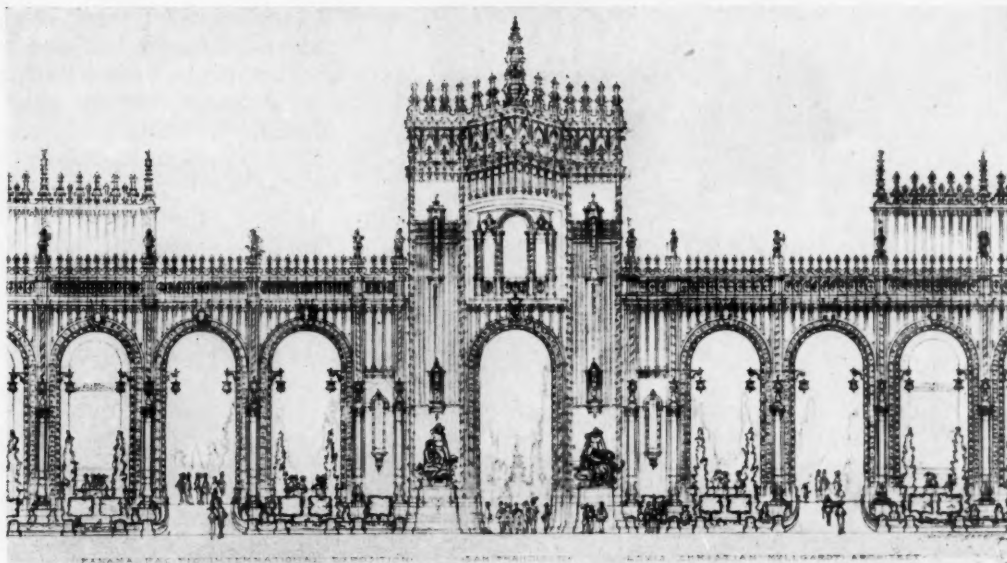


THE AMERICAN ARCHITECT

VOLUME CIV.

WEDNESDAY, DECEMBER 3, 1913

NUMBER 1980



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COURT ELEVATION OF EAST AND WEST APPROACH ARCHES, INCLUDING CLOISTER.
(PRELIMINARY DRAWING)

THE FESTAL COURT, PANAMA-PACIFIC EXPOSITION

LOUIS CHRISTIAN MULLGARDT, F.A.I.A., ARCHITECT



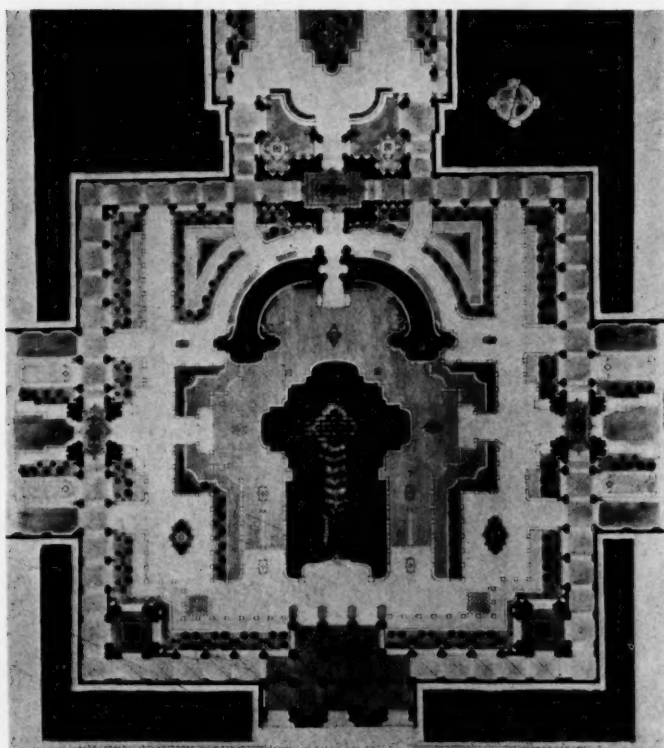
HE Panama-Pacific International Exposition is most conveniently located within the city of San Francisco. It is only about ten minutes' ride from San Francisco's business center, on the south shore of San Francisco Bay. Facing

north, it overlooks the entire range of beautiful Marin and Alameda County Hills. The cove-like site has a gradual rise from the shore to the south boundary line, whence the grade runs more precipitously into the city's hills, 300 feet above

the Bay. These built-up hills form a wonderful background from the north. Its eastern enclosure is formed by Fort Mason and the city's palisades, consisting of structures overlooking each other from the slopes of Russian Hill, as do the villages along the Riviera. To the west the forests of the Government Presidio and beyond these the Golden Gate to the Pacific form its boundaries.

Eight of the main palaces are so compactly and symmetrically arranged in their relation to each other as to present the appearance of one enormous structure, when viewed from a distance. This group

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PRELIMINARY PLAN OF THE FESTAL COURT

of palaces forms three great courts within from which avenues debouch upon the esplanade along the sea wall. These courts are linked by means of east and west avenues. The clue of this group of palaces is formed by the great tower, 350 feet high, which tower is at the south of the central court. The south façade of this group of buildings faces the tropical gar-

dens; it has two open tropical courts located on the north and south axes of two inner courts. The tropical gardens contain the Festival Hall and the horticultural buildings, which are likewise on these north and south axes.

This compact group of eight palaces is flanked at the west end by the Palace of Fine Arts and at the east end by the Machinery Hall.

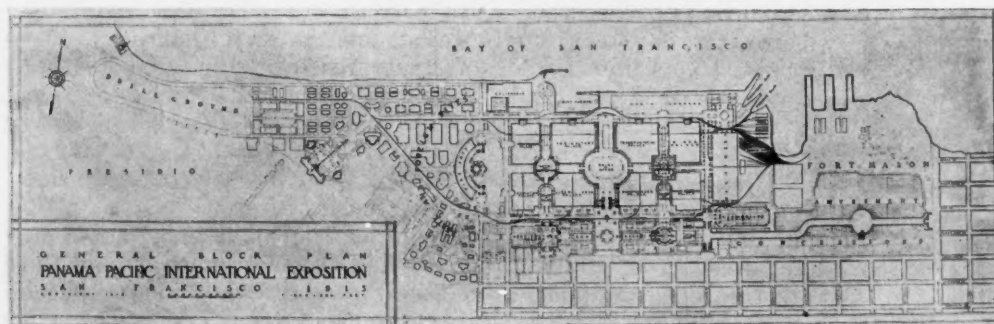
The Foreign Countries and States Pavilions are grouped to the west, north and south of the Palace of Fine Arts.

The aviation and military maneuvering field, also the stock exhibit stables are located further westward on the Presidio.

The Automobile Palace is to the south of Machinery Hall. The amusement concessions are to the east of the south gardens and south of Fort Mason, extending to Van Ness Avenue, thereby affording every possible convenience to the public for

ready egress to city transportation.

The transportation plan is so arranged as to bring all visitors direct to the gates of the Exposition grounds along the south side of the tropical gardens and adjacent to the main Exposition palaces and ultimately into the amusement concessions and then out therefrom through the exit gates if desired.



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GENERAL BLOCK PLAN OF THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION, SHOWING RELATIVE POSITION OF THE FESTAL COURT

THE AMERICAN ARCHITECT

The above description will, in conjunction with the general views herein illustrated, provide a fair idea of the site and parti of the Panama-Pacific International Exposition.

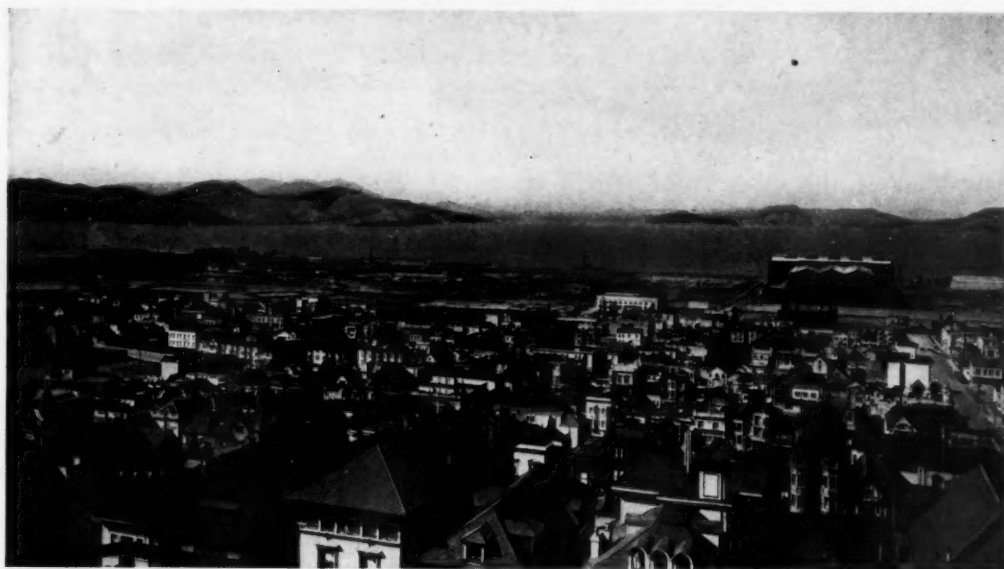
The Festal Court, to which this article and the illustrations contained in this number bear special reference, is to the east of the Central Court, known as the Court of the Sun and Stars.

As to the style of the Festal Court, it is seemingly essential to accredit every modern architectural production to some particular ancient or mediæval style to

The Festal Court has a cloister extending continuously on its four sides. This cloister is twenty feet wide and fifty feet high; above and back of this the palaces form a clerestory.

The Chimes Tower, which is 200 feet high, is located at the north side of this court, where the same connects with the avenue leading to the Esplanade.

The Echo Towers, which are 150 feet high, are placed diagonally from the Chimes Tower in the corners of the south side, the three towers forming an equilateral triangle in their relative positions.



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PHOTOGRAPH OF EXPOSITION GROUNDS AND SURROUNDINGS IN THEIR PRESENT CONDITION, LOOKING NORTHWARD, SHOWING BAY AND MARIN AND ALAMEDA COUNTY HILLS

secure for it any possible serious consideration, therefore with this before us, the architectural style of the Festal Court is accredited to the Spanish Gothic.

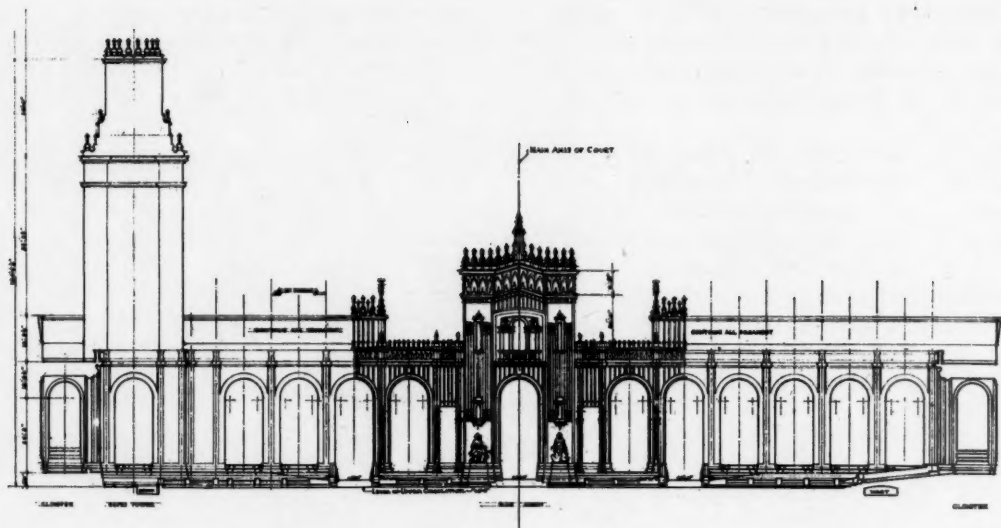
This Festal Court will be seen as a unit, as it has no direct relationship with any other detail part of the Exposition. This is also true concerning the Court of the Four Seasons.

The Festal Court's dimensions are 340 feet square. The avenue extending north to the Esplanade is 156 feet wide and 475 feet long. The four palaces surrounding the Festal Court and flanking the avenue are sixty-five feet high to the cornice.

The side approach arches which, aside from their relationship to the general scheme, also serve as accents to the east and west avenues which link the three inner courts.

The architectural theme of the Festal Court is based on the geological stages of the world's development. Water and fire as constructive and destructive agencies will be symbolized by the cascades, the sculpture, the architectural embellishments and the mural paintings. Great mural paintings by Frank Brangwyn will be within the cloister walls, symbolizing water, earth, air and fire.

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WEST ELEVATION Copyright by Panama-Pacific International Exposition

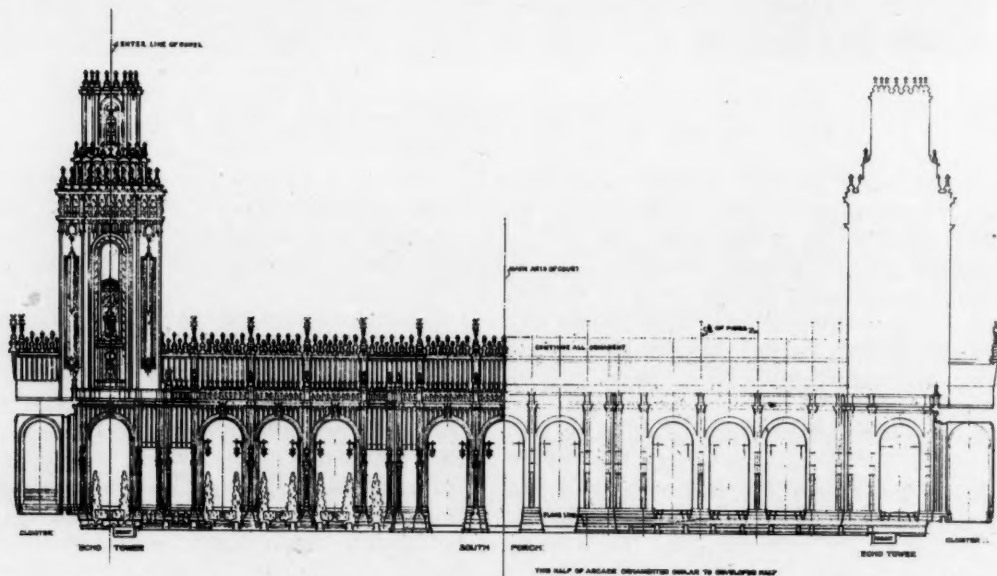
The floor of the Court is divided into three levels, the central portion being the lowest, thereby affording opportunity to look down into it from the cloister and the outer or second level of the Court.

The cascades, which are a part of the Chimes Tower, symbolize the mysterious coming and going of water; they are overgrown with long, slender water plants through which the water falls and sparkles.

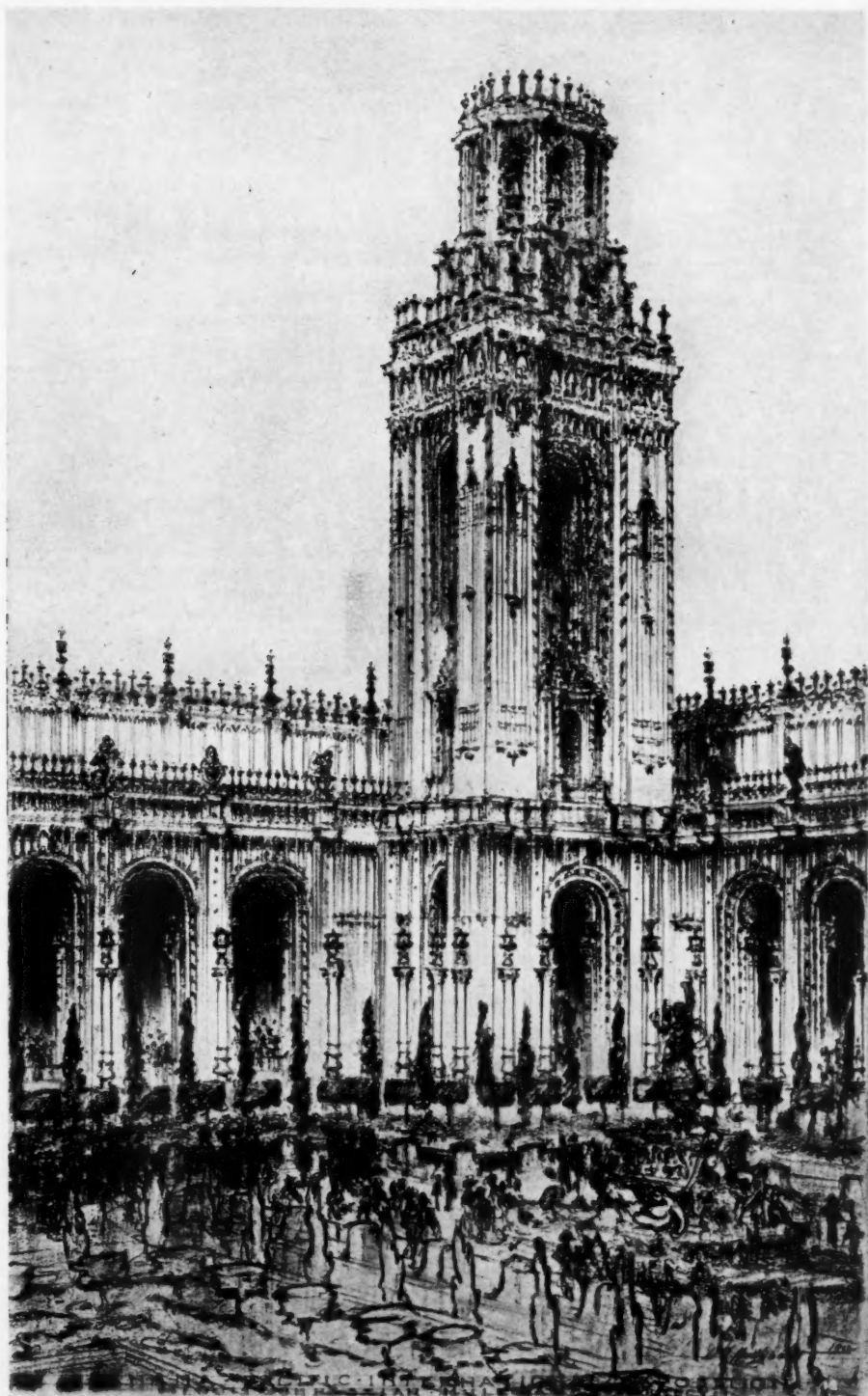
The Court's central motif is the basin,

sixty feet wide by 150 feet long, containing active water through which the world's geological progress is symbolized by a great processional fountain of exquisite spirituelle sculpture by Robert Aitken, symbolizing the travail and wedding of fire and water. A combination of electrical and steam effects is a part of the design.

