

THE YEAR BOOK
OF THE BOSTON
ARCHITECTURAL
CLUB

1909

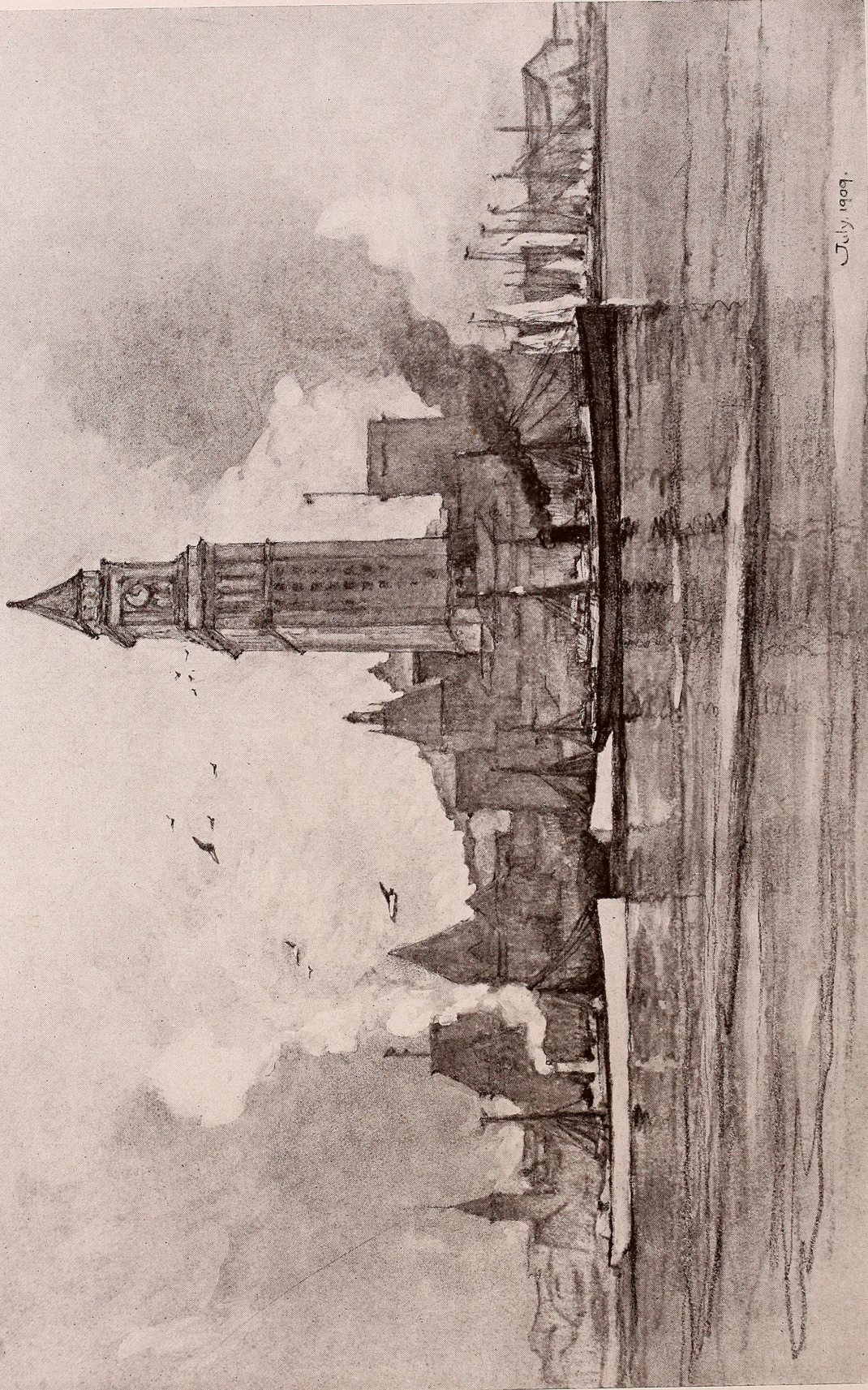
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THE CUSTOM HOUSE TOWER
seen from the
PORT of BOSTON.



July, 1909.

UNITED STATES CUSTOM HOUSE, ARCHITECTS' ORIGINAL SKETCH

Peabody & Stearns, Architects

BOSTON
ARCHITECTURAL CLUB
YEAR BOOK
1909



SPOUT IN PARIS
Photo by Mr. Walter H. Kilham

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NOVEMBER 1 TO NOVEMBER 28, 1909

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The BOSTON ARCHITECTURAL CLUB wishes to acknowledge the cooperation of all who have aided in any way in the production of this Year Book.

The field that the club fills is of so much importance to the young men of the profession that the club feels strongly its obligation to continue the educational work of its atelier and classes, which is made possible to-day only through the instrumentality of this Year Book.

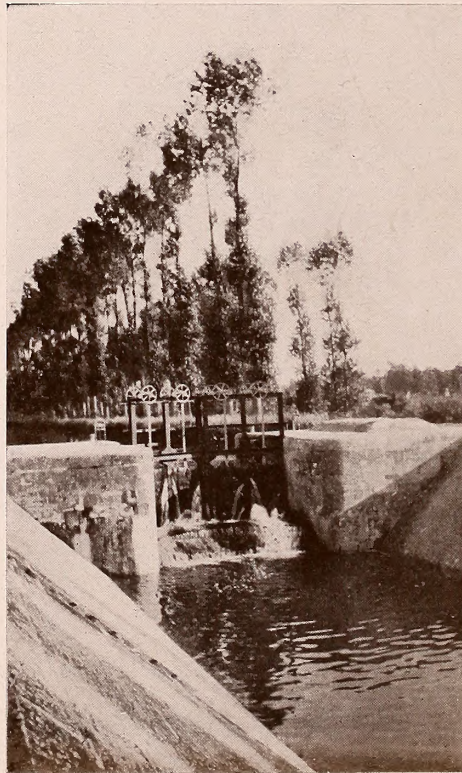


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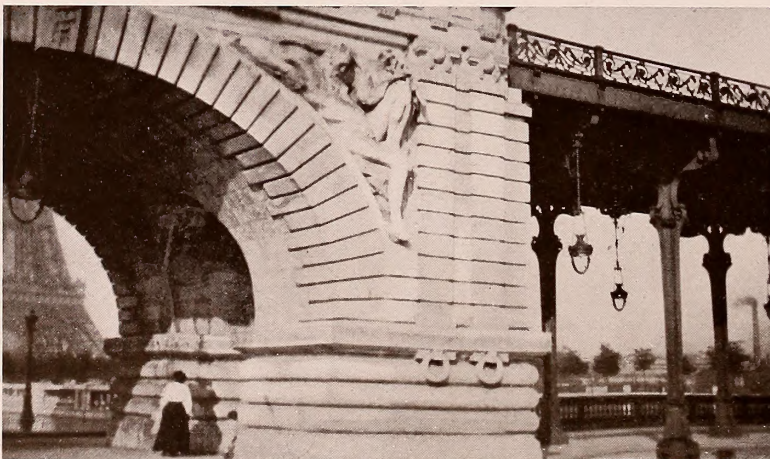
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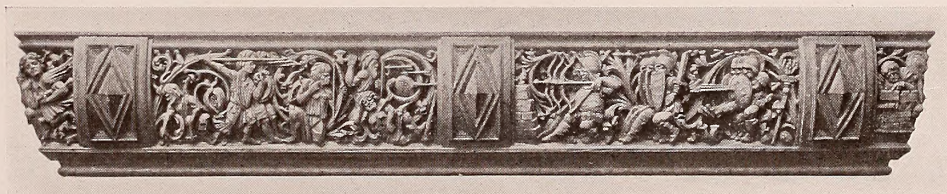
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Boston Architectural Club

SUMMARY OF THE YEAR 1908-9

The past year has been a most successful one. The Club has grown in membership, having increased its list of members by 39 since the previous year, making a total membership today of 335. The Club has been able, largely through the success of its last exhibition catalogue, to have a financially successful year, with more in the Club Treasury than when the year started, in spite of increasingly large running expenses.

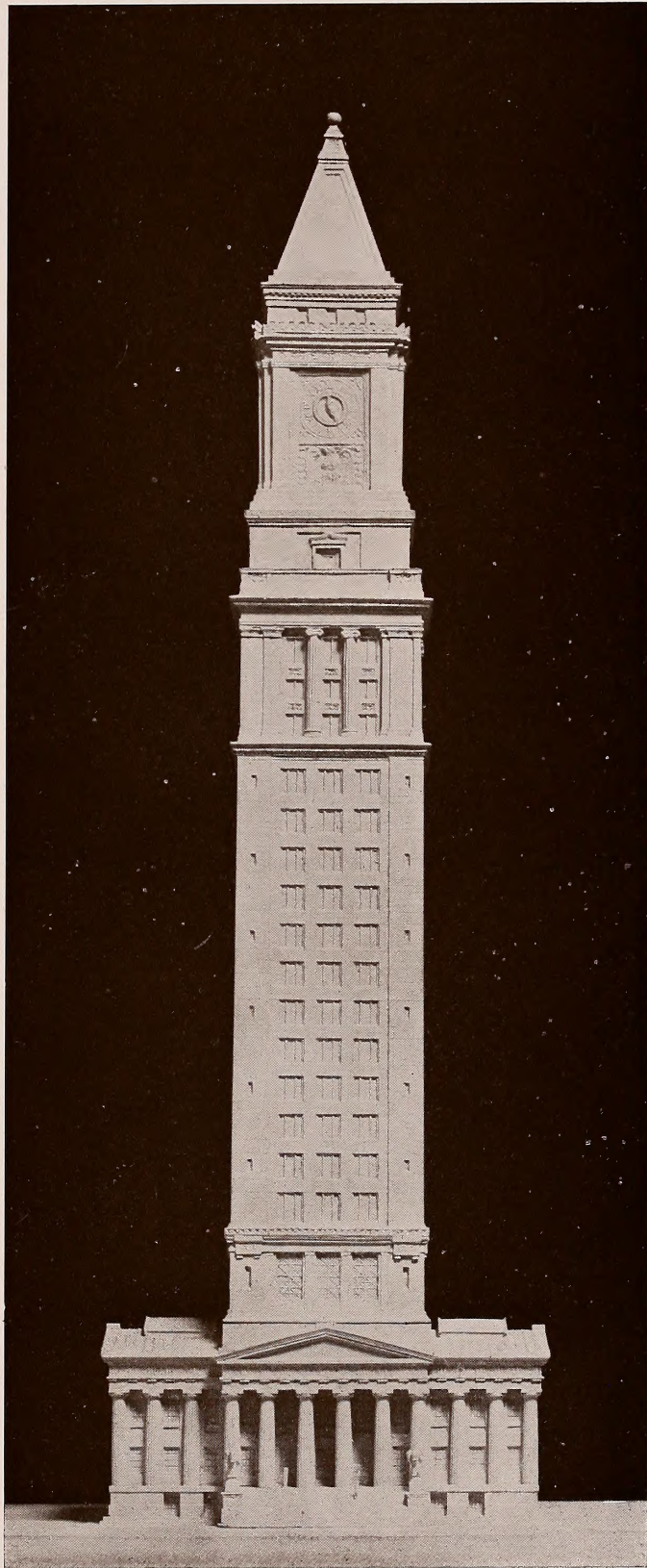
The atelier has been taken advantage of by an increasingly large and enthusiastic body of fellows, who have worked hard at the problems issued by the Beaux Arts Society of Architects, and have made a gratifying record in the matter of mentions and places.

The library is constantly increasing through purchases made possible by the fund established by Mr. Arthur Rotch, and in the past year it has also received a gift of valuable books from the Rotch estate. Considerable work has been done towards the arrangement of material, the architectural magazine plates having been completely sorted, arranged, and placed in substantial files, where they should be of much use.

The usual club meetings have been held, and the Club members have had the opportunity of meeting members of the profession both in and out of Boston. It is hoped to have still more architects from other cities present at the various meetings of the Club in the future.

An exhibition of the work of the principal architectural schools of the country was held at the Club in December, 1908, comprising exhibits, from the architectural departments of the Carnegie Technical Schools, Columbia, Cornell, Harvard, Massachusetts Institute of Technology, the University of Pennsylvania and the ateliers of the Society of Beaux Arts of Architects, and our own Club. It was an exhibition of very great interest, nearly two hundred entries being received, and such exhibitions in the future are to be most earnestly desired.

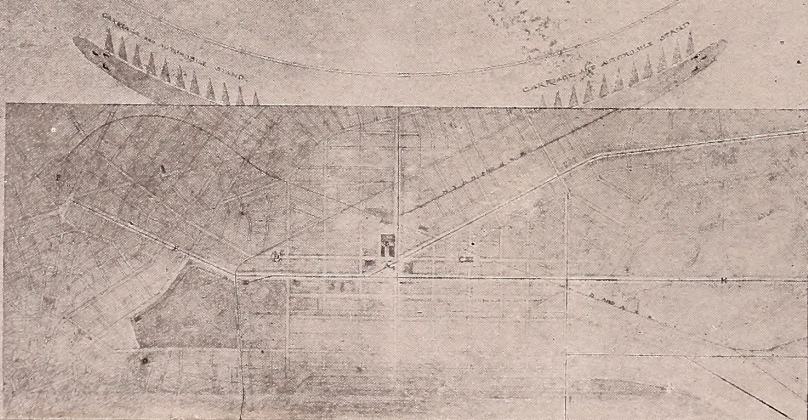
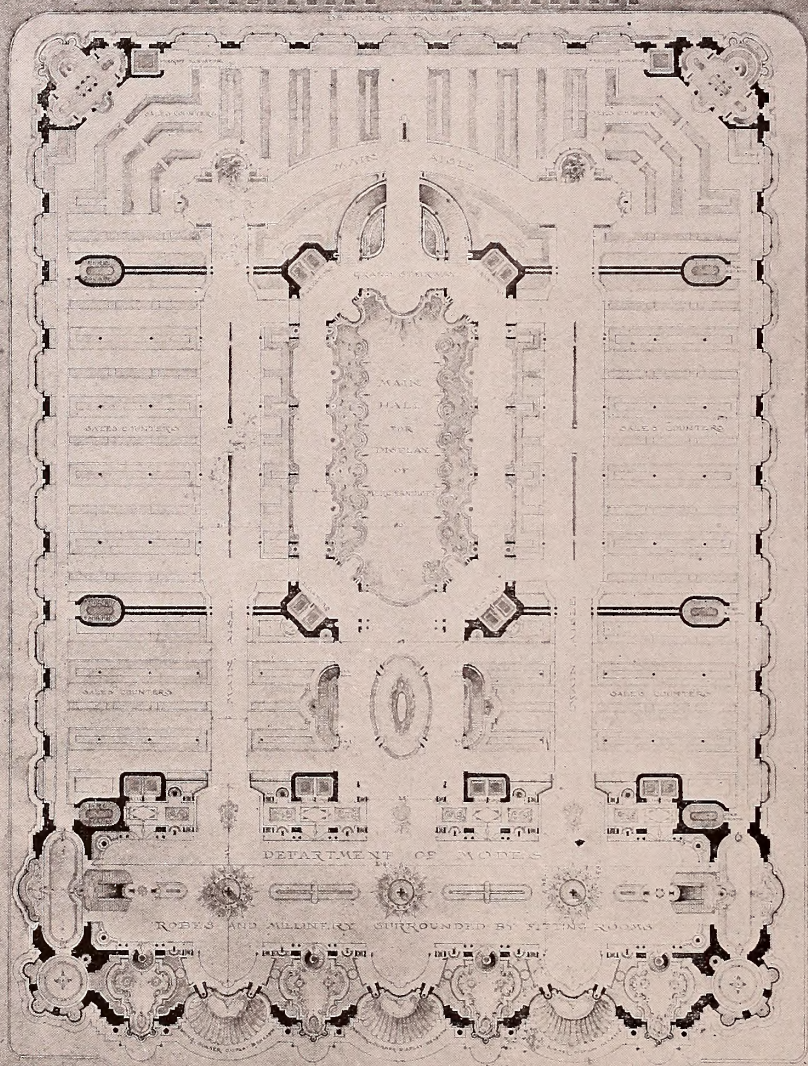
On December 5, 1908, at a regular meeting, the Club voted to establish a fund for the support of the educational work. This fund was to be known as The Education Endowment Fund, and was to be held by three trustees, under a deed of trust, a certain proportion of the income to be turned over to the treasurer of the Club for purposes to be designated by the trustees. Mr. Robert S. Peabody, Mr. Robert D. Andrews, and Mr. R. Clipston Sturgis accepted their appointment by the President as the first trustees. On October 2nd, at the annual meeting, a new article in the constitution was adopted, providing for this fund as a fundamental part of the Club organization. Of course a very small part of such fund can be subscribed by the Club members, and it is hoped that people who are able to give, and who are interested in such efforts along the lines of what is known as continuous education, will recognize the work along this line that the Club is striving to do, and will give it the substantial backing which it needs by contributions to this fund.



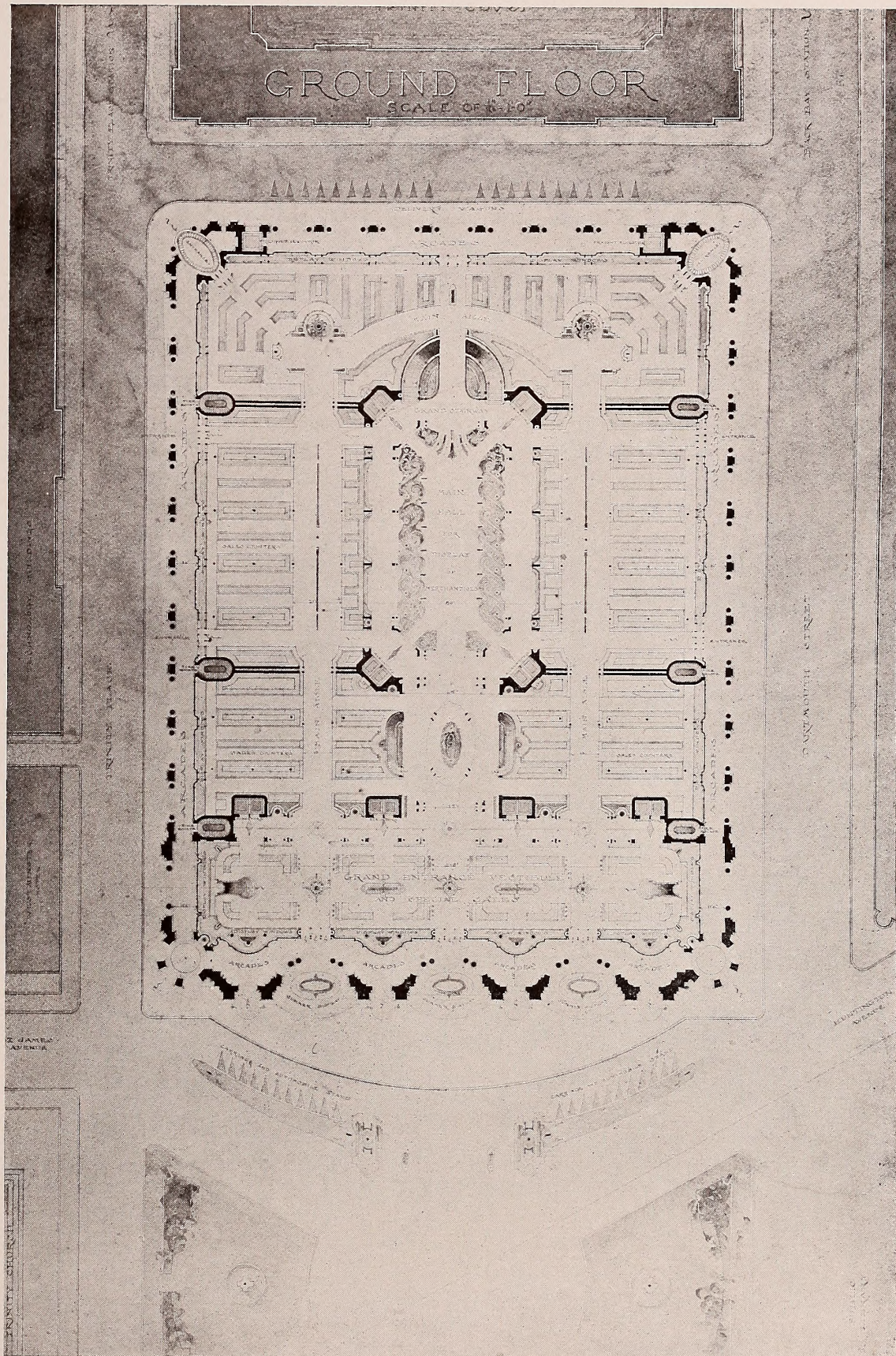
U. S. CUSTOM'S HOUSE, BOSTON, MASS.
Alterations to Existing Building
Peabody & Stearns, Architects

Photograph of Model

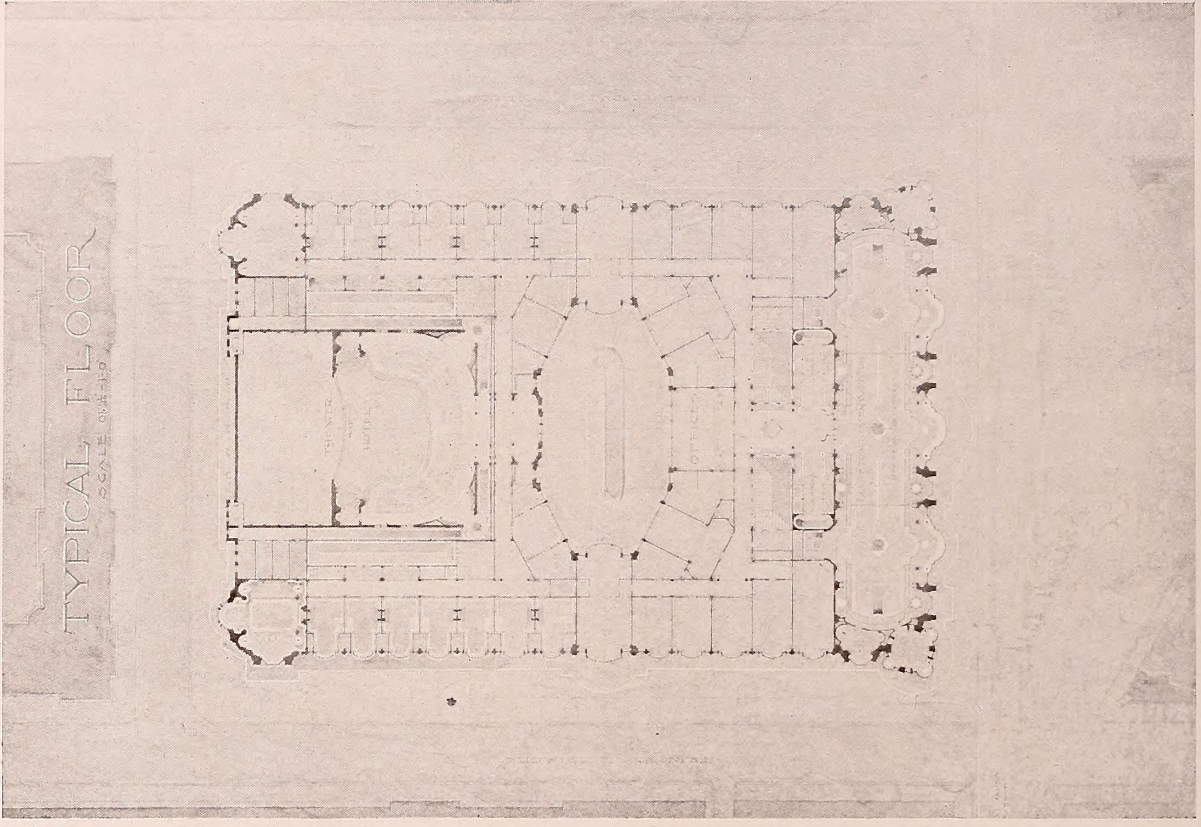
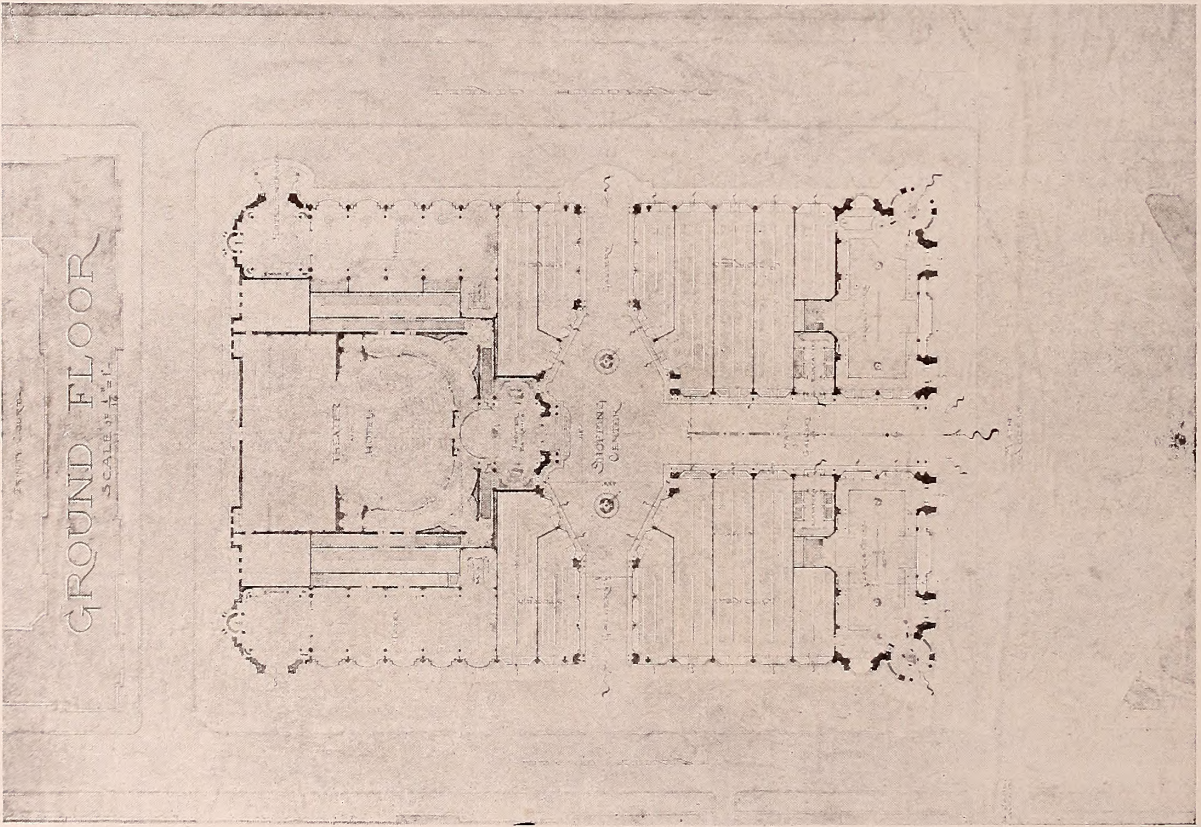
TYPICAL FLOOR



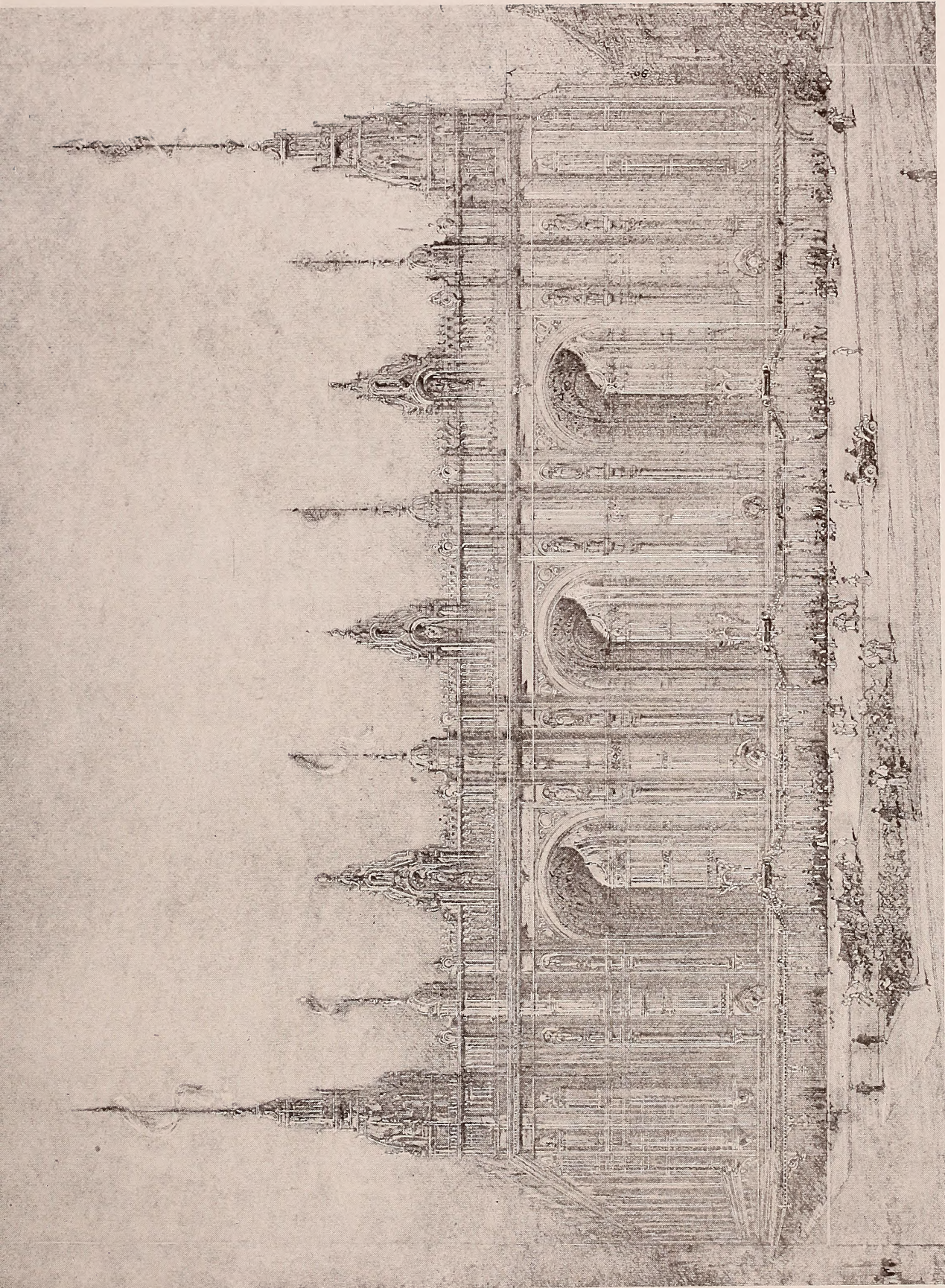
SUGGESTED DEVELOPMENT OF SITE OF OLD ART MUSEUM, COPLEY SQUARE, BOSTON
Codman & Despradelle



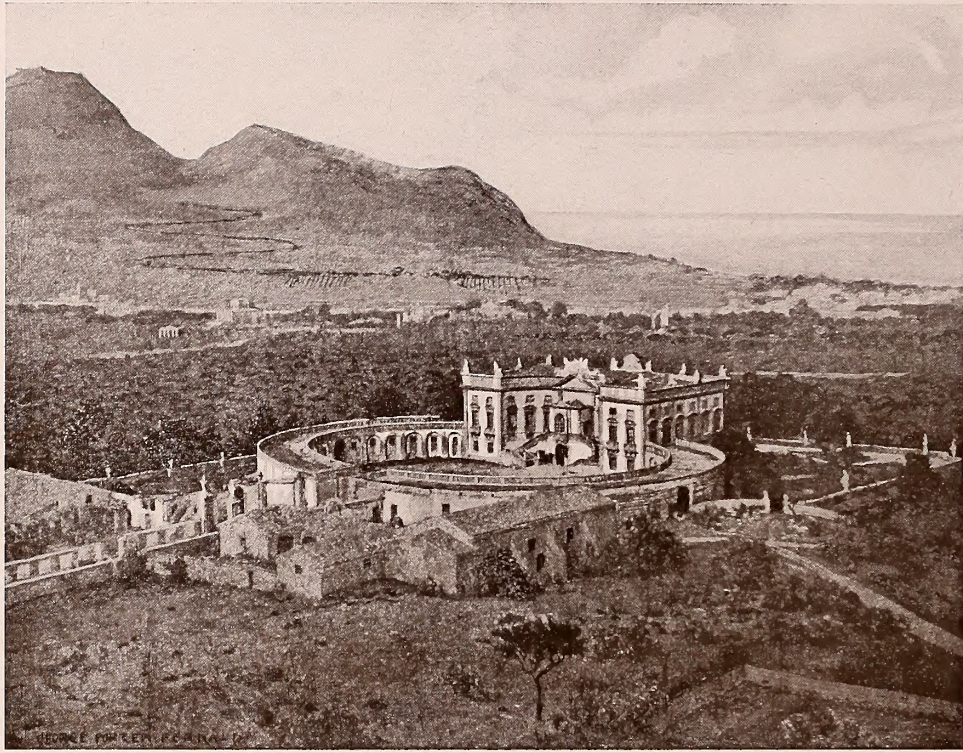
SUGGESTED DEVELOPMENT OF SITE OF OLD ART MUSEUM, COPLEY SQUARE, BOSTON
 Codman & Despradelle



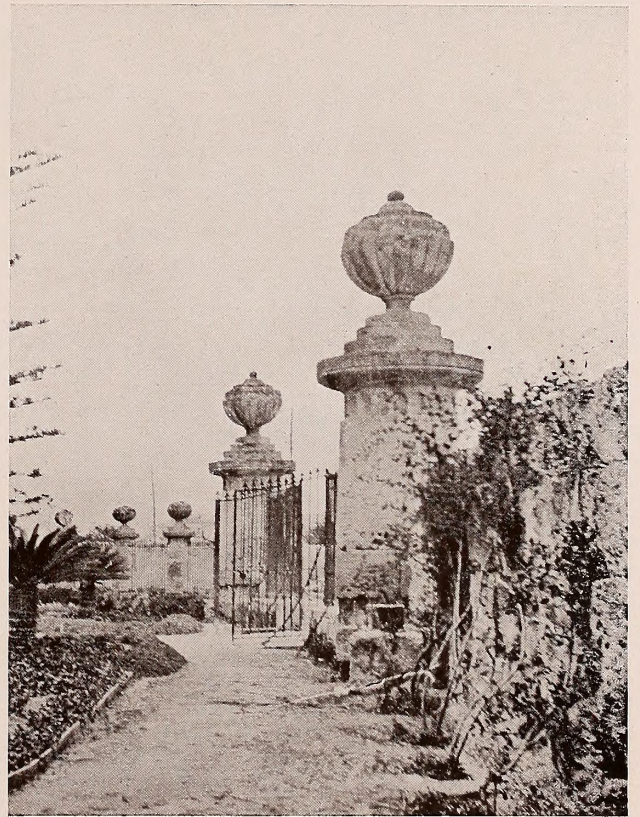
SUGGESTED DEVELOPMENT OF SITE OF OLD ART MUSEUM, COPLEY SQUARE, BOSTON
 Codman & Despradelle, Architects



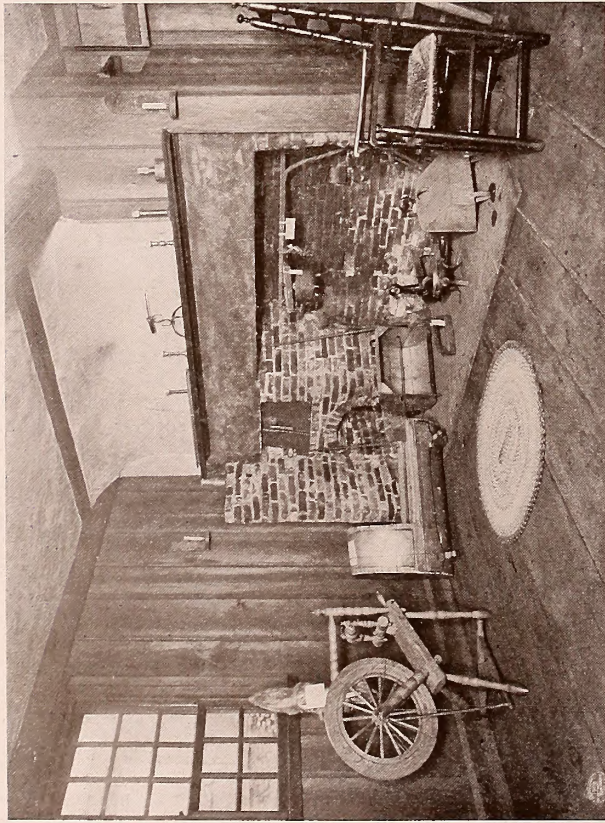
SUGGESTED DEVELOPMENT FOR SITE OF OLD ART MUSEUM, COPLEY SQUARE BOSTON
Codman & Despradelle, Architects



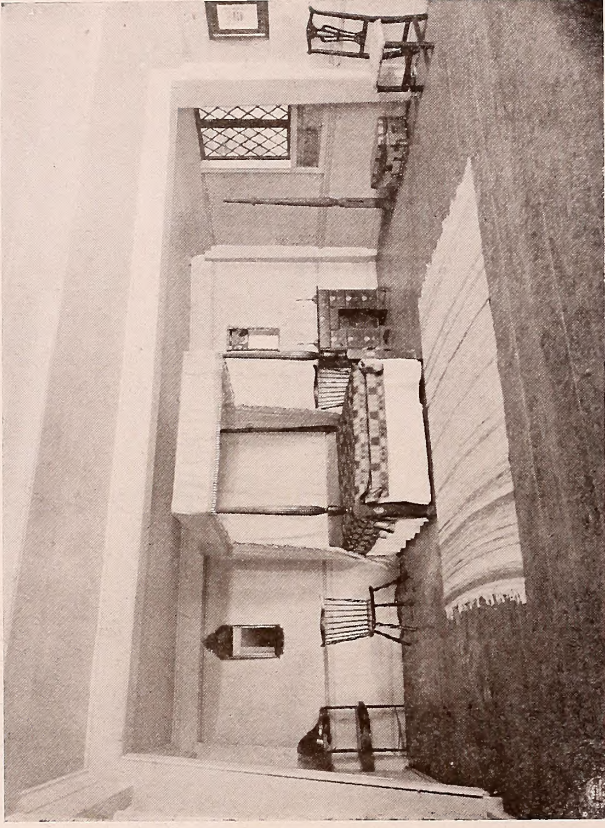
SKETCHES IN SICILY
George Porter Fernald



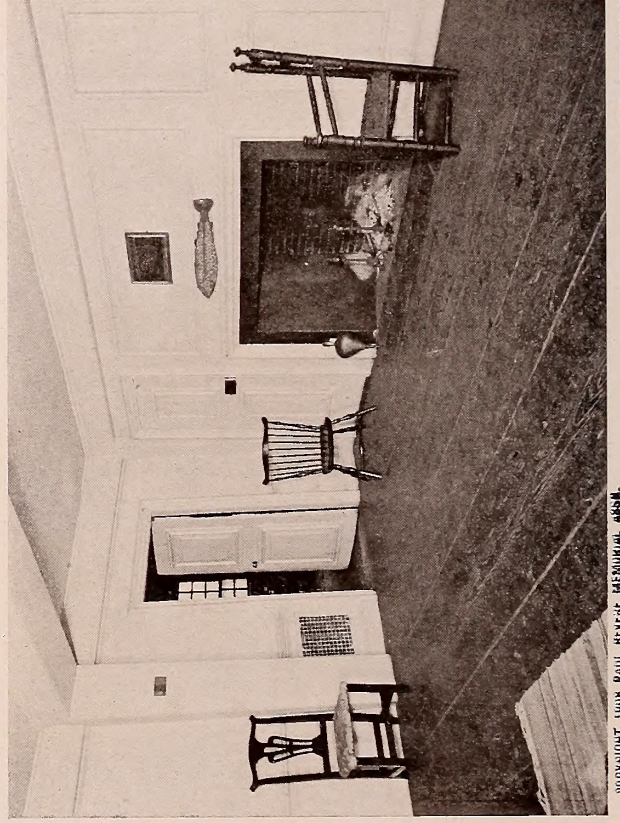
SICILIAN SKETCHES
George Porter Fernald



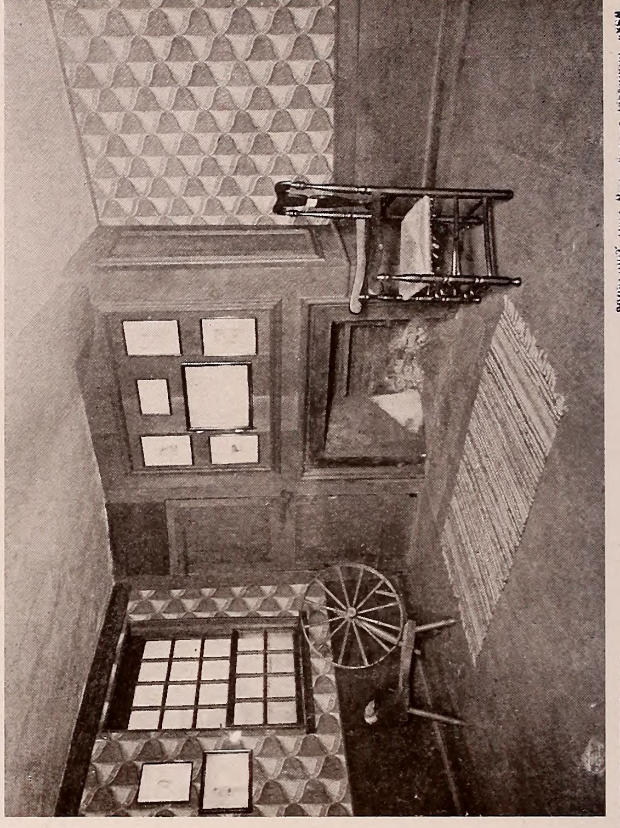
COPYRIGHT 1908 PAUL REVERE MEMORIAL ASSN.



COPYRIGHT 1908 PAUL REVERE MEMORIAL ASSN.



COPYRIGHT 1908 PAUL REVERE MEMORIAL ASSN.



COPYRIGHT 1908 PAUL REVERE MEMORIAL ASSN.

PAUL REVERE HOUSE INTERIORS
Restored by Joseph Everett Chandler



RESTORATION OF PAUL REVERE'S HOUSE, BOSTON, MASS.
COPYRIGHT 1908 PAUL REVERE MEMORIAL ASSN. Family Living Room
Joseph Everett Chandler, Architect



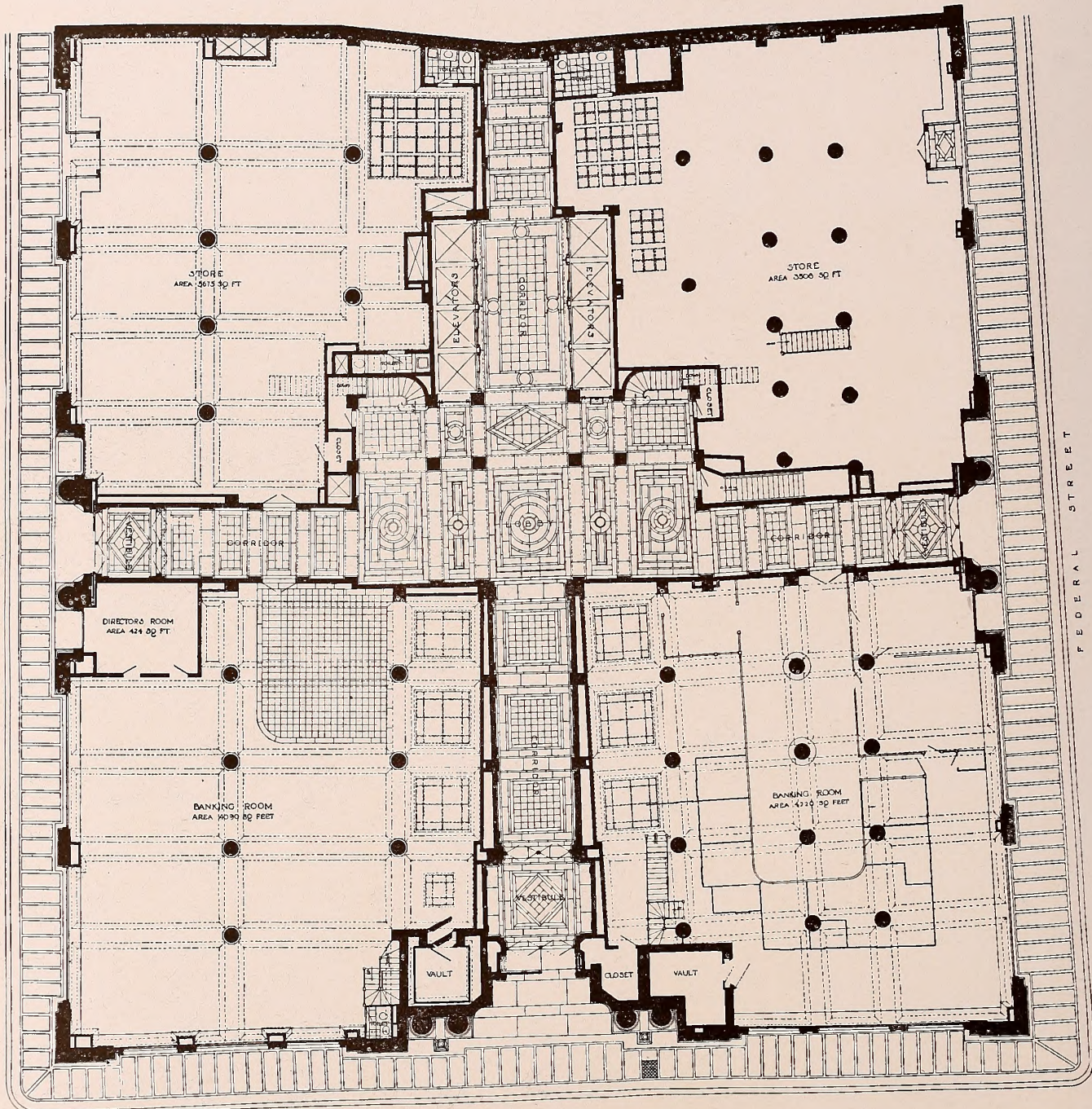
COPYRIGHT 1908 PAUL REVERE MEMORIAL ASSN.



NEW BUILDING FOR BOSTON SAFE DEPOSIT CO., FRANKLIN ST., BOSTON
Shepley, Rutan & Coolidge, Architects

DEVONSHIRE STREET

FEDERAL STREET

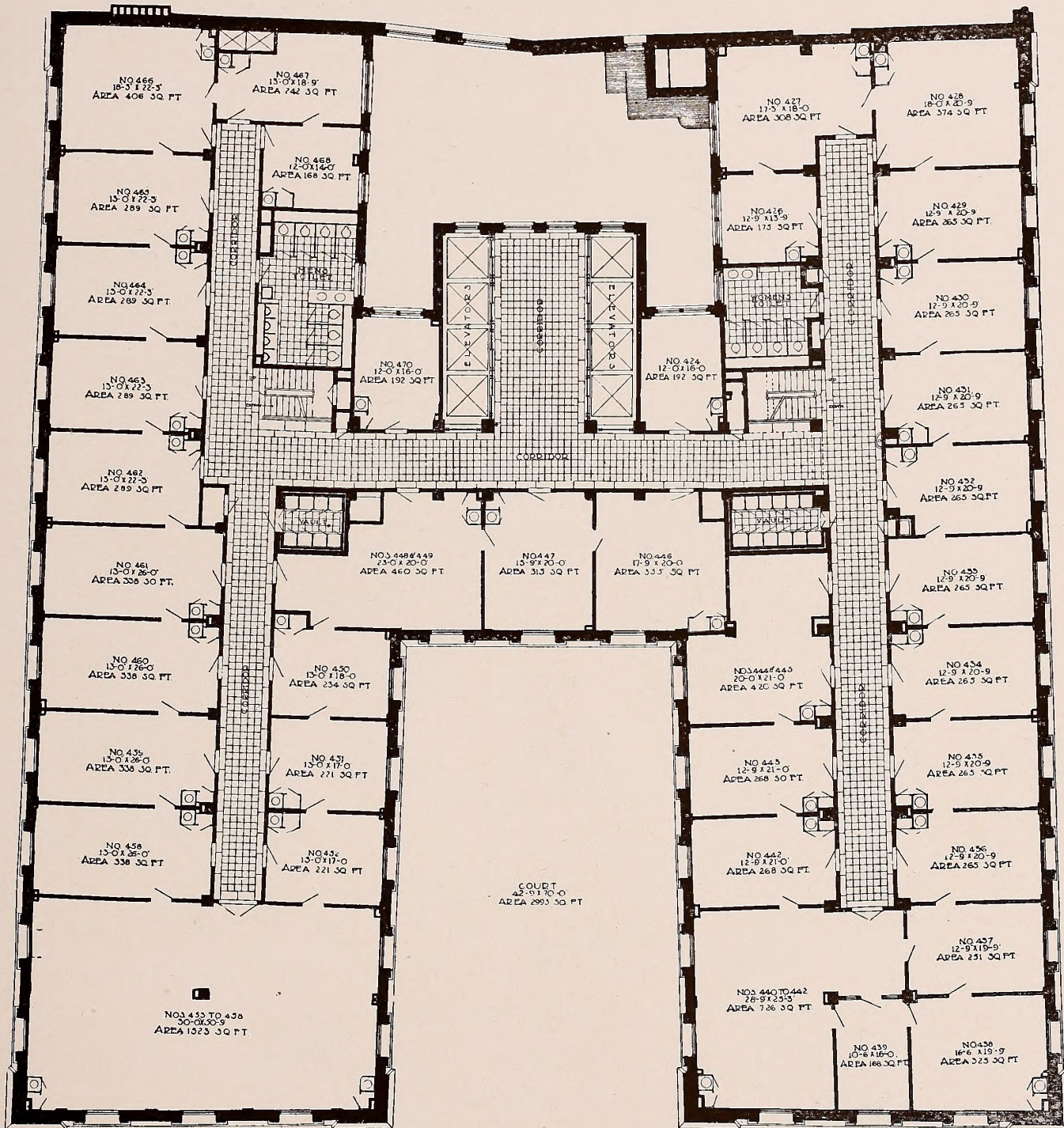


FIRST FLOOR PLAN

NOTE - ALL FIGURED DIMENSIONS ARE APPROXIMATE

FRANKLIN STREET

JOHN HANCOCK BUILDING
Shepley, Rutan & Coolidge



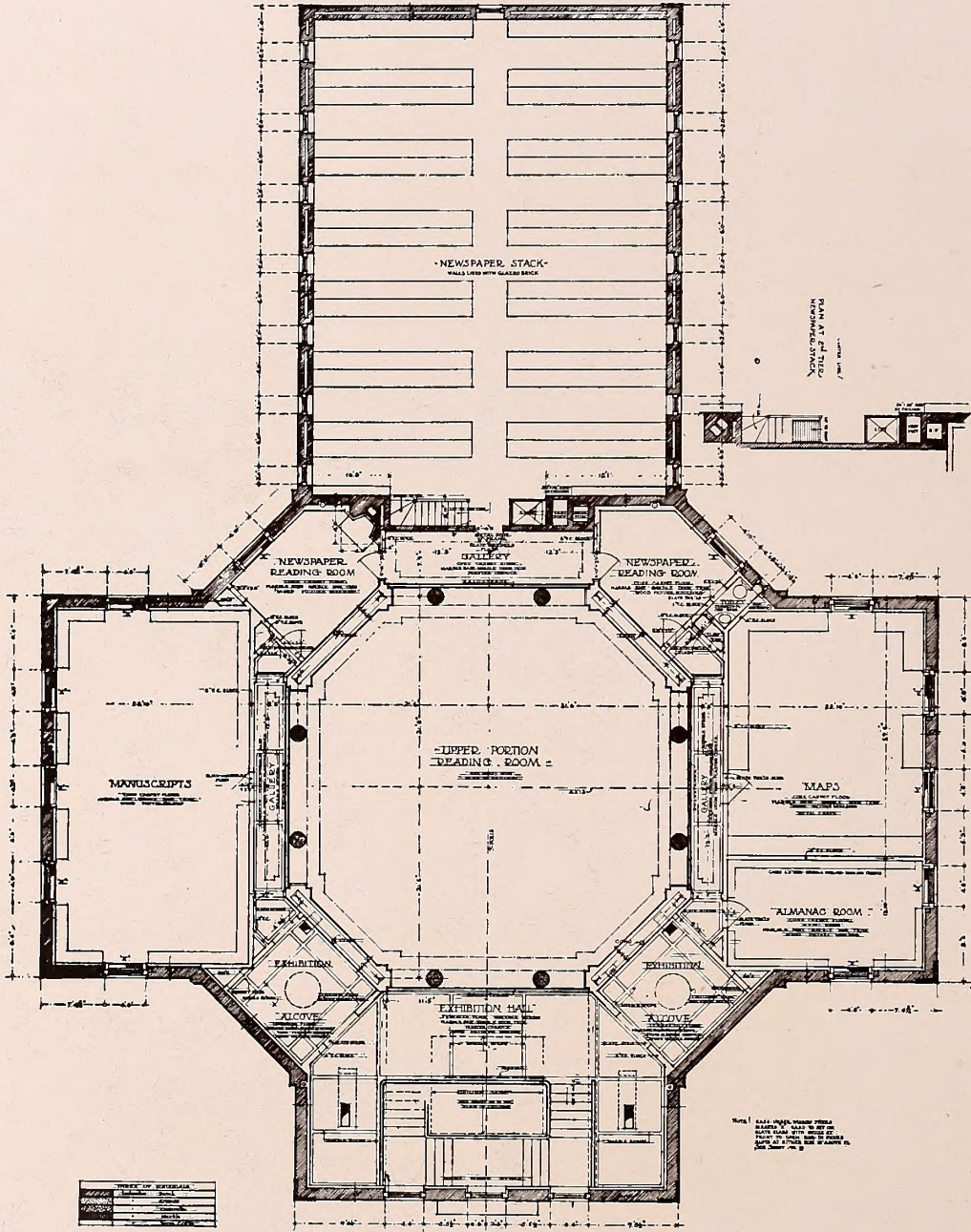
SCALE OF FEET

FOURTH FLOOR PLAN
 JOHN HANCOCK BUILDING
 Shepley, Rutan & Coolidge

NOTE: ALL FIGURED DIMENSIONS
 ARE APPROXIMATE

BUILDING FOR THE AMERICAN ANTIQUARIAN SOCIETY AT WORCESTER.

WINSLOW & BIGELOW AND R. CLIPSTON STURGIS ASSOCIATE ARCHITECTS BOSTON



PLAN AT 1/4" = 1'-0"

Notes: 1. See page 100 for details of book cases. 2. See page 101 for details of book cases. 3. See page 102 for details of book cases. 4. See page 103 for details of book cases.

