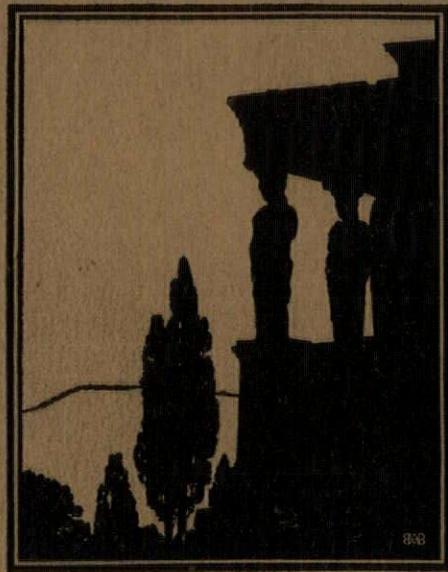


ARCHITECTURE

November 1931



The Waldorf-Astoria Hotel

New York City

Schultze & Weaver, Architects

NINETY ILLUSTRATIONS FROM DRAWINGS AND PHOTOGRAPHS

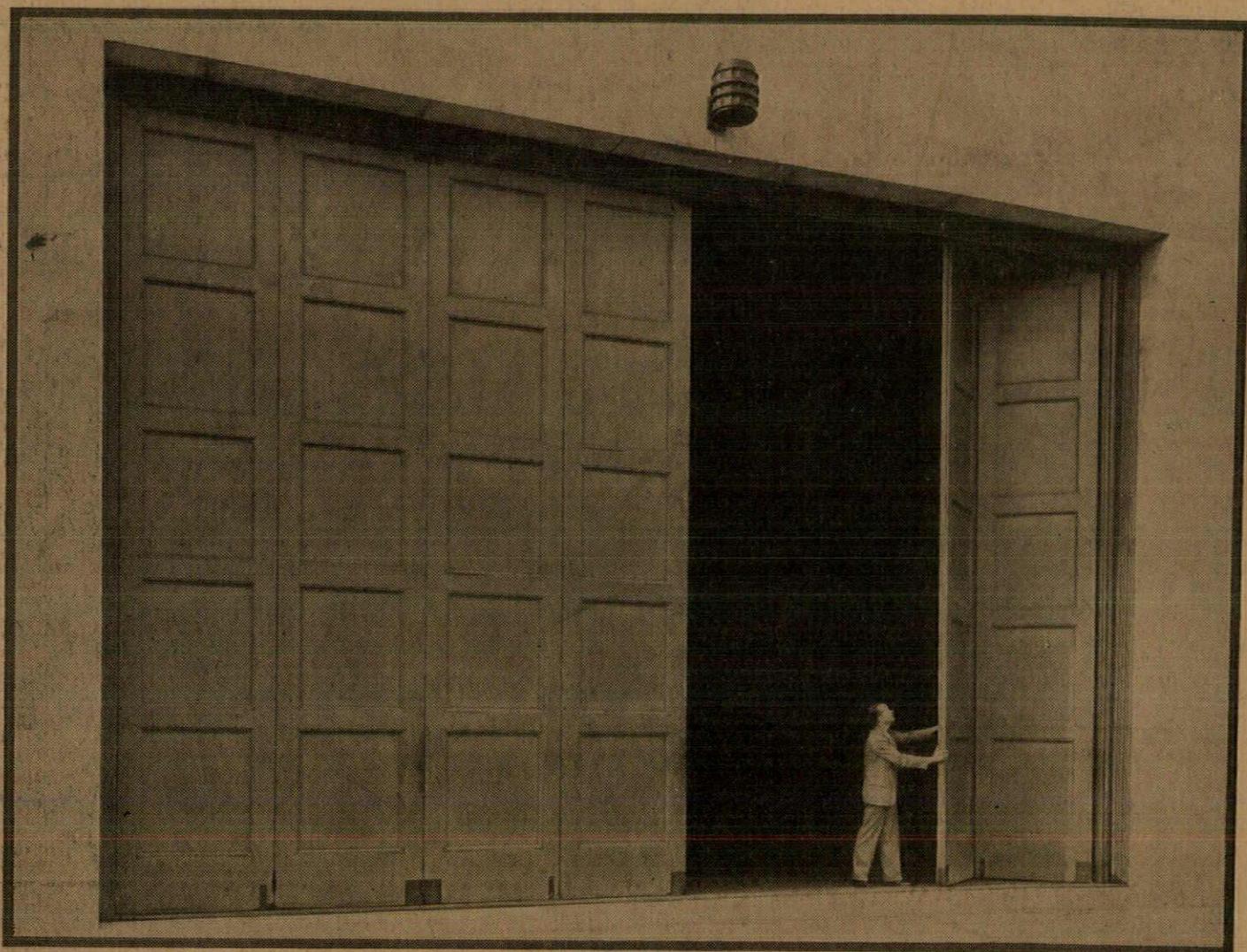
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23 BEDFORD SQ., LONDON



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Architect:
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For
FIREPROOF CONSTRUCTION
Rely on JoneSteel
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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.

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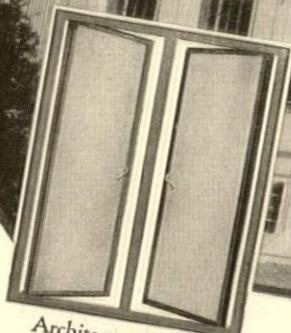
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CHARLES SCRIBNER'S SONS, New York

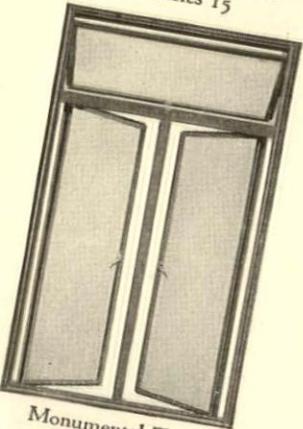
ARCHITECTURE, published by CHARLES SCRIBNER'S SONS, 597 Fifth Avenue, New York, N. Y. November, 1931. Volume LXIV, No. 5. Published monthly on the 28th of the month preceding date of issue. Entered as second-class matter, March 30, 1900, at the Post-Office at New York, N. Y., under the Act of March 2, 1879. Yearly subscription rate to members of the architectural and allied professions, \$5; to all others, \$10.



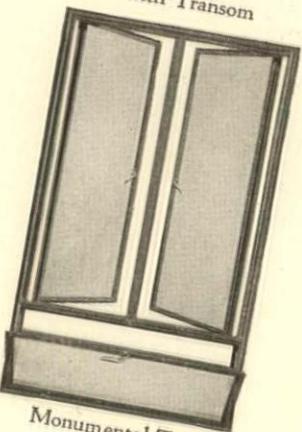
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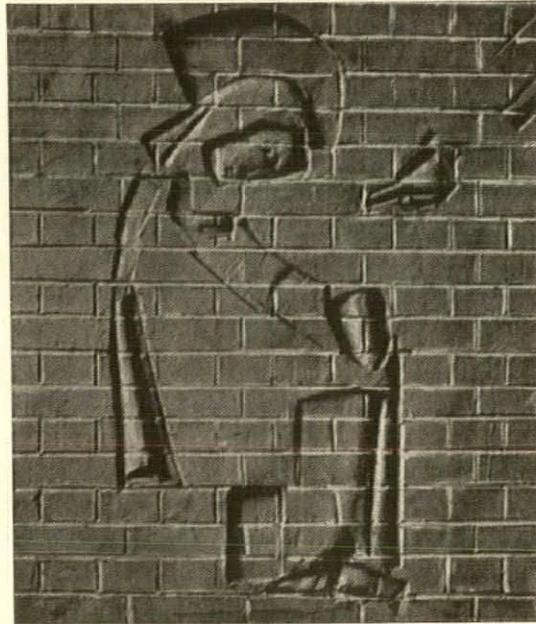
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MODERN ARCHITECTURAL SCULPTURE



*The
Annunciation*



*Karl Knappe,
Sculptor*

Edited by W. Aumonier

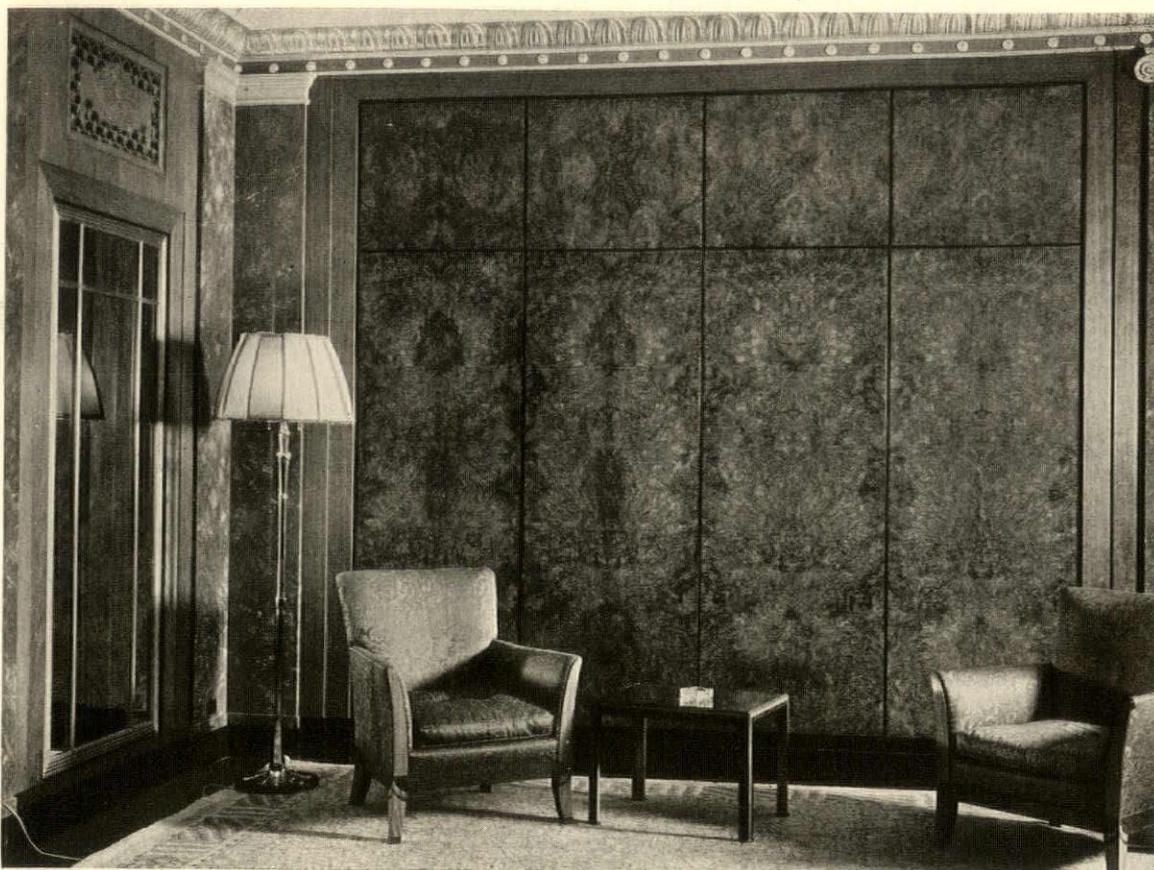
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« Selected for the Waldorf-Astoria »

MURAL AND CEILING DECORATION EXECUTED
BY RAMBUSCH IN THE SCANDINAVIAN DINING
ROOM OF THE NEW WALDORF-ASTORIA HOTEL

SCHULTZE AND WEAVER, ARCHITECTS



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The Waldorf-Astoria

NEW YORK CITY

President's Office

September 16, 1931

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230 Park Avenue,
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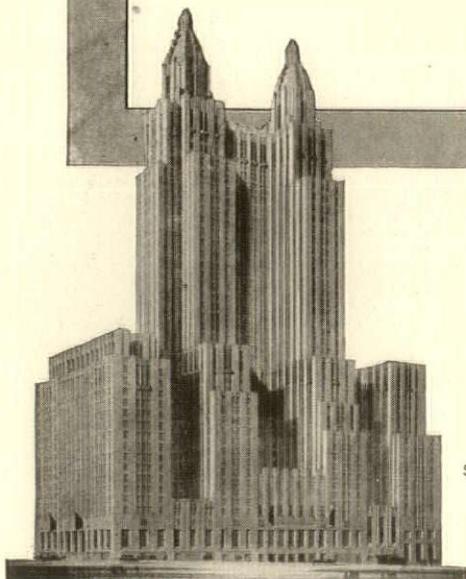
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The UNOFFICIAL PALACE

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.

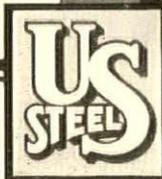
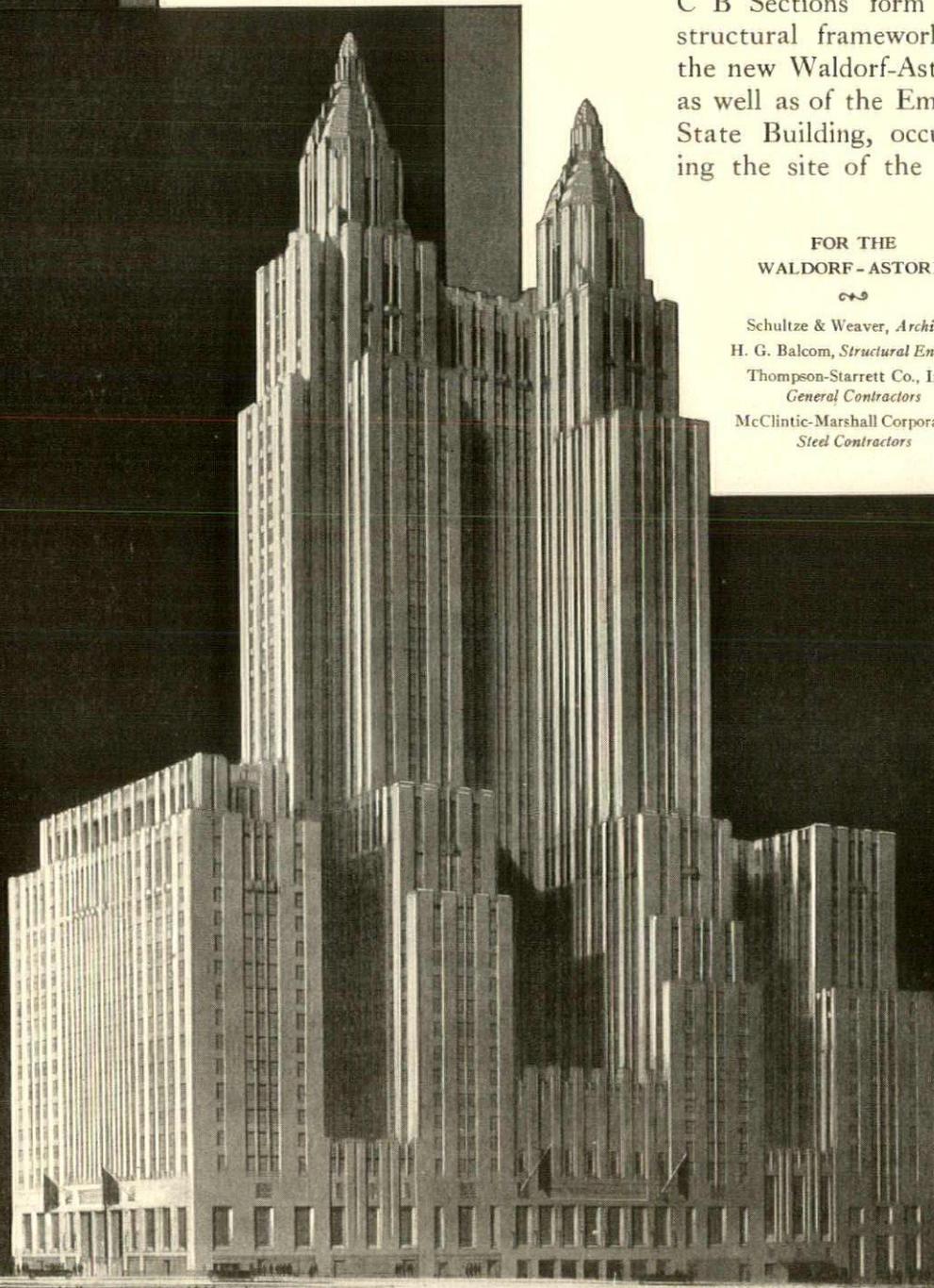
A new and greater Waldorf-Astoria, on Park Avenue between 49th and 50th Streets, will fittingly carry on a great tradition. Its superb architectural beauty and the rare distinction of its interior decoration make of it a veritable palace.

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*
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« Selected for the Waldorf-Astoria »



THE
Waldorf-Astoria

LUCIUS BOOMER, President

Schulze & Weaver, Architects
Thompson-Starrett Co., Inc., Builders
The Waldorf-Astoria, Park and Lexington Avenues
49th and 50th Streets

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

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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.

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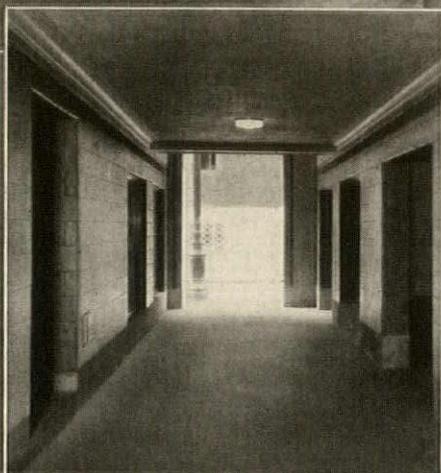
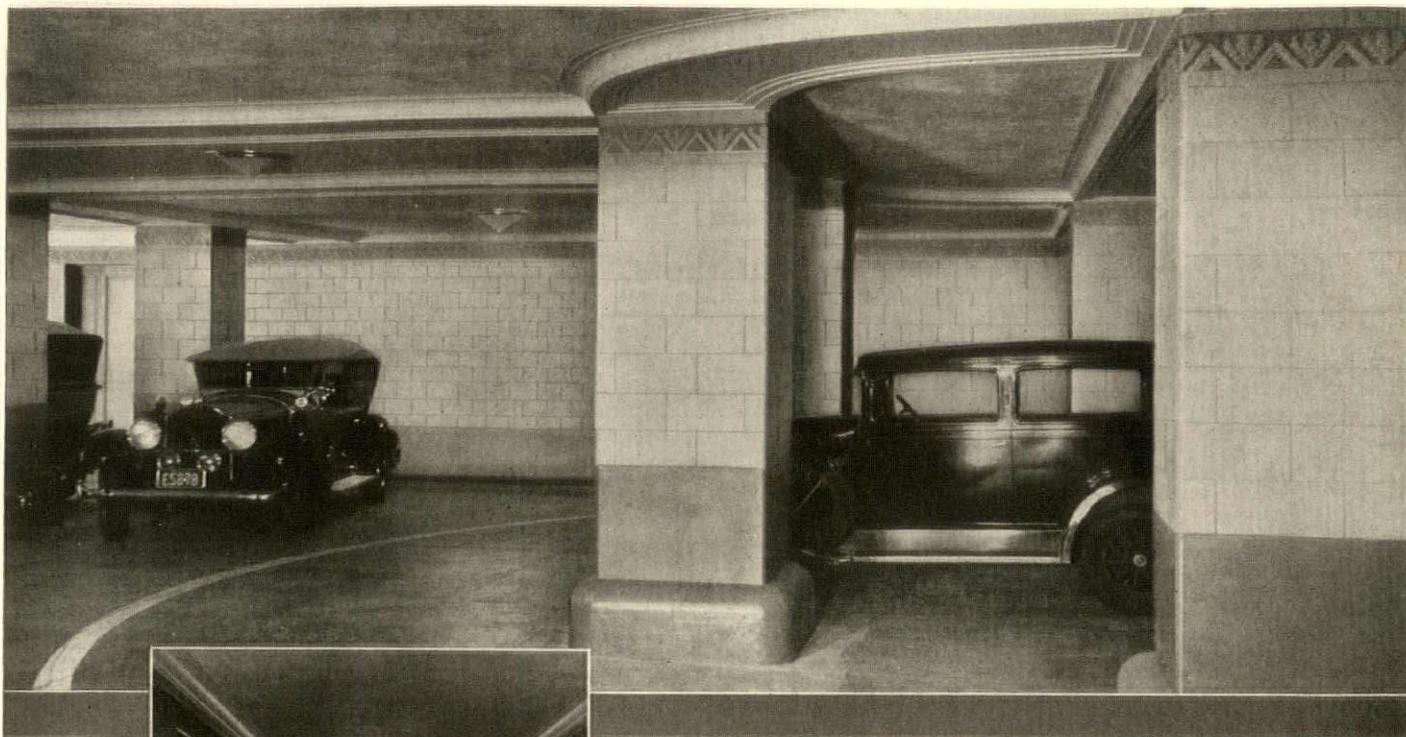
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The Driveway—Waldorf Astoria Hotel—faced with

WALL UNITS of ATLANTIC TERRA COTTA

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.

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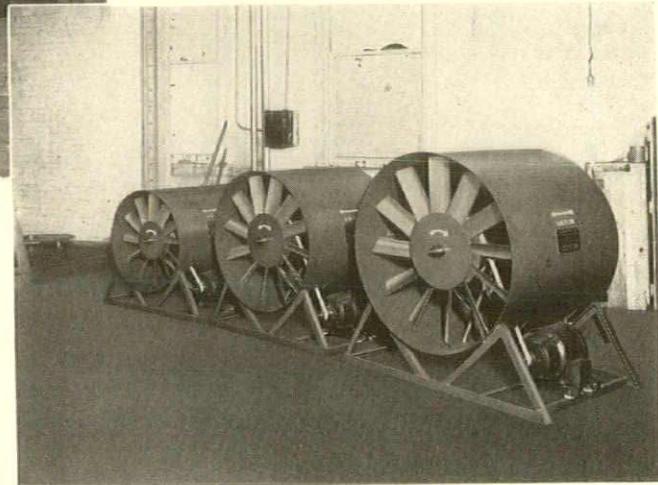
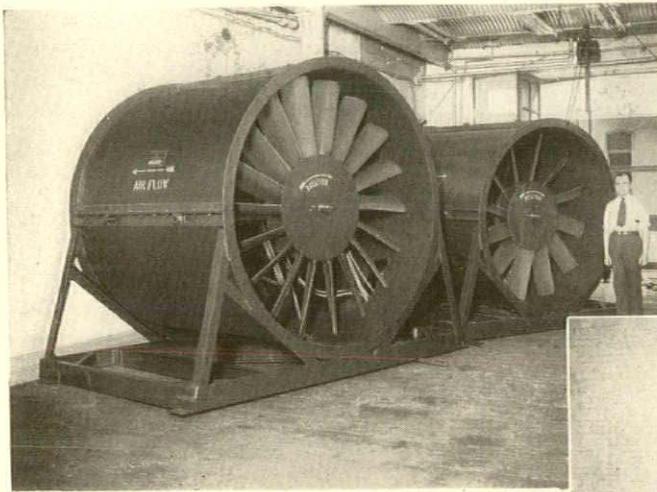
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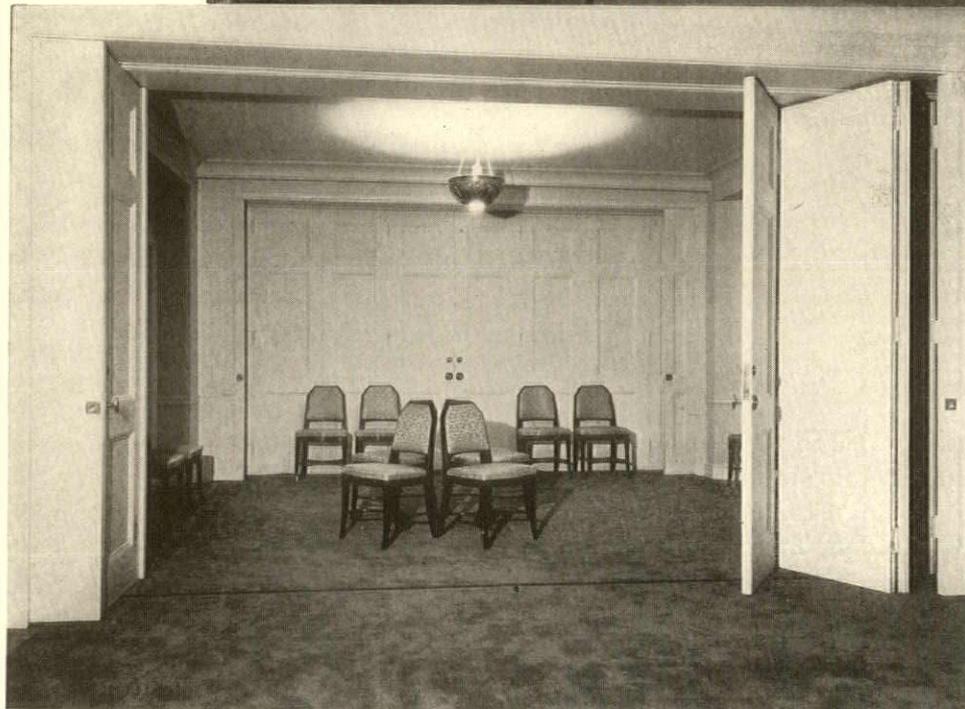
NEW YORK CITY

SLIDING AND FOLDING DOORS

NEW WALDORF-ASTORIA

McCABE EQUIPPED

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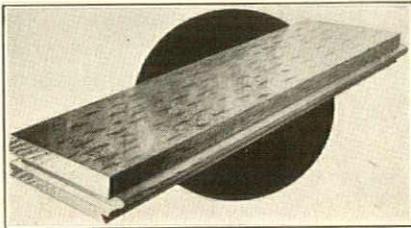
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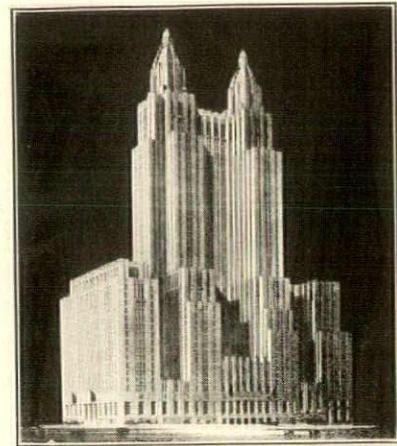
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VIEW OF LOBBY TO GRAND BALLROOM, WALDORF-ASTORIA

Decorative Painting

*in Lobby to Ballroom and Grand Ballroom
Astor Gallery, Jade Room and other Rooms*

Waldorf - Astoria Hotel

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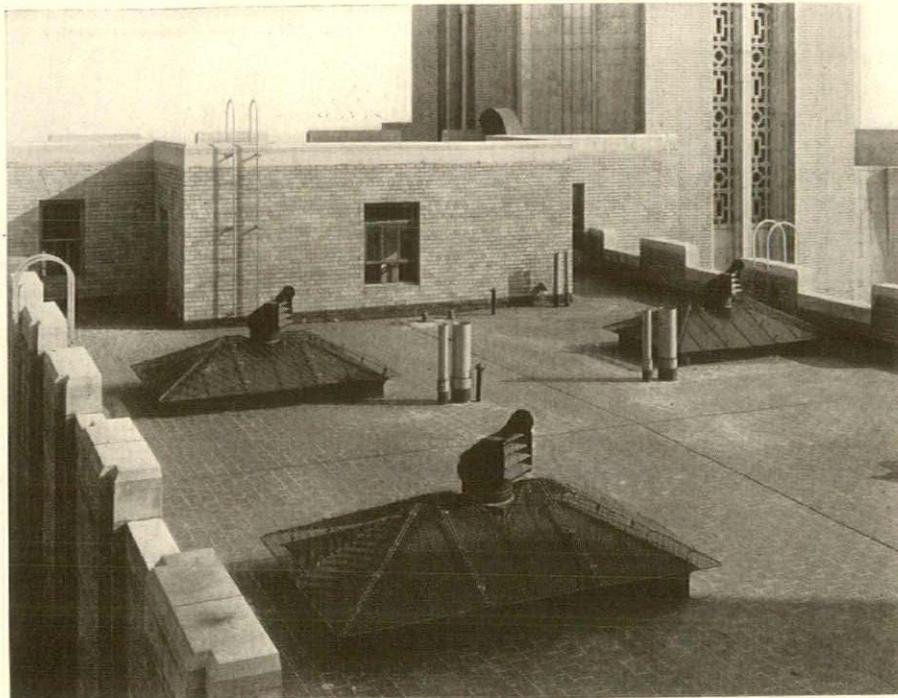
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View of Waldorf-Astoria Roof Showing Swartwout Ventilators
Schultze & Weaver, Architects

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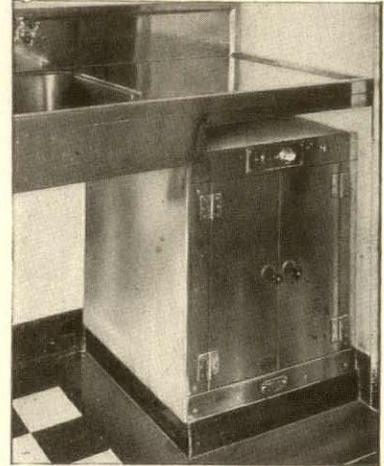
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The Prometheus can't overheat. Shuts off current automatically. Handsome in appearance. Constructed of Monel throughout. Approved by Underwriters.



Prometheus Plate Warmers in Waldorf-Astoria Hotel, New York

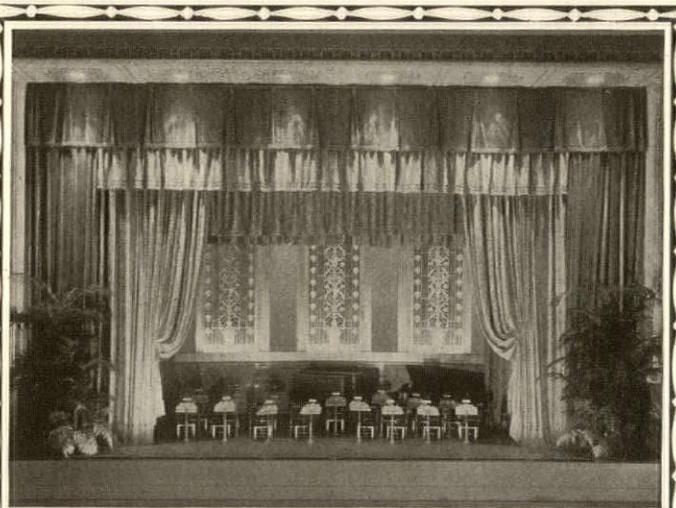
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*A Portion of the Decorative
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New York City*



VIEW OF BALLROOM STAGE

WALDORF-ASTORIA HOTEL

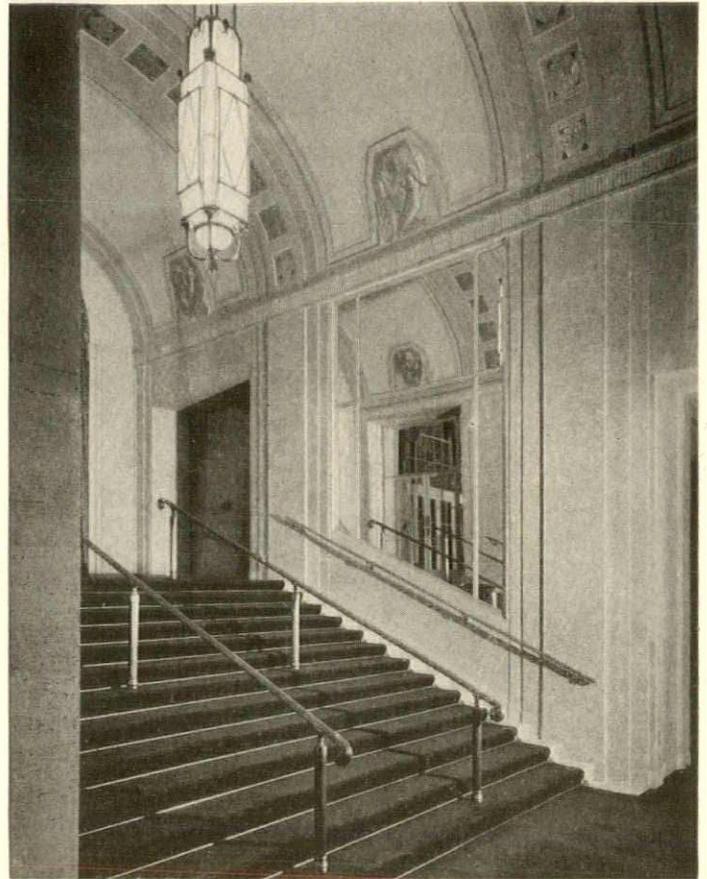
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The Portable Stage, Stage Rigging
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Stage Equipment Specialists for Over 25 Years
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STONE and MARBLE REPRODUCTION



STAIRWAY TO MAIN BALLROOM NEW HOTEL WALDORF-ASTORIA

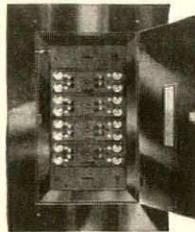
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It is our desire and hope that architects and contractors in visiting and examining this splendid public building will familiarize themselves with our work.

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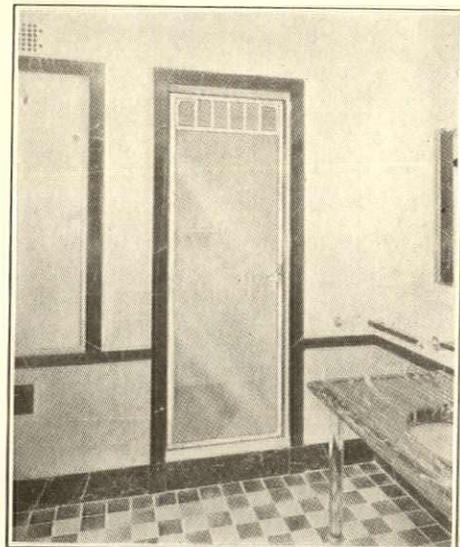
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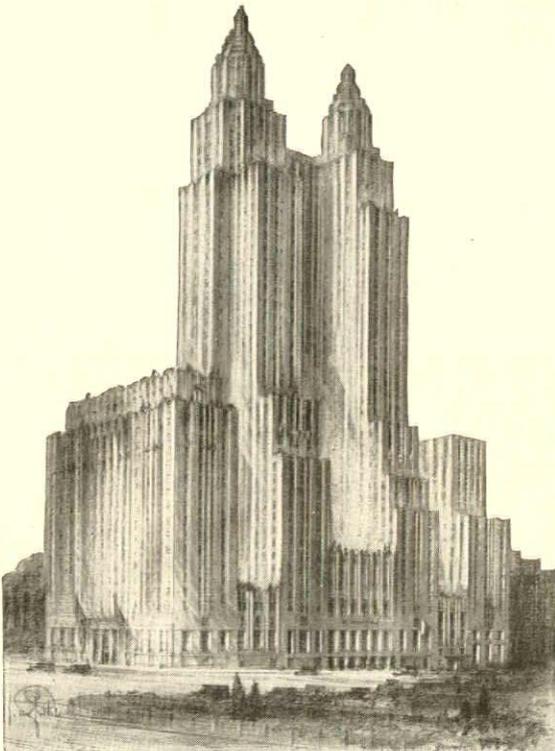


Courtesy American Historical Society

© Brown Bros., Photo.

Some of the more important guests at The Bradley Martin's famous ball held in the Grand Crystal Ballroom of the Waldorf-Astoria in 1896

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.

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Architects—Schultze & Weaver
Engineer—Clyde R. Place
Heating Contractors—Thompson-Starrett Company

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.

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A COMPETITION FOR A NATIONAL MEMORIAL

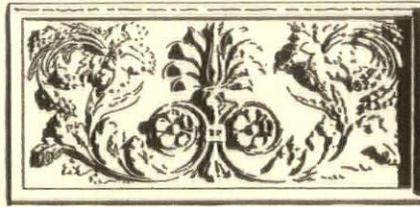
FROM the office of the Quartermaster General comes the programme of a competition for a "Monument to the Memory of the First Permanent Settlement of the West at Harrodsburg, Kentucky."

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 Quartermaster 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. Hoopinger, Executive 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. Hoopinger 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 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 \$250,000,000 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 fulfil 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 observer may 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 21)

Still another Tribute to JACQUES BODART, Inc.

B

You are cordially invited to our Madison Avenue showrooms. Purchases may be made through the trade only.



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. ✦ ✦ ✦

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THE BULLETIN - BOARD *Continued*

model bungalow which will be a part of the exhibit. A total of \$700 in prizes has been offered 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.

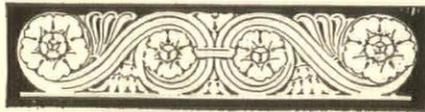
DESIGN⁺ IN INDUSTRY

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 its 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 *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



off of corners of yards is permitted in certain cases; a change in the requirements for windows admitting standard types of casements; penthouses 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.

