ARCHITECTURE
November 1931

The Waldorf-Astoria Hotel
New York City
Schultze & Weaver, Architects

NINETY ILLUSTRATIONS FROM DRAWINGS AND PHOTOGRAPHS

Portfolio: China Cupboards

ONE DOLLAR PER COPY

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23 BEDFORD SQ., LONDON
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A Spectacular Engineering Achievement in the Philadelphia Convention Hall

The problems to be solved in the construction and hanging of these huge doors could be successfully mastered only by an organization of long experience and unusual versatility.

These doors are 17 feet in height and 3 inches thick. They are extremely heavy...yet the expert handling of this installation allows these massive doors to be moved with astonishing ease and smoothness.

Our organization is especially trained and equipped to execute unusual installations in Hollow Metal...as well as the more ordinary run of doors and steel cabinet work.

Jamestown Metal Desk Co., Inc. Jamestown, N.Y.
REPRESENTATIVES IN MOST PRINCIPAL CITIES
THE sand-blasting of the intricate seal of the United States on this quarried soapstone spandrel indicates another of the decorative possibilities of this age-old material.

Shadow effects equal to those obtained with deep reveals are possible at little cost by the sand-blasting of one and a half or two inch thick slabs of Alberene Stone (Soapstone).

There is a wide variety of textures and tones in this dense, weather-resisting stone and we would welcome the opportunity to submit samples and data on its qualities which make it a material worthy of consideration for interior and exterior trim.

Alberene Stone Company, 153 West 23rd Street, New York
Sales Offices in Principal Cities: Quarries and Mills at Schuyler, Virginia

ALBERENE STONE SPANDRELS
THIN SLABS OF NATURAL STONE - BEAUTIFUL - ENDURING
The Scandinavian flair for blending the extreme phases of modernism with tradition and even classicism has hitherto been known in the United States chiefly in the form of jewelry.

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Series 15 (Architectural Type) and Series 15-C (Monumental Type) feature superior quality, workmanship and the most modern improvements in hardware, including the Artex Operator for screened units.

Transoms and Hopper Vents, where required, are incorporated in one complete unit, making installations rigid and preventing possible bowing and misalignment. Pressed Steel Frames, beautifully finished and thoroughly in harmony with the architectural design of the windows, are available.

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in Steel and Aluminum

for Monumental Type Buildings
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Edited by W. Aumonier

This is the first representative collection of the best work of modern architectural carvers to be published. M. Aumonier, whose name is synonymous with the best traditions of his craft, and who is recognized as an authority on architectural carving throughout the world, has spent many years in amassing a unique collection of photographs of modern carving.

All styles are included, ranging from the purely orthodox to the latest ultra-modern, and illustrate representative work of the United States, Great Britain, Canada, Norway, Sweden, Denmark, Holland, France, Germany, Austria, Czechoslovakia, Jugoslavia, Spain, and Italy. A large number of the works to be reproduced in the book have, so far as can be traced, not hitherto been published.

A very large page (14 inches by 11 inches) makes adequate reproduction possible of the many interesting examples of architectural carving and modern sculpture.

Containing about 160 pages of illustrations in addition to a foreword by M. Aumonier

Special net $20.00

CHARLES SCRIBNER'S SONS, New York
November, 1931

ARCHITECTURE

Central Contractors:
THOMPSON-STARRETT Co., Inc.

WALDORF-ASTORIA
NORTH LOUNGE

Architects:
SCULZTE & WEAVER

Matthews Bros. Manufacturing Company

Fine Woodwork

CHICAGO MILWAUKEE NEW YORK

Special Woodwork shown on pages 258, 265, 266, 267, 268, 269, 270, 271, 272, 276, 277, 292,
also executed by Matthews Bros.

« Selected for the Waldorf-Astoria »
The Rambusch Organization is pleased to express its appreciation for the continued confidence shown in its craftsmanship by the Architects, Schultze and Weaver. Under their direction, Rambusch executed the painted decoration in the Main Foyer, Lobby, and Appurtenant Rooms of the New Waldorf-Astoria Hotel in New York.

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RAMBUSCH FOR DECORATIVE PAINTING IN HOTELS, RESTAURANTS, THEATRES, PUBLIC BUILDINGS, BANKS, CHURCHES, CLUBS AND SYNAGOGUES

Established Forty Years

« Selected for the Waldorf-Astoria »
September 16, 1931

Mr. Frederic Blank,
Frederic Blank & Co.,
250 Park Avenue,
New York, N.Y.

Dear Mr. Blank:

We have used your Salubra wall covering in quite a number of the fine suites in The Waldorf-Astoria and consider it especially suitable for such use. Its beautiful colors and the many fine patterns of your collection make Salubra particularly attractive for wall decoration in fine hotels and fine homes.

We have used it in a number of hotels under my direction, including the old Waldorf-Astoria and, more recently, The Sherry-Netherland. As the result of this experience, I do not hesitate to recommend Salubra as to fadelessness and washability — practical advantages which we have thoroughly tested — and in the highest terms from the point of view of artistic merit and decorative value.

It is a pleasure to give you this testimonial of our satisfaction and I would like to add my personal appreciation of the uniformly prompt and highly efficient service always rendered by your organization.

Sincerely yours,

[Signature]

More than 25% of the leading hotels in the United States use Salubra Wall Covering.

FREDERIC BLANK & COMPANY,

Schultze & Weaver,
Architects.

Salubra
WON'T FADE REG. U.S. PAT. OFF. WILL WASH

Selected for the Waldorf-Astoria
The
UNOFFICIAL PALACE

The old Waldorf-Astoria, "the unofficial palace of New York" as it was known, is gone. On its historic site has been erected the 85-story Empire State Building, the world's highest structure.

A new and greater Waldorf-Astoria, on Park Avenue between 49th and 50th Streets, will fittingly carry on a great tradition. Its superb architectural beauty and the rare distinction of its interior decoration make of it a veritable palace.

C B Sections form the structural framework of the new Waldorf-Astoria as well as of the Empire State Building, occupying the site of the old.

FOR THE WALDORF - ASTORIA

Schultze & Weaver, Architects
H. G. Balcom, Structural Engineer
Thompson-Starratt Co., Inc., General Contractors
McClintic-Marshall Corporation, Steel Contractors

CARNegie STEEL COMPANY - PITTSBURGH
Subsidiary of United States Steel Corporation

"Selected for the Waldorf-Astoria"
Opened its Doors on the Appointed Date

Now that the new Waldorf-Astoria has been successfully opened to the public on the exact date specified in our contract, we would again direct public attention to the fact that acting as the Contractors through whom were supplied the Floor Coverings, Draperies, Furniture, and Decorative Accessories, the W. & J. Sloane organization carried through to completion the stupendous undertaking of furnishing this newest, greatest and most modern hotel.

This, the largest contract of the sort ever placed, was awarded to us because of our unique facilities for providing furniture and floor coverings of unusual merit, backed by eighty-six (86) years of experience in furnishing the finest homes of the United States.

Through the cordial co-operation of the Owners, the Architects and the Builders, this achievement was accomplished, and we are sure that a visit to the hotel will be a revelation of the possibilities of careful planning for the comfort, luxury and entertainment of its guests.

W. & J. SLOANE
575 FIFTH AVENUE, NEW YORK CITY

Los Angeles • San Francisco • Washington, D. C.
the new **WALDORF ASTORIA** selects **ROYALITE**

*REG. U.S. PAT. OFF.*

Peacock Alley • Main Lobby • Foyers and other spaces floored with "The Architectural Rubber"

ROYALITE made its formal debut in the main lobby of this magnificent new hotel.

The Architectural Rubber has also been used in Peacock Alley and the foyers.

New in texture—new in color—with a character exclusively its own, ROYALITE becomes an important factor in a superb decorative achievement.

**United States Rubber Company**

**PROVIDENCE, R. I.**

« Selected for the Waldorf-Astoria »
The new Waldorf Astoria Hotel in New York, Schultze & Weaver, Architects, offers a good example of one of the many uses for Atlantic Terra Cotta Wall Units. The motor entrance lobbies and the underground driveway are completely faced with these Wall Units which are fire-resistant, of unsurpassed durability and an effective insulation against sound, heat and cold. The color scheme is a green matt glaze with a border motif in darker green. The selection of a matt glaze for this purpose is appropriate for it prevents undue glare from automobile headlights and yet presents a surface so smooth that dust and dirt will not readily cling to it.

Architects can save money for their clients by using these new mechanically made Wall Units of Atlantic Terra Cotta for the cost is lower because of quantity production. While made in standard sizes and shapes, these Wall Units can be had in any color and in any surface finish. They are weatherproof and everlasting. Many miles of corridors have already been faced with these Wall Units, as well as lobbies, washrooms, school-rooms and hospital wards. They also provide a desirable exterior facing for residences, office and loft buildings, food and beverage plants, store fronts, gas stations, etc.

WRITE FOR ILLUSTRATED BOOKLET

ATLANTIC TERRA COTTA CO.
19 West 44th Street, New York, N. Y.
Southern Plant: ATLANTA TERRA COTTA CO., Atlanta, Ga.

ATLANTIC TERRA COTTA

Selected for the Waldorf-Astoria
ANOTHER IMPORTANT ENGINEERING PROBLEM SOLVED

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De Bothezat Impeller-Blower

A highly efficient, quietly operating, multi-stage fan

Over six years ago this Company introduced the De Bothezat Disc Pressure Fans with GUARANTEED NON-OVERLOADING POWER FROM FREE TO NON-DELIVERY—FULL RANGE. This feature is today of such importance that other manufacturers are attempting, in newly designed equipment, to attain this result.

AND NOW we are giving the solution of another quite as important problem —

THE NOISELESS FAN

The WALDORF-ASTORIA is among the many prominent users of DE BOTHEZAT Equipment

DE BOTHEZAT IMPELLER BLOWERS

have been scientifically designed with one object in view—Elimination of Noise. This has been accomplished without sacrificing the Guaranteed Non-Overloading Power characteristic, the High Static Pressure and the High Efficiency of De Bothezat apparatus.

Write for Impeller Blower Bulletin

DE BOTHEZAT IMPELLER COMPANY, Inc.

1922 PARK AVENUE

NEW YORK CITY

« Selected for the Waldorf-Astoria »
Service at the New Waldorf-Astoria had to be the last word in efficiency. How best to secure privacy for dining, committee meetings and other special functions and at the same time save space and labor was a problem solved by sliding pocket and folding doors at strategic positions—all equipped with McCabe Hangers to give the world-famous McCabe silent and easy operation.

Note the application of French Doors to Pocket Door construction.

