

1522

ARCHITECTURE

APRIL · 1934



Furniture for the House of Tomorrow

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HARRY HAKE, ARCHITECT; FRANK W. BAIL, ALFRED A. HAHN, CONSULTING ARCHITECTS

BETTER PRACTICE IN TILE WORK

Portfolio: Modern Ornament

A MISSION HOUSE IN OHIO



A BRANCH BANK IN NEW YORK

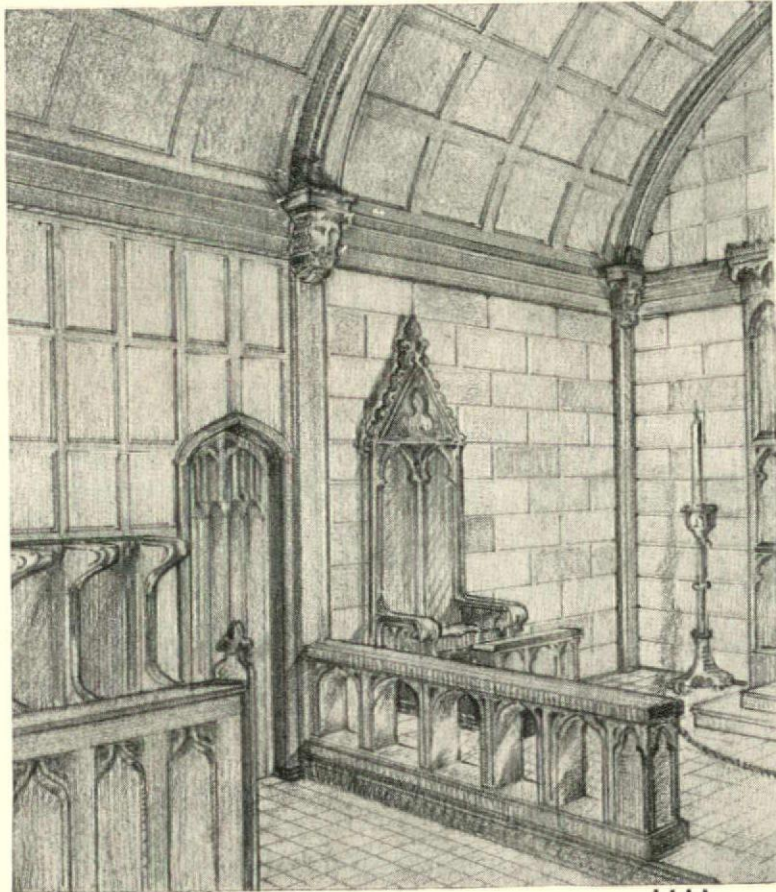
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In this church interior, Nu-Wood Board, with Nu-Wood Moulding overlay, was used for the arched ceiling and part of the wall. Rectangular Nu-Wood Bevel-Lap Tile in Ashlar pattern, was used for the chancel walls.

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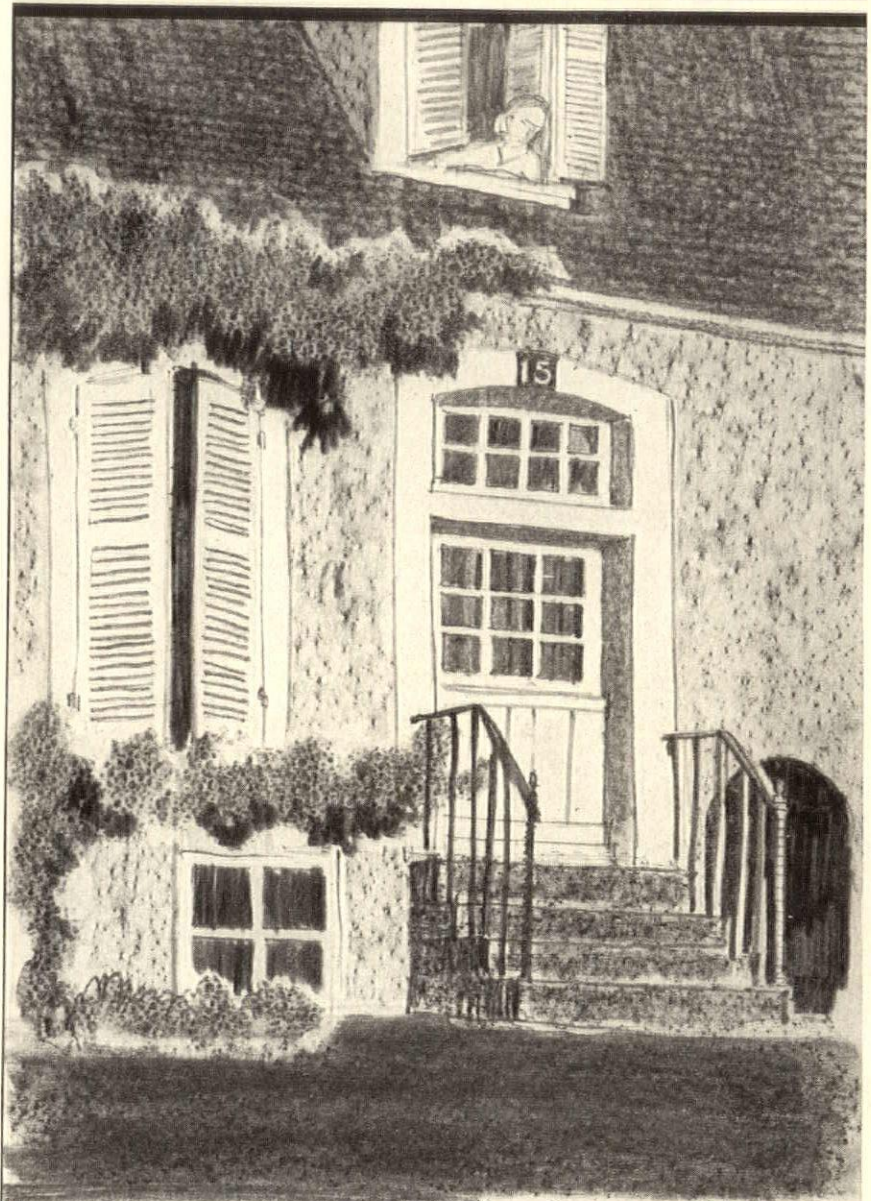
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SHINGLES, STUCCO, STONE AND FOLIAGE

DO YOU KNOW how these texture qualities were obtained? After the drawing was roughly sketched it took only a few moments to fill in the various types of tones, yet in the ordinary way to secure such effects would be a lengthy process. Gerald K. Geerlings, who drew the original slightly smaller than this reproduction entirely with a 4B Microtomic Van Dyke pencil, on thin, smooth white paper, says:

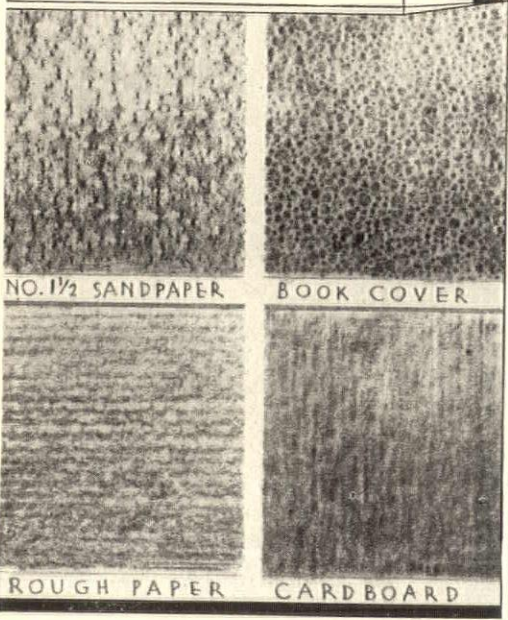
“A simple method illustrated at the right for representing shingles, stucco, stone steps, and foliage, is to lay in flat pencil tones when sandpaper, cardboard, bookcovers, etc., are held under the thin paper on which the drawing is being made. Try any Microtomic pencil on tracing paper, with a variety of textured surfaces underneath, and you’ll be pleasantly surprised at the wealth of effects which result as a matter of course.”

FREE SAMPLES of any two degrees of the Microtomic Van Dyke Pencil are yours for the asking. Write to the Eberhard Faber Pencil Co., Dept. AR 4-34, 37 Greenpoint Ave., Brooklyn, N. Y.



SAULIEU FRANCE

Gerald K. Geerlings



ONE STROKE SAVES NINE

“On architectural studies materials are usually designated only by a word, or otherwise drawn so laboriously (as shingles) that the surface loses its unity. Try the method described above instead, and experiment until a surface is found which best serves the desired effect. Sandpaper will do admirably for stucco, as

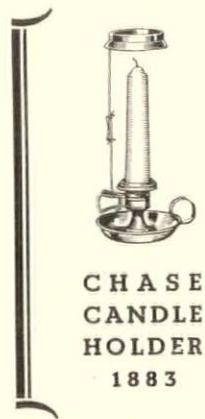
well as for stone when used in combination with a second and smoother pencil wash. Draw an outline for foliage, then fill in a pencil tone over a pebbled surface, add some dark notes at strategic points, and your problem will be both simplified and satisfactory.”

—Gerald K. Geerlings.

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A REPORT OF ARCHITECTURAL OPINION on the design, quality, and styling of Residential Lighting Fixtures



In discussing the conditions in the Lighting Fixture Industry, Chase speaks out of a 50-year experience of close identification with the business as one of the largest makers of fixture parts. Its opinion and viewpoint have been constantly brought up to date by periodic market studies to which leading architects have freely contributed constructive suggestions which Chase presents in this report.

“What the Lighting Fixture Industry needs is a *good dose of good taste*,” says one of America’s foremost architects.

★ ★ ★ ★

Is this *your* opinion of residential lighting fixtures?

Do you believe there is *room for improvement* in the design, quality of basic materials, finish, and workmanship of residential lighting fixtures?

Do you believe fixture designs should be based upon accepted periods of architecture and decoration?



Can you secure *out of stock*, fixtures suitable to you in every respect—design, quality, cost, etc.?

★ ★ ★ ★

Pertinent questions! For five years and more Chase has been asking them of leading architects. Studying the residential lighting fixture needs of the architect from coast to coast. Asking opinions. Seeking advice. Requesting frank criticisms and constructive suggestions which will place the lighting fixture business on a new plane.

And what have architects frankly said? This:

“The lighting fixture industry is badly in need of a new viewpoint, new blood, new ideals, new policies and new merchandise which meet the architectural needs of today.”

“From an architectural and decorative standpoint little or no progress has been made in the design of residential lighting fixtures from the early days.”

“It is virtually impossible to secure lighting fixtures of pure design out of stock—hence the constant necessity of designing fixtures by architects.”

“Each year the market is flooded by hundreds of ‘novelties’ which look the part and only add to the confusion of the public and the problem of the architect.”

“Authenticity of form and decoration—not tricks—is all any reasonable architect asks in residential lighting fixtures.”

“If architects frequently design their own fixtures even for medium priced homes, and they do, it is because the lighting fixture industry has failed to provide what is obviously necessary—fixtures of correct de-

sign, dependable material and respectable workmanship."

★ ★ ★ ★

Chase asks, as we often have been asked in our talks with leading architects: "Are these practices necessary?"

Do most lighting fixtures have to be queer? Do they have to offend the informed and intelligent good taste of the architectural profession?

Is there any sound reason why residential lighting fixtures should not be designed to agree with the accepted periods of architecture?

Is there a justifiable excuse, commercial or otherwise, for adding "touches", "tricks" or "novelties" to the classic lines of a stately Georgian chandelier, or to the chaste simplicity of an Early American sconce?

Should architects be forced to design fixtures for even average priced homes simply because authentically designed fixtures of good quality and at reasonable prices are not generally available?

Is there any sound reason why correctly designed fixtures made of the best basic materials and properly finished should not be manufactured in quantities and sold at prices far below comparable custom-made fixtures?

Is there any justifiable need from an architectural or economic standpoint for something "new" and "novel" in lighting fixtures each year?

★ ★ ★ ★

To each of these questions Chase answers, "No"!

Chase believes in and respects the fundamentals of pure architecture and pure design.

Chase believes that the established periods of architecture and interior decoration should wholly govern the design of residential lighting fixtures.



CHASE

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Chase believes that since lighting fixtures are a means to an end they can best serve the architectural need by their good taste and harmonious beauty.

Chase believes that the lighting fixture industry, the architect and owner can best be served by supplanting "novelty" and "originality" in the design of lighting fixtures with intelligent and authentic designs from each architectural period.

Chase believes that good taste in fixtures should not be limited in availability or price — that fixtures for even medium-priced homes can be as authentically styled as those designed by the best architectural talent for the finest homes.

Chase believes that fixtures comparable in design, quality of basic materials, workmanship and finish to custom-made fixtures can be made, carried in stock and sold at from one third to one half what they sell for today.

Chase agrees with the constructive opinion of leading architects that the Lighting Fixture Industry needs a "new viewpoint, new blood, new leadership" in the creation of fixtures which fully meet the architectural need:

—A line sufficiently complete in items, periods and price range to meet practically all residential needs.



—each fixture of basically authentic and pure design.

—the entire line to be made of only the finest basic materials—brass and bronze.

—in workmanship, quality of every part, construction and finish, equal to the finest custom-made product.

—produced in sufficient quantity to be carried in stock at all times by manufacturer and trade and therefore priced well below what comparable fixtures now cost.

"What the Lighting Fixture Industry needs is a good dose of good taste."

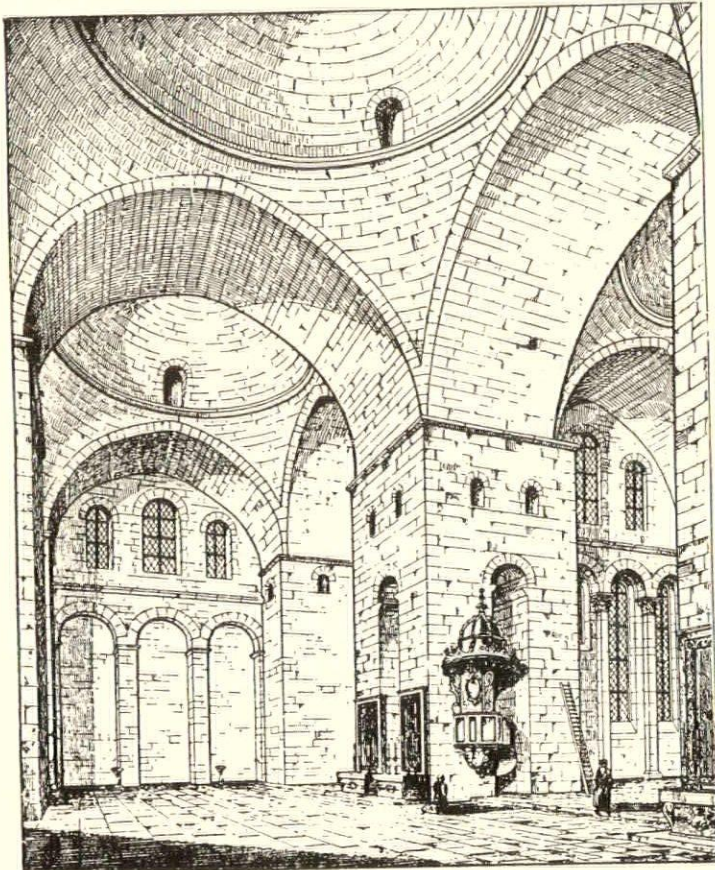
Chase agrees. Chase accepts the challenge.

BYZANTINE ARCHITECTURE AND DECORATION

BY *J. Arnott Hamilton, M.A.*

❖ The Book :

Interior of S. Front, Perigueux



*172 pages, 6 by 9 inches, bound in blue cloth ;
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and interiors, capitals, mosaics, carving, etc., and
numerous plans, sections, measured drawings, and
sketches, in line.*

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CHARLES SCRIBNER'S SONS, New York
ARCHITECTURE AND ARCHITECTURAL BOOKS

ARCHITECTURE, published by CHARLES SCRIBNER'S SONS, 507 Fifth Avenue, New York, N. Y. April, 1934. Volume LXIX, No. 4. Published monthly on the 28th day of the month preceding date of issue. Entered as second-class matter, March 30, 1900, at the Post-Office at New York, N. Y., under the Act of March 2, 1879. Yearly subscription rate to members of the architectural and allied professions, \$3; to all others, \$6.

HERE is a new volume in The Historical Architecture Library.

While Byzantine civilization and art have obtained an increasing measure of appreciation within recent years, there has been no volume in English exclusively devoted to Byzantine Architecture and Mural Decoration, covering the whole subject in detail.

Chapter Headings:

INTRODUCTION

THE CONSTRUCTIONAL FORM OF THE BYZANTINE CHURCH

EARLIER CHURCHES IN CONSTANTINOPLE AND SALONIKA—BYZANTINE ART IN RAVENNA, NAPLES, AND ROME

ASIA MINOR

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PALESTINE, SYRIA, AND EGYPT

LATER CHURCHES IN CONSTANTINOPLE

GREECE

SERBIA, DALMATIA, BULGARIA, ROUMANIA, AND RUSSIA

WESTERN EUROPE: SICILY—SOUTHERN ITALY—SARDINIA—VENICE—FRANCE

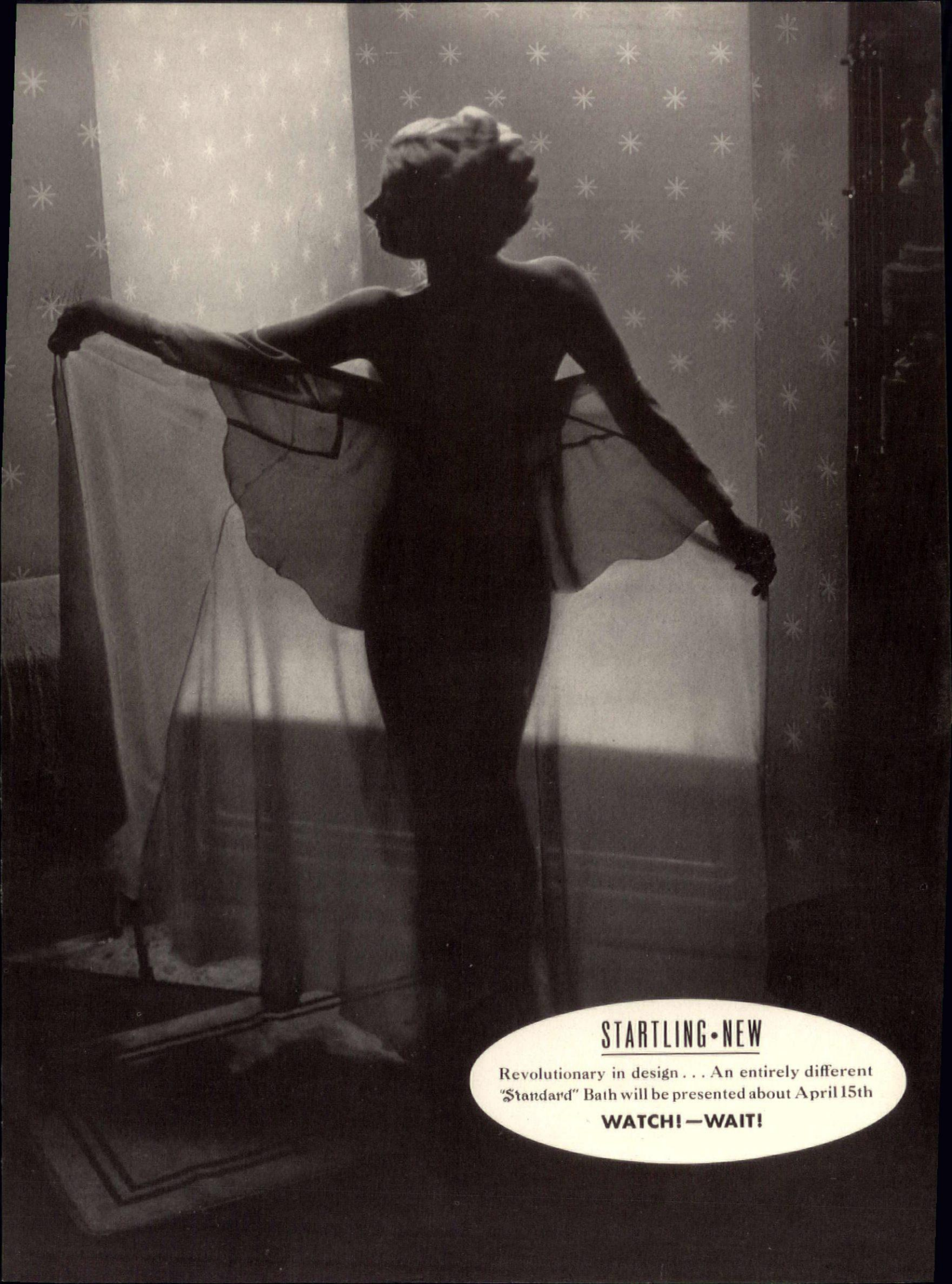
BIBLIOGRAPHY

INDEX

❖ The Author :

The author's studies in Byzantine architecture and the allied arts began in 1913-1914, when, as Blackie Scholar from Edinburgh University, he spent a winter at the British School in Athens. Further researches led to a thesis on the subject, for which the University conferred upon him the degree of Ph.D.

Doctor Hamilton is the author also of "The Churches of Palermo."



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First Prize . . .	\$1,000.00
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Third Prize . . .	250.00
Fourth Prize . . .	100.00
25 Mentions, each . . .	50.00

The fair, collective, critical judgment of a Jury of seven distinguished practitioners is assured, as the following members of the American Institute of Architects, representing as many sections of the U. S. A., have accepted the invitation to act as the Jury of Award, giving of their time and talents for at least three days of judgment.

Chicago . . .	David Adler
Philadelphia . . .	Wm. Pope Barney
New York . . .	Otto R. Eggers
St. Louis . . .	Louis La Beume
Boston . . .	J. Lovell Little
Pittsburgh . . .	Louis Stevens
Los Angeles . . .	David J. Witmer

In this competition, the high professional standing of the jury gives assurance that the relative rating of the contestants will have the concurrence of the profession at large, or at least would not be dissented from in any marked degree. A fairly true mirror is held up in which one may see his architectural face.

**REPRINTS OF THE COMPETITION PROGRAM
LEADING ARCHITECTURAL JOURNALS**

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CLOSING DATE, JUNE 4, 1934

A. I. A., PROFESSIONAL ADVISER

This competition presents an opportunity to exercise and develop skill in solving a contemporary architectural problem and in presenting such solution in an attractive and convincing form. By contesting with his peers, both by brain and by hand, the architect and the draftsman is gaining strength for his private professional practice as truly as the athlete trains himself by his physical competition.

This competition, being of an altruistic or educational nature, may be treated as an exception within the meaning of the *Circular of Advice and Information Relative to the Conduct of Architectural Competitions* issued by the AMERICAN INSTITUTE OF ARCHITECTS' Committee on Competitions.

The program contains uniform conditions for all competitors. The problem is stated broadly and its solution is left to the competitors. Mandatory requirements are as few as possible and are set forth in such a way that they cannot fail to be recognized as such.

This competition provides an extra stimulus to refresh the architect's knowledge of an im-

portant building material—Glass—and to acquaint himself with recent advances and improvements in the form and quality in which it has been made available.

It also offers the possibility of gaining, through the wide publicity that will be given the authors of the winning designs, added professional prestige in the eyes of potential clients. What impresses a client is that a good solution of certain fixed conditions was found and the inference is gained that there are other good solutions in that designer's head.

As the purpose of this competition is to secure evidence of the imagination and skill of the competitors rather than to obtain elaborately prepared drawings, only one sheet of drawings is required, thereby reducing the expenditure of money. The time saved on draftsmanship is left for the study of the problem.

The Professional Adviser selected by Pencil Points and the sponsors to conduct this competition brings to it the experience gained in the conduct of eighteen competitions of similar type.

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THE BULLETIN - BOARD

MICHIGAN SOCIETY OF ARCHITECTS

AT its twentieth annual convention held in Detroit, February 23 and 24 last, the Michigan Society of Architects elected the following officers: Clair W. Ditchy, president; Emil Lorch, 1st vice-president; Harry L. Mead, 2d vice-president; William D. Cuthbert, 3d vice-president; Frank H. Wright, secretary; Andrew R. Morison, treasurer; Talmage C. Hughes, executive secretary.

Directors elected are as follows: Wells I. Bennett, Frank Eurich, Walter E. Lentz, Amedeo Leone, William G. Malcomson, Richard Marr, H. Augustus O'Dell, N. Chester Sorensen.

JOHN STEWARDSON SCHOLARSHIP

THE announcement of the John Stewardson Memorial Scholarship in Architecture for 1934, reaches us, we fear, too late to be of real service to prospective candidates. Applicants were required to file a registration form not later than March 15, last.

NEW YORK CITY'S HOUSING BOARD

FOLLOWING the establishment of a Municipal Housing Authority by recent act of the Municipal Assembly, Mayor LaGuardia of New York City has appointed the following five members: Langdon W. Post, Tenement House Commissioner, chairman of the board; Mrs. Mary Simkhovitch, president of the National Housing Conference; Louis H. Pink of Brooklyn, member of the State Housing Board; B. Charney Vladeck, former Socialist alderman, and general manager of *The Jewish Daily Forward*; and the Rev. E. Robert Moore of the Catholic Charities. Frederick L. Ackerman has been retained as technical advisor.

PRINCETON PRIZE COMPETITIONS

THE School of Architecture of Princeton University announces for the scholastic year 1934-1935 two competitive prizes to permit men of unusual ability, who desire to complete their professional training, to profit by the opportunities offered by the School of Architecture, the Department of Art and Archaeology, and the Graduate School of Princeton University.

The Prize men will be exempt from charges for tuition, and will receive five hundred dollars (\$500) each, in quarterly payments during their term of residence. Although not enrolled as undergraduate or graduate students, the Prize men will be eligible to reside in the Graduate College. Rooms and board may be obtained from five hundred dollars (\$500) up.

They will be required to take the courses in Design, offered by the School of Architecture, and will have the opportunity of attending courses in the History of Architecture and the Allied Arts, in Construction, in Freehand Drawing, in Ornament, or in other subjects for which they may be prepared.

The schedules of the Prize men will require at least as much work as those of the registered students, and their tenure of the Prizes will depend on their attaining at least the required standing in the courses they elect.

The awards will be made after a most careful consideration of the personal record of the candidates, followed by a competition in architectural design among the candidates who have been accepted.

Candidates for these Prizes shall be unmarried male citizens, not less than twenty-one nor more than twenty-seven years of age on September 1, 1934, who have been employed as draftsmen in architects' offices for not less than three years, or who have otherwise demonstrated their experience and ability in architectural design.

On or before May 1, 1934, candidates shall file with the Director of the School of Architecture formal applications and three letters of reference as to character, education, personal fitness, and artistic ability. Graduates of recognized architectural schools will not, in general, be expected to compete, but experience in design in ateliers of the Beaux-Arts Society or of architectural schools, will be considered in determining the candidates' eligibility. With these credentials must also be presented recommendations from the architectural firms for which the candidates have worked. Application blanks may be obtained by addressing the Director of the School of Architecture, Princeton University, Princeton, N. J.

The competition will be held from 9:00 A.M., May 19, to 9:00 A.M., May 31, 1934, inclusive.

The competition drawings may be done in any institution or office

approved by the Director of the School of Architecture, provided arrangements can be made with the officers of such institution or office for proper supervision. Each candidate should state in his application where he prefers to work on the competition.

The Prizes will be awarded to the two competitors presenting the most meritorious solutions of the programme, by a jury consisting of two representatives of the Staff of the School of Architecture, Princeton University, namely, Professors Sherley W. Morgan and Jean Labatut, or alternates appointed by them, and three prominent practising architects who will be invited to serve.

PRODUCERS' COUNCIL GAINS

"THERE are indications everywhere that conditions are improving," says a report from The Producers' Council, affiliated with the American Institute of Architects. For the first time in three years the Council's membership is increasing, a gain of 50 per cent having been made in the last four months.

The Council is composed of leading companies and associations in the construction and allied industries, including steel, electrical equipment, copper, etc. The upward tendency is attributed to the desire of builders, architects, engineers, and similar groups to unite in promoting sound recovery in the building industry through self-regulation.

NEW YORK SOCIETY OF ARCHITECTS' HOUSING EXPOSITION

FROM February 14 to 20, the New York Society of Architects held in the rooms of the Architects' Samples Corporation, New York City, an exposition of housing. Over six thousand visitors inspected the exhibits, which included drawings for Knickerbocker Village, Inc., Manhattan (John Van Wart); Boulevard Gardens Housing Corporation, Woodside, N. Y. (Theodore Engelhardt and Adolph Dick); Hillside Housing Corporation, Bronx, N. Y. (Clarence S. Stein); Halletts Cove Garden Homes, Inc., Astoria, Long Island (Fellheimer & Wagner); Spence Housing Corporation, Brooklyn, N. Y. (Fellheimer & Wagner); Replanning Project, Winfield, Long

(Continued on page 10)

BELLERIVE COUNTRY CLUB, NORMANDY, MISSOURI. Architect Frank Cann, Engineers, W. J. Knight and Co. Complete equipment including 40 ft. special built front counter, back counter and mirrored top frame, special built workboard with double rinse tank, bottled beer cooler, etc., by Brunswick.



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THE BULLETIN-BOARD *Continued*

(Continued from page 8)

Island (Regional Plan Association); Harms Park Housing Corporation, Chicago (Nimmons, Carr & Wright); Sunshine Apartment Corporation, Richmond, Va. (Carneal, Johnson & Wright); Neighborhood Association, St. Louis (Hoener, Braun & Freese); Hill Creek Park Homes, Philadelphia (Thomas & Martin); Roosevelt Terrace, San Francisco (J. R. Miller & T. L. Pflueger).

AIR CONDITIONING

THE Department of Commerce, Domestic Commerce Division, published last year a bibliography on the subject of air conditioning. Two editions were quickly exhausted, and the department now contemplates the publication of a third edition which will be brought up to date. In this it is intended to include a list of all information published on the subject of air conditioning—not merely news items or personalities, but informative material on the subject. This advance notice is published in order that any contemporary publications inadvertently not notified will be able to supply lists if they wish to do so.

A COURSE IN AIR CONDITIONING

A PRACTICAL home study course in air conditioning is now offered for enrollment by University Extension, Massachusetts Department of Education, and is available to all residents of the United States, as announced by James A. Moyer, Director, at the State House in Boston. The course combines instruction in the necessary theoretical background and fundamental practices and contains extensive illustrative examples of the calculations necessary in the application of equipment to residences, office buildings, restaurants, theatres, food factories, and textile mills.

NEW YORK PUBLIC LIBRARY'S REQUEST

THE New York Public Library lacks the issues of ARCHITECTURE noted below. These numbers are all out of print, but in view of the importance of having a complete file in the Library, Dr. E. H. Anderson, director, makes public this need. He would appreciate the courtesy of any of our readers who, having no longer need for their copies of these issues, will send them to the Library. Correspondence and shipments should be addressed to The Director,

The New York Public Library, Fifth Avenue and 42d Street, New York City.

Vol. I, No. 1; Vol. I, No. 3 to Vol. II, No. 9, inclusive; Vol. V, No. 26 to Vol. V, No. 30; Vol. VI, No. 32 to Vol. VI, No. 36; Vol. VII, Nos. 38 to 41; Vol. VIII, Nos. 44 to 47; Vol. IX, No. 51; Vol. X, No. 60; Vol. XI, No. 1; Vol. XII, Nos. 2 to 6; Vol. LXIII, No. 4.

PACIFIC COAST UNIVERSITY

THE educational institution formerly known as the Los Angeles Institute of Technology is now the Pacific Coast University, College of Arts and Science. The college is of academic standing specializing in professional courses. Degrees are now offered in architecture and in engineering. M. T. Cantell, F.R.I.B.A., C.E., is dean of the college. The director of architecture is R. Van Buren Livingston, B.S.

MISSING ARCHITECT

THE National Desertion Bureau, Inc., a socio-legal organization affiliated with the Federation for the Support of Jewish Philanthropic Societies of the City of New York, issues the following plea:

"Information is wanted of Irwin Hamburger, who left home in July, 1931, taking the oldest child Bernice with him, and leaving his wife Charlotte and their two infant children, Ira born in 1927 and Jay in 1931, entirely unprovided for. He has not been heard from since, and as Mrs. Hamburger is unemployed the family is in great need. Irwin Hamburger is short and stocky, was born in the United States in 1889, has dark brown hair, dark brown eyes, is an architect by occupation. Kindly communicate with the National Desertion Bureau, 67 West 47th Street, New York City."

ISAAC E. DITMARS, 1849-1934

ISAAC EDWARD DITMARS, retired New York architect, who for forty years resided in Brooklyn, died February 28, at his home in Scarsdale, N. Y.

Mr. Ditmars came to New York as a youth from his native Nova Scotia to study architecture. After being associated with John F. Miller, he established in 1885 the firm of Schickel & Ditmars. Among the structures designed by his firm were the Cathedral of the Sacred Heart, Newark; some buildings of the Lenox Hill Hospital in New York;

St. Vincent's Hospital; the Roman Catholic chapel at Bellevue Hospital; the Roman Catholic Orphan Asylum at Kingsbridge; and St. Joseph's Seminary at Dunwoodie.

Mr. Ditmars retired in 1930. He was a Fellow of the American Institute, and a founder and former president of its Brooklyn Chapter.

A. W. LONGFELLOW

1854-1934

ALEXANDER WADSWORTH LONGFELLOW, architect, of Boston, a nephew of Henry Wadsworth Longfellow, died February 16, in Portland, Me. Mr. Longfellow was born in Portland, August, 1854. In 1872 he left Portland to enter Harvard College, from which he was graduated in 1876.

From 1887 to 1895 Mr. Longfellow was a senior partner of the Boston firm of Longfellow, Alden & Harlow, and the latter year entered into partnership with his brother, R. K. Longfellow.

The Carnegie Library in Pittsburgh and the City Hall in Cambridge, Mass., were designed by the first-named firm. The two brothers designed the Phillips Brooks House, Semitic Museum, Arnold Arboretum, and two memorial laboratories in a proposed chemical group at Harvard; Agassiz House and two dormitories at Radcliffe College; the Oliver Wendell Holmes and Abraham Lincoln schools in Boston; the original Boston Elevated Railway stations.

Mr. Longfellow was made a Fellow of the American Institute of Architects in 1891.

THOMAS C. YOUNG, 1858-1934

THOMAS CRANE YOUNG, architect, died at his home in St. Louis on March 2. Mr. Young was born in Sheboygan, Wis., and was educated at Washington University, St. Louis; the Ecole des Beaux Arts, Paris; and the University of Heidelberg.

He started to practice his profession in Boston, first with Ware & Van Brunt, then with E. M. Wheelwright. He had been a member of the firm of Eames & Young since 1885. His firm designed the Cupples plant in St. Louis, comprising about ten city blocks of warehouse buildings; the Masonic Temple; Boatmen's Bank and office building. Mr. Young was a member of the Board of Architects for the St. Louis Exposition in 1903, and the Trans-

(Continued on page 20)

WHAT IS MODERN ELEVATOR PRACTICE?

• NO. 1 OF A SERIES OF SIX •

This article concerns itself with the summarizing of modern freight elevator practices. This information comes from the many years of experience of Otis Elevator Company in installing thousands of freight elevators.

Moderate Duty: (2000 to 4000 lbs.—slow speed)

For economy of both installation and operation, the most popular type today is the electric machine with DOUBLE BUTTON CONTROL. This does away with the necessity of a regular operator, as it is easily and safely handled by any one.

For this type, standard arrangements are available. For instance, for a capacity of 2500 pounds at 50-foot speed, there are two platform sizes, 5' 6" x 6' 9" or 6' 6" x 7' 6". Other standard arrangements can also be obtained.

Medium Duty: (2000 to 6000 lbs.—medium or high speed)

Elevators of this size usually require a regular operator, as they are used in medium height buildings with fairly intensive service requirements. Therefore, they are usually furnished with Car Switch Control.

A number of practical combinations of load and speed have been worked out by us for this service. On the basis of long experience, they cover adequately and economically most requirements.

Special combinations for freight and service elevators in office buildings, hotels, etc., are usually special elevator engineering problems. We have a wide range of capacities, speeds and platform sizes which permit of much elasticity in solving individual problems.