ARCHITECTURE

REG. U. S. PAT. OFFICE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. LXIV, NO. 5

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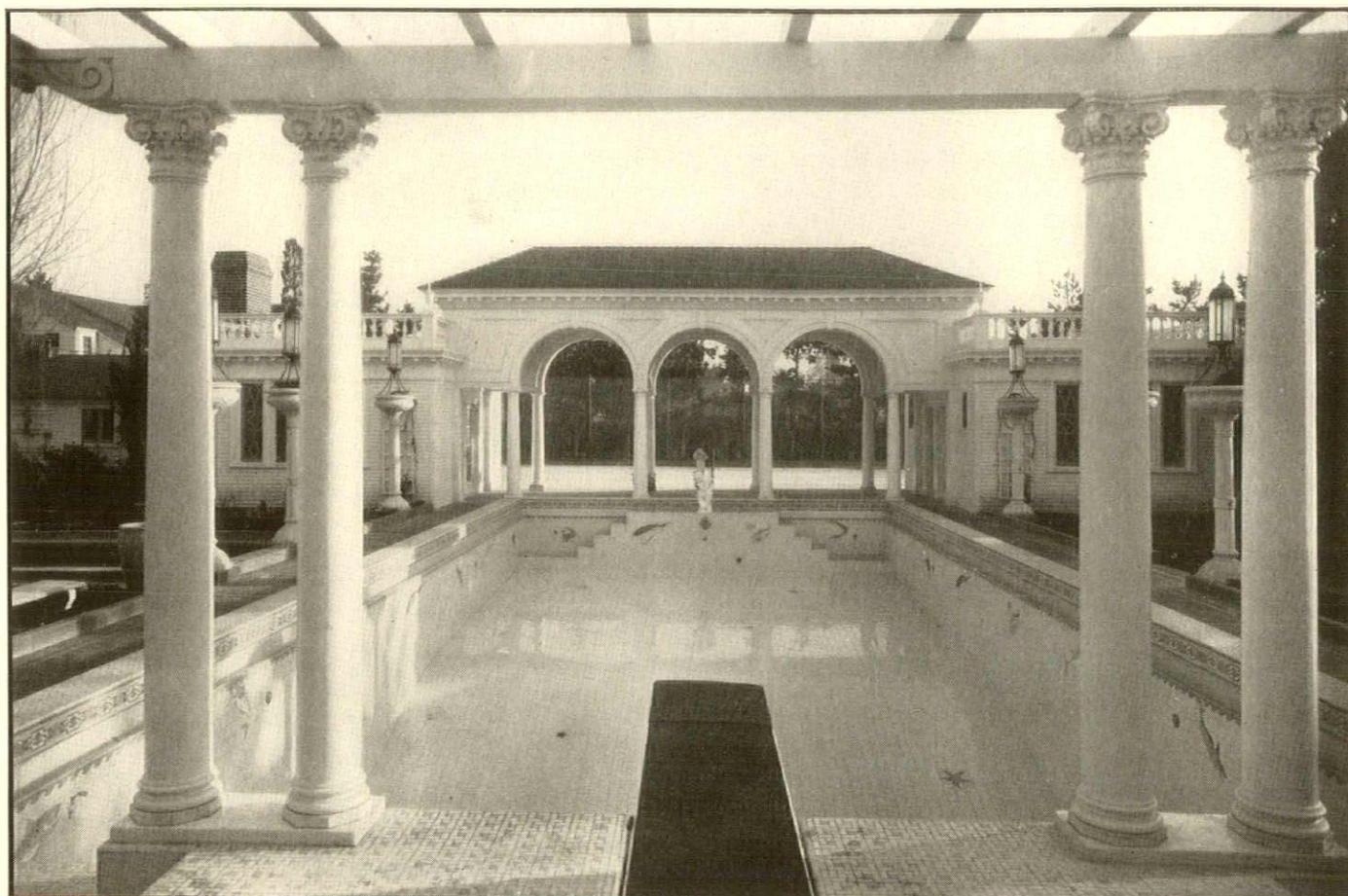
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The private pool of Mr. Max Straus, Beverly Hills, California. Sterilized with a Wallace & Tiernan chlorinator

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"SWIM IN DRINKING WATER"

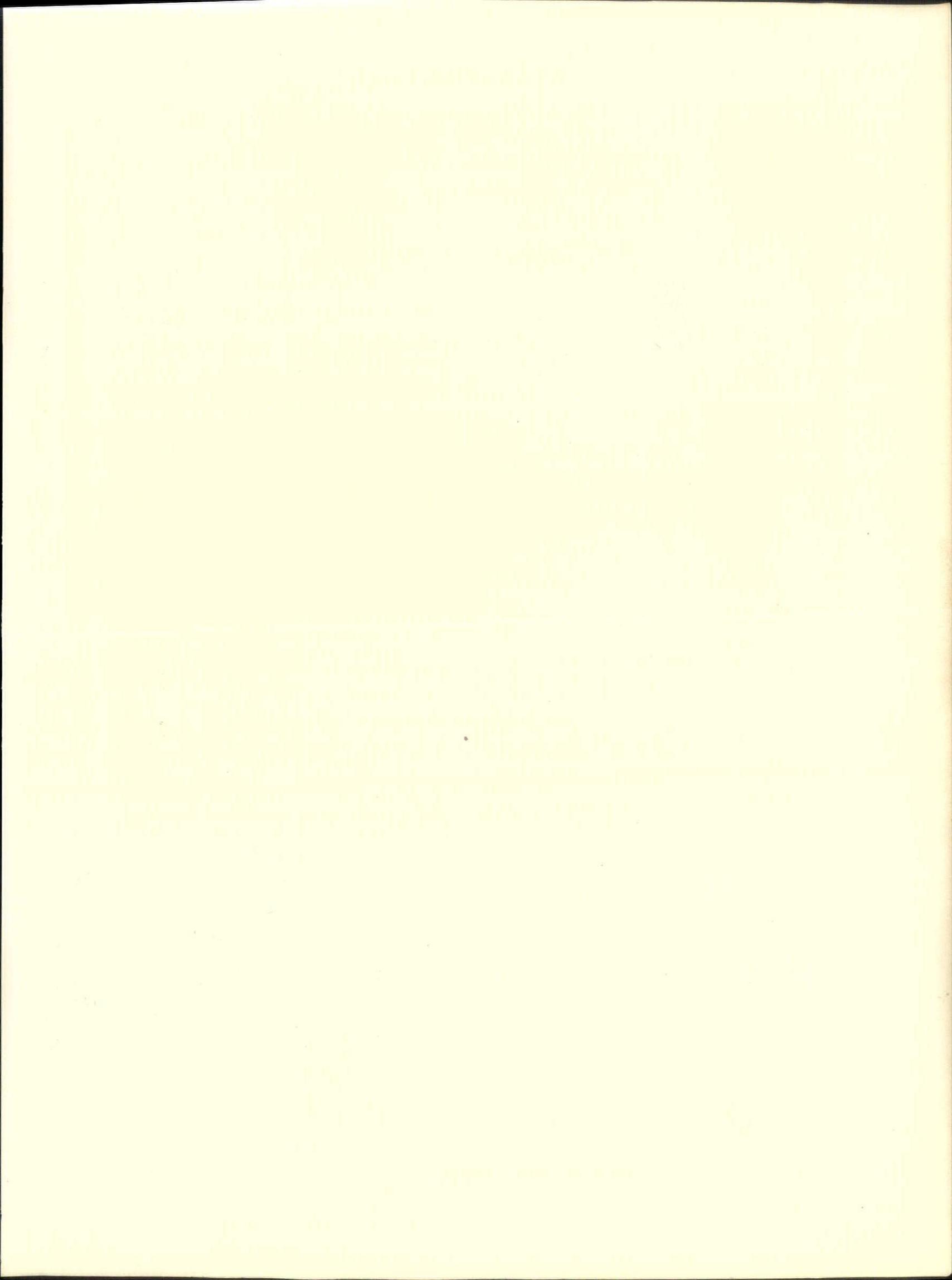
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Photograph by Richard Averill Smith

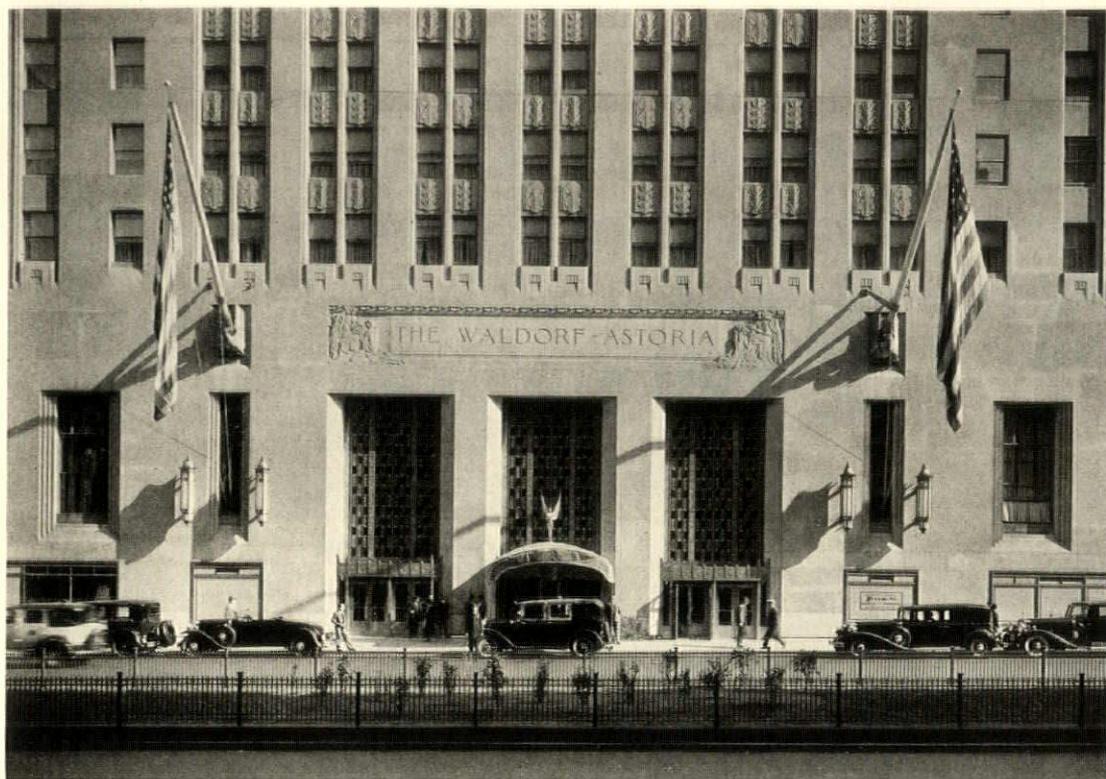
A view of the Waldorf from Park Avenue, with St. Bartholomew's in the foreground and the New York Central Building closing the Avenue beyond

ARCHITECTURE

❖ VOLUME LXIV

NOVEMBER 1931

NUMBER 5 ❖



Photograph by Richard Averill Smith

The Waldorf-Astoria Hotel

SCHULTZE & WEAVER, ARCHITECTS

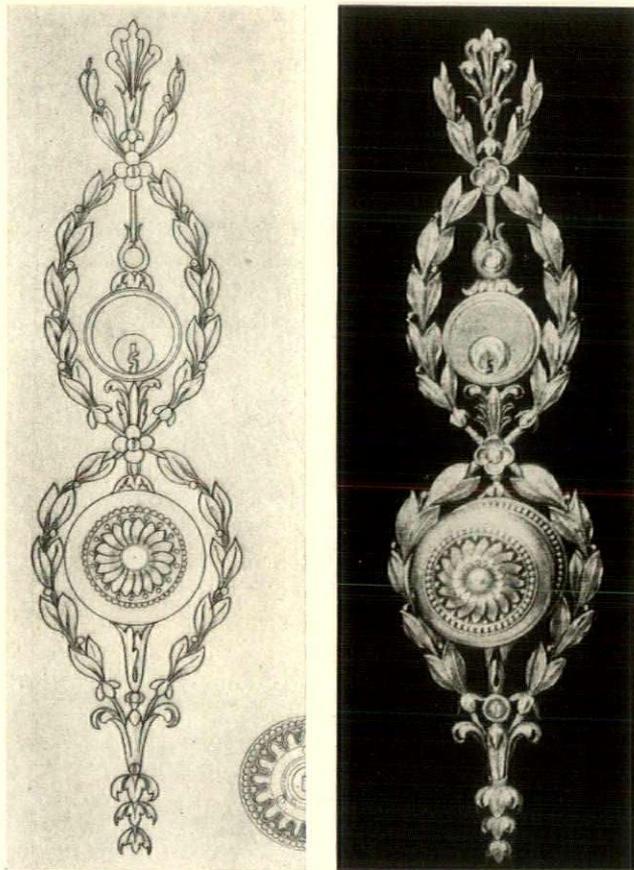
By Leonard Schultze

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 fur-

ther 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



The architects' drawing of a piece of hardware—a corridor escutcheon executed by the Russell & Erwin Manufacturing Company of New York. This is just one small instance of how far the architects carried their design of details

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 unremitting 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 & Willson; 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.

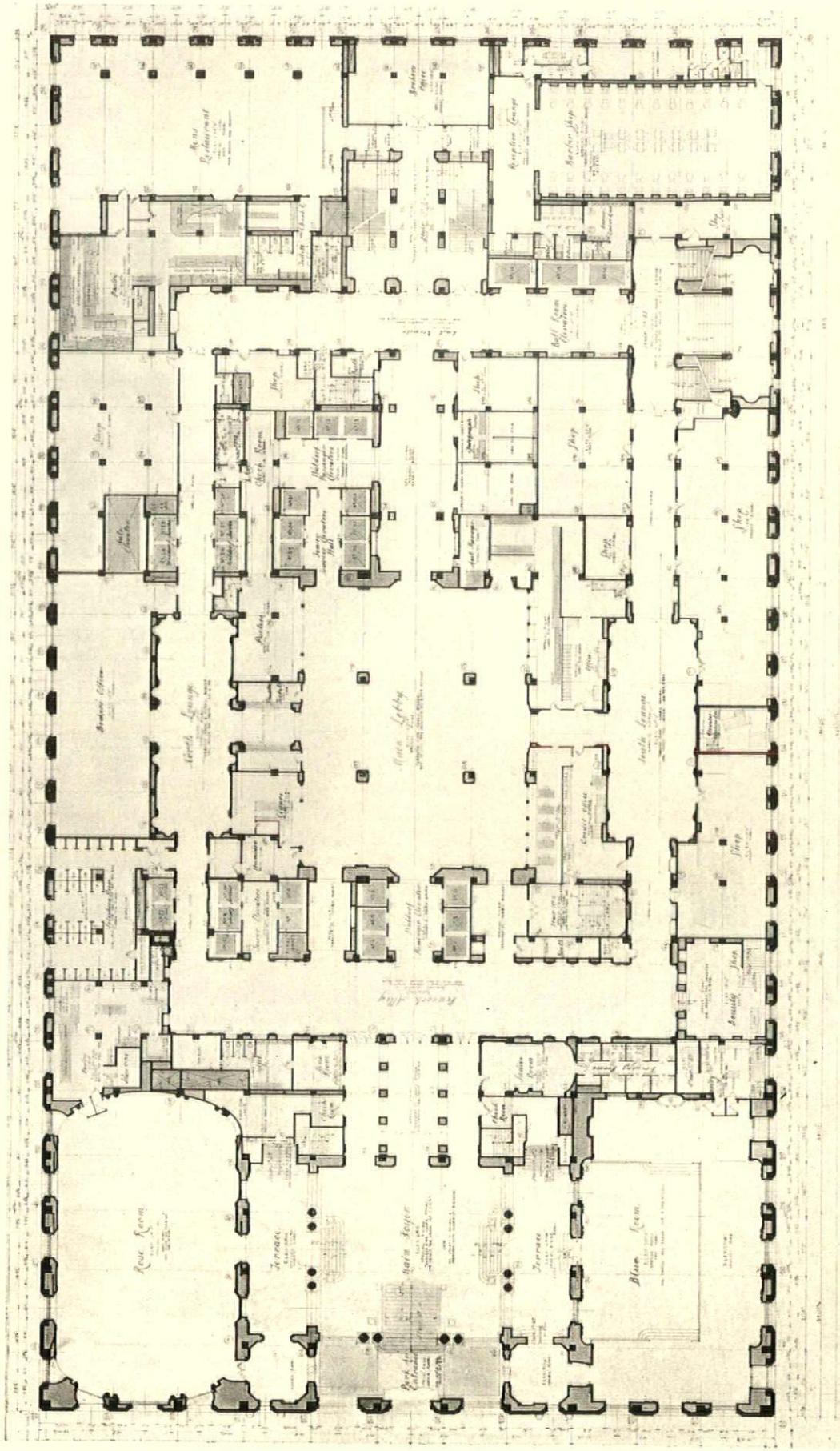
I wish I could mention in these pages the hundreds of individuals responsible, each in his own part, for the correlation and satisfactory completion of this building. That, of course, is impossible, but I could not allow to pass this opportunity of mentioning at least some of them.

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.

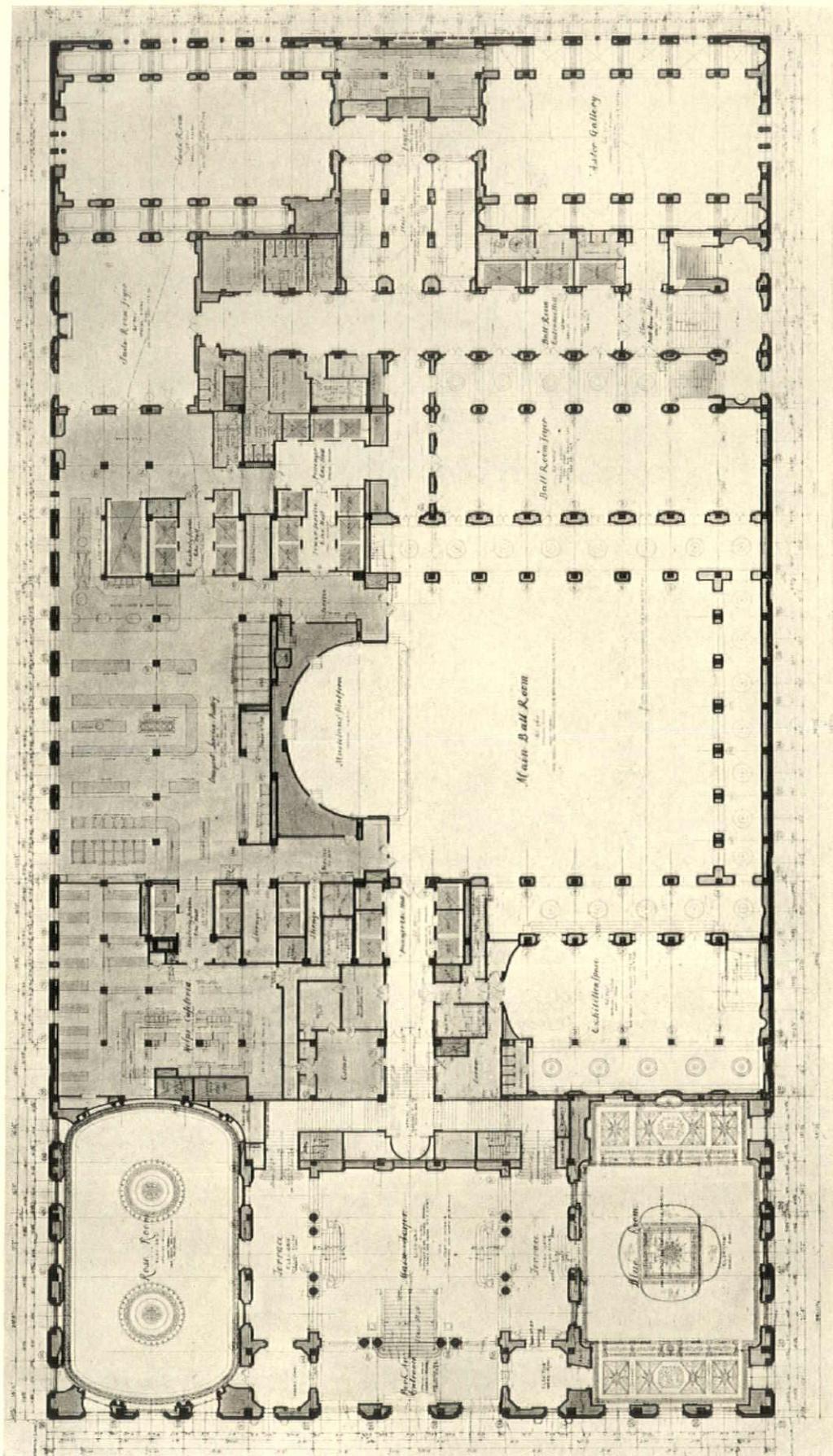


One of the necessities—not necessarily æsthetic, but most assuredly prac-

tical—a kitchen. The main kitchens are located on the second floor of the Waldorf

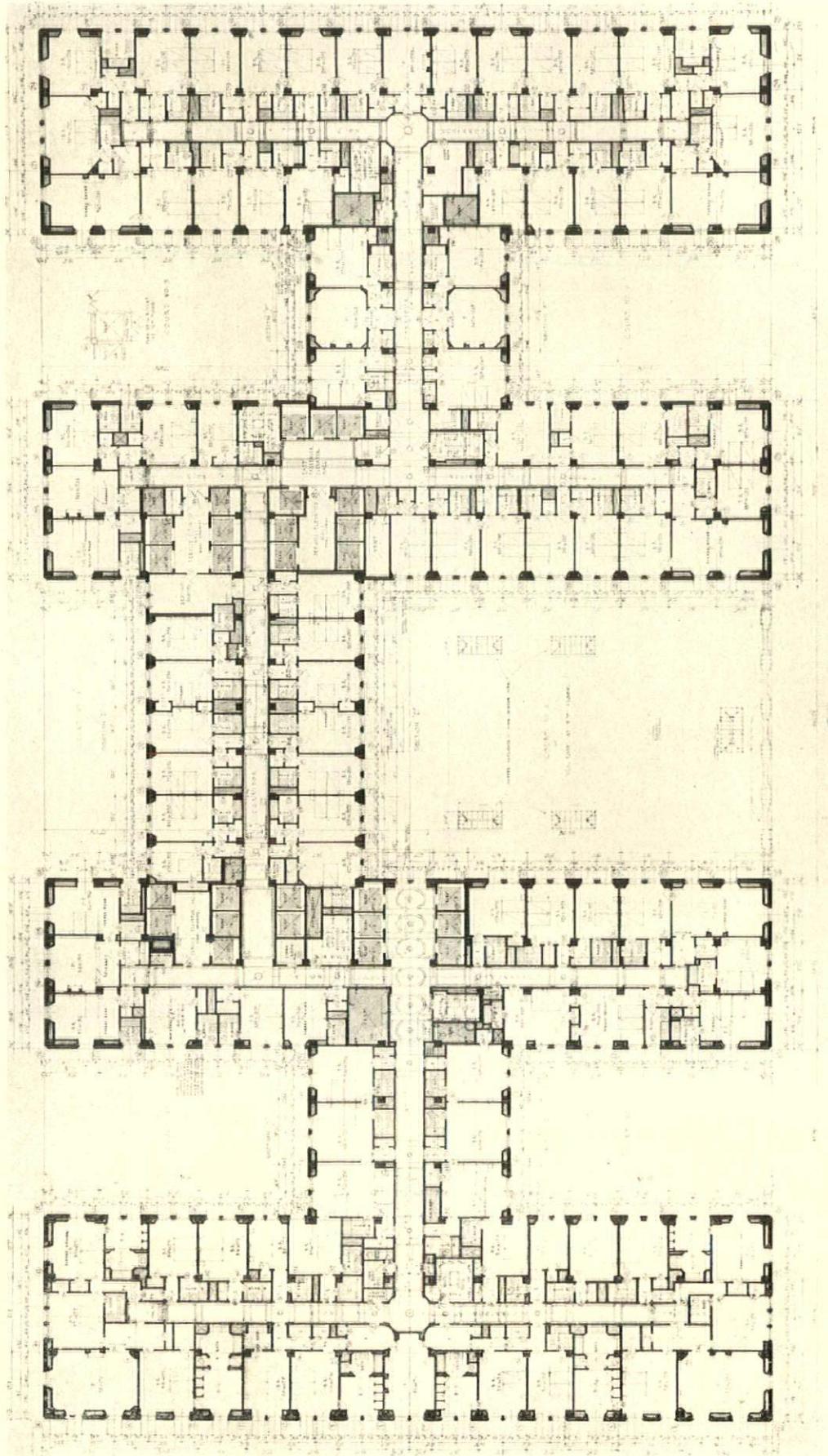


The main floor plan, raised somewhat above the level of the Park Avenue entrance, and reached therefrom by an inside stairway as shown at the left centre. This plan makes clear the fact that practically the whole main floor is readily accessible in any part by the public and guests. Shops have the advantage 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

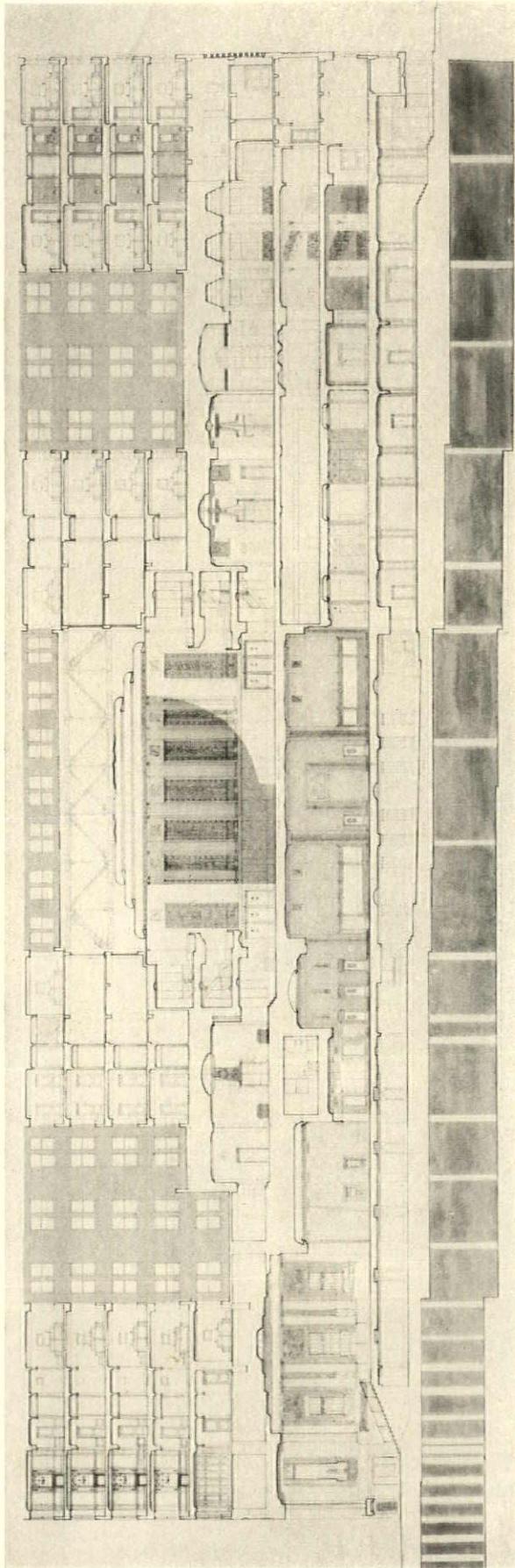


The ballroom floor, which is the third floor, the Main Ballroom extending up through three stories, as indicated in the section on another page. The Main Ballroom, together with its foyers and the Jade Room and Astor Gallery on the Lexington Avenue end, gives an amount of space for social events or exhibition purposes not hitherto available in this country

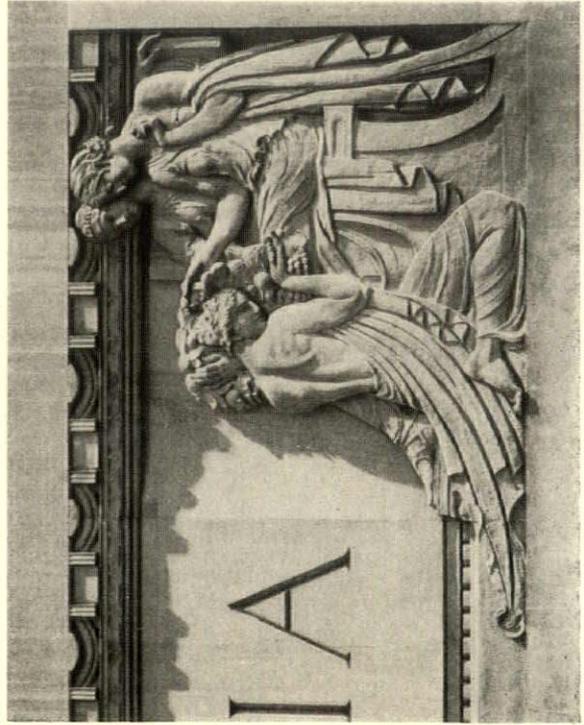
◀ ARCHITECTURE ▶



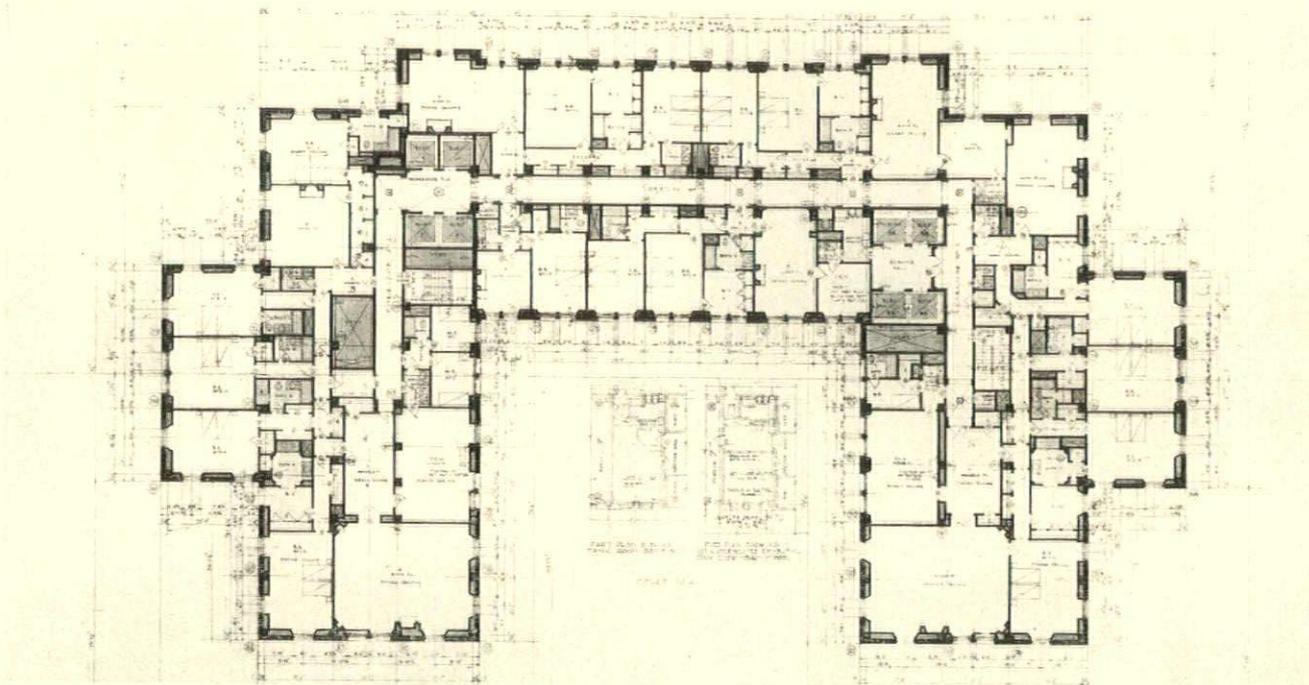
A typical bedroom floor, indicating the scheme by which all rooms are outside rooms, either on one of the four bordering streets or upon a broad court



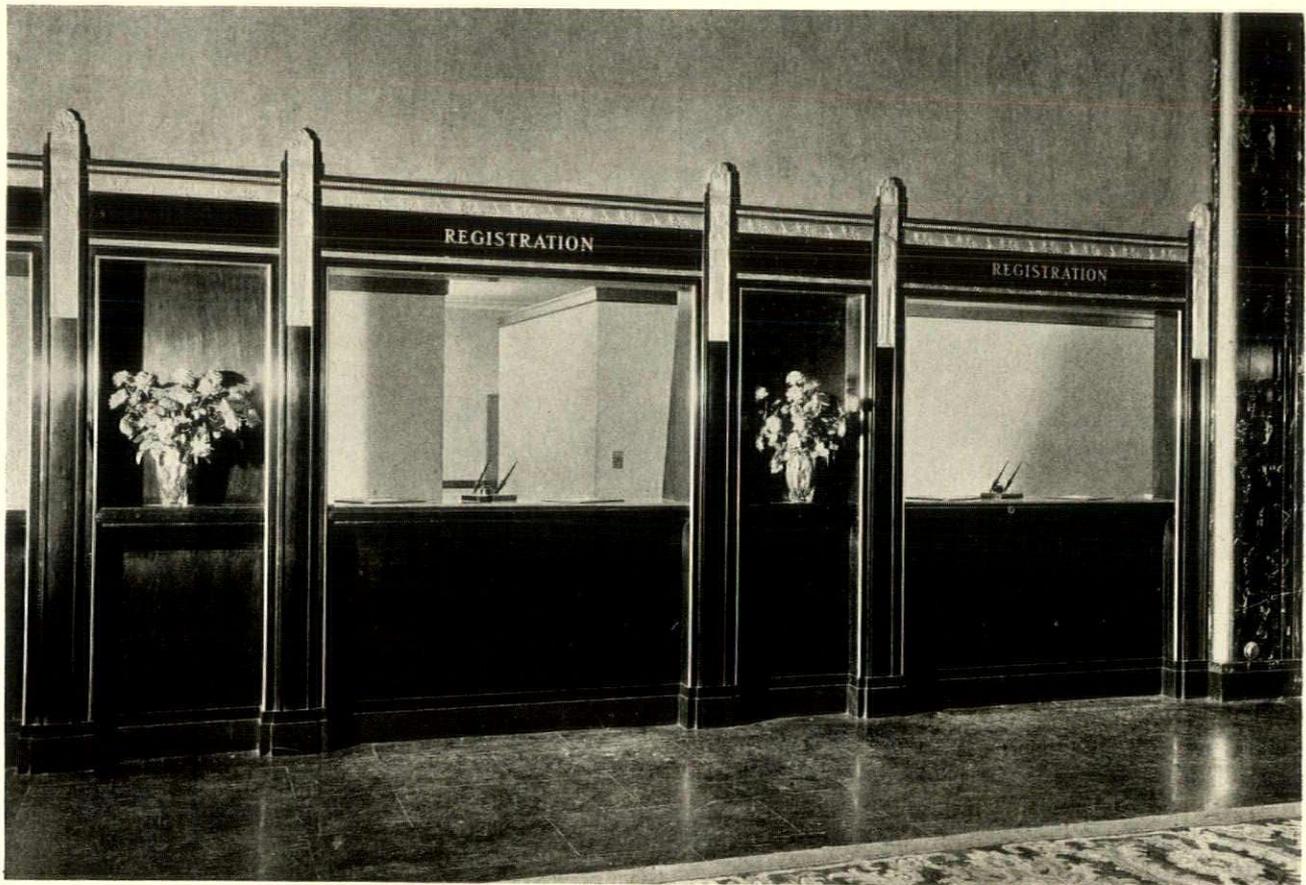
Longitudinal section extending from the varying levels of the New York Central Railroad tracks through a few of the main lower floors. The relation of the Main Ballroom is clearly indicated. The truss over the proscenium arch is 90 feet long by 35 feet high and weighs 316 tons. An entrance driveway extends 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

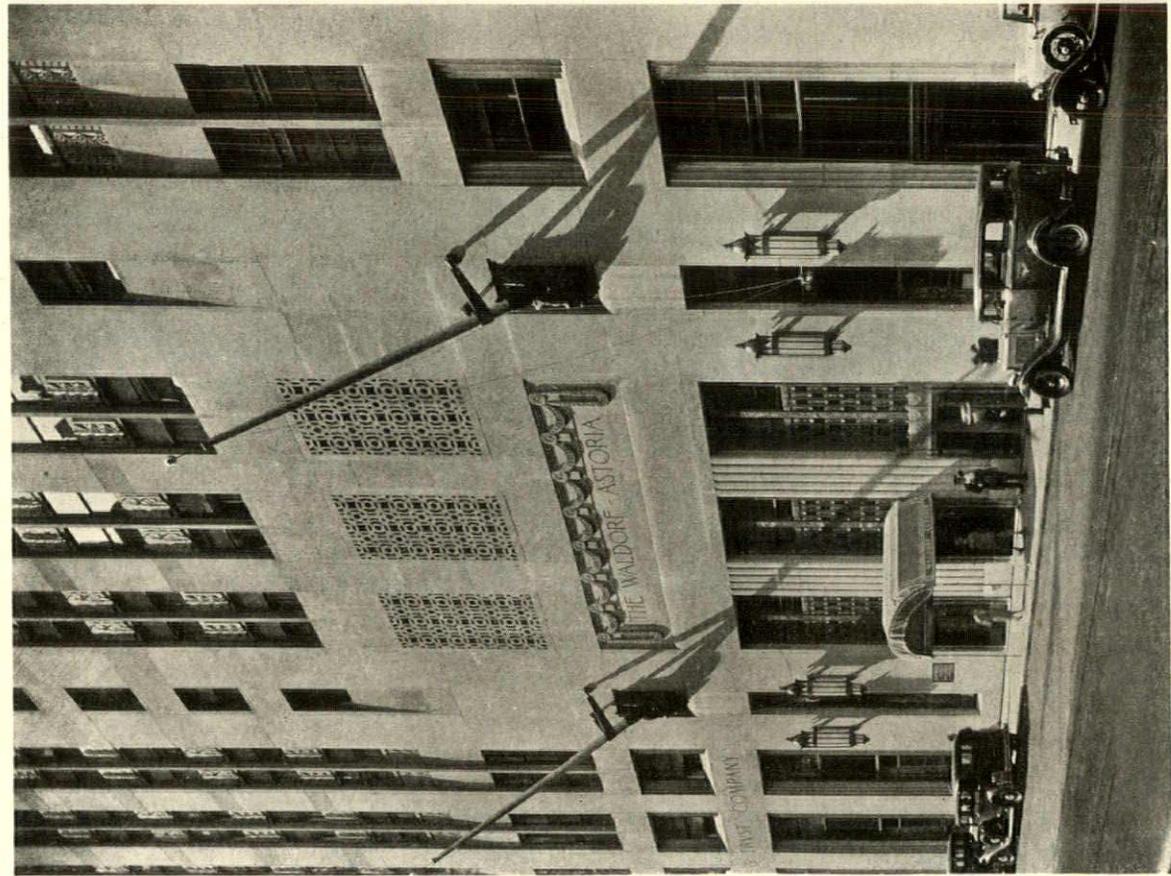


Photograph by Richard Averill Smith

A detail of the registration desks in the Main Lobby. The counter screen is of ebony trimmed with silver bronze