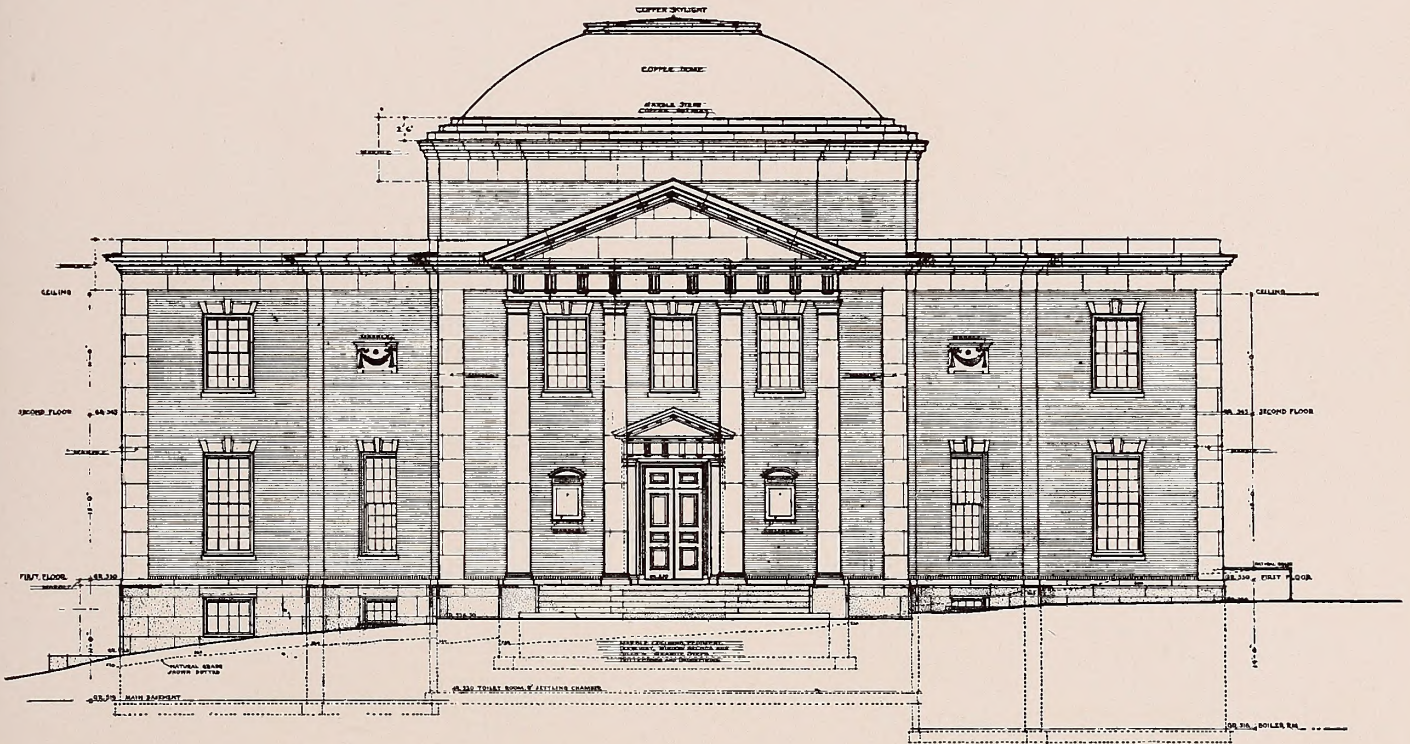
KEY TO MATERIALS	
[Symbol]	Concrete
[Symbol]	Brick
[Symbol]	Stone
[Symbol]	Wood
[Symbol]	Iron
[Symbol]	Steel
[Symbol]	Paint
[Symbol]	Plaster
[Symbol]	Marble
[Symbol]	Granite
[Symbol]	Slate
[Symbol]	Ceramic
[Symbol]	Other

⑥

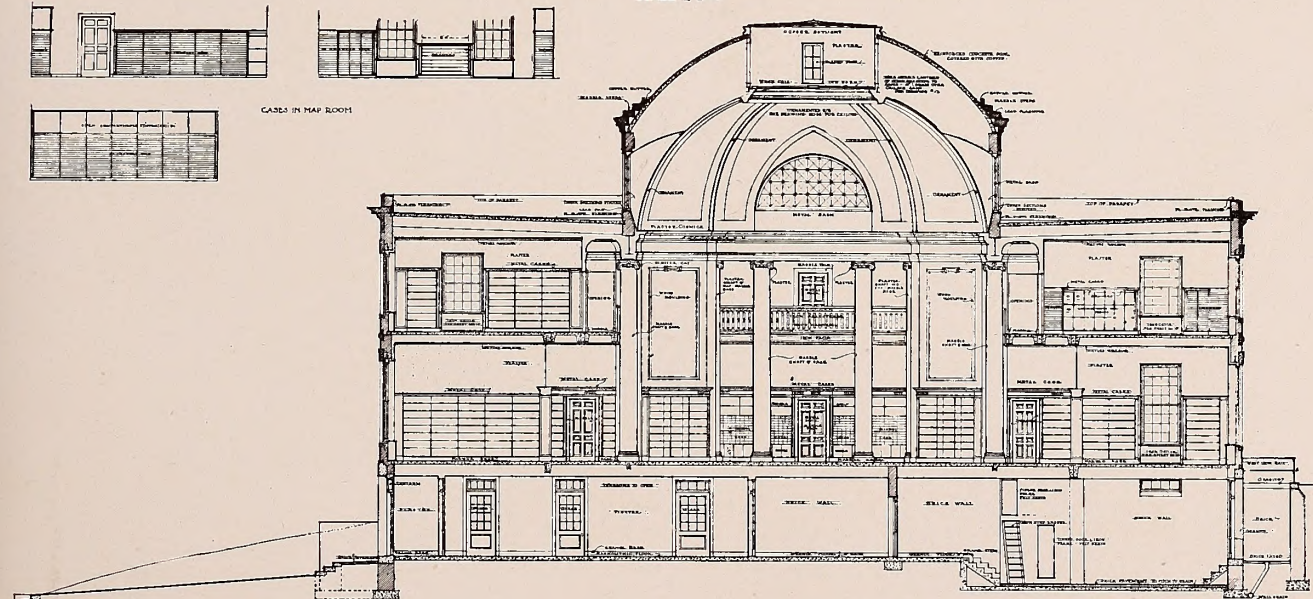
SECOND FLOOR PLAN
SCALE 1/4" = 1'-0"

BUILDING FOR THE AMERICAN ANTIQUARIAN SOCIETY AT WORCESTER

WINSLOW & BIGELOW AND R. CLIPSTON STURGIS ASSOCIATE ARCHITECTS BOSTON



FRONT ELEVATION
SCALE $\frac{1}{4}$ " = 1'-0"

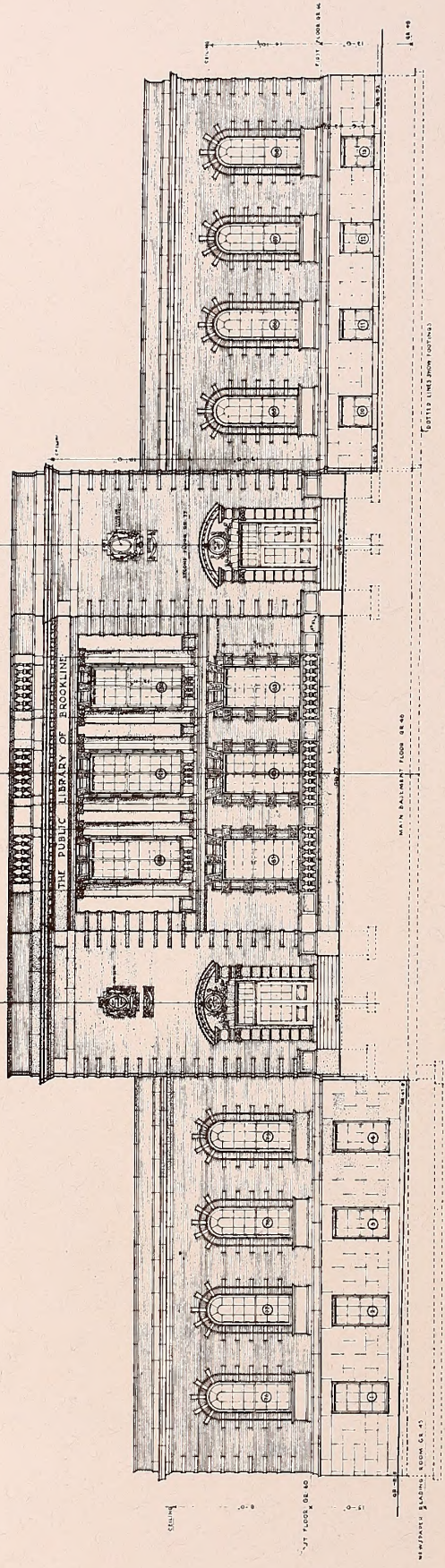


TRANSVERSE SECTION
SCALE $\frac{1}{4}$ " = 1'-0"

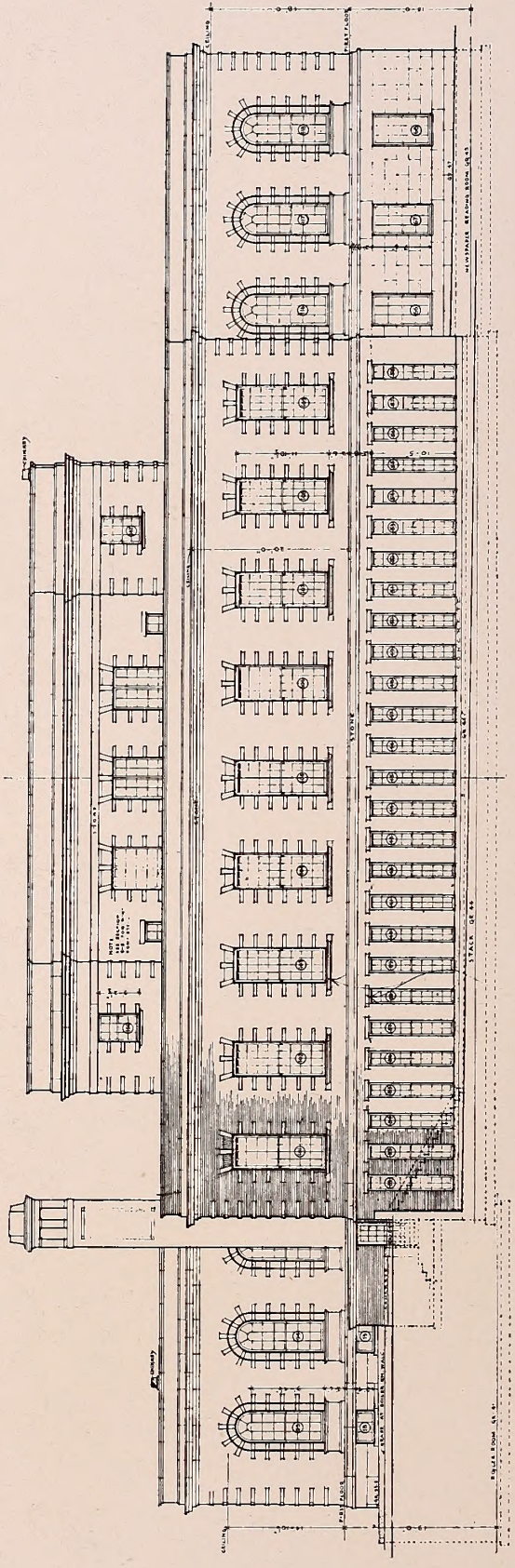
DESIGNED BY	WINSLOW & BIGELOW
ARCHITECTS	BOSTON
PREPARED BY	WINSLOW & BIGELOW
DATE	1887
BY	WINSLOW & BIGELOW

PUBLIC LIBRARY OF BROOKLINE MASS

R CLIPSTON STURGIS ARCHITECT 120 BOYLSTON ST BOSTON MASS



F R O N T E L E V A T I O N



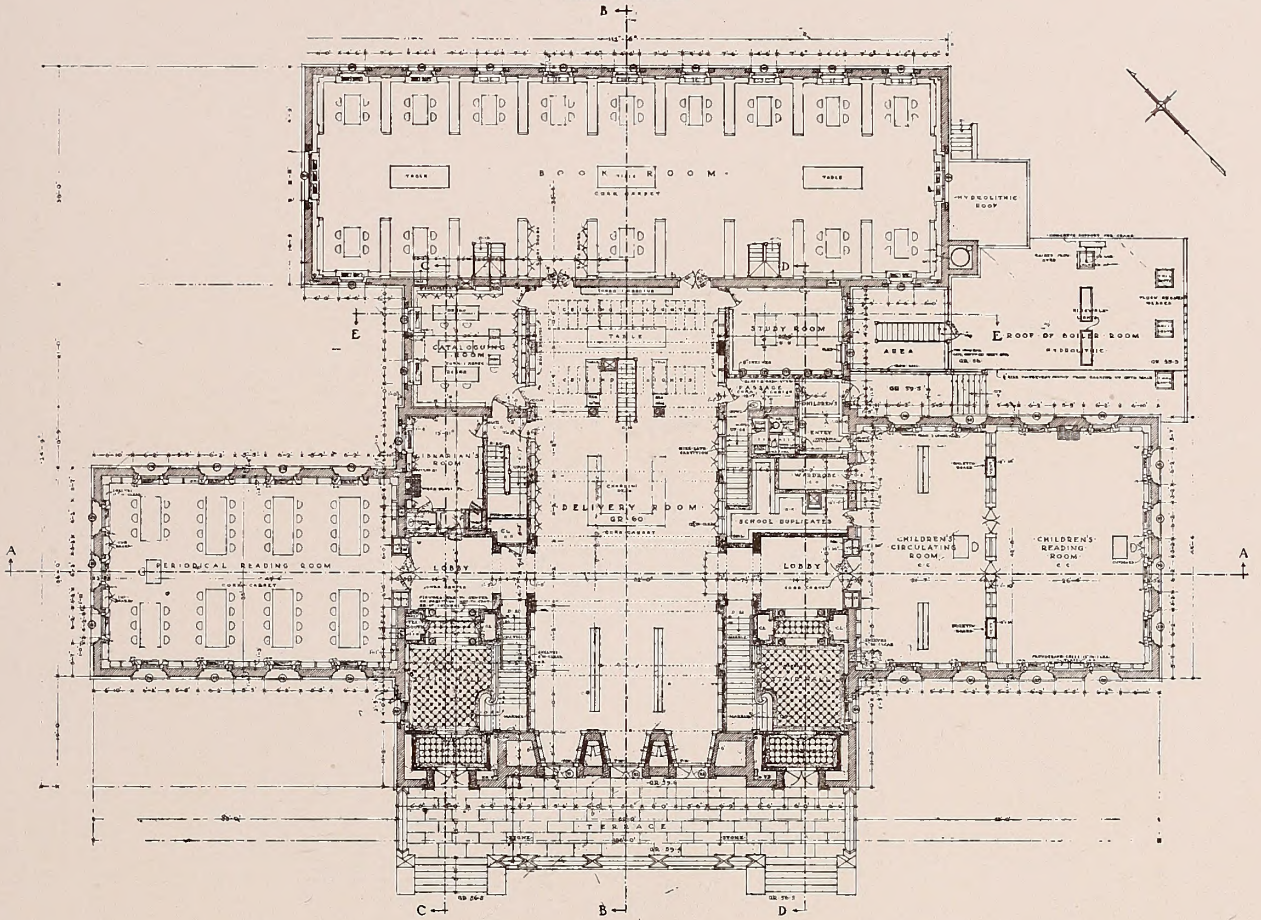
R E A R E L E V A T I O N

PUBLIC LIBRARY OF BROOKLINE MASS

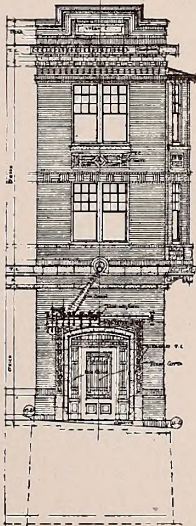
R CLIPSTON STURGIS ARCHITECT · 120 BOYLSTON ST BOSTON MASS

5

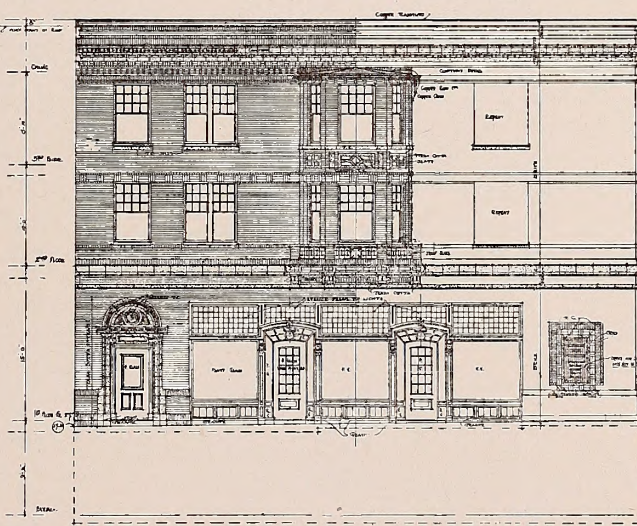
APRIL 1909
CORRECTED TO JUNE 1909



· FIRST FLOOR PLAN ·
SCALE 1/4" = 1'-0"

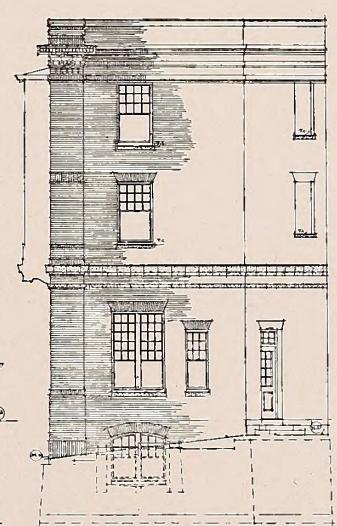


ELEVATION OF CORNER



ELEVATION OF DORCHESTER AVENUE

SCALE ONE QUARTER OF AN INCH = EQUALS ONE FOOT
FIGURES IN CIRCLES ARE DIMENSIONS GRAND FACADE BUILDING



ELEVATION OF ALLEY

BUILDING IN DORCHESTER, MASS.
Chas. E. Greco, Architect

PUBLIC LIBRARY OF BROOKLINE MASS

R. CLIPSTON STURGIS ARCHT. 130 BR. CLIFTON ST. BOSTON, MASS.
M'DG D
1901
CORRECTED TO 1904

22

M'DG E

ARCHITRAVE

SECTION

SECTION A-A

PLAN

ELEVATION TOWARD END WINDOW

FULL SIZE OF BOOKCASE

1/2 INCH & F S D
OF
BOOK ROOM

M'DG C

ELEVATION OF SIDE OF ROOM

DOORS TO DELIVERY ROOM

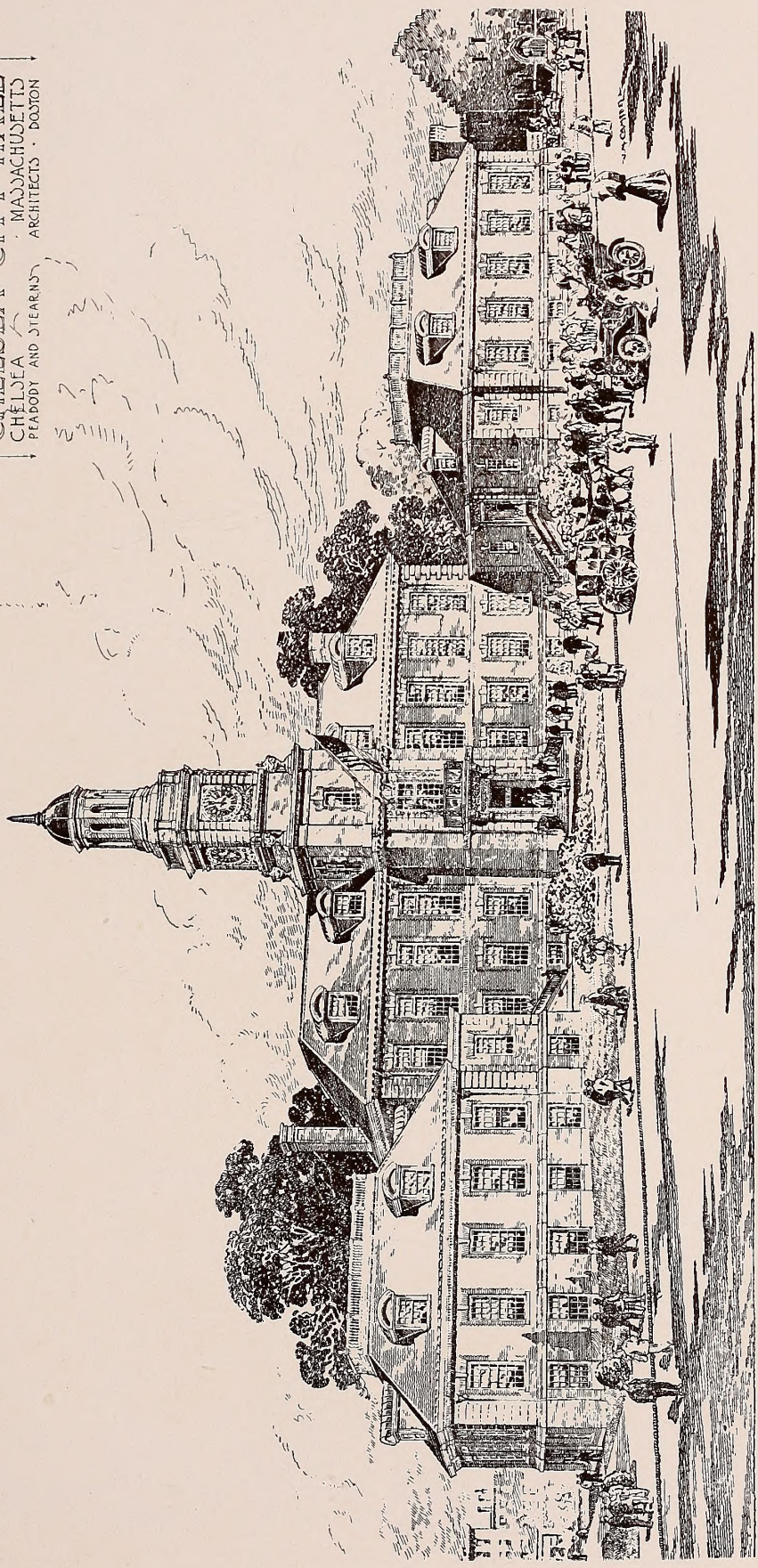
M'DG B

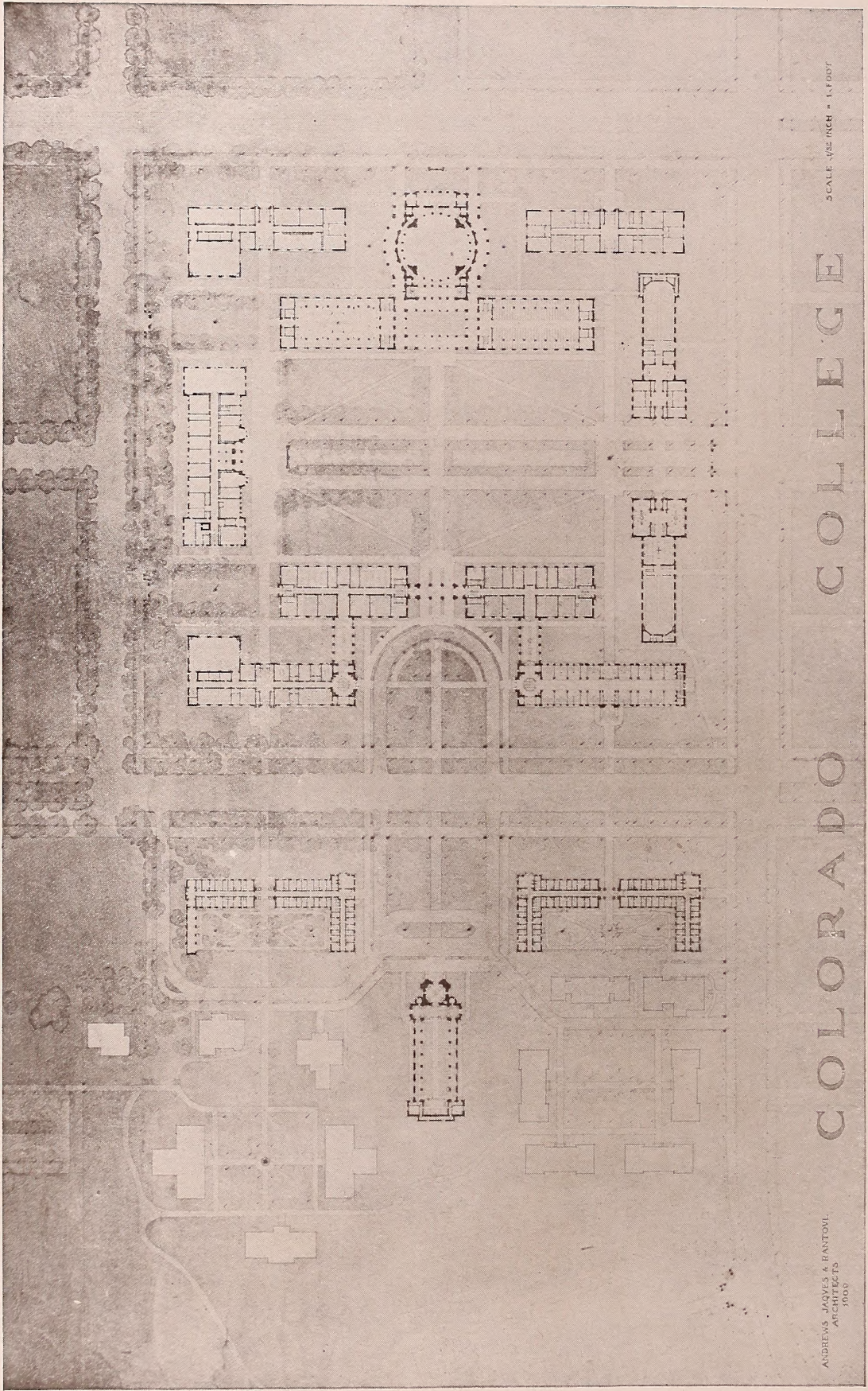
PILASTER

6

DETAIL, PUBLIC LIBRARY, BROOKLINE, MASS.
R. Clipston Sturgis, Architect

CHelsea CITY HALL
CHelsea MASSACHUSETTS
PEABODY AND STEARNS ARCHITECTS · BOSTON



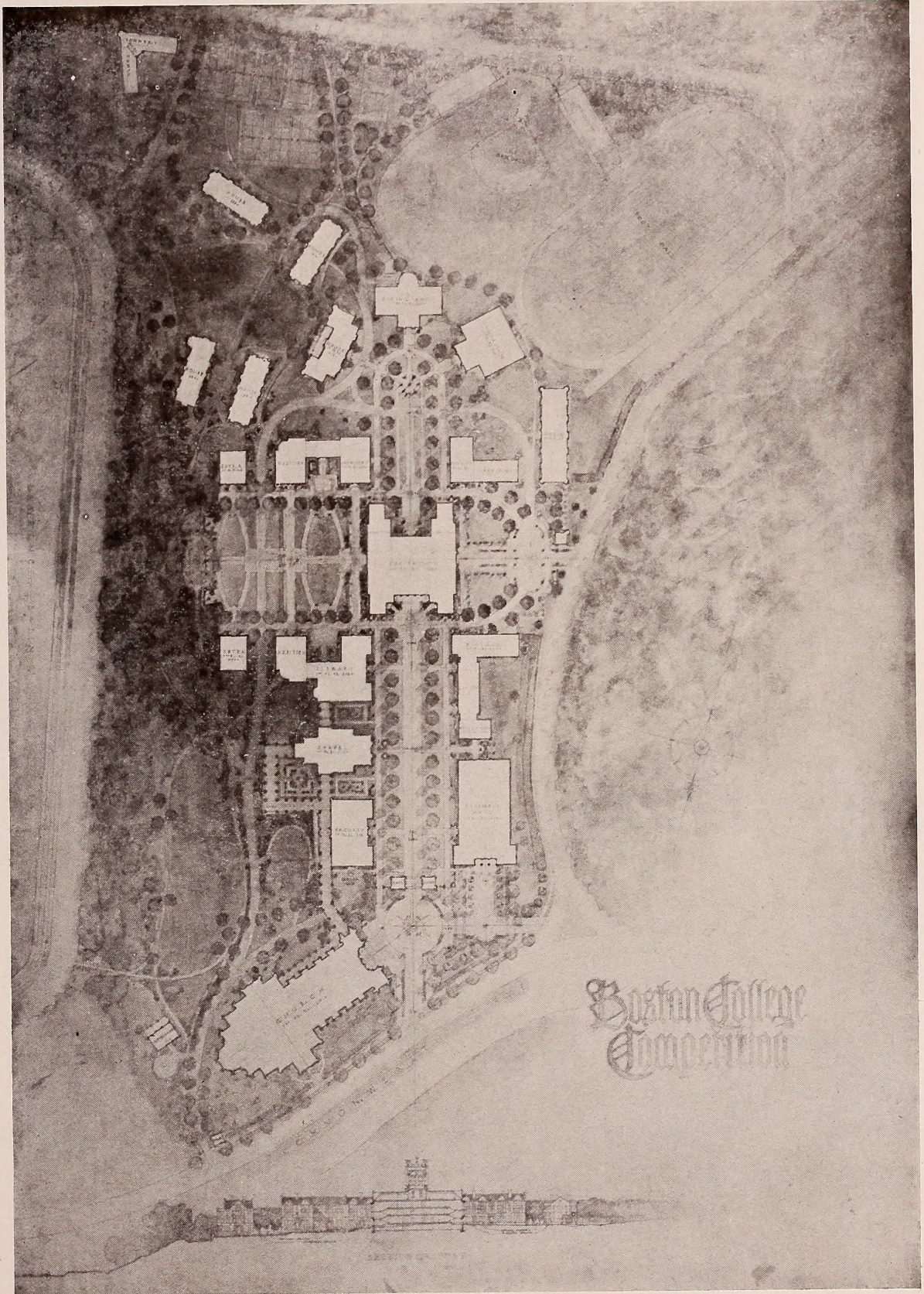


ANDREWS, JACQUES & RANTOUL
ARCHITECTS
1900

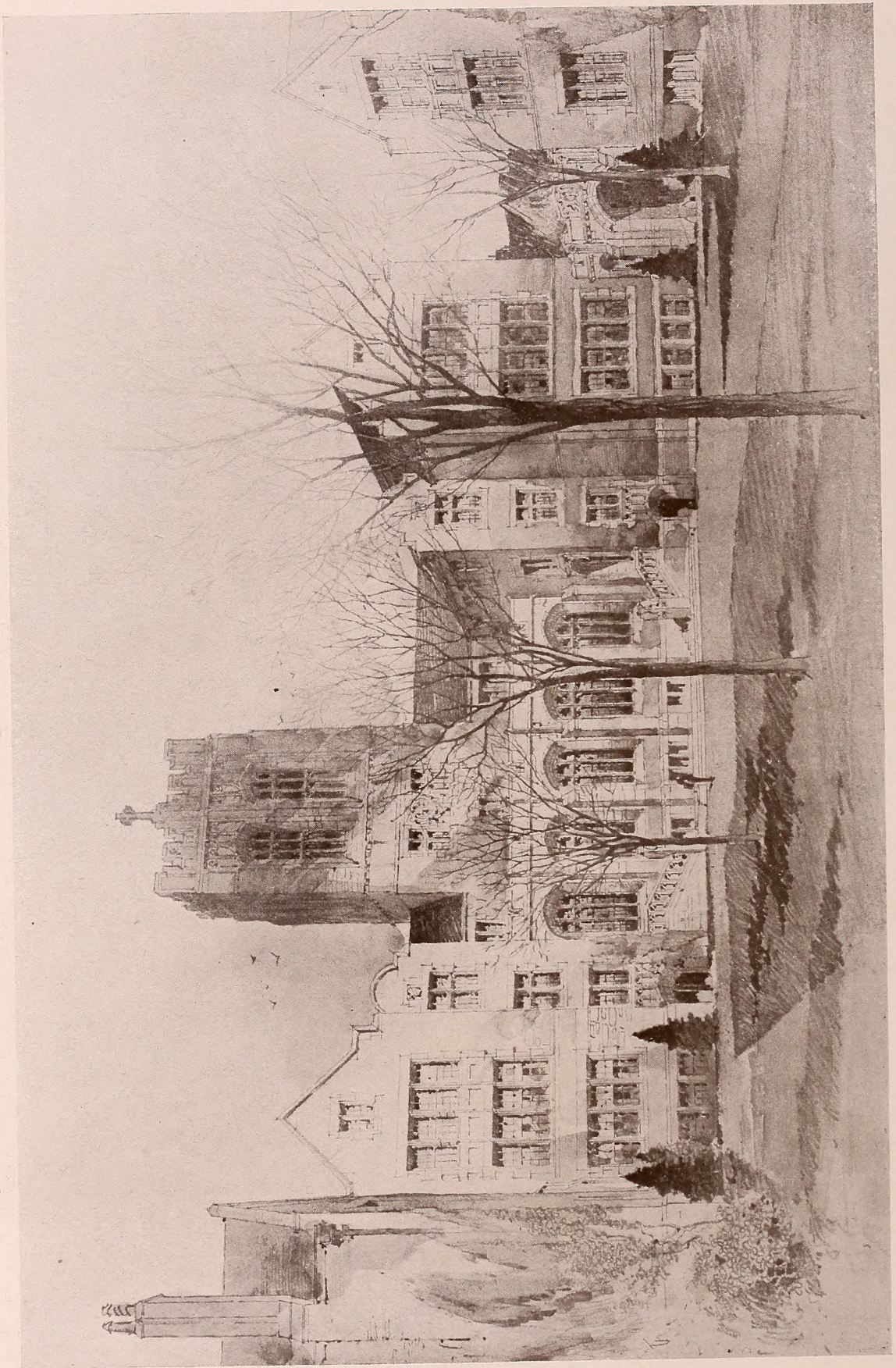
COLORADO COLLEGE

SCALE: 1/8" = 1'-0"

Andrews, Jacques & Rantoul, Architects



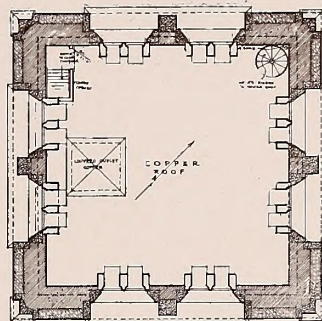
ACCEPTED DESIGN FOR BOSTON COLLEGE
Maginnis & Walsh, Architects. Pray, Hubbard & White, Landscape Architects



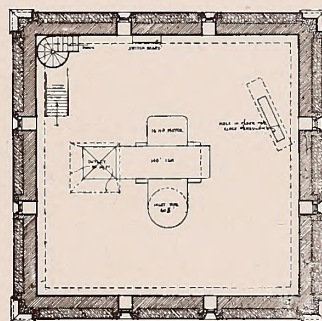
BOSTON COLLEGE COMPETITIVE ACCEPTED DESIGN

RECITATION BUILDING OF BOSTON COLLEGE AT UNIVERSITY HEIGHTS

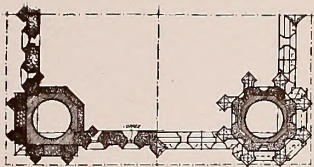
NEWTON MASS
MAGINNIS AND WALSH ARCHITECTS
100 BOYLSTON STREET BOSTON MASS.



PLAN AT "B"

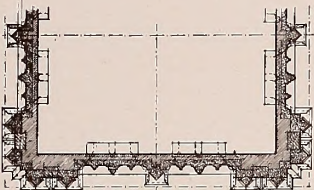


PLAN AT "A"

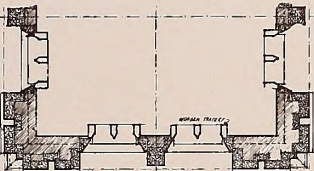


PLAN AT "E"

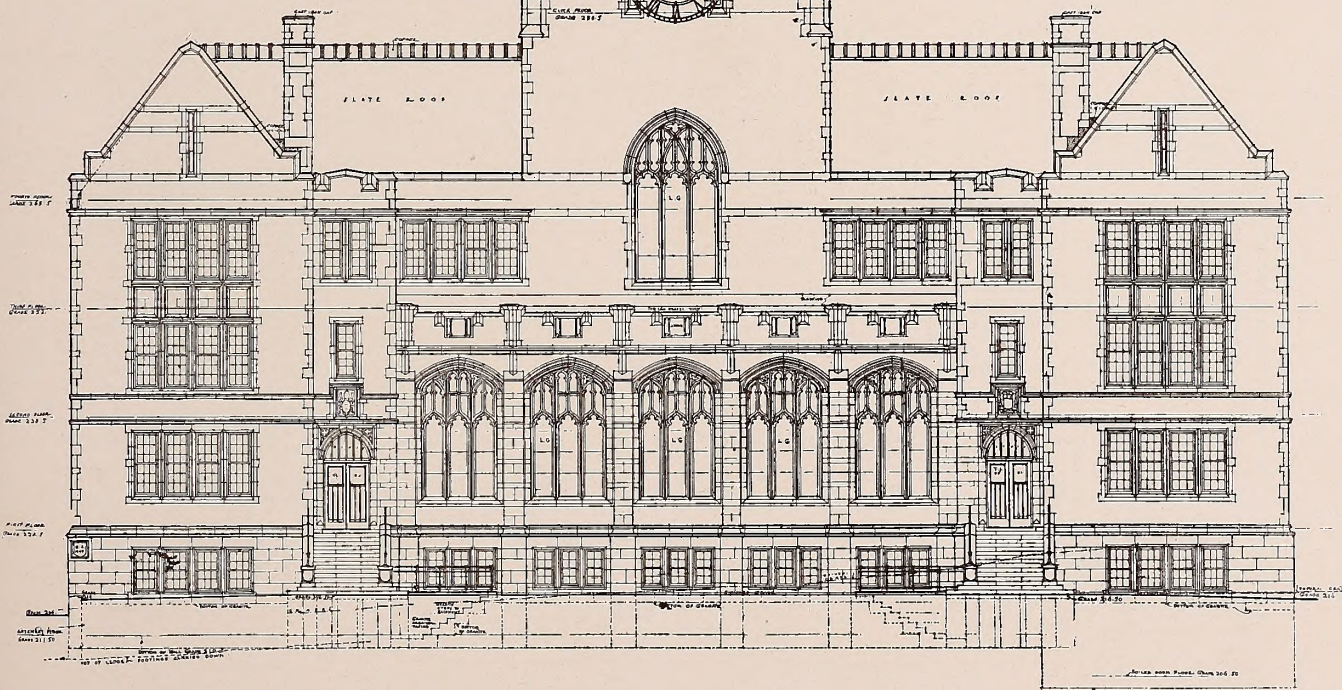
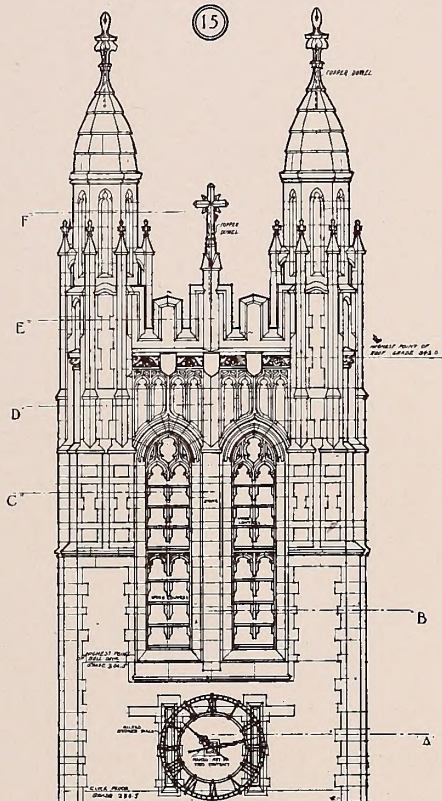
PLAN AT "F"



PLAN AT "D"

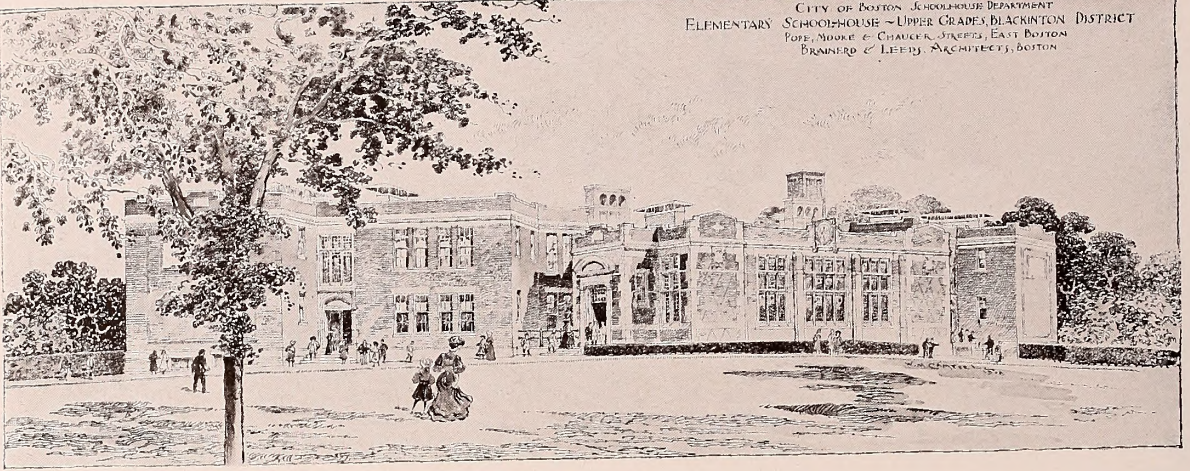


PLAN AT "C"



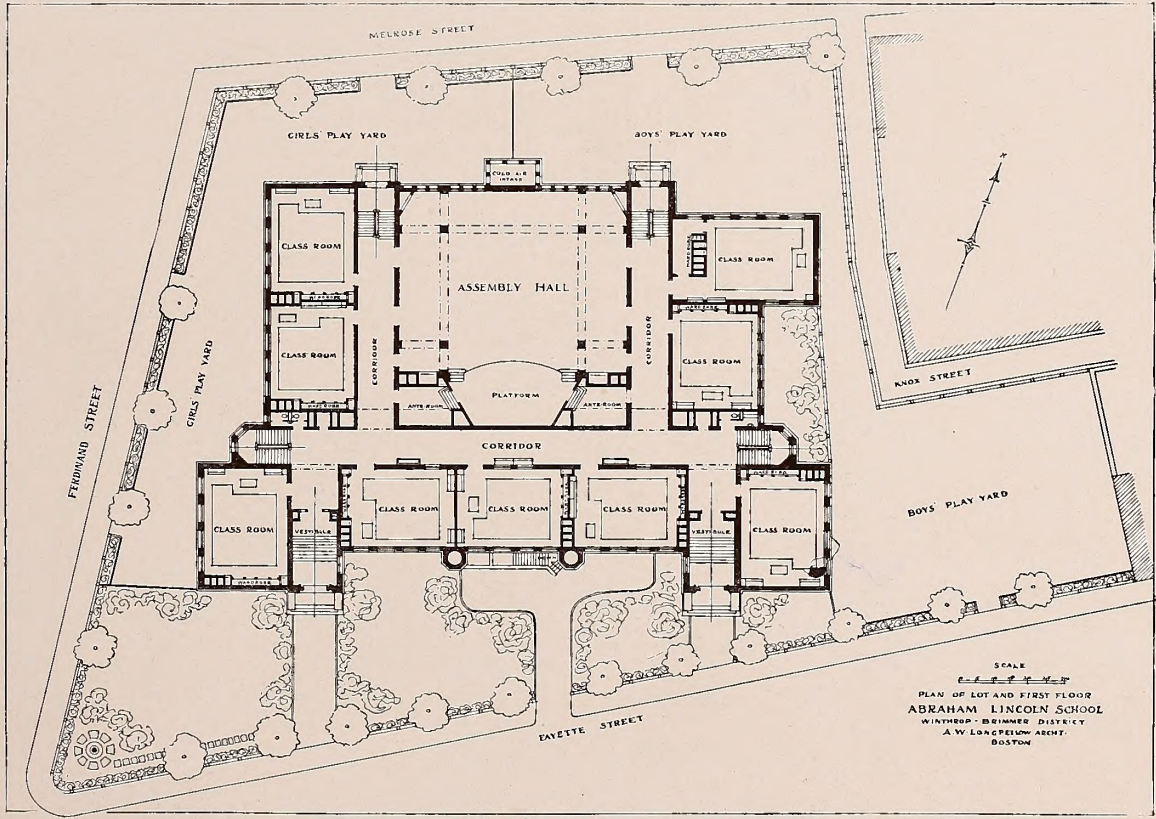
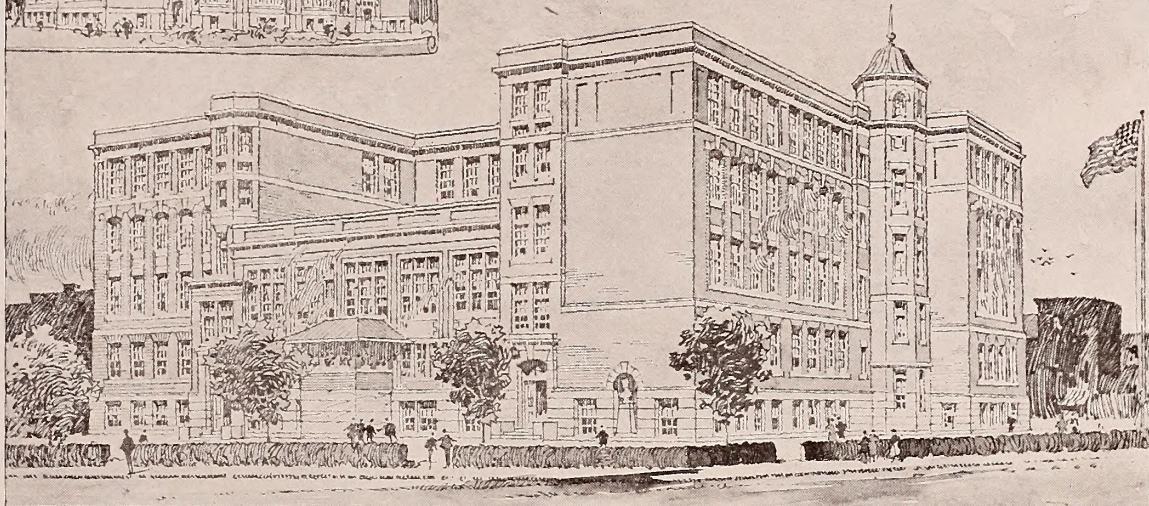
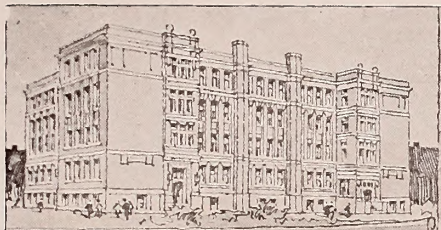
NORTH ELEVATION
SCALE - 1/4" INCH EQUALS 1 FOOT

CITY OF BOSTON SCHOOLHOUSE DEPARTMENT
ELEMENTARY SCHOOLHOUSE - UPPER GRADES, BLACKINTON DISTRICT
POPE, MOORE & CHAUVER, STREET, EAST BOSTON
BRANERD & LEECH, ARCHITECTS, BOSTON



DETAIL OF SALEM HIGH SCHOOL
Kilham & Hopkins

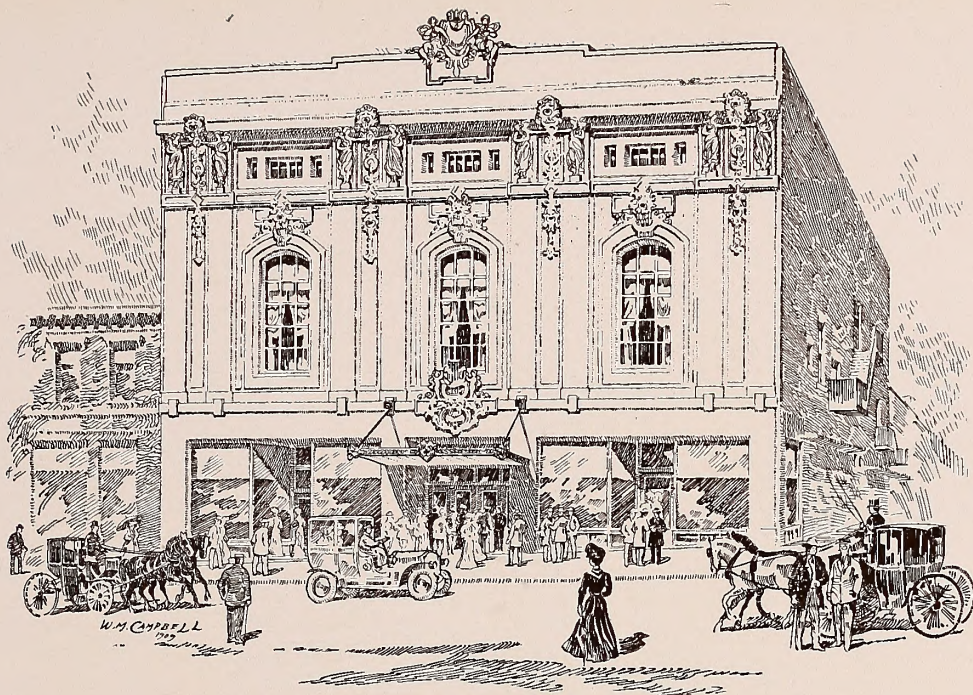
ABRAHAM LINCOLN SCHOOL · FERDINAND STREET
 WINTHROP-BRIMMER DISTRICT · BOSTON · A.W. LONGFELLOW ARCHT



BANK & OFFICE BUILDING
FOR THE STATE LOAN CO. PORTLAND, ME.

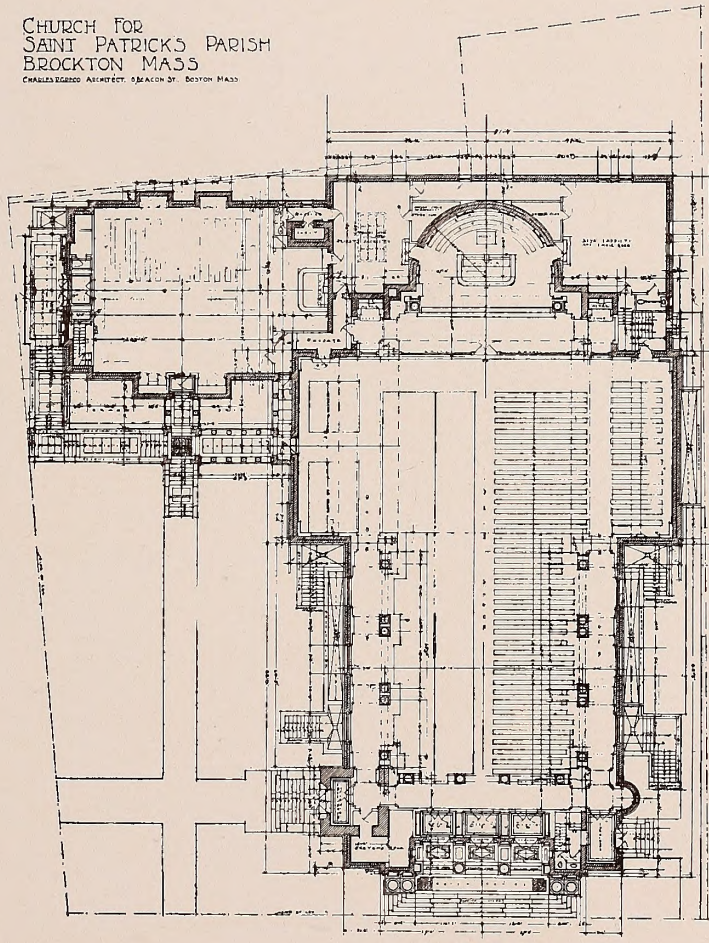
G. HENRI DESMOND, ARCHITECT
BOSTON, MASS & PORTLAND, ME





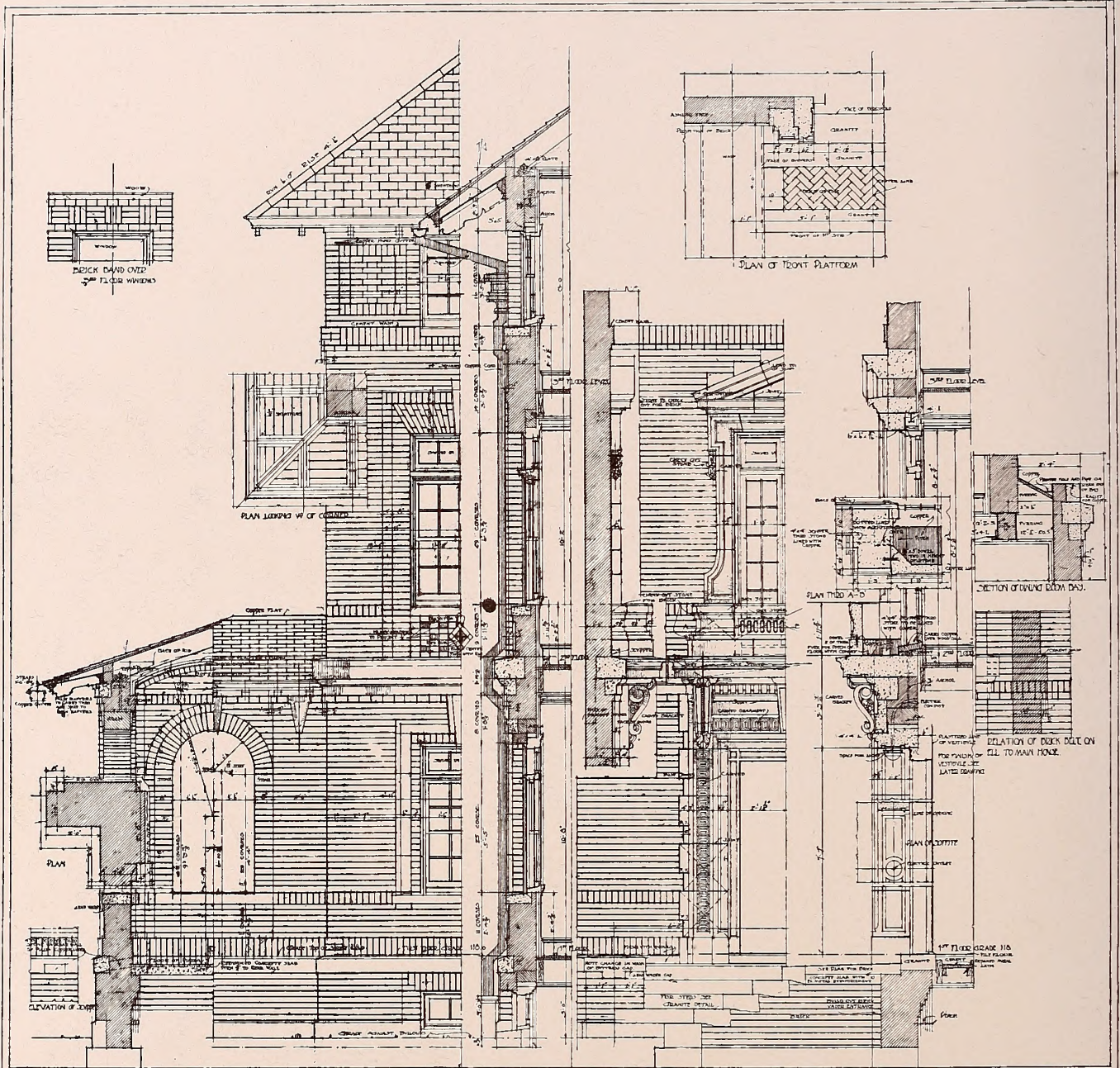
THEATRE BUILDING, PORTLAND, MAINE
G. H. Desmond

CHURCH FOR
SAINT PATRICK'S PARISH
BROCKTON MASS
CHARLES EGGERO ARCHT. 9 BRACON ST. BOSTON MASS



MAIN FLOOR PLAN

Charles R. Greco



SECTION AND INSIDE ELEVATION — ELEVATION OF CORNER AND PIAZZA — WALL SECTION — SIDE AND FRONT ELEVATION OF ENTRANCE — SECTION OF ENTRANCE — SHIRT NO. 19

CHARLES R. GRECO ARCHITECT
 100 STATE STREET BOSTON MASS.

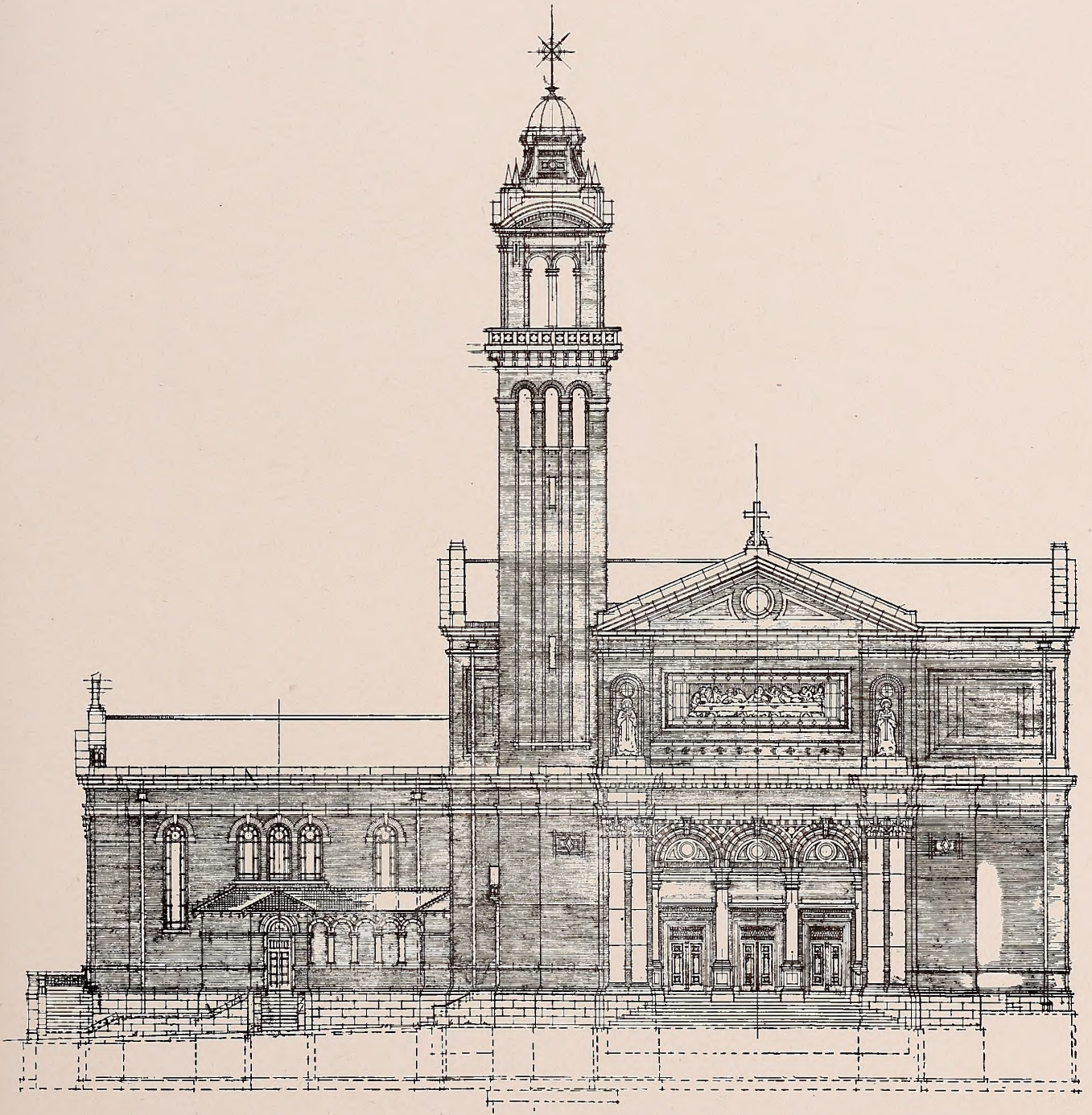
THREE QUARTER INCH SCALE, EXTERIOR DETAILS
 FOR
 RECTORY FOR SAINT MATTHEW'S PARISH DORCHESTER MASS.
 BY J. A. DOWNES ARCHT.

