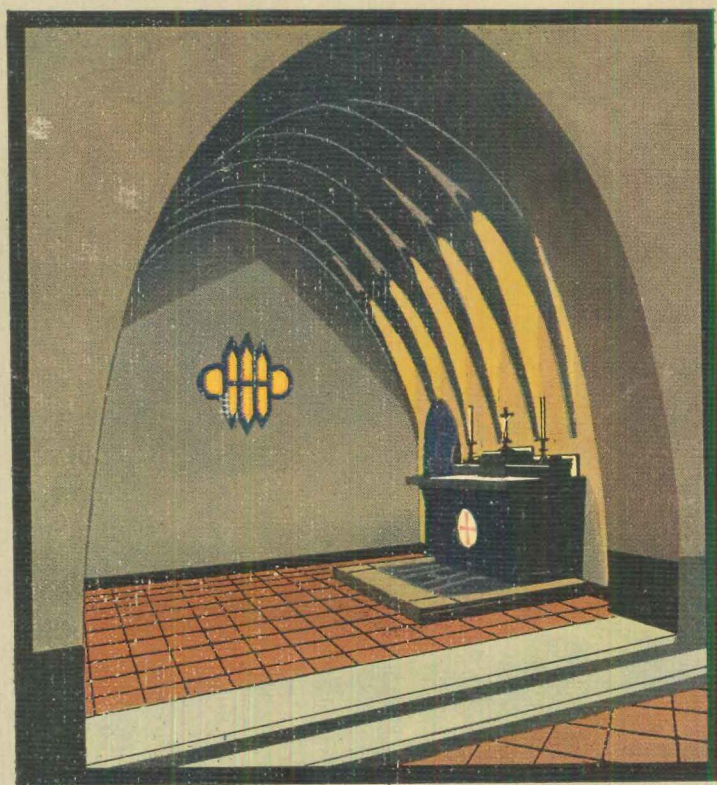


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IN TWO PARTS



PART ONE

ARCHITECTURAL DESIGN

MARCH

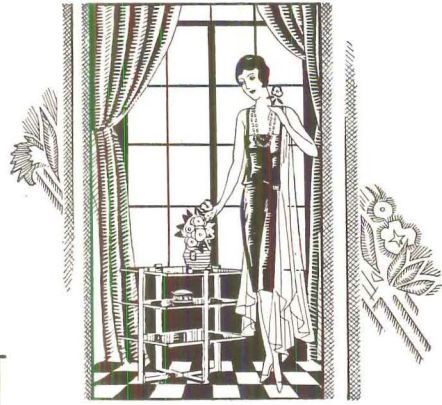
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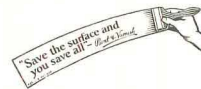
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*The Freda Maytag Home, Broadmoor, Colorado Springs, Colorado  
Heinz Mission Tiles were used by the Architect, J. B. Benedict*

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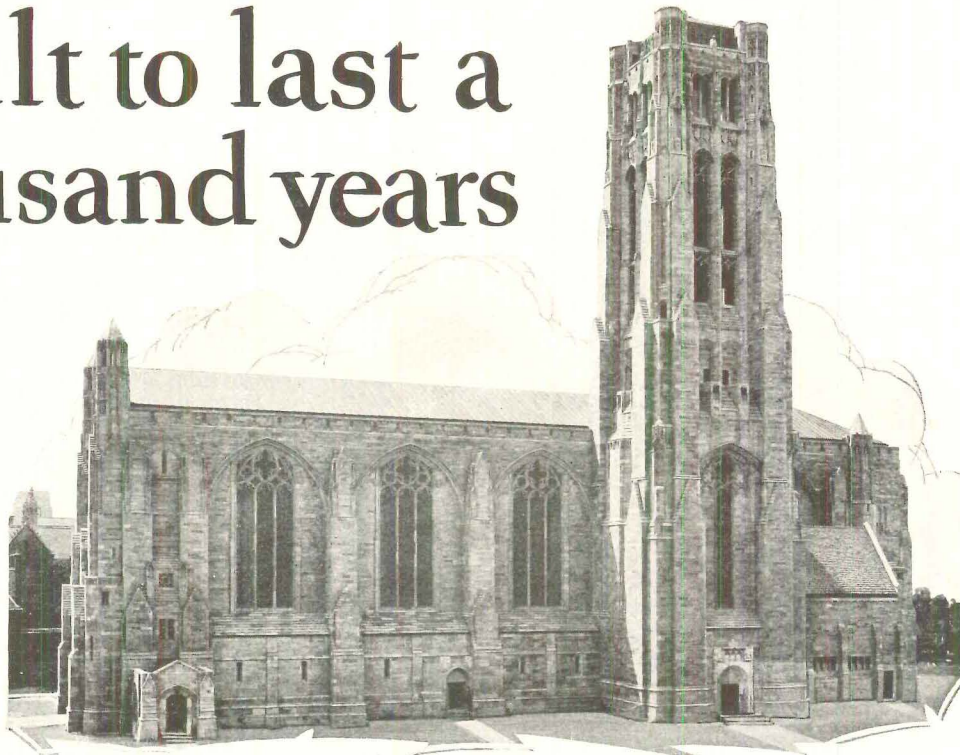
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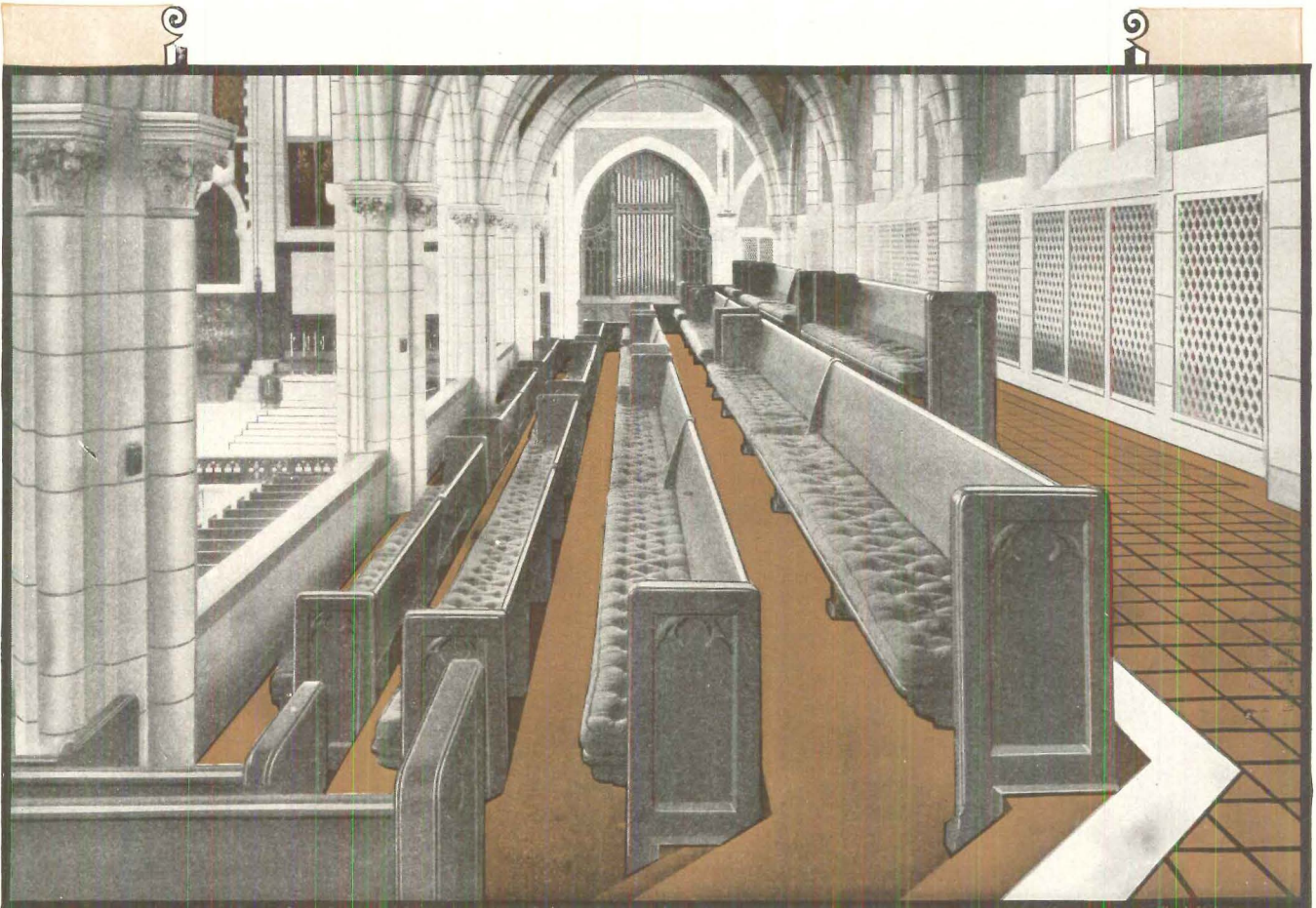
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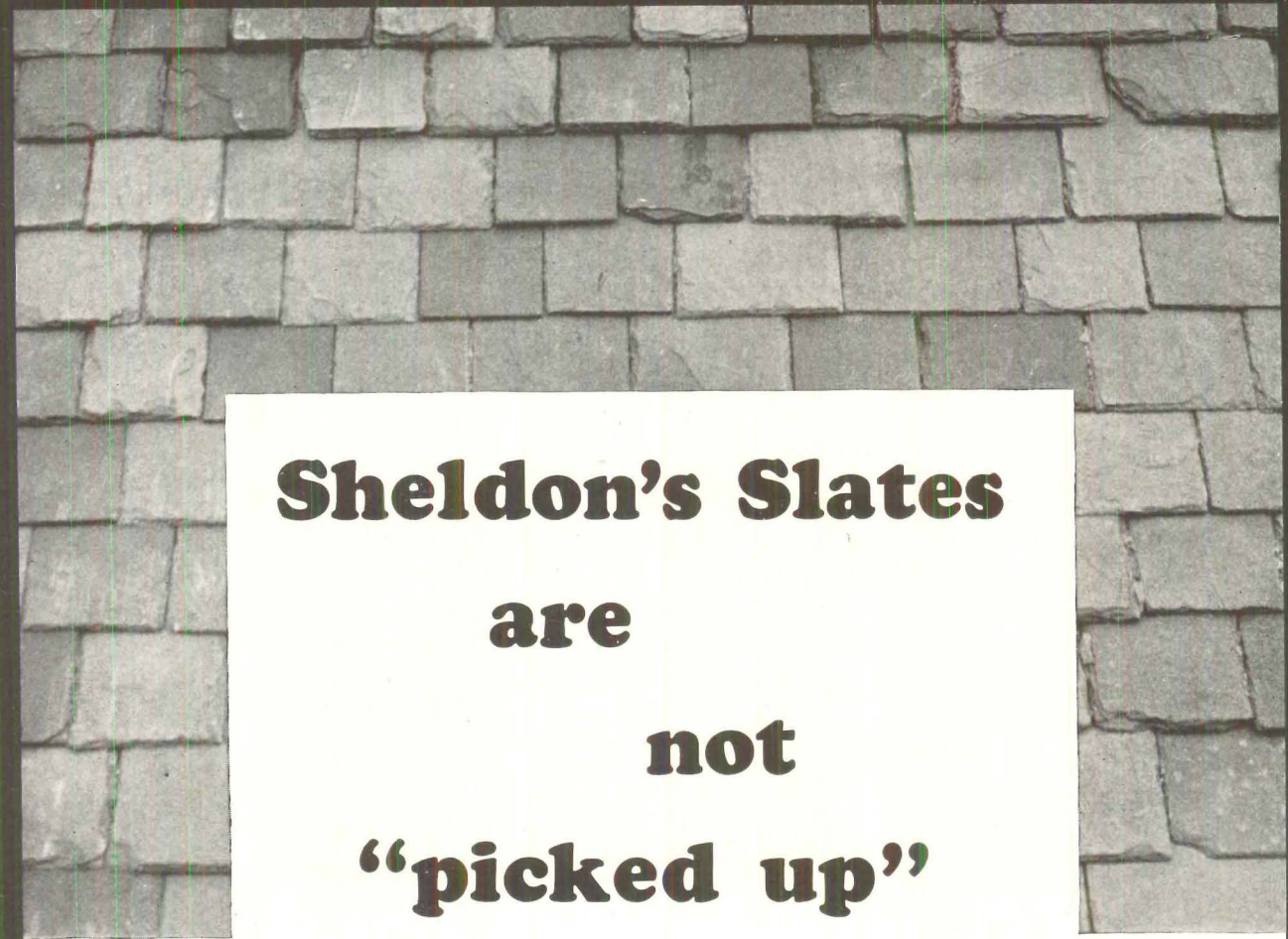
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**A**S the number of motor cars per capita is rapidly increasing, d'Humy Motoramp Garages are frequently designed so that extra floors may be added to keep pace with the demand for parking accommodations. The garage featured here is only one of many which have expanded by adding extra storage floors.

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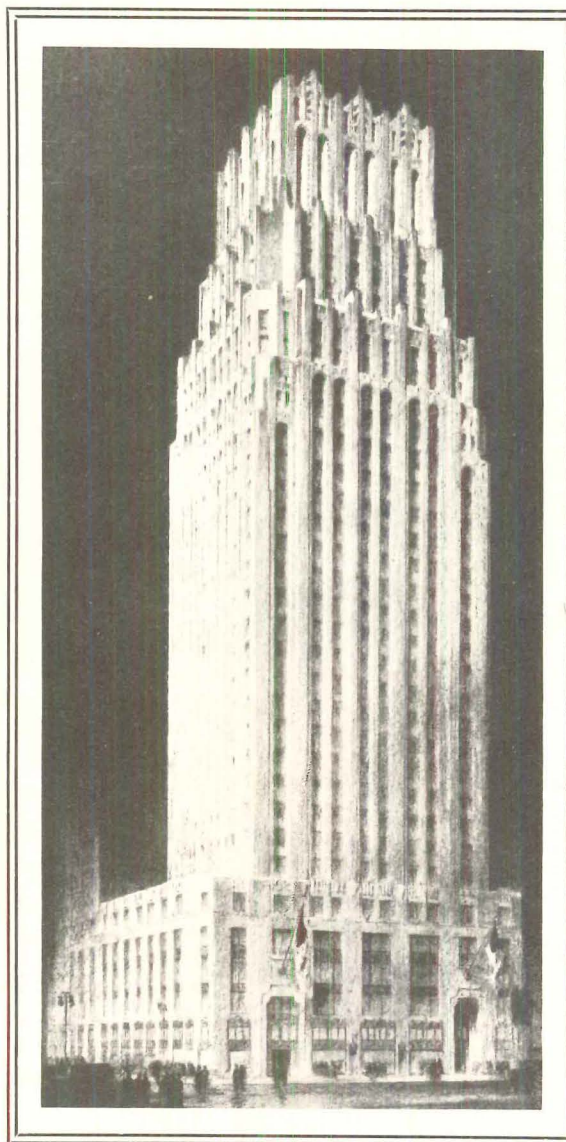
The Gulf Building,  
Houston, Texas

Alfred C. Finn,  
*Architect*

Kenneth Franzheim  
*and*  
J. E. R. Carpenter,  
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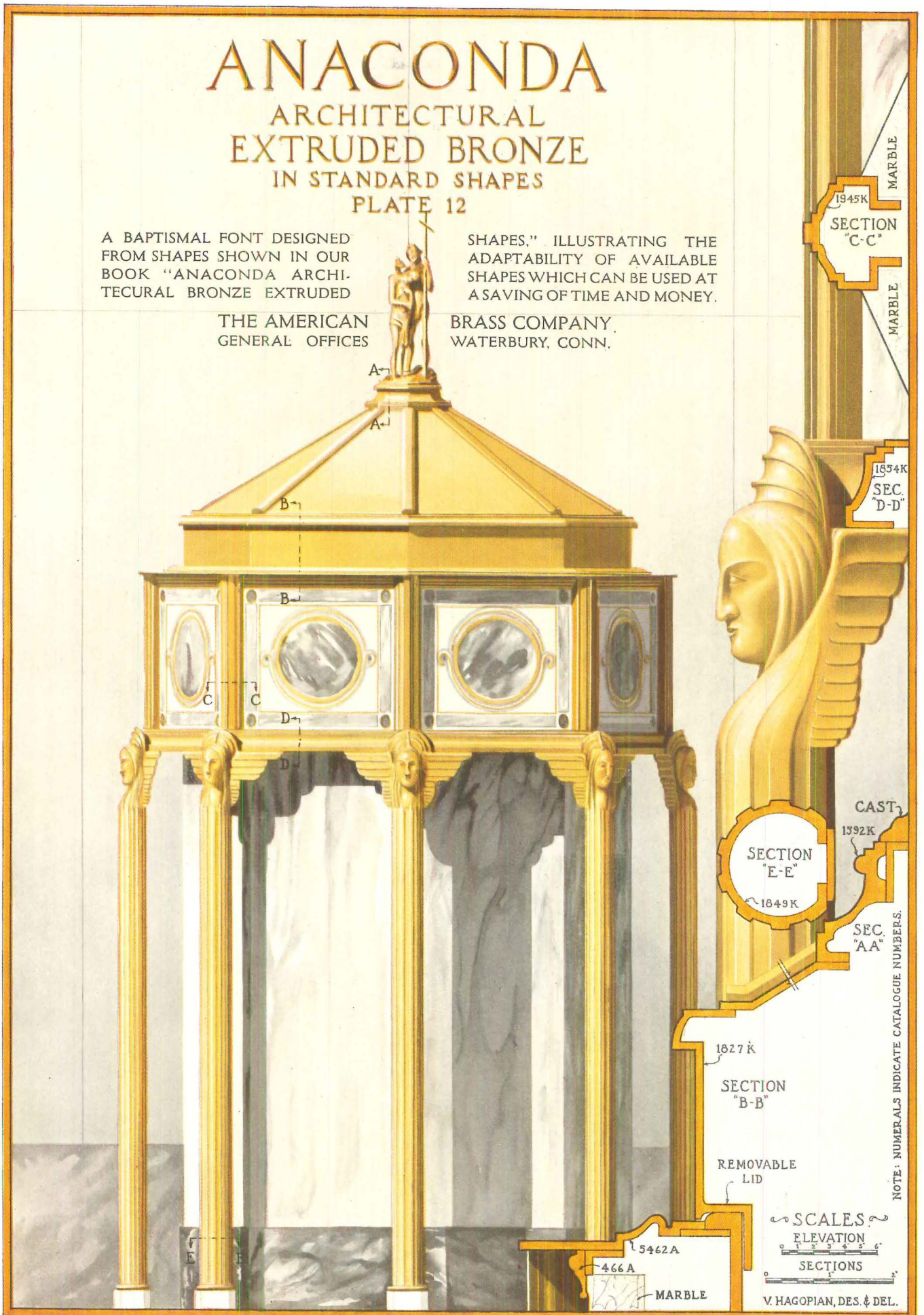
### PLATE 12

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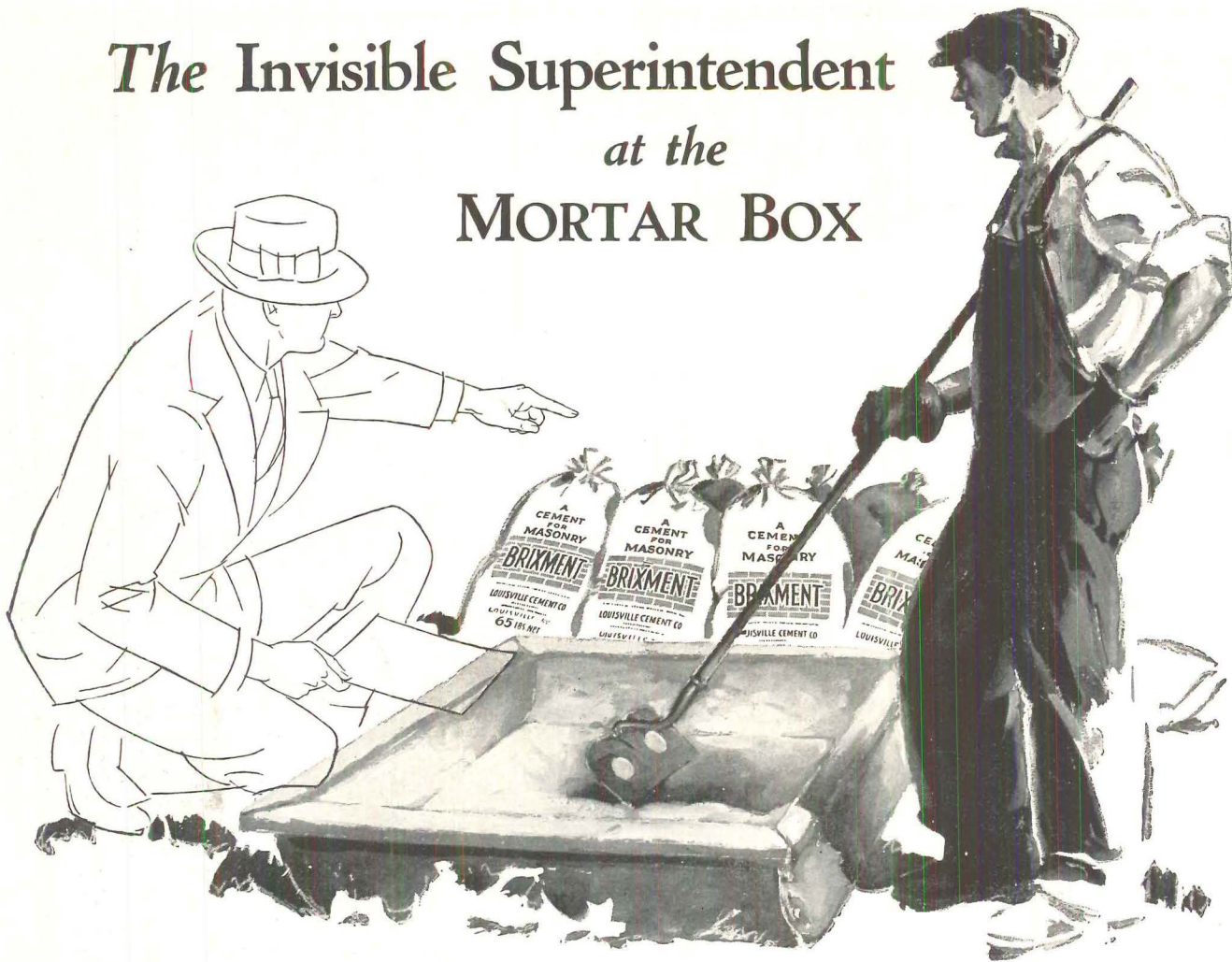
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VIEW ALONG THE VILLAGE GREEN—GROOMBRIDGE VILLAGE—ENGLAND

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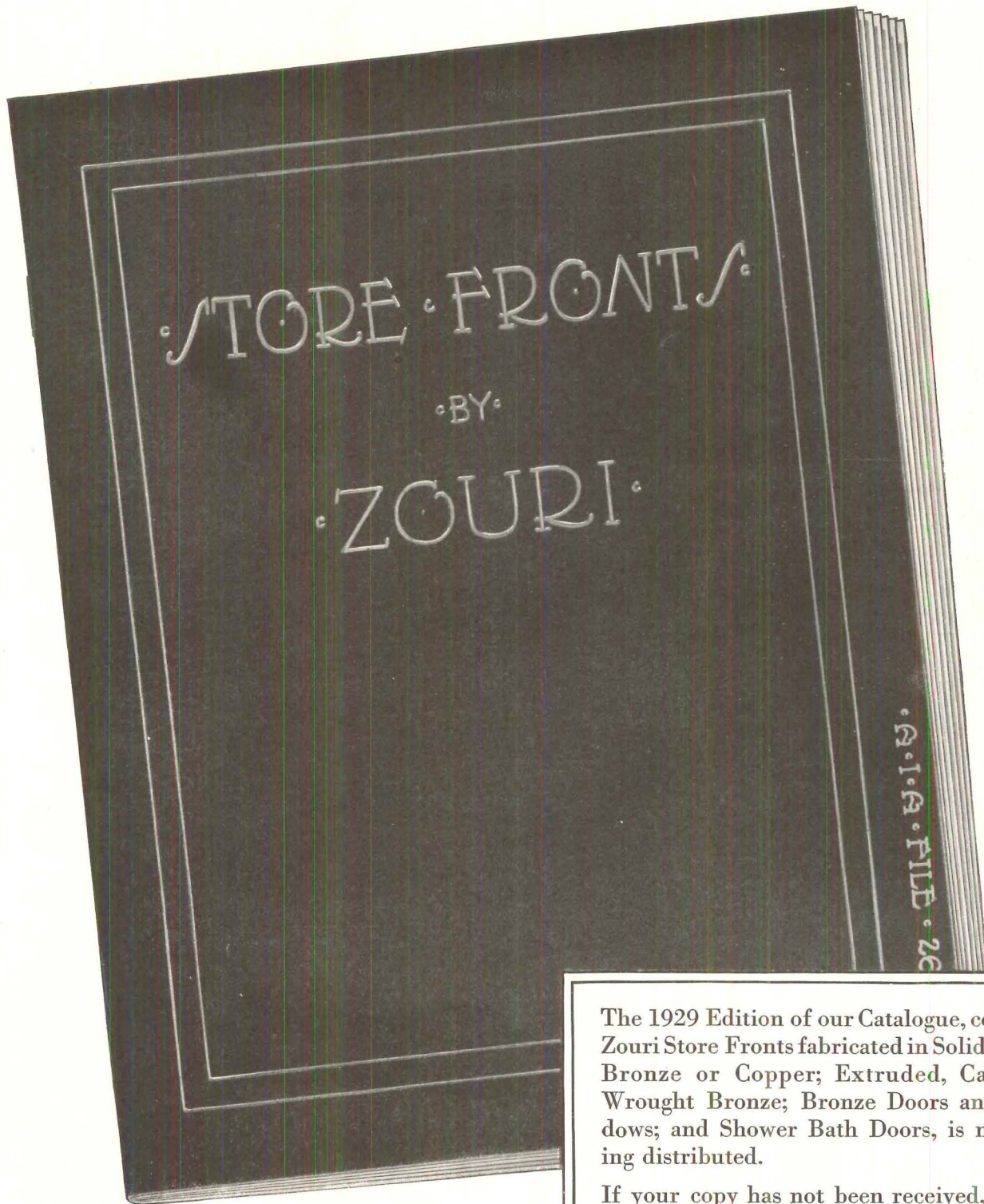
*Detail of IMPERIAL Antique Shingle Tiles, showing how closely they approximate the roof of the centuries-old English cottage pictured above*

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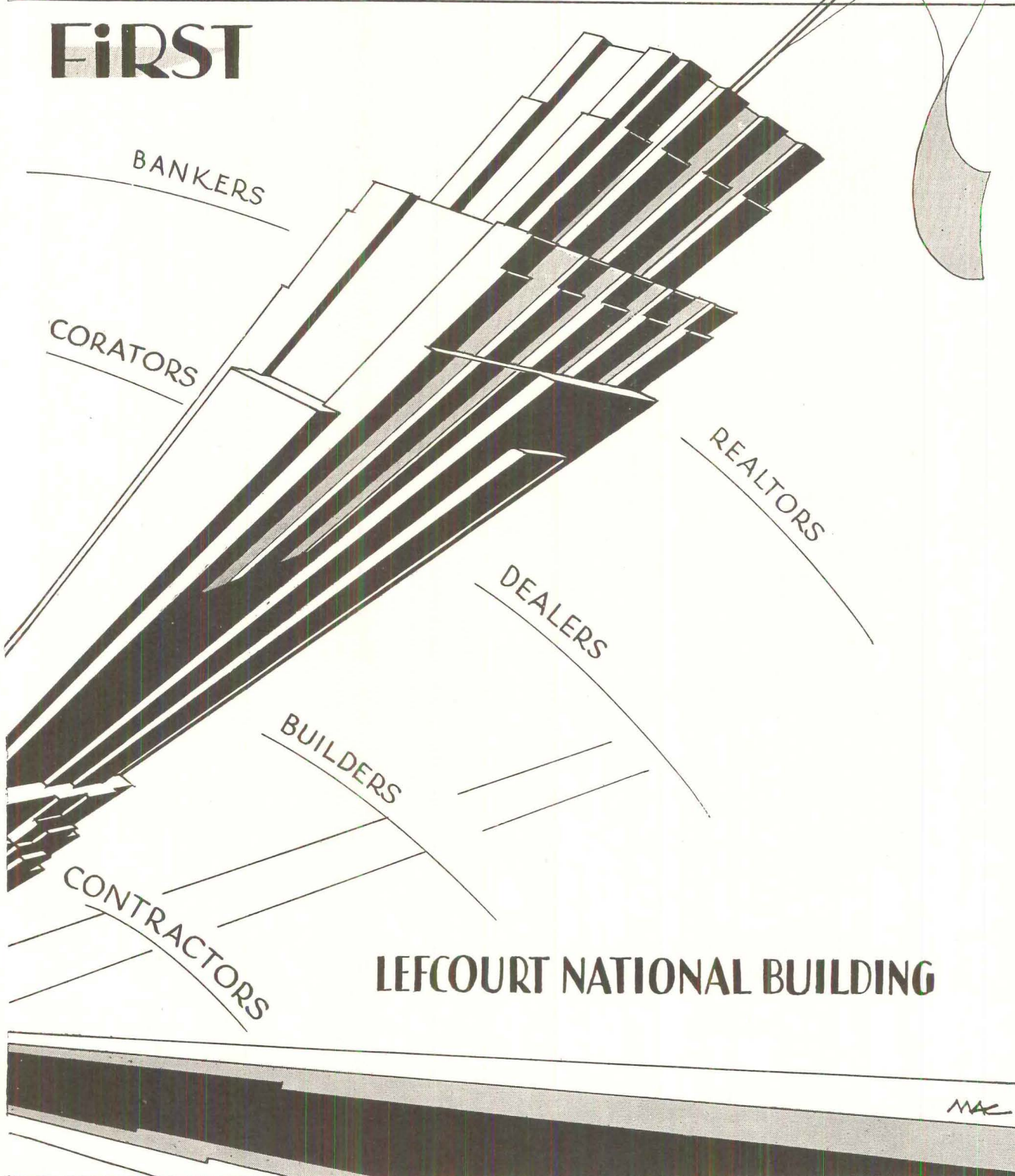
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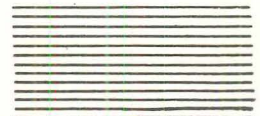
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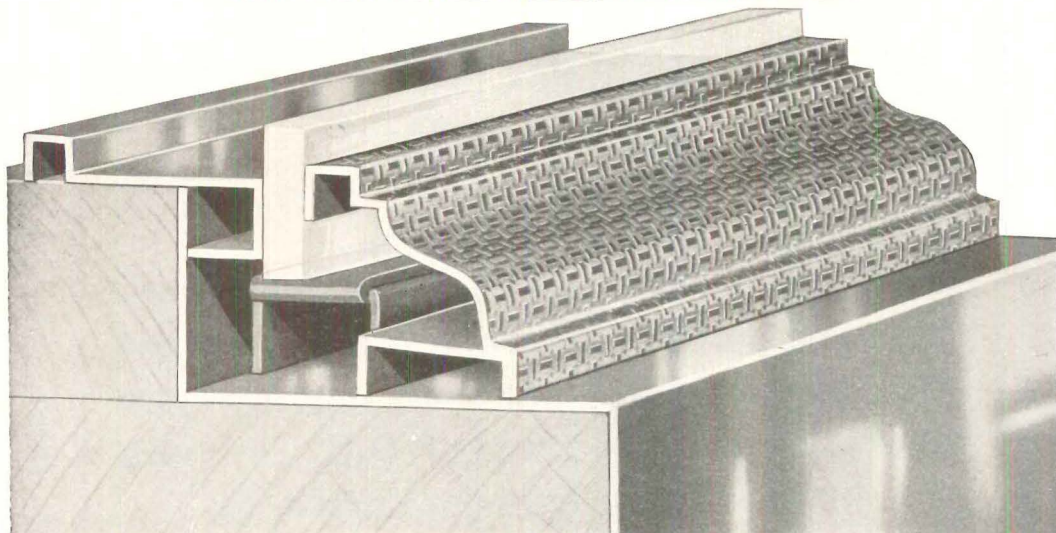
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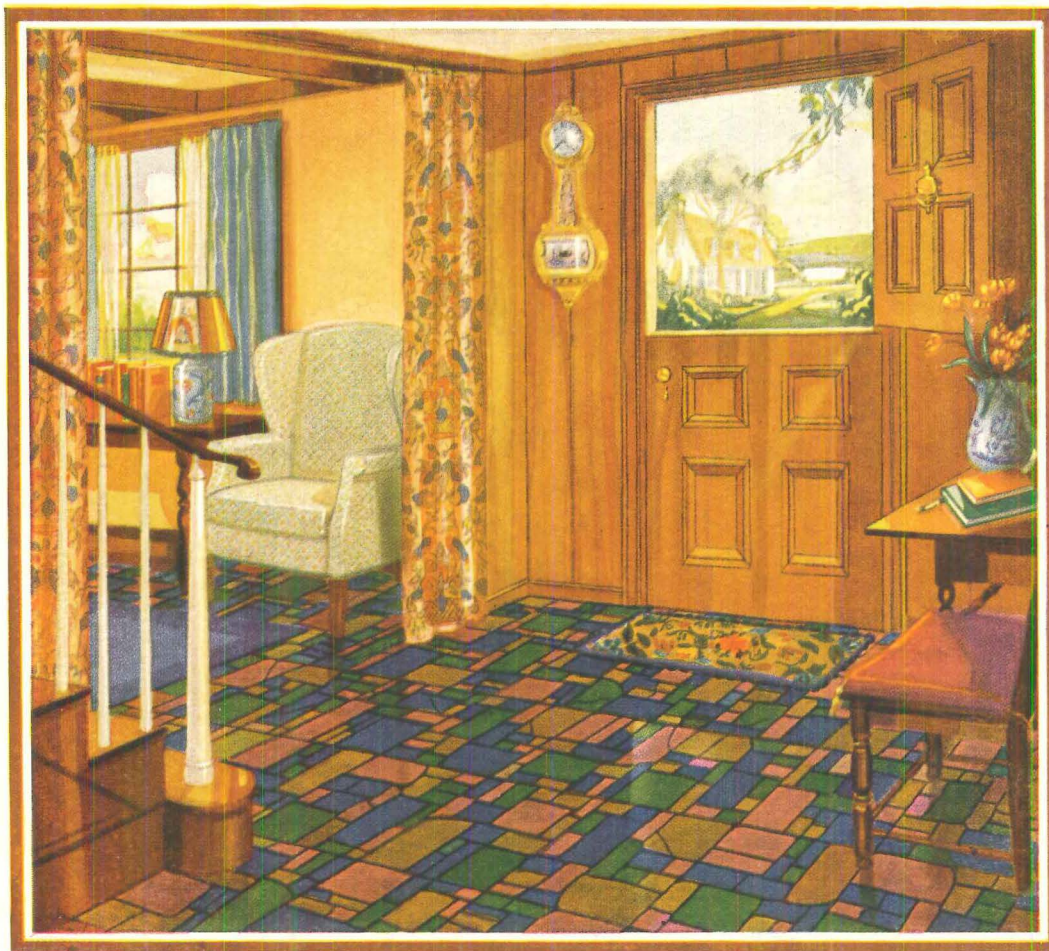
**APRIL 15TH—27TH  
1929**

**AT GRAND CENTRAL PALACE  
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UNDER THE AUSPICES OF THE ARCHITEC-  
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The simple entrance you see here has little space for furniture. Yet the variegated handcraft floor of Armstrong's Linoleum contributes such a decidedly decorative touch that neither the smallness of the room nor the lack of furnishings is apparent.



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*...this pattern floor of color creates an illusion of greater space....*

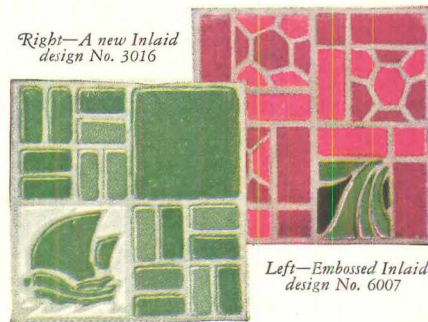
No! walls *can't* stretch! They stay right where the plans put them. And you can't take the stairway out of the entrance hall, nor do without the conventional furnishings. What then can be done to increase the size of the narrow entrance hall... or at least make it *seem* larger?

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\*This is No. 6 of a series of colorplates illustrating "Modern Floors in Modern Architecture." The complete set of six will be sent to any architect upon request.

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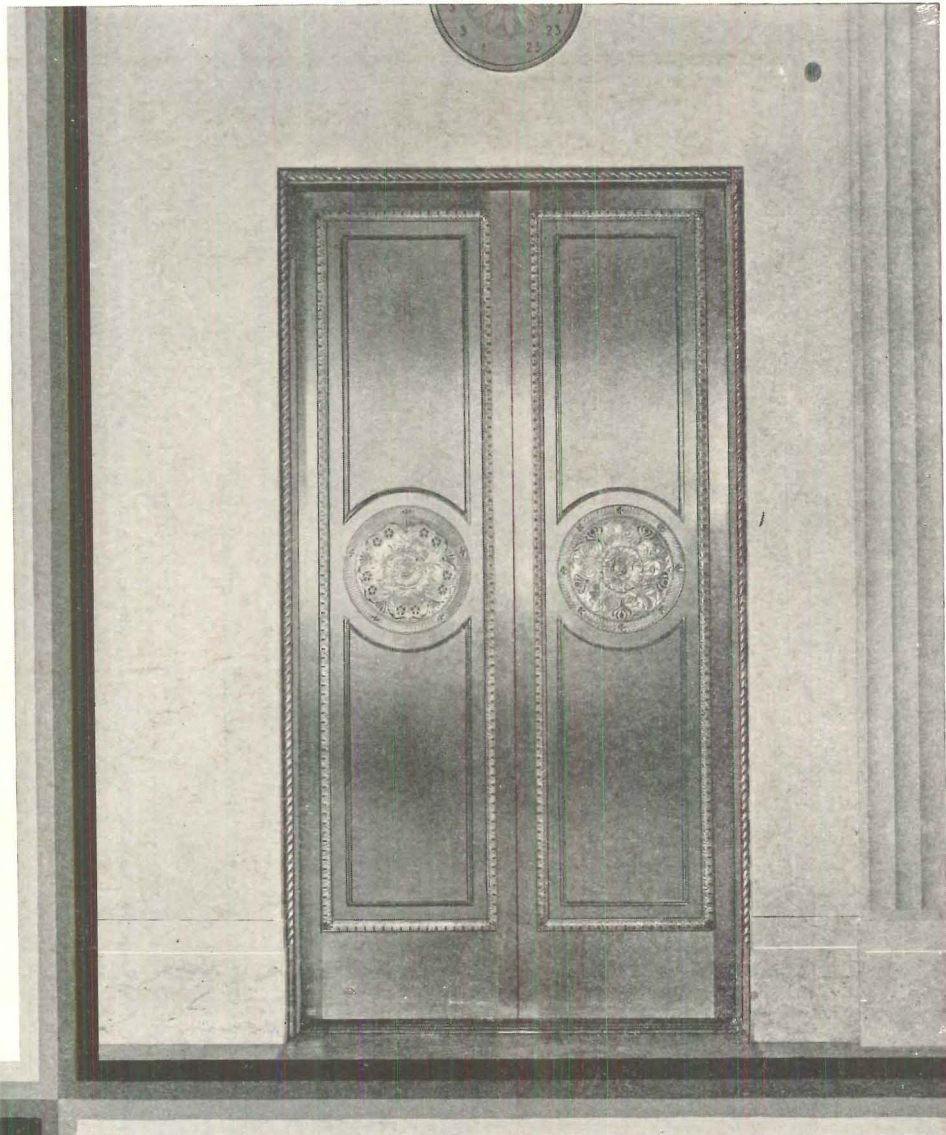
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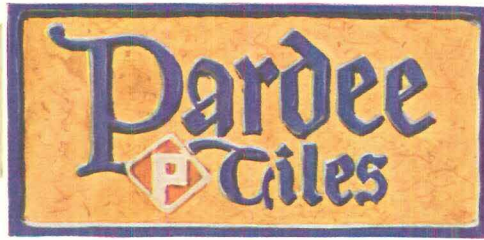
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The corner tiles on this page represent St. Mathew, St. Mark, St. John and St. Luke.

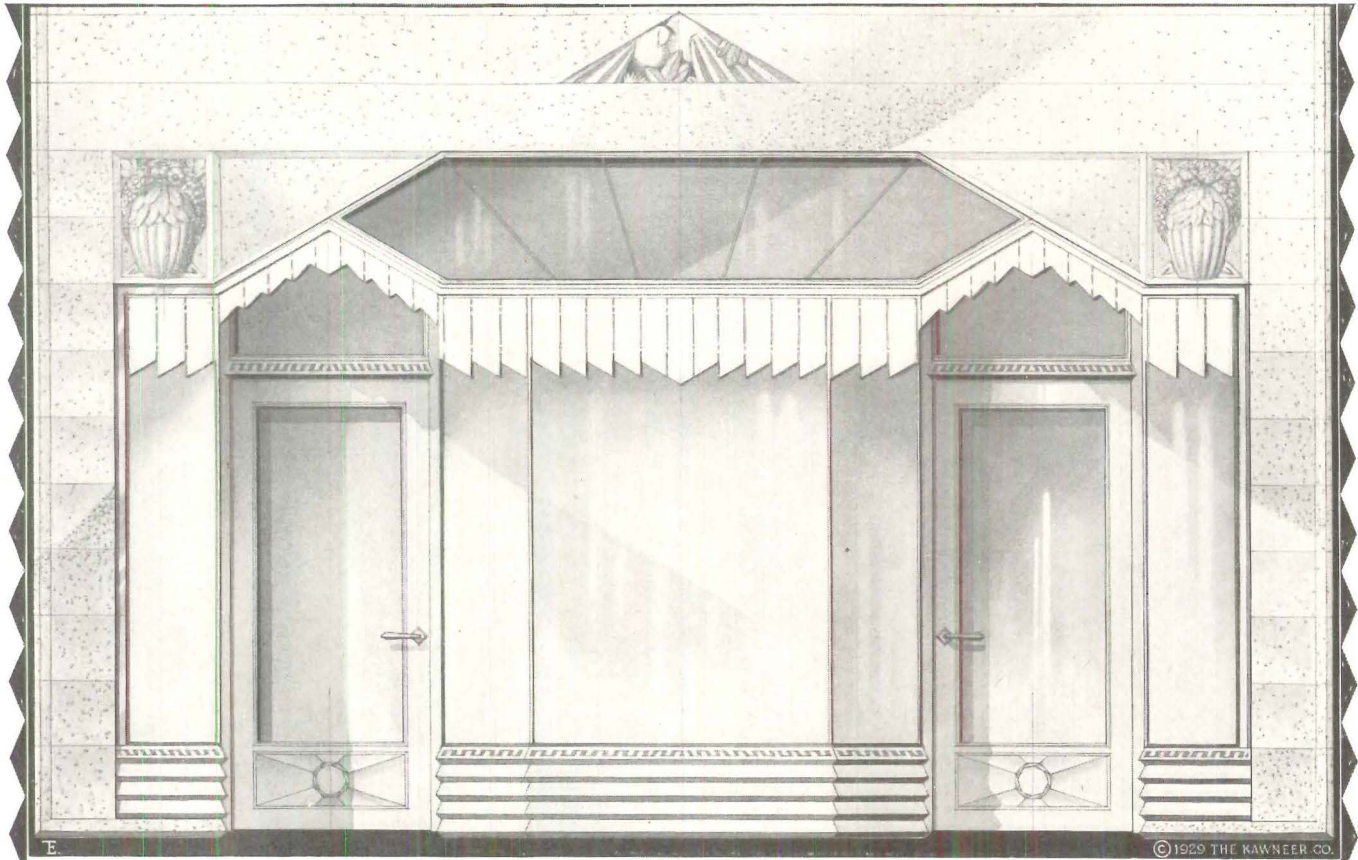


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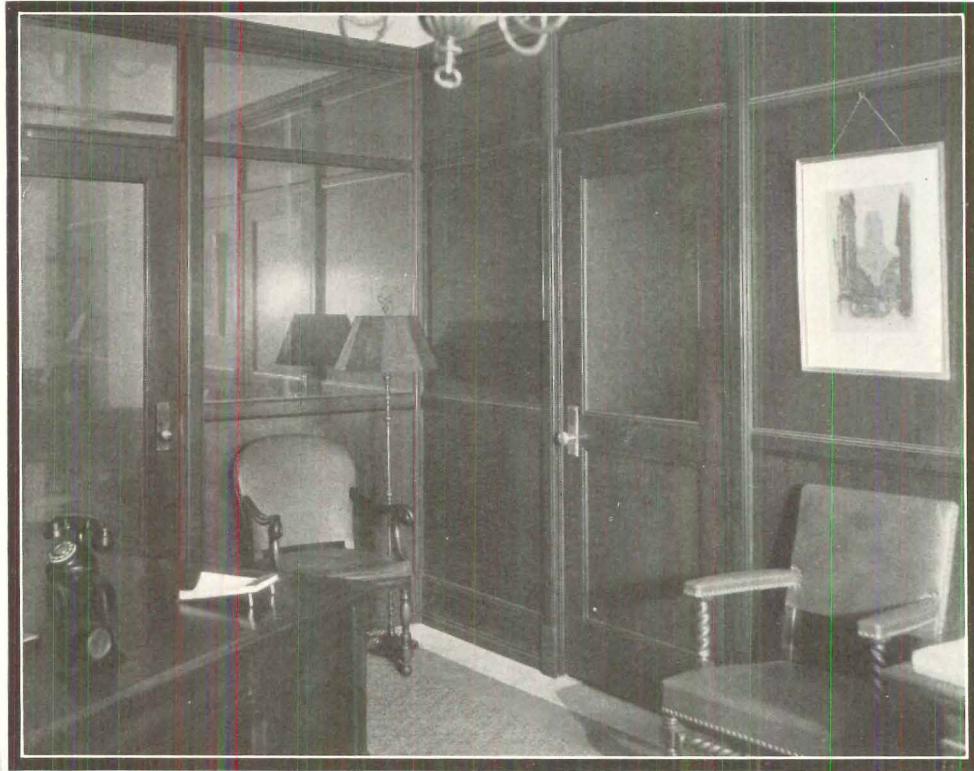
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*to feature*

**HARDWARE for  
the NEW HOME**

**W**HEN we decided to include the use of Broadcasting in our 1929 advertising, we did so because this year's McKinney Message to the home builders of America is one of great importance to all interested in the making of better and more artistic homes.

The crux of our 1929 message is "Select Your Hardware Early." Previously there has been a harmful tendency to make the hardware item bear the full brunt of necessitated economies with a consequent spoiling of many an otherwise excellent home.

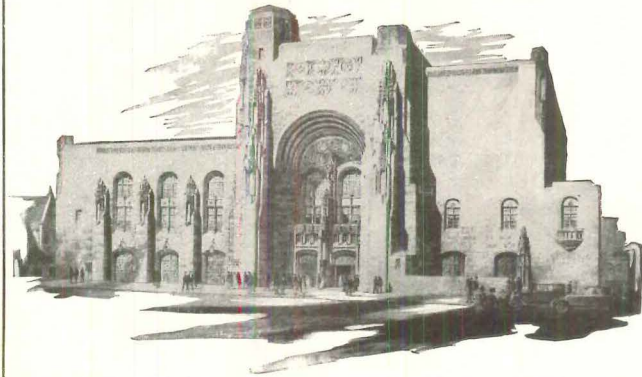
Supported by a full campaign of the most important magazines, the McKinney Musicians aim to remedy this by emphasizing the importance of hardware in the home and by urging home builders to select good hardware early.

This new radio feature is broadcast every Sunday Afternoon at 4:30 Eastern Time and 3:30 Central Time over WJZ and eleven other stations associated with the N. B. C.

Comments and suggestions from members of the Architectural Profession are especially welcome. *The McKinney Manufacturing Company, Pittsburgh, Pa.*

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**SOUND-PROOFED**



Architects : Raymond  
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houx

Masonic Temple and  
Scottish Rite Cathedral,  
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**W**HEREVER important buildings are constructed, there are always certain rooms or suites where quiet is very essential. The handsome structure as shown above is safeguarded from disturbance in many locations by the installation of Hamlin Sound-Proof Doors which not only are internally sound-proofed but when closed automatically seal the four edges air tight.

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NORMAN ENGLISH



ENGLISH GOTHIC



# Good Buildings Deserve Good Hardware



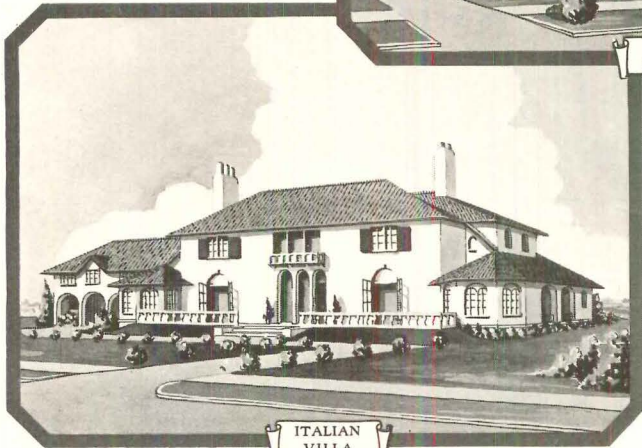
A few of the dwellings of the White-Hall Estates in Deal, New Jersey. All of the homes built to date are equipped with Corbin Hardware—and with Corbin's distinctive E-H finish on the ground floors.



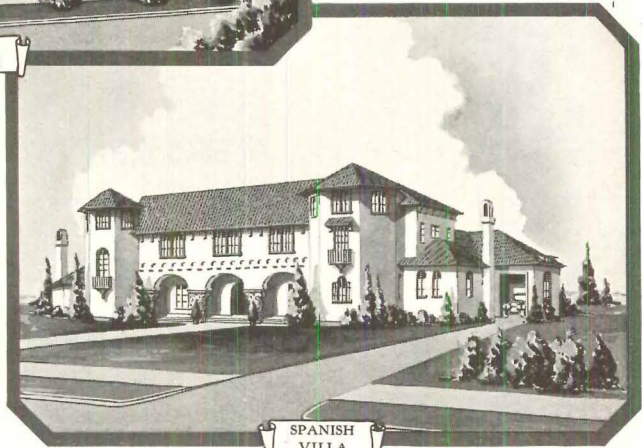
Robert G. Edwards  
Architect

White-Hall Estates  
of Deal, Builders

TUDOR ENGLISH



ITALIAN VILLA



SPANISH VILLA

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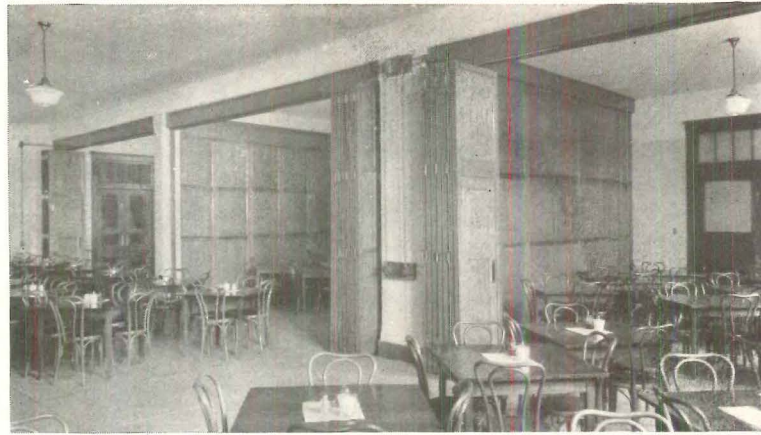
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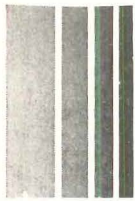
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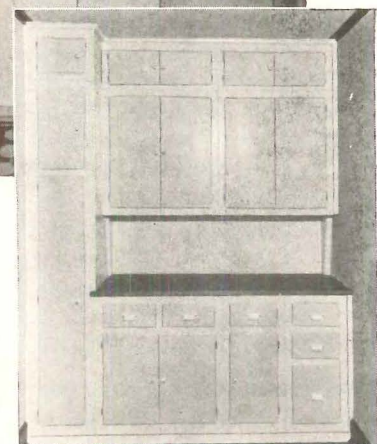
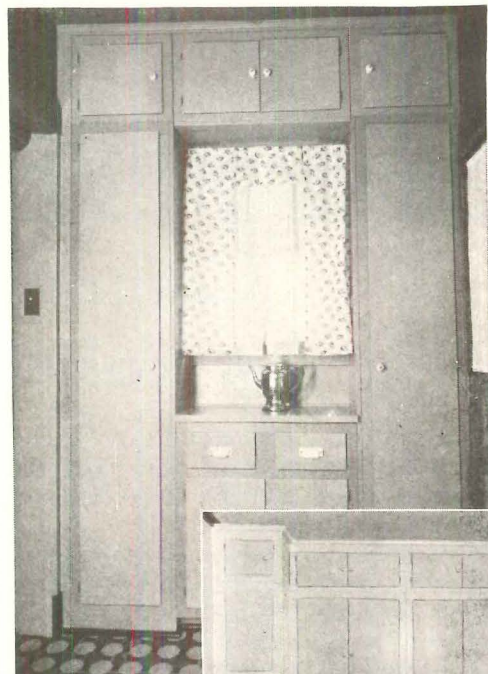
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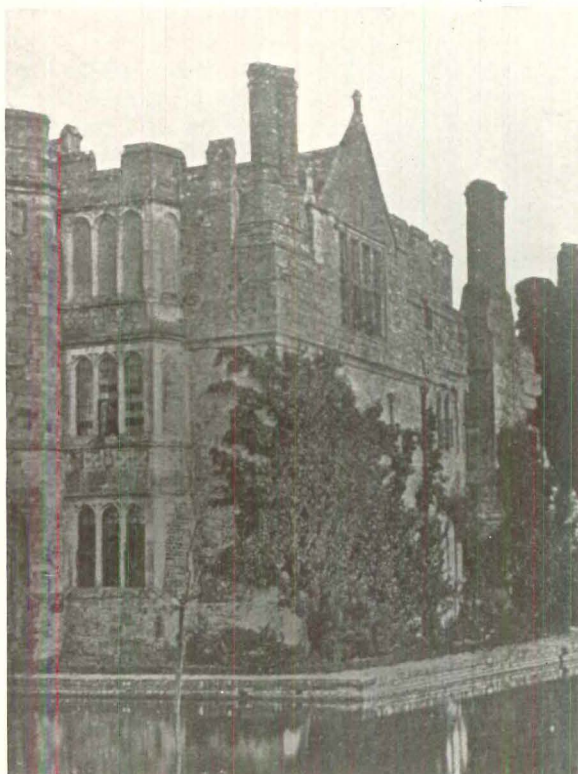
REVIEWED BY WILLIAM P. SPRATLING

WHETHER one is sympathetic with the Tudor period or not,—and whether as an architect one would care to express oneself in that medium,—almost anyone, we feel, will experience a glow of admiration for the thoroughness and sympathetic treatment of the subject in this now classic two-volume edition of Garner and Stratton. Here is a period in the development of architecture intensely interesting not only to architects but to everyone interested in pure craftsmanship; and whatever else that period may or may not have been, it was certainly an era made rich by the fertile imaginations of real craftsmen who worked with a sound understanding of their materials and who, it appears, enjoyed not only the encouragement but the whole-hearted support of the particular clients for whom they built.

This new edition of Garner and Stratton's, it should be noted, contains a number of improvements over the earlier edition of 1910. The two volumes are more compact, with a page size just sufficiently small to permit their being more easily handled, and besides the addition of nearly 20 more distinguished examples of domestic architecture, the entire indexing of the volume has been vastly improved. In the very complete index provided it is now possible to locate an example topographically, illustratively, or according to its particular subject as a detail. The work in its present form probably presents the perfect example of a thorough architectural study of a period. This is no mere collection of illustrations from photographs casually gathered and presented in a trick binding, and with perhaps a two-page indefinite appraisal of its subject. There are included here more than 200 full-page plates, and in addition to these illustrations there are probably several hundred others which are embodied in the text; and the text itself is much more than a cursory review of the subject. As a matter of fact, if the material which is spread over some 152 pages of the first volume and 237 pages of the second were reset to a more common page size, the material presented would perhaps equal in bulk the 1200-page treatise of Fletcher's on the history of architecture. And

the pages are not only generously but pertinently illustrated. Besides illustrations from photographs, there are innumerable beautifully drawn detail plates throughout the text of both volumes,—details often practical.

Referring to these plates in the introduction, the authors say ". . . This collection of detail plates will doubtless appeal to some as the most valuable part of the whole work; their preparation has certainly proved to be the most difficult part of the undertaking, and on them much of the time occupied in the production of the work has been spent. Although most useful in their analysis of the various features which go to make up a Tudor house, and an unfailing source of inspiration to the designer, they need to be handled with discrimination. A gable, a window, a doorway or a sculptured panel which in its original position may be thoroughly satisfactory alike to the eye and to the mind, when indiscriminately applied to another building would very probably fail to arouse the same feelings, because of the change in position and surroundings." This reference to localism is very impor-



Hever Castle, Kent

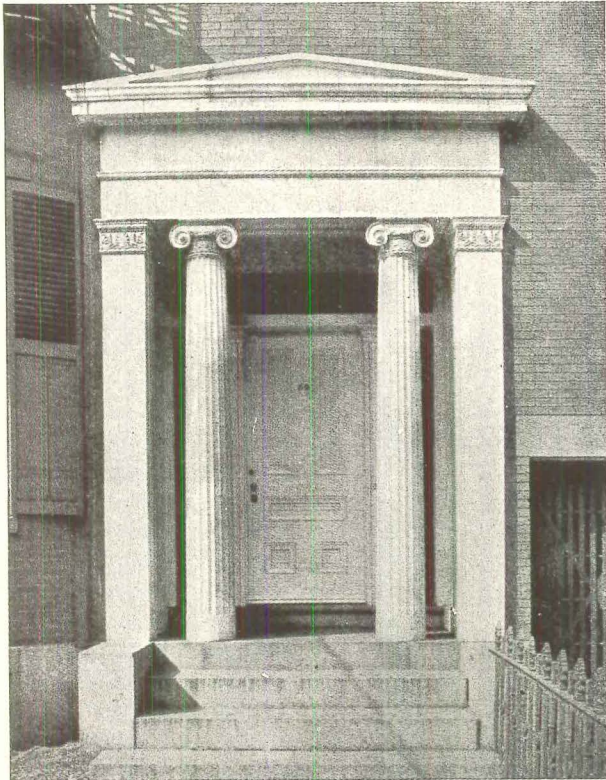
tant in America, where there are naturally many localities where the styles presented in these volumes would not only be not appropriate, but uncomfortable on account of climatic differences. However, it would be ridiculous to presuppose that the domestic Tudor architecture of England is a dead thing. It must be understood that the Tudor was perhaps the most intensely nationalistic expression that England ever developed, peculiarly interesting in its domestic expressions. It will be many years before certain ingenuities in the use of finely set stone and the marvels of its carved woodwork are surpassed. England, of all modern countries, is in a curious way perhaps the country most laden with traditions. And of her traditions, domestic architecture of the Tudor period has perhaps been the most faithfully held to and the most enduring. Furthermore, these good, healthy English traditions will persist wherever the English-speaking race predominates.

Occasionally Mr. Stratton departs from a pure study of his subject long enough to plead for a preservation



*An Authoritative Work on*  
**"THE GREEK REVIVAL"**

By HOWARD MAJOR



**T**HE search for effective types of architecture for domestic use led logically to the re-discovery of the style known as the "Greek Revival." In the hands of a few particularly skillful architects it is being used with marked success, their use being based largely upon study of such examples as have survived the period, just prior to the Civil War, when use of the type was widespread throughout the United States. It is an entirely American style, founded not upon a following of current English architecture but upon a study by Americans of classic types adapted to domestic uses.

Mr. Major's excellent work is the result of a careful study of the style as it was interpreted in the North and East, and particularly in the South. The illustrations of exteriors and interiors are full of suggestions for anyone seeking a variety of architecture bold, simple and effective, which supplies a fitting background for life in America. The book is richly illustrated, and shows existing work, large as well as small, in both city and country.

236 Pages; 7½ x 10¾ inches. Price \$15

**THE ARCHITECTURAL FORUM**  
 521 FIFTH AVENUE NEW YORK

of the old things. He notes in his introduction that "love of home is a strong characteristic of the English race, yet as a nation England has done little to preserve what has been bequeathed from the past. The essentially national type of fifteenth and sixteenth century domestic architecture, which is her precious heritage, has hitherto received no adequate recognition, and in only too many instances no effort has been made to stop the work of destruction which has already robbed the country of many of its finest works of craftsmanship in materials of widely different natures." In the pages of his text, and in connection with the fine old houses which are presented, one comes across a constant pageant of great names:—there are Henry VIII, Cardinal Wolsey, Holbein and so on. And the author notes that the period really began before the time of Henry VIII; that actually as a phase of development it carried on much that was Gothic in tradition. He says: "The Tudor period in strict historical parlance ought to be confined within the limits of the reigns of Henry VII and of Henry VIII and his three children, that is to say, from 1485 to 1603; but it is undoubtedly permissible to extend its consideration, so that the evolution as well as the development of a great building epoch may be appreciated. It is therefore proposed in these pages to go back to the closing days of Henry VI's reign, whilst it will also be well to note the occasional survival throughout the reign of James I. Thus it may be assumed that the early Tudor period extended from about 1450 to 1540, while its later development can be traced from 1540 through the first quarter of the seventeenth century."

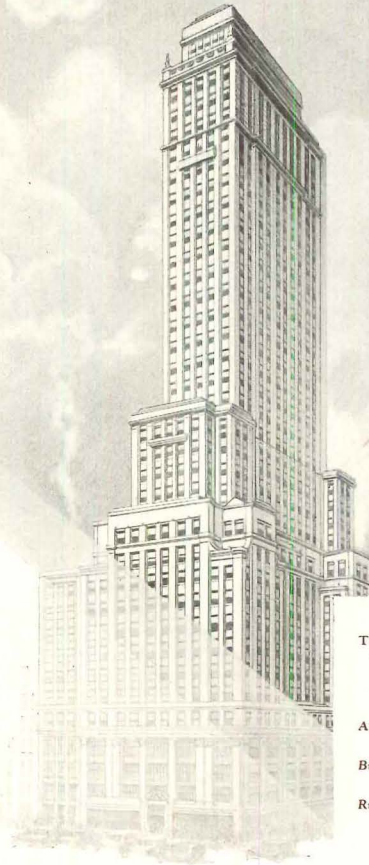
It is interesting here to observe that the expression of the Renaissance in England was perhaps the least classic of all countries (in spite of importations of Italian designers) and as a matter of fact, that it was probably during the reigns of Henry VIII and his children that England first began to grasp something which, stylistically, was to be most intimately and exclusively her own.

**THE DOMESTIC ARCHITECTURE OF ENGLAND DURING THE TUDOR PERIOD.** By Thomas Garner and Arthur Stratton. Second Edition, Revised and Enlarged. Two Volumes. 237 pp. and 210 Plates, 12 x 15 ins. Price \$65. Scribners.

**A**RCHITECTURE and decoration as well as manufacturing in countless forms are dependent upon design to a much greater extent than is generally realized. For this reason there exist many schools of design wherein students are trained to exert their skill in designing not only ornament to be used in connection with architecture and interior decoration but likewise for the use of the weavers of textiles of every sort, for the carvers of wood, the workers of metal in countless forms, for the makers of jewelry and workers in other fields; and there exists what might be regarded as an entirely separate department of the subject as it applies to costume. Wholly apart from the training given in classrooms there are, for the help of students, the masterpieces of the past, for even today after all the wars and other catastrophes which have afflicted the world, there are the records, vast in extent, of what the designers of every age actually wrought. Added to the not inconsiderable remains of what still exists from prehistoric ages, there is the great wealth which was bequeathed to later ages by the classical countries,—Greece and Rome,—and the legacy from later periods becomes

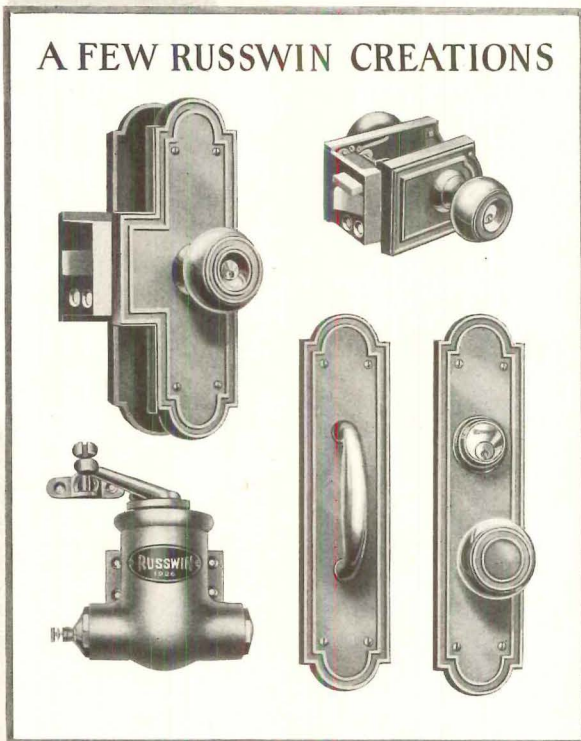


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H. Craig Severance  
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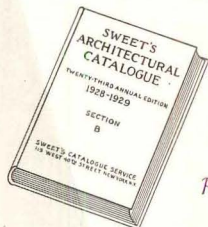
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See pages 2519-2598  
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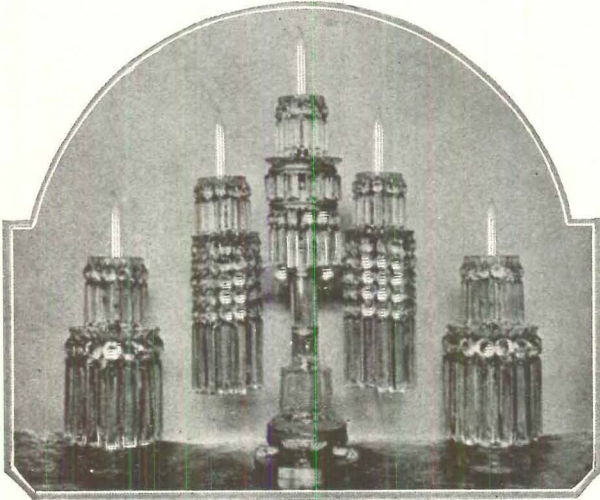
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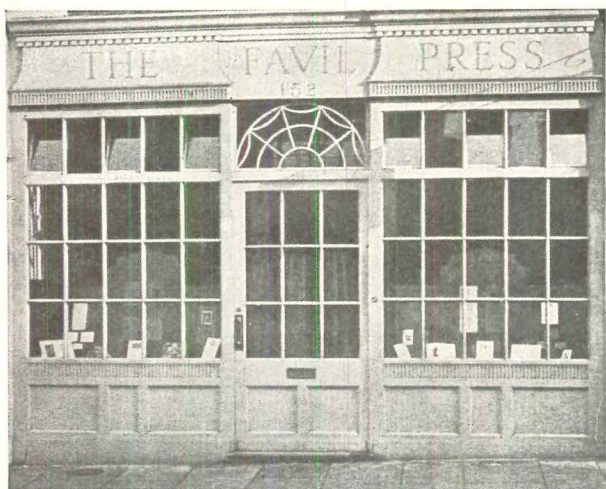
274 pp., 6 x 9 ins.

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THE ARCHITECTURAL FORUM

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## SHOP FRONTS

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104 pp., 9 $\frac{3}{4}$  x 12 inch. Price \$7.50

THE ARCHITECTURAL FORUM

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New York

bewildering, since every race developed design in ways differing greatly from those which characterized the design of other races. To examine in person even a tiny portion of this rich store,—and notwithstanding the great help afforded by the collections in museums,—would require traveling for years over the greater part of the inhabited globe, and the student must perforce rely for aid upon design available in illustration. For this reason the scholars who study design and who publish works dealing with the subject deserve well at the hands of students present and future.

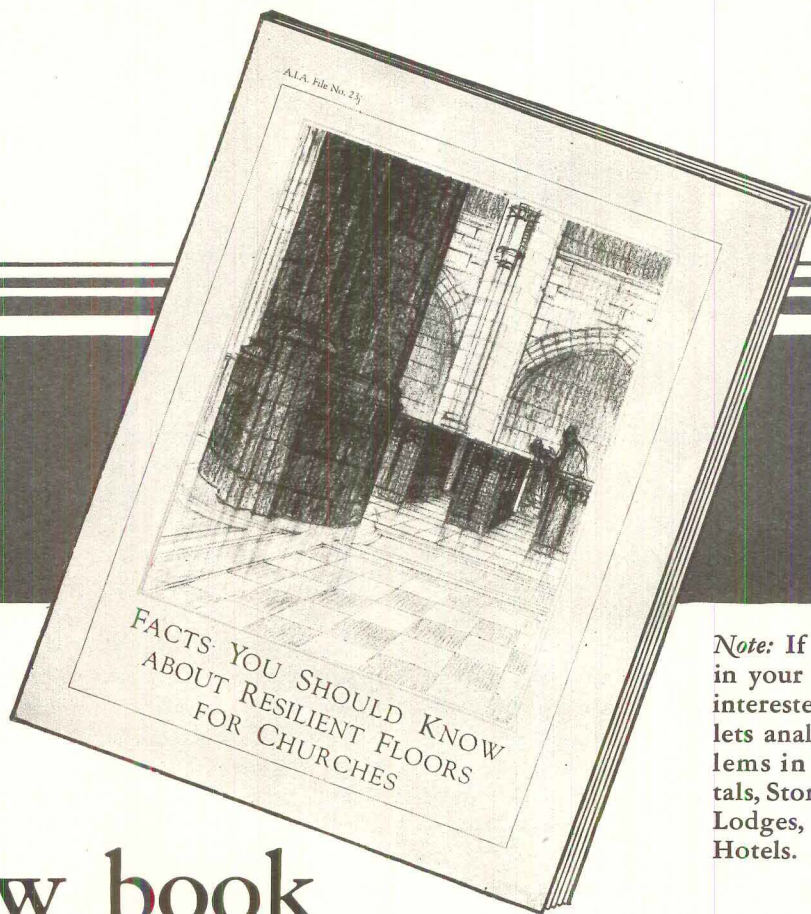
In his preface to this excellent volume, R. Phene Spiers says: "The first German edition of this work was published in 1904 and met with such signal success that its author, Herr Alexander Speltz, was called upon to bring out a second edition two years later. In this edition the number of plates was increased from three to four hundred, which enabled the author to give a more complete representation of ornament as developed in England and America than had been at first contemplated. The original work was undertaken with the object of representing the entire range of ornament in all its different styles from pre-historic times till the middle of the nineteenth century and to illustrate the different uses to which it had been applied. The whole of the illustrations, which were taken from the best authorities on each subject and period, were drawn specially for the work and evince the remarkable industry and knowledge of the author and his artistic power in representing ornament. In fact it is only necessary to glance through the several plates to see how closely the author has caught the style and character of each period. Acknowledgments of the sources are made throughout the work, and in addition a special list of books of reference, including those which have been drawn upon for illustrations, has been inserted at the end of the volume.

"An English edition was published in America in 1906 for sale in that country only, but the historical accounts were not in accordance with the latest research, and many of the descriptions to the plates had suffered so much in translation that very considerable revision was necessary in preparing the present issue. Three new plates of English Ornament have been added to this edition, taking the place of others which it was found necessary to delete. Various changes have also been made in the headings to some of the chapters and in the terms employed, more particularly in the section devoted to the Renaissance period; for instance the term 'Barocco,' which although well known and recognized throughout Germany is but seldom used here, has been replaced by 'Later Renaissance' which is more familiar to the English student and includes that which used to be known as the pure Italian style introduced by Inigo Jones. The term 'Rococo' has been retained, as it would have been difficult to find any other to suggest the vagaries of the Louis XV style which spread through Italy, France, Spain, Germany and Flanders and in England led to Chippendale's work; the terms adopted to distinguish the later periods are adhered to as in the original edition.

"The 400 plates in which the several styles of ornament are illustrated contain a far larger and much more varied series than in any work hitherto published.

STYLES OF ORNAMENT. By Alexander Speltz. Translated by David O'Connor. 647 pp., 6 x 9 ins. Price \$6. Regan Publications, Chicago.





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THIS work was originally published in 1902 under the title of "The Architecture of Greece and Rome," by William J. Anderson and R. Phene Spiers. The book was projected by William J. Anderson, of Glasgow, who intended to write the text from a series of lectures on the history and development of Greek architecture, and the lectures he was preparing upon the history and development of Roman architecture. He died, however, before his intention was realized, and the work was placed in the hands of Mr. Spiers. It was deemed advisable in this revised edition to have the work as thorough as might be necessary in order to make the text more useful to students and to embody the latest results of excavation and research. Therefore, this revised edition, "The Architecture of Ancient Rome," deals exclusively with the architecture of Rome, leaving to a companion volume the architecture of ancient Greece. Naturally, the subject matter has been much added to to bring it into accord with the results of research and study made in the interval, though the present revision retains many valuable features of the original. The work is handled in a scholarly manner, with conscientious care devoted to chronology; when doubts or divergent opinions exist as to dates or names of structures, they are candidly expressed and the opinions of authorities are quoted with the present author's criticism or approbation. At this time it is exceedingly difficult to ascertain the periods to which many structures belong, owing to the critical examination which is being carried on of materials and methods of construction peculiar to the various periods.

Thus research has entered a new phase and has upset classifications hitherto accepted.

A fault of this splendid work, one feels, is a fondness of the author for involved sentences. Frequently they require careful analysis to determine the meaning, and even then the reader is often left in doubt. This is a fault which is likely to bore the student, and it tends to making reading of the text laborious. The subject is dealt with in a chronological way, through Republican Rome up to the Imperial period, after which the various structures are dealt with in the classifications to which they belong. First, however, comes a studied chapter on materials and construction, on which the author lays great stress.

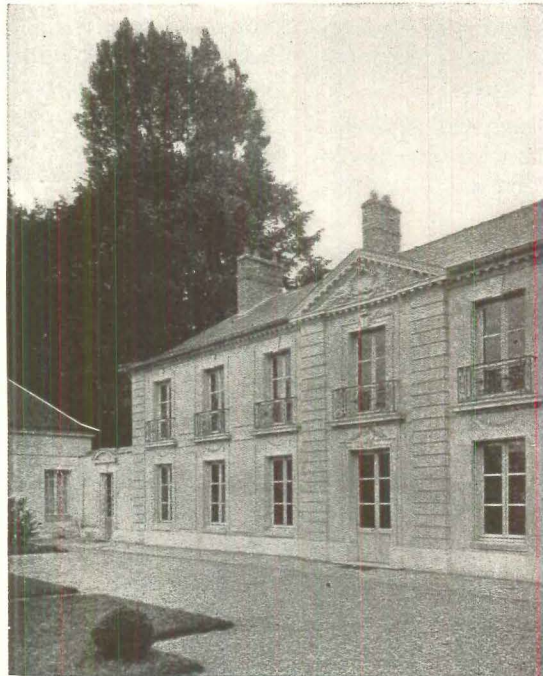
Chapters VIII and IX deal with palaces and houses and with private life among the Romans and are the culminating and most interesting parts of the book. The most entertaining feature of these chapters tells of the houses in the town of Ostia, close to the mouth of the Tiber, where excavations still in progress are bringing to light the remains of a great commercial city, the ancient port of Rome. Here in the Casa di Diana we find a new type of house of ancient Rome. In plan and facade it has the characteristics of the Italian domestic architecture of today. It possesses an elevation of five stories, that over the basement story being a mezzanine floor; stranger still, the plan discloses that it is an apartment house, divided into independent floors and flats.