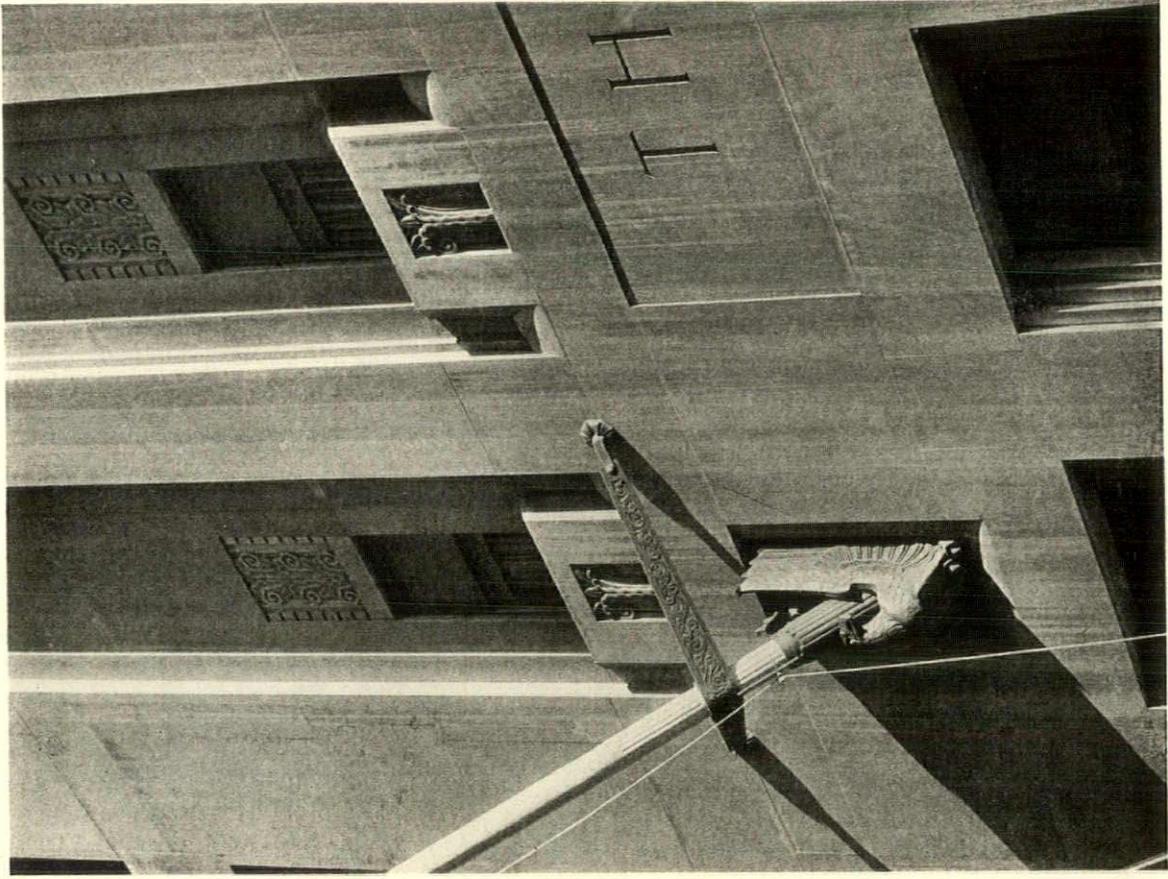


The Waldorf as seen from a high vantage point on Park Avenue, looking north. The photograph makes quite clear the openness of the plan, giving outside light to all rooms



Photographs by Richard Averill Smith

Lexington Avenue entrance. The stone grilles above the name panel are fresh-air intakes

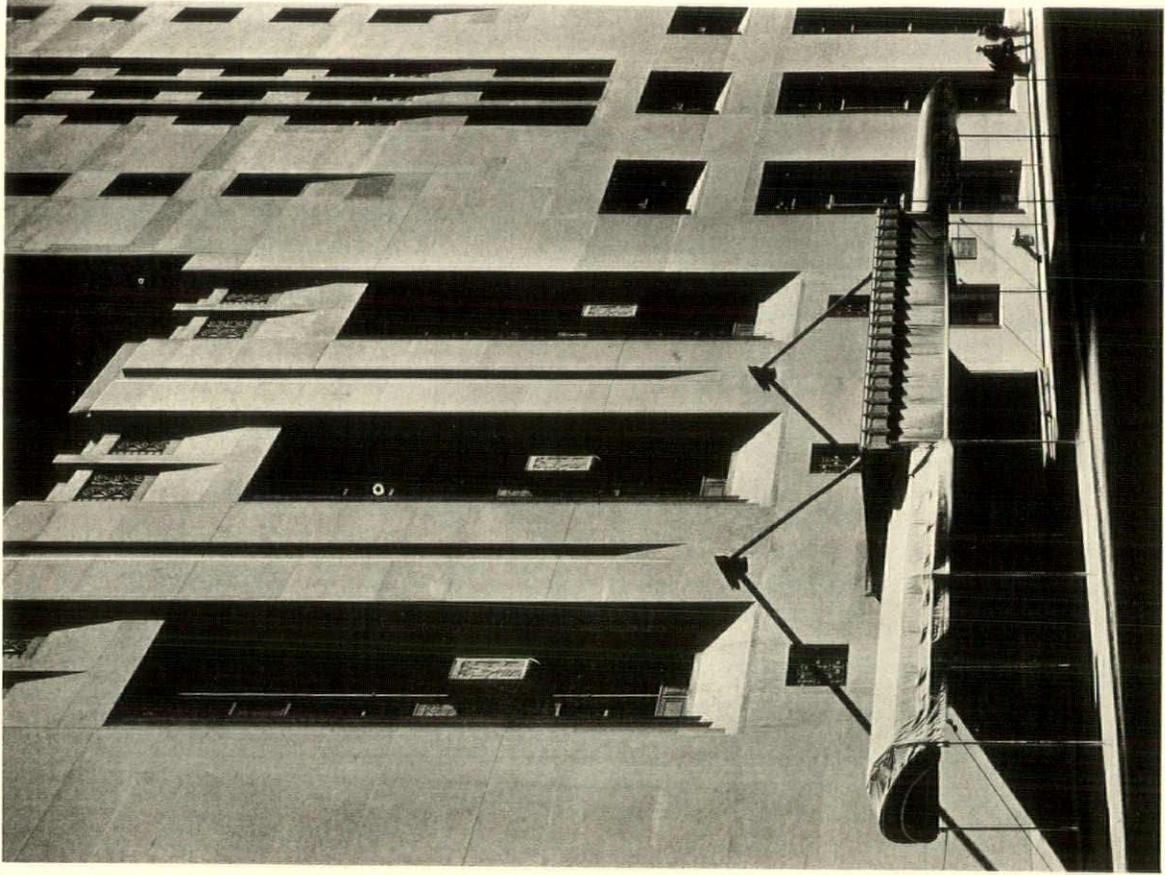


Detail of the flagpole-holder on the Forty-ninth Street façade. Models for this and for the stone panels were made by Maxfield Keck

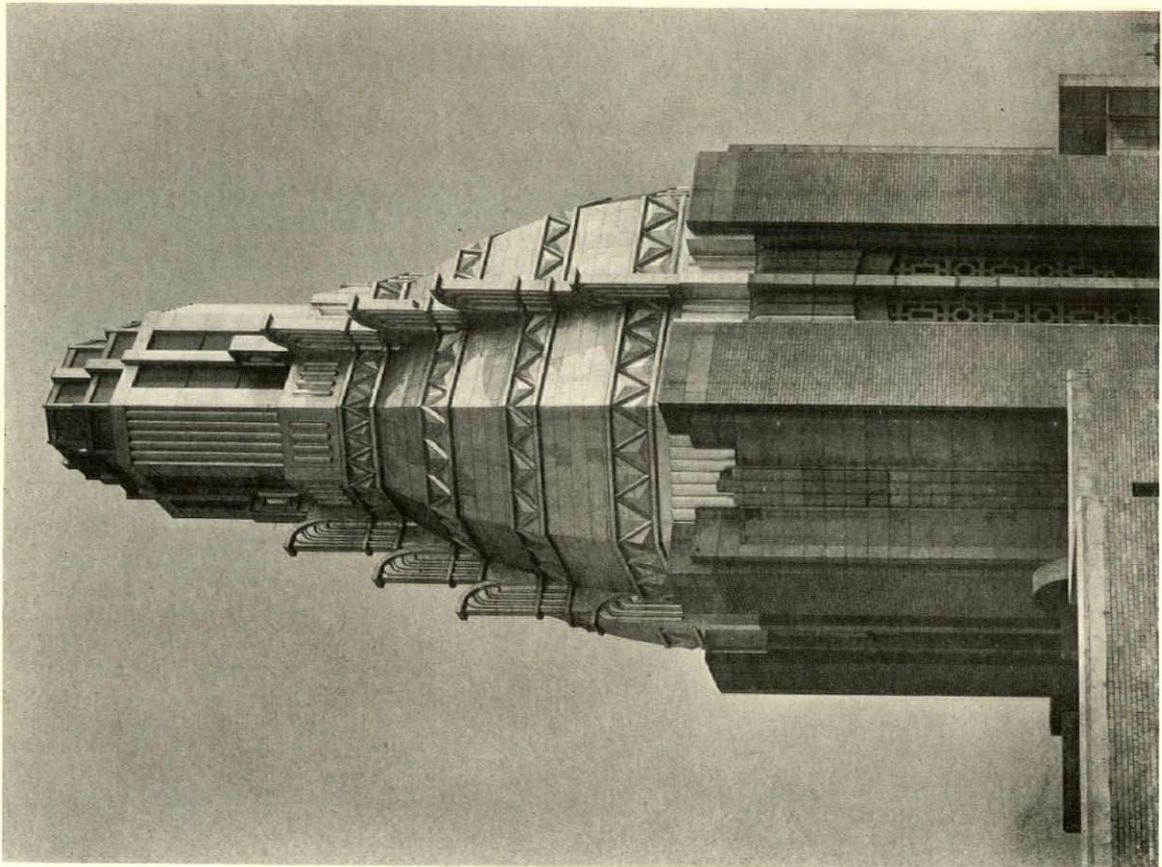


Photograph by Richard Averill Smith

Looking directly up the Fiftieth Street façade. Throughout the exterior of the hotel, the materials used are granite, stone, and brick



The Forty-ninth Street entrance to the Ballroom
Photographs by Richard Averill Smith

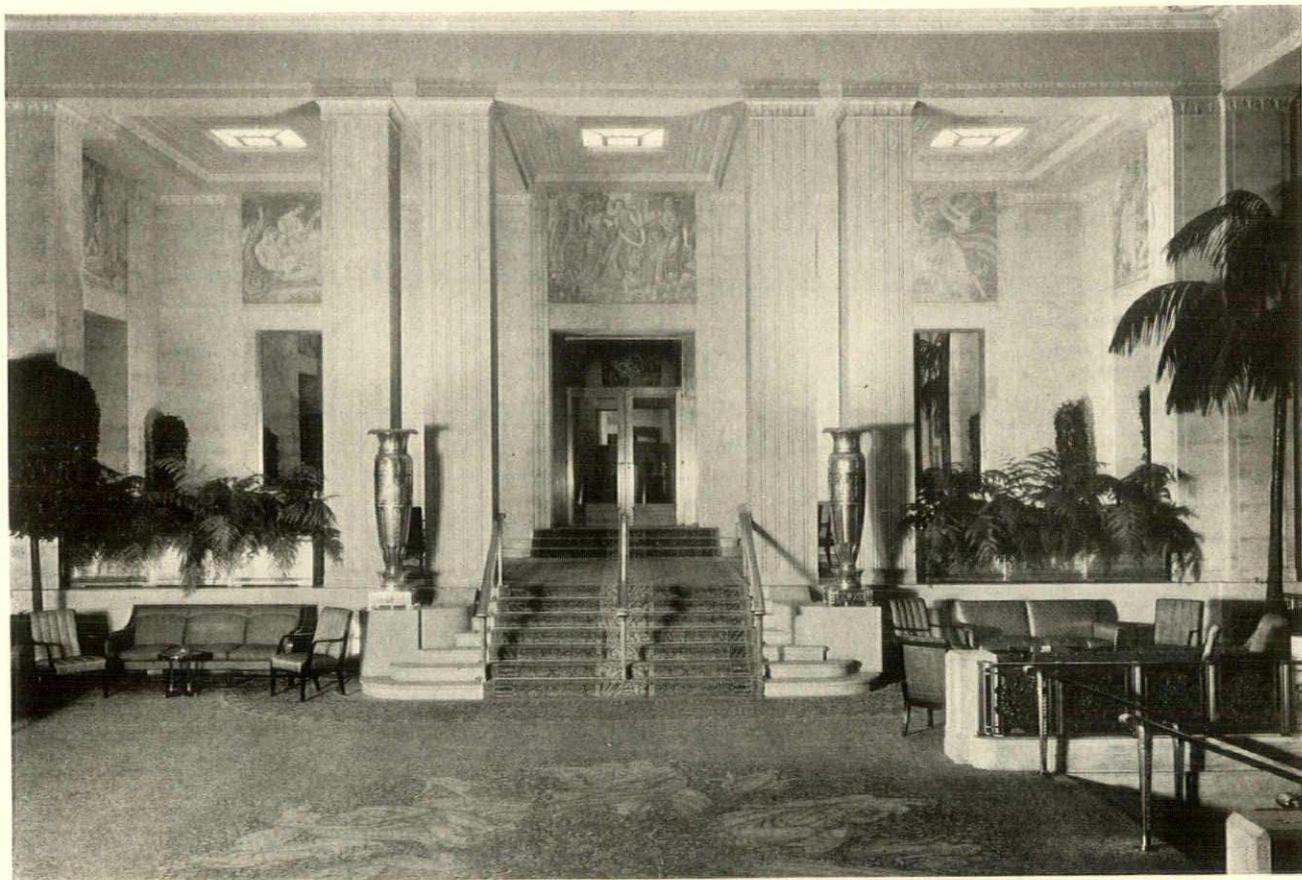


Detail of the top of a tower



Photograph by Richard Averill Smith

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

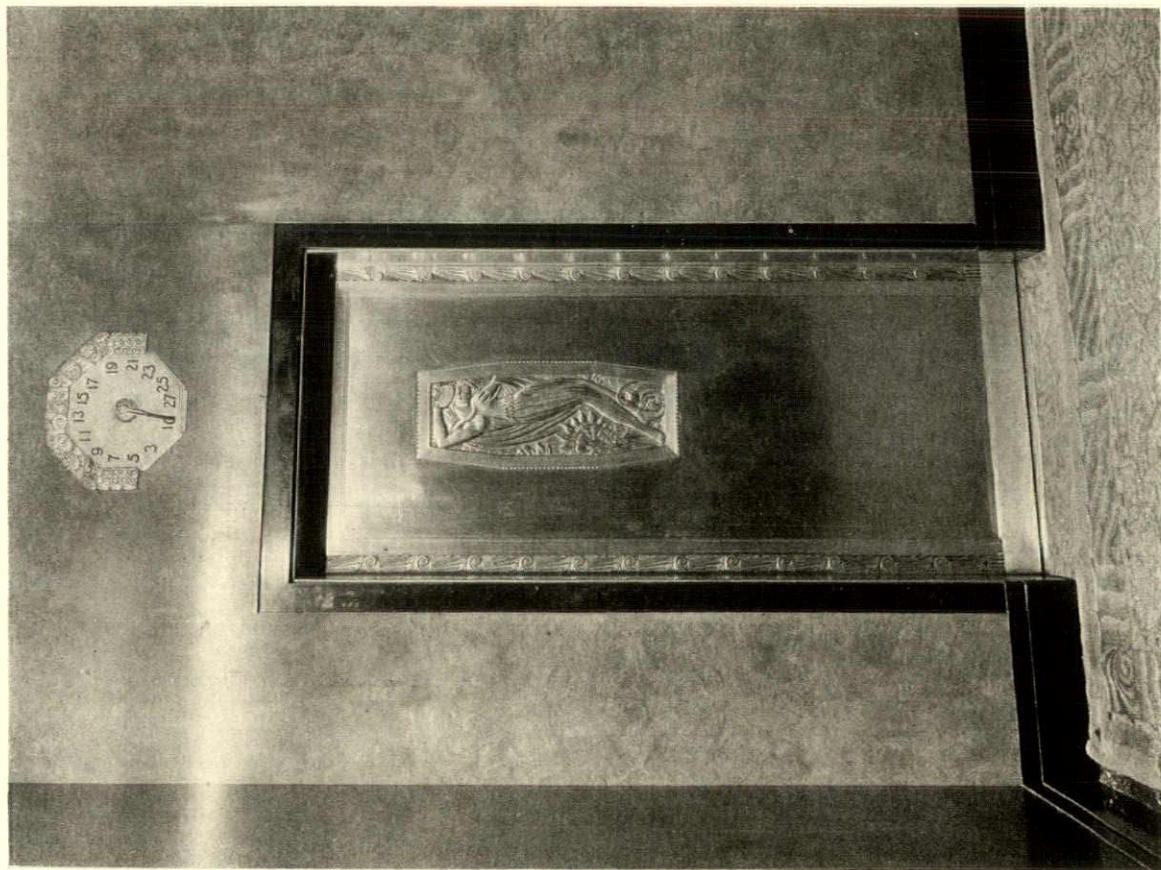


Photographs by Richard Averill Smith



Photograph by Richard Averill Smith

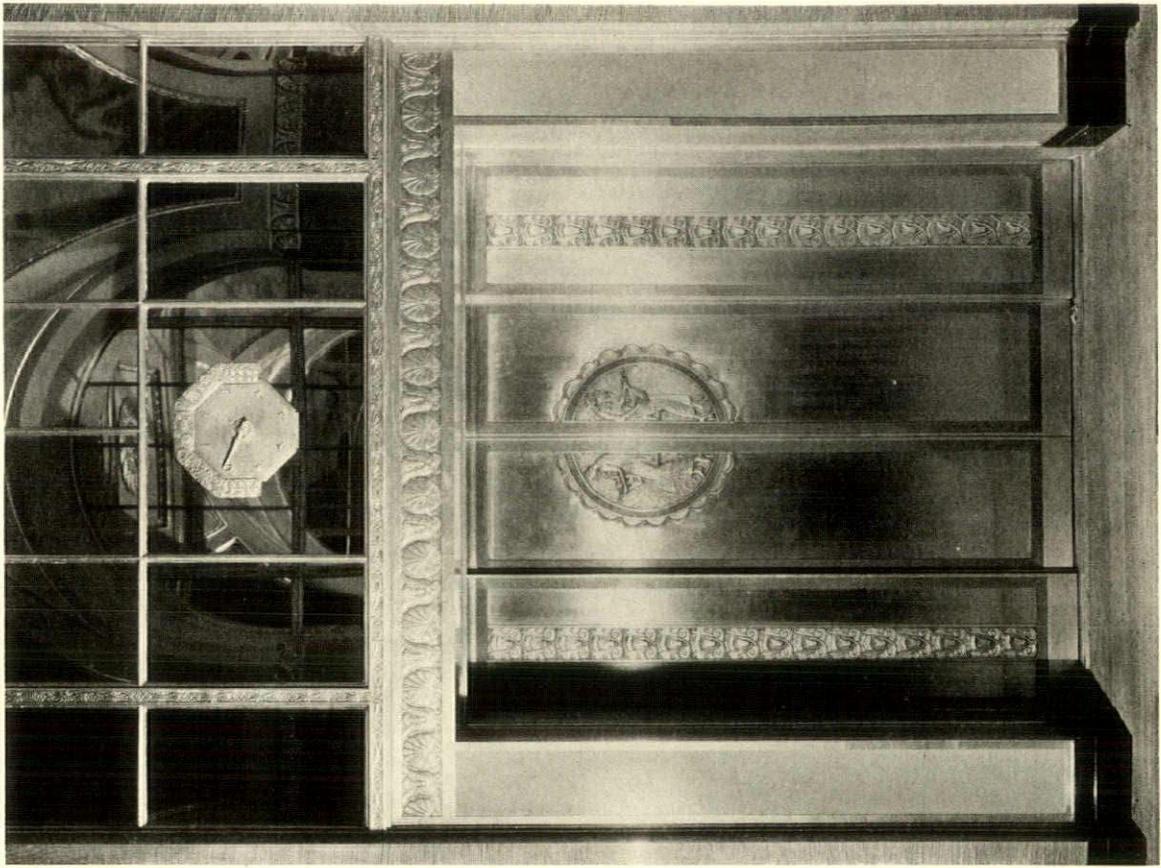
A detail of the centre of the Main Lobby. At left and right along the far wall are the various desks for theatre tickets, cigars, transportation, porter, etc. The columns are of a black and gold marble; the walls, panelled in ebony and Oregon maple



Door of one of the west elevators, at the first-floor landing

The panels are from cartoons by Louis Rigal; the craftsmanship by General Bronze Corporation

Photographs by Richard Averill Smith

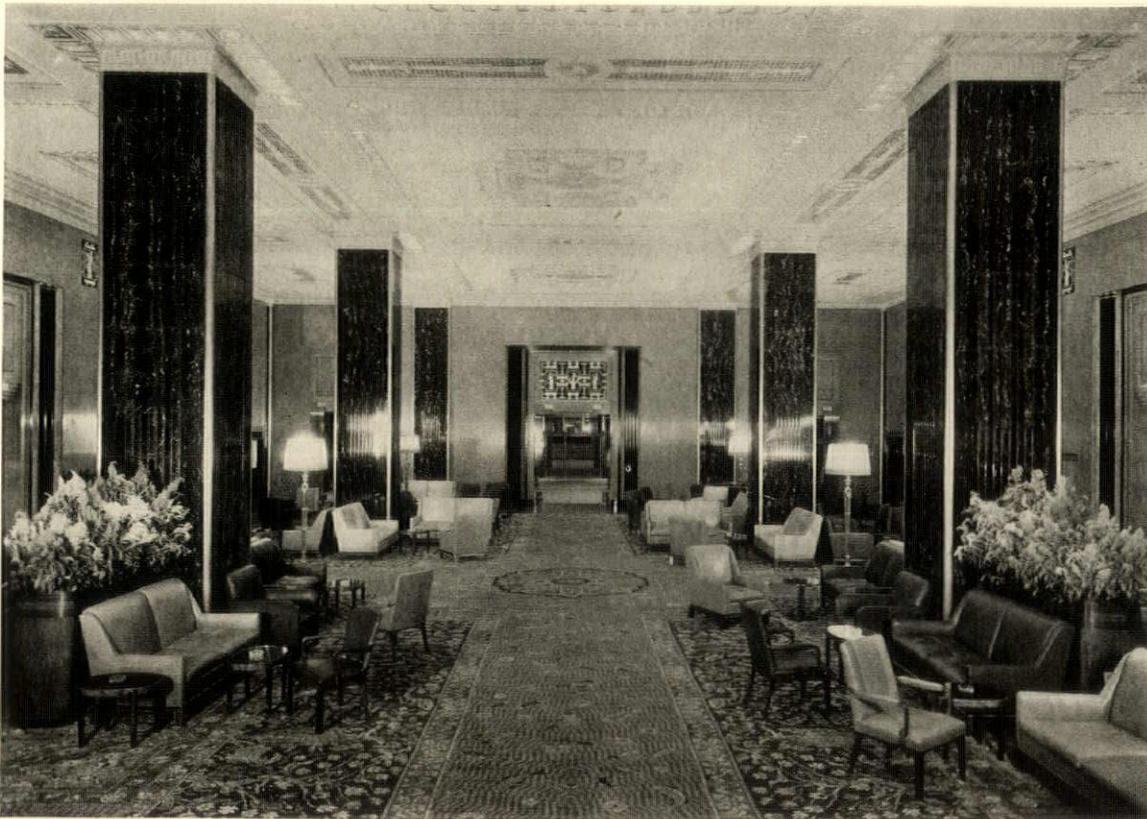


Elevator doors at the Ballroom floor



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



Photographs by Richard Averill Smith



The South Lounge

Photograph by Richard Averill Smith

Here the woodwork is avodire crotch veneer combined with pollard oak, the marble pilasters being Breche Montalto



The North Lounge

Photograph by Richard Averill Smith

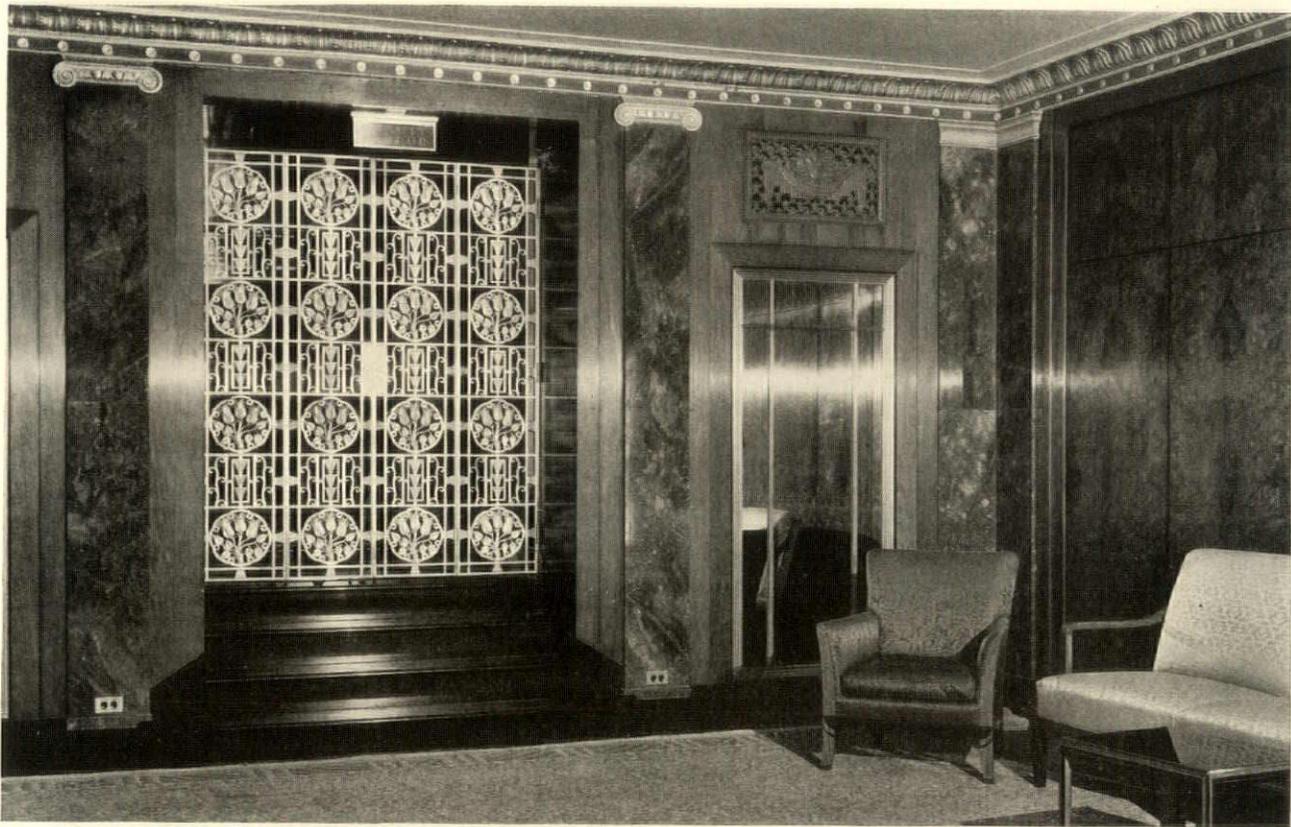
This is one of many elements in the generous allotments of public space on the main floor. Here the paneling is of polished oak with the niches of avodire crotch, the pilasters being golden-yellow Sienna marble



Peacock Alley

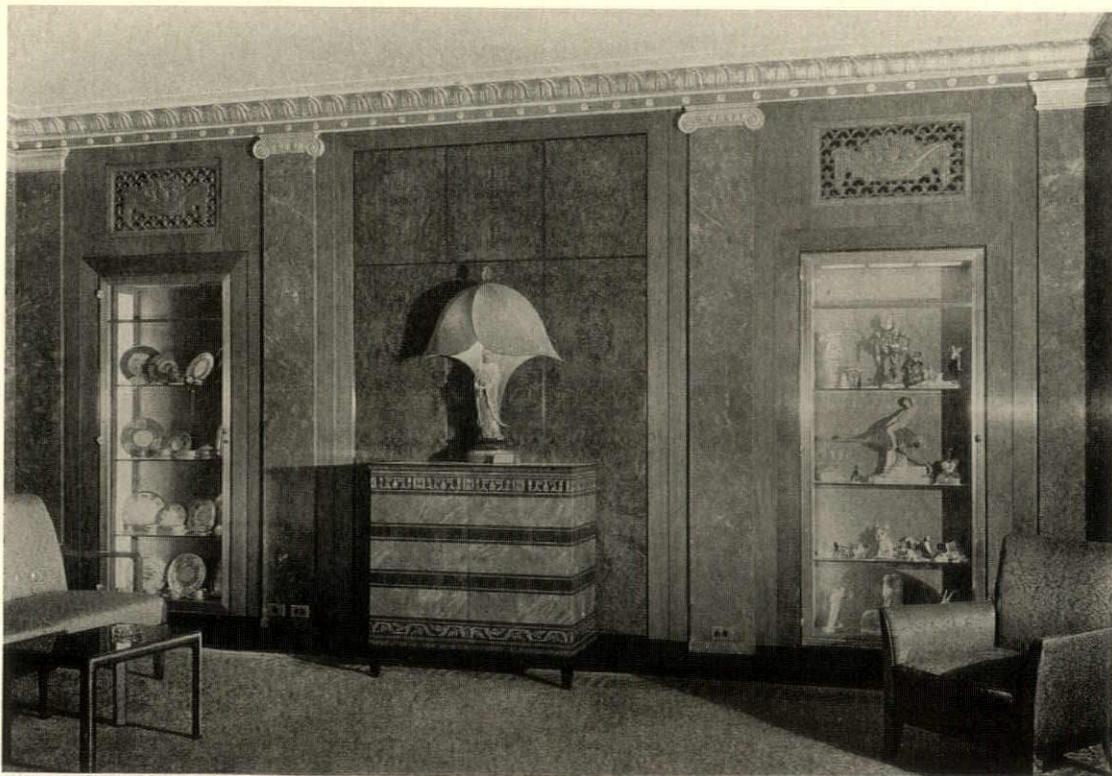
Photograph by Richard Averill Smith

The Peacock Alley of the new hotel has little similarity to the old one except in name. It is, of course, a meeting place, and, for those waiting, presents enticing wares through the vitrines of nickel-bronze. The woodwork is in French walnut with pilasters of Red Verona marble



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

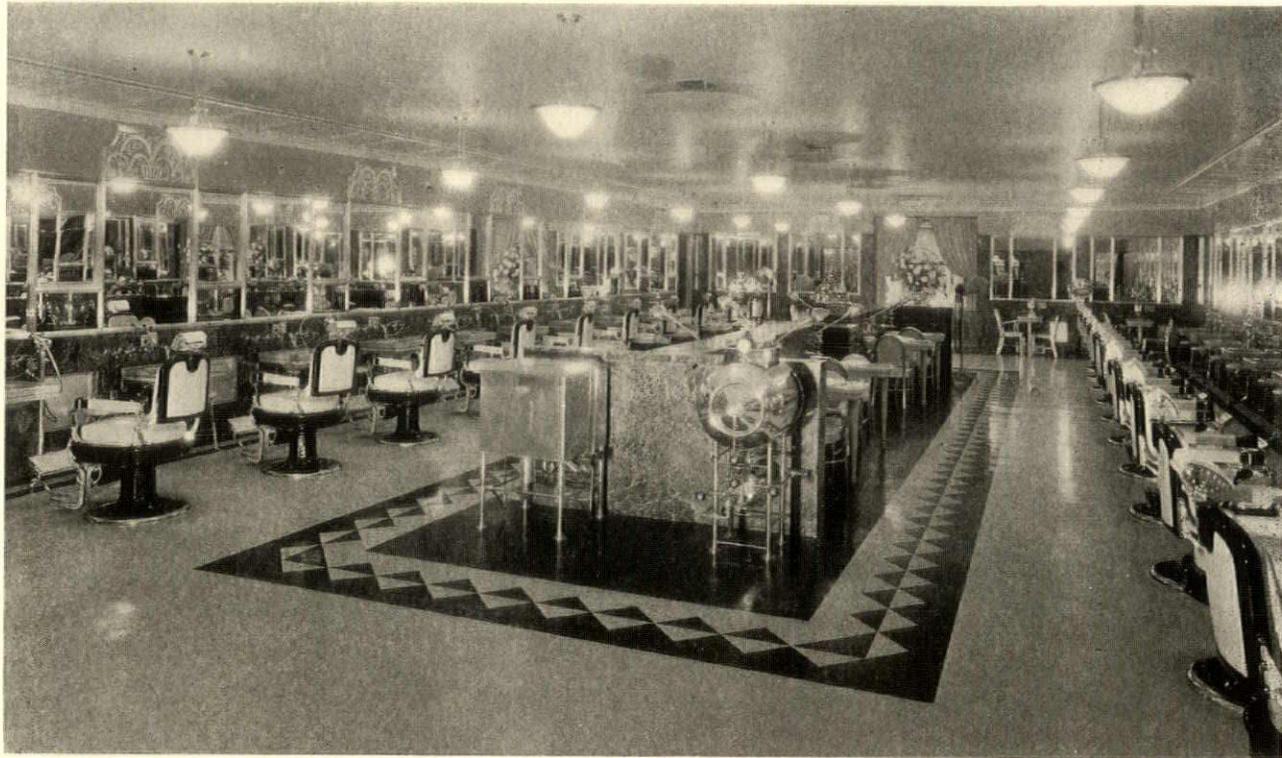


Photographs by Richard Averill Smith

Photograph by
Richard Averill Smith



*One of the shops just
off the South Lounge.
The venerated panels
here are of walnut
with thin outlines of
ebony; the frames of
the display window
and entrance, of
nickel-bronze*

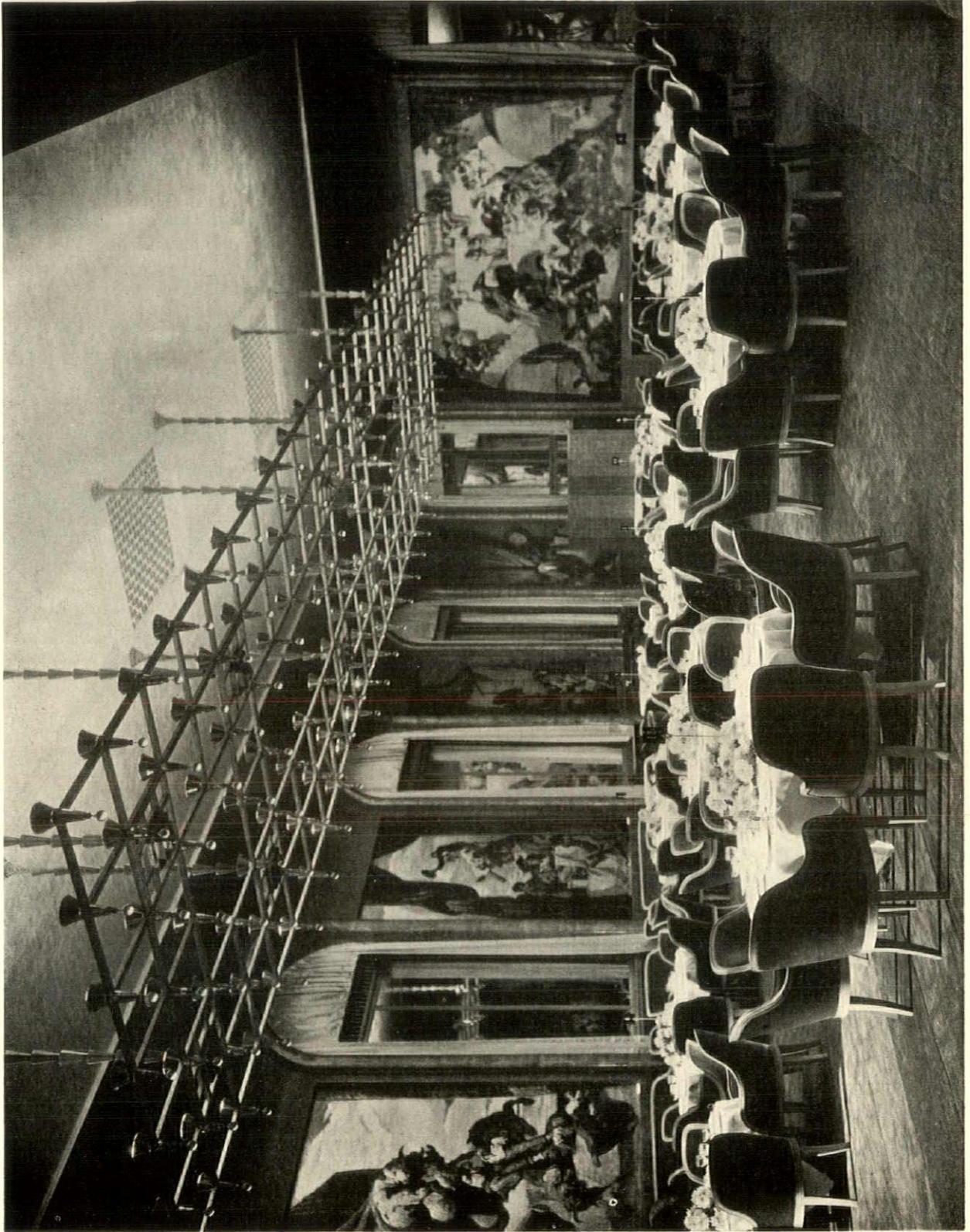


The Barber Shop. Green marble is used for the cases, nickel-bronze for the mirror frames, the plaster above painted light green. The floor is of black and yellow rubber, the chairs upholstered in yellow leather. The plumbing fixtures are of green, matching the marble

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
cornice around the
windows have gold
applied over a
dark-brown
lacquer; chairs
and couches are
of silver gray with
burgundy velvet
velour. The car-
pet is of tête-de-
nègre; the cur-
tains silver gray
satin, with sash
curtains almost
rose in tone. The
design of the en-
tire room is by
José Mario Sert