Heavy Duty: (Special—large loads with or without high speed)

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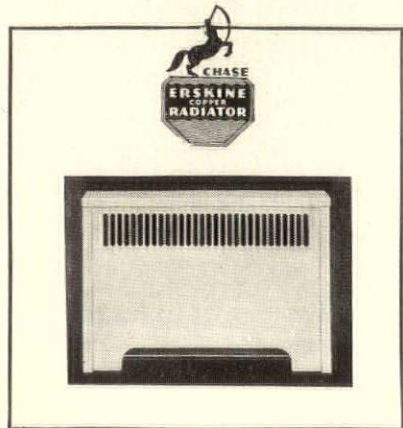
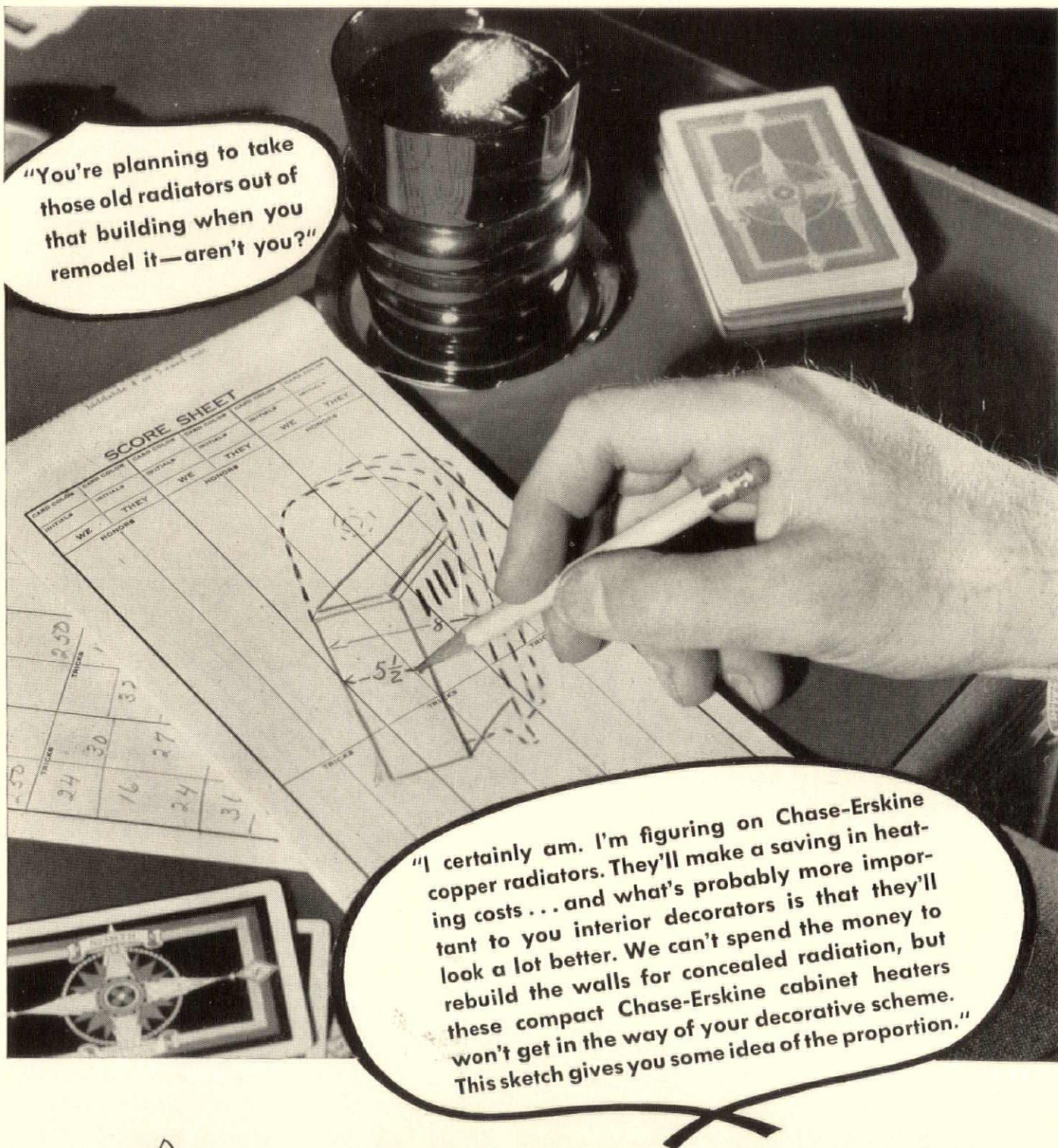
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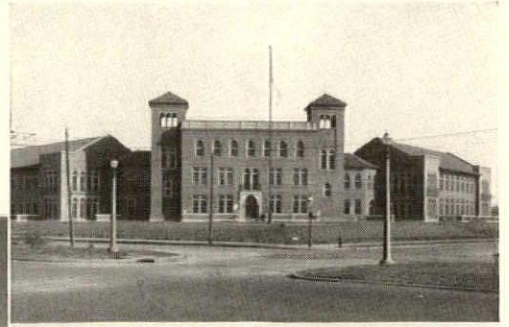
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THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. LXIX, NO. 4

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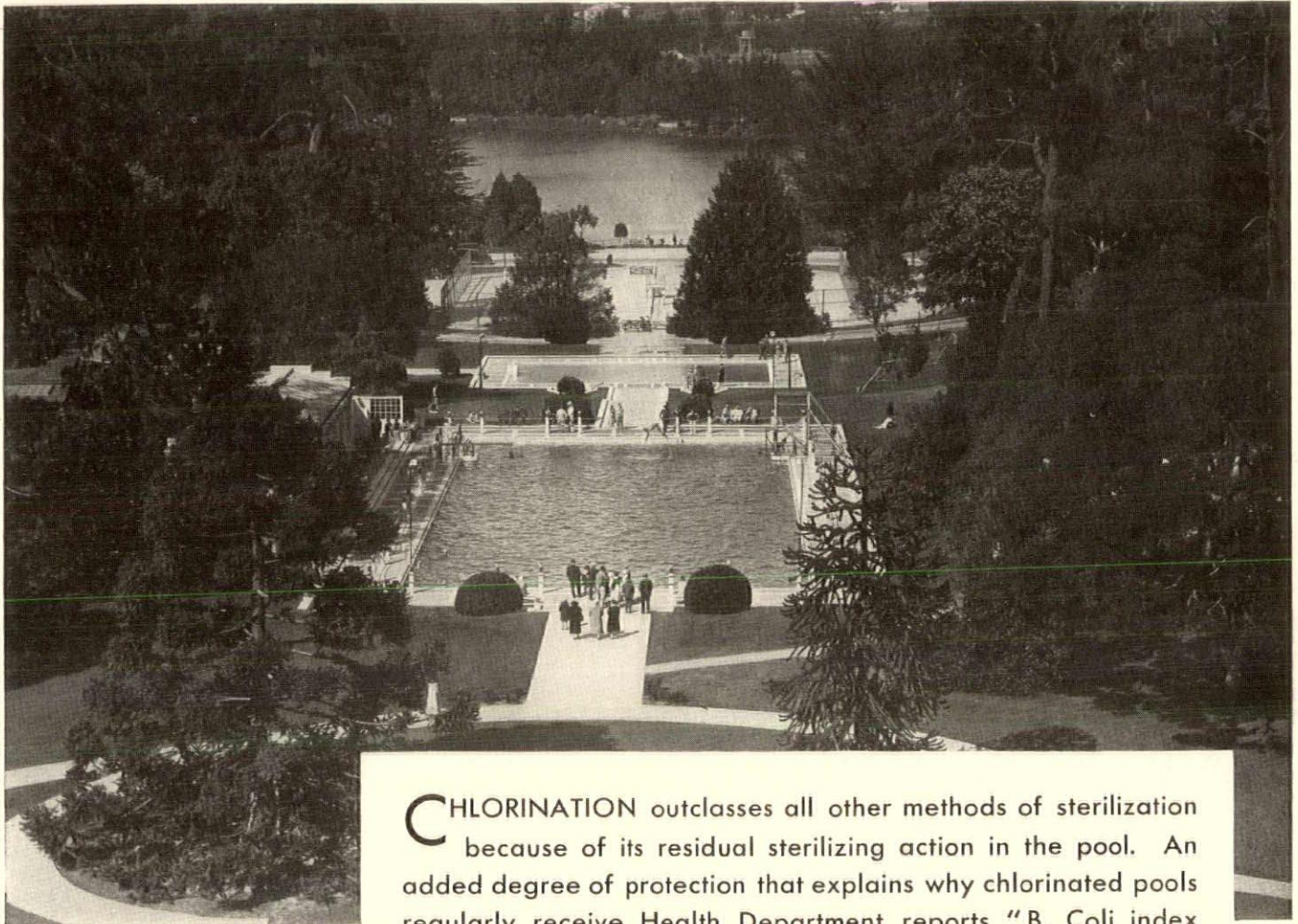
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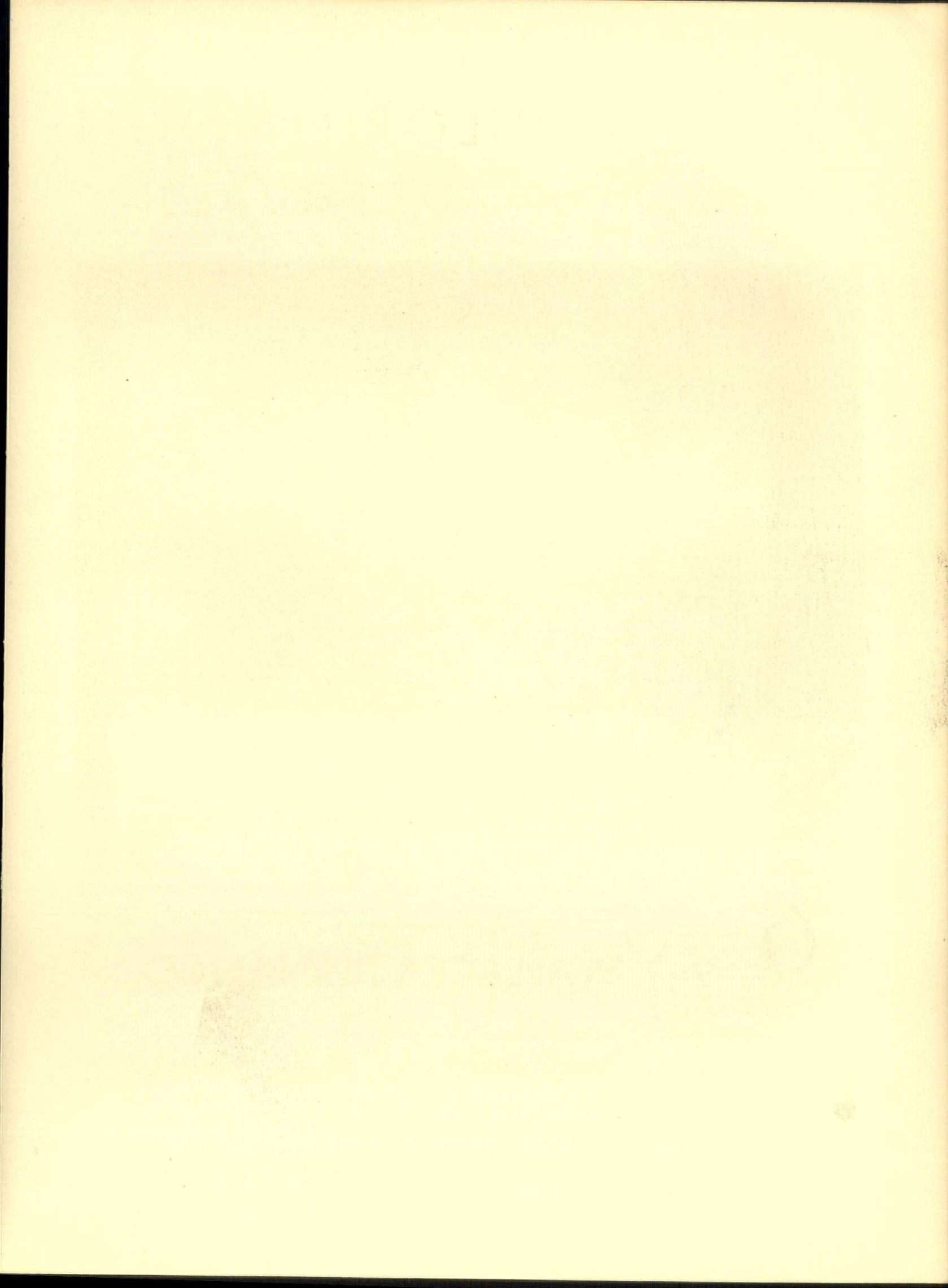
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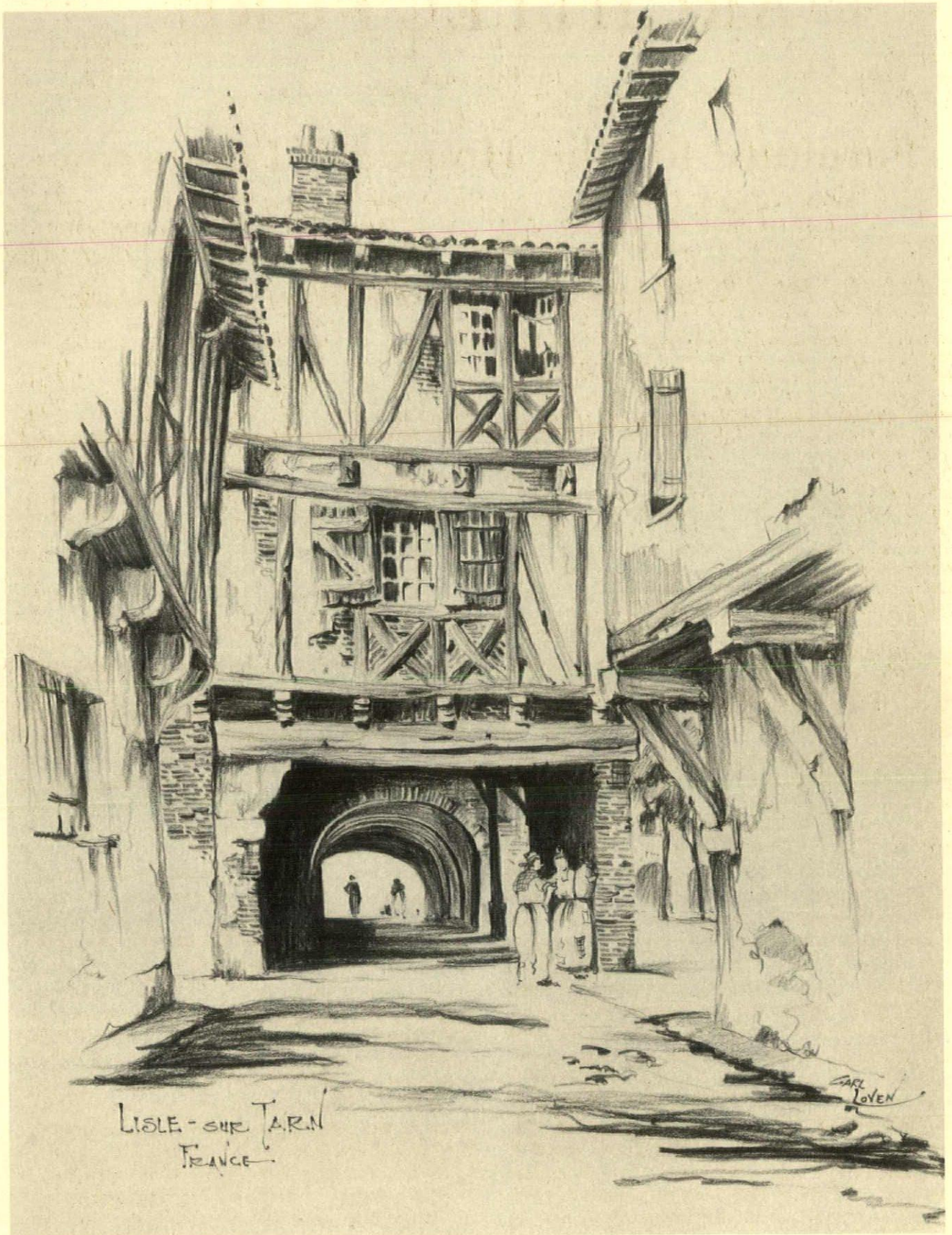
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LISLE-SUR-TARN, FRANCE
From the drawing in pencil by Carl Loven

ARCHITECTURE

❖ VOLUME LXIX

APRIL 1934

NUMBER 4 ❖

Furniture for the House of Tomorrow

TWO WIDELY DIVERGENT OPINIONS BY WELL-KNOWN MEN,
EACH OF WHOM SPEAKS WITH AN AUTHORITY THAT IS CON-
VINCING TO MANY FOLLOWERS

By Paul T. Frankl

By Henry F. Bultitude

Educated in Berlin, with further study in Vienna, Munich, and Paris, Mr. Frankl came to this country in March, 1914. This month rounds out twenty years of his independent work as a decorator, designer, and lecturer. In the capacity of lecturer he has spread the gospel of modernism among many thousands of students and laymen. One of his first commissions was Helena Rubinstein's first establishment, in 1914, and he has designed three others for her in the years following. Stage settings for the Theatre Guild came from his pencil and brush during 1915-16. New York University made him a professor, and in addition he has lectured for five years at the Modern Museum. Three books have appeared from his pen: "New Dimensions," "Form and Reform," and "Machine Made Leisure."

—EDITOR.

Starting in his father's furniture manufacturing business in London, Mr. Bultitude won three scholarships at the Art School for furniture design; in 1906 was elected to the Society of Arts, London; and joined the designing staff of an important decorating firm in that city. He was sent by that firm to Los Angeles to work out a scheme of decoration with the architect for the Huntington residence at Pasadena, which now houses "The Blue Boy," "Mrs. Siddons," and other famous paintings. After returning to London he was sent here a second time, and this time remained, starting his own business in 1913. Mr. Bultitude is a former president, Society of Interior Decorators, vice-president of The Architectural League of New York, a founder member of the American Institute of Decorators, and now vice-president of its New York Chapter.—EDITOR.

FOR the last thirty-five years people have asked the question: Will modern art live?

Today, as contemporary style in the decorative arts is spreading all over the globe, and, during a comparatively short time, has found wider acceptance and more enthusiastic recognition than any style of previous periods, more and more people are asking this question. Being more conservative than our brains, our eyes at first resent that to which they are not accustomed. But what yesterday was incomprehensible becomes the reality of tomorrow. In practically every endeavor of mankind, including art, speed and the god Machine have taught us to anticipate the "impossible."

Contemporary expression of art in its new forms—contrasting colors, new materials, disregard for traditions established by long usage—has come as a shock to us. But all modern progress has been made by shock tactics. Our generation has been shocked by the terrific speed of bicycles, by the first appearance of the horseless carriage, by suffragettes and the success of their movement, by astounding developments in every field of modern science, by modern music, modern sculpture, modern painting.

THE realization that interior decoration and furniture of the future will not be based on radical modern tendencies is becoming more generally believed; even the enthusiasm of some of modernism's most ardent supporters is waning, and they are returning to the basic principles of design that have come down to us through the ages.

These principles have proved, through countless examples of furniture, that useful objects may be practical and beautiful. The decorative quality of furniture is given by the proportion of the mass, by mouldings, the grain of the wood, color, painted decoration, the fabric coverings, and many variations of the different forms of enrichment; these factors provide an unlimited and diversified field of opportunity for the designer's ingenuity.

Interior decorative design in its broadest sense is the solving of a complex problem, not merely an opportunity to exploit the personal idiosyncrasies of the designer at the expense of both the owner and the objects concerned.

That this positive point of view not only still exists, but is growing, is evident from the perusal of the ten articles by architects that ap-

❖ F R A N K L

We are going through the same experience in our resentful attitude toward the new forms and expression of modern decorative art. To fight the existence of the contemporary art movement is as futile as it would be to fight the machine. Modern art and the machine are now penetrating the last stronghold of tradition—man's home. What is the aim in modern decorative art, and where are we drifting? Do we wish to create a more pleasing, restful atmosphere in harmonious colors? Do we want to be playful and decorate, with designs modern in conception, the plain uninterrupted surface we have so painfully been striving for? Do we believe that by replacing graceful curves with straight lines and sharp angles we can achieve our ends? Are we striving for a new, a better, a higher ideal of beauty? And what is this ideal? Do we want to be serious and solemn, or playful and sophisticated?

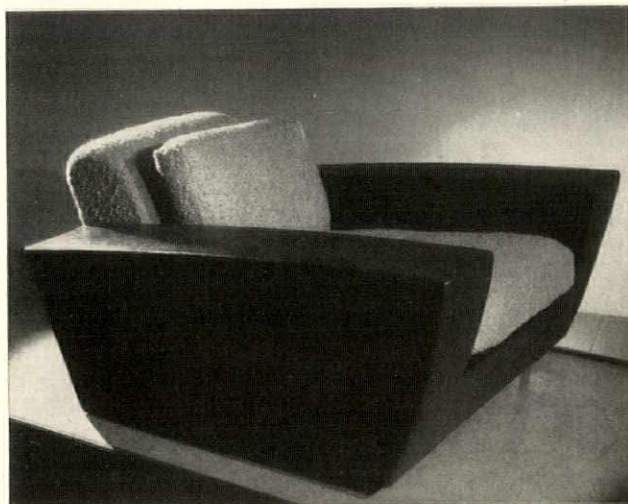
Like every modern movement, the modern decorative art movement belongs to youth. Its impulse is self-expression. The young artist usually does his best work during the early years of his struggle. It may not be the most finished product; usually it is the most direct and most exciting expression of which he will ever be capable. In his youth he is impressionable, easily excited, therefore most exciting to others. He suffers from this quality and strives to be good and improve his art. As he succeeds and is accepted, his most vital force diminishes—the fascination of youth. Therefore the real artist is one in whom eternal youth renews itself, one who through all his years strives for something eternally new. Art is a record of emotion, and "goodness" has nothing to do with it.

Just as in the fields of painting, sculpture,

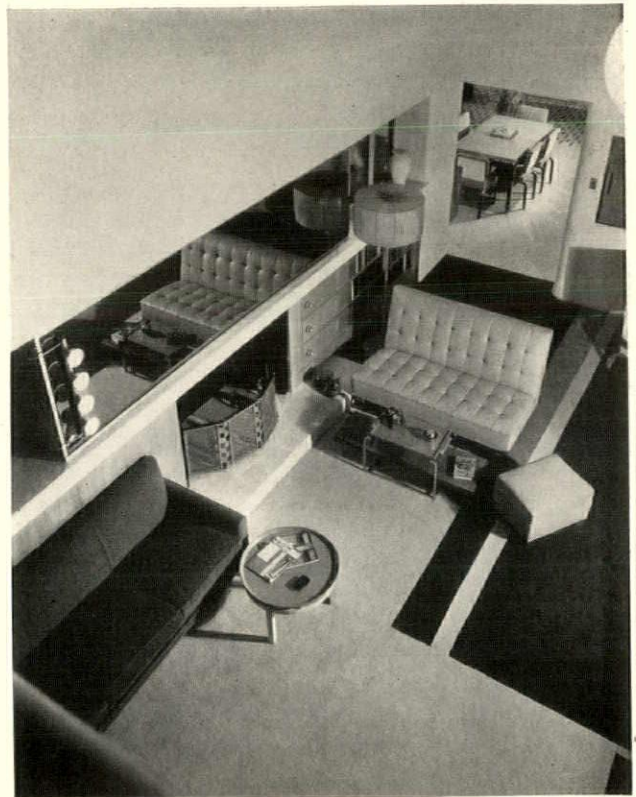
music, and letters, modernism departs drastically from the outworn forms of bygone days, so modern decorative art definitely and conscientiously seeks new expressions and new forms for new materials, new uses for old materials and new combinations of color and color effects. In modern decoration our aim is to be young, to be stimulating, to be exciting, and to let our three-dimensional pictures, our ensembles, communicate to the onlooker the joy that went into their conception so that he too shares our fun.

We have a new idea of beauty today. The Greeks had their columns; the Romans had their arches; the steeples of the Gothic cathedral pointed straight to heaven, pleasing their time and their God. Today we have awakened to a new consciousness in our existence. Speed, cousin of Time, enriches our lives by widening our horizons and giving us a fourth dimension. We today are in love with Speed; we are drunk with it, possessed by it. Our lives are regulated by Speed—this new twentieth-century goddess.

What has Speed to do with modern decoration? you may ask. Once we are in the haven of our four walls, we want our homes to be restful



Photograph by Alfredo Valente by courtesy of "Arts & Decoration"



Photograph by Hedrich-Blessing Studio

A chair designed by Mr. Frankl incorporating his ideas of what this age of youth demands

An unconventional view of a modern interior as designed by James S. Kuhne and Percival Goodman

❖ BULTITUDE

peared in the January issue of ARCHITECTURE.

The practical problems that have arisen in modernistic design have been many. Enormous windows, out of all proportion to the rooms, have caused excessive glare; the terrific heat of the sun, despite all kinds of shades and screens to keep it out, has faded carpets and chair fabrics and rotted curtains.

Of course, one may say that these embellishments are not essential in this modernistic age, but curiously enough the demand for comfort is perennial. Comfort is impossible while there is even one disturbing factor, and to attempt an hour of pleasant relaxation in a room that simulates a conservatory, without even the beauty of its plants, is impossible. Add to this the fact that the furniture may be as impractical in design as the architecture that encloses it, and you have a rather hopeless situation.



One of Mr. Bultitude's pencil drawings for a simple easy chair, the design of which is based on what he feels to be the practical requirements of comfort. The rear legs follow the structural lines of the back, while the front ones are shaped to harmonize with the flowing lines of the arms



Living-room of Waldron Faulkner, architect, Bronxville, N. Y.

Photograph by Robert M. Glasgow

The ephemeral state of this period of design was obvious to many, but its amazing oddities gave it such excellent publicity that the false conviction grew in some quarters that no one had designed anything before this genesis of new ideas. One has only to see an international exhibition of modern architecture or interior decoration to realize that it is based on a few stunts that have been copied in every country, so even its originality is denied them. The arts and crafts quickly followed the architectural trend, and soon outdid it in amazing peculiarities of design and construction. Furniture was made

that hardly could be moved, beds were built in, so that it was almost impossible to make them, every law of comfort and convenience that we had ever known was violated, and the most incredible things appeared—products solely of a desire to make things that bore no resemblance to their prototypes.

But the unyielding desire for comfort remains, and as the novelty of Modernism wears off, these creations will be seen in all their crudity and will vanish even more quickly than they appeared.

I realize full well that designers who have

❖ F R A N K L

and forget speed. But speed has many expressions and the one we are referring to here is not that which is registered on the dial of the speedometer. The horizontal line, straight and uninterrupted, may be considered the graphic, conventional symbol of speed. Speed, not measured by m.p.h. but as expressed by new shapes and forms typical of our age and born in the wind tunnel of the aeronautic laboratory—this is our aim.

Streamlining had its origin in the endeavor to overcome wind resistance in automobiles and airplanes, but it has gradually developed into a style that today is not restricted to rapid transit,

but has been introduced in fashions, in decoration, and in architecture.

The furniture of today and tomorrow is definitely and typically under the influences of these emergent forces. For the last twenty years we have witnessed motor-cars getting lower and lower. A critical observer notices an analogous tendency in furniture during that period. At first we ascribed this new lowness in furniture to the lack of formality characteristic of our time. High vertical furniture was expressive of formal dignity, whereas low furniture, with its lounging appeal, invites informality. But today's furniture, as shown in the illustrations herewith, is borrowed from the streamlines of the bow of a boat cutting through water at fast speed. In some of the more modern creations, the leg, so typical of all period furniture, is essentially vestigial. We find beds, commodes, sofas, and easy chairs comfortably resting on a base lying straight on the floor, thus preventing dust from accumulating beneath them.

The process of elimination of all unnecessary, meaningless decoration is definitely influencing design in modern furniture. Simplicity and restraint are our aim. In his constant search for new materials and new uses for existing stuffs, the modern designer is endeavoring to bring out the intrinsic beauty of his material by letting it speak for itself. Wood is allowed to be wood; metal is metal; cork is cork; glass is glass; and, above all, we avoid having one material imitate another.

A group about the fireplace end of Mr. Frankl's New York studio



Photograph by Emelie Danielson by courtesy of "Home & Field"

❖ BULTITUDE

not followed the Modernistic cult have been classified as copyists, and lacking in originality, but so-called originality that makes the object useless for the purpose intended is not design. Take, for instance, the ordinary easy chair. Its only reason for being is that it provides a comfortable means for sitting in an easy posture, and at best is not an object of particular beauty. Its proportions are governed by the human form; when these proportions are violated the chair is useless for the very purpose intended. Countless types of easy chairs have been made, all very similar, owing to the basic requirements necessary to make a useful object, the only chance for any variation being in decorative details.

To effect a radical change in design, these same chairs have been made without feet, which makes it well nigh impossible to move them, or

to clean under them—a quite important practical requirement. The arms have been lowered so that they cannot support the body, the outlines of the back given angular shapes merely for effect; in the end you undoubtedly have something “different,” but useless. Many examples could be cited, but repetition is tiresome.

“Mission” furniture was simple, durable, and of good proportion, yet artistically it has not proved satisfying and is no more.



Corner of a library furnished by Mr. Bultitude in which the chair covered with red damask was made of unusual width for a special purpose. The printed valance covers the usual type of legs, but without making it difficult to clean under the chair



A grouping about the fireplace in the living-room of Samuel A. Salvage, Glen Head, Long Island. Roger H. Bullard, architect

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❖ F R A N K L

Metal is playing a more and more important part in furniture making. Against its very definite advantage, it has the disadvantage of lacking warmth, texture, and appeal to the sense of touch that wood and other materials possess. It is therefore doubtful whether metal furniture will find great acceptance in homes where esthetic appeal is a significant factor.

Cork has recently been introduced to a larger extent as furniture covering. In heavy sheets of a quarter-inch thickness it is a most practical material, with definite charm, and very useful qualities. Pleasant to the touch; its texture in-

teresting to the eye; its warmth congenial to its use in furniture covering, cork is tough and will withstand wear and tear better than wooden surfaces. Cork does not stain, and its toughness prevents it from being easily mauled. Corners of cork can easily be rounded, and in doing so we overcome one of the great objections to modern furniture—its straight, sharp angularity. Cork is therefore a most practical material.

As covering for table tops, mirror tops on bureaus, black glass for metal and glass tables, and frosted glass illuminated from below for incidental effects, glass also finds wider acceptance. Practically every industry and its prod-

ucts are being used in some way or another in furniture making. With the wider acceptance of modern furniture there is no doubt that we shall develop a style truly expressive of our age.

It may seem that Americans are slow in accepting new ideas and putting them into practice, but conditions here are very different from those that prevail in Europe. The success of a



An interior designed by James S. Kuhne and Percival Goodman in which the stairs have been treated merely as a functional necessity

Photograph by Hedrich-Blessing Studio

❖ B U L T I T U D E

Metal has always been a most valuable accessory in furniture design, and the use of brass and silver, for handles, decorative mounts and inlays, has added interest and beauty to many types of furniture. Iron has also found structural and decorative use, but furniture made wholly of metal will never be generally used; it is cold and repellent to the touch, and even when made to simulate wood has an unsympathetic quality that excludes it from residential use, relegating it to institutions and cheaper hotels.

Because steel has become an important factor in the structure of modern buildings, although there it is carefully hidden from view, the modern designer decided that furniture of metal was the only type that could be in harmony with the surroundings, so pipe appeared in all kinds of bur-nishes and finish to provide both the practical and the esthetic in furniture. Even the decoration was made to conform, for pipe-like excrescences appeared on the walls as pilasters, and these were silvered to bring into mind

the metal that was somewhere hidden inside the walls. To complete the picture, metal flowers of shining lustre but unknown genus were placed on the mantelshelf, and so another phase of mis-applied design reached its height, and is now happily disappearing.

Although other materials will undoubtedly be discovered and used, wood will remain predominant in furniture construction. So far nothing has been found to surpass the beauty of the grain in wood and the effects that can be produced by its decorative use, and the ease with which it can be worked makes its practical use simple. By practical use, I mean that the



The hall in the country house of Paul D. Cravath, Locust Valley, Long Island, in which the staircase has been designed with regard to how it looks as well as how it functions. Bradley Delehanty, architect

Photograph by Samuel H. Gottscho

❖ FRANKL

movement in America can only be judged by its general acceptance by a heterogeneous public, and it naturally must take a long time for new ideas to penetrate the minds of the masses. In Europe a few elect may start a new movement, stir up a tempest in a teacup and, through the printing presses, may make believe that it is of national importance. Not so here. We are modern at heart and only too open to accept anything new; but before it can be presented to the great public it has to be carried beyond the state of the laboratory experiment. It must prove its practical and useful value and be rendered fool-proof.



The question often asked, "How can one combine modern furniture with an old setting?" is one that every generation has been confronted with. At all times there were three types of furniture: the antique, the moderately old, and the new.

The antique pieces, handed down from previous generations, were always few and rare. It was the furniture that everybody wanted, but only very few could afford.

The moderately old furniture, handed down from our parents or acquired in our early homemaking days, was the stuff no one wanted, and it was always available.

The new, the contemporary creations, were always in demand by the younger generation, who usually could not afford them.

To mix the old and the new presents no difficulty whatsoever, since we are not given to decorating in strict adherence with any given period. Some of the most attractive interiors show a tasteful assemblage of genuine antiques along with good contemporary pieces. A good modern piece of furniture is much more closely related to a genuine antique piece than a copy is to the original it is trying to imitate.

Of course, certain styles are more related in spirit to our own period than are others, and therefore will make for a more harmonious ensemble than would pieces that are in discord with our style.

Now that modern furniture has been put into quantity production and can be bought at a reasonable price, we shall soon look upon it as a child of our brains and a product of our machines. We shall find it useful, practical, and safe for the democratic masses always eager and ready for something new.

BULTITUDE ❖

strength and grain of the wood is considered in the lines of construction. To support the top of a table with square legs, many times too big for the duty they have to perform, and then to veneer them across the grain, even with beautiful wood, giving the impression that with a push the legs would break like a biscuit, is not practical design.

The texture inherent in a brick or stone façade is something charming to look at, but it is a transitory pleasure, as one does not stand and gaze at it for hours, whereas you may sit at a table for an extended period and consciously react to the beauties of its grain, color, mouldings, carving, or inlay. By the same process one is made cognizant of all the other pieces of furniture and the decorative units in the room. Furniture is always under a searching scrutiny, as it is in such close proximity during the sedentary hours of life. It is for this reason that the desire for beautiful furniture and objects will always be paramount, even though it may take a long time to realize that the things already in a room are ugly and perhaps useless.

This is the great distinction that Modernism has over all other periods or forms of decoration and furniture design—the realization of its impracticability and lack of artistic merit is quickly realized.



As one of the before-mentioned architect contributors says, "With less glitter and more logic, the house may become what it was a hundred years ago, a pleasant place to live in." And to quote another, "Man will not submit his last stronghold, his home, to the standardized sterilized treatment so much in vogue."

It is clearly seen that an era of individualism will develop, based not on eccentricities but on sound structural and design principles. Whether this will bring about a new style is unimportant, so long as it provides a home environment expressive of its occupants. Such an ideal will prevent a recrudescence of the style waves that have swept the country in steady sequence for several decades, and there will emerge an era of practical and beautiful craftsmanship in furniture and decoration, a veritable contrast to that which has just preceded it.

Houses will then contain rooms of dignity, usefulness, and personal charm, in which our new leisure may be spent in comfort and studious repose.



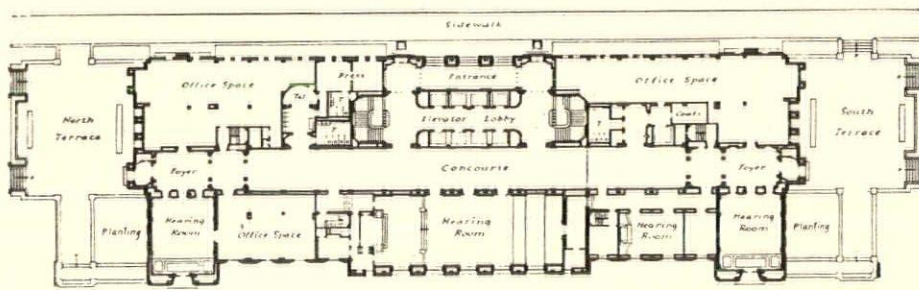
Ohio has grouped its various State Departments under one roof in a new building in Columbus. The site is a strip of land on the bank of the curving Scioto, with ample space for future expansion

Photographs by John H. Baker

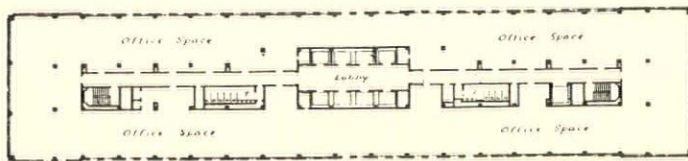
HARRY HAKE, ARCHITECT
FRANK W. BAIL AND ALFRED A. KAHN, CONSULTING ARCHITECTS

Ohio State Office Building, Columbus

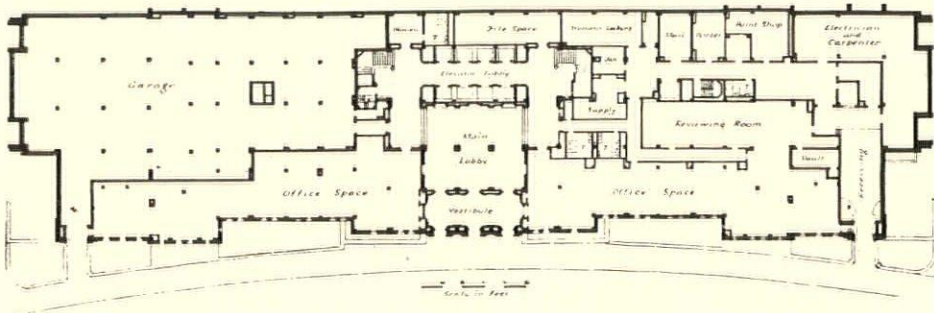
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FIRST FLOOR PLAN



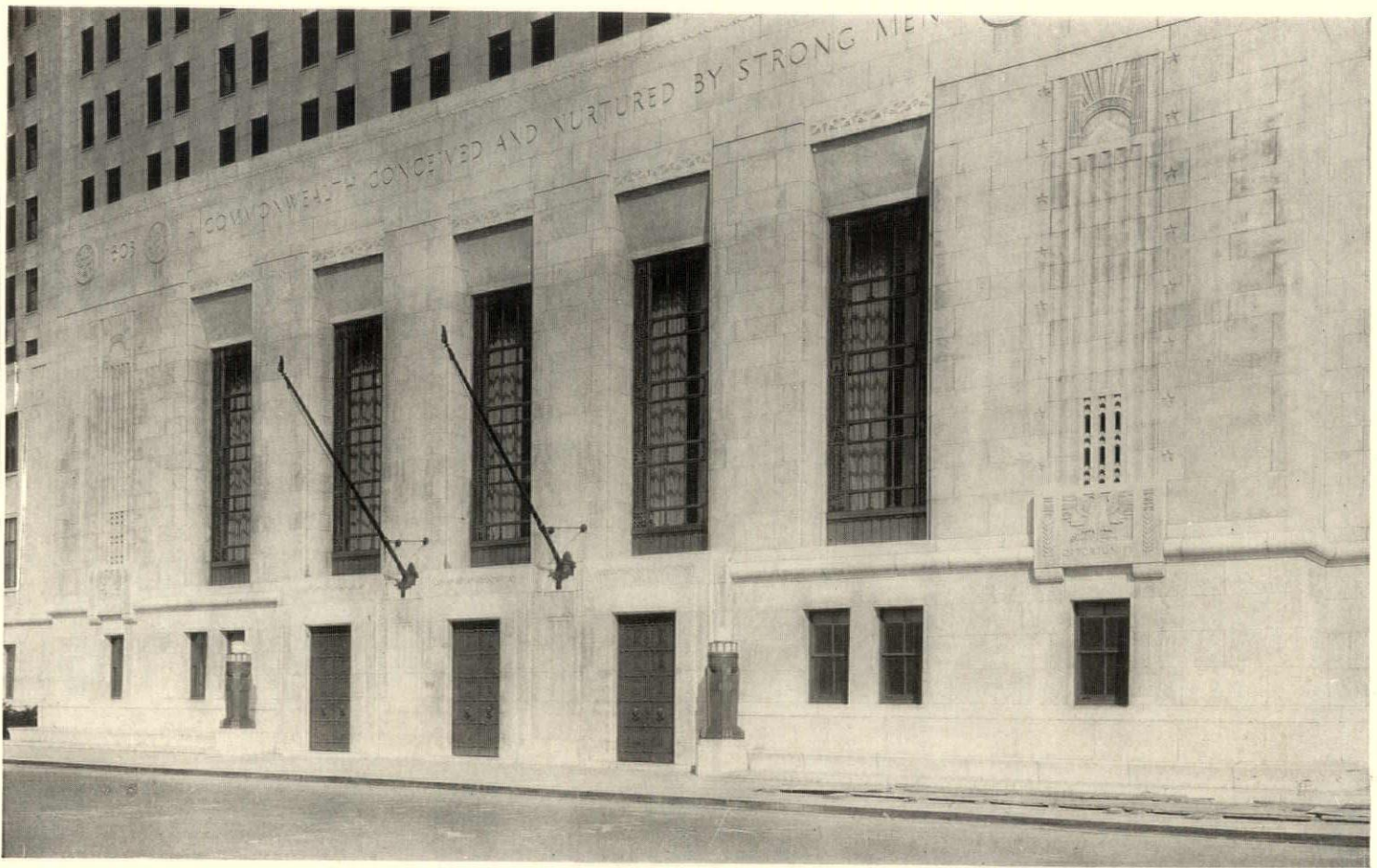
TYPICAL OFFICE FLOOR PLAN



GROUND FLOOR PLAN

The main entrance from Front Street, which is the side away from the river. The sculptured panels on this façade are devoted to various industries in the State. All plant forms used in the decorative scheme are conventionalized adaptations of the Buckeye foliage and fruit. These sculptures are the work of Alvin Meyer

The site lends itself admirably to a group of three buildings: a comparatively long and narrow unit in the centre flanked by square or L-shaped units utilizing the greater land area at either end. The centre unit only has been built for present needs



Central motif on the river front

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A detail of the south terrace. The two sculptured panels commemorate the former sites of State government





Detail of the north pylon on the river front. Sculpturally this is devoted to the pioneers of the northwest territory, including Boquet's expedition, Fort Washington, Campus Martins, the Greenville treaty, and the establishment of civil government at Marietta

