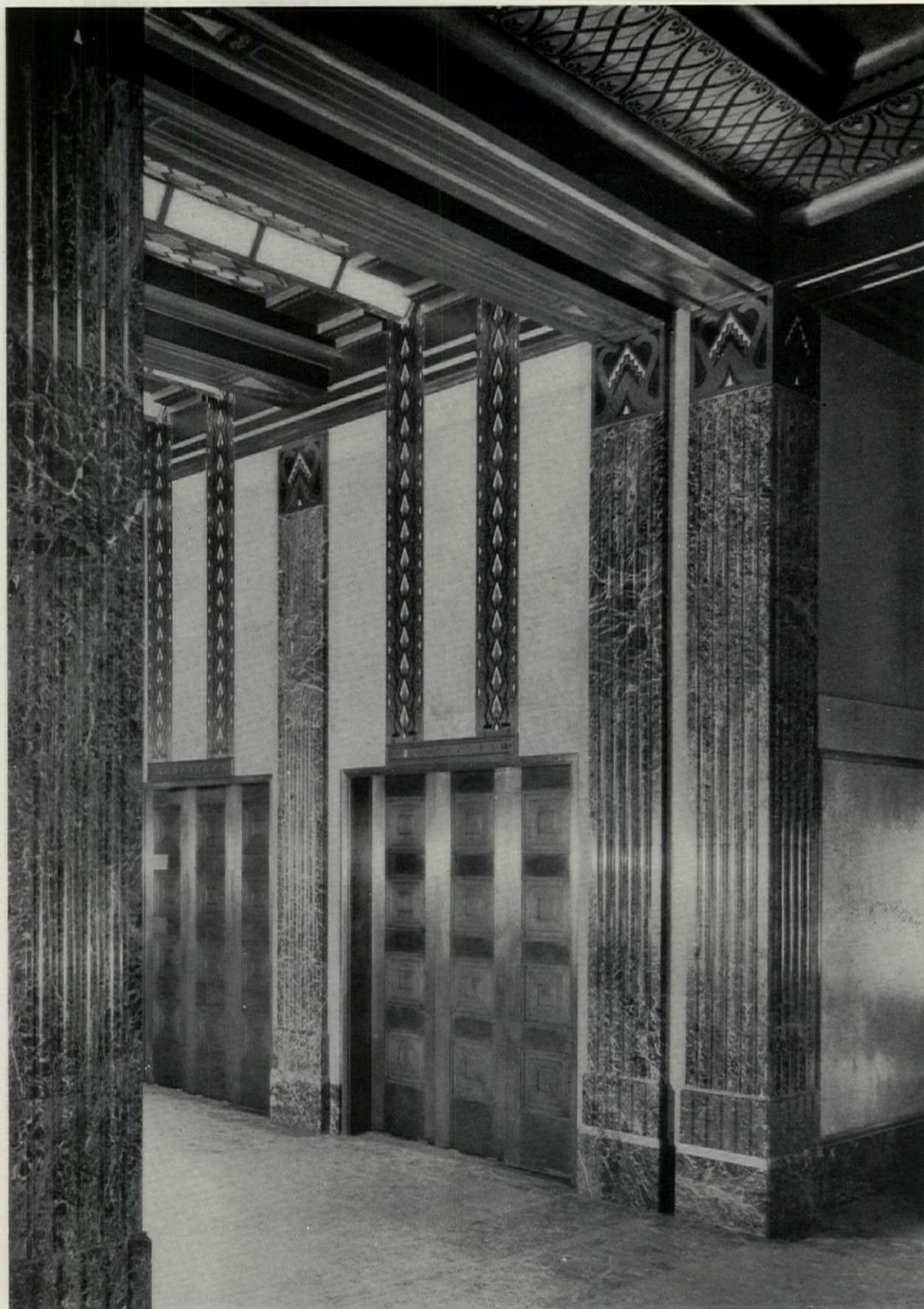


*Photos. Sigurd Fischer*

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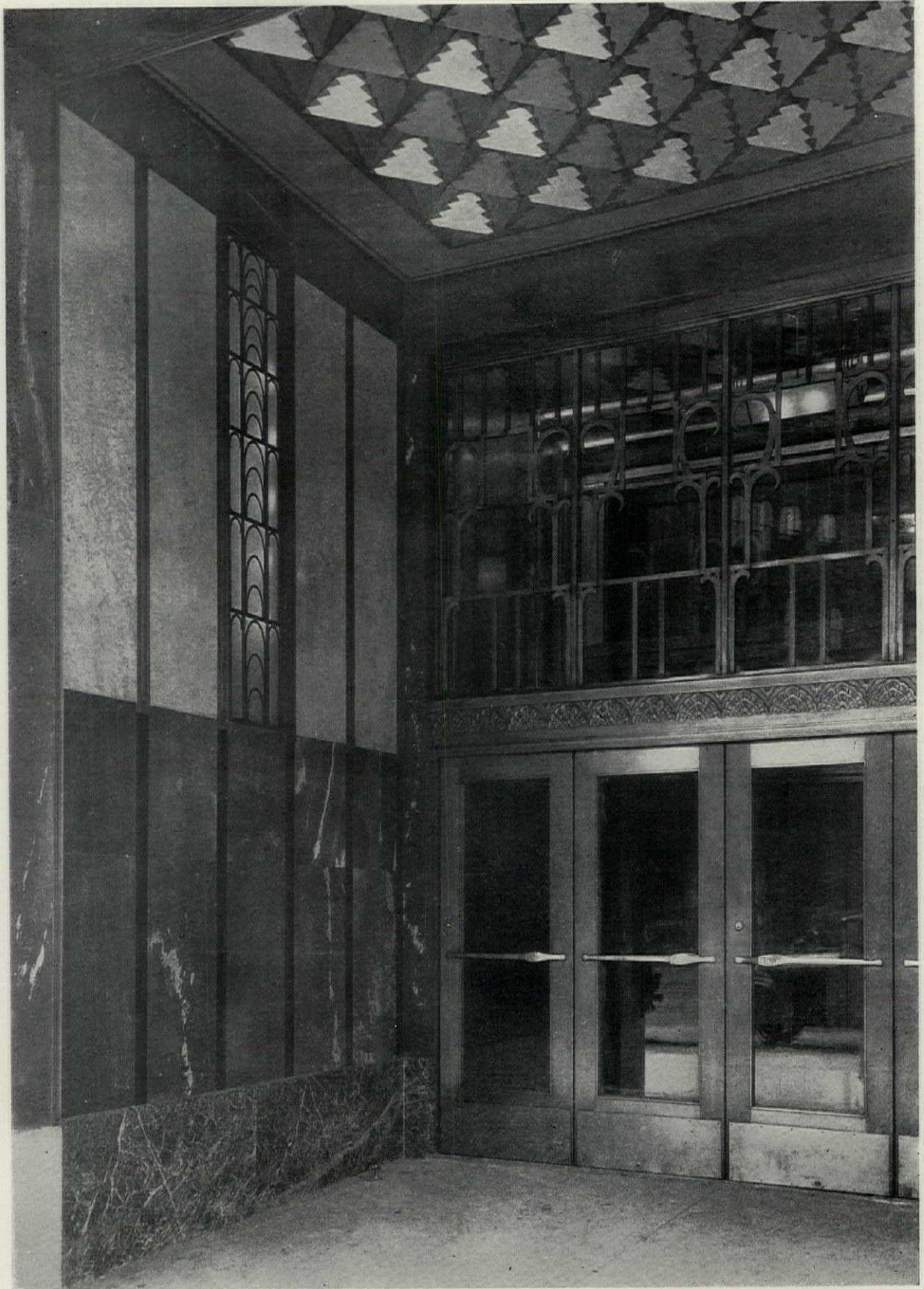
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ELEVATOR LOBBY  
STATE TOWER BUILDING, SYRACUSE  
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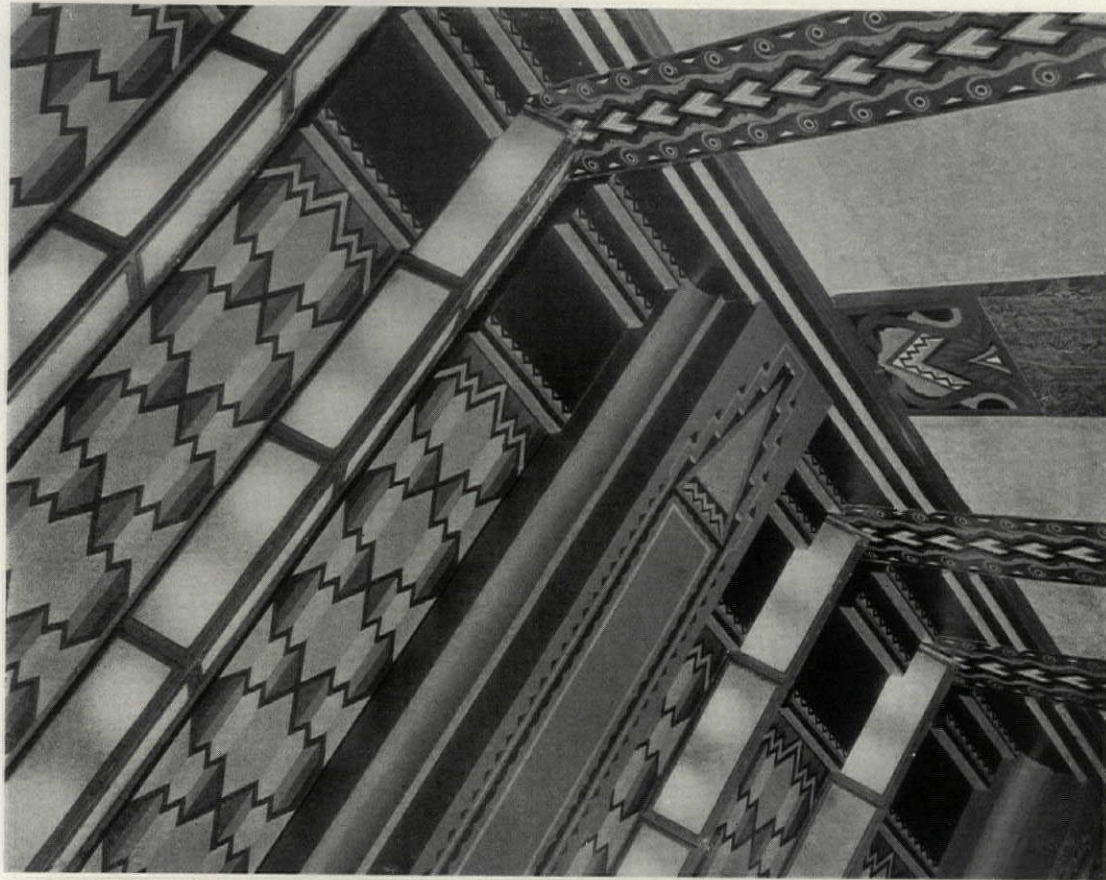


ENTRANCE HALL  
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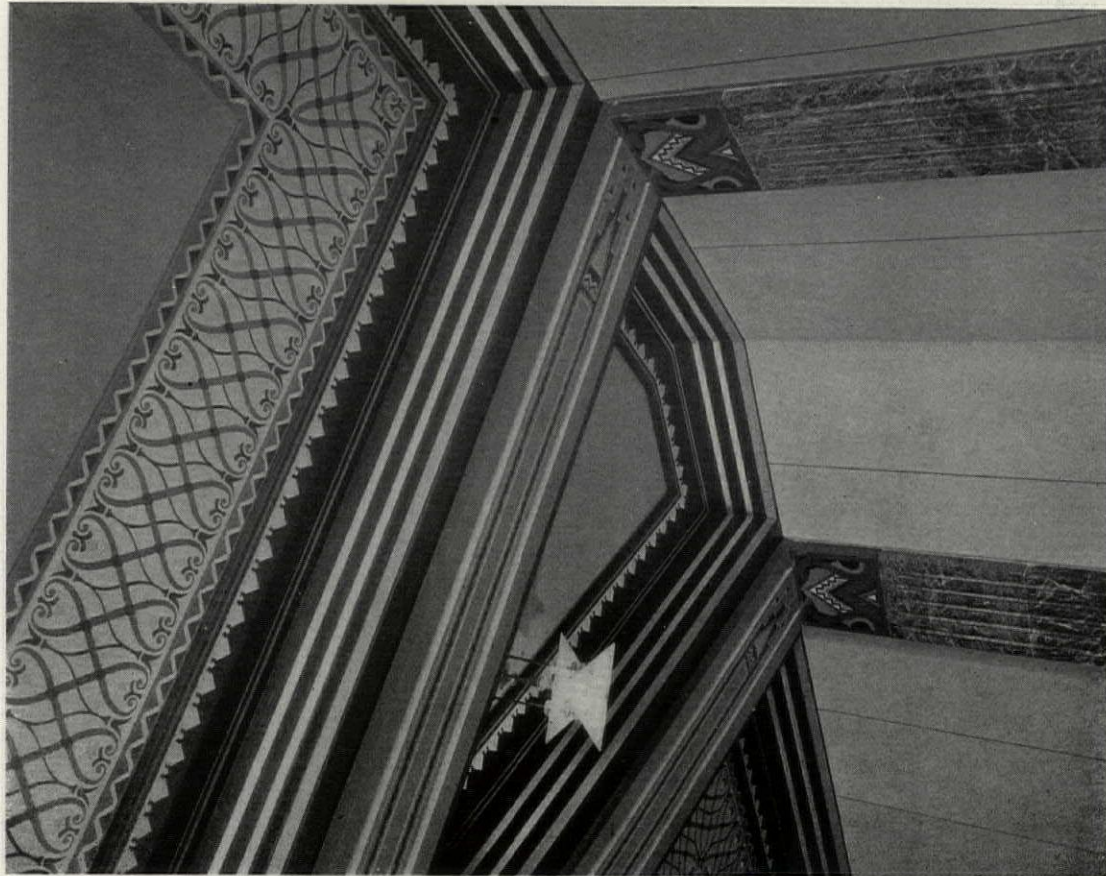
OUTER VESTIBULE  
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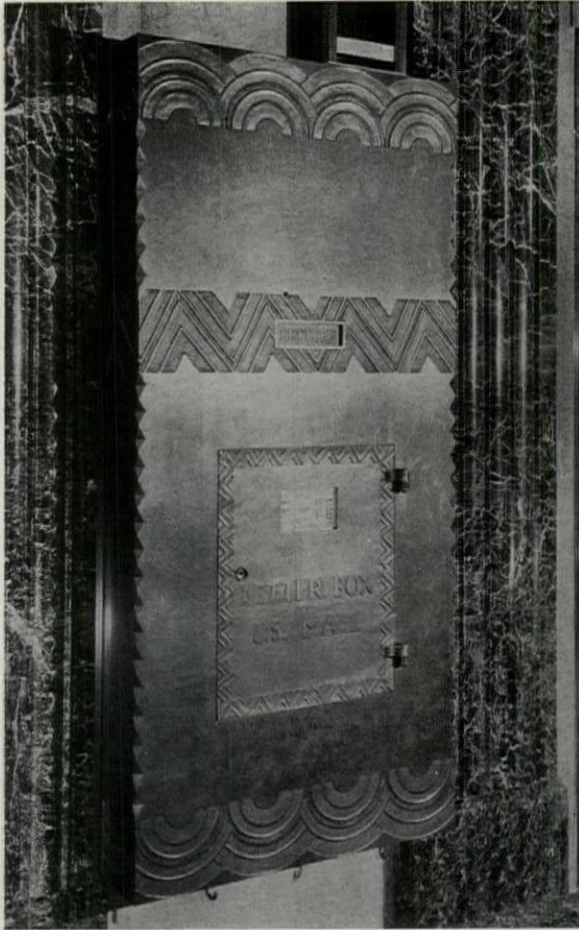


CEILING OF ELEVATOR LOBBY

STATE TOWER BUILDING, SYRACUSE  
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CEILING OF ENTRANCE HALL



Mail Box in Lobby



Lantern in Entrance Hall

The pilasters are Tinos, as are the base and floor borders. The Tinos base is run out through the vestibules into the entrances, so that exterior and interior lead one into the other without sudden change. Enameled bronze caps, and enameled bronze strips above the elevator doors lend touches of brilliant color to the otherwise rather severe treatment. The use of enameled bronze is eminently successful. Except in the elevator lobby, color in the arcade is confined to the ceilings, so as not to interfere with window displays.

Every question affecting renting, management and maintenance was gone over with experts, and the building is "metropolitan" in its completeness and equipment. All offices have lavatories, and gas, compressed air and power are provided for doctors and dentists. Sash are of the projected type with the lower large lights stationary for display lettering. Venetian blinds are used. Roofs, except that of the garage, are tiled. Corridors are 8 feet wide, with terrazzo floors and marble wainscots. Permanent light is assured all offices. The garage, of the ramp and staggered floor type, accommodating about 150 cars and connecting directly with the main building, has been a large factor in the quick renting of the building. It is

so isolated by fire walls that insurance on the office building is no higher than if there were no garage.

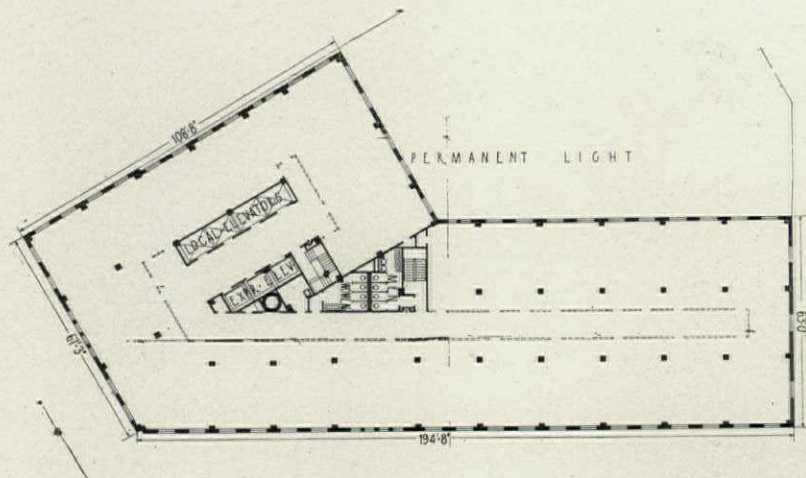
Editor's Note. It is an interesting fact that in Syracuse, as in many of the other smaller cities of the country, splendid examples of modern architecture are being erected. It is by mere coincidence that both the new Telephone Building by Voorhees, Gmelin & Walker in Syracuse and the State Tower Building by Thompson & Churchill in the same city happen to be shown in this issue of *THE ARCHITECTURAL FORUM*. Although quite different in their individual expressions of modern commercial architecture, each building is a splendid example of the freedom from precedent shown in the best of our recent American work. The word "modern" should be used in connection with such buildings as these only as it indicates the recent completion of them. All examples of architectural design as created in each successive year are "modern" in the sense of time. In our opinion, the expression "Modernistic" as indicating a distinctive and unusual style of architecture or painting is mis-used. The many examples of exotic and neurotic architectural design found today in the principal countries of Europe might be termed "Frenzied Architecture."



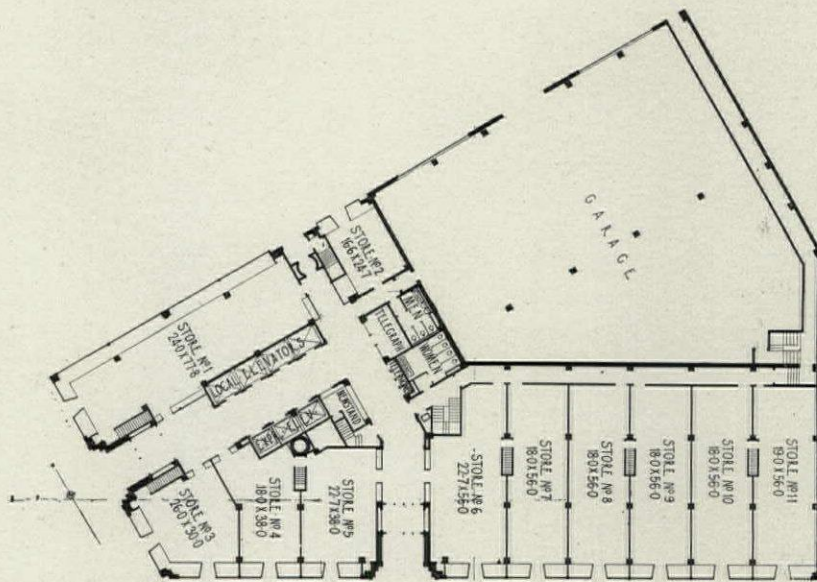
Photo. Sigurd Fischer

Plans on Back

STATE TOWER BUILDING, SYRACUSE  
THOMPSON & CHURCHILL, ARCHITECTS



A TYPICAL FLOOR



FIRST FLOOR

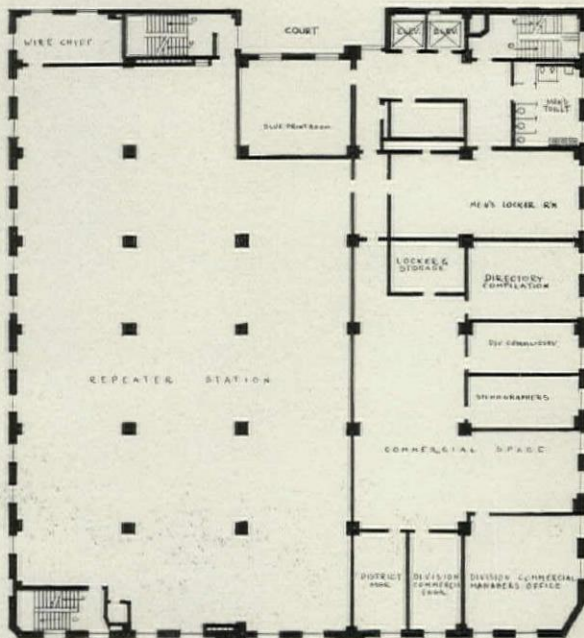
PLANS: STATE TOWER BUILDING, SYRACUSE  
 THOMPSON & CHURCHILL, ARCHITECTS



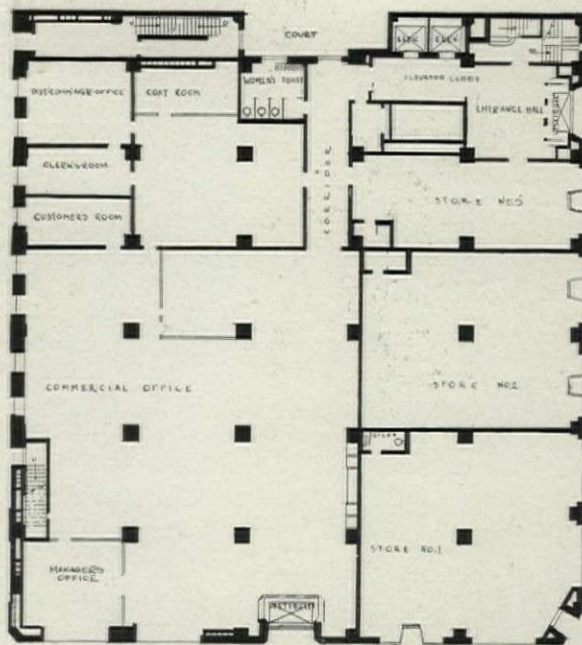
*Photos. Ira Wright Martin*

*Plans on Back*

TELEPHONE BUILDING, SYRACUSE  
VOORHEES, GMELIN & WALKER, ARCHITECTS



FIFTH FLOOR



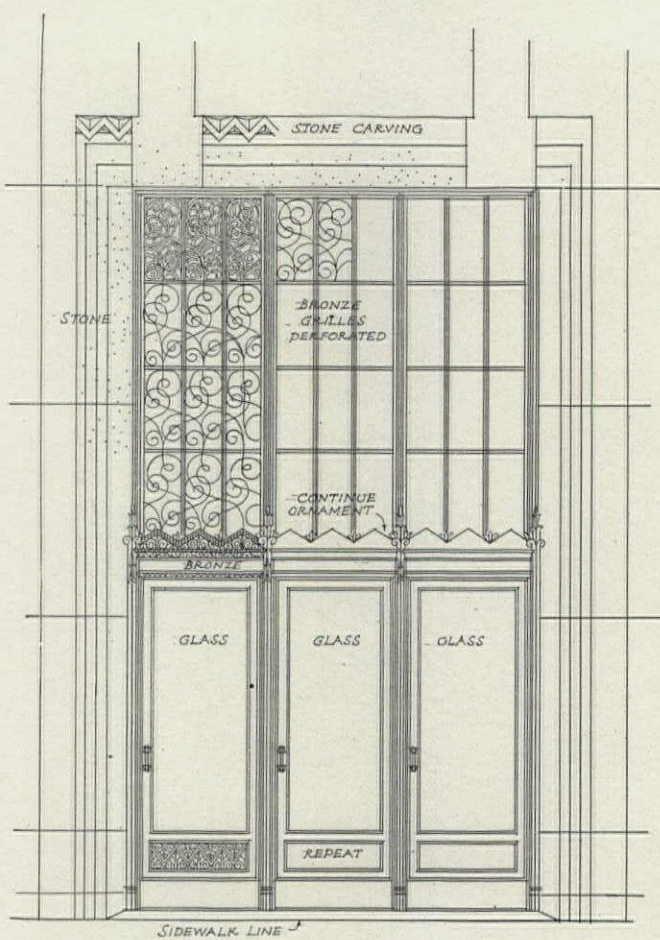
FIRST FLOOR

PLANS: TELEPHONE BUILDING, SYRACUSE  
 VOORHEES, GMELIN & WALKER, ARCHITECTS

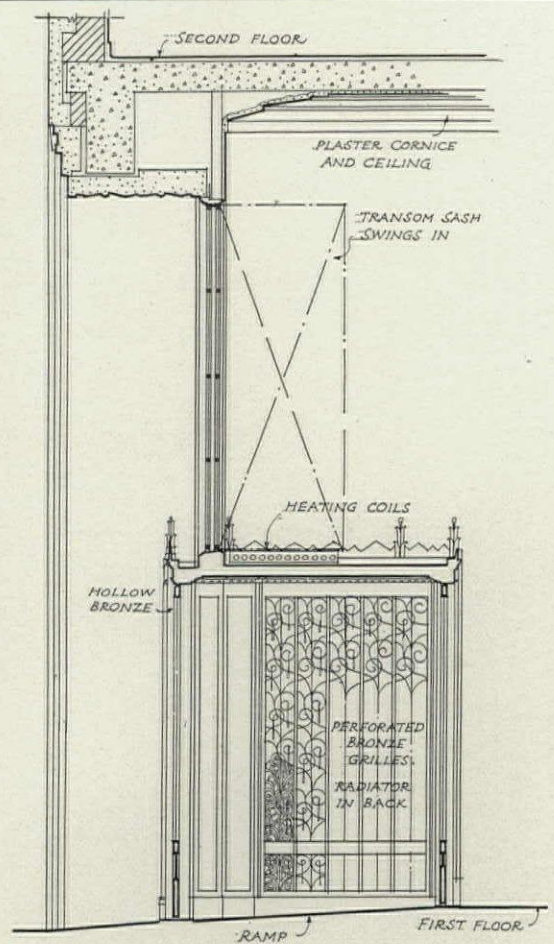


*Detail on Back*

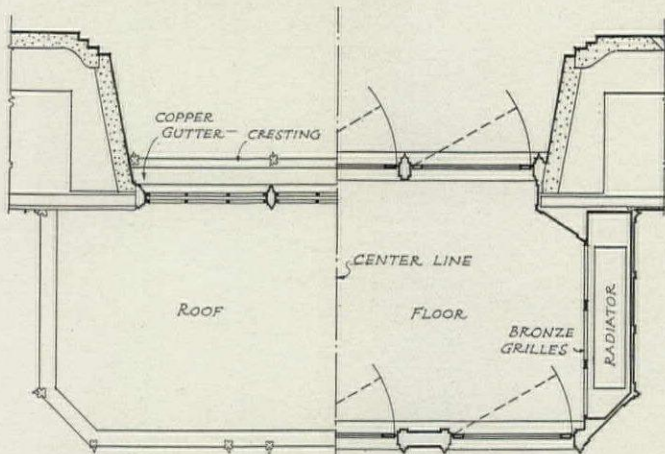
TELEPHONE BUILDING, SYRACUSE  
VOORHEES, GMELIN & WALKER, ARCHITECTS



Elevation



Section



Plan

## ENTRANCE DETAIL

THE NEW YORK TELEPHONE COMPANY,  
SYRACUSE, NEW YORK.

VOORHEES, GMELIN AND WALKER,  
ARCHITECTS

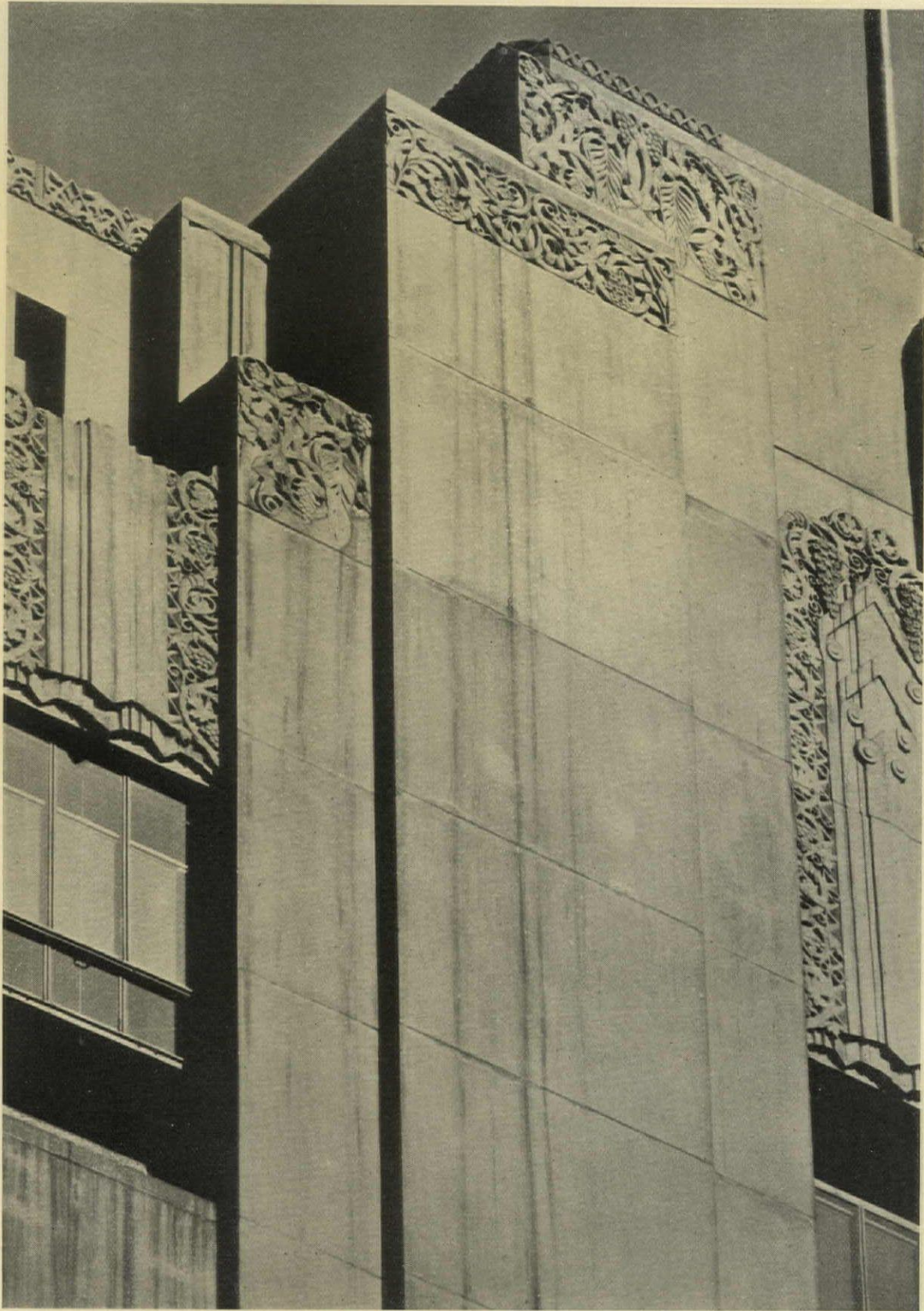
JAN.  
1929

1 0 5 10 15  
SCALE IN FEET

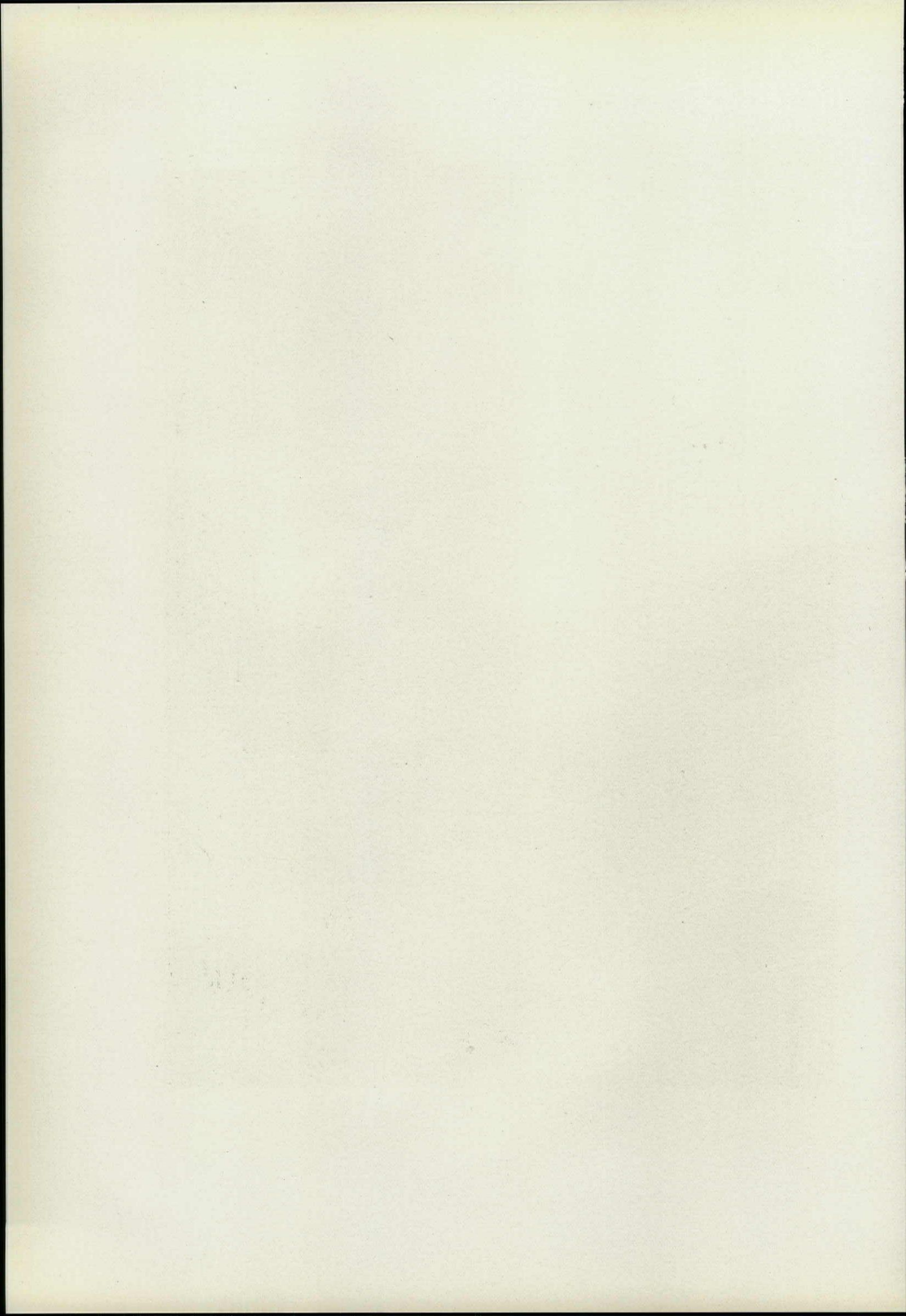
No.  
1

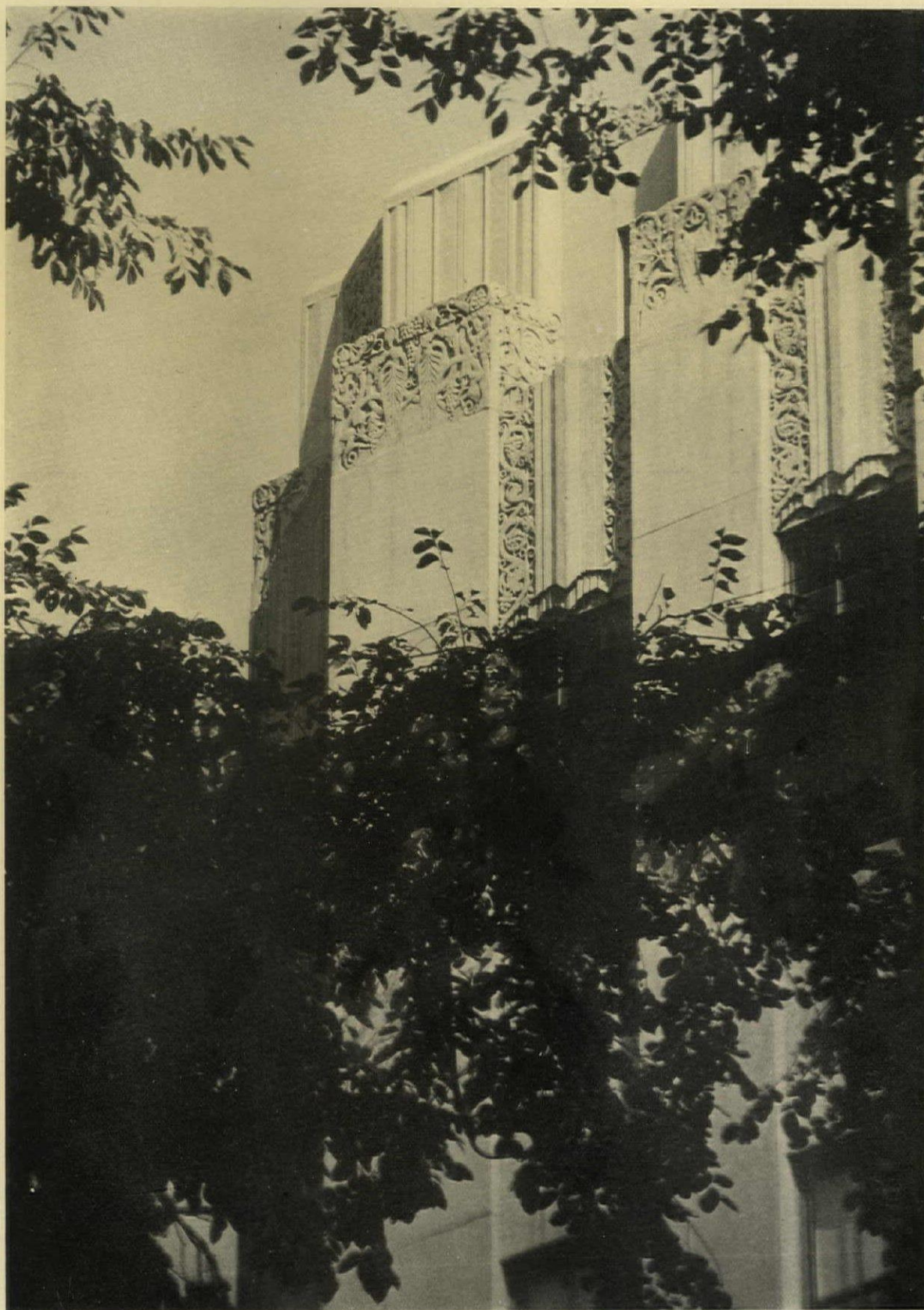
# The ARCHITECTURAL FORUM DETAILS



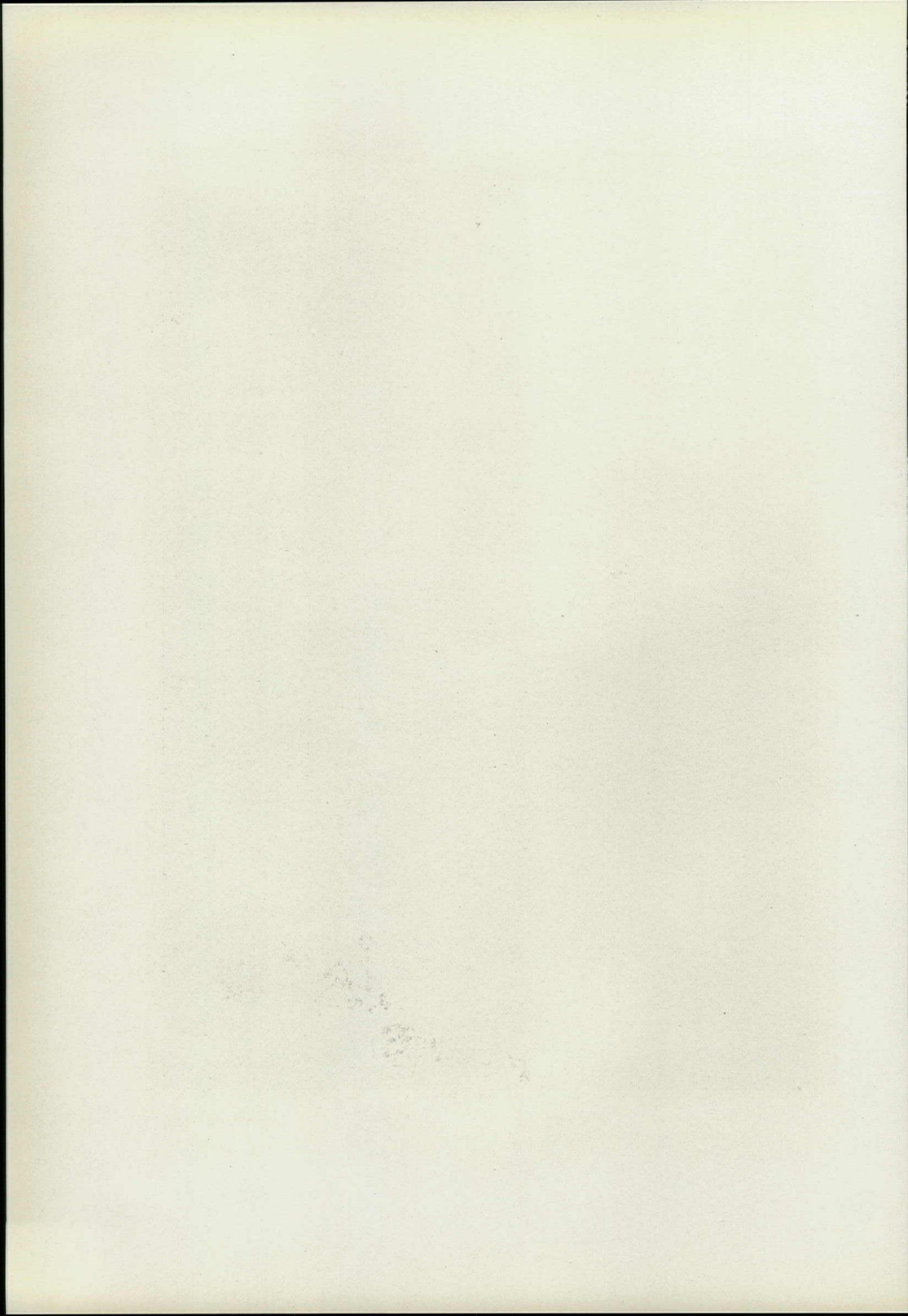


TELEPHONE BUILDING, SYRACUSE  
VOORHEES, GMELIN & WALKER, ARCHITECTS



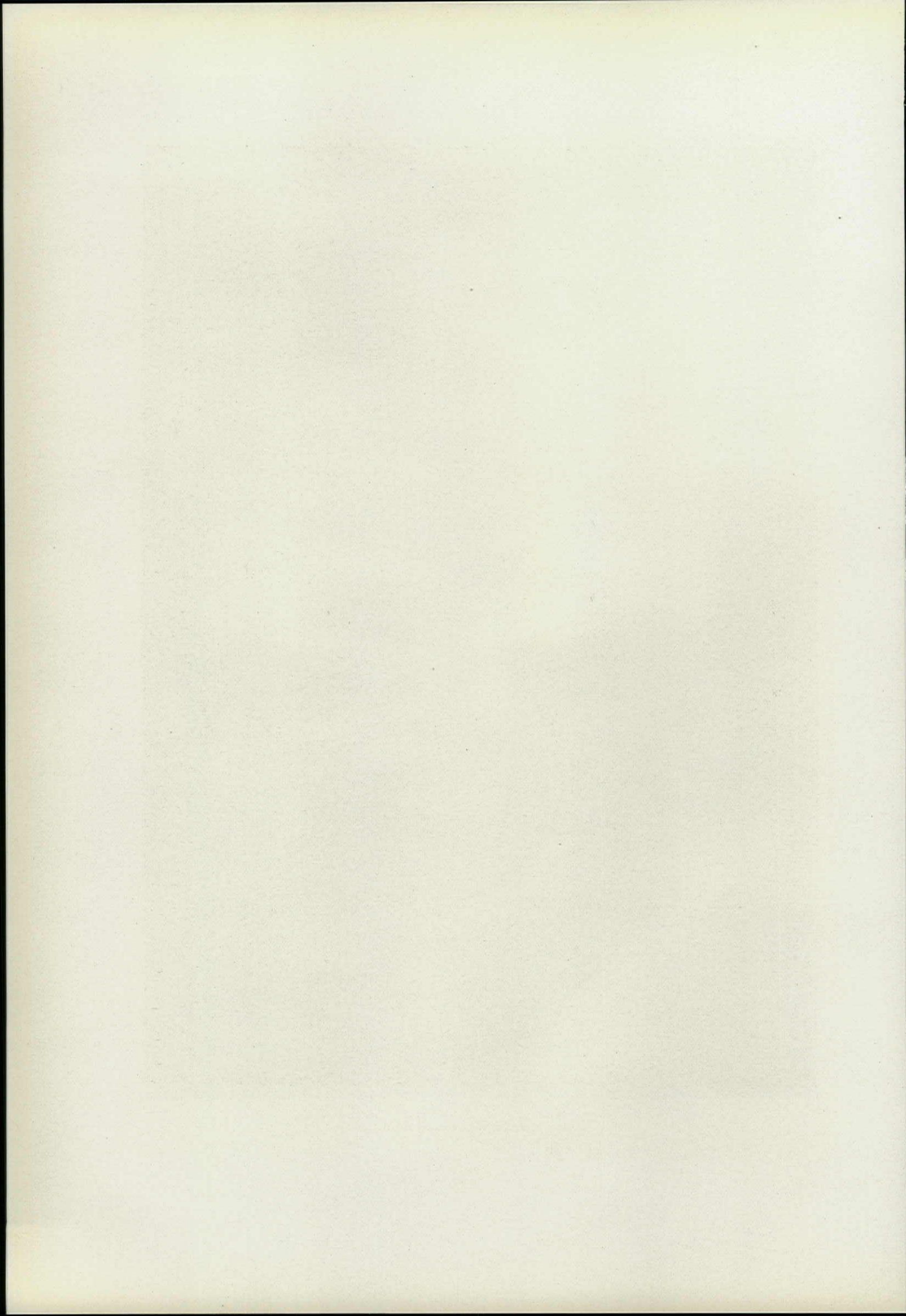


TELEPHONE BUILDING, SYRACUSE  
VOORHEES, GMELIN & WALKER, ARCHITECTS





TELEPHONE BUILDING, SYRACUSE  
VOORHEES, GMELIN & WALKER, ARCHITECTS





TELEPHONE BUILDING, SYRACUSE  
VOORHEES, GMELIN & WALKER, ARCHITECTS

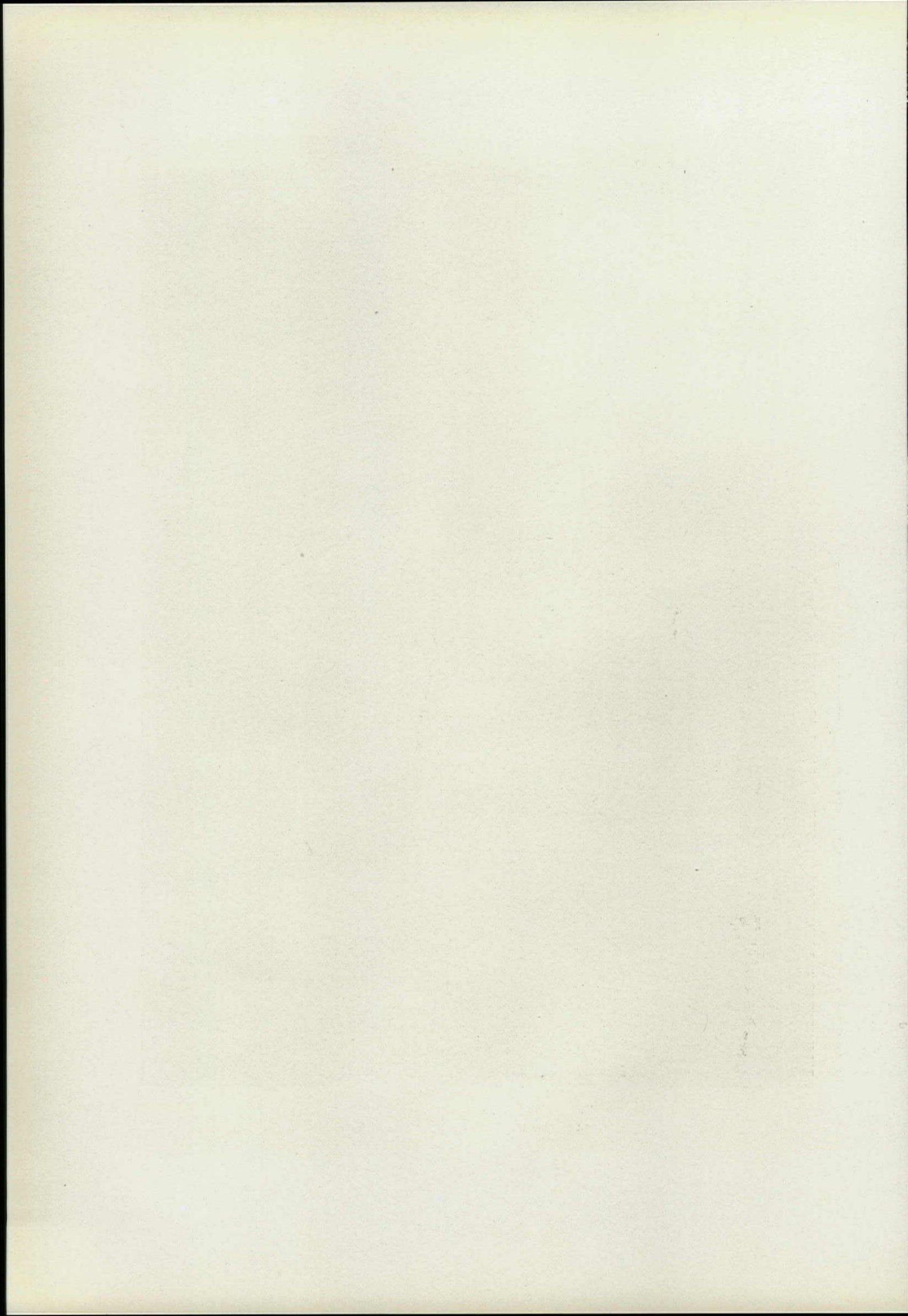


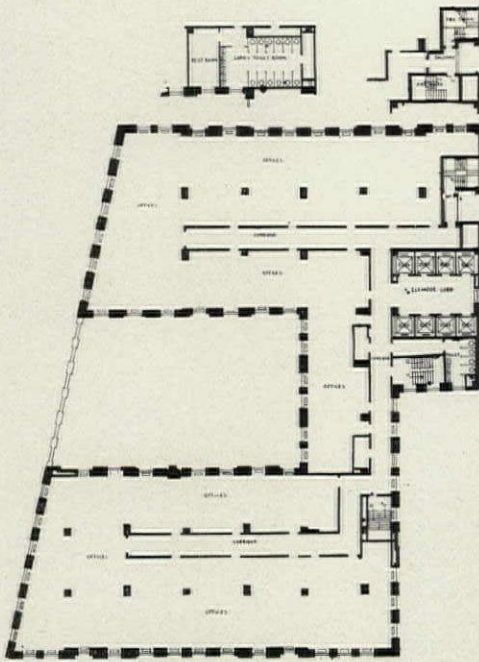




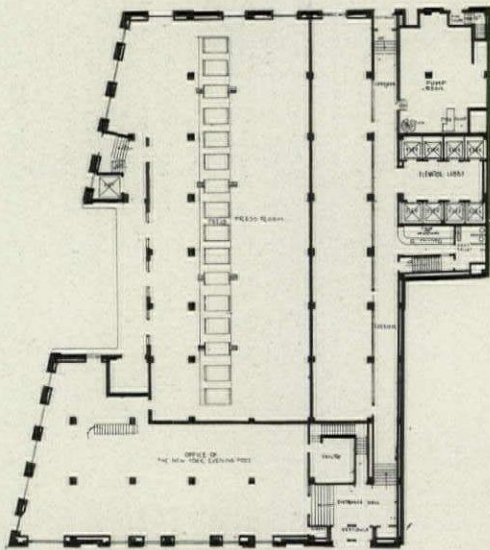
Photo. Wurts Bros.