McCABE HANGER MANUFACTURING CO.
425-27 West 25th Street
New York City

* Selected for the Waldorf-Astoria *
Every Inch of Solid Oak Flooring in the New WALDORF-ASTORIA HOTEL is MEADOW RIVER "The Cream of Appalachian Hardwoods"

There is no one better fitted to judge fine hardwood flooring than the John T. Swanson Company, of New York City... one of the leading floor-laying firms in the country.

When the Swanson Company was awarded the contract for the entire flooring in the new Waldorf-Astoria Hotel, just completed in New York, their first move was to select the finest hardwoods to grace America's most modern hotel.

The outcome of their tests was that wherever solid Oak was to be used throughout the entire hotel, "MEADOW RIVER" Red Oak Flooring was selected. A twenty-four foot border around the Grand Ball Room—the entire Junior League Room—the Canadian Club—the Salon—Dining Rooms—and every parlor, den and foyer in which Red Oak was used... all are laid with "MEADOW RIVER" Red Oak 14" Herringbone flooring.

The same excellent qualities which made "MEADOW RIVER" the choice for the Waldorf-Astoria, recommend it for your specifications. Flooring may be had in Red Oak, White Oak, Birch, Beech and Maple. Trim offers a selection of Chestnut, Oak, Birch, Basswood and Poplar.

Sample panels, machine-finished, in parquetry designs or strip flooring, sent upon request to any architect for display.

The MEADOW RIVER LUMBER CO.
Rainelle, West Virginia
35,000
Cu. Ft.
CAST
STONE
for the
NEW WALDORF-ASTORIA
MANUFACTURED AND ERECTED
By
BARANZELLI CAST STONE, Inc.
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WOODSIDE LONG ISLAND

Since 1904
The McLaury Marble Corporation
has manufactured and installed the
Interior Marble Work
in many of New York's outstanding buildings

This splendid record is now capped by our installation in the new
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Schultze & Weaver
Architects
Thompson-Starrett Co.
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Schultze & Weaver
Architects
George A. Fuller Co.
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SAVOY-PLAZA HOTEL, New York
McKim, Mead & White
Architects
George A. Fuller Co.
Gen'l Contractors

CITY BANK-FARMERS TRUST BLDG., N.Y.
Cross and Cross
Architects
George A. Fuller Co.
Gen'l Contractors

BANK OF NEW YORK AND TRUST CO., N.Y.
Benjamin W. Morris
Architect
M. Eidlitz & Son, Inc.
Gen'l Contractors

McLaury Marble Corporation
881 East 141st Street
New York City

Selected for the Waldorf-Astoria
ALWAYS ASSOCIATED

with other good things, many Swartwout Rotary Ball Bearing Ventilators were installed on the new Waldorf-Astoria because of their dependable, noiseless, day-in, day-out, trouble free operation. They create a constant upward and outward movement of air, without maintenance cost of any kind.

Swartwout Rotary Bearing Ventilators
THE SWARTWOUT COMPANY
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JACOB FROEHLLICH
CABINET WORKS
ARCHITECTURAL WOODWORKERS

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Downtown Athletic Club.
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597 FIFTH AVENUE, NEW YORK
ARCHITECTURE AND ARCHITECTURAL BOOKS

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Waldorf-Astoria Hotel selects

Prometheus Plate Warmers

Prometheus Plate Warmers keep food hot and tasty, without drying it out.


Write for catalog.

PROMETHEUS ELECTRIC CORP.
350 West 13th Street
New York, N. Y.

Prometheus Plate Warmers in Waldorf-Astoria Hotel, New York

permanent exhibit in Architects Samples Rooms

All of the painting on the Waldorf-Astoria Hotel was done by The Barker Painting Co.

A portion of the decorative painting was done by The Barker Studios, Inc.

214 East 37th Street
New York City

Selected for the Waldorf-Astoria
It is, of course, a matter of pride that G. Bagatta was selected for this magnificent structure because extra scrutiny is given all products that go into America's finest buildings. Whether the building you are designing is another Waldorf-Astoria or a less elaborate structure G. Bagatta can best serve your electrical distribution needs.

Use the co-operation offered by G. Bagatta men in your locality. They can be of real assistance in laying out panelboard or switchboard jobs.

G. Bagatta
447 East 68th Street
New York, N. Y.

Our reproductions of Roman Travertine and other stone answered the architects' problem in providing for the important entrances, foyers and stairways of the Waldorf-Astoria, stone work which, in color, texture and wearing quality, should be a true reproduction of the genuine stone.

The reproductions are made under a special formula and are finished with the same stone-water process as the natural stone. An unfading pigment is cast in with the other materials.

Manufactured stone and marble by G. Bagatta for walls, columns and ornamental piers was used in the 49th Street Entrance Lobby, the Main Ballroom Elevator Lobby, the Grand Staircase to the Ballroom and Astor Gallery, and the Men's Restaurant.

It is our desire and hope that architects and contractors in visiting and examining this splendid public building will familiarize themselves with our work.
Lloyd FASHION WALLPAPERS USED IN THE WALDORF-ASTORIA

The modern trend in decorative design and color is comprehensively shown in Lloyd’s latest importations of wall coverings. It’s fashionable to use Wallpaper and more fashionable to use Lloyd’s.

Architects cordially invited to confer with experienced members of our staff on all matters pertaining to wallpapers of the better sort.

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NANKING HAND PAINTED CHINESE PANELS

These panels are 28” wide, extreme height of pattern 5’ 6”, printed on green, peach, blue, almond and yellow backgrounds, 120 feet without a repeat in design.

ONE OF SIX PANELS IN EMPIRE ROOM CEILING

DECORATIVE PAINTING, WALDORF-ASTORIA
BASILDON ROOM  SERTE’S ROOM  EMPIRE ROOM  JANSEN SUITE

By
COSMO DE SALVO

160 EAST 57TH STREET  NEW YORK CITY

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Main Office and Factory—81 Washington Street, Brooklyn, N. Y.
Branch Offices—Philadelphia, Pa., Washington, D. C.

The new Waldorf-Astoria selects Ketcham Shower-Stall Doors.
We also manufacture Bath-tub Enclosures and Venetian Medicine Cabinets.

Illustrated booklet will be forwarded upon request

Selected for the Waldorf-Astoria
When Mrs. Bradley Martin
Tripped the Light Fantastic

They're gone, those days of forty course dinners, of grand balls and of lavish Victorian display. Gone, too, is the old Waldorf, with its romantic Peacock Alley and Crystal Ballroom where the social life of the Gay Nineties reached glittering heights. The King is dead. Long live the King!

Now, the new Waldorf-Astoria brings to the world's social life the last word in supreme luxury and comfort, while maintaining all the best traditions of the old Waldorf.

To those "behind the scenes" in the new Waldorf, one of these traditions will be most reassuring. For, like its famed predecessor, the new Waldorf depends on a Webster System of Steam Heating for guest comfort and warmth.

What more convincing testimonial could be written for the results of Webster Heating Equipment and for the stability and progress of the organization back of it?

WARREN WEBSTER & CO.
Camden, New Jersey
Pioneers of the Vacuum System of Steam Heating
Branches in 60 principal U. S. Cities
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Since 1888

Webster Systems of Steam Heating

< Selected for the Waldorf-Astoria >
A COMPETITION FOR A NATIONAL MEMORIAL

FROM the office of the Quarter-master General comes the programme of a competition for a "Monument to the Memory of the First Permanent Settlement of the West at Harrodsburg, Kentucky."

The Secretary of War invites architects and sculptors of standing and reputation who are citizens of the United States, to submit designs for the proposed monument. Those intending to compete should make application for the programme and accompanying data to the Quarter-master General, Munitions Building, Washington, D. C. The sum of $100,000 is authorized for the monument, of which $5,000 will be deducted to cover incidental expenses.

A professional advisor, a Fellow of the A. I. A., has been appointed, and the jury is to consist of five members, three of whom shall be members either of the A. I. A., the National Sculpture Society, or the American Society of Landscape Architects. The competition closes at noon Tuesday, December 1.

PROPOSED CREDIT BANKS

A NATION-WIDE system of intermediate credit banks, created for the purpose of providing ready rediscount facilities for the equity financing of rebuilding slum and obsolete tenement districts, to supplement existing first-mortgage and other financing institutions, has been proposed by Dwight L. Hoopingarner, a Fellow of the American Construction Council, as the means of attracting necessary capital to the construction field. These intermediate credit banks would be established either as an extension of the present Federal Intermediate Credit Banking System or as a separate plan comparable with the present Federal Intermediate Credit System but especially designed for housing purposes. They would be established in appropriate districts throughout the country, like the Federal Reserve Banks and the Federal Intermediate Credit Banks, and could either be owned by the government or have their capital supplied by subscription of private financial institutions, as are the membership banks of the Federal Reserve System, but in any case they would operate under governmental supervision and in accordance with proper rules and regulations for the safeguarding of their capital. They could be amplified to aid other types of housing, especially small homes.

"In this manner," Mr. Hoopingarner declared, "the capital for equity financing of such building projects secured through private financing of a parent corporation or local corporations especially organized for the purpose, as proposed through the American Construction Council last spring, will make the sum of $1,000,000 do the work of $10,000,000 in any given case, and can be amply safeguarded through rules and regulations inherent in good management and supervision of all approved projects similar to the requirements of the New York State Housing Commission. Likewise, if it should be deemed advisable to have these Intermediate Credit Housing Banks owned by the government, it would then be possible for one dollar of federal money to do work many times its own size and thus reduce the need for any large federal appropriation for this purpose, just as was found to be the case in the early years following the establishment of the Federal Intermediate Credit Banks for agricultural purposes. An appropriation from $100,000,000 to $150,000,000 wisely distributed over twelve districts of the country, should serve this purpose, or a like sum privately subscribed by member institutions would enable billions of dollars of work to go forward.

HEATING AND VENTILATING EXPOSITION

THE Second International Heating and Ventilating Exposition, to be held at the Auditorium Annex, Cleveland, January 25 to 29, 1932, will be a huge living catalogue, showing two years of progressive development since that time, in heating, ventilating and air conditioning. Every purchaser of products and equipment in this fast-growing field will have a better understanding of what is transpiring within the industry after visiting the coming Exposition. Among the hundreds of exhibits which will assemble here, demonstrations showing the actual use of equipment recently introduced by leading manufacturers from all parts of the country will tell a convincing story.

Recent demand for weather-making equipment of every kind has stimulated manufacturers to greater effort in this field. Insulation, instrument, motor and accessory equipment manufacturers have solved many new questions touching on air conditioning. The warm-air industry is rapidly adjusting itself to a wider participation. Recent modifications and new innovations will be reflected in a special section devoted to warm-air heating. Many boiler and furnace manufacturers have adapted their products to fulfill special needs. The American Society of Refrigerating Engineers, which has been closely associated with air conditioning since its inception, has realized that these numerous displays under one roof will be of inestimable value to their members, and their joint meeting at Cleveland this same week with the American Society of Heating and Ventilating Engineers will prove of mutual value to both industries.