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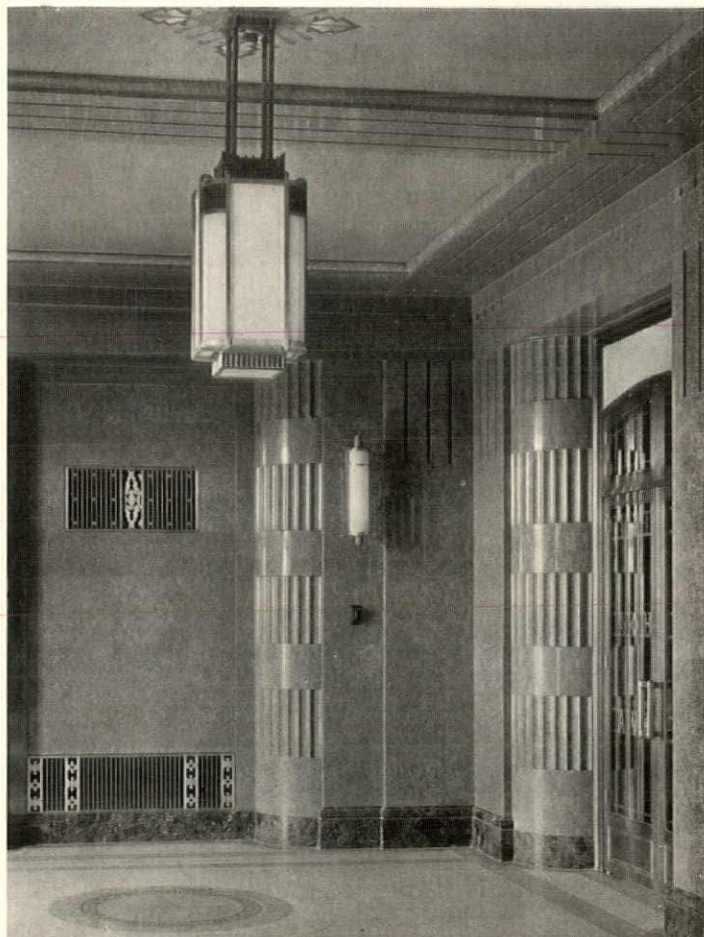
One end of the main concourse. This is the major circulatory unit common to public hearing rooms and the office building proper. It forms a Hall of Fame dedicated to sons of the State. On its walls are bronze bas-relief portraits

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Detail of the Front Street entrance vestibule



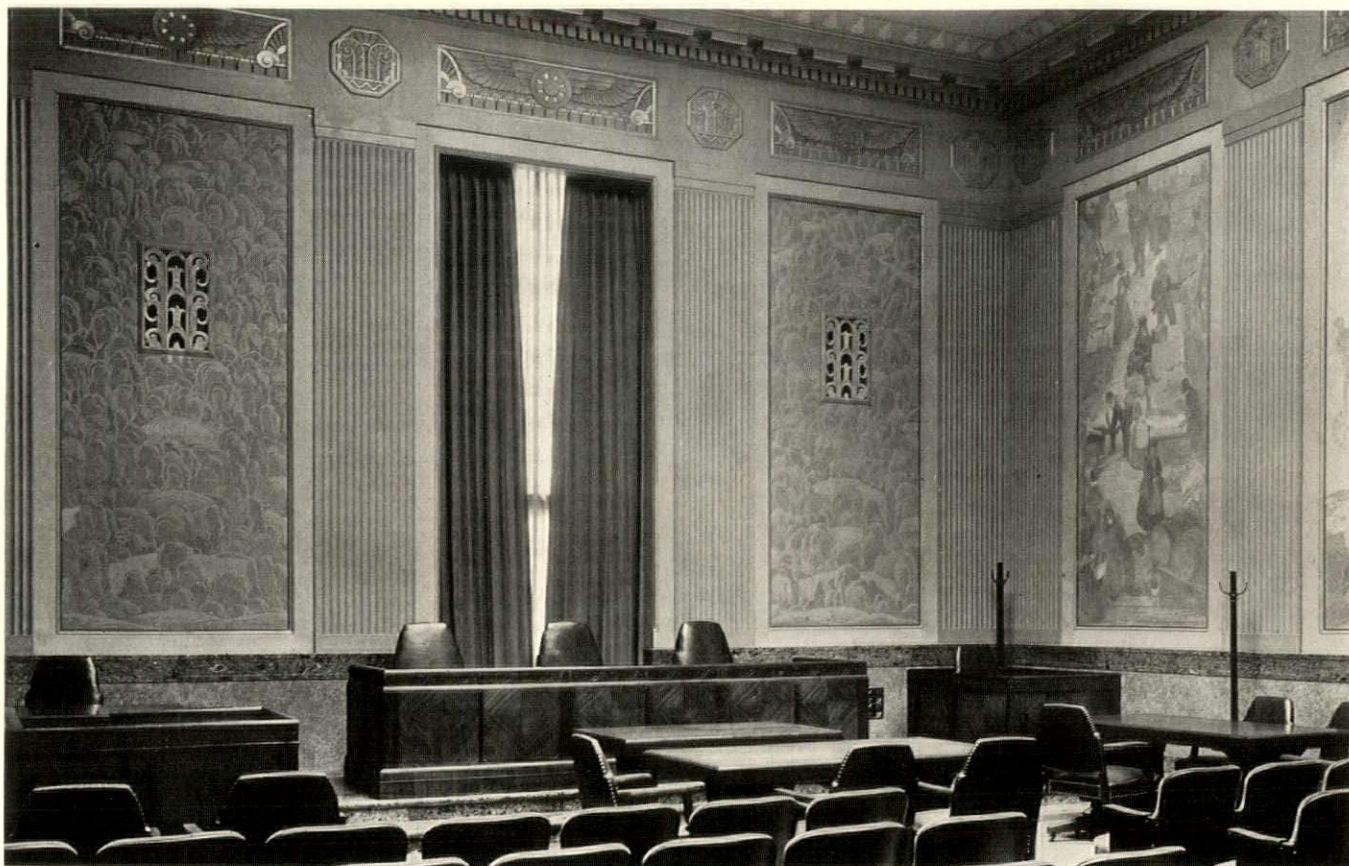
A corner of the ground-floor entrance vestibule adjoining Scioto Boulevard

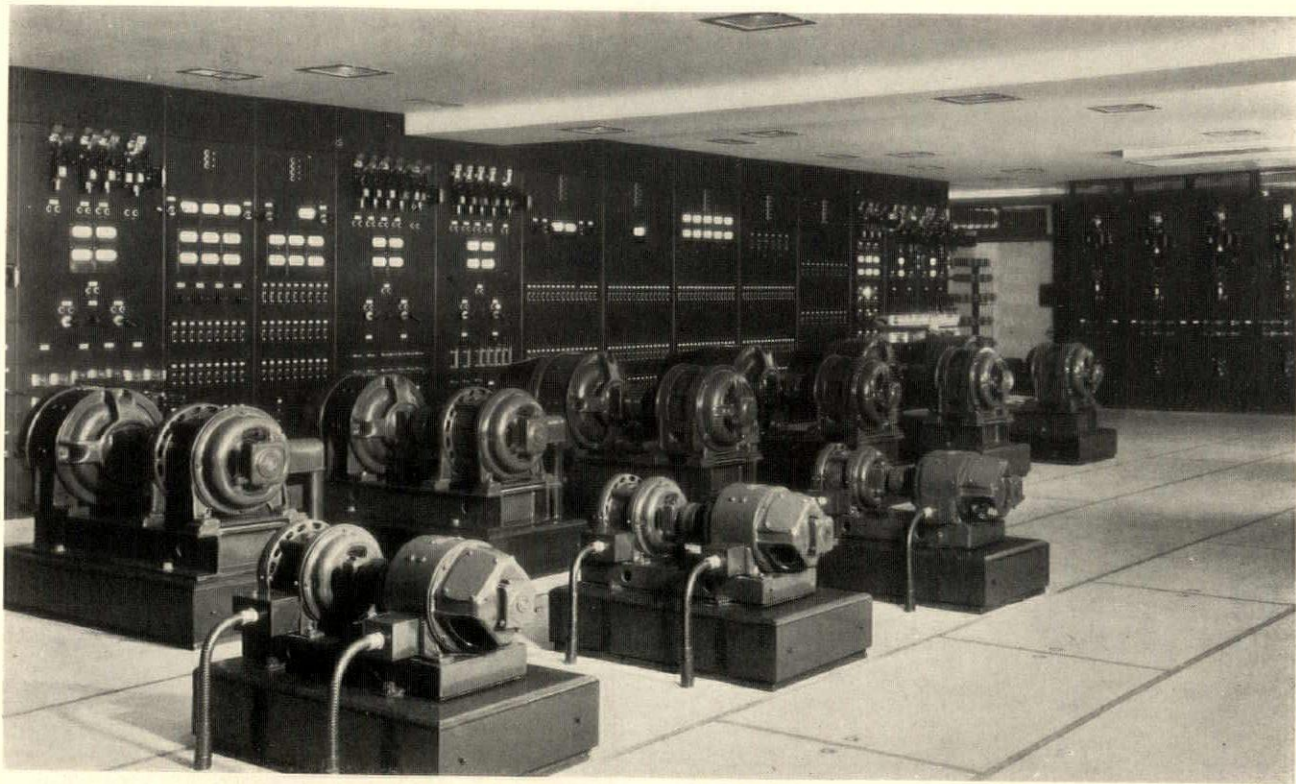
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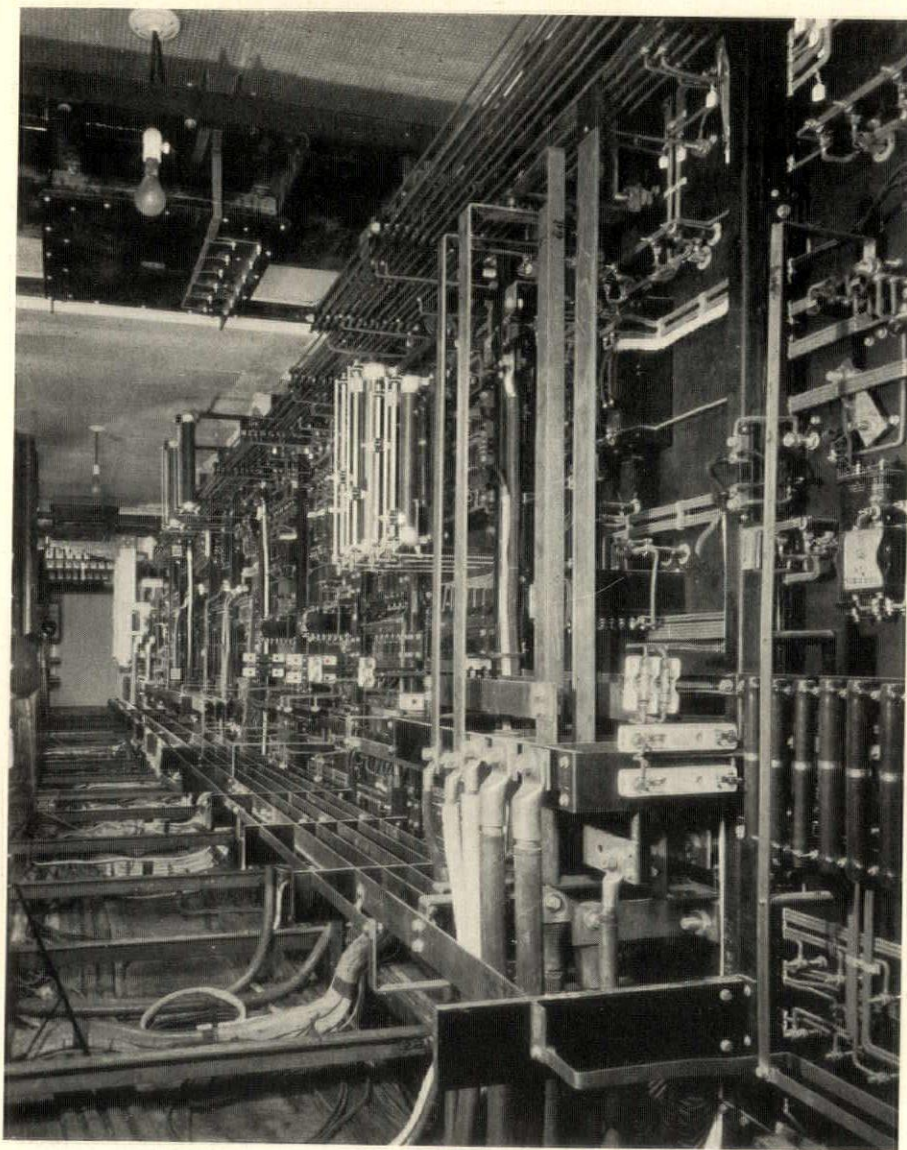
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Hearing Room of the Industrial Commission, with a series of murals by John F. Holmer





Above is the main switch-board in the power control room, National Broadcasting Company's quarters in the R. C. A. Building. To the left is the rear of the same switch-board—possibly one of the most complex and concentrated aggregations of electrical control yet devised



A Switchboard of the National Broadcasting Company

R. C. A. BUILDING
ROCKEFELLER CENTER
NEW YORK CITY

*Reinhard & Hofmeister;
Corbett, Harrison & Mac-
Murray; Hood & Fouil-
houx, architects*

*Clyde R. Place,
consulting engineer
Electrical installation by
J. L. Livingston*

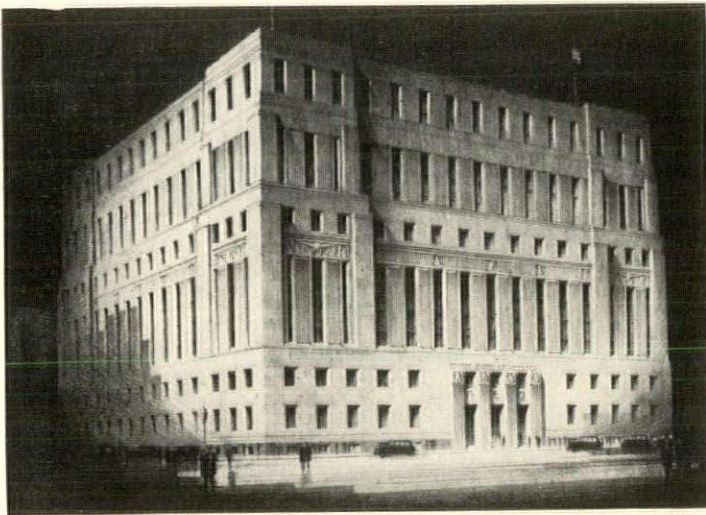
Photographs by Charles E. Knell

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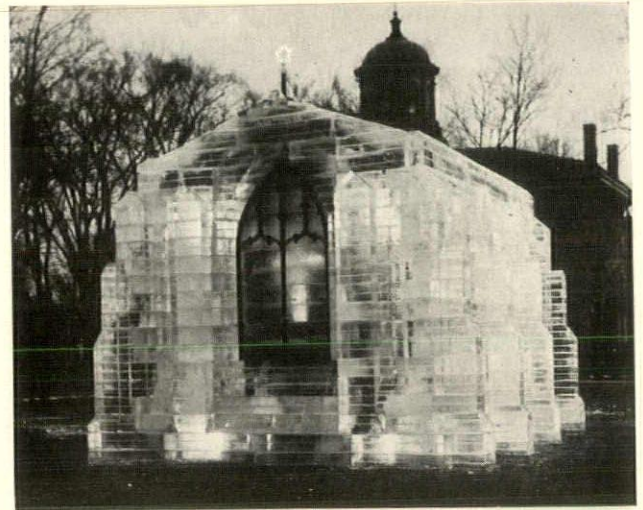
Architectural News



The new Post Office for Cambridge, Mass., which is now under construction. It is to cost about \$365,000. F. D. Leland & Company; Charles R. Greco, architects and engineers



One of the architects' preliminary perspective studies of the new Federal Building for Detroit, Mich. Robert O. Derrick, Inc., are the architects

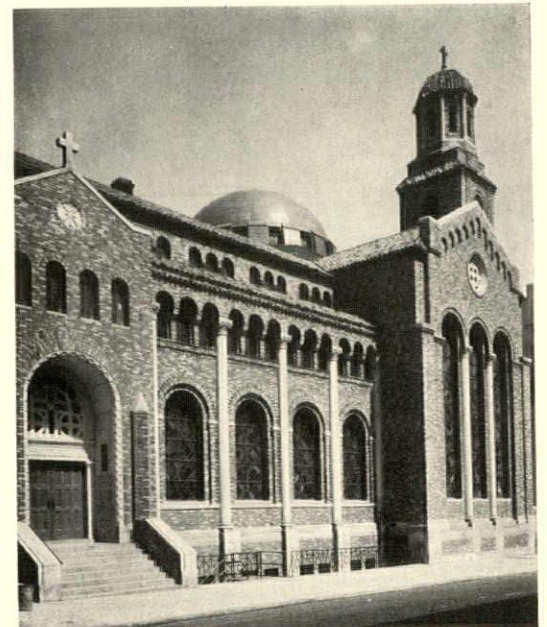


A Gothic ice chapel on the campus of Lawrence College, Appleton, Wis. Raymond N. LeVee, architect, designed it and supervised its erection with sixty-five tons of ice blocks. The units are approximately 10 x 22 x 58 inches. The chapel is twenty-six feet long, and eighteen feet to the ridge



The former New York residence of Joseph Pulitzer—for which McKim, Mead & White were the architects—after having been unoccupied for many years, is to be altered on the interior only, for apartment use

New York City recently saw the consecration of this new Hellenic Eastern Orthodox Cathedral on East 74th Street. Kerr Rainsford; Thompson, Holmes & Converse, architects



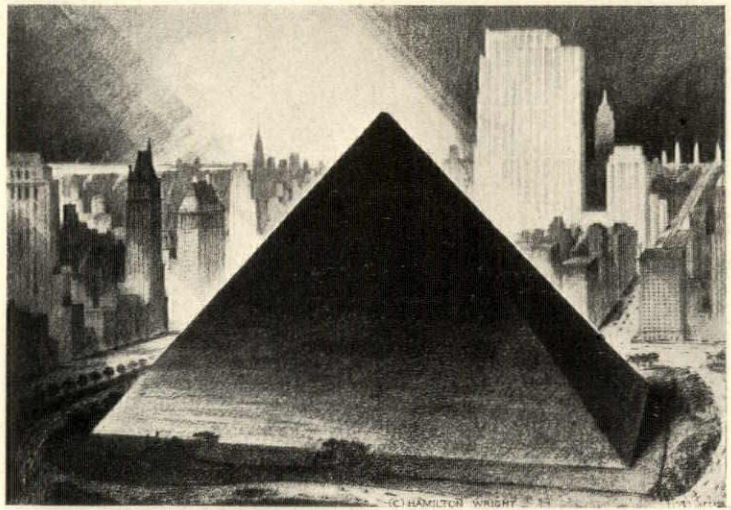
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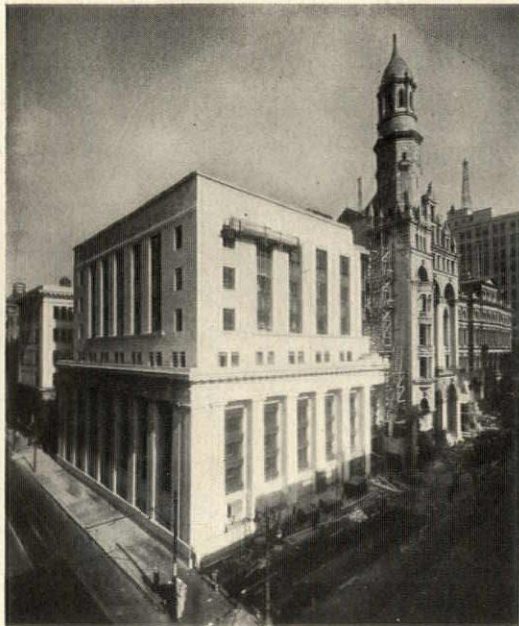
The William Rockhill Nelson Gallery of Art, Kansas City, Mo.; Wight & Wight, architects. The Kansas City Chapter, A. I. A., awarded the architects its medal for the best work of the year. Hare & Hare, landscape architects



The District of Columbia's War Memorial in Potomac Park, designated by the Washington Board of Trade as the most outstanding memorial erected in the national capital during the last two years. F. H. Brooke, architect; Horace W. Peaslee and Nathan Wyeth, consultants

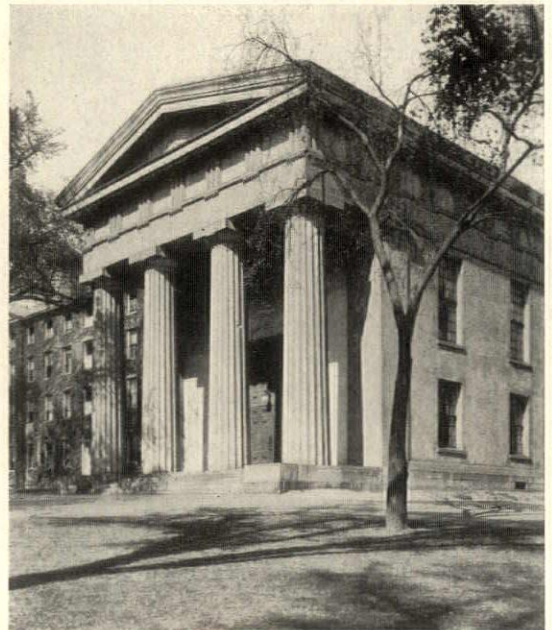


One of the large building organizations of New York estimates that it would cost \$156,000,000 to erect a facsimile of the great Pyramid of Cheops, and would take five and a half years. It is here shown imposed upon one end of Central Park



Manning Hall, Brown University, Providence, R. I., has just celebrated its one hundredth anniversary. James C. Bucklin was the architect of the building, reproducing the Temple of Artemis-Propylea at Eleusis

When half the scaffolding was removed from the remodelled Federal Reserve Bank in Philadelphia. The old structure was designed by Theophilus P. Chandler; the new by Paul P. Cret



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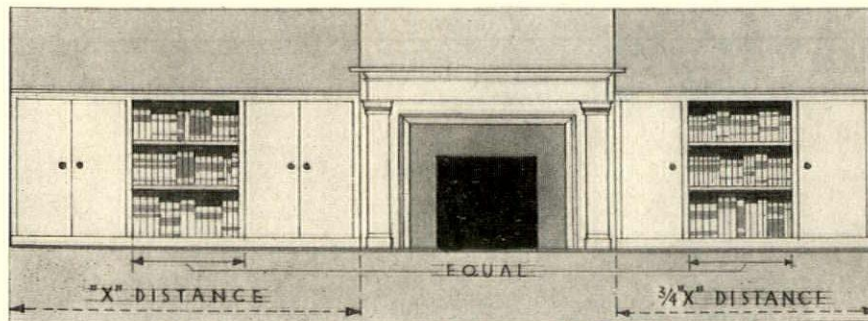
HERE are several bits of ornament in an arch that might have come from the pencil of almost any of our well-known modernists—



particularly the chevron motif. It just happens that this is the door of the well-known church at Iffley, dating from the twelfth century.

IN the New York apartment of Miss Willa Roberts a fireplace was off-center in the living-room, a room about 20 feet square with cream walls 13 feet high. The problem was to add bookshelves (3'-6" high) in such a way that the off-center mantel would not be conspicuous. The drawing shows how the problem was solved. Attention is so focused upon the open shelving that the door differences (single *vs.* double) go unnoticed. The mantel is an old one from Connecticut; the doors are flush with invisible hinges. Gerald K. Geerlings designed the alterations and the work was executed by W. F. Bartels.

In order to obtain the maximum decorative effect from the bookshelves, a slightly pastel shade of vermillion is used throughout all inside surfaces, as well as on the

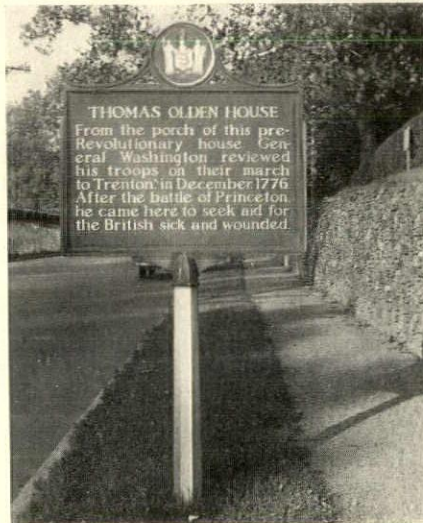


tablet is also of aluminum, with a baked bronze finish as a background for the gold lettering. At the top is the State seal, in which Mr. Chambers has again utilized the possibility of various finishes and colors in the aluminum.

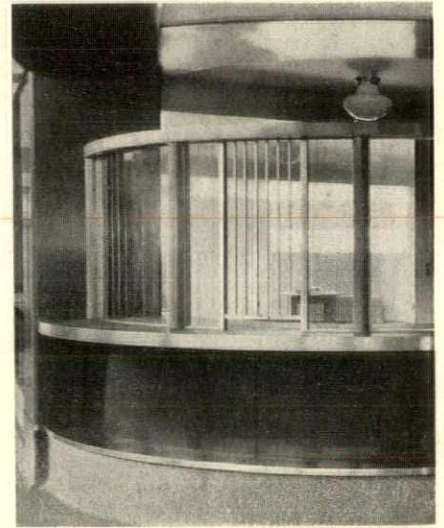
The Architectural Observer

front face of the shelves, and on the one-eighth-inch mullion reveal toward the front, as shown by the gray areas in the perspective detail.

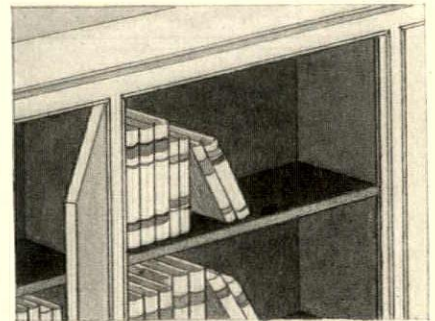
THE usual roadside marker is one of those things, like the hot-dog stand and most filling stations, without which our highways would be decidedly more beautiful. The New Jersey Commission on Historic Sites, however, is to be congratulated upon taking up the roadside marker as a serious problem. The commission asked Walter B. Chambers, architect, to design these markers—and over four hundred of them will be erected, according to present plans. Eighty of them are now in place. The post itself is of reinforced concrete, sheathed in aluminum in a natural finish. The

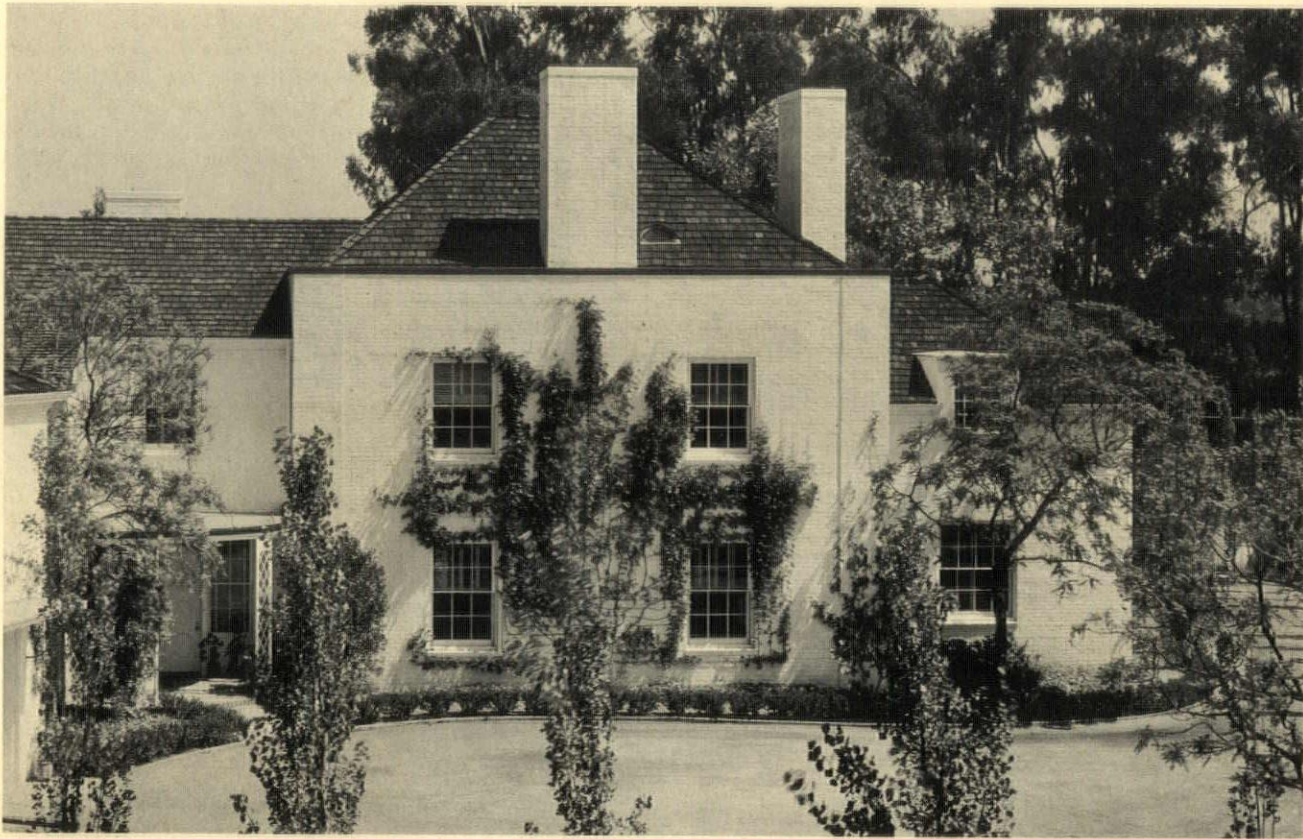


THE new railroad station at Hamilton, Ontario (Fellheimer & Wagner, architects, of New York), has a number of unusual things about it in construction and ma-



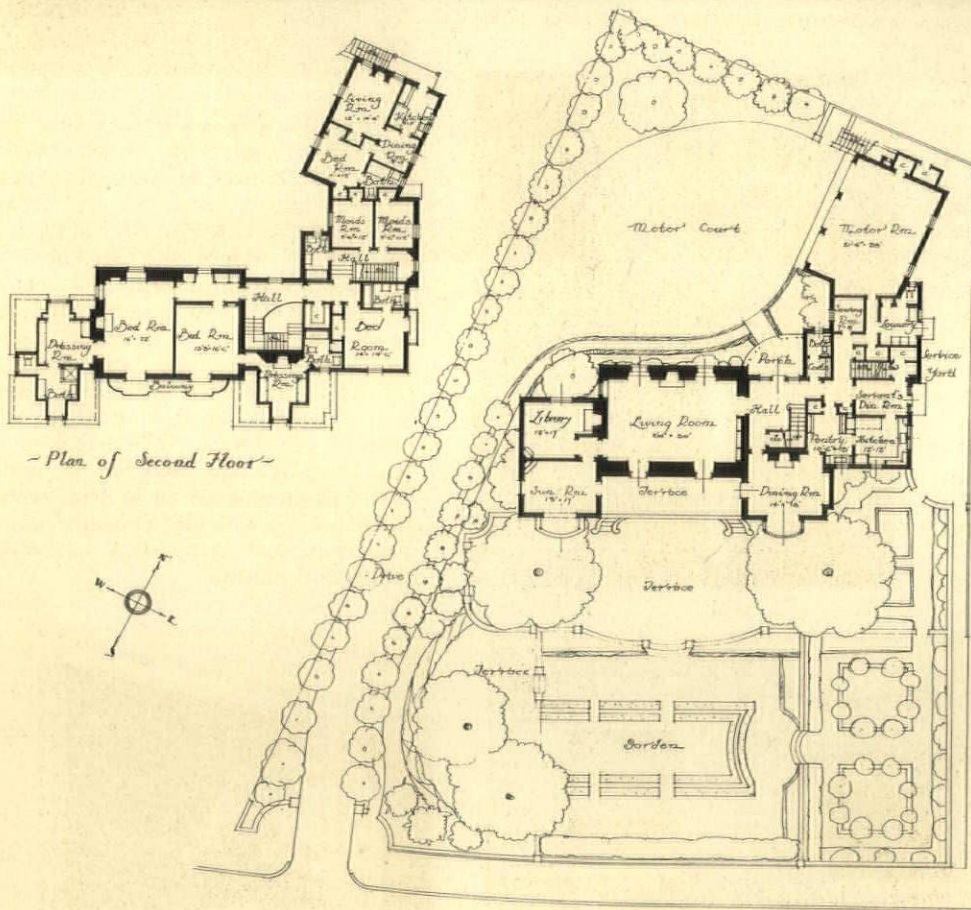
terials. It was an economical job throughout, so that almost everything in the way of decoration was secured simply by incidental treatments of the construction materials and forms. Here for instance, in the main waiting-room, is a corner of the information booth, abutting against a column. Throughout this room sheet steel has been used as the wall finish—for wainscot, doors and frames, counter grilles, and column coverings. The steel is of No. 12 gauge, finished for the walls in a baked enamel of a deep terra-cotta color. For the column coverings the steel is finished in bright aluminum enamel.





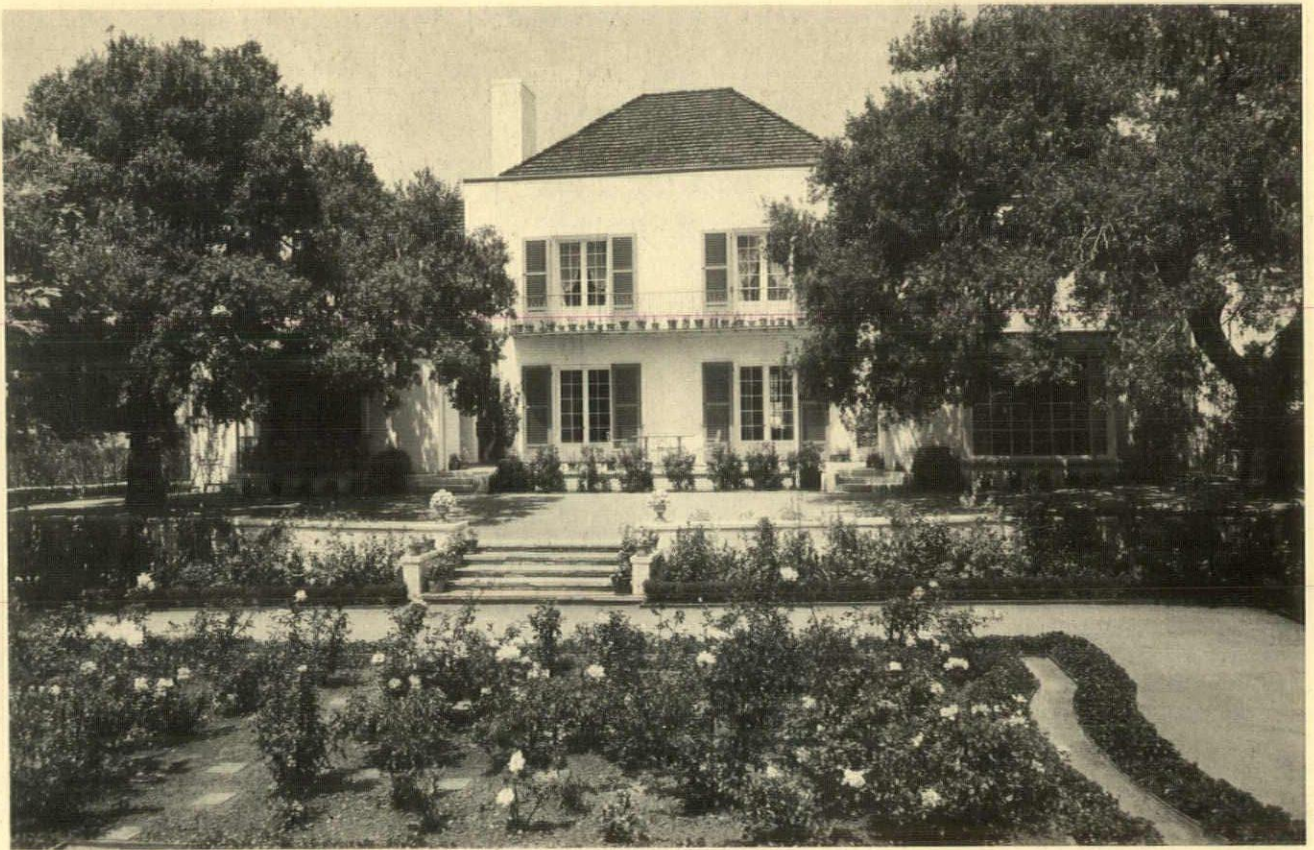
The northwest side of the house as seen from the motor court. Walls are of brick painted white. On the roof the architect has used hand-split shakes of a dark weathered brown color

Photographs by
George D. Haight

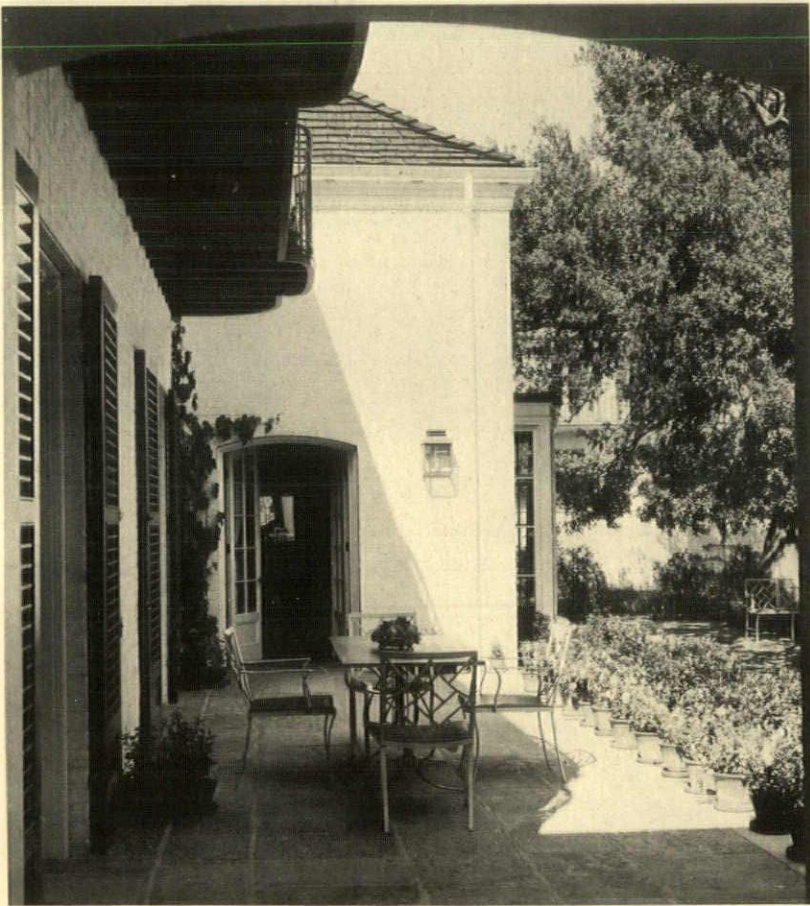


ROLAND E. COATE
ARCHITECT
FLORENCE YOCH AND
LUCILE COUNCIL
LANDSCAPE ARCHITECTS

House of Mrs. Richard B. Fudger, Beverly Hills, Calif.



