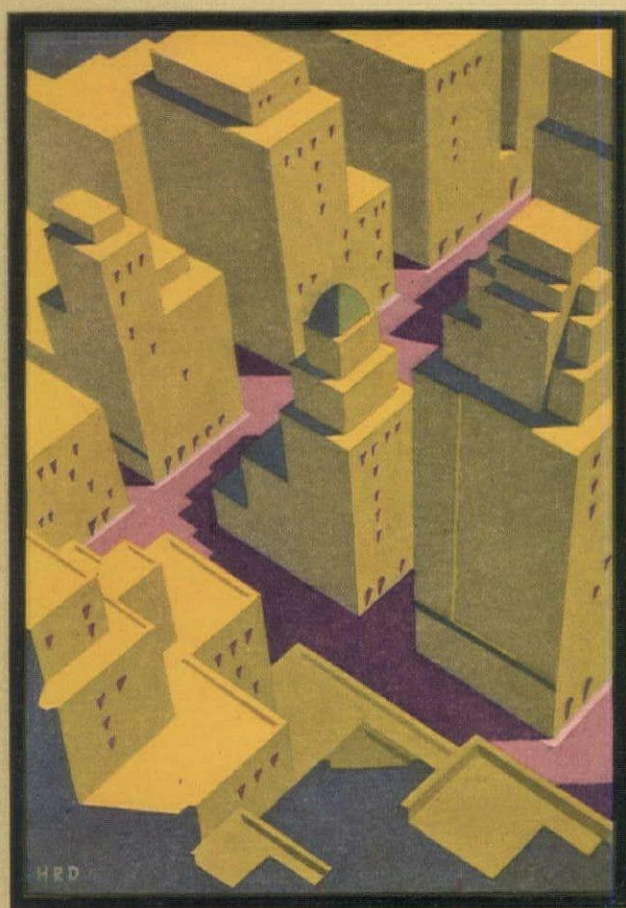


THE
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IN TWO PARTS PART ONE

ARCHITECTURAL DESIGN

FEBRUARY 1931

This photograph appears in the recently published work, "Wrought Iron in Architecture", by G. K. Georlings, Charles Scribner's Sons.



The old gates of St. Michael's Church, Charleston, South Carolina, set in place about one hundred years ago, constitute an unanswerable argument for the endurance of Wrought Iron—Wrought Iron made in the time-tested way.

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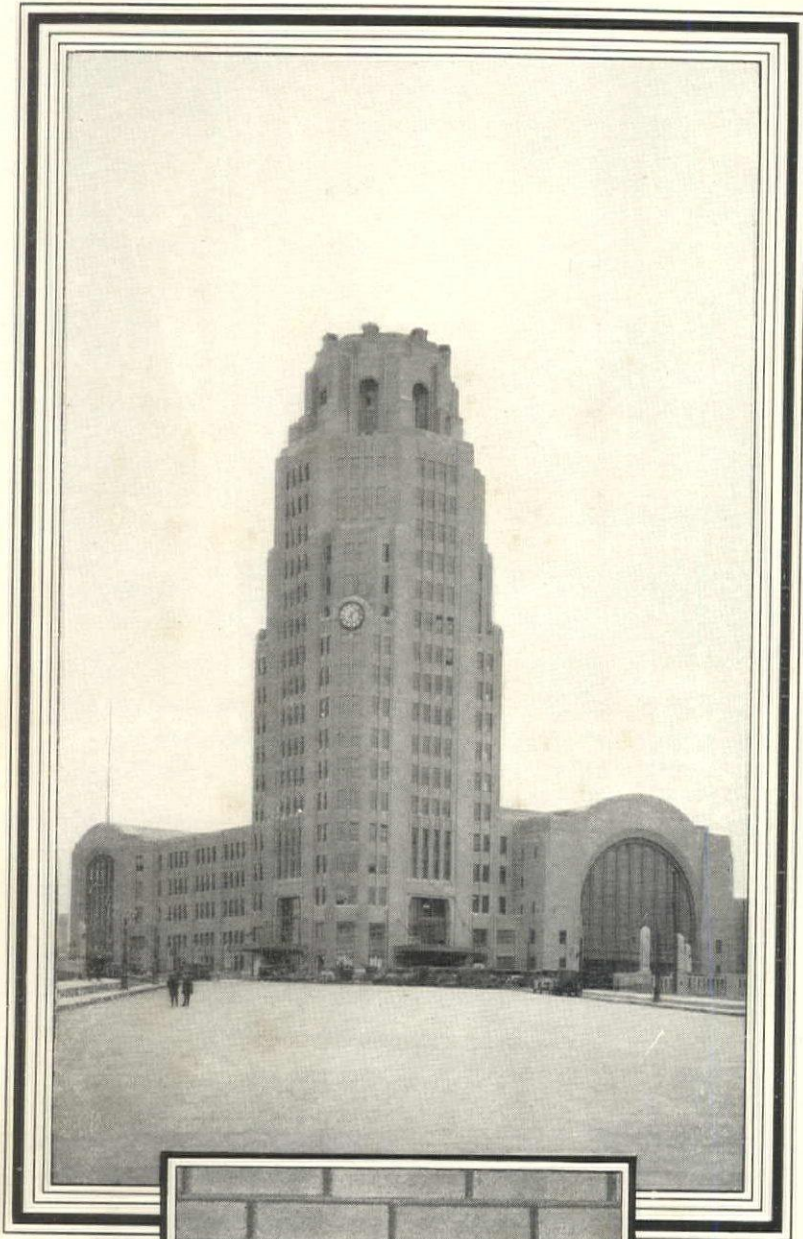
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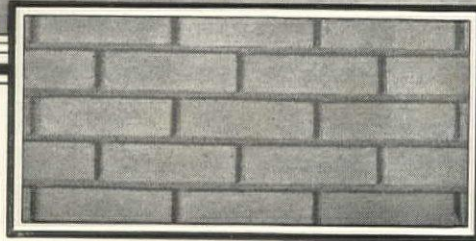
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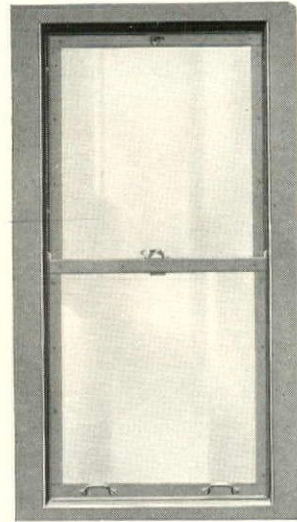
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VOLUME LIV
Number 2

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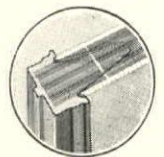
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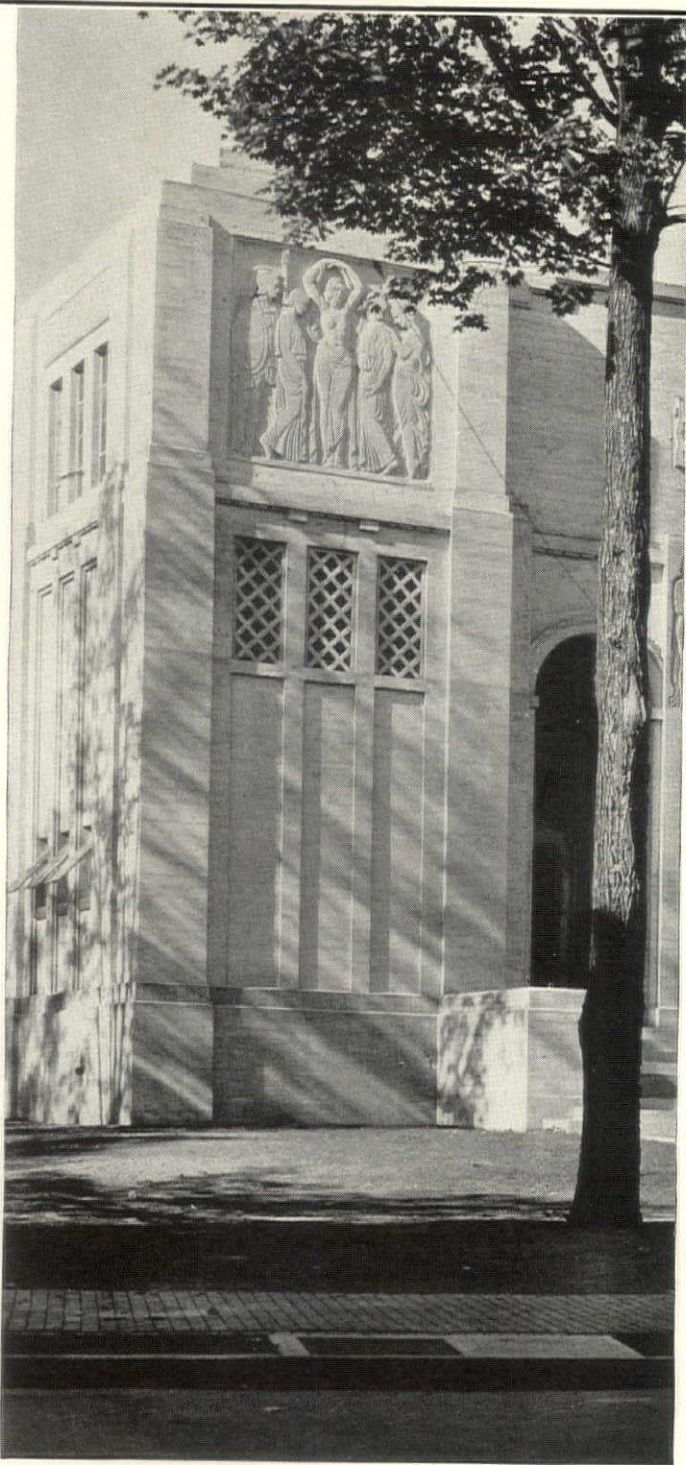
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Norton Memorial Hall is an auditorium seating 1,500 people. The building is approximately 83 by 143 feet, with walls 40 feet high. The entire building is of reinforced concrete, the exterior left just as it came from forms and molds except for cleaning with brush and water.

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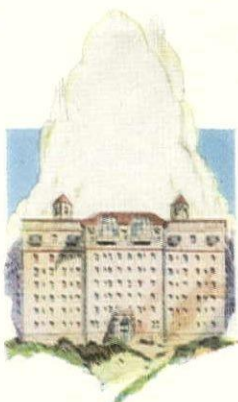


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views from office windows. Opalescent glass transoms and skylights filter the glare from outside light while enhancing the richness of interior furnishings through their skillfully worked designs and decorations. Opalescent and tinted glass are media in which artists, craftsmen and architects can work together to achieve a harmony of design and color that, like an old masterpiece, remains forever new and good.

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Memorial window in the Deaconess Hospital, St. Louis. T. P. Barnett, St. Louis, architect. Windows by Jacoby Art Glass Studios, St. Louis.

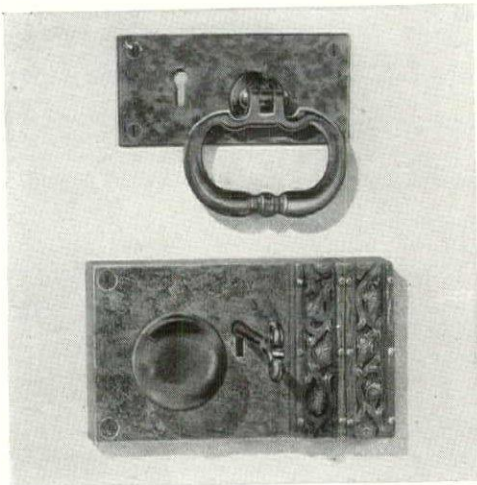
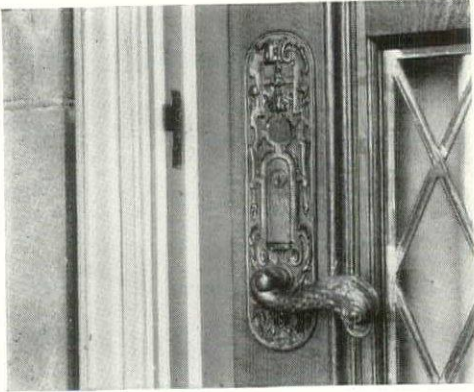
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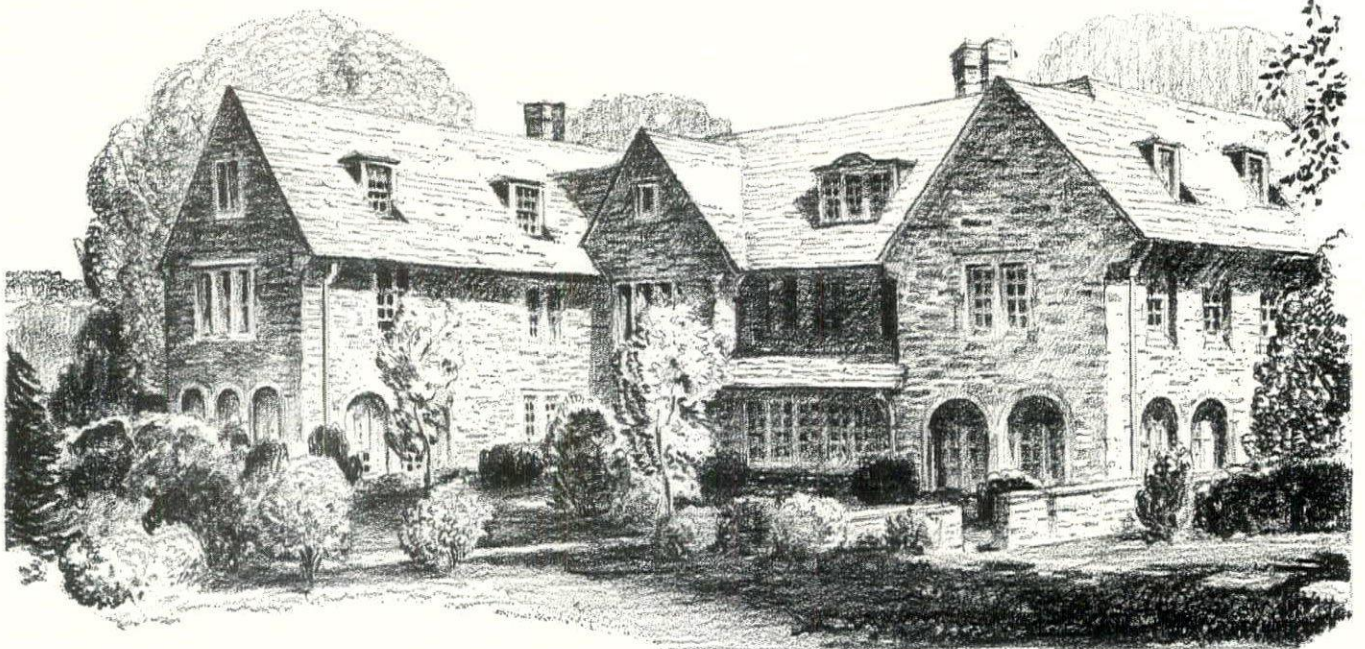


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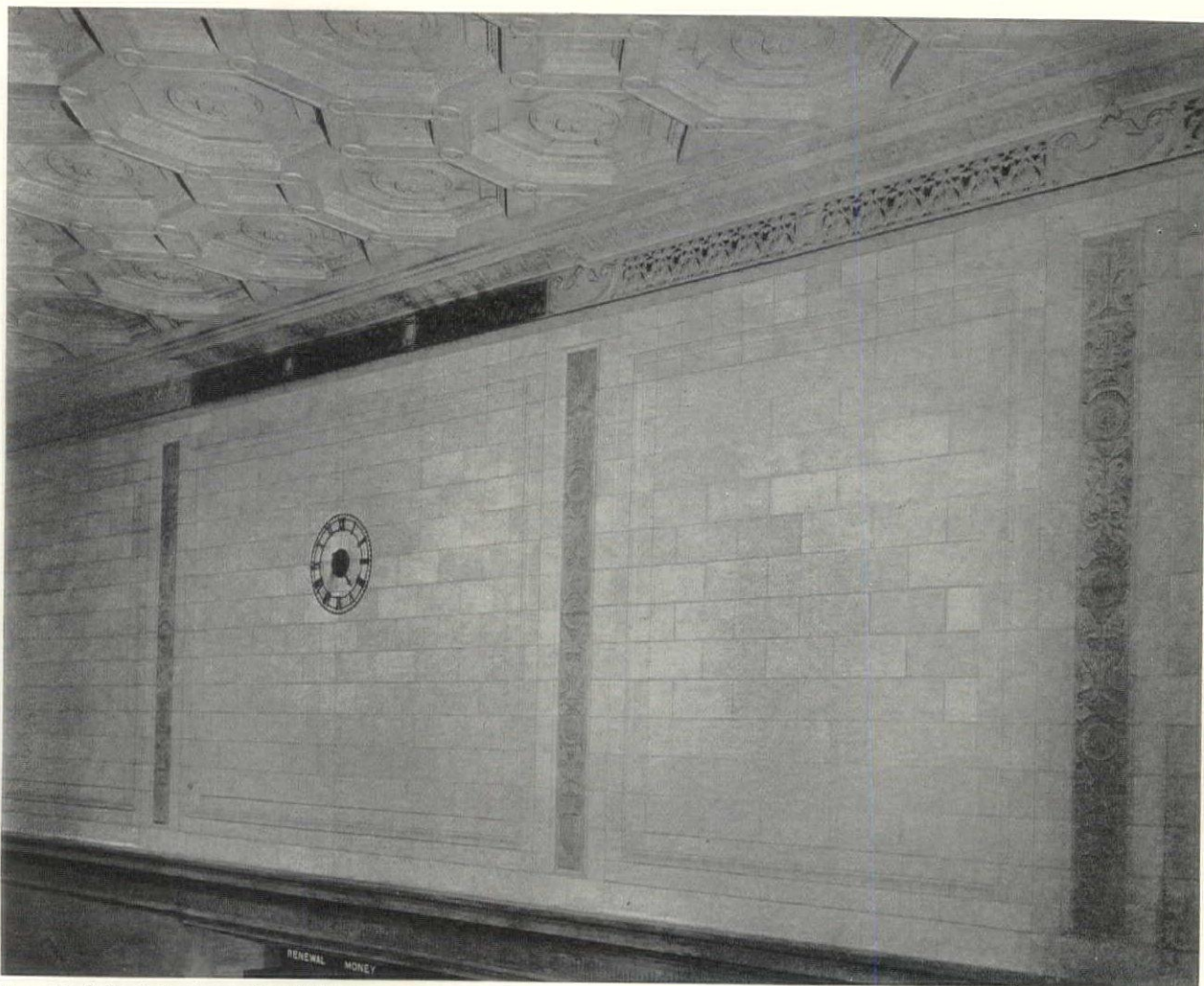
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Sketch of an interesting interpretation of English architecture—Seeburger & Rabenold, architects, Philadelphia, Pa.

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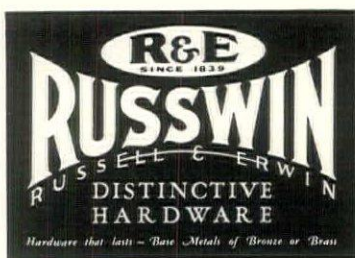
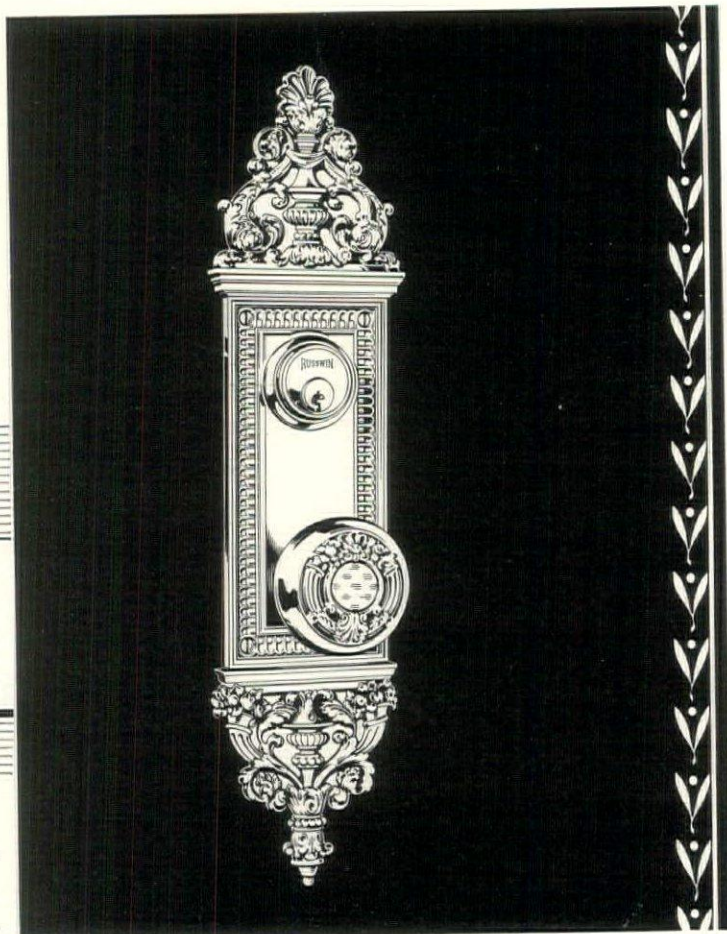
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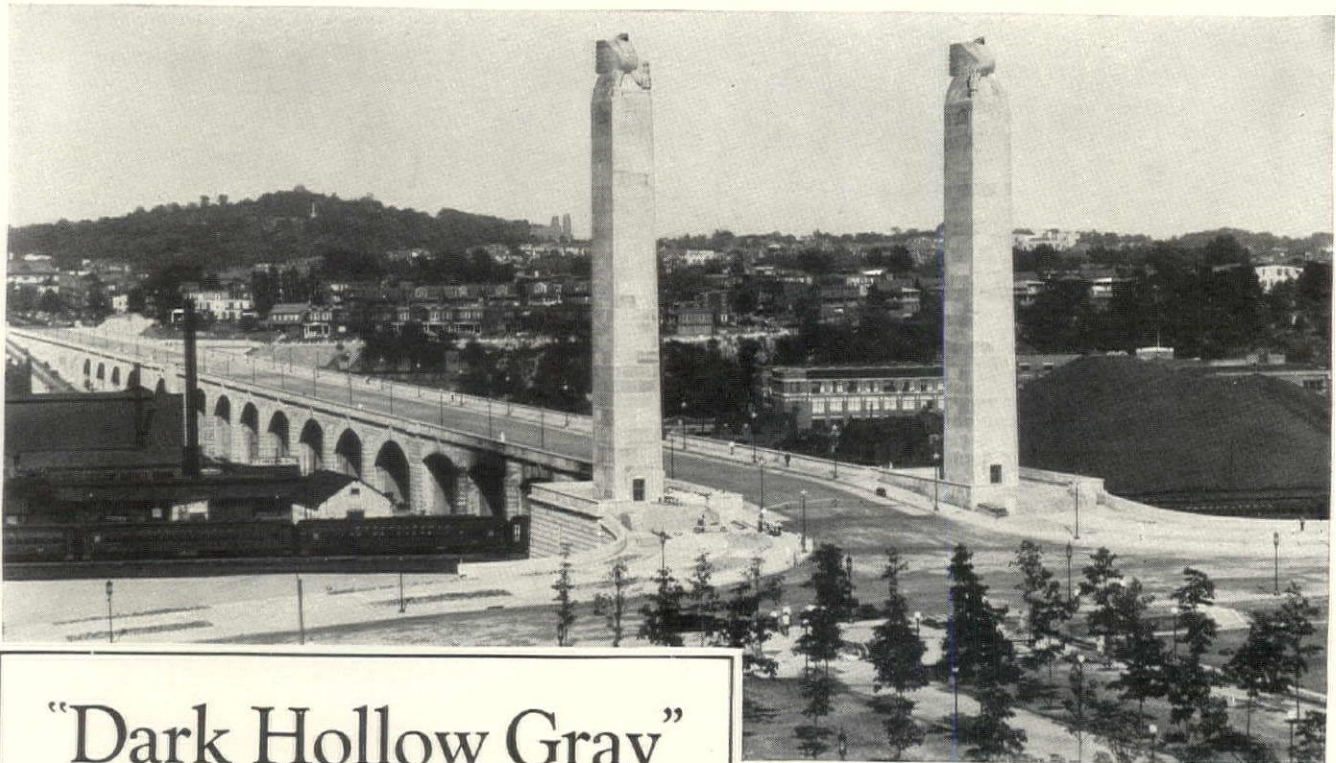
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“Dark Hollow Gray” Chosen for the Harrisburg Bridge

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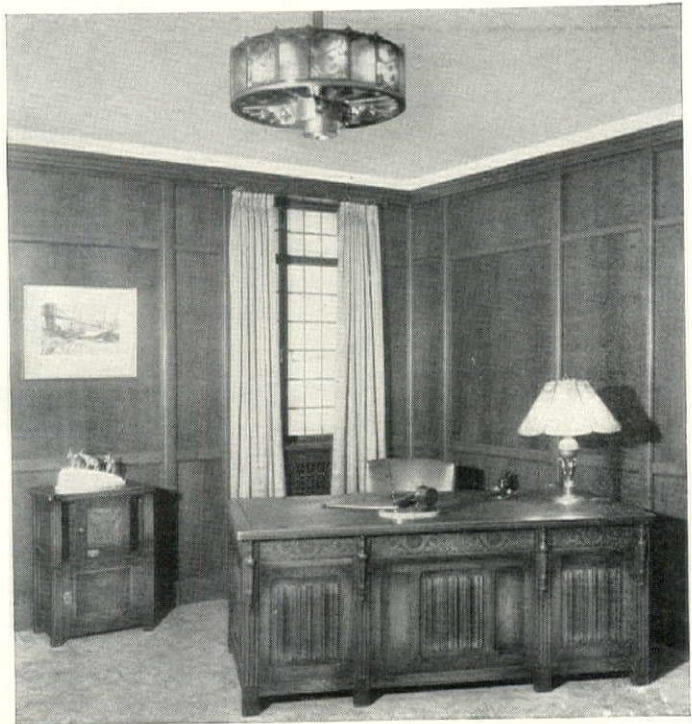
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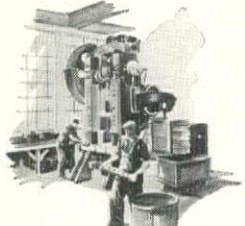
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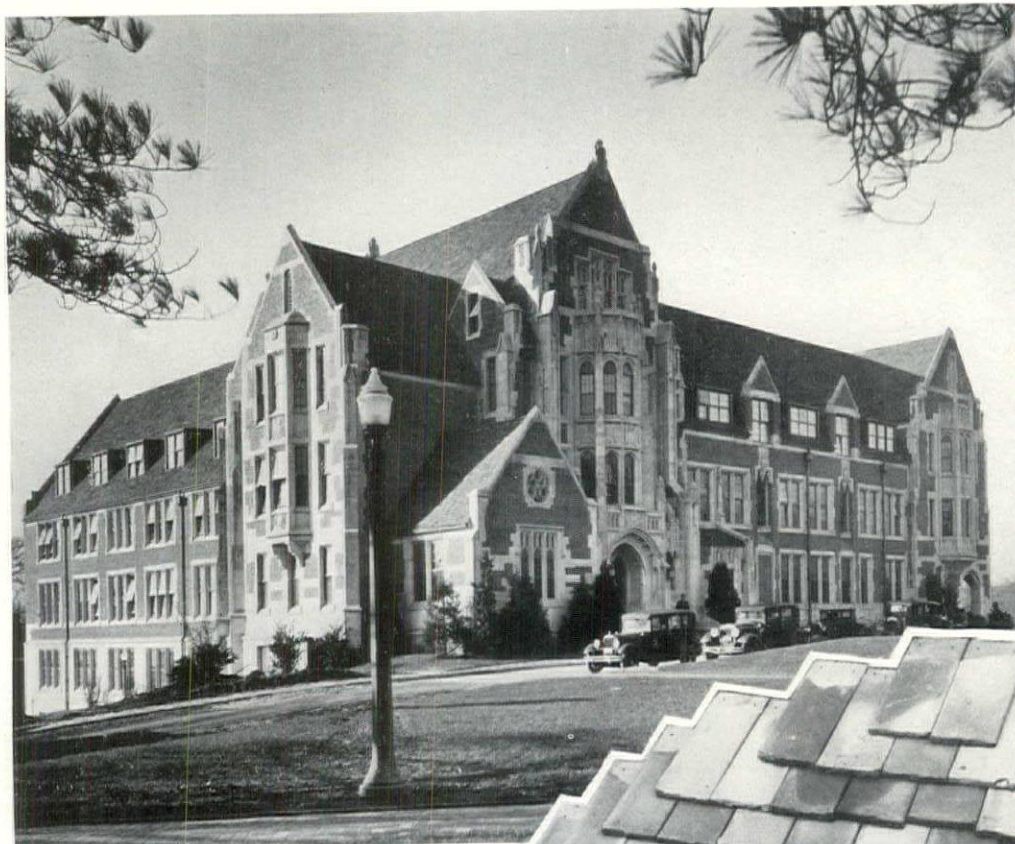
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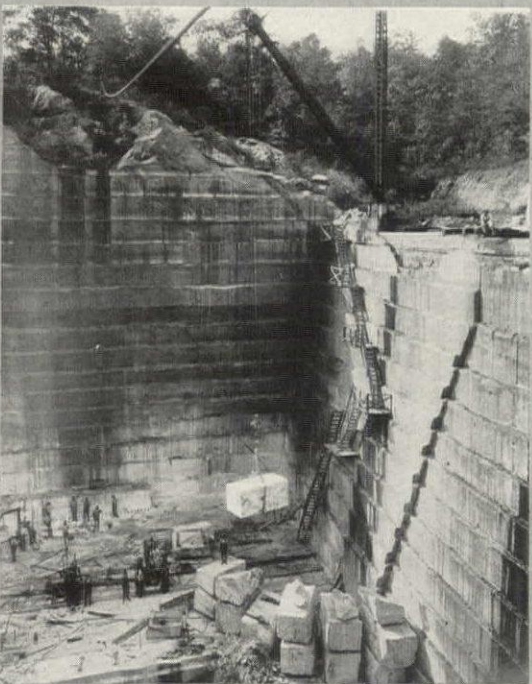
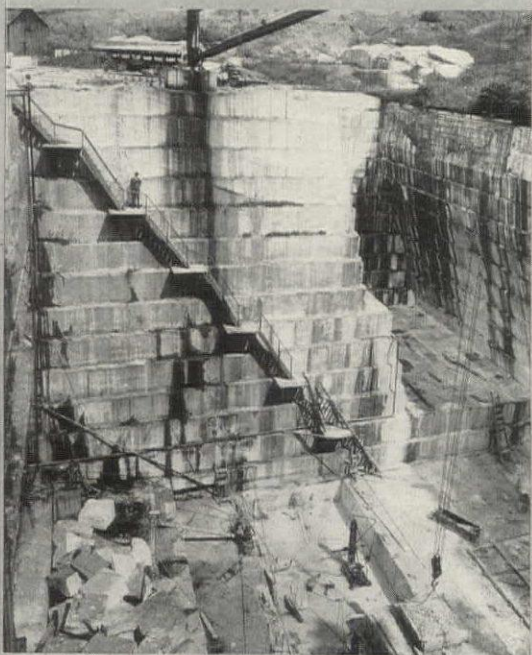
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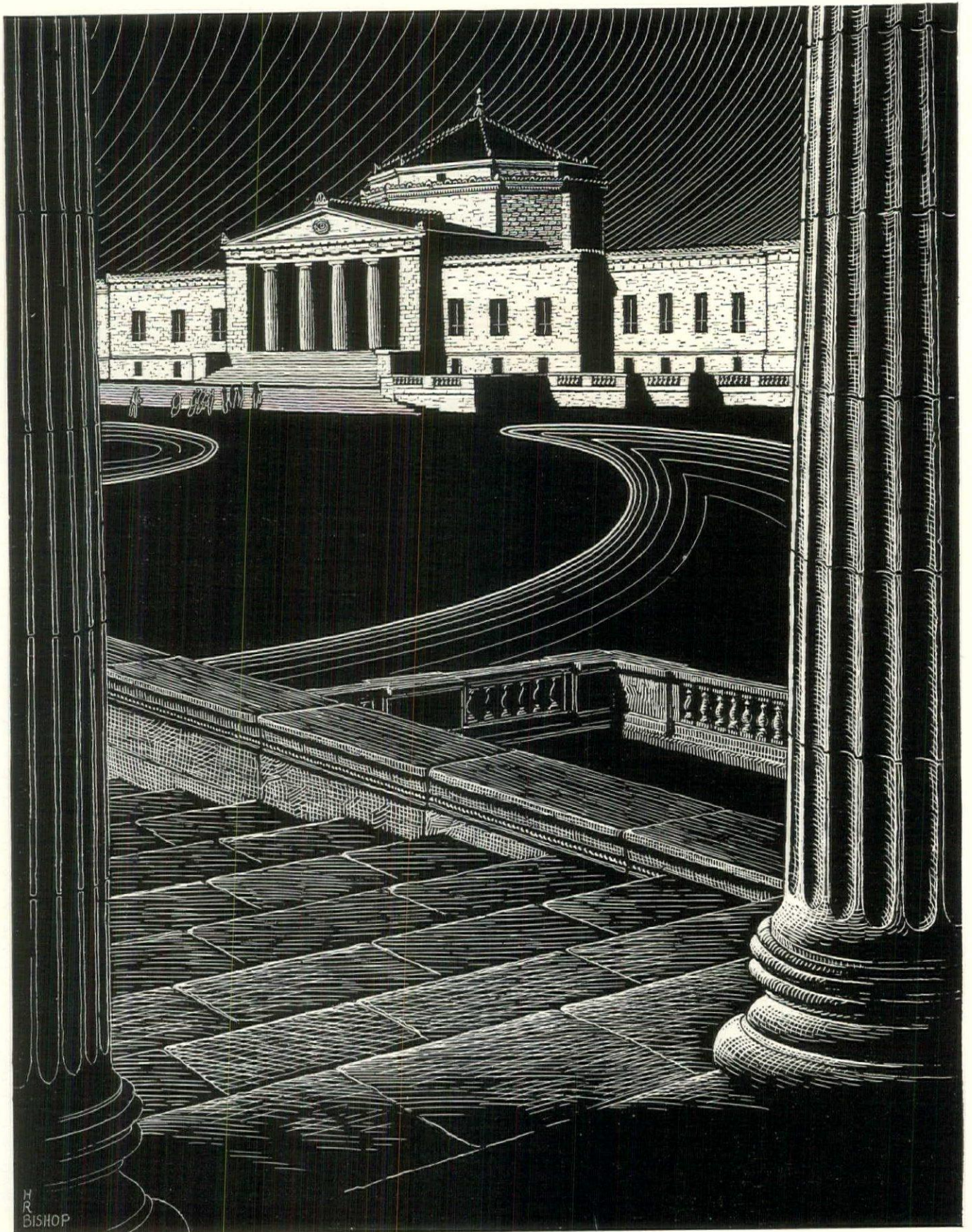
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BOOK DEPARTMENT

MASTERPIECES OF AMERICAN ARCHITECTURE

A REVIEW BY
CLIFFORD WAYNE SPENCER

HERE can be little doubt that one period of American architecture has come quite definitely to an end within the past few years, and that a new era has been inaugurated. It is also quite probable that never in the whole history of architecture has a change from one type to another occurred within such a limited period of time. The new style has been born overnight, as it were, and although buildings in the classic form will continue to be constructed in this and other countries, classicism has ceased to be the keynote of our architecture, and the "modernistic" style, whether or not it endures, will undoubtedly have a marked effect on all the architecture of the future. Having thus passed a milestone in our architectural development, it is appropriate that a summary of the best examples of the period that has just reached its culmination should be made before the march of progress, which is the greatest destructive agent of modern times, has had a chance to remove them from our view. It may be said that enough time has not

elapsed for the viewing of the period in its proper perspective, and yet there is certainly a great advantage to be gained from making such a summary while most of the men who have been responsible for the creation of the buildings are still with us and able to assist in the selection of examples to be shown.

Although there was no attempt on the part of the authors of the work which is the subject of the present review to make a summary of the period of American architecture known as "the classic revival" it being their avowed purpose to present a collection of the outstanding works of contemporary architects, the collection which they have presented includes most of the truly outstanding examples of that period, as well as one or two buildings in the new style. In addition to this the aid which they have received from the architects of the buildings themselves in making the selection and in preparing the material for publication, lends to the work a personal touch and authority that later will not be possible.

Masterpieces of Architecture in the United States

Table of Contents:—

PART 1—Memorials

The Lincoln Memorial, The Liberty Memorial.

PART 2—Museums

The Detroit Institute of Arts, The Building for the Freer Collection.

PART 3—Libraries

The Boston Public Library, The Public Library Building, The Detroit Public Library.

PART 4—Churches

The Church of St. Vincent Ferrer, The Madison Square Presbyterian Church.

PART 5—Public Buildings

The Nebraska State Capitol, The Pan-American Union Building, The Temple of The Scottish Rite.

PART 6—Hotels

The Shelton Hotel, The Hotel Traymore.

PART 7—Office Buildings

The Barclay-Vesey Building, The Bush Building, The Tribune Tower, The Woolworth Building.

By EDWARD WARREN HOAK
and WILLIS HUMPHREY CHURCH

THIS splendid collection of outstanding buildings should be in the library of every architect who designs memorials, museums, libraries, churches, public buildings, hotels and office buildings. It will give everyone of these men a splendid collection of working material that will be worth many times the price of the book.

The plates which are 17 x 13 inches, give photographs, plot plan, elevations, and sections, interior and exterior details. Many of the plates are demmioned while others are scaled.

There are over 1,000 details in the 225 pages of this book. A glance at the contents to the left will give you some idea of the important buildings that were selected by the jury who aided the authors in picking the examples to be included in this volume.

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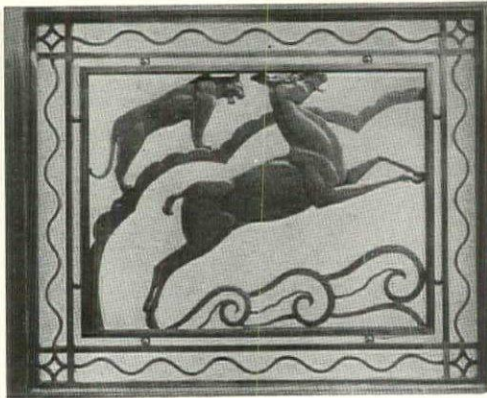
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Contents: **Bronze**, History, Craftsmanship, The Essentials of Casting, The Care of Bronze, Some Practical Aspects, Extruded Bronze, Illustrations; **Brass**, History, Characteristics, Usages, Care and Coloring, Illustrations; **Cast Iron**, History, Craftsmanship, Introductory, The Essentials of Iron Casting, Characteristics Affecting Design, Painting, Estimate Drawings, Illustrations; **Copper**, History, Metallic Properties and Architectural Usages, Modern Methods of Working Copper, Design Limitations and Shop Practice, Illustrations; **Lead**, History, Craftsmanship, Characteristics, Architectural Design and Usage, Modern Methods of Working Lead; **Zinc**; **Tin**; **Lighting Fixtures**; **Current Developments**, Enamelling, Monel Metal, Depositing Copper on Glass, Steel, Electroplating, Chemical Surface Action; **Specifications**.

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Geerling's Wrought Iron in Architecture

This book combines for the first time a practical discussion of craftsmanship, of what can be justly expected of the metal with economic limitations, of the inter-relations of client, architect, and artisan, with historical data and a splendid collection of examples of the craft in the various countries. The first chapter treats of craftsmanship and the architect's design and drawings, while succeeding chapters deal separately with the ironwork of Italy, Spain, France, the Lombards, England, Germany, American Pre-Twentieth Century, and the modern. Detailed drawings are given opposite the photographs in many cases. The last chapter is given over to specifications.

Contents: Wrought Iron Craftsmanship; Properties of Wrought Iron; Texture, Legitimate and Otherwise; Tools and Terms; Architectural Design, Motifs and Ornamentation; Economic Aspects in Design; Wrought Iron Finish; The Architect's Drawings; Italian Wrought Iron; Spanish Wrought Iron; French Wrought Iron; Iron Work of Belgium and Holland; English Wrought Iron; German Wrought Iron; American Wrought Iron (Pre-Twentieth Century); Twentieth Century Wrought Iron; Lighting Fixtures and Knockers; Wrought Iron Specifications; Bibliography.

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In making a selection of a few examples from such a great number of buildings it would have been dangerous to have entrusted the choice to the personal opinions of one or two men, and realizing this the authors wisely decided to ask a jury of architects, composed of men who have been outstanding in their profession during the last three decades, to make the choice. Each member of this jury was asked to prepare a list of buildings which in his opinion exemplified the best in the more important departments of modern American architecture. By comparing these lists the selection of the examples to be presented in this volume was made. The lists were prepared by Chester H. Aldrich; Harvey Wiley Corbett; Ralph Adams Cram; William Rutherford Mead; Raymond M. Hood; William Mitchell Kendall; H. Van Buren Magonigle; Paul P. Cret; Ralph T. Walker; Harry Sternfeld and Milton B. Medary. The selection was made on the basis of architectural merit alone, no building being included on account of its novelty or because it represented some particular school of architectural thought or marked the inception of a new style. Such buildings are very properly included in works on the history of architecture, but the purpose of the present volume was to present material that would be of the greatest possible value to architects in actual practice.

Having made the choice of buildings which are to illustrate the work, it still remained for the authors to exercise a great deal of taste in the proper presentation of the material so that one using the book will receive the message of the building and will be able to recognize the features responsible for making it outstanding and architecturally worth while. This does not always mean that only views of a building presenting it in its most pleasing aspects should be shown. Photographs are of course necessary for the presentation of executed work, such as is included in this volume, but these alone are not enough to make clear to the architectural user exactly how things have been accomplished. Measured drawings are essential for the clearest possible presentation of architectural detail, and in the present instance they have been prepared with unusual care by the authors and admirably supplement reproductions of the splendid photographs of both exteriors and interiors. Several pages of beautifully made drawings and photographic plates are devoted to each of the buildings shown. The page sizes are so ample that illustrations of even the tallest buildings are large enough for careful study. The physical proportions of the volume are impressive, and the work is worthy of a place among the collections of masterpieces of ancient and modern architecture. A short foreword by the authors sets forth their purpose and aims in preparing the work, and a splendidly written preface, in addition to describing the methods of choosing the material and preparing the work, deals understandingly with the way in which such a volume should be used by architects in order to obtain the greatest possible practical advantage from it.

In this connection it is interesting to note Mr. Cret's attitude toward the much discussed question as to just how far an architect is justified in copying the executed work of other architects. He takes exception to the contention that "the detailed presentation of a subject tends to weaken originality by offering too much opportunity for copying." He tells how men who have genuine originality and imagination use their architectural docu-

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Continued from preceding page

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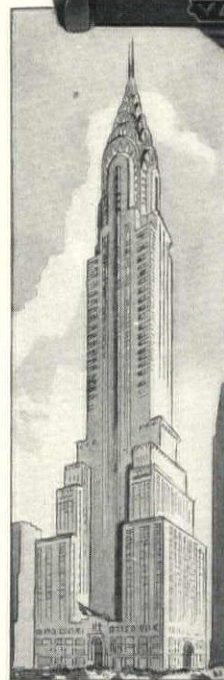
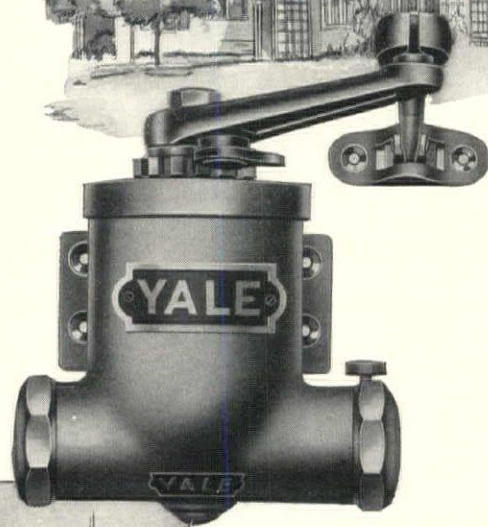
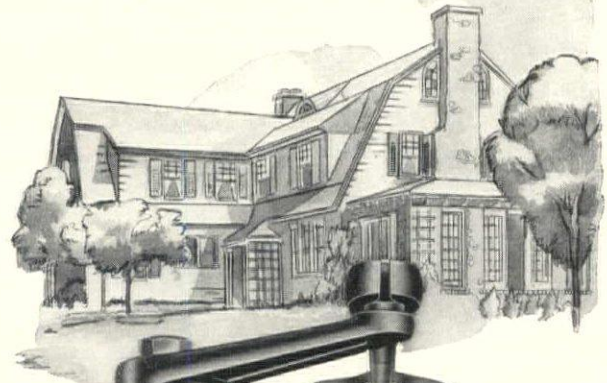
ments as a means of finding a "point of departure, not a resting place." "These men," says Mr. Cret, "treat the forms perfected by their predecessors as so much gain, using them as a traveler setting out to explore some virgin country might take a train to its borders, finding little advantage in walking, when he can save time and strength for heavier labors by riding as far as he may. The copying of such men, not literal but creative, is really one of the principal factors in architectural progress, and one might write an 'Apology for Imitation' showing, by examples drawn from every period in the history of art how forms have been evolved by the countless small efforts of the individual, adapting and modifying to his particular needs and tastes, the discoveries of his predecessors."

The buildings which were chosen by the jury to be included in the volume are all well known to the members of the architectural fraternity. Practically all of us have had opportunity to either visit most of them or to become familiar with them through the pages of architectural journals as well as in periodicals of more general interest. The authors have evidently started out with a definite idea of just which classes of buildings constituted the most important body of American architecture and have confined themselves to examples chosen from these several groups. They include these classifications; Memorials; Museums; Libraries; Churches; Public Buildings; Hotels and Office Buildings. From two to five examples of buildings under each of these classifications are shown, and each is introduced by brief text telling something of the architects and the conditions under which the work was done as well as describing in some detail the physical proportions of the building and its location. These descriptions also go into some detail as to the materials used and point out interesting features of the buildings which made them unusually valuable for architectural style. These are made still more interesting from the architect's viewpoint by the fact that they present discussion as to why certain things were done as they were, and points in favor of and against certain arrangements included in the buildings. These introductions to the plates of the various buildings were either written by the architects themselves, by important members of their staffs, or are reprinted from magazine articles which had the approval of the architects concerned.

It would be superfluous to attempt to describe the beauties of the buildings themselves, since they are outstanding and have doubtless been visited by most of the readers of this review. However, a brief description of the way in which they are here presented will doubtless be of interest. The Lincoln Memorial, in Washington, Henry Bacon, architect, comes first, with a general view from the northwest and two "close-ups" of interesting exterior detail. The interior aspects of the buildings are depicted in four quarter-page illustrations, not to mention two views of the murals by Jules Guerin. The measured drawings occupy four full-page plates and include scale drawings of the plan, front and south elevations, plot plan and both longitudinal and transverse sections. Most of the detail is included in the two pages of larger scale detail drawings, all beautifully drawn. The Liberty Memorial, Kansas City, H. Van Buren Magonigle, architect, follows, one plate being

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a rendering by Hugh Ferriss and another a night view showing the shaft floodlighted. Here too the photograph and drawing are quite adequate to show all the details of layout and execution. From these descriptions the reader will be able to form an idea of the wealth of material that will be available from similar presentation of the buildings which follow the two described and include: The Detroit Institute of Fine Arts, Paul P. Cret and Zantinger, Borie & Medary, associated, architects; the building for the Freer collection, Washington, Charles A. Platt, architect; the Boston Public Library, McKim, Mead & White, architects; the Public Library, Indianapolis, Paul P. Cret and Zantinger, Borie & Medary, architects; the Detroit Public Library, Cass Gilbert, architect; the Church of St. Vincent Ferrer, New York, Bertram Grosvenor Goodhue, architect; the Madison Square Presbyterian Church, New York, McKim, Mead & White, architects; The Nebraska State Capitol, Bertram Grosvenor Goodhue, architect; the Pan American Union, Washington, Albert Kelsey and Paul P. Cret, architects; the Temple of the Scottish Rite, Washington, John Russell Pope, architect; the Shelton Hotel, New York, Arthur Loomis Harmon, architect; the Hotel Traymore, Atlantic City, Price & McLanahan, architects; the Barclay-Vesey Building, New York, McKenzie, Voorhees & Gmelin, architects; the Bush Building, New York, Helmle & Corbett, architects; the Tribune Tower, Chicago, John Mead Howells and Raymond M. Hood, architects; the Woolworth Building, New York, Cass Gilbert, architect.

MASTERPIECES OF ARCHITECTURE IN THE UNITED STATES. By Edward Warren Hoak and Willis Humphrey Church. 225 pp., 13 x 7 ins. Price \$20. Charles Scribner's Sons, New York.

ACOUSTICS. By George Walter Stewart and Robert Bruce Lindsay. 358 pages, 6 x 9 ins. Price \$5. D. Van Nostrand Company, Inc., New York.

THE science of acoustics, in this work, is presented in all of its applications, and of its 12 chapters but one is devoted to architectural acoustics. Compared with books devoted entirely to the acoustics of buildings, this would appear to be a rather meager presentation in so far as architects are concerned.

As this work treats of every phase of acoustical application, it will be a valuable text and reference book for acoustical engineers. The mathematical processes are very complete and involved for ordinary use, as in solving problems of building acoustics. The speed at which buildings are designed and constructed does not permit elaborate calculations, and consequently structural and other engineers have evolved formulæ and working tables that are easily applied and within the range of adequate building design accuracy. It may be reasonable to expect extreme accuracy in the matters of subaqueous sound signaling, filtration of sound, distributed acoustic impedance, transmission through a conduit, and other acoustical problems. In recent years the study of acoustics has become of greater practical importance, and its application to building design and construction has assumed a position of economic importance. For that reason, all sources of knowledge pertaining to the acoustics of buildings, to which this work contributes, should receive the attention of architects and acoustical engineers.