A PERMANENT ARCHITECTURAL AND BUILDING EXHIBITION

An elaborate Permanent Architectural and Building Exhibition, illustrating design and showing construction materials and an unlimited line of household appliances, will occupy the first floor of the 20-story, $5,000,000 St. Louis Mart Building scheduled to be completed December 1 in that city's downtown district. The exhibition is being sponsored by the St. Louis Chapter, American Institute of Architects.

A garden court will form a background for the showing of building materials, such as brick, terra-cotta and tile. A winding "display avenue" will be lined with architecturally correct fronts, relieved of monotony by occasional garden spots, while through authentically designed doors the thronging masses will pass from the street into completely furnished rooms. Booths will show manufacturers' products as they appear in actual construction.

Particular interest centres about a

(Continued on page 27)
Still another Tribute to Jacques Bodart, Inc.

In planning the new and finer Waldorf-Astoria, which has just opened its doors, the management decided to include in the twin towers, with their glorious prospect, suites done in the exquisite manner of the French 18th Century. The possibilities of both Europe and America were investigated carefully by the representatives of The Waldorf-Astoria, with the desire to have utter purity of style, artistic merit and durability from the standpoint of construction. It was realized, further, that to retain its true character, French furniture must be made in France. Hence after exhaustive study Jacques Bodart was chosen as truly able to adapt a highly individualized artistry to present-day American living conditions. Its Jacques Bodart furnishings accordingly enable The Waldorf-Astoria to offer in these suites the charming atmosphere of the home of the connoisseur.

Jacques Bodart, Inc.

Ruby S. Chapman, Pres.
Antiques & Reproductions
New York: 385 Madison Avenue
Los Angeles: 5514 Wilshire Blvd.
In Paris: 11, Rue Payenne

"Selected for the Waldorf-Astoria"
THE BULLETIN-BOARD

Continued

model bungalow which will be a part of the exhibit. A total of $700 in prizes has been offered to St. Louis architects for the best plans for this feature. The bungalow will show both outside and interior construction materials. It will be completely furnished with modern appliances, and all appointments will be marked by up-to-date household conveniences.

Displays in the exhibition will be changed from time to time to keep abreast of new developments, new materials, and new uses for old materials, as suggested by Eugene S. Klien, president of the St. Louis Chapter, American Institute of Architects. Efforts will be made to maintain equal interest among builders, realtors, architects, and the general public.

DESIGN IN INDUSTRY

With the appearance of its current issue, Design in Industry completes its first volume of twelve issues under the sponsorship of the Newark Public Library and the Newark Museum. Undertaken as an experiment, this monthly bulletin annotating the current literature on industry design has printed in its first volume eight hundred forty-nine items covering the fields of architecture, ceramics, fashions, interior decorations, furniture, merchandising, packaging, printing and advertising, photography, textiles and kindred subjects. Of these, seven hundred sixty-five annotations were drawn from periodicals; eighty-four from books and pamphlets, and of the entire number one hundred seventy-four were French, German and Italian publications. For the annotations the contents of one hundred eighty-six different periodicals were drawn upon.

A CAMPAIGN FOR CHURCH BUILDING

The Christian Herald is carrying on a vigorous campaign for church building in the present emergency. Among the arguments used are:

"By building now you save money; every hundred dollars you spend now will give you more than one hundred and forty dollars' worth of building, measured by the standards of 1928. You will save 30 per cent of your building cost by letting contracts at present levels. That means several years' interest on your church debt. It means that you will be saved months or years of money-raising."

"By building now you put idle men to work in your own community."

"By building now you put idle money to work earning interest for its owners. This money does its part in the restoration of prosperity to the nation and to your community."

"By building now you give your church all the advantages of a new, up-to-date, well-equipped building in which to serve the community."

There is a lot of terse advice about how to go about the job, including these words about the selection of an architect:

"Be careful; death is so permanent," says a road sign. "Be careful; your new church must last a generation," should be the slogan of your building committee. Pick your architect on logical grounds. Just because he is a member of the church, or will cut his fee, or has built a beautiful bank, or is a relative of a church officer, does not mean he knows how to build a satisfactory church for you. Select him on the basis of his demonstrated ability as a church architect. (Perhaps you would like to have a list of recommended church architects from the Christian Herald.) Pay him a generous fee; he will more than save it for you. Then, having been generous with him, make demands upon him which will insure for your congregation a building of which you can be proud.

AMENDMENTS TO MULTIPLE-DWELLING LAW

The Counsel to the Multiple-Dwelling Law Committee has passed a digest of the amendments enacted by the 1931 legislature. These deal with many matters, among which some of the more important ones are a redefinition of fireproof material, particularly with regard to woodwork; the raising of the permitted height of tank houses from forty to fifty feet; the cutting of corners of yards is permitted in certain cases; a change in the requirements for windows admitting standard types of casements; pent-houses on tenement-house roofs may be extended; and a properly qualified engineer may act as agent for an owner in the filing of plans.

NICHOLAS N. GVOSDEFF, 1886-1931

Nicholas N. Gvosdeff, a descendant of old Russian nobility, for the last three years an important member of the Cross & Cross organization, died September 21. Mr. Gvosdeff's education began in the Military Artillery School in Petrograd, and was followed by study at the Imperial Academy of Arts, from which he was graduated as an architect in the beginning of the revolution. His architectural career was interrupted by his service in the army during the World War, and later in the Civil War. Afterwards he fled to Constantinople, where he built a residence for Mr. Nestle, and won the competition for the Grand Opera House. In 1923 Mr. Gvosdeff came to New York as designer in the office of Sugarman & Berger. Later he was employed for a time by Thomas Lamb, then by John Peterkin, and in 1928 went with Cross & Cross.

PERSONALS

Thomas W. Lamb, Inc., architect, announces the removal of his offices to Mayfair Theatre Building, Broadway at 47th Street, New York City.

Thomas Pym Cope, architect, announces that he has opened offices at 200 East Johnson Street, Germantown, Philadelphia, Pa., for the general practice of architecture, and would like to receive manufacturers' catalogues and samples.

Jonathan Ring, architect, has moved his offices from Los Angeles to 1611 Marengo Avenue, South Pasadena, Calif.

Edward J. Weber, architect, has withdrawn from the firm of Link, Weber & Bowers, and will hereafter continue the practice of architecture under his own name at 5418 Stanton Avenue, East End, Pittsburgh, Pa.

Natt Piper and George W. Kahrs, architects, announce the removal of their offices to 1224 Linden Avenue, Long Beach, Calif.
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THE STANDARD OF TEXTURED TILE
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A collection of sixty photographs

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ARCHITECTURE is published monthly, appearing on the 28th of the month preceding date of issue. Price mailed flat to members of the architectural and allied professions, to any address in the United States, $5 per year in advance; to all others, $10; add $4 for Canadian postage and $1 for foreign postage. Single copies, $1. Advertising rates upon request. Entered as second-class matter, March 30, 1900, at the Post-Office at New York, N. Y., under the Act of March 2, 1879. Copyright, 1931, by CHARLES SCRIBNER’S SONS. All rights reserved.
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WALLACE & TIERNAN CO., Inc.
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A view of the Waldorf from Park Avenue, with St. Bartholomew's in the foreground and the New York Central Building closing the Avenue beyond.
The problem of designing a large hotel is never a simple one. When we are trying to find the way out of a tangle of service pantries, three-story ballrooms, short routes for hot food, and similar difficulties, we look over into the adjoining professional field of designing office buildings, and yearn for the relative simplicity of creating a hundred-story building, most floors of which are duplicated.

To add to the strain upon the designer’s ingenuity, the Waldorf-Astoria had to be erected on a city block, 80 per cent of which consisted of railroad tracks. The tracks could not be moved, so that the location of the steel footings was a particularly difficult problem. If any further difficulties were needed, these were readily at hand in the necessity for making this hotel serve a threefold purpose. It is not only for transient use; a considerable portion of it is for the permanent resident whose apartment receives hotel service in all its phases. Then, too, this particular hotel is an important centre of the social life of New York. Its ballroom, which achieved a tradition of its own in the former building, extends through three stories, and, with its two tiers of boxes, its adjoining foyers, entrance-halls, galleries, and minor ballrooms, provides by far the largest facilities of this kind thus far built. There is even an automobile lift provided to bring automobiles up to this ballroom.
The building is the home also of a number of clubs, each having special requirements of its own with regard to the size and height of certain rooms, the need for kitchen and pantry service, and in some cases their own special floors and bedrooms. The Canadian Club, for example, occupies part of the eighteenth floor in the Lexington Avenue wing, and consists of lounge, library, dining-rooms, billiard-room, card-room and foyers, with a number of private bedrooms located on the floor above. The Junior League

and the Romany Club occupy large space with accommodations varying from a gymnasium to a ladies' powder-room, together with separate floors of bedrooms under the clubs' separate control. These particular needs brought about the location of a complete kitchen on the eighteenth floor, to serve the clubs, the roof garden, and grill-room. This kitchen also provides room service for the hotel from practically a central point, operating both up and down.

That, briefly, is a glimpse of the problem presented to the architects early in 1929. The arrangements for financing the project were made, incidentally, on the day of the now historic Wall Street crash. At that time the contractors' schedule of operations was drawn up, providing for the steady advancement of the building through its manifold stages, all without interruption to the railroad service beneath, and calling for the completion of the work so that the hotel might open on October 1, 1931. The Waldorf-Astoria did open on October 1, 1931, completely equipped, furnished, and ready for business.

If this seems an achievement, it is an achievement of the American working man. Many things have been done in this building, many materials produced, much craftsmanship created, heretofore thought beyond the capacity of the American workman. We designed and made hardware such as has been hitherto thought possible of achievement only in France. We have used rare woods from many far corners of the world, all of which have been put together with a degree of skill and craftsmanship that will bear comparison with that of other countries and other times.

There has been in evidence an unusual atmosphere throughout the building of this structure. The architects have had four superintendents constantly on the job, but their work has been made comparatively easy through the splendid co-operation of the general contractors—the Thompson-Starrett Company—and the many sub-contractors. Each organization, and almost every individual workman, seemed to feel a responsibility to the tradition of the Waldorf, and to realize that no less than the best he could do would be acceptable. Our supervising men found little to correct—most mistakes, inaccuracies, and unsatisfactory results having been caught beforehand by the sub-contractor in charge, and promptly remedied.