The garden front. The two oak trees formed a factor of considerable weight in planning the house. The property is quite small, and as the plan on the previous page shows, has been developed to utilize every foot of space to the best advantage



With the white painted brickwork, the architect has used blinds and wood trim of green



*The dining-room bay, facing on the terrace, partly shaded
by one of the great oaks*

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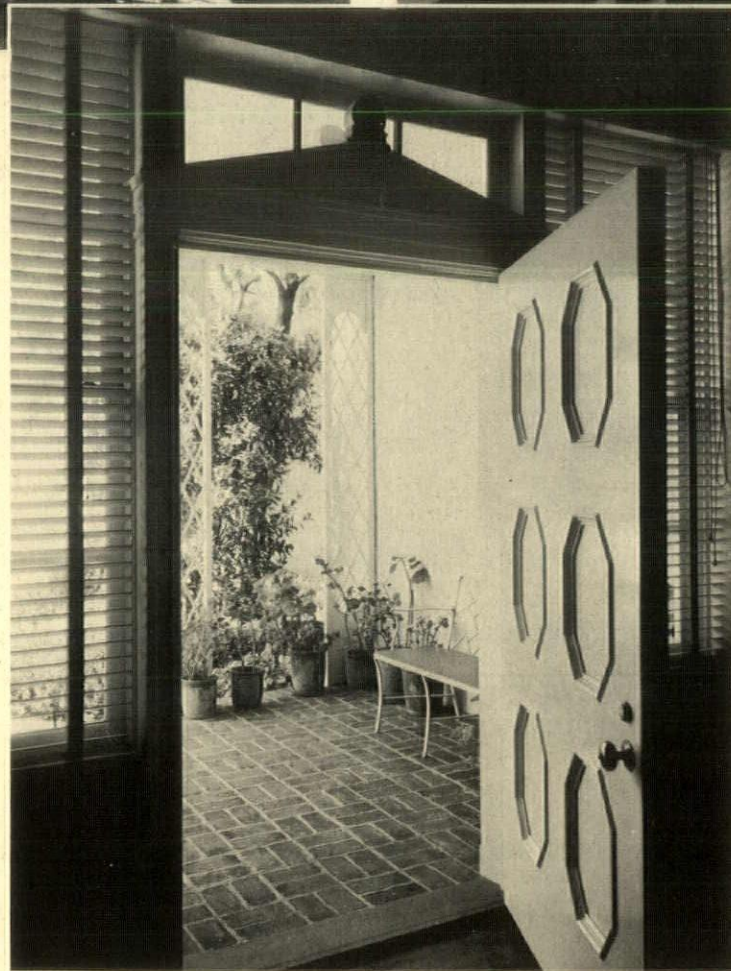
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Balancing the dining-room bay on the opposite side of the terrace is this covered porch extension of the sunroom

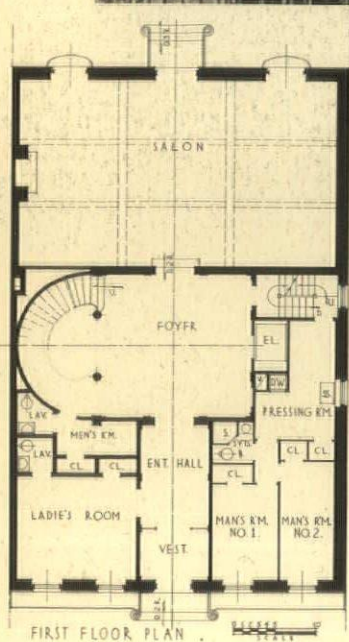


The hall. The balusters are of cast aluminum painted; the woodwork, a warm off-white



Looking out of the main entrance door to the porch on the motor court. The architects of California, in so much of their work, show a keen appreciation of

the advantages of their sunlight, but also the necessity for tempering it by sheltered entrances, overhanging balconies for shade, and similar devices



House of Arthur Lehman

45 East 70th St., New York

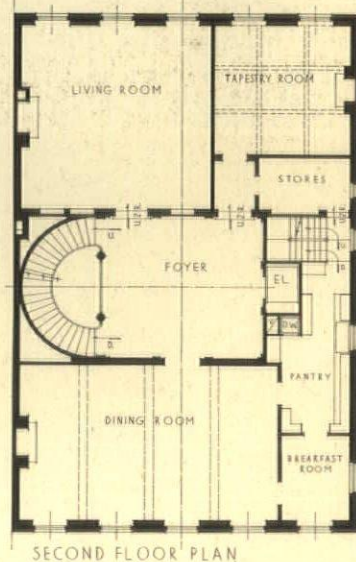
AYMAR EMBURY II, ARCHITECT

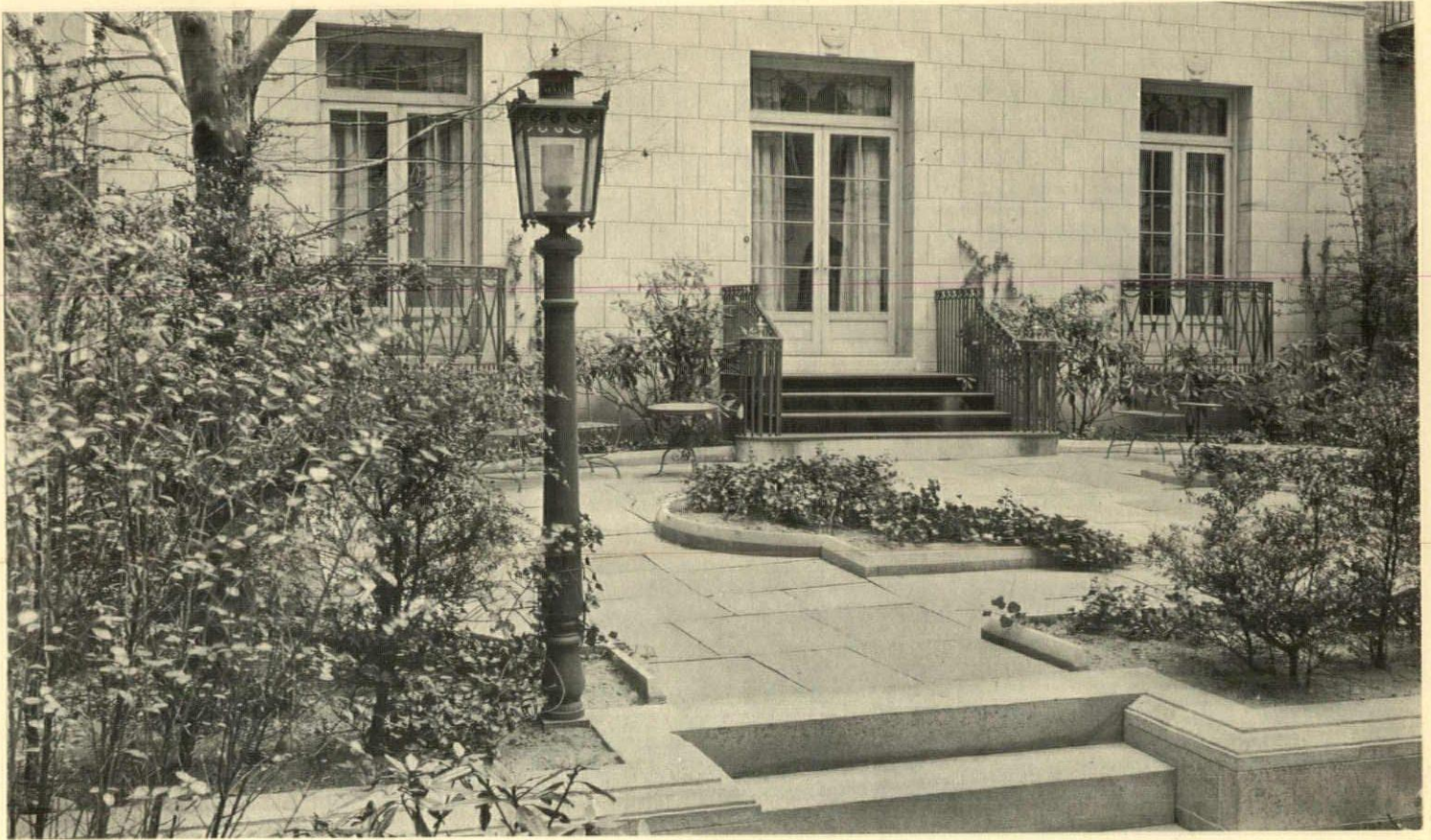
Photographs by Richard Averill Smith

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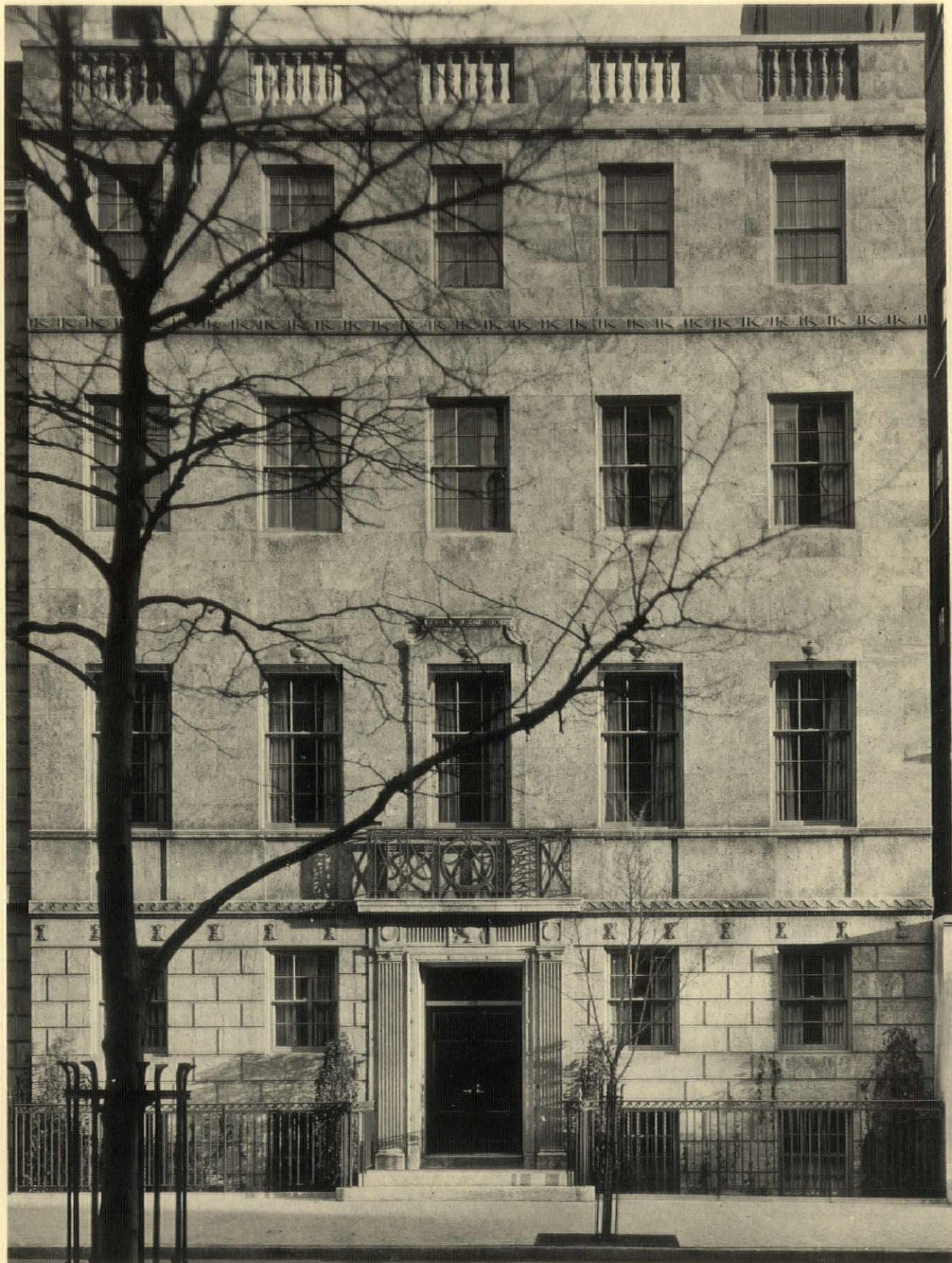
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*The drawing-room, extending across the whole width of the house, opens out upon a garden in the rear of the plot. Ruth Dean, landscape architect
The main entrance as seen from the stair hall. The walls are chiefly of marble*





For the main façade an imported Italian stone was used. The trim of the sash is painted to harmonize with its warm gray color

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The drawing-room at the rear of the house on the ground floor. Ceiling and floor are of oak

Below, the living-room on the second floor, for which some carved English woodwork has been brought over





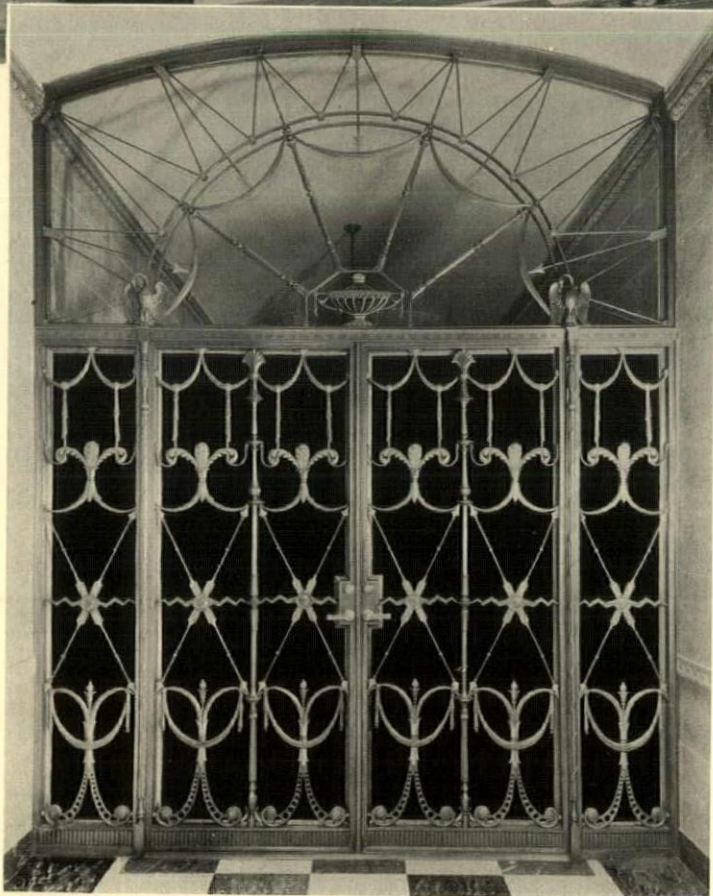
The dining-room, in the design of which Samuel A. Marx collaborated with Mr. Embury

Below, the library on the third floor, the wall and mantel of which are pine brought over from England





*The stair hall at the ground-floor level.
Stairs are of marble, the hand-rail of
bronze*

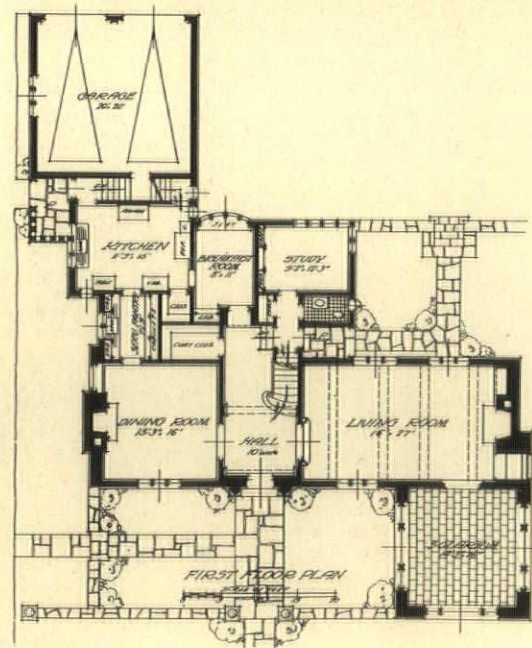
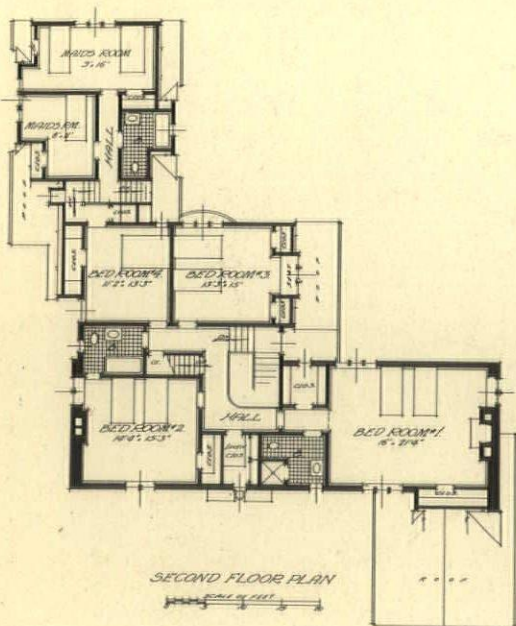


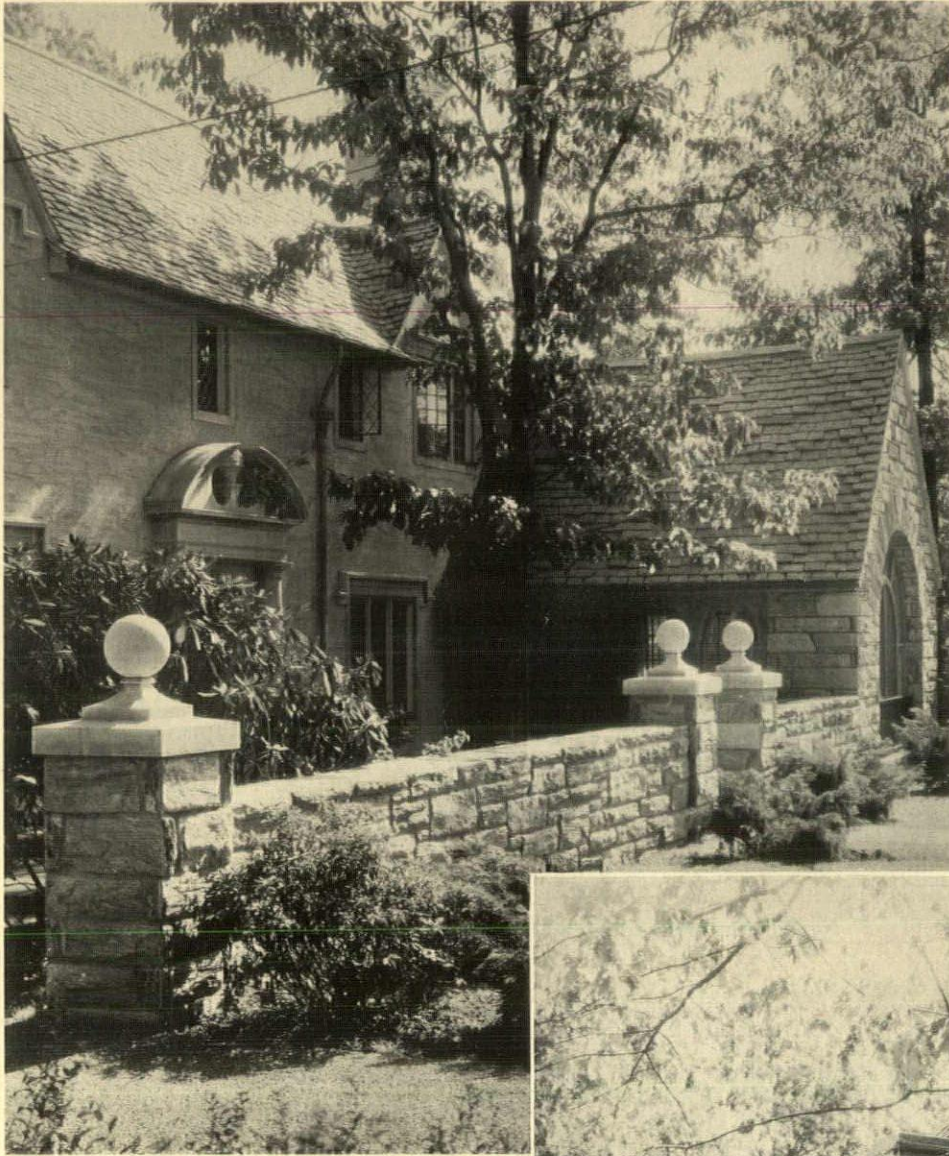
*The grille and doors separating the
vestibule from the entrance hall are of
light-colored polished bronze*



House of Fred K. Lapham, Ridgewood, N. J.

R. C. HUNTER, ARCHITECT





The Z form of plan was adopted as furnishing the best solution of the problem, with the house facing west



Obviously the exterior was inspired by the houses of the Cotswold district in England. Materials for the exterior were selected with the idea of avoiding maintenance charges so far as possible. The timbers are of solid oak, the siding of rough-sawn pecky cypress



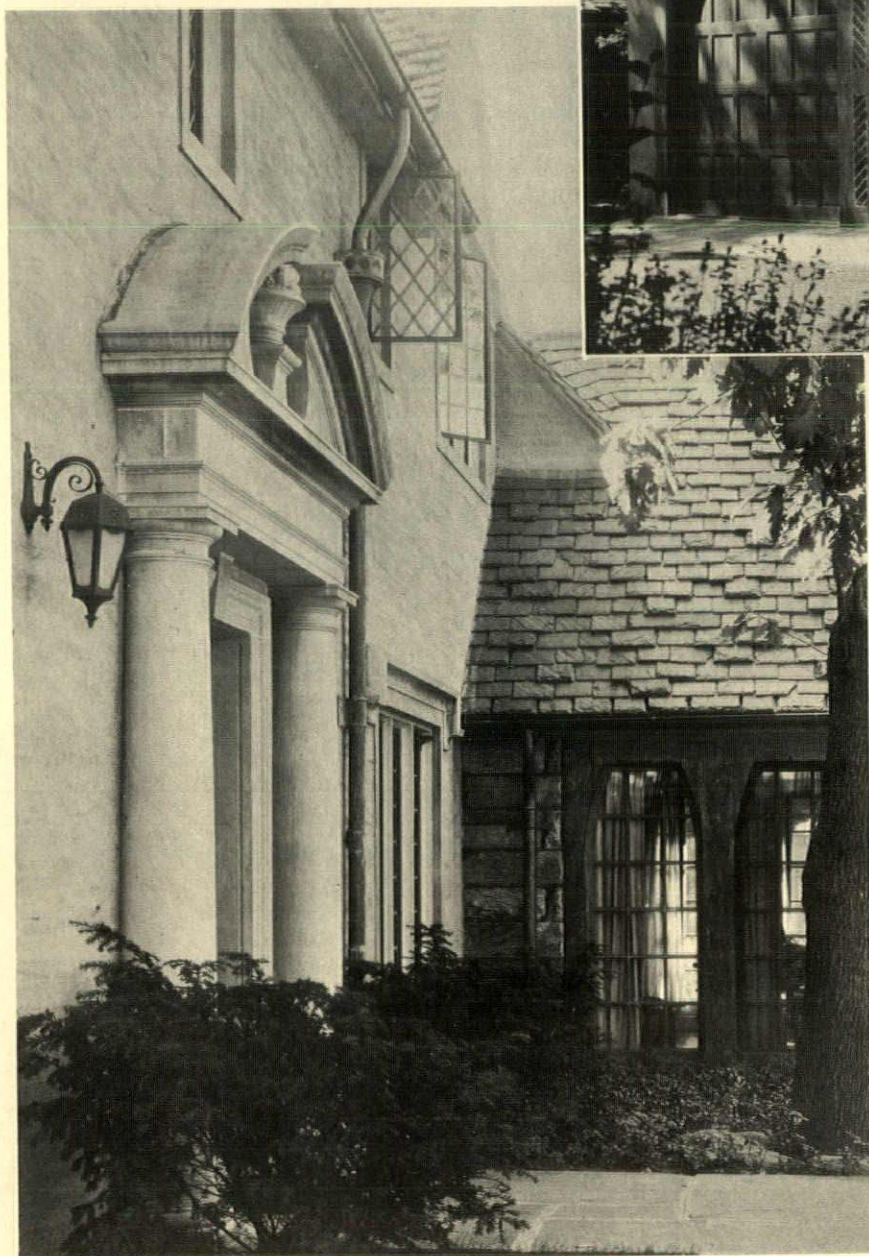
All the woodwork was stained and glazed with white lead paste, wiped to produce a pre-weathered effect. No further treatment of woodwork is intended

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There is an interesting and logical shift in the composition, from the formality and stone walls of the front to the more informal domestic feeling of the service wing



Pennsylvania ledge stone, bearing considerable mica, was selected for the walls, with some green pigment added to the mortar. As the photographs show, there is a marked difference in the handling of the stone work on the end walls and porch wing as compared with the main façade behind its limestone trim

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Better Practice

By *W. F. Bartels*



1—GENERAL

AN architect who was well versed in tile work was looking at a speculative one-family house. He remarked casually to the salesman lecturer: "This tile work isn't what it might be." Indignantly the salesman replied: "Why, these are the best money could buy." To this the architect answered: "Yes, probably they are the best you could buy with the amount spent for them."

The tile manufacturers are doing everything possible not only to produce better tile, but to insure the consumer's getting good tile. The architect sometimes nullifies the manufacturer's efforts by ambiguous specifications. "Selected standards," "standard commercials," "grade A," or other similar and meaningless terms are used. Leaders connected with the tile industry have sought to improve specification terminology, and at the same time urged the manufacturers to make greater efforts to produce a larger percentage of first-grade tile. To achieve this they established *two* grades only, "standard grade" and "seconds" as approved by the U. S. Department of Commerce Bulletin R61-30. Thus the old grades of "select," "standard" and "commercial" have been eliminated. Also the production of quality was aided by the NRA code, which places a penalty on any manufacturer who markets a quantity of "seconds" greater than 35 per cent of his output of wall tile and 15 per cent of floor tile. Faience tiles are made in only *one* quality. The status of quarry tiles, however, is still somewhat confused. Some manufacturers say they make "firsts" and "seconds"; others make "selects," "standards" and "commercials"; others, only one grade, etc.

If the architect would from time to time visit the showrooms of the various tile manufacturers he would find new possibilities for decorative and well-constructed bathrooms, as well as tile features which will enhance the beauty of other parts of the house. Faience tiles for decorative purposes, glazed and unglazed ceramics, wall tiles with glossy and

TILING

mat surfaces; all will repay his examination. If he is unable to make a personal visit, a catalogue will be of service in acquainting him with the latest designs, patterns and tile manufacturing developments. While the architect may well consider various tiles while plans are in progress, he must reach definite convictions by the time he writes the specifications. He must be precise as to where and what extent the type and grade of tile mentioned is to be used. Too often another building is referred to as a sample, without the architect's being fully aware what really was installed there. Then follows the day when the client, through some kind friend, discovers he has had a poor grade of material palmed off on him.

Floor tile has many variations, and many factors must be considered in the selection. Weathering, non-slipping qualities, absorption, resistance to abrasion, all are factors which should influence a decision. Sometimes glazed vitreous tile is used for floors. This is sometimes successful, but as a general rule much care and research should be done first. There is the danger of slipping, and the fact that in more than moderate traffic the glaze may soon wear off.

Some floor tiles are extruded or drawn (made of plastic materials). Ceramics and glazed wall tiles are mostly "dust pressed," which means that they are stamped in dies under great pressure with almost an absence of moisture. Ceramics or ceramic mosaics may be unglazed or glazed. They are graded under the new classification as "standards" and "seconds." Ceramics may be obtained with a body of the same hue as the glaze. Then if the glaze is worn or knocked off, there will be no disastrous effects on the color scheme. This is often an important consideration. Ceramics are, of course, just as applicable to walls as to floors, although popular opinion sometimes seems to limit their use to floors. Their ad-

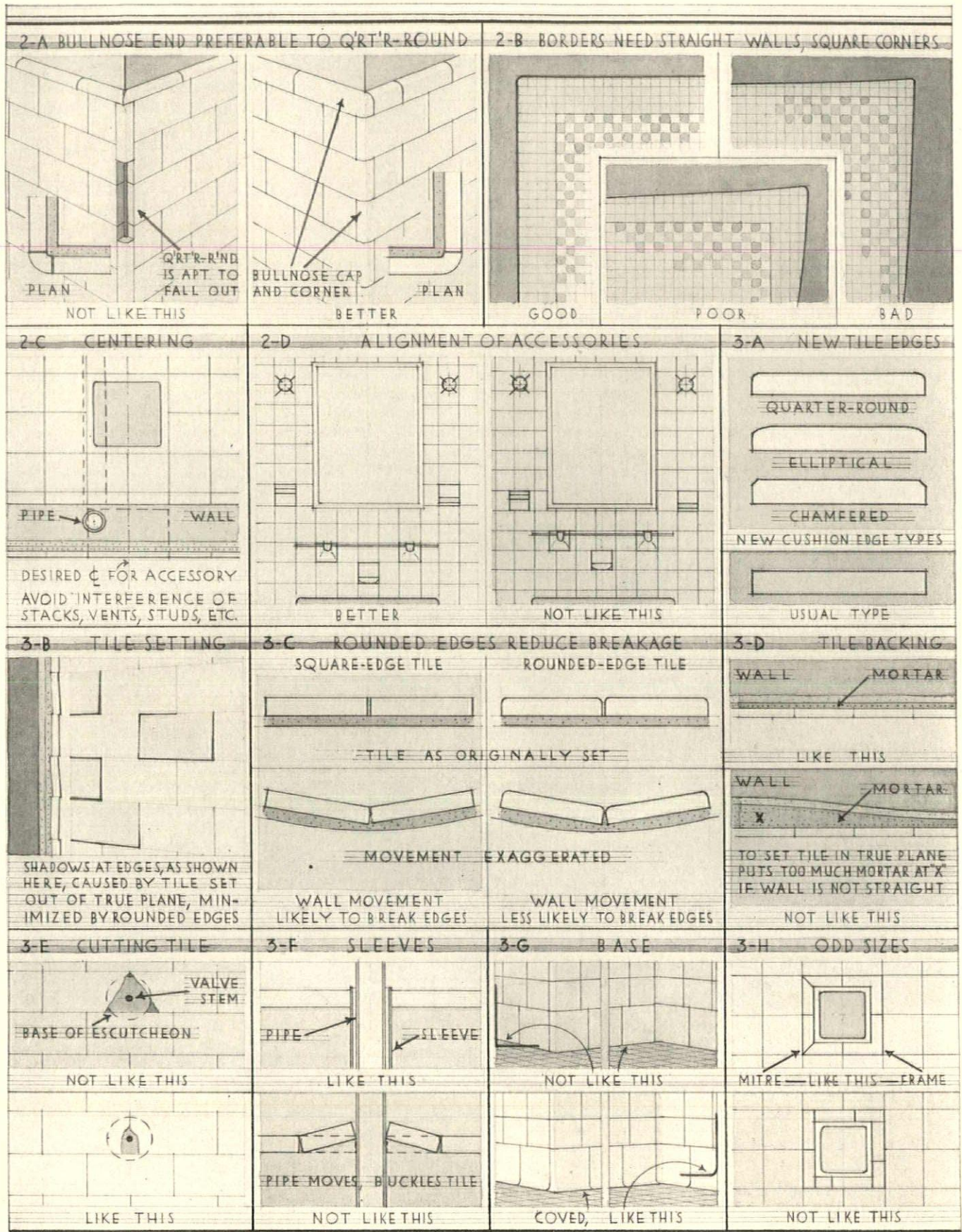
vantage on walls is to remove the worry that they may craze, chip or crack.

Wall tiles with dull or shiny surfaces have been constantly improved of late, but the architect should understand their nature to do them justice. Much has been done to eliminate bad features such as crazing, a fault that was all too common some years ago. Some manufacturers are now turning out a product which they feel sure will never craze. But as to the tile themselves, it must be understood that it is impossible to show colors to the architect by submitting just one tile. Slight variations in shade are unavoidable, and this should be realized. It is unfair to judge by only one piece of tile; several should be submitted. It must be understood that the bisque or body of wall tile is absorbent. Hence if the architect specifies, or allows his client to have, a nicely tiled drainboard, he must bear in mind that the glaze is not made to withstand rough usage or sharp blows. Once chipped or cracked, greases, oils or colors will penetrate into the body of the tile, marring its appearance. It is the architect's duty either to specify a non-absorbent tile, such as a ceramic, or to use an entirely different material for such places.

Then as to colors, all too often a tile contractor will tell an architect that accessories cannot be obtained in the same color as the tile used. If true this would be unfortunate, because some of the accessories the architect may not wish to be overly conspicuous. On the contrary, some tile manufacturers even produce lighting fixtures to harmonize with their tile. And this brings up the subject of contractors.

Too often a good tile is ruined by inferior installation. Irresponsible tile contractors generally employ inferior mechanics. All efforts in design and layout—and the client's money—are wasted by letting the tile contract to any but the most reputable contractor-craftsman.

You can help both your professional reputation, and help the tile manufacturer to help you, by demanding master-grade certificates. These will safeguard all concerned,



Here, as elsewhere in this series of articles, the numbers refer to the corresponding section numbers in the text, with the letters designating the sequence of diagrams in the section

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and prevent the possibility of material of inferior quality from getting mixed "inadvertently" with your material. These should be required by the specifications. These certificates eliminate any chance of label changing such as I once detected. Looking out the window of a tall building which I was inspecting, I saw the tile setter's delivery wagon arrive. Spotting several yellow labels as well as some blue labels across the top of some of the barrels, I started down to investigate. The job was entitled to have "standard" tiles only, the barrels of which should have had blue labels. Without elevator service, it was some time before I arrived at the first floor. Inquiring about the barrels with the yellow labels I was told they were not left, but were for another job. Because the labels on the barrels looked suspicious, I opened one barrel and removed several tiles. Even the tile foreman admitted they did not look like "standard." Tearing the labels from the barrel I found parts of a yellow label underneath, which indicated they had left the tile manufacturers as "seconds," but evidently had changed their grading in transit.

2—LAYOUT

The failure or success of a good tile job will in a great measure depend upon the architect's ability to visualize the finished result. This may seem an easy matter. Decidedly it is not. The architect should remember that his efforts should not only be successful artistically, but also economically as regards investment and upkeep. What architect has not seen the quarter-round pieces of tile on a corner knocked off? Yet this can be avoided if the proper members are specified. For 6" x 3" tile a piece is made 3 $\frac{3}{4}$ " x 3" and one 6 $\frac{3}{4}$ " x 3" so that both coves and outside corners may be properly tiled without interfering with the bond (Fig. 2A). If a 4 $\frac{1}{4}$ " square tile is used with straight joints, an appropriate piece is made. If the owner is paying for a first-class job, he is entitled to it, and it is up to the architect to see that he gets it. It is far better for the architect to state boldly and fully what he wants, rather than to temporize and hope he may get a good job.

The size of the bathroom will determine to some extent what tiles

should be used. Large tiles on the floor will make the room look smaller than it really is. Then the height to which the tile is to be carried must be determined. It should be high enough so that no hand-soiled plaster will occur above it. Tile borders, design and color, as well as the color of the joints, must all be considered. It should be ascertained whether the walls are straight and the corners square, otherwise borders will look worse than no borders at all. If the room does not possess square corners it may be better to omit the border or to carry it solidly to the wall (Fig. 2B). The architect often specifies built-in fixtures, but does not mark them as such on the plans. Along comes the carpenter and erects his studs, or the plumber runs his lines, in such a location as to prevent a suitable position for the fixtures (Fig. 2C). Also the tile should be arranged so that such items as switch-boxes, electrical outlets, medicine cabinets, etc., can be conveniently located. Particularly is this true of electrical outlets at medicine cabinets (Fig. 2D). The tile work should be so laid out that no half tiles are set in the first course above the tub. Many cheap jobs show this practice, and even some expensive ones. The entire base may be set and the tile started before it is realized that a split or half tile will be necessary around the top of the entire tub.

All bathroom accessories should be located in detail by the architect, and setting drawings should be submitted by the contractor for approval. Before making his detailed drawings the architect should familiarize himself with all the units necessary for a perfect tile job. This will be well repaid by a saving of time on the job, and the quality of the final result.



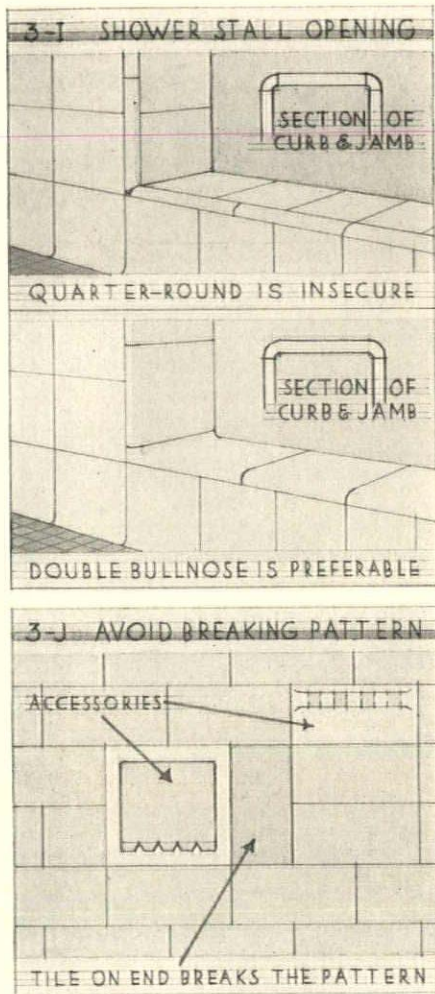
3—ERECTION

Before starting in the discussion of the specifications as they affect the erection work, it might be well to call attention to several new developments in the tile industry. One is a tile with an expansion joint. This will help answer the countless questions as to what can be done to prevent a crack between the tile work and tub. Another new feature is the "cushion-edge," which occurs in several variations (Fig. 3A). The

perfectly flush tile (with sharp right-angle edges) is apt to have shadows at the joints if the tile is not set precisely in the plane of its neighbors (Fig. 3B). This is often accentuated in some baths because the light casts a raking shadow, and the irregularities may not have been noticed by the tile setter because he used an electric bulb on a cord, held near the work. Then, too, the sharp edges are often shivered by buckling or settling of the wall (Fig. 3C). Manufacturers have realized that careless handling shattered many of the sharp edges. Consequently this has been overcome by the new rounded edges.

A proper foundation is necessary for good tile work whether it be on a side wall or on a floor. If pipes are run in the floor near the surface, wire mesh should be put in the screed coat to prevent cracking. The mixture of the screed coat and the "mud" should be specified. ("Mud" is the term for the mixture buttered on the tile before setting it.) Waterproofing in the cement should be called for where it is needed, such as in steam rooms, showers, etc. The thickness of fill and screed to be installed by this contractor should be specified. No tile should be set in freezing weather. No hot lime should be used in the mixture to set any tile. No slopes to floors should be allowed, unless specified for draining purposes, and no "dishes" or depressions should be tolerated in the floors. Tile floors should be extended under concealed radiators as a matter of sanitation. Floor joints should be finished perfectly flush. All scratch coat work should be well wetted before proceeding with tile setting. All absorbent tile should be soaked in water before being set. All walls should be in a uniform plane. Wall tiles should not be set out too far from high points on the walls, as this forces the setter to use too much "mud" to keep the other tiles in line (Fig. 3D). Perfectly plumb and uniform joints should be demanded. All joints must be inspected and passed before grouting is done. The caps should be given attention, particularly where glazed ceramics are used; they are difficult to keep level. Where tiles are cut for pipes and valve stems, care should be taken so that any jagged edge is not exposed (Fig. 3E). Around steam lines or "blind risers" in the bathrooms, if that outmoded system is

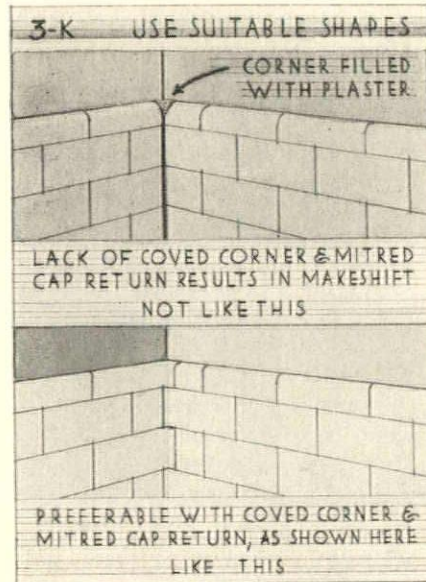
used, sleeves should be inserted, and in no case should tile be run tightly against the pipes, as the tile are taken to be forced loose by the expansion and contraction of the piping (Fig. 3F). Marble saddles,



as well as vitreous safes for the water-closets, are generally included in tile work for the ordinary sized job. In cutting tile, care should be taken that a perfectly straight line is produced. In the cushion-edge tile the cut edge may be made similar to the others by rubbing it on an angle with the stone, and, as the manufacturers recommend, place it away from the light.