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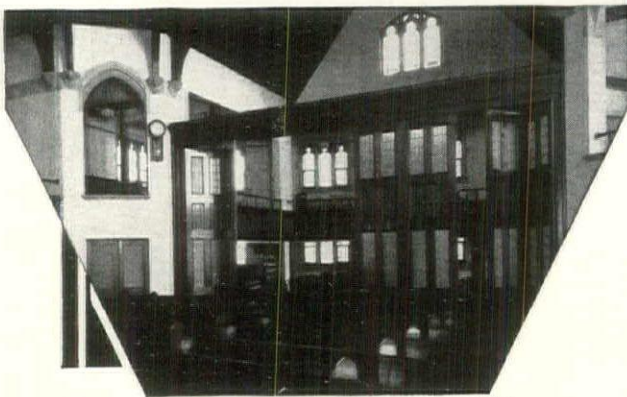
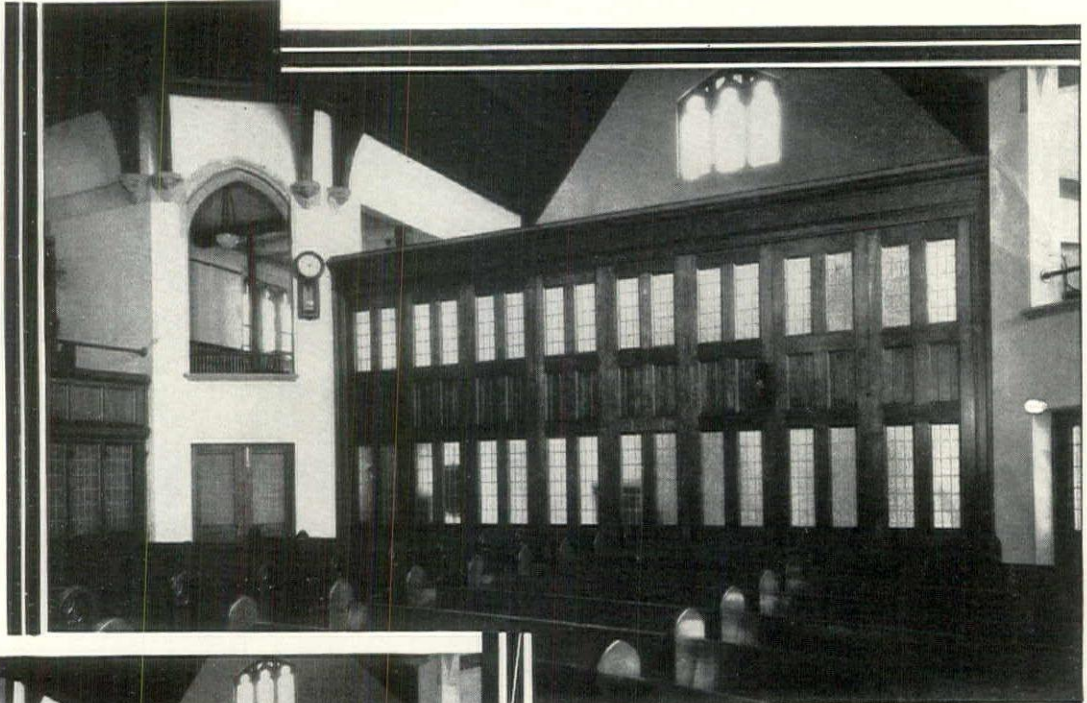
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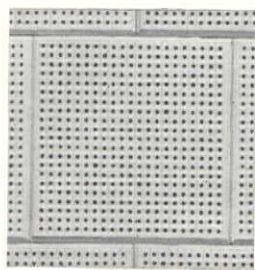
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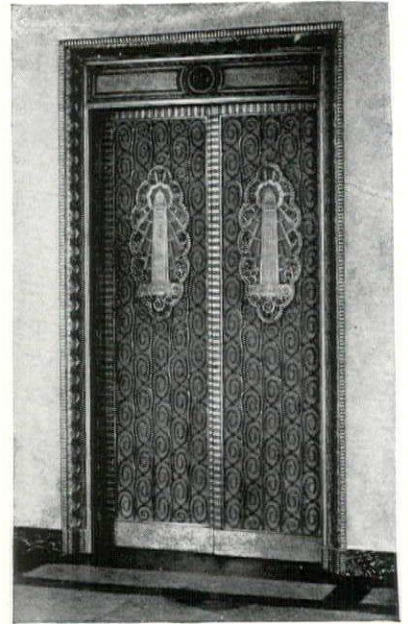
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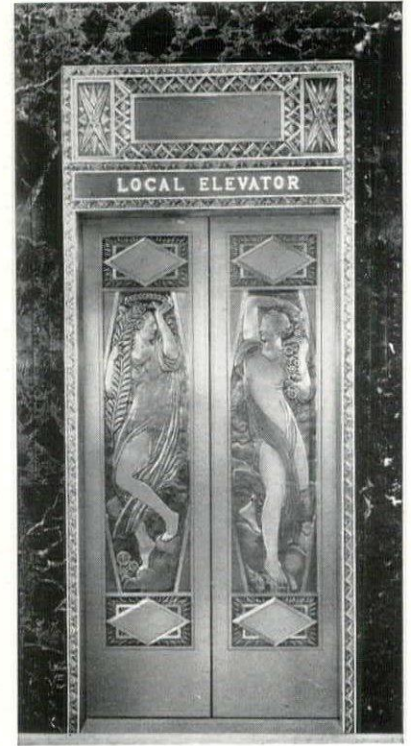
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1 La Salle Street, Chicago, Ill. — Elevator Doors, bronze. Architects: K. M. Vitzthum Co.

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Col. Woods' Committee is particularly anxious to receive information of projects on your boards of a public or semi-public building type, such as Public Buildings, Schools, Community and Memorial Buildings, Churches, etc. . . . If for any reason jobs of this type are being held up in your office because of lack of necessary legislation, appropriations, or for other similar reasons, will you write Col. Woods' Committee giving the details in those cases where you

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REQUEST FOR BOOKS

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ANNOUNCEMENT has been made of the fourth A. W. Brown Traveling Scholarship open to architects and architectural draftsmen between the ages of twenty-two and thirty-two. Programs will be mailed to approved applicants about March 14th, and drawings are to be delivered before April 13th.

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THE ARCHITECTURAL FORUM

VOL. LIV, No. 2

CONTENTS

FEBRUARY, 1931

PART I—ARCHITECTURAL DESIGN

Cover Design:	<i>Color Study by Henry R. Diamond</i>		
Frontispiece: Skyscrapers of Menton	<i>From an Etching by Samuel Chamberlain</i>		
ARTICLES		Author	Page
Our Own Adult Education	<i>Louis La Beaume</i>		137
The Adler Planetarium, Chicago			140
Foreign Planetaria			143
EDITORIAL			
Policy and Opinion			177
The Sidewalks of New York—and Paris	<i>Kenneth M. Murchison</i>		179
Let the Punishment Fit the Crime			183
The Architect, the Plan and the City	<i>Henry Wright</i>		217
The Ivory Tower and the Motor-Car	<i>Roger W. Sherman</i>		224
PLATE ILLUSTRATIONS		Architect	Page
The Adler Planetarium, Chicago	<i>Ernest A. Grunsfeld, Jr.</i>		145
The Downtown Athletic Club, New York	<i>Starrett & Van Fleck Duncanhunter, Associate</i>		151
St. Madeleine Sophie's Parish School and Chapel, Germantown	<i>Henry A. Dagit & Sons</i>		167
Theatre Des Menus Plaisirs, Paris	<i>G. H. Pingusson</i>		173
Residence of Clarence McK. Lewis, Sterlington, N. Y.	<i>Office of John Russell Pope</i>		185

PART II—ARCHITECTURAL ENGINEERING AND BUSINESS

Frontispiece: Spiderweb Steel of Dome, Adler Planetarium, Chicago			
ARTICLES		Author	Page
The Construction and Equipment of the Adler Planetarium, Chicago			225
The Empire State Building			
IX. The Mooring Mast	<i>Irwin Clavan</i>		229
The Dual Elevator Has Come	<i>A. T. North</i>		235
The Standard Specification	<i>Harold R. Sleeper</i>		237
The Coöperative Plan	<i>George W. Springsteen</i>		241
The Trial of Fireproof Wood	<i>A. T. North</i>		247
Concrete, Stone and Steel			
St. Madeleine Sophie's Parish School and Chapel, Germantown			253
Supervision of Construction Operations	<i>Wilfred W. Beach</i>		255

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IT was an architect who originally made the observation. Back from a trip around the country he had been impressed with the consistent choice of Telesco Partition by the best buildings everywhere.

Fresh evidence of this fact is the new Ohio Savings Bank & Trust Co. Building in Toledo, Ohio. It is one of the finest constructions in the middle West. Throughout its construction, quality was the primary consideration. In every detail its equipment is the most recent, most modern. And so, of course, Telesco was the partition chosen.

You ought to see it. You can tell at a glance that it is no mere stained imitation...but magnificent African mahogany. Matching the mahogany trim and corridor doors, it produces an effect of rich harmonious beauty. An interesting sidelight on the practical versatility of Telesco is the way its sectional units have been adapted to form wardrobe and wash basin enclosures.

Telesco is made exclusively in African mahogany and American walnut, yet its price compares favorably with imitations. It is protected by a scratch-resisting finish applied at the factory—not in the office after erection. Its screw-type construction and telescoping posts are quick-erection features combined in no other partition.

Telesco, on permanent display at its showroom store at 40 to 46 West 23rd Street, New York, invites the inspection of architects in or visiting New York. Or send for booklet.

HENRY KLEIN & COMPANY, INC.

Established 1909

40 to 46 West 23rd Street New York City

Branches or representatives in principal cities

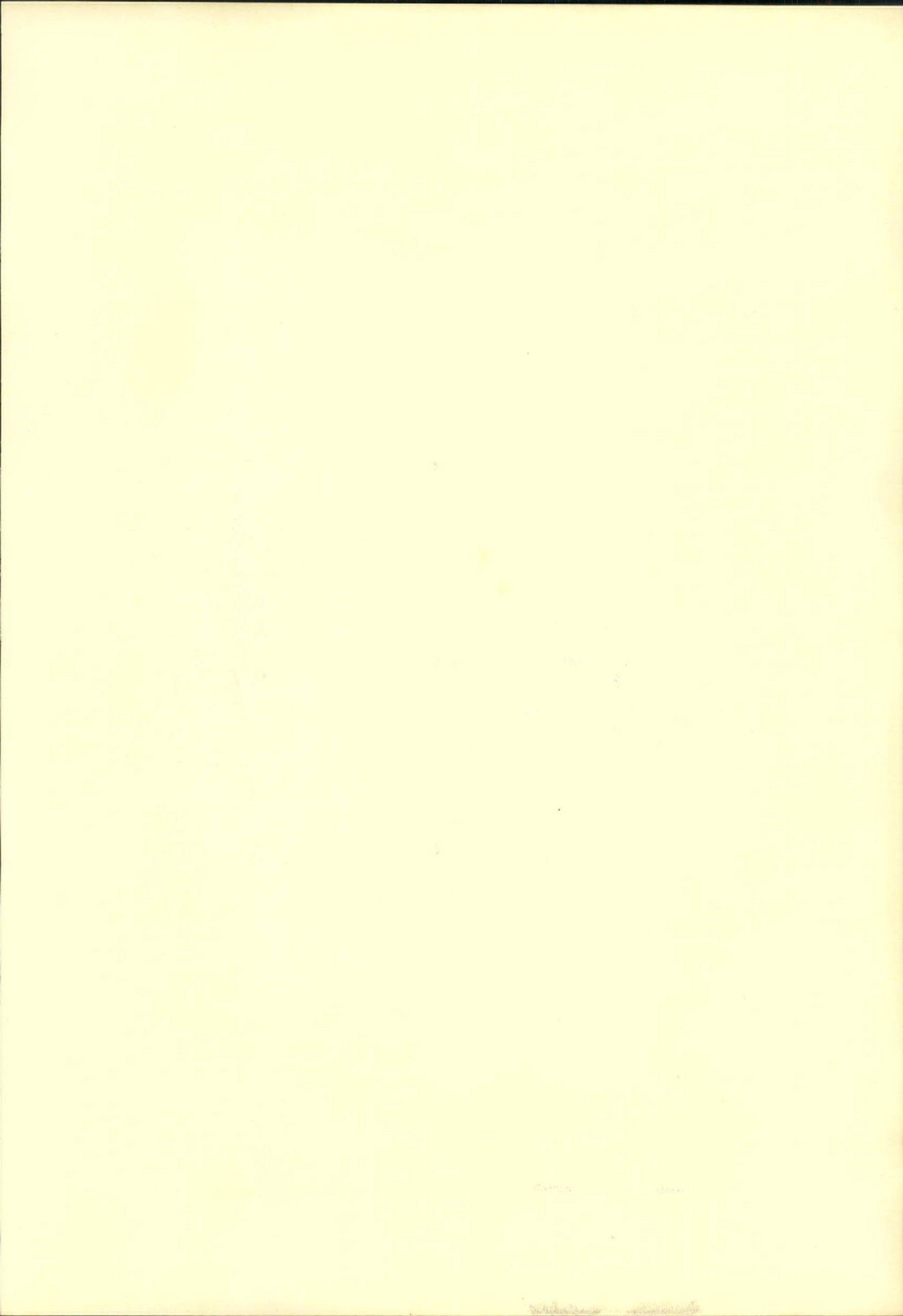
Factory: Elmhurst, New York

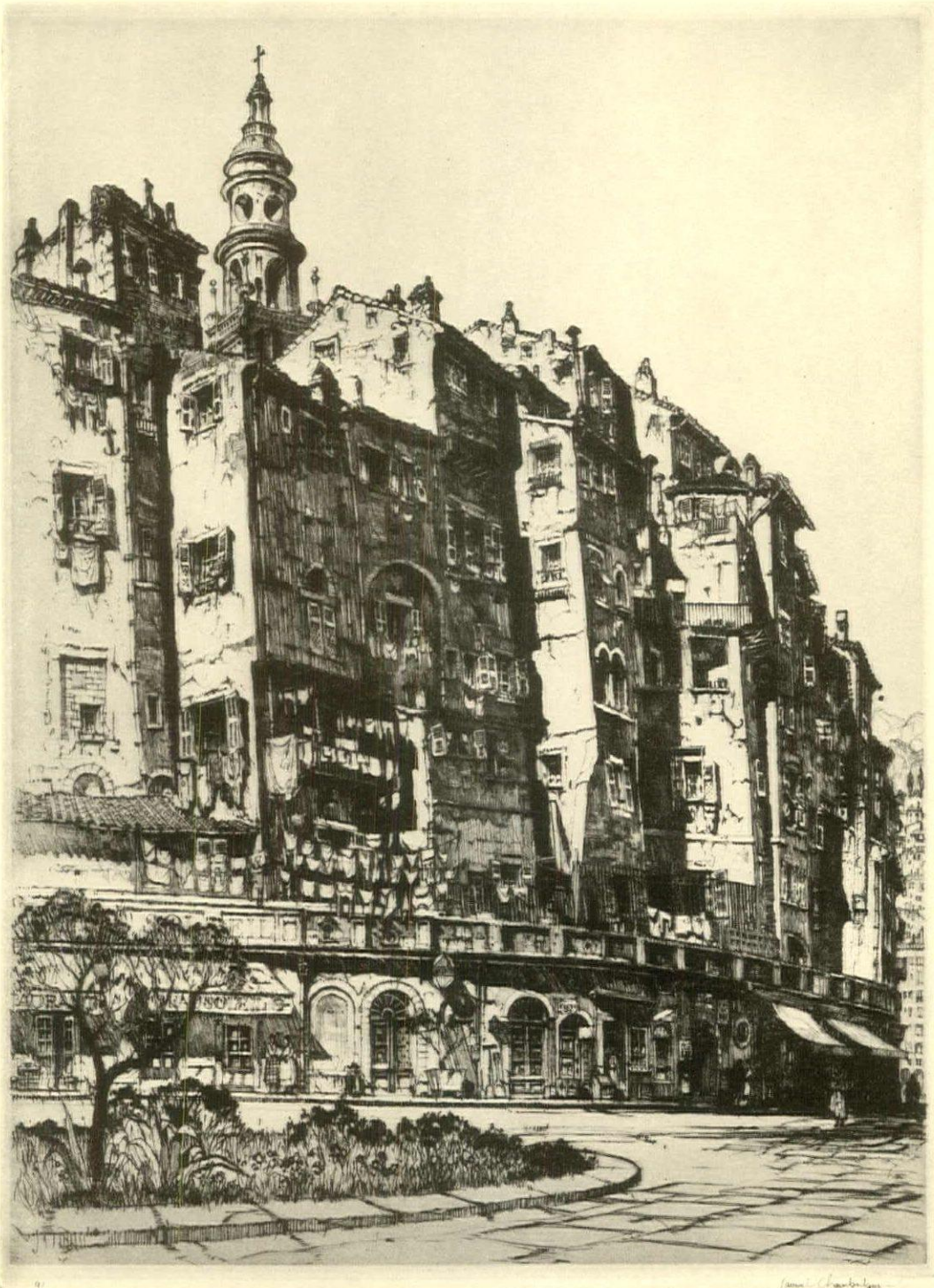


TELESCO PARTITION

IT TELESCOPES

REG. U.S. PAT. OFF.





SKYSCRAPERS OF MENTON

FROM AN ETCHING BY
SAMUEL CHAMBERLAIN

Samuel Chamberlain
Courtesy Goodspeed's Book Shop, Boston

The Architectural Forum

THE ARCHITECTURAL FORUM

VOLUME LIV

NUMBER TWO

FEBRUARY 1931

OUR OWN ADULT EDUCATION

BY

LOUIS LA BEAUME

I SOMETIMES think that Mr. Burnham led us into evil ways when he said: "Make no little plans." He beguiled us into thinking that we should "tackle no little subjects"; and so we are caught in the snare of Bigness. That Architectural Education is no little subject we all know. The word "Education" in any connotation has such a magical quality that it either sets us off on the wildest flights of imagination or pins us to earth where we set about devising systems and formulæ which are expected to work on the human spirit as medicines and drugs may work on the human body.

Most of us, it occurs to me, are pinned to earth, for we are living in an age of system, an age of technique; and of systems of Education there is no end. We devise finger exercises, and drill patterns, and programs, all neatly calculated to make ourselves adept in some special line of endeavor,—occasionally in more than one. We have plotted out courses in Anything and Everything. Short Courses, Special Courses and Regular Courses; "Get-Wise-Quick" Courses; Morning Courses, Luncheon Courses, Afternoon Courses, and Evening Courses.

Education is, I fancy, the biggest subject engrossing our attention today. It is in fact our Biggest Business, our most Gigantic Industry. For we are an ambitious people. As our Yankee forbears used to say, "we want to know;" partly, out of curiosity no doubt, and partly, I suppose, because we have heard that "knowledge is power." This aphorism has appealed very strongly to our practical natures, and has greatly stimulated our thirst for knowledge and our haste to acquire it.

Now certainly no one can disparage the altogether and almost universal passion of the

American people to become educated in one degree or another. It is thoroughly creditable "to want to get posted." Besides, with the horrible example of Europe before us, and the astounding statistics of insolvency coming from other parts of the world, we feel that we can hardly be too quick about it. We must assert our intellectual superiority over these children of what we call effete civilizations, and it is difficult, for even among the European proletariat there is more understanding and real love of beauty than it is comfortable for us to admit.

However, in spite of our enormous preoccupation with the idea, and in spite of all we have accomplished, there is evidently in some minds a sneaking suspicion that much remains to be done. I believe a good many people share this suspicion,—a good many even of those who are engaged in the business of Education. Some of them are questioning the validity of the Quantity Production Theory for one thing, and looking a little askance at the millions of Model T's that have been turned out. And some of them, at the risk of being scorned as old fashioned, are asking if the real purpose of Education is not to train men to *be* something rather than to train them to *do* something.

This of course sounds a little flighty, but let us, as architects, try to interpret it in the light of our own profession. We know,—no one knows better than we,—the value of technical skill. We know that birds must learn to fly, and draftsmen must learn to draw; that architects must learn to plan, to prescribe, to proportion, to plumb, to propitiate,—these are only a few of the p's that go to make up our professional paraphernalia; the q's are equally important, embracing familiarity

with all the quondam styles and a happy knack of apt quotation. We feel, as does the tap dancer or the trapeze artist, that a man to be successful must "know his stuff." Of course, we hold our noble profession in high regard, and it smacks of sacrilege even to refer to the tap dancer or the trapeze performer in an earnest discussion such as this. You will very properly rebuke me and recall again what has been so many times reiterated as to the social obligation of the architect, and his lofty function as a civilizing force. You may even go so far as to call him the mother of all the artists; and I will be inclined to agree with you, for he has certain feminine virtues; one of them perhaps being his charming inconsistency. He is not altogether a creature of rules and schools, a product of drill and discipline; not altogether a past master of a hard and fast technique which can be learned by studious application. In the art of Architecture, there is no sacred ritual which a pious acolyte may assimilate and repeat by rote. Perhaps there once was such a ritual, and perhaps it helped to hold wayward little feet in the straight and narrow path. But in these days of moral and intellectual wayfaring, architects, like other men, are wont to roam far and wide. Academies are losing their prestige. Dogmas are losing their force, and as we become more free we are becoming more confused.

All professional men are apt to grow narrow, to become obsessed with the technique of their trades, to emphasize the letter rather than the spirit of their creeds. Sterility is the inevitable result; dead fruit the harvest to be reaped. You all agree with this; it is a platitude, and yet how comfortably we succumb to routine, how placidly we accept a ritual!

We are even encouraged by our fellows, and by the exigencies of life to do so. Herd thought, mass thought is our national curse. Slogans coerce us. Yesterday it was the slogan of Conservatism. Tomorrow it may be the slogan of Modernism. Neither term is much good.

TWO things can be done by the organizations of the profession, and I should put them in this order: first, to foster a higher and higher standard of professional responsibility, and, second, a higher and higher standard of professional competence. The second is by far the easier task, for by responsibility we do not mean merely legal or fiduciary responsibility, but responsibility for intelligent and wise leadership. We must therefore continue to educate ourselves, not by the prolongation of our school days, not alone by reading, but by *thinking*. A lot of pretty well educated people have ceased to think. They have acquired facts and prejudices and feel thoroughly equipped to cope with their problems. Even very cultivated

men may do some very foolish things. And of course a very cultivated and competent architect may be hired to perpetuate a very magnificent absurdity.

Our sad case is that, unlike other artists, we do scarcely anything of our own volition. We have a great social responsibility, yet we are hirelings, mercenaries in the army of civilization. The painter, the novelist, the poet,—all are in a sense free agents, for while they inevitably reflect their contemporary culture, they may occasionally reveal themselves as the prophets of a better day.

The architect too often, however, is mediæval, reactionary or violently modern, to order. We are in danger of losing our capacity for passion, to abrogate what powers of leadership still remain within our grasp. I know that there are many who hold that there is no moral element in art, but surely there is some quality that reflects the rhythm of a well ordered universe, a quality of inevitable and final rightness. It is that quality we should set ourselves to seek. And I do not think that either as artists, or as rational beings, and men of honor, we should shirk the implications of the things we do.

WE must educate ourselves, first, by questioning the validity of any tradition to serve our present social and spiritual needs; and, second, by questioning the beneficent force of any new wind that blows. At the moment I think that like many of our countrymen we are beguiled by Bigness. Now, as a matter of fact, we are living in a rather windy time; and the task of determining just where some of these winds are apt to land us is not easy. Breezes do propel light objects, and in that sense are agencies of progress. Sometimes, however, they may drive us forward into difficulties, or even backward to the point from which we started. Today almost every movement is glibly hailed as a movement in the right direction. Let us try to make sure. Ballyhoo and blurb, political, industrial and financial, have cost a lot of people a lot of money during the past year. We are sadder, but are we wiser? We have been beguiled by Bigness, and I think that most of us still are. For instance, just to illustrate my point, let us consider Bigness in Architecture.

The architecture of New York is undeniably fascinating. Visitors from serener places are awed by its cyclopean masses. We call on them to admire what we term our skyline, serried and jagged, and changing every year as the rank, untended growth increases. They climb to the top of the Chrysler or the Woolworth Building, and from those eerie heights look down on something not unlike a vast neglected asparagus bed, with bristling stalks upstanding in crass disorder.



Fairchild Aerial Surveys, Inc.

■ "... and from those eerie heights look down on something not unlike a vast neglected asparagus bed, with bristling stalks upstanding in crass disorder."

"Where is the virtue of modesty, where is the virtue of measure, where the perfection of the little, which other civilizations, perhaps choicer than ours, valued so dearly?"

Descending, they find themselves in the mazes of a jungle,—great blooms of masonry tower above them, strange shapes, weird forms, majestic but ominous. They suck their life from the depths of the earth, and seem to choke and strangle the little growths about them. "Ah!" you say, "but the city teems with life; see the crawling creatures all about." Surely the city teems with life. So does an anthill, so does a beehive, but the beehive and the anthill are masterpieces of order, and of architectural design, by comparison with these monstrous and poisonous growths. There is beauty in crowds massed in order; rows upon rows of people, in a vast arena, or marching in rhythm are impressive; but when the rhythm is broken, and the crowd becomes a mob, terror seizes us.

Not New York alone, but other of our Ameri-

can cities are like mobs, architectural mobs, with each building fighting its neighbor for a place in the sun. That's just the point; we say, we must have light and air, but in the jungle there is eternal shadow; only in the tree tops, where the parrots squawk, and the monkeys chatter, is there sunlight. The big trees choke the little trees, and one day there will be no more light except where the thick growth ends.

Whither is this frenzy for Bigness leading us? Why should we be so impressed by swollen magnitude? At the circus children gaze with wonder on the fat woman, and bumpkins marvel at the muscles of the strong man. But must life be forever just a circus? "Step this way, ladies and gentlemen," cries the barker, "and gaze upon the tallest building in the world. Ten million tons of steel compose its bones. Ten thousand pairs of hands bolted it together."

Where is the virtue of modesty, where is the virtue of measure, where the perfection of the little, which other civilizations, perhaps choicer than ours, valued so dearly? Let us try to educate ourselves, and our fellow countrymen, to a renewed understanding and appreciation of them.

EDITOR'S NOTE. This article is in substance a recent address by Mr. LaBeaume before the Chicago Chapter of the A. I. A.

THE ADLER PLANETARIUM, CHICAGO

ERNEST A. GRUNSFELD, JR., ARCHITECT

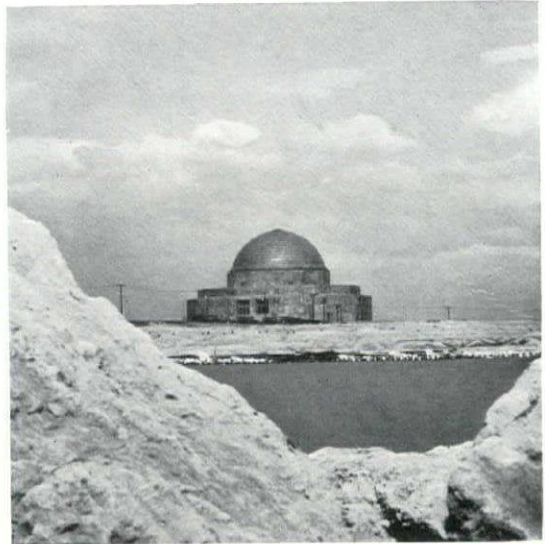
BY A. T. NORTH

The purposes of the building and its design are described in this article; its interesting structural and mechanical aspects are explained in Part II of this issue.

THE planetarium has come to America after establishing itself as an important and popular institution in Europe. Aside from the reasonable expectation that planetaria will become popular and numerous in this country, their unusual use and form make them of interest to architects and engineers. As a gift to the city of Chicago, Max Adler has constructed and equipped the "Adler Planetarium and Astronomical Museum" on a site in Grant Park donated by the South Park Commissioners. The Adler Planetarium, with the Shedd Aquarium, Field Museum and the somewhat distant Art Institute, form a notable group of public buildings in that park. Their central location makes them readily accessible from all parts of the city.

The purpose of the planetarium is to present an astronomical exhibition of the positions and movements of the stars, planets and constellations. Such a presentation requires a hemispherical surface representing one-half of the celestial globe. On this surface there are projected by the Zeiss Planetarium Projector all of the 9,000 stars visible to the naked eye from any point on the surface of the earth. From any one point, from 2,700 to 3,000 stars are visible, according to the location of the observer. The projector is made in two parts, one each for the northern and southern hemispheres, and its mechanical adjustments make it possible to project the solar system as seen from any desired latitude. The scope of the projector is complete, and the travel of the planets in their orbits about the sun can be shown. Naturally, the planetarium chamber requires special construction, the prerequisite being a hemispherical dome which is suspended from an outer roof construction which is usually domical in shape, although the Leipzig and Vienna planetaria have pyramidal roofs.

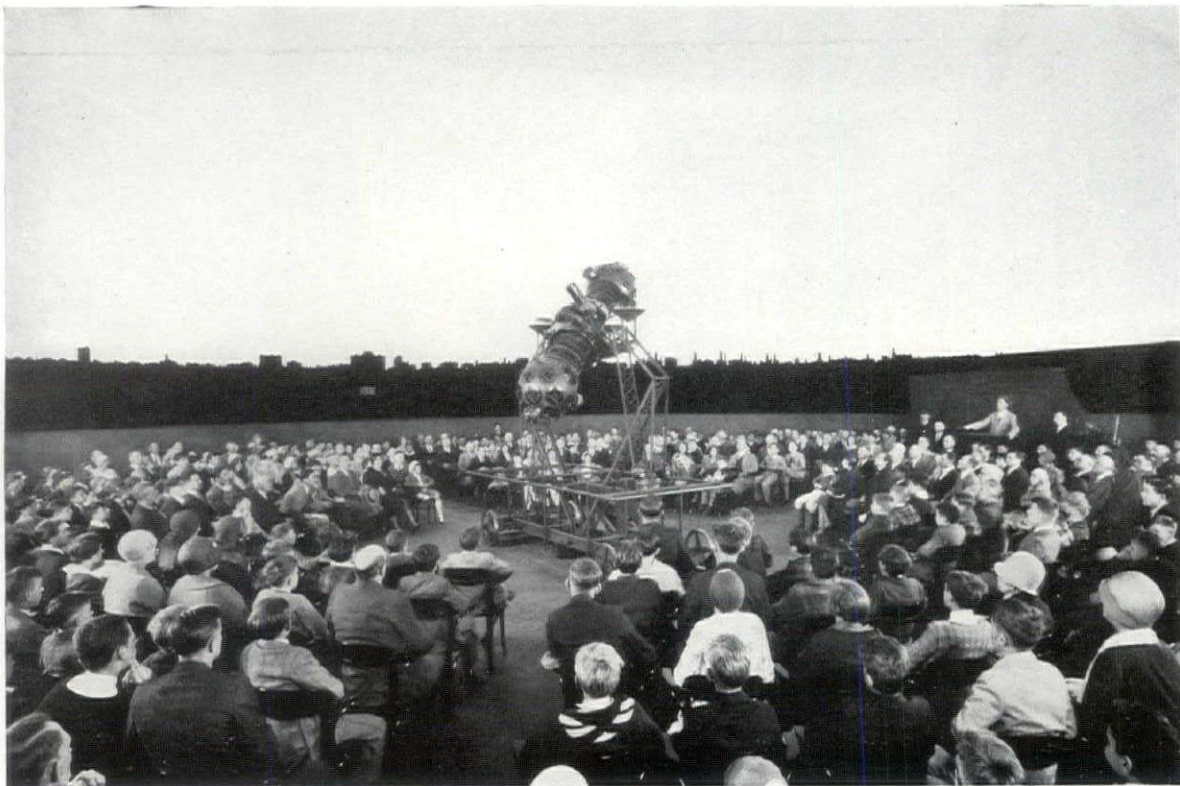
The inclusion of the astronomical museum in the Adler Planetarium is a departure from the usual in buildings of this kind and necessitated a larger structure. The entrance foyer, cloak



rooms, two large exhibit halls containing the famous Purchasing collection of old scientific instruments purchased by Mr. Adler, small lecture room, library and administration offices are housed in a 12-sided, polygonal structure having an inscribed diameter of 151' 0". An inner wall separates these rooms from the central planetarium chamber. This chamber is 70' 0" in diameter, surmounted by a hemispherical dome of 68' 0" inside diameter. The springline of this dome is 9' 10" above the floor line. The outer dome has an outside diameter of 82' 0".

The building presents a monumental appearance due to its well proportioned mass, its extreme simplicity, and appropriate color. It has three stages of exterior walls of decidedly different heights made by two setbacks, surmounted by a dome. The springline of this hemispherical dome is about 6' 0" below the top of the exterior wall, and the dome is thus brought into a position to make it in correct proportion with the whole structure. The transition from the polygonal plan of the building to the circular plan of the dome is effected very happily by this expedient.

The severity of the mass is relieved at the 12 corners of the building by the vertical beads which, in the lower portion are terminated by boldly modeled bronze panels representing the signs of the zodiac. The walls are terminated by slight projections which cast narrow shadows, producing an appropriate sense of horizontality.



Kaufman & Fabry

The planetarium chamber, showing the hemispherical surface upon which the projector throws the stars

The articulation of the granite facing in unusually large sized pieces increases the simplicity of treatment and enhances the monumental character of the structure.

The exterior walls are faced with Cold Spring, Minn., Rainbow Granite having a variegated dark greenish and reddish cast. The bronze doors and panels, the copper covering of the dome, and the granite form a harmonious color combination of great richness which is suitable for a building of this size, shape and purpose. The architect has related with fine skill the elements of mass, simplicity of detail, and color so that they contribute to a modern monumental building of the best type.

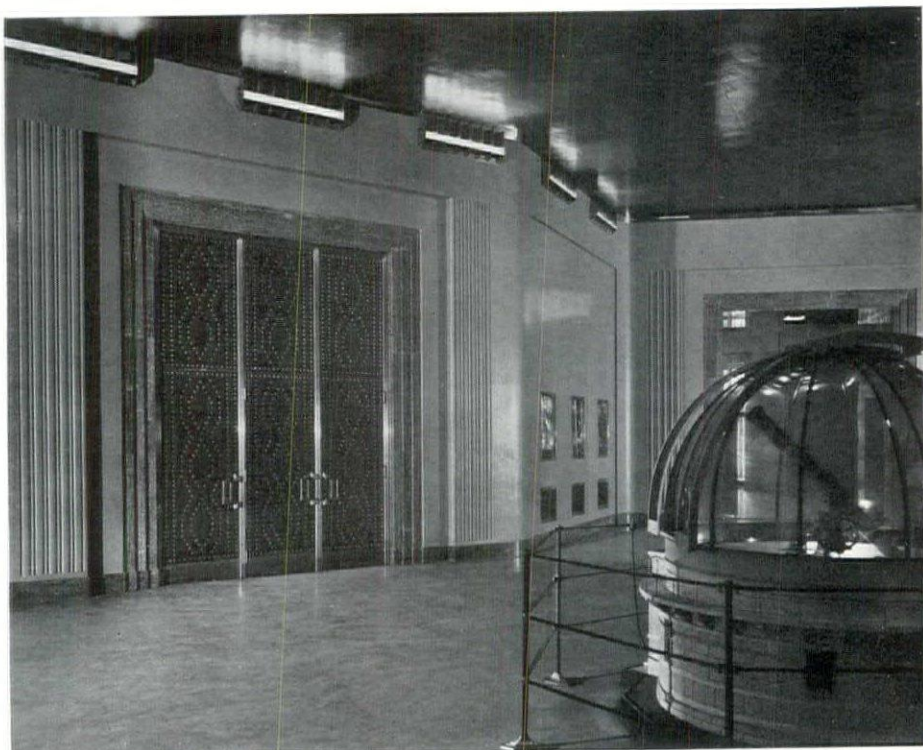
In the entrance foyer opposite the entrance doors is placed a recessed dedicatory panel made of green-brown D'Or Fossile Tennessee marble on which are mounted the inscription, decorative elements, and bas-relief symbols of the planets, made of a white metal. This recessed panel corresponds to the three openings into the central planetarium chamber from the north and south exhibit halls and the east corridor. Two sets of three doors are used at each entrance to prevent noises from the exhibit halls entering the planetarium chamber and disturbing the audience. These doors are covered with brown leather,

attached with brass studs, and are hung in brass frames.

The entire interior is severely plain, the only ornament being a repetition of the vertical beading that appears on the exterior corners. The interior vertical bands of beads are of a different and more refined detail and are used only on each side of a door or opening between the rooms. The ceilings and walls are devoid of all ornament except for the slightly recessed narrow planes that surround large panel areas. The colors used on the walls, deep shades of cinnamon, are related to the color of the marble base and trim. The ceilings of the exhibit halls are finished in gold.

The use of suspended luminaires is confined to the entrance foyer, the library and the directors' offices. The exhibit halls are lighted by luminaires placed on the side walls close against the ceiling or recessed in the ceiling. They are made of brass and Holophane glass. In no case is the light source apparent when inspecting the articles in the exhibit halls. The exhibits are the principal objects of interest which necessitated the extreme simplicity of the interior design. The illumination of the planetarium chamber is confined to concealed lights placed about the base of the domed ceiling. These lights are so controlled that any desired intensity may be secured.

In the basement are located a large foyer with adjoining public toilets, boiler and fan room, dark rooms and a large unfinished space. A book



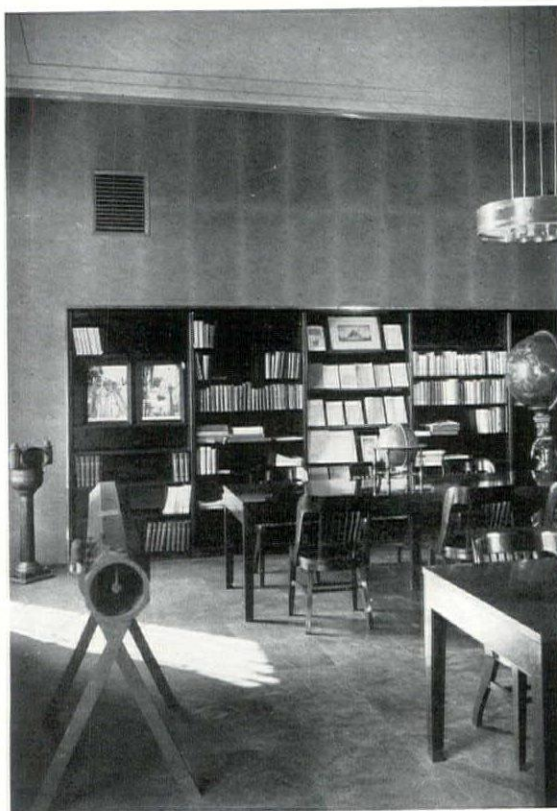
Kaufman & Fabry

stack room is located in a second floor over the corridor, and the reception room for the library and lecture hall is on the first floor. The planetarium chamber seats 600 persons, who occupy unattached arm chairs.

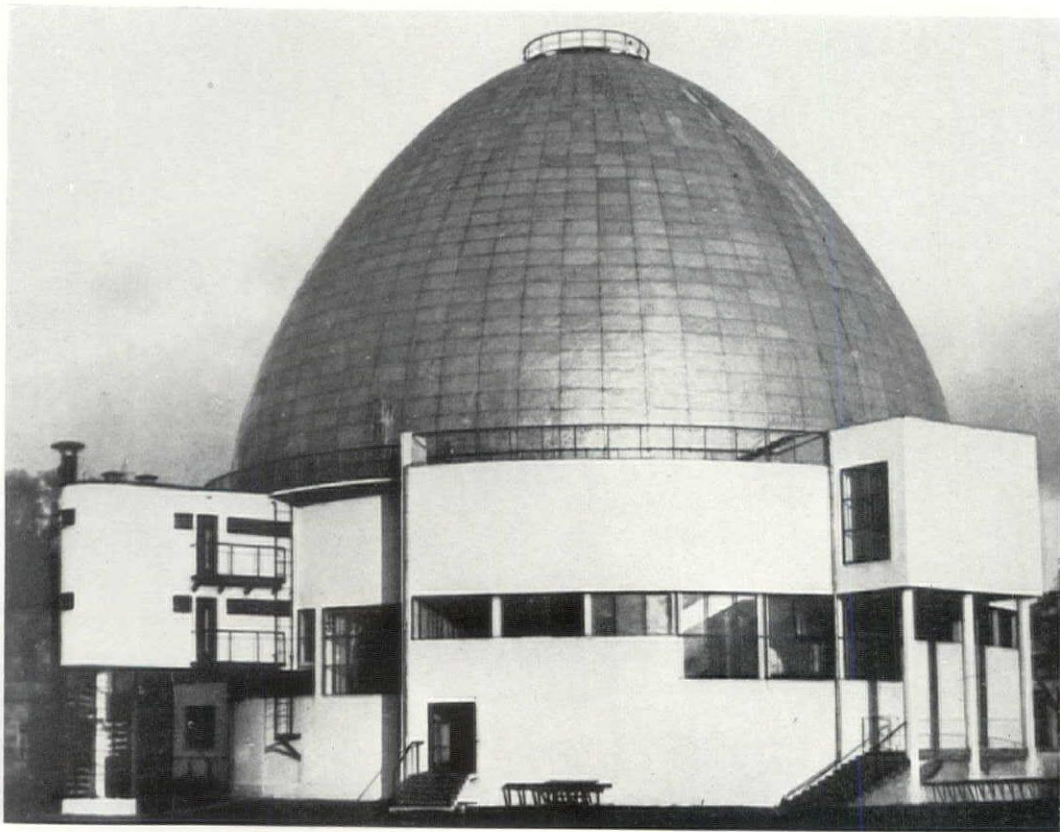
The Adler Planetarium is an important building for several reasons. It houses an exhibition that is both highly entertaining and instructive. It is becoming increasingly popular and, although not operated for profit because of its location on public property, its income is sufficient for all maintenance and operating expenses. It is notable as an architectural design, almost oriental in form, surrounded by other public buildings of authentic classical designs. Considered from every aspect and without bias, it is apparent that the architect has created a structure that adequately serves its intended purpose. Its non-stylistic architectural design is a creation conceived as a suitable enclosure having the three requisites of correctly proportioned mass, simplicity of detail and appropriate color,—all producing a dignified monumental building.



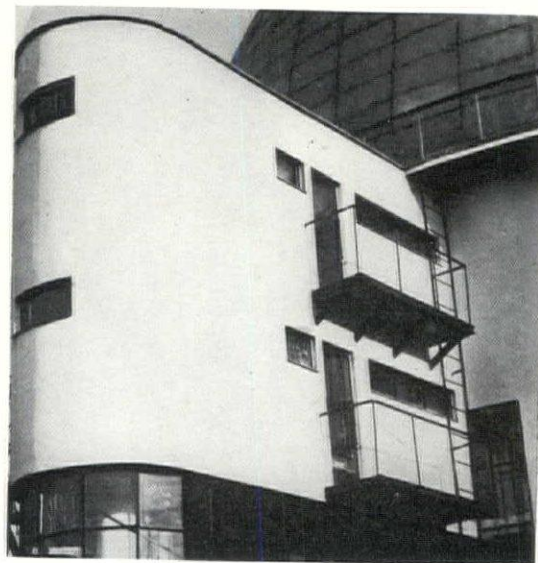
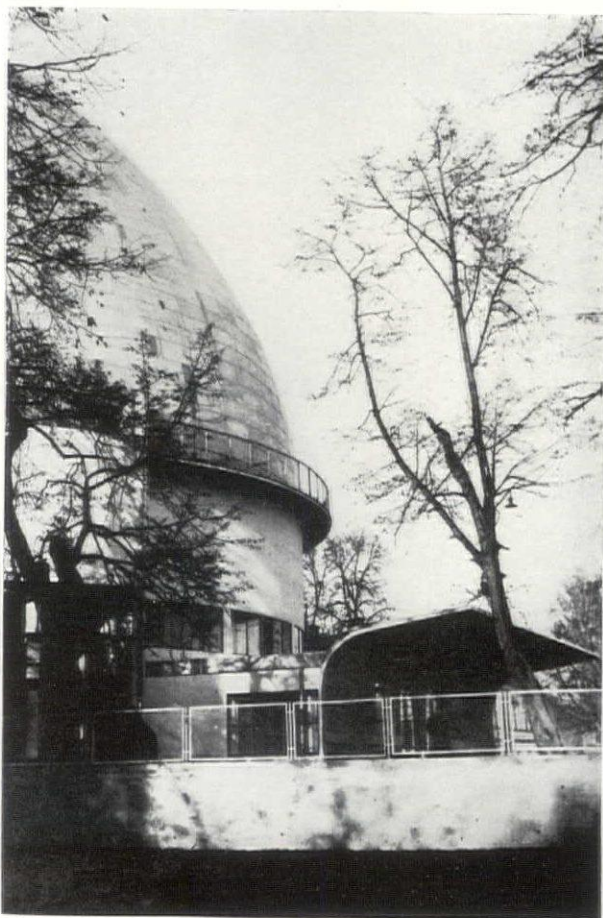
★
Above, one of the two entrances to the chamber. The doors are leather covered, brass studded, and hung in brass frames.