The panels containing the Brangwyn paintings are twenty feet back from the arcade. They will be in perpetual shadow



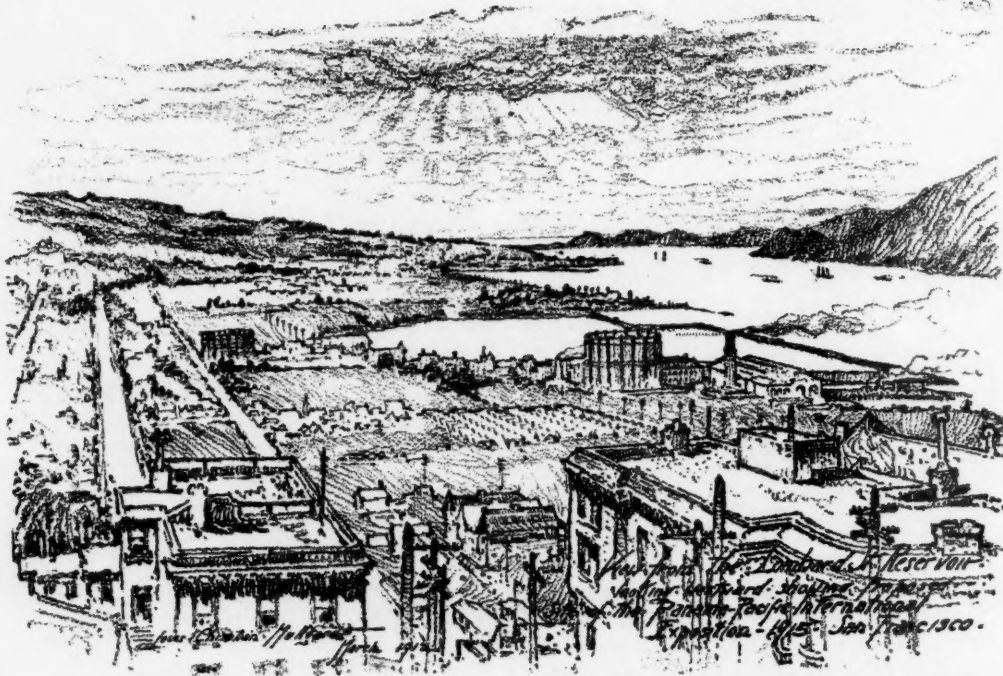
SOUTH ELEVATION Copyright by Panama-Pacific International Exposition



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PERSPECTIVE OF ECHO TOWER SHOWING ARCADE AND CLERESTORY

THE AMERICAN ARCHITECT



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SKETCH OF GENERAL VIEW OF EXPOSITION SITE AND SURROUNDINGS, LOOKING TOWARD THE GOLDEN GATE, BEFORE THE EXPOSITION COMPANY BEGAN ITS WORK

and visible the lengths of the cloister. The lower lines of these panels are over the heads of the people. These panels are twelve feet wide by twenty-six feet high, painted in this artist's wonderful forceful style.

There will be formal planting of cypress and orange trees in front of the stylobate of the arcade. Underneath a thick undergrowth of ferns and creeping plants, overlapping low copings, will trail into moats which mirror the arcaded cloister. These moats are edged by railed copings which border the Court's walks.

The sculptural detail in the arcade of this Court consists of conventionalized marine plant and crustacean life, expressive of the world's geological progress, beginning with its Paleocosmic period and upward through the succeeding stages into the world's Neocosmic period in the higher levels of the Court's architectural embellishments.

The altar front, which constitutes the central motif of the Chimes Tower, illus-

trates the world's progress by means of sculptured compositions beginning with the Stone Age, then the Mediaeval Age, then the Modern Age, including man's aspiration to progress. These sculptured figures are modeled by Chester Beach, who, like Robert Aitken, is a native of California.

The fundamental color and texture of all wall surfaces will be that of Travertine marble, which is being so admirably executed under the personal direction of Paul E. Denivelle.

The polychromatic color scheme for the Festal Court will be designed by Jules Guerin, artist, who, as chief of the Department of Color and Decoration is directing the color work for all parts of the Exposition.

The night illumination is established in myriads of mysterious ways. There will be no outlining of architectural compositions in the conventional way. The various systems of electric lighting are so designed as to enable everyone to see

(Continued on Page 224)

THE AMERICAN ARCHITECT

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IMPORTANCE OF CITY PLANNING EXHIBITIONS

THE large amount of excellent material submitted for the City Planning Exhibition now being held at the New York Public Library is evidence both of the wide-spread interest being taken in the work and of an eager willingness on the part of progressive cities in helping to solve the problems of those less fortunate than themselves. What a difference between the generous civic rivalry of the Modern American Renaissance and the envious contentions of early Tuscan cities which were expressed by bloody civil wars not less than by architectural and artistic emulation! In our enthusiasm over the subject we are continually being reminded that town planning is not a new science and Paris and Washington are called as witnesses of prime importance. Yet, as far as the average American citizen is concerned, town planning is a recent phenomenon which until within a few years did not concern him even remotely.

The causes for the great interest now being taken in the subject and its application to American cities and towns of every magnitude, are doubtless partly to be found in the Garden City projects of

England. In these model towns, designed by philanthropists for the benefit of wage-earners, the utmost civic economy, both present and future, has apparently been observed, and the results have therefore enlisted the interest of many public-spirited citizens on the Continent and in America. The expensive experience of London, Philadelphia and other densely populated cities in providing additional facilities, which might easily have been incorporated in the original plan in spite of the unforeseen changes in transportation methods, has been a striking object lesson both to many city administrations and to the taxpayers. At the same time there lurks a suspicion in the minds of those least informed that a city planning commission is concerned principally with pictorial effects as expensive to maintain as they are to acquire. Furthermore, to many energetic Americans a definite plan implies immediate action and prompt completion of the entire project, and since this is impossible with the funds in hand, the entire idea is mentally discarded as impracticable.

It is to these energetic, practical Americans that the popular form of City Planning Exhibitions throughout the country are dedicated. Those exhibitions of highly technical character, intended for the use of city officials charged with the active prosecution of public works, are of course immensely valuable. But since public appreciation and the taxpayers' support are necessary to the realization of any town planning enterprise, exhibitions designed to interest and convince the public-at-large are of primary importance, and usually have the desired educational effect.

To insure its success the average citizen must be taught, graphically by preference, that city planning is a good business proposition, being merely the exercise of that prudence and foresight in the development of the city that the good business man shows in his private affairs. He must be shown that city planning does not seek to usurp the functions of existing city departments or civic organizations, but to harmonize their conflicting projects and evolve in co-operation with them a comprehensive plan for the best economic, social and aesthetic development of the community as a whole. City planning aims to

THE AMERICAN ARCHITECT

model the setting of the life of a neighborhood with regard to health, safety, convenience and comfort so as to make it the ideal place in which to live,—a motive toward which all good citizens will contribute.

Certainly, the architectural profession should be as interested as any one in encouraging all worthy moves toward civic progress. The architect will find no little personal satisfaction, besides that which

springs from the performance of a patriotic duty, in promoting the interest of town planning. It is not only his duty but his privilege to co-operate with civil and sanitary engineers, with traction experts and landscape architects in preparing popular exhibitions of work that has been accomplished in other cities, to investigate the needs of his own community, to work out solutions of all its problems and to formulate a consistent programme of procedure.

FESTAL COURT, PANAMA PACIFIC EXPOSITION

(Continued from Page 222)

everything under the most favorable conditions.

The Exposition will not make a display of electric bulbs at night as has been commonly done. Everything will be viewed under the most favorable modern lighting and with the added charm produced by that mystery underlying its many and varied sources. This work is under the direct supervision of W. D. A. Ryan, whose progressiveness in the field of illumination is universally conceded.

Reflecting pools bordered with low growth will be in the center of the north avenue of the Festal Court. The façades, the main tower, the colossal sculptured figure by W. J. Fry at the crossing of the entrances to the Mines and Transporta-

tion Buildings, will be reflected in these pools.

The great wall underneath the ornate clerestory of this avenue will be enriched with eucalyptus, forward of which will be rows of magnolias set in a low tangle of moss.

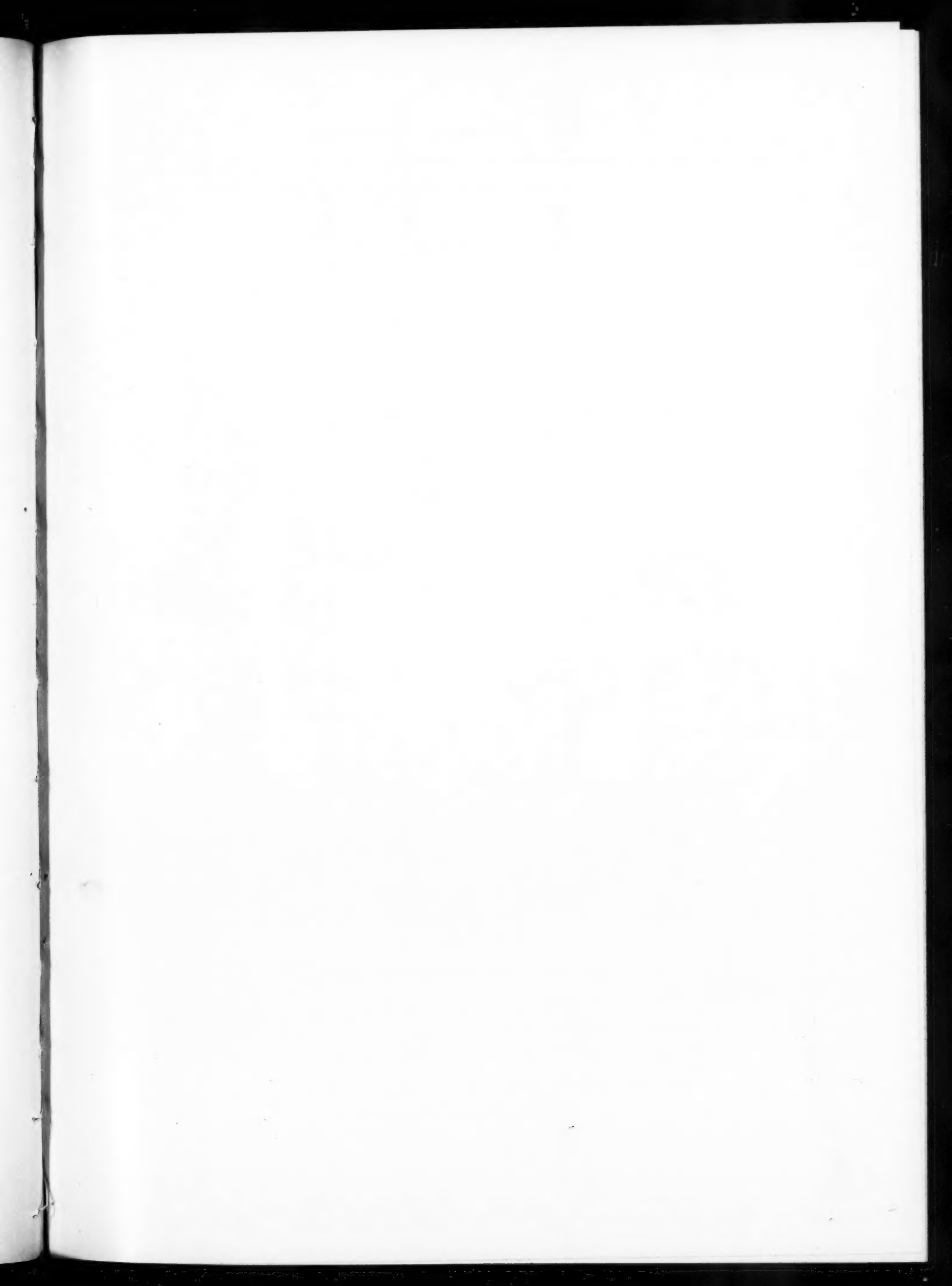
The principal entrance to the Festal Court is from the south. A shadowy, deep set, vaulted and groined arcade, out of which one sees the sunlighted Chimes Tower and forward of which are the cascades with their vines, wild flowers and falling waters. In the immediate foreground is the great basin with its processional fountain.

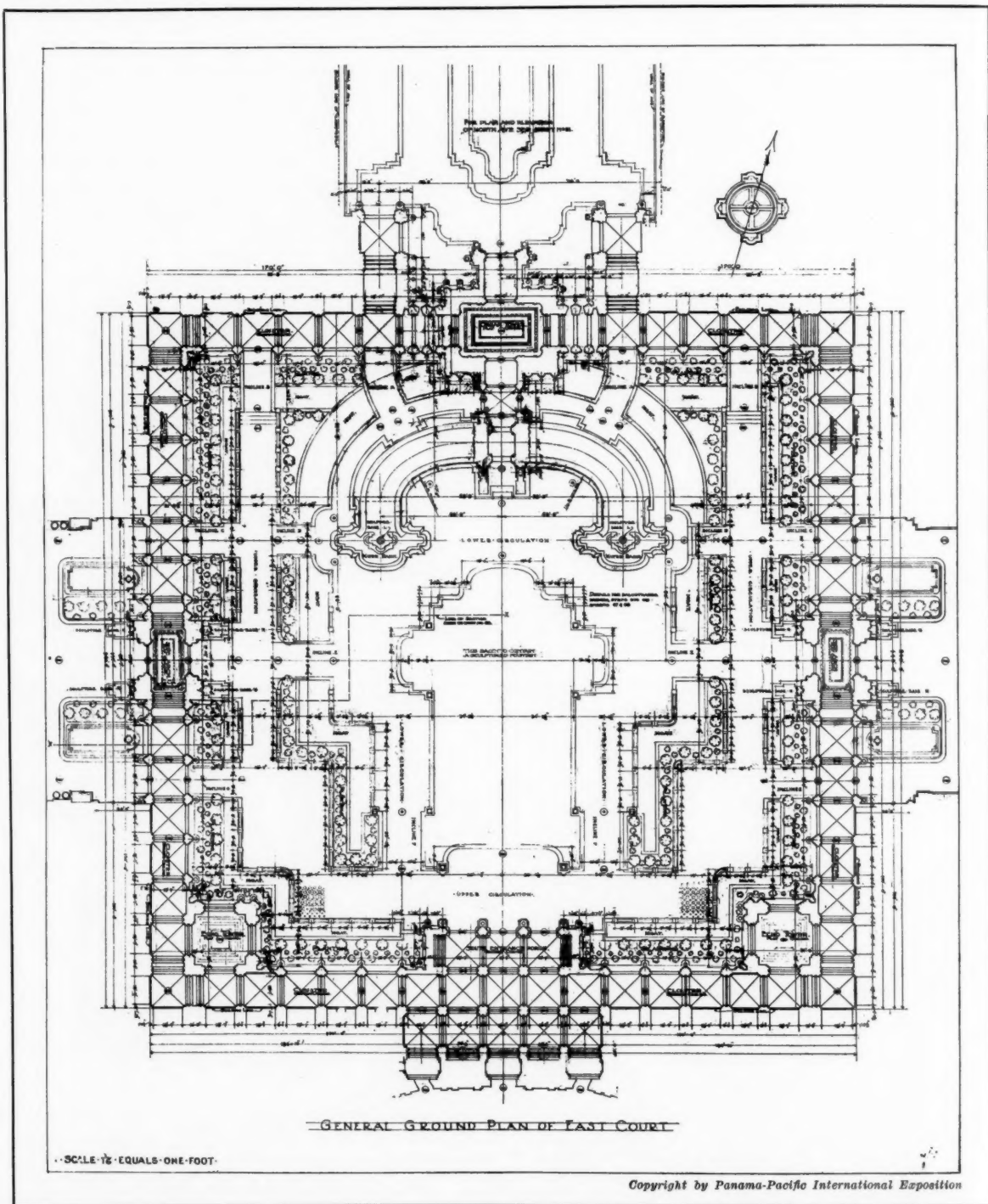
The cascade terminations have sentinel columns with groups of water sprites at their bases, the columns being surmounted by figures symbolic of Neptune's reign. Leo Lentelli is sculptor for these groups and figures.