Plans on Back

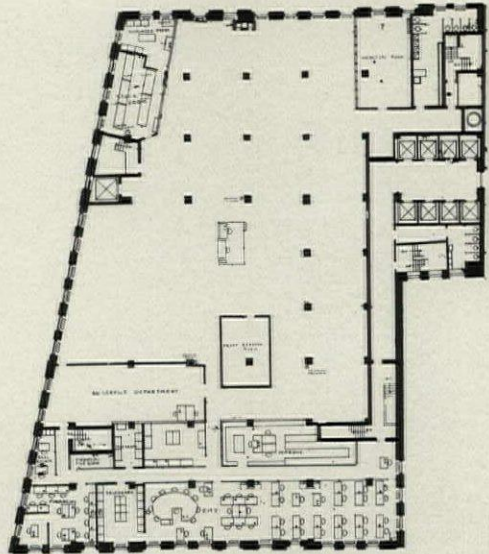
EVENING POST BUILDING, NEW YORK  
HORACE TRUMBAUER, ARCHITECT



A TYPICAL FLOOR



FIRST FLOOR



SECOND FLOOR

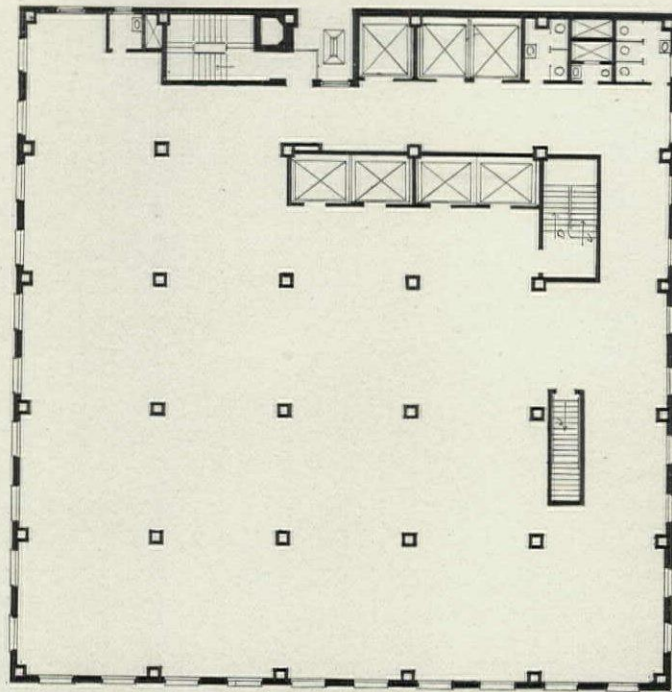
PLANS: EVENING POST BUILDING, NEW YORK  
HORACE TRUMBAUER, ARCHITECT



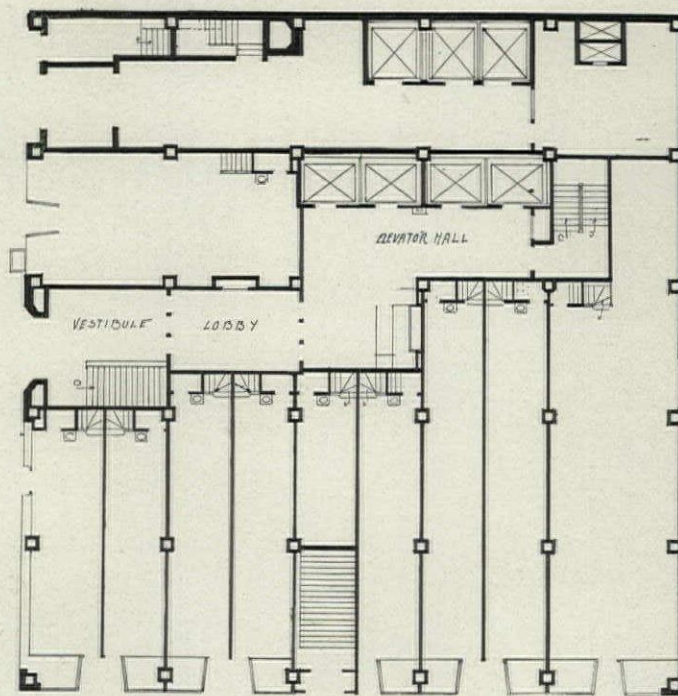
*Photos. Sigurd Fischer*

*Plans on Back*

BUILDING AT CORNER OF SIXTH AVENUE AND 37TH STREET, NEW YORK  
BUCHMAN & KAHN, ARCHITECTS



A TYPICAL FLOOR

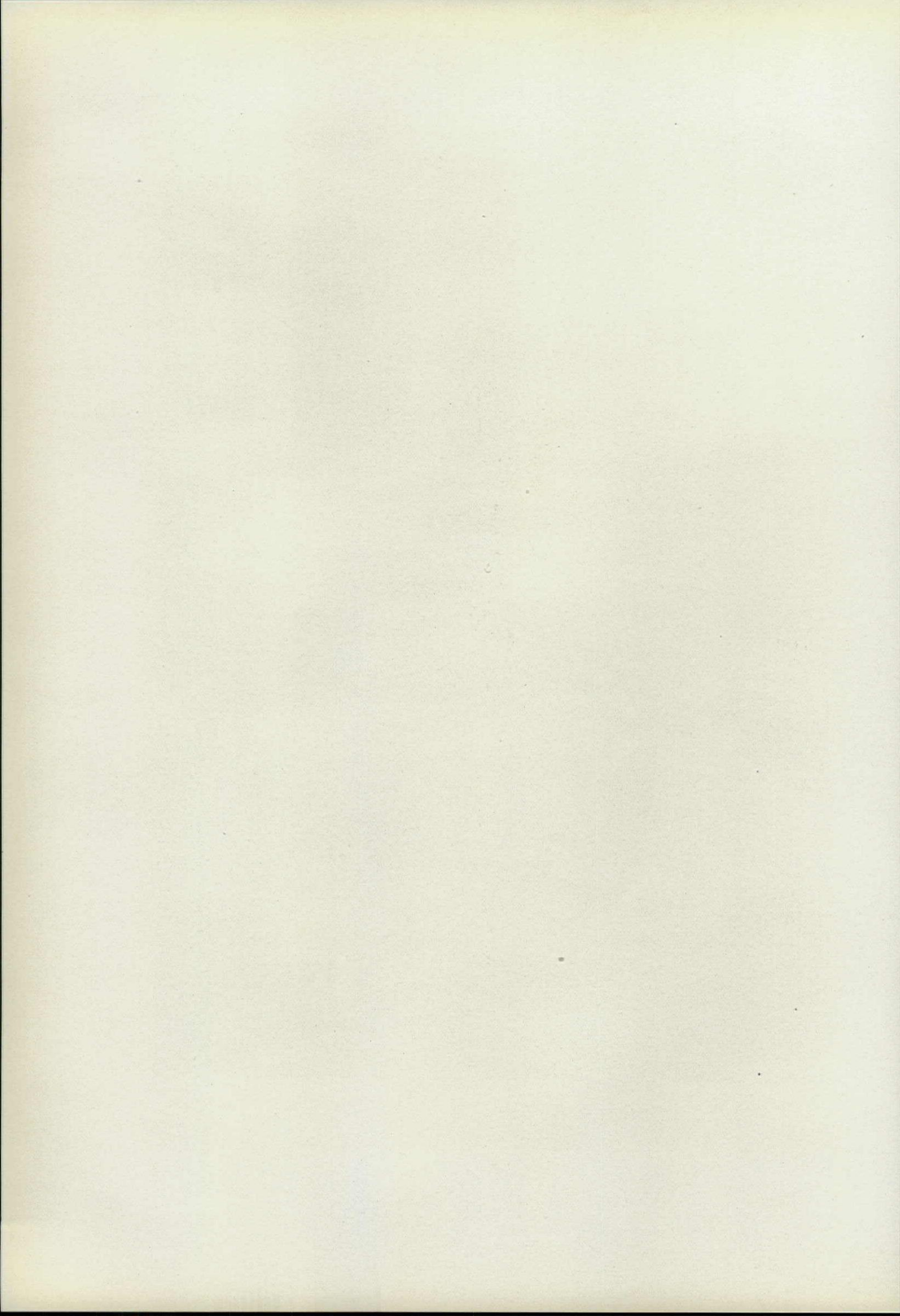


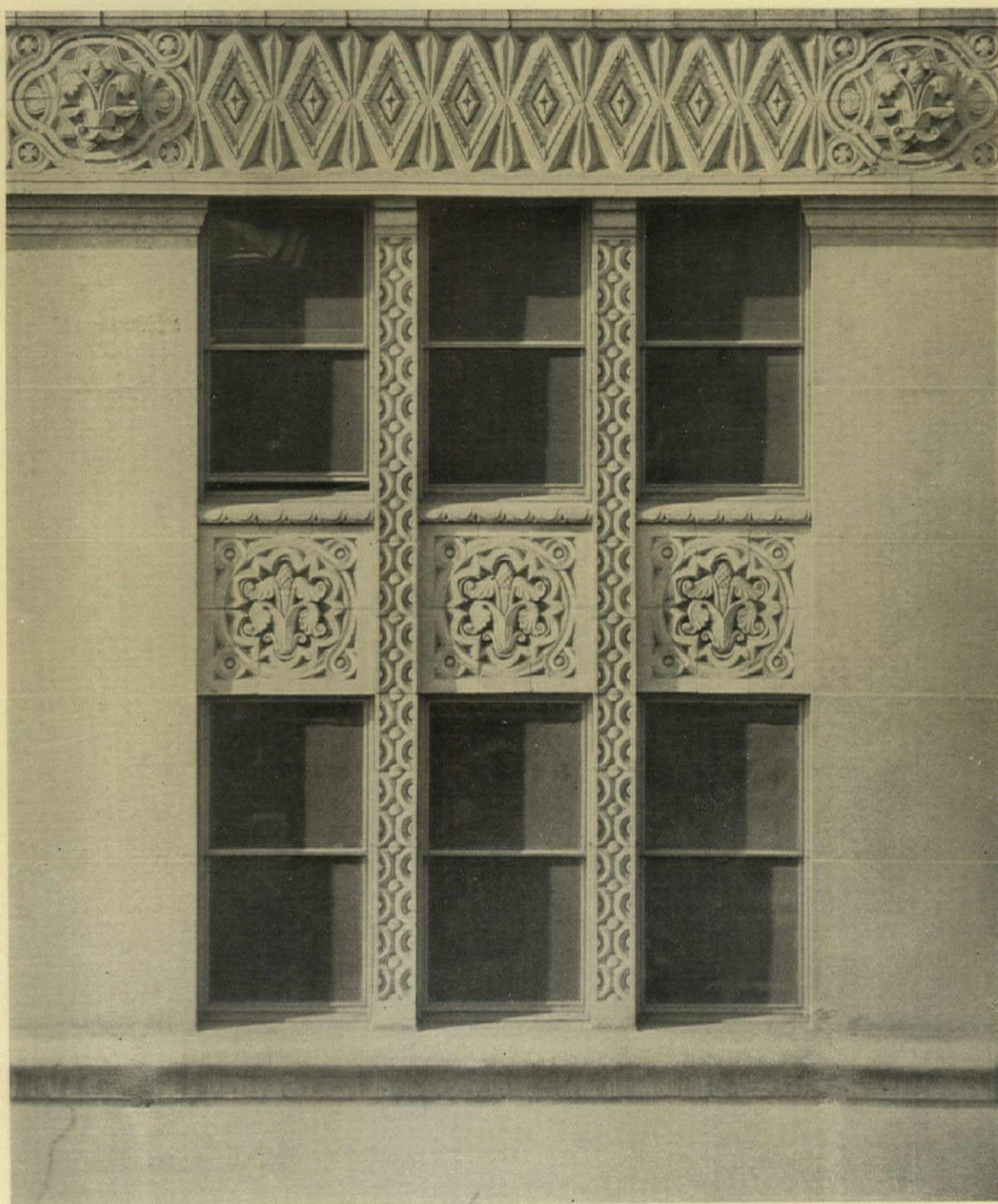
FIRST FLOOR

PLANS: BUILDING AT CORNER OF SIXTH AVENUE AND 37TH STREET, NEW YORK

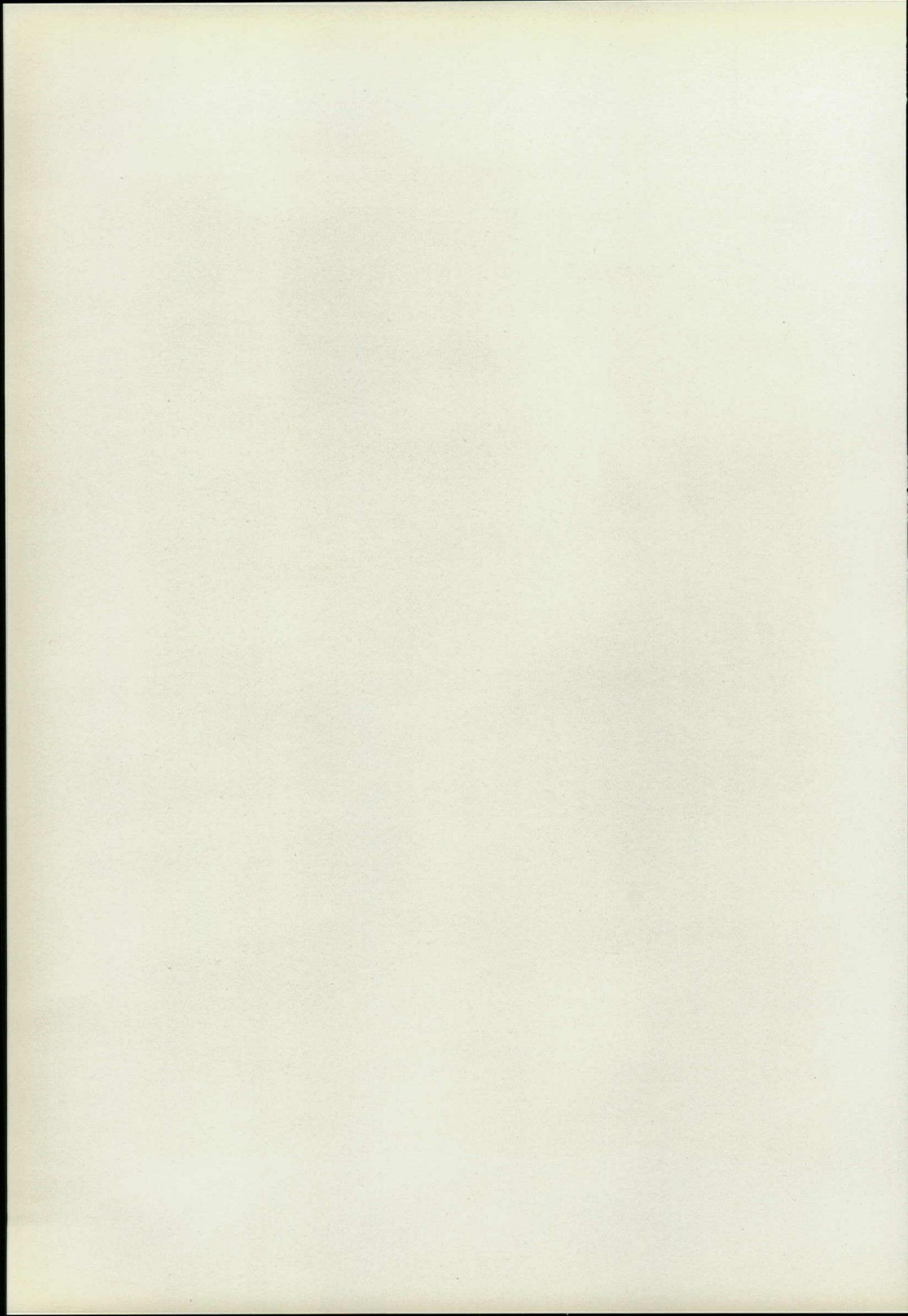


BUILDING AT CORNER OF SIXTH AVENUE AND 37TH STREET, NEW YORK  
BUCHMAN & KAHN, ARCHITECTS

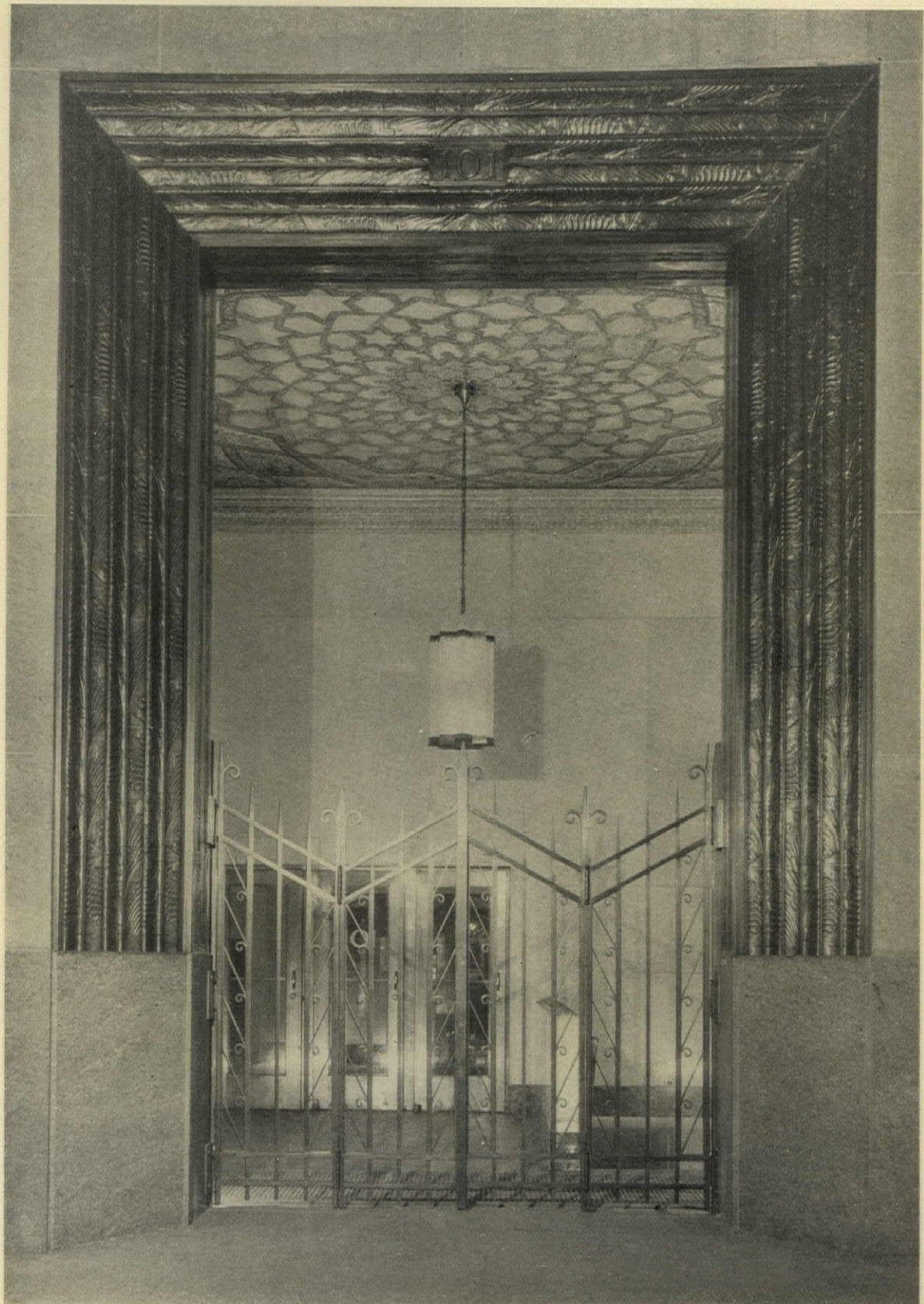




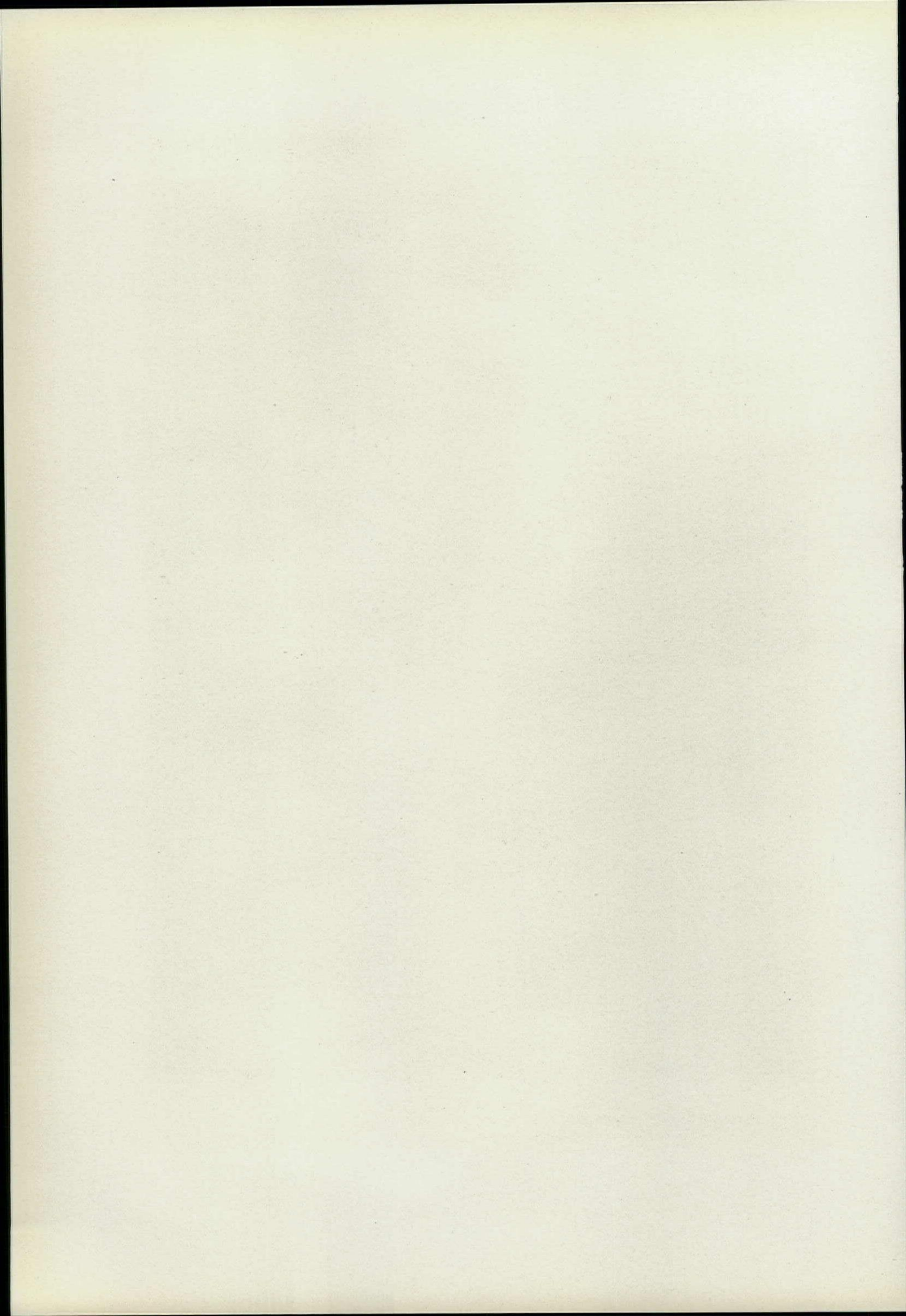
A DETAIL  
BUILDING AT CORNER OF SIXTH AVENUE AND 37TH STREET, NEW YORK  
BUCHMAN & KAHN, ARCHITECTS

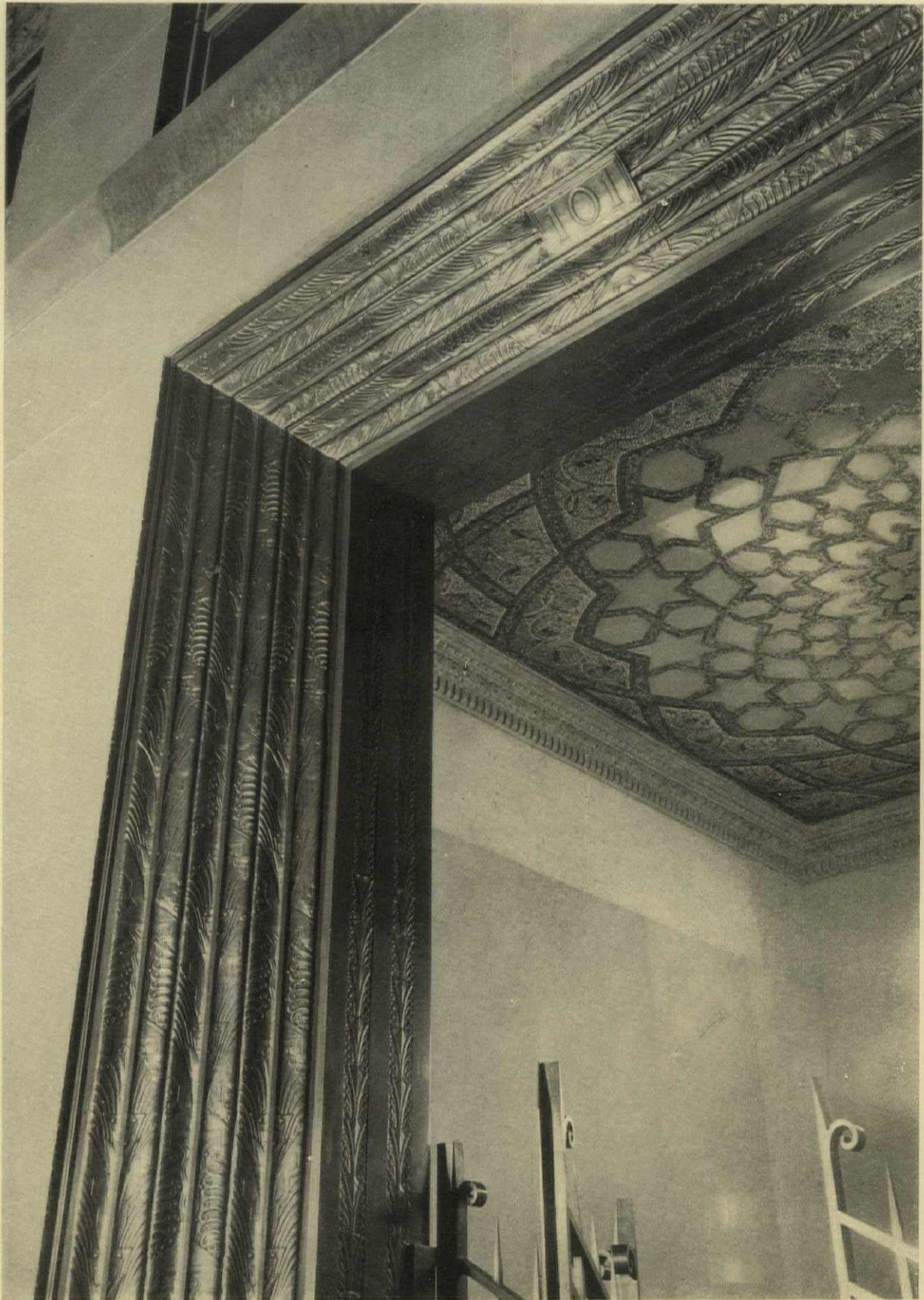




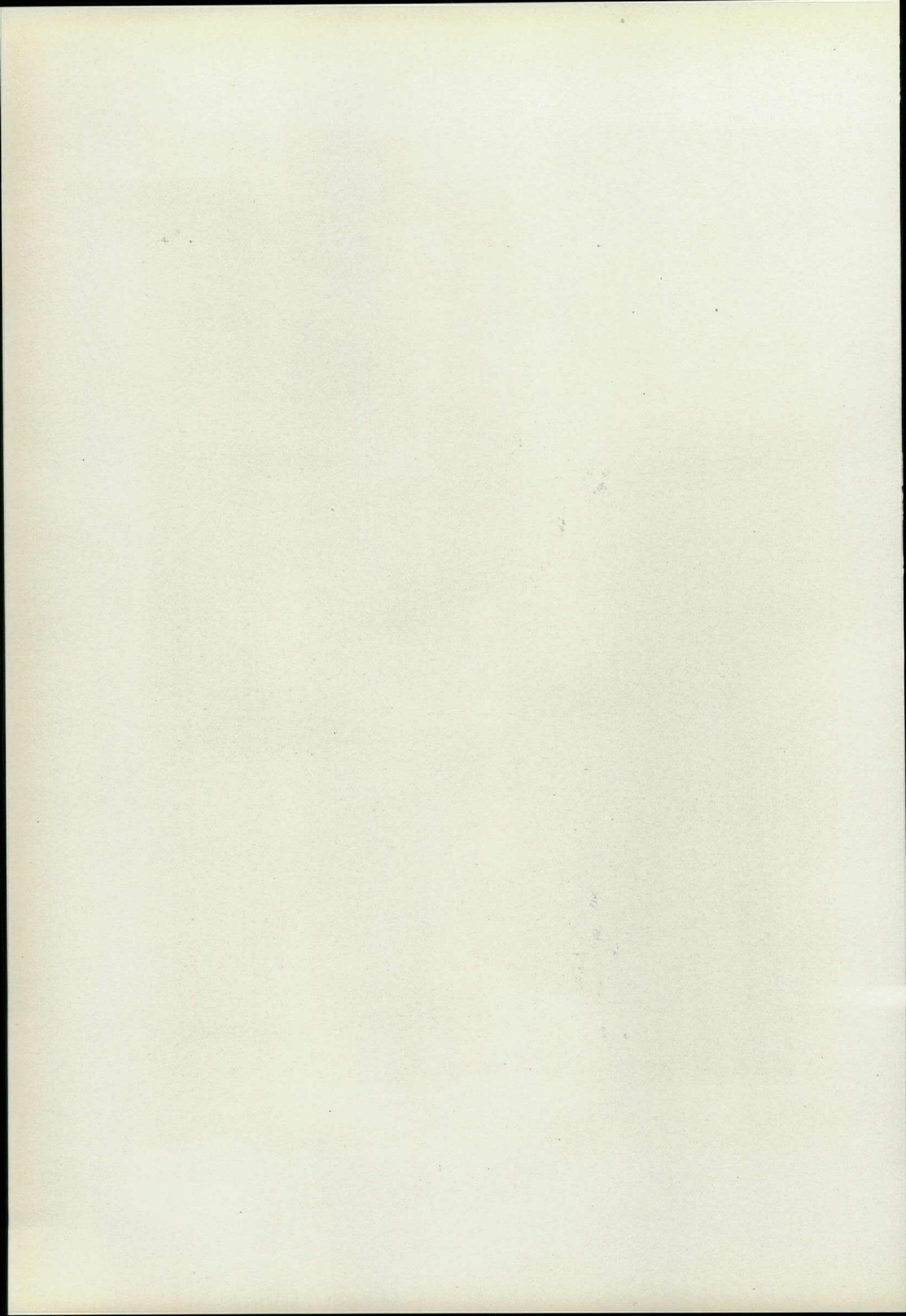


MAIN ENTRANCE  
BUILDING AT CORNER OF SIXTH AVENUE AND 37TH STREET, NEW YORK  
BUCHMAN & KAHN, ARCHITECTS





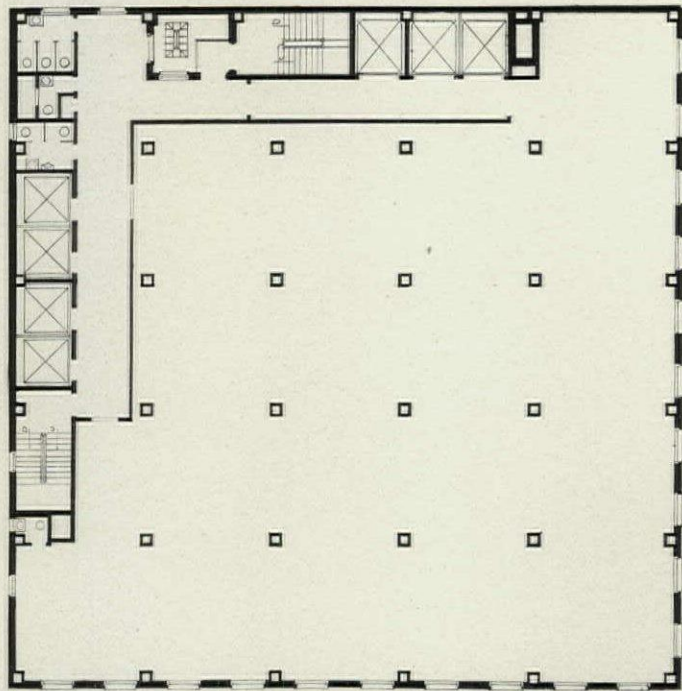
DETAIL, ARCHITECTURE OF ENTRANCE DOOR  
BUILDING AT CORNER OF SIXTH AVENUE AND 37TH STREET, NEW YORK  
BUCHMAN & KAHN, ARCHITECTS



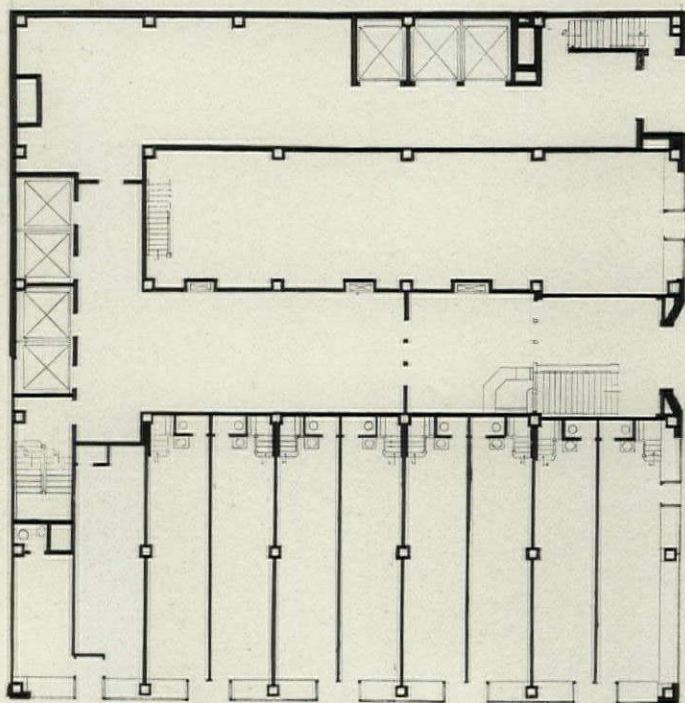


*Plans on Back*

MILLINERY BUILDING, SIXTH AVENUE AND 39<sup>TH</sup> STREET, NEW YORK  
BUCHMAN & KAHN, ARCHITECTS

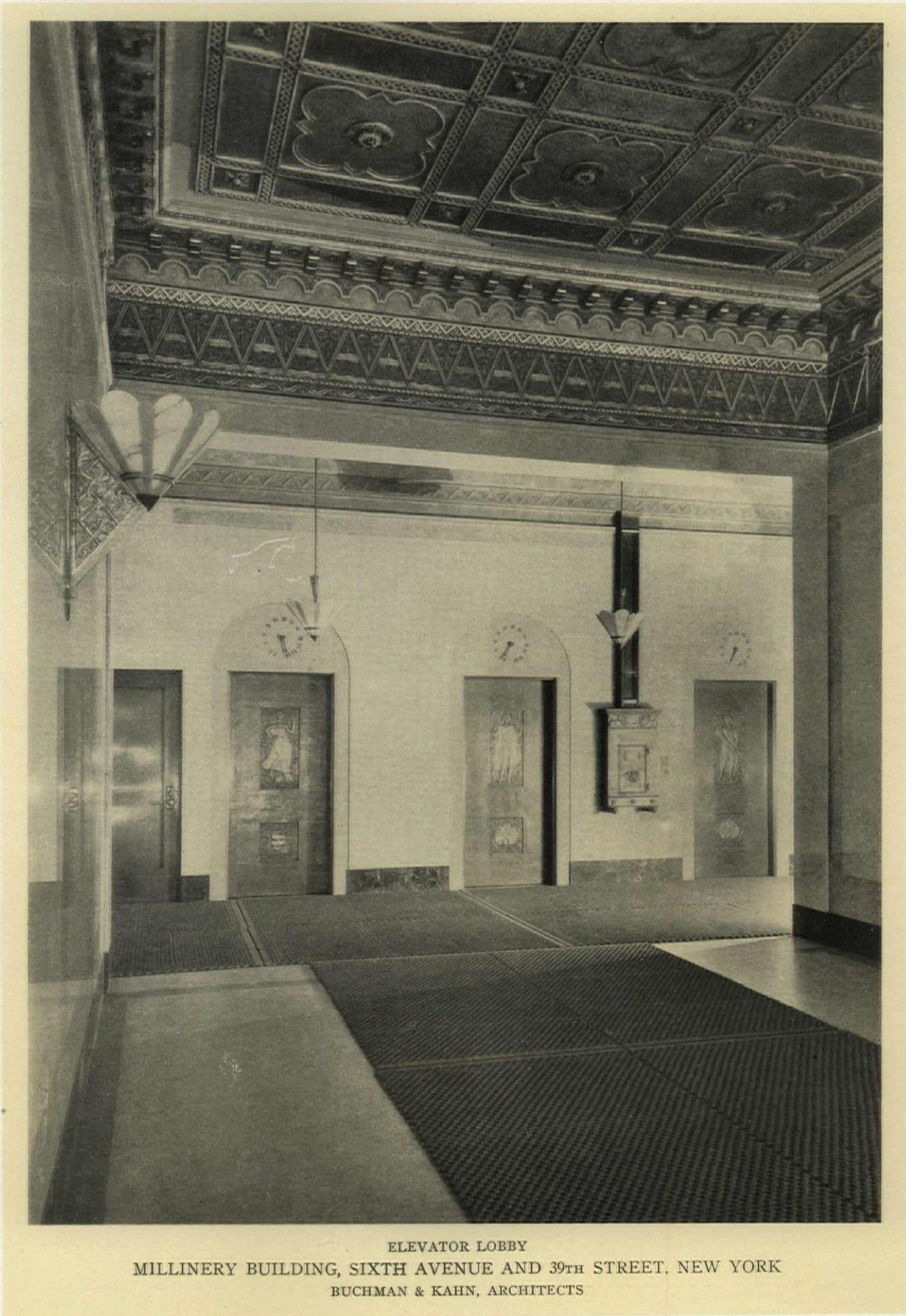


SECOND TO SIXTEENTH FLOOR

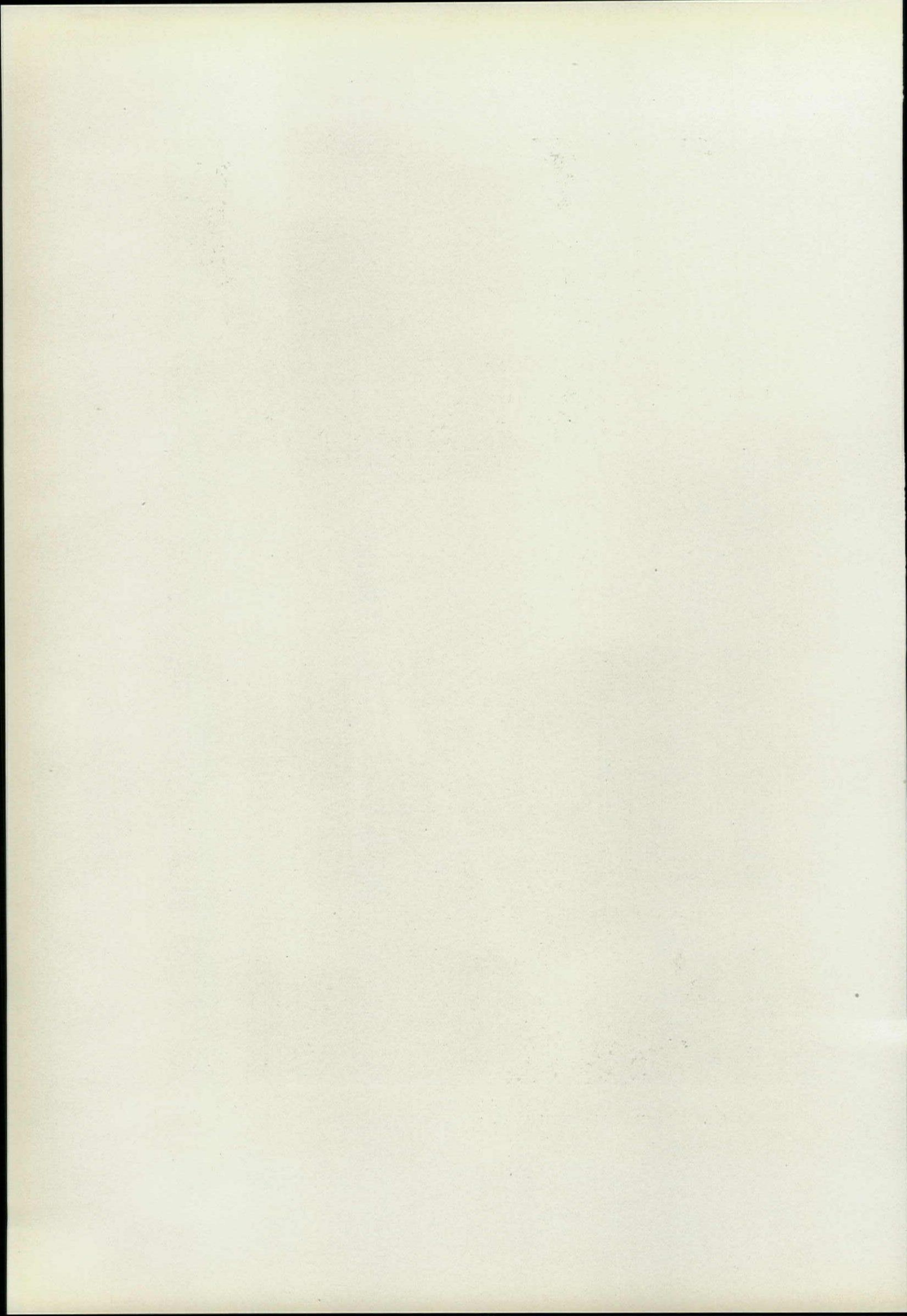


FIRST FLOOR

PLANS: MILLINERY BUILDING, SIXTH AVENUE AND 39TH STREET, NEW YORK  
BUCHMAN & KAHN, ARCHITECTS



ELEVATOR LOBBY  
MILLINERY BUILDING, SIXTH AVENUE AND 39TH STREET, NEW YORK  
BUCHMAN & KAHN, ARCHITECTS

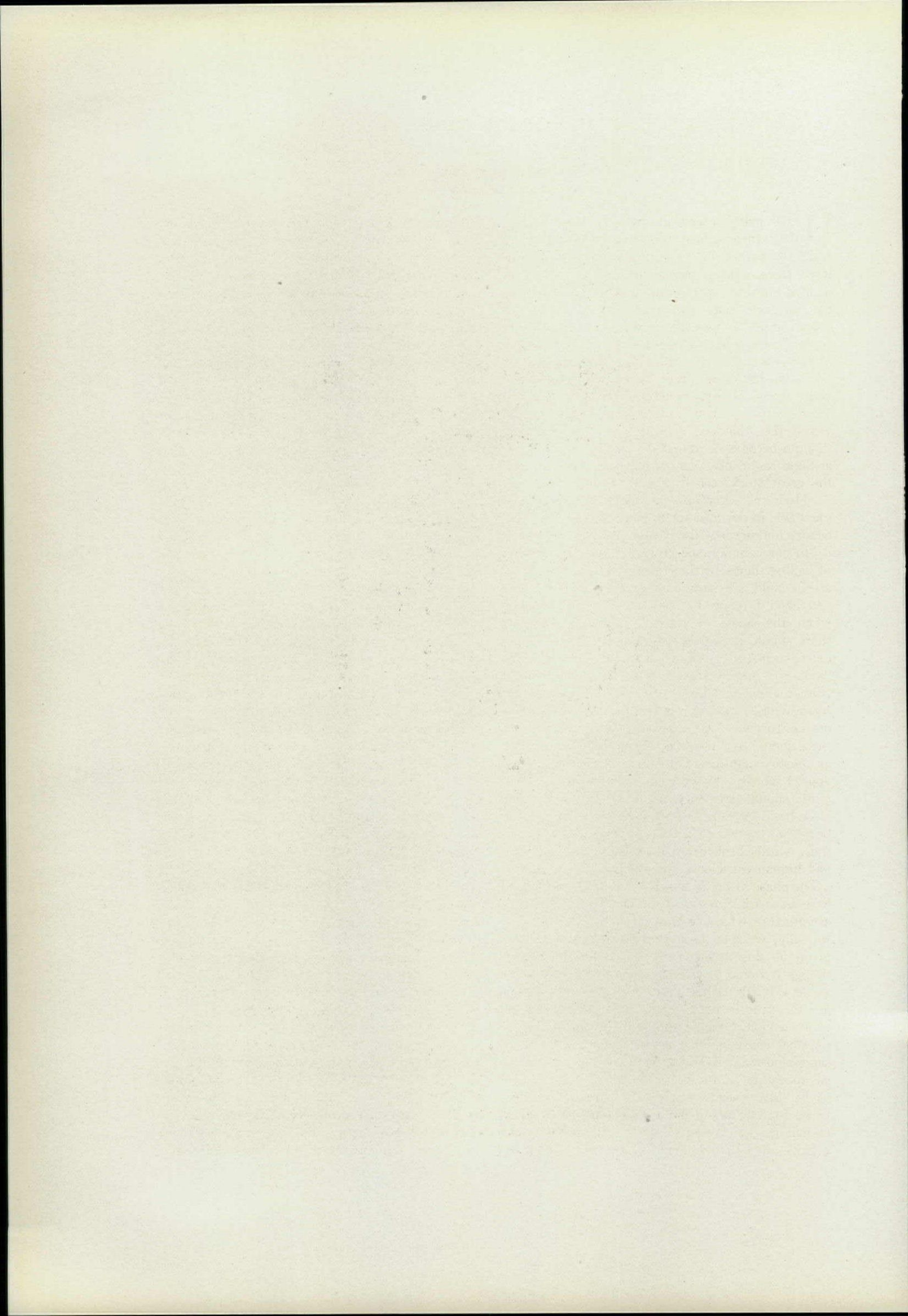






DETAIL, ELEVATOR DOOR

MILLINERY BUILDING, SIXTH AVENUE AND 39<sup>TH</sup> STREET, NEW YORK  
BUCHMAN & KAHN, ARCHITECTS



## RECENT EUROPEAN ARCHITECTURE

TEXT BY

RAYNE ADAMS

SKETCHES BY FRANCIS KEALLY

HOW many towns and villages have, among their various busy thoroughfares, one street which is marked by its decaying aspect,—its battered trees, sunken pavements and decrepit, unpainted houses! Yet, on the weathered signboard, the wayfarer may still read the mystic words "New Street." New it once was,—even as "Front Street," now a back street, circled the harbor line of the growing town. Every age,—every generation,—has its "New Street," along which its ardent youth runs. Every generation has its fling at "modernity." And, as the days lengthen into years, the "modern" quality in its work and thought becomes formulated,—and so it passes on, at times insensibly, without pains or penalties, into the great stockroom of the world's ideas.

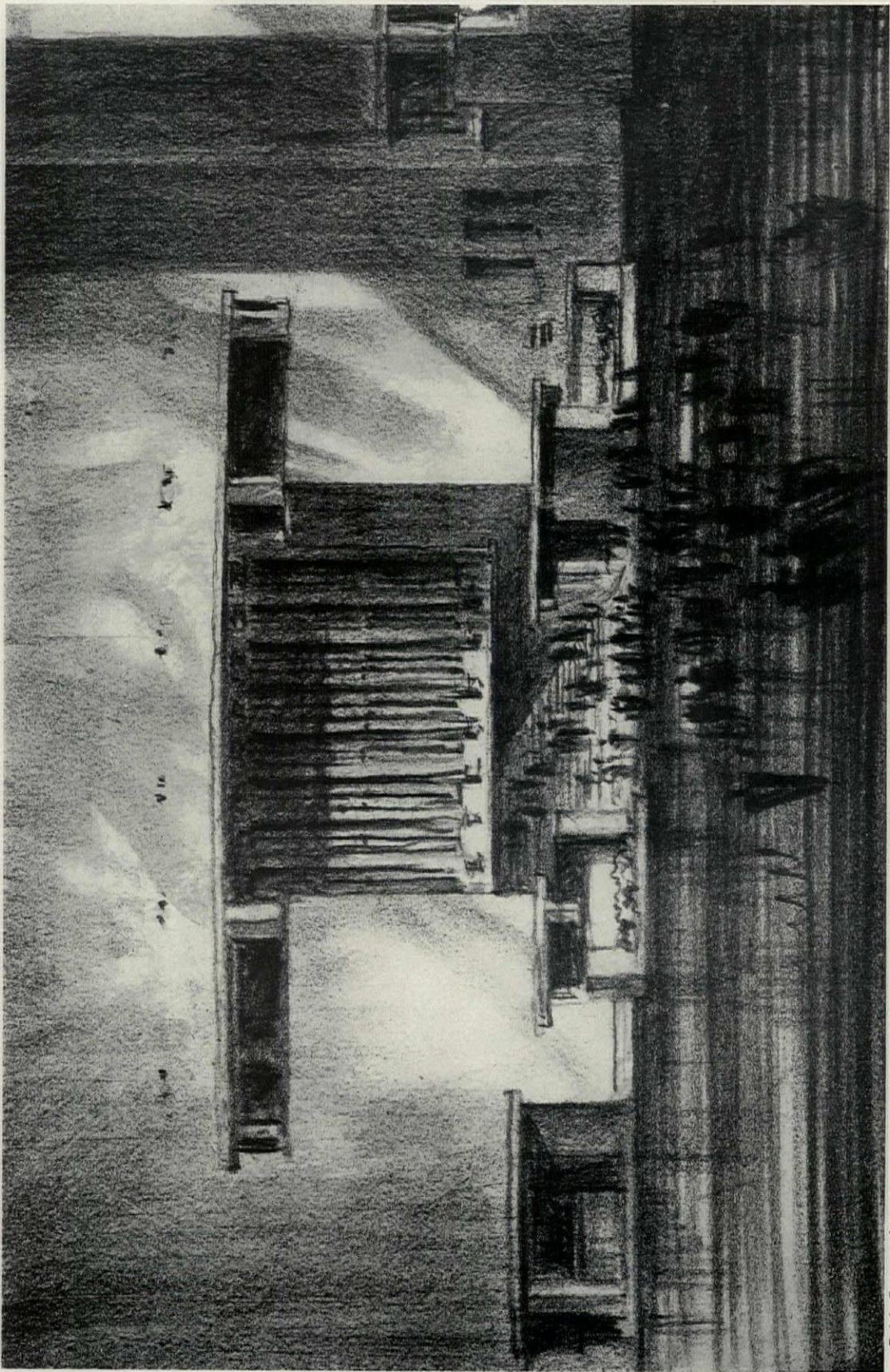
"Modern." Perhaps the use of this word is inevitable in our attempt to characterize these successive outbursts of the creative instinct. A fatality in our common speech inheres in the difficulty of calling things by their definitive names. After all the child is usually born before he is named,—and good fortune does not always smile on him when the name is chosen! Among architects there should be no confusion, and yet there does exist such confusion as to what our so-called "modern" architecture exactly is; as to what it connotes and what are its formulæ; and the unhappy word "modern" is responsible for most of the confusion. One may justifiably believe that there should be a hospital,—even though it be only an illusory mansion of dreams,—for the repose of abused words. If we grant that the word "religion" should have the softest bed in this asylum, close beside it, in a bed almost as alluring, should be placed the word "art." And somewhere among those words broken and battered by the unrectified human conscience, we should find "modern."