BRICK IN ELEVATION
 IN SECTION
 LIMESTONE IN SECTION
 CONCRETE
 TERRAZZO MADE BY OTHER

DETAIL ST. MATTHEWS, DORCHESTER
 Chas. R. Greco

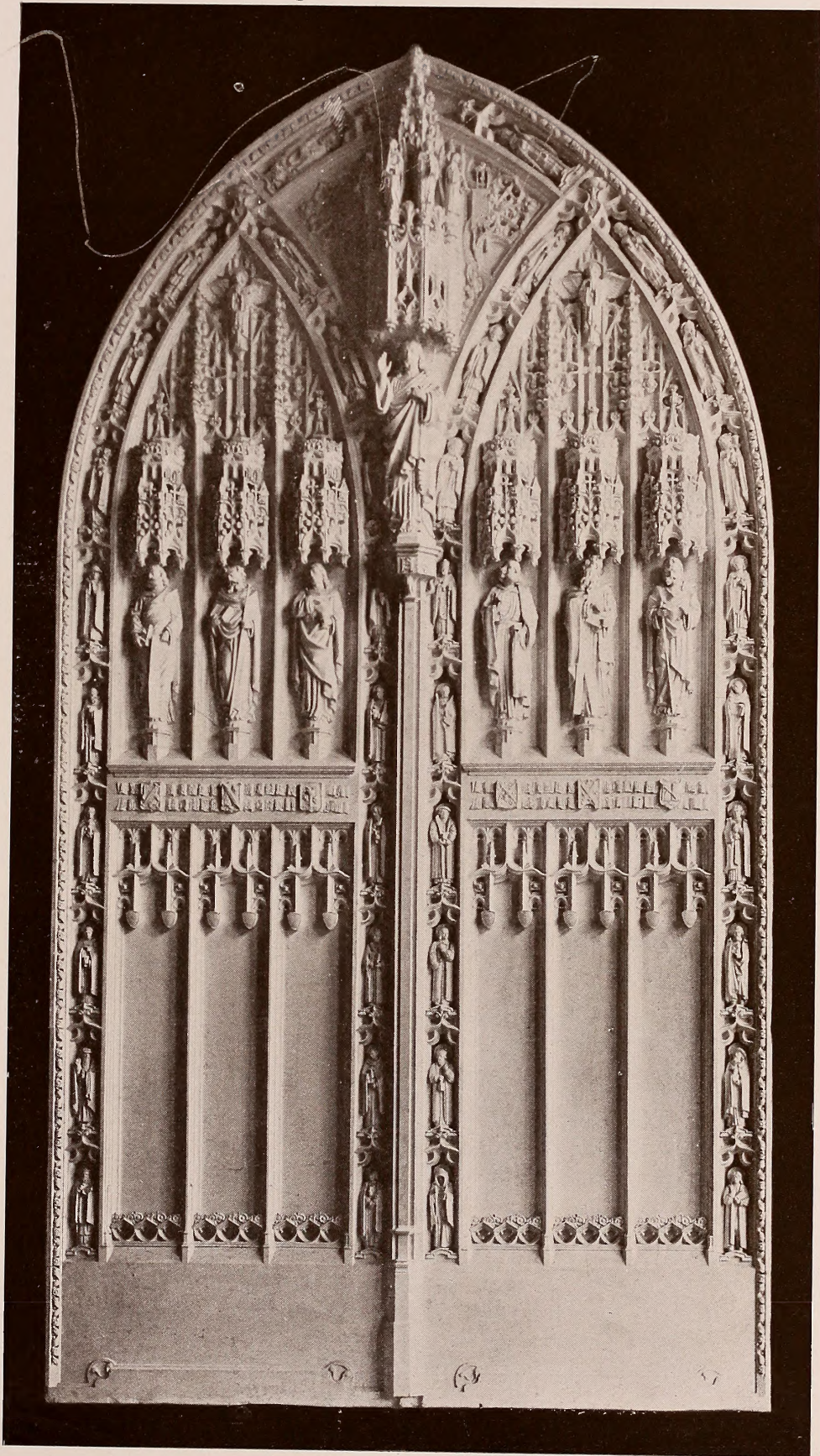
CHURCH FOR
SAINT PATRICK'S PARISH.
BROCKTON MASS.

CHARLES REGRECO, ARCHITECT, 6 BEACON ST. BOSTON MASS.



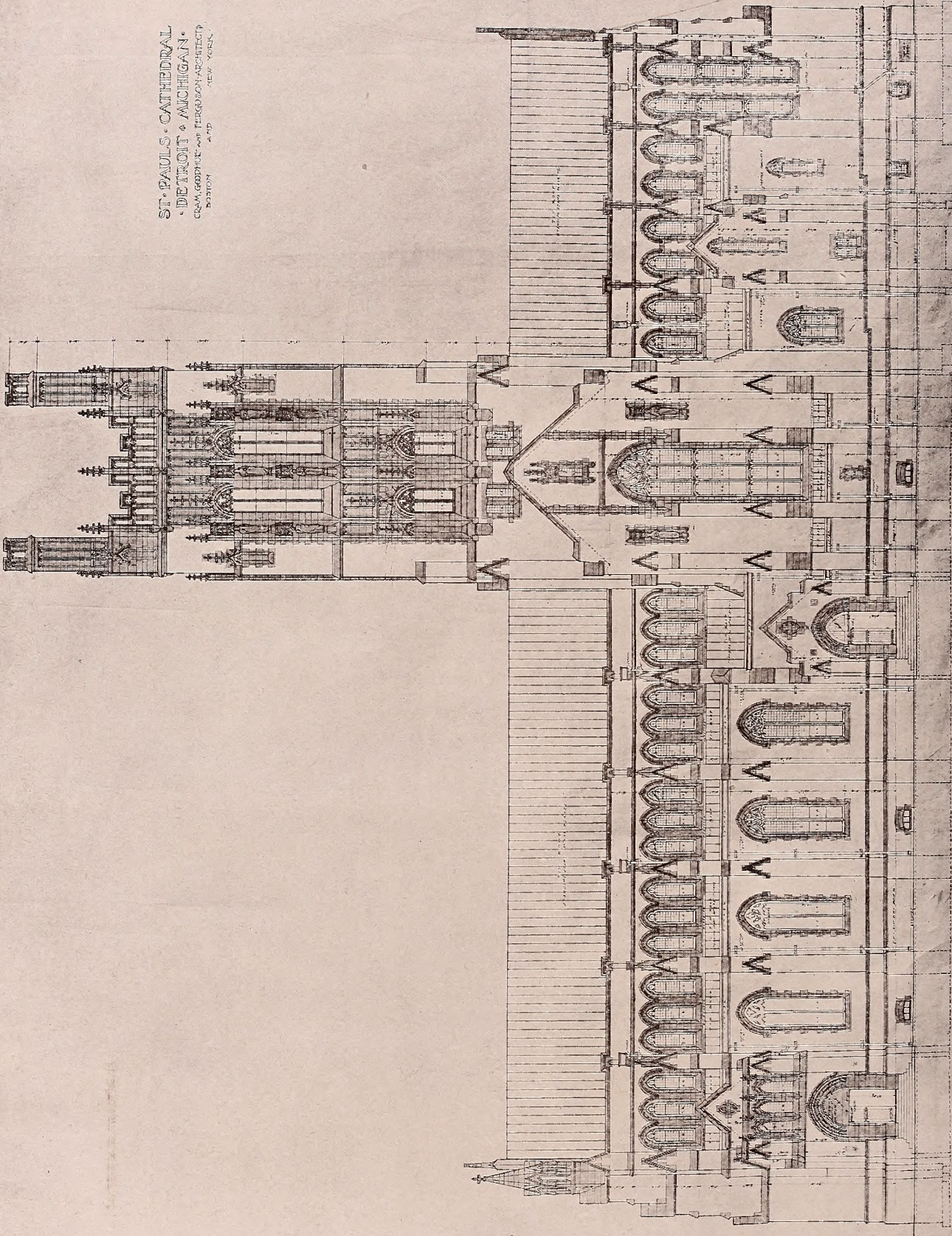


MEMORIAL WINDOW
Harry Eldredge Goodhue Co.
Maginnis & Walsh, Architects

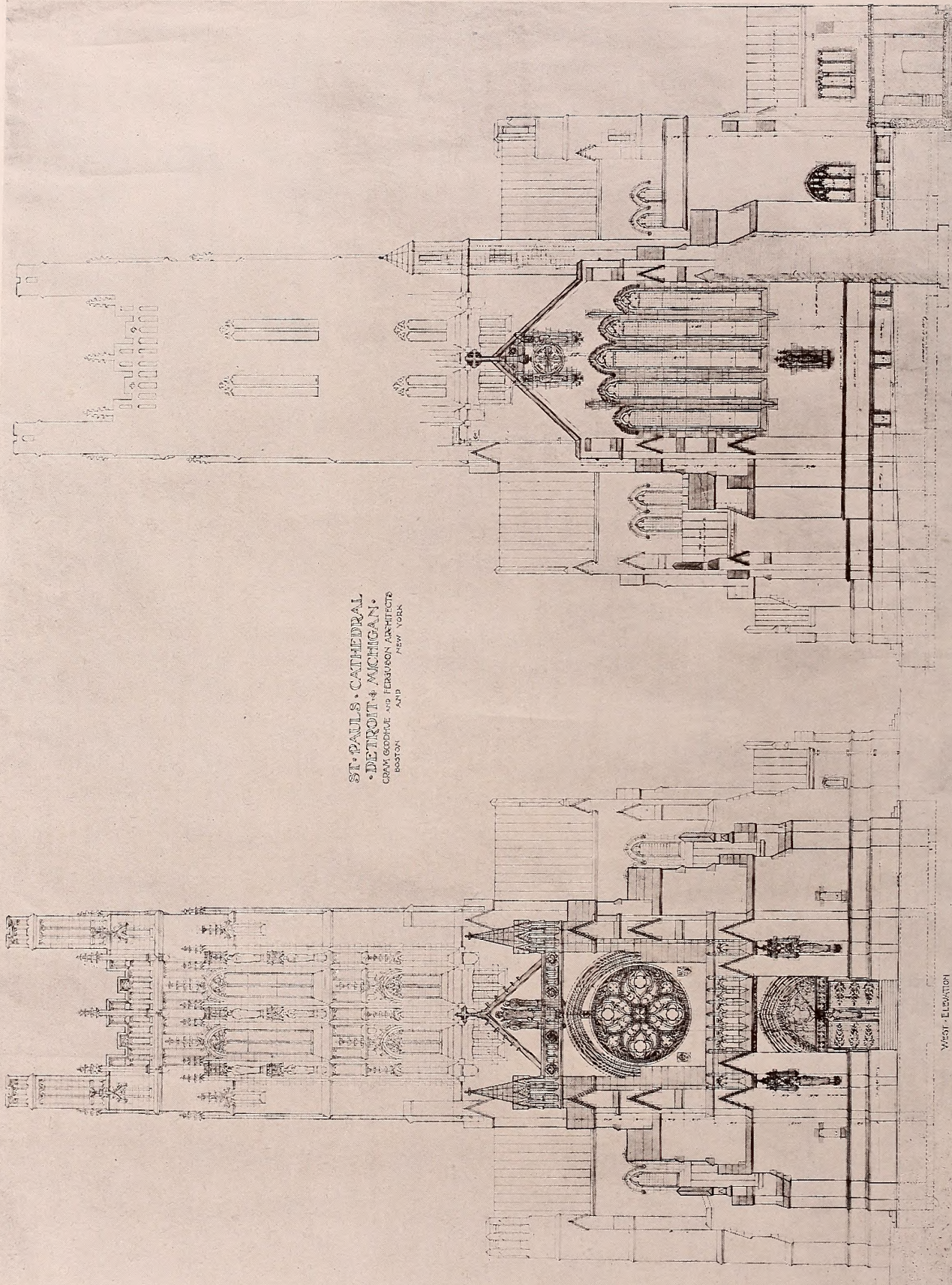


BRONZE DOORS, MEMORIAL CHURCH, FAIRHAVEN, MASS.
Brigham, Coveney & Bisby

ST. PAUL'S CATHEDRAL
DETROIT MICHIGAN
CASA GODDARD AND HERGENROT ARCHTETS
BOSTON NEW YORK



SOUTH ELEVATION



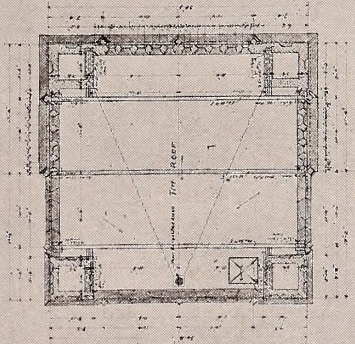
ST. PAUL'S CATHEDRAL
• DETROIT, MICHIGAN •
CRAM, GOODRICH AND FERGUSON ARCHITECTS
BOSTON AND NEW YORK

EAST ELEVATION

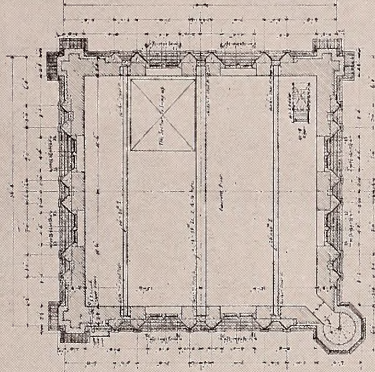
WEST ELEVATION

ST. PAUL'S CATHEDRAL
 DETROIT & MICHIGAN
 CRAM, GOODE & TERRESON ARCHITECTS
 240
 FIFTH
 AVENUE
 NEW YORK

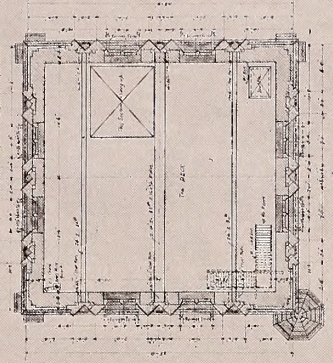
PLAN EE



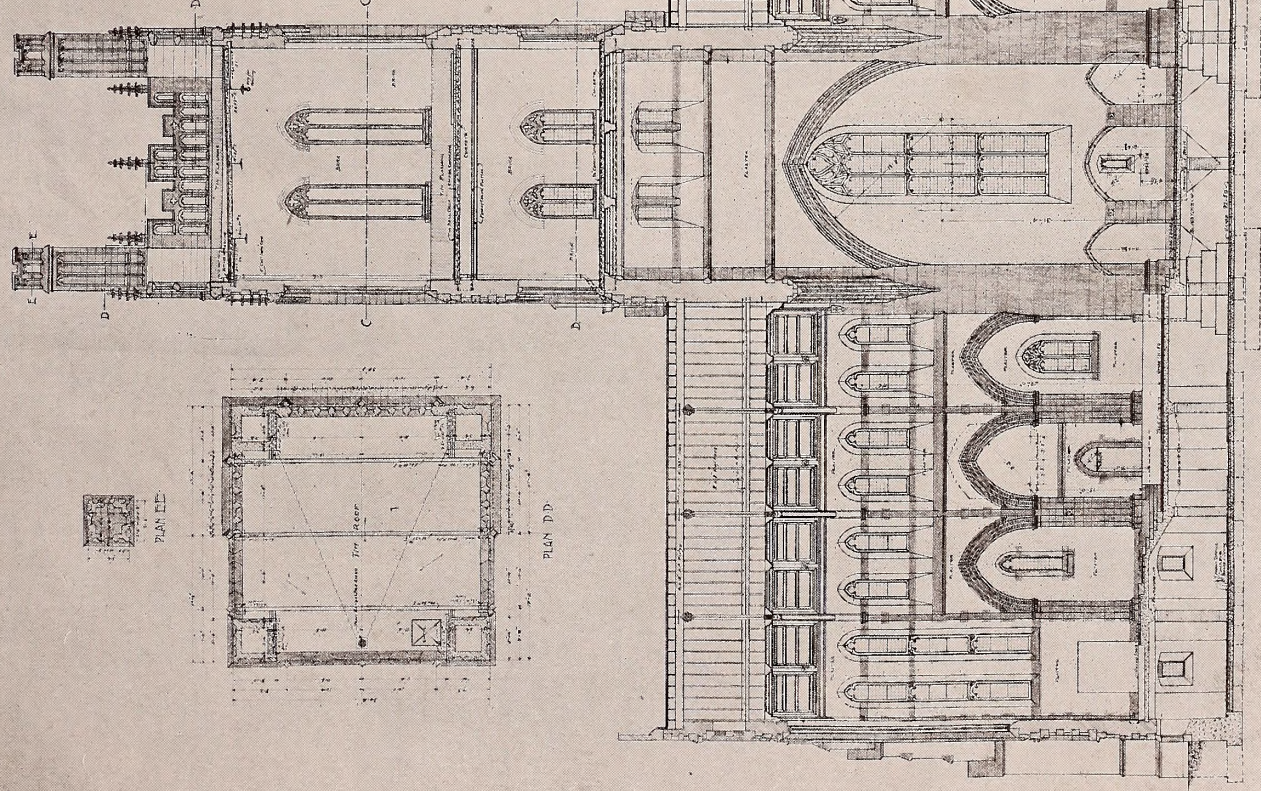
PLAN EE



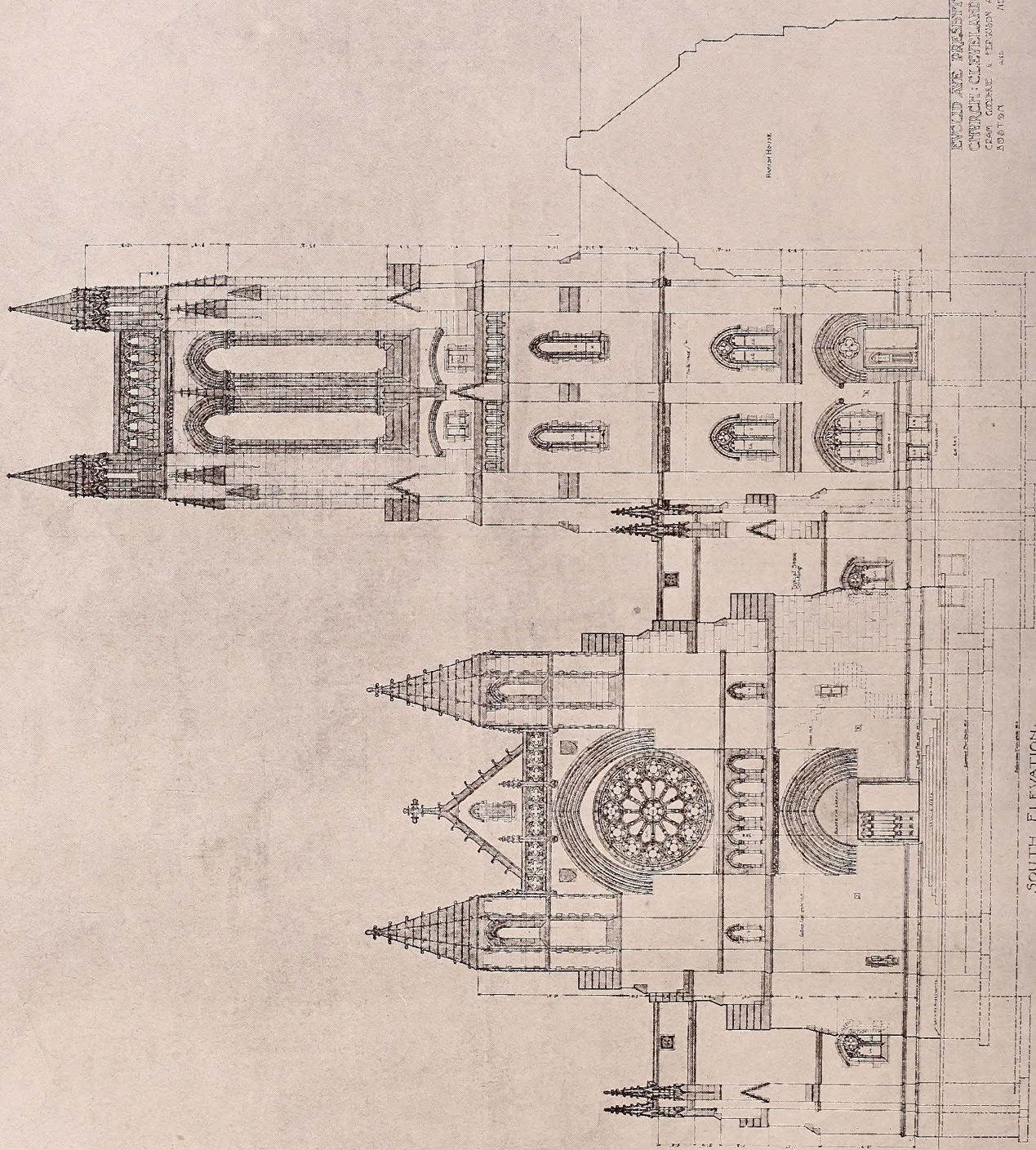
PLAN DD



PLAN CC



LONGITUDINAL SECTION

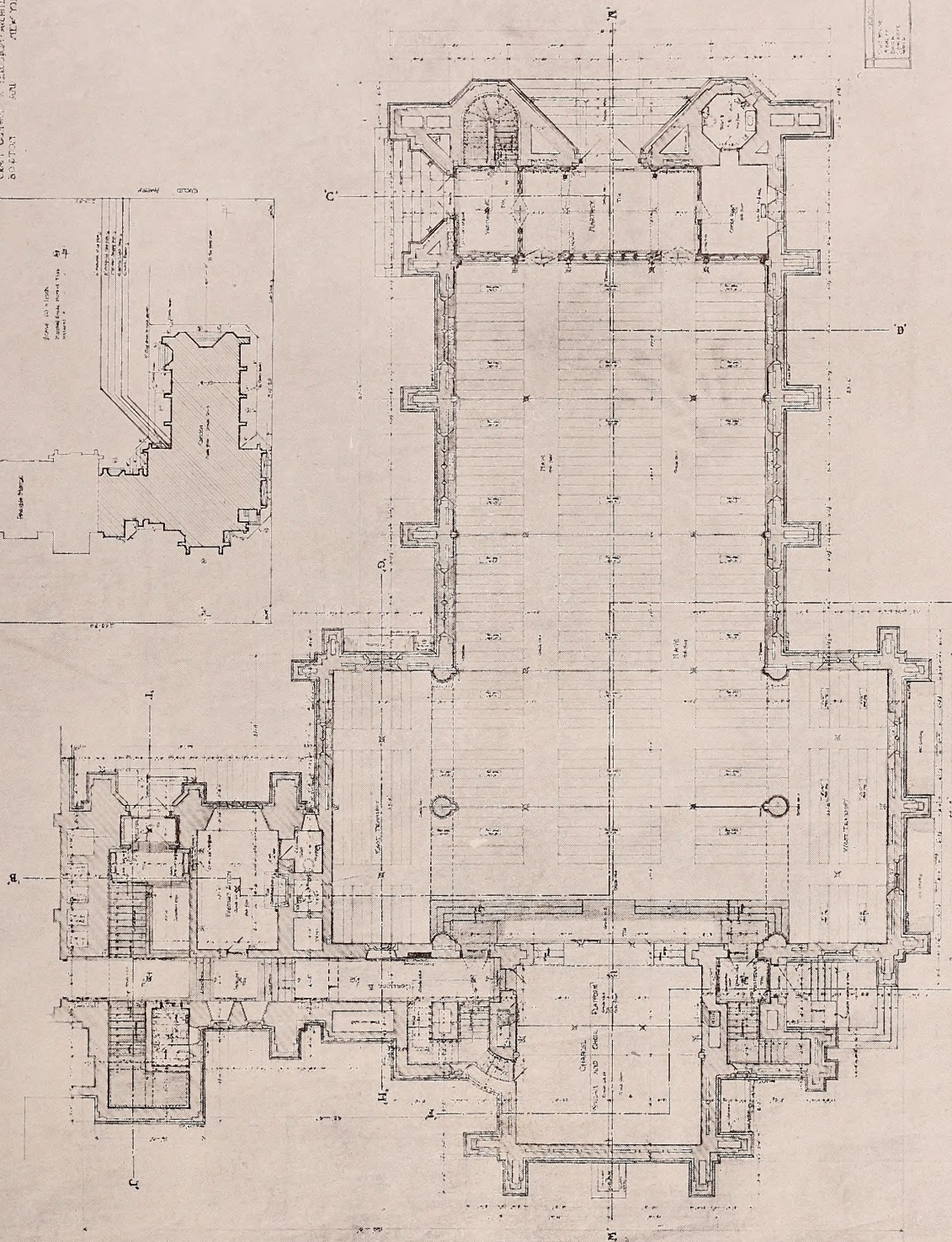
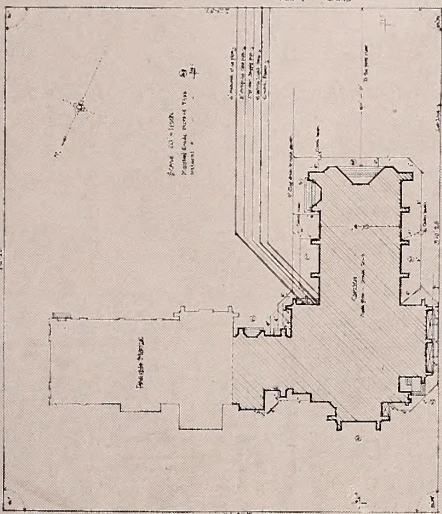


WORLD AND PRESBYTERIAN
CHURCH, CLEVELAND, OHIO
CRAM, GOODHUE & FERGUSON ARCHITECTS
306 BAY ST. NEW YORK

SOUTH ELEVATION.
SCALE 1/4" = 1'-0"

PRESBYTERIAN CHURCH, CLEVELAND, OHIO
Cram, Goodhue & Ferguson, Architects

FIRST FLOOR PLAN
 PRESBYTERIAN CHURCH
 CLEVELAND, OHIO
 CRAM, GOODHUE & FERGUSON, ARCHITECTS
 NEW YORK



FIRST FLOOR PLAN
 SCALE 1/8" = 1'-0"

PRESBYTERIAN CHURCH, CLEVELAND, OHIO
 Cram, Goodhue & Ferguson, Architects

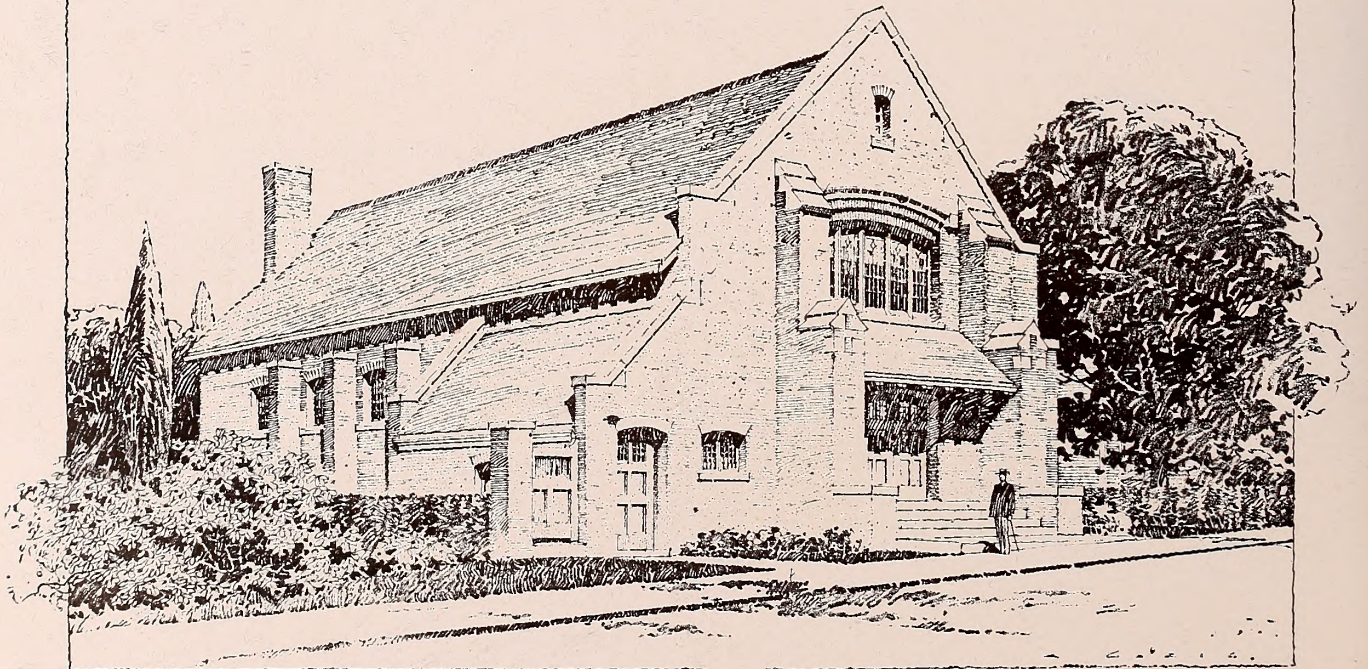
Lafayette Street Methodist Church
Salem, Mass.

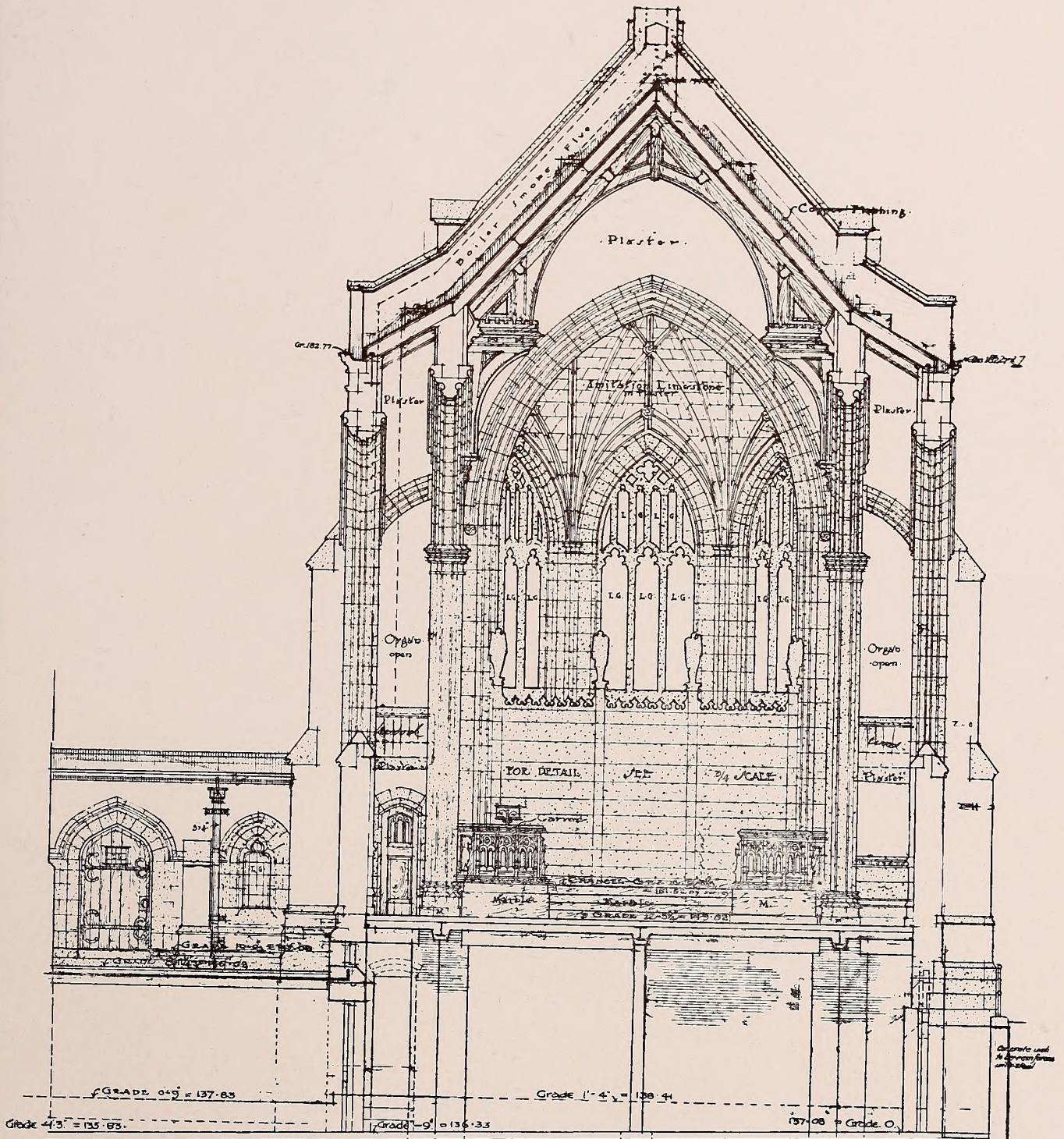


C. H. Blackall, Architect

ALL SOULS CHURCH
NEW LONDON, CONN.

EDWIN J. LEWIS, JR.
ARCHITECT

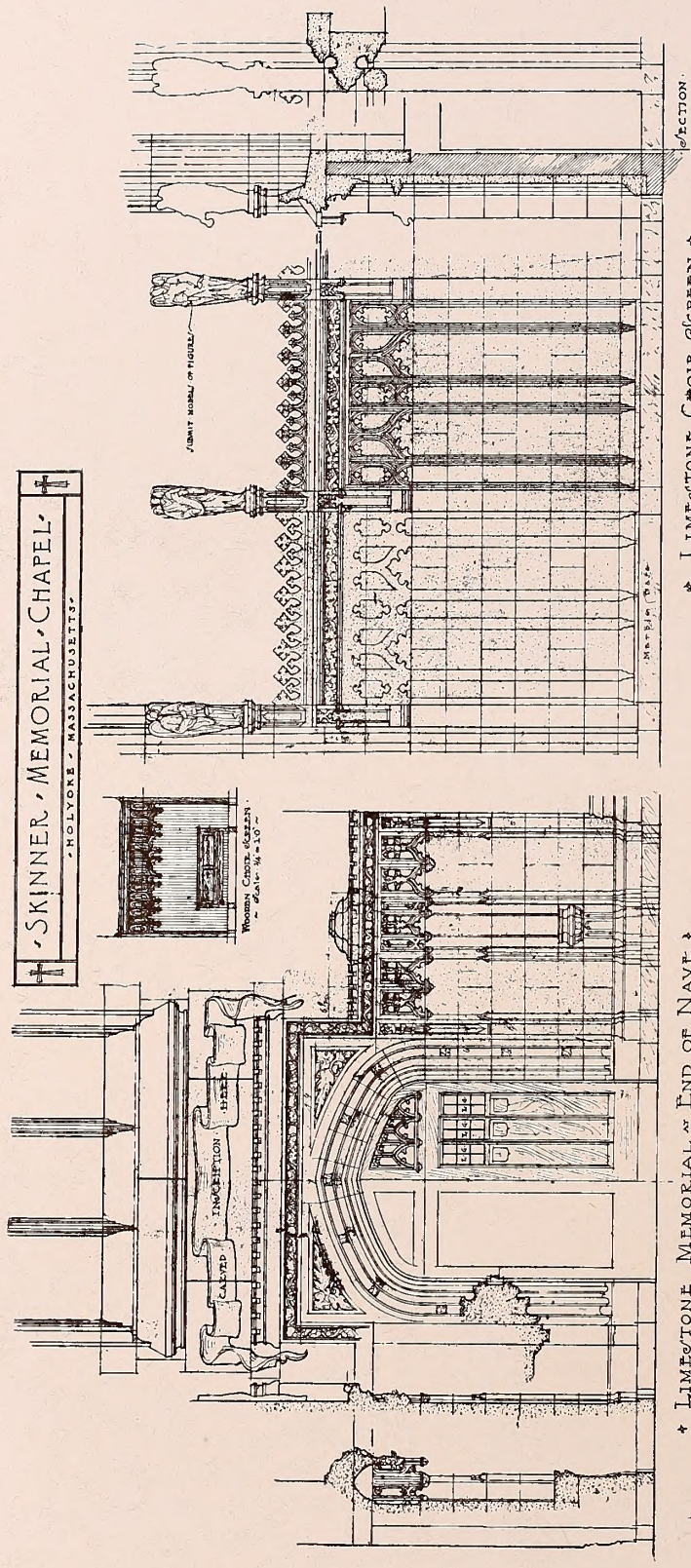




SECTION TOWARD CHANCEL
 Scale: 1/4" = 1'-0"

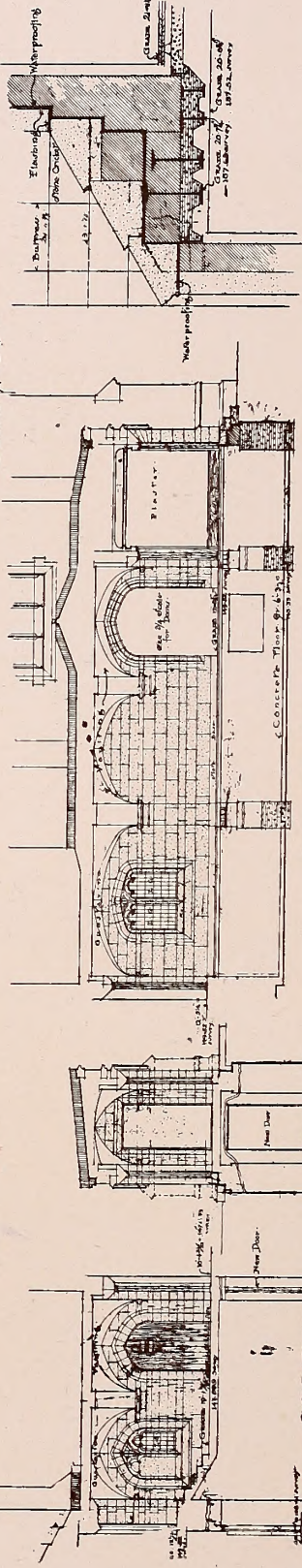
SKINNER MEMORIAL CHAPEL
 Allen & Collins, Architects

SKINNER MEMORIAL CHAPEL
- HOLYOKE, MASSACHUSETTS -



* LIMESTONE MEMORIAL AT END OF NAVE *
Scale: 1/4" = 1'-0"

* LIMESTONE CHOIR & SCREEN *
Scale: 1/4" = 1'-0"

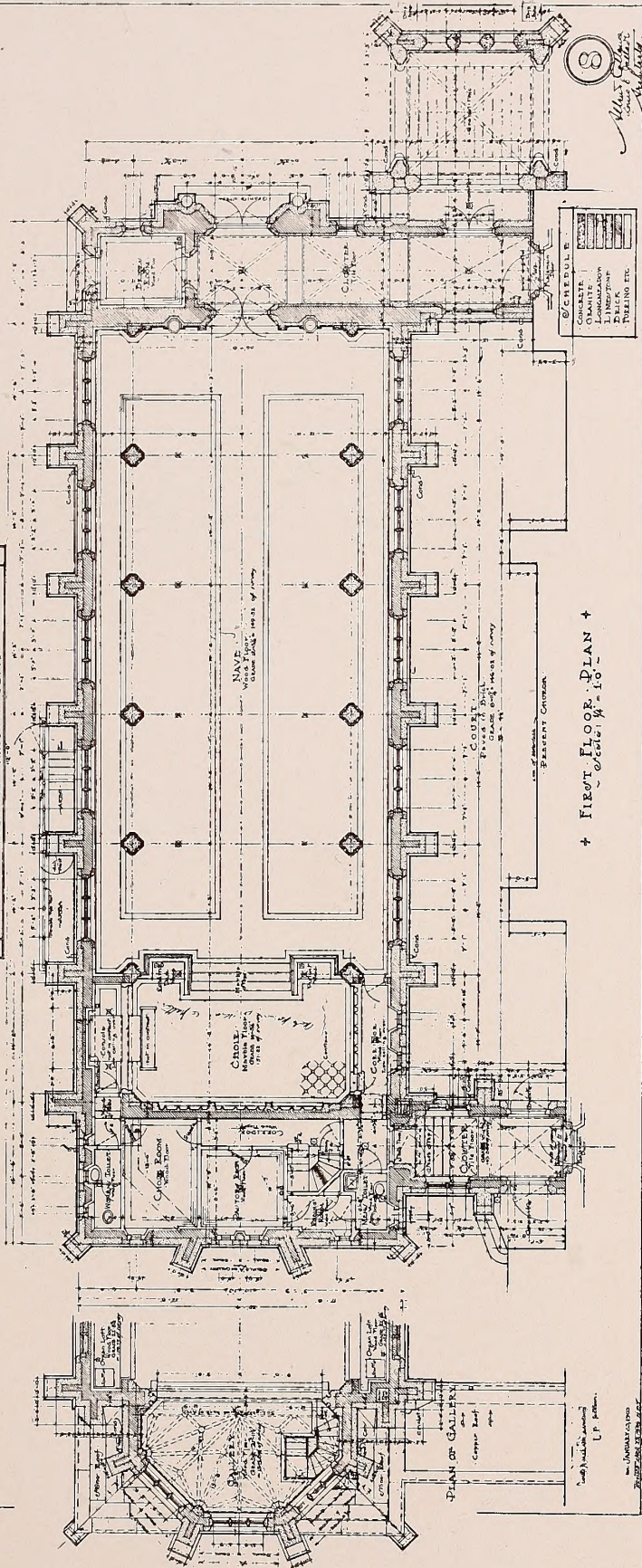


LONGITUDINAL SECTION OF CRYPT CLOISTER

REAR CLOISTER

SECTION THROUGH ROOF OF ABBEY
Scale: 1/4" = 1'-0"

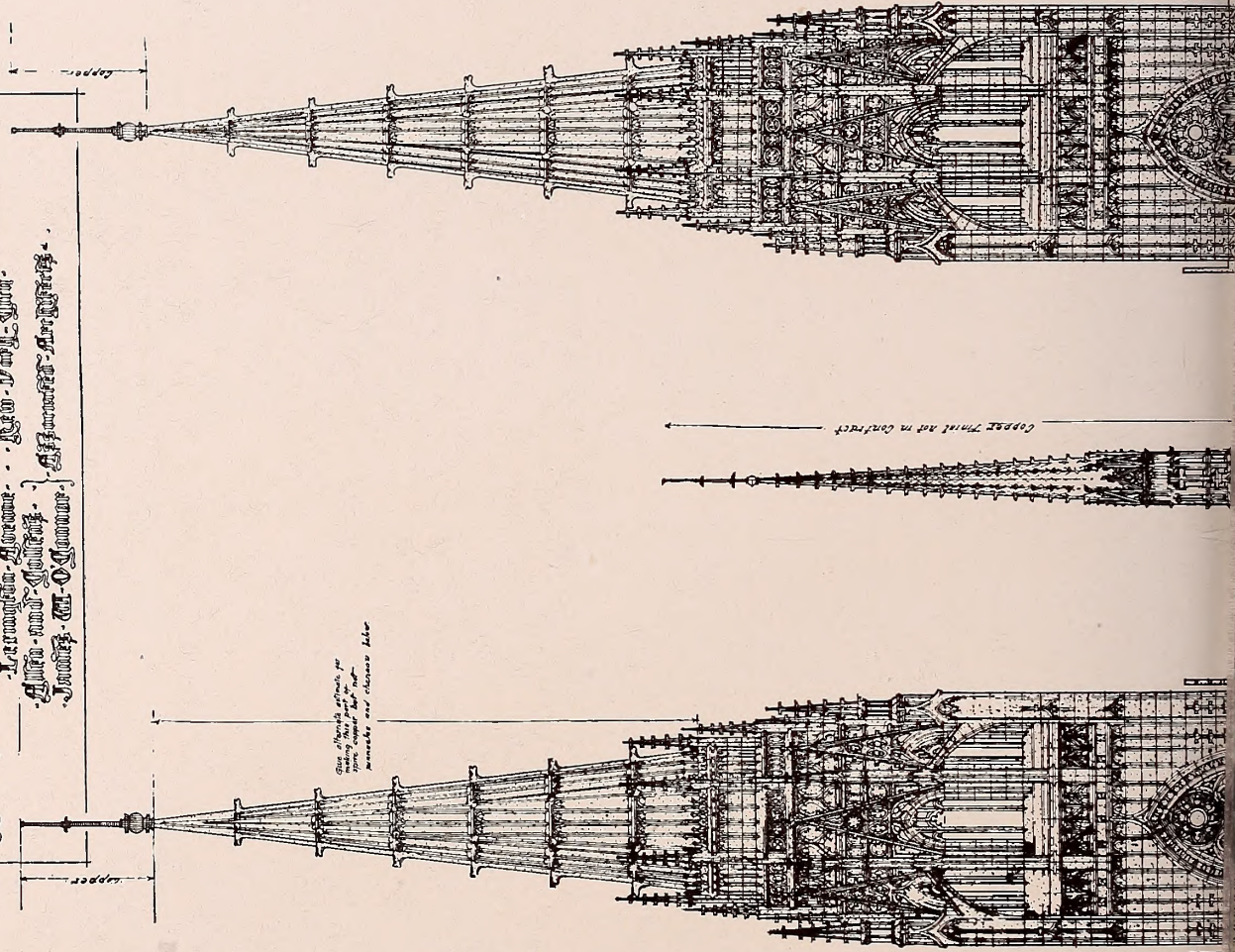
SKINNER MEMORIAL CHAPEL
HOLYOKE MASSACHUSETTS



+ FIRST FLOOR PLAN +
Oct. 14 - 1902

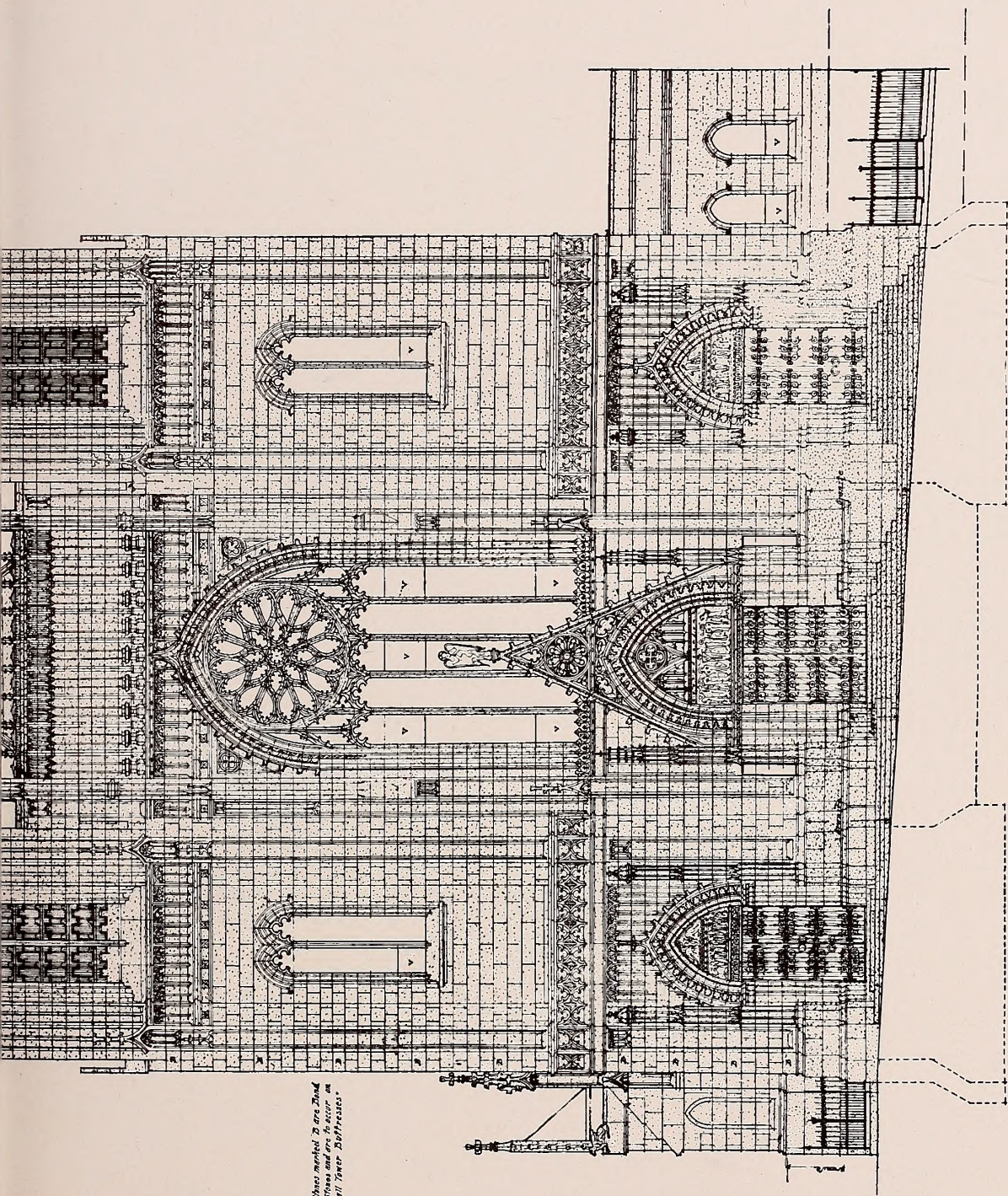
Allen & Collins, Architects

Restoration of the Choir of St. Quentin, Bever-
ly - Le Mans - France - Rev. Wm. G. G. G.
John. W. O'Connor, Architect - New York.



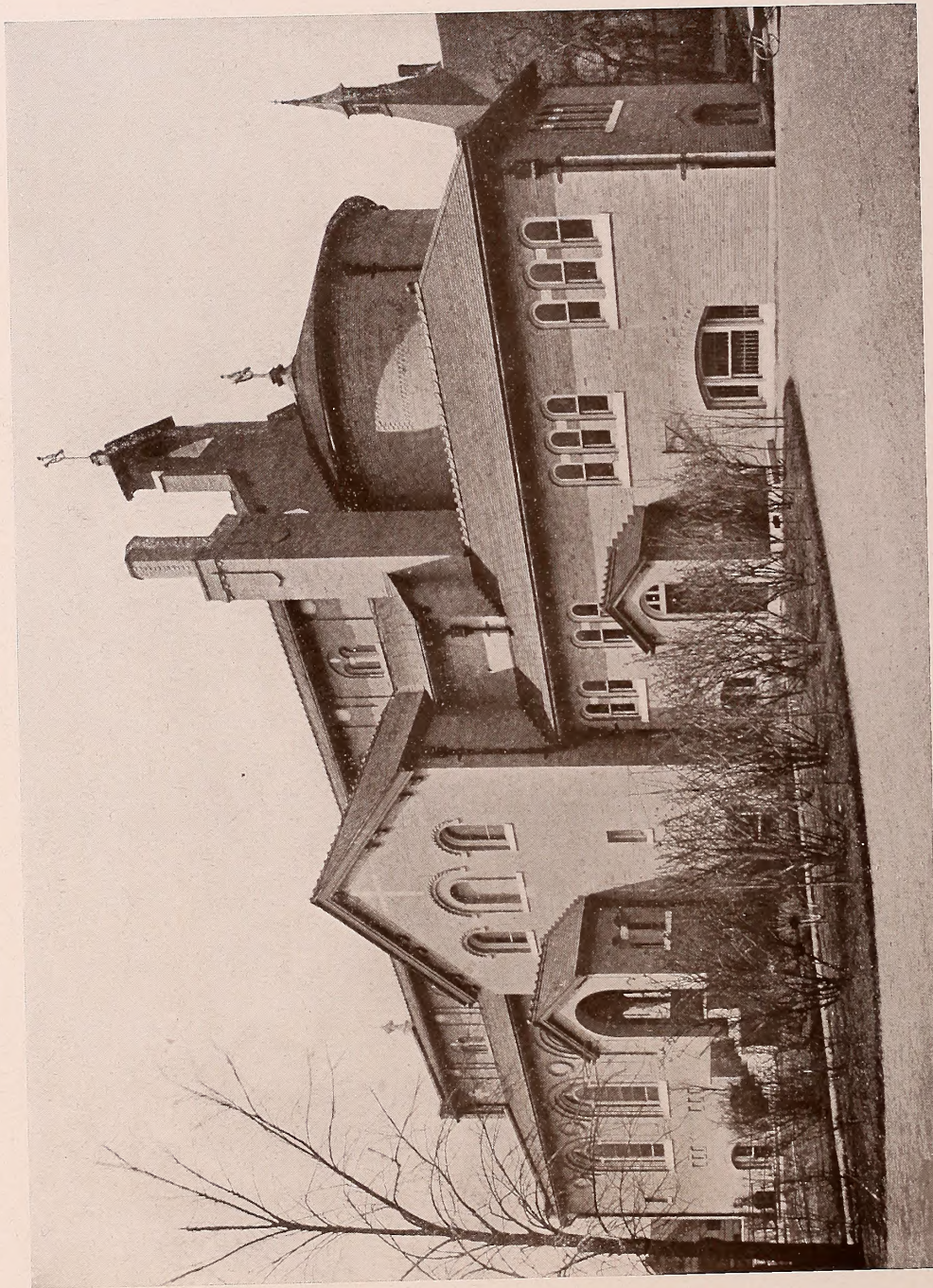
This spire is shown for making this part of the same as the original one.

Copper finish not in contract



Lines marked B are Dead
Stones and are to occur on
all Tower Diaphragms.