Photograph by Richard Averill Smith

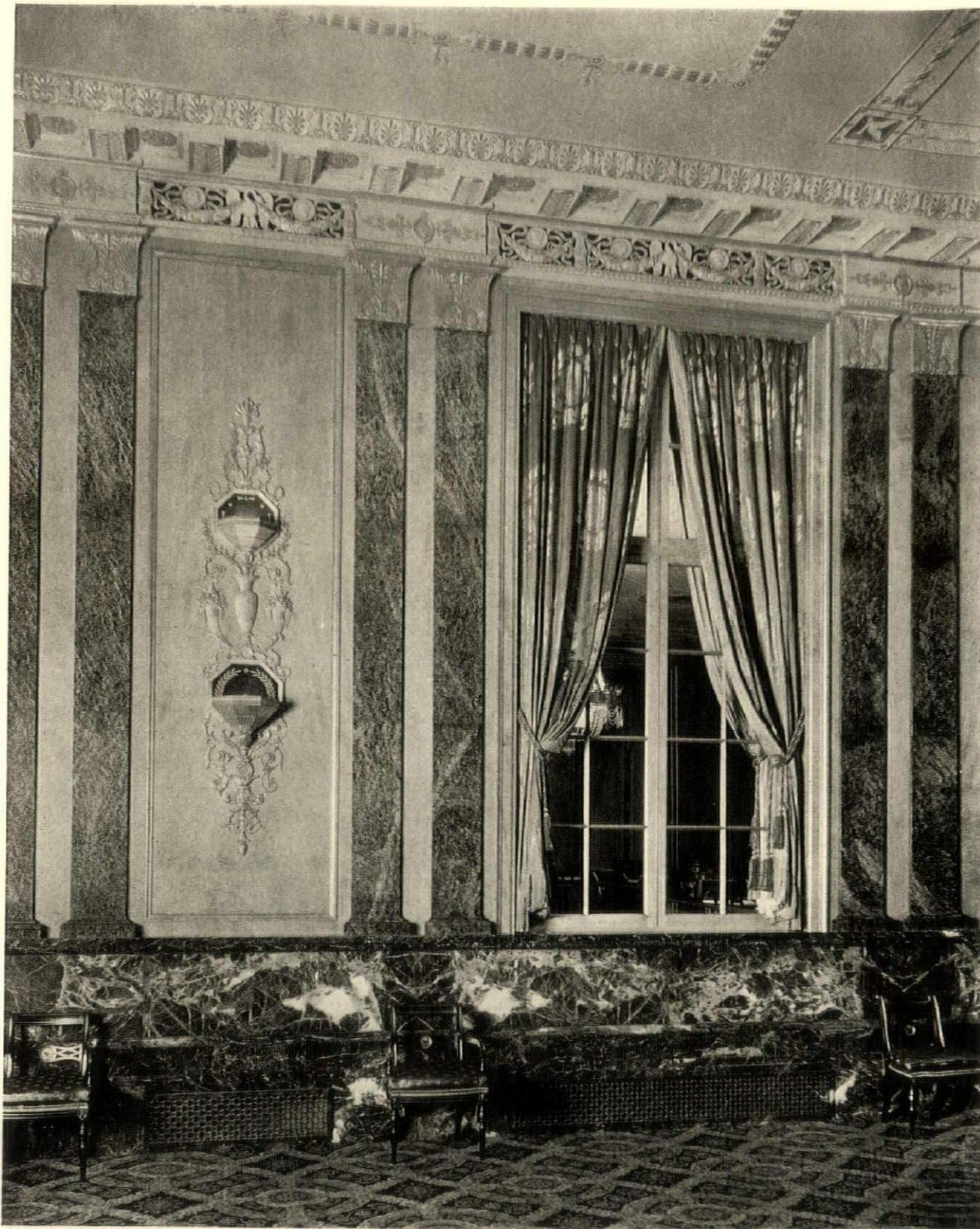
A corner of the Sert Room. The murals are done almost in monochrome on white gold—a very dark brown with reddish browns, blacks and burgundy. The compositions, extending all around the room, depict the story of the marriage of Quiteria, from "Don Quixote"



The Empire Room

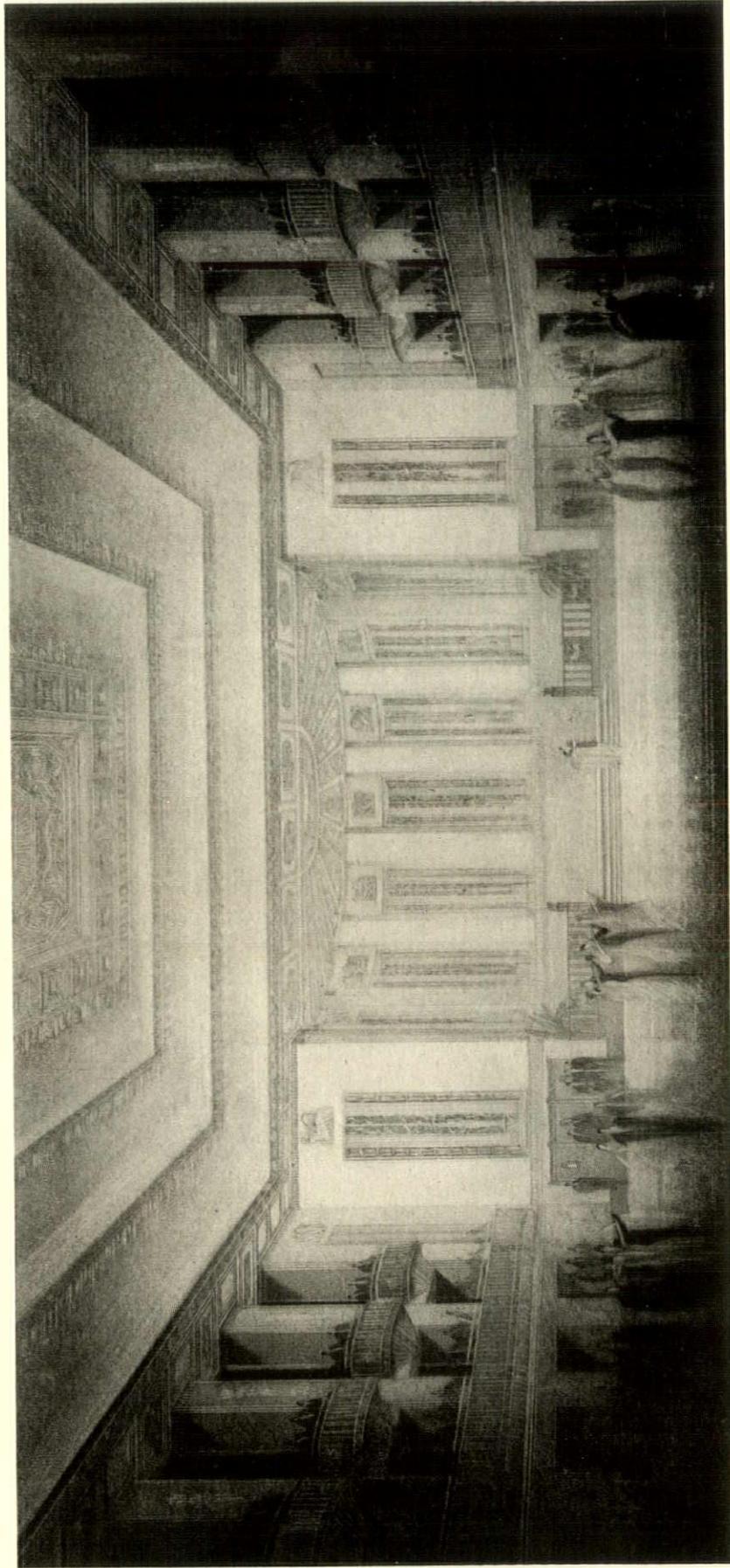
Photograph by Richard Averill Smith

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 buildings, to some degree, a reminiscent note of the original Empire Room of the old Waldorf. Decorative painting by Cosmo De Salvo



Photograph by Richard Averill Smith

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 satiz cushions, and the carpet in a design of gray, black, and green

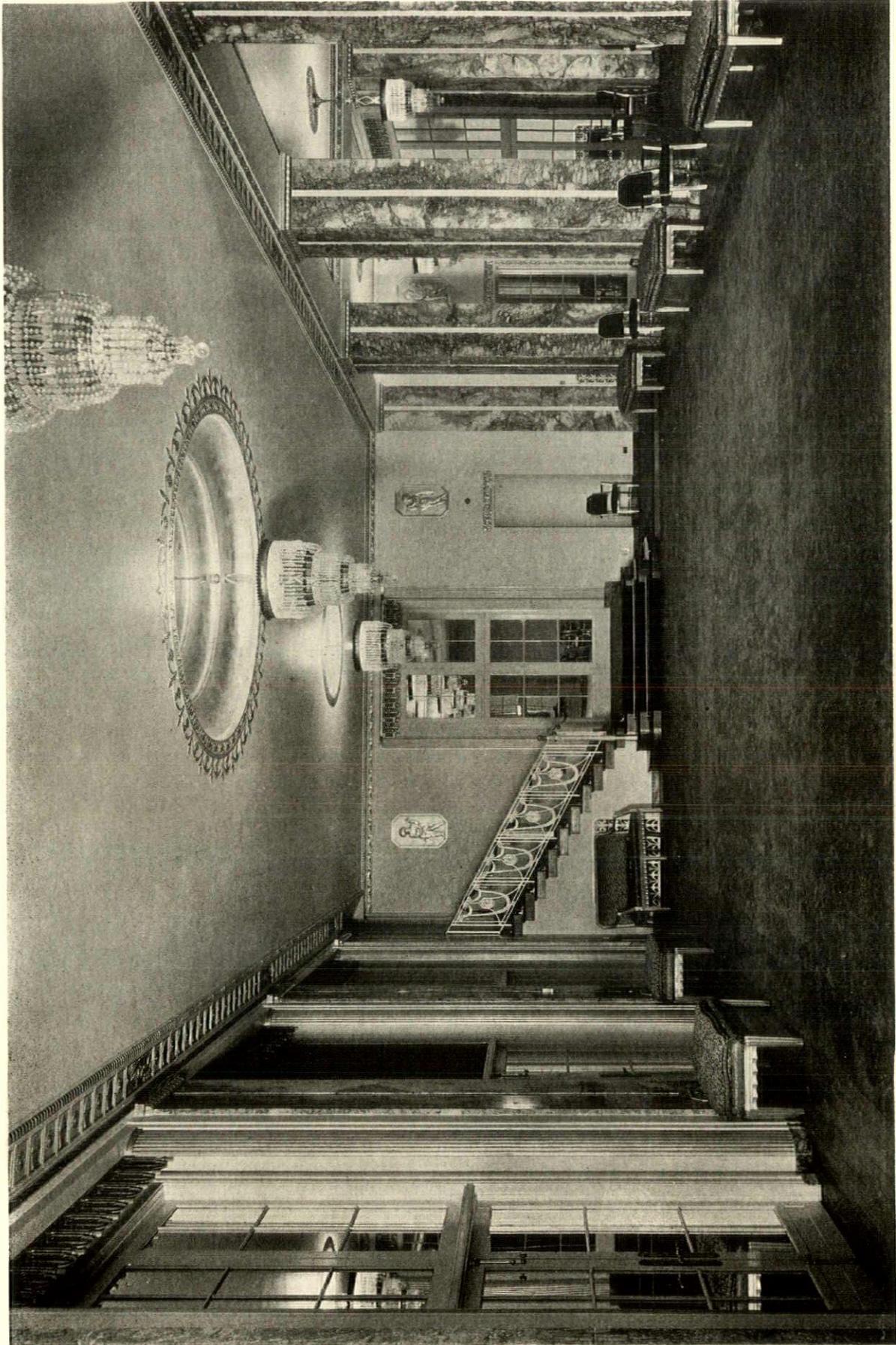


Lloyd Morgan's drawing of the Main Ballroom, which measures about 135 by 130 feet in size exclusive of the large stage. The wainscoting to the first tier of boxes is of French Escallette marble. Walls and trim are in gray, silver, and gold with curtains of tomato-color velvet. The grilles around the back of the stage and flanking it screen the pipes of a great organ. Behind the stage is an elaborate service pantry



Photograph by Richard Averitt Smith

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 hane wood finished a silver gray



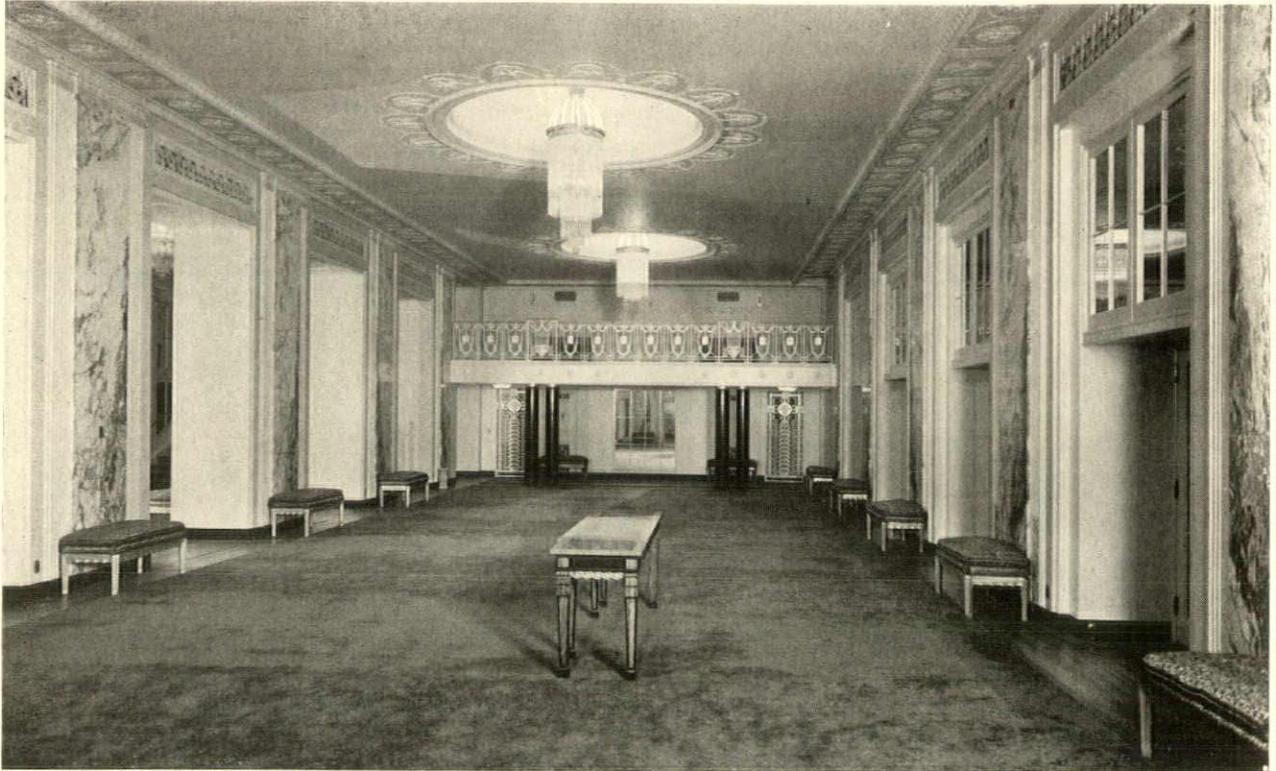
Photograph by Richard Averill Smith

East foyer of the Main Ballroom. The walls are of gray with trim and ornament of gold. The marble is Italian Escallette



Photograph by Richard Averill Smith

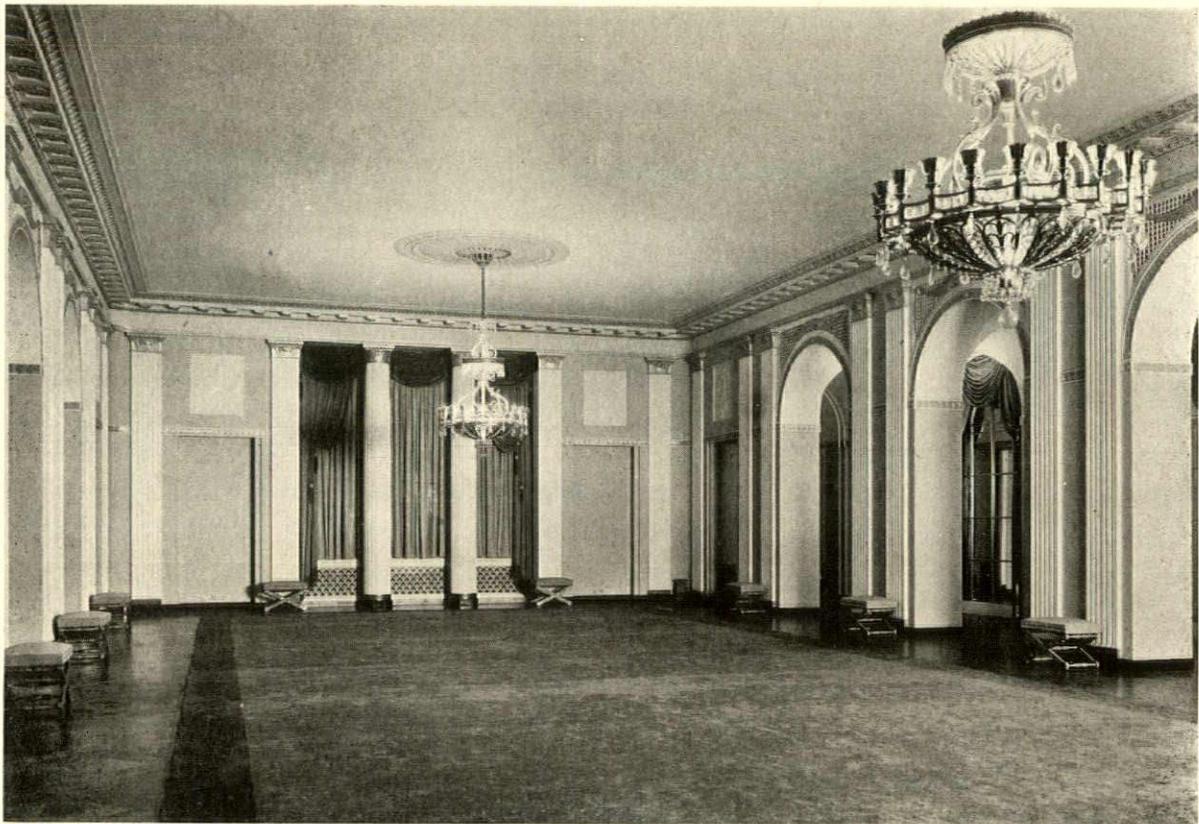
A detail in the east foyer of the Ballroom



*East foyer of the Main Ballroom, decorated in two tones of gray
with pilasters of Breche Montalto marble*

Photographs by Richard Averill Smith

*The Astor Gallery. Its color scheme is of gray, white, and gold with
jade green curtains and carpet, and a marquetry floor of walnut*

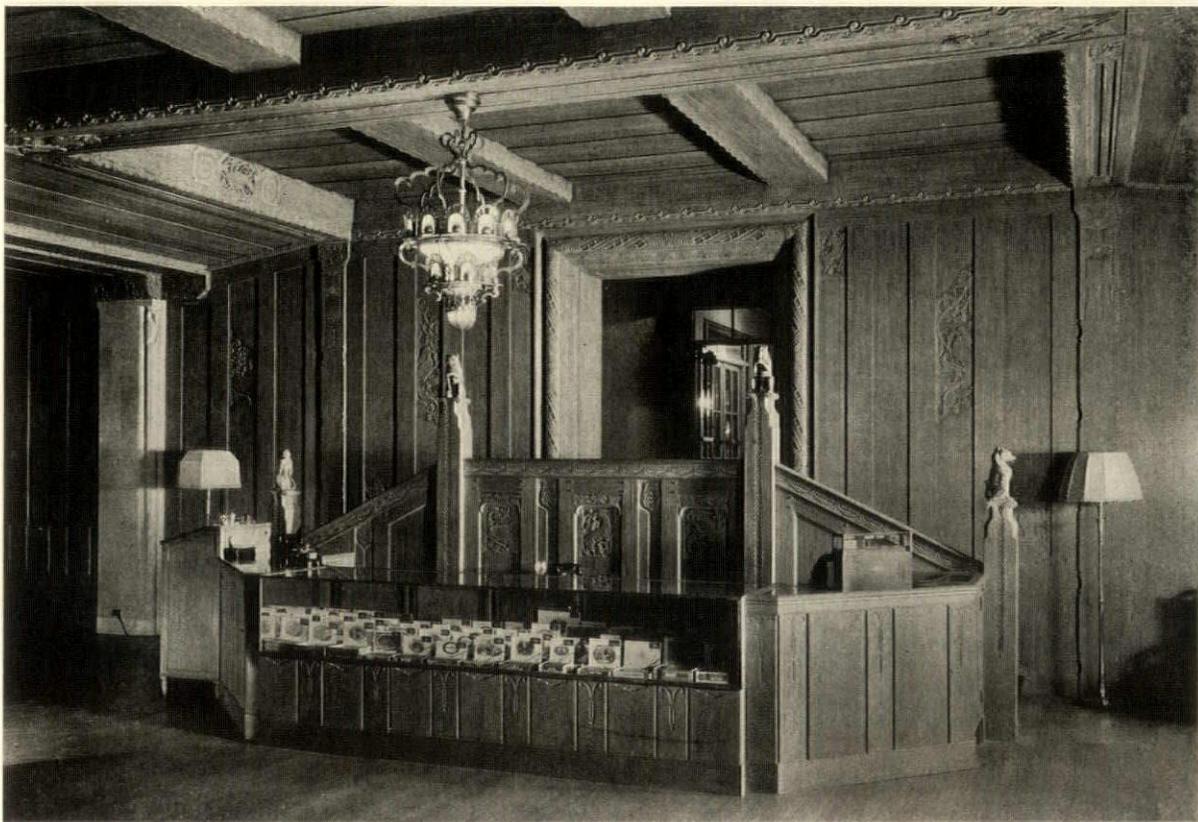


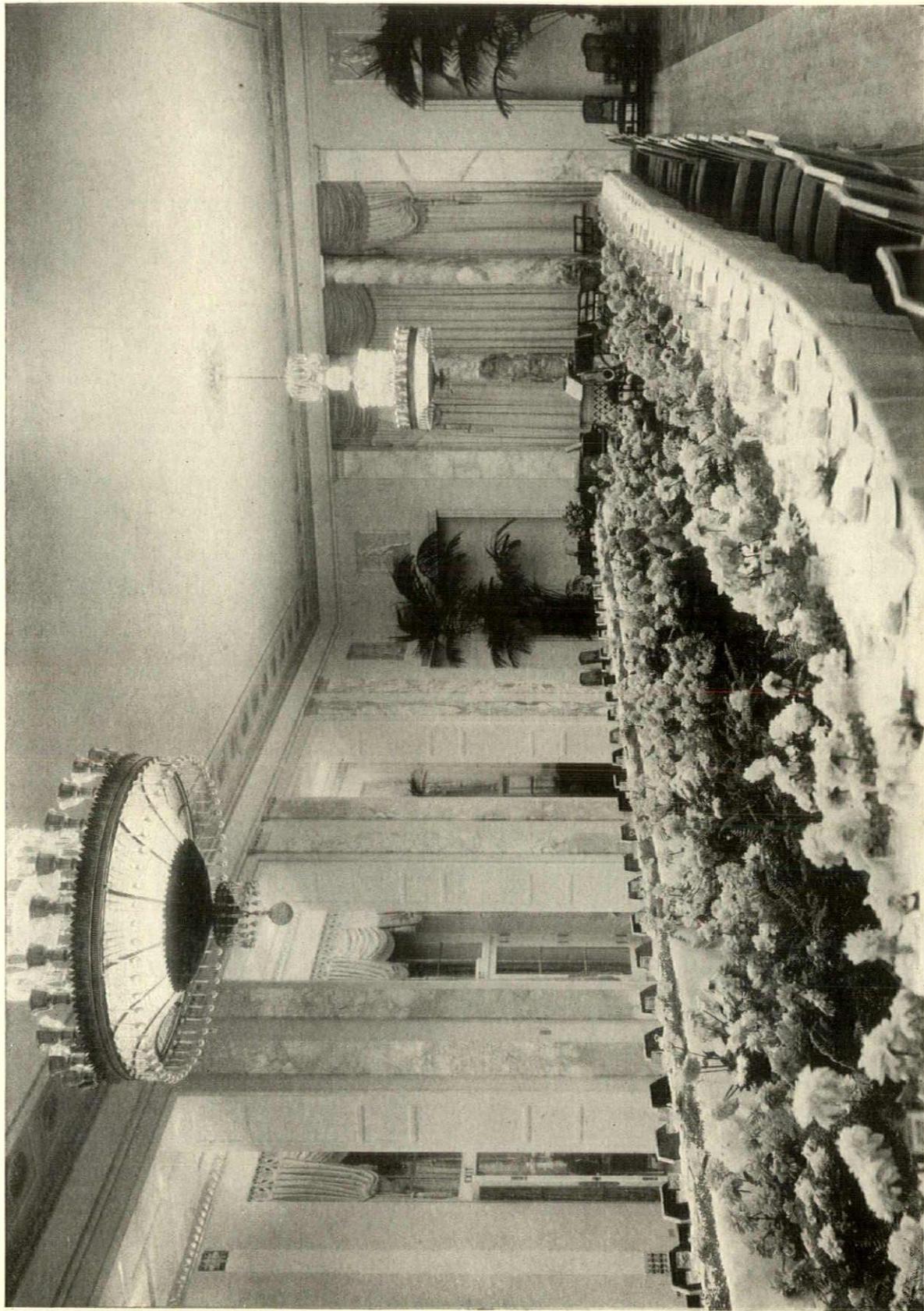


Photographs by Richard Averill Smith

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*



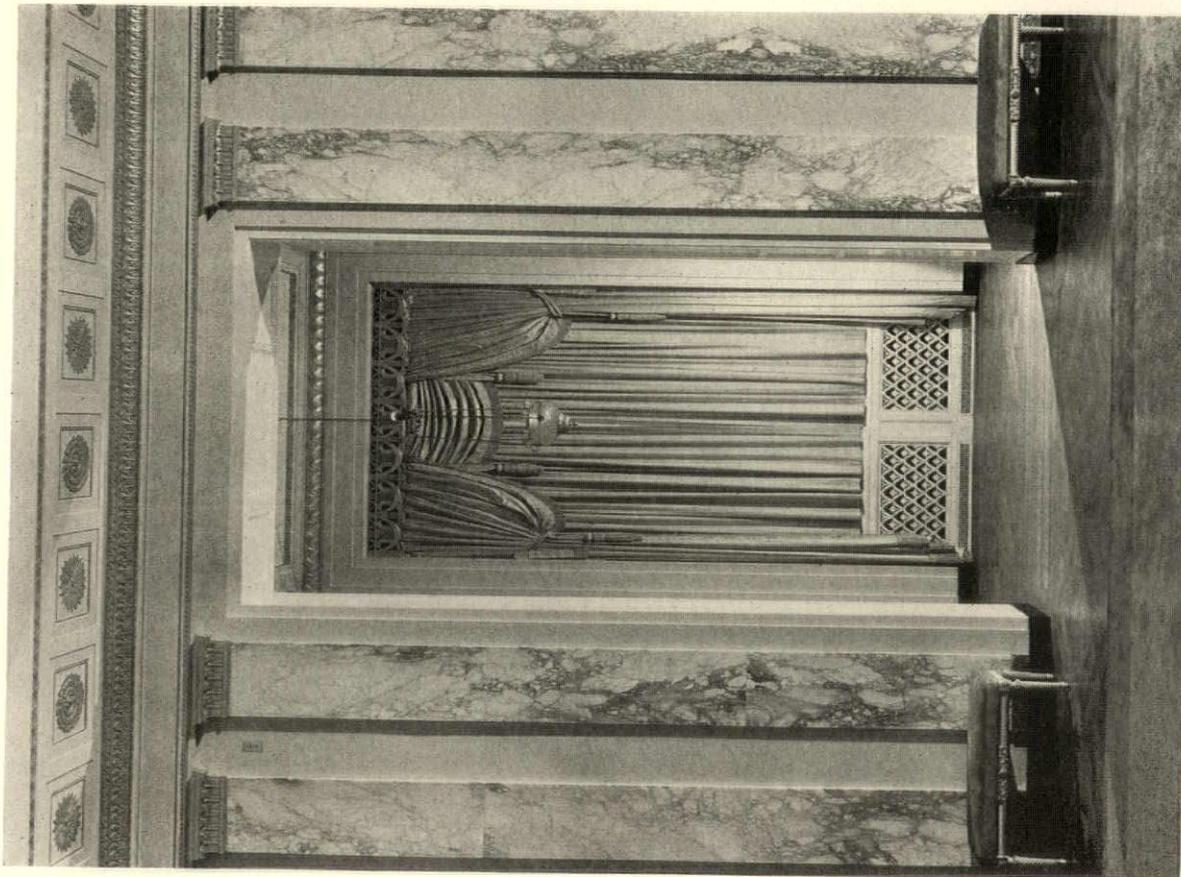


Photograph by F. M. Demarest

The Jade Ballroom adjoining the Basildon Room, to be used, as here, for private dinners and similar functions. The walls are jade green, pilasters light grayish green marble—Breche Montalto, with hangings and ornament in gold



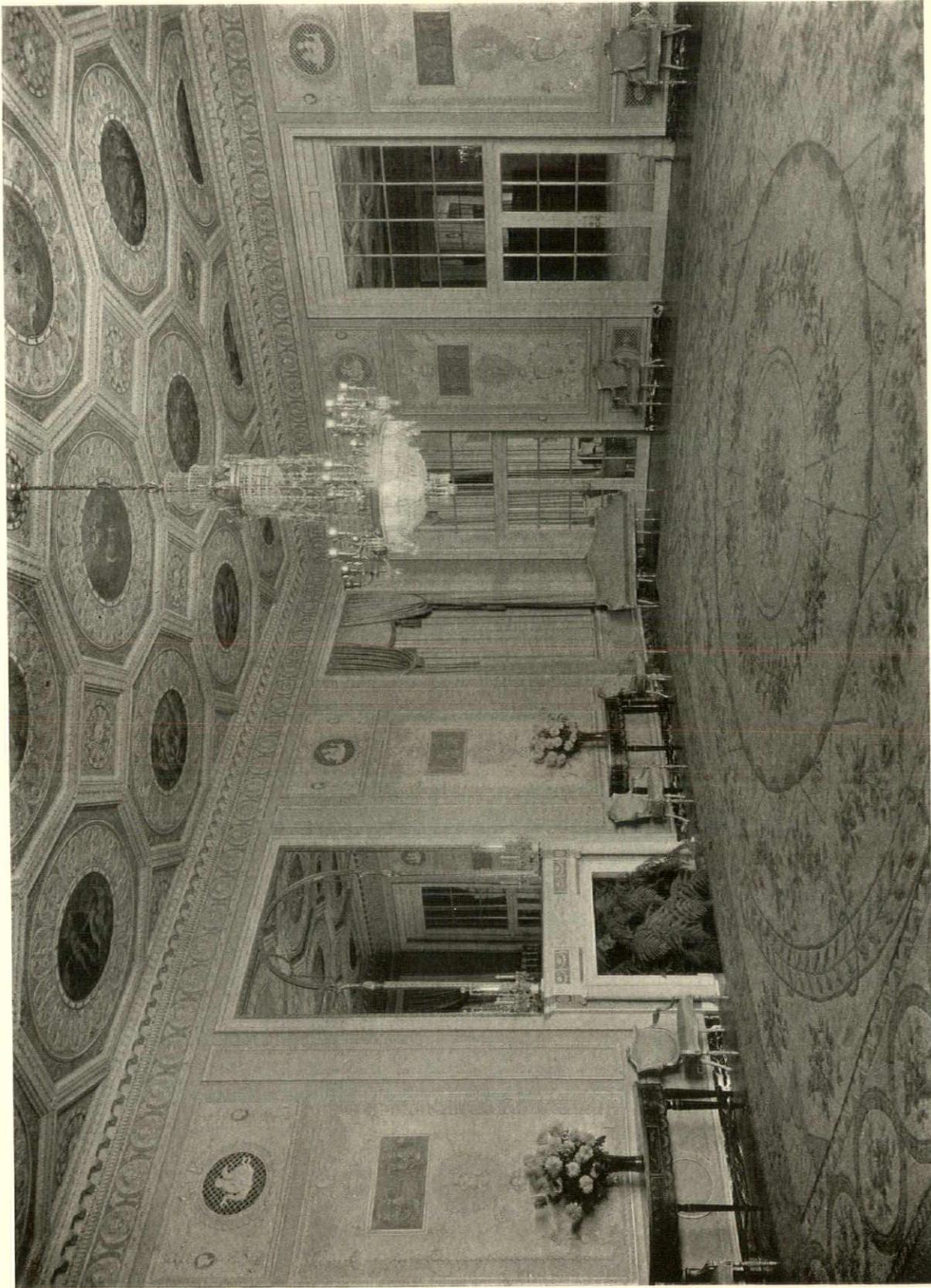
Detail of the Astor Gallery



Photographs by Richard Averill Smith

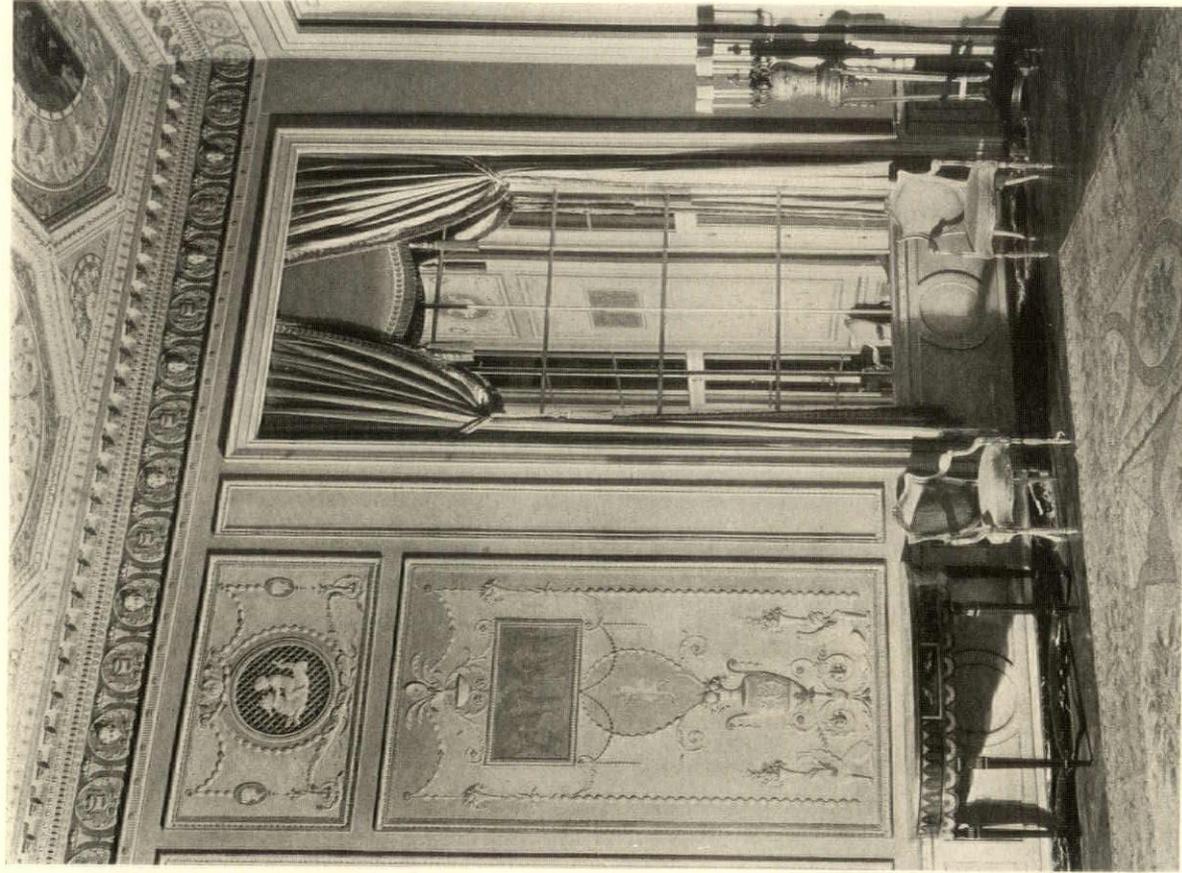
◀ ARCHITECTURE ▶

Detail of the Jade Ballroom



Photograph by Richard Averill Smith

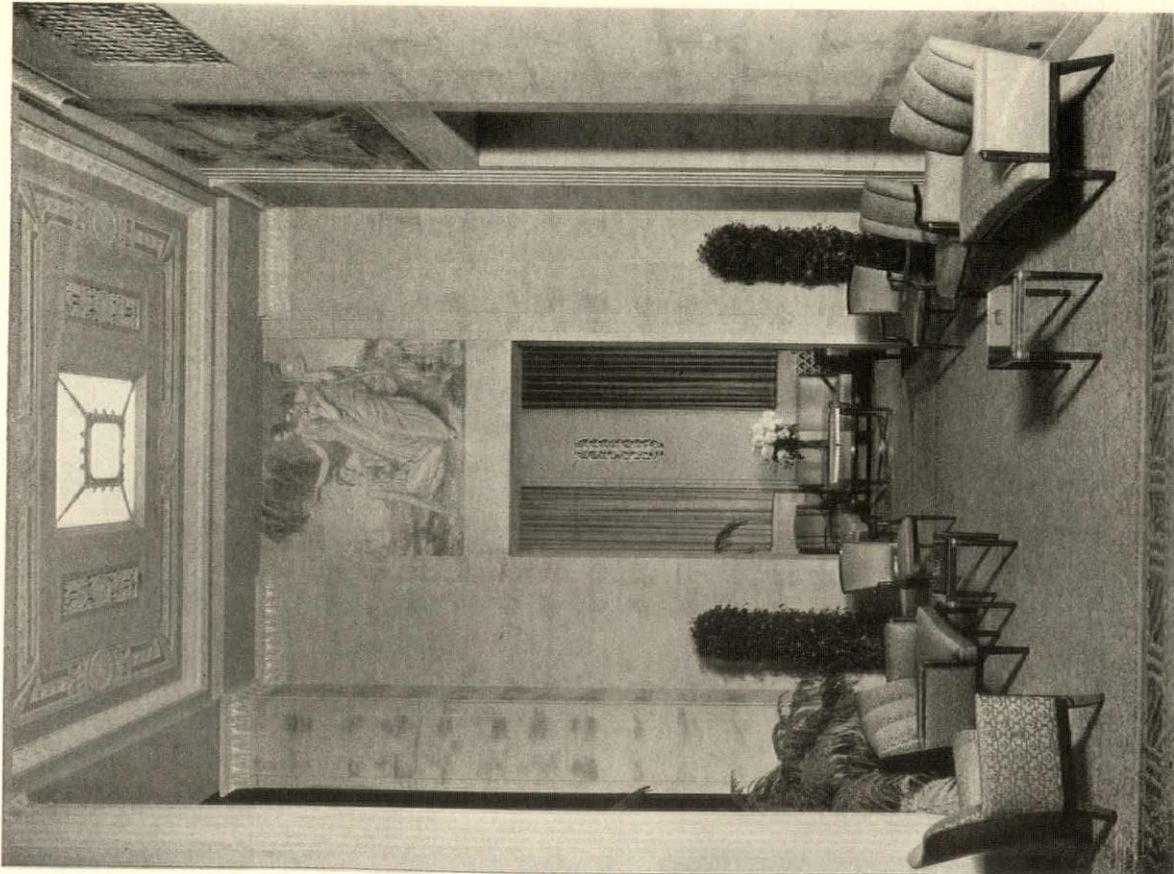
The Bastildon Room, decorated in the style of an original room from Basildon Hall near London, from the owners of which the mantelpiece and various ceiling panels were purchased. The color scheme is jade green and rose; the carpet, Savonnerie. The furniture consists of reproductions of pieces in the original English room