The study and construction work was carried on in the architects' office under the direct charge of the two partners, Leonard Schultze and S. Fullerton Weaver, with our associate partners, John F. Bacon, William Sunderland, E. V. Meroni, and Lloyd Morgan.

The entire work, both architectural and structural, was done in close co-operation with the hotel's business organization, directed by Mr. Lucius M. Boomer, its president. All of the mechanical details were worked out in collaboration with Mr. Joseph F. Carney, chief engineer of the hotel.
Mr. Louis J. Horowitz, chairman of the board of the Thompson-Starrett Company, and Mr. L. J. Fischer, its president, gave their unrelenting attention to the innumerable detail problems arising throughout the work. The work in the field was carried out under the general direction of Mr. A. E. Barlow, vice-president for the builders, the superintendent in direct charge being Mr. H. C. Kranichfeld.

Mr. H. G. Balcom was responsible for the structural engineering, and Mr. Clyde R. Place for the mechanical engineering. The heating, ventilating, and electrical work was all executed by Thompson-Starrett Company's own forces. Air conditioning of the public rooms was provided under the direction of the Carrier Engineering Company.

The contribution of José Mario Sert, in the magnificent murals for the dining-room bearing his name, is a noteworthy feature, as evidenced in part by the photographs that follow. The Ravenna Mosaics craftsmen have produced for the roof garden a combination of glass mosaic on a plaster background that marks a new development of an old art.

Throughout the hotel the furniture and decorations, carpets, rugs, and similar accessories were provided by W. & J. Sloane, working in collaboration with the following decorators: Rutledge Smith; Mrs. Charles Sabin; Arthur S. Vernay; Jacques Bodart; Barton, Price & Wilson; White, Allom & Company; Mrs. John Alden Carpenter; L. Alavoine & Company; and Schmieg-Hungate & Kotzian.

Louis Rigal's murals in the main foyer, together with the rug he designed to go with it, and Victor White's painting of the mirrors in the roof garden are noteworthy contributions. Maxfield Keck made the models for the exterior sculptural details, and Rochette & Parzini modelled the interior details. To E. F. Caldwell & Company goes the credit for special electric fixtures. Nor should we fail to mention, on account of the high character of workmanship and the close co-operation that they gave, all the following individuals and organizations who executed the decorative painting: Vincent Maragliotti; Rambusch Decorating Company; Cosmo De Salvo; Phillipson Studios; and the Barker Painting Company.

I wish I could mention in these pages the hundreds of individuals responsible, each in his own part, for the correlation and satisfactory completion of this building. That, of course, is impossible, but I could not allow to pass this opportunity of mentioning at least some of them.

The photographs in these pages tell the story of what has been done far more effectively than could any words of mine. I might set down the cold facts that the exterior of the building is of granite, stone, and brick; that it is planned with a series of exterior courts so that all rooms are exterior rooms, of which there are 2,200; that approximately 25,000 tons of steel were used; that the building is 47 stories in height with two towers for fan rooms, elevator machinery, tanks, etc., to reach a total height of 625 feet. I might even tell you that the cubical contents of the structure is 21,000,000 cubic feet—but these and similar facts would not convey to you the Waldorf-Astoria. Probably the photographs, plans, and section illustrated will not do this as well as could be hoped, since they must necessarily leave out of account delicacies of color and texture which must be seen by the eye without any screen of translation in order to be judged. A visit to the hotel itself would be better than many words and many photographs.
The main floor plan, raised somewhat above the level of the Park Avenue entrance, and reached therefrom by an inside stairway as shown at the left centre. This plan makes clear the fact that practically the whole main floor is readily accessible in any part by the public and guests. Shops have the advantage of inside windows and entrances, as well as those on the street. The "Rose Room" at the upper left corner is now called the Sert Room. The dining-room at lower left corner is the Empire Room.
The ballroom floor, which is the third floor, the Main Ballroom extending up through three stories, as indicated in the section on another page. The Main Ballroom, together with its foyers and the Jade Room and Astor Gallery on the Lexington Avenue end, gives an amount of space for social events or exhibition purposes not hitherto available in this country.
Longitudinal section extending from the varying levels of the New York Central Railroad tracks through a few of the main lower floors. The relation of the Main Ballroom is clearly indicated. The truss over the proscenium arch is 90 feet long by 35 feet high and weighs 316 tons. An entrance driveway extends directly through the hotel from side to side above the level of the railroad tracks.

Details of the panel bearing the name of the hotel, over the Park Avenue entrance.
Charles Keck, sculptor
Typical floor plan of the main double shaft (reproduced at the same scale as the other plans) or, as it appears from the south, a pair of joined towers. Each end, as will be noticed, is served by a bank of elevators, one for passengers, the other for freight and service.

A detail of the registration desks in the Main Lobby. The counter screen is of ebony trimmed with silver bronze.
The Waldorf as seen from a high vantage point on Park Avenue, looking north. The photograph makes quite clear the openness of the plan, giving outside light to all rooms.
Lexington Avenue entrance. The stone grilles above the name panel are fresh-air intakes.

Detail of the flagpole-holder on the Forty-ninth Street façade. Models for this and for the stone panels were made by Maxfield Keck.
Looking directly up the Fiftieth Street façade. Throughout the exterior of the hotel, the materials used are granite, stone, and brick.
Park Avenue Foyer, with the entrance from the street at the lower right corner. Beyond, the steps leading up to the Empire Room, and on the opposite side of the foyer, to the Sert Room. Straight ahead to the left is to be found the Main Lobby. Here the lighting is from the metal urns, of which there are eight, throwing the light against the ceiling.
The Park Avenue Foyer, looking toward the Empire Room, showing the relationship of an upper terrace in the lobby plan. There is a similar one opposite. Louis Rigal designed the carpet to harmonize with his murals.

In the same foyer, looking toward the Main Lobby. Rockwood stone is used for the walls and the pilasters.

Photographs by Richard Averill Smith
A detail of the centre of the Main Lobby. At left and right along the far wall are the various desks for theatre tickets, cigars, transportation, porter, etc. The columns are of black and gold marble; the walls, panelled in ebony and Oregon maple.
The East Lounge. Here the woodwork is of Japanese ash, the pilasters of Alps Green marble. The lighting is effected entirely by semi-indirect floor standards.

The Main Lobby of the hotel. The chairs are upholstered in yellow and green leathers; the floor is covered by one large modern Persian rug.
Here the woodwork is avoid creche crenel combined with pollard oak, the marble pilasters being Breche Montalto.

Photograph by Richard Aswell Smith

The South Lounge
This is one of many elements in the generous allotments of public space on the main floor. Here the paneling is of pollard oak with the niches of audire crotch, the pilasters being golden-yellow Stenna marble.

Photograph by Richard Averill Smith

The North Lounge
A detail in Peacock Alley, showing one of the nickel-bronze gates leading to the Beauty Parlor

The north end of Peacock Alley. The woodwork is of walnut burl lined with ebony, and combined with straight-grained walnut. The marble is Numidian Red.
One of the shops just off the South Lounge. The veneered panels here are of walnut with thin outlines of ebony; the frame of the display window and entrance, of nickel-bronze.
The Barber Shop. Green marble is used for the cases, nickel-bronze for the mirror frames, the plaster above painted light green. The floor is of black and yellow rubber, the chairs upholstered in yellow leather. The plumbing fixtures are of green, matching the marble.

From the centre of Forty-ninth Street and running through to Fiftieth Street, there is a driveway 90 feet in width providing for automobile entrance directly to all elevators.

Photographs by Richard Averill Smith
The walls and cove around the windows have gold applied over a dark-brown lacquer; chairs and couches are of silver gray with burgundy velvet velour. The carpet is of tète-de-nègre; the curtains silver gray satin, with sash curtains almost rose in tone. The design of the entire room is by José Mario Sert.
A corner of the Sert Room. The murals are done almost in monochrome on white gold—a very dark brown with reddish browns, blacks and burgundy. The compositions, extending all around the room, depict the story of the marriage of Quiteria, from "Don Quixote"
Throughout the public spaces of the hotel the design has a very restrained modern note, with the exception of this room, which was kept Empire in style, in order to carry down into the new building, to some degree, a reminiscent note of the original Empire Room of the old Waldorf. Decorative painting by Cosmo De Sávbo.

Photograph by Richard Averill Smith

The Empire Room
A detail of the Empire Room. The wall surface is of hare wood, the wainscot and pilasters of marble, the ornament and electric fixtures in gold. Curtains are emerald-green, chairs black with emerald-green satin cushions, and the carpet in a design of grey, black, and green.
Lloyd Morgan's drawing of the Main Ballroom, which measures about 135 by 130 feet in size exclusive of the large stage. The wainscoting to the first tier of boxes is of French Escaliette marble. Walls and trim are in gray, silver, and gold with curtains of tomato-color velvet. The grilles around the back of the stage and flanking it screen the pipes of a great organ. Behind the stage is an elaborate service pantry.
The main lobby of the Ballroom. One of a number of physical factors carrying on the Waldorf tradition is the incorporation of Edward H. Simmons's paintings in the ceiling. The wall panels are of hare wood finished a silver gray.
East foyer of the Main Ballroom. The walls are of gray with trim and ornament of gold. The marble is Italian Escalite.
A detail in the east foyer of the Ballroom
East foyer of the Main Ballroom, decorated in two tones of gray with pilasters of Breche Montalto marble

The Astor Gallery. Its color scheme is of gray, white, and gold with jade green curtains and carpet, and a marquetry floor of walnut.
Photographs by Richard Atterill Smith

One side of the Men's Café on which is a decorative map (by Rambusch Decorating Co.) of New York and its environs including the whole of Long Island, showing all the golf courses.

Detail of entrance to the Men's Café taken from within. The woodwork is of ash.
The Basildon Room, decorated in the style of an original room from Basildon Hall near London, from the owners of which the mantelpiece and various ceiling panels were purchased. The color scheme is jade green and rose; the carpet, Savonnerie. The furniture consists of reproductions of pieces in the original English room.
Dining-room of the Jansen Suite, designed by Jansen Cie, of Paris. The walls in general are cream with ornament picked out in gold. Between openings are mirrors with etched mirror glass frames surrounding them.
The main lounge of the Double Six Club. Furnishings and color schemes by Mrs. John Alden Carpenter

Lounge in the Canadian Club Rooms
The furnishings and decoration are by Mrs. Charles H. Sabin, in a general color scheme of black and white with yellow curtains.

Photograph by Richard Arrill Smith

Lounge in the Junior League Club Rooms
Le Perroquet Room, one of the dining-rooms designed for small dinners. The decoration is of painted panels executed by Phillipson Studios.

