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BETTER PRACTICE IN TILE WORK

Portfolio: Modern Ornament

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Wood Conversion Company
Room 116—First National Bank Bldg.
St. Paul, Minnesota

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

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

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

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

ONE STROKE SAVES NINE

“On architectural studies materials are usually designated only by a word, or otherwise drawn so laboriously (as shingles) that the surface loses its unity. Try the method described above instead, and experiment until a surface is found which best serves the desired effect. Sandpaper will do admirably for stucco, as well as for stone when used in combination with a second and smoother pencil wash. Draw an outline for foliage, then fill in a pencil tone over a pebbled surface, add some dark notes at strategic points, and your problem will be both simplified and satisfactory.”

—Gerald K. Geerlings.

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

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

"What the Lighting Fixture Industry needs is a good dose of good taste," says one of America's foremost architects.

* * * * *

Is this your opinion of residential lighting fixtures?

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

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

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

* * * * *

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

And what have architects frankly said? This:

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

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

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

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

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

"If architects frequently design their own fixtures even for medium priced homes, and they do, it is because the lighting fixture industry has failed to provide what is obviously necessary—fixtures of correct de-
sign, dependable material and respectable workmanship.”

* * * * *

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

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

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

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

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

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

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

* * * * *

To each of these questions Chase answers, “No”!

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

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

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

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

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

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

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

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

— Each fixture of basically authentic and pure design.

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

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

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

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

Chase agrees. Chase accepts the challenge.
BYZANTINE ARCHITECTURE AND DECORATION

BY J. ARNOTT HAMILTON, M.A.

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

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LATER CHURCHES IN CONSTANTINOPLE
GREECE
SERBIA, DALMATIA, BULGARIA, ROUMANIA, AND RUSSIA
WESTERN EUROPE: SICILY—SOUTHERN ITALY—SARDINIA—VENICE—FRANCE
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The Author:
The author’s studies in Byzantine architecture and the allied arts began in 1913–1914, when, as Blackie Scholar from Edinburgh University, he spent a winter at the British School in Athens. Further researches led to a thesis on the subject, for which the University conferred upon him the degree of Ph.D.

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

172 pages, 6 by 9 inches, bound in blue cloth; with some 120 photographic illustrations of exteriors and interiors, capitals, mosaics, carving, etc., and numerous plans, sections, measured drawings, and sketches, in line.

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In this competition, the high professional
standing of the jury gives assurance that the
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concurrence of the profession at large, or at
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marked degree. A fairly true mirror is held up
in which one may see his architectural face.

REPRINTS OF THE COMPETITION PROGRAM
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COMPETITION

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CLOSING DATE, JUNE 4, 1934

A. I. A., PROFESSIONAL ADVISER

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

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

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

This competition provides an extra stimulus to refresh the architect's knowledge of an important building material—Glass—and to acquaint himself with recent advances and improvements in the form and quality in which it has been made available.

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

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

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

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

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

JOHN STEWARTSON SCHOLARSHIP

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

NEW YORK CITY'S HOUSING BOARD

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

PRINCETON PRIZE COMPETITIONS

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

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

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

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

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

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

On or before May 1, 1934, candidates shall file with the Director of the School of Architecture formal applications and three letters of reference attesting character, education, personal fitness, and artistic ability. Graduates of recognized architectural schools will not, in general, be expected to compete, but experience in design in ateliers of the Beaux-Arts Society or of architectural schools, will be considered in determining the candidates' eligibility.

With these credentials must also be presented recommendations from the architectural firms for which the candidates have worked. Application blanks may be obtained by addressing the Director of the School of Architecture, Princeton University, Princeton, N. J.

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

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

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

PRODUCERS' COUNCIL GAINS

"There are indications everywhere that conditions are improving," says a report from The Producers' Council, affiliated with the American Institute of Architects. For the first time in three years the Council's membership is increasing, a gain of 30 per cent having been made in the last four months.

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

NEW YORK SOCIETY OF ARCHITECTS' HOUSING EXPOSITION

From February 14 to 25, the New York Society of Architects held in the rooms of the Architects' Samples Corporation, New York City, an exposition of housing. Over six thousand visitors inspected the exhibits, which included drawings for Knickerbocker Village, Inc., Manhattan (John Van Wart); Boulevard Gardens, Housing Corporation, Woodside, N. Y. (Theodore Engelhardt and Adolph Dick); Hillside Housing Corporation, Bronx, N. Y. (Clarence S. Stein); Hallets Cove Garden Homes, Inc, Astoria, Long Island (Fellheimer & Wagner); Spence Housing Corporation, Brooklyn, N. Y. (Fellheimer & Wagner); Replanning Project, Winfield, Long

(Continued on page 10)
To ARCHITECTS who want more than blue print reading...

- There is much more to the designing of a taproom than the blue prints show. The success of the room will rest largely upon the atmosphere your plans create for it.

Brunswick craftsmen can not only read your blue prints. They are masters at catching the spirit of your plan. They can not only build the service fixtures exactly to your specifications. They can impart to these fixtures the spirit of the complete room.

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THE BULLETIN-BOARD Continued

(Continued from page 8)

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

AIR CONDITIONING

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

A COURSE IN AIR CONDITIONING

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

NEW YORK PUBLIC LIBRARY'S REQUEST

THE New York Public Library lacks the issues of Architecture noted below. These numbers are all out of print, but in view of the importance of having a complete file in the Library, Dr. E. H. Anderson, director, makes public this need. He would appreciate the courtesy of any of our readers who, having no longer need for their copies of these issues, will send them to the Library. Correspondence and shipments should be addressed to The Director, The New York Public Library, Fifth Avenue and 42d Street, New York City.


