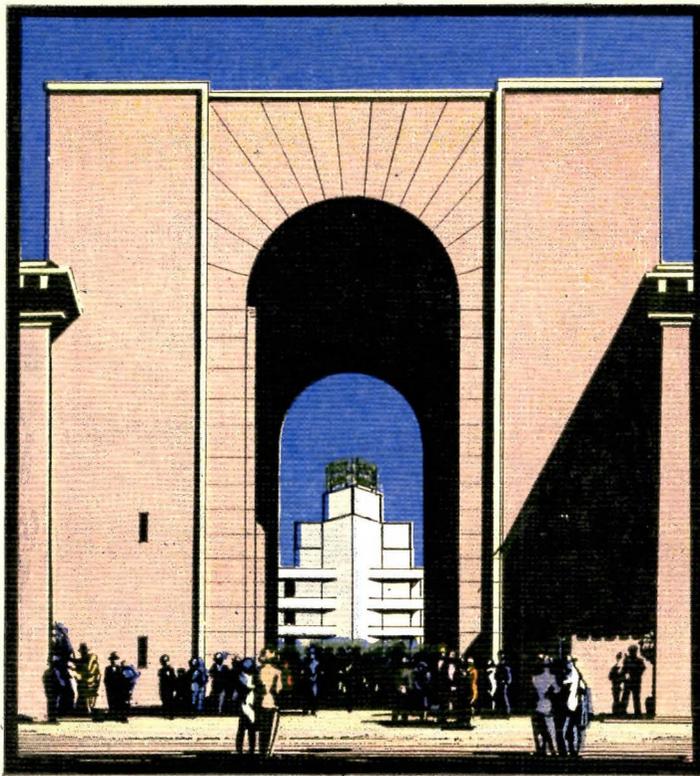


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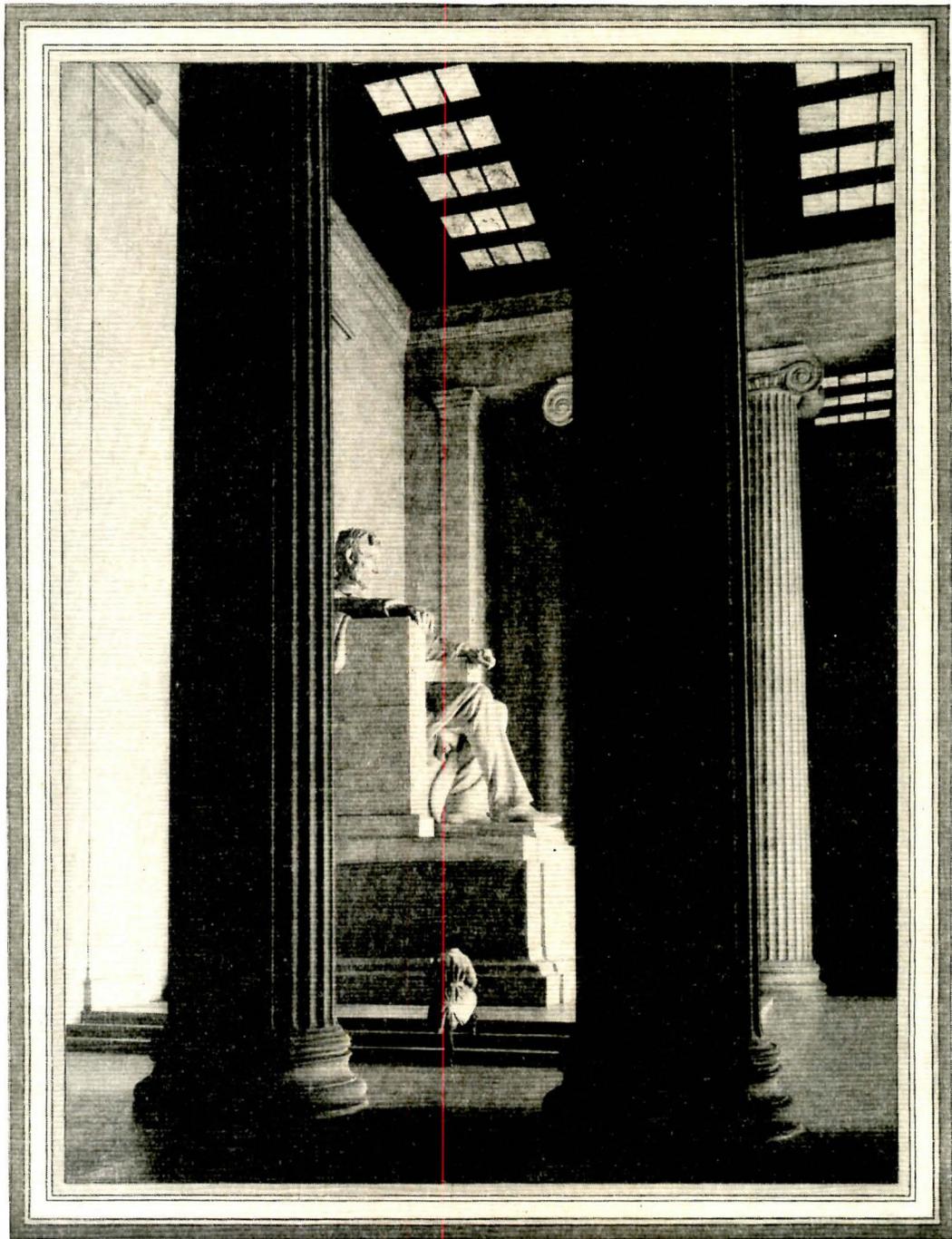
ARCHITECTURAL FORUM

IN TWO PARTS



PART ONE
ARCHITECTURAL DESIGN
APRIL
1929

GEORGIA MARBLE



INTERIOR LINCOLN MEMORIAL, WASHINGTON, D. C.
HENRY BACON, ARCHITECT—DANIEL CHESTER FRENCH, SCULPTOR

The statue of Lincoln is white Georgia Marble. Twenty-eight large blocks were used, totalling about 3000 cubic feet of marble. Piccirilli Brothers carved and erected the statue. Georgia Marble occupies a unique position,—it is the choice of many prominent sculptors for large scale work and at the same time it is recognized by architects to be one of the most durable materials obtainable for exteriors.

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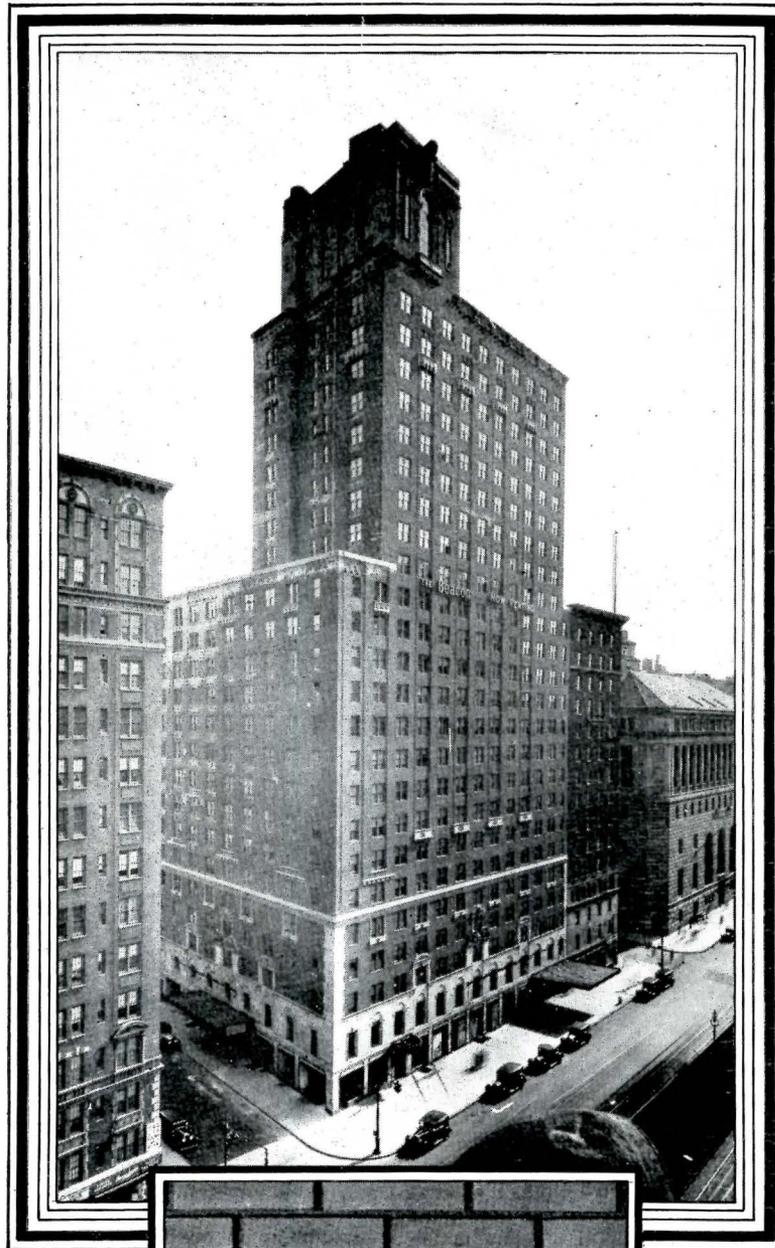
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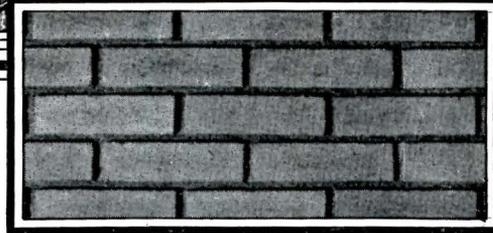
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Walter W. Allschlager,
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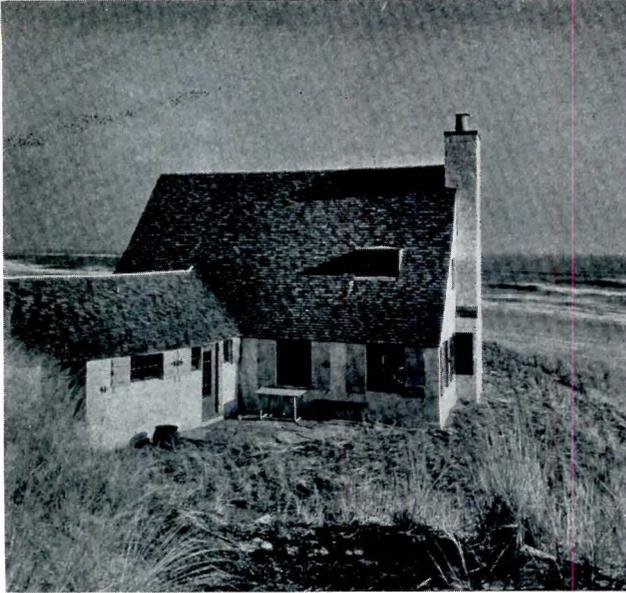
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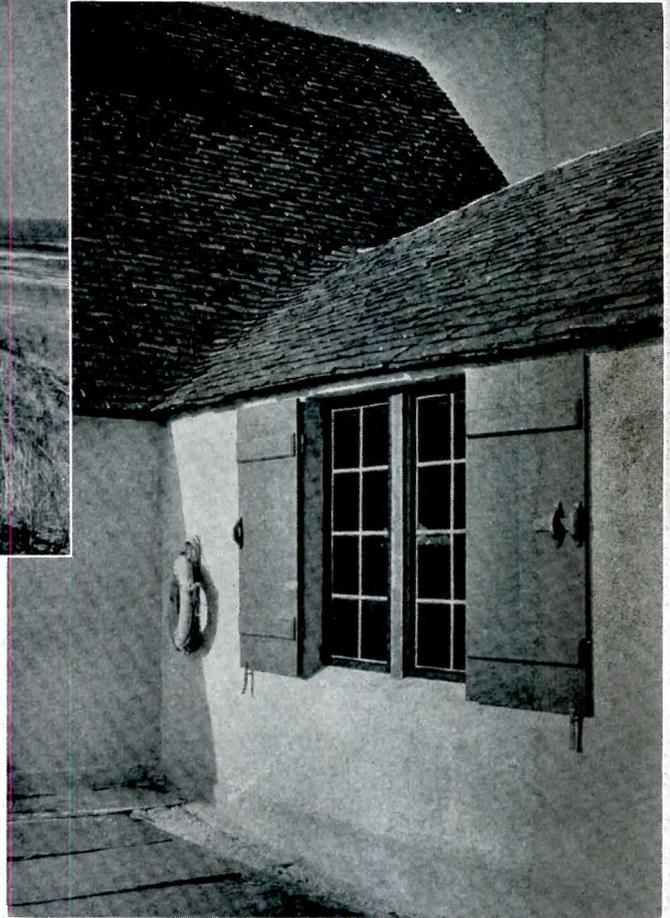
BOSTON—260 TREMONT ST.

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The Long Island Studio of
MR. ARCHIBOLD M. BROWN
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HEINZ

Age Old Tiles

*in perfect harmony with this
picturesque studio by the sea*

ONLY in a small degree do the above photographs reveal the charm and beauty of HEINZ PLYMOUTH SHINGLE TILES. Nor is it possible for photographs or even color plates to do them justice. They must be seen to be appreciated. The following points, however, will make you anxious to observe them if you would have the best tiles in the land for fine homes and country estates.

1. Special shale clays are used which do not vitrify when kilned. Thus HEINZ tiles do not shine.
2. Our own special process of hand washing and sanding produces the time-worn texture.
3. The butts and edges are rough-cut

and irregular and a certain proportion of the tiles have been purposely warped or twisted.

4. An almost unlimited variety of subdued and mellow color tones are present in each tile.
5. The HEINZ method of laying the tiles light at the ridge and blending to dark at the eaves, gives an effect of weathered age that is positively remarkable.

Candidly, we believe that no one has approached a time-weathered tile comparable with HEINZ PLYMOUTH. We urge you to be the judge. Full-sized samples will be furnished on request, or, if you prefer, we will be glad to arrange for you to see a roof complete.

THE HEINZ ROOFING TILE CO.

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3659 COUNCIL ST., LOS ANGELES, CALIF.

101 PARK AVE., NEW YORK

LEAD.....

The simplest formula for eliminating paint troubles: specify high-lead-content paints, preferably *pure* lead. For lasting satisfaction and long-time economy.



Reg. U. S. Pat. Off.

EAGLE White Lead

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The Invisible Superintendent at the Mortar Box

Insures water-repellent mortar

WATER-REPELLENT mortar, of course, helps prevent leaky walls. The U. S. Bureau of Standards says that it also reduces efflorescence by preventing the passage of salts in solution through the mortar. In addition it preserves mortar colors by preventing water from penetrating the joint and leaching out the pigment.

When BRIXMENT is used for mortar no waterproofing admixtures are necessary. BRIXMENT mortar alone is permanently water-repellent because a small amount of unsaponifiable mineral oil is intimately mixed with BRIXMENT during manufacture. . . This same mineral oil adds plasticity and prevents BRIXMENT from air-setting and caking in storage. Handbook on request. Louisville Cement Co., Incorporated, Louisville, Ky.

District Sales Offices: 1610 Builders Bldg., Chicago; 301 Rose Bldg., Cleveland; 602 Murphy Bldg., Detroit; 101 Park Ave., New York

BRIXMENT *for Mortar and Stucco*

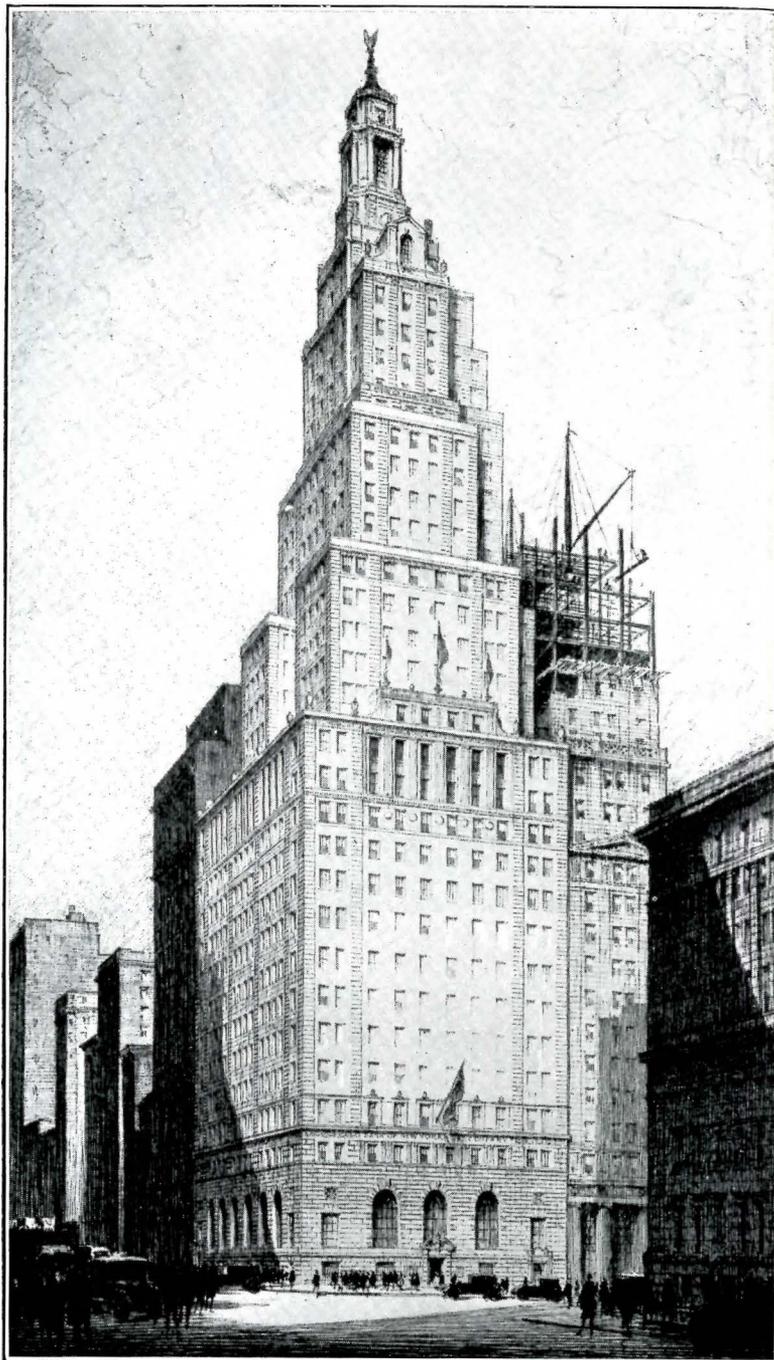
A true hydraulic cement, ideal for use in walls below grade. It makes a water-repellent mortar, with no lime in the mix.



*Bank of New York & Trust
Co. Bldg., New York City.
Benjamin Wistar Morris,
Architect. Marc Eidlitz &
Son, Builders. Lower stories
and trim above is of VARIE-
GATED Indiana Limestone.*

For today's finest Buildings

*Prominent architects
are choosing either
"Gray" or "Variegated"
Indiana Limestone*



THERE is no building trend more noticeable today than the trend toward stone facing in the "quality" commercial building. Knowing that the public, whose verdict means much to the owner of a business building, has set the seal of its approval upon Indiana Limestone, the experienced architect selects either the "gray" or the "variegated" variety of this beautiful natural stone for the exterior facing. By so doing he gets a per-

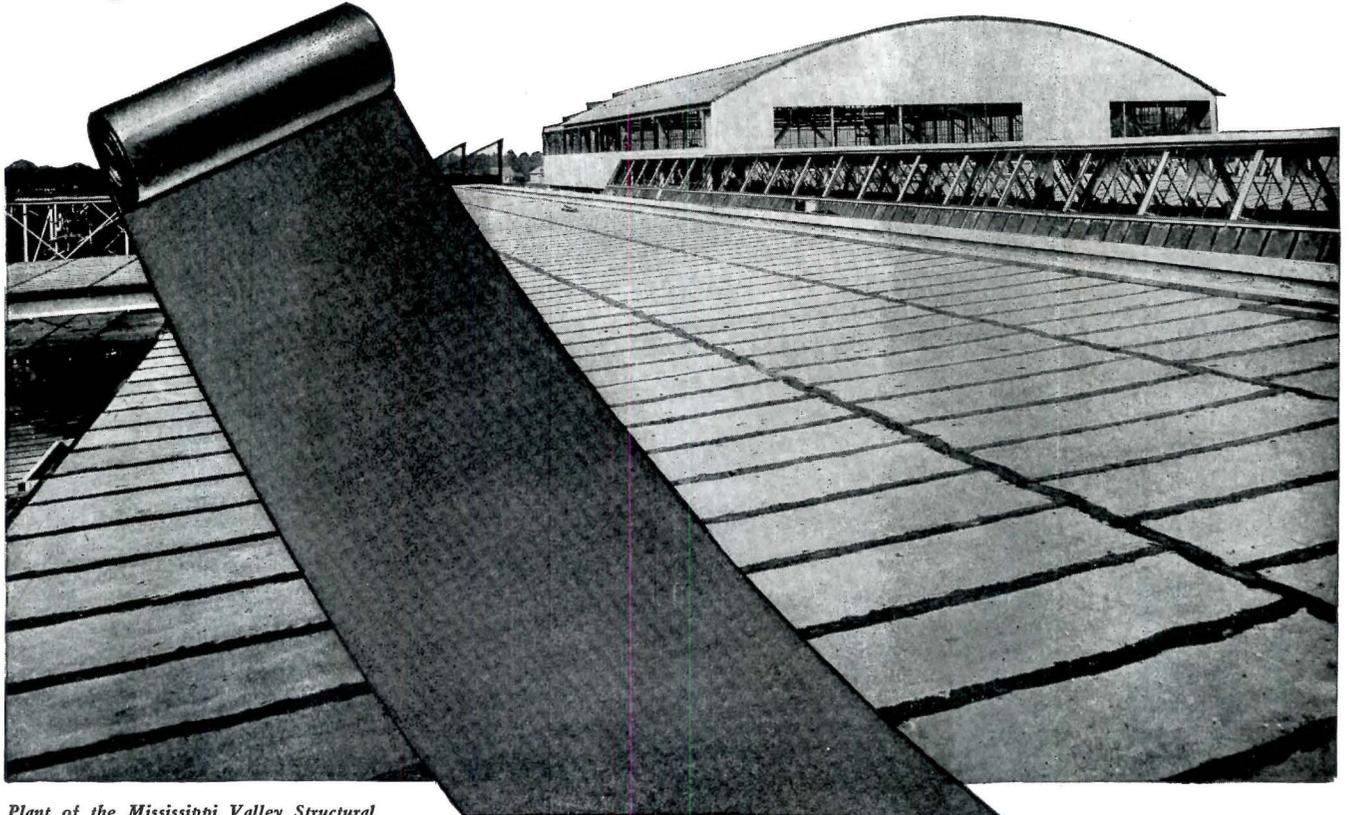
manently satisfactory pleasing color-tone; one which will always be attractive and meets the modern demand for an attractive light-colored exterior. Buildings faced with "gray" or "variegated" Indiana Limestone have proved that they pay steady dividends in rentability, low up-keep cost, and all-round investment value. Why not use these rightfully popular classes of Indiana Limestone for the new project you are designing?

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Executive Offices: TRIBUNE TOWER, CHICAGO

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Plant of the Mississippi Valley Structural Steel Co., Chicago, roofed with Federal Light Six Channel Slabs

for Weather-Proof Covering No Delay!

These are the Federal Features

1. Truly permanent—being stone concrete.
2. Fireproof — lower insurance rates.
3. Light weight saves steel.
4. No maintenance whatever.
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6. No rust—no rot—no disintegration.
7. Quickly laid in any weather.
8. Ready at once for composition covering.
9. Smooth under-surface — no painting.
10. Lowest cost permanent roof available.

A greater asset on the books
of the company

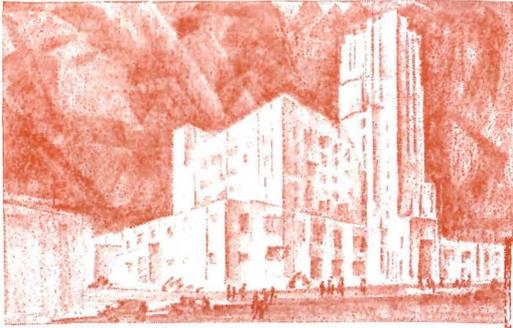
HARD, dry, non-absorbent concrete presents the one perfect surface for taking composition covering. There is no need to wait for the roof-deck to dry out before mopping on the covering. The composition adheres firmly and smoothly—without blisters. These advantages insure quick completion and early occupancy of the building.

Precast concrete slabs form a permanent—fireproof—no-maintenance roof. Read the entire list of important features at the left—they are the reasons for Federal prestige amongst architects, engineers, contractors and owners—for buildings of all kinds. Send for detail book "Roof Standards."

Made, Laid and Guaranteed by
FEDERAL CEMENT TILE COMPANY
608 South Dearborn Street
CHICAGO

FOR OVER A QUARTER CENTURY

FEDERAL *Light Weight* Precast Concrete Roof Slabs



When Imagination becomes Practical

BEAUTY comes easily to the imagination of the artist. But to hold beauty when up against the practical facts of cost and serviceability is the test of a real technician.

To the architect—who must of necessity be both artist and technician—Master Builders Colored Concrete Hardners supply a useful means of combining beauty and practical service in the floors.

Tile-like in beauty and color, yet moderate in initial cost, Colored Masterbuilt Concrete Floors were selected for the Sears-Roebuck chain of modern department stores. Their harmonious finish helps sell merchandise—at the same time “built in” color and durability eliminate annual painting and upkeep expense.

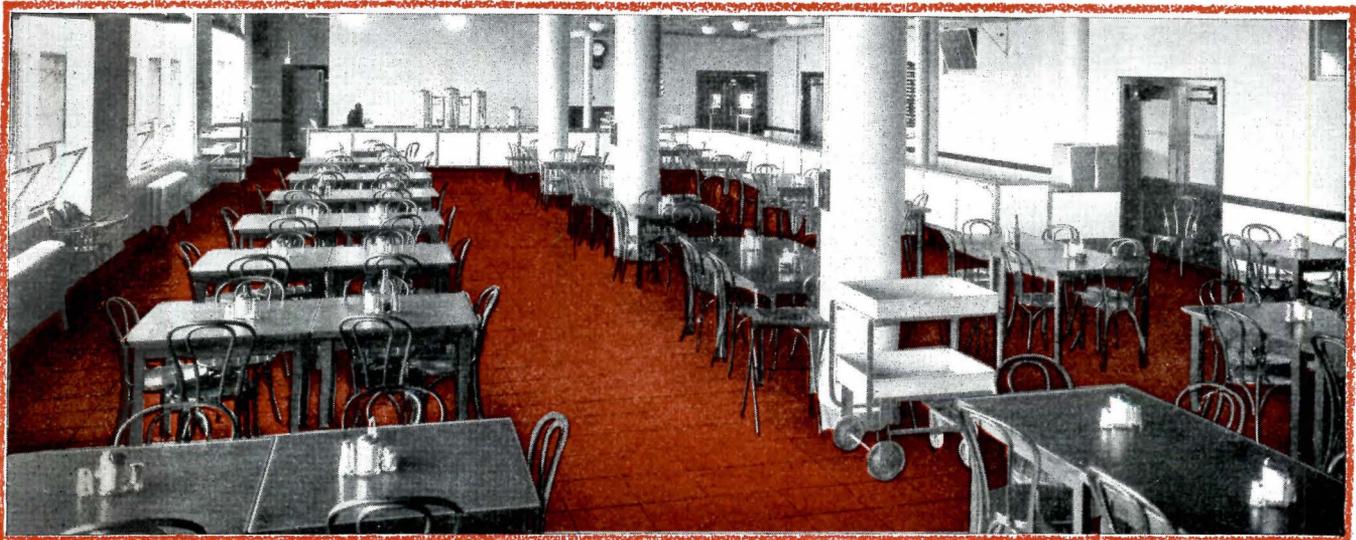
Colored Masterbuilt Floors are obtained by the use of Colormix, Dycrome, or Colored Metallic Hardners. Specifications with data indicating their respective advantages, will be sent on request.



A protective coating, Stainproof, applied over colored Masterbuilt Floors during the curing period, guards them from stains and injury during the final rush to complete the building. Stainproof, literally “perfection insurance” is an exclusive feature with colored Masterbuilt Floors.

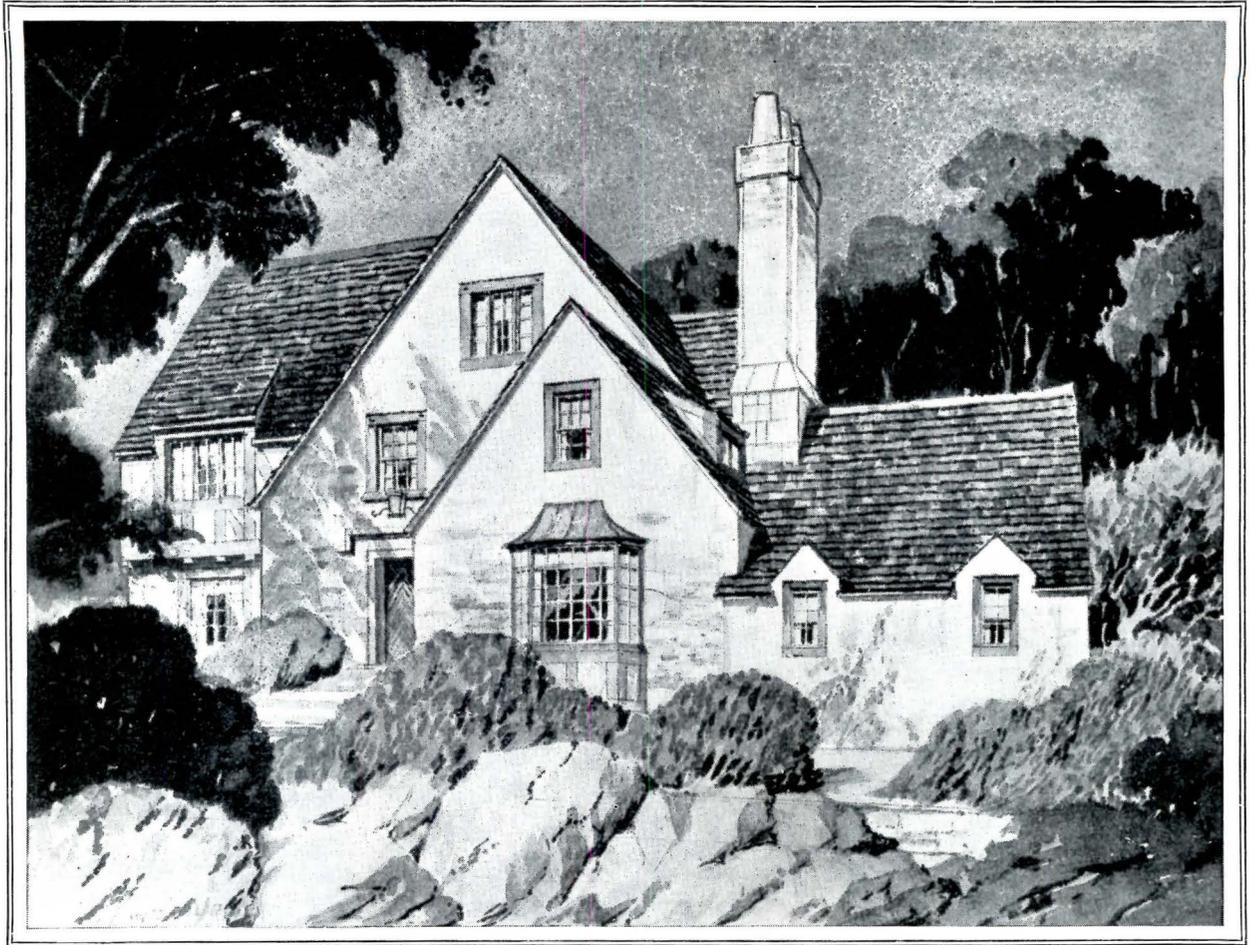
THE MASTER BUILDERS COMPANY, *Cleveland, Ohio*
 Sales Offices in 110 Cities
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Red Masterbuilt concrete floor in cafeteria of Sears-Roebuck's Los Angeles store. George P. Nimmons, Architect



Colored Masterbuilt Floors

H A R D E N E D D U S T - P R O O F C O N C R E T E



Residence at Scarsdale, New York. Edgar & Verna Cook Salomonsky, Architects

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When planning a home of English, French, Spanish or Italian architecture, the well-informed architect usually specifies a roof of IMPERIAL Roofing Tiles.

For his years of study and extensive travels abroad have taught him that tiles are the *appropriate* roof for homes of European origin.

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Close-up of IMPERIAL Brittany Shingle Tiles as used on the residence above. Note how closely they resemble Europe's century-weathered tiles.

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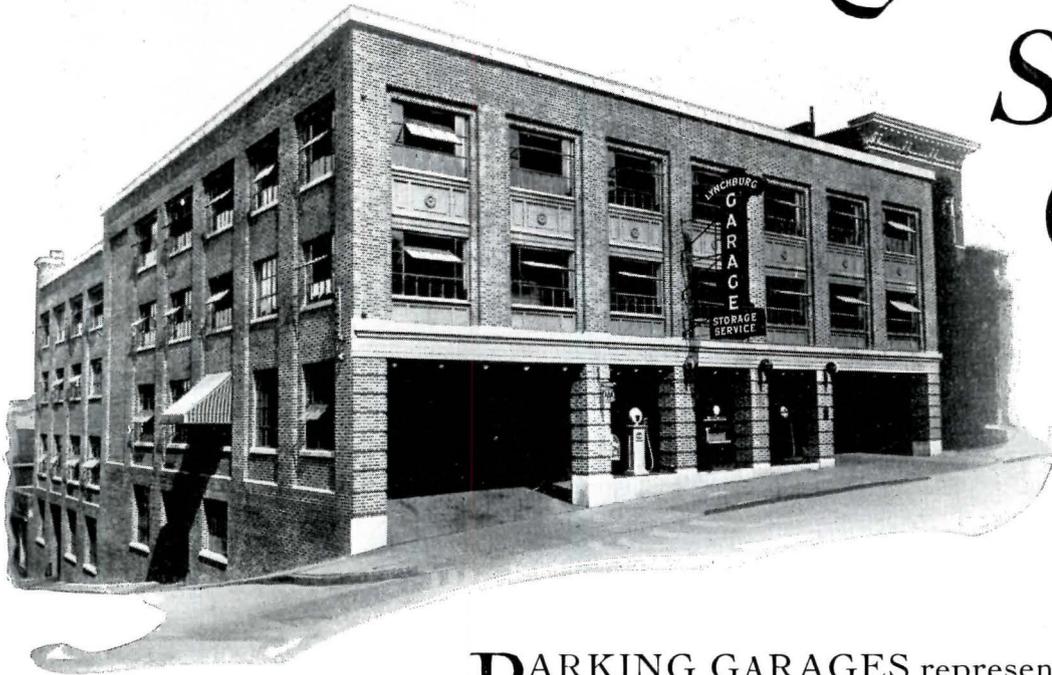
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ONE hundred and ninety cars can be parked at once in this d'Humy Motor-ramp Garage at Lynchburg, Virginia.
Heard & Chesterman,
Architects

RAMP BUILDINGS CORPORATION

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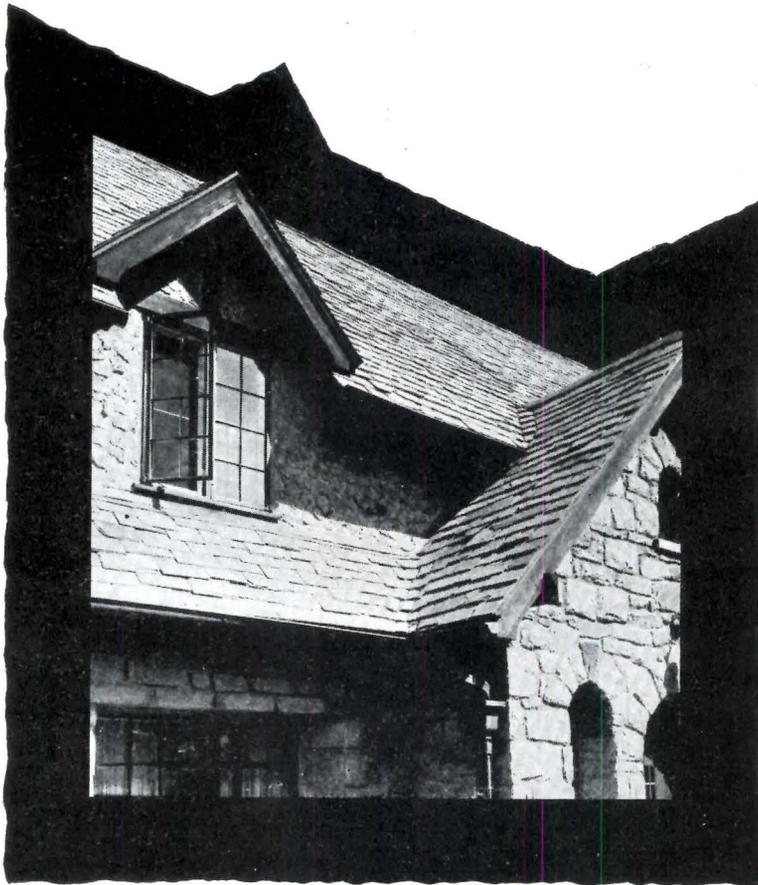
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CONSULTANTS ON PROMOTION

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from any angle
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at any "age."
It always has
its incomparable,
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Please turn to Sweet's, Pages A-493-4-5, and see four Sheldon's Slate Roofs in natural colors.

Then turn to us for anything and everything you may need to insure a roof of no regrets.

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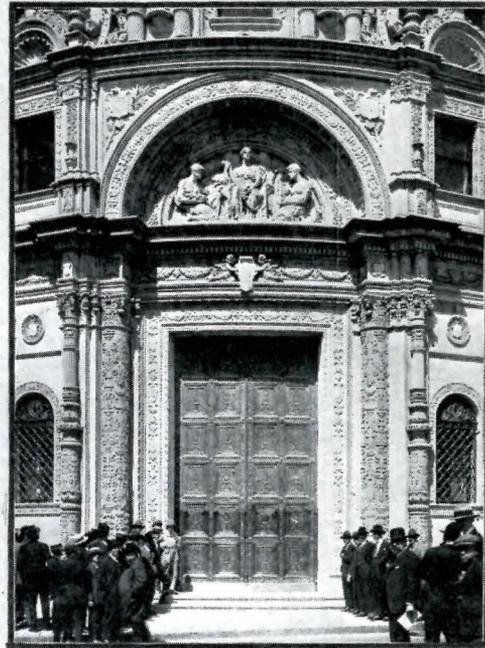
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Architect: Leslie M. Perritt, A.R.C.I.A.
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HOTEL, court house, business building—separated one from the other by thousands of miles as well as by marked national characteristics—each one of these three buildings is a worthy example of the best architecture of the country. In its own particular way each has achieved its ultimate aim of harmonizing beauty with utility. RUSSWIN HARDWARE was chosen for these distinguished buildings in far-away cities because architects everywhere approve of its designs and wearing qualities.

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for the Bungalow ... the Pretentious Home ... the Monumental Structure

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Russwin Hardware is introduced only through its use in the buildings featured—for which it was chosen because of its distinctive design and wearing qualities.

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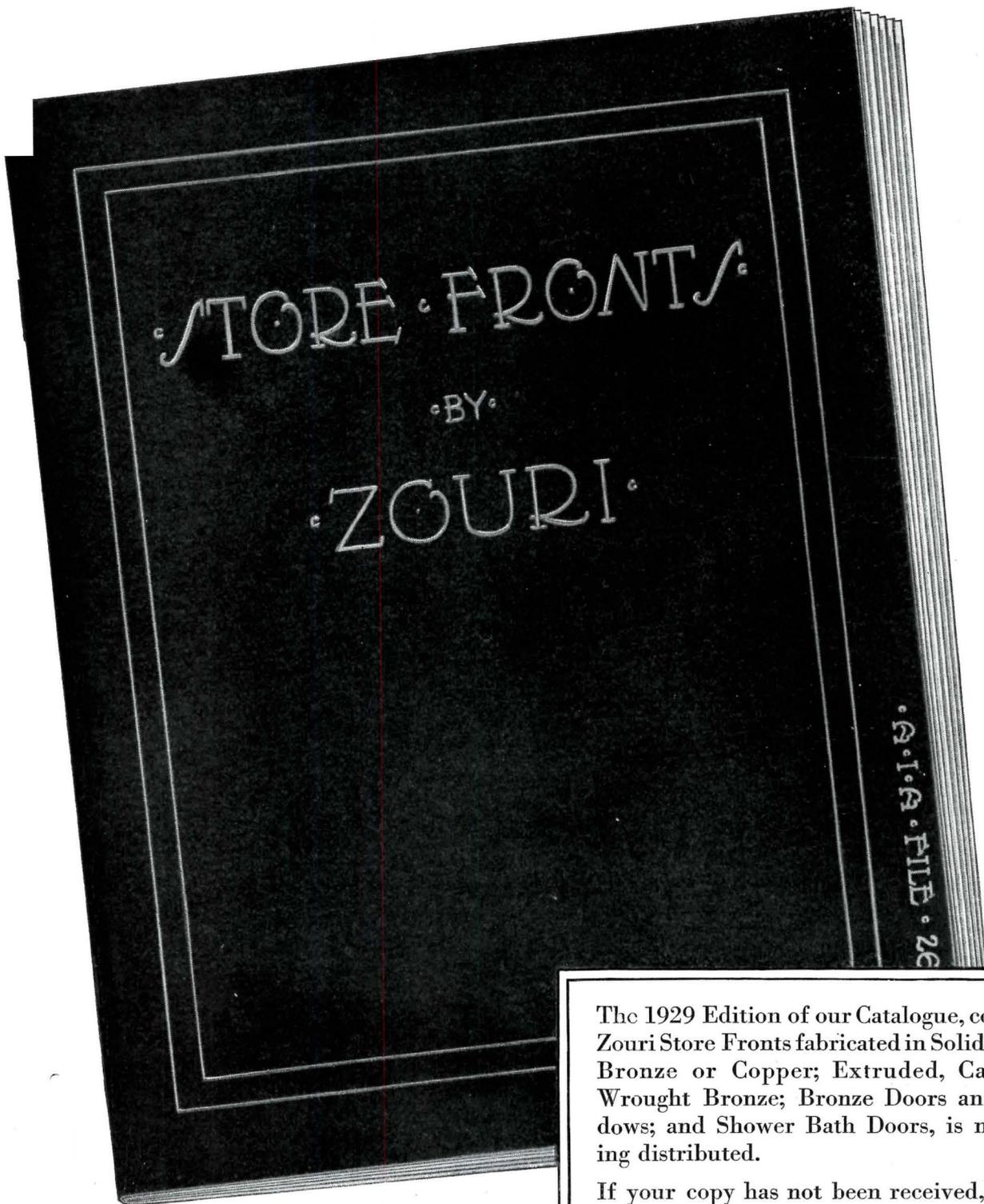
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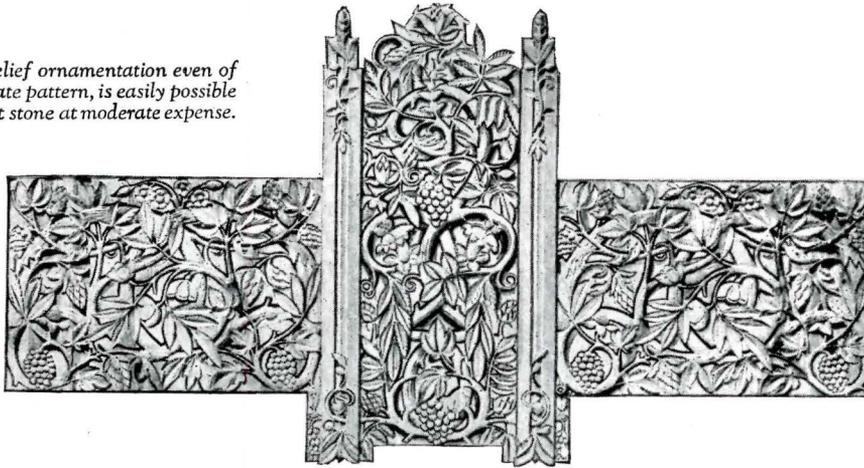


*Main Entrance, New York Telephone
Company Building, Syracuse, New York*

*The modern cast stone facade permits, at eco-
nomical cost, new and unique beauties of design.*

CONCRETE FOR PERMANENCE and Firesafety

Bas-relief ornamentation even of intricate pattern, is easily possible in cast stone at moderate expense.



Modern Ornamentation

CAST STONE—concrete moulded in sections to definite architectural designs—opens new possibilities of beauty in modern commercial buildings.

The furniture warehouse, the storage garage, the automobile sales and service depot, the wholesale grocery, the small manufactory—once bleak, wholly utilitarian structures—today may be buildings of dignity and character.

Cast stone affords wide latitude to the architect in achieving simple and effective design. It affords, too, a complete control of color. Owner and architect may plan a building of lightest hue, secure in the knowledge that it will resist weather, smoke and soot stain. When backed by reinforced con-

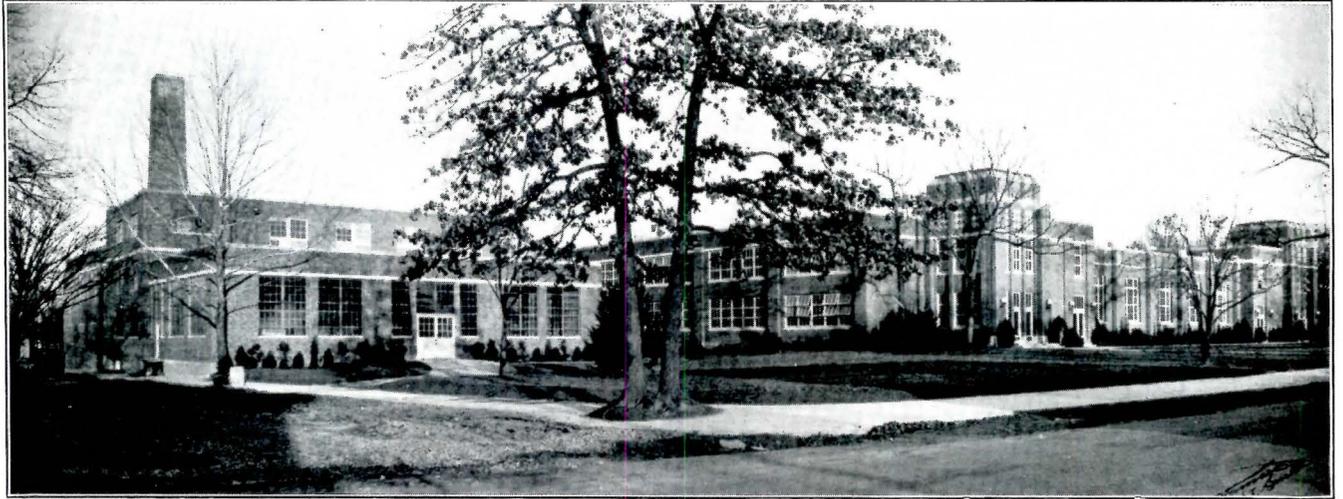
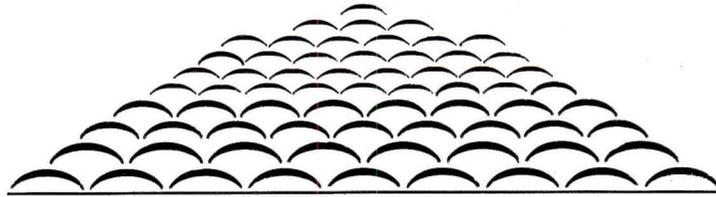
crete construction, cast stone permits buildings to be fire-safe and storm-proof, with economy.

Business executives planning on new buildings and architects specializing in the design of commercial structures are invited to write for complete information. The beauty and distinction economically attained through the new technique in concrete are well worth careful consideration.



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THE use of Face Brick in America's outstanding school buildings is a tribute to their beauty and utility.

This splendid structure is faced with smooth texture sand-finished Acme Brick in shades of Old Rose, Wine Reds, Tobacco Browns on through the Gunmetal tones—everlastingly beautiful.

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ACME BRICK

Let us help you solve *your* color schemes in Permanent and Colorful Acme Face Brick—everlastingly beautiful

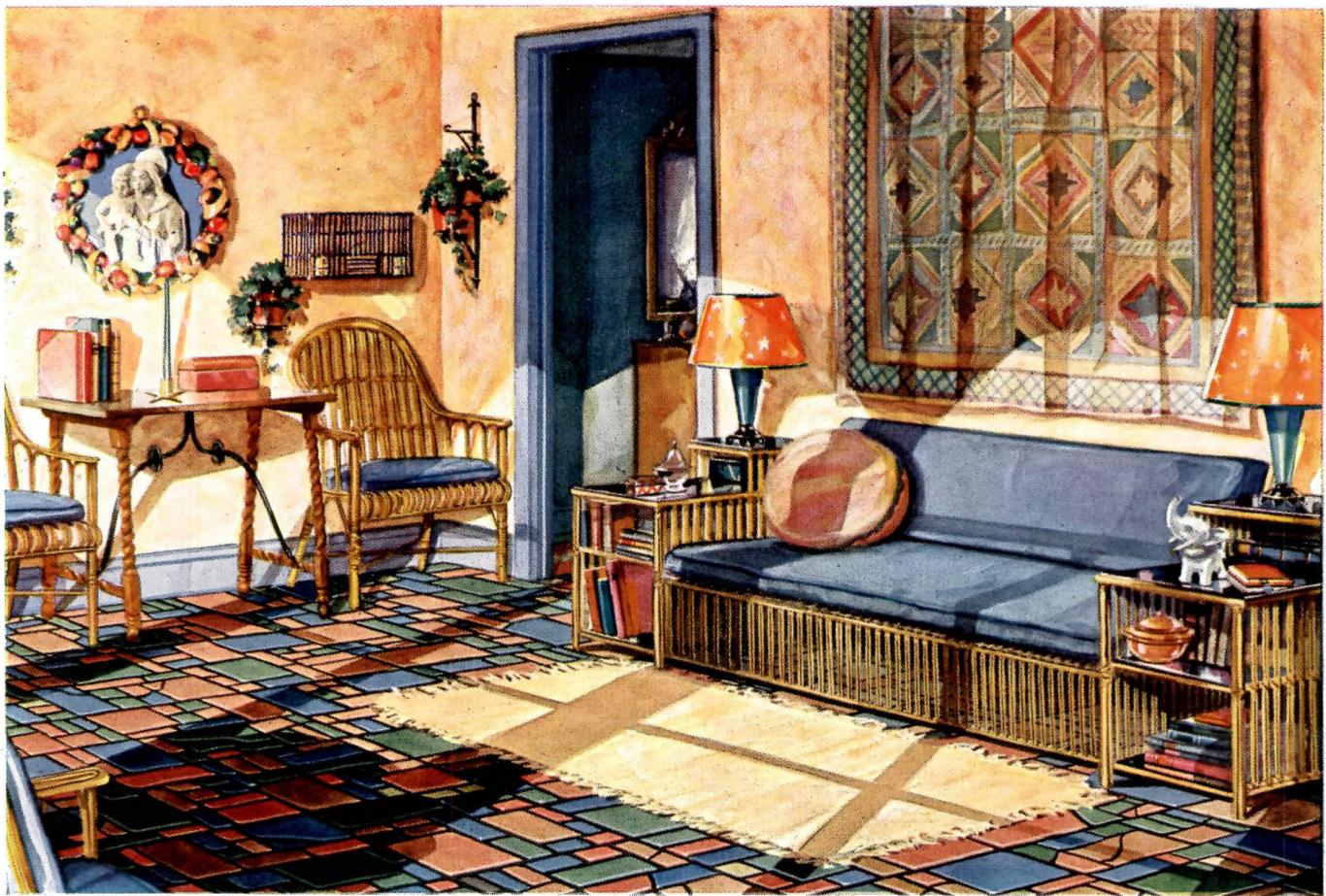
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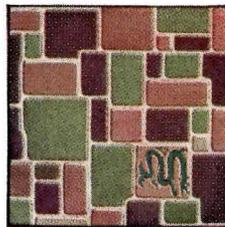
Color in the floor and color in furnishings and furniture. The architect gives the clue with this Armstrong pattern (No. 5031).

How can you guide the DECORATOR ?

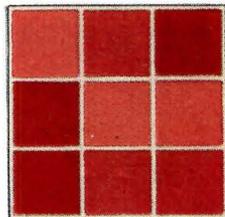
You can suggest the appropriate decorative idea for any room by putting in permanent floors of Armstrong's Linoleum

A room begging for sun-lit color! So the architect prepares the future room scheme by selecting a colorful Armstrong's Embossed Inlaid Floor. He knows that the decorator or housewife will win instant inspiration—will be able to consummate the proper outdoor quality for the sun porch.

In like manner the architect can suggest the appropriate decorative idea for any



Embossed Inlaid
No. 6062.



Embossed Inlaid
No. 6018.

room in the house. There are scores of idea-suggesting Armstrong patterns. And the client's complete satisfaction is assured by the practical virtues of Armstrong's Linoleum—its quietness, warmth, permanence, and economy.

Truly is Armstrong's Linoleum a new-type linoleum. With the Accolac Process lacquer surface, an Armstrong's Linoleum Floor is sanitary and easy to keep clean.

We will be pleased to send you samples of Armstrong's Accolac Process Linoleum. Feel it. Test it. Ask also for colorplates of the newest patterns.

Armstrong Cork Company,
Floor Division, Lancaster, Penna.

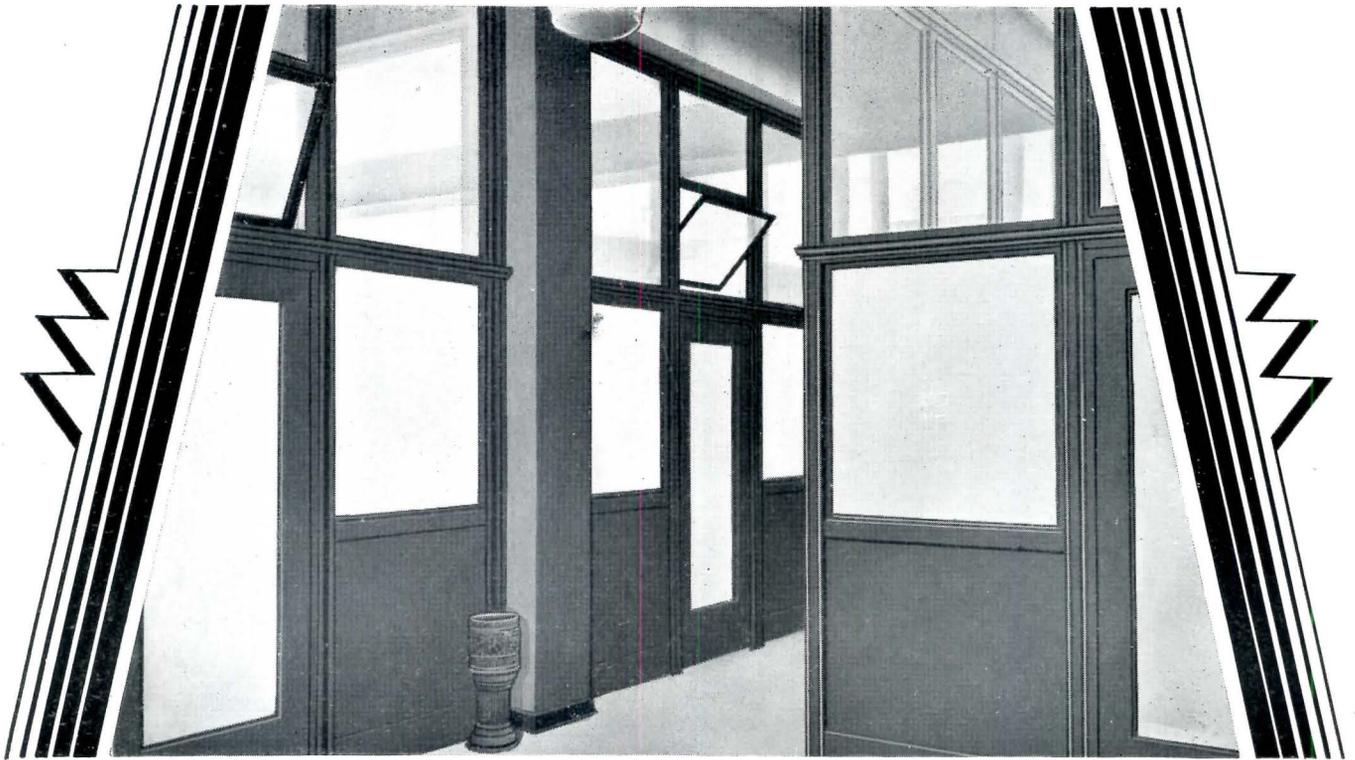
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CIRCLE A
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Armstrong's Linoleum Floors

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 — **the EXECUTIVE DESIGN**

SO great has been the demand for a steel office partition of genuine high quality—yet not extravagant in price—that Sanymetal has perfected this new Executive Design. In balance and beauty, in exactitude of drawn steel moulds and members, in the rich and restful harmonies of its color effects—it is thoroughly eloquent of fine craftsmanship.

The Executive Type, like all Sanymetal Office Partitions, is sectional and movable, sound deadening and readily wired. Illustrations and details of this fine, new Sanymetal Partition will be gladly sent to architects upon request.

[The complete line of Sanymetal Products covers office partitions, factory partitions, toilet, shower and dressing compartments, hospital cubicles and metal costumers. We shall be glad to send you details on new and interesting designs of any of these products. Write direct to Partition Headquarters.]

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 OFFICE & TOILET
 PARTITIONS

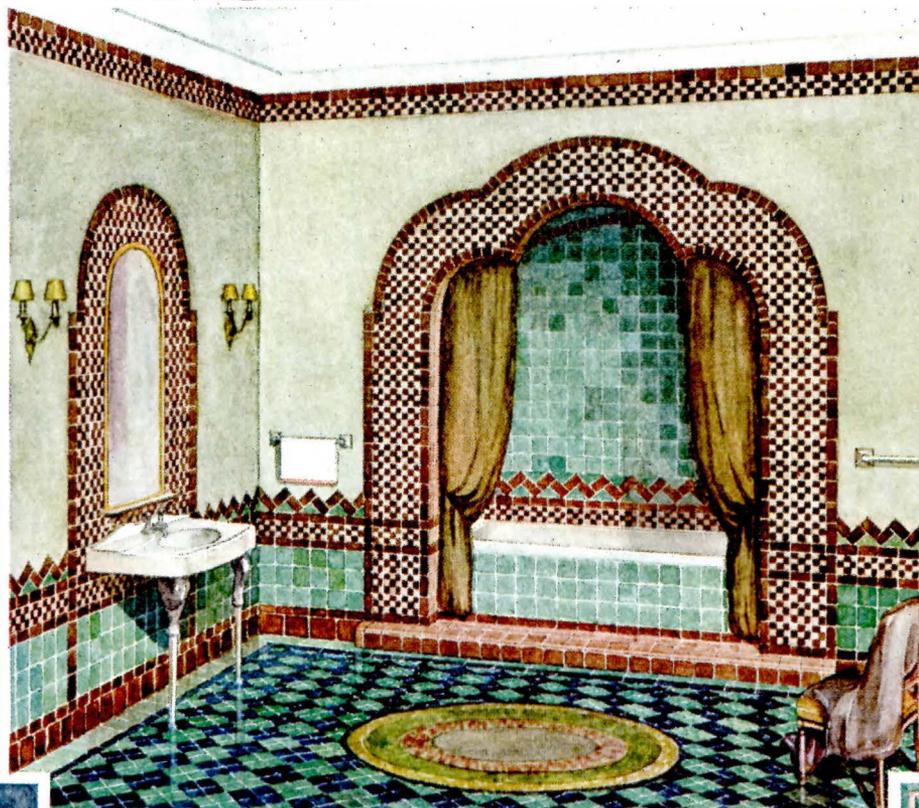


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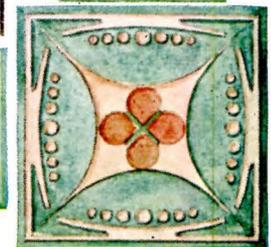
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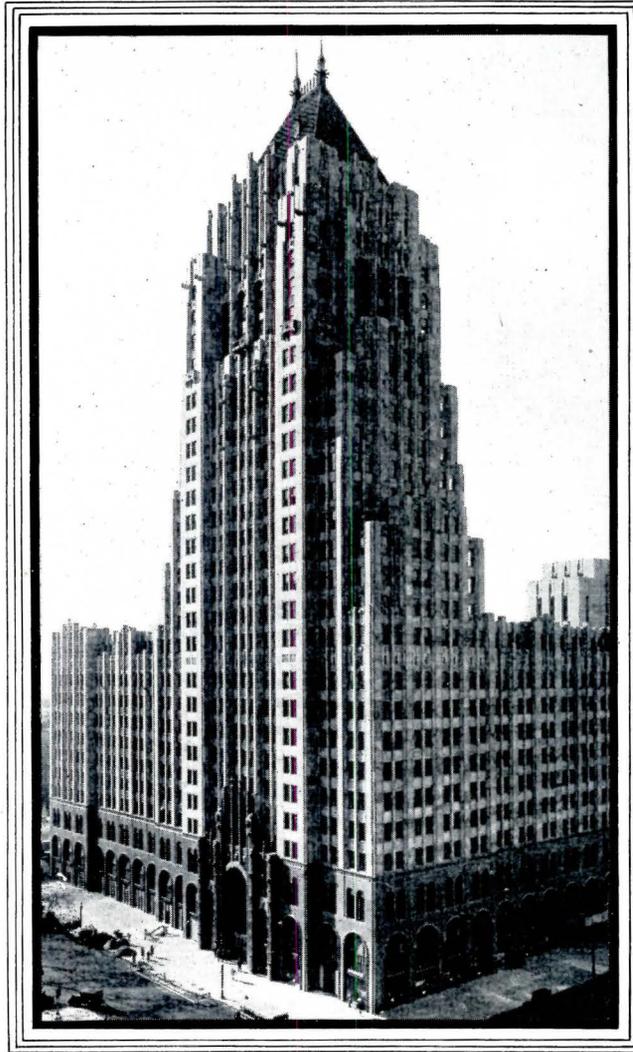


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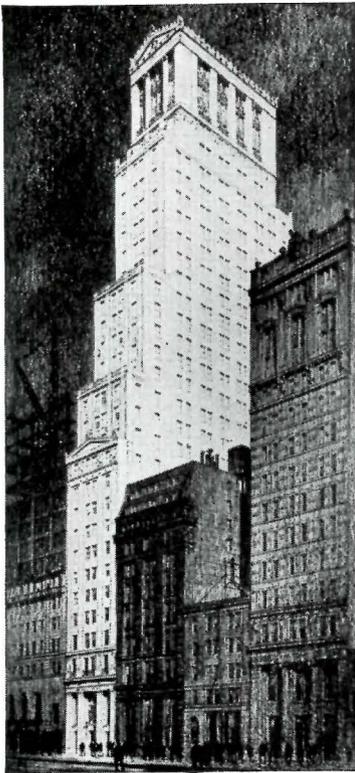
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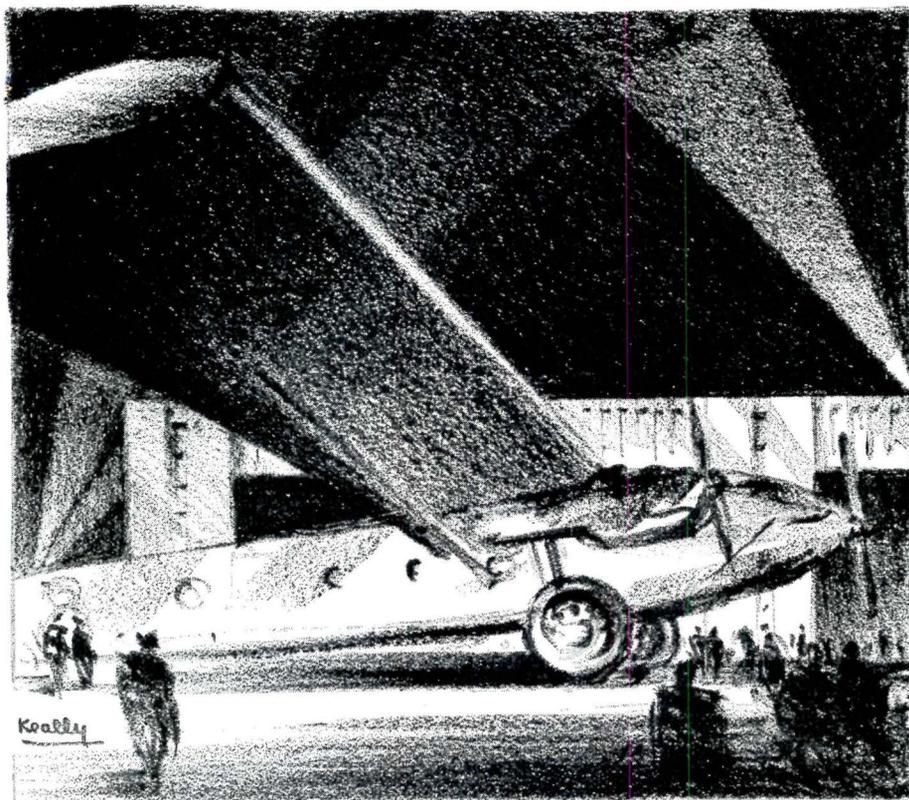
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ANNOUNCING

the Lehigh airports

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Architects and engineers, preferably working in collaboration with each other and with city planners, can solve America's airport problem. This competition is designed to present to the public designs of practical as well as inspirational value to guide the development of all future airports.