The Blue Room in the Jansen Suite. Here the panels are painted on satin, the trim around openings being of mirror glass.
A layer of paint, in black and white, with gold etching in
the marble, with an enclosed shower at left.

Photograph by F. M. Denny

One of the bathrooms, in black and white, with gold etching in
the marble, with an enclosed shower at left.
A detail of one of the upper levels of the Roof Garden. The decorative scheme here consists of golden-hued mirrors on which are painted, by Victor White, a gay tropical conception in the key of pale green. The window openings are outlined by an edge of black cast iron; the hangings are jade green; the wainscot, black marble; the floor, black.
Portions of the architects' quarter-inch scale drawings for the Roof Garden: above, half of the east elevation; below, half of the west elevation.
In the Roof Garden. It is interesting to compare the original conception of this room as shown by the architects’ quarter-scale drawings, with the final result.

Detail of a doorway from the Roof Garden. The decoration is in glass mosaic flush with the rough surface of the plaster.
A dining-room in one of the eighteenth-century English tower suites. Interior decorations by Arthur S. Vernay, Inc. In the bedrooms of many of these suites Mr. Vernay has used a non-fading washable wall covering in oil colors, scenic in design. The drawing above is taken from the architects' working drawing of the room shown below, and is typical of the extent to which detailing was carried in each individual room.
Living-room of a tower suite in the eighteenth-century English manner. Interior decorations by Mrs. Charles H. Sabin. The mantel is an old one—one of many which were purchased abroad under the direction of Mr. Ralph Edwards, of the Victoria and Albert Museum. Above is shown the architects' quarter-scale drawing of the fireplace elevation.

Photograph by Maltie Edwards Hewitt
A corner of the living-room in the Swedish Suite; Nordiske Kompaniet of Stockholm, interior decorators

Dining-room in the same suite

Photographs by F. M. Demarest
Fireplace grouping in one of the permanent tower suites.
Planned and furnished by Jacques Bodart, Inc.

Another eighteenth-century French living-room by Jacques Bodart, Inc.
All of these fireplaces are old ones bought under the direction of M.
François Boucher, of the Carnavalet Museum, Paris
Living-room in one of the larger residential suites, decorated and furnished by Arthur S. Vernay, Inc.

An English parlor in one of the tower suites, decorated by
Mrs. Charles H. Sabin
Foyer of one of the French residential suites. Furnishings and decorations by Jacques Bodart, Inc.

An eighteenth-century French bedroom of a tower suite in which the furnishings and decorations are by Jacques Bodart, Inc.

Photographs by F. M. Darmestat
Dining-room in one of the eighteenth-century French suites.
Furnished and decorated by L. Alavoine & Company

Dining-room in one of the eighteenth-century French suites.
Furnished and decorated by Jacques Bodart, Inc.
Above, the architects' quarter-scale working detail showing the fireplace end of the living-room in the State Apartments. Below, a photograph taken in the living-room of this suite.
Above, the living-room in one of the permanent residential suites given the name of the State Apartments, on the 42d floor. It was decorated and furnished under the direction of W. & J. Sloane. The architects' quarter-scale drawing of the end elevation is shown on the opposite page. Below, the dining-room in the same suite.
A corner of the boudoir in the State Apartments

Foyer doorway of the State Apartments
NUMBER XVIII
IN A SERIES
OF
WORKING DRAWINGS
By Jack G. Stewart

This series, in which one drawing will appear each month, is designed to cover the smaller practical problems that confront the architect in his day's work. The subjects chosen are those which, while not uncommon, call for some experience and knowledge of approved solutions. Next month the subject is a further Detail of Revolving Doors.

PREVIOUS SUBJECTS IN THIS SERIES
I. Flagpole Holder on an Exterior Wall
II. Radiator Enclosures
III. Cigar Sales Counter
IV. Woodwork in a Library
V. Built-in Kitchen Cupboard
VI. Various Trims and Mouldings
VII. Telephone Booth
VIII. Men's Toilet
IX. Window Spandrels
X. Circular Stair for a Residence
XI. Detail of Metal Stair Construction
XII. Detail of Elevator Construction
XIII. Detail of Folding Partition
XIV. Detail of Counter-weight Slide Door for Dumb-waiter
XV. Scale Detail of Mantel
XVI. Detail of Bank Screen and Counter
XVII. Detail of Metal Louvre
From work by Morris & O'Connor

**DETAIL OF REVOLVING DOOR**

*For details, see Plate №19*

**SCALE:** 1" = 3'-0"  4'-0"  5'-0"  6'-0"

**PLATE №18**
The Editor's Diary

Wednesday, August 26.—Spent an hour or so with Alfred Berman, craftsman, who modeled the top of the new organ screen hung in St. Bartholomew's Church (published in the August issue), thereby deepening my respect for the mathematical genius who made the drawings and also for the craftsmen who carried these drawings into effect. The dome organ throws its sound waves against the plastered ceiling of the dome, to be reflected down through the screen into the church. The amount of sound released at the source up there is infinitely harder on the ear-drums, we found, than the roar of an airplane motor.

Thursday, August 27.—Edward A. Filene, of Boston, speaking before the International Industrial Relations Association in Amsterdam to-day, promulgated a formula for prosperity. There have been many formulas put forth, but Mr. Filene's has back of it his well-established record for clear thinking and efficient action. The formula is: Wages, which mean buying power, should be raised as high as possible without increasing the cost of the product. The present unemployment in America is, in his opinion, definitely attributable, in large measure, to those industries which, because they either clung to traditional methods or adopted large-scale production without abandoning their traditional thinking, made it impossible for consumers to purchase the increasing volume of goods turned out. The ability of people to buy depends upon both the wages available for spending and the price of the things those wages should buy. Mass production is of little use unless it is organized for the definite purpose of getting things to people in the most economical way and at the lowest price which scientific methods make possible. Everything used cannot be made to sell at five or ten cents apiece, but, exaggerating for the purpose of making a point, if this could be done there would not be enough working people in the world to supply the demand. Incidentally, "the lowest possible price" must carry with it the greatest possible value, otherwise it is a misnomer. Mr. Filene's formula might be expressed also in this way: "Wages should be as high as they can be made, provided the rise in wages decreases the cost of the product."

Friday, August 28.—Lunched with Clarence Stein, talking of the enormous opportunity to be had for the seeking by the architectural profession, namely, community housing. It is becoming more and more evident that the great body of small to moderate-size homes in this country will eventually have to be built in groups. The individual house for the man of below-average income is fading out of the picture—the own-your-own-home campaign to the contrary notwithstanding. The architect is confronted, however, not with a simple problem of designing a building or a group of buildings, but rather with the large problem of correlating and planning the social, economic, and public-service factors involved. This problem has been altered fundamentally through several recent changes in the contributing factors. Whereas it was formerly necessary to have a roadway adjoining every house for the sake of hauling in coal and ice, and hauling away ashes and garbage, this necessity no longer exists. We can have centralized heating, electric refrigeration, and group or individual incinerators. The automobile approach still remains a problem, but here also the time is coming when we shall group our garage accommodations near by our grouped houses, thereby saving enormously on roads and all they entail.

This problem of community housing is not ordinarily one that will be handed to the architect. It is his opportunity, however, to demonstrate the need and the economies of community housing, to lead the way out of the maze of poor planning, costly construction, and waste that is fostered by a fancied demand for individuality.

Monday, August 31.—Northern Jersey is cheering over the fact that James O. Betelle (Guilbert & Betelle, architects) of Newark, has just rounded out a hundred million dollars' worth of school buildings. The firm has designed more than three hundred schools in its twenty-six years of architectural practice. Betelle got his early training in Philadelphia, came to New York in 1900 to work with Cass Gilbert, and five years later formed the partnership with Ernest F. Guilbert, with offices in Newark. Mr. Guilbert died in 1916, and Betelle went to war as a captain in the Sanitary Corps. After demobilization he lost no time in taking up his work where he had dropped it, with the remarkable record that his friends are now celebrating.

Tuesday, September 1.—Advance word comes from London concerning the English Country Life's publication of a series of articles describing New Delhi, in which Sir Edwin Lutyens had one of the greatest architectural opportunities of all time. Here is the seat of the government of India, the creation not merely of a new city, but the capital of half a continent. Possibly the only parallel in these days to such an enormous architectural commission is Walter Burley Griffin's job of designing Canberra, the capital of Australia. The New Delhi consists of an enormous avenue or placa, flanked by two groups of administrative buildings designed by Sir Herbert Baker. It is headed by the Government House, the Viceroy's official residence, which Sir Edwin has designed. At the other end of the avenue stands the Arch of Victory. To one side of the Viceroy's residence is the Legislative Building, an enormous circle with three interior domes, between which are the three houses of the Council of Princes, the Assembly, and the Council of State. The buildings are built of the blood-red sandstone of Dholpur, combined with a stone of a cream color from the same quarries. The matter of style naturally presented the most difficult problem. England had imported into India in the eighteenth century a severe and somewhat uncouth classical style, subsequent to which a chaos of Hindu ornament and Moslem domes fought for the possession of Gothic substructures. Sir Edwin has attempted, holding fast to his classical basis, to adapt his buildings to the land through the blending of principles established through natural conditions by the Mogul builders.

Wednesday, September 2.—"White pine," has for long been something of a storm centre. Because of the excellent properties of the real Pinus strobus, many other woods have been masquerading under its popular name. Now the Federal Trade Commission says that lumber dealers have got to call a spade a spade. The white-pine group includes the Northern white pine (Pinus strobus), the sugar pine (Pinus lambertiana), and the Idaho white pine (Pinus monticola). This white-pine group is uniformly pre-eminent for its durability under exposure, its great proportion of heartwood content to sapwood content, its lightness of color and weight, its softness and evenness of texture, its closeness and fineness of grain; its freedom from resinous content, from shrinkage, from checking and from warping.

On the other hand is the yellow pine group: the longleaf yellow pine (Pinus palustris) and other species varying to Pinus ponderosa, which produces the softest lumber of the group. The yellow pines are harder than white pine, heavier, stronger, more subject to

The Editor's Diary

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shrinkage and warping, darker in color, more resinous, denser in fibre, coarser, and more difficult to work; the typical species are valuable for structural strength of timber, whereas the white pines are not adapted to heavy construction.

Thursday, September 3.—Claude Bragdon dropped in about a book that he is writing, and incidentally got off his mind something of his philosophy regarding the present age and its ornament. If Egypt developed her ornament so successfully from the lotus, and the Greeks from the acanthus, why shouldn't this mechanical and mathematical age delve into the endless possibilities of mathematics? At any rate, Bragdon has dug into the endless possibilities of mathematics. At any rate, Bragdon has dug into the possibilities of Platonic solids and the plane projection of more complex polyhedrons.