LEXINGTON - AVENUE - ELEVATION -
- Scale: 1/4" = 1'-0" -

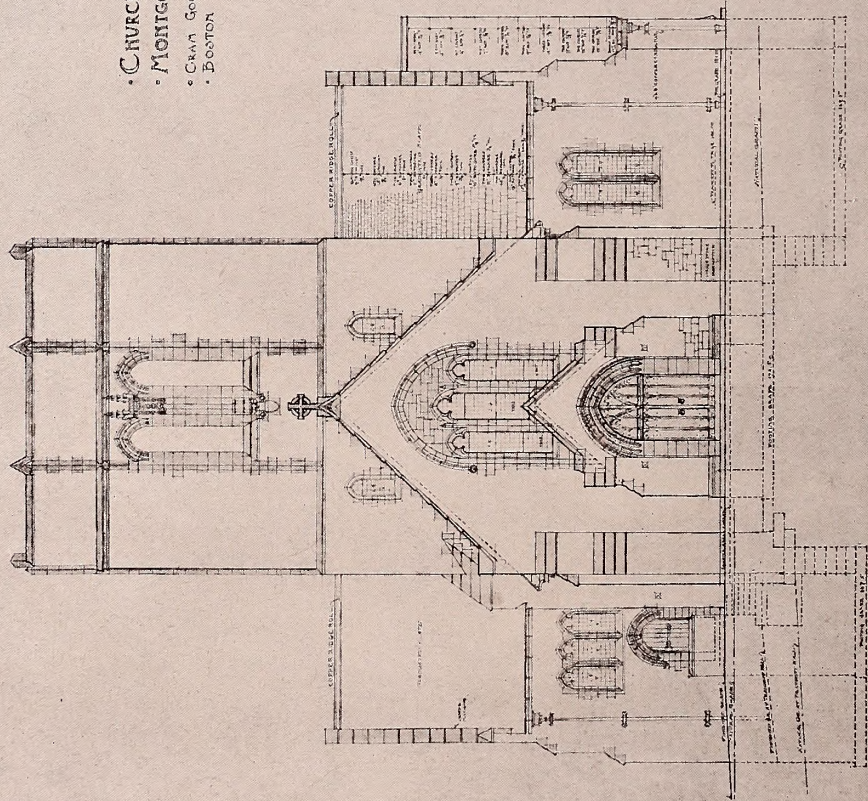


ST. CATHERINE'S CHURCH IN SOMERVILLE, MASS.
Maginnis & Walsh, Architects
Showing Mathew's Graded Slate

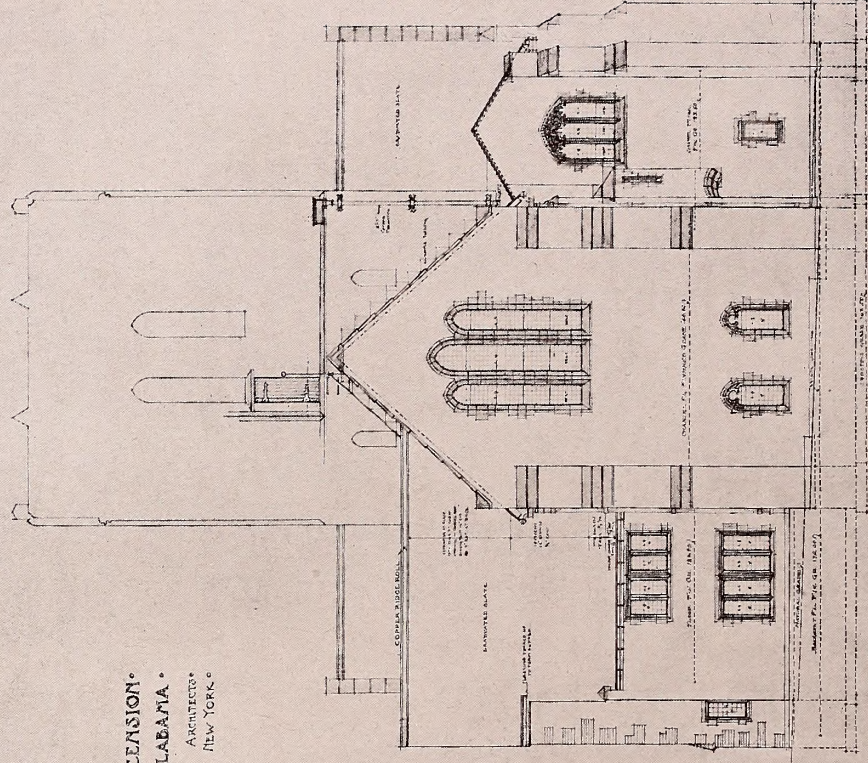


CHURCH IN SOMERVILLE, MASS.
Maginnis & Walsh, Architects

• CHURCH OF THE ASCENSION •
 • MONTGOMERY • ALABAMA •
 • CHAS. GOODRICH AND FERGUSON ARCHITECTS •
 • DODD AND BROWN NEW YORK •

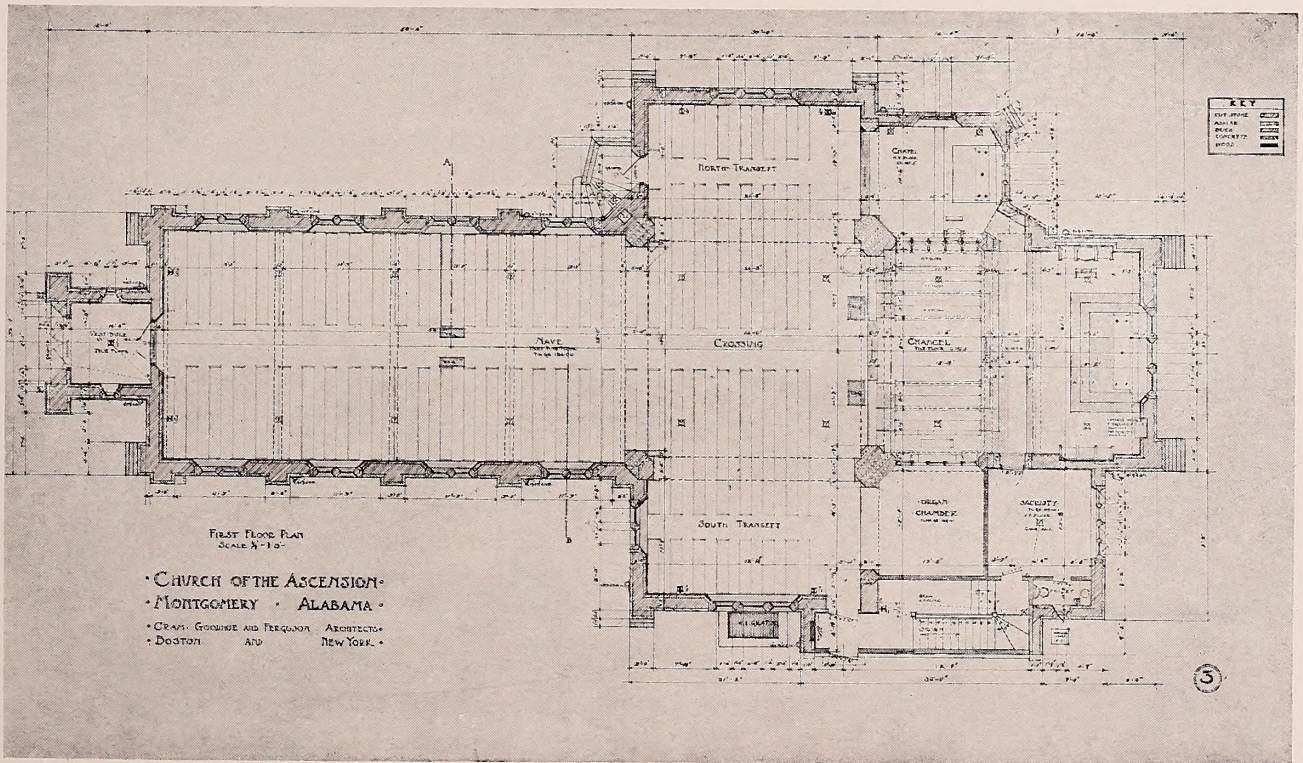
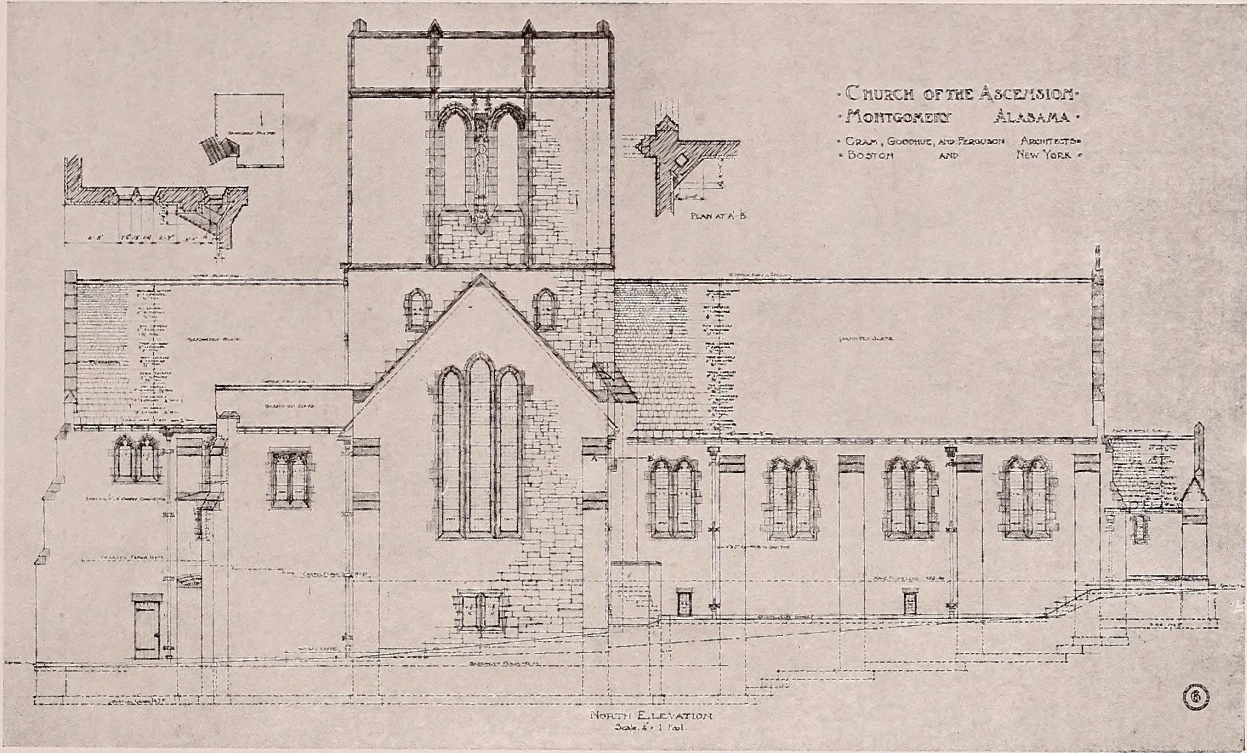


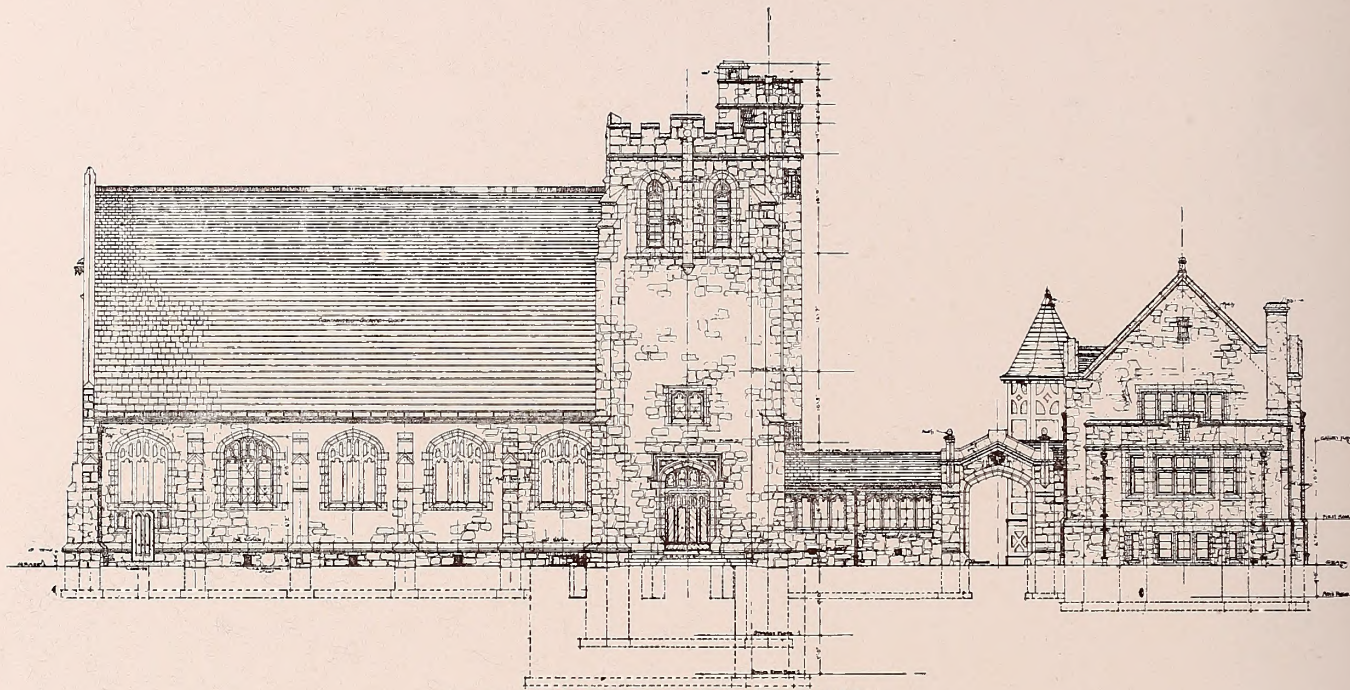
WEST ELEVATION



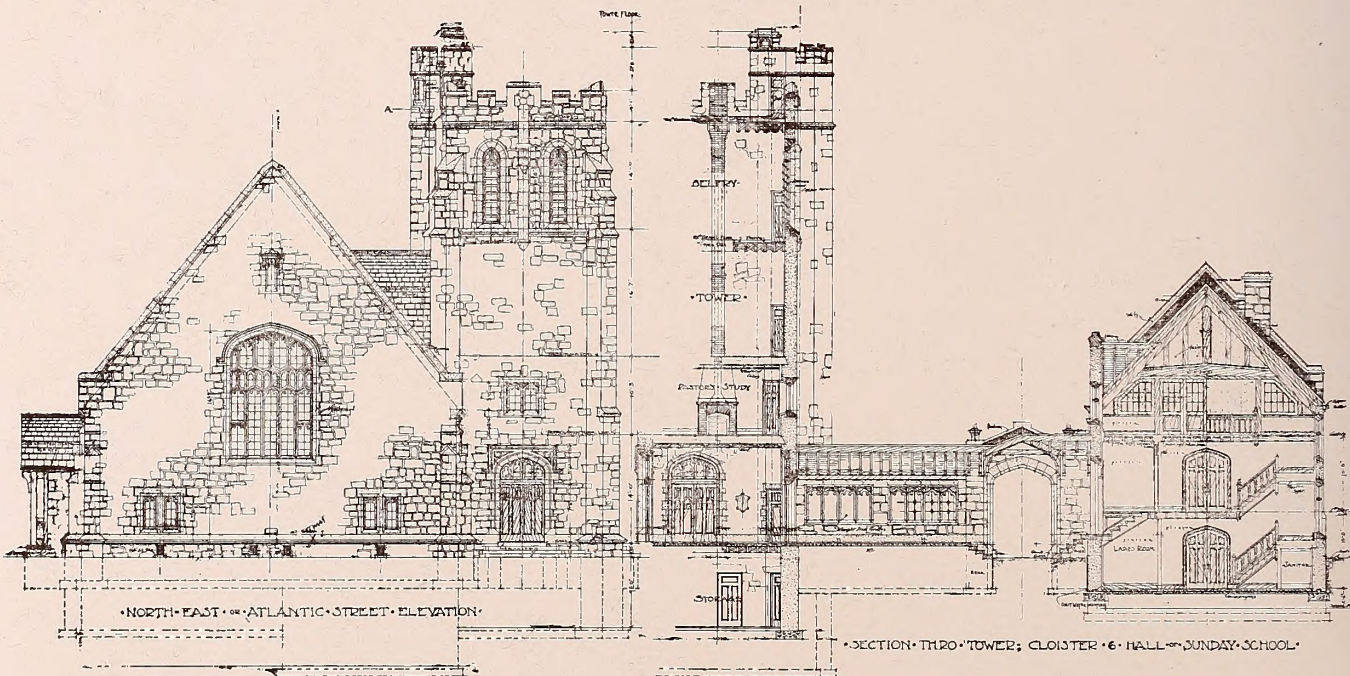
EAST ELEVATION

SCALE 1/4" = 1'-0"





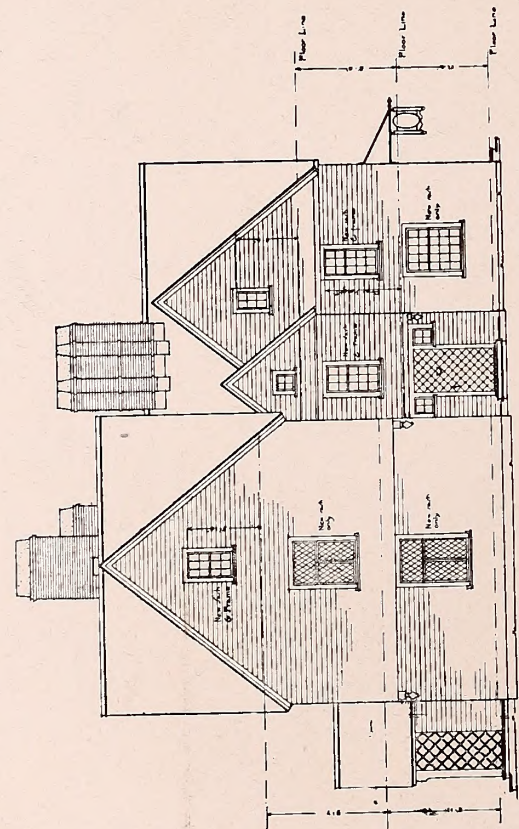
NORTH-WEST OR BALTIMORE STREET ELEVATION



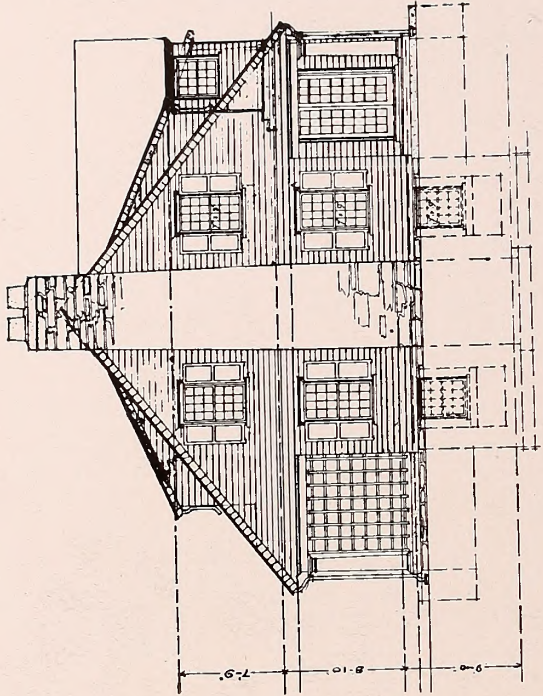
NORTH-EAST OR ATLANTIC STREET ELEVATION

SECTION THRO' TOWER; CLOISTER & HALL OF SUNDAY SCHOOL

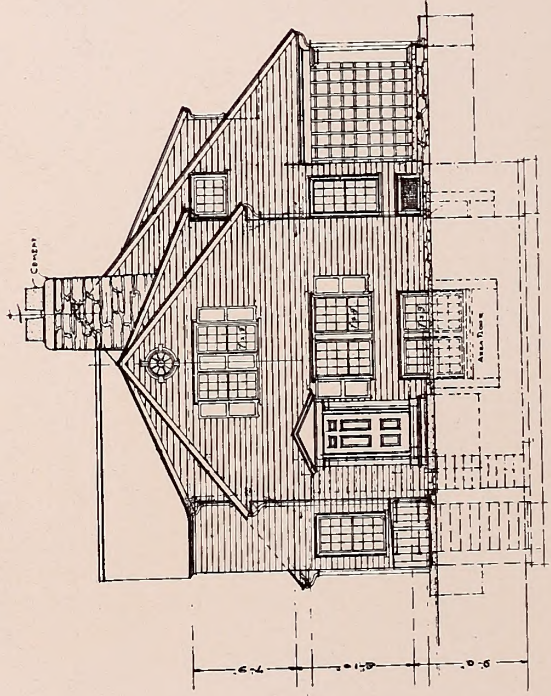
Nelson & Van Wagener, Architects



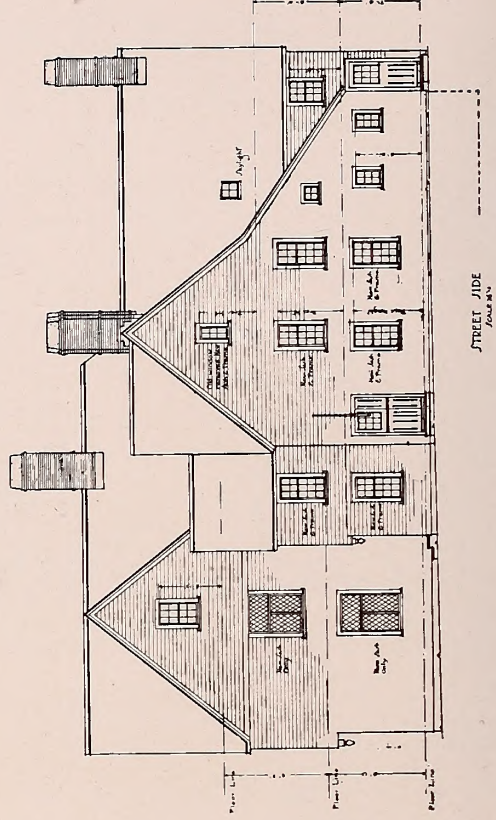
FRONT ELEVATION
SCALE 1/4" = 1'-0"



SOUTH ELEVATION
SCALE 1/4" = 1'-0"

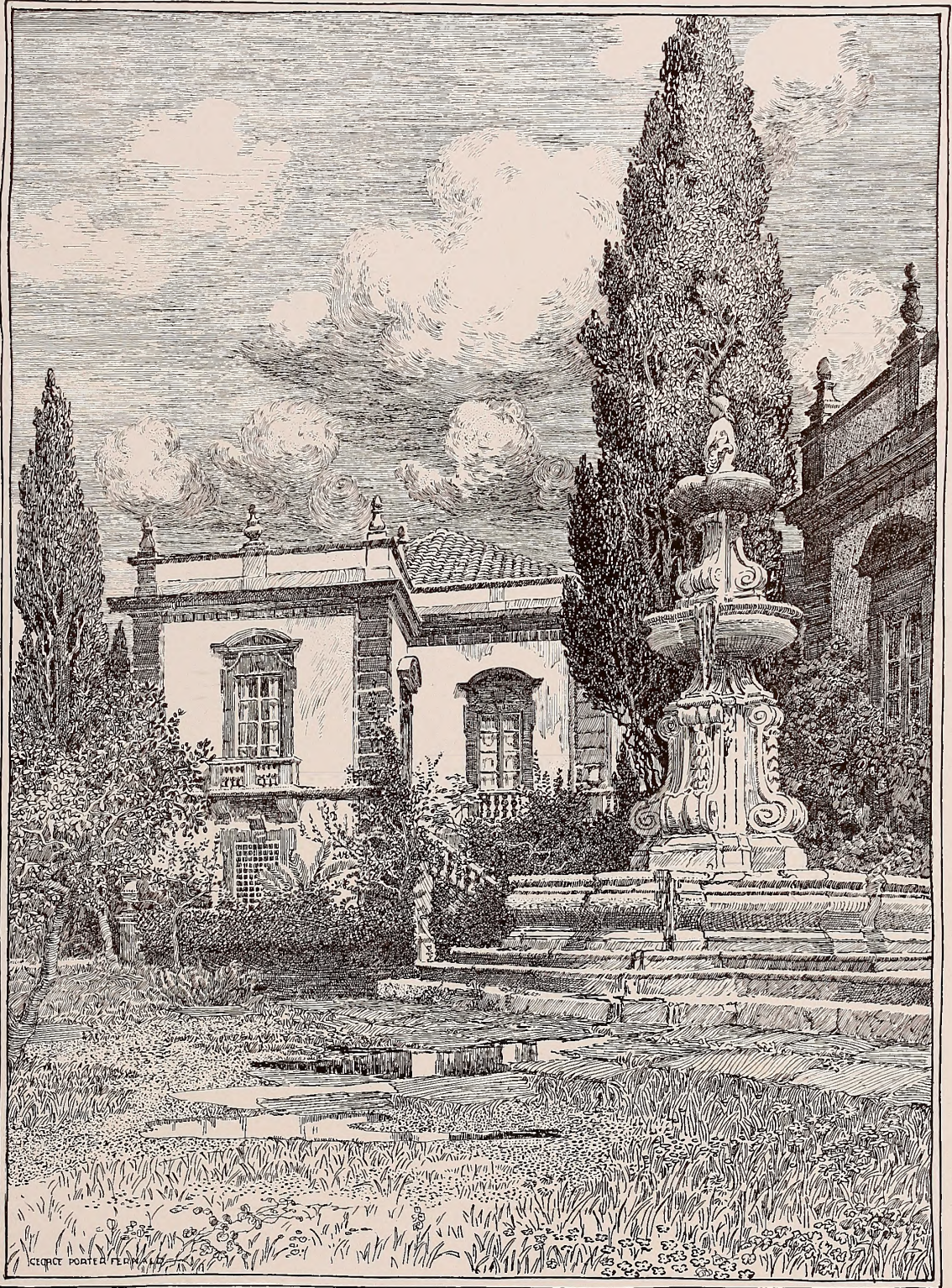


NORTH ELEVATION
SCALE 1/4" = 1'-0"

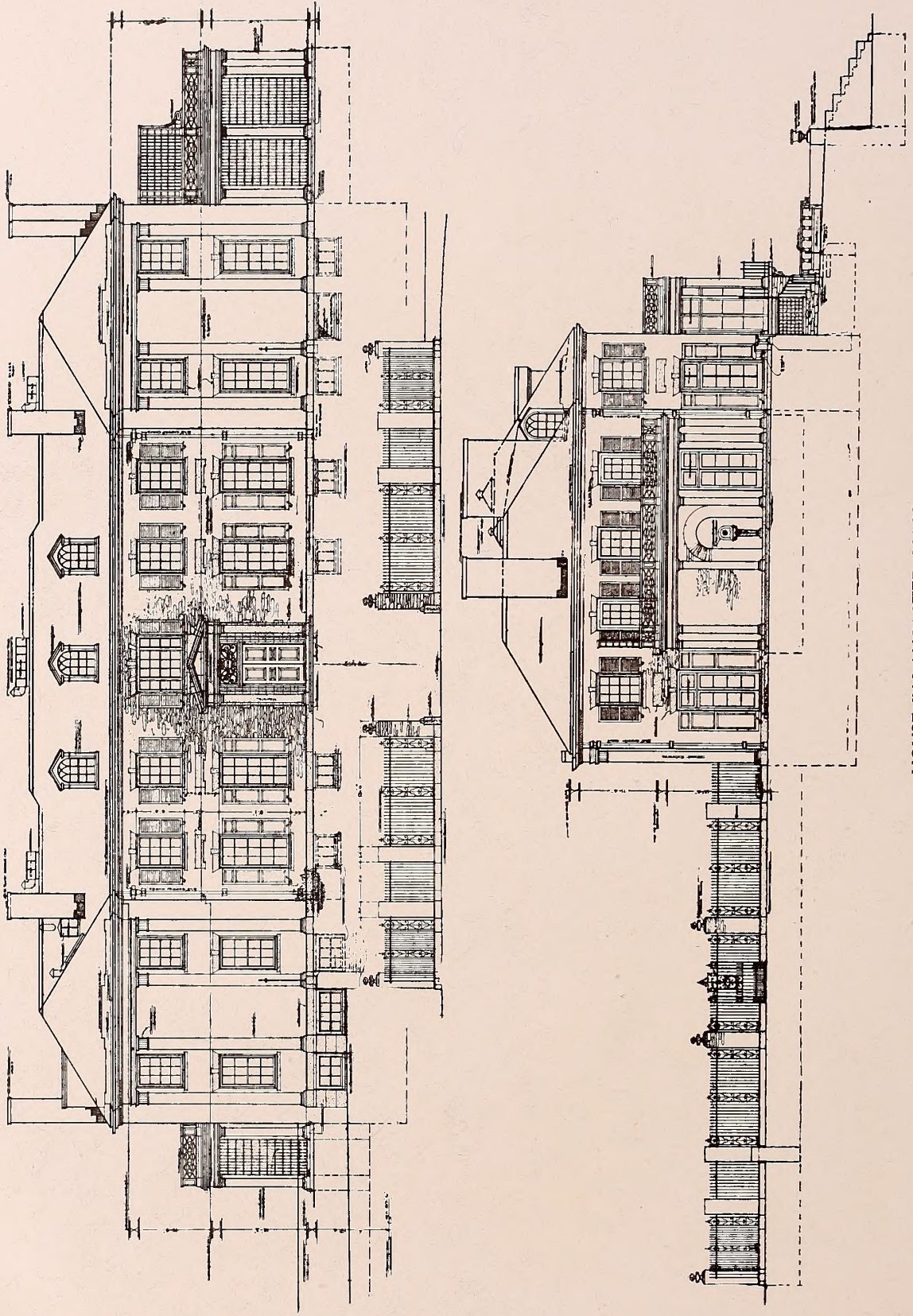


STREET SIDE
SCALE 1/4" = 1'-0"

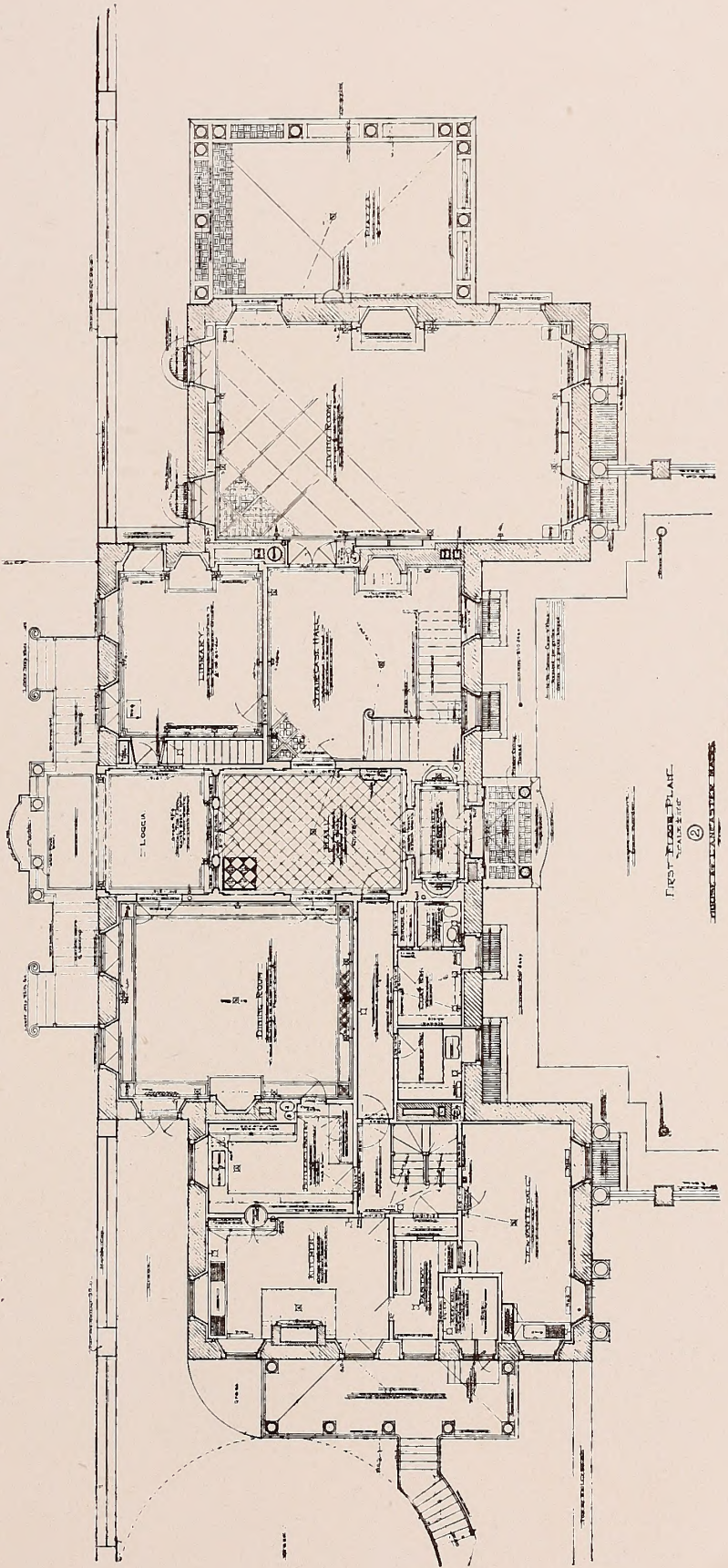
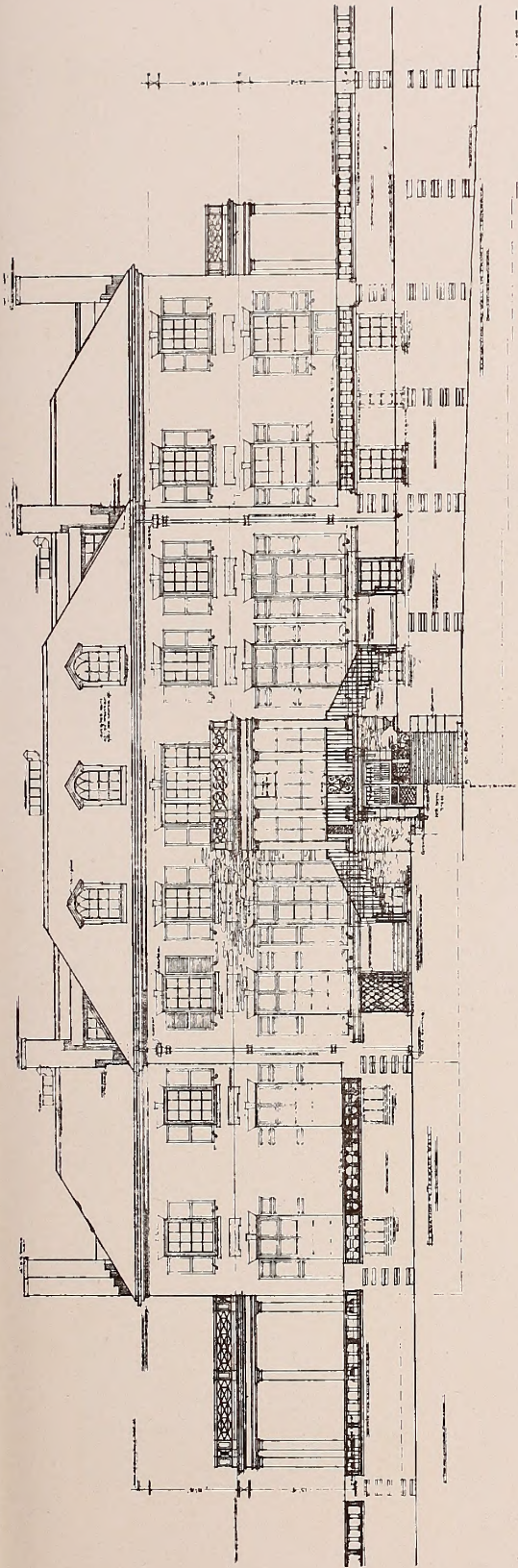
HOUSE OF SEVEN GABLES, SALEM, MASS.
Restored by Joseph Everett Chandler



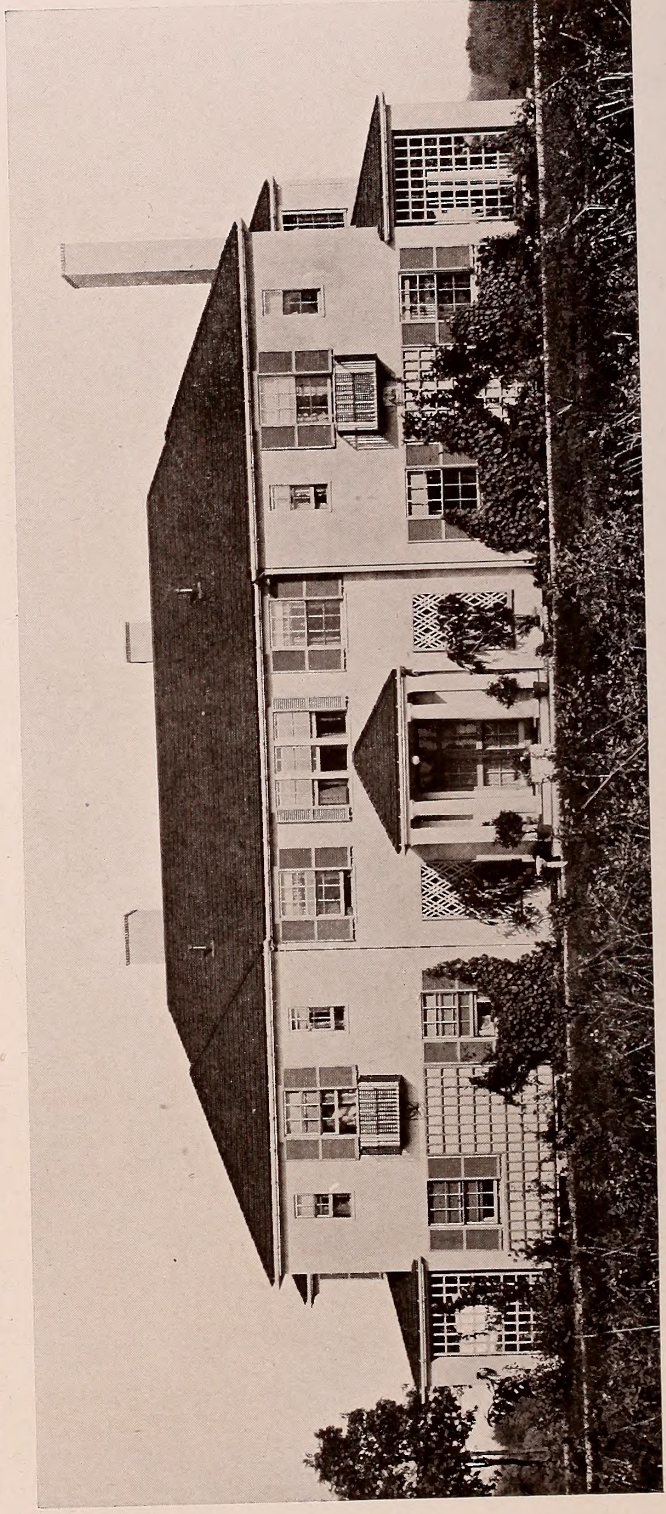
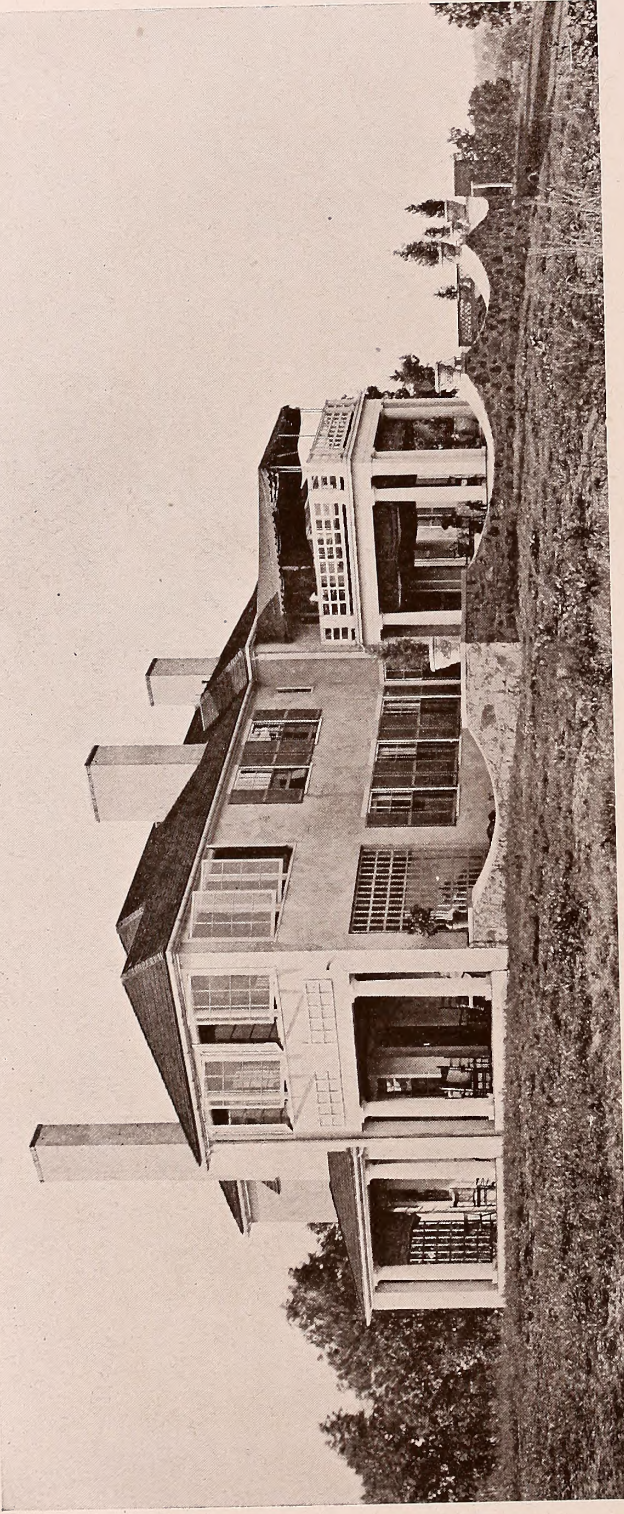
SICILIAN SKETCH
George Porter Fernald



HOUSE IN LANCASTER, MASS.
Winslow, Bigelow & Wadsworth, Architects



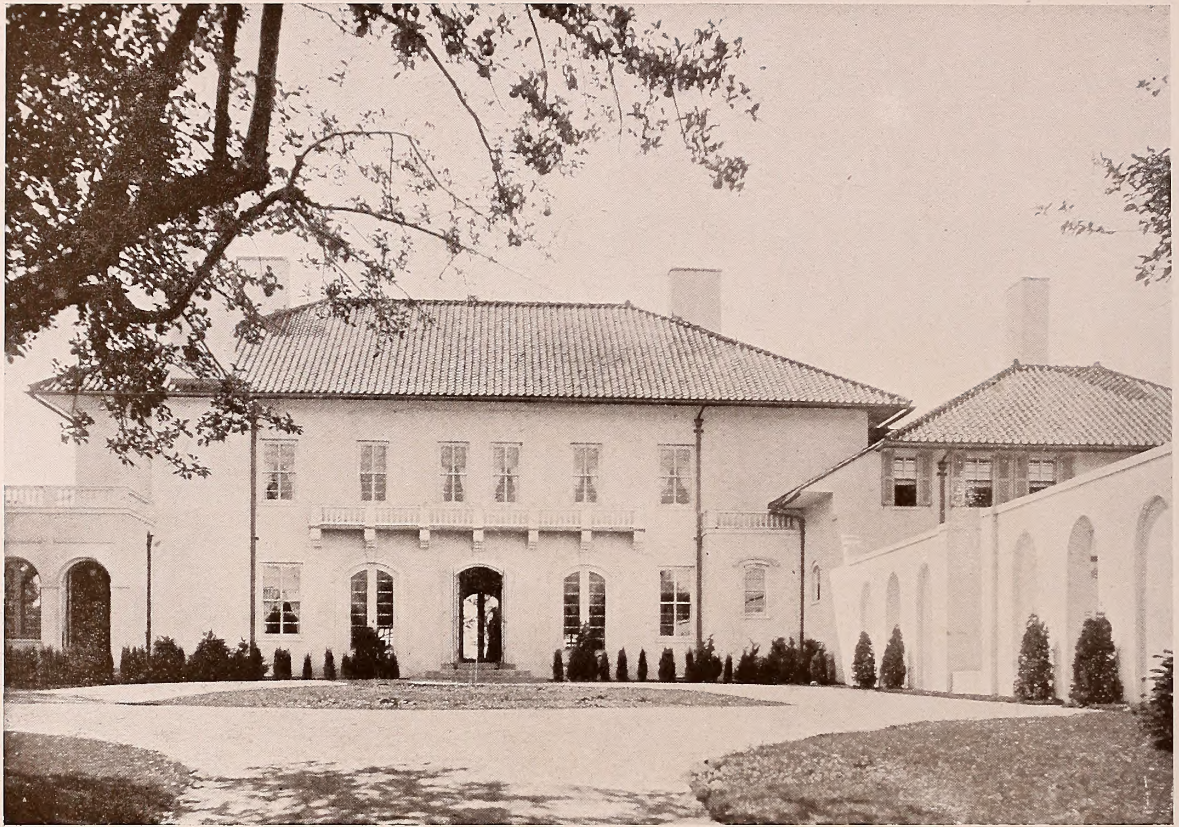
HOUSE IN LANCASTER, MASS.
Winslow, Bigelow & Wadsworth, Architects



COUNTRY HOUSE
Winslow & Bigelow, Architects



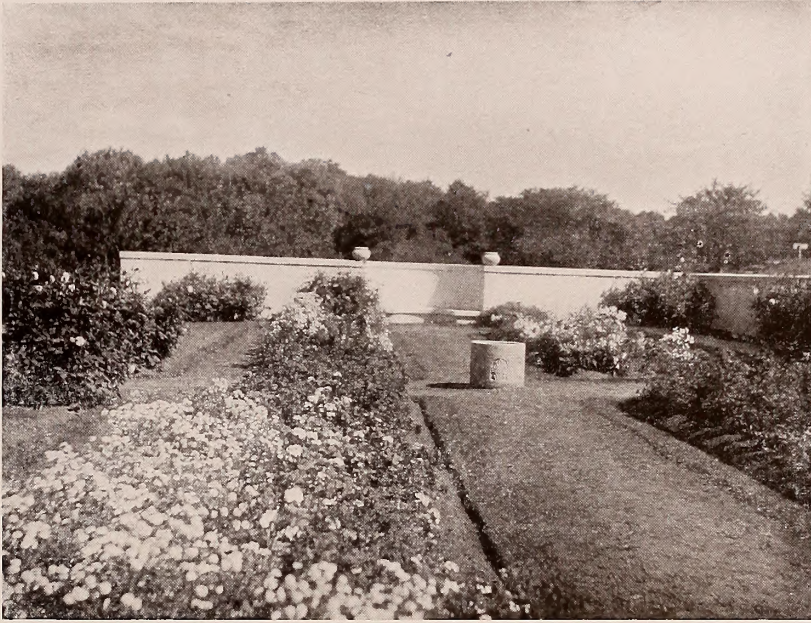
COUNTRY HOUSE
Andrews, Jacques & Rantoul



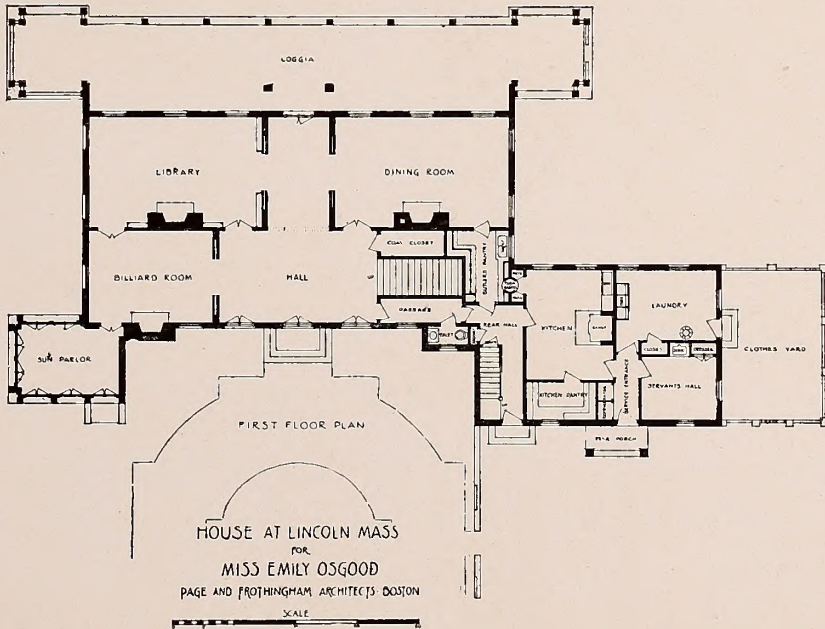
COURT YARD, COUNTRY HOUSE
Page & Frothingham, Architects



COUNTRY HOUSE
Page & Frothingham, Architects



GARDEN
Page & Frothingham





GARDEN COURT, HOUSE AT FRAMINGHAM, MASS.
Frank Chouteau Brown



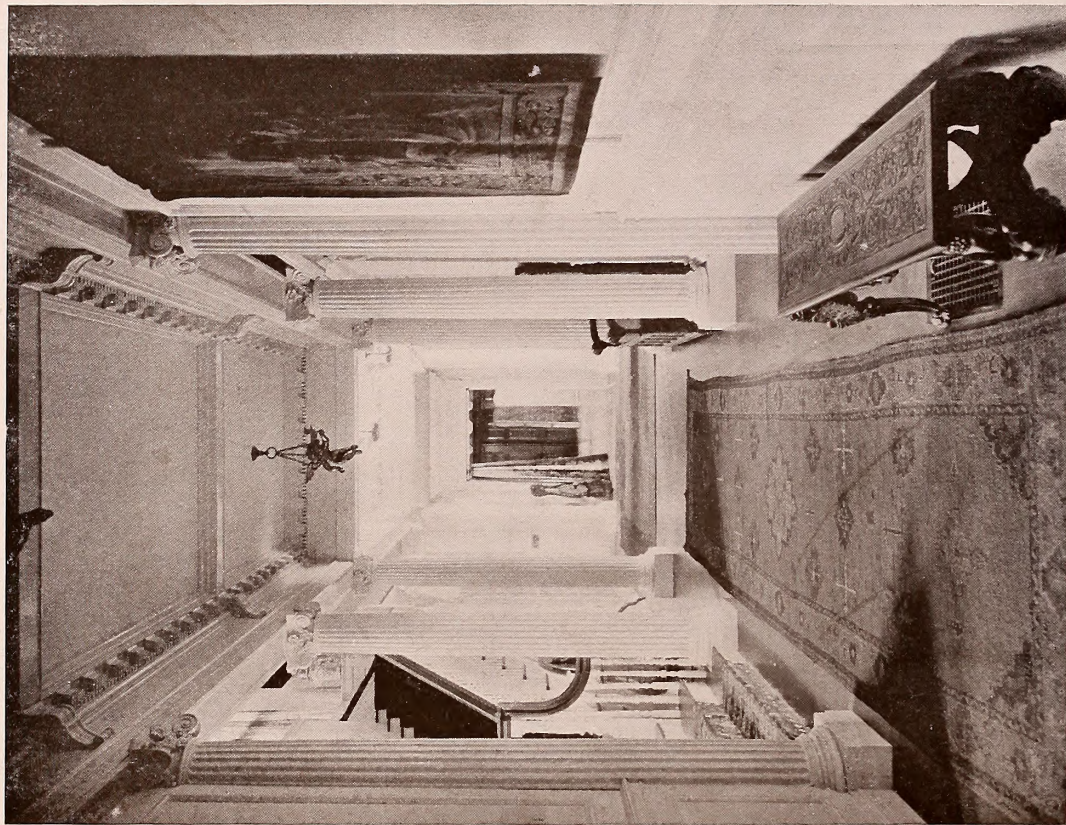
STUDIO END, HOUSE AT FRAMINGHAM, MASS.
Frank Chouteau Brown



DINING ROOM, A HOME AT DEDHAM, MASS.
Frank Chouteau Brown



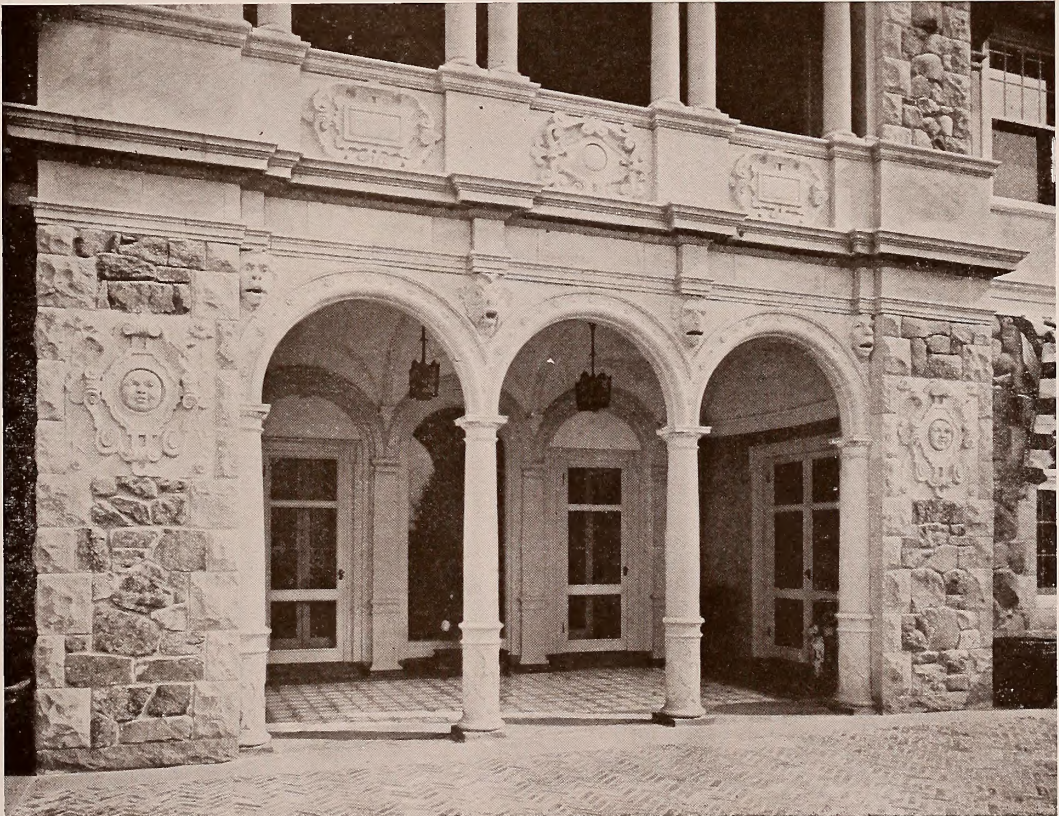
DRAWING ROOM, A HOME AT DEDHAM, MASS.
Frank Chouteau Brown



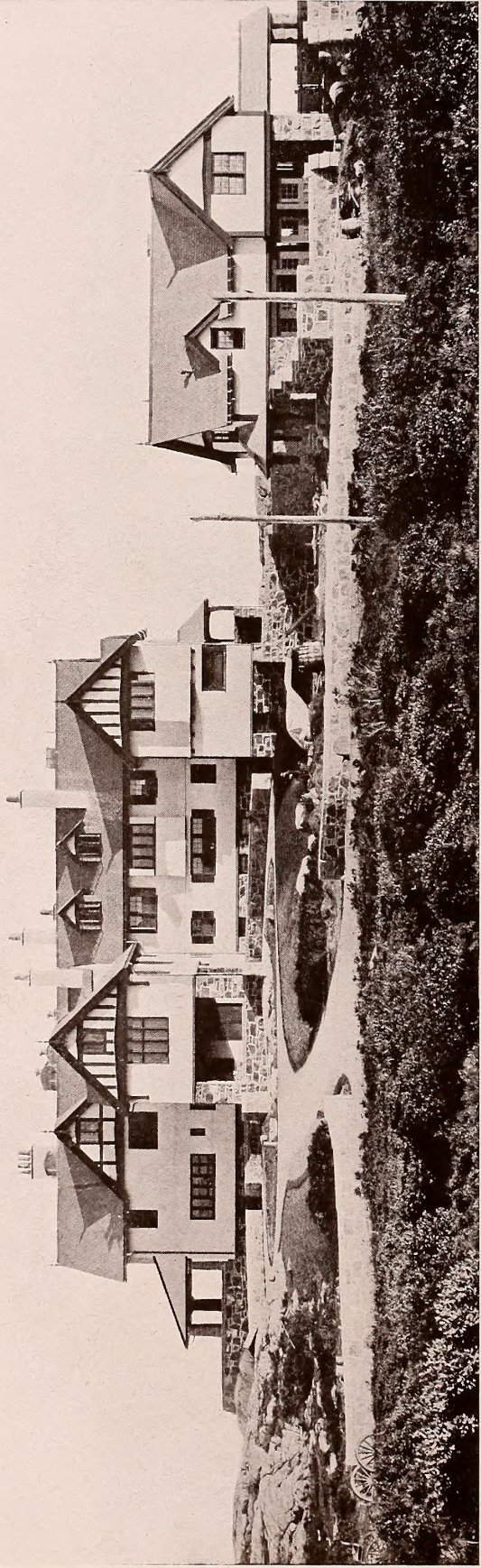
INTERIOR HOUSE
Kilham & Hopkins, Architects



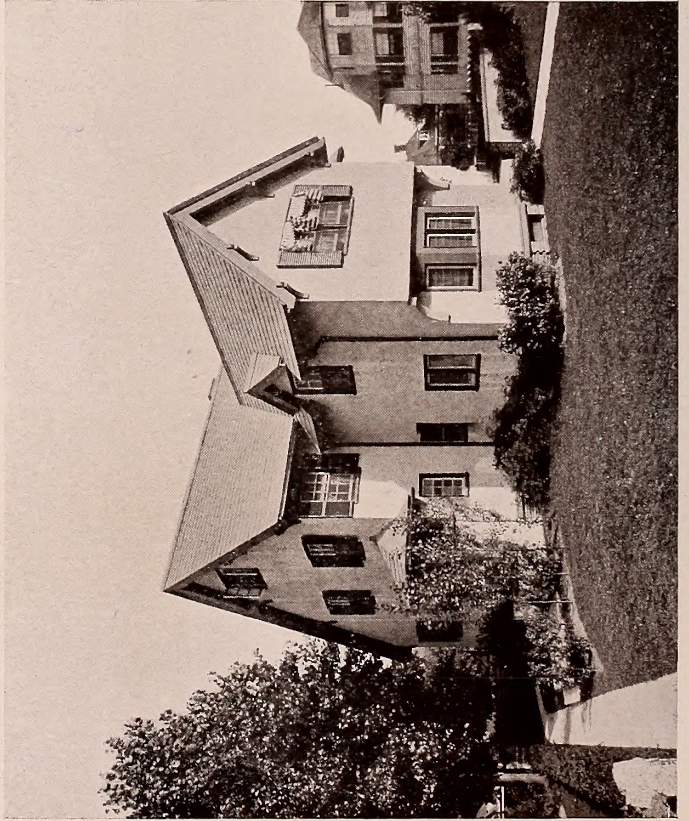
HOUSE ON ESTATE, BRISTOL, R. I.
Kilham & Hopkins, Architects



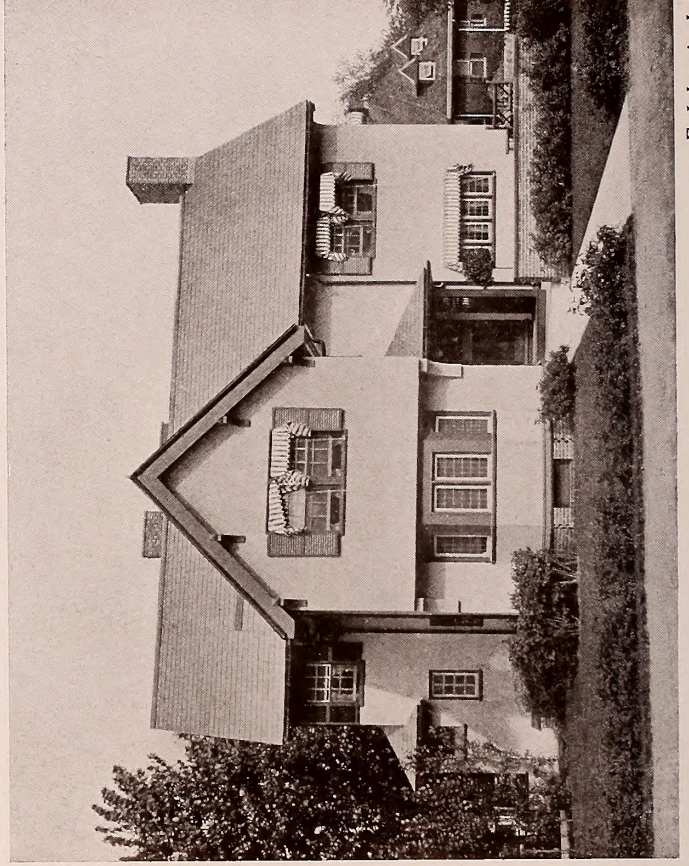
ENTRANCE TO HOME AT BRISTOL, R. I.
Kilham & Hopkins, Architects



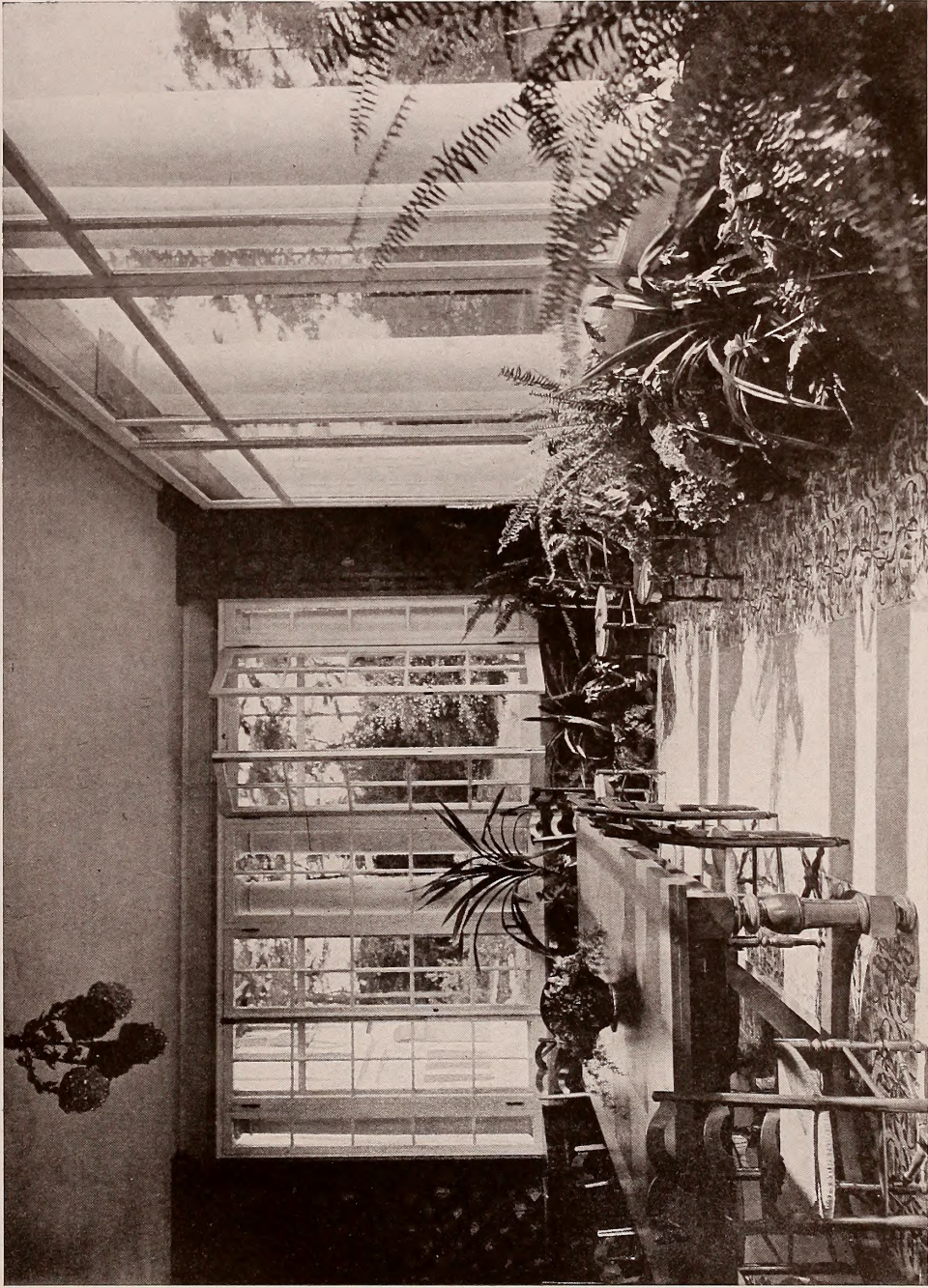
RESIDENCE HON. J. STOAT FOSSETT, GRAPEVINE COVE, GLOUCESTER, MASS.
E. J. Lewis, Jr.