The requirements of the competition are simple and have been formulated after extensive research and through the cooperative effort of over twenty-five recognized experts in the four fields of architecture, engineering, civics, and city planning, and aeronautics. Harvey Wiley Corbett, F. A. I. A., F. R. I. B. A., is Chairman of the Program Committee and of the Jury of Awards. Francis Keally, A. I. A., has been retained as professional adviser to the competition, which is under

the management of C. Stanley Taylor, of Taylor, Rogers & Bliss, Inc. The Program Committee, the personnel of which is presented on the opposite page, has been given carte blanche authority to prepare the requirements of the competition in a manner which will best serve the interests of architects and engineers and the aeronautics industry.

The required entries consist of two drawings rendered in black and white in any medium. The drawings will include four elements, consisting of a small scale plot plan showing the entire development of the ground area specified in the competition program; block plans of the structures needed to house the present and future facilities required in a complete airport; an airplane perspective of the principal airport structures showing their relation to the flying area and to the traffic arteries serving the port; and one elevation of the principal structures at larger scale. The competition program establishes the size of the ground area to be developed in the competition and specifies the type of accommodations deemed essential for the practical modern airport handling airplane rather than lighter-than-air traffic.

The buildings and structural features of the airport shall be indicated as though constructed of Portland cement products wherever practicable. The Jury of Awards, consisting of the Chairmen of the four sections

Competition programs have been mailed to Architects and Engineers. If you have not received your copy, write or wire the company.

competition

of the Program Committee and a group of other members selected by the Chairmen, will judge the competition entries on the basis of their excellency of design, their practicability from both an engineering and aeronautical viewpoint, and the ingenuity displayed in developing both the structures and their relationship to the landing area to meet the air traffic of today and the immediate future.

The timeliness and public importance of this competition, and the fact that literally thousands of airports to be constructed in the next few years need competent architectural and engineering counsel, warrants the participation of every architect and engineer in the United States. Upon completion of the competition, the winning designs and those receiving honorable mentions will be widely published for the guidance of municipalities and organizations interested in airport development.

PROGRAM COMMITTEE

Harvey Wiley Corbett, F.A.I.A., F.R.I.B.A., *General Chairman*
Francis Keally, A.I.A., *Professional Adviser*

The Program Committee, which also serves as an advisory body during the period of the competition, includes the following men of outstanding prominence. The committee has been divided into four sections on Architecture, Engineering, Civics and City Planning, and Aeronautics.

COMPETITION

Closes November 18, 1929

\$10,000
in prizes

Fourteen prizes will be awarded to the winning designs

First Prize	\$5,000
Second Prize	2,500
Third Prize	1,000
Fourth Prize	500
Ten Honorable Mentions, each	100

Architectural Section

Harvey Wiley Corbett, F.A.I.A., F.R.I.B.A., Chairman
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Raymond M. Hood, A.I.A.
Parker Morse Hooper, A.I.A., Editor, *Architectural Forum*
Francis Keally, A.I.A., Professional Adviser

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Francis Lee Stuart, C.E.

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Harold Buttenheim, Editor, *American City*
E. P. Goodrich, C.E., City Planning Consultant to the Chinese National Government
Hon. Fred C. McLaughlin,

Mayor, City of White Plains, N. Y. President, N. Y. State Conference of Mayors, President, Westchester County Federation of Planning Boards.

Aeronautics Section

Dr. George W. Lewis, Director of Research, National Advisory Council for Aeronautics
Porter Adams, Chairman, Executive Committee and past President, National Aeronautics Association
Major John Berry, Manager, Cleveland Municipal Airport
Colonel Harry H. Blee, Chief Airports and Airways Section, Department of Commerce
L. K. Bell, Secretary, Aeronautical Chamber of Commerce
Colonel Paul A. Henderson, Vice-President, Transcontinental Air Transport, Inc., Vice-President, Pennsylvania Railroad, Curtiss Flying Service
Charles S. Jones, President Curtiss Flying Service
Ernest Jones, Aeronautics Expert, Department of Commerce
Harry Schwarzschild, Editor *Airports*

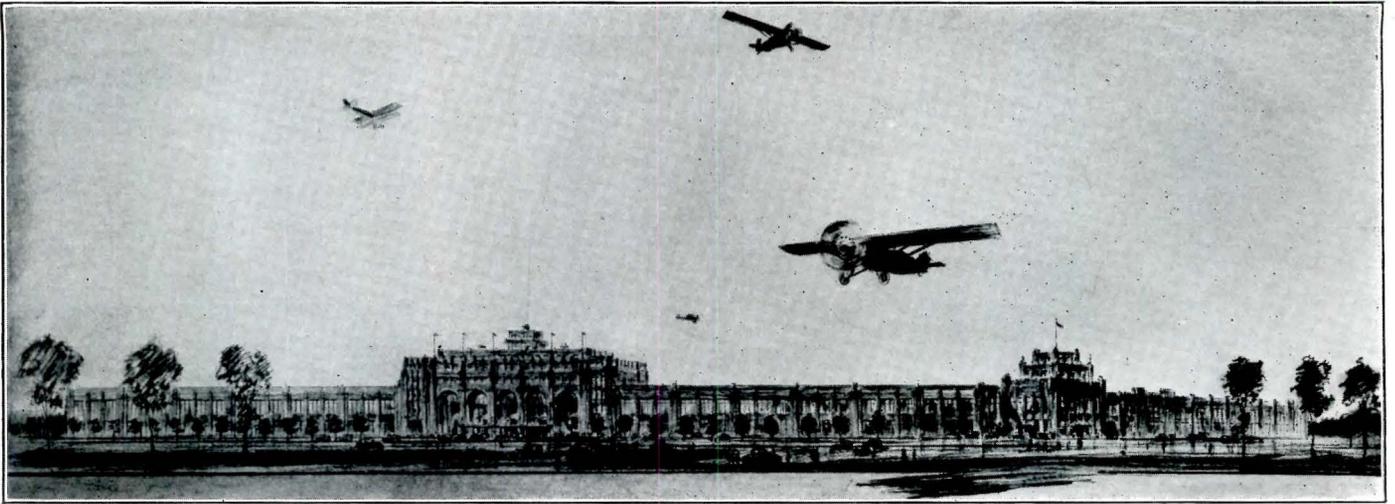
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MILLS FROM COAST TO COAST



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Aviation Calls the Architect

to plan its hangars, hotels, clubhouses, sales, service and administration buildings in adequate, substantial and dignified manner.

To what extent you may participate in this great, new industry depends largely upon how well you are informed on its needs.

The above illustration depicts the main building, now under construction, at the Detroit Municipal Airport. Designed for sales, storage and exposition purposes by Louis Kamper, Inc., Architects.

Airports

Is the only aeronautical publication devoted exclusively to the ground phases of aviation.

Its editorial pages are written by men, each an authority on his particular subject.

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- Airport Buildings and the Fire Problem
February, 1929
- Airport Planning, IApril, 1928
- Airport Planning, IIJuly, 1928
- Airport Sites and Sizes.....December, 1928
- Airports to Serve the City.....September, 1928
- Anent the RunwaySeptember, 1928
- A Treatise Concerning the Wood Hangar
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- Boundary and Obstacle LightsJune, 1928
- Building the City Around the Airport
February, 1929
- Designing Safe and Adequate Airports, I
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- Designing Safe and Adequate Airports, II
November, 1928
- Designing Safe and Adequate Airports, III
December, 1928
- Houston's Airport Completed.....April, 1928
- Lighting Our Airports.....April, 1928
- Magnetic Control for Airport Lamps....July, 1928
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- New York's Municipal Airport.....June, 1928
- New York State Plans for Aviation....June, 1928
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- Planning Seattle's Airport.....April, 1928
- Signal System at Croydon.....December, 1928
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- The Hotel at CroydonSeptember, 1928
- The St. Paul BeaconSeptember, 1928
- Triarc Landing FieldsDecember, 1928
- What Is an Airport?December, 1928
- Your City—A Port of Call.....April, 1928

An exclusive article on the recent Royal Institute of British Architects competition for a design for an aerodrome appears in the April issue with plans and drawings of the three prize-winning designs.

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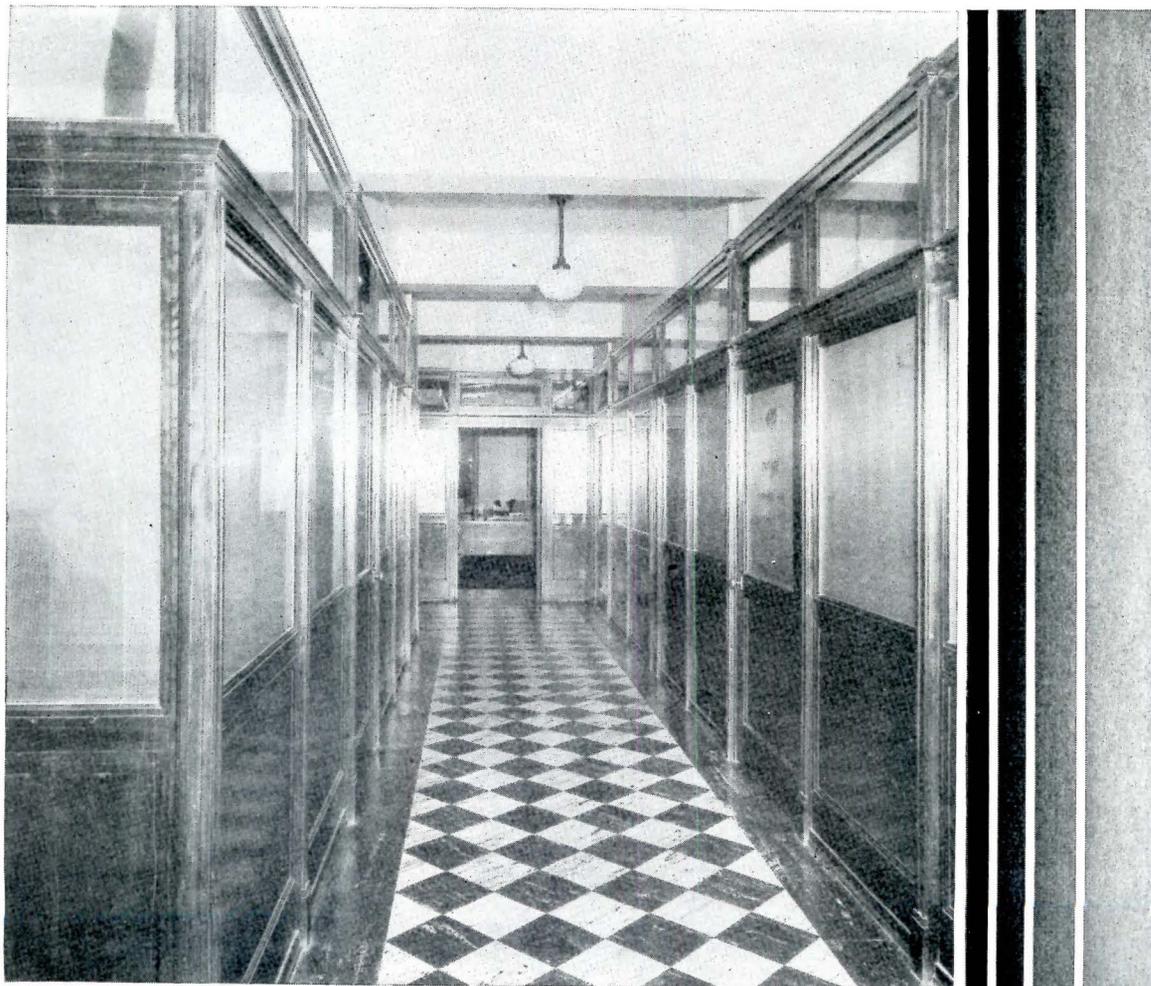
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❁ **BOOK DEPARTMENT** ❁
THE METAL CRAFTS IN ARCHITECTURE

A REVIEW BY
WILLIAM P. SPRATLING

THE architectural drawings of Gerald K. Geerlings have already revealed him to the profession as an able and brilliant draftsman. His fame as an interpreter of architecture is so great that there will be no surprise in discovering the thoroughly craftsmanlike manner in which he has organized his volume on metal crafts in the arts. Mr. Geerlings has struck a happy medium in his method of recording architectural facts in text and illustration, and has avoided the disagreeable extreme of being "literary" or that of eliminating valuable textual information, a fault which may frequently be found with architectural books. In general character this volume partakes of the qualities of an exceedingly well edited professional journal. There are no waste spaces in the pages; the illustrations reveal intimately the special facts one would like to know about a door grille, or whatever the subject may be; and the whole volume is so well type-set and composed in such excellent taste, that it is a pleasure to pore through the book. The subject matter has been well selected, not only from the various historical phases in the development of metal crafts, but going extensively into the subject of metal work of today, which may be "modern" and different, but which most examples illustrate as refreshingly new and undeniably important in the development of crafts.

For a slender and compact volume "Metal Crafts in Architecture" is documented and organized with thoroughness. The 20- to 30-page divisions of text which recur in sections of the work treat of everything that might have to do with the arts and crafts of metal work, from a scholarly *raison d'etre*, a sort of appreciation, through the interesting minutiae of bronze production and the practical aspects. There are notes on the characteristics which affect the design of cast iron; modern methods for working copper and lead, and,—what will be most interesting to the architectural profession,—an absorbingly interesting discussion of various important processes such as that of depositing copper on glass; monel metal, and electroplating. In addition there is a brief chapter on specifications, and a valuable bibliography. Notwithstanding the general scholarliness of this *opus*, the author reveals himself as genuinely modest. He is thoroughly conscious of the extent of the province he enters, and he remarks of his book that it should be regarded as "a road map of arterial highways with the main milestone and signposts marked, rather

than as a detailed contour map with every footpath plotted." But as has already been noted, Mr. Geerlings is much more than modest; he is a thorough-going craftsman, with a wholesome appreciation of the value of sheer craftsmanship in the arts. It is reassuring and pleasant to note that in preparing his material for the volume, while he obtained his historical information from the libraries, in the matter of craftsmanship and of practical considerations of the work of metals he went to the metal workers themselves. He remarks having interviewed many master craftsmen in and around New York. This, one feels, is the only sound way to produce a work of this sort.

We read in his *raison d'etre*: "In the pleasant meanderings of the author through the foundries and shops of the various crafts-

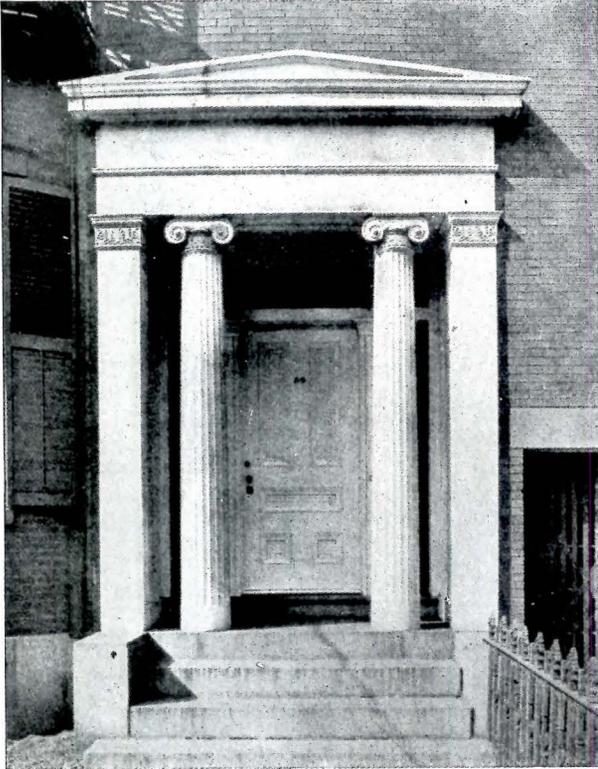
men, he became increasingly impressed with the fact that unless the artisan takes personal pride in his work he is laboring in the wrong field. Unless there is a definite gain accruing from the joy of creating, then the metal game must be extremely disappointing; if one be intent on mere financial profits, it must be galling indeed to try to make them in decorative metalwork. How bitter to know the cost of each hammer blow or the expense of each moment spent in perfecting a mould! No different of course, and no more productive of art is the architect whose organization moves on a cost-sheet basis, and whose completed plans and details are determined not by arriving at a thoughtful and successful effect, but by a schedule of drafting costs which pre-arrange the date when certain work must be finished for blue-printing, regardless of æsthetic results." Mr. Geerlings is apparently an individual of real convictions, and in the thought so expressed he will doubtless find many in the architectural profession who sympathize with him. The volume is dedicated to that able architectural editor, Henry H. Saylor of *Architecture*, and doubtless to the publishers and to Mr. Saylor is also due much credit in the production of this really fine book. Note should be made of the care which has evidently been taken in choosing the illustrations with which Mr. Geerlings has enriched his volume on metal and metal working,—illustrations chosen with excellent taste to show work in the different historic styles of architecture and ornament.

METAL CRAFTS IN ARCHITECTURE. By Gerald K. Geerlings. Price \$7.50. Charles Scribner's Sons, 599 Fifth Avenue, New York.

Any book reviewed or advertised in THE ARCHITECTURAL FORUM will be supplied to subscribers at the published price. A remittance at the advertised price must accompany each order. Books so ordered are not returnable.

An Authoritative Work on
"THE GREEK REVIVAL"

By HOWARD MAJOR



THE 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.

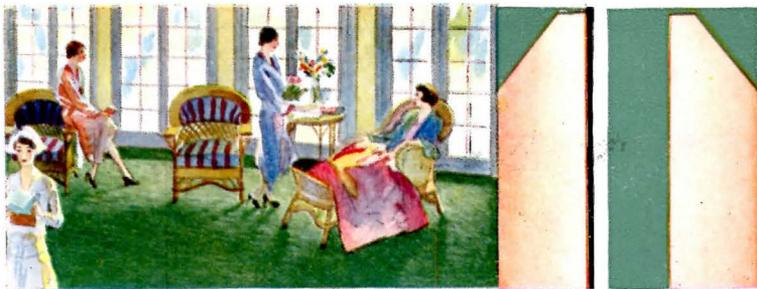
236 Pages; 7½ x 10¾ inches. Price \$15

THE ARCHITECTURAL FORUM
 521 FIFTH AVENUE NEW YORK

VENETIAN HOUSES AND DETAILS. By Samuel G. Wiener. 168 pp., 9 x 12 ins. Price \$12. Architectural Book Publishing Company, New York.

IN this volume there has been faithfully recorded Venice for the architect; that is, the material has been selected with an eye for those qualities in structures which any architect will find significant and not merely picturesque or grandiose. The volume is an intensified compendium of such compactly arranged half-tones and reproductions of drawings that scarcely a square inch of the fine coated paper of which it is made has been left unprinted. In other words, there is a wealth of material within its pages, and no space has been wasted on historical notations or casual explanatory details. The only text, in fact, is a brief two-page foreword. Only illustrations follow. Some naturally would have preferred to see the examples at least listed, dated where possible, and located. The present reviewer himself feels that the work would be more valuable to the student (in the broad sense) were it even slightly informative about the marvelous examples of Venetian houses which the author has chosen to illustrate. However, it is evident that the volume has been prepared primarily to meet only the requirements which architects make of their reference books,—that is, that they visually present available ideas, and in this the work most generously meets the requirements. Also it might be regretted that Mr. Wiener has restricted himself to secular architecture. To have included the churches of Venice would doubtless have been a large order, but the present reviewer somehow regrets that the author has not enriched his pages with at least a few of the minor examples of church architecture with which Venice is supplied in such variety and such abundance. After all, it is difficult to separate these types of buildings from among others of a definite period, and good design in architecture is good design, whether it be developed in the form of churches or of domestic buildings.

In his introduction Mr. Wiener surveys his subject briefly and with considerable understanding. He says in part: "This venerable republic on the lagoons was productive of a life and art that were distinctly different from those of the surrounding states. Of course the architecture was influenced by conditions resulting from its divers contacts, as well as by its peculiar situation. Naval wars in the East and wars with competitive Italian ports served to enrich its art with much that was foreign. From Byzantium the Venetians brought new ideas of plan and construction, and the influence of Oriental decoration is readily seen. Eastern artists were imported to work on their buildings. Columns, sculpture and all kinds of objects of art were loaded into their galleys to be brought home. The Byzantine style was expressed with a freedom not to be found elsewhere in Europe, and it is significant that the forms differed from those found at the source. The same is true of the architecture of other periods that reached Venice. The Gothic and Renaissance styles were also translated and developed into apparently careless compositions which seemed to mock the scholarly monuments of Florence and Rome and to compel a new classification. The contemporary style is discernible, but it is always faithful to the delightful qualities that are called Venetian. Here we find architectural irreverence combined with a superb artistic ability that cannot be paralleled



THE Ingredients of RESTFULNESS

LAST week, the writer of this article was shown a *restful* hospital room — the most pleasant hospital interior he had ever seen.

Great chefs concoct masterpieces with a few simple ingredients. The ingredients of restfulness were:

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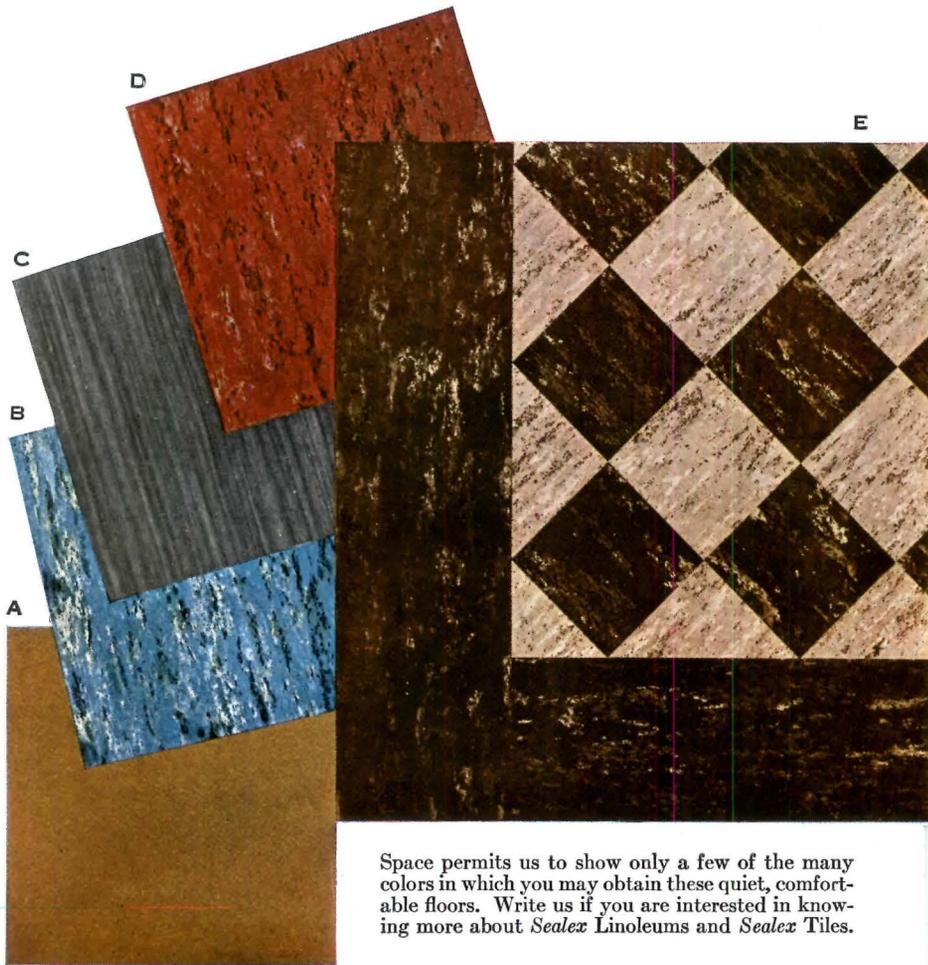
No exaggeration then to say that this inexpensive *Sealex* Linoleum floor *makes* the room. It is sufficiently decorative to compensate for the lack of decorative "fixings" which have no place in a hospital interior.

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(Continued on next page)



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INGREDIENTS of RESTFULNESS

(Continued from preceding page)

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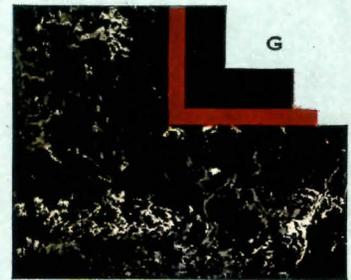
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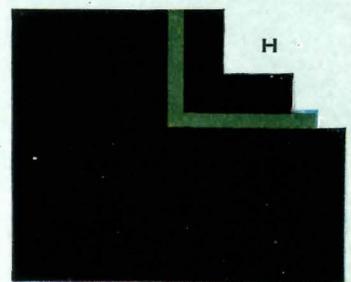
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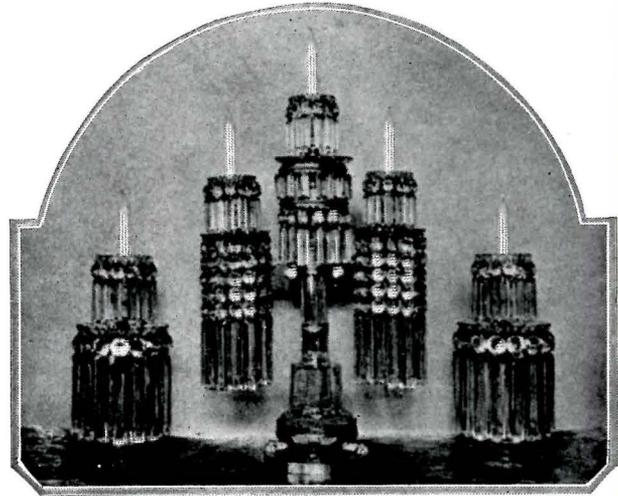
elsewhere. That kind of majesty that was Roman, and the perfection that the Renaissance in Florence left to us are not to be looked for in Venetia. For him who loves buildings created in a light hearted spirit, these canals and passages will offer endless enjoyment; here he will find facades of a festive loveliness that would delight an Oriental. If the joy of life can be expressed in compositions of marble and brick, he can find it here, for the Venetians knew no law but that the eyes of the beholder must be delighted." And here he might have added that conditions in our modern Florida duplicate, or in a sense parallel those of a wealthy, isolated and art-loving Venice. For that matter, several parts of America share these conditions. It is easier to understand,—and to forgive,—some of the buildings being done in California when one realizes more completely the economic conditions out of which they have sprung.

It would certainly have added to the value of this volume to have included more material on interiors, though again, there is a subject which has already been completely and very expensively exploited. There is only one interior shown from that marvelous jewel of the Venetian Gothic, Ca' d'Oro, and the one or two other scant illustrations here included leave one rather unsatisfied. But aside from this small matter of interiors, the material is widely and marvelously adaptable to our architecture in the United States. By that the reviewer means that many of the buildings shown are sympathetic in their styles, and in certain minor cases they might easily be confused with structures already existing in the United States, particularly so where a group of farm buildings and rustic cottages is shown, a few of which practically duplicate minor examples of the plantation architecture in Louisiana and other parts of the South, architecture full of character and interest.

Perhaps the greatest joy to be had from this volume will come to the casual lover of architecture and actual home builder, for the volume is full of those delightful bits of happy invention which may "make" a house. There are innumerable details,—chimneys, doorways, courtyards, and lanterns; a page or two of balusters, cartouches and other stone ornaments; gateways, exterior stairs, windows in a hundred and one patterns of the Venetian Gothic; intimate bits of actual brick surfaces, corner treatments, ceiling motifs; a few rare stone well heads, and a not inconsiderable number of splendid examples of wrought iron. In his drawn details of some of these features, particularly of the iron-work, Mr. Wiener shows himself a skillful draftsman. In general his drawings are technically good and very pleasing, but with little economy of line in his work.

In his brief introduction, Fiske Kimball remarks that, "the domestic architecture of Venice represents an unbroken tradition of seven or eight hundred years, to which every style from the Byzantine to the Baroque has made its contribution without interrupting continuity. The palaces of the Canal, the villas of the terra firma, even the simple farm houses are full of suggestion not only in composition, but in the sympathetic handling of materials. The great historic publications on Venice are likely to be inaccessible to the average designer, and he will welcome the assemblage of illustrations which Mr. Wiener has brought together,"—in which opinion one will heartily concur with Mr. Kimball. The volume is full of matter which is valuable.

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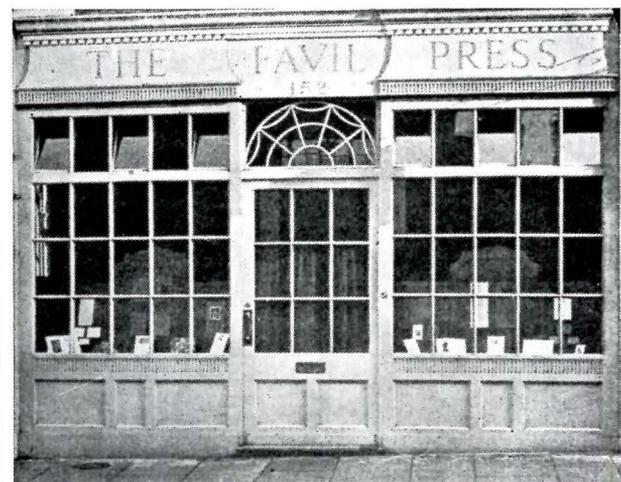
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THE ARCHITECTURAL FORUM

521 Fifth Avenue

New York

THE ARCHITECTURE OF THE RENAISSANCE IN FRANCE.
By W. H. Ward. 2 Volumes. Price \$15. Charles Scribner's Sons, New York.

IT is interesting to realize that of the mass of literature dealing with the architecture of the French Renaissance, no work dealing exclusively with the subject existed, even in French, until 1900 when Mr. Ward published his first edition of this work. In 1921 Sir Reginald Blomfield published a similar work, under the same title, in four volumes. In a remarkably short time the editions of both these works, because of their intrinsic value and merit, were exhausted. This left the student of architecture in an unfortunate position. Either one or the other was indispensable for a working knowledge of this most important development of architecture, and yet where either was to be had at all, the cost placed it beyond the reach of most. The high prices these works brought but a few years after their publication indicate conclusively the esteem in which they were held. Fortunately, Mr. Batsford of London and the Scribners of New York have solved this problem by reprinting Mr. Ward's two volumes at a price within the reach of all, and they form a work with which every architect and student should be familiar.

This second edition is edited by John W. Simpson, who makes it clear that in its present form it is Mr. Ward's own work, that he had himself revised it before he died, and that Mr. Simpson merely rewrote some few pages "such as those dealing with the seventeenth century history of the Louvre," which incorporated information newly available. Mr. Ward has a mind peculiar-

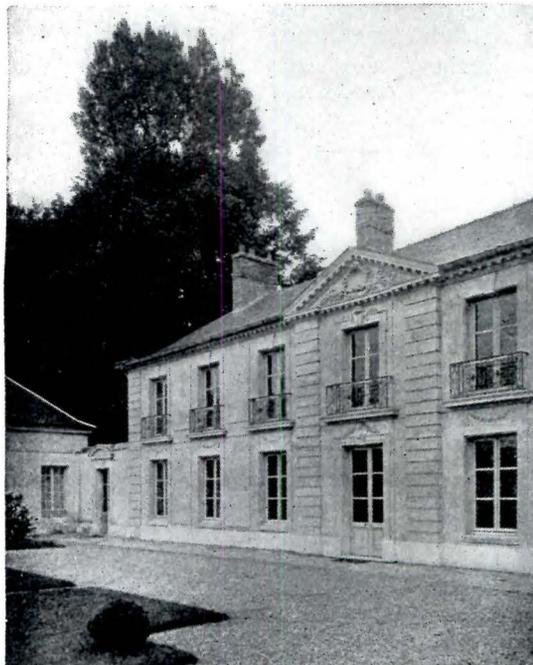
ly fitted for archaeological research in a period of complex development and gradual decline of an architectural style extending over an era of three and a half centuries. His writing indicates a breadth of view and a scholarly method of exposition which make his work invaluable to students of French architecture,—and French architecture of the seventeenth and eighteenth centuries is a living art of today, in which there may be drawn a strong parallelism with ours of the present,—an architecture helpful in solving many of our contemporary problems.

The author has followed a well defined method of classification throughout each chapter, from which he does not deviate. The method is simple and to the point and makes the work of great value for quick reference. In each period he gives a remarkably concise historical sketch and yet embodies the salient points affecting architectural development. There follows the outlining of the characteristics of the period, in which Mr. Ward's archaeological mind is at its best. Each characteristic is defined in a concise manner, and nothing is omitted. Again the characteristics are subdivided into those of architecture and those of decoration, further facilitating reference. In each period he traces the development of the style through the medium of palatial and domestic architecture and thereby compels interest because of the reader's understanding of such buildings;—with this knowledge the reader more readily follows his subsequent development of public buildings and churches. Again, he gives short reviews of the lives and work of many of the great architects of the French Renaissance and a bibliography of important works upon architecture.

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By Leigh French, Jr. and Harold D. Eberlein

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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.

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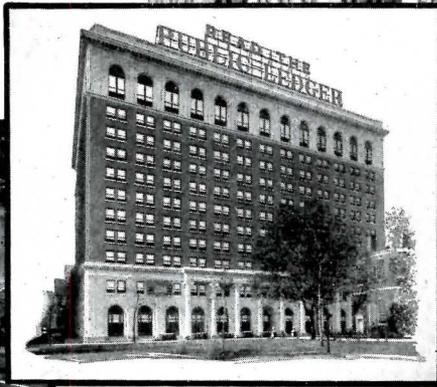
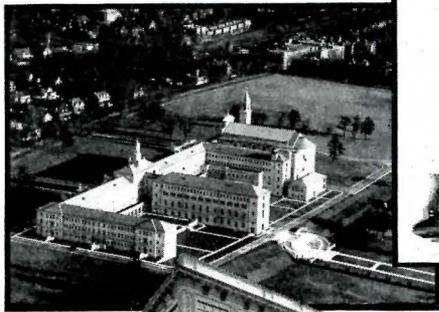
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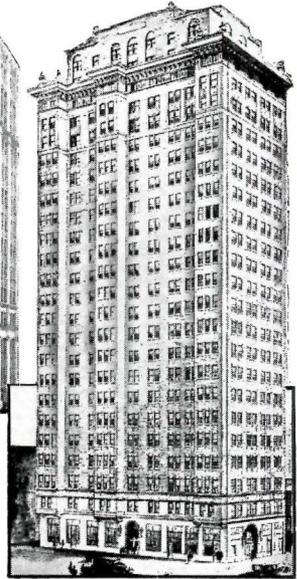
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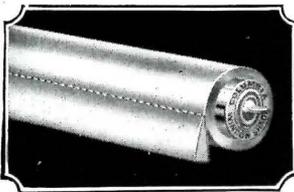
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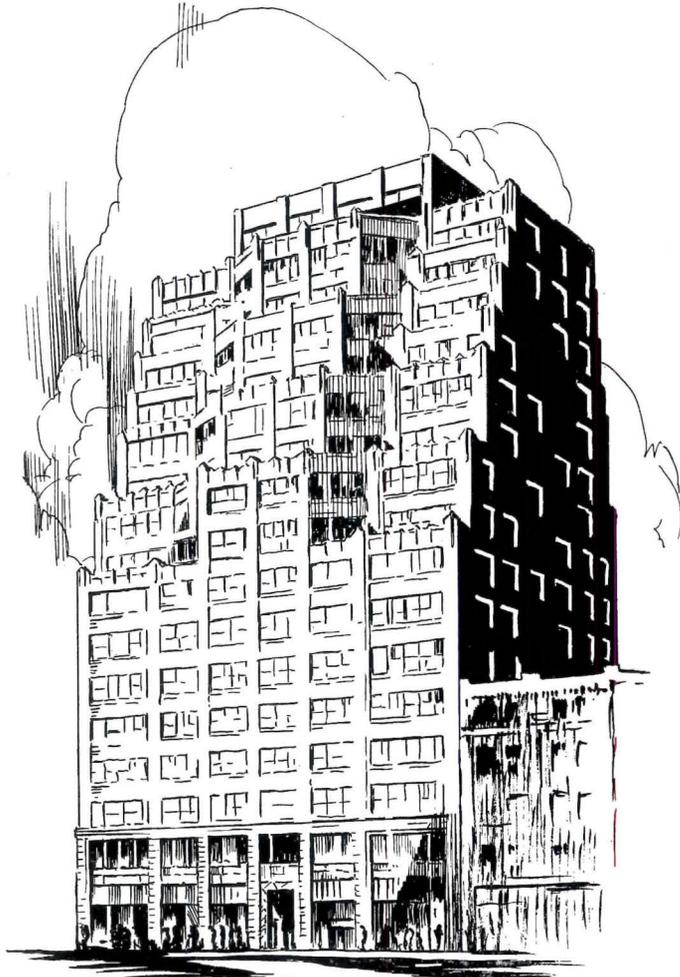


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THE EDITOR'S FORUM

COMPETITION FOR AIRPORT DESIGN

PRELIMINARY announcement was recently made of a national airports designing competition, the purpose of which is to direct public attention to the need for permanent airport facilities and to concentrate for the first time the technical ability of the country upon this important phase of aviation development. The contest is sponsored by the Lehigh Portland Cement Company, which has underwritten its expenses and has offered \$10,000 in prize money. It will be known as the "Lehigh Airports Competition." Additional awards may be made, and negotiations are under way with several cities contemplating the construction of airports to the end that these cities will formally recognize the winners and engage them to design their airports. The competition will thus have a practical, rather than an academic, hypothetical or merely discussional value. It is hoped that out of it will develop designs of the utmost practical and inspirational importance to hundreds of forward-looking American cities and to air transport companies in the planning of flying fields.

Harvey Wiley Corbett has been appointed chairman of the program committee, which will draw up the specifications for the competition, and he will also serve as foreman of the jury of awards. Among other members of the committee who were present at the luncheon at which the announcement was made, were Raymond M. Hood, known for his work on the Chicago *Tribune* Tower; Professor William A. Boring, Dean of Architecture at Columbia University; Francis Keally, who recently completed an architectural study of European airports; Parker Morse Hooper, Editor of *THE ARCHITECTURAL FORUM*, and C. Stanley Taylor, general manager of the competition. The architectural section of the program committee will be responsible for the development of the competition requirements pertaining to the design aspects of airports, and other sections of the program committee are being organized to represent the engineering profession, the aviation industry and the interests of municipalities and city planners. While the personnel of these other groups has not been finally settled, it is known that George B. Ford, city planner and designer of airports, will head the civics section, and that Senator Hiram Bingham, President of the National Aeronautical Association, has appointed Porter Adams, Executive Secretary and past president, to represent that organization on the Aeronautical Section. Major John Berry, Manager of the Cleveland Municipal Airport; Louis K. Bell, Secretary of the Aeronautical Chamber of Commerce, and Harry Schwartzchild, Editor of *Airports*, are also members of this group, which will be further enlarged by adding others.

"Commercial and civic aeronautics must depend

for their further development upon the extension and improvement of airports. It is hoped that this contest will develop national interest in the erection of suitable transportation terminals and permanent buildings and appurtenances to flying fields in order to place American civil aeronautics on a plane with, or even above, that of European practice. In Europe the air transport companies have made their greatest success in passenger carrying, while in America commercial aviation has made its greatest strides in handling mail and express. This is partly due to the fact that American airport development has not made adequate provision for the comfort and convenience of passengers using existing airways. But aviation pioneers now are blazing trails more easily through profiting by the experience of the railroads."

Mr. Corbett, who heads the program committee is quoted as saying: "Within the next five or ten years every city of importance and many towns of secondary importance will require landing fields just as they have in the past required railroad stations. A landing field, because of its importance in area and because of the city traffic it will necessarily draw, will become a feature in the major interests of the community. As such, it needs careful study and should be developed along lines permitting rational expansion. We have glaring examples in every city in the United States where the transportation problems, both by rail and water, have been met in a helter-skelter, unthinking fashion, with the result that those very portions of the cities in question which should normally provide the finest outlooks and settings are destroyed by exposed railways, factories, docks of an unsightly appearance and an uneconomical arrangement. Millions are being spent today in an effort to put order into the chaotic condition which has grown up through this neglectful method of handling our transport problem. An aviation center should provide in addition to the field itself, which of course must be planned to meet all the practical conditions of flying not only as it has been developed to date but as it may develop in the future, hangars, repair shops, housing facilities for flyers, mechanics and repair men, factory equipment, administrative headquarters,—all dealing with the operation of the flying machine.

"Such a plan can be developed for any city or town in the United States. It can be developed so that each unit, however small, can be built as needed and ultimately become an important element in a comprehensive layout. Order is the first and most important factor in architectural beauty. Harmony is the second. These two are vital in the development of art in aviation fields, but neither will be there unless the whole project is conceived in advance and evolved on the basis of a comprehensive plan."

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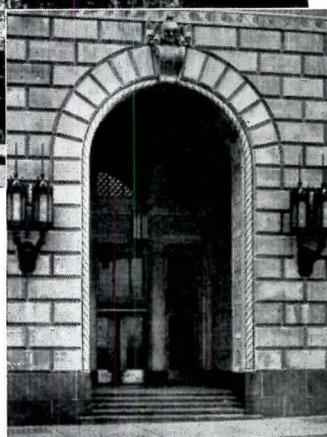


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NATIONAL BUILDING PUBLICATIONS

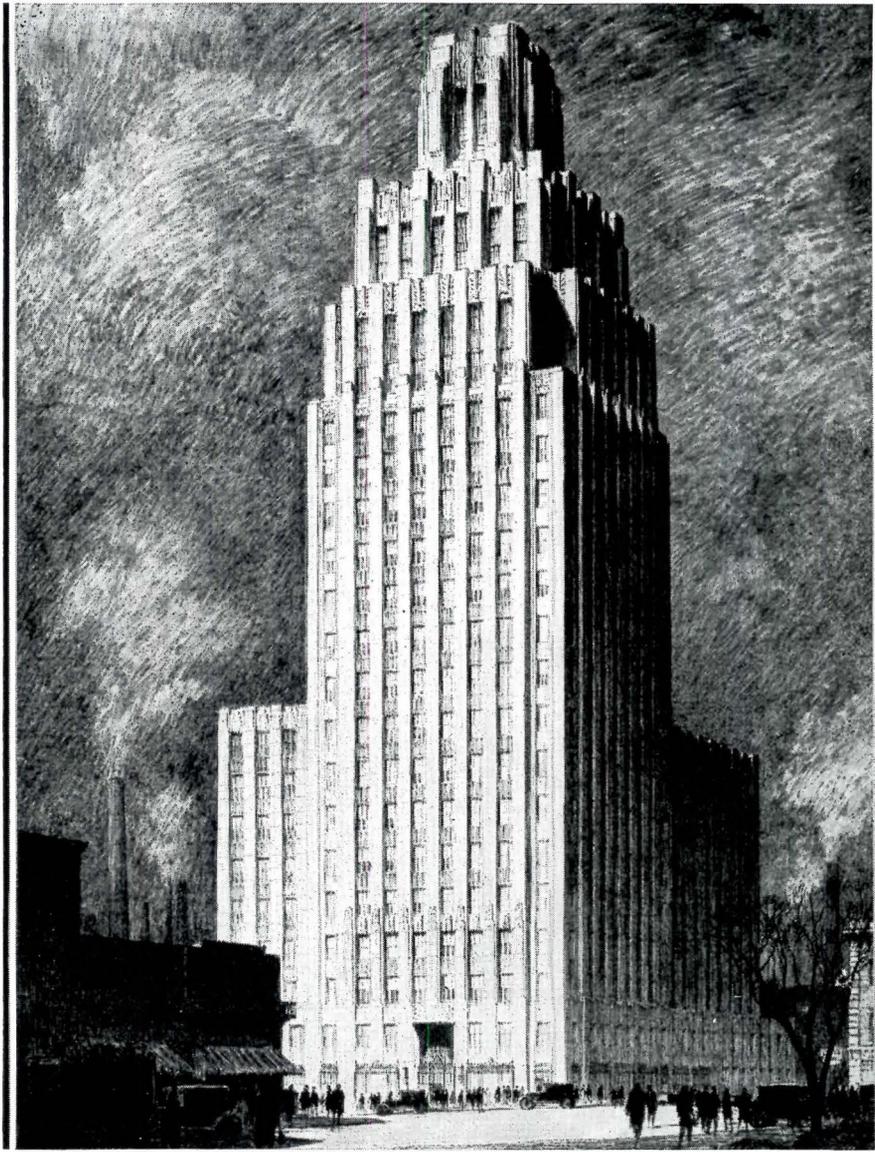
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Yearly Subscription, Payable in Advance, U. S. A. Insular Possessions and Cuba, \$7.00. Canada, \$8.00. Foreign Countries in the Postal Union, \$9.00

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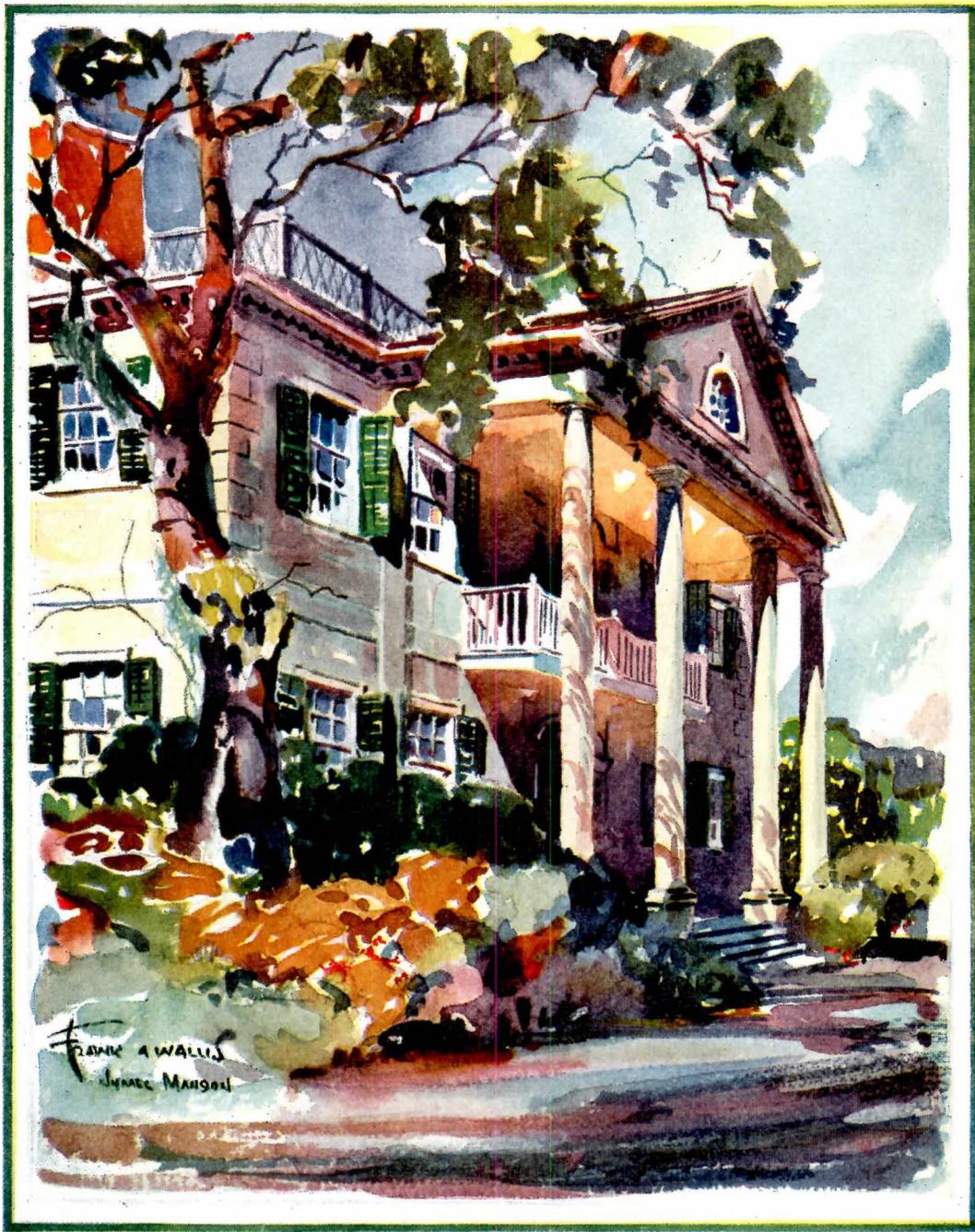


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THE ARCHITECTURAL FORUM

VOLUME L

NUMBER FOUR

APRIL 1929

NEW AMSTERDAM AND ITS HINTERLAND

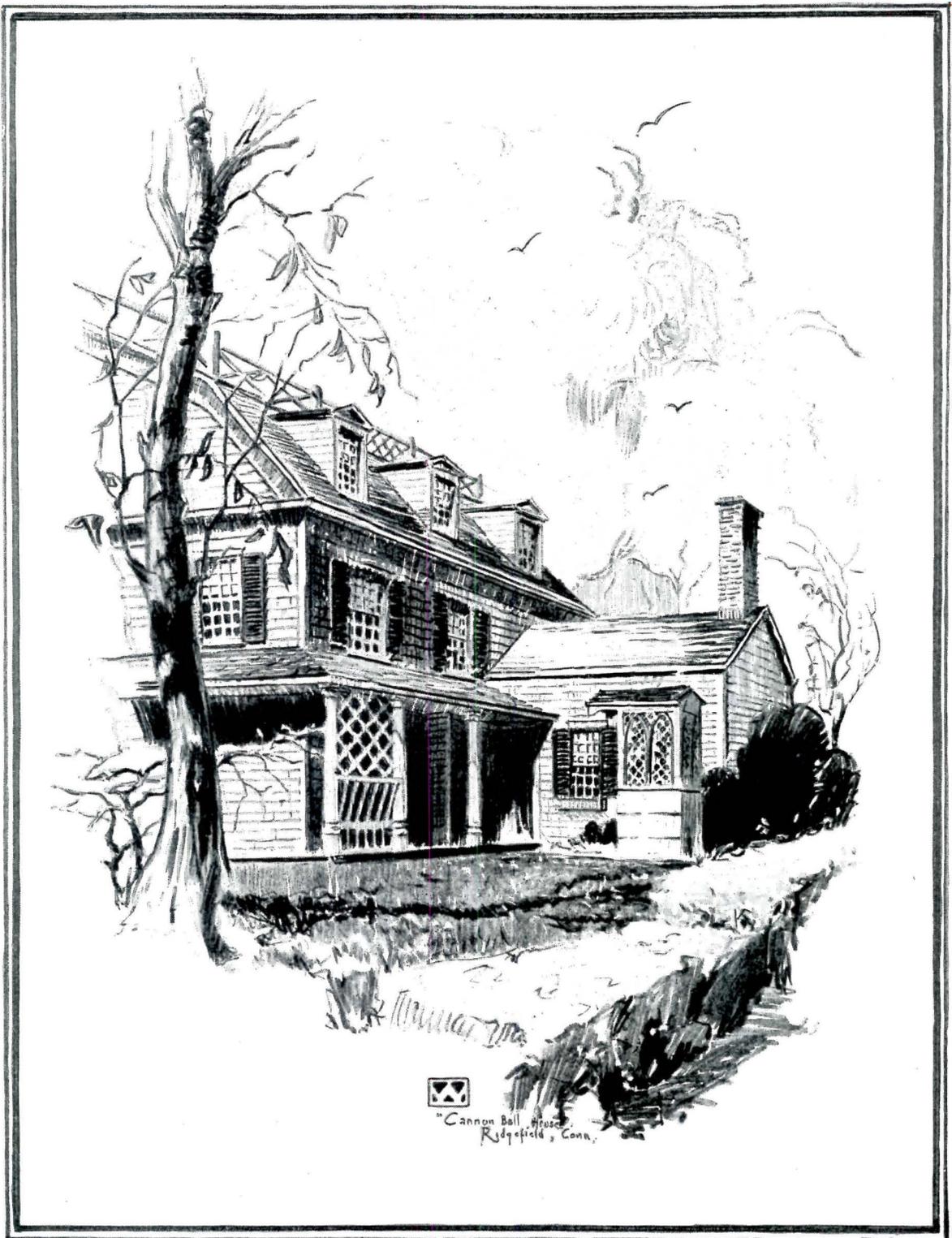
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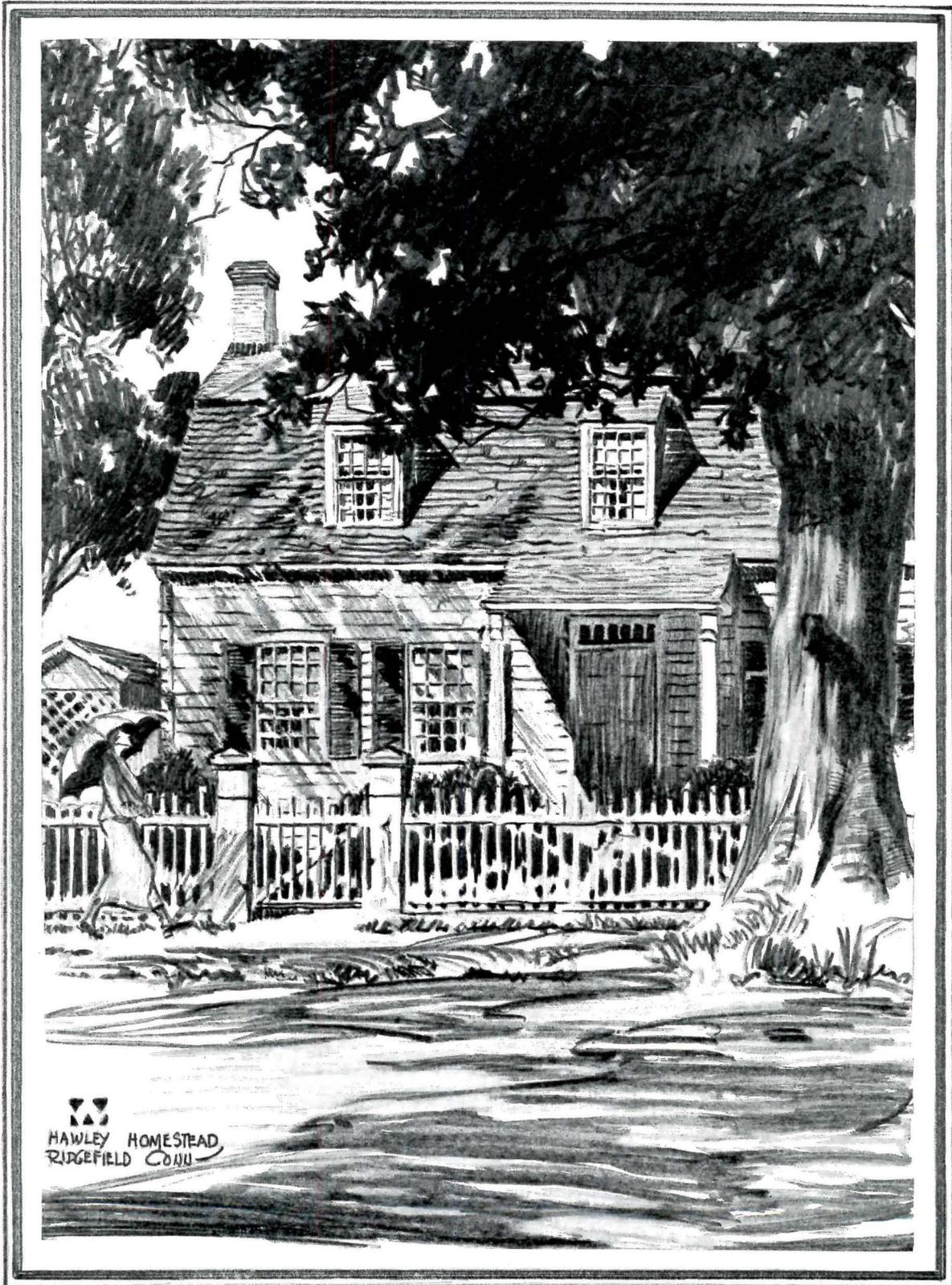
THOSE sturdy people who ventured across the sea to America, that they might settle and live in accordance with their most cherished ideals, quite unwaveringly subscribed to Cicero the ancient when he expressed the thought that, "the chief thing in an art is that what you do shall be befitting." They desired to manifest more of the thing which they recognized as the art of living, and this just as they saw it. Fleeing from the religious intolerance of their motherland, and intent on establishing a more hopeful future in America, the land of freedom and promise, the first company of Dutch settlers arrived on the ship "New Netherland" in 1623. According to Jackson, there were nearly 30 families on this voyage, the majority being Walloons; some landed at New Amsterdam while the remainder sailed farther south to the region of Delaware. Upon the arrival in New Amsterdam of these wayfarers, their thoughts were immediately diverted from unpleasant voyaging to the erection of suitable homes. Conditions as they found them were very difficult, to say the least. There were a great many hardships to be endured. These pioneers had to live and build, and to that end they worked unceasingly, doing the best that circumstances would permit. From the very inception of this settlement, which was destined to become the great metropolis of New York, when a bartering post and protective stockade had been built on the southern end of the island, and directly on through the entire colonization period until after the War of 1812, our ancestors seem to have possessed an extraordinarily keen understanding of appropriate home building. Obviously enough, the log cabin was the first form of building. Regular-sized timbers, siding and even shingles later made their appearance with the advent of the sawmill, but in the scramble for shelter there

was but little time for æsthetic consideration. Whole villages of these cabins were put up within the limits of stout stockades, for the Indians were not always friendly with the whites who came to settle on their shores. Albeit the natives received something for their lands, there were shortcomings here and there. Large tracts of virgin forests had to be cut and the land cultivated. Spinning wheels and looms were brought out to manufacture clothing. As families grew larger and the population increased, there appeared small houses of worship. Step by step, living conditions grew more improved and comfortable; better and more durable homesteads were built, but always with simplicity as the watchword. Building materials as well as facilities were more unlimited and less static. Homes with more beauty and charm came into being, but always built with practical adaptability to serve their particular requirements. In short, these settlers were a valorous and industrious people with honest activities carrying them constantly forward. Thus, with such endeavor and sense of the fitness of things, the resultant blessing was well earned prosperity. Of such was moulded the character of the early colonists, and out of all this there was to grow our eighteenth century architecture, with all its great influence.

Today, after the march of years has mellowed the pristine charm of such of these delightful old homesteads as still exist, they seem ever to be increasing in value as splendid inspiration for the modern country house architect. Availing oneself of their lure, some of these attractive old houses might suggest a fascinating pilgrimage, starting in New York, where a number of fine old examples that have escaped the hand of "progress" are still struggling to live in the shadows of some none too beautiful skyscrapers. Journeying northward on the old Boston Post Road as far as



"OLD CANNON BALL HOUSE," RIDGEFIELD, CONN.



HAWLEY HOMESTEAD, RIDGEFIELD, CONN.

the quaint little village of Bedford, and thence a little farther on, one comes to Ridgefield, the immaculate, located just across the state line in the borderland of Connecticut. This pleasant pilgrimage, covering but one or two of the many important colonization points along the seaboard and its various hinterlands, would lead away from the hubbub of a tumultuous city to more unbeaten paths where there still exists some of the flavor of America's old time life and rural architecture and to a storied countryside that will ever be interesting and colorful. Any attempt here to dwell at great length either on any particular homestead or the houses generally would be hardly possible; however, let this suffice to reflect but a bit of the incomparable pleasure of settling oneself down into the atmosphere of some excellent types of century-old houses,—a few of those still standing.