**THE ARCHITECTURE OF ANCIENT ROME.** By Anderson and Spiers. Revised and Rewritten by Thomas Ashby. 500 pp., 5 x 8 ins. Price \$7.50. Charles Scribner's Sons.

## The Smaller Houses and Gardens of Versailles

By Leigh French, Jr. and Harold D. Eberlein

FOR the moderate-sized American suburban or country house there is nothing to follow in the way of a type at once more beautiful and more practical than the seventeenth and eighteenth century French houses of the same kind. The type possesses that graceful balance in the way of exterior design and that slight degree of formality of interior which is being expressed in current domestic work of the same character, and from all the domestic buildings of seventeenth and eighteenth century France there is nothing which offers a more fruitful basis for study than the smaller villas built near Versailles for the attendants of the French court. These buildings possess in an unusual degree just those qualities in the matter of design now most sought for in America.

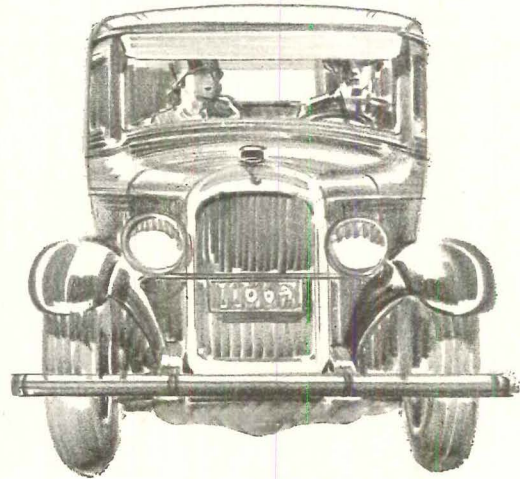
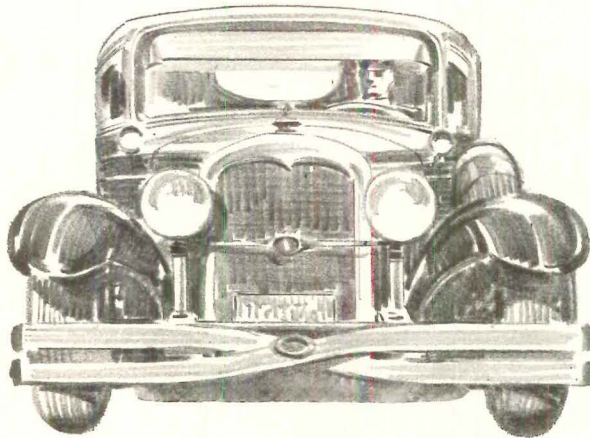


202 Pages, 9¾ x 11¾ Inches. Price \$6.

THIS volume, prepared by two students of French and American architecture, is a practical study into the adaptation of the simpler French forms to American conditions. There is not one of the many villas illustrated which does not afford abundant suggestion in the way of exteriors to present-day architects, and the interiors with their simple and graceful disposition of wall paneling, mantels, and stairways abound with suggestions for working out interiors to accord with the expression given by the buildings' exteriors. Plans in many instances are easily adapted for use today, and the arrangements of the gardens and other outdoor areas offer suggestions for making these important adjuncts to American suburban or country houses heighten the character and interest of the buildings themselves.

THE ARCHITECTURAL FORUM, 521 FIFTH AVENUE, NEW YORK





# Who said *style is always expensive?*

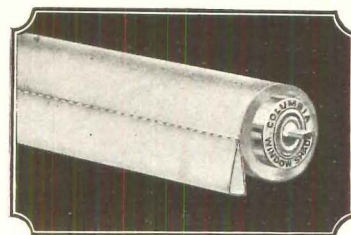
“Style” costs money. The ultra-expensive automobile will not run much faster or last much longer than any good medium priced car. The price difference is paid largely for style — for the satisfaction of owning something superlatively fine.

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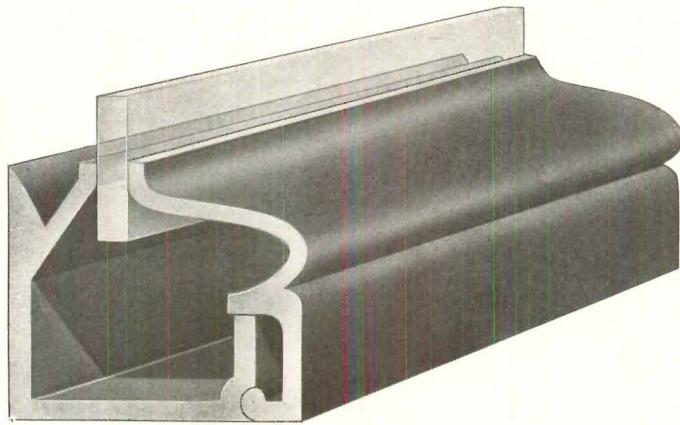
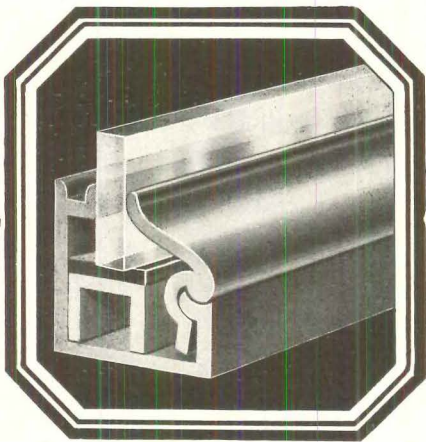
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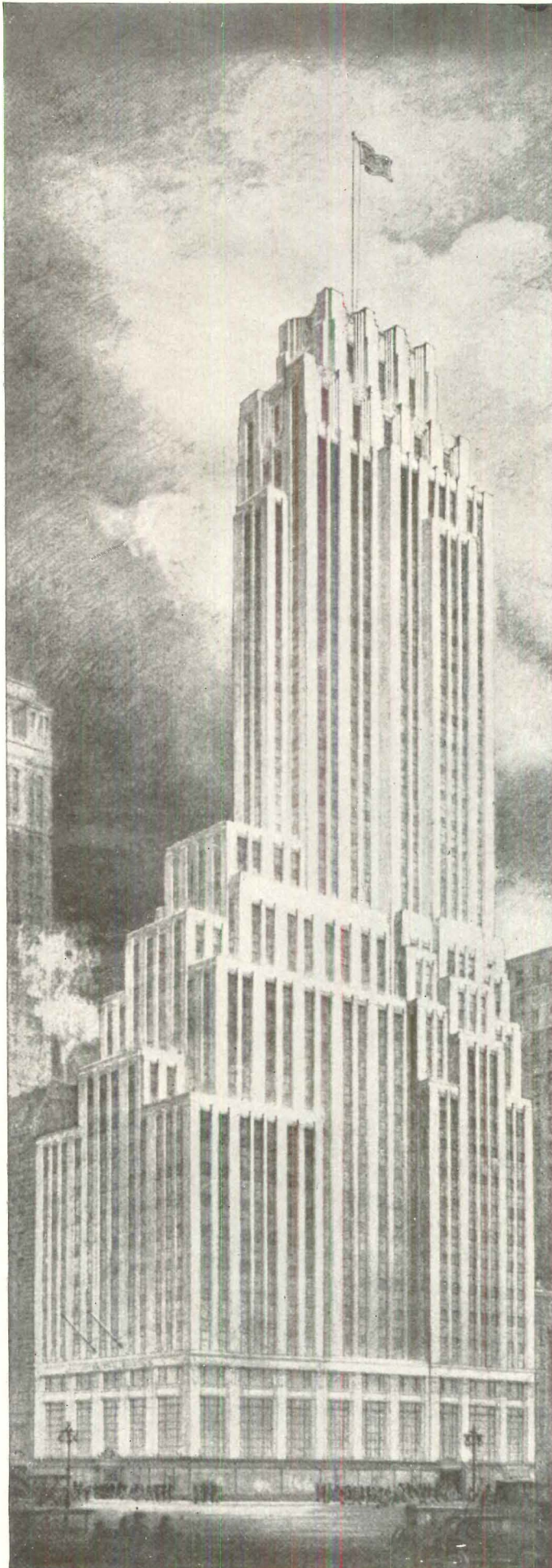
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## The New Offices of The Architectural Forum

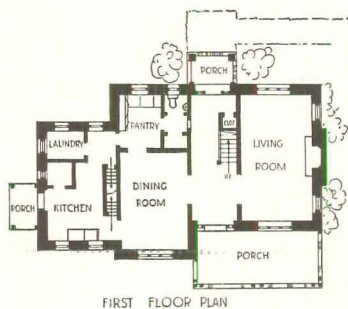
THE ARCHITECTURAL FORUM is pleased to announce that it is now in new offices in the Lefcourt-National Building, 521 Fifth Avenue, which is located at the corner of 43rd Street, in New York. Together with the other fifteen business publications which make up National Trade Journals, Inc., it takes up its home in this new location on the first birthday anniversary of the parent company. It is eventful, because for the first time in the life of this company all of the directing and producing staffs of the sixteen publications are now brought together under one roof. Each publication in the group is, therefore, in an ideal position to render service to the profession or industry it serves.

It might not be amiss to briefly state here the ideas and the ideals upon which National Trade Journals, Inc., was brought into existence a year ago. To do so will explain to its friends why and how THE ARCHITECTURAL FORUM is today better situated to produce an even more interesting and serviceable publication for the subscriber, and in turn a more productive medium for the manufacturer to include in his sales program. In step with the trend of all business today, it was realized that business publications, to render complete service, should have their individual direction and ideals backed by the resources and financial strength which only group publication affords. To this end, twelve publications were first acquired, and National Trade Journals, Inc., organized in March, 1928. Since then seven other publications have been purchased and consolidation of some journals effected within the company. The organization of publishing groups within National Trade Journals, Inc., was one of the major ideas conceived in forming the company. This was followed religiously, and today every journal adds to its own strength the strength of the group. Segregation into groups brings together magazines serving similar fields, and makes possible editorial coöperation between the various journals in each group. Concentration of effort, consolidation of mechanical departments and centralization of executive control, insure the production of better magazines, improved contents and added circulation.

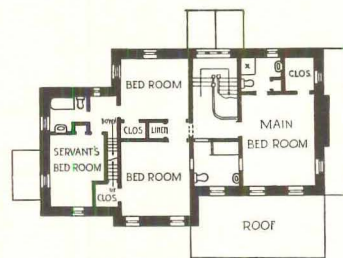
As organized and arranged, there are four groups of magazines and the nucleus for a fifth, comprising National Trade Journals, Inc. These are National Building Publications, National Food Products Publications, National Diesel Publications, National Sports Publications, and a National Textile Publication. The publications which make up National Building Publications are THE ARCHITECTURAL FORUM, *Building Age* and *National Builder*, *Good Furniture Magazine*, *The Heating and Ventilating Magazine*, *Home Builders Catalog*, and *Cement, Mill and Quarry*.

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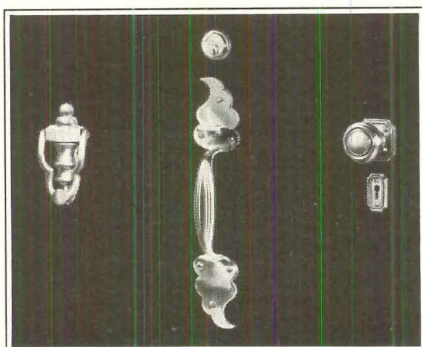
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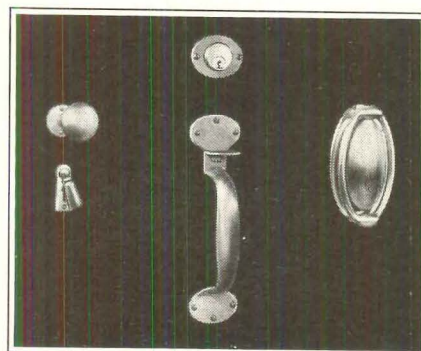
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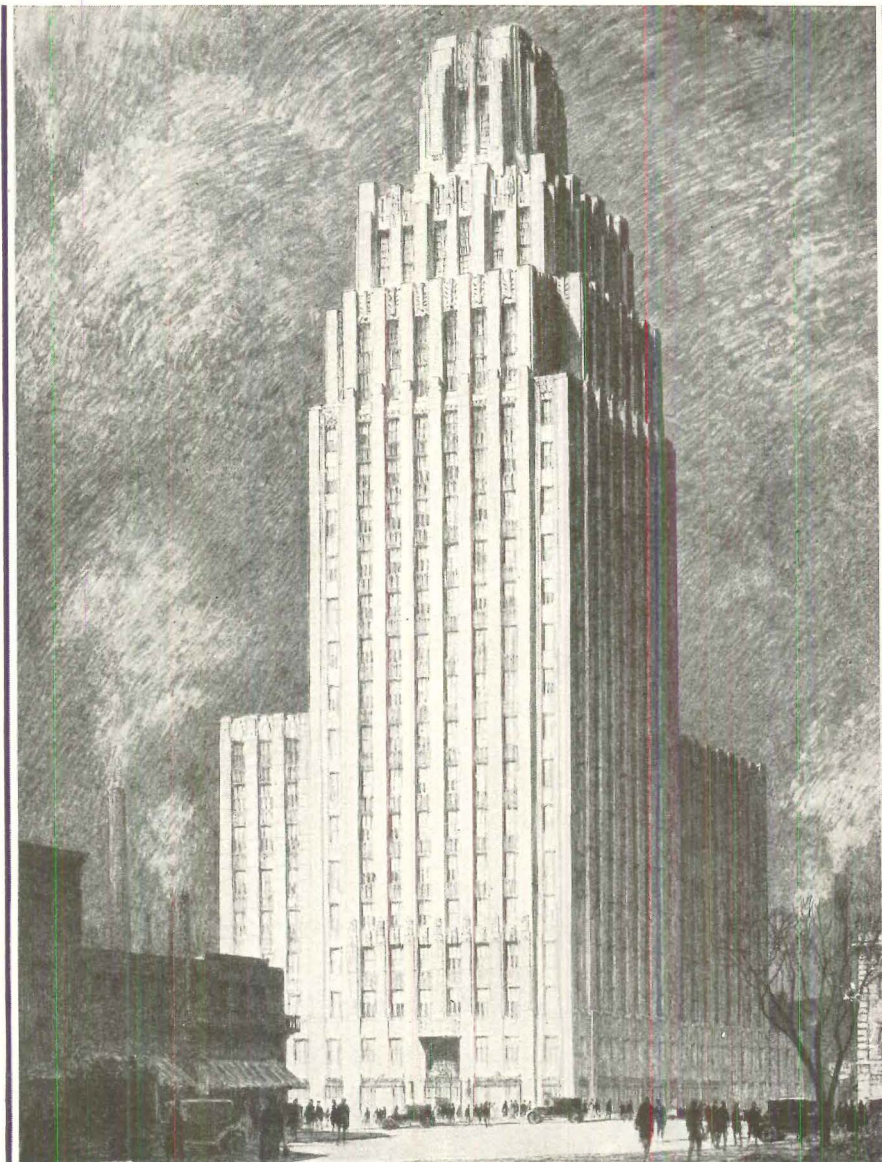
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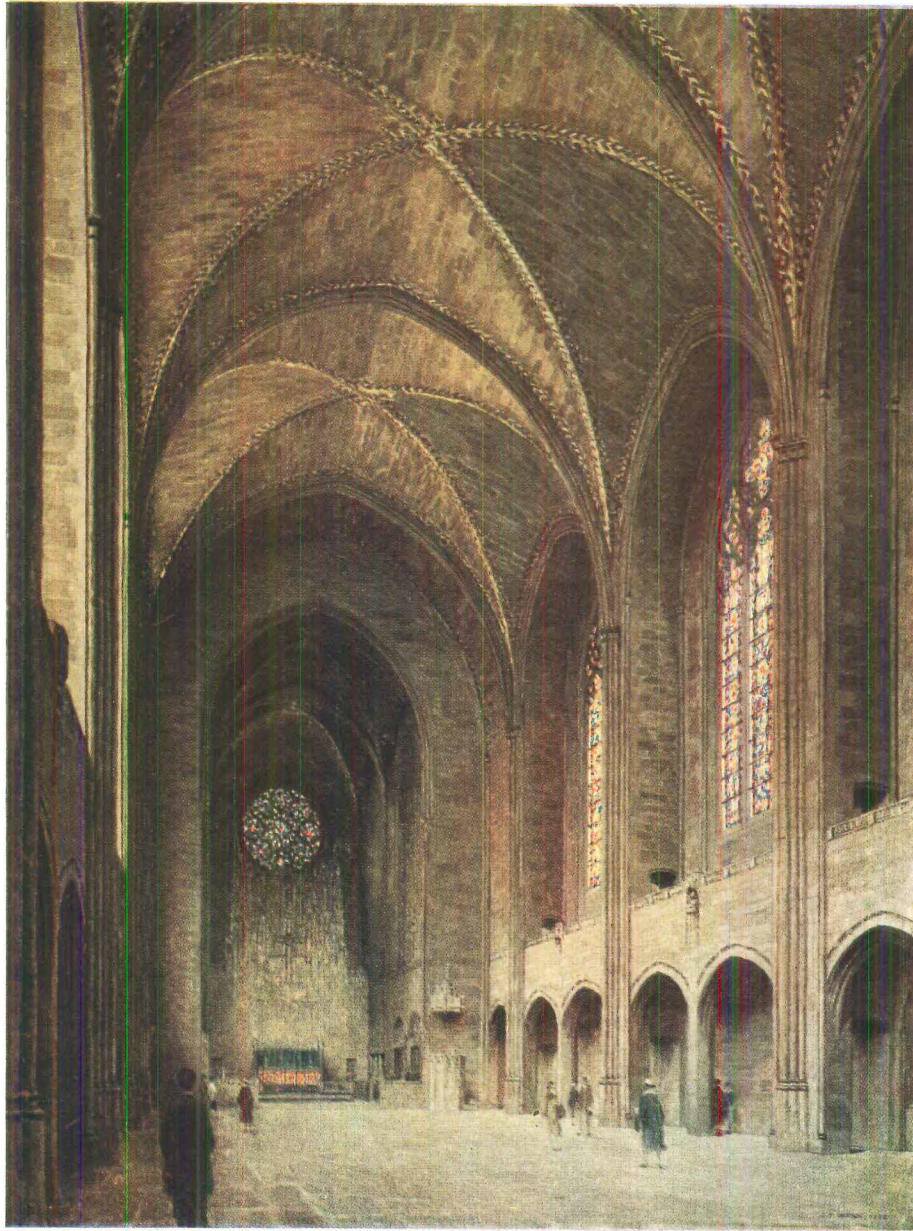
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INTERIOR OF THE CHURCH OF THE HEAVENLY REST

MAYERS, MURRAY & PHILLIP, ARCHITECTS

From the Oil Painting by James Perry Wilson

*The Architectural Forum*



THE  
ARCHITECTURAL  
FORUM

VOLUME L

MARCH 1929

NUMBER THREE

DECADENCE OF FRENCH CHURCH ARCHITECTURE

BY

RALPH ADAMS CRAM

WHEN the Reformation established itself over the half of Europe and the Renaissance over all, religious art of every kind,—except music lingeringly,—ceased to exist. Sporadically the now wholly secularized art showed itself in the gorgeous and lawless Baroque of the South, and in the dry formalities of Jones and Wren in the North, but even these passed, and the last flickerings of an uncertain flame glimmered in the Puritan Colonial of New England.

The worst tragedy of all, in architecture, was France. The perfect expression of the Christian religion and Christian civilization was born here, grew to its culmination, and left for the spoliation of Huguenots and Revolutionists and the wonder of later generations some of the greatest and noblest works of man. Spain flashed staggering triumphs of Gothic, and England quietly produced gentle Gothic loveliness, but in this particular field France still reigned supreme. And after the last tumultuous frenzy of the Flamboyant that followed the horrors of pestilence and English invasion, and the sophisticated Italianism of Francis I,—nothing. The country that had been delivered of Notre Dame, Reims, Bourges and a hundred other masterpieces could only offer the Pantheon, the Invalides, the Madeleine. The romantic movement struck out something when it developed in England in the early nineteenth century,—a premeditated recovery of Gothic, archæological and doctrinaire, but with flashes of real enlightenment and creative genius that did it more than credit and which has now engendered an equal energy of recovery in America; a movement that has culminated in this century in as vital a thing as Liverpool Cathedral. Elsewhere nothing; nothing in two centuries, except the academic ineptitudes of the Sacre Cœur in Paris and the preposterous but abortive Sagrada Família in Barcelona. Of painting and sculpture there is nothing to say.

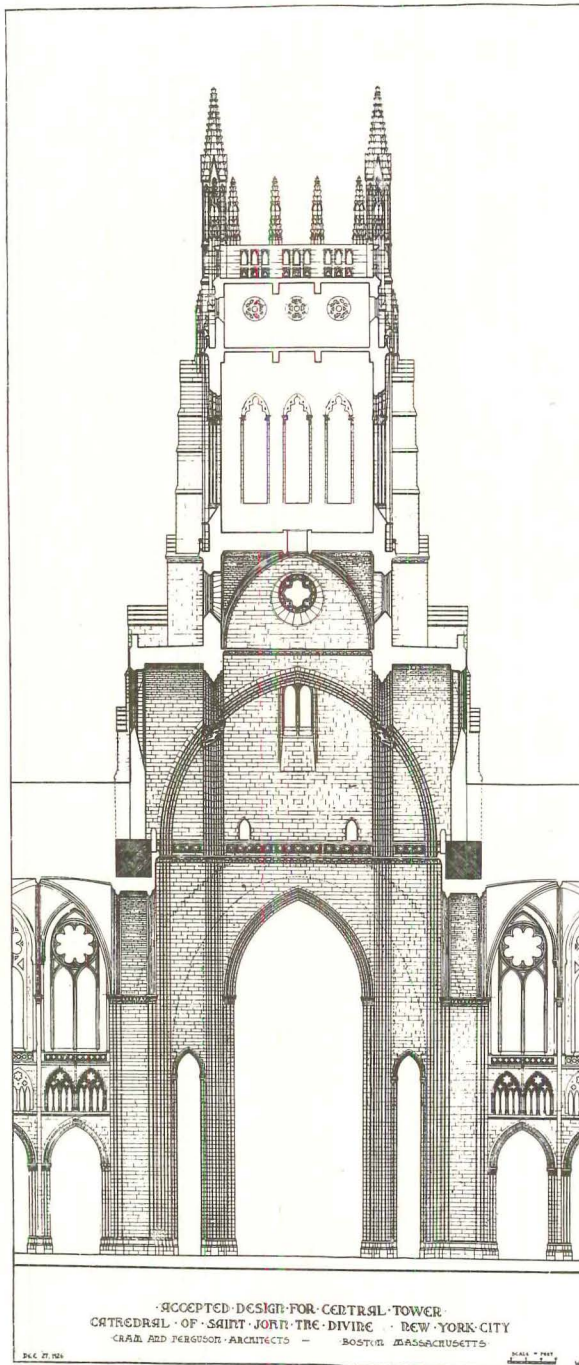
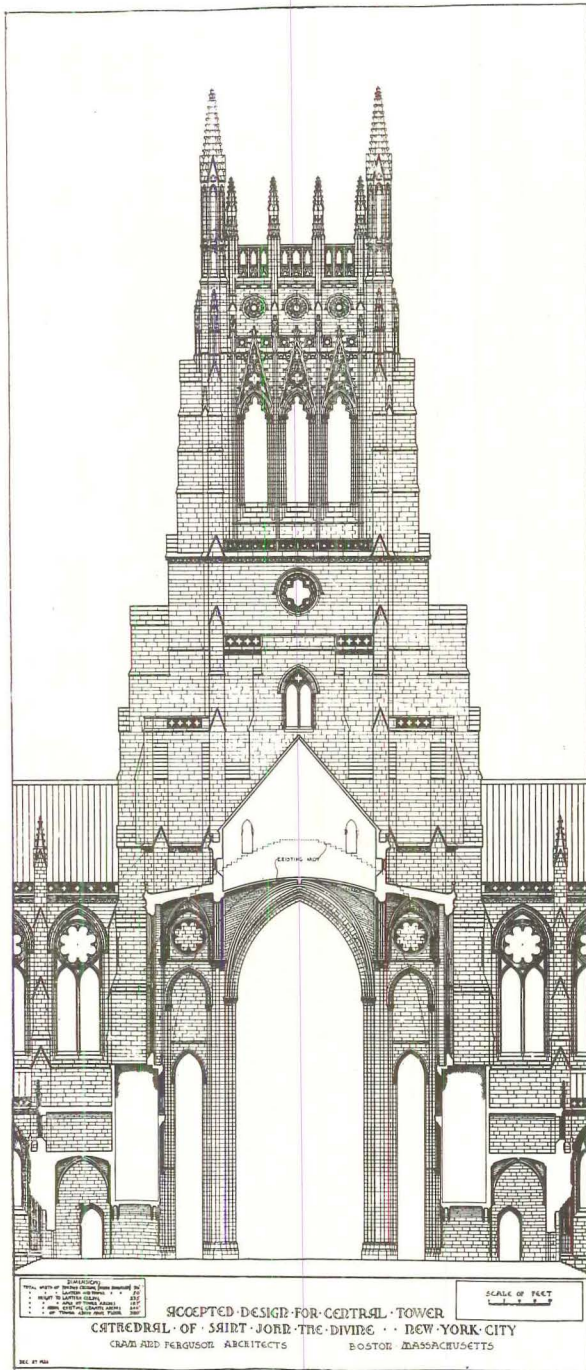
What are the influences working today toward a possible recovery of the arts in their association with religion, and particularly the primary and coördinating art of architecture? The English

movement engendered by romanticism, fostered by the Catholic Revival, and given first form by the Pugins, was vigorous and beneficial. It appears largely to have lived its life, blossoming at last in such supreme work as that of Sir Giles Scott. Italy has nothing to offer along any line of religious art and has had nothing for three centuries. The same is true of Spain, for the Catalan calamity was a purely individual aberration and it will go no further. There are signs there, however, of a recrudescence of vigor in painting, sculpture and some of the artist-crafts. Germany, Holland and Scandinavia are stirring, but in religious art they cultivate a passion for doing something that is *different*,—it doesn't matter much what, so it is this,—and cut off absolutely from all tradition, all precedent. The result is always dull and in most cases appallingly ugly,—a sort of belated Protestantism in art. It is honest in the use of materials,—no ferro-concrete and terra cotta Gothic,—and this is something, though not everything, as its creators believe.

What about France? If there is little to hope for and nothing to fear from the rest of Europe, it is from France that the one danger projects itself. Perhaps it is not so serious a danger after all, for though the new mode is specious, logical so far as it goes, and particularly appealing to the mind that has thought a thing half-way through, and though the supporting propaganda is enthusiastic and vociferous and a few protagonists have already appeared in this country, the whole thing is clearly a part of an already out-moded fad of "modernism" in the other arts, and it is doubtful if it gains any foothold before it joins Cubism and the other indiscretions of senility in the oblivion of history.

It is doubtful if anyone here realizes how wrong-headed and impossible this new type of "religious art" actually is. Of course, we have always known that since the Revolution there has been in France no art that in any sense linked itself with Christianity of any mode, whether Catholic or Protestant. If a church were built it was of the ilk of that at Albert, mercifully obliterated

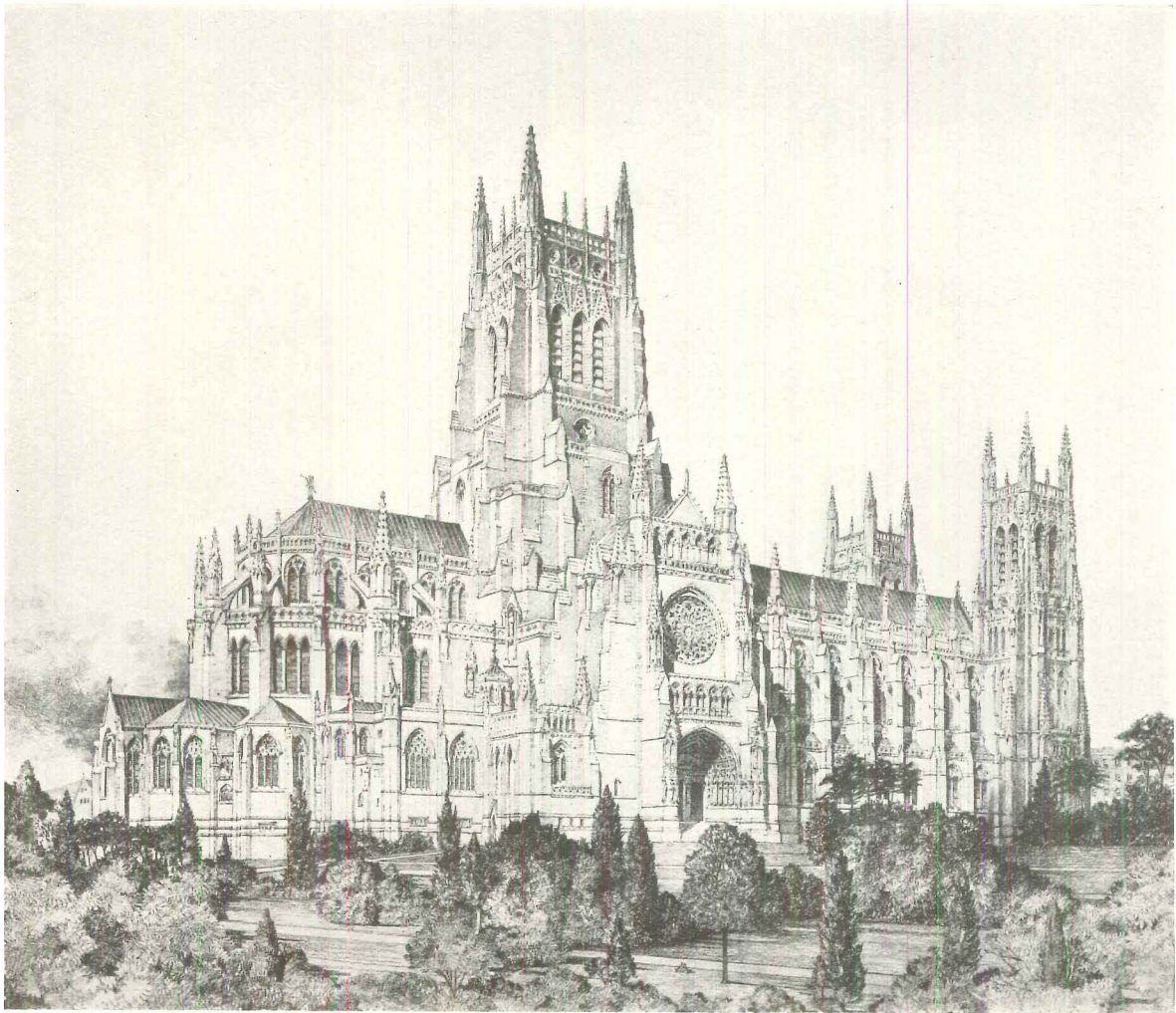




during the Great War, or of the Ecole des Beaux Arts interpretation of southern Romanesque inflamed by theatricalism, the supreme example being the Sacre Cœur of Paris. Gothic was seldom attempted, and fortunately, as the few living examples show, for the style was not recognized by the schools. In painting and sculpture and the artist-crafts the same thing was true. The standard was about that achieved here in America just after the war between the states. The last church produced in France that had architectural merit, even if it was without religious significance,

was the chapel of the Invalides. For a century and a half religious art of any kind was simply non-existent. Now however, for some reason the nature of which does not appear, the situation has changed and with loud hosannas a small group of architects and other practitioners of the arts have proclaimed a new evangel. They have made the discovery (still withheld from our own architectural schools) that religion exists and that churches are built and, so to speak, embellished, and with Gallic logic, they have picked one minor item in the congeries of forces that operate in the





Cathedral of St. John the Divine, New York .  
Cram & Ferguson, Architects

determining of an ecclesiastical fabric, and have raised on this insecure basis an entirely new creation, uncouth, without significance, a portent. If anyone has seen the designs submitted for a proposed shrine in honor of Ste Jeanne d'Arc at her place of martyrdom in Rouen, or some of those offered as memorial chapels on some of the battle fields of the western front, all "Gothic" in a manner of speaking, it is perhaps just as well that the Ecole des Beaux Arts and its *eleves* should have struck out into untrodden fields.

Exactly what has happened is that the French architects have suddenly discovered ferro-concrete and steel, and the revelation is too much for them. All recognition of higher or other values has ceased. Tradition, cultural continuity, significance, expressiveness, even beauty itself, all have gone into the discard, and nothing remains but the hard compulsion of one particular building material. With that logic for which the race is famous (and for the application of which

it has several times been severely punished in the past), the present-day architect discerns at once the absurdity of couching the manifestations of big business, mechanical proficiency and a technological society in the æsthetic forms of earlier ages of utterly alien nature, and he proceeds to build his shops and garages and hangars out of the novel materials, in a style that has no style but fits the case perfectly, and is as genuinely ugly as would naturally and properly fit the case,—which is all very well and quite what it should be. These things are absolutely new; they have no kinship with any past. A "Gothic" skyscraper, a Renaissance power house, a Byzantine cinema are anachronisms. But it is just as dumb to build a Catholic church after the style and of the same materials as a hangar. Architecture must be expressive of the function and the energy behind it; if it isn't this, then no matter how logical it may be on the one hand or how archæologically correct on the other, it is nothing.



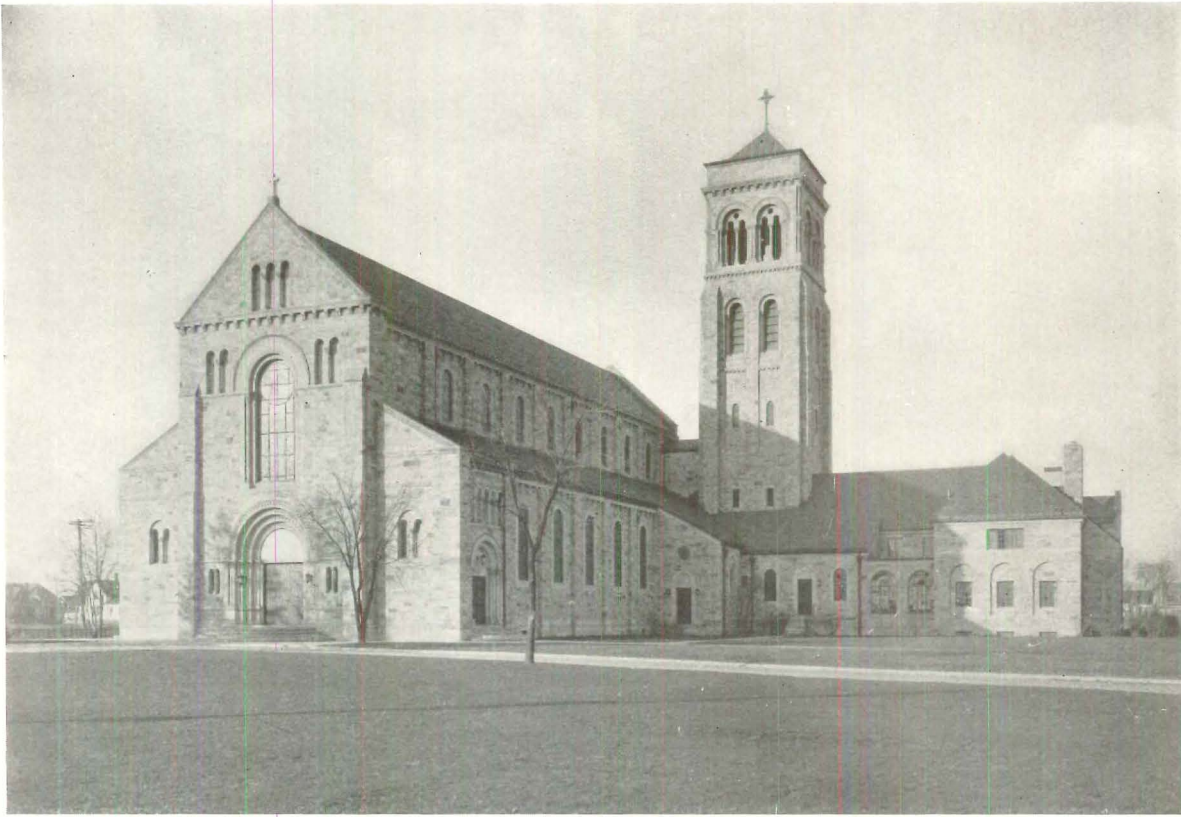
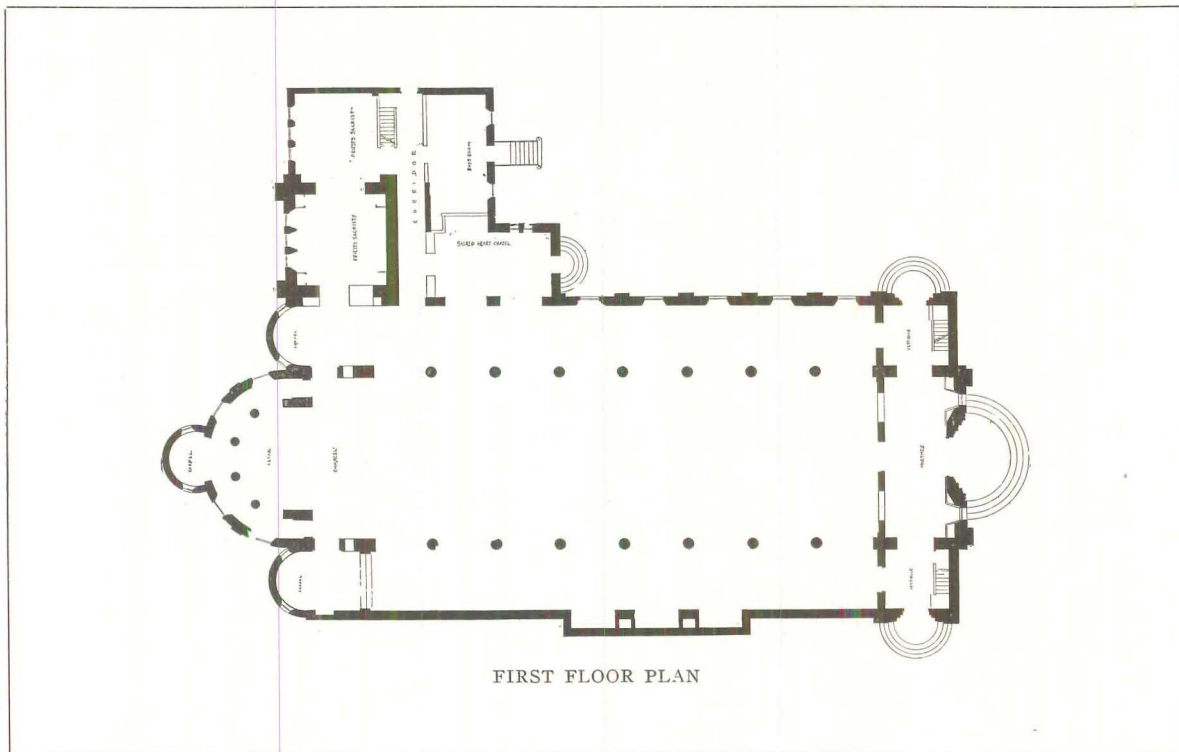


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ST. MARY'S CHURCH, DETROIT  
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Photos. Paul J. Weber

ST. MARY'S CHURCH, DETROIT  
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There is a unity underlying all religion, with the probable exceptions of some of its later and more uncouth manifestations. The Catholic religion has continuity and unity as a theoretical whole. Stylistic changes have been numerous,—six as a matter of fact in seventeen hundred years, depending on the impact and interplay of all manner of cultural and racial influences, but never has this sense of continuity been lost, though pretty badly strained as the last change in the sixteenth century. In any case it has always recognized beauty, demanded it, and got it, sometimes in full measure, sometimes to a lesser degree. From Byzantine to Baroque it *did* express the essential *ethos* of Christianity, and, in its varieties, the modifications in its superficial aspects that followed the impact of varying social moods.

For the reason that this "new art" is successfully expressive in the case of new social factors, therefore meeting one of the essential aesthetic necessities, it is utterly inexpressive in the case of old social factors such as the home, the school (non-technical) and the church. There is neither intelligence nor perception on the part of the architects who let a specious theory run away with them, betraying them into the sacrilegious

absurdities of Catholic churches built of steel, reinforced concrete and plate glass, like Raincy or Montmagny. This sort of thing is bad enough when intruded into house building or school building, but in the case of religion with any historical basis and dogmatic continuity it is childish at the best, and demoniac at the worst.

As I have said before, I do not fear its influence in America. So far as I know only one church of this mode has thus far appeared, and itself demonstrates that it will probably be the last. For some reason that does not appear the last 25 years have seen religious architecture vitally restored and firmly founded in the United States. There has been nothing so good since the sixteenth century,—perhaps further back still. It is scholarly, beautiful and expressive; much of it is vigorous with real vitality and void of archæological pedantry, while it is the work of not one man or two but of about 30 individuals. When one thinks of what church building was 40 years ago, this seems almost miraculous. What it really indicates is that this is no sporadic episode, but a real re-creation of essential spirit, so convinced and firmly fixed and so widely distributed that it will prove immune to this new French infection.





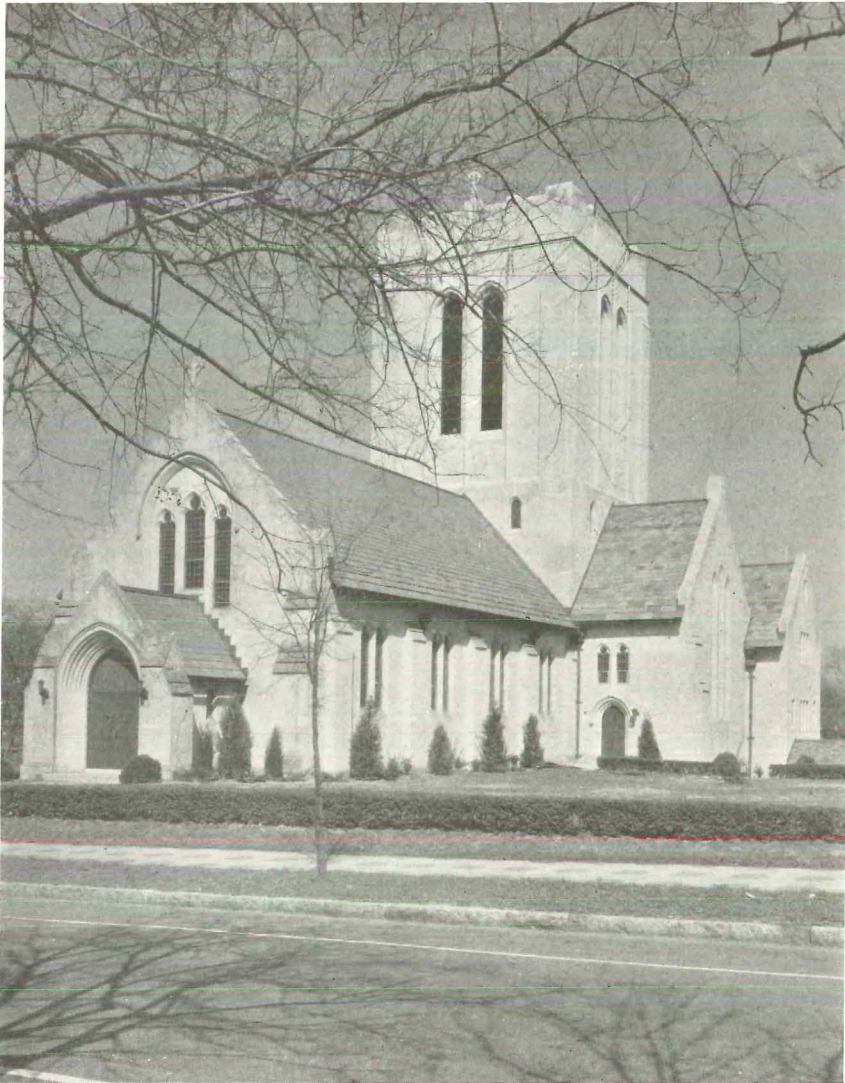
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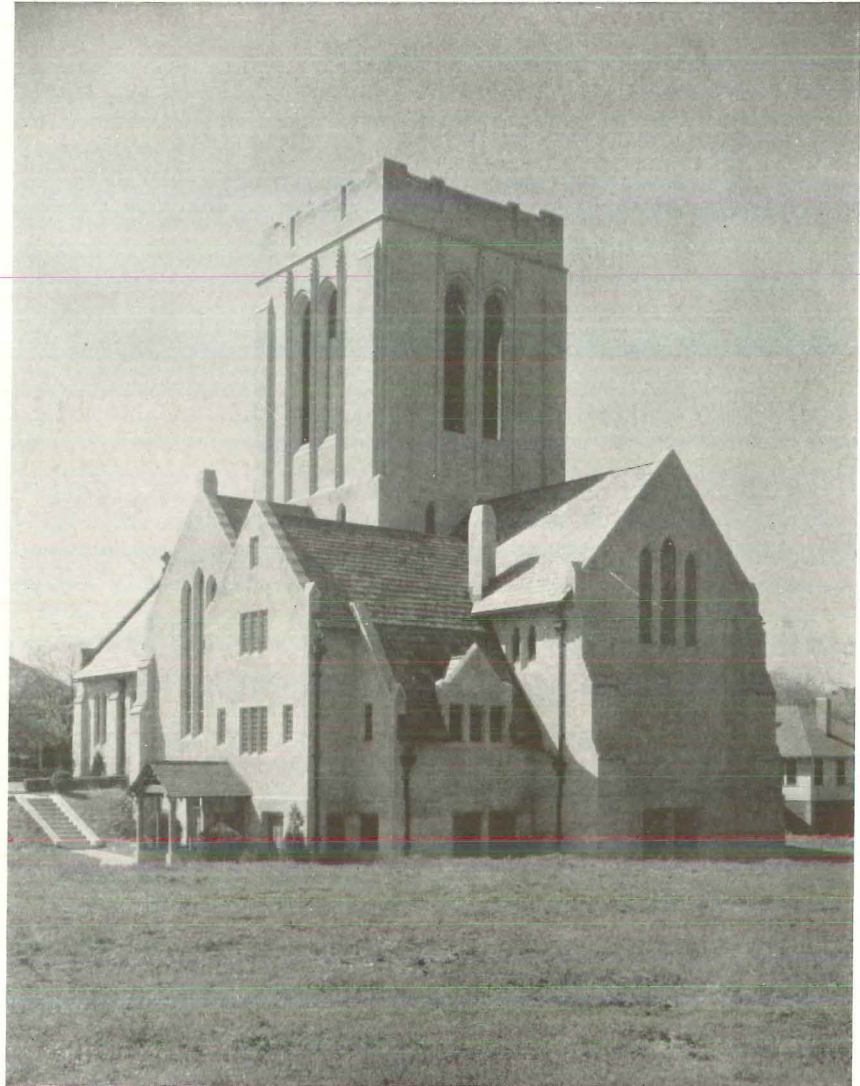


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CHURCH OF THE ASCENSION, MONTGOMERY, ALA.  
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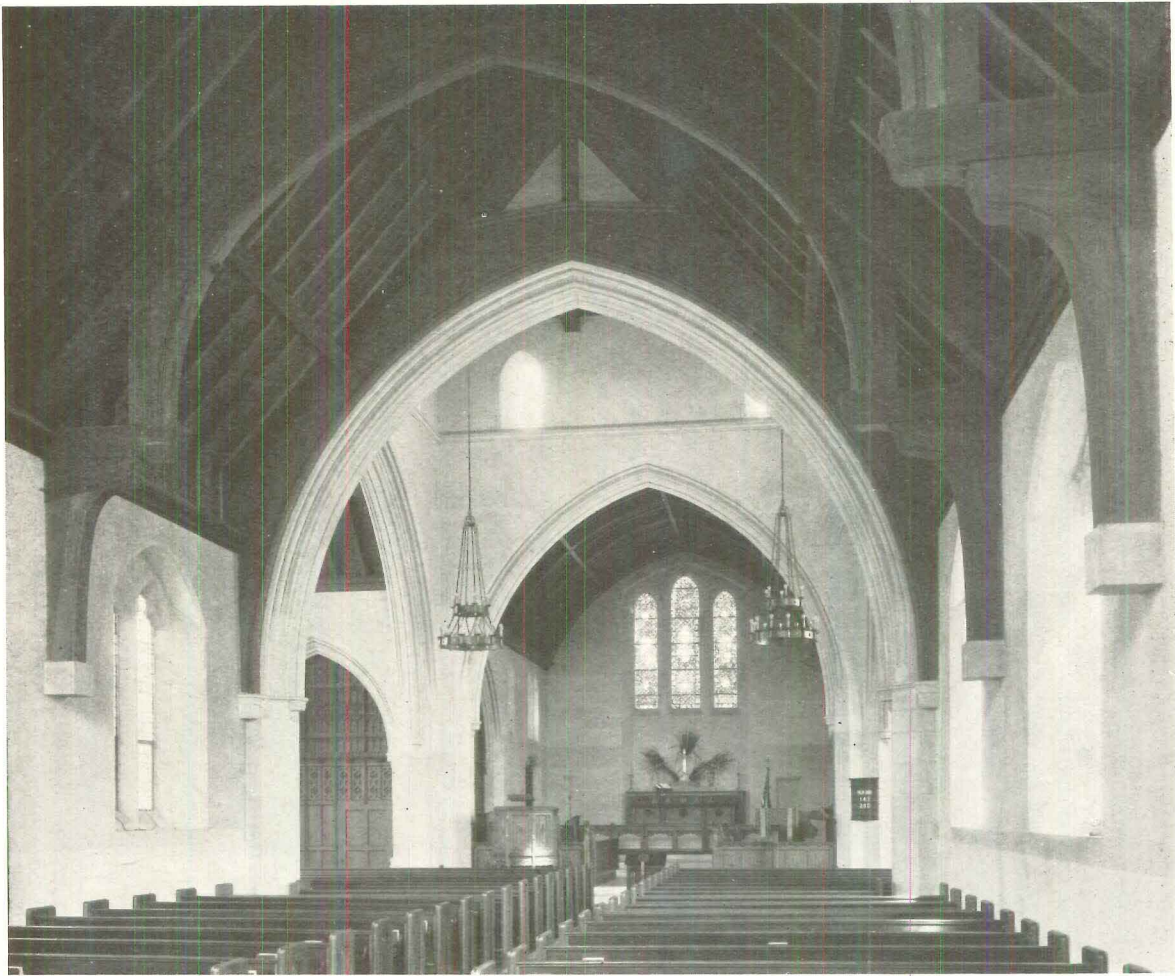
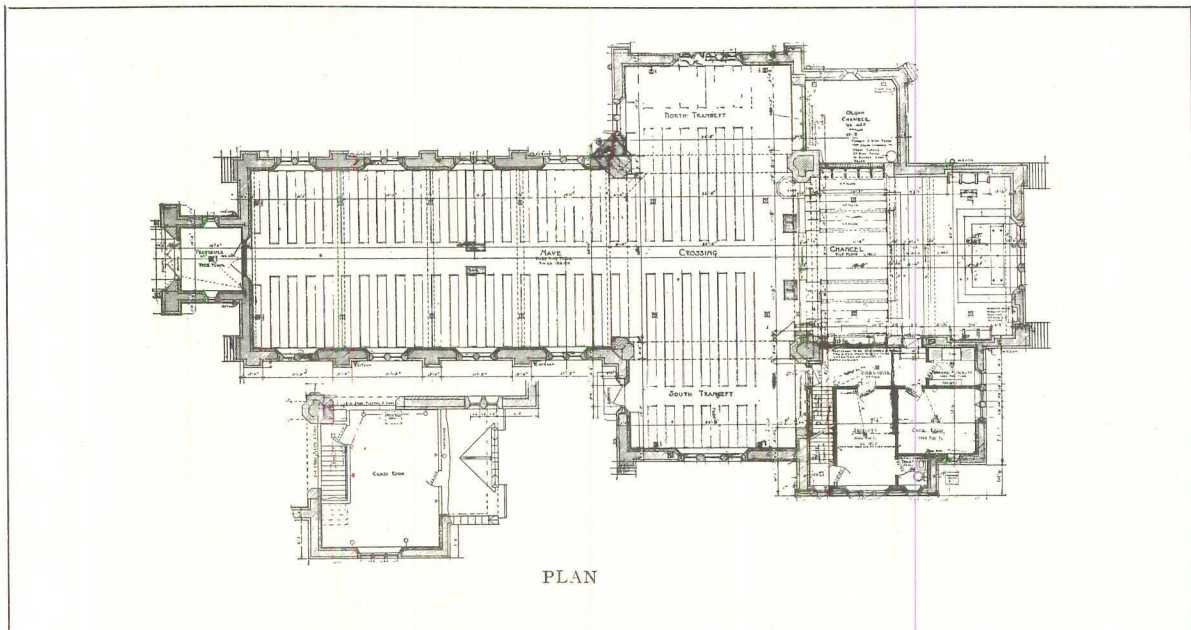


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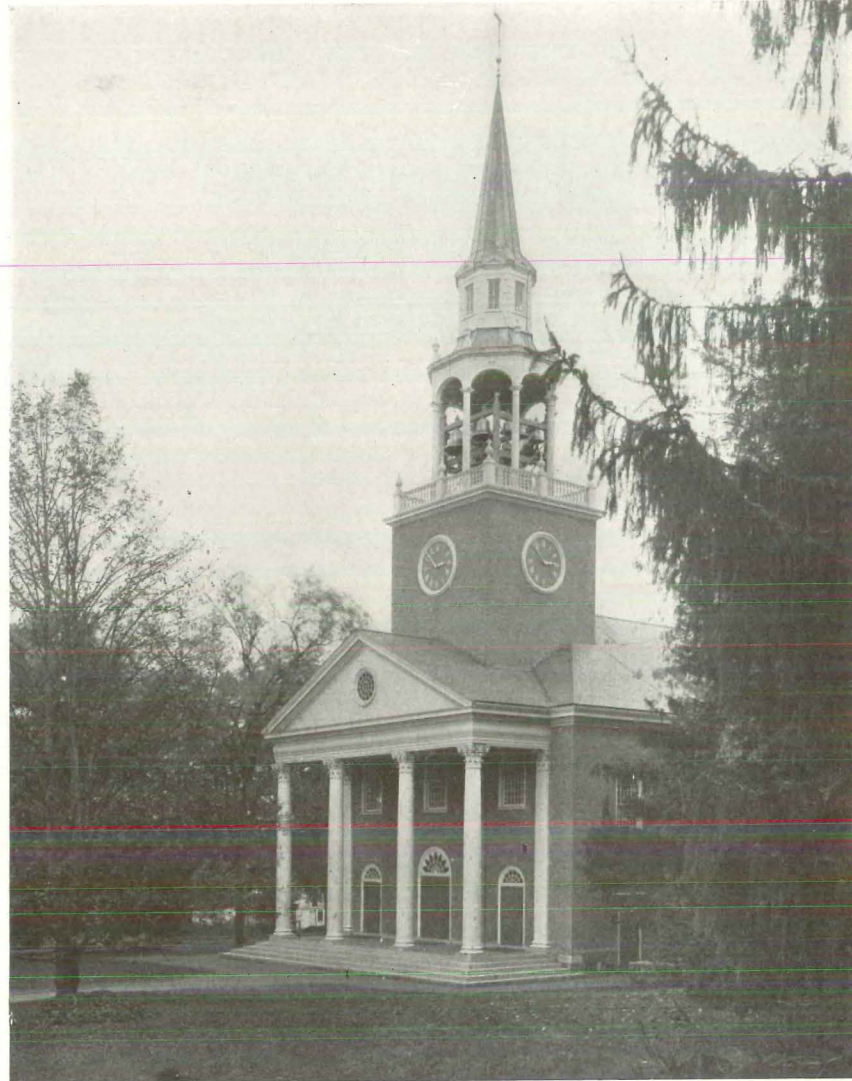


CHURCH OF THE ASCENSION, MONTGOMERY, ALA.  
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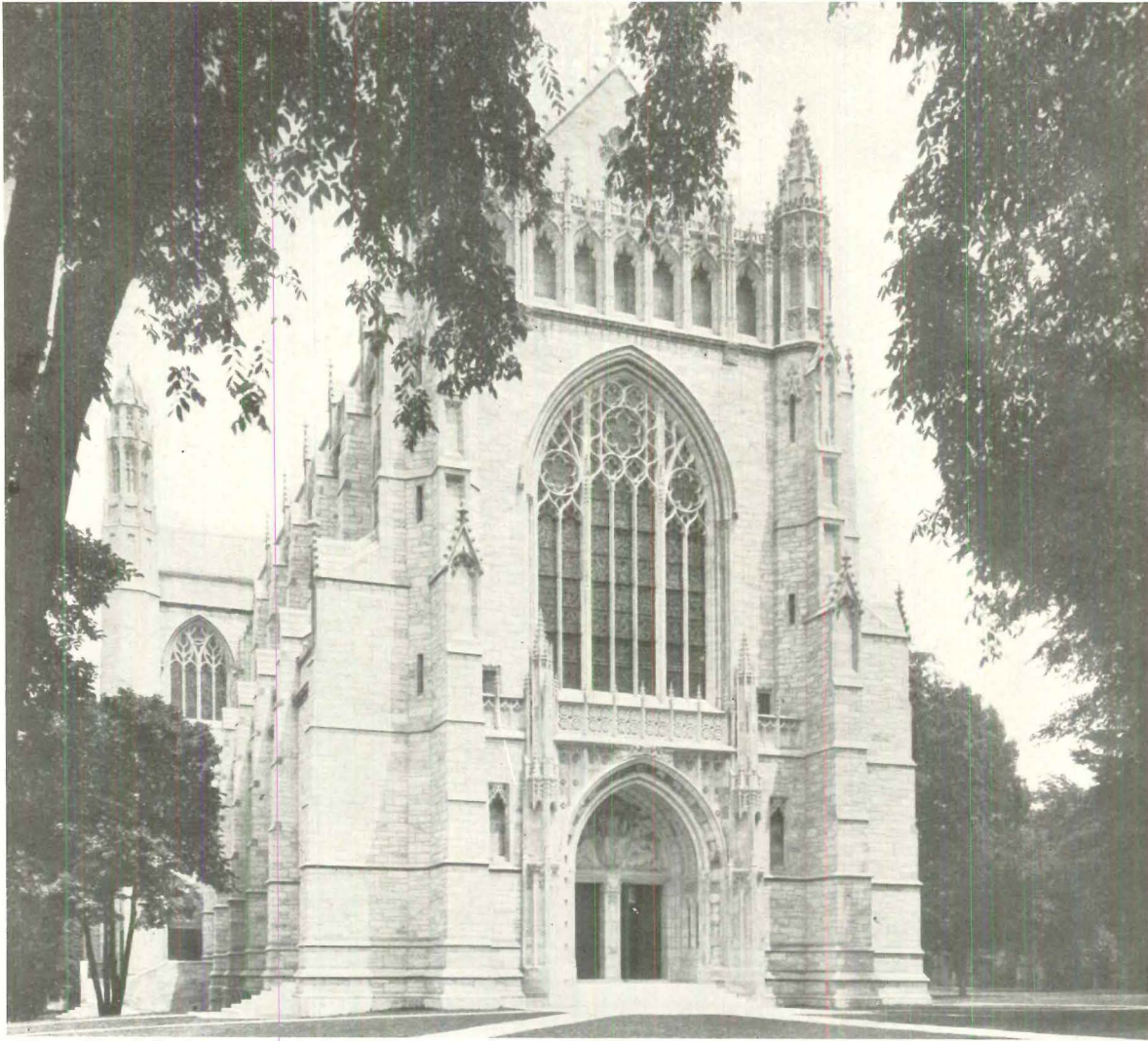
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March, 1929

THE ARCHITECTURAL FORUM

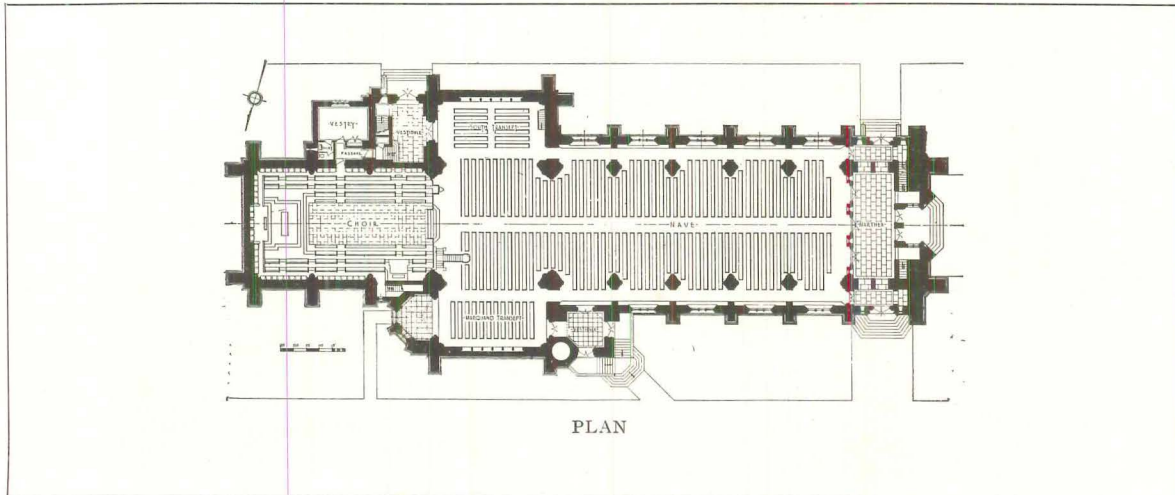
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NORTHWEST ELEVATION



PLAN

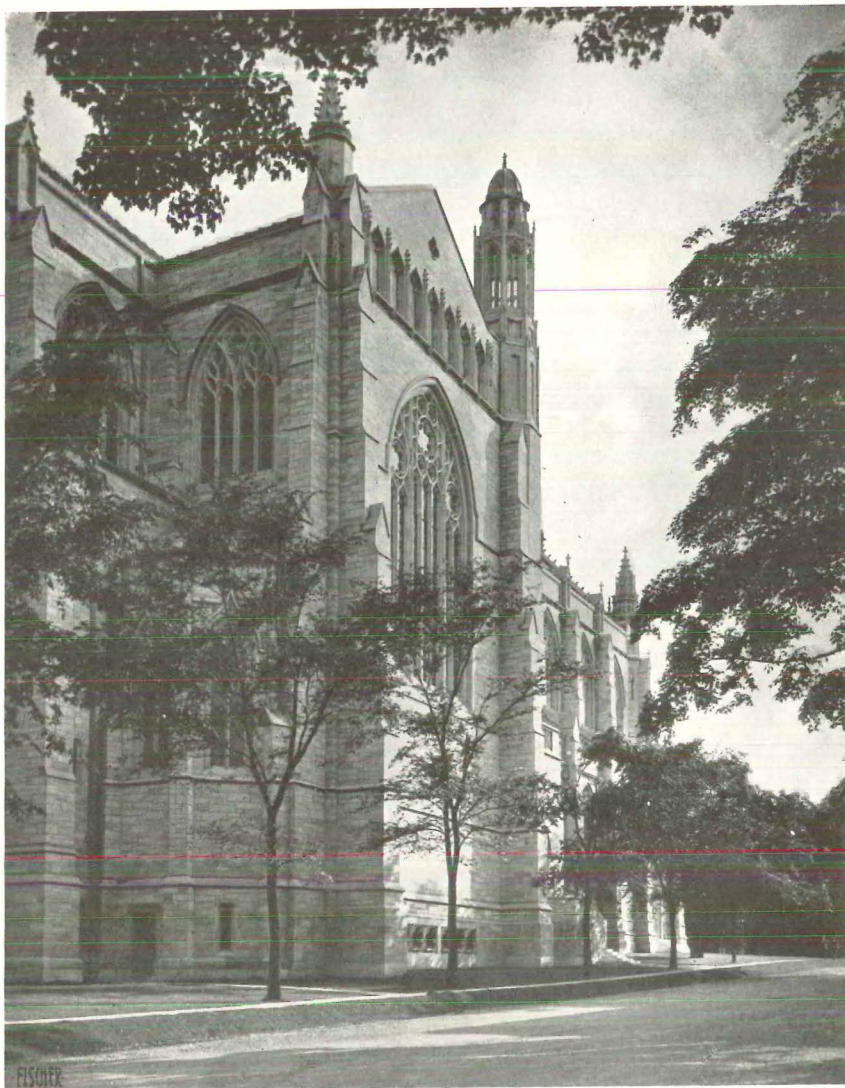
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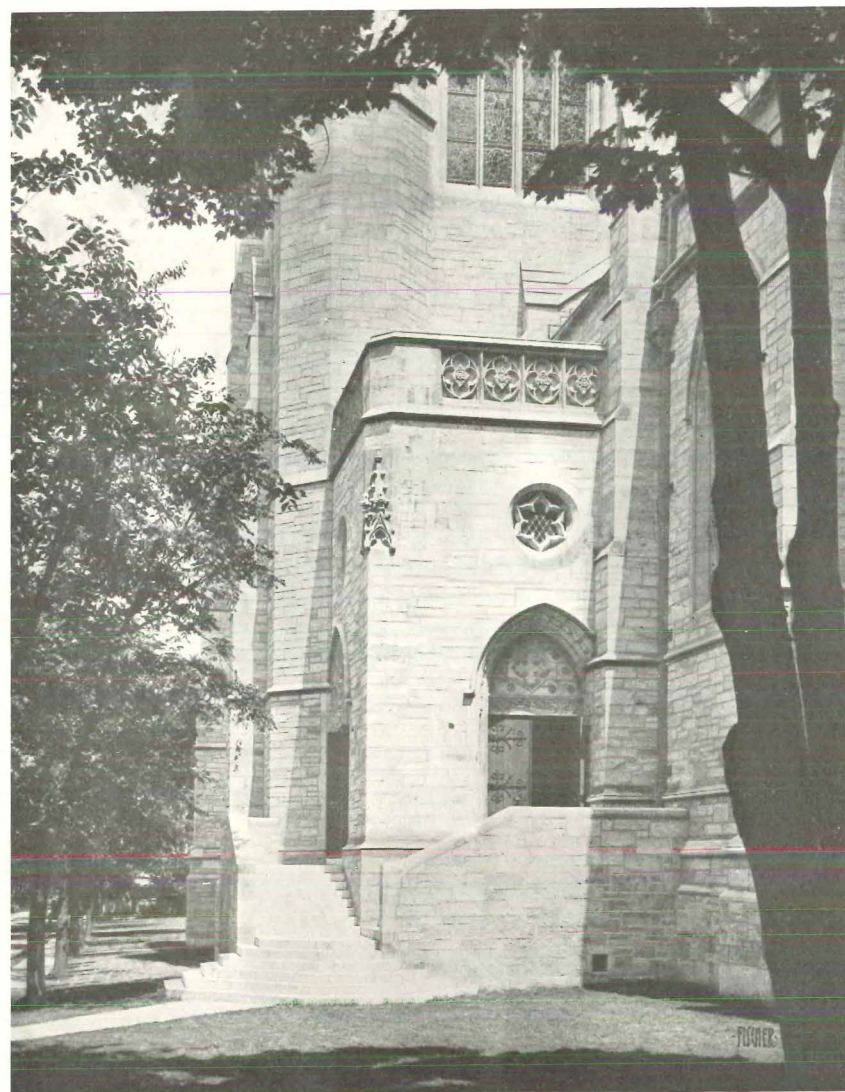


INTERIOR VIEW  
CHAPEL, PRINCETON UNIVERSITY  
CRAM & FERGUSON, ARCHITECTS





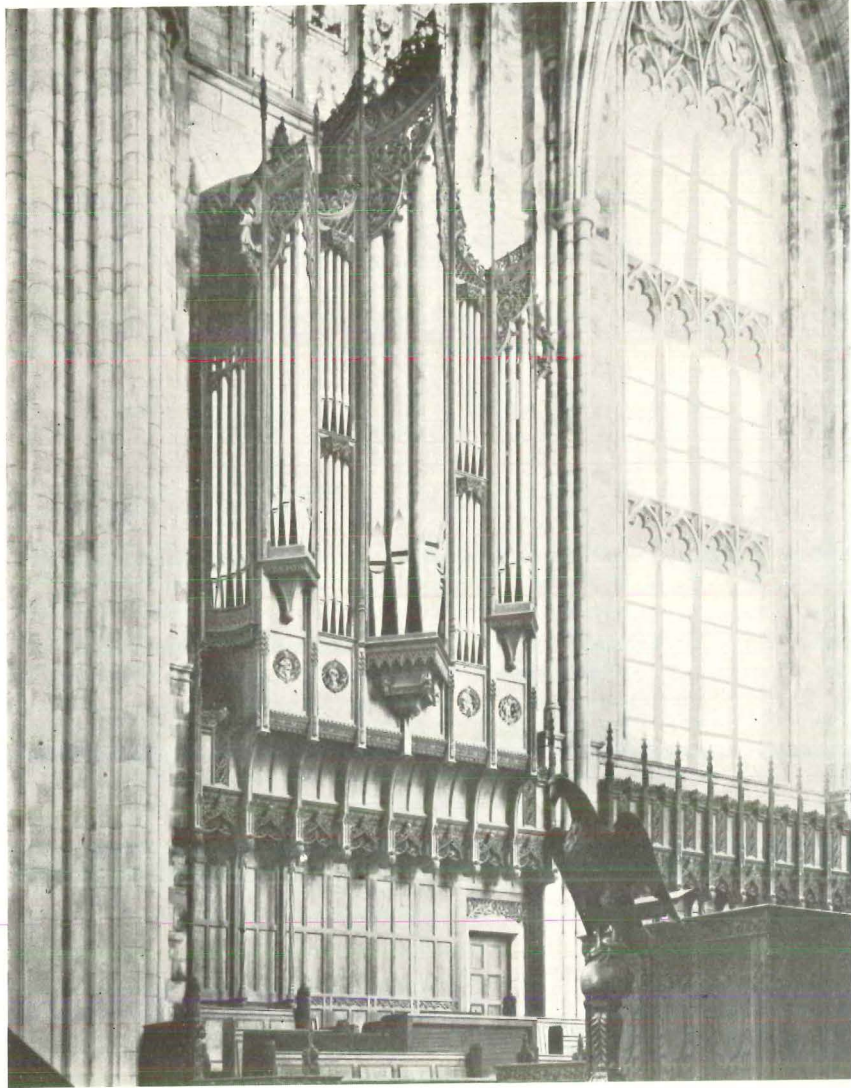
NORTHEAST ELEVATION



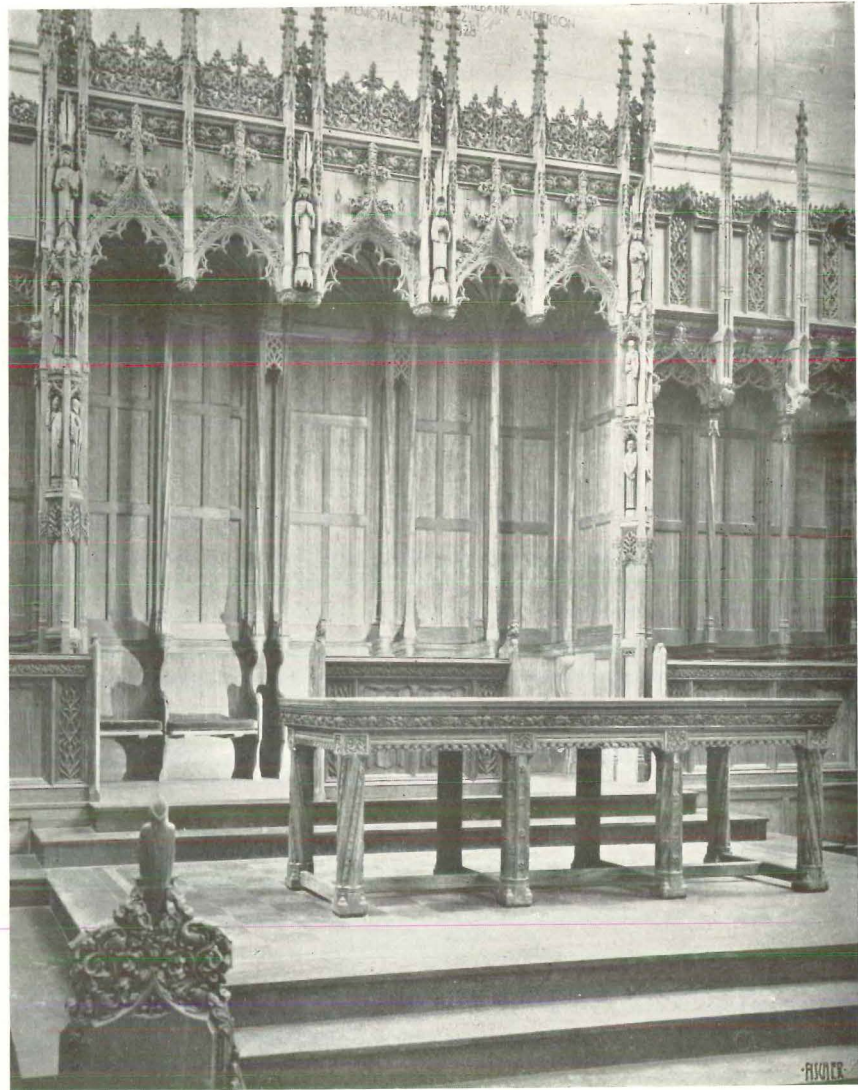
PORCH AT NORTH TRANSEPT

CHAPEL, PRINCETON UNIVERSITY  
CRAM & FERGUSON, ARCHITECTS





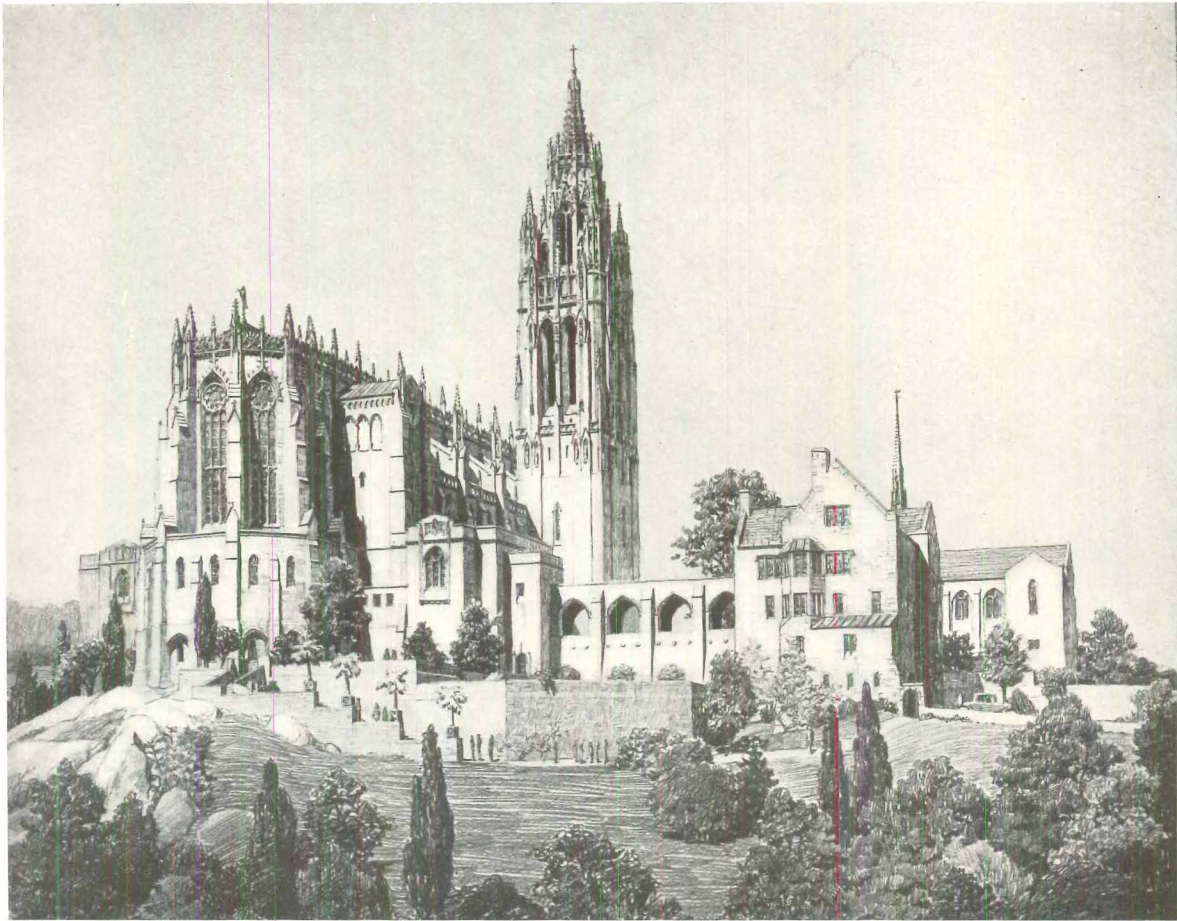
ORGAN CASE, NORTH SIDE OF CHOIR



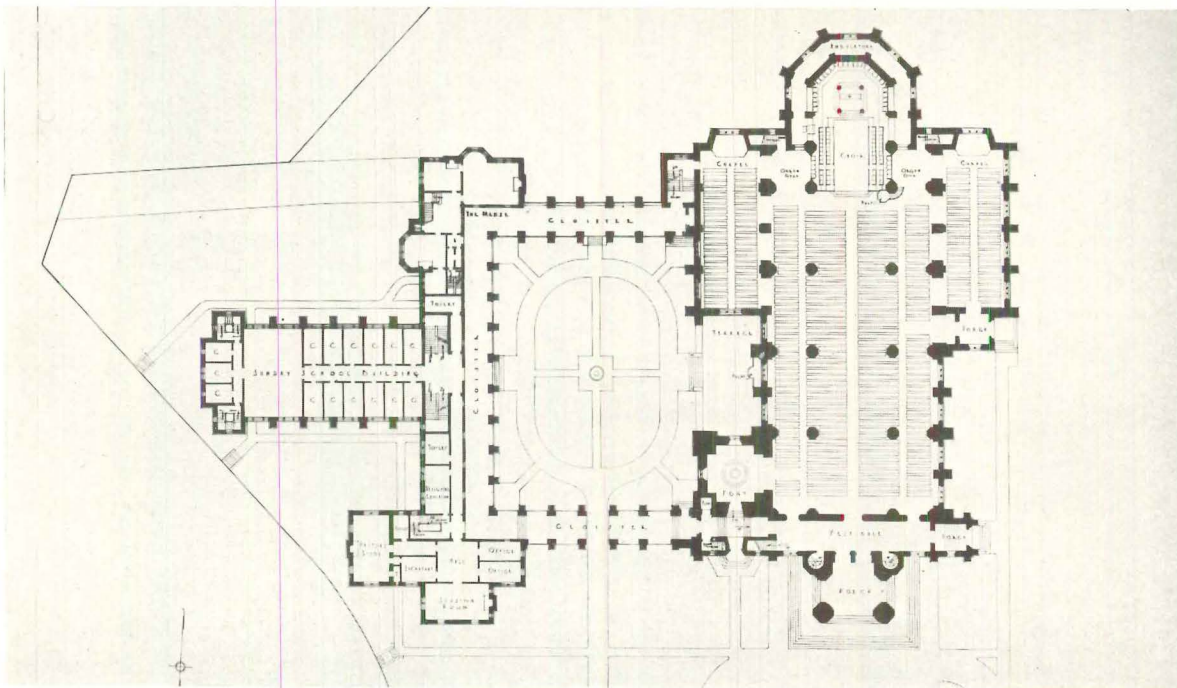
COMMUNION TABLE, EAST END OF CHOIR

CHAPEL, PRINCETON UNIVERSITY  
CRAM & FERGUSON, ARCHITECTS



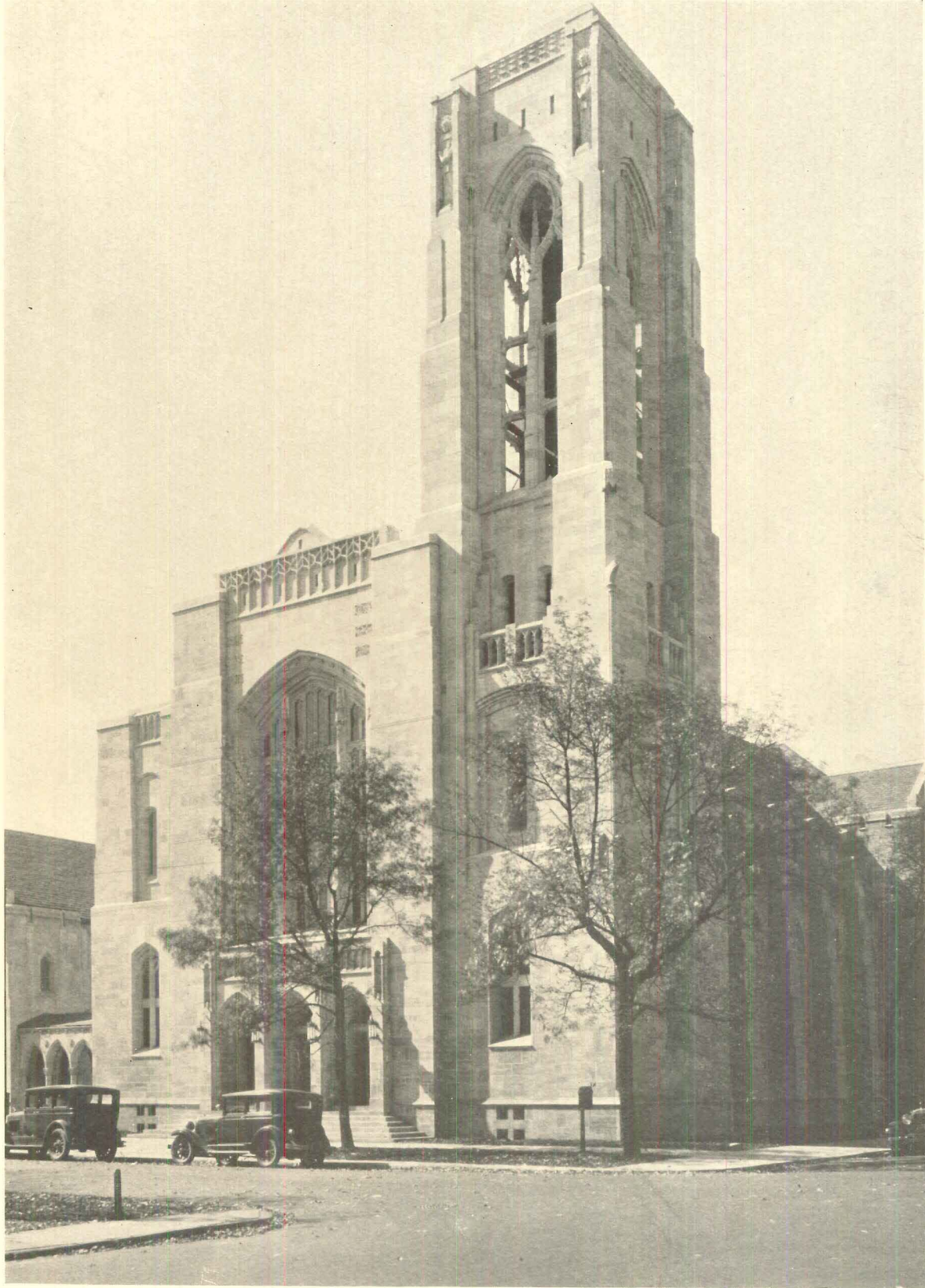


FROM A PENCIL DRAWING BY ROGER HAYWARD



PLAN  
NATIONAL PRESBYTERIAN CHURCH, WASHINGTON  
CRAM & FERGUSON, ARCHITECTS





FIRST PRESBYTERIAN CHURCH, CHICAGO  
TALLMADGE & WATSON, ARCHITECTS









*Photos. Thomas Ellison*

JEFFERSON AVENUE PRESBYTERIAN CHURCH, DETROIT  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS

*Plans on Back*



COST AND CONSTRUCTION DATA

Date of Completion: April 1, 1926.