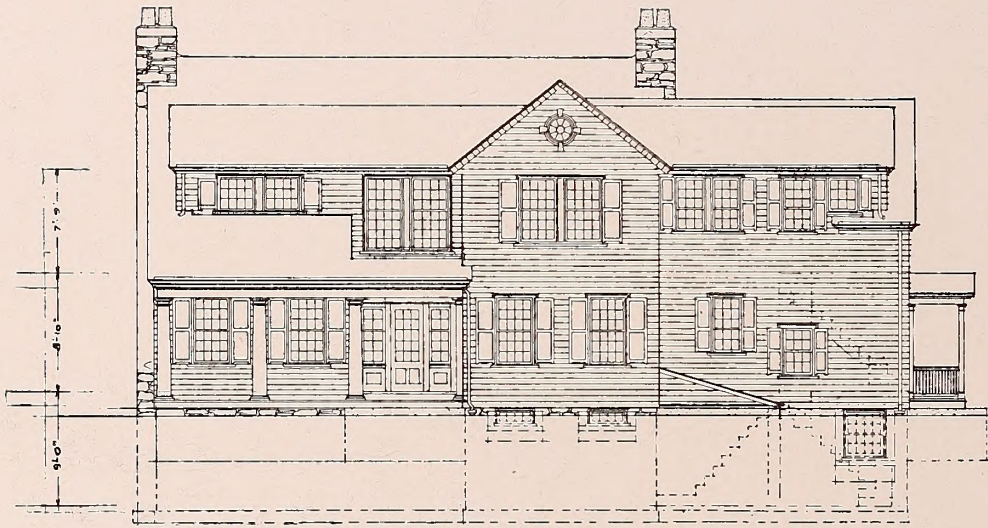
E. J. Lewis, Jr.



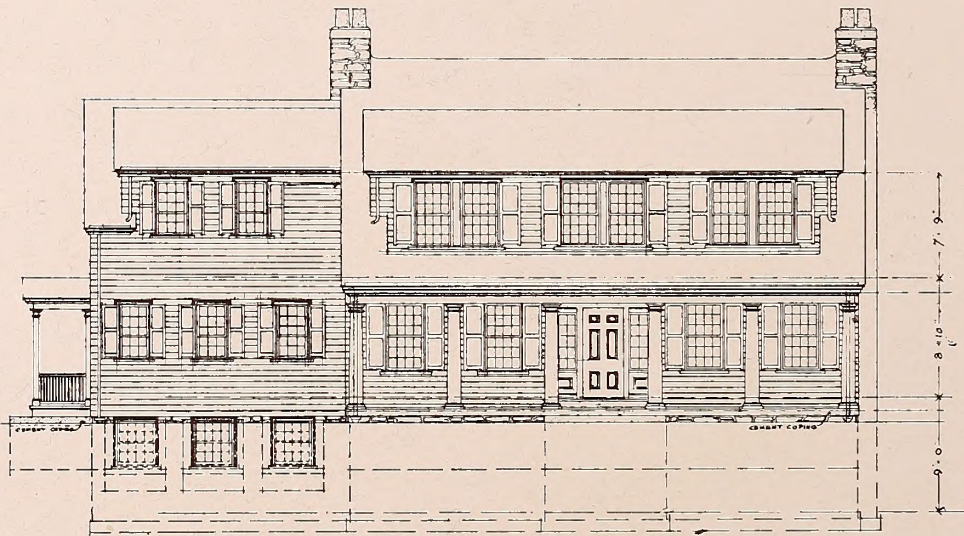
E. J. Lewis, Jr.



SUN ROOM, HOUSE, BRISTOL, R. I.
Kilham & Hopkins

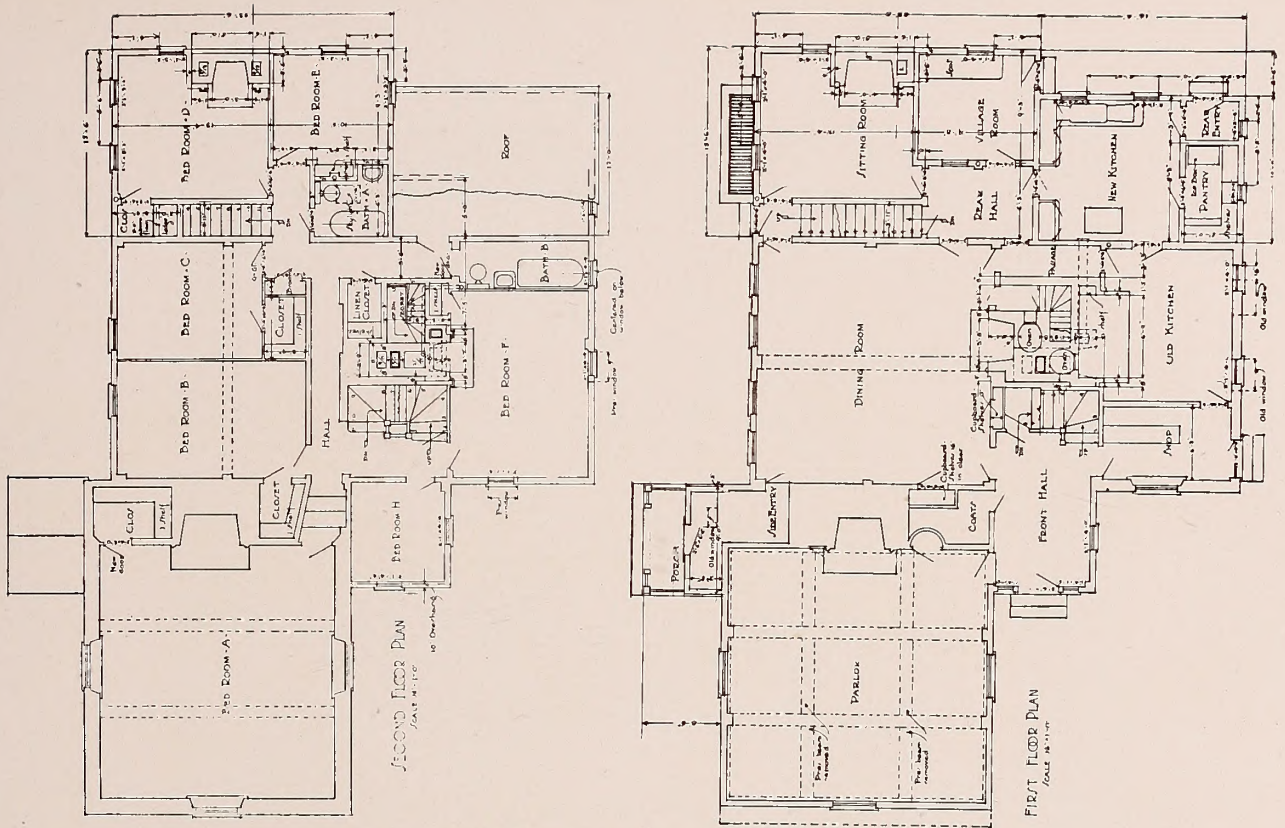


EAST ELEVATION
SCALE 1/4" = 1'-0"



WEST ELEVATION
SCALE 1/4" = 1'-0"

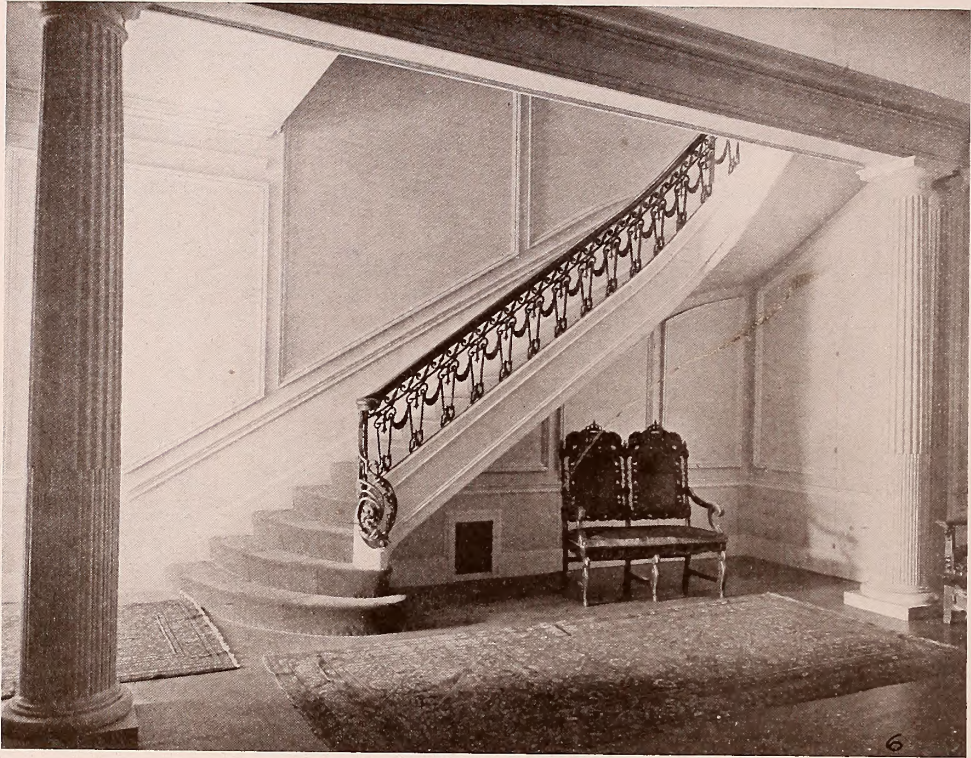
HOUSE IN HINGHAM
Robert T. Kendall, Architect



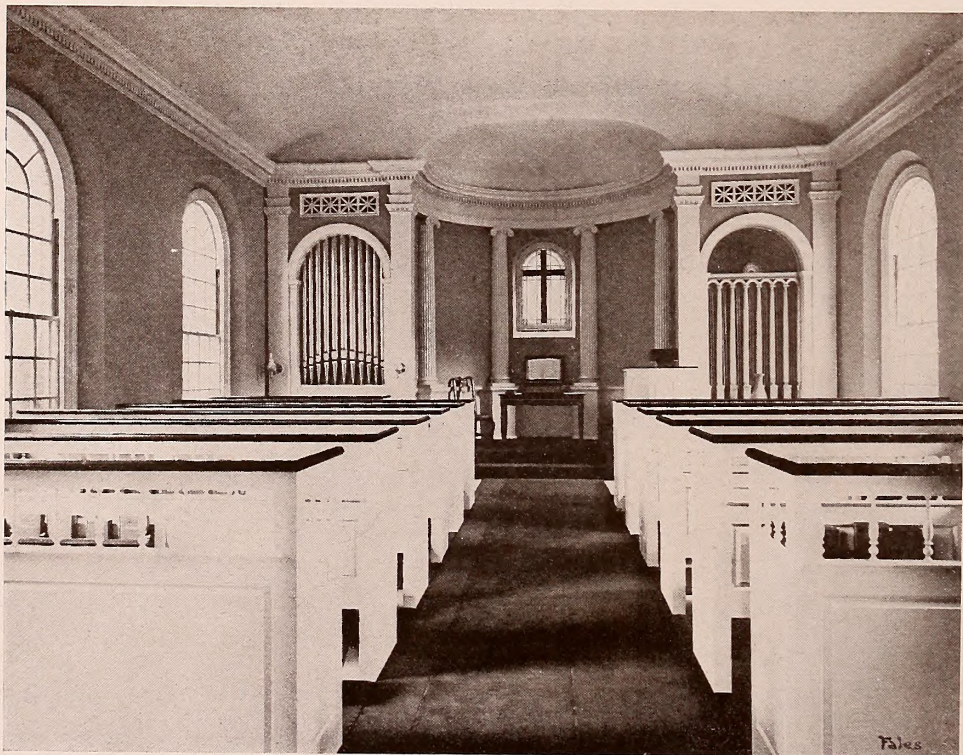
PLANS OF HOUSE IN HINGHAM
Robert T. Kendall, Architect



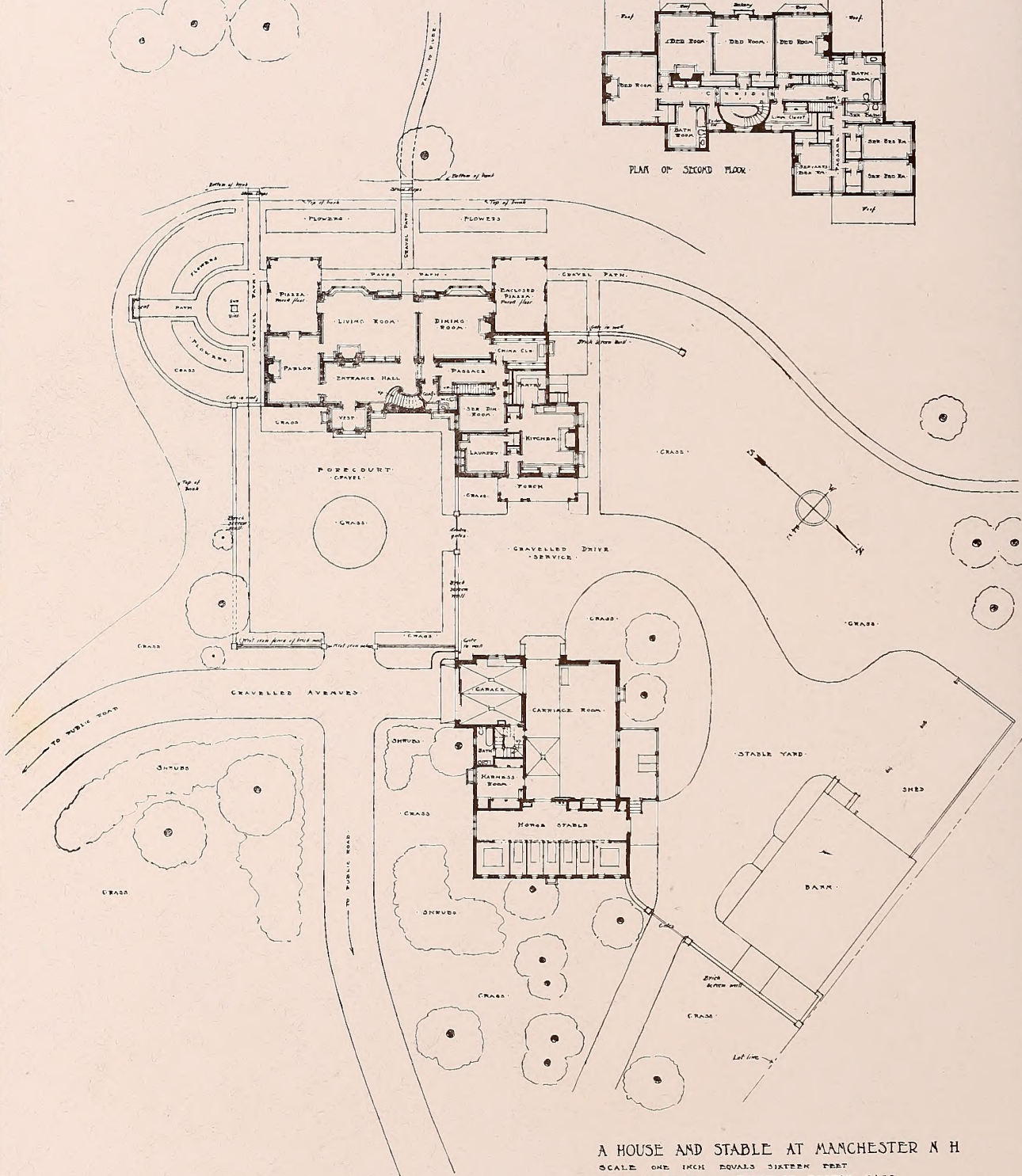
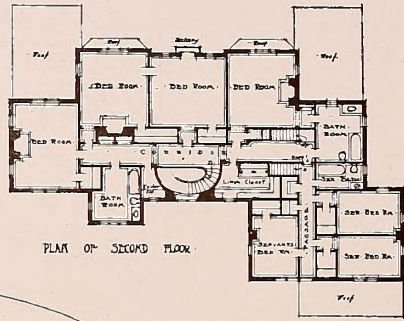
NEW TOWER, BLACK ROCK HOUSE, COHASSET, MASS.
Newhall & Blevins, Architects



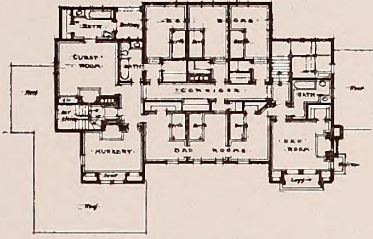
INTERIOR HOUSE IN BOSTON
Richard Arnold Fisher



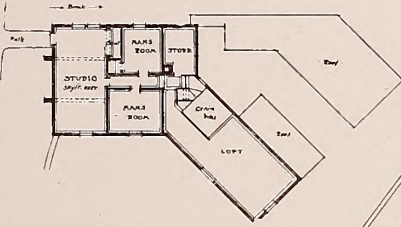
INTERIOR OF CHURCH, PORTSMOUTH, N. H.
Richard Arnold Fisher



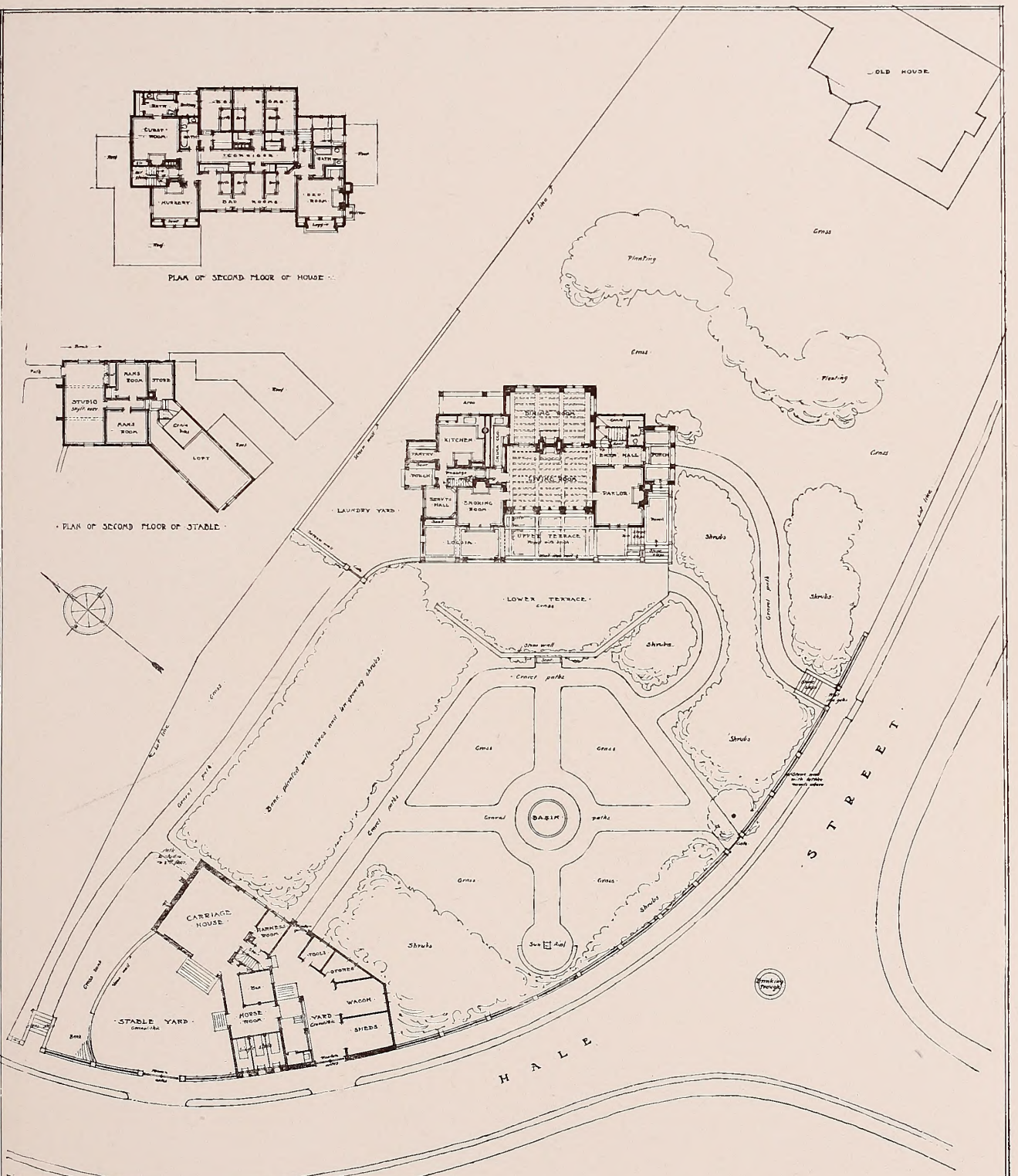
A HOUSE AND STABLE AT MANCHESTER N H
 SCALE ONE INCH EQUALS SIXTEEN FEET
 WILLIAM G RANTOUL ARCHITECT BOSTON MASS



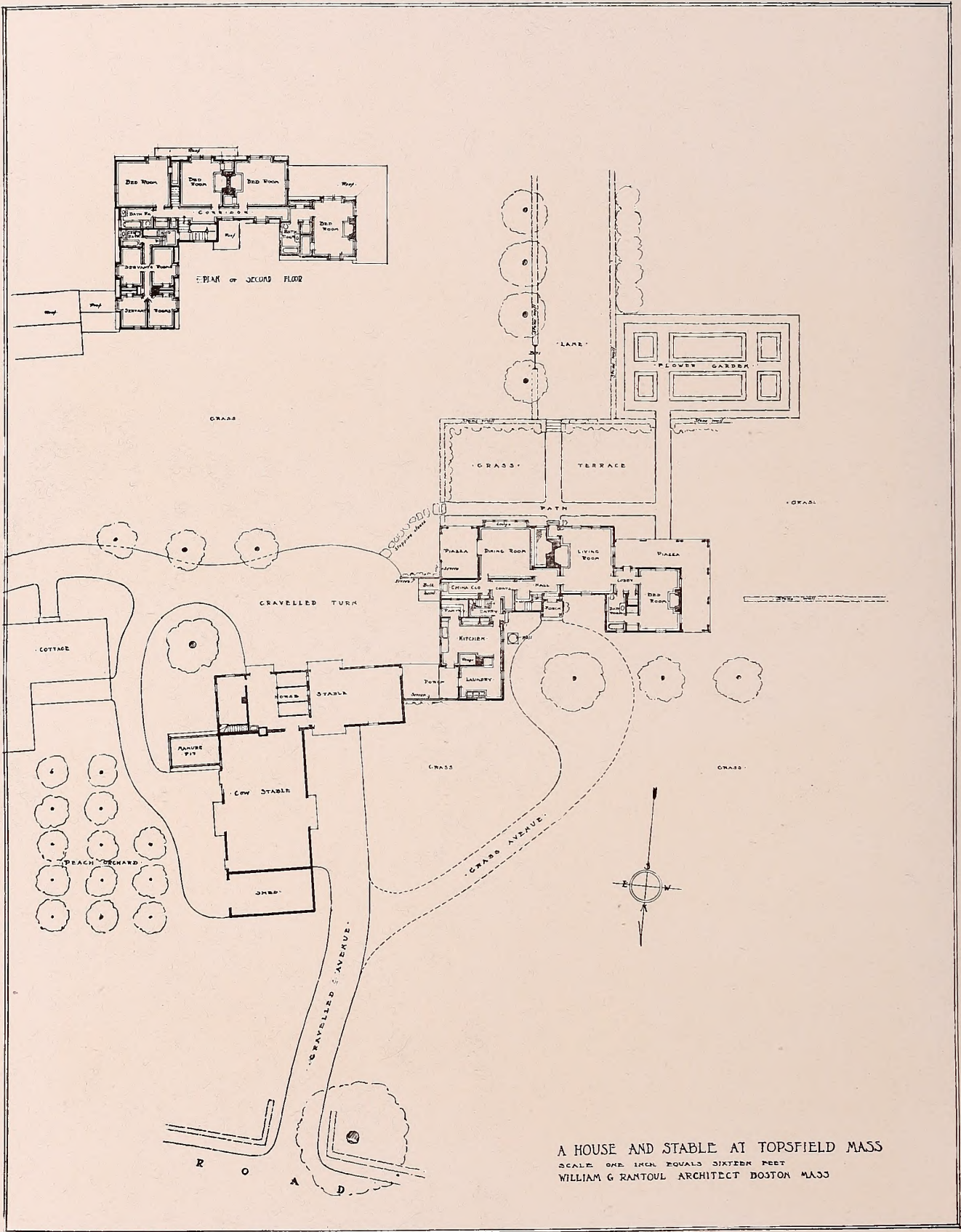
PLAN OF SECOND FLOOR OF HOUSE



PLAN OF SECOND FLOOR OF STABLE



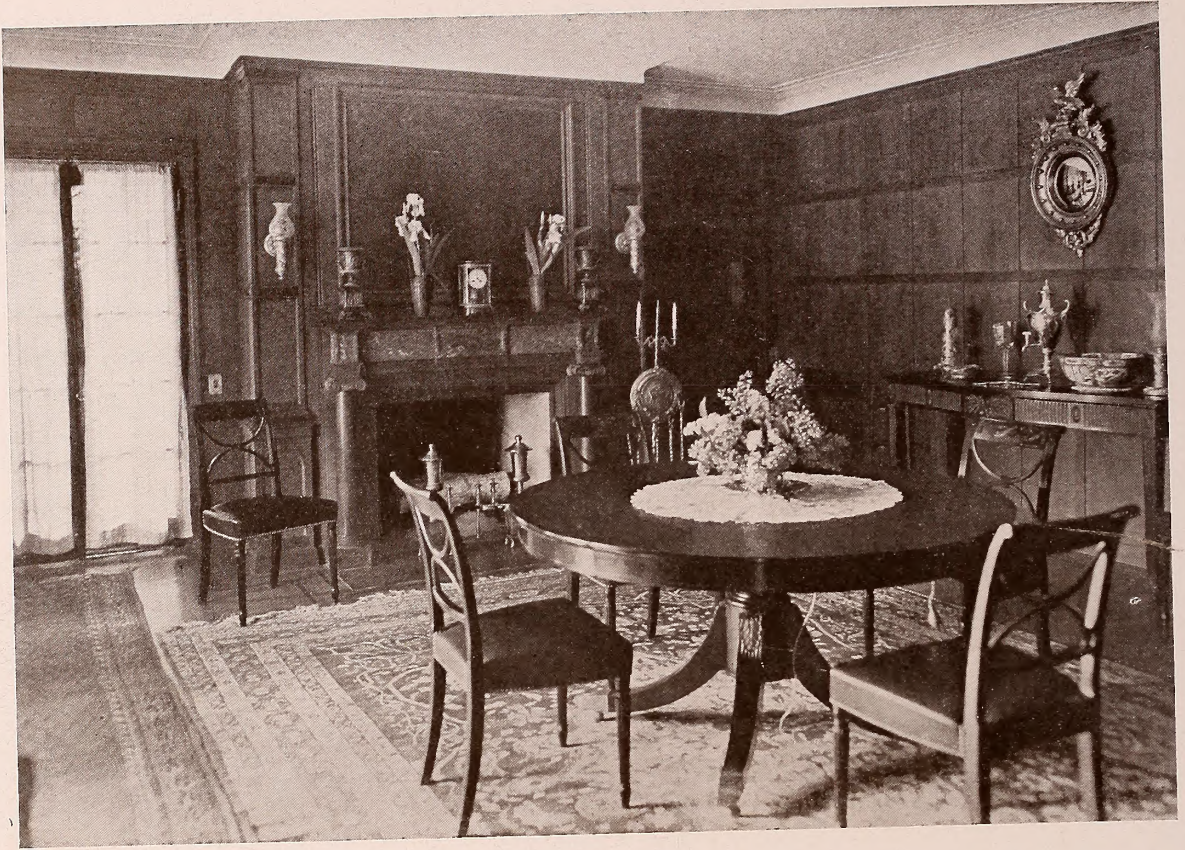
A HOUSE, STABLE AND GARDEN
 AT BEVERLY FARMS MASS¹⁸⁸³
 SCALE ONE INCH EQUALS SIXTEEN FEET
 WILLIAM G. RANTOUL ARCHITECT BOSTON MASS



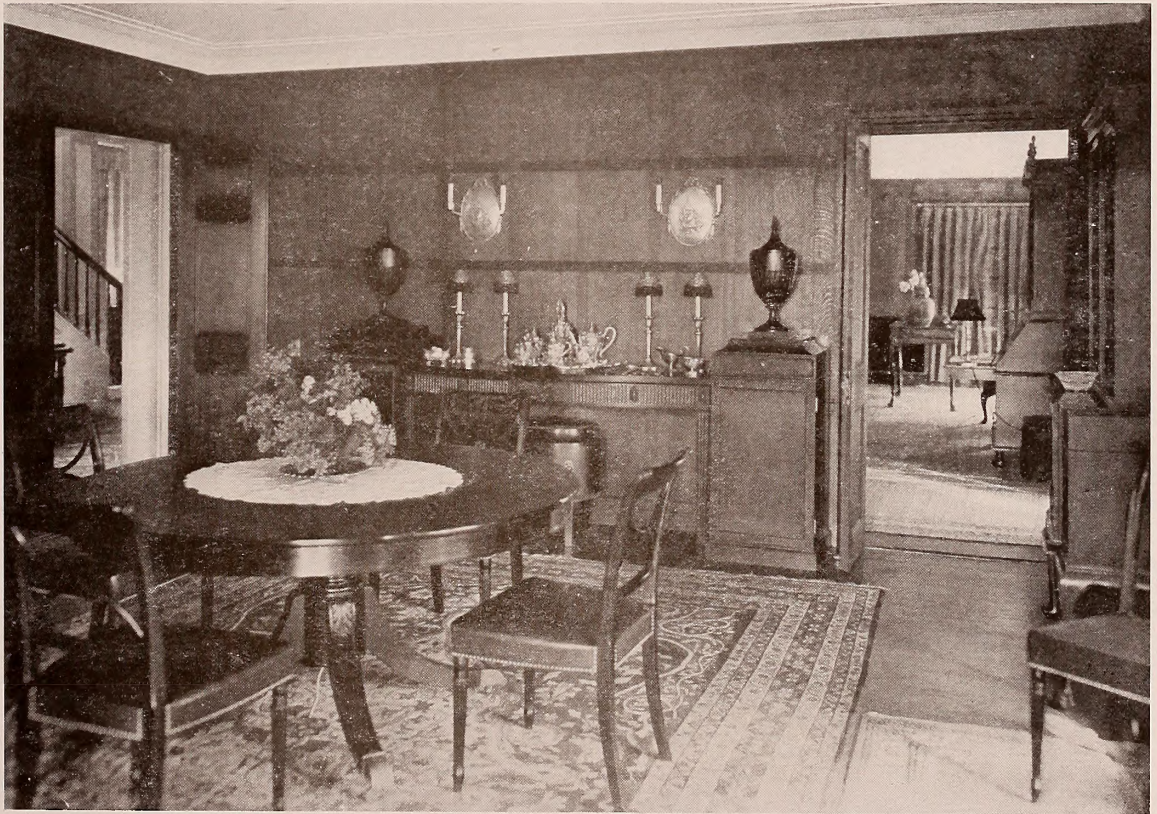
A HOUSE AND STABLE AT TOPSFIELD MASS
 SCALE ONE INCH EQUALS SIXTEEN FEET
 WILLIAM G RANTOUL ARCHITECT BOSTON MASS



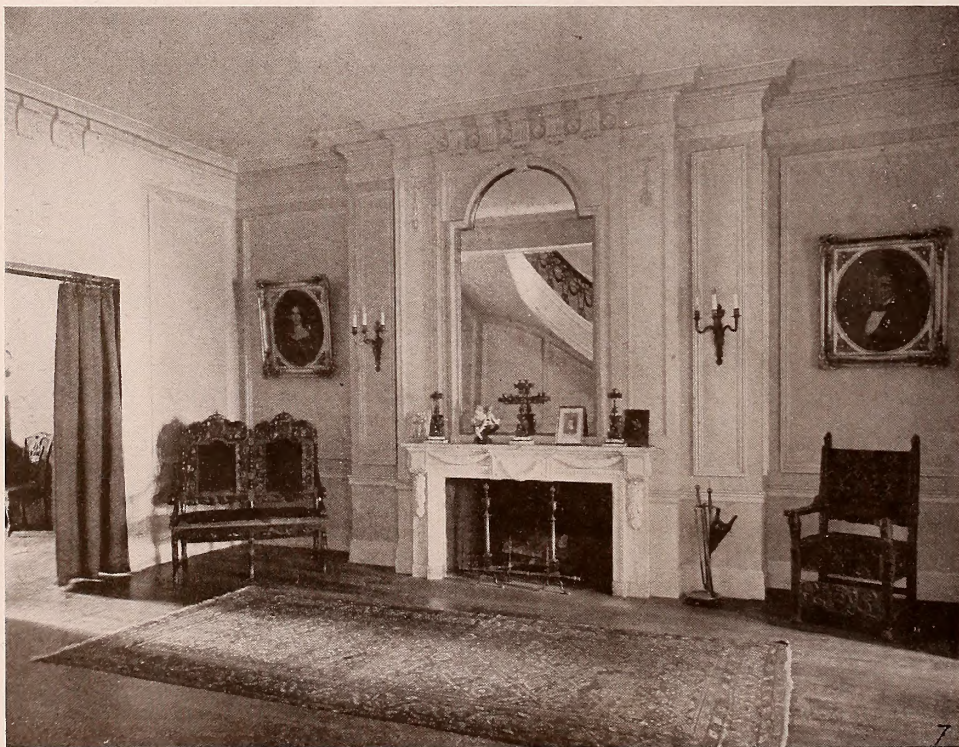
INTERIORS
William G. Rantoul, Architect



INTERIORS
William C. Rantoul



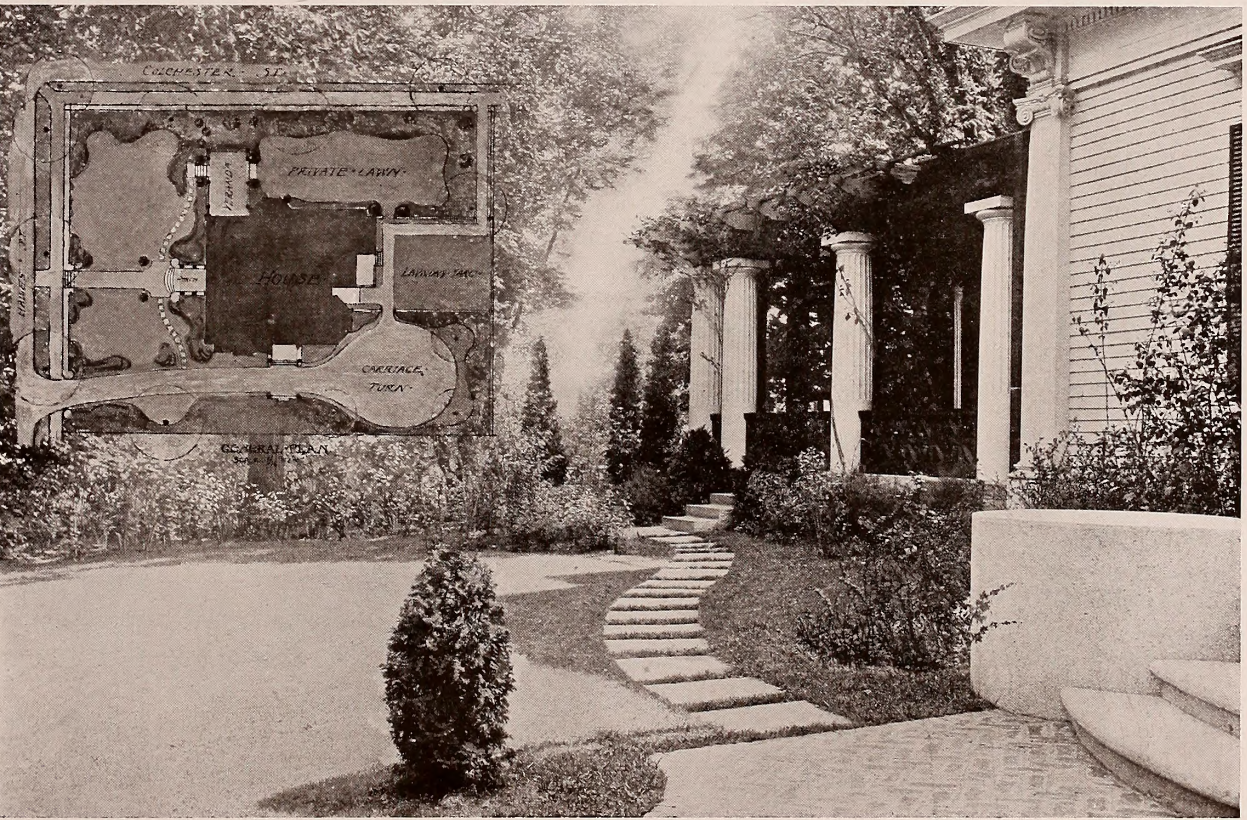
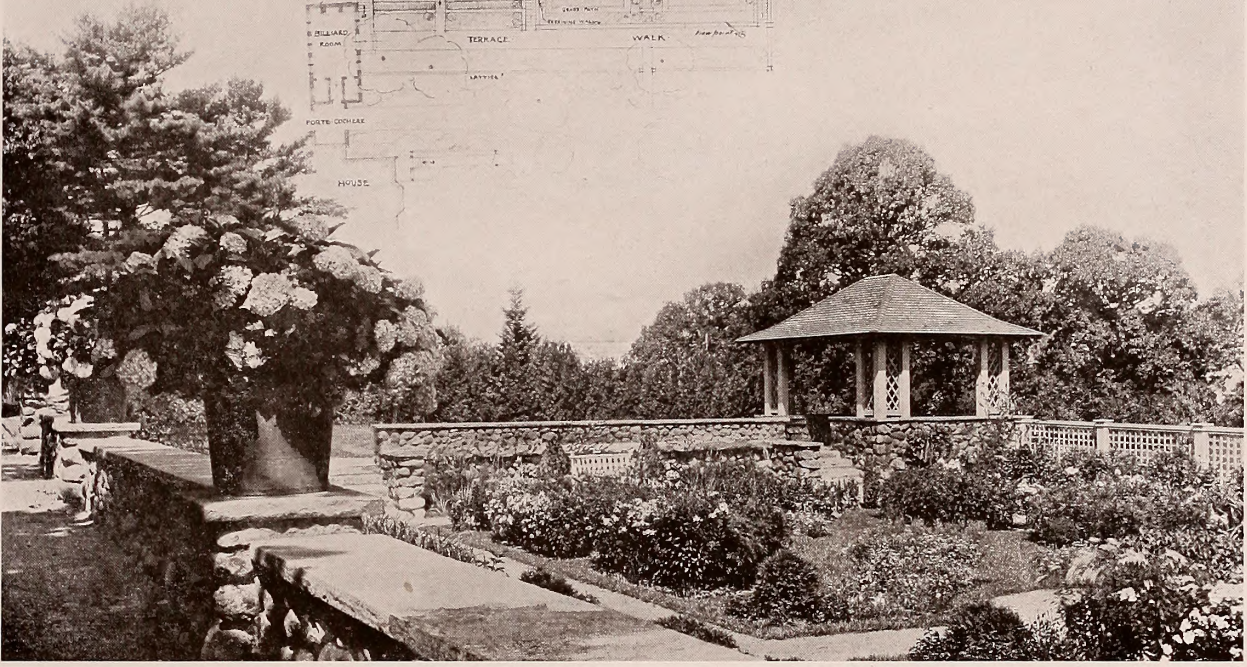
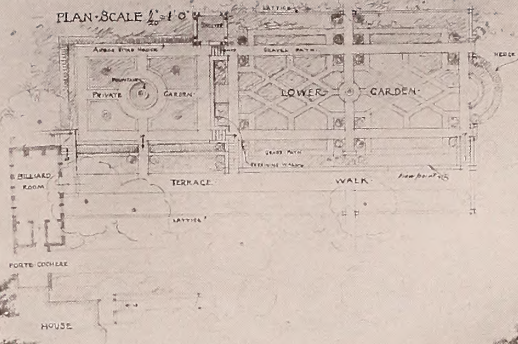
William G. Rantoul



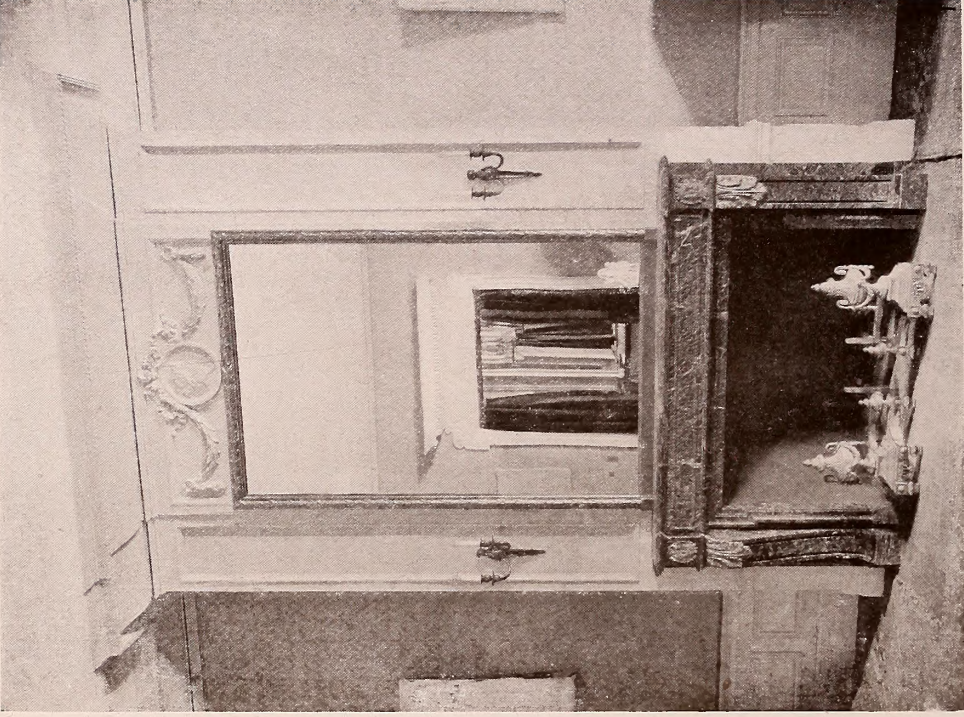
INTERIORS
Richard Arnold Fisher, Architect

VIEW OF GARDEN -
AT WEST-NEWTON, MASS.

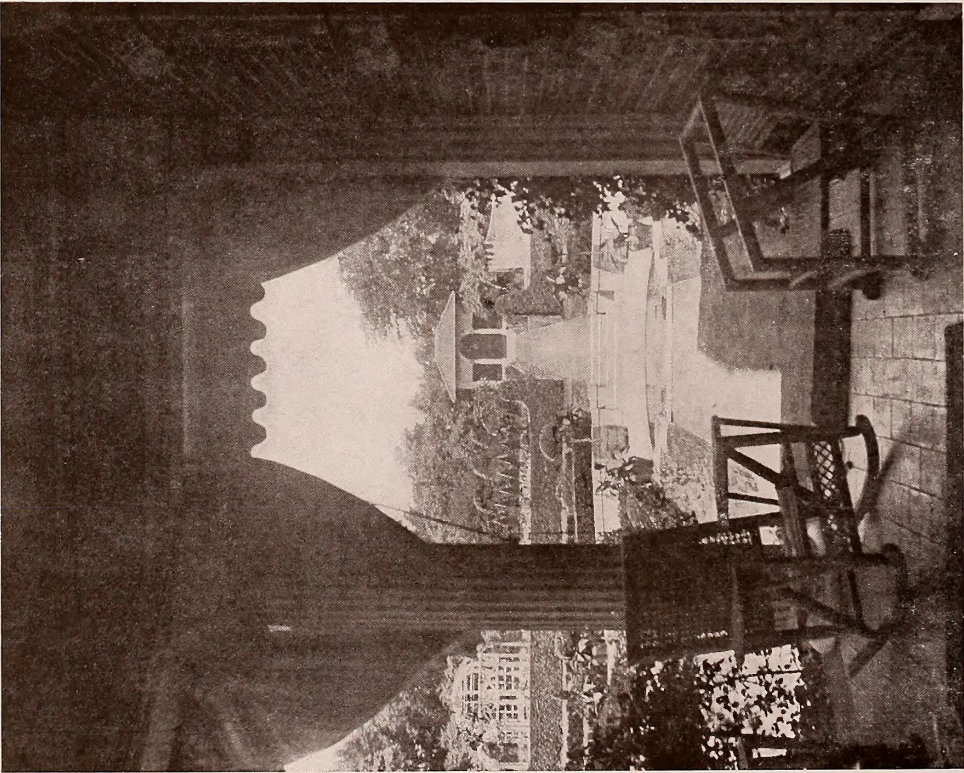
*For Richard C. White
Landscape Architect
15 Worcester Place, Boston, Mass.*



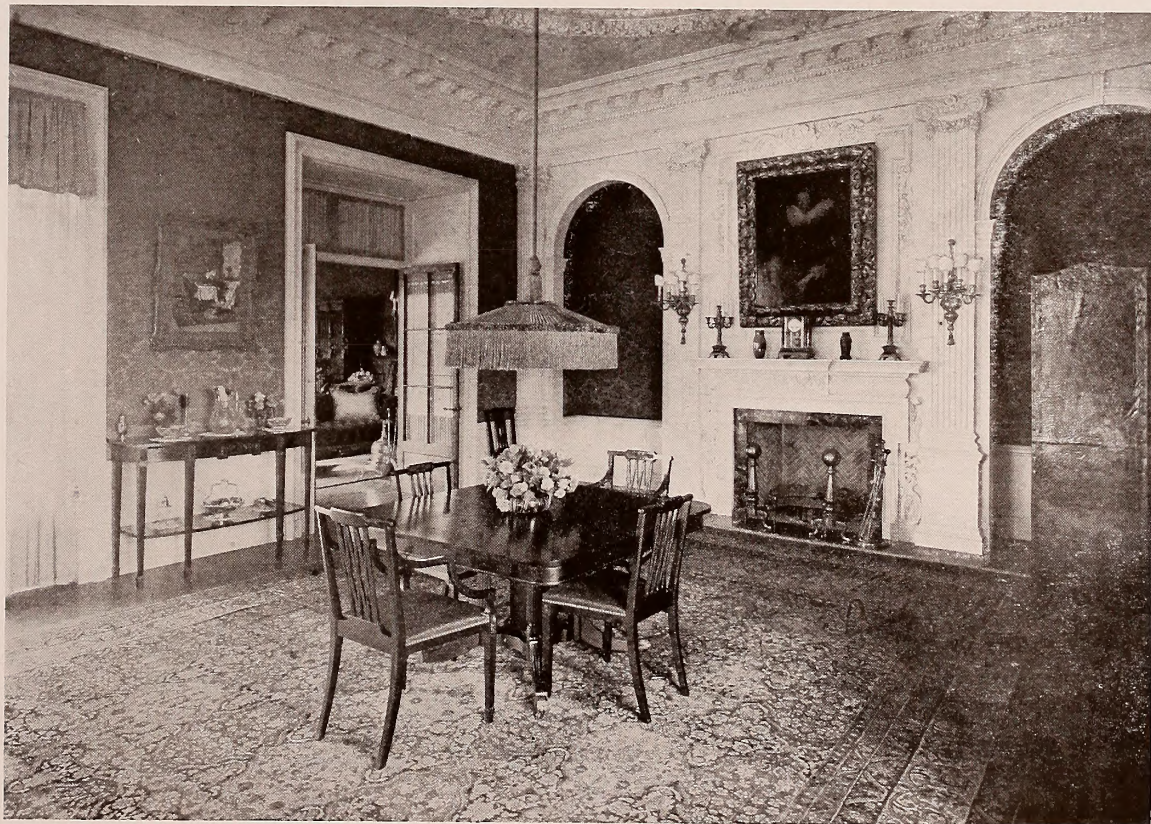
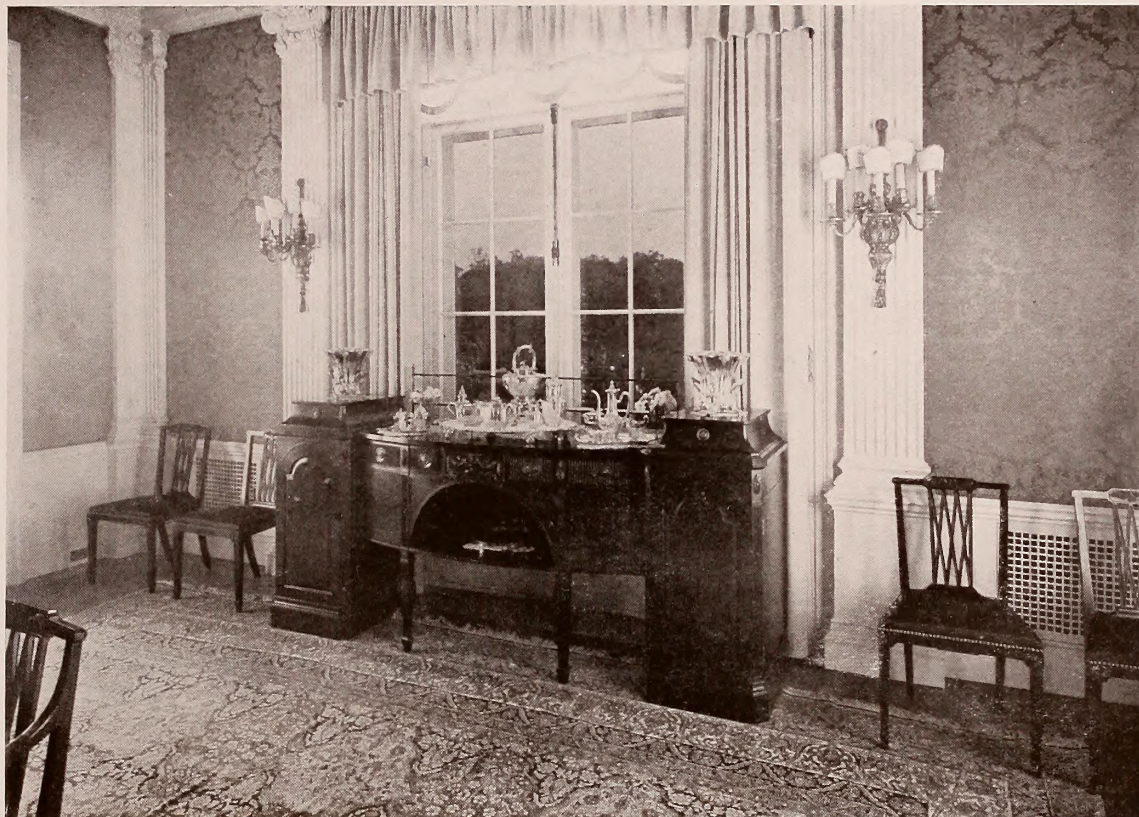
GARDENS
Executed by Pray, Hubbard & White, Architects



INTERIOR
Richard Arnold Fisher

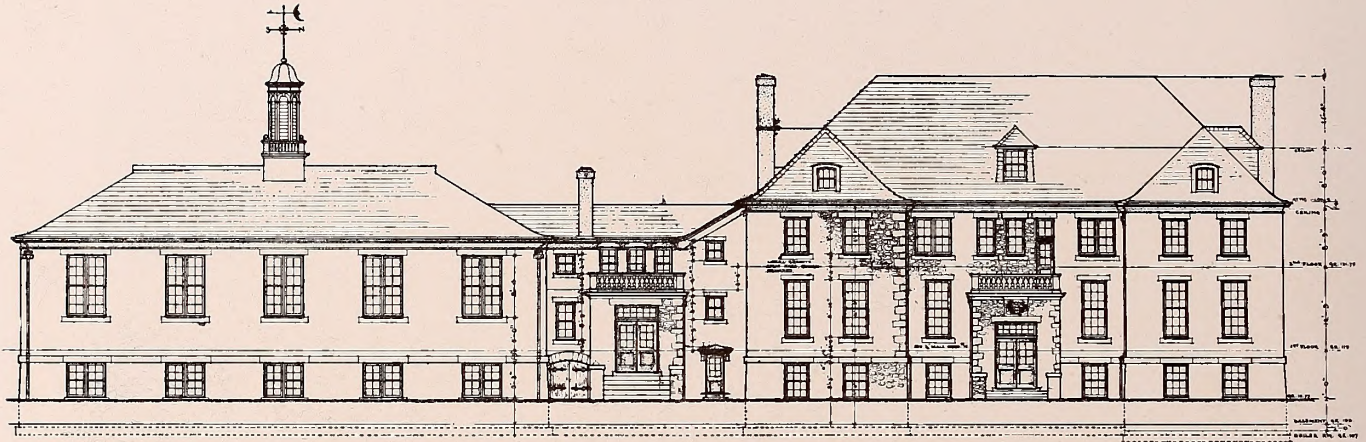


GARDEN PORCH
Pray, Hubbard & White



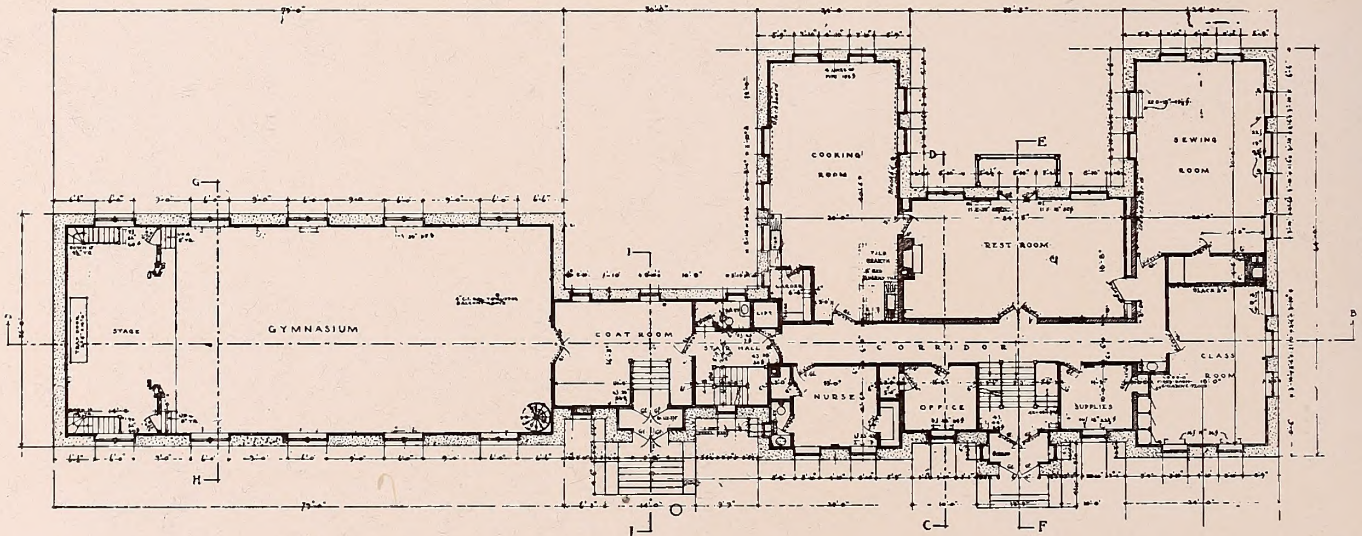
INTERIORS BY A. H. DAVENPORT
R. W. Jackson, Designer

THE NEIGHBORHOOD GUILD
 R. CLIPSTON STURGIS, ARCHITECT AT PEACE DALE, R. I. 120 BOYLSTON ST. BOSTON, MASS.