While there are certain similarities in the general character of the various influences in eighteenth and early nineteenth century work on Manhattan Island and the immediate vicinity, there are distinct variations that tend to make comparison both interesting and worth while. One of the most important homesteads built before the Revolution in New York, and one that is perhaps more colorful than others in its storied and historic past, is the Roger Morris house on Harlem Heights. From the day in 1765 when the original house was about completed, up to the early part of the nineteenth century when Stephen Jumel came into possession of it, this farmhouse had been the scene of a heterogeneous train of events, two of which were its occupation by General Washington and likewise by the British forces. After taking over the building in 1810, Jumel, who, by the way, was a wealthy French merchant, set diligently about the task of restoration. Only after punctilious effort and tremendous expenditures,—for neglect had left ugly scars,—was the place once more in order. The house now stands, fairly well preserved, as one of New York's most interesting historic monuments. This beautiful building, with its elegant portico and general refinement of detail, has served well to attract the present-day designer. In the past there has been rather lengthy discussion as to whether the two-story portico was part of the original conception or something added in later years. An exceptionally beautiful doorway on the front and a finely proportioned door on the west elevation are of special interest. An attractive feature of the plan is the wide hall, forming an axis from front to rear of the house, with large high-ceiled and well lighted rooms on each side. A delicate and restrained doorway, leading from the pantry to the east side of the house, is not a part of the first composition but came when the place was restored. Then, too, there are fine arrangement and

combination of wood quoining and flush-jointed boarding, all of which help to make the old house the more unusual and interesting architecturally.

The Dyckman house, at Broadway and 204th Street, is another homestead that eloquently bespeaks the simplicity characteristic of our early Dutch builders. Though this house was not built until after the Revolution,—in 1783 to be more exact,—it bears much of the character of, and might easily be mistaken for, one of more ancient years. The wing is of earlier date than the main mass, and it is quite possible that it somewhat resembles a similar part of the original Dyckman house that was built about 1667 and destroyed in the struggle that followed over a century later. In the homestead, as we find it today, simplicity is everywhere apparent, even to the combinations of the various materials and textures. Recently the house has been carefully restored by members of the Dyckman family who, by the way, were still the owners, and it is through their kindness that the interiors, furnished correctly, or much as they were in the early days of the house, are opened to an appreciative visiting public.

Alexander Hamilton's "Grange," it is recorded, was built in 1801, when, after experiencing a political reverse, the beloved statesman decided to become a gentleman farmer. Unfortunately, however, his plans were abruptly terminated by the tragic episode which followed his duel with Aaron Burr. Hamilton was a keen, discriminating individual, and needless to say his very superior taste was reflected in the home where he meant to spend his remaining years. The Van Cortlandt house, and likewise the Gracie mansion are two other homes of long-ago New York, which have a distinctive air about them. The later place, with a commanding view, is situated in Carl Schurz Park on the East River. On seeing this place today one appreciates its lordly position, from whence the original owner could see for miles up and down not only the East River and far out on Long Island, but the mighty Hudson as well. The house is of the square type with excellent taste shown in its imposing proportions and simple details. The north side is graced by the presence of a splendid late Colonial doorway. The Van Cortlandt house in the park bearing the same name was built by Frederick Van Cortlandt about 1750. There is a feeling of dignity to the general mass of this building, and the arrangement of the windows as well as the designing of the lesser details is well considered and happy. Both on the exterior and within, there is felt the extremely definite influence of the early Georgian era. The tiny "Poe cottage" on Kingsbridge Road, implanted among some taller and more or less un-

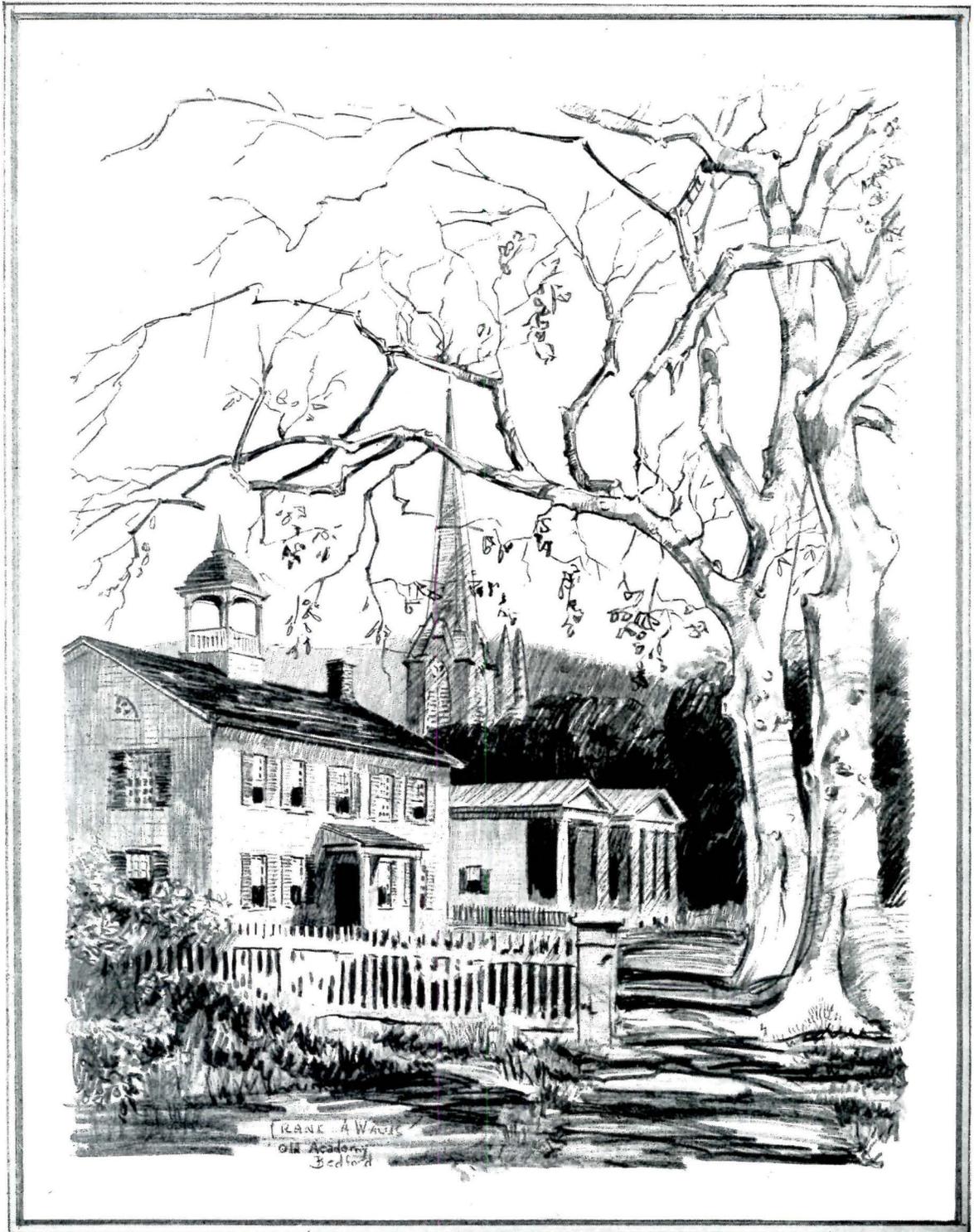
gainly neighbors, is of more recent date, perhaps, but none the less delightful. No more adequate description could be made, perchance, than to quote,—“so neat, so poor, so unfurnished and yet so charming a dwelling I never saw.” There are some, but not many, other homesteads of early Manhattan that have managed to escape the monster called “property value,” which is apparently, completely devoid of any architectural reverence or appreciation.

Following the road that leads up to and beyond the east side of Kensico Dam, once again we experience the spell of Westchester's bewitching beauty. A few miles farther on and just before entering Bedford, there is certain enchantment in the fresh looking countryside with its verdant hills rolling away to the grayish pinks on the horizon. This country has a resemblance to Normandy and to many parts of England, and we can readily feel the simplicity of it that was so attractive to our ancestors. Bedford, the tranquil, near yet far away from the haste and bustle of a large metropolis! What a pleasant relief and contrast for city-weary eyes! It is named after the town in Bedfordshire, England, from whence came its early settlers. Etymologically, the name comes down from the Saxon as “Bedanpond,”—“more eminent,” Camden explains, “for the pleasantness of its situation and its antiquity, than for either beauty or largeness.” The village is charmingly situated a little north of the Old Mehanas River, the picturesque banks of which were the favorite stamping grounds for several tribes of Indians, presided over by Catoonah, the sachem. It was along these fertile shores that, in the earliest days, a vast growth of hops was found, which apparently figured, in name at least, in the sale of this and adjacent acreage. Ancient records prove that the “hop ground” purchase consisted of a grant of 7,700 acres of this desirable locality, which Catoonah gave to the settlers in exchange for, according to the bill of sale, “twelve indian coats, six blankets, 300 gilders wampan, two yard red cloth, six yard red coton and more by expenses,” the total value of which ran in the neighborhood of some £46. To be sure, a good bargain! Catoonah and his several business associates, “doe bargin and hereby grant,” the deed read on, “full liberty of timber and herbedge for them and their creatures upon our aincent lands for euer and doe hereby acknowledge to have received satisfaction for the land above.” Commissure Robert Law affixed his hand to this grant under the date of December 23, 1680, and it is assumed that the settlement was well under way by this time, though it was not until a year or two later that Bedford officially received its name through a general court order, thus establishing the settle-

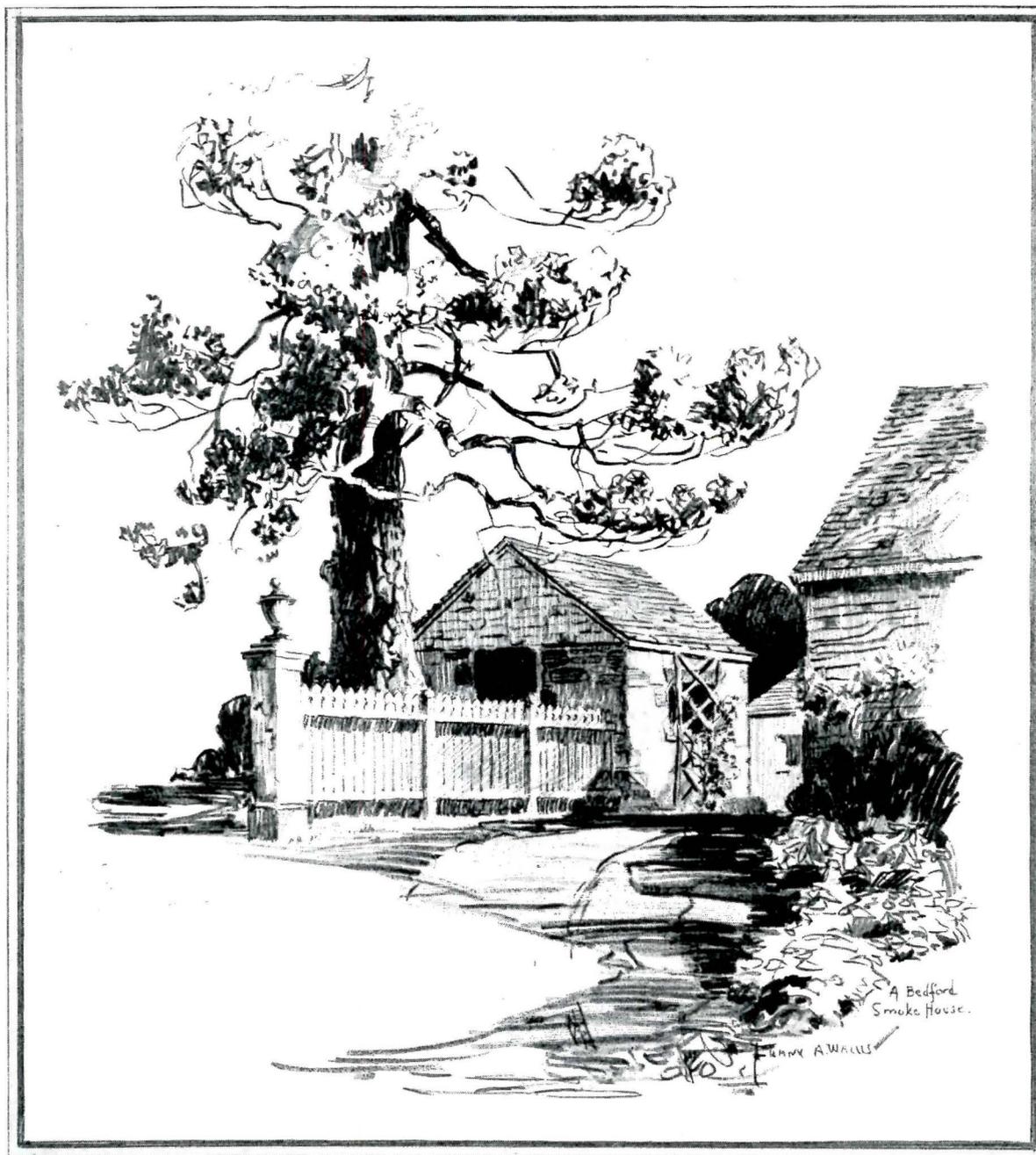
ment and giving it a permanent and legal status.

Not unlike many other colonies in the war area, Bedford was, for no good reason, destroyed by fire on July 2, 1779, when a band of British soldiers under Colonel Banastre Tarleton was making its way to Fairfield, Conn. Consequently, those houses that were immediately rebuilt are dated from this period. One's first impression of this fair town, with its aged elms arching the roadways, is of the quiet and irresistible beauty of many of its century-old homesteads. They have a manner full of silent grandeur and dignity, but in no wise are they pretentious. This may be attributed to the detail, that is always refined and convincing. On either hand of the village green, we find house after house of that fine order, peacefully standing in the cool shadows of mighty elms or sycamores, whose thick foliage often permits tracery of sunlight to describe delicate designs on their snow-white facades. Two or three tiny but finely balanced temples bear marks of the classic revival, but for the most part the houses are more domesticated buildings. The old “Academy,” now used as a library, has a very flat gable roof. Its well placed fenestration and excellent doorway lend a compelling atmosphere to this house. The court house, dating back to 1787, is a gambrel roof affair, which like the Academy, is pleasingly surmounted by a fine belfry. Windows have been replaced here and there by the common or garden variety, but most of the original 12-light sash are still in evidence. On the green there may be found a perfectly enchanting little building that is known as the “Bedford Museum.” The walls of this minute place are built entirely of stone that runs all the way up the low gable to the soffit of the overhang. This stonework, delicately pointed and superb in color, is one of the finest examples of stone masonry to be found anywhere. Around Bedford there are many other old farmhouses, and their appurtenances, such as delightful little smokehouses, woodsheds and the like, command our admiration today, and one feels instinctively that as long as they continue to exist, they will suggest a befitting and unstilted art of another day,—a manner entirely devoid of affectation.

The earliest known inhabitants of Ridgefield were the Ramapo Indians who also came under the authority of Catoonah, the high chief. To them, this vast section of unbroken country that was to become Ridgefield, was called “Caudatowa,” meaning “highland.” This was significant in itself, but more appropriate was the name “Ridgefield,” because of the several ridges running through the town from whence one might have a lordly view of the surrounding country. The town began settling in the last years of the seventeenth century, though it was not until Sep-



THE OLD ACADEMY, BEDFORD, N. Y.



A SMOKEHOUSE, BEDFORD, N. Y.

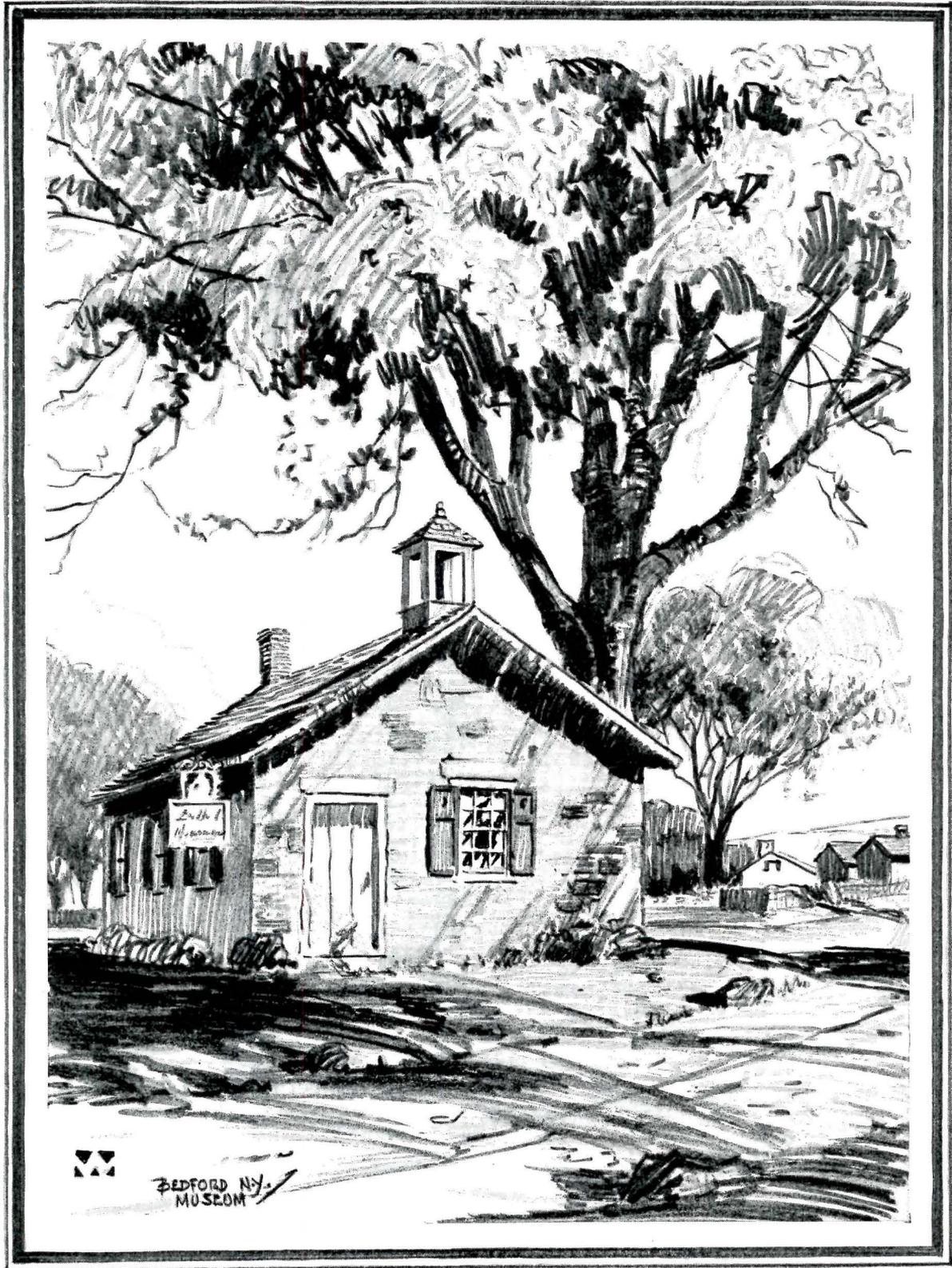
tember of 1708 that the town deed was given to seal the agreement between Catoonah and the white settlers. He disposed of some 20,000 acres in consideration for approximately £100. It was cash now,—obviously Catoonah was doing a land office business, but everybody concerned seemed quite satisfied with the transaction,—even Queen Anne, who some six years later issued her official indorsement of the patent. The early towns people of Ridgefield were a thrifty, unassuming lot, and each member of the colony was quite ready to lend a helping hand to his neighbor. There was no trace of grandiloquence here, no bombastic qualities either in their living or their architecture, but they harmoniously worked in all things to promote the growth of the town; to them it was their work, their play and their “art . . . in which the hand, the head and the heart go together.” In the stirring spring days of 1777, Ridgefield was the scene of a fierce clash between some 600 Americans and the malignant Tryon, the last royal governor of New York, and lately commissioned colonel in His Majesty’s army. But in due course the war ended, and the village once more settled back into its more becoming attitude of peace and progress. That the town kept expanding is evidenced in the voted ruling that “Horses, neat cattle, mules, swine and geese shall be prohibited from running at large on the Highways or Commons of this town.”

It is with keen pleasure that one visits Ridgefield today. Everywhere in the town and in one form or other, there may be seen the carved pineapple, which throughout the eighteenth century, was known as the symbol of hospitality. Here one feels an unmistakable crispness and cleanliness,—a flavor of fine character permeating the entire town. The old Keeler Tavern (1787), at present owned by Cass Gilbert, is one of the most attractive buildings in Ridgefield. The main part of the house has a gambrel roof of very graceful slopes, surmounted by a delicate railing. The small gabled wing is unusually well designed and falls into the composition especially well, forming one of the house’s distinctive features. The place possesses further architectural distinction, marked by uncommon yet simple details such as porch columns, seats, well-head, etc., all of which lend individual charm. Often since the Revolutionary days, this erstwhile tavern has been called the “Old Cannon Ball House,” for the reason that embedded in one of its heavy timbers, is a shot which undoubtedly had a more violent purpose. The ball has been left there as a lasting memorial to its more strenuous days. This tavern was a gathering place for Ridgefield’s parties and other social functions, and it likewise was a favorite stopping place on the old New York to Boston stage coach line, where travelers and horses could

be refreshed and put up for the night. There still stand a number of interesting examples of the early work; among the best is the neat little cottage built by Rev. Thomas Hawley in 1713. Since its date goes back that far, it is easily the most ancient building in the town. This house has the cornice line just high enough to make the width of the facade quite convincing. The gambrel roof has three closely cropped dormers, each containing the period’s 12-light sash. The dormers may have been built in later years, however; be that true or otherwise, they add a large share of charm to the entire design. There are extremely fine proportions in the windows on the first floor, and the green shutters with their very narrow side stiles are particularly delightful. The little entrance porch strikes a jolly note that could not be overlooked. Today this house is well preserved and cordially invites architectural investigation. There are other old homesteads in Ridgefield that come in for a generous share of interest and attraction, though in some cases one regrets the evidence of suffering due to later “finery” such as indifferent types of doorways, porches, bay windows, etc.,—evidences of architectural hysteria which everlastingly come under the head of “modern improvement.” These houses may be added to with a reasonable amount of good taste, but it is decidedly unfortunate where mistakes have been made, mistakes which often ruin them.

Perhaps there will be, sometime in the future, newer modes and impulses to influence our domestic architecture; there may come fresher conceptions in styles that are far different from anything we have ever had, but for the time being the modern American architect has but little precedent of more vital importance than the variety of suggestion and inspiration handed down by our builders of other years. These fine old exemplars have survived the test of many decades, and some will continue to live for years to come. One cannot help but admit that Sir Christopher Wren caught hold of one of the underlying realities of building when he said “Architecture aims at Eternity.”

EDITOR’S NOTE. Seeing Bedford and enjoying its charm and beauty, one wonders how long either beauty or charm may endure. Mention has already been made of the Dyckman homestead, surrounded now by cheap and ugly apartment structures, and to the Gracie mansion, which seems destined to be hemmed in by buildings of a better order but still hardly calculated to enhance the charm of the old homestead, while the Van Cortlandt house is even now protected only by its broad acres which form a public park. May the Fates be kind to Bedford and Ridgefield, and long may they last to inspire architects and home builders and to lead in advancing good taste.



THE MUSEUM, BEDFORD, N. Y.



Photo. Bonney

CHURCH AT HILVERSUM, HOLLAND
D. A. VAN ZANTEN, ARCHITECT

SOME MODERN EUROPEAN CHURCHES

BY

MILTON D. LOWENSTEIN

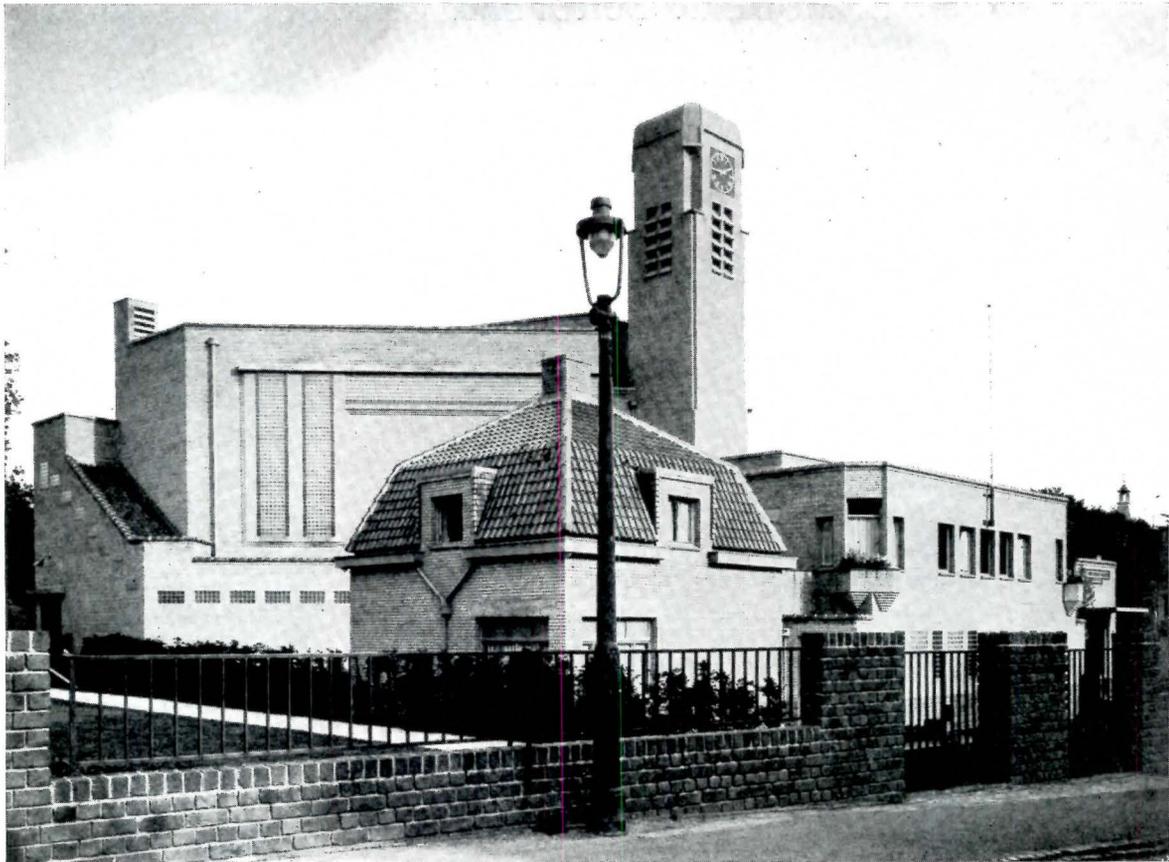
MUCH of the church architecture of the nineteenth century and of that of the early years of the twentieth abounded with ambiguous detail along with a close adherence to precedent,—an adherence in fact which was so close that it left little opportunity for originality and afforded none whatever to inspiration. The World War left its mark upon every department of life and has influenced the development of every form of art. It has been said that it brought self confidence to the victors, grim pessimism to the vanquished, while neutrals have gained something of the advantages which have accrued to both victor and vanquished, without having had to accept the disadvantages which the war brought to either.

Possibly because it is so readily observed by all observers, the influence of the period upon architecture seems to have been more marked and more striking than that made upon art in any other field. The leaven of a new age is vigorously at work, and old forms are being discarded as outworn and out of date, to be replaced by other forms new and highly spectacular,—at times even grotesque. Every country of northern Europe is developing anew its distinctive architectural forms, and the student of architecture may observe the development of each national type and note what might be called the animating spirit of each. Particularly interesting seems to be the development of German architecture during the past decade. From the anticipation of conquest bewildering in its magnitude, the German people were cast down to the most abject defeat. What then more natural and more logical, when the first period of realization was over, than that Germany should set to work to build a new structure,—new spiritually as well as politically,—and that the new should by its very form strive to render its garb as different as possible from what had been known before? Architecture, like art of every form, has high spiritual qualities, and its very functions render these qualities conspicuous. To architecture, therefore, has fallen the office of expressing most audibly to the modern world the present state of German art.

The modern church has succeeded in uniting many of the diverse elements of a complex social organization. It is only when this contrast and contiguity exist that we are sure we are beholding artistic worth. Von Ogden Vogt, writing of the artist in general, said: "As a man and a citizen he is required to stand apart and to be an on-looker. I believe that it makes a profound difference as to which is the real self of the artist

and which is his assumed dramatic role. If his real self is the spectator, and he merely makes dramatic excursions into real life, I think his art will be bad art. If his real self is a man and a citizen, and he makes the supremely dramatic effort of imaginative withdrawal, I think his art will be good art."

The accompanying illustrations of a few of the recently completed European churches may be studied to advantage. The church on Tempelhofer Field, Berlin, typifies the form of the material employed in its wall. But how genuinely sincere is the disposition of the masses! Solids, voids and reveals are combined with a just appreciation of all the practical ends desired. The roof, which in the meanest German building is always an ennobling feature, attains a perfect balance in this church. There are compromises in the building's austerity, but except for the interior of the vault where the architect succumbs to the temptation offered by the great expanse of material, the deviations are necessary to accentuate the dominant truth. The northern love of material for its own sake is tempered in the Scandinavian countries by a pride in local tradition. Religion to be religion must bear the same relation to the Scandinavian as it did to his mediæval ancestor. His spirit has not changed except in that it has adapted itself to a larger group. The church to be adequate must express wide influence. Architecturally, it must take account of the national highly colored imagination and an elf-like piquancy in character, which has been much suppressed by contemporary civilization. One is allowed a glimpse into this hinterland of the spirit in the creation of the architect, Jensen-Klint. The tower of the Grundtvig Church fairly aches for the voice of some leader who will unite Earth to a stranger Heaven. More chaste, yet not less significant are the towers of Hogalid's Church in Stockholm. To hold a simple gabled facade between two octagonal towers that extend straight up from the ground without keeping them aloof or cramping the building was a problem solved by an eye long accustomed to exercising good judgment and immune to petty artifices. No intermediary breaks, offsets or string courses are employed, but the right proportions of the principal elements themselves constitute a unity. The doorway by itself is a sturdy conception with perhaps too great an insistence of logic in the details. Its consistency with the entire facade cannot be judged from the illustration where the doorway is screened. The interior is



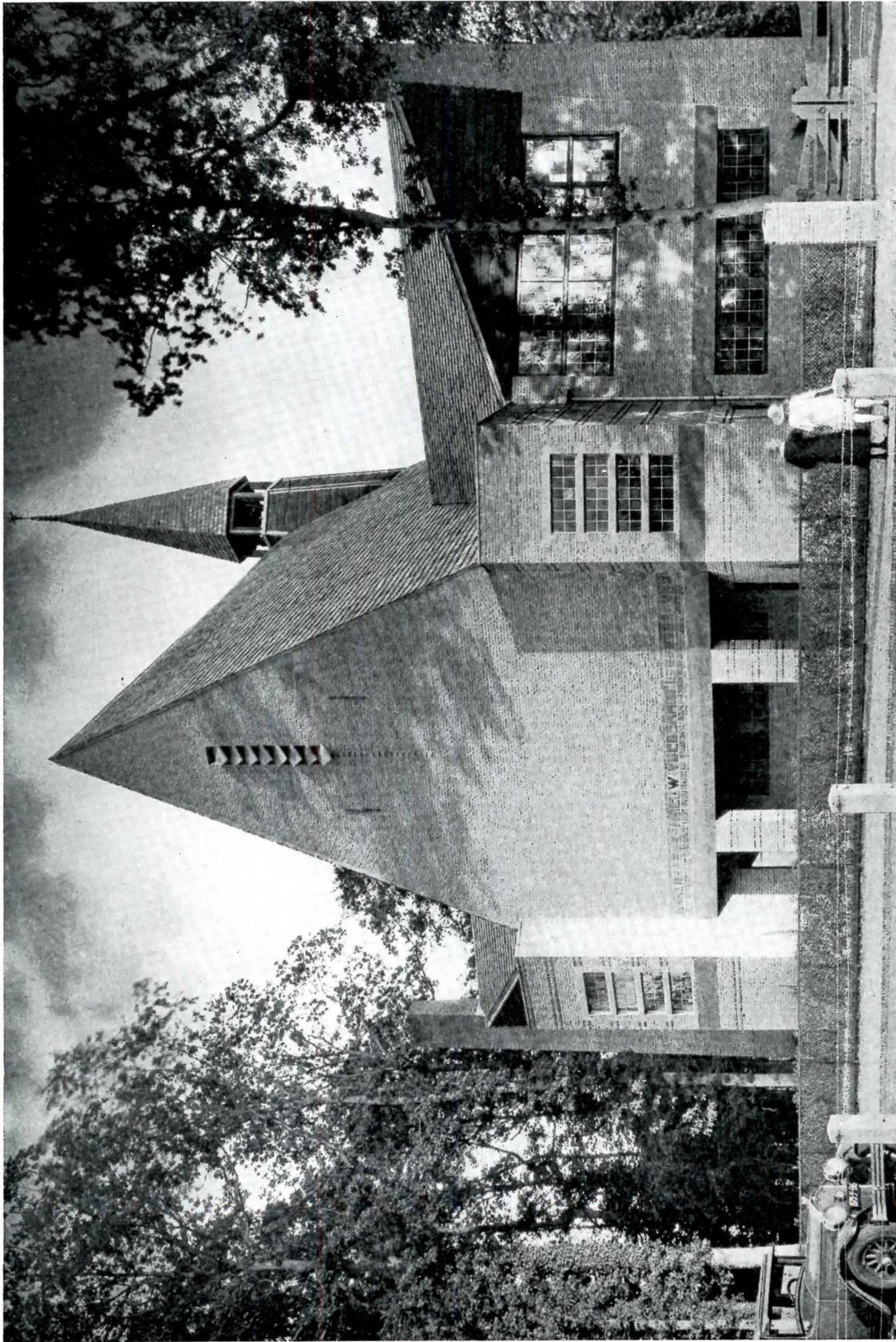
Photos. Sigurd Fischer

First Church of Christ, Scientist, The Hague
H. P. Berlage, Architect

cold and terribly reasonable, but like the golden snake upon which the stricken Israelites had to gaze in order to free themselves of the vipers, the church's frigidity ought to unshackle the self-conscious beholder. The two examples from Holland show the influence of men who have been able to raise themselves above many transient cares in order to suggest some solution to their less fortunate compatriots. To the unpracticed American eye these unpretentious structures are too barn-like to be taken seriously. But, on the contrary, they were created by men whose knowledge of their material and its purpose precluded any longing for academic "style." This kind of art is alive, and like warfare, it leaves to posterity the problem of finding an historical *raison d'être*. That it be synchronous with contemporary life is all we may ask of art; great art may do more, but the privilege of finding the tradition of the present must be left to posterity. In the works of Delorme we find traces of that decadence which characterizes the downfall of the so-called Gothic style. He is beginning to love his material without regard to the purpose it serves. The artist must maintain the sensitivity of his spirit as well as the facility of his physical powers. "The

sounding board which vibrates in us is our criterion of harmony," writes the French architect, Le Corbusier. "This is indeed the axis on which man is organized in perfect accord with nature and probably with the universe, this axis of organization, which must be that on which all phenomena and all objects of nature are based; this axis leads us to assume a unity of conduct in the universe and to admit a single will behind it."

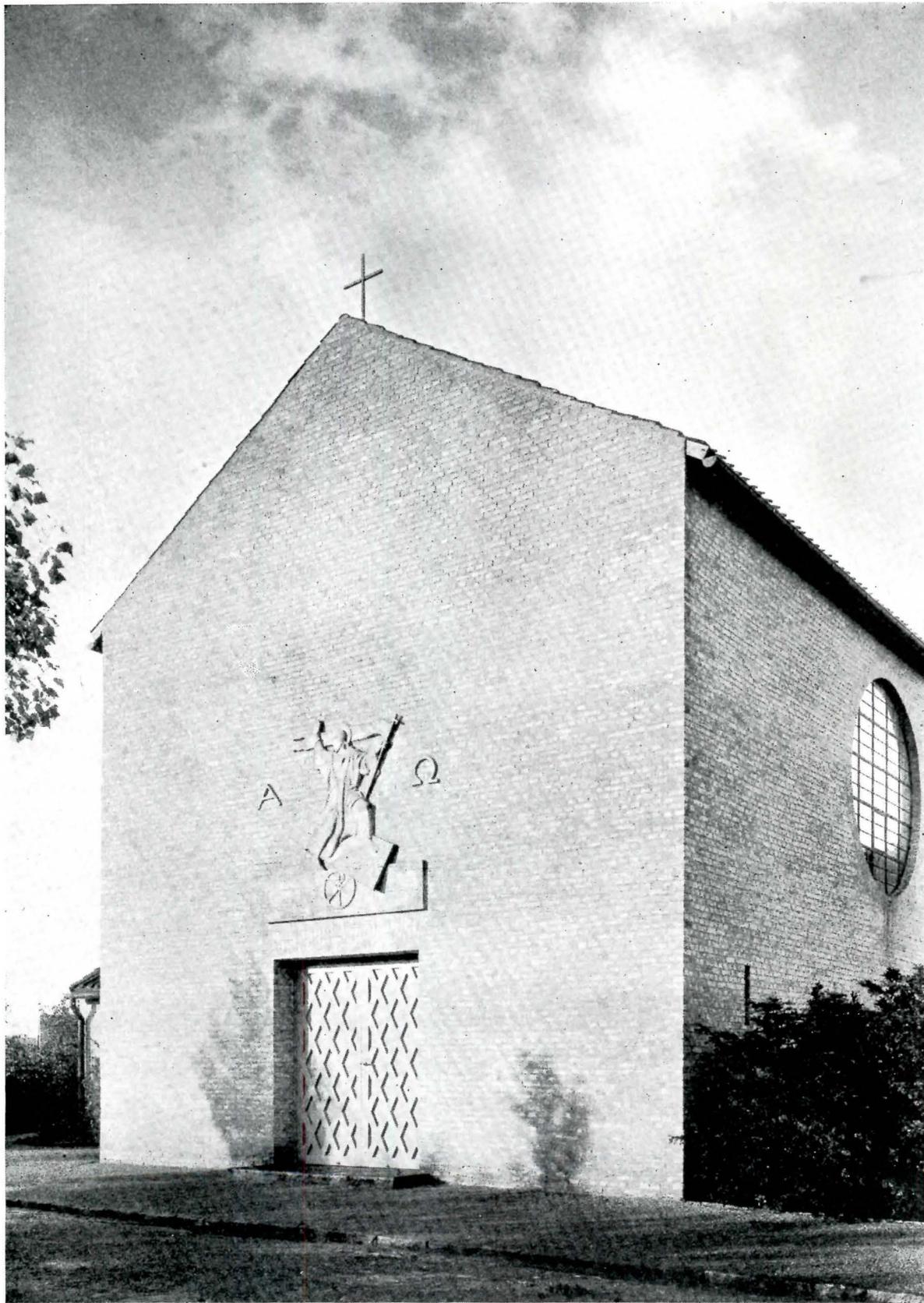
EDITOR'S NOTE. The spirit of freedom which has entered into a great deal of contemporary European architecture has not been confined to public, commercial, institutional or domestic buildings. This new expression has evidenced itself quite as much in ecclesiastical architecture. People who find it difficult to understand, or be sympathetic to, the new architectural expression will undoubtedly find it difficult to reconcile themselves to a type of church architecture in which there is very little suggestion of the influence of precedent. In ecclesiastical architecture, perhaps more than in any other, some adherence to the architecture of the past is still demanded by most people. However, as a record of current architectural design in Europe it is reasonable and justifiable to publish these interesting churches.



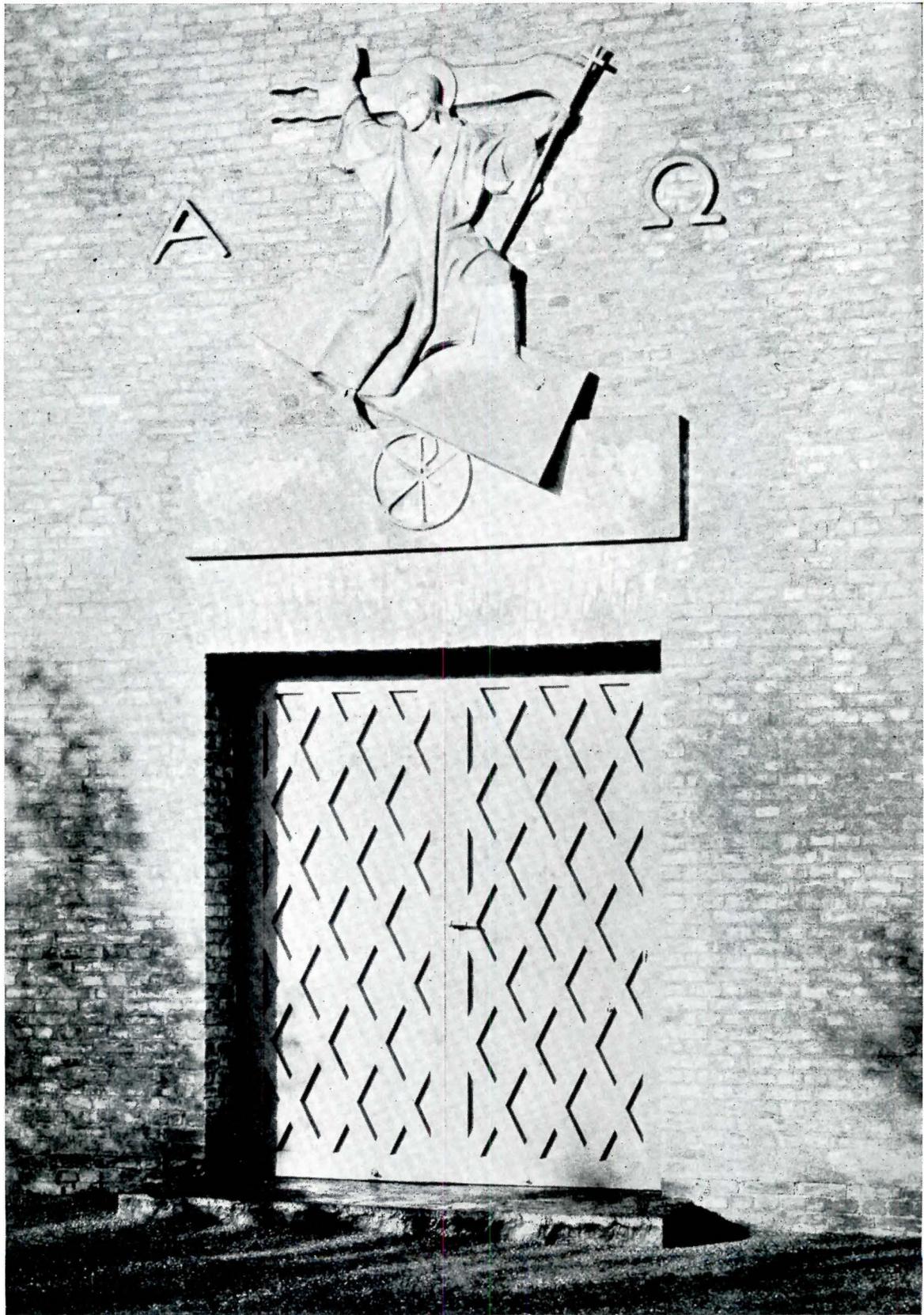
NIEUW VREDENHOF CHAPEL, HAARLEM
H. KORRINGA, ARCHITECT



OLD COUNTRY CHURCH, TIBIRKE, DENMARK



CHAPEL, ORDRUP CEMETERY, DENMARK
EDWARD THOMSEN, ARCHITECT

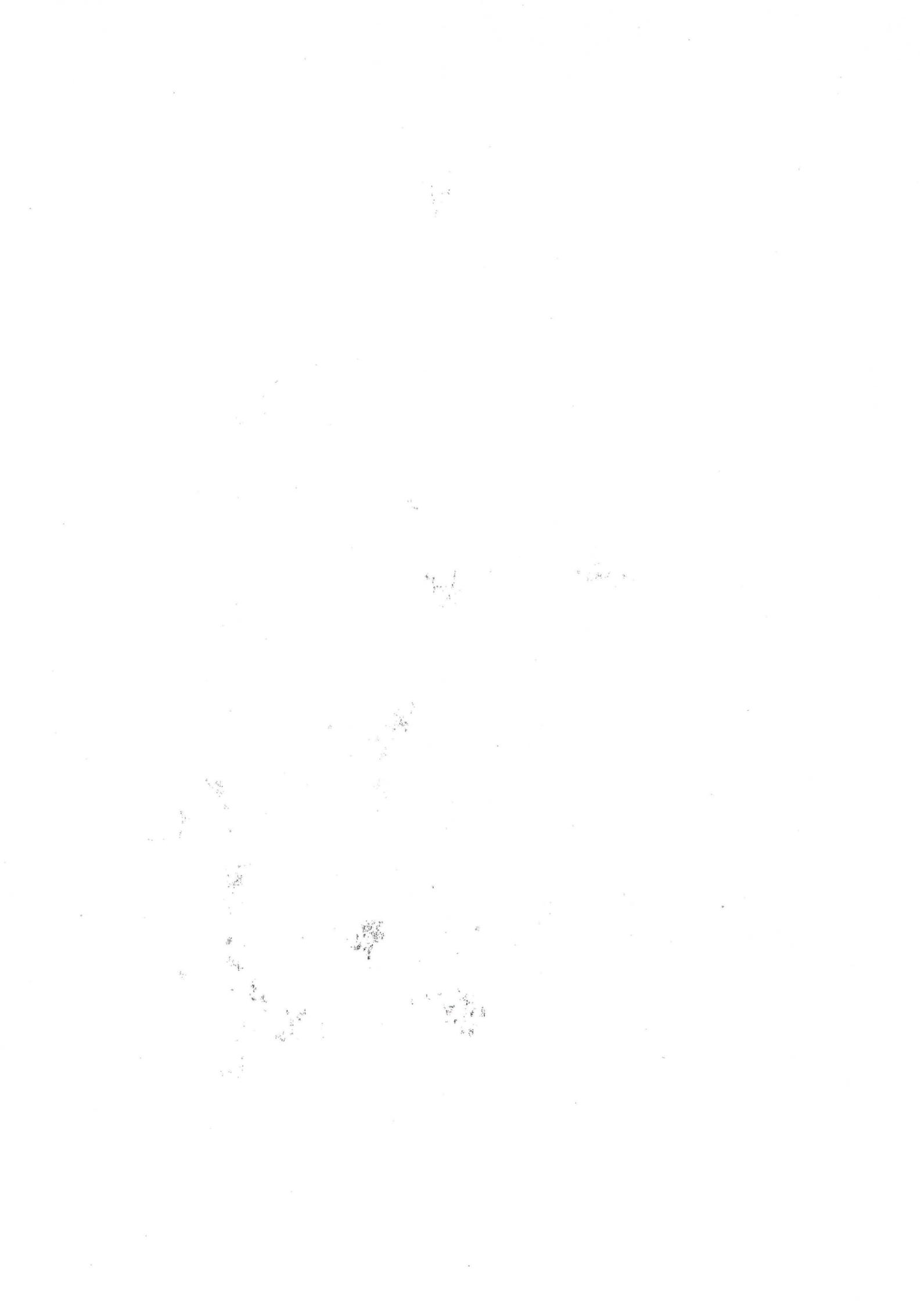


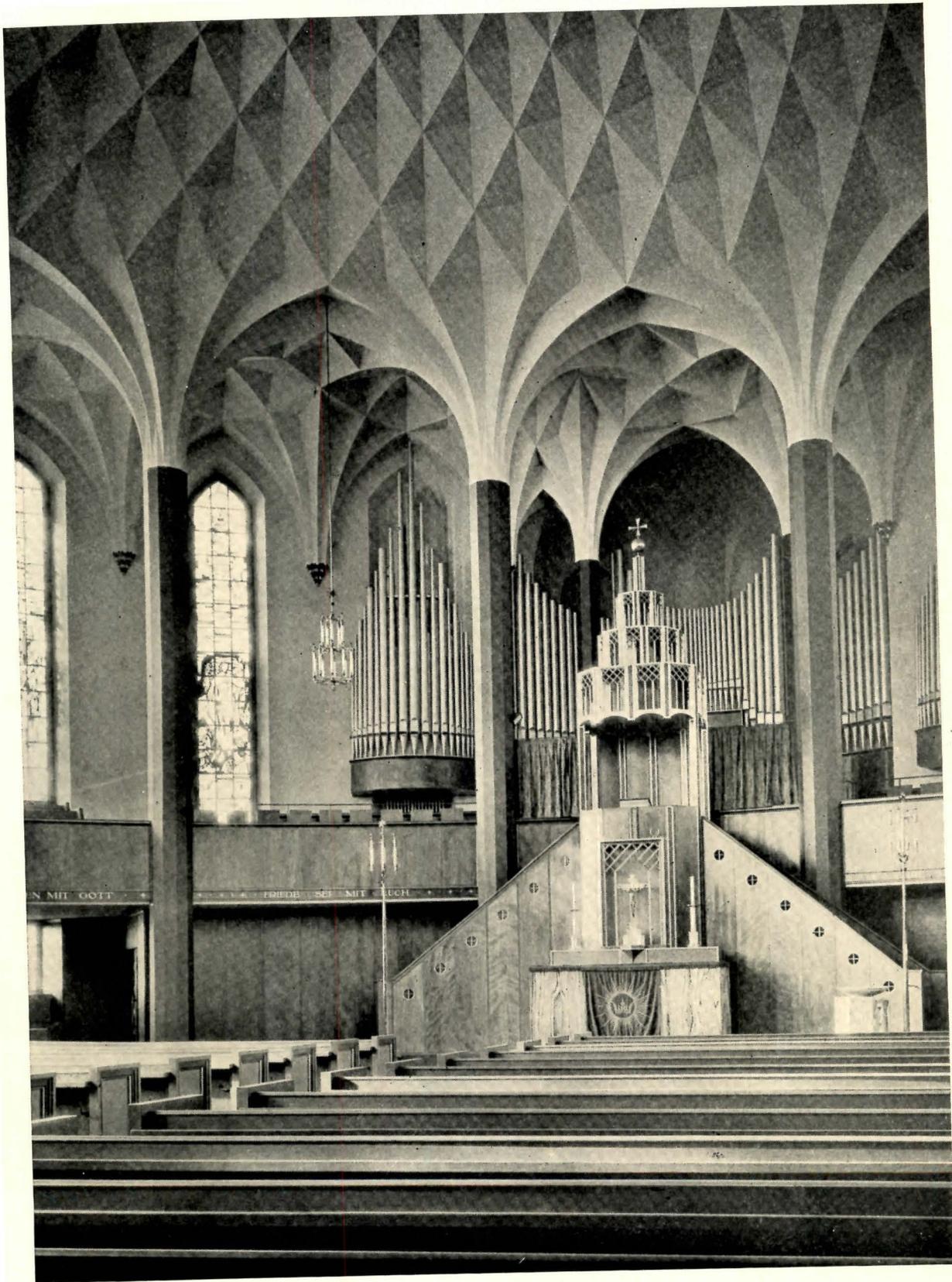
ENTRANCE DOOR
CHAPEL AT ORDRUP CEMETERY, DENMARK
EDWARD THOMSEN, ARCHITECT



Photos. Sigurd Fischer

CHURCH ON TEMPELHOFFER FIELD, BERLIN
STADTBURAT BRAUNING, ARCHITECT

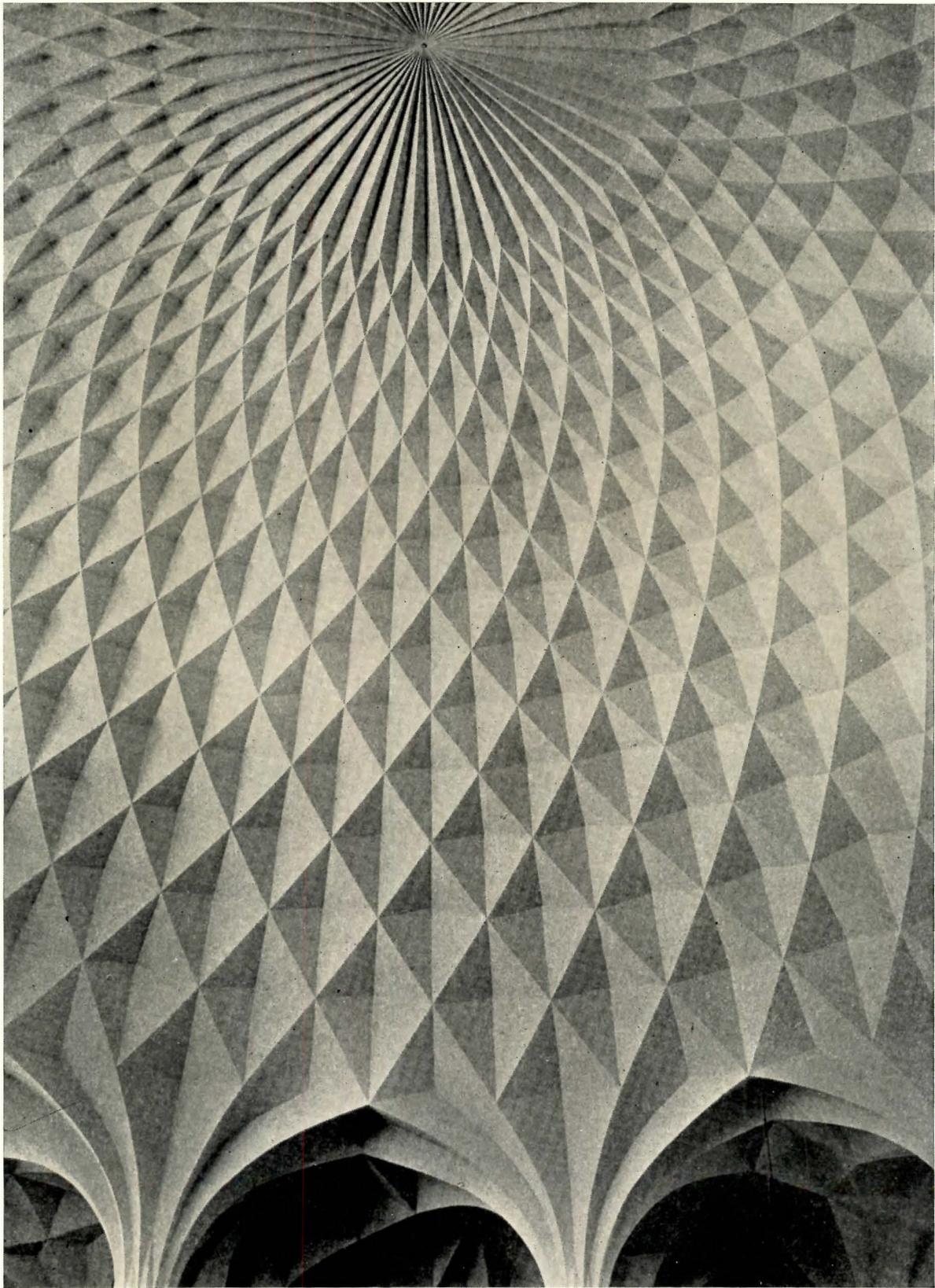




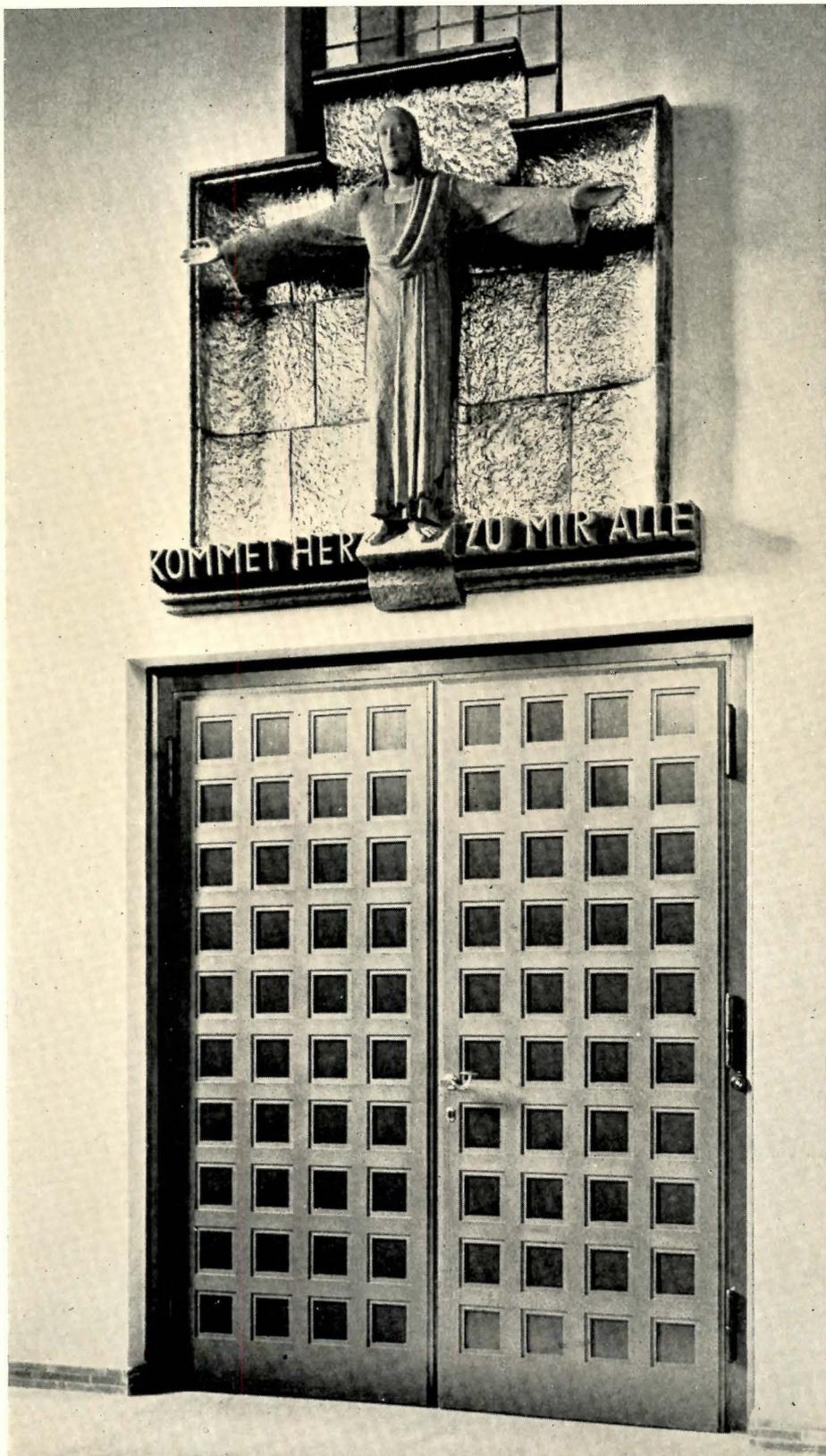
INTERIOR, CHURCH ON TEMPELHOFFER FIELD, BERLIN
STADTBAURAT BRAUNING, ARCHITECT



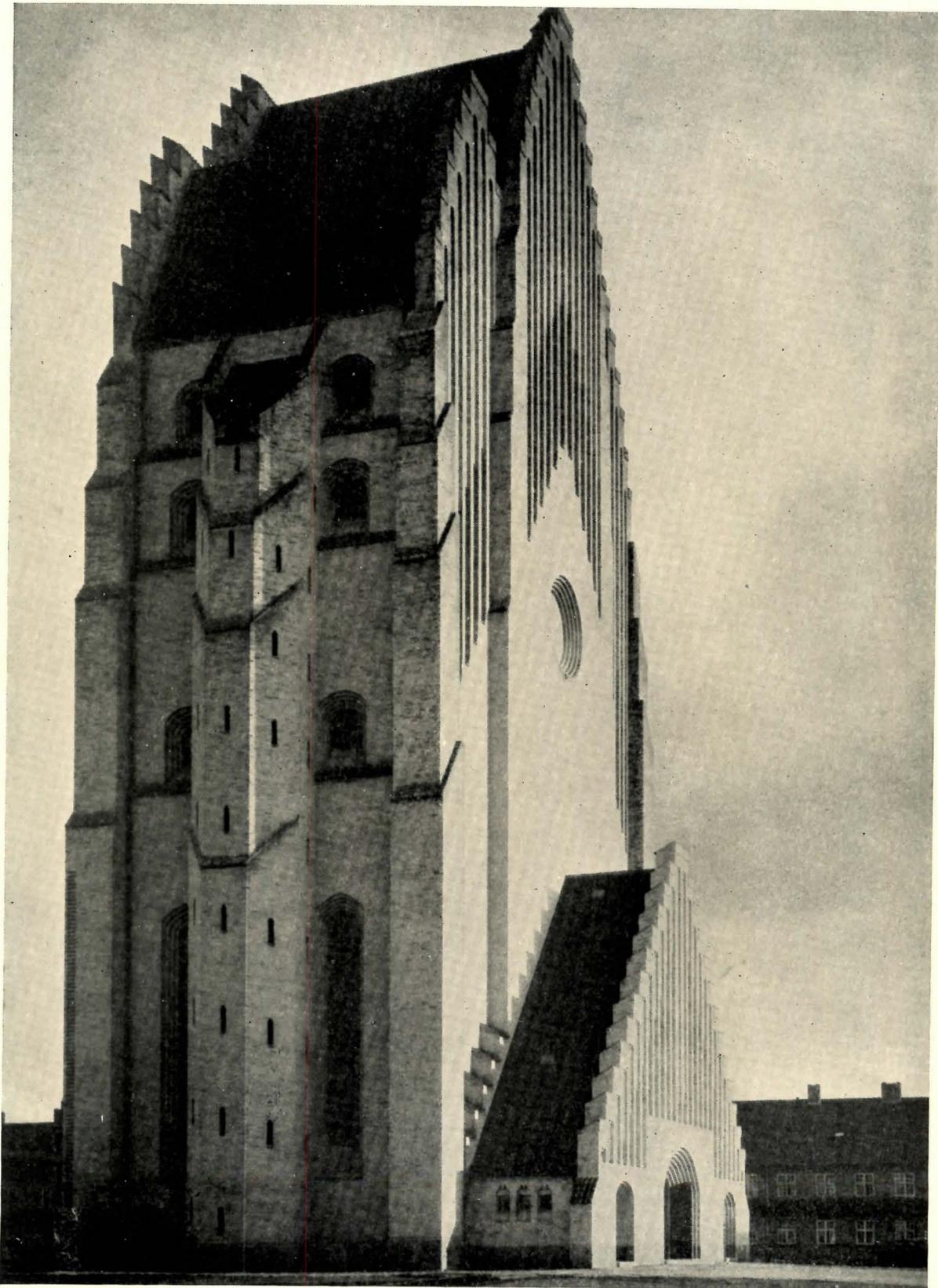
INTERIOR DETAIL
CHURCH ON TEMPELHOFER FIELD, BERLIN
STADTBURAT BRAUNING, ARCHITECT