The problem of special pieces can make or break a job. Very few jobs take advantage of all the special pieces that can be obtained. When the total cost of "trimmers" necessary to do an average-size bathroom would be less than \$10, it seems unwise to omit them for the sake of economy, if it can be called that. Unless the architect specifically calls for a cove base, he will often

find only a course of ordinary 6" x 6" tile used instead (Fig. 3G). Corner returns can be obtained for both re-entrant angles and external angles. No one who has seen the unworkmanlike job of two abutting cove bases in a corner can doubt the nicety and cleanliness the proper trimmers afford. The manner in which a 6" x 6" accessory is installed in a wall of 4" x 4" tile is often a cause for after regrets. Sometimes

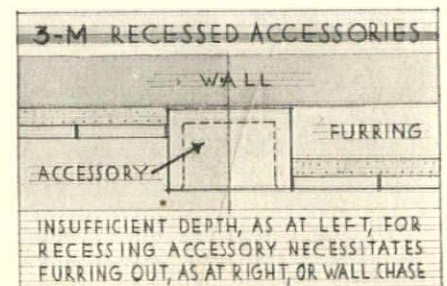
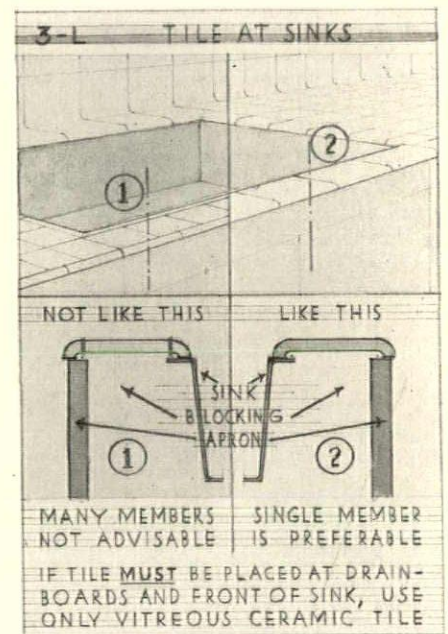


the pieces are cut straight, and then again they may be mitred (Fig. 3H). Regular shapes make a much better job and can be obtained in all colors. There are to be obtained stock mitres which avoid the necessity of cutting. In the matter of shower curbs and partitions, the tile contractor may protest that no pieces come to fit such a situation, and will then proceed with 4 1/4" tiles and quarter-rounds, as contrasted to the neat appearance and durability of the trimmer shown in Fig. 3I. It will be realized that the quarter-rounds in such a position are naturally apt to fall out. The tiles for curbing trimmer pieces come in 4, 5, and 6 inch widths. Another tendency of tilers often is to turn the tile on end and run it vertically instead of horizontally. This saves them from cutting a tile but gives a certain cheapness to the work which is not desirable (Fig. 3J). Both inside and outside angle caps can be obtained to give the top of the wall a finished appearance (Fig. 3K). It is well to keep in mind how much better these look than the best makeshift that even a good mechanic can fashion. Considering

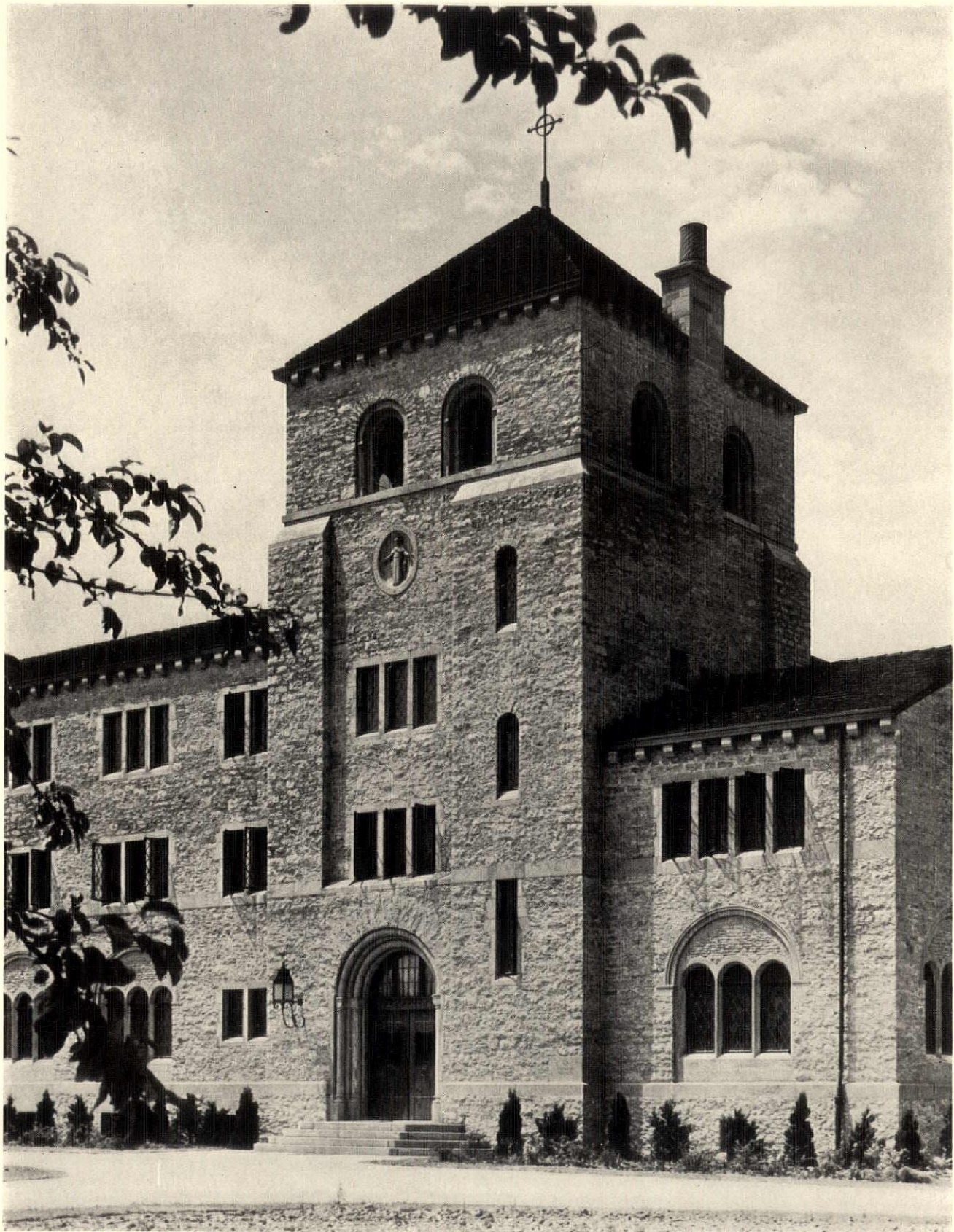
the breakage likely to occur in making a makeshift, it is far cheaper to buy a special trimmer cap—but difficult to make the tile contractor see it this way.

Sink caps are important, and the use of quarter-rounds and strips as substitutes should be prohibited (Fig. 3L). A better rim than that shown in the drawing can be had by using die-pressed trim to raise a lip at the edge. The architect should insist that a first-class job of grouting be done and that the work be finally turned over in perfect order.

It seems almost unnecessary to caution the architect against attempting to recess accessories in a wall where sufficient depth of recess is, for one reason or another, not to be had (Fig. 3M). The necessity of



furring out the whole wall may bring difficulties of spacing elsewhere in the room—such as narrowing the width allocated to a tub across the end. The point is that the depth requirements of recessed accessories should not be overlooked when the working drawings are made.

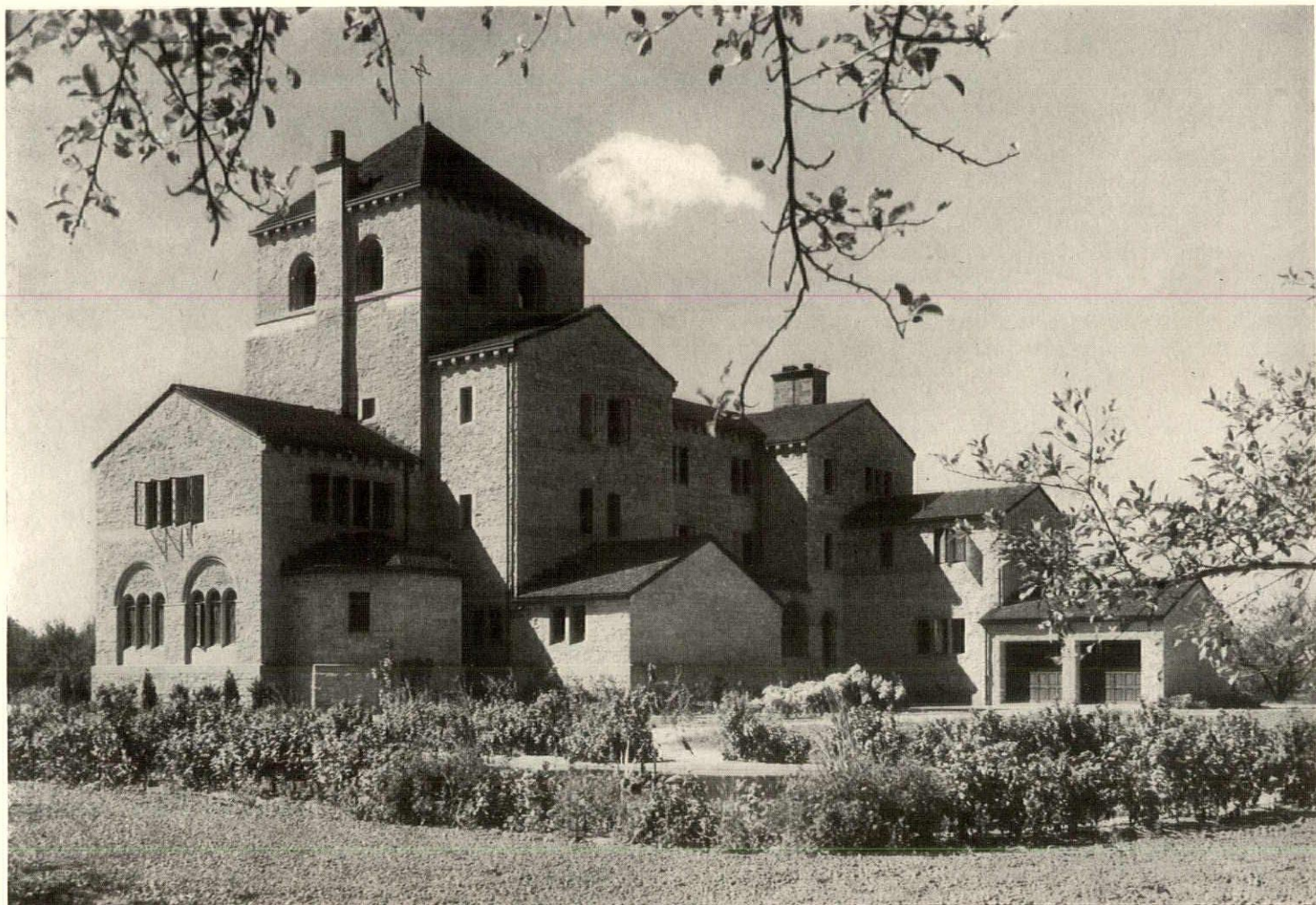


Photographs by Everett Wood

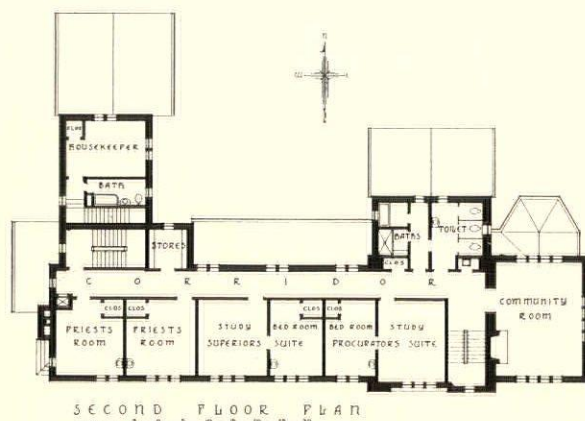
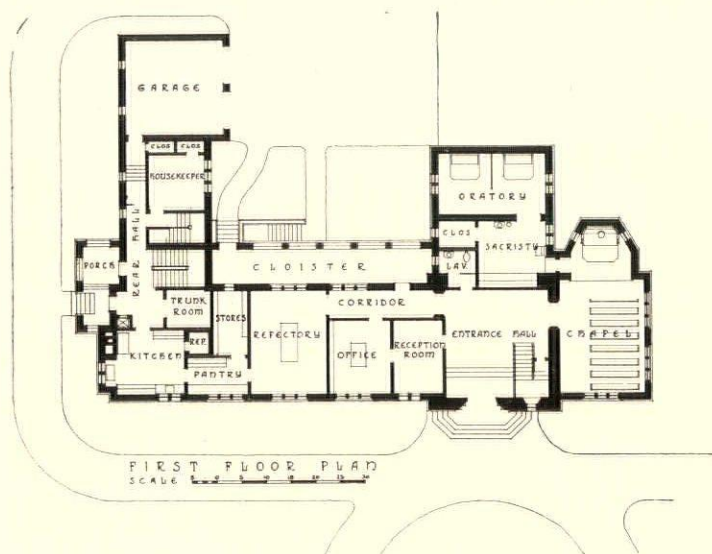
EDWARD A. RAMSEY, ARCHITECT

St. Vincent's Mission House, Groveport, Ohio

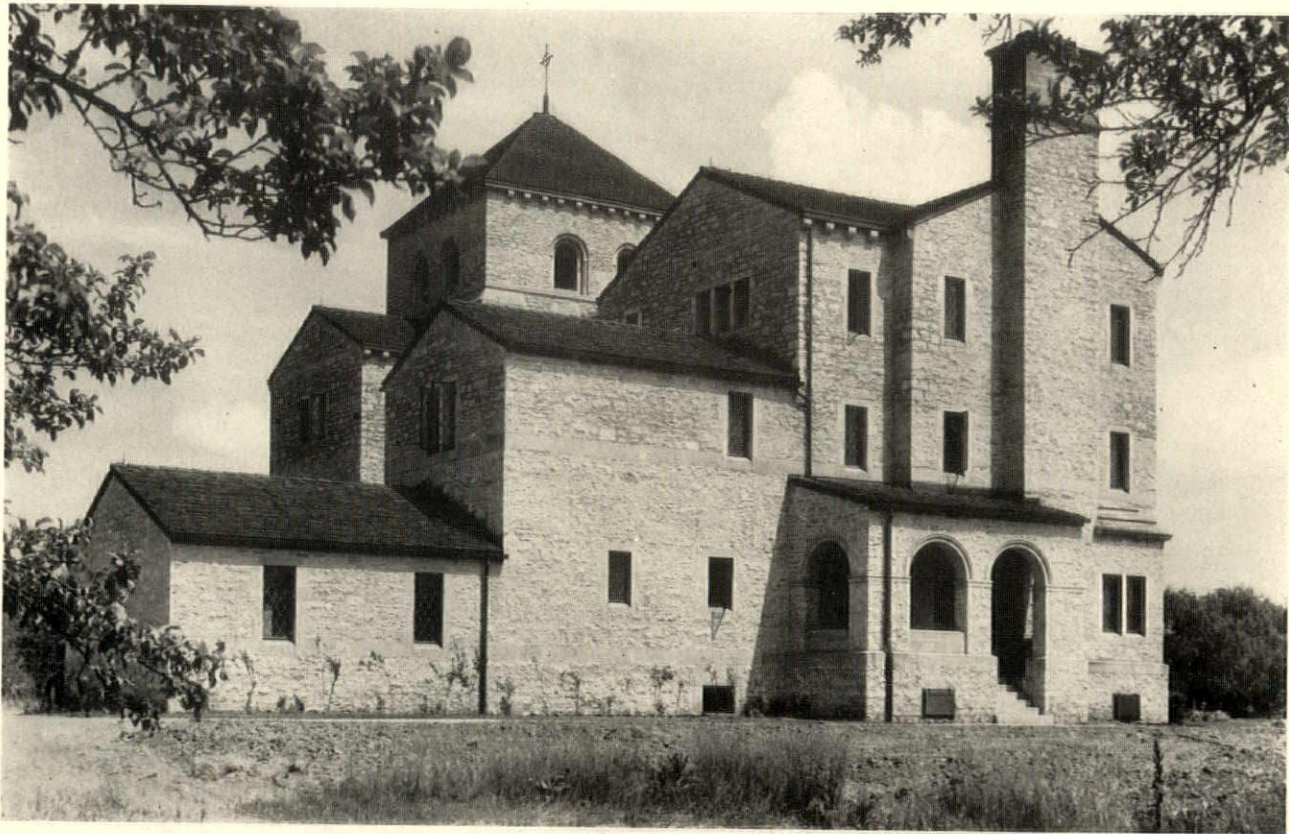
« ARCHITECTURE »
APRIL, 1934



The building is a monastery, headquarters for a band of missionary priests of the order of St. Vincent de Paul. Columbus limestone has been used, in a warm gray color, with Lancaster sandstone trim, the latter having brown veining. Light mortar was used, the joints slushed full and left unpointed



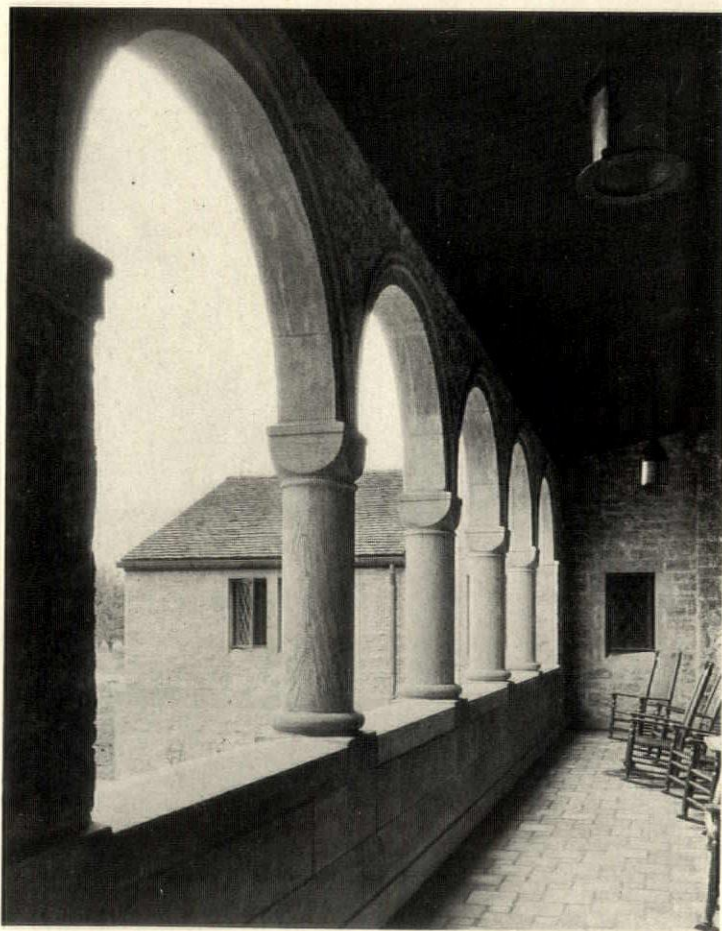
On the third floor there are four priest's rooms, two guest rooms, with storeroom, baths and toilet over those on the floor below. The building cost \$68,500 exclusive of furniture and hangings in the living quarters, or thirty-four cents per cubic foot



For the roof a shingle tile has been used, varying in color from dark red to light red. What little exterior woodwork there is, is oak, stained dark, giving a weathered finish



The cloister in the north court. The brown veining in the trim sandstone is noticeable here in the columns



« ARCHITECTURE »

APRIL, 1934



The chancel end of the little chapel. Walls are of stone similar to the exterior, with the concrete floor construction above left exposed and decorated



The entrance hall on the first floor. The entire first story is floored in quarry tile of light browns, buffs, and pinks. Walls and ceilings are gray sand-finish plaster. Woodwork, antique oak



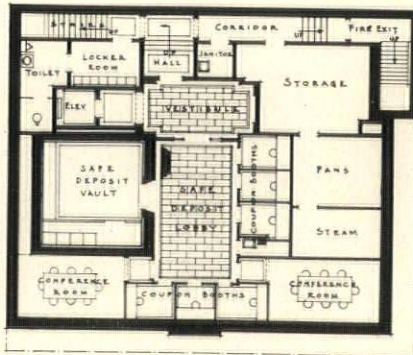
Photographs by Drix Duryea, Inc.

Bank of The Manhattan Company, New York

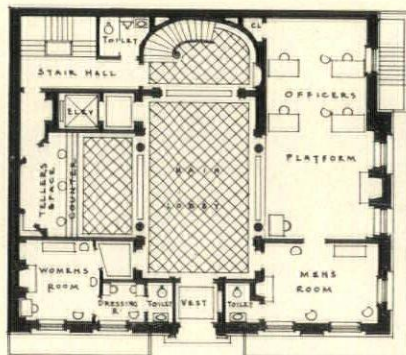
Branch Office, Madison Avenue at 64th Street

MORRELL SMITH, ARCHITECT

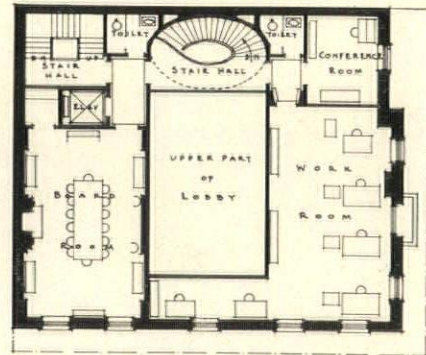
The bank has endeavored in this uptown branch to provide an office that would fit into a residential neighborhood, and incidentally emphasize the banking company's connection with the late eighteenth century. The façade recalls that of the old Morris House in Philadelphia, an outstanding example of post-colonial architecture of the period around 1799 when The Manhattan Company received its charter



BASEMENT FLOOR PLAN

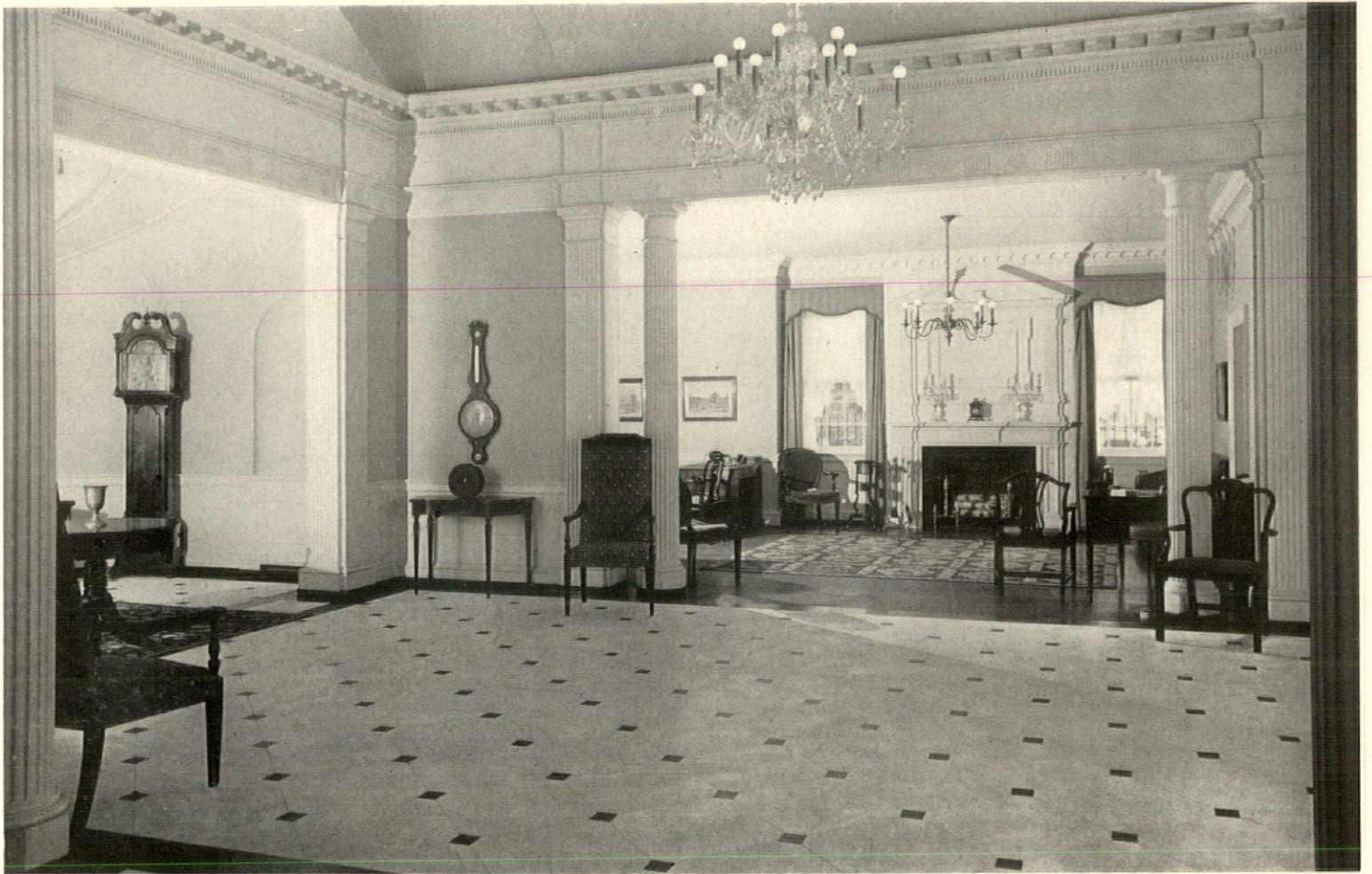


FIRST FLOOR PLAN



SECOND FLOOR PLAN

« ARCHITECTURE »
APRIL, 1934



The main lobby, looking toward the officers' space. All woodwork is white, and the side walls a warm gray. The mantel treatment in the officers' space beyond is a reproduction from the John Imlay House, Allentown, N. J.



A handmade Virginia brick has been used for the walls, with white marble trimmings and a slate roof in black and gray. The window frames and sash are all of wood.

◀ ARCHITECTURE ▶

APRIL, 1934



In the main lobby, looking toward the counter and tellers' space. The floor is of Alabama white marble with Belgian Black inserts and border



In the main lobby, looking toward the entrance. Throughout the building the furniture and accessories have been chosen with rare discrimination

« ARCHITECTURE »

APRIL, 1934



The Ladies' Room on main floor. The mantel was reproduced from one in the Short House, Salem



The Men's Room on main floor, with wood finish of knotty pine and plaster walls a warm gray blue

The upper landing of the elliptical staircase. This was copied from an old Philadelphia mansion



The main staircase at the rear of the entrance lobby. The extreme slenderness of the string is noteworthy



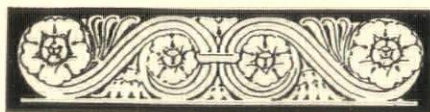
Thursday, February 1.—Ely Jacques Kahn turned up today after seven months of travelling about the world, seeking light upon prevailing principles of art training. What he has observed concerning art and human relations would fill a large book—and probably will.

Saturday, February 3.—Dean Rexford Newcomb, in a conference regarding New Planning Opportunities in Illinois, in January, emphasized a point that we mentioned in the Diary some time ago. "I think there is no question but that we are going definitely into an era that will be characterized by planning. *The world of tomorrow will be a planned world.* Within recent years the movement that originated in the 'garden city' and 'city beautiful' aspects of the question have expanded in every direction. We have learned or are learning that physical planning as such, while important and central, cannot by any means be the whole story. Long ago we passed from the 'garden city' ideal to 'city planning' as a developed concept. Soon we learned that a city is often not so much a geographical or political entity as it is a state of mind. From the city concept we have passed to the regional concept—but even here we found that regions must in some way be synchronized and thus, bound by historic, geographical, and political barriers, we progressed to county and inter-county plans." After which he goes on to say that this brings us to the concept of the state plan, and even here we shall find conflict and failure of collaboration until we have a national plan.

Monday, February 5.—It is good news to learn that the C. W. A. survey of historical buildings is including the work in Montgomery and Chester Counties, Pa. There are over there, unknown and unused, some of the finest stone houses, embellished with delicately carved woodwork, that we have in this country.

Wednesday, February 7.—Lunched with Grant LaFarge who tells me that he has been lecturing through the South at the architectural schools under the A. I. A. auspices, and is soon to leave for the Pacific Coast. From all I hear we should be looking for some constructive results in architectural education from Alabama and Florida particularly.

Thursday, February 8.—Miss Helen Alfred of the National Public Housing Conference gave a luncheon today, permitting a few of us to hear Walter H. Blucher, Secretary of the City Plan Commission of Detroit, tell of the plans for slum clearance and housing in that city. New York City's Commissioner, Langdon Post, and the Director for the Slum Clearance Committee of New York, H. Richmond Shreve, were there, particularly interested to learn some of



The Editor's Diary

the details of the Detroit scheme. The latter has been well spoken of in Washington and among the housing authorities generally, for the reason apparently that Detroit has put two years' effort into the most exhaustive survey rather than in the secondary matter of drawing plans. Having found out population trends, racial habits, present rents and accommodations, the movement of industry in upon itself, traffic factors, and many other matters bearing on the problem, the Detroit authorities were able to point to a spot almost in the centre of the city with the assurance that it was the place to begin work. Incidentally, they acquired the land at an average of eighty-eight cents a square foot, and the room rental will be somewhere in the neighborhood of six dollars. The housing determined upon was a two-story fireproof type, each family unit using both floors.

Friday, February 9.—I was glad to see the Society of Arts and Sciences make its award this year to Governor Walter J. Kohler of Wisconsin, for "the encouragement and perpetuation of the useful and the beautiful in the arts and sciences." Most of us know that the Governor created and maintains a model village at Kohler near Sheboygan, Wis., but too few of us know what a well rounded creation this is. Kohler Village is not merely a village beautiful from the architectural viewpoint. It is a village beautiful from the human viewpoint. Every effort which has gone into the making of this community has been based apparently upon the fundamental facts of how people live, work, and play. The houses, incidentally, are built for individual owners by a non-profit development corporation, so that they are sold at cost in conjunction with a sound method of financing through a building and loan association. Protective clauses in the deeds insure the continuity of the neighborhood.

Sunday, February 11.—Last night Diego Rivera's unfinished mural in the main lobby of the R. C. A. Building of Rockefeller Center—a fresco, it will be recalled—was dug off the wall and the wall replastered. Thus endeth rather unsatisfactorily for all concerned one of the engagements of Mexican artists to

paint the American scene. Looking at the published illustrations of Orozco's murals for the Dartmouth Library prompts me to repeat a conviction expressed at least once before in these columns, namely, that the place for paintings by Mexican artists is Mexico rather than the United States.

Monday, February 12.—A new organization enters the lists—Fine Arts Foundation, to promote appreciation of native American art and to care for destitute artists. The joint sponsors of the new organization are the American Artists' Professional League and the National Commission to Advance American Art. A committee of one hundred prominent American artists has been instrumental in the formulation of policies. The Foundation plans a national campaign to break through the "solid wall of present public indifference to adequate art education." Mrs. Ruth B. Pratt is national chairman.

Wednesday, February 14.—Some one was telling me the other day that a new meter has recently been perfected—a small instrument that one can carry in the hand—which measures lighting conditions at any point. The dial is marked in foot-candles, with zones designating the amount of light needed for various kinds of work. It would seem to be a grand thing, not only for the illuminating engineer, but for the architect, to be able to walk through various parts of a building and determine as easily as with a photographic exposure meter the existing light values.

Thursday, February 15.—Royal Cortissoz spoke at luncheon today at The League, recalling some incidents and impressions of his early days with McKim, Mead & White. Cortissoz resents an attitude of architectural critics in these days, which seems to lean towards the assumption that McKim, Mead & White in the early days were merely archæologists, depending for their success upon meticulous reproduction of carefully chosen forms from the Renaissance. Such was not the case, for as Cortissoz points out, the forms of the past, chosen with rare discrimination for their beauty only, were transmuted in the brains of McKim and White to a finer product. McKim's design for the New York State Building at the Chicago Fair of '93 was not a crib of the Villa de Medici, but an unquestionably better building than the prototype—better in proportion and better in detail.

Simon Breines, who was awarded one of the prizes in the competition for the Palace of the Soviets, talked this evening to the Housing Study Guild about what he saw in an extensive tour of Russia. I was particularly struck by his observation of the fact that the proletariat is rather inclined to reject

the merely functional building of the so-called international style, with a return of affection for the work of the academicians. It would seem that so-called modernism will be obliged to do something better than it has done in Russia to capture the approval of the people.

Saturday, February 17.—Secretary Ickes has picked another good man for the general manager of Public Works Emergency Housing Corporation—Colonel Horatio B. Hackett, who has served in the Holabird & Root organization as superintendent of construction on such large projects as the Stevens Hotel, Palmolive Building, Chicago Daily News Building, Board of Trade, and Palmer House. Colonel Hackett is a graduate of West Point, 1904, served as a colonel of field artillery in the World War, was twice wounded in action, and received various decorations for his service.



Monday, February 19.—Edward M. Bassett keeps playing upon an instrument with a single string, and I am inclined to think that it is a convincing melody. When Tokyo was more than half destroyed by fire and earthquakes in 1923, the city was given power to employ the *Lex Adickes*. Mr. Bassett feels that only by calling into effect some such law as this will it be possible to get anywhere with slum clearance and rebuilding of our housing. With the help of the *Lex Adickes* all the land involved is thrown into a common pool. The area is scraped clean for a new plan, unhampered by old streets, old parks, or scattered ownership. The area is then replanned with wider streets, more parks, and an intelligent use of the space. The final step is the reallocation of land. Each former private owner is given a parcel in, or near, his old location, as nearly as possible of the same value as what he gave up. Ten per cent is subtracted to cover the making of wider streets, larger parks, and the cost of the reallocation. Obviously the new parcelling, though slightly smaller than the old, would eventually be far more valuable. It is a grand scheme, but just how it can be brought into play under the Constitution of the United States and the existing state laws is far from clear.

Tuesday, February 20.—When Howard Van Doren Shaw died in 1926 his friends created a fund for the purpose of building to him an architectural memorial. Trustees of the Chicago Art Institute appointed David Adler and Robert Allerton to develop a plan. It is now a consummation—the Howard Van Doren Shaw Gallery of Architecture in the Art Institute. For the present

the Gallery shows an eighteenth-century shop front taken from Faversham, Kent; three doorways from eighteenth-century London houses; a doorway from Bethlehem, Pa., of 1817; and a fine English lead cistern of the eighteenth century. I can well imagine Howard Shaw taking a keen pleasure in all of these things and in other features that are still to come to the Shaw Memorial.

Wednesday, February 21.—It is a queer thing, when you come to think of it, that the United States is perhaps the only large nation in the world without a national art gallery. The nearest approximation of an art gallery that the government owns is the Smithsonian Institution. A long time ago the late Charles A. Platt designed a national gallery of art, for which a site had been set aside in Washington. Congress never got round to making provision for anything so little flavored with materialism as an art gallery, and in the meantime the site has been used for something else. As the years go on, men die leaving important treasures of art to the country. Probably more such treasures would be thus bequeathed if there were a place to put them, which there is not. At present such things are stored in the cellars of the Smithsonian Institution, or some other exhibit is displaced to give them exhibition room for a time. Not a bad project for The Public Works Administration these days.

Friday, February 23.—We were speaking some time ago about what an interesting thing it would be to make a world's fair out of national villages. Paris is reported to be trying this scheme in a national fair of villages representing all the districts of France, and now the 1934 continuation of the Chicago Fair is fairly bristling with villages. In addition to the Belgian Village of last year, there is to be a Swiss Village, an American Colonial Village, an Old English Village, a Black Forest Village, a Tunisian Village, and a Spanish Village.

Saturday, February 24.—The matter of low-cost, large-scale housing seems to have become a tangle resembling ticker tape in a basket. There is no pattern to it. I meet one man who is all heated up over the necessity of holding these buildings down to four stories for a maximum height. I meet another man who is aflame with the idea that prefabrication is the only answer. I meet a third who has his eye fixed upon the fact that you cannot build this housing where the land costs too much money. And so it goes. Meanwhile, we get no housing built. The Regional Plan Association of New York comes out this week with a graphic survey showing blighted areas in New York that might be considered for rehousing projects. These areas are determined by three factors: low rentals,

low values, large population loss. In other words, here are certain parts of the city that are not up to minimum standard, so let us rebuild them. Why? Perhaps the factor of population loss means instead that we should merely raze the buildings on these areas. It is all a tangled pile of ticker tape. Is there not some way to plot definite objectives and keep ourselves on the main road toward these? Germany has done it, in spots. Russia is doing it, and we do not need Communism to do it here. Certain sections of the country are suited to certain industries. Here are our natural resources; here, our main trading posts. It is far easier to move populations than to move these fundamentals. Russia says, in effect, here we have certain mineral deposits. These deposits will last us two hundred years. Of the total we need to draw out for our industrial uses so many tons a year. It will take this many people to turn this raw material into a finished product. Therefore, let us build a city for that many people—a city that is properly planned to give light, air, and space to every one, where the residential section is not covered by the smoke of the factories, nor exposed to the coldest winter winds. Rebuilding a block in New York City, or four blocks, does not necessarily fit into this picture at all.

Monday, February 26.—The talk at The Architectural League today around the luncheon tables had veered suddenly from housing and other public works possibilities to the more immediate difficulties of digging one's way through snow drifts about the suburban and country homes—snow drifts that seem to have broken all records since the famous blizzard of 1888.



Wednesday, February 28.—While the eyes of the architectural profession are seeking new fields of activity in surveys, in housing, in appraisal work, there is a field which should not be overlooked. It falls under the general classification of alteration work, but it is in a special class of its own, a class of work resulting from reorganizations and removals of business organizations. It is amazing how frequently a business requires a whole new architectural setting. It seems but a short while since I went with Ely Kahn to see the magnificent salon he did for Yardley in the Knox Building. Today Yardley has moved to a new establishment in Rockefeller Center, and the old premises are being remodelled for a new beauty parlor. And speaking of Ely Kahn's work, the magnificent jewelry establishment that he designed two years or so ago for Van Cleef & Arpels has long since passed into other hands, necessitating the architectural changes that these business moves always bring.