NORTH ELEVATION
 SCALE 1/8"=1'-0"

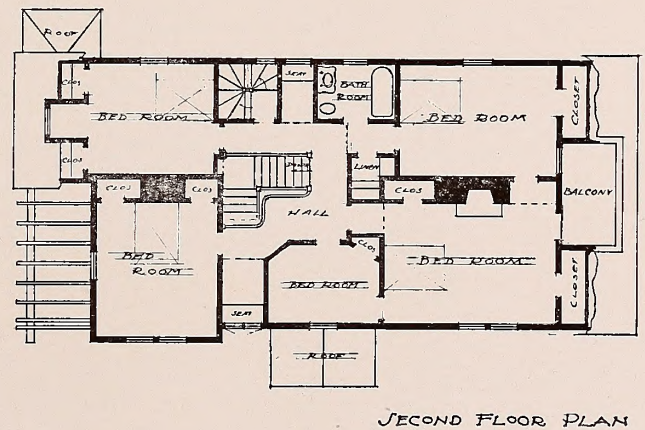
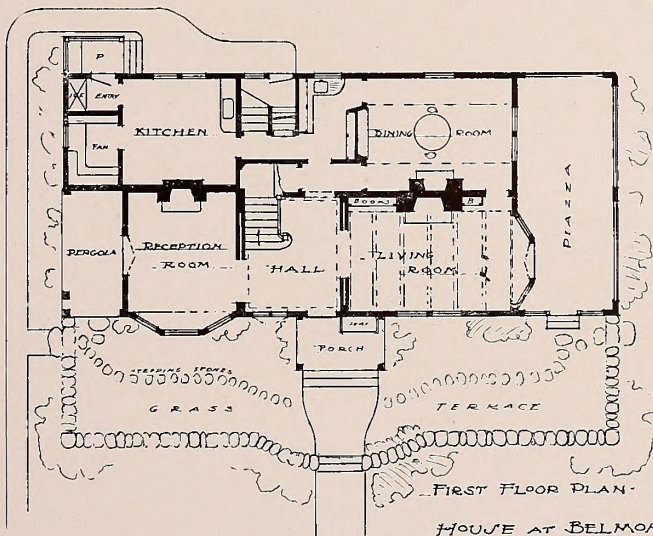
THE NEIGHBORHOOD GUILD
 R. CLIPSTON STURGIS, ARCHITECT AT PEACE DALE, R. I. 120 BOYLSTON ST. BOSTON, MASS.



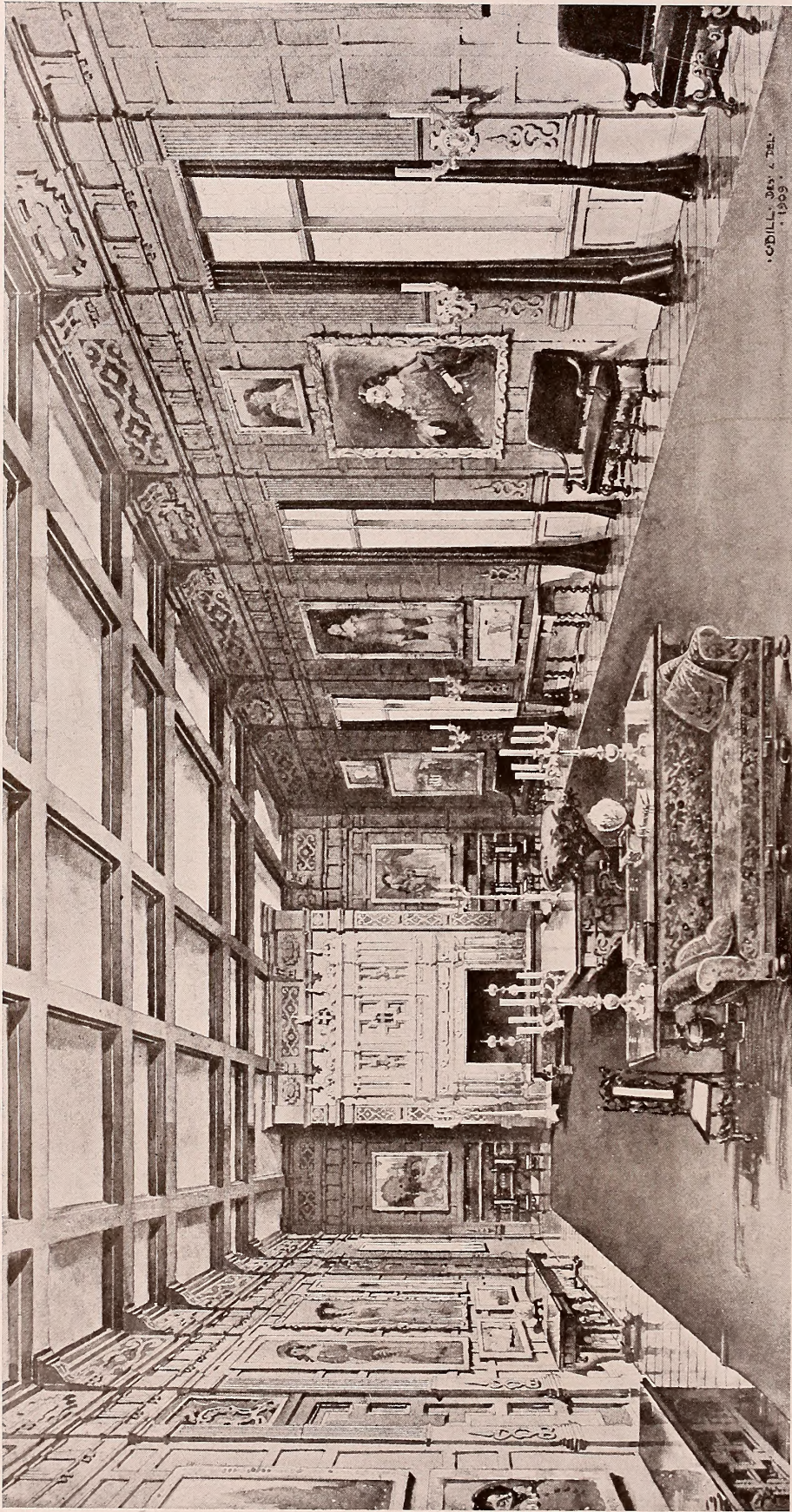
FIRST FLOOR PLAN
 SCALE 1/8"=1'-0"



HOUSE IN BELMONT, MASS.
William N. Dudley, Architect

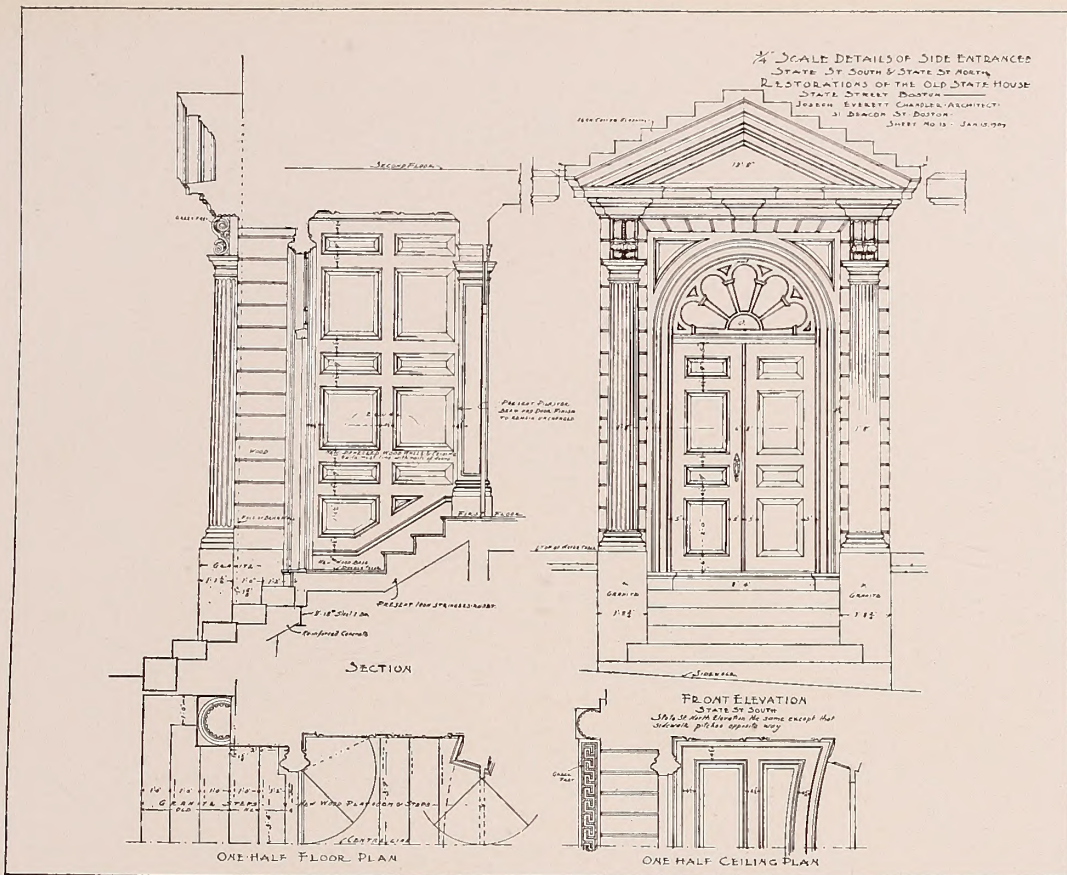


HOUSE AT BELMONT
William N. Dudley, Architect

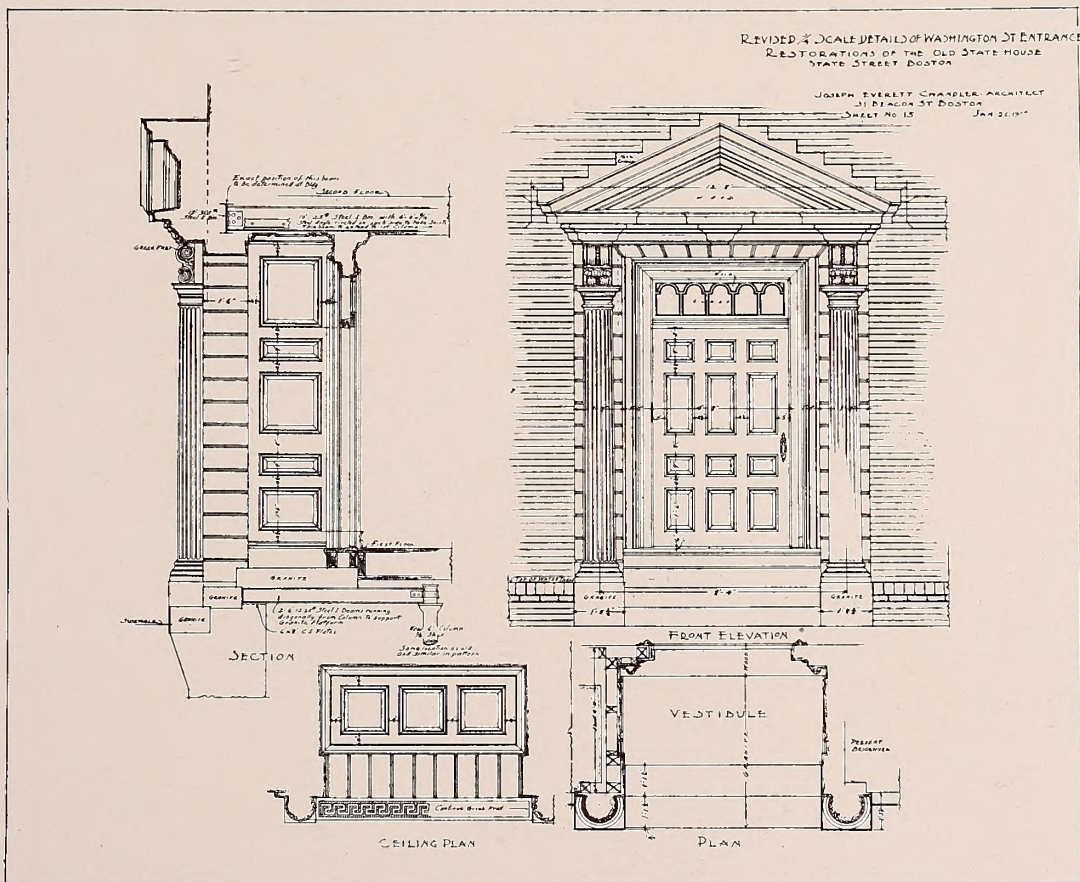


© DILL, DAY & FISH
1909

INTERIOR - WASHINGTON, D. C.
Carroll Bill



SOUTH STATE STREET ENTRANCE WAY

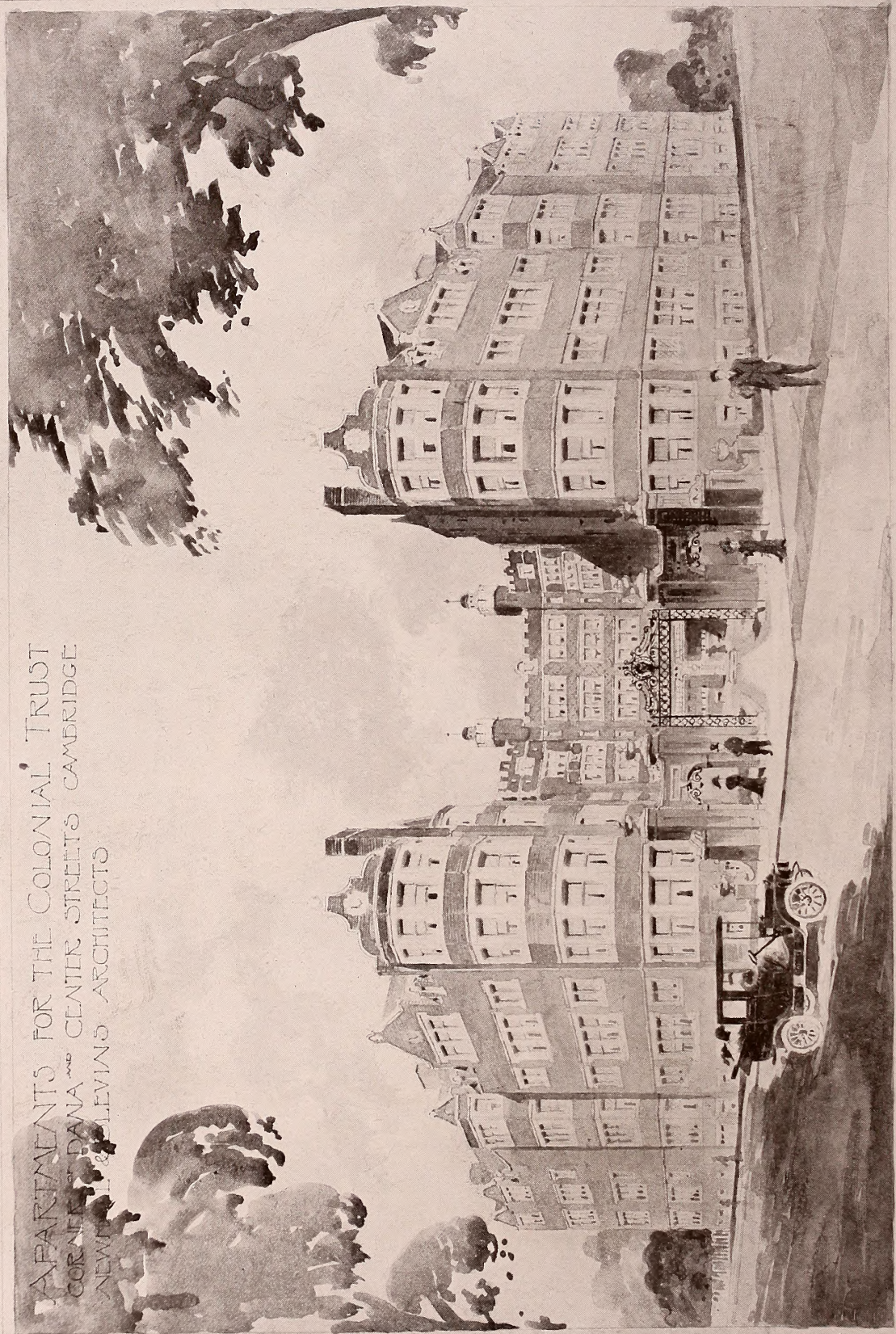


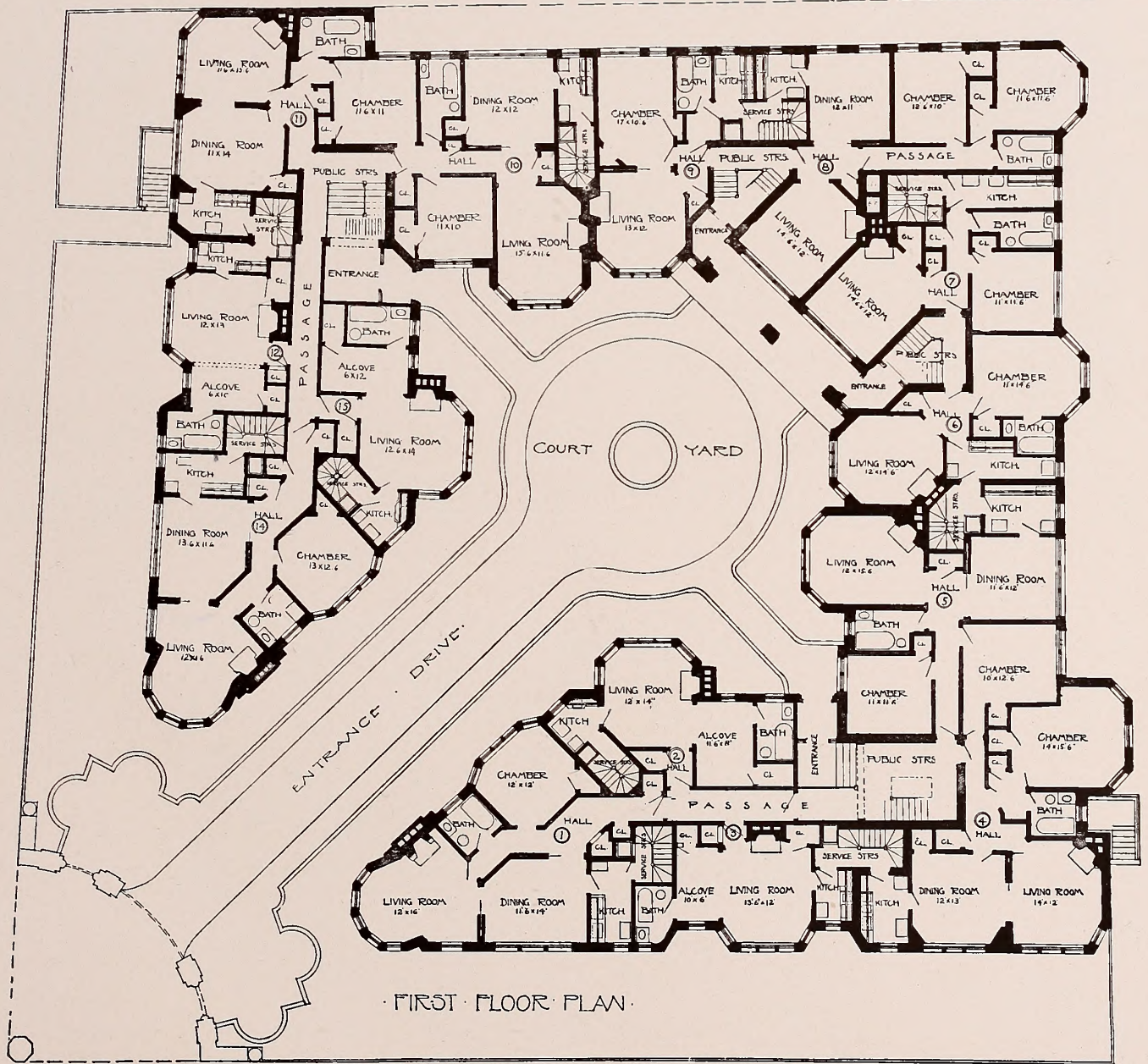
WASHINGTON STREET ENTRANCE WAY

Restorations in Old State House, Boston

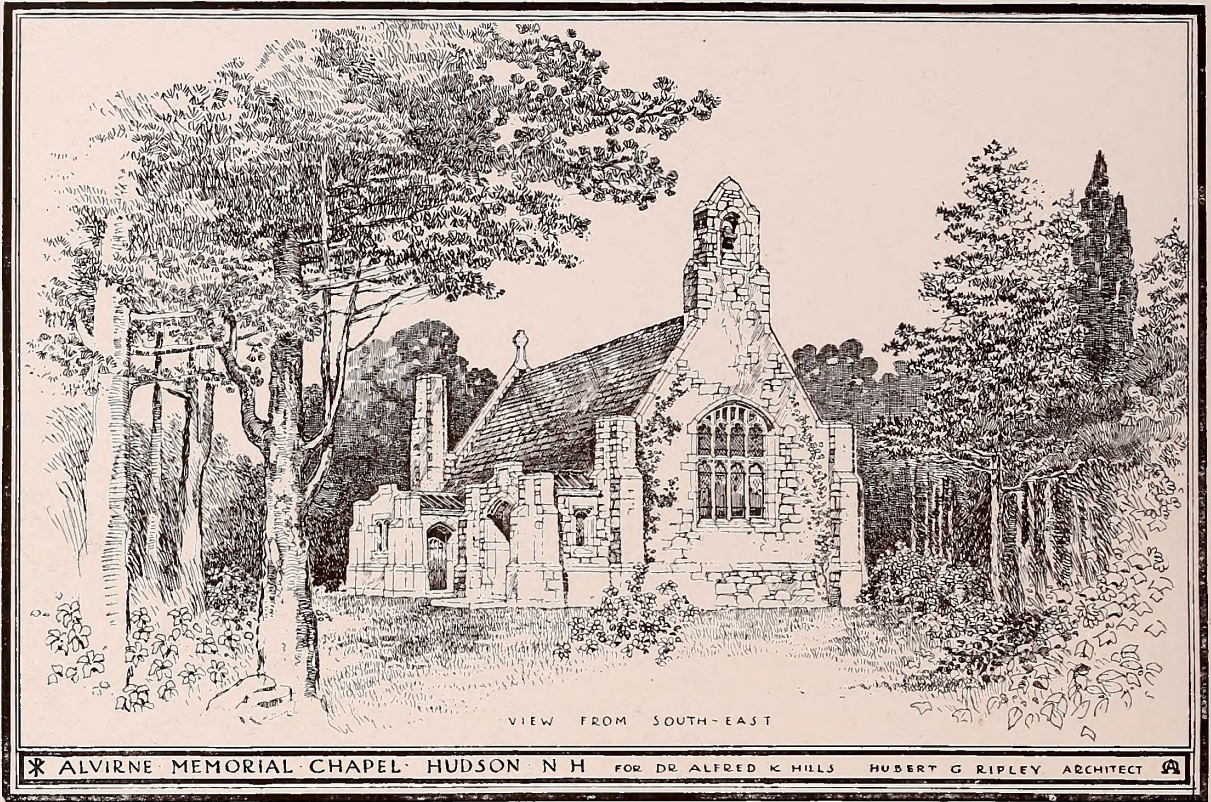
Joseph Everett Chandler, Architect

APARTMENTS FOR THE COLONIAL TRUST
CORNER OF DANA AND CENTER STREETS CAMBRIDGE
NEWELL & LEVINS ARCHITECTS





APARTMENTS IN CAMBRIDGE, Corner Dana and Center Streets
Newhall and Blevins, Architects



Showing Mathews Old English Graduated Slating



GLOBE STAND AND CHAIR
Francis H. Bacon

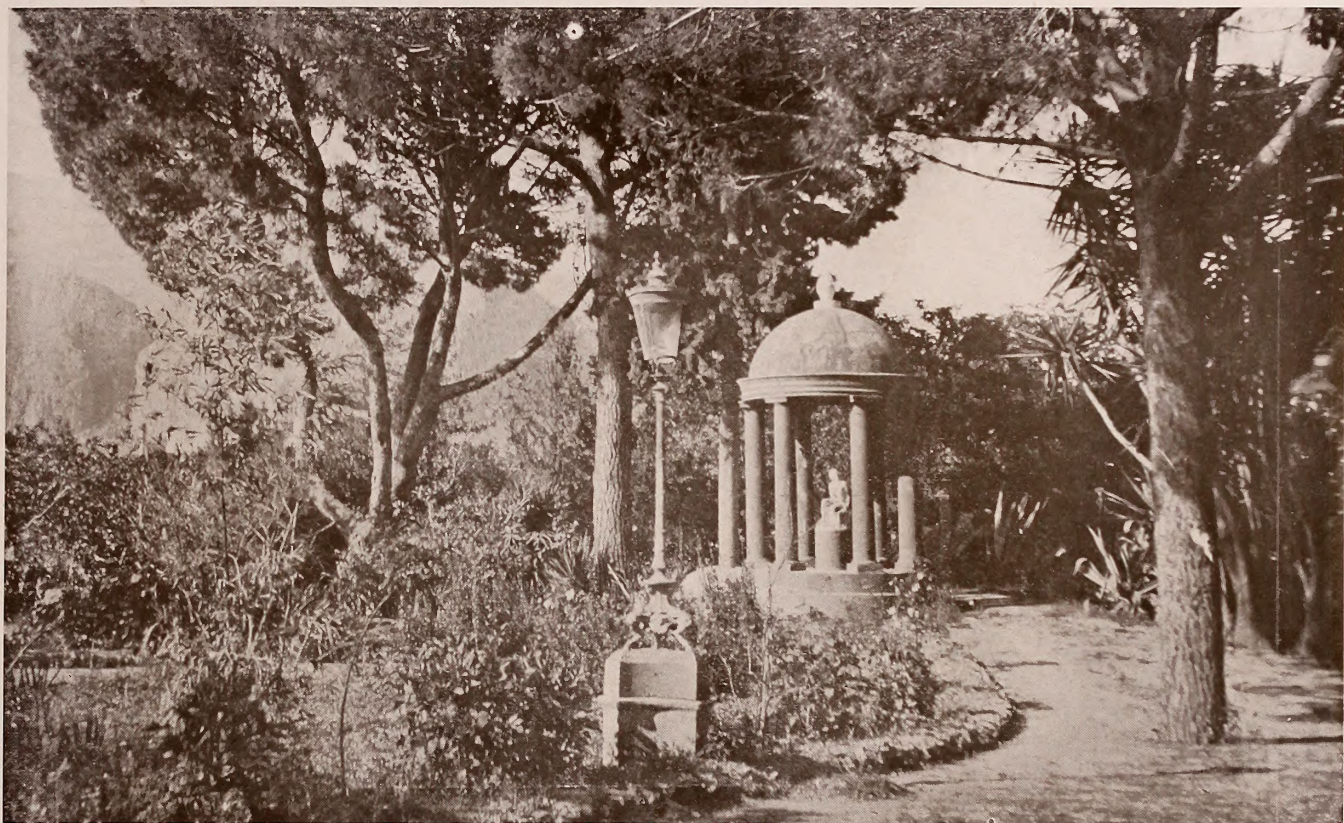


PHOTO IN SICILY
George Porter Fernald

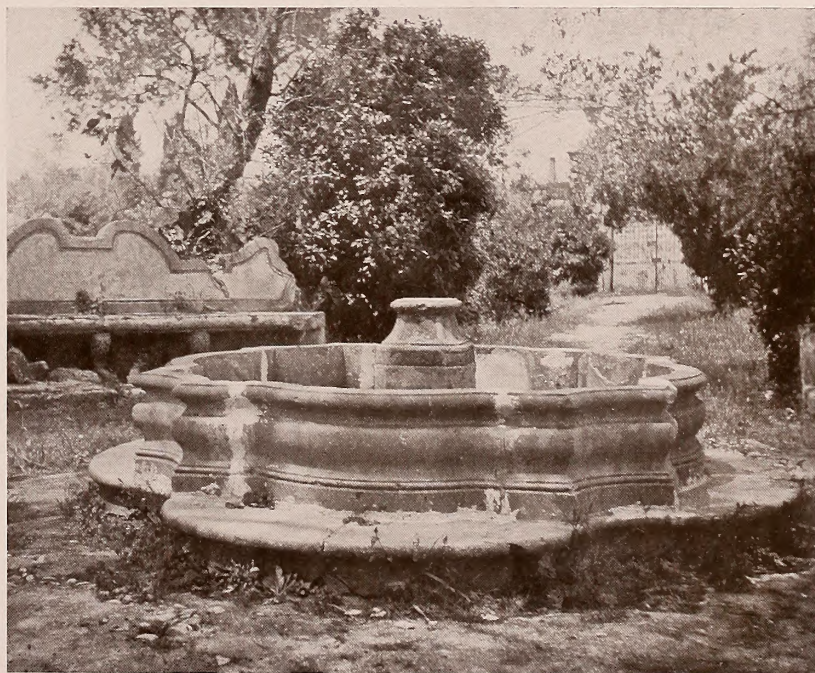
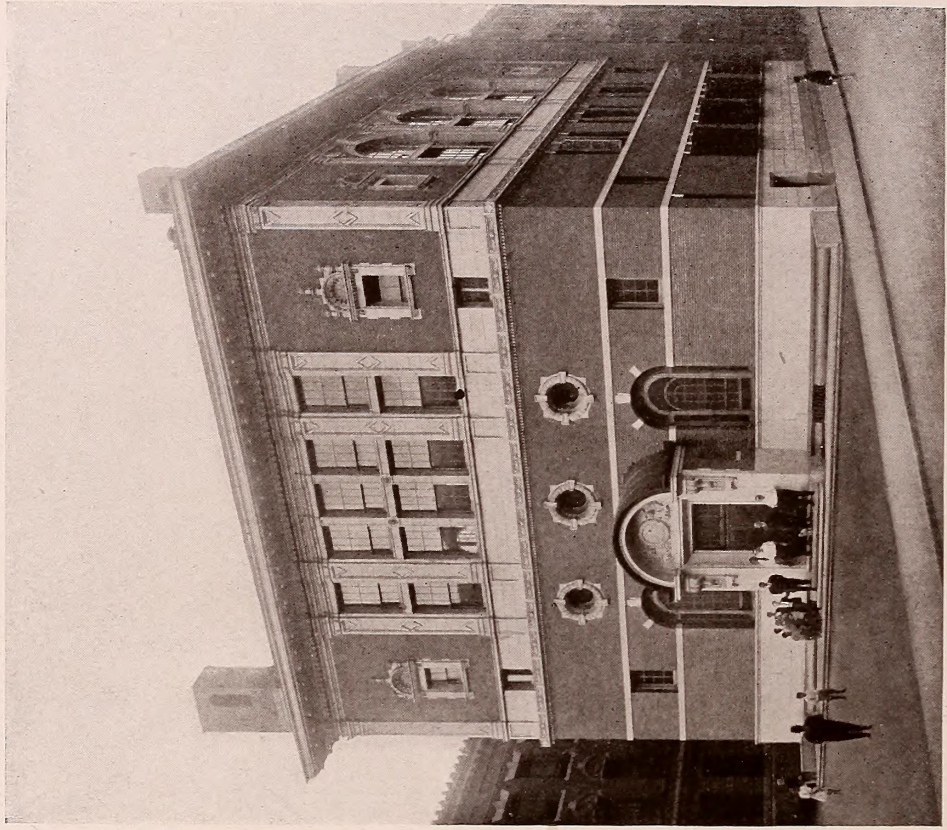
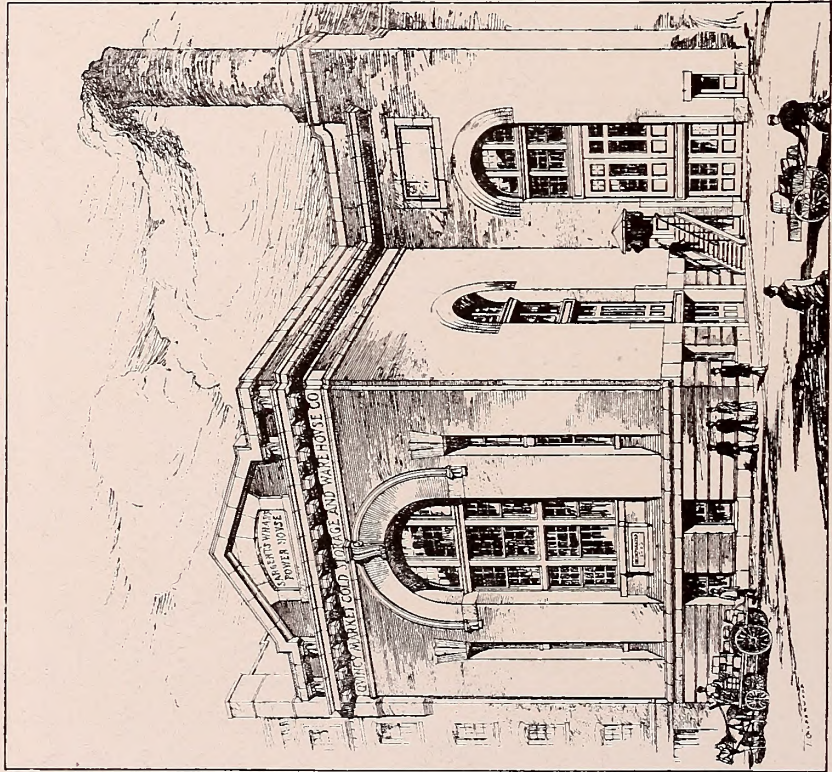


PHOTO IN SICILY
George Porter Fernald



NORTH BENNETT ST. BATH HOUSE
Maginnis & Walsh, Architects



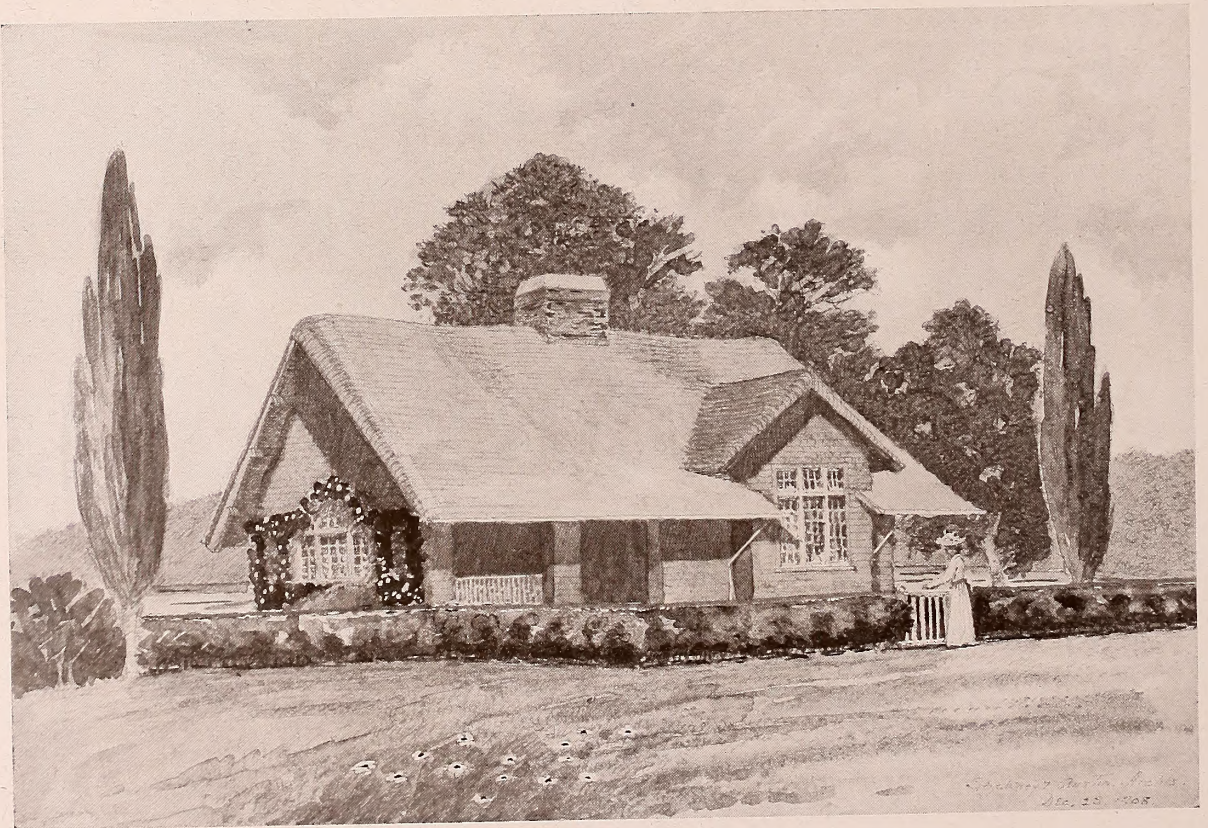
NEW POWER HOUSE, SARGENT'S WHARF, BOSTON
William G. Preston, John Kahlmeyer, Architects



INTERNATIONAL TRUST COMPANY BUILDING
William G. Preston, John Kahlmeyer, Architects



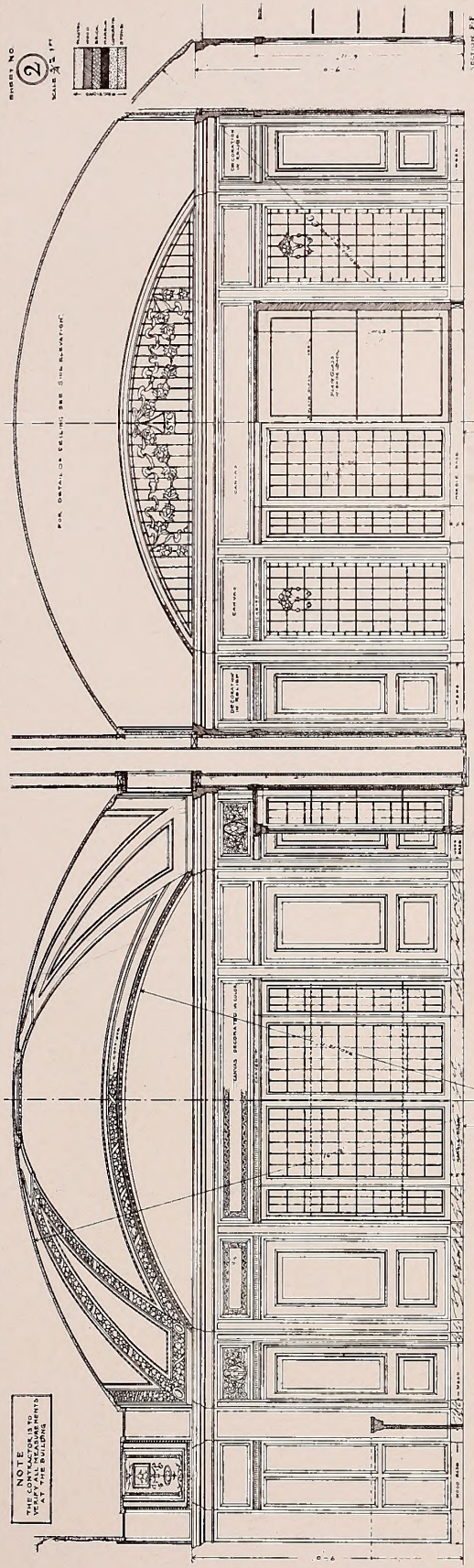
POLICE STATION, METROPOLITAN DISTRICT
William G. Austin, Architect



PARK BUILDING, METROPOLITAN DISTRICT
William G. Austin, Architect

ALTERATIONS TO STORE NO. 144 TREMONT ST., FOR MR. T. H. HANLEY - 3/4" SCALE DETAILS OF FINISH - Addison B. Le Boutellier Architect 8 Beacon St.

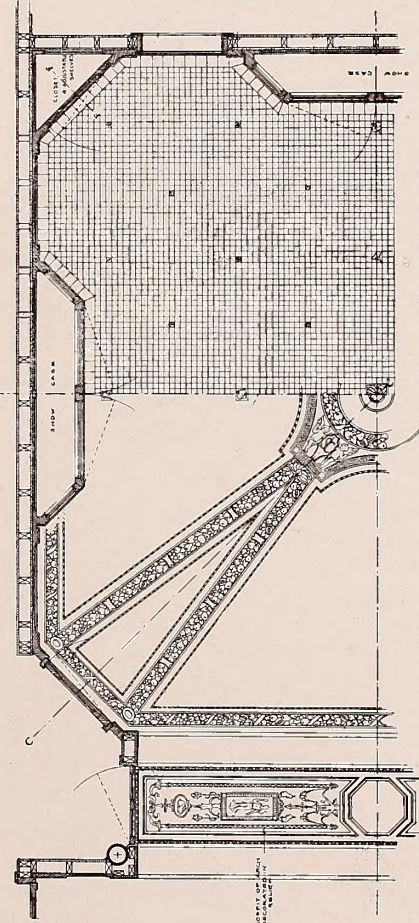
NOTE
THE WORK IS TO
BE ACCORDING TO
THE DRAWINGS
AS SHOWN.



SIDE ELEVATION
OCTAGON ROOM

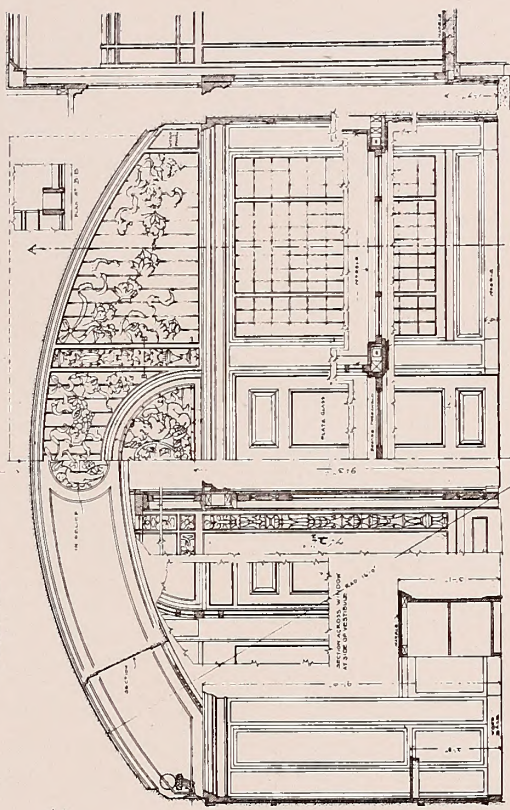
ELEVATION TOWARD REAR
OCTAGON ROOM

PROJECT NO.
2
SCALE 3/4" = 1'-0"



1/2 PLAN OF CEILING
OCTAGON ROOM

1/4 PLAN OF FLOOR
OCTAGON ROOM



1/2 ELEVATION OF FRONT END
OF MAIN STORE

1/2 ELEVATION OF SIDE AT
END OF MAIN STORE

SECTION AA

Addison B. Le Boutellier

INDEX TO ADVERTISEMENTS

ARCHITECTURAL METAL AND IRON WORK

	PAGE
Badger & Sons Company, E. B.	148
Highton & Son, Wm.	165
Jackson Company, Wm. H.	155
Smith Iron Company, G. W. & F.	204
Tuttle & Bailey Manufacturing Company	179
Van Noorden Company, E.	174

ARCHITECTURAL WOODWORK

Davenport-Brown Company	167
Irving & Casson	103
Ross Company, William F.	224
Stearns Lumber Company, The A. T.	214

ARTIFICIAL STONE, DECORATIVE, ETC.

Emerson & Norris Company	<i>Back Cover</i>
Structural Cement Stone Company	187

ARTISTS' MATERIALS AND DRAUGHTING SUPPLIES

Makepeace, B. L.	206
Frost and Adams Company	162
Spaulding Print Paper Company, Inc.	152
Wadsworth Howland & Company, Inc.	184

ASBESTOS

Johns-Manville Company, H. W.	149
-------------------------------	-----

ASPHALT WORK

Murtfeldt Company, W. A.	148
Simpson Brothers' Corporation	154

BLUE PRINTING

Electric Blue Print Company	174
Makepeace, B. L.	206
Spaulding Print Paper Company, Inc.	152

BOILERS & HEATERS

	PAGE
American Radiator Company	188
Gurney Heater Company	194
Moriarty, G. J.	208
Smith & Thayer Company	172

BONDING, SURETY, ETC.

Massachusetts Bonding and Insurance Company	167
---	-----

BRICK MANUFACTURERS AND DEALERS

Bradford Pressed Brick Company	126
Darlington Brick & Mining Company	123
Fiske & Company, Inc.	115-118
Hahn, John W.	206
Kittanning Brick & Fire Clay Company	133
Ohio Mining & Manufacturing Company	139
Sayre & Fisher Company	129
Waldo Brothers	119-140

BUILDERS' SUPPLIES

Coombs, Frank E.	219
Hahn, John W.	206
Waldo Brothers	119-140

BURLAPS

Richter Manufacturing Company	214
-------------------------------	-----

CARPETS, RUGS, ETC.

Torrey, Bright & Capen Company	158
--------------------------------	-----

CEMENTS

Atlas Portland Cement Company, The	120
Blanc Stainless Cement Company	130
Edison Portland Cement Company	210
Consolidated Rosendale Cement Company	190
French & Company, Samuel H.	128
Lafarge Cement Co.	127
Meier's Non-Staining Cement	135
Non-Staining Cement Co.	127
Sandusky Portland Cement Company	137
Waldo Brothers	119-140

INDEX TO ADVERTISEMENTS

	PAGE
CLOCKS	
Howard Clock Company, The E.	211

	PAGE
COLUMNS	
Stearns Lumber Company, The A. T.	214
United States Column Company	158

	PAGE
CONCRETE CONSTRUCTION	
Aberthaw Construction Com- pany	166
Eastern Concrete Construction Company	192
Emerson & Norris Company	192

	PAGE
<i>Back Cover</i>	
Kearns Company, W. F.	143
Structural Cement Stone Com- pany	187
Simpson Brothers Corporation	154

	PAGE
CONTRACTORS AND BUILDERS	
Bigelow & Harriman	180-181
Bishop Company, J. W.	193
Crane, William	168
Dodge Company, C. A.	205
Hersey, Ira G.	173
Horton & Hemenway	163
McNeil Brothers	184
Norcross Brothers Company	220-221
Powers, Frank H.	193
Wells Brothers Company	203
Whitney, Arthur C.	163
Willcutt & Sons Company, L. D.	200
Woodbury & Leighton Com- pany	183

	PAGE
COOKING APPARATUS	
Duparquet, Huot & Moneuse Company	216
Morandi-Proctor Company	164

	PAGE
DECORATORS	
Beck, Edward C.	156
Davenport Company, A. H.	108-109
Haberstroh & Son, L.	162
Irving & Casson	103
Pennell, Gibbs & Quiring Company	114
Wingate & Son, James I.	112

	PAGE
DOOR HANGERS	
Lane Brothers Company	210

	PAGE
DUST REMOVING AND CLEANING	
Blaisdell Manufacturing Com- pany	189
Sanitary Dust Removing Com- pany of Massachusetts	195-196-197

	PAGE
ELECTRICAL CONTRACTORS AND ENGINEERS	
Foster Electric Company, M. B.	<i>Third Cover</i>
General Electric Company	205

	PAGE
ELECTRIC SERVICE	
General Electric Company	205

	PAGE
ELEVATORS	
Otis Elevator Company	161
See, A. B., Electric Elevator Company	157

	PAGE
ENGINES—PUMPING	
Rider-Ericsson Engine Com- pany	204

	PAGE
FIREPROOFING	
American Fireproofing Com- pany	222
General Fireproofing Company	
Johns-Manville Company, H. W.	149
Kearns Company, W. F.	143
National Fireproofing Company	215
Northwestern Expanded Metal Company	125
Roebbling Construction Company	170
Waldo Brothers	119-140

	PAGE
FIREPROOF DOORS	
Kinnear & Gager Mfg. Company	114

	PAGE
FLOORING	
Karbolith Sanitary Flooring	209

	PAGE
FURNACES, RANGES, AND HEATERS	
Duparquet, Huot & Moneuse Company	216
Gurney Heater Co.	194
Morandi-Proctor Company	164

INDEX TO ADVERTISEMENTS

	PAGE
GLASS—PLAIN, DECORATIVE, AND LEADED	
Boston Plate and Window Glass Company	191
Goodhue Company, Harry Eldridge	213
Heinigke & Bowen	206
Phipps & Company, Horace J.	144-145
Standard Plate Glass Company	171
Waldo Brothers	119-140
GREENHOUSES	
Hitchings & Company	177-178
Lord & Burnham Company	153
HALF-TONE PLATES	
Folsom & Sunergren	172
HARDWARE	
Chandler & Barber	146-147
Hunter & Company, J. B.	152
Lane Brothers Company	210
Russell & Erwin Manufacturing Company	146-147
Yale & Towne Manufacturing Company	200
HEATING ENGINEERS AND CONTRACTORS	
Cornell Company, W. G.	113
Pierce & Cox	110-111
Webster, Warren & Company	202
ILLUMINATING ENGINEERS	
General Electric Company	205
INCINERATORS	
Ricketts & Bermingham, Incorporated	142
IRON WORKERS	
Smith Iron Company, G. W. & F.	204
LIGHTING AND LIGHTING FIXTURES GAS AND ELECTRIC, AND LAMPS	
Bigelow, Kennard & Company	176
Boston Consolidated Gas Company	150-151
McKenney & Waterbury Company	218
Pettingell-Andrews Company, The	223

	PAGE
LIME	
Bird, A. J.	121
Rockland, Rockport Lime Company	198
Waldo Brothers	119-140
LUMBER	
Gale Lumber Company, George W.	207
Stearns Lumber Company, The A. T.	214
MARBLE AND STONE	
Bowker Torrey Company The,	175
Charles River Stone Company	220
Norcross-West Marble Company	221
Southern Marble Company, The	221
Sullivan, W. J.	212
METAL LATH	
Northwestern Expanded Metal Co.	125
MODELERS AND CARVERS	
Cairns Co., Hugh	112
Emmel & Rose Co., Charles	199
Evans & Company, John	174
Ross Company, William F.	224
MORTAR COLORS	
French & Company, Samuel H.	128
Waldo Brothers	119-140
PAINTERS	
Beck, Edw. C.	156
PAINTS AND VARNISHES	
Berry Brothers, Ltd.	201
Blanchite Paint Co.	222
French & Company, Samuel H.	128
Howland & Company, Inc., Wadsworth	184
National Lead Company	186
Pratt & Lambert	169
Standard Varnish Works	207
Waldo Brothers	119-140
PLASTERERS	
Donovan & Company, D. F.	182
Muir Brothers	156

INDEX TO ADVERTISEMENTS

	PAGE
PLATE GLASS	
Boston Plate and Window Glass Company	191
Standard Plate Glass Company	171
PLUMBERS	
Cornell Company, W. G.	113
Crozier, I. W.	217
Pierce & Cox	110-111
Roberts & Browning	166
PLUMBING SUPPLIES AND SANITARY SPECIALTIES	
American Tube Works	209
Dececo Company, The	182
Mott Iron Works, The J. L.	164
Standard Sanitary Manufacturing Company	104-105
PRISMATIC LIGHTS	
American Luxfer Prism Company	168
RADIATORS	
American Radiator Company	188
ROOFERS	
Leavitt Sons Company, The W. P.	138
SAFETY TREAD	
American Mason Safety Tread Company	209
SASH CORDS	
Samson Cordage Works	159-160
Silver Lake Company	210
Waldo Brothers	119-140
SEWER PIPE AND FLUE LININGS	
Buckeye & Summit S. P. Co.	132
East Ohio Sewer Pipe Company	124
SHEET METAL WORK	
Badger & Sons Company, E. B.	148
Van Noorden Company, E.	174
SHINGLE STAINS	
Cabot Inc., Samuel	185
Dexter Brothers Company	202
Waldo Brothers	119-140
SIGNS	
Buck & Co., C. H.,	208

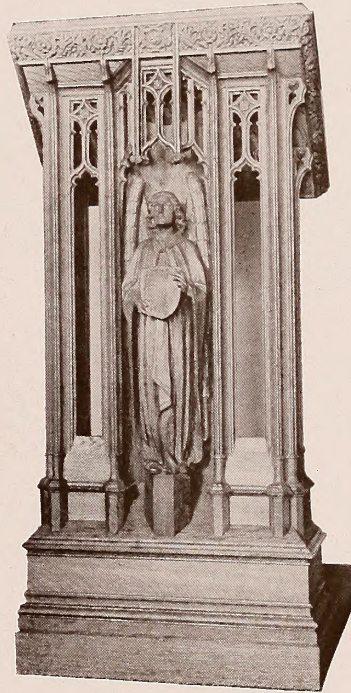
	PAGE
SIMPLIFIED WATERPROOFING	
Horn Company, A. C.	122
SLATE FOR ROOFING	
Mathews Slate Company, The	106-107
Waldo Brothers	119-140
STEAM REGULATING APPLIANCES	
Jenkins Brothers	194
Watson & McDaniel Company	192
STONE DEALERS	
Bowker Torrey Company, The	175
Charles River Stone Co.	221
Norcross-West Marble Company	220
Southern Marble Co.	220
Sullivan, W. J.,	212
STRUCTURAL STEEL AND IRON	
Smith Iron Company, G. W. & F.	204
TERRA COTTA	
Atlantic Terra Cotta Company	219
Conkling-Armstrong Terra Cotta Company	131
Coombs, Frank E.	219
Waldo Brothers	119-140
TILES AND SHINGLE TILES	
American Encaustic Tiling Company	141
Hahn, John W.	206
U. S. Tile Co.	136
Waldo Brothers	119-140
VACUUM CLEANING	
Blaisdell Mtg. Co.	189
Sanitary Dust Removing Co. of Mass.	195-196-197
VALVES	
Jenkins Brothers	194
Watson & McDaniel Company	192
WALL PLUGS AND TILES	
Prescott & Son, J. B.	134
WATERPROOFING	
Blanchite Paint Co.	222
Horn Co., A. C.	122
Howland & Co., Wadsworth	184

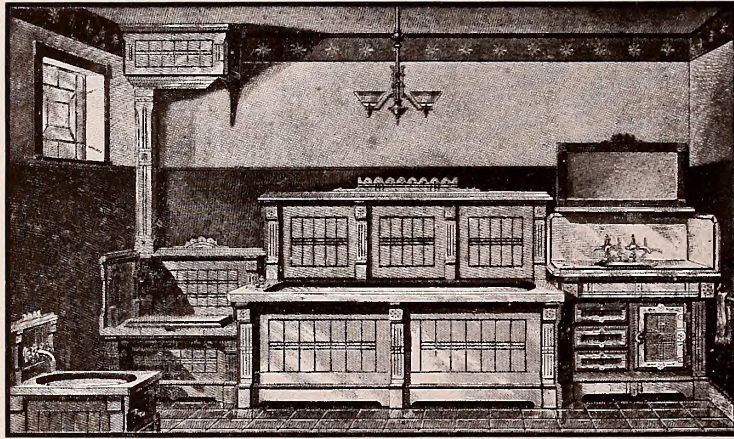


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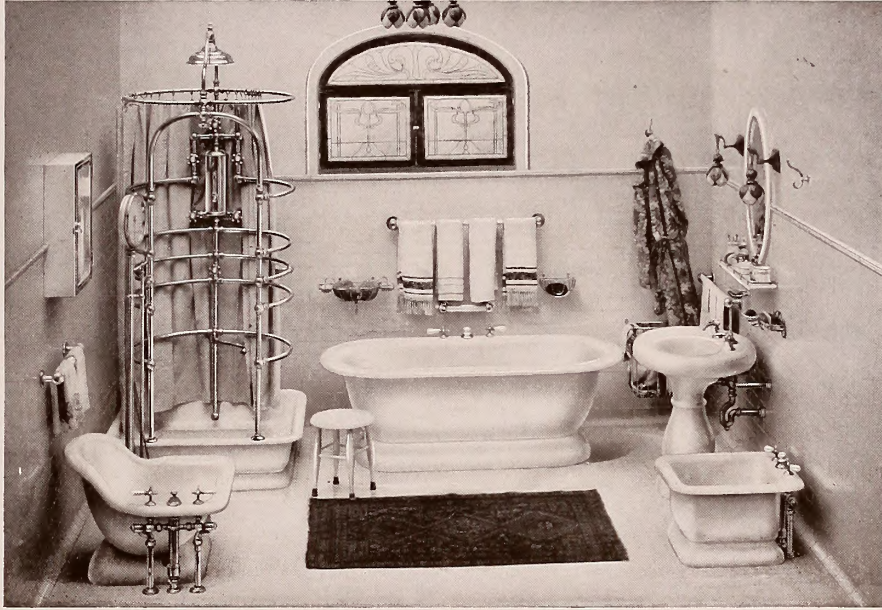
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THIS was considered in the early 70's as the model bath room, with the zinc or copper lined bathtub, the marble top lavatory and other fixtures all encased in wood.