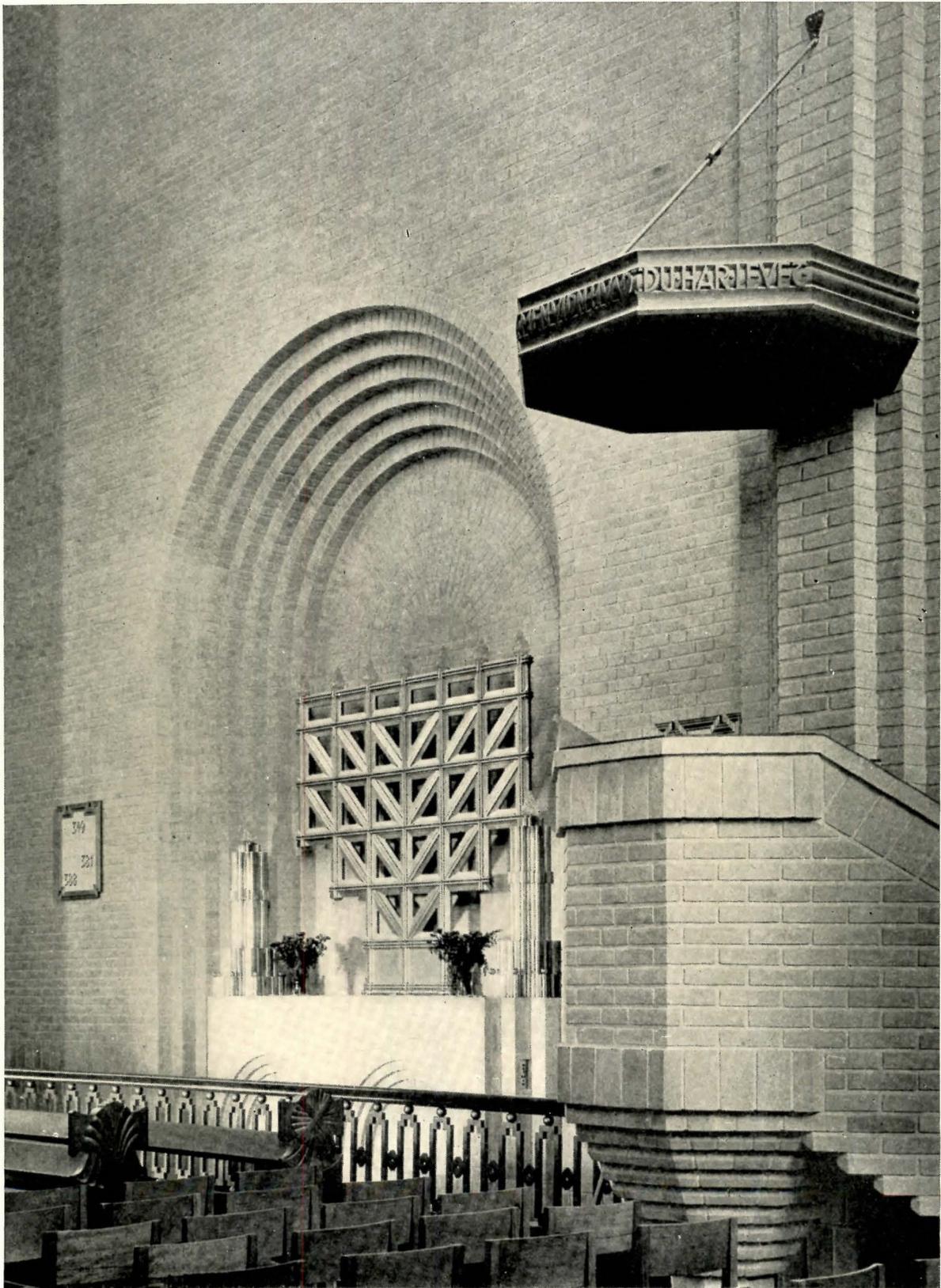
DETAIL OF CEILING
CHURCH ON TEMPELHOFER FIELD, BERLIN
STADTBURAT BRAUNING, ARCHITECT



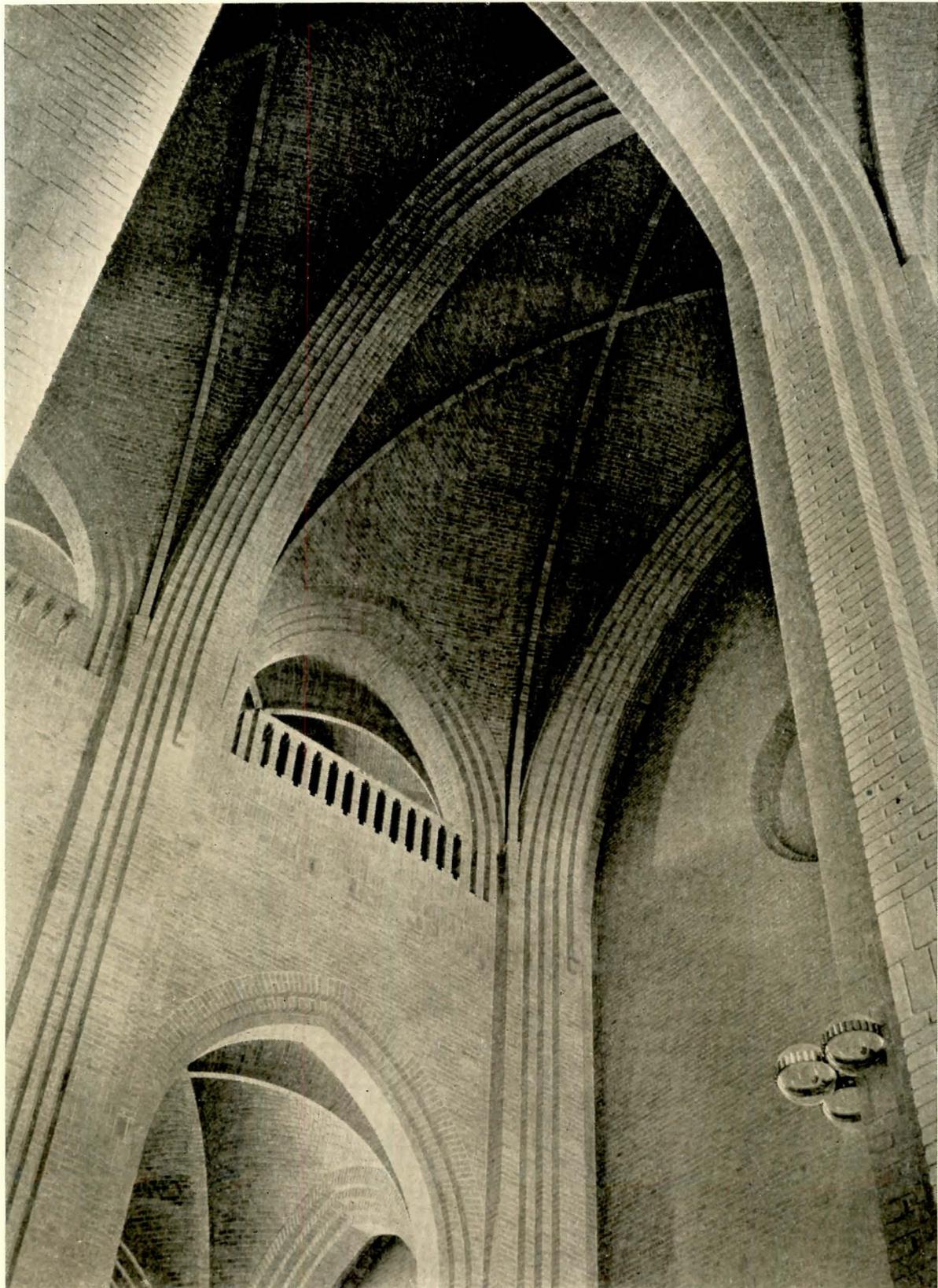
DOOR FROM VESTIBULE TO CHURCH
CHURCH ON TEMPELHOFER FIELD, BERLIN
STADTBURAT BRAUNING, ARCHITECT



GRUNDTVIG CHURCH, COPENHAGEN
P. V. JENSEN-KLINT, ARCHITECT



DETAIL TEMPORARY CHAPEL IN TOWER
GRUNDTVIG CHURCH, COPENHAGEN
P. V. JENSEN-KLINT, ARCHITECT



DETAIL OF CEILING
GRUNDTVIG CHURCH, COPENHAGEN
P. V. JENSEN-KLINT, ARCHITECT



VIEW OF WEST FRONT
HOGALID'S CHURCH, STOCKHOLM
IVAR TENGBOM, ARCHITECT



DETAIL OF TOWERS
HOGALID'S CHURCH, STOCKHOLM
IVAR TENGBOM, ARCHITECT



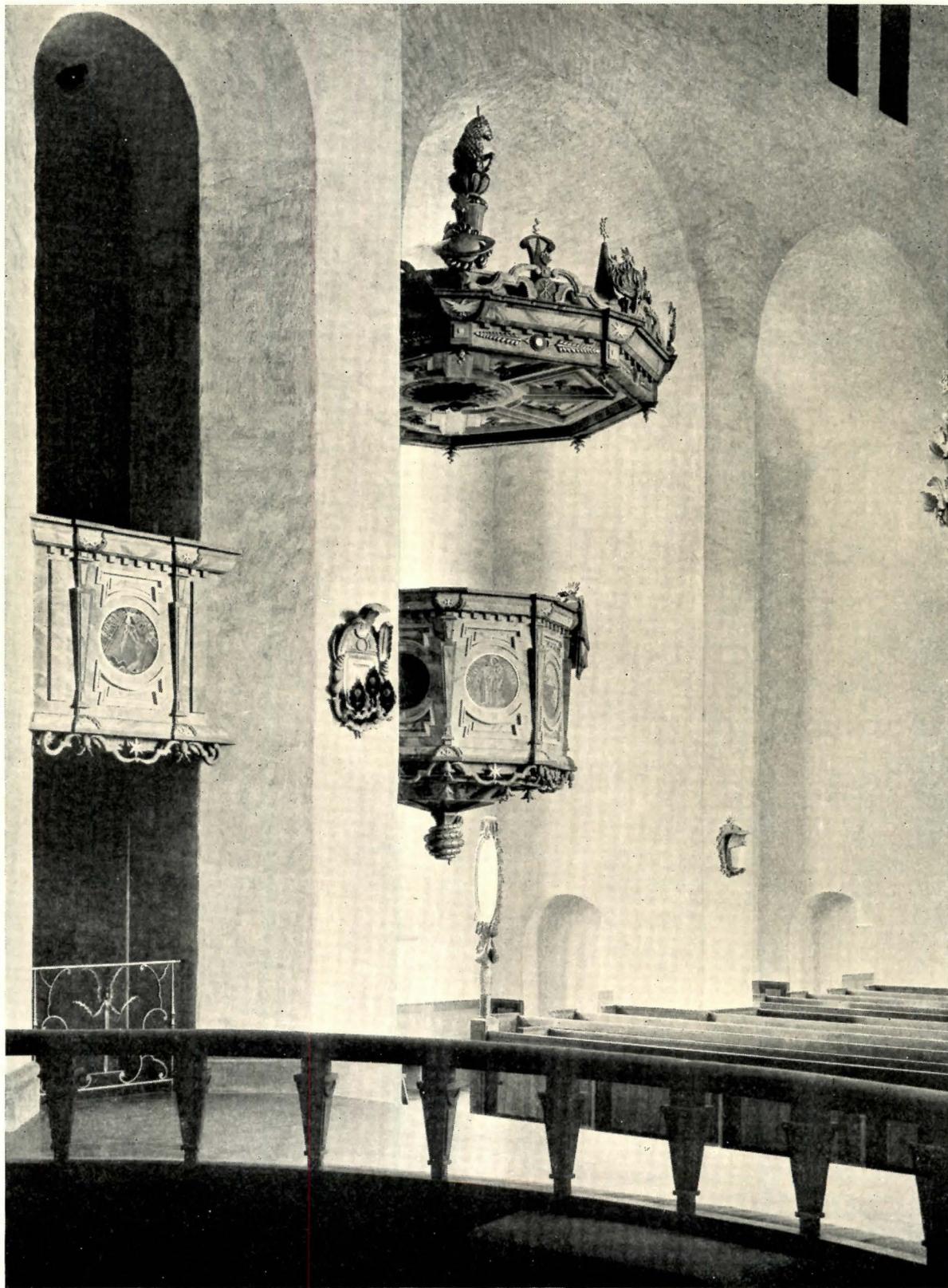
MAIN ENTRANCE
HOGALID'S CHURCH, STOCKHOLM
IVAR TENGBOM, ARCHITECT



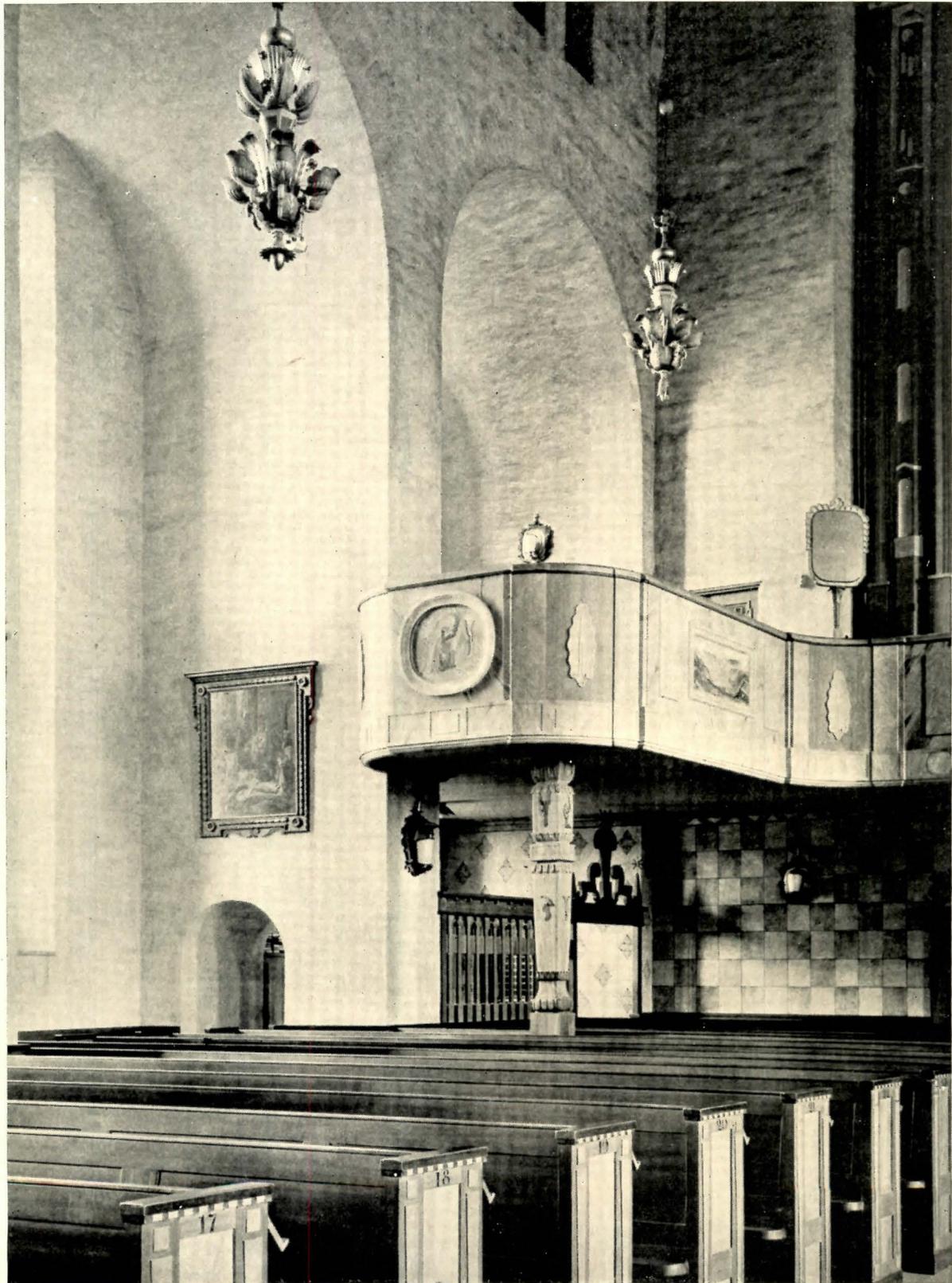
CHANCEL
HOGALID'S CHURCH, STOCKHOLM
IVAR TENGBOM, ARCHITECT



DETAIL OF PULPIT
HOGALID'S CHURCH, STOCKHOLM
IVAR TENGBOM, ARCHITECT



VIEW FROM CHANCEL
HOGALID'S CHURCH, STOCKHOLM
IVAR TENGBOM, ARCHITECT



DETAIL PEWS AND ORGAN BALCONY
HOGALID'S CHURCH, STOCKHOLM
IVAR TENGBOM, ARCHITECT



INTERIOR
HOGALID'S CHURCH, STOCKHOLM
IVAR TENGBOM, ARCHITECT

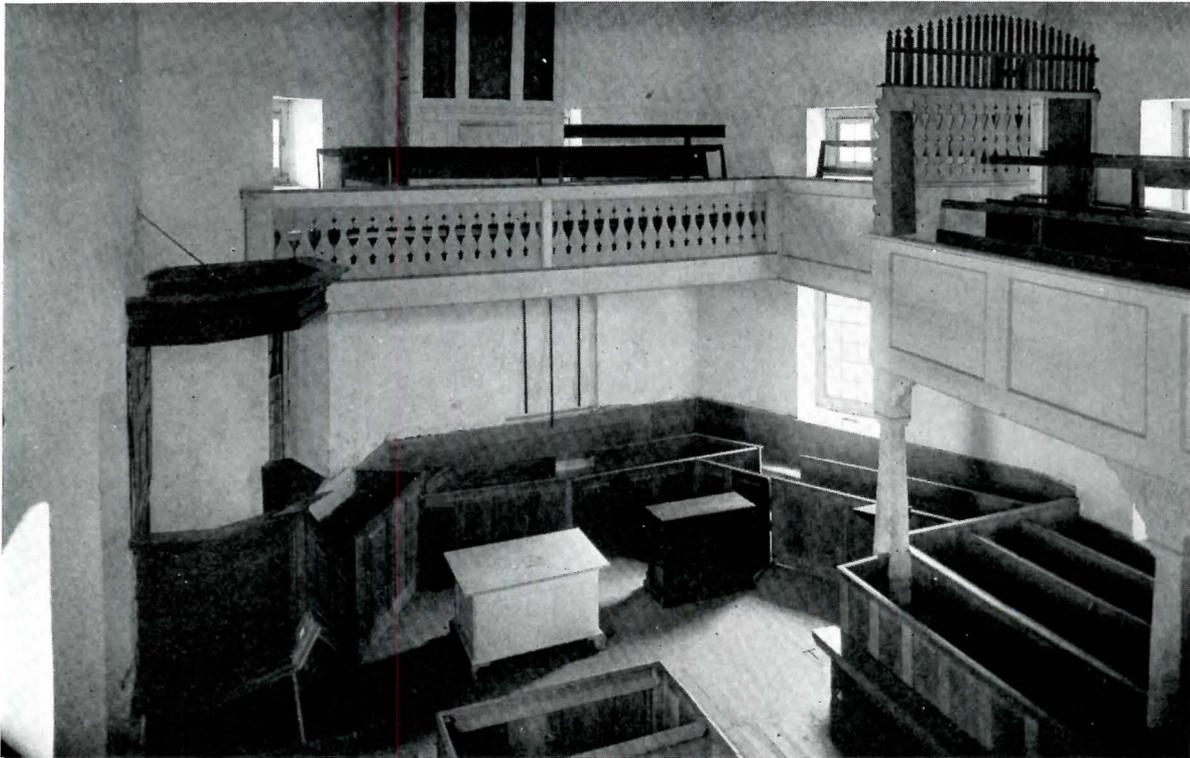
THE OLD TRAPPE CHURCH, 1743

BY
MARIE KIMBALL

HALFWAY toward Reading, on the old turnpike connecting that city with Philadelphia, at the end of an arching avenue of trees, stands a simple, barnlike structure of sturdy dignity,—the Augustus Lutheran Church. Its ample gambrel roof and low, arched porches, and the broad, windswept surfaces of its pale brown stucco walls at once arrest attention and indicate an impressive age,—a remarkable relic of the past.

The "Old Trappe Church," as it is familiarly called, is, aside from certain buildings of the Episcopal Church, one of the oldest unspoiled houses of worship in America. Not only is the building unique in type, but on the interior we find characteristics that are survivals, unexampled elsewhere, of the forms peculiar to the seventeenth century evangelical church. It was built in 1743 by Heinrich Melchior Muehlenberg, the distinguished Lutheran divine, in the wilderness of the Perkiomen Valley, for a congregation incredibly poor and destitute but fired with a religious enthusiasm that refused to be subdued. Muehlenberg had but recently arrived from Europe and had received an initiation into the life of the new world by preaching his first sermon in

an unfinished log cabin, his second in a carpenter's shop, and his third in a barn at Trappe. Fortunately, he possessed the rugged spirit of a pioneer. Undismayed, he promptly proposed to build a suitable house of worship. No record exists as to who designed the church, but it is not improbable that Muehlenberg was his own architect. In the reports which he sent at frequent intervals to the mother church at Halle, he said that he "attached a plan of a stone church" to the communication he gave the elders to carry about in soliciting subscriptions. It was specified, in the old manner, even now not uncommon in the Pennsylvania-German country, that the church should be "54 Schuh lang bei 39 Schuh breit" and an ample supply of "Rom und Brandwein" was promised the masons for their labors. The estimated cost of the building, as Muehlenberg faithfully wrote to Germany, was £200 sterling, and £100 were immediately subscribed. An appeal to Europe brought help from the German preacher at the Court of St. James, and the church was begun. The very poor in the congregation, who were unable to give money, hauled stone and split shingles for the building, and aided in other ways.

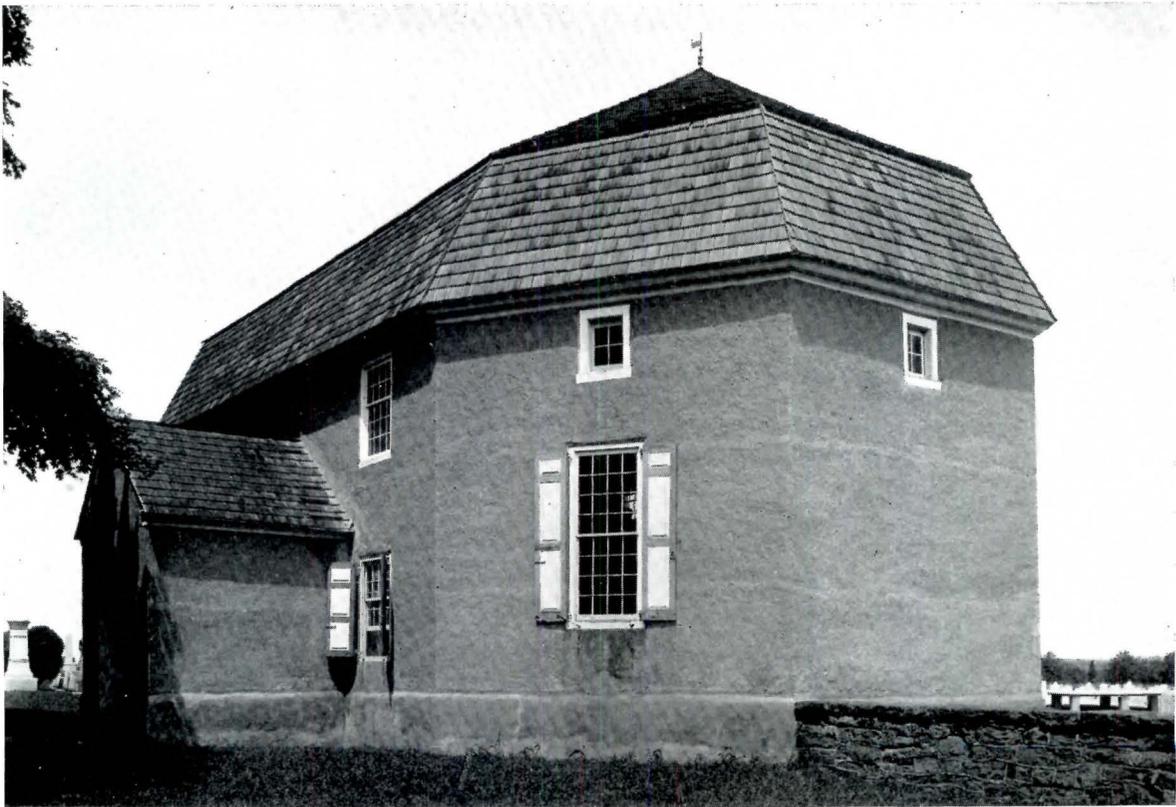


Photos. Courtesy of the Pennsylvania Museum

Augustus Lutheran Church, Trappe, Pa.

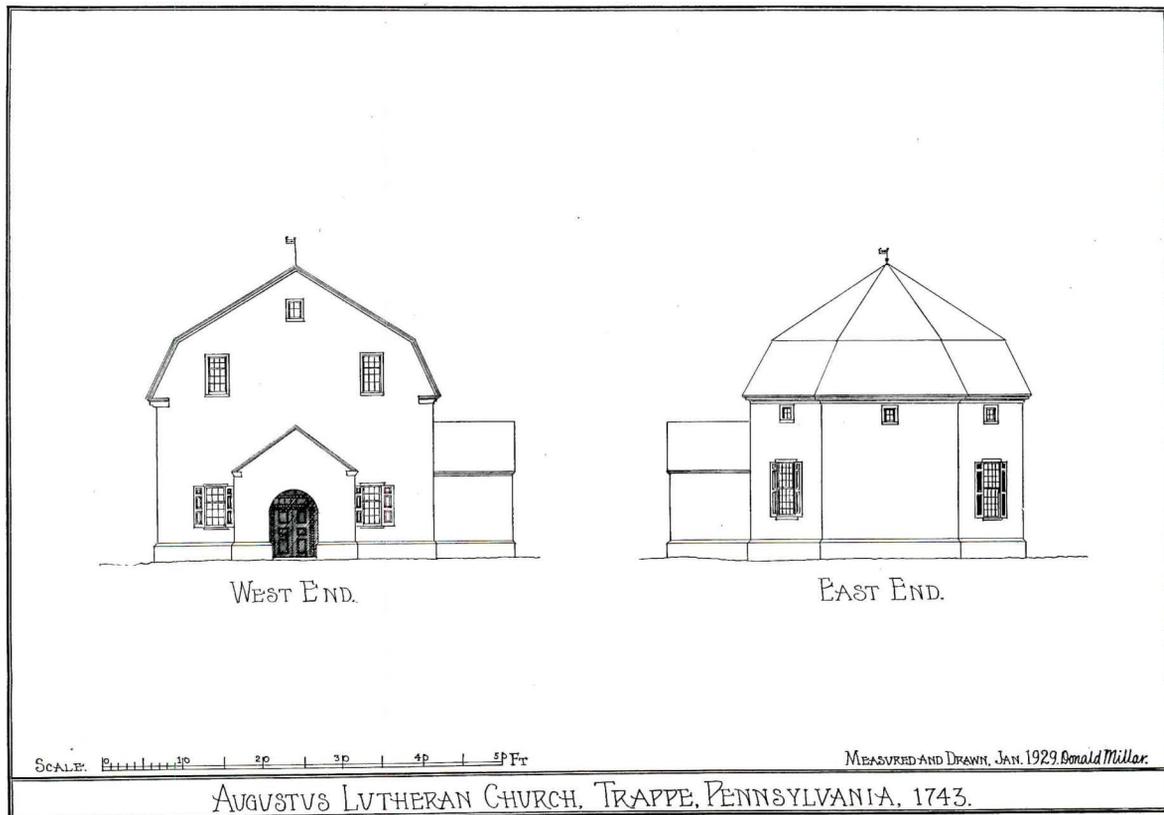
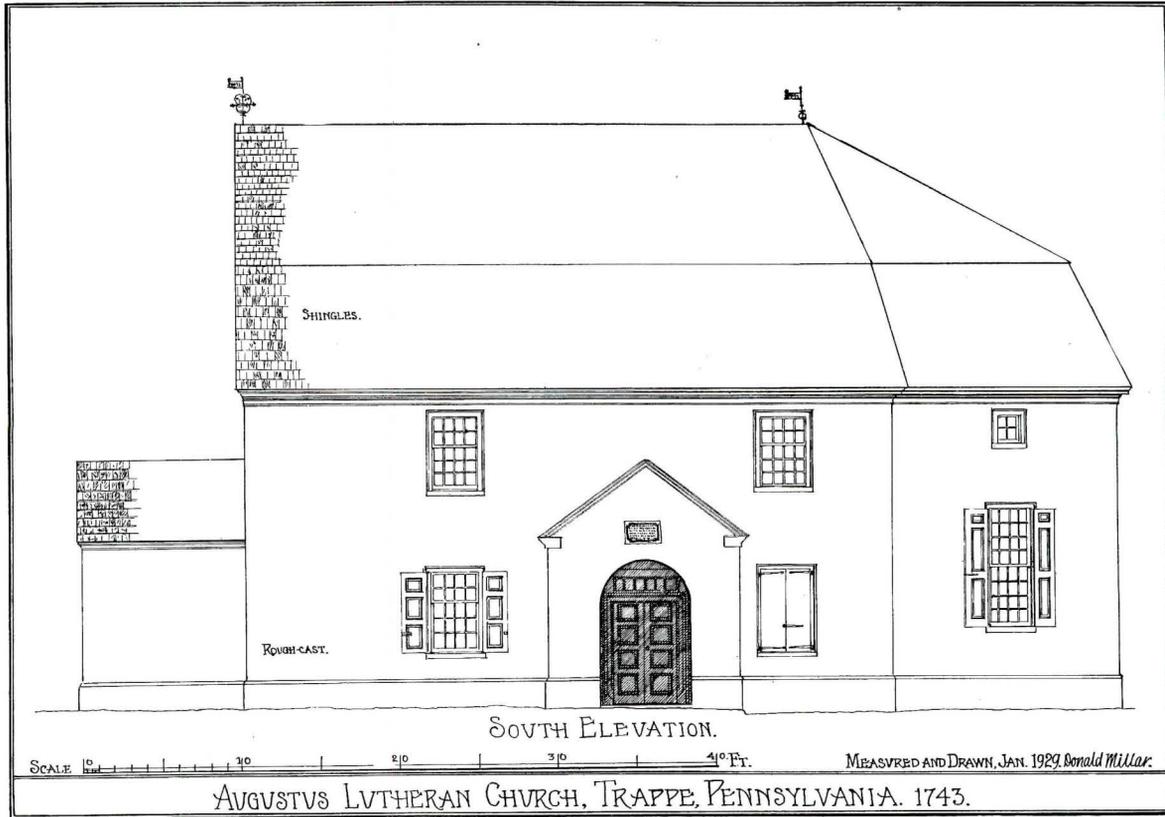


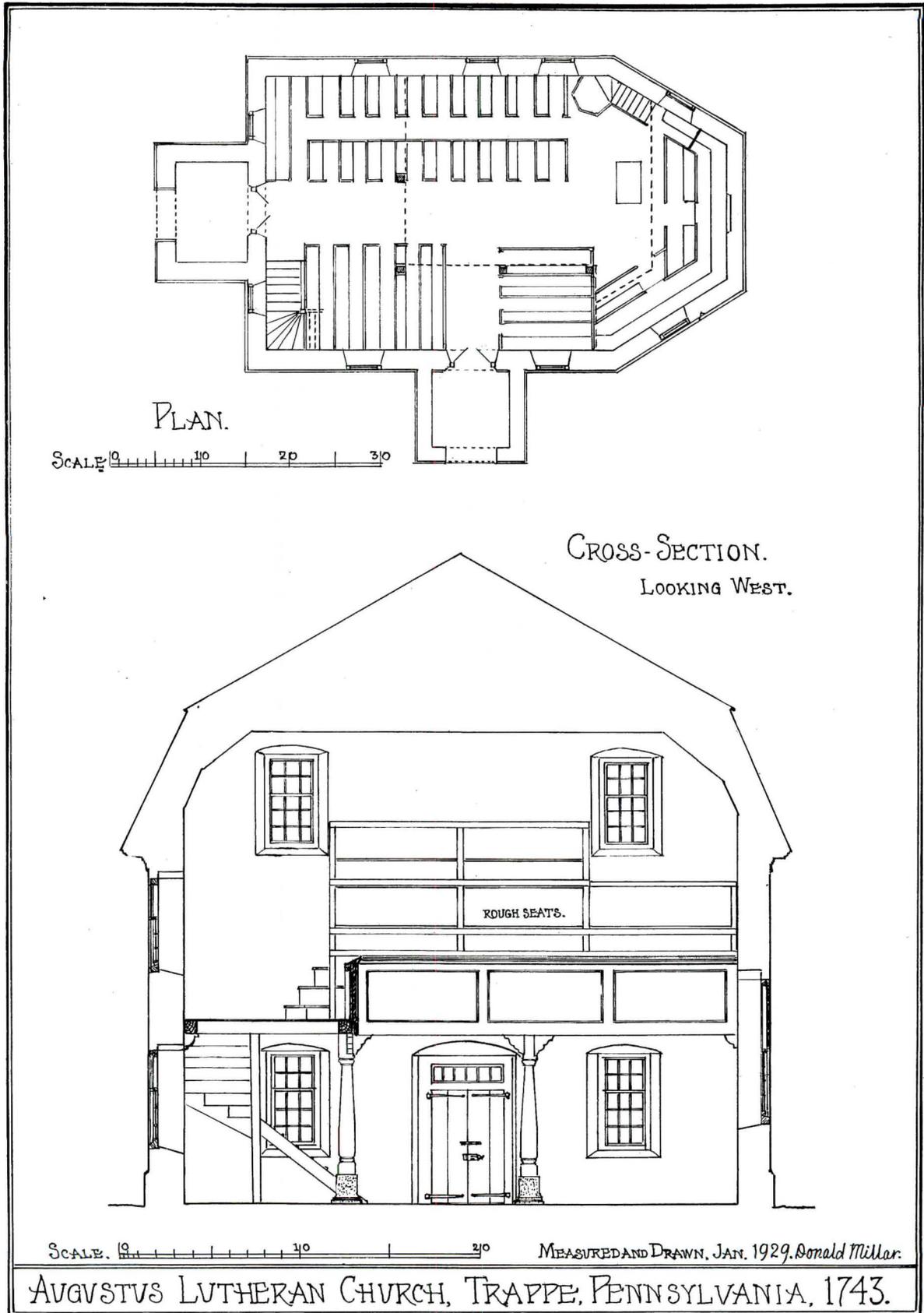
WEST ELEVATION



EAST ELEVATION

AUGUSTUS LUTHERAN CHURCH, TRAPPE, PA.





AUGUSTUS LUTHERAN CHURCH, TRAPPE, PENNSYLVANIA, 1743.

On the second of May, 1743, the corner stone was laid. The Latin dedicatory inscription placed on the church wall may still be read: "Under the guidance of Christ, Heinrich Melchior Muehlenberg, together with the elders, J. N. Grosman, F. Marsteler, A. Heilman, H. Has and G. Kebner, upon this very ground erected this church dedicated to the denomination adhering to the Augsburg Confession." Within four months the congregation had moved from the barn and was worshipping in its own church, although the building was not finished,—indeed it was barely under roof. Two years later, in September, 1745, the church was finally completed and dedicated. Divine services were held henceforth regularly for over a hundred years. The passion for improvement which swept this country in the middle of the nineteenth century mercifully passed by Muehlenberg's old church, and it was left untouched. Instead of remodeling the building or tearing it down, the congregation, now grown rich, contented itself by building a "large and commodious" brick structure in the latest style, discarding the old church and preserving it for our delight and wonder.

To enter Muehlenberg's church is to step back into the seventeenth century. The visitor finds himself in a square hall with galleries on three sides, supported by great oak posts resting on red sandstone blocks. The woodwork of the church is of a character that in England would be called Jacobean. Here may still be seen the heavy wood supports and gallery railings in vogue in the colonies a hundred years before the church was built, the high-backed box pews of oak and poplar, simply paneled and unpainted or unvarnished for two centuries, but gleaming from the touch of countless hands. A branding iron was used to mark the numbered place of each worshiper on the hymnbook holders secured to the backs of the pews. Locks and painted numerals on the doors set off the pews beneath the western gallery for the more prosperous. These doors have a tombstone-like form which corresponds closely to that of the fielded panels of the rooms from Millbach, Pennsylvania, 1752, belonging to the Pennsylvania Museum. The other pews were apparently open at first, with curved ends, still

to be seen in one or two instances. At a later time many more were closed by paneled doors of pine. The butt hinges as well as the paneling of these doors indicate the later date. These contrast sharply with the richly carved strap hinges of the oldest pew doors, which are beautiful examples of the work of the early Pennsylvania smith, possessing the rich simplicity of the period.

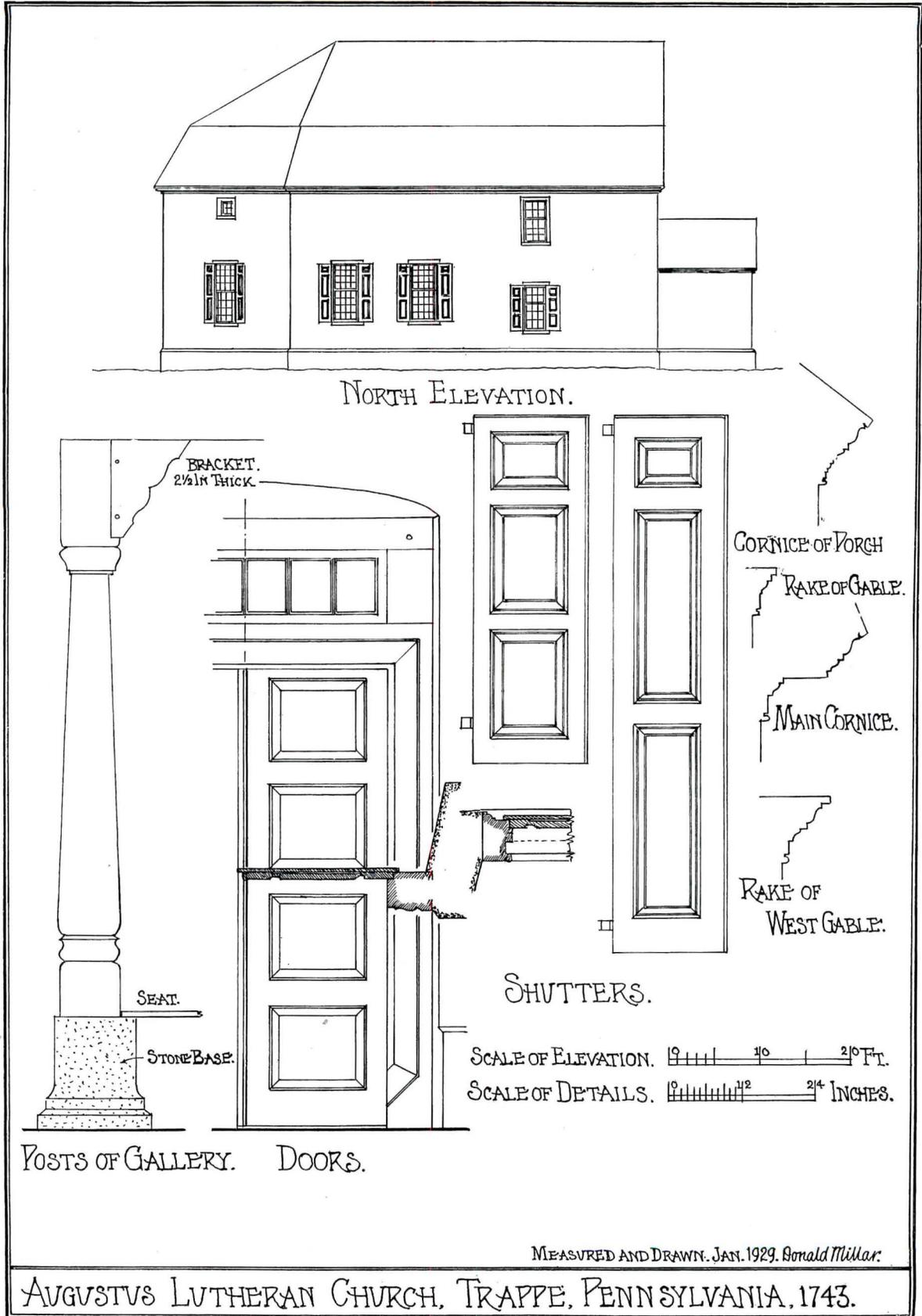
As was usual, the sexes were separated, the women sitting on the northwest side, the men opposite, the pews under the organ being reserved for the elders of the church. Servants and boys were obliged to climb the winding stairs to the rigid benches in the gallery, much like rough modern "bleachers," where they worshiped under the supervision of the sexton! The northeast gallery, with its pierced balustrade of blue and white, was added to the church in 1751 to contain the new organ that had recently been imported from Europe. Muehlenberg's congregation was one of the first in rural Pennsylvania to purchase an organ. To protect it and the singers from intrusion there was erected a fence of palings, likewise cut in curved outline, and decorated in the favored blue and white. The marbling of the same colors on the columns we know to have been done in 1814. Such decorative painting was not unknown even in the English colonies along the Atlantic seaboard.



Old Pulpit

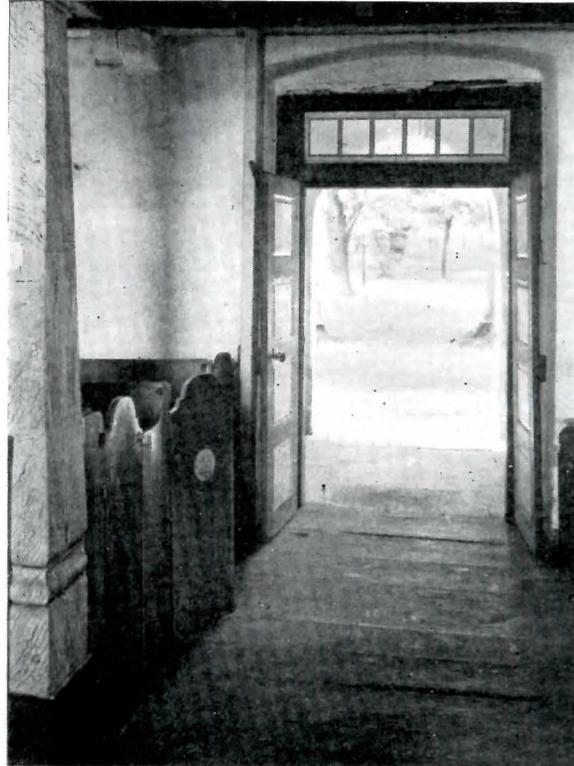
To conform to the ritual of the Lutheran Church, the sanctuary, at one end of the building, is an octagonal apse. The white painted altar was placed in the open space before the high pulpit, resting on a great hexagonal post from which extend brackets sawn to shape. In sharp contrast to this, which, like the other original features of the church, preserves mediæval characteristics, is the pulpit itself, of paneled walnut. Here more than anywhere else in the building we see the typical Georgian characteristics of the eighteenth century, though, to be sure, in a simple form. Here only do we find classic mouldings and, on the sounding board above, a classic cornice, all of which is decidedly architectural.

Certain changes have been made in the building in the course of time, but none have been of great consequence. The sash seem to have been replaced around 1800, the original sash presum-





The Marbled Columns

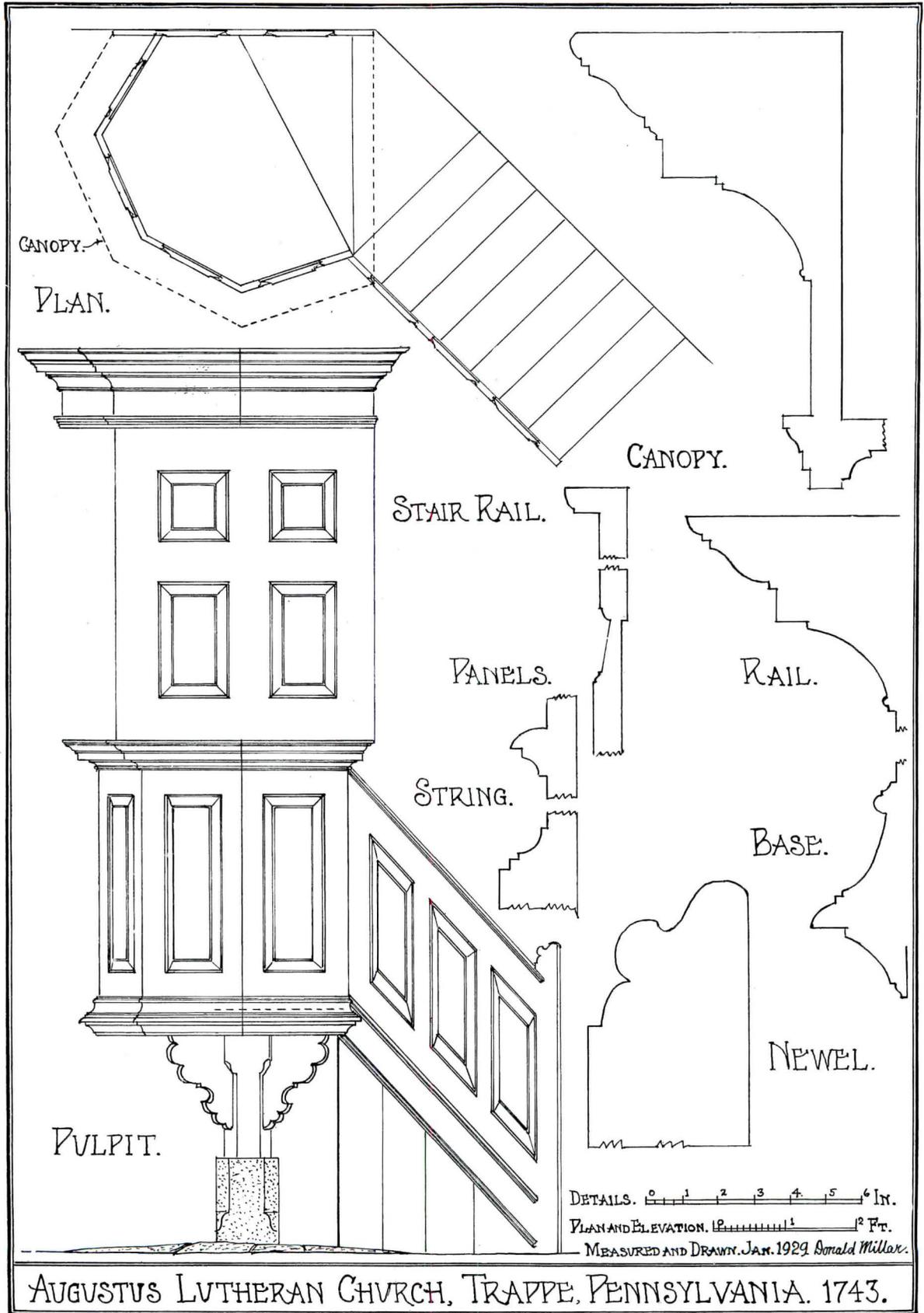


The Oldest Pews

ably having had the same heavy bars that we still see in the transom over the doorway. The floor, originally of irregular blocks of sandstone, has long since been supplanted by a floor of wood. For many years the sexton spread straw on the floor of the pews, and the women brought hot bricks to fight the cold. Some 70 years after the building of the church the conservative congregation at last invested in a stove! To the rear of the church lies the old burying ground, its ancient gray tombstones rudely carved with those emblems characteristic of every form of artistic endeavor undertaken by the Pennsylvania Germans. Many of the graves are unmarked, and numerous inscriptions have been effaced by time. Some of the stones lie half buried in the earth, but enough remain in the oldest part to show that the graves of those first buried there faced the fatherland that lay in the distant East. Although this section of the country was settled shortly after 1683, and the cemetery may well have been used not long thereafter, the earliest legible epitaph is dated much later. It reads: "Here Lyeth the Body of Hannah Schrack. Was Born April 17 1722. Died September 9 1736."

The Old Trappe Church played its part in the Revolutionary War, although it was left unharmed by the marching feet of the rival soldiers who passed through it from time to time. During the early days of the war the church was used to house outposts of the colonial militia. A few

days after the battle of Brandywine, in 1777, General Washington crossed the Schuylkill and marched toward Trappe, leaving the British encamped on the opposite side of the river. The window is still pointed out from which the anxious Muehlenberg watched the enemy through a telescope. A week later they arrived. The soldiers were quartered in the pastor's barn, where they promptly destroyed the hay, and then overran the church. Stacking their arms in a corner they amused themselves playing the organ and singing. Meanwhile the genial pastor played host to Lord Sterling and General Wayne in the parsonage. Subsequently the church was transformed into a hospital. It was used in this capacity until the army went into winter quarters at Valley Forge, when it was once more given over to divine services. Henceforth they were held regularly until 1851. Even now, however, the old church is not wholly abandoned. Once a year, on a Sunday in June, the congregation gathers from far and near to pay homage to Muehlenberg and old memories. It would be difficult to find anywhere in America a building so characteristic of its time. It stands at the end of an avenue of old trees and surveys the changing world of today just as it has seen the passing of several generations during almost two centuries. The old church has been fortunate indeed in escaping the "improvement" which has worked such devastation elsewhere and ruined many an old church.



AUGUSTUS LUTHERAN CHURCH, TRAPPE, PENNSYLVANIA. 1743.



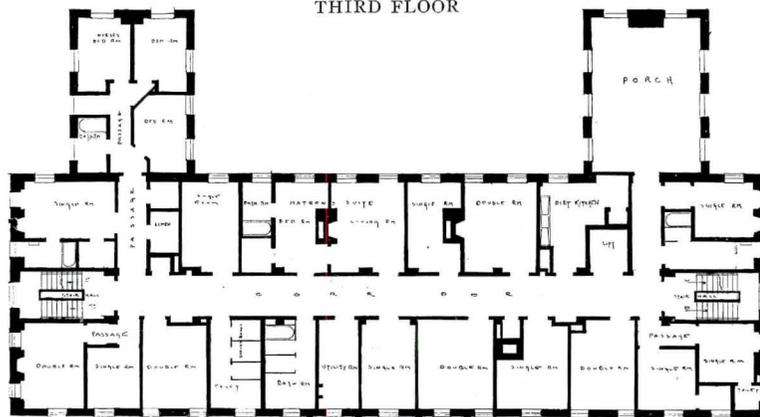
Photos. Sigurd Fischer

VIEW ACROSS WATER
INFIRMARY, CHOATE SCHOOL, WALLINGFORD, CONN.
CRAM & FERGUSON, ARCHITECTS

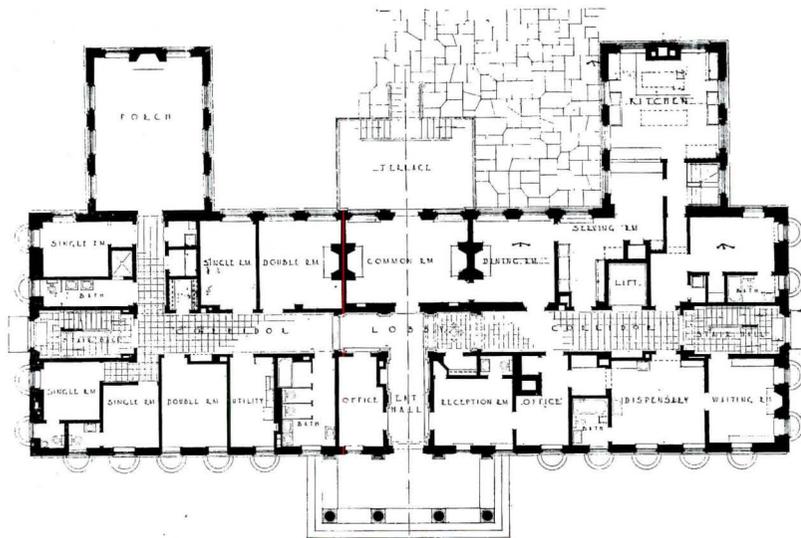
Plans on Back



THIRD FLOOR



SECOND FLOOR



FIRST FLOOR

PLANS. INFIRMARY, CHOATE SCHOOL, WALLINGFORD, CONN.
CRAM & FERGUSON, ARCHITECTS

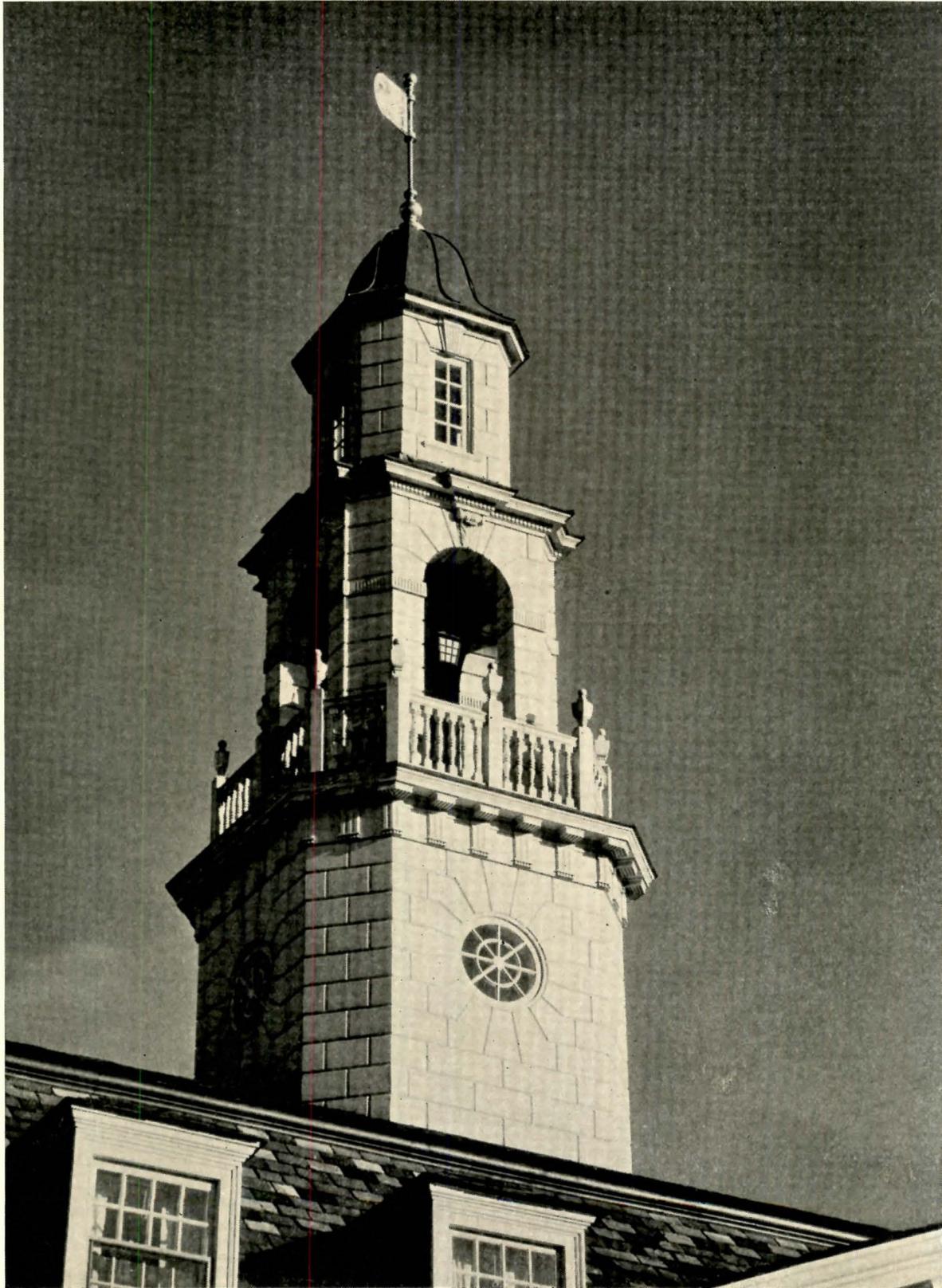


Photos. Paul J. Weber

GENERAL VIEW
INFIRMARY, CHOATE SCHOOL, WALLINGFORD, CONN.
CRAM & FERGUSON, ARCHITECTS



THE BRICK TERRACE
INFIRMARY, CHOATE SCHOOL, WALLINGFORD, CONN.
CRAM & FERGUSON, ARCHITECTS



THE CUPOLA
INFIRMARY, CHOATE SCHOOL, WALLINGFORD, CONN.
CRAM & FERGUSON, ARCHITECTS

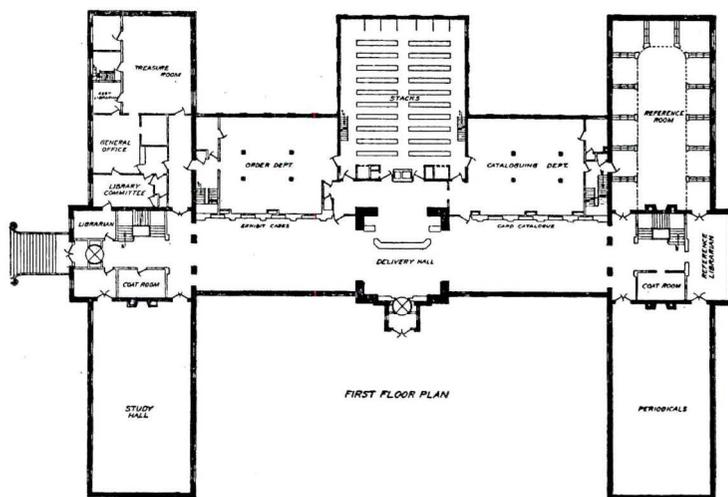


Photos. Paul J. Weber

GENERAL VIEW

Plan on Back

BAKER MEMORIAL LIBRARY, DARTMOUTH COLLEGE, HANOVER, N. H.
JENS FREDRICK LARSON, ARCHITECT

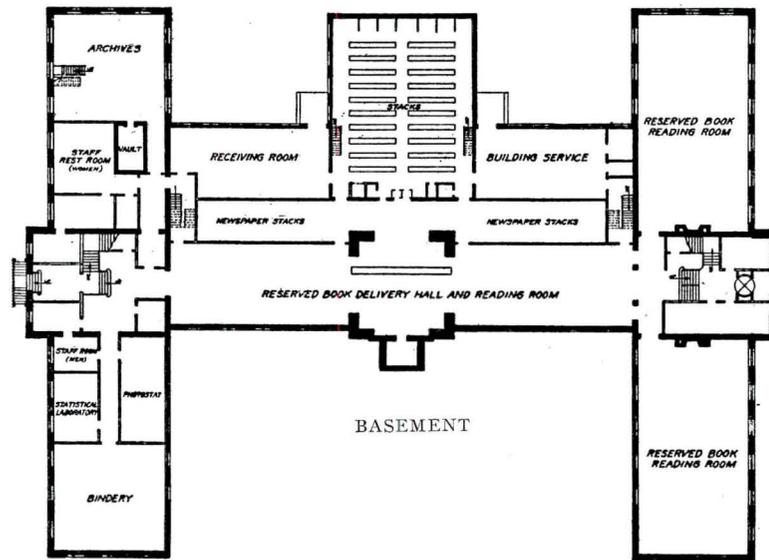
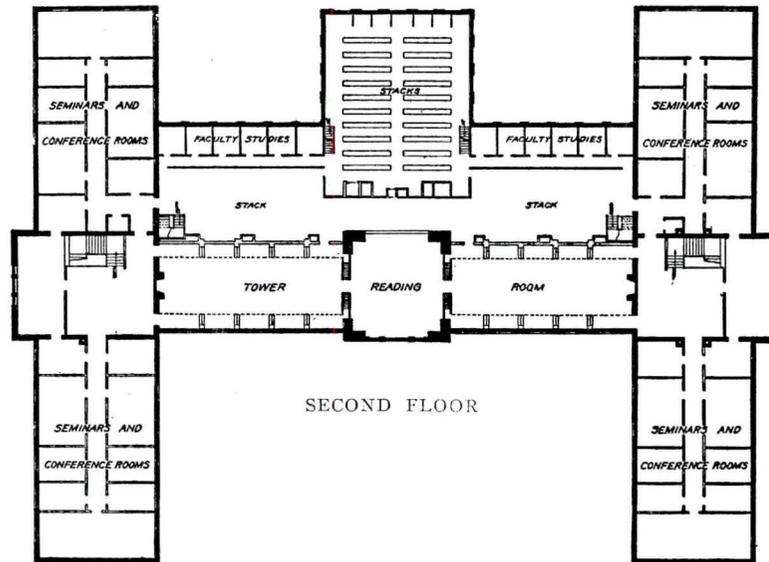


PLAN. BAKER MEMORIAL LIBRARY, DARTMOUTH COLLEGE, HANOVER, N. H.
 JENS FREDRICK LARSON, ARCHITECT

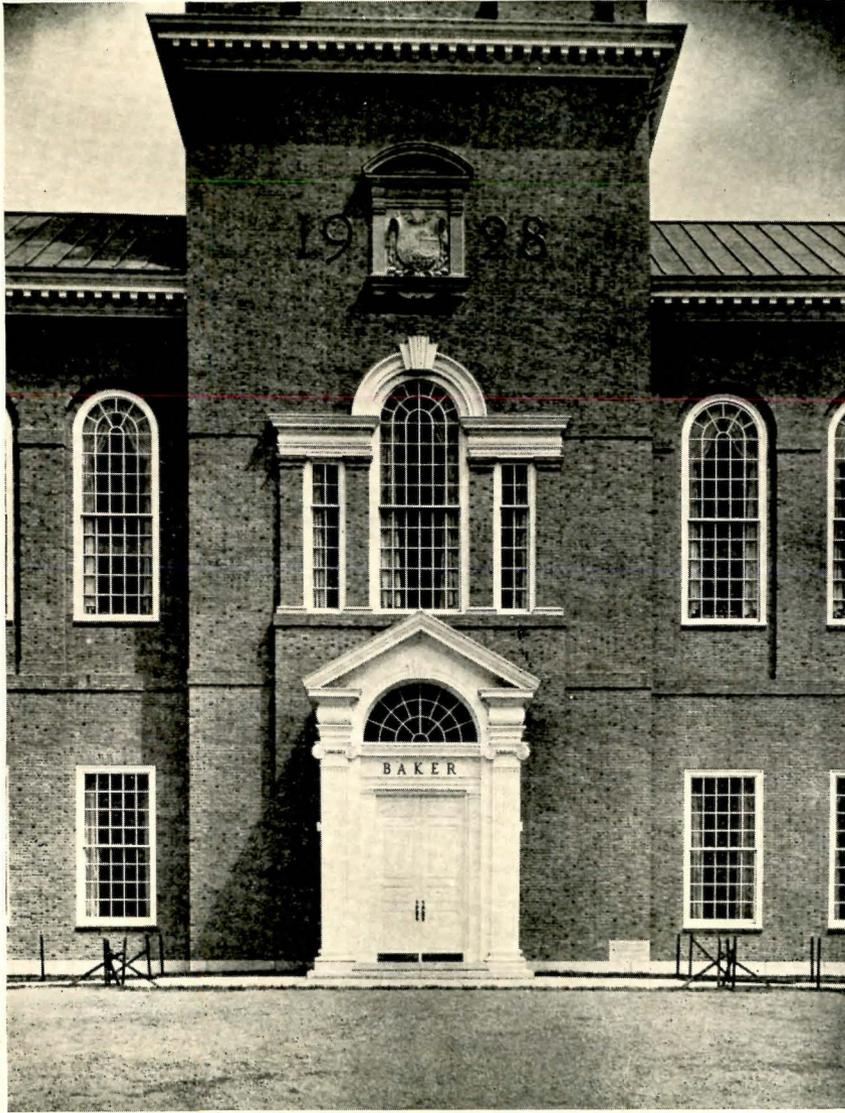


EAST ENTRANCE
BAKER MEMORIAL LIBRARY, DARTMOUTH COLLEGE, HANOVER, N. H.
JENS FREDRICK LARSON, ARCHITECT

Plans on Back



PLANS. BAKER MEMORIAL LIBRARY, DARTMOUTH COLLEGE, HANOVER, N. H.
 JENS FREDRICK LARSON, ARCHITECT



SOUTH ENTRANCE



WEST ENTRANCE

BAKER MEMORIAL LIBRARY, DARTMOUTH COLLEGE, HANOVER, N. H.