THE NINETIETH IN A SERIES OF COLLECTIONS OF PHOTOGRAPHS
ILLUSTRATING VARIOUS MINOR ARCHITECTURAL DETAILS

ARCHITECTURE'S PORTFOLIO OF MODERN ORNAMENT

*Subjects of previous portfolios are listed below
at left and right of page*



*Below are the subjects of
forthcoming Portfolios*

- ❖ 1926
DORMER WINDOWS
SHUTTERS AND BLINDS
- ❖ 1927
ENGLISH PANELLING
GEORGIAN STAIRWAYS
STONE MASONRY TEXTURES
ENGLISH CHIMNEYS
FANLIGHTS AND OVERDOORS
TEXTURES OF BRICKWORK
IRON RAILINGS
DOOR HARDWARE
PALLADIAN MOTIVES
GABLE ENDS
COLONIAL TOP-RAILINGS
CIRCULAR AND OVAL WINDOWS
- ❖ 1928
BUILT-IN BOOKCASES
CHIMNEY TOPS
DOOR HOODS
BAY WINDOWS
CUPOLAS
GARDEN GATES
STAIR ENDS
BALCONIES
GARDEN WALLS
ARCADES
PLASTER CEILINGS
CORNICES OF WOOD
- ❖ 1929
DOORWAY LIGHTING
ENGLISH FIREPLACES
GATE-POST TOPS
GARDEN STEPS
RAIN LEADER HEADS
GARDEN POOLS
QUOINS
INTERIOR PAVING
BELT COURSES
KEYSTONES
AIDS TO FENESTRATION
BALUSTRADES
- ❖ 1930
SPANDRELS
CHANCEL FURNITURE
BUSINESS BUILDING ENTRANCES
GARDEN SHELTERS
ELEVATOR DOORS
ENTRANCE PORCHES

Rustication

MAY

Organ Cases

JUNE

Garden Furniture

JULY

Window Heads, Exterior

AUGUST

Spires

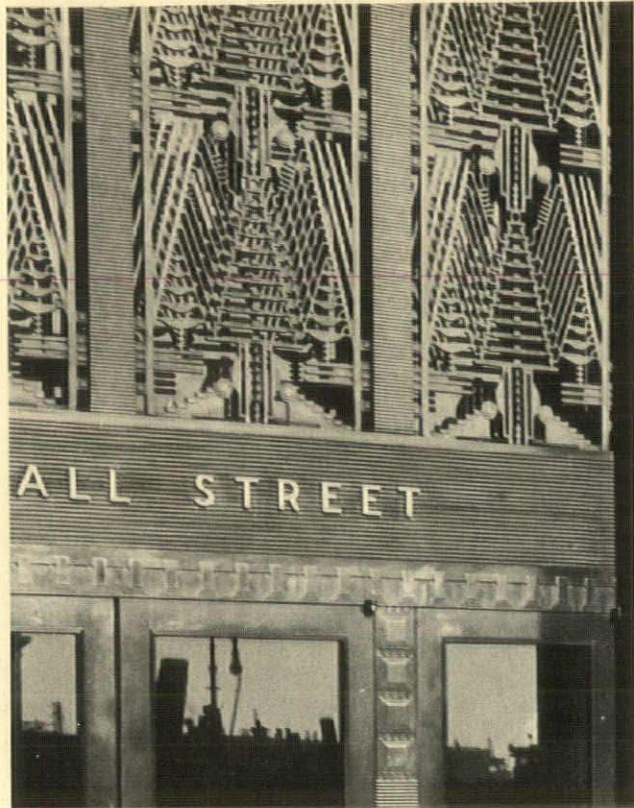
SEPTEMBER

Flèches

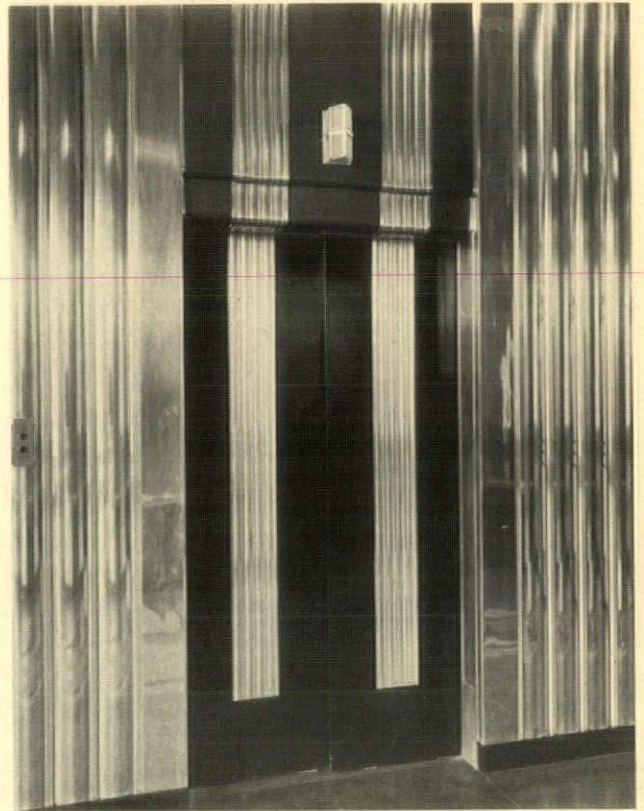
OCTOBER

*Photographs showing interesting
examples under any of these head-
ings will be welcomed by the Edi-
tor, though it should be noted that
these respective issues are made up
about six weeks in advance of
publication date.*

- ❖ 1930
PATIOS
TREILLAGE
FLAGPOLE HOLDERS
CASEMENT WINDOWS
FENCES OF WOOD
GOTHIC DOORWAYS
- ❖ 1931
BANKING-ROOM CHECK DESKS
SECOND-STORY PORCHES
TOWER CLOCKS
ALTARS
GARAGE DOORS
MAIL-CHUTE BOXES
WEATHER-VANES
BANK ENTRANCES
URNS
WINDOW GRILLES
CHINA CUPBOARDS
PARAPETS
- ❖ 1932
RADIATOR ENCLOSURES
INTERIOR CLOCKS
OUTSIDE STAIRWAYS
LEADED GLASS MEDALLIONS
EXTERIOR DOORS OF WOOD
METAL FENCES
HANGING SIGNS
WOOD CEILINGS
MARQUISES
WALL SHEATHING
FRENCH STONEMWORK
OVER-MANTEL TREATMENTS
- ❖ 1933
BANK SCREENS
INTERIOR DOORS
METAL STAIR RAILINGS
VERANDAS
THE EAGLE IN SCULPTURE
EAVES RETURNS ON MASONRY
GABLES
EXTERIOR LETTERING
ENTRANCE DRIVEWAYS
CORBELS
PEW ENDS
GOTHIC NICHES
CURTAIN TREATMENT AT
WINDOWS
- ❖ 1934
EXTERIOR PLASTERWORK
CHURCH DOORS
FOUNTAINS



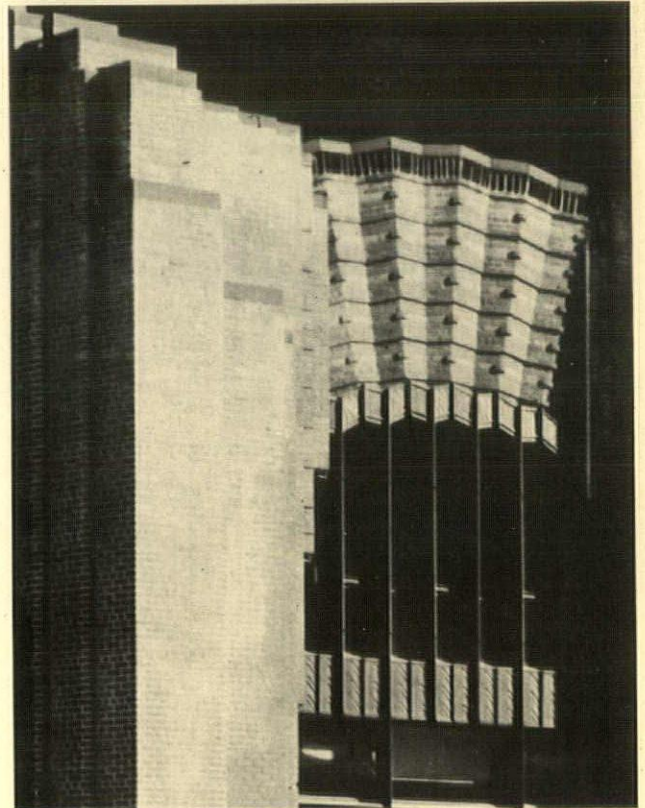
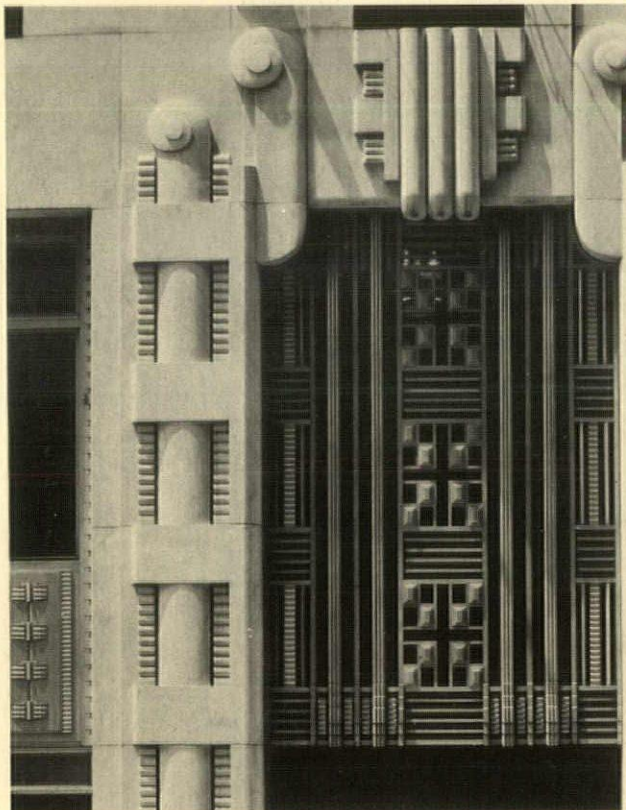
The Firm of Ely Jacques Kahn

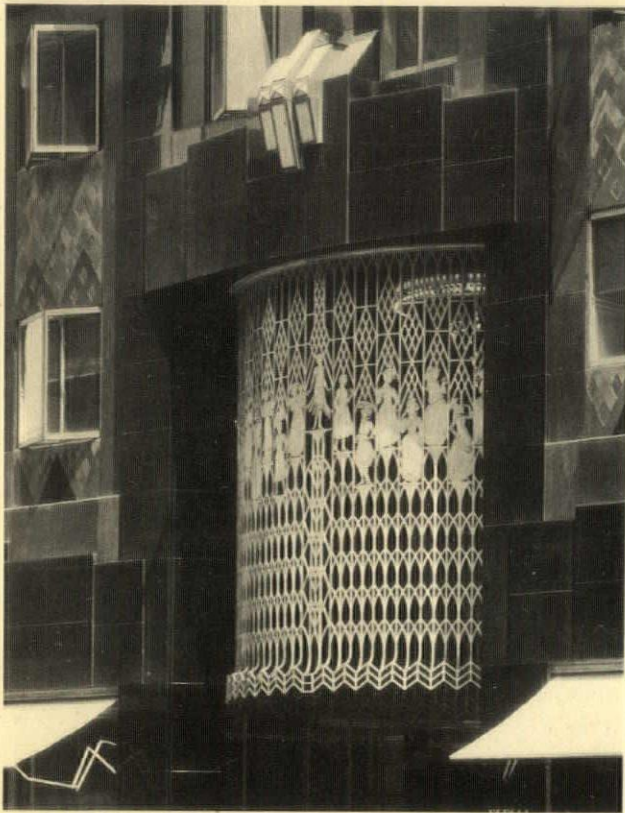


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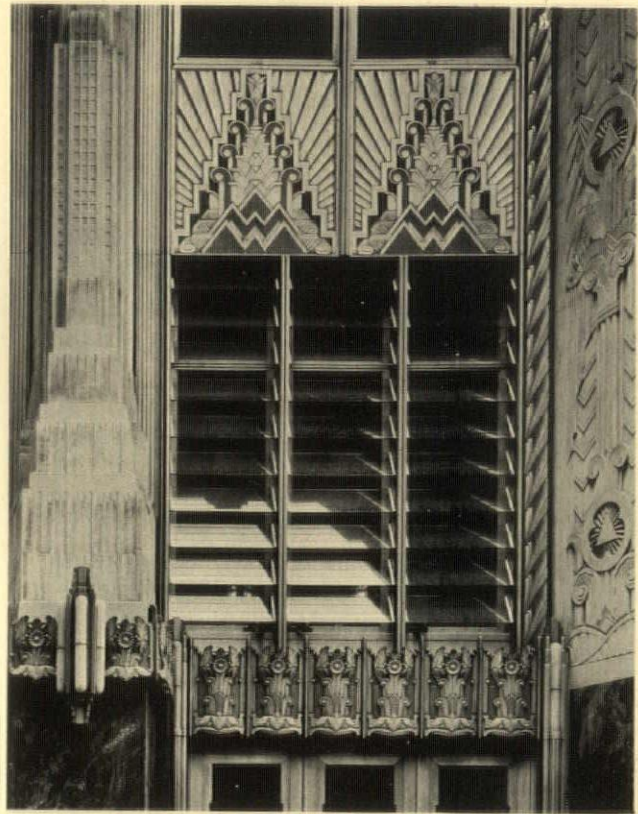
Sloan & Robertson

Voorhees, Gmelin & Walker





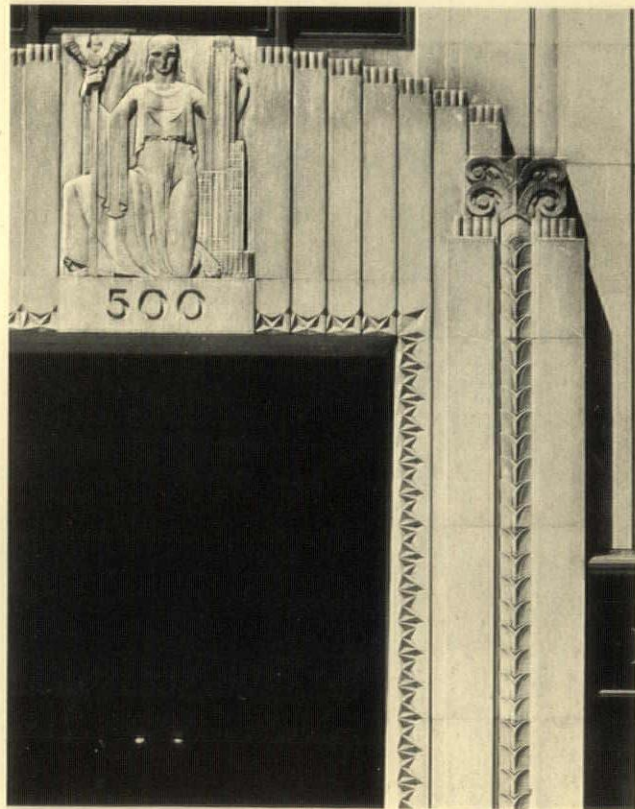
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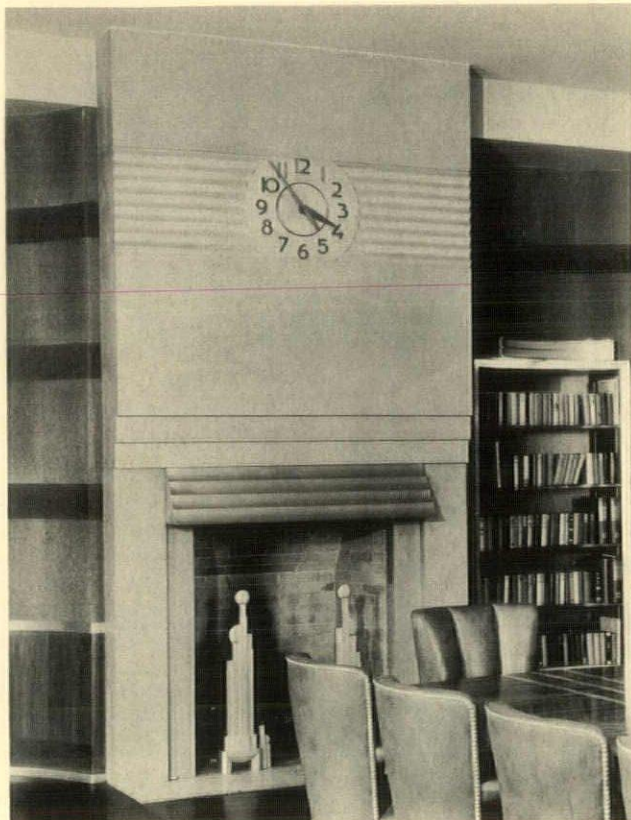


Clinton & Russell and Holton & George

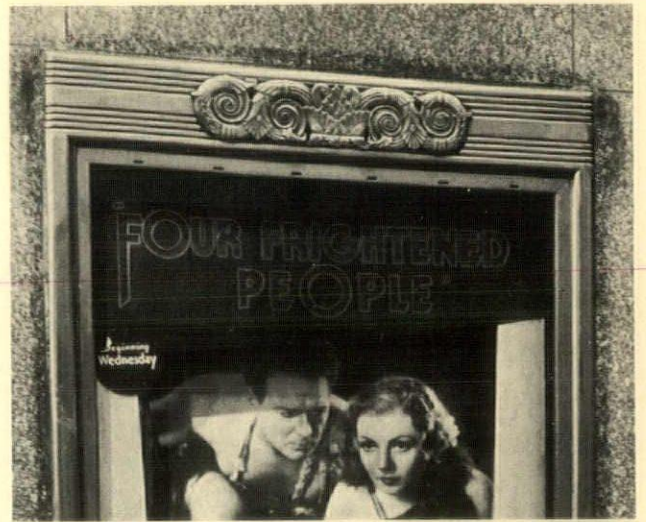
Voorhees, Gmelin & Walker

Shreve, Lamb & Harmon



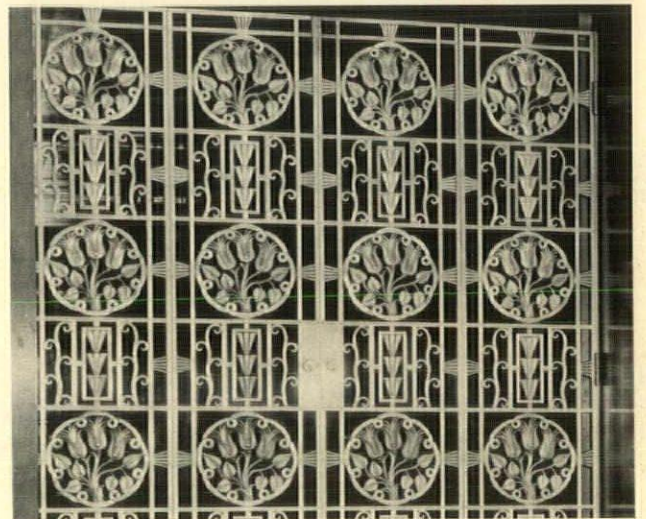


Fellheimer & Wagner



Reinhard & Hofmeister; Corbett, Harrison & MacMurray; Hood & Foulhoux

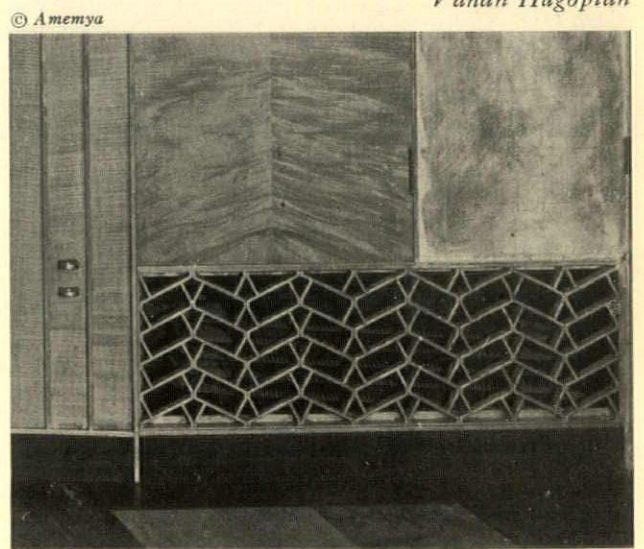
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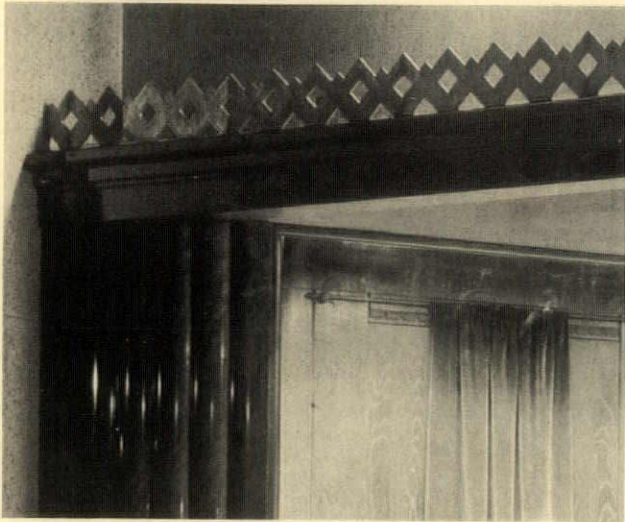
Schultze & Weaver



Vahan Hagopian



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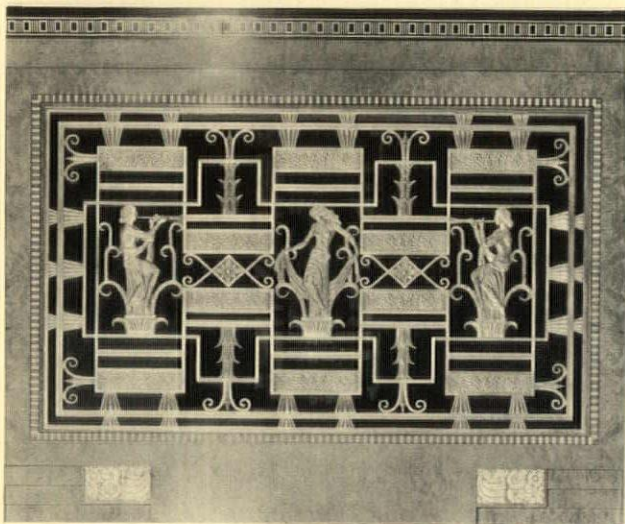


G. S. Underwood



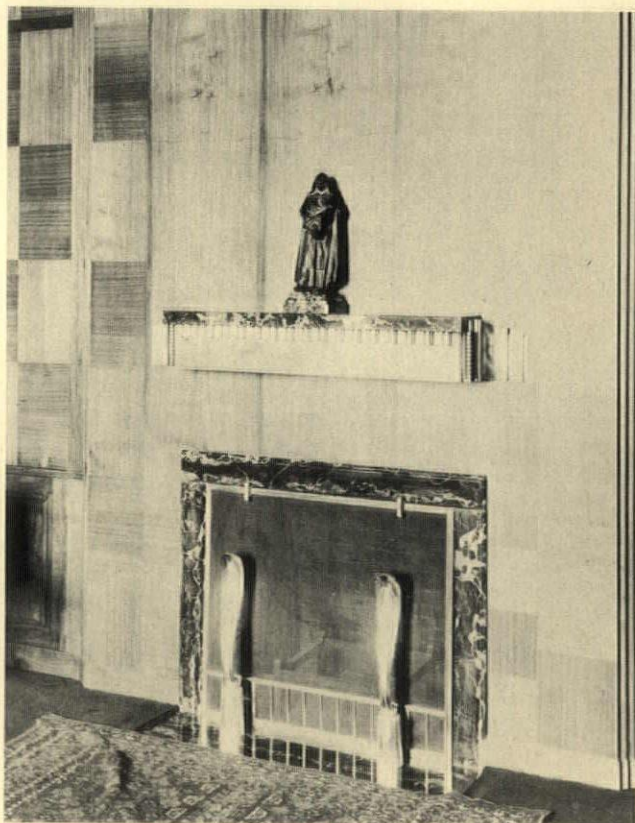
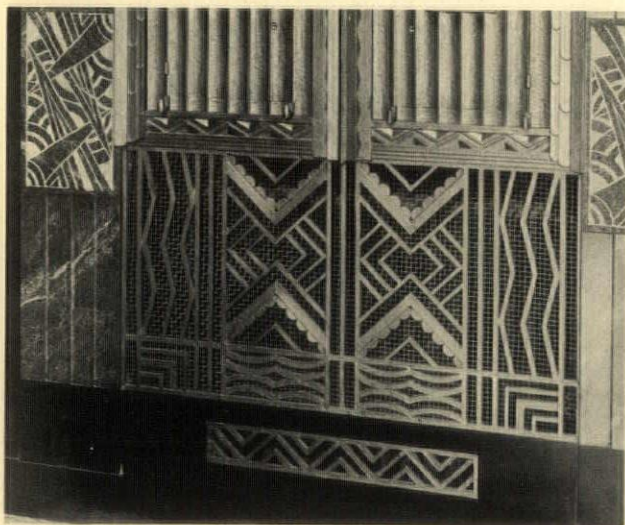
Fellheimer & Wagner

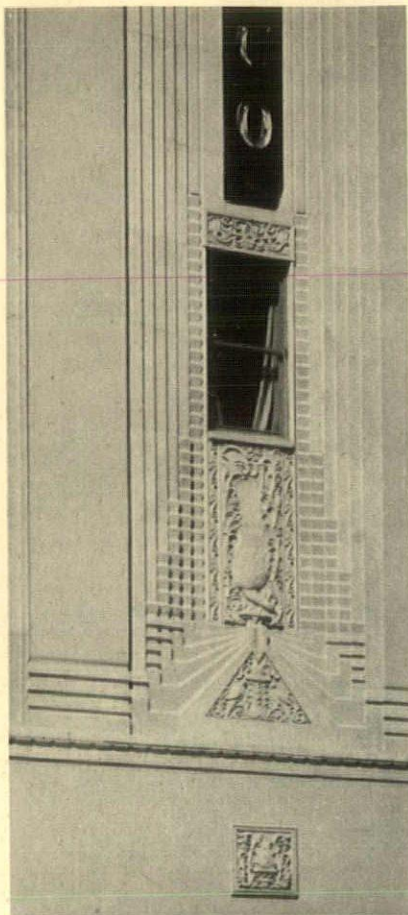
The Firm of Ely Jacques Kahn



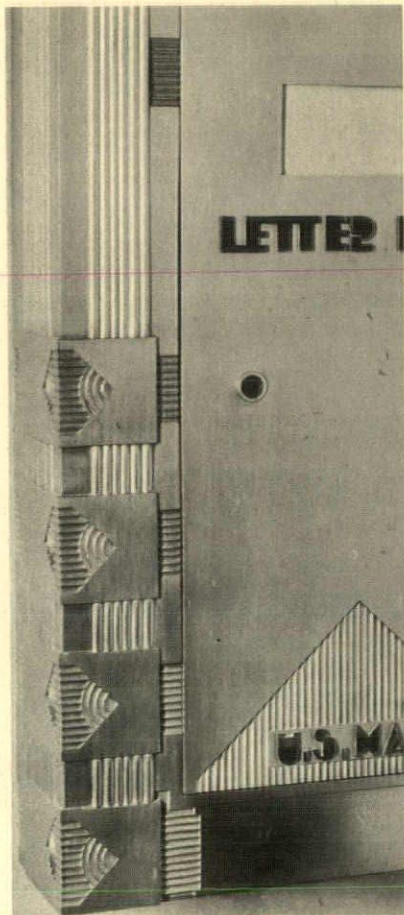
Schultze & Weaver

Morgan, Walls & Clements

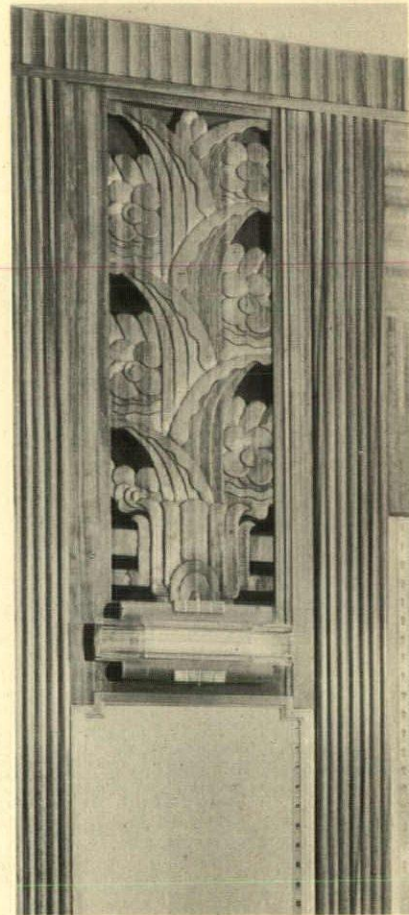




Nimmons, Carr & Wright

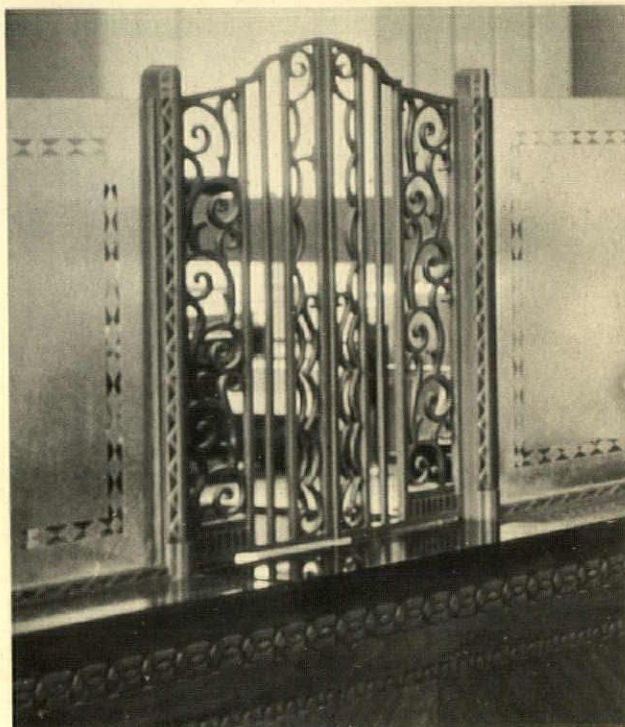
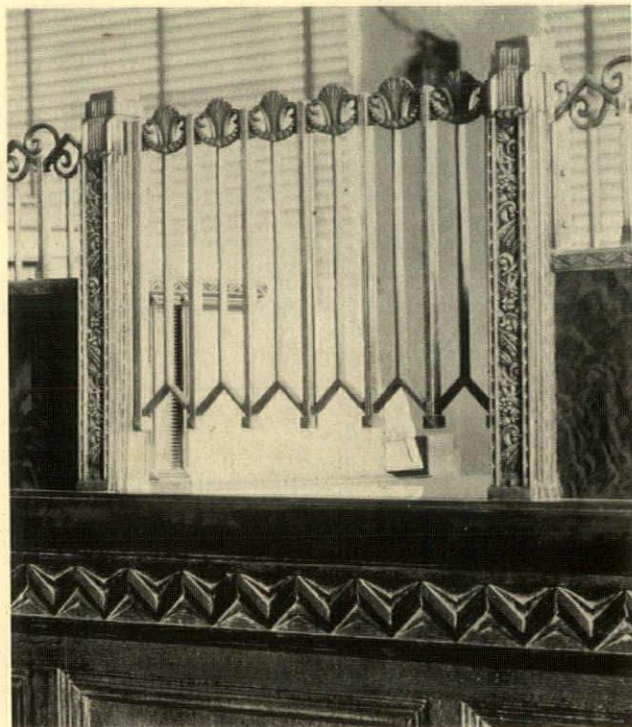


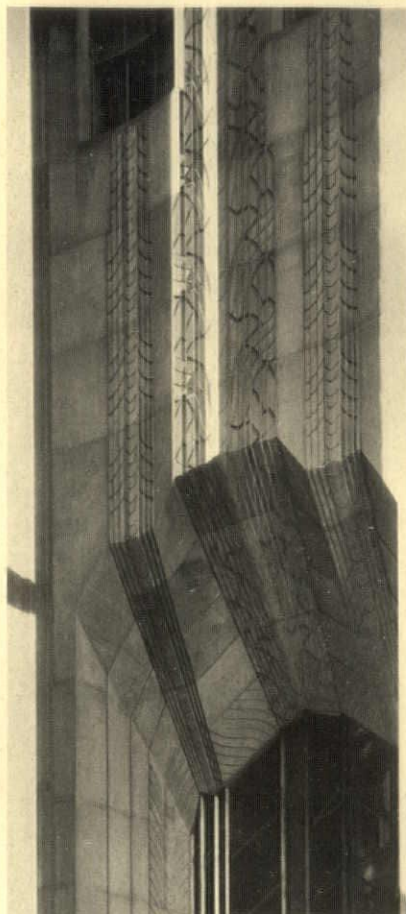
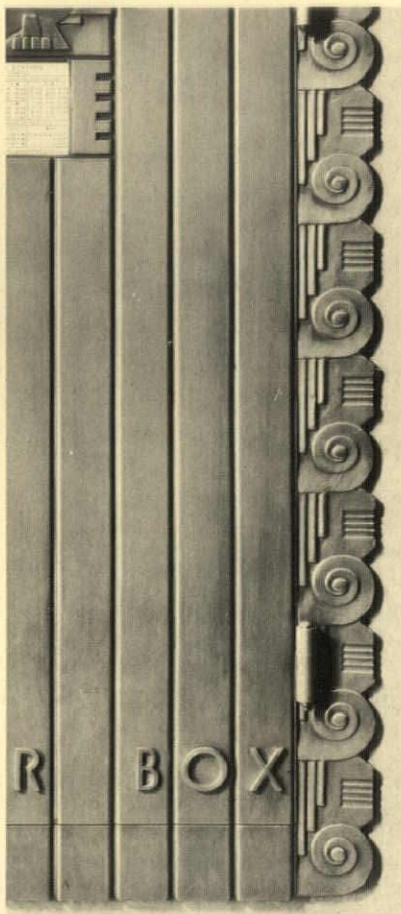
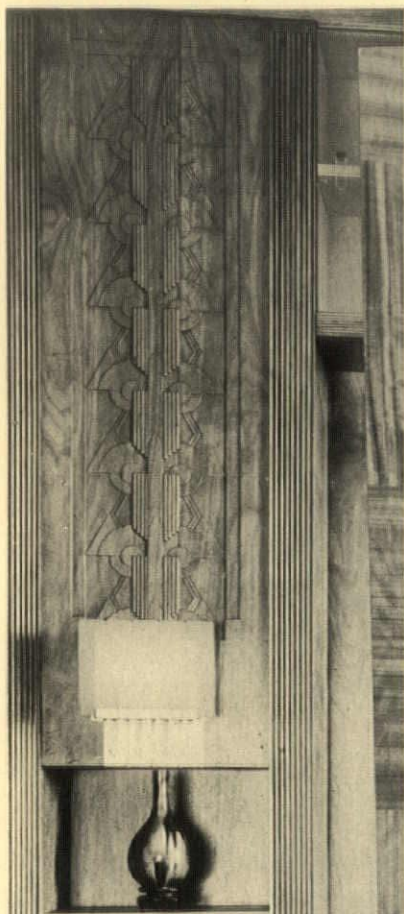
Morgan, Walls & Clements



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W. H. Harrison





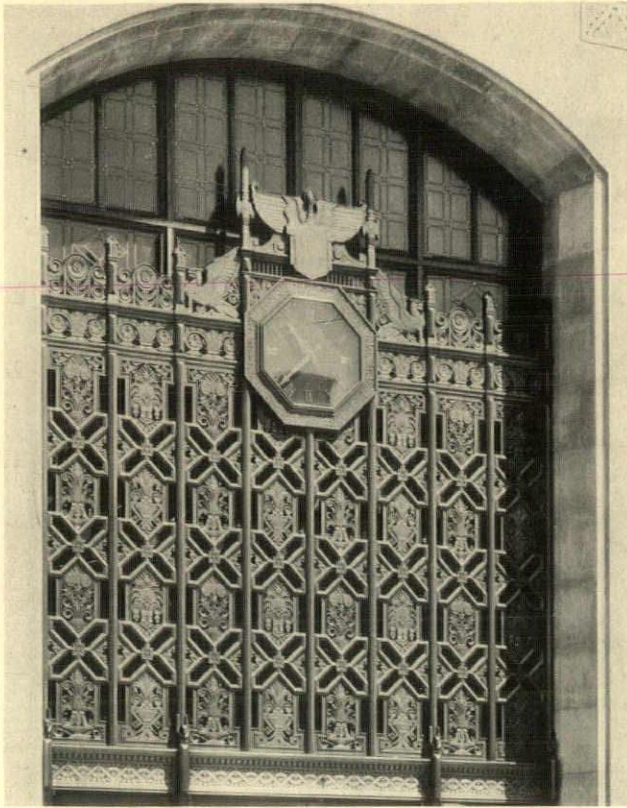
The Firm of Ely Jacques Kahn

Voorhees, Gmelin & Walker

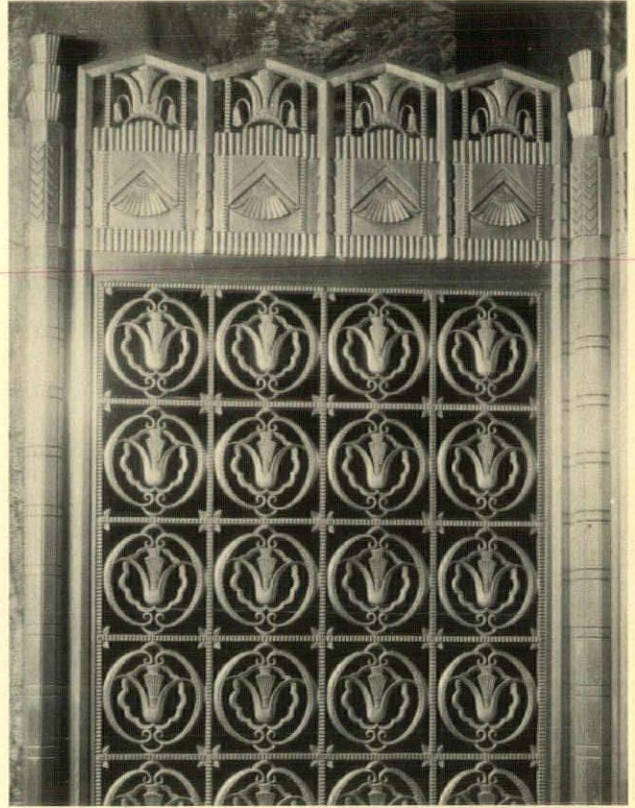
John and Donald B. Parkinson

Morgan, Walls & Clements





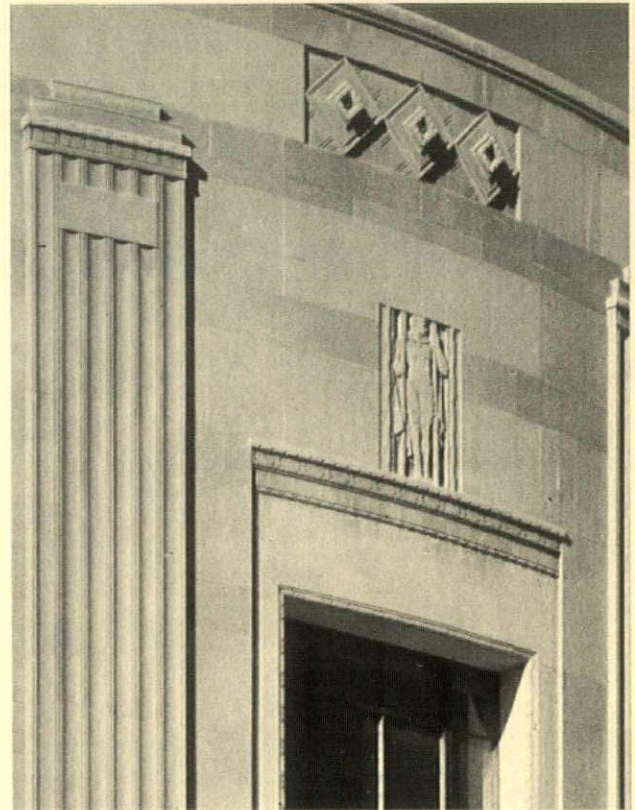
Mowbray & Uffinger

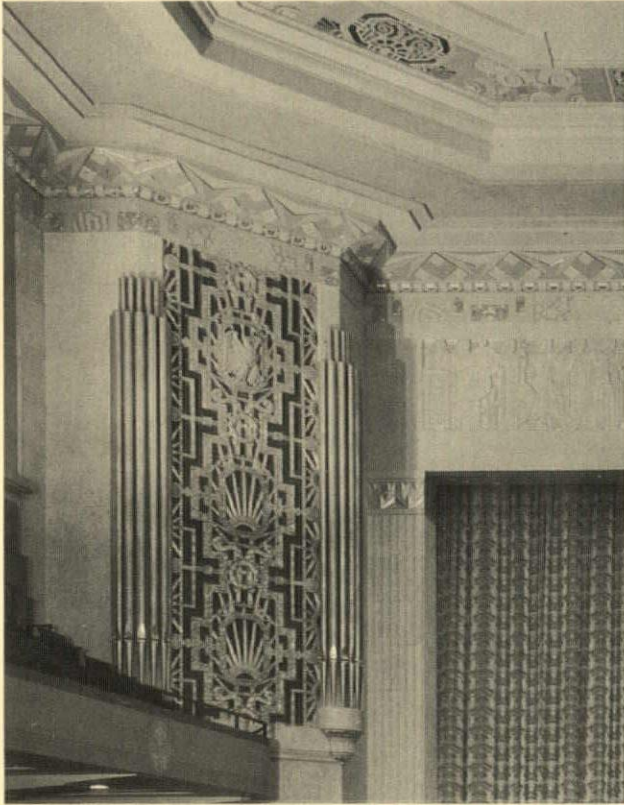


Albert Kahn, Inc.