The phase of art in which we are most interested here is architecture, and that particular phase of architecture which is known as "modern." Historically, we may limit the movement which has given us this architecture to the past 30 years, though it would be quite possible to trace its genesis to a much earlier period. Many and various are the sources of its being. One may mention as a cardinal influence the development of the use of steel construction,—accompanied by its thousand hand-maidens whose names, while perhaps not so appealing as those names which Rosetti held to be "five sweet symphonies," are nevertheless to be found gracing the ample volumes which go to making up "Sweet's Index" and those similar organs of enlightenment which every civilized

country may boast. In other words, this is undoubtedly an age of engineering and sanitation, and it is from the fertile soil of great industrial achievement that the artist of today, as also the architect, may endeavor to draw his inspiration.

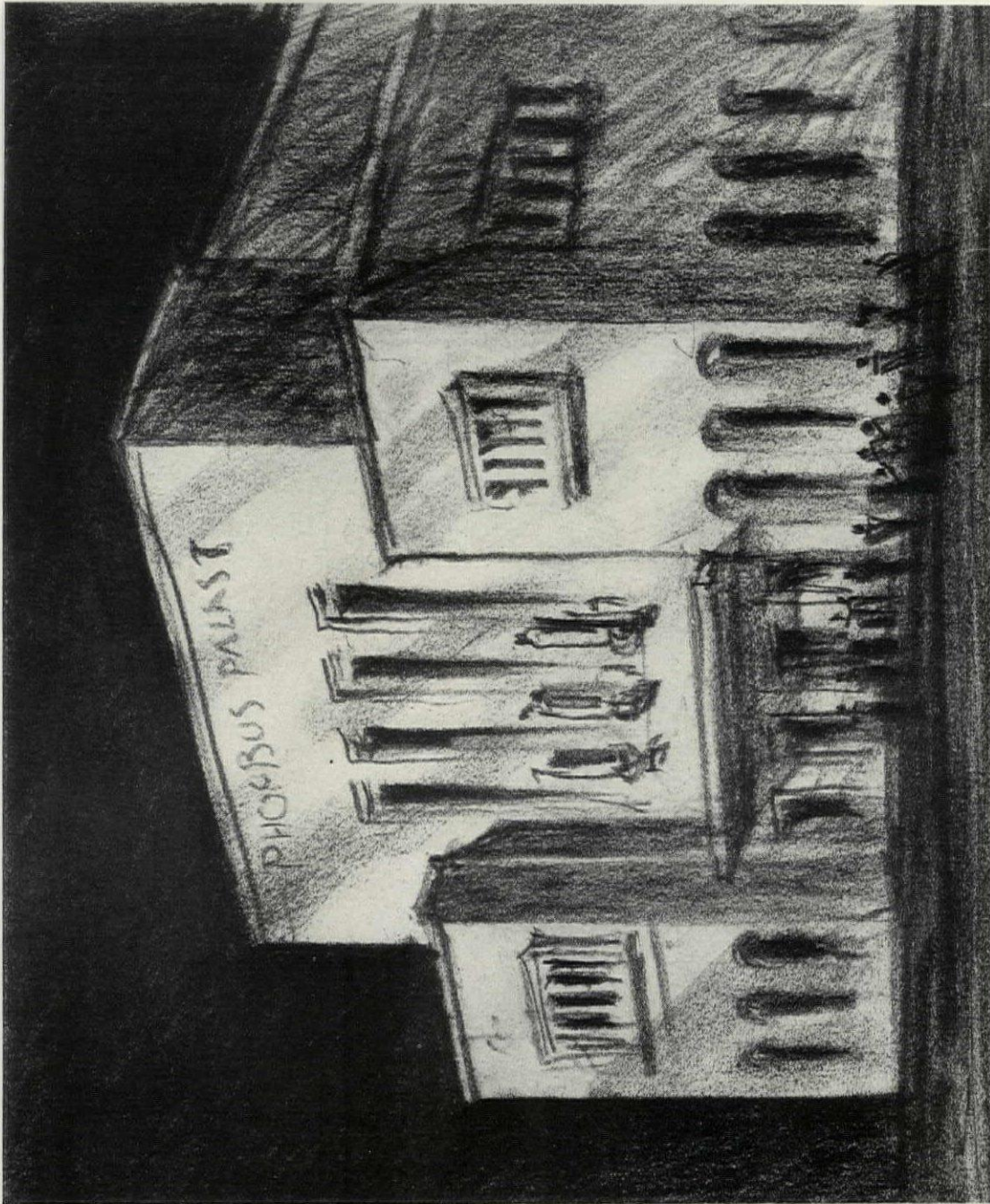
The illustrations accompanying this article are from sketches made by Mr. Keally during a recent trip to Europe, and the architecture, of which these sketches show representative examples, may bring to us interesting contrasts, if we view architecture sociologically. In the year 1800 there was, probably, little difference in the sanitary and housing conditions of Europe and those of America. Undoubtedly, in the larger centers, such as London and Paris, the standard of sanitation, of construction and of mechanical equipment was higher than in the United States, but in the 70 or 80 years which followed, this country made great progress in these matters. One of the factors making for this advance was the fact that for the most part Americans lived in impermanent wooden houses. The wealth of permanent, masonry buildings, common for centuries to all the civilized countries of Europe, was in itself a factor of conservatism, actually inhibiting the European from accepting or applying the improvements in sanitation and construction which the newly developing engineering and sanitary applied sciences were making possible. The population of America, moreover, was growing; new ground was being constantly broken; new habitations and towns were being continually thrust out into the wilderness,—or what had until lately been the wilderness. This elasticity, this movement, this necessity of finding new solutions, made it far more easy and natural that improvements in the so-called "practical" installations should find favor than could be the case in Europe, where every change meant the overthrow of some long-established custom. Europe was, and still is, "custom-bound." Sociologically it is important to note that even the French Revolution, which Mr. Buckle calls "the supreme event in history," was actually in its immediate outward effects, largely a Parisian affair; the bulk of the population of France held largely to its established ways of thought and habit.

For many years the taunt of the American tourist,—I speak of the superficial type,—was well known: "Europe may have the Louvre, but give me my bathroom with its modern plumbing." Well, the genius of the Louvre and the genius of the bathtub are not, necessarily enemies; and the present movement in housing and construction in Europe is going far to prove this. The great



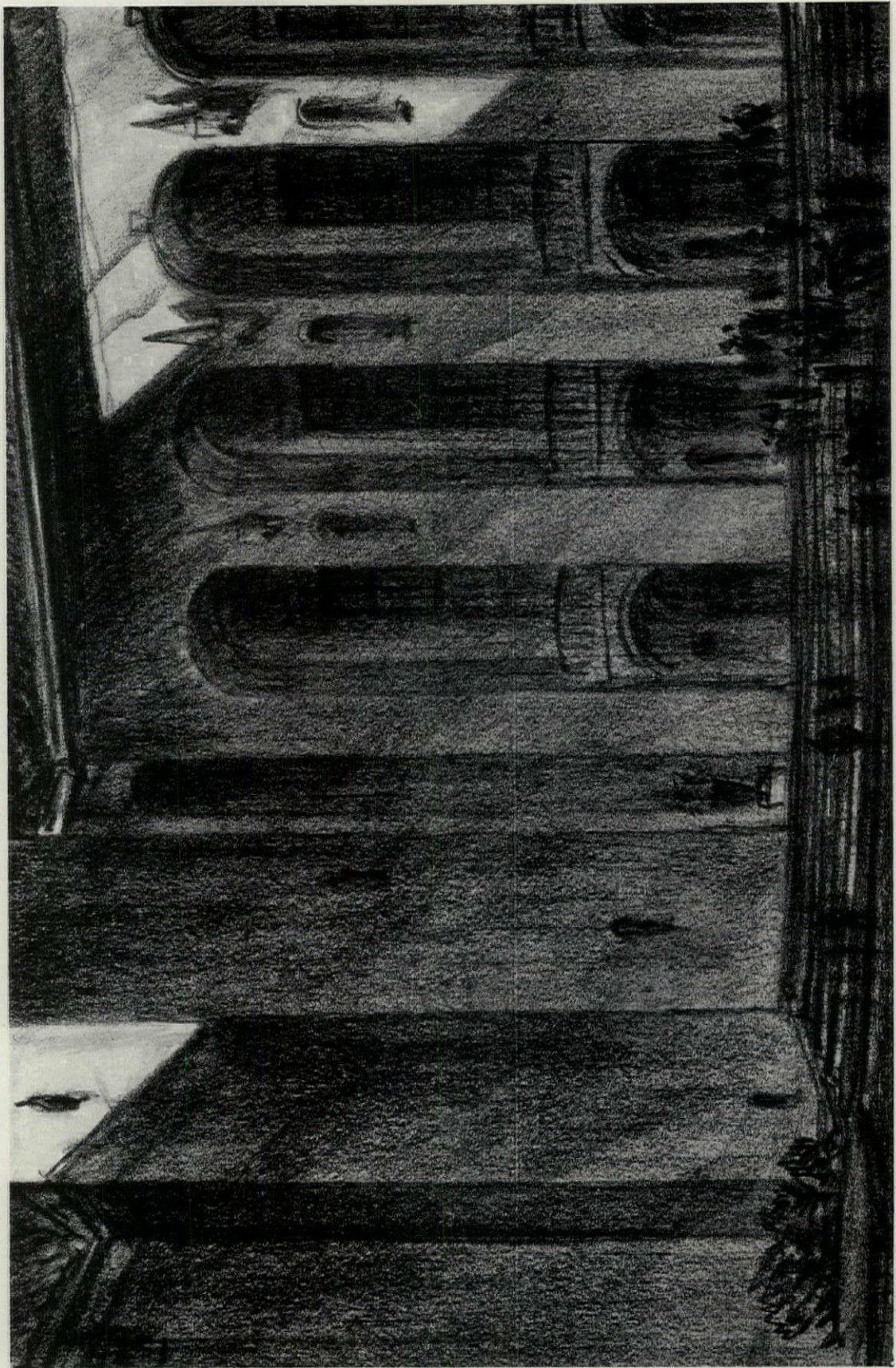
*Brick Construction*

ONE OF THE SIDE ENTRANCES TO THE OLYMPIC STADIUM, AMSTERDAM



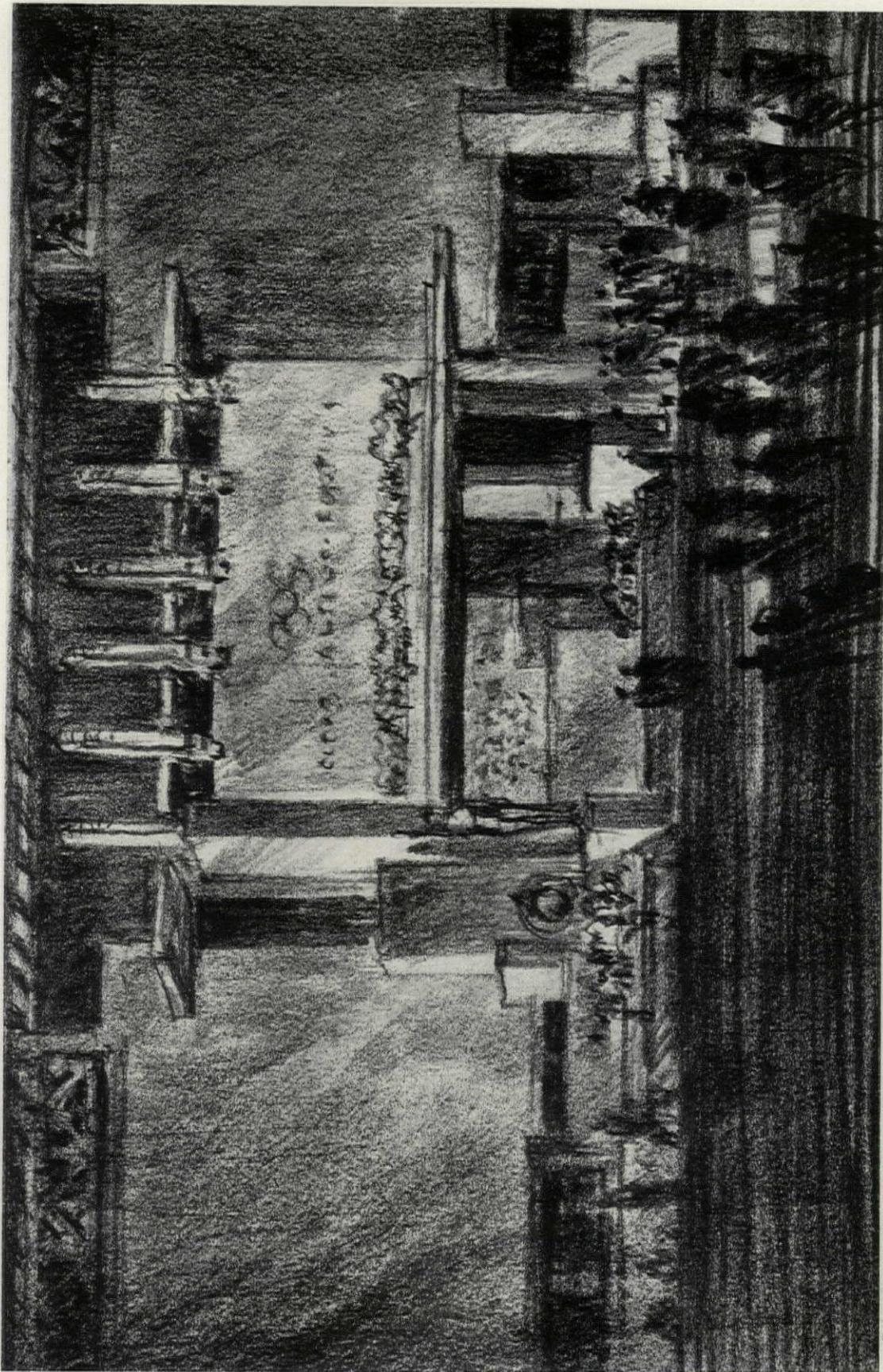
*Effective Mass in Concrete*

NEW MOTION PICTURE THEATER IN THE OLD TOWN OF NUREMBERG



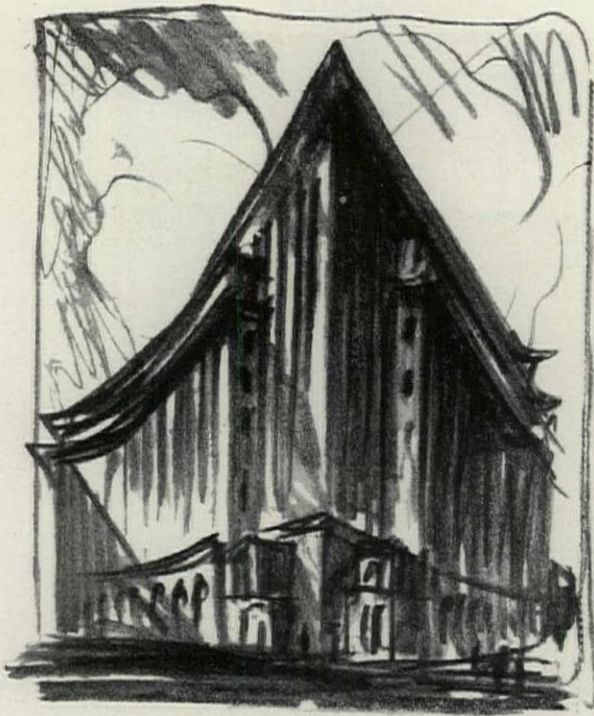
COURTYARD OF THE TOWN HALL, STOCKHOLM

Red Brick Construction



Brick Construction

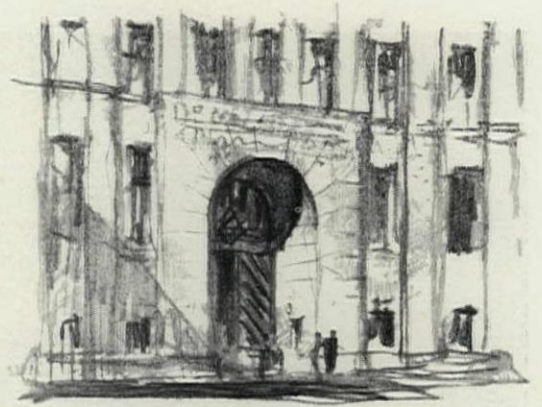
MAIN ENTRANCE TO OLYMPIC STADIUM, AMSTERDAM



Mauve Colored Brick  
"Chilehaus" in Hamburg

change, which came easily in this country and with more difficulty in Europe, was without question due principally to the perfection of the means of industrial production which the nineteenth century brought forth. In certain European countries, such as Germany, the scrapping of eighteenth century methods of production made more rapid advance, doubtless, than was made in England and France. And this industrialism has actually forced the older Europe to accomplish, in a relatively short time, somewhat of the transformation which extended over many years in this newer country. Even those among us of moderate age may recall the subsequent steps in the improvement of lighting. As a boy, you lighted your way to bed with a candle; the footlights in the theaters were (in the country) kerosene lamps; only such important buildings as the town hall could boast of having gas lights; the street corners were brightened by hissing arc lights; and, finally, the incandescent electric light proclaimed its ubiquitous supremacy. Modern Europe has, in its architecture, figuratively at least, leaped from the candle to the electric light without intermediate stages.

A review of the buildings built throughout northern Europe during the past 20 years brings to us sharply the realization that, under the aegis of modern construction and modern sanitation, Europe is making greater progress, relatively, than is being made in this country. The work of the



Cement Construction  
Doorway to New Post Office, in Stuttgart

later architects in Europe, and especially of the protagonists in the development of the "modern" phase of architecture, has taken, as the expression goes, "the bull by the horns." They have consciously and effectively brought forth works of originality and genius, and they have done this because they have, at their best, succeeded in freeing themselves, not from the spirit of all precedent architecture, but in freeing themselves from the special vocabulary which, under the academic regime, had taken so strong a hold. It is this very expression of freedom which is least understood in America. In the minds of most of those who in any way follow the developments of the arts, the essence of protest which underlies all the special movements such as futurism, cubism, imagism,—and what not,—is not clearly perceived. The bizarre qualities of the work are noted, the hideous procession of monstrous emanations is observed,—but the significance of the protest escapes. When one, trained in the ancient usages of Greek, Roman and Renaissance architecture with their standardized forms, comes upon a collection showing examples of "modern" work, he suffers, generally, from shock. These buildings are to him revolting rather than otherwise. There is, of course, nothing strange in this; whatever is new shocks. And it is not necessarily a measure of praiseworthy perspicacity to join in lengthening the procession of things that are new; error and sham can be as "new" and "modern" as their opposites. What is wanted is the open mind.

Perhaps there is room for disagreement, but I would suggest that, so far as "modern" architecture is a valid and conscientious expression of the architect's sense of design, there are no "new" principles involved. This very statement may, perhaps, seem to beg the whole question, because, if we were all as wise as Montaigne, we might question whether there

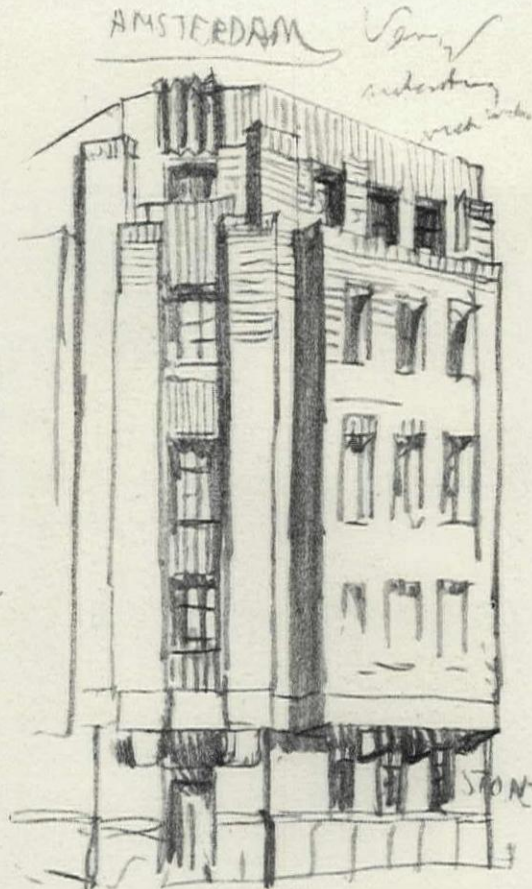




Combination of Stone and Metal

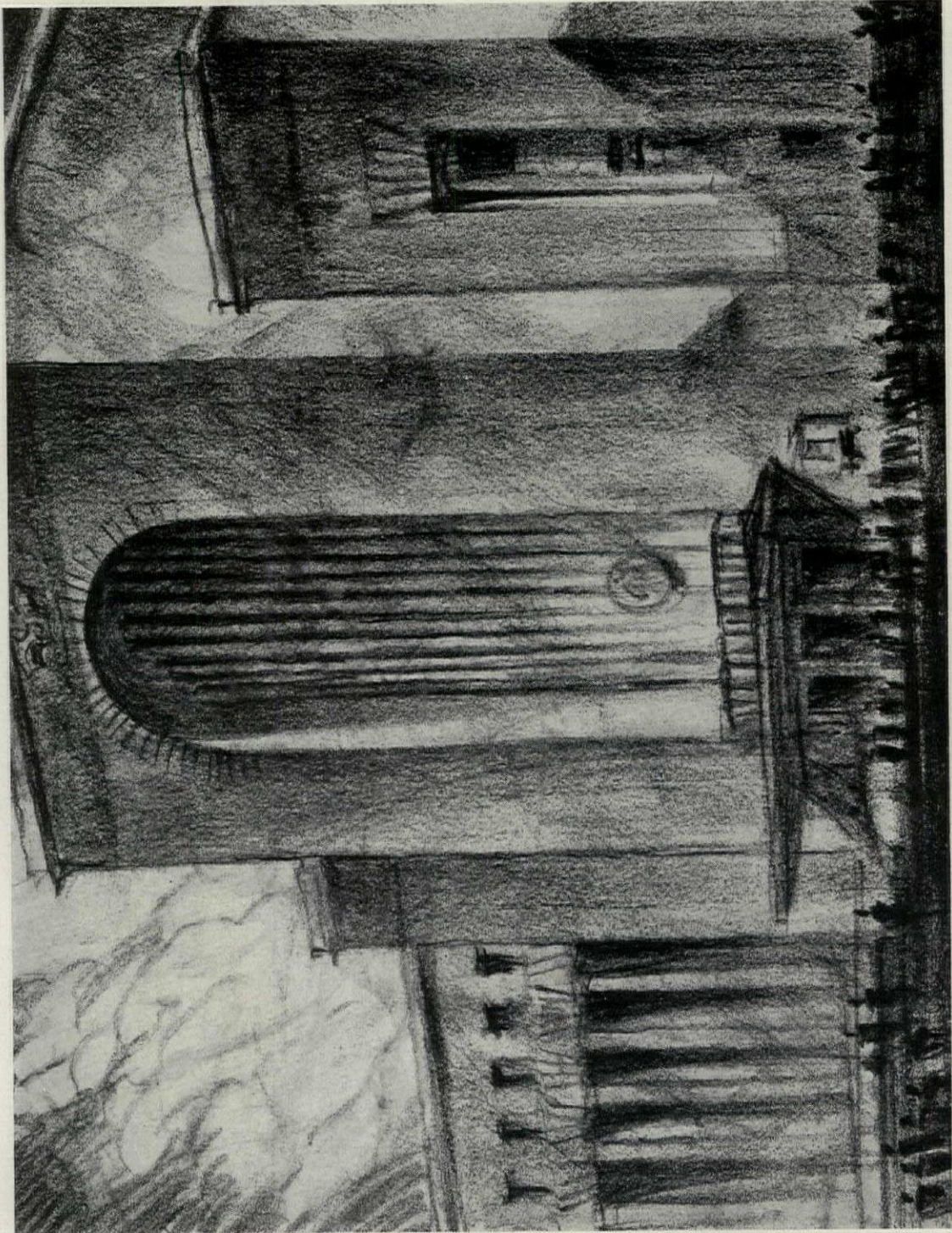
Modern Doorway to an Office Building in Berlin

are any "principles" of art or architecture at all, save those quasi-principles which we learned at school, even as our forefathers learned other "principles," only to renounce them in favor of still other "principles." Yet, one may hazard the suggestion that in the architects in Europe who have striven in their modern architecture for a pure expression of the conditions imposed by the exigencies of modern engineering there is, unquestionably, one outstanding thought,—or principle, if you will,—and that is that the design of the building should be evolved from the matrix of these conditions,—and these conditions are always local and special,—rather than that the design be achieved by trying to fit the conditions to the limitations of an architecture which belonged to a day that is dead. Even this generalization has its sharp-pointed restrictions. For it is possible to hold that the instant we admit the right of decorative forms to enter into the final expression of the work, we are admitting a factor which destroys the validity of the generalization. If we are to express modern requirements,—economic, constructional and other,—why should we search for a decorative expression at all? And if it be admitted that the decorative sense is, like all other senses, a part of Nature's self, and therefore entitled to recognition, where are we going to draw the line as to what part it may play in our design? Just because a porch roof may be supported by cantilever construction, is that an insuperable reason for so expressing the porch? Suppose the porch "looks better," as the saying is, with pillars,—shall we scrap the pillars just because we know that there is a cantilever buried in the hidden depths of the construction? And if we do use pillars, are we playing false or not? Must we, as subject to the Great Necessity, learn to consider the cantilever construction necessarily,—under these conditions,—decorative? Close questions these,—and who shall answer them? Not I, and, my masters,—saving your grace,—not you.



Treatment for a Corner Building in Amsterdam

The illustrations shown in these pages present sympathetic sketches of some of the buildings which have impressed Mr. Keally as most worthy examples of recent work. These buildings may be characterized, I am sure, as showing sincerity of purpose and ardent æsthetic desire. Their originators had, I feel certain, no desire to be bizarre; they have endeavored, simply and without equivocation, to let the design of their buildings be governed by their essential functions. Of course, there is nothing new in this attitude. Guadet and his long line of predecessors at the *Ecole* in Paris have taught the same gospel. If there is any difference in the methods of procedure between the "modern" architect and the architect of the older tradition, it is this,—that the academic architect works out his plan always bearing in mind certain classic proportions, so that his points of *poche* shall, when the elevation comes to be drawn, give his wall openings, his arches and his columns the sanctified academic proportions, whereas the "modern" architect tries to forget this vocabulary and lets his wall openings take care of themselves, feeling confident that if his plan can meet the construction and functional needs, he can find a way to make his wall openings and supports attractive, whatever their proportions may be. I do not mean to imply that his thought process



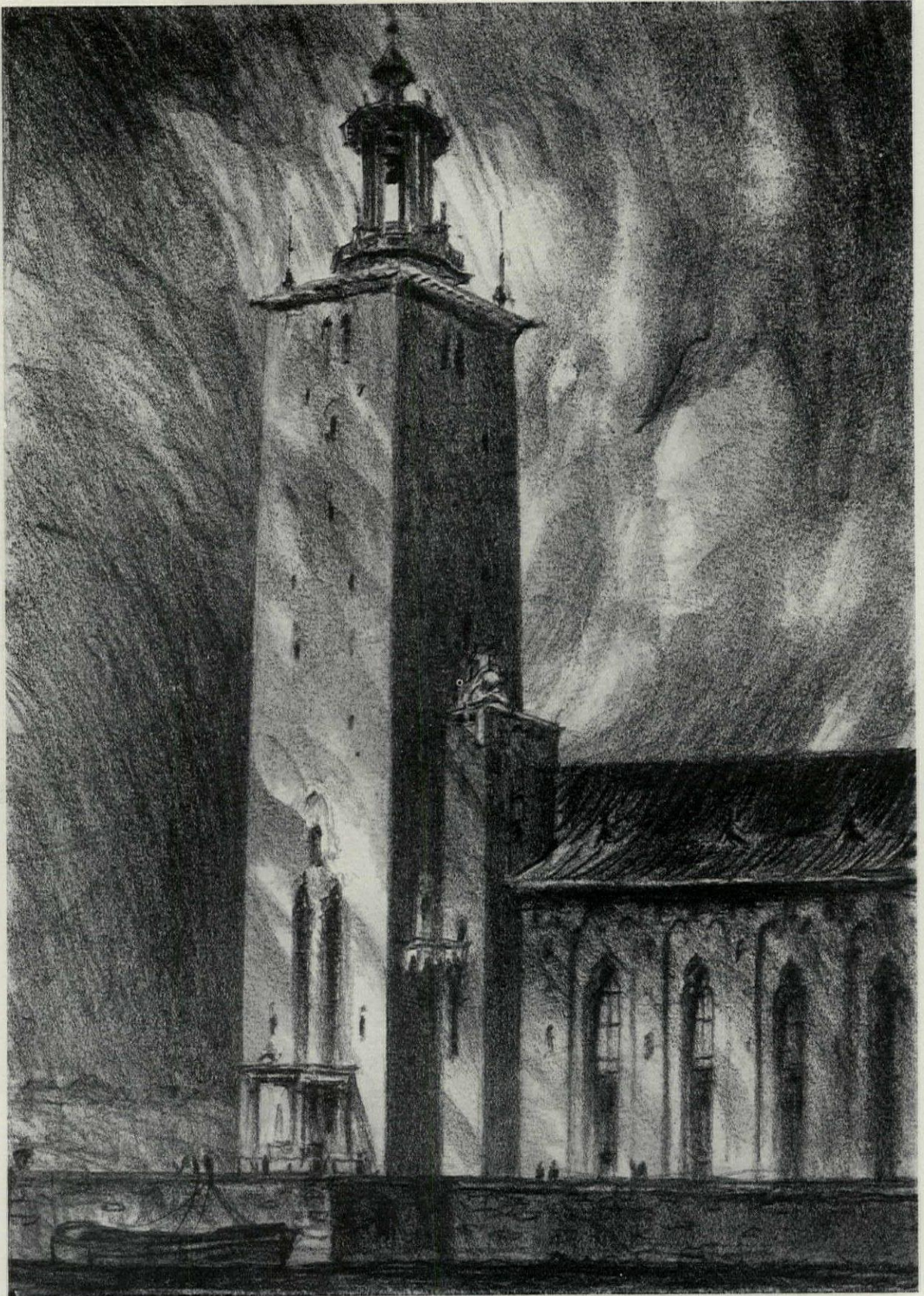
NEW RAILROAD STATION AT STUTTGART

*Stone Construction*



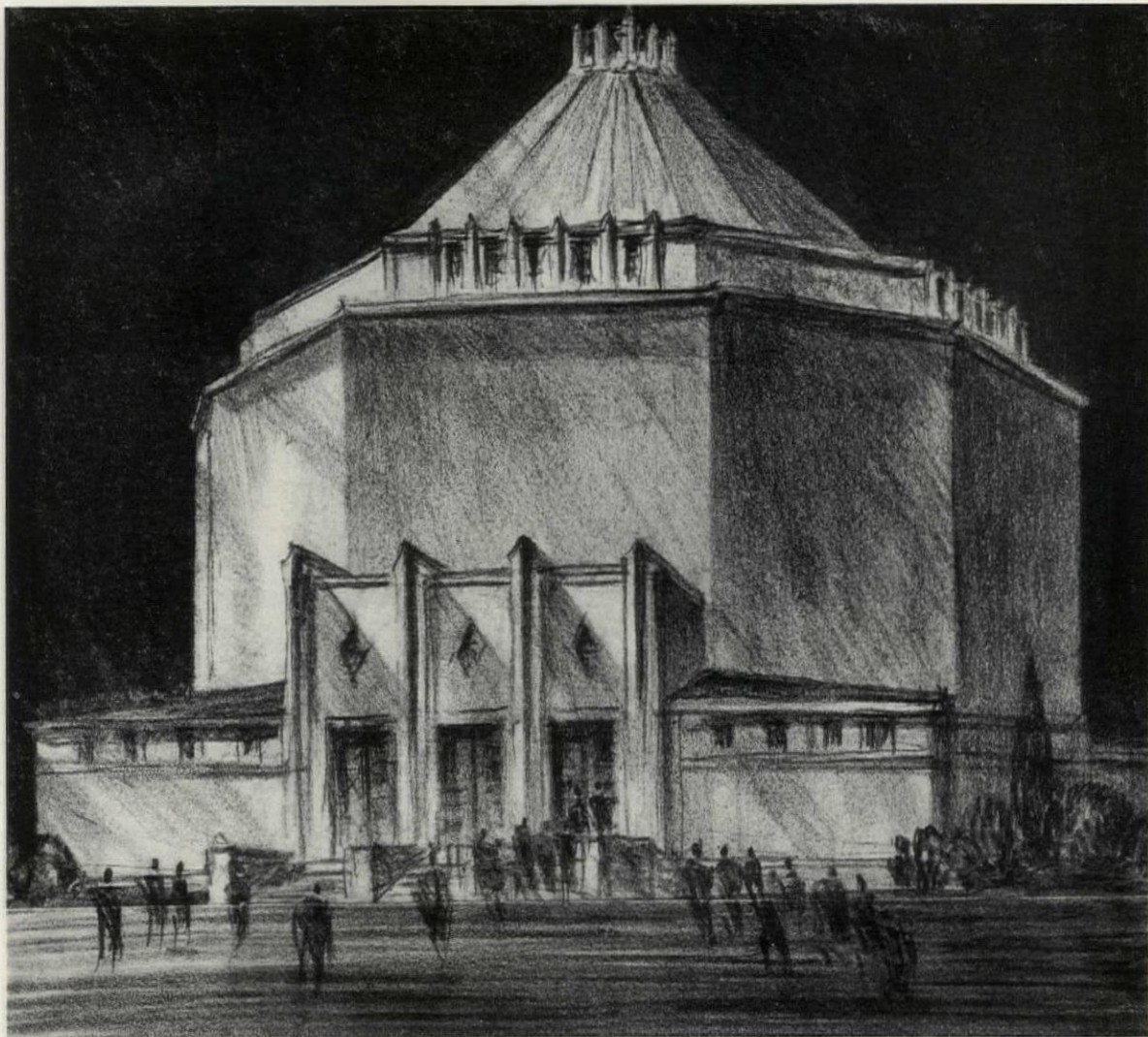
*Walls of Buff Brick*

A MODERN HOSPITAL IN AMSTERDAM



*Red Brick*

TOWN HALL, STOCKHOLM



Cement Building

New Planetarium in Leipsig

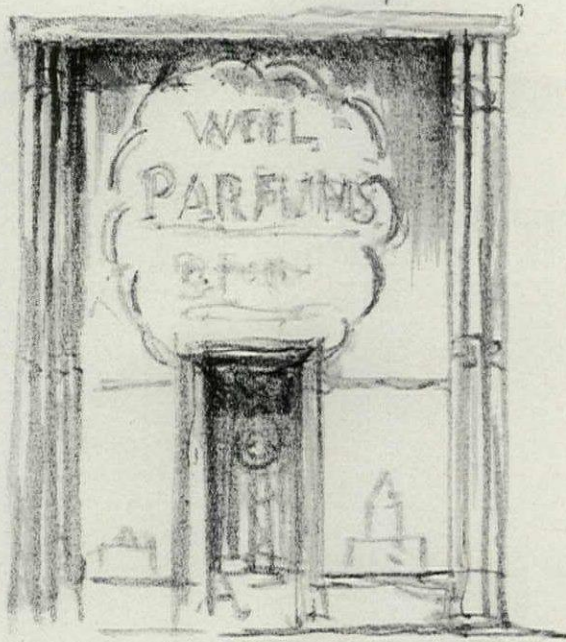
is quite helter-skelter; in terms of his genius he may visualize his section and elevation as he works out his plan, but, again in terms of his genius, he visualizes new solutions for these elements.

The architects whose work is characterized as "modern" have chosen the path which seems to them to lead to freedom. They are willing to consider any solution, yet, being intelligent, they,—or some of them,—are not willing to accept any solution. They may originate new forms and new disposition of masses,—but this type of magic is not original with them. The originator of these forms, always in terms of his æsthetic genius, may produce results which are pleasing to his taste and to the taste of certain others. How many he pleases or displeases is irrelevant. The empire of art is an organization in which the ruler and the ruled are one. The instant, however, he consciously formulates his art in canons, or as soon as the canonists arrive to dismember his work, a style is founded, his work is academized,

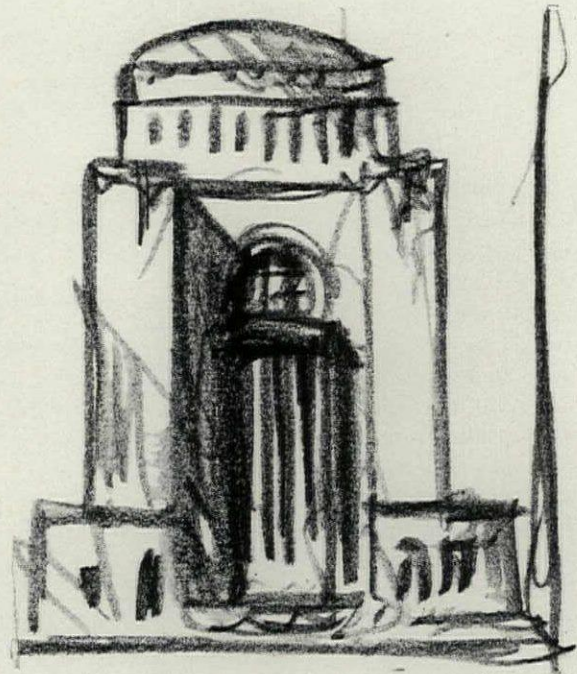
and all the beggaring limitations grow into a school of art in which the disciples desecrate the memory of their master by imitation of his manner,—losing sight of the fact that to emulate him they should be different from what he was.

Well, what of it? A great deal. Have we, under the regime of our industrial Frankenstein, time in which to be original and different? Under the actual pressure of our modern life, how many architects can afford to take the road to freedom? How many, economically hedged in by the complexities of their professional life, can afford to differ? We see about us today many architects who are doing what is called "modern" architecture,—but, as a matter of fact, they are more or less servilely copying their European *devanciers* just as their predecessors, decades ago, copied Cæsar Daly. Is there any difference of attitude?

I do not know whether or not in the distant future our economic conditions will so change as to permit a more ample freedom, nor have we any



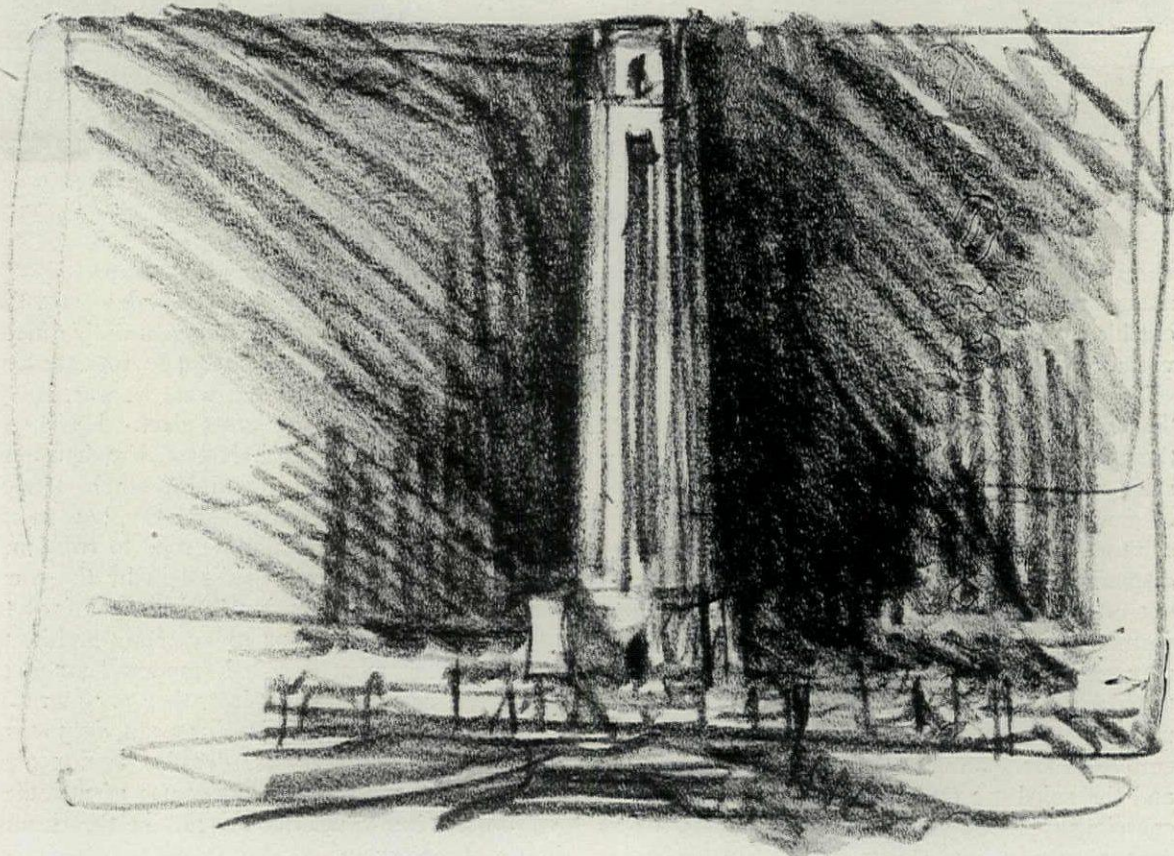
All Metal Front  
A Perfume Shop in Paris



A Monument in Hamburg

assurance that the architect of the future will have either the desire or the power to take advantage of a larger freedom. That they may is, naturally, the hope of all men who believe with Professor Bury, in the theory of progress. As the situation

stands today, we may be cheered by the fact that some architects, like some philosophers, manage, in spite of the crushing conditions of our daily life, to think and dream,—free, in some way, from the inhibitions which master the great majority.



Suggestion for a War Memorial

## HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.

DAVID ADLER AND ROBERT WORK, ARCHITECTS

BY

MATLACK PRICE

OF this house at Lake Forest for William McCormick Blair, one might well say that it has achieved all the storied charm of a venerable ancestral home, traditioned through generations, with all the comfort of the modern country house, studied to the last degree for today's most exacting demands for convenience. For this type of house we dwellers on the Atlantic seaboard must be conceded to be intimately appreciative. We must be conceded to have traditions, to sense the authentic architectural expression against the counterfeit, to be, perhaps, narrowly over-critical of the result when we see a house built in the image and likeness of our cherished Colonial in a spot sufficiently far west to have been virgin forest, not even a frontier, when Boston and Newport and Philadelphia were important cities of the colonies. But here is a piece of architectural handiwork that re-creates our Colonial mannerisms of the Atlantic seaboard far more intelligently and with more real authenticity than any but the best of our own efforts. It derives in part from Pennsylvania and in part from New England, with a third element of its own personality which unifies it and makes it a fine piece of

work in its own right, supposing it to have had no definitely stylistic origins at all.

The architects have given us an excellent demonstration of the truth that the true old Colonial houses, for all that they developed certain identifying traits, were by no means all alike, and certainly not all "typically" Colonial, if we take typical as meaning built on a formula. Many of the finest houses of the colonial period were built on no formula at all. Many were remarkably individualistic, and grew from generation to generation into structures of rambling charm, with successive additions. Such a one this Blair house might well be. The rough-cast stonework, and the split stone, unwhitened, suggest the older houses of Pennsylvania, where the Welsh settlers brought with them their ready skill as stone masons. The gambrel roof of the main mass of the house has a New England manner, from where, too, might have come the hand-split shingles. These, by the way, illustrate the importance of thoroughness in any adaptation of a historic type. It is not enough to copy forms. The materials of the original, as well, should as nearly as possible be simulated. And the hand-split shingles are



*Photos. Trowbridge*

Entrance Front

House of William McCormick Blair, Esq., Lake Forest, Ill.

David Adler and Robert Work, Architects

exactly the right thing here not because (merely for a tricky effect) they are hand-split, but because they give precisely the effect of the old houses for which such shingles were the only kind obtainable. They have the irregularity that all hand-made things possess, and that is an essential factor in recreating any old type of building.

There are about this house few of the obvious things that many lay observers with a smattering of architecture would expect to find in what they would call a "Colonial" house. There are no "pillars;" there are no spindle railings; there are no fanlights or Palladian windows. For all of these omissions it is more truly Colonial than if it had all these things which came in later with the more sophisticated Georgian period. And this is equally true of the interiors, which the writer feels qualified to appreciate fully because of a summer spent in making measured and full-sized drawings of the interiors of several pre-Georgian manor houses in Rhode Island. In all this early Colonial interior detail there was a peculiar kind of primitive purity unlike any of the more scholarly work that came later. The scale was more generous; panels were sunk deeper; the mantel shelf had not come to be an inevitable part of the fireplace; there was a naïvete that was never clumsy and never too stylized. And much

Georgian work, even when it is very beautiful, loses in charm what it gains in perfection.

This early Colonial interior woodwork has never been better understood or better done than in these Lake Forest interiors. Simple mouldings frame the fireplaces; simple cornices finish off the paneling, and the divisions and proportions of the paneling have the same fine simplicity. The very broad panels are essentially characteristic of the early work, and so is the generally large scale of the mouldings and the panel bevels. There is much work like this in the earlier Pennsylvania houses, and some also in New England, particularly in Rhode Island. The paneling, and especially the double pilaster caps in the dining room, are almost identical with the paneling and pilasters in the parlor of one of the finest old manor houses in the Narragansett part of Rhode Island. Another identical device, and one very characteristic of early Colonial woodwork, is the breaking out of the cornice over all pilasters and keystones. Inside or out, wherever this house departs from definite precedent, it departs in a thoroughly logical and consistent manner, because the architectural technique is consistent. The whole house is a monument to consistency, and nowhere does there seem to be any straining for effect, no forced issues. It all looks as though



Living Porch

House of William McCormick Blair, Esq., Lake Forest, Ill.

David Adler and Robert Work, Architects



it has been done easily; there is no feeling of effort, of painful re-construction from books and plates, and this is a trait of the best architecture there is,—and the best art.

Everything about this house seems to be in perfect keeping with everything else, and essentially in the spirit of its time,—yet there is no feeling of conscious stylization. The sense of the beholder is the same he experiences in visiting an actually old and architecturally fine house,—a sense that nothing could have been done otherwise, and that nothing that could be done would add any charm or any manner. More likely it would destroy rather than improve. There is more in architecture than form. More, even, than manner and technique, which may have to do with modifying form, with giving form different inflections, different gradations of meaning. Architecture, thus refined, thus drawn away from material values, begins to express values psychological. This house, for instance, gives the impression of a place of old and known abode, a place created by and a part of gentlefolk who lived here, who entertained here in a more leisurely age. Here are rest, and surcease from whatever phases of the immediate age we may find uncongenial; here is room for old ideals of graciousness and courtesy; for a kind of life that is both formal and informal,—and quietly well

bred in all its expressions and all its implications.

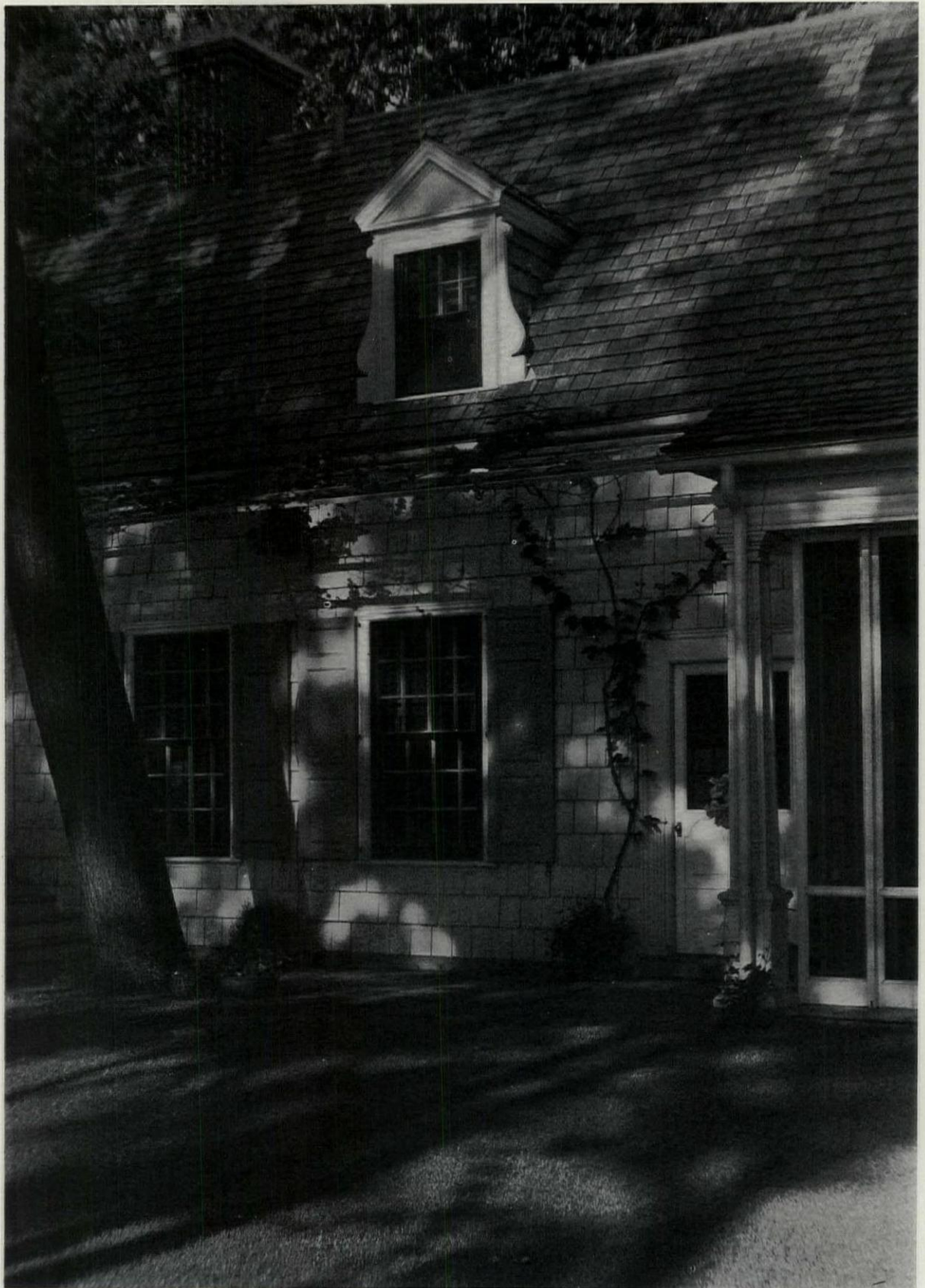
Refinement of detail and beauty of woodwork are evidenced quite as much in this splendid example of early American Colonial architecture as is found in the more stately and pretentious examples of the later development of this style in Virginia and the Carolinas. The use of many carefully selected and harmonious colors in the painting and furnishings of the various rooms also adds to the individual charm and character of this house. Unfortunately, the many illustrations which accompany this brief description fail entirely in giving any adequate idea of the depth and harmony of the colors used. The many different types of fireplace designs, the well proportioned small-paned windows and the comparatively low ceilings of all the rooms add to the atmosphere and appearance of genuine antiquity, which this house possesses to an unusual degree. The plan is interesting in its arrangement, rambling over a great many square feet of property. Although all of the important rooms are of substantial size, there are many delightful small rooms for cards, writing, reading and quiet conversation. The owner is indeed fortunate to have secured the services of architects so sympathetic and so successful in the creation of one of the most individual, consistent and interesting country houses ever built in this country.



South Wing

House of William McCormick Blair, Esq., Lake Forest, Ill.