Friday, September 4.—I made a note in these pages some time ago concerning Eliel Saarinen's philosophy of architecture. He elaborates his ideas much further in his Sagra Antonio speech, printed in The Octagon:

"Every age has its own point of view regarding practicality. Practicality is one of the corner-stones of all architecture, has always been and always will be. Nature is our teacher in the principles of architecture, and nature itself is the perfect functionalism.

"When we speak about practicality, we mostly think about our daily comfort. We push a button here and a button there, we get cold here and hot there, and that is all very practical. But we do not live for our daily comfort. We have higher ideals.

"And the very man who preaches the coldest and hardest practicability is not always practical himself. He plants roses in his garden.

"Why roses? Roses are not practical.

"Cabbage is more practical."

And again he says that we must free ourselves from the styles. They do not use styles in other arts, do they?

"Or, could you imagine some one speaking about Galsworthy's books and saying: 'Are they early Italian, or are they Greek, or are they Spanish'? No. Or, could you imagine some one speaking about Tchaikovsky's Fifth Symphony and saying: 'Is it early Orpheus or late Liszt, or middle Mozart?'

"No, you couldn't.

"You couldn't, because you know what it is. And every one knows that Tchaikovsky's Fifth Symphony is Tchaikovsky, and it comes directly from his germinal soul and goes directly into the deepest heart of the public. And the public understands it."

"The public understands our language, too, if we speak directly, and if there is logic in our thoughts and if there is truth in our words."

"We don't need to educate the public."

"Our Art has to do it."

Saturday, September 5.—A publicity note regarding Radio City says that the number of people employed, directly or indirectly, will be well over 36,000. If one man were able to do all the work, it would take him 33,750 years, which, according to one of the development's severest critics, would be the best thing that could happen to the scheme.

Tuesday, September 8.—Dwight James Baum dropped in at the office on his return from a summer abroad. He visited the Scandinavian countries, Russia and Southern Germany, bringing back with him some particularly beautiful photographs. If Baum had not devoted his energies to architecture, he would undoubtedly have made one of the great photographers of the age.

Wednesday, September 9.—William W. Knowles sends me a translation which his daughter has made of the report written by the Grand Massier, Mathé, of the Ecole, upon the visit of the ancients last spring. It is too long to quote in full, but here is a sample of it in his description of our arrival in the Gare Saint Lazare:

"On coming into the station the crowds are endless and the Grand Massier is anxious. All at once there is an outburst of enthusiasm. Yes, the school is really here with all of its effusion."

"As soon as the word is given by the Grand Massier they respond to his call and the station seems ready to crumble under the great tumult. The students are all here—200 or 600—so it is impossible to count them. All have followed the Grand Masse, they have come to claim their 'Anciens' and not to leave them until all is finished.

"To describe the spirit of our American comrades would be difficult. They do not talk much, but their eyes are wet and it is that which proves their affection for us. They are carried off in a whirlwind. The band plays until it is out of breath, the moving-picture camera cranks away and the reporters of our important newspapers try to make notes. This lively crowd then passes out of the station where a new surprise awaits them.

"The Grand Masse has secured the necessary permission of the police and in two stages, drawn by five horses and preceded by a bandleader with the inscription 'La Grande Masse welcomes the Anciens Americans,' escort them through the streets and across Paris..."

"The arrival at Place de l'Opera is greeted by cheers and the air is vibrant with the song of the Pomper. Traffic is held up and the two victorious stages enter the Avenue de l'Opera. It has been a long time since these old stages have been so honored and we hold out to the end of the journey. As we approach Boulevard St. Germain the tumult takes on a new accent. All of Paris is at open windows and our ancients express their delight and their voices, and so we enter the Café Deux Magots."

Thursday, September 10.—Lunched with Andrew Reinhardt who tells me that he and Wallace Harrison are about to go to Germany and Russia in a brief respite from their work on Mr. Rockefeller's Radio City. With them will sail Samuel L. ('Roxy') Rothafel; Webster B. Todd, one of the builders of the development; O. B. Hanson and Gerard Chatfield, of the National Broadcasting Company. Incidentally, they will try to pick up a few ideas in conference with Max Reinhardt of Berlin; Stanislavsky, director of the Moscow Art Theatre; and C. B. Cochran, a London producer. One of the theatres in Radio City is to be the largest in the world.

Friday, September 11.—Called on Edward S. Hewitt to discuss matters concerning the Committee on Education, New York Chapter. In boom days, when drafting help is scarce, the men coming from the architectural schools are frequently accepted by architectural offices without particular inquiry as to their knowledge and ability. The fact is, however, that the product of the architectural schools seeking employment is rather hopelessly unprepared. The architectural student is a paper designer with very little knowledge or appreciation of either actual construction or office procedure. We were talking of the possibility of drawing up an examination to be presented to applicants for junior drafting employment. Such a step might eventually drive home to the architectural schools the necessity for sending out men with a little better realization of the fact that architectural drawings are of three kinds: first, the studies which an architect makes to clarify his own views as to a design; second, the drawings which he makes to convey these ideas to a client; third, the drawings which his office makes as instruction to contractors for bidding and construction. It is these latter that the junior draftsman will be engaged upon and of which he usually knows little or nothing.

Saturday, September 12.—Reports of bargain building costs continue to come in. In Augusta, Ga., a hotel is to be built and furnished for half a million dollars; it will be sixteen stories high with one hundred eighty-three rooms. It would have cost almost twice that amount in 1929. In Rock Hill, S. C., a contractor agreed to build the post-office for $176,000, which is $99,000 less than the government appropriation.
ARCHITECTURE'S
PORTFOLIO OF
CHINA CUPBOARDS

THE SIXTY-FIRST IN A SERIES OF COLLECTIONS
OF PHOTOGRAPHS ILLUSTRATING VARIOUS MINOR
ARCHITECTURAL DETAILS

Forthcoming Portfolios will be devoted to the following subjects: Parapets (December), Concealed Radiators (January), Interior Clocks (February), Outside Stairways (March), Leaded Glass Medallions (April), and Exterior Doors (May). Photographs showing interesting examples under any of these headings will be welcomed by the Editor, though it should be noted that these respective issues are made up a month in advance of publication dates.

Subjects of Previous Portfolios

1926-27
DORMER WINDOWS
SHUTTERS AND BLINDS
ENGLISH PANELLING
GEORGIAN STAIRWAYS
STONE MASONRY TEXTURES
ENGLISH CHIMNEYS
PAWNLIGHTS AND OVERDOORS
TEXTURES OF BRICKWORK
IRON RAILINGS
DOOR HARDWARE
PALLADIAN MOTIVES
GABLE ENDS
COLONIAL TOP-RAILINGS
CIRCULAR AND OVAL WINDOWS

1928
BUILT-IN BOOKCASES
CHIMNEY TOPS
DOOR HOODS
BAY WINDOWS
CUPOLAS
GARDEN GATES
STAIR ENDS
BALCONIES
GARDEN WALLS
ARCADIES
PLASTER CEILINGS
CORNICES OF WOOD

1929
DOORWAY LIGHTING
ENGLISH FIREPLACES
GATE-PORT TOPS
GARDEN STEPS
RAIN LEADER HEADS
GARDEN POOLS
QUOINS
INTERIOR PAVING
BELT COURSES
KEYSTONE
AIDS TO FENESTRATION
BALUSTRADES

1930
SPANDRELS
CHANCEL FURNITURE
BUSINESS BUILDING ENTRANCES
GARDEN SHELTERS
ELEVATOR DOORS
ENTRANCE PORCHES
PATIOS
TREILLAGE
FLAGPOLE HOLDERS
CASEMENT WINDOWS
FENCES OF WOOD
GOTHIC DOORWAYS

1931
BANKING-ROOM CHECK DESKS
SECOND-STORY PORCHES
TOWER CLOCKS
ALTARS
GARAGE DOORS
MAIL-CHUTE BOXES
WEATHER-VANS
BANK ENTRANCES
URNS
WINDOW GRILLES
Aymar Embury, II

Godwin, Thompson & Patterson

H. B. Little

Godwin, Thompson & Patterson
Bertram G. Goodhue and B. G. Goodhue Associates

Herszegh & Hill

Kilham, Hopkins & Greeley

Peabody, Wilson & Brown
Mount Pleasant Mansion, Philadelphia

Orne House (c. 1730), Marblehead, Mass.

Landeen, Hooton, Roosen & Schaeffer

Frederick T. Warner
Marmion Mansion, Virginia, now in the Metropolitan Museum of Art, New York City

Older Beardsley House, Huntington, Conn.

Peabody, Wilson & Brown

Dwight James Baum
ARCHITECTURE

Watson
& Boaler

Fiskdale
(c. 1750),
Worcester
County,
Mass.

Leslie I.
Nichols

Roger H.
Bullard
Old House, Ridgefield, Conn.

Hunt & Klein

Walter J. Skinner
DeWitt C. Pond

Green & Hageman

Daniel D. Merrill

James J. Bevan
Robert H. Ainsworth

Kenneth Gordon

A stock pattern

James J. Besson
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Stable and Tack Room Fittings
Architectural Bronze
BUILT-IN CONDUIT AND 78 OUTLETS PROVIDE FOR TELEPHONE CONVENIENCE ON THIS ESTATE

Today, communication from room to room, over regular Bell telephones, is usual in the residences of large estates. The comfort of the occupants makes it desirable. The efficient operation of the establishment makes it imperative. . . . And direct communication with other buildings about the grounds is equally important.

An interesting example of this complete telephone convenience is the estate of Mr. Hubert T. Parson, West Long Branch, New Jersey. In the residence itself are 67 telephone outlets, distributed conveniently on all floors, including ten in the basement and one in the sub-basement. There are five more outlets in the service wing and one in each of six detached buildings,
Complete telephone convenience is assured on the estate of Mr. Hubert T. Parson, West Long Branch, New Jersey, by a Bell intercommunicating system and built-in conduit connecting 78 outlets. 75 of these outlets are shown on the plans. One in the sub-basement and two in the fourth floor solarium complete the total. Horace Trumbauer, Architect, Philadelphia.

connected with the residence by underground conduit—a total of 78 in all. A number of individual rooms contain two outlets, thus offering a choice of telephone locations.

These 78 outlets are served by 53 telephones, some of which may be moved from one outlet to another as occasion demands. The telephones are linked together by a 740-A Bell intercommunicating system, with four central-office trunk lines.

This equipment makes it possible to talk from any part of the residence to any other—to other buildings on the estate—or to the outside world—with equal ease, over the same Bell instruments. It saves endless steps and countless minutes—keeps servants more content—and owners more comfortable.