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BIRD'S-EYE PERSPECTIVE OF THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

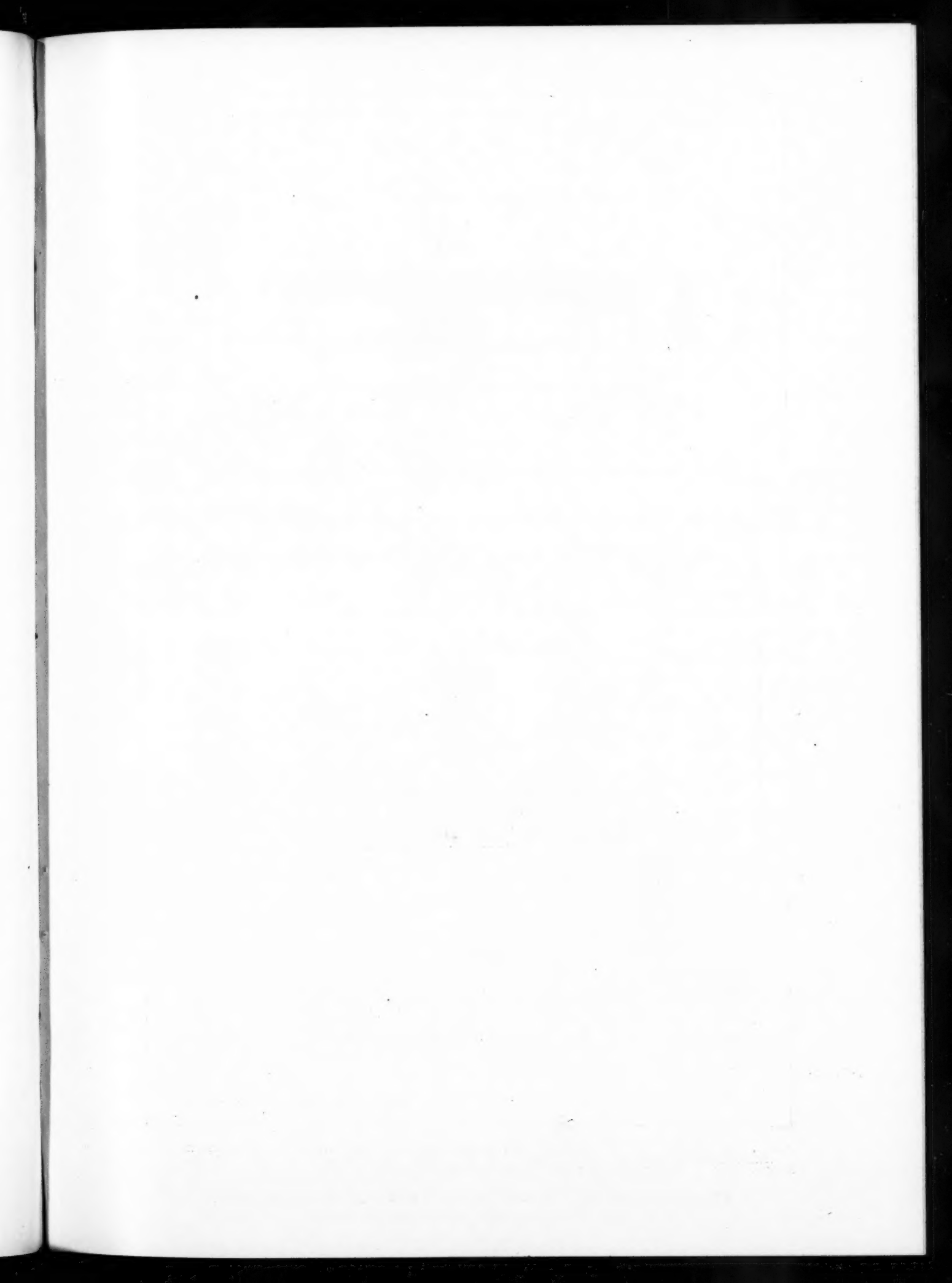


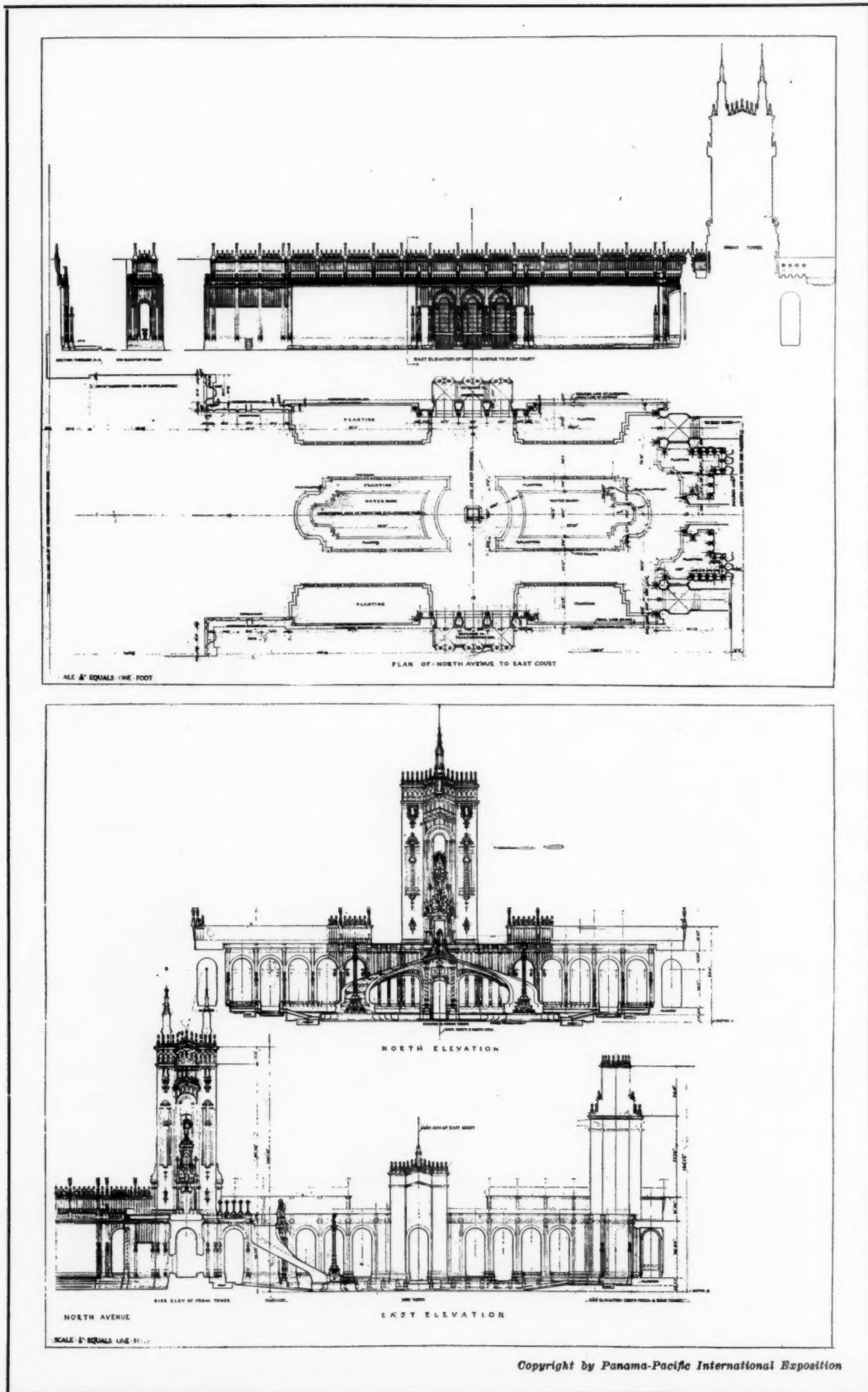


CONSTRUCTION PLAN OF THE FESTAL COURT

FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

MR. LOUIS CHRISTIAN MULLGARDT, F.A.I.A., ARCHITECT



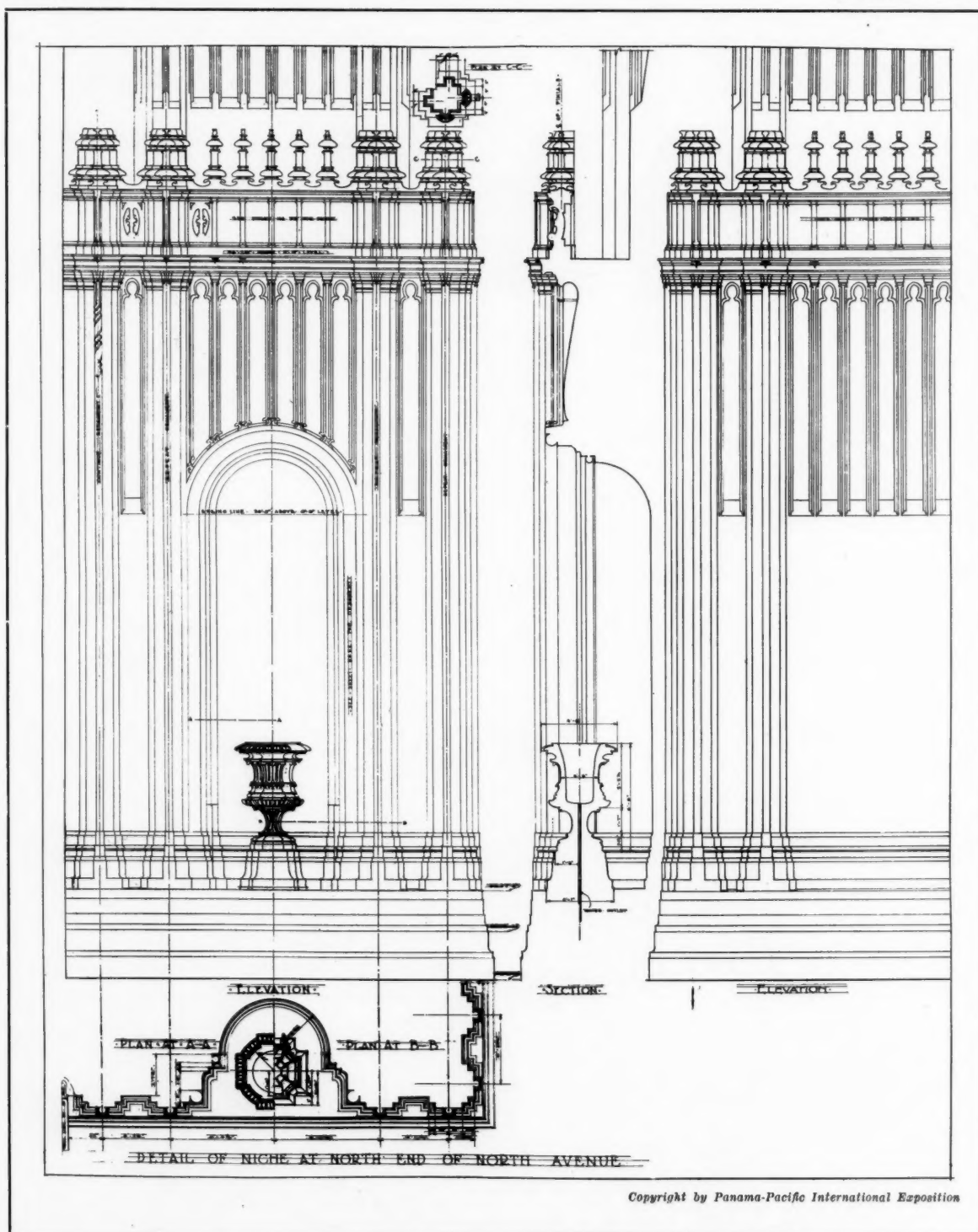


ABOVE, CONSTRUCTION PLAN OF NORTH AVENUE, ALSO ELEVATION OF MINES BUILDING FACING NORTH AVENUE.
(THIS AVENUE FORMS A NORTHERLY EXTENSION TO THE FESTAL COURT, EMERGING AT THE WATER FRONT)
BELOW, NORTH AND EAST ELEVATIONS OF THE FESTAL COURT

FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

MR. LOUIS CHRISTIAN MULLGARDT, F.A.I.A., ARCHITECT

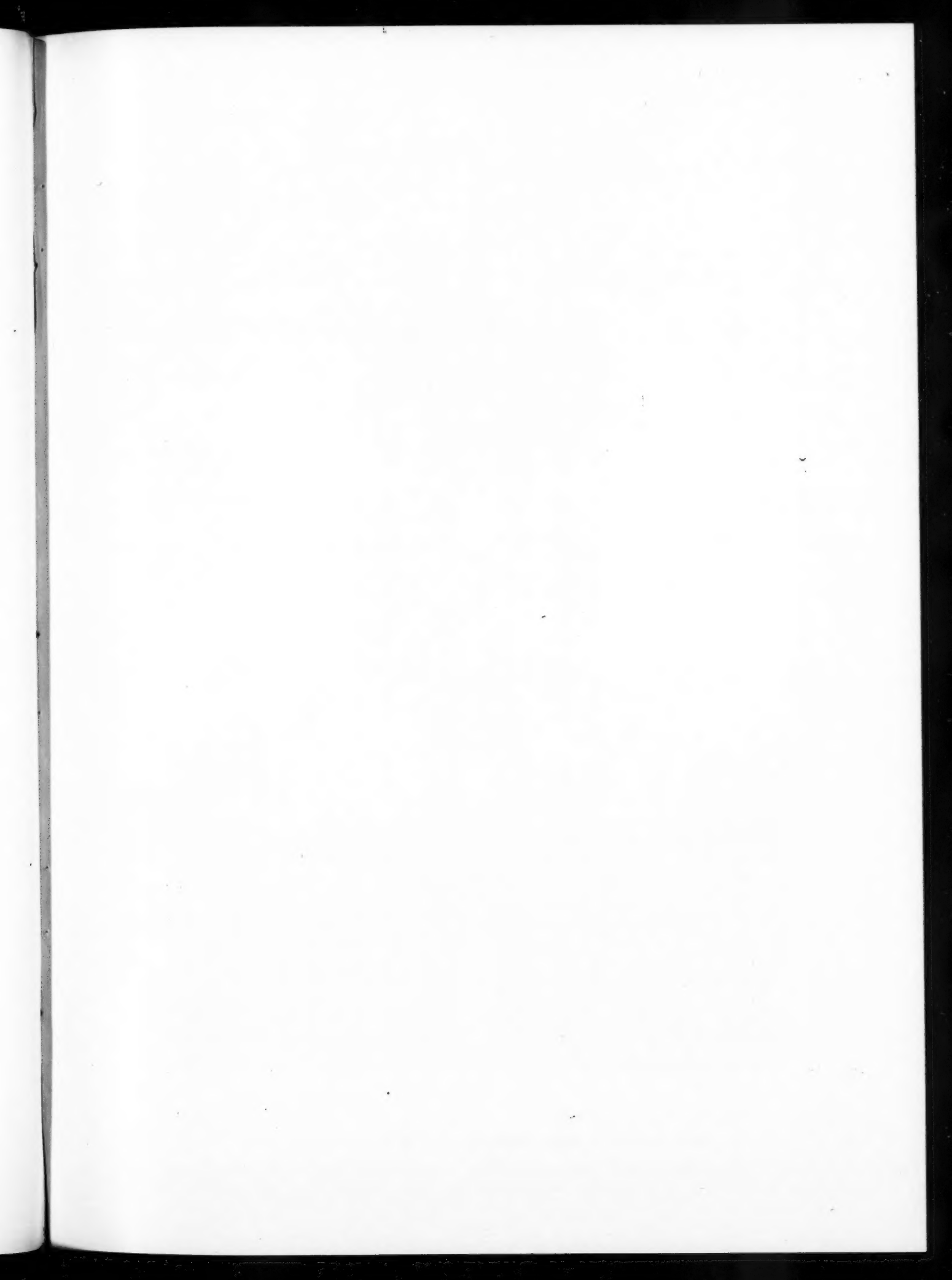


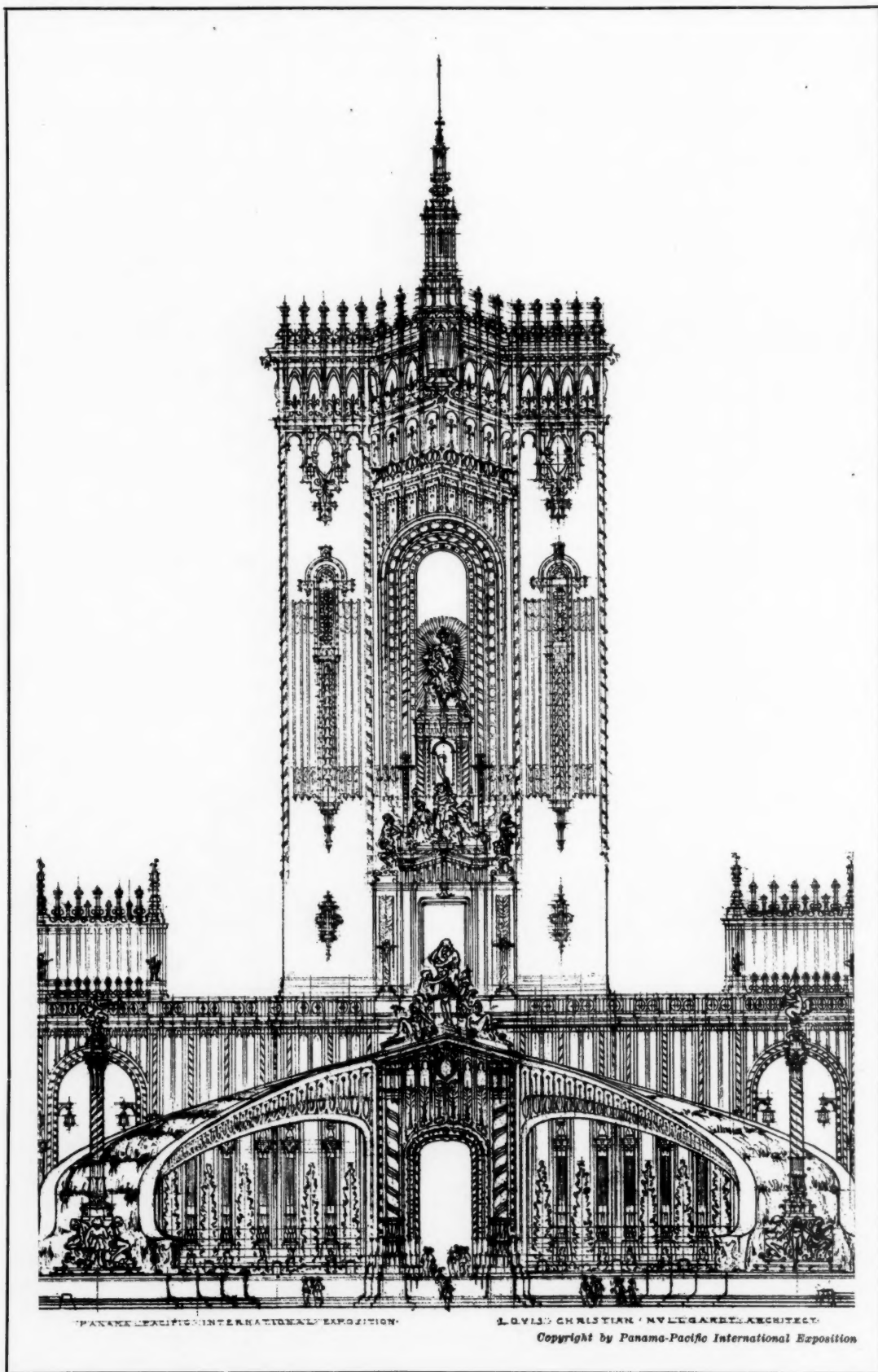


DETAIL OF NORTH AVENUE TERMINATION

FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

MR. LOUIS CHRISTIAN MULLGARDT, F.A.I.A., ARCHITECT

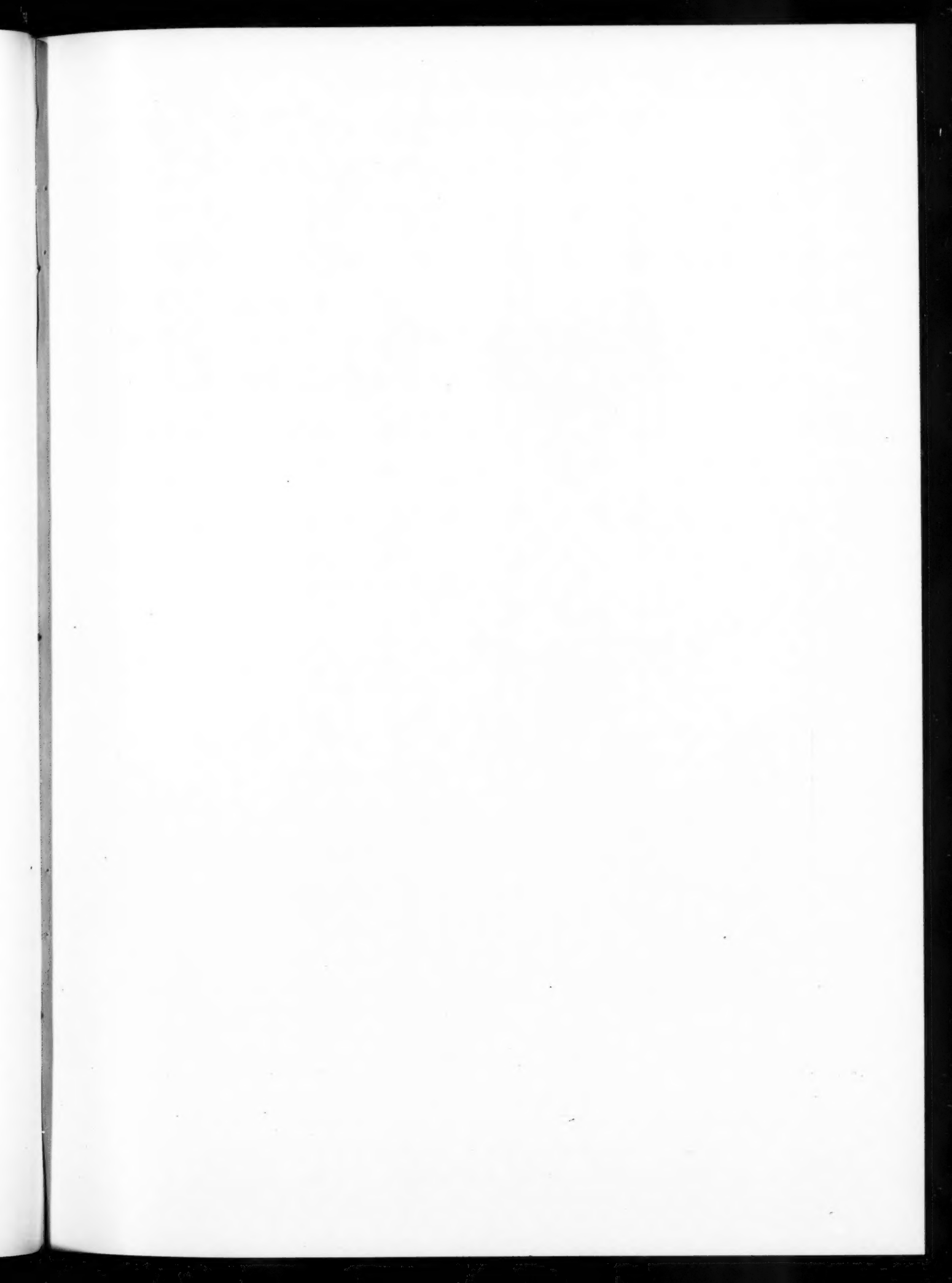


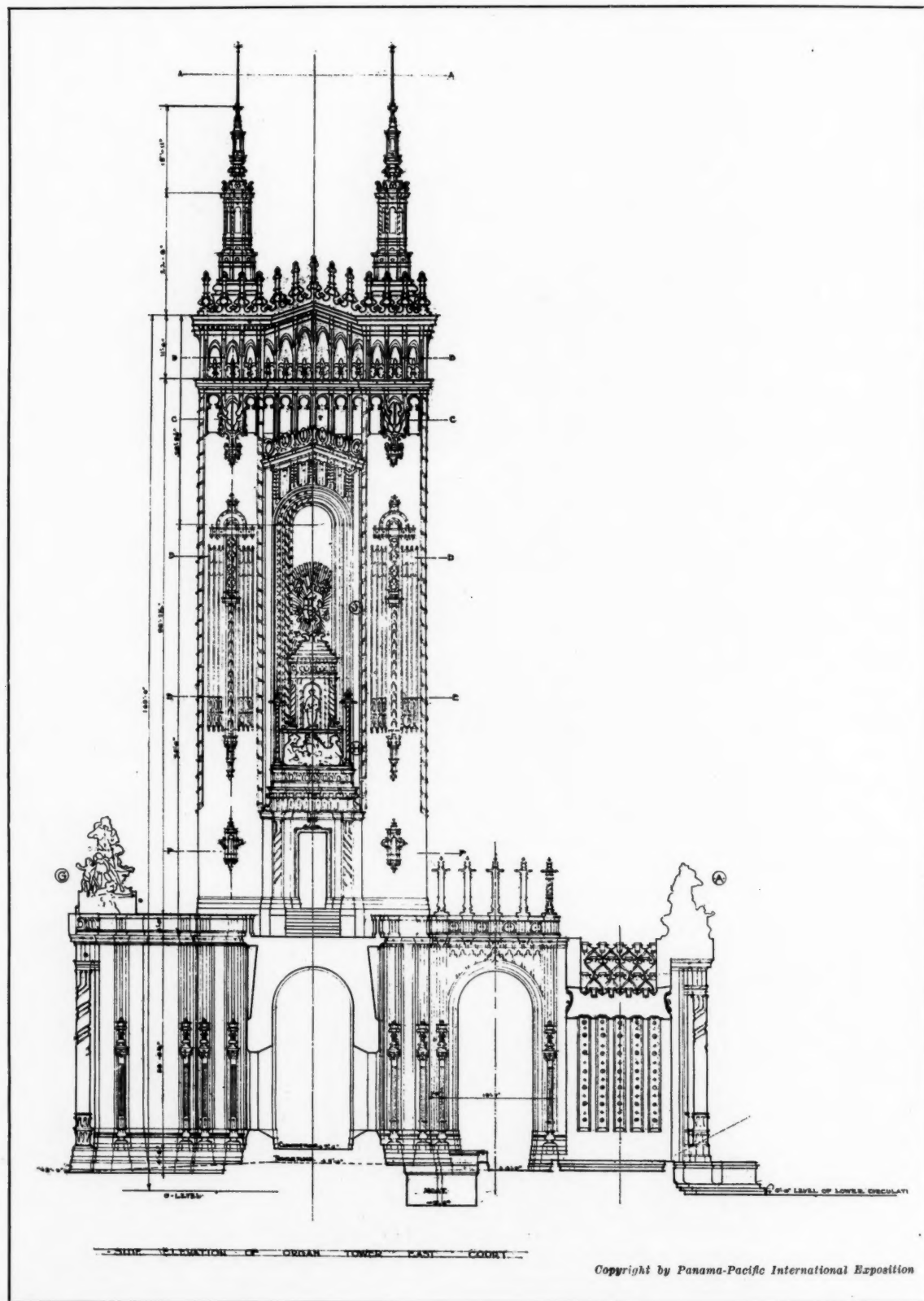


SOUTH ELEVATION OF CHIMES TOWER AND CASCADES (PRELIMINARY DRAWING)

FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

MR. LOUIS CHRISTIAN MULLGARDT, F.A.I.A., ARCHITECT

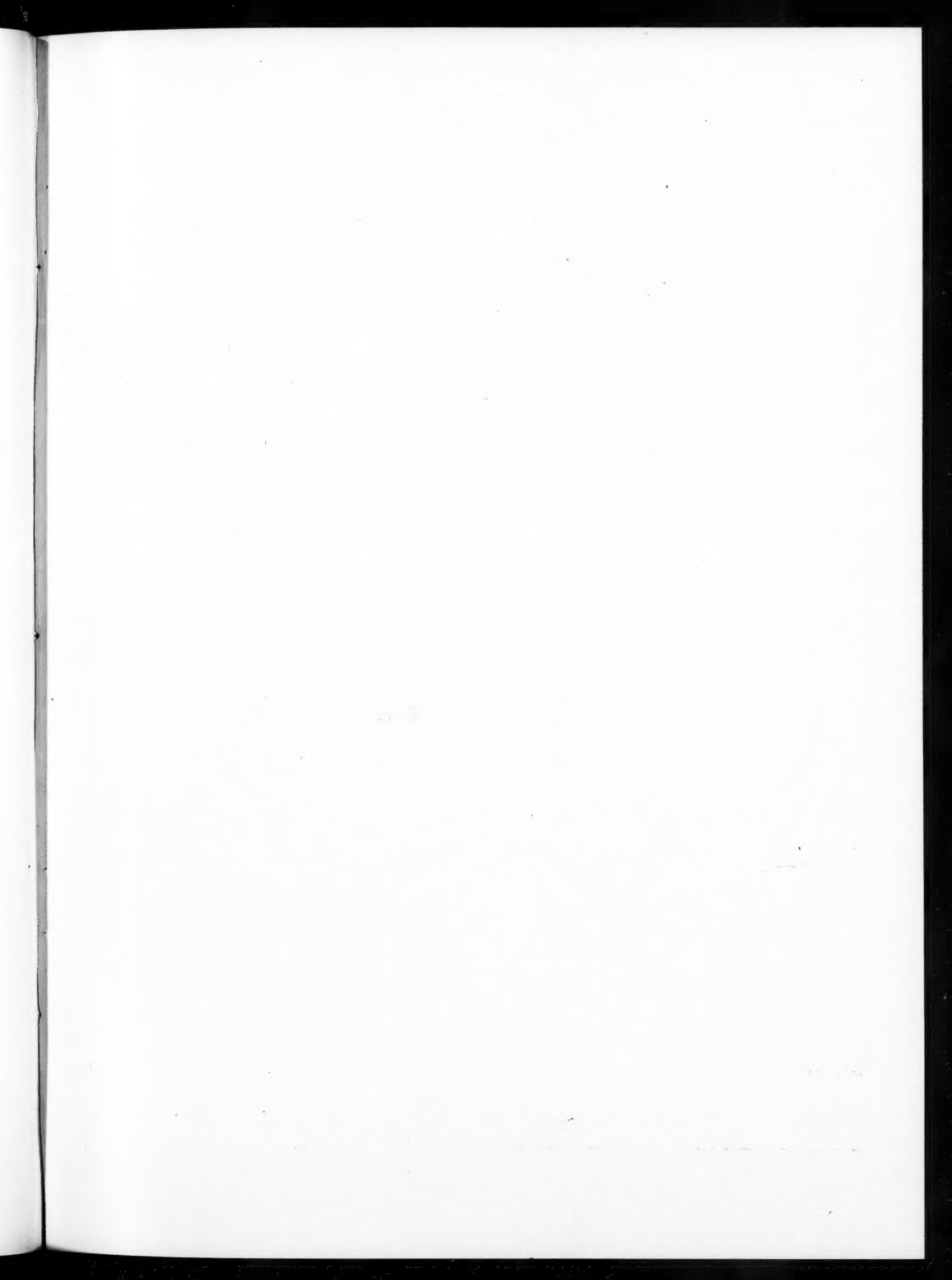


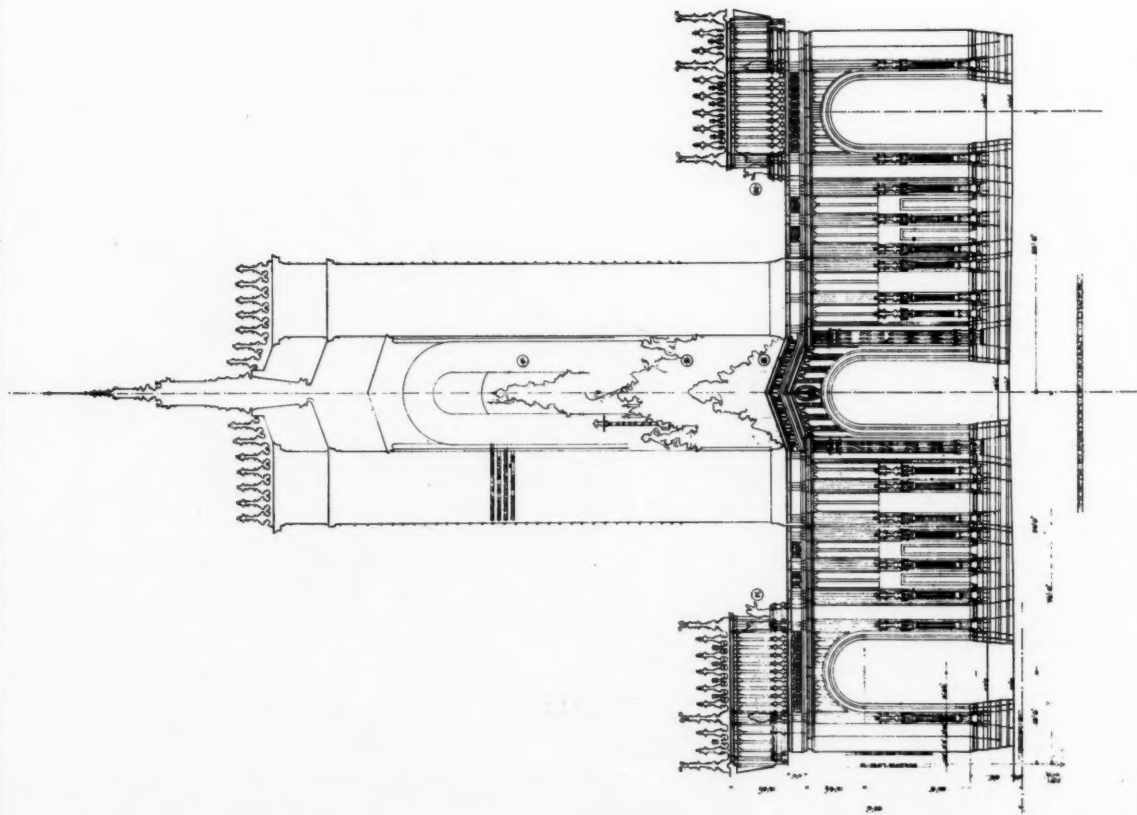


EAST ELEVATION OF CHIMES TOWER INCLUDING COURT AND AVENUE ENTRANCES, ALSO SECTION OF CASCADE

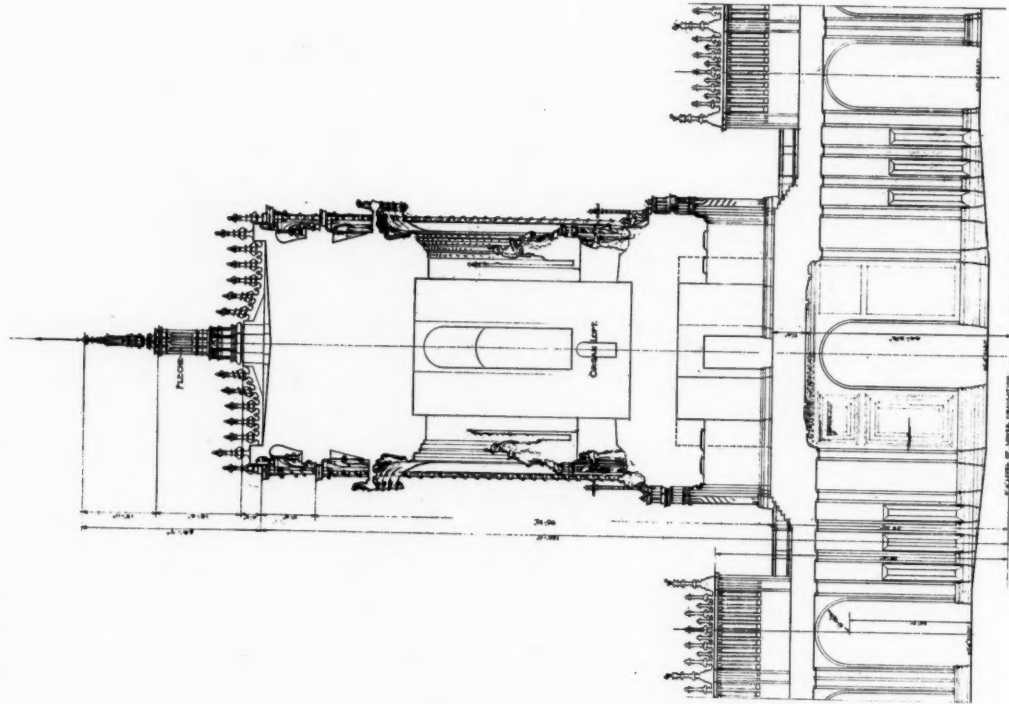
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NORTH ELEVATION



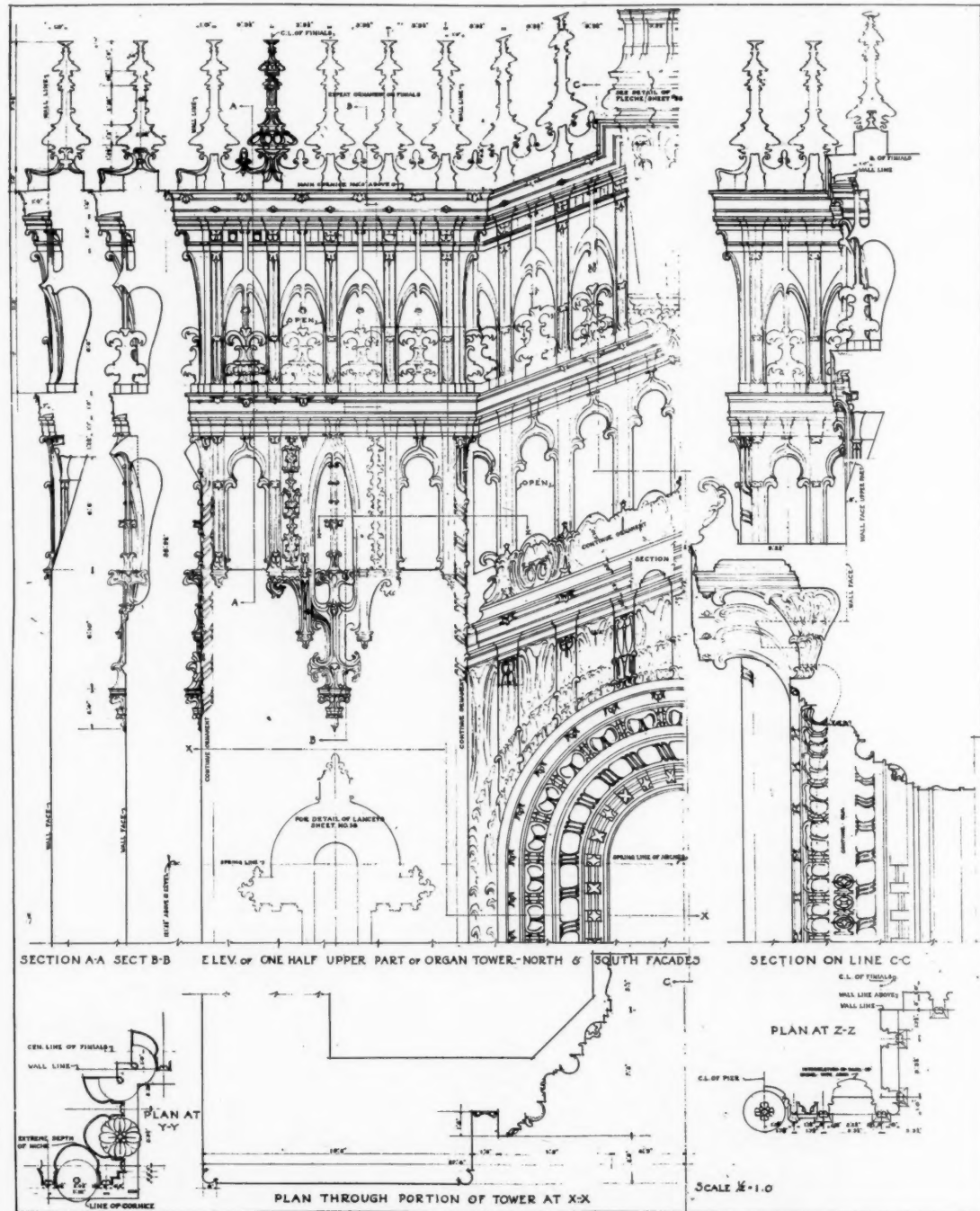
SECTION THROUGH CHIMES TOWER ON CENTER LINE OF CHIMES

