THE ARCHITECTURAL FORUM
IN TWO PARTS

PART ONE
ARCHITECTURAL DESIGN
DECEMBER
1929

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John Russell Pope, Architect.

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Circle A Products Corporation, 650 South 25th Street, Newcastle, Indiana
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T HE trend of the modern age toward free expression has swept us into a seething pool of color. Never has the world been so color-conscious as today. Modernism in its reaction to the drabness in which we have been submerged for so many years is responsible for the present universal interest in color. Such vivid reminders are being flashed before us at every turn that we are forced to recognize the importance of color and its proper use.

Countless attempts have been made in past years to compile a work that would add to the fund of knowledge to which the decorator might turn for inspiration in the achievement of a house decorated in excellent manner. Many publications, like many flowers, were born to bloom unseen. All too rarely does one find a volume that so clearly, deftly and concisely deals with the subject of color in its relation to interior decoration as does "House & Garden's Book of Color Schemes," edited by Richardson Wright and Margaret McElroy, editor and associate editor respectively of House & Garden. Between its covers are collected hundreds of exceptionally well chosen illustrations of walls, living rooms, dining rooms, bedrooms, sunrooms, roofs, garden rooms, kitchens and bathrooms, representative work of well known interior decorators whose various abilities are well recognized. Fully half of the book is devoted to illustrations and to describing color treatments characteristic of each decorative period. The subject is dealt with completely and impartially, from the Renaissance to the present day.

A fitting introduction to the various period treatments is Weymer Mills’ fanciful color impressions of the periods. “Each era seems to have established its own distinctive and unforgettable tints and tones in decorative schemes.” Taking up the Renaissance, John H. Hutaff discusses the various merits of the sixteenth and eighteenth century styles of Italian furniture. He gives for an example of the harmonious blending of the two styles an outline of four rooms in a small New York house. Of especial interest among the ten pages of illustrations of excellent architectural interiors and furniture arrangements are the views of Mortimer Levin-trett’s Venetian residence. Ethel A. Reeve suggests interiors combining vigorous colors with the sturdy furniture of seventeenth century England, while Pierre Dutel covers the eighteenth century Georgian period with color schemes for five rooms, a bath and roof garden. Harold D. Eberlein traces the development of the English Regency style with its vivid coloring and classic lines. In the section devoted to French rooms the adaptation of the colors of the Louis is dealt with by Ruth Lyle Sparks and illustrated with views of interiors done by Diane Tate and Marian Hall, Clarence Mack and others. Usable ideas from both the Directoire and Empire periods are given by Eleanor McMillen. Decorative schemes of Arthur Heun, Thedlow, Inc., and Robert E. Locher illustrate these eras. The picturesque provincial manner, with its mixture of country simplicity and city sophistication, is very adaptable to informal houses in this country. Louise M. Torrance offers some delightful suggestions for rooms furnished with the informal, rustic pieces of France, Italy or Spain. Included are illustrations of four unusual rustic rooms from a house designed in the Basque style by W. Kenneth Rindge.

For the assembling of furniture from both the earlier and the later period of Colonial interiors and for the adaptation of this furniture to modern American interiors, Helen Wells outlines some helpful hints. Among other illustrations are those of a Long Island hunting lodge of which McMillen, Inc., were the decorators and John Russell Pope the architect. One illustration of especial interest depicts old time New England. Charles G. Colman was the architect. The simplicity of modern decoration is well illustrated by Jules Bouy’s creations. Since simplicity is the keynote of this era, color naturally comes into the foreground. For those who wish to move on in the spirit of this era, there are plenty of color suggestions by Bruno Paul, exponent of modern types.
From the title of the work one would be led to expect that the illustrations would be largely color plates. Such is not the case, there being not over half a dozen in the volume. This, however, in no way lessens the helpfulness of the volume in giving the reader a clear color picture of all decorative schemes, be they illustrated or not. Decorator, architect and layman will find in this work inspirational material for the arrangement and design of interiors as well as definite information on choosing pleasing combinations of various tints and tones. The schemes suggested are neither vague nor startling, and they are far from being commonplace and merely "safe." Had anyone just a few years ago been so bold as to attempt to decorate a room in lacquer red, gray and black, the efforts would have provoked little sympathy and much raising of eyebrows. Today we view such a combination with interest. The arrangement may or may not be happy, but the thing is that we are tolerant. Consequently, our color perceptions are being sharpened, and with experience there comes growth.

Despite the interest or possible admiration for certain of the new departures from set color schemes, there is a class of people, be they professional decorators or amateur home lovers, who lack the courage to do what they fear may be thought "extreme." For the benefit of such there is included an article of encouragement by Harold D. Eberlein. "Color courage in decoration is a most unusual and valuable feature of the volume in giving the reader a clear color picture of all decorative schemes, be they illustrated or not. Decorator, architect and layman will find in this work inspirational material for the arrangement and design of interiors as well as definite information on choosing pleasing combinations of various tints and tones. The schemes suggested are neither vague nor startling, and they are far from being commonplace and merely "safe." Had anyone just a few years ago been so bold as to attempt to decorate a room in lacquer red, gray and black, the efforts would have provoked little sympathy and much raising of eyebrows. Today we view such a combination with interest. The arrangement may or may not be happy, but the thing is that we are tolerant. Consequently, our color perceptions are being sharpened, and with experience there comes growth.

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Since color is the most attractive and also the most dangerous element that enters the decorative scheme of a room, Grace Pakes gives some fundamental and sensible rules to be observed for its development in various rooms. A most unusual and valuable feature of the volume is the "vocabulary" of color for decoration. The definitions cover all the shades, tints and tones through the various reds, divisions of brown, orange, the family of yellows, gold green tones, the blue group, and the violets. The reader will find many usable ideas in the descriptions and illustrations of rooms developed

"Hotel Planning and Outfitting"

EDITED BY
C. STANLEY TAYLOR and VINCENT R. BLISS

Here is a volume which for the first time adequately reviews the entire subject of the modern hotel,—its planning, designing, equipping, decorating and furnishing. It covers every detail, from the beginning of sketch plans to the registration of guests when the house has been completed and opened. All the different types of hotels are dealt with,—the Modern Commercial Hotel, the Residential or Apartment Hotel, the Resort Hotel, and the Bachelor Hotel. The volume is replete with views of hotels in different parts of the country; their exteriors and interiors, and in many instances their plans are included and fully analyzed.

The editors have been assisted in the preparation of the work by widely known hotel architects and interior decorators and by actual operators of hotels,—practical men, experienced in the management of the "back" as well as the "front" of a hotel. The volume's treatment of hotel furnishing and equipping constitutes the final word on this important subject. There are included views of hotel restaurants, cafeterias, kitchens, pantries, "serving pantries," refrigerating plants and all the departments which are necessary in a modern hotel of any type. The work is of inestimable value to architects and engineers, as well as to practical hotel men.

438 pages, 8½ x 11½ inches—Price $10

THE ARCHITECTURAL FORUM
521 Fifth Avenue, New York

Unless otherwise noted, books reviewed or advertised in THE ARCHITECTURAL FORUM will be supplied at published prices. A remittance must accompany each order. Books so ordered are not returnable.
If this reference number of the Architectural Forum has special interest for you because you plan and design hotels, then you will surely find useful our booklet, “Facts You Should Know about Resilient Floors for Clubs, Lodges, Apartments and Hotels.”

Written by qualified architects, this booklet contains authoritative findings on resilient floor requirements for such buildings. Write us for a copy.

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BONDED FLOORS
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in the primary tints. It is commonly thought that the use of much blue in the decoration of rooms is to be carefully avoided. Margaret McElroy describes the living room, hall and bedroom of a small apartment in which she combined various shades of light and medium blue with enough warm tones for contrast to prove that it is possible to produce a charming effect by the use of blue as the dominant note. In the outline for four rooms having red as the chief color, Mrs. George Draper shows how this striking but difficult hue can give strength and character to a room. Further proof of this is seen in the illustrations of a red lacquer library decorated by the Frankl Galleries, and a little red, white and blue powder room by Agnes Foster Wright. Mrs. Wright also gives suggestions for five rooms and a porch of a small country house which uses yellow as the main theme. The crisp effect produced by white walls, yellow ceiling and light green rug, or white wall paper with gold lattice design, blue ceiling, and rugs hooked with yellow and mulberry, could leave no room for gloom.

Several unusual sources of color inspiration have been touched upon. That afforded by under-sea life offers an unending variety of unusual designs and novel hues which can be translated into terms of decorative interiors. William Beebe beautifully describes "the exquisite harmony of tints compelled by the pastel perspective of water." Another source which offers endless possibilities is that of the old fashioned flower garden. A bouquet of summer rooms, as suggested by Felicia Adams, is developed from flowers such as mignonette, zinnia and sweet William. Again, if a room be built around one's hobby, it is bound to be interesting. Chamberlin Dodds suggests, if one has a hobby, planning the color scheme of the room around the collection and letting it form a "back drop" for the treasures. He takes, for example, an old Chinese vase on which appear various shades of seven colors, cream white, both jade and apple green, powder blue, lacquer red, eggplant and black; from these he develops four rooms in an unusually pleasing manner.

Kitchens, bathrooms, sunrooms, and occasional small rooms to serve and amuse are fertile fields in which the decorator can splash about gaily. Being a product of our own age, the modern bathroom affords the decorator considerable opportunity for originality. When it was found that beauty and sanitation could be combined, the bath-dressing room with its luxurious appointments began to make its appearance. An account of the development of the modern bathroom is given by Paul T. Frankl. Most effective results are obtained by the liberal use of decoration on wall areas. The possibilities are limited only by the ingenuity of the artist. Among the unusual treatments illustrated is one with the dado finished in silver with walls painted in pale pink and decorated with eighteenth century scenes in umber grisaille. Another by the same artist has silver walls and ceiling with under-sea motifs in black; the tiled dado is in ochre surmounted by black trim; the floor is of black and white tiles. Brilliant tropical designs and murals are being painted on the mirrored walls of bathrooms of today. Pierre Dutel suggests many novel uses for painted glass. Mirrored table tops, mirrored lamps and crystal accessories have offered such endless possibilities that decorators are now extending the use of crystal to larger areas. Dining rooms are lined from floor to ceil-

"CHURCH BUILDING"—By Ralph Adams Cram

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THE improvement which has accompanied the progress of American architecture during recent years has been no more marked in any department than in that of an ecclesiastical nature. This has been due primarily to the rise of a few architects who by travel and study have acquired much of the point of view from which worked the builders of the beautiful structures which during the fourteenth century and the fifteenth were being built over all of Europe.

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Illustrations used in this new edition of "Church Building" show the best of recent work—views of churches and chapels large and small, in some country, buildings rich in material and design and others plain to the point of severity, with the sole ornament in the use of fine proportions and correct lines. Part of the work deals with the accessories of the churches and their worship.

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This charming gate lodge, the residence and other buildings on the estate of Mr. Melville N. Rothschild, Glencoe, Illinois, are roofed with IMPERIAL Straight Barrel Mission Tiles in a mixture of light and dark sage browns. These tiles are most appropriate to the Italian style of architecture, and will provide years of protection without repairs. Earl H. Reed, Jr., of Chicago, was the architect.

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ing with mirrored glass painted in Chinoiserie motifs. Powder rooms are walled with sectional mirrors. One powder room, which was converted from a coat closet, has pink walls, shading to a deep pink at the bottom; diamond shaped, blue backed mirrors and a blue ceiling studded with mirrored stars. Another illustration of an occasional room is that of a private bar with walls painted in scenes of Broadway in 1860 to suggest an old fashioned sidewalk bar. Painted walls are being used successfully in sunrooms as well as in less used portions of a house. The sunroom has evolved into a gay and cheerful meeting place for the blending of outdoor and indoor comforts. Elsie Cobb Wilson describes several examples of what has been done in such rooms. It is probably, from the sunroom that the idea of garden rooms came into existence. Ruby Ross Wood discusses various methods of giving an illusion of outdoors to a city room. One delightful room of which she writes was built around an old English painting of a smocked gardener leaning on his hoe, with a prim Queen Anne garden around him. Roof gardens with their painted awnings and wrought iron wall decorations receive their due from Mrs. George Draper. The cheeriness of sunrooms is now being carried into that most essential of rooms, the kitchen. Perhaps the secret of keeping a contented cook may be found in the pages which give some colorful combinations showing possibilities in the adaptation of kitchen decorations of other lands. Irene Sidley lists some practical schemes for a French provincial kitchen together with two suggestions based on the sunny and cheerful kitchens of Portugal and Spain. Many other subjects are dealt with just as interest-ingly. Richardson Wright, the editor, throws a new light on the adoption of color in this country. He believes that to some degree we can attribute our increasing interest in color to legislative Prohibition. “The tendency toward color may have been evident before Prohibition went into effect, but it did not enjoy universal acceptance until after the average man and woman found their habits repressed by legislation.” He parallels the present enthusiasm for early American furnishings with prohibitive legislation. This demand for early American decorations is one reason for the growing popularity of painted floor decorations. A monograph by Jane Stewart on stencil borders, spatter effects and checkered designs and their suitability to certain rooms gives exact information for the application of both the design and the paint. For those who like an occasional piece of painted furniture as well as for those who prefer groups of painted pieces for cheerful little cottages, there are two pages filled with sketches of unpainted furniture, both modern and period reproductions, with usable color suggestions. In the back of this volume, from which nothing seems to be lacking, there is a valuable list of publications concerning decoration, and also the names and addresses of decorators, architects and artists. The work will be useful not only to architects and interior decorators but likewise to that large and constantly growing number of home owners who are interested in decoration. Its illustrations have been admirably chosen.