Kaufman & Fabry



THE PLANETARIUM
MOSCOW, RUSSIA





THREE EXAMPLES OF GERMAN PLANETARIA



Above, the Planetarium at Dusseldorf, Germany.
Prof. Dr. Wilhelm Kreis, architect

Left, the Planetarium at Hannover, Germany.
Prof. Dr. Eng. Fritz Hoeger, architect

Below, the Planetarium at Leipzig, Architect
BDA Ritter



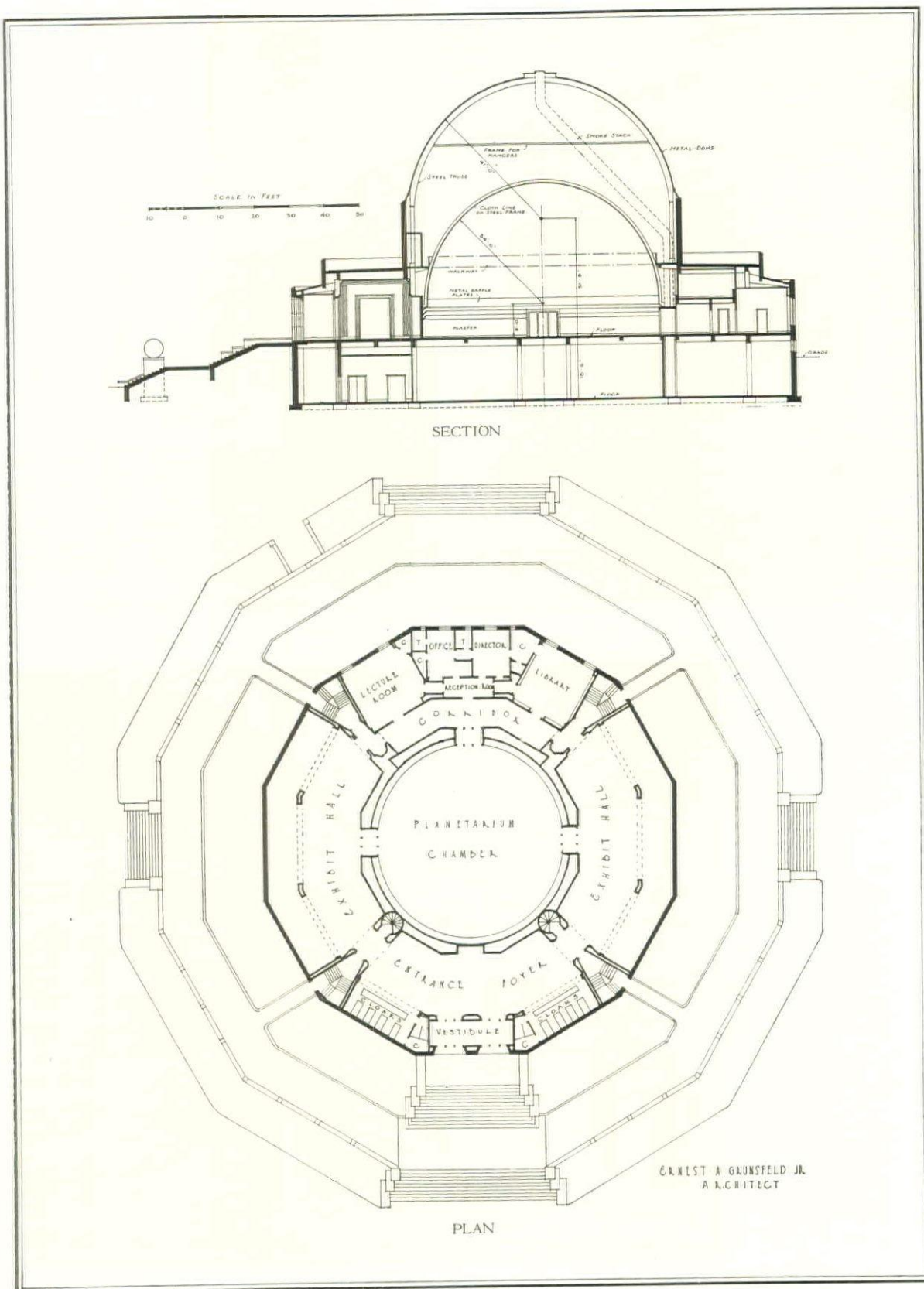
THE ADLER PLANETARIUM

CHICAGO

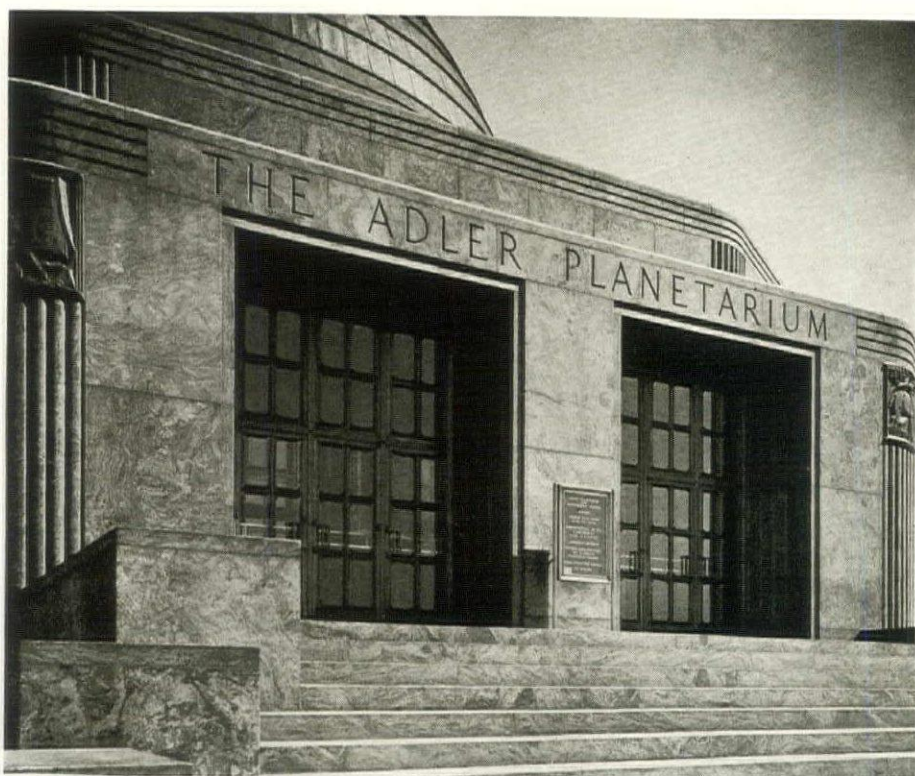


Photos by Kaufman & Fabry

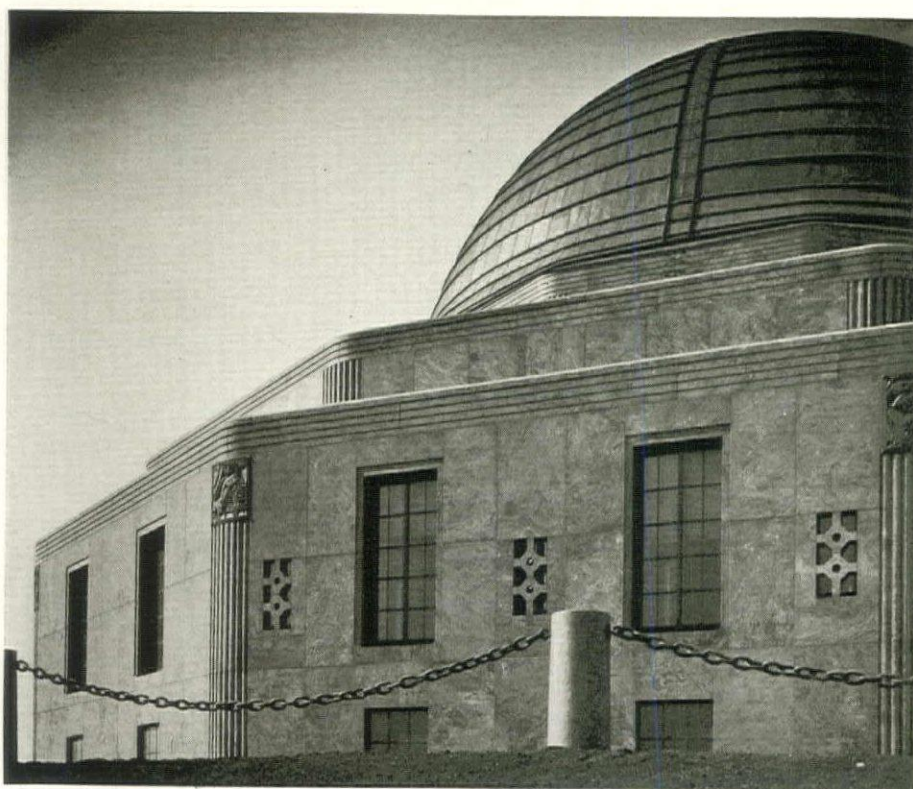
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ARCHITECT



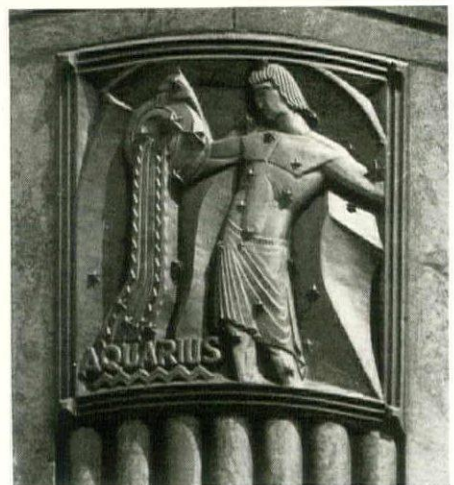
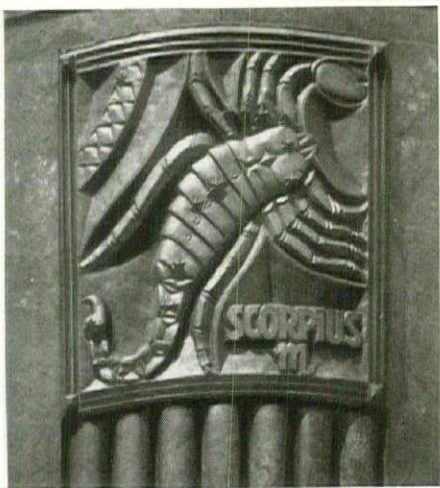
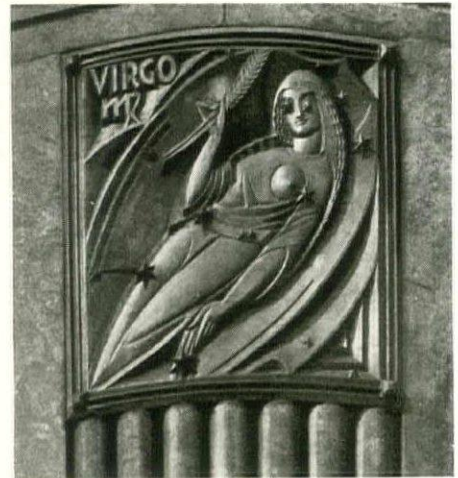
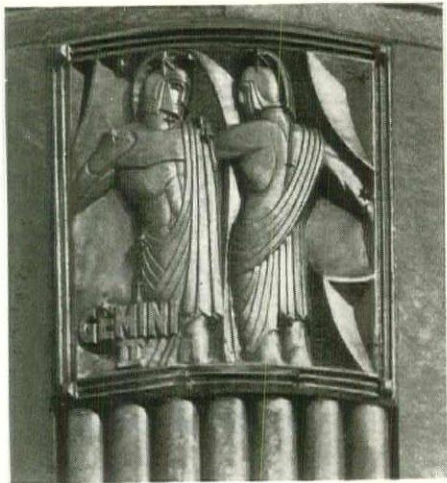
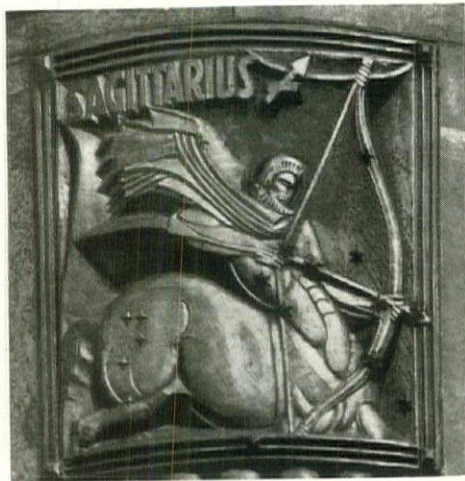
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ENTRANCE



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SIGNS OF THE ZODIAC

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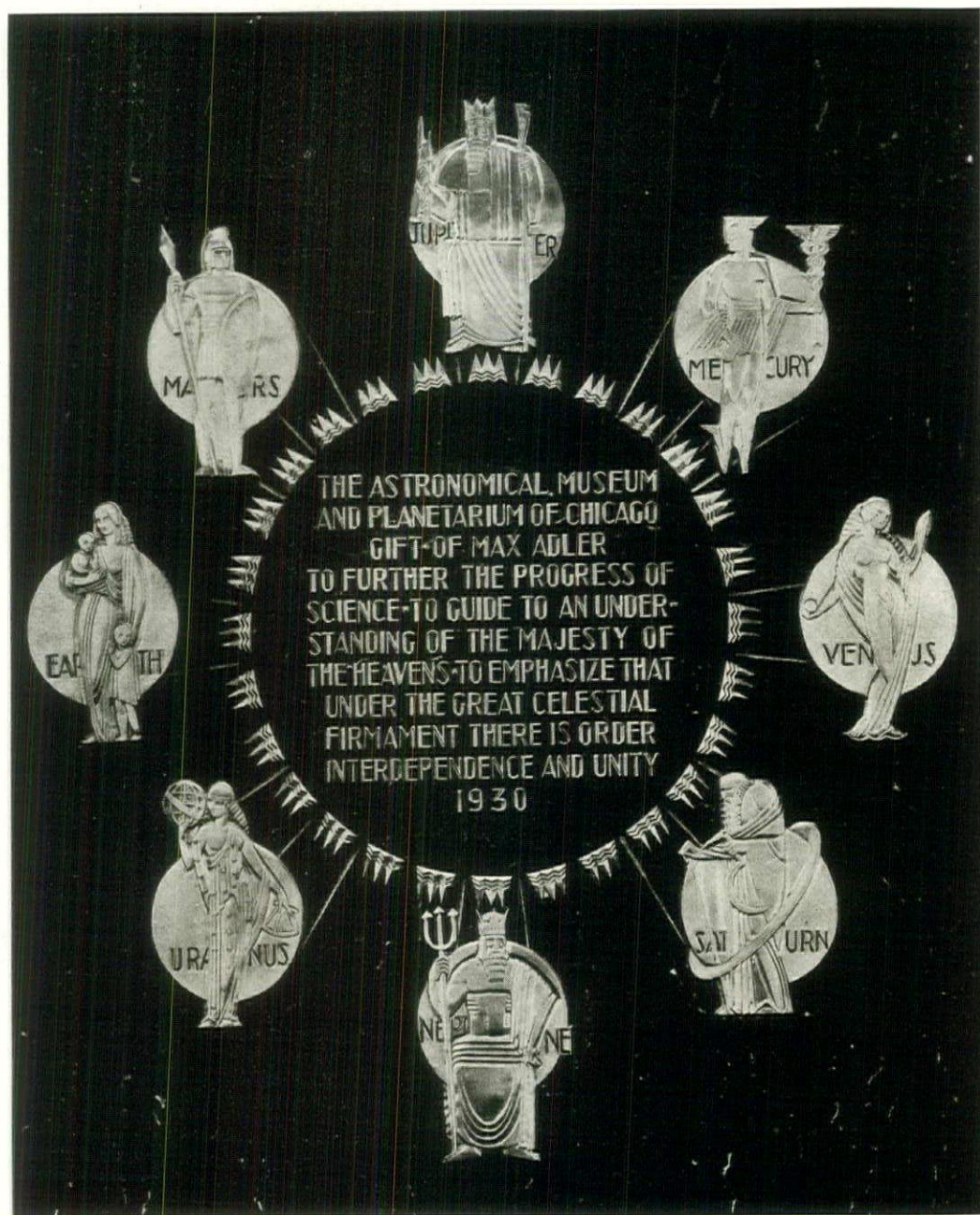


EXHIBIT HALL



ENTRANCE FOYER

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DEDICATORY TABLET

THE ADLER PLANETARIUM, CHICAGO
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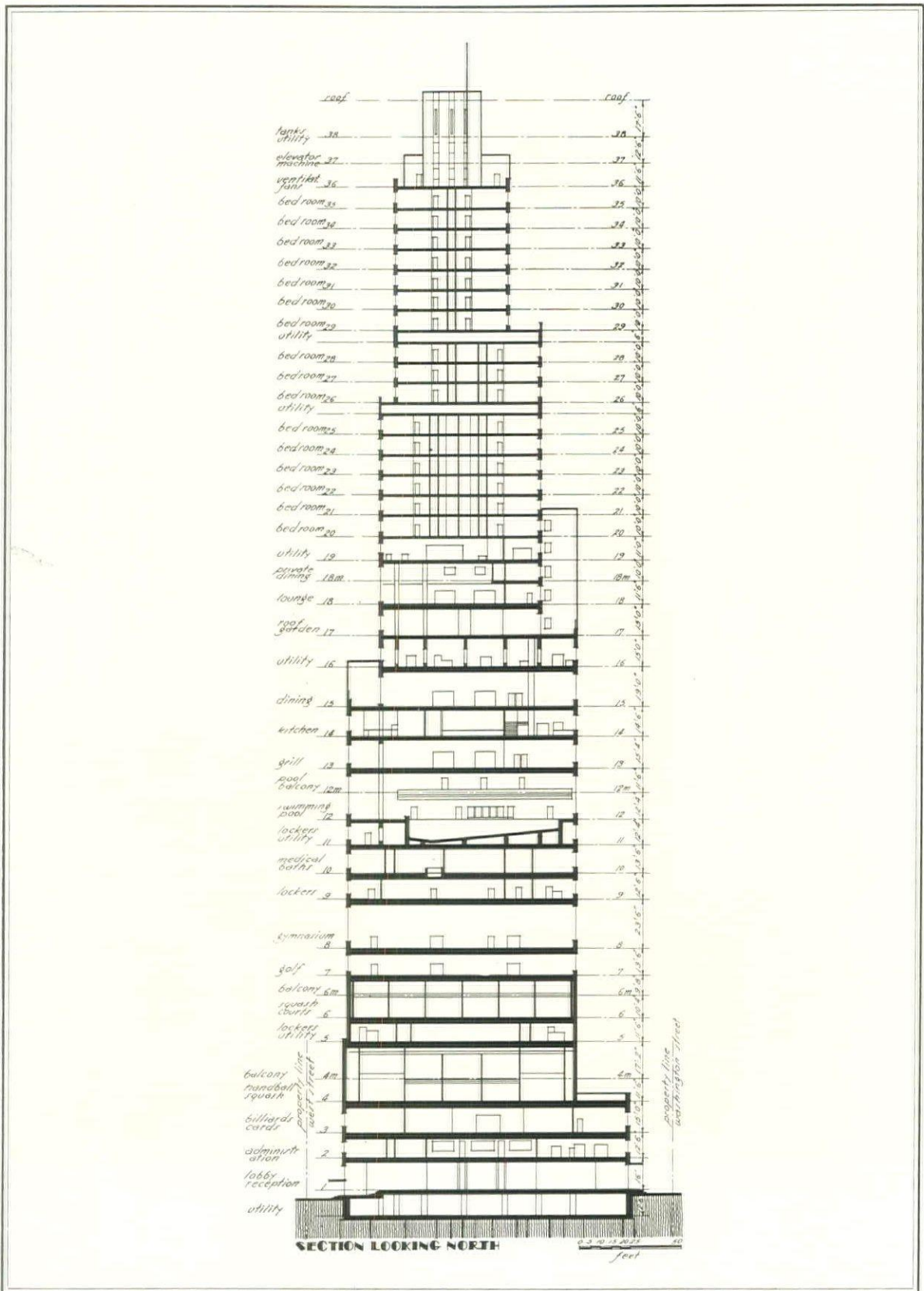
THE DOWNTOWN ATHLETIC CLUB

NEW YORK



MAIN ENTRANCE

STARRETT & VAN VLECK, ARCHITECTS
DUNCANHUNTER, ASSOCIATE ARCHITECT



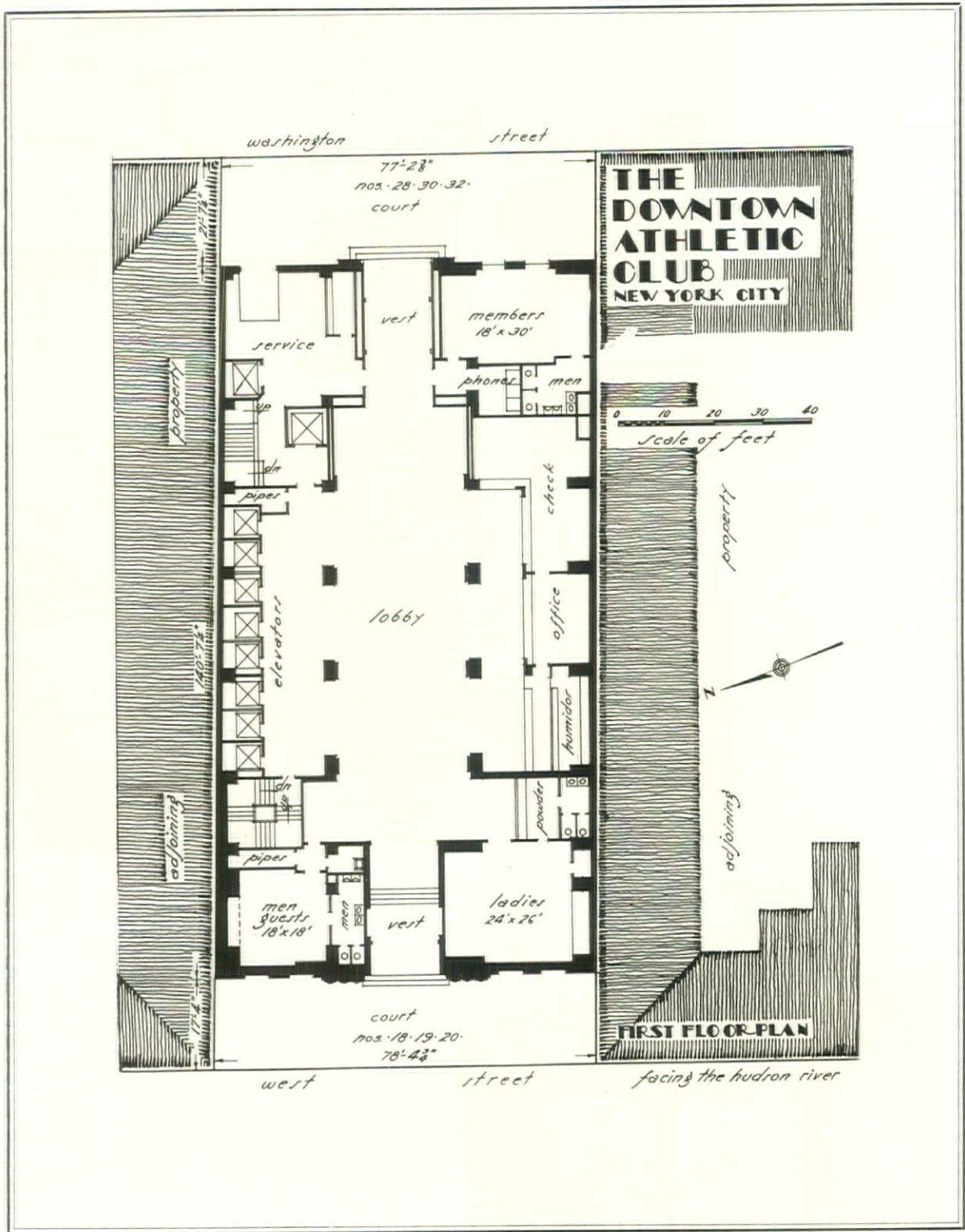
DOWNTOWN ATHLETIC CLUB
 STARRETT & VAN VLECK, ARCHITECTS
 DUNCANHUNTER, ASSOCIATE ARCHITECT



Photo by Thompson-Starrett

TOWARD THE RIVER

DOWNTOWN ATHLETIC CLUB
STARRETT & VAN VLECK, ARCHITECTS
DUNCANHUNTER, ASSOCIATE ARCHITECT



DOWNTOWN ATHLETIC CLUB
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 DUNCANHUNTER, ASSOCIATE ARCHITECT



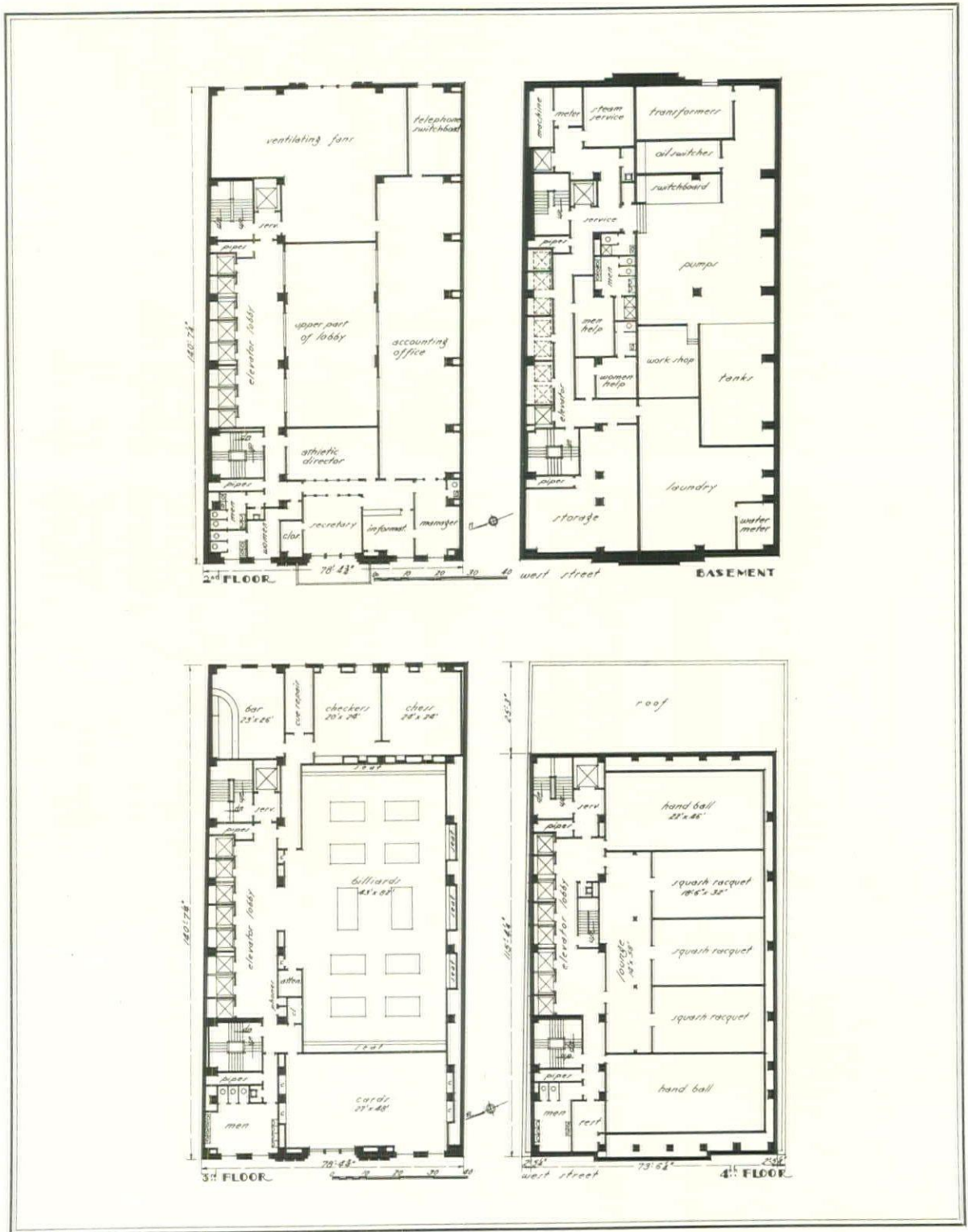
CEILING
DETAIL

Sigurd Fischer

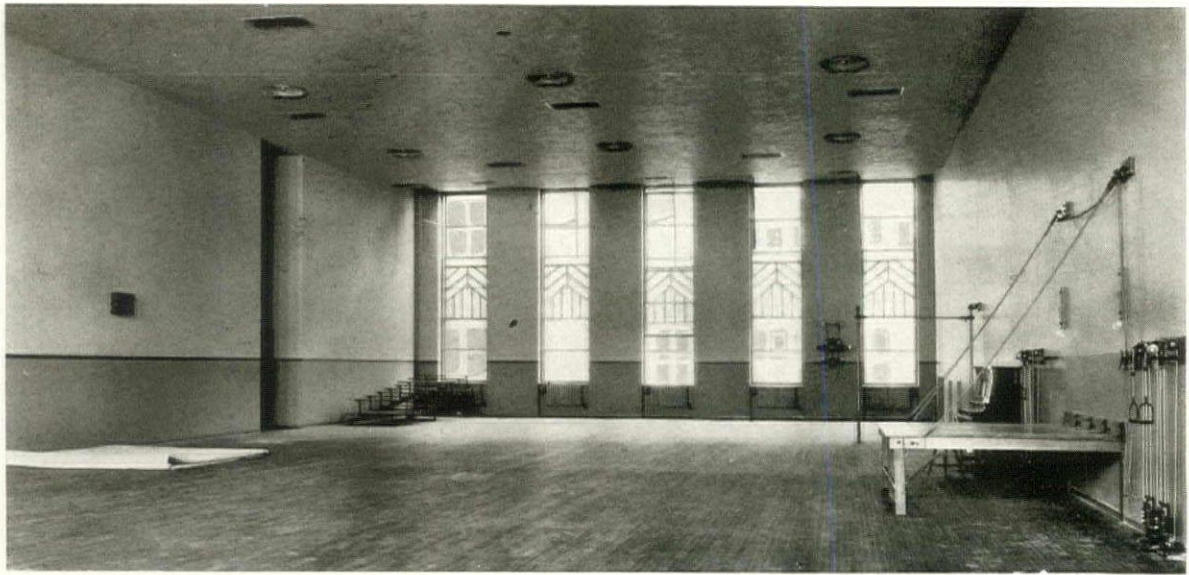
THE LOBBY



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STARRETT & VAN VLECK, ARCHITECTS
DUNCANHUNTER, ASSOCIATE ARCHITECT
BARNET PHILLIPS, DECORATOR



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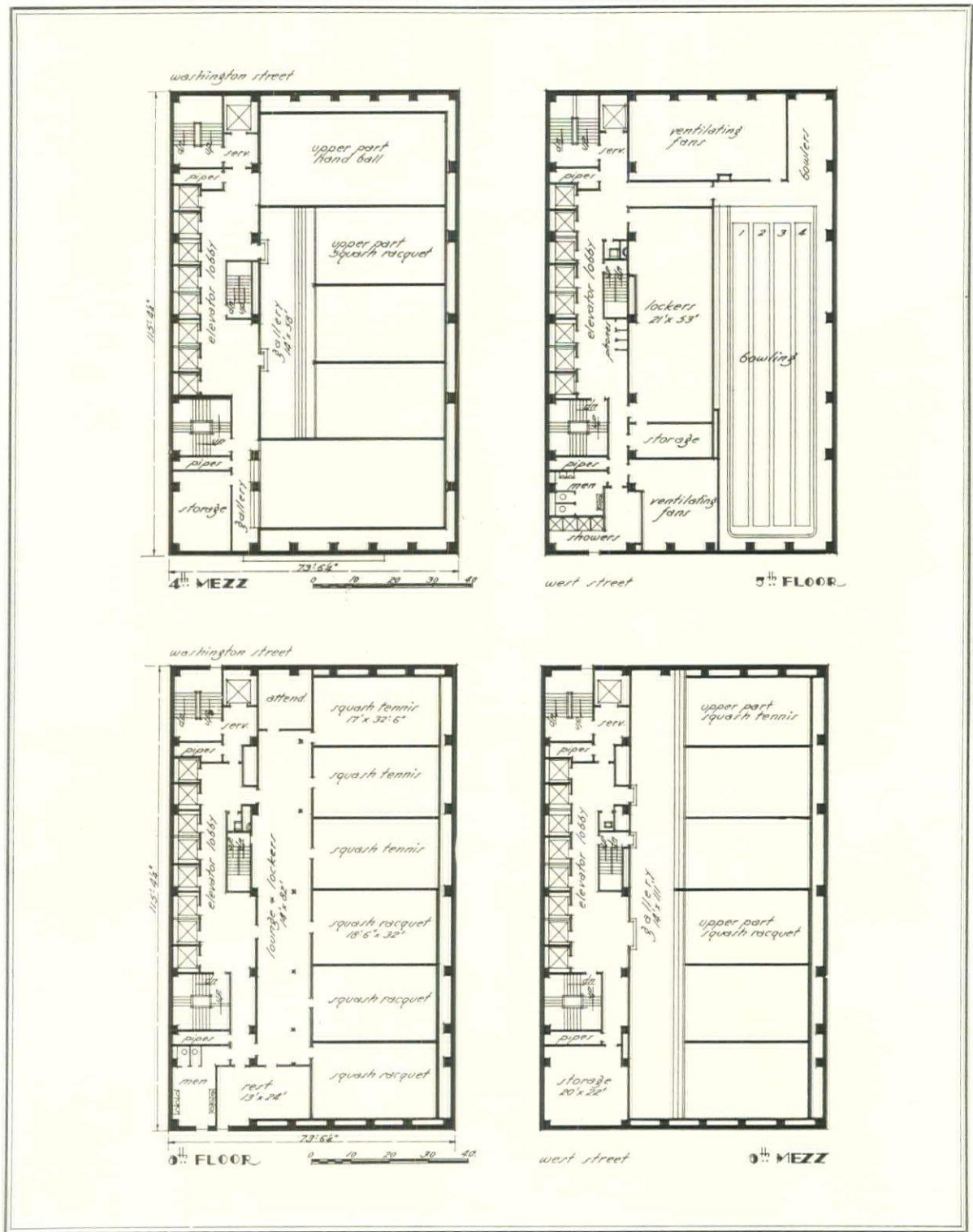


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GYMNASIUM
SWIMMING POOL
INDOOR GOLF COURSE



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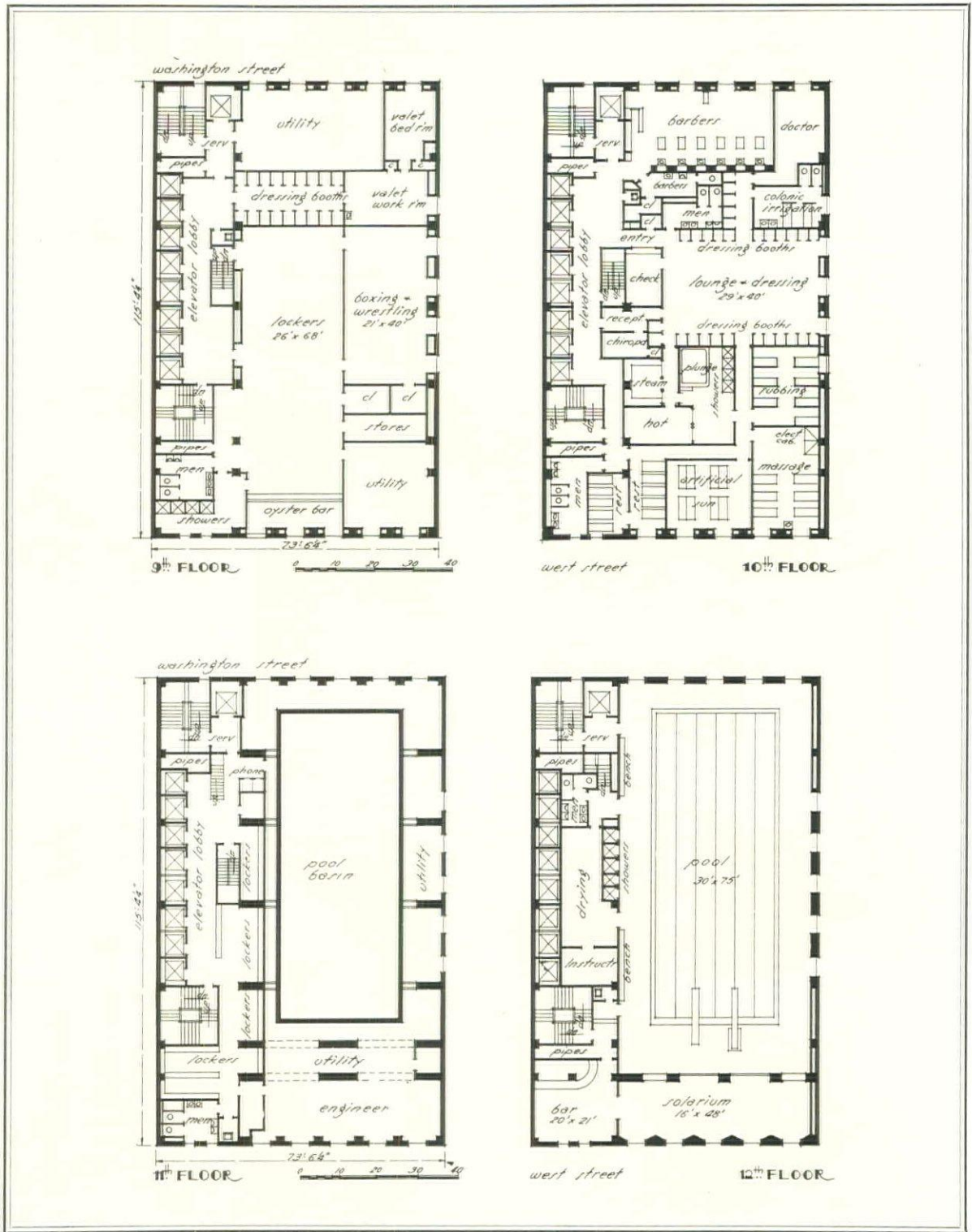
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Sigurd Fischer

MAIN DINING ROOM

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DUNCANHUNTER, ASSOCIATE ARCHITECT
BARNET PHILLIPS, DECORATOR



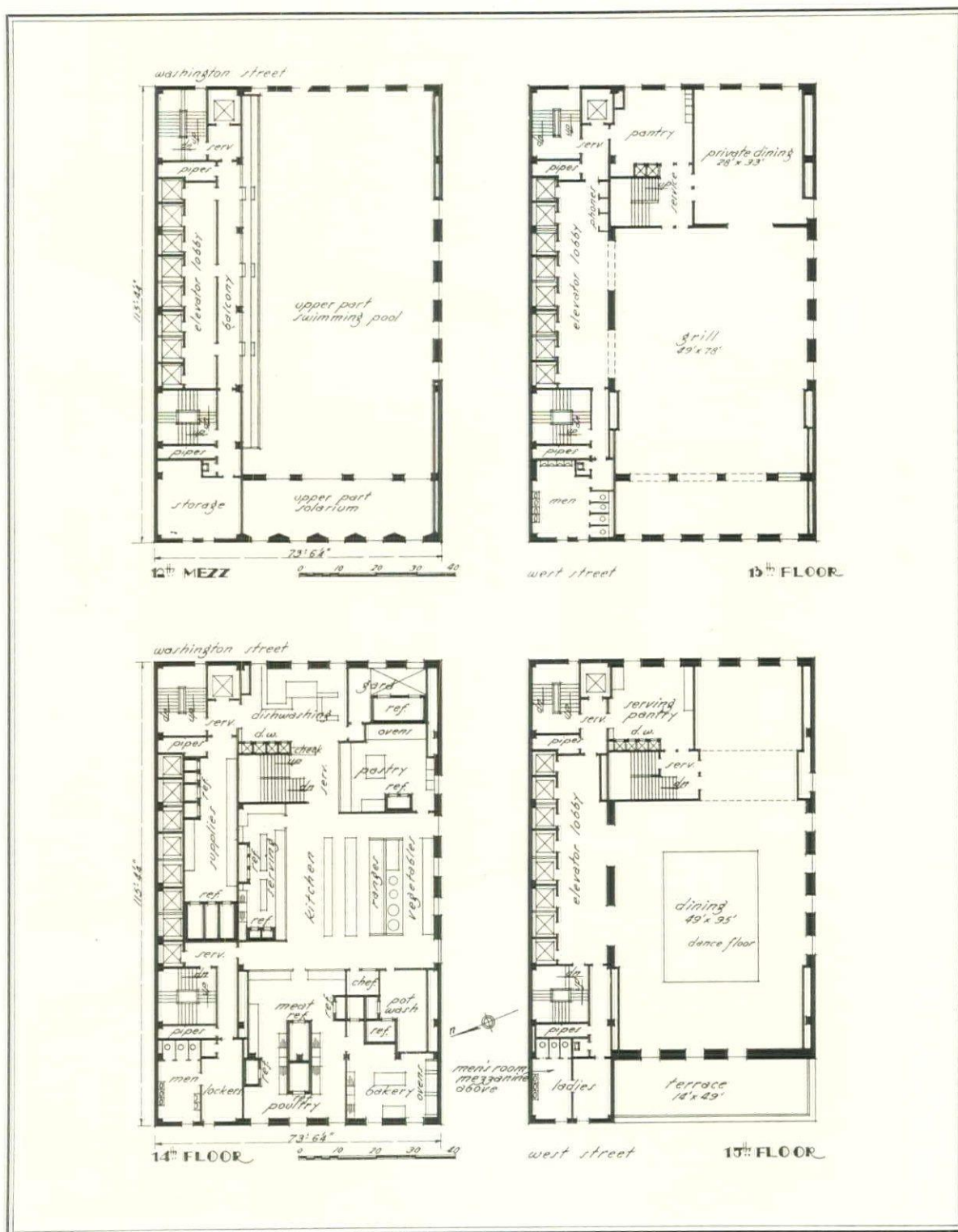
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MEN'S DINING ROOM

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DUNCANHUNTER, ASSOCIATE ARCHITECT
BARNET PHILLIPS, DECORATOR



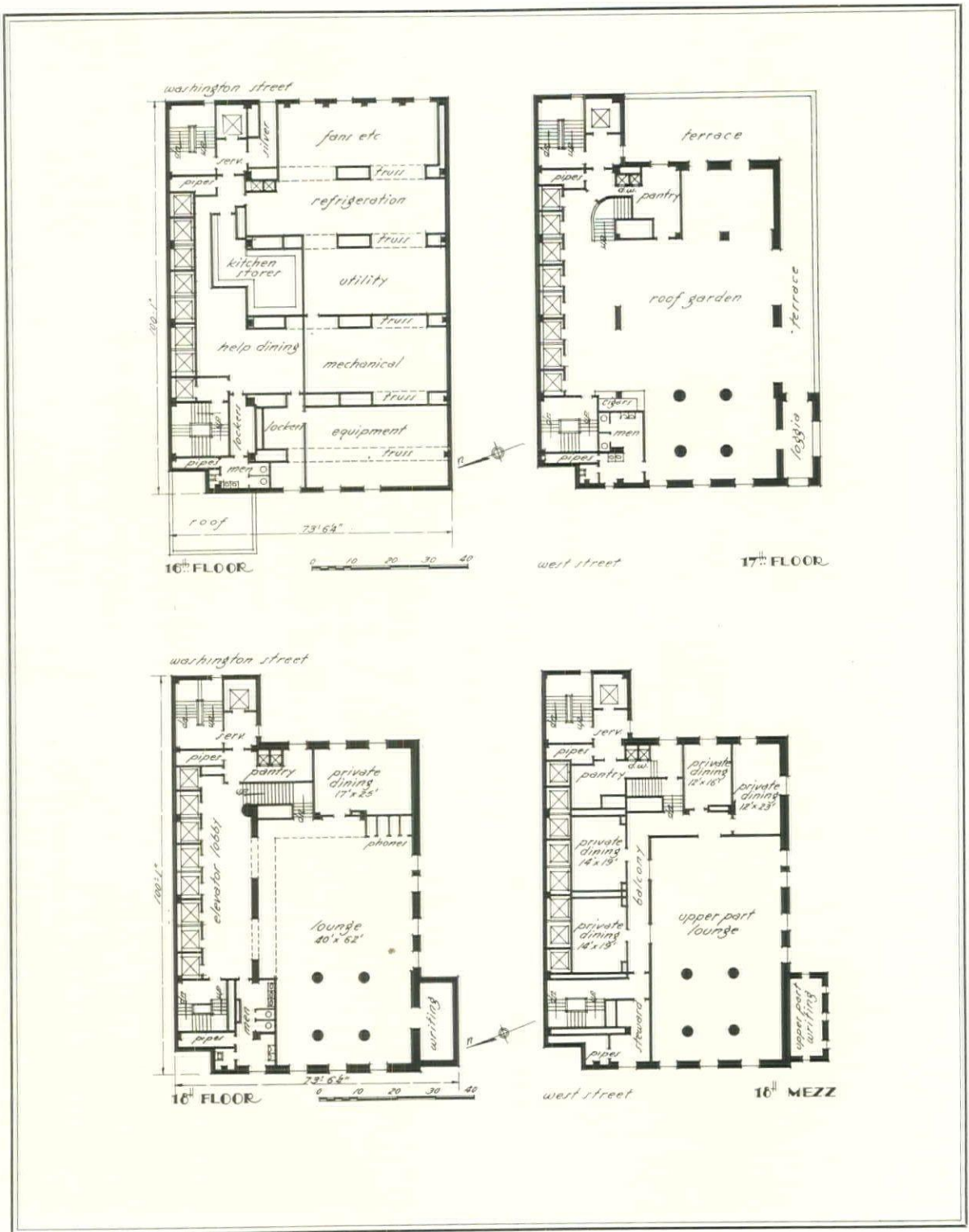
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ROOF GARDEN

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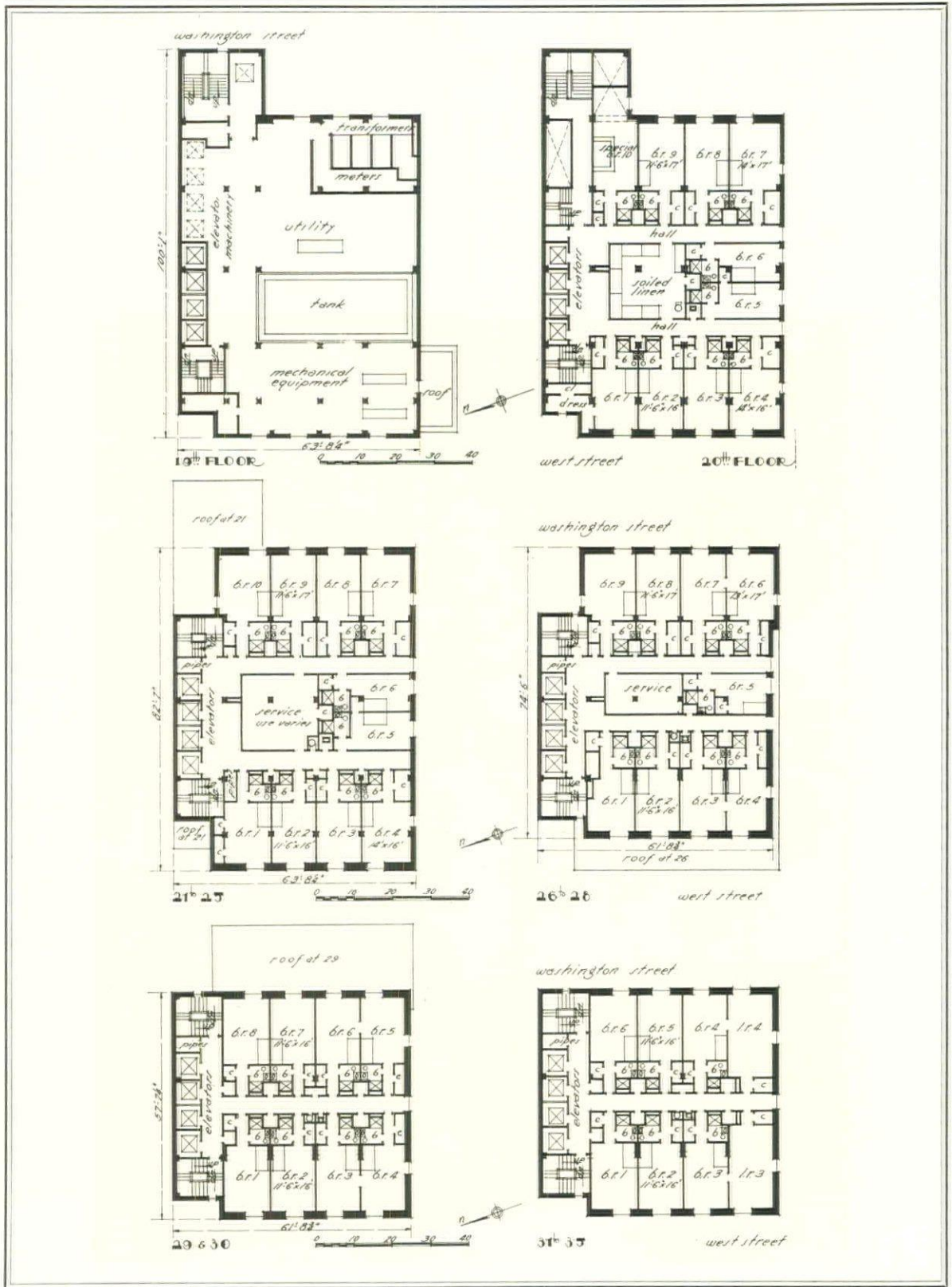
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 DUNCANHUNTER, ASSOCIATE ARCHITECT



Sigurd Fischer

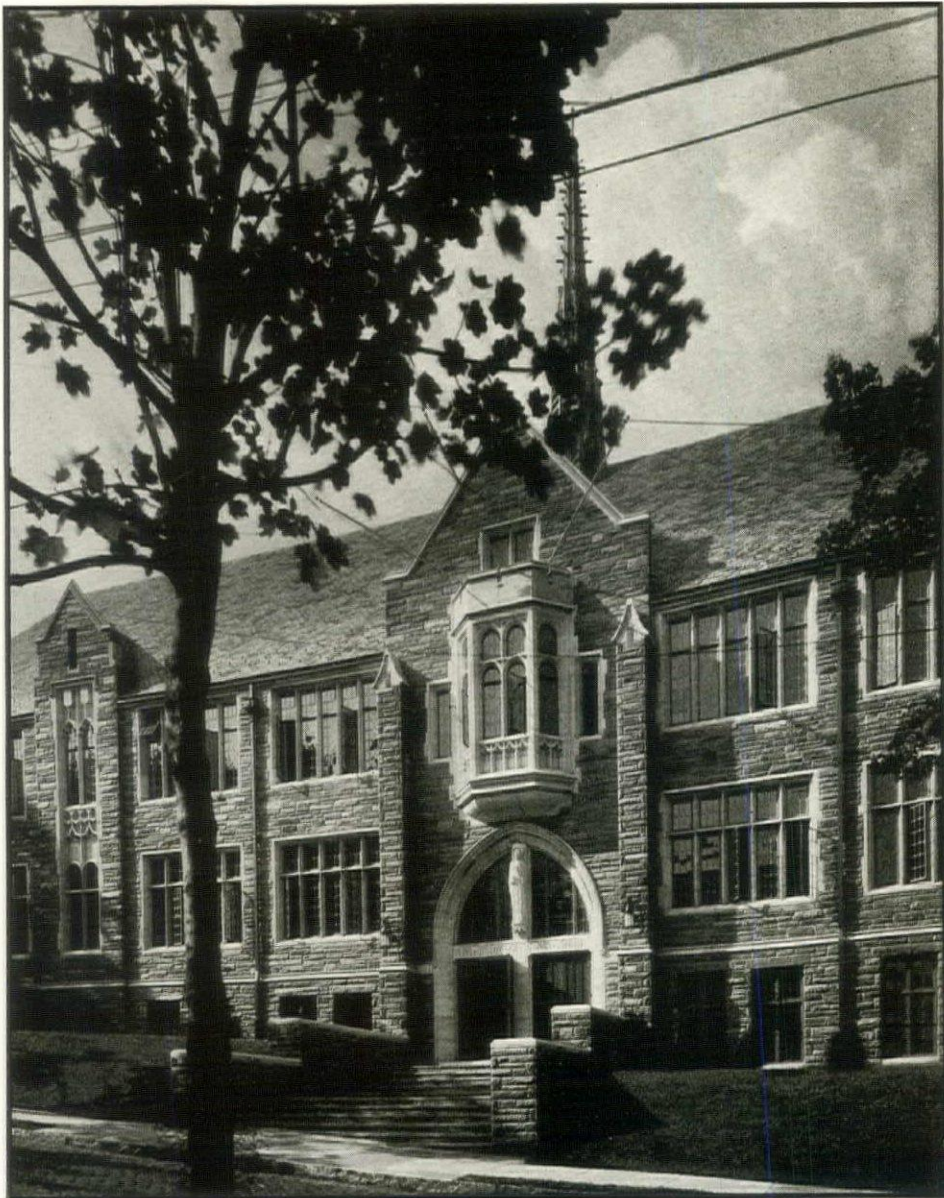
LOUNGE

DOWNTOWN ATHLETIC CLUB
STARRETT & VAN VLECK, ARCHITECTS
DUNCANHUNTER, ASSOCIATE ARCHITECT
BARNET PHILLIPS, DECORATOR



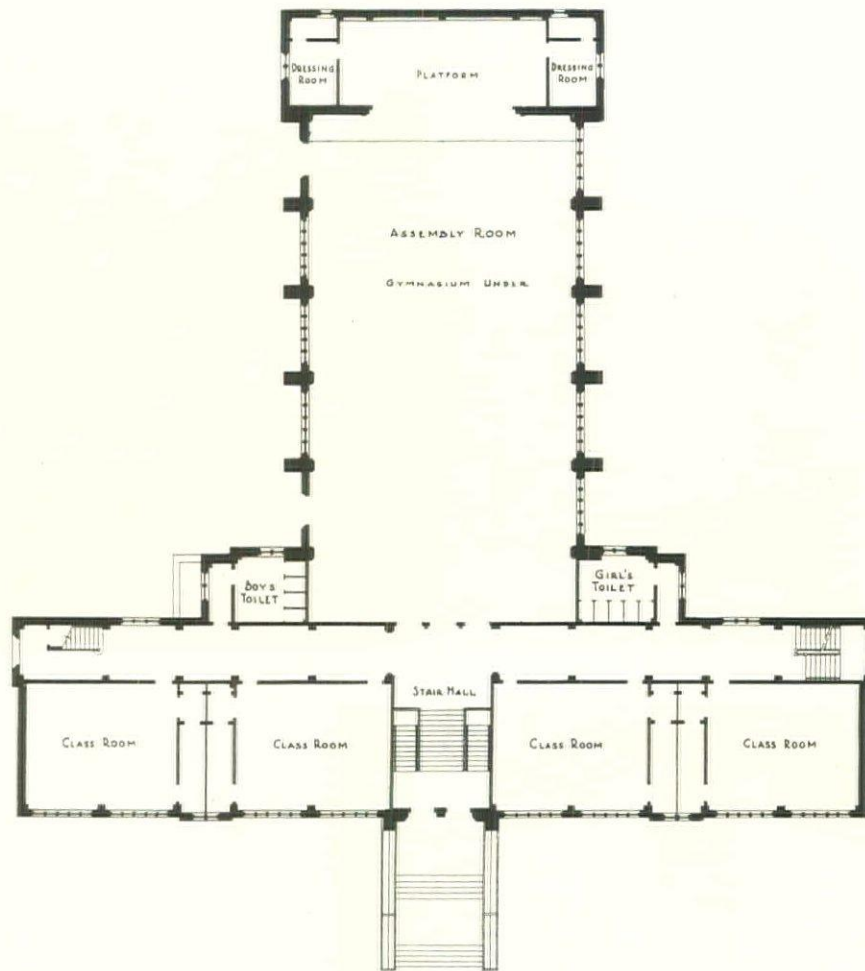
DOWNTOWN ATHLETIC CLUB
 STARRETT & VAN VLECK, ARCHITECTS
 DUNCANHUNTER, ASSOCIATE ARCHITECT

ST. MADELEINE SOPHIE'S
PARISH SCHOOL AND CHAPEL
GERMANTOWN, PA.