Type of Construction: Masonry walls, concrete floors, steel and wood roof construction.

Exterior Walls: Limestone, stucco and half timber.

Roof: Slate and lead.

Floors: Cement, terrazzo, tile and slate, cork tile and wood.

Windows: Steel casements.

Interior Materials: Plaster, marble, wood and tile.

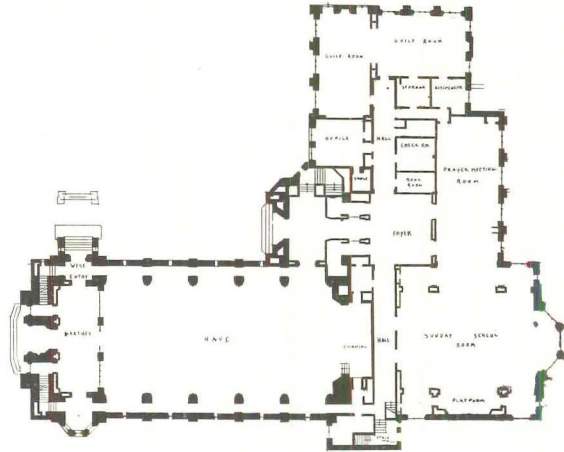
Heating: Direct radiation and blast cast iron boilers.

Electrical Equipment: Lighting and chime control.

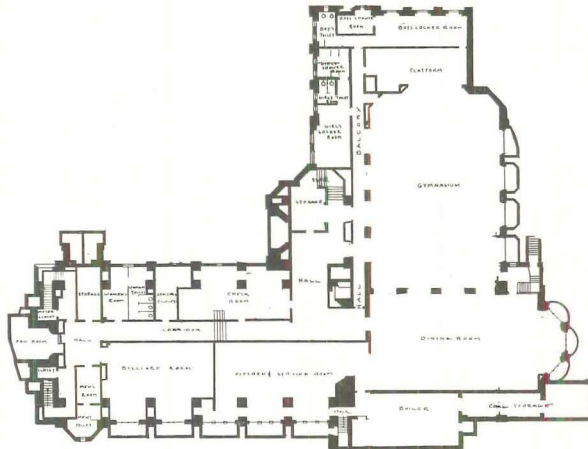
Cubage of Building: 1,182,400 feet.

Cubic Foot Cost: 61 cents.

Total Cost of Building: \$727,344.17.



FIRST FLOOR



BASEMENT

PLANS: JEFFERSON AVENUE PRESBYTERIAN CHURCH, DETROIT  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS



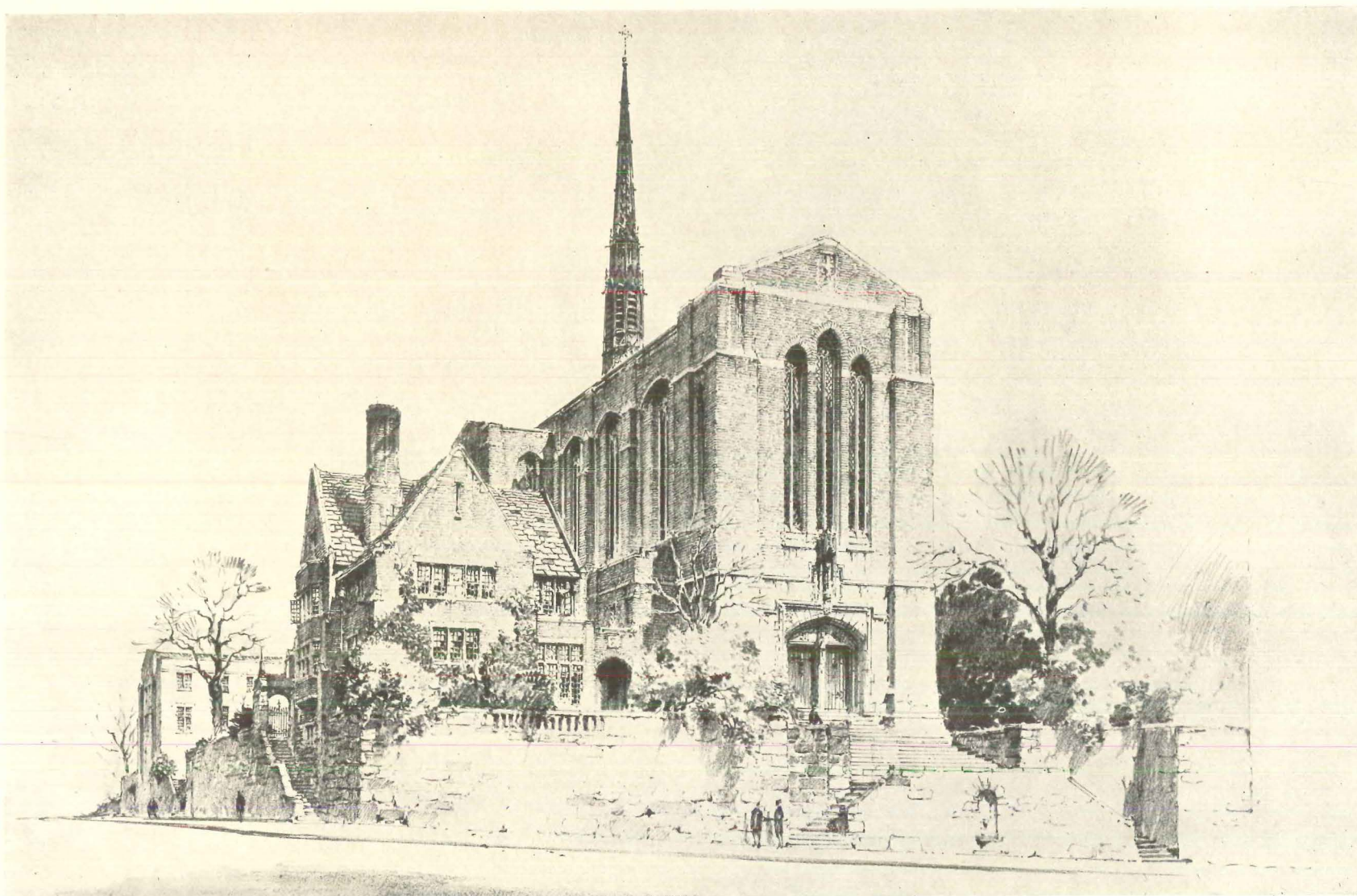


JEFFERSON AVENUE PRESBYTERIAN CHURCH, DETROIT  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS









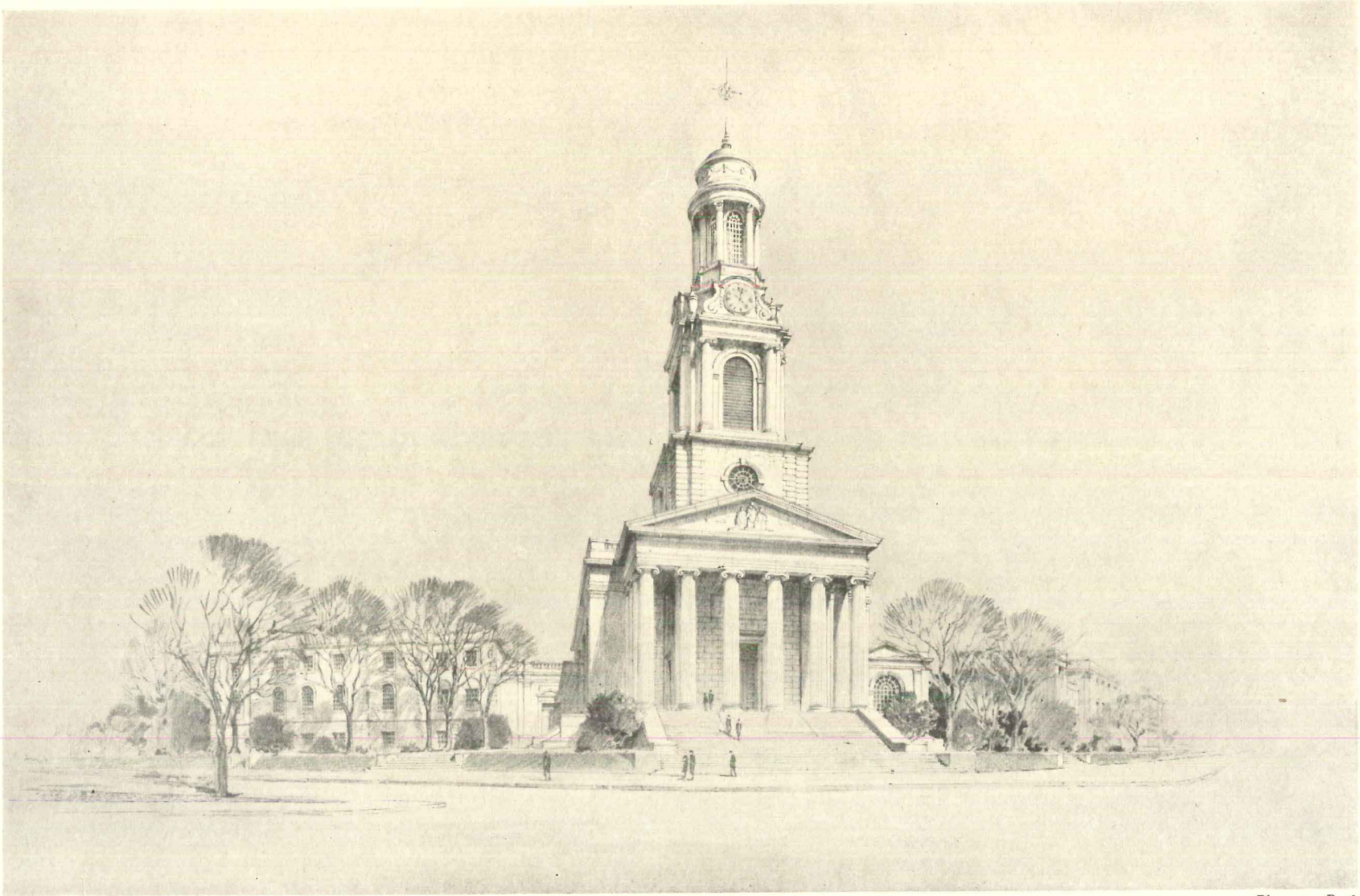
*From a Rendering by Otto R. Eggers*

STUDY FOR HOLY TRINITY CHURCH, NEW YORK  
OFFICE OF JOHN RUSSELL POPE, ARCHITECT







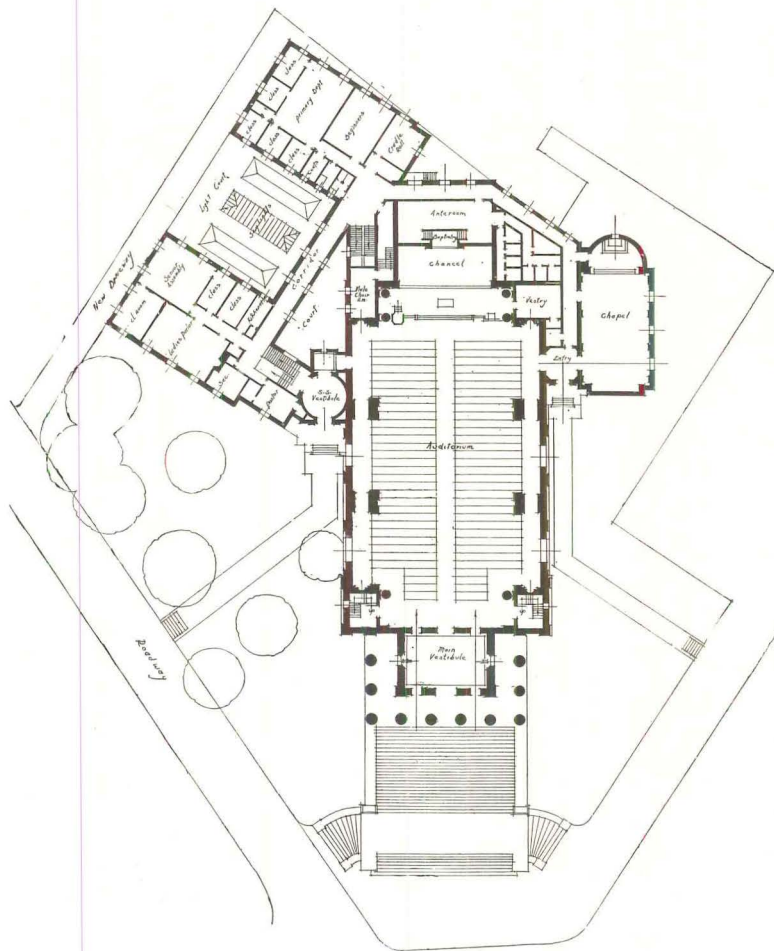


*From a Rendering by Otto R. Eggers*

*Plans on Back*

NATIONAL CITY CHRISTIAN CHURCH, WASHINGTON  
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

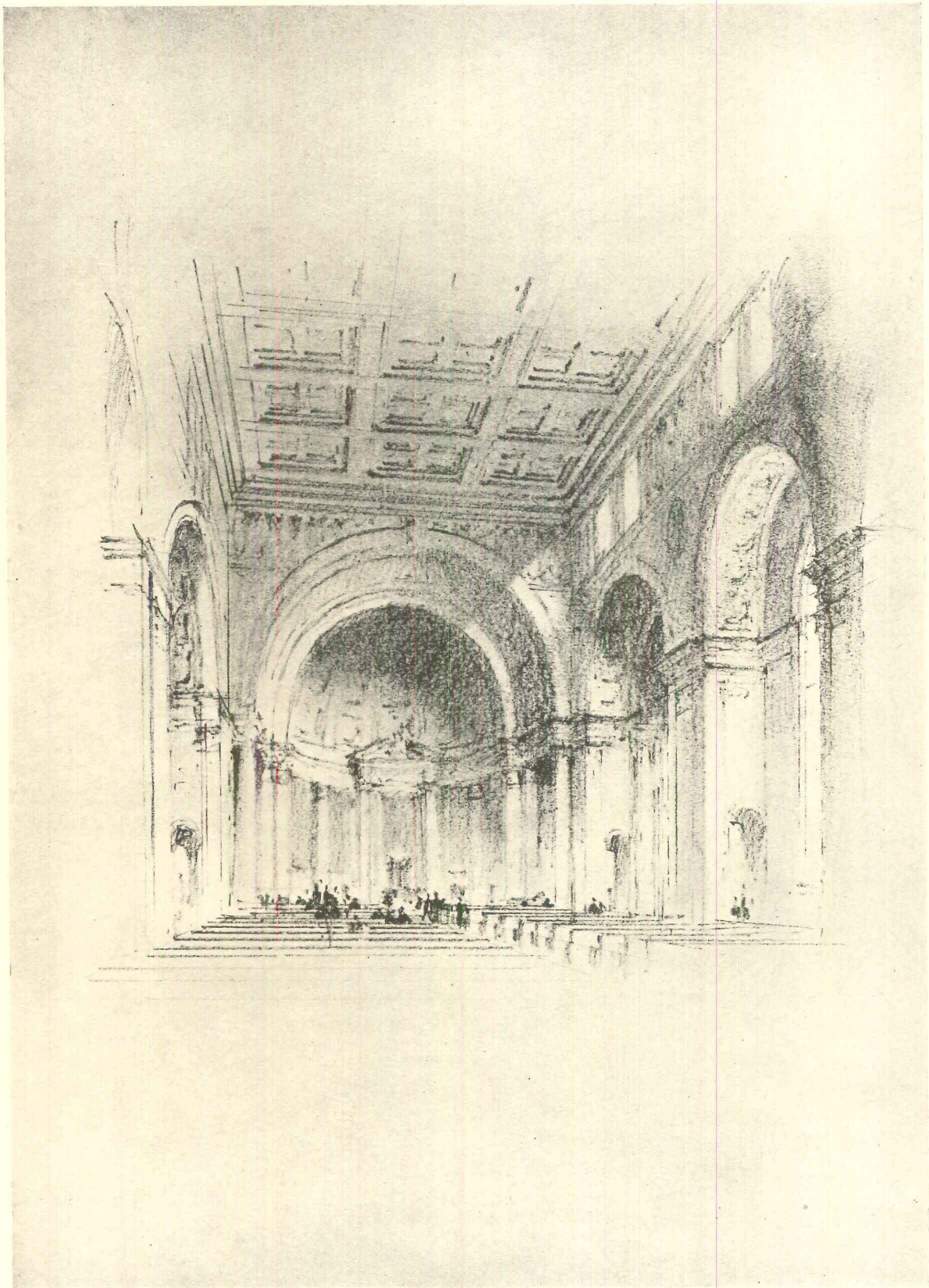




FIRST FLOOR

PLAN: NATIONAL CITY CHRISTIAN CHURCH, WASHINGTON  
OFFICE OF JOHN RUSSELL POPE, ARCHITECT





*From a Rendering by Otto R. Eggers*

INTERIOR NATIONAL CITY CHRISTIAN CHURCH, WASHINGTON  
OFFICE OF JOHN RUSSELL POPE, ARCHITECT

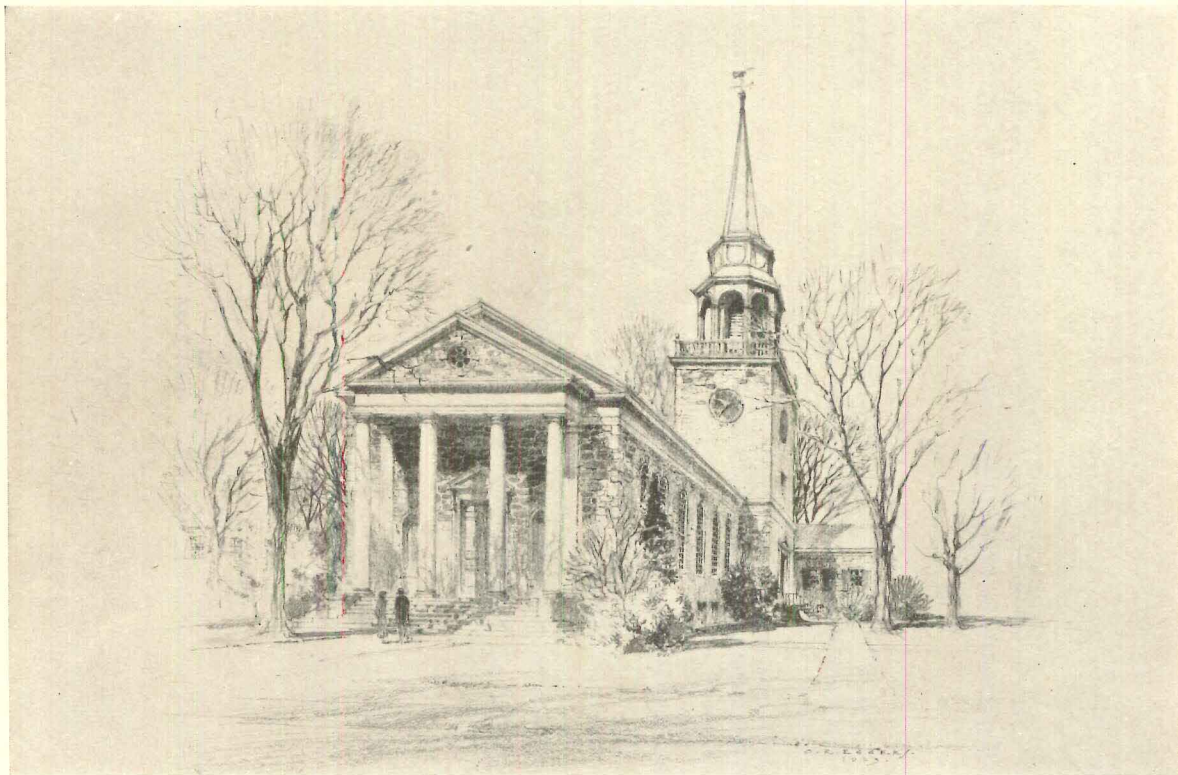








IN THE ENGLISH GOTHIC MANNER



*From Renderings by Otto R. Eggers*

IN THE COLONIAL MANNER  
TWO DESIGNS FOR COUNTRY CHURCHES  
OFFICE OF JOHN RUSSELL POPE, ARCHITECT







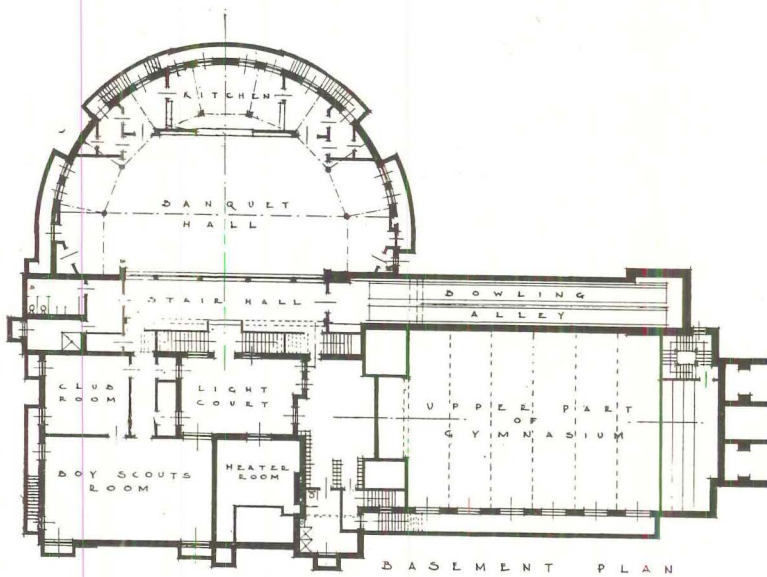
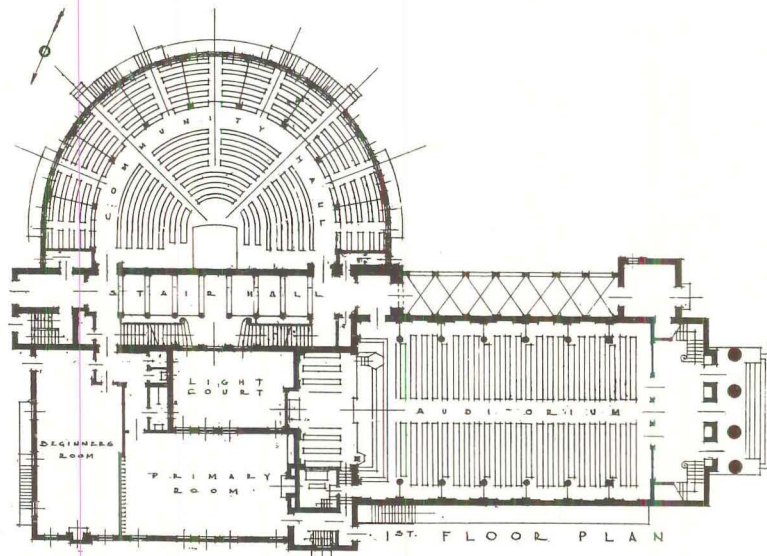


*Photos. Drix Duryea*

*Plans on Back*

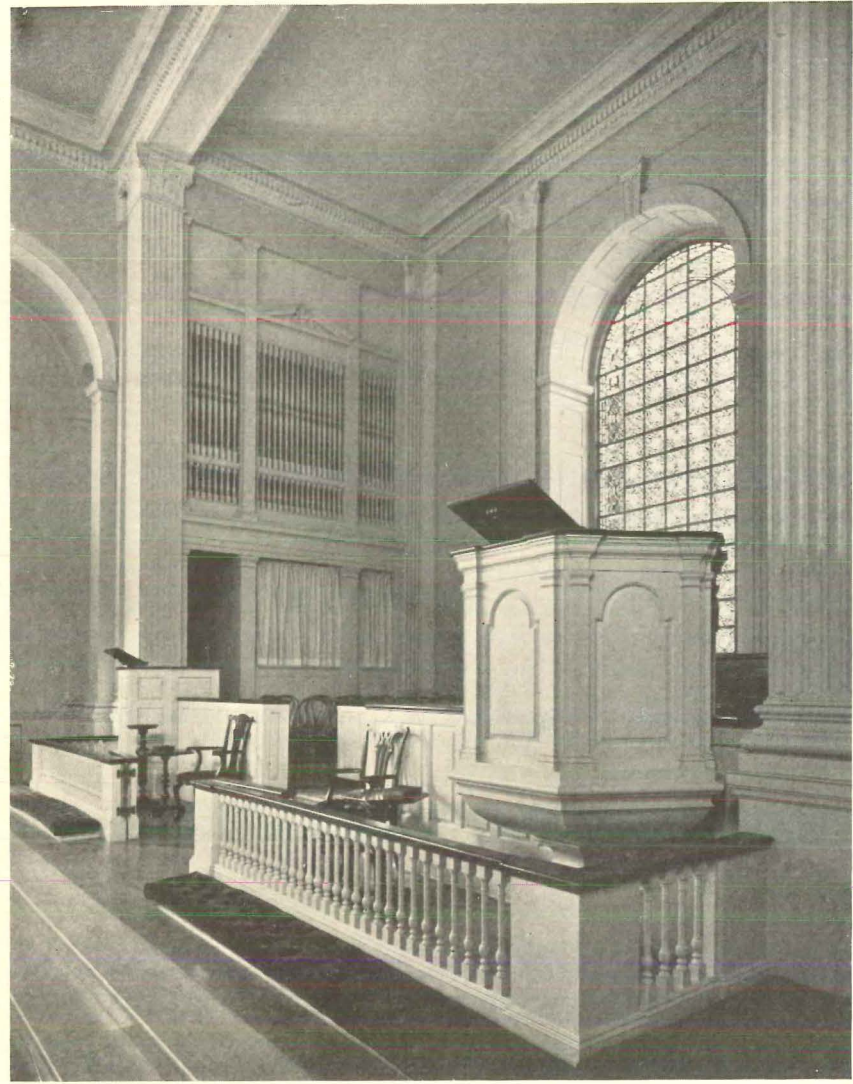
JAMAICA METHODIST EPISCOPAL CHURCH, JAMAICA, N. Y.  
JOSEPH HUDNUT, ARCHITECT; W. E. MANHART, ASSOCIATE ARCHITECT





PLANS: JAMAICA METHODIST EPISCOPAL CHURCH, JAMAICA, N. Y.  
 JOSEPH HUDNUT, ARCHITECT; W. E. MANHART, ASSOCIATE ARCHITECT





*Plans on Back*

JAMAICA METHODIST EPISCOPAL CHURCH, JAMAICA, N. Y.  
JOSEPH HUDNUT, ARCHITECT; W. E. MANHART, ASSOCIATE ARCHITECT



COST AND CONSTRUCTION DATA

Year of Completion: 1925.

Type of Construction: Brick and wood frame; steel columns and girders.

Exterior Walls: Brick, limestone, granite.

Roof: Zinc.

Floors: Oak and composition.

Windows: Wood.

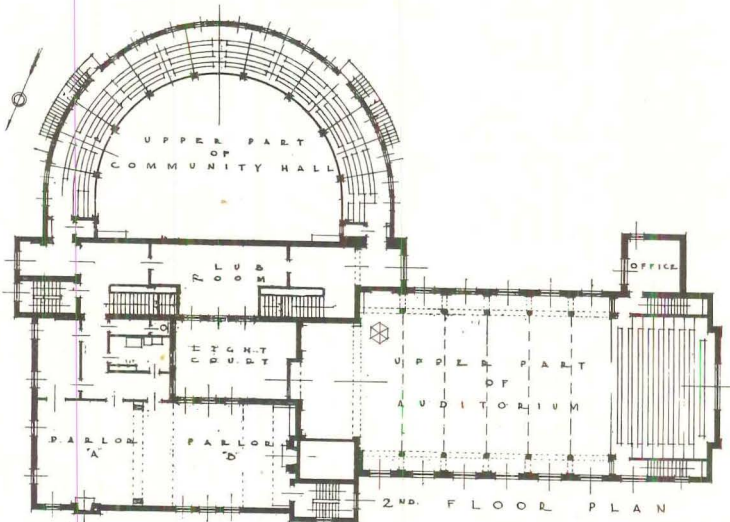
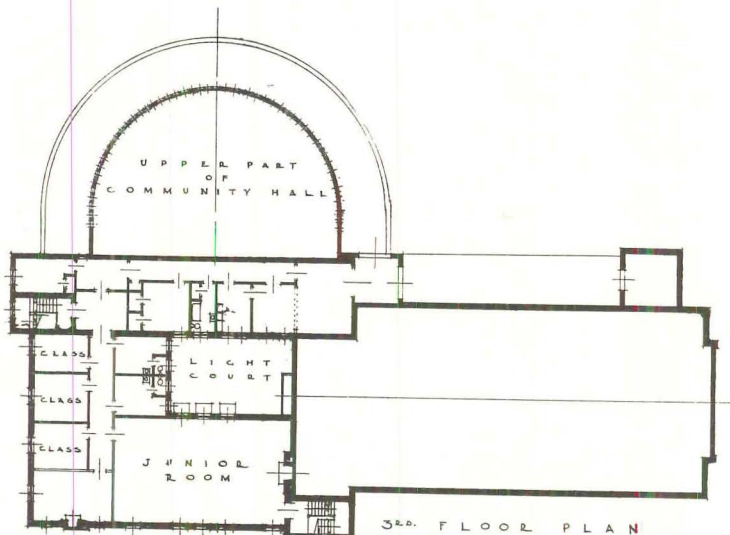
Interior Materials: Wood and granite.

Heating: Vapor.

Electrical Equipment: Rigid conduit.

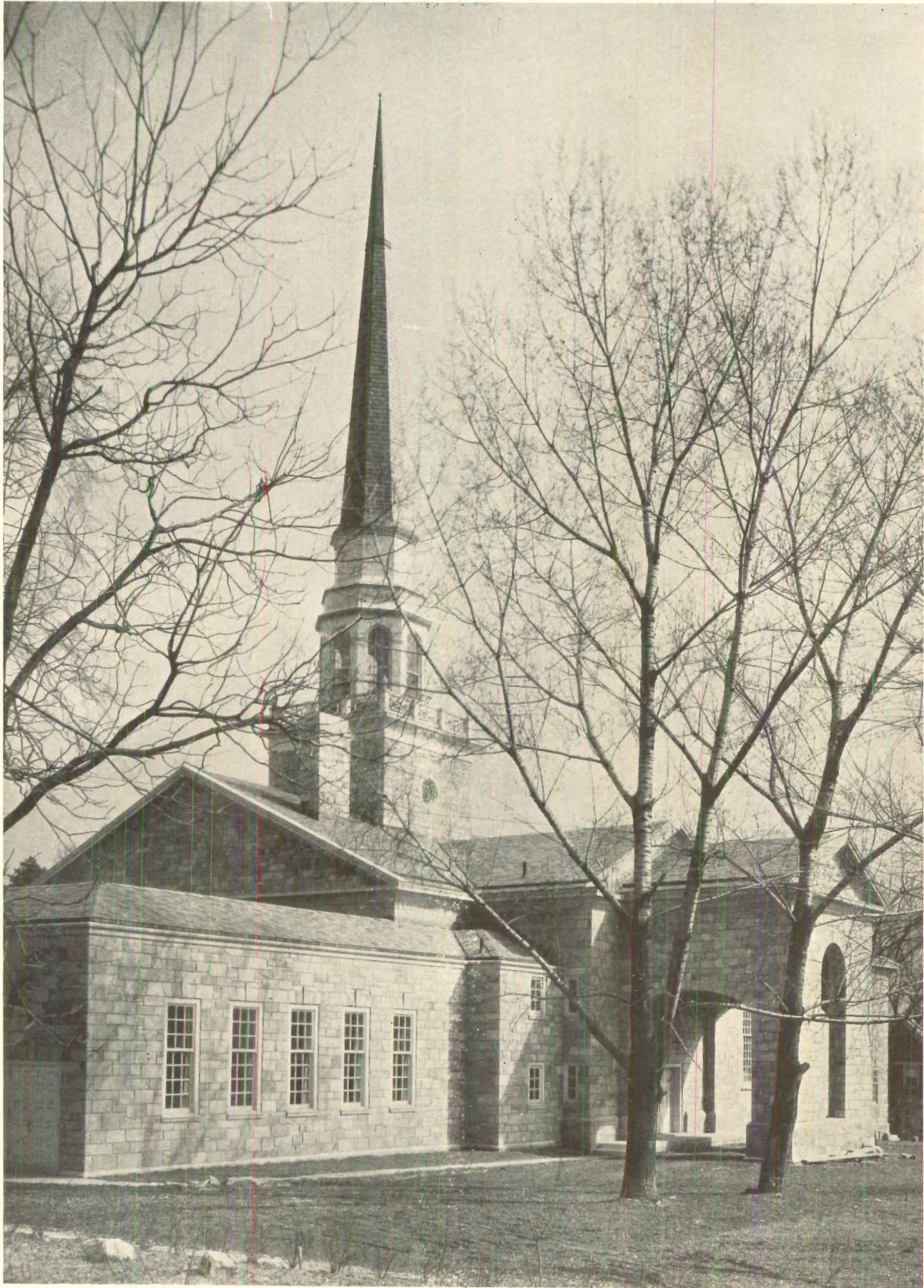
Cubic Foot Cost: 37½ cents.

Total Cost of Building: \$300,000.



PLANS: JAMAICA METHODIST EPISCOPAL CHURCH, JAMAICA, N. Y.  
 JOSEPH HUDNUT, ARCHITECT; W. E. MANHART, ASSOCIATE ARCHITECT



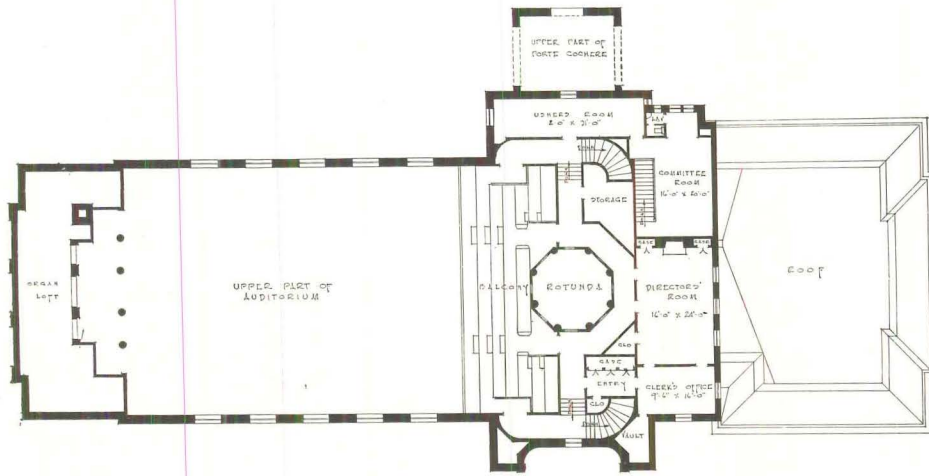


*Photos, Tebbs & Knell, Inc.*

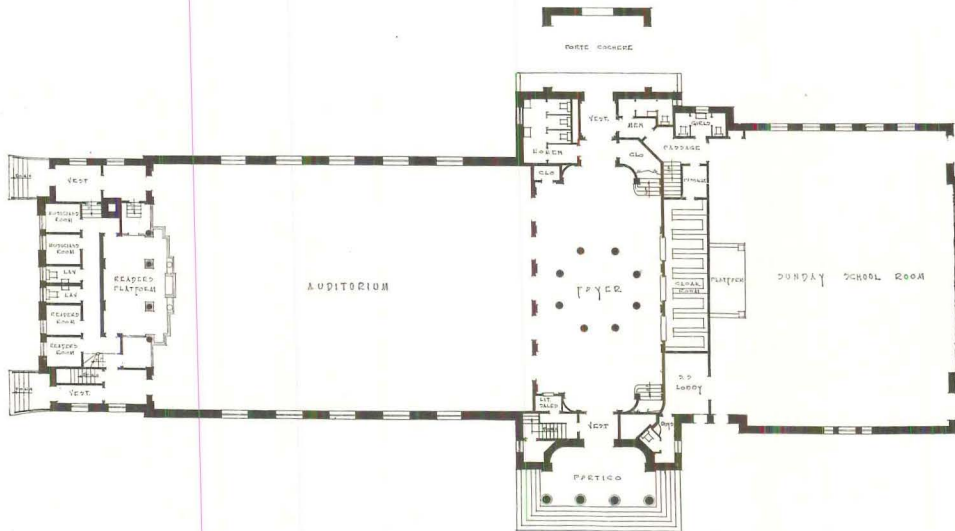
*Plans on Back*

FIRST CHURCH OF CHRIST, SCIENTIST, MONTCLAIR, N. J.  
CHARLES D. FAULKNER, ARCHITECT; C. WILLARD WANDS, ASSOCIATE ARCHITECT





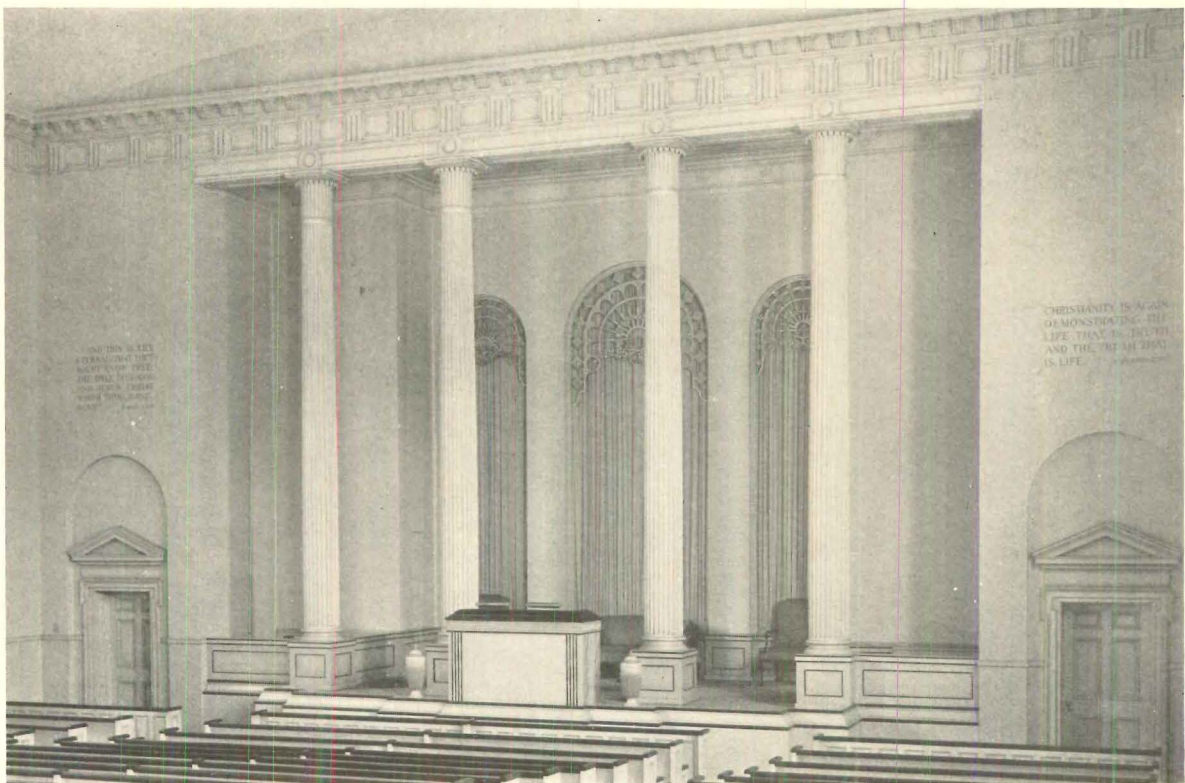
BALCONY FLOOR



AUDITORIUM FLOOR

PLANS: FIRST CHURCH OF CHRIST, SCIENTIST, MONTCLAIR, N. J.  
 CHARLES D. FAULKNER, ARCHITECT; C. WILLARD WANDS, ASSOCIATE ARCHITECT





FIRST CHURCH OF CHRIST, SCIENTIST, MONTCLAIR, N. J.  
CHARLES D. FAULKNER, ARCHITECT; C. WILLARD WANDS, ASSOCIATE ARCHITECT







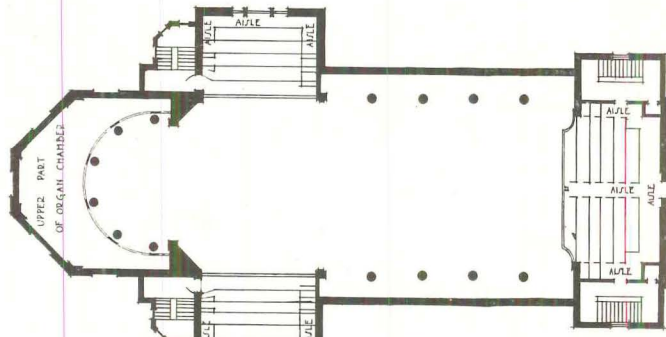


*Photos. S. H. Gottscho*

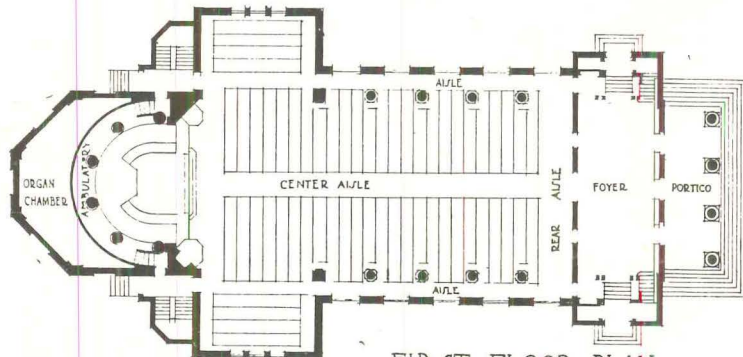
*Plans on Back*

VOORHEES CHAPEL, NEW JERSEY COLLEGE FOR WOMEN, NEW BRUNSWICK, N. J.  
LUDLOW & PEABODY, ARCHITECTS

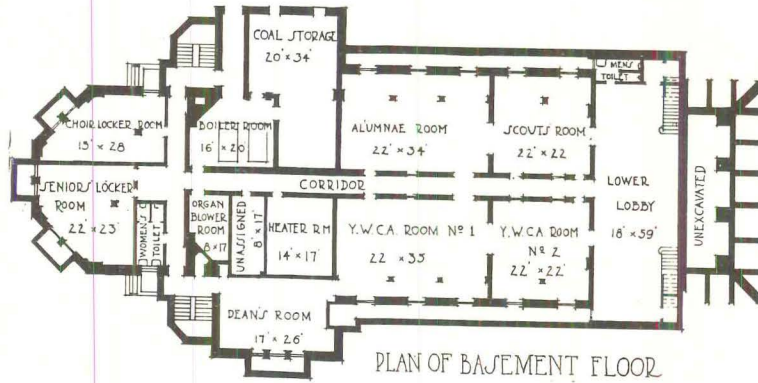




BALCONY PLAN  
SCALE OF FEET



FIRST FLOOR PLAN



PLAN OF BASEMENT FLOOR

PLANS: VOORHEES CHAPEL, NEW JERSEY COLLEGE FOR WOMEN  
NEW BRUNSWICK, N. J.  
LUDLOW & PEABODY, ARCHITECTS



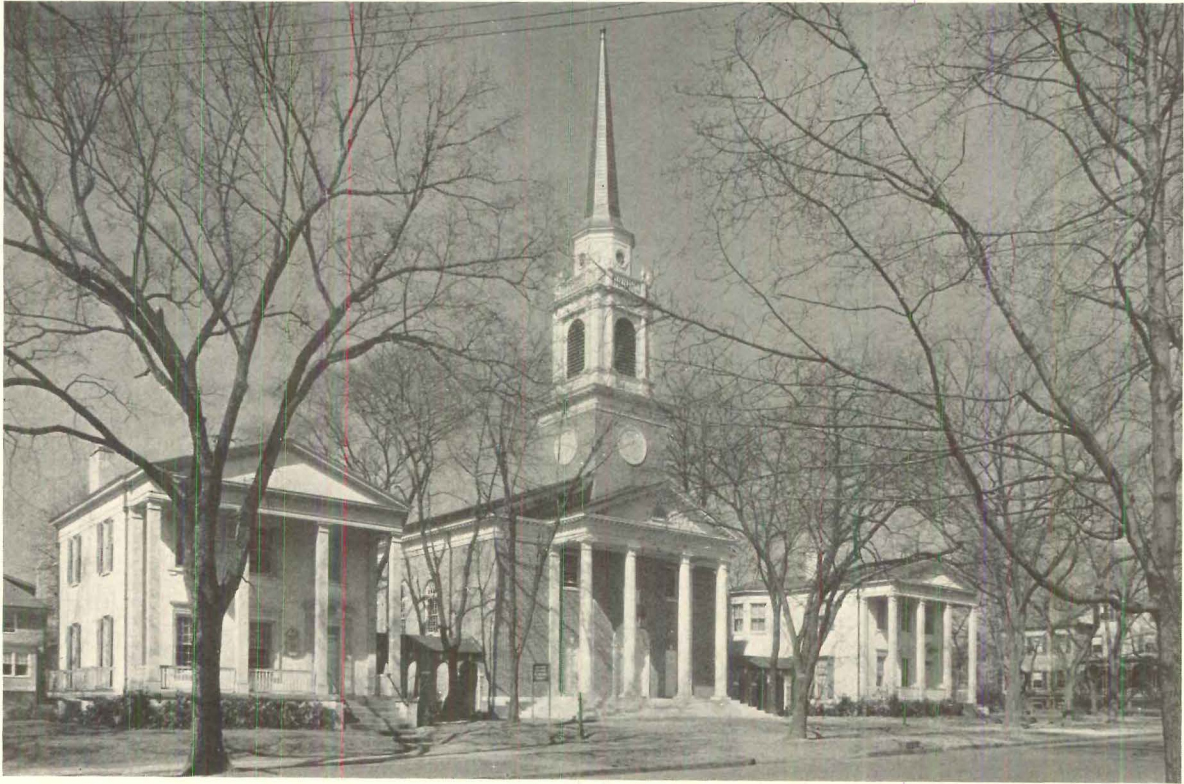


VOORHEES CHAPEL. NEW JERSEY COLLEGE FOR WOMEN, NEW BRUNSWICK, N. J.  
LUDLOW & PEABODY, ARCHITECTS







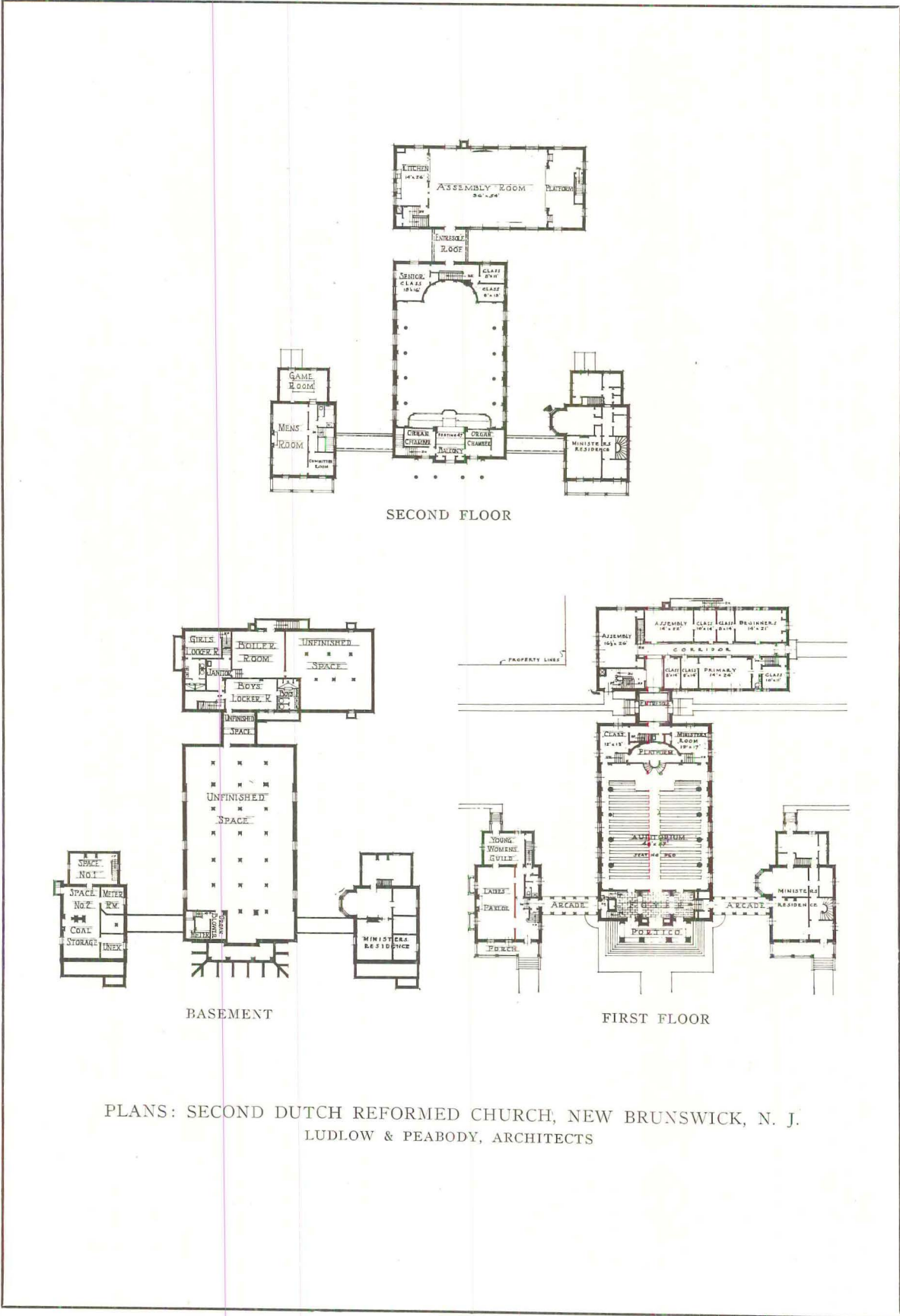


*Photos. S. H. Gottscho*

*Plans on Back*

SECOND DUTCH REFORMED CHURCH, NEW BRUNSWICK, N. J.  
LUDLOW & PEABODY, ARCHITECTS







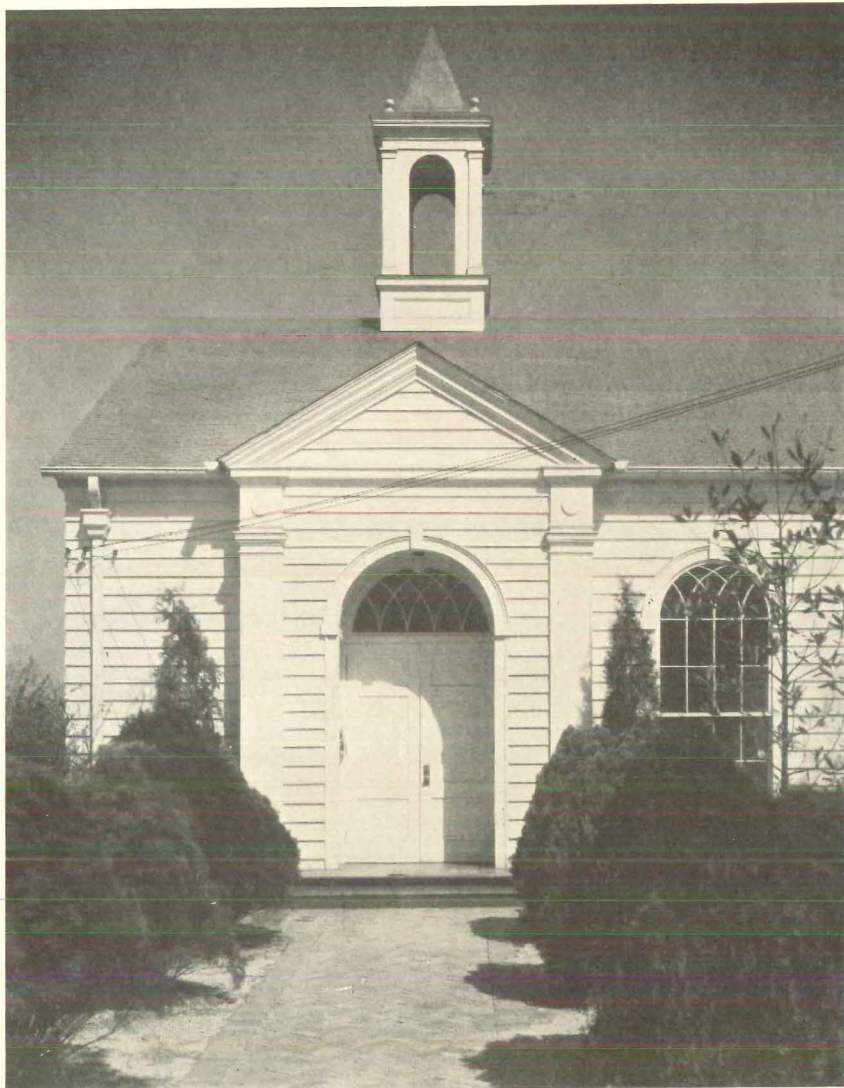


SECOND DUTCH REFORMED CHURCH, NEW BRUNSWICK, N. J.  
LUDLOW & PEABODY, ARCHITECTS









*Photos. Tebbs & Knell, Inc.*



*Plan on Back*

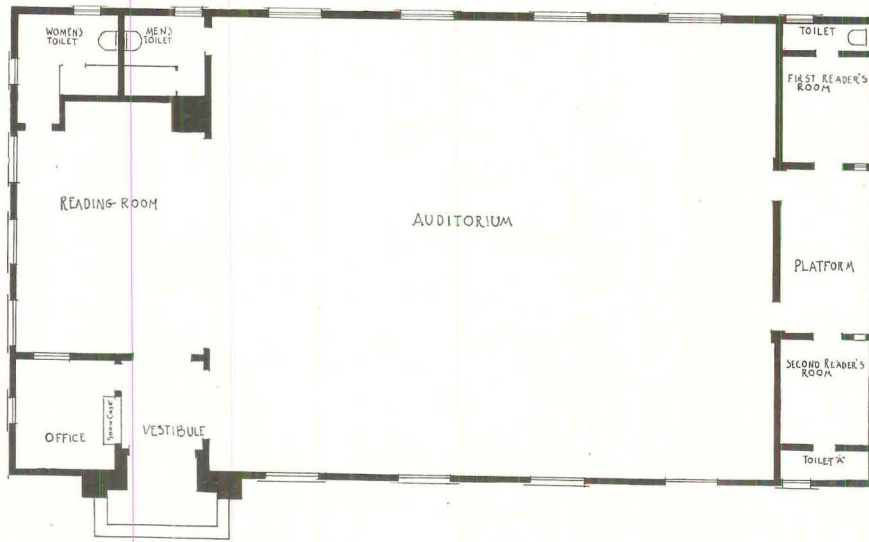
SECOND CHURCH OF CHRIST, SCIENTIST, ATLANTA  
PRINGLE & SMITH, ARCHITECTS



COST AND CONSTRUCTION DATA

Date of Completion: March, 1928.  
Type of Construction: Frame.  
Exterior Walls: Wide siding.  
Roof: Composition shingles.  
Floors: Oak.  
Windows: Wood.

Interior Materials: Plaster.  
Heating: Warm air furnace.  
Cubage of Building: 61,800 feet.  
Cubic Foot Cost: 12 cents.  
Total Cost of Building: \$7,500.



FIRST FLOOR

PLAN: SECOND CHURCH OF CHRIST, SCIENTIST, ATLANTA  
PRINGLE & SMITH, ARCHITECTS



## IS GOTHIC A DEAD STYLE?

BY

HOBART B. UPJOHN

**I** SOMETIMES wonder whether it is due to the youth of our country or whether it is because of a phase of human nature, but certainly it is true that we are a country and a people swayed by fads. The populace is very likely to do this or that thing, not because people personally are convinced that it is the proper or right thing to do, but because they must endeavor to please or perhaps play up to an imaginary public demand or taste. It is pitiable to find that this condition obtains pretty generally throughout the country. Take the newspapers. If someone commits a dastardly murder, the entire front pages of all the newspapers are dominated with flashing headlines relating to it, and if one asks those responsible they will say that the "public demands it." If you do a remarkable painting you will be fortunate to find it on the fifth page, but if you can manage to insult your building committee and destroy your models and designs, you can look forward to a prominent place on the first page for weeks! So, in a sense, it applies to architecture

and to art in general. It is almost disgusting where it is seen in advertising. Someone will have a bright idea, such as the introduction of a magnifying glass on a certain portion of an object to be advertised, whereby a detail can be shown at a larger scale. I mention this particular instance because I remember distinctly watching a number of little "me too's" that followed such an original idea. If one devises a clever name for a product, immediately everyone must have a new name. It is not a matter of self interpretations or individual solution of a problem.

Many of us architects are sluggish or lazy, and instead of trying to attack the problem as it is, we rush to a file containing the works of Brown, Jones & Smith, and draw out cuts of an existing building, because perhaps the building has received the acclaim of the profession as a whole, and make an emasculated copy of it. Perhaps there is nothing so fleeting and momentary as the prestige of an architect or the vogue of his particularly interpreted style. Years roll by and an-

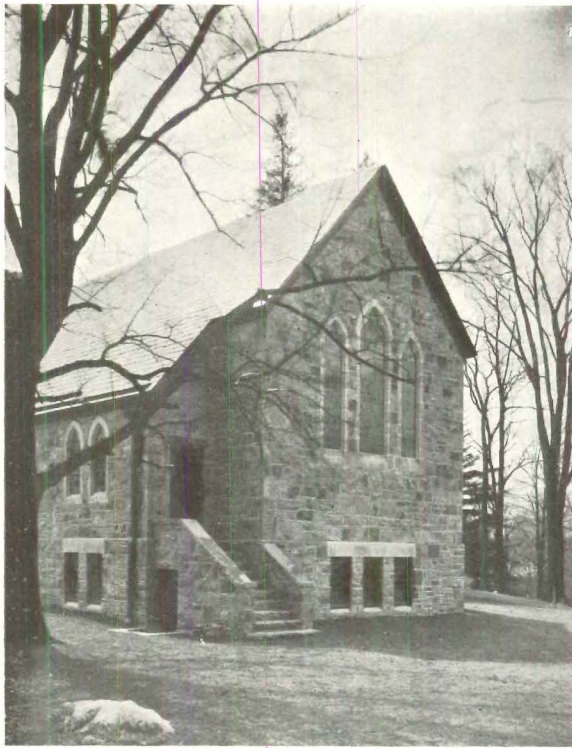


*Photos. Tebbs & Knell, Inc.*

St. James' Community House, Wilmington, N. C.

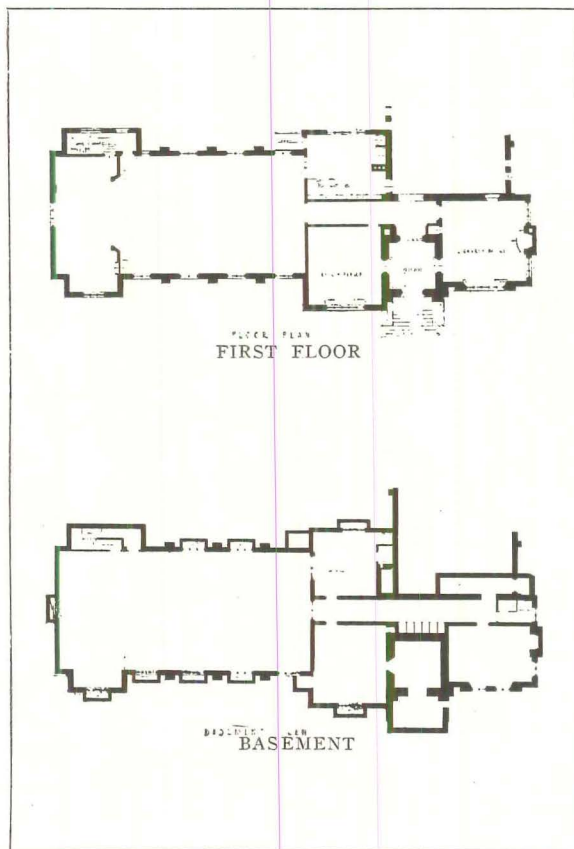
Hobart B. Upjohn, Architect





Parish House. St. James the Less, Scarsdale, N. Y.

Hobart B. Upjohn, Architect

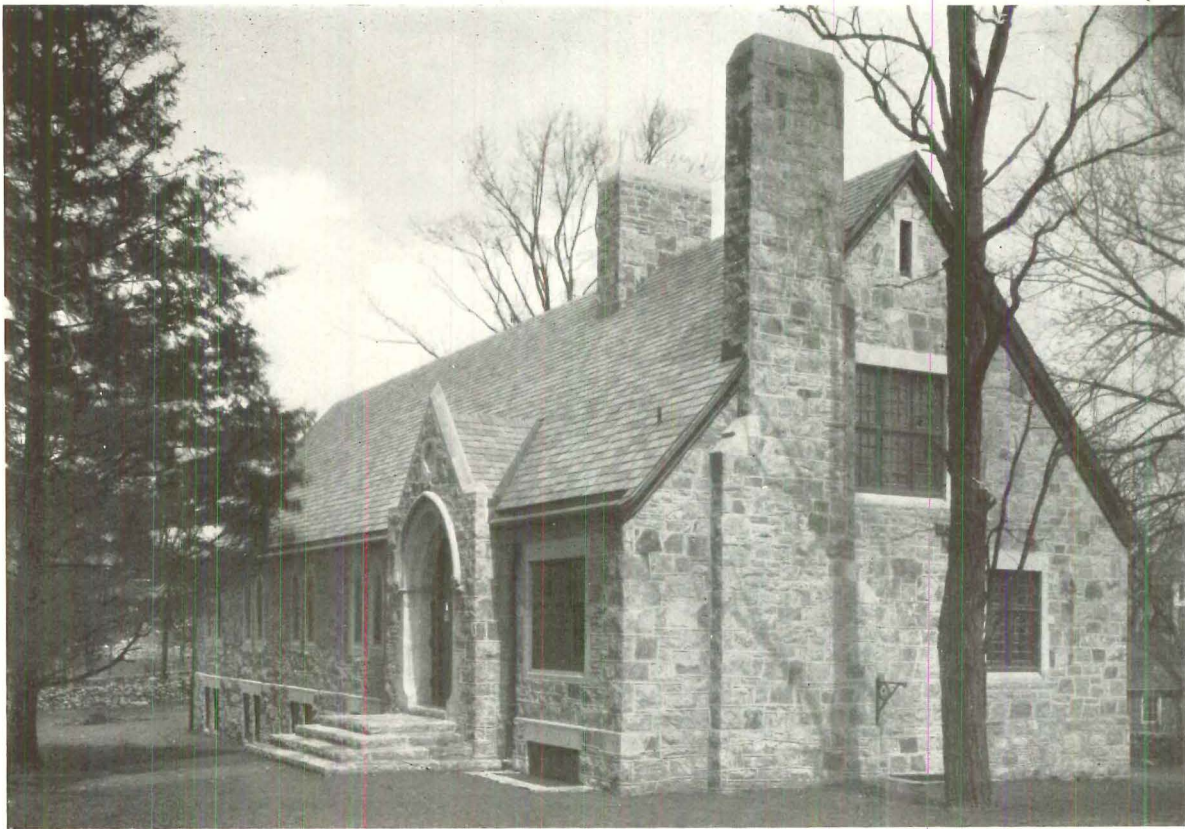


Plans. St. James' Community House, Wilmington, N. C.

other great success is made, and immediately the ship of state feels a lurch, and there follows a list to starboard or port in accordance with whichever way the crowd rushes at the time.

I do not know of a more striking example of the fleeting fame of man than the case of H. H. Richardson. In the early part of the century,—about 1840,—the country was swayed with the desire to build churches in English Gothic style. In England ecclesiastical societies and many members of the Royal Institute of British Architects took up the revival of Gothic which was known as the “Oxford Movement.” Many books were written,—books of great value. The clergy of the country were convinced of the logic of using English Gothic in the parishes of the American Church, and hardly a change was made until Mr. Richardson built Trinity Church, Boston. The architects prior to this time might have been divided into two distinct classes,—those who were purists and believed in following the style in a slavish and literal form, and those who, following the ideas of Ruskin, attempted to produce an independent Gothic of the day. Many failures were made in the attempt to produce a new interpretation of Gothic, and it is very properly termed “Victorian Gothic.” I wish to accent this very point, for in a good many writings of those times, there is no differentiation made between the two distinct movements. Richardson, in an



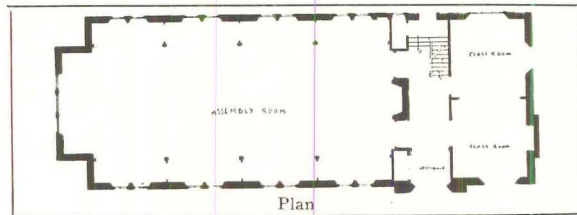


Parish House. St. James the Less, Scarsdale, N. Y.

Hobart B. Upjohn, Architect

endeavor to meet the demand for a large open preaching space, being freshly returned from France, after a careful study of the Romanesque, designed Trinity Church on an entirely different theory and in an entirely different style of the day, and it was received by the architects with universal acclamation. Here again was an example of a lurch. Immediately countless architects rushed to the study of the Romanesque, and "picturesque" and "natty" little public libraries were built in this style whose base was strength and vigor, only to fail as architectural masterpieces. It appears to take about 50 years to run the cycle of architecture, and here we find ourselves again returning to another interpretation of the Romanesque,—although the same style very different in treatment. But think for a moment how absolutely in the discard the Romanesque of Richardson's time is now! Also let us realize thoroughly that here is a style which apparently had been used to its ultimate limit only to find that a fresh and new interpretation could be given to it in our day, in no way dominated by earlier adaptations.