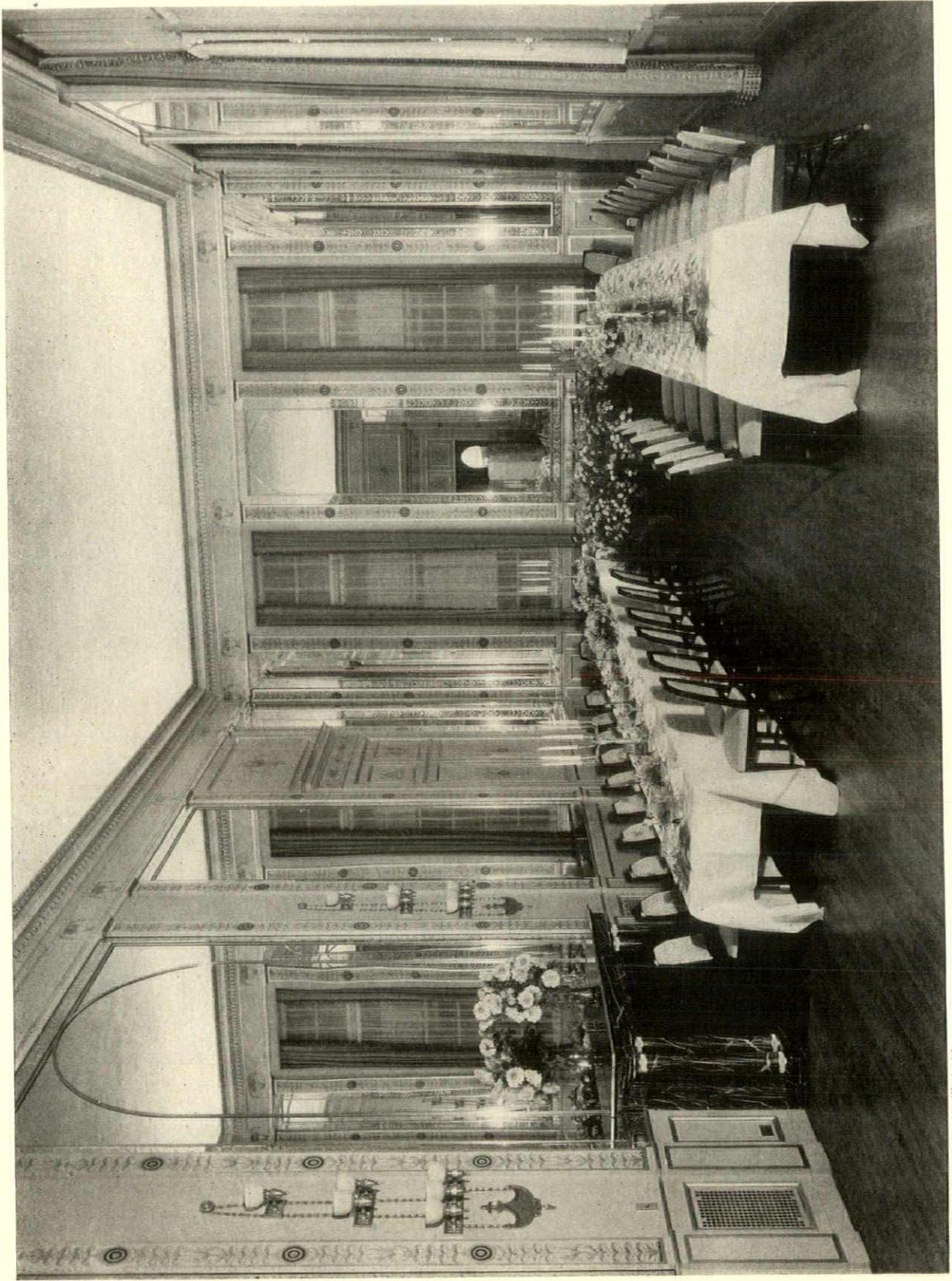
Detail of a typical bay in the Bastidon Room

Photographs by Richard Averill Smith

❖ ARCHITECTURE ❖



The north terrace of the Park Avenue Foyer



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

Photograph by Richard Averill Smith



Photographs by Richard Averill Smith

The main lounge of the Double Six Club. Furnishings and color schemes by Mrs. John Alden Carpenter

Lounge in the Canadian Club Rooms





Photograph by Richard Averill Smith

Lounge in the Junior League Club Rooms

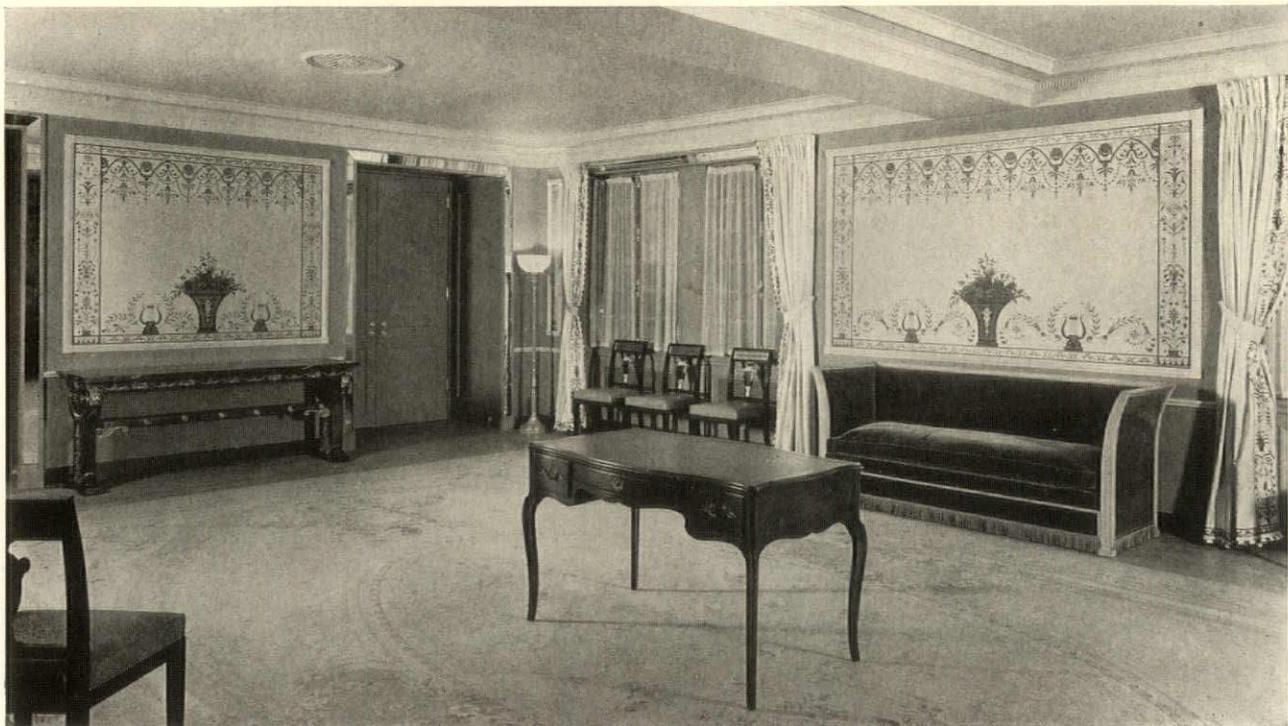
The furnishings and decoration are by Mrs. Charles H. Sabin, in a general color scheme of black and white with yellow curtains

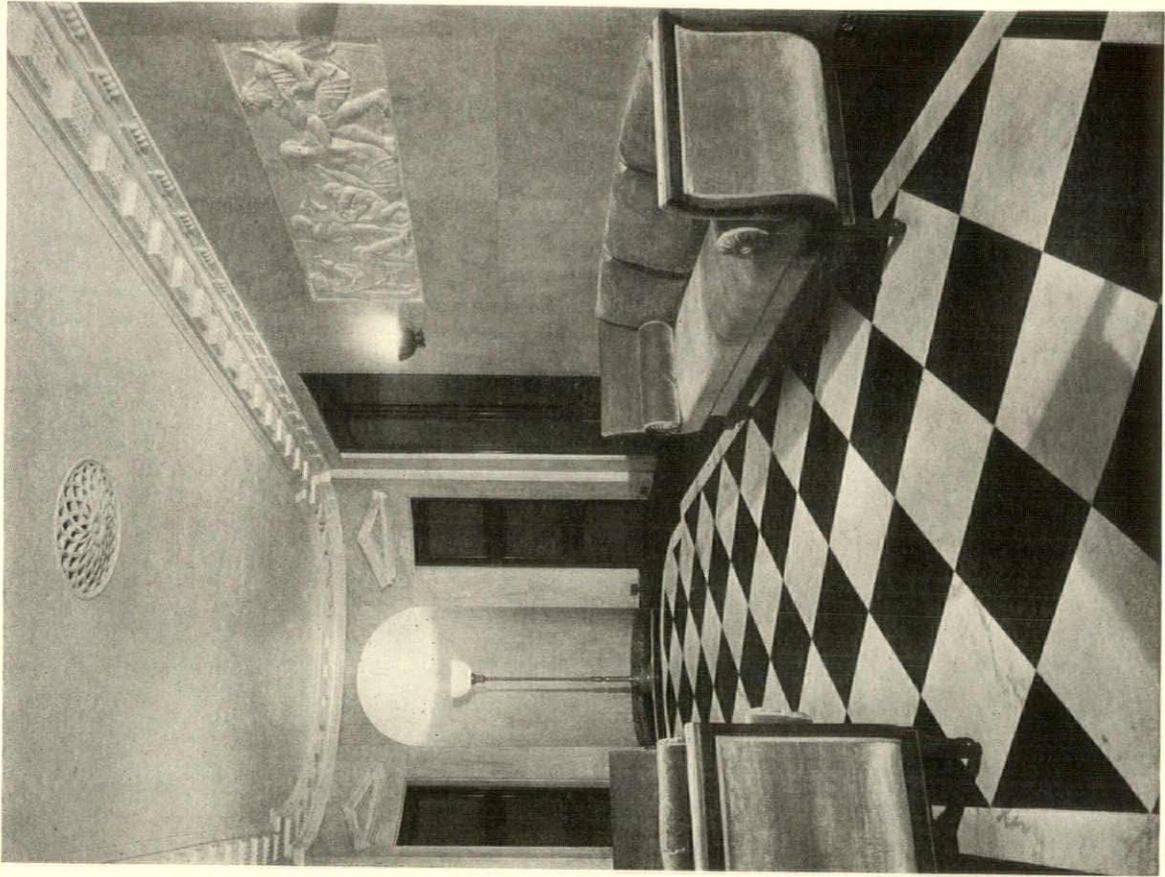


Photographs by Richard Averill Smith

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

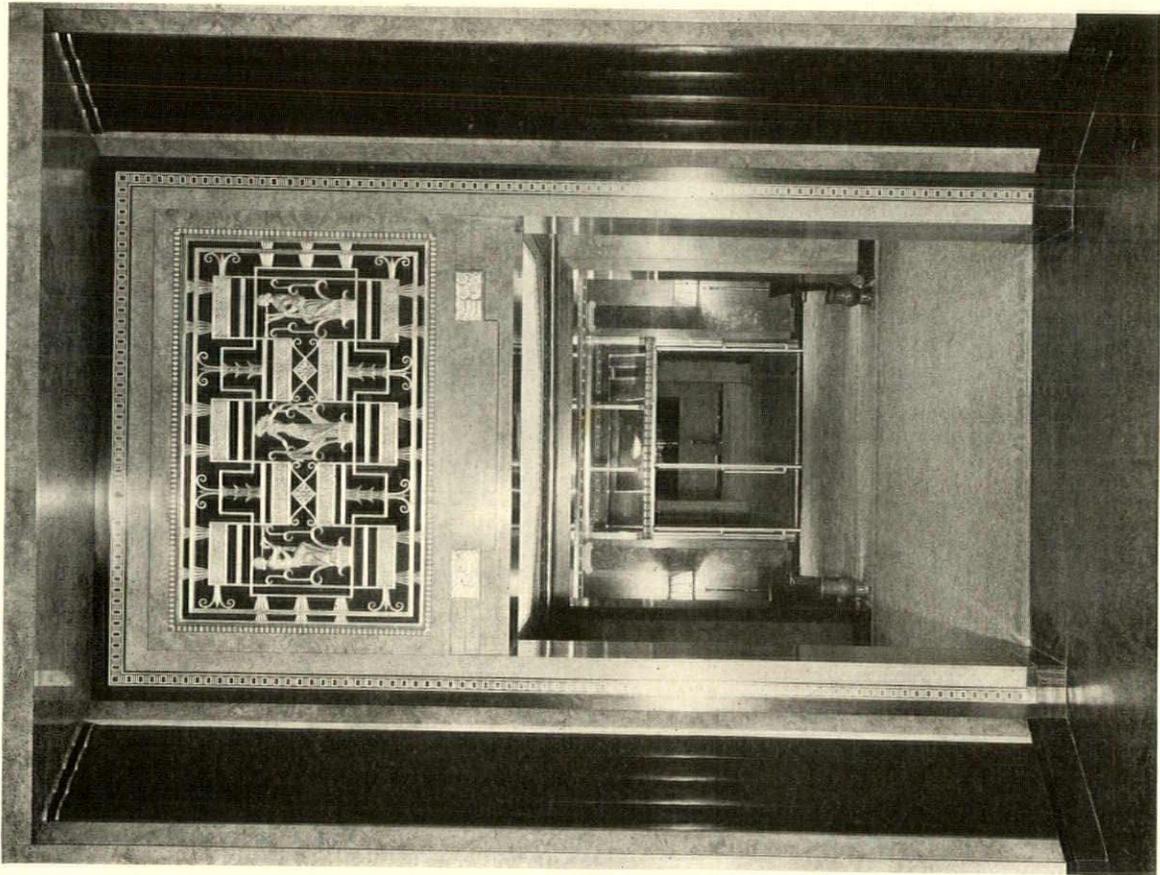
The Blue Room in the Jansen Suite. Here the panels are painted on satin, the trim around openings being of mirror glass



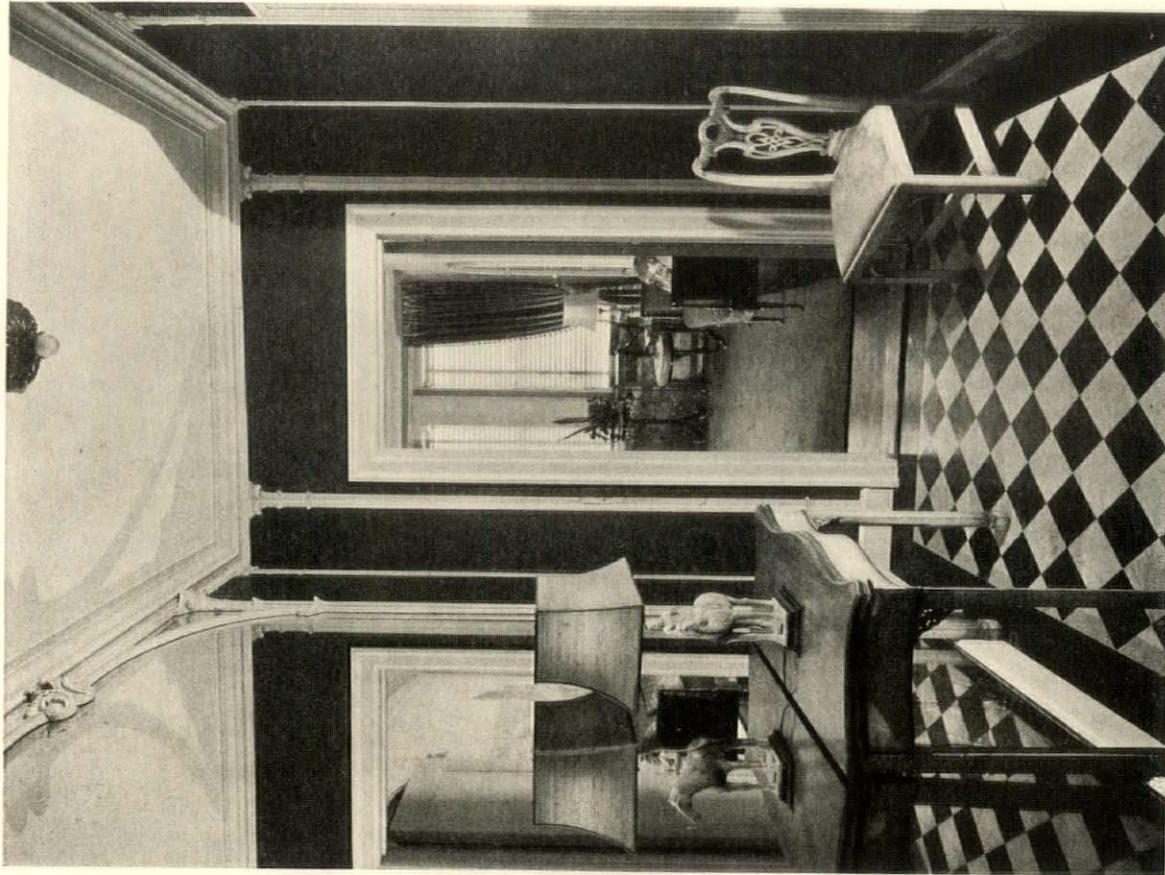


Photographs by Richard Averill Smith

Foyer of the Jansen Suite; Jansen Cie of Paris, decorators



Entrance to the Main Lobby looking toward Park Avenue



Photograph by Mattie Edwards Hewitt

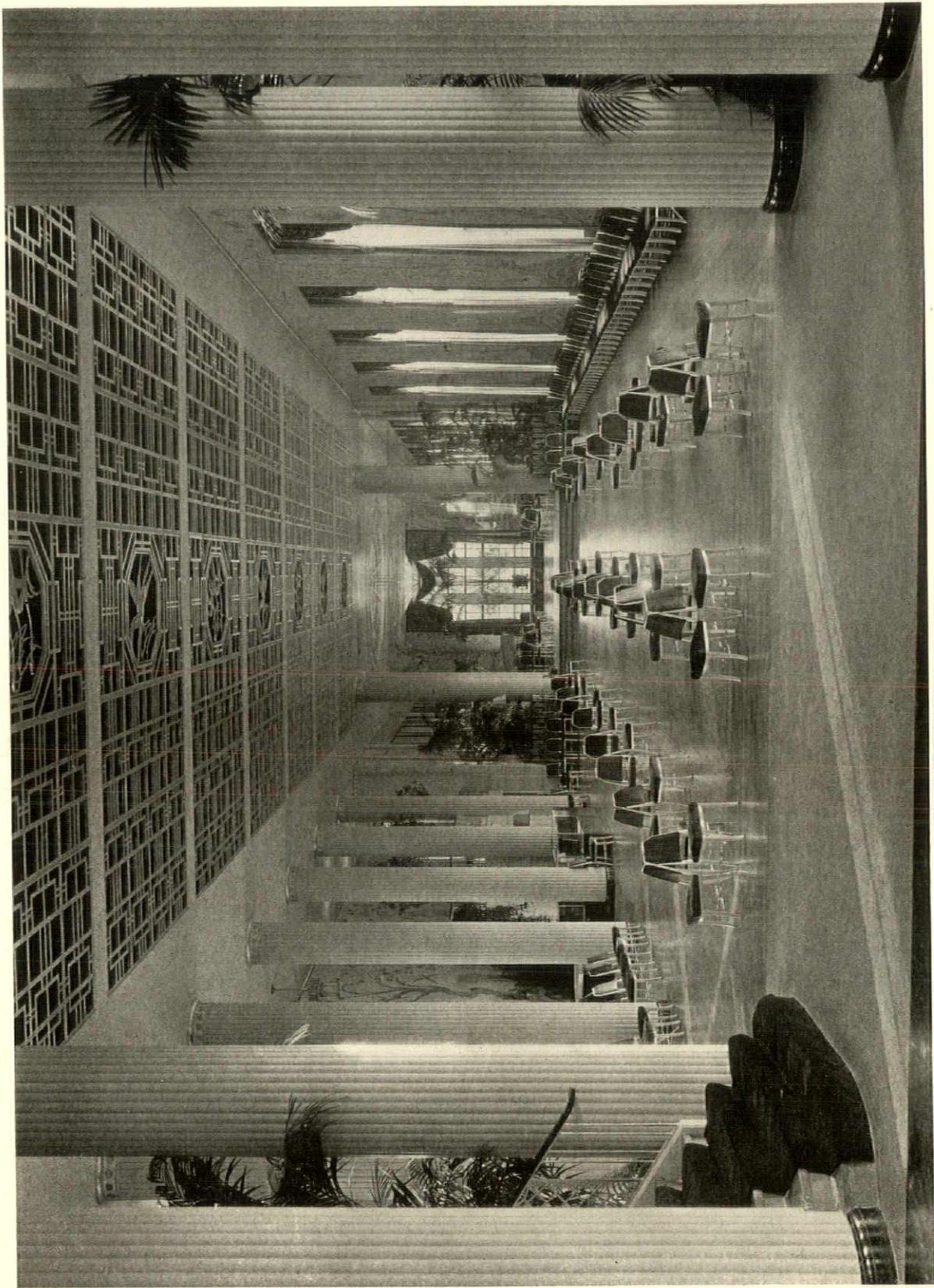
A foyer with walls of dark blue, the colonettes painted on the wall. Barton, Price & Willson, Inc., interior decorators

◀ ARCHITECTURE ▶



Photograph by F. M. Demarest

One of the bathrooms, in black and white with gold veining in the marble, with an enclosed shower at left



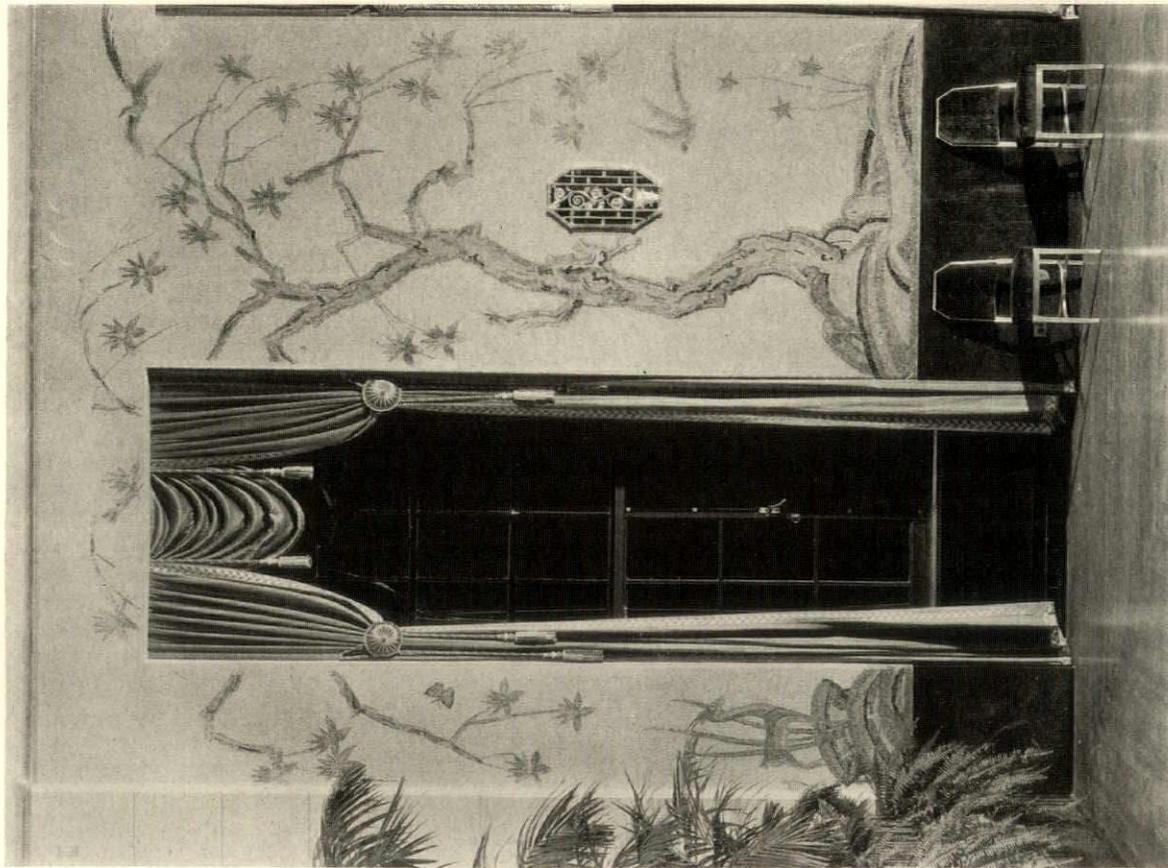
Photograph by Kichara Averill Smith

The Roof Garden is located on the eighteenth floor, and, due to a setback in the building just above it, the roof above the middle ceiling grille can be rolled back at will, opening the whole central portion of the room to the sky. At each end of the room the floor is raised three steps



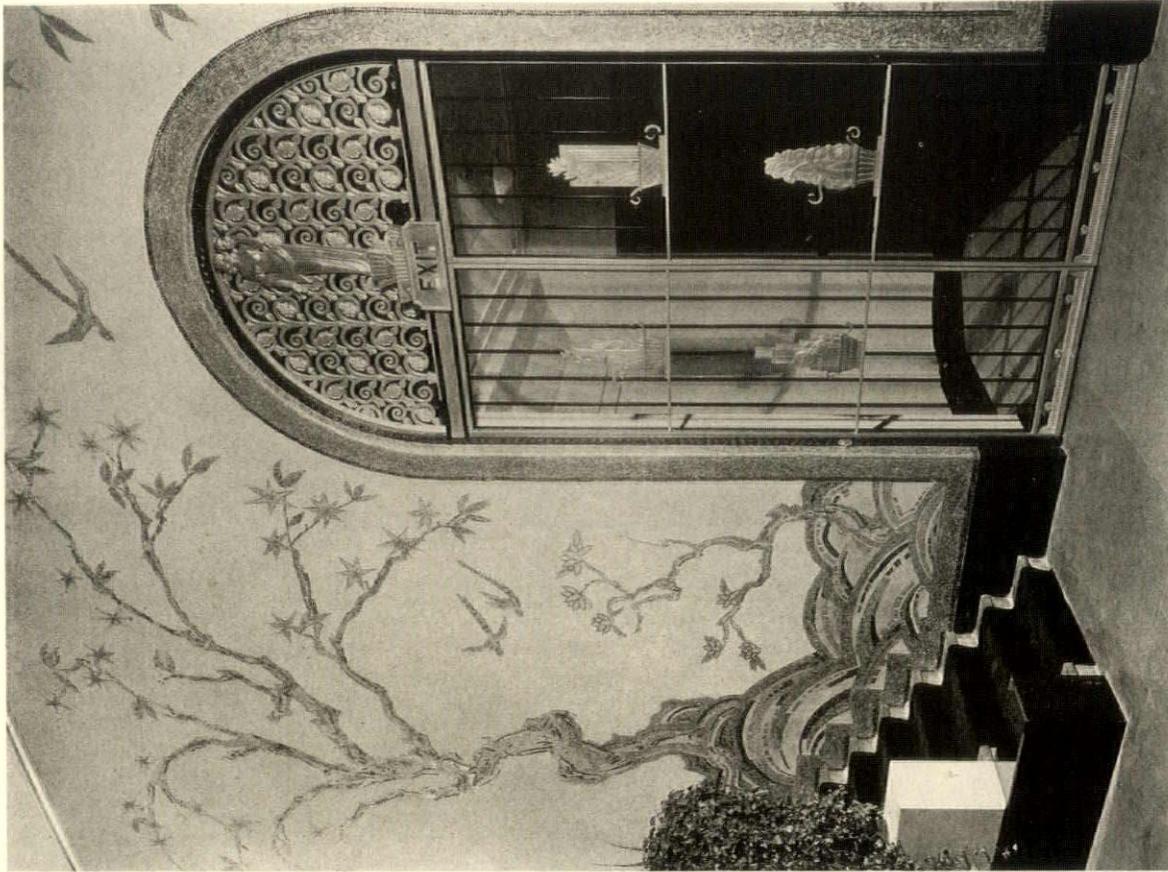
Photograph by Richard Averill Smith

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

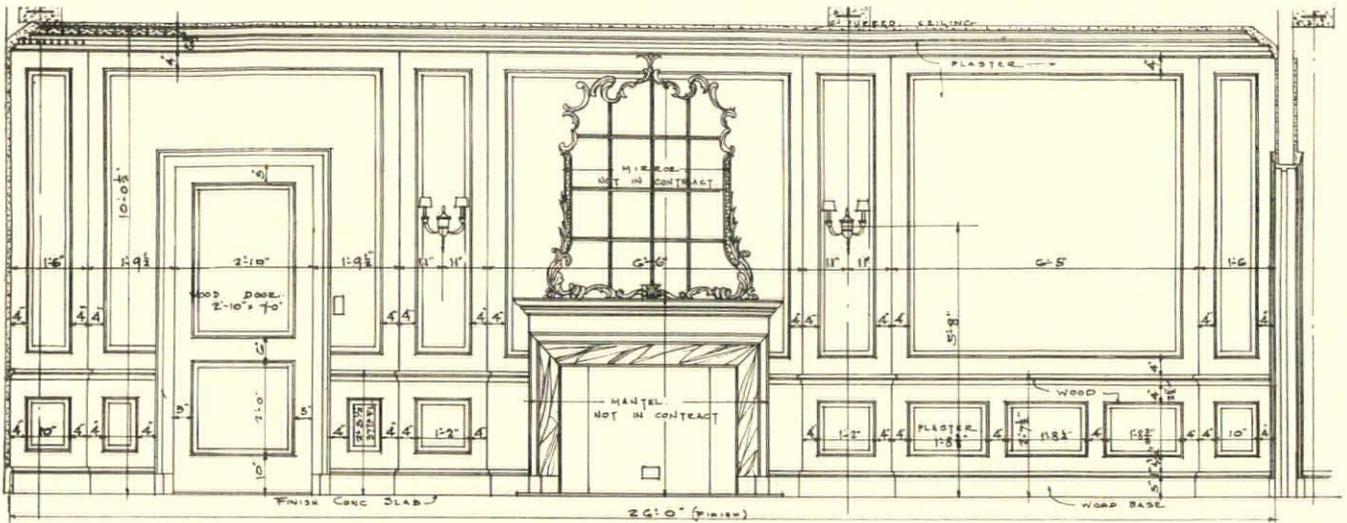


Photographs by Richard Averill Smith

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

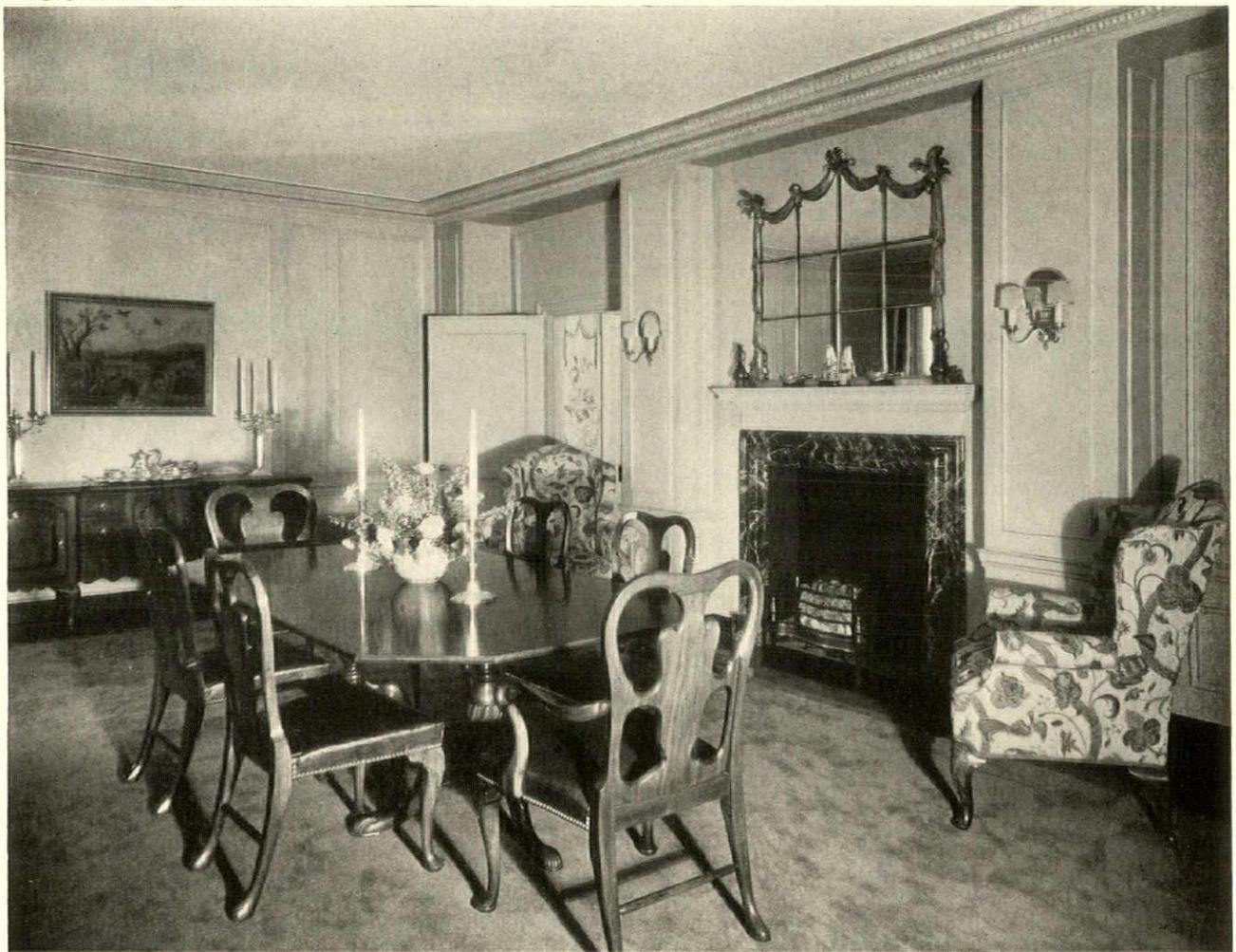


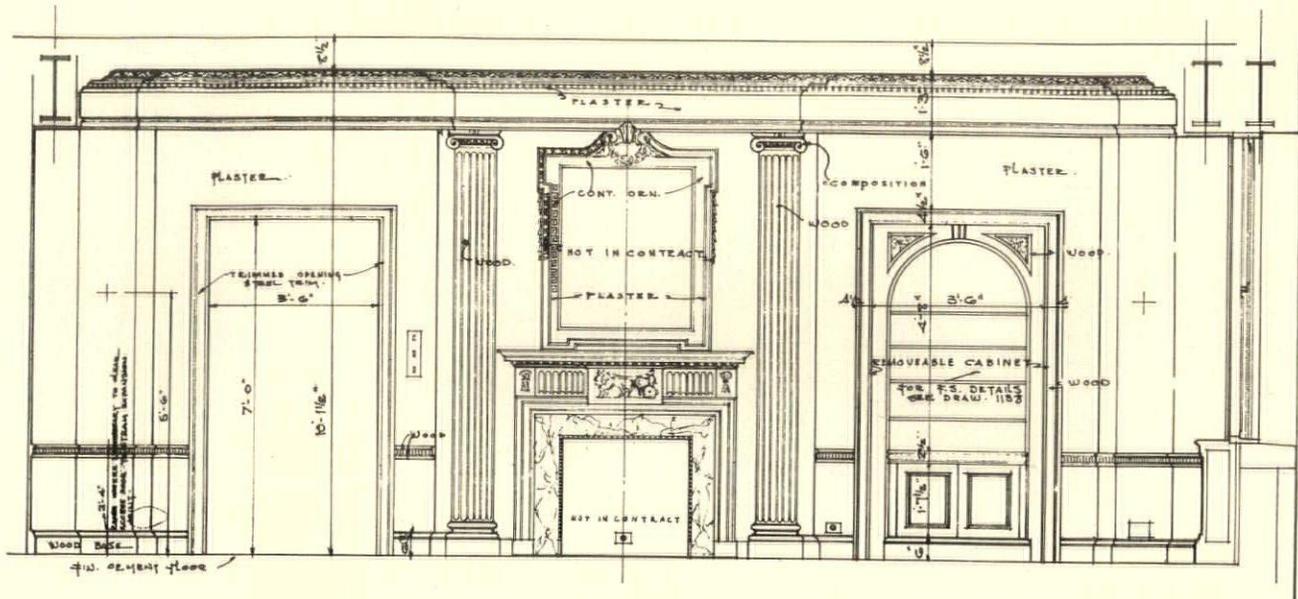
Detail of a doorway from the Roof Garden. The decoration is in glass mosaic flush with the rough surface of the plaster