PACIFIC COAST UNIVERSITY

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

MISSING ARCHITECT

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

"Information is wanted of Irwin Hamburger, who left home in July, 1931, taking the oldest child Bernetta with him, and leaving his wife Charlotte and their two infant children, Ira born in 1927 and Jay in 1931, entirely unprovided for. He has not been heard from since, and as Mrs. Hamburger is unemployed the family is in great need. Irwin Hamburger is short and stocky, was born in the United States in 1889, has dark brown hair, dark brown eyes, is an architect by occupation. Kindly communicate with the National Desertion Bureau, 67 West 4th Street, New York City."

ISAAC E. DITMARS, 1849-1934

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

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

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

Mr. Ditmars retired in 1934. He was a Fellow of the American Institute, and a founder and former president of its Brooklyn Chapter.

A. W. LONGFELLOW 1854-1934

ALEXANDER WADSWORTH LONGFELLOW, architect, of Boston, a nephew of Henry Wadsworth Longfellow, died February 16, in Portland, Me. Mr. Longfellow was born in Portland, August, 1874. In 1892 he left Portland to enter Harvard College, from which he was graduated in 1876.

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

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

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

THOMAS C. YOUNG, 1858-1934

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

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

(Continued on page 20)
WHAT IS MODERN ELEVATOR PRACTICE?

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

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

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

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

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

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

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

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

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

These problems involve specially engineered equipment. Requirements usually call for the working out of freight elevators along engineering and experience lines. Recent examples of such special installations are the large motor truck elevators in the Starrett-Lehigh Terminal and in the Inland Port Terminal, both of New York. Four of the elevators in the latter building have capacities of 40,000 pounds, a speed of 200 feet per minute, and platforms 17’ x 34’. These are the largest commercial freight elevators in the world.

General Features:

We believe that freight elevators should be engineered, manufactured, and installed with the same high precision (for safety, operation and low maintenance cost) as our high-grade passenger elevators. Otis has one standard for both.

The success of this policy has been amply demonstrated, since over a long period of years Otis has built the majority of all freight elevators furnished in this country.

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II. TO DO OUR PART IN MAINTAINING HONEST, FRIENDLY RELATIONSHIP WITH OUR FELLOW GRANITE CONTRACTORS.

III. TO PRESERVE OUR REPUTATION FOR THE FINEST POSSIBLE CRAFTSMANSHIP IN THE CUTTING AND CARVING OF GRANITE FOR ARCHITECTURAL CONSTRUCTION.

IV. TO RENDER A SERVICE TO CONTRACTORS AND ARCHITECTS NOT MEASURED BY OUR MONETARY PROFIT BUT RATHER BY THE CO-OPERATION NEEDED TO ACCOMPLISH EFFICIENTLY A GIVEN PROJECT.

V. TO CONSTANTLY DEVELOP AND IMPROVE OUR PLANTS AND EQUIPMENT TO THE END THAT WORKING FACILITIES SHALL PROVIDE THE MOST MODERN, ACCURATE, AND ECONOMICAL REPRODUCTION.

VI. TO STICK TO THIS POLICY, WHICH HAS GOVERNED OUR OPERATIONS THROUGHOUT OUR ENTIRE EXISTENCE, FOR AS LONG AS WE ARE IN BUSINESS.

When we are no longer able to uphold it, our office will be for rent.

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New York City
"You're planning to take those old radiators out of that building when you remodel it—aren't you?"

"I certainly am. I'm figuring on Chase-Erskine copper radiators. They'll make a saving in heating costs... and what's probably more important to you interior decorators is that they'll look a lot better. We can't spend the money to rebuild the walls for concealed radiation, but these compact Chase-Erskine cabinet heaters won't get in the way of your decorative scheme. This sketch gives you some idea of the proportion."

"Few architects and interior decorators today question the eventual replacement of old radiators with the obviously more efficient copper tube and fin type. It's purely a matter of deciding which of several makes of copper radiators to use. We sincerely believe that the facts presented in the new 20-page, fully illustrated Chase-Erskine catalog will be invaluable in helping make such a decision. May we send you a copy?"

CHASE BRASS & COPPER CO. INCORPORATED

Heating Products Division

WATERBURY * CONNECTICUT
LEADING architects know that the importance of good mechanical specifications equals the importance of good design. Consequently, there is a strong tendency, these days, toward investigating the service records of pipe before writing specifications.

The intensity of corrosion, for example, varies with the service—and only a thorough knowledge of past performance of pipe tells the story. Thus pipe selection becomes a matter of sound engineering practice and wrought iron goes into those lines in the new buildings where, in the older buildings, it served so well.

Note how, in the buildings illustrated here, Wm. B. Ittner, Incorporated, of St. Louis, followed this sound engineering practice (we call it "Pipe Prescription") and specified wrought iron for certain corrosive services.

Wrought iron specifications such as these are readily backed up with engineering data and a wealth of service records. If you would care to review this material, which we have collected with the aid of leading architects and engineers, just ask a Byers Engineer or write our Engineering Service Department. A. M. Byers Company, Established 1864. Pittsburgh, Boston, New York, Philadelphia, Washington, Chicago, St. Louis, Houston, Los Angeles.
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From the drawing in pencil by Carl Loven

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Paul T. Frankl and Henry F. Buhlstein, protagonists of the modern and the conservative respectively, present their philosophies and convictions regarding the inside of the houses we shall build for ourselves tomorrow.