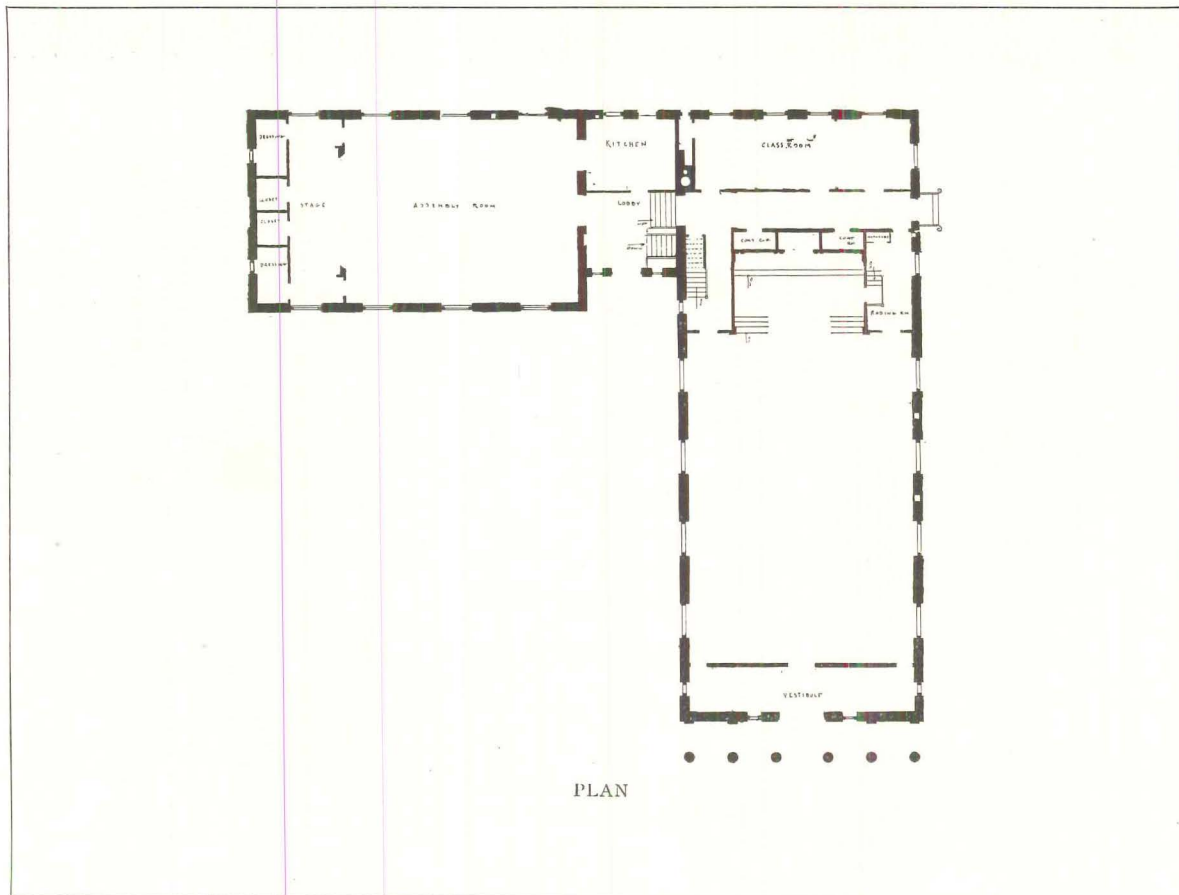
Now, because Brown, Jones & Smith have made a success in one particular style, it should not necessarily be a signal for everybody to try to do the same thing. In fact, here we are with



enormous architectural resources to draw from, and yet, to cite one example, the design of the east window of Gloucester with its two tremendous buttresses running through the tracery window, having been adapted by a well known firm of architects, has been an insistent signal for its re-adaption by other architects, each time less successfully, over and over again, losing more individuality each time it is copied, for the same reason that repeated reflections in mirrors decrease in intensity, losing much of their precision.

Gothic architecture may be said to have started with the revival of hope after the passing of the year 1000, when many believed all life would cease. Christendom was so relieved when it awakened on January 1, 1001, and found it was still alive, and that no general destruction of the world had taken place, that in sheer thankfulness it was willing to build anything to the glory of





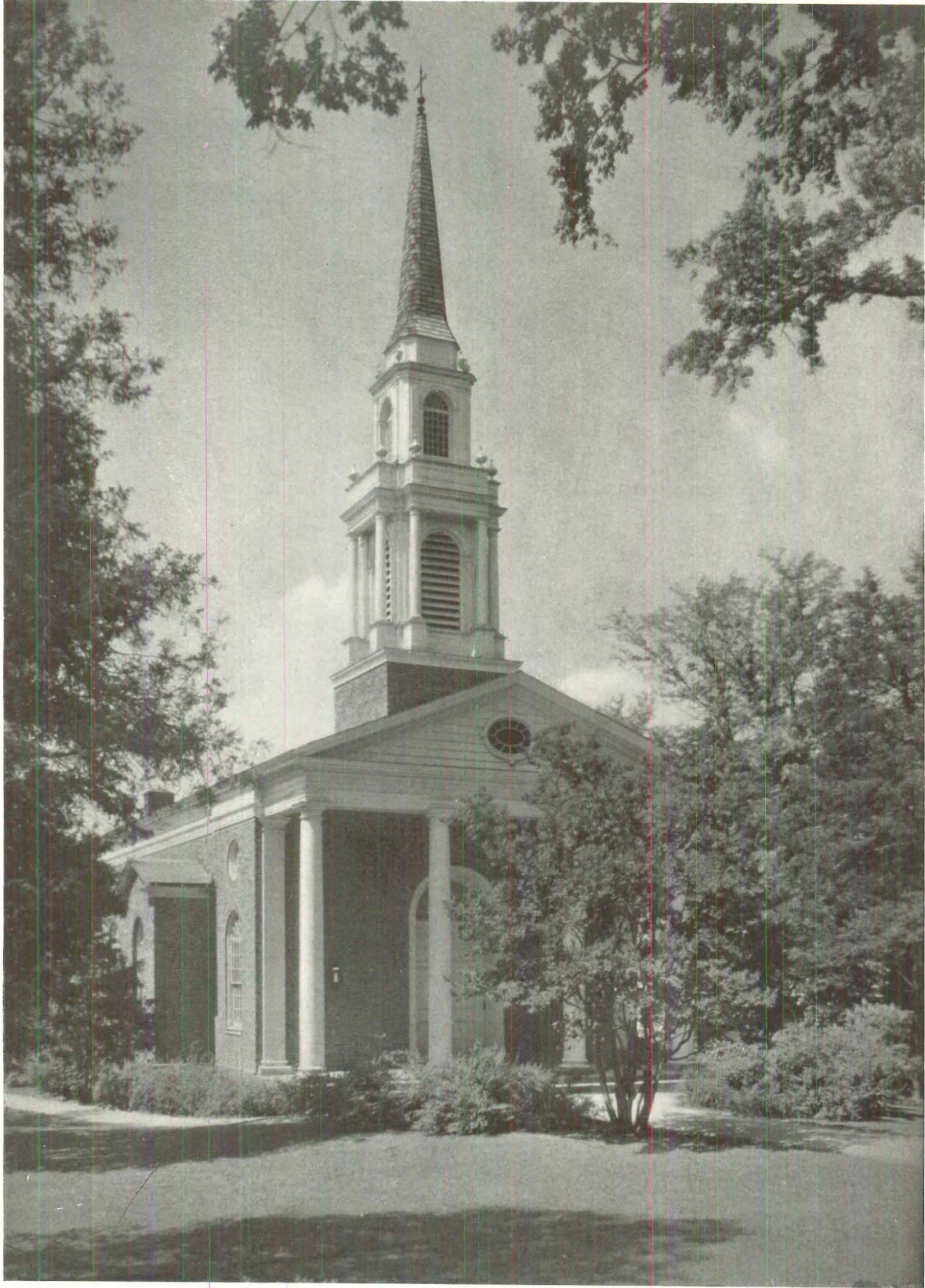
TEMPLE EMANU-EL, GREENSBORO, N. C.  
HOBART B. UPJOHN, ARCHITECT





INTERIOR. TEMPLE EMANU-EL, GREENSBORO, N. C.  
HOBART B. UPJOHN, ARCHITECT





SPRUNT MEMORIAL PRESBYTERIAN CHURCH, CHAPEL HILL, N. C.  
HOBART B. UPJOHN, ARCHITECT





ST. JAMES' COMMUNITY HOUSE, WILMINGTON, N. C.  
HOBART B. UPJOHN, ARCHITECT



INTERIOR. SPRUNT MEMORIAL PRESBYTERIAN CHURCH, CHAPEL HILL, N. C.  
HOBART B. UPJOHN, ARCHITECT





First Presbyterian Church, Concord, N. C.

Hobart B. Upjohn, Architect

God! Perhaps this tragic superstition and pathetic ignorance were the chief causes of the lethargic lack of progress in architecture prior to that date. No doubt it was this that gave rise to the use of the appellation given to the period, which has always been known as the "dark ages." In a sense this term is unfortunate, for I believe it has discouraged many scholars from a deeper study of the period between the time of Justinian and the reign of William the Conqueror. As archæologists go deeper into a study of this era, we are in a way able to account for the structures built during this period, many of which were swept

away by the enthusiasm of later generations of builders. We can now realize that the lamp of truth and art did not go out, but merely burned with less intensity, probably slowly growing dim toward the end of this age. The period has left behind it the works of many scholars in the Church, work even more beautiful and intelligent than we had been led to believe existed. However, after the start of the new century, new hope, new vigor, and fresh imagination seized the people. Tremendous desire for learning and thirst for investigation were evidenced by the very large numbers of students that after this time





First Presbyterian Church, Concord, N. C.

Hobart B. Upjohn, Architect

attended the great colleges and centers of learning such as that situated at Jumieges. The monasteries in all Christendom had gathered within their walls the best thinkers of the day. From this source there proceeded a new appreciation of and concentration of attention on art and architecture. The cloister, which was not inhabited solely by the ordained clergy or priests, held within its walls many an architect or artist who entered for the sake of devoting himself to his art for the good of the Church. The very association of churchman, philosopher, illuminator, painter, sculptor and architect was the cause of

the production of a transcendent style seldom equaled,—I question ever to be excelled,—by modern civilization, which lacks the consecration and the close intercourse possible only within the walls of a monastery.

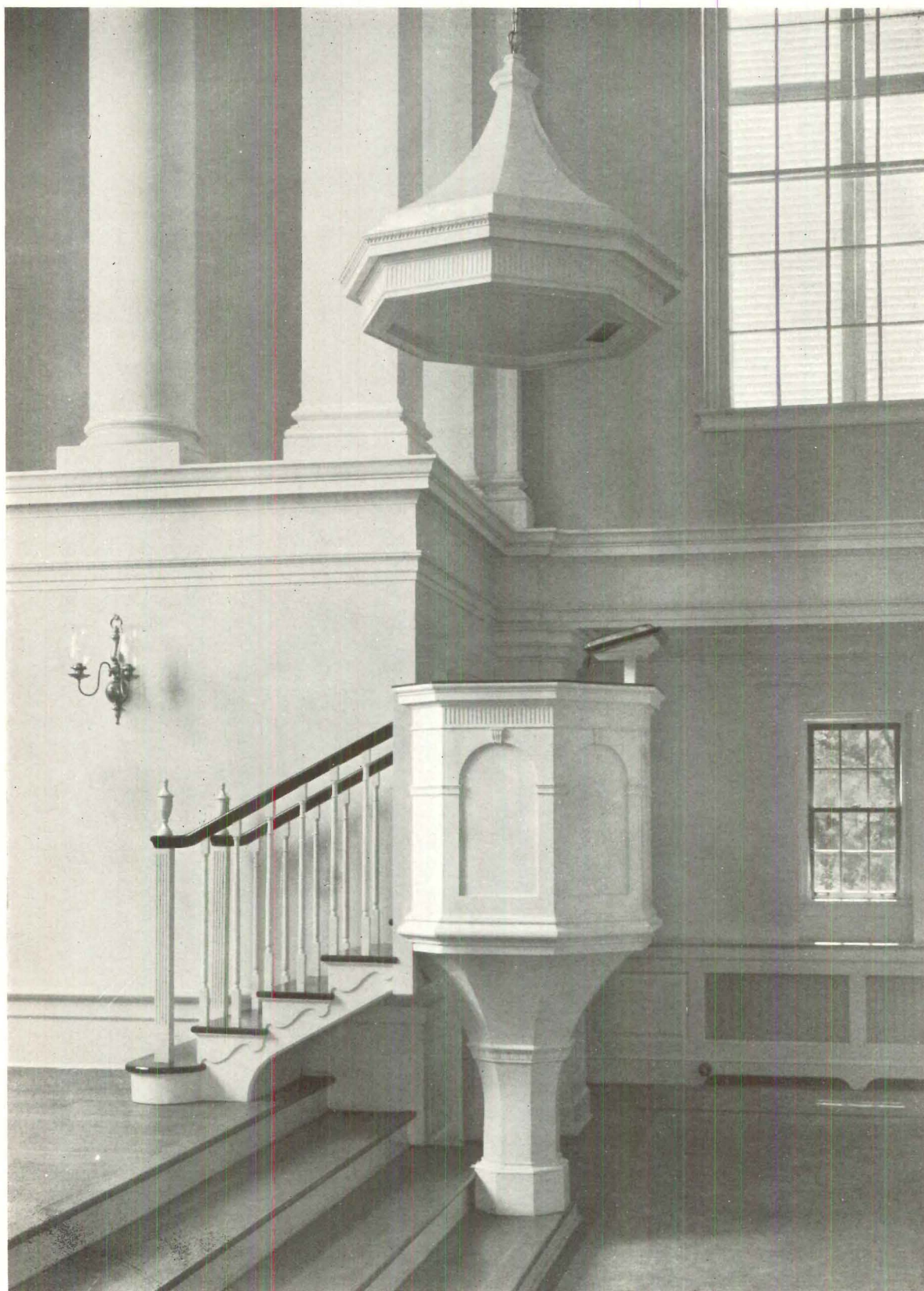
Now, let us look at Christendom in the year 1000. What, indeed, did it cover? What should we consider as the civilized world? England, France, Spain, Germany and Italy, together with every portion of the world covered by the Greek Church from Constantinople? Think of it! Did all these nationalities produce but one style? Dozens of nationalities with entirely different per-





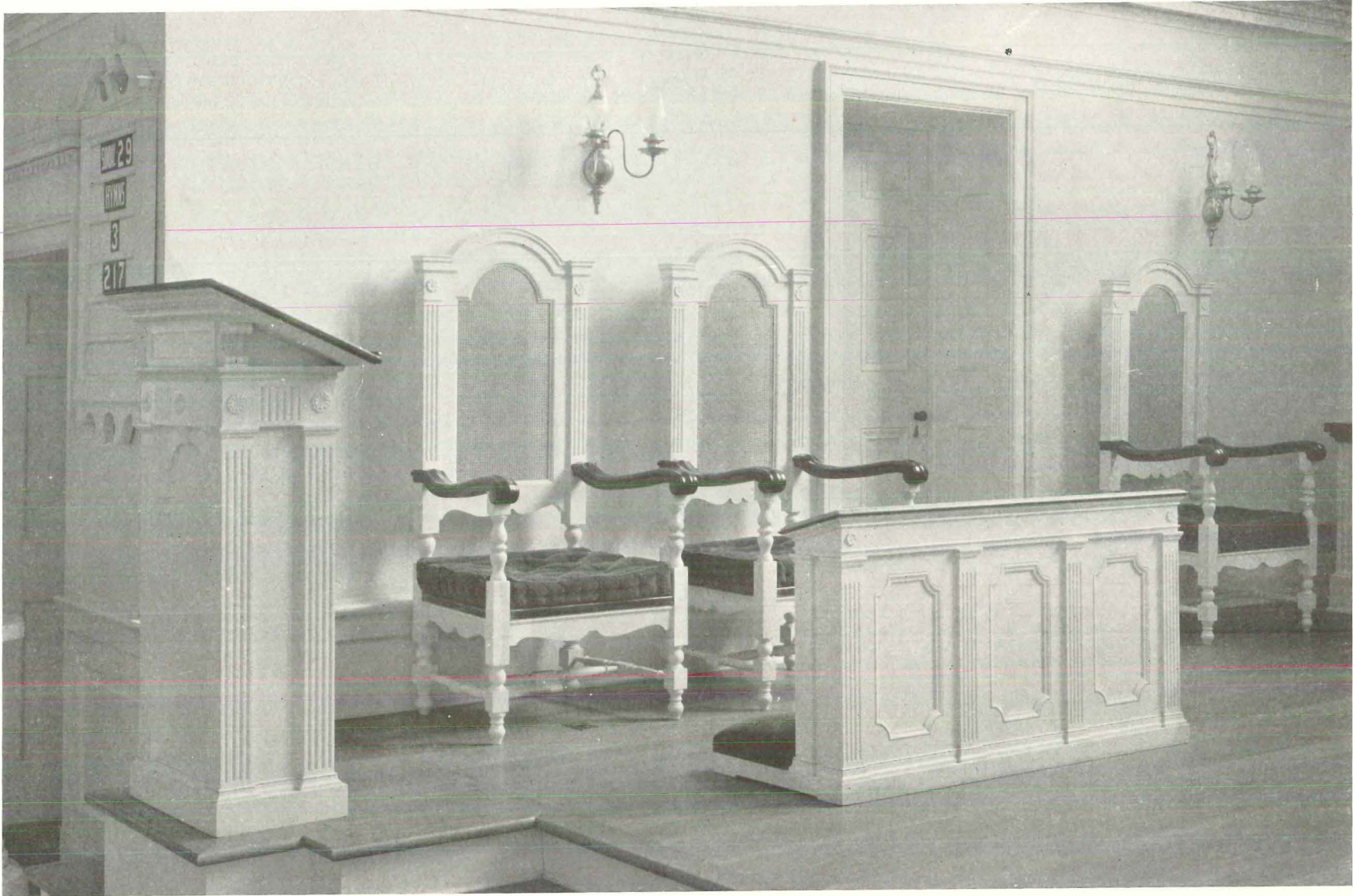
INTERIOR. FIRST PRESBYTERIAN CHURCH, CONCORD, N. C.  
HOBART B. UPJOHN, ARCHITECT





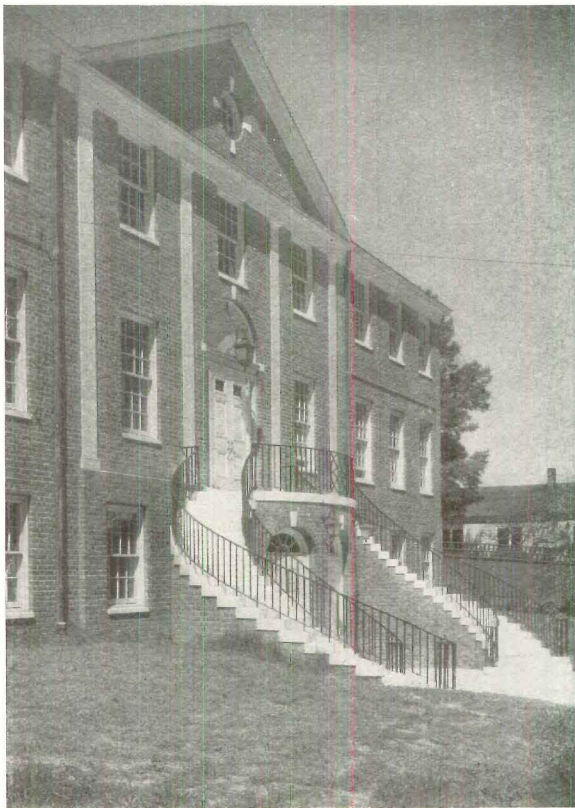
INTERIOR. FIRST PRESBYTERIAN CHURCH, CONCORD, N. C.  
HOBART B. UPJOHN, ARCHITECT



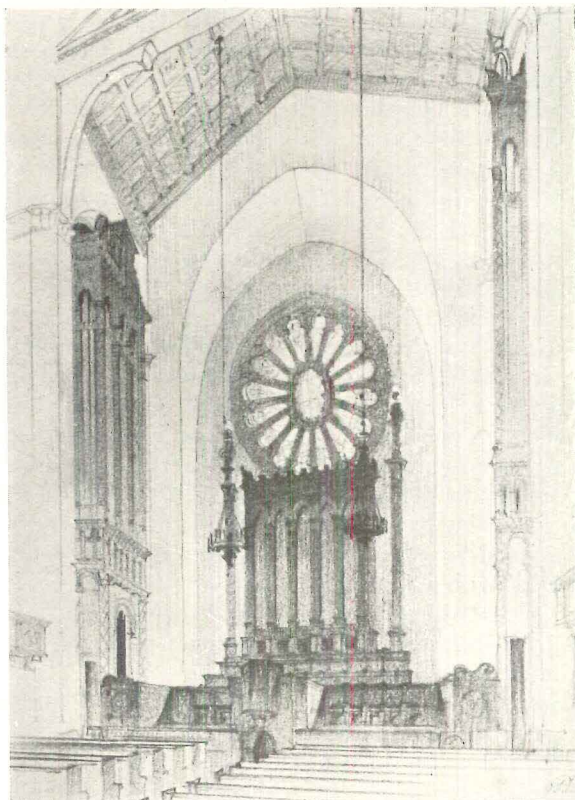


INTERIOR. FIRST PRESBYTERIAN CHURCH, CONCORD, N. C.  
HOBART B. UPJOHN, ARCHITECT



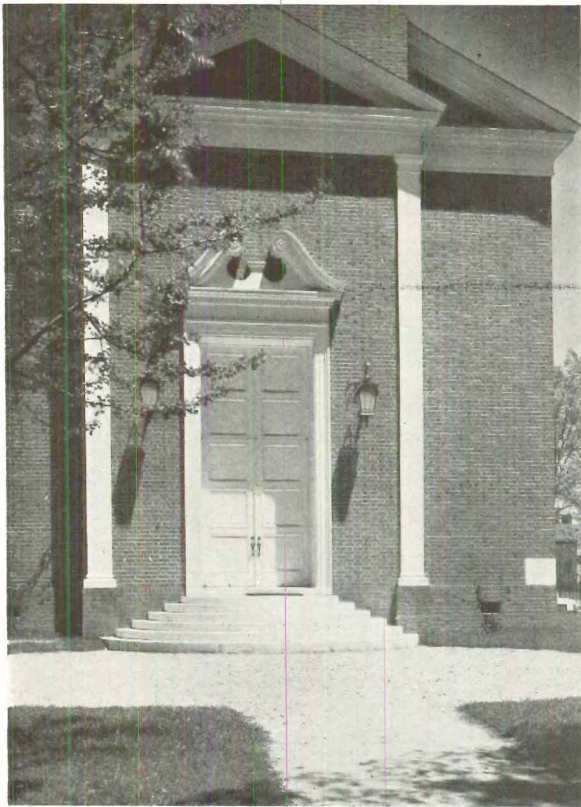


FIRST PRESBYTERIAN CHURCH, CONCORD, N. C.  
HOBART B. UPJOHN, ARCHITECT



FIRST PRESBYTERIAN CHURCH, GREENSBORO, N. C.  
HOBART B. UPJOHN, ARCHITECT





First Presbyterian Church, Concord, N. C.

Hobart B. Upjohn, Architect

sonalities, confronted with the same problem, taught in the same religion, produced naturally many variations of the concept of a Christian temple. This condition continued and existed practically unbroken for five consecutive centuries. A vast struggling mass of humanity striving for the ideal, striving under varying conditions, produced evident variations and solutions of the same problem. For convenience and classification today, the progress in this particular branch of architecture has been divided, usually by centuries, and each of these styles is again divided into sub-styles, but even this is hardly a fair or accurate method of sub-division. Now, if out of this great mass we merely confine ourselves to material of those countries which used the Gothic style,—and when I use the term “Gothic” in this sense, I do not mean to confine it to the narrow definition of Professor Moore—I mean Gothic in its broadest possible sense,—we may say that the great countries in which the style attained sufficient use to be recognizable as a style were England, France, Germany, Spain and Italy. Here we are in the year 1929, the most modern year of this very modern decade, and we have recorded for us as a profession by the cameras, the artists and the writers the most remote, the most intimate features of this style.

Shall we, as the architects of this great country of ours, stand impotent, unimaginative, when we consider the problems that are before us? Why should we constantly follow the same models? What shall be our interpretation of today? Are we planning to solve the problems of architectural design in any adequate way? It has been the experience of the past that scholars have confined themselves largely to the teaching of the Classic and Renaissance. One believes that the reason is not that the Gothic is less worthy of being taught, but that it is more difficult to master.

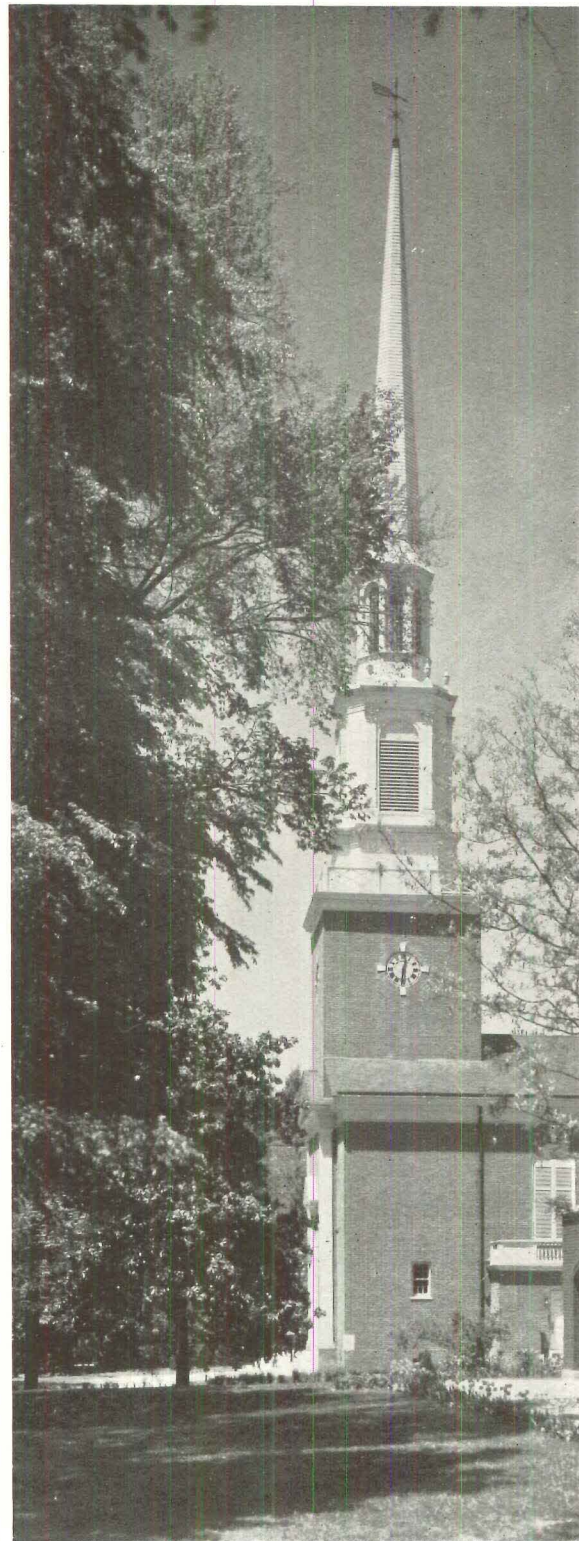
In former times it was the custom to serve an apprenticeship of a stated period. No doubt the architects who graduated from architects' offices as apprentices passed through a period corresponding to the apprenticeship of the painter, of being paint boys and helpers. It is certain that outstanding excellence of design cannot be obtained with a superficial study of the subject, and it is exceedingly hard for the architect who has established a good general practice to devote the time to study the subject as it deserves. I have had many talks with architects of national prestige in commercial work who have said they could not afford to design churches. On the other hand, I am exceedingly desirous of not discouraging the young and ambitious practitioner from



trying his hand at church architecture. But certain it is that much study is necessary, and the serving of a certain amount of time in the office of an architect who specializes in churches is most essential. Here one becomes familiar with many of the mistakes and pitfalls which are in the way of creating a good design, and learns to avoid them.

The colleges might readily devote special courses and study to ecclesiastical architecture. It is so different in its handling and principles that it deserves special attention more than does general practice. Perhaps providing special elective courses would be the solution for the educational side. Constant study not only improves one's taste but increases one's enjoyment of the subject. A system of mental cross-indexing is one of the most fascinating of amusements which an architect experiences. Probably the safest method is the following of established styles, especially those which have stood the tests of time and taste. Certainly for the beginner this should be the rule. On the other hand, one should study all styles and particularly all solutions of different problems in order to be equipped to meet an unusual situation. I do not wish to discourage the study of contemporaneous work. It is most valuable, and in fact through this means the great body of architects are adding day by day to the thoughts and principles which will become the basis of our interpretation.

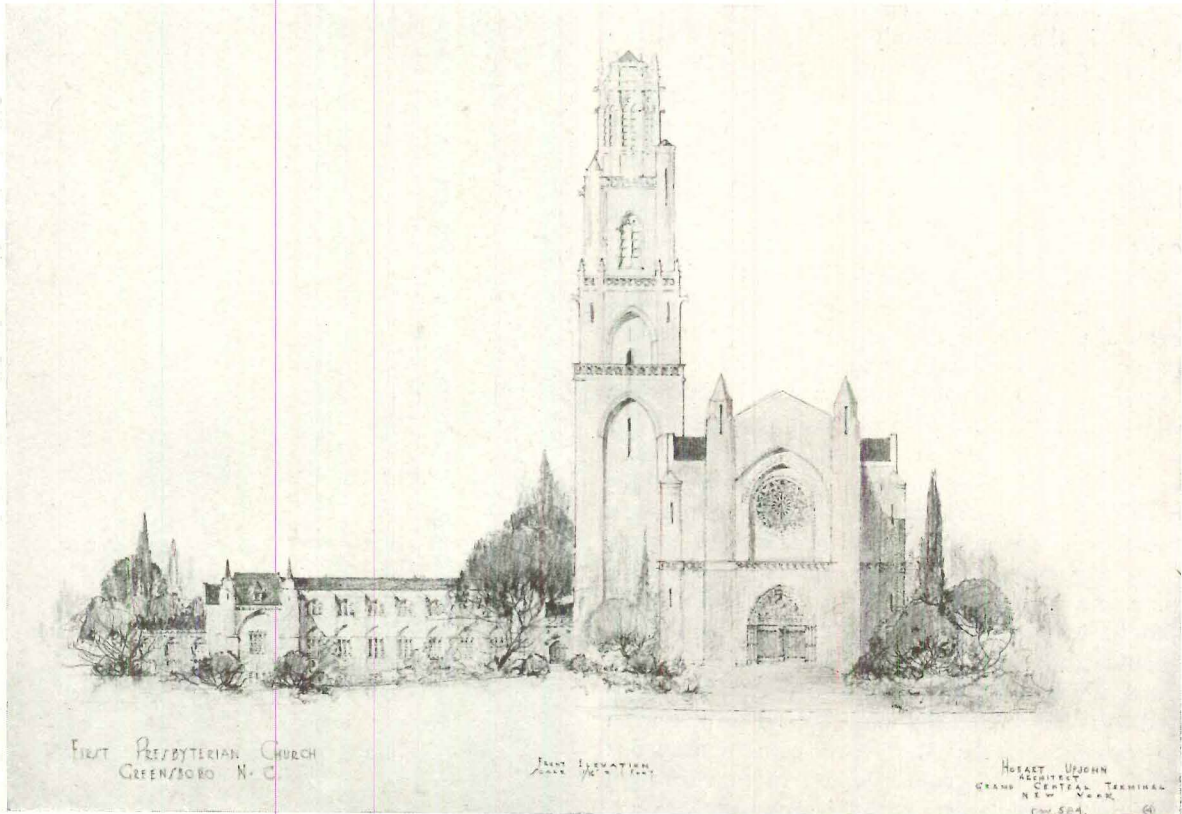
Let us look at the education and work of one of the masters of this style in our day,—Bertram Grosvenor Goodhue. He was not a graduate of any recognized school of architecture. He worked for some years under the guiding eye of Renwick, in whose office he received his early training and formed his taste. In these days his style, which was very pure, followed that of the English parish church in a careful although free manner. His later work, which was most free, always ran back in its roots to an established style. America has not produced a more independent thinker or a greater master of ecclesiastical style, a style always free, vigorous and independent. Had he lived he would have produced a style as thoroughly characteristic of our time and our country as that of any of the great periods of the past. His superb taste has already made an indelible impression on our country, and yet the delightful subtleties of his work are not easily grasped or adopted by others. It seems to be a natural law that no second mind can completely grasp and interpret the taste and style of a master. This was decidedly so with Aubrey Beardsley. There have been many who have tried to copy his style and some who have succeeded in a similar use of the pen, but there never will be another Aubrey Beardsley! So there will never again be another



First Presbyterian Church,  
Concord, N. C.  
Hobart B. Upjohn, Architect

Goodhue, although his influence will survive and by use of his style others will attain distinction.





FIRST PRESBYTERIAN CHURCH, GREENSBORO, N. C.  
HOBART B. UPJOHN, ARCHITECT





*Photos. Paul J. Weber*

*Plan on Back*

CHURCH OF THE IMMACULATE CONCEPTION, WATERBURY, CONN.  
MAGINNIS & WALSH, ARCHITECTS



CONSTRUCTION DATA

Date of Completion: October, 1928.  
Type of Construction: First class.  
Exterior Materials: Limestone.  
Roof: Fire flashed Spanish tile.  
Floors: Marble and terrazzo.

Windows: Metal windows.  
Interior Materials: Stone, marble columns and  
marble facing of sanctuary.  
Heating: Vacuum steam heating system.



FIRST FLOOR

PLAN: CHURCH OF THE IMMACULATE CONCEPTION, WATERBURY, CONN.  
MAGINNIS & WALSH, ARCHITECTS





CHURCH OF THE IMMACULATE CONCEPTION, WATERBURY, CONN.  
MAGINNIS & WALSH, ARCHITECTS









*Photos. Paul J. Weber*

CHAPEL, SCHOLASTICATE OF THE SOCIETY OF JESUS, WESTON, MASS.  
MAGINNIS & WALSH, ARCHITECTS









Photo. E. Stanley Hart, Jr.

Plan on Back

CHURCH OF THE TRANSFIGURATION OF OUR LORD, PHILADELPHIA  
HENRY D. DAGIT & SONS, ARCHITECTS



COST AND CONSTRUCTION DATA

Date of Completion: June 1, 1928.

Type of Construction: Fireproof.

Exterior Walls: Limestone and granite trim.

Roof: Slate

Floors: Sanctuary and aisles, terrazzo and marble  
mosaics. Under pews, maple on sleepers.

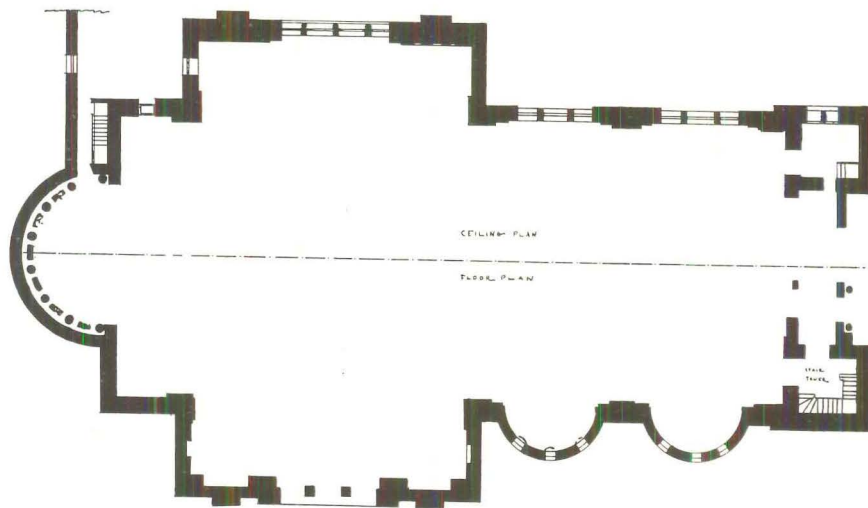
Heating: Vapor system with oil burners.

Electrical Equipment: Indirect, covers lighting  
with reflectors controlled by dimmers

Cubage of Building: 835,000 feet.

Cubic Foot Cost: 83 cents.

Total Cost of Building: \$700,000.



PLAN: CHURCH OF THE TRANSFIGURATION OF OUR LORD, PHILADELPHIA  
HENRY D. DAGIT & SONS, ARCHITECTS



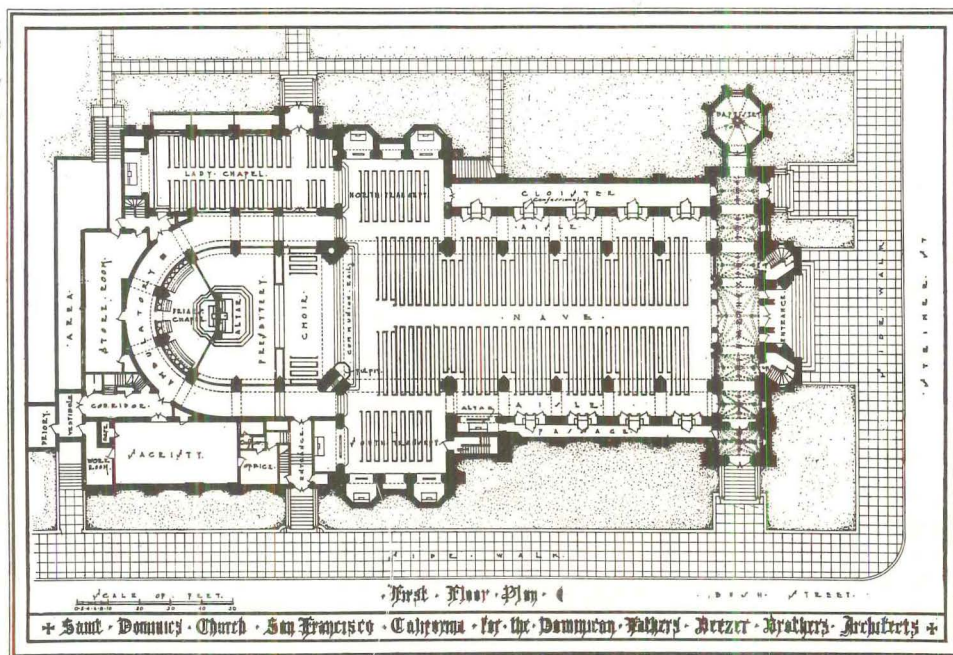


*Photos. Gabriel Moulin*

ST. DOMINIC'S CHURCH, SAN FRANCISCO  
BEEZER BROTHERS, ARCHITECTS

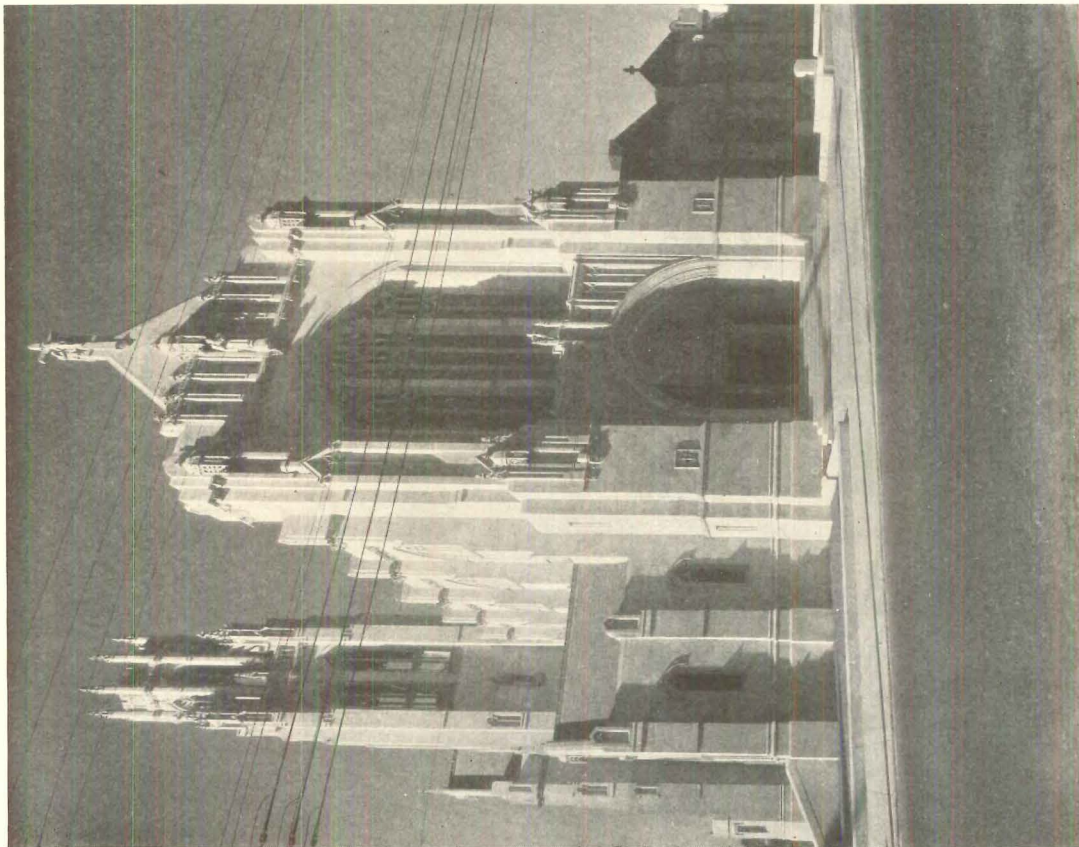
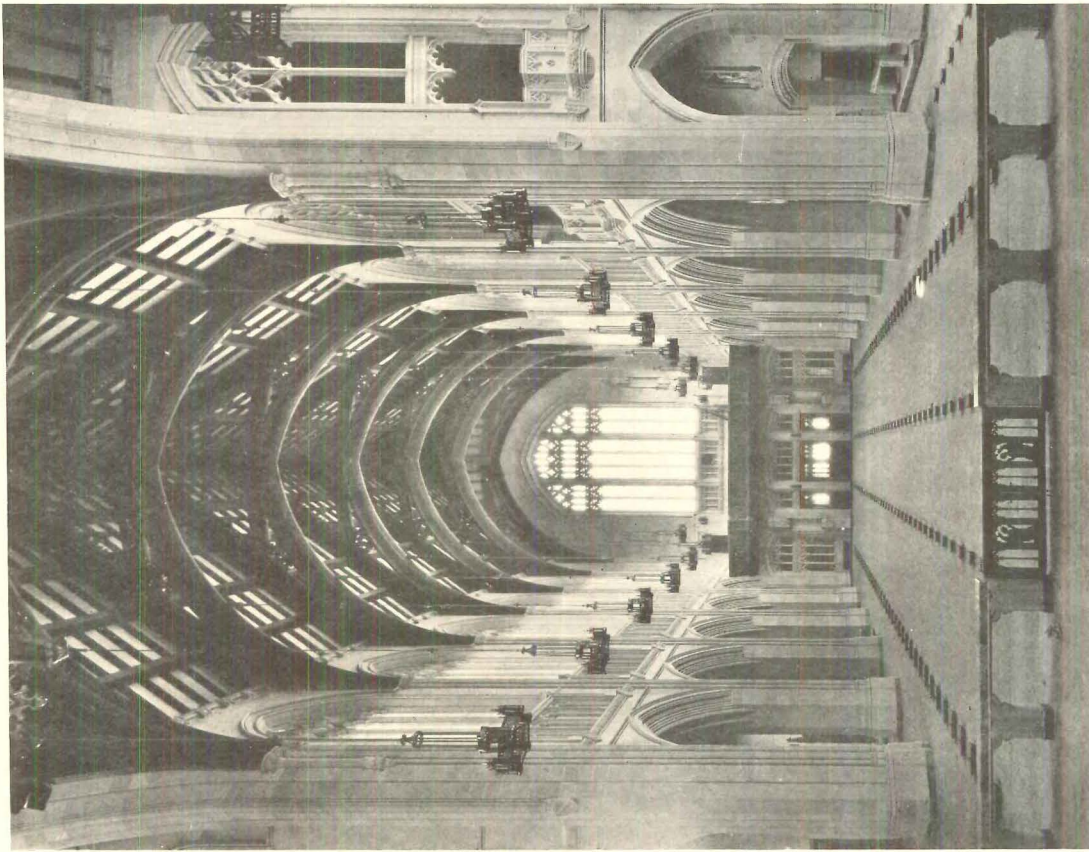
*Plan on Back*





PLAN: ST. DOMINIC'S CHURCH, SAN FRANCISCO  
BEEZER BROTHERS, ARCHITECTS



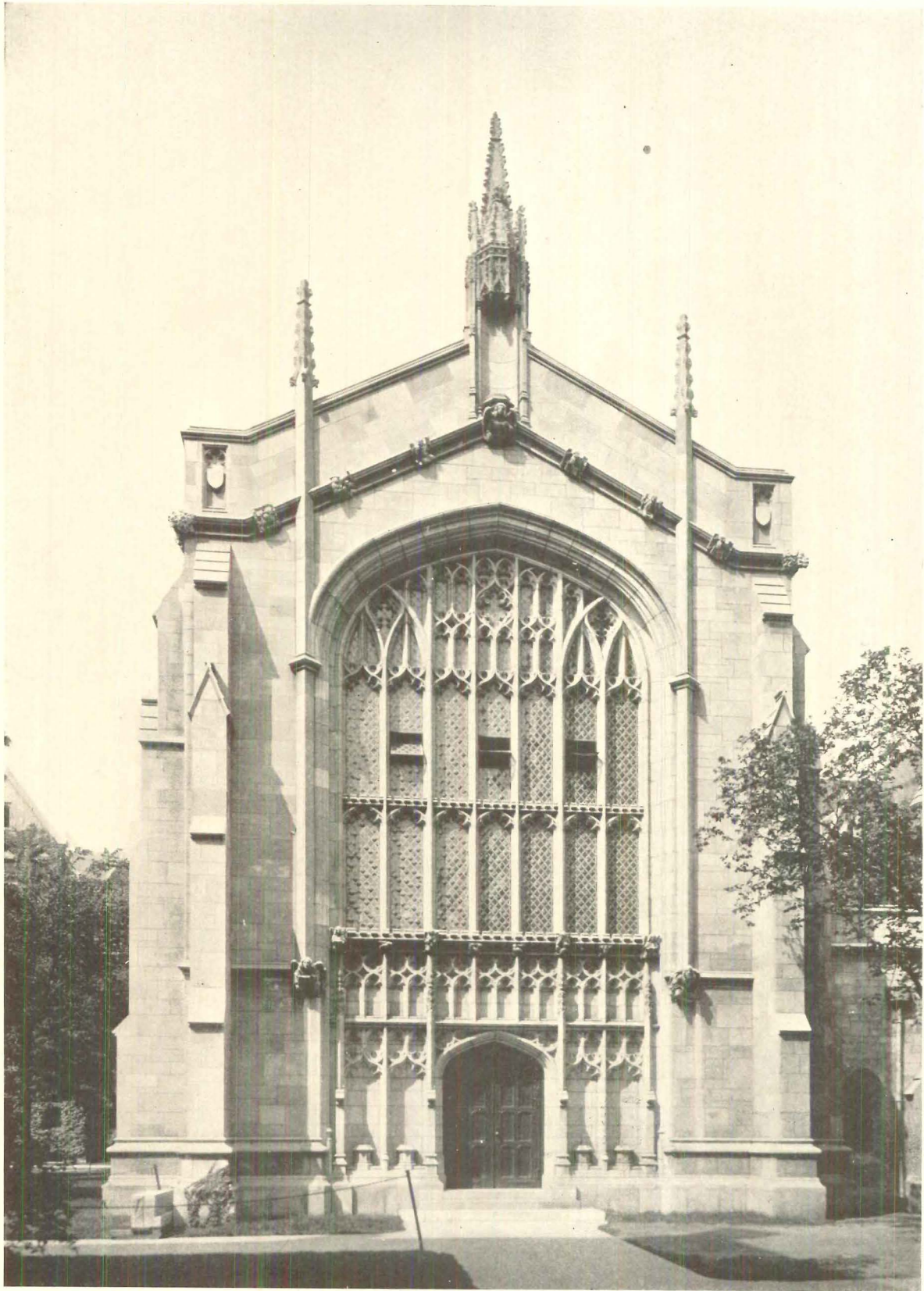


ST. DOMINIC'S CHURCH, SAN FRANCISCO  
BEEZER BROTHERS, ARCHITECTS









JOSEPH BOND CHAPEL, UNIVERSITY OF CHICAGO  
COOLIDGE & HODGDON, ARCHITECTS



COST AND CONSTRUCTION DATA

Year of Completion: 1926.

Type of Construction: Fireproof.

Exterior Walls: Stone.

Roof: Timber and tile.

Floors: Tile aisles and linoleum.

Interior Materials: Stone, oak paneling.

Heating: Hot blast.

Ventilation: Mechanical.

Cubage of Building: 135,500 feet.

Cubic Foot Cost: \$1.24.

Total Cost of Building: \$168,318, including furniture and organ.





INTERIOR. JOSEPH BOND CHAPEL, UNIVERSITY OF CHICAGO  
COOLIDGE & HODGDON, ARCHITECTS

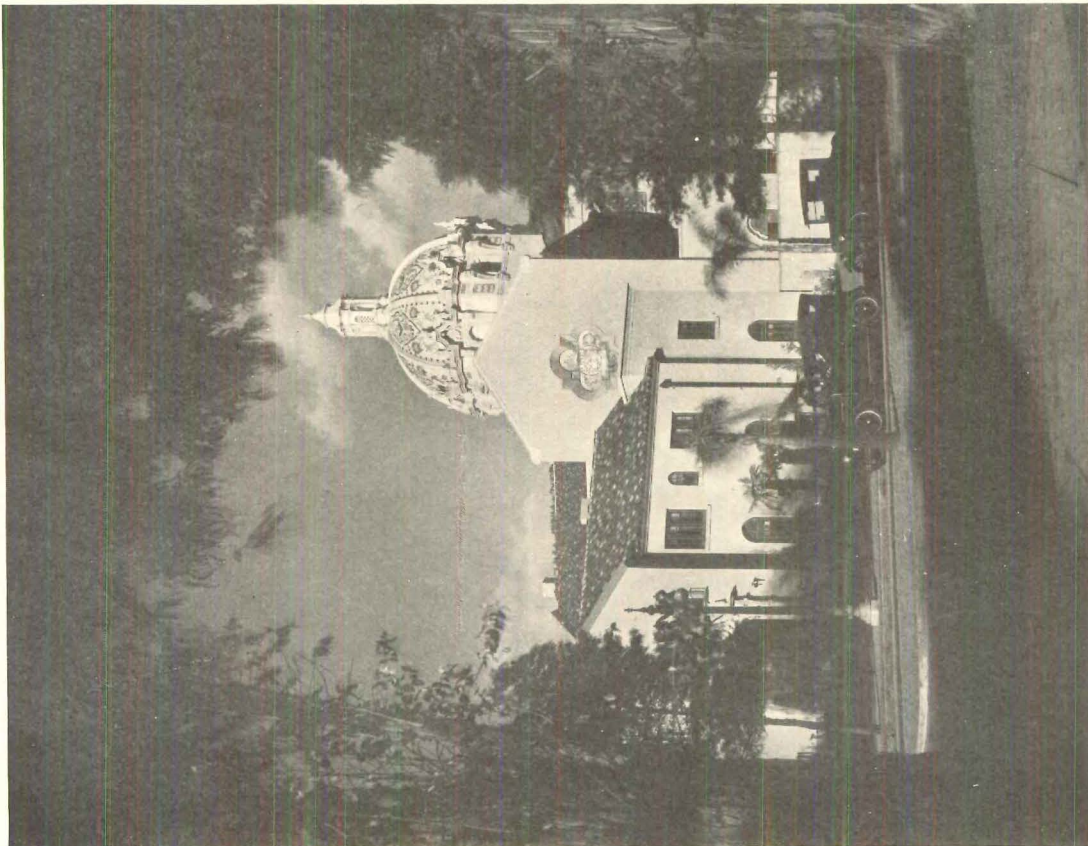






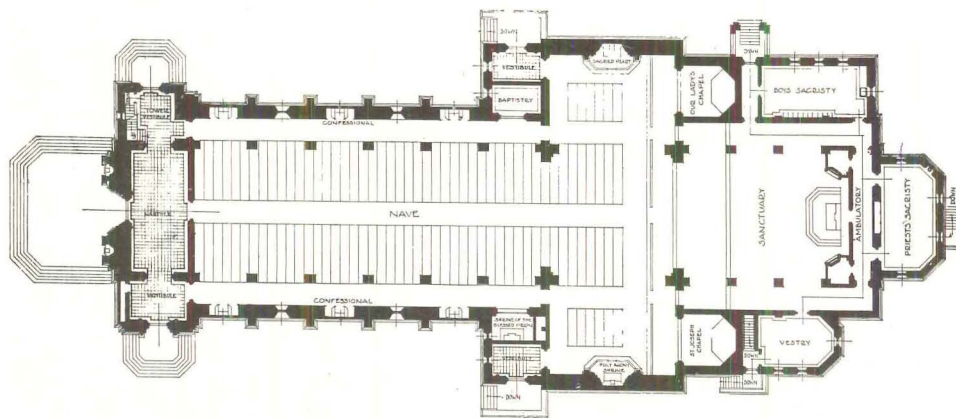


*Plan on Back*



ST. VINCENT'S CHURCH, LOS ANGELES  
A. C. MARTIN, ARCHITECT

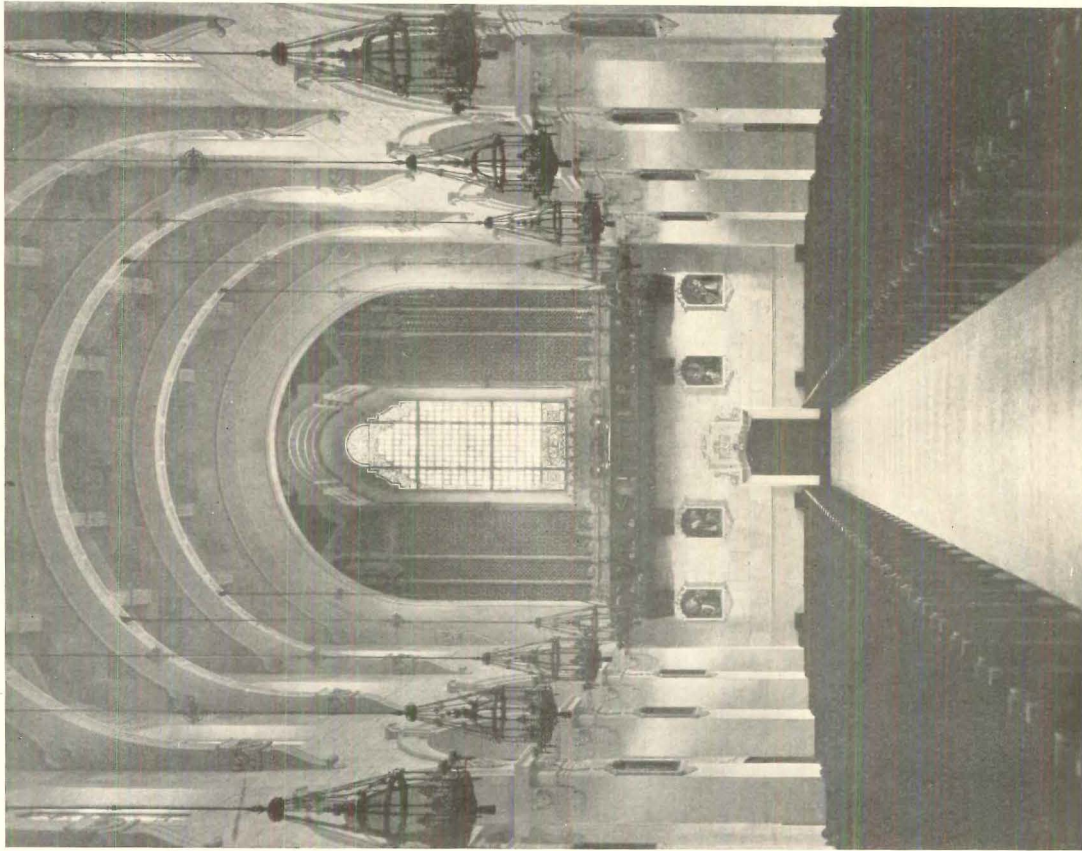




GROUND FLOOR

PLAN: ST. VINCENT'S CHURCH, LOS ANGELES  
ALBERT C. MARTIN, ARCHITECT



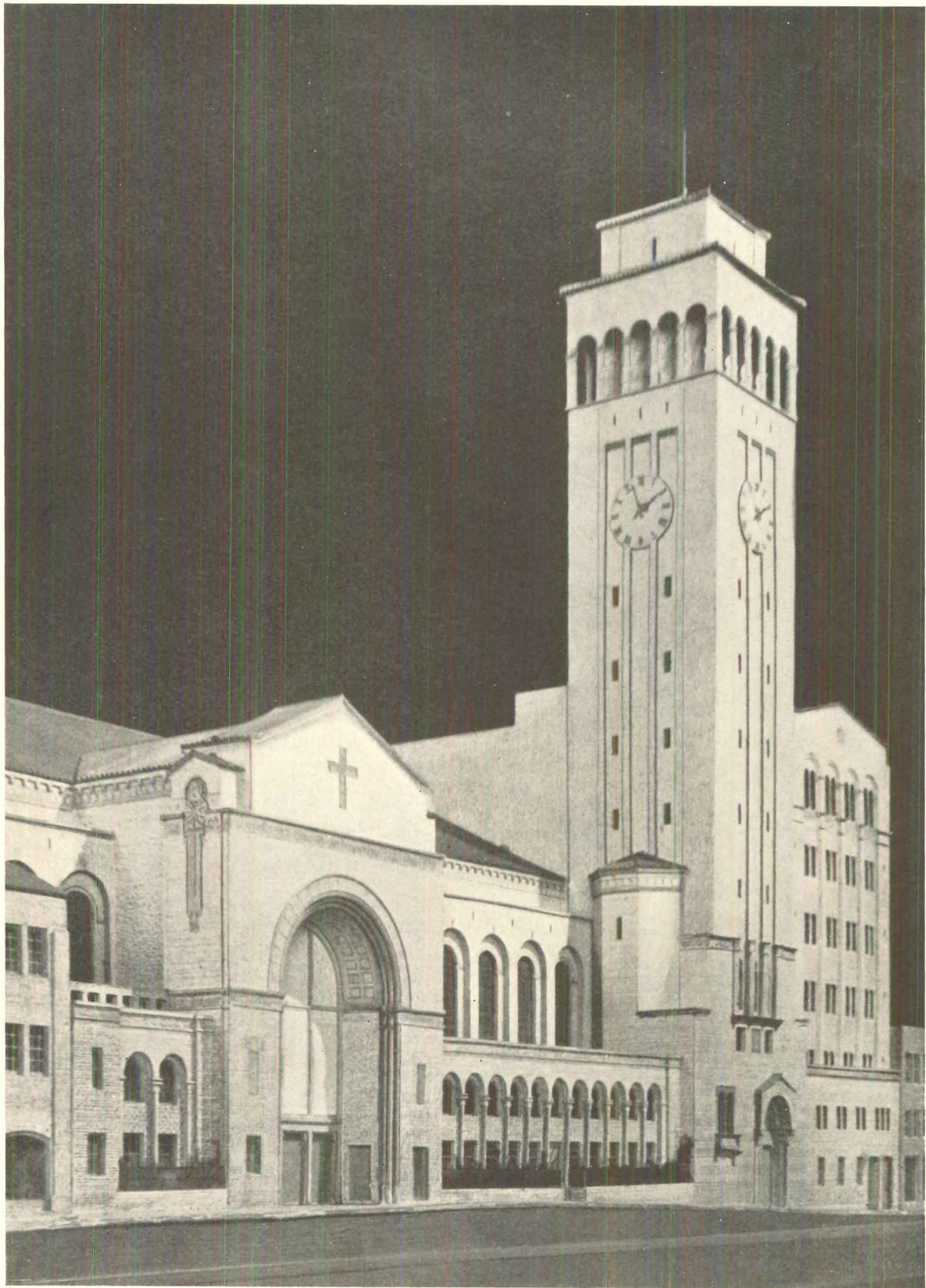


ST. VINCENT'S CHURCH, LOS ANGELES  
A. C. MARTIN, ARCHITECT







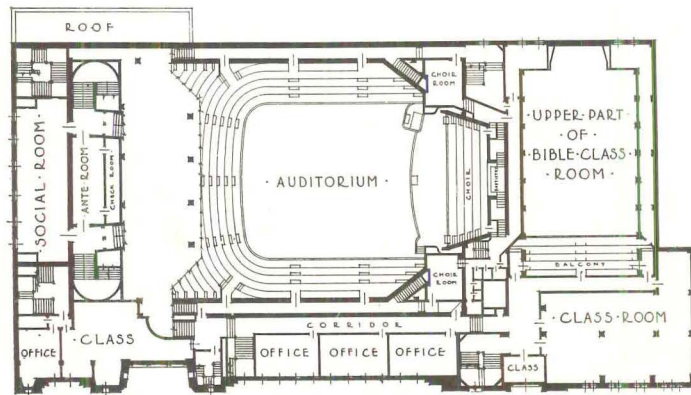


*Photo F. C. Brenza*

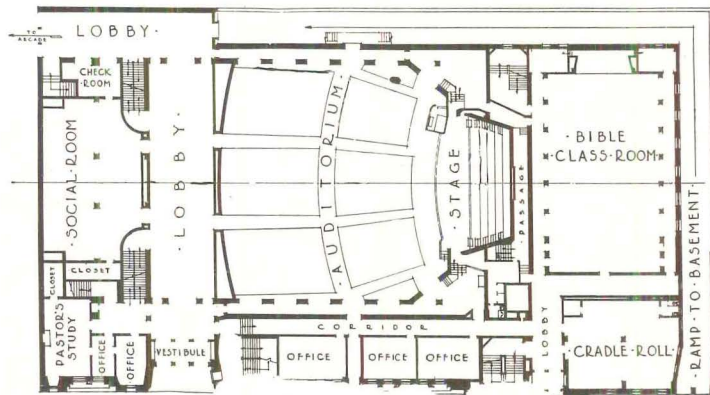
EUCLID AVENUE BAPTIST CHURCH, CLEVELAND  
WALKER & WEEKS, ARCHITECTS

*Plans on Back*

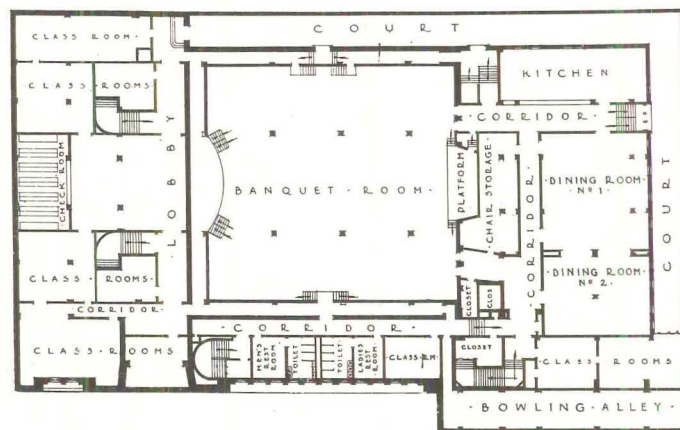




MEZZANINE



FIRST FLOOR



BASEMENT

PLANS: EUCLID AVENUE BAPTIST CHURCH, CLEVELAND  
WALKER & WEEKS, ARCHITECTS





Photo. Ernst Studio

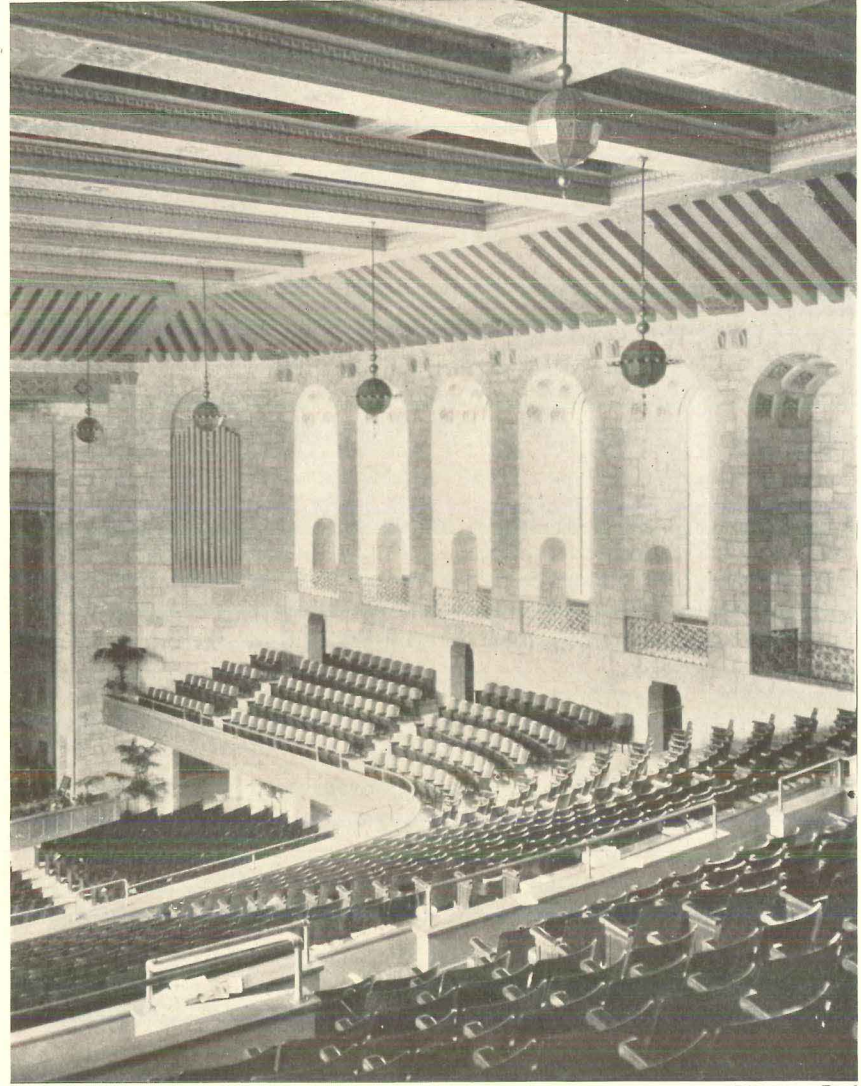


Photo. F. C. Brenza

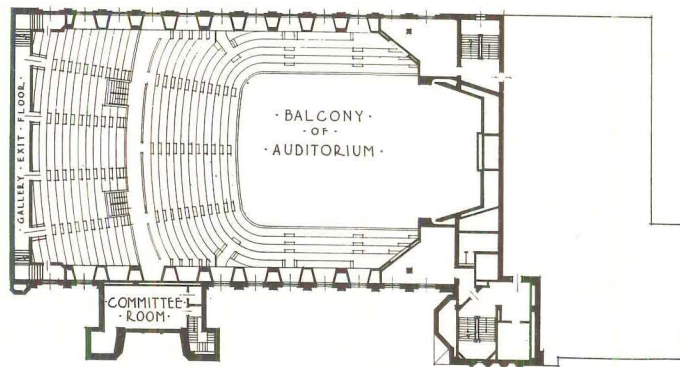
Plans on Back

EUCLID AVENUE BAPTIST CHURCH, CLEVELAND  
WALKER & WEEKS, ARCHITECTS

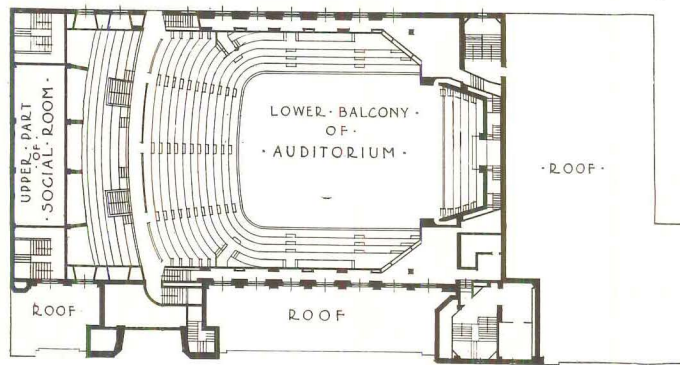


### CONSTRUCTION DATA

Date of Completion: Only partially completed.      Windows: Metal and wood.  
Type of Construction: Steel frame, concrete joists.      Interior Materials: Imitation stone and plaster  
Exterior Materials: Terra cotta.      walls.  
Roof: Tile.      Heating: Vacuum system.  
Floors: Cement.      Ventilation: Typical temperature control.



THIRD FLOOR



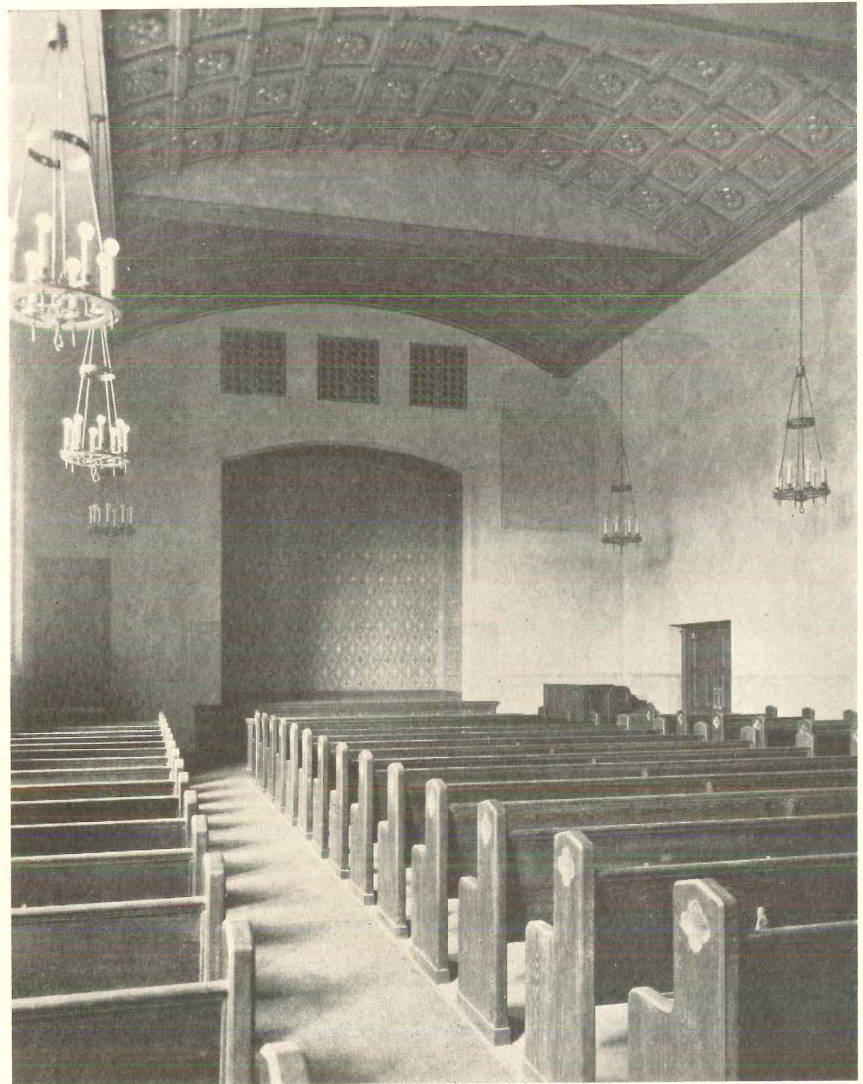
SECOND FLOOR

PLANS: EUCLID AVENUE BAPTIST CHURCH, CLEVELAND  
WALKER & WEEKS, ARCHITECTS





*Photos. Mott Studios*



FIRST BAPTIST CHURCH, LOS ANGELES  
ALLISON & ALLISON, ARCHITECTS









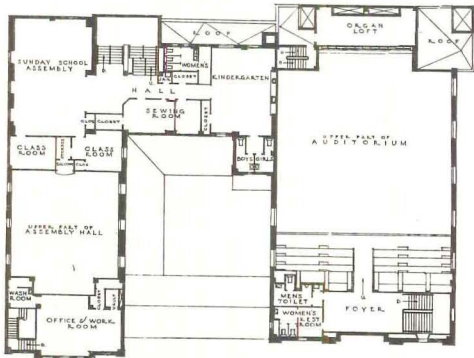
*Photos, Mott Studios*



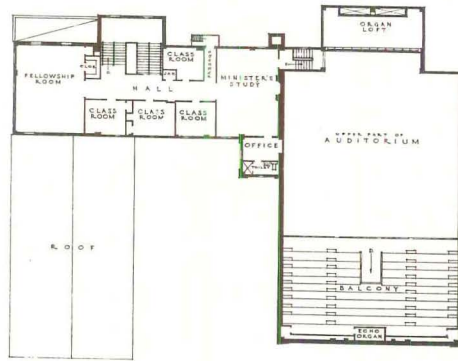
*Plans on Back*

FIRST UNITARIAN CHURCH, LOS ANGELES  
ALLISON & ALLISON, ARCHITECTS



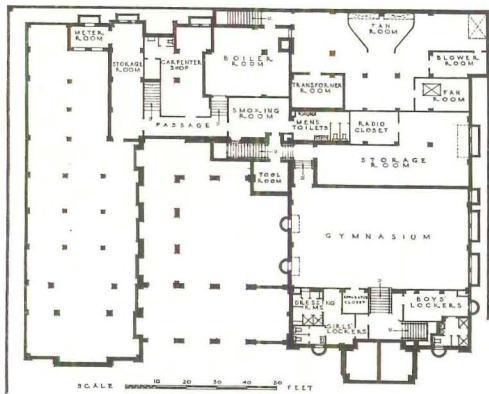


SECOND FLOOR



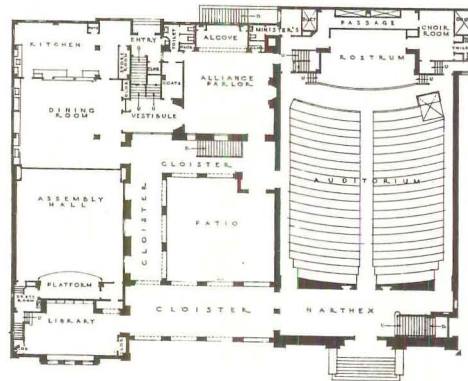
SCALE 0 10 20 30 40 50 FEET

THIRD FLOOR



SCALE 0 10 20 30 40 50 FEET

BASEMENT



FIRST FLOOR

PLANS: FIRST UNITARIAN CHURCH, LOS ANGELES  
ALLISON & ALLISON, ARCHITECTS





*Photos. Padilla Co.*

*Plan on Back*

ST. ELIZABETH'S CHURCH, ALTADENA, CAL.  
WALLACE NEFF, ARCHITECT



COST AND CONSTRUCTION DATA

Date of Completion: October, 1927.

Exterior Walls: Stucco with cast stone trim.

Roof: Hand made roof tile, dome covered with blue and yellow glazed Mexican tiles.

Interior Walls: Stucco with cast stone trim.