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THE EDITOR'S FORUM

THE HOLABIRD & ROOT EXHIBITION
November 21—December 12

The Architectural League of New York has instituted a series of one-firm or one-man exhibitions with a presentation of the work of Holabird & Root, of Chicago. This departure from its time-honored custom of holding only one important exhibition each year, the annual show at either the Grand Central Palace or at the galleries of the National Academy of Design, is a step in the right direction. Such an immense number of photographs and drawings as well as material representing the arts and crafts and interior decoration is presented for inclusion in each of the annual exhibitions, that it is never possible to adequately present the work of any one man or one firm. It was therefore decided by the present Exhibition Committee of the Architectural League of New York to augment the annual exhibition by a series of smaller displays in the galleries of the Architectural League House. The present exhibition of the work of Holabird & Root will be followed, the latter part of December, by an exhibition of the work of Lee Lawrie, the well-known architectural sculptor and designer. The third exhibition, which will open early in January, will present the work of Eliel Saarinen.

The value and importance of these one-man and one-firm exhibitions cannot be too strongly emphasized. It is fortunate for the profession in New York that the Architectural League has begun this important movement, which should be far-reaching in its effect upon the work of the profession locally. It is most important that one architect should be thoroughly acquainted with what other architects are doing. Such knowledge tends to give a more definite and uniform trend to architectural expression in the country as a whole. If architects are without contact with the work being done by the profession in other parts of the country, their work is likely to suffer through an over amount of individuality and narrowness of conception.

Although the architectural journals, as far as they are able in a limited amount of space, attempt to present from month to month as many examples as possible of the best work of every type being done in every section of the country, they are seldom able to devote the amount of space necessary to an adequate or complete presentation of the recent work of any man or firm, and yet unless such a complete presentation is made, it is impossible to obtain an adequate idea of the breadth and scope of the work of any firm or individual. The Exhibition Committee of the Architectural League of New York is to be congratulated upon its choice of the work of Holabird & Root for the first of this series of one-man or one-firm exhibitions. Among the younger firms of Chicago architects, and both men the sons of architects prominent in Chicago 30 years ago, John Holabird and John Root have already made a definite impression on the architecture of their native city. Their work covers a variety of architectural types. Commercial buildings, hotels, restaurants, clubs and private houses are included in the recent examples of their work. Possessed of an unusual grasp of the underlying principles of architectural design, their buildings are a logical development of plan and elevation, of design and decoration. Embodying a distinctly new note and a fresh expression in architectural design, work of these young architects is making one of the most marked contributions to the present development of a distinctly American architectural style. Their work shows a marked appreciation of scale and proportion, a consummate understanding of the value of masses, and an unusual appreciation of the importance of a proper relation between window spacing and wall surfaces. Their buildings without exception possess unusual restraint and dignity, relieved by an intelligent and consistent use of appropriate ornament.

The exhibition of their work in the main gallery of the Architectural League House in New York is a remarkable example in itself of a superb presentation of carefully selected and architecturally arranged series of photographs, drawings and models. The restraint in their architectural designs is satisfyingly repeated in the delightful arrangement and balanced grouping of the exhibition itself. Although it is distinctly modern in conception but conservative in expression, the architects of New York should derive much information and receive fresh inspiration from a very careful and appreciative study of the splendid work of the firm of Holabird & Root.

NEW YORK APARTMENT HOUSE MEDALS

The New York Chapter of the American Institute of Architects invites architects of apartment houses to compete for two “New York Apartment House Medals.” The buildings to be listed as entries must have been erected in either Manhattan or Bronx and completed between October, 1928 and October, 1929. The entries are to be divided into two classes, one class consisting of buildings of six stories or under, while the other consists of structures of more than six. Entries must be submitted before December 15, 1929. Information regarding the awarding of the medals may be had of the Chairman of the Apartment House Medal Committee, Philip L. Goodwin, 607 Fifth Avenue, New York.
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A leading personality in the world of art, Thomas Hastings, attained preeminence and held it longer than is the lot of most men. The series of great buildings which bear his name are known to his contemporaries at home and abroad. Two of his early works still stand forth as epoch making, the Ponce de Leon Hotel at St. Augustine, Florida, which immediately set a new standard in American architecture, and the Blair Building on Broad Street, New York, which marked the first step in the development of logical design for tall buildings. His most recent work was the redesigning and re-building of the senate wing in the capitol at Washington, and at the time of his death he was occupied on the architectural design of a new bridge to span the East and Harlem Rivers. Although Thomas Hastings has passed on, the rare charm of his personality lives in the hearts of a host of friends in whom, through a peculiar human quality inherent in a vivacious and ever youthful disposition, he inspired real and widespread affection. He loved people and people loved him. Socially and artistically the world loses in his passing, but his spiritual qualities so plainly characteristic will keep his memory intimately alive long after most of his contemporaries are forgotten. He carried this precious active quality into his work. He believed that no matter how great the demands on an architect's time might become, he should always draw and design every day and most of the day, and he lived up to this precept. His work, therefore, bore the unmistakable imprint of his individuality and had much of the humanness so characteristic of the designer.

He was fond of reading and even in these crowded modern days, amid the insistent social demands naturally made upon a man of his high prestige and great charm, he kept abreast of the best of contemporary thought. Interested in people, he was naturally interested in human affairs. These interests were widespread. He never lost touch with the Old World, and the Old World delighted to honor him. Chevalier of the Legion of Honor, member of the Institute of France, fellow of the Royal Institute of British Architects and Royal Gold Medalist in England, the two European countries he knew so well placed him high on their rolls of honor. In America every distinction that can come to an artist was his.

Everett V. Meeks.
EDITORIAL FOREWORD

THE editors of THE ARCHITECTURAL FORUM take this opportunity to express to each member of the Editorial Advisory Committee and to each editorial contributor their sincere appreciation of the cooperation extended during the preparation of this Hotel Reference Number. This background of practical experience has enabled them to present a comprehensive treatise on hotel building which will prove invaluable.

It is a source of gratification to the editors to present to the architectural profession this Hotel Reference Number, which is the largest single issue of an architectural magazine yet published. It is only through the cooperation of the leaders in the hotel field—the Editorial Advisory Committee,—the architects who have specialized in hotel architecture, and the authorities on various phases of hotel engineering, equipment and business,—that such a volume of comprehensive and instructive material can be presented. The contents has been prepared and arranged for maximum usefulness, not only the editorial material but also the pertinent advertising pages.

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The Architectural Forum
WHEN I asked Leonard Schultze to write on the modern hotel, he said frankly that he had told all there was to tell as far as a general outline of the subject was concerned, in the brief article he wrote for the first Hotel Reference Number of THE ARCHITECTURAL FORUM six years ago in November. At that time hotel planning had already reached a high stage of development and perfection. Every known feature of comfort and service in plan and equipment had been carefully thought out, created and included. The past six years have shown little improvement in the designing and planning of hotels because there was little opportunity or room for further improvement. Architects specializing in this important field of design have devoted years of conscientious study and thought to the problem. In the designing of neither commercial structures nor hospital buildings has greater progress been made. So, although the new hotel of today may be and probably is bigger than the hotel of six years ago, there is little chance of its being better. As far as hotel planning is concerned, the problem remains unchanged. It involves, as always, the combination of two salient factors,—a suitable return on the money invested and maximum comfort and convenience for the hotel guest.

As far as exterior design is concerned, it is important today not to lose sight of the danger of a superficial modernism being mistaken for a basic modernism of structural principles. If we are to trade dignity for mere decorative tricks in architecture and call it “modernism,” we will have made a poor exchange. The problem which every architect must face is that of evolving a simple and intelligent style in which to clothe modern construction, and anything else is not at all likely to be good architecture. Distinct from structure is plan, and it is safe to say that no building ever has been or ever will be better than its plan. A poorly planned building, no matter what may be its architectural dress, will be a poor building, and this is no more or less true of the hotel than of any other type of building. Hotel planning has improved gradually through years of constant development and has now become an epitome of convenience and efficiency, as may also be said of hotel equipment. Advance, here, is brought into the consciousness of the public through even the daily press in articles such as those about the demolition of the old Waldorf-Astoria, which, when it was built some 35 years ago, was the last word in elegance and service. It was the model followed by designers of all large hotel projects for years afterward. Now it is out of date, old fashioned, uneconomical.

The new Waldorf-Astoria will be stylistically semi-modern and, in its planning, equipment and service, completely modern. It should, in this one of its many aspects, mark an epoch as definitely as did the old Waldorf-Astoria in its day. The new hotel will be definitely modern in mass, and modern in detail with such aesthetic reservations as not to inflict upon the eyes of 1940 or 1950 any mere transitory architectural fancy of 1930. And this will be as true within, where modernism will take the form of a certain sophistication in the treatment of an Empire-Directoire theme. Modernism that goes further than this is likely to find itself out of date, even if it is attractive to the more sophisticated mood and taste of the present moment.

It is not my intention here to go into details of the new Waldorf-Astoria, even though it might be fairly safe to guess that certain new features of its design will affect hotel design in general. The tower will be laid out in apartments for permanent guests, as in the Sherry-Netherland. About halfway up in the height of the building there is to be a large terrace roof garden, the kitchen of which, a complete unit, will not only serve the roof garden, but also room-service 20
584  ARCHITECTURAL DESIGN  Part One

FINAL STUDY, WALDORF-ASTORIA HOTEL, NEW YORK
SCHULTZE & WEAVER, ARCHITECTS

Photo. Palmer Shannon

From a Rendering by Lloyd Morgan
PRELIMINARY STUDY, WALDORF-ASTORIA HOTEL, NEW YORK
SCHULTZE & WEAVER, ARCHITECTS
HOTEL PIERRE, NEW YORK
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Hotel Lexington, New York
Schultze & Weaver, Architects

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From a Rendering by Chester B. Price
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GENERAL VIEW

GARDEN ENTRANCE
RONEY PLAZA HOTEL, MIAMI BEACH, FLA.
SCHULTZE & WEAVER, ARCHITECTS
PLANS, RONEY PLAZA HOTEL, MIAMI BEACH, FLA.
SCHULTZE & WEAVER, ARCHITECTS
ARCHITECTURAL DESIGN

Part One

ELEVATION ON WEST PEACHTREE STREET

GARDEN FRONT
ATLANTA BILTMORE HOTEL
SCHULTZE & WEAVER, ARCHITECTS

Photos: Anemys
MAIN LOBBY

DINING ROOM
ATLANTA BILTMORE HOTEL
SCHULTZE & WEAVER, ARCHITECTS
stories up and 20 stories down, thus avoiding a 40-story elevator run from the basement. Another kitchen will serve the main and private dining rooms and the large and small ball rooms.

Typical room floors have been laid out with the greatest possible flexibility in the way of combinations in suites. And as a means of giving greater floor space, built-in furniture will take the place of the customary bureau, chiffonier and dressing table. The beds, a few chairs and a writing desk will then be all that are necessary. Everything will be simple, attractive, efficient and conserving of space. The same principle was worked out in the Hotel Lexington, recently opened in New York.

There is a definite stylization, here, a free rendering of the Italian Romanesque in the exterior design which carries into the entrance lobby and makes it in this sense a part of the exterior design. Otherwise style has been a point of departure rather than an objective, and many distinctly modern notes, as in the lighting fixtures, give a keynote that links old and new in a logically rationalized expression of the best in both. The same principle has been carried out in the bedroom suites, where the living rooms are furnished with period pieces, mostly Georgian, and the bedrooms with specially designed sets that represent a carefully restrained version of the modern mode. This is particularly true in the main lobby of the hotel, which is distinctly Italian in design and furnishings, carried out with a refreshing freedom of conception. The great center chandelier of this room shows in a splendid manner the modern influence on lighting fixtures.

The idea I really want to express here is my feeling that the new hotel, any more than any other important building of our times, does not need to create overnight a whole new heaven and earth. It would be very unfortunate if it did attempt to do this, and the result would inevitably be an architectural fiasco on a large scale. Styles must be given time to evolve, to adjust themselves to the taste of a period, not to that of a single year. True design cannot be synthetic, nor can it be transplanted. The gradual fusion of one style, one kind of taste with another is a matter of development. It takes time. No good comes of impatience to achieve something entirely new and different,—in architecture particularly. Chesterton was impressed by the permanency of architecture when he said that if you do not like a poem you have written, you can tear it up; or if the picture you have painted is disappointing, you can turn its face to the wall;—but that neither can possibly be done with a city hall or a cathedral.
The Sir Francis Drake Hotel has 494 guest rooms and 460 baths. The capacity of the dining rooms is 644. The building is of steel frame and concrete fireproofing construction, exterior is of brick and terra cotta; interior walls are of plaster on tile and concrete partitions. Public spaces have marble and wood floors. Guest rooms and corridors have carpet over concrete. Windows are double-hung, wood frames in the guest rooms and metal frames in public rooms.