David Adler and Robert Work, Architects



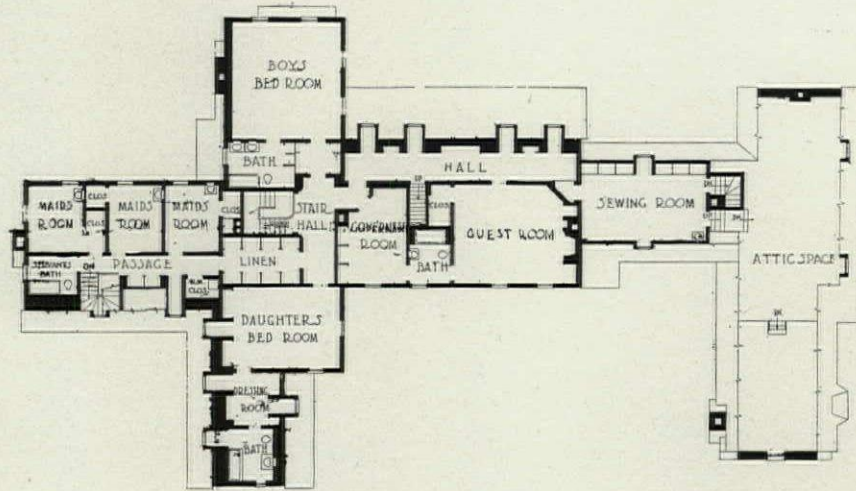
DETAIL OF THE EAST FRONT  
HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS



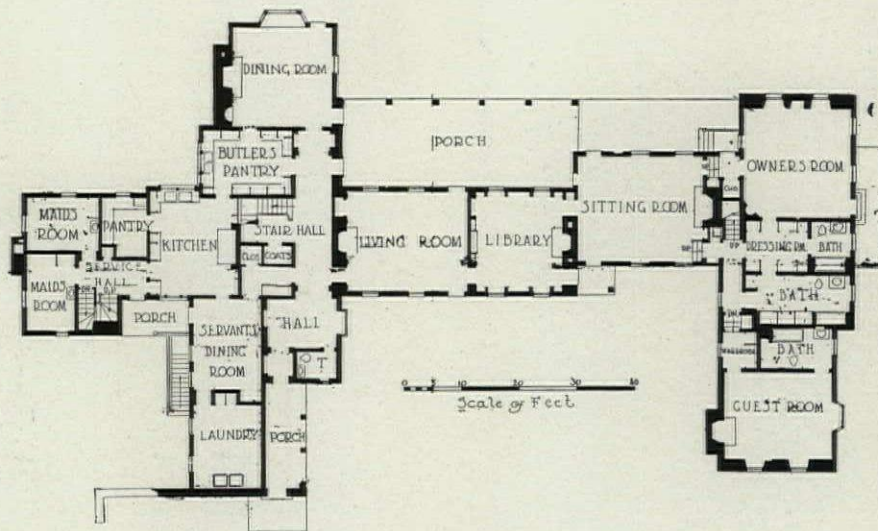
GARDEN ENTRANCE

*Plans on Back*

HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS



SECOND FLOOR



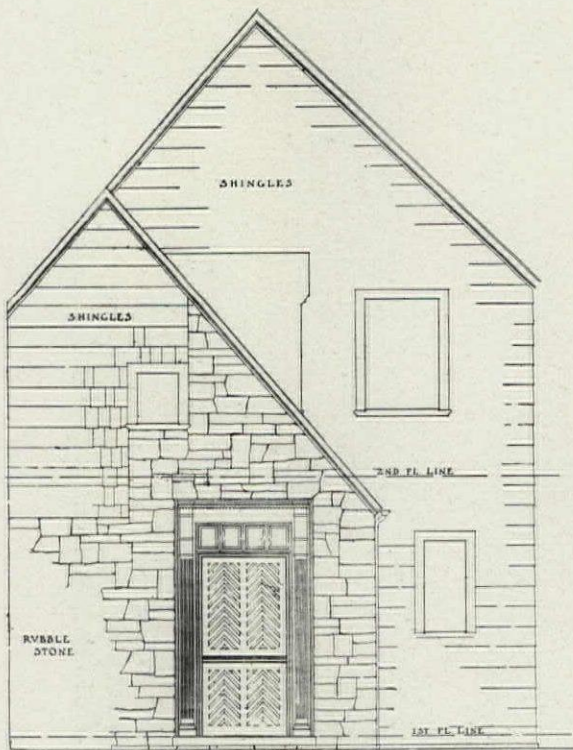
FIRST FLOOR

PLANS: HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
 DAVID ADLER AND ROBERT WORK, ARCHITECTS



*Details on Back*

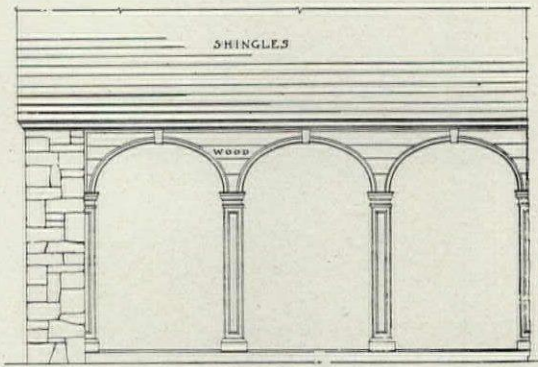
ENTRANCE LOGGIA  
HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS



WEST ELEVATION

MAIN ENTRANCE  
PORCH

SCALE  
0 1 2 3 4 FT



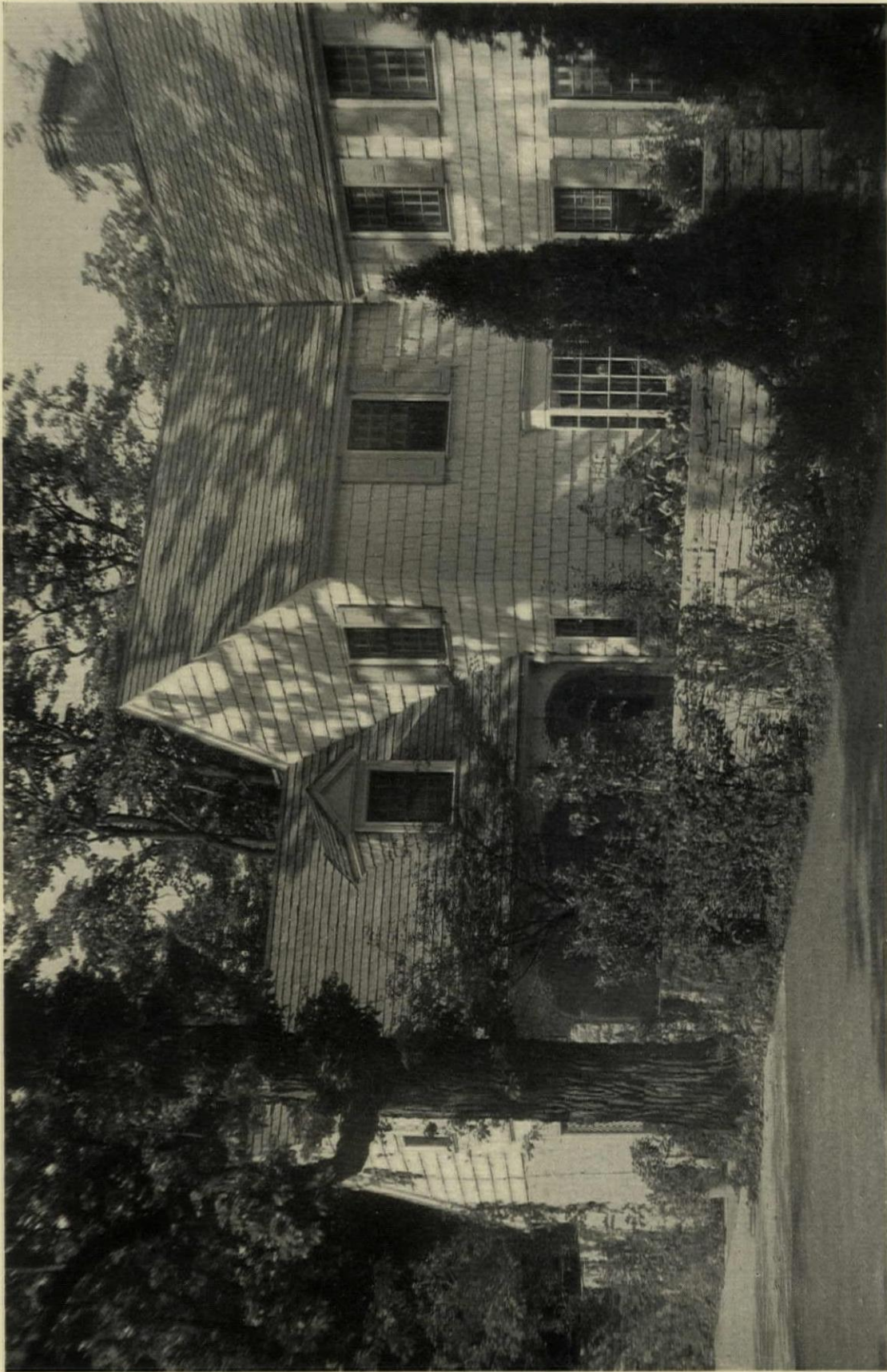
SOUTH ELEVATION

DAVID ADLER AND ROBERT WORK, ARCHITECTS  
DETAILS, HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.

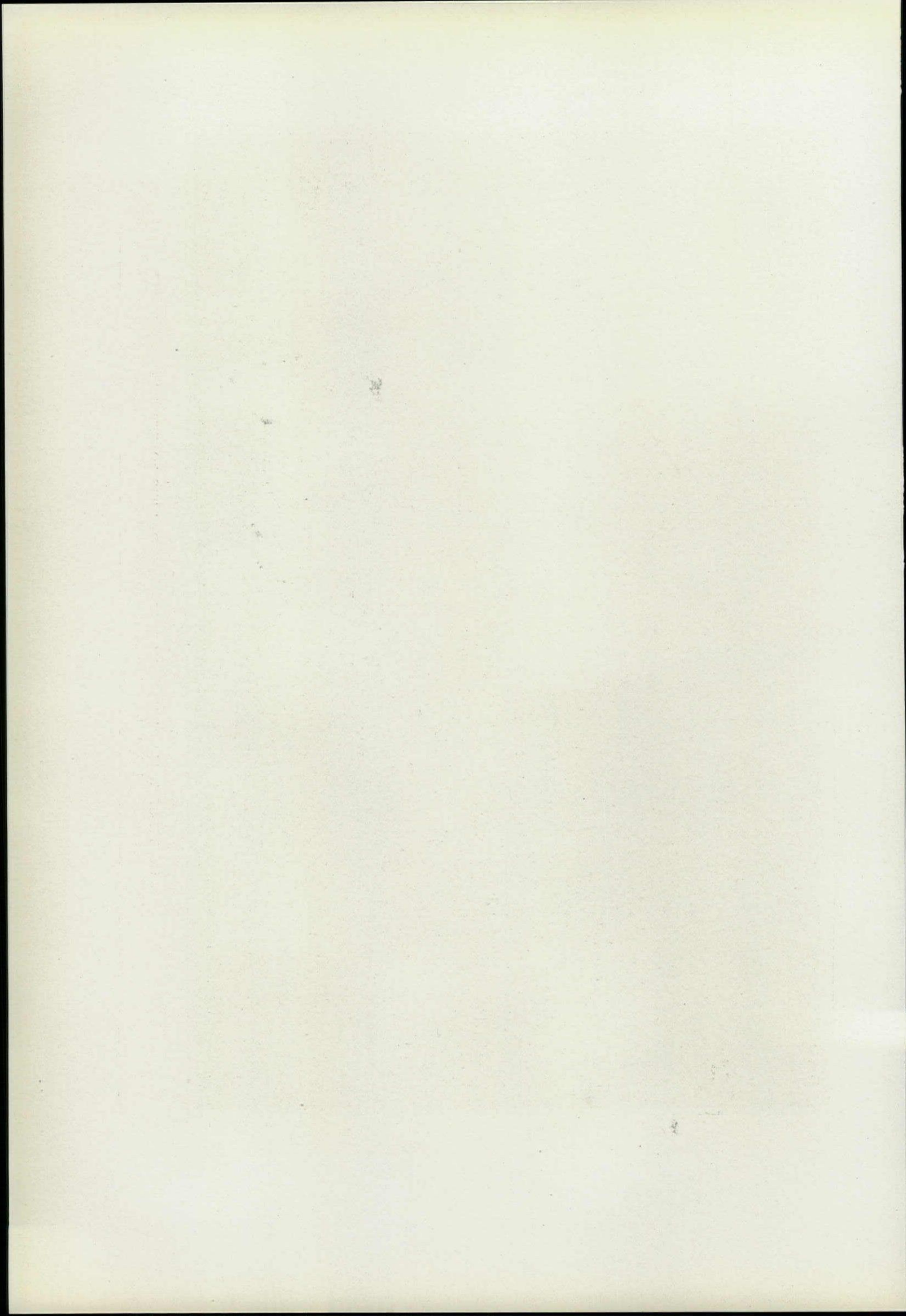
JAN.  
1929

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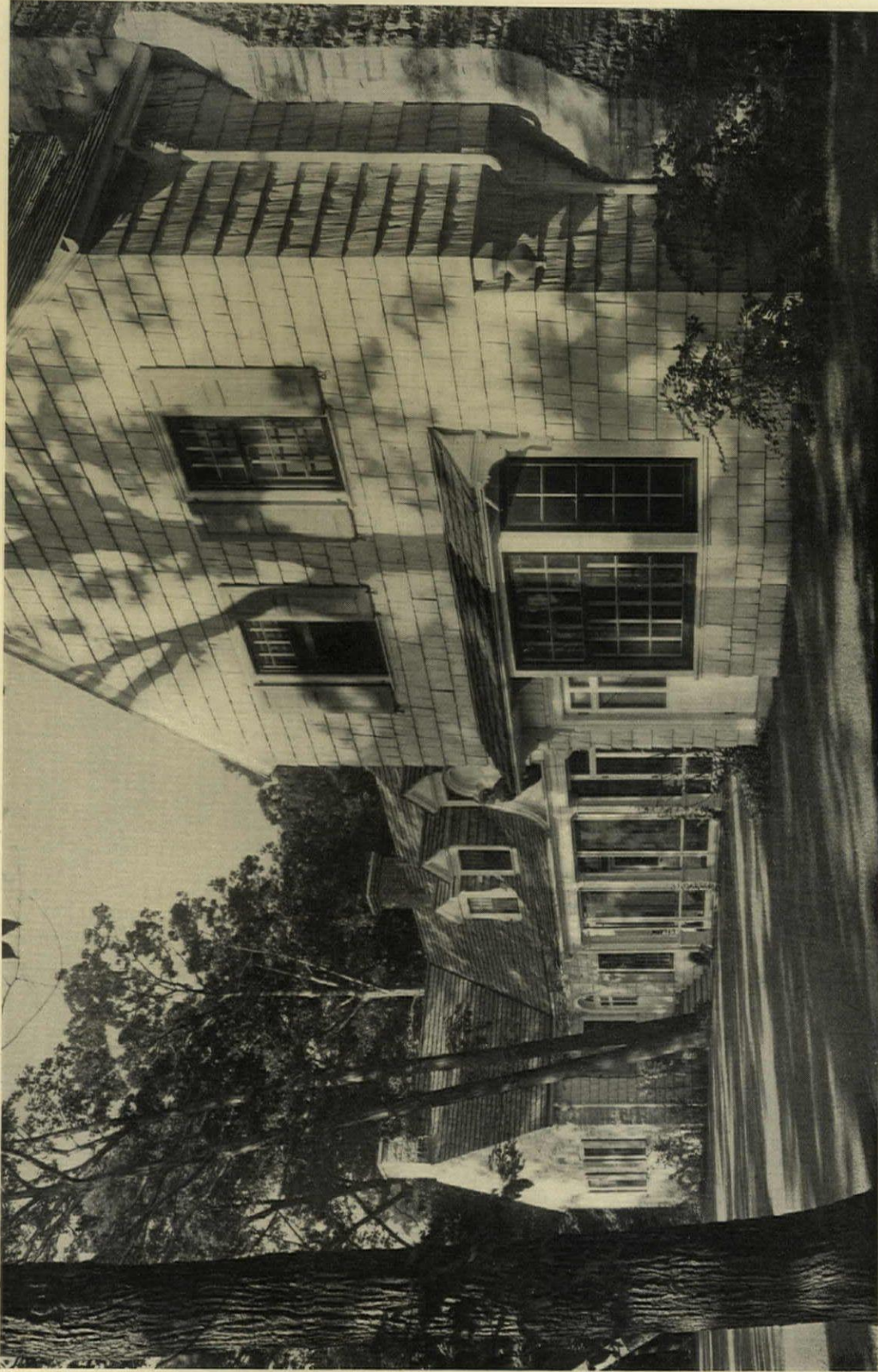
The ARCHITECTURAL FORUM DETAILS



ENTRANCE FRONT  
HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS

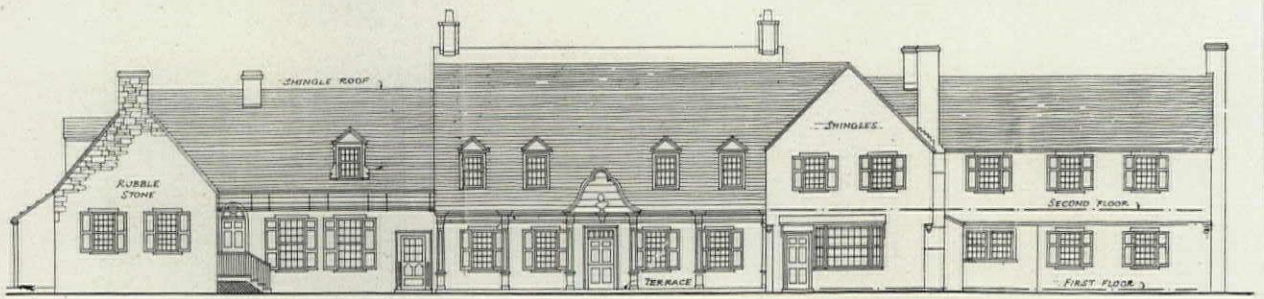




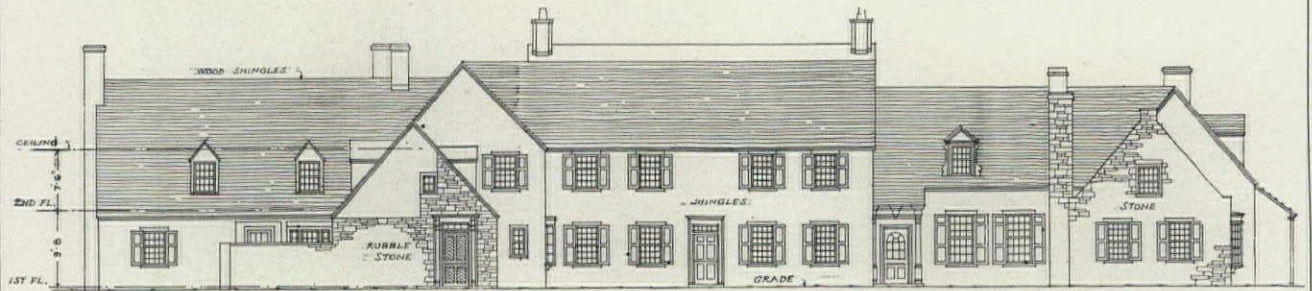


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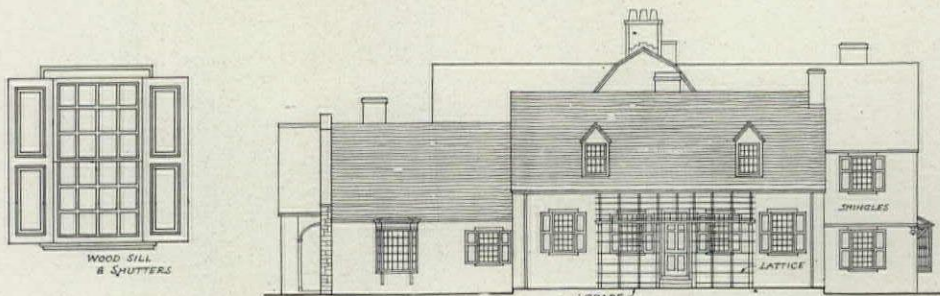
EAST FRONT  
HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS



EAST ELEVATION

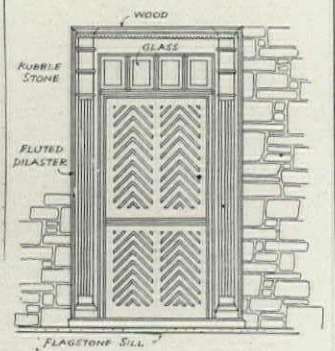


WEST ELEVATION



SHUTTER DETAIL

SOUTH ELEVATION



DETAIL of  
FRONT ENTRANCE

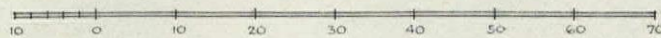


NORTH ELEVATION

DETAILS of  
COUNTRY HOUSE  
for  
WILLIAM Mc CORMICK BLAIR.

DAVID ADLER AND ROBERT WORK ARCHTS

JAN  
1929



SCALE IN FEET

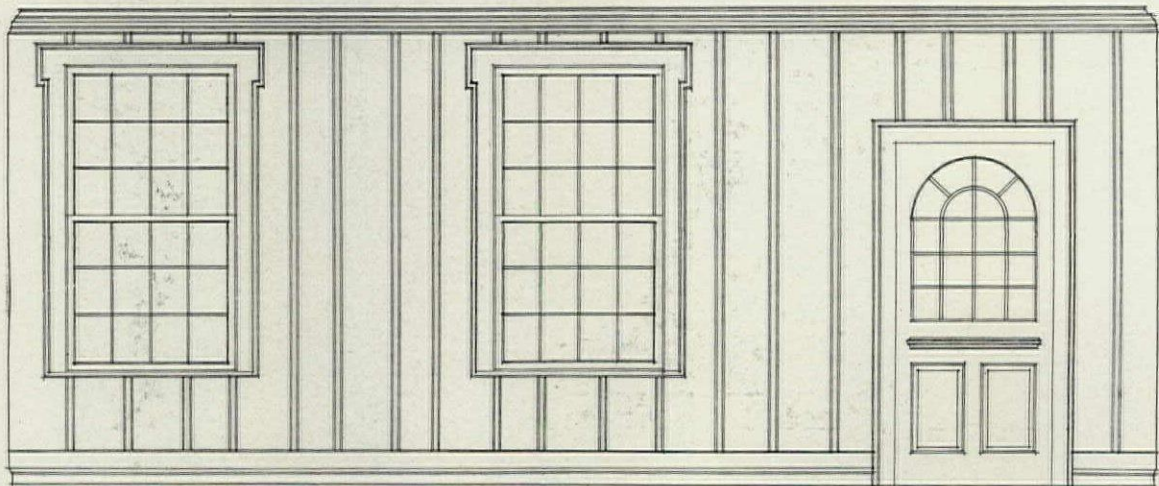
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# The ARCHITECTURAL FORUM DETAILS

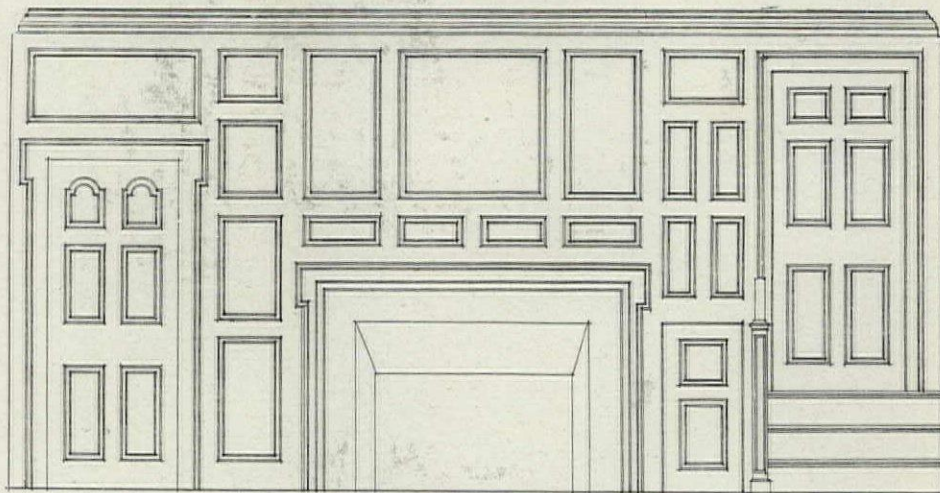


*Detail on Back*

SITTING ROOM  
HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS

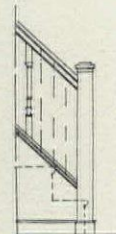


WEST WALL



SOUTH WALL

SITTING ROOM



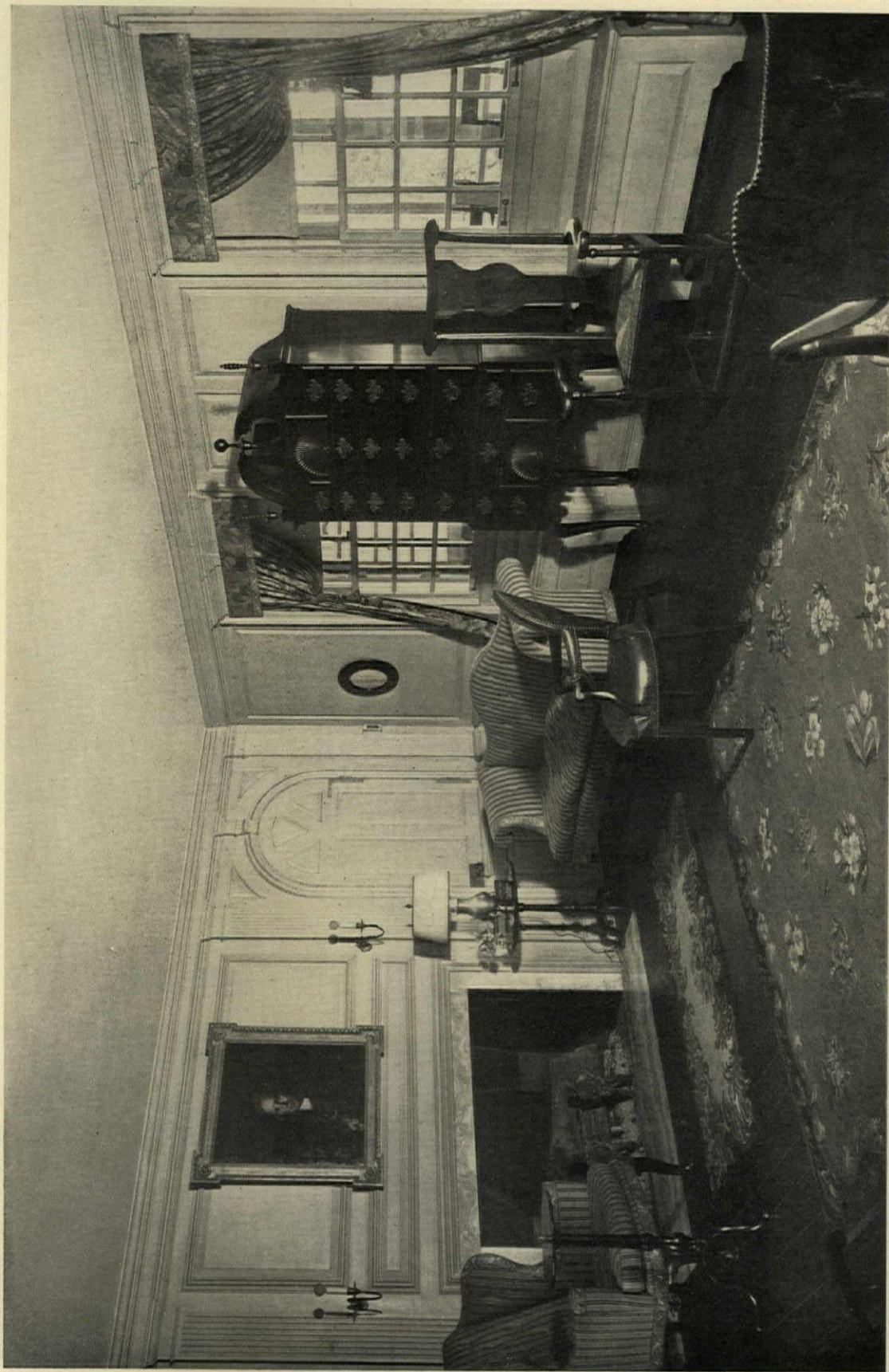
STAIR

HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS

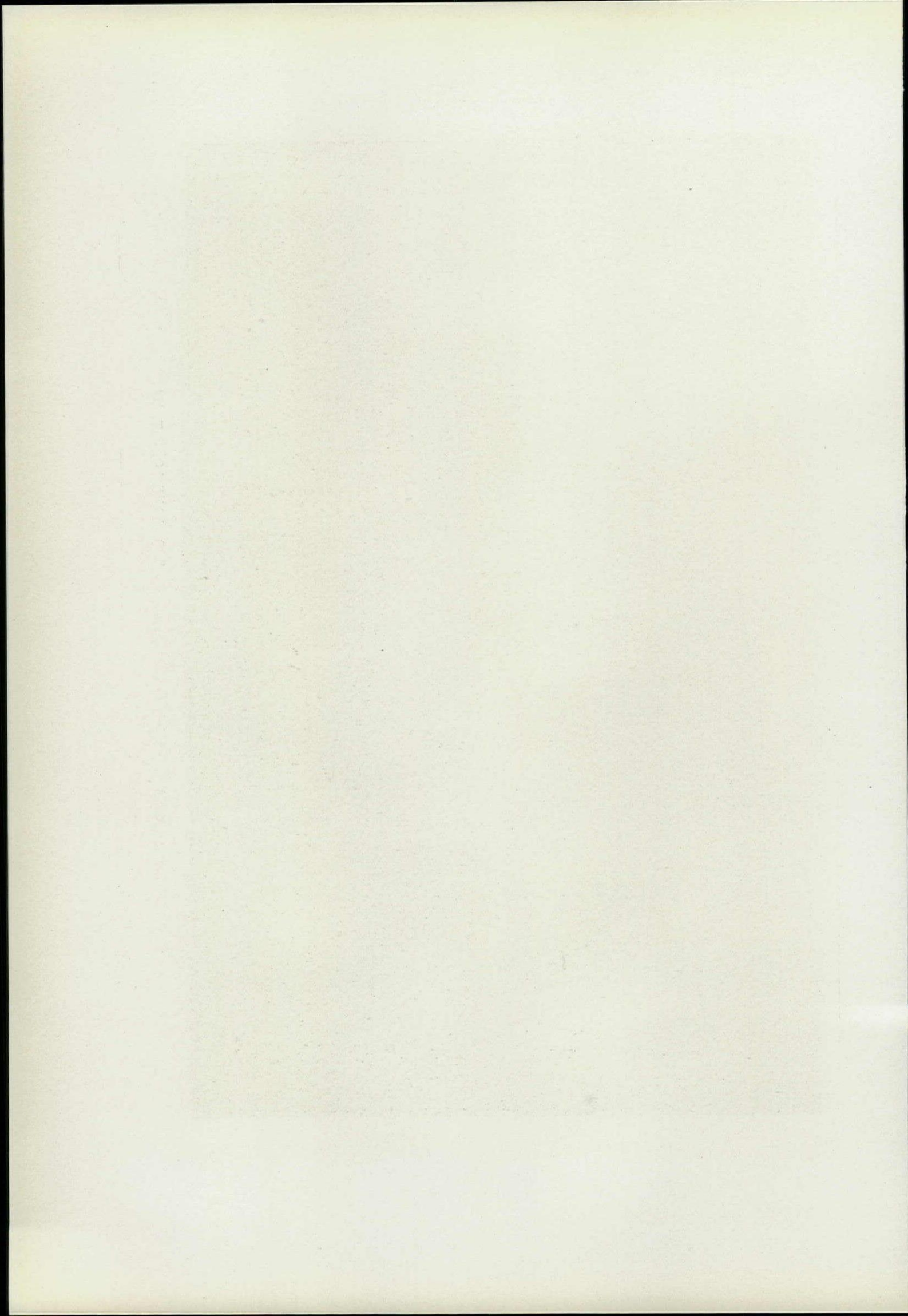
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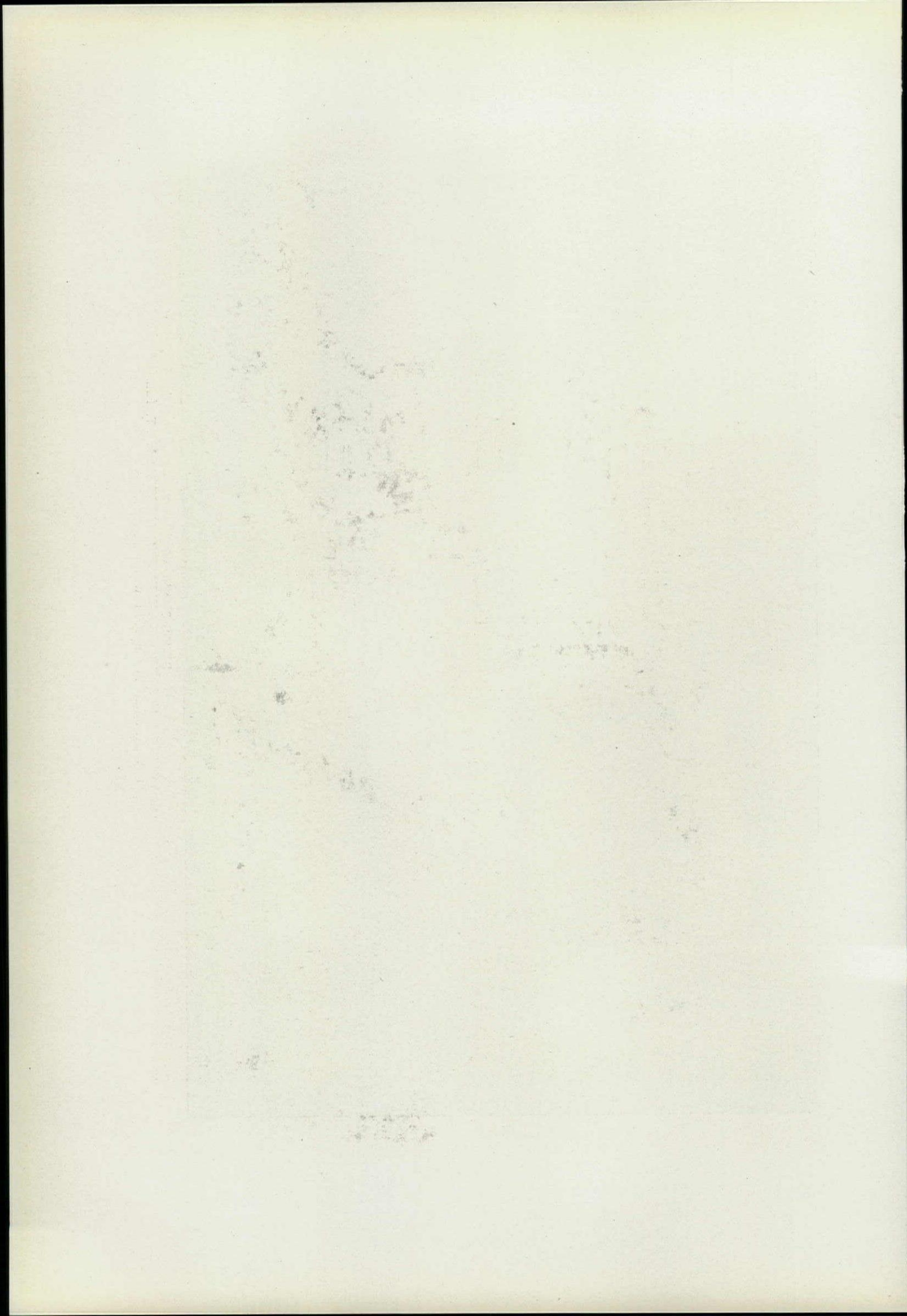


LIVING ROOM  
HOUSE OF WILLIAM MCCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS





DINING ROOM  
HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS

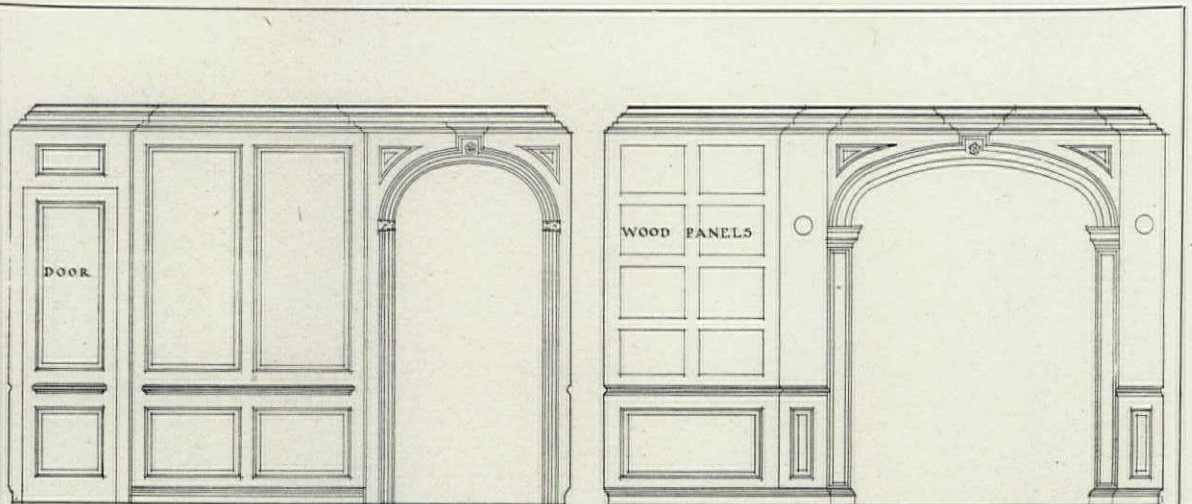






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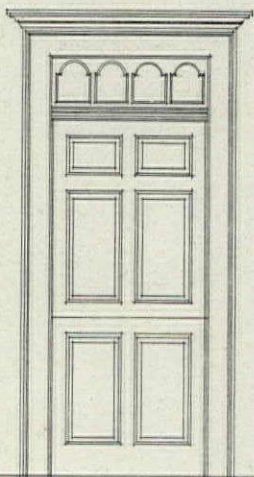
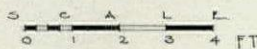
ENTRANCE HALL  
HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS



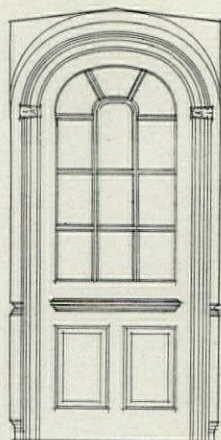
WEST WALL

EAST WALL

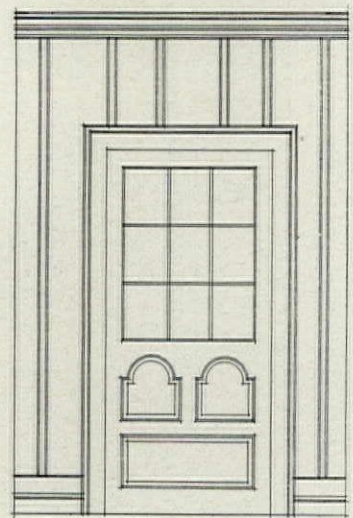
ENTRANCE HALL



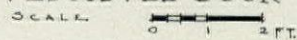
AN EXTERIOR DOOR



VESTIBULE DOOR



SITTING ROOM DOOR



DETAILS, HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS

JAN.  
1929

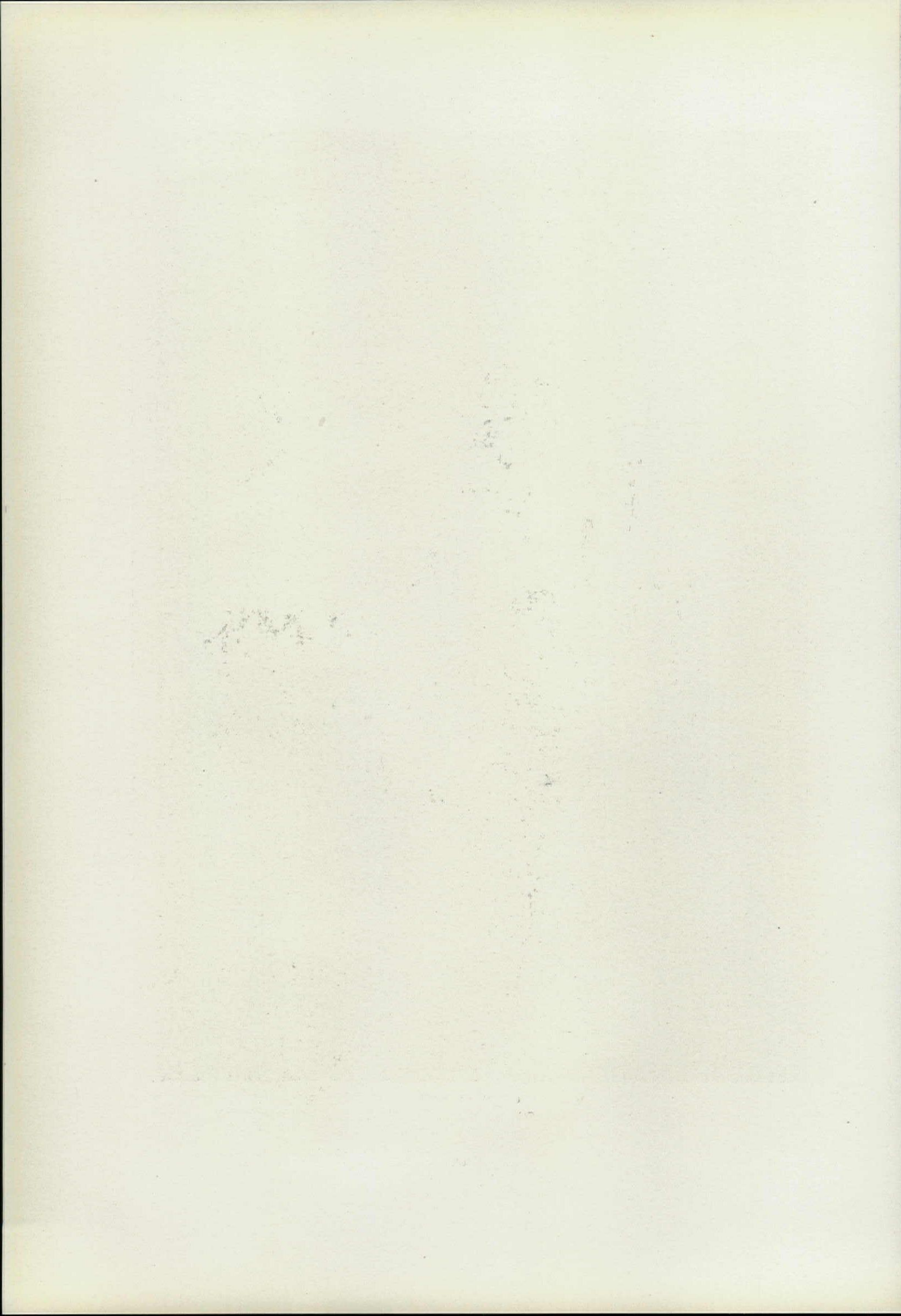
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The ARCHITECTURAL FORUM DETAILS



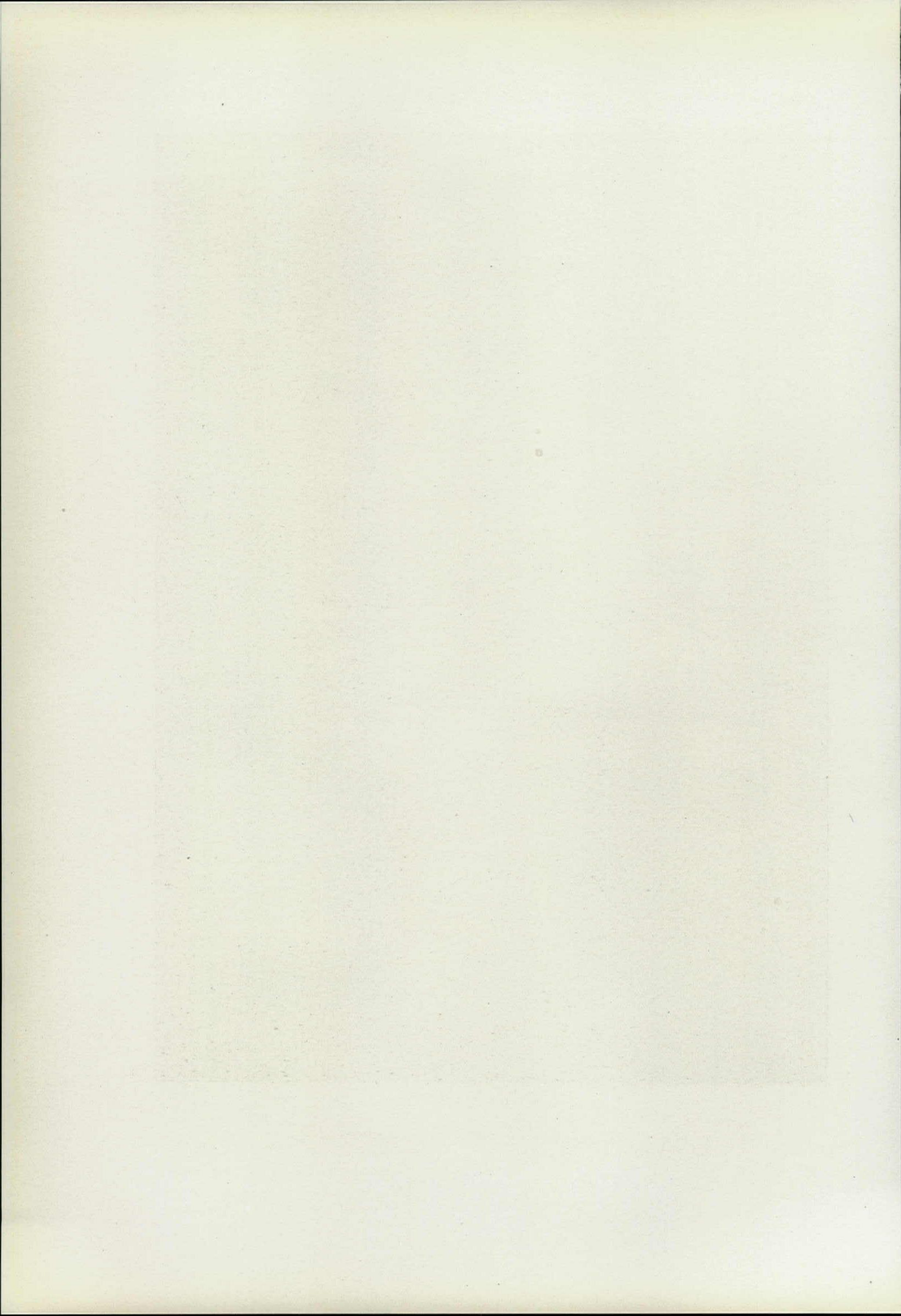
ENTRANCE HALL

HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS



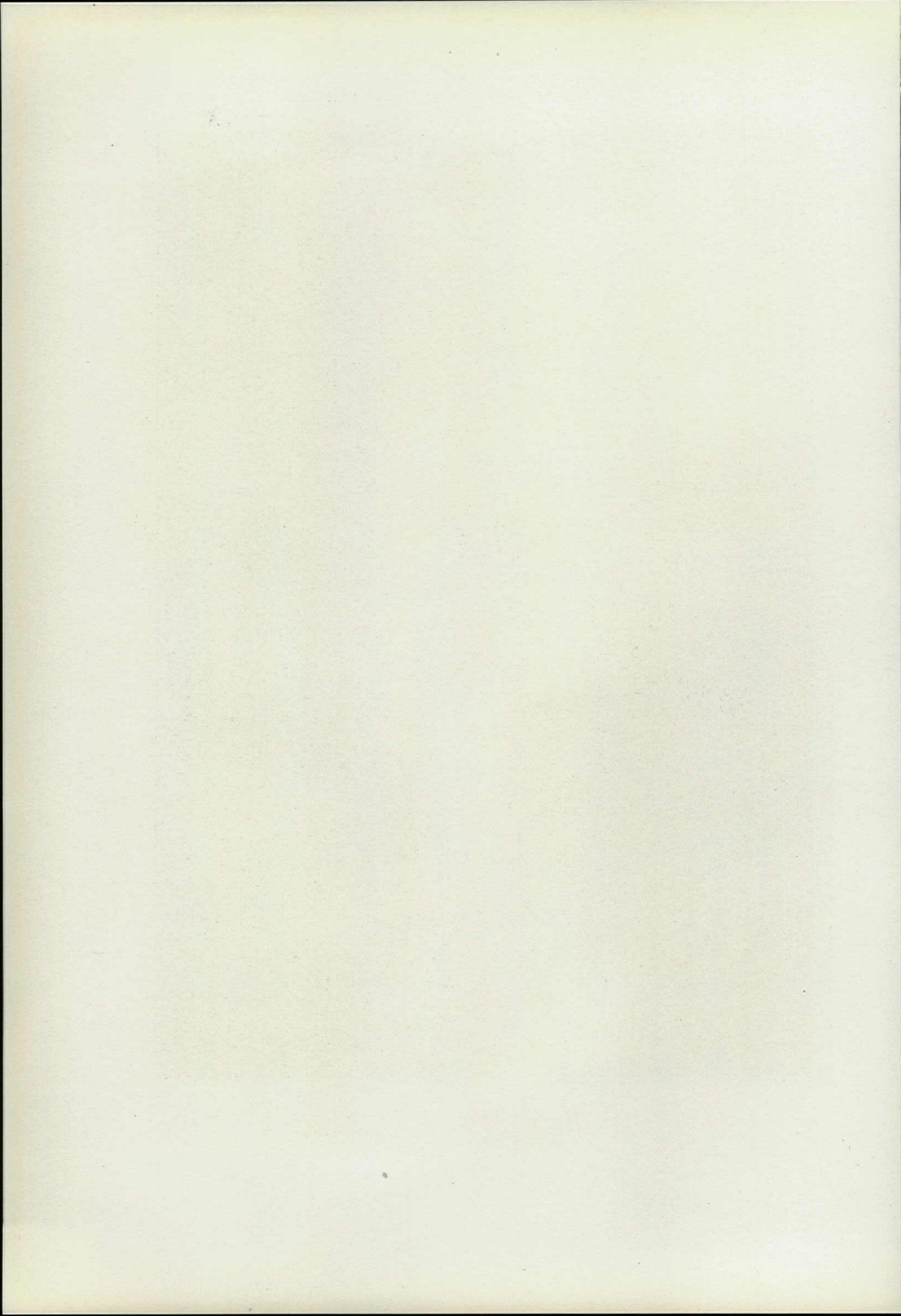


WINDOW IN ENTRANCE HALL  
HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS

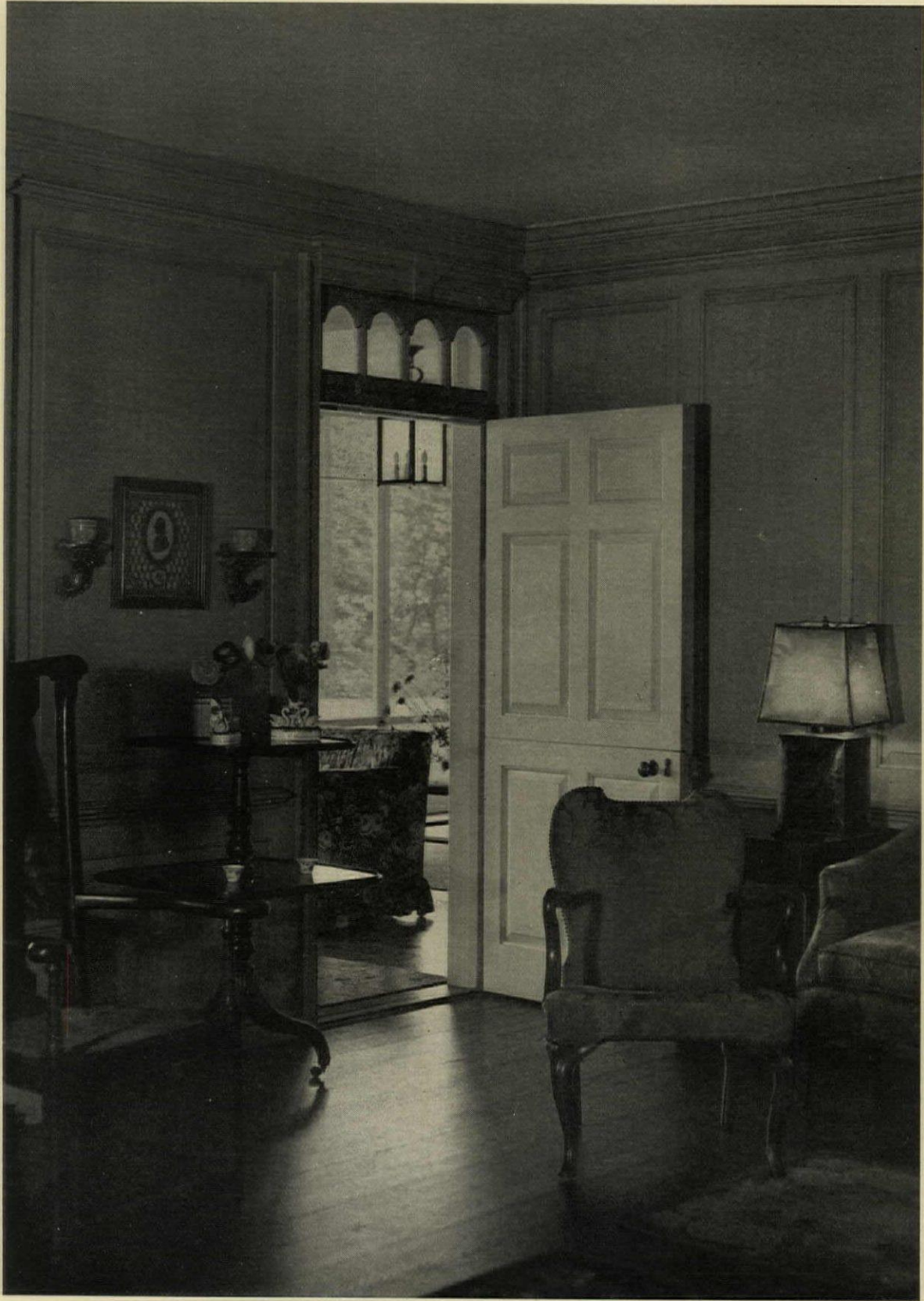




CORNER IN SITTING ROOM  
HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS

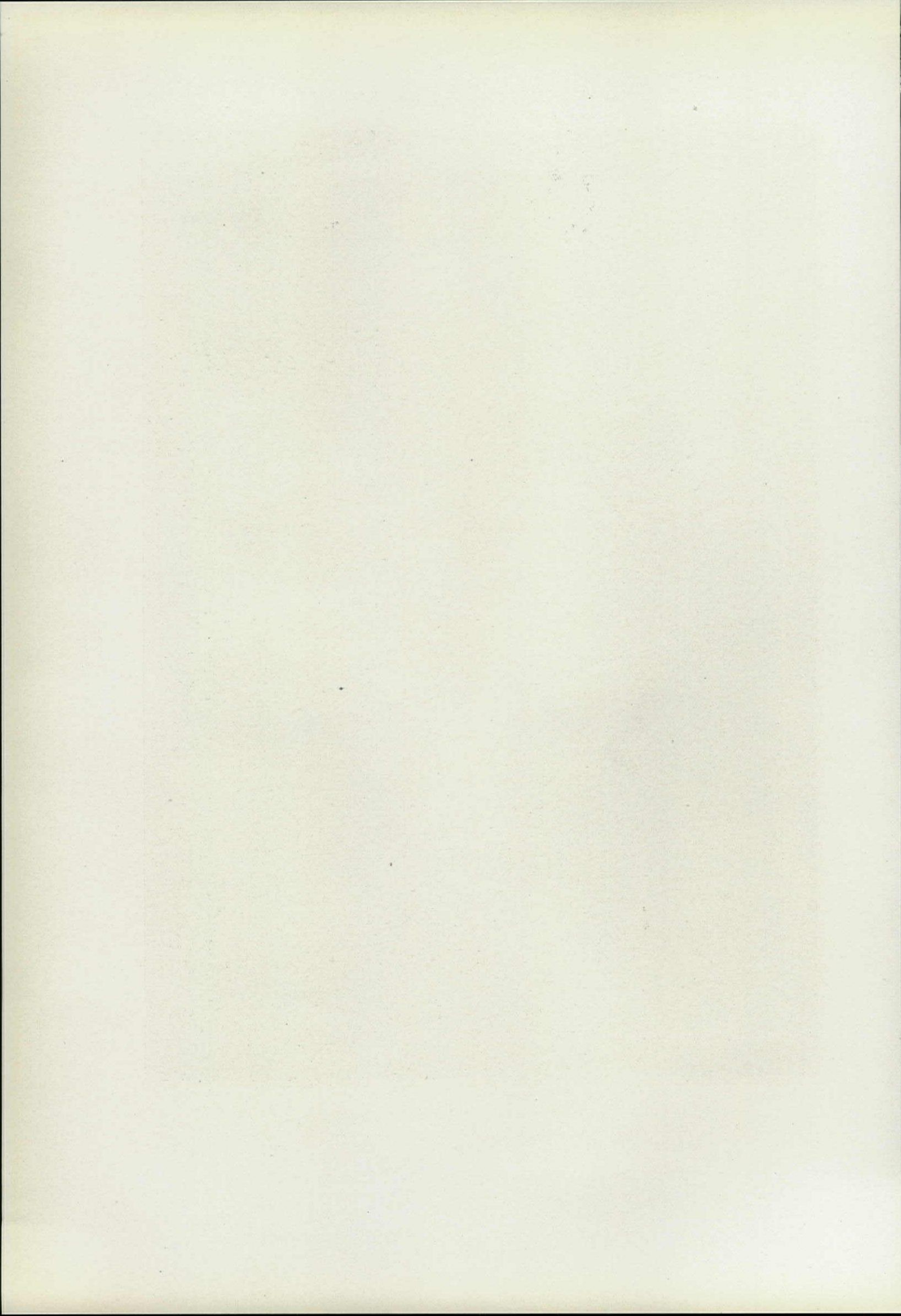






CORNER IN LIVING ROOM

HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS

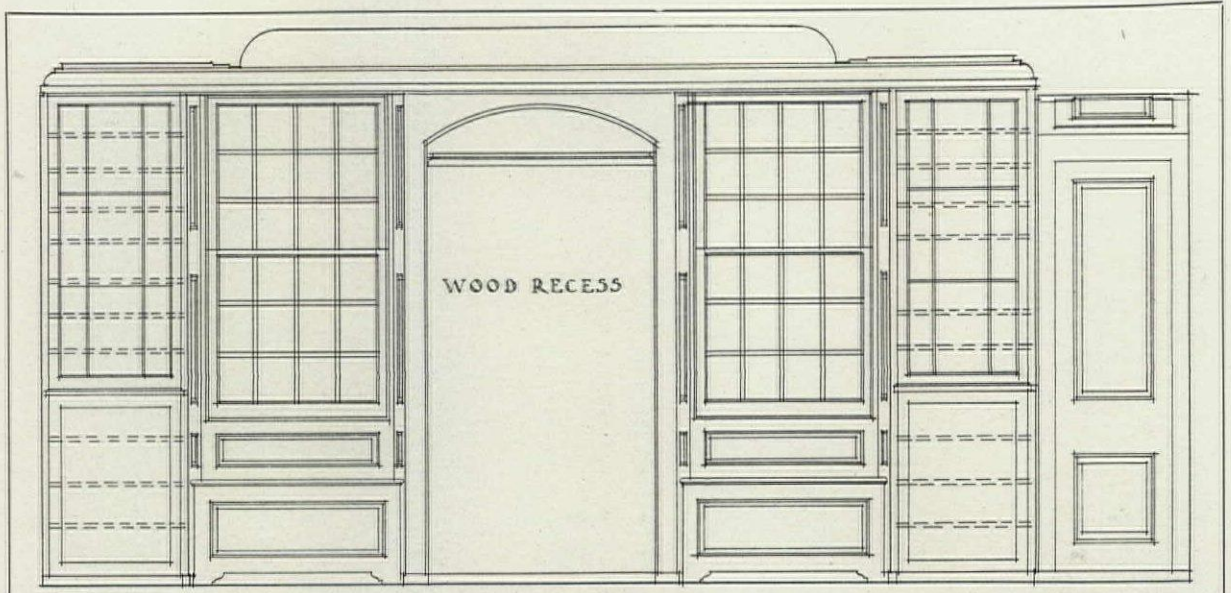




LIBRARY

*Detail on Back*

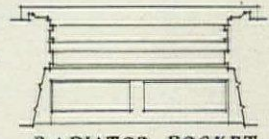
HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS



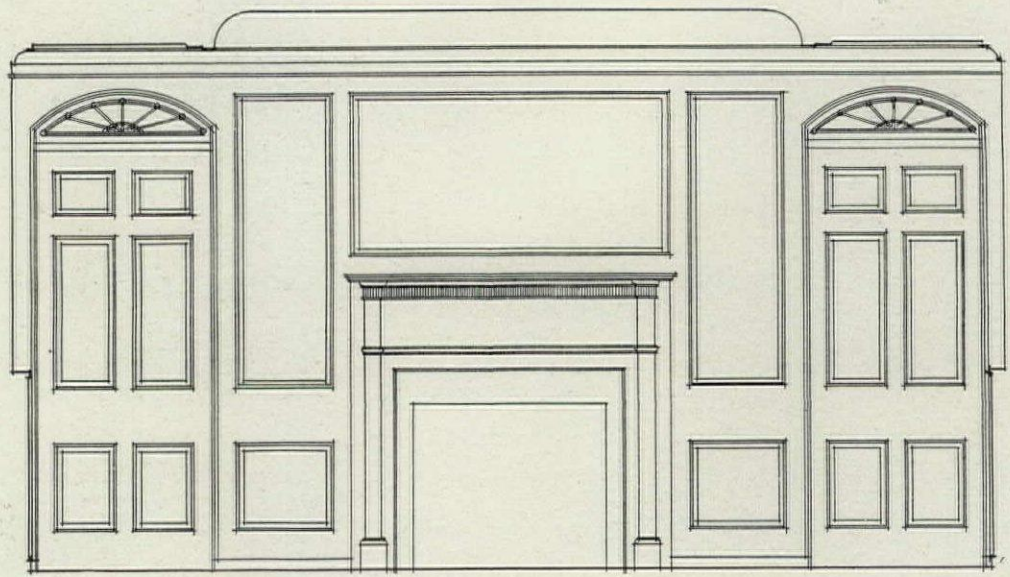
EAST WALL



SOFFIT



RADIATOR POCKET



SOUTH WALL



LIBRARY

HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS

JAN.  
1929

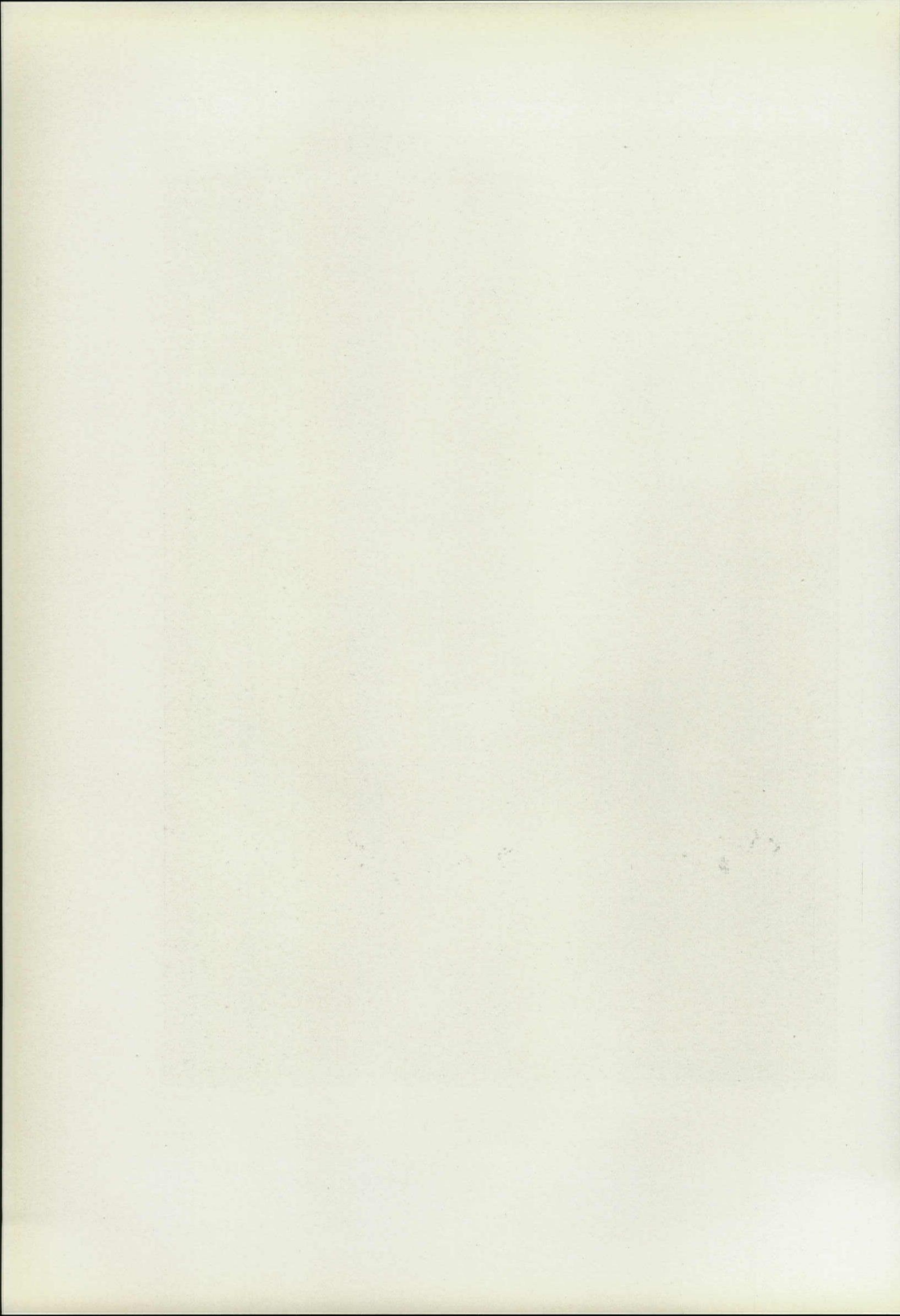
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The ARCHITECTURAL FORUM DETAILS



GUEST ROOM

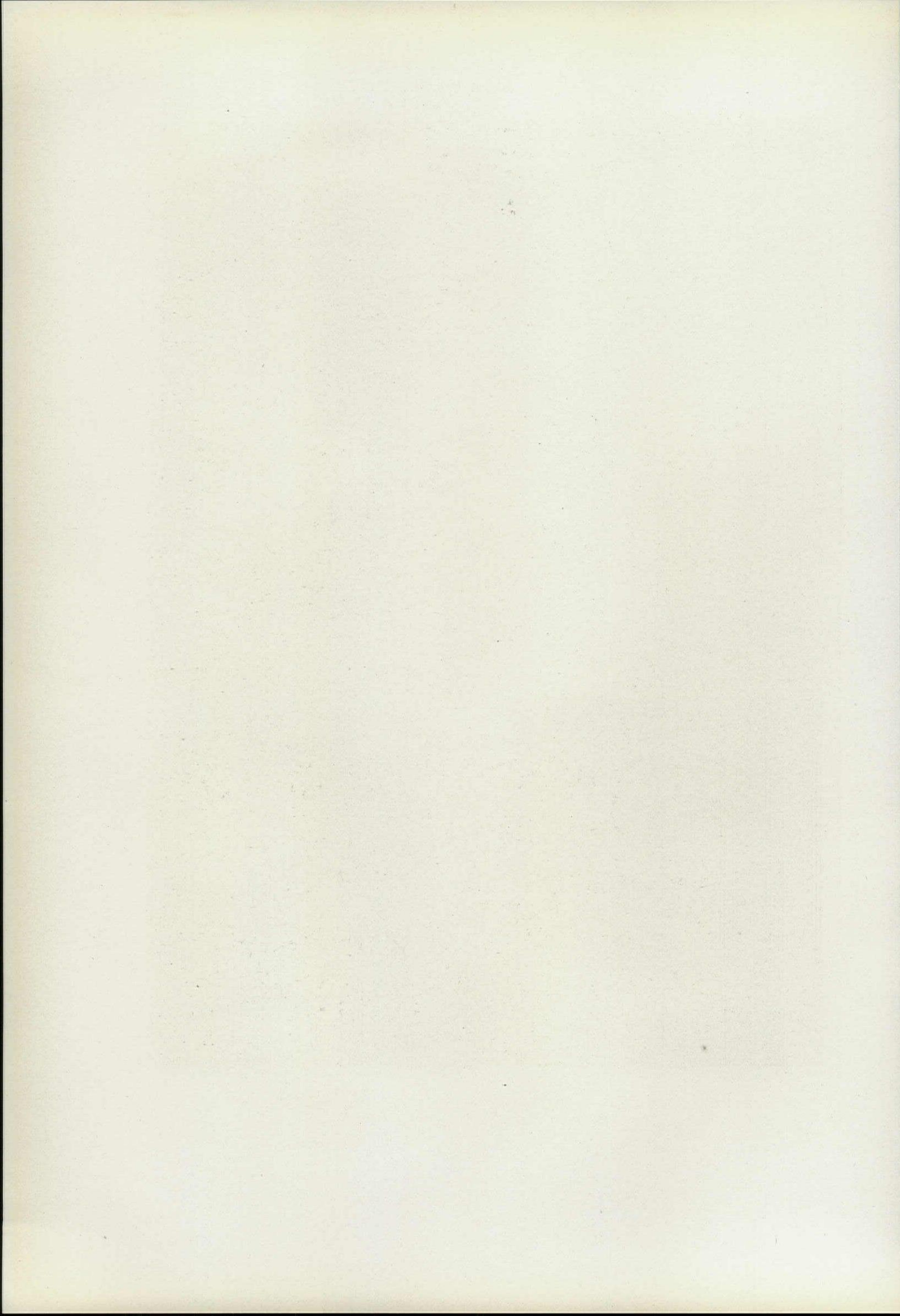
HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS





MASTER BEDROOM

HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS

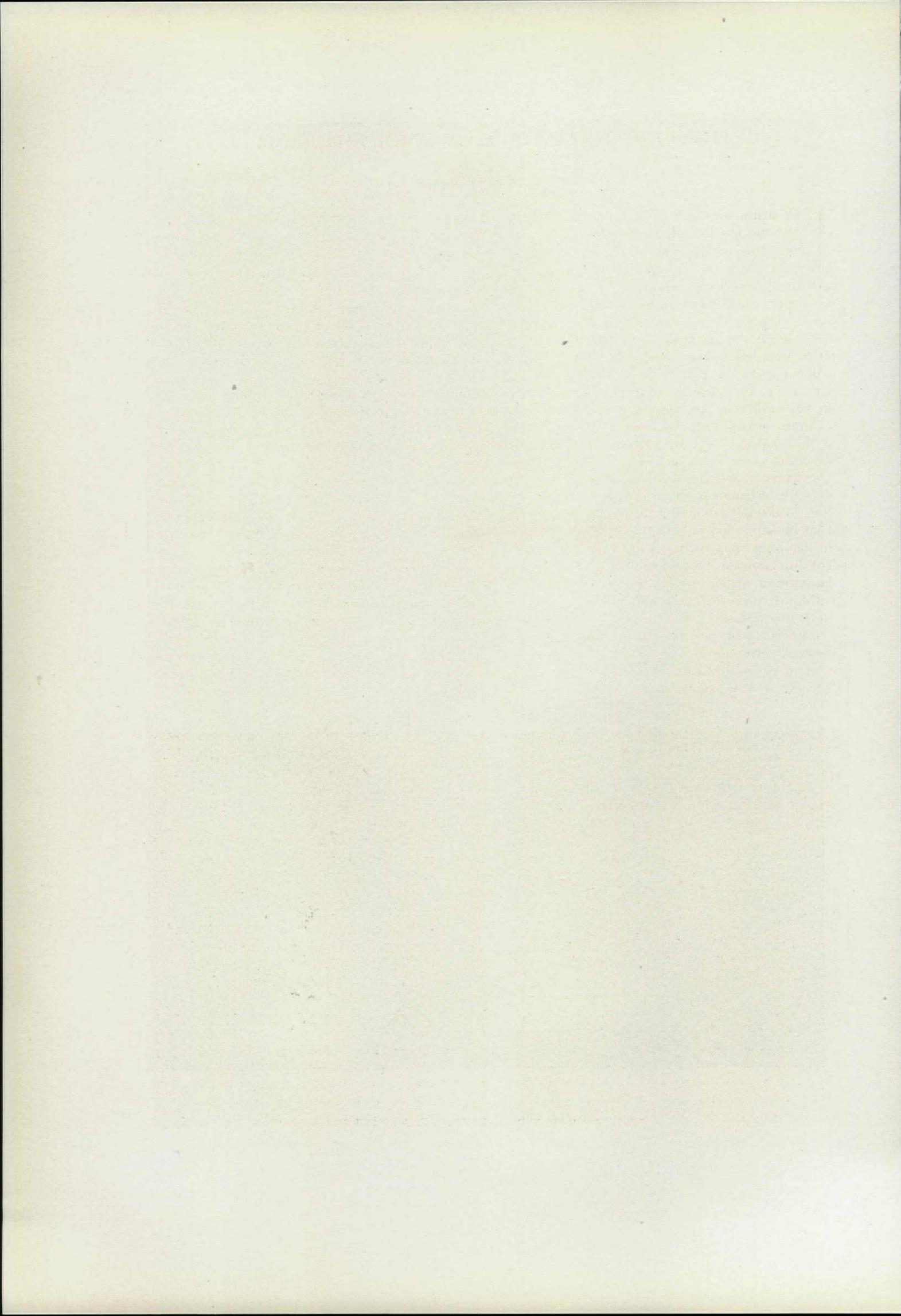






BACHELOR'S BEDROOM

HOUSE OF WILLIAM McCORMICK BLAIR, ESQ., LAKE FOREST, ILL.  
DAVID ADLER AND ROBERT WORK, ARCHITECTS



## THE REJUVENESCENCE OF WROUGHT IRON

BY

W. FRANCKLYN PARIS

THE many who have raised amused eyebrows over the bizarre effects created by some of the modernists in their excess of innovating zeal, may take heart and be comforted if they will turn their critical gaze upon the artistic wonders now being worked in iron by the French *ferronniers*. Thanks to new facilities in the working of the metal, the use of the lathe and the acetylene torch, iron has become as ductile as clay, and it is now possible to speak of steel "modeling" without taxing the credulity of the uninitiated who do not realize as yet the ductility of the most obdurate metals when brought under subjection in the modern forge by oxygen blowpipes. In the old days the smith had to be "a mighty man." The hammer and the anvil and his own brawn were the instruments which permitted him, in due time, to fashion a church grille or a suit of armor. That he succeeded in bringing out such wonders as the *rejas* of a score of cathedrals,—Burges, Toledo, Granada,—or masterpieces such as the damascened armor of Charles V or Francis I with such primitive tools and at the cost of so much physical effort, is little short of marvelous.

For four centuries, in spite of many improvements in technique, we were unable to surpass or even to equal the work of the armorers of the fifteenth and sixteenth centuries. To view the

casques, cuirasses, *chanfreins*, the embossed and fluted armor for man and horse, preserved in the *Armeria Real*, of Madrid, the Museum of Artillery of Paris, or our own Metropolitan Museum, is to be made very humble. That men with their bare hands and such primitive tools as hammer and tongs, pincers and files, saws and vises could have wrought so much beauty out of such recalcitrant materials as iron and steel, leaves the thoughtful breathless with admiration. The same humility will be engendered at sight of the wonderful tracery in iron in the grilles that surround the main altars of the cathedrals of the sixteenth century and which are designated by the Spanish word *rejas*. These *rejas* give evidence of immense labor, extraordinary skill and high artistic sense. In those days, art was long. Without going into the causes of the eclipse suffered in the metallic arts since then, let us rejoice that the darkness is ended and that lasting beauty is again being created in the material once refractory, but now rendered workable by modern science.

From the fourteenth to the seventeenth century, wrought iron played an important role in interior and even exterior decoration. Grilles, balconies, stair rails, lanterns, candelabra, locks, gates, screens, expressed the skill and taste of the metal workers of those days. Even in the eighteenth



Gate, "Les Cigognes," by Edgar Brandt



Gate by Edgar Brandt

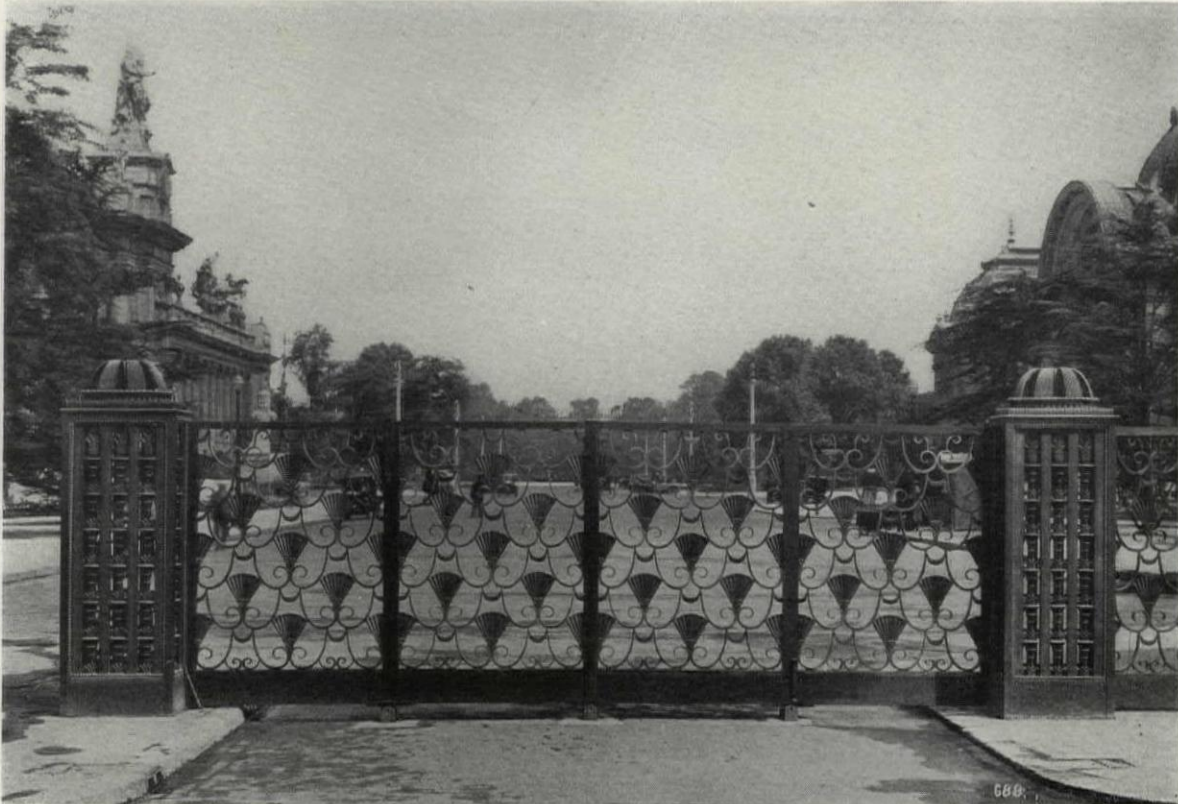


Grille, "Golden Age," Executed by Edgar Brandt from Designs by Favier, Architect, and Blondat, Sculptor

century we have such examples as the gates fashioned by Jean Lamour for the miniature Versailles erected in Nancy by the ex-king of Poland, Stanislas Leczinski, to show that the art was not a lost art, but with the coming of cast iron the *feronniers* lost their individuality, and original expression ceased, to be replaced by slavish copies of Louis XV or Louis XVI models. The first symptom of a revival dates back to the magnificent rail fashioned for the Chateau of Chantilly by the brothers Moreau, in 1880. Subsequently, isolated amateurs commissioned their architects to introduce wrought iron ornamentation in the designs of their homes, and when the *art nouveau* craze became epidemic, in the decade from 1895 to 1905, the French *feronniers* once more let loose their imagination and all sorts of botanical effects were created with tortured iron. Standing apart from these innovators, all occupied with the stylization of vegetal growth, was a clear-seeing artist who refused to follow the exaggerations of the hour and who designed and wrought sober works adapted to their intended use and yet inspired with the prevailing taste for floral forms. The eccentricities of the *art nouveau* period have died the death which they deserved, but the metal works of Emile Robert still live.

The present golden era in the art of metal working in France can be traced to the influence exerted even then by Emile Robert. The men

who are now turning out the simplified and harmonious pieces so deservedly admired are pupils of Robert or are artists who have followed the trail blazed by him. It was Robert who first showed that wrought iron decoration was possible without constant recourse to use of the acanthus leaf, and while he came too early to be identified with the present *art moderne* formula, his work has in it the elements of logic and clarity and modernism that characterize the decorative art of the moment. We are living in a machine age, an age of metal, the steel age, the age of iron, the age of speed. The aeroplane, the radio are expressions of a state of mind, or rather they have created a mental attitude that is different from the mental attitude of the dainty marquises of the time of Louis XV. Then was leisure; the *tempo* of life was that of the minuet. Today it is that of jazz! The art of today is more virile than the art of yesterday, and metal is taking the place of upholstery. Under this stimulus, consoles and door imposts are being fashioned of metal instead of wood and painted canvas; lighting fixtures, table supports, all sorts of screens, cornices and borders, mouldings and frames are of polished iron or steel or oxidized metal. Only yesterday these works of art in metal were sought only by the aristocracy, and each piece was unique and individual. The demand was slight and the supply in proportion, but today the *profanum vulgus* has



Gate of Honor, Arts Decoratifs Exposition, Paris, by Edgar Brandt

had its taste raised by the wide diffusion of photographic reproductions of works of art, and to meet the demand, artists in metal have had to become manufacturers. Popular taste has improved.

Only by converting his studio into a factory could Robert have turned out the hundred grilles, balconies, railings, screens, chandeliers that decorate the Cartusian Cemetery in Bordeaux, the Museum of Decorative Arts in Paris, the French Consulate in Brussels, the Lutetia Hotel and a score of private homes and public buildings. His successors in popular favor,—Edgar Brandt, G. Szabo, Raymond Subes,—conduct large metallurgic plants to execute their designs, and thus the output is rapid and voluminous. The work of these *feronniers* really dates back only a few years, since all their efforts were necessarily interrupted by the four paralyzing years of the war. With Ruhlmann, Dufrene, Sue and Mare and Paul Follot, they represent the rational element of the *art moderne* school. The axiom that an object must be perfectly adapted to its function dictates their designs. They believe that a thing is beautiful when it fulfills exactly the purpose for which it was created. Form is everything; its ornament comes after, and even then it must not be unnecessarily applied. They have avoided the flagitious geometrical eccentricities of the radicals and they admit the curved line into their designs. They all have in varying degree an intuition of

beauty. Good taste is instinctive with the French, just as it was with the ancient Greeks and the Japanese, but under the rallying cry of "Novelty, novelty at all costs," which brought together at the Exposition of Decorative Arts of 1925 every variety of the bizarre, they attempted the impossible and tried to create forms and ornamentation completely divorced from what had gone before. Brandt, Szabo, Subes, the brothers Nics, Paul Kiss, Schenck,—all show inventive genius and originality. They are modernists and scorn to copy the old *cliches*, but their composition is sane and plausible and not the product of a geometrical delirium, which the work of some seems to be.

There is to be noted, when we analyze the creations of a *feronnier*, that in addition to his artistic ability he must possess technical and scientific knowledge not needed by the artist who is merely a draftsman. It is not enough to create a design; if it is to find expression in iron, the design must be of a nature that will lend itself to metallic realization. A good *feronnier* is in addition a good architect, a good engineer and a good chemist. Sometimes this ideal may not be attained, in which case the *feronnier* must enlist the co-operation of an architect. We find Brandt, for instance, collaborating with the architect Favier and the sculptor Blondat in a magnificent grille in which are set modeled figures in gilded metal.

Iron having become as malleable as putty, and



WROUGHT IRON GATES BY EDGAR BRANDT  
FOR THE ARTS DECORATIFS EXPOSITION, PARIS



ENTRANCE DOORS TO A PRIVATE RESIDENCE, PARIS  
DESIGNED AND WROUGHT BY EDGAR BRANDT



Stair Rail in the Residence of Paul Poiret, Paris  
Designed and Wrought by Edgar Brandt



Stair Rail, S. S. Paris, French Line  
R. Bourvens de Boijen, Architect

the new technique, aided by electrical machine-tools and the acetylene torch having facilitated the thinning and welding of the metal, we find ourselves beholding fine tracteries impossible of execution under the conditions existing a generation ago. Similarly we find the *feronniers* widening their field in the designing of their pieces, so that instead of inspiring themselves with the works of the earlier workers in metal and copying or executing variations on their themes, they now inspire themselves from textile designs found in old silks from China and Japan, wall decorations found in Egyptian tombs, or motifs borrowed from Aztec or East Indian sculpture. The field opened up by the new technique is so vast that it can be said to be limitless. Difficulties no longer exist, and we may even find in the near future some master in the new art reproducing in iron some cobweb design executed in Malines lace. Brandt utilizes the plant life in many of his designs, but he seeks exotic examples, such as the *ginkgo-biloba* which grows in Indo-China, and other tropical vegetation. He also uses to advantage the interlocking of circles and circular flowers and the strange outlines obtained by cross-sectioning the

stems of certain plants. When he composes a grille, his first concern is its general architecture, the proportions, the divisions, the relation of height to width, etc. He then fills his vertical panels, but the decoration never extends beyond the frame. There is a surface, and nothing protrudes therefrom. No plant, if plant motifs are used, projects a leaf or thorn or twig beyond the thickness of the framework. All large fruits or flowers are banished, because their rotundity would be out of scale and destroy the unity of the dimension of thickness. During the "naturalist" period, the stunt was to reproduce plant life in its most minute detail, with the result that the *feronnerie* of the period was dangerous of approach, with all its sharp points and edges.

The rationalism of Brandt, his acknowledgment of the past as a valuable inheritance, his strength and at the same time his lightness and gracefulness of touch, his originality and modernism and at the same time his respect for tradition, make of him the acknowledged master of the rejuvenated art of metal working. His contrasts are obtained by oxides and the use of silver and gold, which emanates from the metallic harmonies composed





Entrance Door to a Private House by Edgar Brandt

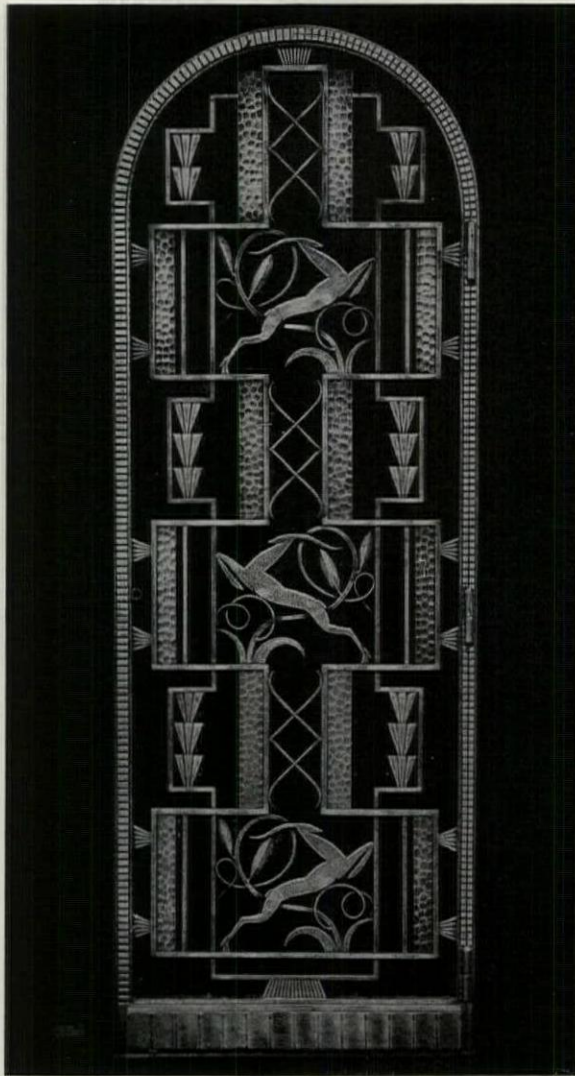


Wrought Iron Screen by Edgar Brandt

by this musician-mechanic. The public has seen his setting for the "eternal flame" at the tomb of the unknown soldier under the *Arc de Triomphe*; the monument in commemoration of the armistice at Rethondes; the gate to the monument at Douaumont; and the grille at the entrance to the Exposition of Decorative Arts, and hundreds of private residences, not only in France but in every capital of the civilized world, hold gems of his making that photography can only feebly portray. The illustrations that accompany this article will give a graphic idea of the fertility of invention, the mastery of the new technique, the harmony of ensemble and detail and the architectural unity of the works of this great artist, but they cannot convey the feeling created by the tone, the color, the patina. Note the delicacy of tracery, without sacrificing solidity, in the grille for the Exposition of Decorative Arts. A simple assemblage of alveolar, fan-shaped segments, is united in a sort of damask pattern by fine arabesque curves. Observe the sinuosity, the movement, in the stair rail for the liner "Paris." A more fanciful note is struck in the door where the panels are balanced by a conventional antelope

against a background of vegetal spirals (page 96).

A realization of the gain to art resulting from the new technique of welding will be derived from the study of this delicate interior gate in which the ligations are all obtained by welding and in which solidity is obtained without the use of vertical or horizontal bars that would have been needed for support if the design had been realized with the old tools and according to the old technique. These ribbon-like rushes that curl with such spontaneity in the six repeated panels would lose all their gracefulness if we had to view them against a background of supporting uprights. Here we have lightness and daintiness without sacrificing solidity. The gate remains a separation,—a boundary marker—but does not become a mask or a wall shutting off or obscuring the view of what lies beyond. When a grille is intended as a screen, Brandt crowds his ornament together until the entire surface appears covered, as in the remarkable door, "*L'Age d'Or*," in which botanical circles are used to form a pattern. This is the door in which are incorporated three sculptured groups in modeled copper, the work of the sculptor Max Blondat, set in octagonal panels.



HINGED DOOR GRILLE BY EDGAR BRANDT



GRILLE DOORS BY EDGAR BRANDT



BALCONY GRILLE, "THE MUSICIANS," FROM THE MUSIC ROOM IN A HOUSE IN NICE, BY EDGAR BRANDT

## COPYING *VERSUS* CREATING

BY

SHEPARD VOGELGESANG

AS a statement of the point of view of conservative designers, this is perhaps a fair example: Contemporary life moves so rapidly and is subject to such varied influences that the creation of a form vocabulary constituting a style is a practical impossibility. Hence it follows that a rushed age should accept the forms created by periods with more leisure for beauty. The architect is presumably an individual sensitive to beauty, so an architect is selected to supply the æsthetic vibration to the past which his client has not himself had sufficient opportunity of acquiring.

There is no denying the acceleration of present-day life, nor can anyone,—least of all an American,—deny the multiplicity of influences brought each day from world-wide sources and complicated by a highly technical existence. That an ordered expression of this complex existence and this embarrassment of influences can be attained by choosing beauty from the past, almost refutes itself. The full appreciation of beauty makes such varied demands on the intelligence and emotions and is such an individual and period matter that a permanent majority in the electorate,—or indeed any majority at all,—is itself impossible. Where today are the enraptured admirers of Carlo Dolce and Guido Reni? Yet in the Victorian age they occupied the place that Giotto and the so-called primitive dominate today.

The establishment of the architect as arbiter of the æsthetic past is a clear acknowledgment of his theoretical position in this country. Though such may be his theoretical position, it has all the cold comfort of too perfect a theory. Practically, his authority is tempered by suspicion. A mute, *carte blanche* client is a rarity. This condition of affairs leaves both architect and client in the possession of merely a pleasant mutual delusion. With other professions which do not deal in the intangible media of taste and historic association, the client surrenders his judgment more completely to the recognized technician. The evidences of his own lack of training are too visible, and their consequence too likely to result in palpable disaster!

In the past generation McKim, Mead & White and others, through often grandly conceived and superbly executed work, emphasized the style element in design to the American mind. The shift caused by the rise of wages and the multiplied technical and luxury demands on incomes changed the condition of architecture from feudal simulation to practical necessity. There arose problems of a nature that discomfited feudalism, and architects, clinging to what had been expected of them,

did as best they could. The fault in the position of the architect lies largely in his decay as a technician. It is easier to relate this than to define the meaning of "technician." An architect is technically trained to the convenient ordering of the spaces of a building, and he is acquainted with the best materials and means for the execution of his arrangement. Since the time of Vignola and the incorporation of detail for its historic value, a further side of his technical equipment has suffered,—namely, his complete sensitiveness to the life of his own time. Architecture from the Renaissance to almost the present generation became largely a matter of providing a flattering setting for life with an eye constantly on the past.

To surround oneself with reflected glory from the Greeks and the Cæsars, to be influenced by one's acquaintance with the cultures of Greece and the Orient, was the aim of this time; these counted for the realities which the architect was to express. The development of science and the consequent machine age, whatever their evil effects may have been, added other realities. The demands for space and for order made by the machine created a new discipline and scale never before found necessary. Science extended man's conceptions and power, and the machine produced the quantities and the materials which the new conditions demanded. Trained too long for a charmed circle, the architect held back, not sensing the change from providing for the favored few to the accommodating of the multitude. He acquainted himself reluctantly with the means of realizing the new demands of life, and persisted in designing for display rather than frankly accepting his problems and amplifying his technique for their solution. It is not style that is needed,—it is technique; it is a sense of present-day life, its acceptance and adjustment to what is fundamentally human. For this the architect needs an understanding of all styles in their human relationships; the vision to conceive the problems of the present age; the intelligence to give them an orderly and rational solution, and the imagination to use the materials afforded him with a sense of their intrinsic dignity. He needs a public imbued with the fire of beauty in original creation, people to whom life in art matters more than pedigree, and he will give his clients that subtle thing called style,—the balance between man's spiritual and physical needs,—not an arbitrary creation. When style is recognized, it is, like the canonized saint, long dead and exhaling a faint fragrance, which in the case of style is called beauty!

# INTERIOR ARCHITECTURE

## MODERN ART

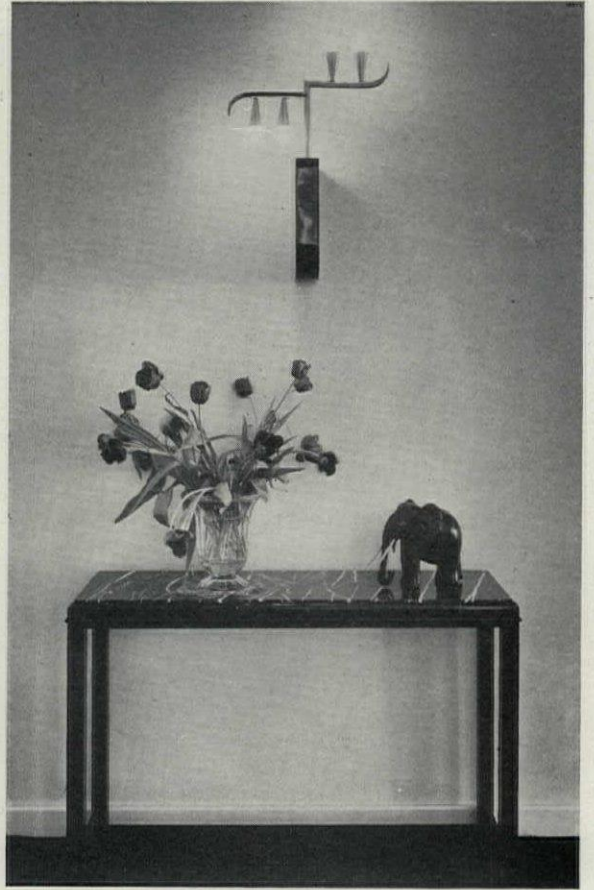
BY  
BRUNO PAUL

THE "modern" thought of the present times has entered upon all fields of art with a most revolutionizing effect. This influence of new thought extends to all civilized countries of the world and affects the pictorial arts, painting, architecture, sculpture, literature, and music in equal degree. New rhythms, a new pace, new harmonies, heretofore unknown, in music, color and words, all are evidences of the transformation and the change of attitude toward old established conceptions. In view of the fact that this movement has been taking place in the various fields of art during the course of the past three decades with much similarity and simultaneously, we become aware of the fact that it is more than a mere whim of the times. During the past 50 years all distances have been reduced to what would appear as a fraction of their actual extent. The radius in which the life of the individual evolves

has been proportionately enlarged. Individual and universal capacity of production has been increased by the use and the improvement of machinery. Organization of traveling facilities, exchange of merchandise, circulation of money and the building up of capital have undergone fundamental changes. Public matters are dealt with more and more with thought of a social union. As a consequence, man is compelled to think and to live in a manner different from that of past years. He has shortened the darkness of the night by means of the electric light and thereby has lengthened the day; he spans distances with increasing rapidity; he has elevated production of labor by combining creative energies, and to this end he constructs for residential and commercial uses buildings which over-tower one another and which appeared to be technically impossible a quarter of a century ago. Even man himself does not



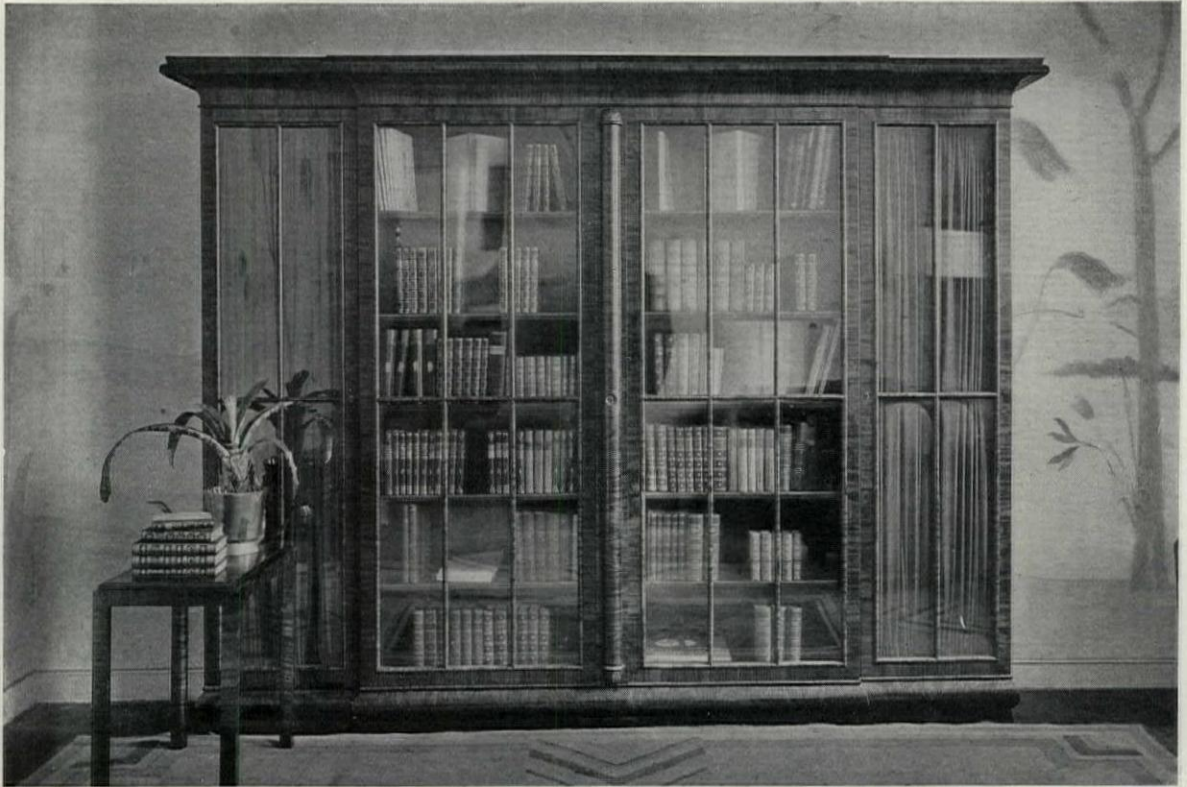
Cupboard, Stool and Rug in the Modern German Style



Marble Top Table and Lighting Fixture in the New Style



The Green Marble Mantelpiece and Black Marble Floor Contrast Harmoniously with the Deep Blue of the Chair and the Silver Walls in this Modern Interior



Although Modern in Feeling, a Conservative Note Controls the Design of this Enclosed Bookcase

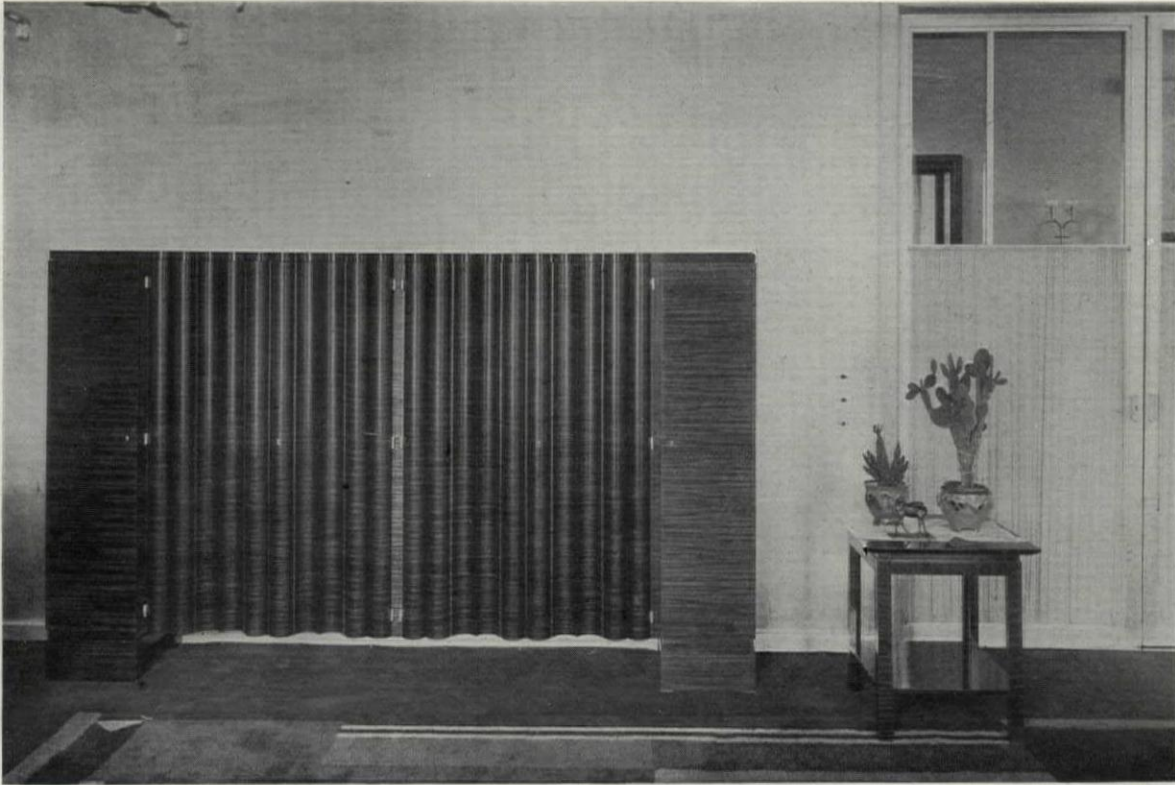
appear the same in the twentieth century; the arrangement of his time is different, his rate of motion has changed, and also his clothing. His education at home and in school is different. He is finding new forms of expression for his inclinations. No period in the development of the civilization the human race has undergone has crowded fundamental changes into so short a time.

As a natural consequence, this period has also manifested a desire for self expression in the various fields of art. In fact, this self expression has taken form. All attempts to conceal by a historical mask the signs which are characteristic of our development are vain efforts. A convincing proof of this are the streets of New York and the Brooklyn Bridge. Let us consider the Brooklyn Bridge. No architectural structure of former times resembles that of the Brooklyn Bridge, since this type of construction, by which so large a space was spanned by a suspended steel structure resting upon masonry, is new. This has created an unprecedented type of construction. All attempts to combine the gigantic impression of the new and unprecedented with architectural styles of historical periods have only served to prove the strength of the new element.