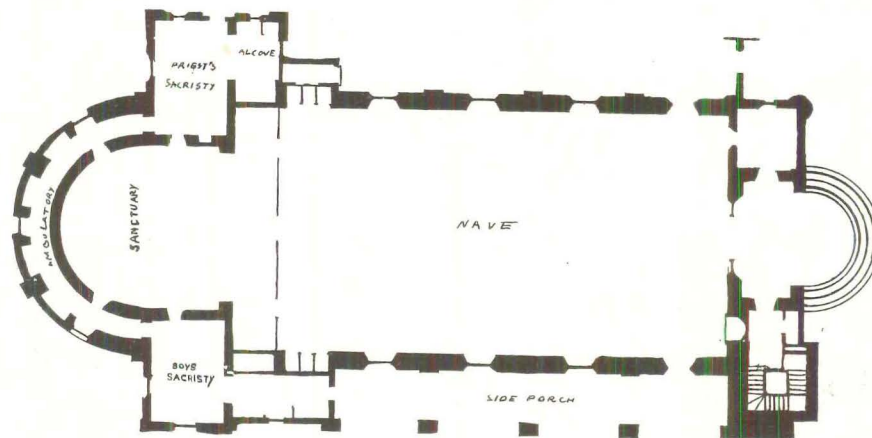
Heating: Gas fired hot air.

Ventilation: By means of an air washer and by Mushroom vents under the pews.

Electrical Equipment: Standard with flood lights back of chancel arch to light the altar.

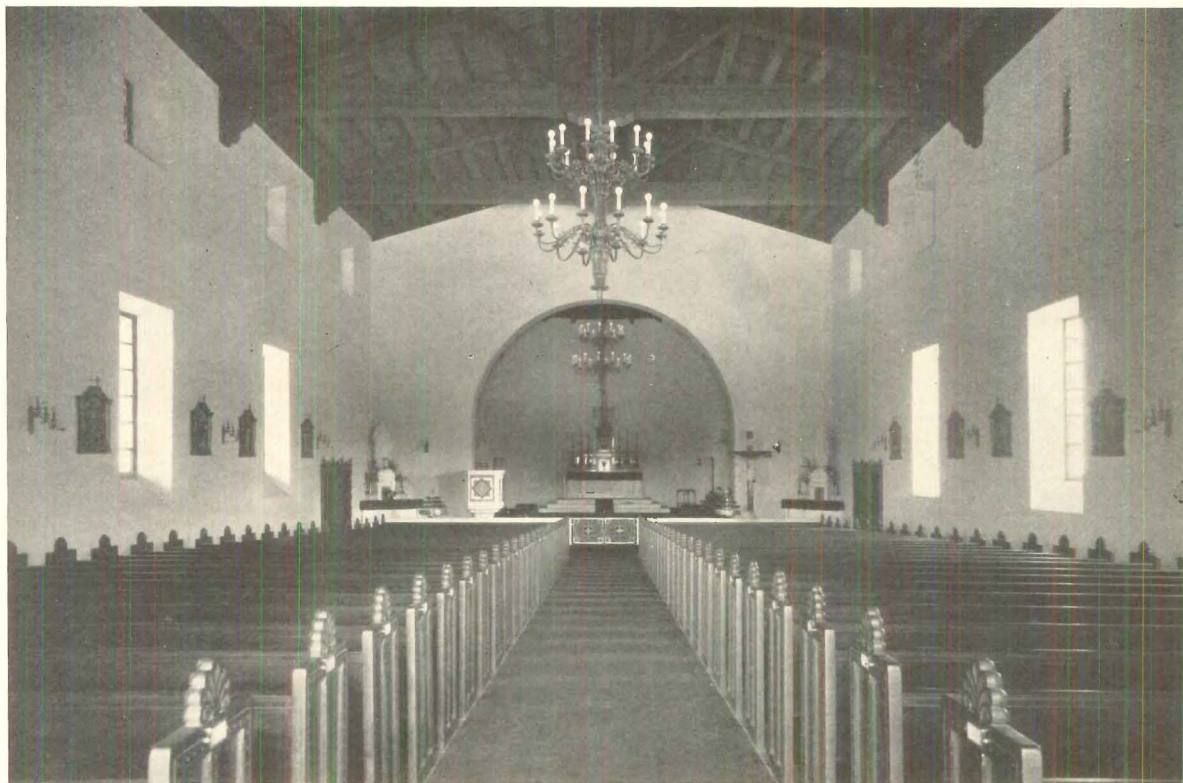
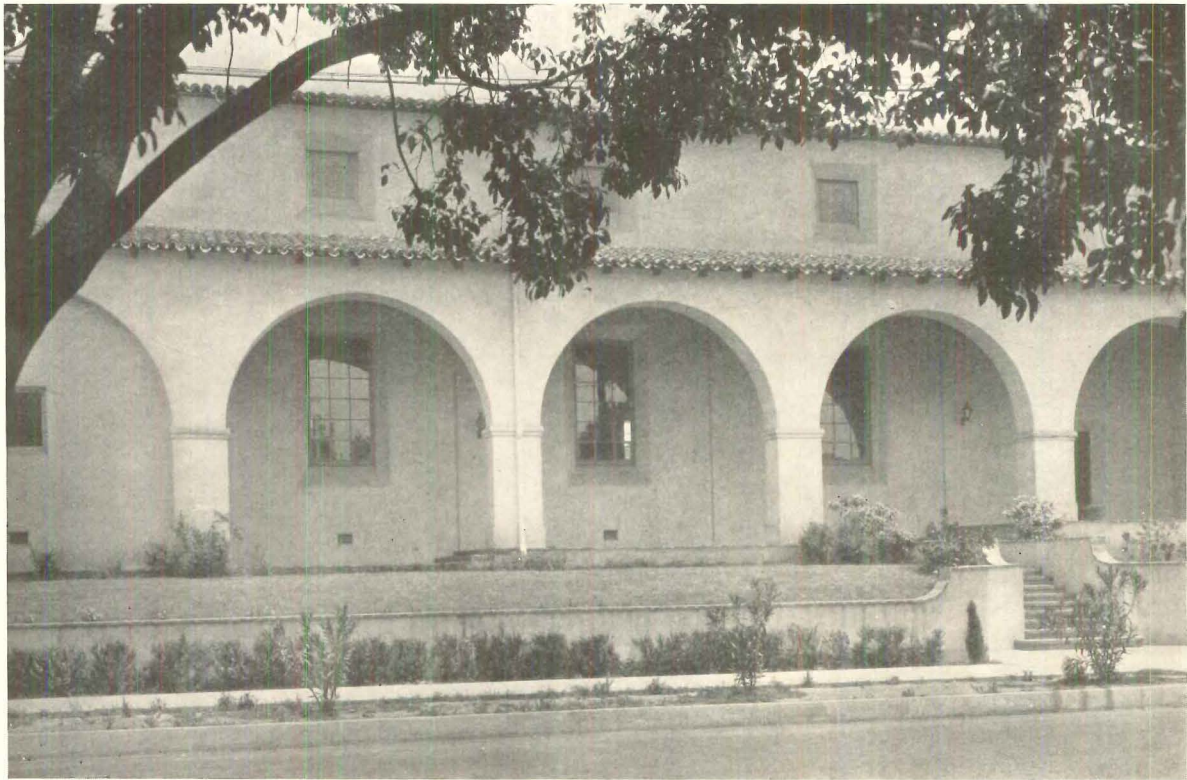
Cubage of Building: 228,066 feet.

Cubic Foot Cost: 29 cents.



PLAN: ST. ELIZABETH'S CHURCH, ALTADENA, CAL.  
WALLACE NEFF, ARCHITECT





ST. ELIZABETH'S CHURCH, ALTADENA, CAL.  
WALLACE NEFF, ARCHITECT





## THE ECCLESIASTICAL WORK OF MAYERS, MURRAY & PHILLIP

BY

HARRY F. CUNNINGHAM

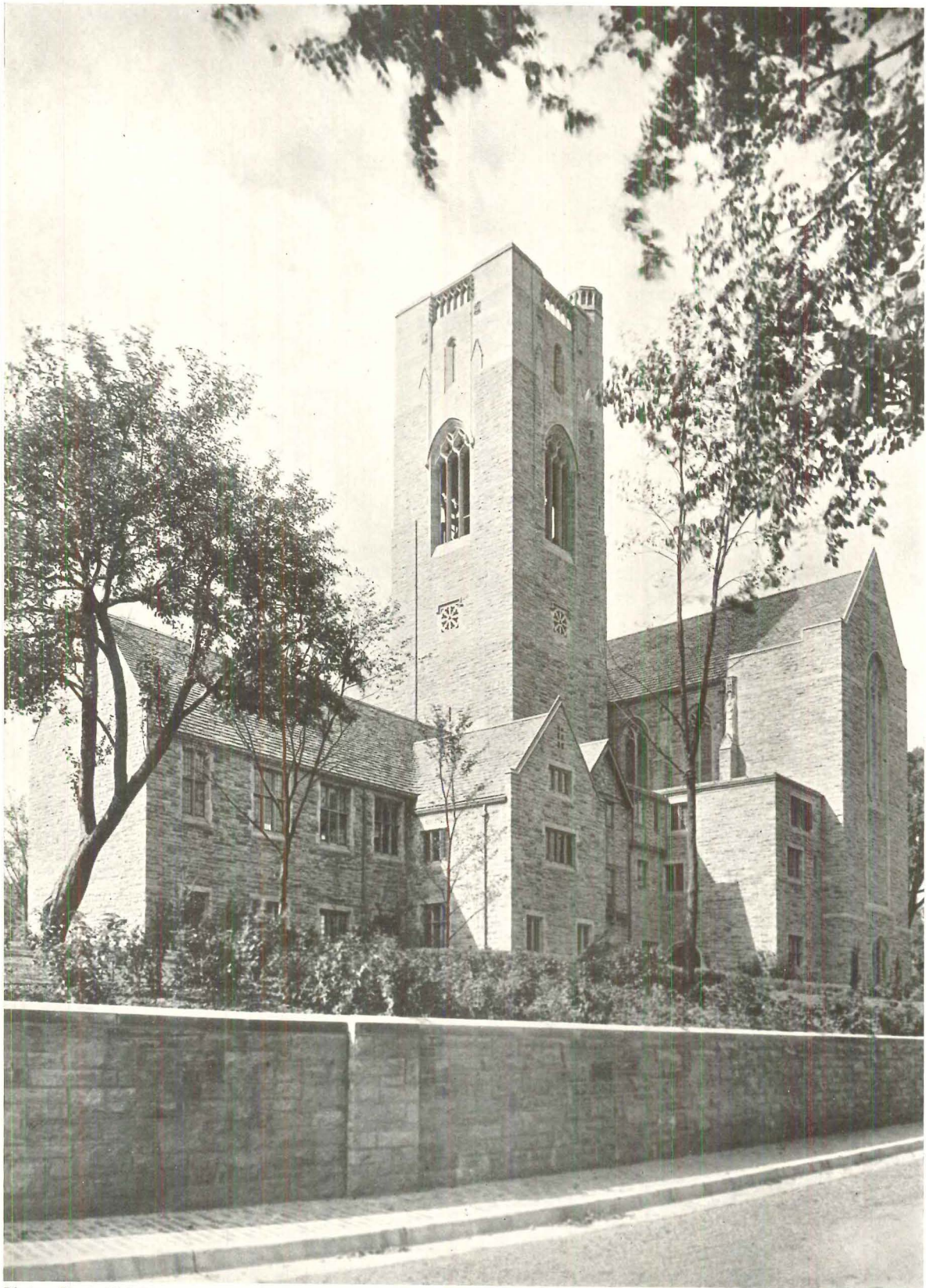
IN April, 1924, when Bertram Grosvenor Goodhue suddenly died, three young men found themselves faced with a great and unexpected responsibility. Without the slightest warning, the guiding hand was removed from a large office with a great deal of very important work under way. Some of the work was under construction; some of it was in the working drawing stage; some had come into sketch form only; some projects had been scarcely started. Clients immediately began to wonder,—and to inquire,—how their projects were to be carried along. All of this was human and natural enough, but the wonder of the one had to be appeased without delay, and the questions of the other had to be answered at once. In at least one locality where a Goodhue building was under way, the local architects lost no time in endeavoring to persuade the interested clients that the work could properly be carried forward only in their hands. One other project that was in the final sketch stage was literally stolen overnight, by an architect with more "pull" than courtesy. In order that clients might be satisfied, their fears allayed, their confidence reestablished, it was necessary to immediately effect an organization capable of carrying on the work without interruption, exactly where the master had left off. This was the first and more pressing half of the obligation that three men immediately assumed.

Laurie Mayers had handled the "business end" of the Goodhue office for a number of years. Among other gifts he possesses in a marked degree a faculty for organizing. Oscar Murray and Hardie Phillip had been Mr. Goodhue's principal designers for a long time. They had worked so long and so intimately with him, and so thoroughly had they absorbed his fine philosophy, that they unconsciously thought much as he did; they knew instinctively the things that were "fit" according to the Goodhue sense of the fitness of things. It might be said that they had come to be, in many ways, two more heads and hearts and two more pairs of hands that perfectly supplemented Goodhue's completeness. It was natural and inevitable that these three combine their talents and their activities as the "Goodhue Associates" to carry on the Goodhue work. Faithfully and thoughtfully they carried along the things that were under way, and nobody without reference to the dates on drawings could ever tell just where and when the direction of the work that was under way in April of 1924 changed hands as the result of Goodhue's death.

It so happened that none of the important ecclesiastical projects in the office at the time was beyond the sketch stage when the captain's hand left the wheel and the quartermaster's had to take it over. The Nebraska Capitol was under construction, and the Los Angeles Library was ready to begin building. These buildings were partly designed and partly detailed. On these two buildings the fine collaboration that Lee Lawrie had always given Goodhue continued uninterrupted and continues still as an inspiration to those who are privileged to enjoy that fine collaboration. The chapel for the University of Chicago was at that point reached by all projects at one time or another,—it had to be done over, cut in size and cost, changed in scheme and detail. The Epworth Euclid Methodist Church in Cleveland (on which Messrs. Walker & Weeks were associated) was in that happy stage at which it became necessary to make a magnificent preliminary sketch that captivated everyone's imagination, conformed to the definite limits of a budget that would really build about one-third of it if carefully stretched. This building, as now completed, has the simplicity and directness, and exhibits the originality of detail that were fundamental parts of the Goodhue philosophy. One believes that Goodhue would have approved of it; it is done in the Goodhue manner. But it is not in any sense nor in any part a slavish copy of Goodhue forms, motifs or detail. It is one of the two or three links between the two halves of the obligation that fell upon the Mayers, Murray & Phillip shoulders in April of 1924.

When these three men were able to stop and think and take stock as it were, they realized that beyond the great responsibility of carrying on the Goodhue work as they believed he might have wished it carried on, there was the perhaps greater responsibility of establishing, through such new work as might come to them, what one might call an architectural personality of their own. They were not satisfied,—as so many men might have been,—to draw on the office files for schemes, elements and details to copy. They determined to finish the Goodhue work faithfully and carefully as they were sure the master would have finished it, and they determined at the same time, to endeavor to express through their own work, the honest philosophy that they had developed for themselves. Naturally enough, this Mayers, Murray & Phillip philosophy would be reminiscent of the great teacher under whom they had studied and with whom they had worked

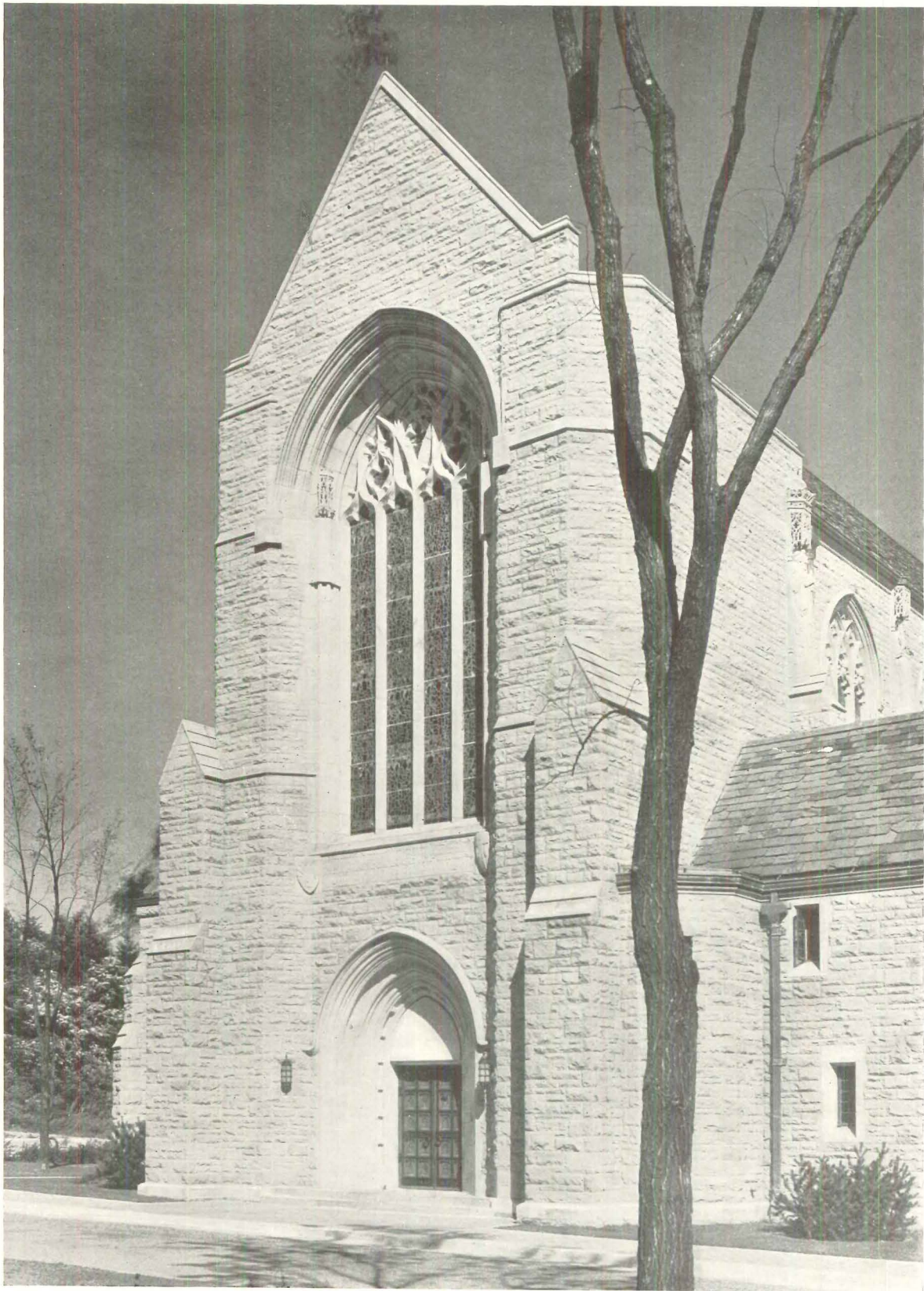




*Photos. P. A. Nyholm*

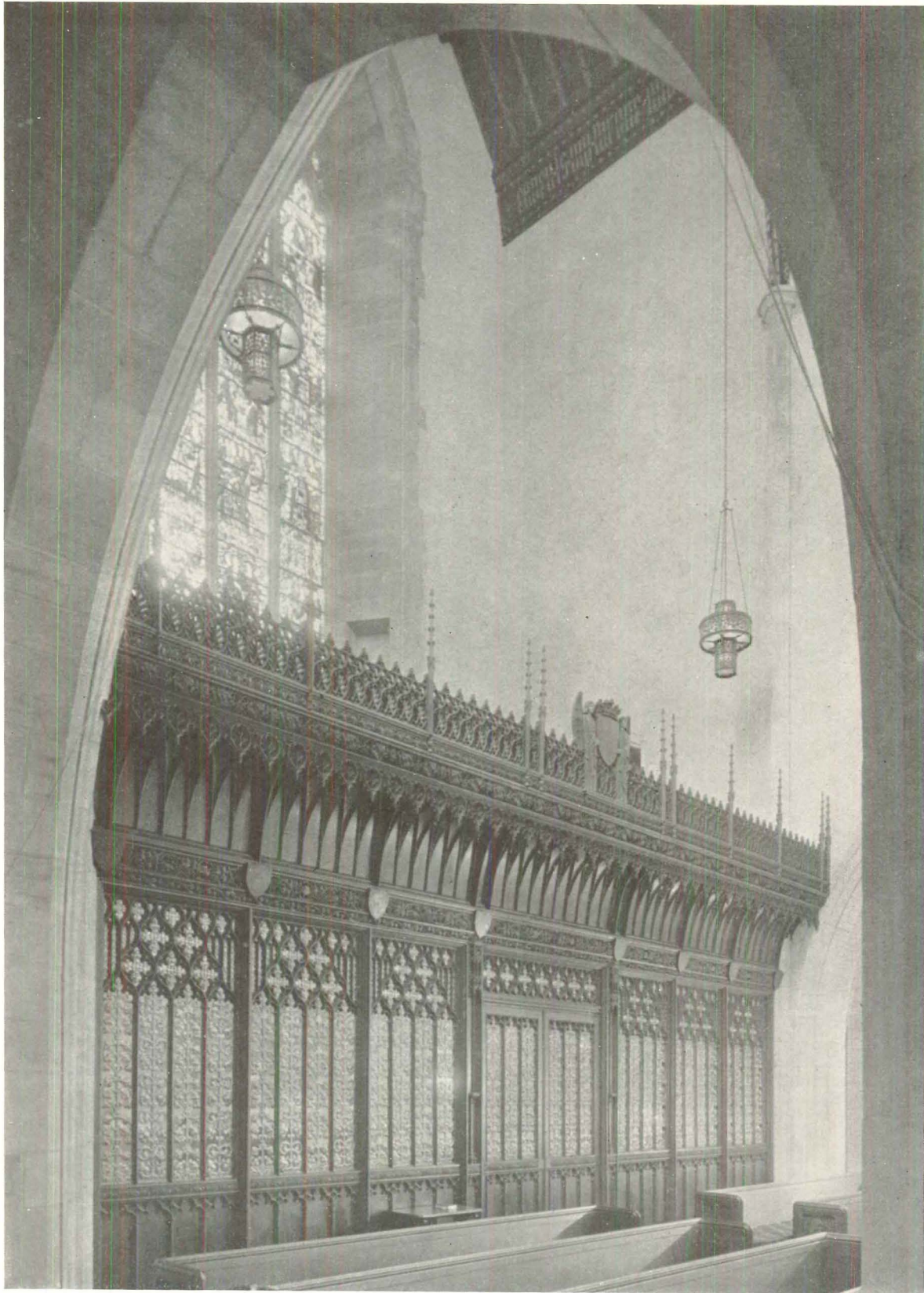
CHRIST CHURCH, CRANBROOK, MICH.  
MAYERS, MURRAY & PHILLIP, ARCHITECTS





WEST FRONT  
CHRIST CHURCH, CRANBROOK, MICH.  
MAYERS, MURRAY & PHILLIP, ARCHITECTS





DETAIL OF NARTHEX SCREEN  
CHRIST CHURCH, CRANBROOK, MICH.  
MAYERS, MURRAY & PHILLIP, ARCHITECTS





INTERIOR, LOOKING EAST  
CHRIST CHURCH, CRANBROOK, MICH.  
MAYERS, MURRAY & PHILLIP, ARCHITECTS



enthusiastically. In speaking of Mr. Goodhue at the 1924 convention of the American Institute of Architects, Mr. Cram said: "All his life he held faithfully to our original contention, which was that the way to do Gothic today was to begin where Gothic left off, and go forward from that point." One might say that Mayers, Murray and Phillip felt that the way to carry on the rich heritage of the Goodhue tradition, was to begin where Goodhue had left off, and go forward from that point. One knows that that is exactly what the master would have had them do. And that is exactly what these three men have been faithfully striving to do. It was not the easiest way, but it was surely the bravest, and the most honest way.

The simple, serious little St. John's at Buffalo, the charming Christ Church at Bronxville, and several other smaller churches built during the past few years, may be said to be steps,—and they are sure steps,—along the pathway toward finding and expressing this "architectural personality" that has found larger and more complete illustration in the Cranbrook Church and the almost completed Church of the Heavenly Rest in New York. Cranbrook is what might be called a "Murray job";—Heavenly Rest is a

"Phillip job" in the office slang. Both are true "Mayers, Murray & Phillip jobs." The two designers work together. Neither ever hesitates to shoot the work of the other "full of holes" if need be. Mayers, with his exceptional critical sense, can find enough things wrong with what all have agreed is perfect to discourage nine out of ten industrious pencil pushers, and with this fine critical sense of his he keeps everyone's feet on the ground and a bit of cash in the bank. Each of these buildings is an honest expression of the true Gothic principles of construction suited to modern methods, materials and needs. The office believes,—as Goodhue did of course,—in honest masonry construction. Goodhue said once that his "columns coll" and his "buttresses butt." The Mayers, Murray & Phillip piers and buttresses act just that way too. Their piers and buttresses have no hidden steel skeletons in their architectural closets, and the vaults that the piers and buttresses support and balance are honest.

The church at Cranbrook is unusual in many ways. It may be said to be the center of a most interesting community established by George G. Booth, near Detroit. Mr. Booth began his business life in an architect's office, but presently gave

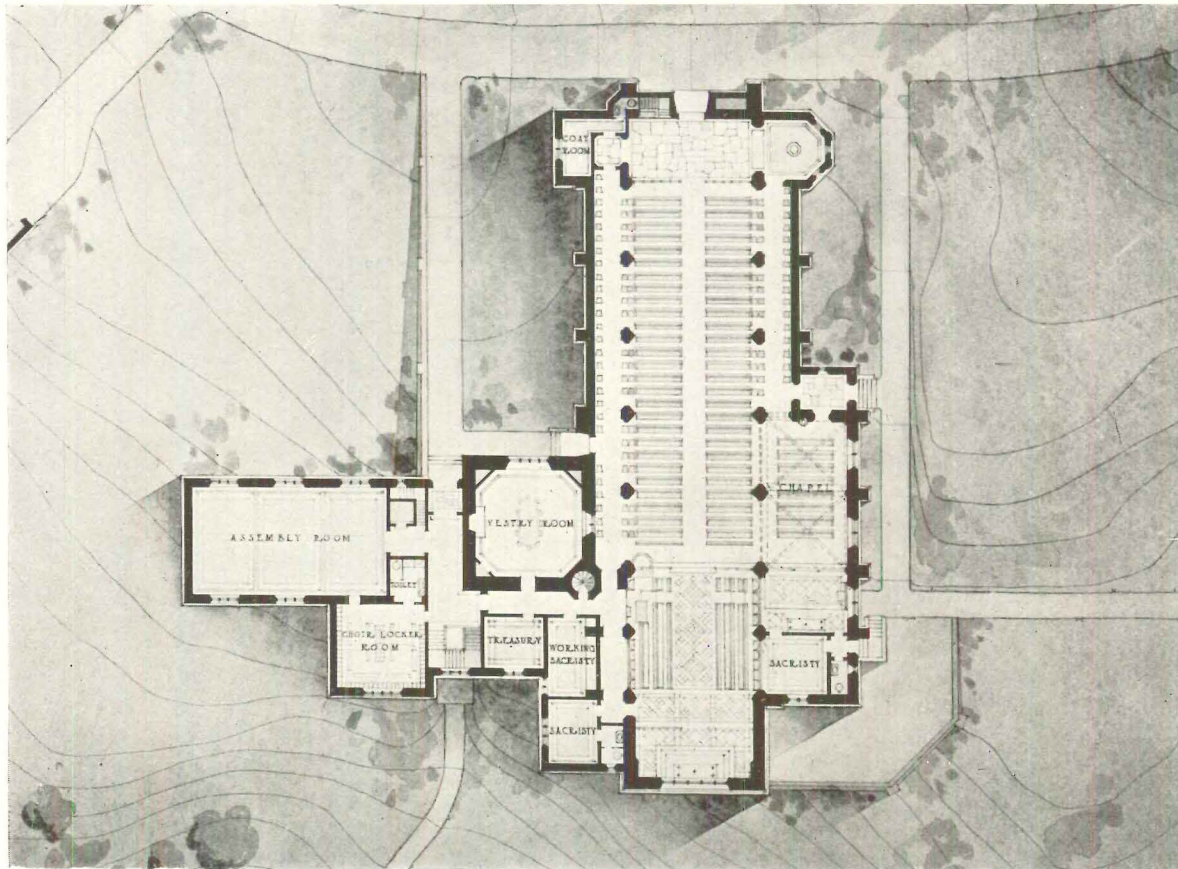


Photo. Peter A. Juley

Plan

Christ Church, Cranbrook, Mich.  
Mayers, Murray & Phillip, Architects



up architecture for the equally adventurous,—and much more remunerative,—profession of newspaper publishing. He has a number of children, and his primary idea in starting the Cranbrook community was to provide a pleasant setting for the homes of his own and his children's families and the families of friends of them all. Since its beginning the community has grown to include two schools,—one for girls and one for boys. And latterly a sort of crafts center has been added,—various shops and studios being provided, wherein accomplished craftsmen may work in ideal surroundings and train others in their work. It is interesting to note in passing that Eliel Saarinen is the "resident architect" and has designed the buildings for the schools. One of Mr. Booth's sons has designed some of the community buildings.

The Cranbrook church is actually two bays longer than the plan shows,—the length having been increased by some 34 feet after the plan shown on page 406 was made. The nave is unusually long in proportion to its width. The effect of the uncommon proportions is one of great size and majesty,—the church looks much larger than it really is. There are sittings for about 800 in the nave and the chapel, the latter

seating about 120. There are no galleries, which is quite unusual and very commendable in these days of "more and better seats." There is a most interesting mortuary chapel in the basement. A beautiful detail is the baptismal font which was exhibited at last year's Architectural League exhibition. The font proper is decorated with figures for which Leo Friedlander made the models, and with gorgeous colored marble inlays. The cover is of bronze and colored enamels. I have an idea that those who saw this font at the League exhibition will not soon forget it. A feature of the interior is the fresco decoration of the chancel wall by Miss McEwen, who has a studio in the Cranbrook community.

The Church of the Heavenly Rest and Chapel of the Beloved Disciple at Fifth Avenue and 90th Street, in Manhattan, is distinguished first by having had the most unusual building committee that an architect might hope to work with. It is seldom indeed that an architect has the opportunity to serve a committee with such understanding and imagination as are possessed and manifested by this committee in general and by its secretary, Clarence G. Michalis, in particular. I once heard Mr. Michalis say that when his com-

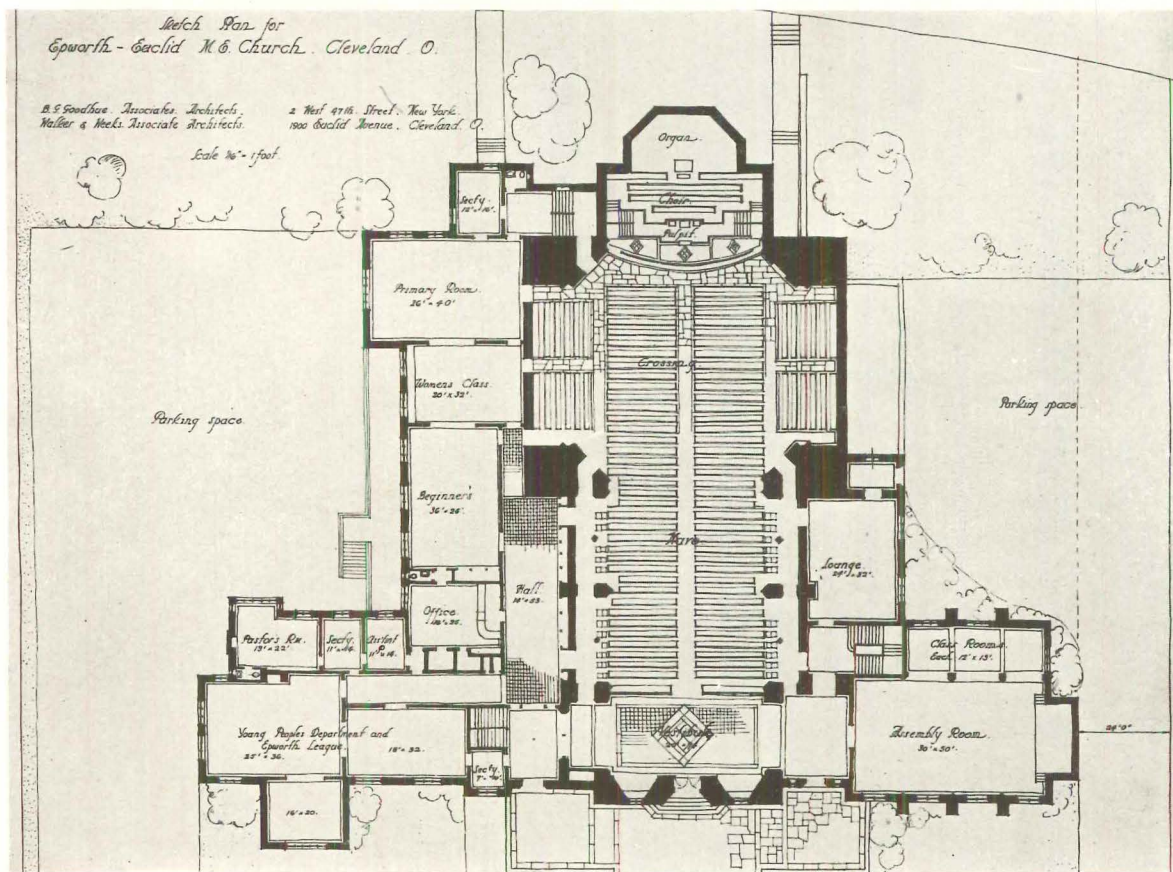


Photo. Peter A. Juley

Plan  
Epworth Euclid M. E. Church, Cleveland  
Bertram Grosvenor Goodhue Associates, and Walker & Weeks, Architects





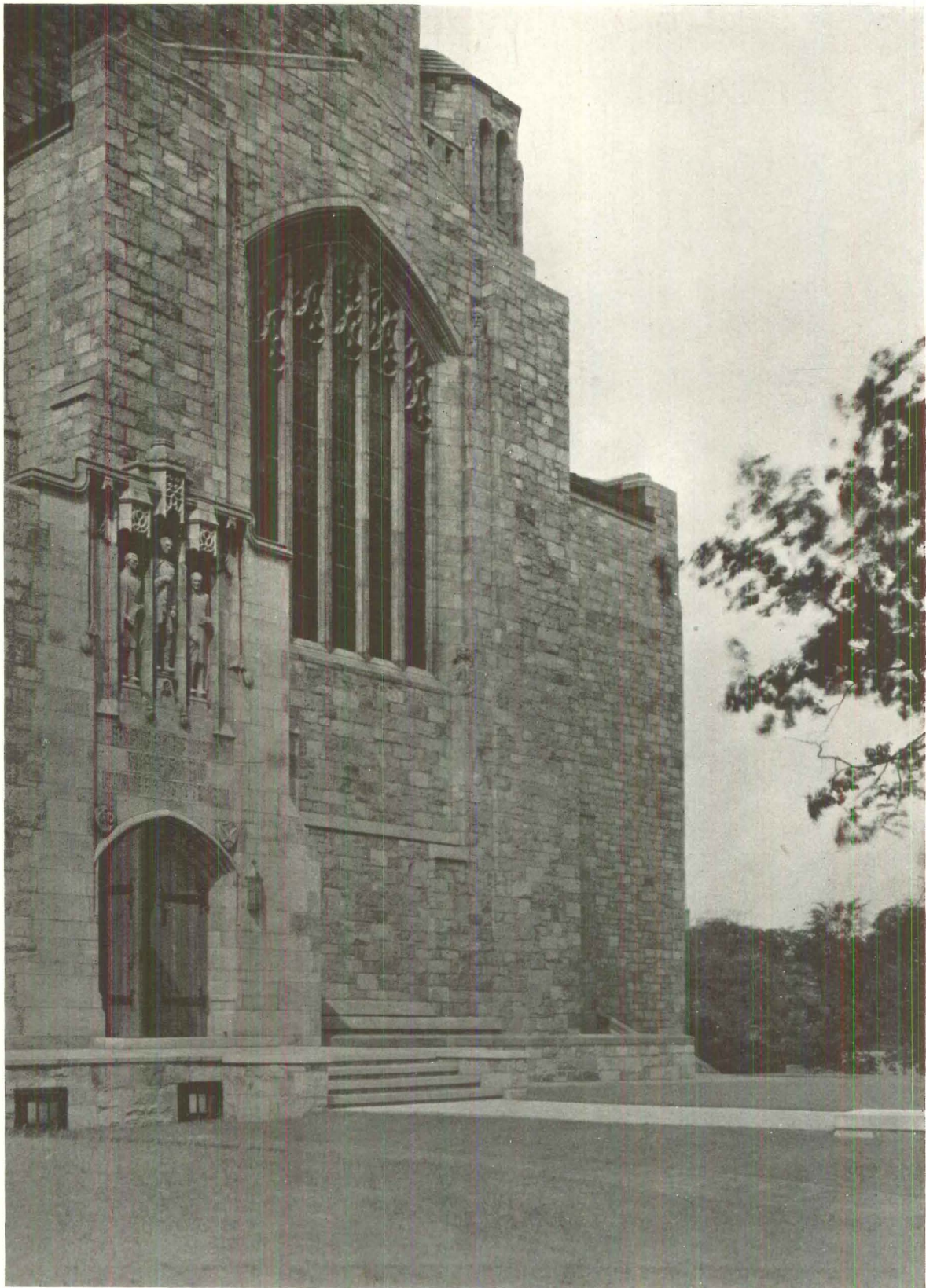
*Photos. Tebbs & Knell, Inc.*

EAST ELEVATION

EPWORTH EUCLID M. E. CHURCH, CLEVELAND

BERTRAM GROSVENOR GOODHUE ASSOCIATES, AND WALKER & WEEKS, ASSOCIATED, ARCHITECTS





SIDE ENTRANCE

EPWORTH EUCLID M. E. CHURCH, CLEVELAND

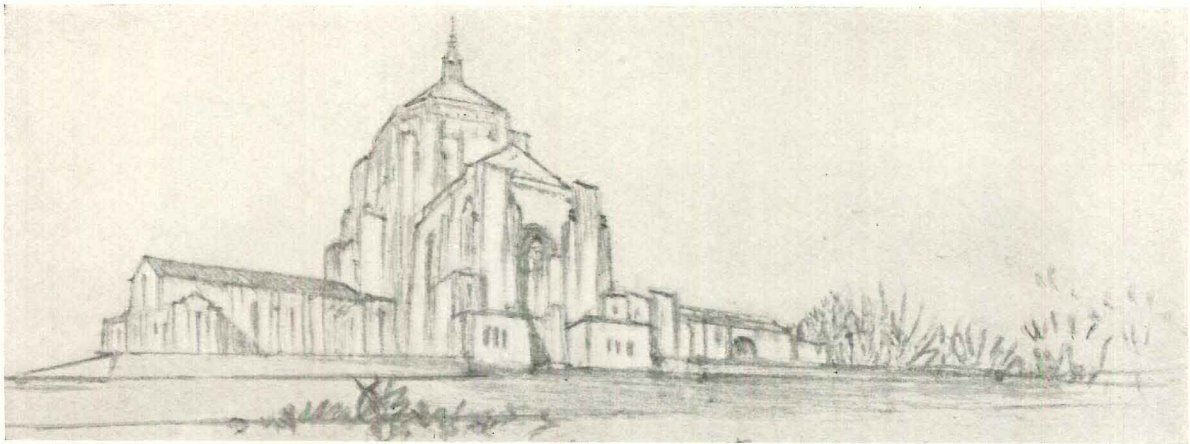
BERTRAM GROSVENOR GOODHUE ASSOCIATES, AND WALKER & WEEKS, ASSOCIATED, ARCHITECTS



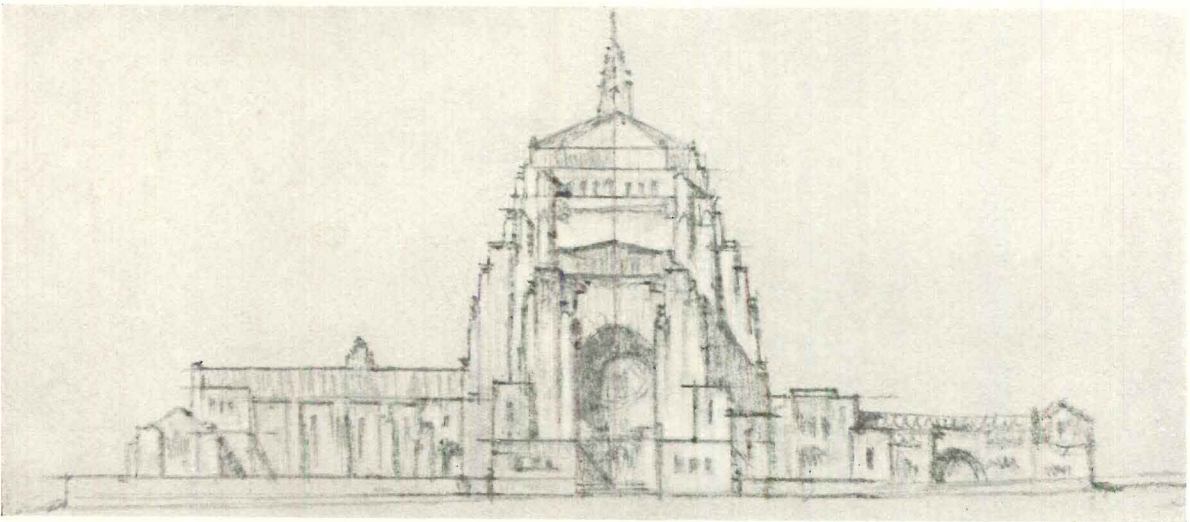


INTERIOR, LOOKING TOWARD CHANCEL  
EPWORTH EUCLID M. E. CHURCH, CLEVELAND  
BERTRAM GROSVENOR GOODHUE ASSOCIATES, AND WALKER & WEEKS, ASSOCIATED, ARCHITECTS





Perspective



Pencil Studies for a Protestant Church  
 Drawn by Hardie Phillip  
 Mayers, Murray & Phillip, Architects

mittee was visiting architects' offices and "sizing up" the profession with a view to selecting a firm to act as architects for the new church, he was particularly attracted to the Mayers, Murray & Phillip office as being the "only one in which he found the architects with their coats off, *working*." This building is to house what were formerly two separate congregations, and therefore the plan had to provide,—in addition to the parish house,—two more or less distinct structures. There is the Church of the Heavenly Rest, and there is also,—with a separate entrance,—the Chapel of the Beloved Disciple. The church seats about 1000 in the nave and gallery. The nave seats are served by five aisles, instead of the usual three. Thus all seats are easy to reach and easy to leave, without disturbing too many of one's neighbors. The height of the building was definitely limited by agreements contained in the deed. Therefore, in order to achieve the desired

proportions of the interior, the level of the nave was raised only one step above the Fifth Avenue sidewalk. This gives the added advantage of making it easier for those whose steps are no longer so sure, to enter and leave the church.

The interior is particularly impressive in its proportions and in its great simplicity. It has been a great experience to visit this interior while the dust raised by the workmen was floating about. Dust is generally supposed to be a very unwholesome thing, but its presence in this great, simple nave has lent an air of mystery that it will lose somewhat when the vacuum cleaners have done their work! There is surely something almost spiritual in the glint of sunlight on straying specks of dust. The warm color of the interior is cheerful and comfortable. The nave is perfectly simple,—almost entirely devoid of detail. The chancel is, in contrast with the nave, very rich, with its pierced stone organ screens and its



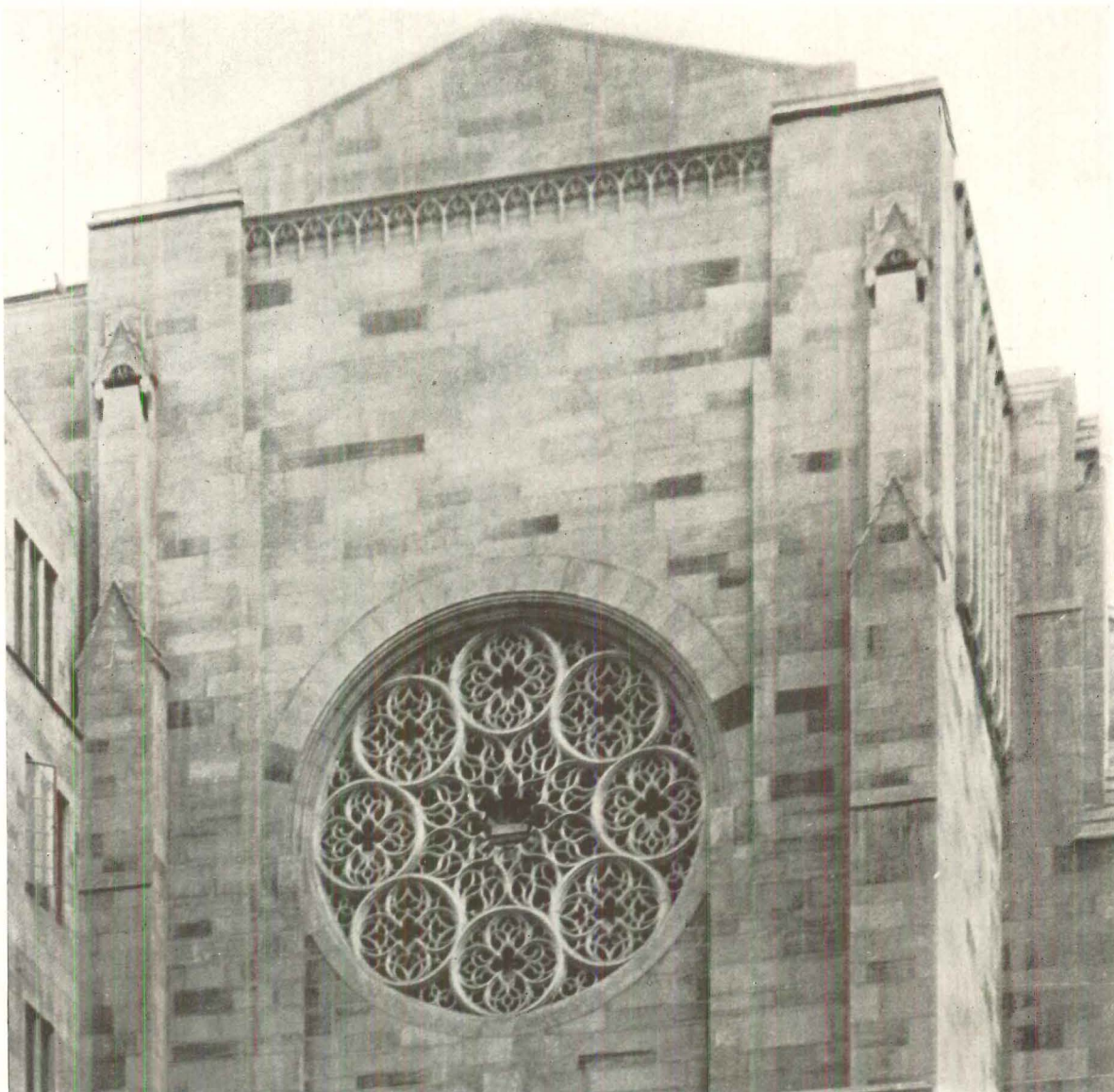


Photo. Albert Rothschild

ROSE WINDOW IN EAST END  
STAINED GLASS BY J. GORDON GUTHRIE

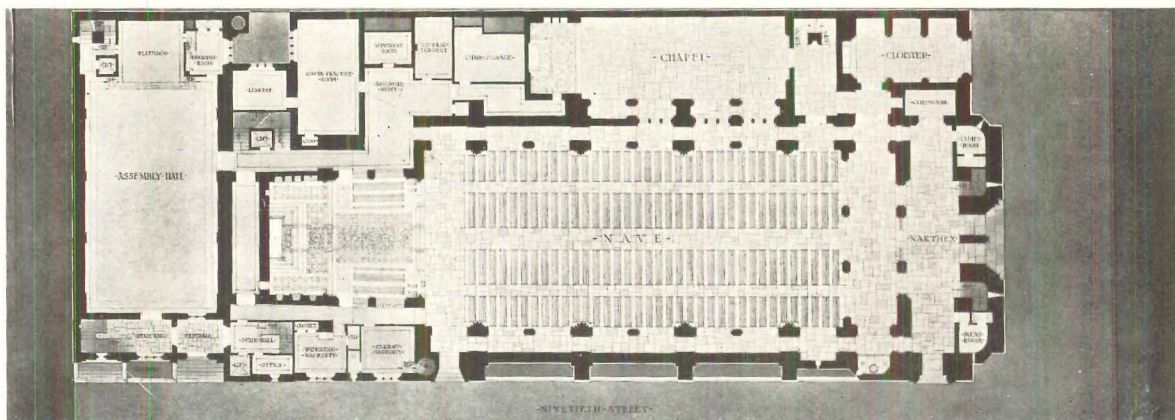
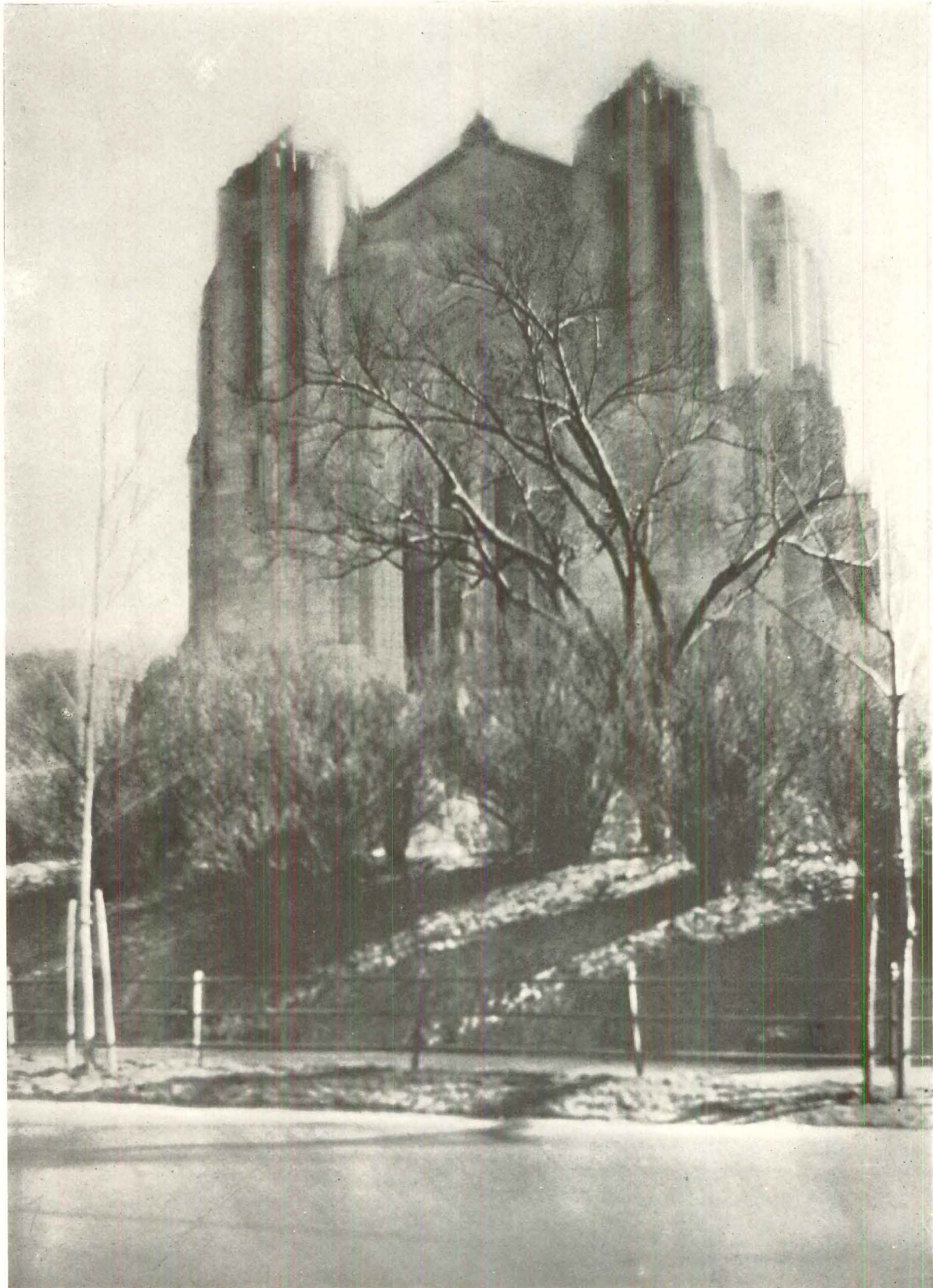


Photo. Peter A. Julry

CHURCH OF THE HEAVENLY REST AND CHAPEL OF THE BELOVED DISCIPLE, NEW YORK  
MAYERS, MURRAY & PHILLIP, ARCHITECTS





*Photo. Hiram Myers*

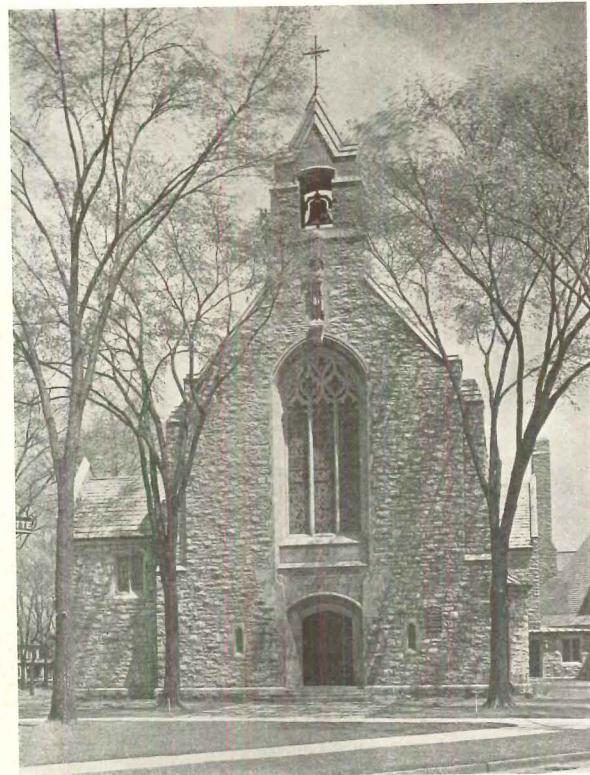
CHURCH OF THE HEAVENLY REST AND CHAPEL OF THE BELOVED DISCIPLE, NEW YORK  
AS SEEN IN THE EARLY MORNING FROM CENTRAL PARK  
MAYERS, MURRAY & PHILLIP, ARCHITECTS





Photos. Kenneth Clark

Christ Church, Bronxville, N. Y.  
Mayers, Murray & Phillip, Architects



St. John's Church, Buffalo  
Mayers, Murray & Phillip, Architects

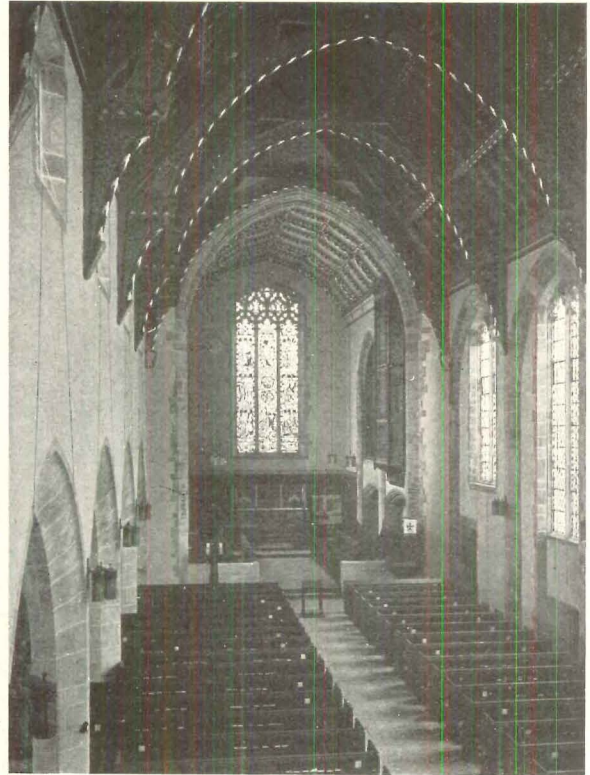
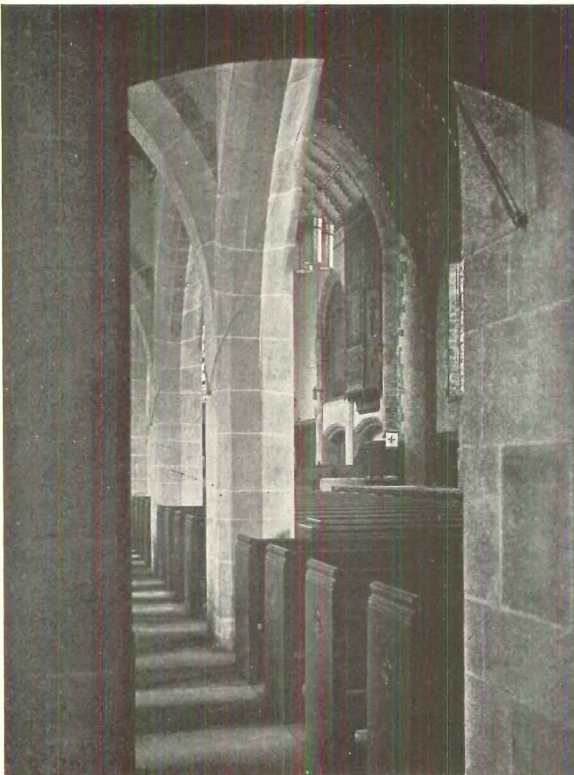
great stone reredos. The lower part of the reredos is simple,—a quiet and proper background for the altar and its gorgeous cloths and vessels. The reredos grows richer as it rises, full of symbolism and glorious carving, until it breaks into a lacy frame for the east window. This window has just been completed by J. Gordon Guthrie and is a unique and a marvelous thing. It is a composition of nothing but color. There are neither birds, beasts, saints nor fig trees in this window,—there is not even any paint on the bits of colored glass that make it. It is a veritable jewel. One wonders if any ritual, however sublime, can produce the same spiritual uplift as this gorgeous window does when one sees the sun glow through it in the early morning and find itself again in marvelous spots of pure color on the north wall of the chancel. This window will doubtless make all of the orthodox glass men shout "heretic,"—but it will also strike a new and very lovely note in the window maker's art. There is nothing richer, nothing finer and nothing like it in all the world, so far as I know.

The piers, arches and trim in the interior are of buff sandstone. The plain wall surfaces are of acoustic tile of the same color as the stone. The vault ribs are of stone, and the vaults themselves of acoustic tile with their intersections lined with gold. Little golden stars are set at random in the

chancel vault. The Chapel of the Beloved Disciple is small and very simple. Excepting for a fine stone altar and reredos, designed by Mr. Murray, the only decorative elements in the chapel are in color. Guthrie is now working on the west window for the chapel and the decorations on the trusses and ceiling are being developed by Julian Berla of the architects' office. The colors of the truss decorations and the colors of the window are being studied together, which is logical and reasonable, but none the less unusual, for the truss decorations will get their only lighting through the colored glass of the window, and red paint lighted by daylight through green glass, for example, will never be the same red it is when lighted by daylight through clear glass.

The church is provided with "loudspeakers" and "pick-up" apparatus for the benefit of those who do not hear so well. The artificial lighting is unusual in that all of the sources of light are concealed,—no "lighting fixtures" will be visible. The lighting is arranged with dimmers and what-not, so as to contribute greatly to the "spectacle" that makes the ritual more impressive and more inspiring. Some of the sculpture is from models by Lee Lawrie, some from models by Mr. Ellerhusen, and some from models by Miss Clere. Each of these collaborating artists has worked most enthusiastically with the church's architects.





St. John's Church, Buffalo

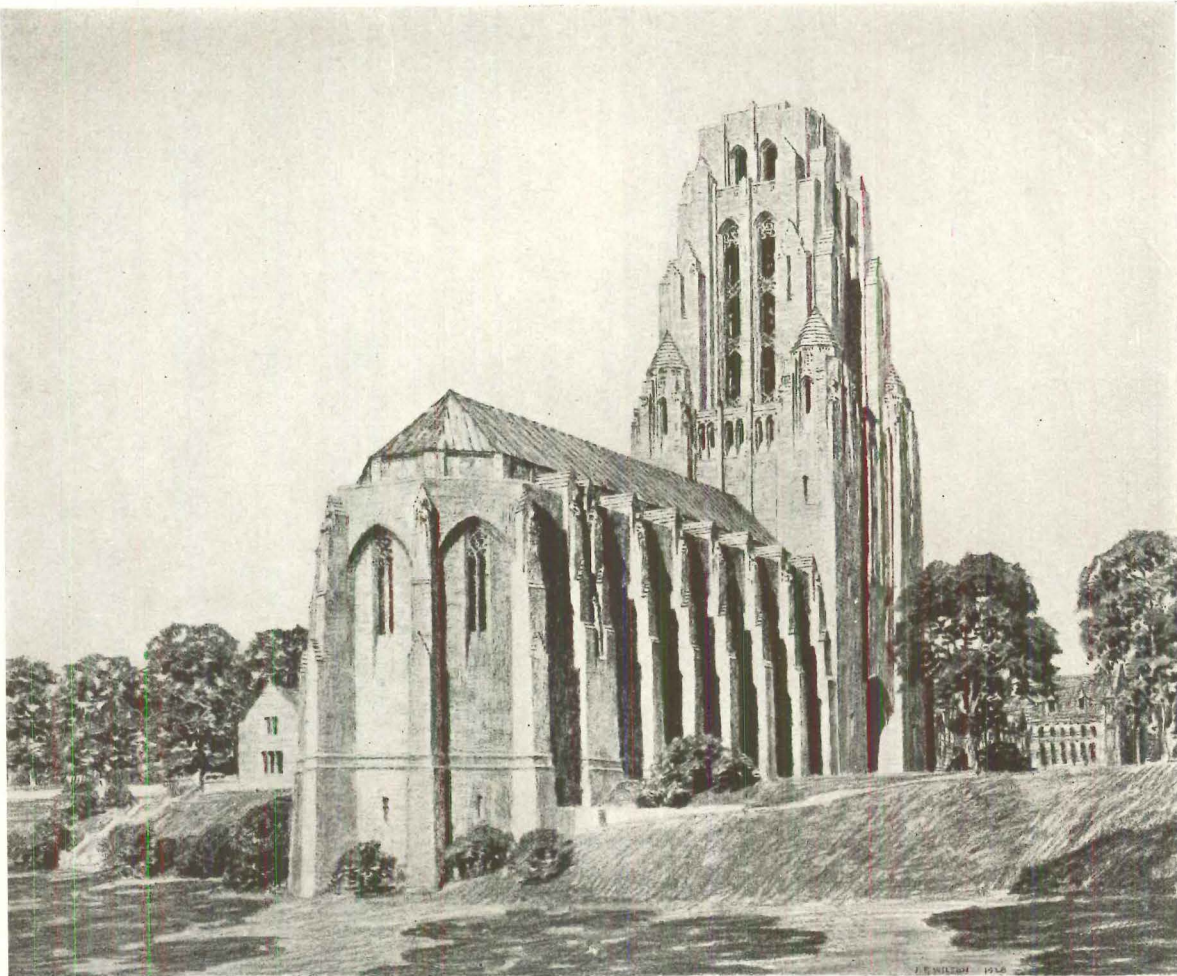
Mayers, Murray &amp; Phillip, Architects

Murray is an exquisite draftsman; very few of those who have appeared in the famous *Pencil Points* pantheon can match him. It is submitted, without fear of contradiction, that no one can match him in his beloved Gothic, be it with pen, pencil or charcoal. He can invent more lovely detail than all the books in the world could ever hope to properly illustrate. Then he puts a piece of tracing paper over the sketch and makes the perfect drawing that one sees reproduced. Every line means something; every necessary line is there. All the thought and all the imagination of the Gothic centuries are in little things like this, that Murray makes in a twinkling while he sings wild songs that nobody ever heard, in a voice that doesn't at all conform to his architecture. Phillip is a marvelous draftsman too, although he may not have the patience with detail that Murray has. He had this patience once, however, for there are in the files enormous scale details of many of the exquisite Goodhue churches that all know and love, signed with his little "HP." Phillip loves to design in perspective; he doesn't design from books either, but from his wonderful store of study, thought and experience with beautiful things. He makes these little thumbnail perspectives without vanishing points or scale. Then he makes a little elevation at about 1/32- or perhaps 1/64-scale to fit the thumbnail perspec-

tive, and when he has finished, one makes the interesting discovery that the perspective had vanishing points and perfect scale all the while. The sketch of the Protestant church elevation reproduced on page 411 has everything in it that the building has (or will have), including character, detail and whatnot, and the little sketch was made at 1/32-scale way back at the start of the project. I once thought I knew something about architecture, and I was sure that I knew a lot about drawing. But that was before I knew these fellows. An architect has no more cruel critics than his fellow architects, and surely the most cruel of all should be the fellow architect who once thought he had an "architectural personality" of his own.

Not so long ago I was in the studio of a young sculptor and I expressed my admiration of some Gothic figures he had done. "Well," said he, "I have to do them over, for they should be fourteenth century, and it appears that they are thirteenth." I may have the centuries mixed, but the purport is the same either way. Mayers, Murray & Phillip believe,—and one is tempted to shout "Glory be,"—that Gothic is a principle of construction and a steady and everlasting one at that, not a matter of calendar dates. And their office works true to the Gothic tradition,—when working in Gothic,—but not at all slavishly after the Gothic archæology and even less according to





From a Drawing by James Perry Wilson

Perspective Sketch of a College Chapel  
Mayers, Murray & Phillip, Architects

calendars and geographies. And after all, that is the way the Gothic artists worked, and that, after all, is why thirteenth century Gothic differs in outer dress from its sister of the fourteenth.

Editor's Note. We consider ourselves fortunate in being able to present in THE ARCHITECTURAL FORUM this interesting and descriptive article on the design and work of Mayers, Murray & Phillip by a present member of their staff, Harry F. Cunningham. Due to the fact that Mr. Cunningham is connected with this firm, we feel that he has been reticent in his expression of the splendid work being done by the associates of the late Bertram Grosvenor Goodhue. It is our opinion that they have caught the spirit of original and individual architectural expression characteristic of all of Mr. Goodhue's work and are carrying on most satisfactorily and successfully the work of this great master. In many churches, for example, the successful and studied relation between wall surface and fenestration, between

mass and height is clearly evident. In one accompanying illustration, showing the Church of the Heavenly Rest from Central Park, the splendid proportions and inspiring mass of the building will be appreciated. The sense of freedom in the handling of the buttresses and wall surfaces is characteristic of the broad expression found in the best architectural work of today. It is the contrast between the beauty of the details found in the windows and the broad, undecorated wall surfaces, which gives the charm and originality to this design. The great rose window illustrated on page 412 is one of the most successful ever conceived. Not only in the beauty of its tracery but also in the splendor and color of its glass, created by J. Gordon Guthrie, is this rose window of remarkable interest. It is tremendously effective when viewed not only from the outside, located like an exquisite jewel high up in the unbroken wall of the chancel, but also from within where it radiates a brilliance of color and design.



## ARCHITECTURAL MODERNISM AND THE CHURCH

BY

CHARLES D. MAGINNIS

UNTIL now art in America has flourished without conviction. We did not lack a definite national consciousness, but only the capacity adequately to assert it. The unparalleled daring and initiative of the nation continued to submit problems of peculiar challenge to the architect, but history pressed tyrannously on his imagination. It was the skyscraper which made the first breach in the hitherto irksome bonds of tradition. The upward gesture, bold as it was, was not, however, without token of timidity. Ancient sentimentalities of more or less "lateral" habit were still observed clinging to strange and frightening elevations. From the quiet places of the earth delectable aspects were sacrificed to enhance the articulation of the new anatomy. Only when the terraced building emerged as an amazing consequence of the new building laws of New York was there complete release from traditional convention. The immense capacity of this act of emancipation to affect the national architecture was soon perceived. Already the dynamic genius

of the pyramidal type is busy in many other cities throughout the country, even in staid communities which are concerned to possess at least the proud symbols of congestion. Commerce has found at last an appropriate format, an architecture of integrity, of resource, of nervous vigor, which is bound to exert a tonic influence on all artistic production. Architectural skill, after prolonged and intensive exercise upon the problems of modern business, has evolved a thoroughly logical and convincing symbol from the employment of new materials and new methods.

This accomplishment is great enough to bear some qualification of the exaggerated claims which are occasionally made for it. It is asserted, for example, that all departments of the national architecture are committed to the principle that history is finally and irrevocably discredited,—which provokes the question as to whether the triumph of commerce has been so magnificent as this, even in its own field. While it has unquestionably shaken off the trammels of Renaissance



Carmelite Convent, Santa Clara, Cal.

Maginnis & Walsh, Architects





*Photos. Everett E. Neukom*

Holy Angels' Church, Dayton  
Maginnis & Walsh, Architects

and post-Renaissance conventions, it is obvious that it still derives paradoxical inspiration from the records of very primitive societies. It is referred to as a wholly indigenous product, moreover, ignoring manifest affinities with the contemporaneous realism of Finland, Denmark, and Sweden. Enough remains, however, to make proud accomplishment. What matters chiefly is that through the development of a more plastic medium a new and significant sense of power has come to American art, in the light of which there is bound to be a revision of artistic values, a re-examining of old convictions. It is not too soon to speculate on the sort of compulsion which is legitimately imposed by this confident order of

things upon the architecture which has hitherto been satisfied to be academic. We are chiefly concerned here with the challenge which it contains to ecclesiastical architecture. That it will ultimately react upon the architecture of the church is to be presumed. That it has beneficent capacities in this direction is even conceivable. It is important, however, to establish the limits, believing that they exist, beyond which the new influence is not warrantably concerned.

And first of all, it is to be noted that the nature of this business architecture is unique in that it derives its sanction wholly from the felicity with which it renders possible a system of construction which excludes the arch. The difference in this





*Photos. Eugene F. Gray*

Chapel, Holy Cross College, Worcester, Mass.

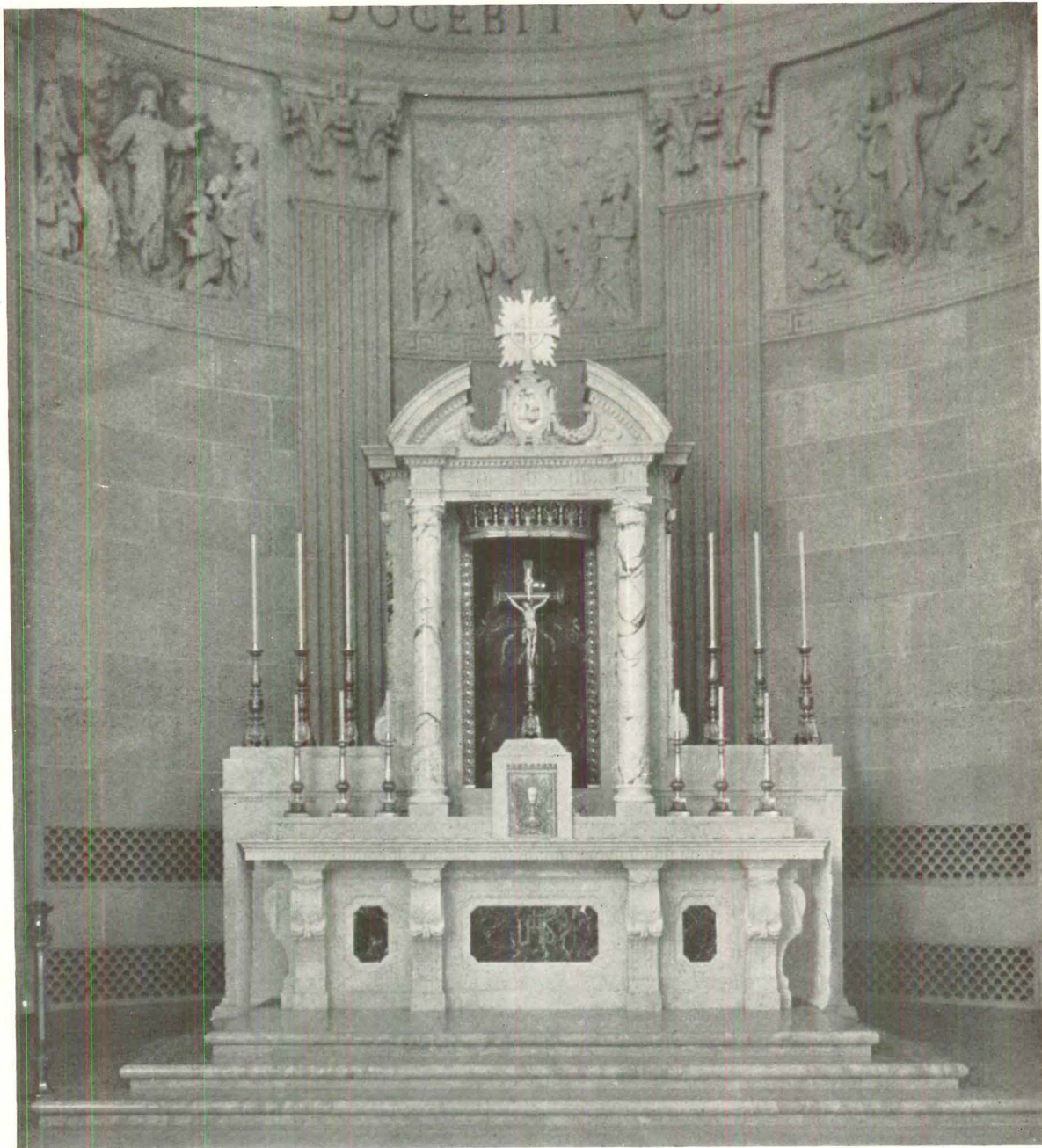
Maginnis & Walsh, Architects

kind is, therefore, fundamental between the commercial building and the church to which the arch form and the arch principle are indispensable as an expression of the traditional fabric of masonry. But why not churches of ferro-concrete? The experiment has been attempted at Raincy, and however sympathetic, we examine the issue of it perceiving in the aridness of its cubical organism no hint whatsoever of religious sentiment, however much of the aggressive assertion of its logic may be evident. It would be impossible to present the issue in more challenging terms. A less ruthless adventure in ferro-concrete has succeeded in retaining, in the Church of St. Thomas the Apostle, in Chicago, a considerable measure

of the traditional aspect, but the principle is similarly of protest. The work is marked by a distinguished skill whose resources were yet inadequate to conceal the sentimental limitations of the medium. With all the ingratiation which has been imparted to the detail, the sum of the effect falls far short of the emotional capacity of the types from which it has made so conscious and deliberate a departure.