Rittase

HENRY A. DAGIT & SONS
ARCHITECTS

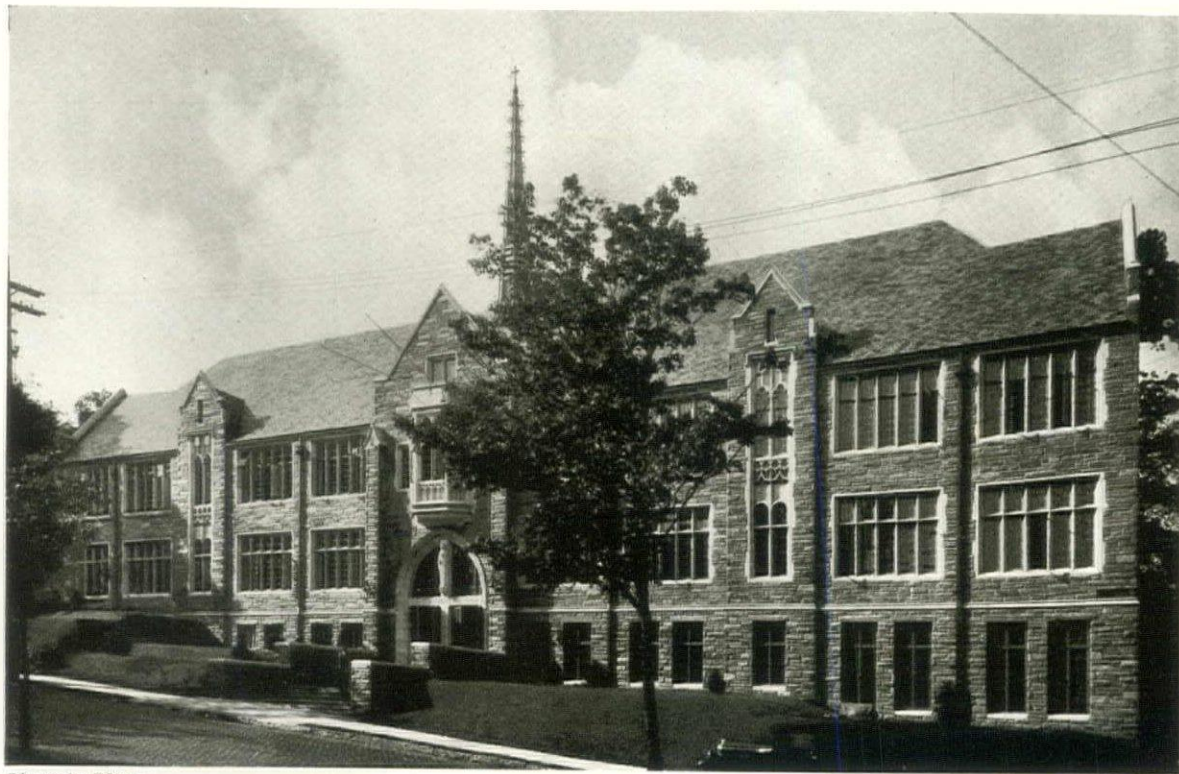


FIRST FLOOR PLAN

A description of the structural design of the assembly room or chapel will be found on pages 253 and 254 in Part II of this issue.

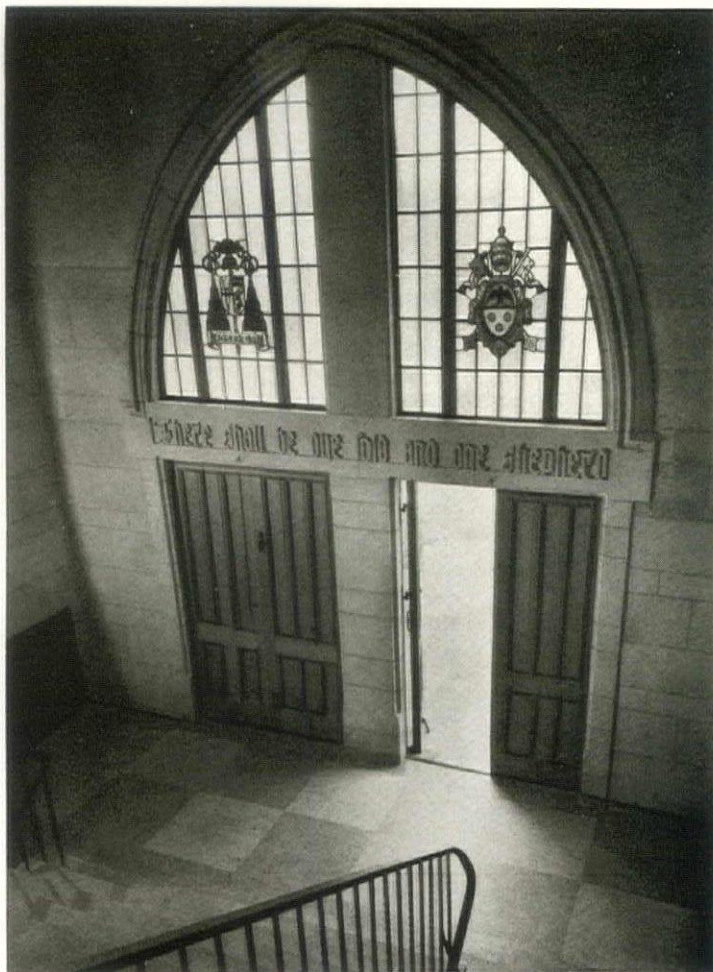
ST. MADELEINE SOPHIE'S
PARISH SCHOOL AND CHAPEL

HENRY A. DAGIT & SONS
ARCHITECTS

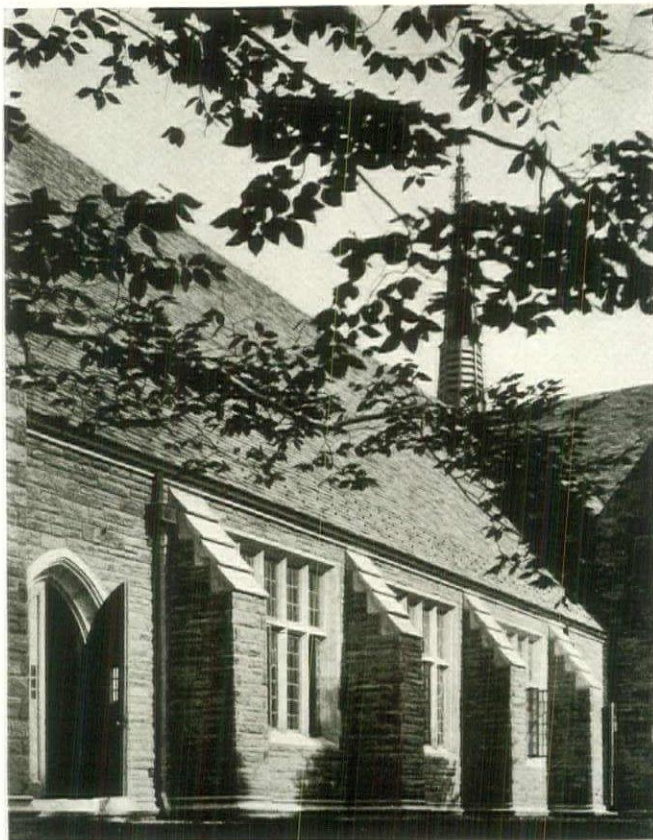


Photos by Rittase

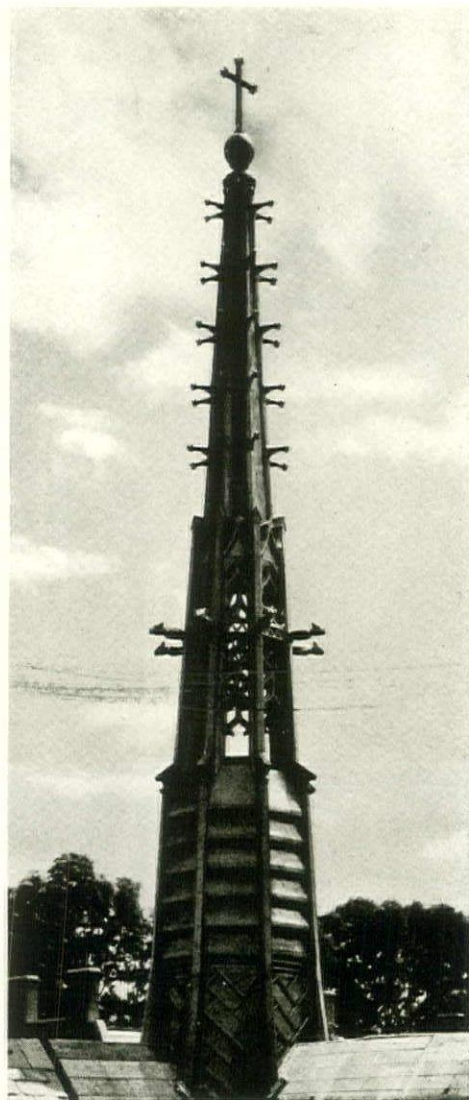
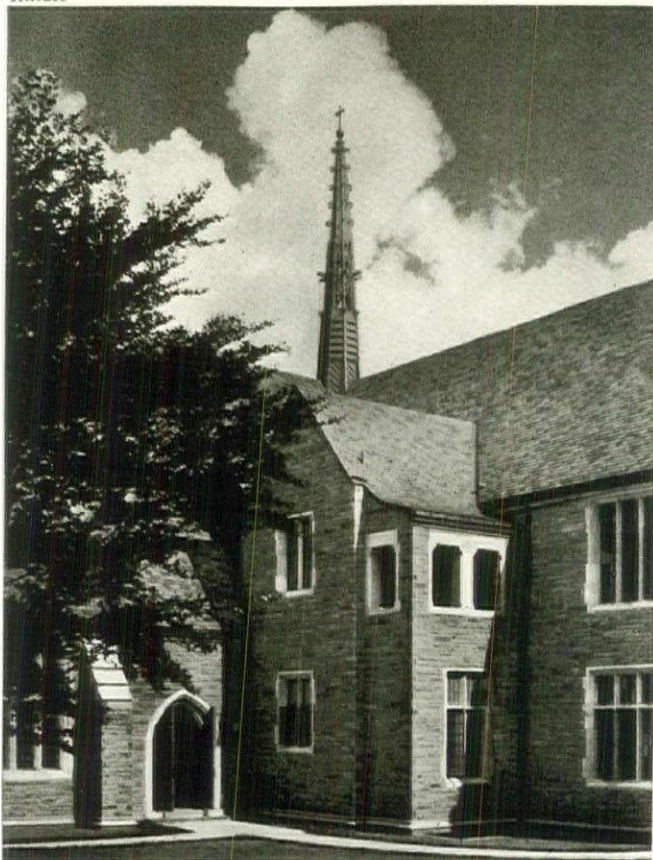
VIEW FROM THE ROAD
(LEFT) THE ENTRANCE
FROM THE STAIR LANDING



ST. MADELEINE SOPHIE'S
PARISH SCHOOL AND CHAPEL
HENRY A. DAGIT & SONS
ARCHITECTS



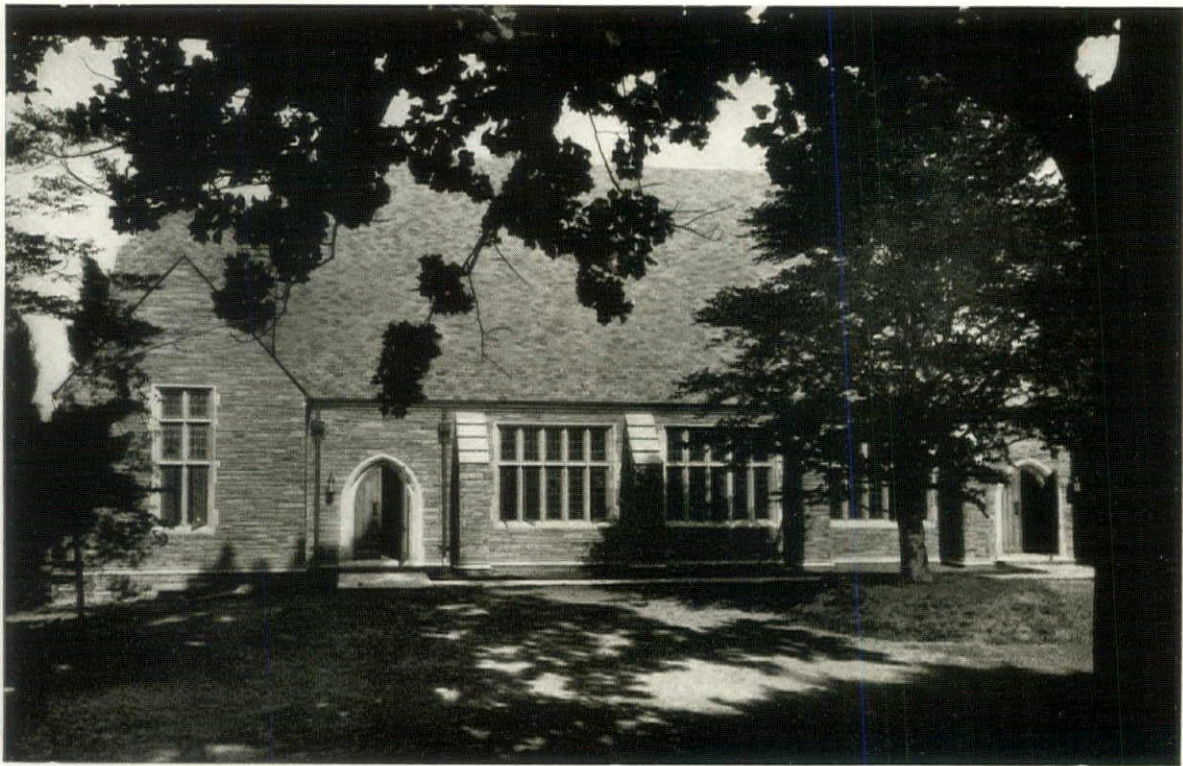
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Berg

VARIOUS
DETAILS

ST. MADELEINE SOPHIE'S
PARISH SCHOOL AND CHAPEL
HENRY A. DAGIT & SONS
ARCHITECTS



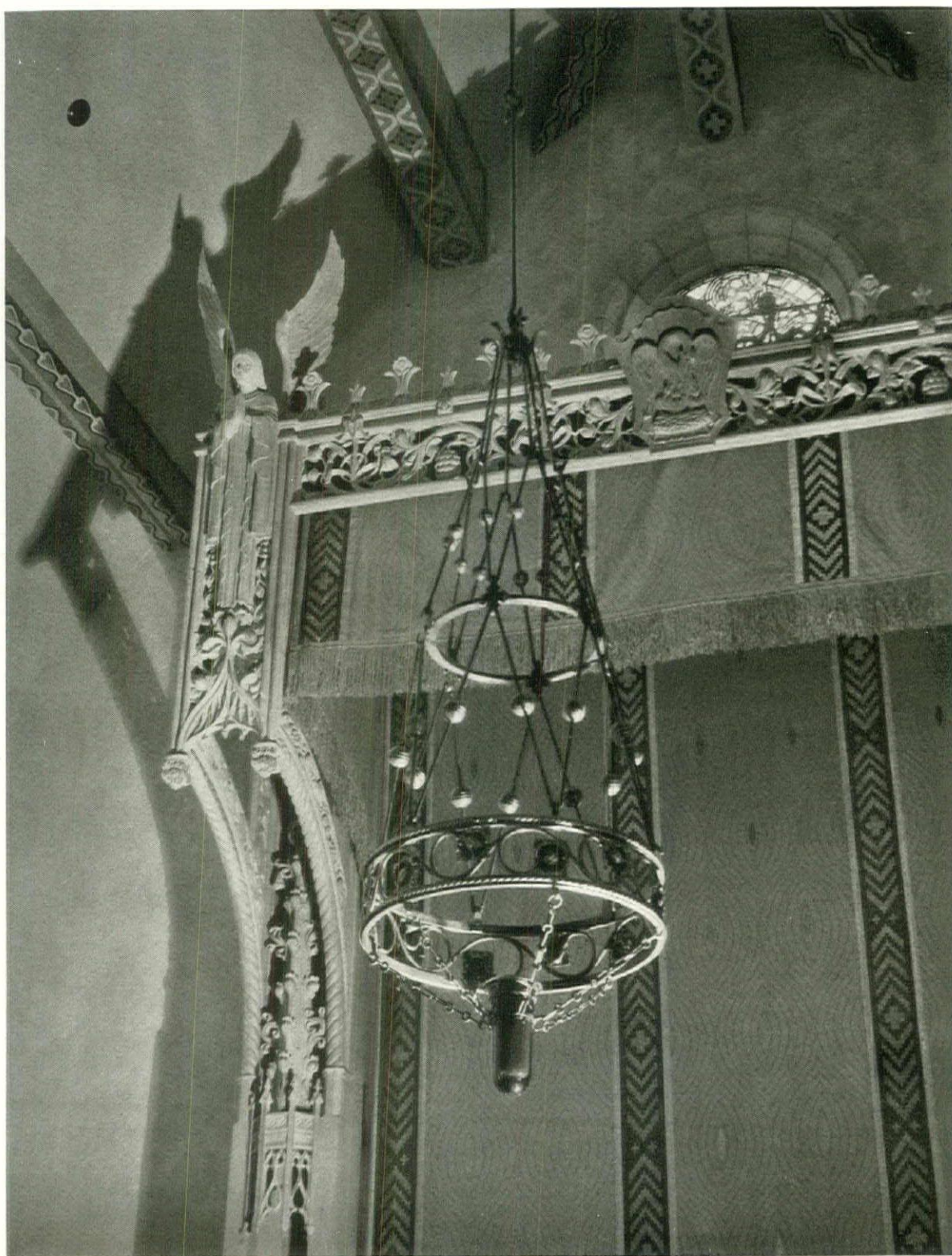
Rittase

THE CHAPEL



ST. MADELEINE SOPHIE'S
PARISH SCHOOL AND CHAPEL

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CHANCEL DETAIL

ST. MADELEINE SOPHIE'S
PARISH SCHOOL AND CHAPEL
HENRY A. DAGIT & SONS, ARCHITECTS

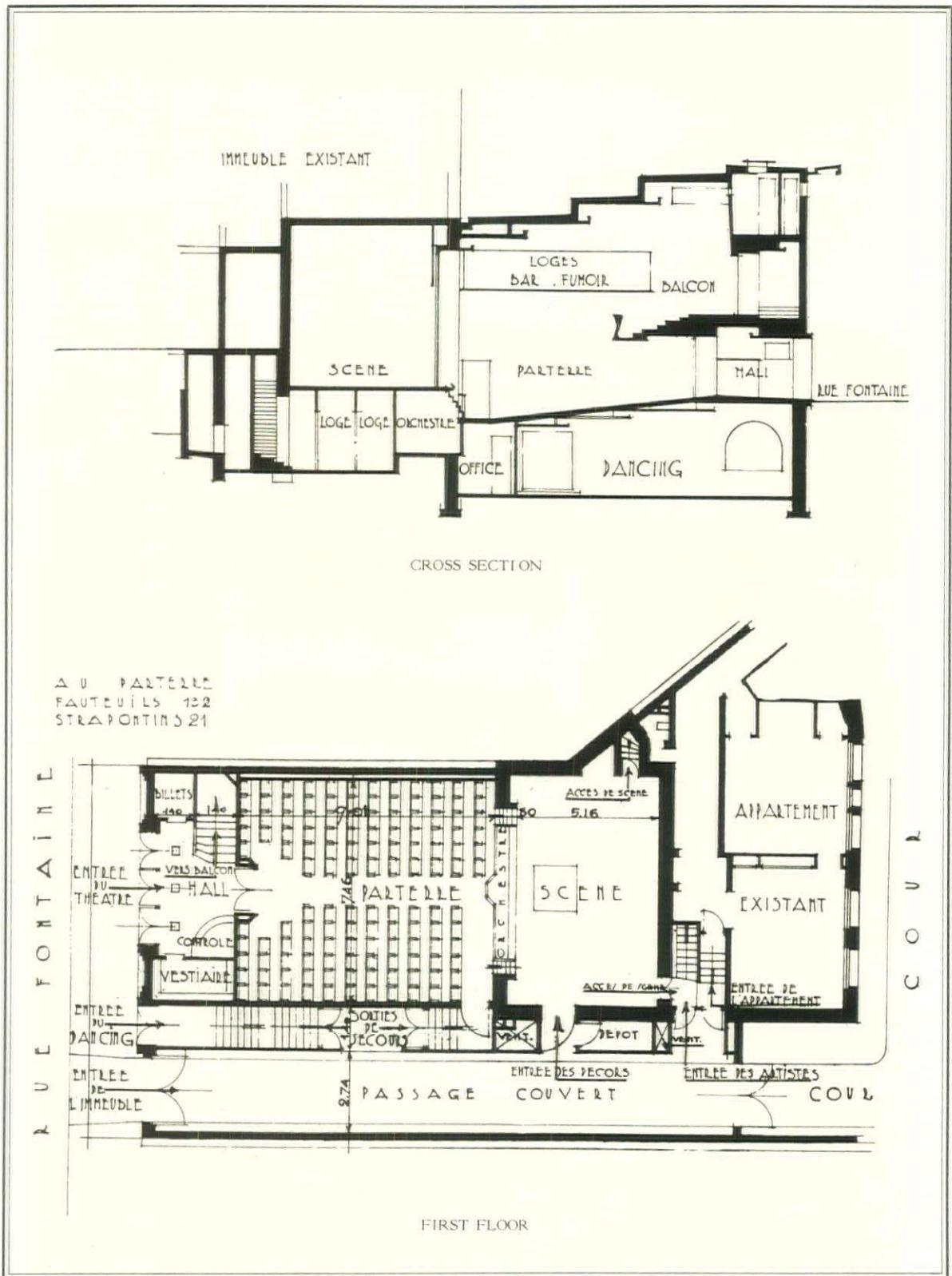


Bonney

FACADE

THEATRE DES MENUS PLAISIRS
PARIS

G. H. PINGUSSON, ARCHITECT



THEATRE DES MENUS PLAISIRS
PARIS

G. H. PINGUSSON ARCHITECT

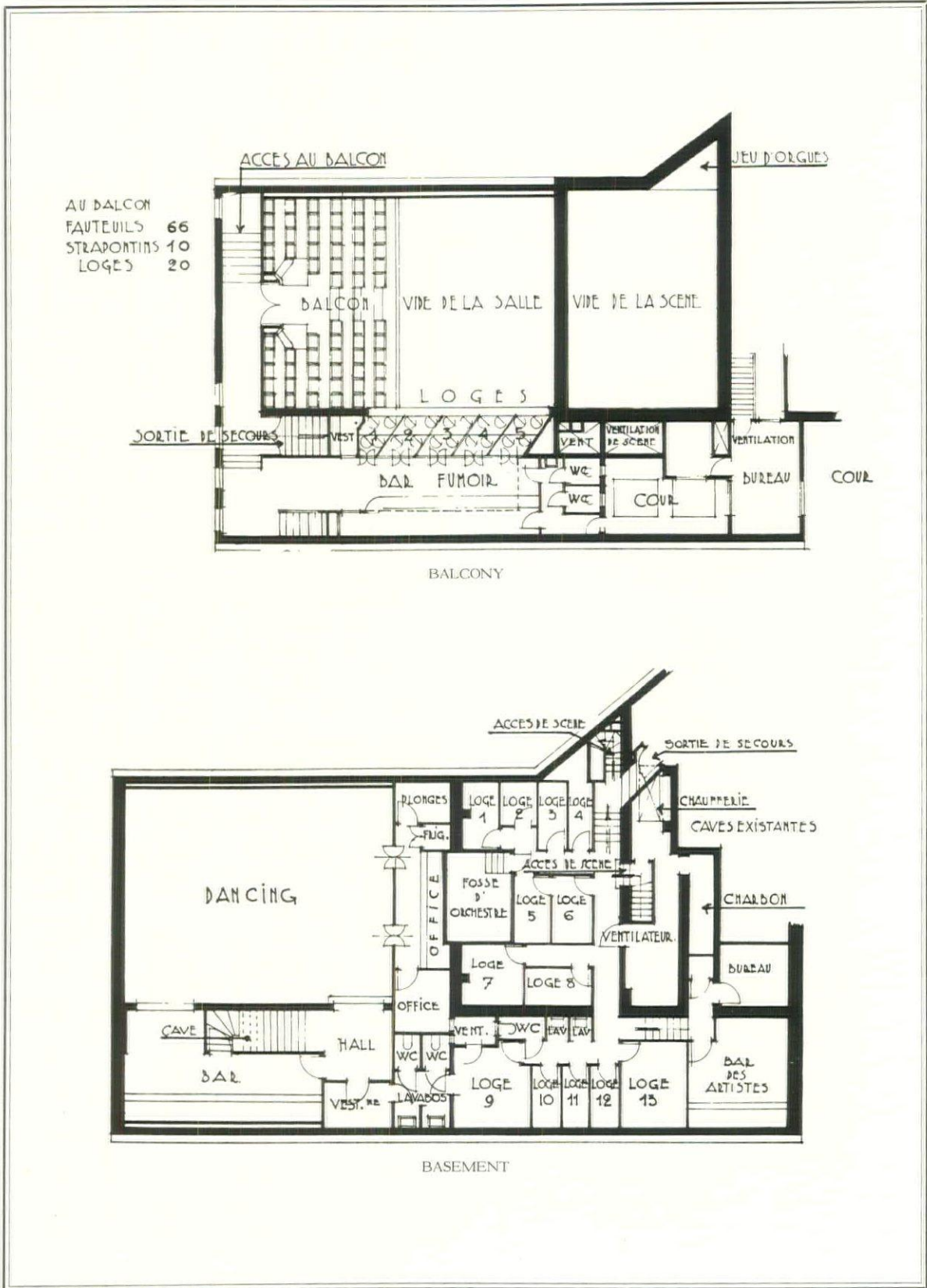


Bonney

INTERIOR

THEATRE DES MENUS PLAISIRS
PARIS

G. H. PINGUSSON, ARCHITECT



THEATRE DES MENUS PLAISIRS
PARIS

G. H. PINGUSSON, ARCHITECT



EDITORIAL



POLICY AND OPINION

UNCLE SAM—CLIENT OR ARCHITECT?

THE announcement of the immense sums of money appropriated by the government for building projects arouses the curiosity of architects. In fact, it is more than curiosity, as the attitude of the government toward architects in private practice in relation to these projects is of vital importance not only to architects themselves but to the building industry and especially to the unemployed. It is true that the federal government maintains its own staff of architects to do certain kinds of work. With the amount to be expended increased to such huge proportions, one of two paths may be taken; either the architectural office of the government can be expanded to undertake practically all of the architectural planning required, or a government representative can be the "enlightened client." The enlightened client can apportion the architectural work to architects in the vicinities of the buildings, and can obtain efficient and prompt service from these carefully chosen local architects. Corporations and other owners attest the truth of this statement.

THOSE in charge of the building budget naturally must safeguard the public funds and eliminate inefficiency and graft. Probably for that reason they may lean toward being their own architects, but by the same token they should be their own contractors. The architects for government work will be chosen by the enlightened client on the basis of past performances in plan and design, in efficiency of operation and reputation in the profession and not on political affiliation. Time is too short for design competitions for these buildings. In many cases several architectural firms might well be asked to associate to do one building, thus eliminating charges of favoritism and at the same time speeding the work.

AS enlightened client, Uncle Sam can put at the disposal of these architects the standards and detailed requirements for the buildings so that work may be undertaken simultaneously in all sections of the country, thus hastening the relief which these appropriations were intended to provide. We believe that by acting as the enlightened client and calling upon many architects, the average quality of the design will be of a high order and not stereotyped, and the work will be efficiently and expeditiously executed. The objectives of the legislators, the government departments, the public and, incidentally, the architects, will best be met if Uncle Sam becomes the "enlightened client" rather than a "super-architect."

HOUSING AND UNEMPLOYMENT

THE need for better housing facilities is practically universal,—especially in the large cities, and even in the smaller cities in the United States. There is a very real and immediate opportunity in providing higher standards of housing through the promotion of limited dividend companies who will improve the comparatively cheap land with modern multiple dwellings. An example of the successful completion of such a project is described in Part Two of this issue,—the Grand Street Apartments, by Springsteen and Goldhammer. The city of Vienna housing developments were described by Francis S. Onderdonk in the January issue. There should be no great difficulty in financing developments of a similar nature, as the reports of the savings in the United States show an exceptional increase and these funds should be available for sound housing projects, such as the one described. From the investigations carried on in connection with THE ARCHITECTURAL FORUM Forecast, it seems that there would be very little money available for purely speculative financing, but that conservative projects would have less difficulty in obtaining funds. Whether or not the undertaking is cooperative, philanthropic or subsidized by the government, housing in our large cities is both an opportunity and a challenge to architects.

IN the present situation, housing projects may be a more effective means of stimulating building and employing labor than government building programs. In the first place, such projects are not restricted by governmental and bureaucratic red tape, and can therefore be undertaken immediately and efficiently. In the second place, they are economically sound as conservative investments, as recent experiences show the demand for these apartments exceeds the supply. Many cities have more office buildings than they can effectively use at present, more hotels, plenty of theaters and churches, but what city has enough modern low-cost housing? The large scale building of carefully-planned, low-rental housing fulfills real economic and social needs and is not therefore an artificial stimulus to aid unemployment. It needs promotion by capable architects and the cooperation of financing agencies such as savings banks and life insurance companies.

Kenneth K. Stowell

Editor.

OBSOLESCEMENT NAISSANCE

THE Supreme Court has ordered a reduction of assessments on the Grand Central Palace, New York City, for the term of 1925-29. The decision was the result of certiorari proceedings brought against the city tax board by the lessee and lessor of the property. The attorney for the lessee points out that while the reductions are very substantial,—\$2,000,000,—they reflect only to a limited extent the obsolescence that actually has taken place. He adds:

"The Grand Central Palace, erected in 1912, represents in a unique way the obsolescence which takes place so rapidly in Manhattan structures. The promoters did not visualize the changes that were to take place in the Grand Central zone. In their desire to anticipate the future they erected a combination loft and exhibition building.

"The structure was partially obsolete the moment it was erected. The neighborhood was never suited for loft purposes. As time went on the obsolescence became increasingly apparent. The development of Park Avenue and, more recently, of Lexington Avenue and the consequent tremendous increase in land values, has made the Palace site economically suitable only for high-class use, such as an office building or hotel. Loft and exhibition buildings thrive only where land is comparatively cheap.

"These reductions do not imply that the property, considering land and building together, has shrunk, but rather that the building has decreased in value as the land value has risen. The lessee contended that since the value of the land had increased enormously, the value of the building had diminished. . . .

"No contention was made in the certiorari cases that the assessments on the land were excessive. This very increase in land values tends to place existing buildings in the category of inadequate improvements, produces obsolescence in structures."

ALL of which demonstrates the necessity for careful consideration of building economics, involving the location, the purpose, the design and the future probabilities. It is most difficult to foresee the future changes in the character of a district and for that reason buildings should be designed with the quality of convertibility to another use and occupancy which involves type of construction, plan arrangement and exterior design. A study of this building demonstrates the futility of attempting to produce "monumental effects," utterly unsuited to commercial structures, by the use of stylistic motifs of non-commercial architectures. We are reconciled to the inevitable

obsolescence of commercial buildings, 15, 20 or 25 years after completion. But what excuse is there for the obsolescent naissance of commercial structures?
A. T. N.

ARCHITECTURE REDIVIVUS!

WHAT is the remedy for the architecture-conscious vacuity that characterizes the American populace? Certainly not the real estate editors' palaver about the architectural wonders produced by those Napoleonic masters of finance and building, the intelligentsia who labor under a plethora of written words only, nor the architect who is muted by professional ethics. Perhaps the Germans can furnish the cue,—the Germans are architecture-conscious. The German National Socialist Party, at the instigation of Professor Schultze-Naumberg, boldly declares for a return to the pre-war architectural norm as opposed to the post-war architectural modernism that is fostered by the Socialist-Communist Party.

WHAT, Architecture, the noblest of the arts, the football of political parties? Imagine the G. O. P. which saved the Nation from the horrors of the Victorian Gothic, Queen Anne and Romanesque revivals, declaring for a return to architecture of the '90's as exemplified by Carrere and Hastings, McKim, Mead & White, et al., proponents of authentic traditional architecture. Of course, the G. O. P. would covertly permit a dash of the Colonial as a vote catcher in New England, the South and California. On the other hand, the Democrats, in opposition representing the "common people," would valiantly and vociferously maintain the purity and integrity of the industrial-commercial architecture which is the present vogue as exemplified by Corbett, Hood, Walker, Ely Kahn, Howells, Harmon, Holabird and Pfeuffer. Van Alen of Chrysler fame would be unplaced. Then the Mugwump-Bull-Moose-Progressive-Farmer-Labor-Socialist-Communist and Soviet Party would demand the exclusive use of the moderne-functional architecture as exemplified by Frank Lloyd Wright, Urban, Lescaze, Neutra, et al., with a double dash of Le Corbusier.

When the bands, the banners and paraders come down the Avenues, lit up with red and green flares, enthusiasm will be rampant. The soap-box orators will exhaust their vocabularies of praise and vituperation and the radio, between advertising spiels, will surcharge the atmosphere with architecture. Of course, only the "regulars" will vote, but everybody will have heard of and know all about architecture. Architecture redivivus!
A. T. N.

THE SIDEWALKS OF NEW YORK— AND PARIS

BY KENNETH M. MURCHISON

IN WHICH ARE DISCUSSED VARIED AND SUNDRY THINGS—AND INCIDENTALLY SOMETHING IS SAID ABOUT ARCHITECTURE

NEW YORK the Magnificent, New York the Soulless! Paris the charming, Paris the intriguing!

It is but a step from one to the other. But what a difference one finds! Everything is different. . . . Everything. In their mode of living, in their architecture, their arts, their business life and in their family life the cities are as dissimilar as night is from day.

There are some who do not like Paris, who prefer London or Berlin. As a rule, however, they are the Philistines, the Doubting Thomases of things artistic. They don't understand what it's all about. They are not conversant with the language. They miss the fine points of it.

New York disappoints the foreign visitor in its lack of verdure, the ugliness of its parks, the still-remaining rows of old houses, and the sordid business buildings left over from the last century. The way in which we have neglected the development of our river fronts, the incredible mussiness of our parks after a Sunday's outing, the ridiculous prices asked in our ordinary restaurants and, lastly, the hollow mockery of Prohibition in New York,—none of that helps to make a friend of our visitor.

ONE MAD RUSH

He admires, however, our terrific business ability, our grasp of profit-making opportunities, our distaste of wasting time. He sees few idlers. We have no cafes. We haven't time to sit down. We don't linger through a two-hour lunch period. In Paris, the cafes are occupied all day and most of the night. And although the French are supposed to sleep in a room from which all air has been excluded, their love for the open air of the sidewalk in front of their favorite cafe is unbounded. They sit out there all winter, and on



Galloway

Neither of these happens to be the author, but this is what he has in mind. You're right; it's not New York.

the coldest of days the waiters lug out great charcoal stoves which give warmth and comfort to the courageous patrons. Incomparable delight!

THE MARBLE TOPS

What could be more comfortable, more pleasant and more delightful than the system of cafes in Paris? The ordinary-to-do are under no necessity whatever of joining a club. No, they meet their friends in the cafe, in the daytime and at night. They bring along the children and the dog. They are given the daily papers, or a pack of cards or a set of dominoes. They are not asked to purchase more than one drink, and that *could* be coffee or beer, for six cents!

Where is such a person going in New York? Nowhere. There's no such place. Consequently, with no place to go, except to a speakeasy (and few fathers want to take their children, much less the dog, to a speakeasy), the Americans are not in the habit of relaxing, and almost all carry that hunted or hunting look noticed by foreigners.



Galloway

Paris, from a tower of Notre Dame. Imagine what New York's speculative builders could do to this skyline.

SAUVE QUI PEUT!

Certainly we lead a hectic life in New York, rushing, pushing, grabbing, trampling, striving to get ahead of our fellows, using up every ounce of energy to keep up with the Joneses.

The architecture of the two cities illustrates this point. Paris, with its cornice line at a fixed height and with its uniform color throughout, is placid and soothing and satisfying. New York, with its brick buildings next to stone, with no cornice line ever matching its neighbor's, and with its Heaven-piercing towers springing up anywhere, with no suggestion of city planning and with no consideration whatsoever to our neighbor's light and air,—all that gives a restless, uncertain, disturbing feeling to the stranger within our gates.

THE UPS AND DOWNS OF BUILDING

The rapidity of our construction and the non-chalance with which we tear down modern buildings 12 and 20 stories high amaze the foreigner. Where we take eight months to construct a 15-story apartment house, they require in Paris 18 months to put up an eight-story building of the same general description. They are only just beginning to erect the plumbing pipes and the steam risers with the exterior walls. The mechanical trades don't like to do it; they're not used to it, and they don't see much point in it.

Paris puts restrictions on the height of its buildings, depending slightly upon the location. They originated the prototype of our zoning and setback laws. The curved roofs of their apartment

houses all follow a certain rule, with the point of origin at the center line of the street. No apartment house is allowed to thrust its head suddenly up above its calm and peaceful neighbors as is the case on our own Fifth Avenue. The French would be horror stricken at such a possibility.

A PARISIAN PIONEER

Outside the gates of Paris, however, the restrictions are not so strong. A well known architect, M. Arfvidson, has a project for a 40-story building at the Porte de Neuilly. So far, he has not yet been absolutely refused by any of the authorities, but they have their fingers crossed mentally, and they will use their judgment as to the proper kind of building at any one of the gates of Paris. At the Porte de la Muette, one of the entrances to the Bois, the authorities felt that new structures at that point should not be higher than the average *hotel particulier*, so they restricted the height of all apartment houses there to 60 feet.

But Neuilly is a different proposition, and if M. Arfvidson can get his 40-story project financed, it is not without the bounds of possibility that the Eiffel Tower, monarch of the Paris skyline, will have a rival in the near future. M. Arfvidson is now doing over a new block on the Champs Elysees and a new building for the National City Bank of New York, all in the restrained modern style. He makes a trip to New York every once in a while, and he keeps his eyes open all the time. He told me he was putting up an apartment house with not a monumental stairway in it,—all the stairways enclosed, as ours are! What a surprise to the Parisians! And the elevator manufacturers

will have to invent a new kind of machine, one that will take the people *down* as well as *up*.

This M. Arfvidson is a very swell architect. His Hotel Prince de Galles in the Avenue George V is a knockout. He has a central courtyard with the side walls of mosaic clear up to the fifth story—and all sorts of modern and attractive ideas and arrangements.

And when we get old and have passed up architecture and its accompanying disturbances, why shouldn't we migrate to Paris and pass our declining years in peace and enjoyment and—hark ye!—at about one-third the cost that confronts us in our country?

If you consider what you get for your money in Paris and what you get for it here in the dear old United States, you'll agree that Mr. P. T. Barnum's birthrate figure was low. For you who enjoy wines and beer, why should you pay five to ten times as much? But for you who enjoy nothing weaker than Scotch, there isn't such a difference, because Scotch costs about three dollars a bottle over there, and that's a lot of money to a Frenchman. And the legislators who drew up the schedule of taxes probably had never tasted Scotch anyhow, so they taxed it good and plenty.

NOTHING LIKE A COMEBACK

Lose our friends? Certainly not. And just think of the thrill of coming back to New York for a visit! Of paying \$12 apiece for theater tickets! Of a taxi ride at four times the Paris cost! Of buying drinks in a speakeasy at eight times the Paris price!

Even at that you would get a big kick out of

Outside the Cafe de la Paix in Paris, where people meet old friends they haven't seen for years, and make new ones they'll never see again, or perhaps they will. "The world's a mighty small place after all"

A quiet street scene on New York's Fifth Avenue. This is a rough idea of the hustle and bustle to which the author refers. It may be a little exaggerated, but then, everything is about New York, including the prices of things



Galloway



Underwood



Courtesy of Steinway

coming back to New York for a visit; of seeing really the best shows in the world; of being whisked up to the top of Bill Van Alen's Chrysler Building in 40 seconds, and of looking at all of Frank Voorhees' telephone buildings from on high!

Of course, a shade of regret and a faint pinch of envy would come over you when you hear of some offices having work enough for a hundred draftsmen; you would have to compare the Metropolitan Opera House performance to the Paris Opera with no great honor to the latter; you would contentedly admit to yourself that nowhere in the world is such entertainment to be had for less than a dollar as that offered by The Roxy and The Capitol; you would also realize that our best hotels are no more expensive than the best ones of Paris, *idem* the restaurants. But you would also realize that a one-franc tip in Paris (4 cents) is looked upon the same as a 25-cent tip in New York. It isn't a matter of the rate of exchange, but more a question of the point of view of the accepting party.

For the casual visitor to Paris, the night life has changed considerably. The Latin Quarter has come back to its own. Not the architectural quarter, around the Place St. Germain des Pres and the good old Cafe des Deux Magots, but out farther, along the Boulevard Montparnasse, where enormous cafes have lately sprung up: the Dome, the Rotonde, the Coupole, the Select, with great red and white electric signs on their roofs, and with hundreds and hundreds of patrons of

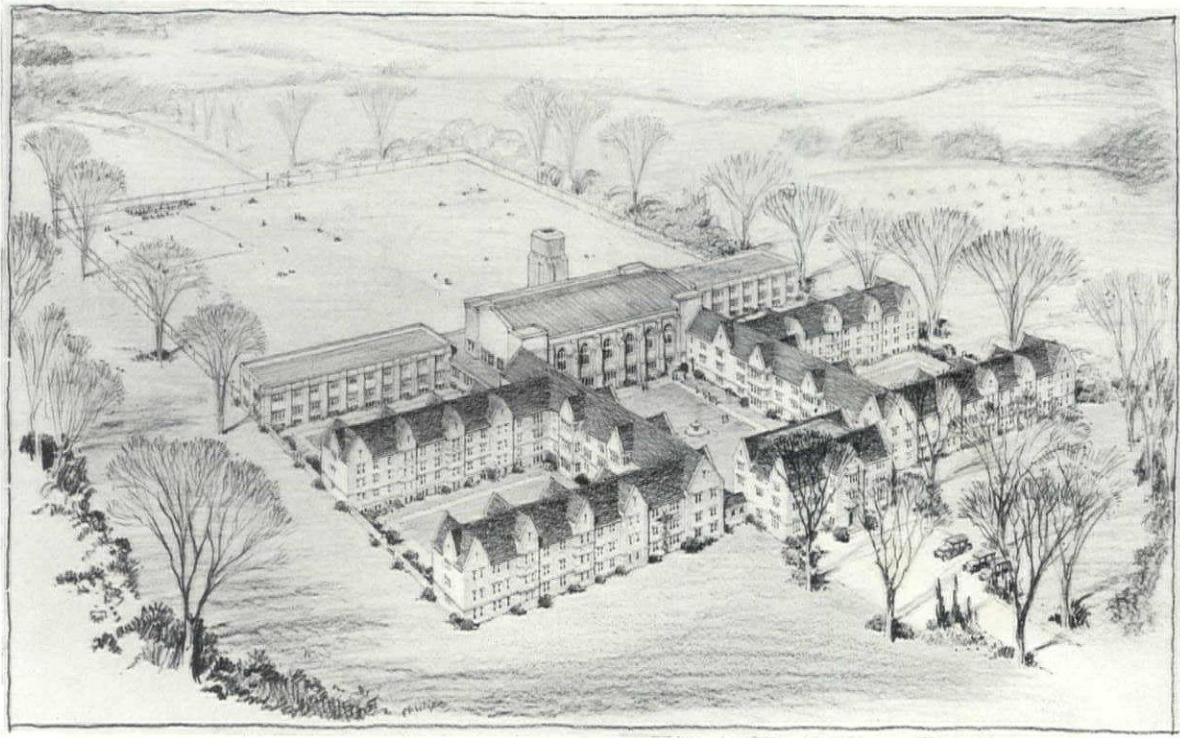
Mr. Covarrubias, the Mexican artist, gives this interpretation to Gershwin's "An American in Paris." The worried look on the face of the American is only nostalgia for 101 Park Avenue. When he gets home he'll feel the same about Paris

all colors, nationalities and genders putting away everything from coffee to champagne.

The new places are all modern. One of the most *chic* at the present time is the *Enfant Terrible*. The decor of this monumental masterpiece is entirely done with squares of crimped tin, the crimps being perpendicular to each other, if you gather what I am trying to say. The furniture is of steel, and the lighting is tricky and amusing.

But Paris is Paris and New York is New York. Each has its marvels; each has its attractions. If you have money—New York. If you haven't, and if you have artistic tastes—Paris. I don't say that any of us could earn a living in Paris over the drafting board, although there are one or two American architects over there, but we surely can get more over there for the money which we made in New York.

Each city has its partisans. Most of us love both places. Each has its *metier*. Each has its opportunities, its delights and its shortcomings. Both are grand. Both are satisfying. Take your choice! Be on the up-and-up! And what goes up must come down. Except a Paris elevator!



LET THE PUNISHMENT FIT THE CRIME

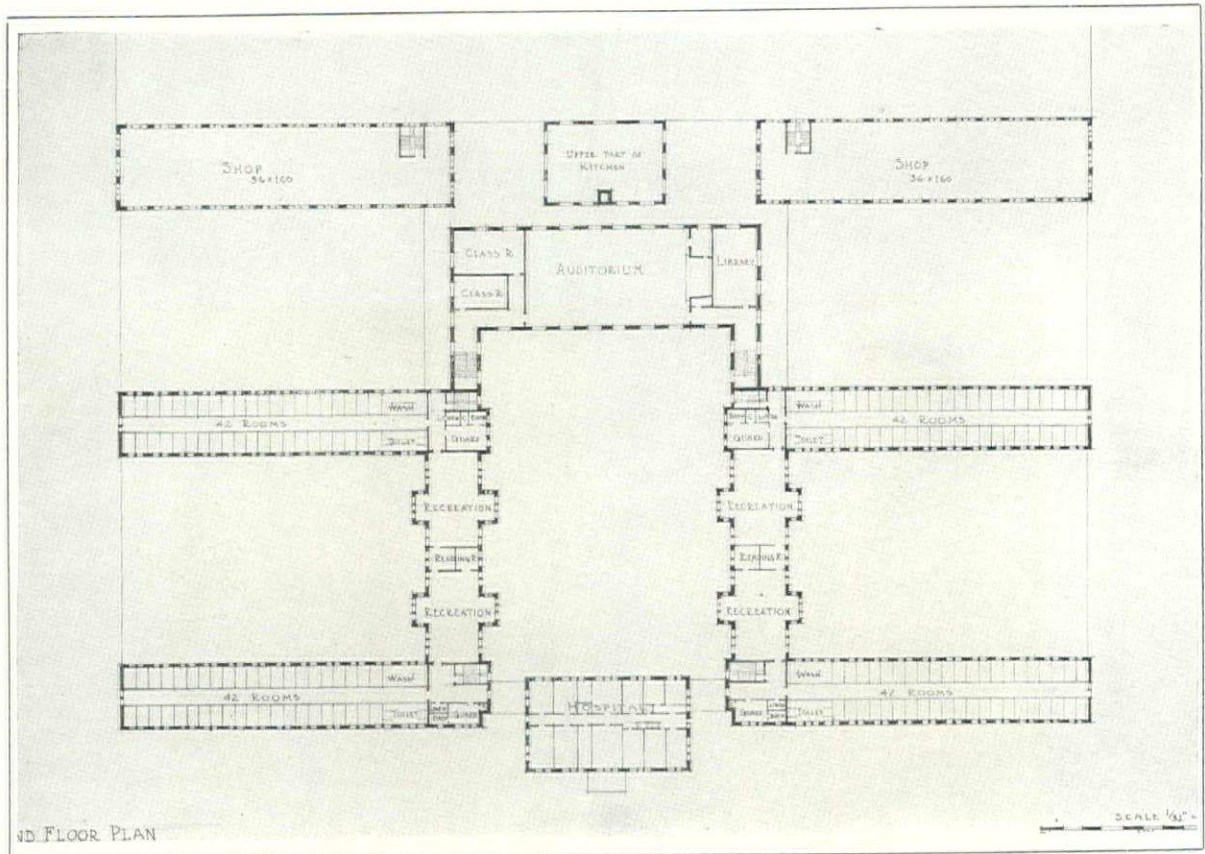
Proposed medium security
prison with individual rooms
instead of cells and a cyclone
fence replacing the stone wall

THE Gilbertian caution in "The Mikado" to let the "punishment fit the crime" is seriously put to work in the recent recommendations of the New York State Commission to Investigate Prison Administration and Construction. The commission goes one step further than the librettist, and recommends that architects should design prisons that fit the punishment that is supposed to fit the crime. The concrete application of the principle is a proposed medium security prison, to house men for whom the hope has not been abandoned that they may some day return to the communities from which they had been expelled, to lead less obnoxious lives.

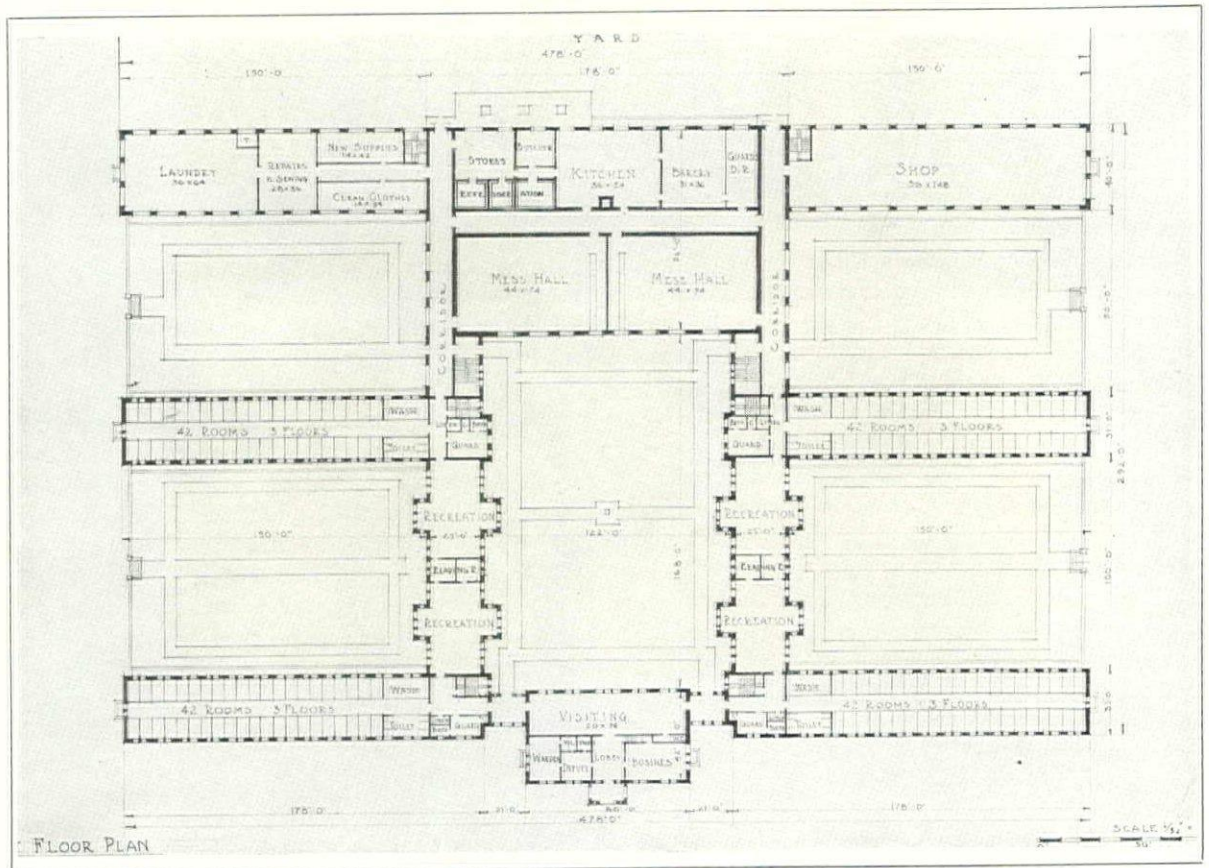
The medium security prison is in itself a comparatively new idea in penology. Several have been built in various sections of the country with results satisfactory from both a sociologic and a cost standpoint. In the prison proposed by the commission, single rooms replace the customary steel cells, and the exercise yard is enclosed by a cyclone fence instead of a stone wall. There are four widely separated wings, each three stories high, accommodating 42 inmates on each floor.