View from Side Street

Sir Francis Drake Hotel, San Francisco
Weeks & Day, Architects
GRAND STAIRCASE
SIR FRANCIS DRAKE HOTEL, SAN FRANCISCO
WEEKS & DAY, ARCHITECTS
December, 1929

THE ARCHITECTURAL FORUM

MAIN LOBBY

Photos: Ralph Young Studios

LOUNGE
SIR FRANCIS DRAKE HOTEL, SAN FRANCISCO
WEEKS & DAY, ARCHITECTS
Two years older than the Sir Francis Drake Hotel, less of the modern spirit is found in the exterior design and interior decoration of the Mark Hopkins Hotel. It possesses an interesting plan cleverly worked out to fit a hillside location, and has a corner entrance. It is slightly smaller in size than the Sir Francis Drake, but it also caters to an exclusive clientele. The interior furnishings and decorations as well as the architecture are simpler in character and rather more Italian in feeling. The suggestion of Italian inspiration is clearly evident in the arcaded windows of the dining room, the painted beam ceiling in the lobby, and the wall and ceiling decorations in the grill room. The ball room, otherwise known as the “Room of the Dons,” on account of the mural paintings above its high paneled wainscoting, is a very colorful and interesting room. It is refreshing to find so vigorous and unusual a decorative treatment for a ball room. In the Sir Francis Drake the interior architecture and decorations are richer and more elaborate. Marble covered and paneled walls are found in most of the public rooms. The treatment of the main lobby and staircase suggests a free adaptation of the architectural decoration of the Francis I period. The complete dissimilarity of the two plans is interesting. In the
Drake Hotel we find a rectangular plan for the public floors with an L-shaped plan for the majority of the bedroom floors. The plan of the Mark Hopkins Hotel is in the shape of the letter U above the three lower floors. One great advantage in both of these layouts is that all of the bedrooms have outside windows. Weeks & Day, the architects, deserve much credit for the carefully worked out plans and interesting treatment. The two-pipe system of steam heating is used. There is mechanical ventilation in the public spaces, work rooms, basement and all bathrooms. The cubic contents is 3,800,000, the cubic foot cost 55 cents, and the total cost $2,100,000, including fees, but exclusive of furnishings, furniture and kitchen equipment. It was built in 1926.
ONE END OF BALL ROOM

FIRST FLOOR PLAN  
A TYPICAL FLOOR PLAN

MARK HOPKINS HOTEL, SAN FRANCISCO
WEEKS & DAY, ARCHITECTS
THE Royal York Hotel, one of the finest in the Dominion of Canada, is the latest addition to the chain of hotels of the Canadian Pacific Railway. It occupies an excellent location, fronting on Lake Ontario. The building is unusually well planned, so that every room is an outside room, providing for a maximum amount of light and air. There are 1,002 guest rooms and 999 baths. The dining rooms accommodate 1,330. The seating capacity of the ball room for a banquet is 650 and for a convention or concert 855.

The architectural treatment of the exterior walls, which are of limestone, is simple. Reinforced concrete floors and tile and concrete partitions are used in the interior. The public spaces have marble, tile and terrazzo floors, and the guest rooms, cement, except in the suites where oak parquetry is used. The windows are typical steel and wood, double-hung. There is direct and indirect heating for the public rooms, kitchens, laundry, etc., and direct for the bedrooms. Steam is supplied from an outside central plant nearby.
MAIN LOBBY CEILING AND CHANDELIER
ROYAL YORK HOTEL, TORONTO
ROSS & MACDONALD, ARCHITECTS; SPROATT & ROLPH, ASSOCIATED
MAIN LOBBY

MAIN DINING ROOM
ROYAL YORK HOTEL, TORONTO
ROSS & MACDONALD, ARCHITECTS; SPROATT & ROLPH, ASSOCIATED
LOBBY
DELMONTE HOTEL, DEL MONTE, CAL.
LEWIS P. HOBART AND CLARENCE A. TANTAU, ARCHITECTS
For a suburban hotel containing only 110 guest rooms, the plan of the Del Monte is convenient and interesting. It is of a rambling design with many wings. Above the unusually high first story there are only two floors of bedrooms; with each room a bath is connected. The hotel is entered from a long arcaded loggia extending across the front of one of the wings. From this entrance loggia the main lobby of the hotel is reached through an entrance hall, on either side of which are located coat rooms and lavatories. From this lobby on one side there extends a wing, on the first floor of which are located three shops and a long sun porch which opens upon a terraced garden. At the opposite end of this center of the lobby, just a short distance from the hotel, there is a large swimming pool which is one of the many attractive features of this suburban hotel. Beyond the lobby in the opposite direction from the main entrance is a large lounge, which opens onto attractive terraces on both sides. Beyond the lounge a few steps lead
up through a wide archway into the lobby of the great dining room. This room is impressive in its length and proportions, as it runs the entire length of the rear wing of the hotel. As the plan of this particular building is in the shape of the letter H, this great dining room has windows on three sides. The unusual ceiling height of the main floor gives dignity to the dining room. It accommodates 800, the grill room 400, and the auditorium 300. The building is of reinforced concrete construction. Reinforced concrete and artificial stone trim are used on the exterior, and terra cotta tile and plaster partitions with hardwood trim on the interior. The floors are of reinforced concrete, except in the public rooms, where tile floors are used. The windows are of wood. Heating is by steam of the two-pipe system, and ventilation is by forced draft. The total cost of the hotel and eight cottages was $1,825,000. The building was completed in May, 1926.

Del Monte Hotel, Del Monte, Cal.
Lewis P. Hobart and Clarence A. Tantau, Architects
FIREPLACE IN THE LOBBY
DEL MONTE HOTEL, DEL MONTE, CAL.
LEWIS P. HOBART AND CLARENCE A. TANTAU, ARCHITECTS
It is interesting to find in Memphis a hotel designed by one of the leading Chicago architects, W. W. Ahlschlager, the designer of several of the largest hotels and theaters in this country. Occupying an entire city block, the first two stories completely fill the land area, while the nine stories of bedrooms are U-shaped in plan. The only photograph obtainable of the exterior of the building is unfortunately a view from a position which gives little idea of the architecture. The hotel has long span concrete joist construction. Terra cotta and pressed brick are used on the exterior, and marble, tile, wood, and plaster on the interior. The floors are of marble and cement. Vacuum steam high pressure heating is used. There is ventilation in all the public rooms. The cost per cubic foot was 48 cents without furnishings or equipment. Cost was $2,550,000 in 1925.
The Hotel Westward Ho is one of the most recent outstanding examples of hotel building in the southwest. It is interesting in both plan and design. The two first stories, the lower of which includes shops on the ground floor, are rectangular in plan, occupying the entire block area. The design is simple and straightforward in character, enriched by ornate Baroque Spanish ornament around the entrance door and the open loggia on the fifth floor of the tower. The interior architecture combines motifs from the Mexican, Spanish and Italian Renaissance styles, including an exterior decorative treatment suggesting the old chapels of northern Spain. Every effort was made to carry out in accurate detail a modern adaptation of the architecture of ancient days. The hotel contains 304 guest rooms and 278 baths. The dining room, which is Pompeian in character, has a seating capacity of 300. The banquet room or ball room has a seating capacity of 325 guests and follows the architecture of northern Spain. The building is of reinforced concrete construction, the exterior walls being covered with stucco of textured finish. The

Hotel Westward Ho, Phoenix, Ariz.
Louis L. Dorr, Architect
main hotel lobby, from tiled floors to richly ornamented ceilings, is true
to type to the last detail of the styles borrowed from Spain by the Mexi-
cans. The walls of the main lobby are of travertine. The dining room,
hallroom, lounge, palm room and foyers have walls of textured plaster
with travertine trim, while the bedroom walls are of smooth plaster.

The heating plant of the hotel consists of high pressure boilers,
including boilers which supply the steam to the kitchens and laundry.
The heating system is of the two-pipe vacuum return design. The total
cubic contents is 2,492,369 cubic feet, making a cost of 56 cents per
cubic foot, or $4.500 per room, and a total cost of $1,572,000 in 1928.

Hotel Westward Ho, Phoenix, Ariz.
Louis L. Dorr, Architect
The Hotel Duane in New York is a small and exclusive residential hotel located in the heart of the still select Murray Hill district. Sandwiched in as it is between the Fraternity Clubs building on the north and the Democratic Club on the south, it occupies the site of two residences. In this limited space, approximately 50 feet wide by 100 feet deep, Andrew J. Thomas, the architect, has worked out a very compact, practical plan. One enters directly from the sidewalk level into a shallow lobby, beyond which is the elevator hall. As this hotel has only 149 guest rooms and is strictly a residential hotel rather than of the transient type, no large lounge or entertaining rooms are needed. For this reason half of the lower floor is devoted to a large dining room and service pantry.

In design the exterior of the building indicates a free interpretation of the Italian Romanesque style harmonizing very well with the Fraternity Clubs building at the north, designed in a similar style. The entrance lobby and dining room are unusually attractive in a rather free interpretation of Spanish Renaissance decoration. The floors are deep toned tile and terrazzo contrasting pleasantly with rough plaster walls and beam ceilings. The furniture, draperies and lighting fixtures are all carried out in the Spanish style. The Duane was completed in 1927. Steel frame construction, concrete floor slabs, brick, hollow tile and stone were used in its construction. Granite, cast stone and face brick were the materials of the front elevation. Plaster, marble, and tile were used on the interior. Casement windows having steel frames and sash were used throughout. The heating is by the vacuum system, the steam being supplied from the outside. A complete ventilating system with blowers, exhausters, air filters, tempering stacks and direct heating was installed.
At Fifth Avenue, 58th and 59th Streets in New York, for a great many years stood the Savoy Hotel. In its day it had been a well known hostelry, but with the erection of the new Plaza Hotel across the square the Savoy gradually lost its position as one of the foremost New York hotels. In 1926 it was demolished, and on its site McKim, Mead & White erected the Savoy-Plaza Hotel, which now dominates the square. In exterior design this great hotel is one of the finest in the country. In the relation of its masses and set backs, the design is particularly satisfying. Facing Fifth Avenue, wide bays 16 stories in height rise at each of the four corners. Low set backs four stories in height crown these bays, appearing in design as buttresses to the huge central mass of the hotel, which rises to a height of 30 stories surmounted by a very high hip roof suggesting the French chateau style. From the arcaded entrance floor with its Ionic pilaster treatment to the dormers on the roof line, a modern interpretation of Italian classic detail has been consistently carried out. In plan the three lower stories occupy the entire rectangular plot. Starting with the fourth floor, the plan takes the shape of the letter H, which arrangement permits every bedroom in the hotel to have outside light and air. In plan and general mass the Royal York Hotel in Toronto is quite similar to the Savoy-Plaza, although occupying a greater land area. Consistent with the plan of all modern city hotels, the three street sides of the entrance floor are given over to shops. This arrangement need in no way detract from the dignity or character of a hotel, but on the other hand provides a most practical and direct method of assisting in the permanent financing of the hotel. The plan of this hotel is unusually convenient, and logical. On the first or ground floor there are entrances on all three sides. To avoid the congestion of traffic on Fifth Avenue, the principal entrance is on 58th Street, which happens to be an east-bound street, so that vehicular approach to the hotel is directly gained from Fifth Avenue. Entering the main foyer from 58th Street, a wide lobby and corridor lead through the hotel to 59th Street. Opening off this lobby are the eight elevators and the principal stairway leading to the second or main floor. Also off of this central corridor is the entrance to the dining room which occupies a large part of the rear of this floor. Adjacent to this dining room on the 58th Street front is a lounge or reception room. On the second floor are a large central lounge and several smaller rooms used for private dinners and receptions. On the Fifth Avenue and 59th Street sides of this floor shops are also located. The interior decorations throughout are rich and colorful adaptations of the Italian and French Renaissance styles. The reception room at the right of the entrance on the first floor is in the Louis XV style.
DETAIL OF MAIN LOUNGE

DINING ROOM
SAVOY-PLAZA HOTEL, NEW YORK
MCKIM, MEAD & WHITE, ARCHITECTS
RECEPTION ROOM ON FIRST FLOOR

SAVOY-PLAZA HOTEL, NEW YORK
McKIM, MEAD & WHITE, ARCHITECTS
This straightforward and splendid piece of hotel designing is carried out in the modern manner. Dignity and simplicity and lack of architectural decoration characterize the exterior. Again the H-shaped plan has been used for 13 of the stories, an arrangement which permits all of the rooms to have outside light and air. Completed in 1927, this hotel is of fireproof construction with steel frame and concrete arch floors. For the exterior walls stone was used for the first four stories and brick for all above. Every one of the 820 bedrooms has its individual bath. The capacity of the combined dining rooms is 800, and that of the ballroom 1,200. The building contains, 5,957,000 cubic feet and was built at a cubic foot cost of approximately 67 cents, amounting to a total cost of approximately $4,000,000. In the article on page 702 by Mr. Henry J. B. Hoskins of the firm of Holabird & Root several illustrations of interiors are shown.
PLANS. HOTEL SCHROEDER, MILWAUKEE
HOLABIRD & ROOT, ARCHITECTS
The Hotel Lennox in St. Louis is an excellent example of a moderate sized, well planned city hotel. The lot on which it stands is a block in length but quite shallow in depth, which greatly influenced the plan and arrangement. It contains 315 guest rooms, each with a private bath. The seating capacity of the dining rooms is 220 people. The building is of reinforced concrete construction, and brick and terra cotta were used on the exterior. Windows are double-hung. The hotel contains 1,713,920 cubic feet and was built at a cost of 69 cents per cubic foot in 1929.
LOBBY