JENS FREDRICK LARSON, ARCHITECT

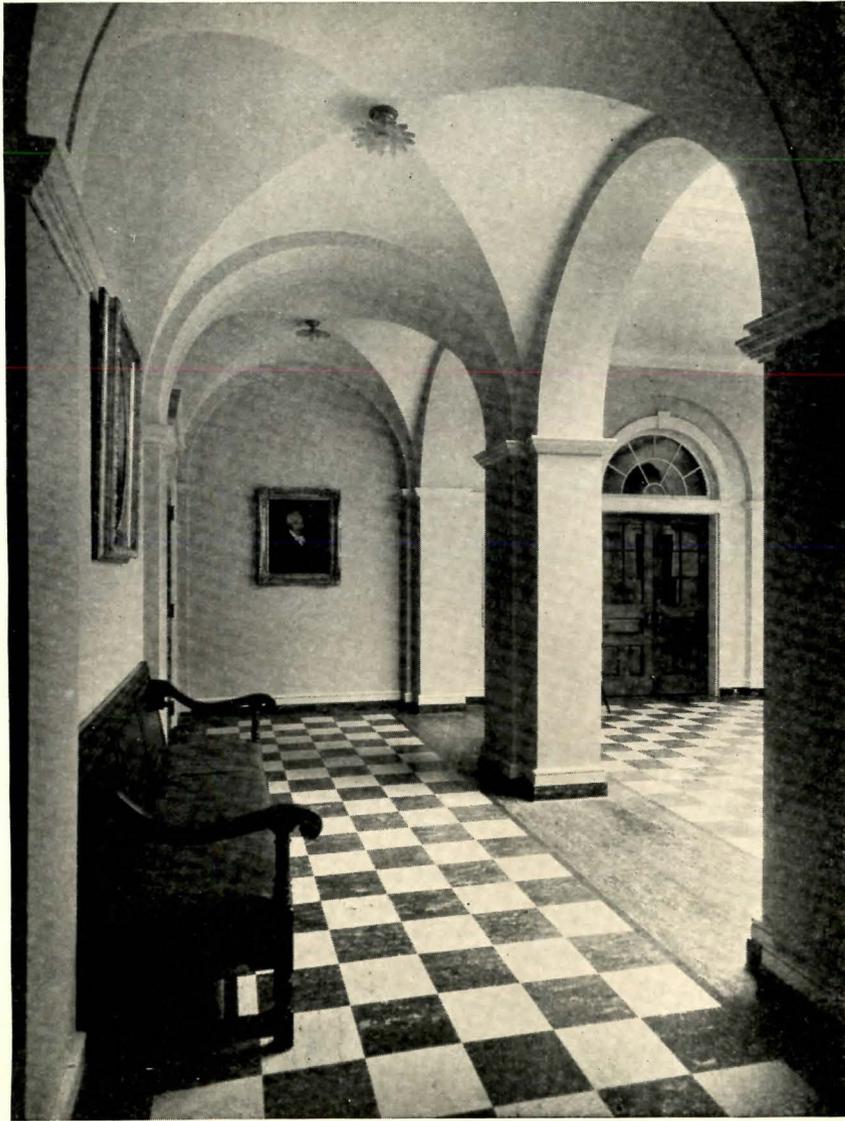


MAIN DELIVERY DESK
BAKER MEMORIAL LIBRARY, DARTMOUTH COLLEGE, HANOVER, N. H.
JENS FREDRICK LARSON, ARCHITECT

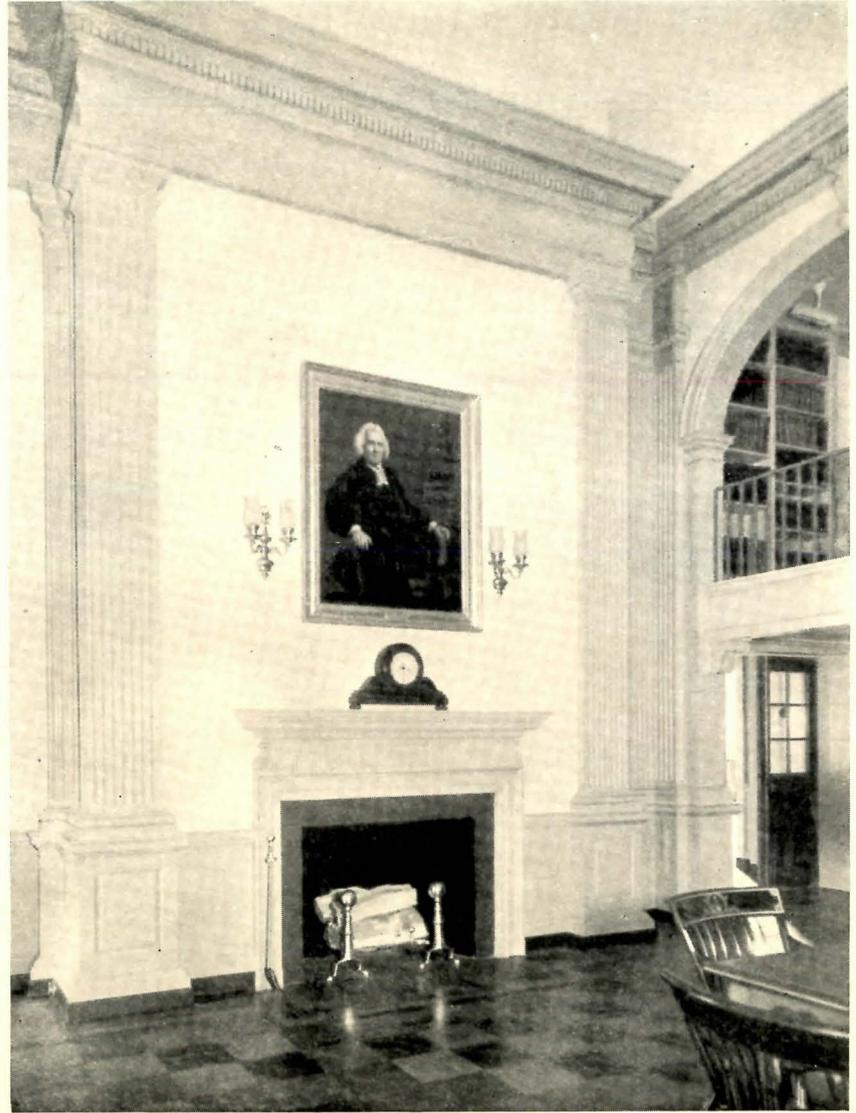




REFERENCE ROOM
BAKER MEMORIAL LIBRARY, DARTMOUTH COLLEGE, HANOVER, N. H.
JENS FREDRICK LARSON, ARCHITECT



SECOND FLOOR HALL
BAKER MEMORIAL LIBRARY, DARTMOUTH COLLEGE, HANOVER, N. H.
JENS FREDRICK LARSON, ARCHITECT



FIREPLACE, REFERENCE ROOM



TWO VIEWS OF THE TOWER READING ROOM
BAKER MEMORIAL LIBRARY, DARTMOUTH COLLEGE, HANOVER, N. H.
JENS FREDRICK LARSON, ARCHITECT



PERIODICAL ROOM



STUDY ROOM

BAKER MEMORIAL LIBRARY, DARTMOUTH COLLEGE, HANOVER, N. H.
JENS FREDRICK LARSON, ARCHITECT



CENTRAL SCREEN, TOWER READING ROOM
BAKER MEMORIAL LIBRARY, DARTMOUTH COLLEGE, HANOVER, N. H.
JENS FREDRICK LARSON, ARCHITECT



DOOR TO SEMINAR ROOM, SECOND FLOOR
BAKER MEMORIAL LIBRARY, DARTMOUTH COLLEGE, HANOVER, N. H.
JENS FREDRICK LARSON, ARCHITECT



FIREPLACE IN STUDY ROOM
BAKER MEMORIAL LIBRARY, DARTMOUTH COLLEGE, HANOVER, N. H.
JENS FREDRICK LARSON, ARCHITECT



TREASURE ROOM
BAKER MEMORIAL LIBRARY, DARTMOUTH COLLEGE, HANOVER, N. H.
JENS FREDRICK LARSON, ARCHITECT

BAKER MEMORIAL LIBRARY AT DARTMOUTH COLLEGE

BY

JENS FREDRICK LARSON

ARCHITECT

DARTMOUTH COLLEGE endeavors to enable men to train themselves for constructive action guided and energized by logical and imaginative thought based on wide and accurate knowledge. The source of this knowledge is to be found in the fund of human experience preserved for the most part in printed or manuscript records. The primary function of a library, therefore, should be to make these records available as a central feature in the intellectual life of a college. This is the principle which here dominated the work of the committee and the architect in the development of the plans, but use of the records of human experience cannot be in the fullest sense effective unless it is accompanied by the stimulus to achievement derived from appreciative contemplation of the contributions to truth and beauty embodied in the recorded experience of the race.

The purpose of library planning, therefore, is to provide for the use of books and the enjoyment of books. This can be accomplished only by realizing and dividing into four major units the problem as a whole:

1. The storage and service necessary to take care of the book collection, which would include the accession, cataloguing, storage and lending of books for outside use.
2. The reading of books and periodicals and access to reference material within the library. This also could be thought of under the subdivision of required and optional reading.
3. The use of the library building for conferences and seminar work.
4. Faculty research.

Service. The first use of the Dartmouth Library, as outlined, is the storage and service end. This use is at the heart of the Library, and about it one must plan the other uses. At Dartmouth the main entrance of the building is directly to the delivery hall and desk, with service space behind it opening direct to the stacks where the service elevators, booklifts, etc., are found. This is important, as the books to the delivery desk are from the stacks direct to the borrower. The card catalogs for this service are to the right of the delivery desk in the large hall. The cataloguing room that functions with the card catalog is directly behind the card catalogs. This relationship is necessary, as is also the contact between the catalog room and the stack. To the left of the cataloguing room is the order room, where the new books are accounted for. Below the order room is the receiving room; all these

rooms use the same elevator service in their relation to the stack, and this makes for economy of space.

The stack is the center of the Library plan, just as the books supply the reason for the building. It is important at this point to mention that library expansion is primarily a matter of book expansion. The stack, therefore, should have opportunity for unlimited growth. It is contemplated in this plan to extend a large stack across the north of the building, connecting the northeast and the northwest wings, increasing the stack capacity from 500,000 to 2,000,000 volumes, and in the future to whatever stack capacity is necessary, without restriction.

Reading Rooms. Having built the service end of the Library, the architect's problem was to arrange for the second use, or the reading of books, periodicals, etc., within the building. First came the problem of the reserved books which are loaned for short periods as assigned reading in class work. This was allotted to the basement or ground floor, with a delivery desk of its own. The assigned reading required reading room space within the Library, since these books must be used there. The large hall in the basement at the delivery desk point is used as a reading room for those wishing merely a quick glance at books, while the northeast and southeast reading rooms are for the full use of this material. The students are allowed to smoke in the two study rooms so that they do not need to carry the books out of the control of this floor. This makes the basement floor then, from the center into the east wings a separate unit from the rest of the Library, though it has, as elsewhere, direct contact with the stack for the obtaining of book material. The next use of books is on the first floor in the northeast wing, which is for reference material. Here information on a definite subject is sought, but as the reader does not know exactly where it is to be found, he needs the opportunity of consulting bibliographical aids and of obtaining the assistance of someone experienced in the use of those aids. The reference librarian's office is between the reference room and the periodical room on the axis of the large entrance hall.

The problem of the periodical room was difficult. Libraries have different methods of housing their periodicals. Here the architect carefully analyzed each in turn, and the conclusion was that he would rather have a room more architecturally charming than most of those which were seen. The periodicals are housed in cases between the



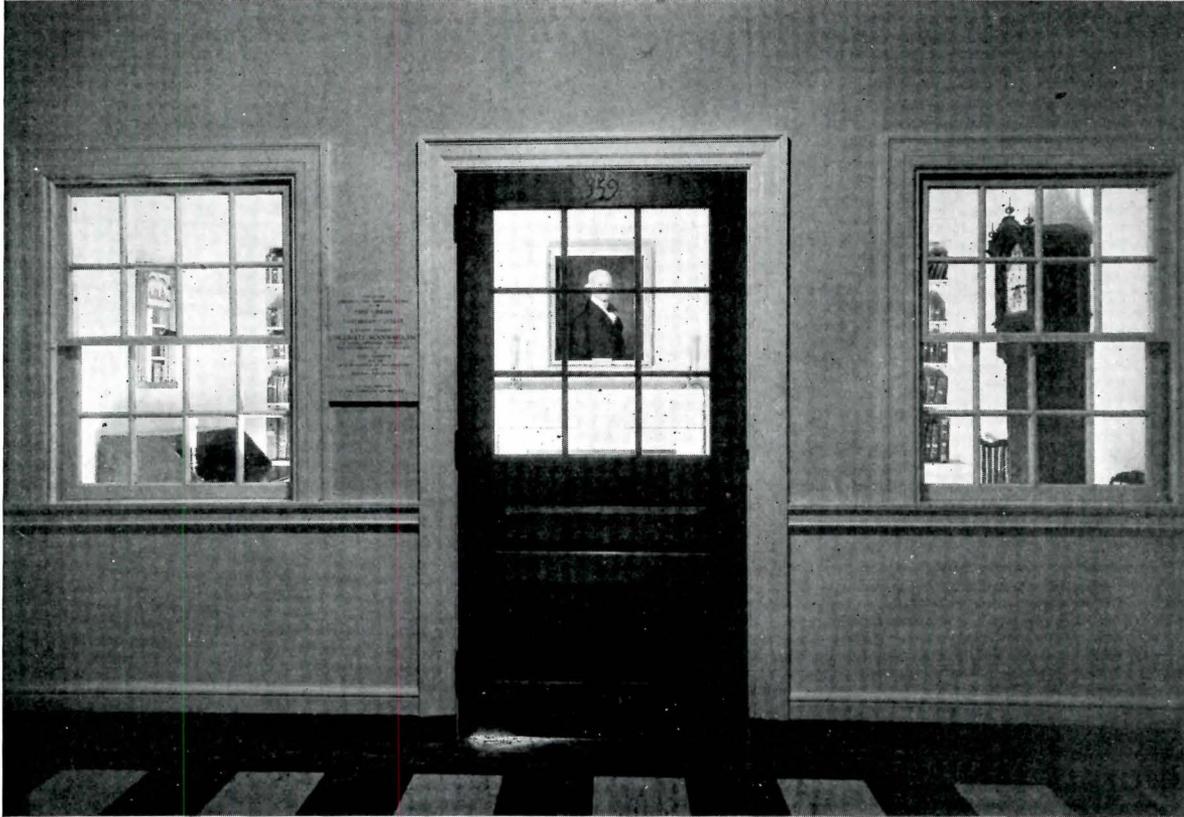
Reproduction of Original Dartmouth College Library

windows, forming alcoves. The periodicals are kept on open shelves in these cases, with tables at the center of the room for comfortable study. In this way it is possible to house an assortment of over a thousand different periodicals in a highly attractive manner, so that their use is more frequent than in a more formal or systematic scheme. On this floor there is also provided in the southwest wing a study room for such students as find it difficult to study in their dormitories or fraternity houses. It is informally furnished for the purpose of study. There are tables of varying sizes at the center of the room, with small tables for two men each between the windows. There is some lounge furniture in this room to take off the formality of the reading room. It is quite simple in architectural character, a fireplace at the north end of the room adding materially to its interest.

The "treasure room" in the northwest wing with the archives room under it is where the valuable book material of the College is kept behind gridded doors. This room was a class gift and has some very interesting features. The windows have leaded glass inner sash with various seals and medallions of the College, and in the small panes are illustrations from photographs

burned into the glass to give a permanent record of the class. The class records are kept in a secret compartment in the room under the control of the class secretary.

On the second floor over the delivery hall is a large room divided into three units. This is really the browsing room in literature. Here there has been created a room more like a reading room of a large club, with fireplaces, very comfortable chairs and beautiful furniture. The walls are oak paneled, with a gallery over the alcoves. Each alcove is given over to books of special interest to the various departments. These books are of the more popular type and are there to tempt the students to read books in fields other than those in which they are majoring. The custodian of this room is an interpreter of books and an aid to the students in their digressions. The most interesting feature of this room, architecturally, is the entrance through doors underneath the gallery. The object here is to make it the end of a journey, and the effect of the small doors under the gallery is to make the room very much quieter. The fireplaces are placed at the ends of the room where normally large monumental entrances would have been. The room would then, of course, have been a hallway. This room is ex-



Entrance to Reproduction of Original Dartmouth College Library

tensively used by the students and faculty. It is serving its purpose and has proved a very worthwhile investment for the College. The stack is also used for the reading of books. It is open to the students at large. Tables have been provided at the windows for the reading of books in the stack. The architect was careful to plan the stack to give a large window capacity for examination of books. Giving access to the open stack is a very important policy in the use of the Library at Dartmouth, and it works successfully.

Conference and Seminar Rooms. The use of the Library for conferences and seminar work was necessary to bring the faculty and students together for conferences with books under the most satisfactory conditions. As the College works on a departmental basis, it was thought advisable to provide centers with books pertinent to their courses. The seminar rooms are for larger groups numbering up to 15, while the conference rooms are for smaller units of not more than eight students. These rooms are carefully scheduled for time and use, and are serving their purpose.

Faculty Research. Provision for faculty research and for creative work where the source of inspiration is books has been taken care of by providing small rooms 8 feet square off the stack proper on four of the book levels. These are

allotted to the members each semester, and an attempt is made to place them as near as possible the books they wish to use. These rooms are very carefully planned for isolation. A locked door leads to a corridor from which open the offices. They are not provided with telephones or any other means of interruption. The purpose, as just said, is to allow the faculty to work without interruptions. There are 56 of these offices, and they are always in demand. In conclusion, the Library has been planned around the expected needs of Dartmouth College, and is functioning adequately.

At the dedication the librarian said that every achievement of the human spirit is based chiefly on faith, and that those who planned this Library planned it with faith, and worked into its very fabric certain beliefs which none can prove. They believed that more and more Dartmouth College will teach that all things interlock about a central reality,—therefore they planned so to place the building that it be at the heart of the campus, yet so that related buildings could be grouped about it; to draw in all the books of the College; to keep the books for the most part central in the building, not dispersed. They believed that to surround young men with beauty is good,—a part of their education. Therefore of certain rooms the design, color and furnishings were studied as prob-



View from Campus

lems in the creation of beauty. They believed that students should be given a chance to acquire the habit of reading, as a resource for leisure, as the surest way to retain a keen and useful mind; therefore, the Tower Reading Room,—an experiment in the cultivation of the reading habit. No rules or restrictions are posted here. It is assumed that the room and its contents will be regarded as one would the library of one's club. It is possible that in after years some students may feel that in this room were spent some of the most valued hours of their college life. Now and then during the winter, poetry or prose is read aloud here by members of the faculty, with lights dim,

the fire glowing, and coffee served in the background. By day the great windows look down upon the campus. If the library is in some sense the heart of the college, this room is the heart of the library. It is a place for the storage, distribution and use of books, and beyond that it is a place which will cultivate the love of books and the love of beauty. Of the background of these beliefs,—of a central reality, of beauty, of the best of the heritage of the past, the tower is the symbol,—for Dartmouth an inspiration; for the world, a sign. The building fits well into the collegiate group of which it is an important part, the group contributing much to the town's interest.

THE 1928 COMMON BRICK SCHOOL COMPETITION STATEMENT OF THE JURY OF AWARD

ABOUT half of the 52 schools submitted did not, in our judgment, rise to the standard in schoolhouse design which the competition would seem to merit. This portion of the entries could hardly be called representative of the best work done by the architects of the country, and it is evident that many architects responsible for the best in schoolhouse design did not participate. Many of the designs, however, evidence a clear understanding and a serious study of the problem, and show that restraint which is always the charm of good architecture and design.

After careful consideration of all the schools submitted in the competition, we have selected for the grand prize the design entered by Henry Y. Shaub, of Lancaster, Pa., being that for the Junior High School of Upper Leacock Township, Leola, Pa. This building is representative of schools for smaller communities which, after all, is the type in schoolhouse planning that has been least developed. This school may safely be taken as a model building for the small community. Its plan is simple, giving maximum opportunity for those diversified school and community uses which is so necessary when funds are limited. This entry possesses a charm that is rarely found in buildings of this kind. This same building was awarded the first prize in Class A of the competition for smaller buildings.

The plan awarded the first prize in Class B, representing the larger buildings, is that of Davis, Dunlap & Barney, Philadelphia, being the Cheltenham High School, Elkins Park, Pa. This building was selected for the reason that it typifies the correct use of architectural precedent when applied to modern buildings. The architects have successfully fitted their building to the site conditions. The designs selected for recognition are:

CLASS A

1st Prize—Henry Y. Shaub, Lancaster, Pa.
Upper Leacock Township Junior High School, Leola, Pa.

2nd Prize—G. Howard Chamberlin, Yonkers, N. Y. Public School No. 11, Yonkers, N. Y.

3rd Prize—Victor Galbraith, Stockton, Cal.
Harmony Grove School, San Joaquin Co., Cal.

1st Mention—Eric G. Flannagan, Henderson, N. C. Halifax Public School, Halifax County, N. C.

2nd Mention—Victor Galbraith, Stockton, Cal. Davis School, San Joaquin Co., Cal.

3rd Mention—Frederick S. Stott, Omaha, Neb. Oakdale School, Douglas County, Neb.

4th Mention—Coffin & Coffin, New York, N. Y. Glenwood Landing School, Glenwood Landing, N. Y.

Extra Mention—Charles G. Loring, Boston. High School, Stoughton, Mass.

CLASS B

1st Prize—Davis, Dunlap & Barney, Philadelphia. Cheltenham High School, Elkins Park, Pa.

2nd Prize—Dean & Dean, Sacramento, Cal.
Leland Stanford Elementary School, Sacramento, Cal.

3rd Prize—Palmer Rogers, New York.
Northside High School, Corning, N. Y.

1st Mention—Wesley Sherwood Bessell, New York. Flower Hill School, Port Washington, N. Y.

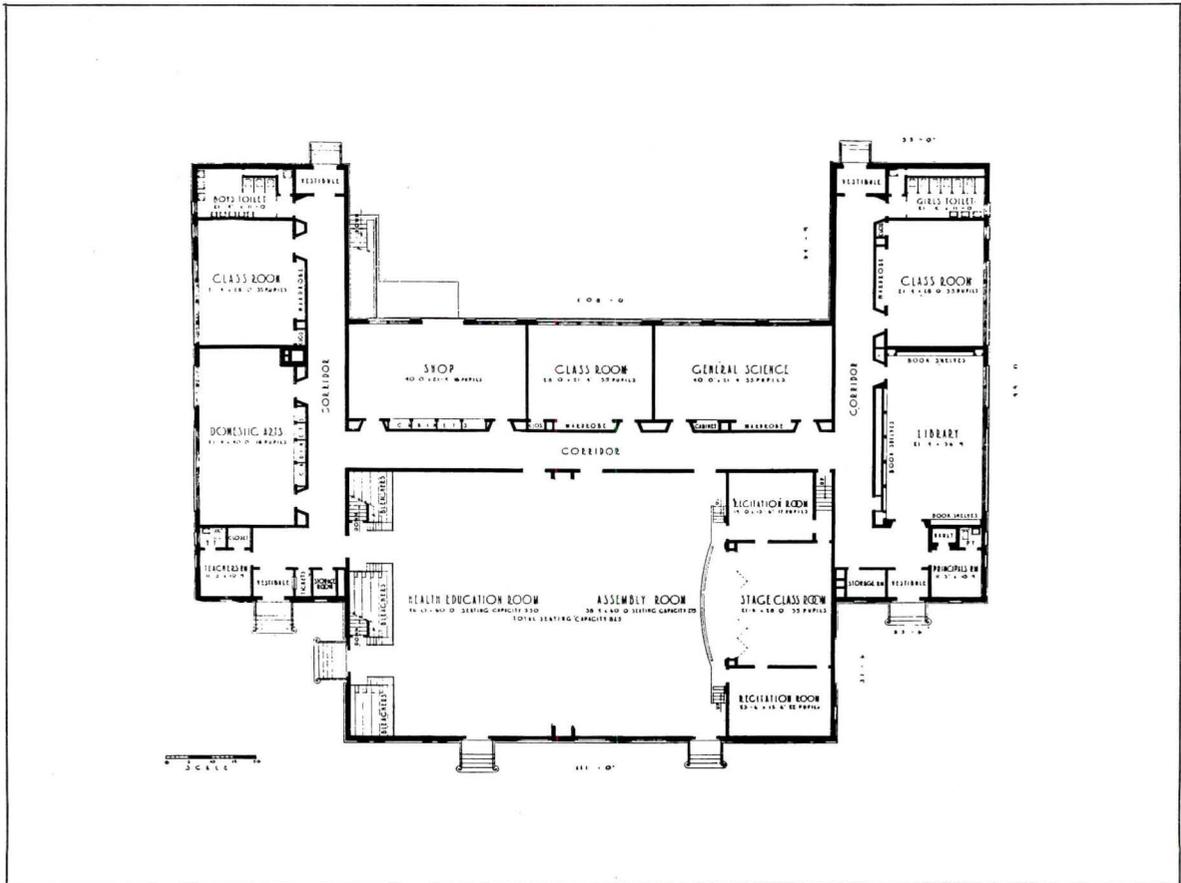
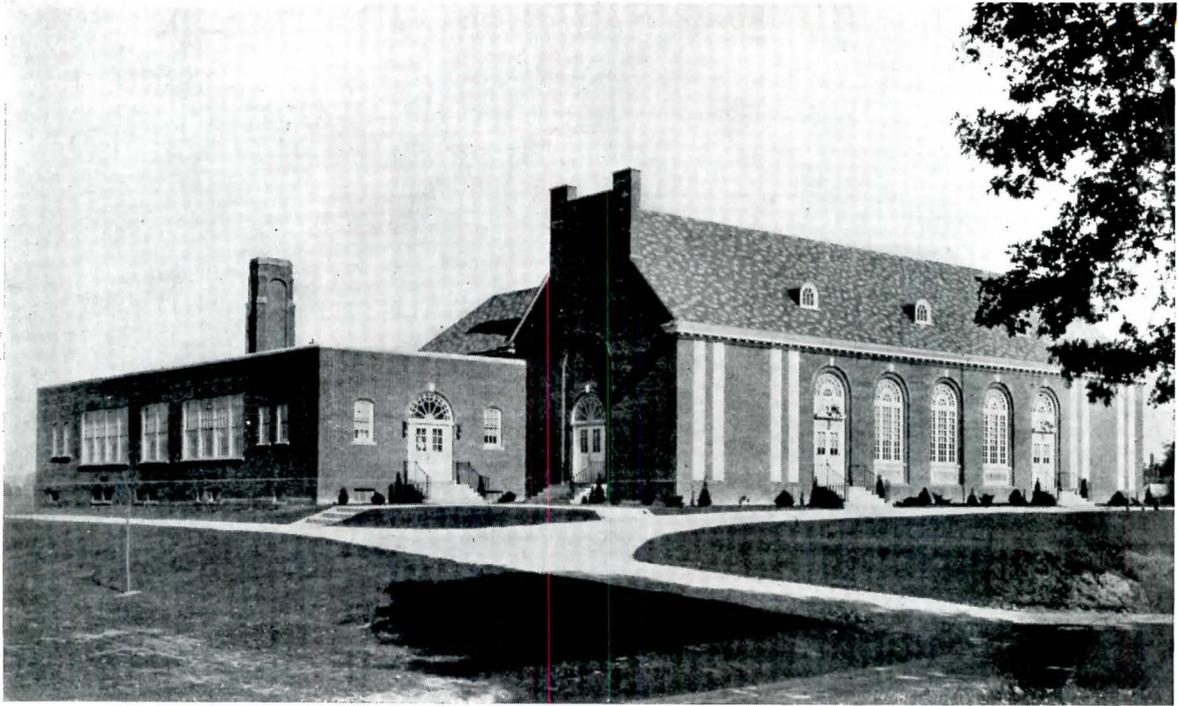
2nd Mention—Coffin & Coffin, New York.
Locust Valley School, Locust Valley, N. Y.

3rd Mention—Eliel Saarinen, Bloomfield Heights, Mich. Cranbrook School, Bloomfield Hills, Mich.

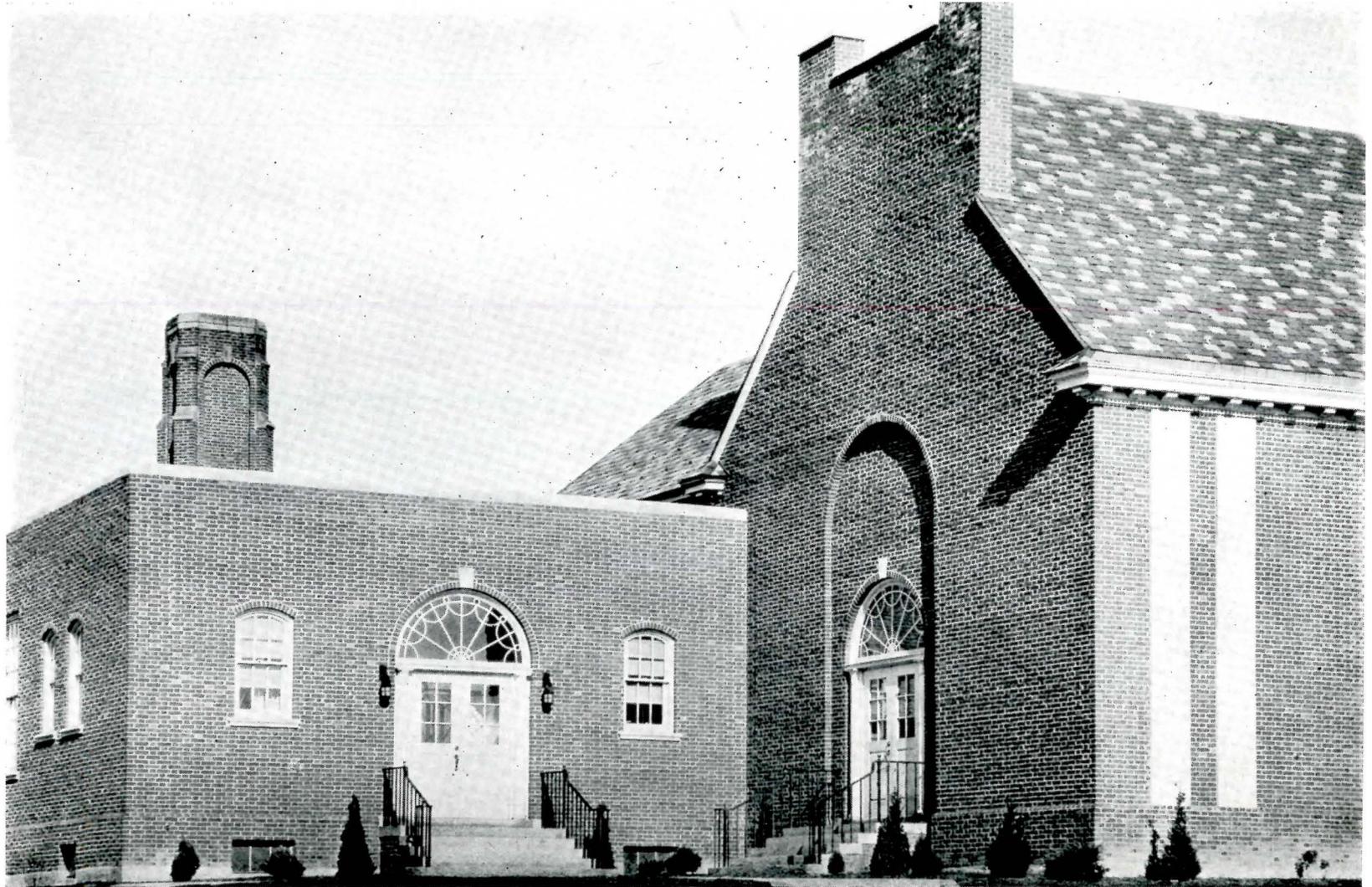
4th Mention—Dean & Dean, Sacramento, Cal. Sacramento Junior College, Sacramento, Cal.

Extra Mention—Blaine & Olson, Oakland, Cal. W. P. Frick School, Oakland, Cal.

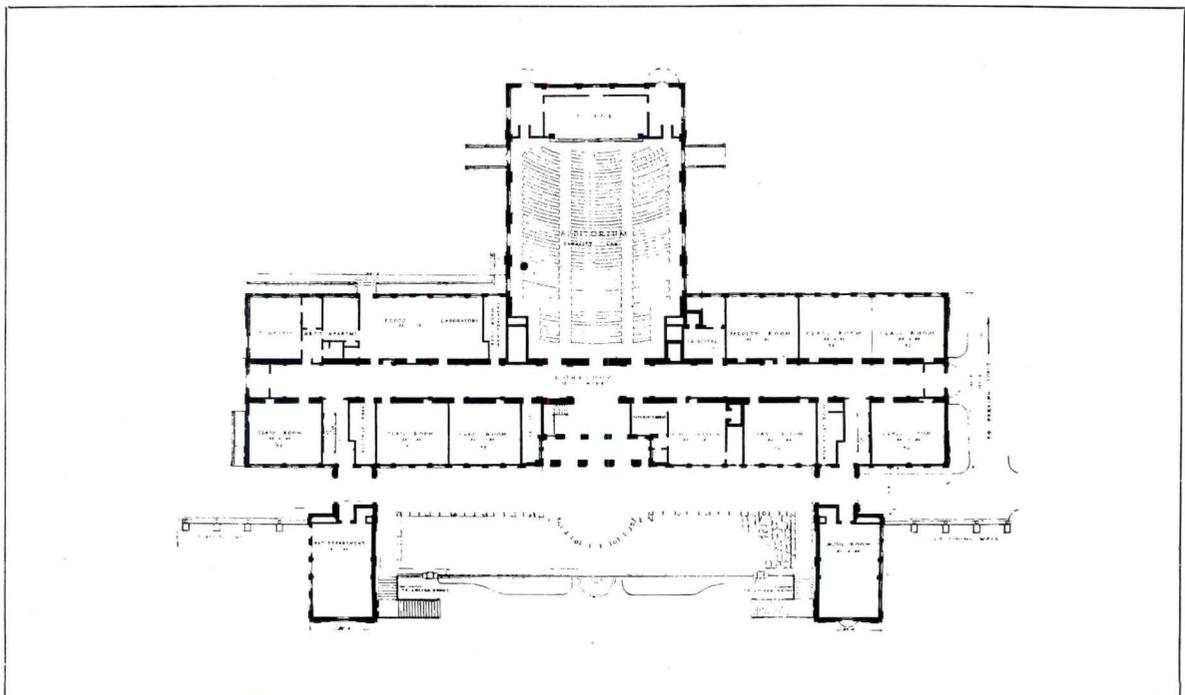
WILLIAM B. ITTNER, JR., J. O. BETELLE, W. R. McCORNACK.



FIRST PRIZE, CLASS A, AWARDED TO HENRY Y. SHAUB, ARCHITECT, LANCASTER, PA.
UPPER LEACOCK TOWNSHIP JUNIOR HIGH SCHOOL, LEOLA, PA.

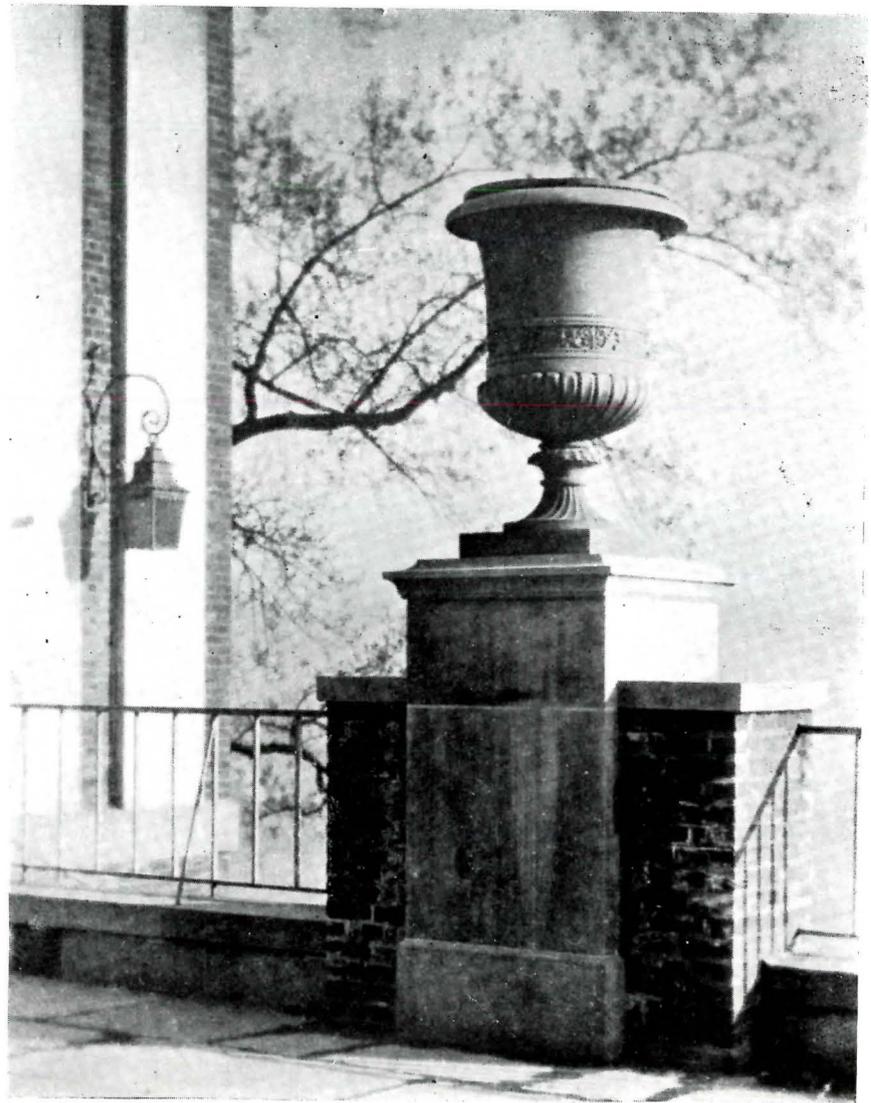
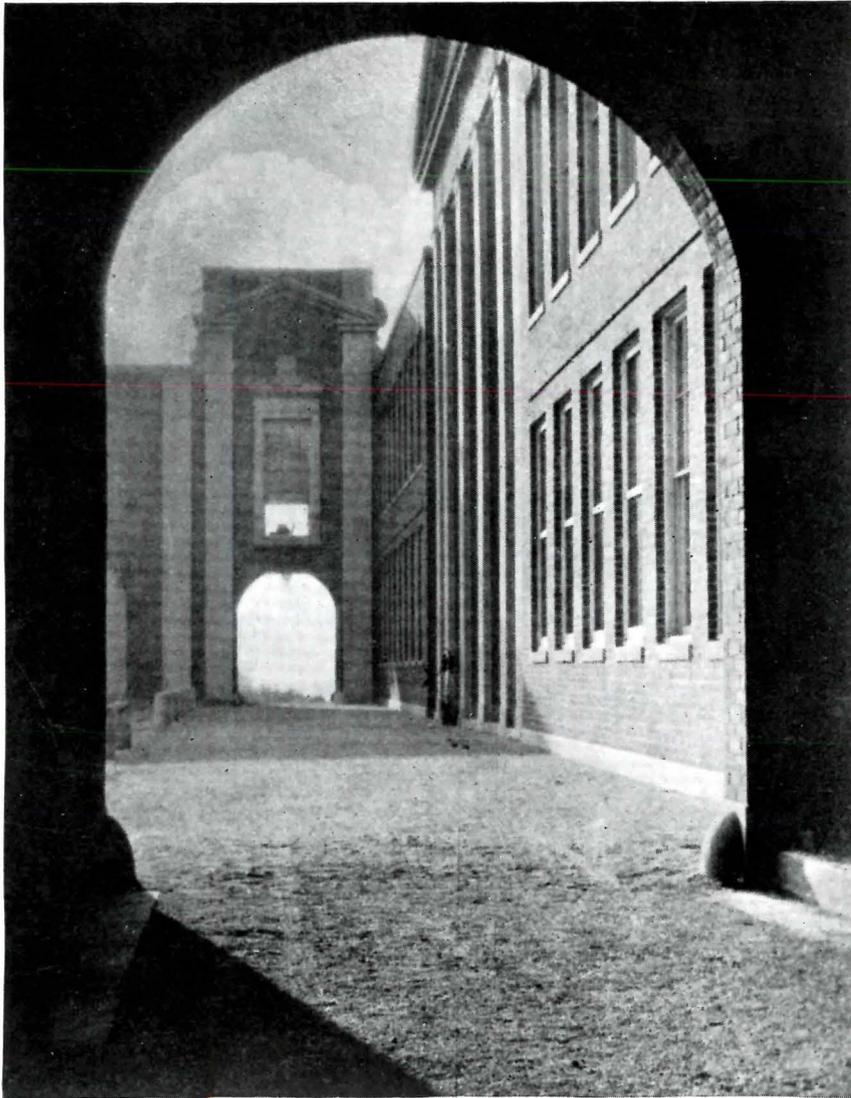


FIRST PRIZE, CLASS A, AWARDED TO HENRY Y. SHAUB, ARCHITECT, LANCASTER, PA.
UPPER LEACOCK TOWNSHIP JUNIOR HIGH SCHOOL, LEOLA, PA.

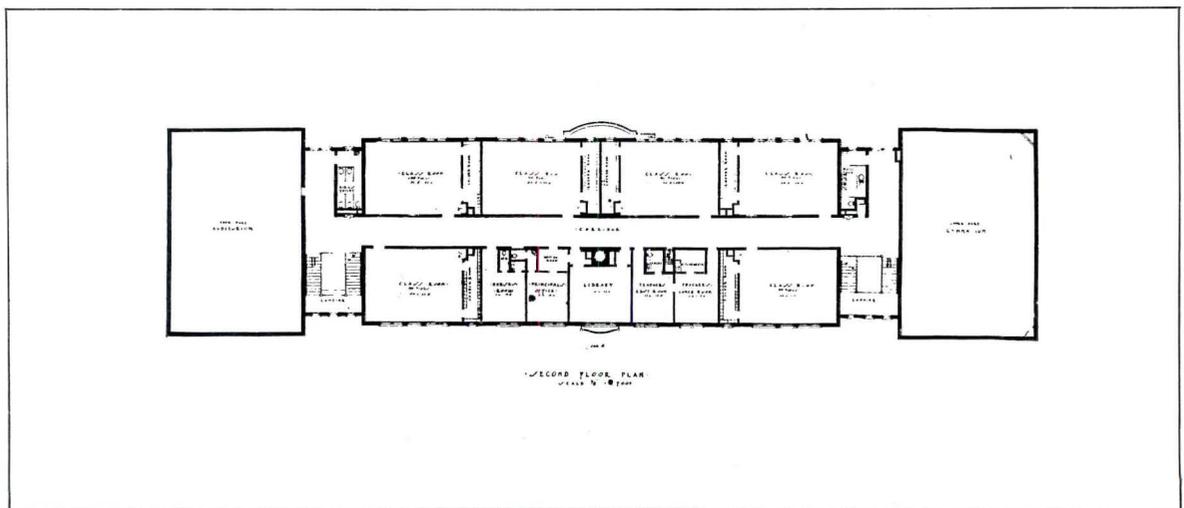


FIRST PRIZE, CLASS B, AWARDED TO DAVIS, DUNLAP & BARNEY, ARCHITECTS,
PHILADELPHIA

CHELtenham HIGH SCHOOL, ELKINS PARK, PA.



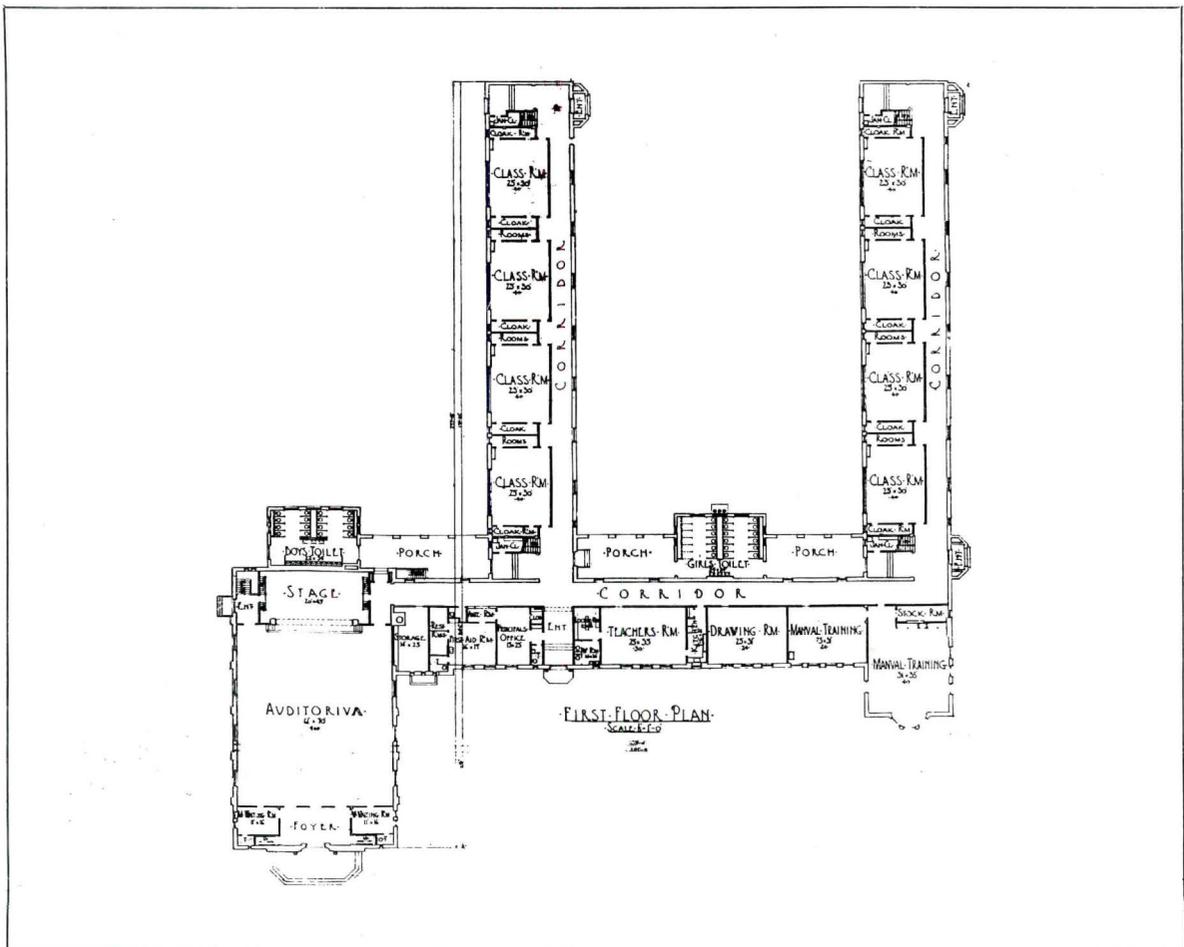
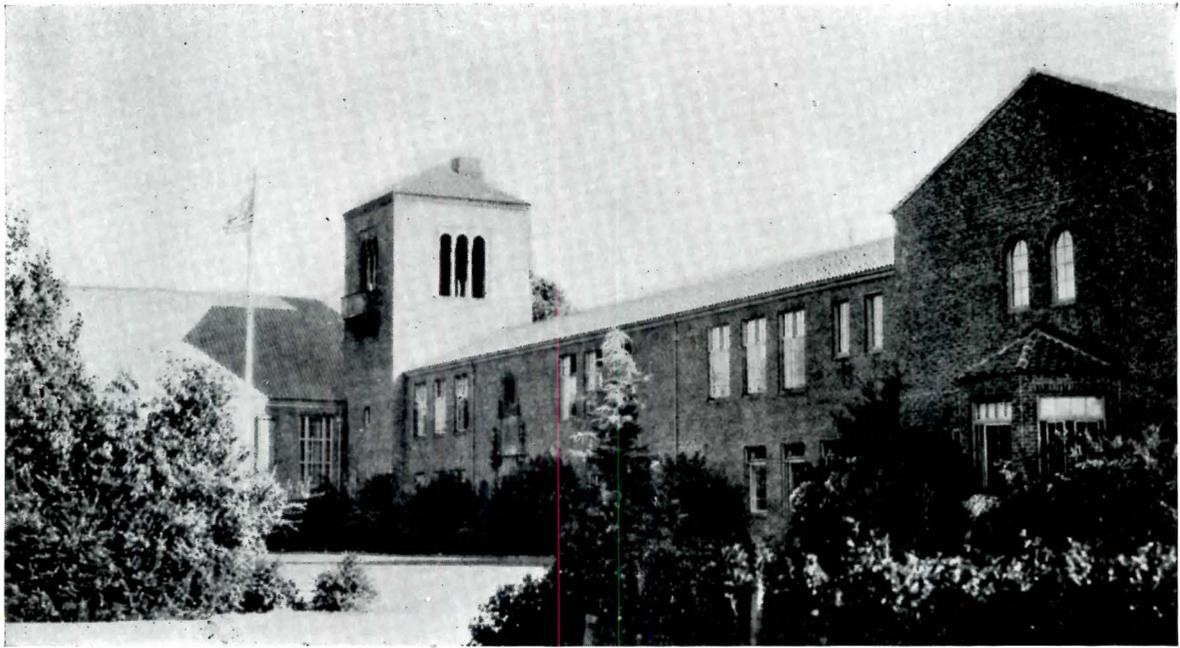
FIRST PRIZE, CLASS B, AWARDED TO DAVIS, DUNLAP & BARNEY, ARCHITECTS,
PHILADELPHIA
CHELTENHAM HIGH SCHOOL, ELKINS PARK, PA.



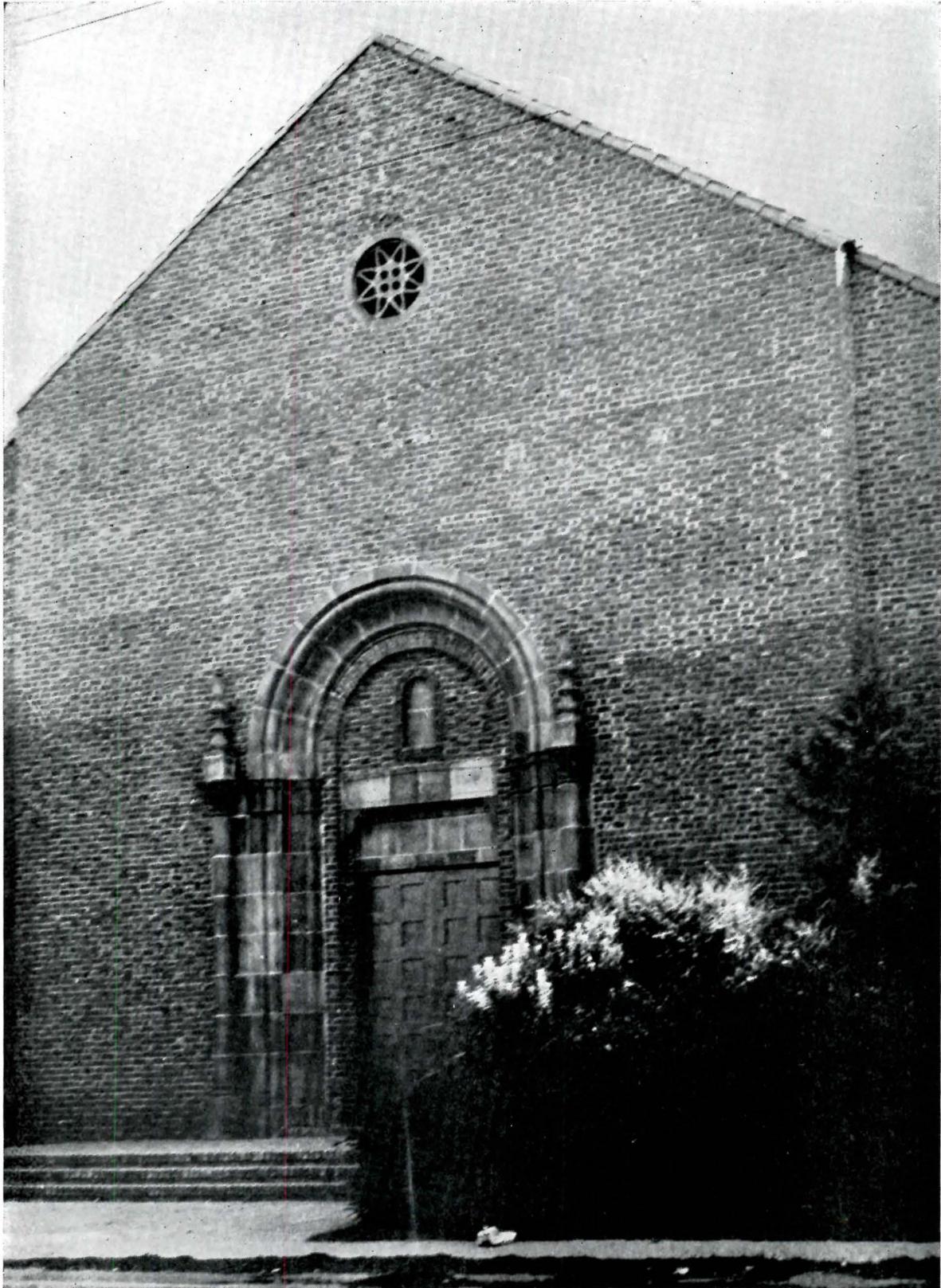
SECOND PRIZE, CLASS A, AWARDED TO G. HOWARD CHAMBERLIN, YONKERS, N. Y.
PUBLIC SCHOOL NO. 11, YONKERS, N. Y.



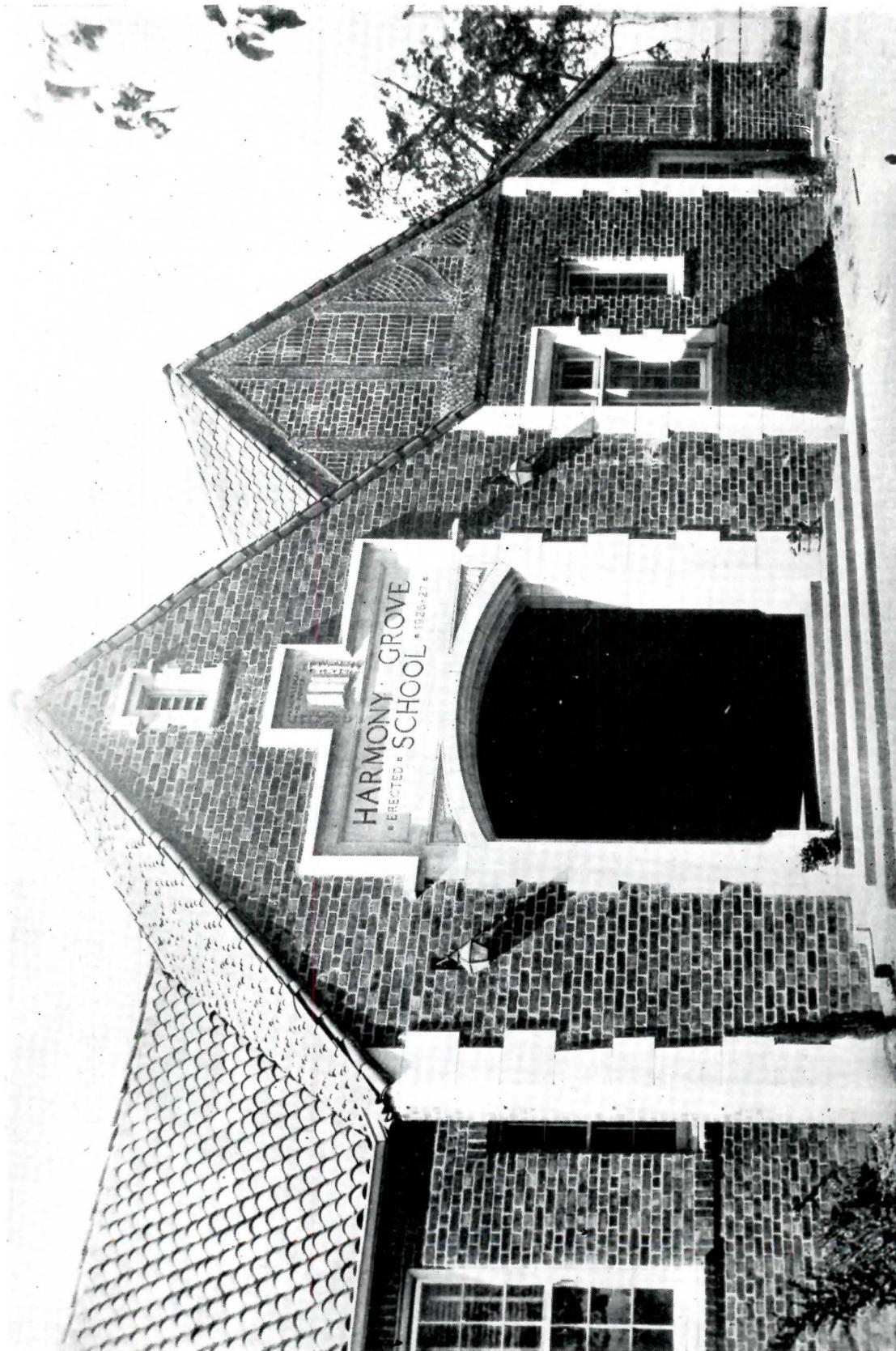
SECOND PRIZE, CLASS A, AWARDED TO G. HOWARD CHAMBERLIN, ARCHITECT,
YONKERS, N. Y.
PUBLIC SCHOOL NO. 11, YONKERS, N. Y.