The location of the buildings to form a central court divides the prison population into two groups, which are maintained in the large congregate rooms, the mess hall on the ground floor and the auditorium above, both of which have widely separated entrances. Two shop buildings adjoin each lateral corridor at the mess halls. The main heating plant is in the cellar beneath the kitchen—the source of power is thus below the buildings where it is wanted and not in the usually distant power house, while the high boiler and ventilating stack rises between the kitchen and the mess hall, the two units which need most ventilation.

The buildings will be constructed entirely of concrete block, which is inexpensive, durable and secure. The prisoners' rooms will be treated with durable paint, leaving the concrete block exposed throughout the rest of the interior. Concrete frames will be cast for the steel windows and solid oak doors. The roof is to be of slate. The cost of the buildings, excluding grounds development, is estimated at between \$1,225,000 and \$1,430,000. It will house 504 men with the facilities for all their activities. Plans are shown on the next page.



Second Floor



First Floor

RESIDENCE OF
CLARENCE McK. LEWIS, ESQ.
STERLINGTON, N. Y.



Photos by S. H. Gottscho

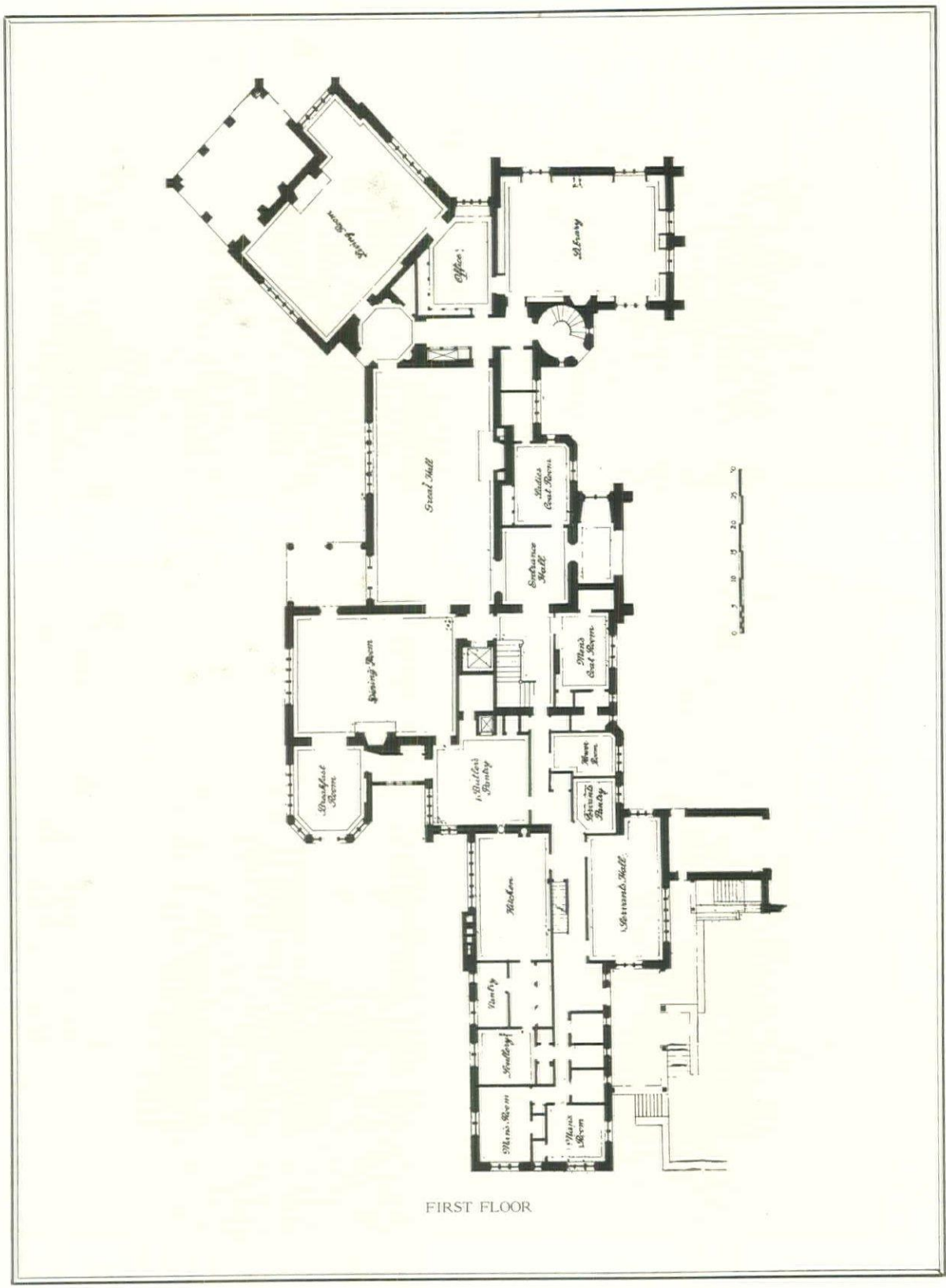
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FERRUCCIO VITALE & ALFRED GEIFFERT, JR., LANDSCAPE ARCHITECTS



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FIRST FLOOR

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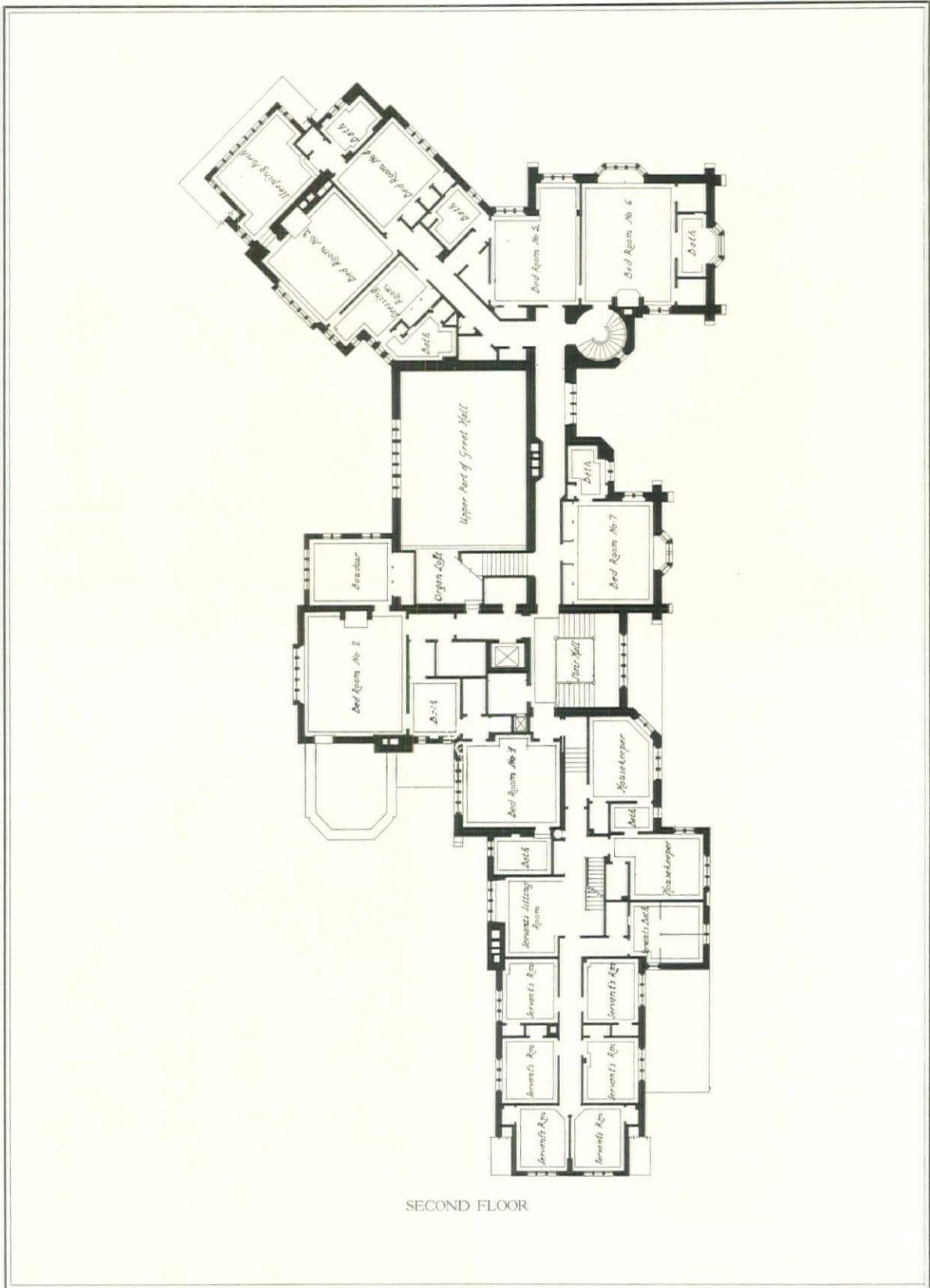
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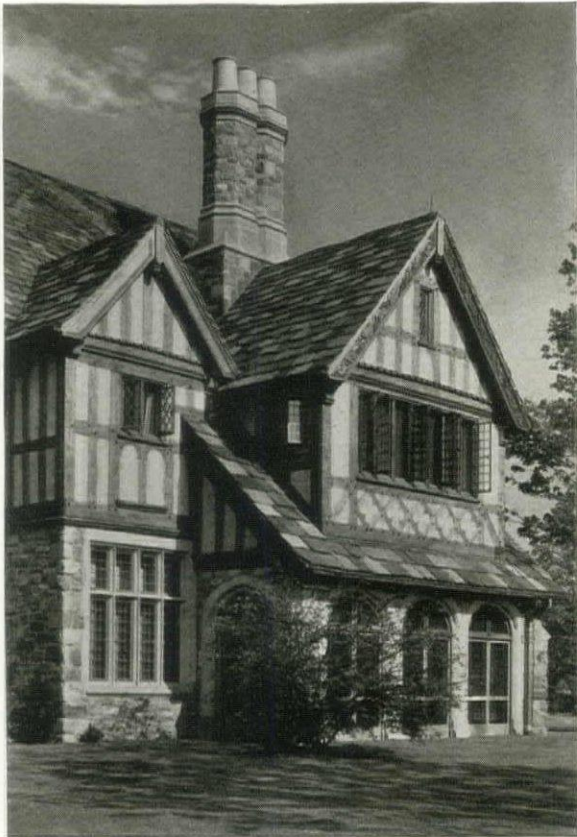


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FERRUCCIO VITALE & ALFRED GEIFFERT, JR., LANDSCAPE ARCHITECTS



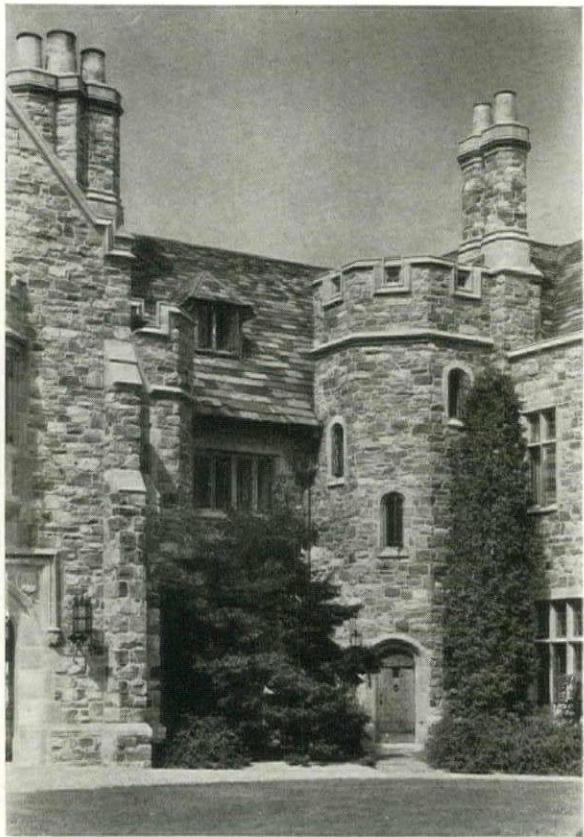
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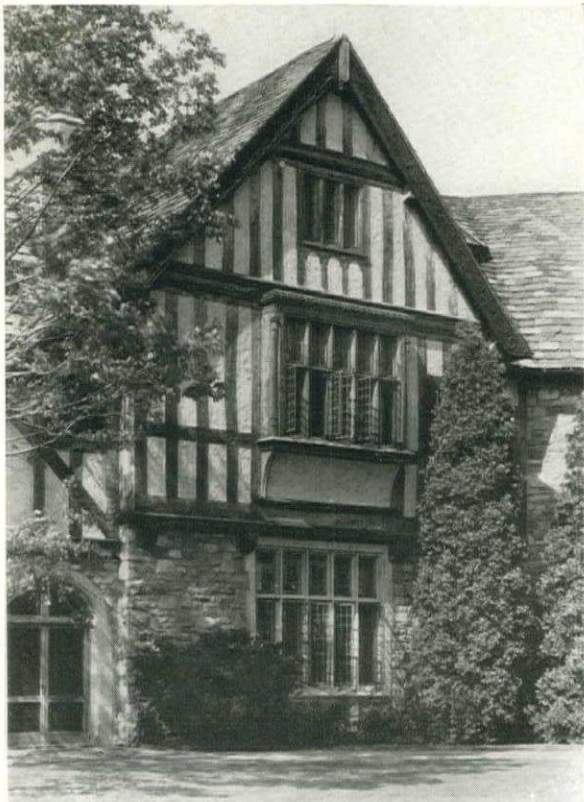


Gottscho

NORTH WING

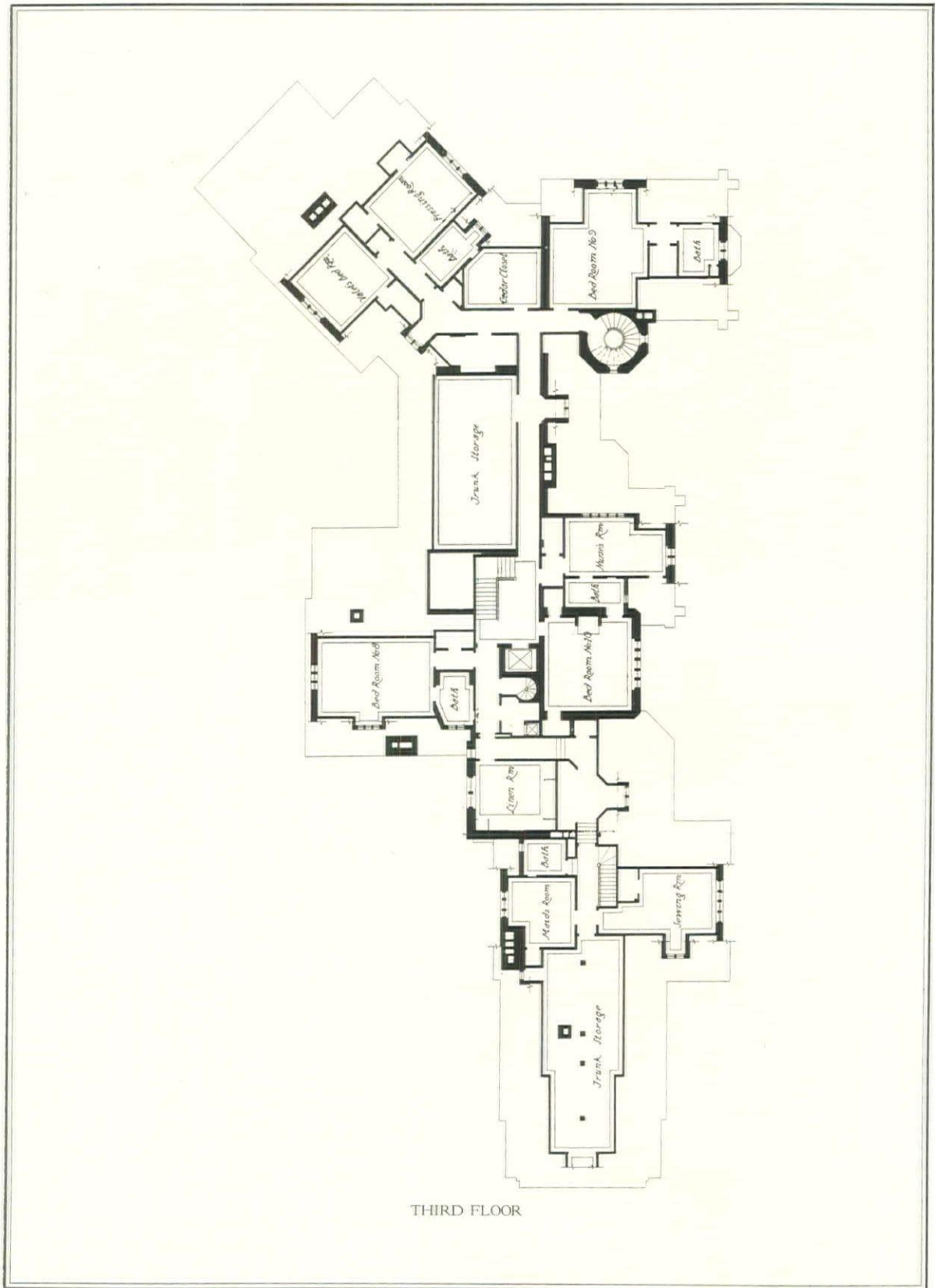


SMALL TOWER DETAIL



LARGE GABLE DETAIL

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FERRUCCIO VITALE & ALFRED GEIFFERT, JR.
LANDSCAPE ARCHITECTS



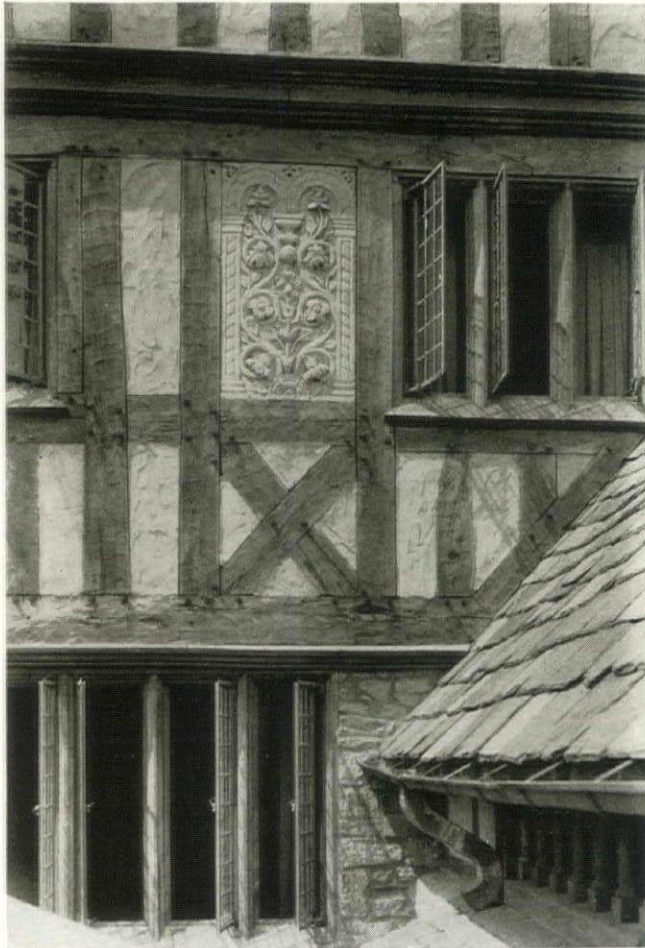
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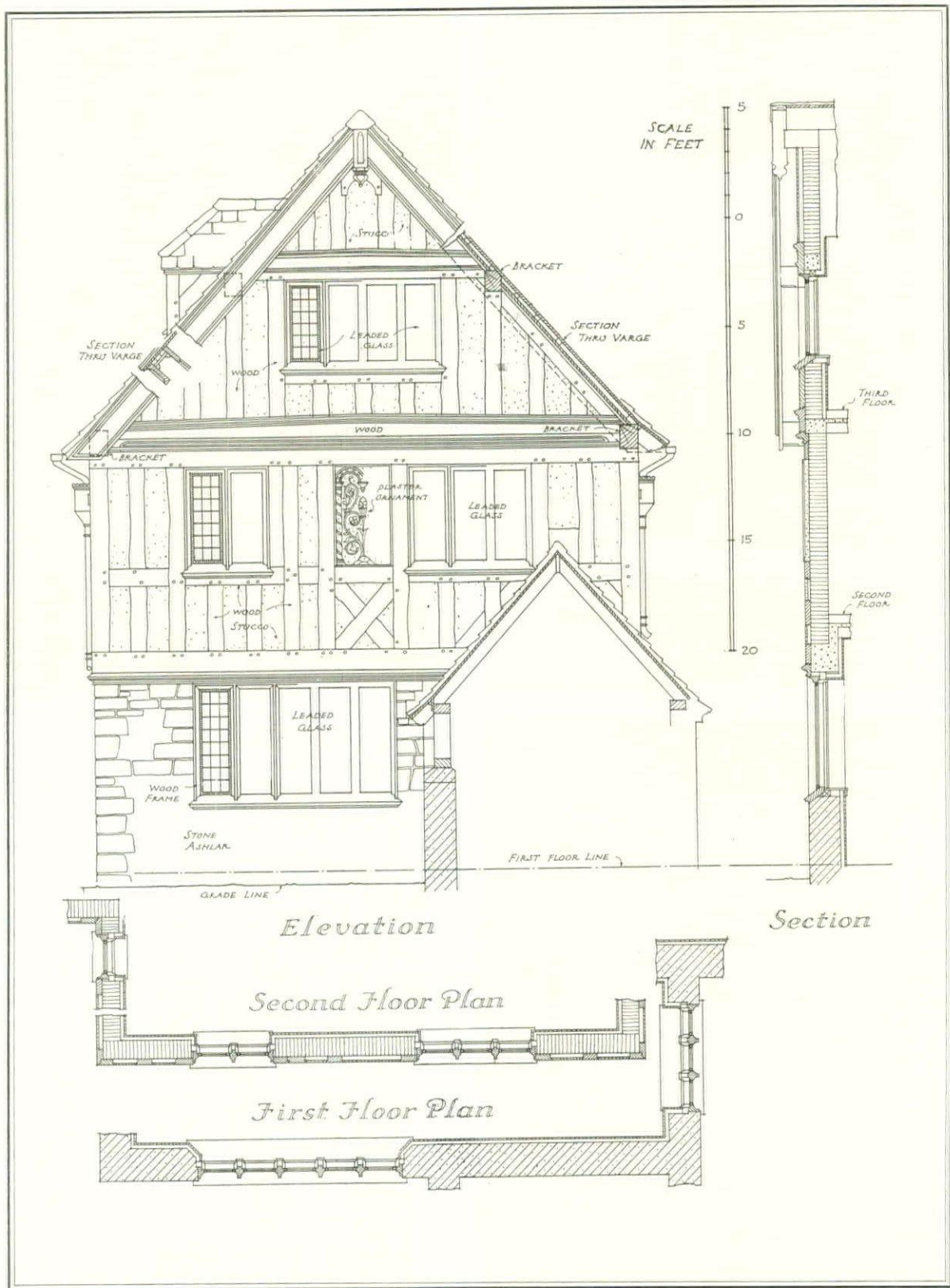
SERVICE WING

Gottscho



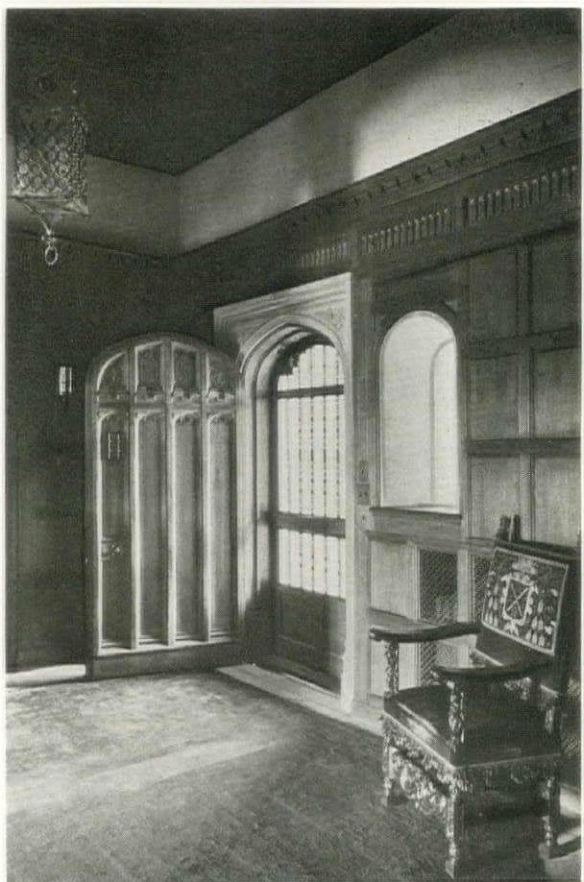
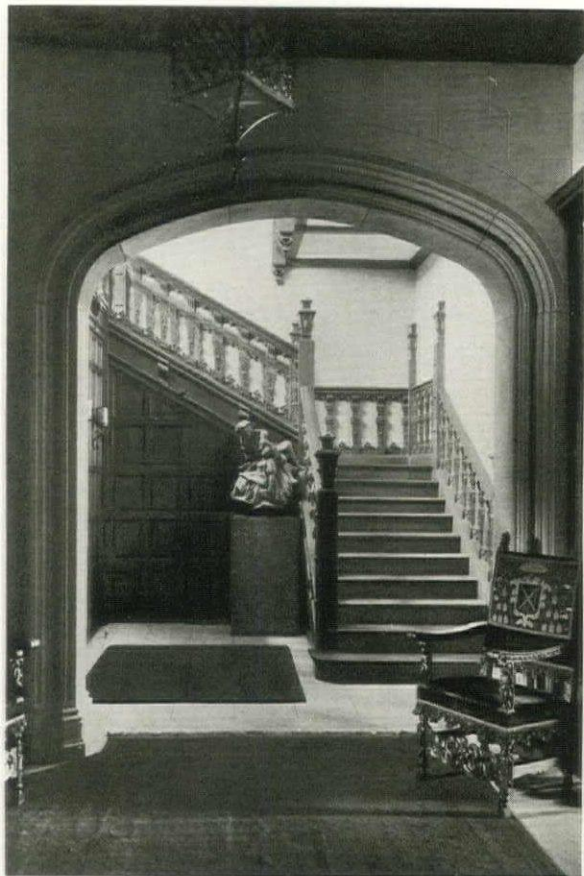
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ABOVE LEFT, STAIRWAY

ABOVE, UPPER HALL

LEFT, ENTRANCE HALL

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GREAT HALL



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DINING ROOM



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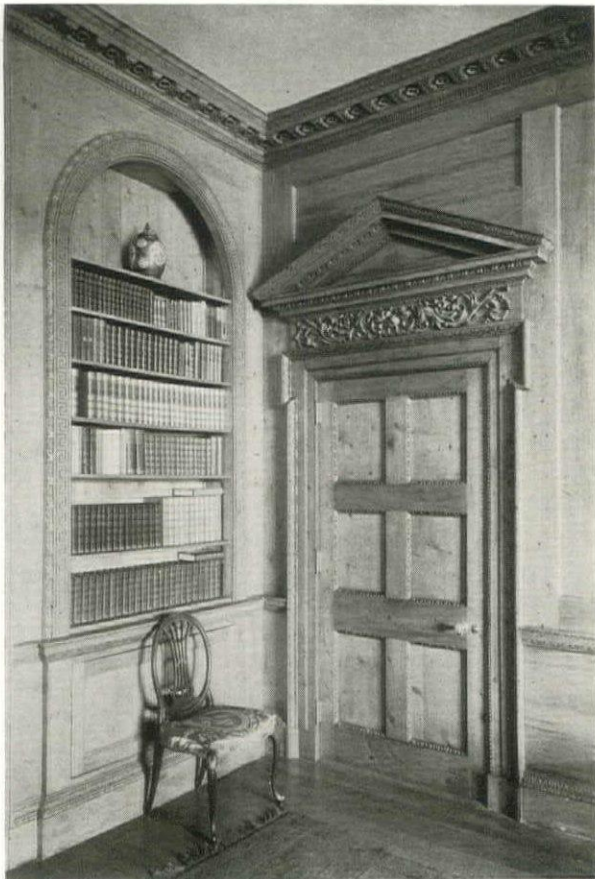
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LIVING ROOM

CORNER OF LIVING ROOM



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THIRD FLOOR HALL



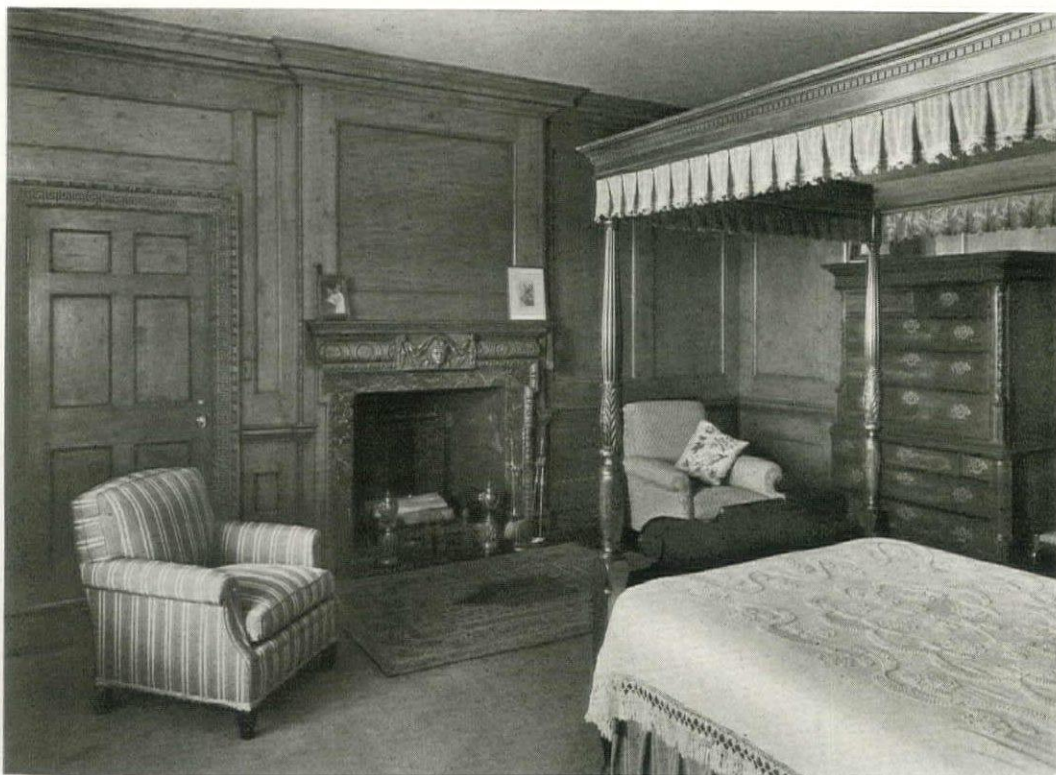
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OAK FRENCH BEDROOM

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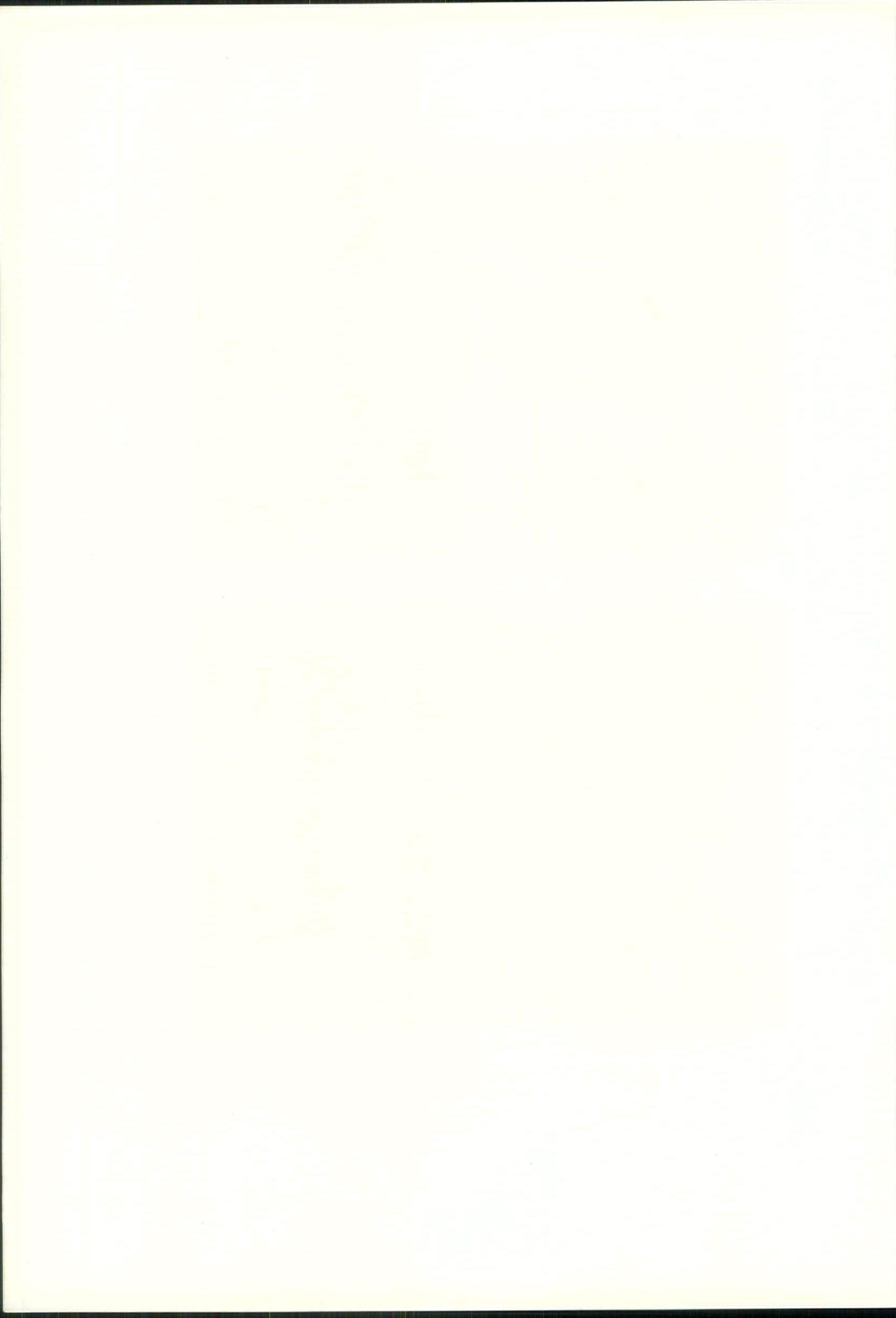
OWNER'S BEDROOM



OWNER'S BEDROOM

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BEDROOM

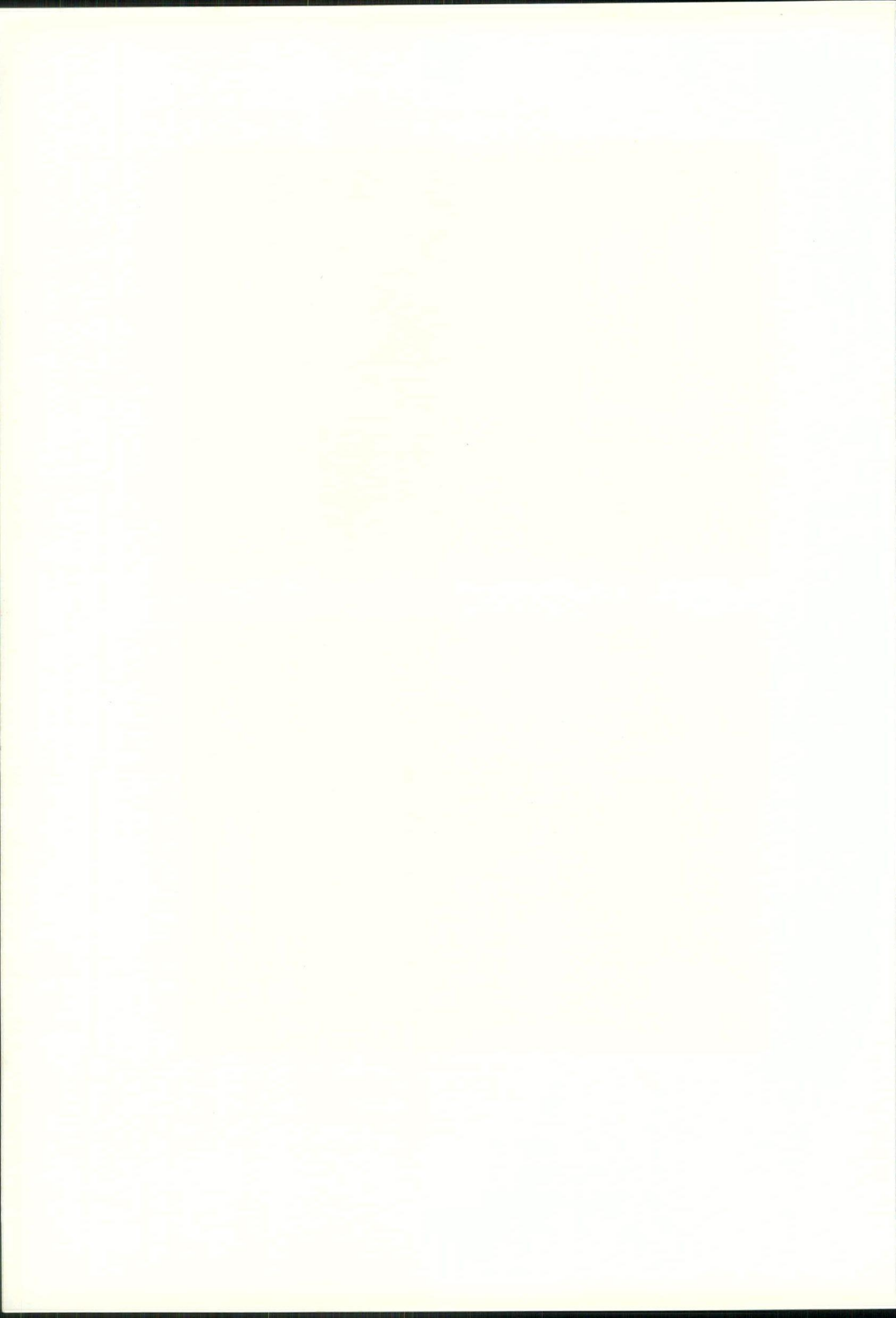


BEDROOM

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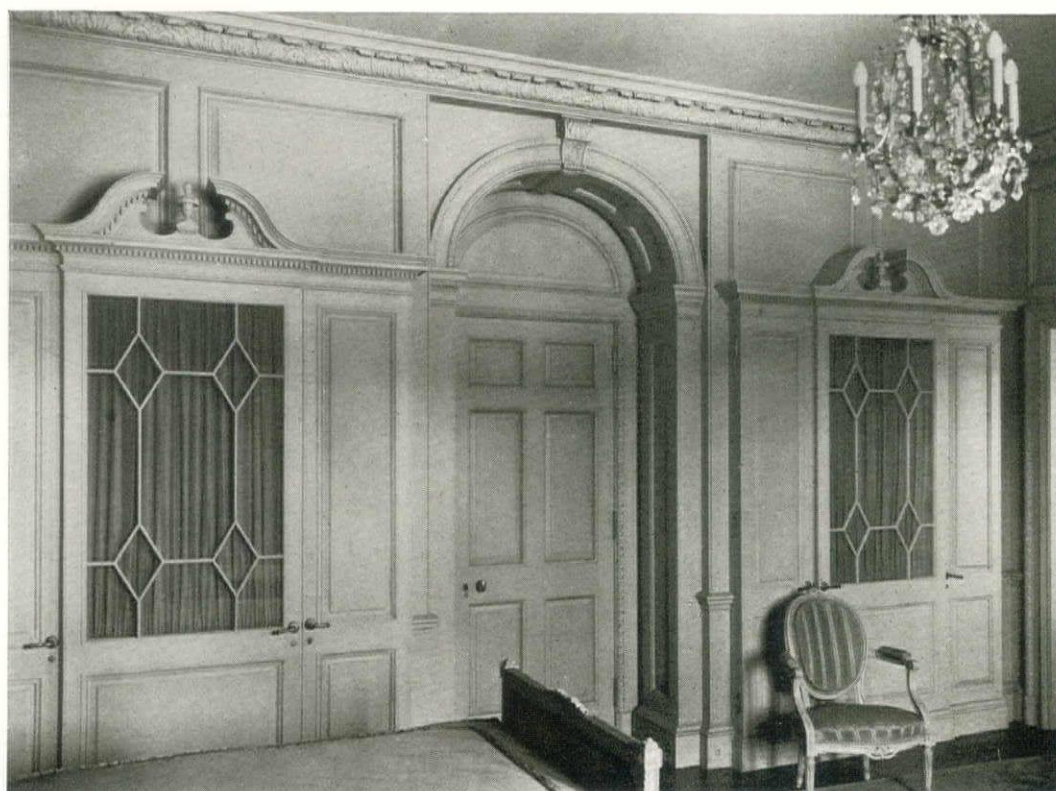
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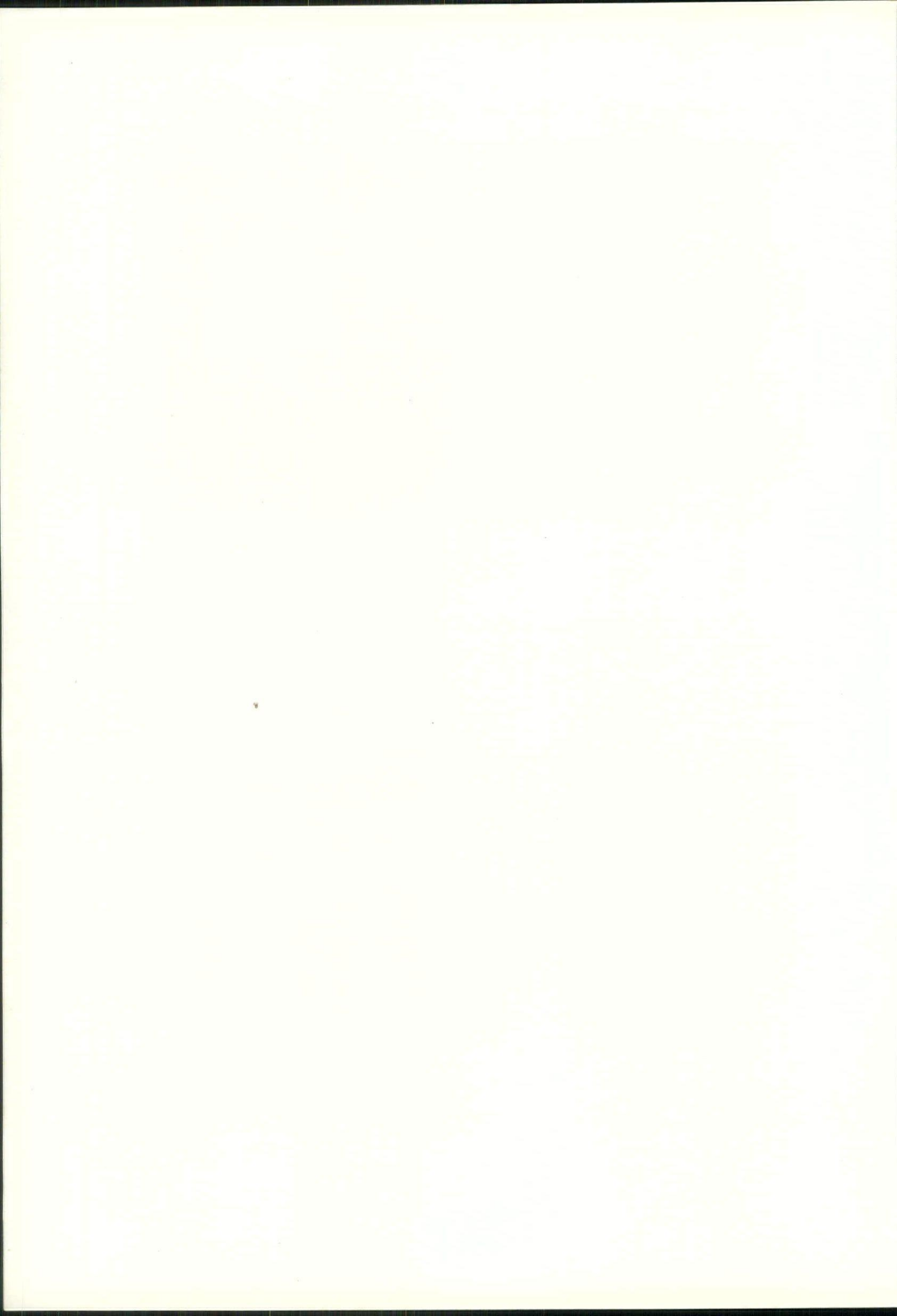
WILLIAM AND MARY BEDROOM

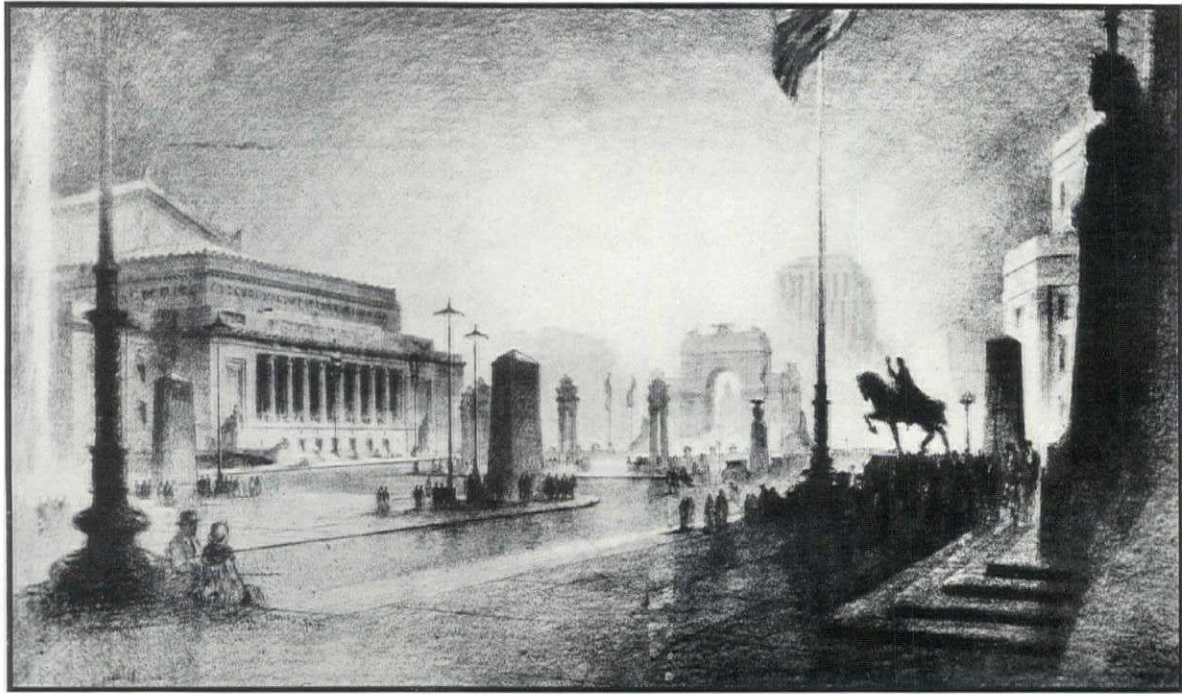


WILLIAM AND MARY BEDROOM

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Courtesy of St. Louis City Plan Commission

THE ARCHITECT, THE PLAN, AND THE CITY

BY

HENRY WRIGHT

CITY planning, as it is practiced today in America, is a development of the last 25 years. Even during this short period great changes have been taking place in cities, with corresponding changes in the method of developing a city plan. In the early days of city planning the architect occupied an important place and many schemes were promoted—some of which were carried out—for the grouping of public buildings, treatments of bridge-heads and plazas, and other similar projects in the development of which he was naturally interested. Indeed, some of the most important city plan projects of this period were largely the work of architects.* Now, however, such cases are rare, although in nearly every foreign country the architect is still a leader in city planning. Since American cities do not always shine in comparison with those of Europe, it is important to explain why the architect is now little concerned with city planning, and to inquire to what extent this is unfortunate for the architect and to what degree detrimental to the city plan. To do this it is first necessary to review briefly the city planning movement in America.

*See "City Planning Progress," *A.I.A. Publication*, 1917.

THE EARLY DAYS OF PLANNING

What there was of good planning or interest in American cities before the last years of the 19th century dated largely from colonial days. There were the definitely planned cities of Philadelphia and Washington, though L'Enfant's great plan had been partially buried in debris. The New England village remained the model of small town planning, and Jefferson's group for the University of Virginia had existed for a century as almost the only good institutional planning in a mass of mediocrity. Nineteenth century America had been too busy pioneering and exploiting its wealth of resources and the new industrialism to pay much attention to the beauty or even the convenience of its cities. This dark age of architecture and city planning is well portrayed in "Sticks and Stones" by Lewis Mumford. Except for a few rumblings to be noted in the Richardsonian school of architecture, and the demand of returning European travelers for civic improvement, we can place the beginning of the American Renaissance in the year 1893. Here we may note the emergence of two important park systems—Boston under the



Courtesy of St. Louis City Plan Commission

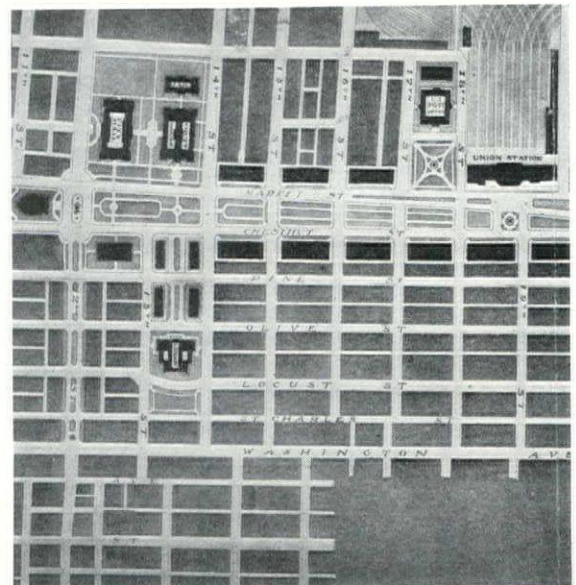
At the left is an airplane view of St. Louis with the space to be occupied by the Proposed Civic Center washed out. The plan of the new development is shown below, and the illustrations on the preceding and opposite pages were executed by Hugh Ferriss from drawings prepared by the City Plan Commission

direction of the elder Olmsted, and Kansas City by the German trained landscape architect, G. E. Kessler; and in the same year the completion of the Chicago fair, which brought before the American public the possibilities of planning on a grand scale and the various devices of landscaping.