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LONGITUDINAL SECTION

THE CHIMES TOWER, FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

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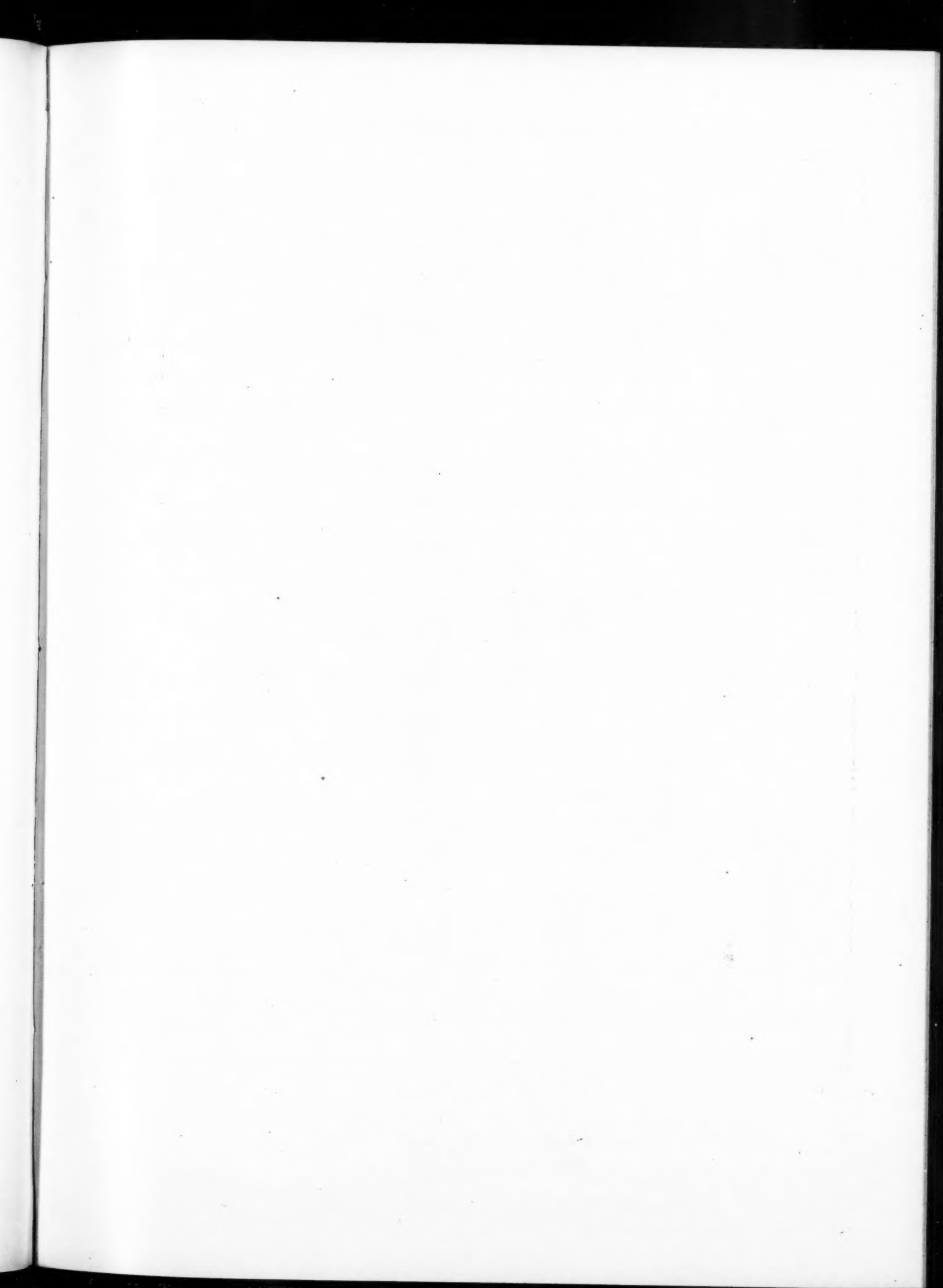


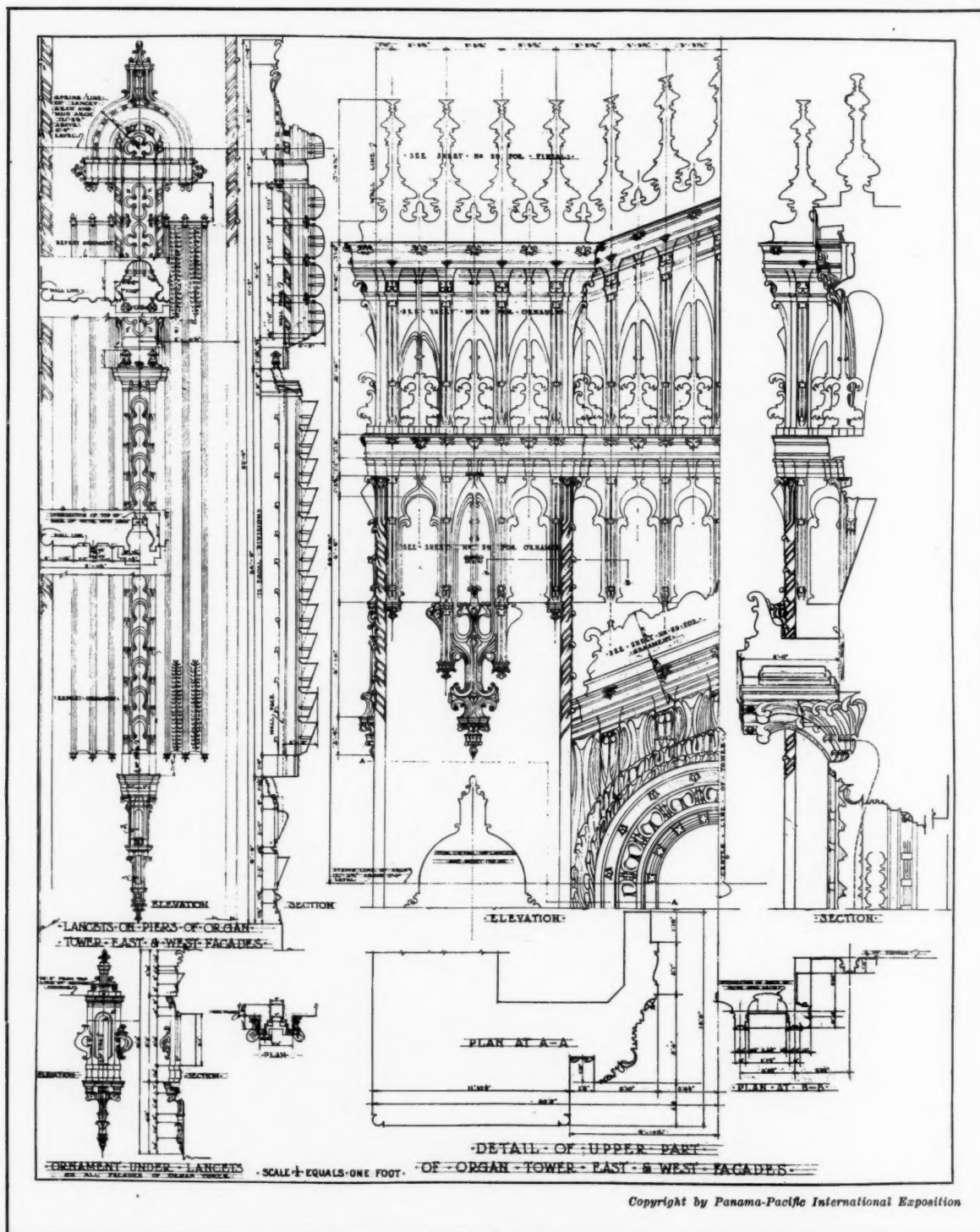
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DETAILS OF CROWN OF CHIMES TOWER

FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

MR. LOUIS CHRISTIAN MULLGARDT, F.A.I.A., ARCHITECT

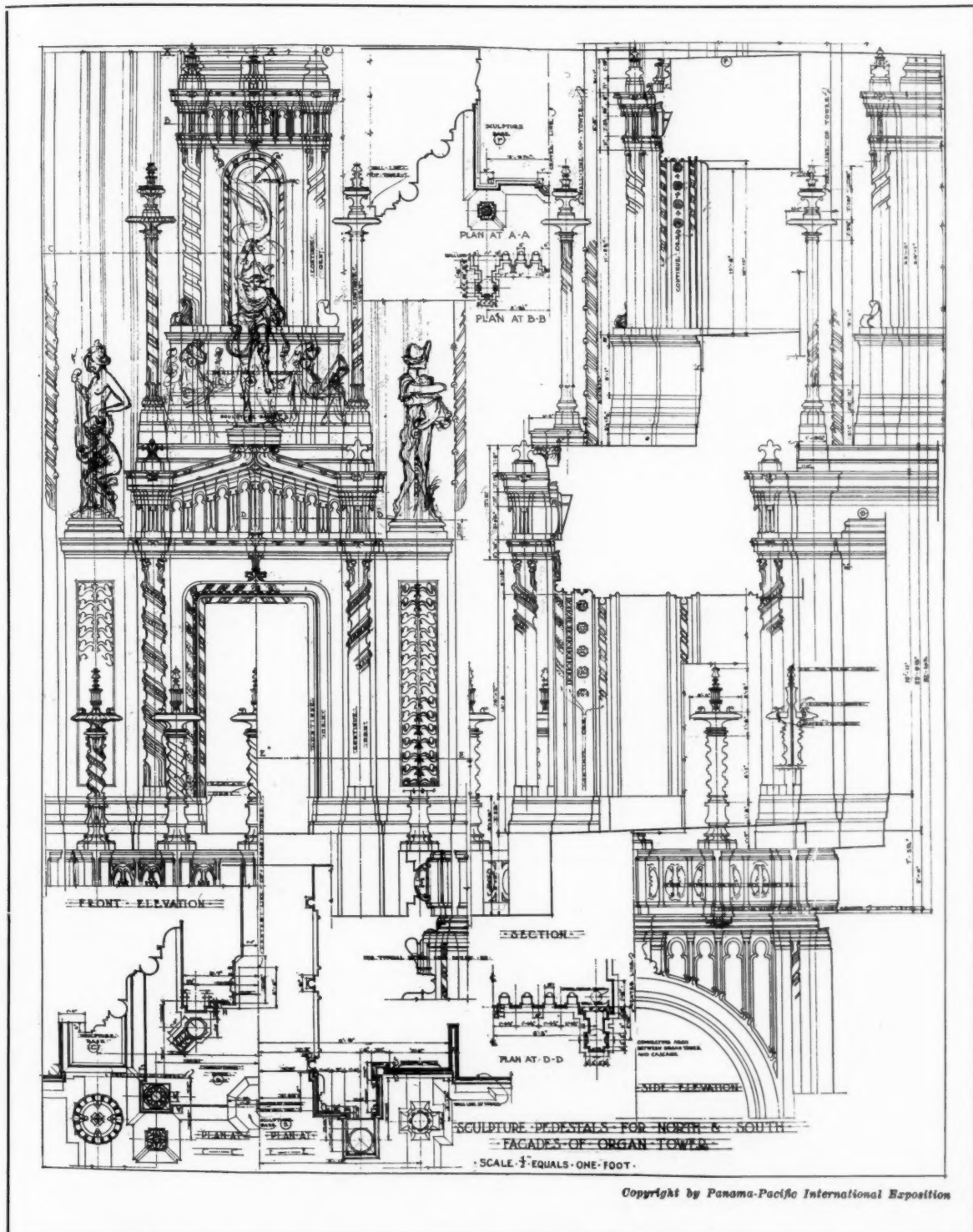




DETAILS OF CROWN OF CHIMES TOWER

FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

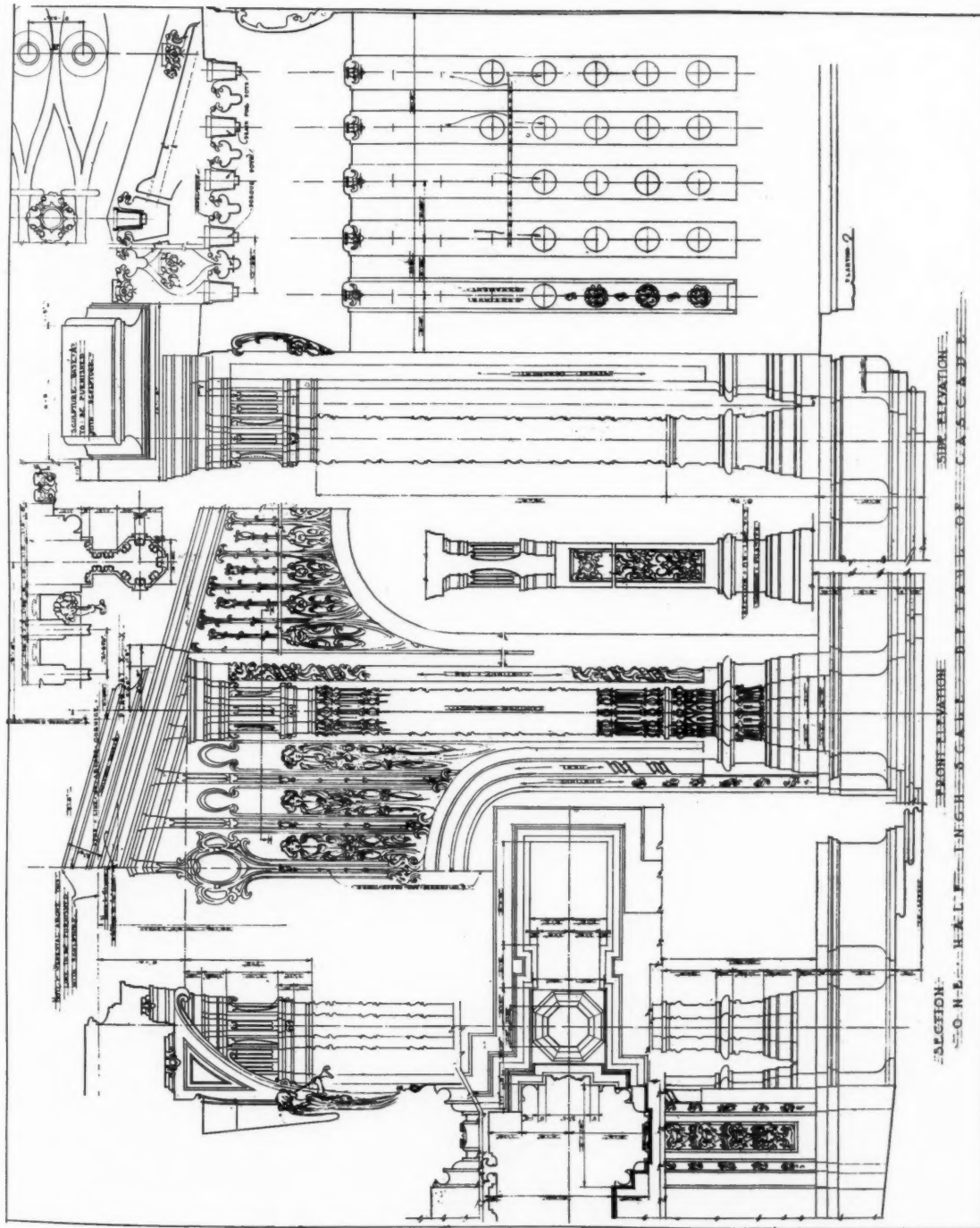
MR. LOUIS CHRISTIAN MULLGARDT, F.A.I.A., ARCHITECT