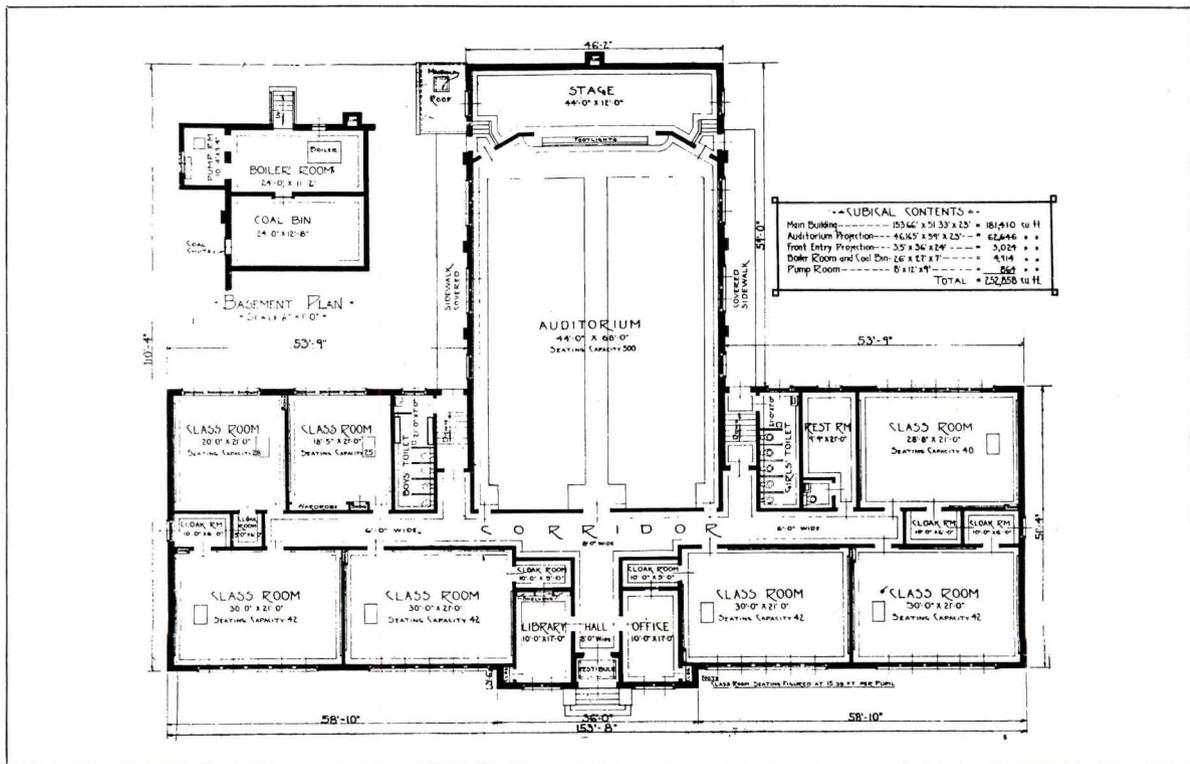
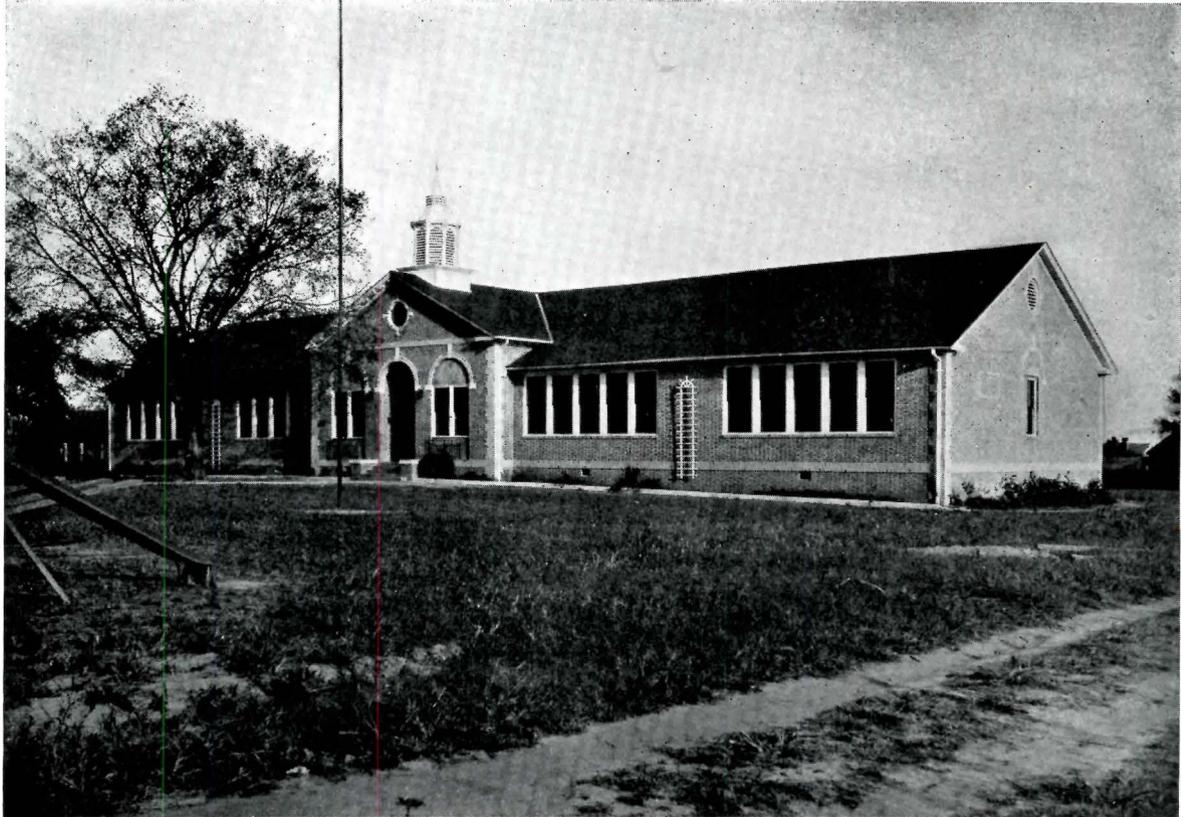
SECOND PRIZE, CLASS B, AWARDED TO DEAN & DEAN, ARCHITECTS, SACRAMENTO
LELAND STANFORD ELEMENTARY SCHOOL, SACRAMENTO



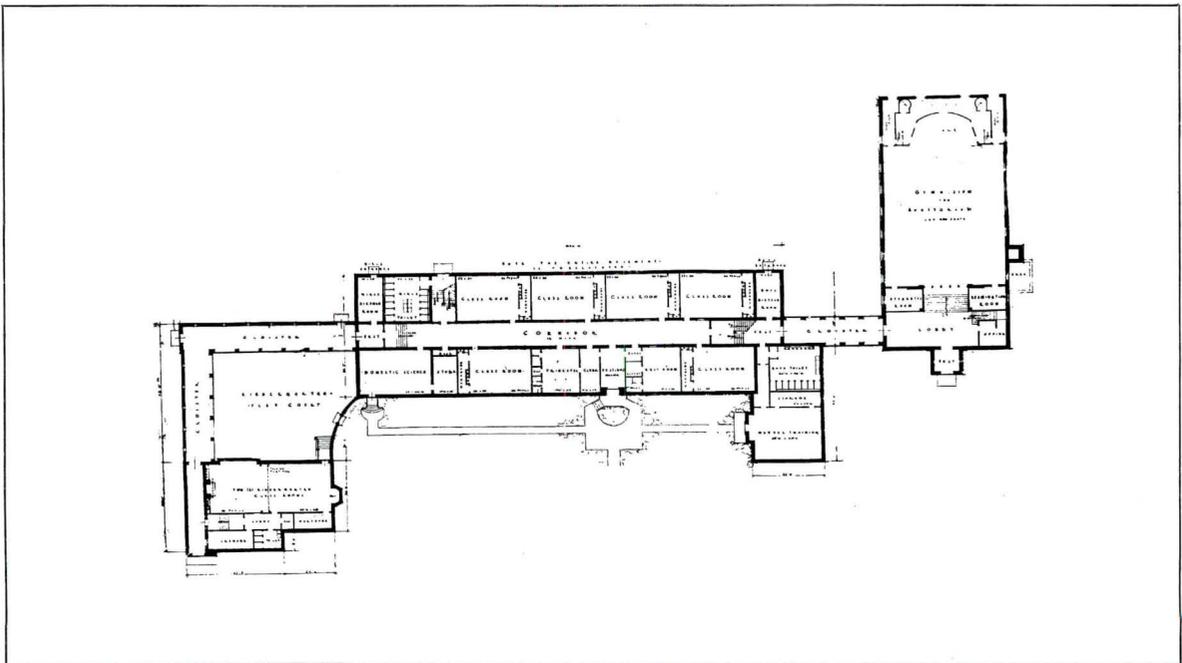
SECOND PRIZE, CLASS B, AWARDED TO DEAN & DEAN, ARCHITECTS, SACRAMENTO
LELAND STANFORD ELEMENTARY SCHOOL, SACRAMENTO



THIRD PRIZE, CLASS A, AWARDED TO VICTOR GALBRAITH, ARCHITECT, STOCKTON, CAL.
HARMONY GROVE SCHOOL, SAN JOAQUIN COUNTY, CAL.



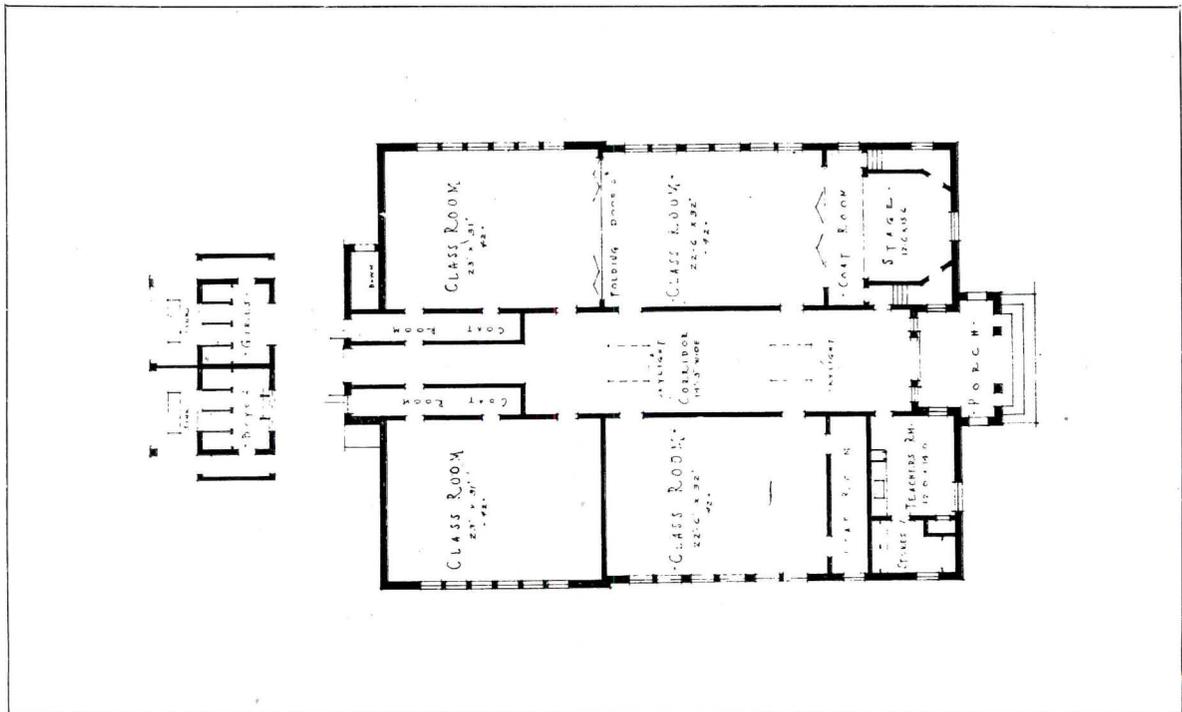
FIRST MENTION, CLASS A, AWARDED TO ERIC C. FLANNAGAN, HENDERSON, N. C.
 HALIFAX PUBLIC SCHOOL, HALIFAX COUNTY, N. C.



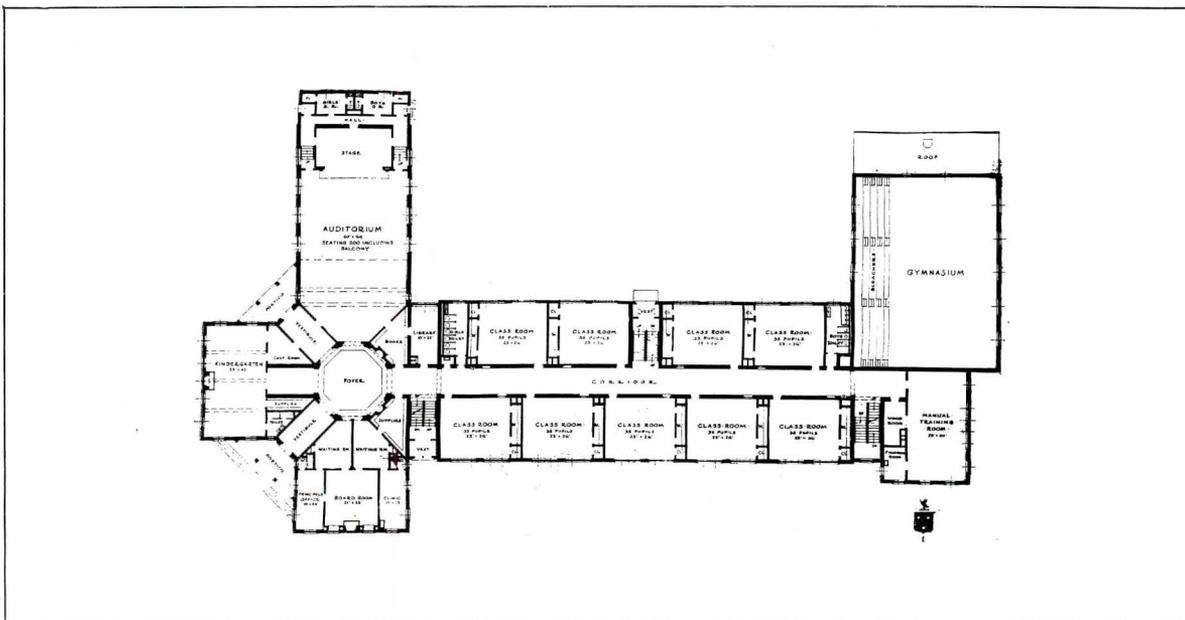
FIRST MENTION, CLASS B, AWARDED TO WESLEY SHERWOOD BESSELL, NEW YORK
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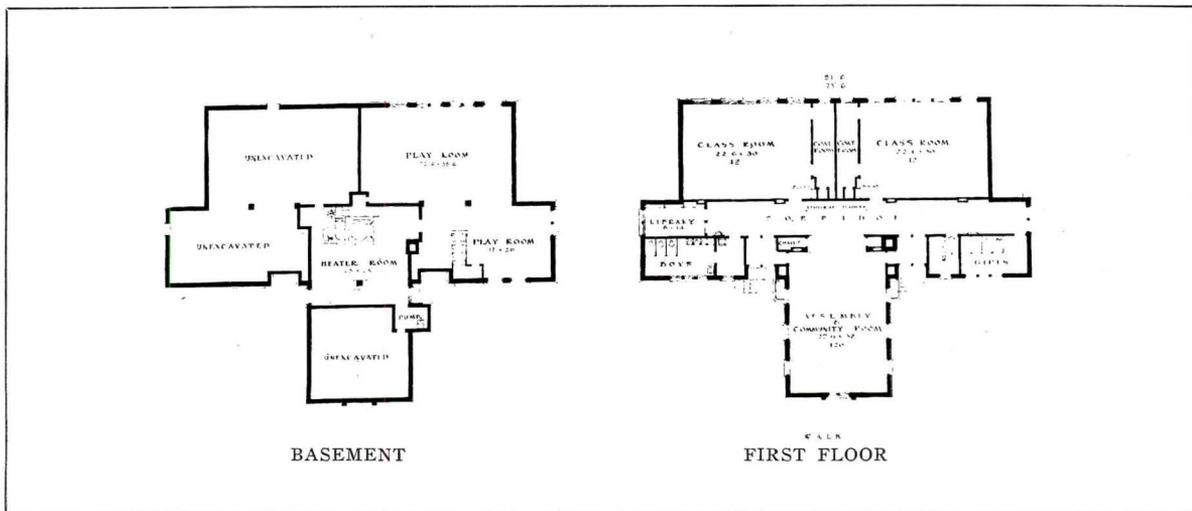
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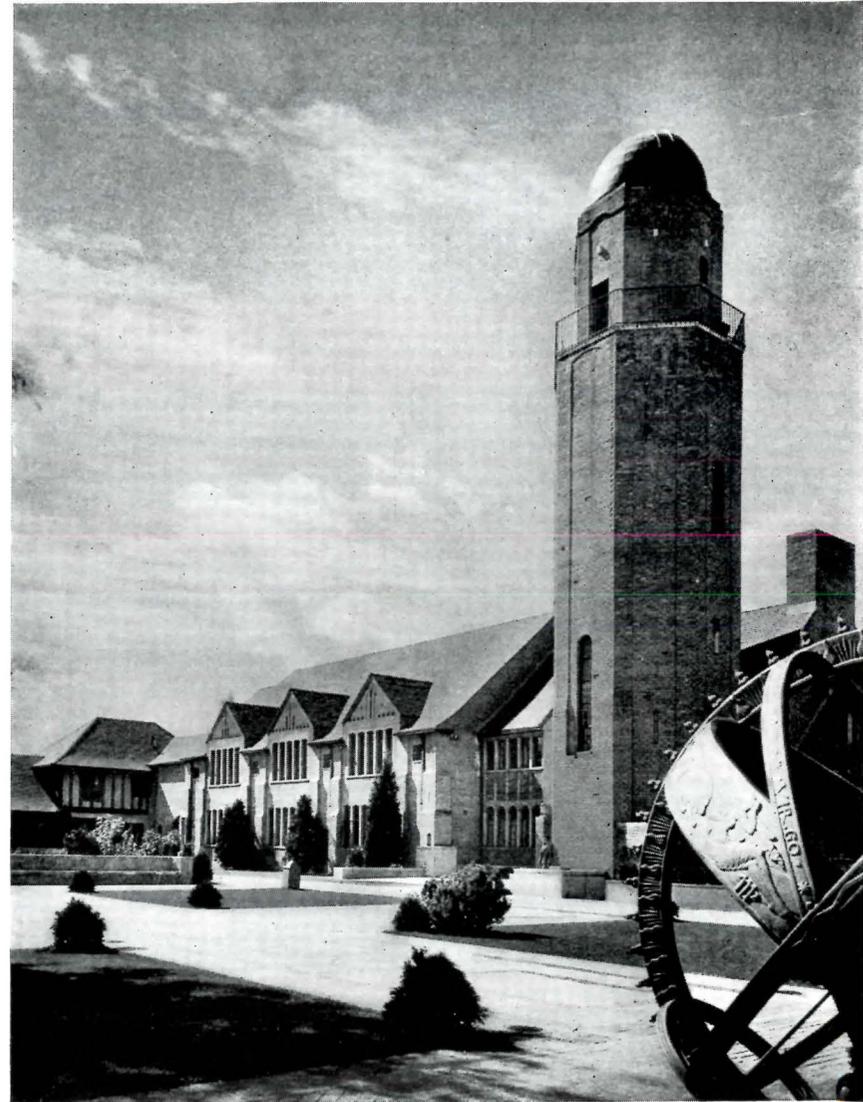
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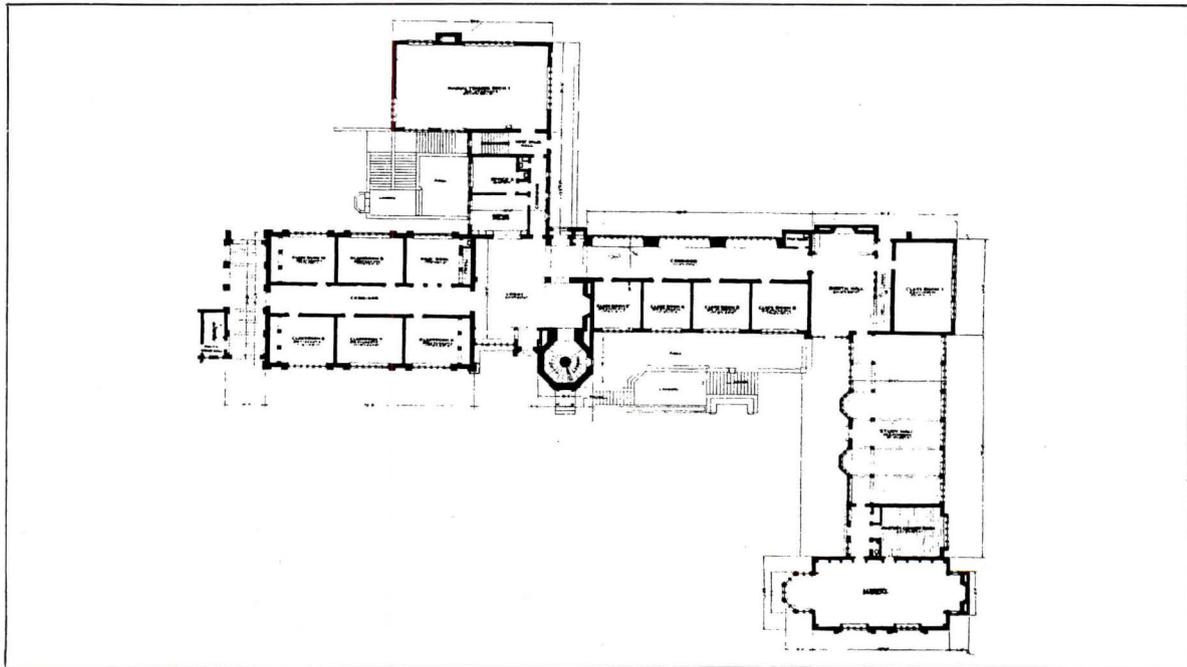
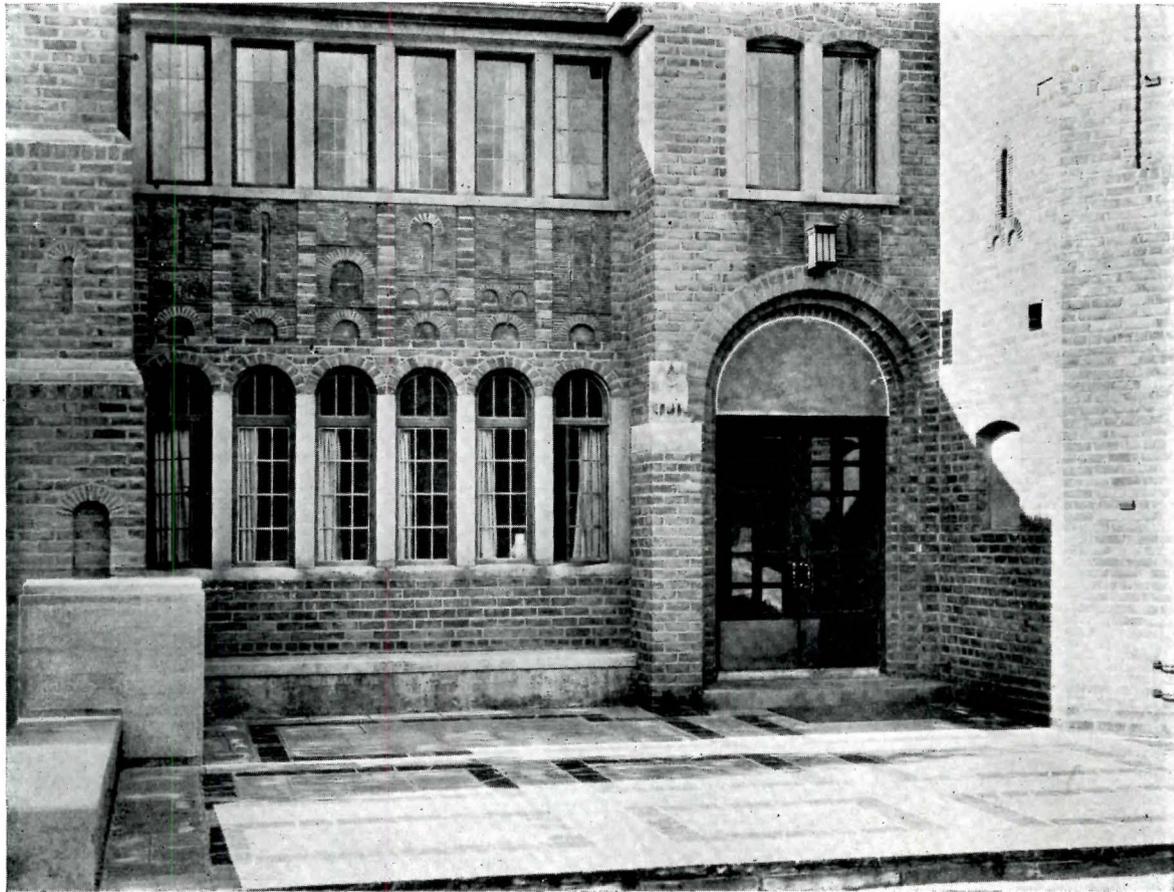
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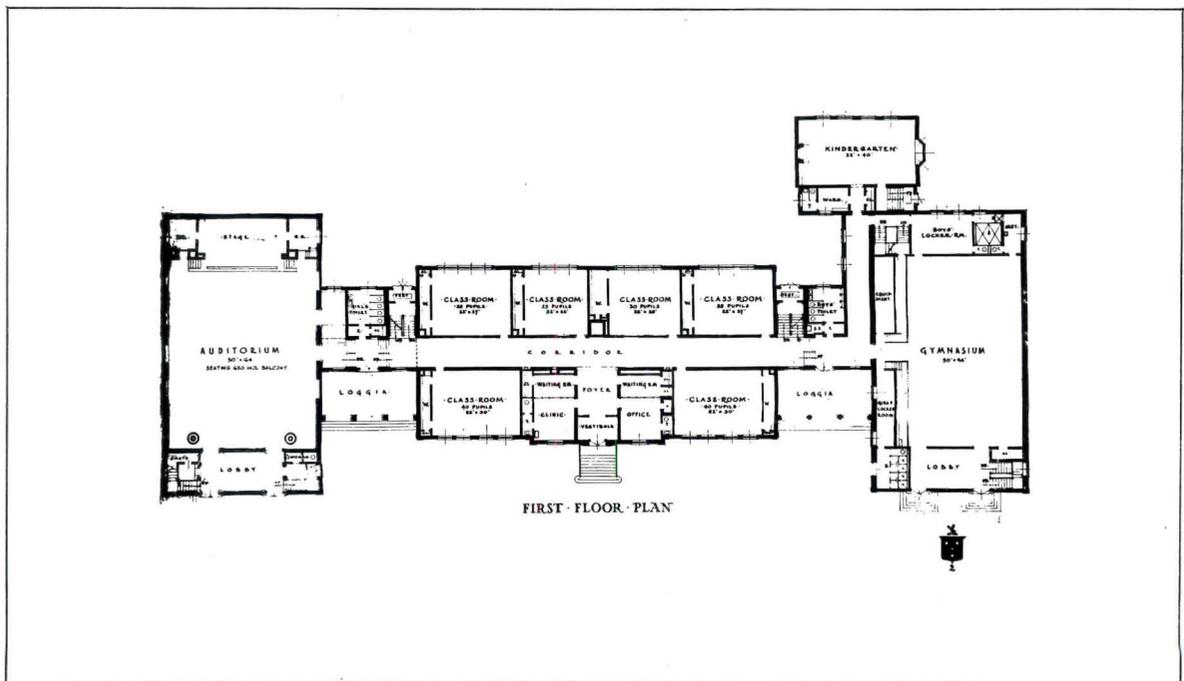
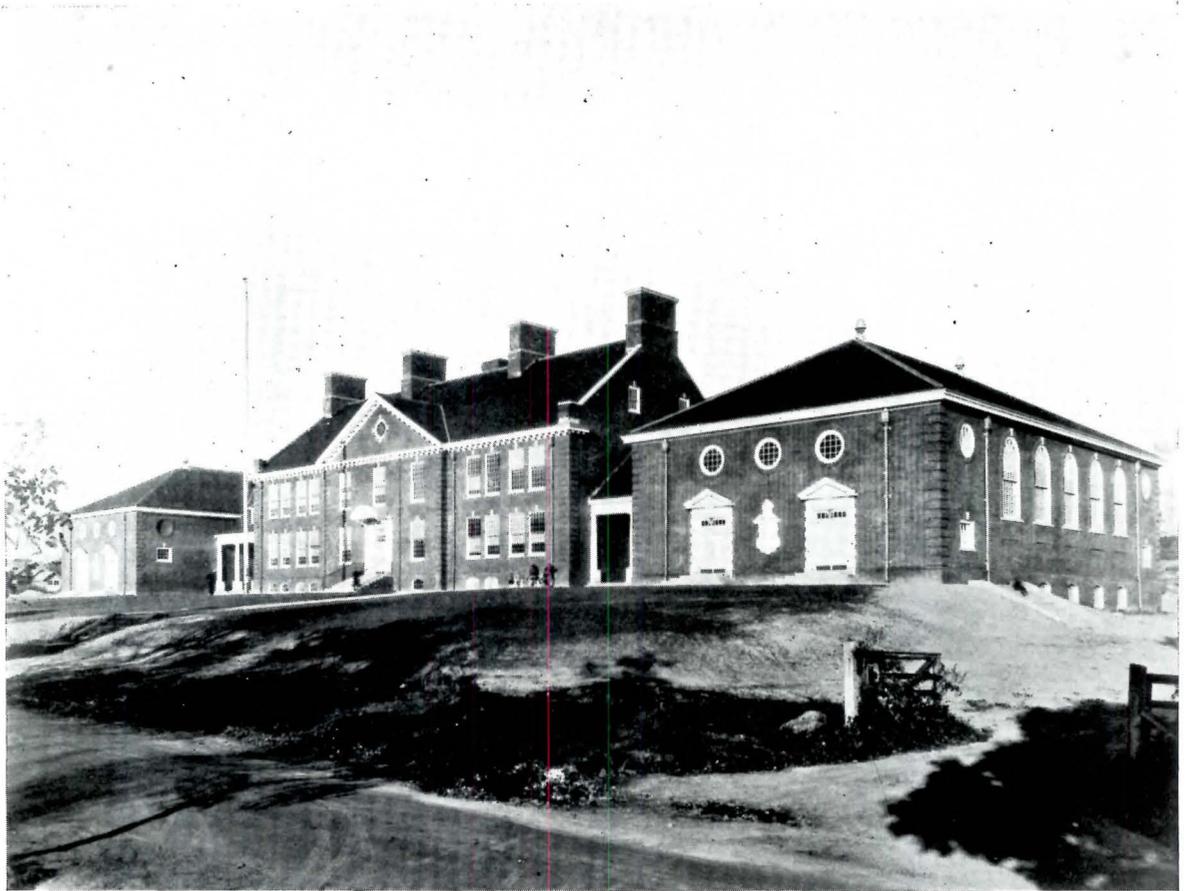
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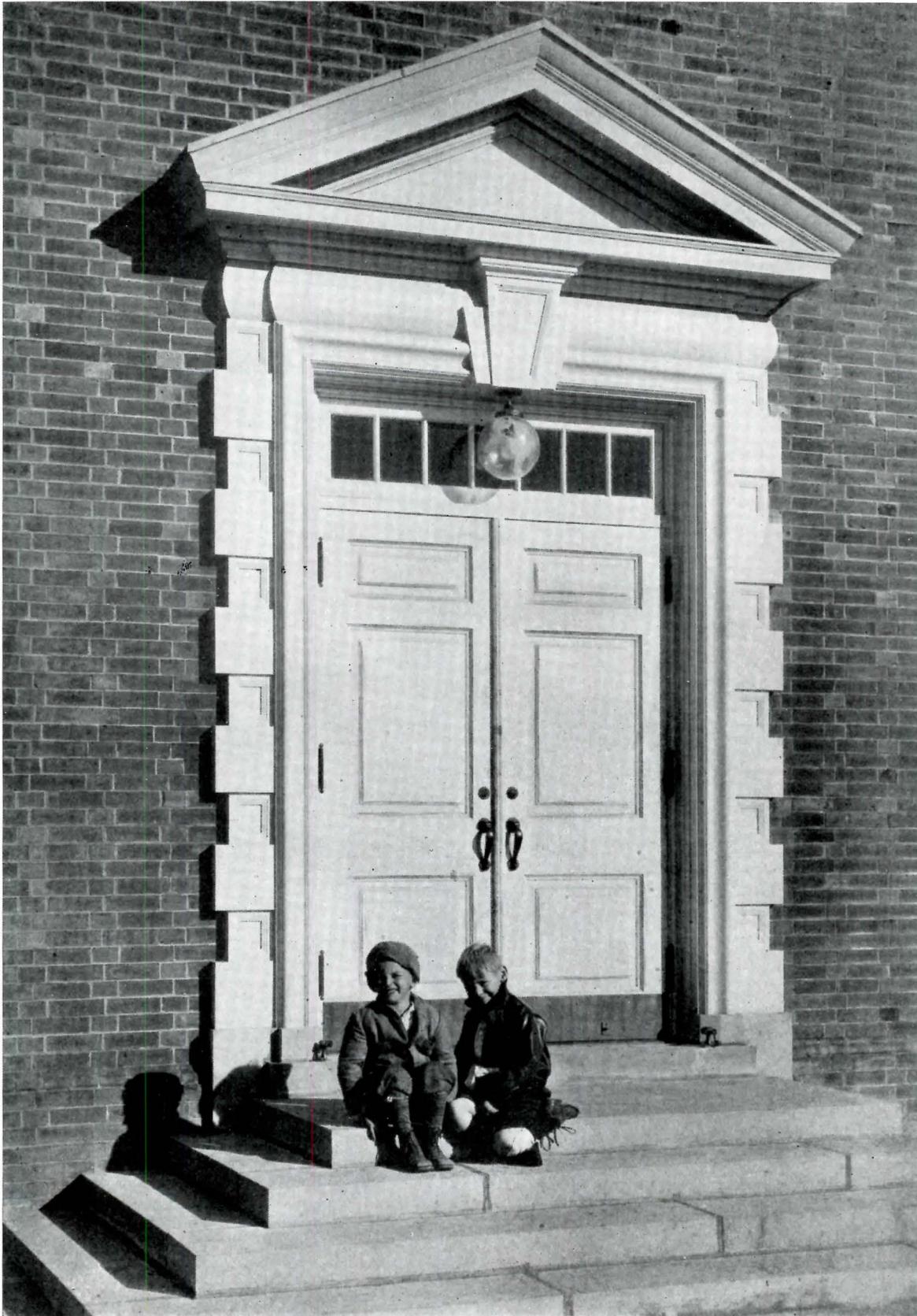
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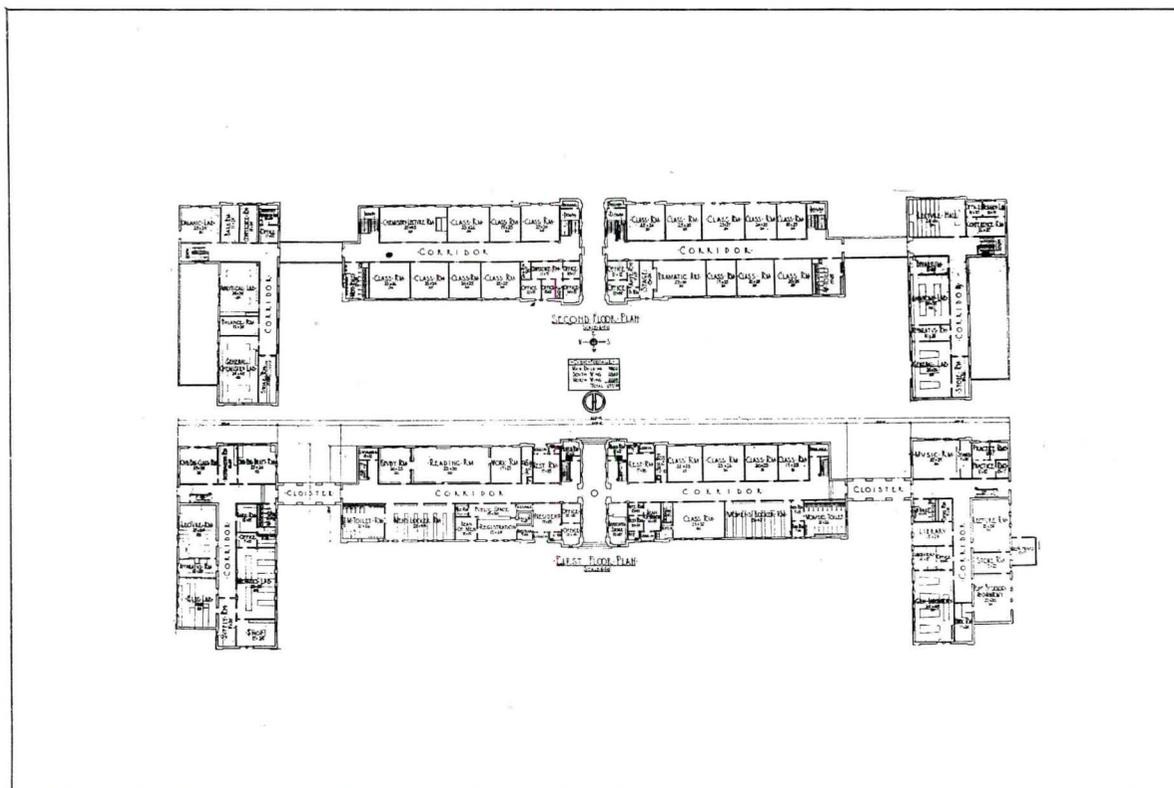
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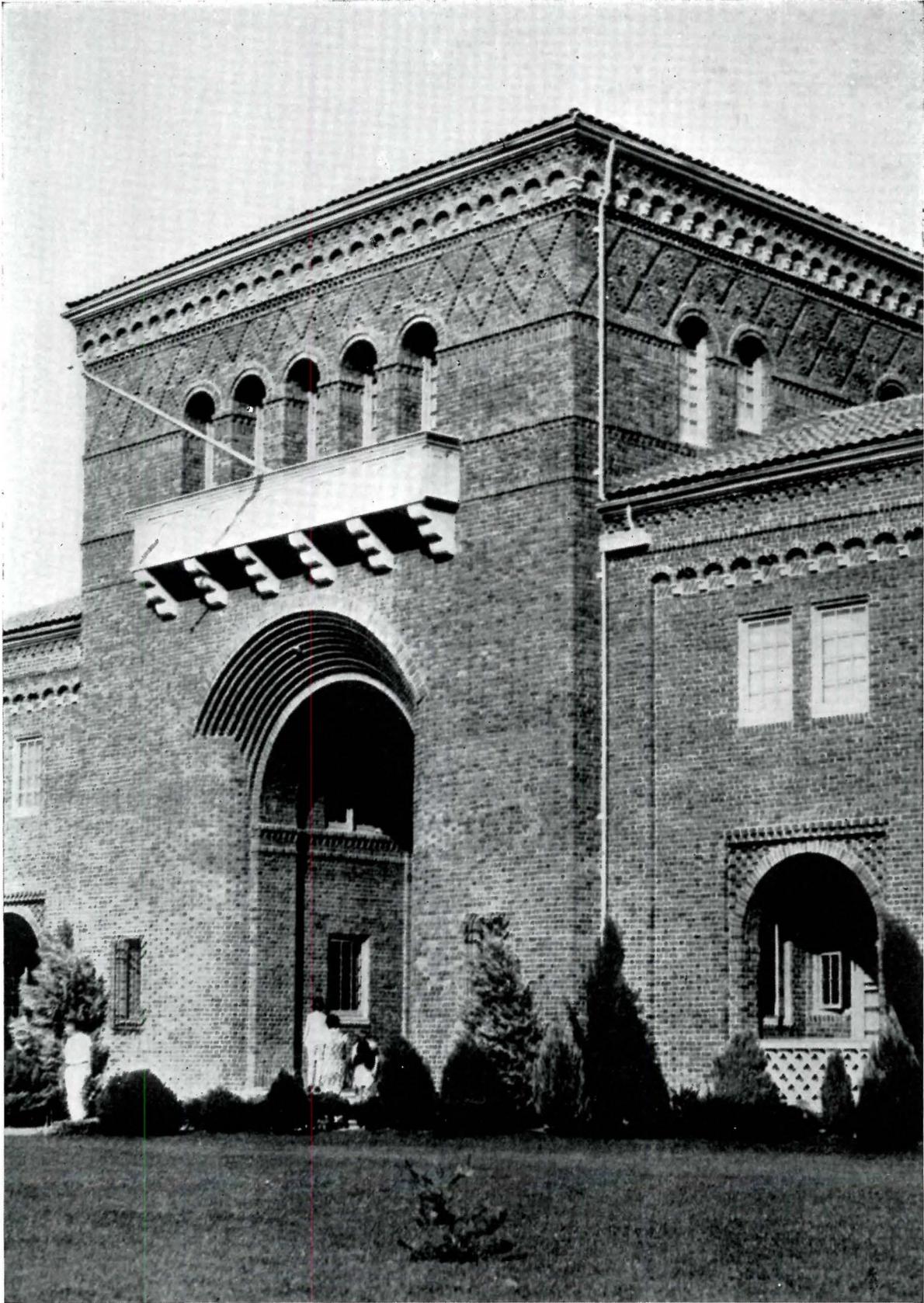
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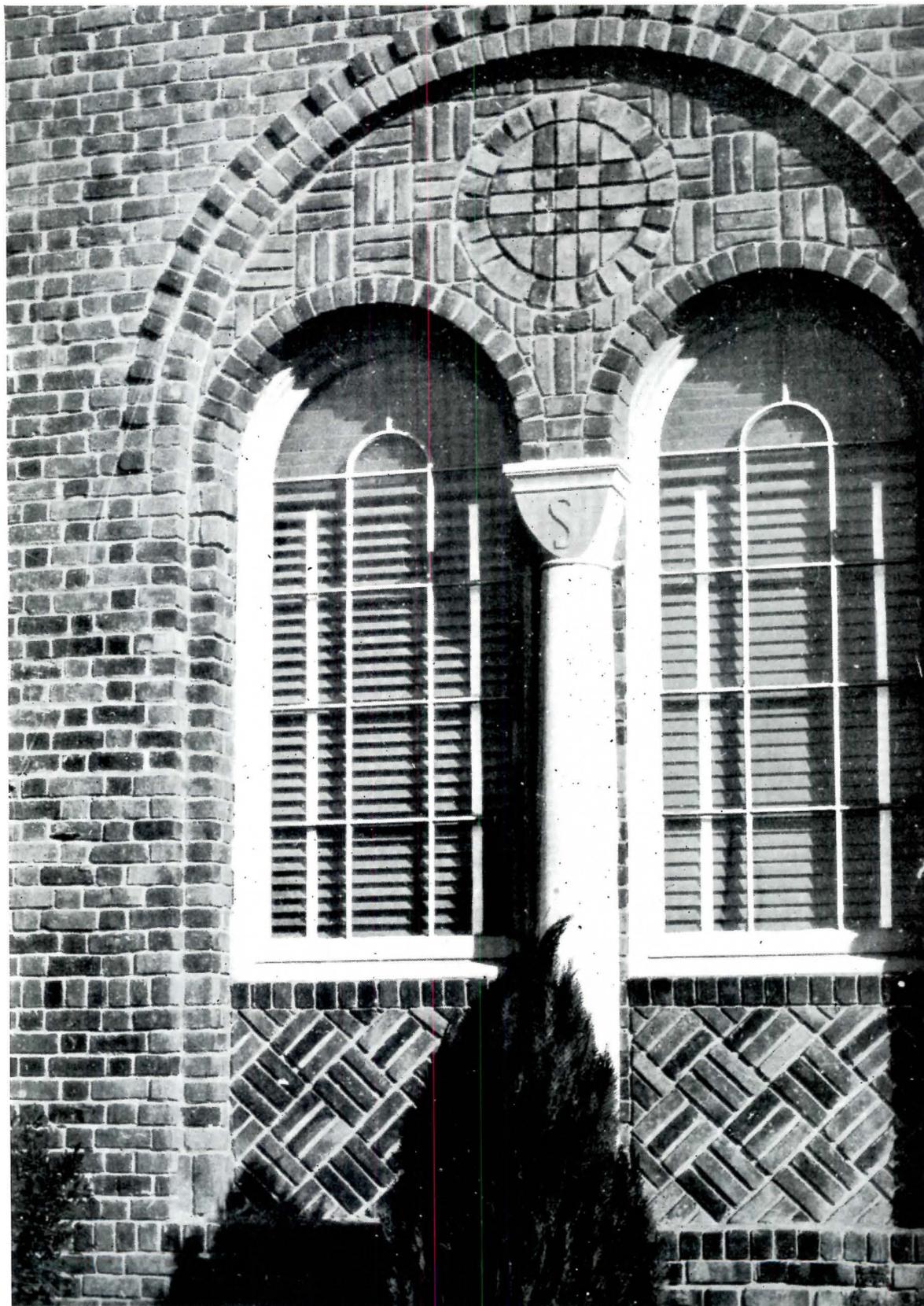
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THE MUSEUM AND THE ARCHITECT

BY

SHEPARD VOGELGESANG

NO phrase better than "The Architect and the Industrial Arts" could have been devised to advertise the current showing at the Metropolitan Museum. A useful combination is suggested, a rare opportunity created, and everyone is invited to come and say what of it. Placed for once before the public in the light of an organizer of industrial products rather than a sort of milliner, the architect has been given a function which the public imagination should be ready to grasp. The combination suggests a tangible service which should appeal directly to American business instincts. Too little emphasis has been placed heretofore on that phase of the architect's service which differentiates it from the performance of the painter or sculptor,—on the architect's utter dependence upon steel contractors, bricklayers, and fixture manufacturers to realize his conception. The quality and character of his work depend upon the quality and character of a multitude of contributing industries. In a sense, the architect is the arbiter and interpreter of public demand in these things. He is thus indirectly responsible for much that is good or bad in the building industry. By calling in seven architects to provide backgrounds for furnishings, either designed by them or selected under their supervision, the Museum has gone further than establishing a sort of leadership for the architect.

The Exhibition follows the European closely in one respect. There are few stock articles in it. One wonders whether all of the commercial articles produced in this country are so much worse than those designed specially for it,—how the Exhibition would have appeared had the architects been called not to design the exhibition but merely to assemble it. America is justly proud of her technical achievements. It would be interesting to see how much æsthetic justification exists for this pride. In designing for quantity production rather than for hand execution, a difference between American and European procedure appears. To the European, machines and technical equipment constitute an extension of "farmer tools," the powers and limitations of which must be known to the same degree that the former artisan-designer was forced to a knowledge of his simpler equipment. The American designs, and he trusts that a method of producing his work exists or will be called into being for the sake of its production. If the American is so fortunate as to hit upon a commodity which the public wants, machines, no matter how complicated, will be developed to execute his idea. In

practical production his hope is often realized, but the extension of such faith to matters of mere appearance of design is over-optimistic. While encouraging a rapid technical development in this country, the arbitrary attitude of the designer toward the machine perpetrates absurdities and increases waste. No sooner is machinery developed to turn a Jacobean spindle than spindles are declared obsolete and ridiculous, and all furniture must be plain of surface and rich with veneer; machines made for turning spindles lie idle, and the manufacturer invests hopefully in appliances for new tricks in veneer. The man who knows his tools is generally not the architect or any other agency of fashion, but the manufacturer. If the architect contents himself for a time with acquainting himself with already developed techniques rather than with involving the manufacturer in further complications, the service rendered to art and economy will be more steady progress. The manufacturer and the structural engineer should bear an equal and honored relationship to the architectural profession. The best architectural and designing training would not consist of devising pomposities of embellishment and impositions on technical processes, but would be an apprenticeship in the trades allied to architecture, followed by artistic education. Such a theory is by no means new, but its practice would indeed be a novelty. The foremost central European schools already obtain students trained at least in the handicrafts.

It is perhaps a misfortune that an exhibition in a Museum demands in the public's, as well as in the architect's imagination, luxury and ostentation. Progress would be more certain,—more soundly based,—in an exhibition of actual housing solutions,—model one- or two-room apartments fitted up with the utmost convenience and comfort. The public should be able to enter such an exhibit, pull out the drawers, sit in the chairs, turn the taps. It should be invited to give written comments and criticism. It should be able to come into contact with modern design, not be expected to stand behind a rope with all the distant, inappropriate beauty of the past behind it and to express appreciation of a new beauty, the meaning of which it has not learned to understand. If modern art in this democracy is to develop, it must itself be democratic. If it is to develop not as a joke played upon machinery but as a functioning reality, it must appeal to a class which cannot afford whims, but rather to a class of people to whom *use not mode* is important.

IN THE INTEREST OF ARCHITECTURAL DESIGN

BY

GEORGE MALCOLM BEAL

THE growing demand for competent architectural designers puts a heavy burden on the educational world, for it is from the schools of architecture that the artists of tomorrow will come. The converging lines of force that are pressing on toward securing a more complete and unified expression in architecture will either be brought closer together or diverted by future designers. When we look to the source of supply, there is need to reflect and question. Are the design courses in general use throughout our land conducive to developing the proper thought processes that will continue to expand or will they limit thought and encourage plagiarism?

Taking in general this program to be typical of the outline of study in the majority of schools over the country, let us consider it. In order to prepare properly for the study of analytique work, the first year is usually given over to the study of the orders. This is followed by the application of the orders in analytique design, which is in the main two-dimensional composition. Then come small compositions in the three dimensions, constituting a study of separate buildings. Finally the larger compositions, which are necessarily at a smaller scale, are given. Thus, for the most part, the student is led in his study of architectural composition from details of the orders into the study of detailed areas, then to mass composition with smaller scale detail, and finally into larger compositions with the least precision of architectural ornament.

Why not teach our future designers, from the very beginning, in a logical progression? Why throw to the student, to copy in a limited time, detail which he does not comprehend and therefore with which he only goes through the mechanical process of reproduction? Training in the ability to draw what one sees is good, but what about forcing the student to think, if he gives any thought, to the details of a style he does not understand? For details are not the first thing considered by any well trained designer. Often the study of architectural history with its emphasis on the different styles, is not commenced until after the student has passed his first year of blindly copying the orders.

After very carefully forcing our students to think details for a year or two, we ask, hope and even expect them to loosen up and portray to us a spirit of space harmony, with little thought to detail, in the form of a sketch problem. Then we wonder why such poor results are turned in on these short problems, which should convey well proportioned ideas and not precision of de-

tail. Are we not somewhat to blame for this, by confusing the mind of the young student with over-attention to ornament?

There are many problems connected with the teaching of architectural design, but these, I believe, can be corrected to a large extent if the proper thought and attention be given. All too often, the student commencing the course is unable to express himself at all in free-hand drawing and does not know how to use instruments. This, after only four years of study in which knowledge of many other subjects must be gained, puts a severe burden on the shoulders of the teaching profession, if it is to turn out men who have the fundamentals of design and the ability to express themselves thoughtfully. Very often the student, in order to gain recognition for himself and uphold the standard of the school, puts in night after night concentrating on design, neglecting other subjects and narrowing his life outlook. The ability to see life through a broad and noble vision is no small aid to the designer, and it should not be left uncultivated. Lengthening the period of architectural study to five years is a help, but does not solve the problem.

In referring to ornament, Claude Bragdon says: "At present this need is met by universal and unashamed copying of the past; the library and the museum are the places from which all the little pitchers are filled with these stale waters instead of from the creative imagination whence wells up the Water of Life." Do we not need a revision of our design courses so that the student's mind may be cleared of too early an attention to detail before a spirit of feeling for mass and area has been acquired? Larger problems, with little attention to detail, which embody the principles of composition in mass, area and to some extent line, might well be given first. Isometric drawing might be used to advantage in arranging proportion in volume and mass until an understanding of perspective could be gained. By working from the large compositions, especially in plan, to smaller problems of separate buildings without details,—perhaps expressing the building in plan and mass only, with the fenestration merely openings through the wall,—then moving on to two-dimensional detail studies in elevation, the mind of the student would not be confused. It would be aided in thinking of space relations and would gain a feeling for proportion which would then be carried into the details. This would also allow time for a more thorough understanding of the development of styles and for gaining knowledge of ornament.