Ohio State Office Building, Columbus, Ohio  197
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LISLE-SUR-TARN, FRANCE
From the drawing in pencil by Carl Loven
Furniture for the House of Tomorrow

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

By Paul T. Frankl

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

—EDITOR.

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

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

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

By Henry F. Bultitude

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

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

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

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

That this positive point of view not only still exists, but is growing, is evident from the perusal of the ten articles by architects that ap-
We are going through the same experience in our resentful attitude toward the new forms and expression of modern decorative art. To fight the existence of the contemporary art movement is as futile as it would be to fight the machine. Modern art and the machine are now penetrating the last stronghold of tradition—man's home. What is the aim in modern decorative art, and where are we drifting? Do we wish to create a more pleasing, restful atmosphere in harmonious colors? Do we want to be playful and decorate, with designs modern in conception, the plain uninterrupted surface we have so painfully been striving for? Do we believe that by replacing graceful curves with straight lines and sharp angles we can achieve our ends? Are we striving for a new, a better, a higher ideal of beauty? And what is this ideal? Do we want to be serious and solemn, or playful and sophisticated?

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

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

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

What has Speed to do with modern decoration? you may ask. Once we are in the haven of our four walls, we want our homes to be restful
The ephemeral state of this period of design was obvious to many, but its amazing oddities gave it such excellent publicity that the false conviction grew in some quarters that no one had designed anything before this genesis of new ideas. One has only to see an international exhibition of modern architecture or interior decoration to realize that it is based on a few stunts that have been copied in every country, so even its originality is denied them. The arts and crafts quickly followed the architectural trend, and soon outdid it in amazing peculiarities of design and construction. Furniture was made that hardly could be moved, beds were built in, so that it was almost impossible to make them, every law of comfort and convenience that we had ever known was violated, and the most incredible things appeared—products solely of a desire to make things that bore no resemblance to their prototypes.

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

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

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

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

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

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

To effect a radical change in design, these same chairs have been made without feet, which makes it well nigh impossible to move them, or to clean under them—a quite important practical requirement. The arms have been lowered so that they cannot support the body, the outlines of the back given angular shapes merely for effect; in the end you undoubtedly have something “different,” but useless. Many examples could be cited, but repetition is tiresome.

“Mission” furniture was simple, durable, and of good proportion, yet artistically it has not proved satisfying and is no more.
Metal is playing a more and more important part in furniture making. Against its very definite advantage, it has the disadvantage of lacking warmth, texture, and appeal to the sense of touch that wood and other materials possess. It is therefore doubtful whether metal furniture will find great acceptance in homes where esthetic appeal is a significant factor.

Cork has recently been introduced to a larger extent as furniture covering. In heavy sheets of a quarter-inch thickness it is a most practical material, with definite charm, and very useful qualities. Pleasant to the touch; its texture interesting to the eye; its warmth congenial to its use in furniture covering, cork is tough and will withstand wear and tear better than wooden surfaces. Cork does not stain, and its toughness prevents it from being easily mauled. Corners of cork can easily be rounded, and in doing so we overcome one of the great objections to modern furniture—its straight, sharp angularity. Cork is therefore a most practical material.

As covering for table tops, mirror tops on bureaus, black glass for metal and glass tables, and frosted glass illuminated from below for incidental effects, glass also finds wider acceptance. Practically every industry and its products are being used in some way or another in furniture making. With the wider acceptance of modern furniture there is no doubt that we shall develop a style truly expressive of our age.

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

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

Photograph by Hedrich-Blessing Studio.
**BUL T I TU D E**

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

Because steel has become an important factor in the structure of modern buildings, although there it is carefully hidden from view, the modern designer decided that furniture of metal was the only type that could be in harmony with the surroundings, so pipe appeared in all kinds of finishes and finishes to provide both the practical and the esthetic in furniture. Even the decoration was made to conform, for pipe-like excrescences appeared on the walls as pilasters, and these were silvered to bring into mind the metal that was somewhere hidden inside the walls. To complete the picture, metal flowers of shining lustre but unknown genus were placed on the mantelshelf, and so another phase of misapplied design reached its height, and is now happily disappearing.

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

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

Bradley Delehanty, architect

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

The question often asked, "How can one
combine modern furniture with an old set­
ing?" is one that every generation has been
confronted with. At all times there were three
types of furniture: the antique, the moderately
old, and the new.
The antique pieces, handed down from previ­
ous generations, were always few and rare. It
was the furniture that everybody wanted, but
only very few could afford.
The moderately old furniture, handed down
from our parents or acquired in our early home­
making days, was the stuff no one wanted, and it
was always available.
The new, the contemporary creations, were
always in demand by the younger generation,
who usually could not afford them.
To mix the old and the new presents no diffi­
culty whatsoever, since we are not given to
decorating in strict adherence with any given
period. Some of the most attractive interiors
show a tasteful assemblage of genuine antiques
along with good contemporary pieces. A good
modern piece of furniture is much more closely
related to a genuine antique piece than a copy
is to the original it is trying to imitate.
Of course, certain styles are more related in
spirit to our own period than are others, and
therefore will make for a more harmonious en­
ssemble than would pieces that are in discord
with our style.
Now that modern furniture has been put into
quantity production and can be bought at a
reasonable price, we shall soon look upon it as
a child of our brains and a product of our ma­
chines. We shall find it useful, practical, and
safe for the democratic masses always eager and
ready for something new.

strength and grain of the wood is considered in
the lines of construction. To support the top
of a table with square legs, many times too big
for the duty they have to perform, and then to
veneer them across the grain, even with beauti­
ful wood, giving the impression that with a push
the legs would break like a biscuit, is not prac­
tical design.
The texture inherent in a brick or stone
façade is something charming to look at, but it
is a transitory pleasure, as one does not stand
and gaze at it for hours, whereas you may sit at
a table for an extended period and consciously
react to the beauties of its grain, color, mould­
ings, carving, or inlay. By the same process one
is made cognizant of all the other pieces of fur­
niture and the decorative units in the room.
Furniture is always under a searching scrut­
niny, as it is in such close proximity during the
sedentary hours of life. It is for this reason that
the desire for beautiful furniture and objects
will always be paramount, even though it may
take a long time to realize that the things al­
ready in a room are ugly and perhaps useless.
This is the great distinction that Modern­
ism has over all other periods or forms of dec­
oration and furniture design—the realization
of its impracticability and lack of artistic merit is
quickly realized.