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

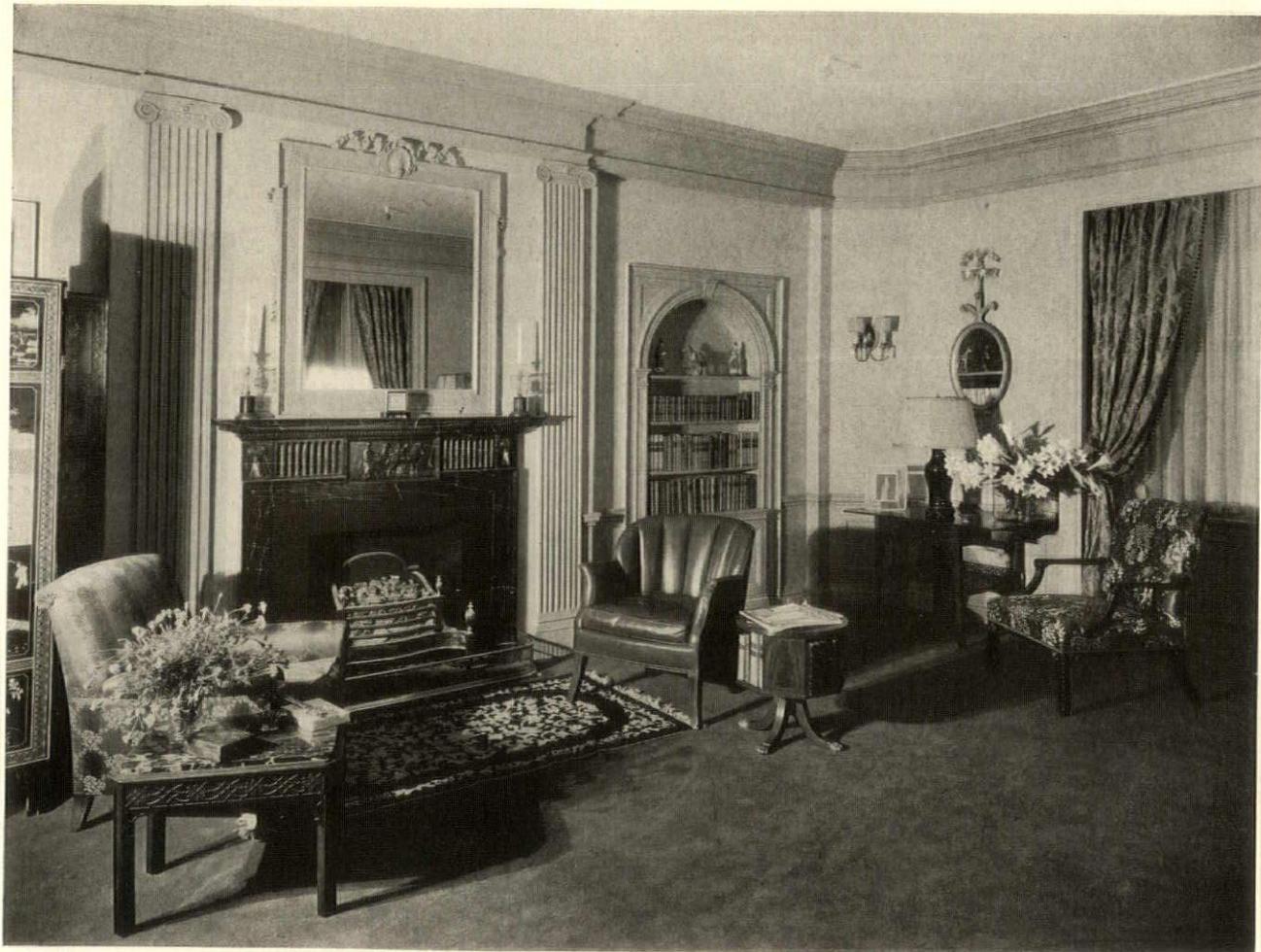
Photograph by Mattie Edwards Hewitt

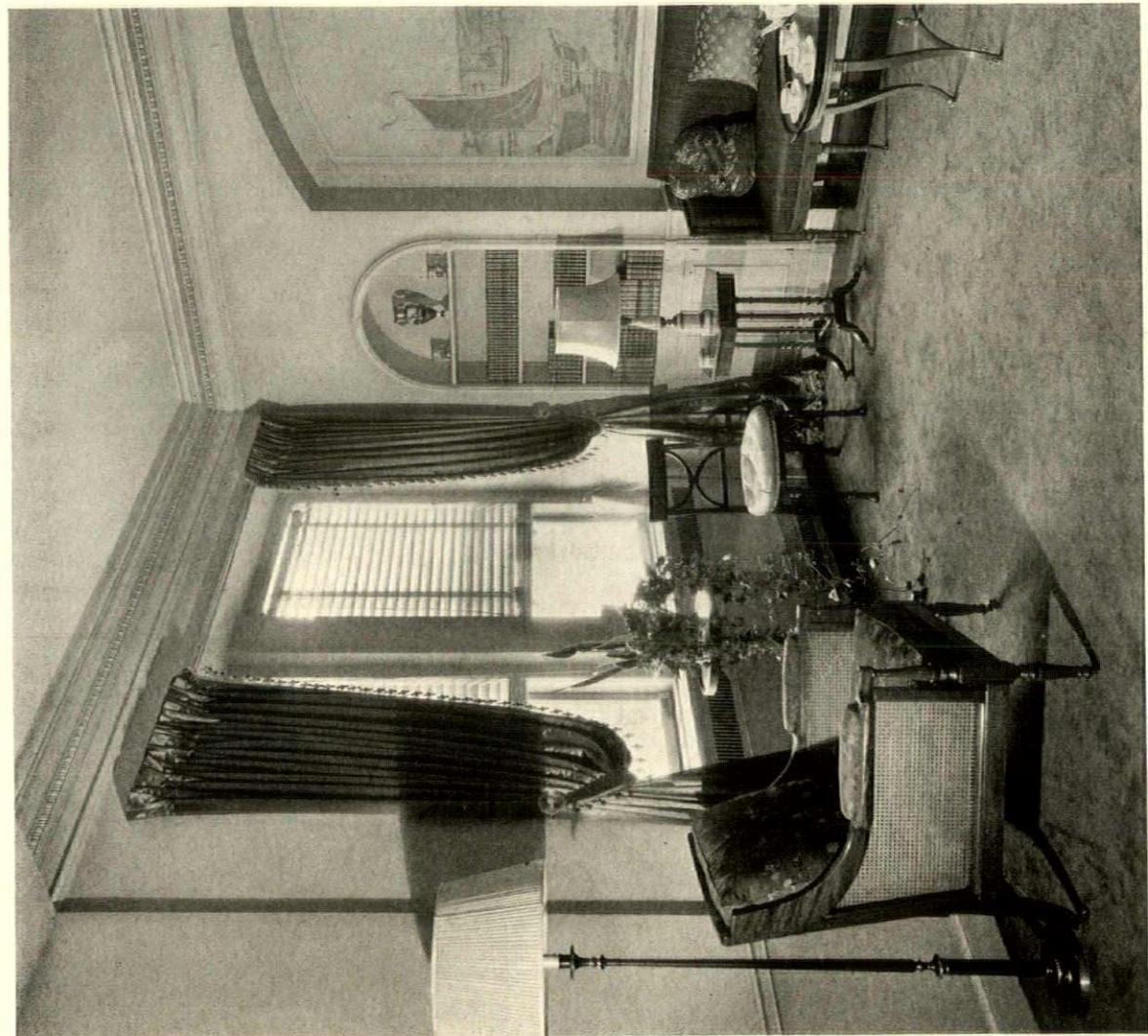




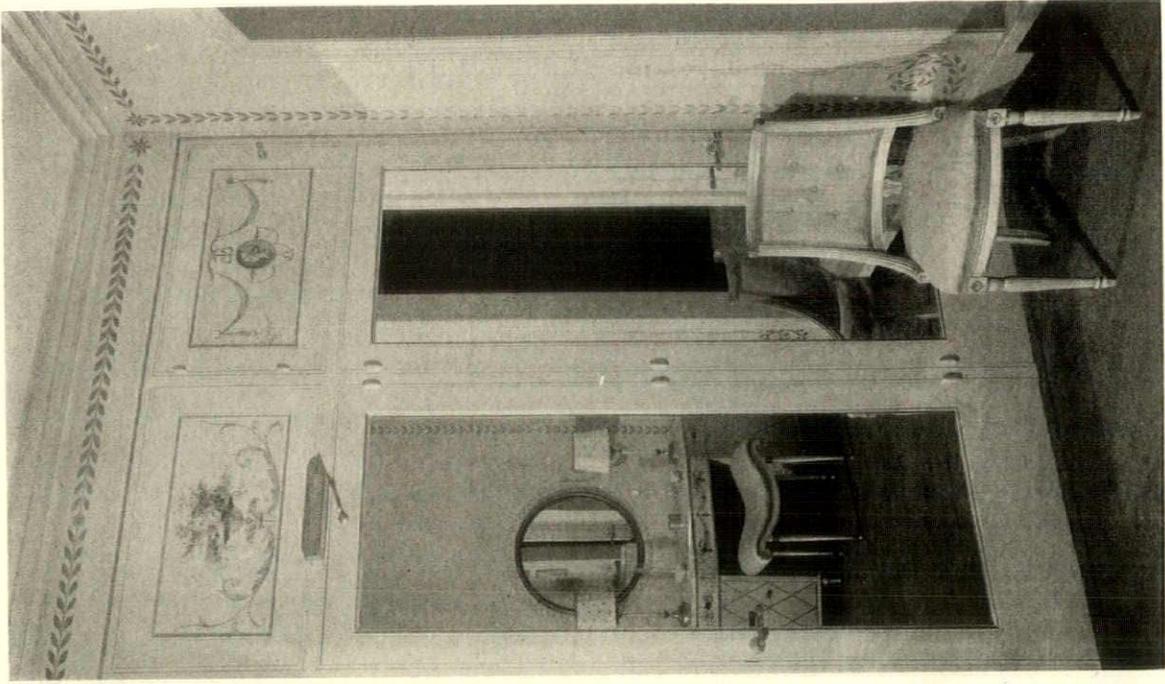
Living-room of a tower suite in the eighteenth-century English manner. Interior decorations by Mrs. Charles H. Sabin. The mantel is an old one—one of many which were purchased abroad under the direction of Mr. Ralph Edwards, of the Victoria and Albert Museum. Above is shown the architects' quarter-scale drawing of the fireplace elevation

Photograph by Mattie Edwards Hewitt





Corner of a living-room in one of the eighteenth-century English tower suites, furnished and decorated under the direction of Barton, Price & Willson, Inc.



Corner of a dressing-room, painted a pale salmon with gilt stenciling. Barton, Price & Willson, Inc., interior decorators

Photographs by Mattie Edwards Hewitt

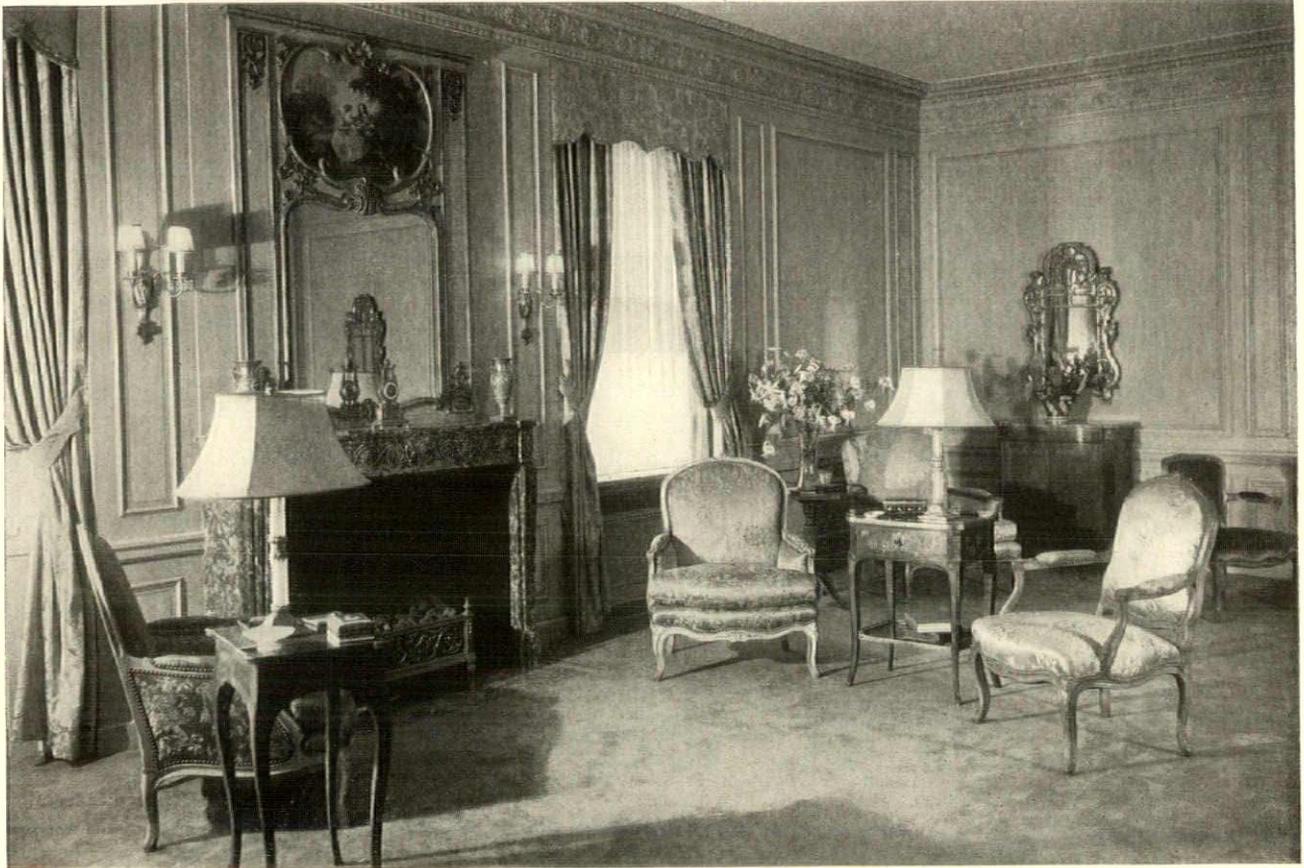


*A corner of the living-room in the Swedish Suite; Nordiske
Kompaniet of Stockholm, interior decorators*

Dining-room in the same suite

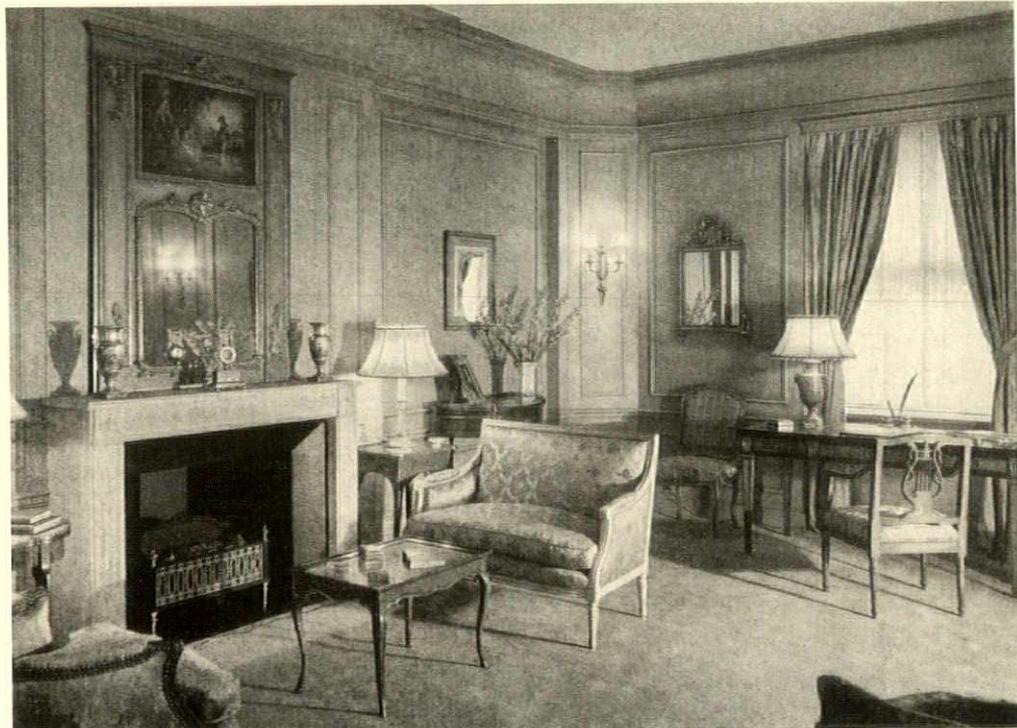


Photographs by F. M. Demarest



*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*



Photographs by F. M. Demarest

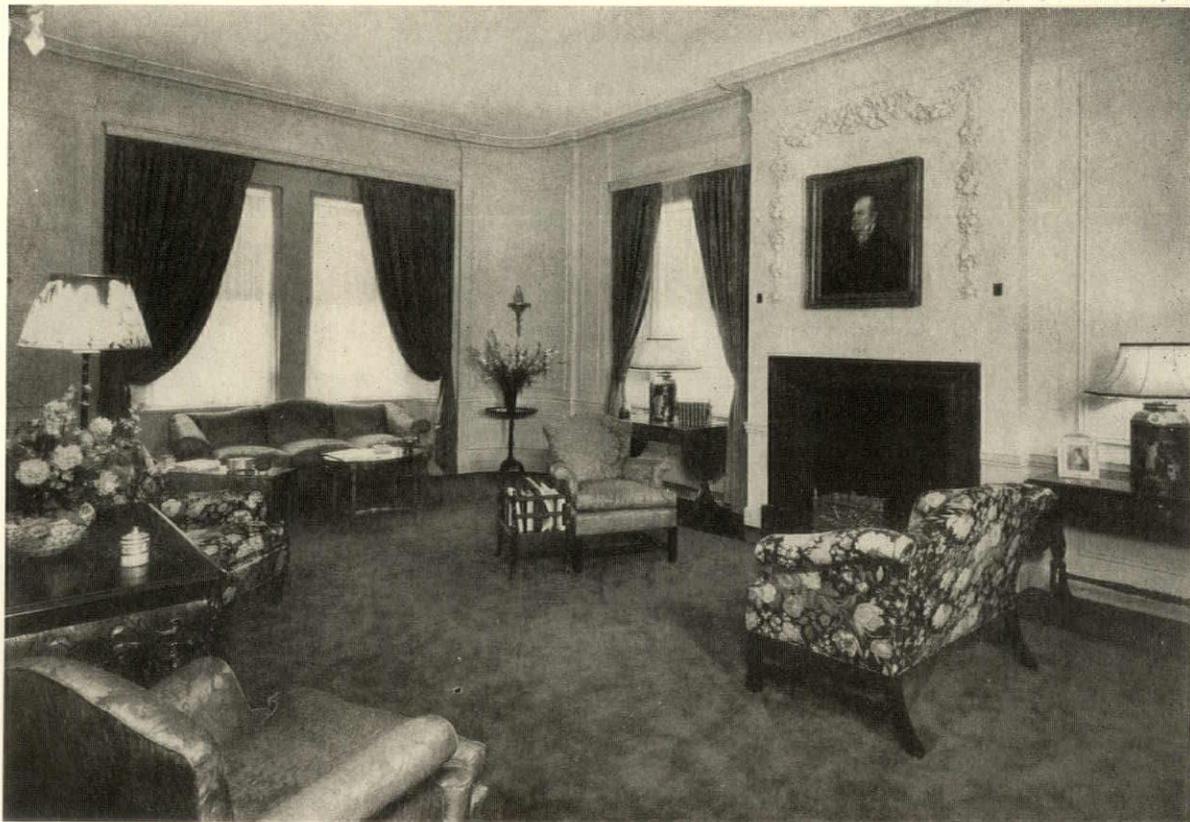


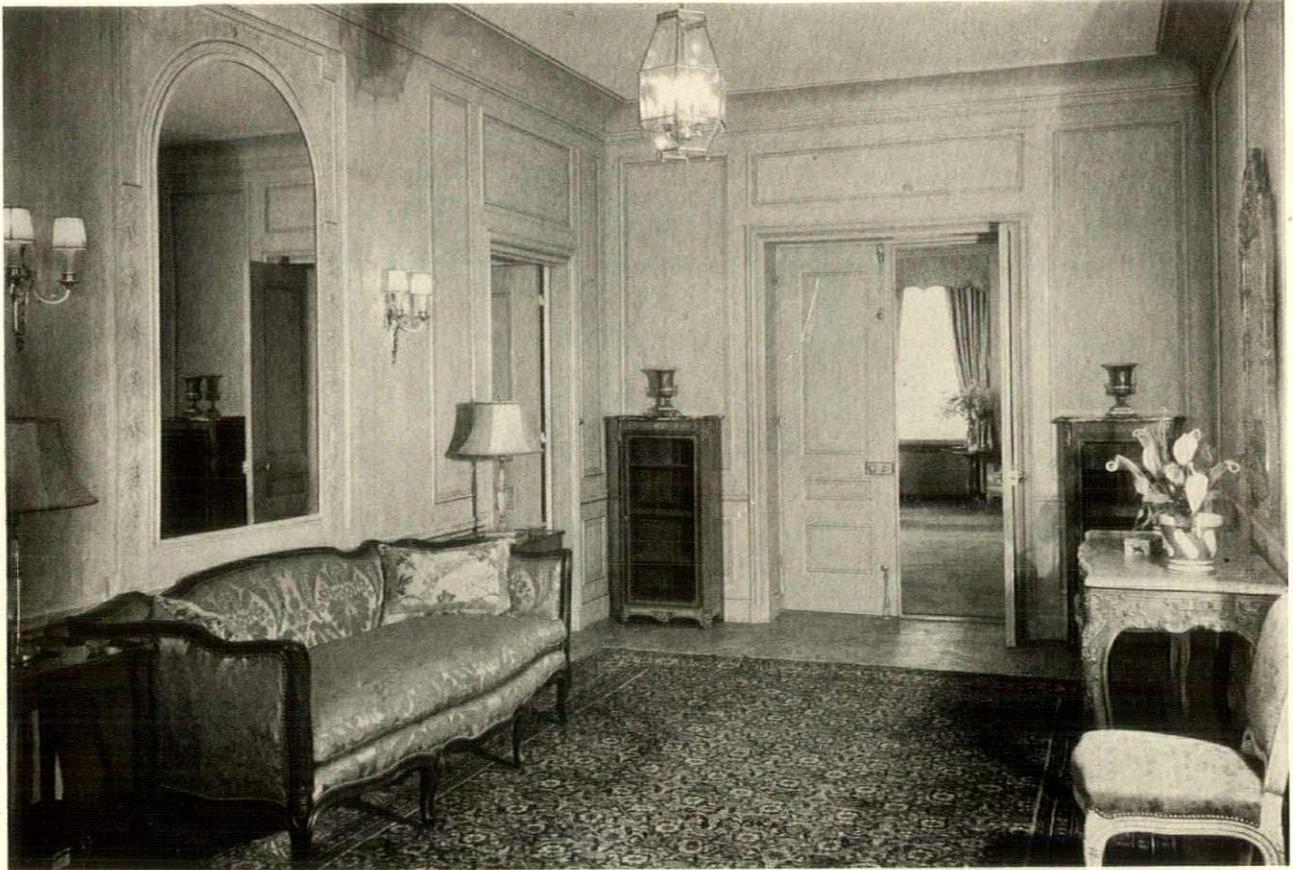
Photograph by Mattie Edwards Hewitt

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

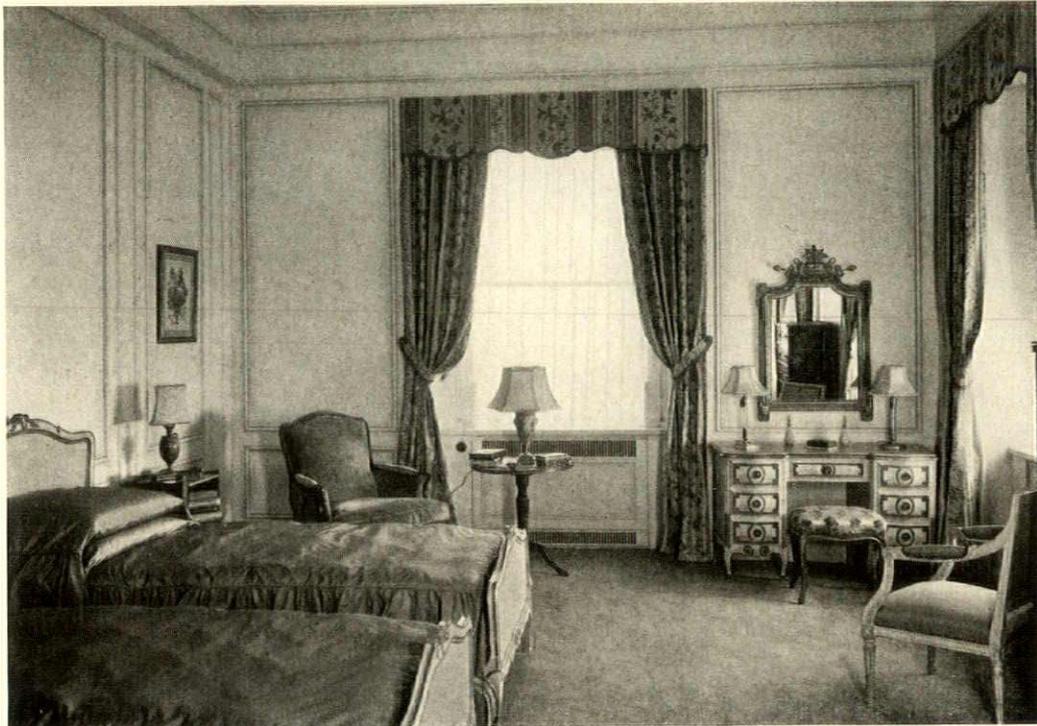
Photograph by Frank Ehrenford



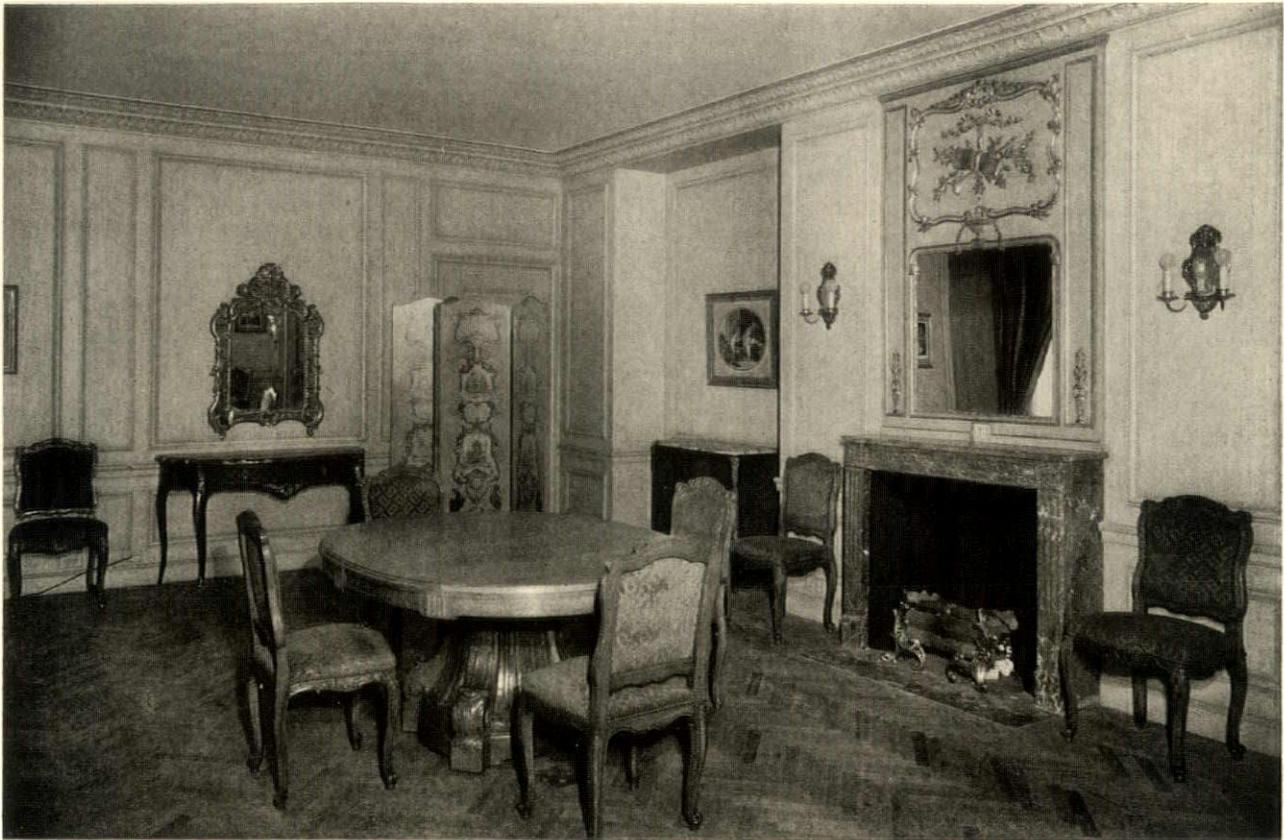


Foyer of one of the French residential suites. Furnishings and decorations by Jacques Bodart, Inc.

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



Photographs by F. M. Demarest

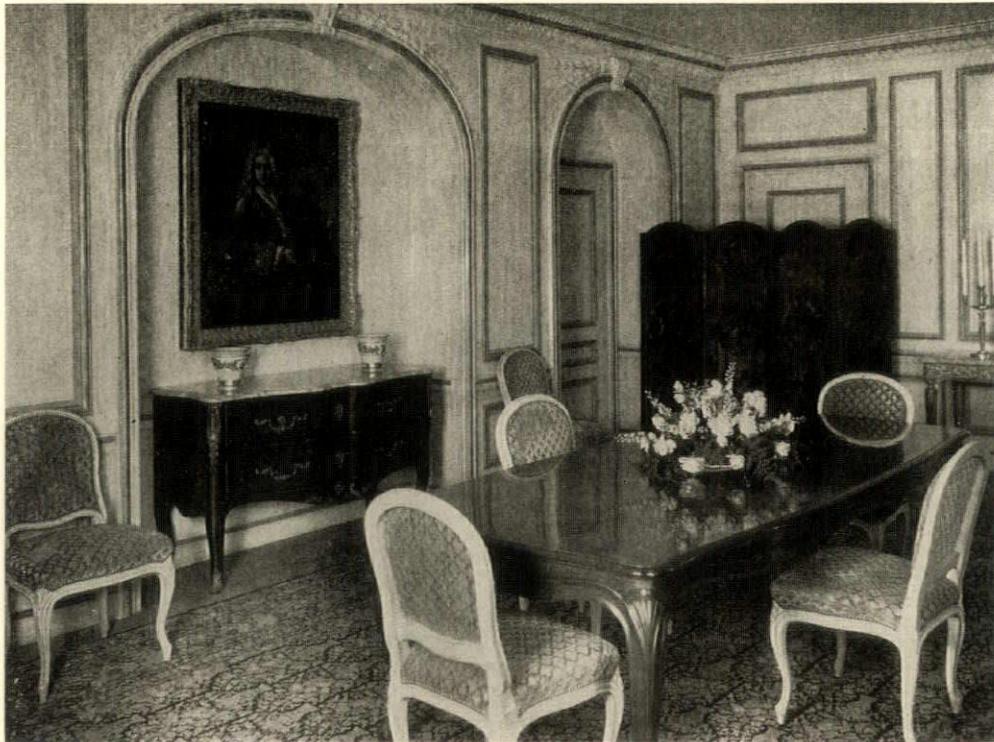


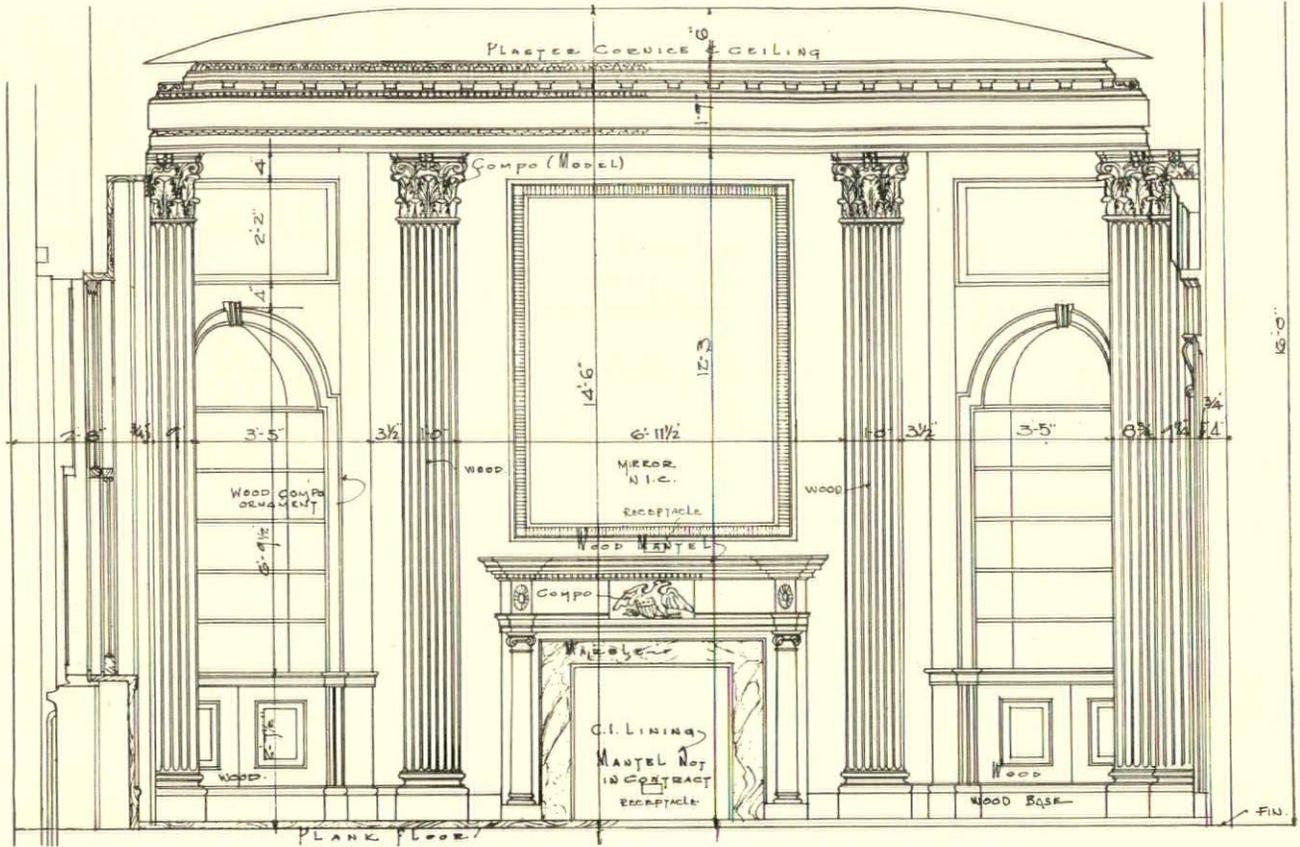
Photograph by Milo Alexander Guild

*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.*

Photograph by F. M. Demarest





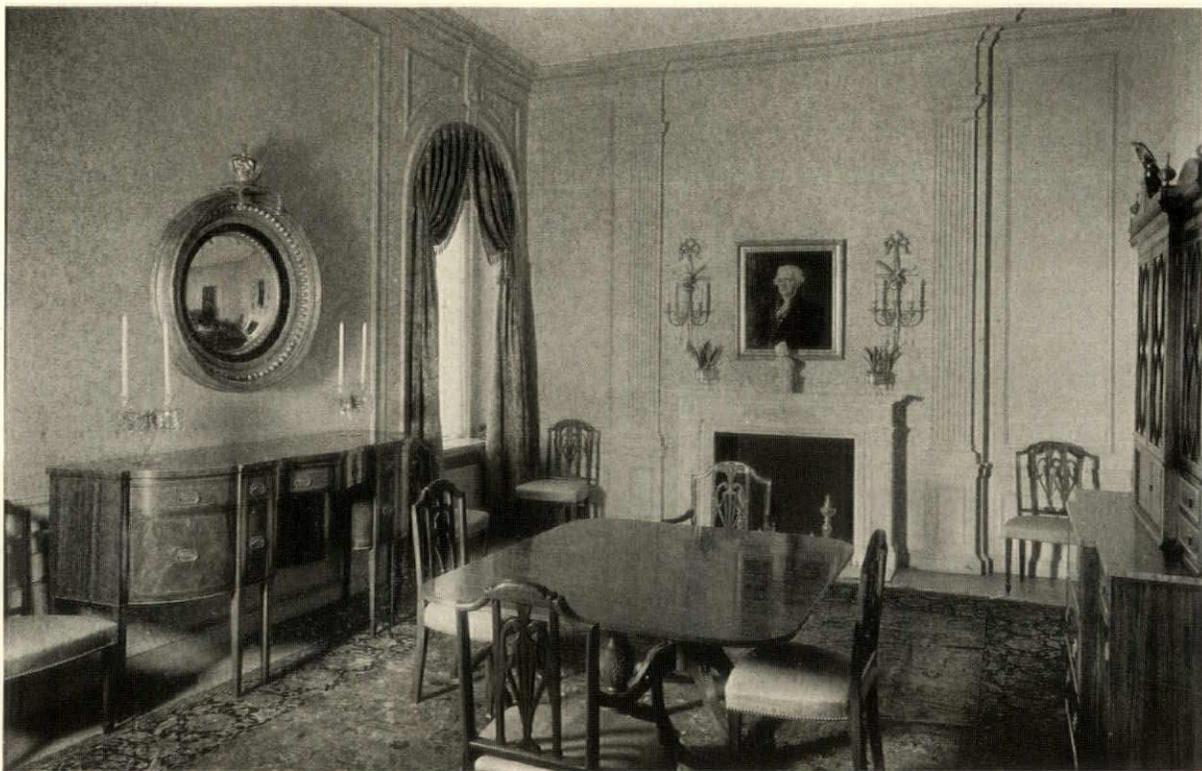
Above, the architects' quarter-scale working detail showing the fireplace end of the living-room in the State Apartments. Below, a photograph taken in the living-room of this suite