DETAILS OF CENTRAL MOTIF OVER CASCADE OF CHIMES TOWER

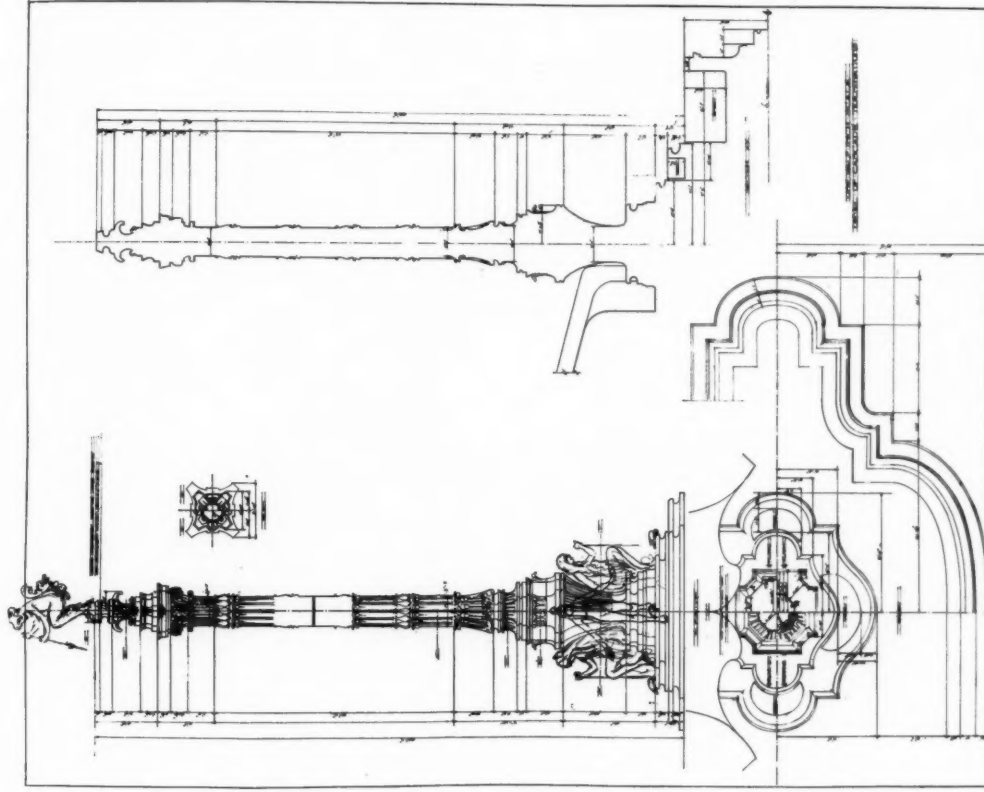
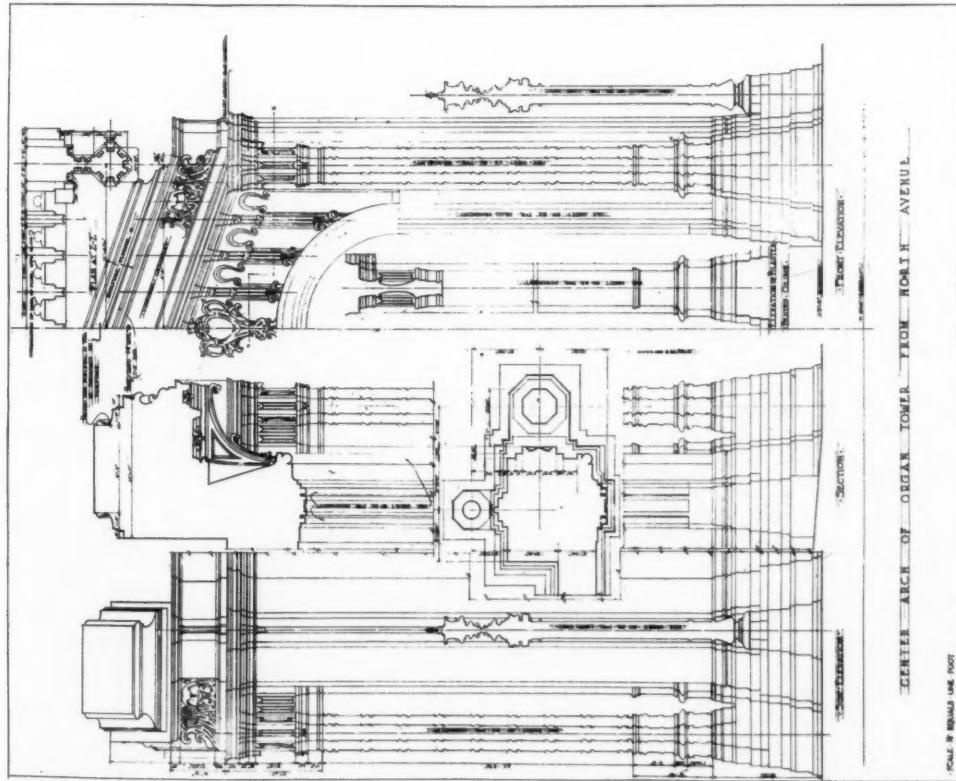
FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

MR. LOUIS CHRISTIAN MULLGARDT, F.A.I.A., ARCHITECT



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DETAIL OF COURT ENTRANCE TO CHIMES TOWER AND CASCADE

FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION
MR. LOUIS CHRISTIAN MULLGARDT, F.A.I.A., *ARCHITECT*



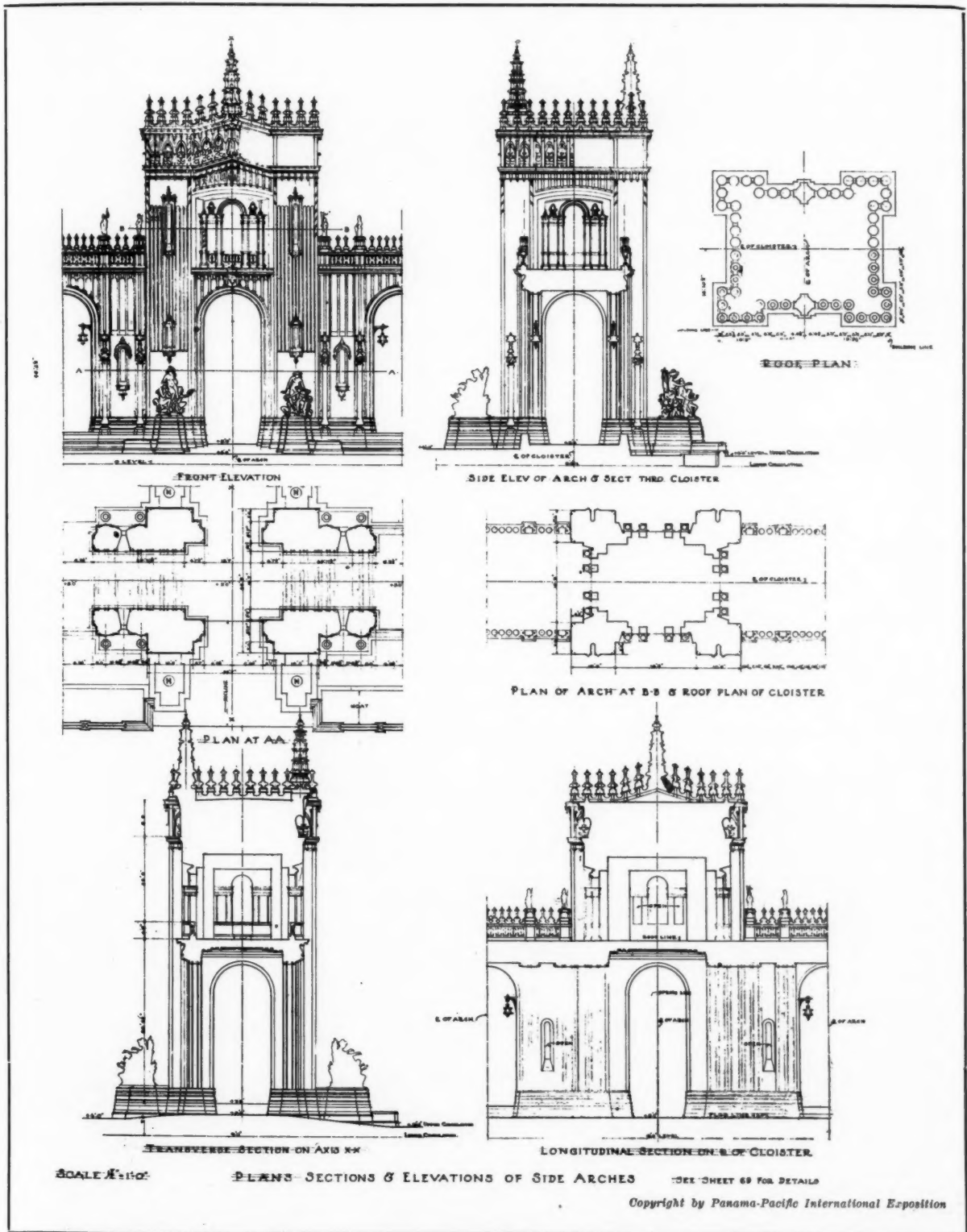
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DETAIL OF NORTH ENTRANCE TO CHIMES TOWER

DETAIL OF CASCADE TERMINATION

FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

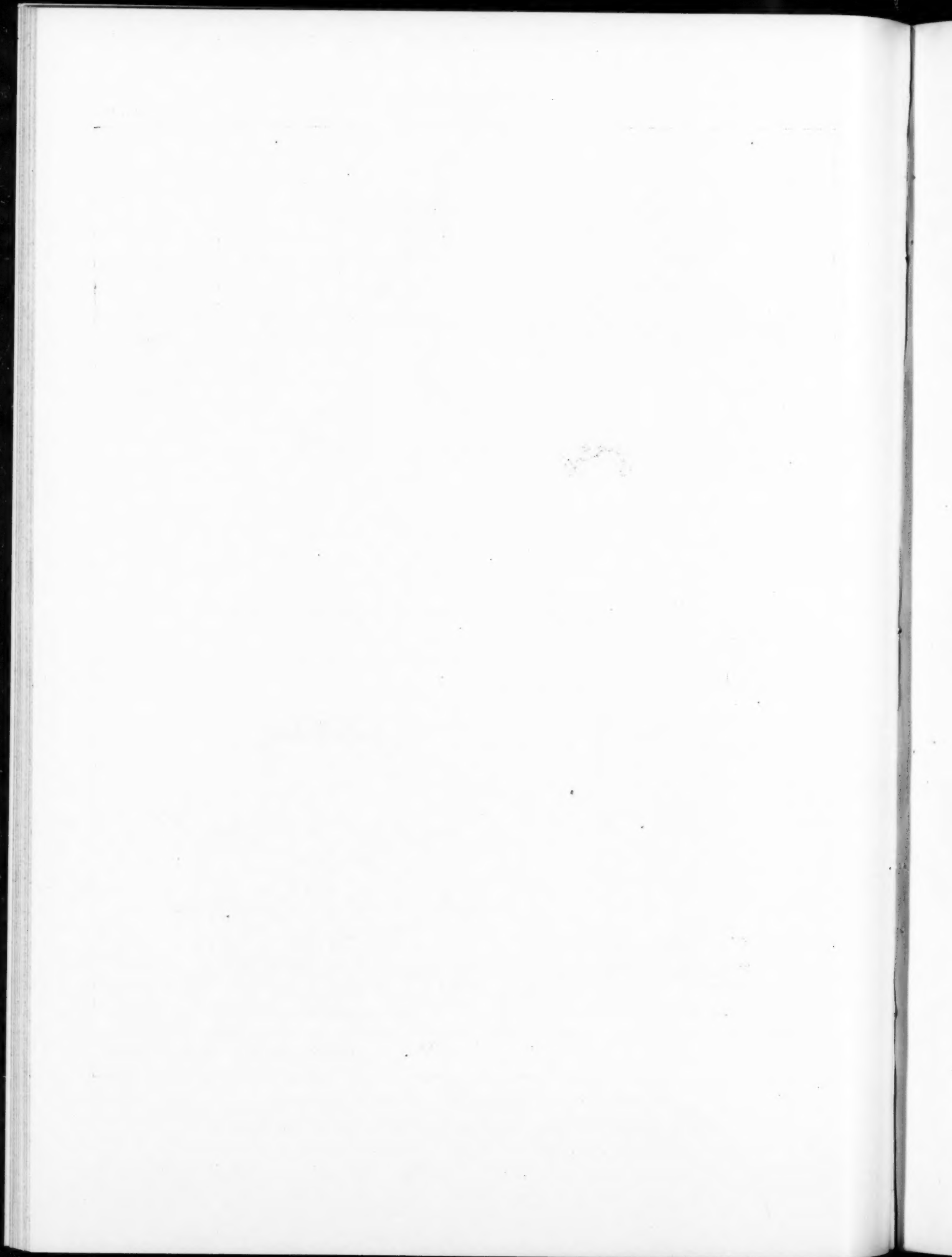
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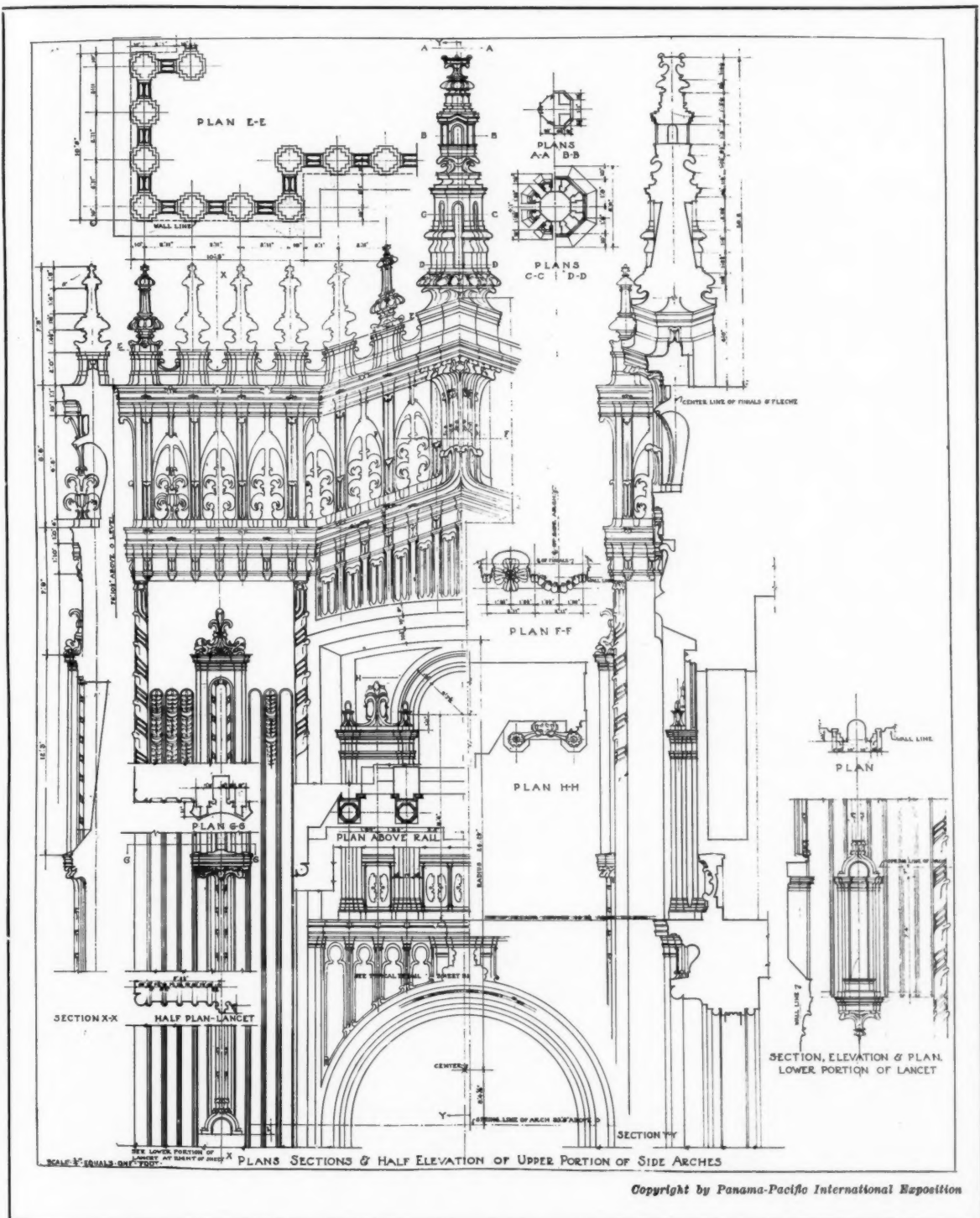