Telephone convenience is as much a proper part of the modern small house, as of the large. It is easily provided for in any house by including telephone conduit in walls and floors during construction. The conduit permits outlets to be located wherever they're wanted, conceals all wiring and protects against certain kinds of service interruptions.

Telephone convenience always ought to be planned carefully in advance. The local telephone company can help you—without charge. Just call the Business Office.
ARCHITECTURE’S SERVICE BUREAU
FOR ARCHITECTS

ARCHITECTS AND EVERY ONE INTERESTED WILL FIND HERE THE LATEST AND MOST UP-TO-DATE INFORMATION ON BUILDING EQUIPMENT AND ACTIVITIES IN THE INDUSTRY. THESE PUBLICATIONS MAY BE HAD BY ADDRESSING ARCHITECTURE’S SERVICE BUREAU FOR ARCHITECTS, 507 FIFTH AVENUE, NEW YORK. OUR SERVICE BUREAU WILL OBTAIN ANY OTHER CATALOGUES OR DATA YOU REQUIRE.

PRODUCERS’ COUNCIL

The Producers’ Council, Inc., of 19 West 44th Street, New York City, has issued a list of its members with information as to the products or service each has to contribute to the building industry. They announce also the extension of the council movement giving service directly to architects and engineers resident in the large cities of the country. Many of the problems common to architects and manufacturers are affected by local conditions, hence the newly created local organizations will be of invaluable aid in solving such questions as may arise. The Council is glad to receive requests to be put on their mailing list to receive their research bulletins.

STAINED GLASS

“Is the making of medieval stained glass a lost art?” The Conrad Schmitt Studios ask the question and their brochures with illustrations in color of the window treatment of the Conrad Schmitt Studios answer it. The stained-glass booklet is a collection of colored sketches chosen to represent the wide range in price on stained-glass windows and demonstrates the studios’ facilities for meeting all sizes of appropriation. They also have a feature mailing—a portfolio of color prints which architects are invited to send for for their libraries. It serves as an excellent reference on correct ecclesiastical decoration and demonstrates Conrad Schmitt service.

HIGH-TEST

The United States Gypsum Co. announces a new high-test insulating board and lath, claiming high insulation value and low water absorption. The board is suitable for sheathing under clapboards, brick or stucco, as well as for wall board and lath. It is said to have an improved hard face surface of uniform light ivory color, semi-textured. When left undecorated it may be cleaned with wallpaper cleaner. A unique feature is a tongue-and-groove joint made to reduce cracking of plaster, to prevent spreading of lath and being forced out of alignment by trowel pressure, and to provide a continuity of insulation. The company also announces an 18 x 32-inch tongue-and-groove board with four bevelled edges which, when applied without joint treatment, gives a neat tile effect. This is particularly adaptable for application over old, cracked ceilings, serving as a permanent finish, heat insulator, and sound absorber.

BUILT-UP ROOFING

No. 4 of a series of Architectural Monographs from Johns-Manville deals with the various types of built-up roofing. The charts show the characteristics of the various types, such as the construction of deck, the surface finish, weight of materials, number of plies, etc. General specification directions are given and individual standard specifications for each type of roofing will gladly be furnished on request.

GROUP WASHING

Is sanitarly provided for as shown by the well-illustrated reference catalogue of the Bradley Washfountain Co. The “S-M-A-Group” showers and other group washing features are featured. Improved washroom conditions in industrial establishments cannot help but lead to greater employee efficiency. Better washroom arrangement, more light, purer air, sanitary washing facilities, showers, lockers, and cleaner walls and floors all play their part. In schools the development of proper habits of personal cleanliness can be better accomplished by provision of convenient and attractive washroom facilities. This Bradley catalogue shows what they are doing to keep pace with modern washroom facilities.

WALL ASHLAR

From the Federal Seaboard Terra Cotta Company comes an amply illustrated booklet with views of completed installations of Federal Seaboard Terra Cotta Wall Ashlar. One can obtain a better idea of the wide range of colors obtainable and the diverse uses of the product by perusing this booklet. Wall Ashlar is produced mechanically by the extrusion process in standard sizes, usually 8 inches by 1 foot 4 inches high, and 4 inches thick. It serves as an excellent reference to water absorption. Their ceramic laboratories are glad to produce special color effects as desired. Fire resistance, easy cleansing with soap and water, and “the first cost is the only cost” are features of interest.

VAN KANNEL

An interesting folder from the Van Kannel Revolving Door Co. gives a “Blue Book of American Buildings”—all Van Kanneled. Solving the traffic problems is Van Kannel’s specialty—they thus claim 90 per cent of the world’s installations of revolving doors.

“NEXT TO DAYLIGHT”

Is the Gleason-Tiebout Glass Company’s interpretation of “Celestialite”—a lighting glass to suit the needs for all public display of goods. Celestialite’s three-layer construction provides the reason of superiority—a layer of crystal-clear transparency for body and strength, a layer of white glass for ray diffusion, and a layer of blue glass to whiten and improve the quality of the light.

THE HOUSEHOLD LINEN CHUTE

The Haslett Chute and Conveyor Company places the hamper permanently in the laundry. With a small and practical linen chute, the home builder is offered the convenience and sanitation that the largest institutions enjoy. The price makes it a possibility for the average home.

(Continued on page 35)
A highly developed study of methods for light and ventilation has brought about close to ideal working conditions in schools and made them absolutely healthful . . . AUSTRAL WINDOWS are standards for school construction.
You need not lay down your pencil when you come to FLOORS!

With Armstrong's Linotile you are free to create whatever floor designs you wish

"LINOTILE" on your specification sheet might mean a vivid modernistic floor—almost bizarre in its conception—or it might represent a floor design that graciously adds to the dignity of a conservative interior. The design depends entirely upon your own desires... there are no "standard" Linotile patterns.

At your command is an assortment of tiles in various sizes, shapes, and colors—plain colors, finely grained marbles, onyx, agate, and tourmaline effects. They're ready to be combined by you into a hand set floor that truly reflects your artistic ability.

And you can set your mind at ease about the permanency of Linotile Floors. Time will not treat your design unkindly... colors will not fade or change. The extremely durable surface will resist wear under most trying conditions. Even should an unusual accident damage an individual tile, it can be easily and quickly replaced.

Free book of design suggestions: Send for your copy of "Custom Built Floors of Cork." The unusual designs pictured will show what really can be done with Linotile—will suggest floors for your own residences, stores, and public buildings. This book also tells about Cork Tile, another useful Armstrong Floor. Address Armstrong Cork Company, Custom Floors Department, Lancaster, Penna.
How A. D. T. Protects Public Buildings

The City of Memphis was not content to call its Municipal Buildings adequately protected without the ever-watchful electrical fingers and eyes of A. D. T. Central Station Service.

The Shelby County Court House, containing the administrative offices of the City of Memphis as well as the county, is equipped with A. D. T. Watchman's Compulsory Tour, Emergency Alarm Box, Burglar Alarm, and Police Call Services. The City Treasury is protected day and night against holdups and burglaries.

The Department of Parks, Prisons, Streets, Sanitation and the Public Library use A. D. T. Protection Services in various forms.

A. D. T. has been specified by leading architects for the newest, biggest and best buildings of all kinds. It protects more than 22 billion dollars worth of property and has been a Symbol of Security since 1873.

Complete engineering assistance is given to architects. For description and general specifications see Sweets.

Landmarks of Modern Protection

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Permanesque Homes have been constructed in more than fifty communities by reputable, licensed builders. These new American carefree homes, whether elaborate or modest, incorporate every structural feature that assures greater permanence and less upkeep. "Pipe prescription," which calls for the right pipe in the right place, fits perfectly.

Home buyers are becoming conscious, more and more, of the enhanced value, the out-and-out economy in the use of proved materials. Byers Wrought Iron Pipe, therefore, becomes an important selling point in establishing the real value of a home.

Where permanence is desired, where minimum upkeep and carefree ownership are essential, "pipe prescription" points definitely to Byers Pipe. Since 1864 it has been the standard of wrought iron quality. The Spiral Stripe identifies it and its genuineness is further assured by the name "Byers" on every length.

Our consulting "pipe prescription" experts and our laboratory, together with 67 years of pipe engineering experience, are at your service. A. M. Byers Company, Pittsburgh, Pa. Established 1864.
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Regardless of appearance, cost or construction, the stream-producing device of a fountain must be practical and sanitary, or the fixture is worthless. Judge the fountain you recommend by its drinking mound! In a Halsey Taylor Drinking Fountain this mound is uniform, practical, convenient and sanitary.

1 The two-stream projector is a distinctive Halsey Taylor feature! The drinking mound is formed by the converging of two streams and this localized mound guarantees absolute sanitation. Fingers or lips do not come in contact with or contaminate source of supply... Practical, safe, non-squirting, too!

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Chester H. Aldrich    Harvey Wiley Corbett    Ralph Adams Cram    Paul P. Cret
Raymond M. Hood      William Mitchell Kendall    H. Van Buren Magonigle
William Rutherford Mead    Milton B. Medary    Harry Sternfeld

After several years’ painstaking work in preparation, the publishers present this large quarto volume of analytical drawings and photographs. The buildings illustrated were chosen by ballot by the jury of distinguished American architects. Each is shown by means of careful drawings, reproduced at a convenient scale, showing plans, elevations, sections, and important details. These are not the architects’ working drawings, but beautifully drawn line representations, showing cast shadows, checked by models, by revised drawings and by the executed work. In each case the architect has had the opportunity of telling in brief what he was attempting to do.

The buildings illustrated are: Lincoln Memorial, Washington; Liberty Memorial, Kansas City; Detroit Institute of Arts; Freer Gallery, Washington; Boston Public Library; Indianapolis Public Library; Detroit Public Library; Church of St. Vincent Ferrer, New York; Madison Square Presbyterian Church, New York; Nebraska State Capitol; Pan-American Union Building, Washington; Temple of the Scottish Rite, Washington; Shelton Hotel, New York; Hotel Traymore, Atlantic City; Barclay-Vesey Building, New York; Bush Building, New York; Tribune Tower, Chicago; Woolworth Building, New York.

Page size, 13 x 17 inches; over 360 illustrations (some of the drawings measure nearly 17 x 26 inches).

Special net, $20.

BY E. WARREN HOAK AND WILLIS H. CHURCH
METAL MOULDINGS
The Dahlstrom Metallic Door Co., of Jamestown, N. Y., has just published a new catalogue of metal mouldings and shapes. The various shapes have been grouped and carefully indexed for convenient reference. All of the profiles are shown in full size. All except the welded windshield tubings can be furnished in any of the common metals. That is supplied in steel only. The company will be glad to tackle special problems and is equipped to produce special mouldings and shapes as required.