The finishing of the interior of a building is guided by modern thought in equal degree. Leaded windows of smoked glass, not permitting daylight to enter, dark walls and faded colors on imitations of genuine materials, do not possess the beauty

which may be brought into life by employing the new technical possibilities. Bright daylight entering through crystal window panes, light colored walls, furniture coverings and rugs should be created to frame the modern mode of life, the beauty of woman and the attractiveness of her clothing. This new, unexplored trend is far closer to the natural emotions and inclinations of unrestrained people than the appreciation of things the æsthetic value of which is partially obtained by the knowledge of their respective histories. Children, for instance, reach by true instinct to the new, the unprecedented. This instinct in the child runs parallel with the vigorous artistically creative imagination and the pronounced artistic expression characteristic of the drawings and paintings made by children, and we, therefore, arrive at the conclusion that love for the newly created must be an important factor of creative talent,—and that to further and develop their creative ability should always be the highest duty of the educator. They are so important that they should not be restricted by training in the acquisition of knowledge, since it is of greater importance to create than to administer and employ the already created. This touches upon the field of education in art.

The highest law is the encouragement of the pleasure derived from original creative ability. The artistically talented youth creates from his imagination things which pertain to his radius of



A Sideboard Executed in Rich Brown Tigerwood

interest. He draws flowers, people, animals or landscapes, aëroplanes, autos or railways with an unrestrained, impulsive emphasis of the outstanding feature in form and color. These are reflections of the impressions gained by the senses, which in most instances by their direct and unrestrained characteristics reach the border of the fantastic. It is most necessary to carefully guard the psychic susceptibility of youth and its ability to give to these pronounced impressions equally pronounced formulation. It is a known fact that this spring of artistically pronounced expression in most cases very suddenly ceases when the pupil is put to the task of drawing accurately from nature and to making a controllable, exact reproduction of what he is looking at. This may be explained by the fact that in the attempt to achieve perfection and to make a photographically correct reproduction, measures are set which cannot be combined with the unrestrained, fantastically inclined imagination. These critical measures are also detrimental to the naïve self-assurance and confidence of youth. It is likewise a mistake to begin an education in art by the method of copying old masterpieces. The perfect technique of form and color of the masterpieces places the ability of youth at a disadvantage, while the very value of this ability does not lie in the routine command of material and task, but in the strength of his unrestrained creation and naïve self-confidence. It is not to be understood that these two

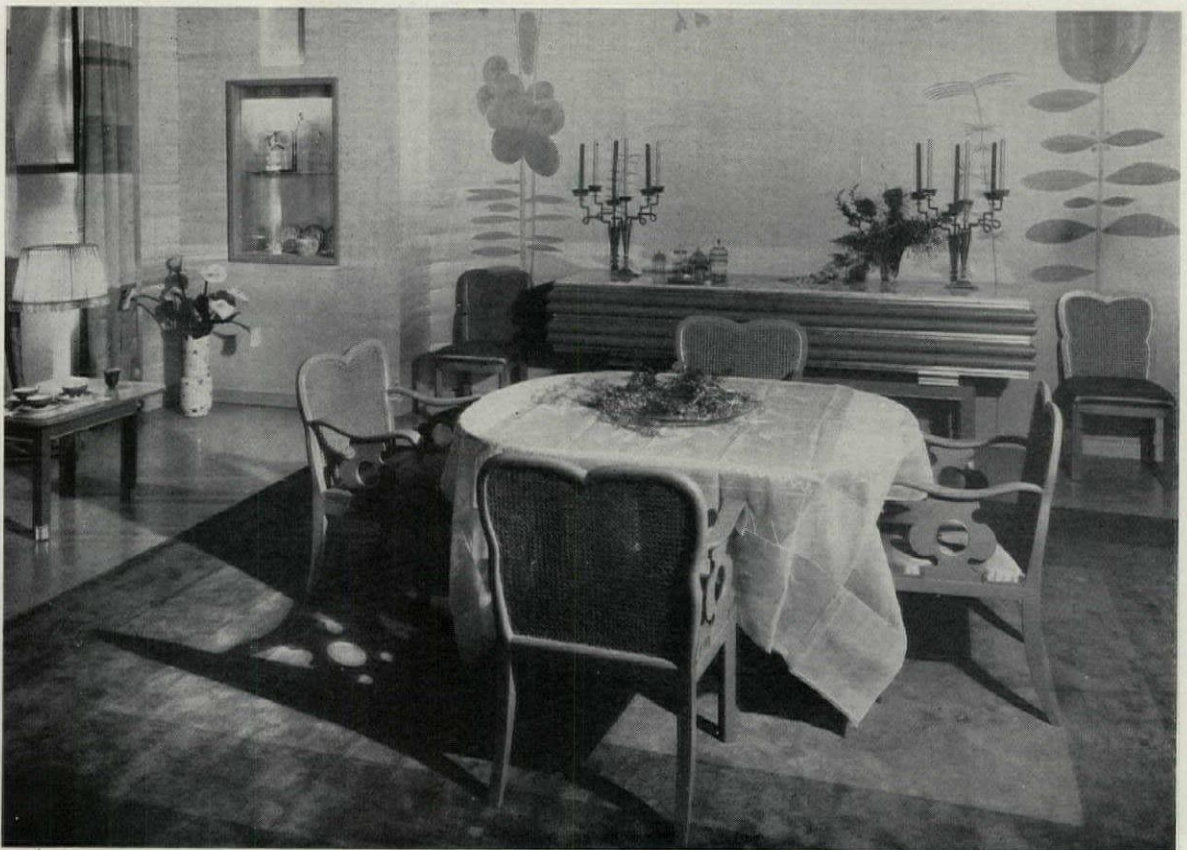
methods,—that of the exact reproduction of an object and that of the study of masterpieces of former periods,—should be omitted in the education in art. They both are and will remain important factors of education, and they become more valuable to the pupil as he advances in ability and in his appreciation of artistic values. The best principle of education for the beginner is the practical study of the material by manual work. Just as for thousands of years no education of the artist was known other than that similar to apprenticeship in the workshop of a master, in which the most beautiful pieces of art for buildings, plastic, paintings, metal art pieces, fabrics, and so on, were produced, the young artist is now placed in the workshop where the material of his profession or of his special inclination is present, and he is allowed to learn from manual labor.

The foundation of a good education lies in the realization of the fact that the imitation of genuine materials by cheap substitutes can produce only low grade results, and that only in the use of genuine materials, and in good workmanship, either by hand or by machine, can a work of art be had.

Editor's Note: The foregoing article is a translation of the address Professor Bruno Paul delivered in New York last spring. This translation was prepared for and approved by Professor Paul for publication in *THE ARCHITECTURAL FORUM*. Illustrations were loaned by Lucian Bernhard.



Simplicity and Angularity Almost Japanese in Character Distinguish this Modern Stair Hall



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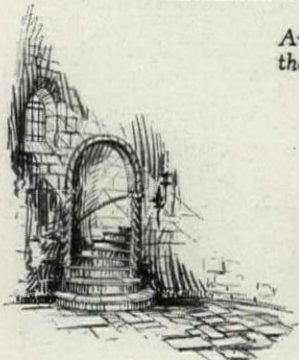
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**to architecture"**  
*-writes one architect.*

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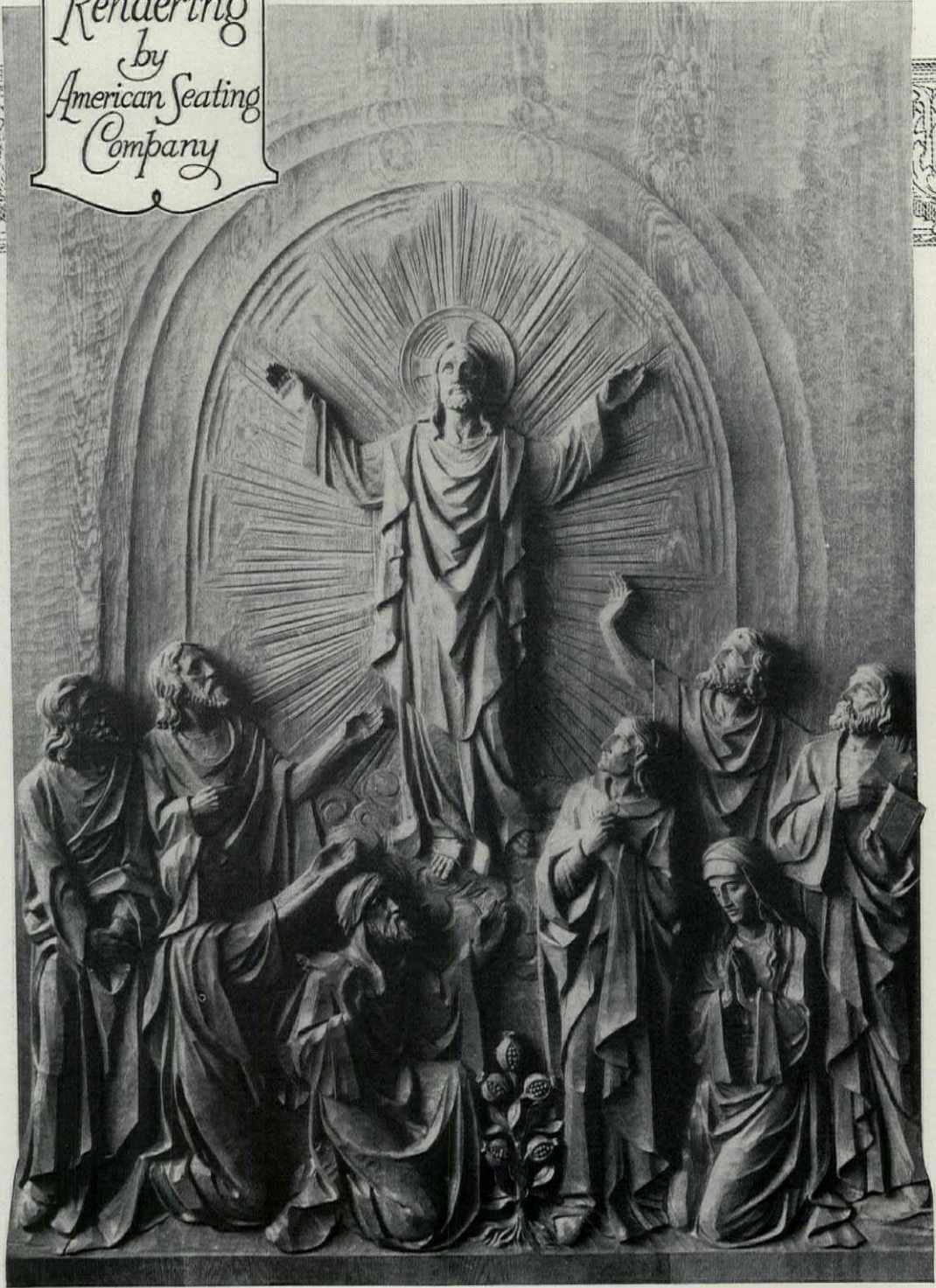
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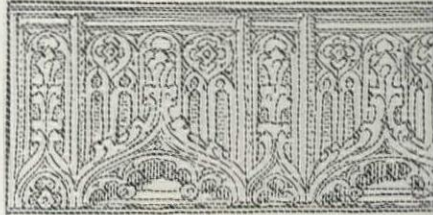
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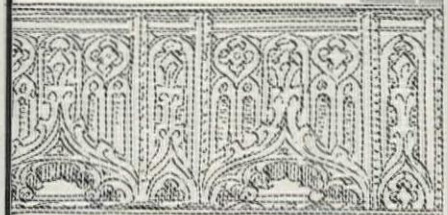
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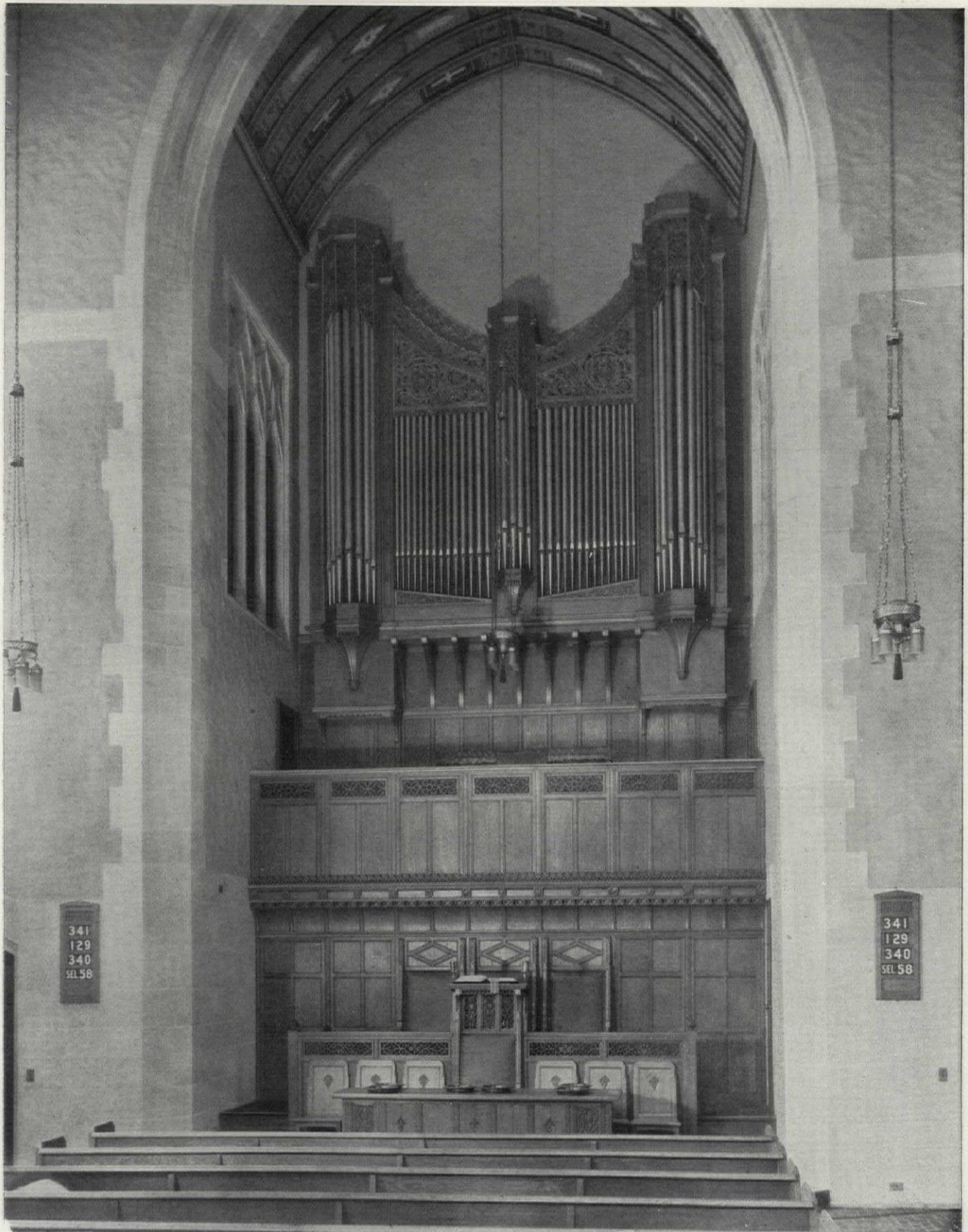
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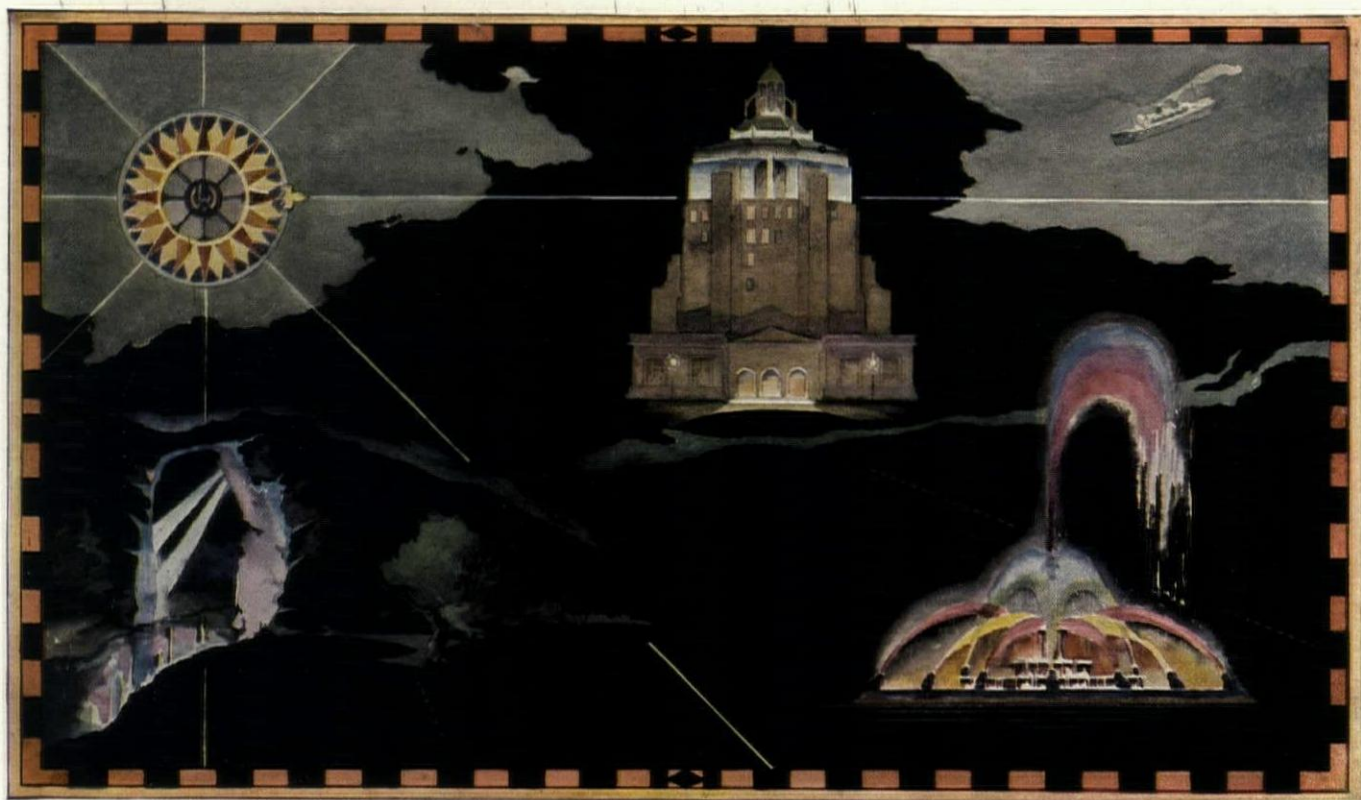


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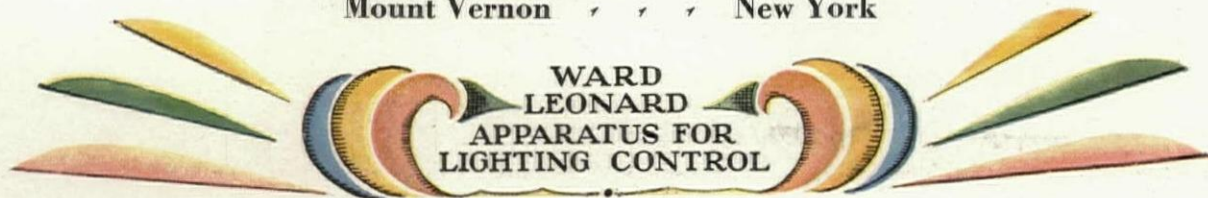
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*that make a house  
inviting . . .*

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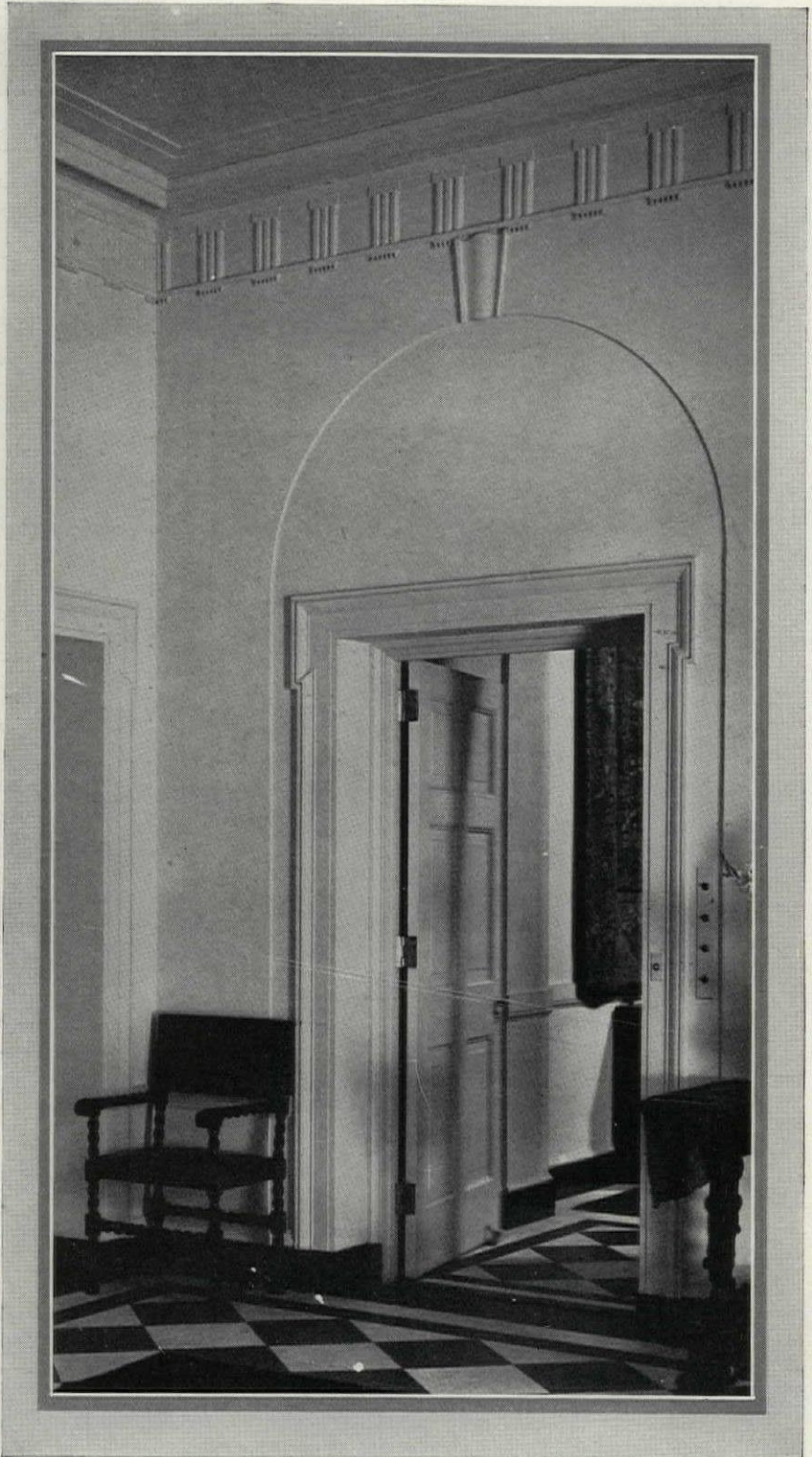
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\* \* \*

*Architects and Decorators* are invited to write to each of the six firms listed below for their individual catalogues.

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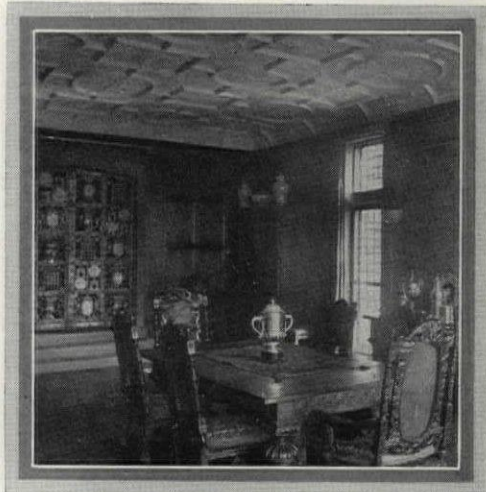
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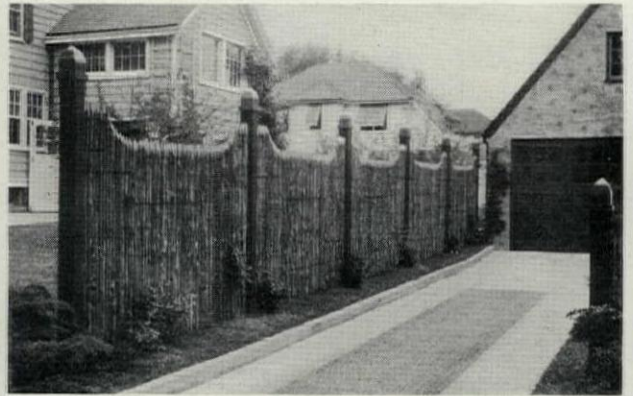
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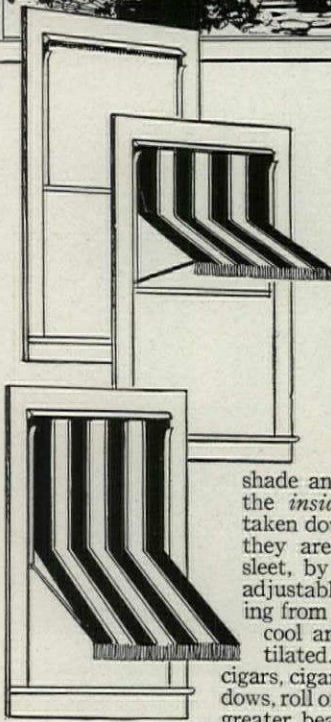
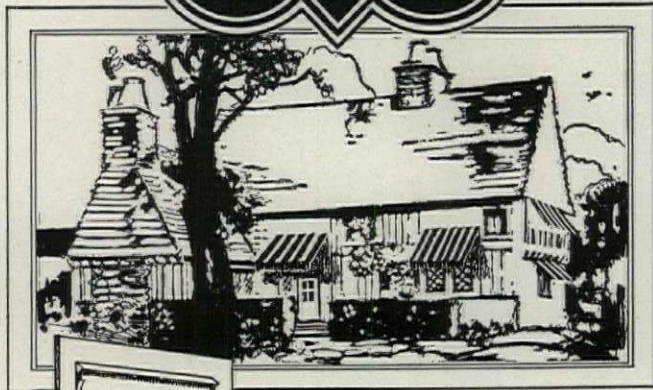
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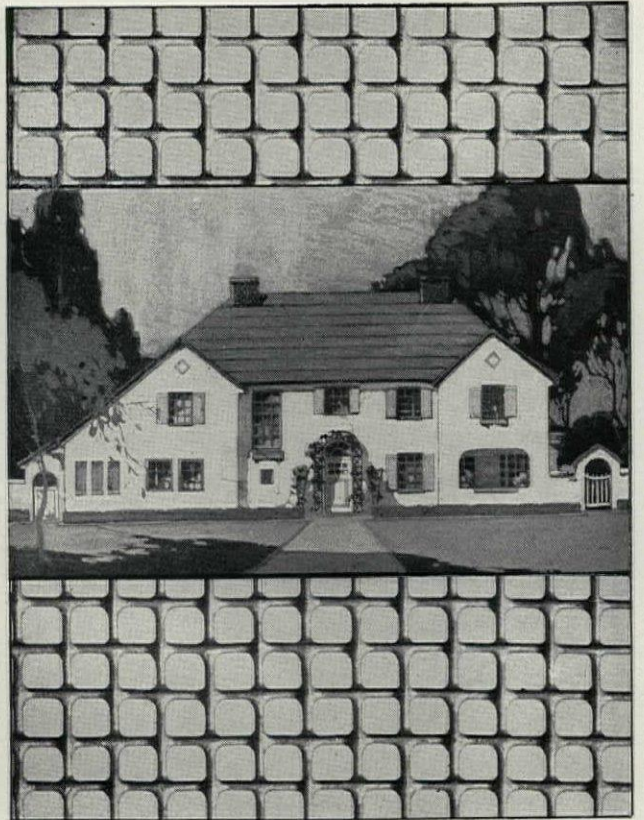
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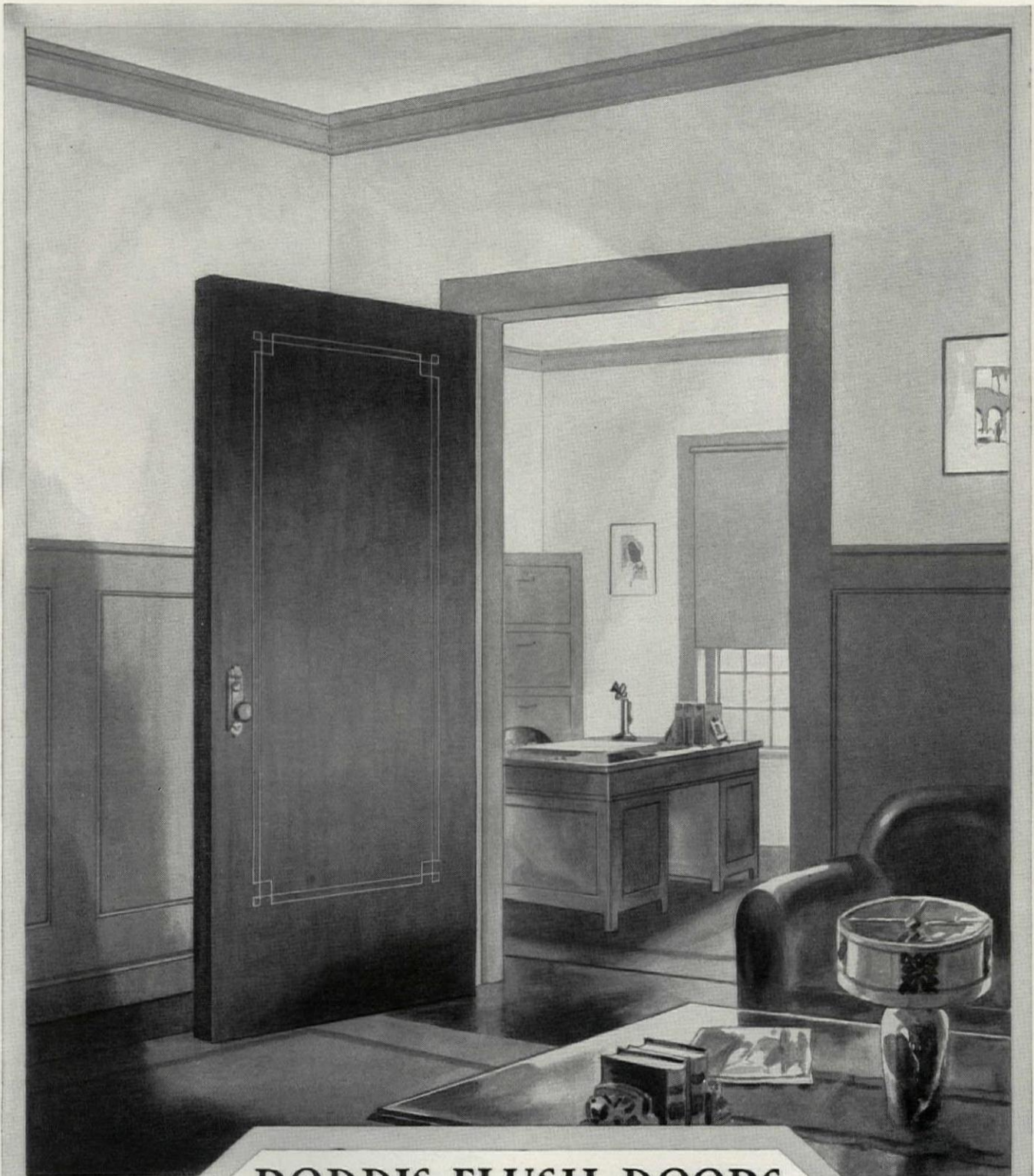
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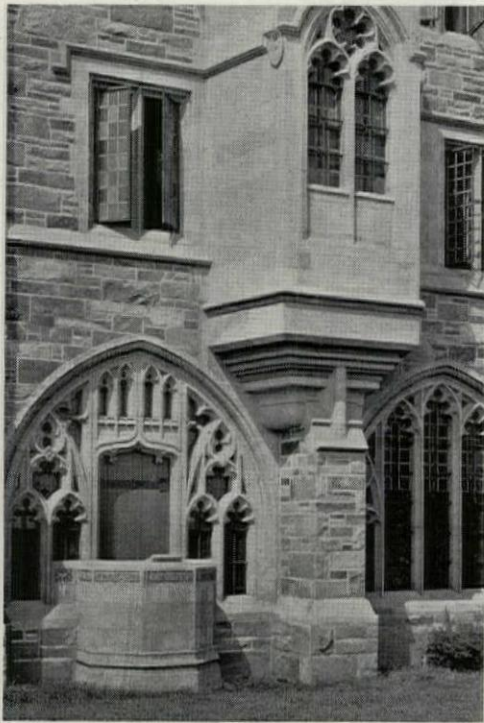
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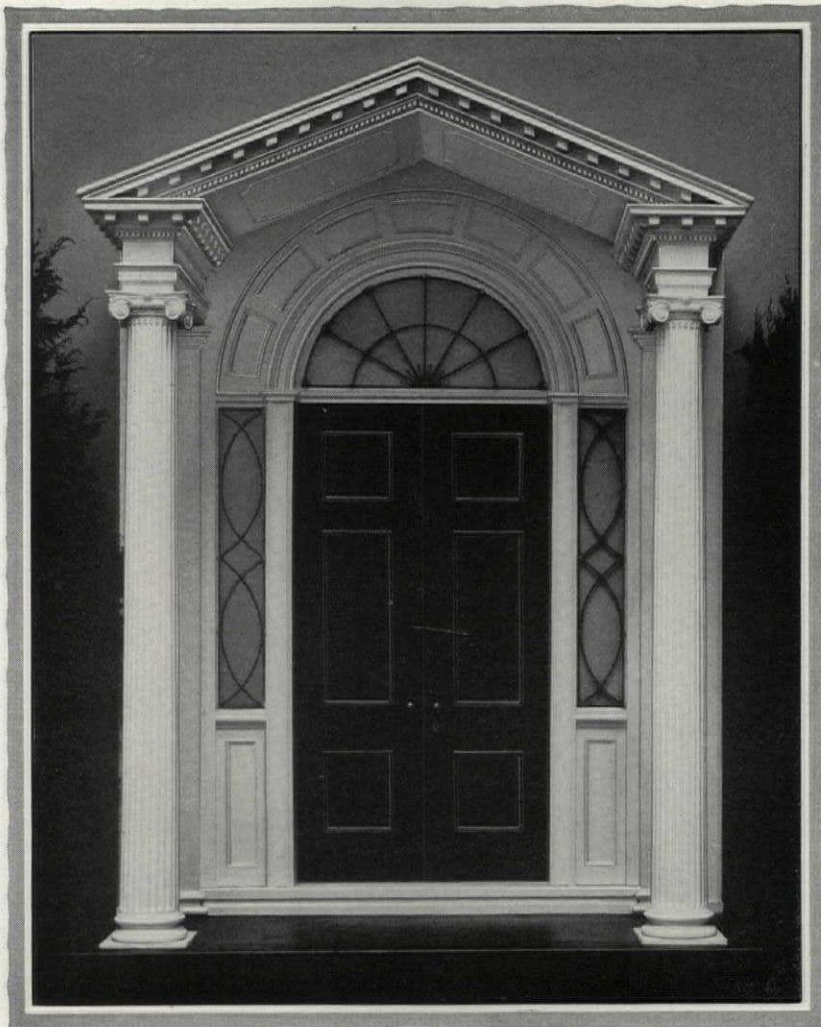
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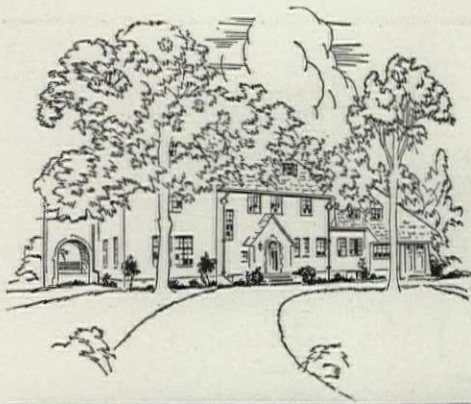
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# Selected List of Manufacturers' Publications

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

The publications listed in these columns are the most important of those issued by leading manufacturers identified with the building industry. They may be had without charge, unless otherwise noted, by applying on your business stationery to *The Architectural Forum*, 383 Madison Ave., New York, or the manufacturer direct, in which case kindly mention this publication.

## ACOUSTICS

- R. Guastavino Co.**, 40 Court St., Boston.  
Akoustolith Plaster. Brochure, 6 pp., 8½ x 11 ins. Important data on a valuable material.
- U. S. Gypsum Co.**, 205 W. Monroe St., Chicago, Ill.  
A Scientific Solution of an Old Architectural Problem. Folder 6 pp., 8½ x 11 ins. Describes Sabinite Acoustical Plaster.

## AIR FILTERS

- Staynew Filter Corporation**, Rochester, N. Y.  
Protectomotor High Efficiency Industrial Air Filters. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Data on valuable detail of apparatus.

## BASEMENT WINDOWS

- Genfire Steel Company**, Youngstown, Ohio.  
Architectural Details. Booklet, 28 pp., 8½ x 11 ins. Details on steel windows. A. I. A. File No. 16E.

## BATHROOM FITTINGS

- A. P. W. Paper Co.**, Albany, N. Y.  
Onliwon for Fine Buildings. Folder, 8 pp., 3¼ x 6 ins. Illustrated. Deals with toilet paper fittings of metal and porcelain.
- Architects' File Card. 8½ x 11 ins. Illustrated. Filing card on toilet paper and paper towel cabinets.
- A Towel Built for Its Job. Booklet, 8 pp., 4¼ x 9¾ ins. Illustrated. Paper Towel System and Cabinets.
- Cabinets and Fixtures. Booklet, 31 pp., 5¼ x 4¾ ins. Illustrated. Catalog and price list of fixtures and cabinets.

## BRICK

- American Face Brick Association**, 1751 Peoples Life Building, Chicago, Ill.  
Brickwork in Italy. 298 pages, size 7½ x 10½ ins., an attractive and useful volume on the history and use of brick in Italy from ancient to modern times, profusely illustrated with 69 line drawings, 300 half-tones, and 20 colored plates with a map of modern and XII century Italy. Bound in linen. Price now \$3.00, postpaid (formerly \$6.00). Half Morocco, \$7.00.
- Industrial Buildings and Housing. Bound Volume, 112 pp., 8½ x 11 ins. Profusely illustrated. Deals with the planning of factories and employes' housing in detail. Suggestions are given for interior arrangements, including restaurants and rest rooms. Price now \$1.00, postpaid (formerly \$2.00).
- Common Brick Mfrs. Assn. of America**, 2134 Guarantee Title Bldg., Cleveland.  
Brick; How to Build and Estimate. Brochure, 96 pp., 8½ x 11 ins. Illustrated. Complete data on use of brick.
- The Heart of the Home. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Price 25 cents. Deals with construction of fireplaces and chimneys.
- Skintled Brickwork. Brochure, 15 pp., 8½ x 11 ins. Illustrated. Tells how to secure interesting effects with common brick.
- Building Economy. Monthly magazine, 22 pp., 8½ x 11 ins. Illustrated. \$1 per year, 10 cents a copy. For architects, builders and contractors.

## CEMENT

- Carney Company**, The, Mankato, Minn.  
A Remarkable Combination of Quality and Economy. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Important data on valuable material.
- Kosmos Portland Cement Company**, Louisville, Ky.  
Kosmortar for Enduring Masonry. Folder, 6 pp., 3¼ x 6½ ins. Data on strength and working qualities of Kosmortar.
- Kosmortar, the Mortar for Cold Weather. Folder, 4 pp., 3¾ x 6½ ins. Tells why Kosmortar should be used in cold weather.
- Louisville Cement Co.**, 315 Guthrie St., Louisville, Ky.  
BRIXMENT for Perfect Mortar. Self-filing handbook, 8½ x 11 ins. 16 pp. Illustrated. Contains complete technical description of BRIXMENT for brick, tile and stone masonry, specifications, data and tests.
- Missouri Portland Cement Company**, St. Louis, Kansas City, Memphis.  
Twenty-four Hour Cement. Booklet, 15 pp., 8½ x 11 ins. Illustrated. Data on a cement which makes a quick-drying concrete.
- Precautions for Concrete Paving Construction in Cold Weather. Folder, 4 pp., 6 x 9 ins.
- Design and Control of Concrete Mixtures. Booklet, 32 pp., 8½ x 11 ins. Illustrated.
- Concrete Paving Construction in Hot Weather. Booklet, 11 pp., 6 x 9 ins. Illustrated.
- Pennsylvania-Dixie Cement Corp'n**, 131 East 46th St., New York.  
Celluloid Computing Scale for Concrete and Lumber, 4¼ x 2½ ins. Useful for securing accurate computations of aggregates and cement; also for measuring lumber of different sizes.
- Portland Cement Association**, Chicago.  
Concrete Masonry Construction. Booklet, 47 pp., 8½ x 11 ins. Illustrated. Deals with various forms of construction.

## CEMENT—Continued

- Town and Country Houses of Concrete Masonry. Booklet, 19 pp., 8½ x 11 ins. Illustrated.
- Facts About Concrete Building Tile. Brochure, 16 pp., 8½ x 11 ins. Illustrated.
- The Key to Firesafe Homes. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
- Design and Control of Concrete Mixtures. Brochure, 32 pp., 8½ x 11 ins. Illustrated.
- Portland Cement Stucco. Booklet, 64 pp., 8½ x 11 ins. Illustrated.
- Concrete in Architecture. Bound Volume. 60 pp., 8½ x 11 ins. Illustrated. An excellent work, giving views of exteriors and interiors.

## CONCRETE BUILDING MATERIALS

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

## CONCRETE COLORINGS

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

## CONSTRUCTION, FIREPROOF

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

## CONSTRUCTION, STONE AND TERRA COTTA

- Cowling Pressure Relieving Joint Company**, 100 North Wells St., Chicago, Ill.  
Pressure Relieving Joint for Buildings of stone, terra cotta or marble. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Deals with preventing cracks, spalls and breaks.

## DAMP-PROOFING

- Genfire Steel Company**, Youngstown, Ohio.  
Waterproofing Handbook. Booklet, 8½ x 11 ins. 80 pp. A. I. A. File No. 7. Illustrated. Thoroughly covers subject of waterproofing concrete, wood and steel preservatives, dusting and hardening concrete floors and accelerating the setting of concrete. Free distribution.
- The Master Builders Co.**, 7016 Euclid Ave., Cleveland.  
Waterproofing and Dampproofing Specification Manual. Booklet, 18 pp., 8½ x 11 ins. Deals with methods and materials used.
- Waterproofing and Dampproofing. File. 36 pp. Complete descriptions and detailed specifications for materials used in building and concrete.
- Sonneborn Sons, Inc., L.**, 116 Fifth Ave., New York.  
Specification Sheet, 8½ x 11 ins. Descriptions and specifications of compounds for dampproofing interior and exterior surfaces.
- The Vortex Mfg. Co.**, Cleveland, Ohio.  
Par-Lock Specification "Forms A and B" for dampproofing and plaster key over concrete and masonry surfaces.
- Par-Lock Specification "Form J" for dampproofing the wall surfaces that are to be plastered.
- Par-Lock Dampproofing. Specification Forms C, F, I and J Sheets 8½ x 11 ins. Data on gun-applied asphalt dampproofing for floors and walls.

## DOORS AND TRIM, METAL

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

## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 59

### DOORS AND TRIM, METAL—Continued

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

### DOORS, SOUNDPROOF

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

### DUMBWAITERS

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

### ELECTRICAL EQUIPMENT

- Baldor Electric Co.,** 4358 Duncan Avenue, St. Louis.  
Baldor Electric Motors. Booklet, 14 pp., 8 x 10½ ins. Illustrated. Data regarding motors.
- General Electric Co.,** Merchandise Dept., Bridgeport, Conn.  
Wiring System Specification Data for Apartment Houses and Apartment Hotels. Booklet, 20 pp. 8 x 10 ins. Illustrated.
- "Electrical Specification Data for Architects." Brochure, 36 pp., 8 x 10½ ins. Illustrated. Data regarding G. E. wiring materials and their use.
- "The House of a Hundred Comforts." Booklet, 40 pp., 8 x 10½ ins. Illustrated. Dwells on importance of adequate wiring.
- Pick & Company, Albert,** 208 West Randolph St., Chicago, Ill.  
School Cafeterias. Booklet, 9 x 6 ins. Illustrated. The design and equipment of school cafeterias with photographs of installation and plans for standardized outfits.
- Westinghouse Electric & Mfg. Co.,** East Pittsburgh, Pa.  
Electric Power for Buildings. Brochure, 14 pp., 8½ x 11 ins. Illustrated. A publication important to architects and engineers.
- Variable-Voltage Central Systems as applied to Electric Elevators. Booklet, 13 pp., 8½ x 11 ins. Illustrated. Deals with an important detail of elevator mechanism.
- Modern Electrical Equipment for Buildings. Booklet, 8½ x 11 ins. Illustrated. Lists many useful appliances.
- Electrical equipment for Heating and Ventilating Systems. Booklet, 24 pp., 8½ x 11 ins. Illustrated. This is "Motor Application Circular 7379."
- Westinghouse Panelboards and Cabinets (Catalog 42-A). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Important data on these details of equipment.
- Beauty; Power; Silence; Westinghouse Fans (Dealer Catalog 45). Brochure, 16 pp., 8½ x 11 ins. Illustrated. Valuable information on fans and their uses.
- Electric Range Book for Architects (A. I. A. Standard Classification 31 G-4). Booklet, 24 pp., 8½ x 11 ins. Illustrated. Cooking apparatus for buildings of various types.
- Westinghouse Commercial Cooking Equipment (Catalog 280). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Equipment for cooking on a large scale.
- Electric Appliances (Catalog 44-A). 32 pp., 8½ x 11 ins. Deals with accessories for home use.

### ELEVATORS

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

### ESCALATORS

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

### FIREPROOFING

- Concrete Engineering Co.,** Omaha, Nebr.  
"Handbook of Fireproof Construction." Booklet, 53 pp., 8½ x 11 ins. Valuable work on methods of fireproofing.

### FIREPROOFING—Continued

- Genfire Steel Company,** Youngstown, Ohio.  
Fireproofing Handbook, 8½ x 11 ins. 32 pp. Illustrated. Gives methods of construction, specifications, data on Herringbone metal lath, steel, tile, Trussit solid partitions, steel joists. Self-Sentering formless concrete construction.
- North Western Expanded Metal Co.,** 407 South Dearborn St., Chicago.  
A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.

### FLOOR HARDENERS (CHEMICAL)

- Master Builders Co.,** Cleveland, Ohio.  
Concrete Floor Treatment. File, 50 pp. Data on Securing hardened dustproof concrete.
- Concrete Floor Treatments—Specification Manual. Booklet, 23 pp., 8½ x 11 ins. Illustrated. Valuable work on an important subject.
- Sonneborn Sons, Inc.,** L., 116 Fifth Ave., New York, N. Y.  
Lapidolith, the liquid chemical hardener. Complete sets of specifications for every building type in which concrete floors are used, with descriptions and results of tests.

### FLOORS—STRUCTURAL

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

### FLOORING

- Armstrong Cork Co. (Linoleum Division),** Lancaster, Pa.  
Armstrong's Linoleum Floors. Catalog, 8½ x 11 ins. 40 pp. Color plates. A technical treatise on linoleum, including table of gauges and weights and specifications for installing linoleum floors.
- Armstrong's Linoleum Pattern Book, 1927. Catalog, 3½ x 6 ins. 272 pp. Color Plates. Reproduction in color of all patterns of linoleum and cork carpet in the Armstrong line.
- Quality Sample Book. 3½ x 5¼ ins. Showing all gauges and thicknesses in the Armstrong line of linoleums.
- Linoleum Layer's Handbook. 5 x 7 ins. 32 pp. Instructions for linoleum layers and others interested in learning most satisfactory methods of laying and taking care of linoleum.
- Enduring Floors of Good Taste. Booklet, 6 x 9 ins. 48 pp. Illustrated in color. Explains use of linoleum for offices, stores, etc., with reproductions in color of suitable patterns, also specifications and instructions for laying.
- Blabon Company, Geo. W.,** Nicetown, Philadelphia, Pa.  
Planning the Color Schemes for your Home. Brochure illustrated in color; 36 pp., 7½ x 10½ ins. Gives excellent suggestions for use of color in flooring for houses and apartments.
- Handy Quality Sample Folder of Linoleums. Gives actual samples of "Battleship Linoleum," cork carpet, "Feltex," etc.
- Blabon's Linoleum. Booklet illustrated in color; 128 pp., 3½ x 8½ ins. Gives patterns of a large number of linoleums.
- Blabon's Plain Linoleum and Cork Carpet. Gives quality samples, 3 x 6 ins. of various types of floor coverings.
- Bonded Floors Company, Inc.,** 1421 Chestnut St., Philadelphia, Pa.  
A series of booklets, with full color inserts showing standard colors and designs. Each booklet describes a resilient floor material as follows:
- Battleship Linoleum. Explains the advantages and uses of this durable, economical material.
- Marble-ized (Cork Composition) Tile. Complete information on cork-composition marble-ized tile and many artistic effects obtainable with it.
- Treadlite (Cork Composition) Tile. Shows a variety of colors and patterns of this adaptable cork composition flooring.
- Natural Cork Tile. Description and color plates of this super-quiet, resilient floor.
- Resilient Floors in Schools. Resilient Floors in Stores. Resilient Floors in Hospitals. Resilient Floors in Offices. Resilient Floors in Apartments and Hotels. Booklets, 8 pp., 8½ x 11 ins. Illustrated.
- Specifications for Resilient Floors. Leather bound booklet, 48 pp., 8½ x 11 ins. Illustrated. Practical working specifications for installing battleship linoleum, cork composition tile and cork tile.
- Carter Bloxonend Flooring Co.,** Keith & Perry Bldg., Kansas City, Mo.  
Bloxonend Flooring. Booklet, 3¼ x 6¼ ins. 20 pp. Illustrated. Describes uses and adaptability of Bloxonend Flooring to concrete, wood or steel construction, and advantages over loose wood blocks.
- File Folder. 9¾ x 11¾ ins. For use in connection with A. I. A. system of filing. Contains detailed information on Bloxonend Flooring in condensed loose-leaf form for specification writer and drafting room. Literature embodied in folder includes standard Specification Sheet covering the use of Bloxonend in general industrial service and Supplementary Specification Sheet No. 1, which gives detailed description and explanation of an approved method for installing Bloxonend in gymnasiums, armories, drill rooms and similar locations where maximum resiliency is required.

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Specifications  
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## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 60

### FLOORING—Continued

- Thomas Moulding Floor Co.**, 165 W. Wacker Drive, Chicago.  
Better Floors. Folder. 4 pp. 11¼ x 13¼ ins. Illustrated. Floors for office, administration and municipal buildings.  
Better School Floors. Folder, 4 pp., 11¼ x 13¼ ins. Illustrated. Characteristics, Specifications and Uses. Brochure. 16 pp. 11¼ x 13¼ ins. Illustrated. Data on floors.
- Structural Gypsum Corporation**, Linden, N. J.  
Gypsteel Pre-cast Fireproof Floors. Booklet, 36 pp., 8½ x 11 ins. Illustrated. Data on floorings.
- U. S. Gypsum Co.**, Chicago.  
Pyrobar Floor Tile. Folder. 8½ x 11 ins. Illustrated. Data on building floors of hollow tile and tables on floor loading.
- United States Quarry Tile Co.**, Parkersburg, W. Va.  
Quarry Tiles for Floors. Booklet, 119 pp., 8½ x 11 ins. Illustrated. General catalog. Details of patterns and trim for floors.  
Art Portfolio of Floor Designs. 9¼ x 12¼ ins. Illustrated in colors. Patterns of quarry tiles for floors.
- U. S. Rubber Co.**, 1790 Broadway, New York.  
Period Adaptations for Modern Floors. Brochure. 8 x 11 ins. 60 pp. Richly illustrated. A valuable work on the use of rubber tile for flooring in interiors of different historic styles.