As one of the before-mentioned architect
contributors says, "With less glitter and more
logic, the house may become what it was a hun­
dred years ago, a pleasant place to live in." And
to quote another, "Man will not submit his
last stronghold, his home, to the standardized
sterilized treatment so much in vogue."
It is clearly seen that an era of individualism
will develop, based not on eccentricities but on
sound structural and design principles. Whether
this will bring about a new style is unimportant,
so long as it provides a home environment ex­
pressive of its occupants. Such an ideal will pre­
vent a recrudescence of the style waves that
have swept the country in steady sequence for
several decades, and there will emerge an era of
practical and beautiful craftsmanship in fur­
niture and decoration, a veritable contrast to that
which has just preceded it.
Houses will then contain rooms of dignity,
usefulness, and personal charm, in which our
new leisure may be spent in comfort and studi­
ous repose.
Ohio has grouped its various State Departments under one roof in a new building in Columbus. The site is a strip of land on the bank of the curving Scioto, with ample space for future expansion.

Photographs by John H. Baker

HARRY HAKE, architect
FRANK W. BAIL and ALFRED A. KAHN, consulting architects

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

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

A detail of the south terrace. The two sculptured panels commemorate the former sites of State government.
Detail of the north pylon on the river front. Sculpturally this is devoted to the pioneers of the northwest territory, including Boquet's expedition, Fort Washington, Campus Martins, the Greenville treaty, and the establishment of civil government at Marietta.
One end of the main concourse. This is the major circulatory unit common to public hearing rooms and the office building proper. It forms a Hall of Fame dedicated to sons of the State. On its walls are bronze bas-relief portraits

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Detail of the Front Street entrance vestibule

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

Hearing Room of the Industrial Commission, with a series of murals by John F. Holmer
Above is the main switchboard in the power control room, National Broadcasting Company's quarters in the R.C.A. Building. To the left is the rear of the same switchboard—possibly one of the most complex and concentrated aggregations of electrical control yet devised.

A Switchboard of the National Broadcasting Company

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

Reinhard & Hofmeister; Corbett, Harrison & MacMurray; Hood & Foulcaux, architects
Clyde R. Place, consulting engineer
Electrical installation by J. L. Livingston

Photographs by Charles E. Knell
The new Post Office for Cambridge, Mass., which is now under construction. It is to cost about $305,000. J. D. Leland & Company; Charles R. Greco, architects and engineers.

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

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

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

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

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in Photographs

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

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

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

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

When half the scaffolding was removed from the remodelled Federal Reserve Bank in Philadelphia. The old structure was designed by Theophilus P. Chandler; the new by Paul P. Cret.
HERE are several bits of ornament in an arch that might have come from the pencil of almost any of our well-known modernists—particularly the chevron motif. It just happens that this is the door of the well-known church at Iffley, dating from the twelfth century.

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

In order to obtain the maximum decorative effect from the bookshelves, a slightly pastel shade of vermillion is used throughout all inside surfaces, as well as on the front face of the shelves, and on the one-eighth-inch mullion reveal toward the front, as shown by the gray areas in the perspective detail.

THE usual roadside marker is one of those things, like the hot-dog stand and most filling stations, without which our highways would be decidedly more beautiful. The New Jersey Commission on Historic Sites, however, is to be congratulated upon taking up the roadside marker as a serious problem. The commission asked Walter B. Chambers, architect, to design these markers—and over four hundred of them will be erected, according to present plans. Eighty of them are now in place. The post itself is of reinforced concrete, sheathed in aluminum in a natural finish. The tablet is also of aluminum, with a baked bronze finish as a background for the gold lettering. At the top is the State seal, in which Mr. Chambers has again utilized the possibility of various finishes and colors in the aluminum.

THE new railroad station at Hamilton, Ontario (Fellheimer & Wagner, architects, of New York), has a number of unusual things about it in construction and materials. It was an economical job throughout, so that almost everything in the way of decoration was secured simply by incidental treatments of the construction materials and forms. Here for instance, in the main waiting-room, is a corner of the information booth, abutting against a column. Throughout this room sheet steel has been used as the wall finish—for wainscot, doors and frames, counter grilles, and column coverings. The steel is of No. 12 gauge, finished for the walls in a baked enamel of a deep terracotta color. For the column coverings the steel is finished in bright aluminum enamel.
The northwest side of the house as seen from the motor court. Walls are of brick painted white. On the roof the architect has used hand-split shakes of a dark weathered brown color.

Photographs by George D. Knaught

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

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

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

With the white painted brickwork, the architect has used blinds and wood trim of green.
The dining-room bay, facing on the terrace, partly shaded by one of the great oaks
Balancing the dining-room bay on the opposite side of the terrace is this covered porch extension of the sunroom.