MAIN DINING ROOM
HOTEL LENNOX, ST. LOUIS
PRESTON J. BRADSHAW, ARCHITECT
THE Hotel Lincoln is the tallest residential structure and the largest hotel in the Times Square district of New York. It contains 1,400 outside rooms, each with a private bath and shower. It is one of the few New York hotels provided with a hospital, which is thoroughly modern in its equipment, and serves guests, employees, and outside patients of the resident physician. Completed in 1928 at a time when great interest was being taken in the modern expression in interior decoration and furniture, it is not surprising to find in all of the public rooms of this hotel original and colorful examples of modern furniture and decoration. Carried out under the masterful direction of Jacques Delamarre, the architectural director of the Chanin Construction Co., which financed and built this hotel, a thoroughly consistent and logical scheme of decoration has been created throughout the house.
In the Sainte Claire Hotel at San Jose, Cal., the architects, Weeks & Day, have designed a logical and attractive layout which occupies a corner facing two principal thoroughfares. The peculiar shape of the site, which includes a rear yard, and the heating is by steam, greatly influenced the plan. Suggesting somewhat, the same firm of architects, the main entrance was placed at the corner, permitting an interesting recessed entrance way at this point. Only six stories in height, with one street front occupied by small stores and a coffee shop on the ground floor, it was necessary to place the dining rooms and lounge at the rear of this floor. Between these two important public rooms was possible to locate an interesting open court or patio with center fountain and side arcades. This hotel contains 184 guest rooms and 174 bath rooms. The dining rooms accommodate 444 people. The lighting is direct, and the heating is by steam in the first floor, basement rooms and bathrooms. The building contains 1,440,000 cubic feet and was built at a cost of 52 cents per cubic foot. The total cost was $740,000. The hotel was completed in October, 1926.
OFFICE AND LOBBY
HOTEL SAINTE CLAIRE, SAN JOSE, CAL.
WEEKS & DAY, ARCHITECTS
SANTA BARBARA BILTMORE HOTEL
REGINALD D. JOHNSON, ARCHITECT

635
COST AND CONSTRUCTION DATA

Year of completion: 1927.
Type of construction: Main building, reinforced concrete; cottages, frame construction, tile roofs.
Exterior materials: Main building, reinforced concrete; cottages, plaster.
Interior materials: Main building, plaster; cottages, plaster.
Floors: Wood and tile.
Windows: Steel sash.
Lighting: Conduit.
Heating: Steam.
Ventilating: Mechanical ventilation in principal public rooms and kitchen.
Number of guest rooms: 120, including main building, annex and cottages.
Number of bathrooms: 120, including main building, annex and cottages.
Capacity of dining room: 300 persons.
Number of cubic feet: 232,831, including main building, annex and cottages.
Cubic foot cost: Main building, 50 cents; frame buildings, 39 cents.
MAIN ENTRANCE
SANTA BARBARA BILTMORE HOTEL
REGINALD D. JOHNSON, ARCHITECT

641
OASIS HOTEL, PALM SPRINGS, CAL.
LLOYD WRIGHT, ARCHITECT
COST AND CONSTRUCTION DATA

Year of Completion: 1924. Additions, 1925.
Type of Construction: Reinforced concrete, dry tamped in slip forms invented by the architect for the purpose. Dining room and grills dressed redwood, interior and exterior.
Roofs: Cement slab terraces.
Interior Materials: Cast concrete face as left by forms; decorative joint lines inside and out.
Floors: Concrete.
Windows: Pine, all combination screen and glass; French doors.
Lighting: Electric bracket iron fixtures.
Heating: Electric wall heaters.
Ventilation: Natural cross ventilation; all outside rooms open on two or more sides.
Number of Guest Rooms: 22; with additions, total 50
Number of Baths: 14; with additions, total 35.
Cubic Foot Cost: First unit as illustrated, 42 cents.
Total Cost: First unit as illustrated, $65,000.
GENERAL VIEW

LOBBY
MOLLY PITCHER HOTEL, RED BANK, N. J.
NATHAN HARRIS AND HARRIS & SOHN, ARCHITECTS

Photos: Atlautys
Plans on Back

647
COST AND CONSTRUCTION DATA

Year of completion: 1929.
Type of construction: Fireproof.
Exterior materials: Brick, limestone.
Interior materials: Knotty pine, palm finish plaster, ornamental plaster.
Floors: Oak.
Windows: Double-hung.
Lighting: Electric.
Heating: Vacuum system.
Ventilating: Automatic.
Number of guest rooms: 96.
Number of baths: 80.
Capacity of dining room: 235.
Capacity of ball room: 350.
Number of cubic feet: 490,000.
Cubic foot cost: 70 cents.
Total cost: $425,000.

PLANS. MOLLY PITCHER HOTEL, RED BANK, N. J.
NATHAN HARRIS AND HARRIS & SOHN, ARCHITECTS
EL MIRADOR HOTEL, PALM SPRINGS, CAL.
WALKER & EISEN, ARCHITECTS

Photos, Padilla Co.
PLANS. EL MIRADOR HOTEL, PALM SPRINGS, CAL.
WALKER & EISEN, ARCHITECTS
EL MIRADOR HOTEL, PALM SPRINGS, CAL.
WALKER & EISEN. ARCHITECTS
COST AND CONSTRUCTION DATA

Year of completion: 1927.
Type of construction: Class C.
Exterior materials: Stucco.
Interior materials: Wood studs, composition lath and plaster.
Floors: Wood.
Windows: Wood.
Lighting: Electric.
Heating: Steam.
Number of guest rooms: 165.
Number of baths, 165.
Cubic foot cost: 52 cents.
Total cost: $600,000.
PLATE 138

FIREPLACE IN LOUNGE
EL MIRADOR HOTEL, PALM SPRINGS, CAL.
WALKER & EISEN, ARCHITECTS

SIDE OF LOUNGE

653
ENTRANCE TO HOTEL GROUNDS

GENERAL VIEW
ARIZONA BILTMORE HOTEL, PHOENIX, ARIZ.
ALBERT CHASE McARTHUR, ARCHITECT

Photos, Keystone Photo, Service
PLANS, ARIZONA BILTMORE HOTEL, PHOENIX, ARIZ.
ALBERT CHASE MCAFARTHUR, ARCHITECT
VIEW FROM PATIO

ARIZONA BILTMORE HOTEL, PHOENIX, ARIZ.
ALBERT CHASE McARTHUR, ARCHITECT

GARDEN ENTRANCE
CONSTRUCTION DATA

Exterior materials: Textile Block Slab construction, invented and patented by Frank Lloyd Wright.

Interior materials: Block slabs; ceilings, plastered; guest rooms, plaster walls, ceilings finished with wax, mahogany woodwork; American walnut in public spaces.

Floors: Concrete slabs, maple dance floors in ballroom and dining room.

Lighting: By means of glass blocks with reflectors behind them set flush with concrete blocks in sheet copper frames.

Heating: High pressure boilers with steam radiators and most direct radiation.

Ventilating: Mechanically by suction.

Number of guest rooms: 202, 73 of which are in 15 cottages.

Number of bathrooms: 202.

Capacity of dining rooms: 550.

Capacity of ball room: Approx. 400.

ARIZONA BILTMORE HOTEL, PHOENIX, ARIZ.
ALBERT CHASE McARTHUR, ARCHITECT
MEN'S SMOKING ROOM

LOBBY
ARIZONA BILTMORE HOTEL, PHOENIX, ARIZ.
ALBERT CHASE MCArTHUR, ARCHITECT
GENERAL VIEW

MAIN ENTRANCE
HOTEL HAWTHORNE, SALEM, MASS.
SMITH & WALKER AND H. L. STEVENS & CO., ASSOCIATED, ARCHITECTS
PLANS, HOTEL HAWTHORNE, SALEM, MASS.
SMITH & WALKER AND H. L. STEVENS & CO., ASSOCIATED, ARCHITECTS
CLUBROOM OF THE SALEM MARINE SOCIETY
HOTEL HAWTHORNE, SALEM, MASS.
SMITH & WALKER AND H. L. STEVENS & CO., ASSOCIATED, ARCHITECTS
CONSTRUCTION DATA

Type of construction: First class, brick, concrete and cast stone.

Exterior materials: Brick and cast stone.

Interior materials: Plaster and painted wood.

Floors: Terrazzo and concrete floors carpeted.


Lighting: Direct electric special and stock fixtures.

Heating: Steam.

Ventilation: Gravity system.

Number of guest rooms: 146.

Number of baths: 100.

Capacity of dining rooms: 350.

Capacity of ball room: 300.
HOTEL APACHE, YUMA, ARIZ.
GILBERT STANLEY UNDERWOOD & CO., ARCHITECTS

From the Architects' Rendering
PLANS. HOTEL APACHE, YUMA, ARIZ.
GILBERT STANLEY UNDERWOOD & CO., ARCHITECTS
EFFICIENT PLANNING FOR ECONOMICAL OPERATION

BY

J. OTIS POST

OF GEORGE B. POST & SONS, ARCHITECTS

DURING the past decade hotel men have recognized as never before the necessity of practicing every economy in operation consistent with rendering good and efficient service to their guests. It is only recently they have realized that successful operation is largely dependent upon quick and efficient planning of the hotel to eliminate all waste motion in rendering the required service. This applies to the planning of the structural features of the building itself, as well as to the layout of the service portions of the house. It should always be borne in mind that each salary saved by efficient planning is an aid to economical operation. This is demonstrated by a few figures.

Let us assume that a hotel consultant (operator or architect), qualified by his past accomplishments to render expert advice, makes changes in preliminary plans that will reduce the payroll by only $200 per month, or $2400 per year. This amounts to 6 per cent interest on a capital investment of $40,000 that could not have been amortized or written off and would have been a handicap to the operation of the hotel during its life, unless corrected subsequently by the expenditure of additional capital. The assumption is that the structural layout for the building is economical, and the layouts of the dining rooms, convention hall and its accessories, committee rooms convertible into private dining rooms, etc., as well as the grill room, are grouped about the main kitchen with serving pantries in as direct contact to it as is permitted by the most efficient development of the property.

It is obvious that an architect, who by long practice and experience in hotel design is familiar with the many intricate requirements of hotels, can effect many savings in the building cost of a hotel, which may seem trifling if made in a private residence, but which, when multiplied several hundred times, according to the number of rooms in a hotel, amounts to savings running into thousands of dollars.

Hotel men and bankers commend the architects who produce artistic effects which appeal to the public by clever architectural treatment of simple building materials and artistic use of color rather than by resorting to the use of expensive and choice imported marbles and elaborately carved woodwork. In the selection of the materials, the life and upkeep of the hotel are of primary importance. In the construction cost an additional expenditure of $40,000 (to use the same figure) may be justified from the maintenance or from the artistic point of view. This capital investment in the initial cost of the building can and will be amortized and written off, and it is only a temporary handicap to the most economical operation of the house, whereas a plan that requires more help than should be necessary is inefficient and always a serious handicap to the hotel management.

The incorporation of shops in hotels in New York has become an essential since the building of the Roosevelt. In the case of the Roosevelt Hotel it was demonstrated that by making a plan whereby the maximum shop rentals were obtainable, this hotel could be erected on Madison Avenue, 45th and 46th Streets, running through to Vanderbilt Avenue, in spite of the high ground rental. In reality, the income derived from the shops exceeded the estimated rental, which was sufficient to make the hotel on this site a good business venture. Since then shops have replaced the dining rooms on Madison Avenue in the Biltmore, and before that on Broadway in the Astor, as well as in many other hotels where rental values of stores have justified extensive and costly alterations.

As in the case of the Roosevelt, by a careful study of the approach to the lobby by interrupted runs of stairs, guests will walk up to 25 steps before reaching the dining rooms, without realizing that they have done so and without considering it a hardship. Of course, elevator service from the ground floor should be provided for invalids, and for those objecting to the stairs, but the latter are few in number. The public has accepted the elevated lobby without comment.

There is no need at this time to further explain the "Statler Idea," which was the subject of a series of articles contributed to THE ARCHITECTURAL FORUM by my firm (published in November and December, 1917, and in January and February, 1928), and supplemented by articles entitled "The Hotel Plan," and "Modern Hotel Construction" with "Engineering Details" appearing in the Hotel Reference Number of November, 1923. In these articles we pointed out the difference between the older hotels and the new type of high class transient hotel being developed, illustrated by the Hotels Statler in Cleveland, Detroit and St. Louis.