City planning as a definite procedure, however, did not crystallize, except in park systems, until nearly ten years later. Then came a wave of planning in which the architect participated. About 1900 a commission, composed principally of architects, made important studies for the completion of L'Enfant's plan of Washington. About the same time Daniel H. Burnham and his group prepared city plan reports for San Francisco and Chicago, the latter elaborately illustrated in a book published by the Chicago Chamber of Commerce. Denver and Cleveland secured architectural advice in schemes for public building groups which have since been, for the most part, carried out. In 1904 the New York Improvement Commission reported an improvement scheme in which prominent architects such as Carrere and Hastings presented schemes for street openings, bridge-heads and plazas, few of which were ever carried out.

NEW PROBLEMS—AND THE ENGINEER

The first Conference on City Planning took place in 1908. That of 1911, in Philadelphia, exhibited the plans of Portland and Minneapolis, both of which were largely the work of architects. But thereafter new forces became dominant in the problems of city planning. Automobile traffic became an increasingly important factor,



and planning became a matter of street openings and widenings and solutions of the traffic tangle. The engineer, who was better prepared to grapple with such problems, displaced the architect in the solution of pressing "practical" problems, and architectural aspects were lost sight of. City plans became, if more exact, less imaginative.

The period from 1912 to 1917 was one in which new problems arose in the city so quickly that men concerned with the municipal machinery had a difficult time to keep abreast of the immediate developments. It was not surprising that the fundamental meaning of city planning was tempora-

rily clouded or that these men turned to those who offered the most immediate practical results. Without question, our cities had been grossly bungled by the haphazard street plans of a quarter century added to the inadequate cow paths of older origin. The architect who insisted upon better form as well as movement was either ignored or considered an idealist. To add the weight of public pressure to the heavy program of corrective measures, it became popular to disparage previous planning activity by referring to it as the "City Beautiful Period" of city planning. The architect whose efforts had been so freely contributed to that period and who, in relation to the knowledge of that period, was probably as broad minded and as "practical" as others was thus branded, however, as a mere idealist, and it is only of late that he has been again looked upon as having anything fundamental to contribute to modern problems.

Nor has the architect's interest or pleasure in the field of city planning been greatly encouraged by the emphasis on regulatory measures which

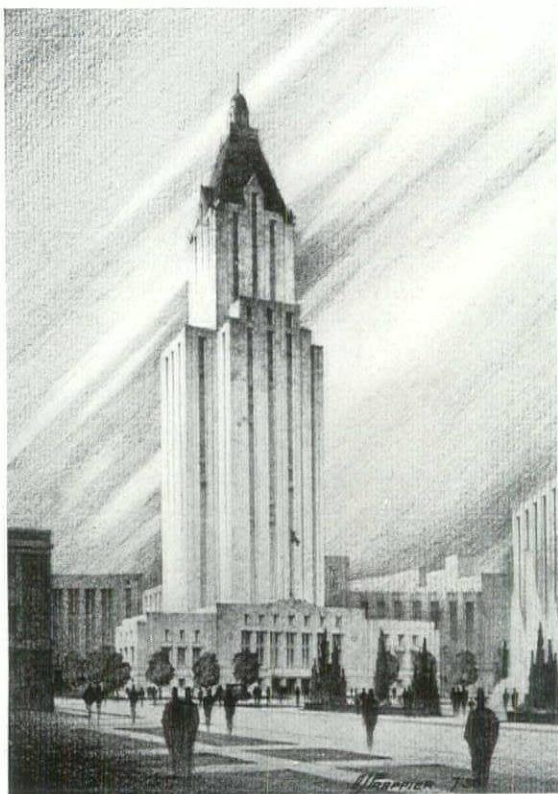
have marked the more recent stages of the movement. While zoning, for example, represents a sorely needed restraint upon the haphazard method of building up cities, and those who have legally sustained the power of the city to regulate private building are entitled to great credit, it is nevertheless a fact that zoning in its present form adds to the many other complications under which the architect must work in a manner which he does not always find either interesting or pleasing.

Thus city planning, as practiced today, has acquired a definite and complete technique in which architectural expression is of incidental importance. Many agencies exist, individually or jointly, ready to make and carry out "comprehensive" city plans, and it is a backward city which does not boast some sort of a city plan, either in active use or adorning the walls of its city hall. These schemes usually consist of a master street plan; a scheme for transit, for transportation and industrial services; the control of real estate development and a park system; together with an outline of the legal procedure necessary for their accomplishment. Zoning may or may not be coordinated with the general scheme to a degree varying with the limitations of the plan. After the plan is made, the architect may be asked to dress it up or even to design a civic center, but he is usually not concerned with the actual solution of the city planning problem. The fact should not be ignored that there are exceptional cases in which architects are rendering important services in city planning both as designers and as members of planning boards. By a further consideration of

The attempt of the City Plan Commission of St. Louis to create, in the heart of the city, a civic center of monumental proportions may be cited as typical of experience with similar projects in many other cities. The need is usually definite and unquestioned, and when the public demand becomes sufficiently insistent, both space and money become available for the undertaking. The difficulty arises in the controversy regarding the planning and general development of the site. Often the trend of city progress is not appreciated, and the improvement fails in its scope of effort, in its practical aspects and in the consistency of arrangement and design.

Courtesy of St. Louis City Plan Commission





Studies of a Proposed Civic Center for Paterson, N. J. They were prepared by the Regional Plan Association of New York under the direction of the late George B. Ford. A general view is shown below. Above is a perspective of the Proposed City Hall.

the problem as it exists today, we may note not only the reasons for the apathy of the architect, but also certain indications of a change which may promise his emergence in the future.

THE PRESENT ZONING LAWS

Zoning, as now popularly applied, hobbles community design by insisting on the segregation of various types of uses, particularly various forms of dwellings, which in effect groups all the small buildings in one area and all the larger ones in another. While this may be expedient from some standpoints, it is not conducive to either good or interesting community appearance, the designer being left in the position of a musical composer confined to the use of a single note for each movement of his composition. We can hardly ask that the principles of zoning be revised to make the problem more interesting for the architect. However, if, as indicated by recent progressive thought in city planning circles, the best interests of the community can be served by providing a variety of building types and forms in each neighborhood unit, it is obvious that zoning principles must be revised on this basis. The architect may then be expected to contribute the constructive suggestions he should be prepared to offer in this regard.

How are cities to be planned so that they may be developed in an orderly and effective manner? The theory has been advanced that the mediæval city layouts were consciously planned. It seems

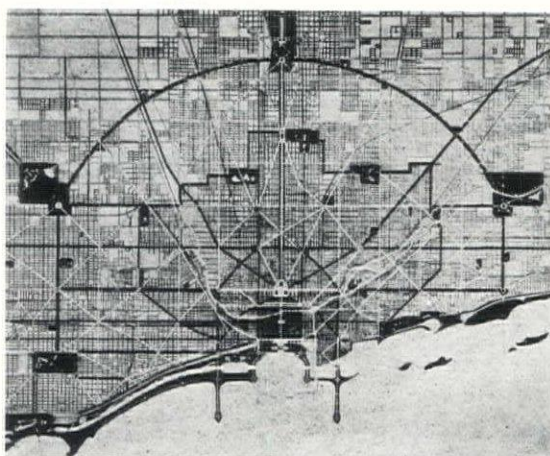




Ewing Galloway

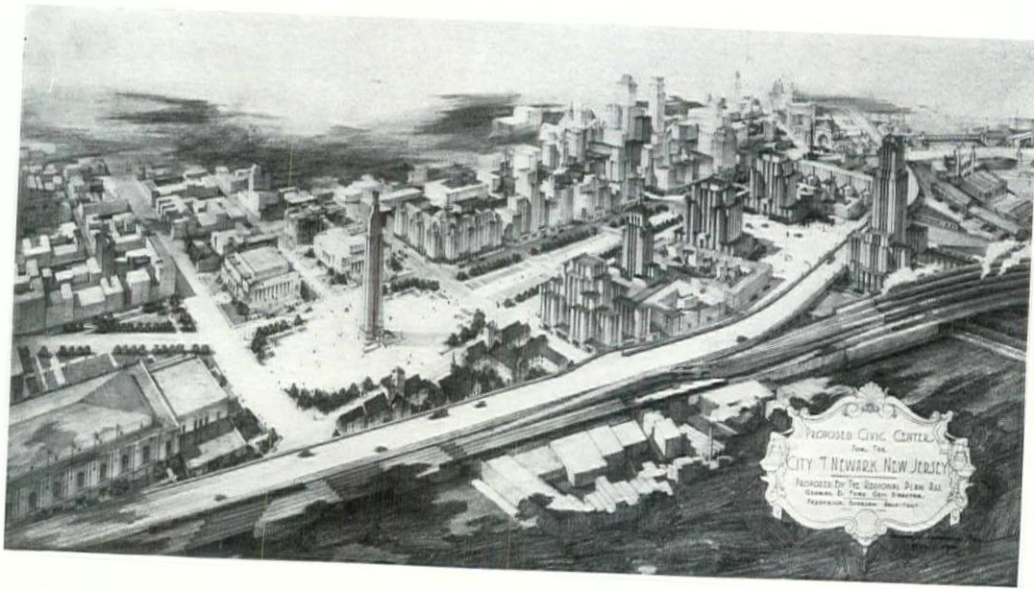
The result of two-dimensional planning. Burnham's plan of Chicago—at the right—contemplated a dominant civic center, but its effect has been entirely lost by the unregulated growth of Chicago's skyline. Above—A portion of Michigan Avenue from Grant Park.

more probable that, with some exceptions, notably the scheme of Rome, the process was more of a natural evolution. Buildings were erected first and space adjacent to them left open to provide an area for pageants and other functions which took place around palaces, churches and other important edifices. Streets and lanes were gradually developed between these buildings sufficient for the limited necessary communication. The result was a balance of building masses and open spaces which gave pleasing architectural forms and relationships. Modern city planning has reversed this process: streets are laid out first, the land parceled into lots and the spaces filled by buildings as the need arises. The architect usually has no part in a development until after the time when his abilities and efforts might function to mould the general form of a whole community or situation. To this fact is added the dearth of effective building sites under the stereotyped gridiron street plan. While planners have been thinking in terms of communication and traffic, and have been heedless of the necessity for three-dimensional character, the architect has lost, not only his interest in community building, but, perhaps through lack of practice, his perception of site relationship and mass design also.

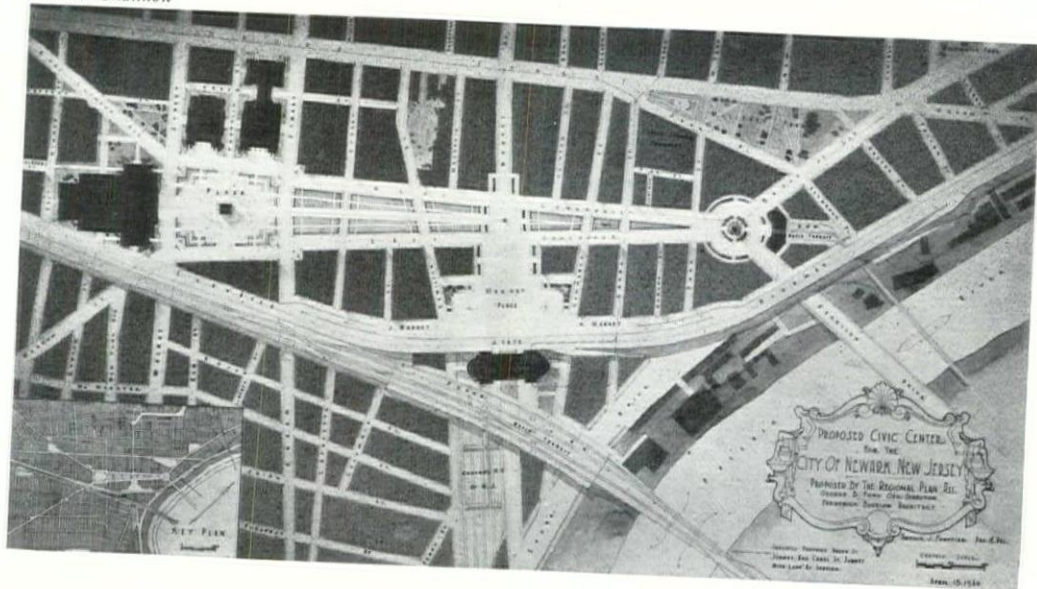


THREE-DIMENSIONAL PLANNING

Because of this reversal of the natural process of city building, in which the cart attempts to precede the horse, much of our recent city planning has been conceived almost altogether in terms of two dimensions. The results of structures rising into the sky are left to chance, so long as their relation to street and lot lines is regulated and so long, perhaps, as they form an attractive pattern of grouping in the city plan. While Burnham's plan of Chicago contemplated the dominance of a civic center of monstrous public buildings, the significance of this center has been lost sight of, and could now hardly compete with the myriad of towers which have been thrust into the

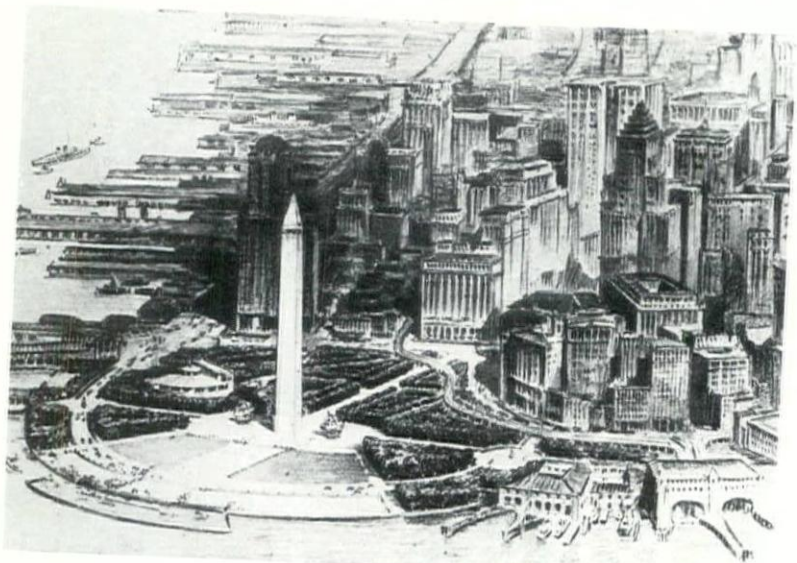


Palmer Shannon



The two illustrations above show the plan and air view of the Proposed Civic Center for Newark, N. J. Prepared under the direction of the late George B. Ford, they present a sound solution of several difficult problems, and are worthy of study. At the right is a suggestion for the development of Battery Park, New York

STUDIES BY
THE REGIONAL PLAN
ASSOCIATION
OF NEW YORK



air throughout the Loop district. While the Chicago skyline on the lake front is still sufficiently homogeneous to impress a recent European visitor as the finest city silhouette in America today, the original conception of the central grouping will require careful readjustment to the new conditions which have since developed.

Similarly, the public building group designed for St. Louis before the skyscraper menaced that district has already become inconsistent with the surrounding frame of high office buildings, and may in time appear as archaic as Trinity Church in New York. The city has been growing rapidly in the third dimension, while city planning thought has remained two-dimensional; and, while the scheme of the Architectural Committee would have been consistent in 1904 or even 1920, it is completely out of harmony with present-day conditions. The architects of the new Court House, the first structure to be built in the scheme, have perhaps done a logical thing. Afraid to ignore the plan for a classical group, they have placed a Greek temple on a 15-story stylobate of modern American efficiency and eventually we may see the original conception of this classical town center carried out at the 15-story level of its supporting office buildings. As such it might be a significant commentary on city planning during the early twentieth century!

It is, however, easier to criticise the accomplishments of those engaged in city planning than to appreciate the difficulties to which its development has been subjected in recent years. We have as a matter of fact been passing through another barren period of cultural accomplishment, all our interests being centered upon expanding our resources in terms of quantitative production. While many admirable schemes of city planning have been made as we progress toward solutions of traffic and transit problems, the resulting con-

ditions in newly built areas have been far from satisfactory. The period has been one of frenzied haste to get all the borders of our cities converted into saleable lots with little reference to need, desirable form or relationship of uses. Our city planning and zoning has been predicated upon a system of city expansion questionable at best, that indicates too much rather than too little planning for this period. In the interest of temporary regulation we have clamped down upon our cities both street systems and zoning rules which we will shortly find an interference rather than a help to progress.

Already the sobering influence of business depression is opening the eyes of our realtors as well as others to the short-sightedness of our recent feverish haste to accelerate the quantity and ignore the quality of our building development. It seems certain that, while 18 months ago the architect might have offered in vain any suggestions, however well conceived, for a more carefully planned procedure, he will soon find the leaders of both planning and business ready to give careful consideration to a more constructive program of future city development, that will offer increased opportunity for an architectural basis of control in complete community developments. The question seems to be whether the architect is prepared to evolve such a constructive program. Is he mentally equipped to do so? City planning cannot be improved merely because more architects are added to the group already conversant with important aspects of the problem. The architect must be prepared, because of his very aloofness in the past, to see the major problem more clearly than others; so clearly in fact that he can marshal the good will of those without, as well as within, the present city planning movement. He is potentially capable; he should be sufficiently interested; where will he start?

EDITOR'S NOTE:

The practice of the architectural profession has emerged from a private, secluded activity into the light of an important civic consideration. The influence of architecture upon city planning problems cannot be denied. It may be both the cause of and the remedy for urban congestion; and is one of the fundamental factors of civic development. THE ARCHITECTURAL FORUM, recognizing this importance, has arranged for a series of articles regarding the problems of city planning that influence, or that are influenced by, various architectural considerations. The foregoing article by Henry Wright is the first of this series. Others will appear in subsequent issues throughout the year.

THE IVORY TOWER AND THE MOTOR-CAR

THE practice of establishing the governing factors of planning projects without recourse to preliminary architectural advice is becoming a more and more common one. It begets an implication that cannot be ignored or even tossed lightly aside as unimportant: namely, that the province of the architect is purely æsthetic,—outside the realm of the practical, and that his abilities enable him to do little more than fit a facade around the basic skeleton of engineering.

This implication and the procedure that is engendered by it constitute in a measure an indictment of the architectural mind and method. Superficially it may be explained away, but the serious individual whose deepest interest lies in the principles of his profession cannot so easily let it pass. How has such an implication arisen, and upon what factual basis does it exist?

PERHAPS the answers may be found in architecture itself, and in the professional attitude of its adherents. The popular saying that architecture has changed and the glib phrases that promise still greater changes are garbled versions of actuality. The fundamentals of architecture—the science or art of building—have altered not one whit from the days of Stonehenge. The problems resulting in a crystallized architectural form have changed greatly. They have grown in magnitude, intensified in purpose and multiplied in complexity; and in an effort to solve adequately the problems generated by them, architectural expression has developed accordingly.

But the signal failure of this development in many instances has been due not to a lack of effort on the part of the architect. The befogging influence of his cloistered culture must be blamed, hindering a keen perception of the peculiar and intricate elements that serve as the requirements of modern problems. Steeped in the traditions of another age, feverishly partisan in stylistic controversy, complaisant behind the walls of a narrow professionalism—the architect has builded his own tower and waits within for a knock at the door which he himself has bolted. Thus it is that architecture has become in the minds of many an art of paper pictures and elegant facades; and it is for this reason that the architect—once the master builder, engineer and artist—finds curtailed opportunity and a narrowing field of endeavor on every side.

AND yet, paradoxically, never has he occupied such a potentially powerful and important position. Today has arrived another Renaissance of purpose, of idea, of form. The world moves to a fresh, quickened tempo of activity that has come inevitably from the pressure of new demands and problems. It is a good thing; it is a mark of progress; but it is a rhythm that, without a balanced compensation, threatens to become a jangled discord, feverish and without coordination. No real compensatory offering can come from a body gripped by the pettiness of a shallow controversy. We need—not argument, not opinionated dogmas, not new schools of thought—but the decent ideals of a sound professional attitude, broad in its tolerance of procedure, calm and unbiased in its judgment of essential values, and founded firmly upon the conservatism of an open mind.

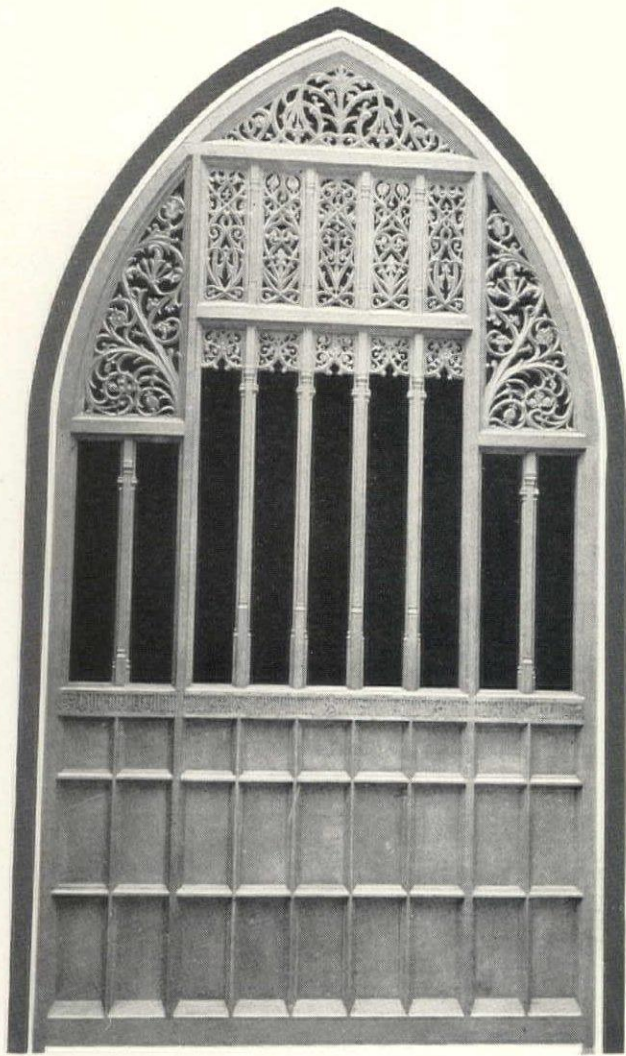
Indeed, it is only through such an attitude that the important and difficult matters of our day can be approached. A solution to the housing problem cannot be reached by the mere application or discard of an historic tradition; nor will diatribes about zoning and plethoric visions of a world filled with skyscrapers enlighten any of the serious considerations of city planning.

IT is readily granted that the pure æsthetics of these questions—typical in their larger aspects of countless others—offer wide and stimulating possibilities. But such possibilities exist as a result and not a cause. Our problems are rooted in the practical; they are nurtured by the social and economic intricacies of our day and are brought to the flower of a proper solution only by a rational balance of answered demands.

It is this balance—implying a thorough technical knowledge and a wise, critical judgment—that is the criterion of the professional attitude. Being what we are, this attitude is significant, for it generates power, and power means leadership. Architecture has always been important. Today it is even momentous, for physical well being and mental tranquillity are increasingly dependent upon its development. Men look to leaders; and as such they will acclaim those who in the largest sense most beneficently supply their wants.

They who sit in an ivory tower cannot drive a motor-car—and progress lies over the horizon.

—ROGER W. SHERMAN.



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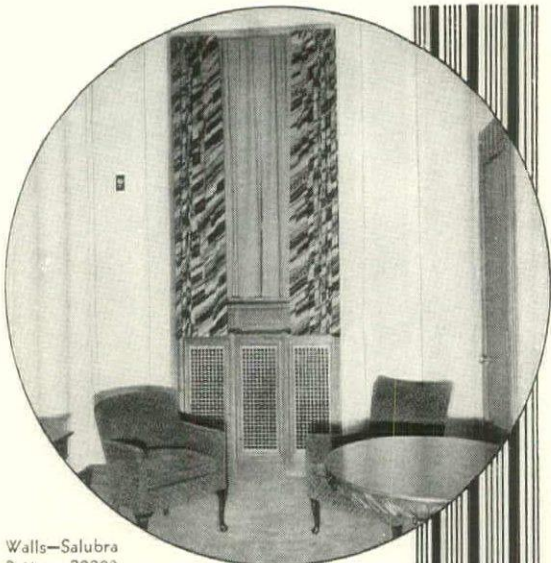
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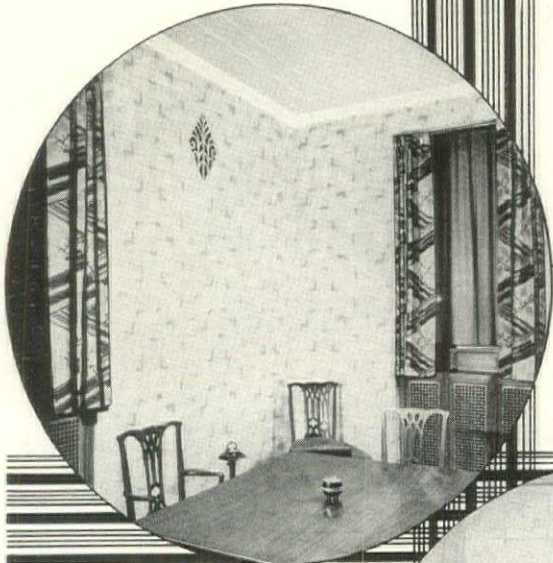
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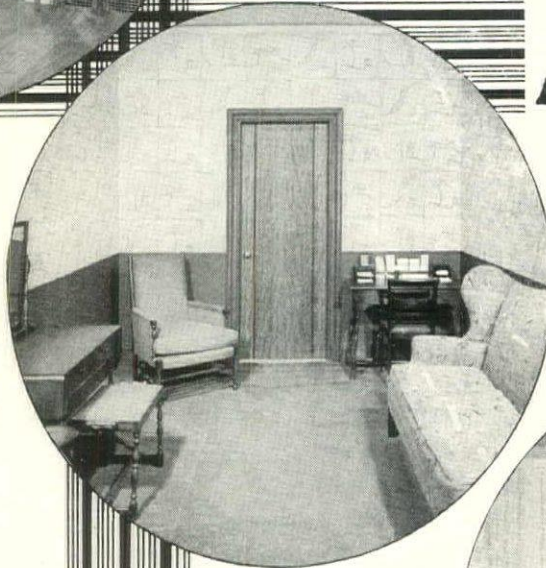
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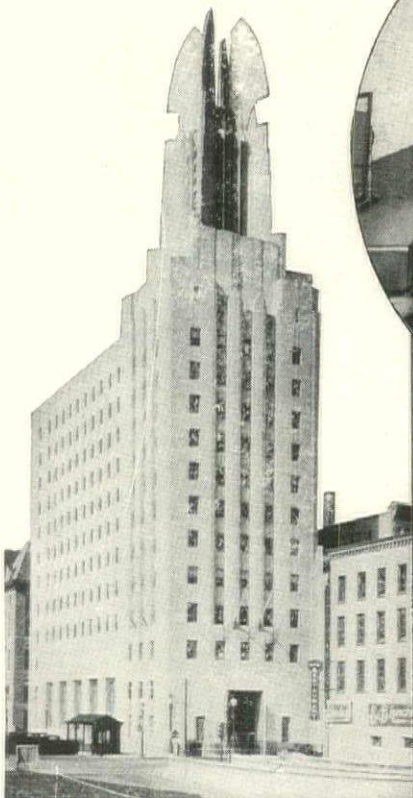
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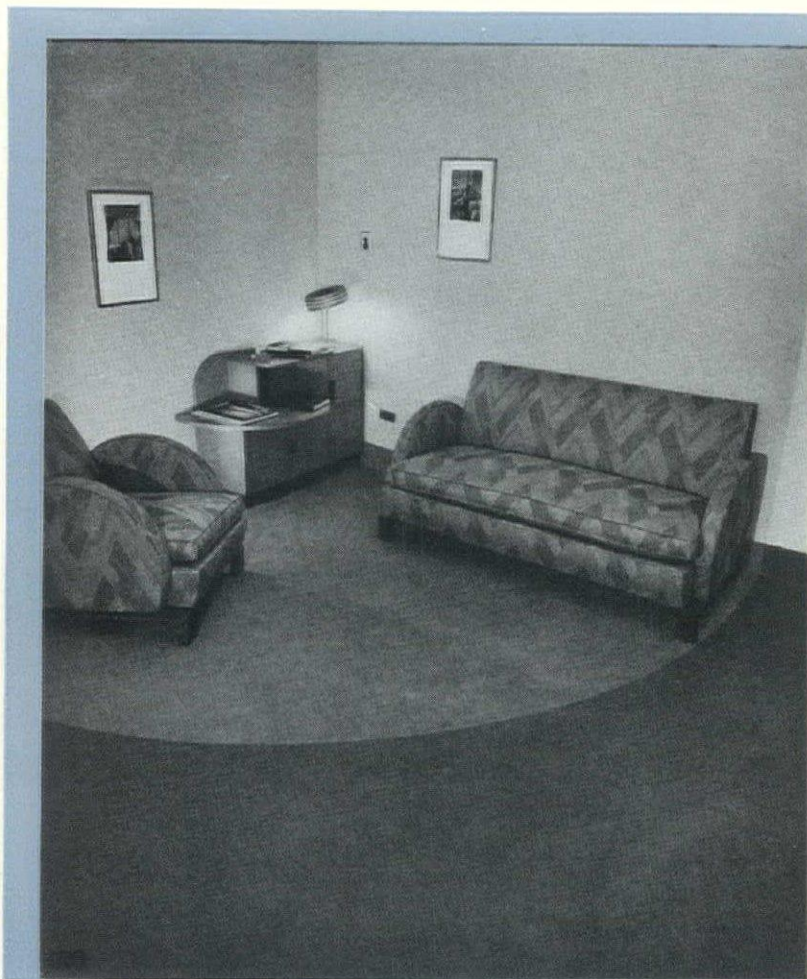
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The unretouched photograph on this page is a case in point. The Collins & Aikman Carpet is in a dark color, except for the quarter-circle of light color inlaid in the corner. Note how the wall, and the baseboard, too, have been tinted to join the light-colored area. It looks almost as though a spotlight had been thrown into this corner of the room.

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your carpets in harmony with your entire decorative plan! And no matter whether you want to cover an entire hotel lobby, a restaurant, a suite of offices, or a small room—the unique method of joining widths of this new carpet insures that the finished result will be seemingly seamless!

Just in case you've forgotten, or didn't know it, Collins & Aikman Carpet sells at the price of ordinary narrow-width carpet which must be stitched together. A broadloom effect at a carpet-yard cost! For complete information, write to Collins & Aikman Corporation, 25 Madison Avenue, New York City.

**COLLINS & AIKMAN
CARPET**



Main Lobby, Masonic Temple, Rochester, N. Y. Architects: Osgood & Osgood, Grand Rapids, Mich. Woodworkers: Smith Sash & Door Co., Rochester. Furniture by: Century Furniture Co., Grand Rapids, Mich.

where a little goes a long way

Walnut is so associated with elegance in the mind of the average person that even when used sparingly, it lends a distinction to a room which can be achieved with no other material so economically. The luxuriousness and good taste of walnut are traditional. Its color harmonizes with both conventional and modern wall treatments. Its figure, even in a small surface, is individual, decorative, and in harmony with fine furniture which

is now almost universally constructed of American Walnut.

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AMERICAN WALNUT MANUFACTURERS' ASS'N

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AMERICAN WALNUT

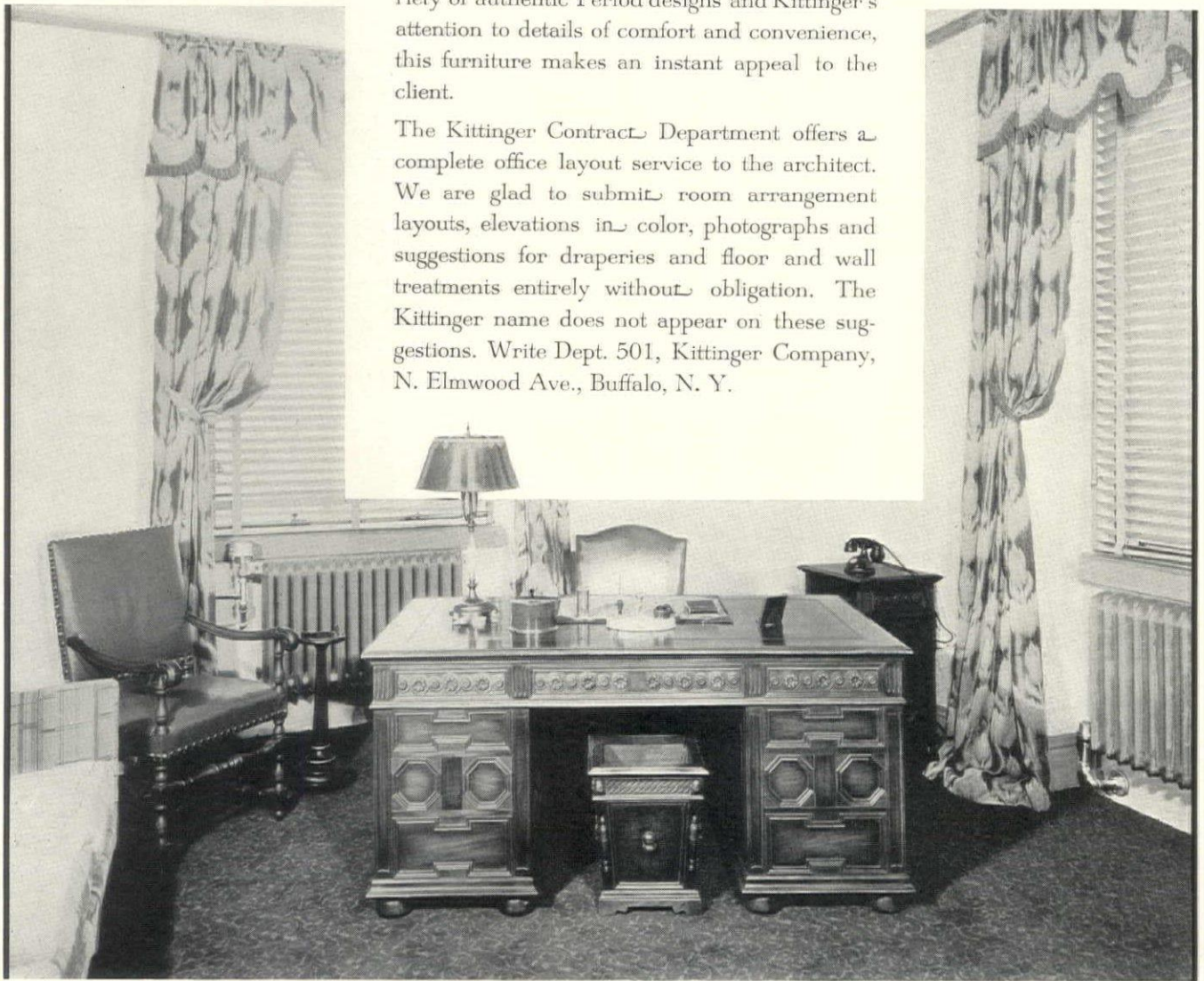


Executive Office, Mountain States Telephone Co., Denver. Architects: W. N. Bowman, Denver. Woodworkers: Hallack & Howard Lumber Co., Denver. Desks by: The Macey Company, Grand Rapids, Mich.

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IN THE PLANNING of offices that possess individuality and express comfort and accomplishment, the architect finds that Kittinger Executive Office Furniture harmonizes beautifully with many treatments. Because of the variety of authentic Period designs and Kittinger's attention to details of comfort and convenience, this furniture makes an instant appeal to the client.

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Decker Mortgage Co.
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Decorators:
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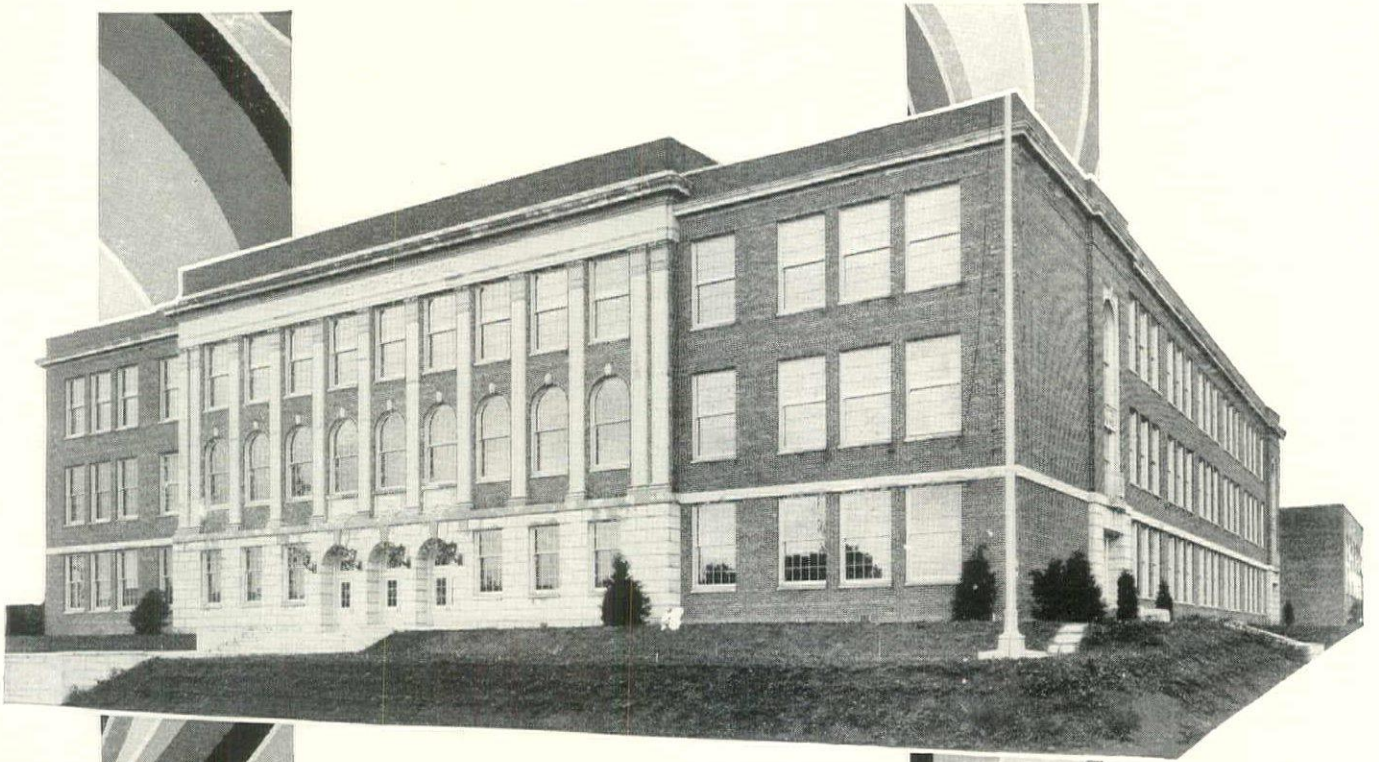
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Selected List of Manufacturers' Publications

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

ACOUSTICS

- R. Guastavino Co.**, 40 Court Street, Boston.
Akoustolith Plaster. Brochure, 6 pp., 8½ x 11 ins. Akoustolith as Related to Architectural Acoustics. Booklet, 10 pp., 8½ x 11 ins.
- Johns-Manville Corporation**, New York.
Sound-Absorbing Treatment in Banks and Offices, Booklet, 18 pp., 8½ x 11 ins. Illustrated.
- Sound-Absorbing Treatment in Churches and Religious Institutions. Brochure. 22 pp., 8½ x 11 ins. Illustrated.

ASH HOISTS

- Gillis & Geoghegan, Inc.**, 544 West Broadway, New York.
G & G Telescopic Hoist catalog, 8½ x 11, A.I.A. Standard Classification 3011 contains complete descriptions, method of selecting correct model to fit the building's needs, scaled drawings showing space requirements and specifications.

ASH HOISTS—TELESCOPIC

- Gillis & Geoghegan, Inc.**, 544 West Broadway, New York.
G & G Telescopic Hoist catalog, 8½ x 11, A.I.A. Standard Classification 3011 contains complete descriptions, method of selecting correct model to fit the building's needs, scaled drawings showing space requirements and specifications.

BRICK

- Hanley Company**, Bradford, Pa.
General Catalog. 16 pp. 8½ x 11 ins. Illustrated.
Bradford Reds. Folder. 8 pp., 3 x 8 ins. Illustrated.

CABINET WORK

- Henry Klein & Co.**, 25 Grand Street, Elmhurst, L. I., N. Y.
Driwood Period Mouldings in Ornamented Wood. Brochure, 28 pp., 8½ x 11 ins. Illustrated.
- Ensemble Offices for the Banker and Broker. Folder. 4 pp., 8½ x 11 ins. Illustrated.
- Luxurious Office Partitions in Walnut, Mahogany and Quartered Oak. Folder. 4 pp., 8½ x 11 ins. Illustrated.

CARPETS

- Collins & Aikman Corporation**, 25 Madison Avenue, New York.
"Seemingly Seamless Carpets." Booklet, 8 pp., 8½ x 11 ins. Illustrated.

CEMENT

- Carney Company, The**, Mankato, Minn.
A Remarkable Combination of Quality and Economy. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Important data on valuable material.
- 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.
- Medusa Portland Cement Co.**, 1002 Engineers' Building, Cleveland.
Medusa Waterproofed Gray Portland Cement. Booklet, 30 pp., 8½ x 11 ins. Illustrated.
- Medusa White Portland Cement, Non-Staining. Brochure, 30 pp., 8½ x 11 ins. Illustrated.
- Portland Cement Association**, Chicago, Ill.
Concrete Masonry Construction. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Deals with various forms of construction.
- Town and Country Houses of Concrete Masonry. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
- Facts About Concrete Building Tile. Brochure, 16 pp., 8½ x 11 ins. Illustrated.
- The Key to Firesafe Homes. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
- Design and Control of Concrete Mixers. Brochure, 32 pp., 8½ x 11 ins. Illustrated.
- Portland Cement Stucco. Booklet, 64 pp., 8½ x 11 ins. Illustrated.
- Concrete in Architecture. Bound Volume, 60 pp., 8½ x 11 ins. Illustrated. An excellent work, giving views of exteriors and interiors.

CHURCH EQUIPMENT

- John Van Range Co.**, Cincinnati.
Practical Planning for Church Food Service. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

CLUB EQUIPMENT

- John Van Range Co.**, Cincinnati.
Practical Planning for Club Food Service. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

CONSTRUCTION, FIREPROOF

- 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.

CONSTRUCTION, STONE AND TERRA COTTA

- Cowing 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

- Minwax Company, Inc.**, 11 West 42nd St., New York.
Complete Index of all Minwax Products. Folder, 6 pp., 8½ x 11 ins. Illustrated. Complete description and detailed specifications.
- Toch Brothers**, New York, Chicago, Los Angeles.
Handbook of R. I. W. Protective Products. Booklet, 40 pp., 4½ x 7½ ins.

DOORS

- The Kawneer Company**, Niles, Michigan.
Detail sheet, 8½ x 11 ins., with A.I.A. File No. featuring Heavy Welded Bronze Doors.
- David Lupton's Sons Company**, Philadelphia.
Lupton Commercial Steel Doors. Folder. 8½ x 11 ins. Illustrated.
Lupton Steel Industrial Doors. Brochure. 8 pp., 8½ x 11 ins. Illustrated. Details and specifications.

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.
- William Bayley Co.**, 147 North Street, Springfield, Ohio.
Bayley Tubular Steel Doors. Brochure, 16 pp., 8½ x 11 ins. Illustrated.
- Kalman Steel Company**, Chicago, Ill.
Finishing Door Openings. A.I.A. file holder with 20 loose-leaf sheets of details and specifications.
- The Kawneer Company**, Niles, Michigan.
Detail sheet, 8½ x 11 ins., with A.I.A. File No. featuring Heavy Welded Bronze Doors.
- 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.

DRAINAGE FITTINGS

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

REQUEST FOR CATALOGS

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Name Business

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 37

DUMBWAITERS

Sedgwick Machine Works, 151 West 15th St., New York, N. Y.
Catalog and Service Sheets. Standard specifications, plans and prices for various types, etc. $4\frac{1}{4} \times 8\frac{1}{4}$ ins., 60 pp. Illustrated.
Catalog and pamphlets, $8\frac{1}{2} \times 11$ ins. Illustrated. Valuable data on dumbwaiters.

ELECTRICAL EQUIPMENT

Bryant Electric Co., Bridgeport, Conn.
Catalog No. 30. Complete catalog of wiring devices $8\frac{1}{2} \times 10\frac{1}{2}$ ins. 152 pp.

An Electrical Specification. Contains information and data useful in connection with the writing of electrical specifications. Illustrated. $8\frac{1}{2} \times 11$ ins. 12 pp.

The Bryant Home of Ideas. Contains data and suggestions useful in connection with residence wiring $8\frac{1}{2} \times 10$ ins. 16 pp.

"KeNeX" and "HooKeX" Bulletin No. 5129. Contains data and specifications pertaining to devices for use in connection with the hanging of lighting fixtures, making such fixtures portable or removable, soldered joints being eliminated. $8\frac{1}{2} \times 10$ ins. 6 pp.

Hospital Signal Devices. Bulletin HS-622-RP. Complete information on hospital signal devices. Pull Control Type. $8\frac{1}{2} \times 10$ ins. 46 pp.

Hospital Signal Devices. Bulletin HS-1023. Magnetic Control Type. $8\frac{1}{2} \times 10$ ins. 26 pp.

The Electric Storage Battery Co., Philadelphia.

Emergency Lighting and Emergency Power Data. Booklet. 12 pp., $8\frac{1}{2} \times 11$ ins. Illustrated.

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

Wiring System Specification Data for Apartment Houses and Apartment Hotels. Booklet, 20 pp., 8×10 ins. Illustrated.

Electrical Specification Data for Architects. Brochure, 36 pp., $8 \times 10\frac{1}{2}$ ins. Illustrated. Data regarding G. E. wiring materials and their use.

The House of a Hundred Comforts. Booklet, 40 pp., $8 \times 10\frac{1}{2}$ ins. Illustrated. Dwells on importance of adequate wiring.

Ward Leonard Electric Co., Mt. Vernon, N. Y.

Mobile Color Lighting. Booklet, 46 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Valuable work on the subject.

Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

Electric Power for Buildings. Brochure, 14 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. A publication important to architects and engineers.

Variable-Voltage Control Systems as Applied to Electric Elevators. Booklet, 12 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Deals with an important detail of elevator mechanism.

Modern Electrical Equipment for Buildings. Booklet, $8\frac{1}{2} \times 11$ ins. Illustrated. Lists many useful appliances.

Electrical Equipment for Heating and Ventilating Systems. Booklet, 24 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. This is "Motor Application Circular 7379."

Westinghouse Panelboards. Catalog 224. Booklet, 64 pp., $8\frac{1}{2} \times 11$ ins. Illustrated.

Beauty; Power; Silence; Westinghouse Fans. (Dealer Catalog 45.) Brochure, 16 pp., $8\frac{1}{2} \times 11$ 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., $8\frac{1}{2} \times 11$ ins. Illustrated. Cooking apparatus for buildings of various types.

Westinghouse Commercial Cooking Equipment (Catalog 280). Booklet, 32 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. Equipment for cooking on a large scale.

Electric Appliances (Catalog 44-A). 32 pp., $8\frac{1}{2} \times 11$ 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, $8\frac{1}{2} \times 11$ ins. Illustrated. Full details of machines, motors and controllers for these types.

Otis Geared and Gearless Traction. Elevators of All Types. Descriptive leaflets, $8\frac{1}{2} \times 11$ ins. Illustrated. Full details of machines, motors and controllers for these types.

Escalators. Booklet, $8\frac{1}{2} \times 11$ 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, $8\frac{1}{2} \times 11$ ins., 24 pp. Illustrated. Describes complete line of "Ideal" elevator door hardware and checking devices, also automatic safety devices.

ELEVATORS—Continued.

Sedgwick Machine Works, 151 West 15th St., New York, N. Y.
Catalog and descriptive pamphlets, $4\frac{1}{4} \times 8\frac{1}{4}$ ins., 70 pp. Illustrated. Descriptive pamphlets on hand power freight elevators, sidewalk elevators, automobile elevators, etc.

Catalog and pamphlets, $8\frac{1}{2} \times 11$ ins. Illustrated. Important data on different types of elevators.

ESCALATORS

Otis Elevator Company, 260 Eleventh Ave., New York, N. Y.
Escalators. Booklet, 32 pp., $8\frac{1}{2} \times 11$ ins. Illustrated. A valuable work on an important item of equipment.

FIREPROOFING

Concrete Engineering Co., Omaha, Neb.

Handbook of Fireproof Construction. Booklet, 54 pp., $8\frac{1}{2} \times 11$ ins. Valuable work on methods of fireproofing.

National Fire Proofing Company, Fulton Building, Pittsburgh, Pa.
Natco; The Complete Line of Structural Clay Tile. Booklet. 48 pp., $8\frac{1}{2} \times 11$ ins. Illustrated.

Make the Facing Bear Its Share. Folder, $8\frac{1}{2} \times 11$ ins. Illustrated.

Unibacker, The Tile That Binds. Folder, $8\frac{1}{2} \times 11$ ins. Illustrated.

Face Tile Walls, Folder, $8\frac{1}{2} \times 11$ ins. Illustrated.

Meeting Every Need. Folder, $8\frac{1}{2} \times 11$ ins. Illustrated.

Natco Vitritile. Folder, $8\frac{1}{2} \times 11$ ins. Illustrated.

Natco Double Shell Load Bearing Tile. Folder, $8\frac{1}{2} \times 11$ ins. Illustrated.

FLOODLIGHTING

National Terra Cotta Society, 230 Park Avenue, New York, N. Y.
Terra Cotta Buildings Are Superior for Floodlighting. Brochure, 16 pp., $8\frac{1}{2} \times 11$ ins. Illustrated.

FLOOR HARDENERS (CHEMICAL)

Minwax Company, 11 West 42nd Street, New York, N. Y.

Concrete Floor Treatments. Folder, 4 pp., $8\frac{1}{2} \times 11$ ins. Illustrated.

Toch Brothers, New York, Chicago, Los Angeles.