PLANS SECTIONS AND ELEVATIONS, SIDE APPROACH ARCHES

FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

MR. LOUIS CHRISTIAN MULLGARDT, F.A.A., ARCHITECT

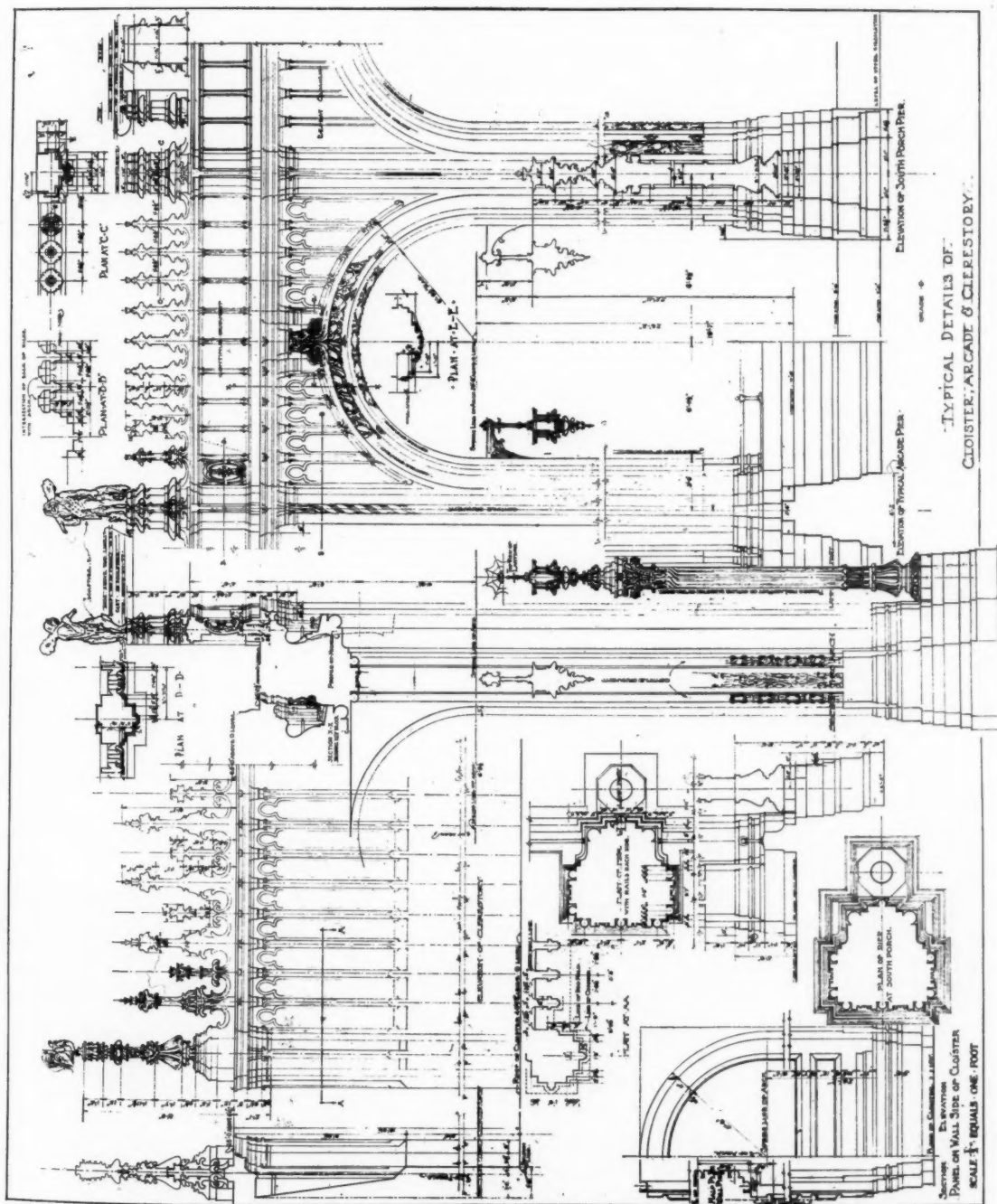




DETAILS, SIDE APPROACH ARCHES

FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

MR. LOUIS CHRISTIAN MULLGARDT, F.A.I.A., ARCHITECT

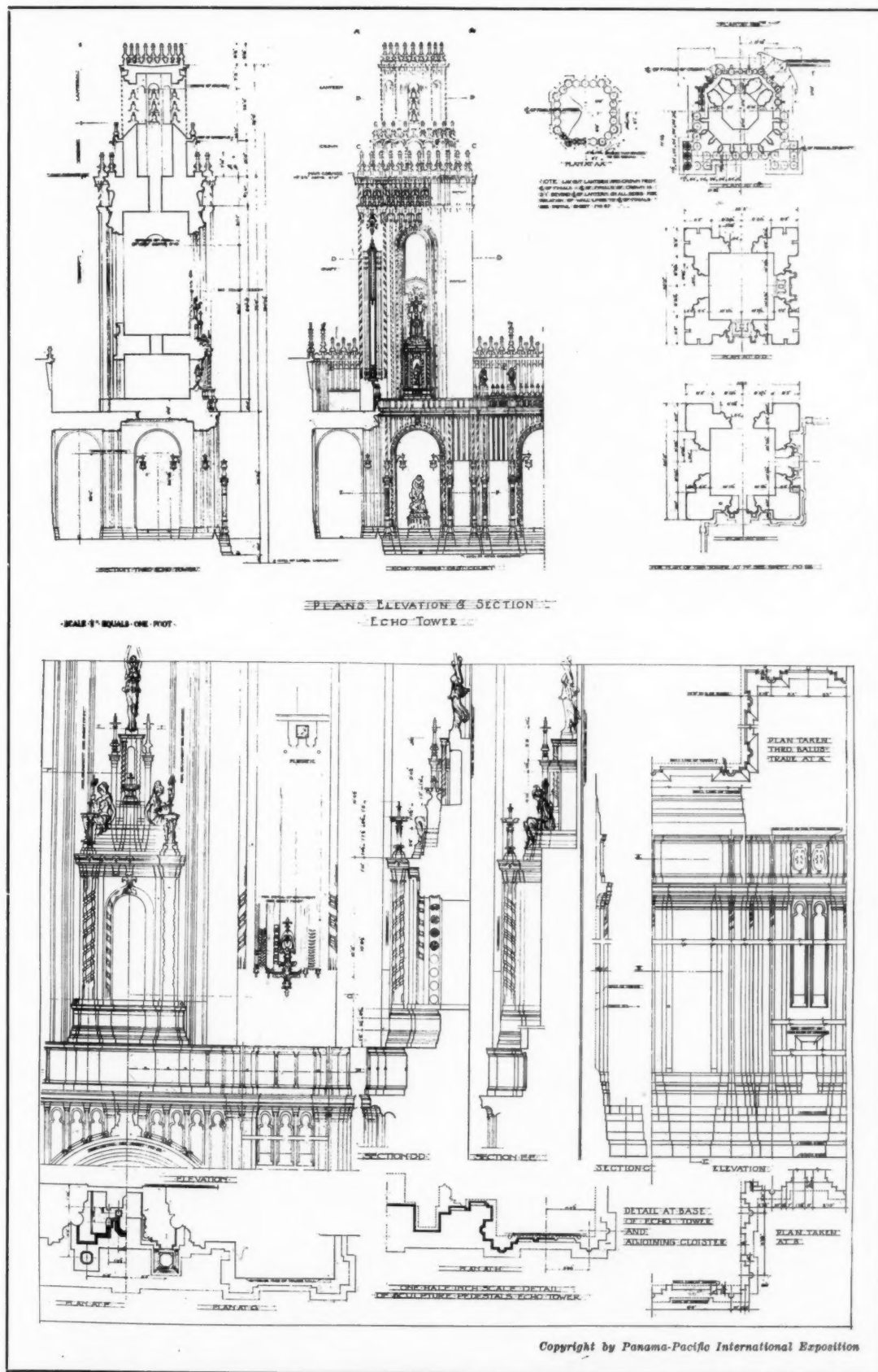


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DETAILS OF CLOISTER, ARCADE AND CLERESTORY

FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

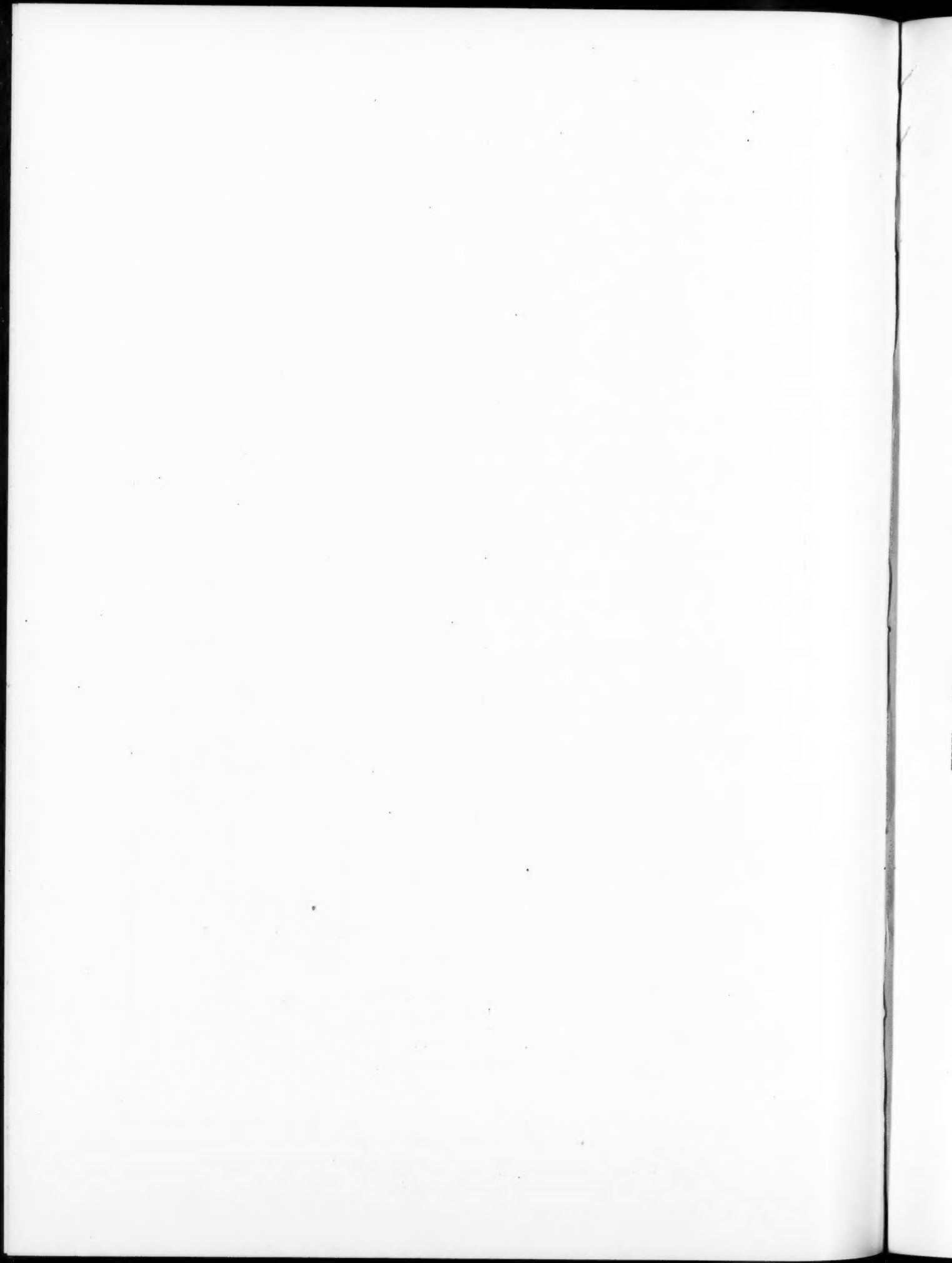
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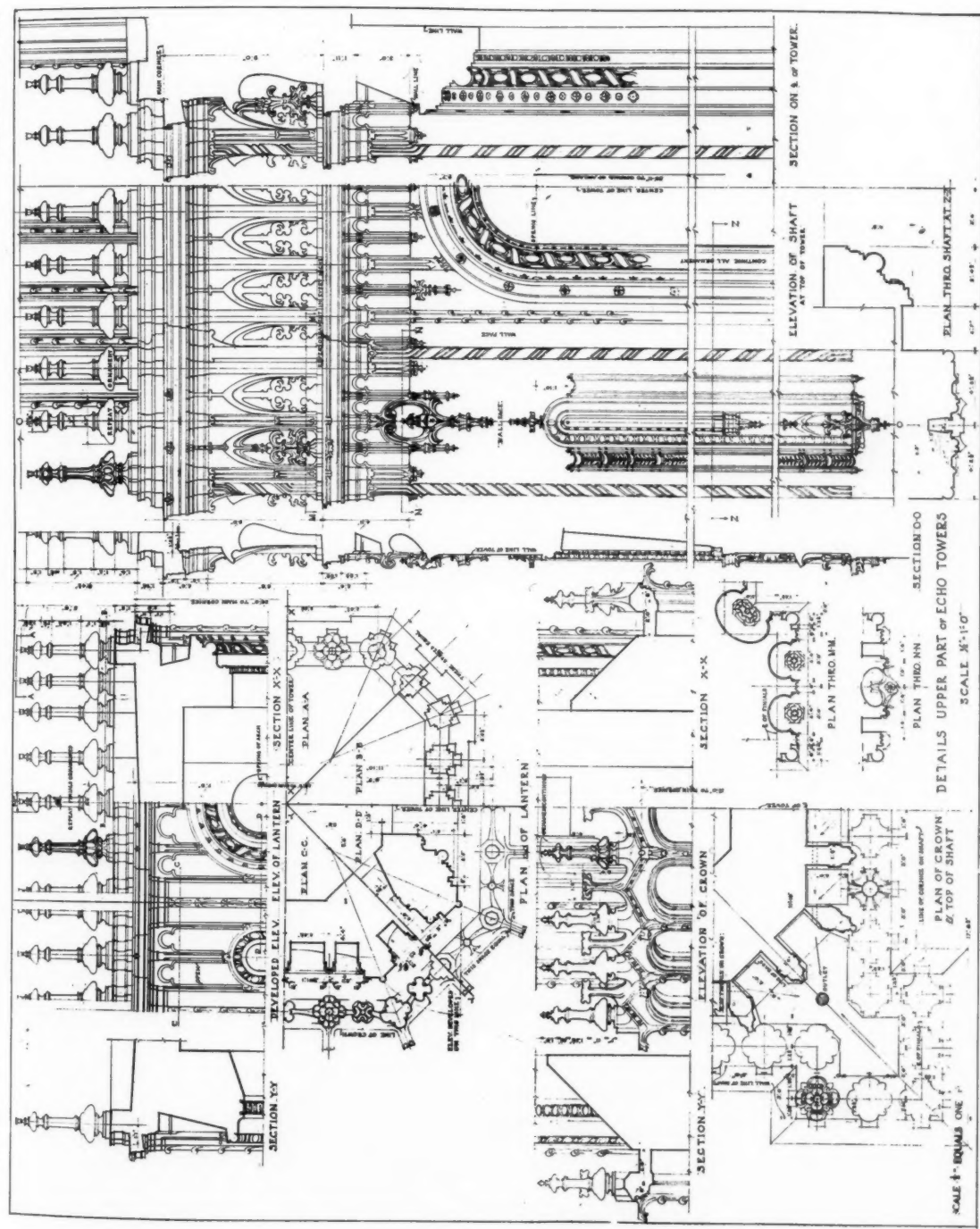


PLANS AND DETAILS OF ECHO TOWER

FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

MR. LOUIS CHRISTIAN MULLGARDT, F.A.I.A., ARCHITECT

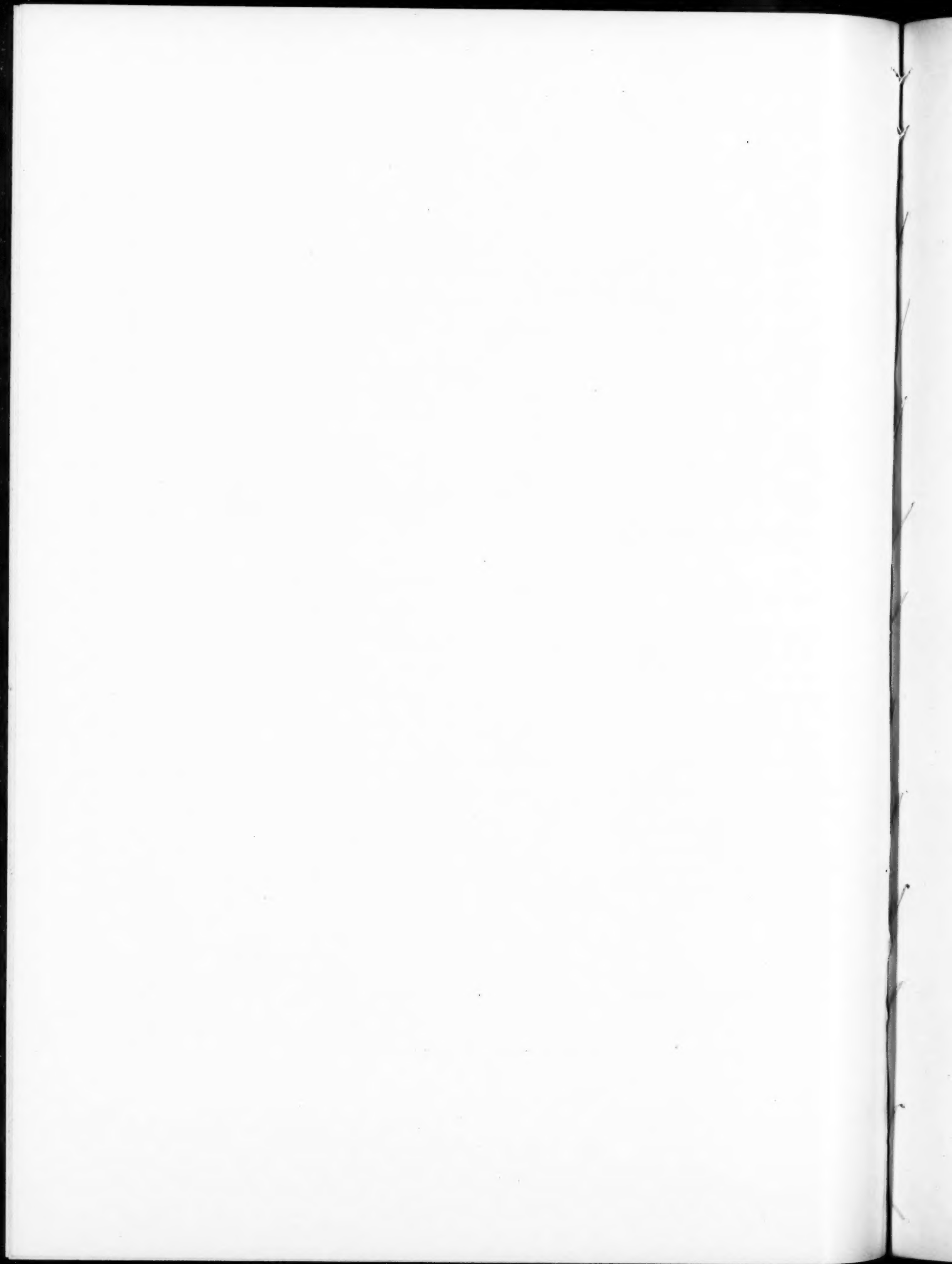




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DETAILS, UPPER PART OF ECHO TOWER

FESTAL COURT, PANAMA-PACIFIC INTERNATIONAL EXPOSITION
MR. LOUIS CHRISTIAN MULLGARDT, F.A.I.A., ARCHITECT



CURRENT NEWS AND COMMENT

THE ARCHITECTURAL OUTLOOK

Commenting on an interview with Mr. Louis C. Tiffany, who is quoted as being much encouraged by his observations during a recent trip abroad, on the trend of architectural development in Europe, the *House Beautiful* sums up some phases of present conditions in the eastern part of the United States as follows:

"Speaking for this section of the country, the buildings lining the great thoroughfares certainly show considerable improvement. This improvement is due to the practical exercise of the quality inviting our architects to attack the problems of the elevation, and of settling matters very largely for themselves. The plan, with its various ramifications, has been fairly well thrashed out, and the difficulties grappled with successfully. It is the frontage which has been, as it were, an inexhaustible source of difficulty. The adjustment, which practically means the simplification, has been a hard problem even for the most skilled! An interesting illustration of what can be accomplished by making the front more essentially a part of the plan and less of an adventure, separate and distinct, is shown in this city, where columns, and entablature and pediments have been cut and forced back so as to leave clear and free a further portion of the sidewalk, and in many cases this has led to an improvement, distinct, and at times architecturally worthwhile. This somewhat brutal method is not without its lesson. The frontages have been united, so to speak, with the building. They did not, as it were, run away from it, essaying to follow a decorative accent or ideal of their own. Another encouraging sign is the change of skyline, the elimination of the tin cornice in many places and the substitution of either the bold, frank method by which the molded feet of the rafters are permitted to overhang several feet, or the adopting of a parapet pierced or embattled, which, while as yet somewhat coarse in detail, does not cast a shadow upon the street."

ENCROACHMENT ON PUBLIC PARKS

Recent developments in New Orleans, La., have served to call forth decided expressions of disapproval of any action that would seek to invade the public parks. Referring to this subject, the *Building Review* of that city comments editorially as follows:

"It has long been the habit in most American cities to value too lightly the public parks and other open spaces that are set aside for the recreation and enjoyment of the whole people. As a consequence many of the smaller park squares, circles, and 'places' have been permitted to suffer the encroachments of public service utilities, car lines and structures of various sorts, to the damage of their beauty and safety, and, in many cases, ultimate ruin. The storm of protest that such threatened encroachments now arouses is significant of the general sentiment of the people toward preserving the parks, and an indication that we have learned our lesson through the costly and regrettable mistakes of the past.

"As a general principle we must set ourselves against the diversion of the public parks to purposes other than those for which they were originally intended. It is conceivable, however, that cases may arise, when this rule cannot be strictly adhered to, but violations of it ought to be only by reason of necessity—and only a very unavoidable necessity can make the sacrifice justifiable."

PERSONAL

Mr. T. P. Milner, architect, Poteau, Okla., desires to receive manufacturers' samples and catalogs.

Mr. W. H. Ratcliff, Jr., has, it is stated in press dispatches, been appointed to the newly created office of City Architect of Berkeley, Cal.

THE AMERICAN ARCHITECT

BOOK NOTE

MURAL PAINTING IN AMERICA. By Edwin Howland Blashfield. Full Cloth five and one-half by seven and one-half inches, 312 pages, illustrated. Price \$2.00 net. New York, Charles Scribner's Sons.

It is the object of this book, according to the foreword, to try to make a fair statement of the real demands of mural painting and to endeavor to suggest its real value. The book is based upon six lectures delivered in March, 1912, at the Art Institute of Chicago, under the auspices of the Scammon Foundation, but since then a nearly equal amount of entirely new matter has been added.