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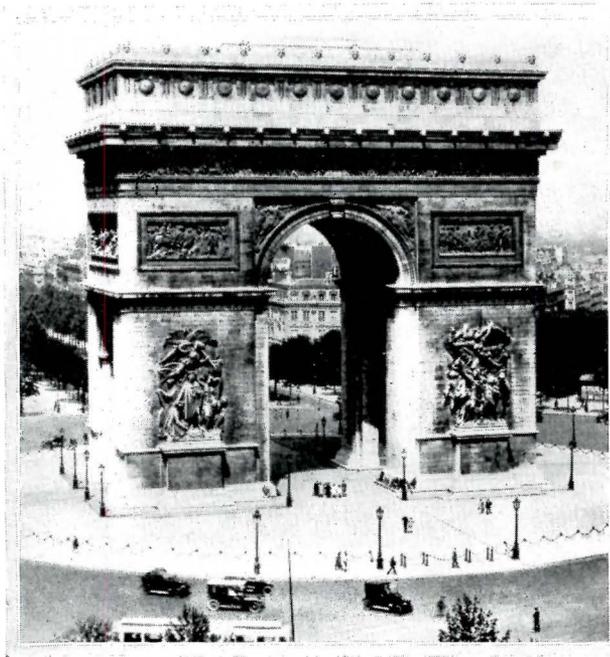
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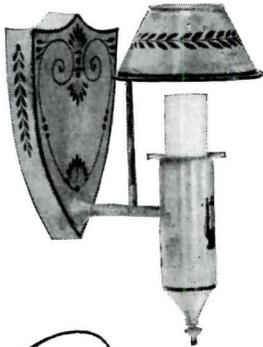
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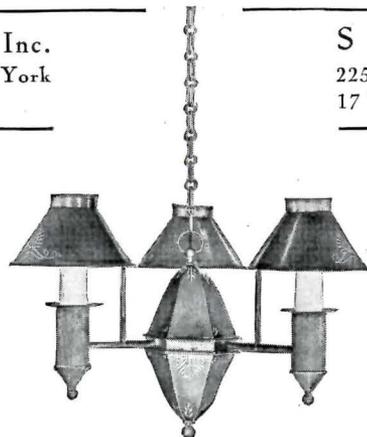
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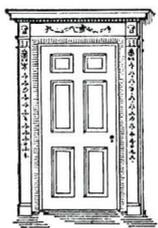
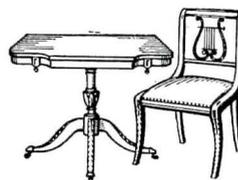
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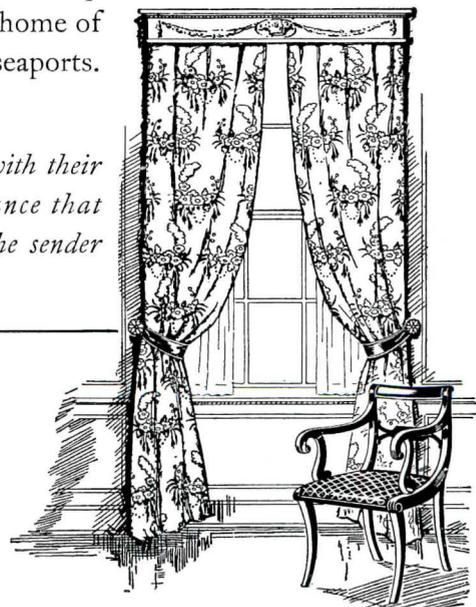
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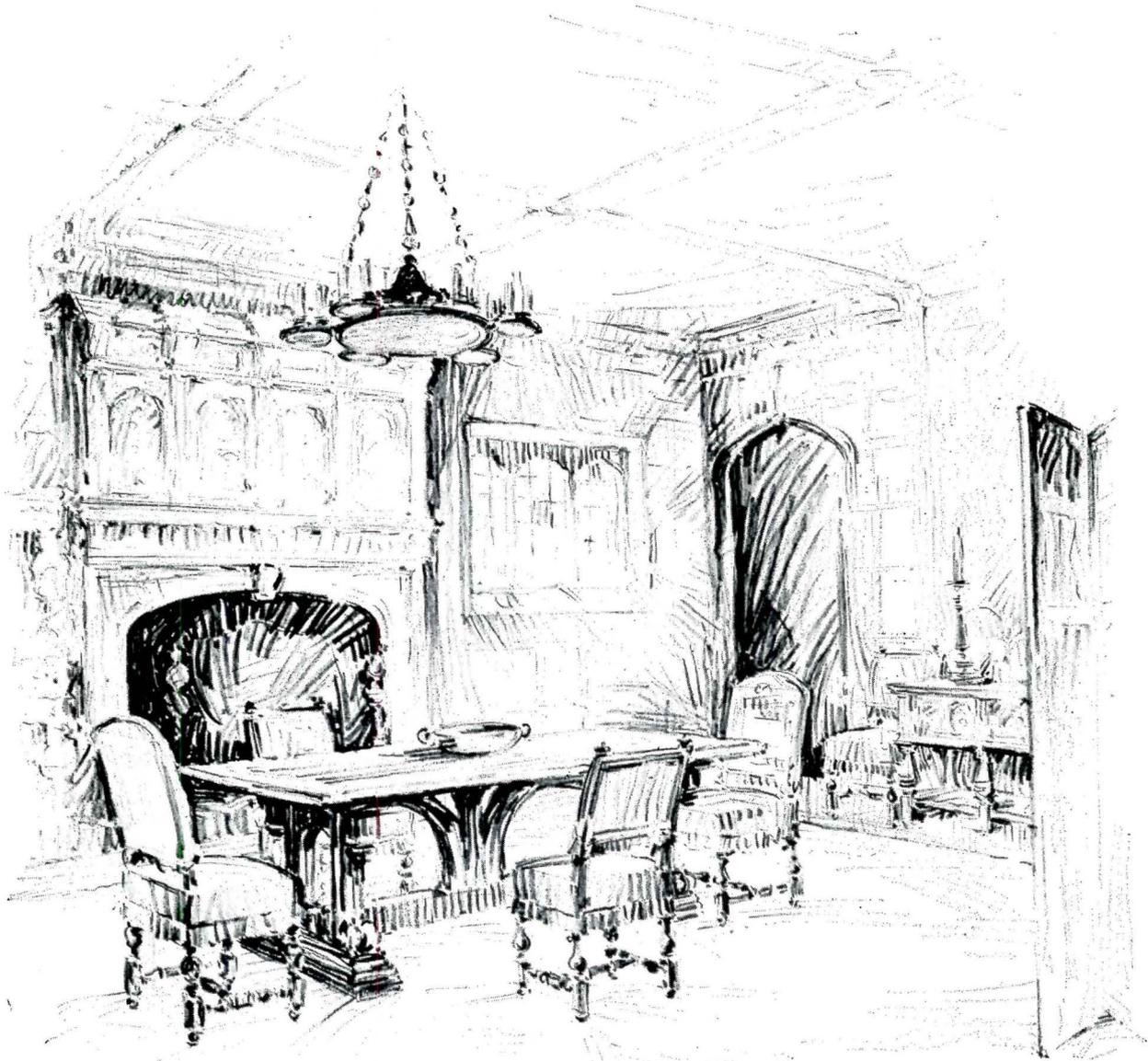
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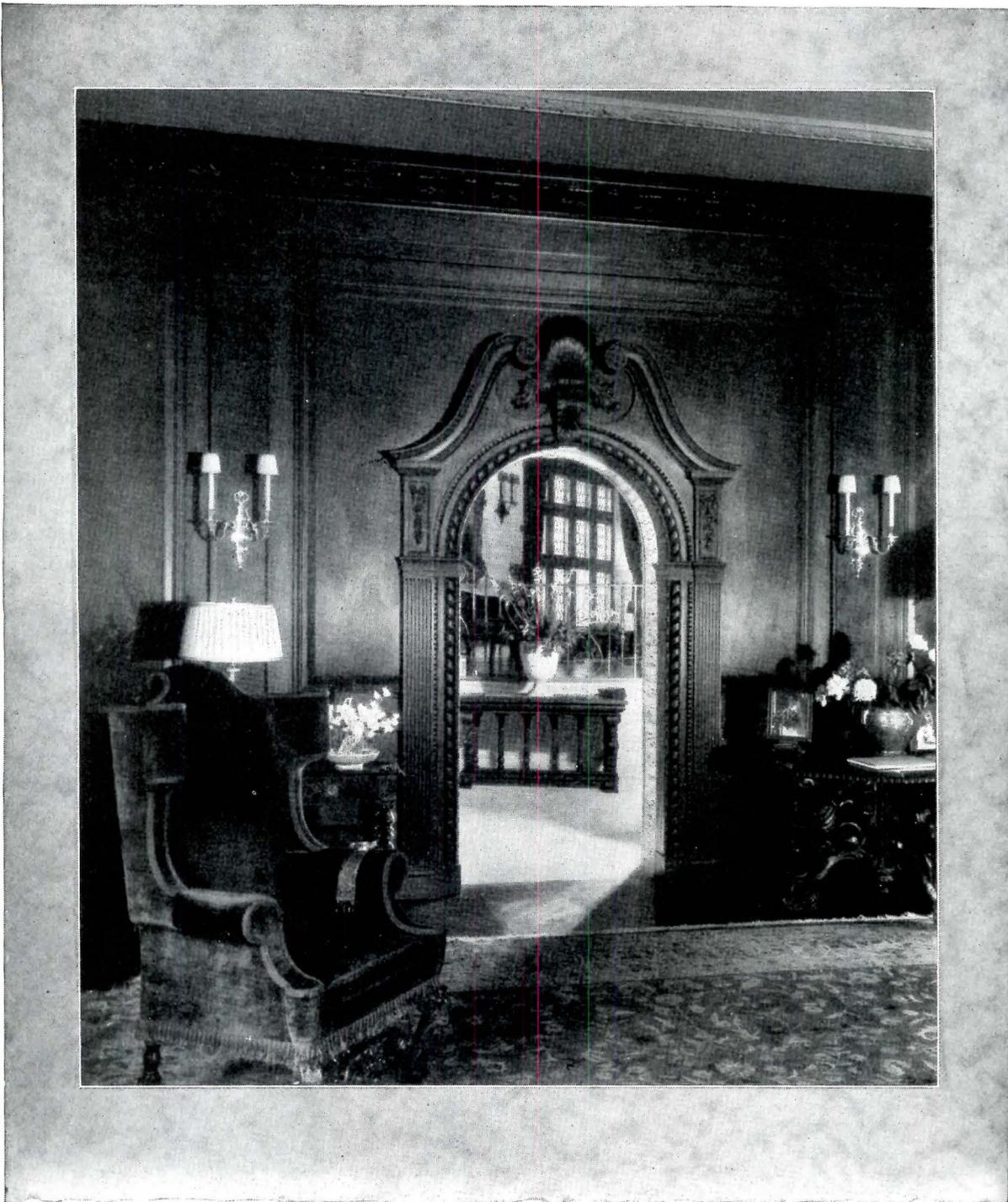
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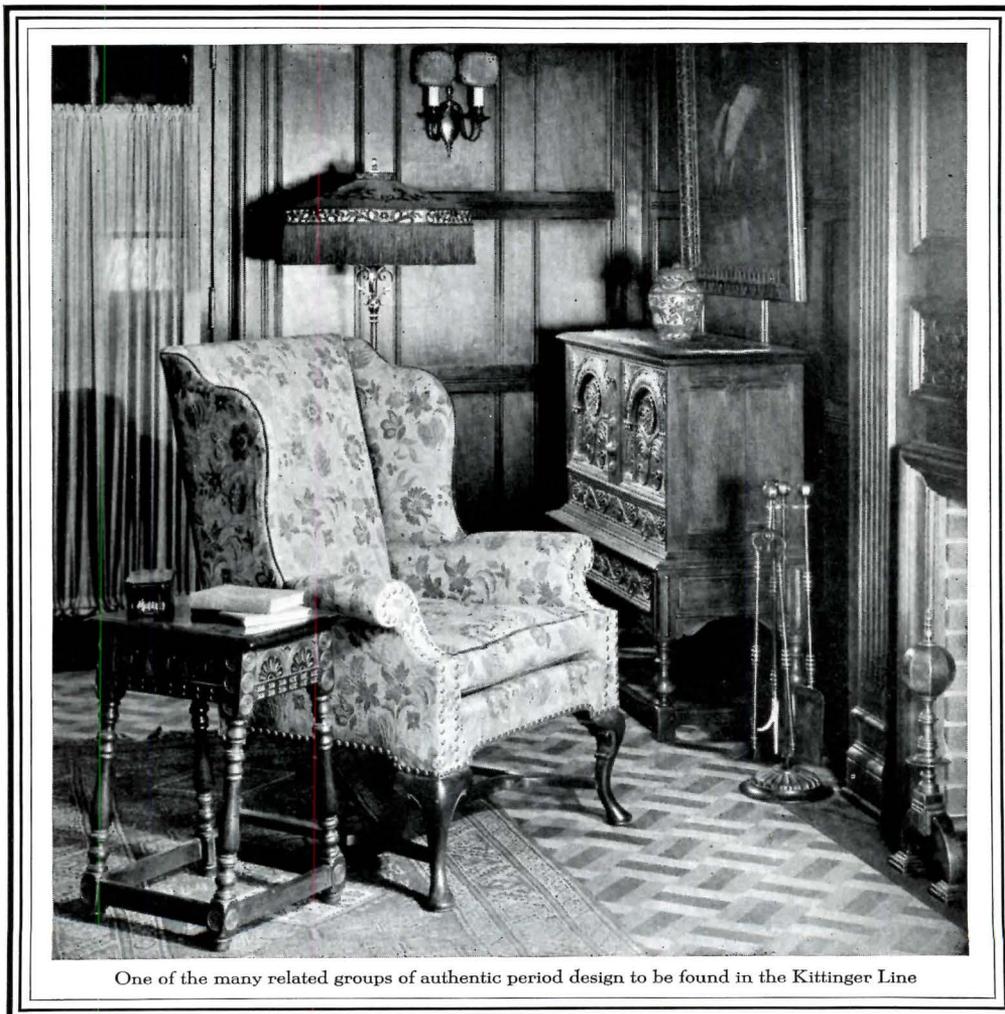
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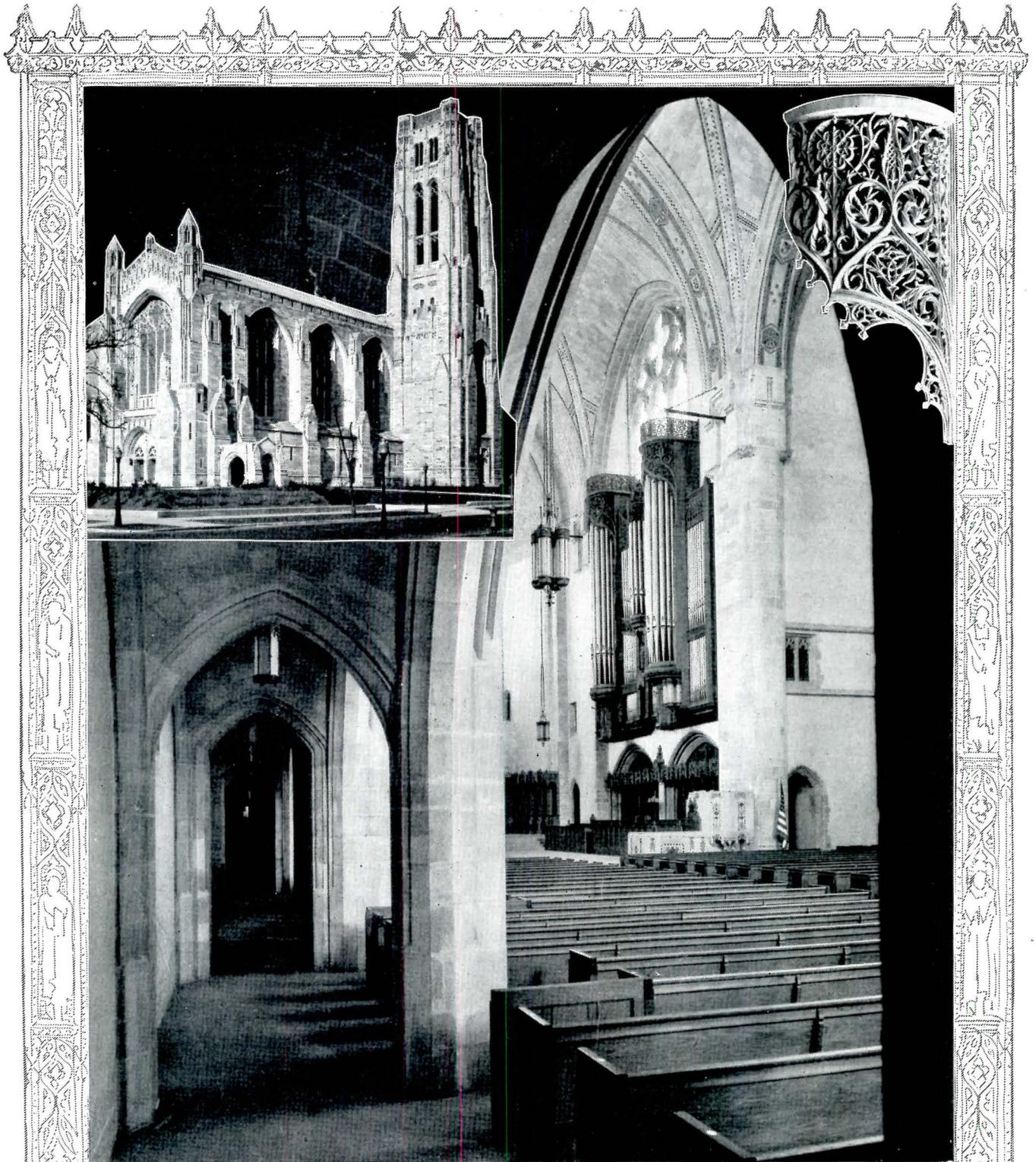
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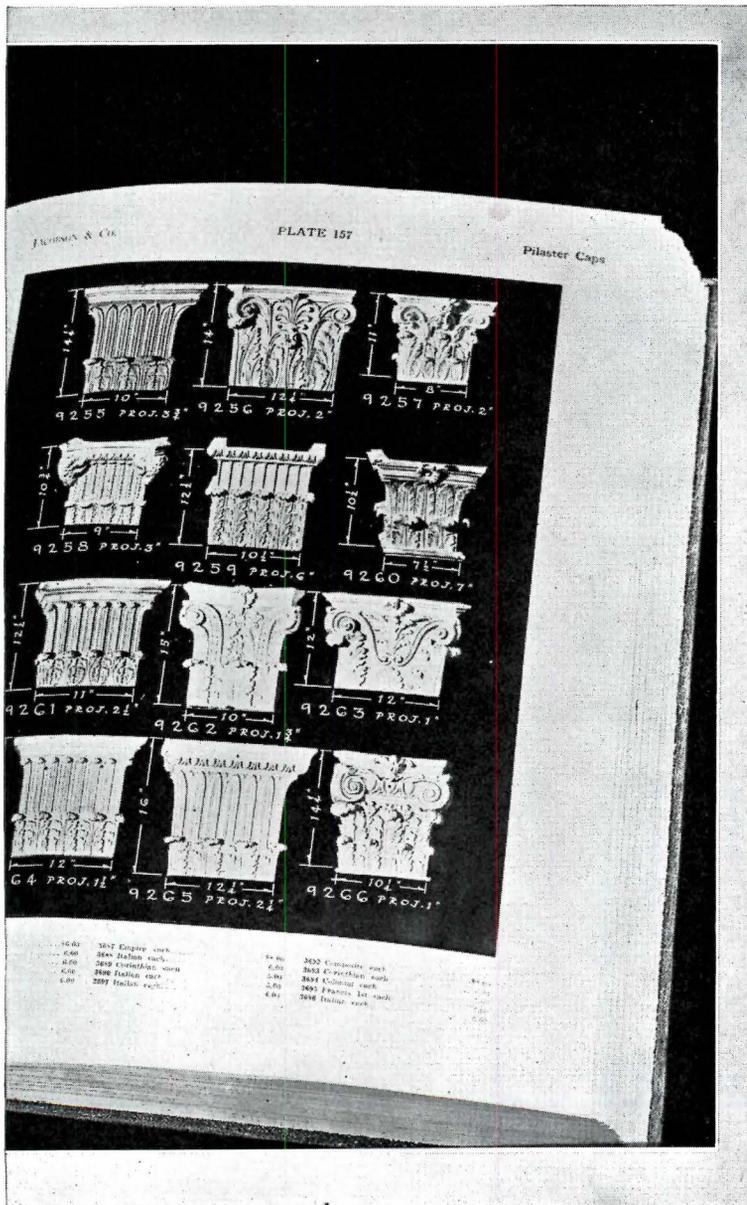
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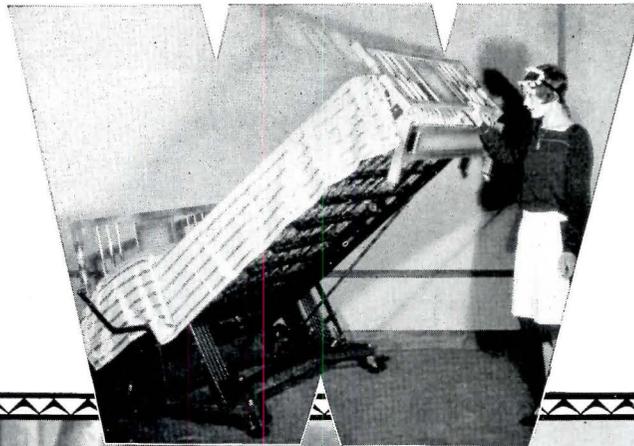
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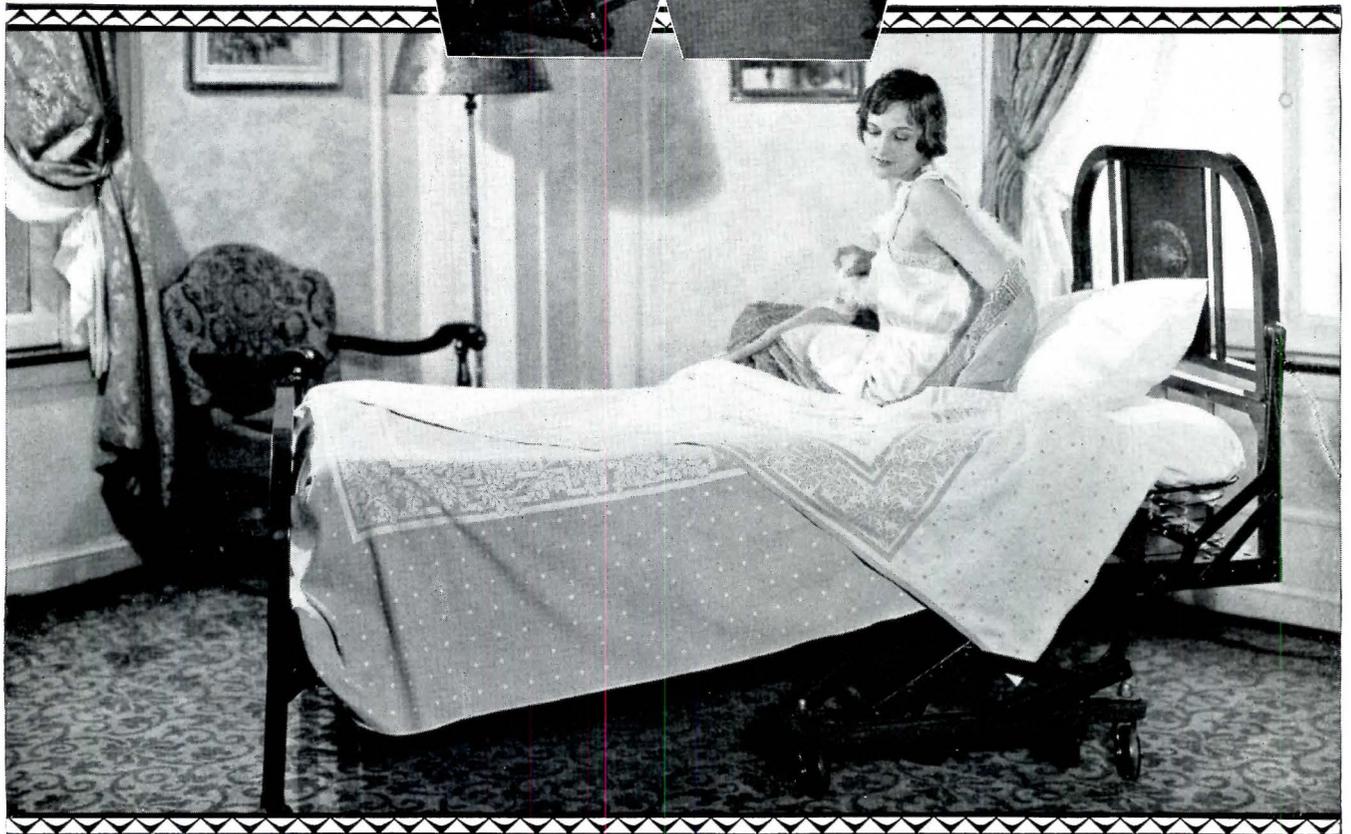
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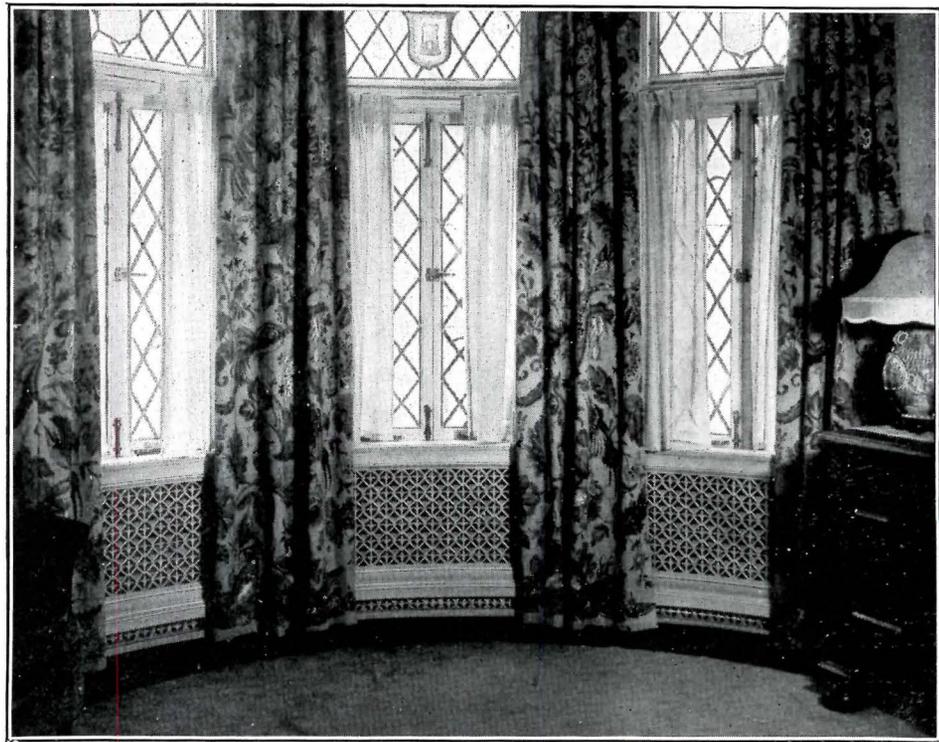
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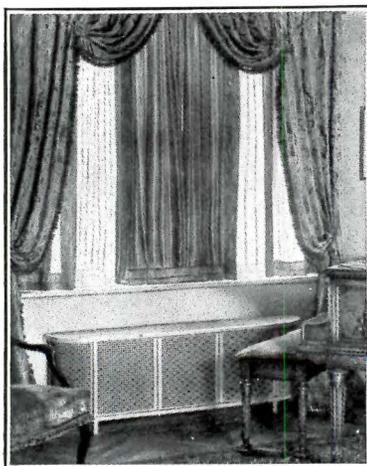
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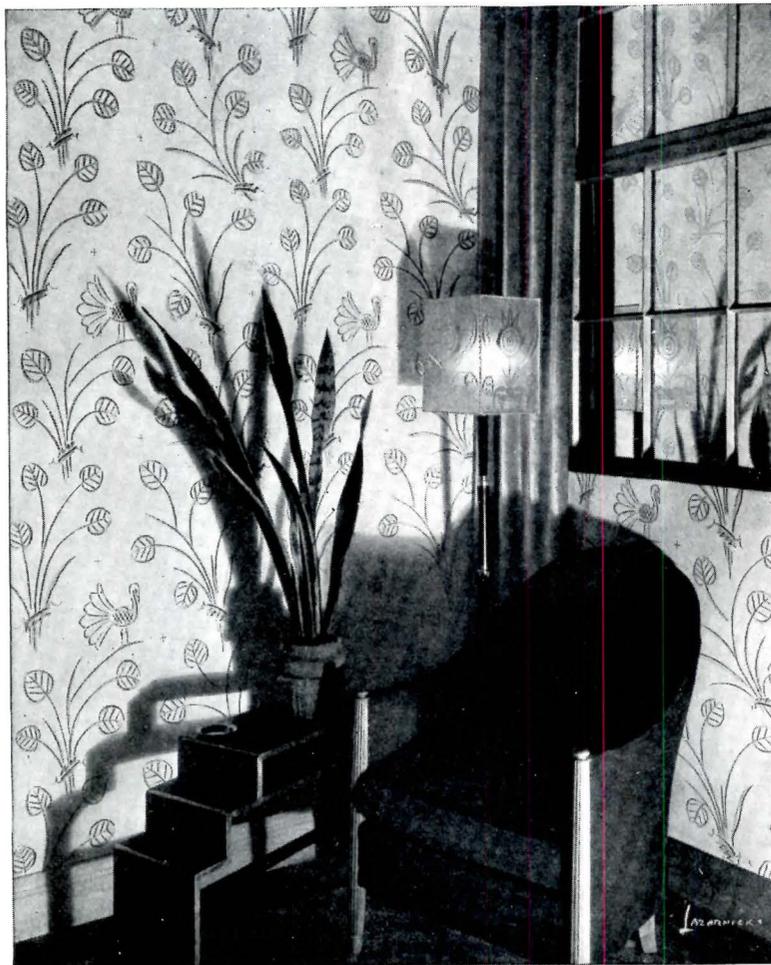
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By whatever standards you judge a wall covering, Salubra meets every requirement



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ABOVE is shown Salubra Pattern No. 29135 in a modern setting. At left is Pattern No. 29110. There is a Salubra pattern adapted to every type of decorative treatment.

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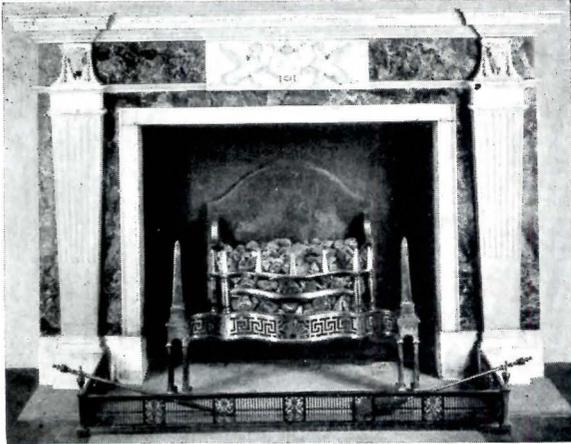
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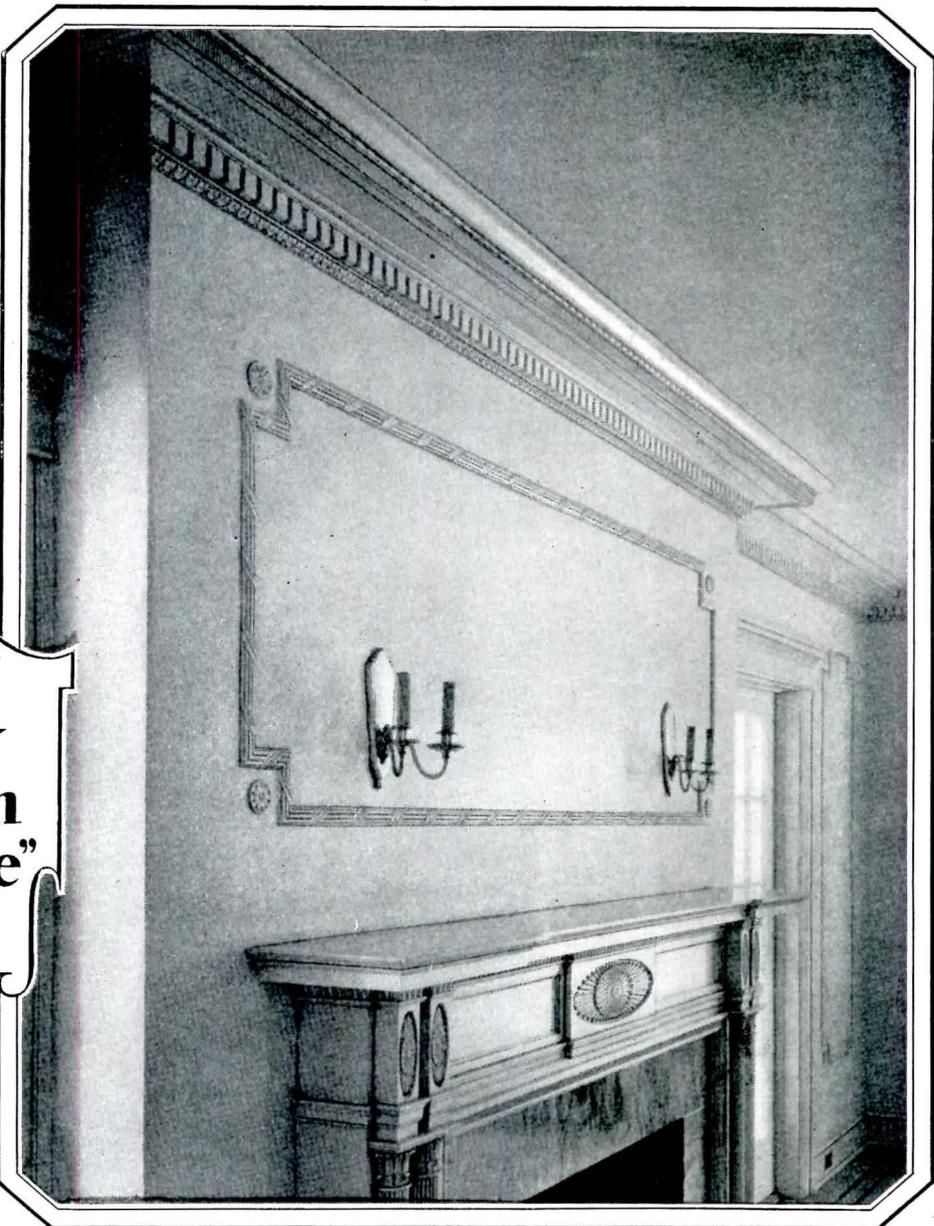
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to architecture"
—writes one architect.

THE photograph reproduced on this page shows the corner of a living room in a comparatively small home. In the use of decorative mouldings for cornices and wall paneling, it illustrates a trend in decoration which a few months ago was practically prohibitive for a home of this size.

For, as you know, the richness of decorative mouldings has been limited to large and expensive interiors. Hand carved mouldings and even plaster have been far too expensive for the small or medium-sized home. However, through the introduction of Driwood Period Mouldings in Ornamented Wood several months ago, this authentic form of decoration is now available to the architect for use in the average home.

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May we send you a copy of these letters together with the Driwood Catalog? This contains photographs of the 119 individual Driwood Mouldings; 81 photographs suggesting the limitless designs into which they can be assembled; and

full information regarding finish, design and deliveries. A post card to us will bring you a copy by return mail.

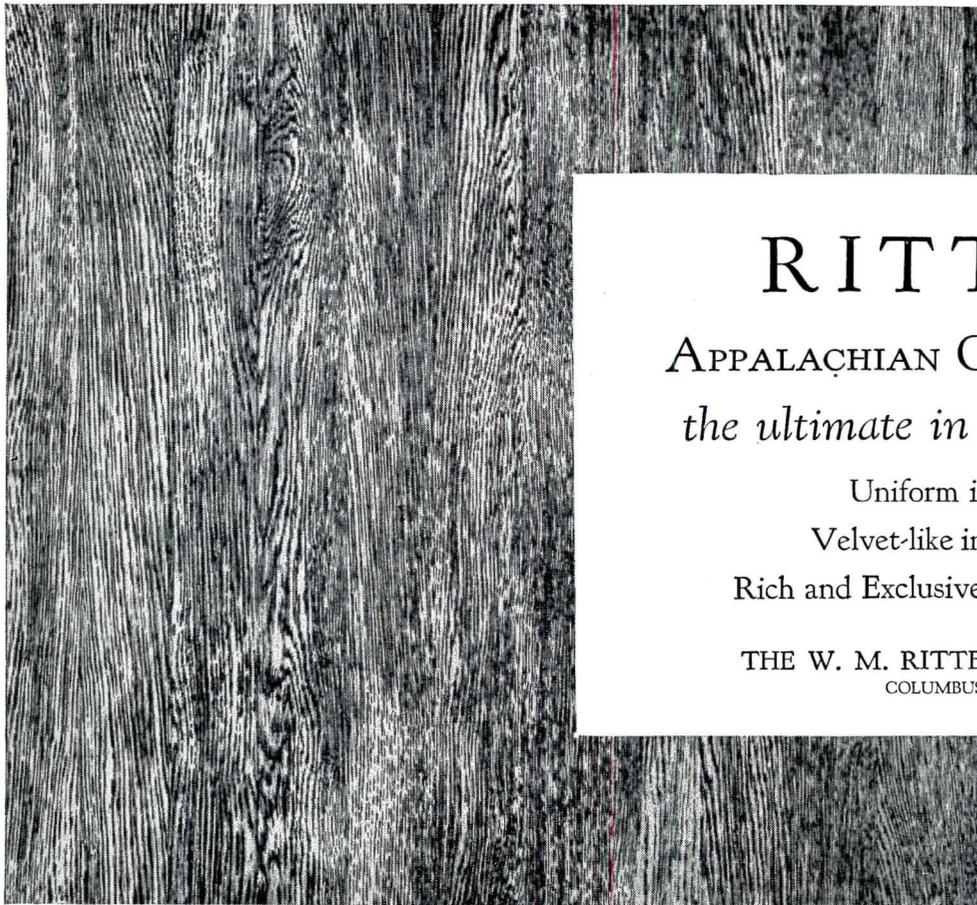
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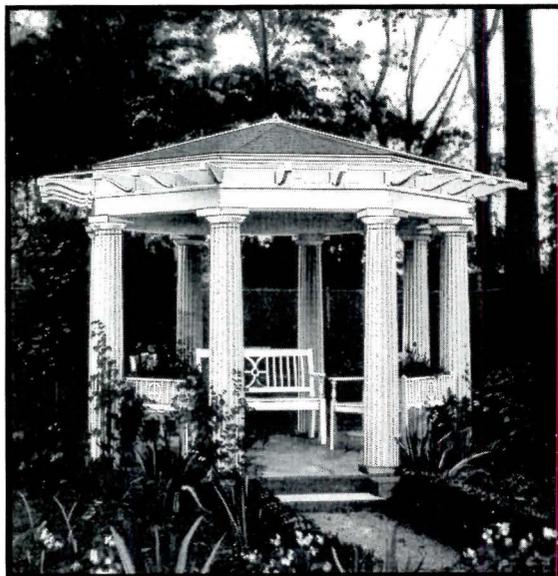
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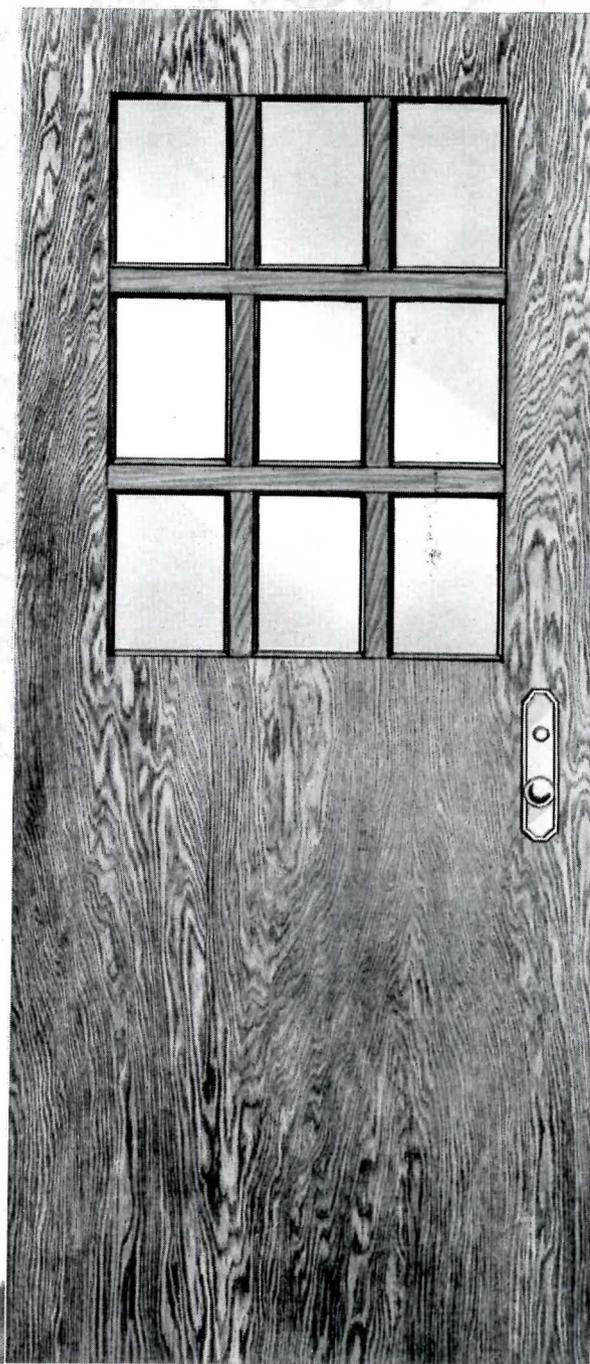
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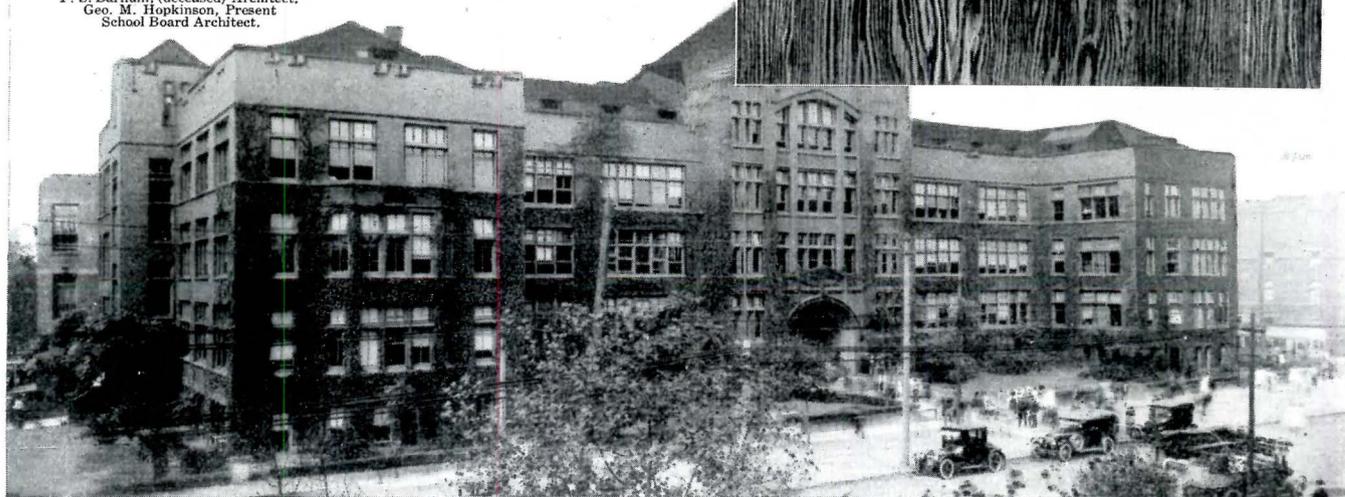
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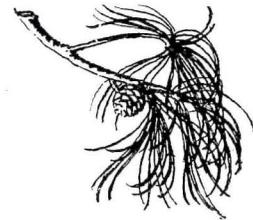
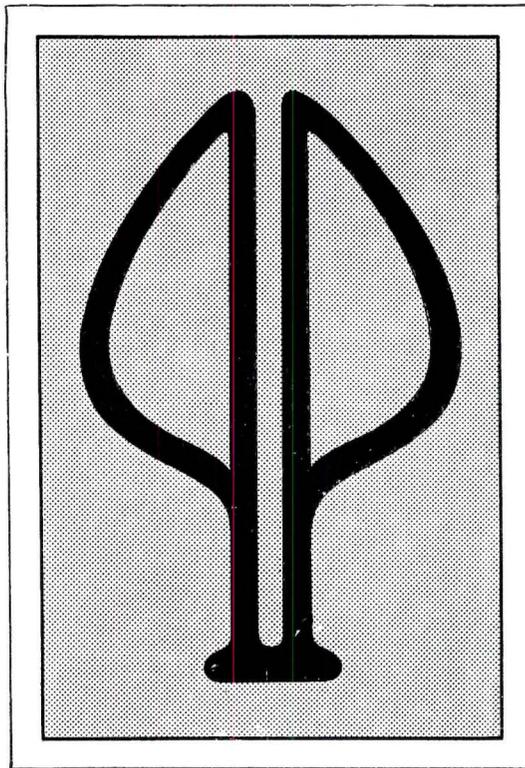
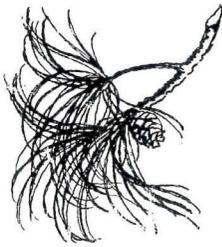
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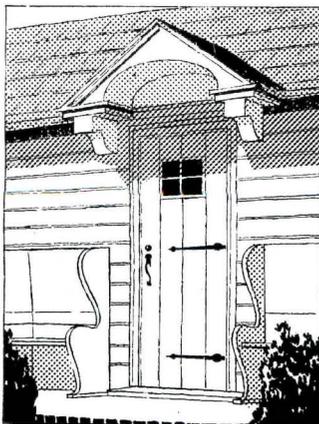
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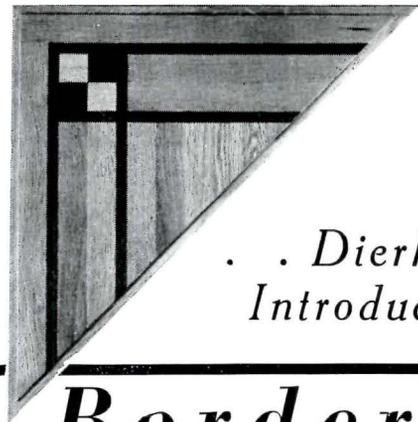
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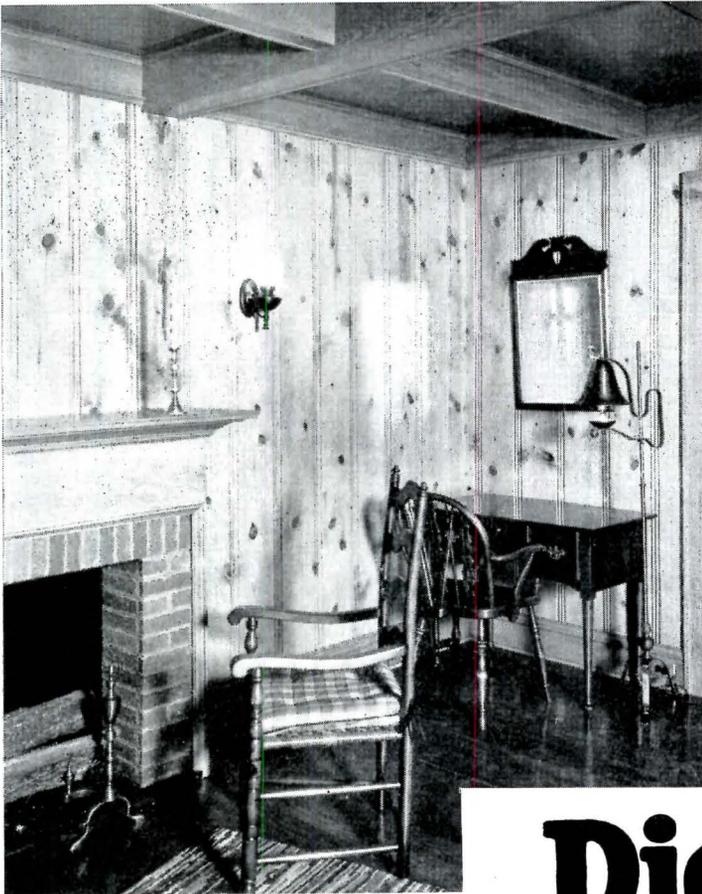
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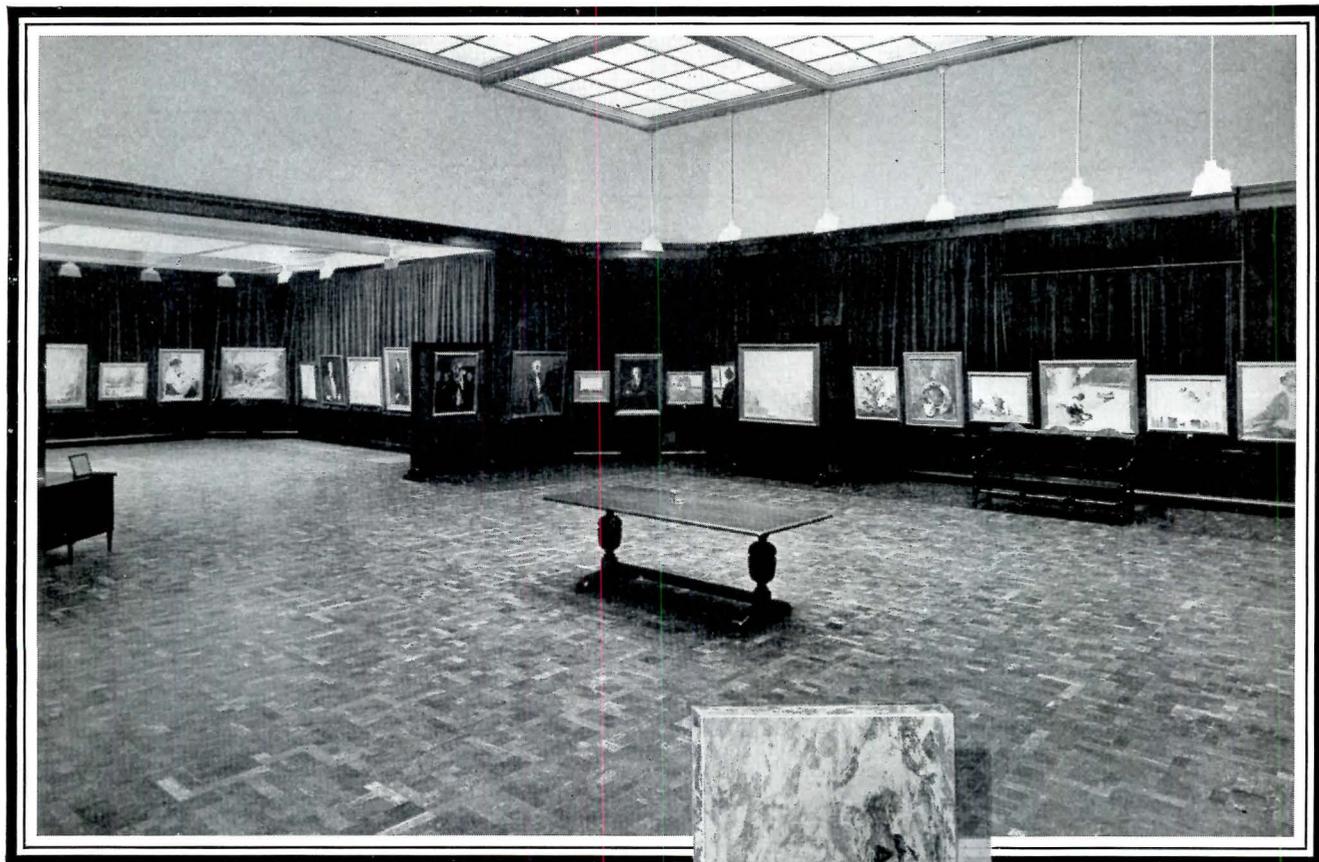
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The picture shows a grouping to suit the whims of one famous cook. What woman client of yours would not thrill at the beauty and convenience of this kitchen grouping! But there are possible a score of different arrangements . . . and combinations of units. The important point for the architect is that he has greater freedom in kitchen layout where Curtis Sectional Kitchen Units are to be used. For he can depend on these

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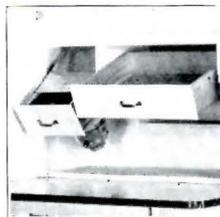
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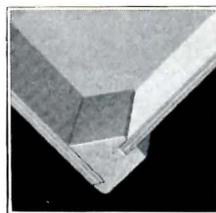
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Three Curtis Features

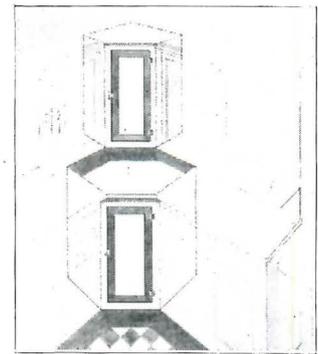
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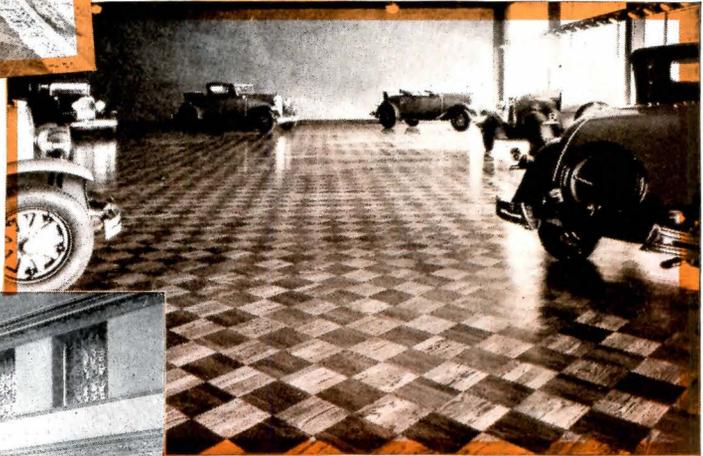


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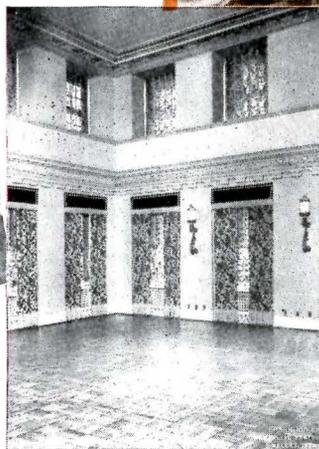
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Display room of John T. Fisher Motor Company, Memphis, Tennessee



Laying *CELLized oak floor blocks in EVERBOND over a wood subfloor, in a Chicago office building.



Ball room of the Dallas Athletic Club, Dallas, Texas.

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.

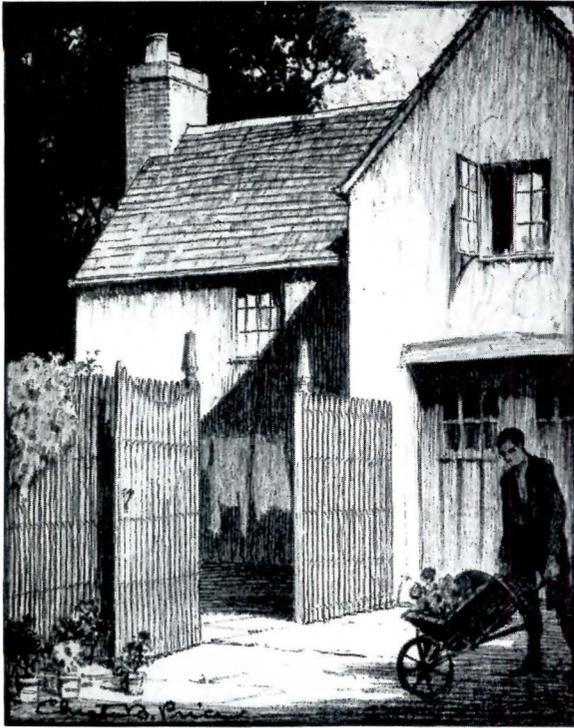
*CELLized oak floor blocks are guaranteed by *CELLized Oak Flooring Inc., when laid by approved and licensed flooring contractors. The names of those licensed to use this label in your locality will be supplied upon request.

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



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

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Here is the most satisfactory method of screening the service and laundry yard you can find—a lovely French woven wood fence that fits in with any style or period.

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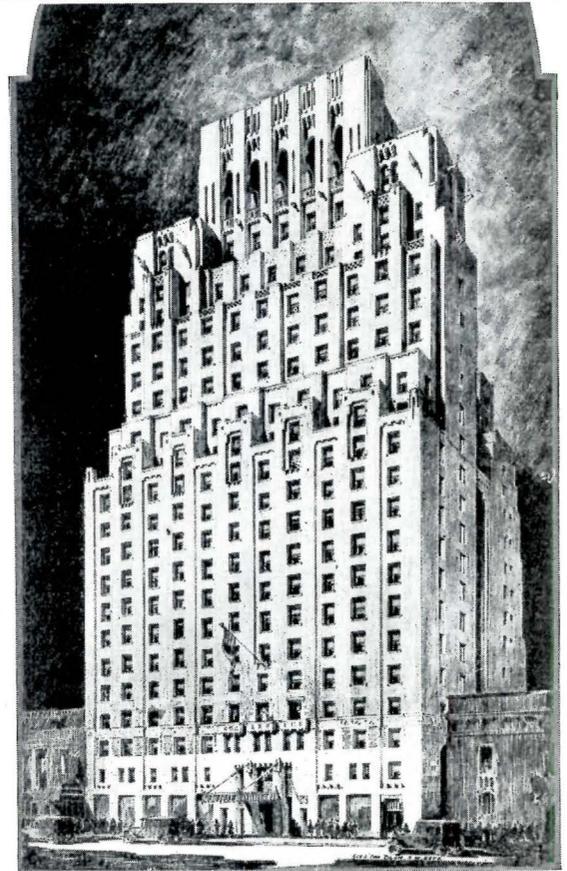
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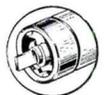
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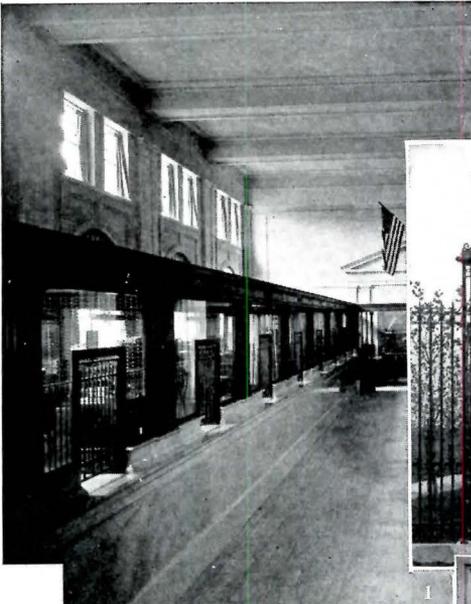
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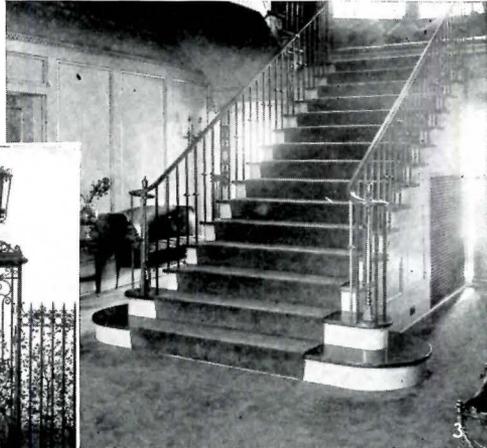
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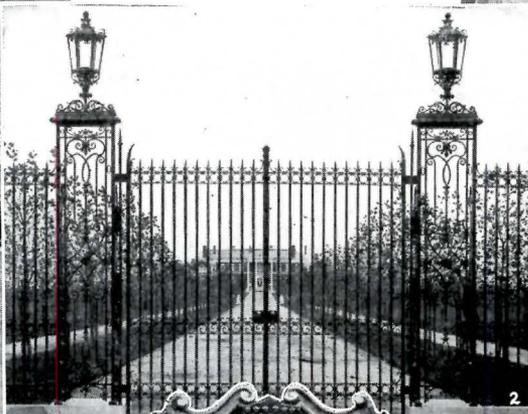


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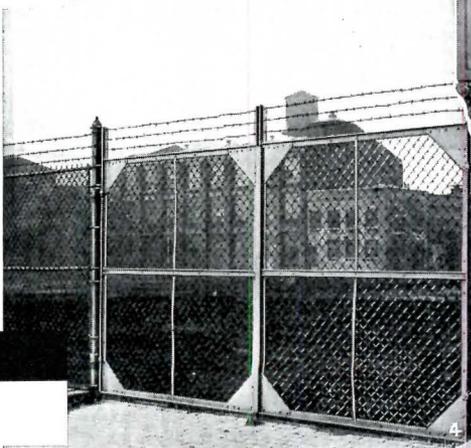
3



2



6



4



5



7

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No. 1—Guarantee Trust Co., Atlantic City, N. J., J. VAUGHAN MATHIS, Architect. Executed by our Bronze Division

No. 2—Entrance Gate, Oakdale, L. I., ERNEST FLAGG, Architect

No. 3—Wrought Iron and Bronze Stair Rail

No. 4—Chain Link Fence, Paterson Parchment Paper Co., Passaic, N. J.

No. 5—Bronze Memorial Tablet

No. 6—Wrought Iron Balcony, George L. Linkletter Residence, Manhasset, L. I., N. Y., H. STUETZER, Builder

No. 7—Wrought Iron Entrance Rails, Clara Lee Van Vleck Residence, Brooklyn, N. Y., ROLAND I. MARKWITH, Architect



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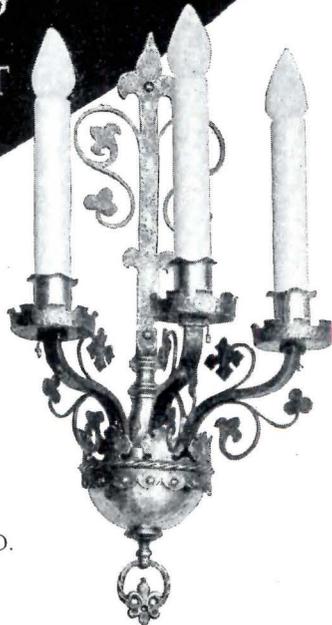
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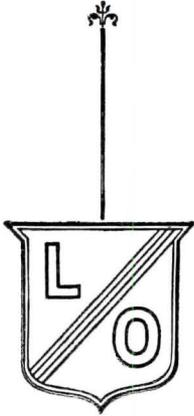
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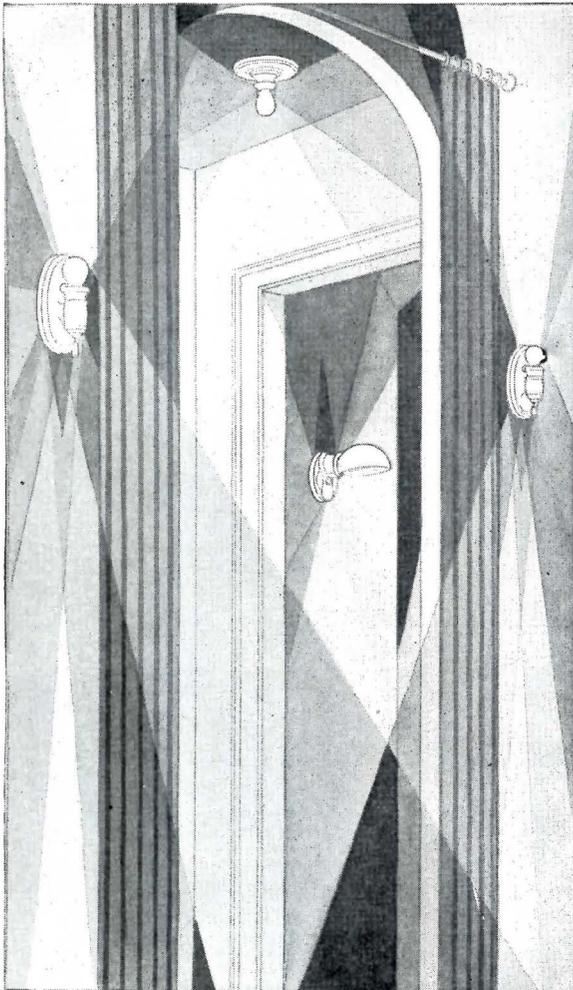
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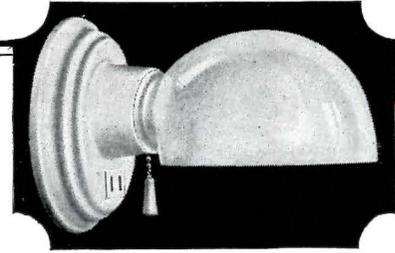
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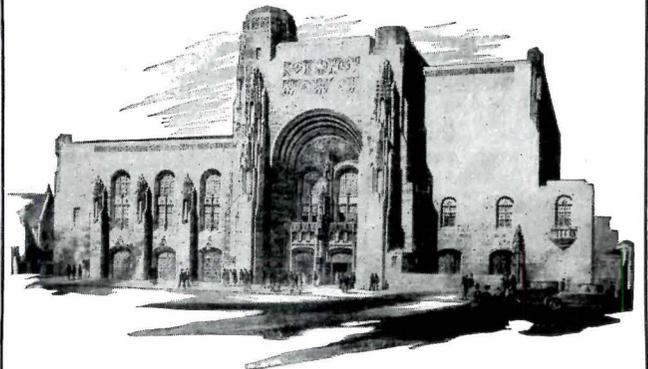
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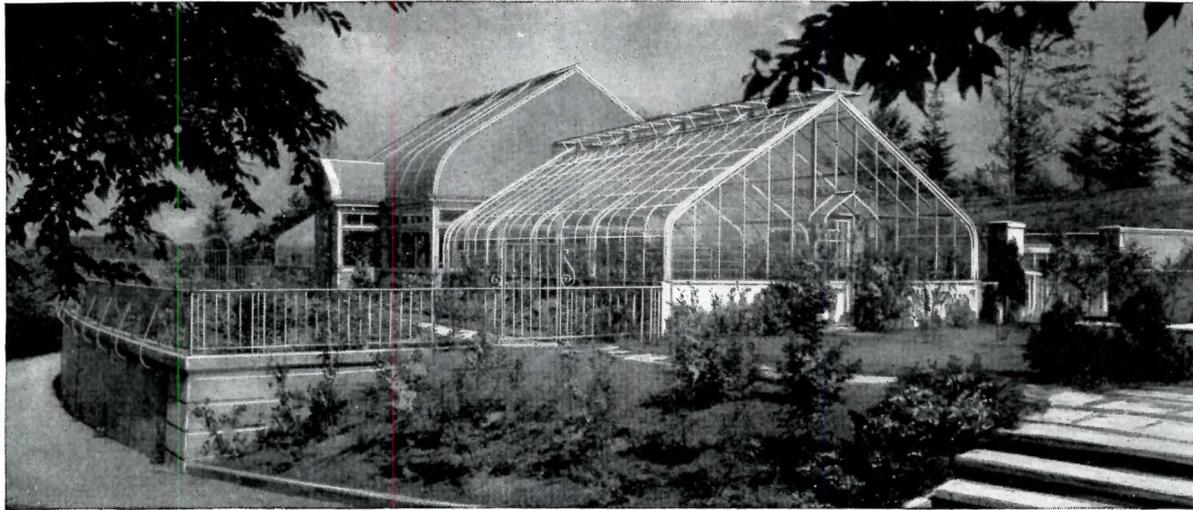
WHEREVER important buildings are constructed, there are always certain rooms or suites where quiet is very essential. The handsome structure as shown above is safeguarded from disturbance in many locations by the installation of Hamlin Sound-Proof Doors which not only are internally sound-proofed but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

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LUTTON SOLAR V-BAR GREENHOUSES

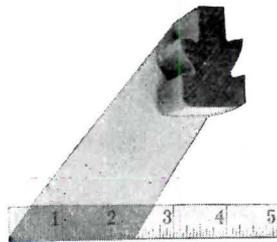


Lutton Solar V-Bar Greenhouse built for Walter O. Briggs on his estate at Bloomfield Hills, near Detroit, Michigan, Pitkin and Mott, *Landscape Architects*

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SUNLIGHT—pure and unadulterated—is the fundamental need of flowers. The more sun, the better flowers. Guided by this fact we have built, for almost thirty years, greenhouses that admit the highest possible amount of sun.

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NOTICE THE DIFFERENCE in the amount of shadow cast by the steel Lutton Solar V-Bar (right) in comparison with the ordinary wooden bar (left). This difference, when totalled over the whole greenhouses, actually affects the yearly production of flowers.



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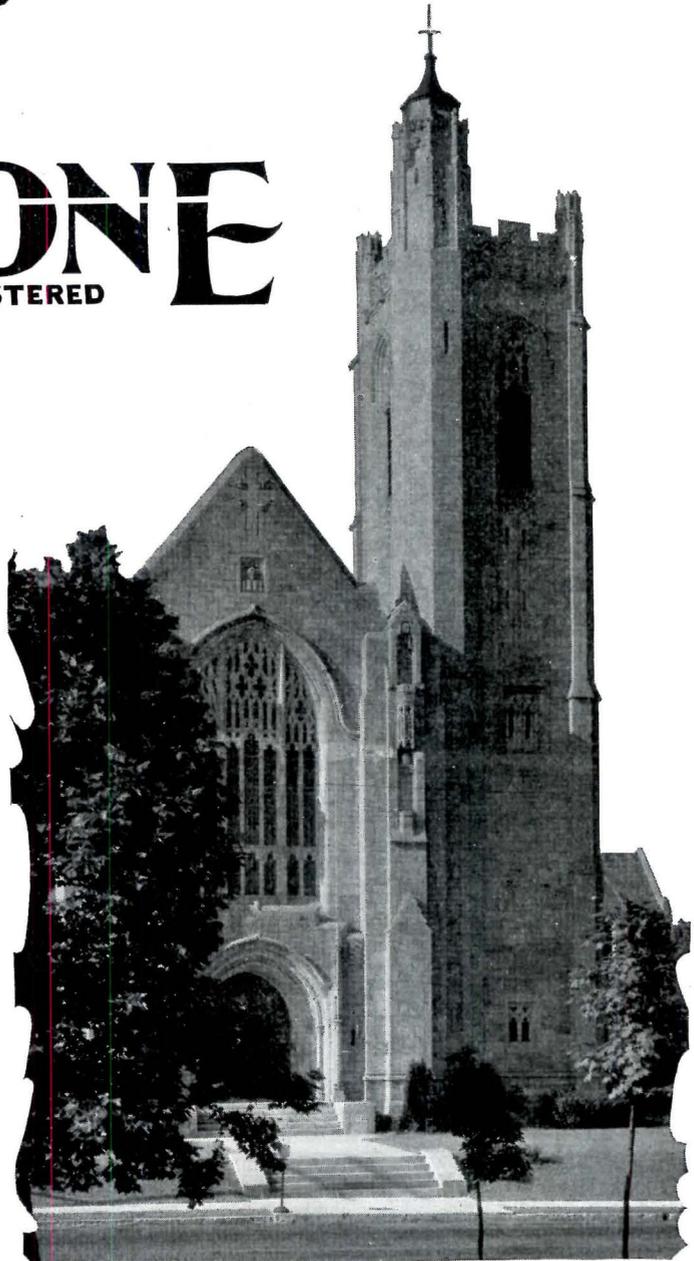
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It means surprisingly little increase in cost over good face brick.

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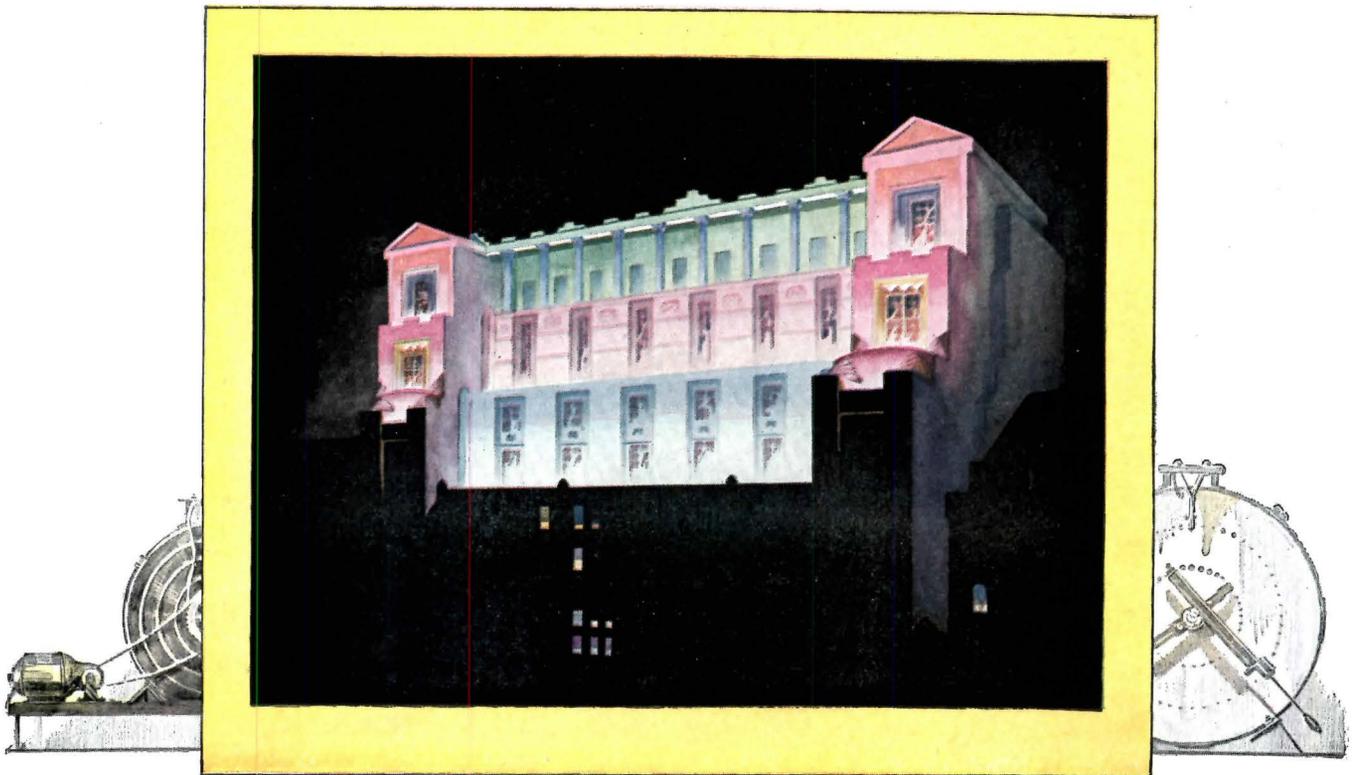
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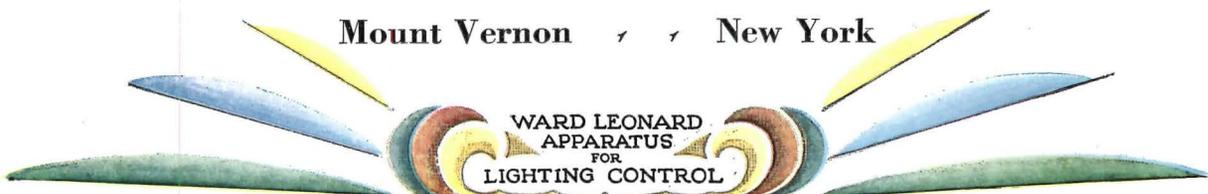


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(24)



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Selected List of Manufacturers' Publications

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

The publications listed in these columns are the most important of those issued by leading manufacturers identified with the building industry. They may be had without charge, unless otherwise noted, by applying on your business stationery to *The Architectural Forum*, 521 Fifth Ave., New York, or the manufacturer direct, in which case kindly mention this publication.

ACOUSTICS

- R. Guastavino Co.**, 40 Court 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 4¾ ins. Illustrated. Catalog and price list of fixtures and cabinets.

BRICK

- American Face Brick Association**, 1751 Peoples Life Building, Chicago, Ill.
Brickwork in Italy. 298 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 employees' 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., 3¾ x 6½ ins. Tells why Kosmortar should be used in cold weather.
- Louisville Cement Co.**, 315 Guthrie St., Louisville, Ky.
BRIXMENT for Perfect Mortar. Self-filing handbook, 8½ x 11 ins. 16 pp. Illustrated. Contains complete technical description of BRIXMENT for brick, tile and stone masonry, specifications, data and tests.
- Missouri Portland Cement Company**, St. Louis, Kansas City, Memphis.
Twenty-four Hour Cement. Booklet, 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

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

DAMP-PROOFING

- 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 77

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.