Prior to 1910 the requirements for a hotel were almost as individual as those of a private residence. The designs were made often for laymen owners of property who wished to build hotels thereon; when built, managers were employed to operate them. Some operated profitably, and many were unable to do so. Even hotel men,
GENERAL VIEW

GROUND FLOOR

SECOND FLOOR

CAVALIER HOTEL, VIRGINIA BEACH, VA.
NEFF & THOMPSON, ARCHITECTS
GEORGE B. POST & SONS, CONSULTANTS
CAPTAIN JOHN SMITH GRILL
CAVALIER HOTEL, VIRGINIA BEACH, VA.
NEFF & THOMPSON, ARCHITECTS
GEORGE B. POST & SONS, CONSULTANTS
ENTRANCE TO BALL ROOM FOYER
HOTEL STATLER, BUFFALO
GEORGE B. POST & SONS, ARCHITECTS
GENERAL VIEW OF COMPLETED BUILDING
MARK TWAIN HOTEL, ELMIRA
GEORGE B. POST & SONS, ARCHITECTS
L. E. CONSIDINE, ASSOCIATED
when building to operate, were lavish in the sizes of rooms, extravagant in the use of costly materials, often handicapped by too few bathrooms, and inconvenienced by poor planning. Then the hotel requirements, as well as their operation by large hotel companies, became standardized, and as a logical result the financial world recognized the hotel and its operation as an organized industry. No longer do bankers consider the financing of a hotel a dangerous experiment, nor are the personality of the operator, his individual knowledge, personal experience and integrity the governing considerations in making a loan. While all these factors enter into the equation, there are now many other tangible factors which they can estimate, governing it, the law of supply and demand, the costs of operation and established earnings under normal conditions, etc. In short, hotel operation became a recognized business. Instruction in hotel management is now a part of the curriculum of business schools in some of our universities.

Since the publication of "The Statler Idea" 12 years ago, the so-called Statler bathroom with its running ice water, and the many other innovations of that time, have become as it were standard features in hotel planning of today, and create little or no comment. Mr. Statler's slogan of "Efficiency in Planning for Economy in Operation" is still full of significance, and is further illustrated in the subsequent links in the Statler chain built in Buffalo and Boston. In each building greater refinements in the use of building materials were practiced to keep down the constantly increasing cost of building construction.

It is but fitting that I should at this time pay tribute to the great master builder of hotels with whom we had the good fortune to have cooperated for 18 years in the study of the modern hotel's problems, and in all that might add to the comfort and convenience of his guests, as well as in the standardization of that which might lead to greater efficiency in hotel operation. He mastered the many technical details in connection with the actual building needs. He understood heating, lighting and ventilation as few laymen did; and
whereas he, at first, demanded a "classy" architectural design, in later years he could discuss the aesthetics of architectural composition and decoration with true insight and understanding. By E. M. Statler's untimely death, the world lost a leader in progressive thought and action,—a great hotel man and a great business man, one active in mind and body, of keenest insight and comprehension of the cooperation of his associates, coupled with an infallible memory and a sense of honor that was never questioned. His host of friends and admirers will carry on the development of the so-called "Statler Idea," so closely identified with the American hotels of today, already introduced abroad in the construction of modern hotels of Europe and Great Britain.

Editor's Note. For the past 25 years no firm of architects in this country has contributed more to the development of hotel architecture than the firm of George B. Post & Sons. It is our pleasure and privilege to present in these pages illustrations and plans of several of their recently completed hotels. In this interesting group the Hotel Roosevelt has been included, although plans and a rendered drawing of it were shown in our first Hotel Reference Number published in November, 1923, since which date the hotel has been completed and opened.

Plans. Hotel Roosevelt, New York
George B. Post & Sons, Architects
WEST SIDE OF LOBBY

SOUTH SIDE OF LOBBY
HOTEL ROOSEVELT, NEW YORK
GEORGE B. POST & SONS, ARCHITECTS
ARCHITECTS' PERSPECTIVE SKETCH

VIEW OF COMPLETED BUILDING
OLYMPIC HOTEL SEATTLE
GEORGE B. POST & SONS, ARCHITECTS
Palm Room

Georgian Dining Room
Olympic Hotel, Seattle
George B. Post & Sons, Architects

Photos: Walter J. Miller
VIEW OF THE COMPLETED BUILDING

FROM THE ARCHITECTS' PERSPECTIVE SKETCH
HOTEL STATLER, BOSTON
GEORGE B. POST & SONS, ARCHITECTS
HOTEL STATLER, BOSTON

MAIN DINING ROOM

GEOGE B. POST & SONS, ARCHITECTS
BALL ROOM ASSEMBLY

Palm Room
HOTEL STATLER, BOSTON
GEORGE B. POST & SONS, ARCHITECTS
PLANS, HOTEL STATLER, BOSTON
GEORGE B. POST & SONS, ARCHITECTS
HOTEL SYRACUSE, SYRACUSE
GEORGE B. POST & SONS, ARCHITECTS

ARCHITECTS' SKETCH

COMPLETED BUILDING

Photo: Smith, Lindsey & Arnoa
MAIN FACADE

ELEVATOR LOBBY

HOTEL SYRACUSE, SYRACUSE
GEORGE B. POST & SONS, ARCHITECTS
OFFICE AND LOUNGE

LOBBY LOUNGE
HOTEL SYRACUSE, SYRACUSE
GEORGE B. POST & SONS, ARCHITECTS
FROM THE PERSPECTIVE SKETCH

HALF MOON HOTEL, CONEY ISLAND

GEORGE B. POST & SONS, ARCHITECTS
HALF MOON HOTEL, CONEY ISLAND
GEORGE B. POST & SONS, ARCHITECTS
BASEMENT PLAN

CHATEAU LAURIER, OTTAWA
JOHN S. ARCHIBALD, ARCHITECT
JOHN SCHOFIELD, ASSOCIATED
PLANS, CHATEAU LAURIER, OTTAWA
JOHN S. ARCHIBALD, ARCHITECT
JOHN SCHOFIELD, ASSOCIATED
HOTEL BEVERLY, NEW YORK
EMERY ROTH, ARCHITECT
SYLVAN BIEN, ASSOCIATED
ELEVATOR LOBBY
HOTEL BEVERLY, NEW YORK
EMERY ROTH, ARCHITECT
SYLVAN BIEN, ASSOCIATED
HOTEL DELMONICO, NEW YORK
GOLDNER & GOLDNER, ARCHITECTS
MAIN DINING ROOM
HOTEL DELMONICO, NEW YORK
GOLDNER & GOLDSER, ARCHITECTS
HOTEL DECORATIONS AND FURNISHINGS

BY
HENRY J. B. HOSKINS
OF THE FIRM OF HOLABIRD & ROOT

AN understanding of the decorative requirements and the furnishings of the modern hotel cannot well be arrived at without delving into the past to some extent. In the pursuit of this pleasant pastime one cannot help but be impressed with the similarity of service rendered, though in many and varied manners, by those who have endeavored to make the life of the traveling public more pleasant, or to give zest to those upon whose hands, for various reasons, time has hung heavily.

The metamorphosis of the hotel has been slow but sure. Standing as it does on traveled highways, it has felt the transforming effect of all the varied modes of transportation, from the sedan chair and stage coach to the bicycle, train and automobile. The ease and growth of means of transportation, the vast increase of population, and the migratory nature of a large portion of it created a need for an enormous amount of hotel accommodation. The location of railroad depots, the concentration of commercial centers, etc., brought about a need for the concentration of hotel space, and in place of the scattered small hotels, each with its gaily swinging sign, there resulted the mammoth structures of today.

Their requirements are many, and vary from...
the need of affording a few hours' or days' rest to the traveling transient to providing winter quarters for the fortunate few, or homes for permanent guests. At all times and in all its varied forms, whether ale house inn, tavern or hotel, the paramount purpose of the hotel was comfort,—comfort and rest for the wearied traveler, and in these days comfort and leisure, an escape from business worries in an environment of restful ease, or the provision of all the comforts of a home with none of the care and trouble that go with it.

These different forms of hotel life and accommodation present peculiar problems of decorating and furnishing. In the early days, previous to the development of the industrial era, there seems to have been but little difficulty. The buildings were designed as units inside and out and were fitted up, decorated and furnished in the prevailing mode or style of the times, and with the relatively slow growth or change in decorative ideas they became a true expression of the needs of their day, and were practically and artistically satisfactory. Those were the happy days when contemporary life was expressed in architecture and other arts in a homogeneous manner, with each style or period developing slowly from that preceding in its conformity to the requirements of the day and to ideas resulting from foreign travel.

With the growth of industry, the development of a mechanical age, and the advancement of commerce, artistic progress and endeavor seemed to suffer a corresponding decline, reaching a point where the continuity of growth practically ceased and the principal function of the designer in the field of furniture and decoration became that of an adapter of pre-conceived styles to the purposes of later days. Classic, Elizabethan, Jacobean, Georgian, Spanish, Italian and the whole gamut
were reproduced or adapted *ad lib.*, and they still are. While buggies became motor cars, sail boats steamships, balloons dirigibles, and kites airplanes, our decoration and furniture remained, practically unchanged. Our interiors presented, and often still do present, an environment as unfitted to the fashions in dress of the day, as would be an armor-clad pilot in an airplane. With period styles forming the architectural alphabet, and mass production of period furniture and decorative material the vogue, an escape from this predicament seemed well nigh impossible. But the seeds of revolt against the old manner of doing things, against the persistent copying of old ideas, became apparent, and the l'art nouveau movement, beginning about 1890-1900, grew into a movement which, for want of a better expression, is now called "Modern" or "Contemporary." In its reversion to first principles, its desire to throw overboard the prevalent manner of doing things, the first effects were simple and crude, and with ragtime and jazz in music, cubistic creations in painting, free verse in poetry and the like, efforts in this direction were met with the ridicule that comes from lack of understanding and fear and dislike of what is not comprehended. With a growing understanding for the necessity of the correlation of all of the arts and endeavors that form the expression of the life of today, the idea of the "modern" movement, in decorations and furnishing becomes more clear. It is becoming realized that the structure and construction materials form the basis from which design is developed and that interior decoration is merely architectural development and completion.

The hotel makes its particular appeal through service and the provision of comfortable luxury for the leisure hours of life in compensation for
the strain and complexity of our work-a-day lives. As people generally sought in the hotel something which their own homes lacked, it was rather natural that they should be impressed with the lavishly carved and embellished designs of the period styles, with the growing accumulation of objects of art, and an extravagance of decorative effect suggestive of commercial prosperity and advancement. But with the development of a more democratic taste the desire for regal expenditure and lavishness has diminished to a large extent in favor of simplicity and refinement.

The atmosphere of the period styles has given way to a studied attempt to express ourselves in our own way and to create a suitable setting for the life of our own time. The "modern" trend in design is toward simple severity, with the use of flat planes, light and shadow, of clean-cut angles and flutings and sharp color contrasts arranged with the same rhythm as modern dancing and music, and with the same simplicity and directness as the sweeping lines of our automobiles and airplanes. Careful selection, discrimination, and the elimination of non-essentials form the basis of modern decoration. Furniture is slowly conforming to the same idea and is being designed in harmony with the decorative scheme with strong lines, flat surfaces and a tendency toward afford-

As the design of furniture has always been governed by the prevailing styles in costumes, so our chairs and couches are built low and comfortable in keeping with the cross-kneed ease of modern dress. The invention of synthetic materials and of new methods for the use of old materials offers a wide selection of decorative aids, and these are invariably used in a manner to display their individual characteristics and their innate beauty. For the floors of large public rooms, lobbies, lounges and similar spaces, terrazzo is rapidly becoming the material most used, and it offers an extremely wide range of color and design. Of course, marble floors are still extensively laid, and rubber tile, cork tile and similar products are much used where found desirable. Wood parquet floors set in mastic directly upon the concrete slab are finding favor, while for bedrooms and their corridors, using carpet laid with cushioning above the concrete is common practice.

Walls are broadly handled, and when formality is desired marble may be found in large simple slabs displaying the beauty of the material, or use may be made of wainscoting, installed where the wood is alive with its natural color and beauty unspoiled by heavy staining. The economy and ease of the use of plaster have been followed by
the extensive application of paint with its innumer-able opportunities for gradation of tone and bright contrasts of color. For the bedrooms and their corridors, wallpapers offer a wide choice of color and design in the latest mode at a relatively low cost and with the possibility of obtaining variable effects. The supply of fabrics is unlimited as to design, material, weight and color, and in painted rooms the fabrics set the color scheme, since it is much easier for fabrics to be matched with paint than with paint with fabrics. Fabrics are hung in long folds and unbroken lines with an entire absence of fussiness, and in a manner calculated to display the interest and charm of the material to the best advantage.

In the conception of decorative schemes, the tendency toward the use of cool colors persists, with shades of green and blue predominating, often lending apparent spaciousness to the areas so treated. With these combinations silver is used to an increasing extent, and nickel metal, with surfaces varying from the dull to a high gloss, lends grace and distinctiveness to grilles, railings and other features, whether used separately or in combination with metal having a black or other contrasting finish. The use of black as a background, particularly in smaller spaces, is becoming favored and affords opportunity for the use of strong, warm colors. The use of color is spreading throughout all sections of modern hotels and similar structures. White tile, long the sign and symbol of perfect sanitation, is being replaced with colored tile, colored glass, etc., with bath tubs, lavatories and other fixtures to match.

Of paramount importance in the modern decorative scheme is the extreme flexibility in illumination afforded by the universal use of electricity. Perhaps nothing will ever equal the charm and softness of candle light, and its influence for many years in the design of lighting fixtures is very apparent; but in the new scheme of things electricity is a source of illumination used entirely on its own merits and with almost unlimited scope in its application. In direct lighting, glass of extreme beauty and texture, or combinations of metal and glass, are arranged in fascinating forms of infinite variety and charm, and expressive only of light, while for indirect lighting, the flat reflective surfaces of modern decoration offer unending opportunities for obtaining varying effects.