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COMPARE this bathroom with the one on the opposite page and you can readily see why "Standard" Plumbing Fixtures are considered the ideal equipment. Every fixture shown in this bathroom bears a "Standard" Green and Gold Five Year Guarantee Label and represents the highest type of Sanitary Progress.

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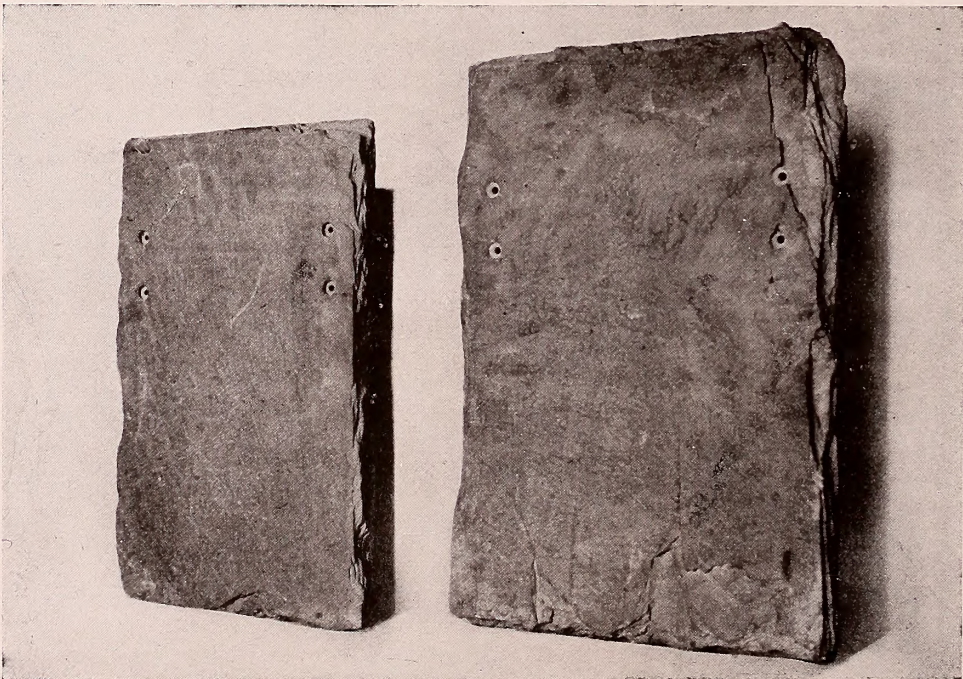
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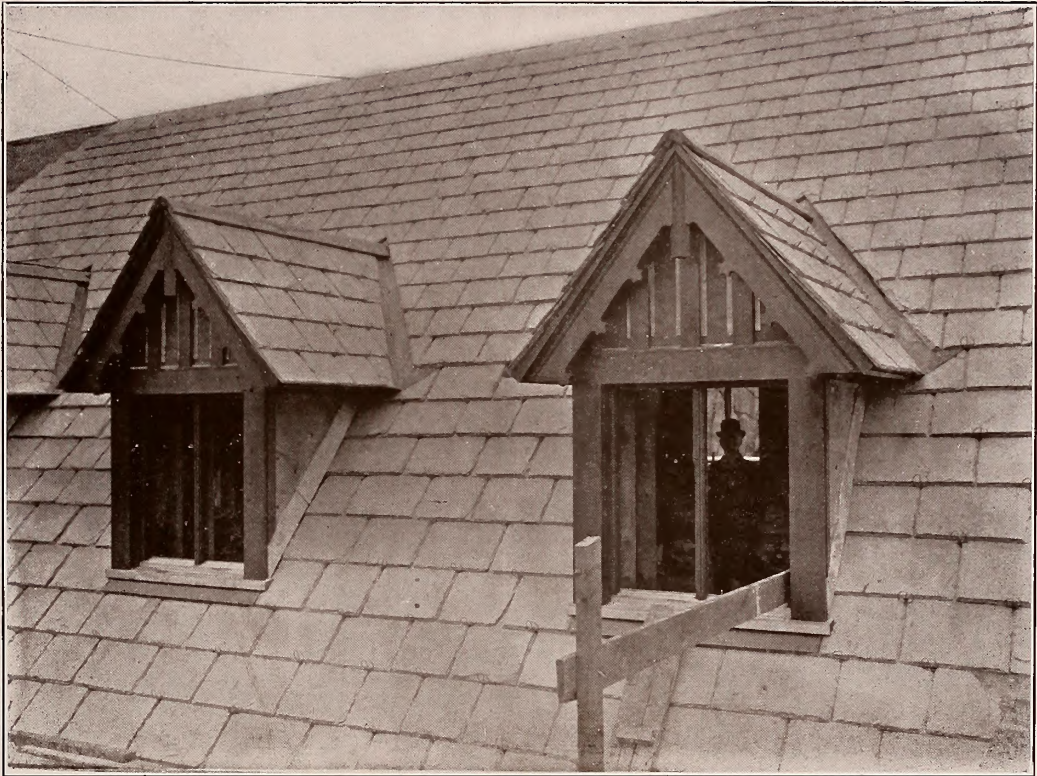
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BEAUTIFUL

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 COLOUR OF SLATE: LIGHT, UNFADING GREEN

A Specimen of

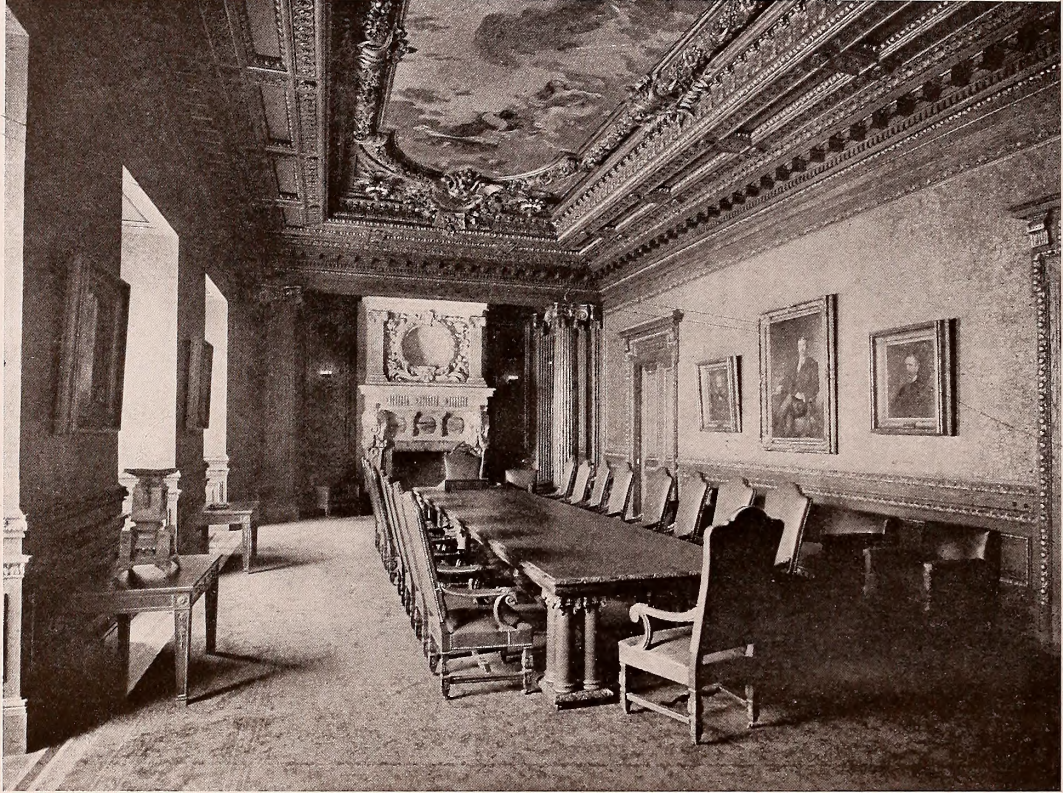
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Old English Graduated Slating

The Mathews Slate Company, Sears Bldg., Boston, will,
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Mathews UNFADING GREEN (in one or mixed shades)
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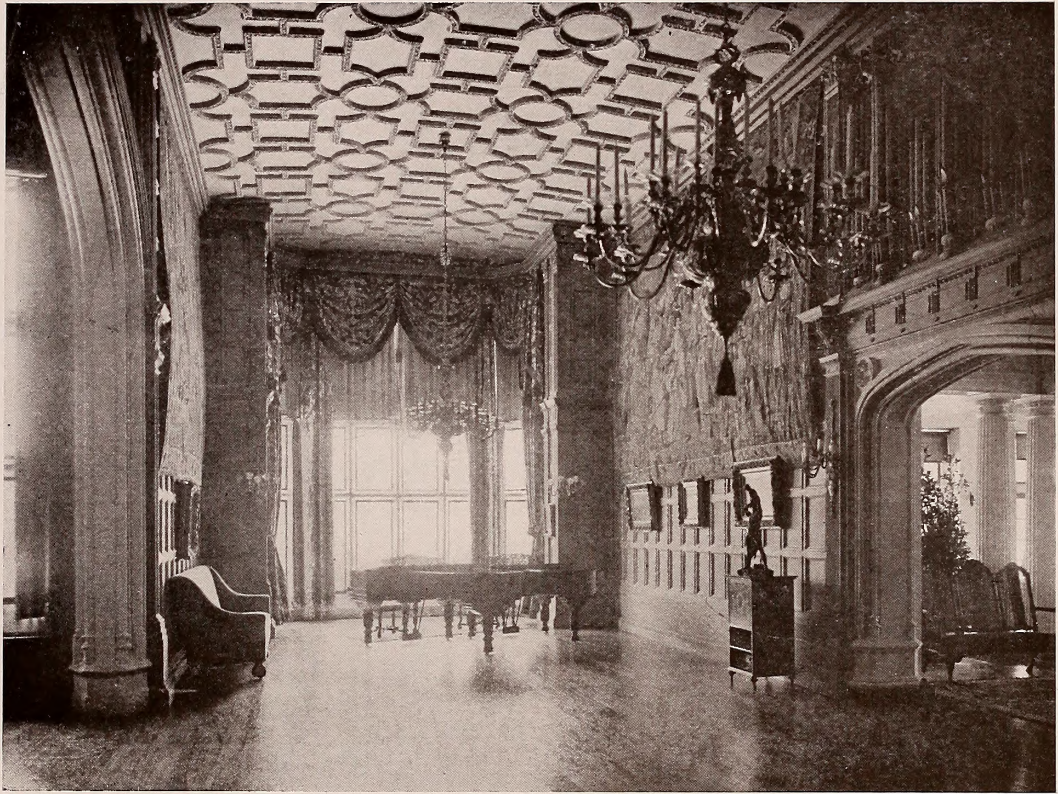
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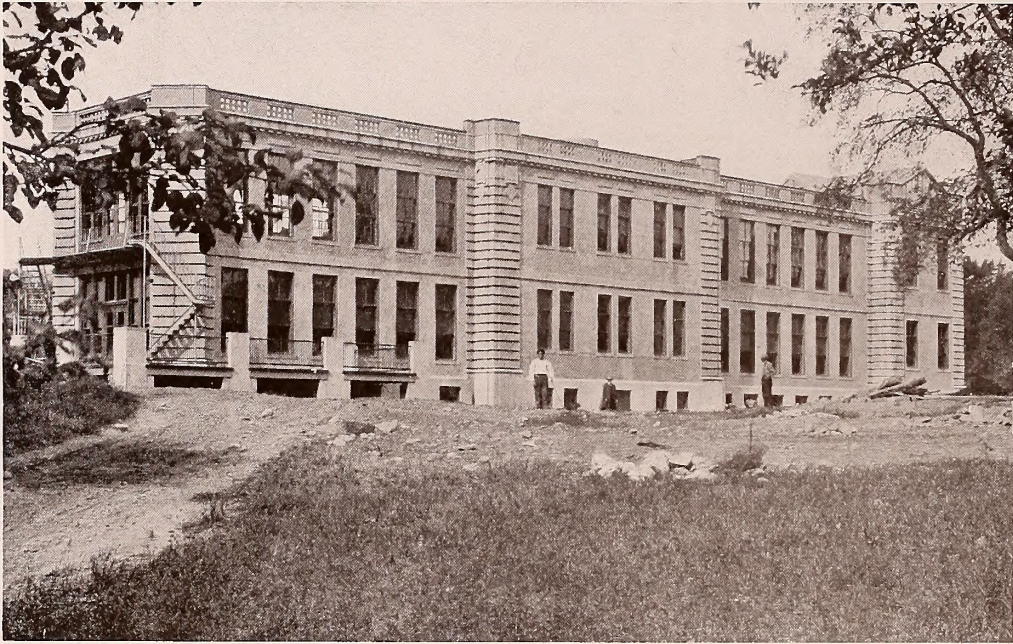
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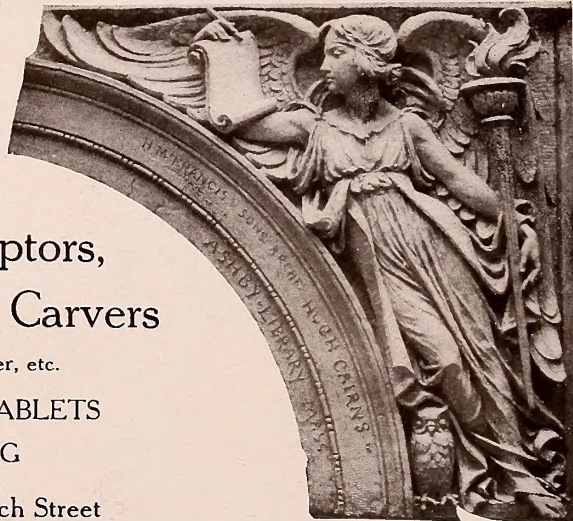
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LARGE AND RAPID INSTALLATIONS A SPECIALITY
OUR MOST RECENT CONTRACTS INCLUDE THE FOLLOWING:

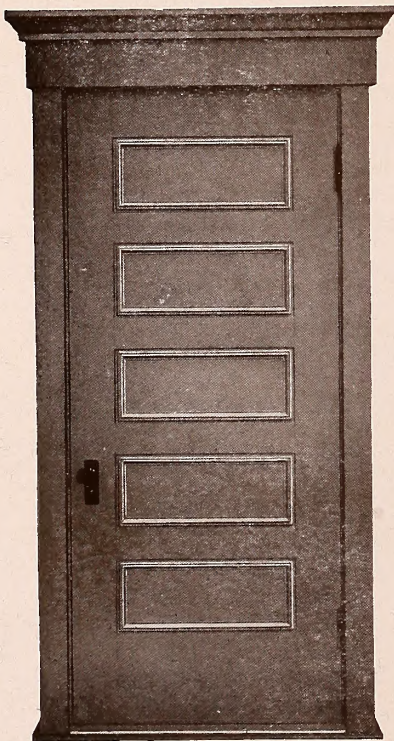
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Farmers Loan & Trust Co. Building, New York	Clinton & Russell.
Everett Building, Union Square, New York	Goldwin, Starrett & Van Vleck.
Mohican Hotel, New London, Conn.	H. J. Hardenburg.
Peerless Garage, 57th Street and Broadway, New York	Francis H. Kimball.
Residence Elbert S. Barlow, Stamford, Conn.	Hiss & Weeks.
Union Theological Seminary, Professors' Apart- ments and Chapel, New York	Allen and Collens, Louis E. Jallade, Associate.
New Murray Restaurant, 42d Street and Broadway, New York	Henry C. Pelton & Henry Erkins.
Golden Hill Building, John and William Streets, New York	Augustus D. Shepard.
Clinton Town Hall, Clinton, Mass.	Peabody & Stearns.
Addition, Mutual Assurance Society Building, Rich- mond, Virginia.	Clinton & Russell.
Bronx Theatre, 145th Street and Melrose Avenue, New York	W. H. McElPatrick.
Wellesley College Library, Wellesley, Mass.	Shepley, Rutan & Coolidge.
Suffolk County Court House, Boston, Mass.	Geo. A. Clough.
Addition to Jordan Marsh Store, Boston, Mass.	Winslow, Bigelow & Wadsworth.
Lyric Theatre, Boston, Mass.	Hill & James.
Wheeler Building, 28-30 West 38th Street, New York	Goldwin, Starrett & Van Vleck.
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BER OF DOORS REQUIRED, AND
STATE IF CASING IS WANTED
FOR BOTH SIDES OF OPENINGS.

The Kinnear & Gager Mfg. Co.

Columbus, Ohio

Department B

BOSTON, 125 Broad Street



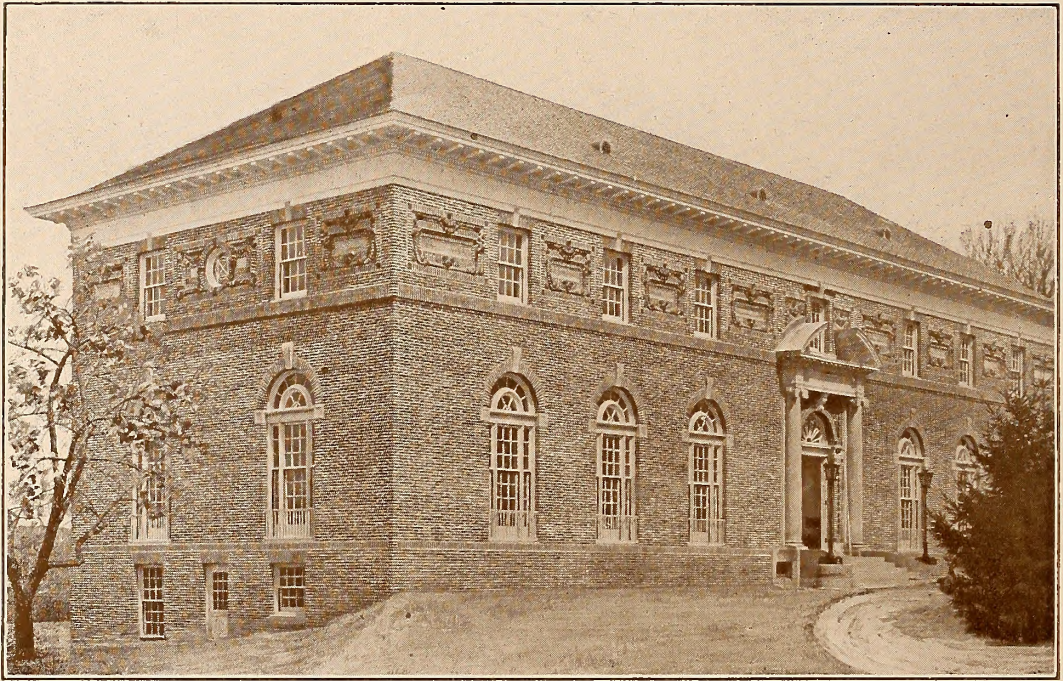
TAPESTRY BRICK in Buildings of Monumental Character

In the succeeding pages we illustrate a few of the buildings in which "Tapestry" Brick has been used. The monumental character of these buildings and the high standing of the architects from whose designs they have been erected, is of itself sufficient proof that "Tapestry" Brick is in no sense a "fad," but that it has taken its place as a standard building material, combining in the highest degree, economy, utility and beauty. Had the designers of these buildings had the least doubt as to the real merit of the material or the ultimate success of its use, it would not have been chosen for work of such importance.

Lack of space prevents our illustrating further examples, but the excellent effects produced by "Tapestry" Brick in buildings of a similar nature in almost every large city east of the Mississippi River, warrants our statement that *"Tapestry" Brick is preeminently desirable and particularly adapted not only for country and city houses but for churches, libraries, hospitals, clubhouses, schools, fraternal buildings and high grade apartments.*

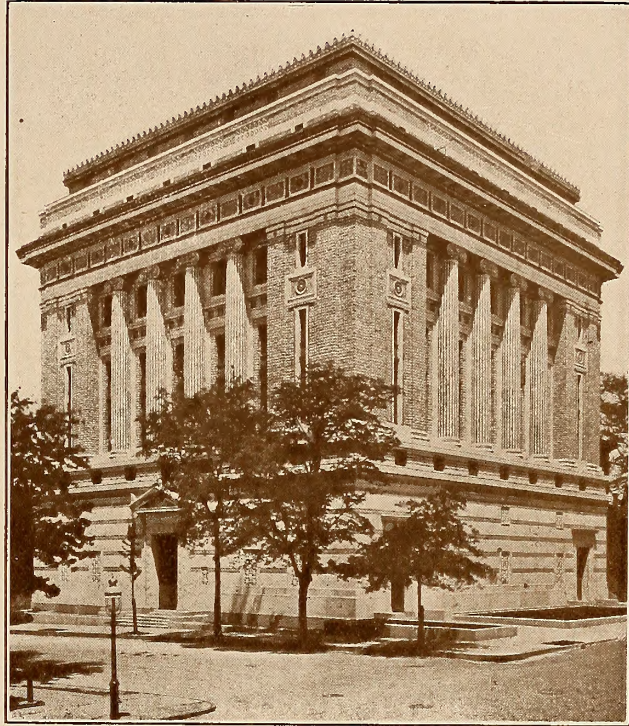
Even the careful description of the texture, bonding and selection of the brick which we present on the following pages can give but a slight idea of the beauty of "Tapestry" Brick; the only adequate impression is one gained from the buildings wherein it is used, and we cordially invite not only the inspection of those illustrated herewith, but of those in other cities, a list of which will be furnished to any one sufficiently interested to inquire.

FISKE & COMPANY INC
FACE BRICKS) ESTABLISH
FIRE BRICKS) ED IN 1864



RUSSELL SAGE HALL, NORTHFIELD SEMINARY, NORTHFIELD, MASS.
Delano & Aldrich, Architects.

- Color of Bricks** A mixture of light red to extremely dark blue "Tapestry" Brick, with some sixteen to twenty intermediate shadings, many of which appear on a single brick.
- Size of Bricks** 18" by 1 1-2" by 6".
- Texture of Bricks** Extremely rough.
- Bond of Brickwork** Flemish.
- Mortar Joints** Gray, 1" wide, rough cut flush.
- General Effect** At a distance, this building is of a reddish gray tint, the contrasting colors of the individual bricks being entirely eliminated by the great number of intermediate shadings and the relatively large size of the mortar joint. At a closer viewpoint, the different shades are very pronounced, although in perfect harmony—in fact, the more this work is studied, the more the impression grows that "Tapestry" brickwork has artistic possibilities far beyond our powers of description. The medallions which are shown in the upper story of this building are "Brickotta."



BROOKLYN, (N. Y.) MASONIC TEMPLE.
 Lord & Hewlett, Architects — Pell & Corbett, Associated.

- Color of Bricks** Cream gray, light brown and coffee, "Tapestry" Bricks; shades 121, 122, 123, 124.
- Size of Bricks** 8" by 2 1-4" by 3 3-4".
- Texture of Bricks** Rough.
- Bond of Brickwork** Special, each multiple being made of four bricks laid with blind joints, to give a brick which appears to be 16 1-4" long by 4 3-4" high.
- Mortar Joints** The blind joints gray, about 1-4" thick, the regular joints 7-8" to 1" thick, all tooled smooth.
- General Effect** A soft, gray brown, with a tinge of faint violet in certain lights. The treatment of the brick being very unusual and the contrast of the polychrome terra-cotta being so effective, this building rivals in the color and character of the brick work, any building erected in New York during the past ten years.

FISKE & COMPANY INC
FACE BRICKS) ESTABLISH
IRE BRICKS) ED IN 1864

Color of Bricks

Light brownish gray "Tapestry" Bricks; the diaper pattern of white headers; mosaic in top story blue, white, gray and brown; mosaic at fifth story of white, gray and brown "Tapestry" Bricks. At the intersection of the diapers and in the field of the upper story mosaic is a conventional lotos, in white on a brown ground. Over two thousand of these lotos bricks were used in the front.

Color is added by the high lights in the overhanging cornice and in the balcony at the fifth story, in both of which deep orange and dark blue are used. The soft tones of the brickwork, contrasting with the deep colors mentioned and with the dark green boxwood shrubbery in the windows, have been favorably commented upon by discriminating critics from all over the civilized world.



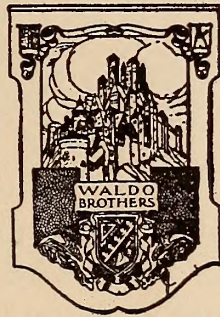
LOTOS CLUB, WEST 57TH STREET, NEW YORK.
Donn Barber, Architect.

- | | |
|--------------------------|---|
| Size of Bricks | 12" by 2 1-2" by 4" and smaller sizes in the mosaics. |
| Texture of Bricks | Very rough. |
| Bond of Brickwork | Special, to show pattern. |
| Mortar Joints | Gray, 3-4" thick, raked out 1-4" deep. |

FISKE & COMPANY INC
FACE BRICKS) ESTABLISH
FIRE BRICKS) ED IN 1864

Building Materials
Imported and Domestic

Member Master Builders Association of Boston



102 Milk Street

CHARLES S. WALDO, Sole Partner

WALDO BROTHERS
BOSTON

ATLAS

PORTLAND
CEMENT

The best, the purest,
the most uniform,--the
STANDARD AMERICAN BRAND



NONE JUST AS GOOD

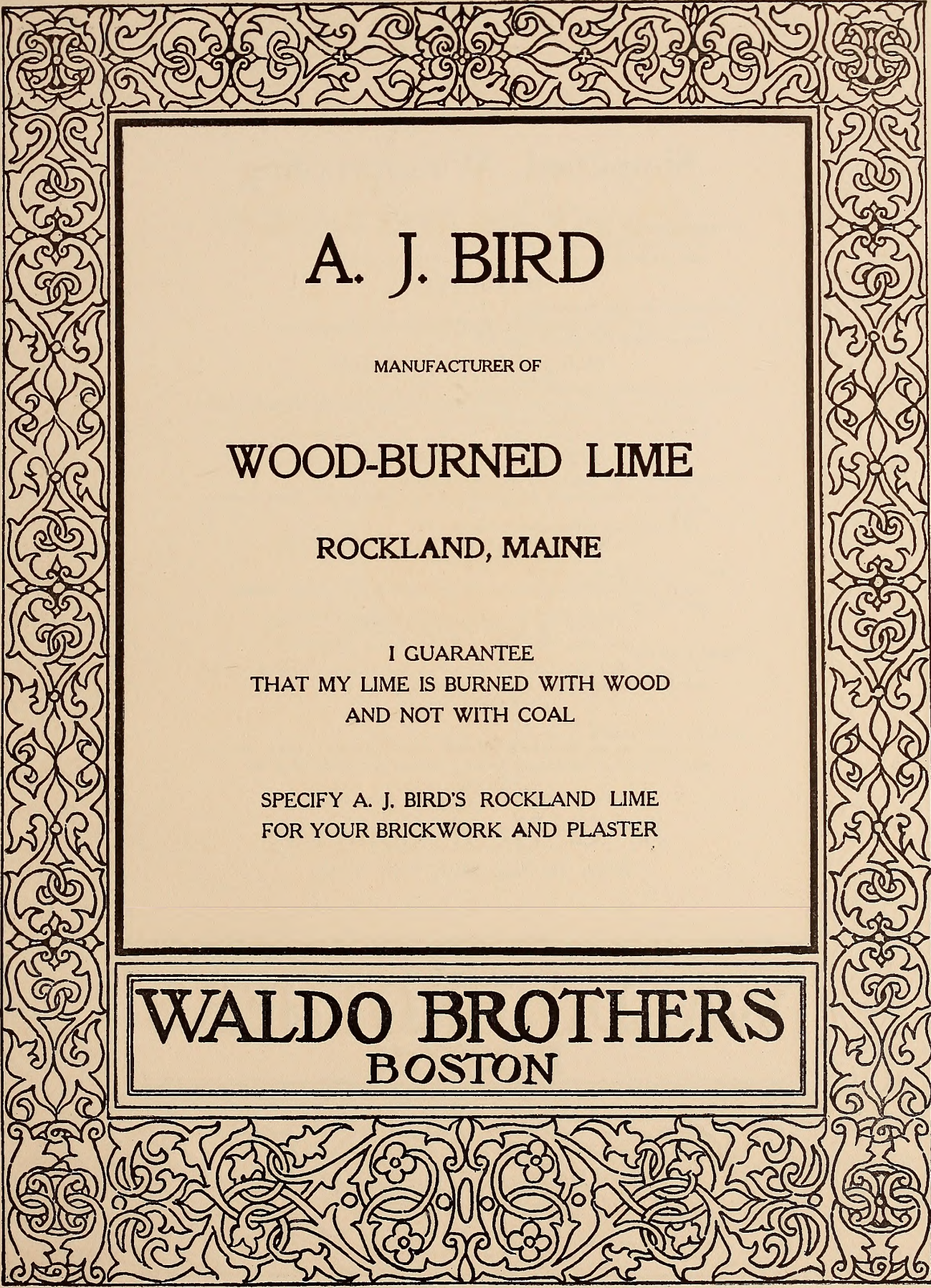
The United States Government purchased
4,500,000 barrels of ATLAS for use in the
construction of the Panama Canal.

Largest output of any cement company
in the world---over 40,000 barrels per day

The ATLAS Portland CEMENT CO.

30 BROAD ST., NEW YORK

WALDO BROTHERS
BOSTON



A. J. BIRD

MANUFACTURER OF

WOOD-BURNED LIME

ROCKLAND, MAINE

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THAT MY LIME IS BURNED WITH WOOD
AND NOT WITH COAL

SPECIFY A. J. BIRD'S ROCKLAND LIME
FOR YOUR BRICKWORK AND PLASTER

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BOSTON

Simplified Waterproofing

SUBSTRUCTURES

Instead of puncturable tar or asphalt seal
Just add to the cement used in floor and wall construction

HYDRATITE

SUPERSTRUCTURES (INNER WALLS)

Instead of furring blocks, hollow bricks, lathing—either wood or metal
Just coat inside of outside walls with

NO. 1 DEHYDRATINE

SUPERSTRUCTURES (EXTERIOR WALLS)

Instead of erecting them of impervious, but *hard-to-bond* bricks, with water-soaking joints, use ordinary, easy-to-bond brick, and
Just waterproof the surface with

NO. 2 DEHYDRATINE

SUPERSTRUCTURES (LIMESTONE, MARBLE, GRANITE)

Instead of using so-called non-staining cements, *always* high priced, *sometimes* reliable
Just protect from damp-stains by coating with

NO. 3 DEHYDRATINE

FOUNDATION WALLS

Instead of laboriously pargeting exterior foundation walls to exclude moisture
Just coat with

NO. 4 DEHYDRATINE

CEMENT FLOORS

As a relief to the repellent coldness of a cement floor, impart to it warmth of color;
make it waterproof, oilproof, dustless, by coating with

SYMENTREX

LUMBER, WOODWORK

To prevent dry-rot, dampness, the inroads of the destructive teredos, and other agents of decay, protect all sorts of wood by staining and waterproofing with

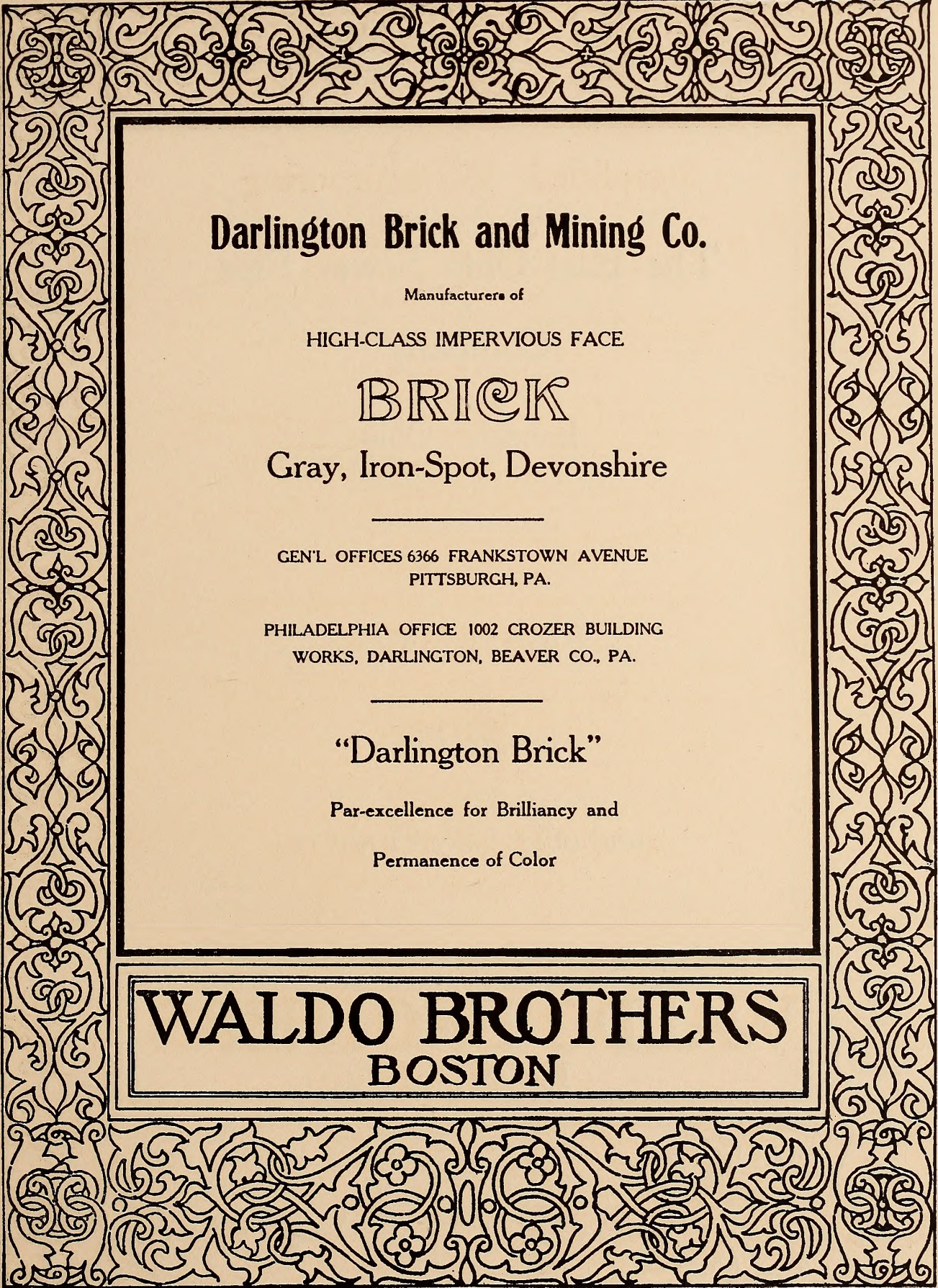
IMPROL

A. C. Horn Company

8-10 Burling Slip, New York

WALDO BROTHERS

BOSTON



Darlington Brick and Mining Co.

Manufacturers of

HIGH-CLASS IMPERVIOUS FACE

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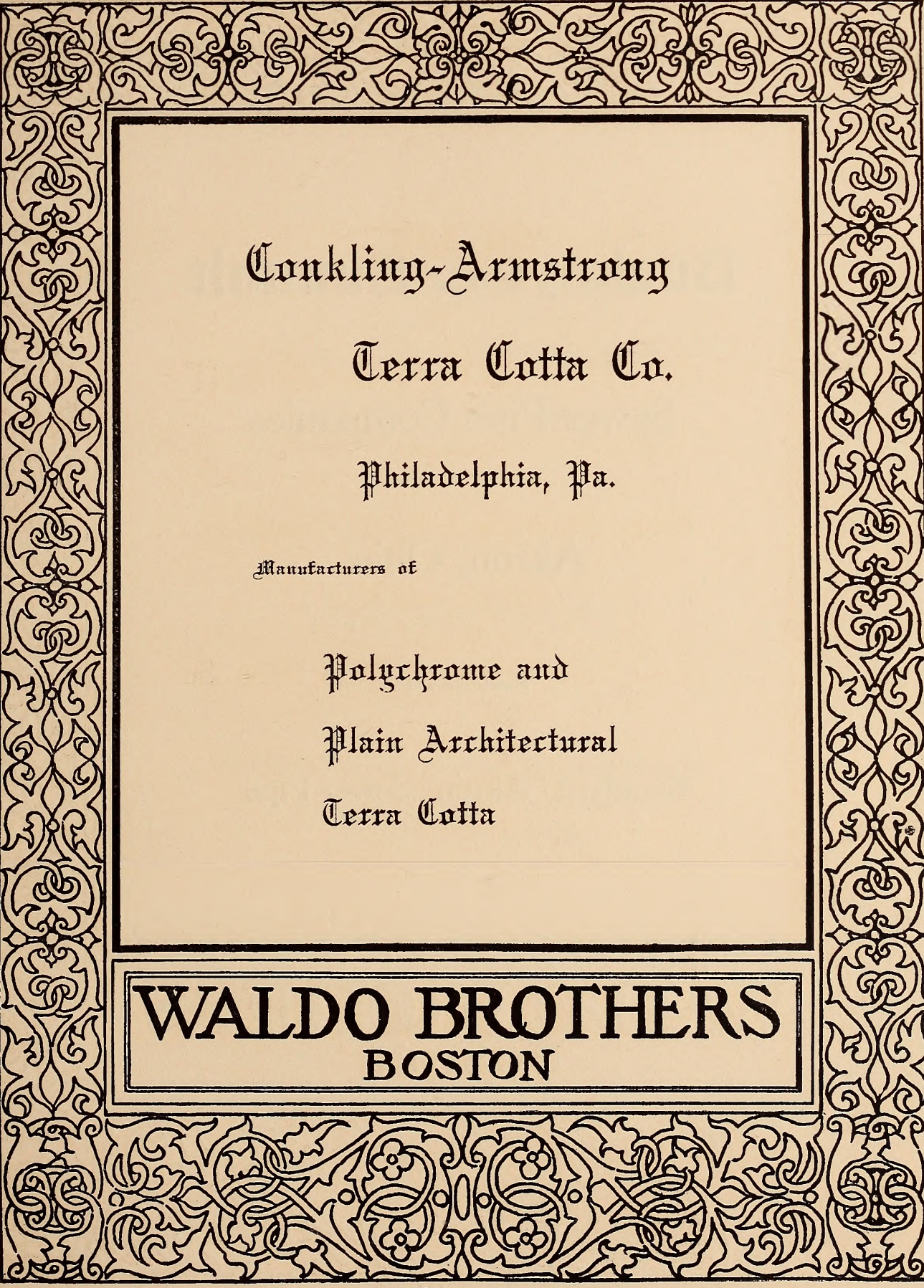
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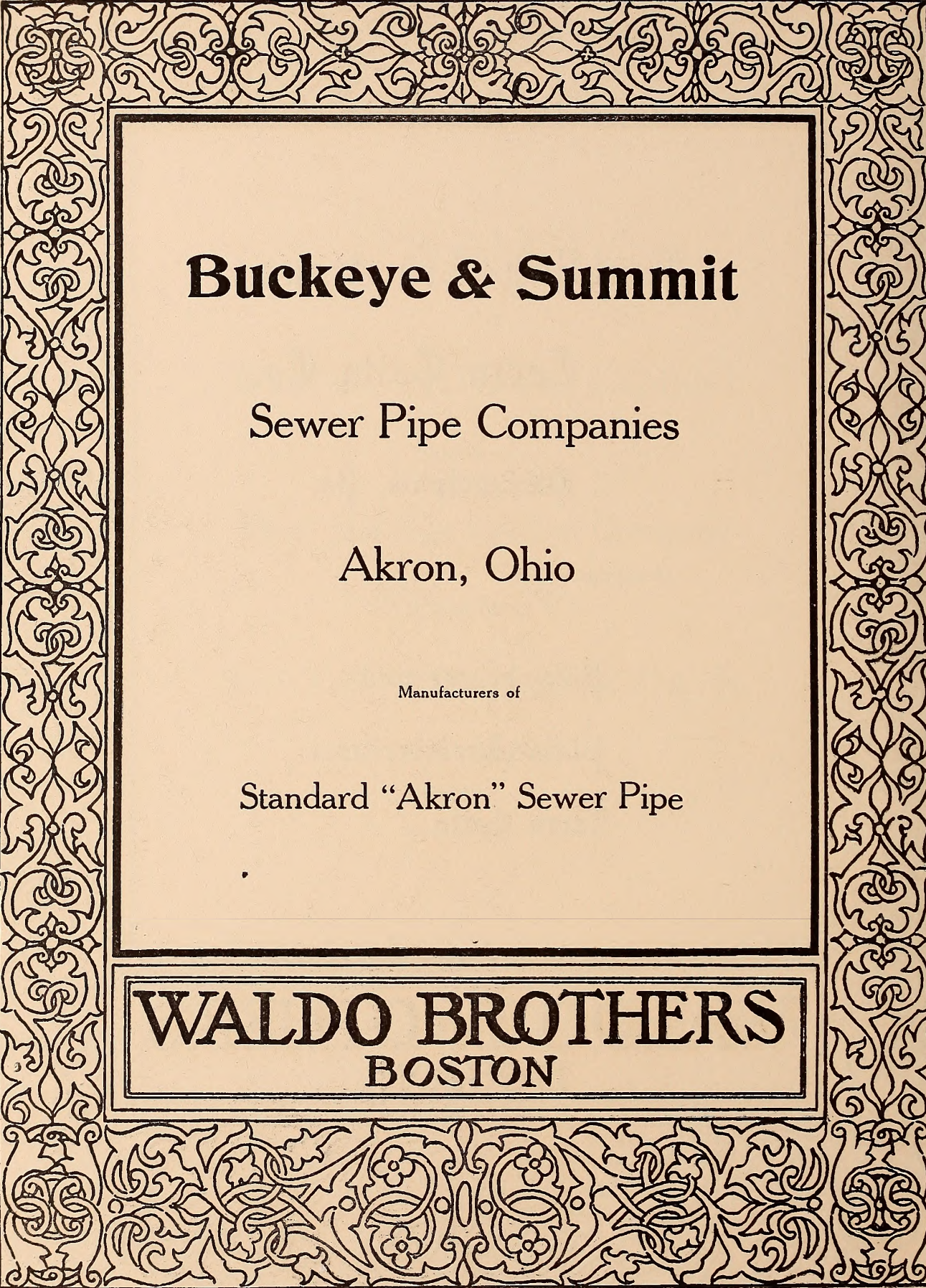
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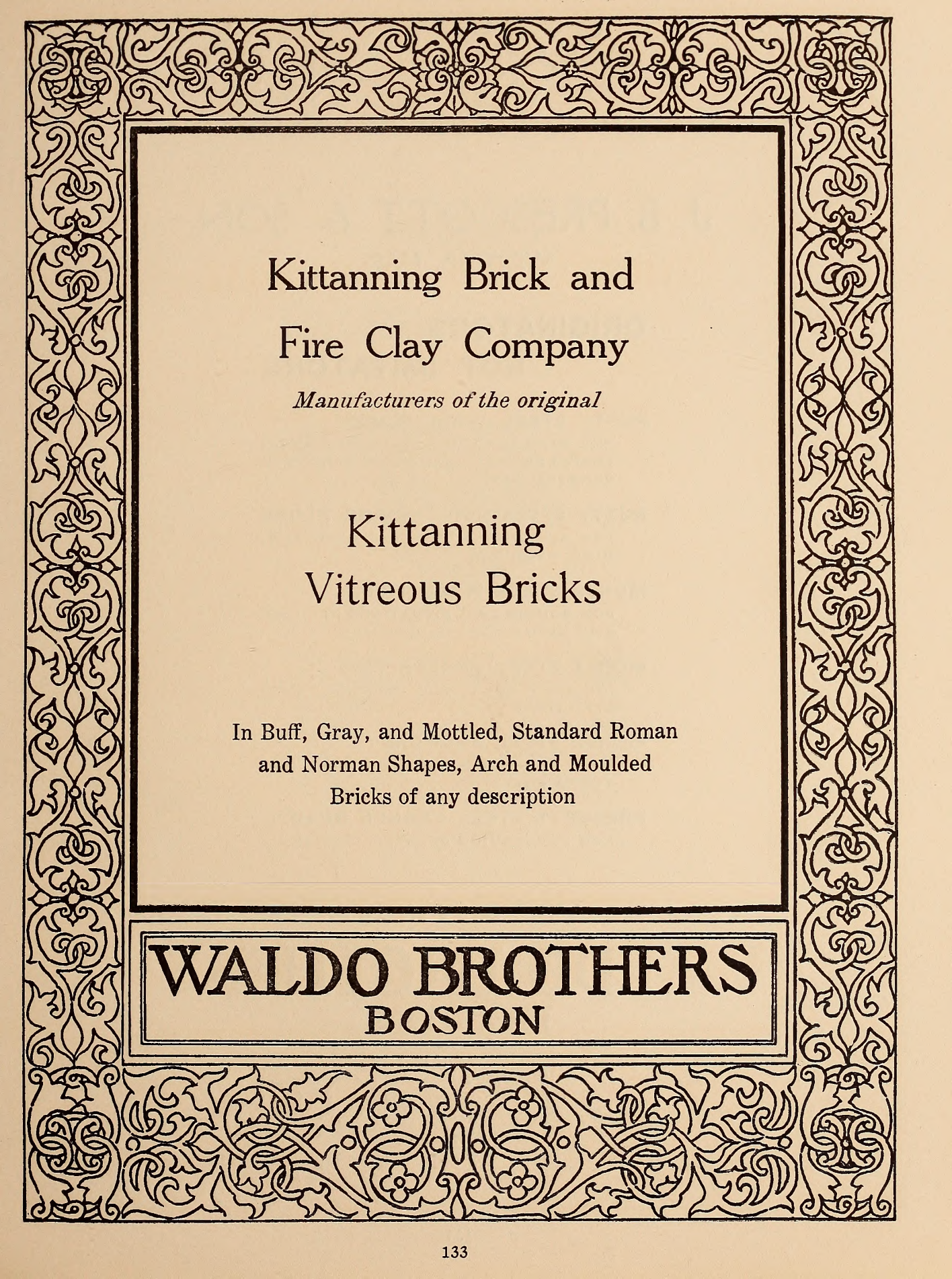
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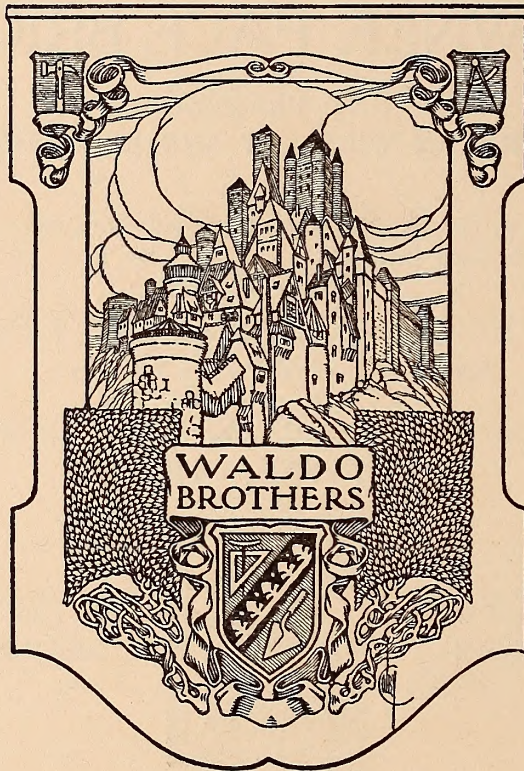