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

Looking out of the main entrance door to the porch on the motor court. The architects of California, in so much of their work, show a keen appreciation of the advantages of their sunlight, but also the necessity for tempering it by sheltered entrances, overhanging balconies for shade, and similar devices.

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House of Arthur Lehman
45 East 70th St., New York
AYMAR EMBURY II, Architect

Photographs by Richard Averill Smith

Photography April 1934

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The drawing-room, extending across the whole width of the house, opens out upon a garden in the rear of the plot. Ruth Dean, landscape architect

The main entrance as seen from the stair hall. The walls are chiefly of marble.
For the main façade an imported Italian stone was used. The trim of the sash is painted to harmonize with its warm gray color.
The drawing-room at the rear of the house on the ground floor. Ceiling and floor are of oak.

Below, the living-room on the second floor, for which some carved English woodwork has been brought over.
Below, the library on the third floor, the wall and mantel of which are pine brought over from England.

The dining-room, in the design of which Samuel A. Marx collaborated with Mr. Embury.
The stair hall at the ground-floor level. Stairs are of marble, the hand-rail of bronze.

The grille and doors separating the vestibule from the entrance hall are of light-colored polished bronze.
House of Fred K. Lapham, Ridgewood, N. J.

R. C. HUNTER, ARCHITECT

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

Obviously the exterior was inspired by the houses of the Cotswold district in England. Materials for the exterior were selected with the idea of avoiding maintenance charges so far as possible. The timbers are of solid oak, the siding of rough-sawn pecky cypress.
All the woodwork was stained and glazed with white lead paste, wiped to produce a pre-weathered effect. No further treatment of woodwork is intended.
There is an interesting and logical shift in the composition, from the formality and stone walls of the front to the more informal domestic feeling of the service wing.

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

By W. F. Bartels

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

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

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

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

Then as to colors, all too often a tile contractor will tell an architect that accessories cannot be obtained in the same color. If this were true there would be inferior installation. Irresponsible tile contractors generally employ inferior mechanics. All efforts in design and layout—and the client's money—are wasted by letting the tile contract to any but the most reputable contractor-craftsman. You can help both your professional reputation, and help the tile manufacturer to help you, by demanding master-grade certificates. These will safeguard all concerned,
Here, as elsewhere in this series of articles, the numbers refer to the corresponding section numbers in the text, with the letters designating the sequence of diagrams in the section.
and prevent the possibility of material of inferior quality from getting mixed "inadvertently" with your material. These should be required by the specifications. These certifies eliminate any chance of label changing such as I once detected. Looking out the window of a tall building which I was inspecting, I saw the tile setter's delivery wagon arrive. Spotting several yellow labels as well as some blue labels across the top of some of the barrels, I started down to investigate. The job was entitled to have "standard" tiles only, the barrels of which should have had blue labels. Without elevator service, it was some time before I arrived at the first floor. Inquiring about the barrel with the yellow labels I was told they were not left, but were for another job. Because the labels on the barrels looked suspicious, I opened one barrel and removed several tiles. Even the tile foreman admitted they did not look like "standard." Tearing the labels from the barrel I found parts of a yellow label underneath, which indicated they had left the tile manufacturers as "seconds," but evidently had changed their grading in transit.

2—LAYOUT

The failure or success of a good tile job will in a great measure depend upon the architect's ability to visualize the finished result. This may seem an easy matter. Definitely it is not. The architect should remember that his efforts should not only be successful artistically, but also economically as regards investment and upkeep. What architect has not seen the quick change of grading as they affect the erection work, it might be well to call attention to several new developments in the tile industry. One is a tile with an expansion joint. This will help answer the countless questions as to what can be done to prevent a crack between the tile work and tub. Another new feature is the "cushion-edge," which occurs in several variations (Fig. 3A). The perfectly flush tile (with sharp right-angle edges) is apt to have shadows at the joints if the tile is not set precisely in the plane of its neighbors (Fig. 3B). This is often accentuated in some baths because the light casts a raking shadow, and the irregularities may not have been noticed by the tile setter because he used an electric bulb on a cord, held near the work. Then, too, the sharp edges are often shivered by buckling or settling of the wall (Fig. 3C). Many tile users have realized that careless handling shattered many of the sharp edges. Consequently this has been overcome by the new rounded edges. A proper foundation is necessary for good tile work whether it be on a wall or on a floor. If pipes are run in the floor near the surface, wire mesh should be put in the screed coat to prevent cracking. Waterproofing in the concrete should be called for where it is needed, such as in steam rooms, showers, etc. The thickness of fill and screed to be installed by this contractor should be specified. No tile should be set in freezing weather. No hot lime should be used in the mixture to set any tile. No slopes to floors should be allowed, unless specified for draining purposes, and no "dishes" or depressions should be tolerated in the floors. Tile floors should be extended under concealed radiators as a matter of sanitation. Floor joints should be finished perfectly flush. All scratch coat work should be well wetted before proceeding with tile setting. All absorbent tile should be soaked in water before being set. All walls should be in a uniform plane. Wall tiles should not be set too far from high points on the walls, as this forces the setter to use too much "mud" to keep the other tiles in line. Each floor should be fixed before proceeding with tile setting. All joints must be inspected and passed before grouting is done. Wire mesh should be put in the "mud" to keep the other tiles in line (Fig. 3D). Perfectly plumb and uniform joints should be demanded. All joints must be inspected and passed before grouting is done. Wire mesh should be given attention, particularly where glazed ceramics are used; they are difficult to keep level. Where tiles are cut for pipes and valve stems, care should be taken so that any jagged edge is not exposed (Fig. 3E). Before starting in the discussion of the specifications as they affect the erection work, it might be well to call attention to several new developments in the tile industry. One is a tile with an expansion joint. This will help answer the countless questions as to what can be done to prevent a crack between the tile work and tub. Another new feature is the "cushion-edge," which occurs in several variations (Fig. 3A).
used, sleeves should be inserted, and in no case should tile be run tightly against the pipes, as the tile are certain to be forced loose by the expansion and contraction of the piping (Fig. 3G). Marble saddles