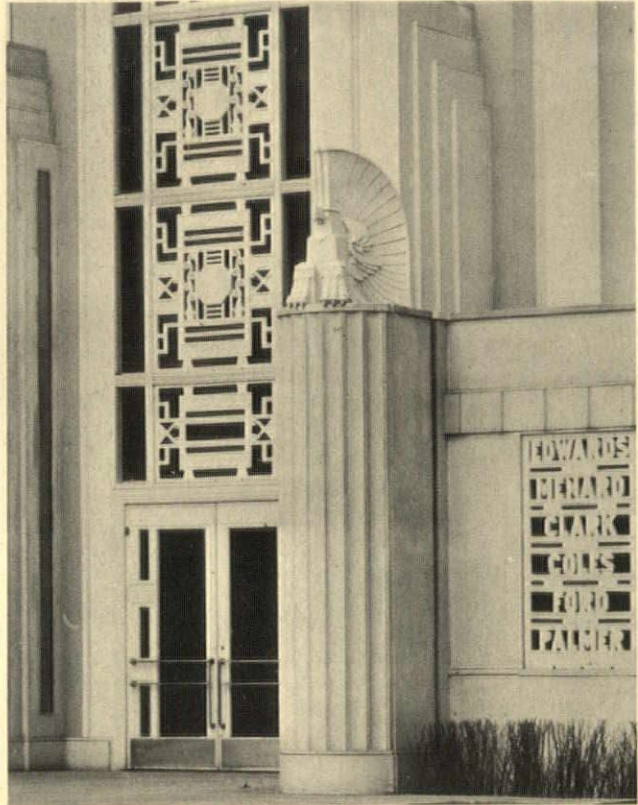
Shreve, Lamb & Harmon

Ralph H. Doane





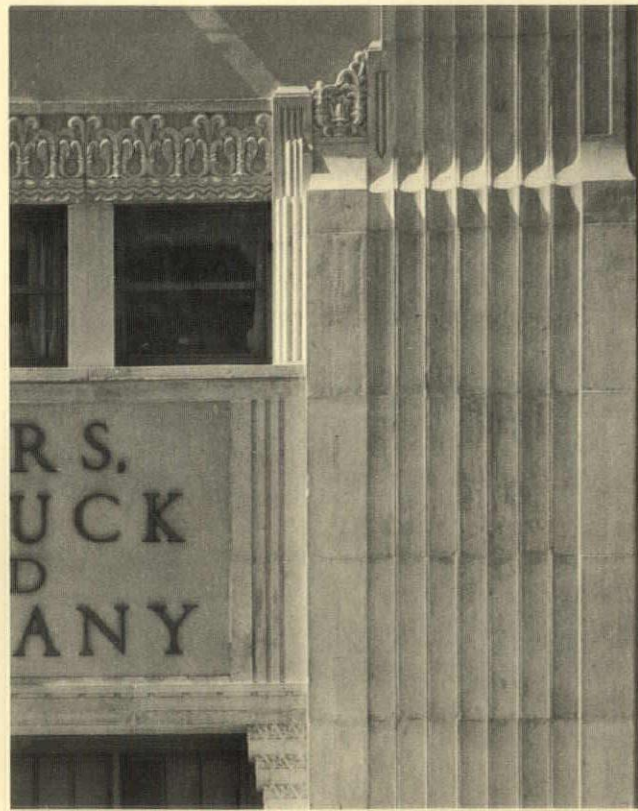
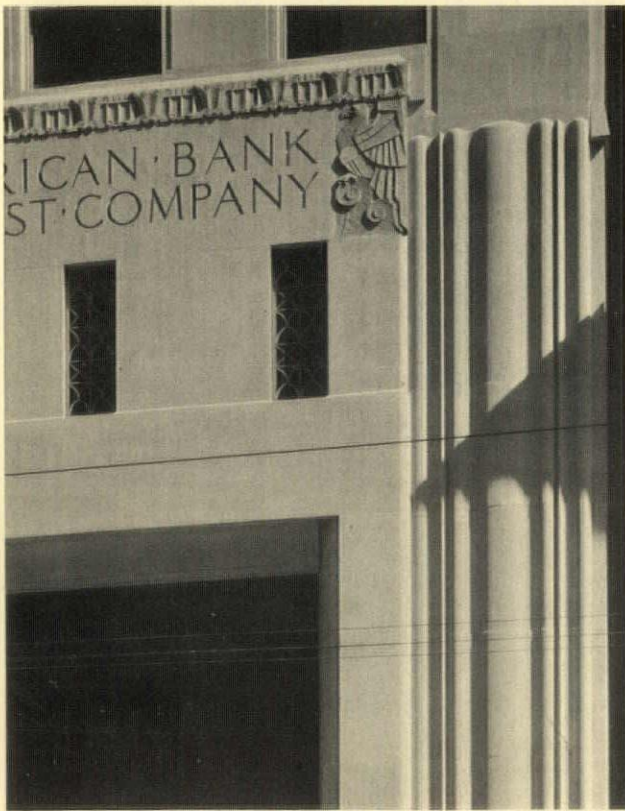
L. W. Briggs Co., Frederic C. Hirons

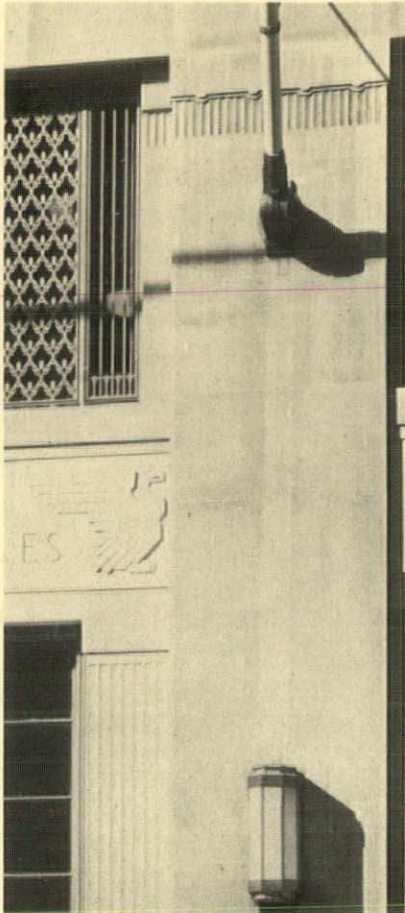


C. Herrick Hammond

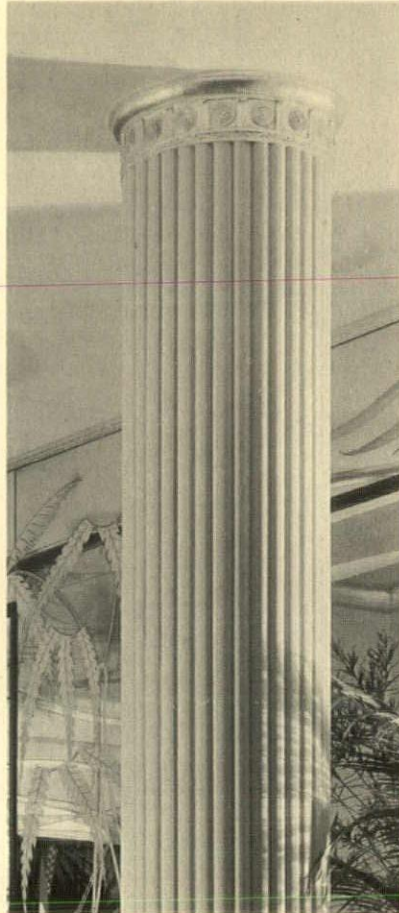
Moise H. Goldstein

Nimmons, Carr & Wright





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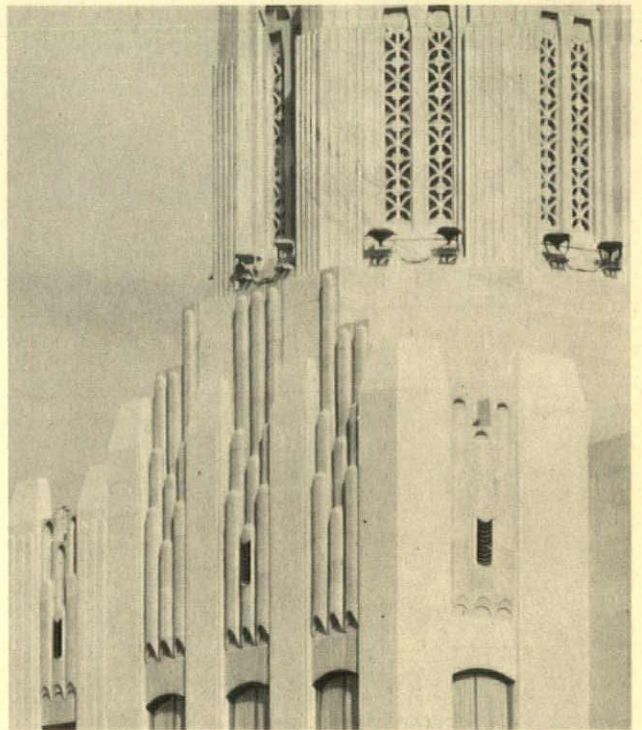
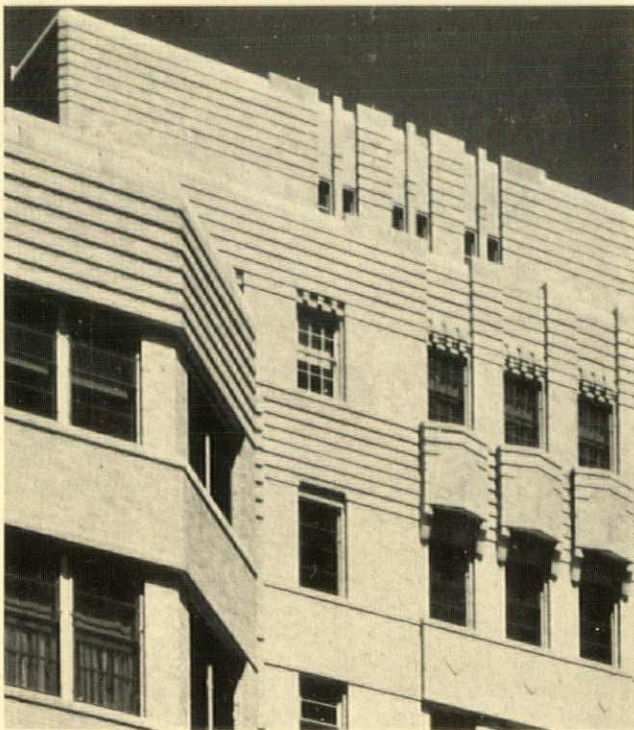


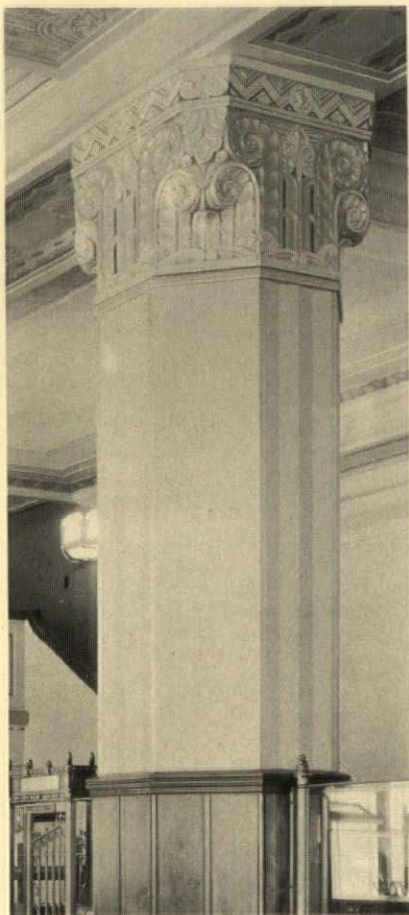
Schultze & Weaver



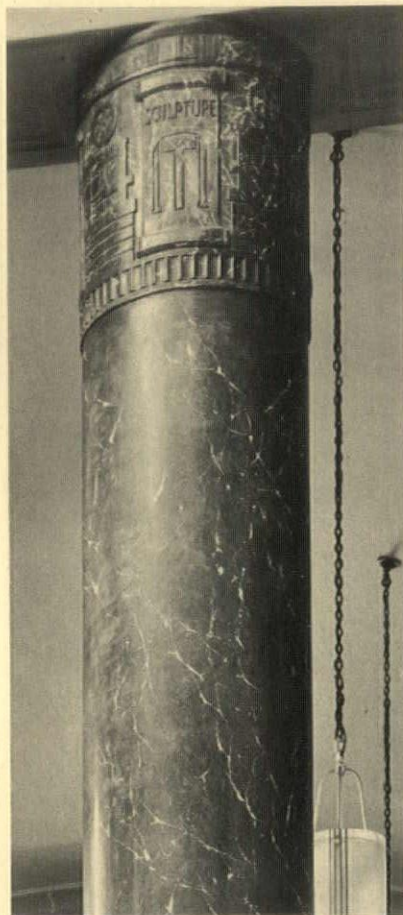
Voorhees, Gmelin & Walker

James Gamble Rogers Moise H. Goldstein

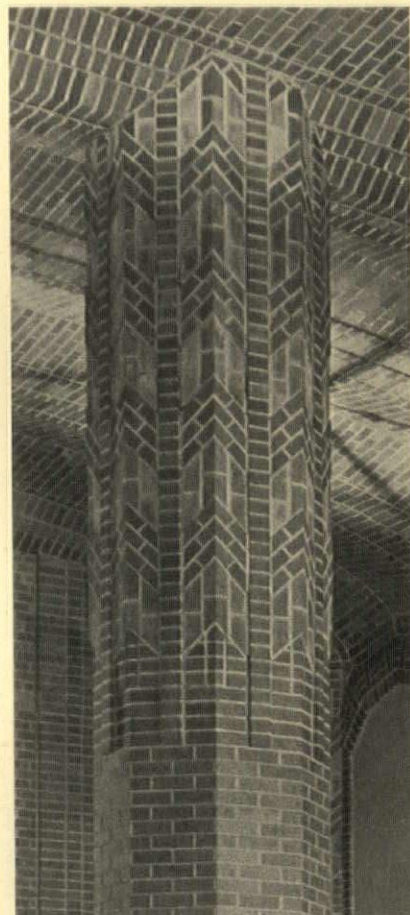




Aleck Curlett



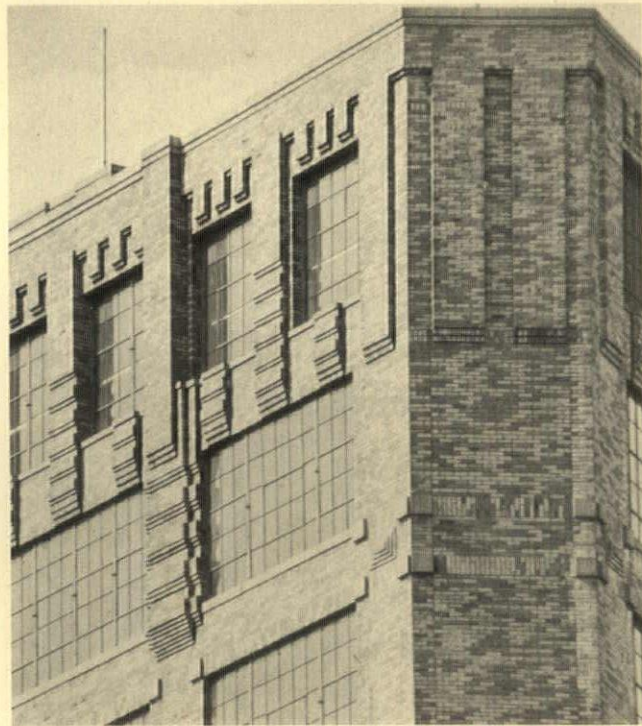
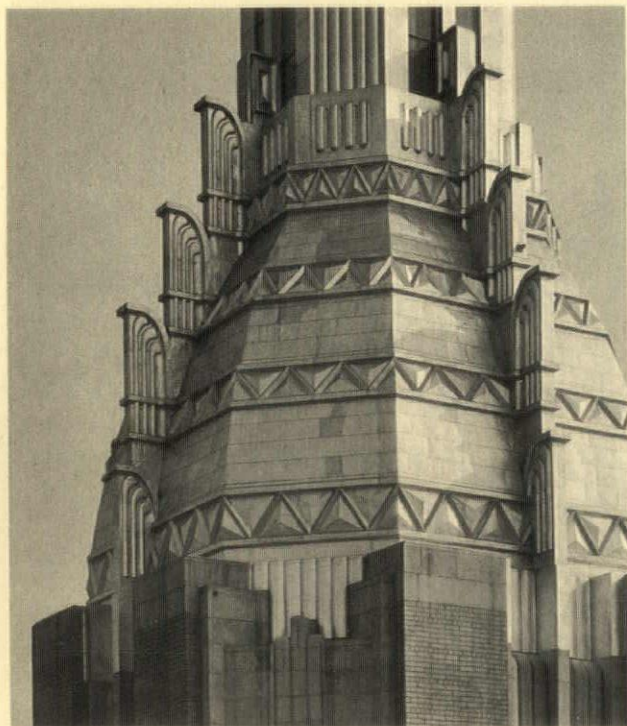
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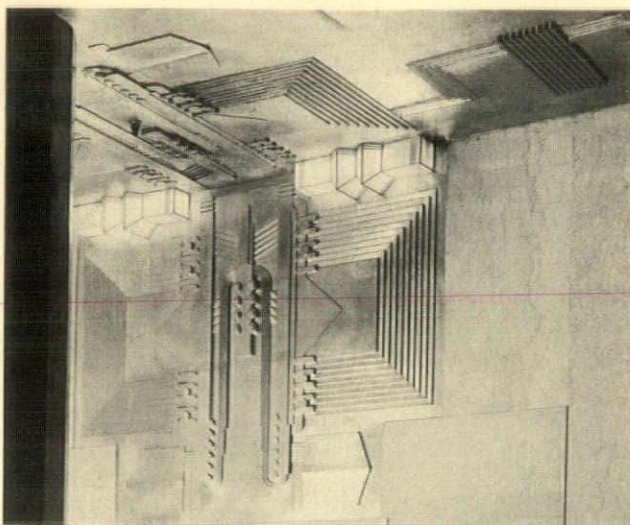


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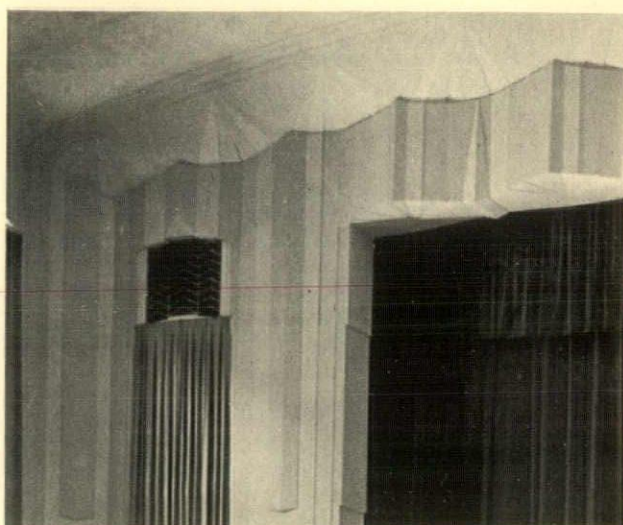
Schultze & Weaver

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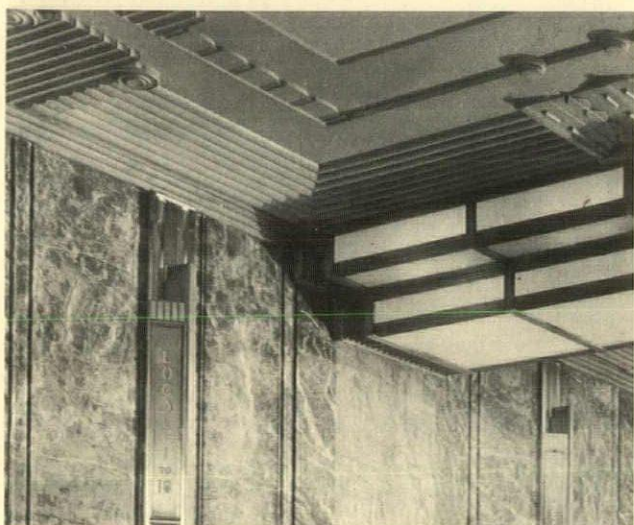




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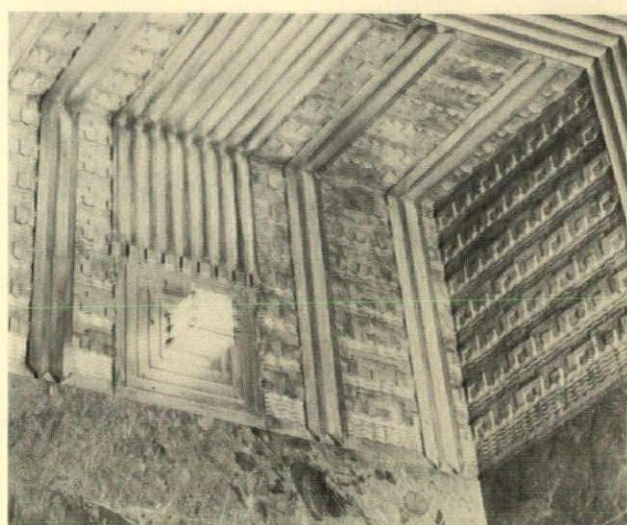


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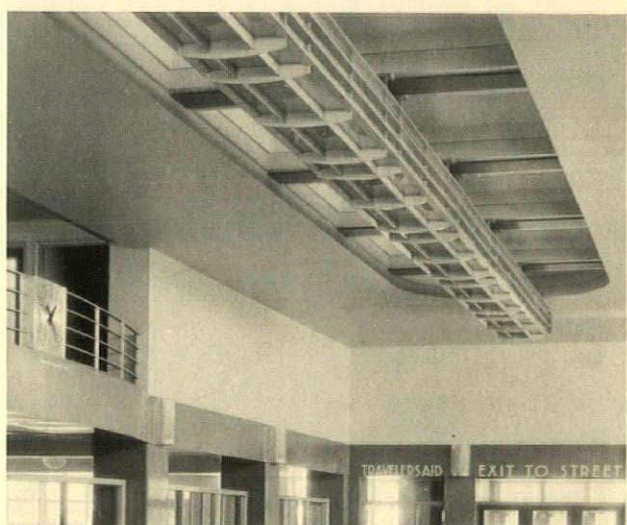


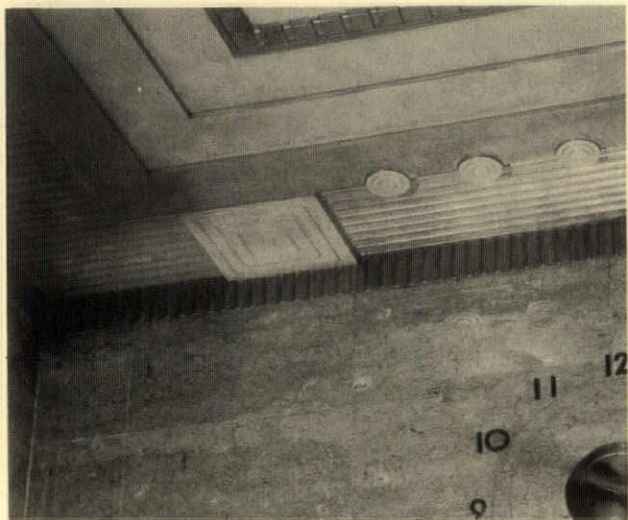
The Firm of Ely Jacques Kahn

John Mead Howells ; Raymond M. Hood, assoc.

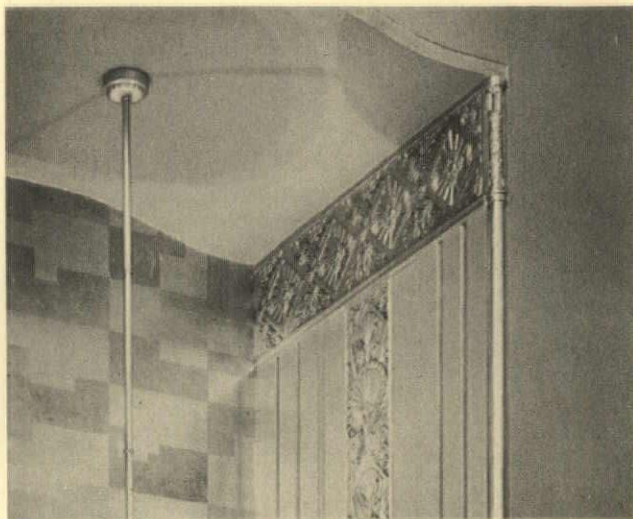


Fellheimer & Wagner

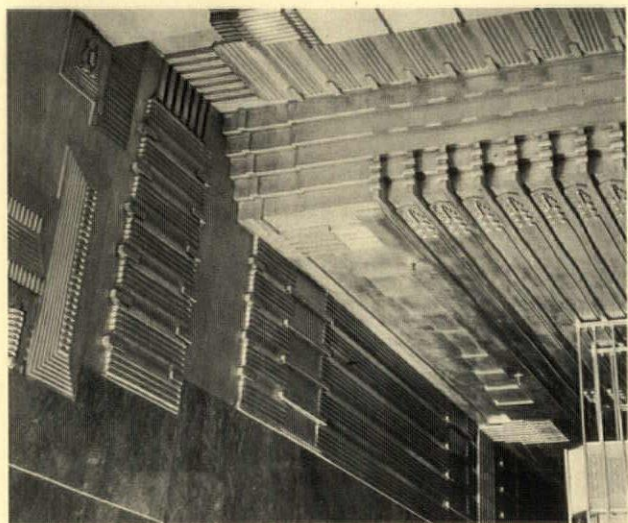




The Firm of Ely Jacques Kahn

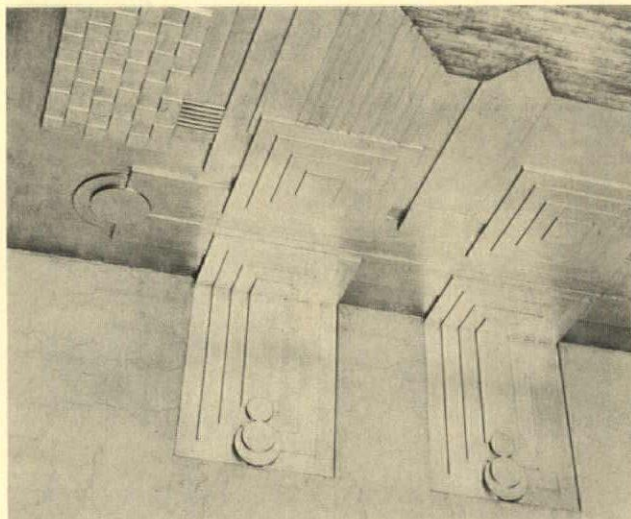


Holabird & Root

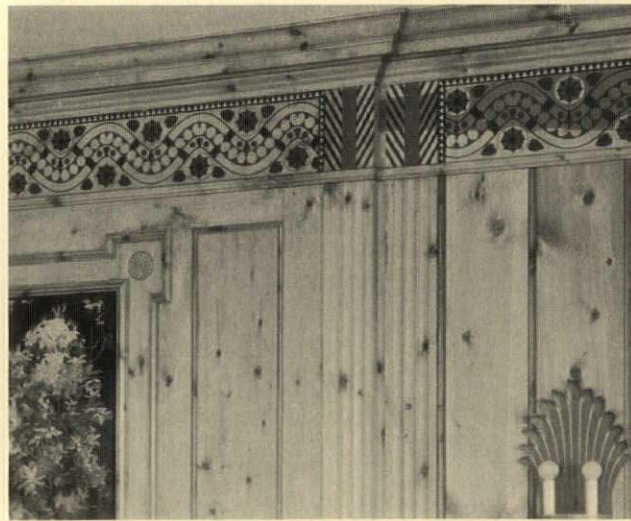
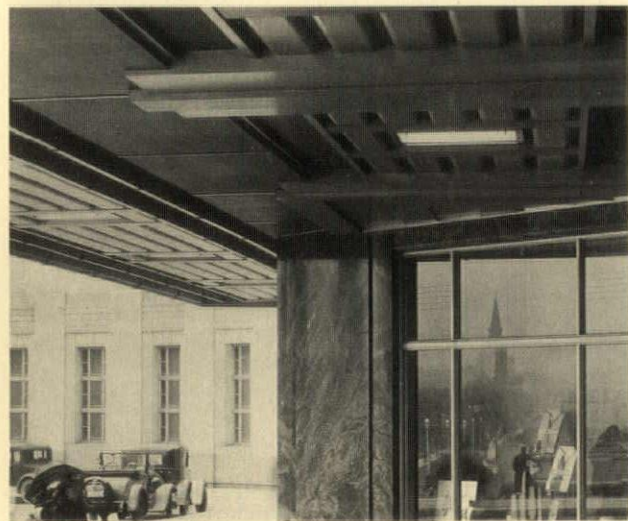


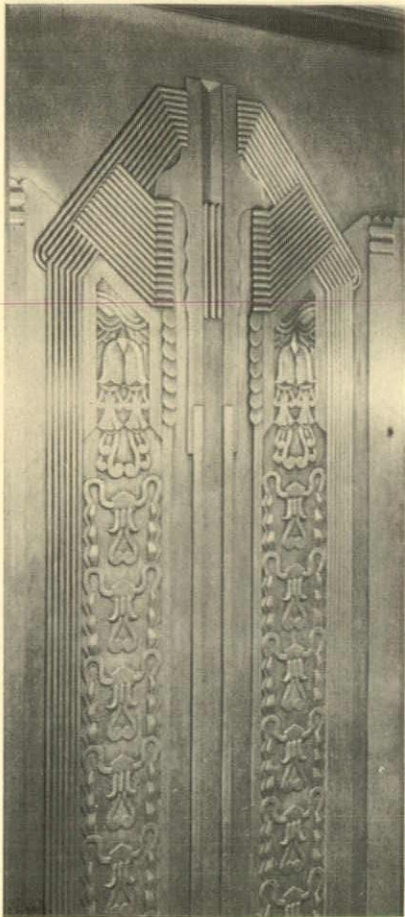
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Felheimer & Wagner

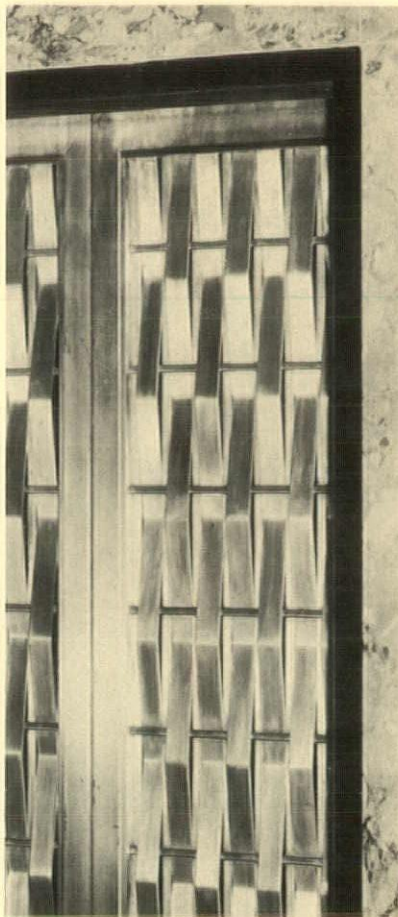


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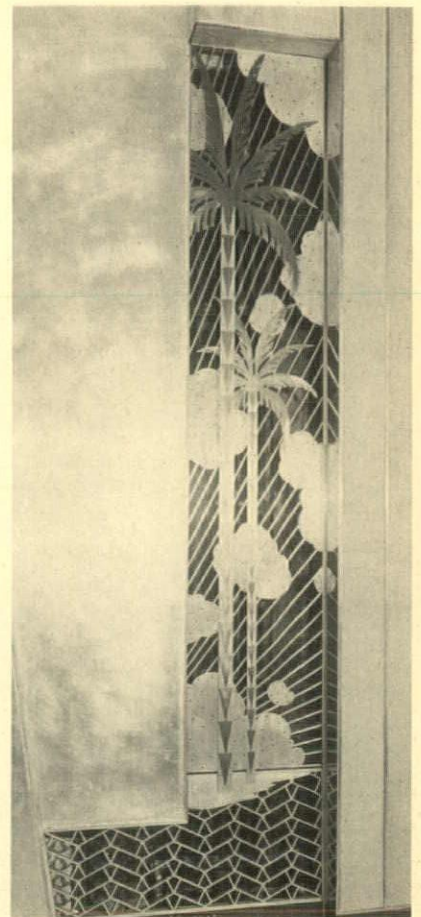




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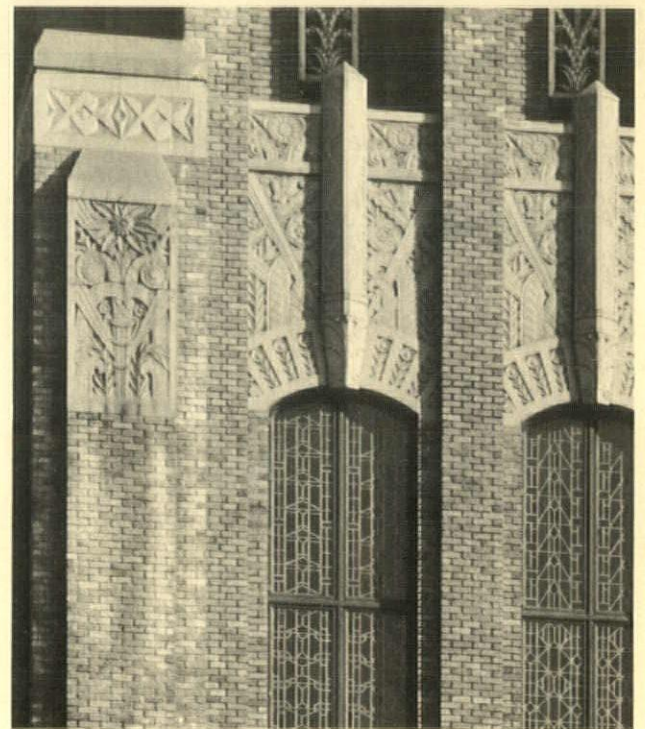
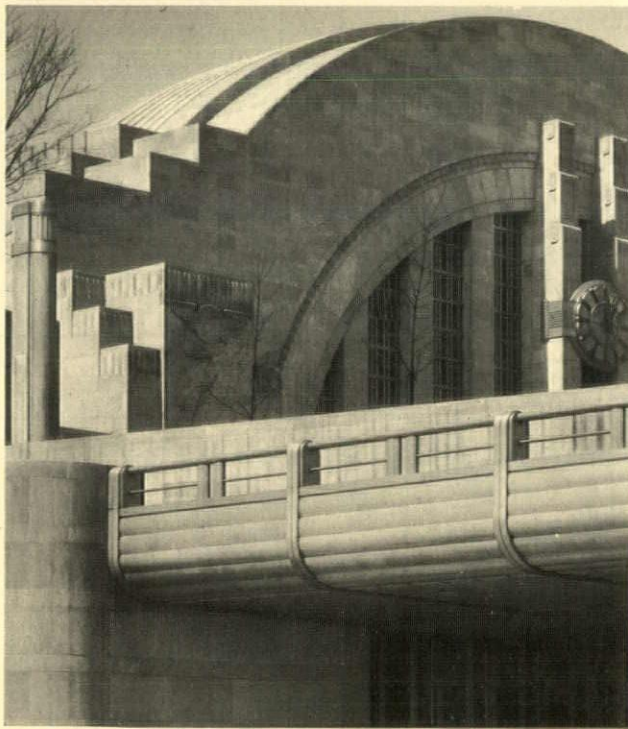


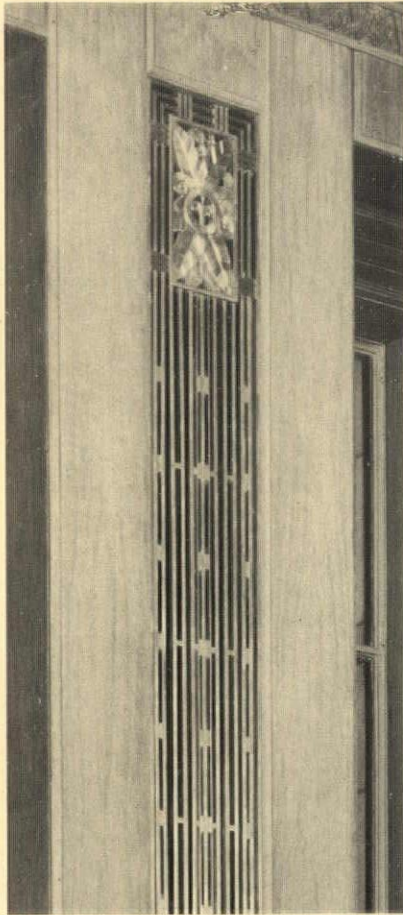
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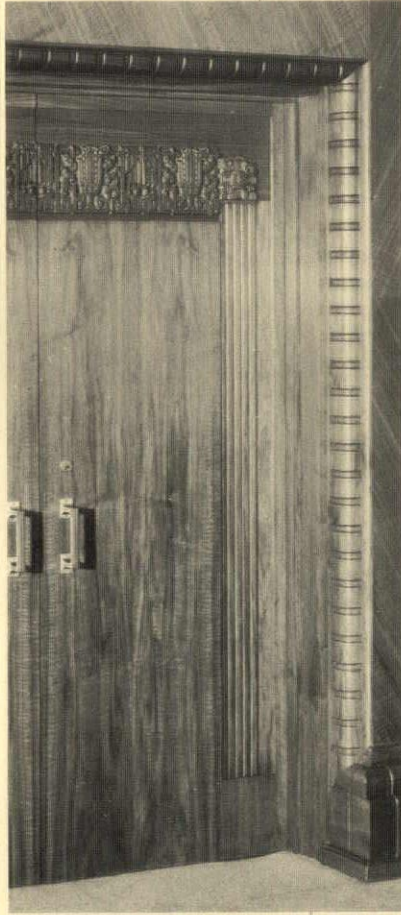
Fellheimer & Wagner