Among modern structures the hotel offers perhaps the greatest field to the architect and decorator for their efforts to escape from the thraldom of the past, and it presents an opportunity for creating surroundings in harmony and sympathy with the varying ideas of a changing world.
MAIN DINING ROOM
PALMER HOUSE, CHICAGO
Holabird & Root, Architects
DINING ROOM FOYER
SHERRY-NETHERLAND HOTEL, NEW YORK
BUCHMAN & KAHN AND SCHULTZE & WEAVER, ARCHITECTS

Photo: Armynya
BALL ROOM, HOTEL PEABODY, MEMPHIS
W. W. AHLSCHLAGER, ARCHITECT

BALL ROOM, MOLLY PITCHER HOTEL, RED BANK, N. J.
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Enlarged detail of the Statue of the Rt. Rev. C. P. Anderson, Bishop of Chicago, one of the figures on the pedestal.

Enlarged detail of the Statue of Moses, one of the figures on the pedestal.

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Also see pages 127, 128 and 129 in the Engineering Section of this issue.

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Left, Foyer of the Arcady Apartments, Los Angeles. Left, below, Lobby of the Bismarck Hotel, Chicago. Right, below, Main Dining Room, King Cotton Hotel, Greensboro, N. C.

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Right, Lounge of the Longwood Towers, Brookline, Mass. Right, below, Lobby of the Jefferson Davis Hotel, Montgomery, Ala. Left, below, Main Dining Room of the Warwick Hotel, New York.

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Design drawings and further details of the flagpole holder and spandrels used on the Chrysler Building will be found on the following page.
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A large cast Aluminum flagpole holder symbolizing the winged cap on the Chrysler car will be placed above the main entrance on the fifth floor level, and from between its wings will arise a flagpole.

An architectural rendering of the Chrysler Building is shown at the right, and close up pictures of some of the Aluminum fabrications used in its construction will be found on the opposite page.

The Aluminum Alloy was created and fabricated by

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T he winged holder, containing a flagpole socket, shown at the upper left in simple outline detail is 7' 9" wide, 7' 9" long, and 4' 10" high from base of wing to tip. It is finished in the natural metal and highly polished.

The two decorative spandrels shown just beneath (with working detail) are approximately 4' 10" square with a wall thickness of ¼". They are sand cast, sand blasted and high lighted.

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Guastavino Plaster. Brochure, 6 pp., 8½ x 11 ins. Important data on a valuable material.

Johns-Manville Corporation, New York.

Sound-Absorbing Treatment in Banks and Offices. Booklet, 18 pp., 8½ x 11 ins. Illustrated.


U. S. Gypsum Co., 206 W. Monroe St., Chicago, Ill.

A Scientific Solution of an Old Architectural Problem. Folder, 6 pp., 8½ x 11 ins. Describes Sabatine Acoustical Plaster.

ASH HOISTS

Dallas & Geoghegan, Inc., 546 West Broadway, New York.

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Louisville Cement Co., 315 Guthrie St., Louisville, Ky.

Carney Company, The, Mankato, Minn.

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CONCRETE BUILDING MATERIALS

Concrete Steel Company, 42 Broadway, New York.

Concrete Reinforcement. Booklet, 22 pp., 8½ x 11 ins. Illustrated.

Kosmos Portland Cement Company, Louisville, Ky.


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Concrete Steel Company, 42 Broadway, New York.


Truscon Steel Co., Youngstown, Ohio.


Structural Gypsum Construction, Linden, N. J.


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Armstrong Cork Co. (Linoleum Division), Lancaster, Pa.


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Broglio Air-Conditioning, Inc., Kearney, N. J.
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U. S. Rubber Co., 1790 Broadway, New York, N. Y.
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American Seating Co., 14 E. Jackson Blvd., Chicago, Ill.
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Kittinger Co., 1893 Elmwood Ave, Buffalo, N. Y.
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A Catalog of Kittinger Furniture. Booklet, 78 pp., 11 x 14 ins. Illustrated. General Catalog.
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Colonial and Early English Hardware. Booklet, 48 pp., 8 1/2 x 11 ins. Data on hardware for homes in these styles.
Cutler Mail Chute Company, Rochester, N. Y.
Cutler Mail Chute Model F. Booklet, 4 x 9 1/4 ins., 8 pp. Illustrated.

HARDWARE—Continued
Distinctive Elevator Door Hardware. Booklet, 90 pp., 10 3/4 x 16 ins. Illustrated.
Hardware for the Home. Booklet, 24 pp., 9 x 6 ins. Deals with residence hardware.
Door Closer Booklet. Booklet, 16 pp., 3 1/2 x 6 ins. Data on a valuable detail.
Garage Hardware. Booklet, 12 pp., 3 1/2 x 6 ins. Hardware illustrated for garage use.
Famous Homes of New England. Series of folders on old homes and hardware in style of each.

HEATING EQUIPMENT
American Blower Co., 606 Russell St., Detroit, Mich.
Blowen Ventilation. Containing a large number of valuable publications, each 8 x 11 ins., on these important subjects.
American Radiator Company, The, 40 West 40th St., N. Y. C.
Ideal Boilers for Oil Burning. Catalog 9 x 9 1/2 ins., 36 pp. Illustrated in 4 colors. Describes a line of Heating Boilers especially adapted to use with Oil Burners.
American Radiator Company, The, 40 West 40th St., N. Y. C.
Ideal Arcos Radiator Warmth. Brochure, 9 x 9 1/2 ins. Illustrated. Describes a central all-one-system of heating apparatus with radiators for small residences, stores, and offices.
American Radiator Production Co., 1835 S. LaSalle St., Chicago, Ill.
Complete line of heating products.
In-Allr, the Invisible Air Valve. Folder, 9 x 9 1/2 x 6 ins. Illustrated. Data on a valuable detail of heating.
The 399 ARCO Packless Radiator Valve. Folder, 6 x 9 x 5 1/2 ins.
Illustrated.
James B. C. Ow & Sons, 434 S. Franklin St., Chicago, Ill.
Cowan Cowl Ventilated Heating System. Booklet, 24 pp., 8 x 11 ins. Illustrated. Deals with a valuable form of heating equipment for use with gas oil.
C. A. Dunham Company, 450 East Ohio St., Chicago, Ill.
Dunham Radiator Trap, Bulletin 301, 8 x 11 ins., 12 pp. Illustrated. Explains working of this detail of heating apparatus.
Dunham Return Heating System. Bulletin 109, 8 x 11 ins. Illustrated. Covers the use of heating apparatus of this kind.
The Fulton Boiler Company, Knoxville, Tenn.
Sylphon Temperature Regulators. Illustrated brochures, 8 1/2 x 11 ins., dealing with general architectural and industrial applications; also specifically with applications of special instruments.
Sylphon Heating Specialties. Catalog No. 200, 292 pp., 8 x 11 ins. Important data on heating in buildings.
Hoffman Specialty Company, Inc., 20 West 46th St., New York, N. Y.
S. T. Johnson Co., Oakland, Calif.
Kewanee Boiler Corporation, Kewanee, Ill.
Kewanee on the Job. Catalog, 8 1/2 x 11 ins., 80 pp. Illustrated. Showing installations of Kewanee boilers, water heaters, radiators, etc.
Kewanee Boiler Corporation, Kewanee, Ill.
Catalog No. 76, 8 x 9 ins. Illustrated. Describes Kewanee Fire-box Boilers with specifications and setting plans.
Kewanee Boiler Corporation, Kewanee, Ill.
Catalog No. 79, 8 x 9 ins. Illustrated. Describes Kewanee power boilers and smokeless tubular boilers with specifications.

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

ADEQUATE LIGHT was essential. Sanitary cleanliness equally necessary. Good looks highly desirable. And it was important that these qualities be lasting—for they wished to avoid the expense and inconvenience of frequent repainting.

So the University of Virginia followed the example of many other modern institutions. They used Barreled Sunlight in white and light tints for all interior painting in the Hospital group of buildings, as well as in the new Medical School.

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SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 76

HEATING EQUIPMENT—Continued

Mary Old Boiler Corp., Baltimore, Md.


Taking the Quest Out of the Question. Brochure, 16 pp., 6 x 9 ins. Illustrated. Heating specialties.

McQuay Radiator Corporation, 33 East Wacker Drive, Chicago, Ill.

McQuay Visible Type Radiator. Catalog No. 7, 24 pp., 8½ x 11 ins. Illustrated. Cabinets and radiators adaptable to decorative schemes.


Modernize Co., Wayne, Wis.

Modine Copper Radiator. Booklet, 28 pp., 8½ x 11 ins. Illustrated. Deals with industrial, commercial and domestic heating.

A Few Short Years. Folder, 4 pp., 8½ x 11 ins. Illustrated. Dairy Plant Heating. Folder, 4 pp., 8½ x 11 ins. Illustrated.

Indoor Heating. Booklet, 15 pp., 8½ x 11 ins. Illustrated.

Modine Unit Heater. Folder, 6 pp., 8½ x 11 ins. Illustrated.


National Radiator Corporation, Johnstown, Pa.


Prometheus Electric Corporation, 350 West 13th St., New York.

Electrical Heating Equipment. Booklet, 24 pages, 8½ x 11 ins. Illustrated. Specialties for heating, cooking, hospitals, opera houses, etc.

Rome Brass Radiator Corporation, 1 East 42nd Street, New York.


Engineering Data. Booklet, 16 pp., 8½ x 10½ ins. Illustrated. Full data and tables to facilitate selection and installation of Rome 20-20 concealed radiators for steam, water and vapor heating systems.


Bulliette 37. Brochure, 8 pp. 8½ x 11½ ins. Illustrated. Describes in detail the Unit Type Motor Driven Jennings Condensation Pump.

National Radiator Corporation, Johnstown, Pa.

The Cork-lined House Makes a Comfortable Home. 5x7 ins. Filing Folder for Pipe Covering Data. Made in accordance with A. I. A. rules.


Trane Co., The, La Grange, Wis.

Trane Heating Specialists, including Trane Bellows Traps, and Trane Bellows Packless Valves.


How to Cut Heating Costs. Booklet, 18 pp., 8½ x 11 ins. Illustrated.

HOISTS, TELESCOPIC

Gillis & Geoghegan, Inc. 535 West Broadway, New York.

G & G Engineering Co. Booklet, 24 pp., 8½ x 11 ins. Illustrated complete data on hoists.

Aubrey Engineering. Folder, 8½ x 11 ins. Illustrated. Hoists for removing ashes from basements.

HOSPITAL EQUIPMENT

The Frink Co., Inc., 369 Lexington Ave., New York City.

Catalog 436. 7 x 10 ins., 16 pp. A booklet illustrated with photographs and line drawings showing the types of light for use in hospitals, as operating table reflectors, linolette and multi-lume concentrates, ward reflectors, bed lights and microscope reflectors, giving sizes and dimensions, explaining their particular fitness for special uses.


Lighting Specific for Hospitals. Booklet, 30 pp., 8½ x 11 ins. Illustrated.

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

Hospital Application of Monel Metal. Booklet, 40 pp., 8½ x 11 ins. Illustrated. Gives types of equipment in which Monel Metal is used, reasons for its adoption, with sources of such equipment.


Some Thoughts About Hospital Food Service Equipment. Booklet, 22 pp., 7½ x 11½ ins. Valuable data on an important subject.

Prometheus Electric Corporation, 360 West 13th St., New York.

Electric Heating Specialties. Booklet, 34 pages. 8½ x 11 ins. Illustrated. Specialties for heating, cooking, hospitals, opera houses, etc.

HOSPITAL EQUIPMENT—Continued

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Some Thoughts About Hotelg Service Equipment. Booklet, 22 pp., 7½ x 11½ ins. Valuable data on an important subject.

MOTEL EQUIPMENT


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Home Incinerator Co., Milwaukee, Wis.


Kerner Incinerator Co., 715 E. Water St., Milwaukee, Wis.


cinerators for residences, apartments, schools, apartment hotels, clubs and other buildings. Shows all standard models and gives general information and working data.


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Sanitary Disposal of Waste in Hospitals. Booklet, 4 x 9 ins., 12 pp. Illustrated. Shows how this necessary part of hospital service is taken care of with the Kernerator. Gives list of hospitals where it has been installed.

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

INSULATION


lation rooting of manufacturing or commercial structures.

Insulation of Building Roof Prevent Condensation. Booklet, 7½ x 10½ ins., 36 pp. Illustrated. Describes principles and design of Armstrong Corkboard for roofs and gives list of buildings where it has been installed.

Filing Folder for Pipe Covering Data. Made in accordance with A. I. A. rules.

The Cork-lined House Makes a Comfortable Home. 5 x 7 ins. 32 pp. Illustrated.

Armstrong's Corkboard. Insulation for Walls and Roofs of Build­inggs. Booklet, 66 pp., 9½ x 11½ ins. Illustrated and describes use of insulation for structural purposes.

National Lumber Manufacturers' Association, Transportation Building, Washington, D.C.

The Cost of Comfort. Booklet, 80 pp., 8½ x 11½ ins. Illustrated. A handbook on the economics of insulating data.

Structural Gypsum Corporation, Linden, N. J.