It is stated by the author, than whom probably no one is better qualified to speak on the subject, that "mural painting may safely be called the most exacting form of painting in the whole range of art. Its scope includes figures, landscape and portrait. Its practice demands the widest education, the most varied forms of knowledge, the most assured experience. Save by the initiated, it is apt to be misapprehended, as a form of art, at best demanding little but arrangement, fancy, lightness of hand; at worst as a commercial product calculable as to its worth by the hour and the square foot."

The work as presented seems to fulfill its purpose admirably. The history of mural painting in America is traced in outline, and examples are given, wherever space will permit, to illustrate the various points made in the text. Among examples shown are those of the work of the author, of John LaFarge, Edwin A. Abbey, John W. Alexander, Hugo Ballin, Robert Blum, Kenyon Cox, William Morris Hunt, Jules Guerin, Maxfield Parrish, Robert Reid, John S. Sargent, and a host of others.

The text is divided into fourteen chapters, dealing with the following subjects in detail: The Importance of Decoration, Harmony Between Building Commissioner and Architect; Importance of Experience in the Mural Painter, Harmony Between

Building Commissioner and Mural Painter, Mutuality Between Architect and Mural Painter, Mutuality of Mural Painters, Significance in Mural Painting, Fundamental Education in Art, The Importance of Culture,—Have We as Yet a Style? Evolution of Present Practice, Influence in the Fifteenth and Sixteenth Centuries, Modern Technic and Present Tendency.

A thorough appreciation of the relationship which should properly exist between architect and mural painter is shown by the author in the following statement:

"To begin with the sculptor and painter must believe in the architect as commander-in-chief, leader, designer and creator of a whole, which they are to enhance as a whole by their art; and again they must see in him the planner of interrelated parts whose interrelations they must help not hinder. I have heard painters say: 'What does the architect know about painting?' Now the architect, in spite of his general knowledge, is like the painter, a specialist, and therefore is forced to neglect much that pertains to painting because he has not had time to learn it, but I am certain that if any competent mural painter will take pains to show things in a right way it will be understood in a right way by the architect."

It seems probable that in the foregoing statement may be found one of the secrets of the large measure of success attained in the author's own work. A perfect understanding of the functions and viewpoints of the various artists employed, each of whom, if a large man, will be interested rather in the success of the structure as a whole than in his individual accomplishment, seems to be of importance almost equal to actual artistic ability.

The entire volume shows clearness of thought, careful analysis of the topics discussed and a facility of expression that is seldom found in books written by men of action rather than words. Its perusal will repay any one of culture, but to an architect the work is of more than ordinary value.

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Residence of J. Acker Hays, architect. Stucco stained with Cabot's Stucco Stains.
"I used your White Waterproof Stain with great success."—J. Acker Hays.

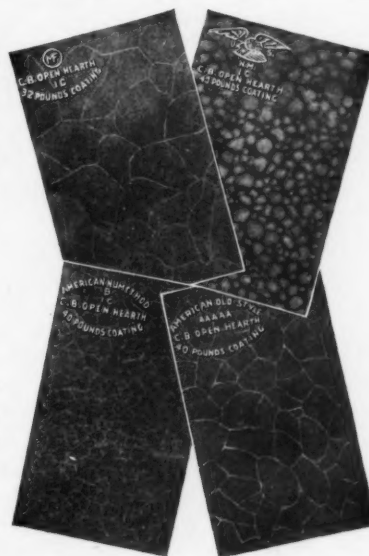
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INDUSTRIAL INFORMATION

In this section will be found information concerning late catalogues issued by manufacturers of building materials, fixtures or equipment. Also under this head will be printed, from time to time, certain data relative to new devices or methods of construction considered to be of interest to architects. Architects are invited to make use of THE AMERICAN ARCHITECT'S Catalogue Files and Information Department whenever they can do so to advantage. Any assistance we can render or information we can furnish in this connection will be freely given.

A NEW DOOR HANGER

The Reliance Ball-Bearing Door Hanger Company of 1 Madison Avenue, New York City, has just issued Circular No. 21, entitled "Make An Entire Side of Your Garage or Stable Disappear."

It is claimed that this feat can be accomplished with a Reliance ball-bearing door hanger which will carry a door eighteen to twenty feet wide and nine feet high so easily that a child can operate it. All that is necessary, according to this pamphlet, to secure this easy action and wide opening, is to divide the door into three parts, securely fasten one of the three divisions to the hanger, attach each of the other two parts to it on opposite sides by means of hinges, and the door is made complete. Fold the two outside doors over on the center one and the third door can then be pushed either to the right or left allowing exit from building on either side.

The same device can also be used to partition floors, by folding the doors up as described above and sliding all three doors into a pocket on one side.

A desirable feature of this door is the fact that two of the sections may be securely locked by means of flush bolts, allowing free use of the other section which can also be locked at any time in the ordinary way, to the jamb. When using these doors the floor of the garage is built about one inch higher than the bottom of the doors, which makes a stop and prevents water from blowing under them. No other guide is required at the bottom of the doors.

It is said that even heavy doors slide easily and almost noiselessly on this ball-bearing hanger, and the two swinging doors on either side of the center one, which alone is attached to the hanger, are handled in the same manner as any hung door.

Complete description and illustrations of this product are furnished in the circular referred to, which may be had upon application.

SLATE PLUMBING FIXTURES

Catalog A, issued by the Bangor Slate Manufacturing Company, Bangor, Pa., illustrates a line of sanitary plumbing fixtures made of slate and specially designed for the proper sanitation of schools, public buildings, factories and other large structures. All the various types are illustrated and described in their several dimensions.

The makers state that they are prepared to execute designs in this material from the architect's drawings. Blue prints of any of the fixtures illustrated will be sent upon application, as will also the catalog referred to.

LAUNDRY EQUIPMENT

The Troy Laundry Machinery Company, Ltd., Troy, N. Y., with branch offices in principal cities, has issued a large catalog of approximately 300 pages, size eight and one-half by eleven and one-half inches, which illustrates the complete line of laundry equipment made by this company. In addition to the large variety of machinery illustrated in this catalog, the makers state that they are also prepared to furnish special equipment and will submit sketches with plans showing the best arrangement of the machines based on wide experience.

This catalog will be sent to architects upon request.

BALANCE DOORS FOR ELEVATOR SHAFTS

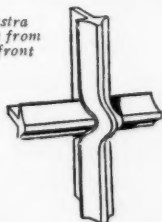
The Variety Manufacturing Co., Sacramento and Carroll Aves., Chicago, Ill., have issued catalogue B, which describes and illustrates their Vamanco counter-balanced door for freight elevator shafts. These doors, the makers state, are practical fire doors constructed of steel and are easy of operation, and perfectly counter-balanced. The catalogue illustrates the various uses to which the doors may be put, together with sectional drawings to scale which show the method employed in installation.

Fenestra
SOLID STEEL WINDOWS

A. Schrader's Son Co., Inc.
Clermont and Atlantic Aves.
Brooklyn, N. Y.
Fenestra Solid Steel
Windows used
throughout



Fenestra
Joint from
the front



The handsome 7-story building shown here is that of Messrs. A. Schrader's Son Company, Inc., of Brooklyn, New York. Architect, Howard Chapman. The Turner System of Reinforced Concrete was used throughout the building, and with the addition of Fenestra Solid Steel Windows for the lighting equipment, the entire installation is modern, sanitary, well-lighted, well-ventilated, — proof against fire and time. This building is typical of the possibilities for attractive appearance and maximum daylighting claimed for Fenestra.

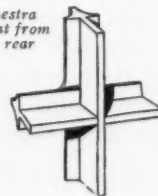
Famous in Six Foreign Countries

Fenestra has a unique history. Possibly not all architects are familiar with the fact that there are Fenestra factories in Austria, Belgium, Canada, England, Germany and Italy; besides those of the Detroit Steel Products Company, who manufacture exclusively for the United States and its possessions. In other words, Fenestra has "made good" in thousands of buildings outside of the United States, in addition to its universal use by the American builder.

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Fenestra
Joint from
the rear



A prominent Architect of the Middle West

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THE AMERICAN ARCHITECT

SPECIFICATIONS FOR PLASTERING

Two pamphlets issued by the Kelley Island Lime and Transport Co., Cleveland, Ohio, contain much information on plastering that will be of assistance to architects. The one entitled "Plastering," describes the use of lime for scratch brown and white coat plastering, while "Specification for Plastering," is issued, it is stated, specially to provide information for architects that may be readily written into specifications. This company are producers of Tiger Brand White Rock Finish Hydrated Lime, for which, the makers claim, purity and uniformity of quality.

HEAT REGULATION

The Minneapolis Heat Regulator Co., Minneapolis, Minn., has perfected a thermostatic device that is illustrated and described in some recently issued pamphlets to be had on request.

The thermostat is made with or without a time attachment. One model illustrated has a clock attachment, which when set will change the indicator at any pre-determined hour, thus giving a desired low temperature at night with the resumption of the daytime temperature at the hour designated.

Other forms of heat regulating devices are shown and their merits and mode of operation explained.

HENDRICKS' COMMERCIAL REGISTER

The twenty-second annual edition of Hendricks' Commercial Register of the United States, compiled for the use of buyers and sellers, has now been issued and is a volume of 1,666 pages. This reference work contains over 350,000 names and addresses and upwards of 55,000 business classifications, and presents lists of the manufacturers and dealers employed in the manufacture of material, machinery and apparatus, used in the principal industries from the raw material to the manufactured article, and from producer to the consumer.

A new system of indexing has been employed in this issue. The difficulty which has in a measure existed in previous

editions in locating the manufacturers of any specific article listed, would seem to have been overcome, and for this reason the book presents features of accessibility which will recommend it to users.

The price of the book is \$10.00.

AIRWASHERS

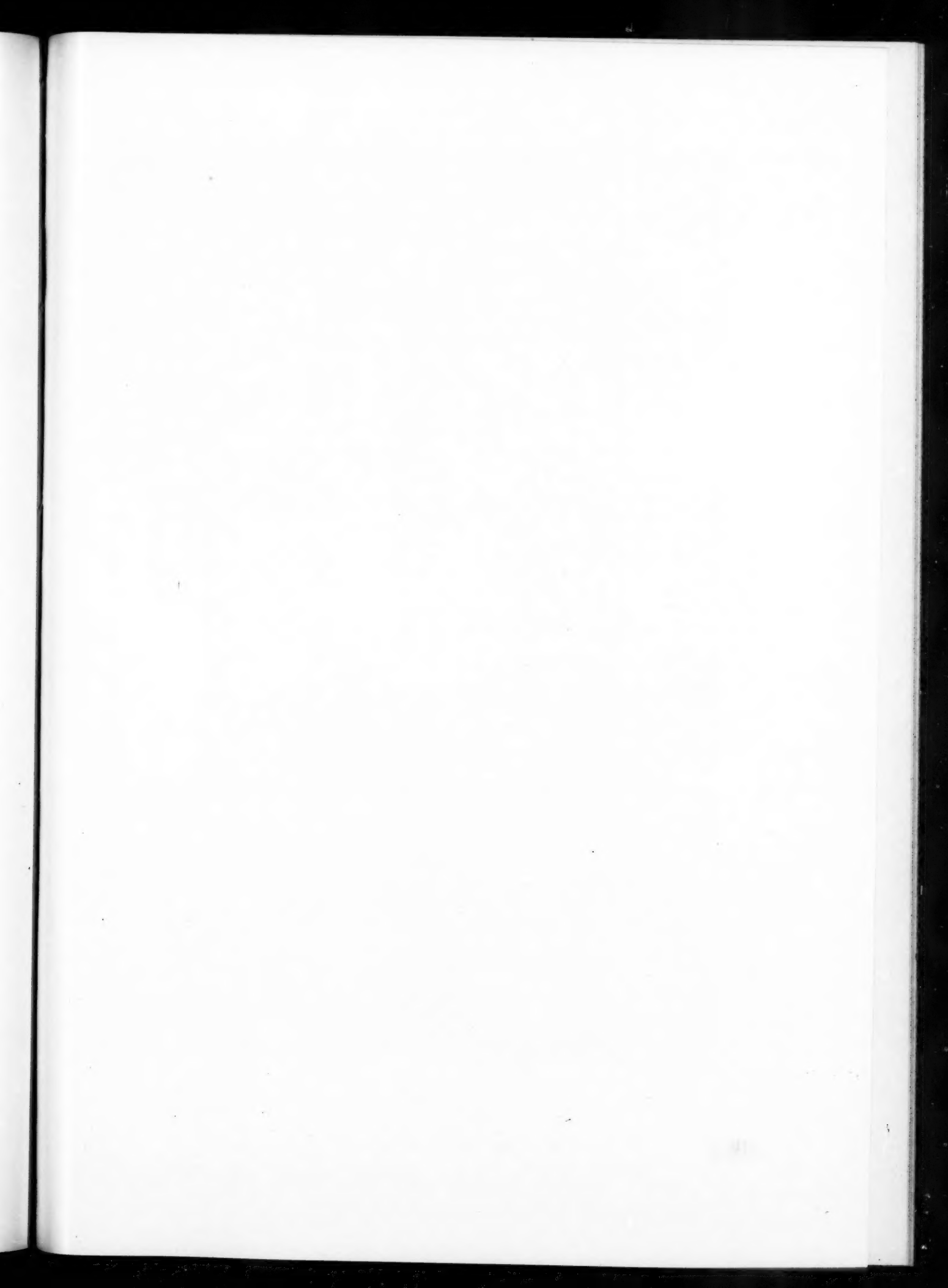
B. F. Sturtevant Company, Hyde Park, Boston, Mass., are the manufacturers of the Sturtevant Airwasher, which has been on the market, it is stated, for more than a year, but until the present catalog No. 225 was issued, no special effort has been made to bring it to the attention of architects. This Airwasher is of the rain spray type with horizontal eliminators. Spray is created, it is stated, by forcing water through specially designed nozzles screwed into the pipes in the top of the spray chamber. The eliminators are designed to remove all unevaporated moisture from the air. In addition to thoroughly describing these Airwashers, articles in the catalog discuss the importance of ventilation, with particular reference to the use of airwashers. Valuable psychrometric tables are also included.

MORTAR STAINS AND ENAMELS

The Pecora Paint Co., Inc., Fourth Street and Sedgely Avenue, Philadelphia, Pa., are makers of mortar stains and inside enamels that are described in recently issued pamphlets which will be mailed on request.

The mortar stains, the makers claim, are durable, permanent and economical. It is further stated that the stain which is sold in pulp or paste form only is a fast dye, mixing readily and forming a perfect chemical union with the mortar. Nothing in its composition, the makers state, is injurious to workmen or will affect the character of the mortar nor will it shorten or accelerate the set of mortar in which it has been used.

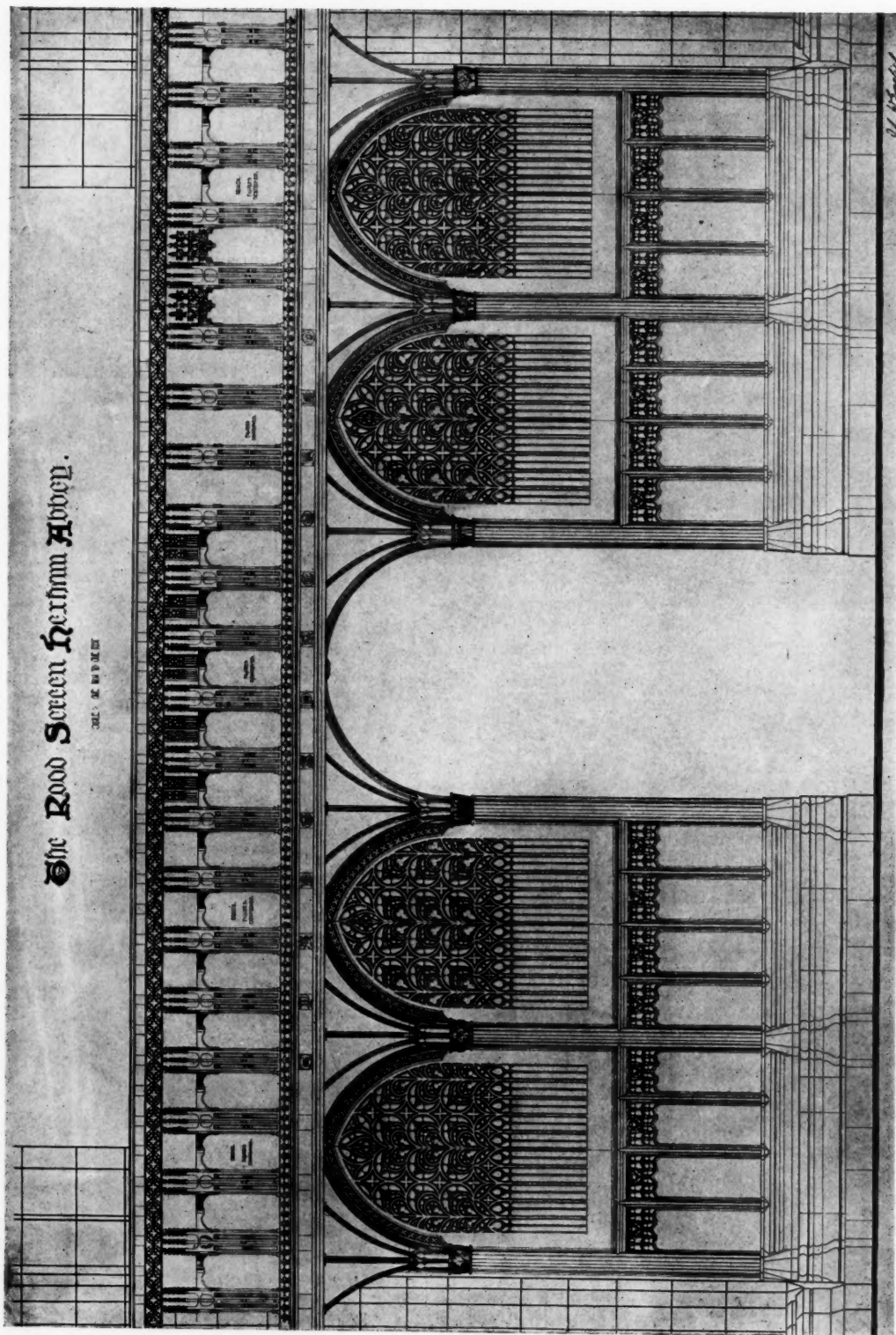
The pamphlet describing these stains shows a variety of well selected colors, but architects desiring to secure special effects can have the desired shades made to order.



THE AMERICAN ARCHITECT

The Rood Screen Hertham Abbey.

THE R. H. H. H. H.



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