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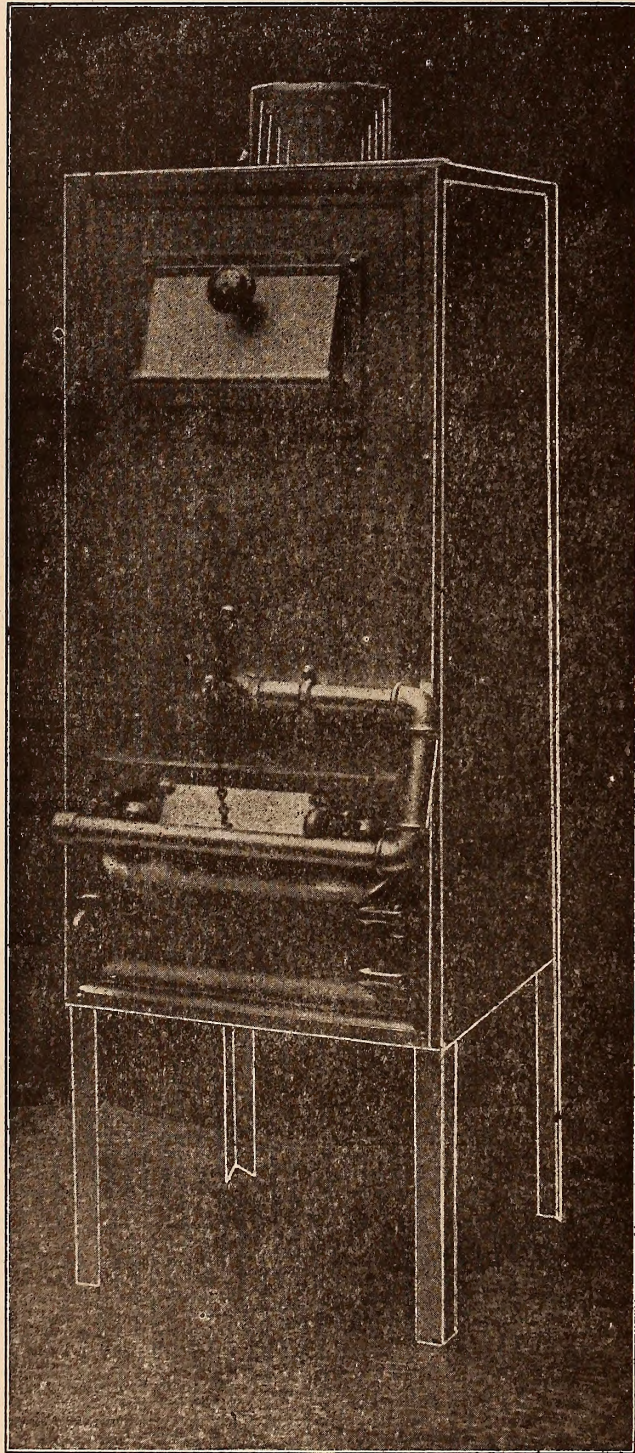
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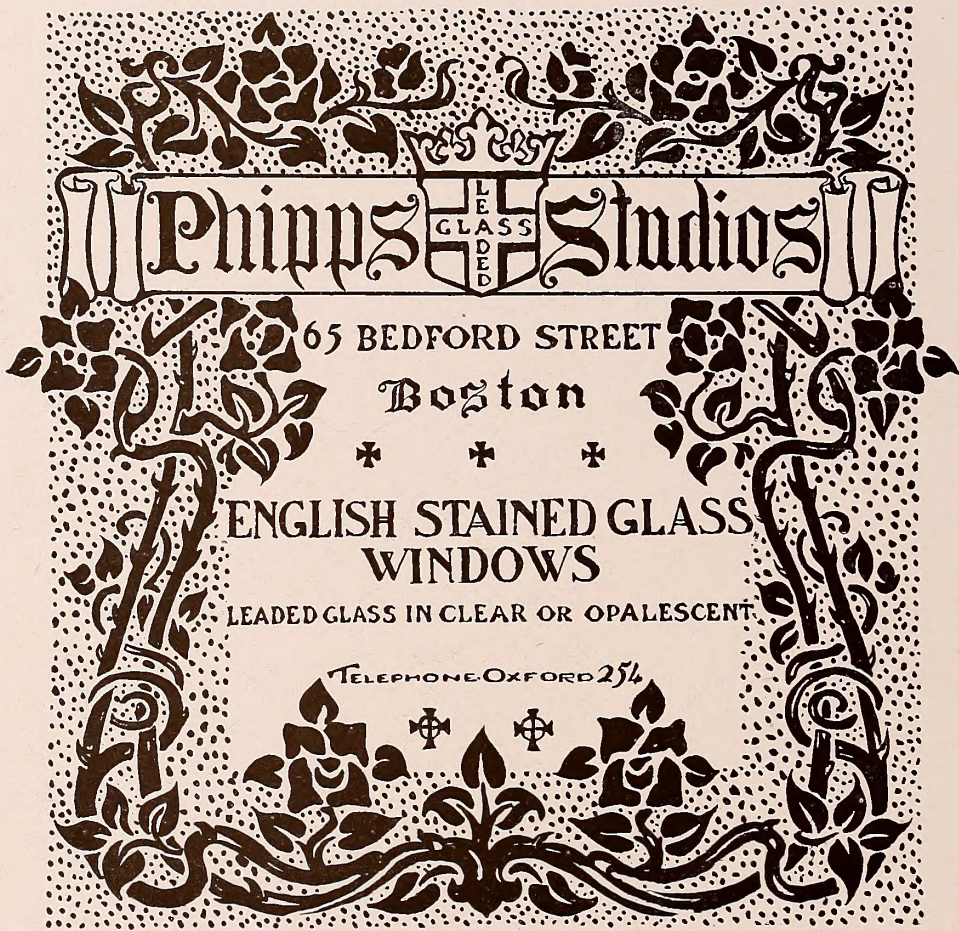
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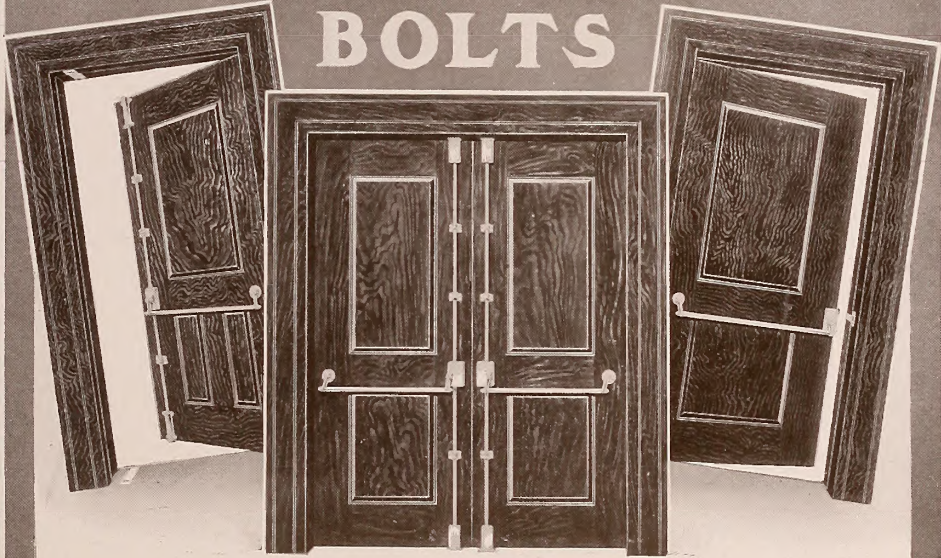
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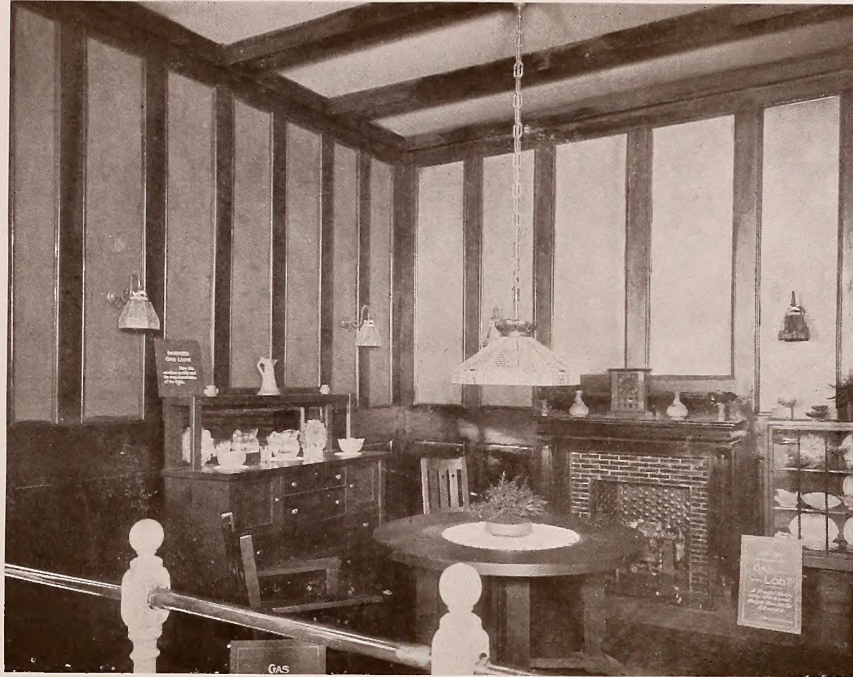
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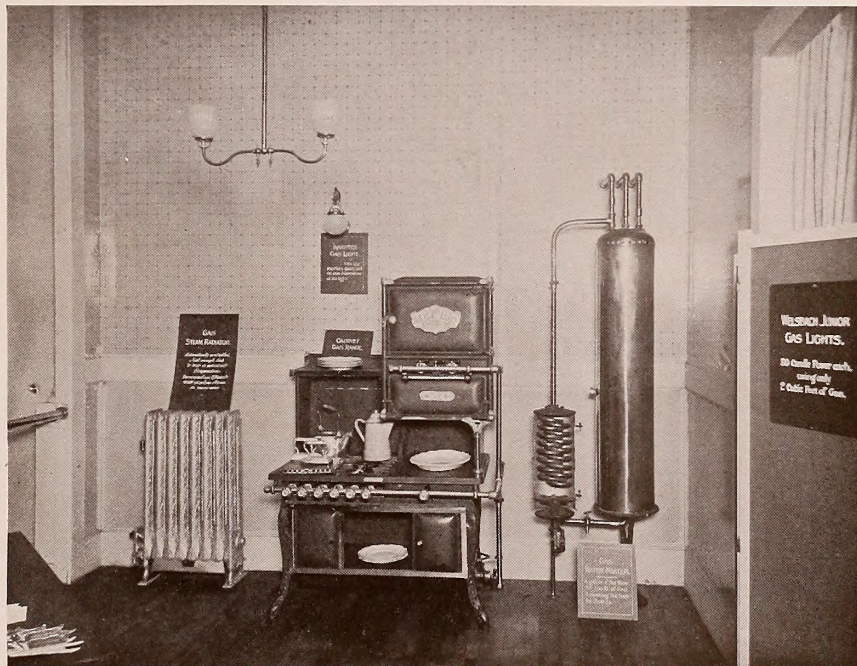
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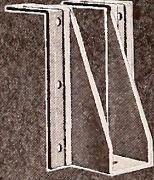


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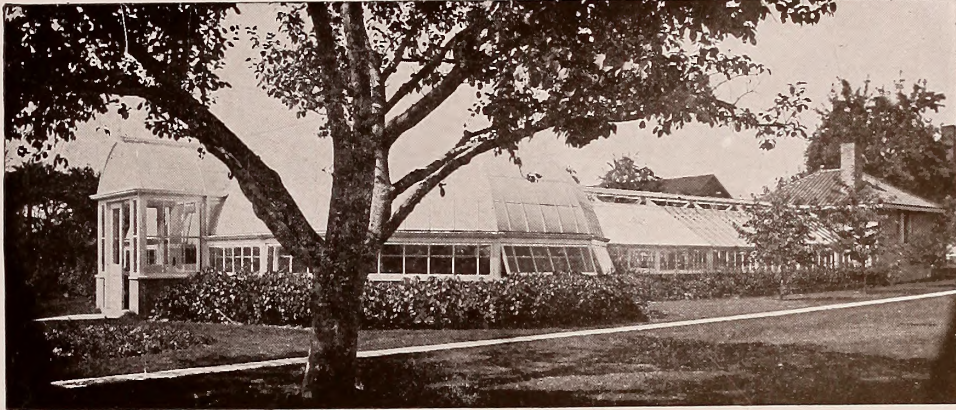
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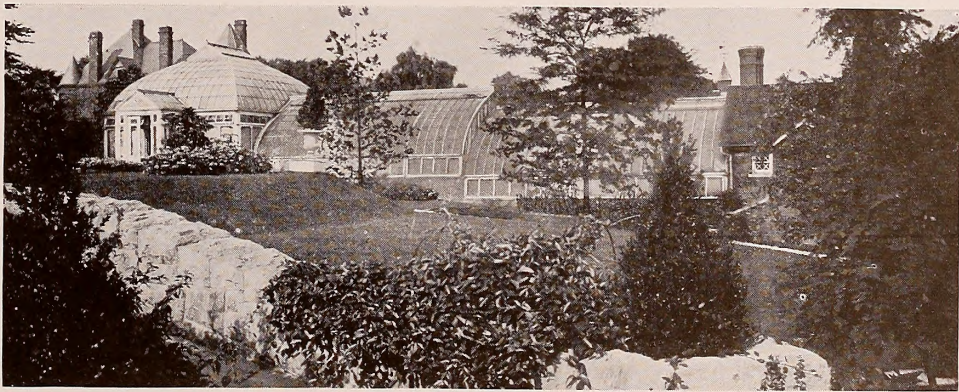
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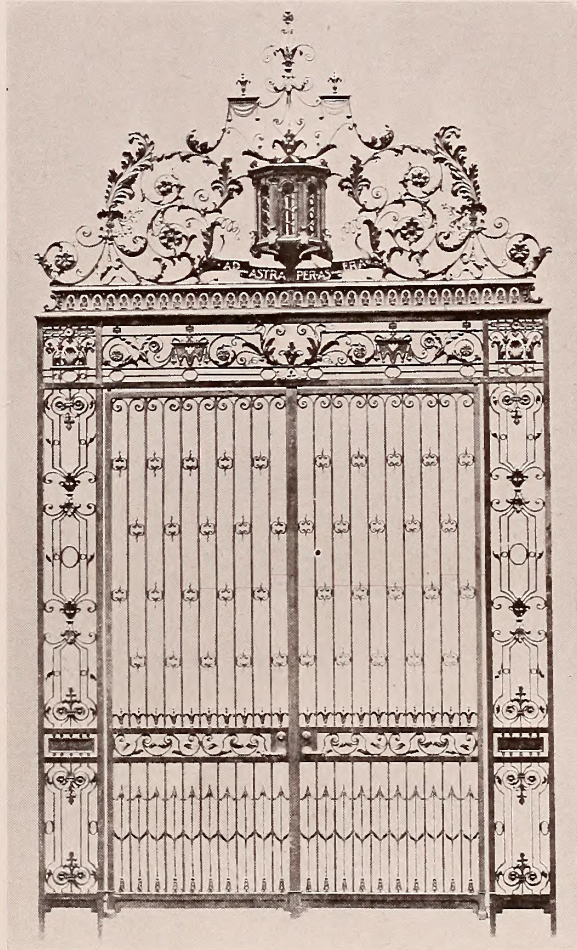
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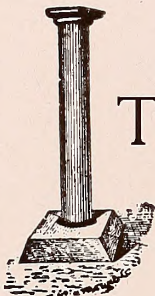
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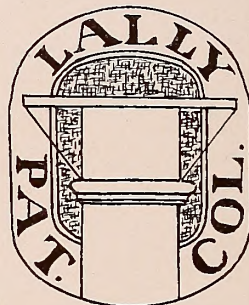


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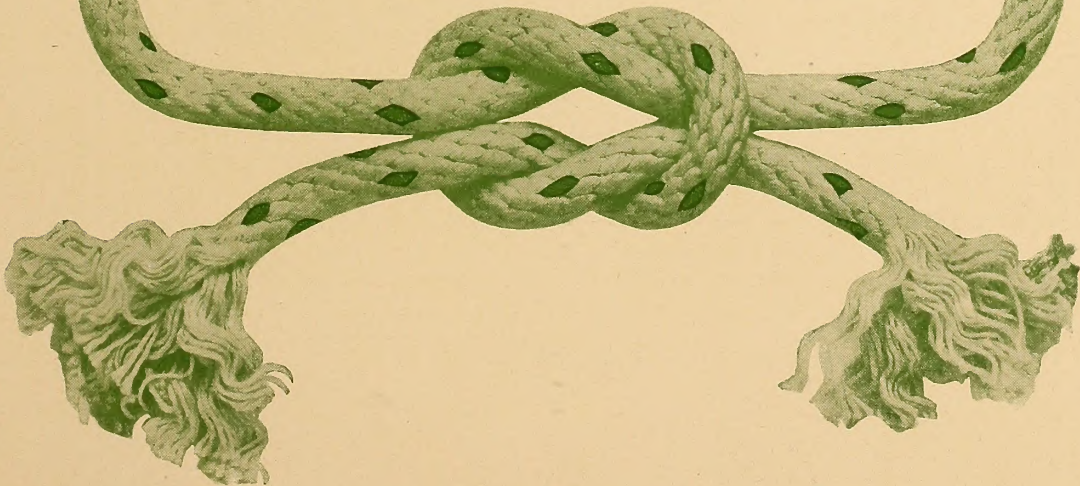
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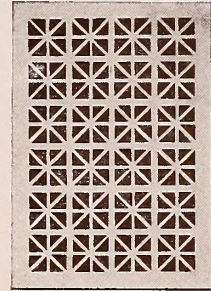
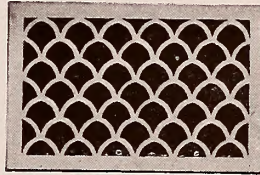
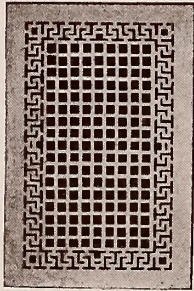
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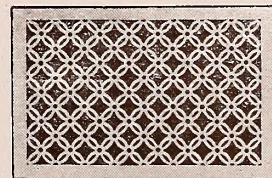
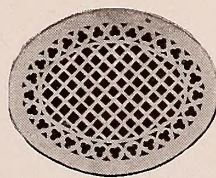
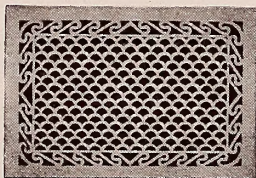
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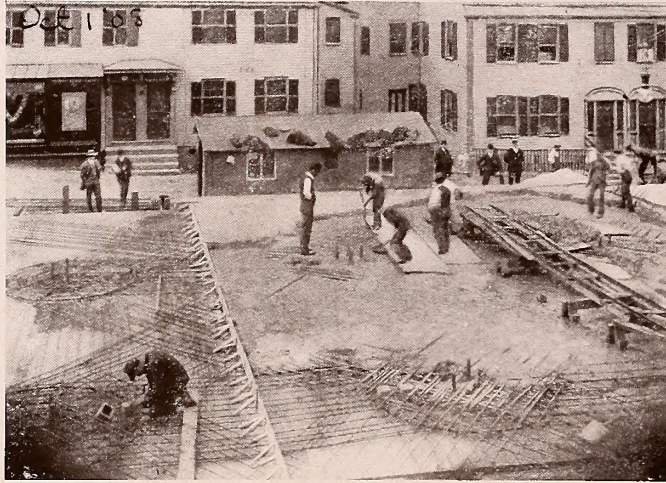
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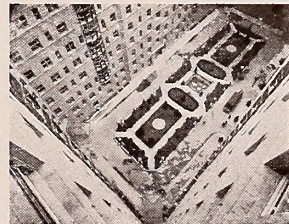
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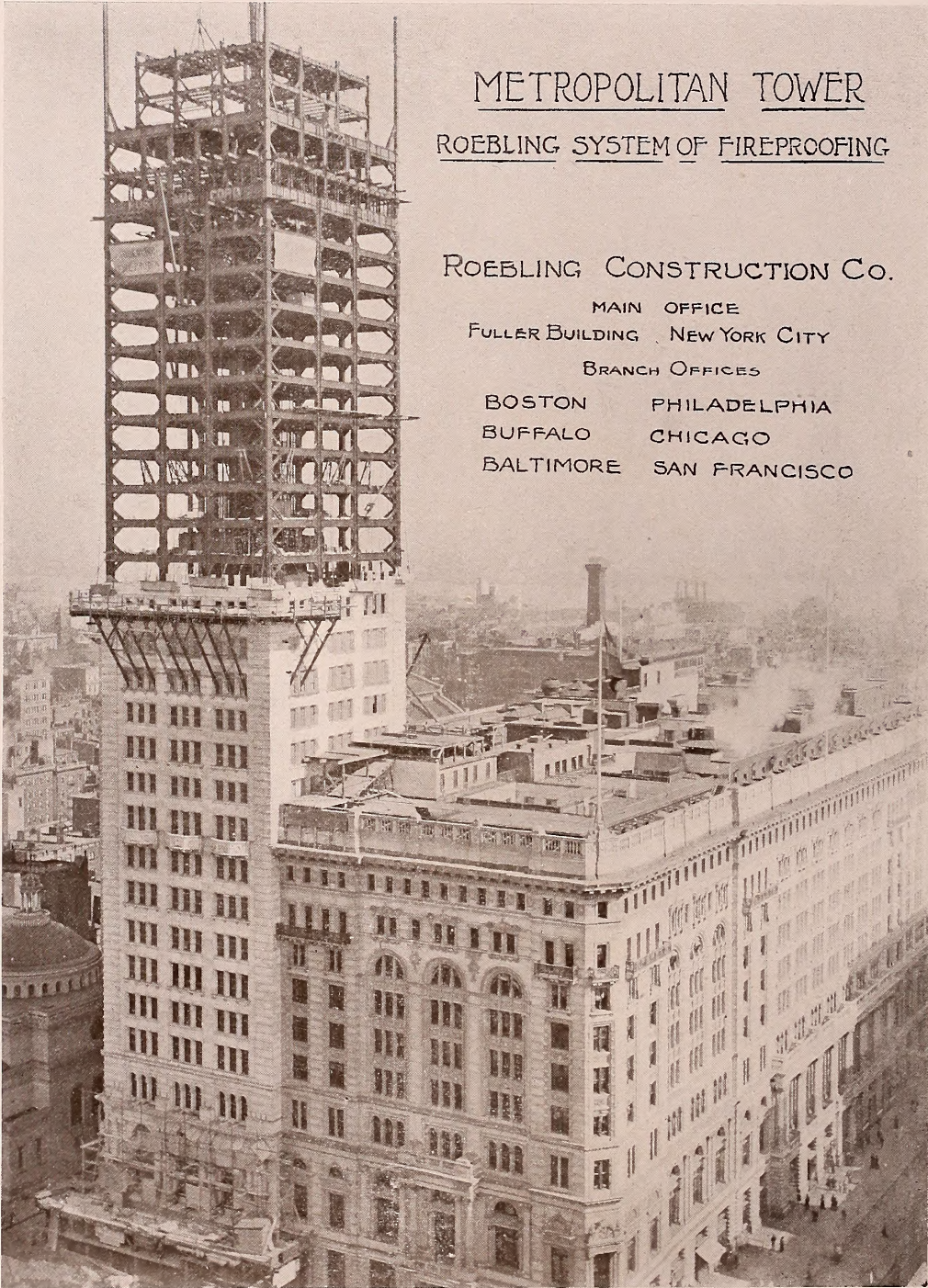
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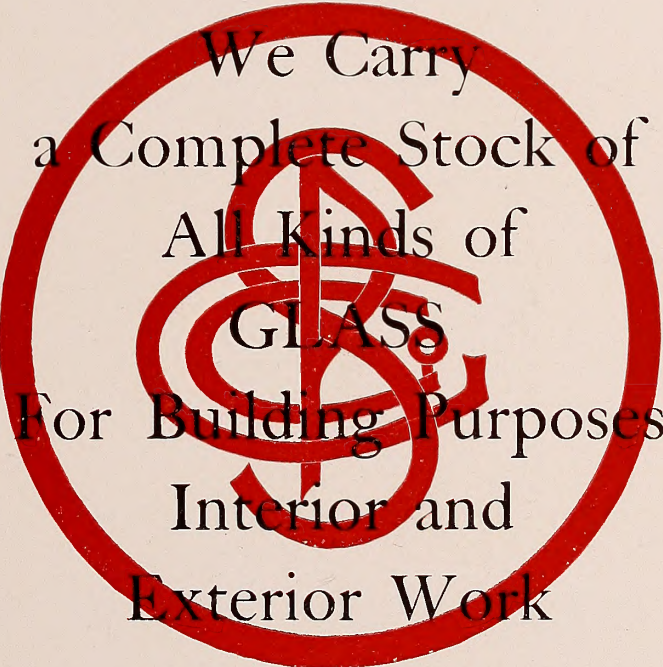
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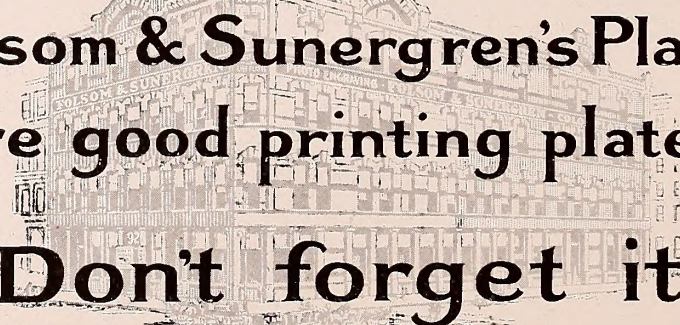
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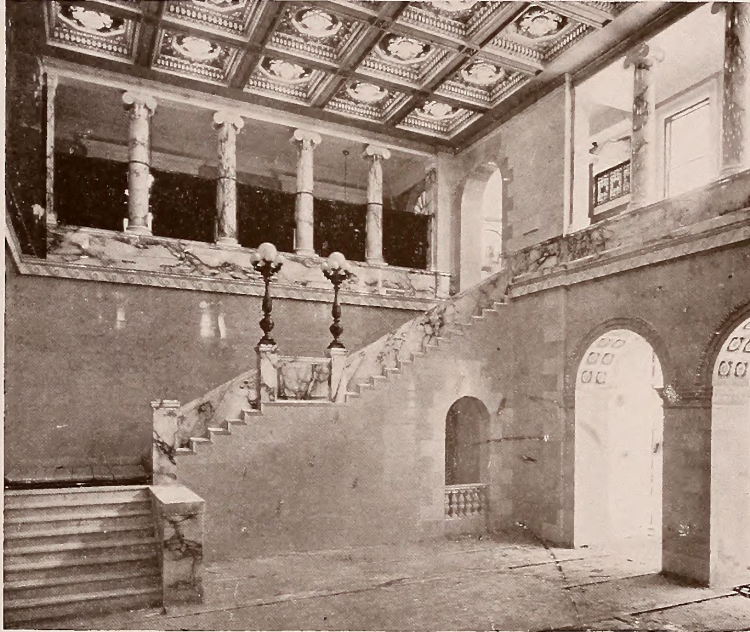
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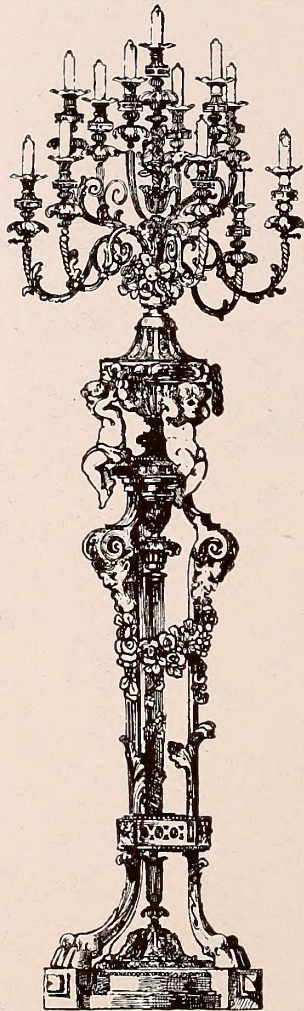
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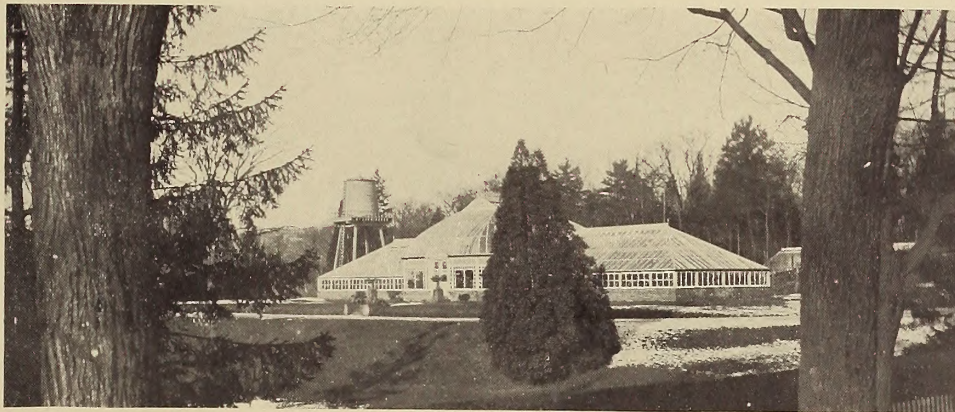
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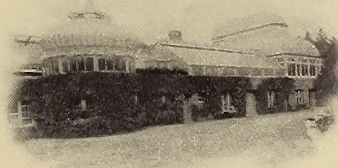
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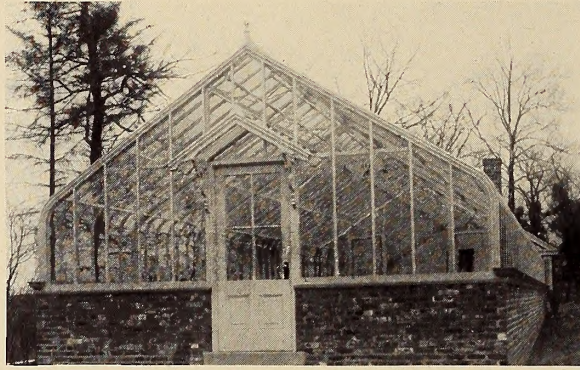


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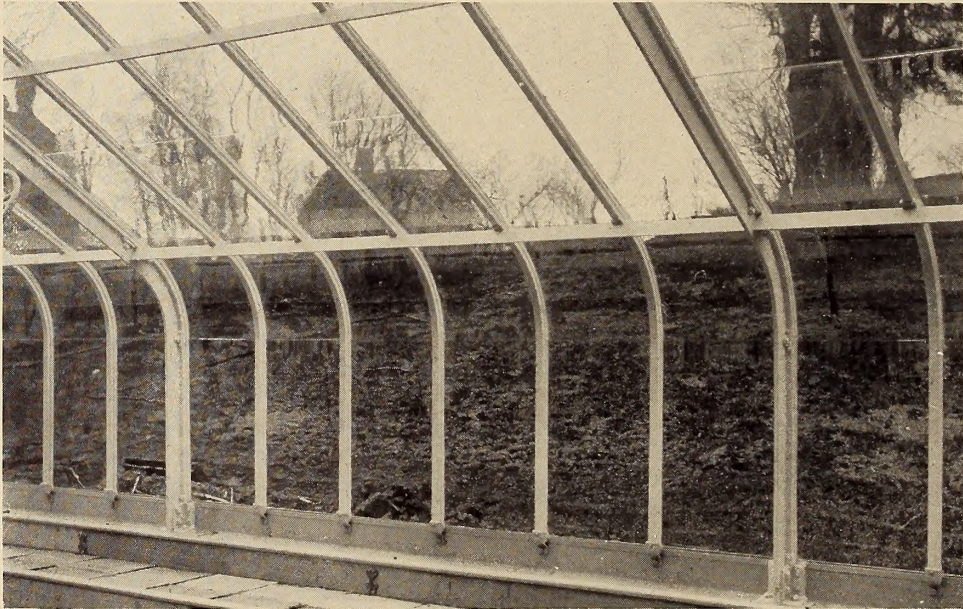
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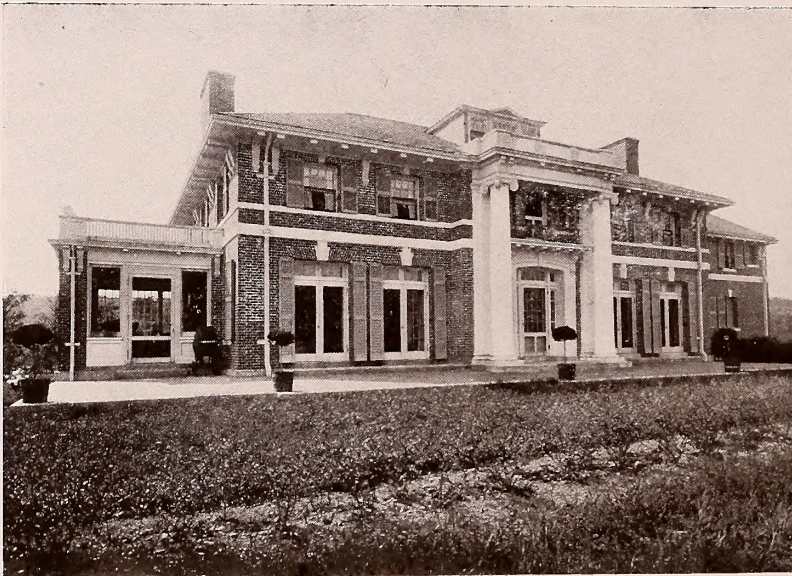
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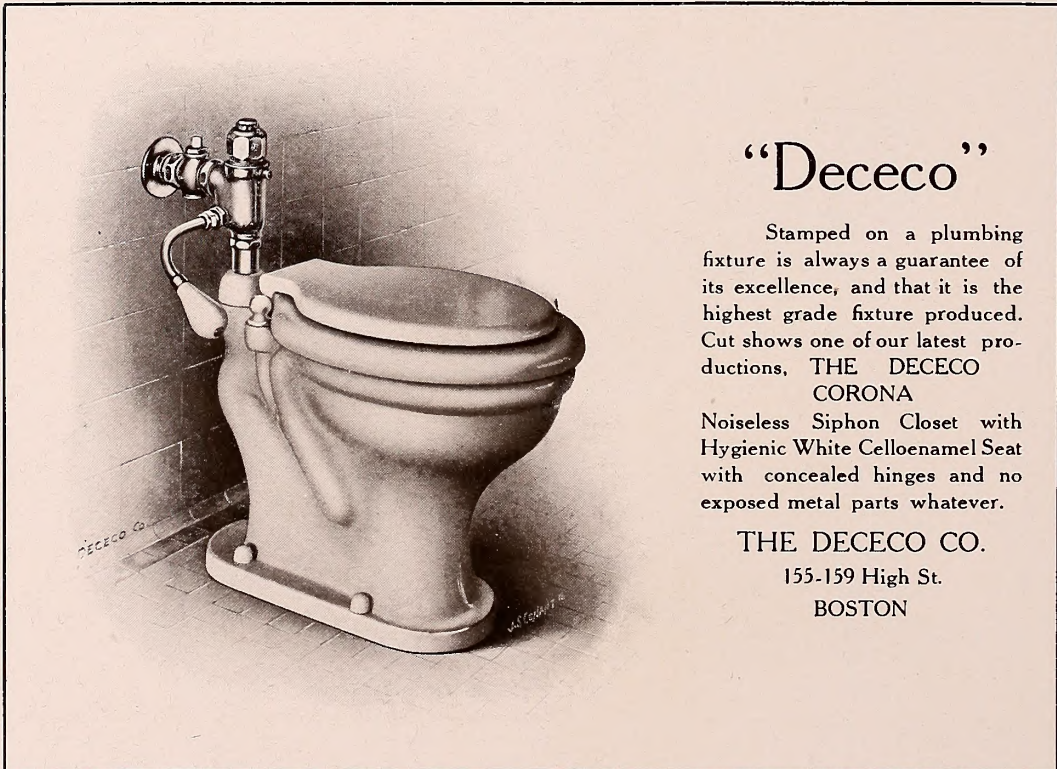
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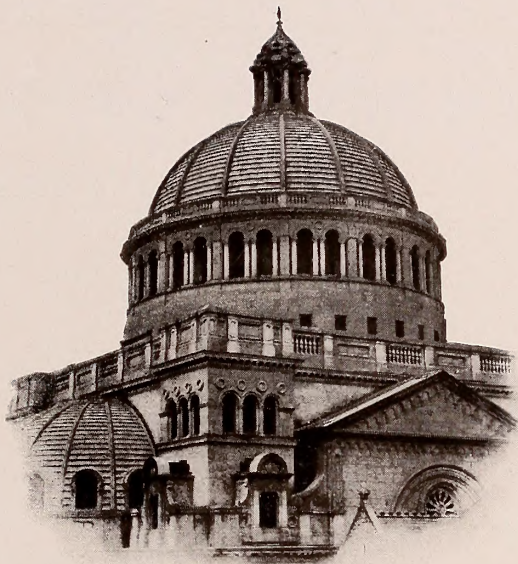
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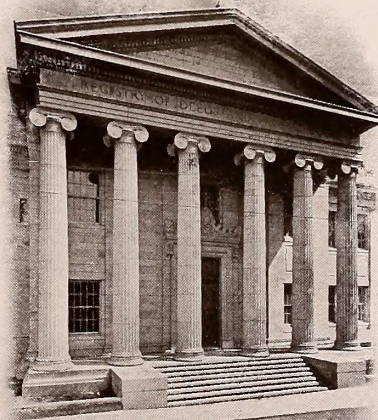
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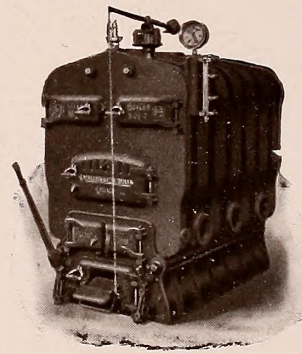
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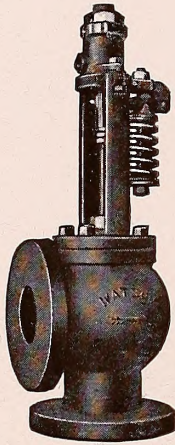
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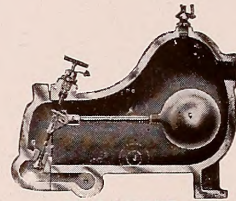
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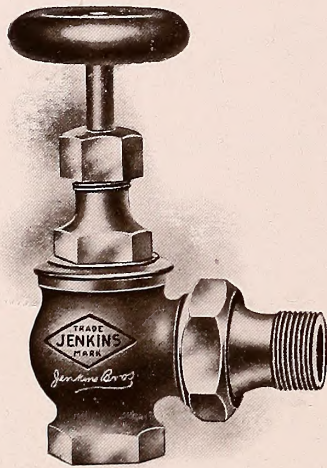
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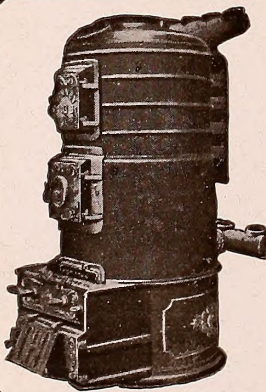


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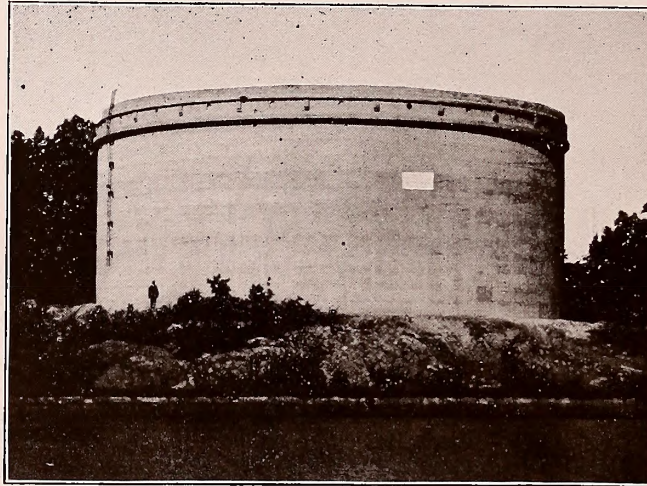
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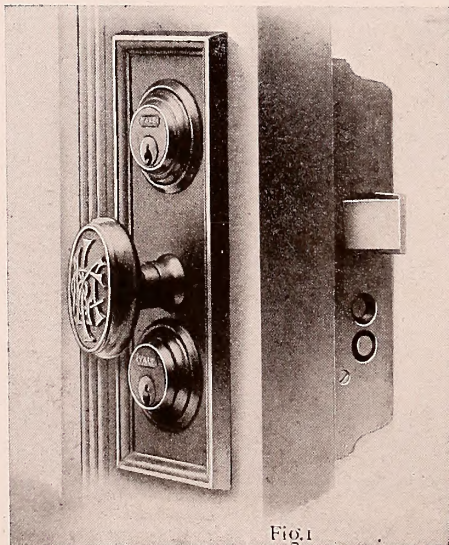
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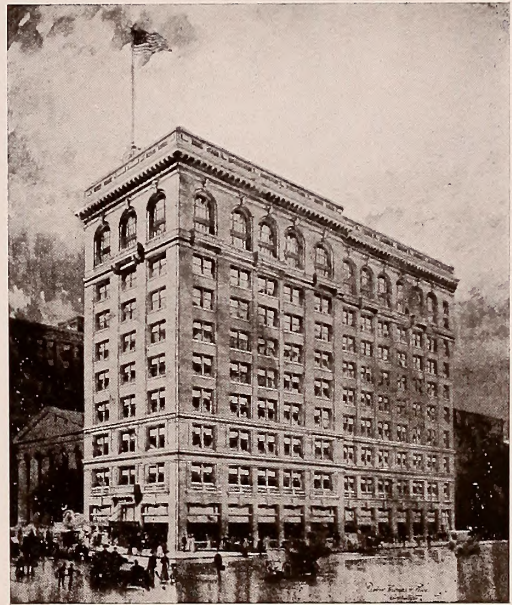
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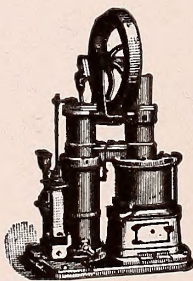
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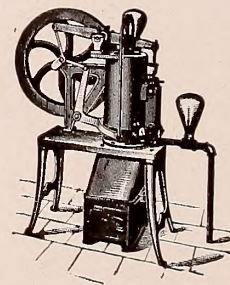
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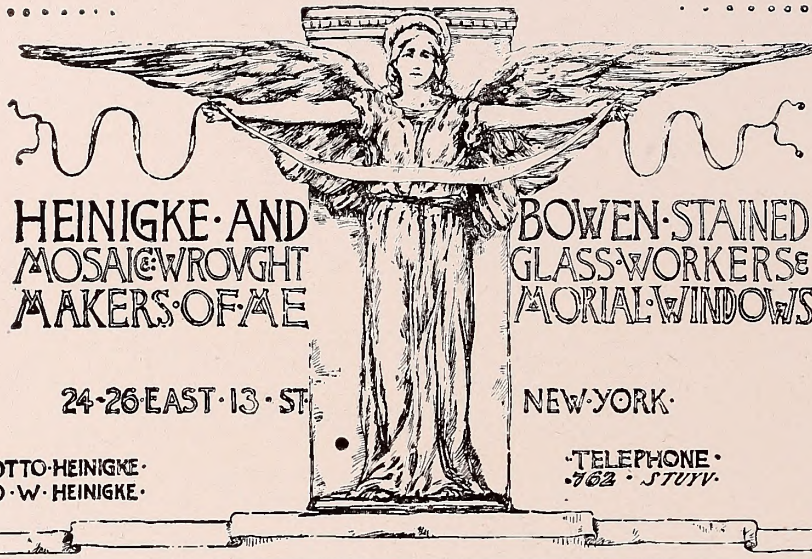
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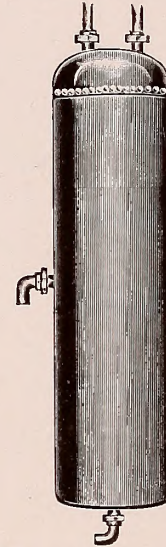
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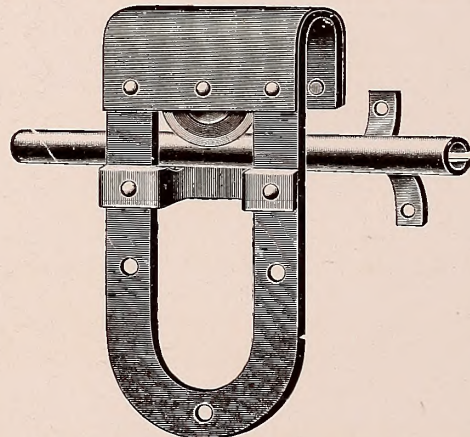
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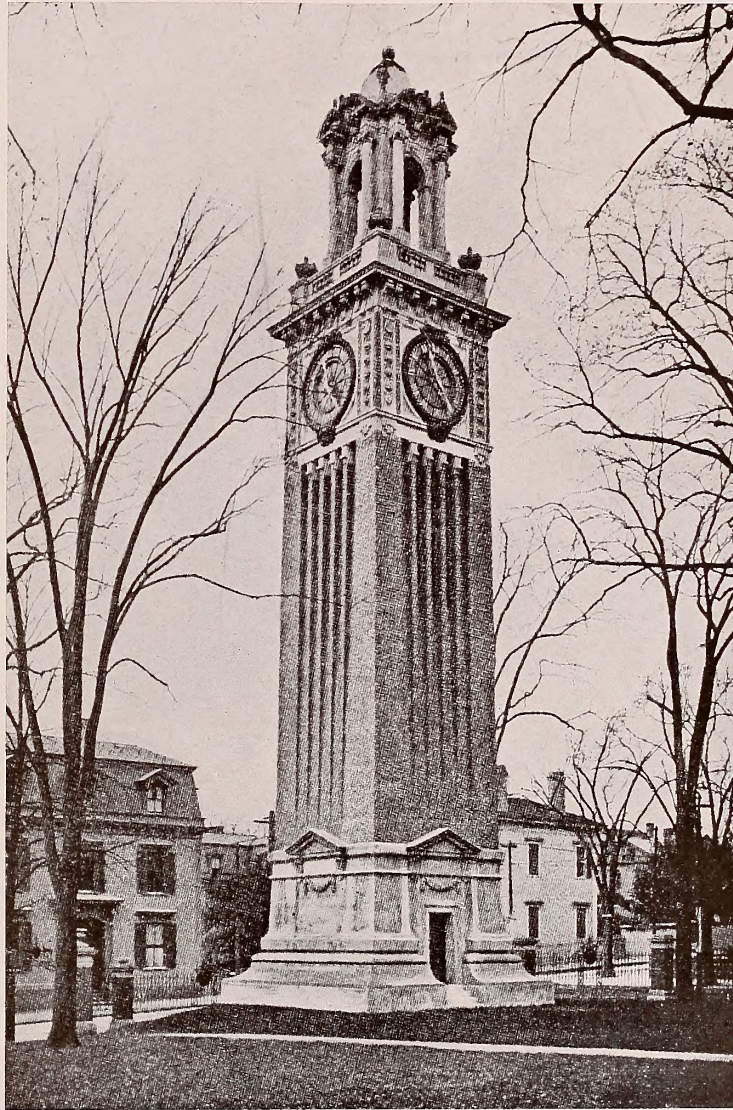
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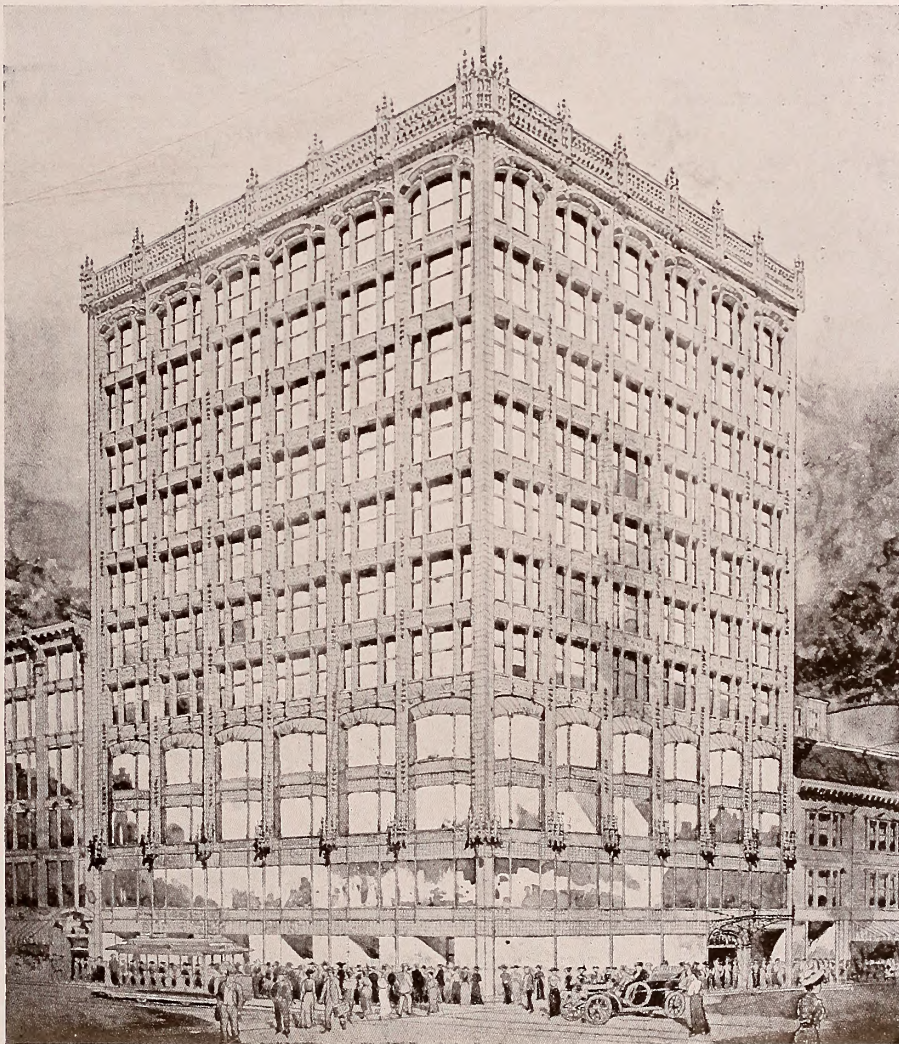
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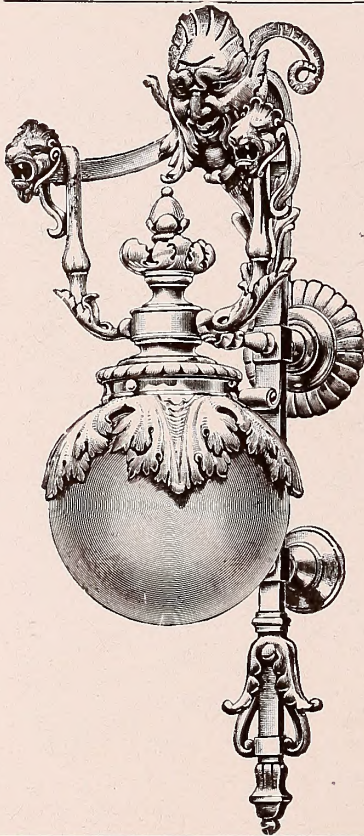
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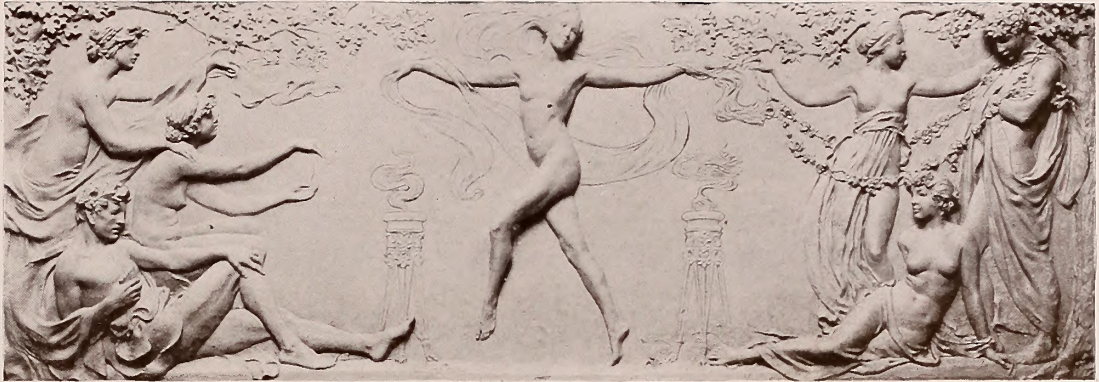
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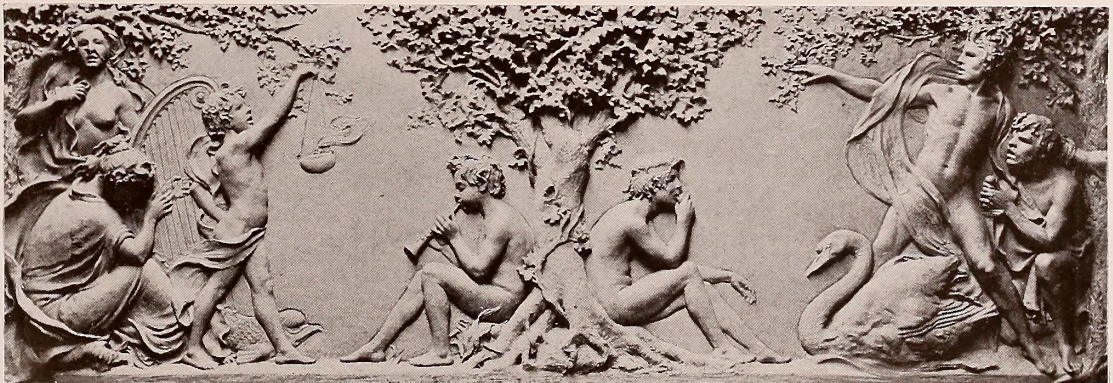
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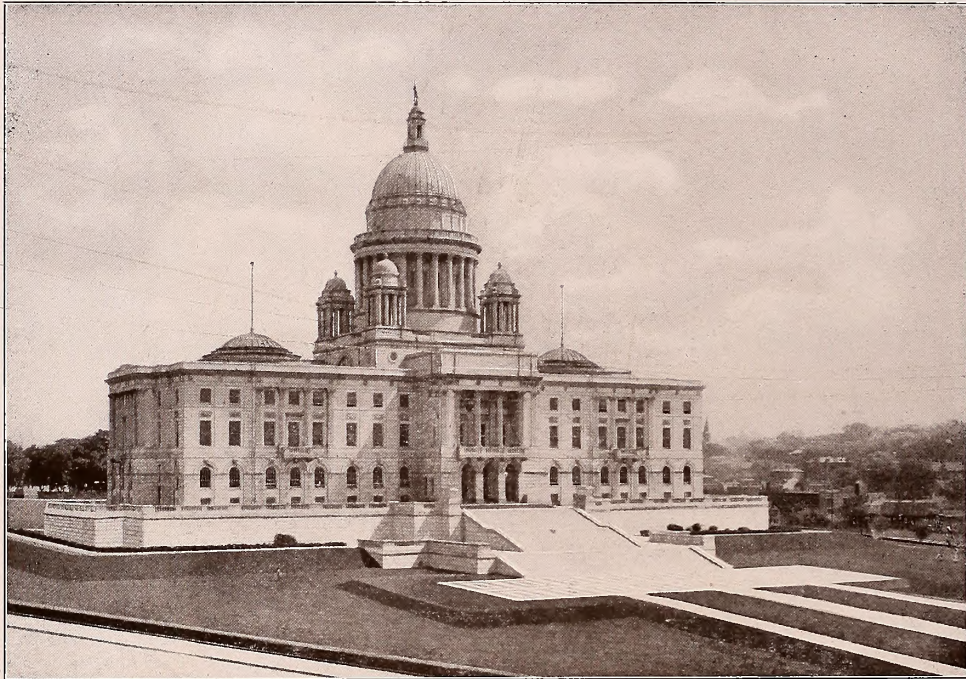
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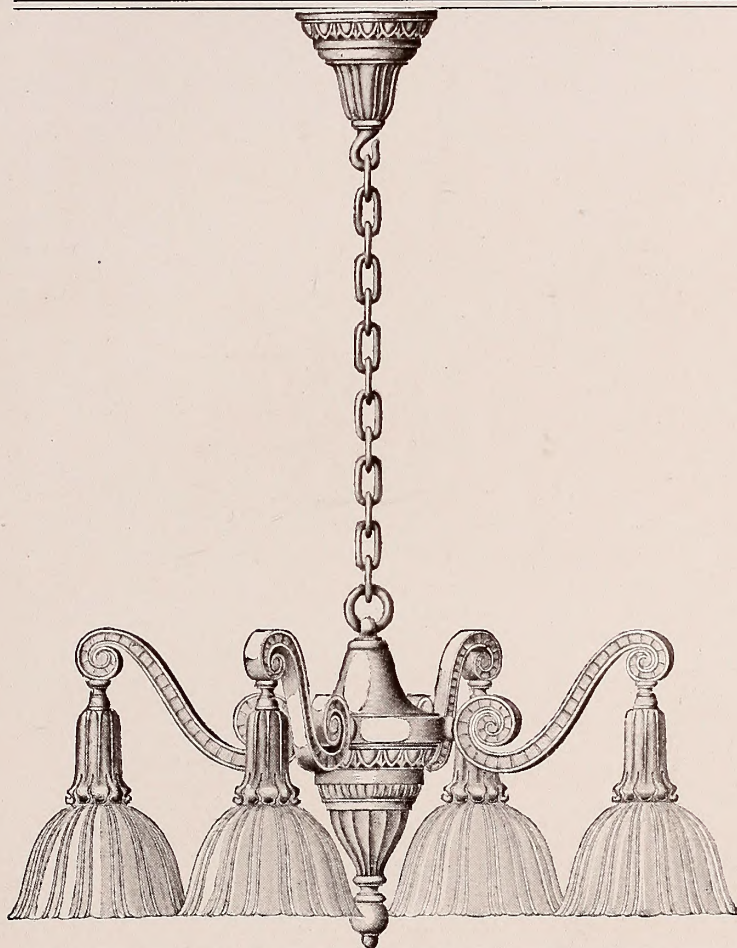
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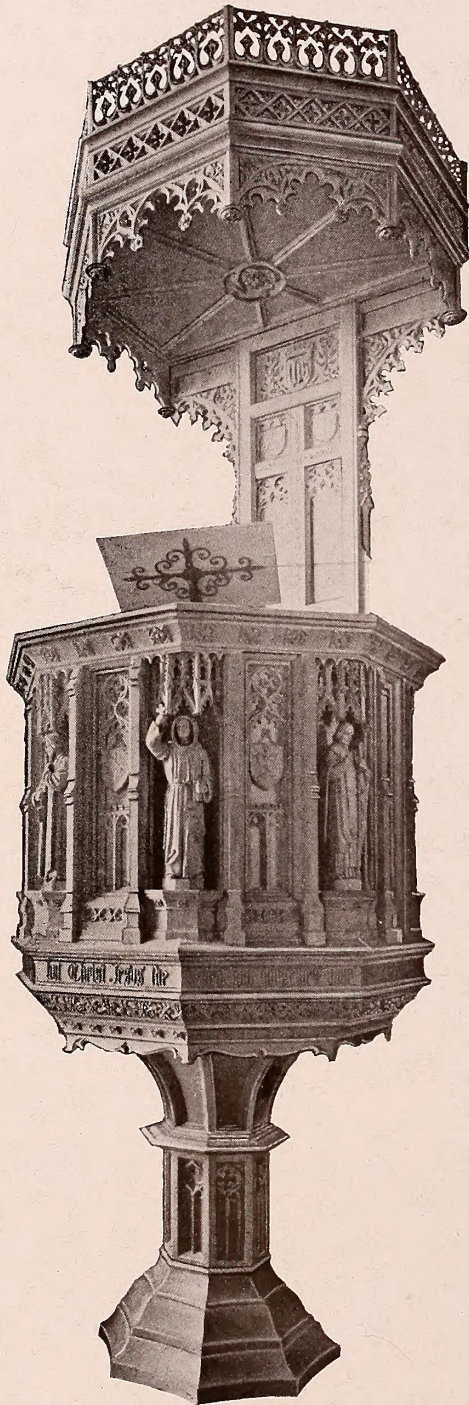
"OP LUX" Reflectors have a patented egg shell finish, with the reflecting surface on the diffusing side, therefore dust does not diminish their efficiency, they are easily cleaned, and they send downward light of exceeding softness entirely free from sharp contrasts of intensity.

"OPALUX" Reflectors are of a milky white, opal-like glass, of so attractive, yet simple, a design, that they lend themselves with elasticity to the most varied schemes of interior decoration. In addition we have designed fixtures by which we secure a complete harmony of fixture, holder and reflector.

"OPALUX" Reflectors cost no more than others, give more and softer light, (to prove which we shall be glad to have you visit our dark room, or to send the original photometric curves) and by reason of ease of cleaning are by far the most inexpensive in the long run. Why not investigate that better reflector the "OPALUX?" Upon request we shall be pleased at any time to send a representative who will submit designs and estimates covering proposed installations. In the meantime, we suggest that you write for our literature.

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