Hest Insulation Value of Gypsum. Folder, 4 pp., 8½ x 11½ ins. Illustrated. A handbook on the economics of insulating data.

JOISTS

Bates Expanded Steel Truss Co., East Chicago, Ind.

Catalog No. 4, Booklet, 32 pp. Illustrated. Gives details of truss construction with loading tables and specifica­

Part One
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When an architect has created a fine building with a beautiful interior, he naturally wants to see the full beauty of that interior developed and made permanent by a fine finish of its wood surfaces.

That is why Murphy Finishes have been the reliance of leading architects during the past sixty or more years, and that is why Murphy Finishes were chosen to beautify and protect the interior of King Cotton Hotel at Greensboro, North Carolina.

The architect is John B. Peterkin, Esq., 285 Madison Avenue, New York. The painting contractor is Mr. E. M. Murphy, Chattanooga, Tenn.

Murphy Finishes for beauty and permanence.

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SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 78

LIGHTING EQUIPMENT
The Frink Co., Inc., 160 Lexington Ave., New York, N. Y.
Catalog 403, 85x x 11 ins., 46 pp. Photographs and scaled cross-sections. Specialized bank lighting, screen and partition reectors, double and single desk reflectors and Polaroid Signs.
Holophane Company, Inc., 342 Madison Ave., New York, N. Y.
The Lighting of Schools; A Guide to Good Practice. Booklet. 24 pp., 85x x 11 ins. Illustrated.
Lighting Specifications for Hospitals. Brochure, 30 pp., 85x x 11 ins. Illustrated.
Smyser-Royer Co., 1700 Walnut Street, Philadelphia, Pa.
Catalog “J” on Exterior Lighting Fixtures. Brochure, illustrated, giving data on over 300 designs of standards, lanterns and brackets of bronze or cast iron.
Hotels, Restaurants and Cafeteria Applications of Moncl Metal. Booklet, 8'/4 x 11 ins., 46 pp. Illustrated.
Modern Concrete Reinforcement. Brochure, 32 pp., 85x x 11 ins. Illustrated.
Laundry Machinery for Small Institutions. Loose-leaf brochure, 50 pp., 85x x 11 ins. Illustrated.
Steeltex Corrugated. Plasta-saver and longspan lath channels, etc. Booklet, 24 pp., 8'/4 x 11 ins. Illustrated.
Truscon 4-inch Hy-Rib for Roofs, Floors and Walls. Booklet, 8'/4 x 11 ins., 46 pp. Illustrated.
Practical Planning for School Service. Booklet, 32 pp., 85x x 11 ins. Illustrated.
LUMBER
Use of Lumber on the Farm. Booklet, 38 pp., 85x x 11 ins. Illustrated.
MAIL CHUTES
Cutler Mail Chute Company, Rochester, N. Y.
MANTELS
Henry Klein & Co., Inc. 40-46 West 23rd Street, New York.
Sheet Metal, Lath and similar materials. Booklet, 8'/4 x 11 ins. Illustrated.
Truscon 4-inch Hy-Rib. Booklet, 8'/4 x 11 ins. Illustrated.
John Van Range Co., Cincinnati
Laundry Machinery for Large Institutions. Loose-leaf brochure, 50 pp., 85x x 11 ins. Illustrated.
LADDER WEATHER PROOFING
John Van Range Co., Cincinnati
Laundry Machinery for Large Institutions. Loose-leaf brochure, 50 pp., 85x x 11 ins. Illustrated.
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TEXTURED FINISHES

in the

Modern Manner

created with
white-lead and oil plastic paint

Low-relief wall textures that carry out the spirit of modern interior decoration easily obtained with Dutch Boy white-lead—for years the standard in making exterior and interior paint.

WHAT is the spirit of the interiors you design? Old English? Spanish? Italian? Modern?

In every case you may have textured side wall decoration in keeping by using white-lead and oil plastic paint.

More and more architects are specifying this plastic paint, made with Dutch Boy white-lead, Dutch Boy flattening oil, whitening and drier when they want an interesting modified texture finish. They find this "plastic lead" lends itself to the creation of all kinds of appropriate treatments and gives finishes with the durability and washability that are such outstanding characteristics of lead-and-oil paint.

These advantages...White-lead and oil plastic paint is easy to mix, tint, apply and texture. It is mixed of materials the painter carries regularly in his shop—Dutch Boy white-lead, dry whitening, Dutch Boy flattening oil, and drier. It is tinted in the usual way with colors-in-oil. It is applied with a paint brush, remaining workable on the wall for about an hour and thus permitting the handling of large wall areas conveniently. It can be textured with a sponge, paint brush, whisk-broom, graining comb and in many other ways.

Applied today, a "plastic lead" finish is ready for glazing tomorrow. It sets up sufficiently overnight to take a glaze properly. Many beautiful glazed effects are possible. However, glazing is not necessary in order to produce a washable finish with white-lead and oil plastic paint. By itself, this plastic paint can be used to give a complete finish and one which is thoroughly washable.

...For further information about white-lead and oil plastic paint and illustrations of various textures, write to our Department of Color Research and Decoration for the booklet, "White-Lead and Oil Plastic Finishes." Address your inquiry to our nearest branch.

FORMULA

The formula for white-lead and oil plastic paint is 100 lbs. Dutch Boy white-lead (heavy paste), 22 lbs. dry whitening, 1/2 gal. Dutch Boy flattening oil, 1/2 pint drier. Break up the whitening with the flattening oil and drier. Stir this mixture into the white-lead. The "plastic lead" is now ready for application.

NATIONAL LEAD COMPANY

SELECTED LIST OF MANUFACTURERS’ PUBLICATIONS—Continued from page 30

MILL WORK—See also Wood—Continued
Curtis Windsoria. Brochure, 7/4 x 10'/4 ins. Illustrated.
Curtis Windsoria Doors. Booklet, 7/4 x 10'/4 ins. Illustrated.

Hartmann & Sanders Company, 255 Elston Ave., Chicago, Ill.
Column Catalog, 7/4 x 9 ins., 48 pp. Illustrated. Contains prices and dimensions to 15 ins. diameter, various designs and illustrations of columns and installations.
The Pergola Catalog, 7/4 x 10'/4 ins., 64 pp. Illustrated. Contains illustrations of pergola lattices, garden furniture in wood and cement, garden accessories.
Klein & Sons, Inc., 1132 37th St., New York, N. Y.
Two Dwelling Interiors. Folder, 4 pp., 6'/4 x 9 ins. Illustrated.

Leaflet. Illustrated. Information for planning walls.
A New Style in Interior Decoration. Folder, 4 pp., 6'/4 x 9 ins. Illustrated. Deals with interior woodwork.
Fridge Door Mouldings in Ornamental Wood. Booklet, 28 pp., 8'/4 x 11 ins. Illustrated.
How Doorwood Period Mouldings in Ornamental Wood Set a New Style in Decoration. Folder.

Roddil Lumber and Veneer Co., Marshallfield, Wis.
Ronia Luedtke Bros., 244 pp., 8'/4 x 11 ins., 4 pp. Illustrated. Illustrated price list of doors for various types of buildings.
Rodda Ins. Catalog 9, Booklet, 21 8'/4 x 11 ins. Completely covers the subjects of doors for interior use.
Roddil Lumber and Veneer Co., 16 pp., 8'/4 x 11 ins. Illustrated work on hospital doors.
Roddil Doors for Hospitals, Brochure, 16 pp., 8'/4 x 11 ins. Illustrated work on doors for hotel and apartment buildings.

MORTAR AND CEMENT COLORS
Clinton Metallic Paint Co., Clinton, N. Y.
Clinton Metallic Colors, Folder, 8'/4 x 11 ins., 4 pp. Illustrated in colors, gives full information concerning Clinton Mortar Colors and instructions for using them.
Color Card, 3'/4 x 6'/4 ins. Illustrated in color the ten shades in which Clinton Mortar Colors are manufactured.
Something New in Stucco, Folder, 5'/4 x 6 ins. An interesting folder on the use of coloring matter for stucco coated walls.

ORNAMENTAL PLASTER
Jacobson & Co., 241 East 46th St., New York, N. Y.
A Illustrated Pergola Catalogue, 42 plates, 12 x 9 ins. Deals with a line of decorative plaster work.
Geometrical ceilings, Booklet, 20 plates, 7 x 9'/4 ins. An important work on decorative plaster ceilings.

PAINTS, STAINS, VARNISHES AND WOOD FINISHES
Minwax Company, Inc., 11 West 42nd St., New York, N. Y.
Color Card and Specifications for Minwax Brick and Cement Coating. Folder, 4 pp., 6'/4 x 11 ins. Illustrated.
National Lumber Company, 111 E. 53rd Street, New York, N. Y.
Handy Book on Painting. Book, 5'/4 x 9'/4 ins., 100 pp. Gives directions for painting various surfaces of wood, plaster, metals, etc., both interior and exterior.
Come Land, Booklet, 6'/4 x 9'/4 ins., 12 pp. Illustrated. Describes various styles of lead cameas.

Pratt & Lamberrt, Inc., Buffalo, N. Y.
Special Mortar Colors and Vaarnishing and Enameling, Booklet, 38 pp., 7'/4 x 10'/4 ins. Complete specifications for painting, varnishing and enameling interior and exterior wood, plaster, and metal work.

Sherwin-Williams Company, 601 Canal Rd., Cleveland, Ohio.
General Specifications for painting, varnishing and lacquering, reprinted from the Sherwin-Williams Architectural Catalogue as it appears in Sweet’s Architectural Catalogue. Form Number B 363. 8'/4 x 11, bound in paper, thirty pages of specifications and color chips; carries A. I. A. life member.

Sunborn Sons, Inc., L., Dept. 4, 126 Fifth Ave., New York, N. Y.
Paint Specifications, Booklet, 8'/4 x 11'/4 ins. Illustrated.
Toch Brothers, New York, Chicago, Los Angeles.
Architects’ Identification Data. Sheet of loose leaf binder, 8'/4 x 11 ins., dealing with an important line of materials.
U. S. Gutter Perforated Paint Co., Providence, R. I.
Barreled Sunlight, Booklet, 8'/4 x 11 ins. Data on “Barreled Sunlight” with specifications for its use.

PARCEL DELIVERY DEVICES

PARTITIONS
Circle A. Products Corporation, New Castle, Ind.
Circle A. Partitions Sectional and Moveable. Booklet, Illustrated. $3.00, 3'/4 x 11 ins., 24 pp., full data regarding an important line of partitions, along with Erection instructions for partitions of three different types.

Dahlstrom Metal Door Company, Jamestown, N. Y.

Irving Hamlin, Evanston, Ill.
Hamlinized Folding Partitions Made from Hamlin’s Evanston Soundproof Doors, Sectional and Moveable. Folder, 8'/4 x 11 ins. Illustrated.

Hanselmann Company, E. F., Cleveland, Ohio.
Hollow Steel Standard Partitions. Various folders, 8'/4 x 11 ins. Illustrated. Give full data on different types of steel partitions, together with details, elevations and specifications.

Henry Klein & Co., 25 Grand Street, Elmhurst, L. L., N. Y.
Telesco Partition, Catalog, 8'/4 x 11 ins., 14 pp. Illustrated. Shows typical offices laid out with Telesco partitions, cuts of finished panels in various units in woods. Gives specifications and cuts of buildings using Telesco.

Improved Office Partition Co., 25 Grand St., Elmhurst, L. L., N. Y. (See Henry Klein & Co.)

Partitions, Booklet, 7 x 10 ins., 28 pp. Illustrated. Describes complete line of track and hanging styles of sliding parallel, accordion and flush-door partitions.

Telesco Office Partition, 25 Grand St., Elmhurst, L. L., N. Y. (See Henry Klein & Co.)

U. S. Gypsum Co., Chicago, Ill.
Perforated Partitions and Facing Tile, Booklet, 8'/4 x 11 ins., 24 pp. Illustrated. Describes use and advantages of hollow tile for inner partitions.

PIPE
American Brass Company, Waterbury, Conn.

American Rolling Mill Company, Middletown, Ohio.

Clow & Sons, James B., 534 S. Franklin St., Chicago, Ill.
Catalog A. 4 x 10'/4 ins., 200 pp., Illustrated. Shows a full line of steam, gas and water works supplies.

Cohoes Rolling Mill Company, Cohoes, N. Y.

Durosun Company, Dayton, Ohio.
Durosun Acid, Alkali, Rust-proof Drain Pipe and Fittings. Booklet, 21 pp., 8'/4 x 11 ins. Illustrated. Important data on a valuable line of pipe.

National Tube Co., Frick Building, Pittsburgh, Pa.
“National” Bulletin No. 2. Corrosion of Hot Water Pipe, 8'/4 x 11 ins., 41 pp. Illustrated. In this bulletin is summed up the most important research dealing with hot water systems. The text material consists of seven investigations, each dealing with a different subject on this subject.

“National” Bulletin No. 3. The Protection of Pipe Against Internal Corrosion, 8'/4 x 11 ins., 20 pp. Illustrated. Discusses various coating and lining systems. Stresses conservation of the deactivating and deactivating systems for eliminating or retarding corrosion in hot water supply lines.

“National” Bulletin No. 26. “National” Pipe in Large Buildings, 8'/4 x 11 ins., 88 pp. This bulletin contains 236 illustrations of prominent buildings in various types, containing “National” Pipe, and considerable engineering data of value to architects, engineers.