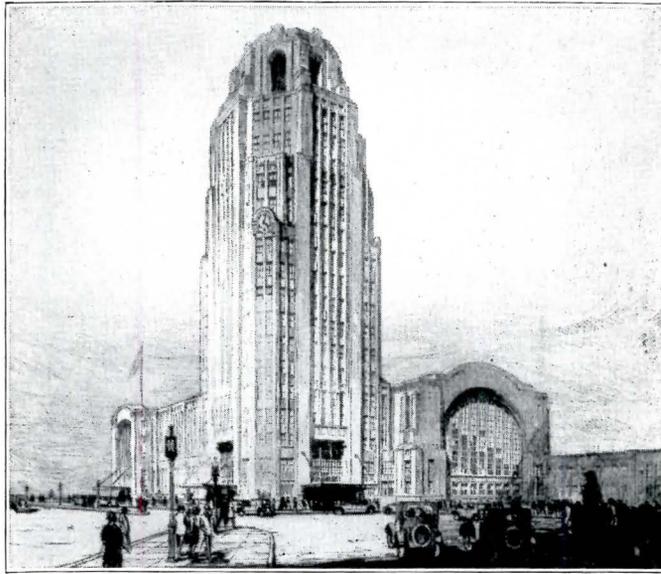
FLOORS—STRUCTURAL

- 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, 9½ x 11¼ 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.

Projects like these emphasize the true worth of Carney Cement



NEW YORK CENTRAL PASSENGER STATION
Buffalo, New York
Architects—Fellheimer & Wagner
Contractors—Walsh Construction Company

THE mere fact that approximately forty thousand sacks of Carney Cement were used for the mortar on this project is, in itself, of little consequence. But when multiplied a hundred fold, the position of Carney Cement in the minds of architects becomes really significant. Architects want Carney mortar for their projects—they want it because it has proven itself year after year on literally hundreds of the country's big operations—always producing a flawless bond and at a considerably lower cost than other good mortars.

T H E C A R N E Y C O M P A N Y
DISTRICT SALES OFFICES: CLEVELAND CHICAGO DETROIT ST. LOUIS MINNEAPOLIS
MILLS: MANKATO AND CARNEY, MINN.

Cement Makers Since 1883

CARNEY CEMENT
for Brick and Tile Mortar

Specifications
1 part Carney Cement to 3 parts sand.

SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 78

FLOORING—Continued

- Thomas Moulding Floor Co.**, 165 W. Wacker Drive, Chicago, Ill.
Better Floors. Folder, 4 pp., 11¼ x 13¾ ins. Illustrated. Floors for office, administration and municipal buildings.
Better School Floors. Folder, 4 pp., 11¼ x 13¾ ins. Illustrated. Characteristics, Specifications and Uses. Brochure, 16 pp., 11¼ x 13¾ 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., 8¾ x 11¾ 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.

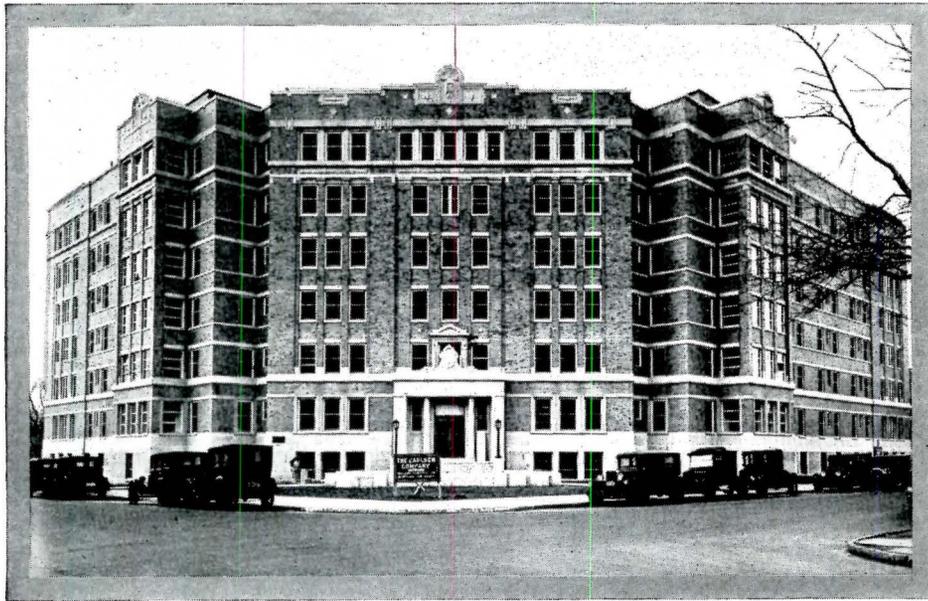
HARDWARE—Continued

- Garage Hardware Booklet, 12 pp., 3½ x 6 ins. Hardware intended for garage use.
Famous Homes of New England. Series of folders on old homes and hardware in style of each.

HEATING EQUIPMENT

- American Blower Co.**, 6004 Russell St., Detroit, Mich.
Heating and Ventilating Utilities. A binder containing a large number of valuable publications, each 8½ x 11 ins., on these important subjects.
- American Radiator Company, The**, 40 West 40th St., N. Y. C.
Ideal Boilers for Oil Burning. Catalog 5½ x 8½ ins., 36 pp. Illustrated in 4 colors. Describing a line of Heating Boilers especially adapted to use with Oil Burners.
Corto—The Radiator Classic. Brochure, 5½ x 8½ ins., 16 pp. Illustrated. A brochure on a space-saving radiator of beauty and high efficiency.
Ideal Arcola Radiator Warmth. Brochure, 6¼ x 9½ ins. Illustrated. Describes a central all-on-one-floor heating plant with radiators for small residences, stores, and offices.
How Shall I Heat My Home? Brochure, 16 pp., 5¼ x 8½ ins. Illustrated. Full data on heating and hot water supply.
New American Radiator Products. Booklet, 44 pp., 5 x 7¾ ins. Illustrated. Complete line of heating products.
A New Heating Problem. Brilliantly Solved. Broadside, 4 pp., 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.

. . . Only the finest Screens made were acceptable for this new million dollar hospital . . .



PRESBYTERIAN HOSPITAL IN NEWARK, NEW JERSEY
EQUIPT THRUOUT WITH ORANGE ALUMINUM FRAME SCREENS
Sutton, Sutton & Calkins, Architects, The Carlson Company, Builders

These slender, strong *aluminum frames* are finished in *old ivory*, harmonizing perfectly with the window trim and frames. *Orange Aluminum Frame Screens* are strong, light, easy to "take down" and "replace," quiet in operation, no *clank* or *bang*. Available in any size, style or shape, in dull or burnished aluminum finish or any color.

ORANGE SCREEN COMPANY

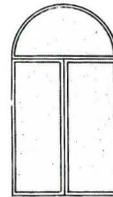
515 Valley Street Maplewood, New Jersey

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.

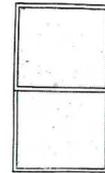


COMPLETE LINE OF STANDARD TYPES

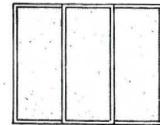
Here are three of the most widely used types of screens:



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

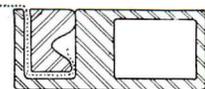


Orange *Aluminum Frame Screens* fitted out with the best grade of Anaconda Bronze Wire Screen cloth installed in this cottage costs about \$25.00 more than a good grade of wood frame screen installation.



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 \$90.00 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*.

\$900 in cash awards for designs of

TOMORROW'S DOOR

*There is yet time to enter this
most interesting competition.
Entries will be received up to
midnight April 30, 1929*

“NOW that architecture has definitely broken away from a close adherence to precedent and is expressing in original forms present day civilization, it is most important that the door manufacturer make every effort to secure the best in modern design,” writes Editor Parker Morse Hooper, of Architectural Forum. In a sentence he expresses the purpose of this competition.

Already architects are demanding of us stock doors befitting structures of the new conception. What shall the designs of such doors be? We invite you to supply the answer.

You have, in this competition, your choice of designing an interior door for a home or for a commercial building. And you are not restricted to the door alone; the trim is considered a part of the design.

*And a new wood
to work with*

There is for you, 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.

- \$500.00 for the clearest concept of tomorrow's door design (winner of this prize not eligible for additional award in the following competition)
- \$150.00 for the best new door design for a home
- \$50.00 for the second best door design for a home
- \$150.00 for the best new door design for a commercial building
- \$50.00 for the second best door design for a commercial building

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.

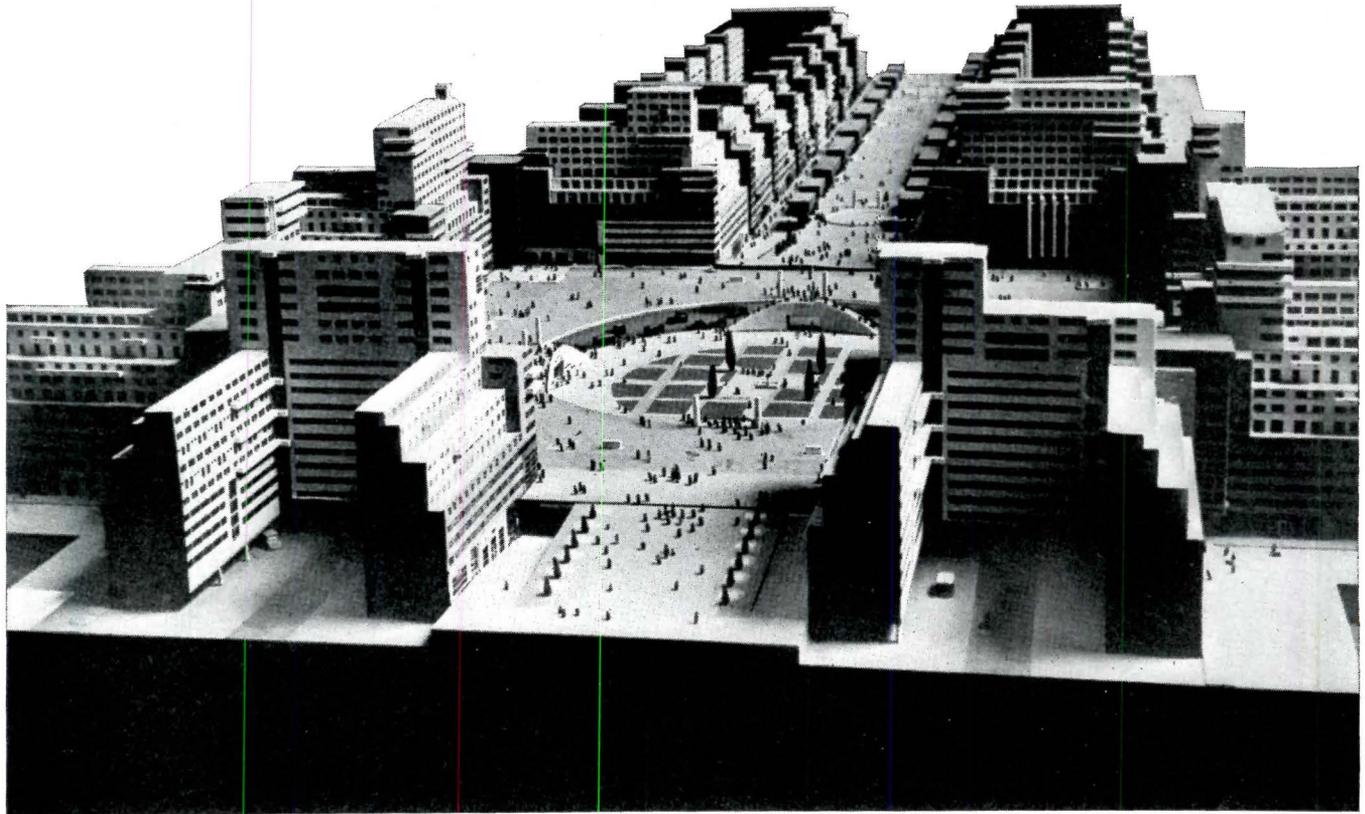
As one of the leading importers of Philippine Hardwood, as the largest door manufacturers in the world, we cordially invite you to share in those discoveries.

Your better knowledge of Philippine Laminex will doubtless lead you into its specification for some local job, give you the honor perhaps, of being the one to introduce 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.

If you return the coupon below immediately, we will be glad to rush you a free sample of Philippine Laminex and descriptive literature. However, you needn't wait for the sample, to begin your design. The rules are clearly given on the page at the right.

THE WHEELER, OSGOOD COMPANY, largest door manufacturers in the world. Creators of the famous Laminex doors of Fir and Laminex products of Philippine Hardwood.



★ ★ ★

This door you would design for tomorrow—it may befit a city such as this. Or more logically, perhaps, the towering office structures of today, for who can say that they do not actually portray the architecture of tomorrow? You have, you see, a fascinatingly wide leeway in this competition—"a freedom of program which," states A. Lawrence Kocher of The Architectural Record, "is a striking innovation."

**CONDITIONS
OF THE COMPETITION**

The Jury of Awards: Mr. Henry S. Churchill of Thompson & Churchill, architects, New York; Mr. Howard Raftery of Frazier & Raftery, architects, Chicago; 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.

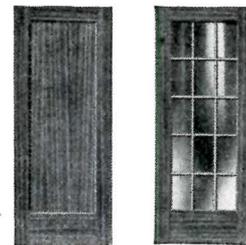
Drawings may be in line or wash, or both. Indicate all scales graphically.

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.



Philippine Laminex doors of conventional stock designs may be seen now at local millwork dealers. These doors are not expensive, costing much less than doors of most other fine hardwoods. And like all Laminex doors, they are impervious to moisture; will not shrink, swell, warp.

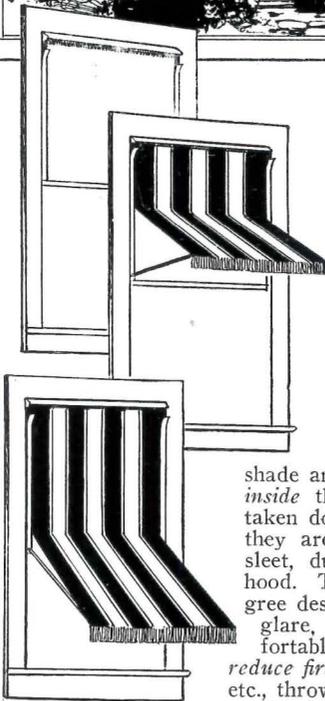


**The Wheeler, Osgood Company
Dept. F-49 Tacoma, Washington**

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

Name.....
 Firm.....
 Address.....
 City.....State.....

Shady-way
 TAILORED
AWNINGS
 ADD THE FINAL TOUCH OF
 BEAUTY TO THE
 ARCHITECT'S PLANS



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.

Shady-way Awning Division,
 SHANKLIN MANUFACTURING CO., Inc.
 2793 S. Eleventh Street, Springfield, Illinois

Without obligation on my part please send me FREE Awning Booklet with nine exceptional features.

Name

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City State

Nature's Permanent Mineral Colors

“Taking the ‘Guess’ out of Specifications”

Specifying colors, particularly in cement and mortar, requires a definite formula to assure desired effects. Mere general indication of shade or hue is seldom sufficient. Texture of sand and cement, for instance, play a determining part in selecting what colors should be used.

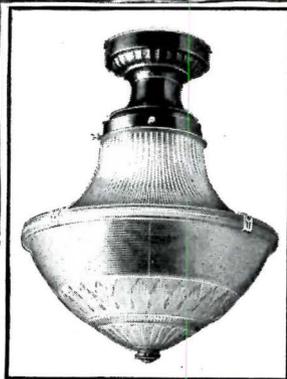
“Standard Specifications and Recommendations for using Clinton Mortar Colors and Clinton Cement Colors” takes the “guess” out of color suggestion. A copy for your reference file is available for the asking.

Made Since 1887

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

Clinton Mortar Colors

Win-Dor
 CASEMENT
 WINDOW
 HARDWARE
 See Sweet's For Details
 THE CASEMENT
 HARDWARE CO.
 402 PP N. Wood Street
 CHICAGO, ILL.



Modern office buildings must be essentially as useful by night as by day. Only the best artificial lighting will make them so.

The light must be put exactly where it is wanted and not wasted where it is not needed.

Glare, shadows and resulting eyestrain must be completely avoided. Planned Lighting obtains these results.

Planned Lighting is artificial lighting designed by competent Holophane Engineers to fit the particular requirements of the individual job.

PLANNED LIGHTING employs the use of Holophane Lighting Specifics—artificial lighting devices for specific application. For instance, on an office building job situations requiring Planned Lighting and Holophane Lighting Specifics include areas like general offices, private offices, foyers, corridors, service areas. Each of these needs a different and specific treatment with light. Planned Lighting and Holophane Lighting Specifics will give your client just this.

Holophane Engineers will consult with you and give you the benefit of their long experience in every field of lighting without charge or obligation.

Choose Planned Lighting for the personal comfort and efficiency of your clients.

When writing, address Engineering Department,

HOLOPHANE COMPANY, Inc., 342 Madison Avenue, New York

Opposite is Filterlite, the Holophane Specific for office lighting. Many other Specifics, for other locations and needs, are shown in the Holophane Datalog. Write for a copy.

PLANNED

LIGHTING

H O L O P H A N E

NEW YORK

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A MCKINNEY TRIMMED
DOORWAY

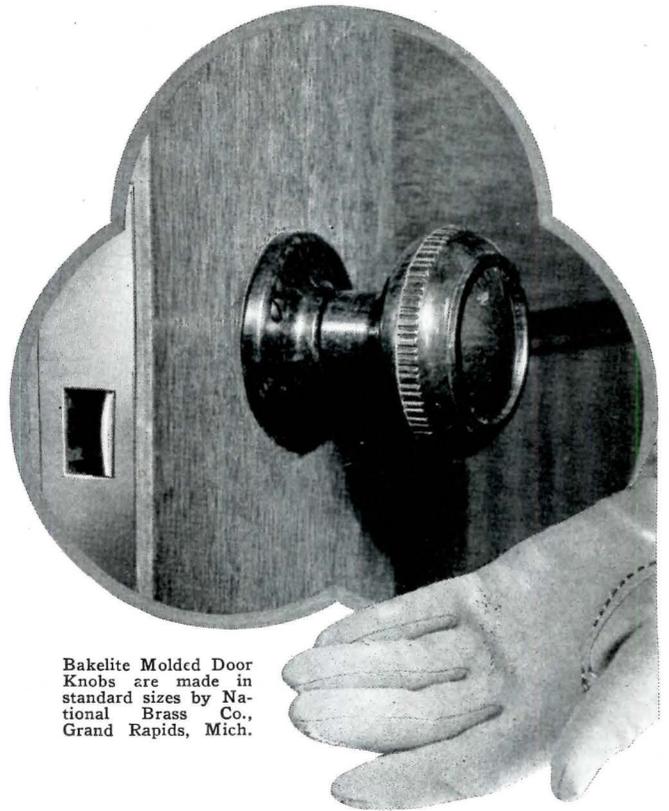
“A CONSTRUCTIVE CONTRIBUTION”

ANYTHING which arouses greater interest in the artistic side of home making is in the best interest of America's homes. In this respect we feel that in introducing the McKinney Musicians with their weekly national radio feature we are making a constructive contribution to the general subject of home building—and one that is in the best interests of the Architectural Profession.

The program of the McKinney Musicians is broadcast every Sunday afternoon at 4:30 Eastern Time and 3:30 Central Time over WJZ and eleven other stations associated with the National Broadcasting Company. This important addition to the McKinney Advertising Campaign aids still further in stressing the value of hardware as a factor in the appearance of the well-finished home—and urges home builders to select their hardware early.

Your comments will be appreciated. *The McKinney Manufacturing Company, Pittsburgh.*

MCKINNEY HARDWARE



Bakelite Molded Door Knobs are made in standard sizes by National Brass Co., Grand Rapids, Mich.

Bakelite Molded Door Knobs *cannot corrode and stain*

NO polishing pastes nor cloths, no replating nor relacquering are ever required for Bakelite Molded door knobs. They are immune to the corrosive action of sea air or chemical fumes. Their lustre and color last indefinitely.

Bakelite Molded door knobs wipe clean like glass, but are far stronger. They are made in colors to match walnut, mahogany and other woods, in dull black for use with wrought iron, and in a number of special colors.

Made to established standards of sizes and types, these Bakelite Molded door knobs may be used with the locks of any leading manufacturers. Architects will find many places where their use will be a distinct advantage from the standpoint of utility as well as appearance.

BAKELITE CORPORATION
247 Park Avenue . . . New York, N. Y.
Chicago Office . . . 635 W. 22nd Street
BAKELITE CORP. OF CANADA, LIMITED
166 Dufferin Street Toronto, Canada

BAKELITE

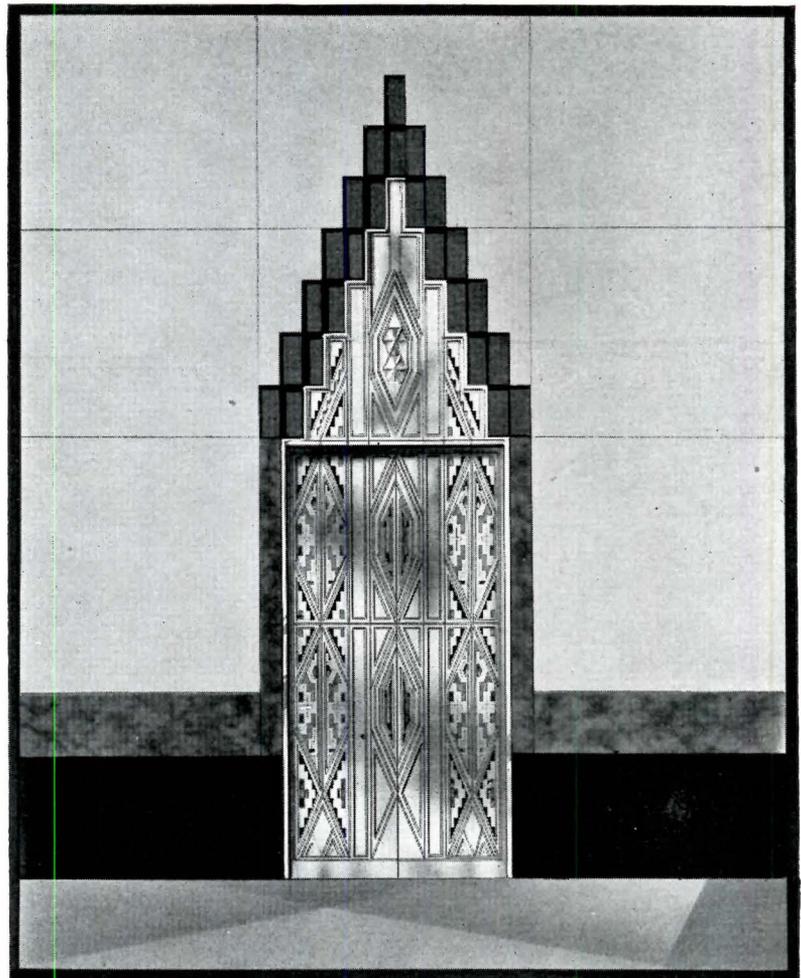
THE MATERIAL OF  A THOUSAND USES

*The registered Trade Mark and Symbol shown above may be used only on products made from genuine Bakelite by Bakelite Corporation, Grand Rapids, Mich. In the unregistered area for similar or identical quality. It is forbidden for others to use the name or symbol of Bakelite Corporation's products.

DAHLSTROM



**the
outstanding
name
in
hollow metal
construction**



Modern treatments require more than just mere factory facilities for a successful interpretation. The architect working in the modern manner must have the sympathetic co-operation of a modern-minded organization . . . keenly appreciative of the possibilities and correct uses of the modern.

The forward looking policies of Dahlstrom . . . that have made them leaders of the Hollow Metal industry since they founded it a quarter of a century ago . . . have resulted in several remarkable modern interpretations. Plates showing in color the elevator entrances of the Union Trust Company of Detroit in monel metal and vari-colored glass will be forwarded for the asking.

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



In the Union Trust Building, Detroit, Michigan, the elevator entrances and metal swing doors are by Dahlstrom. Architects: Smith, Hinchman & Grylls, Detroit, Michigan, — Contractors: W. E. Wood & Company, Detroit, Michigan.

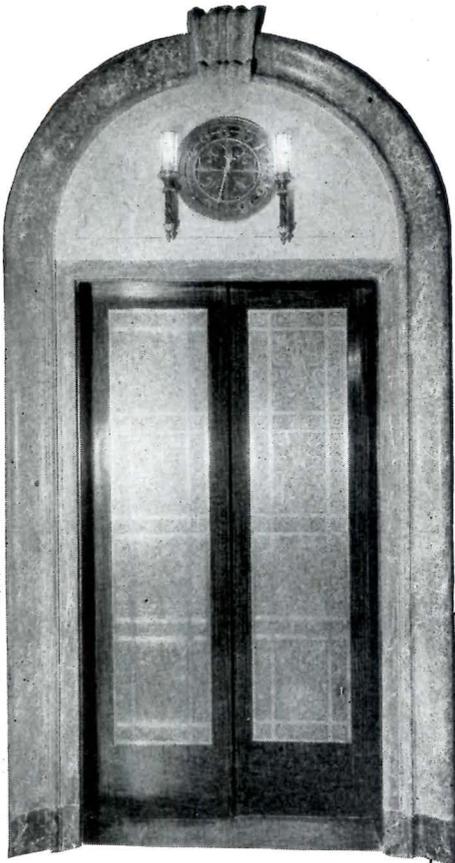
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401 BUFFALO STREET JAMESTOWN, N. Y.
Established 1904
New York Chicago Los Angeles Detroit Dallas

ART METAL

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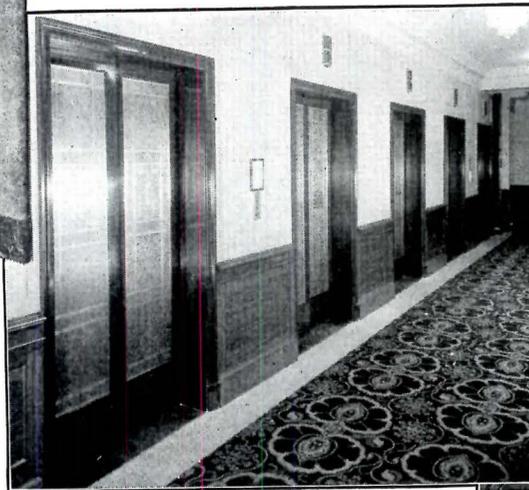
LARGEST HOTEL

in Baltimore



This beautiful elevator front with etched bronze doors is a good example of how accurately Art Metal executes the intricate designs of the architect. Lord Baltimore Hotel, Baltimore, Maryland. W. D. Stoddart, Architect.

Elevator fronts on the mezzanine floor . . . executed by Art Metal.



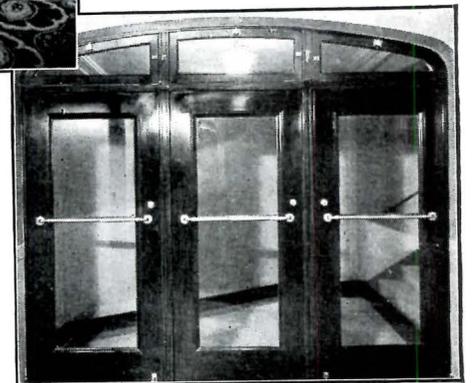
Architect of Lord Baltimore Hotel chooses Art Metal to execute his designs . . .

ANOTHER important hotel contract awarded to Art Metal. Many other firms submitted recommendations and estimates. But immense facilities and ability to faithfully interpret the architect's designs were the deciding factors in winning this job for Art Metal.

The magnificent new 21-story Lord Baltimore Hotel contains 37,500 lineal feet of Art Metal steel base, 169 elevator fronts, 123 doors and frames, 2,494 door frames and 11 beautiful bronze doors. The steel doors and frames are finished in natural wood grains . . . the bronze

doors show the exquisite workmanship of Art Metal craftsmen.

For forty years Art Metal has been producing bronze and steel equipment for offices, banks, libraries and public buildings. This long experience can be of very valuable assistance to you. A letter will bring a representative, well qualified to consult with you on any problems of planning or equipment. No ob-



This shows the sturdy, efficient simplicity of the Art Metal inner vestibule doors.

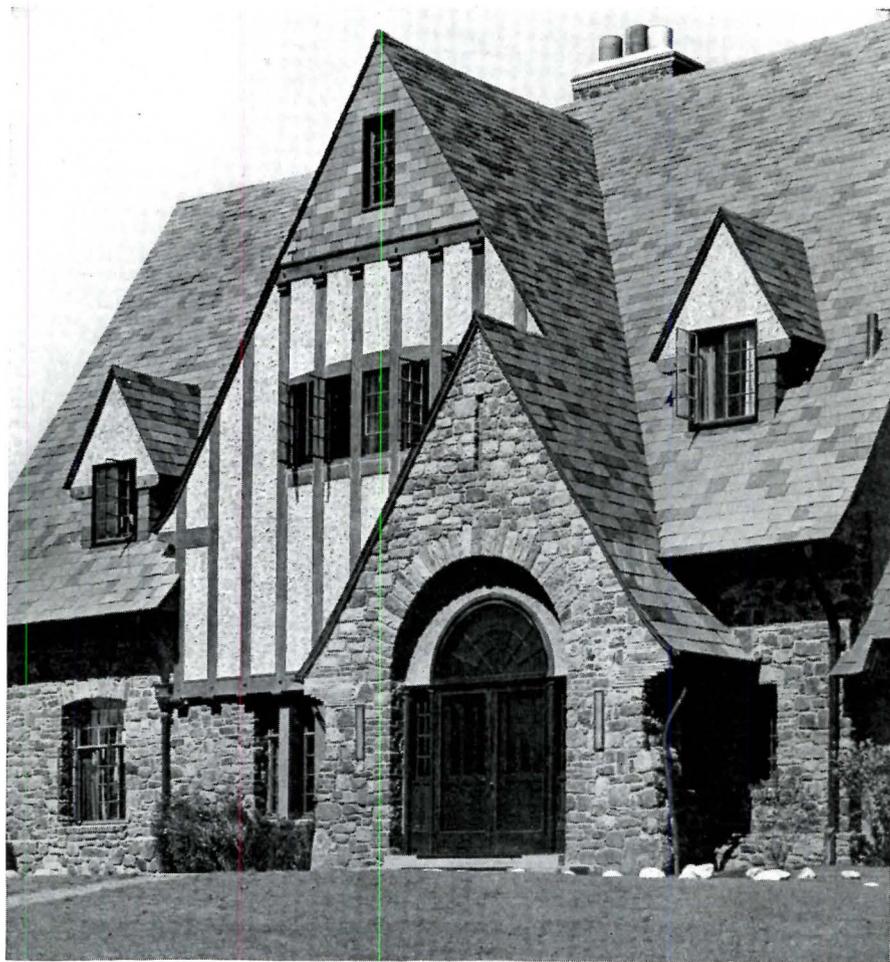
ligations. Just address your request to: Art Metal Construction Co., Jamestown, N. Y.

Art Metal

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

® HOPE'S ® CASEMENTS



North Jersey Country Club - Paterson, N. J.

C. C. Wendebach, Architect.

HENRY HOPE & SONS
101 PARK AVENUE · NEW YORK

REVIEWS OF MANUFACTURERS' PUBLICATIONS

BRASCO MANUFACTURING COMPANY, Chicago. "Davis Solid Architectural Bronze Store Front Construction."

Architect, builder, merchant and customer called for something new and distinctive in the field of store front construction, and for years they found no adequate response. The needs of modern merchandising, the want of a different, finer, more enduring show window frame, had not been seriously considered. Manufacturers continued to offer the too well known light gauged system, which had prevailed for 20 years or more. But now, after experiment in every known field of practical materials, that call has been definitely answered in the form of enduring bronze. That means that an entirely new era of more distinctive store front construction has arrived. The architect, builder and building owner instantly appreciate the everlasting beauty of solid bronze, and all the advantages of this superior metal are wrought into Davis Solid Architectural Bronze Construction,—solid strength, perfect coördination of all members, assured glass safety through its patented fulcrum ventilation, and drainage if desired. This brochure illustrates the distinction and dignity of Davis Solid Architectural Bronze Store Front Construction, giving likewise all necessary data.

THE LONG BELL LUMBER COMPANY, Kansas City. "The Post Everlasting." The necessity of support for fences.

The United States Department of Agriculture has reported that the enormous sum of \$100,000,000 is spent yearly in the United States in replacing decayed fence posts. Of course every penny of this fabulous amount comes right out of the farmers' pockets. The loss by death of livestock on account of bad fencing, and broken and decayed fence posts throughout the United States doubtless aggregates many millions per annum. In this, "Post Everlasting" booklet, there are very interesting articles on how to prevent decay, and on the Long-Bell Creosoting Method. Aside from the practical value of permanent construction on the farm, there is the added value of good looks. In the old days it was merely a question of putting up any kind of a structure,—any kind of a fence. Today's ways and methods are changing. This change has been in progress for a number of years. The old is making way for new and better methods. Farmers know the good business judgment and sound economy of making improvements so that all repair and replacement costs will be reduced to a minimum. Long-Bell Creosoted Yellow Pine products are supplied by lumber dealers throughout the United States, available everywhere.

NATIONAL LAMP WORKS, Cleveland. "Bank Lighting." An important booklet on the lighting topic.

Lighting fundamentals, as we realize, lie deeper than any superficial standards set up in the drafting room of the engineer or architect. Lighting is so much a part of ocular hygiene and conservation of vision that its use, in both quantity and quality has been a subject of much study by the physiologist and research ophthalmologist. From these specialists the lighting engineer gets underlying facts which he interprets in terms of equipment to provide illumination which meets the visual requirements. In large banking areas, where a great deal of study is given to the architecture, the lighting system becomes of primary importance, not only to meet the demands for ocular work but as a part of the decorative design of the interiors. It goes almost without saying that the lighting fixtures employed in banks should be decorative and of pleasing appearance, both lighted and unlighted. The actual choice of equipment must depend on the character of the architecture, location of columns, height of ceiling, color and such factors. The lighting results are sometimes deplorable. It is surprising how many times lighting engineers have been called in to correct faults in bank lighting after an installation is put in and is working. Sometimes the complaints are due to glare, but in the majority of cases it is simply a matter of insufficient illumination in the working areas, which of course, results in much muscular and nervous energy expended through eye strain. This "Bank Lighting" booklet is of great value to architects.

NORTON COMPANY, Worcester, Mass. "Norton Floors." A brochure which deals with the floor problem.

Humanity demands safety,—safety insures success. Indestructible floors for heavy duty, non-wearing and non-slipping are the engineer's goal. In the factory where there are the trucking area, scale pit curb, connecting tunnel, factory ramps, industrial stairway, garage ramp, boiler room, bus terminal, machinery room and so on, the floors should be made of non-slipping and wear-resisting substances. Alundum aggregate is recommended for industrial floors, roadways, and walkway surfaces. Paper mills, garages, warehouses, etc., have many areas where a non-slip and wear-resisting floor is desirable. In this brochure the Norton Company will tell the architect how Alundum aggregate helps to solve the problems of industrial cement floorings.

THE MACOMBER STEEL CO., Canton, O. "The Massillon Constructor." A publication devoted to steel construction.

A building is no longer a mass of cement, bricks, bar joists and so on, but is a fine piece of architecture, well designed and carefully constructed. In other words every inch of that building, office building, tenement house, hotel, home and so on, every inch which is visible to the eye is well finished. But that building's durability depends upon its construction, which is especially of steel construction. Steel construction is not a new problem to the building industry, but its steel quality is to be looked upon with great care. *The Massillon Constructor* is a newly published monthly magazine, devoted to standardized steel construction. This publication presents the merits of "Massillon" standardized steel building products which are of the highest quality, in both design and workmanship. These issues explain in numerous illustrations the careful workmanship employed, which contributes to the satisfaction and low cost secured.

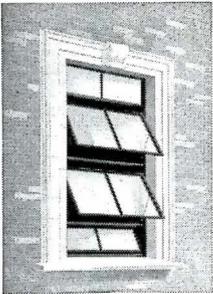
C. A. DUNHAM COMPANY, Chicago. "The Dunham Hand Book." Complete data on heating equipment.

Modern buildings should be equipped with the modern systems of heating and appliances, and the Dunham Vacuum Heating System is of unusual interest and of great importance in its relation to the world problem of fuel conservation. Dunham covets the opportunity of cooperating with architects, engineers and contractors in the application of the system of low temperature steam heating. A constant predetermined temperature maintained within a building, irrespective of outside weather, is satisfactory heat. This heat must be delivered noiselessly, economically and be quickly available in the quantity desired wherever and whenever wanted. The Dunham products are guaranteed against defects in material or workmanship. The guarantee is for one year from date of shipment. In the *Dunham Hand Book* the architect, engineer or home owner will find a full description of the Dunham Differential Heating System.

THE INTERNATIONAL NICKEL COMPANY, New York. "Ornamental Detail in Hand Wrought Monel Metal."

The final word in medical efficiency seems to have been spoken with the erection of New York's great Medical Center. From a humanitarian standpoint it holds first rank. As an expression of practical design it is a masterpiece. From the aspect of utility it constitutes a great exposition of the newest and best in equipment. The metal which is used in the clinical, laundry and food service departments is in keeping with the management's intent to give to the sick and ailing a refuge as complete and perfect as the brain and hand of man could devise and fashion. The metal that is used for the equipment of the Medical Center is rust-proof, has the strength of steel; is of platinum-like color; is corrosion-resistant; is very hard to dent; and, too, it is a great aid to sanitation in that it is easy to clean and there is no coating to wear off. That is the reason why Monel Metal is used for such an equipment. In this bulletin there are described the many uses of Monel Metal, and reasons are given why it is an ideal metal for the purpose of decorative design. The booklet is full of suggestions to architects.

Through the office of //
 Harold Field Kellogg
 // // // // // Fenestra
 office windows *have*
been used in the Public
Service Building, Boston



This is Fenestra Office Window Type P-84, designed with sill sash opening in from the top to obviate the necessity of separate wind guards.

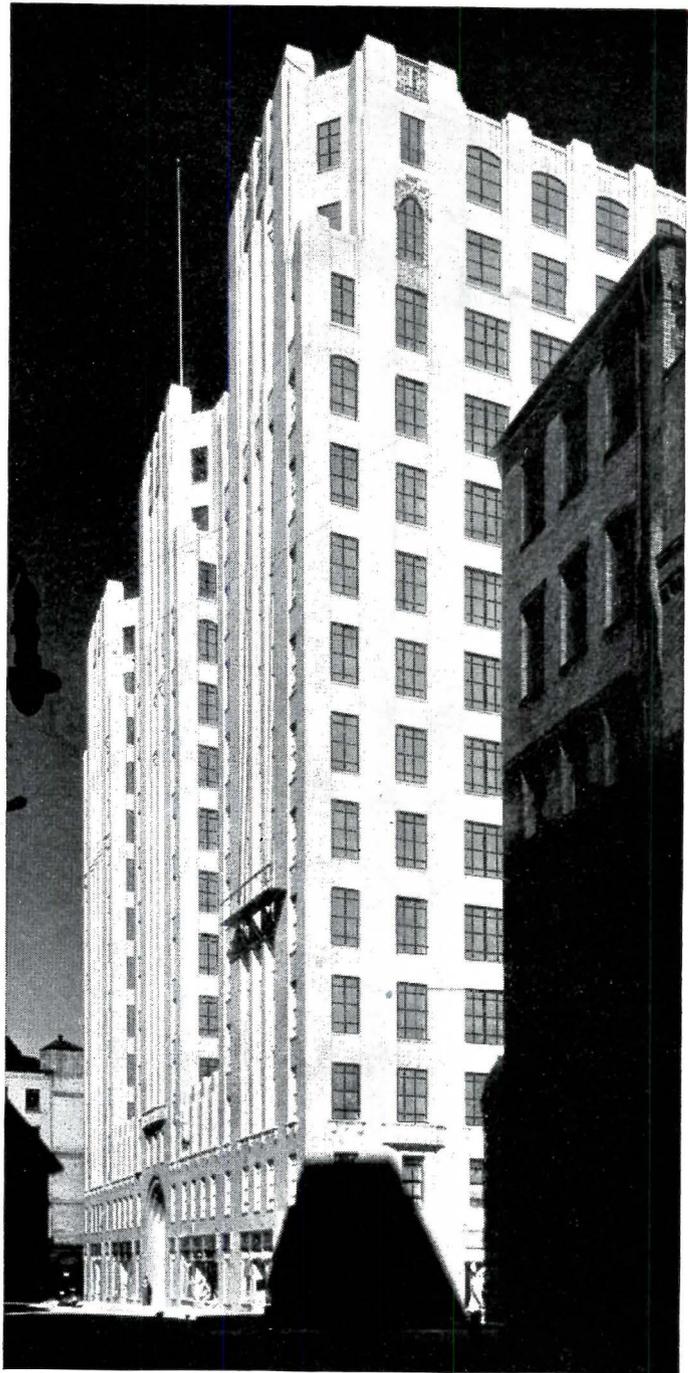
A bright spot in Boston's business district—this new Public Service Building in which more than 2,000 units of the new Fenestra Office Windows have been recently installed.

And these better steel windows, because of their graceful lines, reflecting simplicity, continuity, restraint, conform beautifully to the building plan. The windows are painted grayish

green to match the terra cotta ornaments.

And the Public Service Building is modern throughout. Here again the steel windows play an important part. Their narrow steel frames admit a flood of daylight. All sash slide down from the top while swinging out from the bottom. Being of steel, they never warp, swell, shrink or stick—always operate easily. Sash meet the frame with a wide flat overlap and are designed with double internal baffles to assure snug-tight closing against storms. Every inch of outside glass can be washed with ease from inside the building.

Let Fenestra engineers give you a demonstration of these attractive new windows—or, better still, call



Public Service Building, Boston.
 Architect, Harold Field Kellogg. Contractors, The Turner Construction Co.

the nearest Fenestra office and ask to have the Architectural Service Department make detailed suggestions and layouts. This service is gladly rendered without charge or obligation. Phone Fenestra.

DETROIT STEEL PRODUCTS COMPANY
 2284 East Grand Boulevard, Detroit, Michigan
 Factories: Detroit, Michigan and Oakland, California

Fenestra
 office windows

REVIEWS OF MANUFACTURERS' PUBLICATIONS

WHITING CORPORATION, Chicago. "King Coal Stoker for Power and Heating." Data on a valuable specialty.

Modern science has reached the point where heavy manual labor and bodily effort have been lessened through use of mechanical devices, to such an extent that the work of the human being itself is done by machinery. Time, money and labor can be saved by such mechanical devices. The Whiting Corporation has manufactured a coal stoker which burns all volatile matter that usually passes up the stack in the form of smoke. It completely conforms with any anti-smoke ordinance. It is only necessary to keep the hopper full of coal. Feed is automatic, combustion is progressive, and ash discharge is continuous and self-regulated. The reciprocating motion of the grate automatically separates the ashes from the combustible and dumps it over the back of the grate into the ash pit. There is no need of manually removing the ashes and clinkers from the grate, a task which would create bad furnace conditions, smoke, inefficiency and hard labor. Smoke can be avoided only by use of a scientific automatic stoker. This brochure deals with the "King Coal Stoker" which is manufactured, installed and guaranteed by Whiting Corporation, with its 45 years' experience.

U. S. GUTTA PERCHA PAINT COMPANY, Providence. "Barreled Sunlight." A highly developed painting material.

In industrial plants of every description "Barreled Sunlight," the Rice Process White, has long been recognized as the standard white coating for ceilings and walls. In textile mills, machinery plants, paper mills, food product plants, laundries, bakeries, etc., its application increases light from 19 to 36 per cent and makes for the best of working conditions. In addition, because of its smooth, lustrous finish, Barreled Sunlight will continue to reflect light and resist dirt the longest possible time. Barreled Sunlight imparts cheerful, lasting cleanliness to all interiors at the winter headquarters of the Byrd expedition, where Byrd and his associates will make their home. Outdoors, darkness and desolation; indoors, brightness and good cheer, with lights gleaming upon walls, painted with Barreled Sunlight, in lustrous white and warm tint. The expedition's architects, Williams & Barratt, chose Barreled Sunlight for all interior painting only after the most careful consideration. High in light-reflecting value, dirt-resistant, washable as tile, Barreled Sunlight will endure for the five years that Commander Bryd will remain in the Antarctic. This brochure has most important information on the use of Barreled Sunlight for convenience of architects or individuals.

THE PARKER APPLIANCE CO., Cleveland. "Parker Tube Couplings." For use in various types of installations.

In modern power plants innumerable recording and indicating instruments record daily performance and play an important part in the economical power production which is the foundation of our national industry. Secure piping, capable of withstanding the stress of great pressure and temperature, is essential for the accuracy of instruments and security of performance. Power is the life of the nation, and its production demands the best, since in no other industry is failure of equipment more disastrous or expensive. The inherent characteristic of "Parker Tube Couplings" to correct careless or improper fabrication is a most valuable characteristic, and in power plants and locomotives where innumerable joints must necessarily be made, this characteristic assures that dependable joint security which contributes so materially to the accuracy of instrument records and efficient performance. Parker Tube Couplings meet an urgent demand for a better means for joining pipes and tubes, in power plants; railway locomotives; Diesel engines; hydraulic machines; airships; steamships; chemical plants; and buildings of every description, where developments in practice impose stresses and strains hardly conceivable a decade ago. In this booklet one will find various descriptions, and proper specifications.

BOSTON ACOUSTICAL ENGINEERING DIVISION, Boston. "Acoustical Design." A brochure on acoustics.

With one-half of capacity audience present, a room having a volume of 100,000 cubic feet should have a reverberation period of approximately 1.5 seconds, while a room having a volume of 1,000,000 cubic feet would be found satisfactory with a reverberation period of 2.6 seconds. Auditoriums are known which exceed these limits in either direction by several tenths of a second and yet are of fairly satisfactory quality. Construction used in modern buildings, together with large areas of hard non-sound-absorbing materials used in their interiors, is the cause of excess reverberation, and therefore of the noisy condition, or poor acoustics, encountered in buildings of today. The usual acoustic defects of auditoriums and other large interiors are three: echo, dead spots and reverberation. In this booklet is illustrated and verbally described the use of acoustex which is a practical, efficient and time-tested sound-absorbent with beautiful, interesting texture. It is fire-resisting and not affected by temperature changes. Acoustex is useful for acoustical correction and sound absorption, a decorative ceiling treating bringing to the architect freedom in design.

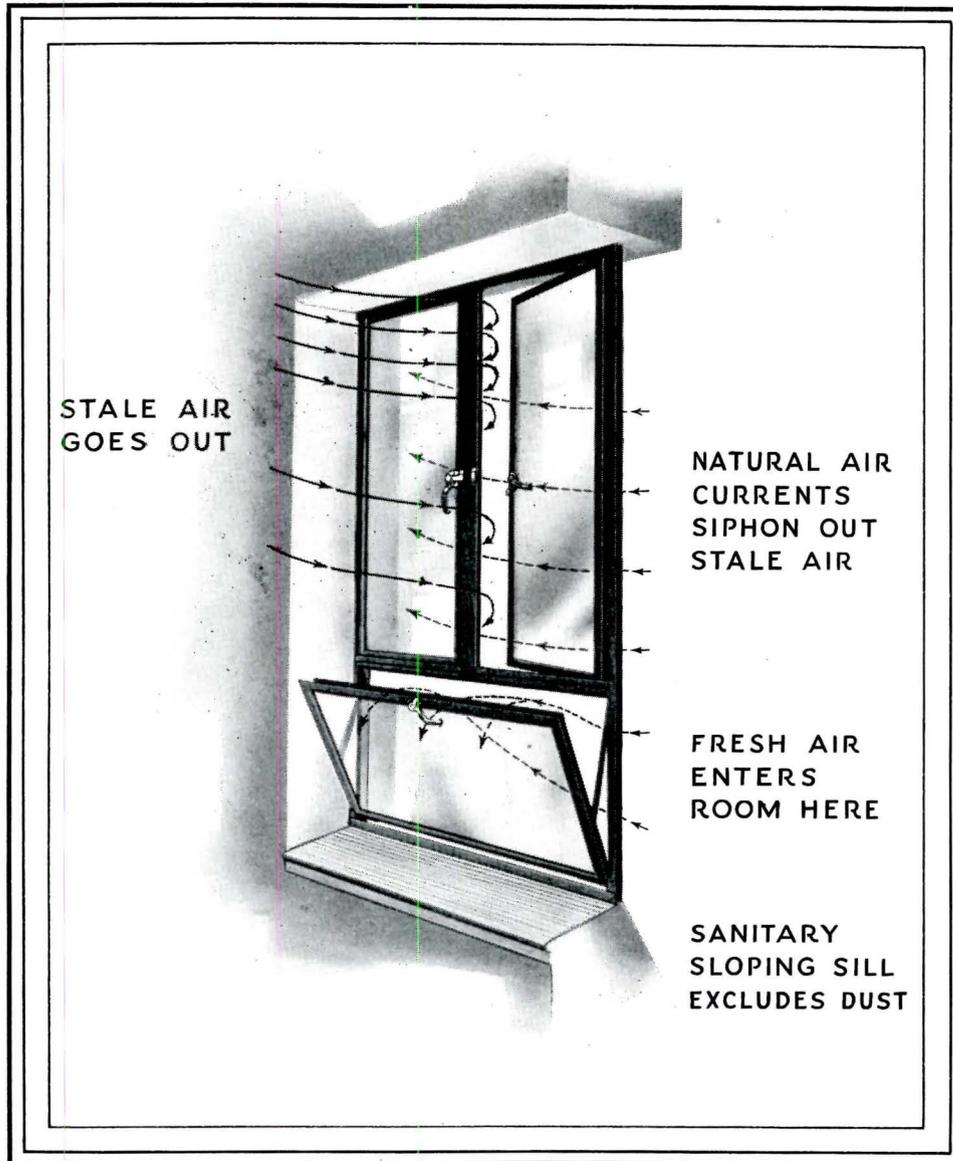
JAMES B. CLOW & SONS, Chicago. "Clow Gasteam Heating Systems." Heating for interiors of various sizes.

The cave man's heating plant consisted of an open fire at the mouth of the cave. The fire kept savage beasts outside, and the small part of heat developed,—perhaps as much as 1 per cent,—actually served as protection against the bitter winter cold. Frequently when the fire died, the man died, because he could not always kindle a new fire. From the middle ages to the American Revolution, there was virtually no progress in heating methods. A fireplace and chimney served prince and pauper alike, "roasting the face and freezing the back." The quaint charm of an open wood fire hardly offsets the discomfort, dirt and fire hazard inevitable with this form of heating. Even the stove which Benjamin Franklin invented in 1774 to this day remains the most important contribution to heating recorded in history up to that time. The purpose of this stove, Franklin explained, was to "distribute heat all over the room, without roasting the face and freezing the back." But there were some drawbacks, too. Crude fuels, the only fuels available at that time, were very dirty. Ashes, smut and soot fouled the air of a fine lady's chamber and ruined her carpets and draperies. A glance at the sectional drawing of a Clow Gasteam radiator on page 5 of this catalog shows construction.

RICHARDS-WILCOX DOORWAYS, Aurora, Ill. "Good Reading About Good Hardware." An excellent booklet.

"If fire break out, and catch in thorns, so that the stacks of corn, or the standing corn, or the field, be consumed therewith; he that kindled the fire shall surely make restitution."—Exodus XXII, 6.—Industrial America is responsible for much of the loss caused by fire. Last year 10,000 persons lost their lives through fires, and many were injured. Property, to the unbelievable extent of \$560,000,000, is destroyed in flames every year. Approximately \$500,000,000 is paid in insurance premiums, and the cost of maintaining fire departments and water supply comes to as much as one and a half billion annually. It is a general impression that every time the fire bell rings, one or more insurance companies suffer loss. This is partially true, but the loss sustained is only for a temporary period. Insurance companies are but collectors and distributors of the fire loss. The bread we eat, the clothes we wear, the books we read and the machinery we operate, all have in their cost a part of the national fire loss. This booklet tells you of the product that Richards-Wilcox manufactures to prevent fire. Are the doorways and windows of your plant equipped with fire doors and shutters, which will stop fires. If not, delay may mean the loss of a lifetime's accumulation of wealth.

The diagram below illustrates the ventilating principles of the new Lupton Combination Casement, which gives balanced ventilation without drafts.



FOR ARCHITECTURAL BEAUTY AND UNFAILING UTILITY—LUPTON STEEL WINDOWS

THESE modern steel windows embrace the latest principles of window engineering. In them, the architect finds full scope for presenting mass effects. The owner or tenant finds in their built-in sturdiness and fine workmanship continuous ease of operation.

Long known as the pioneer in steel window fabrication, Lupton has rendered the architect a further distinctive service. Today, he can enjoy the price-advantages of *standardized sizes*. Lupton has designed four types of windows, each available in fifty standard sizes. Each of these four types has a definite use in hotels, apartment houses, hospitals and fine office buildings.

By using standardized Lupton Steel Windows, a

material saving in the cost of window accessories such as shades, screens, awnings, etc., can be effected. With standardized window-openings, specified in advance, these accessories can be ordered in quantity lots.

The architect will find the new Lupton Combination Casement Window of particular interest. This striking new window design is a practical application of scientific ventilation to multiple-story buildings.

The new Lupton Catalog P-50 gives you the details on Lupton Steel Windows and their use in commercial architecture. A postal will bring you a free copy for your files. DAVID LUPTON'S SONS Co., 2207 East Allegheny Avenue, Philadelphia, Pennsylvania.

LUPTON
WHERE STEEL IS FUSED WITH SINCERITY

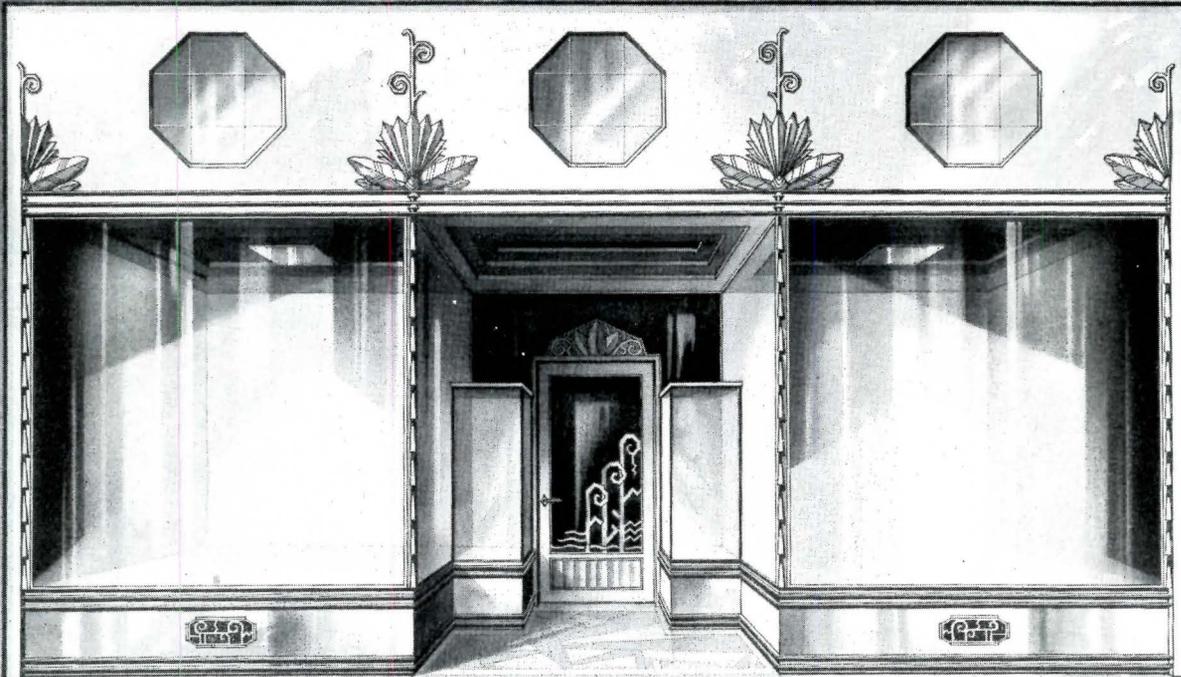
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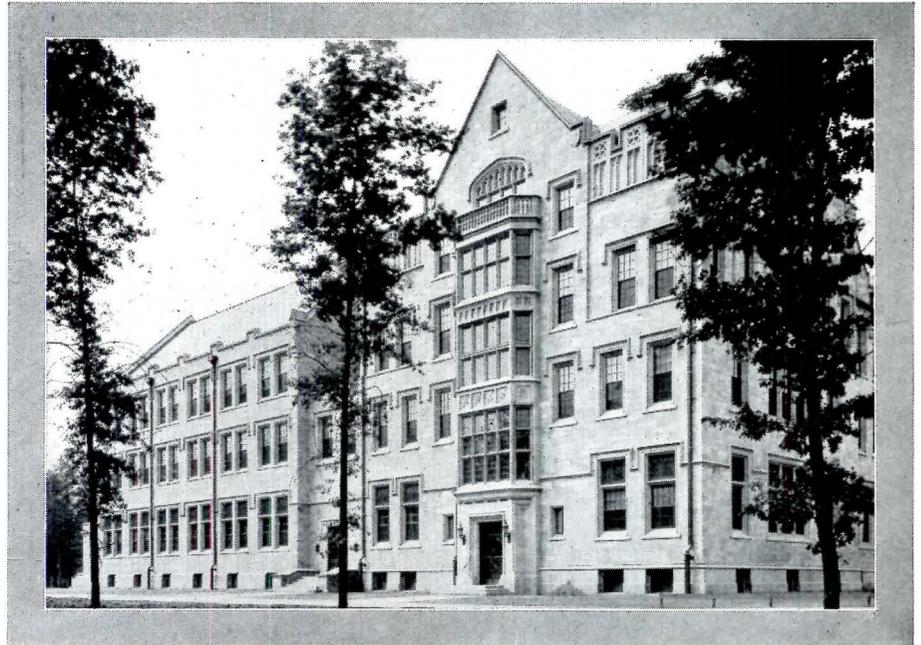
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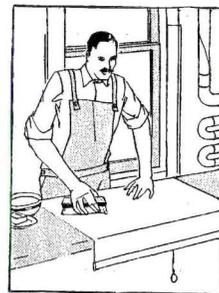
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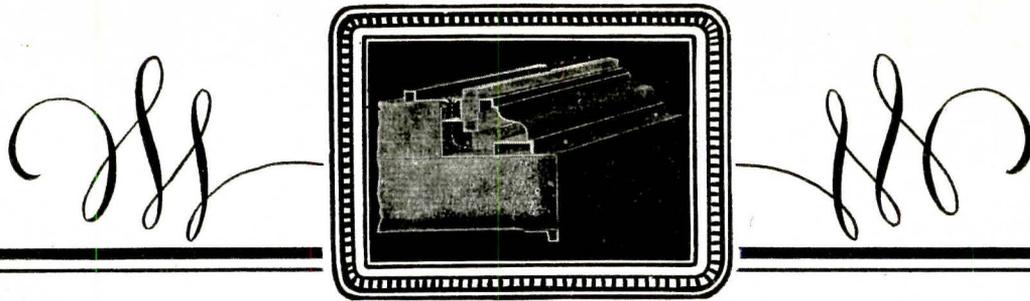
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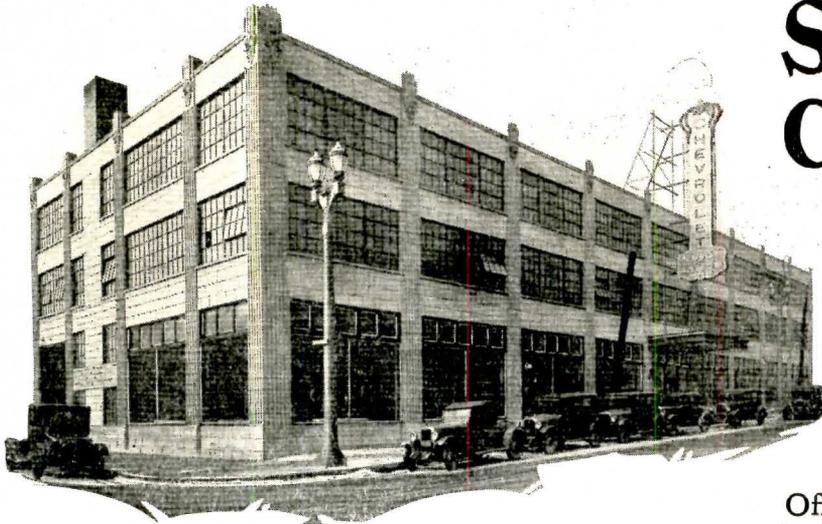
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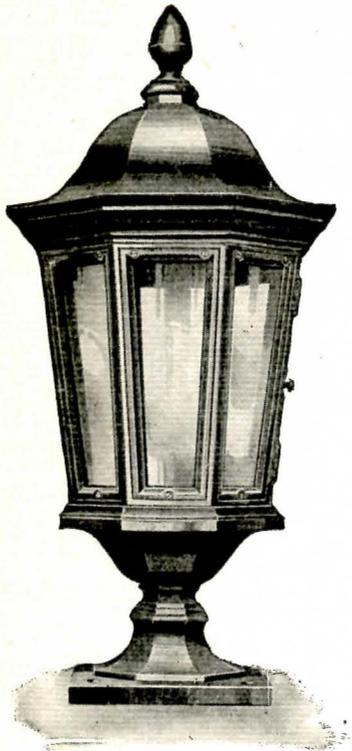
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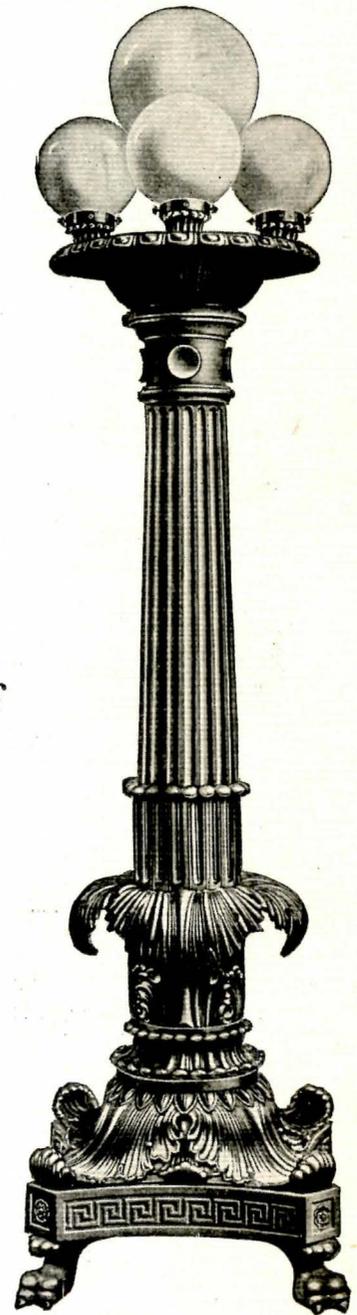
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