Handbook of R. I. W. Protective Products. Booklet, 40 pp., $4\frac{1}{2} \times 7\frac{1}{2}$ ins.

FLOORS—STRUCTURAL

Truscon Steel Co., Youngstown, Ohio.

Truscon Floretype Construction. Booklet, $8\frac{1}{2} \times 11$ 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., $8\frac{1}{2} \times 11$ ins. Illustrated. Data on flooring.

Service Sheet No. 3. Specifications and Details of Design and Construction for Gypsteel Pre-Cast Floors and Ceilings. Folder, $8\frac{1}{2} \times 11$ ins. Illustrated.

FLOORING

Armstrong Cork Co. (Flooring Division), Lancaster, Pa.

Armstrong's Linoleum Floors. Catalog, $8\frac{1}{2} \times 11$ ins., 44 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. Catalog, 6×9 ins., 80 pp. Color plates. Reproduction in color of all patterns of linoleum and cork carpet in the Armstrong line.

Linoleum Layer's Handbook. 5×7 ins., 36 pp. Instructions for linoleum layers and others interested in learning most satisfactory methods of laying and taking care of linoleum.

Public Floors of Enduring Beauty. Booklet, 9×12 ins., 32 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-Sandura Company, Inc., Finance Building, Philadelphia.

Blabon's Linoleum Styles for 1930. Booklet, 64 pp., $6\frac{1}{4} \times 8\frac{1}{2}$ ins. Illustrated.

Detailed Instructions for Handling and Laying Linoleum. Brochure, 40 pp., $3\frac{1}{4} \times 5\frac{3}{4}$ ins. Illustrated.

Blabon's Linoleum Floors and Where You Will Find Them. Booklet, 8 pp., $8\frac{1}{2} \times 11$ ins. Illustrated.

Comparison of Tests. Folder, $8\frac{1}{2} \times 11$ ins. Illustrated.

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THE NEW ROOF *With* THE "WEATHER AGE" TEXTURE

CAREYSTONE SHINGLES—a more beautiful roof, with a veined, rippled surface which softens the sunlight and deepens the shadows. A more permanent roof, unaffected by the weather and requiring no attention. A fireproof roof, made entirely of two non-combustible substances, Asbestos Fibre and Portland Cement. And, best of all, these superior shingles cost about the same as smooth surface roofs.

Behind this achievement is more than a half century of successful manufacturing experience, years of patient research, and an ambition to produce a

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In order that architects may know the appearance and quality of Careystone Shingles, we have made up packages of miniature samples, which will be mailed on request. Write today for your set.

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ASBESTOS MATERIALS
CAREYSTONE CORRUGATED SIDING
ASFALTSLATE SHINGLES
BUILDING PAPERS

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 38

FLOORING—Continued

- Congoleum-Nairn, Inc.**, 195 Belgrove Drive, Kearny, N. J.
Facts you should know about Resilient Floors. A series of booklets on floors for (1) schools, (2) hospitals, (3) offices, (4) stores, (5) libraries, (6) churches, (7) Clubs and Lodges, (8) apartments and hotels. Illustrated.
- Specifications for Resilient Floors. Booklet, 12 pp. A reprint from Sweet's.
- A New Kind of Floor Service. Brochure, 8 pp. Data on Bonded Floors.
- Sealex Battleship Linoleum. Booklet, 12 pp. Illustrated. Shows typical installations.
- Sealex Treadlite Tiles. Two booklets, 8 and 16 pp. Illustrated. Colonial Planks. Brochure, 8 pp. Illustrated.
- Goodyear Tire & Rubber Co., Inc.**, Akron, Ohio.
Beautiful Floors, Architects' Reference Book. Brochure, 32 pp., 8½ x 11 ins. Illustrated. Valuable data on flooring.
- Rubber Flooring News. Monthly publications, 8½ x 11 ins. Illustrated. Giving data on flooring for buildings of many types.
- Manual of Goodyear Rubber Tile Installation Booklet. 7¼ x 10¾ ins. Illustrated.
- C. Pardee Works**, 101 Park Ave., New York, N. Y., and 1600 Walnut St., Philadelphia, Pa.
Pardee Tiles. Bound Volume, 48 pp., 8½ x 11 ins. Illustrated.
- Stedman Rubber Flooring Company**, South Braintree, Mass.
Stedman Ray-Proof Rubber. Booklet, 12 pp., 5½ x 8 ins. Illustrated. For X-ray Rooms.
- Stedman Tile, The Original Reinforced Rubber Floor. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Valuable data on flooring.

FURNITURE

- American Seating Co.**, 14 E. Jackson Blvd., Chicago, Ill.
Art Ecclesiastical 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 theatre chairs.
- Kittinger Co.**, 1893 Elmwood Ave., Buffalo, N. Y.
Kittinger Club & Hotel Furniture. Booklet, 20 pp., 6¼ x 9½ ins. Illustrated. Deals with fine line of furniture for hotels, clubs, institutions, schools, etc.
- Kittinger Club and Hotel Furniture. Booklet, 20 pp., 6 x 9 ins. Illustrated. Data on furniture for hotels and clubs.
- A Catalog of Kittinger Furniture. Booklet, 78 pp., 11 x 14 ins. Illustrated. General Catalog.

GLASS CONSTRUCTION

- Libbey-Owens Sheet Glass Co.**, Toledo, Ohio.
Flat Glass. Brochure, 12 pp., 5½ x 7¾ ins. Illustrated. History of manufacture of flat, clear, sheet glass.

GREENHOUSES

- King Construction Company**, North Tonawanda, N. Y.
King Greenhouses for Home or Estate. Portfolio of half-tone prints, varnishes, 8¼ x 10½ ins.
- William H. Lutton Company**, 267 Kearney Ave., Jersey City, N. J.
Greenhouses of Quality. Booklet, 50 pp., 8½ x 11 ins. Illustrated. Conservatories making use of Lutton 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.
- Corbin Door Closers, 8½ x 11 ins. A description of the principles of design and performance of Corbin door closers.
- Automatic Exit Fixtures, 8½ x 11 ins. A catalog of hardware for exit and entrance doors to auditoriums.
- Cutler Mail Chute Company**, Rochester, N. Y.
Cutler Mail Chute Model F. Booklet, 4 x 9¼ ins., 8 pp. Illustrated.

HARDWARE—Continued

- Richards-Wilcox Mfg. Co.**, Aurora, Ill.
Distinctive Garage Door Hardware. Booklet, 8½ x 11 ins., 66 pp. Illustrated. Complete information accompanied by data and illustrations on different kinds of garage door hardware.
- Distinctive Elevator Door Hardware. Booklet, 90 pp., 10½ x 16 ins. Illustrated.
- Russell & Erwin Mfg. Co.**, New Britain, Conn.
Hardware for the Home. Booklet, 24 pp., 3½ x 6 ins. Deals with residence hardware.
- Door Closer Booklet. Brochure, 16 pp., 3½ x 6 ins. Data on a valuable detail.
- Garage Hardware. Booklet, 12 pp., 3½ x 6 ins. Hardware intended for garage use.
- Famous Homes of New England. Series of folders on old homes and hardware in style of each.
- Todhunter, Inc.**, 119 East 57th St., New York, N. Y.
Colonial Hardware. Booklet, 12 pp., 8½ x 11 ins. Illustrated. Deals with hardware of the best type for exterior and interior use.

HEATING EQUIPMENT

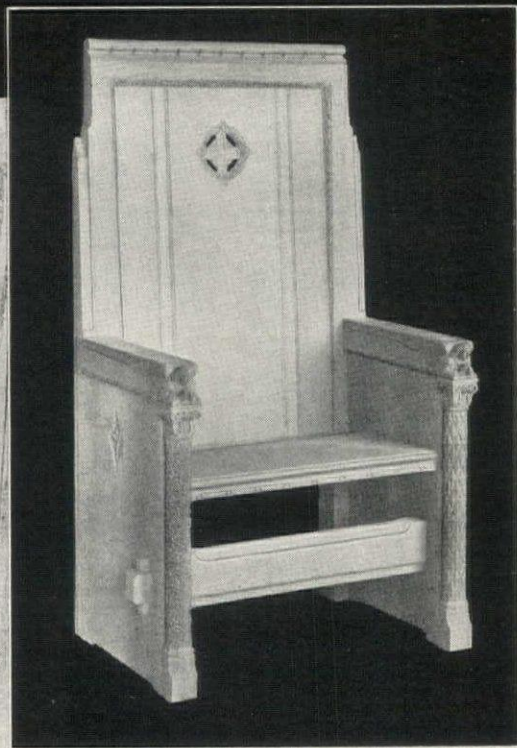
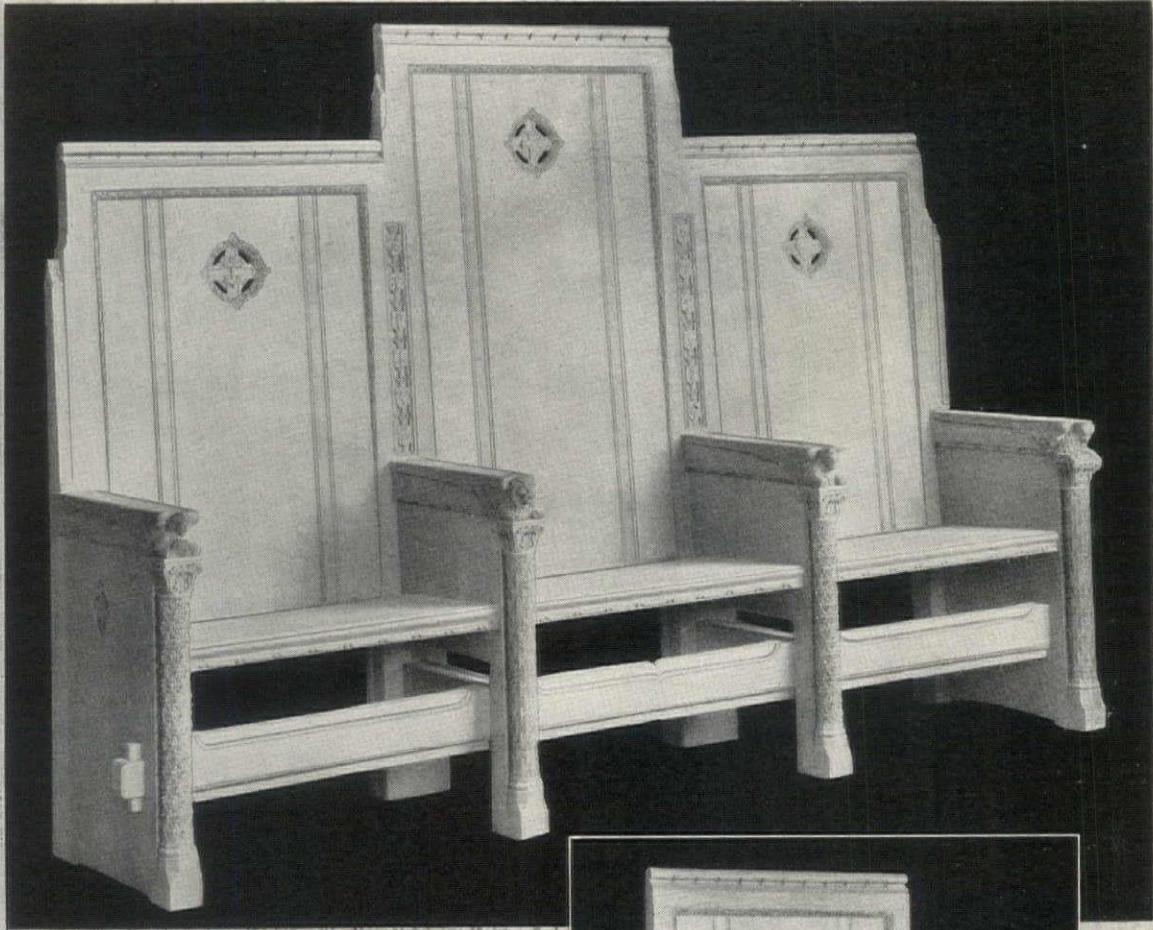
- American Blower Co.**, 6004 Russell St., Detroit, Mich.
Heating and Ventilating Utilities. A binder containing a large number of valuable publications, each 8½ x 11 ins., on these important subjects.
- American Radiator Company, The**, 40 West 40th St., N. Y. C.
Ideal Boilers for Oil Burning. Catalog 5½ x 8½ ins., 36 pp. Illustrated in 4 colors. Describing a line of Heating Boilers especially adapted to use with Oil Burners.
- Corto—The Radiator Classic. Brochure, 5½ x 8½ ins., 16 pp. Illustrated. A brochure on a space-saving radiator of beauty and high efficiency.
- Ideal Arcola Radiator Warmth. Brochure, 6¼ x 9½ ins. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.
- 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.
- Bryant Heater & Mfg. Co.**, 17825 St. Clair Ave., Cleveland, Ohio.
Handbook on Heating Buildings with Bryant Gas Furnaces. Booklet, 12 pp., 8½ x 11 ins. Illustrated.
- Handbook on Heating Water with Bryant Gas Boilers. Brochure, 20 pp., 8½ x 11 ins. Illustrated.
- Handbook on Heating Buildings with Bryant Gas Boilers. Booklet, 20 pp., 8½ x 11 ins. Illustrated.
- James B. Clow & Sons**, 534 S. Franklin St., Chicago, Ill.
Clow Gasteam Vented Heating System. Brochure, 24 pp., 8½ x 11 ins. Illustrated. Deals with a valuable form of heating equipment for using gas.
- D.G.C. Trap & Valve Co.**, 1 East 43rd St., New York, N. Y.
Cryer Radiator Control Valve. Bulletin, 8½ x 11 ins., 12 pp. Illustrated. Explains operation and advantages of this radiator control valve on two-pipe vapor, vacuum or gravity steam systems.
- 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.
- Dunham Built Dwyer Unit Heaters. Booklet, 31 pp., 8½ x 11 ins. Illustrated.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 40

HEATING EQUIPMENT—Continued

- The Fulton Siphon Company**, Knoxville, Tenn.
Siphon Temperature Regulators. Illustrated brochures, 8½ x 11 ins., dealing with general architectural and industrial applications; also specifically with applications of special instruments.
- Siphon Heating Specialties. Catalog No. 200, 192 pp., 3½ x 6¼ ins. Important data on heating.
- Hoffman Specialty Company, Inc.**, 25 West 45th St., New York, N. Y.
Heat Controlled With the Touch of a Finger. Booklet, 46 pp., 5¼ x 8¼ ins. Illustrated.
- How to Lock Out Air, the Heat Thief. Brochure, 48 pp., 5 x 7¼ ins. Illustrated.
- Janette Manufacturing Company**, 556 West Monroe Street, Chicago.
More Heat from Any Hot Water System on Less Fuel. Folder, 4 pp., 8½ x 11 ins. Illustrated. Deals with use of the "Hydro-lator."
- S. T. Johnson Co.**, Oakland, Calif.
Johnson Oil Burners. Booklet, 9 pp., 8½ x 11 ins. Illustrated
- Bulletin No. 4A. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Data on different kinds of oil-burning apparatus.
- Bulletin No. 31. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Deals with Johnson Rotary Burner with Full Automatic Control.
- Kewanee Boiler Corporation**, Kewanee, Ill.
Kewanee on the Job. Catalog, 8½ x 11 ins., 80 pp. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, etc.
- Catalog No. 78, 6 x 9 ins. Illustrated. Describes Kewanee Fire-box Boilers with specifications and setting plans.
- Catalog No. 79, 6 x 9 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.
- McQuay Radiator Corporation**, 35 East Wacker Drive, Chicago, Ill.
McQuay Visible Type Cabinet Heater. Booklet, 4 pp., 8½ x 11 ins. Illustrated. Cabinets and radiators adaptable to decorative schemes.
- McQuay Concealed Radiators. Brochure, 4 pp., 8½ x 11 ins. Illustrated.
- McQuay Unit Heater. Booklet, 8 pp., 8½ x 11 ins. Illustrated. Gives specifications and radiator capacities.
- Modine Mfg. Co.**, Racine, Wis.
Modine Copper Radiation. Booklet, 28 pp., 8½ x 11 ins. Illustrated. Deals with industrial, commercial and domestic heating.
- A Few Short Years. Folder, 4 pp., 8½ x 11 ins. Illustrated. Heating for garages.
- Dairy Plant Heating. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Industrial Heating. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Modine Unit Heater. Folder, 6 pp., 8½ x 11 ins. Illustrated.
- Nash Engineering Company**, South Norwalk, Conn.
Bulletin 85. Booklet, 12 pp., 10¼ x 7½ ins. Illustrated in color. Describes construction and operation of the Jennings Return Line Vacuum Heating Pump.
- Bulletin 87. Brochure, 8 pp., 10¼ x 7½ ins. Illustrated in color. Deals with Sizes T and U Jennings Vacuum Heating Pump for 2500 and 5000 square feet equivalent direct radiation.
- Bulletin 63. Booklet, 4 pp., 10¼ x 7½ ins. Illustrated. Describes in detail the Unit Type Motor Driven Jennings Condensation Pump.
- National Radiator Corporation**, Johnstown, Pa.
The Crimson Flame. Folder, 6 pp., 4½ x 7 ins. Illustrated.
- Contento Brings Contentment to Your Home. Folder, 12 pp., 3½ x 6 ins. Illustrated.
- National Jacketed Boiler. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- National Super-Smokeless Boiler. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Aero, the National Radiator Sizes and Ratings. Booklet, 16 pp., 5 x 7½ ins. Illustrated.
- 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., 8½ x 11 ins. Illustrated. Data on "Heating Every Corner with Maximum Economy."
- U. S. Blower & Heater Corporation**, Minneapolis, Minn.
Blowers, Heaters and Washers. Booklet, 64 pp., 8½ x 11 ins. Illustrated.

HOISTS, TELESCOPIC

- Gillis & Geoghegan, Inc.** 535 West Broadway, New York.
G & G Telescopic Hoist. Booklet. 24 pp., 8½ x 11 ins. Illustrated complete data on hoists.
- Ash Removal. Folder. 8½ x 11 ins. Illustrated. Hoists for removing ashes from basements.

HOSPITAL EQUIPMENT

- Bryant Electric Co.**, Bridgeport, Conn.
Hospital Signal Devices. Bulletin HS-622-RP. Complete information on hospital signal devices. Pull Control Type. 8½ x 10 ins. 46 pp.
- Hospital Signal Devices. Bulletin HS-1023. Magnetic Control Type. 8½ x 10 ins. 26 pp.
- The Frink Co., Inc.**, 369 Lexington Ave., New York City.
Catalog 426. 7 x 10 ins., 16 pp. A booklet illustrated with photographs and drawings, showing the types of lights 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.
- The International Nickel Company**, 67 Wall St., New York, N. Y.
Hospital Applications of Monel Metal. Booklet, 8½ x 11½ ins., 16 pp. Illustrated. Gives types of equipment in which Monel Metal is used, reasons for its adoption, with sources of such equipment.
- John Van Range Co.**, Cincinnati, Ohio.
Practical Planning for Hospital Food Service. Brochure, 62 pp., 8½ x 11 inches. Illustrated.
- Wilmot Castle Company**, Union Trust Bldg., Rochester, N. Y.
The Hospital Sterilizer Data Sheets. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Data on planning sterilizer installations.

HOTEL EQUIPMENT

- Pick-Barth Company, Inc., Albert**, 1200 West 35th St., Chicago, and 34 Cooper Square, New York.
Some Thoughts on Furnishing a Hotel. Booklet, 7½ x 9 ins. Data on complete outfitting of hotels.

INCINERATORS

- Josam Mfg. Co.**, Michigan City, Ind.
Josam-Graver Incinerators. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Kerner Incinerator Company**, 715 E. Water St., Milwaukee, Wis.
Incinerators (Chimney-fed). Catalog No. 18 (Architect and Builders' Edition). Size 8½ x 11 ins., 20 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, 8½ x 11 ins., 16 pp. Illustrated. Describes principle and design of Kernerator Chimney-fed Incinerator for apartments and gives list of buildings where it has been installed.
- Sanitary Disposal of Waste in Hospitals. Booklet, 4 x 9 ins., 12 pp. Illustrated. Shows how this necessary part of hospital service is taken care of with the Kernerator. Gives list of hospitals where installed.
- Estate Type Kernerator, for Estates and Country Homes. Booklet, 8 pp., 8½ x 11 inches. Illustrated.

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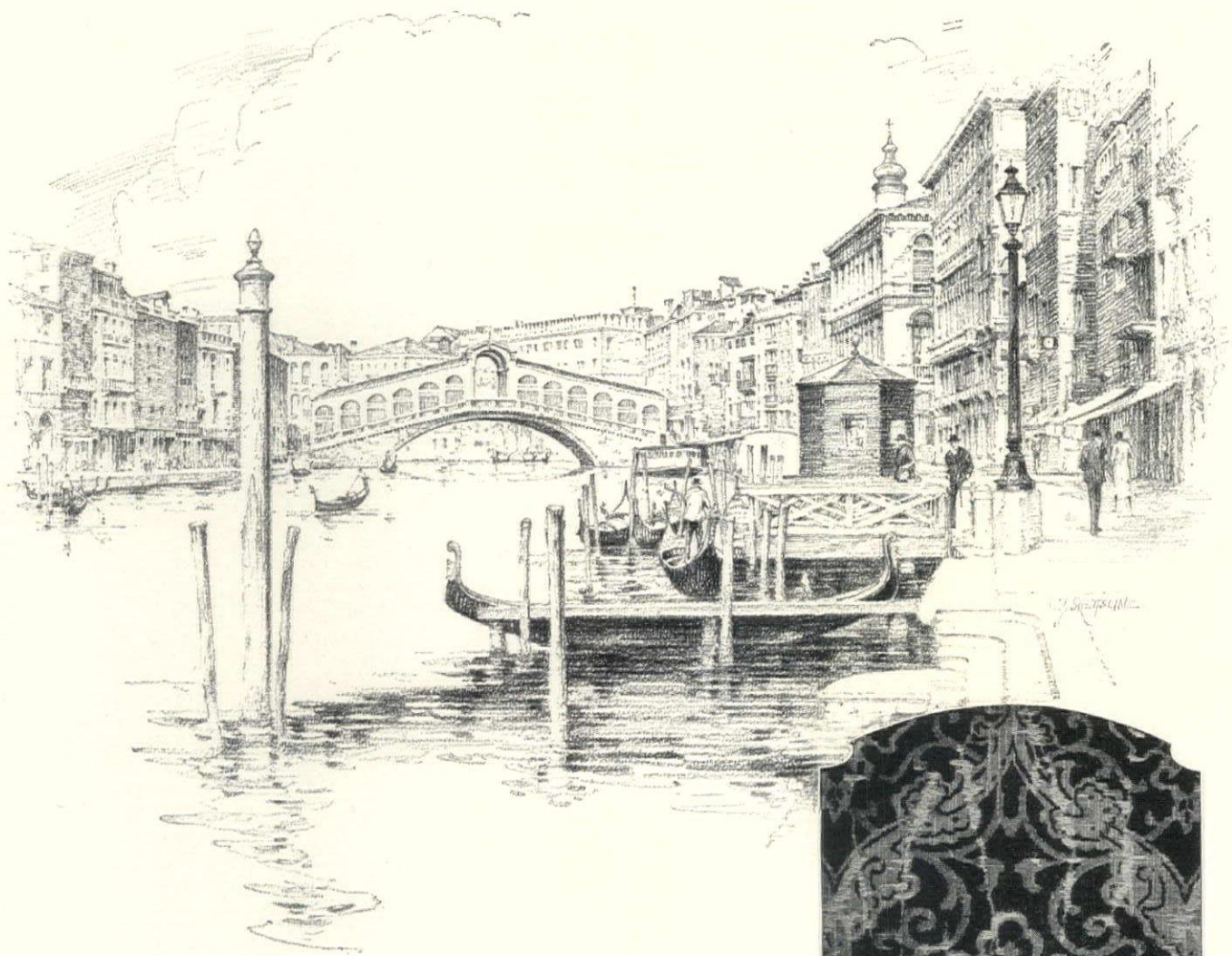
- Armstrong Cork & Insulation Co.**, Pittsburgh, Pa.
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- The Cork-lined House Makes a Comfortable Home. 5 x 7 ins. 32 pp. Illustrated.
- Armstrong's Corkboard. Insulation for Walls and Roofs of Buildings. Booklet, 66 pp., 9½ x 11¼ ins. Illustrates and describes use of insulation for structural purposes.
- Cork Import Corporation**, 345 West 40th Street, New York.
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- Novoid Corkboard Insulation. Folder 8½ x 11 ins. Illustrated.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 42

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Kalman Steel Company, Chicago, Ill.
Steel Joists. Brochure, 20 pp., 8½ x 11 ins. Joists and accessories. Firesafe Floor and Roof Construction. Booklet, 8 pp., 8½ x 11 ins. Joists, lath and accessories.

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The International Nickel Company, 67 Wall St., New York, N. Y.
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Practical Planning for Hospital Food Service. Brochure, 62 pp., 8½ x 11 inches. Illustrated.

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Duriron Company, Dayton, Ohio.
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Milcor Steel Co., Milwaukee.
The Milcor Manual. Booklet, 96 pp., 8½ x 11 ins. Illustrated. Data on metal lath and similar materials.

Milcor Metal Ceiling Catalog. Booklet, 288 pp., 8½ x 11 ins. Illustrated. Data on metal ceiling and wall construction.

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

Steelex Data Sheet No. 3. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steelex for folders on wood joists.

Truscon Steel Company, Youngstown, Ohio.
Truscon ¾-inch Hy-Rib for Roofs, Floors and Walls. Booklet, 8½ x 11 ins., illustrating Truscon ¾-inch Hy-Rib as used in industrial buildings. Plates of typical construction. Progressive steps of construction. Specification and load tables.

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American Laundry Machinery Co., Norwood Station, Cincinnati, O.
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Laundry Equipment of Small Hotels, Hospitals and Institutions. Booklet, 36 pp., 8½ x 11 ins. Illustrated.

Troy Laundry Machinery Co., Inc., 9 Park Place, New York City.
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Celestialite Catalog 727. Booklet, 18 pp., 8½ x 11 ins. Illustrated. Valuable brochure on lighting.

Smyser-Royer Co., 1700 Walnut Street, Philadelphia, Pa.
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Todhunter, 119 East 57th St., New York, N. Y.
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Cutler Mail Chute Company, Rochester, N. Y.
Cutler Mail Chute Model F. Booklet, 4 x 9¼ ins., 8 pp. Illustrated.

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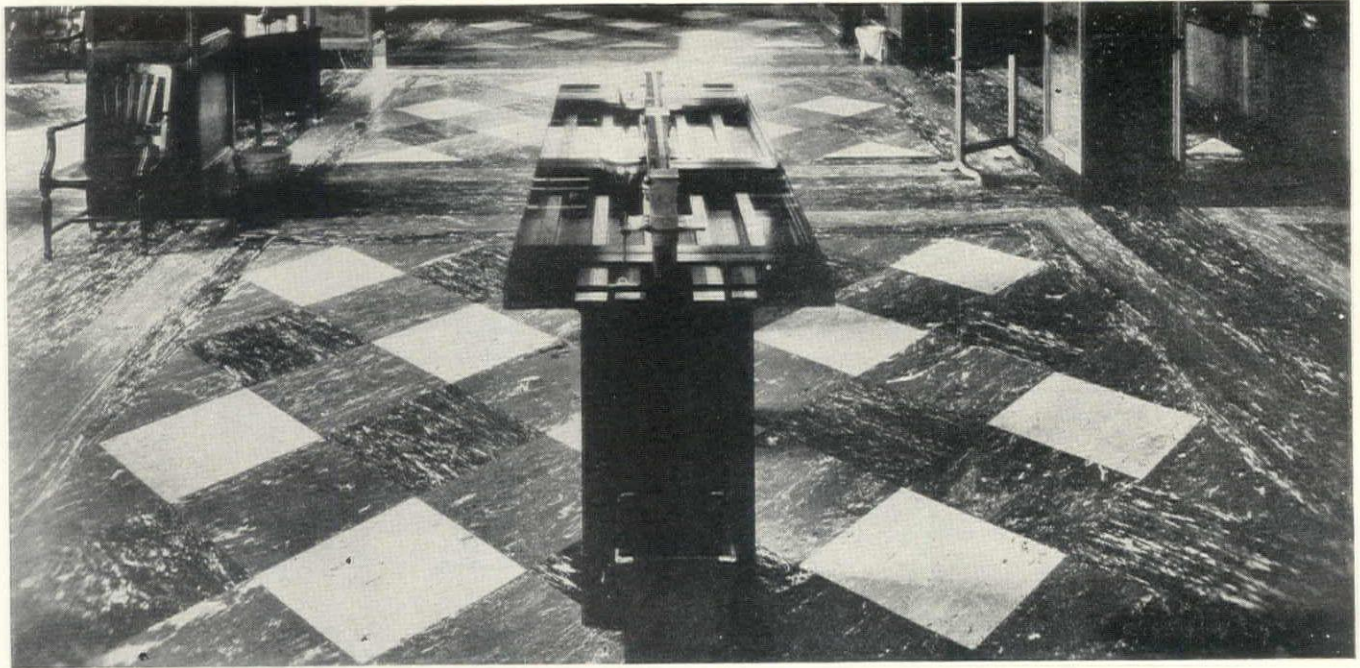
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MILL WORK—Continued

- Klein & Co., Inc., Henry, 11 East 37th St., New York, N. Y.
Two Driwood Interiors. Folder, 4 pp., 6¼ x 9 ins. Illustrated.
Use of moulding for paneling walls.
- A New Style in Interior Decoration. Folder, 4 pp., 6¼ x 9 ins.
Illustrated. Deals with interior woodwork.
- Driwood Period Mouldings in Ornamented Wood. Booklet, 28
pp., 8½ x 11 ins. Illustrated.
- How Driwood 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, 184 pp., 8½ x 11 ins. Com-
pletely covers the subject of doors for interior use.
- Roddis Doors for Hospitals. Brochure, 16 pp., 8½ x 11 ins.
Illustrated work on hospital doors.
- Roddis Doors for Hotels. Brochure, 16 pp., 8½ x 11 ins. Illus-
trated work on doors for hotel and apartment buildings.

ORNAMENTAL PLASTER

- Jacobson & Company, 239 East 44th Street, New York.
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trated. Decorative plaster, particularly for ceilings.

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- Medusa Portland Cement Co., Engineers' Building, Cleveland.
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- Minwax Company, Inc., 11 West 42nd St., New York.
Color Card and Specifications for Minwax Brick and Cement
Coating. Folder, 4 pp., 8¼ x 11 ins. Illustrated.
- National Lead Company, 111 Broadway, New York, N. Y.
Handy Book on Painting. Book, 5½ x 3¼ ins., 100 pp. Gives
directions and formulæ 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. Illus-
trated. Directions and formulæ for painting metals.
- Came Lead. Booklet, 6 x 8¼ ins., 12 pp. Illustrated. Describes
various styles of lead comes.
- Toch Brothers, New York, Chicago, Los Angeles.
Architects' Specification Data. Sheets in loose leaf binder, 8½ x
11 ins., dealing with an important line of materials.

PARTITIONS

- Circle A. Products Corporation, New Castle, Ind.
Circle A. Partitions Sectional and Movable. Brochure. Illus-
trated. 8½ x 11¼ ins., 32 pp. Full data regarding an im-
portant line of partitions, along with Erection instructions for
partitions of three different types.
- Irving Hamlin, Evanston, Ill.
Hamlinized Folding Partitions Made from Hamlin's Evanston
Soundproof Doors, Sectional and Movable. Folder, 4 pp., 8½ x
11 ins. Illustrated.
- Hauserman Company, E. F., Cleveland, Ohio.
Movable Steel Partitions for sub-dividing office and industrial
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the different types of steel partitions with details, elevations
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28A3, containing 20 full page plates of practical office layouts.
- Hollow Steel Standard Partitions. Various folders, 8½ x 11 ins.
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tions, together with details, elevations and specifications.
- Henry Klein & Co., 25 Grand Street, Elmhurst, L. I., N. Y.
Telesco Partition. Catalog, 8¼ 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.

PARTITIONS—Continued

- Improved Office Partition Co., 25 Grand St., Elmhurst, L. I., N. Y.
(See Henry Klein & Co.)
- 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.
- Telesco Office Partition, 25 Grand St., Elmhurst, L. I., N. Y.
(See Henry Klein & Co.)

PIPE

- The American Brass Company, Waterbury, Conn.
Bulletin B-1, Brass Pipe for Water Distribution. A.I.A. File
No. 29B4. 8½ x 11 ins., 32 pp. Illustrated. Discusses the eco-
nomic advantages of permanent plumbing and the suitability of
Anaconda 67 Brass Pipe for normally corrosive waters, and
Anaconda 85 Red-Brass Pipe for highly corrosive waters. Con-
tains schedule of weights and sizes of seamless brass and copper
pipe, recommended specifications and installation suggestions.
- American Rolling Mill Company, Middletown, Ohio.
How ARMCO Dredging Products Cut Costs. Booklet, 16 pp.,
6 x 9 ins. Data on dredging pipe.
- Bethlehem Steel Company, Bethlehem, Pa.
Bethlehem Wrought Steel Pipe, Catalog P. Booklet, 20 pp., 4¼
x 7¼ ins. Illustrated.
- 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.
- Duriron Company, Dayton, Ohio.
Duriron Acid, Alkali, Rust-proof Drain Pipe and Fittings. Book-
let, 20 pp., 8½ x 11 ins. Illustrated. Important data on a
valuable line of pipe.
- Maurice A. Knight, Akron, Ohio.
Knightware in the Princeton Chemical Laboratory. Booklet, 16
pp., 6¼ x 8½ ins. Illustrated.
- 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 In-
ternal Corrosion, 8½ x 11 ins., 20 pp. Illustrated. Discusses
various causes of corrosion, and details are given of the de-
activating and deaerating systems for eliminating or retarding
corrosion in hot water supply lines.
- "National" Bulletin No. 25. "National" Pipe in Large Build-
ings. 8½ x 11 ins., 88 pp. This bulletin contains 254 illustra-
tions 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.

- Walworth Company, Statler Office Building, Boston, Mass.
C. N. I. Pipe Manual. Booklet, 18 pp., 4½ x 7½ ins. Illustrated.
Approved Valves and Fittings for Fire Lines in New York.
Folder, 6 pp., 8½ x 11 ins. Illustrated.

PLASTER

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

PLUMBING EQUIPMENT

- Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalog M. 9¼ x 12 ins., 184 pp. Illustrated. Shows complete
line of plumbing fixtures for Schools, Railroads and Industrial
Plants.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 46

PLUMBING EQUIPMENT—Continued

- 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 6 $\frac{1}{2}$ ins., 34 pp. Illustrated.
- Planning the Small Bathroom. Booklet, 5 x 8 ins. Discusses planning bathrooms of small dimensions.
- 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.
- Imperial Brass Mfg. Co.**, 1200 W. Harrison St., Chicago, Ill.
Watrous Patent Flush Valves, Duojet Water Closets, Liquid Soap Fixtures, etc. 8 $\frac{1}{2}$ x 11 ins., 136 pp., loose-leaf catalog, showing roughing-in measurements, etc.
- Kohler Company**, Kohler, Wis.
Catalog K. 322 pp., 8 $\frac{1}{2}$ x 11 ins. Illustrated, Loose-leaf catalog showing complete line of plumbing fixtures and accessories. New Beauty and Utility in Plumbing Fixtures. Booklet, 36 pp., 6 x 9 ins. Illustrated. Shows well-arranged bathrooms, kitchens, etc.
- Speakman Company**, Wilmington, Del.
Catalog K. Booklet, 150 pp., 8 $\frac{1}{2}$ x 10 $\frac{1}{2}$ ins. Illustrated. Data on showers and equipment details.

PNEUMATIC TUBE SYSTEMS

- G & G Atlas Systems, Inc.**, 544 West Broadway, New York.
12 pp., 8 $\frac{1}{2}$ x 11. Illustrated booklet of tube systems for retail stores and other buildings.
- 4 pp., 8 $\frac{1}{2}$ x 11. Data Sheet showing schematic diagrams for hotel, bank, factory and wholesale buildings, table of sizes, space requirements and preliminary layout steps. A.I.A. 35h21.

PUMPS

- C. A. Dunham Co.**, 450 East Ohio Street, Chicago, Ill.
Dunham Vacuum Pump. Booklet, 16 pp., 8 $\frac{1}{2}$ x 11 ins. Illustrated.
- Kewanee Private Utilities Co.**, 442 Franklin St., Kewanee, Ill.
Bulletin E. 7 $\frac{3}{4}$ x 10 $\frac{1}{4}$ 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.
- Nash Engineering Company**, South Norwalk, Conn.
Bulletin 52. Brochure. 6 pp., 10 $\frac{3}{4}$ x 7 $\frac{1}{2}$ ins. Illustrated in color. Devoted to Jennings Standard Centrifugal Pumps for house service, boosting city water pressure to supply top stories, for circulating warm water, etc.
- Bulletin 97. Booklet. 16 pp., 10 $\frac{3}{4}$ x 7 $\frac{1}{2}$ ins. Illustrated in color. Describes the design, construction and operation of the Jennings Suction Sump Pump.
- Bulletin 11. Brochure. 8 pp., 10 $\frac{3}{4}$ x 7 $\frac{1}{2}$ ins. Illustrated in color. Deals with Nash Hytor Vacuum Pumps for air and gases.

REFRIGERATION

- The Fulton Syphon Company**, Knoxville, Tenn.
Temperature Control of Refrigeration Systems. Booklet, 8 pp., 8 $\frac{1}{2}$ x 11 ins. Illustrated. Deals with cold storage, chilling of water, etc.

REINFORCED CONCRETE—See also Construction, Concrete

- Kalman Steel Company**, Chicago, Ill.
Building for Permanence. Booklet, 8 pp., 8 $\frac{1}{2}$ x 11 ins. Reinforced concrete products.
- Truscon Steel Company**, Youngstown, Ohio.
Shearing Stresses in Reinforced Concrete Beams. Booklet, 8 $\frac{1}{2}$ x 11 ins., 12 pp.

RESTAURANT EQUIPMENT

- John Van Range Company**, Cincinnati.
Planning Restaurants That Make Money. Booklet, 78 pp., 8 $\frac{1}{2}$ x 11 ins. Illustrated. Excellent work on equipment.

ROOFING

- Federal Cement Tile Co.**, 608 S. Dearborn Street, Chicago.
Catalog and Roof Standards. Booklet, 36 pp., 8 $\frac{1}{2}$ x 11 ins. Illustrated. Describes Featherweight Concrete Insulating Roof Slabs, including complete data, weights and dimensions, specifications and detail drawings. Also includes complete information on Featherweight Nailing Concrete Roof Slabs for use with ornamental slate or copper covering. The catalog is profusely illustrated and contains also a partial list of users.
- Examples of Theaters and Theater Roofs. Brochure, 16 pps., 8 $\frac{1}{2}$ x 11 ins., Illustrated. Contains views of theaters designed by some of the country's leading architects.
- Federal Interlocking Tile and Glass Tile. 4 pp., 8 $\frac{1}{2}$ x 11 ins. Illustrates and describes complete roof or precast concrete slabs requiring no composition covering.
- Heinz Roofing Tile Co.**, 1925 West Third Avenue, Denver, Colo.
Plymouth-Shingle Tile with Sprocket Hips. Leaflet, 8 $\frac{1}{2}$ x 11 ins. Illustrated. Shows use of English shingle tile with special hips.
- Italian Promenade Floor Tile. Folder, 2 pp., 8 $\frac{1}{2}$ x 11 ins. Illustrated. Floor tiling adapted from that of Davanzati Palace.
- Mission Tile. Leaflet, 8 $\frac{1}{2}$ x 11 ins. Illustrated. Tile such as are used in Italy and Southern California.
- Georgian Tile. Leaflet, 8 $\frac{1}{2}$ x 11 ins. Illustrated. Tiling as used in old English and French farmhouses.
- Johns-Manville Corporation**, New York.
The New Book of Roofs. Brochure, 24 pp., 8 $\frac{1}{2}$ x 11 ins. Illustrated. Roofing from the Architect's point of view.
- Ludowici-Celadon Company**, 104 So. Michigan Ave., Chicago, Ill.
"Ancient" Tapered Mission Tiles. Leaflet, 8 $\frac{1}{2}$ 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.
- Milcor Steel Co.**, Milwaukee.
Milcor Architectural Sheet Metal Guide. Booklet. 72 pp., 8 $\frac{1}{2}$ x 11 ins. Illustrated. Metal tile roofing, skylights, ventilators, etc.
- Milcor Sheet Metal Handbook. Brochure. 128 pp., 8 $\frac{1}{2}$ x 11 ins. Illustrated. Deals with rain-carrying equipment, etc.

SCHOOL EQUIPMENT

- John Van Range Co.**, Cincinnati.
Practical Planning for School Food Service. Booklet, 32 pp., 8 $\frac{1}{2}$ x 11 ins. Illustrated.

SEWAGE DISPOSAL

- Kewanee Private Utilities**, 442 Franklin St., Kewanee, Ill.
Specification Sheets. 7 $\frac{3}{4}$ x 10 $\frac{1}{4}$ ins., 40 pp. Illustrated. Detailed drawings and specifications covering water supply and sewage disposal systems.
- Nash Engineering Company**, South Norwalk, Conn.
Bulletin 67. Booklet. 16 pp., 10 $\frac{3}{4}$ x 7 $\frac{1}{2}$ ins. Illustrated in color. Describes Type A Jennings Sewage Ejector for handling Unscreened sewage and raising it from basements below sewer level.
- Bulletin 103. Brochure. 16 pp., 10 $\frac{3}{4}$ x 7 $\frac{1}{2}$ ins. Illustrated in color. Deals with small size Type B Jennings Sewage Ejector.

SCREENS

- American Brass Co.**, The, Waterbury, Conn.
Facts for Architects About Screening. Illustrated folder, 9 $\frac{1}{2}$ x 11 $\frac{3}{4}$ 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 Company**, Maplewood, N. J.
Orsco Screens and Other Products. Booklet, 20 pp., 7 $\frac{3}{4}$ x 11 ins. Illustrated.

SHELVING-STEEL

- David Lupton's Sons Company**, Philadelphia, Pa.
Lupton Steel Shelving. Catalog E. Illustrated brochure, 40 pp., 8 $\frac{1}{2}$ x 11 ins. Deals with steel cabinets, shelving, racks, doors, partitions, etc.

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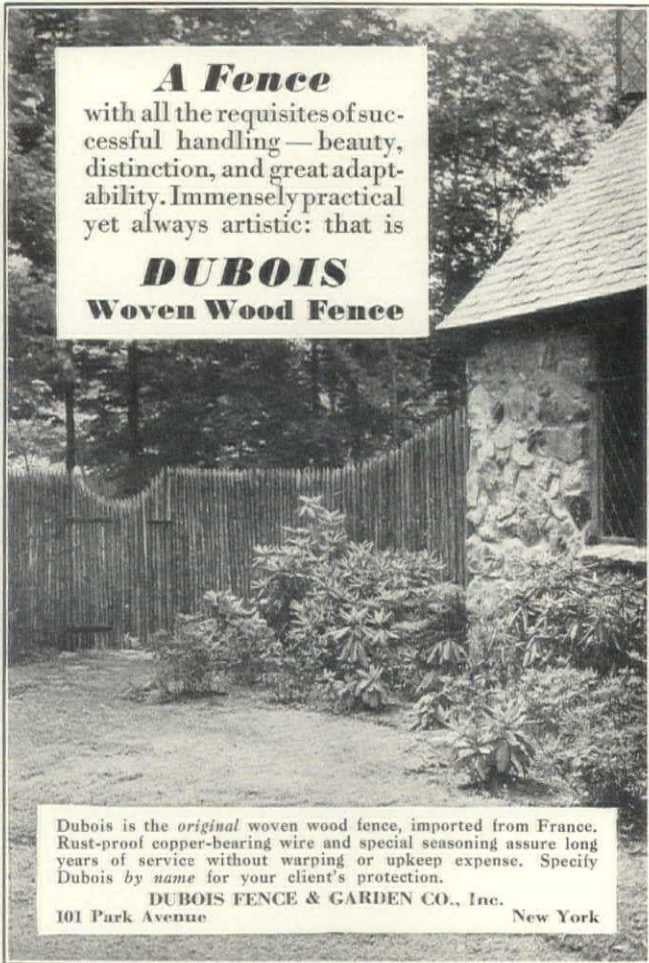
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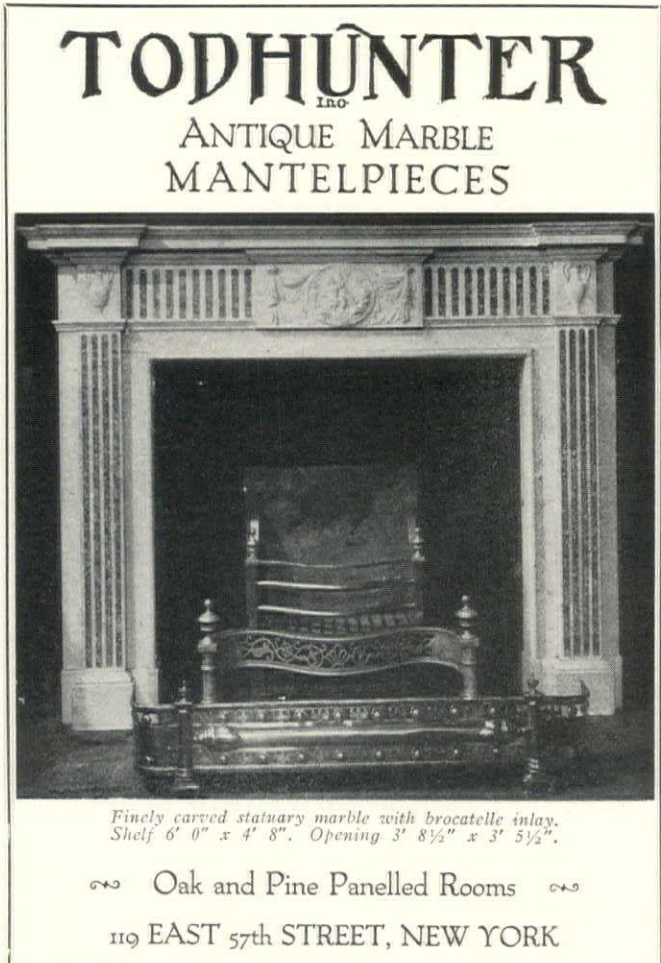
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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 48

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.
- Bethlehem Structural Shapes Bound Volume, 368 pp., 4¼ x 6¼ ins. Illustrated.
- The Kawneer Company, Niles, Mich.**
Folder with A.I.A. File No. featuring new Shower Door, furnished in Solid Bronze, Chromium Plated or Solid Nickel-silver.
- Lincoln Electric Company, Cleveland, Ohio.**
Studies in Structural Arc Welding. Series of plates, 8½ x 11 ins. Illustrated. Deals with design of arc-welded buildings, details and specifications.
- Steel Frame House Company, Pittsburgh, Pa.** (Subsidiary of Mc-Clintic-Marshall Corp.)
Steel Framing for Dwellings. Booklet, 16 pp., 8½ x 11 ins. Illustrated.
- Steel Framing for Gasoline Service Stations. Brochure, 8 pp., 8½ x 11 ins. Illustrated.
- Steel Frame Standard Gasoline Service Stations. Booklet, 8 pp., 8½ x 11 ins. Illustrated. Three standard designs of stations.
- Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.**
The Arc Welding of Structural Steel. Brochure, 32 pp., 8½ x 11 ins. Illustrated. Deals with an important structural process.

STONE, BUILDING

- Indiana Limestone Company, Bedford, Ind.**
Volume 3, Series A-3. Standard Specifications for Cut Indiana Limestone work, 8½ x 11 ins., 56 pp. Containing specifications and supplementary data relating to the best methods of specifying and using this stone for all building purposes.
- Volume 1. Series B. Indiana Limestone Library, 6 x 9 ins., 36 pp. Illustrated. Giving general information regarding Indiana Limestone, its physical characteristics, etc.
- Volume 4. Series B. Booklet. New Edition, 8½ x 11 ins., 64 pp. Illustrated. Indiana Limestone as used in Banks.
- Volume 5. Series B. Indiana Limestone Library. Portfolio, 11½ x 8¼ ins. Illustrated. Describes and illustrates the use of stone for small houses with floor plans of each.
- Volume 6. Series B. Indiana Limestone School and College Buildings. 8½ x 11 ins., 80 pp. Illustrated.
- Volume 12. Series B. Distinctive Homes of Indiana Limestone. 8½ x 11 ins., 48 pp. Illustrated.
- Old Gothic Random Ashlar. 8½ x 11 ins., 16 pp. Illustrated.

STORE FRONTS

- Brasco Manufacturing Co., 5025-35 South Wabash Ave., Chicago, Ill.**
Catalog No. 33. Series 500. All-Metal Construction. Brochure, 20 pp., 8½ x 11 ins. Illustrated. Deals with store fronts of a high class.
- Catalog No. 34. Series 202. Standard construction. Booklet, 16 pp., 8½ x 11 ins. Illustrated, complete data on an important type of building.
- Detail Sheets. Set of seven sheets, 8½ x 11 ins., printed on tracing paper, giving full-sized details and suggestions for store front designs.
- Davis Solid Architectural Bronze Sash. Set of six sheets, 8½ x 11 ins., printed on tracing paper. Full-sized details and suggestions for designs of special bronze store front construction.
- The Kawneer Company, Niles, Mich.**
Catalog M, 1929 Edition, 64 pages, 8½ x 11 ins., with the A.I.A. File No., profusely illustrated. General Catalog.
- Detail Sheet and descriptive folder, 8½ x 11 ins., with A.I.A. File No. featuring "B" Store Front Construction, designed along modernistic lines.
- Book of Installations featuring modern fronts. Booklet, 32 pp., 8½ x 11 ins.
- Detail Sheets. Set of seven sheets in Portfolio, 8½ x 11 inches. A.I.A. File No.
- Detail Sheet and descriptive folder, 8½ x 11 inches, with A.I.A. File No., featuring "B" Store Front Construction, designed along modernistic lines.
- National Terra Cotta Society, 230 Park Avenue, New York, N. Y.**
Terra Cotta Stores and Store Fronts. Booklet, 15 pp., 8½ x 11 ins. Illustrated.

TELEPHONE SERVICE ARRANGEMENTS

- All Bell Telephone Companies. Apply nearest Business Office, or American Telephone and Telegraph Company, 195 Broadway, New York.
- Planning for Home Telephone Conveniences. Booklet, 52 pp., 8½ x 11 ins. Illustrated.
- Planning for Telephones in Building. Brochure, 74 pp., 8½ x 11 ins. Illustrated.

TERRA COTTA

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

TIMBREL TILE VAULTS

- R. Guastavino Co., 40 Court Street, Boston.**
Timbrel Arch Construction. Booklet, 8 pp., 8½ x 11 ins.