3-1 SHOWER STALL OPENING

SECTION OF CUM & JAMB

QUARTER-ROUND IS INSECURE

SECTION OF CURB & JAMB

DOUBLE BULLNOSE IS PREFERABLE

3-J. AVOID BREAKING PATTERN

ACCESSORIES

TILE ON END BREAKS THE PATTERN

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

The problem of special pieces can make or break a job. Very few jobs take advantage of all the special pieces that can be obtained. When the total cost of "trimmers" necessary to do an average-size bathroom would be less than $10, it seems unwise to omit them for the sake of economy, if it can be called that. Unless the architect specifically calls for a cove base, he will often find only a course of ordinary 6" x 6" tile used instead (Fig. 3G). Corner returns can be obtained for both re-entrant angles and external angles. No one who has seen the unworkmanlike job of two abutting cove bases in a corner can doubt the nicety and cleanliness the proper trimmers afford. The manner in which a 6" x 6" accessory is installed in a wall of 4" x 4" tile is often a cause for after regrets. Sometimes

3-K USE SUITABLE SHAPES

CORNER FILLED WITH PLASTER

LACK OF COVED CORNER & MITRED CAP RETURN RESULTS IN MAKESHIFT NOT LIKE THIS

PREFERABLE WITH COVED CORNER & MITRED CAP RETURN, AS SHOWN HERE LIKE THIS

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

3-L TILE AT SINKS

1. NOT LIKE THIS

2. LIKE THIS

MANY MEMBERS SINGLE MEMBER NOT AdvisABLE IS PREFERABLE

IF TILE MUST BE PLACED AT DRAIN-BOARDS AND FRONT OF SINK, USE ONLY VITREOUS CERAMIC TILE

3-M RECESSED ACCESSORIES

WALL

ACCESSORY

FURRING OUT, AS AT RIGHT, OR WALL CHASE INSUFFICIENT DEPTH, AS AT LEFT, FOR RECESSING ACCESSORY Necessitates Furring Out, as at Right, or Wall Chase

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

St. Vincent's Mission House, Groveport, Ohio

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

On the third floor there are four priest's rooms, two guest rooms, with storeroom, baths and toilet over those on the floor below. The building cost $68,500 exclusive of furniture and hangings in the living quarters, or thirty-four cents per cubic foot.
For the roof a shingle tile has been used, varying in color from dark red to light red. What little exterior woodwork there is, is oak, stained dark, giving a weathered finish.

The cloister in the north court. The brown veining in the trim sandstone is noticeable here in the columns.
The chancel end of the little chapel. Walls are of stone similar to the exterior, with the concrete floor construction above left exposed and decorated.

The entrance hall on the first floor. The entire first story is floored in quarry tile of light browns, buffs, and pinks. Walls and ceilings are gray sand-finish plaster. Woodwork, antique oak.
Bank of The Manhattan Company, New York
Branch Office, Madison Avenue at 64th Street
MORRELL SMITH, ARCHITECT

The bank has endeavored in this uptown branch to provide an office that would fit into a residential neighborhood, and incidentally emphasize the banking company's connection with the late eighteenth century. The façade recalls that of the old Morris House in Philadelphia, an outstanding example of post-colonial architecture of the period around 1799 when The Manhattan Company received its charter.
The main lobby, looking toward the officers’ space. All woodwork is white, and the side walls a warm gray. The mantel treatment in the officers' space beyond is a reproduction from the John Inlay House, Allentown, N. J.

A handmade Virginia brick has been used for the walls, with white marble trimmings and a slate roof in black and gray. The window frames and sash are all of wood.
In the main lobby, looking toward the counter and tellers' space. The floor is of Alabama white marble with Belgian Black inserts and border.

In the main lobby, looking toward the entrance. Throughout the building, the furniture and accessories have been chosen with rare discrimination.
The Ladies' Room on main floor. The mantel was reproduced from one in the Short House, Salem.

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

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

The main staircase at the rear of the entrance lobby. The extreme slenderness of the string is noteworthy.
The Editor's Diary

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

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

Sunday, February 11.—Last night Diego Rivera's unfinished mural in the main lobby of the R. C. A. Building of Rockefeller Center—a fresco, it will be recalled—was dug off the wall and the plaster replaced. Thus ended rather unsatisfactorily for all concerned one of the engagements of Mexican artists to paint the American scene. Looking at the published illustrations of Orozco's murals for the Dartmouth Library prompts me to repeat a conviction expressed at least once before in these columns, namely, that the place for paintings by Mexican artists is Mexico rather than the United States.

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

Wednesday, February 14.—Some one was telling me the other day that a new meter has recently been perfected—a small instrument that measures the amount of light needed for various kinds of work. It would seem to be a grand thing, not only for the illuminating engineer, but for the architect, to be able to walk through various parts of a building and determine as easily as with a photographic exposure meter the existing light values.

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

Simon Breines, who was awarded one of the prizes in the competition for the Palace of the Soviets, talked this evening to the Housing Study Guild about what he saw in an extensive tour of Russia. I was particularly struck by his observation of the fact that the proletariat is rather inclined to reject...
the merely functional building of the so-called international style, with a return of affection for the work of the academicians. It would seem that so-called modernism will be obliged to do something better than it has done in Russia to capture the approval of the people.