### FURNITURE

- American Seating Co.**, 14 E. Jackson Blvd., Chicago, Ill.  
Ars Ecclesiastica Booklet. 6 x 9 ins. 48 pp. Illustrations of church fittings in carved wood.  
Theatre Chairs. Booklet. 6 x 9 ins. 48 pp. Illustrations of theater chairs.
- Kittinger Co.**, 1893 Elmwood Ave., Buffalo, N. Y.  
Kittinger Club & Hotel Furniture. Booklet. 20 pp. 6¼ x 9½ ins. Illustrated. Deals with fine line of furniture for hotels, clubs, institutions, schools, etc.  
Kittinger Club and Hotel Furniture. Booklet. 20 pp. 6 x 9 ins. Illustrated. Data on furniture for hotels and clubs.  
A Catalog of Kittinger Furniture. Booklet, 78 pp., 14 x 11 ins. Illustrated. General Catalog.
- McKinney Mfg. Co.**, Pittsburgh.  
Forethought Furniture Plans. Sheets, 6¼ x 9 ins., drawn to ¼-inch scale. An ingenious device for determining furniture arrangement.
- New York Galleries**, Madison Avenue and 48th Street, New York.  
A group of Distinguished Interiors. Brochure, 4 pp., 8¾ x 11¾ ins. Filled with valuable illustrations.

### GARAGES

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

### GLASS CONSTRUCTION

- Adamson Flat Glass Co.**, Clarksburg, W. Va.  
Quality and Dependability. Folder, 2 pp., 8½ x 11 ins. Illustrated. Data in the company's product.
- Libbey-Owens Sheet Glass Co.**, Toledo, Ohio.  
Flat Glass. Brochure, 11 pp., 5¼ x 7¾ ins. Illustrated. History of manufacture of flat, clear, sheet glass.
- Mississippi Wire Glass Co.**, 220 Fifth Ave., New York.  
Mississippi Wire Glass. Catalog. 3¾ x 8½ ins. 32 pp. Illustrated. Covers the complete line.

### GREENHOUSES

- King Construction Company**, North Tonawanda, N. Y.  
King Greenhouses for Home or Estate. Portfolio of half-tone prints, varnished, 8¼ x 10½ ins.
- William H. Luton Company**, 267 Kearney Ave., Jersey City, N. J.  
Greenhouses of Quality. Booklet, 50 pp., 8½ x 11 ins. Illustrated. Conservatories making use of Luton Patented Galvanized Steel V-Bar.

### HARDWARE

- P. & F. Corbin**, New Britain, Conn.  
Early English and Colonial Hardware. Brochure, 8½ x 11 ins. An important illustrated work on this type of hardware.  
Locks and Builders' Hardware. Bound Volume, 486 pp., 8½ x 11 ins. An exhaustive, splendidly prepared volume.  
Colonial and Early English Hardware. Booklet, 48 pp. 8½ x 11 ins. Illustrated. Data on hardware for houses in these styles.
- Cutler Mail Chute Company**, Rochester, N. Y.  
Cutler Mail Chute Model F. Booklet. 4 x 9¼ ins. 8 pp. Illustrated.
- McKinney Mfg. Co.**, Pittsburgh.  
Forged Iron by McKinney. Booklet. 6 x 9 ins. Illustrated. Deals with an excellent line of builders' hardware.  
Forged Lanterns by McKinney. Brochure, 6 x 9 ins. Illustrated. Describes a fine assortment of lanterns for various uses.
- Richards-Wilcox Mfg. Co.**, Aurora, Ill.  
Distinctive Garage Door Hardware. Booklet, 8½ x 11 ins. 65 pp. Illustrated. Complete information accompanied by data and illustrations on different kinds of garage door hardware.  
Distinctive Elevator Door Hardware. Booklet, 89 pp., 16 x 10½ ins. Illustrated.
- Russell & Erwin Mfg. Co.**, New Britain, Conn.  
Hardware for the Home. Booklet, 24 pp., 3½ x 6 ins. Deals with residence hardware.

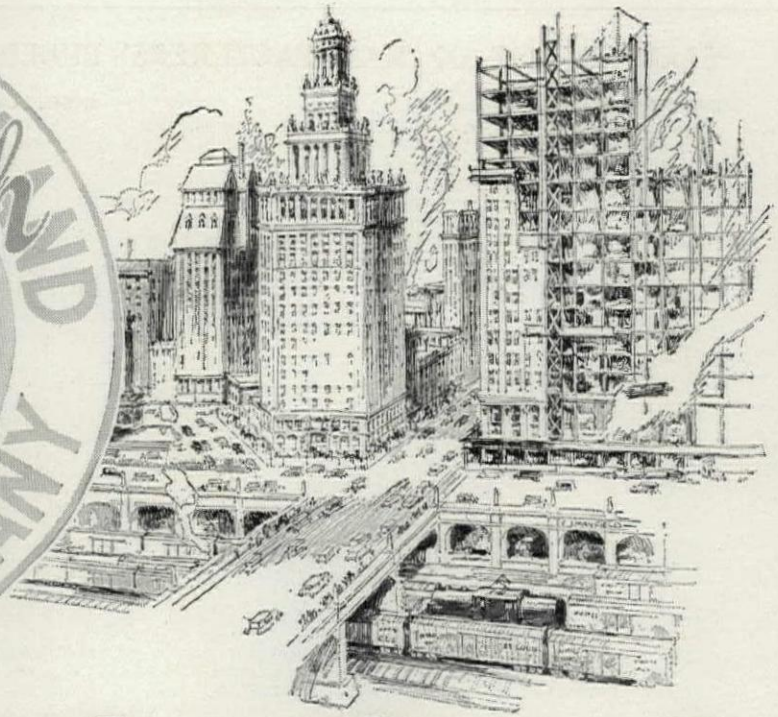
### HARDWARE—Continued

- Door Closer Booklet. Brochure, 16 pp., 3½ x 6 ins. Data on a valuable detail. Garage Hardware Booklet, 12 pp., 3½ x 6 ins. Hardware intended for garage use.  
Famous Homes of New England. Series of folders on old homes and hardware in style of each.

### HEATING EQUIPMENT

- American Blower Co.**, 6004 Russell St., Detroit.  
Heating and Ventilating Utilities. A binder containing a large number of valuable publications, each 8½ x 11 ins., on these important subjects.
- American Radiator Company, The**, 40 West 40th St., N. Y. C.  
Ideal Boilers for Oil Burning. Catalog 5¼ x 8½ ins. 36 pp. Illustrated in 4 colors. Describing a line of Heating Boilers especially adapted to use with Oil Burners.  
Corto—The Radiator Classic. Brochure, 5¼ x 8½ ins. 16 pp. Illustrated. A brochure on a space-saving radiator of beauty and high efficiency.  
Ideal Arcola Radiator Warmth. Brochure, 6¼ x 9½ ins. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.  
How Shall I Heat My Home. Brochure, 16 pp., 5¼ x 8½ ins. Illustrated. Full data on heating and hot water supply.
- New American Radiator Products**. Booklet, 44 pp., 5 x 7¾ ins. Illustrated. Complete line of heating products.
- A New Heating Problem. Brilliantly Solved.** Broadside. 4 pp. 10¼ x 15 ins. Illustrated. Data on the IN-AIRID invisible air valve.  
In-Airid, the Invisible Air Valve. Folder. 8 pp. 3½ x 6 ins. Illustrated. Data on a valuable detail of heating.  
The 999 ARCO Packless Radiator Valve. Folder. 8 pp. 3½ x 6 ins. Illustrated.
- James B. Clow & Sons**, 534 S. Franklin St., Chicago.  
Clow Gasteam Vented Heating System. Brochure, 24 pp. 8½ x 11 ins. Illustrated. Deals with a valuable form of heating equipment for using gas.
- C. A. Dunham Company**, 450 East Ohio St., Chicago, Ill.  
Dunham Radiator Trap. Bulletin 101, 8 x 11 ins. 12 pp. Illustrated. Explains working of this detail of heating apparatus.  
Dunham Packless Radiator Valves. Bulletin 104, 8 x 11 ins. 8 pp. Illustrated. A valuable brochure on valves.  
Dunham Return Heating System. Bulletin 109. 8 x 11 ins. Illustrated. Covers the use of heating apparatus of this kind.  
Dunham Vacuum Heating System. Bulletin 110. 8 x 11 ins. 12 pp. Illustrated.  
The Dunham Differential Vacuum Heating System. Bulletin 114. Brochure. 12 pp. 8 x 11 ins. Illustrated. Deals with heating for small buildings.  
The Dunham differential Vacuum Heating System. Bulletin 115. Brochure. 12 pp. 8 x 11 ins. Illustrated. Deals with heating for large buildings.
- Excelsco Products Corporation**, 119 Clinton St., Buffalo, N. Y.  
Excelsco Water Heater. Booklet. 12 pp. 3 x 6 ins. Illustrated. Describing the new Excelsco method of generating domestic hot water in connection with heating boilers. (Firepot Coil eliminated.)
- The Fulton Syphon Company**, Knoxville, Tenn.  
Syphon Temperature Regulators. Illustrated brochures, 8½ x 11 ins., dealing with general architectural and industrial applications; also specifically with applications of special instruments.  
Syphon Heating Specialties. Catalog No. 200. 192 pp. 3½ x 6¼ ins. Important data on heating.
- S. T. Johnson Co.**, Oakland, Calif.  
Bulletin No. 4A. Brochure. 8 pp., 8½ x 11 ins. Illustrated. Data on different kinds of oil-burning apparatus.  
Bulletin No. 31. Brochure. 8 pp. 8½ x 11 ins. Illustrated. Deals with Johnson Rotary Burner With Full Automatic Control.
- Kewanee Boiler Corporation**, Kewanee, Ill.  
Kewanee on the Job. Catalog. 8½ x 11 ins. 80 pp. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, etc.  
Catalog No. 78. 6 x 9 ins. Illustrated. Describes Kewanee Fire-box Boilers with specifications and setting plans.  
Catalog No. 79. 6 x 9 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.
- May Oil Burner Corp.**, Baltimore, Md.  
Adventures in Comfort. Booklet. 24 pp. 6 x 9 ins. Illustrated. Non-technical data on oil as fuel.  
Taking the Quest out of the Question. Brochure. 16 pp. 6 x 9 ins. Illustrated. For home owners interested in oil as fuel.
- McQuay Radiator Corporation**, 35 East Wacker Drive, Chicago, Ill.  
McQuay Visible Type Cabinet Heater. Booklet. 3 pp. 8½ x 11 ins. Illustrated. Cabinets and radiators adaptable to decorative schemes.  
McQuay Concealed Radiators. Brochure. 3 pp. 8½ x 11 ins. Illustrated.  
McQuay Unit Heater. Booklet. 8 pp. 8½ x 11 ins. Illustrated. Gives specifications and radiator capacities.
- Milwaukee Valve Co.**, Milwaukee, Wis.  
MILVACO Vacuum & Vapor Heating System. Nine 4-p. bulletins, 8½ x 11 ins. Illustrated. Important data on heating.  
MILVACO Vacuum & Vapor Heating Specialties. Nine 4-p. bulletins. 8½ x 11 ins. Illustrated. Deal with a valuable line of specialties used in heating.
- Modine Mfg. Company**, Racine, Wis.  
Thermomine Unit Heater. Brochure. 24 pp. 8½ x 11 ins. Illustrated. Apparatus for industrial heating and drying.





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## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 62

### HEATING EQUIPMENT—Continued

- Thermodyne Cabinet Heater. Booklet. 12 pp.  $8\frac{1}{2}$  x 11 ins. Illustrated. Cabinet heaters to buildings of different kinds.
- Nash Engineering Company**, South Norwalk, Conn.  
No. 37. Devoted to Jennings Hytor Return Line Vacuum Heating Pumps, electrically driven, and supplied in standard sizes up to 300,000 square feet equivalent direct radiation.  
No. 16. Dealing with Jennings Hytor Air Line Heating Pumps.  
No. 17. Describing Jennings Hytor Condensation Pumps, sizes up to 70,000 square feet equivalent direct radiation.  
No. 25. Illustrating Jennings Return Line Vacuum Heating Pumps. Size M, for equivalent direct radiation up to 5,000 square feet.
- National Radiator Corporation**, Johnstown, Pa.  
Aero Radiators; Beauty and Worth. Catalog 34. Booklet. 6 x 9 ins., 20 pp., describing and illustrating radiators and accessories.  
Six Great Companies Unite to Form a Great Corporation. Booklet, 27 pp.,  $8\frac{1}{2}$  x  $10\frac{1}{2}$  ins. Illustrated. Valuable data on heating.
- Heating Homes the Modern Way. Booklet,  $8\frac{1}{2}$  x  $11\frac{3}{4}$  ins. Illustrated. Data on the Petro Burner.
- Residence Oil Burning Equipment. Brochure, 6 pp.,  $8\frac{1}{2}$  x 11 ins. Illustrated. Data regarding Petro Burner in a bulletin approved by Investigating Committee of Architects and Engineers.
- Oil Heating Institute**, 420 Madison Ave., New York.  
What about the Supply of Oil Fuel? Booklet, 16 pp.,  $5\frac{1}{2}$  x 8 ins. Illustrated.
- Petroleum Heat & Power Co.**, 511 Fifth Avenue, New York.  
Petro Mechanical Oil Burner & Air Register. Booklet, 23 pp.,  $8\frac{1}{2}$  x 11 ins. Illustrated. Data on industrial installations of Petro Burners.  
Present Accepted Practice in Domestic Oil Burners. Folder, 4 pp.,  $8\frac{1}{2}$  x 11 ins. Illustrated. A reprint from Heating and Ventilating Magazine.
- Sarco Company, Inc.**, 183 Madison Ave., New York City, N. Y.  
Steam Heating Specialties. Booklet, 6 pp., 6 x 9 ins. Illustrated. Data on Sarco Packless Supply Valves and Radiator Traps for vacuum and vapor heating systems.  
Equipment Steam Traps and Temperature Regulations. Booklet, 6 pp., 6 x 9 ins. Illustrated. Deals with Sarco Steam Traps for hospital, laundry and kitchen fixtures and the Sarco Self-contained Temperature Regulation for hot water service tanks.
- B. F. Sturtevant Company**, Hyde Park, Boston, Mass.  
Tempervane Heating Units, Catalog 363. Booklet, 44 pp.,  $8\frac{1}{2}$  x 11 ins. Illustrated. Data on "Heating Every Corner with Maximum Economy."
- Trane Co., The**, La Crosse, Wis.  
Bulletin 34. 16 pp.  $8\frac{1}{2}$  x  $10\frac{1}{2}$  ins. Covers the complete line of Trane Heating Specialties, including Trane Bellows Traps, and Trane Bellows Packless Valves.  
Bulletin 20. 24 pp.  $8\frac{1}{2}$  x  $10\frac{1}{2}$  ins. Explains in detail the operation and construction of Trane Condensation. Vacuum, Booster, Circulating, and similar pumps.  
How to Cut Heating Costs. Booklet, 18 pp.,  $8\frac{1}{2}$  x 11 ins. Illustrated.

### HOSPITAL EQUIPMENT

- The Frink Co., Inc.**, 24th St. and Tenth Ave., New York City.  
Catalog 426. 7 x 10 ins. 16 pp. A booklet illustrated with photographs and drawings, showing the types of light for use in hospitals, as operating table reflectors, linolite and multilite concentrators, ward reflectors, bed lights and microscopic reflectors, giving sizes and dimensions, explaining their particular fitness for special uses.
- Holophane Company**, 342 Madison Avenue, New York.  
Lighting Specific for Hospitals. Booklet, 29 pp.  $8\frac{1}{2}$  x 11 ins. Illustrated.
- The International Nickel Company**, 67 Wall St., New York, N. Y.  
Hospital Applications of Monel Metal. Booklet.  $8\frac{1}{2}$  x  $11\frac{1}{2}$  ins. 16 pp. Illustrated. Gives types of equipment in which Monel Metal is used, reasons for its adoption, with sources of such equipment.
- The Pick-Barth Companies**, Chicago and New York.  
Some Thoughts About Hospital Food Service Equipment. Booklet, 21 pp.,  $7\frac{1}{2}$  x  $9\frac{1}{4}$  ins. Valuable data on an important subject.
- Wilmot Castle Company**, Rochester, N. Y.  
Sterilizer Equipment for Hospitals. Book, 76 pp.,  $8\frac{1}{2}$  x 11 ins. Illustrated. Gives important and complete data on sterilization of utensils and water, information on dressings, etc.  
Sterilizer Specifications. Brochure, 12 pp.,  $8\frac{1}{2}$  x 11 ins. Practical specifications for use of architects and contractors.  
Architects' Data Sheets. Booklet, 16 pp.,  $8\frac{1}{2}$  x 11 ins. Illustrated. Information on piping, venting, valving and wiring for hospital sterilizer installations.  
Hospital Sterilizing Technique. Five booklets, 8 to 16 pp. 6 x 9 ins. Illustrated. Deals specifically with sterilizing instruments, dressings, utensils, water, and rubber gloves.

### HOTEL EQUIPMENT

- Pick & Company, Albert**, 208 West Randolph St., Chicago, Ill.  
Some Thoughts on Furnishing a Hotel. Booklet.  $7\frac{1}{2}$  x 9 ins. Data on complete outfitting of hotels.

### INCINERATORS

- Home Incinerator Co.**, Milwaukee, Wis.  
The Decent Way. Burn it with Gas. Brochure, 30 pp.,  $5\frac{1}{4}$  x  $7\frac{1}{4}$  ins. inside. Illustrated. Incinerator sanitation equipment for residence use.

### INCINERATORS—Continued

- A. I. A. File. 12 pp.,  $8\frac{1}{4}$  x  $10\frac{1}{4}$  ins. inside. Suggestions for architect on incineration, showing installation and equipment.
- Specialized Home Comforts Service Plan Book. 40 pp.,  $8\frac{1}{2}$  x 11 ins. inside, illustrated. A complete outline of the many advantages of incineration.
- Blue Star Standards in Home Building. 16 pp.,  $5\frac{1}{2}$  x  $8\frac{1}{2}$  ins. inside. Illustrated, explaining fully the Blue Star principles, covering heat, incineration, refrigeration, etc.
- Kerner Incinerator Company**, 715 E. Water St., Milwaukee, Wis.  
Incinerators (Chimney-fed). Catalog No. 15 (Architect and Builders' Edition). Size  $8\frac{1}{2}$  x 11 ins. 16 pp. Illustrated. Describes principles and design of Kernerator Chimney-fed Incinerators for residences, apartments, hospitals, schools, apartment hotels, clubs and other buildings. Shows all standard models and gives general information and working data.  
Sanitary Elimination of Household Waste, booklet, 4 x 9 ins. 16 pp. Illustrated. Gives complete information on the Kernerator for residences.  
Garbage and Waste Disposal for Apartment Buildings, folder,  $8\frac{1}{2}$  x 11 ins. 16 pp. Illustrated. Describes principle and design of Kernerator-Chimney-fed Incinerator for apartments and gives list of buildings where it has been installed.  
Sanitary Disposal of Waste in Hospitals. Booklet. 4 x 9 ins. 12 pp. Illustrated. Shows how this necessary part of hospital service is taken care of with the Kernerator. Gives list of hospitals where installed.  
The Kernerator (Chimney-fed) Booklet. Catalog No. 17. 20 pp.  $8\frac{1}{2}$  x 11 ins. Illustrated. Data on a valuable detail of equipment.

### INSULATING LUMBER

- Masonite Corporation**, 111 West Washington St., Chicago, Ill.  
Booklet, 12 pp.,  $8\frac{1}{2}$  x 11 ins. Illustrated. Gives complete specifications for use of insulating lumber and details of construction involving its use.

### INSULATION

- Armstrong Cork & Insulation Co.**, Pittsburgh, Pa.  
The Insulation of Roofs with Armstrong's Corkboard. Booklet. Illustrated.  $7\frac{1}{2}$  x  $10\frac{1}{2}$  ins. 32 pp. Discusses means of insulating roofs of manufacturing or commercial structures.  
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"The Cork Lined House Makes a Comfortable Home." 5 x 7 ins. 32 pp. Illustrated.  
Armstrong's Corkboard. Insulation for Walls and Roofs of Buildings. Booklet, 66 pp.,  $9\frac{1}{2}$  x  $11\frac{3}{4}$  ins. Illustrates and describes use of insulation for structural purposes.
- Cabot, Inc., Samuel**, Boston, Mass.  
Cabot's Insulating Quilt. Booklet.  $7\frac{1}{2}$  x  $10\frac{1}{2}$  ins. 24 pp. Illustrated. Deals with a valuable type of insulation.
- Celite Products Co.**, 1320 South Hope St., Los Angeles, Calif.  
Insulation of Breachings and Stacks. Folder, 2 pp.  $8\frac{1}{2}$  x 11 ins. Illustrated.
- Structural Gypsum Corporation**, Linden, N. J.  
Heat Insulation Value of Gypsteel. Folder, 4 pp.,  $8\frac{1}{2}$  x 11 ins. Brochure, by Charles L. Norton, of M. I. T.

### JOISTS

- Bates Expanded Steel Truss Co.**, East Chicago, Ind.  
Catalog No. 4. Booklet, 32 pp.,  $8\frac{1}{2}$  x 11 ins. Illustrated. Gives details of truss construction with loading tables and specifications.
- Genfire Steel Company**, Youngstown, Ohio.  
Steel Joists.  $8\frac{1}{2}$  x 11 ins. 32 pp. A. I. A. File Number 13G. Illustrated. Complete data on T-Bar and Plate-Girder joists, including construction details and specifications.

### KITCHEN EQUIPMENT

- The International Nickel Company**, 67 Wall St., New York, N. Y.  
Hotels, restaurants and Cafeteria Applications of Monel Metal. Booklet.  $8\frac{1}{2}$  x 11 ins. 32 pp. Illustrated. Gives types of equipment in which Monel Metal is used, with service data and sources of equipment.
- Pick & Company, Albert**, 208 W. Randolph St., Chicago, Ill.  
School Cafeteria Portfolio. 17 x 11 ins. 44 pp. Illustrated. An exhaustive study of the problems of school feeding, with copious illustrations and blue prints. Very valuable to the architect.  
School Cafeterias. Booklet. 9 x 6 ins. Illustrated. The design and equipment of school cafeterias with photographs of installation and plans for standardized outfits.

### LABORATORY EQUIPMENT

- Alberene Stone Co.**, 153 West 23rd Street, New York City.  
Booklet  $8\frac{1}{2}$  x  $11\frac{1}{4}$  ins., 26 pp. Stone for laboratory equipment, shower partitions, stair treads, etc.
- Duriron Company**, Dayton, Ohio.  
Duriron Acid, Alkali and Rust-proof Drain Pipe and Fittings. Booklet,  $8\frac{1}{2}$  x 11 ins., 20 pp. Full details regarding a valuable form of piping.

### LANTERNS

- Todhunter, Arthur**, 119 E. 57th St., New York.  
Hand Wrought Lanterns. Booklet,  $5\frac{1}{4}$  x  $6\frac{1}{4}$  ins. 20 pp. Illustrated in Black and White. With price list. Lanterns appropriate for exterior and interior use, designed from old models and meeting the requirements of modern lighting.

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## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 64

### LATH, METAL AND REINFORCING

- Genfire Steel Company**, Youngstown, Ohio.  
Herringbone Metal Lath Handbook. 8½ x 11 ins. 32 pp. Illustrated. Standard specifications for Cement Stucco on Herringbone. Rigid Metal Lath and interior plastering.
- National Steel Fabric Co.**, Pittsburgh.  
Better Walls for Better Homes. Brochure. 16 pp. 7¼ x 10¼ ins. Illustrated. Metal lath, particularly for residences.  
Steeltex for Floors. Booklet. 24 pp. 8½ x 11 ins. Illustrated. Combined reinforcing and form for concrete or gypsum floors and roofs.  
Steeltex Data Sheet No. 1. Folder. 8 pp. 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with round top chords.  
Steeltex Data Sheet No. 2. Folder. 8 pp. 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with flat top flanges.  
Steeltex Data Sheet No. 3. Folder. 8 pp. 8½ x 11 ins. Illustrated. Steeltex for folders on wood joists.
- Northwestern Expanded Metal Co.**, 1234 Old Colony Building, Chicago, Ill.  
Northwestern Expanded Metal Products. Booklet, 8½ x 10¼ ins., 20 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated, Plasta-saver and longspan lath channels, etc.  
Longspan ¾-inch Rib Lath. Folder 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-Rib expanded metal.  
A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.  
Norwest Metal Lath. Folder. 8½ x 11 ins. Illustrated. Data on Flat Rib Lath.
- Truscon Steel Company**, Youngstown, Ohio.  
Truscon ¾-inch Hy-Rib for Roofs, Floors and Walls. Booklet, 8½ x 11 ins., illustrating Truscon ¾-inch Hy-Rib as used in industrial buildings. Plates of typical construction. Progressive steps of construction. Specification and load tables.

### LAUNDRY CHUTES

- The Pfaudler Company**, 217 Cutler Building, Rochester, N. Y.  
Pfaudler Glass-Lined Steel Laundry Chutes. Booklet, 5½ x 7½ ins. 16 pp. Illustrated. A beautifully printed brochure describing in detail with architects' specifications THE PFAUDLER GLASS LINED STEEL LAUNDRY CHUTES. Contains views of installations and list of representative examples.

### LAUNDRY MACHINERY

- American Laundry Machinery Co.**, Norwood Station, Cincinnati, Ohio.  
Functions of the Hotel and Hospital Laundry. Brochure, 8 pp., 8½ x 11 ins. Valuable data regarding an important subject.

### LIBRARY EQUIPMENT

- Art Metal Construction Co.**, Jamestown, N. Y.  
Planning the Library for Protection and Service. Brochure. 52 pp. 8½ x 11 ins. Illustrated. Deals with library fittings of different kinds.  
Library Bureau Division, Remington Rand, N. Tonawanda, N. Y.  
Like Stepping into a Story Book. Booklet. 24 pp. 9 x 12 ins. Deals with equipment of Los Angeles Public Library.

### LIGHTING EQUIPMENT

- The Frink Co., Inc.**, 24th St. and 10th Ave., New York City.  
Catalog 415, 8½ x 11 ins. 46 pp. Photographs and scaled cross-sections. Specialized bank lighting, screen and partition reflectors, double and single desk reflectors and Polaralite Signs.
- Holophane Company, Inc.**, 342 Madison Ave., New York.  
The Lighting of Schools; A Guide to Good Practice. Booklet, 24 pp. 8½ x 11 ins. Illustrated.  
Lighting Specifications for Hospitals. Brochure, 30 pp. 8½ x 11 ins. Illustrated.  
Industrial Lighting. Bulletin 448A. Booklet, 24 pp. 8½ x 11 ins. Illustrated.  
Holophane Catalog. Booklet, 48 pp. 8½ x 11 ins. Combination catalog and engineering data book.  
The Lighting of Schools. A Guide to Good Practice. Booklet. 24 pp. 8½ x 11 ins. Illustrated.
- Smyser-Royer Co.**, 1700 Walnut Street, Philadelphia.  
Catalog "J" on Exterior Lighting Fixtures. Brochure, illustrated, giving data on over 300 designs of standards, lanterns and brackets of bronze or cast iron.
- Todhunter**, 119 East 57th St., New York.  
Lighting Fixtures, Lamps and Candlesticks. 24 pp. 8½ x 11 ins. Illustrated. Fine assortment of lighting accessories.
- Westinghouse Electric & Manufacturing Co.**  
Industrial Lighting Equipment. Booklet, 32 pp. 8½ x 11 ins. Illustrated.  
Commercial Lighting. Brochure, 24 pp. 8½ x 11 ins. Illustrated.  
Airport and Floodlighting Equipment. Booklet, 20 pp. 8½ x 11 ins. Illustrated.

### LUMBER

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

### MAIL CHUTES

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

### MANTELS

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

### MARBLE

- The Georgia Marble Company**, Tate, Ga., New York Office, 1328 Broadway.  
Why Georgia Marble is Better. Booklet. 3¾ x 6 ins. Gives analysis, physical qualities, comparison of absorption with granite, opinions of authorities, etc.  
Convincing Proof. 3¾ x 6 ins. 8 pp. Classified list of buildings and memorials in which Georgia Marble has been used, with names of Architects and Sculptors.  
Hurt Building, Atlanta; Senior High School and Junior College, Muskegon, Mich. Folders, 4 pp. 8½ x 11 ins. Details.

### METALS

- The International Nickel Company**, 67 Wall St., New York, N. Y.  
The Choice of a Metal. Booklet, 6¼ x 3 ins. 166 pp. Illustrated. Monel Metal—its qualities, use and commercial forms, briefly described.

### MILL WORK—See also Wood

- Curtis Companies Service Bureau**, Clinton, Iowa.  
Architectural Interior and Exterior Woodwork. Standardized Book. 9 x 11¼ ins. 240 pp. Illustrated. This is an Architects' Edition of the complete catalog of Curtis Woodwork, as designed by Trowbridge & Ackerman. Contains many color plates.  
Better Built Homes. Vols. XV-XVIII incl. Booklet. 9 x 12 ins. 40 pp. Illustrated. Designs for houses of five to eight rooms, respectively, in several authentic types, by Trowbridge & Ackerman, architects for the Curtis Companies.  
Curtis Details. Booklet, 19½ x 23½ ins. 20 pp. Illustrated. Complete details of all items of Curtis woodwork, for the use of architects.
- Hartmann-Sanders Company**, 2155 Elston Ave., Chicago, Ill.  
Column Catalog, 7½ x 10 ins. 48 pp. Illustrated. Contains prices on columns 6 to 36 ins. diameter, various designs and illustrations of columns and installations.  
The Pergola Catalog. 7½ x 10 ins. 64 pp. Illustrated. Contains illustrations of pergola lattices, garden furniture in wood and cement, garden accessories.

- Klein & Co., Inc., Henry**, 11 East 37th St., New York, N. Y.  
Two Driewood Interiors. Folder, 4 pp. 6¼ x 9 ins. Illustrated. Use of mouldings for paneling walls.  
A New Style in Interior Decoration. Folder, 4 pp. 6¼ x 9 ins. Illustrated. Deals with interior woodwork.  
Driewood Period Mouldings in Ornamented Wood. Booklet. 28 pp. 8½ x 11 ins. Illustrated.  
How Driewood Period Mouldings in Ornamented Wood Set a New Style in Decoration. Folder.

- Roddis Lumber and Veneer Co.**, Marshfield, Wis.  
Roddis Doors. Brochure, 24 pp., 5¼ x 8½ ins. Illustrated price list of doors for various types of buildings.  
Roddis Doors, Catalog G. Booklet, 183 pp., 8½ x 11 ins. Completely covers the subject of doors for interior use.  
Roddis Doors for Hospitals. Brochure, 15 pp., 8½ x 11 ins. Illustrated work on hospital doors.  
Roddis Doors for Hotels. Brochure, 15 pp., 8½ x 11 ins. Illustrated work on doors for hotel and apartment buildings.

### MORTAR AND CEMENT COLORS

- Clinton Metallic Paint Co.**, Clinton, N. Y.  
Clinton Mortar Colors. Folder. 8½ x 11 ins. 4 pp. Illustrated in colors, gives full information concerning Clinton Mortar Colors with specific instructions for using them.  
Color Card. 6½ x 3¼ ins. Illustrates in color the ten shades in which Clinton Mortar Colors are manufactured.  
Something new in Stucco. Folder, 3½ x 6 ins. An interesting folder on the use of coloring matter for stucco-coated walls.

### ORNAMENTAL PLASTER

- Jacobson & Co.**, 241 East 44th St., New York.  
A book of Old English Designs. Brochure. 47 plates. 12 x 9 ins. Deals with a fine line of decorative plaster work.  
Architectural and Decorative Ornaments. Cloth bound volume. 183 plates. 9 x 12 ins. 18 plates. Price, \$3.00. A general catalog of fine plaster ornaments.  
Geometrical ceilings. Booklet. 23 plates. 7 x 9 ins. An important work on decorative plaster ceilings.

### PAINTS, STAINS, VARNISHES AND WOOD FINISHES

- Cabot, Inc., Samuel**, Boston, Mass.  
Cabot's Creosote Stains. Booklet. 4 x 8½ ins. 16 pp. Illustrated.
- National Lead Company**, 111 Broadway, New York, N. Y.  
Handy Book on Painting. Book, 5½ x 3¼ ins. 100 pp. Gives directions and formulae for painting various surfaces of wood, plaster, metals, etc., both interior and exterior.  
Red Lead in Paste Form. Booklet, 6¼ x 3½ ins. 16 pp. Illustrated. Directions and formulae for painting metals.  
Came Lead. Booklet, 8¾ x 6 ins. 12 pp. Illustrated. Describes various styles of lead came.
- Pratt & Lambert, Inc.**, Buffalo, N. Y.  
Specification Manual for Paint, Varnishing and Enameling. Booklet, 38 pp., 7½ x 10½ ins. Complete specifications for painting, varnishing and enameling interior and exterior wood, plaster, and metal work.
- Sherwin-Williams Company**, 601 Canal Rd., Cleveland, Ohio.  
Painting Concrete and Stucco Surfaces. Bulletin No. 1. 8½ x 11 ins. 8 pp. Illustrated. A complete treatise with complete specifications on the subject of Painting of Concrete and Stucco Surfaces. Color chips of paint shown in bulletin.  
Enamel Finish for Interior and Exterior Surfaces. Bulletin No. 2. 8½ x 11 ins. 12 pp. Illustrated. Thorough discussion, including complete specifications for securing the most satisfactory enamel finish on interior and exterior walls and trim.  
Painting and Decorating of Interior Walls. Bulletin No. 3. 8½ x 11 ins. 20 pp. Illustrated. An excellent reference book on Flat Wall Finish, including texture effects, which are taking the country by storm. Every architect should have one on file.

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## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 66

### PAINTS, STAINS, VARNISHES and WOOD FINISHES—Continued

- Protective Paints for Metal Surfaces. Bulletin No. 4. 8½ x 11 ins. 12 pp. Illustrated. A highly technical subject treated in a simple, understandable manner.
- Sonneborn Sons, Inc., L.**, Dept. 4, 116 Fifth Avenue, New York. Paint Specifications. Booklet, 8½ x 10¾ ins. 4 pp.
- U. S. Gutta Percha Paint Co.**, Providence, R. I. Barreled Sunlight. Booklet, 8½ x 11 ins. Data on "Barreled Sunlight" with specifications for its use.
- Valentine & Co.**, 456 Fourth Ave., New York. How to Use Valspar. Illustrated booklet, 32 pp., 3¼ x 8 ins. Deals with domestic uses for Valspar.
- How to Keep Your House Young. Illustrated brochure, 23 pp., 7 x 8½ ins. A useful work on the upkeep of residences.
- Architectural Four-Hour Varnishes and Enamels. Booklet, 8 pp., 4½ x 6 ins. Data on a useful line of materials.

### PAPER

- A. P. W. Paper Co.**, Albany, N. Y. "Here's a Towel Built for Its Job." Folder, 8 pp., 4 x 9 ins. Deals with "Onliwon" paper towels.

### PARCEL DELIVERY DEVICES

- Receivador Sales Company**, Grand Rapids, Mich. Architects' Portfolio. Booklet, 12 pp., 8½ x 11 ins. Illustrated. Deals with delivery problems and their solution.

### PARTITIONS

- Circle A. Products Corporation**, New Castle, Ind. Circle A. Partitions Sectional and Movable. Brochure. Illustrated. 8½ x 11¼ ins. 32 pp. Full data regarding an important line of partitions, along with Erection Instructions for partitions of three different types.
- Hauserman Company, E. F.**, Cleveland, Ohio. Hollow Steel Standard Partitions. Various folders, 8½ x 11 ins. Illustrated. Give full data on different types of steel partitions, together with details, elevations and specifications.
- Improved Office Partition Company**, 25 Grand St., Elmhurst, L. I. Telesco Partition. Catalog. 8½ x 11 ins. 14 pp. Illustrated. Shows typical offices laid out with Telesco partitions, cuts of finished partition units in various woods. Gives specifications and cuts of buildings using Telesco.
- Detailed Instructions for erecting Telesco Partitions. Booklet. 24 pp., 8½ x 11 ins. Illustrated. Complete instructions, with cuts and drawings, showing how easily Telesco Partition can be erected.
- Richards-Wilcox Mfg. Co.**, Aurora, Ill. Partitions. Booklet. 7 x 10 ins. 32 pp. Illustrated. Describes complete line of track and hangers for all styles of sliding parallel, accordion and flush door partitions.
- U. S. Gypsum Co.**, Chicago. Pyrobar Partition and Furring Tile. Booklet. 8½ x 11 ins. 24 pp. Illustrated. Describes use and advantages of hollow tile for inner partitions.

### PIPE

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

### PLASTER

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

### PLUMBING EQUIPMENT

- C. F. Church Mfg. Co.**, Holyoke, Mass. Catalog S. W.-3. Booklet, 95 pp., 7¾ x 10½ ins. Illustrated. Data on Sani-White and Sani-Black toilet seats.
- Clow & Sons, James B.**, 534 S. Franklin St., Chicago, Ill. Catalog "M." 9¼ x 12 ins. 184 pp. Illustrated. Shows complete line of plumbing fixtures for Schools, Railroads and Industrial Plants.
- Crane Company**, 836 S. Michigan Ave., Chicago, Ill. Plumbing Suggestions for Home Builders. Catalog. 3 x 6 ins. 80 pp. Illustrated.
- Plumbing Suggestions for Industrial Plants. Catalog. 4 x 6½ ins. 34 pp. Illustrated.
- Planning the Small Bathroom. Booklet. 5 x 8 ins. Discusses planning bathrooms of small dimensions.
- John Douglas Co.**, Cincinnati, Ohio. Douglas Plumbing Fixtures. Bound Volume. 200 pp. 8½ x 11 ins. Illustrated. General catalog.
- Another Douglas Achievement. Folder. 4 pp. 8½ x 11 ins. Illustrated. Data on new type of stall.
- Hospital. Brochure. 60 pp. 8½ x 11 ins. Illustrated. Deals with fixtures for hospitals.
- Duriron Company, Dayton, Ohio.** Duriron Acid, Alkali and Rust-Proof Drain Pipe and Fittings. Booklet, 8½ x 11 ins., 20 pp. Full details regarding a valuable form of piping.
- Imperial Brass Mfg. Co.**, 1200 W. Harrison St., Chicago, Ill. Watrous Patent Flush Valves, Duojet Water Closets, Liquid Soap Fixtures, etc. 8½ x 11 ins., 136 pp., loose-leaf catalog, showing roughing-in measurements, etc.
- Maddock's Sons Company**, Thomas, Trenton, N. J. Catalog "K." 10½ x 7½ ins. 242 pp. Illustrated. Complete data on vitreous china plumbing fixtures with brief history of Sanitary Pottery.
- Speakman Company**, Wilmington, Del. Catalog K. Booklet, 150 pp., 8½ x 10½ ins. Illustrated. Data on showers and equipment details.
- Trenton Potteries Company**, Trenton, N. J. The Blue Book of Plumbing. Bound volume. 181 pp. 8½ x 10½ ins. Illustrated.

### PUMPS

- Kewanee Private Utilities Co.**, 442 Franklin St., Kewanee, Ill. Bulletin E. 7¾ x 10¼ ins. 32 pp. Illustrated. Catalog. Complete descriptions, with all necessary data, on Standard Service Pumps, Indian Brand Pneumatic Tanks, and Complete Water Systems, as installed by Kewanee Private Utilities Co.
- The Trane Co.**, LaCrosse, Wis. Trane Small Centrifugal Pumps. Booklet. 3¼ x 8 ins. 16 pp. Complete data on an important type of pump.
- Weil Pump Co.**, 215 W. Superior St., Chicago. Pumps. Booklet, 8½ x 11 ins. Illustrated. Individual bulletins with specifications on sewage ejectors, and bilge, house, condensation, booster and boiler feed pumps.

### RADIO EQUIPMENT

- Radio Corporation of America**, Woolworth Building, New York City, N. Y. R. C. A. Antenna Distribution System for Multiple Receivers. Booklet, 15 pp. 8½ x 11 ins. Illustrated. Apparatus for apartment houses and similar large buildings.
- R. C. A. Centralized Radio Receiving Equipment. Brochure, 8 pp. 9 x 11 ins. Illustrated. Radio equipment for hotels, hospitals, etc.

### RAMPS

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

### REFRIGERATION

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

### REINFORCED CONCRETE—See also Construction, Concrete

- Genfire Steel Company**, Youngstown, Ohio. Self-Centering Handbook. 8½ x 11 ins. 36 pp. Illustrated. Methods and specifications on reinforced concrete floors, roofs and floors with a combined form and reinforced material.
- North Western Expanded Metal Company**, Chicago, Ill. Designing Data. Book. 6 x 9 ins. 96 pp. Illustrated. Covers the use of Econo Expanded Metal for various types of reinforced concrete construction.
- Longspan ¼-inch Rib Lath. Folder 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-Rib expanded metal.
- Truscon Steel Company**, Youngstown, Ohio. Shearing Stresses in Reinforced Concrete Beams. Booklet. 8½ x 11 ins. 12 pp.

### ROOFING

- The Barrett Company**, 40 Rector St., New York City. Architects' and Engineers' Built-up Roofing Reference Series; Volume IV Roof Drainage System. Brochure, 63 pp. 8½ x 11¼ ins. Gives complete data and specifications for many details of roofing.

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WHEN deciding upon the finishing materials for such a structure as this, permanency is a major consideration. This is very fortunate, for in varnish and enamel, the most enduring finishes are also the finest.

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# Murphy Varnish Company

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## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 68

### ROOFING—Continued

- Bird & Son, Inc., E. Walpole, Mass.**  
Bird's Roofs. Folder, 16 pp., 3½ x 6 ins. Illustrated. Data of roofing materials.
- Heinz Roofing Tile Co., 1925 West Third Avenue, Denver.**  
Plymouth-Shingle Tile with Sprocket Hips. Leaflet, 8½ x 11 ins. Illustrated. Shows use of English shingle tile with special hips.  
Italian Promenade Floor Tile. Folder, 2 pp., 8½ x 11 ins. Illustrated. Floor tiling adapted from that of Davanzati Palace.  
Mission Tile. Leaflet, 8½ x 11 ins. Illustrated. Tile such as are used in Italy and southern California.  
Georgian Tile. Leaflet, 8½ x 11 ins. Illustrated. Tiling as used in old English and French farmhouses.
- Ludowici-Celadon Company, 104 So. Michigan Ave., Chicago, Ill.**  
"Ancient" Tapered Mission Tiles. Leaflet, 8½ x 11 ins., 4 pp. Illustrated. For architects who desire something out of the ordinary, this leaflet has been prepared. Describes briefly the "Ancient" Tapered Mission Tiles, hand-made with full corners and designed to be applied with irregular exposures.
- Structural Gypsum Corporation, Linden, N. J.**  
Relative Effectiveness of Various Types of Roofing Construction in Preventing Condensation of the Under Surface. Folder, 4 pp., 8½ x 11 ins. Important data on the subject.  
Gypsteel Pre-cast Fireproof Roofs. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Information regarding a valuable type of roofing.
- U. S. Gypsum Co., Chicago, Ill.**  
Pyrobar Roof Construction. Booklet, 8 x 11 ins., 48 pp. Illustrated. Gives valuable data on the use of tile in roof construction.  
Sheetrock Pyrofill Roof Construction. Folder, 8½ x 11 ins. Illustrated. Covers use of roof surfacing which is poured in place.

### SEWAGE DISPOSAL

- Kewanee Private Utilities, 442 Franklin St., Kewanee, Ill.**  
Specification Sheets. 7¾ x 10¼ ins., 40 pp. Illustrated. Detailed drawings and specifications covering water supply and sewage disposal systems.

### SCREENS

- American Brass Co., The, Waterbury, Conn.**  
Facts for Architects About Screening. Illustrated folder, 9½ x 11¾ ins., giving actual samples of metal screen cloth and data on fly screens and screen doors.
- Athey Company, 6015 West 65th St., Chicago, Ill.**  
The Athey Perennial Window Shade. An accordion pleated window shade, made from translucent Herringbone woven Coutil cloth, which raises from the bottom and lowers from the top. It eliminates awnings, affords ventilation, can be dry-cleaned and will wear indefinitely.
- Orange Screen Co., Maplewood, N. J.**  
Orsco Aluminum Screens. Booklet, 8 pp., 8 x 11 ins. Illustrated. Data on a valuable line of screens.  
Orsco Screens and Other Products. Brochure, 20 pp., 8 x 11 ins. Illustrated. Door and window screens and other hardware.

### SHADE CLOTH AND ROLLERS

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

### SHELVING-STEEL

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

### SOUND DEADENER

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

### STEEL PRODUCTS FOR BUILDING

- Bethlehem Steel Company, Bethlehem, Pa.**  
Steel Joists and Stanchions. Booklet, 72 pp., 4 x 6¼ ins. Data for steel for dwellings, apartment houses, etc.
- Genfire Steel Company, Youngstown, Ohio.**  
Herringbone Metal Lath Handbook. 8½ x 11 ins., 32 pp. Illustrated. Standard specifications for Cement Stucco on Herringbone.  
Rigid Metal Lath and interior plastering.  
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- Steel Frame House Company, Pittsburgh.** (Subsidiary of McClintic-Marshall Corp.)  
Steel Framing for Dwellings. Booklet, 16 pp., 8½ x 11 ins. Illustrated.  
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Steel Frame Standard Gasoline Service Stations. Booklet, 8 pp., 8½ x 11 ins. Illustrated. Three standard designs of stations.
- Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.**  
The Arc Welding of Structural Steel. Brochure, 32 pp., 8½ x 11 ins. Illustrated. Deals with an important structural process.

### STONE, BUILDING

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

### STONE, BUILDING—Continued

- Vol. 1, Series B. Indiana Limestone Library. 6 x 9 ins., 36 pp. Illustrated. Giving general information regarding Indiana Limestone, its physical characteristics, etc.
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- Old Gothic Random Ashlar. 8½ x 11 ins., 16 pages. Illustrated.

### STORE FRONTS

- Brasco Manufacturing Co., 5025-35 South Wabash Avenue, Chicago, Ill.**  
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- Davis Solid Architectural Bronze Sash.** Set of five sheets, printed on tracing paper, giving full sized details and suggestions for designing of special bronze store front construction, enclosed in envelope suitable for filing. Folds to 8½ x 11 ins.
- The Kawneer Company, Niles, Mich.**  
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Catalog K. 1927 Edition. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Details of Kawneer Copper Store Fronts.  
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- Modern Bronze Store Front Co., Chicago Heights, Ill.**  
Introducing Extruded Bronze Store Front Construction. Folder, 4 pp., 8½ x 11 ins. Illustrated. Contains full sized details of metal store fronts.
- Zouri Drawn Metals Company, Chicago Heights, Ill.**  
Zouri Safety Key-Set Store Front Construction. Catalog. 8½ x 10½ ins., 60 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.
- International Store Front Construction. Catalog. 8½ x 10 ins., 70 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.

### TERRA COTTA

- National Terra Cotta Society, 19 West 44th St., New York, N. Y.**  
Standard Specifications for the Manufacture, Furnishing and Setting of Terra Cotta. Brochure. 8½ x 11 ins., 12 pp. Complete Specification, Glossary of Terms Relating to Terra Cotta and Short Form Specification for incorporating in Architects' Specification.
- Color in Architecture. Revised Edition. Permanently bound volume, 9¾ x 12¼ ins., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustrations in color.
- Present Day Schools. 8½ x 11 ins., 32 pp. Illustrating 42 examples of school architecture with article upon school building design by James O. Betelle, A. I. A.
- Better Banks. 8½ x 11 ins., 32 pp. Illustrating many banking buildings in terra cotta with an article on its use in bank design by Alfred C. Bossom, Architect.

### TILE, HOLLOW

- National Fire Proofing Co., 250 Federal St., Pittsburgh, Pa.**  
Standard Wall Construction Bulletin 174. 8½ x 11 ins., 32 pp. Illustrated. A treatise on the subject of hollow tile wall construction.  
Standard Fireproofing Bulletin 171. 8½ x 11 ins., 32 pp. Illustrated. A treatise on the subject of hollow tile as used for floors, girder, column and beam covering and similar construction.  
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### TILES

- Kraftile Company, 55 New Montgomery St., San Francisco.**  
High Fired Faience Tile. Booklet. 32 pp., 8½ x 11 ins. Illustrated. Presents a fine line of tiles for different purposes.
- United States Quarry Tile Co., Parkersburg, W. Va.**  
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## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 70

### VALVES

- Crane Co.**, 836 S. Michigan Ave., Chicago, Ill.  
No. 51. General Catalog. Illustrated. Describes the complete line of the Crane Co.
- C. A. Dunham Co.**, 450 East Ohio St., Chicago.  
The Dunham Packless Radiator Valve Brochure, 12 pp., 8 x 11 ins. Illustrated. Data on an important type of valve.
- Jenkins Bros.**, 80 White St., New York.  
The Valve Behind a Good Heating System. Booklet. 4½ x 7¼ ins. 16 pp. Color plates. Description of Jenkins Radiator Valves for steam and hot water, and brass valves used as boiler connections.
- Jenkins Valves for Plumbing Service. Booklet. 4½ x 7¼ ins. 16 pp. Illustrated. Description of Jenkins Brass Globe, Angle Check and Gate Valves commonly used in home plumbing, and Iron Body Valves used for larger plumbing installations.

### VENETIAN BLINDS

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

### VENTILATION

- American Blower Co.**, Detroit, Mich.  
American H. S. Fans. Brochure, 28 pp., 8½ x 11 ins. Data on an important line of blowers.
- Duriron Company**, Dayton, Ohio.  
Acid-proof Exhaust Fans. Folder. 8 x 10½ ins. 8 pp. Data regarding fans for ventilation of laboratory fume hoods.  
Specification Form for Acid-proof Exhaust Fans. Folder, 8 x 10½ ins.
- Globe Ventilator Company**, 205 River St., Troy, N. Y.  
Globe Ventilators Catalog. 6 x 9 ins. 32 pp. Illustrated profusely. Catalog gives complete data on "Globe" ventilators as to sizes, dimensions, gauges of material and table of capacities. It illustrates many different types of buildings on which "Globe" ventilators are in successful service, showing their adaptability to meet varying requirements.
- Staynew Filter Corporation**, Rochester, N. Y.  
Protectomotor High Efficiency Industrial Air Filters. Booklet. 20 pp., 8½ x 11 ins. Illustrated. Data on valuable detail of apparatus.

### WATERPROOFING

- Genfire Steel Company**, Youngstown, Ohio.  
Waterproofing Handbook. Booklet. 8½ x 11 ins. 80 pp. Illustrated. Thoroughly covers subject of waterproofing concrete, wood and steel preservatives, dustproofing and hardening concrete floors, and accelerating the setting of concrete. Free distribution.
- Master Builders Company**, Cleveland, Ohio.  
Waterproofing and Dampproofing and Allied Products. Sheets in loose index file, 9 x 12 ins. Valuable data on different types of materials for protection against dampness.  
Waterproofing and Dampproofing File. 36 pp. Complete descriptions and detailed specifications for materials used in building with concrete.
- Sommers & Co., Ltd.**, 342 Madison Ave., New York City.  
"Permantile Liquid Waterproofing" for making concrete and cement mortar permanently impervious to water. Also circulars on floor treatments and cement colors. Complete data and specifications. Sent upon request to architects using business stationery. Circular size, 8½ x 11 ins.
- Sonneborn Sons, Inc., L.**, 116 Fifth Ave., New York, N. Y.  
Pamphlet. 3¼ x 8¾ ins. 8 pp. Explanation of waterproofing principles. Specifications for waterproofing walls, floors, swimming pools and treatment of concrete, stucco and mortar.
- The Vortex Mfg. Co.**, 1978 West 77th St., Cleveland, Ohio.  
Par-Lock Specification "Form D" for waterproofing surfaces to be finished with Portland cement or tile.  
Par-Lock Specification "Forms E and G" membrane waterproofing of basements, tunnels, swimming pools, tanks to resist hydrostatic pressure.  
Par-Lock Waterproofing. Specification Forms D, E, F and G. Sheets, 8½ x 11 ins. Data on combinations of gun-applied asphalt and cotton or felt membrane, built up to suit requirements.  
Par-Lock Method of Bonding Plaster to Structural Surfaces. Folder, 6 pp. 8½ x 11 ins. Official Bulletin of Approved Products,—Investigating Committees of Architects and Engineers.