It is significant to note in this connection that the advocacy of ferro-concrete is invariably associated with the plea for an untraditional church plan, which is the less convincing in that the vindication of each is palpably dependent on the other. We are advised, for instance, that the





*Photos. Paul J. Weber*

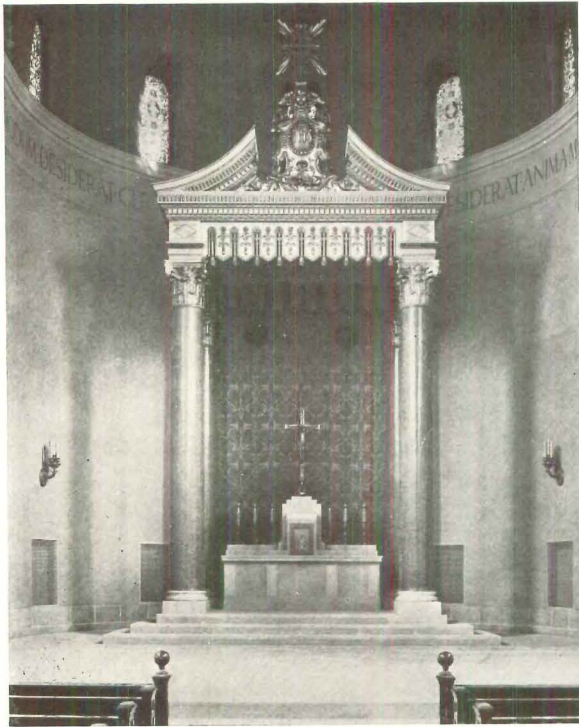
Chapel, Scholasticate of The Society of Jesus, Weston, Mass.

Maginnis & Walsh, Architects

piers and columns which divide the church longitudinally for the support of the clerestory are a gratuitous visual infliction, and the recessed sanctuary, which develops from the extension of the nave, is a mediæval anachronism which should be suppressed in the interest of advancing the altar into intimate touch with the congregation. As a matter of fact, however, this singular concept, which in effect would represent the exchange of a venerated organism of liturgical significance for the bald outlines of the meeting house, is wholly

without responsible Catholic sanction. There is something ironical, moreover, in the proposal that the Catholic Church should thus stultify itself at a time when the Episcopalians are more and more emphasizing their attachment to the mediæval idea, and when even Evangelicals are forsaking their traditional austerities! Nothing is more unlikely than that the Catholic plan will submit itself to the direction of any principle which assumes priority over that which recognizes the Divine Presence in the tabernacle of the altar. That

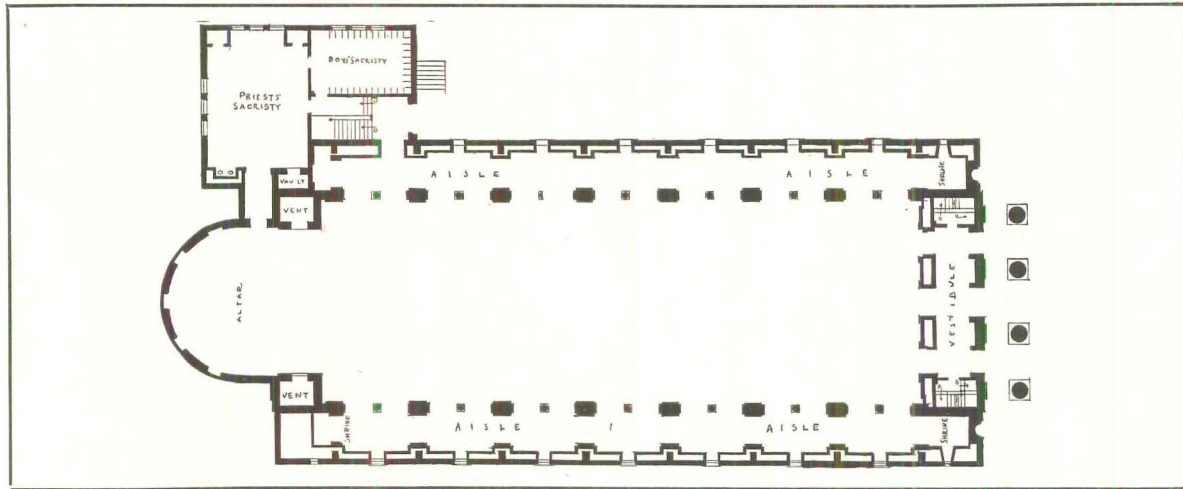




Chapel, Holy Cross College, Worcester, Mass.  
Maginnis & Walsh, Architects



Chapel, Trinity College, Washington  
Maginnis & Walsh, Architects



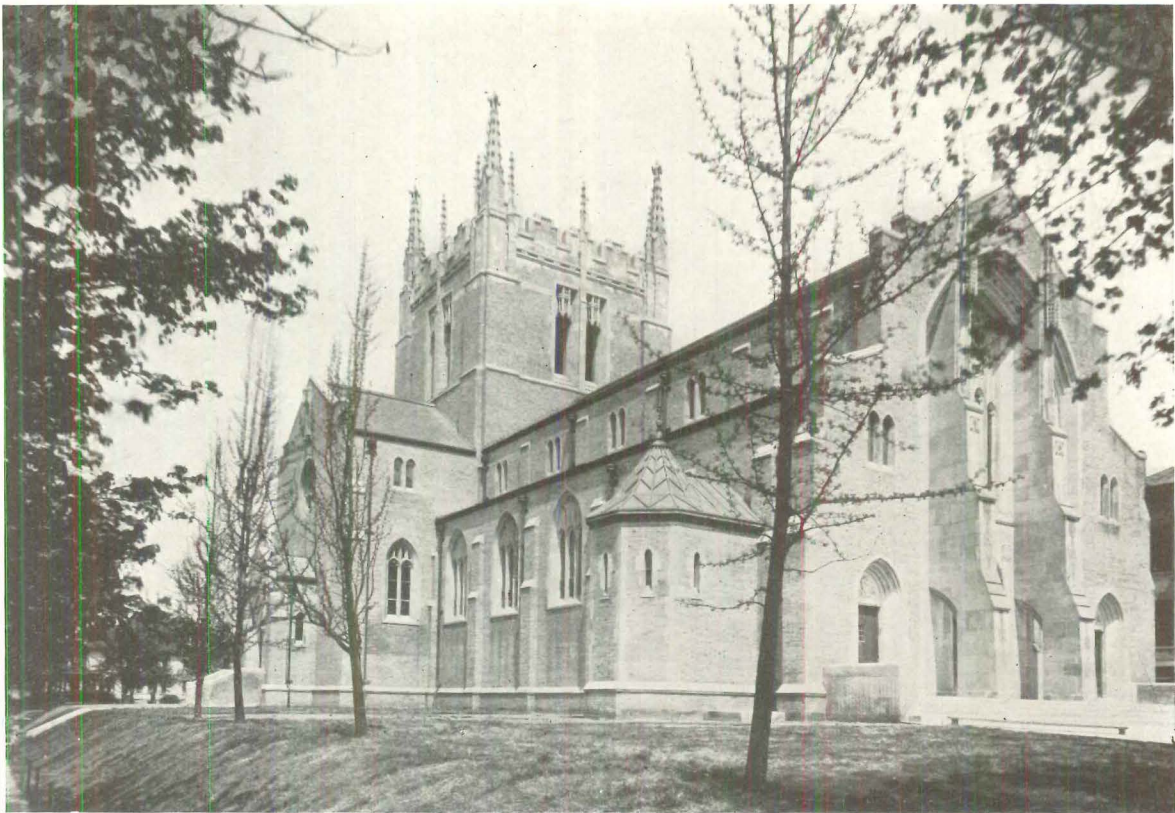
Plan of Chapel, Holy Cross College

principle is abiding and immutable. Those architectural forms which most effectively carry the emotional implication of that idea are the best forms. The available materials which relate logically to those forms are the acceptable materials.

Abstractly, the nature of the church problem is almost absolute. Practically, it is qualified only by the requirement that accommodation shall be provided in the plan for a given number of worshipers. This, the only realistic element of church design, has, it is true, developed an embarrassment in the fixed pew which implies the

definite orientation of full congregations periodically assembled,—a condition which has reasonably made for the modification of some historic types without substantially affecting their validity. The terms of the ecclesiastical problem remain to all intents and purposes what they were. Nor has anything transpired to compel a change from the academic spirit in which it has been customary to address it. It would be difficult to name an historic ecclesiastical system which is not at this moment as significant and pertinent as ever to the dogmatic and liturgical position of the





HOLY ANGELS' CHURCH, DAYTON  
MAGINNIS & WALSH, ARCHITECTS



*Photos. A. S. Blum*

CHAPEL, TRINITY COLLEGE, WASHINGTON  
MAGINNIS & WALSH, ARCHITECTS





CHAPEL. SCHOLASTICATE OF THE SOCIETY OF JESUS, WESTON, MASS.  
MAGINNIS & WALSH, ARCHITECTS





*Photo. Paul J. Weber*

Church of Our Lady Star of the Sea, Onset, Mass.  
Maginnis & Walsh, Architects

Catholic Church. This is not to say, however, that the art of such an institution may consequently escape the stigma of archæology. However reminiscent it may be, there must be principle of growth. From the movement which is now making so notable a contribution to civic beauty, there are doubtless enlisted capacities as yet undisciplined which may ultimately touch it.

Many circumstances,—political, social, scientific,—have contributed to interrupt the continuity of the ecclesiastical tradition, but the principle of vitality, if it be lacking, is not to be recovered by

an abrupt and violent deflection of the current which has lifted the Christian architecture of America to its present extraordinary estate under Gothic inspiration. New philosophies, I venture to say, will be hard put to it to find symbols which will displace, in critical esteem, those beautiful and convincing forms associated with the names of Cram and Goodhue. The self-conscious persuasion of such an architecture to the secular thought of the day would be impertinent and incalculably mischievous. It must be remembered always what the function of architecture is.



Scholasticate of The Society of Jesus, Weston, Mass.  
Maginnis & Walsh, Architects



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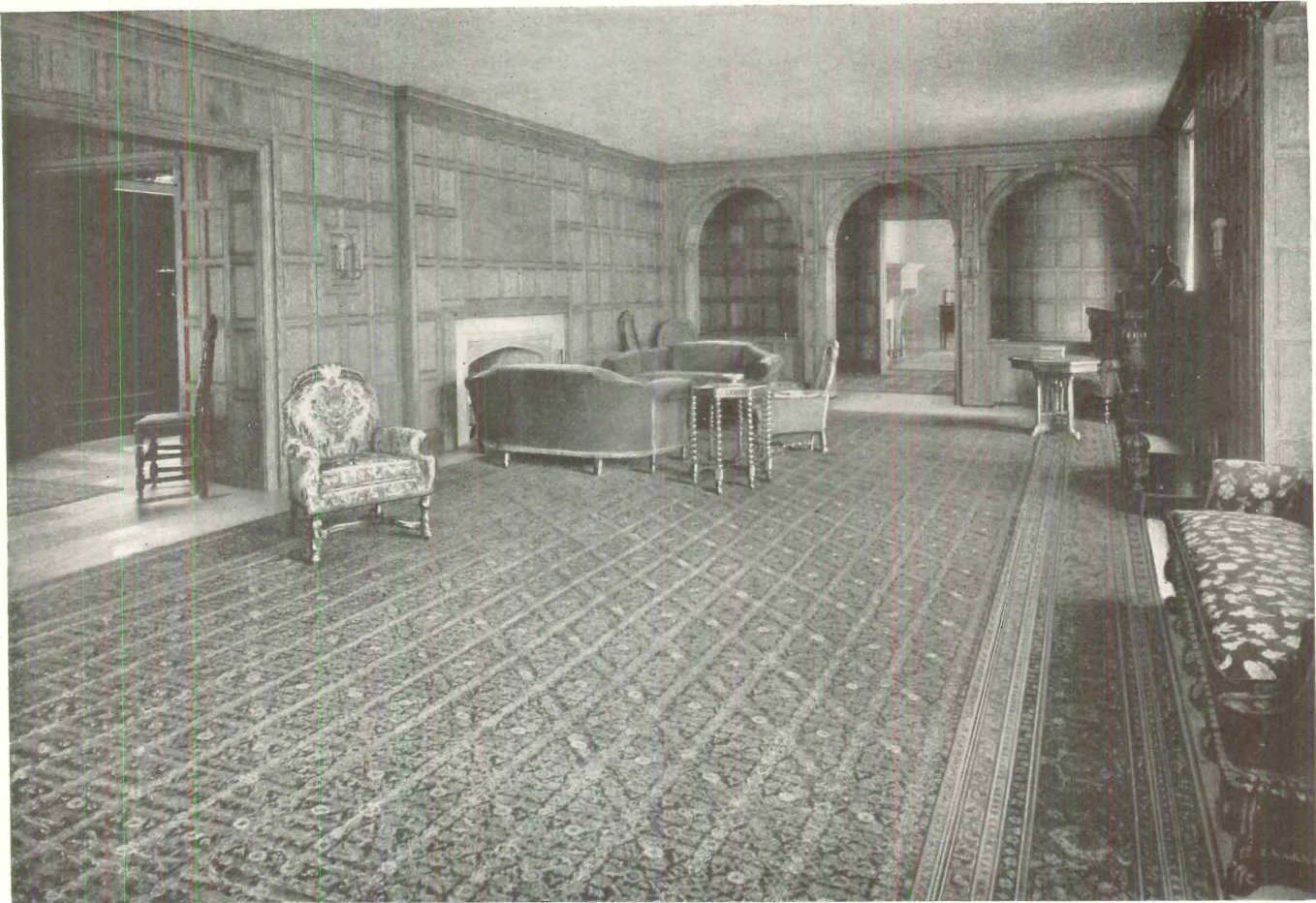
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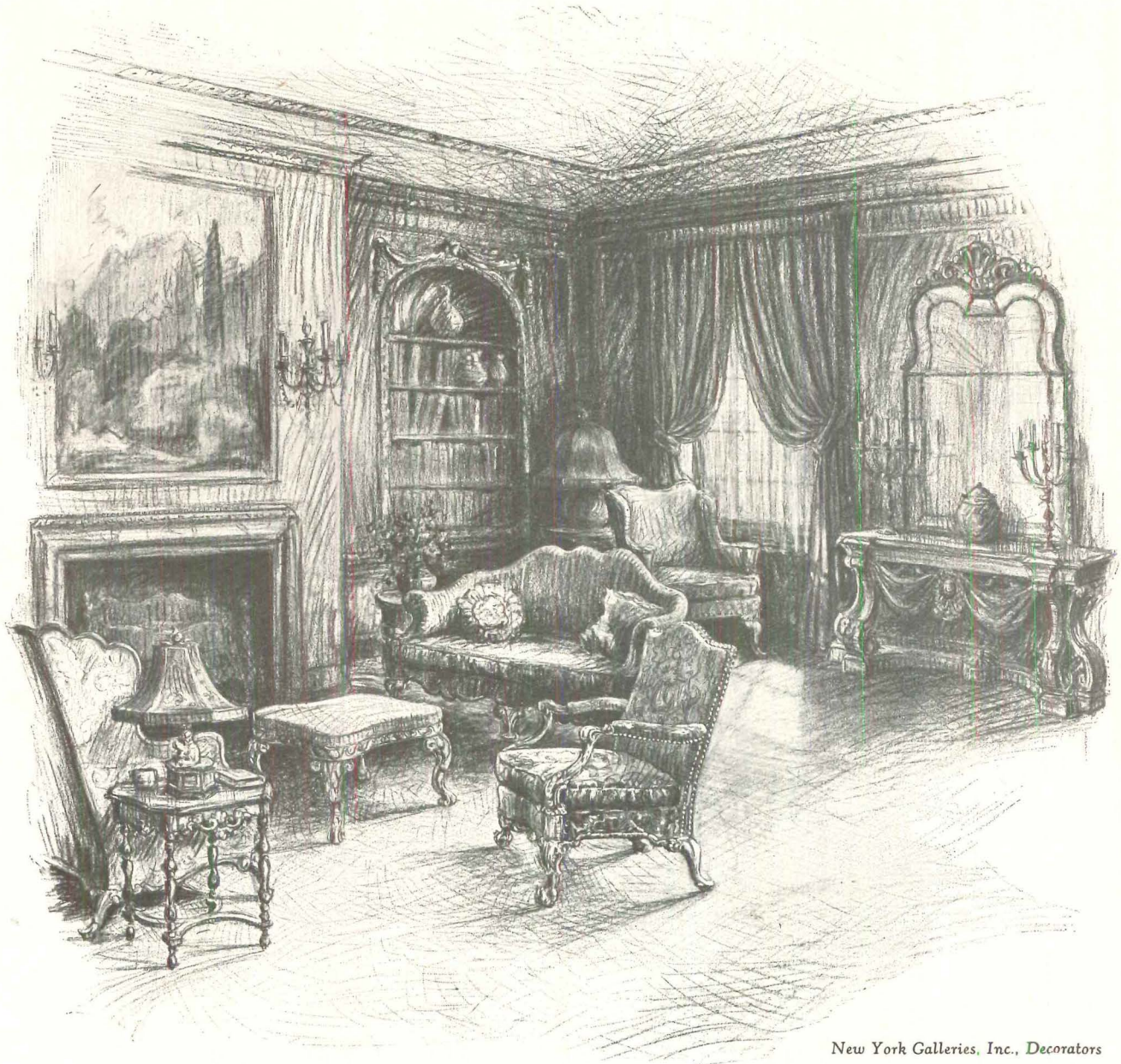
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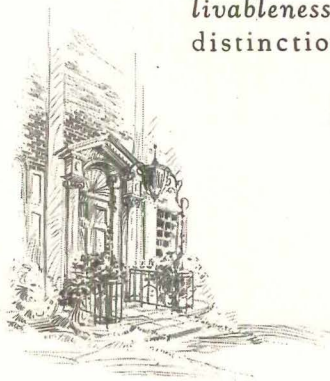
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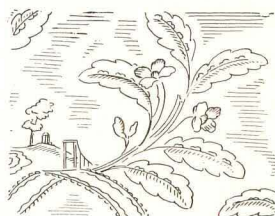




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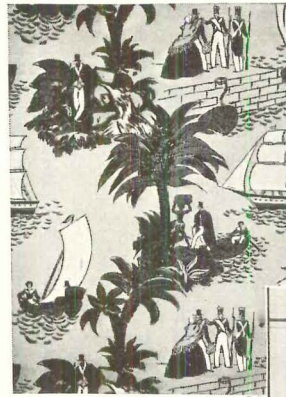




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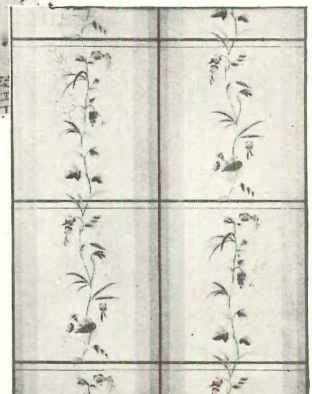
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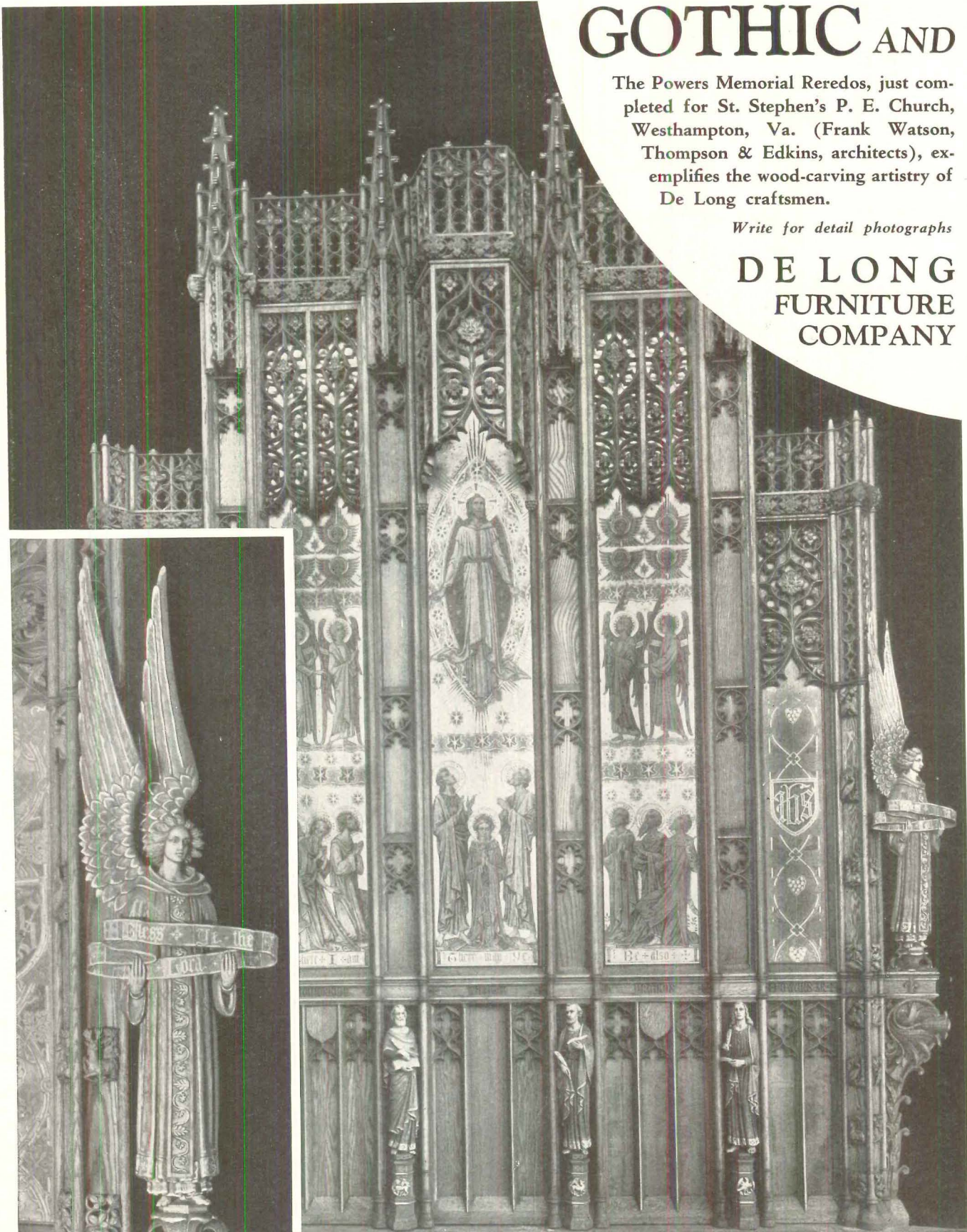


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*architects rely on these six catalogues*

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Of course plaster ornament has always been used in public buildings and the more imposing residences. Now the vogue is swinging to the smaller homes—houses and apartments of seven, eight and nine rooms. Nor is this a mere passing fad or fancy. It is due to a fundamental appreciation on the part of a large and growing number of cultured Americans of the interesting effects

that plaster ornament makes possible.

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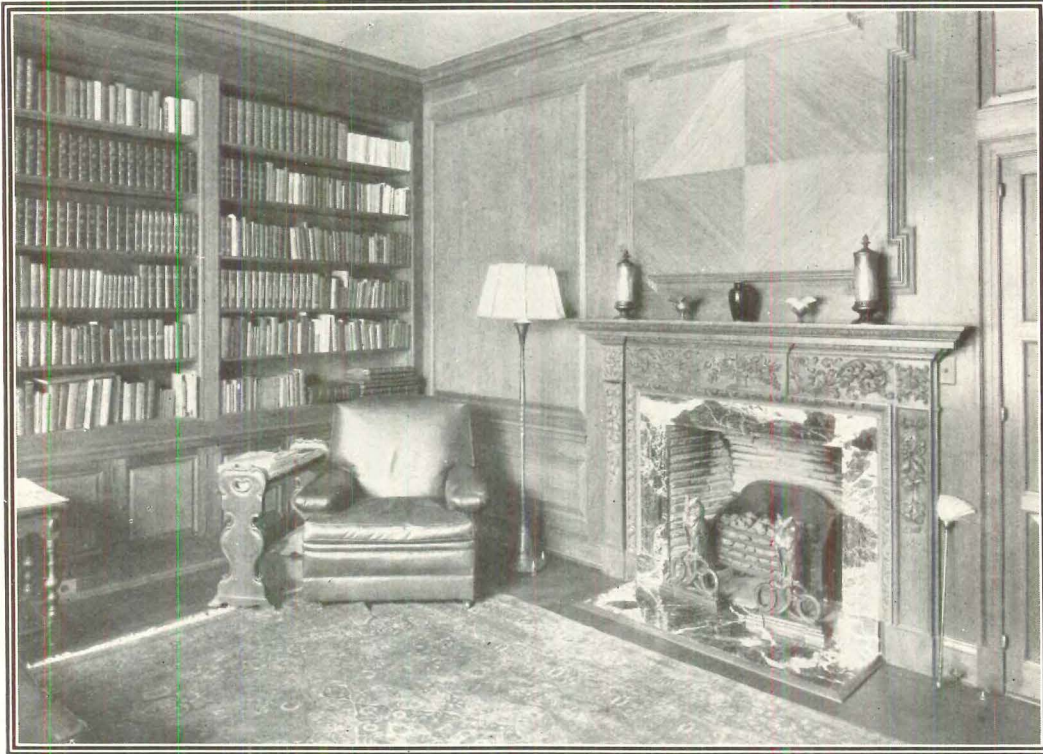
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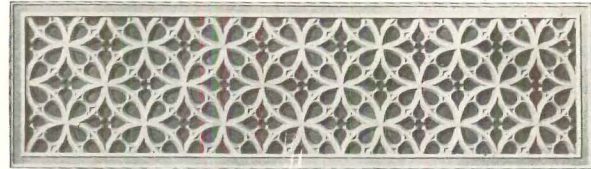


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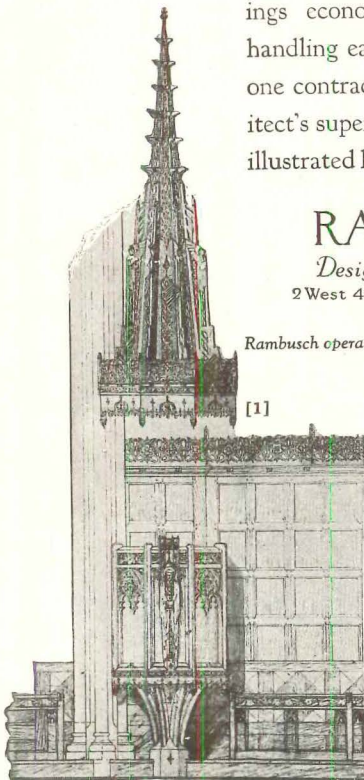
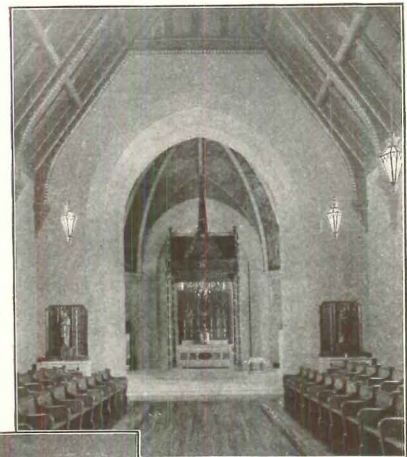
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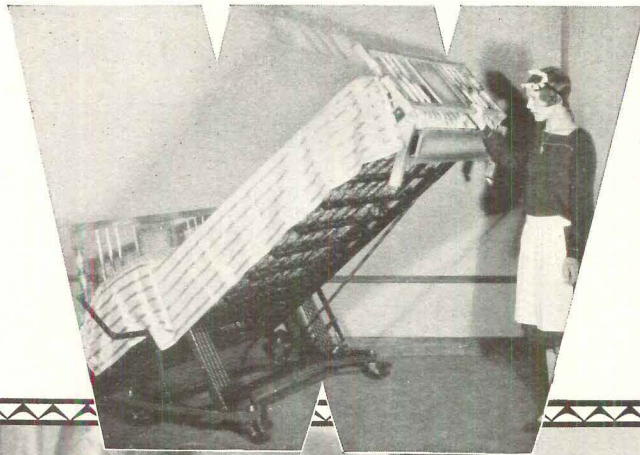
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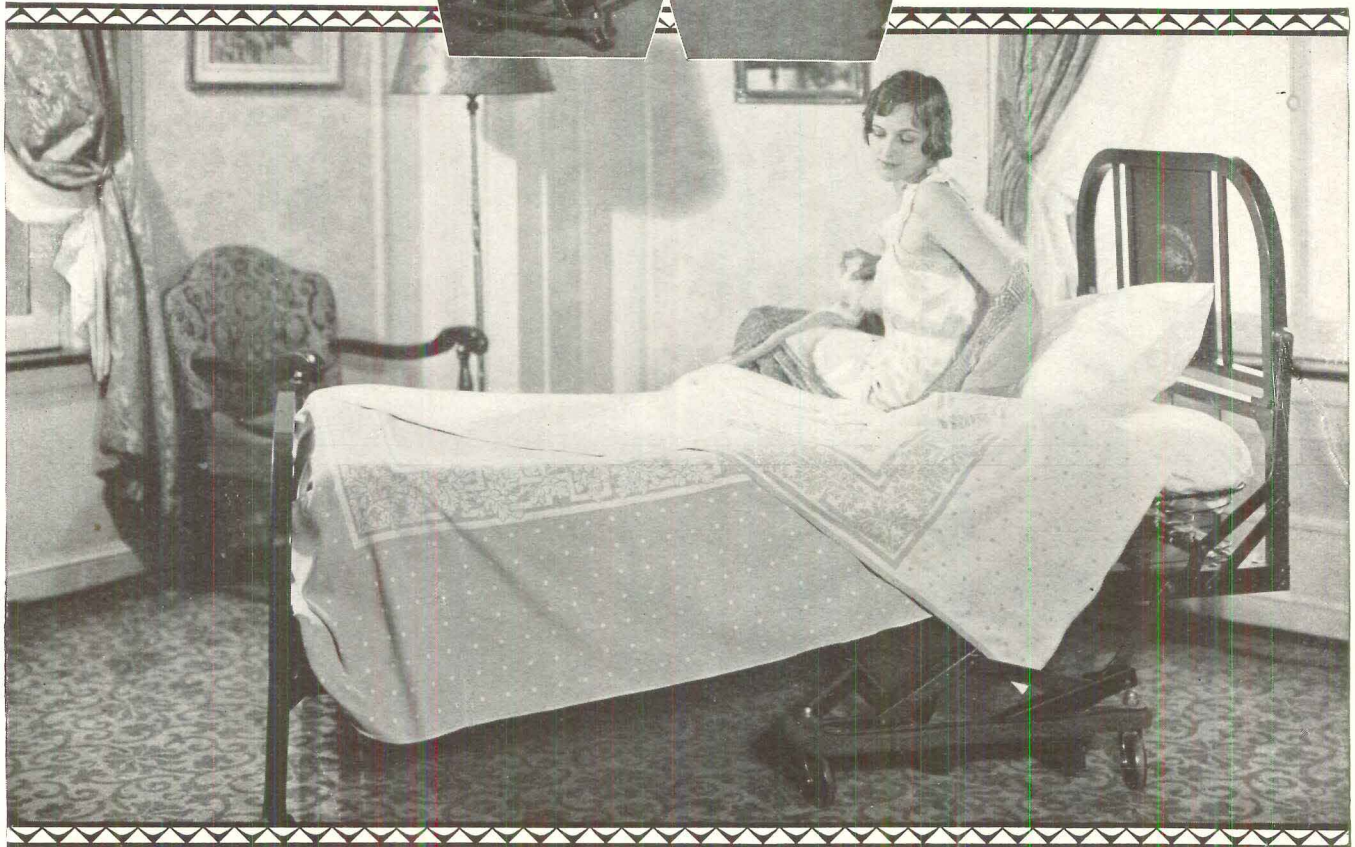
- [1] Working Drawing of Woodwork—St. John the Evangelist's Church, New York City.
- [2] Enamel Station, St. Stephen's Church, Phila., Pa., Hoffmann-Henon Co., Architects.
- [3] Lighting Fixture—St. Stephen's Church, Winooski, Vt., Maginnis & Walsh, Architects.
- [4] Triptych Painting—Holy Infancy Church, Bethlehem, Pa.
- [5] Tabernacle—St. Michael's Church, Jersey City, N. J., Wilfrid E. Anthony, Architect.
- [6] Altar, Fixtures, and Decoration—Chapel—Troy, N. Y., Morgan & Milliman, Architects.







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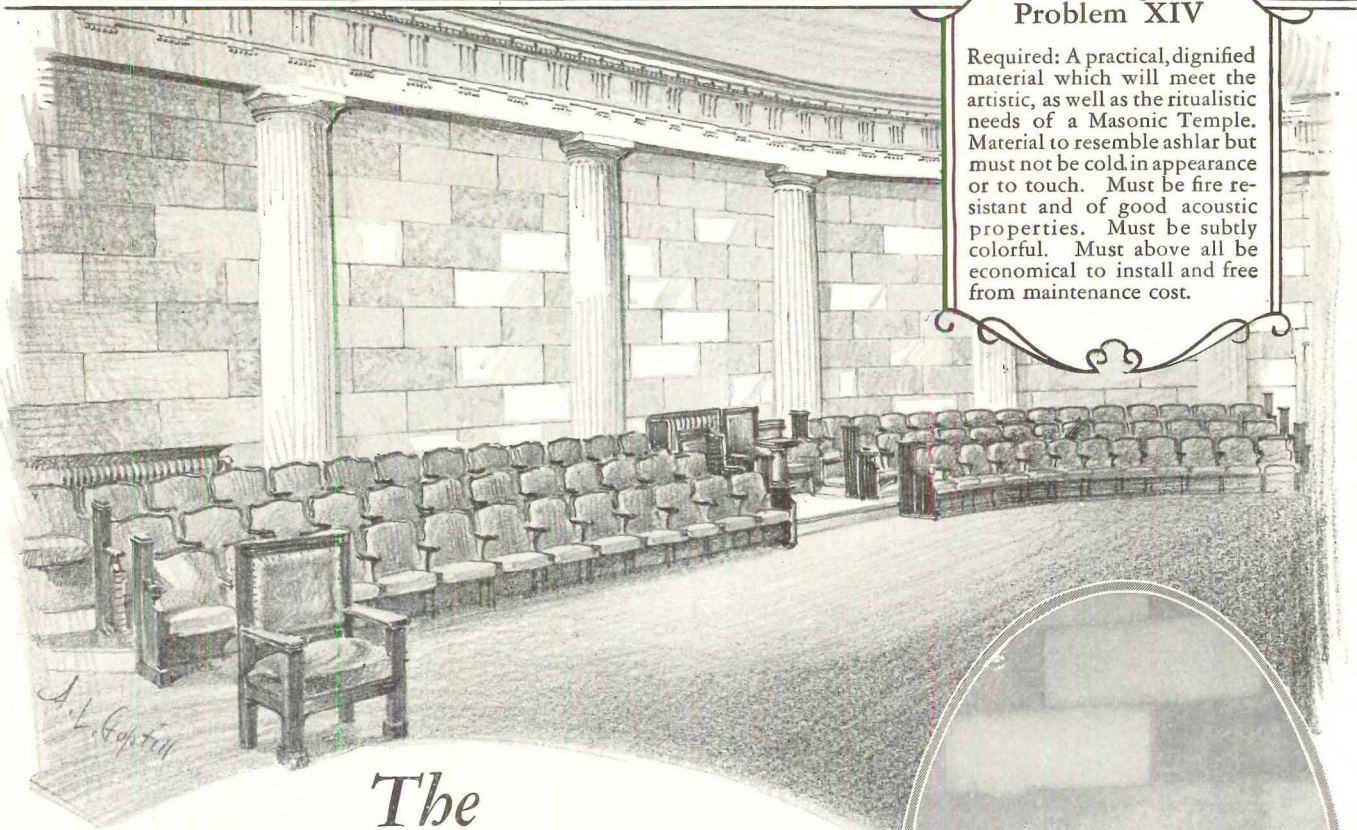
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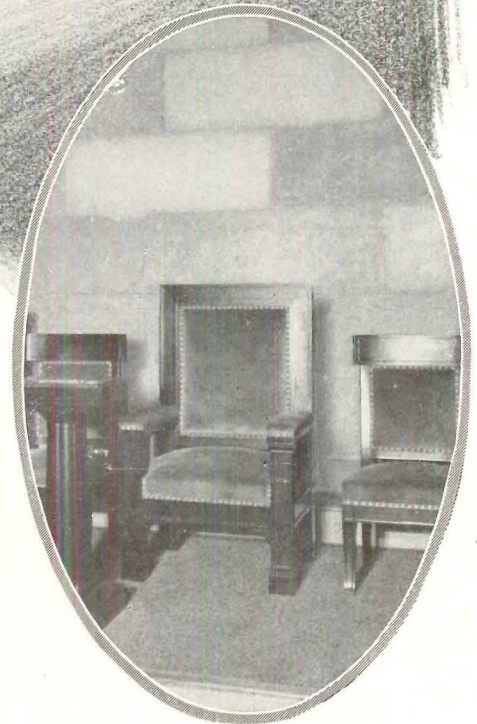


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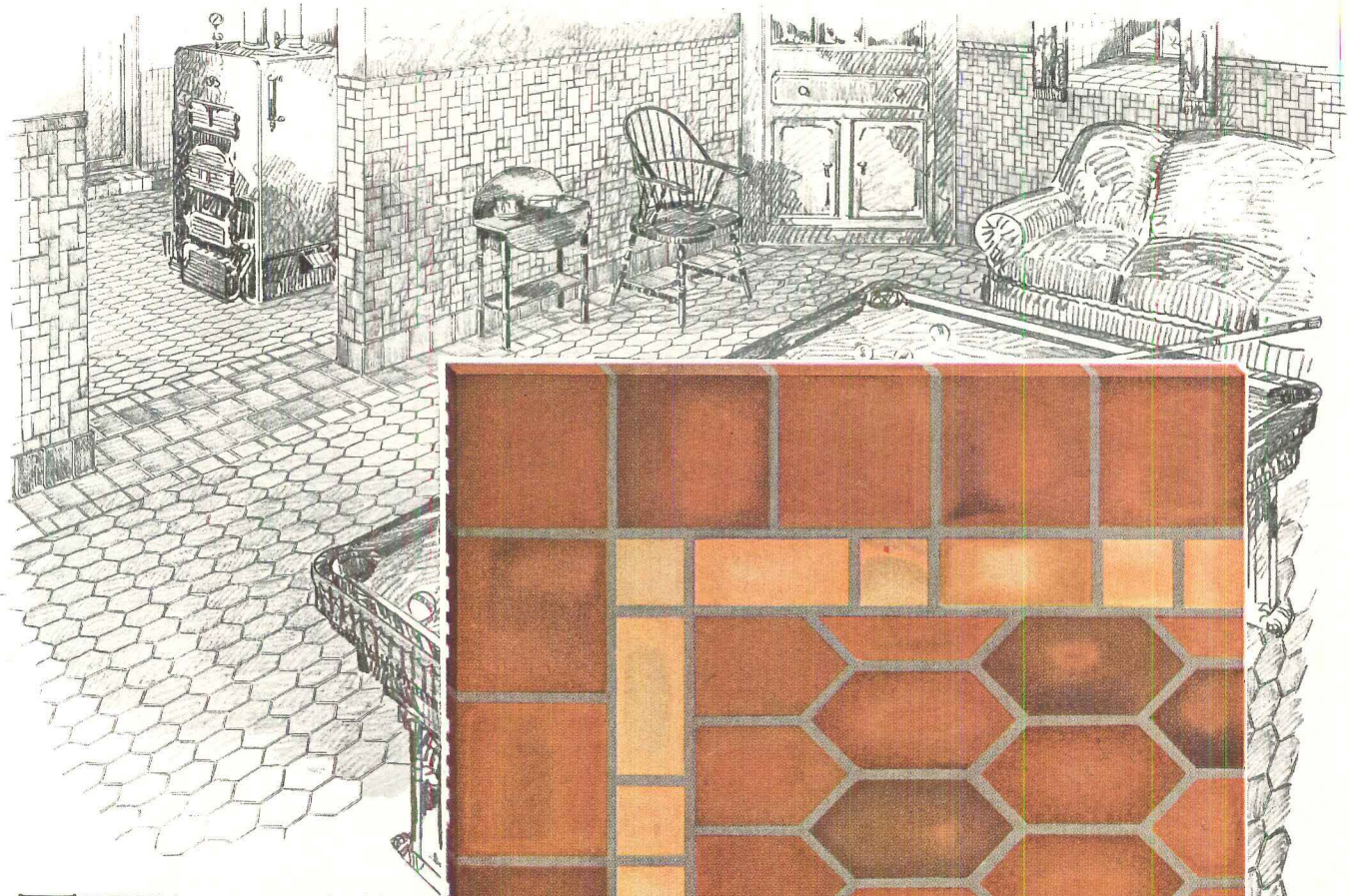
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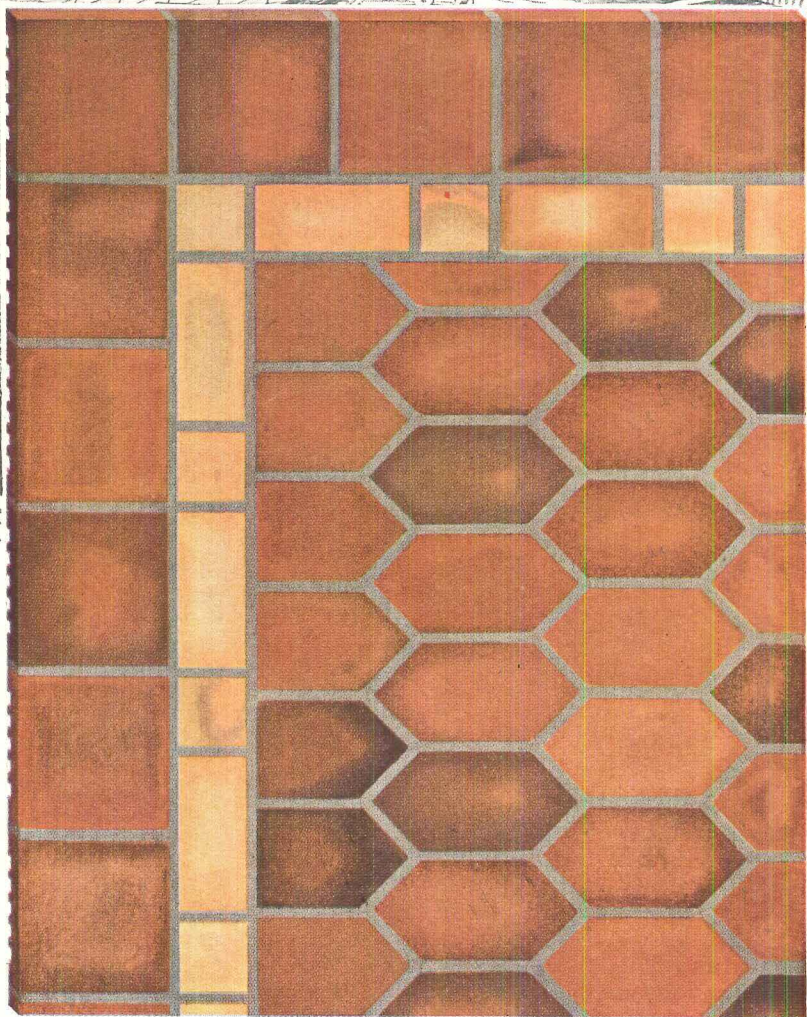
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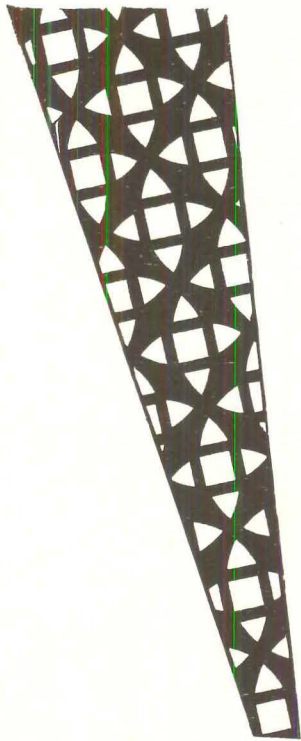
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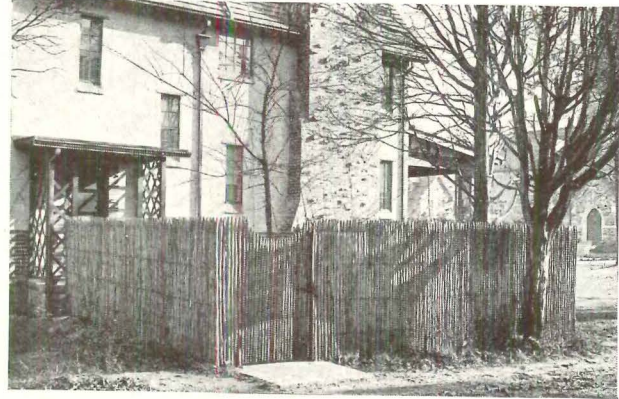
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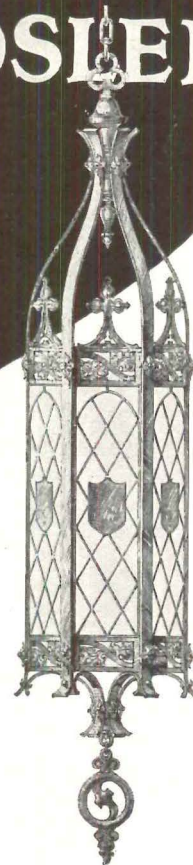
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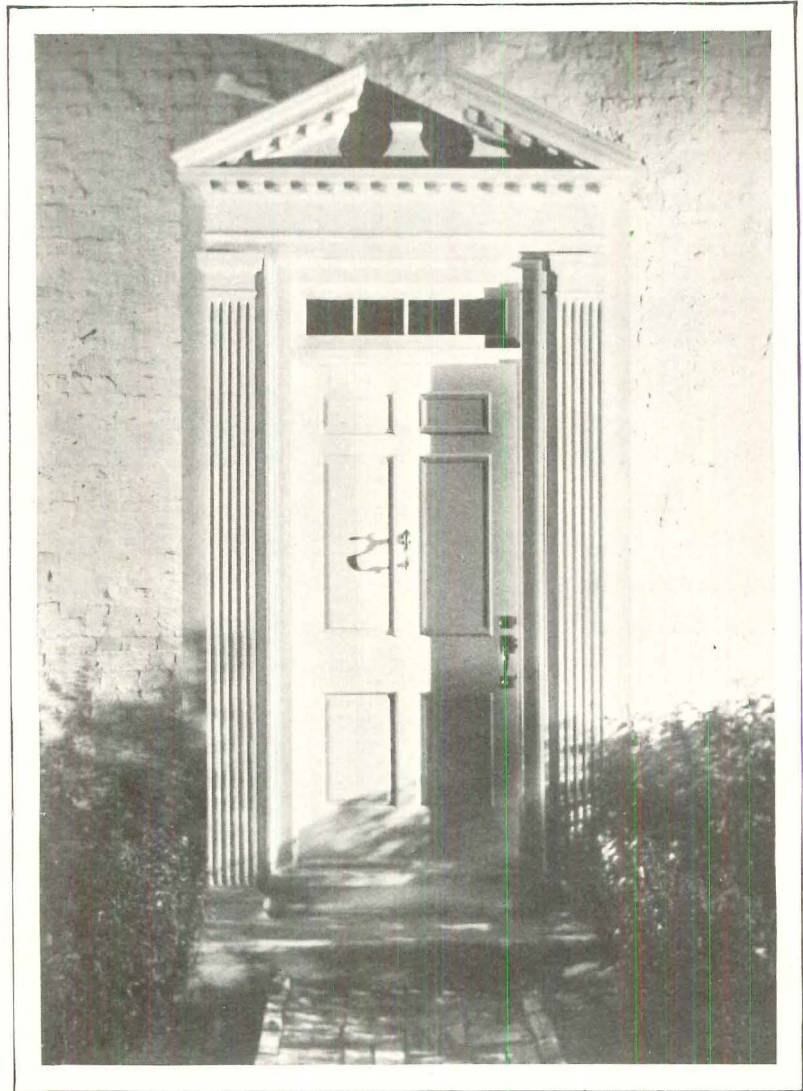
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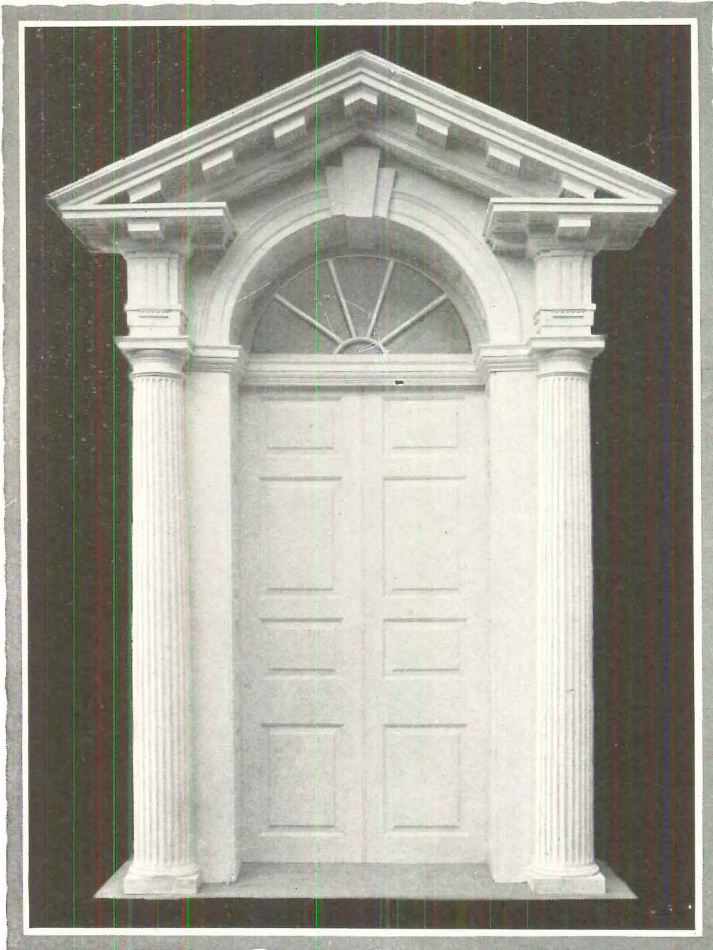
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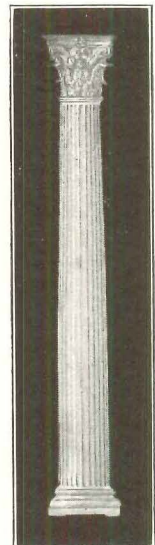
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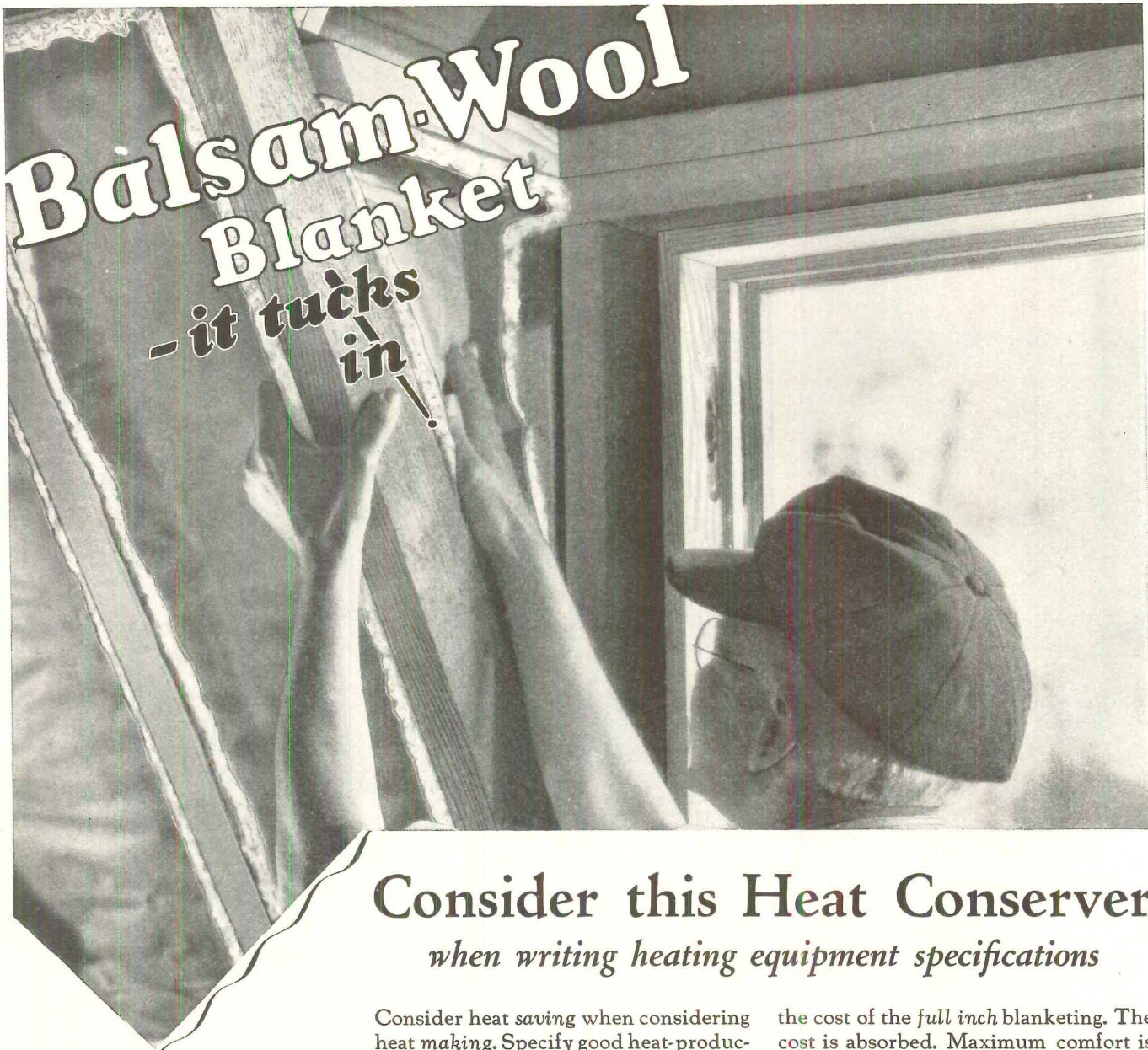
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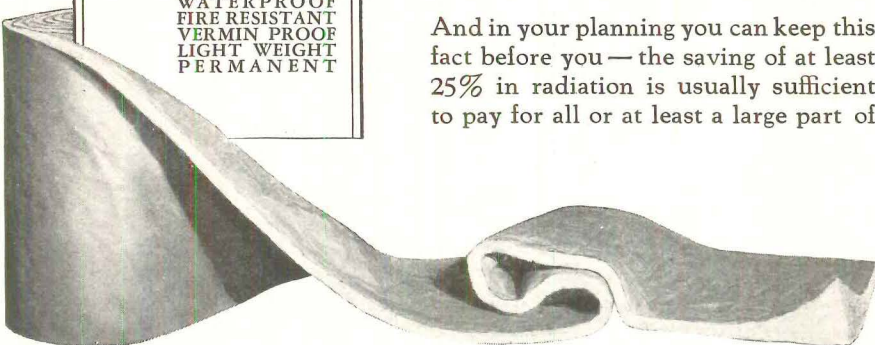
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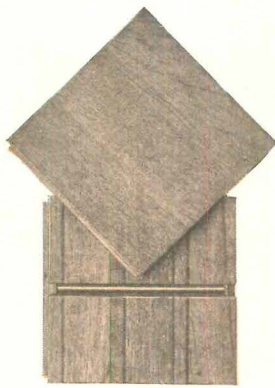
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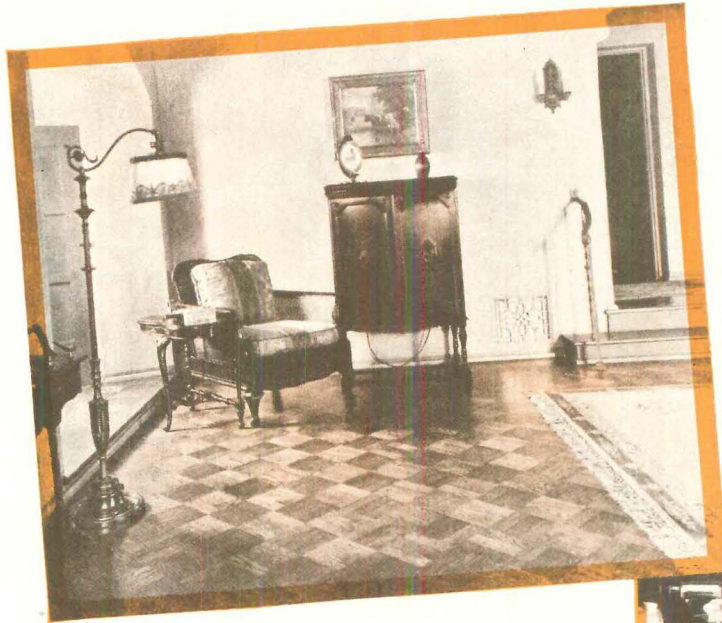
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Three sizes—6 3/4", 9" and 11 1/4" blocks: all grades. May be laid in regular or half center square pattern, or diagonally, with wing blocks for border.

\*CELLized oak floor blocks are guaranteed by \*CELLized Oak Flooring Inc., when laid by approved and licensed flooring contractors. The names of those licensed to use this label in your locality will be supplied upon request.

\*CELLized oak floor blocks are sold through lumber dealers everywhere; manufactured by TENNESSEE OAK FLOORING CO., Nashville, Tenn. E. L. BRUCE COMPANY . . . Memphis, Tenn. NASHVILLE HDW. FLOORING CO. Nashville, Tenn. THE LONG-BELL LUMBER CO., Kansas City, Mo. BRADLEY LUMBER CO. of Arkansas, Warren, Ark. ARKANSAS OAK FLOORING CO., Pine Bluff, Ark.

**\*CELLized Oak Flooring Inc.**  
MEMPHIS — TENNESSEE



\*CELLized planks and strip flooring are obtainable through licenses of \*CELLized Oak Flooring Inc.



# The largest *metal* library equipment job in the world



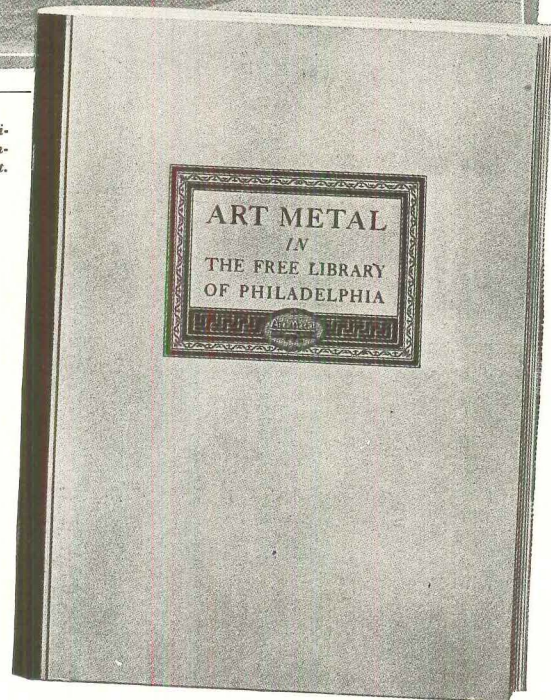
*The Free Library of Philadelphia, with its stately French architecture, is one of the city's most imposing buildings. The entire equipment is of Art Metal. Horace Trumbauer, architect.*

*Send for beautiful free book describing fully this complete Art Metal installation*

**75** CARLOADS—over 2,783,000 pounds—of Art Metal equipment were used in the magnificent new Free Library of Philadelphia. From the massive bronze entrance doors to the simplest fuse box, Art Metal has replaced wood.

Art Metal had the immense facilities to fill every specification . . . to execute every new design. For forty years Art Metal has been producing equipment for banks, libraries and public buildings. This installation shows the great value of that long experience. It is a signal example of Art Metal's ability to adapt its craftsmanship to the architect's design and the administration's purpose.

Write for this beautiful free 48-page book. In it you will find many examples of effective handling of library problems. Just address your request to Art Metal Construction Company, Jamestown, N. Y.



*Beautiful 48-page book contains over 60 plates, all floor plans and complete list of the equipment—AIA File No. 3562 gives a supplement of specifications on Art Metal Library equipment.*

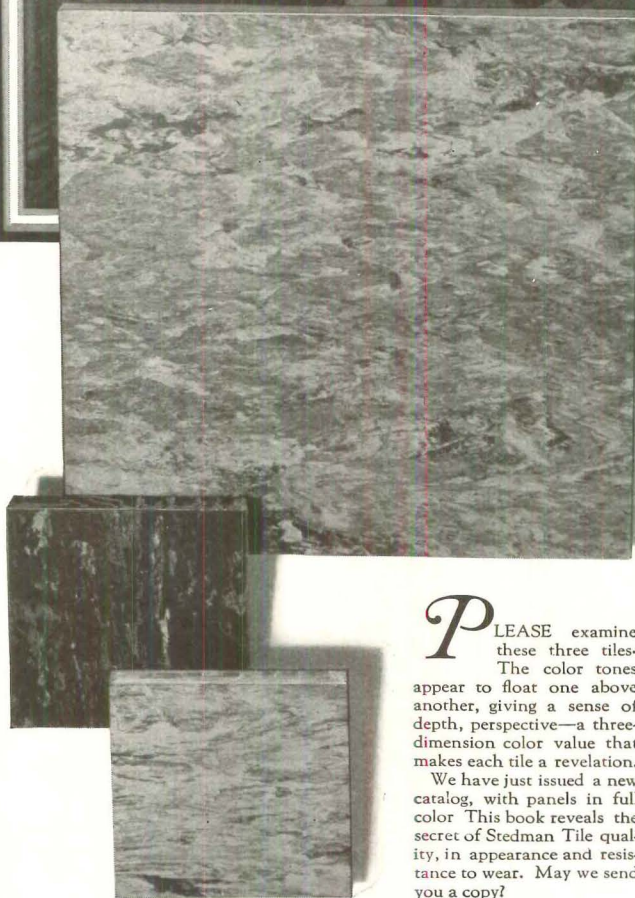
## Art Metal

JAMESTOWN - NEW YORK

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



[[MARSHALL FIELD AND COMPANY, CHICAGO. Corridor floor of Stedman Tile laid in 1926. Dark red, gold, cream, and green are used with black in a way that maintains the original color richness and dignity under continuous foot traffic.]]



*Each tile reveals new beauty~*

**P**LEASE examine these three tiles. The color tones appear to float one above another, giving a sense of depth, perspective—a three-dimension color value that makes each tile a revelation.

We have just issued a new catalog, with panels in full color. This book reveals the secret of Stedman Tile quality, in appearance and resistance to wear. May we send you a copy?

A natural intermingling of harmonious color grain that cannot be imitated—this is Stedman Rubber Tile. Its distinctive beauty is due to our filament reinforcement, in which millions of short cotton fibre, each practically invisible, control the interflow of the colored compounds, resulting in a depth, richness and refinement of color grain that has made Stedman Rubber Tile the truly Modern Floor.

Modern also in its ability to grow old gracefully. Stedman Tile actually improves with use.

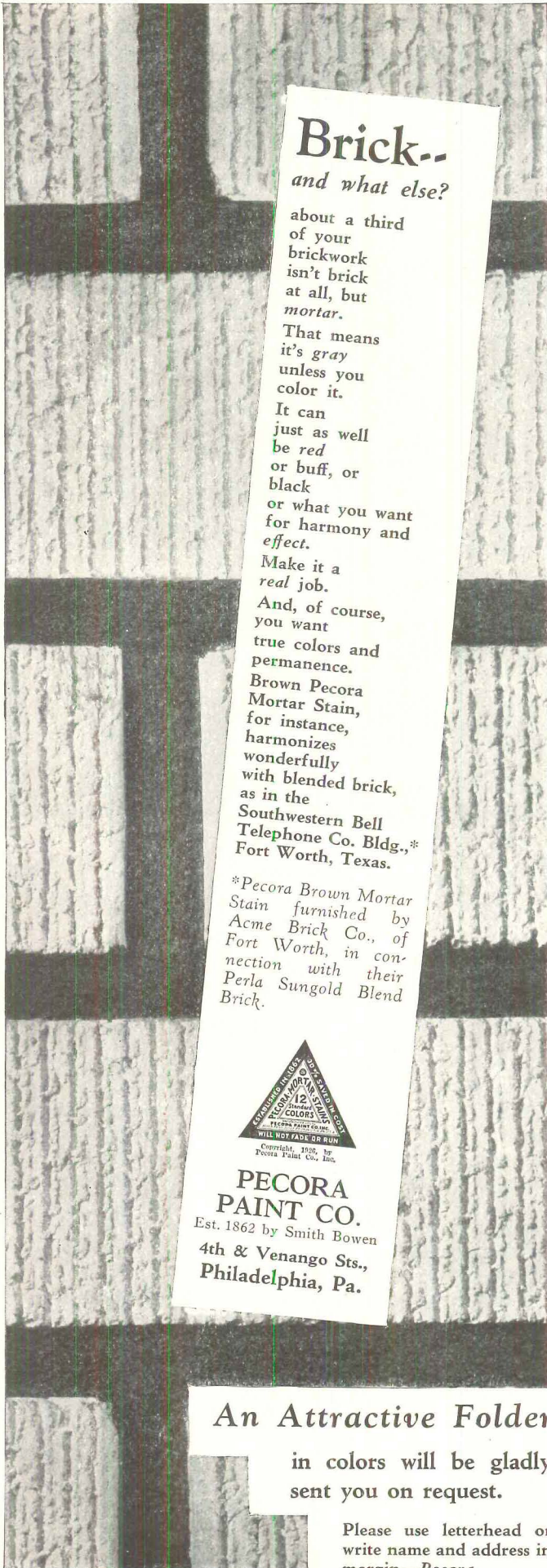
Turn to the rubber tile floor for beauty, foot comfort, and durability—to Stedman Rubber Tile for the ultimate in all of these qualities.

STEDMAN PRODUCTS COMPANY, SOUTH BRAINTREE, MASSACHUSETTS

# STEDMAN RUBBER TILE

Invisible Fibre Reinforcement gives lasting Wear and **B**eauty





**Brick--**  
*and what else?*

about a third  
of your  
brickwork  
isn't brick  
at all, but  
mortar.

That means  
it's gray  
unless you  
color it.

It can  
just as well  
be red  
or buff, or  
black  
or what you want  
for harmony and  
effect.

Make it a  
real job.

And, of course,  
you want  
true colors and  
permanence.

Brown Pecora  
Mortar Stain,  
for instance,  
harmonizes  
wonderfully  
with blended brick,  
as in the  
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Telephone Co. Bldg.,\*  
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\*Pecora Brown Mortar  
Stain furnished by  
Acme Brick Co., of  
Fort Worth, in con-  
nection with their  
Perla Sungold Blend  
Brick.



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PAINT CO.**  
Est. 1862 by Smith Bowen  
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in colors will be gladly  
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A MASON'S CEMENT—EASY TO SPREAD

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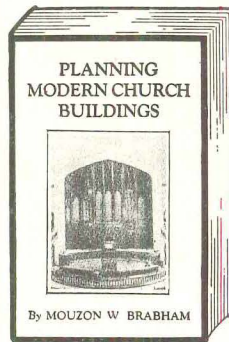
necessary to cut or drill into the masonry, the brick or tile will split before the mortar will break."

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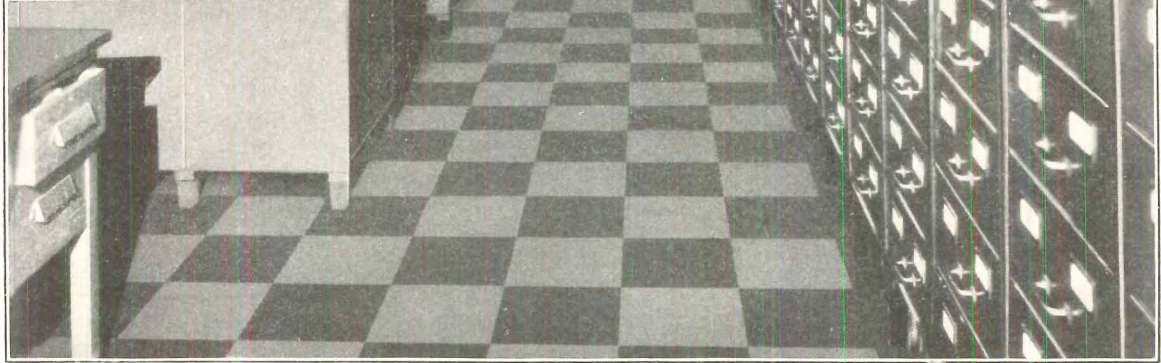
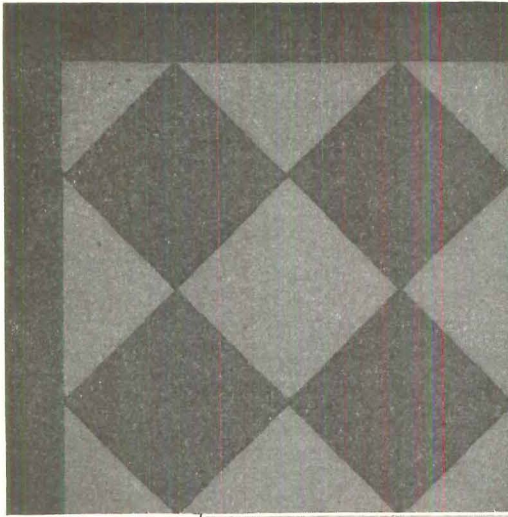
Nashville

Tennessee



## A DURAFLEX TILE INSTALLATION

[ *In the offices of the Retail Credit Association,  
Association of Commerce Building, Baltimore.* ]



# FOR QUIET, EASY-TREAD FLOORS

..... *A Resilient Tile*  
with the *Durability and Economy*  
of DURAFLEX-A FLOORING

For years Duraflex-A—permanent, resilient, *ductile* flooring material—has met the enthusiastic approval of Architects, Builders and Property Owners. Duraflex Tile is made of the same easy-tread, long-wearing material. The principal differences are that the composition has been allowed to set for cutting into individual tiles; decorative effects are possible by contrasting colors; and the floors can be used immediately after laying.

The result is that you can specify Duraflex Tile and be sure of the following advantages: (1) A *restful flooring surface* that deadens sound—because it is resilient. (2) *Long service*—because of the time-tested Duraflex formula of resilient and wear-resistant ingredients (this Tile resists the effects of pounding feet and is impervious to acids, alkalis, fire or water). (3) *Attractive appearance*—because of availability in soft shades of red, tan, brown, green, blue, grey and

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BALTIMORE, MARYLAND

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



# \$27,500 in Prizes

For the

## 1929 NATIONAL BETTER HOMES ARCHITECTURAL COMPETITION

Conducted by

HOME OWNERS INSTITUTE AND TWELVE COOPERATING NEWSPAPERS

Open to all Architects  
Draftsmen and Students

### PRIZES

This Competition Closes at  
Noon, on May 31st, 1929

#### NATIONAL COMPETITION

First Grand Prize .....	\$5,000
Second Grand Prize .....	3,000
Third Grand Prize .....	1,500

#### 12 REGIONAL COMPETITIONS

Three Equal Prizes of \$500 each in 12 Regional Competitions for entries to National Competition	\$18,000.
--------------------------------------------------------------------------------------------------------	-----------

### Outstanding Features of the Regional and National Competition

The Home Owners Institute announces the largest architectural competition ever held in the home building field. This competition is for the design of practical, moderate cost homes, and a grand total of \$27,500 is offered in cash prizes for designs submitted by architects, architectural draftsmen, and students.

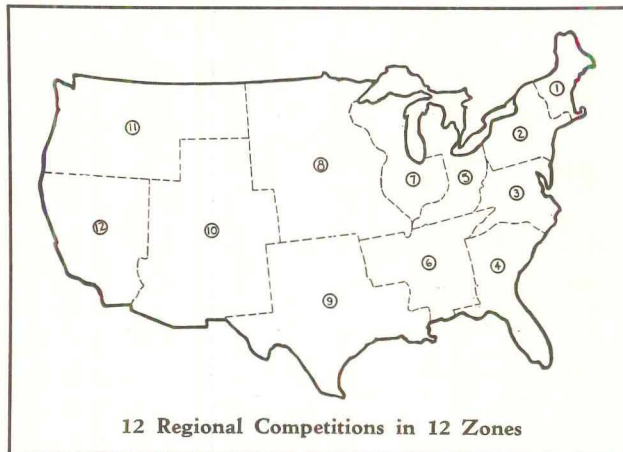
Two types of dwellings may be entered in this competition. Class A will include houses of six principal rooms which have at least three bedrooms, one bathroom, and a lavatory. Class B will include houses having seven principal rooms, having at least four bedrooms, two baths, and a lavatory. The conditions of the competition are such that the designs will be practical for typical interior suburban lots of normal size, and the

houses are to be so designed as to incorporate quality building materials of national reputation.

This will be an entirely new type of competition. It will consist of twelve regional competitions, one being held in each of the divisions of the United States shown

in the accompanying map. The three designs winning each of the regional competitions will be automatically entered in the national competition, and additional awards in the form of grand prizes will be given to the three best designs of the thirty-six thus submitted.

A further feature of utmost importance is that the prize winning houses will be built throughout the country under the auspices of twelve cooperating newspapers, a feature never before incorporated in such competitions.



12 Regional Competitions in 12 Zones

### Conditions of the Competition

A complete announcement and program is being mailed to architects throughout the country. If you do not receive your copy by April 1st write or wire at once to the HOME OWNERS INSTITUTE, 441 Lexington Avenue, New York City. In order to start the erection

of prize winning houses this spring, the competition will run for a very short period, closing May 31, 1929. Do not delay the preparation of your entries, because they must be submitted in time to win the valuable prizes offered.

*This Competition is Conducted by*

HOME OWNERS INSTITUTE AND TWELVE COOPERATING NEWSPAPERS

Building Loan Building  
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Chicago



# Here QUIET Reigns..

*and brightness joins  
comfort, cheering this  
specially floored read-  
ing-room...*

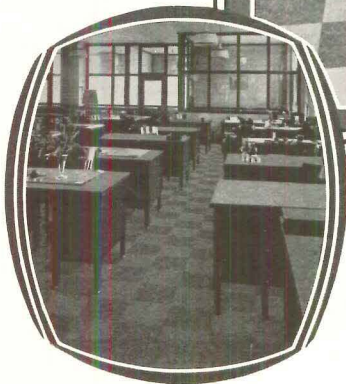
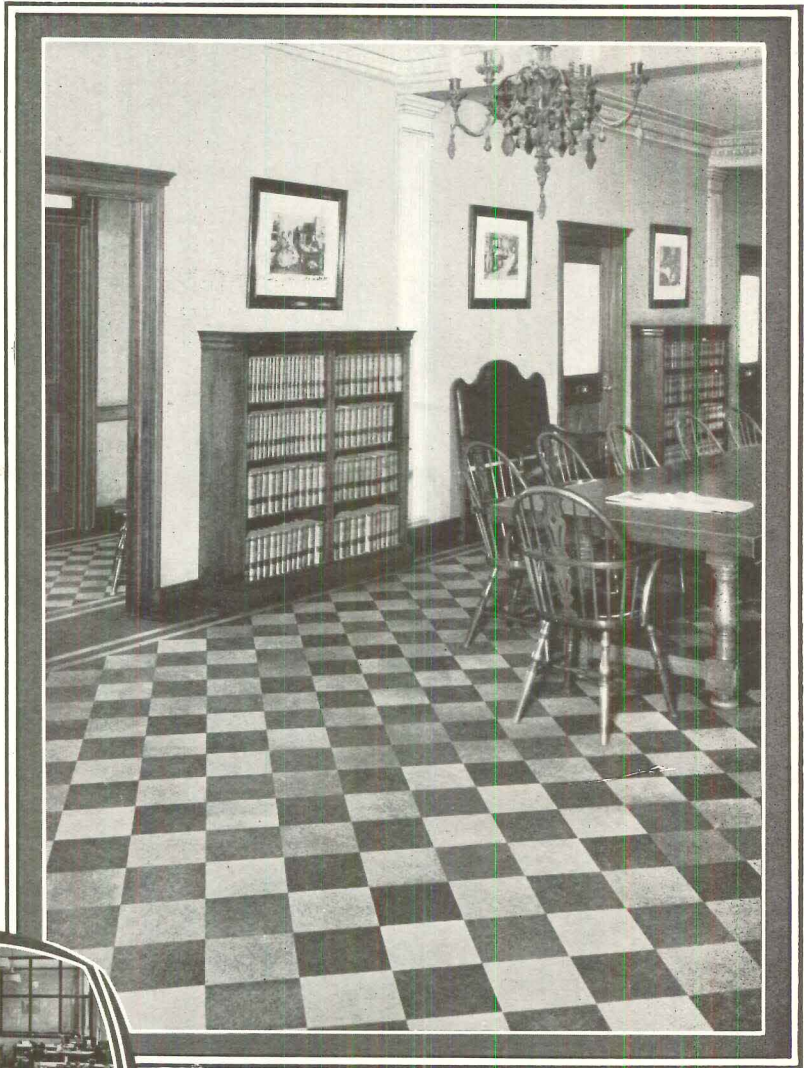
SILENCE is golden wherever people gather for individual study or recreation. Particularly in the reading room is silence essential. Realizing this, those who enter strive to do so quietly. But can they, when rooms do not have naturally quiet, resilient floors?