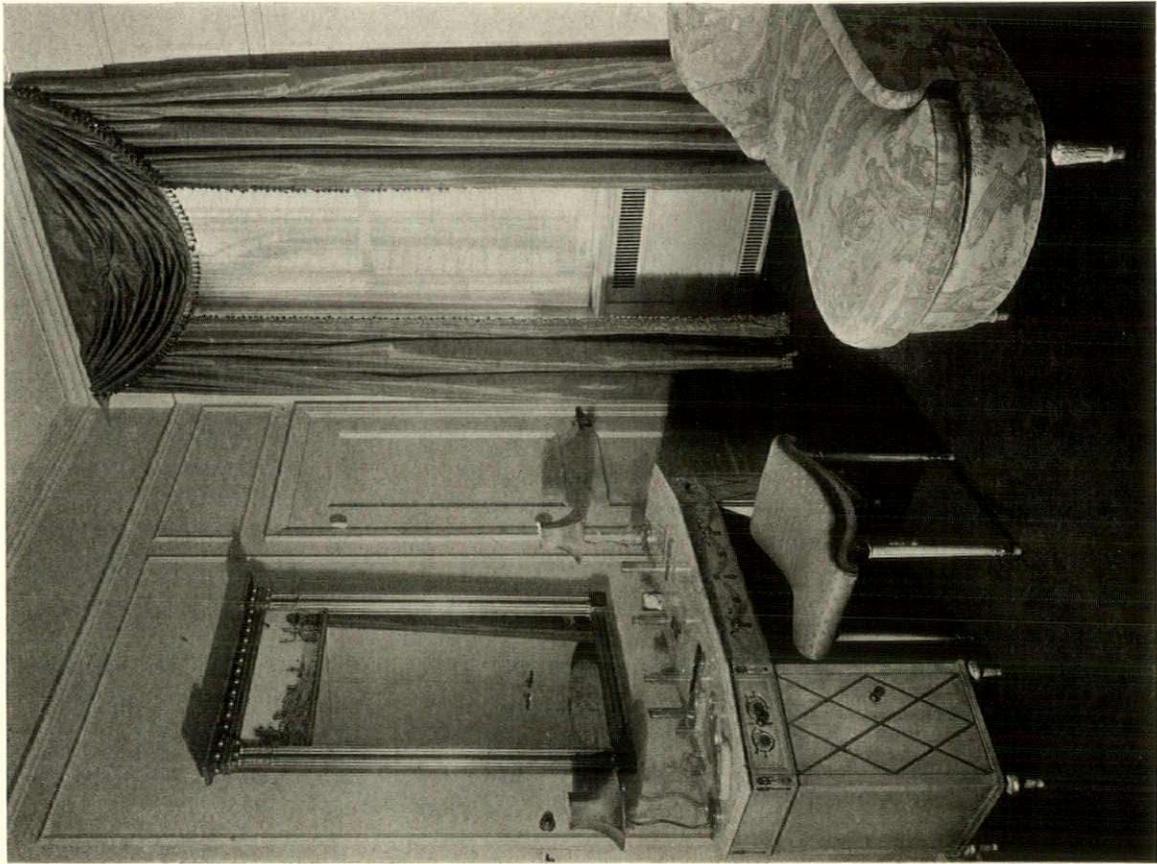
Photograph by Richard Averill Smith



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

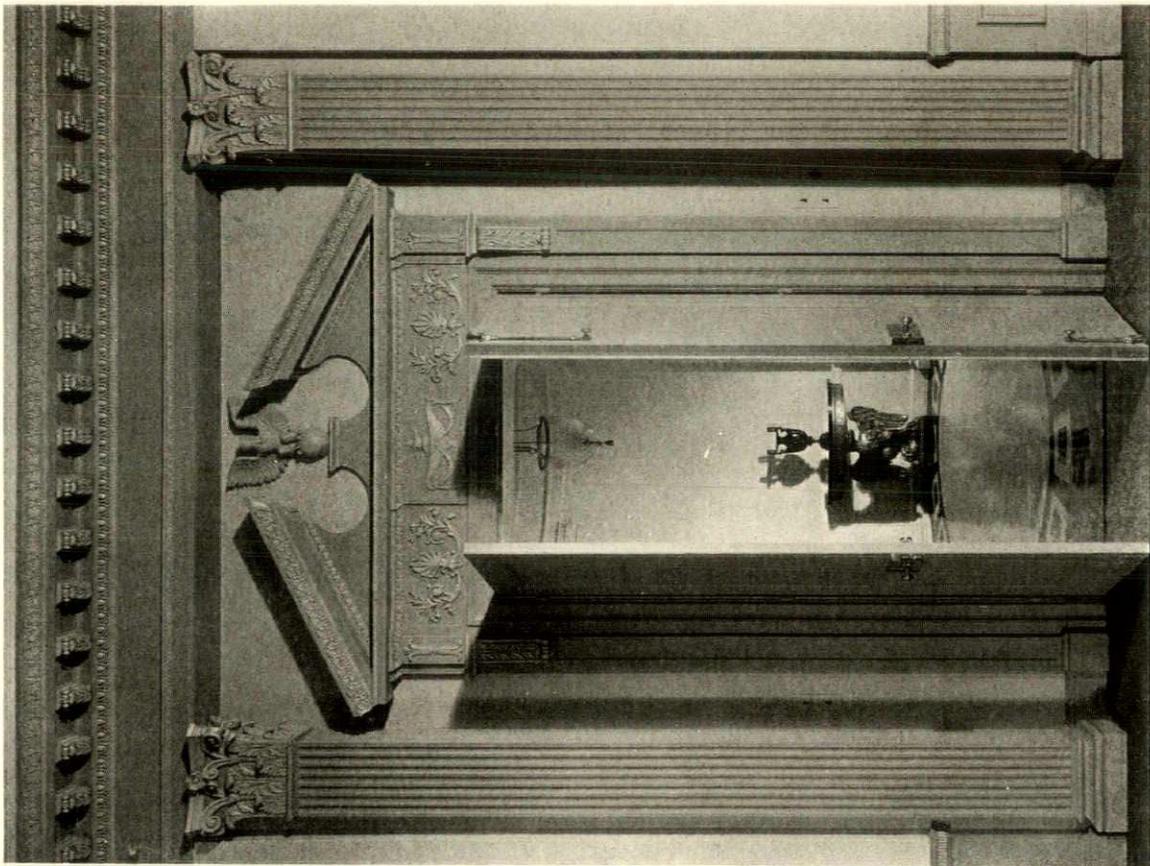


Photographs by Richard Averill Smith



A corner of the boudoir in the State Apartments

Photographs by Richard Averill Smith

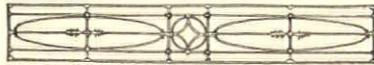


Foyer doorway of the State Apartments

NUMBER XVIII
IN A SERIES
OF
WORKING DRAWINGS

By Jack G. Stewart

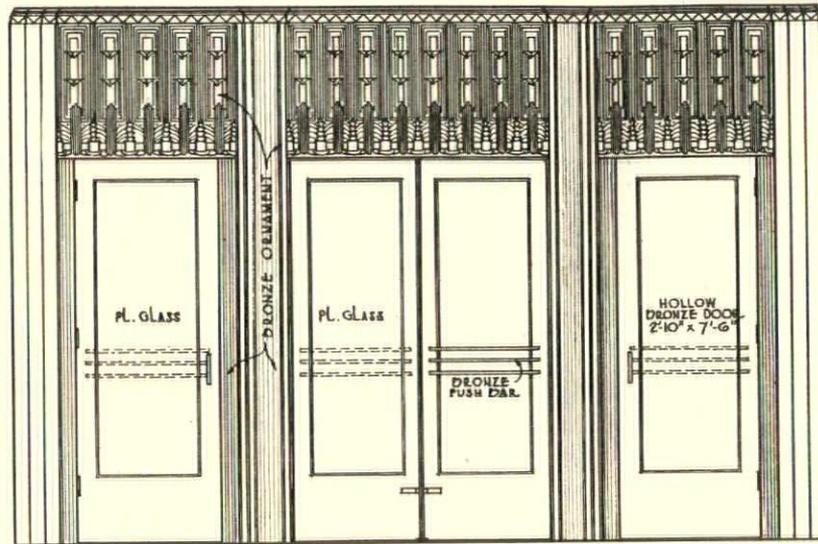
This series, in which one drawing will appear each month, is designed to cover the smaller practical problems that confront the architect in his day's work. The subjects chosen are those which, while not uncommon, call for some experience and knowledge of approved solutions. Next month the subject is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



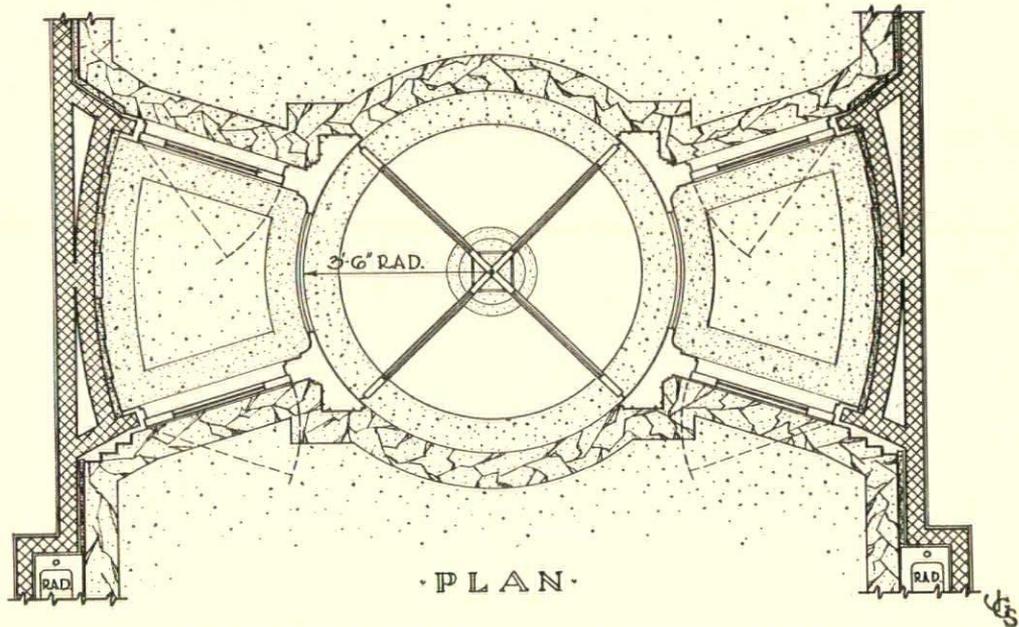
[ARCHITECTURE]
CHARLES SCRIBNER'S SONS

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



· ELEVATION ·



· PLAN ·

From work by Morris & O'Connor

· DETAIL OF REVOLVING DOOR ·

· FOR DETAILS, SEE PLATE NO 19 ·

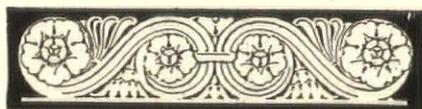
· SCALE: 0 6' 1'-0" 2'-0" 3'-0" 4'-0" ·

· PLATE NO 18 ·

Wednesday, August 26.—Spent an hour or so with Alfred Berman, craftsman in wood, climbing over 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 eardrums, 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 in every industry 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



The Editor's Diary

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 has 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 plaza, 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 courts, 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 Dhoolpur, combined with 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, while 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 long-leaf 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

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 most profitably into some of the possibilities of the 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 San Antonio speech, printed in *The Octagon*:

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

"When we speak about practicability, 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 innermost 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 56,000. If one man were able to do all the work, it would take him 33,330 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, Mathe, of the Ecole, upon the visit of the *anciens* 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—500 or 600—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 banderole with the inscription 'La Grand Masse welcomes the Anciens Americans,' we 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 Pompiers. 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 hope they will 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 find expression and their voices, and so we enter the Café Deux Magots."

Thursday, September 10.—Lunched with Andrew Reinhard 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 Rheinhardt 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
FANLIGHTS AND OVERDOORS
TEXTURES OF BRICKWORK
IRON RAILINGS
DOOR HARDWARE
PALLADIAN MOTIVES
GABLE ENDS
COLONIAL TOP-RAILINGS
CIRCULAR AND OVAL WINDOWS

1928

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

1929

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

1930

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

1931

BANKING-ROOM CHECK DESKS
SECOND-STORY PORCHES
TOWER CLOCKS
ALTARS
GARAGE DOORS
MAIL-CHUTE BOXES
WEATHER-VANES
BANK ENTRANCES
URNS
WINDOW GRILLES



*Aymar
Embury, II*



*Godwin,
Thompson &
Patterson*



H. B. Little



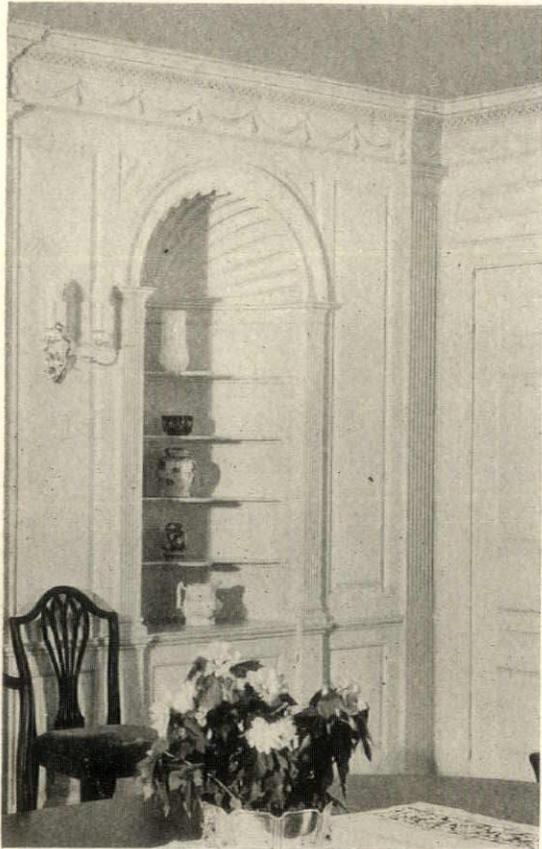
*Godwin,
Thompson &
Patterson*



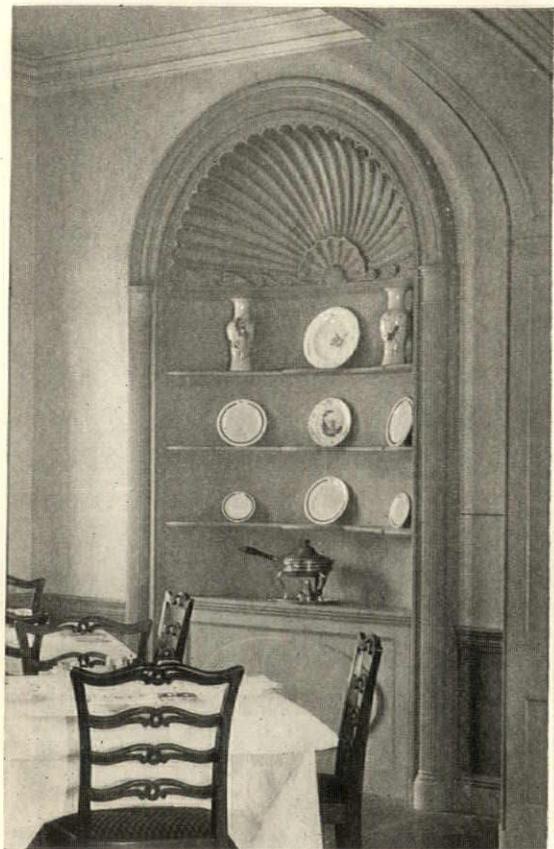
*Bradley
Delehanty*



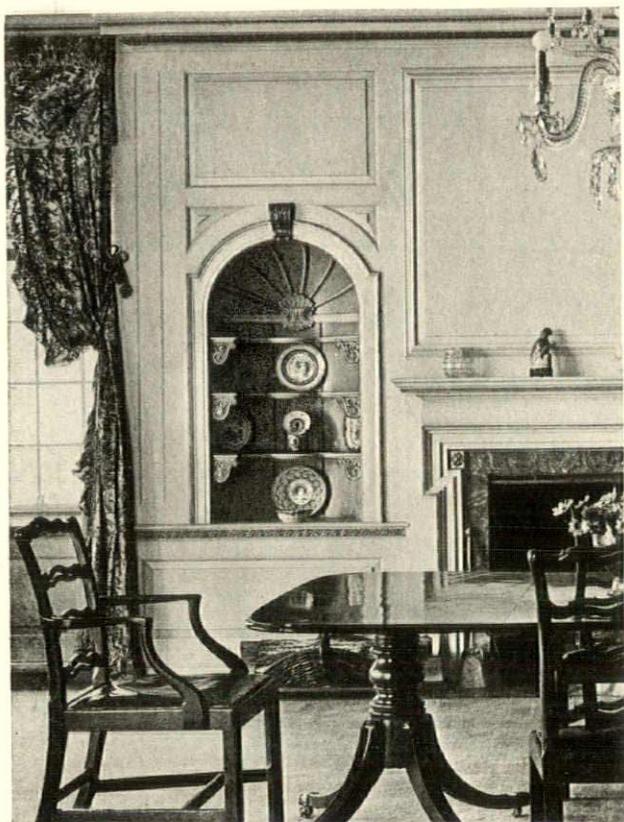
*Electus D.
Litchfield*



Pliny Rogers



*Theobald H.
Engelhardt*



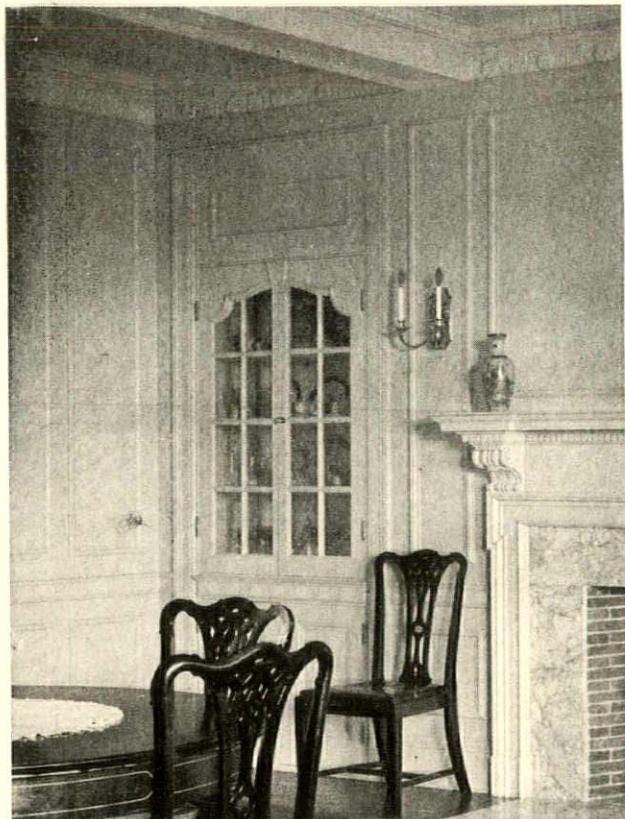
Bertram G. Goodhue and B. G. Goodhue Associates

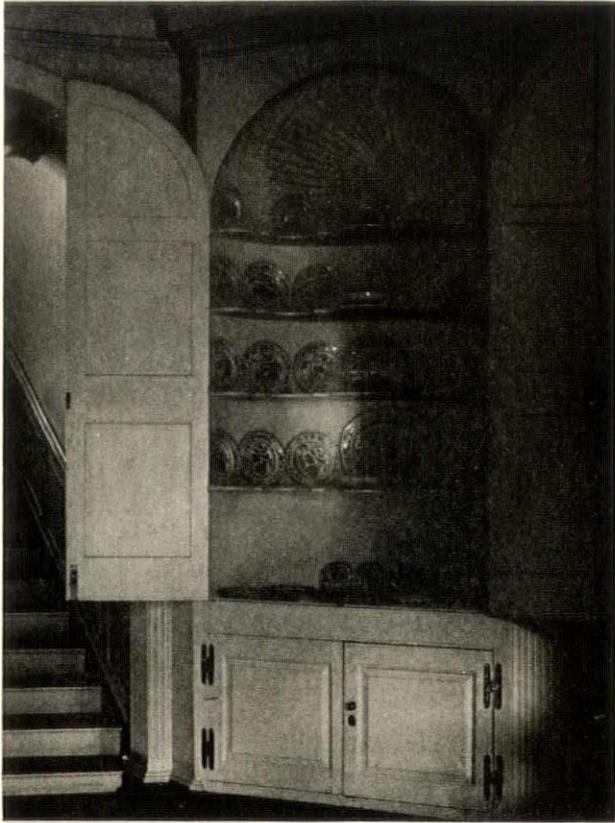


Huszagh & Hill

Kilham, Hopkins & Greeley

Peabody, Wilson & Brown





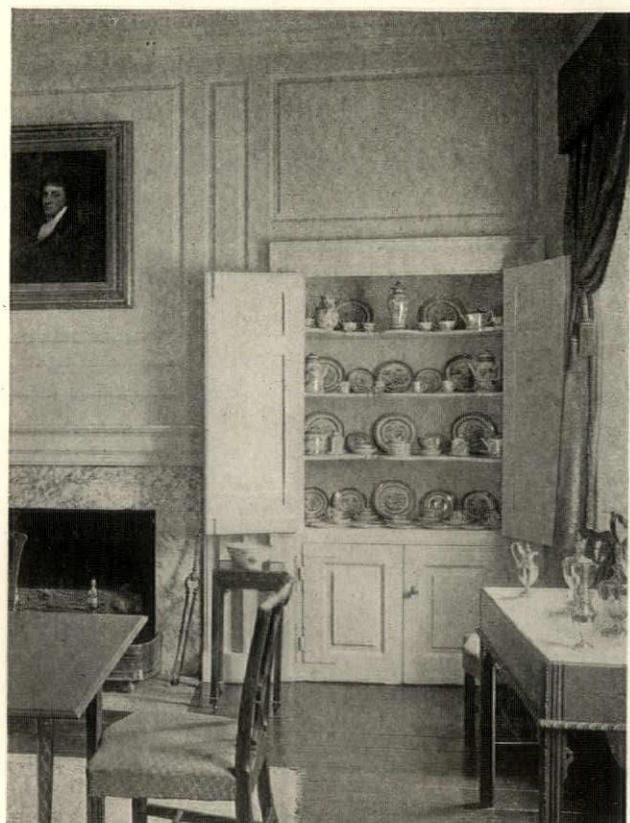
Tulip Hill, Maryland



Aymar Embury, II

Kilham, Hopkins & Greeley

Mount Pleasant Mansion, Philadelphia





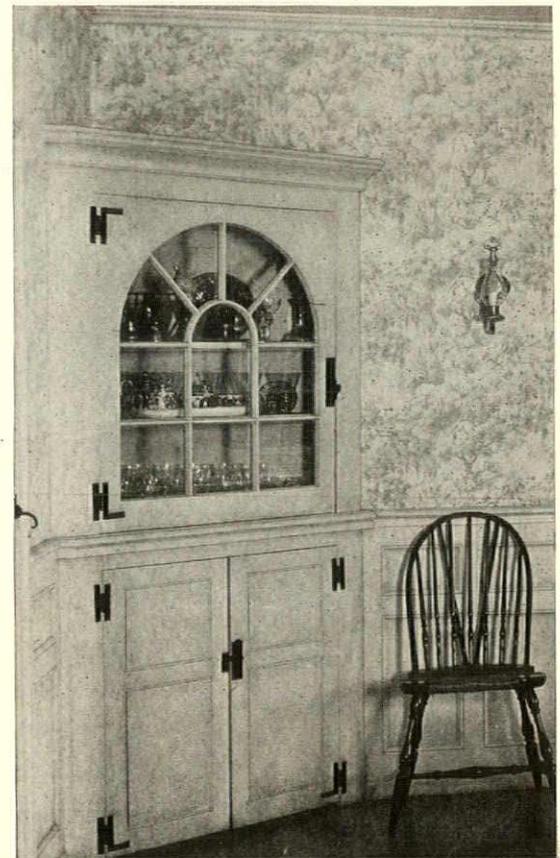
Mount Pleasant Mansion, Philadelphia



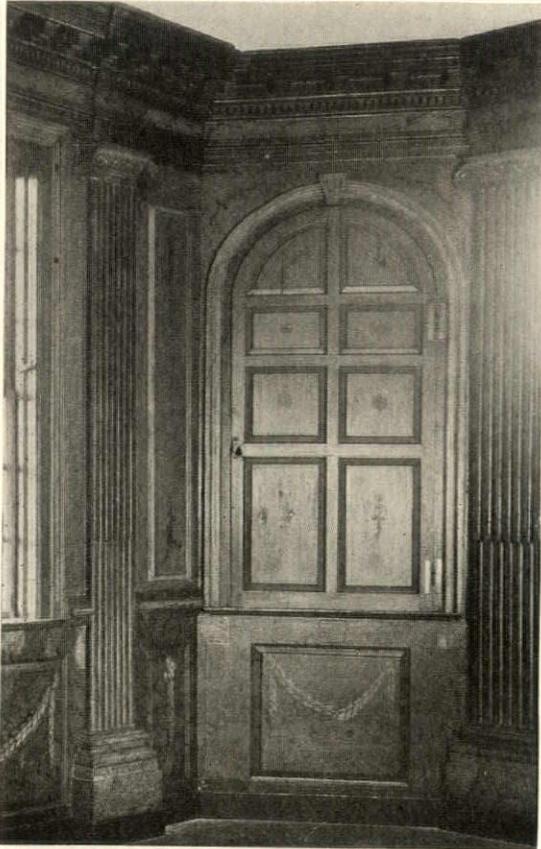
Orne House (c. 1730), Marblehead, Mass.



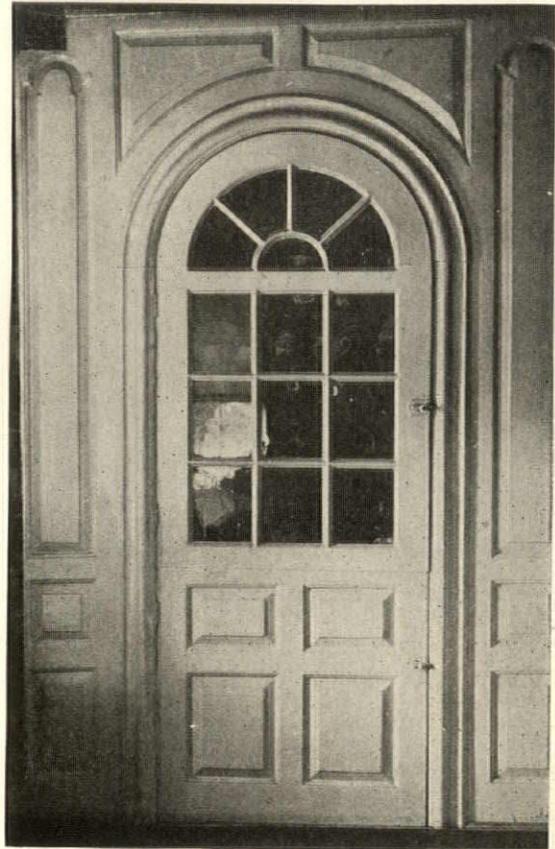
Lundeen, Hooton, Roozen & Schaeffer



Frederick T. Warner



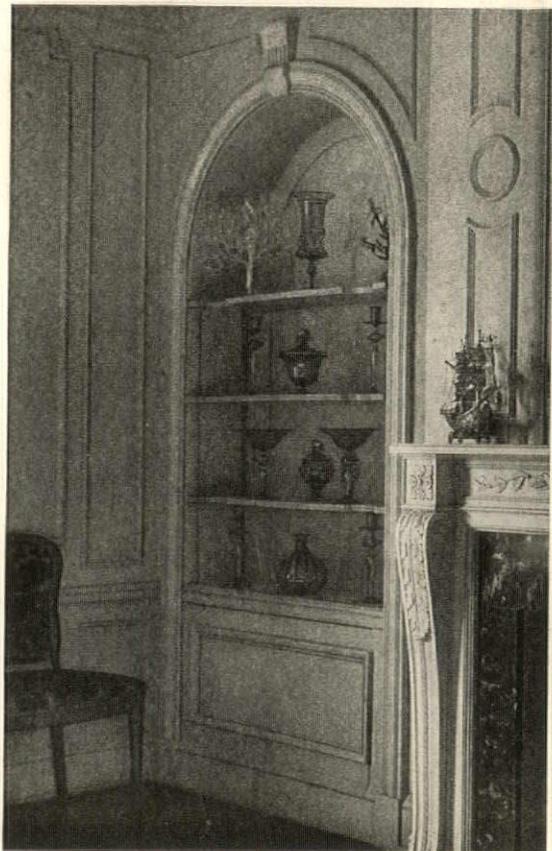
*Marmion
Mansion,
Virginia,
now in the
Metropolitan
Museum
of Art,
New York City*