SEALED JOINT CONSTRUCTION
A leaflet from the Sealed Joint Construction Corporation presents their radical development in wall construction. Walls of modern skyscrapers are a shell over the steel frames which carry the weight. To reduce weight, the modern walls are necessarily thinner than those of one or two stories built in the past which were built to carry their own weight. Thus to-day a physical factor gives rise to the problem of joints being secure against damage from the elements. The Sealed Joint Corporation claims for the sealed joint process, permanent, water-proof erection of brick walls—water-tight against heavy rains, the pressure of driving wind, and contraction and expansion from extreme changes in temperature. The leaflet contains the principle of construction and specification directions.

COLOR IN SKYSCRAPER
A reprint from the July issue of Construction Methods, by courtesy of the McGraw-Hill Publishing Co., tells the story of the operations following the steel erectors in the construction of the new thirty-three-story McGraw-Hill Building. An interesting part of that construction is in the colored terra-cotta spandrel facing, a dominant architectural feature of the building being the blue-green color of the four façades. This is created by the use of glazed hollow terra-cotta blocks as facing for the spandrels and the vertical piers on the east elevation. The reprint, from the Federal Seaboard Terra Cotta Corp., gives the story completely in picture and paragraph from the making of the blocks to their placing—the special name panel in three colors making a story in itself of the unique application of terra-cotta blocks. The reprint bears the title, “Raymond Hood Uses Color.”

COPPER-BACKED MIRRORS
The Peacock Laboratories, Inc., of 443 Bourse Bldg., Philadelphia, feel that a letter recently circulated by another company on the subject of “Copper Mirrors” is unfair to the trade. They have prepared a discussion of this subject and ask the publications to announce its availability to the profession, together with a copy of the disputed letter. To those interested, copies will be sent on inquiry.

MODERN, BUT NOT "MODERNE"
"The grotesque, freakish, or extreme modernistic style has no place in every-day American life." We can subscribe to that statement made by the Waddell Mfg. Co. in connection with their recently published folder on carved wood mouldings. This presentation shows mouldings modern in treatment and dignifiedly restrained. The mouldings are furnished in either random or specified lengths in gum, maple, oak, mahogany, or walnut—designed against dust collection and for the average pocket-book.

(Continued on page 37)
IT'S THE SPECIAL FEATURES THAT USUALLY SPEED THE SALE, CLINCH THE LEASE OR GAIN THE OWNER'S FINAL APPROVAL

You've noticed it—how some incidental feature in a plan or finished structure will often absorb a prospective buyer's or renter's interest to the exclusion of many of the more fundamental points of excellence.

ROLLSCREENS of Pella . . . there is nothing you can put into a job that will demonstrate the above more forcefully. Let Rollscreens help secure approval of that plan, speed that sale or clinch that lease. Be sure they're Pella-made. Fifteen patented features. Designed for every size and type of window and every type of construction. Provide adjustments for "settling," window-frame shrinkage and other contingencies. They work!

ROLLSCREENS of Pella have seven years of fast-growing acceptance for small and large homes, hotels, hospitals, clubs, offices, apartment and other buildings. Write for latest literature giving complete mechanical, construction and installation details. Rollscreen Company, 14111 Main Street, Pella, Iowa.

BEAUTIFUL and exceptionally well adapted for exterior use is the slate spandrel, giving to the modern building that vivid contrast of black and white so important in present day architecture.

THE STRUCTURAL SLATE CO.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of ARCHITECTURE, published monthly at New York, N. Y., for Oct. 1, 1931.

State of NEW YORK, County of NEW YORK.

Before me, a NOTARY PUBLIC in and for the State and county aforesaid, personally appeared CARROLL B. MERRITT, who, having been duly sworn according to law, deposes and says that he is the BUSINESS MANAGER of ARCHITECTURE, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:
   PUBLISHER: Charles Scribner's Sons . 597 Fifth Ave., New York, N. Y.
   EDITOR: Henry H. Saylor . 597 Fifth Ave., New York, N. Y.
   MANAGING EDITOR: None
   BUSINESS MANAGER: Carroll B. Merritt . 597 Fifth Ave., New York, N. Y.

2. That the owners are: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)
   Charles Scribner's Sons . 597 Fifth Ave., New York, N. Y.
   Charles Scribner . 597 Fifth Ave., New York, N. Y.
   Arthur H. Scribner . 597 Fifth Ave., New York, N. Y.
   E. T. S. Lord . 597 Fifth Ave., New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: . . . None.

4. That the two paragraphs next above giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affidavit's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affidavit has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

CARROLL B. MERRITT, Business Manager.

Sworn to and subscribed before me this 24th day of September, 1931.

Percival A. Bedford,
Notary Public

Queens County Clerk's No. 3192
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Certificate filed N. Y. Co.

[Seal.]

Commission expires March 30, 1932.
VARNISHED-CAMBRIC CABLE
Cable suspended vertically is subject to mechanical strains which are too great for rubber insulation. Paper insulation has proved unsuitable. Buildings such as the Empire State made it necessary to develop a cable capable of meeting the requirements of vertical suspension. The installation in the Empire State Building of General Electric varnished-cambric insulated cable demonstrates the utility of this latest cable development for tall buildings where high-voltage vertical distribution is necessary. The practice of running primary feeders directly into these buildings to transformer vaults at various levels has resulted in great savings in copper over the old method of low-voltage secondary distribution from the basement. Interesting literature is obtainable from the General Electric Co. on this varnished cable and the subject of high-voltage vertical distribution.

STEEL ROOF DECK
From the U. S. Gypsum Co. a new leaflet on U. S. G. Steel Roof Decks, setting forth the particular facts of interest to architects and builders—unusual strength, economy of steel, and ease of erection. Because of its light weight, a U. S. G. Steel Roof Deck is adaptable for a building with large span, such as an auditorium, gymnasium, or hangar. Two other factors of importance are the insulation resulting in less fuel consumption and the preferred fire insurance rates obtainable by the use of a U. S. G. Steel Roof Deck. The overlapping ends and interlocking sides and methods of clipping contribute, with conveniently sized units, to quick erection.

LEAD
September Lead, published by the Lead Industries Association, is interesting. Lead has its part in the air-conditioning of trains—lead is used on grilles and spandrels of large banking buildings in Chicago—lead resists corrosives in rayon plants. These things about lead are told in this issue. In fact, most every issue contains items of new-found lead usage. Worth being on the mailing list. The association will gladly answer all inquiries on any subject relating to lead.

ZMA
Just exactly what the letters stand for is not told—but they are the name for a new wood preservative just announced by the Curtin-Howe Corporation of New York. Developed in the laboratories of the Western Union Telegraph Co., tests have shown that the moment fungi attempt to attack ZMA pressure-treated wood, the acid which they secrete immediately reacts with the ZMA to produce a substance which kills the wood-destroying organism. The wood-boring insects, white ants, and termites do not get a chance to even begin their devastation. ZMA lumber is slightly fire-resistant and may be used unpainted to give the effect of weathered timber. Literature on request.

BOILER WATER FEEDERS
The Watts Regulator Co., of Lawrence, Mass., has issued a folder giving data on its new Boiler Water Feeders.

SMALL AIR CIRCUIT BREAKER
H. G. Nichols, of the Westinghouse Electric and Mfg. Co., gave an interesting paper on the "Use and Performance of the Small Air Circuit Breaker" before the Southern Section of the International Association of Electrical Inspectors. Those electrically inclined will find this paper of value.
WATER THAT IS HOT

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CLE-BAR Easily Installed by Local Plumber

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Send for our booklet—“Beck Gravure”
A corner in the court of the Fox Chapel Golf Club located at Aspinwall, Pa.

By

Brandon H. Smith & Harold O. Reif,
Architects, Pittsburgh, Pa.

The entire court is covered by a SOLAR Galvanized Steel V-Bar glazed roof, furnished and erected by us. Steel ventilating sash on sides and gables are operated by our silent ball and roller bearing encased weatherproof machines, placed on the outside of building. Ventilating apparatus is electrically controlled from concealed panel board. Outside of roof is covered by SOLAR rolling cypress slat shades operated in sections by pull cords through solid bronze pulleys.

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Walker & Gillette, New York, N. Y.
James O'Connor, New York, N. Y.
Parker, Thomas & Rice, Baltimore, Md.
Little & Brown, Boston, Mass.
Walker & Weeks, Cleveland, Ohio
Tilden, Register & Pepper, Philadelphia, Pa.
Arthur McFarland, Bar Harbor, Me.
Robert O. Derrick, Detroit, Mich.

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Architect — Walter C. Martin, Board of Education
Builders—Psaty & Fuhrman, Inc.

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SANITARY WALL FINISH
ARCHITECTURAL BEAUTY

go hand in hand when walls are finished in our machine made terra cotta tile and capped by our handmade terra cotta in a six color polychrome scheme.

The installation in the school shown here is permanent, durable and easily cleaned.

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QUALITY, SERVICE, CO-OPERATION
Variant Treatments of Palm House and Wings

Plan of the one illustrated above, erected in the Berkshires at Sharon, Connecticut.

The palm house in the center is 25' across each way.
The wings each 18' x 25'.

The Wm. Fox group at Woodmere, Long Island, forming the axis of the formal garden layout, has ornamental entrances on both sides of the palm house. Although not shown on plan this necessitated placing the work room at the end of a wing house.

Decidedly out of the usual is the placement of the octagon shaped palm house with the wings joined by connecting passages on the estate of Leslie R. Heard on the estate of the late Mrs. F. G. Potts at Bryn Mawr, Pa. It is located just across the lawn from the residence.

Unique and highly pleasing is the octagon shaped palm house with the wings joined by connecting passages on the estate of Leslie R. Heard, a General Motors Executive, Cranford, N. J. The same passage treatment was used on the Mrs. R. J. Reynolds group at Winston-Salem, N. C., or Camel City, as it is now so often called.

New York  Cleveland  Philadelphia  Chicago  Detroit  Denver
Boston  Buffalo  Toronto  Montreal  St. Catharines

For Four Generations Builders of Greenhouses

Lord & Burnham Co.
IRVINGTON, N. Y.

ARCHITECTURE
November, 1931
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**ARCHITECTURE for December**

Claude Bragdon considers a work of architecture to be a work of art only when it embodies the dramatic, the organic, and the schematic. He tells what these are and how to use them, in an interesting article.

New Problems in design of plain wood surfaces by Alfred Berman.

Six superb drawings.

From the open spaces of Texas—a house by Frank J. Forster.

Working Drawing—Revolving Door.

A splendid Portfolio on Parapets.

And Features by

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**ARCHITECTURE**

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