True, marble and ceramic tiles are appropriate from the standpoint of appearance for the public reading room, but Armstrong's Cork Tile and Linotile are equally dignified, yet quiet, comfortable, and warm.

Armstrong's Cork Tile, fashioned from pure, compressed cork, is a resilient floor, soothing to nerves, restful to the feet, sound-deadening, yet very resistant to wear. Armstrong's Linotile, to be had in

30 colors, is practically non-absorbent, dustless, and when properly protected with a coat of Armstrong's Linoleum Lacquer, easily cleaned and does not readily stain.

The wide range of sizes in which Armstrong's Linotile and Cork Tile are made, enables the architect to design a floor pattern in keeping with any size or type of room. And



*Above is a diagonally laid floor of Armstrong's Cork Tile which brightens the whole room. It is in the offices of Bulkley, Hauzhurst, Jamison, & Sharp, in Cleveland, Ohio. Not only is a floor of Cork Tile or Linotile quiet and comfortable to the feet, but its effect upon eyes is also one of soothing restfulness.*

as a decorative feature these floors of cork lend dignity and increase the effectiveness of the interior treatment.

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Send today for the free book, "Custom-Built Floors of Cork." It gives you a wealth of floor-information on Armstrong's Linotile and Cork Tile . . . helpful data to have in your file. Armstrong Cork Company, Custom Floors Department, Lancaster, Penna.

ARMSTRONG CORK COMPANY,  
Custom Floors Department, Lancaster, Pa.

Gentlemen: Please send your new book, "Custom-Built Floors of Cork."

Name.....

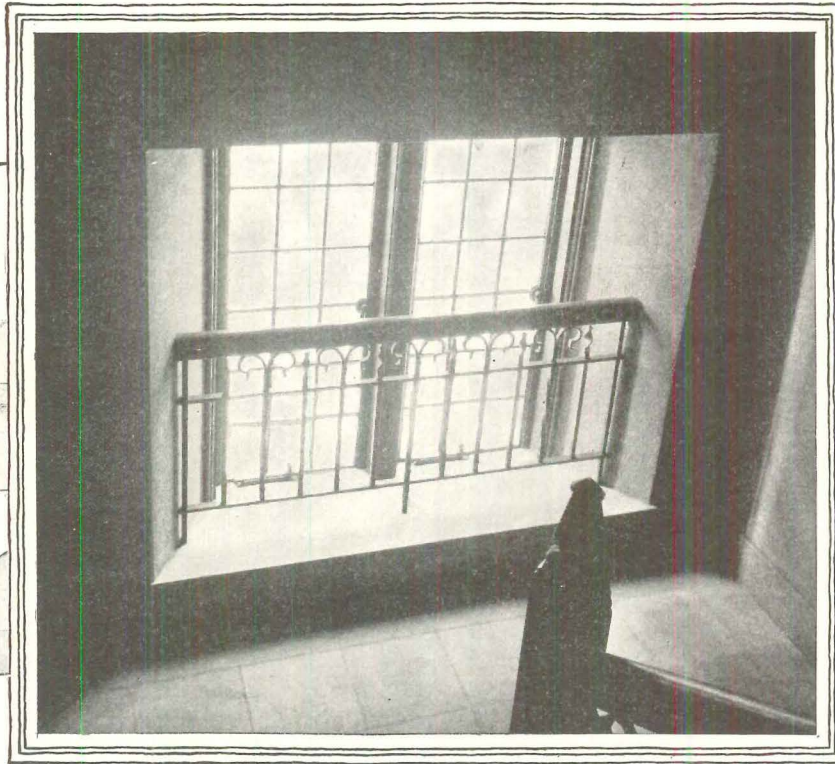
Street.....

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

# Armstrong's CUSTOM FLOORS

LINOTILE CORK TILE





Stair landing at Union Theological Seminary, New York, N. Y. Allen N. Collins, Boston, Architect.

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*You will be interested in the examples of typical work pictured in the Company's new brochure "Architectural Alberene."*

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*beauty forever*



# BRICK

*beauty forever*

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COMMON BRICK MANUFACTURERS ASSOCIATION  
*of America*

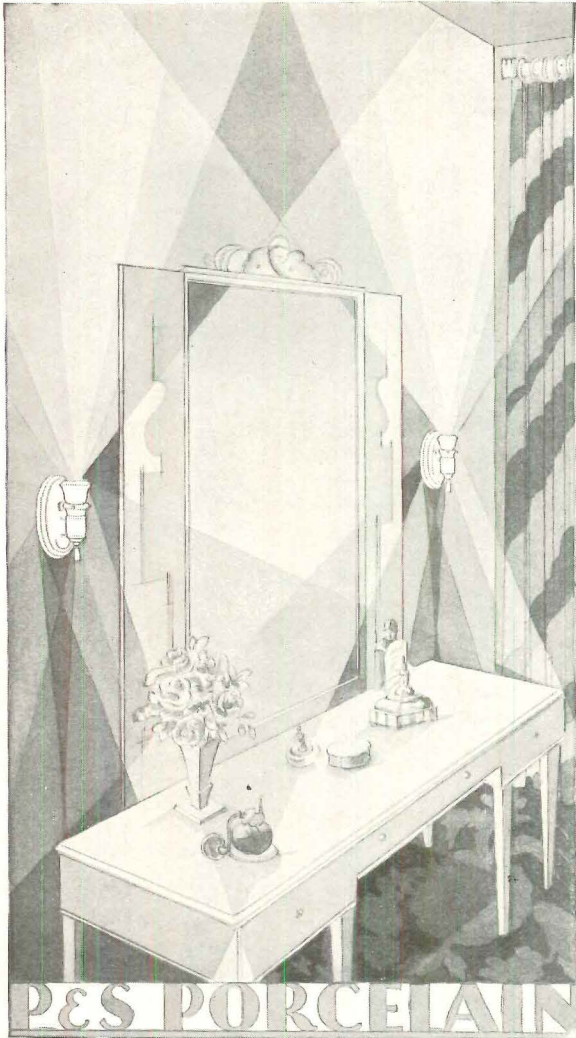
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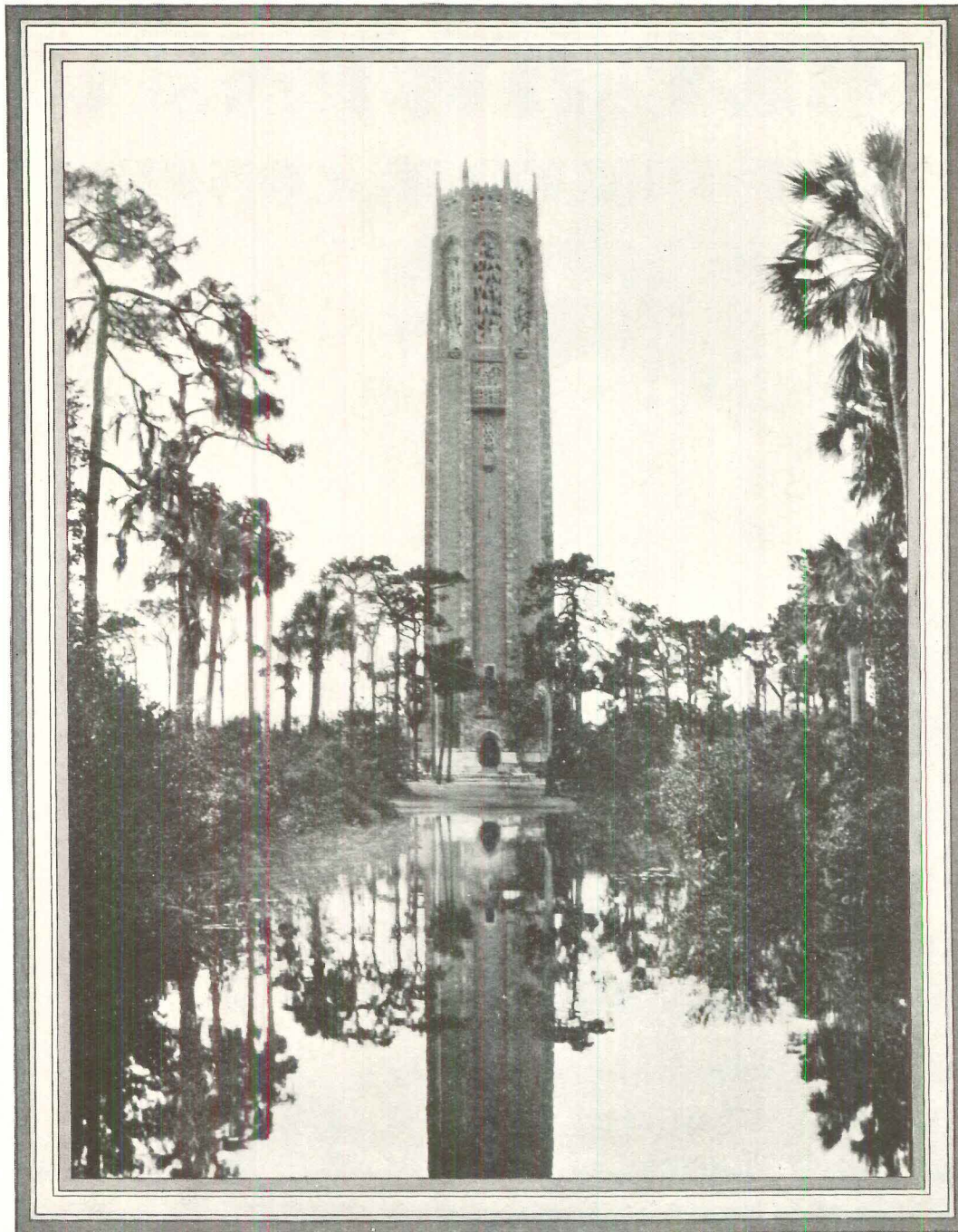


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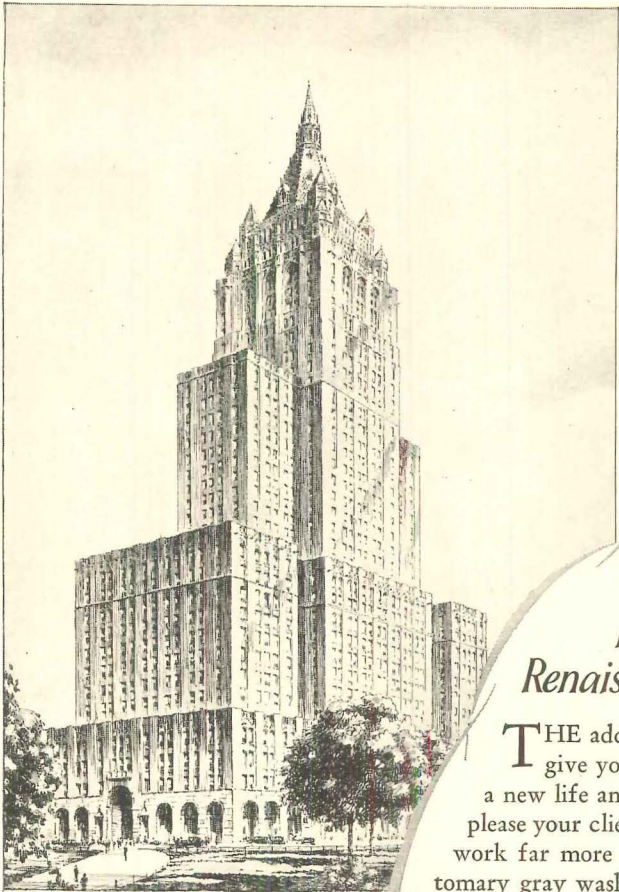
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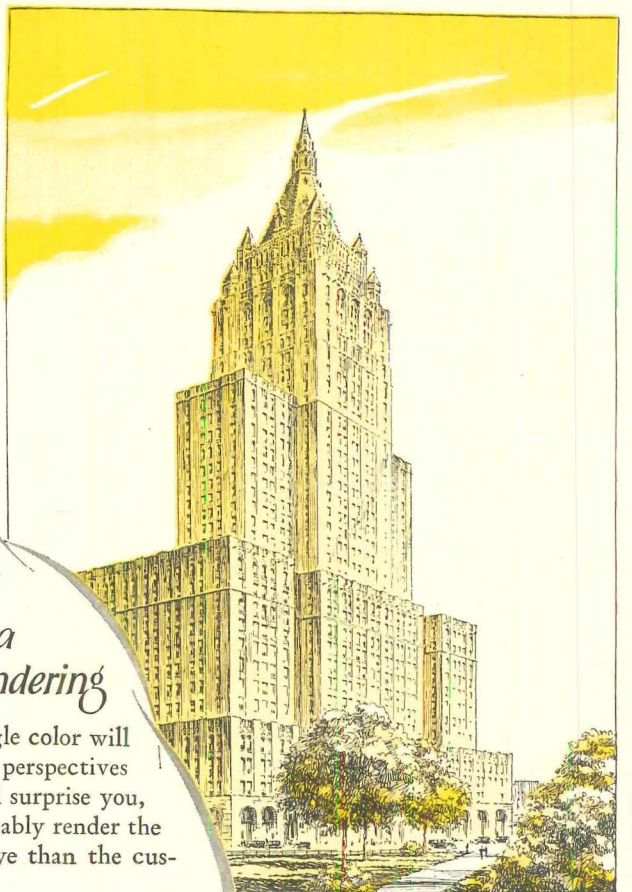
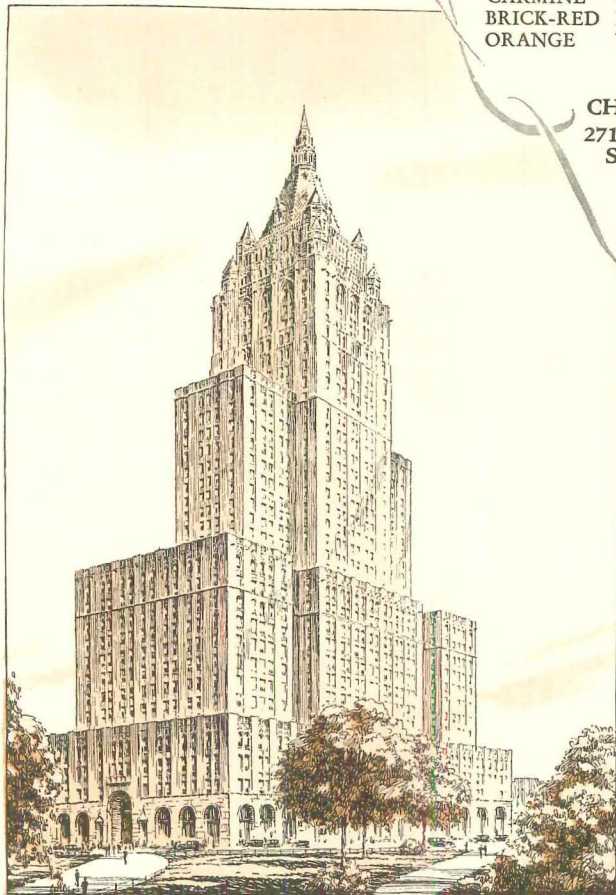




The usual type of rendering. Line work in Higgins' Waterproof Black. Wash a dilution of Higgins' General (Soluble) Black.



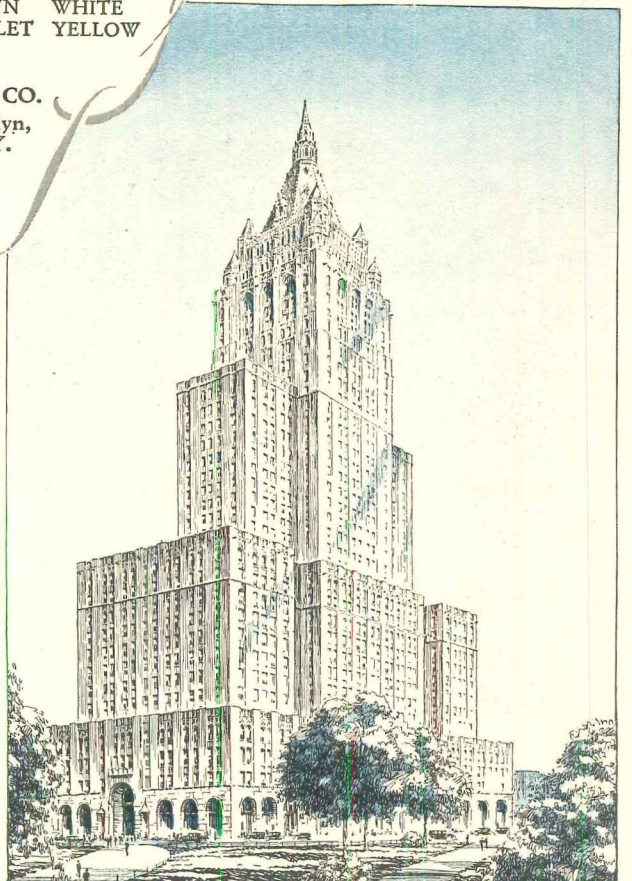
Line work in Higgins' Waterproof Black. Wash in Higgins' Waterproof Brown, solid color on trees, color on building diluted.



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Line work in Higgins' Waterproof Black. Wash in Higgins' Waterproof Blue, solid color on trees, color in background and on building slightly diluted.



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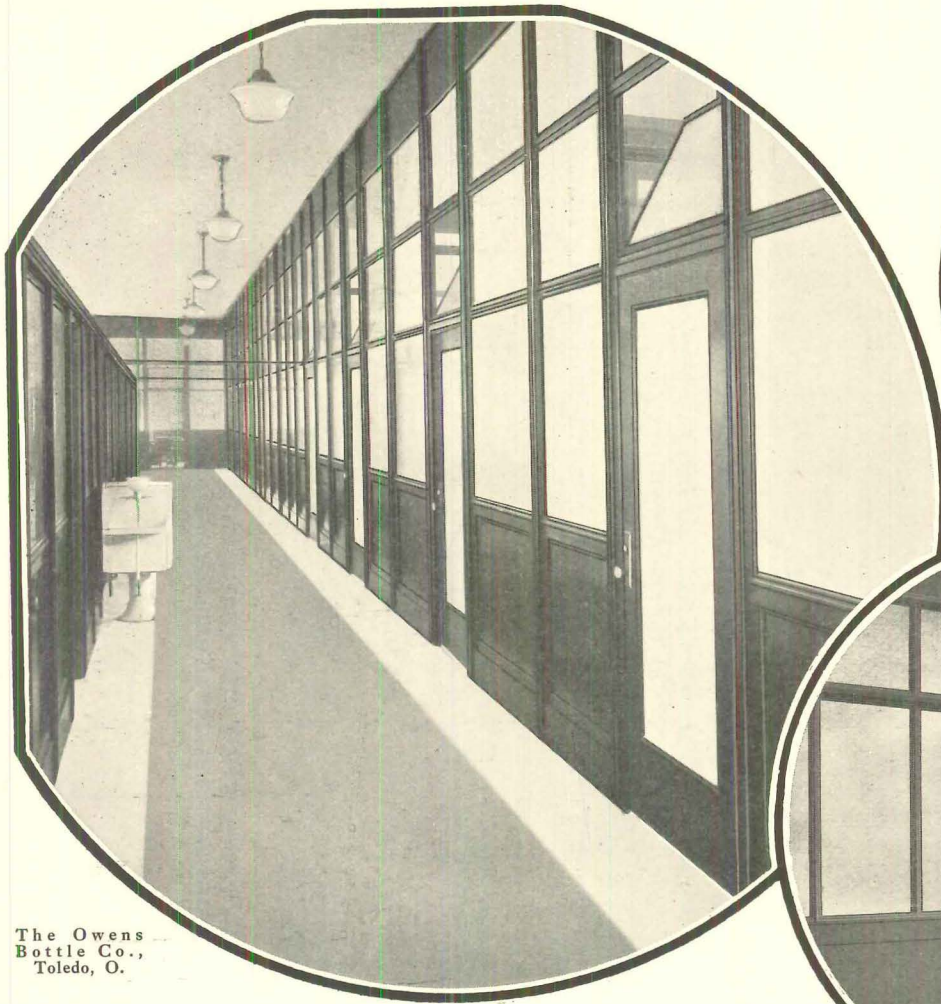
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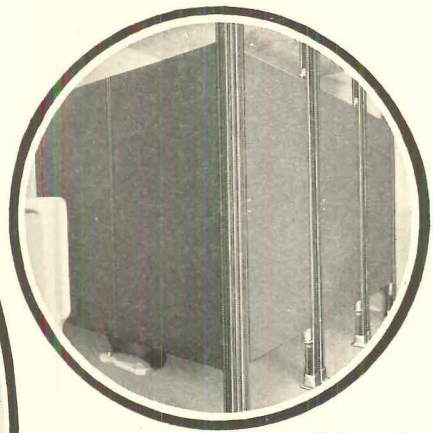


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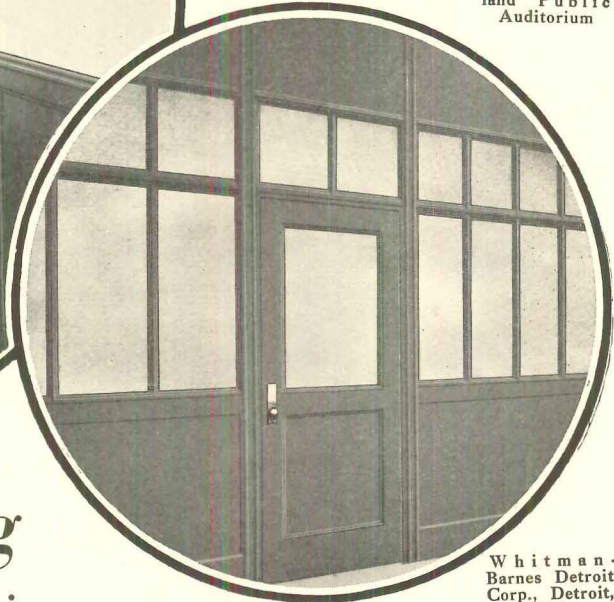




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RIGHT: This colorful border assembly shows *Sealex Linoleum* No. 3092 with 1½" Black Border Strip, 5⁄8" Red Border Strip and outside border of Black Marble.



RIGHT: *Sealex Linoleum* No. 3121 with 1½" Black Border Strip, 5⁄8" Blue Border Strip and outside border of Black.



LEFT: This effective border assembly shows *Sealex Linoleum* No. 3103 with 1½" Black Border Strip, 5⁄8" Green Border Strip and outside border of Black Marble.

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**SEALEX LINOLEUMS** *Stain-proof - Spot-proof - Easily cleaned*

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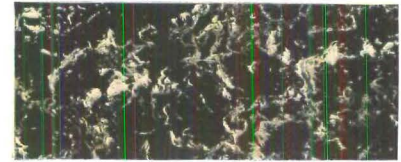
✓ ✓ ✓ **WHEN** your clients want reasonably priced, resilient floors which have unusual decorative value, specify "bordered" *Sealex Linoleum* floors—laid with the "ready-cut" *Sealex Borders* and *Border-strips* illustrated. That's the new, simplified way to achieve stylish and distinctive floors with smart contrasting borders—at moderate cost.

"Bordered" floors, expressly patterned to fit individual rooms, are in great demand today. They give a room decorative character and that finished, "floored-to-order" look which owners of up-to-date homes, smart shops, apartment houses and modern offices appreciate.

The illustrations shown portray a few of the many different effects that can be secured by combining these borders and border-strips. They are available in several widths as specified at the right.



**Black Border**—90-ft. lengths  
9" wide, 1300, Heavy Wt.—1302: Spec. Wt.  
12" wide, 1301, Heavy Wt.—1303: Spec. Wt.



**Black Marble Border**—90-ft. lengths  
9" wide, 1310, Heavy Wt.—1312: Spec. Wt.  
12" wide, 1311, Heavy Wt.—1313: Spec. Wt.



**Black Border Strip**—45-ft. lengths  
No. 1304: Heavy Weight, 1½ inches wide.  
No. 1305: Special Weight, 1½ inches wide.



**Green Border Strip**—45-ft. lengths  
No. 1320: Heavy Weight, ⅝ inch wide.  
No. 1321: Special Weight, ⅝ inch wide.



**Red Border Strip**—45-ft. lengths  
No. 1322: Heavy Weight, ⅝ inch wide.  
No. 1323: Special Weight, ⅝ inch wide.

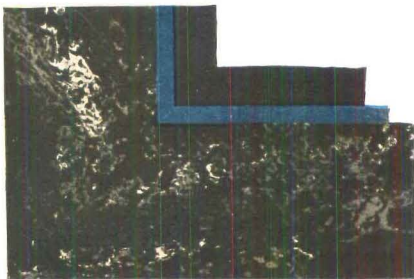


**Blue Border Strip**—45-ft. lengths  
No. 1324: Heavy Weight, ⅝ inch wide.  
No. 1325: Special Weight, ⅝ inch wide.

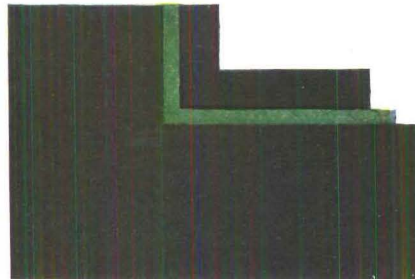


**Gray Border Strip**—45-ft. lengths  
No. 1326: Heavy Weight, ⅝ inch wide.  
No. 1327: Special Weight, ⅝ inch wide.

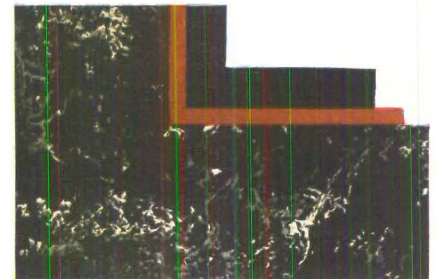
## Wide Variety of Colorful Effects



This effect is secured by a Black Marble Border interlined with Blue and Black Border Strips.



Here are shown an attractive combination of the Black Border, the Green Border Strip and the Black Border Strip.



This very smart border assembly combines the Black Marble Border, Red Border Strip and Black Border Strip.

**U**SING these new border assemblies, which come "ready-cut" in convenient lengths, any competent linoleum layer can easily build handsome "bordered" floors. Special cutting and designing, so vital to successful floors, are made easy.

These borders and strips are made of genuine *Sealex Linoleum*. They have all the durability and labor-saving advantages that the exclusive *Sealex Process* imparts. The pores of the mate-

rial are sealed against dirt and spilled liquids. That's why *Sealex Linoleum* floors are so surprisingly easy to clean.

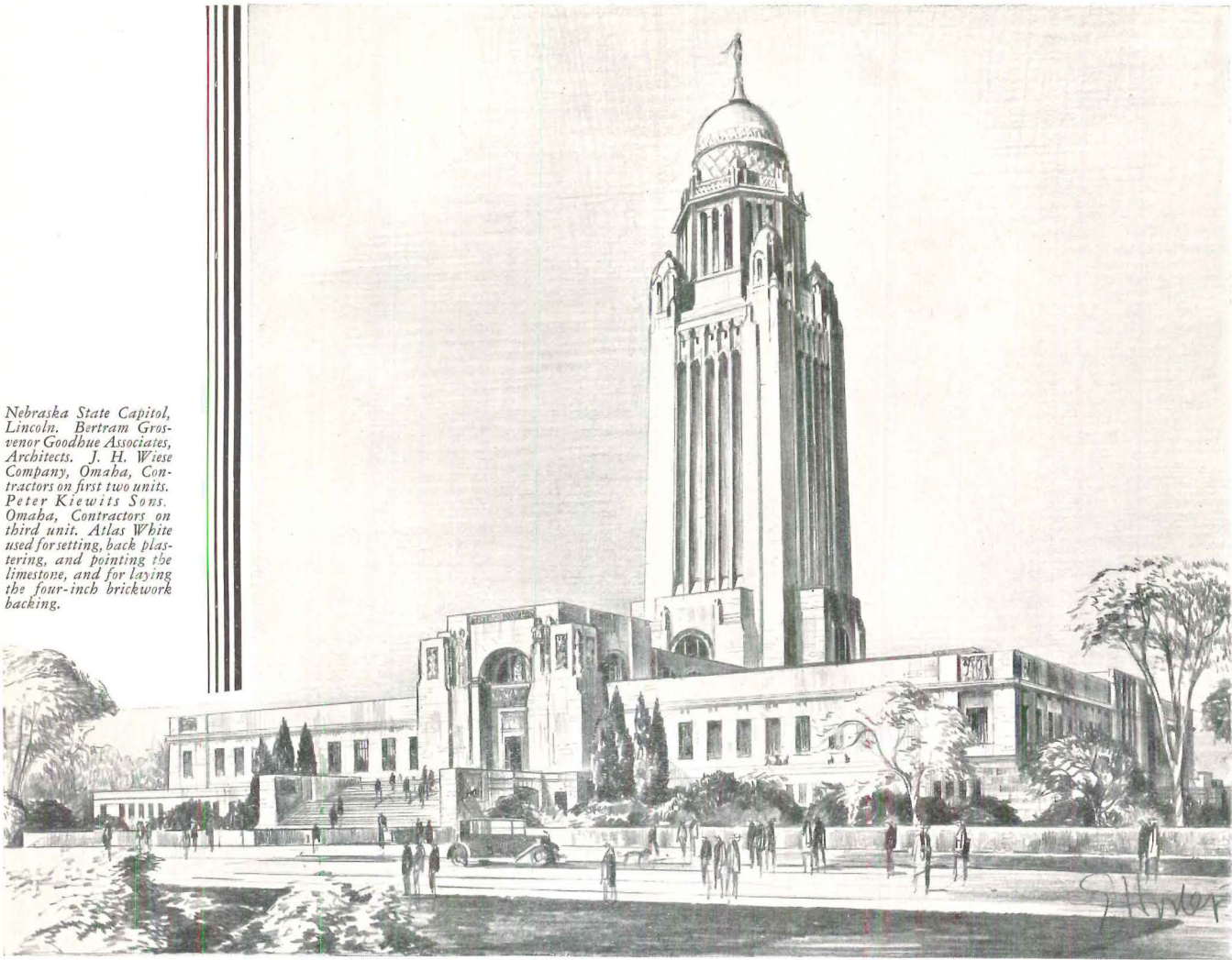
In addition to richly patterned Inlaid, *Sealex Linoleums* are also available in two-tone Jaspé, Battleship, Plain Linoleums and Cork Carpet.

### CONGOLEUM-NAIRN INC.

General Office: KEARNY, N. J. Philadelphia Chicago  
New York Boston Pittsburgh New Orleans Minneapolis  
Atlanta Kansas City Dallas San Francisco



Nebraska State Capitol,  
Lincoln. Bertram Gros-  
venor Goodhue Associates,  
Architects. J. H. Wiese  
Company, Omaha, Con-  
tractors on first two units.  
Peter Kiewit Sons,  
Omaha, Contractors on  
third unit. Atlas White  
used for setting, back plas-  
tering, and pointing the  
limestone, and for laying  
the four-inch brickwork  
backing.



A non-staining mortar of harmo-  
nizing color for all fine masonry

The stately grandeur of the Nebraska State Capitol rises stone on stone, each one in a setting of harmonizing color.

The mortar that achieved the architects' color theme, will also perpetuate its beauty, for it is made of Atlas White Portland Cement. Non-staining, it will never discolor the Indiana limestone which it encases.

For soaring tower or residence mantelpiece, in laying brick or stone or tile, Atlas White brings the same advantages. Mixed with white sand or

marble chips, it provides a pure white joint that is non-staining—also prevents efflorescence—a prime essential in laying all fine structural or ornamental masonry.

More, the strength of Atlas White is as permanent as its beauty. It fully meets all the requirements of standard specifications for Portland cement.

o o o

You can purchase Atlas White or Atlas Gray Portland Cement in any quantity from your own building material dealer. He is the only distributing agency between the Atlas plants and your concrete job. The flexible service which he offers on Atlas and the direct delivery of cement to the user, bring Atlas to you at less expense than by any other method. And because he performs this essential, economic service, the dealer makes a vital contribution to the upbuilding of the community.

**ATLAS** PORTLAND CEMENT GRAY & WHITE  
*The standard by which other makes are measured*

THE ATLAS PORTLAND CEMENT COMPANY, MAIN OFFICES: NEW YORK, ST. LOUIS

BOSTON · ALBANY · PHILADELPHIA · CHICAGO · DES MOINES  
OMAHA · KANSAS CITY · OKLAHOMA CITY · WACO · BIRMINGHAM



# Selected List of Manufacturers' Publications

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

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

## ACOUSTICS

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

## AIR FILTERS

- Staynew Filter Corporation**, Rochester, N. Y.  
Protectomotor High Efficiency Industrial Air Filters. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Data on valuable detail of apparatus.
- Making the Most of Your Protectomotor. Folder, 6 pp., 3½ x 6½ ins. Illustrated.
- The Protectomotor Industrial Air Filter. Folder, 6 pp., 4 x 9 ins. Illustrated.
- Introducing the Model C. P. Pipe Line Filter. Folder, 8 pp., 4 x 9 ins. Illustrated.

## ASPHALT

- Barber Asphalt Company**, New York, Philadelphia, Chicago, Pittsburgh, Kansas City, St. Louis, San Francisco.  
Specifications for Applying Genasco Asphalt Mastic. Booklet, 16 pp., 8 x 9 ins.
- Genasco Trinidad Lake Asphalt Mastic. Brochure, 32 pp., 6 x 9 ins.
- Specifications for Applying Genasco. Booklet, 16 pp., 8 x 10½ ins.

## BATHROOM FITTINGS

- A. P. W. Paper Co.**, Albany, N. Y.  
Onliwon for Fine Buildings. Folder, 8 pp., 3¼ x 6 ins. Illustrated. Deals with toilet paper fittings of metal and porcelain.
- Architects' File Card. 8½ x 11 ins. Illustrated. Filing card on toilet paper and paper towel cabinets.
- A Towel Built for Its Job. Booklet, 8 pp., 4¼ x 9½ ins. Illustrated. Paper Towel System and Cabinets.
- Cabinets and Fixtures. Booklet, 32 pp., 5¼ x 4¼ ins. Illustrated. Catalog and price list of fixtures and cabinets.

## BRICK

- American Face Brick Association**, 1751 Peoples Life Building, Chicago, Ill.  
Brickwork in Italy. 298 pp., size 7½ x 10½ ins., an attractive and useful volume on the history and use of brick in Italy from ancient to modern times, profusely illustrated with 69 line drawings, 300 half-tones, and 20 colored plates with a map of modern and XII century Italy. Bound in linen. Price now \$3.00, postpaid (formerly \$6.00). Half Morocco, \$7.00.
- Industrial Buildings and Housing. Bound Volume, 112 pp., 8½ x 11 ins. Profusely illustrated. Deals with the planning of factories and employes' housing in detail. Suggestions are given for interior arrangements, including restaurants and rest rooms. Price now \$1.00, postpaid (formerly \$2.00).
- Common Brick Mfrs. Assn. of America**, 2134 Guarantee Title Bldg., Cleveland.  
Brick; How to Build and Estimate. Brochure, 96 pp., 8½ x 11 ins. Illustrated. Complete data on use of brick.
- The Heart of the Home. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Price 25 cents. Deals with construction of fireplaces and chimneys.
- Skintled Brickwork. Brochure, 16 pp., 8½ x 11 ins. Illustrated. Tells how to secure interesting effects with common brick.
- Building Economy. Monthly magazine, 22 pp., 8½ x 11 ins. Illustrated. \$1 per year, 10 cents a copy. For architects, builders and contractors.

## CEMENT

- Carney Company, The**, Mankato, Minn.  
A Remarkable Combination of Quality and Economy. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Important data on valuable material.
- Kosmos Portland Cement Company**, Louisville, Ky.  
Kosmortar for Enduring Masonry. Folder, 6 pp., 3½ x 6½ ins. Data on strength and working qualities of Kosmortar.
- Kosmortar, the Mortar for Cold Weather. Folder, 4 pp., 3¼ x 6½ ins. Tells why Kosmortar should be used in cold weather.
- Louisville Cement Co.**, 315 Guthrie St., Louisville, Ky.  
BRIXMENT for Perfect Mortar. Self-filing handbook, 8½ x 11 ins. 16 pp. Illustrated. Contains complete technical description of BRIXMENT for brick, tile and stone masonry, specifications, data and tests.
- Missouri Portland Cement Company**, St. Louis, Kansas City, Memphis.  
Twenty-four Hour Cement. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Data on a cement which makes a quick-drying concrete.
- Precautions for Concrete Paving Construction in Cold Weather. Folder, 4 pp., 6 x 9 ins.

## CEMENT—Continued

- Design and Control of Concrete Mixtures. Booklet, 32 pp., 8½ x 11 ins. Illustrated.
- Concrete Paving Construction in Hot Weather. Booklet, 11 pp., 6 x 9 ins. Illustrated.
- 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.

## CONCRETE BUILDING MATERIALS

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

## CONCRETE COLORINGS

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

## CONSTRUCTION, FIREPROOF

- Master Builders Co.**, Cleveland, Ohio.  
Color Mix. Booklet, 18 pp., 8½ x 11 ins. Illustrated. Valuable data on concrete hardener, waterproofer and dustproofer in permanent colors.
- National Fire Proofing Co.**, 250 Federal St., Pittsburgh, Pa.  
Standard Fire Proofing Bulletin 171. 8½ x 11 ins., 32 pp. Illustrated. A treatise on fireproof floor construction.
- North Western Expanded Metal Co.**, 1234 Old Colony Building, Chicago, Ill.  
North Western Expanded Metal Products. Booklet, 8½ x 10¾ ins. 16 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated. Plaster-Sava and Longspan lath channels, etc.
- A. I. A. Sample Book. Bound volume, 8½ x 11 ins., contains actual samples of several materials and complete data regarding their use.

## CONSTRUCTION, STONE AND TERRA COTTA

- Coving 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.

## DAMPPOOFING

- The Master Builders Co.**, 7016 Euclid Ave., Cleveland.  
Waterproofing and Dampproofing Specification Manual. Booklet, 18 pp., 8½ x 11 ins. Deals with methods and materials used.
- Waterproofing and Dampproofing. File. 36 pp. Complete descriptions and detailed specifications for materials used in building and concrete.
- Sonneborn Sons, Inc., L.**, 116 Fifth Ave., New York.  
Specification Sheet, 8½ x 11 ins. Descriptions and specifications of compounds for dampproofing interior and exterior surfaces.
- The Vortex Mfg. Co.**, Cleveland, Ohio.  
Par-Lock Specification "Forms A and B" for dampproofing and plaster key over concrete and masonry surfaces.
- Par-Lock Specification "Form J" for dampproofing the wall surfaces that are to be plastered.
- Par-Lock Dampproofing. Specification Forms C, F, I and J Sheets 8½ x 11 ins. Data on gun-applied asphalt dampproofing for floors and walls.

## DOORS AND TRIM, METAL

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



## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 83

### DOORS AND TRIM, METAL—Continued

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

### DOORS, SOUNDPROOF

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

### DUMBWAITERS

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

### ELECTRICAL EQUIPMENT

- Baldor Electric Co.,** 4358 Duncan Avenue, St. Louis, Mo.  
Baldor Electric Motors. Booklet, 14 pp., 8 x 10½ ins. Illustrated. Data regarding motors.
- General Electric Co.,** Merchandise Dept., Bridgeport, Conn.  
Wiring System Specification Data for Apartment Houses and Apartment Hotels. Booklet, 20 pp., 8 x 10 ins. Illustrated.  
"Electrical Specification Data for Architects." Brochure, 36 pp., 8 x 10½ ins. Illustrated. Data regarding G. E. wiring materials and their use.  
"The House of a Hundred Comforts." Booklet, 40 pp., 8 x 10½ ins. Illustrated. Dwells on importance of adequate wiring.
- Pick & Company, Albert,** 208 West Randolph St., Chicago, Ill.  
School Cafeterias. Booklet, 9 x 6 ins. Illustrated. The design and equipment of school cafeterias with photographs of installation and plans for standardized outfits.
- Westinghouse Electric & Mfg. Co.,** East Pittsburgh, Pa.  
Electric Power for Buildings. Brochure, 14 pp., 8½ x 11 ins. Illustrated. A publication important to architects and engineers.  
Variable-Voltage Central Systems as applied to Electric Elevators. Booklet, 12 pp., 8½ x 11 ins. Illustrated. Deals with an important detail of elevator mechanism.  
Modern Electrical Equipment for Buildings. Booklet, 8½ x 11 ins. Illustrated. Lists many useful appliances.  
Electrical Equipment for Heating and Ventilating Systems. Booklet, 24 pp., 8½ x 11 ins. Illustrated. This is "Motor Application Circular 7379."  
Westinghouse Panelboards and Cabinets (Catalog 42-A). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Important data on these details of equipment.  
Beauty; Power; Silence; Westinghouse Fans (Dealer Catalog 45). Brochure, 16 pp., 8½ x 11 ins. Illustrated. Valuable information on fans and their uses.  
Electric Range Book for Architects (A. I. A. Standard Classification 31 G-4). Booklet, 24 pp., 8½ x 11 ins. Illustrated. Cooking apparatus for buildings of various types.  
Westinghouse Commercial Cooking Equipment (Catalog 280). Booklet, 32 pp., 8½ x 11 ins. Illustrated. Equipment for cooking on a large scale.  
Electric Appliances (Catalog 44-A). 32 pp., 8½ x 11 ins. Deals with accessories for home use.

### ELEVATORS

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

### ESCALATORS

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

### FIREPLACE CONSTRUCTION

- H. W. Covert Company,** 243 East 44th Street, New York, N. Y.  
Covert Fireplace Construction. Booklet, 12 pp., 8½ x 11 ins. Illustrated. Valuable data on an important topic.

### FIREPROOFING

- Concrete Engineering Co.,** Omaha, Nebr.  
"Handbook of Fireproof Construction." Booklet, 54 pp., 8½ x 11 ins. Valuable work on methods of fireproofing.
- North Western Expanded Metal Co.,** 407 South Dearborn St., Chicago, Ill.  
A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.

### FLOOR HARDENERS (CHEMICAL)

- Master Builders Co.,** Cleveland, Ohio.  
Concrete Floor Treatment. File, 50 pp. Data on securing hardened dustproof concrete.  
Concrete Floor Treatments—Specification Manual. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Valuable work on an important subject.
- Sonneborn Sons, Inc., L.,** 116 Fifth Ave., New York, N. Y.  
Lapidolith, the liquid chemical hardener. Complete sets of specifications for every building type in which concrete floors are used, with descriptions and results of tests.

### FLOORS—STRUCTURAL

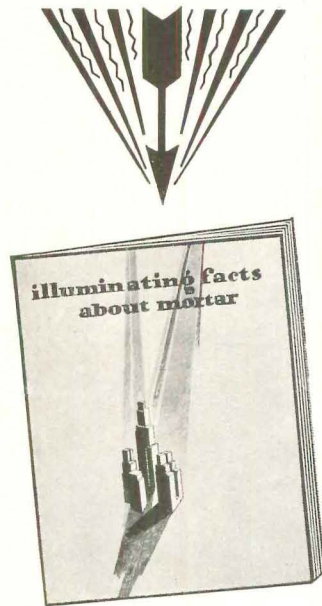
- Truscon Steel Co.,** Youngstown, Ohio.  
Truscon Floretype Construction. Booklet, 8½ x 11 ins., 16 pp. Illustrations of actual jobs under construction. Lists of properties and information on proper construction. Proper method of handling and tables of safe loads.
- Structural Gypsum Corporation,**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

### FLOORING

- American Blue Stone Co.,** 101 Park Avenue, New York, N. Y.  
Non-Slip Floors. Brochure, 12 pp., 8½ x 11 ins. Illustrated.
- Armstrong Cork Co. (Linoleum Division),** Lancaster, Pa.  
Armstrong's Linoleum Floors. Catalog, 8½ x 11 ins., 44 pp. Color plates. A technical treatise on linoleum, including table of gauges and weights and specifications for installing linoleum floors. Newly revised, February, 1929.  
Armstrong's Linoleum Pattern Book, 1929. Catalog, 9 x 12 ins., 44 pp. Color plates. Reproduction in color of all patterns of linoleum and cork carpet in the Armstrong line.  
Linoleum Layer's Handbook. 5 x 7 ins., 36 pp. Instructions for linoleum layers and others interested in learning most satisfactory methods of laying and taking care of linoleum.  
Enduring Floors of Good Taste. Booklet, 6 x 9 ins., 48 pp. Illustrated in color. Explains use of linoleum for offices, stores, etc., with reproductions in color of suitable patterns, also specifications and instructions for laying.
- Blabon Company, Geo. W.,** Nicetown, Philadelphia, Pa.  
Planning the Color Schemes for your Home. Brochure illustrated in color; 36 pp., 7½ x 10½ ins. Gives excellent suggestions for use of color in flooring for houses and apartments.  
Handy Quality Sample Folder of Linoleums. Gives actual samples of "Battleship Linoleum," cork carpet, "Feltex," etc.  
Blabon's Linoleum. Booklet illustrated in color; 128 pp., 3½ x 8½ ins. Gives patterns of a large number of linoleums.  
Blabon's Plain Linoleum and Cork Carpet. Gives quality samples, 3 x 6 ins. of various types of floor coverings.
- Bonded Floors Company, Inc.,** 1421 Chestnut St., Philadelphia, Pa.  
A series of booklets, with full color inserts showing standard colors and designs. Each booklet describes a resilient floor material as follows:  
Battleship Linoleum. Explains the advantages and uses of this durable, economical material.  
Marble-ized (Cork Composition) Tile. Complete information on cork composition marble-ized tile and many artistic effects obtainable with it.  
Treadlite (Cork Composition) Tile. Shows a variety of colors and patterns of this adaptable cork composition flooring.  
Natural Cork Tile. Description and color plates of this super-quiet, resilient floor.
- Resilient Floors in Schools. Resilient Floors in Stores. Resilient Floors in Hospitals. Resilient Floors in Offices. Resilient Floors in Apartments and Hotels. Booklets, 8 pp., 8½ x 11 ins. Illustrated.  
Specifications for Resilient Floors. Leather bound booklet, 48 pp., 8½ x 11 ins. Illustrated. Practical working specifications for installing battleship linoleum, cork composition tile and cork tile.
- Carter Bloxonend Flooring Co.,** Keith & Perry Bldg., Kansas City, Missouri.  
Bloxonend Flooring. Booklet, 3¼ x 6¼ ins. 20 pp. Illustrated. Describes uses and adaptability of Bloxonend Flooring to concrete, wood or steel construction, and advantages over loose wood blocks.  
File Folder. 9¾ x 11¾ ins. For use in connection with A. I. A. system of filing. Contains detailed information on Bloxonend Flooring in condensed loose-leaf form for specification writer and drafting room. Literature embodied in folder includes standard Specification Sheet covering the use of Bloxonend in general industrial service and Supplementary Specification Sheet No. 1, which gives detailed description and explanation of an approved method for installing Bloxonend in gymnasiums, armories, drill rooms and similar locations where maximum resiliency is required.
- Cellized Oak Flooring,** Memphis, Tenn.  
Style in Oak Floors. Booklet, 16 pp., 6 x 9 ins. Illustrated.



# Every architect should see this book



**I**F EVERY architect was familiar with the pertinent facts contained in this book, he'd find himself and his associates relieved of the disturbing influence of having to play policeman at the mortar box. He would see instantly why over-sanding and adulteration of Carney Cement is not only unwise but unprofitable for any builder—but above all, he would find in Carney Cement a material that produces bonded walls that have never been surpassed by any material—and incidentally at a much lower cost.

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MILLS, MANKATO AND CARNEY, MINN.

Cement Makers Since 1883

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for you!**

THE CARNEY COMPANY,  
Builders Exchange,  
Minneapolis, Minn.

Please send a copy of  
"Illuminating Facts about Mortar"

Firm Name \_\_\_\_\_

Address \_\_\_\_\_

Individual's Name \_\_\_\_\_

**CARNEY CEMENT**  
*for Brick and Tile Mortar*

Specifications  
1 part Carney Cement to 3 parts sand.



## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 84

### FLOORING—Continued

- Thomas Moulding Floor Co.**, 165 W. Wacker Drive, Chicago, Ill.  
Better Floors. Folder, 4 pp., 11¼ x 13¼ ins. Illustrated. Floors for office, administration and municipal buildings.  
Better School Floors. Folder, 4 pp., 11¼ x 13¼ ins. Illustrated. Characteristics, Specifications and Uses. Brochure, 16 pp., 11¼ x 13¼ ins. Illustrated. Data on floors.
- C. Pardee Works**, 9 East 45th St., New York, N. Y. and 1600 Walnut St., Philadelphia, Pa.  
Pardee Tiles. Bound Volume, 48 pp., 8½ x 11 ins. Illustrated.
- Structural Gypsum Corporation**, Linden, N. J.  
Gypsteel Pre-cast Fireproof Floors. Booklet, 36 pp., 8½ x 11 ins. Illustrated. Data on floorings.
- U. S. Gypsum Co.**, Chicago.  
Pyrobar Floor Tile. Folder, 8½ x 11 ins. Illustrated. Data on building floors of hollow tile and tables on floor loading.
- United States Quarry Tile Co.**, Parkersburg, W. Va.  
Quarry Tiles for Floors. Booklet, 120 pp., 8½ x 11 ins. Illustrated. General Catalog. Details of patterns and trim for floors.  
Art Portfolio of Floor Designs. 9¼ x 12¼ ins. Illustrated in colors. Patterns of quarry tiles for floors.
- U. S. Rubber Co.**, 1790 Broadway, New York, N. Y.  
Period Adaptations for Modern Floors. Brochure, 8 x 11 ins., 60 pp. Richly illustrated. A valuable work on the use of rubber tile for flooring in interiors of different historic styles.

### FURNITURE

- American Seating Co.**, 14 E. Jackson Blvd., Chicago, Ill.  
Ars Ecclesiastica Booklet, 6 x 9 ins., 48 pp. Illustrations of church fittings in carved wood.  
Theatre Chairs. Booklet, 6 x 9 ins., 48 pp. Illustrations of 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.
- McKinney Mfg. Co.**, Pittsburgh, Pa.  
Forethought Furniture Plans. Sheets, 6¼ x 9 ins., drawn to ¼-inch scale. An ingenious device for determining furniture arrangement.
- New York Galleries**, Madison Avenue and 48th Street, New York.  
A Group of Distinguished Interiors. Brochure, 4 pp., 8¼ x 11¼ ins. Filled with valuable illustrations.

### GARAGES

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

### GLASS CONSTRUCTION

- Adamson Flat Glass Co.**, Clarksburg, W. Va.  
Quality and Dependability. Folder, 2 pp., 8½ x 11 ins. Illustrated. Data in the company's product.
- Libbey-Owens Sheet Glass Co.**, Toledo, Ohio.  
Flat Glass. Brochure, 12 pp., 5½ x 7½ 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.
- Cutler Mail Chute Company**, Rochester, N. Y.  
Cutler Mail Chute Model F. Booklet, 4 x 9¼ ins., 8 pp. Illustrated.
- McKinney Mfg. Co.**, Pittsburgh, Pa.  
Forged Iron by McKinney. Booklet, 6 x 9 ins. Illustrated. Deals with an excellent line of builders' hardware.  
Forged Lanterns by McKinney. Brochure, 6 x 9 ins. Illustrated. Describes a fine assortment of lanterns for various uses.
- Richards-Wilcox Mfg. Co.**, Aurora, Ill.  
Distinctive Garage Door Hardware. Booklet, 8½ x 11 ins., 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.

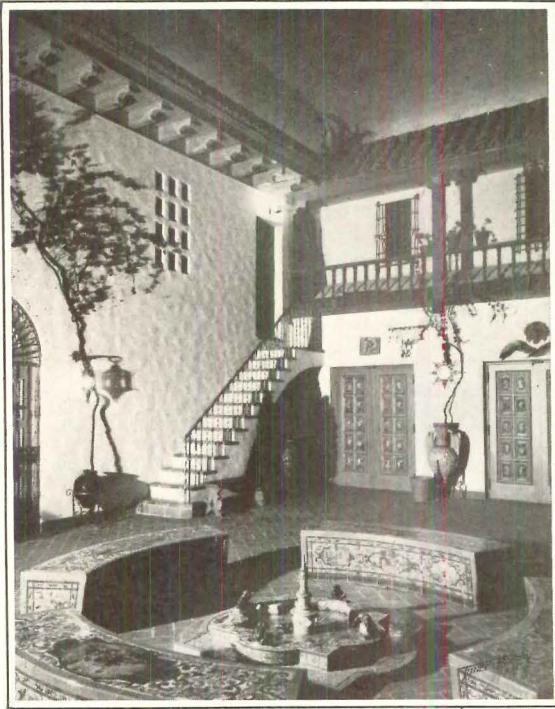
### HARDWARE—Continued

- Garage Hardware Booklet, 12 pp., 3¼ x 6 ins. Hardware intended for garage use.  
Famous Homes of New England. Series of folders on old homes and hardware in style of each.

### HEATING EQUIPMENT

- American Blower Co.**, 6004 Russell St., Detroit, Mich.  
Heating and Ventilating Utilitier. 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., 10¾ x 15 ins. Illustrated. Data on the IN-AIRID invisible air valve.  
In-Airid, the Invisible Air Valve. Folder, 8 pp., 3½ x 6 ins. Illustrated. Data on a valuable detail of heating.  
The 999 ARCO packless Radiator Valve. Folder, 8 pp., 3½ x 6 ins. Illustrated.
- James B. Clow & Sons**, 534 S. Franklin St., Chicago, 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.
- 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.
- The Fulton Sylphon Company**, Knoxville, Tenn.  
Sylphon Temperature Regulators. Illustrated brochures, 8½ x 11 ins., dealing with general architectural and industrial applications; also specifically with applications of special instruments.  
Sylphon Heating Specialties. Catalog No. 200, 192 pp., 3½ x 6¼ ins. Important data on heating.
- S. T. Johnson Co.**, Oakland, Calif.  
Bulletin No. 4A. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Data on different kinds of oil-burning apparatus.  
Bulletin No. 31. Brochure, 8 pp., 8½ x 11 ins. Illustrated. Deals with Johnson Rotary Burner with Full Automatic Control.
- Kewanee Boiler Corporation**, Kewanee, Ill.  
Kewanee on the Job. Catalog, 8½ x 11 ins., 80 pp. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, etc.  
Catalog No. 78, 6 x 9 ins. Illustrated. Describes Kewanee Fire-box Boilers with specifications and setting plans.  
Catalog No. 79, 6 x 9 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.
- May Oil Burner Corp.**, Baltimore, Md.  
Adventures in Comfort. Booklet, 24 pp., 6 x 9 ins. Illustrated. Non-technical data on oil as fuel.  
Taking the Quest out of the Question. Brochure, 16 pp., 6 x 9 ins. Illustrated. For home owners interested in oil as fuel.
- McQuay Radiator Corporation**, 35 East Wacker Drive, Chicago, Ill.  
McQuay Visible Type Cabinet Heater. Booklet, 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.
- Nash Engineering Company**, South Norwalk, Conn.  
No. 37. Devoted to Jennings Hytor Return Line Vacuum Heating Pumps, electrically driven, and supplied in standard sizes up to 300,000 square feet equivalent direct radiation.  
No. 16. Dealing with Jennings Hytor Air Line Heating Pumps.  
No. 17. Describing Jennings Hytor Condensation Pumps, sizes up to 70,000 square feet equivalent direct radiation.  
No. 25. Illustrating Jennings Return Line Vacuum Heating Pumps. Size M, for equivalent direct radiation up to 5,000 square feet.
- National Radiator Corporation**, Johnstown, Pa.  
Aero Radiators; Beauty and Worth. Catalog 34. Booklet, 6 x 9 ins., 20 pp., describing and illustrating radiators and accessories.  
Six Great Companies Unite to Form a Great Corporation. Booklet, 28 pp., 8½ x 10½ ins. Illustrated. Valuable data on heating.





# For Interior Beauty and Acoustical Effects in the Plaza Theater, Kansas City



Architects: Edward W. Tanner, Boller Bros., Associates  
Owners and Builders: J. C. Nichols Companies  
Plasterers: Walter Plastering Company

**T**HE Plaza Theater, Kansas City, an outstanding example of colorful and highly decorative Spanish and Italian architecture, offers convincing proof of the worthwhile results of quality materials plus master craftsmanship.

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an Investment—  
Not an Expense*



# BEST BROS. KEENE'S CEMENT



*Always "BEST" for Plastering*



## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 86

## HEATING EQUIPMENT—Continued

- Oil Heating Institute**, 420 Madison Ave., New York, N. Y.  
What About the Supply of Oil Fuel? Booklet, 16 pp., 5½ x 8 ins. Illustrated.
- Petroleum Heat & Power Co.**, 511 Fifth Avenue, New York, N. Y.  
Heating Homes the Modern Way. Booklet, 8½ x 11¼ ins. Illustrated. Data on the Petro Burner.
- Residence Oil Burning Equipment. Brochure, 6 pp., 8½ x 11 ins. Illustrated. Data regarding Petro Burner in a bulletin approved by Investigating Committee of Architects and Engineers.
- Petro Mechanical Oil Burner & Air Register. Booklet, 24 pp., 8½ x 11 ins. Illustrated. Data on industrial installations of Petro Burners.
- Present Accepted Practice in Domestic Oil Burners. Folder, 4 pp., 8½ x 11 ins. Illustrated. A reprint from Heating and Ventilating Magazine.
- Sarco Company, Inc.**, 183 Madison Ave., New York City, N. Y.  
Steam Heating Specialties. Booklet, 6 pp., 6 x 9 ins. Illustrated. Data on Sarco Packless Supply Valves and Radiator Traps for vacuum and vapor heating systems.
- Equipment Steam Traps and Temperature Regulations. Booklet, 6 pp., 6 x 9 ins. Illustrated. Deals with Sarco Steam Traps for hospital, laundry and kitchen fixtures and the Sarco Self-contained Temperature Regulation for hot water service tanks.
- Spencer Heater Co.**, Williamsport, Pa.  
Catalog. Booklet, 20 pp., 6½ x 9 ins. Illustrated. Complete line of magazine feed cast iron sectional and steel tubular heaters.
- The Fire that Burns Uphill. Brochure, 24 pp., 6½ x 9¼ ins. Illustrated in color. Magazine feed heaters for steam, vapor and hot water heating.
- 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."
- Trane Co., The**, La Crosse, Wis.  
Bulletin 14, 16 pp., 8½ x 10¾ ins. Covers the complete line of Trane Heating Specialties, including Trane Bellows Traps, and Trane Bellows Packless Valves.
- Bulletin 20. 24 pp., 8½ x 10¾ ins. Explains in detail the operation and construction of Trane Condensation. Vacuum, Booster, Circulating, and similar pumps.
- How to Cut Heating Costs. Booklet, 18 pp., 8½ x 11 ins. Illustrated.

## HOSPITAL EQUIPMENT

- 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 light for use in hospitals, as operating table reflectors, linolite and multilite concentrators, ward reflectors, bed lights and microscopic reflectors, giving sizes and dimensions, explaining their particular fitness for special uses.
- Holophane Company**, 342 Madison Avenue, New York.  
Lighting Specific for Hospitals. Booklet, 30 pp., 8½ x 11 ins. Illustrated.
- 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.
- The Pick-Barth Companies**, Chicago and New York.  
Some Thoughts About Hospital Food Service Equipment. Booklet, 22 pp., 7½ x 9¼ ins. Valuable data on an important subject.
- Wilmot Castle Company**, Rochester, N. Y.  
Sterilizer Equipment for Hospitals. Book, 76 pp., 8½ x 11 ins. Illustrated. Gives important and complete data on sterilization of utensils and water, information on dressings, etc.
- Sterilizer Specifications. Brochure, 12 pp., 8½ x 11 ins. Practical specifications for use of architects and contractors.
- Architects' Data Sheets. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Information on piping, venting, valving and wiring for hospital sterilizer installations.
- Hospital Sterilizing Technique. Five booklets, 8 to 16 pp., 6 x 9 ins. Illustrated. Deals specifically with sterilizing instruments, dressings, utensils, water, and rubber gloves.

## HOTEL EQUIPMENT

- Pick & Company, Albert**, 208 West Randolph St., Chicago, Ill.  
Some Thoughts on Furnishing a Hotel. Booklet, 7½ x 9 ins. Data on complete outfitting of hotels.

## INCINERATORS

- Home Incinerator Co.**, Milwaukee, Wis.  
The Decent Way. Burn it with Gas. Brochure, 30 pp., 5¼ x 7¼ ins., inside. Illustrated. Incinerator sanitation equipment for residence use.
- A. I. A. File, 12 pp., 8¾ x 10¾ ins., inside. Suggestions for architect on incineration, showing installation and equipment.
- Specialized Home Comforts Service Plan Book. 40 pp., 8½ x 11 ins., inside. Illustrated. A complete outline of the many advantages of incineration.
- Blue Star Standards in Home Building. 16 pp., 5½ x 8½ ins., inside. Illustrated. Explaining fully the Blue Star principles, covering heat, incineration, refrigeration, etc.
- Kerner Incinerator Company**, 715 E. Water St., Milwaukee, Wis.  
Incinerators (Chimney-fed). Catalog No. 15 (Architect and Builders' Edition). Size 8½ x 11 ins., 16 pp. Illustrated. Describes principles and design of Kernerator Chimney-fed Incinerators for residences, apartments, hospitals, schools, apartment hotels, clubs and other buildings. Shows all standard models and gives general information and working data.

## INCINERATORS—Continued

- 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.
- The Kernerator (Chimney-fed) Booklet. Catalog No. 17, 20 pp., 8½ x 11 ins. Illustrated. Data on a valuable detail of equipment.

## INSULATION

- Armstrong Cork & Insulation Co.**, Pittsburgh, Pa.  
The Insulation of Roofs with Armstrong's Corkboard. Booklet. Illustrated. 7½ x 10½ ins., 32 pp. Discusses means of insulating roofs of manufacturing or commercial structures.
- Insulation of Roofs to Prevent Condensation. Illustrated booklet, 7½ x 10½ ins., 36 pp. Gives full data on valuable line of roof insulation.
- Filing Folder for Pipe Covering Data. Made in accordance with A. I. A. rules.
- "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 11¾ ins. Illustrates and describes use of insulation for structural purposes.
- Cabot, Inc., Samuel**, Boston, Mass.  
Cabot's Insulating Quilt. Booklet, 7½ x 10½ ins., 24 pp. Illustrated. Deals with a valuable type of insulation.
- Celite Products Co.**, 1320 South Hope St., Los Angeles, Calif.  
Insulation of Breechings and Stacks. Folder, 2 pp., 8½ x 11 ins. Illustrated.
- Structural Gypsum Corporation**, Linden, N. J.  
Heat Insulation Value of Gypsteel. Folder, 4 pp., 8½ x 11 ins. Brochure, by Charles L. Norton, of M. I. T.

## JOISTS

- Bates Expanded Steel Truss Co.**, East Chicago, Ind.  
Catalog No. 4. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Gives details of truss construction with loading tables and specifications.

## KITCHEN EQUIPMENT

- The International Nickel Company**, 67 Wall St., New York, N. Y.  
Hotels, Restaurants and Cafeteria Applications of Monel Metal. Booklet, 8½ x 11 ins., 32 pp. Illustrated. Gives types of equipment in which Monel Metal is used, with service data and sources of equipment.
- Pick & Company, Albert**, 208 W. Randolph St., Chicago, Ill.  
School Cafeteria Portfolio, 11 x 17 ins., 44 pp. Illustrated. An exhaustive study of the problems of school feeding, with copious illustrations and blue prints. Very valuable to the architect.
- School Cafeterias. Booklet, 6 x 9 ins. Illustrated. The design and equipment of school cafeterias with photographs of installation and plans for standardized outfits.

## LABORATORY EQUIPMENT

- Alberene Stone Co.**, 153 West 23rd Street, New York City.  
Booklet, 8¾ x 11¼ ins., 26 pp. Stone for laboratory equipment, shower partitions, stair treads, etc.
- Duriron Company**, Dayton, Ohio.  
Duriron Acid, Alkali and Rust-proof Drain Pipe and Fittings. Booklet, 8½ x 11 ins., 20 pp. Full details regarding a valuable form of piping.

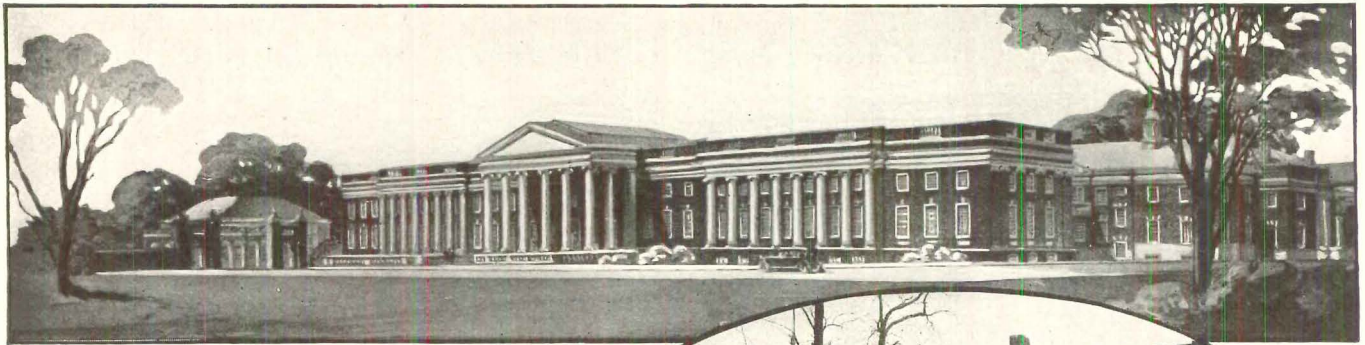
## LANTERNS

- Todhunter, Arthur**, 119 E. 57th St., New York, N. Y.  
Hand-wrought Lanterns. Booklet, 5¼ x 6¼ ins., 20 pp. Illustrated in black and white. With price list. Lanterns appropriate for exterior and interior use, designed from old models and meeting the requirements of modern lighting.

## LATH, METAL AND REINFORCING

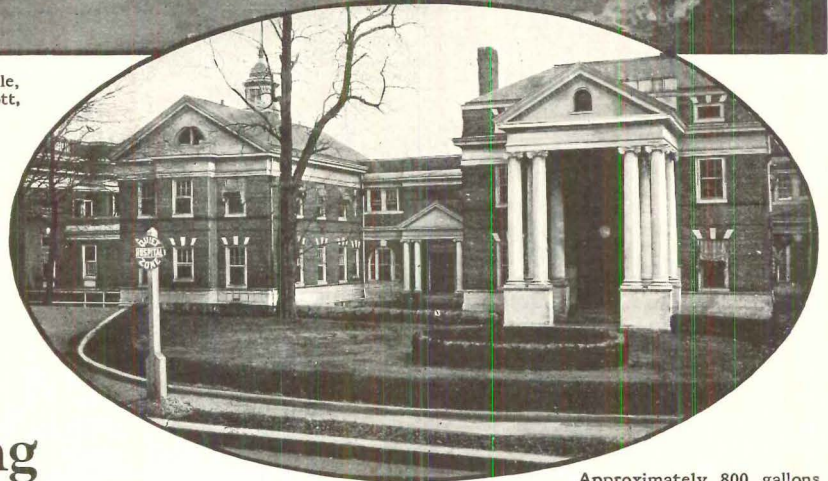
- National Steel Fabric Co.**, Pittsburgh, Pa.  
Better Walls for Better Homes. Brochure, 16 pp., 7¼ x 11¼ ins. Illustrated. Metal lath, particularly for residences.
- Steelex for Floors. Booklet, 24 pp., 8½ x 11 ins. Illustrated.
- Combined reinforcing and form for concrete or gypsum floors and roofs.
- Steelex Data Sheet No. 1. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with round top chords.
- Steelex Data Sheet No. 2. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steeltex for floors on steel joists with flat top flanges.
- Steelex Data Sheet No. 3. Folder, 8 pp., 8½ x 11 ins. Illustrated. Steeltex for folders on wood joists.
- North Western Expanded Metal Co.**, 1234 Old Colony Building, Chicago, Ill.  
North Western Expanded Metal Products. Booklet, 8½ x 10¾ ins., 20 pp. Fully illustrated, and describes different products of this company, such as Kno-burn metal lath, 20th Century Corrugated, Plasta-saver and longspan lath channels, etc.
- Longspan ¾-inch Rib Lath. Folder, 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-Rib expanded metal.
- A. I. A. Sample Book. Bound volume, 8½ x 11 ins. Contains actual samples of several materials and complete data regarding their use.





New Medical School, University of Virginia, Charlottesville, Va. Architects: Coolidge, Shepley, Bulfinch and Abbott, Boston, Mass.

At right: Hospital Group of Buildings, University of Virginia, Charlottesville, Va.



Approximately 800 gallons of Barreled Sunlight were used by the University of Virginia for interior painting in the Hospital Group of Buildings and the new Medical School

# Without frequent repainting their interiors are always light - clean - handsome

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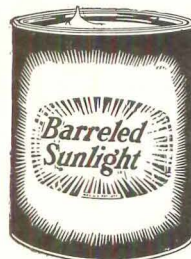
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Street .....

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



## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 88

### LATH, METAL AND REINFORCING—Continued

Norwest Metal Lath. Folder, 8½ x 11 ins. Illustrated. Data on Flat Rib Lath.

**Truscon Steel Company**, Youngstown, Ohio.

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

### LAUNDRY CHUTES

**The Pfaudler Company**, 217 Cutler Building, Rochester, N. Y.

Pfaudler Glass-Lined Steel Laundry Chutes. Booklet, 5½ x 7¾ ins., 16 pp. Illustrated. A beautifully printed brochure describing in detail with architects' specifications THE PFAUDLER GLASS-LINED STEEL LAUNDRY CHUTES. Contains views of installations and list of representative examples.

### LAUNDRY MACHINERY

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

**Troy Laundry Machinery Co., Inc.**, 9 Park Place, New York City. Laundry Machinery for Large Institutions. Loose-leaf booklet, 50 pp., 8½ x 11 ins. Illustrated.

Laundry Machinery for Small Institutions. Loose-leaf brochure, 50 pp., 8½ x 11 ins. Illustrated.

Accessory Equipment for Institutional Laundries. Leather bound book, 50 pp., 8½ x 11 ins. Illustrated.

Dry Cleaning Equipment for Institutional Purposes. Brochure, 50 pp., 8½ x 11 ins. Illustrated.

### LIBRARY EQUIPMENT

**Art Metal Construction Co.**, Jamestown, N. Y.

Planning the Library for Protection and Service. Brochure, 52 pp., 8½ x 11 ins. Illustrated. Deals with library fittings of different kinds.

**Library Bureau Division, Remington Rand**, N. Tonawanda, N. Y.

Like Stepping into a Story Book. Booklet, 24 pp., 9 x 12 ins. Deals with equipment of Los Angeles Public Library.

### LIGHTING EQUIPMENT

**The Frink Co., Inc.**, 369 Lexington Ave., New York, N. Y.

Catalog 415, 8½ x 11 ins., 46 pp. Photographs and scaled cross-sections. Specialized bank lighting, screen and partition reflectors, double and single desk reflectors and Polarite Signs.

**Holophane Company, Inc.**, 342 Madison Ave., New York.

The Lighting of Schools; A Guide to Good Practice. Booklet, 24 pp., 8½ x 11 ins. Illustrated.

Lighting Specifications for Hospitals. Brochure, 30 pp., 8½ x 11 ins. Illustrated.

Industrial Lighting. Bulletin 448A. Booklet, 24 pp., 8½ x 11 ins. Illustrated.

Holophane Catalog. Booklet, 48 pp., 8½ x 11 ins. Combination catalog and engineering data book.

The Lighting of Schools. A Guide to Good Practice. Booklet, 24 pp., 8½ x 11 ins. Illustrated.

**Pass & Seymour, Inc.**, Syracuse, N. Y.

Lighting Your Home with Alabox. Folder, 6 pp., 3 x 6 ins.

**Smyser-Royer Co.**, 1700 Walnut Street, Philadelphia.

Catalog "J" on Exterior Lighting Fixtures. Brochure, illustrated, giving data on over 300 designs of standards, lanterns and brackets of bronze or cast iron.

**Todhunter**, 119 East 57th St., New York, N. Y.

Lighting Fixtures, Lamps and Candlesticks. 24 pp., 8½ x 11 ins. Illustrated. Fine assortment of lighting accessories.

**Westinghouse Electric & Manufacturing Co.**, East Pittsburgh, Pa.

Industrial Lighting Equipment. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

Commercial Lighting. Brochure, 24 pp., 8½ x 11 ins. Illustrated.

Airport and Floodlighting Equipment. Booklet, 20 pp., 8½ x 11 ins. Illustrated.

### LUMBER

**National Lumber Mfrs. Assn.**, Washington, D. C.

Use of Lumber on the Farm. Booklet, 38 pp., 8½ x 11 ins. Illustrated.

### MAIL CHUTES

**Cutler Mail Chute Company**, Rochester, N. Y.

Cutler Mail Chute Model F. Booklet, 4 x 9¼ ins., 8 pp. Illustrated.

### MANTELS

**Arthur Todhunter**, 119 E. 57th St., New York, N. Y.

Georgian Mantels. New Booklet, 24 pp., 5¾ x 6¼ ins. A fully illustrated brochure on eighteenth century mantels. Folders give prices of mantels and illustrations and prices of fireplace equipment.

### MARBLE

**The Georgia Marble Company**, Tate, Ga., New York Office, 1328 Broadway.

Why Georgia Marble Is Better. Booklet, 3¾ x 6 ins. Gives analysis, physical qualities, comparison of absorption with granite, opinions of authorities, etc.