TILE, STRUCTURAL CLAY

- National Fireproofing Corporation, Fulton Building, Pittsburgh, Pa.**
Natco. The Complete Line of Structural Clay Tile. Booklet, 48 pp., 8½ x 11 ins. Illustrated. A General Catalog.
- Natco Vitritile Bulletin No. 164. 40 pp., 8½ x 11 ins. Illustrated. Shows color charts, sizes and shapes, actual installations, etc.
- Natco Header Backer Tile Bulletin. 8½ x 11 ins. 4 pp. Illustrated.
- Natco Unibacker Tile Bulletin. 8½ x 11 ins. 4 pp. Illustrated.
- Natcofor Bulletin. 8½ x 11 ins., 6 pp. Illustrated.
- Natco Double Shell Load Bearing Tile Bulletin, 8½ x 11 ins., 6 pp. Illustrated.

TILES

- Flint Faience & Tile Co., Flint, Mich.**
Vitocraft Tiles, Unglazed. Folder, 4 pp., 8½ x 11 ins. Illustrated. Details of patterns in full color. Ask for Form A-322.
- Faience Tiles for Bathrooms. Folder, 4 pp., 8½ x 11 ins. Illustrated. Ask for Form A-303.
- Faience and Vitocraft, Unglazed. Folder, 4 pp., 8½ x 11 ins. Illustrated. Views of installations. Ask for Form A-304.
- Flintcraft Tiles. Folder, 4 pp., 8½ x 11 ins. Illustrated. Machine-made floor or wall tile. Ask for Form A-363.
- Hanley Company, Bradford, Pa.**
Hanley Quarry Tile. Folder. 4 pp., 5 x 8 ins. Illustrated.
- C. Pardee Works, 101 Park Ave., New York, N. Y., and 1600 Walnut St., Philadelphia, Pa.**
Pardee Tiles. Bound volume, 48 pp., 8½ x 11 ins. Illustrated.

TRUSSES

- McKeown Bros. Company, 523 South Keeler Avenue, Chicago.**
Truth in Architecture. Folder, 4 pp., 8½ x 11 ins. Illustrated. Deals with use of trusses of wood.
- Factory Built Bowstring Trusses. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Timber Trusses. Folder, 4 pp., 8½ x 11 ins. Illustrated.

VALVES

- Crane Co., 836 S. Michigan Ave., Chicago, Ill.**
No. 51. General Catalog. Illustrated. Describes the complete line of the Crane Co.
- C. A. Dunham Co., 450 East Ohio St., Chicago, Ill.**
The Dunham Packless Radiator Valve. Brochure, 12 pp., 8 x 11 ins. Illustrated. Data on an important type of valve.
- Jenkins Brothers, 80 White Street, New York.**
Office Buildings Yesterday and Today. Folder, 8½ x 11 ins. Illustrated. Valves for use in office buildings.
- Walworth Company, Statler Office Building, Boston, Mass.**
Walworth Valves, Fittings and Tools. Catalog 88. Bound Volume giving data on a wide variety of details.

VENETIAN BLINDS

- Columbia Mills, 225 Fifth Avenue, New York.**
A Manual for Architects. Booklet, 6 pp., 8½ x 11 ins. Illustrated.

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.

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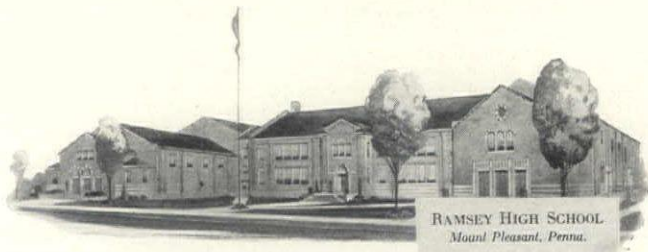
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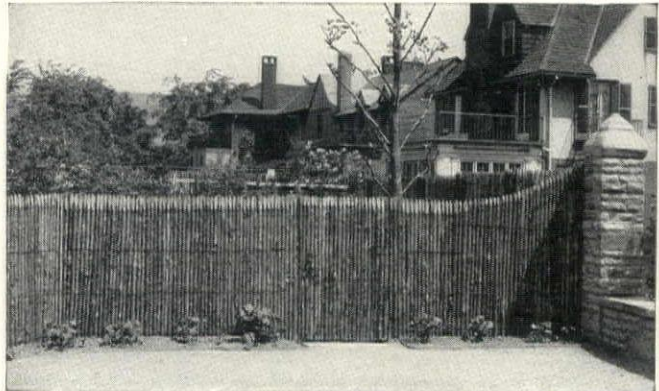
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VENTILATION—Continued

- Orange Screen Company, Maplewood, N. J.**
Window Ventilator, Filters the air. Folder 4 pp., 8½ x 11 ins. Illustrated.
- Herman Nelson Corporation, Moline, Ill.**
Univent Ventilation; The Modern Safeguard of Youth in the Schoolroom. Booklet, 63 pp., 8½ x 11 ins. Illustrated.
- Herman Nelson System of Ventilation. Brochure. 103 pp., 8½ x 11 ins. Illustrated.

WATERPROOFING

- Medusa Portland Cement Co., 1002 Engineers' Building, Cleveland.**
Medusa Waterproofed Gray Portland Cement. Booklet, 30 pp., 8½ x 11 ins. Illustrated.
- Minwax Company, Inc., 11 West 42nd St., New York.**
Waterproofing Stadia. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Transparent Waterproofings for All Masonry Walls and Surfaces. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Data Sheet on Membrane Waterproofing. Folder, 4 pp., 8½ x 11 ins. Illustrated.
- Toch Brothers, New York, Chicago, Los Angeles.**
Architects' Specification Data. Sheets in loose leaf binder, 8½ x 11 ins., dealing with an important line of materials.

WEATHER STRIPS

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

WINDOW GLASS

- Pittsburgh Plate Glass Company, Grant Building, Pittsburgh, Pa.**
Pennvernon Window Glass With the New Flatter Surface. Booklet, 16 pp., 8½ x 11 ins. Illustrated.

WINDOWS

- William Bayley Co., 147 North Street, Springfield, Ohio.**
Bayley Pivoted Windows. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Sections, hardware, and other details, and illustrations of installations.
- Detroit Steel Products Co., 2250 E. Grand Boulevard, Detroit.**
Fenestra Blue Book. Brochure, 75 pp., 8½ x 11 ins. Illustrated. Data on steel windows.
- The Kawneer Company, Niles, Mich.**
Circular, 8½ x 11 ins., with A.I.A. File No. featuring full size details and specifications of Sealair In-swinging windows. The above to be furnished in non-ferrous metals and steel.
- 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.
- Lupton Commercial Projected Windows. Brochure. 24 pp., 8½ x 11 ins. Illustrated. Details and specifications.

WINDOWS, CASEMENT

- Detroit Steel Products Co., 2250 E. Grand Boulevard, Detroit.**
Fenestra Casements. Booklet, 14 pp., 8½ x 11 ins. Illustrated. Discusses casements, particularly for residences.
- Fenestra Screen Casements. Brochure, 16 pp., 8½ x 11 ins. Illustrated.
- Decorating With Casements. Booklet, 18 pp., with inserts in color 6 x 8½ ins. Deals with use of decorations, particularly draperies, with casement windows.
- 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 Creates a Complete Casement. Folder, 8½ x 11 ins. Illustrated data on a casement providing for screens, shades and draperies.
- Lupton Heavy Casements. Detail Sheet No. 101, 4 pp., 8½ x 11 ins. Details and specifications only.

WINDOWS, CASEMENT—Continued

- Richards-Wilcox Mfg. Co., Aurora, Ill.**
Casement Window Hardware. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Shows typical installations, detail drawings, construction details, blue-prints if desired. Describes AIR-way Multifold Window Hardware.
- Architectural Details. Booklet, 8½ x 11 ins., 16 pp. Tables of specifications and typical details of different types of construction.
- List of Parts for Assembly. Booklet, 8½ x 11 ins., 16 pp. Full lists of parts for different units.

WINDOW SCREENS

- Detroit Steel Products Co., 2250 E. Grand Boulevard, Detroit.**
Fenestra Screen Casements. Brochure, 16 pp., 8½ x 11 ins. Illustrated.
- Orange Screen Company, Maplewood, N. J.**
Orsco Screens and Other Products. Booklet, 20 pp., 7¾ x 11 ins. Illustrated.
- Details and Data for Screen Installations. Booklet, 22 pp., 8½ x 11 ins. Illustrated.
- William Bayley Co., 147 North Street, Springfield, Ohio.**
Bayley Pivoted Windows Screened. Booklet, 8 pp., 8½ x 11 ins. Data on screening and window ventilation.

WINDOWS, STEEL AND BRONZE

- William Bayley Co., 147 North Street, Springfield, Ohio.**
Bayley Steel Window Inserts. Brochure, 8 pp., 8½ x 11 ins. Illustrated Suggestions on correct use of inserts.
- 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.
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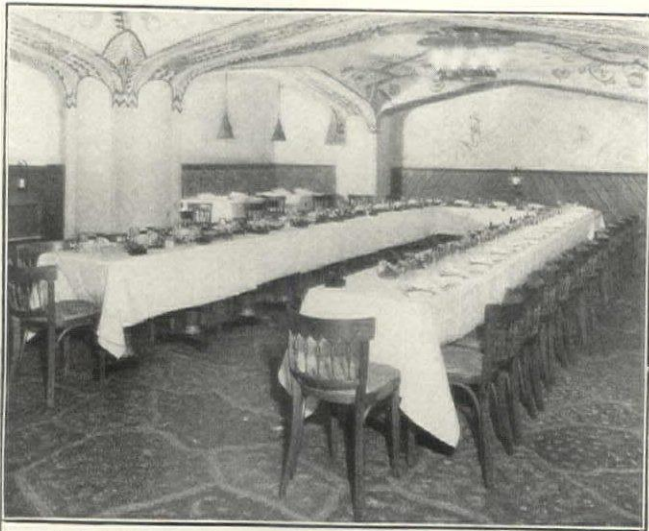
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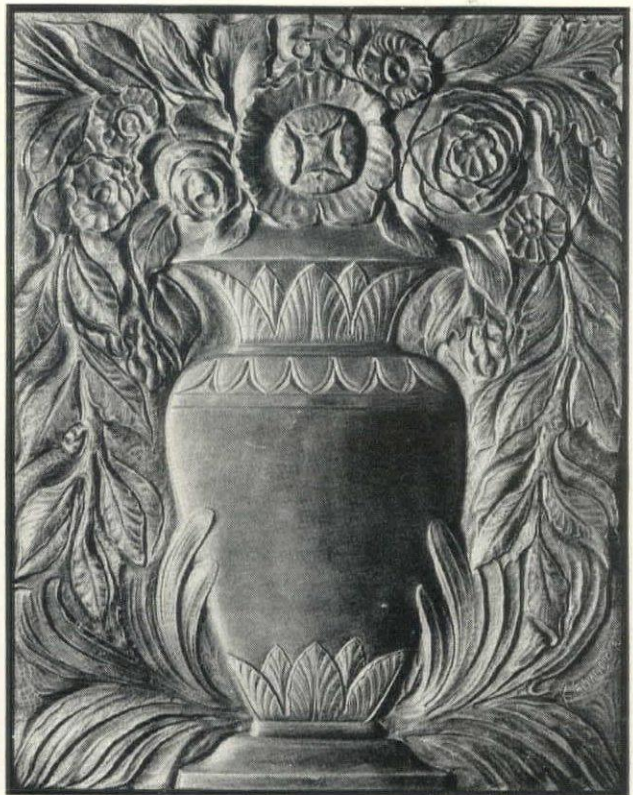
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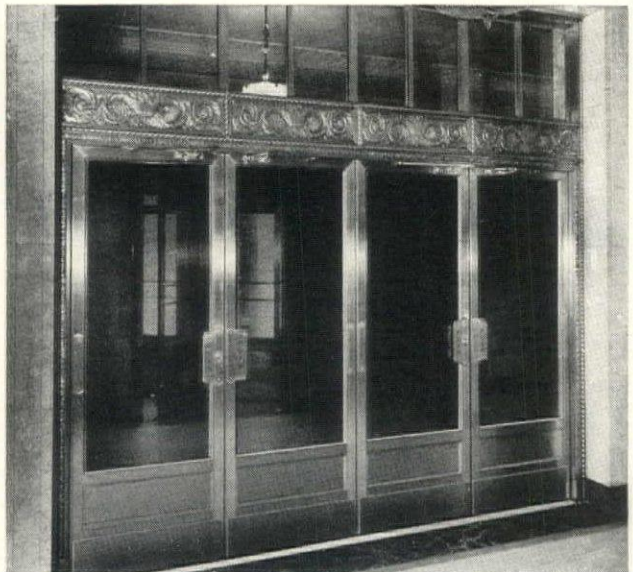
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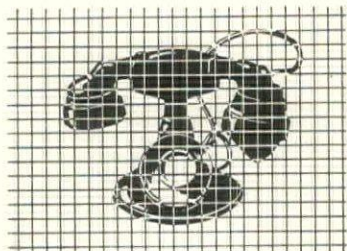
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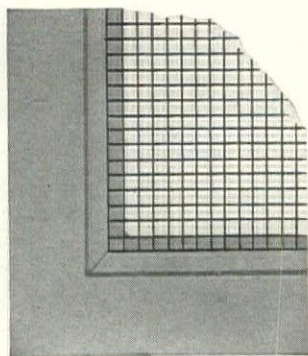
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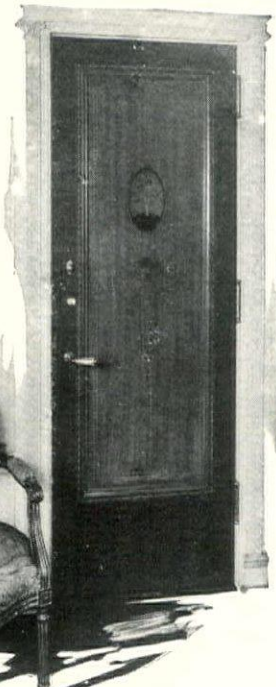
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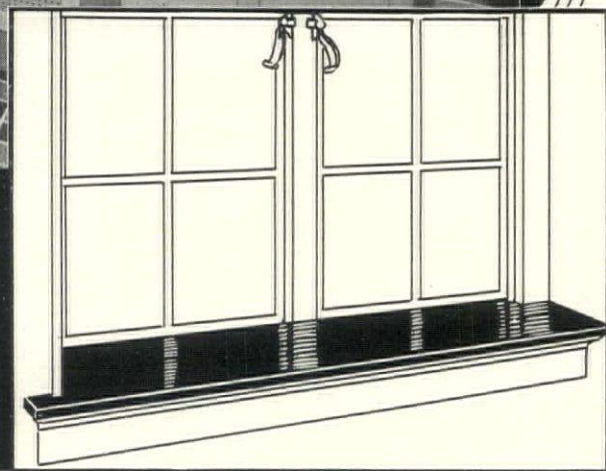
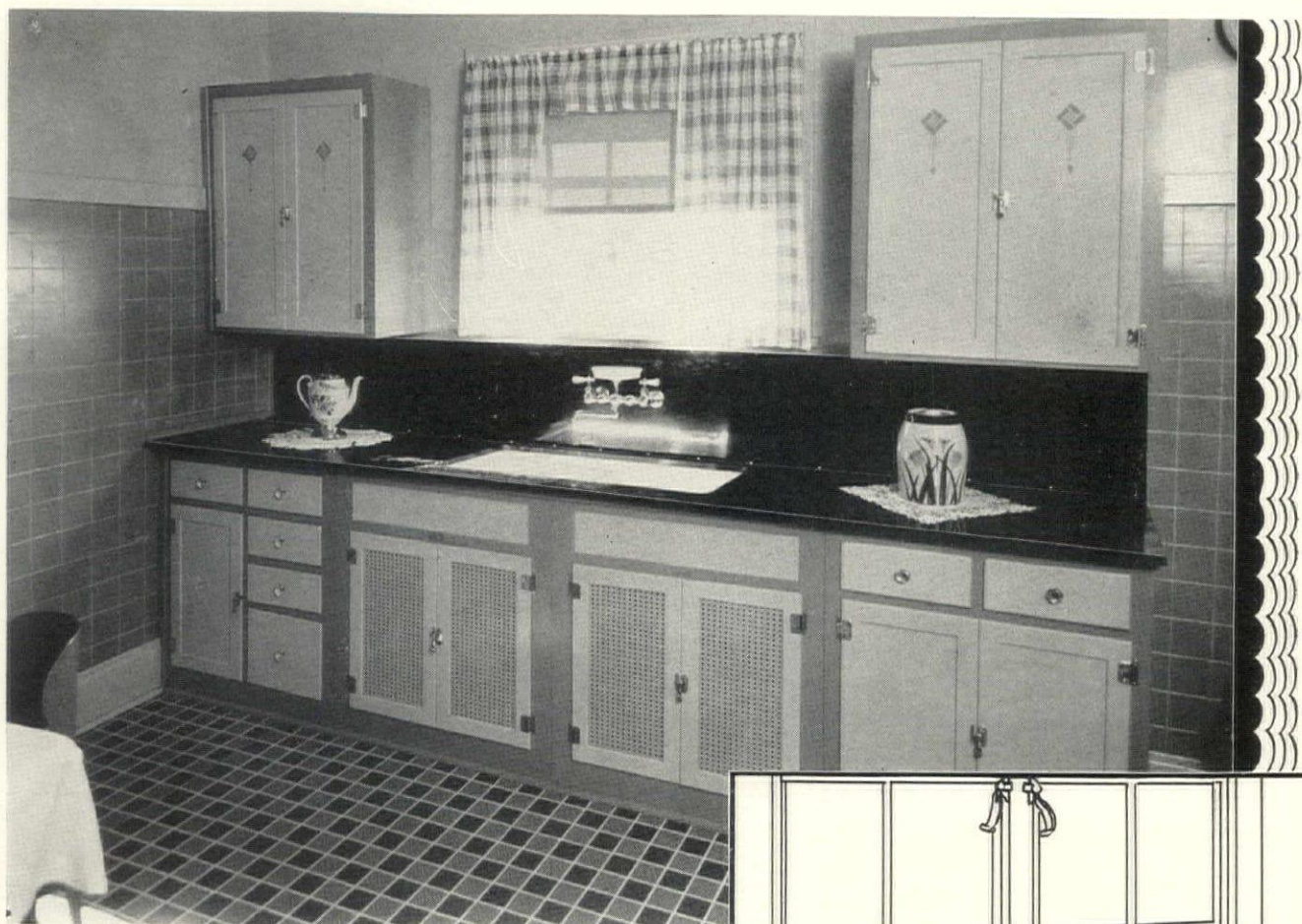


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REVIEWS OF MANUFACTURERS' PUBLICATIONS

GENERAL ELECTRIC COMPANY, Nela Park, Cleveland.
"The Coördination of Light and Music."

The title of this little brochure, evidently one of a series, suggests quite a number of things. The splendor of the opera, as exemplified in New York or Chicago, would lose much did not those in charge have rather more than a vague glimmering of the relation of light to music, or of the effect on music of light. In this, as well as in several more or less associated subjects regarding æsthetics, the General Electric Company has made wide study and research, the research and study made more helpful because of considerable correlated experiment, and for the aid of architects, decorators, and others interested, some of its findings are set forth in this brochure. The writer of the text is evidently possessed of rather more than the average man's share of perception and erudition, and much more than the average understanding of æsthetics, and far more than the usual command of sound, plain, common sense English in which to set these things forth. To explain a subject which is by its very nature more or less abstract, there are excellent illustrations.

NATIONAL GYPSUM COMPANY. "A Guide Book to Good Walls"; "Rooms of Romance."

The words "Gold Bond" which are used extensively in all the printed matter of the National Gypsum Company mean that the value or integrity of the materials for walls and ceilings which the firm manufactures and sells is guaranteed by the Company. Architects and builders are of course familiar with the various products of the Company,—wall-board, tile board, lath, plaster, lime, and materials for securing insulation and texture. Each of the two booklets here noticed carries this sentence: "Your authorized Gold Bond dealer is empowered to issue a definite Gold Bond Guarantee with every Gold Bond product you use." The excellence of the Gold Bond products is due to considerable study and research by the Company's workers, use of the best raw materials, and the most advanced and improved method of manufacture. "Such a far-reaching guarantee can be made with Gold Bond products solely because one inflexible standard of quality controls all Gold Bond materials. And this accomplishes an exceedingly important dual result. It not merely maintains the quality of each product but assures the workability of each product being exactly suited to all companion Gold Bond products. In that highly important point,—balanced suitability,—rests the basic reason why the Gold Bond Wall can be conclusively guaranteed as a unit."

CENTURY FURNITURE COMPANY, Grand Rapids, Mich.
"Furniture." A valuable work on period style in furniture.

The rise of the type of furniture variously known as "Modern," "Modernistic" or "Contemporary," has by no means brought about loss of interest in the historic or period styles,—indeed the new type, largely because of its excesses, seems to have directed popular fancy toward styles which have been well tried and found to be of enduring charm and value. One indication of the lack of stability which seems to belong to the "Modern" might be found in the recent decorating and furnishing of several very large hotels. Where an investment reaching into vast figures is involved, there is a tendency to avoid use of what promises to be merely transient or ephemeral in its vogue, and reliance is placed on restrained period types,—Queen Anne, Adam, Directoire, or "American Empire." This has been suggested by an examination of a volume of 158 pages being issued by the Century Furniture Company which reviews the history of furniture since the days of ancient Egypt but dwells particularly upon its development since the time of the Italian Renaissance. The Century Furniture Company has made a careful study of reproductions of old pieces, and the volume is illustrated largely by the work of the firm in this field. Several pages are devoted to the chronology of furniture styles in England, France and America, and several more to a glossary of terms. The volume would be useful and valuable to an architect or an interior decorator or in fact to anyone who would be well informed on a subject of cultural importance.

CLINTON METALLIC PAINT COMPANY, Clinton, N. Y.
"Importance of Mortar Color in Architecture."

"Color harmony is often as vital in obtaining outstanding architectural effects as are the elements of style, mass and design. Mortar color makes possible an infinite variety of effects in brickwork. It may be used as a positive color, a foil, or a blending tint. With it there can be secured a feeling of marvelous unity of the whole. It lends itself equally well to a rich or subdued color tone. Many famous European buildings, such as the Albi Cathedral, owe much of their charm to the feeling of unity obtained through the harmony of mortar and brickwork. In some cases this was due to the natural color of the local sand used; in others, to the mellowing influence of time. Either effect can be reproduced today by the artistic use of mortar colors. Mortar colors represent but an infinitesimal part of the cost of any building, yet they often contribute as much to its fine appearance as almost any other single element. In selecting mortar colors, however, it is important to use only those which are always uniform and lasting. For 43 years Clinton Mortar Colors and Clinton Stucco and Cement Colors, dealt with in this folder, have contributed to architectural beauty. They are famous for their quality, uniformity and permanence."

AMERICAN WALNUT MANUFACTURERS' ASSOCIATION. "American Walnut for Interior Woodwork."

For several centuries walnut has shared with oak and mahogany the preference of discriminating architects and decorators for furniture and interior woodwork. Walnut is possessed of all the qualities which procure use of wood for these purposes,—richness of color and grain, easy workability, and a patina which becomes increasingly beautiful with age and exposure to the atmosphere. American walnut possesses all the qualities which belong to the walnut of other countries, and this booklet, issued by a large association of growers of the wood, indicates that the advantages of using walnut are by no means being overlooked by present-day architects and decorators. The brochure is devoted not so much to showing walnut's value for making furniture as to dealing with its use in paneling, floors, trim and other forms of what is called "standing woodwork." Illustrations show the use of walnut in all the forms suggested by the words. Part of the booklet deals with the finishes which are used successfully on American walnut, and one page gives the comparative costs of finishing a room in walnut, several kinds of mahogany, birch, and two varieties of gum, the figures proving that in spite of its advantages the cost of walnut is comparatively modest, within almost anyone's reach.

BEARDSLEE CHANDELIER MFG. CO., Chicago. *Beardslee Talks*, Volume XII, Number 8."

One of the best known firms of American architects claims that the character of an interior of any kind is established by its lighting fixtures,—that its architectural excellence is absolutely made or destroyed by the fittings which supply the light. This firm insists that its clients leave the matter of designing such fixtures to the architects, and the most skillful and resourceful of its designers are given the work. Another American architect,—one famous for his churches,—insisted that his ecclesiastical interiors remain fitted with temporary fixtures until permanent fittings, designed in his office, could be had. This issue of *Beardslee Talks*, a house organ devoted to describing and illustrating lighting fixtures, deals with such fittings for churches and other interiors of an ecclesiastical nature. It deals with quite a variety of fixtures, and shows interiors of many churches which are equipped with fittings from the Beardslee establishment. Collegiate buildings of certain types have much in common with ecclesiastical structures, and the fixtures designed for use in churches might often be used with equal propriety in the libraries or common rooms of colleges or universities. The brochure is full of valuable suggestions for the designer, the architect, or for the college executive."



Reproduction from a painting made at "Wilpen Hall," the estate of Mrs. William Penn Snyder, Sewickley, Pa., by Frank Swift Chase

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DAVEY TREE SURGEONS

REVIEWS OF MANUFACTURERS' PUBLICATIONS

UNITED STATES GYPSUM COMPANY, 300 West Adams Street, Chicago. "The Gypsumist, Architects' Edition."

Greece is one of those parts of the Old World in which romance still lingers notwithstanding disturbing rumors regarding a modern steel-framed building presently to be built in Athens. Possibly apropos of exactly this a recent issue of *The Gypsumist* deals with what it calls "changing Greece," though reassuring words which follow say that the text is illustrated from "photographs of the classical monuments in their present partly restored state." The illustrations include views of the Parthenon, the Erechtheion, the Theseion and some others, and the Theater of Dionysos, all with their fragments collected and restored to place. As usual, part of the brochure is devoted to the products manufactured by the United States Gypsum Company, these pages giving views of two banking interiors where excellent acoustical conditions have been produced by use of sound-absorbing material.

BEARDSLEE CHANDELIER MFG. CO., Chicago. "Beardslee Talks," Volume XII, Number 9.

An interior of any type necessarily depends for much of its interest and character upon the fixtures used for lighting it. Although the matter of fixtures would be important anywhere, it is particularly so in buildings which because of their size and dignity are somewhat monumental, such as banks, and discriminating architects are careful to see that lighting fixtures heighten the character of the interiors they adorn. This issue of the Beardslee house organ deals specifically with the lighting of banks. It presents views of the interiors of excellent bank buildings in many parts of the country, the work of various architects. One of the most interesting is the Terminal National Bank in Chicago, in the *Daily News* Building. This is described as being "the first bank in Chicago designed and completely outfitted in the modern style," and the lighting fixtures are in complete accord with their surroundings. Other interiors illustrated are of a considerably more conservative character.

LUDOWICI-CELADON COMPANY, New York. "The Tuileries Brochures, Volume II, Number 6."

A recent issue of *The Tuileries Brochures*, a series of booklets being issued by this firm of roofing tile manufacturers, deals with some of the rural churches of Dorsetshire. The photographs which formed the basis of the monograph were taken by W. Pope Barney and Mrs. Barney during several visits to that part of England, and those used were selected from quite a number by F. R. Yerbury, the well known English architect, while the text of the brochure, prepared by Mrs. Barney, adds measurably to the interest which attaches to these beautiful relics of a day when the world was happier. These small churches, most of which are shown standing in their little churchyards, possess all the simplicity and reticence which make the country churches of England so beautiful, and their roofs in many instances are covered with tiles such as are being reproduced by the company.

OHIO ART BRONZE INDUSTRIES, 2730 Spring Grove Avenue, Cincinnati. Work in Bronze.

There are various forms of metalwork which are so closely related to architecture that they practically constitute an essential part of it. Such are the grilles or screens at the windows or doors of monumental buildings; the screens or grilles used in banks; tablets used as memorials or signs; and there might be named many other types of such metalwork which are in wide use. This well produced brochure describes and illustrates some of such details of bronze which have been produced by the Ohio Art Bronze Industries. It illustrates tablets which have been placed in buildings of various types to commemorate events or service; standards and bases for flag poles; and other details for different purposes. For the benefit of those who may be planning such work in bronze the booklet gives designs of standard borders, name plates; the signs used to designate the different departments of banks; tablet and individual letters; and one page carries a chart showing spaces required for letters of standard sizes when used upon tablets or signs.

COLUMBIA MILLS, 225 Fifth Avenue, New York. "Directed Daylight Now a Part of Architecture."

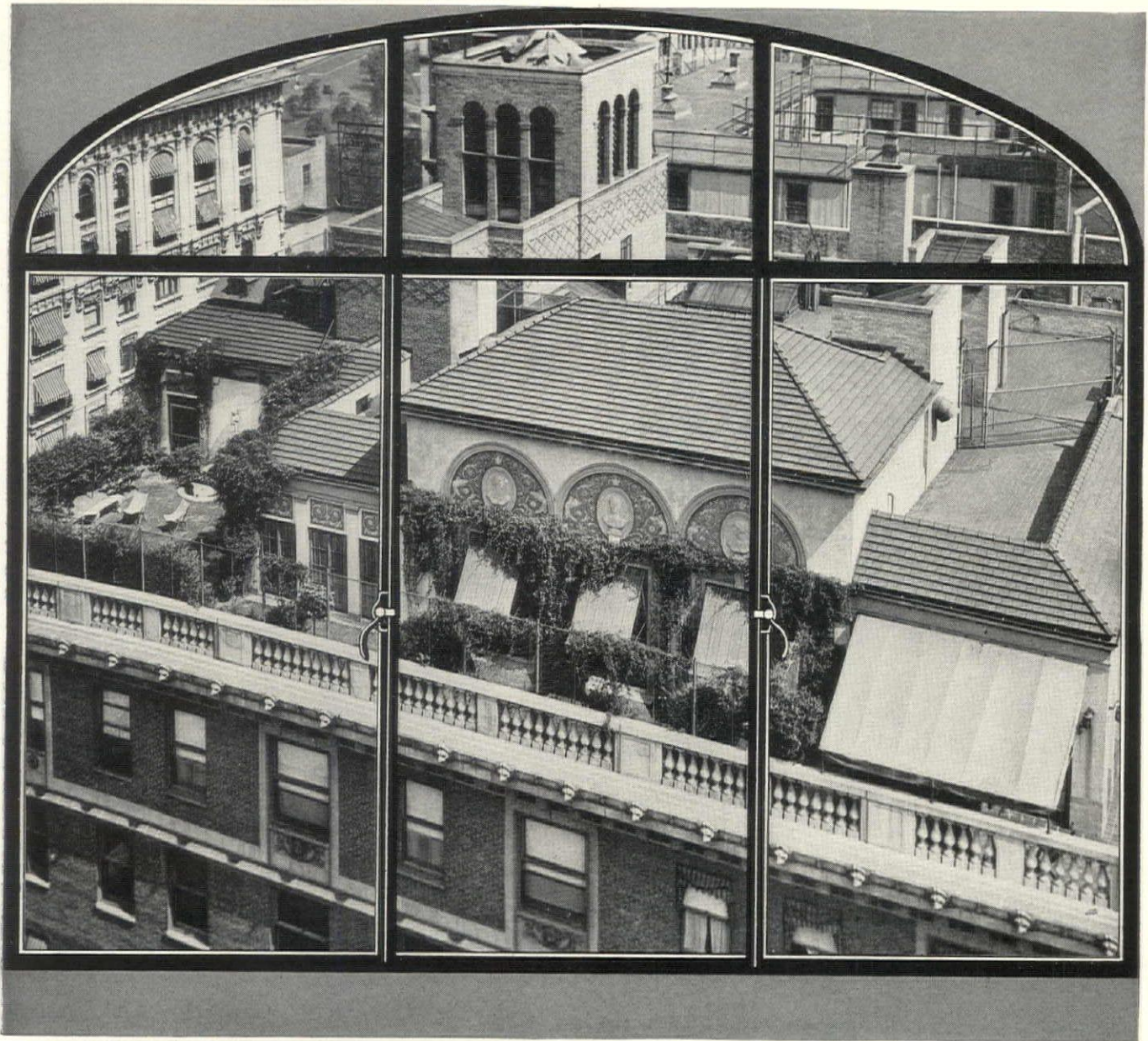
"Venetian blinds," the term being applied to the shades with slatted louvers used at windows, have several advantages which procure their frequent use. Probably the chief of these advantages is the possibility of regulating the light so that it is properly distributed, not creating a blinding glare at one place and leaving another in semi-darkness. "In planning rooms consideration of the lighting values of Venetian Blinds is necessary as a part of architectural vision. Rooms that may otherwise be dark can be made more tenable. It appears that the amount of illumination on a desk surface at the rear of a room determines to a great extent not only the value of the space which the desk occupies but also the depth of the room which it is practicable to have with a given height of ceiling. By use of Columbia Venetian Blinds the illumination in that portion of a room farthest from the windows is materially increased over that of daylight illumination with any other means of natural light control. So in the planning of buildings the architect has this new factor of illumination to assist him in bringing to remote sections of the rooms proper lighting and reduction of shadows. Recently, in the research laboratory of a leading university, it was established that, with Venetian Blinds (Columbia type used), it is possible to increase the daylight in the darker portions of a room from 100 per cent to 130 per cent, according to the color, finish and angle of the slats."

B. F. STURTEVANT COMPANY, Hyde Park, Boston. "An Air Castle, Founded on Faith."

The world admires the courage, energy and resourcefulness which develop a business from small beginnings to great size. This little brochure is issued by the widely known B. F. Sturtevant Company to record its growth from 1864, when its business was founded on "an idea backed by 75 cents in the pocket of a genius," to the present time when the firm owns and operates an extensive plant on the outskirts of Boston and other plants at Framingham, Mass., Sturtevant, Wis.; Berkeley, Cal.; Camden, N. J., and Galt, Ont. Other publications issued by the company deal with its excellent line of specialties for heating and ventilating of buildings.

THE MOSAIC TILE COMPANY, Zanesville, O. "Modernize Your Home with Mosaic Tiles."

Since tiles are not easily broken and never wear out, they might be considered one of the most economical of materials used for the interiors of buildings. The day is gone when bathroom, kitchen and some other parts of a house were considered suitably equipped only when they were faced with cold white glossy tile. Tile manufacturers now produce their wares in the most beautiful of colors, plain or figured, and since the makers of bathroom and pantry fittings do likewise, it is possible to work out for kitchens, pantries and bathrooms the most interesting effects. Quite lately there was seen a bathroom where the walls and floor were of old gold and black tile, while the tubs, lavatory and other fittings were of a dull red. This brochure deals with use of tile for walls and floors of many different rooms in buildings of different sorts. "The investment in a mosaic tiled bathroom or other room is really moderate, especially when you remember that the first cost is the last. A simple design in a harmony of two or three colors is easily carried out. By all means consider mosaic tiles when remodeling your home. Have a reputable tile contractor give you an estimate on its installation. In modernizing the home be sure to make the kitchen up-to-date, because it is the workshop of the home and should be one of the brightest rooms in the house. Mosaic tiles give you walls that need never be done over again. They give you floors that are permanent, always even and sure to walk on, that never become unsightly, because the hardest footwear has no effect on them. And a built-in sink of mosaic tiles. Mosaic tiles are ideal for the sink and the kitchen, because they are stain-proof, acid-proof, scar-proof and wear-proof. Nothing is more easily kept clean and shining bright, and they last indefinitely; and their initial cost is not great."



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—has produced a flatter, brighter, clearer sheet than was ever before possible—and it has done this without increasing the cost to you.

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and picturing how Pennvernon is made, will be sent you if you'll just ask the Pittsburgh Plate Glass Company, Grant Building, Pittsburgh, Pa.

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INDEX TO ADVERTISING ANNOUNCEMENTS

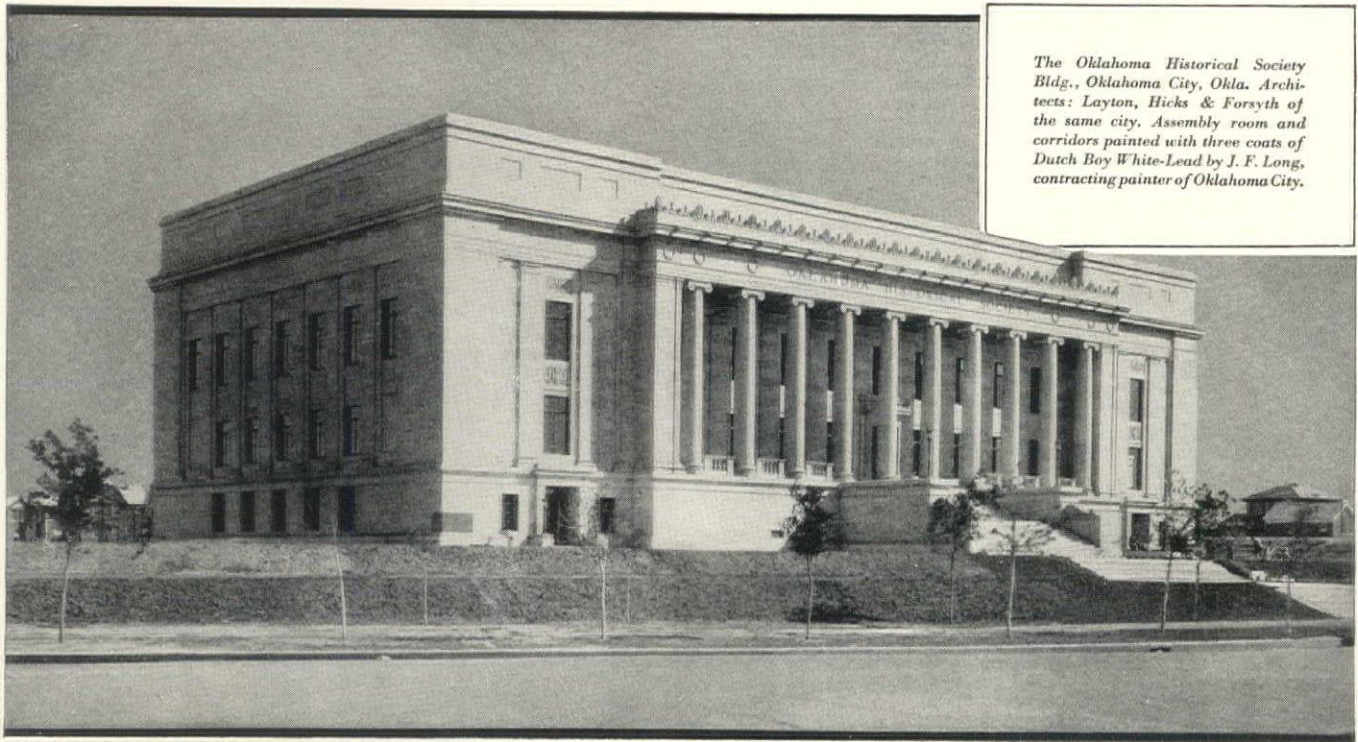
Part 1—Architectural Design

American Car and Foundry Company..	31	Goodyear	45	Newcomb Mfg. Company, F. J.....	51
American Walnut Manufacturers Association	34	Guastavino & Co., R.....	7	Orange Screen Company.....	54
Athey Company.....	53	Hamlin, Irving.....	54	Pardee Works, The C.....	26
Blabon-Sandura Company, Inc.....	36	Hanley Company, Inc.....	1	Pittsburgh Plate Glass Co.....	59
Blank & Company, Frederic.....	32	Hauserman Co., The E. F.....	10	Portland Cement Association.....	3
Carey Company, The Philip.....	39	Higgins & Co., Chas. M.....	54	Rambusch	53
Celotex Company, The.....	23	Highland Iron and Steel Company.....	Second Cover	Reeves Company, Robert C.....	51
Collins & Aikman Corporation.....	33	Hood Company, B. Mifflin.....	12	Russell & Erwin Mfg. Co.....	8
Columbia Mills, Inc., The.....	21	Indiana Limestone Company.....	9	Sargent & Company.....	6
Congoleum-Nairn, Inc.....17, 18		Johnson & Faulkner.....	43	Sheldon Slate Co., F. C.....	4
Davey Tree Expert Co. Inc., The.....	57	Kawneer Company, The.....	53	Southern Cypress Manufacturers' Association	Third Cover
DeLong Furniture Co.....	41	Kittinger Company.....	35	Todhunter, Inc.....	49
Dubois Fence & Garden Co.....	49	Klein & Co., Inc., Henry.....	28	Truscon Steel Company.....	2
Fiske Iron Works, J. W.....	62	Kokomo Opalescent Glass Co.....	5	Western Pine Manufacturers Association	47
Formica Insulation Company, The.....	55	McKeown Bros. Company.....	49	Westinghouse Electric Elevator Company	Fourth Cover
General Bronze Corporation.....	24	Minwax Co., Inc.....	14	Wilson Corporation, The J. G.....	22
General Electric Company.....	11	National Electric Light Association.....	51	Yale & Towne Mfg. Co., The.....	19
Georgia Marble Company, The.....	13	National Lead Company.....	61		

Part 2—Architectural Engineering and Business

American Brass Company, The.....	99	Frigidaire Corporation.....	81	Nailercte Corporation, The.....	132
American Institute of Steel Construction, Inc.....	96	Fulton Sylphon Company, The.....	117	Nash Engineering Co., The.....	113
American Laundry Machinery Co., The	Fourth Cover	General Electric Company.....	72	National Radiator Corporation.....	134
American Rolling Mill Company, The	131	G & G Atlas Systems, Inc.....	68	National Steel Fabric Co.....79, 80	
American Telephone & Telegraph Co...	93	Grinnell Company, Inc.....90, 91		National Tube Company.....	101
Armstrong Cork & Insulation Co...94,	115	Heating & Ventilating.....	84	Nelson Corporation, The Herman...109, 110	
Automatic Electric, Inc.....	127	Hoffman Specialty Company, Inc.....	139	Pecora Paint Company.....	106
Bethlehem Steel Company.....	123	Hoffmann & Billings Mfg. Co.....	130	Peerless Unit Ventilation Co., Inc.....	89
Barber Asphalt Company, The.....	128	Illinois Steel Company.....	121	Pierce, Butler & Pierce Mfg. Corp.....	132
Bayley Co., The William.....	76	Imperial Brass Manufacturing Co., The	107	Radio Receptor Co., Inc.....	106
Brownell Company, The.....	134	International Nickel Company, The...88,	105	Raymond Concrete Pile Company.....	63
Bull Dog Floor Clip Co., The.....	108	Jenkins Bros.....	83	Republic Steel Corporation.....	87
Byers Company, A. M.....	104	Johnson Service Company.....	135	Richards-Wilcox Mfg. Co.....Second Cover	
Carbondale Machine Co., The.....	78	Josam Manufacturing Company.....	133	Ruberoid Co., The.....	128
Carnegie Steel Company.....	129	Kalman Steel Company.....	125	Sarco Co., Inc.....	141
Carter Bloxonend Flooring Company...	108	Kewanee Boiler Corporation.....	67	Speakman Company.....	103
Century Electric Company.....	74	Kinnear Mfg. Co.....	82	Spencer Heater Company.....	142
Clow & Sons, James B.....	100	Knight, Maurice A.....	104	Sterling Engineering Company.....	134
Cork Import Corporation.....	64	Lamson Company, The.....	75	Sturtevant Company, B. F.....	137
Cutler Mail Chute Co., The.....	130	Lincoln Electric Co., The.....	70	Troy Laundry Machinery Co., Inc.....	92
D. G. C. Trap & Valve Co.....	71	Louisville Cement Company.....	69	Vonnegut Hardware Co.....	128
Diebold Safe and Lock Company.....	86	McQuay Radiator Corporation...Third Cover		Walworth Company.....	65
Duriron Company, The.....	102	Milcor Steel Company.....	130	Warren Webster & Company.....	85
Electric Storage Battery Company, The.	73	Mills Company, The.....	119	Wood Engineering Co., Gar.....	132
Elevator Supplies Company, Inc.....	66			York Ice Machinery Corporation.....	77

The Home of Oklahoma's Historical Society



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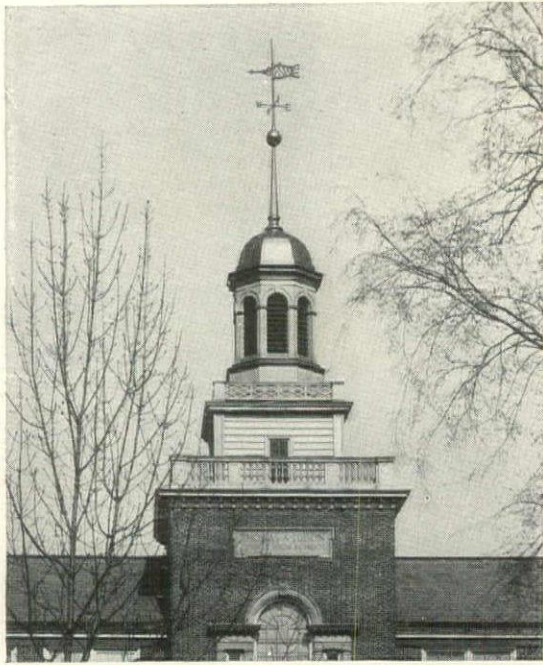
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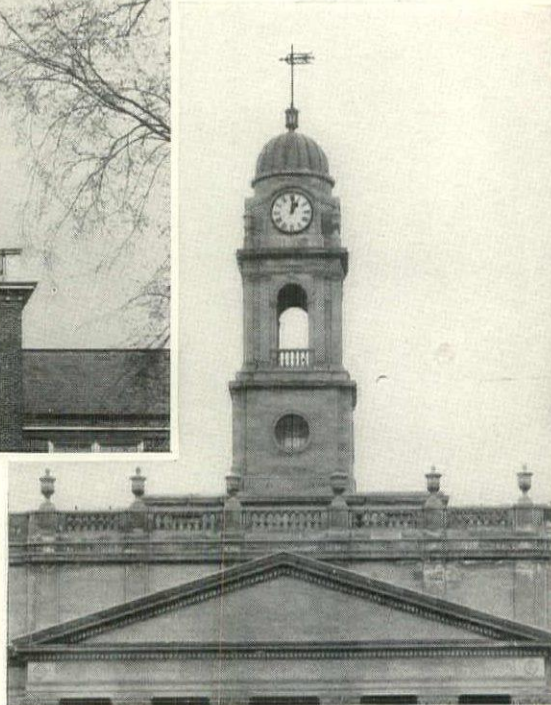


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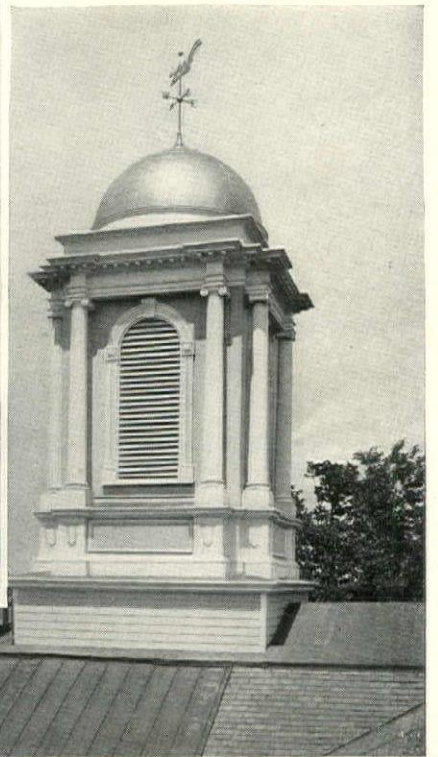




*Thos. A. Edison Jr., High School
West Orange, N. J.
Guilbert & Betelle, Architects*



*East Orange, N. J., City Hall
John H. & Wilson C. Ely, Architects*



*Reconditioned Cupola on
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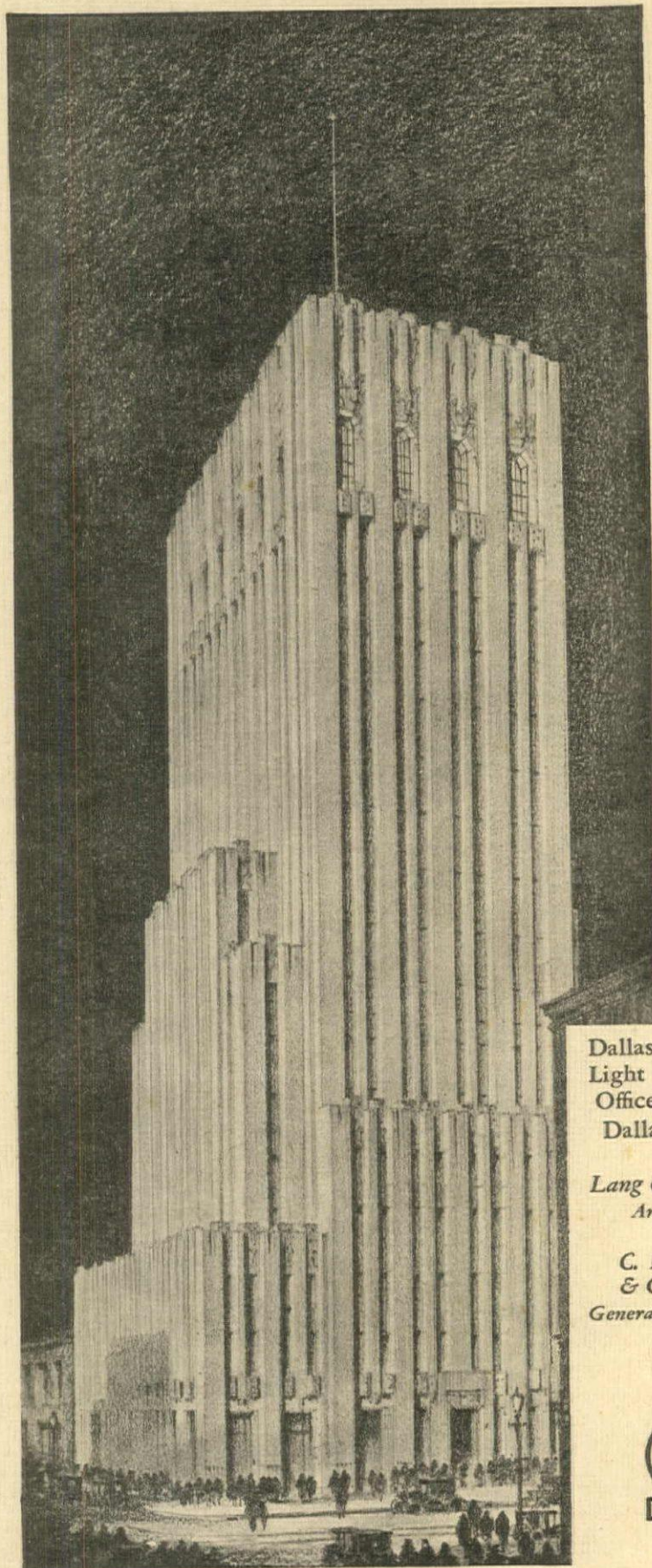
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