Modern Welded Pipe. Book of 88 pp., 8'/4 x 11 ins., profusely illustrated with half-tone and line engravings of the important operations in the manufacture of pipe.

PLASTER
Information Book. Brochure, 36 pp., 5'/4 x 11 ins. Illustrated grades of plaster manufactured; gives specifications and uses for plaster.


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Conspicuous by reason of its graceful, sky-pointing tower, the new Carbide & Carbon Building rises majestically at the southwest corner of Michigan Avenue and East South Water Street, Chicago. The exterior, too, gives hint of a fine interior — the trim of which is enhanced and permanently protected through the use of Pratt & Lambert Varnish Products — notably “38” Preservative Varnish.

“38” is a time-tested varnish for all high-grade interior trim. It brings out the natural beauty of the wood and preserves it indefinitely. “38” Preservative Varnish is not affected by hot or cold water, will not crack, blister or turn white.

Prompt, practical aid on any finishing problem is yours on request. Telephone or write the nearest Architectural Service Department.

PRATT & LAMBERT Inc., 122 Tonawanda Street, Buffalo, N. Y. (Phone Delaware 6000); 3301 38th Avenue, Long Island City, N. Y. (Phone Stillwell 3100); 320 West 26th Street, Chicago, Ill. (Phone Victory 1800); In Canada: 34 Courtwright Street, Bridgeburg, Ontario.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS—Continued from page 82

PLASTER—Continued
Interior Walls—Everlastling. Brochure, 20 pp., 8/4 x 11 ins. Illustrated. Describes origin of Keene's Cement and views of buildings in which it is used.

PLUMBING EQUIPMENT
Chow & Sons, James B., 534 S. Franklin St., Chicago, Ill. Catalog M. 90 x 12 ins., 184 pp. Illustrated. Shows complete line of fixtures for schools, railroads and industrial plants.
Another Douglas Achievement. Folder, 4 pp., 8/4 x 11 ins. Illustrated. Data on new type of stall.

PNEUMATIC TUBE SYSTEMS
- 8/4 x 11 ins. Data sheet showing schematic diagrams for hotel, bank, factory and wholesale buildings, table of sizes, space requirements and preliminary layout steps. A.I.A. Number.

PUMPS
American Brass Co., The, Waterbury, Conn. Facts for Architects About Screening. Illustrated folder, 9/4 x 11 ins., giving actual samples of metal screen cloth and data on 6 by screens and screen doors.

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Each block is a complete unit of three or more flooring strips, in oak, walnut, maple, beech, red gum, light and dark "Oriental"—either beveled or square edge. 6½", 9" or 11½" squares, ¾" thickness, all grades. CELLized by a chemical treat, to reduce the tendency to change in size. Insect and decay resistant. See our catalog in Sweet's—21th edition.

Three outstanding features alone justify the present widespread use of Wood Floor Blocks in such interiors as these. As each block is a complete unit, laying time is reduced to a minimum. As no nails are used—the blocks being laid in EVERBOND, a plastic cement, directly over concrete—a sound-deadening, quiet and firm floor is the result, unexcelled for ballroom purposes. And third, due to the "CELLizing process, practical protection is afforded against changes in the size of the blocks from atmospheric conditions.

The beauty and homelike attractiveness of a design wood floor, in addition to durability and economy in upkeep, is a valuable asset likewise in guest rooms, where Wood Floor Blocks, relieved by "scatter rugs," strike a new note in hotel appointments.

*CELL*ized wood floor blocks are guaranteed by *CELL*ized Oak Flooring Inc. when laid by Licensed Flooring Contractors. The names of those licensed to use this label in your locality will be supplied upon request.
SELECTED LIST OF MANUFACTURERS' PUBLICATIONS

SCREENS—Continued
Athey Company, 6015 West 65th St., Chicago, Ill.
The Athey Perennial Window Shade. An accordion pleated win-
dow shade made from translucent Herrington woven Coutil
cloth, which raises from the bottom and lowers from the top,
affords ventilation, can be dry-cleaned and will wear indefinitely.

Orsco Screen Co., Maplewood, N. J.
Orsco Aluminum Screens. Booklet, 8 pp., 8 x 11 ins. Illustrated.

SHADE CLOTH AND ROLLERS

Orsco Shade Cloth and Other Products. Brochure, 20 pp., 8 x 11 ins.
Illustrated. Door and window screens and other hardware.

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facturer and send coupon to THE ARCHITECTURAL FORUM, 521 Fifth Avenue, New York.

STORE FRONTS—Continued

Modern Bronze Store Front Co., Chicago Heights, Ill.
Introducing Extruded Bronze Store Front Construction. Folder,
4 pp., 8 1/4 x 11 ins. Illustrated. Contents include details of
metal store fronts.

Zouri Drawn Metals Company, Chicago Heights, Ill.
Zouri Safety Key-Set Store Front Construction. Catalog, 8 1/4 x
10 1/2 ins., 30 pp. Illustrated. Complete information with detailed
sheets and installation instructions convenient for architects' files.

International Store Front Construction. Catalog, 8 1/4 x 10 ins.,
70 pp. Illustrated. Complete information with detailed sheets
and installation instructions convenient for architects' files.

TELEPHONE SERVICE ARRANGEMENTS

All Bell Telephone Companies. Apply nearest Business Office,
or American Telephone and Telegraph Company, 195 Broadway,
New York.

Planning for Home Telephone Conveniences. Booklet, 52 pp.,
8 1/2 x 11 ins. Illustrated.

Planning for Telephones in Buildings. Brochure, 74 pp., 8 1/2 x
11 ins. Illustrated.

TERRA COTTA

National Terra Cotta Society, 19 West 44th St., New York, N. Y.
Standard Specifications for the Manufacture, Furnishing and
Setting of Terra Cotta. Brochure, 8 1/4 x 11 ins., 12 pp. Com-

Color in Architecture. Revised Edition. Permanently bound vol-
ume, 9 1/4 x 12 1/4 ins., containing a treatise upon the basic prin-
ciples of color in architectural design, illustrating early Euro-

TILE, HOLLOW

Hanley Quarry Tile. Folder, 4 pp., 5 x 8 ins. Illustrated.

P. C. Works, 9 East 45th St., New York, N. Y., and 1500
Walnut St., Philadelphia, Pa.

Purdey Tubs. Bound volume, 48 pp., 8 1/2 x 11 ins. Illustrated.

Quarry Tiles for Floors. Brochure, 120 pp., 8 1/2 x 11 ins. Illus-
trated. General catalog. Details of patterns and trim for floors.

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Keystone of Architectural Design. This book, reprinted in full,
contains a treatise upon the basic prin-
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PUBLICATIONS—Continued from page 86

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There was a time when the activities of man were meas­ured by the span of daylight. Night meant a cessation of practically all human labor. How different it is today! Switches are closed and the villages, towns, and cities of the nation press back the walls of darkness with floods of brill­i­ant light. Man is freed from his age-old conqueror. Next came the electricity that holds compact in its comparatively small framework. This energy, the source of driving machines that are the equal of millions of human hands and backs. The last great feat of this remarkable form of energy is the so-called "heating" that the shade shal­lowed by the present most efficient of all steam plants.

"These trees have reached maturity and should be cut to make room for growing trees, and advanced methods of forestry now in use insure that these great forests will furn­ish a perpetual supply. They are the best shingles ever made. No such lumber ever existed in the east, and no shingles ever made before will lay as well, look as well or last as long as these red cedars. Remembering the splendid wearing qualities of the eastern white cedar shingles, where the timber made edge-grain production impossible, it is easy to see why these shingles will greatly outlast them. The won­derful straight-grained lumber from these giant trees has made it possible to produce the 24-inch shingles (Royals) which have become so popular for walls. Laid with an ex­posure of 8 or 18 inches to the weather they are much more picturesque than wide clapboards or siding, make a warmer wear on Cape Cod and in some other parts of New England, where many old shingled houses are still leading a useful existence. It also gives views of many buildings of different sorts in which Bliss Steel Windows are being used.

BLISS STEEL PRODUCTS CORPORATION, East Syracuse, N. Y. "Bliss Steel Windows and Doors." So much has been written during recent years regarding new and improved types of windows,—windows which alone often make buildings of certain kinds possible,—that archi­tects, engineers and builders may now probably be con­sidered "sold." But there still remains something to be done to convert or convince certain of the laity, and to this end considerable missionary work is being done by the manufacturers of windows. This booklet, evidently planned to give the structure a certain symmetry and dignity; apart­ment house owners, in fact, often forbid their tenants to use, at least as exterior shades, anything other than those of a certain material of a certain color. This brochure deals with the excellent assortment of window shades manufactured by the well known Columbia Mills. The book­let gives actual samples of a number of shade fabrics, and it illustrates and lists the wide variety of rollers, brackets, etc., which are required for their installation. It also gives complete directions for measuring for shades and preparing specifications where very extensive installations are required. The brochure also contains illustrations of a great variety of buildings, large and small, in different cities, in which shades of material from the Columbia Mills are being used.

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IT is well to know that in the building of a fireplace the construction of the throat, smoke chamber, and size of flue lining is of great importance. If these are not properly designed and built, the fireplace will have poor draft, causing smoke to be forced out into the room. Poor results may be overcome by adopting the Covert System of Fireplace Construction.

THE H.W. COVERT COMPANY, 229 E. 37th St., N.Y.
It can readily be seen that no part of a building is more important than its roof, the function of which is to protect the interior of the building and its contents from the weather. The importance of roofs has led to their receiving careful study at the hands of architects, engineers, builders and the research staffs of large manufacturers, and there have been published the results of the study to the market authors of books and articles on the subject of roofs. Buildings of a great variety of types. This brochure, one of a large number issued by the Johns-Manville Corporation, deals with the "J-M Bonded Built-up Asbestos Roof," so called because its wearing qualities are guaranteed or backed up by bonds of the National Surety Company for 10, 15 or 20 years depending upon the type of the roof chosen. Thus there is given to the owner of such a roof positive assurance that during the time specified he will be put to no expenditure for repairs or maintenance. "Perfect materials, applied by trained artisans under J-M supervision and inspection go into every J-M bonded roof. J-M asbestos roofs are built up from alternate layers of asbestos felt and melted J-M asphalt roofing cement. The number of alternate layers of materials determines the grade or classification of the roof. The top finish is a smooth, clean surface of asphalt. Good roofing materials must be applied only by skilled workmen in strict accordance with the manufacturer's specifications. The maintenance of church organizations is coming to the high caliber of the products themselves. Realizing the importance of this element in roof service, Johns-Manville has established the practice of having J-M bonded roofs laid solely by J-M approved roofers. In each locality, Johns-Manville has selected and given a special franchise to an outstanding roofing contractor who has demonstrated his integrity, workmanlike efficiency and conformity to standards."

THE JOHN VAN RANGE CO., Cincinnati. "Practical Planning for Church Food Service." A useful brochure.

A considerable part of the religious world is finding that the maintenance of church organizations is coming to depend more and more upon the strength of the institutional service and the extent of encouragement to what might perhaps be called "community spirit" a congregation is prepared to give. For more than 40 years architects have been gradually expanding the size of church plants to keep pace with the constantly widening scope of activity. To the "School room" there was presently added a "church parlor," both to be merged presently in the "parish house," and the pastorally minded to include a gymnasium, swimming pool and library, in fact almost everything which would be expected of a residence Y.M.C.A. or Y.W.C.A. excepting living quarters. Along with all this there went the development of culinary departments, also gradually expanding until the tiny and rather primitive kitchen where the ladies of the congregation presided when an "oyster supper" was in progress or a "strawberry festival" was being celebrated was developed into a full-fledged kitchen almost if not quite as complete as that of a restaurant or a hotel and manned, as likely as not, by attendants trained and skilled in a department devoted to cooking upon a goodly scale.

This brochure, one of a series being issued by the well known John Van Range Co., a subsidiary of the Albert Pick-Barth Company, Inc., traces the growth of the departments of a church plant devoted to cooking and the serving of meals and analyzes their needs. What is more, it suggests the best means of planning the future and planning which shall be adequate and yet economical. This of course is quite important to an architect dealing with the designing and planning of a church group, and yet because architects and planning committees are not numerous and their problems need not be frequently solved, neither the architect nor his principal assistants may be able to give the matter the attention it deserves. The book, however, which has been carefully written, is made even more helpful and complete by the inclusion of many plans of church premises which entail kitchens and pantries or serving rooms as well as restaurants, and of the kitchen arrangements of other departments likely to be had. Views of the interiors of well planned kitchens and serving rooms suggest arrangements.
The Beauty You See . . . and the Beauty You Don't See

Both Are Present In Lutton Solar V-Bar Greenhouses

Either from photographs we show you, or from an actual view of houses we will take you to, your sense of beauty and proportion will tell you what really lovely things Lutton Solar V-Bar greenhouses are . . . Then from a careful comparison of specifications, a point by point analysis of structural detail, and a study of our list of customers, your business sense will tell you that here must be beauty deeper than the beauty you see. A letter will bring a catalogue and any specific information you request.

WILLIAM H. LUTTON COMPANY • E. A. WARD, Pres. • 267 KEARNEY AVENUE, JERSEY CITY, N. J.
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