Convincing Proof. 3¾ x 6 ins., 8 pp. Classified list of buildings and memorials in which Georgia Marble has been used, with names of Architects and Sculptors.

Hurt Building, Atlanta; Senior High School and Junior College, Muskegon, Mich. Folders, 4 pp., 8½ x 11 ins. Details.

### METALS

**Central Alloy Steel Corporation**, Massillon, Ohio.

Sheet Iron Primer. Booklet, 64 pp., 5¼ x 7¾ ins. Illustrated. The Path to Permanence. Brochure, 52 pp., 8½ x 11 ins. Illustrated. Data on sheet iron.

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

The Choice of a Metal. Booklet, 3 x 6¼ ins., 166 pp. Illustrated. Monel Metal—its qualities, use and commercial forms, briefly described.

### MILL WORK—See also Wood

**Curtis Companies Service Bureau**, Clinton, Iowa.

Architectural Interior and Exterior Woodwork. Standardized Book, 9 x 11½ ins., 240 pp. Illustrated. This is an Architects' Edition of the complete catalog of Curtis Woodwork, as designed by Trowbridge & Ackerman. Contains many color plates.

Better Built Homes. Vols. XV-XVIII, incl. Booklet, 9 x 12 ins., 40 pp. Illustrated. Designs for houses of five to eight rooms, respectively, in several authentic types, by Trowbridge & Ackerman, architects for the Curtis Companies.

Curtis Details. Booklet, 19½ x 23½ ins., 20 pp. Illustrated. Complete details of all items of Curtis woodwork, for the use of architects.

**Hartmann-Sanders Company**, 2155 Elston Ave., Chicago, Ill.

Column Catalog, 7½ x 10 ins., 48 pp. Illustrated. Contains prices on columns 6 to 36 ins. diameter, various designs and illustrations of columns and installations.

The Pergola Catalog. 7½ x 10 ins., 64 pp. Illustrated. Contains illustrations of pergola lattices, garden furniture in wood and cement, garden accessories.

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

Two 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. Completely 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. Illustrated work on doors for hotel and apartment buildings.

### MORTAR AND CEMENT COLORS

**Clinton Metallic Paint Co.**, Clinton, N. Y.

Clinton Mortar Colors. Folder, 8½ x 11 ins., 4 pp. Illustrated in colors, gives full information concerning Clinton Mortar Colors with specific instructions for using them.

Color Card. 3¼ x 6½ ins. Illustrates in color the ten shades in which Clinton Mortar Colors are manufactured.

Something New in Stucco. Folder, 3½ x 6 ins. An interesting folder on the use of coloring matter for stucco-coated walls.

### ORNAMENTAL PLASTER

**Cabotson & Co.**, 241 East 44th St., New York.

A Book of Old English Designs. Brochure, 47 plates, 12 x 9 ins. Deals with a fine line of decorative plaster work.

Architectural and Decorative Ornaments. Cloth bound volume, 184 pp., 9 x 12 ins., 18 plates. Price, \$3.00. A general catalog of fine plaster ornaments.

Geometrical ceilings. Booklet, 23 plates, 7 x 9 ins. An important work on decorative plaster ceilings.

### PAINTS, STAINS, VARNISHES AND WOOD FINISHES

**Cabot, Inc., Samuel**, Boston, Mass.

Cabot's Creosote Stains. Booklet, 4 x 8½ ins., 16 pp. Illustrated.

**National Lead Company**, 111 Broadway, New York, N. Y.

Handy Book on Painting. Book, 5½ x 3¼ ins., 100 pp. Gives directions and formulae for painting various surfaces of wood, plaster, metals, etc., both interior and exterior.

Red Lead in Paste Form. Booklet, 6¼ x 3½ ins., 16 pp. Illustrated. Directions and formulae for painting metals.

Came Lead. Booklet, 6 x 8¾ ins., 12 pp. Illustrated. Describes various styles of lead comes.

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

Specification Manual for Paint, Varnishing and Enameling. Booklet 38 pp., 7½ x 10½ ins. Complete specifications for painting, varnishing and enameling interior and exterior wood, plaster, and metal work.

**Sherwin-Williams Company**, 601 Canal Rd., Cleveland, Ohio.

Painting Concrete and Stucco Surfaces. Bulletin No. 1. 8½ x 11 ins., 8 pp. Illustrated. A complete treatise with complete specifications on the subject of Painting of Concrete and Stucco Surfaces. Color chips of paint shown in bulletin.

Enamel Finish for Interior and Exterior Surfaces. Bulletin No. 2. 8½ x 11 ins., 12 pp. Illustrated. Thorough discussion, including complete specifications for securing the most satisfactory enamel finish on interior and exterior walls and trim.

Painting and Decorating of Interior Walls. Bulletin No. 3. 8½ x 11 ins., 20 pp. Illustrated. An excellent reference book on Flat Wall Finish, including texture effects, which are taking the country by storm. Every architect should have one on file.





GULF BUILDING, HOUSTON, TEXAS  
 Alfred C. Finn, Architect  
 Kenneth Franzheim, J. E. R. Carpenter  
 Consulting Architects

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*"Save the surface and  
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## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 90

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

Protective Paints for Metal Surfaces. Bulletin No. 4. 8½ x 11 ins. 12 pp. Illustrated. A highly technical subject treated in a simple, understandable manner.

**Sonneborn Sons, Inc., L.**, Dept. 4, 116 Fifth Avenue, New York. Paint Specifications. Booklet, 8½ x 10¾ ins. 4 pp.

**U. S. Gutta Percha Paint Co.**, Providence, R. I. Barreled Sunlight. Booklet, 8½ x 11 ins. Data on "Barreled Sunlight" with specifications for its use.

**Valentine & Co.**, 456 Fourth Ave., New York. How to Use Valspar. Illustrated booklet, 32 pp., 3¾ x 8 ins. Deals with domestic uses for Valspar.

How to Keep Your House Young. Illustrated brochure, 24 pp., 7 x 8½ ins. A useful work on the upkeep of residences.

Architectural Four-Hour Varnishes and Enamels. Booklet, 8 pp., 4½ x 6 ins. Data on a useful line of materials.

### PAPER

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

### PARCEL DELIVERY DEVICES

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

### PARTITIONS

**Circle A. Products Corporation**, New Castle, Ind. Circle A. Partitions Sectional and Movable. Brochure. Illustrated. 8½ x 11¼ ins. 32 pp. Full data regarding an important line of partitions, along with Erection Instructions for partitions of three different types.

**Hauserman Company, E. F.**, Cleveland, Ohio. Hollow Steel Standard Partitions. Various folders, 8½ x 11 ins. Illustrated. Give full data on different types of steel partitions, together with details, elevations and specifications.

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

**Richards-Wilcox Mfg. Co.**, Aurora, Ill. Partitions. Booklet, 7 x 10 ins. 32 pp. Illustrated. Describes complete line of track and hangers for all styles of sliding parallel, accordion and flush door partitions.

**U. S. Gypsum Co.**, Chicago, Ill. Pyrobar Partition and Furring Tile. Booklet, 8½ x 11 ins. 24 pp. Illustrated. Describes use and advantages of hollow tile for inner partitions.

### PIPE

**American Brass Company**, Waterbury, Conn. Bulletin B-1. Brass Pipe for Water Service. 8½ x 11 ins. 28 pp. Illustrated. Gives schedule of weights and sizes (I.P.S.) of seamless brass and copper pipe, shows typical installations of brass pipe, and gives general discussion of the corrosive effect of water on iron, steel and brass pipe.

**American Rolling Mill Company**, Middletown, Ohio. How ARMC Dredging Products Cut Costs. Booklet, 16 pp., 6 x 9 ins. Data on dredging pipe.

**Clow & Sons, James B.**, 534 S. Franklin St., Chicago, Ill. Catalog "A." 4 x 16½ ins. 700 pp. Illustrated. Shows a full line of steam, gas and water works supplies.

**Cohoes Rolling Mill Company**, Cohoes, N. Y. Cohoes Pipe Handbook. Booklet, 40 pp., 5 x 7½ ins. Data on wrought iron pipe.

**Duriron Company**, Dayton, Ohio. Duriron Acid, Alkali, Rust-proof Drain Pipe and Fittings. Booklet, 20 pp., 8½ x 11 ins., illustrated. Important data on a valuable line of pipe.

**National Tube Co.**, Frick Building, Pittsburgh, Pa. "National" Bulletin No. 2. Corrosion of Hot Water Pipe, 8½ x 11 ins. 24 pp. Illustrated. In this bulletin is summed up the most important research dealing with hot water systems. The text matter consists of seven investigations by authorities on this subject.

"National" Bulletin No. 3. The Protection of Pipe Against Internal Corrosion, 8½ x 11 ins. 20 pp. Illustrated. Discusses various causes of corrosion, and details are given of the deactivating and deaerating systems for eliminating or retarding corrosion in hot water supply lines.

"National" Bulletin No. 25. "National" Pipe in Large Buildings. 8½ x 11 ins. 88 pp. This bulletin contains 254 illustrations of prominent buildings of all types, containing "National" Pipe, and considerable engineering data of value to architects, engineers, etc.

Modern Welded Pipe. Book of 88 pp. 8½ x 11 ins., profusely illustrated with half-tone and line engravings of the important operations in the manufacture of pipe.

### PLASTER

**Best Bros. Keene's Cement Co.**, Medicine Lodge, Kans. Information Book. Brochure, 24 pp., 5 x 9 ins. Lists grades of plaster manufactured; gives specifications and uses for plaster.

Plasterers' Handbook. Booklet, 16 pp., 3½ x 5½ ins. A small manual for use of plasterers.

### PLASTER—Continued

Interior Walls Everlasting. Brochure, 20 pp., 6¼ x 9¼ ins. Illustrated. Describes origin of Keene's Cement and views of buildings in which it is used.

### PLUMBING EQUIPMENT

**C. F. Church Mfg. Co.**, Holyoke, Mass. Catalog S. W.-3. Booklet, 96 pp., 7¾ x 10½ ins. Illustrated. Data on Sani-White and Sani-Black toilet seats.

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

**Crane Company**, 836 S. Michigan Ave., Chicago, Ill. Plumbing Suggestions for Home Builders. Catalog. 3 x 6 ins. 80 pp. Illustrated.

Plumbing Suggestions for Industrial Plants. Catalog. 4 x 6½ ins. 34 pp. Illustrated.

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

**John Douglas Co.**, Cincinnati, Ohio. Douglas Plumbing Fixtures. Bound Volume. 200 pp. 8½ x 11 ins. Illustrated. General catalog.

Another Douglas Achievement. Folder. 4 pp. 8½ x 11 ins. Illustrated. Data on new type of stall.

Hospital. Brochure. 60 pp. 8½ x 11 ins. Illustrated. Deals with fixtures for hospitals.

**Duriron Company**, Dayton, Ohio. Duriron Acid, Alkali and Rust-Proof Drain Pipe and Fittings. Booklet, 8½ x 11 ins., 20 pp. Full details regarding a valuable form of piping.

**Imperial Brass Mfg. Co.**, 1200 W. Harrison St., Chicago, Ill. Watrous Patent Flush Valves, Duojet Water Closets, Liquid Soap Fixtures, etc. 8½ x 11 ins., 136 pp., loose-leaf catalog, showing roughing-in measurements, etc.

**Maddock's Sons Company, Thomas**, Trenton, N. J. Catalog "K." 7¾ x 10¾ ins., 242 pp. Illustrated. Complete data on vitreous china plumbing fixtures with brief history of Sanitary Pottery.

**Speakman Company**, Wilmington, Del. Catalog K. Booklet, 150 pp., 8½ x 10¾ ins. Illustrated. Data on showers and equipment details.

**Trenton Potteries Company**, Trenton, N. J. The Blue Book of Plumbing. Bound volume, 182 pp., 8½ x 10½ ins. Illustrated.

### PUMPS

**Kewanee Private Utilities Co.**, 442 Franklin St., Kewanee, Ill. Bulletin E. 7¾ x 10¼ ins. 32 pp. Illustrated. Catalog. Complete descriptions, with all necessary data, on Standard Service Pumps, Indian Brand Pneumatic Tanks, and Complete Water Systems, as installed by Kewanee Private Utilities Co.

**The Trane Co.**, La Crosse, Wis. Trane Small Centrifugal Pumps. Booklet. 3¼ x 8 ins. 16 pp. Complete data on an important type of pump.

**Weil Pump Co.**, 215 W. Superior St., Chicago, Ill. Pumps. Booklet, 8½ x 11 ins. Illustrated. Individual bulletins with specifications on sewage ejectors, and bilge, house, condensation, booster and boiler feed pumps.

### RADIO EQUIPMENT

**Radio Corporation of America**, Woolworth Building, New York City, N. Y.

R. C. A. Antenna Distribution System for Multiple Receivers. Booklet, 16 pp., 8½ x 11 ins. Illustrated. Apparatus for apartment houses and similar large buildings.

R. C. A. Centralized Radio Receiving Equipment, Brochure, 8 pp. 9 x 11 ins. Illustrated. Radio equipment for hotels, hospitals, etc.

### RAMPS

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

### REFRIGERATION

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

### REINFORCED CONCRETE—See also Construction, Concrete

**North Western Expanded Metal Company**, Chicago, Ill. Designing Data. Book. 6 x 9 ins. 96 pp. Illustrated. Covers the use of Econo Expanded Metal for various types of reinforced concrete construction.

Longspan ¾-inch Rib Lath. Folder 4 pp., 8½ x 11 ins. Illustrated. Deals with a new type of V-Rib expanded metal.

**Trusco Steel Company**, Youngstown, Ohio. Shearing Stresses in Reinforced Concrete Beams. Booklet. 8½ x 11 ins. 12 pp.



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## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 92

### ROOFING

- The Barrett Company**, 40 Rector St., New York City.  
Architects' and Engineers' Built-up Roofing Reference Series; Volume IV Roof Drainage System. Brochure, 64 pp., 8½ x 11¼ ins. Gives complete data and specifications for many details of roofing.
- Heinz Roofing Tile Co.**, 1925 West Third Avenue, Denver, Colo.  
Plymouth-Shingle Tile with Sprocket Hips. Leaflet, 8½ x 11 ins. Illustrated. Shows use of English shingle tile with special hips.  
Italian Promenade Floor Tile. Folder, 2 pp., 8½ x 11 ins. Illustrated. Floor tiling adapted from that of Davanzati Palace.  
Mission Tile. Leaflet, 8½ x 11 ins. Illustrated. Tile such as are used in Italy and southern California.  
Georgian Tile. Leaflet, 8½ x 11 ins. Illustrated. Tiling as used in old English and French farmhouses.
- Ludowici-Celadon Company**, 104 So. Michigan Ave., Chicago, Ill.  
"Ancient" Tapered Mission Tiles. Leaflet, 8½ x 11 ins. 4 pp. Illustrated. For architects who desire something out of the ordinary this leaflet has been prepared. Describes briefly the "Ancient" Tapered Mission Tiles, hand-made with full corners and designed to be applied with irregular exposures.
- Structural Gypsum Corporation**, Linden, N. J.  
Relative Effectiveness of Various Types of Roofing Construction in Preventing Condensation of the Under Surface. Folder, 4 pp., 8¼ x 11 ins. Important data on the subject.  
Gypsteel Pre-cast Fireproof Roofs. Booklet, 48 pp., 8½ x 11 ins. Illustrated. Information regarding a valuable type of roofing.
- U. S. Gypsum Co.**, Chicago, Ill.  
Pyrobar Roof Construction. Booklet, 8 x 11 ins. 48 pp. Illustrated. Gives valuable data on the use of tile in roof construction.  
Sheetrock Pyrofill Roof Construction. Folder, 8½ x 11 ins. Illustrated. Covers use of roof surfacing which is poured in place.

### SEWAGE DISPOSAL

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

### SCREENS

- American Brass Co., The**, Waterbury, Conn.  
Facts for Architects About Screening. Illustrated folder, 9½ x 11¼ ins., giving actual samples of metal screen cloth and data on fly screens and screen doors.
- Athey Company**, 6015 West 65th St., Chicago, Ill.  
The Athey Perennial Window Shade. An accordion pleated window shade, made from translucent Herringbone woven Coutil cloth, which raises from the bottom and lowers from the top. It eliminates awnings, affords ventilation, can be dry-cleaned and will wear indefinitely.
- Orange Screen Co.**, Maplewood, N. J.  
Orsco Aluminum Screens. Booklet, 8 pp., 8 x 11 ins. Illustrated. Data on a valuable line of screens.  
Orsco Screens and Other Products. Brochure, 20 pp., 8 x 11 ins. Illustrated. Door and window screens and other hardware.

### SHADE CLOTH AND ROLLERS

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

### SHELVING-STEEL

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

### SOUND DEADENER

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

### STEEL PRODUCTS FOR BUILDING

- Bethlehem Steel Company**, Bethlehem, Pa.  
Steel Joists and Stanchions. Booklet, 72 pp., 4 x 6¼ ins. Data for steel for dwellings, apartment houses, etc.
- Steel Frame House Company**, Pittsburgh, Pa. (Subsidiary of McClintic-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.

### STONE, BUILDING—Continued

- 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 8¾ 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 pages, illustrated.
- Volume 12. Series B—Distinctive Homes of Indiana Limestone. 8½ x 11 ins., 48 pages, illustrated.
- Old Gothic Random Ashlar. 8½ x 11 ins., 16 pages. Illustrated.

### STORE FRONTS

- Brasco Manufacturing Co.**, 5025-35 South Wabash Avenue, Chicago, Ill.  
Catalog No. 31. Series 500. All-Copper Construction. Illustrated brochure. 20 pp. 8½ x 11 ins. Deals with store fronts of a high class.  
Brasco Copper Store Fronts. Catalog No. 32. Series 202.  
Brasco Standard Construction. Illustrated brochure. 16 pp. 8½ x 11 ins. Complete data on an important type of building.  
Detail Sheets. Set of seven sheets; printed on tracing paper, showing full sized details and suggestions for store front designing, enclosed in envelope suitable for filing. Folds to 8½ x 11 ins.  
Davis Solid Architectural Bronze Sash. Set of five sheets, printed on tracing paper, giving full sized details and suggestions for designing of special bronze store front construction, enclosed in envelope suitable for filing. Folds to 8½ x 11 ins.
- The Kawneer Company**, Niles, Mich.  
Store Front Suggestions. Booklet, 96 pp., 6 x 8½ ins. Illustrated. Shows different types of Kawneer Solid Copper Store Fronts.  
Catalog K. 1927 Edition. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Details of Kawneer Copper Store Fronts.  
Detail Sheets for Use in Tracing. Full-sized details on sheets 17 x 22 ins.  
Kawneer Construction in Solid Bronze or Copper. Booklet, 64 pp., 8½ x 11 ins. Illustrated. Complete data on the subject.
- Modern Bronze Store Front Co.**, Chicago Heights, Ill.  
Introducing Extruded Bronze Store Front Construction. Folder, 4 pp., 8½ x 11 ins. Illustrated. Contains full sized details of metal store fronts.
- Zouri Drawn Metals Company**, Chicago Heights, Ill.  
Zouri Safety Key-Set Store Front Construction. Catalog. 8½ x 10½ ins. 60 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.  
International Store Front Construction. Catalog. 8½ x 10 ins. 70 pp. Illustrated. Complete information with detailed sheets and installation instructions convenient for architects' files.  
Store Fronts by Zouri. Booklet, 30 pp., 9 x 12 ins. Illustrated.

### TELEPHONE EQUIPMENT

- New York Telephone Co.**, 195 Broadway, New York.  
Planning for Home Telephone Conveniences. Booklet, 52 pp., 8½ x 11 inches. Illustrated.  
Planning for Telephones in Buildings. Brochure, 74 pp., 8½ x 11 inches. Illustrated.

### TERRA COTTA

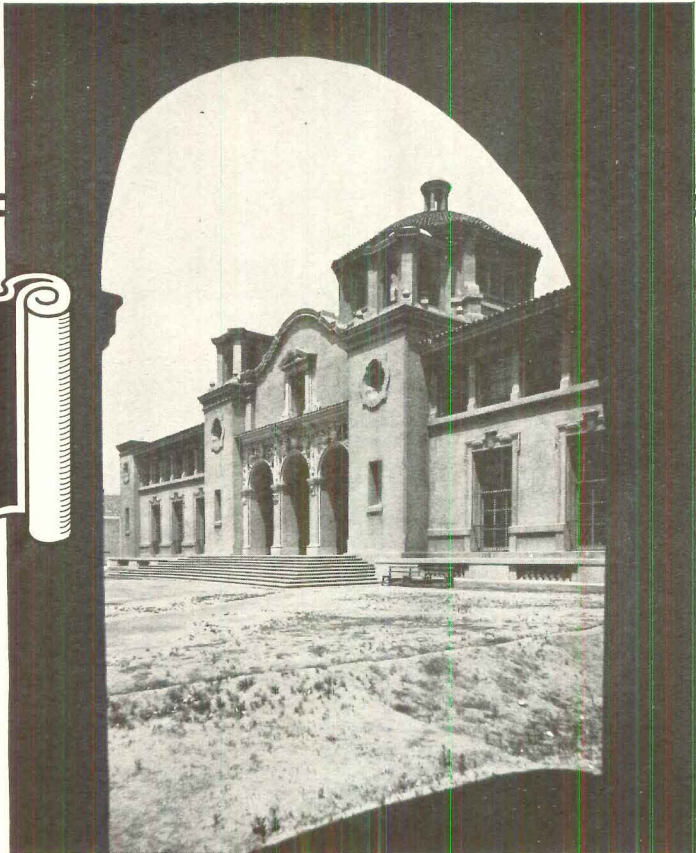
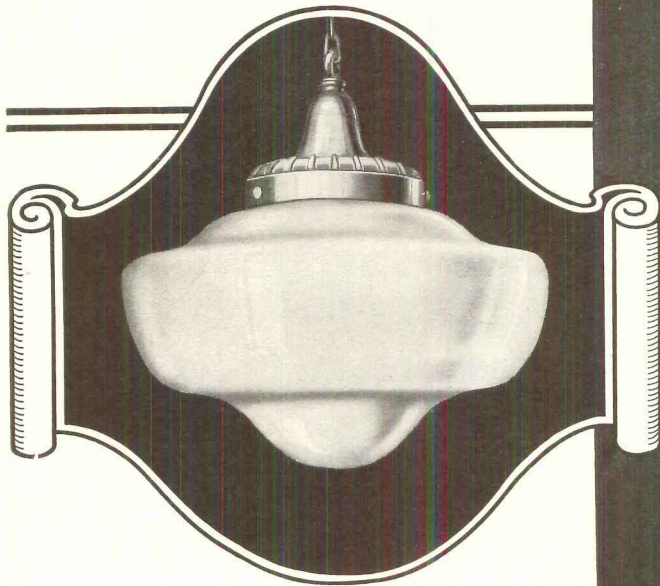
- National Terra Cotta Society**, 19 West 44th St., New York, N. Y.  
Standard Specifications for the Manufacture, Furnishing and Setting of Terra Cotta. Brochure. 8½ x 11 ins. 12 pp. Complete Specification, Glossary of Terms Relating to Terra Cotta and Short Form Specification for incorporating in Architects' Specification.  
Color in Architecture. Revised Edition. Permanently bound volume, 9½ x 12¼ ins., containing a treatise upon the basic principles of color in architectural design, illustrating early European and modern American examples. Excellent illustrations in color.  
Present Day Schools. 8½ x 11 ins. 32 pp. Illustrating 42 examples of school architecture with article upon school building design by James O. Betelle, A. I. A.  
Better Banks. 8½ x 11 ins. 32 pp. Illustrating many banking buildings in terra cotta with an article on its use in bank design by Alfred C. Bossom, Architect.

### TILE, HOLLOW

- National Fire Proofing Co.**, 250 Federal St., Pittsburgh, Pa.  
Standard Wall Construction Bulletin 174. 8½ x 11 ins. 32 pp. Illustrated. A treatise on the subject of hollow tile wall construction.  
Standard Fireproofing Bulletin 171. 8½ x 11 ins. 32 pp. Illustrated. A treatise on the subject of hollow tile as used for floors, girder, column and beam covering and similar construction.  
Natco Double Shell Load Bearing Tile Bulletin. 8½ x 11 ins. 6 pp. Illustrated.  
Natco Unibacker Tile Bulletin. 8½ x 11 ins. 4 pp. Illustrated.  
Natco Header Backer Tile Bulletin. 8½ x 11 ins. 4 pp. Illustrated.  
Natcoflor Bulletin. 8½ x 11 ins. 6 pp. Illustrated.  
Natco Face Tile for the Up-to-Date. Farm Bulletin. 8½ x 11 ins.



*Royal-Lite Unit, with Monax Globe No. 5233 used in Troop Hall. This is the same unit selected for the Los Angeles Hall of Justice.*



*Troop Hall, California Institute of Technology, seen through an arch of the adjoining building. Bertram M. Goodhue Associates, Architects.*

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## SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 94

### TILES

- Kraftile Company**, Niles, Calif.  
High Fired Faience Tile. Booklet, 32 pp., 8½ x 11 ins. Illustrated. Presents a fine line of tiles for different purposes.
- C. Pardee Works**, 9 East 45th St., New York, N. Y., and 1600 Walnut St., Philadelphia, Pa.  
Pardee Tiles. Bound Volume, 48 pp., 8½ x 11 ins. Illustrated.
- United States Quarry Tile Co.**, Parkersburg, W. Va.  
Quarry Tiles for Floors. Booklet, 120 pp., 8½ x 11 ins. Illustrated. General catalog. Details of patterns and trim for floors.
- Art Portfolio of Floor Designs. 9¼ x 12¼ ins. Illustrated in colors. Patterns of quarry tiles for floors.

### 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 Bros.**, 80 White St., New York, N. Y.  
The Valve Behind a Good Heating System. Booklet, 4½ x 7¼ ins., 16 pp. Color plates. Description of Jenkins Radiator Valves for steam and hot water, and brass valves used as boiler connections.
- Jenkins Valves for Plumbing Service. Booklet, 4½ x 7¼ ins., 16 pp. Illustrated. Description of Jenkins Brass Globe, Angle Check and Gate Valves commonly used in home plumbing, and Iron Body Valves used for larger plumbing installations.

### VENETIAN BLINDS

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

### VENTILATION

- American Blower Co.**, Detroit, Mich.  
American H. S. Fans. Brochure, 28 pp., 8½ x 11 ins. Data on an important line of blowers.
- Duriron Company**, Dayton, Ohio.  
Acid-proof Exhaust Fans. Folder, 8 x 10½ ins., 8 pp. Data regarding fans for ventilation of laboratory fume hoods.  
Specification Form for Acid-proof Exhaust Fans. Folder, 8 x 10½ ins.
- Staynew Filter Corporation**, Rochester, N. Y.  
Protectomotor High Efficiency Industrial Air Filters. Booklet, 20 pp., 8½ x 11 ins. Illustrated. Data on valuable detail of apparatus.

### WATERPROOFING

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

### WEATHER STRIPS

- Athey Company**, 6035 West 65th St., Chicago, 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.

### WINDOWS

- The Kawneer Company**, Niles, Mich.  
Kawneer Solid Nickel Silver Windows. In casement and weight-hung types and in drop-down transom type. Portfolio, 12 pp., 9 x 11½ ins. Illustrated, and with demonstrator.
- David Lupton's Sons Company**, Philadelphia, Pa.  
Lupton Pivoted Sash. Catalog 12-A. Booklet, 48 pp., 8¾ x 11 ins. Illustrates and describes windows suitable for manufacturing buildings.

### WINDOWS, CASEMENT

- Crittall Casement Window Co.**, 10951 Hearn Ave., Detroit, Mich.  
Catalog No. 22. 9 x 12 ins., 76 pp. Illustrated. Photographs of actual work accompanied by scale details for casements and composite steel windows for banks, office buildings, hospitals and residences.
- Hope & Sons, Henry**, 103 Park Ave., New York, N. Y.  
Catalog, 12¼ x 18½ ins., 30 pp. Illustrated. Full size details of outward and inward opening casements.
- The Kawneer Company**, Niles, Mich.  
Kawneer Solid Nickel Silver Windows. In casement and weight-hung types and in drop-down transom type. Portfolio, 12 pp., 9 x 11½ ins. Illustrated, and with demonstrator.
- David Lupton's Sons Company**, Philadelphia, Pa.  
Lupton Casement of Copper Steel. Catalog C-217. Booklet, 24 pp., 8½ x 11 ins. Illustrated brochure on casements, particularly for residences.  
Lupton Heavy Casements. Detail Sheet No. 101, 4 pp., 8½ x 11 ins. Details and specifications only.
- 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 SHADES AND ROLLERS

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

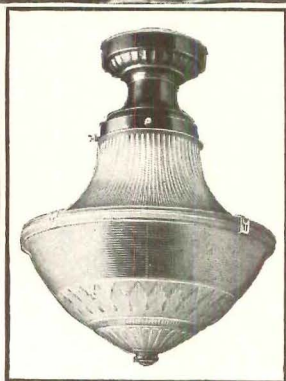
### WINDOWS, STEEL AND BRONZE

- David Lupton's Sons Company**, Philadelphia, Pa.  
A Rain-shed and Ventilator of Glass and Steel. Pamphlet, 4 pp., 8½ x 11 ins. Deals with Pond Continuous Sash. Sawtooth Roofs, etc.  
How Windows Can Make Better Homes. Booklet, 3¾ x 7 ins., 12 pp. An attractive and helpful illustrated publication on use of steel casements for domestic buildings.
- Truscon Steel Company**, Youngstown, Ohio.  
Drafting Room Standards. Book, 8½ x 11 ins., 120 pages of mechanical drawings showing drafting room standards, specifications and construction details of Truscon Steel Windows, Steel Lintels, Steel Doors and Mechanical Operators.  
Truscon Solid Steel Double-Hung Windows. 24 pp. Booklet, 8½ x 11 ins. Containing illustrations of buildings using this type of window. Designs and drawings of mechanical details.  
Continuous Steel windows and Mechanical Operators. Catalog 126. Booklet, 32 pp., 8½ x 11 ins. Illustrated.

### WOOD—See also Millwork

- American Walnut Mfrs. Association**, 618 So. Michigan Blvd., Chicago, Ill.  
American Walnut. Booklet, 7 x 9 ins., 46 pp. Illustrated. A very useful and interesting little book on the use of walnut in Fine Furniture with illustrations of pieces by the most notable furniture makers from the time of the Renaissance down to the present.  
"American Walnut for Interior Woodwork and Paneling." 7 x 9 ins. Pages illustrated. Discusses interior woodwork, giving costs, specifications of a specimen room, the different figures in Walnut wood, Walnut floors, finishes, comparative tests of physical properties and the advantages of American Walnut for woodwork.
- Curtis Companies Service Bureau**, Clinton, Iowa.  
Better Built Homes. Vols. XV-XVIII, incl. Booklet, 9 x 12 ins., 40 pp. Illustrated. Designs for houses of five to eight rooms, respectively, in several authentic types, by Trowbridge & Ackerman, architects, for the Curtis Companies.
- National Lumber Mfrs. Assn.**, Washington, D. C.  
Airplane Hangar Construction. Booklet, 24 pp., 8½ x 11 ins. Use of lumber for hangars.





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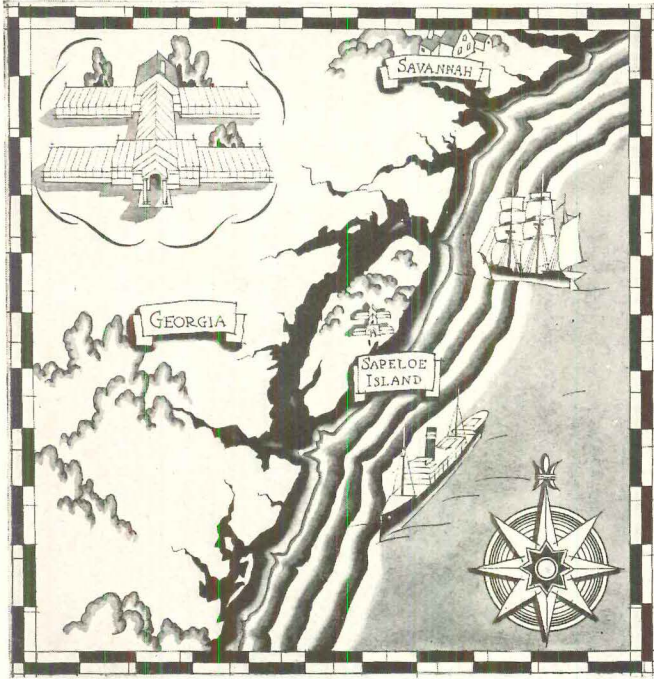
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 Bakelite Molded Switch  
 Plates are most appropriate**

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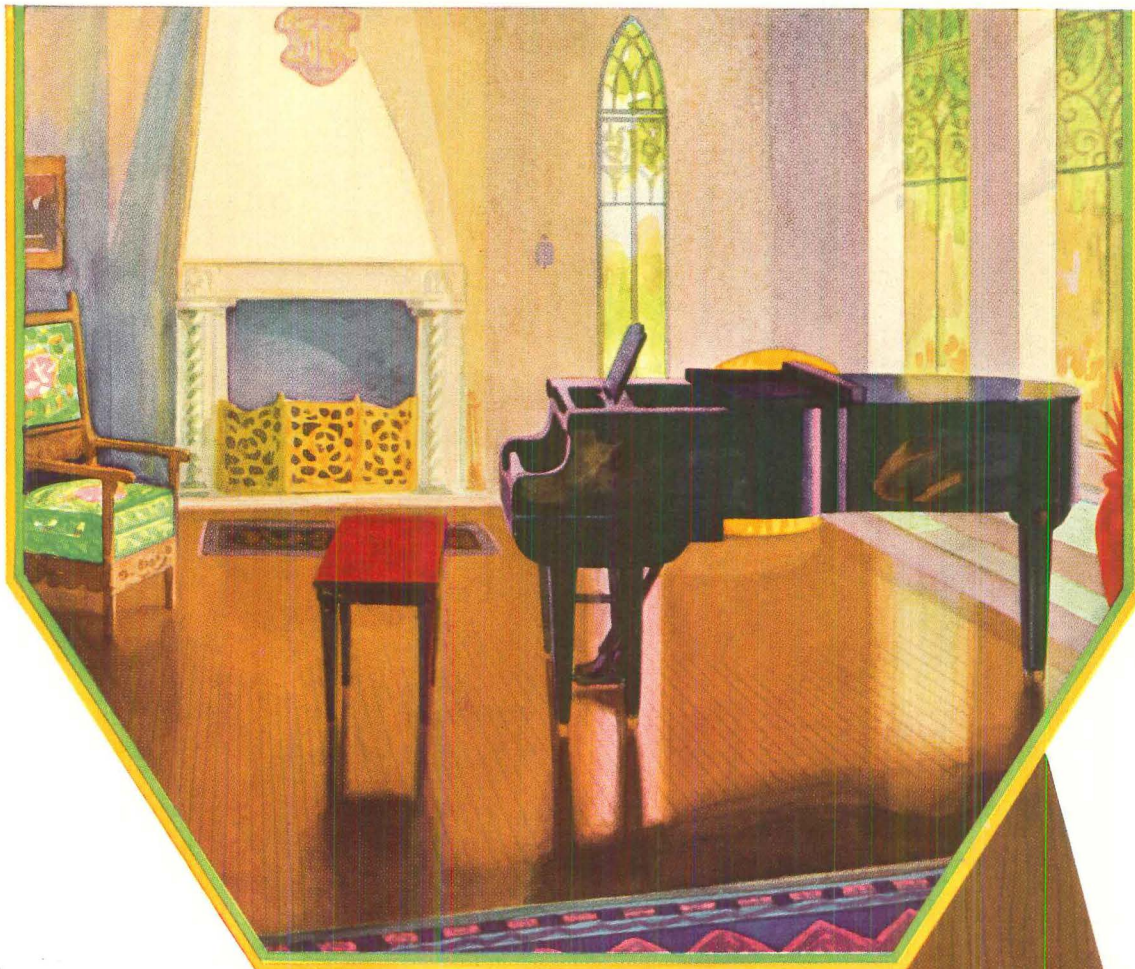
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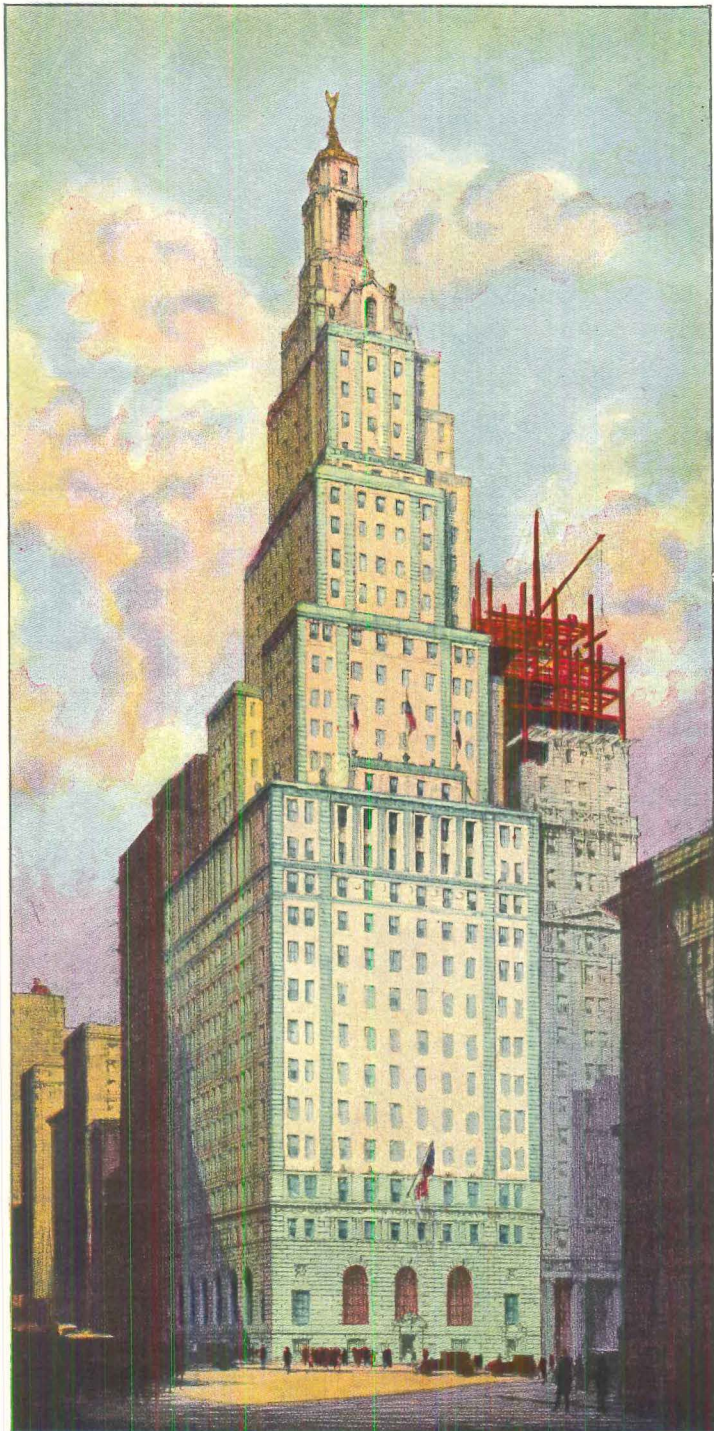
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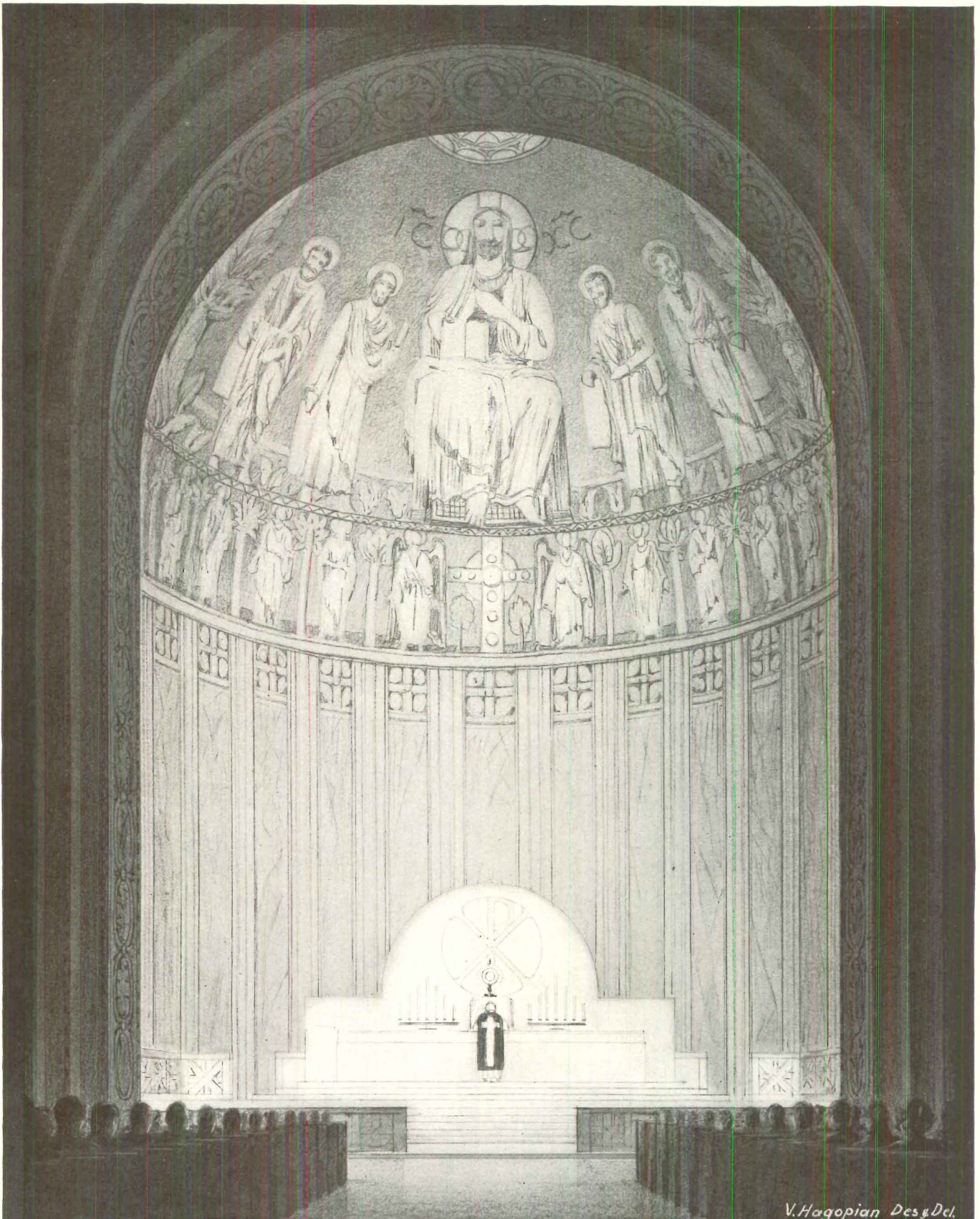
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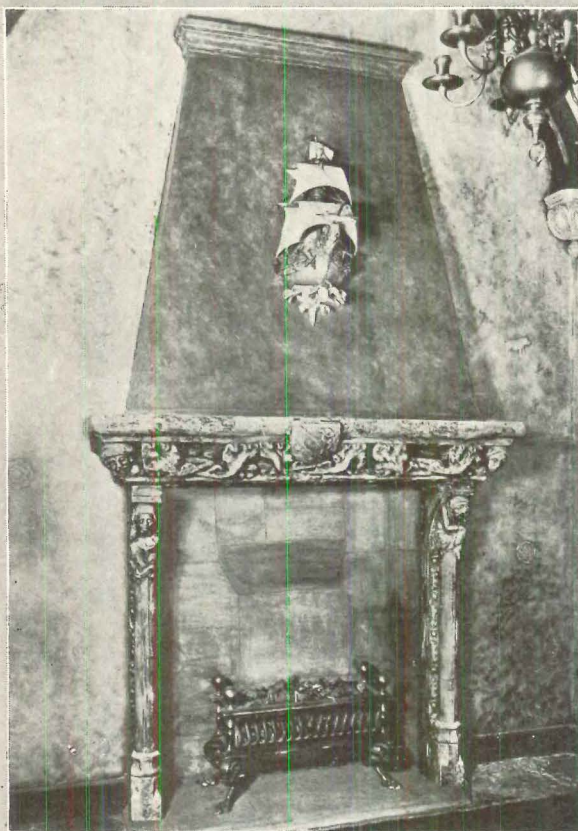


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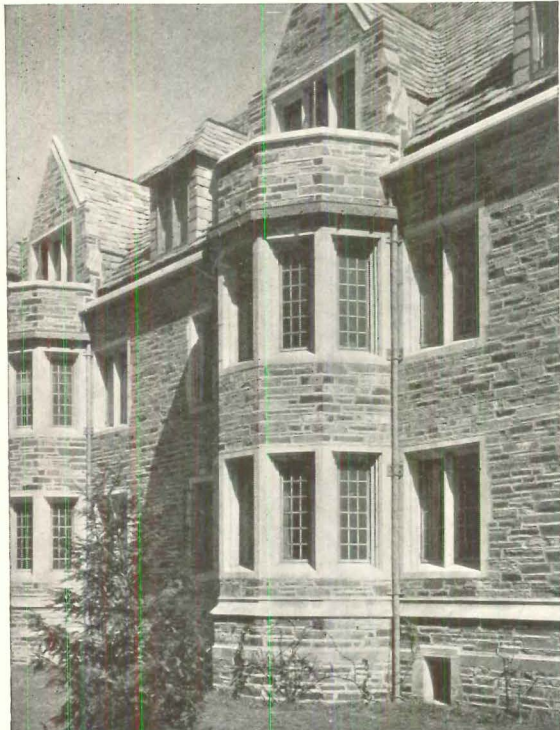
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An important discovery has been made in the concrete floor finish field that will establish a new scale of values in that branch of building construction.





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# HOPE'S CASEMENTS

*In Steel or Bronze*

◆  
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Pondosa Pine  
is popular lumber  
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Architects choose Pondosa Pine for its beauty and dependability. Home builders choose Pondosa Pine for its economy and ease of working.

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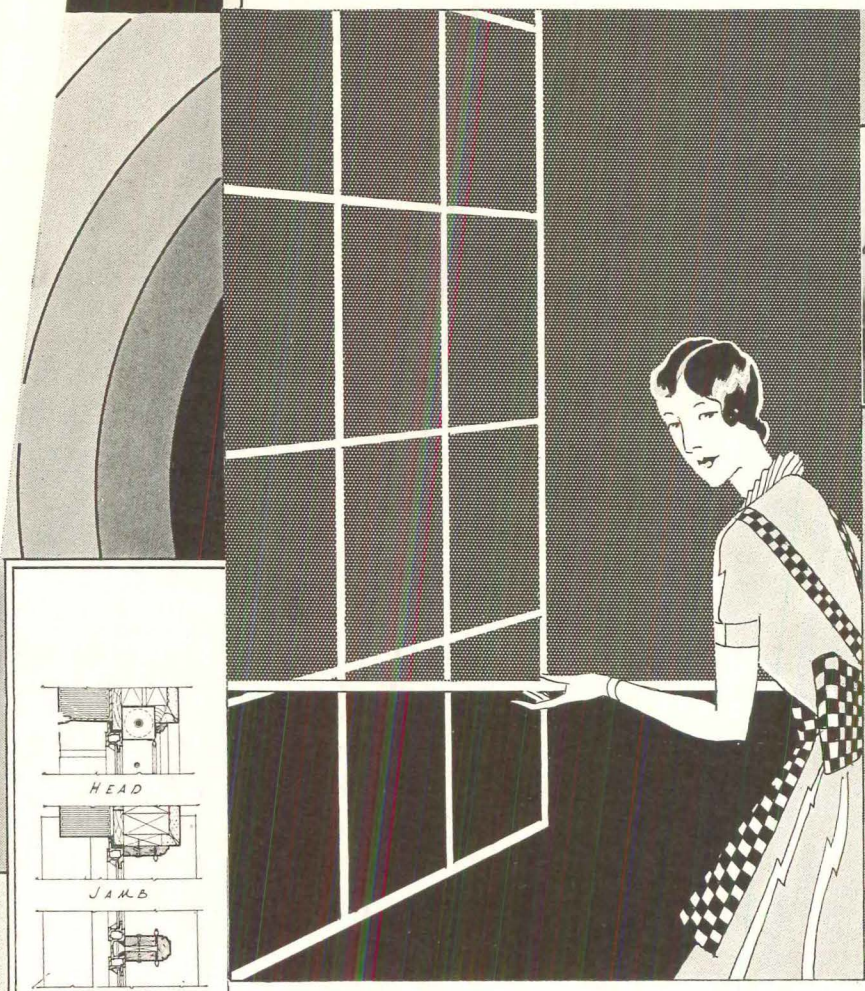
DUTCH BOY WHITE-LEAD



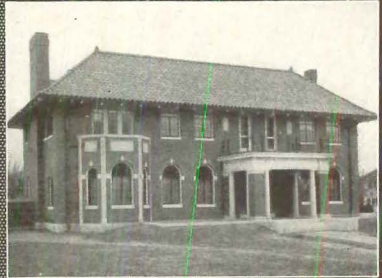
# Rolscreens

TRADE MARK

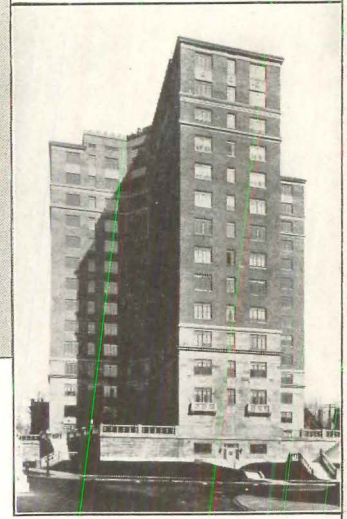
## are adapted to every type of installation



Typical Casement Window Installation



Residence of James Brizzell, Oklahoma City, Harry Reynolds, architect. Rolscreens installed in solid mahogany trim.



The Greystone, St. Louis. George D. Barnett, Architect. Rolscreens installed in solid masonry construction—wood trim.

### All Metal Construction..

ROLSCREENS may be installed in all types of windows and window trim. These modern window screens are neat and unobtrusive carrying a stamp of good taste, harmonizing with beautiful windows.

#### ROLSCREENS

- are all metal construction.
- they roll up and down.
- have electro-plated "AluminA" cloth woven to our own specifications.
- are built in with the windows, permanent.
- fully guaranteed.

These are only a few of the important features that have been responsible for the Rolscreen reputation for quality and convenient service.

#### A section

through guide showing lug in selvedge of screen wire which prevents screen from sagging. A "non-sagging" feature found only in Rolscreens.



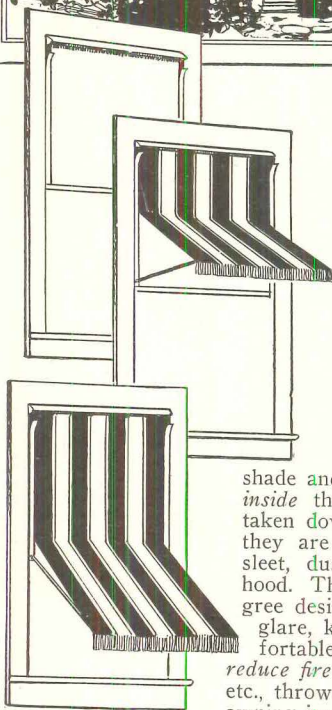
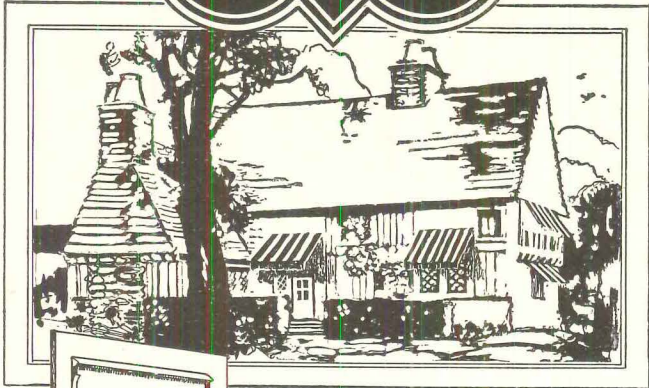
Rolscreen Architects' Manual sent on request



ROLSCREEN COMPANY, 229 Main Street, Pella, Iowa



*Shady-way*  
 TAILORED  
**AWNINGS**  
 ADD THE FINAL TOUCH OF  
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CARRYING out the complete architectural scheme in the finished building—whether it be home, apartment, institution, office or public building—is greatly simplified through the use of Shady-way Awnings. These modern up-to-date tailored awnings are neat and trim in appearance and scientifically designed for greater utility, practicability and beauty.

They roll up and down like a roller curtain and serve the double purpose of both a shade and an awning, operating from *inside* the room. They need not be taken down, once they are put up, as they are protected from rain, snow, sleet, dust and soot, by a shielding hood. They are adjustable to any degree desired, shielding from the sun's glare, keeping rooms cool and comfortable and well ventilated. *They reduce fire hazards* as cigars, cigarettes, etc., thrown from windows, roll off the awning instantly. Their greater beauty, utility and those special qualities insuring long-lasting characteristics, have won for Shady-ways great favor among architects.

It is to your advantage to specify Shady-way awnings. They give the added beauty and character to your buildings that keep them a credit to you years after your architectural plans have been completed. Samples and complete literature regarding their 9 features sent upon request.

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**603**  
**WINDOWS**

in the new building of  
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 Exchange are equipped  
 with shades of Hartshorn  
 Shade Cloth mounted  
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SHADES and  
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*... The clean vigorous architecture of today must not be marred by obtrusive fly screens ...*



*Panhellenic Tower, New York; John Mead Howells, Architect  
Hegeman-Harris Co., Builders*

The Orange Aluminum Frame Screens in this building fulfill two important requirements: *Mechanically right*—easy to operate, simple strong hardware, easy to take down in fall and replace in spring; *do not mar beauty of building*—the slender aluminum frames retreat modestly into the window openings—our screens are not intended to become an architectural feature of a building.

**ORANGE SCREEN COMPANY**

515 Valley Street . . . . . Maplewood, New Jersey

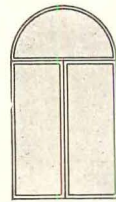


*Write to our Maplewood, New Jersey, office for information or estimates, and we shall instruct our nearest branch office to take care of your inquiry.*

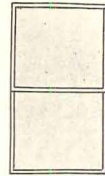


COMPLETE LINE OF STANDARD TYPES

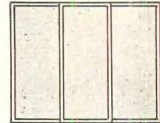
Here are three of the most widely used types of screens:



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



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

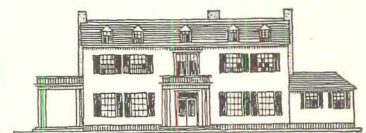


A triple, horizontal sliding screen. Horizontal sliding screens are provided in batteries of two or more frames, and are ideal screen installation to be used with casement windows that open out.

ECONOMY OF ALUMINUM FRAMES



Orange Aluminum Frame Screens fitted out with the best grade of Anaconda Bronze Wire Screen cloth installed in this cottage costs about \$50.00 more than a good grade of wood frame screen installation.



And Orange Aluminum Frame Screens fitted out with best grade of Anaconda Bronze Wire Screen cloth installed in this country residence, do not increase the cost more than \$200.00 over a good grade of wood frame screen installation.

ALUMINUM COMPANY OF AMERICA



Extruded Section

Orange Aluminum Frame Screens are made of extruded bars of aluminum, a special alloy developed for our use by the Aluminum Company of America, and which is one of the strongest non-ferrous materials made. Because of its lightness and many structural advantages, aluminum such as is used in our screen frames is now used extensively in the construction of air-craft.



# "A STRIKING INNOVATION"

**States A. Lawrence Kocher**

**Managing Editor, The Architectural Record**

There is need at the present moment for questioning many of the things that architects have been doing for centuries. Modern architecture is an attempt to rationalize design. to make buildings as a whole or in part, more practical, more appropriate, and consequently more beautiful.

In this competition the designer is asked—not to design a door for an Italian palace—but to create an ideal door. This freedom of programme is a striking innovation.

*A. Lawrence Kocher*

# "SHOULD AROUSE WIDESPREAD INTEREST"

**Writes Parker Morse Hooper**

**Editor, Architectural Forum**

It is indeed gratifying to find that one of the foremost firms manufacturing stock doors is interesting itself in the subject of new and modern designs. For many years only conservative door designs based largely on precedent have been used, which, to a great extent, have adequately filled the requirements of architects and builders. Now that architecture, as well as interior decoration, has definitely and perhaps permanently, broken away from a close adherence to precedent and is successfully expressing in new and original forms present day civilization, it is most important that the great companies which manufacture stock doors and trim should make every effort to secure the best of modern design. This competition undertaken by The Wheeler, Osgood Company to procure a design which shall be the "clearest concept of tomorrow's door" should arouse widespread interest in the architectural profession.

*Parker Morse Hooper*

## Conditions of the Competition

**The Jury of Awards:** Mr. Howard Raftery of Frazier & Raftery, architects, Chicago; Mr. Henry S. Churchill of Thompson & Churchill, architects, New York; Mr. William Zorach, sculptor, New York. There will be no appeal from the decisions of this Jury. If, however, two contestants are deemed equally worthy of any award, both will receive the full amount of that award.

**Prize Payments:** The Wheeler, Osgood Company will pay the winners immediately after receiving the Jury's judgment.

**Requirements:** Designs must be for interior doors and of a nature fitted to the use of Philippine Laminex. Door trim in this competition considered a part of the door design.

Drawings may be in line or wash, or both. Indicate all scales graphically.

To preserve the anonymity of drawings, each is to be signed with a nom de plume or other identifying device which is also to be written on the outside of a plain white envelope containing the competitor's name and address.

Drawings may be sent flat or rolled and are to be addressed to The Wheeler, Osgood Company, Dept. of Design, Tacoma, Washington.

The competition closes at midnight, April 30, 1929, at the above address. No entries received after that time can be considered.

Designs awarded prizes become the property of The Wheeler, Osgood Company for publication or any other use. Other drawings will be returned to the senders if requested and return postage is included.



\$ 500.00

# for someone who loves DOORS

*In this most unusual competition, we ask you to design tomorrow's door. The prize is \$500. And for the next best two new door designs for homes we offer \$150 and \$50 respectively. For modern commercial buildings, another \$150 and \$50.*

**N**OT exterior doors . . . the entrances that every architect enjoys so much to plan. But the doors that the interior walls must frame. And not today's interiors; but tomorrow's! What door will befit them?

Can you design it?

Here is a job admittedly not to everybody's liking. Yet already several dozen designs have been submitted by men who can get a thrill from a door design. Each week new drawings arrive. It is surprising, the interest that has been aroused everywhere among architects, draftsmen, editors and artists.

There is still time for you to give it thought; the deadline is April 31, at Tacoma.

*The Problem; The Awards*

We are seeking door designs for the homes and commercial buildings of tomorrow—of five or ten or fifteen years hence. "Modern" homes if you would call them that. Or "modern" pyramided skyscrapers. From your study of today's marked trends you've formed some conviction of what tomorrow's architecture will most likely be. Now fit a door to it. You have your choice—a door for a home or for a commercial building—in the competition for the first prize of \$500.

Failing in that, you may win with your design \$150 for the best new door design for a home or \$50 for the second best design. Or you may win \$150 for the best

new door design for office, hotel, hospital, or apartment buildings or \$50 for the second best design.

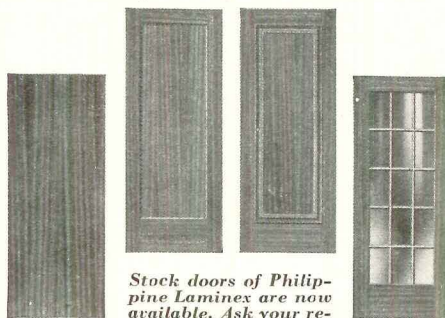
*A New Wood To Work With*

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

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

Displaying the narrow ribbon grain of fine mahogany, in either light or dark red natural shades, yet costing considerably less than mahogany heretofore used, Philippine Laminex will charm you with its beauty and impress you with its practicability.

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



Stock doors of Philippine Laminex are now available. Ask your retail lumber and mill-work dealer to show you the four models pictured and to quote you the surprisingly low prices. Like Laminex fir doors, these, too, are impervious to moisture; they will not swell, shrink, or warp.

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

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

But, more than that, we would like you to share in the creation of a Philippine Laminex door that will establish a new note in the beauty of its conception, in the purity of its design.

To help you with your design, we will gladly send you a free sample of Philippine Laminex and descriptive literature if you return coupon below. Do it now.

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## REVIEWS OF MANUFACTURERS' PUBLICATIONS

**EASTERN CLAY PRODUCTS ASSOCIATION, Philadelphia.** "Flues and Flue Linings, with Related Data."

The subject of flues and proper flue lining is one which cannot be given too much consideration by the architect. The most important thing in connection with a flue is to have it the proper size for the amount of work it must do. Next one must consider its insulation from the house itself. This booklet gives all the information necessary for designing a proper fireplace, showing approved ways of constructing the throat, damper, etc. The correct height of the chimney in relation to the structure and how to lay and specify the chimney or flue lining are also shown. Tables are given as to the proper thicknesses of flue lining for different sized fireplaces and chimneys. A short history of chimneys also adds to the interest of this attractive brochure.

**THE C. PARDEE WORKS, Perth Amboy, N. J.** "Pardee Tiles." A work on their use.

Though there are many advantages in the use of tile for walls, floors, and at times even for ceilings, it is probable that the quality most admired is their cleanliness, for tile, since it possesses a glazed surface can be easily washed when it becomes soiled. But that the element of beauty need not be sacrificed to that of utility is amply proved by this booklet which shows a great variety of installations which possess every desirable detail of beauty. These excellent tiles are illustrated in full color, and for the aid of specification writers there are illustrated and listed tile of various shapes and sizes so that whatever be the size or shape of a surface to be tiled there can be devised a method of treatment appropriate for the installation. The booklet well deserves wide circulation and should be in the files of every designer and every writer of specifications.

**RICHARDS-WILCOX MFG. CO., Aurora, Ill.** "Ideal Hangers, Controllers and Interlocks." Their utility.

The perfection of the elevator and its now universal use in buildings of all types have resulted largely from the ingenuity with which accessories and devices of many kinds have been invented and the intelligence with which they have been employed. For example, no detail of elevator mechanism is more important than that by means of which the car's doors are thrown open the instant a desired floor's level has been reached, this precision of service being due to use of the most highly perfected devices. This large firm, manufacturers of many kinds of elevator equipment, publishes this booklet for the guidance of architects, engineers, builders, and the operators of large buildings. Working drawings of the greatest accuracy are reproduced to indicate the methods used.

**ASSOCIATED TILE MANUFACTURERS, Beaver Falls, Pa.** "Details of 'The House of Tiles.'" A valuable work.

As an aid to developing the Spanish and Italian styles, in both interior and exterior architecture, the use of tile is rapidly expanding. We also find today the architect's clients demanding color and color harmony in the bath and shower room as in other rooms of the house. The various tile companies in America are realizing these needs and are keeping pace with the tendencies in architecture. During the recent Exposition of Architecture and Allied Arts the Associated Tile Manufacturers exhibited a very interesting group of rooms, using tile as either the basic interior finish or for flooring and trim. For the architect's permanent file these rooms were photographed, detailed and made into a series of 12 plates which may be obtained upon application. These plates will be of great assistance to the architect who is planning bath and shower rooms, and particularly for details in Italian and Spanish style buildings.

**THE DURIRON COMPANY, Dayton, Ohio.** "Duriron Acid-Alkali-Rust-Proof Drain Pipe, Fittings, Parts, Etc."

Architects planning buildings such as chemical factories or laboratories, hospitals, or extensive kitchens and pantries in large hotels, are frequently puzzled when it comes to specifying the kind of piping to be used for the drains and certain other purposes. It is well known that some acids cause rapid deterioration of most kinds of piping, eating their way rapidly into substances generally supposed to be proof against wear. The importance of selecting piping which will withstand such conditions is easily understood, for it is not always possible to place pipes where they are exposed, and unless they are so placed there is certain to be troublesome and costly tearing up of floors. Here is described a type to endure such wear, even the most severe.

**DAVID LUPTON'S SONS CO., Philadelphia.** "Lupton Sash, Operating Devices and Standard Steel Doors."

Modern manufacturing buildings derive a great part of their efficiency from the large proportion of their outer walls which is of glass; indeed there are countless structures of which the exterior walls are almost wholly of windows, this made possible of course by modern methods of building by which the weight of a building is carried by a steel skeleton and not by its walls either outer or inner. In such buildings use of steel sash is quite necessary, and this folder describes and illustrates in minute detail the excellent steel sash as well as the steel doors supplied by the Lupton Company, making plain by sections and diagrams of other kinds the character of the mullions, muntins, jams, sills, pivots, ventilators, impost, etc., which are used. It also illustrates the best use of such sash when they are to be used in buildings of a much more general character.

**EDWIN F. GUTH COMPANY, St. Louis.** "Lighting Equipment." Lighting fittings for buildings of many kinds.

The necessity of using artificial light in a building of any kind lends, of course, importance to the fixtures by means of which light is supplied. The designers and manufacturers of lighting fixtures discovered long ago that they could be made to harmonize with interiors of any kind, and modern makers of lighting fittings have utilized all the details of design which have been accumulated during the ages of the past. In the one hundred or more loose leaves which this folder contains there are illustrations and descriptions of a wide variety of lighting fixtures, suitable for interiors of different kinds. Though these pages give data regarding almost every possible type of lighting fixture, the preface or foreword to the publication offers the facilities of the company to architects or builders who may have to solve special problems in the way of lighting.

**HOLORIB, INC., Cleveland.** "Holorib Insulated Roofs." Their highly practical value in the conservation of heat.

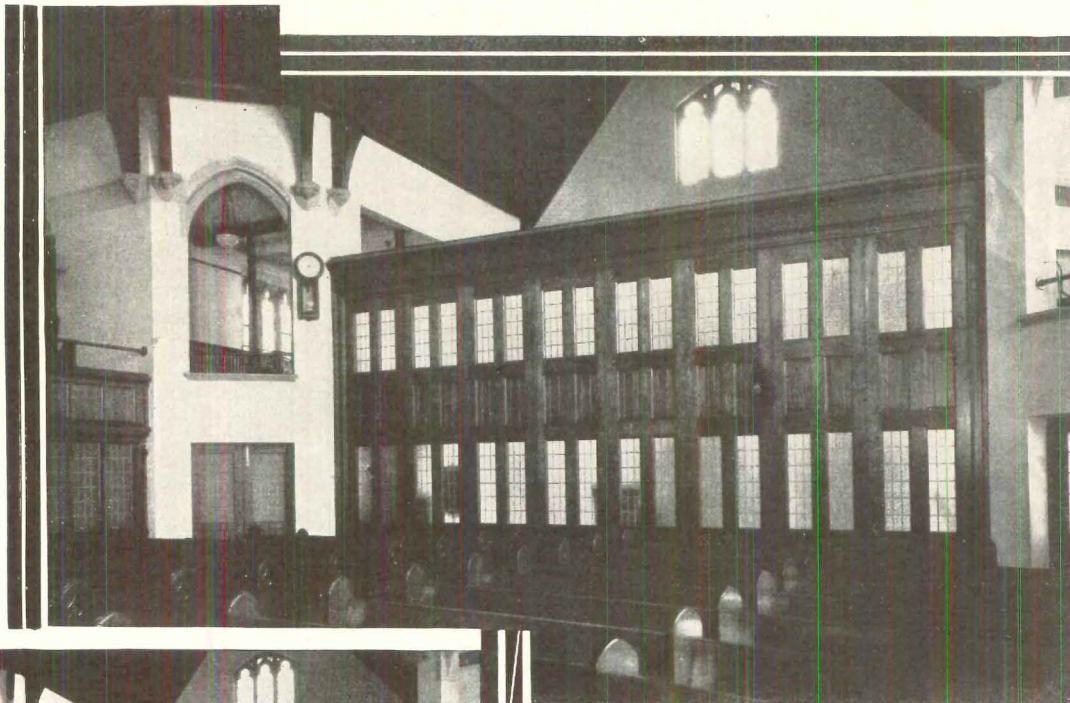
With each year the appreciation of the value of insulation becomes more general and its use correspondingly more widespread. It is found that the cost of heating buildings properly insulated against passage of heated air through walls and roofs is much less than the cost of heating buildings not so equipped, and sufficient to cover within a short time the comparatively small cost of such installations, so that the providing of adequate insulation is merely a matter of using ordinary common sense in building. This publication deals with the roofing materials supplied by the Holorib concern, materials which are fireproof, or at least fire-resisting, highly durable, and so light that they add but little to the weight of the roof which the structure must bear. The brochure is replete with all the data which an architect or a specification writer could require, and many illustrations of completed installations of roofs are given.



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## REVIEWS OF MANUFACTURERS' PUBLICATIONS

**JAMES B. CLOW & SONS, Chicago.** "For the Smallest Room or the Largest Building." Heating apparatus for either.

Builders and architects know that there are countless instances where it is desired to heat one room or perhaps two rooms without starting up the system which supplies heat to an entire building. One such instance would be, let us say, in a church, where the pastor's study or a community room might be the only part of the premises where heat would be needed. Then again, in the small apartments or studio suites into which so many large residences are being converted, it is often desirable, for one reason or another, to have tenants supply their own heating, and this makes valuable a small individual heating unit which can be easily and quickly operated. This brochure deals with use of the "Clow Gasteam Radiator," there being within the radiator a complete steam heating system, the lighting of a gas flame under a water container producing steam which is controlled by a regulator. That the "Gasteam Radiator" is suited for use in large buildings as well as for single rooms or small apartments is made quite apparent by the booklet, which gives illustrations of buildings in all parts of the country which are so heated.

**KALMAN STEEL CO., Chicago.** "Kalmantruss Joists." Important data on a valuable steel construction material.

Each year sees increased growth in the use of steel for buildings of every kind,—for residences and structures of what is sometimes called the "light occupancy" type as well as for the larger buildings in which steel is the chief structural material,—one reason for this constantly increasing use of steel being that since it is highly fire-resistant, if not actually fireproof, it makes for economy in cutting down the annual loss by fire, which is sometimes said to amount to one-half billion dollars. This booklet deals with the steel building materials supplied by this well known firm and particularly with the "Kalmantruss Joist" which is a light weight double lattice steel truss carefully designed in accordance with modern engineering practice. It is made of structural grade new billet steel to conform to the standard specifications of the American Society for Testing Materials, and is particularly adapted for use in fire-resistant floors and roofs of light occupancy buildings, such as apartments, hotels, schools, hospitals, office buildings, stores and private residences. Specifying the "Kalmantruss Joist" insures substantial and economical construction. It has been properly designed and carefully tested, and for its designated purposes can be used with the same degree of confidence and safety that characterizes other rolled steel.

**BENJAMIN ELECTRIC MFG. CO., 128 So. Sangamon Street, Chicago.** "Apartment Compact Electric Ranges."

In the small apartments now being built in all American cities, much depends upon the wise use of space which is extremely limited. In many if not most instances these apartments include kitchenettes, generally so tiny that the utmost ingenuity is required if the architect is to include the several utilities which are necessary. To meet this demand, makers of cooking apparatus have produced special models of electric or gas ranges and this brochure is devoted to the "Apartment Compact" range manufactured by this widely known firm, these ranges having been "designed especially for built-in and floor installations in the modern apartment dwelling where space is extremely limited. They combine beauty and durability with high cooking efficiency,—clean, fast and economical. Features of design and construction as embodied in the regular Benjamin Electric Ranges are retained in the Apartment Compact, such as thoroughly insulated, heat-retaining oven; interchangeable oven units and removable oven slides, which facilitate easy cleaning; long-life, quick heating coils and automatic heat and oven control. The new range is supplied in two models with choice of two beautiful finishes in combinations of white porcelain enamel and black baking japan in each model, and with further option of two- or three-burner cooking top." The booklet well deserves wide circulation.

**GENFIRE STEEL COMPANY, Youngstown, O.** "Genfire Standard Utility Doors." Fireproof doors for many uses.

To prevent the spreading of fire from one floor to another or even from one room or loft to a room adjoining, use must be made of doors which are themselves proof against burning. Building upon a vast scale has brought with it a wide demand for such doors, and their design and manufacture have been developed to a high degree of excellence. This publication deals with the extensive line of fireproof doors made by this firm, doors of the "swinging" as well as of the "sliding" type, together with all the fittings and accessories which the proper functioning of such doors requires. These doors "are furnished with sash or solid panels and equipped with all necessary hardware. All corners are reinforced internally and solidly welded to provide against sagging. The smaller sizes are built with outside rails of formed steel, and singly or in combination will fill any medium-sized opening. Doors for large openings are built with drawn, seamless, tubular outside rails. These large doors are also made to fold back, completely clearing the opening. Genfire Standard Utility Doors are used for garages, factories, warehouses, furnace rooms and elsewhere."

**P. & F. CORBIN, New Britain, Conn.** "Corbin Locks and Builders' Hardware." Hardware of many architectural styles.

Probably for the convenience of designers, draftsmen and writers of specifications, this large firm of hardware manufacturers issues in booklet form the pages listing its finer qualities of hardware which appear in the 22nd edition of Sweet's Architectural Catalog. In 61 plates, each measuring 8½ by 11 inches, there are illustrated a vast assortment of locks of different kinds and details of hardware of every sort which a builder would be likely to need. For the benefit of those interested in selecting hardware appropriate to some particular architectural type, there are shown fittings in different period styles,—Elizabethan, Adam, "Colonial," French Renaissance, Louis XIV, Louis XVI, Moorish, etc., these hardware details being in different finishes of cast bronze. The catalog places at the service of architects the services of a staff of men who are specialists in hardware and who have had long experience with hardware requirements for all types of buildings. Their advice is of value, as they are in constant touch with the latest improvement in locks and other hardware for special uses. If the architect's office is at a distance from New Britain, the firm suggests that a set of plans with a general idea as to the type of hardware and hardware allowance be sent to its nearest office. A hardware schedule will be made up.

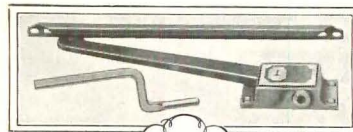
**CLINTON METALLIC PAINT CO., Clinton, N. Y.** "Color Suggestions for Brickwork." Design value of mortar joints.

The interest which architects are taking in the use of brick is indicated by its excellent use for building structures of many types, and there is being produced brickwork which compares favorably with the best of centuries past. There is astonishing character which can be had by the wise use of brick, due partly to the use of various bonds or methods of laying brick, partly to the wide range of color values which the material possesses, partly to the use of different methods of treating the joints, and particularly to the use of color in the joints' mortar, highly important, since it has been found these joints comprise one-fifth of all brickwork. This folder gives small samples of ten colors in which the matter used for coloring mortar produced by this firm may be had, colors so rich and striking that their use could not fail to give life and vitality to brick of any kind. The folder says that "Clinton Mortar Colors are permanent mineral colors,—as lasting as the tints of the natural ores from which they are made. Rigid laboratory tests keep them positively uniform from shipment to shipment and from year to year. The swatches shown indicate the natural hues of Clinton Mortar Colors themselves, unmixed with mortar." The folder abounds in valuable suggestions for architects who appreciate the importance of color in brickwork and who desire to secure it.





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