Guilbert & Betelle

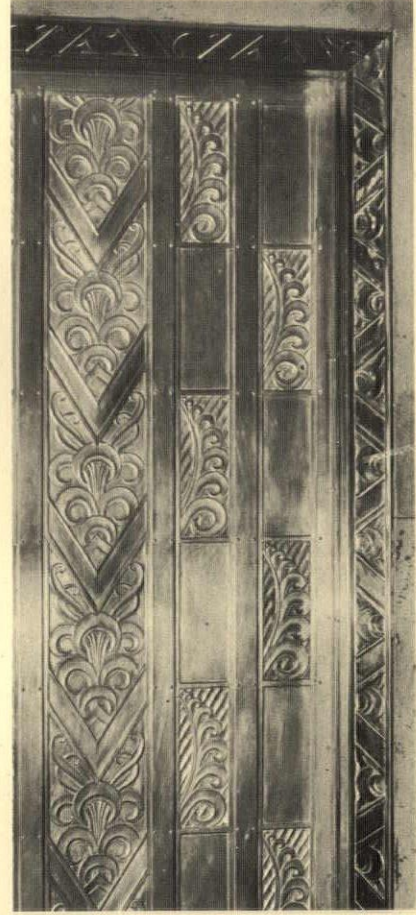




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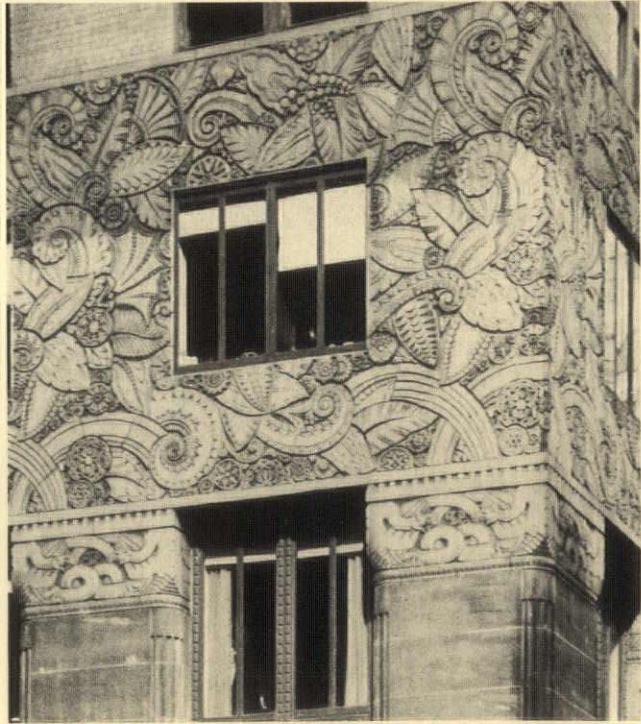
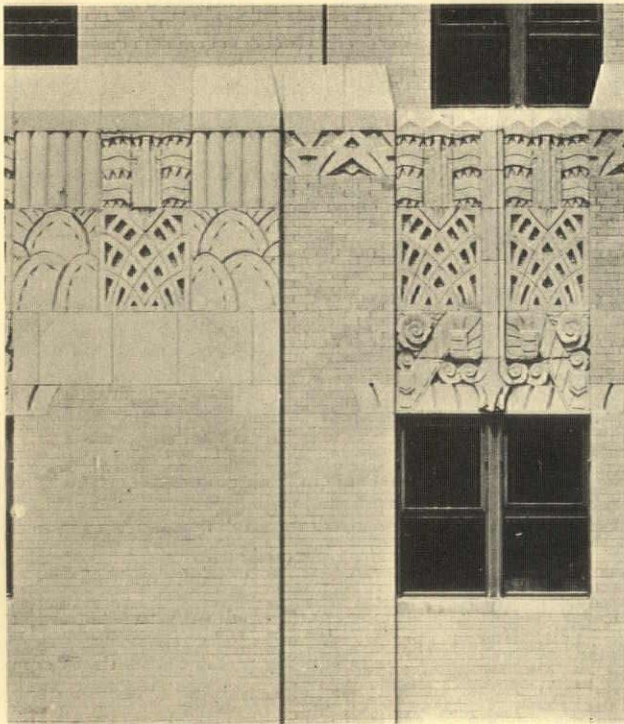
*Samuel Lunden ; John and Donald
B. Parkinson*

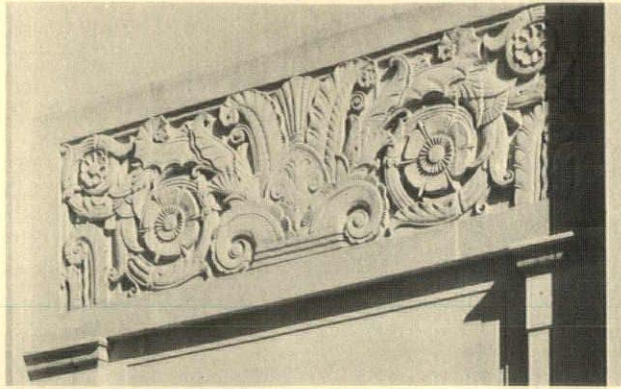


*John Mead Howells ; Raymond M.
Hood, assoc.*

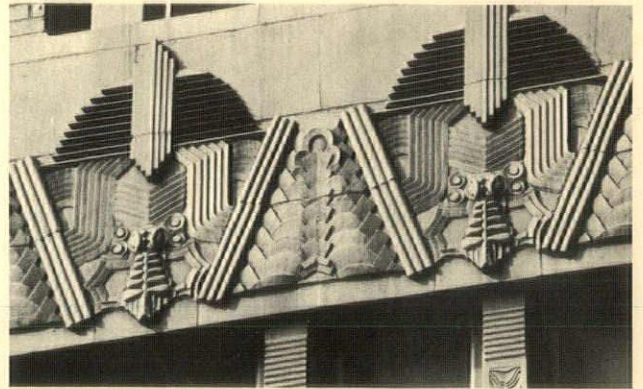
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Sloan & Robertson

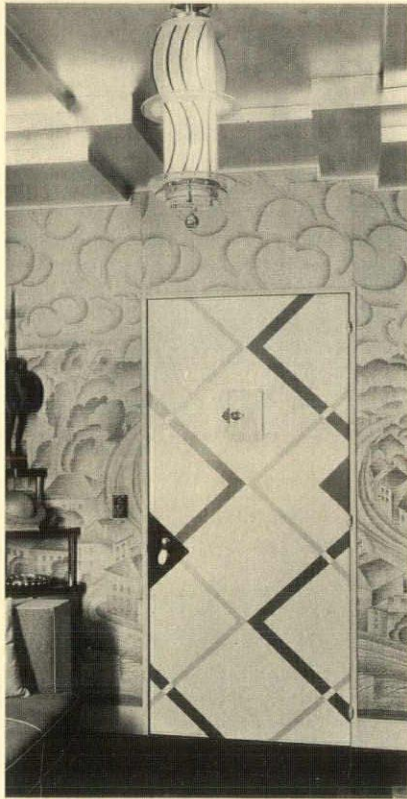




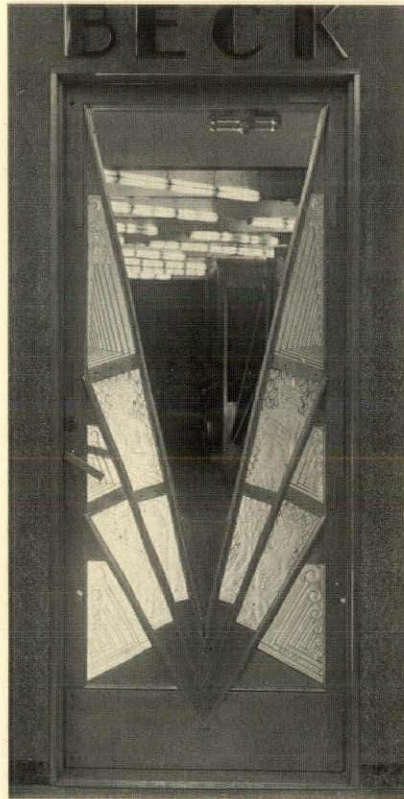
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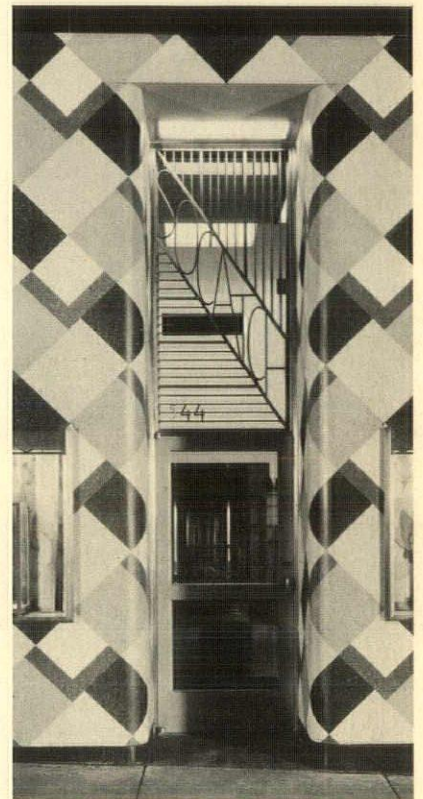
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Fellheimer & Wagner



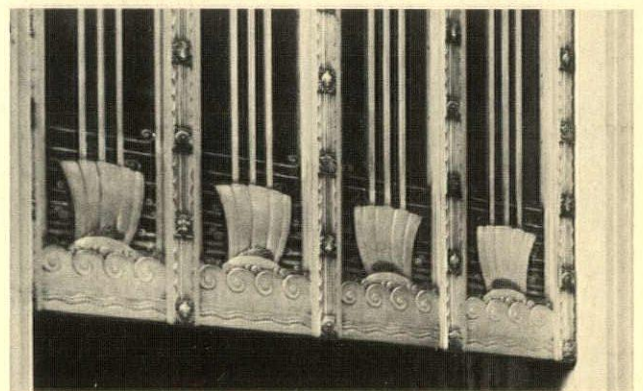
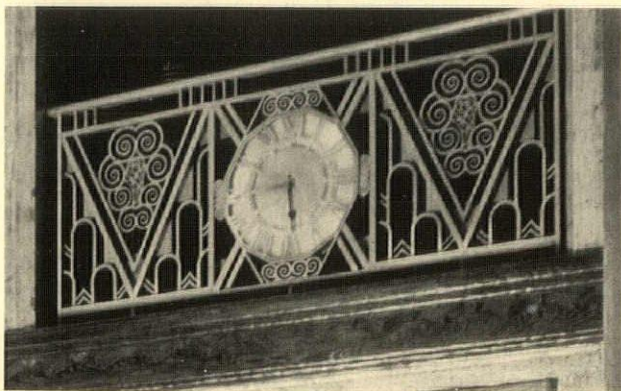
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Holabird & Root

John and Donald B. Parkinson

*Vahan Hagopian
Sloan & Robertson*



FOR YOUR REFERENCE FILE

Members of the architectural profession may secure without cost any or all of the literature reviewed on this and the following page. Fill in the file numbers of items desired on the prepaid mailing card below and mail. ARCHITECTURE will see to it that you have full information.

TERRAZZO

F. 179. The Universal Atlas Cement Co., 208 South La Salle Street, Chicago, offers a new Terrazzo catalogue to architects. Its twenty-four natural color reproductions of fine terrazzo and several actual color photographs of terrazzo installations add to the visualizing of effects obtainable in fine terrazzo floors. The booklet also contains specifications for terrazzo work as adopted by the National Terrazzo and Mosaic Association. The intention has been to provide the architect with a source book. We believe you will feel that this has been accomplished.

RUBEROID FINANCE PLAN

F. 180. If any of your modernizing plans are lying idle on your boards for lack of money to proceed, you may well be interested in the non-recourse Finance Plan now offered by the Ruberoid Co., 95 Madison Avenue, New York City. The Ruberoid Co., manufacturers of roofing for over forty years, realize the necessities of replacement and modernization facing many owners who are stumped for funds. You can help them solve their difficulties by bringing to their attention the Ruberoid Deferred Payment Plan, for financing roofing, siding, and allied products. Send for the detailed literature.

FOLDSPRAY

F. 181. How often in discussing shower arrangements with your clients have they said they didn't want any clammy curtain wrapped around them, and they wanted something that would give them room and keep the spray in without going to the expense of an enclosed shower compartment? The Scovill Mfg. Co., Waterbury, Conn., solves that problem for you. A folder illustrating its new Foldspray shower curtain combination tells how. It is compact and out of the way when not in use. In use it provides extra splash protection and gives the bather ample room for freedom of movement. You'll want to know more of the details.

FOLDING WALL

F. 182. We have recently received two folders from the American Car & Foundry Co., 30 Church Street, New York City., illustrating its Unitfold Folding Wall and School Wardrobes made under the Fairhurst Patent. The Folding Wall has many uses in schools, parish houses, gymnasiums, and clubs.

TILE SERVICE

F. 183. In talking with the officials of the American Encaustic Tiling Co., Ltd., 16 East 41st Street, New York City, we learned that they are ready and willing to co-operate with any architect who is confronted with a color scheme problem in the preparation of a water-color visual that will give the client an exact idea of the finished effects to be obtained in the tiling job in question. Mr. Paul Solon of the American Encaustic Co., who is justly famed for his tiling designs and color schemes, will be glad to prepare such visuals for members of the profession for jobs actually in process.

MODERN SERVICE STATIONS

F. 184. With the first spring weather the cars start rolling in earnest and the service

station again is a hive of constant activity. And more service stations will be built this year. Perhaps you have such a job on hand. For they must be designed and they must be modern if they are to compete with the nice one on the next corner. Westinghouse makes many contributions to good service-station service. And now they are making a helpful contribution to your part therein. They have just published a handsome brochure containing many suggestive designs in color, both for exterior and interior treatment. And naturally they include details of Westinghouse equipment necessary for service-station operation. Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

BUILDING A FIREPROOF HOUSE

F. 185. A new booklet from the Portland Cement Association, 33 West Grand Avenue, Chicago, takes a home apart, puts it together again; emphasizes the outstanding qualities of the honestly built fireproof home. Line drawings, photographs, and wash drawings illustrate step-by-step construction methods. We suggest you exercise man's immemorial hobby of "seeing how they're made" and send for your copy.

DELAY MEANS DECAY

F. 186. The National Lead Company's booklet, "The House We Live In," introduces its colorful suggestions with the sturdy advice that repainting now is less costly than replacement later on. The booklet, from the National Lead Co., 111 Broadway, New York City, is a practical guide to the selection of paint, painter, and color scheme.

IN THE WORLD OF LIGHTING

F. 187. The Westinghouse Electric and Manufacturing Co. has published a 32-page illustrated book entitled "Westinghouse in the World of Lighting." Among the illustrations are outstanding installations in the development of illumination, climaxing with the lighting of the Century of Progress. Included also are illustrations of floodlighting, bridge and street lighting, signs, commercial lighting, industrial lighting, aviation field lighting, fountain lighting, swimming-pool and stadium lighting, and home lighting. It is a substantial publication which you will not want to miss.

VENTILATORS

F. 188. The Swartwout Company, of Cleveland, announces a ventilator containing 14 points plus of ventilating superiority. According to the manufacturer the new Swartwout Ventilator has overcome every small defect or objection met with in the ventilating industry in recent years. It is made in all metals, all sizes, shipped completely assembled, and priced right.

REFRIGERATING UNITS

F. 189. The Frick Company, Waynesboro, Pa., publishes for your convenience a catalogue on Low Pressure Refrigerating Units. The application of Frick units to various trades and businesses and a brief outline of the merits of the units themselves are described with ample illustration.

BREWERY REFRIGERATION

F. 190. Another booklet from the Frick Company, Waynesboro, Pa., contains a comprehensive discussion of Brewery Refrigeration and the application of Frick Compressors, Condensers, Coolers, Ice-Making Systems, and Automatic Controls. It also contains valuable tables of technical data.

NEW GUTH FAN

F. 191. Right off the press is a copy of the 1934 Guth Fan Catalogue No. 5. In it are shown a number of new designs and a special Guth Fan with lighting fixtures for Telephone Booths which uses a small 7-inch blade. The Edwin F. Guth Co., of St. Louis, has made improvement in its assembly. The motor is supported by special four-spring hanger for vibration cushion.

SOUND INSULATION

F. 192. Technical note No. 106 entitled "Celotex for Sound Insulation," from the Celotex Company, Palmolive Building, Chicago, is a complete discussion of conditions which govern successful sound insulation, given in technically correct yet clearly intelligible form. We are quite sure that this bulletin will be a welcome source of information for you on the practical considerations and limitations which affect "sound-proofing."

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BE SURE

TO READ THE COMPETITION ANNOUNCEMENT, PAGES 6 AND 7, FRONT OF THIS ISSUE, SPONSORED BY THE FLAT GLASS INDUSTRY, AND THEN SEND FOR COMPLETE COMPETITION PROGRAM. NOTE "A 1" ON REPLY CARD BELOW. WE'LL SEE THAT YOU GET THE DETAILS.

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EDWARDS LOXSEAM

F. 193. The Edwards Mfg. Co., of Cincinnati, Ohio, announces what it believes to be the first fundamental improvement of interlocking roofing in years. Edwards Lockseam is the name of its new interlocking sheet-metal roofing. Its stated advantages range from labor saving in application to positive assurance against blowing out (an important item in South and West), leaks, buckling, and rattling. Ample allowance has been made for contraction and expansion both in the Loxseam itself as well as in the "V" in the centre of each sheet.

FRIGIDAIRE IN '34

F. 194. A detailed news release from Frigidaire Division, General Motors Co., Dayton, Ohio, makes known its policies and plans for 1934 activity. The line has been expanded to fifteen models, divided into four series, providing sizes and prices for every demand. Beginning with the break of spring on March 21, the 1934 line will be unveiled in 6000 dealer showrooms from coast to coast. You are welcomed royally and invited to see before you plan. The releases we have received include a very elaborate portfolio based on suggestions that will help sell Frigidaire in '34.

LADY LUXURY VANADOIR

F. 195. The Lady Luxury Division, Excelso Products Corporation, Buffalo, N. Y., produces the newest of new in plumbing furniture, a combination dressing-table and lavatory known as Lady Luxury Vanadoir. In two distinct styles, "Princess" and "Moderne," with plumbing and electrical connections completely concealed from view, Lady Luxury Vanadoirs can be made to harmonize with room decorations in practically any

choice of color combination. Featuring hot and cold running water in vitreous china lavatory, along with usefulness of a dressing-table and cheval mirror, the "Princess" style is suitable for average bathrooms, dressing-rooms, etc., while "Moderne" is intended especially for larger bathrooms and bedrooms of residences, apartments, clubs, theatres, and semi-public buildings.

LIQUID CARBONIC LITERATURE

F. 196. The old-time catalogue is being given a New Deal by the Liquid Carbonic Corporation of Chicago. A series of 8½" by 11" booklets, each treating of one product, has been prepared to take the place of the old style general index catalogue. If you desire information only on pasteurizers, or a carbonator for dispensing, you may have the one you want or you may have the whole list which give a complete review of the Liquid Carbonic business.

M W ADDS A WATER HEATER

F. 197. The Heater Division of the Motor Wheel Corporation, Lansing, Mich., announces the addition of a new, popular-priced model to its automatic Oil-Burning Water Heater line. Designated as Model 20-D, the new unit made its spring debut at the A. O. B. A. show in Philadelphia. The unit is entirely automatic, independent of gas and electricity in its operation, smartly styled, and its storage capacity will readily meet the needs of the average family. The unit is listed as standard by the Underwriters' Laboratories.

POP-UP LAVATORY WASTE

F. 198. From the Chicago Faucet Co., 2700 North Crawford Avenue, Chicago, comes a bulletin dealing with its new Flexrod Pop-up Lavatory Waste. It represents a departure from the conventional type of wastes. It is manifestly simple with no joints, bolts, bearings, cams, or levers—nothing to get out of order. The Flexrod Pop-up is self-adjusting to every dimensional variation of centres and to all standard lavatory types.

THE SEA GULL

F. 199. Is a good name for the big breeze producer, the new popular-priced electric fan announced in literature received from the Emerson Electric Mfg. Co., 2012 Washington Avenue, St. Louis. Streamlined, floating power, and eye-appeal are some of the fancy words from another field which have been adopted for descriptive use of this new fan. Among its specific good points are its inclusion of a 1934 Emerson Induction Motor—no brushes, no commutator—its maximum of cooling breeze, noiselessly, its easy adjustment to wall bracket, and the bullet-shaped steel shell over motor and blade centre giving it the stream lines that are attractive and modern. But words alone won't do—send for a copy of the catalogue and see for yourself.

ENGINEERS AGREE

F. 200. A folder just issued by the Brown Instrument Co., of Philadelphia, broadcasts the agreement of Power, Oil Refining, Process, and Consulting Engineers on the virtues of the Brown Electric Flow Meter. Copies of the folder illustrating and briefly describing the Flow Meter will be sent on request.

STEEL NEVER FAILS

F. 201. Is the title of a speech by V. G. Iden, of the American Institute of Steel Construction, delivered in February at the annual conference of the Iron, Steel, and Allied Industries of California. It has been put in pamphlet form and you will find it interesting reading both from the standpoint of the production and use of steel and the connection of this industry with economic recovery.

AUSTRAL WINDOWS

F. 202 P. and F. 202 C. The Austral Sales Corp., 101 Park Avenue, New York City, has just published two thorough catalogues. One is for windows, wardrobes, and folding partitions in public schools and the other for Catholic schools. They both contain decidedly useful specification directions, detail drawings, and elevations and are profuse with illustrations. If you are interested in public or Catholic schools only, indicate it with "p" or "c" after the file number.

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THE BULLETIN - BOARD *Continued*

(Continued from page 10)

Mississippi Exposition at Omaha, for which exhibitions he designed the Education Building for the former, the Fine Arts Building for the latter. Mr. Young was made a Fellow of the American Institute of Architects in 1890.

GEORGE C. PALMER, 1860-1934

GEORGE CARNEGIE PALMER, architect, of Morristown, N. J., member of the firm of Palmer & Plonsky, died at his home February 28. Born in New York City, Mr. Palmer was graduated from Columbia University in 1883. He designed many club houses and public buildings.

JOHN S. ARCHIBALD,
1872-1934

JOHN SMITH ARCHIBALD, architect, of Montreal, died at his home March 2. Mr. Archibald was born in Inverness, Scotland, December, 1874. He came to Canada in 1893, and began the practice of his profession with the firm of Saxe & Archibald in 1897. The following year he became a member of the Province of Quebec Association

of Architects, and he was a member of its Council from 1898 to 1909. Since 1906 Mr. Archibald had been a member of the International Congress of Architects. The firm of Saxe & Archibald was dissolved, and he began to practice in his own name in 1915. He was a Fellow of the Royal Society of Arts.

FELIX P. McKENNA, JR.
1895-1934

FELIX P. McKENNA, JR., architect, of Brooklyn, N. Y., died at his home on March 3. Mr. McKenna was born in Brooklyn, attended Pratt Institute and Columbia University. He designed many Catholic schools and churches throughout the city.

PERSONAL

H. L. Fetherstonhaugh and A. T. Galt Durnford announce the formation of a partnership, and will continue the general practice of architecture under the firm name of Fetherstonhaugh & Durnford. Their offices are at University Tower, Montreal, Canada.

S. Harold Fenno, architect, formerly with the late Harold Jewett

Cook, has opened an office for the practice of architecture at 438 Delaware Avenue, Buffalo, N. Y.

H. Ross Wiggs, architect, formerly associated with H. L. Fetherstonhaugh, announces the removal of his office to The Architects Building, 1135 Beaver Hall Hill, Montreal, Canada, where he will carry on a general practice of architecture.

The firm of Lundeen, Hooton, Roozen & Schaeffer, architects, having been dissolved, Archie N. Schaeffer and Philip R. Hooton announce the formation of a new firm under the name of Schaeffer & Hooton, architects. They are located at 710 Peoples Bank Building, Bloomington, Ill., and will carry on the practice of architecture as successors to the old firm.

Announcement is made that since the death of George E. Bertrand and Arthur B. Chamberlin, the architectural practice of the firm of Bertrand & Chamberlin, and of the succeeding firm of A. B. Chamberlin & E. J. Prondzinski, is being carried on under the name of Edmund J. Prondzinski, architect, at Civic and Commerce Building, Minneapolis, Minn.

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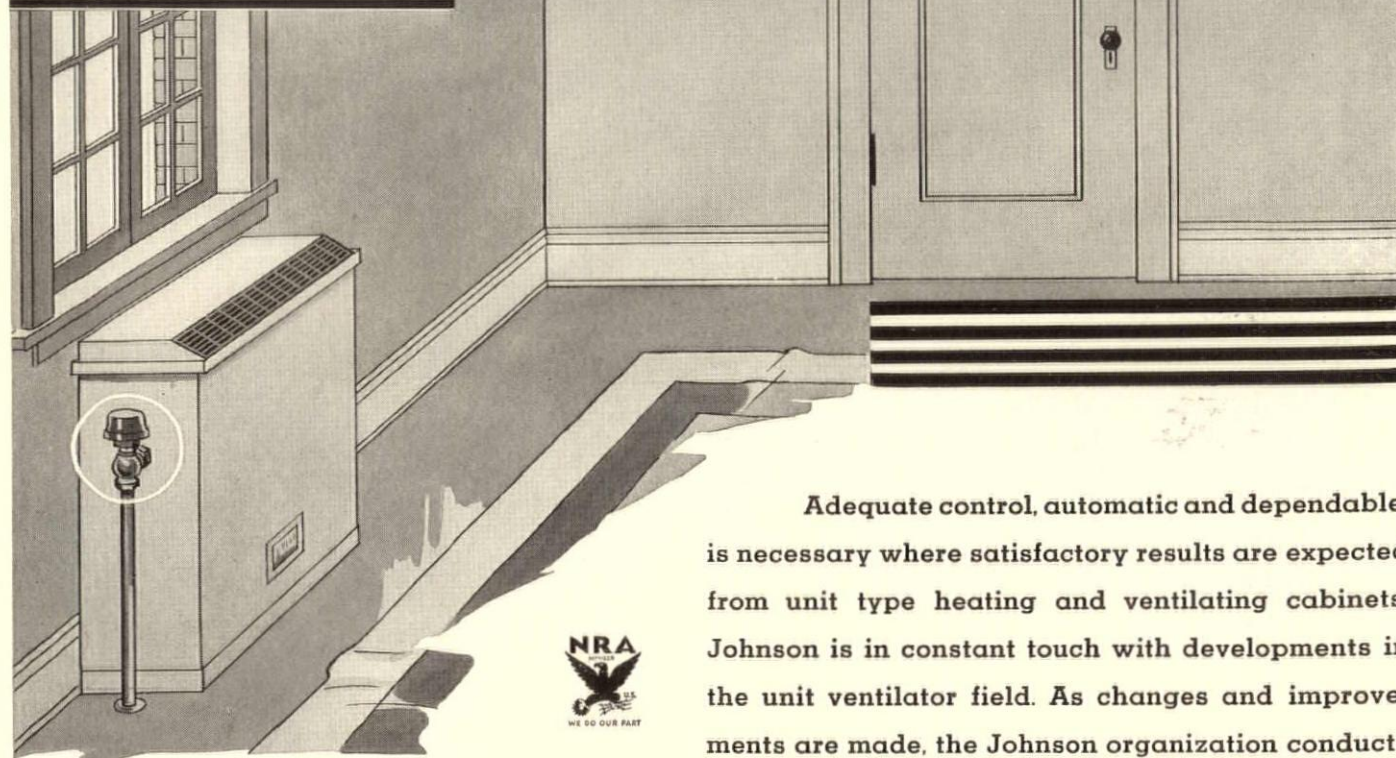
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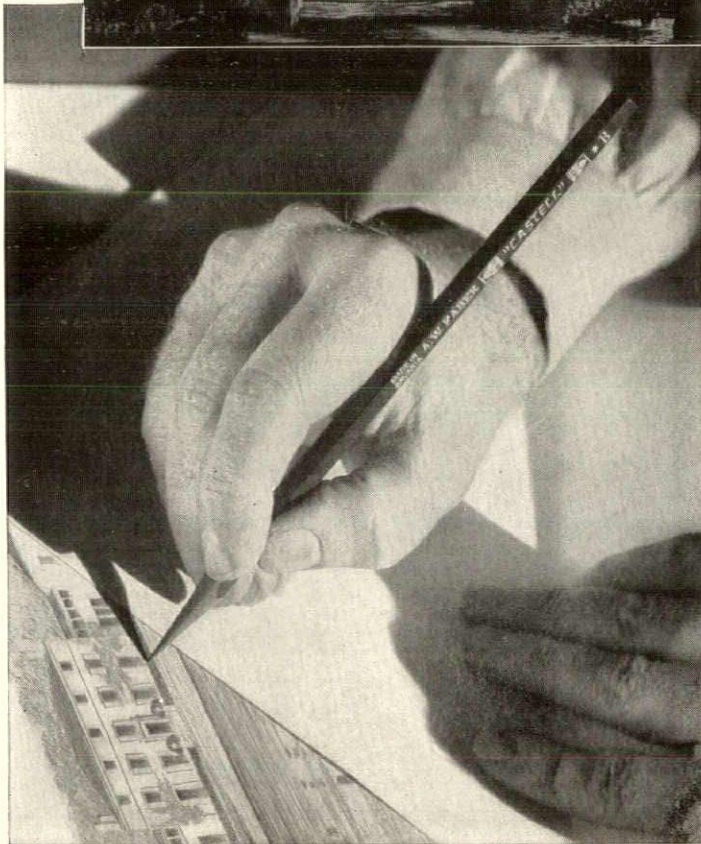
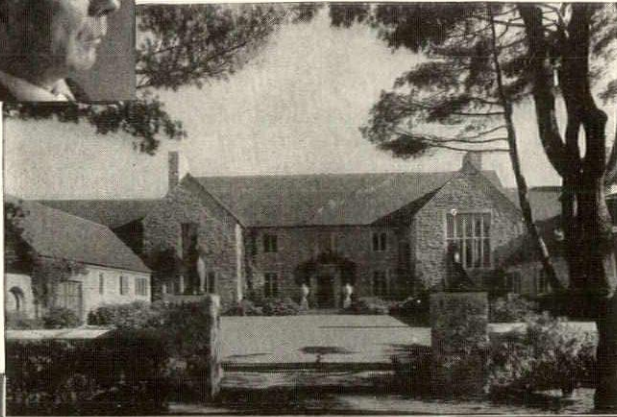
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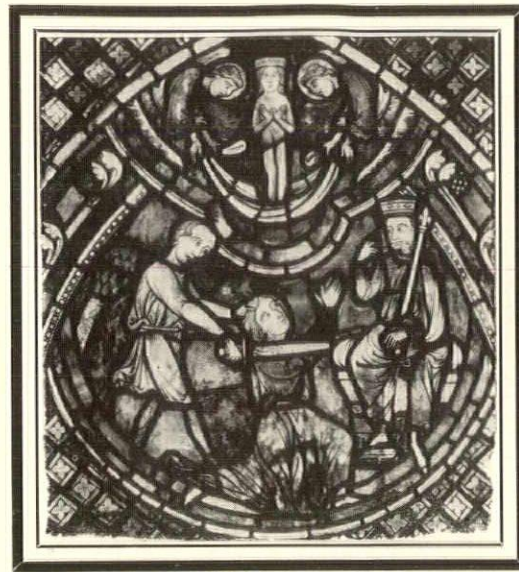
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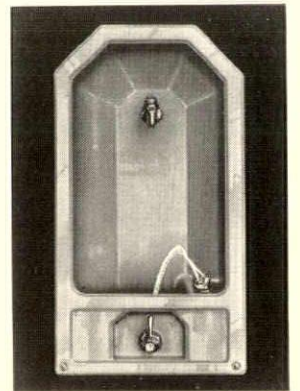
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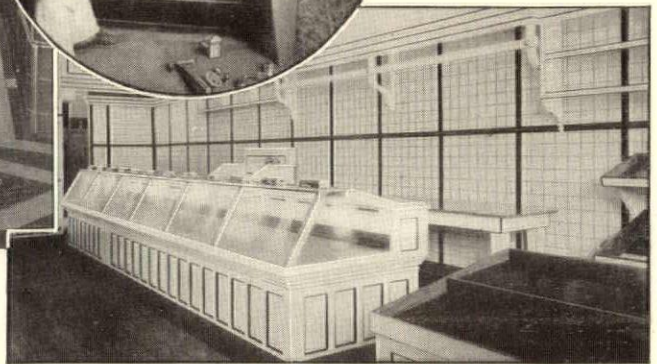
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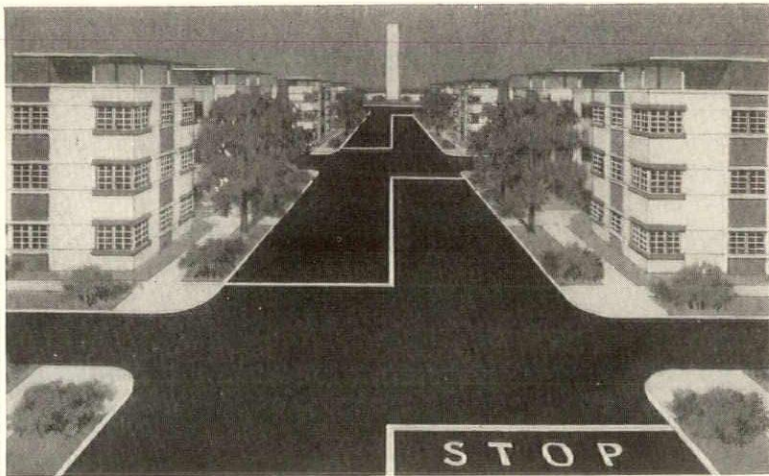
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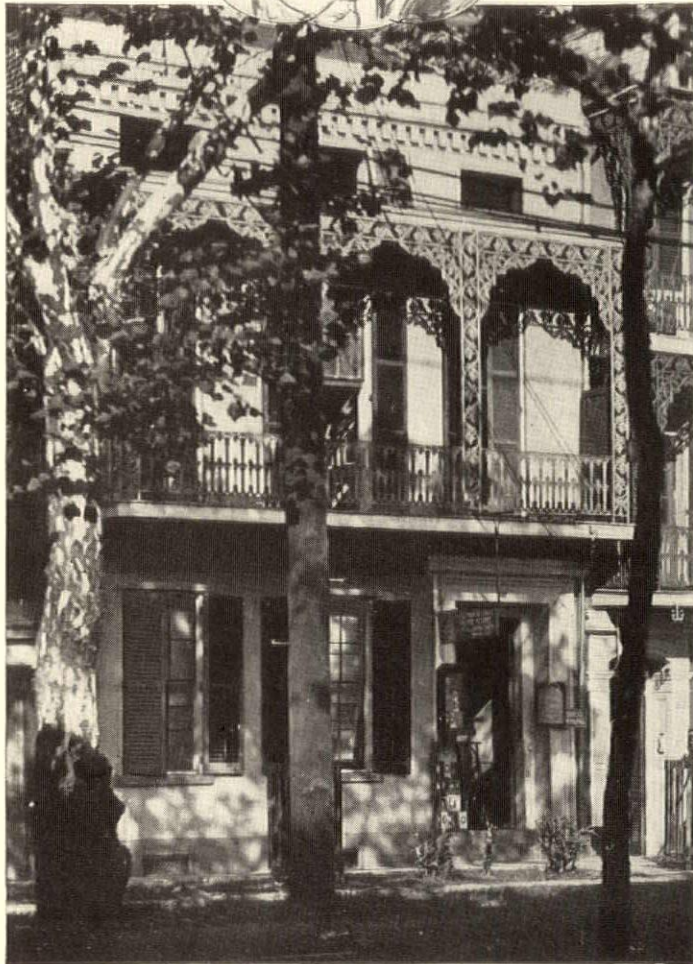
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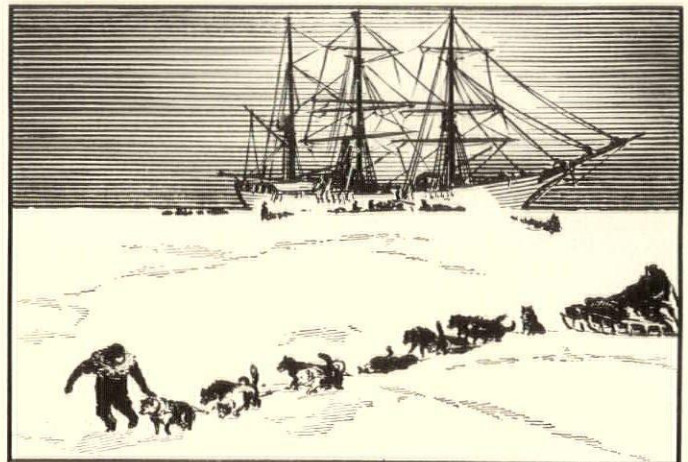
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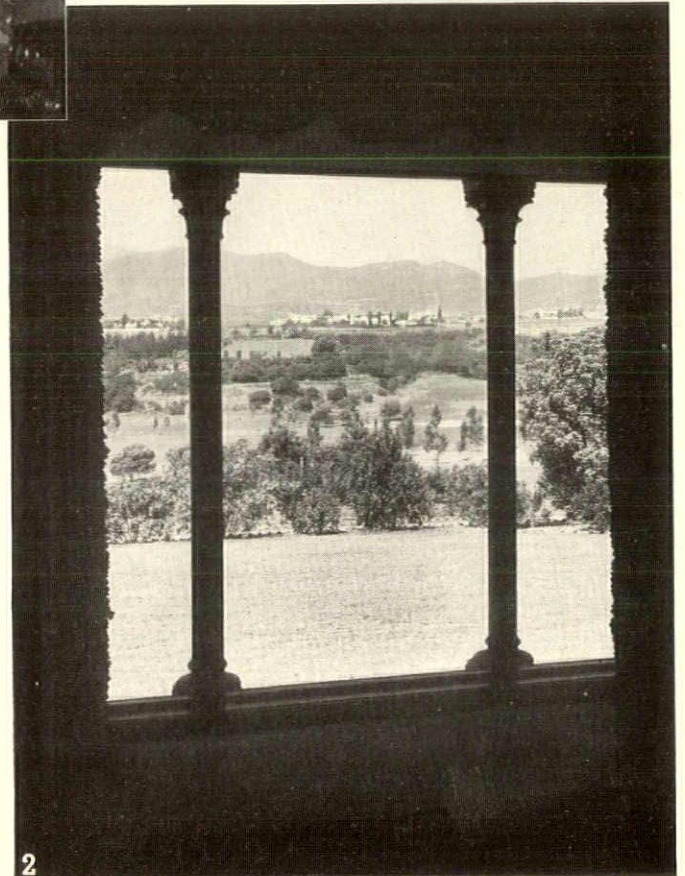
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