*Older
Beardsley
House,
Huntington,
Conn.*



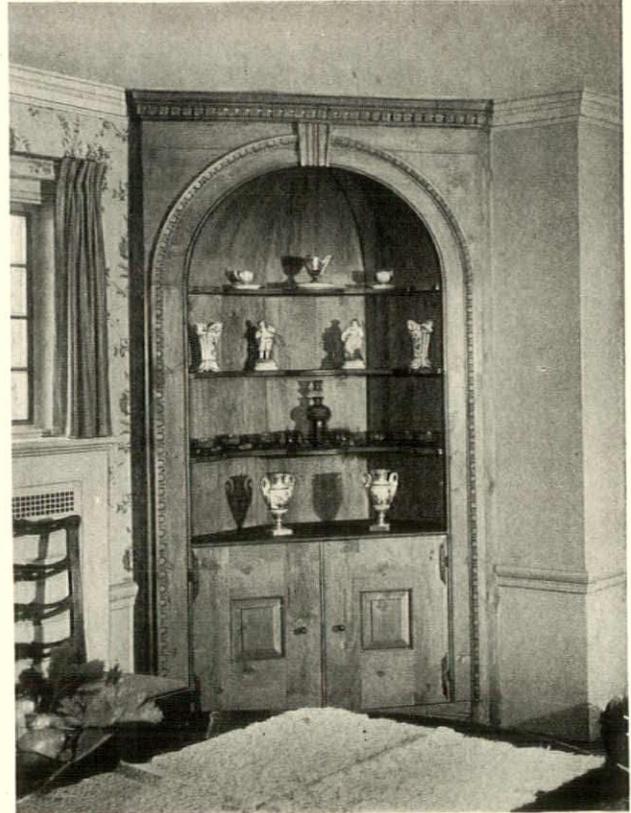
*Peabody,
Wilson &
Brown*



*Dwight
James
Baum*



Frank J. Forster



Frank J. Forster and R. A. Gallimore

Theobald H. Engelhardt

Frank J. Forster





Dwight James Baum



Dwight James Baum

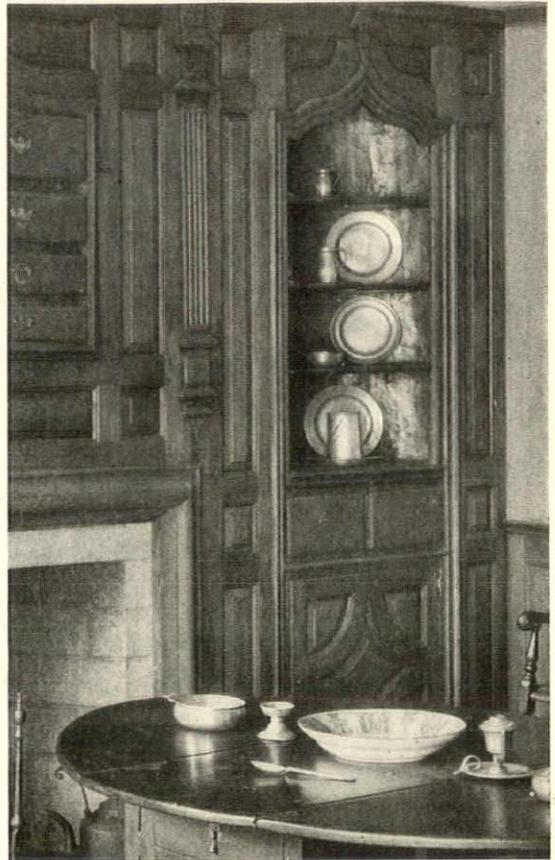
Weston & Weston

Dwight James Baum





*Watson
& Boaler*



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



*Leslie I.
Nichols*



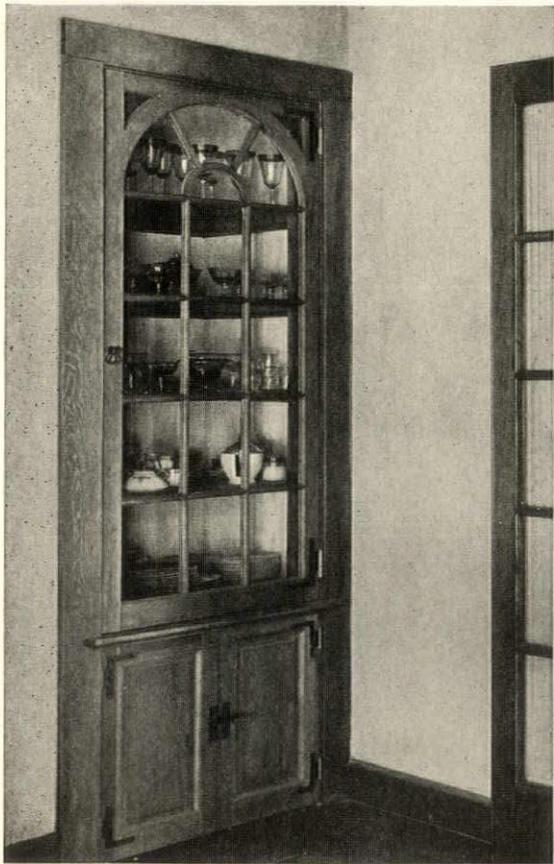
*Roger H.
Bullard*



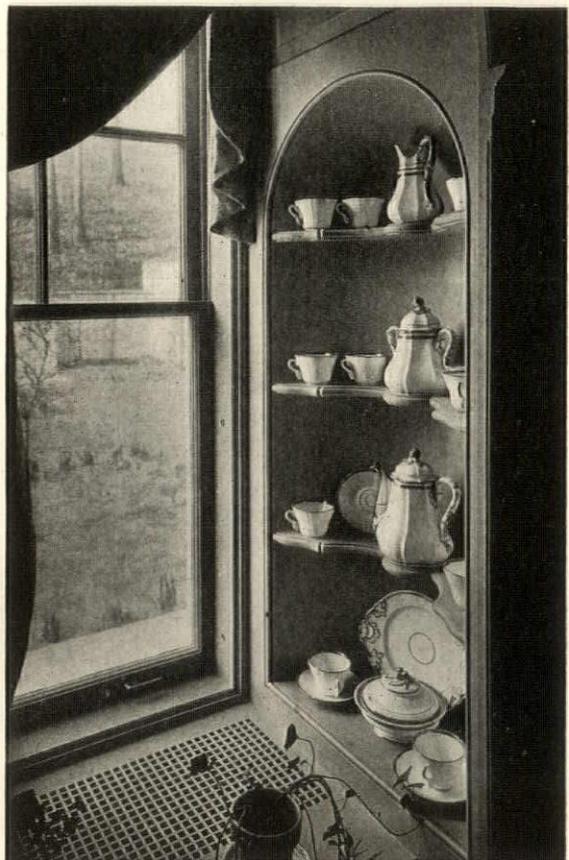
*Frank J.
Forster*



*Old House,
Ridgefield,
Conn.*



*Hunt
& Klein*



*Walter J.
Skinner*



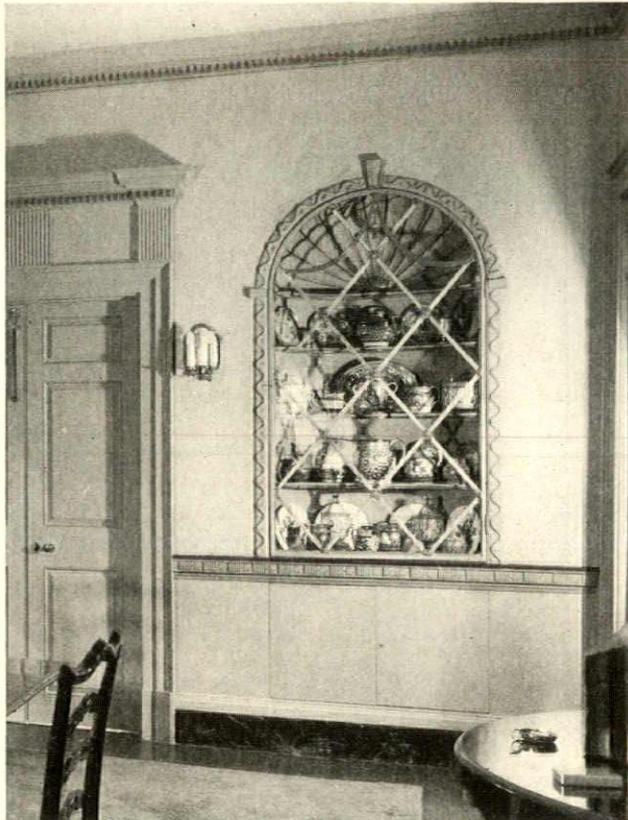
D. W. Gillies



Koerner & Gage

Aymar Embury, II

Aymar Embury, II





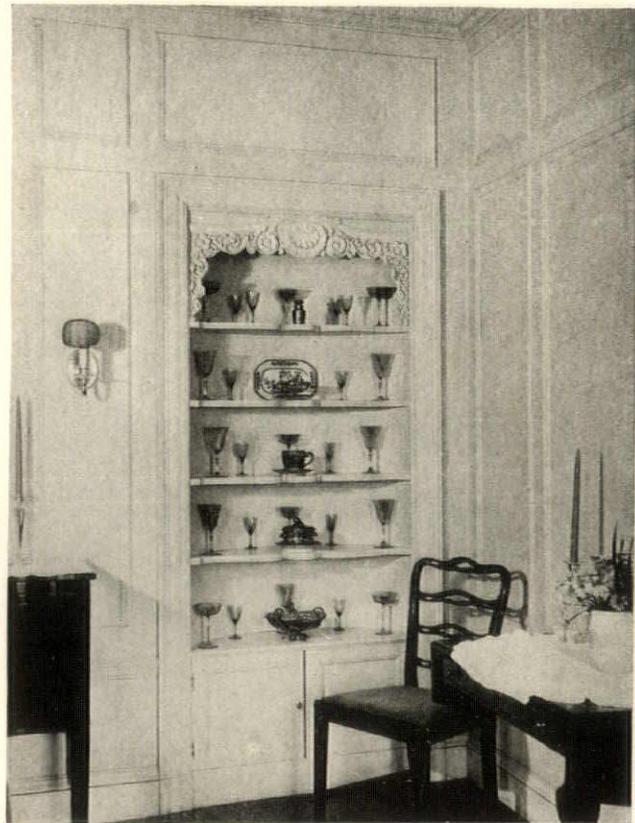
Aymar Embury, II

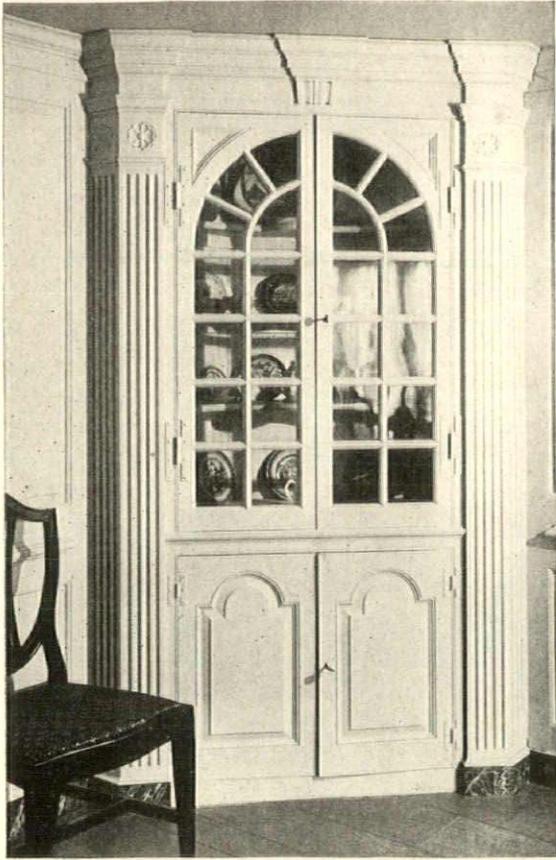


Lewis Bowman

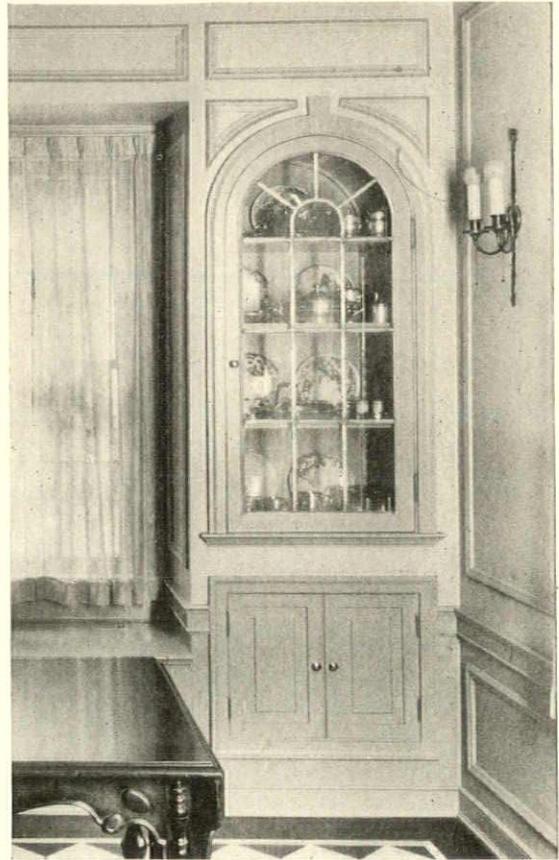
Willing, Simms & Talbutt

Dwight James Baum

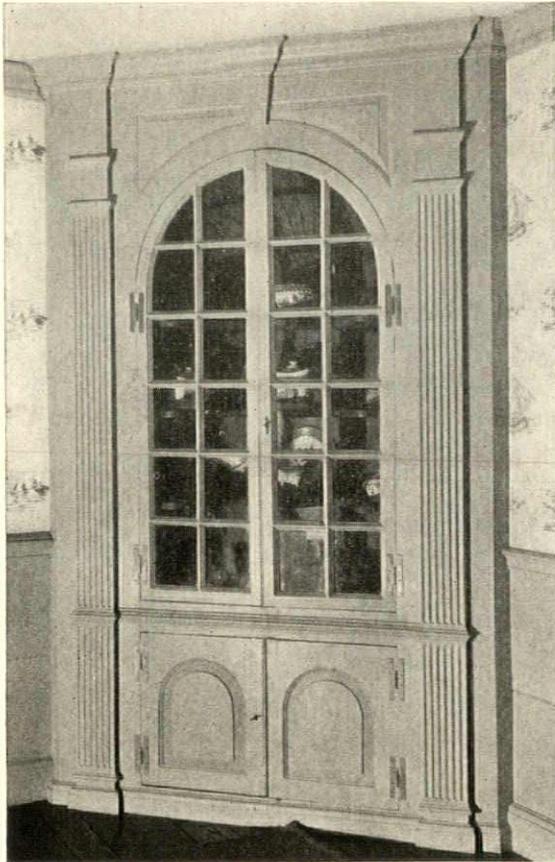




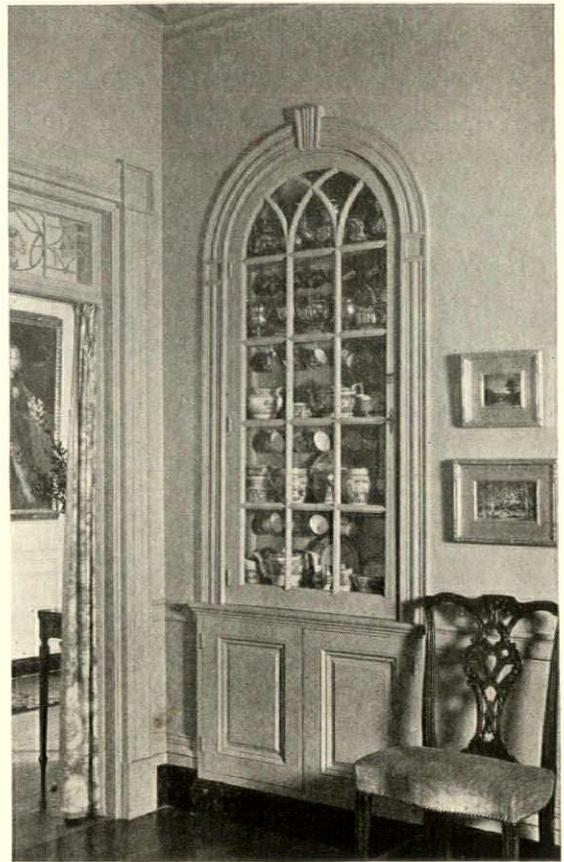
*Henry W.
Rowe*



*Charles F.
Cellarius*



*Evans,
Moore &
Woodbridge*



*Aymar
Embury, II*



*DeWitt C.
Pond*



*Green &
Hageman*



*Daniel D.
Merrill*

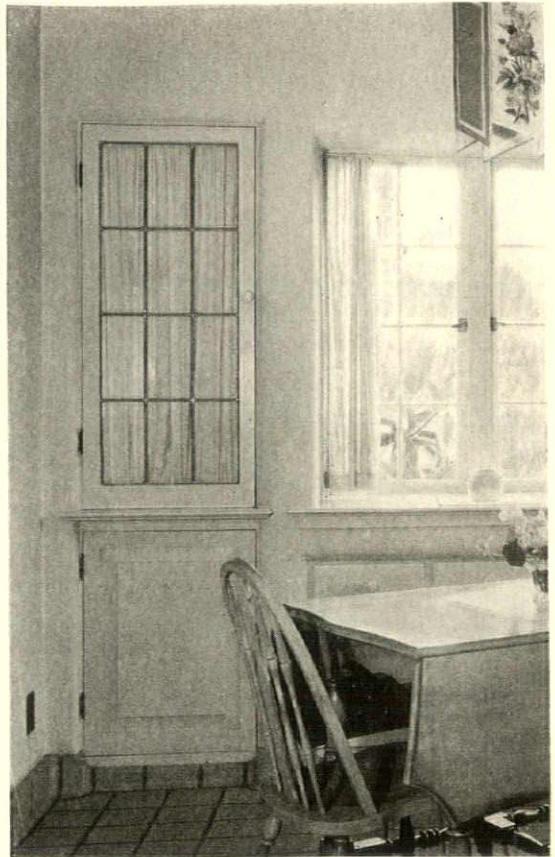


*James F.
Bevan*

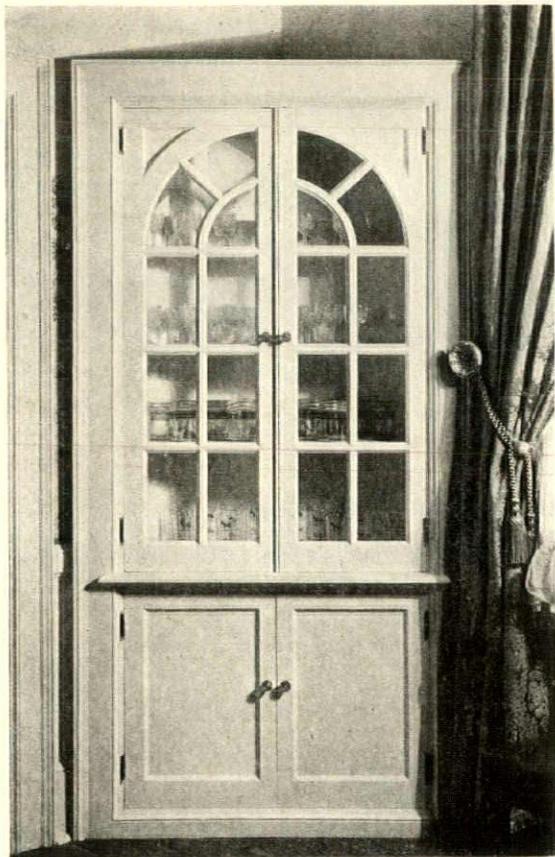
Mr. Benson



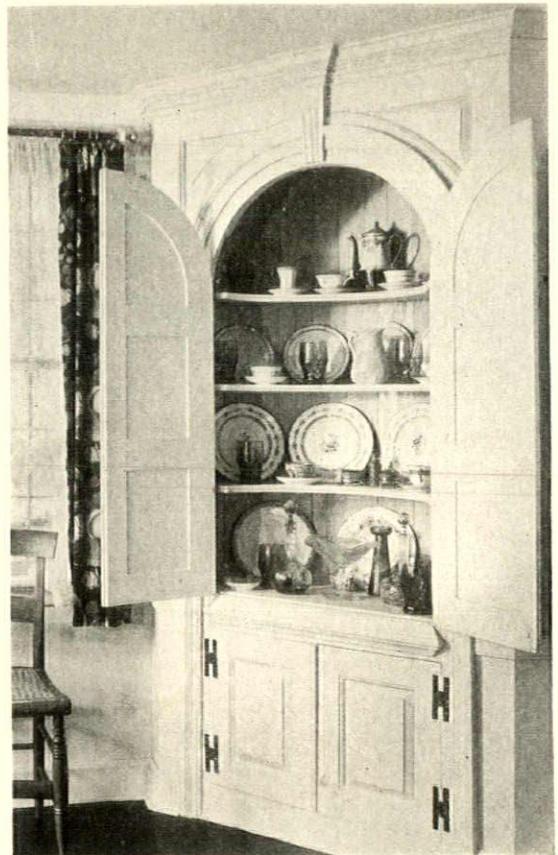
*Robert H.
Ainsworth*



*Kenneth
Gordon*



*A stock
pattern*



*James J.
Bevan*



*Francis E. Johnston Residence, Peapack, N. J.
Hyde & Shepherd, Architects*

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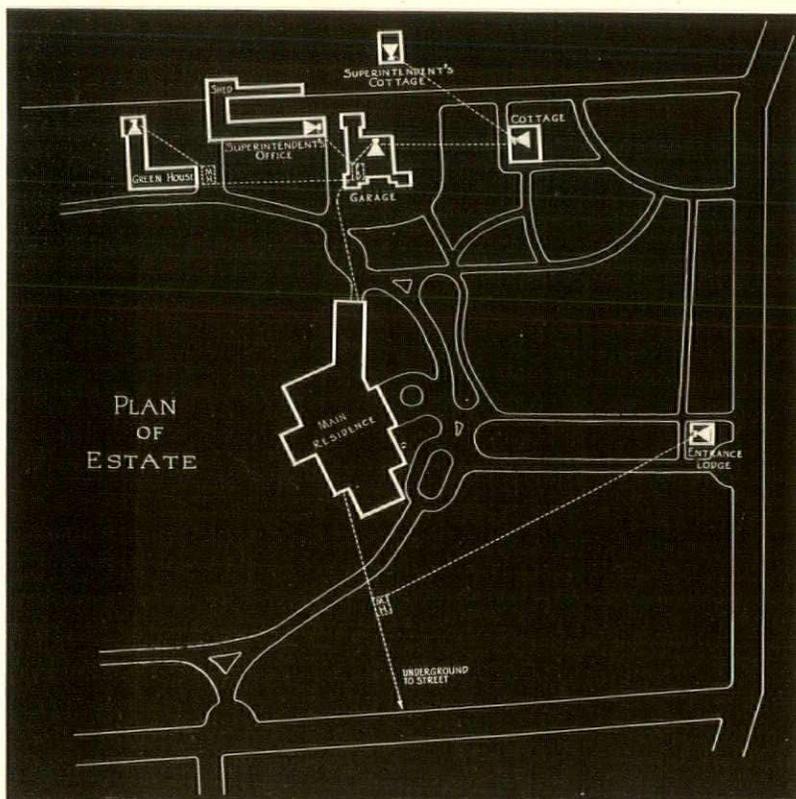
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BUILT-IN CONDUIT AND 78 OUTLETS PROVIDE FOR TELEPHONE CONVENIENCE ON THIS ESTATE



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.

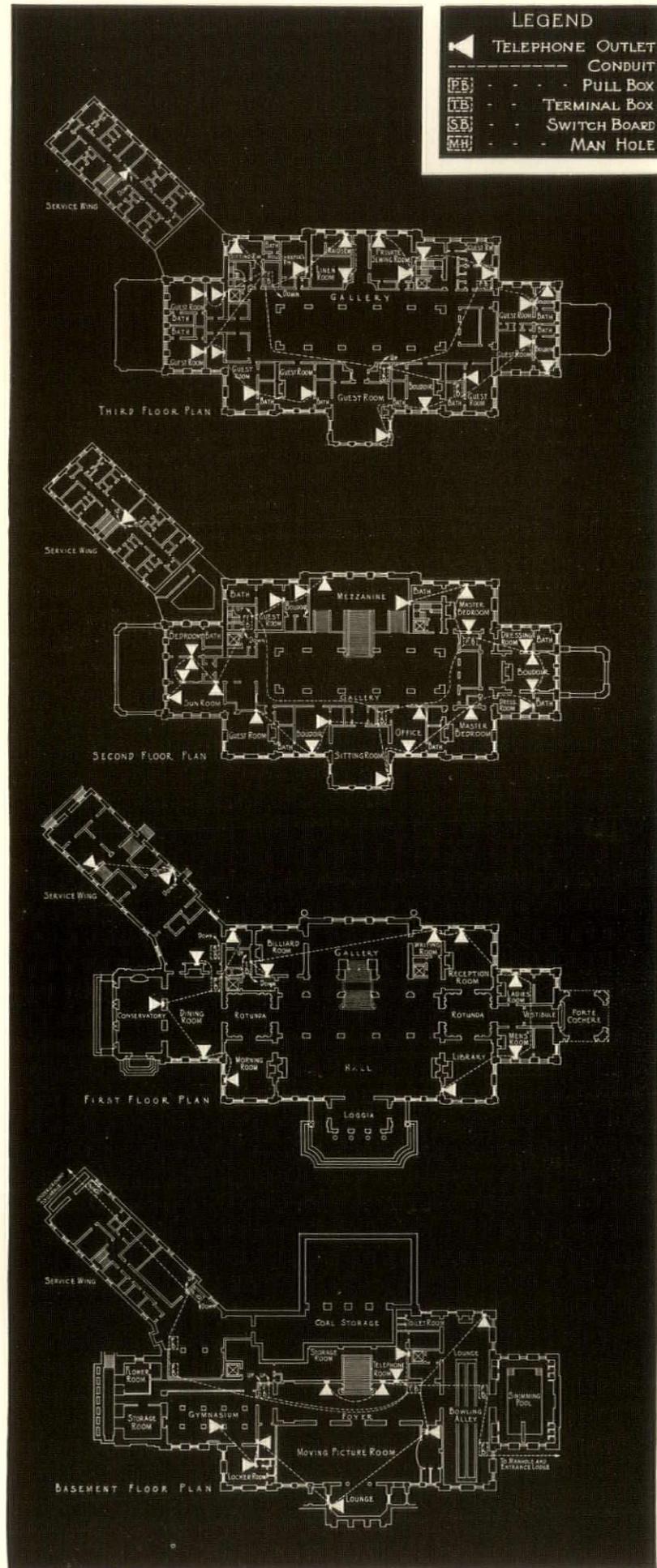
connected with the residence by underground conduit—a total of 78 in all. A number of individual rooms contain two outlets, thus offering a choice of telephone locations.

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, 597 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 mediæval 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 absorbent.

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 sanitarily provided for as shown by the well-illustrated reference catalogue of the Bradley Wash-fountain 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—the complete line having a wide range of high-fired ceramic finishes in multichrome and solid glazes. 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—thus they claim 90 per cent of the world's installations of revolving doors.

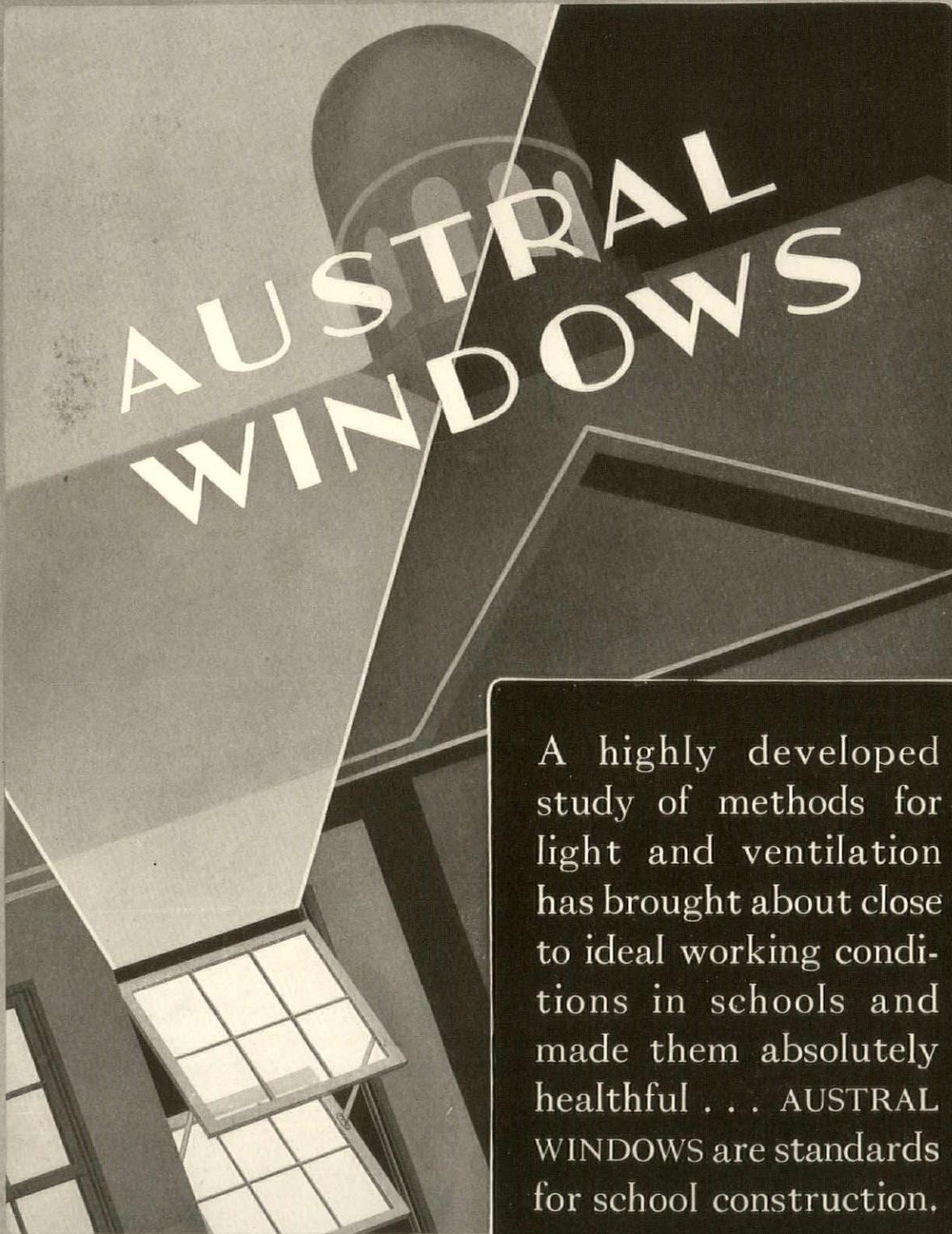
"NEXT TO DAYLIGHT"

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.

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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)



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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.

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GREEN, BLUE, AND GRAY LINOTILE were used for the luxurious floors of this sunroom and entrance hall. Designed by Cherry & Matz, New York architects.

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.

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Armstrong's LINOTILE
CORK TILE • ASPHALT TILE
MADE BY THE MAKERS OF ARMSTRONG'S LINOLEUM

How A. D. T. Protects Public Buildings

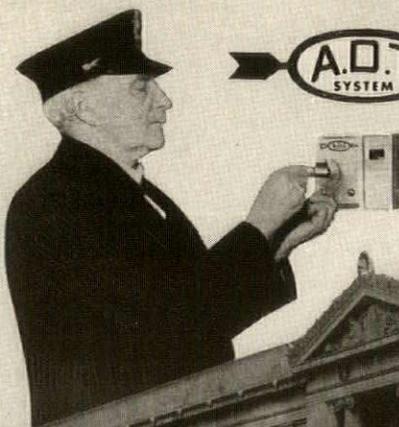
THE City of Memphis was not content to call its Municipal Buildings adequately protected without the ever-watchful electrical fingers and eyes of A. D. T. Central Station Service.

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WROUGHT IRON PIPE

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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.

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WROUGHT IRON

AN INVESTMENT . NOT AN OUTLAY

In a drinking fountain only one thing counts

..the drinking mound

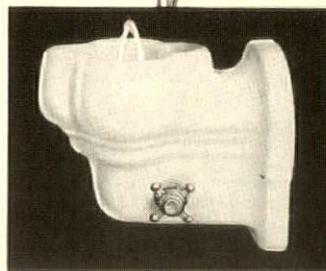
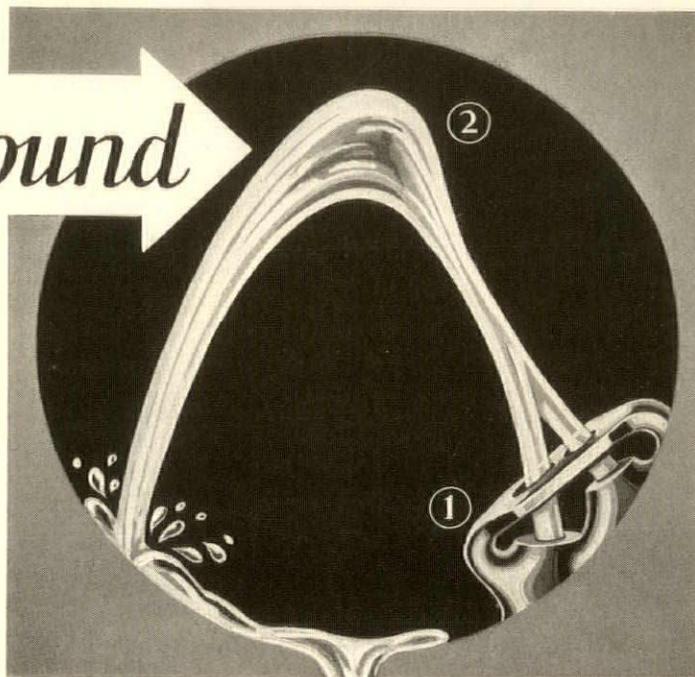
Regardless of appearance, cost or construction, the stream-producing device of a fountain must be practical and sanitary, or the fixture is worthless. Judge the fountain you recommend by its drinking mound! In a Halsey Taylor Drinking Fountain this mound is uniform, practical, convenient and sanitary.

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!

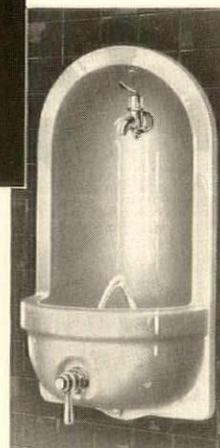
2 An automatic device maintains a constant height in the drinking stream even though line pressure varies. Stream never too high, never too low—always at convenient drinking height.

Made, sold and serviced by the largest organization of its kind devoted exclusively to the manufacture of drinking fountains, Halsey Taylor fountains are featured by variety in design as well as scientific construction! We aim to sell a service, not just a fountain, and invite architects to consult our nearest offices for advice!

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No. 605—one of many attractive wall-type Halsey Taylors.



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See Sweets', 16 pages.

■ HALSEY TAYLOR Drinking Fountains

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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—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."

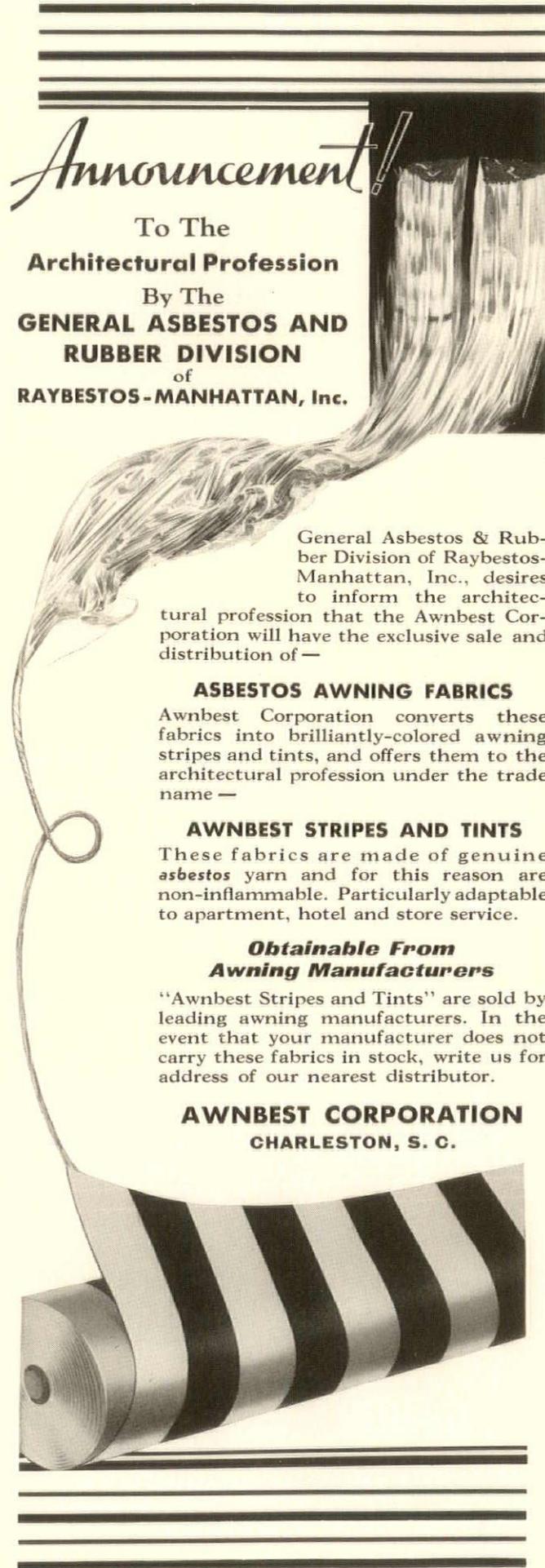
COPPER-BACKED MIRRORS

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 Wadell 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 randomness or specified lengths in gum, maple, oak, mahogany, or walnut—designed against dust collection and for the average pocket-book.

(Continued on page 37)



Announcement!

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Architectural Profession
By The
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—*New York Herald Tribune.*

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.)

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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 affiant'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 affiant 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. 3336
Register's No. 8595
Certificate filed N. Y. Co.
Register's No. 3B901
Commission expires March 30, 1933.

[Seal.]

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

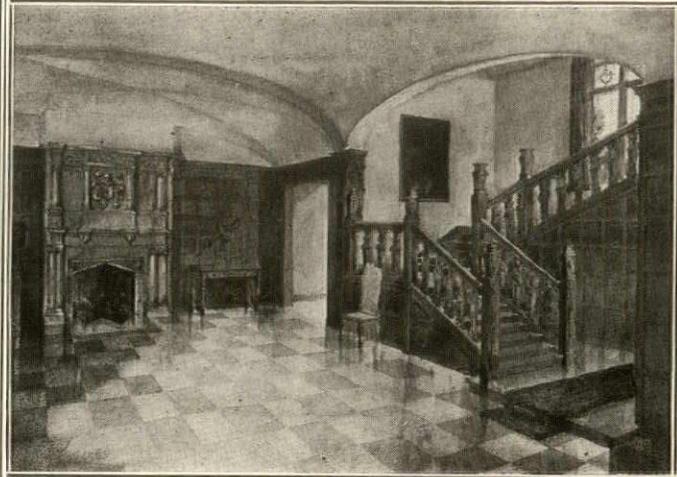
The Watts Regulator Co., of Lawrence, Mass., has issued a folder giving data on its new Boiler Water Feeders.

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.

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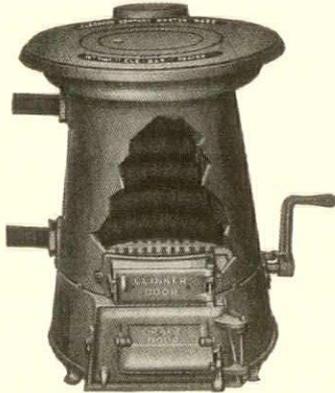
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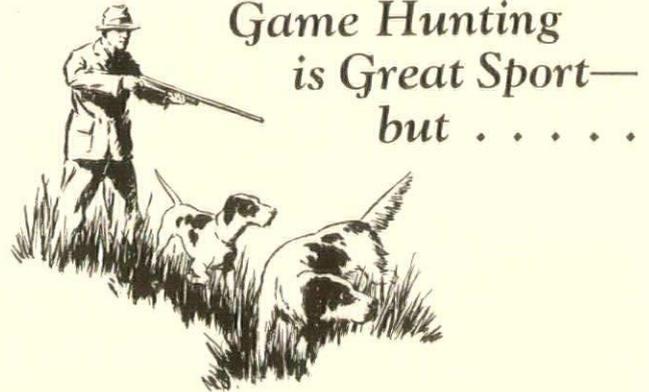
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[[A corner in the court of the Fox Chapel Golf Club located at Aspinwall, Pa.

By

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

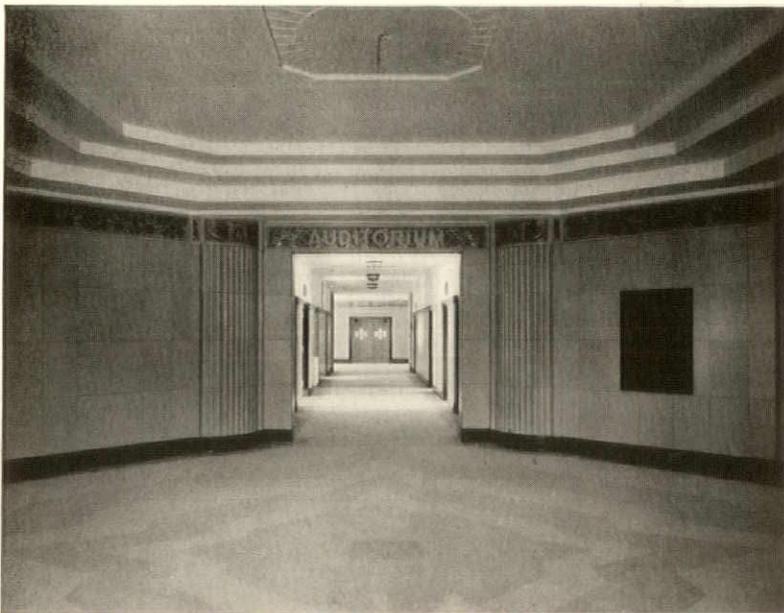
The entire court is covered by a SOLAR Galvanized Steel V-Bar glazed roof, furnished and erected by us. Steel ventilating sash on sides and gables are operated by our silent ball and roller bearing encased weatherproof machines, placed on the outside of building. Ventilating apparatus is electrically 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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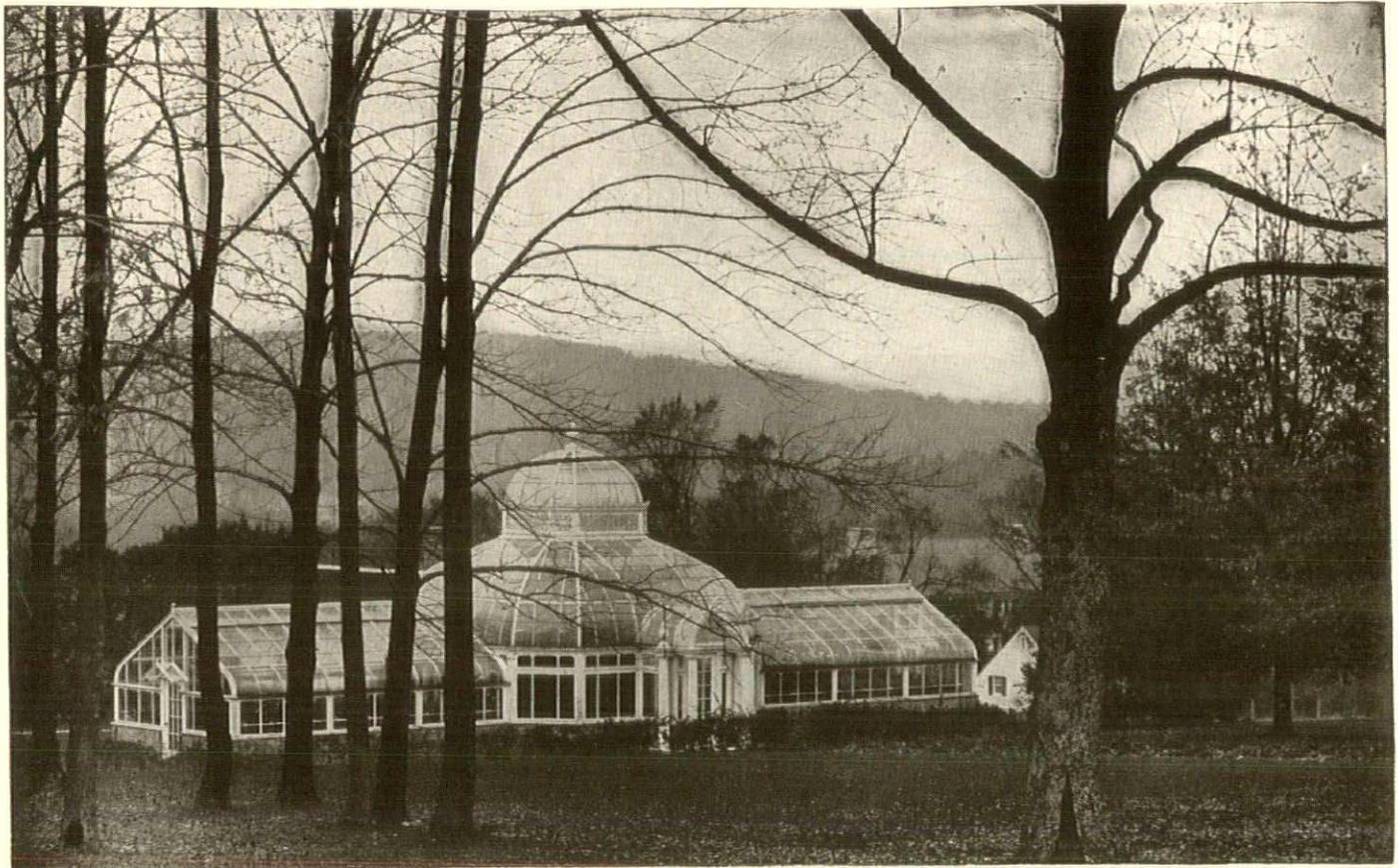
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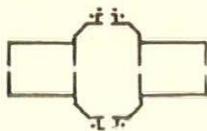
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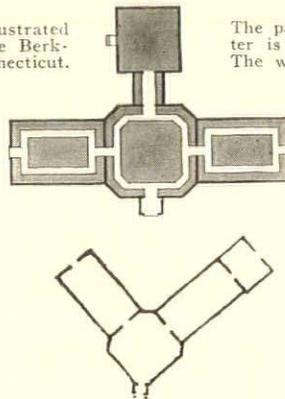
Variant Treatments of Palm House and Wings

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

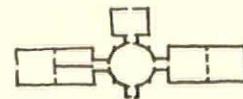
The palm house in the center is 25' across each way. The wings each 18' x 25'.



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 palm house and wings 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 Lisle R. Beardslee, 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.

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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.

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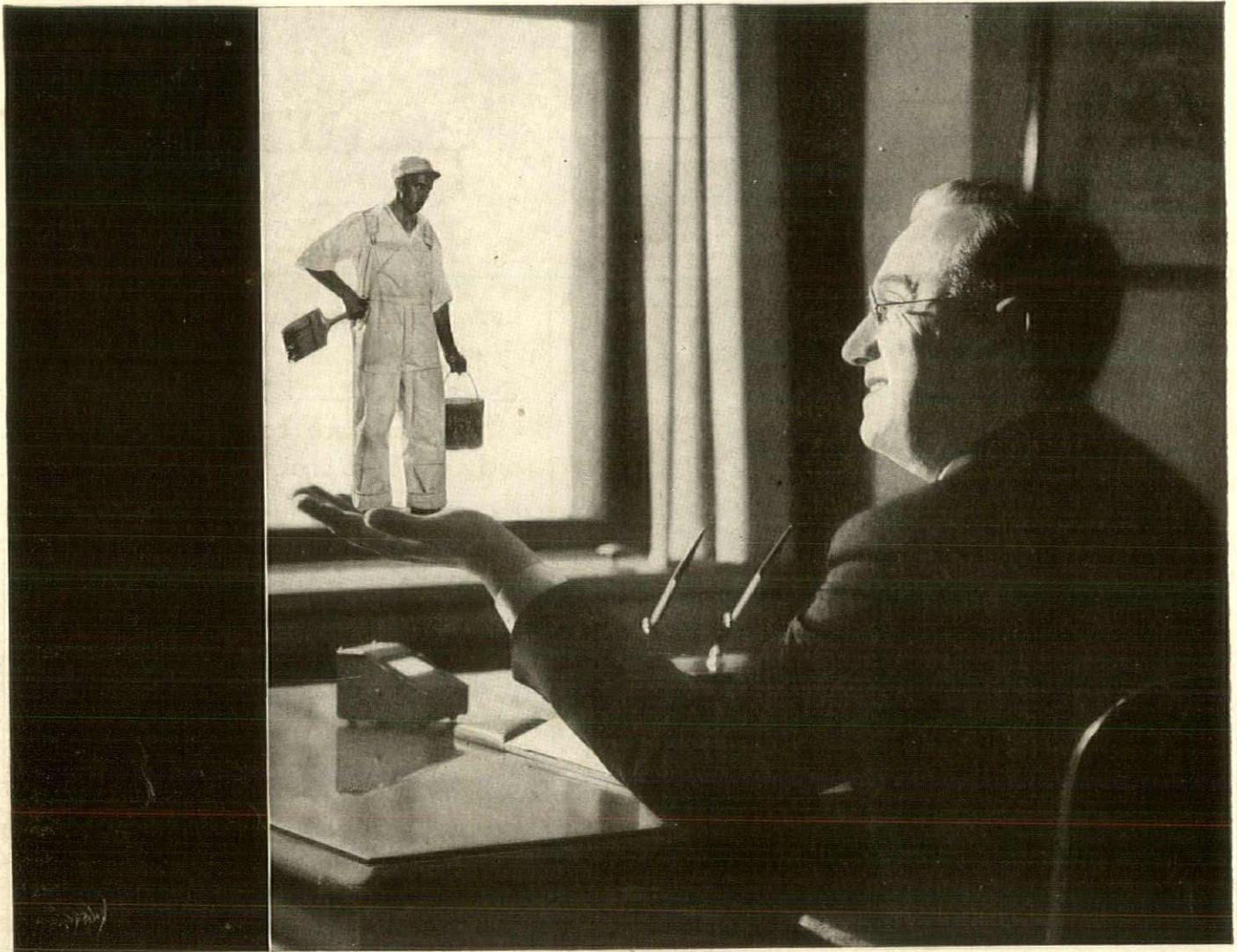
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