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

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

Tuesday, February 20.—When Howard Van Doren Shaw died in 1926 his friends created a fund for the purpose of building to him an architectural memorial. Trustees of the Chicago Art Institute appointed David Adler and Robert Allerton to develop a plan. It is now a consummation—the Howard Van Doren Shaw Gallery of Architecture in the Art Institute. For the present the Gallery shows an eighteenth-century shop front taken from Faversham, Kent; three doorways from eighteenth-century London houses; a doorway from Bethlehem, Pa., of 1820 and fine English lead cistern of the eighteenth century. I can well imagine Howard Shaw taking a keen pleasure in all of these things and in other features that are still to come to the Shaw Memorial.

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

Friday, February 23.—We were speaking some time ago about what an interesting thing it would be to make a world’s fair out of national villages. Paris is reported to be trying this scheme in a national fair of villages. In a time of common pool may be bequeathed if there were a place to put them, which there is not. At present such things are stored in the cellars of the Smithsonian Institution, or some other exhibit is displaced to give them exhibition room for a time. Not a bad project for The Public Works Administration these days.

Saturday, February 24.—The matter of low-cost, large-scale housing seems to have become a tangle resembling ticker tape in a basket. There is no pattern to it. I meet one man who is all heated up over the necessity of holding these buildings down to four stories for a maximum height. I meet another man who is at ease with the idea that prefabrication is the only answer. I meet a third who has his eye fixed upon the fact that you cannot build a house on the land costs too much money. And so it goes. Meanwhile, we get no housing built. The Regional Plan Association of New York comes out this week with a graphic survey showing highlited areas in New York that might be considered for rehousing projects. These areas are determined by three factors: low rentals, low values, large population loss. In other words, here are certain parts of the city that are not up to minimum standard, so let us rebuild them. Why? Perhaps the factor of population loss means instead that we should merely raze the buildings on these areas. It is all a tangled pile of ticker tape. Is there not some way to plot definite objectives and keep ourselves on the main road toward these? Germany has done it, in spots. Russia is doing it, and we do not need Communism to do it here. Certain sections of the country are suited to certain industries. Here are our natural resources; here, our main trading posts. It is far easier to move populations than to move these fundamentals. Russia says this is true, we have certain mineral deposits. These deposits will last us two hundred years. Of the total we need to draw out for our industrial uses so many tons a year. It will take this many people to turn this raw material into a finished product. Therefore, let us build a city for that many people—a city that is properly planned to give light, air, and space to each one, where each section is not covered by the smoke of the factories, nor exposed to the coldest winter winds. Rebuilding a block in New York City, or four blocks, does not necessarily fit into this picture at all.

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

Architecture's Portfolio of Modern Ornament

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

1926
Dormer Windows
Shutters and Blinds

1927
English Paneling
Georgian Stairways
Store 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
Corinces of Wood

1929
Doorsway Lighting
English Fireplaces
Gate-Post Tops
Garden Steps
Rain Leader Heads
Garden Pools
Quoins
Interior Paving
Belt Courses
Keystones
Aids to Fenestration
Balustrades

1930
Patrios
Treillage
Flagpole Holders
Casement Windows
Fences of Wood
Gothic Doorways

1931
Banking-Room Check Desks
Second-Story Porches
Tower Clocks
Altars
Garage Doors
Mail-Chute Boxes
Weather-Vanes
Bank Entrances
Urns
Window Grilles
China Cupboards
Parapets

1932
Radiators
Enclosures
Interior Clocks
Outside Stairways
Leaded Glass Medallions
Exterior Doors of Wood
Metal Fences
Hanging Signs
Wood Ceilings
Marquises
Wall Shingling
French Stonework
Over-Mantel Treatments

1933
Bank Screens
Interior Doors
Metal Stair Railings
Verandas
The Eagle in Sculpture
Eaves Returns on Masonry
Gables
Exterior Lettering
Entrance Driveways
Corbels
Pew Ends
Gothic Niches
Curtain Treatment at Windows

1934
Exterior Plasterwork
Church Doors
Fountains

Below are the subjects of forthcoming Portfolios

Rustication
May
Organ Cases
June
Garden Furniture
July
Window Heads, Exterior
August
Spires
September
Flèches
October

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 about six weeks in advance of publication date.
The Firm of Ely Jacques Kahn

Sloan & Robertson

Voorhees, Gmelin & Walker

Holabird & Root
The Firm of Ely Jacques Kahn
John and Donald B. Parkinson
Morgan, Walls & Clements

Voorhees, Gmelin & Walker
L. W. Briggs Co., Frederic C. Hirons

Moise H. Goldstein

C. Herrick Hammond

Nimmons, Carr & Wright
The Firm of Ely Jacques Kahn
Schultze & Weaver
Voorhees, Gmelin & Walker
James Gamble Rogers
Moise H. Goldstein
April, 1934

Architecture

Aleck Curlett
White & Weber
Voorhees, Gmelin & Walker

Schulze & Weaver
The Firm of Ely Jacques Kahn
The Firm of Ely Jacques Kahn

Voorhees, Gmelin & Walker

The Firm of Ely Jacques Kahn

John Mead Howells; Raymond M. Hood, assoc.

Fellheimer & Wagner
The Firm of Ely Jacques Kahn

Fellheimer & Wagner

Holabird & Root

Douglas Orr
The Firm of Ely Jacques Kahn
Holabird & Root
Fellheimer & Wagner
Guilberry & Betelle

© Ameyya
Vahan Hagopian
Holabird & Root

Samuel Lunden; John and Donald B. Parkinson

John Mead Howells; Raymond M. Hood, assoc.