### WEATHER STRIPS

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

### WINDOWS

- The Kawneer Company**, Niles, Mich.  
Kawneer Solid Nickel Silver Windows. In casement and weight-hung types and in drop-down transom type. Portfolio, 12 pp., 9 x 11½ ins. Illustrated, and with demonstrator.
- David Lupton's Sons Company**, Philadelphia, Pa.  
Lupton Pivoted Sash. Catalog 12-A. Booklet, 48 pp., 8½ x 11 ins. Illustrates and describes windows suitable for manufacturing buildings.

### WINDOWS, CASEMENT

- Crittall Casement Window Co.**, 10951 Hearn Ave., Detroit, Mich.  
Catalog No. 22. 9 x 12 ins. 76 pp. Illustrated. Photographs of actual work accompanied by scale details for casements and composite steel windows for banks, office buildings, hospitals and residences.
- Genfire Steel Company**, Youngstown, Ohio.  
Architectural Details, Casement Windows and Doors. 8½ x 11 ins. 28 pp. A. I. A. File No. 16c. Specifications and construction details.
- Hope & Sons, Henry**, 103 Park Ave., New York, N. Y.  
Catalog. 12¼ x 18½ ins. 30 pp. Illustrated. Full size details of outward and inward opening casements.
- The Kawneer Company**, Niles, Mich.  
Kawneer Solid Nickel Silver Windows. In casement and weight-hung types and in drop-down transom type. Portfolio, 12 pp., 9 x 11½ ins. Illustrated, and with demonstrator.
- David Lupton's Sons Company**, Philadelphia, Pa.  
Lupton Casement of Copper Steel. Catalog C-217. Booklet, 24 pp. 8½ x 11 ins. Illustrated brochure on casements, particularly for residences.  
Lupton Heavy Casements. Detail Sheet No. 101, 4 pp., 8½ x 11 ins. Details and specifications only.  
Lupton Residence Casements of Steel. Catalog C-209. Brochure, 24 pp. 8½ x 11 ins. Illustrated.
- Richards-Wilcox Mfg. Co.**, Aurora, Ill.  
Casement Window Hardware. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Shows typical installations, detail drawings, construction details, blue-prints if desired. Describes AIR-way Multifold Window Hardware.  
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List of Parts for Assembly. Booklet. 8½ x 11 ins. 16 pp. Full lists of parts for different units.

### WINDOW SHADES AND ROLLERS

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

### WINDOWS, STEEL AND BRONZE

- Genfire Steel Company**, Youngstown, Ohio.  
Architectural Details, Steel Pivoted, Commercial and Architectural Projected Windows. 8½ x 11 ins. 24 pp. A. I. A. File No. 16c. Specification and construction details.
- David Lupton's Sons Company**, Philadelphia, Pa.  
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How Windows Can Make Better Homes. Booklet. 3¾ x 7 ins. 12 pp. An attractive and helpful illustrated publication on use of steel casements for domestic buildings.
- Truscon Steel Company**, Youngstown, Ohio.  
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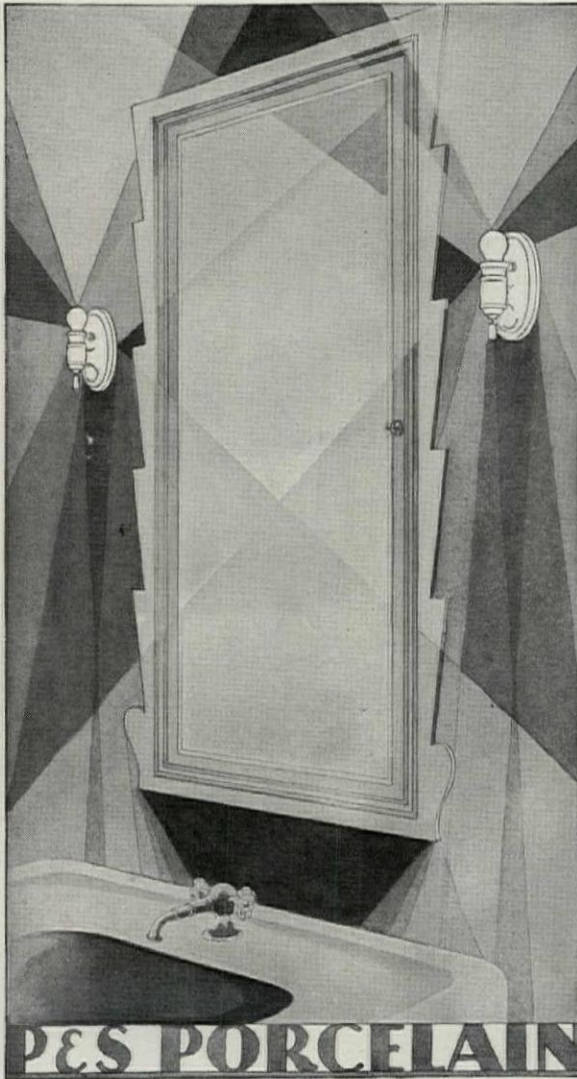
### WOOD—See also Millwork

- American Walnut Mfrs. Association**, 618 So. Michigan Blvd., Chicago, Ill.  
American Walnut. Booklet. 7 x 9 ins. 45 pp. Illustrated. A very useful and interesting little book on the use of Walnut in Fine Furniture with illustrations of pieces by the most notable furniture makers from the time of the Renaissance down to the present.  
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
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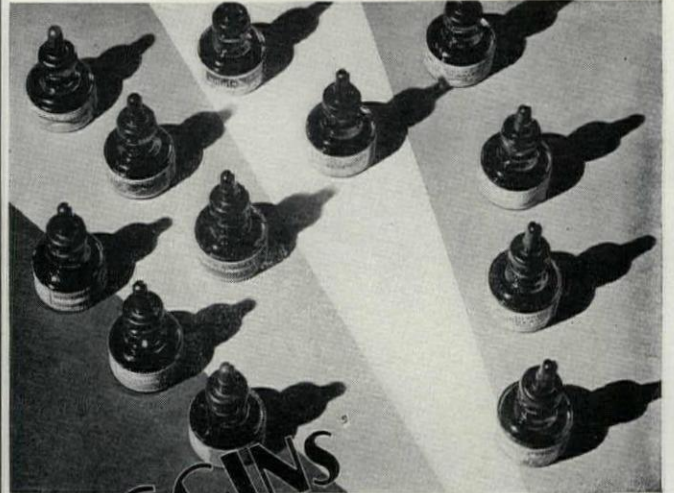
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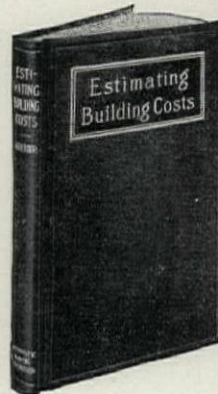
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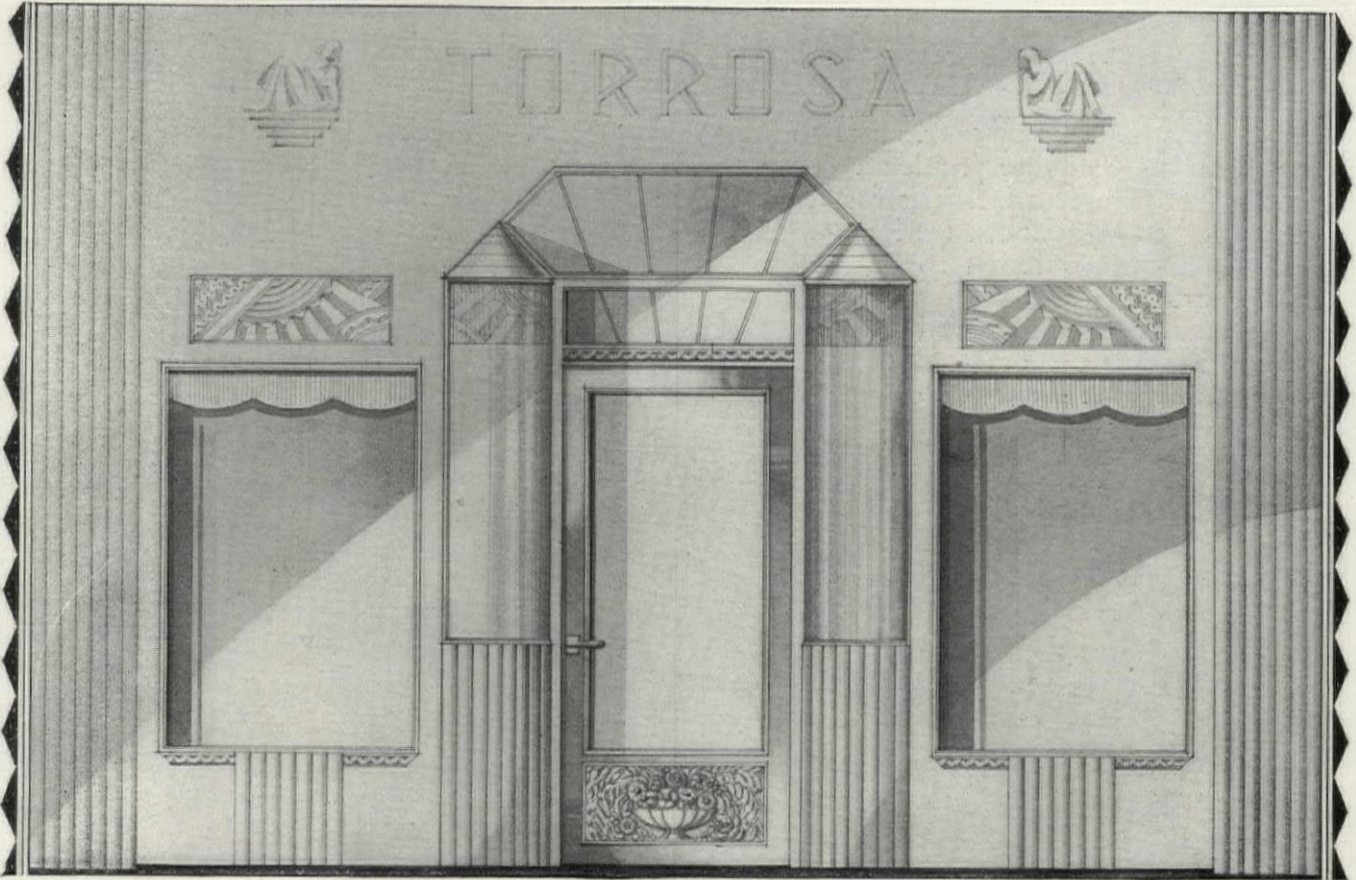
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An interesting example of architectural harmony made possible with Kings—Owner: J. P. Bush, Wyncote, Pa. Portfolio of photos on request.



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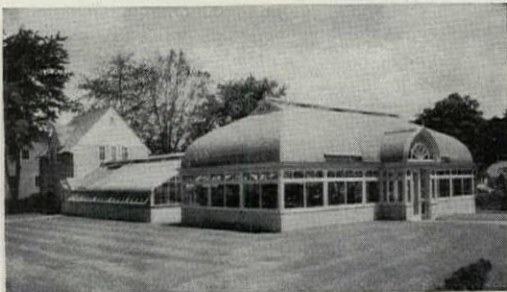
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Lutton Solar V-Bar Greenhouse built for H. E. Manville at Pleasantville, N. Y.

*Serving Architects Whose  
Clients Want the Best*

AMONG the distinguished clients for whom we have built Lutton Solar V-Bar Greenhouses are the following:

Howard Coffin, Sapelo Island, Ga.	Sir T. A. Sparks, Westbury, L. I.
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WM. H. LUTTON COMPANY, INC.  
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## Adamston Vertically Drawn Flat Glass

PERFECTLY FLAT

NO MACHINE DEFECTS

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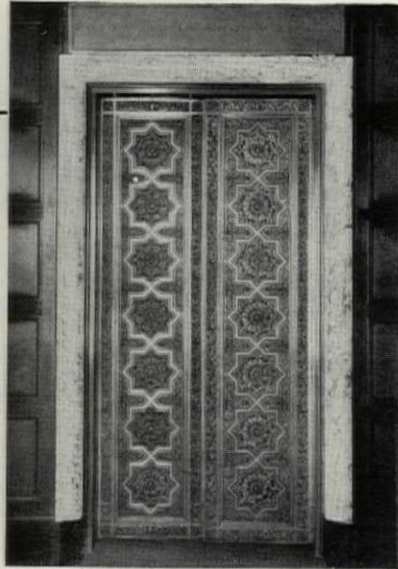
THE NEW RENAISSANCE IN METAL WORKING

# ART METAL SPECIFIED

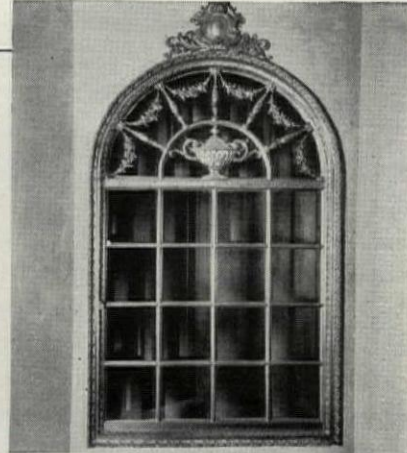
## for 19-story New York Hotel!



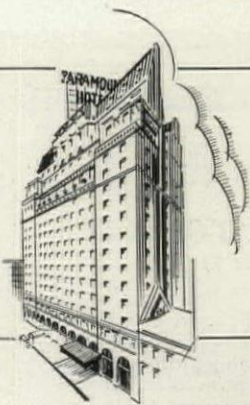
All bronze work, including doors, in the vestibules of the new Paramount Hotel in New York was supplied by Art Metal. Architect, Thomas W. Lamb, New York City.



Ten sets of these cast bronze two-speed elevator doors are on the first and mezzanine floors. More than one hundred sets of smoothly working Art Metal, two-speed and three-speed hollow metal elevator doors are used on the upper floors.



This ornate cast bronze display case is one of four in the main entrance and lobby of the new Paramount Hotel. A splendid example of Art Metal craftsmanship.



**ART METAL IN THE NEW PARAMOUNT HOTEL**

- 31 cast and extruded bronze entrance and vestibule doors.
- 4 highly ornate cast bronze display cases in main entrance and lobby.
- 10 two-speed cast bronze elevator doors on first and mezzanine floors.
- Bronze handrails, etc.
- 1,000 hollow metal doors for guest rooms, corridors and stair halls.
- 1,284 hollow metal doors for bath rooms and closets.
- 66 sets of hollow metal two-speed elevator doors.
- 36 sets of hollow metal three-speed elevator doors.

*Vast facilities and fine workmanship win big contract for ornamental bronze and hollow metal equipment in new Paramount Hotel*

AGAIN Art Metal facilities and Art Metal workmanship have won an important contract for ornamental bronze and hollow metal work! This time, it's the splendid new Paramount Hotel, in New York City.

A glance at the accompanying list will show you the magnitude of the job. It will explain why *only* a company with the facilities and experience of Art Metal could success-

fully undertake an installation of this size. And it is a striking example of Art Metal's ability to work with the architect to his own, and to his client's,

complete satisfaction. For forty years, Art Metal has been specializing in this type of metal work for banks, hotels, office and public buildings. This long experience is at your disposal any time. A letter will bring a qualified representative who will gladly consult with you on any installation, large or small. Just write to: The Art Metal Construction Company, Jamestown, New York.

# Art Metal

JAMESTOWN ~ NEW YORK

BRONZE AND STEEL INTERIOR EQUIPMENT FOR BANKS, LIBRARIES AND PUBLIC BUILDINGS...HOLLOW METAL DOORS AND TRIM

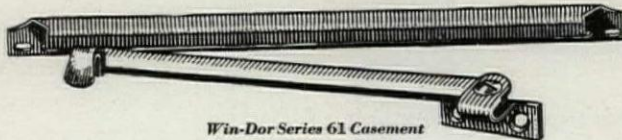


### HIGH ABOVE THE STREET

WHEN casements are open above the first floor they must be safe. An open window . . . carelessness . . . perhaps an accident. Casement windows ARE safe if they are held firm and lock automatically in any open position. Win-Dor positive locking stays provide this factor of safety . . . conveniently . . . surely . . . by effective control. A casement with a Win-Dor stay is automatically locked at the slightest movement of the sash, and is secure in spite of negligence or carelessness common in apartments, hotels, etc.



Showing the simple, easy way of opening or closing a window with Series 61 Win-Dor Casement Stay.

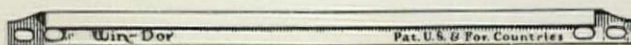


Win-Dor Series 61 Casement Stay. Standard finishes. Surprisingly low in cost.

The operation of this Stay is extremely simple . . . just a matter of lifting and releasing to open or close the window. There is no reaching to be done. Win-Dor hardware solves the problem of safe, convenient control for casement windows and will win quick appreciation among your clients. Our full catalogue is in Sweet's, but we invite you to write us on individual problems.

**Win-Dor**  
CASEMENT HARDWARE

THE CASEMENT HARDWARE CO.  
402-P North Wood Street, Chicago, Ill.  
Casement Hardware Headquarters



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Now Specially Priced  
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*"Brickwork in Italy"*—Delves into the splendid monuments of the past, revealing in great detail their wealth of ornament and construction. An attractive and useful volume on the history and use of brick from ancient to modern times, illustrated with twenty-four color plates, three hundred half-tone illustrations and sixty-nine drawings. Price now \$3, postpaid, bound in linen. (Formerly \$6.) Half morroco, \$7.

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AMERICAN FACE BRICK ASSOCIATION  
2151 City State Bank Building  
Chicago, Illinois

Nature's Permanent Mineral Colors

## Peeps at Clinton Processes (Number 1)

ONE of the secrets of the strength, permanence and uniformity of Clinton Mortar Colors is their absolute purity.

Throughout the grinding process the raw minerals composing Clinton colors are subjected to separation by compressed air. The material moves continuously through a current of air of high velocity. The millions of tiny particles of pigment which have reached the required degree of fineness are removed by this air current to the storage bin for finished material.

And the standard of fineness? Ability to pass through a screen containing 40,000 holes per square inch. This screen is so fine that even water will not pass through it!

Small wonder that, with such scrupulous care in preparation, Clinton Colors have been the choice of discriminating architects for 42 years—the standard since 1887.

Color samples of Clinton Mortar Colors, with complete information regarding their use, sent upon request.

CLINTON METALLIC PAINT CO.  
419 Clinton Road, Clinton, N.Y.

Clinton Mortar Colors

Made  
Since  
1887

Made  
Since  
1887



*American Cities*

BALTIMORE—The Washington Monument  
Drawing by M. PAUL ROCHE (Series No. 7)

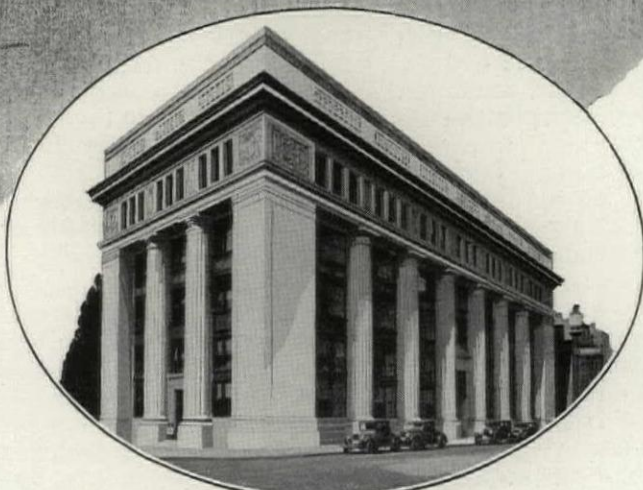
*I*N CITY AFTER CITY, Duraflex-A Flooring is being installed in many fine new buildings because it provides a permanent, seamless wearing surface that can be maintained against wear and damage and can be kept most economically in perfect condition for the life of the structure in which it is placed. Complete data upon request.

**THE DURAFLEX COMPANY, Inc.**

*Main Office and Plant*

**BALTIMORE - MARYLAND**

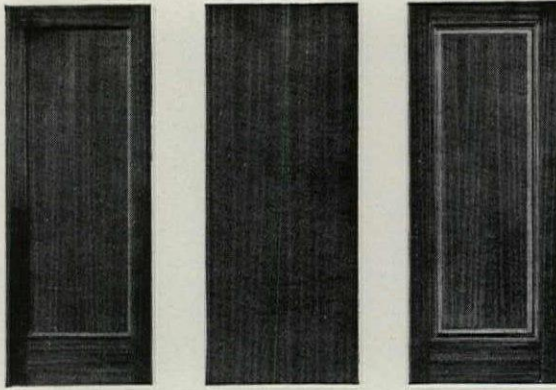
OFFICES IN ALL PRINCIPAL CITIES



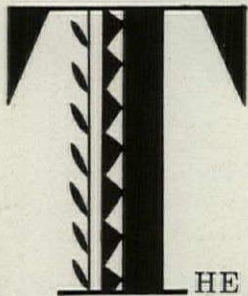
In Baltimore — a typical Duraflex-A installation  
**THE MUTUAL LIFE INSURANCE COMPANY BUILDING**  
Parker, Thomas and Rice, Architects  
J. Henry Miller, Inc., Builders  
35,000 square feet of Duraflex-A Flooring

**DURAFLEX-A  
FLOORING**  
*and*  
**DURAFLEX TILE**

# \$5000 for concept DOOR



Popular designs of Philippine Laminex doors already available from many retail lumber and millwork dealers include these three models. Hidden beneath their lovely ribbon grained surfaces is the stability of Laminex construction. These doors may be soaked in water for days, yet they will not warp, shrink or swell



**T**HE trend in door design—what architect in America can best envision it? Who will best express it?

Here, indeed, is a competition to challenge the artistry and genius of every architect. Not alone because the prize itself is worth winning but because the subject of door design is worthy of your thought.

Such thought as you gave it today when you planned the doors for some lovely home, some towering apartment house or office building. That kind of thought *but carried further!*

Today you were constrained by precedent; you knew what your client "had in mind." You designed those doors for today.

Now we invite you to design a door for *tomorrow*. An interior door—for a home you've visualized and hardly dared suggest—for the kind of hotel that will have an aerial garage on the roof—or

one befitting an office that keeps a direct phone connection with London.

Spanish in character, if you will. But today's Spanish door developed. English. Italian. Modern. Dutch Colonial. Choose your own type, any type. Let's see how you would design it to improve upon the designs of today.

#### *A new wood to work with*

In this competition you have, too, the inspiration of working with a new wood—the wood of tomorrow, Philippine Laminex.

Used for some years by cabinet makers, put into wider uses only recently by Pacific Coast architects, Philippine Hardwood is just now being made available to architects and builders everywhere.

Displaying the narrow ribbon grain of fine mahogany, yet costing considerably less than mahogany heretofore used, Philippine Laminex will charm you with its beauty and impress you with its

practicability for use in modern homes, office buildings, hotels, apartment buildings and many other structures.

It comes in two rich shades of red, a dark red that is perfectly finished in the traditional mahogany tone and a light red which you can carry into the mahogany tone or finish with thrilling effect in brown or walnut.

It is to reveal the magnificent possibilities of this wood that this competition is being held.

As pioneer importers of Philippine Hardwood, as the largest door manufacturers in the world, we cordially invite you to share in those discoveries.

Your better knowledge of Philippine Laminex will doubtless lead you into its specification for some local job, give you the honor of introducing it into your community.

But, more than that, we would like you to share in the creation of a Philippine Laminex door

#### CONDITIONS OF THE COMPETITION

**THE JURY OF AWARDS:** MR. HENRY S. CHURCHILL OF THOMPSON & CHURCHILL, ARCHITECTS, NEW YORK; MR. WILLIAM ZORACH, SCULPTOR, NEW YORK; MR. HOWARD RAFTERY OF FRAZIER & RAFTERY, ARCHITECTS, CHICAGO. THERE WILL BE NO APPEAL FROM THE DECISIONS OF THIS JURY. IF, HOWEVER, TWO CONTESTANTS ARE DEEMED EQUALLY WORTHY OF ANY AWARD, BOTH WILL RECEIVE THE FULL AMOUNT OF THAT AWARD.

**PRIZE PAYMENTS:** THE WHEELER, OSGOOD COMPANY WILL PAY THE WINNERS IMMEDIATELY AFTER RECEIVING THE JURY'S JUDGMENT.

**REQUIREMENTS:** DESIGNS MUST BE FOR INTERIOR DOORS AND OF A NATURE FITTED TO THE USE OF PHILIPPINE LAMINEX. DOOR TRIM IN THIS COMPETITION IS CONSIDERED A PART OF THE DOOR DESIGN.

**DRAWINGS MAY BE IN LINE OR WASH, OR BOTH. INDICATE ALL SCALES GRAPHICALLY.**

**TO PRESERVE THE ANONYMITY OF DRAWINGS, EACH IS TO BE SIGNED WITH A NOM DE PLUME OR OTHER IDENTIFYING DEVICE WHICH IS ALSO TO BE WRITTEN ON THE OUTSIDE OF A PLAIN WHITE ENVELOPE CONTAINING THE COMPETITOR'S NAME AND ADDRESS.**

**DRAWINGS MAY BE SENT FLAT OR ROLLED AND ARE TO BE ADDRESSED TO THE WHEELER, OSGOOD COMPANY, DEPT. OF DESIGN, TACOMA, WASHINGTON.**

**THE COMPETITION CLOSING AT MIDNIGHT, APRIL 31, 1929, AT THE ABOVE ADDRESS. NO ENTRIES RECEIVED AFTER THAT TIME CAN BE CONSIDERED.**

**DESIGNS AWARDED PRIZES BECOME THE PROPERTY OF THE WHEELER, OSGOOD COMPANY FOR PUBLICATION OR ANY OTHER USE. OTHER DRAWINGS WILL BE RETURNED TO THE SENDERS IF REQUESTED AND RETURN POSTAGE IS INCLUDED.**

# the clearest of tomorrow's

**\$900. in all . . . for designs  
that show the decorative  
possibilities of beautiful  
Philippine Laminex . . .**

*These Awards  
in Cash*

\$500.00 for the clearest concept of tomorrow's door design (winner of this prize not eligible for additional award in the following competition)

\$150.00 for the best new door design for a home

\$50.00 for the second best door design for a home

\$150.00 for the best new door design for a commercial building

\$50.00 for the second best door design for a commercial building

that will establish a new note in the beauty of its conception, in the purity of its design.

For the best such design we shall pay \$500 in cash.

Winning that prize you will not be eligible for award in the two following classifications, but failing in competition for the grand prize you may win \$150.00 for the best new door design for a home or \$50 for the second best design. Or you may win \$150.00 for the best new door design for a commercial building or \$50 for the second best design.

The rules are simple, established only in fairness to all contestants.

Notable judges have been selected. There is time for you to study the problem thoroughly if you start now.

Ask a local millwork dealer to show you Philippine Laminex or send the coupon for free sample and descriptive literature. Do it today.

**THE  
WHEELER, OSGOOD CO.**  
Largest door manufacturers in the world. Creators of the famous LAMINEX DOORS of Fir and Laminex products of PHILIPPINE HARDWOOD.

**THE WHEELER, OSGOOD COMPANY**  
Dept F-19, Tacoma, Washington

*I think I will enter your competition for new door designs. Please send me a free sample of Philippine Laminex and descriptive literature.*

Name .....

Firm .....

Address .....

City.....State.....



## REVIEWS OF MANUFACTURERS' PUBLICATIONS

**NEW YORK TELEPHONE COMPANY, New York.** "Planning for Home Telephone Conveniences."

The now all but universal use of the telephone, particularly in structures of a residence character, places upon architects and their designers and specification writers the responsibility of making suitable provision for the installation and use of the telephone. It is not always realized that telephone companies are both able and willing to promote the success of telephone installations if architects, builders and home owners will but ask for their coöperation. This valuable brochure deals with just this. It gives floor plans of apartments and residences of different sizes and suggests the places where telephones are likely to be most necessary. It covers also the important matter of providing for the entrance of the telephone company's wires into a building, and, probably for the convenience of specification writers, there are included complete specifications for underground service entrances and diagrams which fully explain the various fittings which are necessary for telephone installations.

**THE SYKES METAL LATH CO., Niles, O.** "The Pyramids Are Permanent Too." A booklet on use of metallic lath.

The advantages of using metal instead of wood lathing are quite evident. As they are summed up, in this booklet, issued by a well known firm manufacturing such lathing, there are at least three,—(1) that metal lathing promotes the securing of maximum warmth in winter and cool interiors in summer; (2) that it materially promotes the securing of soundproof qualities in a structure of any kind; (3) that it prolongs a building's life because of its rigidity and makes possible the use of plastic materials for exterior as well as interior walls and ceilings with a degree of efficiency never attained before, because cracking of walls and ceilings is eliminated by reason of there being no warping or decay; the twists and strains in construction are absorbed and uniformly distributed through the flexibility of the metal lathing. Another advantage is in the material's resistance to fire, which might seem to be even more important than the other three. This brochure fully illustrates and describes the use of Sykes metallic lathing as well as a number of other products, also of metal, made and sold by the firm, and it gives specifications which insure their proper use. The brochure is of course highly valuable.

**COWING PRESSURE RELIEVING JOINT CO., Chicago.** "Cowing Pressure Relieving Joint."

The coefficient expansion for steel is so much greater than that of the usual facing material, such as stone or terra cotta, that the unequal expansion or contraction often causes breaking of the stonework. When the columns of a building are shortened, the ashlar facing is likely to be subject to destructive stress from its own weight and the weight of the masonry backing as well as to considerable force exerted downward by the shelf angles at the various story levels. For this reason it is desirable to have some sort of device for relieving this enormous pressure. This problem is very well solved by the use of the Cowing Pressure Relieving Joint, which is in the form of a corrugated sheet lead filler enclosed in an envelope also of sheet lead. This joint is inserted in place of the regular mortar joint, one to each story. The joint will carry the normal load of the facing material until superimposed pressure accumulates. Then the joint compresses, giving the required amount of elasticity and relieving the pressure on the facing material by allowing and compelling the steel framework to properly perform its intended functions. The advantages of its use are fully explained in this booklet, and illustrations of several important tall buildings in which it has been used are shown. These include the *Chicago Tribune Building*, the *Penobscot Building* in Detroit, and the *Union Depot*, Cleveland. There are also some detail drawings showing the use and the advantages of this joint.

**MOLBY BOILER COMPANY, INC., New York and Lansdale, Pa.** "A Standard Ordinance for Chimney Construction."

There are few things more exasperating than a chimney which refuses to draw,—which fills the house with smoke every time a fire is lighted. And yet such chimneys are far from being unknown, so much so that one firm has built up a considerable business by reason of its success in so treating such chimneys that they perform properly their legitimate duties; but it is unfortunate that architects should design or builders construct defective chimneys when it is just as easy to have them as they should be. This brochure, which is being circulated by the Molby Boiler Company, Inc., contains the recommendations of the National Board of Fire Underwriters, and it provides the "minimum requirements for proper and safe construction of chimneys, flues and fireplaces." A study of the booklet is suggested to architects and engineers and to their draftsmen and specification writers. It is filled with data valuable to any architect, engineer or builder interested in fireplaces.

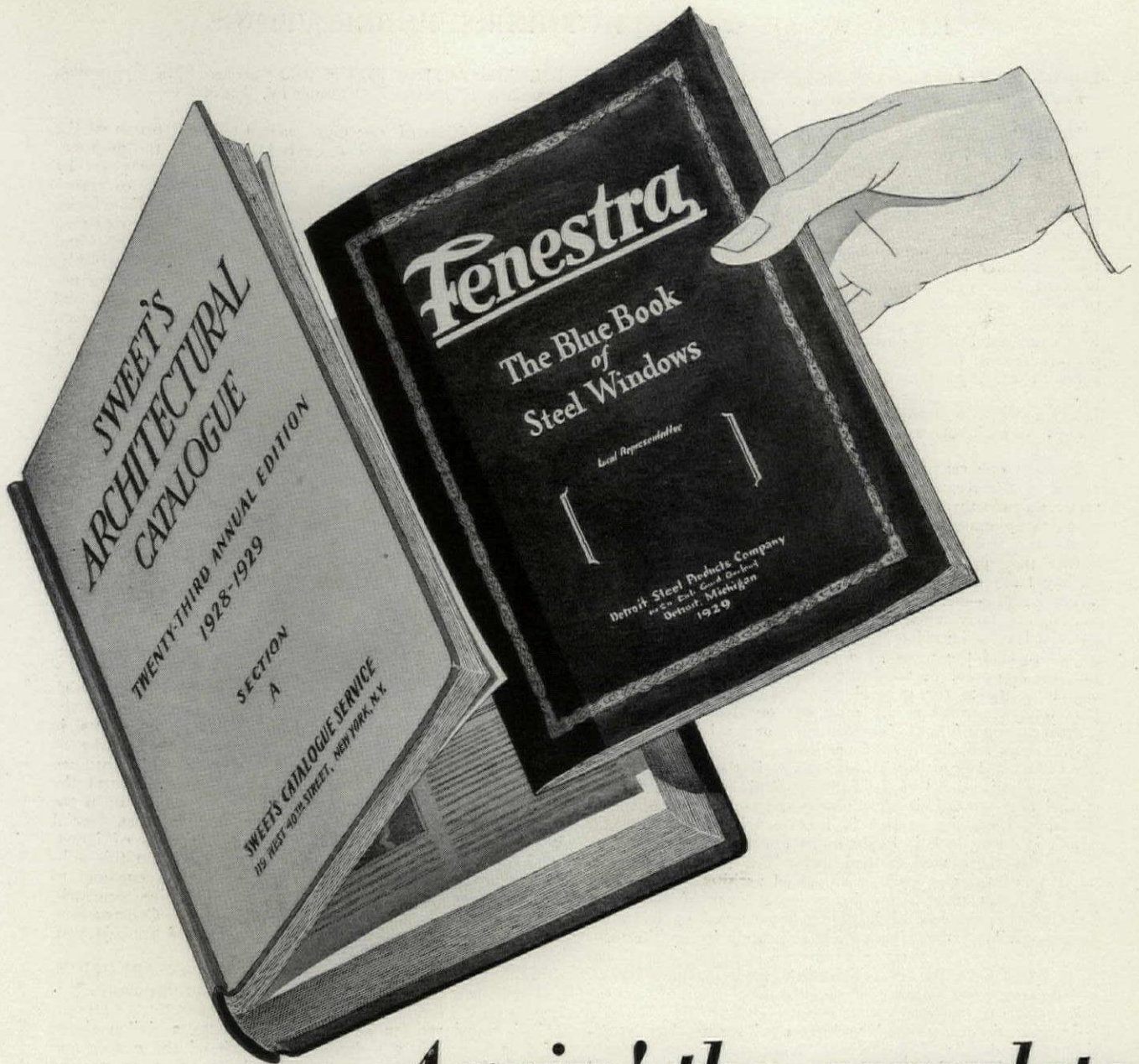
**MacANDREWS & FORBES COMPANY, 200 Fifth Avenue, New York.** "Maftex for Sound Deadenig."

"Present-day civilization is rapidly making new demands on the architect for greater refinements in construction. The modern dwelling must not only be tight and strong, but it must be artistic. Not only must a house be capable of being comfortably heated, but reasonable fuel economy is required. Illumination must not only be adequate, but properly distributed. One of the most recent demands made upon the architect is for soundproof construction. Popular interest in the subject is so new that many architects have not had an opportunity to familiarize themselves with the principles involved. It is possible, however, with a knowledge of the basic principles of acoustics, and with the aid of the newer structural materials now available, for the architect to secure excellent results in soundproofing. It is highly desirable, however, that one undertaking this work be conversant in a general way with the fundamental principles of sound." This publication presents the merits of a soundproofing material, "Maftex," which is described as what is left of licorice root when the juice and all non-fibrous material have been removed. The booklet explains in numerous drawings or diagrams the method of its use.

**MISSOURI PORTLAND CEMENT COMPANY.** "Design and Control of Concrete Mixtures."

As every architect, engineer, contractor or builder knows, the integrity of concrete depends almost entirely, if not wholly, upon the care with which the "mix" is made. "The three fundamental considerations which should determine the design of concrete structures are strength, durability and economy. Strength and economy have long been considered the determining elements. These should not, however, be allowed to obscure the equally important requirement of durability. Too much emphasis on the element of economy in construction may lead to use of methods and practices not suitable to the production of concrete of proper resistance to the elements. Fortunately, the factors which govern the strength of concrete affect with equal importance the resistance to percolation of water and to weathering. Once this fact has been pointed out, experimental data on the strength of concrete are made available for use in the solution of the problems of making permanent structures. This booklet is a revision of an earlier publication carrying the same title, but which was concerned solely with the design of concrete mixtures. While the major part of the present booklet is, of necessity, devoted to the same subject, its scope has been broadened to include a general treatment of the factors essential to the economic production of concrete of proper strength and durability. Particular emphasis of course is placed on the selection of materials, the mixing and placing of concrete, and its protection.





*Again! the complete  
Fenestra Blue Book of Steel  
Windows goes into . . . Sweet's  
Architectural Catalogue..1929  
edition distributed in January.*

## REVIEWS OF MANUFACTURERS' PUBLICATIONS

**TODHUNTER**, 119 East 57th Street, New York. "Lighting Fixtures, Lamps and Candlesticks."

Well selected lighting fixtures are of vital importance to a well arranged interior; draperies are sometimes referred to as the "pepper and salt" of furnishing, and yet it is doubtful if they are of greater value than lighting fittings, important during the daylight hours, and even more so when at night they become the sources of light. This booklet, one of many interesting publications, issued by the Todhunter firm, illustrates a wide range of fixtures to be hung from ceilings, fixed to walls, or to stand on floors or tables, fixtures of a great variety of design and furnished in brass, silver, copper, iron, pewter, etc., adapted for use in rooms and buildings of any type. Particularly interesting are certain fixtures of the Waterford crystal type, the value of the crystal emphasized by the fine silver mounts.

**DAVEY TREE EXPERT COMPANY**, Kent, Ohio. "Smoth-ered trees." A valuable work on tree conservation.

Perhaps one reason for the great success of this organization in the treatment of ailing trees may be the sympathetic attitude toward such trees maintained by its workers. The Davey experts, in fact, might almost be described as physicians, and like all physicians, they diagnose their cases before they prescribe and carry out courses of treatment. "Many trees die from thirst and smothering of the roots. Trees breathe—hence their need for air is just as real as our own. They must have air, not only above ground for the leaves, but also below the sod for the roots. Lack of air around the roots of a tree soon shows its effect in the size and color of the leaves, which ordinarily afford an excellent key to the general vigor of a tree. Although a tree with a serious cavity may put out luxuriant foliage, a heavy crop of well formed, rich, green leaves signifies active roots and healthy life processes. "But if the leaves are undersized or yellowish or brown; if the foliage is thin or sparse; if the tree is full of dead branches; if the annual twig growth is short; then the roots are in serious trouble. Immediate relief is necessary." And the relief, which is easily had, is likely to be efficacious when administered by these well trained men. The architectural importance of trees is great, and indeed architecture of some types depends upon them for a great part of its value. This little booklet, like all the publications issued by the Davey firm, is well worthy of attention and study by architects.

**E. L. BRUCE COMPANY**, Memphis. "Style in Oak Floors." A brochure on flooring of wood.

Interior decorators and architects who pay close attention to the details of design well understand the importance of floors. There is probably no material more widely used for flooring than wood, but wood owing to its being readily influenced by moisture and changes in the atmosphere, which cause it to shrink or expand, possesses ordinarily certain disadvantages. It is likely to warp or cup or else to develop cracks which are unsightly. This booklet, issued by a firm widely known for the excellence of its wood floors, deals with floors made by a process which removes these objections, since the wood is so treated that it is rendered impervious to the moisture which is the cause of the trouble. "Cellizing is a deep-cell chemical treatment which stabilizes oak and renders it impervious to moisture. It is the only efficient moisture-proofing compound which permits the usual finishing process. Oak, like all wood, is subject to contraction or expansion under varying atmospheric conditions, which even the most careful kiln-drying has been unable to eliminate. An untreated oak floor is therefore likely to cup, buckle, show cracks, or creak under foot, depending upon the conditions to which it is subjected. By correcting the trouble at the source, Cellizing accomplishes what users of wood have long been looking for, in that Cellized oak floor blocks, planks, and narrow faced flooring will not change in either size or shape. They will remain permanently firm and level. Cellizing makes unnecessary use of expensive methods of laying. This booklet is put out not only by the E. L. Bruce Company but by all the several licensees of the Cellized Oak Flooring Co., Inc.

**UNITED STATES GYPSUM CO.**, Chicago. "The Gypsumist, Architects' Edition." Volume IV, No. 5.

A recent issue of *The Gypsumist*, the house organ of the United States Gypsum Co., deals largely with the architectural work in Florida done during the last few years by Addison Mizner. Illustrations show excellent use of stucco and plaster for exterior as well as interior wall surfaces, and the quality of the design is all that might be expected from the hand of an architect who handles the Spanish and Italian types,—the "Mediterranean" styles,—so admirably. Each issue of *The Gypsumist* contains matter regarding use of this company's materials to secure proper acoustics, and page 7 of this particular number deals with this subject. It gives, among other important items of data, a list of the company's publications regarding acoustics, copies of which are still to be had,—and they should be had and filed.

**STRUCTURAL GYPSUM CORPORATION**, Linden, N. J. "The Heat Insulation Value of Gypsteel."

The measure of a building's success is determined largely by the extent to which it fulfills the purpose for which it was constructed. With the high cost of building and the great cost of maintenance, there has come careful study of materials in order that the initial expense of building and the cost of operating may be as little as possible. This booklet gives the result of a study of Gypsteel Roof Construction by Professor Charles L. Norton of the Massachusetts Institute of Technology. "It has become generally recognized during recent years, particularly among engineers and architects who have specialized in the designing of factories and industrial plants, that construction of a roof deck involves a number of factors of importance which a decade ago were never thought of. Among these are the possible savings in the initial cost of heating plants in buildings that must be heated during the winter months, as well as the accompanying annual saving in coal consumed for heating, and in a great many industrial buildings the problem of preventing condensation from forming upon the under side of the roof deck is one that requires special consideration. To fill the need among designers of industrial buildings for authoritative, unbiased data on this subject of roof insulation, Professor Norton was engaged to undertake a series of exhaustive tests to determine accurately the insulating efficiency of Gypsteel Roof Construction, positively and in relation to other types of construction.

**AMERICAN INSTITUTE OF STEEL CONSTRUCTION, INC.**, New York. "Earthquake Resistant Structures."

This paper written by Wendell M. Butts, a civil engineer of San Diego, is a technical discussion of the causes and action of earthquake movement and its effect on various types of buildings. The prevalence of earthquakes is brought out by the fact that in 1926 some 32,000 earthquakes were recorded, nearly a hundred of which were destructive to life and property. Earthquake waves are generally classified into three primary oscillations, caused directly by the impulse, the first of which acts vertically, giving an up and down motion; the direct horizontal, which tends to overturn on a horizontal axis to and from the origin; and the transverse vibrations, which oscillate at right angles to the direct horizontal waves. Contrary to popular belief, it is not the vertical shocks which are most severe and destructive, but the horizontal waves which usually follow the vertical shocks. This is particularly true of the taller commercial buildings of steel and masonry, in which careful attention is usually given to allowing for vertical stresses but very little to overcoming stresses which may be applied in a horizontal direction. This paper explains by the use of diagrams, formulae and text exactly how these forces act, and some suggestions are made as to what should be done to overcome the peril of tall buildings collapsing under earthquake shocks. It is also pointed out that the public has more confidence in buildings of steel frame construction than in those of reinforced concrete, and that although concrete buildings may be as strong and safe as steel, due to possible defects in preparing and placing the concrete, they may be more likely to fail when they are subject to unusual stresses.

# How to save time and expense on screen installations

*Submit to us a window schedule of your next job so that we may recommend a workable plan of detailing your windows*

Extensive inquiries concerning screen installations (all makes) bring out the fact that seldom are architects displeased with the actual screen . . . *it's the installation that makes the trouble . . .* Our remarkable *aluminum frame* screen is installed by our *own mechanics* and it has to be right. The Orange Screen Company guarantees fully all installations.



CHARVIC ARMS, PALISADES PARK, N. J.  
Lucht & Anderson, Architects

This new apartment building with steel casement windows is equipped throughout with Orange *Aluminum Frame Screens*

## ORANGE SCREEN COMPANY

515 Valley Street

Maplewood, New Jersey

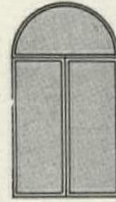
### Same Aluminum as used in Airplane Construction



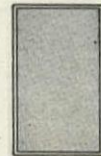
Extruded Section

These screens are made of *extruded bars* of aluminum, a *special alloy* developed for our use by the *Aluminum Company of America*, and which is one of the strongest non-ferrous materials made. Because of its *lightness* and many *structural advantages*, aluminum such as is used in our screen frames is now used in *Airplane Construction*.

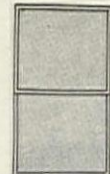
### Complete line of Standard Types



This shows stationary (removable) half-circle screen with double frame screens below pivot-hinged at sides. The hardware is simple, strong, and easy action. We frequently supply small circular screens for yachts that rest at anchor a part of the time in southern waters.



Plain rectangular screen pivot-hinged at top or side, easily installed and removed. When this screen is used in *very large double hung windows* a *cross-bar* is used at the meeting rail level.



The double frame vertical sliding screen can be used inside or out (as can any of the others shown here) and is used largely with double hung windows.



A triple horizontal sliding screen. Horizontal sliding screens are provided in batteries of two or more frames, and are the ideal screen installation to be used with *casement windows* that open out.

### Odd Shapes Specially Designed

We recently designed a number of outside screens for an industrial building in which food-stuffs were being handled and canned.

We have designed many screens to be used in connection with pivot and swinging windows and invite your inquiry on any screening problem that you may have, either domestic or industrial . . . write to our Maplewood, N. J., office for information or estimates and we shall instruct our nearest branch office to take care of your inquiry.

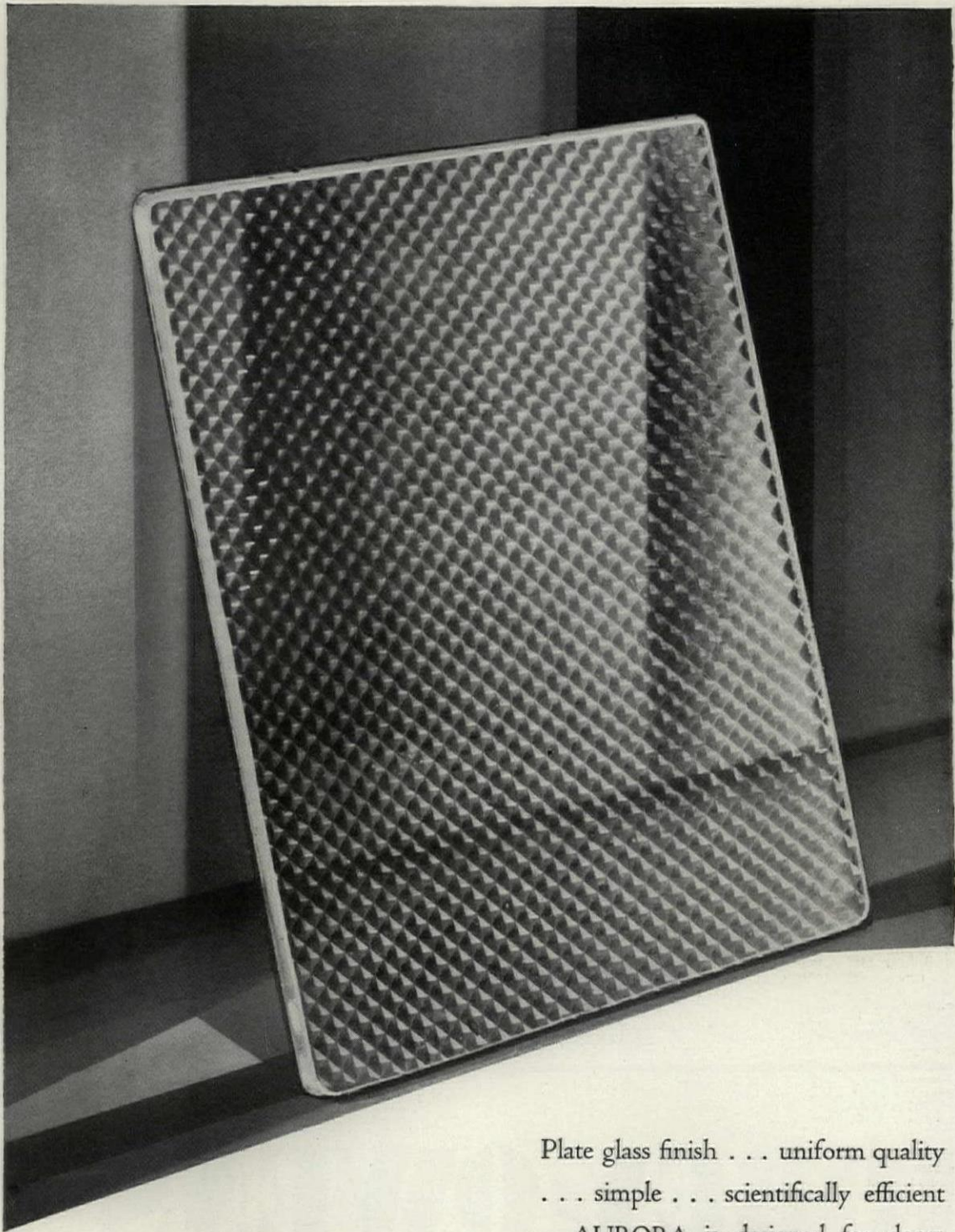
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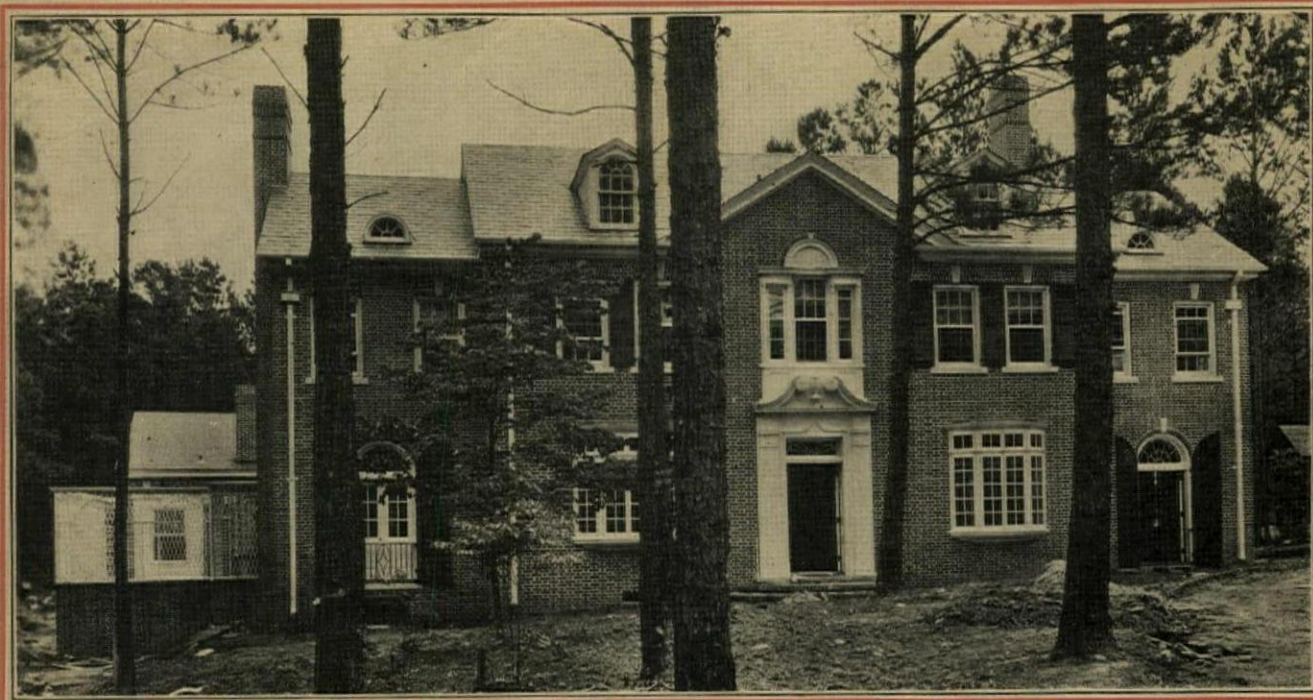
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