Sugarman & Berger

Sloan & Robertson
TERRAZZO

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

RUBEROID FINANCE PLAN

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

FOLDSPRAY

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

FOLDING WALL

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

TILE SERVICE

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

MODERN SERVICE STATIONS

F. 184. With the first spring weather the cars start rolling in earnest and the service station again is a hive of constant activity. And more service stations will be built this year. Perhaps you have such a job on hand. For they must be designed and they must be modern if they are to compete with the nice one on the next corner. Westinghouse makes many contributions to good service-station service. And now they are making a helpful contribution to your part therein. They have just published a handsome brochure containing many suggestive designs in color, both for exterior and interior treatment. And naturally they include details of Westinghouse equipment necessary for service-station operation. Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

BUILDING A FIREPROOF HOUSE

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

DELAY MEANS DECAY

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

IN THE WORLD OF LIGHTING

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

VENTILATORS

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

REFRIGERATING UNITS

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

BE SURE

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

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

FRIGIDAIRE IN '34

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

LADY LUXURY VANADOIR

F. 195. The Lady Luxury Division, Expansion Products Corporation, Buffalo, N. Y., produces the newest of new in plumbing furniture, a combination dressing-table and lavatory known as Lady Luxury Vanador. In two distinct styles, "Princess" and "Moderne," with plumbing and electrical connections completely concealed from view, Lady Luxury Vanadoirs can be made to harmonize with room decorations in practically any choice of color combination. Featuring hot and cold running water in vitrified china lavatories is a dressing table and cheval mirror, the "Princess" style is suitable for average bathrooms, dressing-rooms, etc., while "Moderne," intended especially for larger bathrooms and bed rooms of residences, apartments, clubs, theatres, and semi-public buildings.

LIQUID CARBONIC LITERATURE

F. 196. The old-time catalogue is being given a New Deal by the Liquid Carbonic Corporation of Chicago. A series of 85½ by 11″ booklets, each treating of one product, has been prepared to take the place of the old style general index catalogue. If you desire information only on pasteurizers, or a carbonator for dispensing, you may have the one you want or you may have the whole list which give a complete review of the Liquid Carbonic business.

M. W ADDS A WATER HEATER

F. 197. The Heater Division of the Motor Wheel Corporation, Lansing, Mich, announces the addition of a new, popular-priced model to its automatic Oil-Burning Water Heater line. Designated as Model 26-D, the new unit made its debut at the A. O. B. A. show in Philadelphia. The unit is entirely automatic, independent of gas and electricity in its operation, smartly styled, and its standard features readily meet the needs of the average family. The unit is listed as standard by the Underwriters' Laboratories.

POP-UP LAVATORY WASTE

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

THE SEA GULL

F. 199. Is a good name for the big breeze producer, the new popular-priced electric fan announced in literature received from the Emerson Electric Mfg. Co., 2152 Washington Avenue, St. Louis. Streamlined, floating power, and eye-appeal are some of the fancy words from another field which have been adopted for descriptive use of this new fan. Among its specific good points are its inclusion of a 1924 model and the induction motor—no brushes, no commutator—its maximum of cooling breeze, noiselessly, its easy adjustment to any bracket, and the bullet-shaped steel shell over motor and blade centre giving it the stream lines that are attractive and modern. But words alone won't do—send for a copy of the catalogue and see for yourself.

ENGINEERS AGREE


STEEL NEVER FAILS

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

AUSTRAL WINDOWS

F. 202 P. and F. 203 C. The Austral Sales Corp., 1017 West 60th Street, New York City, has just published two thorough catalogues. One is for windows, wardrobes, and folding partitions in public schools and the other for Catholic schools. They both contain desired useful specification directions, detail drawings, and elevations and are profuse with illustrations. If you are associated in public or Catholic schools only, indicate it with "p" or "c" after the file number.

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THE BULLETIN-BOARD  Continued

(Continued from page 10)
Mississippi Exposition at Omaha, for which exhibitions he designed the Education Building for the former, the Fine Arts Building for the latter. Mr. Young was made a Fellow of the American Institute of Architects in 1890.

GEORGE C. PALMER, 1860–1934
George Carnegie Palmer, architect, of Morristown, N. J., member of the firm of Palmer & Plonsky, died at his home February 28. Born in New York City, Mr. Palmer was graduated from Columbia University in 1883. He designed many club houses and public buildings.

JOHN S. ARCHIBALD, 1872–1934
John Smith Archibald, architect, of Montreal, died at his home March 2. Mr. Archibald was born in Inverness, Scotland, December, 1874. He came to Canada in 1893, and began the practice of his profession with the firm of Saxe & Archibald in 1897. The following year he became a member of the Province of Quebec Association of Architects, and he was a member of its Council from 1898 to 1909. Since 1916 Mr. Archibald had been a member of the International Congress of Architects. The firm of Saxe & Archibald was dissolved, and he began to practice in his own name in 1917. He was a Fellow of the Royal Society of Arts.

FELIX P. McKENNA, JR. 1895–1934
Felix P. McKenna, Jr., architect, of Brooklyn, N. Y., died at his home on March 3. Mr. McKenna was born in Brooklyn, attended Pratt Institute and Columbia University. He designed many Catholic schools and churches throughout the city.

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

S. Harold Fenno, architect, formerly with the late Harold Jewett Cook, has opened an office for the practice of architecture at 438 Delaware Avenue, Buffalo, N. Y.

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

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

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

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